The Extreme Manifesto

Duration In And Beyond The Cinema

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Statement of Authorship:

This thesis contains no material which has been accepted for the award of any other degree or diploma in any tertiary institution, and that, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference is made in the text of this thesis.

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Abstract

This research looks at how audiences respond to exceptionally long films and how the nature of their experience changes as a film's duration increases. Drawing on influences from Benedikt Köhler's, Sabria David's, and Jörg Blumtritt's Slow Media Manifesto, as well as the writings of Matthew Flanagan and Walter Murch, *The Extreme Manifesto* seeks to outline the key principles for defining these long films besides their duration, so that they can be understood and appreciated in contexts other than the cinema.

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INTRODUCTION:

Slow

This thesis aims to address the way in which time affects an audience within the slow cinema movement, following Benedikt Köhler's, Sabria David's, and Jörg Blumtritt's creation of the *Slow Media Manifesto* in 2010. Taking influences from Carlo Petrini's Slow Food movement of 1986, as well as directors Lars Von Trier's and Thomas Vinterberg's 1995 filmmaking manifesto *Dogme 95*, they established the preliminary guidelines for creating and consuming what had up until then been classified using the term 'Slow'. "The concept [behind] 'Slow', as in 'Slow Food' and not as in 'Slow Down'" (Köhler, David, Blumtritt) had been introduced in conjunc-

tion with media as early as 2003, when French film critic Michel Ciment delivered his State of Cinema address at the 46th San Francisco International Film Festival. What Ciment described then as "a cinema of slowness, of contemplation" quickly became characteristic of directors, such as Béla Tarr, Abbas Kiarostami and Aleksandr Sokurov, to name a few, "[wanting] to live again the sensuous experience of a moment revealed in its authenticity." (Ciment). Later, in 2008, Matthew Flanagan would reintroduce Ciment's phrase as "slow cinema" in his article for 16:9, *Towards an Aesthetic of Slow in Contemporary Cinema*, calling "for a closer examination of the binary extremes of 'fast' and 'slow' [filmmaking]." (Flanagan).

There are still elements of this 'slow' filmmaking that need to be scrutinised, including "a closer examination" of what precisely characterises an extreme 'slow' film, and what Chapter 1 sets out to reconstitute as an 'extreme durational moving image'. An example of an extreme 'slow' film would be Béla Tarr's 450 minute *Sátántangó* (1994), which exhibits all the conceptual tendencies belonging to 'Slow', only its emphasis is skewed towards the total duration of its moving images instead. However, the use of the phrase 'extreme durational moving image' is so that other films can be included into the "examination", like Anthony Scott's 2,880 minute *The Longest Most Meaningless Movie in the World* (1968), which do not necessarily exhibit 'Slow' tendencies at all,

but are nevertheless skewed towards the total duration of their moving images also.

Chapter 2 will then consider how the impacts of these extreme durational moving images affect an audience, for in nowhere other than the *Slow Media Manifesto* is there even a considered analysis of them. That "Slow Media promote Monotasking… cannot be consumed casually, [and] provoke the full concentration of their users" (Köhler, David, Blumtritt) says a lot about the expected behaviour of a 'slow' film's audience without actually saying much at all. The same could easily be said of any 'fast' film, for they too entail a degree of "concentration" and are "consumed" at the expense of their "users". Just because an audience sits down to see a film does not somehow guarantee that they will watch it, or be affected by it, or be witness to its impacts. Such an essential component to cinema has otherwise been taken for granted in regards to 'Slow', and now needs to be rectified.

In Chapter 3, the notion of an extreme durational moving image will be pushed to its limits, combining the findings of Chapters 1 and 2 in an attempt to speculate about the impacts of extreme durations hundreds if not thousands of years in length. Where these filmic durations are not currently in existence, as the most fundamental components to any cinema, the relationship between time and space will be investigated in its place. As commodities which are already highly sought-after in today's society, what

forty-first century tomorrow holds for them and for an extreme durational moving image is another question altogether.

CHAPTER 1:

What is Extreme?

In order to analyse how the impacts of an extreme durational moving image affect its audience, extreme durations themselves require "closer examination", for just as not all films are 'slow' films, not all 'slow' films are extreme. Their point of difference lies in duration, in how they consider temporality in and without their moving images. As Helen Powell suggests, "There are three layers of [this] temporality contained within any film image: the time of registration (production); the time of narration (storytelling); and the time of its consumption (viewing)." (3–4). While the "time of narration (storytelling)" refers to what could be called the diegetic time

of a moving image, the "time of its consumption (viewing)" is alternatively described by what David Bordwell and Kristin Thompson characterise as the "screen duration" of a moving image, as opposed to the "story" and "plot" durations of its diegetic time:

> For example, *North by Northwest* has an overall story duration of several years (including all relevant prior events), an overall plot duration of four days and nights, and a screen duration of about 136 minutes (Bordwell and Thompson 85).

This "screen" duration can sometimes be what is commonly referred to as the total duration or runtime of a moving image, basically "*a timeline for the audience as they sit watching in the cinema or at home.*" (Dethridge 79). However, the terms 'total duration' and 'runtime' do not make sufficient allowances for "story" durations across sequels, prequels or episodes, which is why the terms "screen" duration and 'nondiegetic time' [1] will be used in their place. This is so the different types of duration are not confused with one another, and the runtime of a film is not mistaken for the everyday passage of time. The reclassification of these terms in no way affect how either of them behave: Alfred Hitchcock's *North by Northwest* (1959) can still be considered to have a "screen" duration of 136 minutes, the same amount of nondiegetic time it will take its audience to watch it from beginning to end.

Yet precisely characterising the extreme with some arbitrary "screen" duration risks emphasising

[1] *non-* as a prefix of the word *not*, as in *not* "the time of narration".

only "screen" durations of a given nondiegetic time, as per Wikipedia's *List of longest films* "whose running time exceeds 300 minutes". Even this list, as the most frequently "user" updated source of information on such "screen" durations, loosely categorises *long* into either "Experimental films" or "Cinematic films" without much qualification beyond their "screen" durations and inception dates ("List of longest films"). Apart from this categorisation, there is little to no connection between diegetic content and "screen" duration, as evidenced by *Shoah* (1985), Claude Lanzmann's 544 minute documentary about The Holocaust; or the diegetic structure of that content in relation to its duration, as evidenced by *Cinématon* (1978–2006), Gérard Courant's 11,220 minute collection of 2,814 3'25" [2] vignettes. There is no maximum cut-off point either, where longest comfortably transitions into extreme, only a technologically *Absurd* one, as suggested by Jordan Golson's 2014 article *Professionals Successfully Push Mac Pro to Absurd Limits with 558-Day Video Timeline in Final Cut Pro* [3]. As a demonstrative exercise, its developers just "used the same clip over and over" again, with "most of the [technological] limitations [occurring] with the hardware, not… with Final Cut Pro… itself" (Golson). What this article does imply, however, is that "screen" duration and extreme duration

[2] So as to differentiate the minutes belonging to nondiegetic time and the minutes belonging to an individual shot within that nondiegetic time, the symbols ' will refer to minutes and " will refer to seconds of individual shots.

[3] *Final Cut Pro* is a type of film editing software.

are inextricably linked, where the one informs the absurdity of the other; whereby diegetic content, reminiscent of some looped .GIFs [4] in this instance, merely provides a framework for an extreme duration. As a consequence, diegetic content that would not otherwise be extreme or *Absurd* if it were not employed "over and over" again, can be made to be extreme because of its "screen" duration.

One could then argue that "screen" duration exacerbates what is perhaps instead extreme in "plot" duration, "the time of narration (storytelling)". This "plot" duration is described by Bordwell and Thompson as "slices of story duration" (85) equivalent in some respects to the individual moving images or shots which make up the "screen" duration of a film. In comparing, for example, the opening shot length of *North by Northwest*—1'29"—to that of Béla Tarr's *Sátántangó*— 8'—it would be presumptuous to suggest that a film extreme in its "screen" duration will also be extreme in its "plot" duration. In applying this same methodological approach to another, shorter one of Béla Tarr's films, like *The Man From London* (2007), it has an 11' opening shot for 139 minutes of nondiegetic time. Even Abbas Kiarostami's *Five Dedicated to Ozu* (2003) has an 8' opening shot for only 75 minutes of nondiegetic time. While there is no strict connection between the two dura-

[4] Short for Graphics Interchange Format, a .GIF is a type of bitmap image format which also supports animation. Looped .GIFs are animated in such a way where the end replays seamlessly back into the beginning, as in the case of a fractal.

tions, occasionally they complement one another, as they do for *Sátántangó*. This complementation also approaches a kind of diegetic/nondiegetic equilibrium, as in the case of Andy Warhol's 321 minute *Sleep* (1963) and 485 minute *Empire* [5] (1964), when "screen" and "plot" durations correspond. As single continuous shots, 321' and 485' respectively, of unedited and uninterrupted footage, their diegetic time happens in the same amount of nondiegetic time experienced by the audience [6]. When John Giorno sleeps, he sleeps the same as if he were onstage in front of a live audience.

The nearer a film is to diegetic/nondiegetic equilibrium does not necessarily mean that it is therefore extreme. A film like Hitchcock's *Rope* [7] (1948) fits the same criteria that Warhol's *Sleep* and *Empire* do, as an 80 minute film for an 80' dinner party, despite that it is not particularly extreme in its "screen" duration. There is also the possibility of implying that films further from diegetic/nondiegetic equilibrium are not therefore extreme, as with Lars Von Trier's *Nymphomaniac* (2013). Divided into two volumes, *Nymphomaniac*, if it is still one film, has a "screen" duration of 241 minutes. Its opening shot is approximately 15" long, discounting the opening shot of *Vol.*

[5] Although *Empire* was shot at 24fps, it was later screened at 16fps, increasing its nondiegetic time from an original 396 minutes to an extended 485 minutes.

[6] In maintaining the illusion of a single continuous shot, one reel's "plot" duration is projected over another.

[7] *Rope* is an exceptional "plot" duration technologically restricted by the length of its reels.

II which is only *5*" long. While it is not altogether extreme in its "plot" duration, given the unusual closeness of its volumes' times of "registration (production)", there could be something extreme about releasing it in its entirety: *Vol. I*, released on March 6, has a "screen" duration of 118 minutes, as opposed to *Vol. II*, released later on December 25, which has a "screen" duration of 123 minutes. If *Nymphomaniac* were to have gone for over "300 minutes", this division could also be explained as a way of deferring a classifiably *long* status, only now the inherent problem of a total duration reveals itself.

By separating *Nymphomaniac* into two volumes, a sort of time dilation occurs, not unlike a reversal of Lewis Fry Richardson's famous Coastline paradox [8]. As the nondiegetic time of *Vol. I* extends into *Vol. II*, a third nondiegetic time arises conditionally from a combination of the two, with the false impression of being a third total duration. Provided that these volumes are screened back-to-back, this third total duration can be better expressed as a 'nondiegetic duration'. This new term accounts for a series or collection of moving images that share the same "story"

[8] "A surveyor takes a set of dividers, opens them to a length of one yard, and walks them along the coastline. The resulting number of yards is just an approximation of the true length, because the dividers skip over twists and turns smaller than one yard, but the surveyor writes the number down anyway. Then [they set] the dividers to a smaller length—say, one foot—and [repeat] the process. [They arrive] at a somewhat greater length, because the dividers will capture more of the detail and it will take more than three one-foot steps to cover the distance previously covered by a one-yard step." (Gleick 96).

duration, but are separated by times of "registration (production)". Another nondiegetic duration would be Quentin Tarantino's *Kill Bill Vol. I* (2003) and *Vol. II* (2004), which have separate "screen" durations of 111 minutes and 137 minutes respectively, with a nondiegetic duration of the two nondiegetic times added together: 248 minutes.

In re-evaluating these nondiegetic times into nondiegetic durations, an otherwise vital layer of temporality that cannot usually be bypassed by its audience is disregarded. This occurs because nondiegetic durations consolidate in hindsight, compressing what were individual "screen" durations into an already completed whole by negating "the time of registration (production)" involved between one "plot" duration and another. Back on March 6, 2013, the audience of *Nymphomaniac Vol. I* could not have possibly seen *Vol. II* until its release on December 25; a noticeable gap of over nine months omitted from its nondiegetic duration. The more these nondiegetic times are factored into nondiegetic durations, the more the "time of registration (production)" gets omitted, and the more extreme it becomes at the expense of its "time of registration (production)". An episode of Gene Roddenberry's *Star Trek*, for example, which aired a total of 79 episodes from 1966–69, goes for an average of 50 minutes, where the entire series has a nondiegetic duration of ~3,950 minutes. As each of its three seasons is completed, its nondiegetic duration grows: Season

1 (1966–67) contains a total of 29 episodes (~1,450 minutes), Season 2 (1967–68) contains a total of 26 episodes (~1,450 minutes + ~1,300 minutes), while Season 3 (1968–69) contains a total of 24 episodes (~1,450 minutes + ~1,300 minutes + ~1,200 minutes). Until its eventual cancellation in 1969, *Star Trek* could not have had a nondiegetic duration of ~3,950 minutes since the episodes contributing to its nondiegetic time were not yet completed. With the added hindsight of 2014, *Star Trek* is but the progenitor of an even larger franchise spanning a nondiegetic duration of ~33,042 minutes [9]. If it is to continue as a franchise, this nondiegetic duration will increase in the presence of a new televised serial or feature film.

By accounting for shared "story" durations across multiple "screen" durations, like *Star Trek*, nondiegetic durations are easily mistaken for being extreme durations when most are actually *in medias*

[9] This sum is reached if the average runtime of an episode is multiplied by the total number of episodes in a series: *Star Trek*, with ~3,950 minutes + *Star Trek: The Next Generation* (1987–94) {45 minutes X 176 episodes} + *Star Trek: Deep Space Nine* (1993–1999) {45 minutes X 176 episodes) *Star Trek: Voyager* (1995–2001) {45 minutes X 172 episodes} + *Star Trek: Enterprise* (2001–2005) {42 minutes X 98 episodes} = ~31,646 minutes, where in order to reach ~33,042 minutes the runtimes of each film need to be added: *Star Trek: The Motion Picture* (Wise 1979) {132 minutes} + *Star Trek II: The Wrath of Khan* (Meyer 1982) {113 minutes} + *Star Trek III: The Search for Spock* (Nimoy 1984) {105 minutes} + *Star Trek IV: The Voyage Home* (Nimoy 1986) {119 minutes} + *Star Trek V: The Final Frontier* (Shatner 1989) {107 minutes} + *Star Trek VI: The Undiscovered Country* (1991 Meyer) {113 minutes} + *Star Trek: Generations* (1994 Carson) {118 minutes} + *Star Trek: First Contact* (Frakes 1196) {111 minutes} + *Star Trek: Insurrection* (Frakes 1998) {103 minutes} + *Star Trek: Nemesis* (Baird 2002) {116 minutes} + *Star Trek* (Abrams 2009) {127 minutes} + *Star Trek: Into Darkness* (Abrams 2013) {132 minutes} = 1,396 minutes.

res. Series, seasons and episodes are neither released nor screened consecutively upon their creation, and so their extremity is diluted through their serialisation: Firsthand, by breaks in their "plot" duration with interruptive advertisements, and secondhand, by breaks in their "time of registration (production)" through episodes and seasons. Films like *Nymphomaniac* and *Kill Bill* suffer similarly where their times of "registration (production)" defer what could have otherwise been a contiguous "plot" duration, and hence "screen" duration. How a film like *Cinématon* constitutes an extreme duration as opposed to a nondiegetic duration is by intending its vignettes to be screened and consumed consecutively, just like the *558-Day Video Timeline In Final Cut Pro*, even though its "time of registration (production)" is spread across thirty-six years. One of the surest values of an extreme durational moving image is that it must then be consecutive, that it does not and was never intended to stop moving, just as a painting does not stop being a painting.

What ultimately differentiates an extreme durational moving image from an extreme 'slow' film is an inherently skewed interpretation of the "slow cinema" movement as described by Matthew Flanagan:

> The label 'slow cinema' refers to a model of art or experimental film that possesses a set of distinct characteristics: an emphasis upon extended duration (in both formal and thematic aspects), an audio-visual depiction of stillness and everydayness; the employment of the long take as a structural device; a slow or undramatic form of narration (if narrative is present at all); and a predominantly realist (or hyperrealist) mode or

intent ("'Slow Cinema': Temporality and Style in Contemporary Art and Experimental Film" 4).

This "model" would appear rather extemporaneously at first to be another sturdy means by which to evaluate extreme durational moving images. Some are "experimental" in their nature, some do "employ the long take as a structural device", some even exhibit "distinct characteristics" indicative of being 'slow'. Yet at the risk of prematurely grouping extreme durational moving images with "slow cinema", it is clear that they form a separate part within it as a subgenre instead. Where films like *The Man From London* and *Five Dedicated to Ozu* undoubtedly display 'slow' cinematic tendencies, those of "stillness and everydayness… employment of the long take", their "emphasis upon extended duration" is only present thematically through their "plot" durations. In comparison to *Sátántangó*, neither of them are "formally" *long* nor relatively extreme in regards to their "screen" duration. Other extreme durational moving images, like *Cinématon*, would sooner be excluded under the same 'slow' criteria for being uncharacteristically 'fast' in their "plot" duration, despite being contradictorily 'slow' in their "screen" duration. These differences culminate in a need to outline the principles of extreme durational moving images, and are as follows:

1. Extreme durational moving images are predominantly favoured towards an emphasis upon extended "screen" durations than they are "plot" durations, where

2. they are not just *long* for the sake of being *long*. There is a reason or an intention behind their nondiegetic time, they are not a loop of some shorter nondiegetic time made to be *long*, unless by reason or intention as part of

3. a contiguous lineage of moving images designed to be seen consecutively, not as a nondiegetic duration. Where nondiegetic durations are screened in their entirety, their screening is permitted a temporary extreme status, and

4. are not biased towards film or television in their method of conveyance. They can be produced for or through either medium, so long as they are not serialised or misrepresented as nondiegetic durations, and

5. are not just confined to the cinema space, but can be found and made for anywhere.

CHAPTER 2:

Impacts of Extreme

With the principles of extreme durational moving images outlined, how their impacts affect their audience can now be properly analysed. As regards an analysis of how their impacts affect the camera or the moving image as a projection however,

> The best we can do is to try and conjure up what it might be like to be [them], and in that task we will always fail, given that imagining what it's like to be [a camera or a projection] is not the same as *being* [them]… the characterization of an experience through supposedly objective evidence and external mechanisms leads us *farther from*, not closer to, an understanding of [their] experience (Bogost 63).

That the camera heats up or that the moving image as a projection uses light, conveys next to nothing about how either of them "experience" an extreme duration, for "natural perception and cinematic perception are qualitatively different" experiences (Deleuze 2). Even if they were to have an extreme threshold it would still be relative to how they perceive it, and as a result of their inaccessible "perception" whatever that threshold could be remains just as inaccessibly moot. The same could also be argued about an audience, as a random assemblage of individuals with a variety of opinions, some of them in contradiction with one another. Yet an analysis of the impacts upon them should not be mistaken for an account of extreme durational moving images as interpreted from their perspective. As a concept unto itself rather, and not just one audience in particular, they act as a fulcrum in order to better analyse the interrelated "experience" happening between them and an extreme durational moving image.

An example of this interrelated "experience" can be found in the way Gilles Deleuze characterises the "affection-image" (97). For Deleuze "the affect does not exist independently of something which expresses it" as an object or "a face, or a facial equivalent" within the moving image, it also requires someone or something "completely distinct from it" so as to co-create it and recognise it as such (97). This recognition is a two-step process, whereby

an object onscreen translated to be a "face" offscreen by its audience is then retranslated to be a "face" onscreen again. Without an audience to affect, the affective component within the "affection-image" would never be received as "a face, or a facial equivalent", and an otherwise vital translation would never take place. "In respect of time", Immanuel Kant suggests that "no knowledge of ours is antecedent to experience, but begins with it", and so no translation can ever take place without its passage (Kant 27). As the medium through which an audience transpires, nondiegetic time is what allows the "affection-image" to be affective, as an additional affective component. It has no way of being recognised as "a face, or a facial equivalent" by comparison, its expression as a minute or an hour is already a translation of something inherent within an "experience" that cannot be perceived directly, even if it is alluded to visually as a clock or a countdown. If the affective component of any "affection-image" is to be successfully translated and retranslated, it happens only as a consequence of the nondiegetic time in which this interrelated "experience" takes place.

Due to its presence throughout all moving images, as an affective component nondiegetic time is neither translated nor retranslated by an audience, but is instead experienced by them subliminally while "a face, or a facial equivalent" is held onscreen. This new interrelated "experience" runs seamlessly beneath the "affection-image", and behaves not un-

like how Roland Barthes characterises the *punctum* within photography (26). The *punctum* is the "second element" belonging to a photograph, as opposed to "the first" which Barthes "perceive[s] quite familiarly as a consequence of [his] knowledge, [and his] culture" as the *studium* (26–27). The *studium* is similar to how the "affection-image" operates, in that it too requires someone to "participate" with it and complete its "co-presence" (Barthes 25). In contrast to the *studium*, the *punctum* is not sought out intentionally "(as I [Barthes] invest the field of the *studium* with my sovereign consciousness), it is this element which rises from the [photograph], shoots out like an arrow, [and] pierces [only] me." (26). In varying what it is from individual to individual, the *punctum* can never be pinned down to any one thing within a photograph, and so its "co-presence" is uniquely completed into the audience like an "arrow" into a target.

In the opening shot of Abbas Kiarostami's *Five Dedicated to Ozu*, for example, a piece of driftwood washes against the shoreline of an ocean; a fairly nondescript *studium* unable to be recognised by its audience as Gijón or Asturias in Spain without the aid of the credits. The *punctum* could be the driftwood or the moment where it cleaves into two, depending on the audience member, but it is not then retranslated back onscreen as the driftwood or the cleft moment, it simply strikes the audience member in some profound or meaningful way. This "pricks…

but also bruises" (Barthes 26) them on an individual level, reminding them of some significance in their own lives, it could be a memory or an emotion specific to their "experience", despite originating from a source external to that "experience". Since this source originates from a series of moving images and not a standalone image, its "co-presence" is limited to the amount of nondiegetic time involved in its "plot" duration, which indirectly exposes the interrelated "experience" running beneath its affectivity. With this exposition, a method for measuring how the impacts from extreme durational moving images affect their audience can now be introduced from film editor Walter Murch; for an editor is not only responsible for the layout of a film, their "central preoccupation" is to put themselves "in [the] place of the audience." (Murch 26).

Murch suggests that the human blink is equivalent in some respects to an editorial cut, where "our rate of blinking is somehow geared more to our emotional state and to the nature and frequency of our thoughts than to the atmospheric environment we happen to find ourselves in" which causes us to blink (58–59). He also posits an experiment based on the same principle, where he proposes:

> it would be fascinating to take an infrared [10] film of an audience and find out when and in what patterns people blink when they are watching a

[10] "There is a wonderful effect that you can produce if you shine infrared light directly out in line with the lens of a camera. All animal eyes, human eyes as well, will bounce a portion of that light directly back into the camera and you will see bright glowing dots where the

> [film]. My hunch is that if an audience is really in the grip of a film they are going to be thinking (and therefore blinking) with the rhythm of the film (68).

As a result of its association with the "plot" duration of a moving image and not the visual content contained within it, this experiment provides a more direct means of perceiving nondiegetic time before it impacts. If the "cutting" of a film affects the "blinking" of an audience, so long as the two actions are understood to be equivalent, an analysis of the "rhythm" of a film can double as an analysis of how the impacts of its moving images are affecting its audience.

In his effort to differentiate the role blinking plays "to our emotional state" Murch attributes "on the one hand… someone who was so angry [they] didn't blink at all" to be "in the grip of a single thought which [they] hold (and which holds [them])" (59). On the other hand "then there is the opposite kind [of anger]… that causes someone to blink every few seconds", to which "this time the person is being assailed simultaneously by many conflicting emotions and thoughts, and is desperately (but unconsciously) using those blinks to try and separate these thoughts and sort things out." (59). For a moving image, these "thoughts" can be interpreted as the shots between two cuts, where the ASL (Average

eyes are: it is a version of the 'red-eye' effect in family snapshots taken with flashbulbs." (Murch 68)

Shot Length) [11] of a film corresponds instead to the rate of its "blinking". The higher an ASL, the longer "a face, or a facial equivalent" is held onscreen, and the more likely it is that the audience is "in the grip of a single thought which [they] hold (and which holds [them])". The lower an ASL, the less amount of nondiegetic time an audience has to absorb "many conflicting emotions and thoughts… and sort things out." By comparing, for example, the ASL of a film like Béla Tarr's *Sátántangó*—2'30"—to that of George Lucas' *Star Wars: Episode IV – A New Hope* [12] (1977)—3.3"—immediately the influence cutting has on the "rhythm" of a film can be seen; but the difference in the volume of "thoughts" being shown to either audience cannot be fully appreciated from just their ASLs.

Within the first 8 minutes of *Sátántangó* only 1 cut occurs, after a herd of cattle exit a barn, out into the wastes of a small farming village haunted by the melody of bells. In the same amount of nondiegetic time 151 cuts occur within *A New Hope*, including the chasing, sacking, and eventual abandonment of *Princess Leia*'s (Carrie Fisher) Corellian Corvette. As a sequence of moving images however, *A New Hope* contains a diversity of "thoughts" which deserve closer inspection. In the 'chasing' sequence [13] alone,

[11] ASL is calculated by dividing the total number of shots in a film by its "screen" duration (in seconds).

[12] As an episode in a series of films, it is a part of a nondiegetic duration.

[13] (00:06:00–00:08:35)

following the introduction of the Corvette right up until its envelopment by *Darth Vader*'s (James Earl-Jones, David Prowse) Imperial Star Destroyer, a total of 23 cuts and 23 shots occur, where from most to least: 12 shots contain either *C-3PO* (Anthony Daniels) or *R2-D2* (Kenny Baker), 7 contain shots of the Rebels, and 4 contain external shots of the Corvette or the Destroyer. In the 'sacking' sequence [14] of the Corvette, right up until *Darth Vader* first steps onboard, a total of 38 cuts and 38 shots occur: 20 contain Rebels, 13 contain Stormtroopers, 4 contain either *C-3PO* or *R2-D2*, while the last shot introduces *Darth Vader* himself. The remaining 90 cuts and 90 shots as part of the 'abandonment' sequence [15] are dispersed as follows: 37 contain either *C-3PO* or *R2-D2*, 23 contain *Darth Vader*, 13 contain *Princess Leia*, 11 contain Stormtroopers, 4 contain either the Corvette or the Destroyer, 1 contains the Rebels, and 1 is a characterless landscape shot of the planet Tatooine. This breakdown is not without some overlap of categories, as with *Princess Leia* tasking *R2-D2* with the plans for the Death Star, or *C-3PO* caught between the crossfire of the Rebels and the Stormtroopers. Yet in accounting for the content contained within each "thought", the different kinds of "thoughts" the audience is expected to "separate" between each cut becomes apparent. If the "thought" analogy is carried further along, instead of 151 individual "thoughts", 7 distinct 'trains' of "thought", 1

[14] (00:08:35–00:09:42)

[15] (00:09:42–00:14:00)

for each category, are "simultaneously" being sorted by the audience. Depending on the amount of shots in a given train of "thought", one could also argue that a train with more shots is more important to the audience than a train with less. Out of the previous 151 shots, for instance, 53 contain either *C-3PO* or *R2-D2*. That they will later catalyse the Rebellion's assault on the weak point of the Death Star is only inferential at this stage.

In an interview Béla Tarr gave to Phil Ballard for *Kinoeye* in 2004, when asked by Ballard "about the reason behind [his] very long [shots]" Tarr responded thus:

> What can I tell you about this generally? The people of this generation know information-cut, information-cut, information-cut. They can follow the logic of it, the logic of the story, but they don't follow the logic of life. Because I see the story as only just a dimension of life, because we have a lot of other things. We have time, we have landscapes, we have meta-communications, all of which are not verbal information.

These "information-cuts" correspond to what Murch describes as the "opposite kind" of anger, what Tarr attributes to the "logic of the story", and which *A New Hope* has already been shown to contain. The "logic of the story" should not be confused with the diegesis of a film, or its diegetic time, rather it is the way its "plot" duration is organised, as a style of "rhythm". The "logic of life" by comparison is a much slower "rhythm" and one that *Sátántangó* shares, where "time" and "landscapes" take precedence over its diegesis. In light of this observation,

Lev Manovich suggests that "Editing, or montage, is the key twentieth-century technology for creating fake realities." (148). One could then argue that the "rhythm" of *Sátántangó* is more lifelike in its passage of nondiegetic time as opposed to *A New Hope*, where lower ASLs contribute to a faster "rhythm" and a "fake[r]" reality. When diegetic/nondiegetic time are in equilibrium, as they are for Andy Warhol's *Sleep* and *Empire*, no "rhythm" occurs, and the "logic of life" would appear to be ultimately fulfilled.

This lack or absence of cutting does not necessarily guarantee that the content contained within a film is not then subject to change, as with Aleksandr Sokurov's 99 minute *Russian Ark* (2002). As a single continuous shot, *Russian Ark* has an ASL of 96' for a compression of some 200 years of re-enacted Russian history. There is nothing natural about the way *The Time Traveller* (Aleksandr Sokurov) shifts indiscriminately between the 900 day siege of Leningrad (1941–44), the rule of Tsar Nicholas I (1796–1855) or that of Catherine the Great (1729–96). While the characterisation of these eras are indeed lifelike, emphasis is instead placed upon the "time" and "landscapes" played throughout the (then) Winter Palace of the (now) Russian State Hermitage Museum of (the then capital) Saint Petersburg. As seen from the perspective of *The Time Traveller* himself, this gives the audience the illusion of passing through the Museum themselves, as a truly first-person interrelated "experience". Without "Editing"

any of its footage, this illusion as an otherwise "fake reality" is given an extra "dimension of life", as an *Ark* of the afterimages of the passage of "time" itself. More of a gaze than a "thought", so as to accommodate the presence of this uninterrupted "plot" duration, doors and corridors, as they would in the actual Museum, provide affordances for the audience to "separate" one "thought" from another, as do the walls of the crumbling houses in *Sátántangó*'s opening shot, which slide in front of the camera [16]. These affordances behave not unlike how artificial tears function, lubricating the "thought" of the film the same way an eyelid does when it blinks.

An example of this lubrication can be found in Stanley Kubrick's 136 minute *A Clockwork Orange* (1971), while *Alex* (Malcolm McDowell) is being psychologically reconditioned as a part of the Ludovico technique. This involves *Alex* artificially gazing, with the aid of a speculum and some artificial tears, at "viddy films" of "ultra-violence" ("A Clockwork Orange") allowing "thoughts" both on and offscreen to be shown and held for longer:

> When it came to the sixth or seventh malchick, leering and smecking and then going into it, I [*Alex*] began to feel really sick. But I could not shut my glazzies. And even if I tried to move my glazz-balls about, I still could not get out of the line of fire of this picture ("A Clockwork Orange").

[16] This technique is also used in Tarr's *The Man From London*, where its 11' opening shot is interspersed with pylons, obscuring the view of the camera while *Maloin* (Miroslav Krobot) paces from side to side in his crow's nest.

In response to his gazing, not only is *Alex* unable to "separate" one "thought" from another by himself, he is also sensitised to the nondiegetic time running beneath their affectivity as a "line of fire". While no one audience would ever be expected to watch a film in such a manner as this, in having a sustained "thought" or a series of "thoughts" imposed upon them, they are in turn sensitised to the presence of their nondiegetic time.

Where ordinarily within a cinema "The imprisonment of the body takes place on both the conceptual and literal levels" of the audience, in order to sustain this interrelated "experience" without forcing the audience to, extreme durational moving images must instead foster an "atmospheric environment" of nondiegetic time (Manovich 105). As a way of compensating for the impact of their extremity, their audiences are afforded with increasing amounts of mobility, and it is as though their mobility is proportional to the extremity of the moving image [17]. This way audiences are free to move about and come and go at their leisure, as they do for Douglas Gordon's *24 Hour Psycho* (1993), as a slowed-down exhibition piece of Alfred Hitchcock's 109 minute *Psycho* (1960). One could argue that this defeats the purpose of having an extreme duration

[17] To paraphrase Lev Manovich: "Interaction with a fresco or a mosaic, which itself cannot be moved, does not assume immobility on the part of the spectator, while the mobile Renaissance painting does presuppose such immobility. It is as though the imprisonment of the spectator is the price for the new mobility of the image." (112).

altogether, if no one is around to see it in its entirety, when in fact the "conceptual" level of the audience is being made available to them to decide for themselves, at their own "literal" level of participation. As a result of the emphasis upon duration, the role non-diegetic time plays as an affective component can be perceived and experienced for the first time, at the same time, as the scent of the Sistine Chapel and not just the Chapel itself.

CHAPTER 3:

Beyond the Extreme

In 2020, Anders Weberg is set to release the new world's longest film, *Ambiancé*. Three times the "screen" duration of currently the world's longest film, Bjornstjerne Reuter Christiansen's, Jakob Fenger's, and Rasmus Nielsen's 14,400 minute *Modern Times Forever (Stora Enso Building, Helsinki)* (2011), it will be "720 hours long (30 days)… shown in its full length on a single occasion synchronised in all the continents of the world and then destroyed." (Weberg). From 2014 until 2020, three "teaser" trailers, each longer than the one preceding it, will also be revealed, arguably increasing its "screen" duration from 43,200 minutes into a nondiegetic duration of

48,032 minutes [18] (Weberg). However, this amount of nondiegetic time is not without its problems. In considering it apart from and not a part of "the world", the role it plays alongside the everyday passage of time is not properly accounted for, and its impacts are consequently underestimated. A month in theory is very different to a month in practice, as is a year, a hundred, or a thousand years, for "the world" is not a static entity free from all "occasion". The more nondiegetic time involved in an extreme durational moving image, the longer its "atmospheric environment" must be preserved, and the greater its chances are that the interrelated "experience" happening between it and its audience could collapse.

To address these sorts of problems, the relationship nondiegetic time has with the everyday passage of time, or 'natural' time, first needs to be evaluated. Although the two times do behave similarly, in that they both count a second for a second, natural time could be considered to exist contemporaneously throughout nondiegetic time (see Figure 1.) as:

> a necessary representation, lying at the foundation of all our intuitions. With regard to phenomena in general, we cannot think away [natural] time from them, and represent them to ourselves as out of and unconnected [to it]… In it alone is all reality of phenomena possible (Kant 49).

Just like nondiegetic time, natural time is not perceived or perceivable in any direct way, rather its

[18] "2014 – Short teaser [trailer] which is 72 minutes long… 2016 – The first trailer with [a] duration [of] 7 hours [and] 20 minutes… 2018 – Longer trailer with [a] duration [of] 72 hours" (Weberg).

presence is indirectly exposed as a result of "change" or "motion" in objects or events (Kant 50). It is not a by-product of any of these "phenomena", nor is it "something which subsists of itself, or which inheres in things as an objective determination… when abstraction is made of [it]" (Kant 51). Natural time is independent of all "phenomena", whereas nondiegetic time is forever linked to the extreme durational moving image from which it is expressed. As "the condition of all our experience" of "reality", natural time cannot be paused, interrupted, or deferred, like nondiegetic time can be (Kant 53).

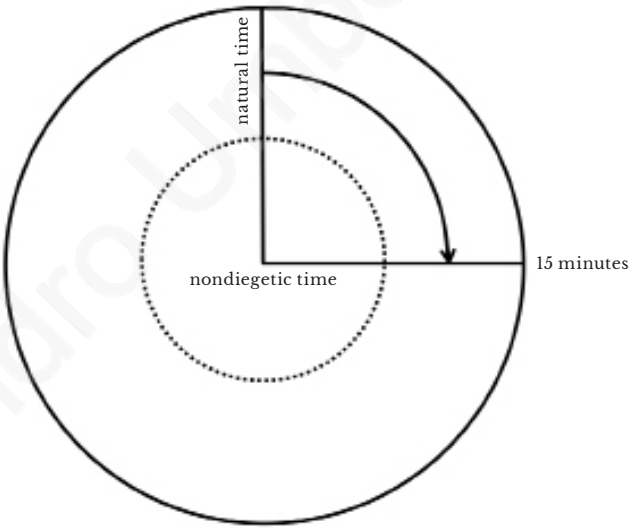

Figure 1.

Occurring in perfect synchrony, natural time and nondiegetic time are almost indistinguishable from one another. It is only through their translation as a second or an hour, through the human conception of time, that they can be observed independently of the other. This 'human' time is relative to the location of an audience in one of the many time zones dividing up the Earth, and each zone corresponds to a 24 hour cycle of the rotation of the Earth upon its axis [19]. Natural time passes second for second in each zone, but human time measures these seconds in relation to the amount of natural time that has already passed in a given zone's cycle: When it is 7:00 p.m. in Melbourne, Australia, it is 11:00 a.m. in Paris, France, and 6:00 a.m. in São Paulo, Brazil. This variation in human time is known as a time difference, despite the fact that no more or less natural time passes for any one zone. It is not a difference exclusive to human time either, and can also occur for an extreme durational moving image, as it does for Christian Marclay's 1,440 minute *The Clock* (2010). Depending on what human time its audience arrives into its exhibition space, and what time zone that exhibition space happens to be in, an onscreen depiction will display the same amount of nondiegetic time: 7:00 p.m. for 7:00 p.m. onscreen [20]. If

[19] Due to irregularities in the Earth's rotation, 'leap' seconds are occasionally added/subtracted to maintain this cycle as close to twenty-four hours as possible.

[20] This nondiegetic time is expressed as human time, sometimes as an image, sometimes as a scrap of dialogue, sometimes digitally as 19:00, sometimes in analogue as 7 o'clock.

The Clock is screened in Melbourne, for instance, its nondiegetic time will be in synchrony with the human time for Melbourne, but not for Paris, or any other city beyond its time zone: 7:00 p.m. would appear onscreen for Melbourne at 11:00 a.m. for Paris, whereupon the difference between nondiegetic time and natural time is noticeably more palpable.

Like human time, nondiegetic time is relative to the "atmospheric environment" in which it takes place, be it a cinema or an exhibition space, that could also be referred to as a 'nondiegetic space' (see Figure 2.). The nature of this nondiegetic space is more complicated than it first appears, in that it does not strictly need to be a room with measurable dimensions, although it can be. *Modern Times Forever*, for example, had its premiere screening as an installation on the outside of the actual Stora Enso Building in Helsinki, Finland. As a representation of the Building imagined over the centuries of its decay, if *Modern Times Forever* had premiered in a different location, it would have lacked this "atmospheric" context. Without boundary or fixed dimension, the nondiegetic space for its premiere could be better described as an area of influence, and could have spanned the whole of Finland. The area of this influence was contributed to by the way in which *Modern Times Forever* was screened, as the focal point of its influence, and behaved not unlike how a conventional building would, as a landmark or a

sculpture in time [21]. Similar influences can be found emanating from currently established landmarks, like The Eiffel Tower. Its area of influence is nearly global. Not only does it belong to Paris, it is often employed in film and television as a universal symbol for France, and it attracts a worldwide audience because of its international recognition. Intended as a temporary installation for the 1889 Exposition Universelle and scheduled for dismantlement in 1909, now over a hundred years old, one could argue that The Eiffel Tower's iconicity is due principally to its duration.

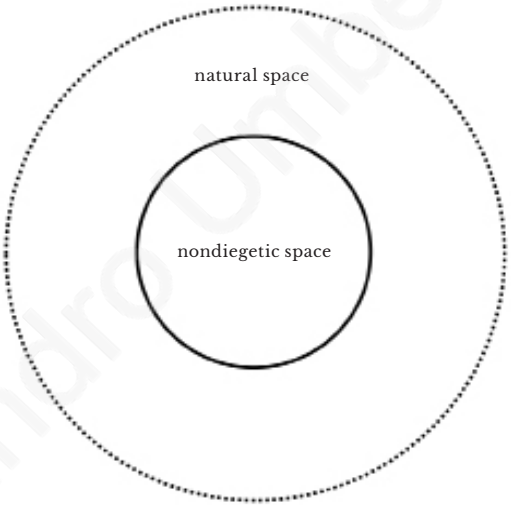

Figure 2.

[21] See Andrei Tarkovsky's *Sculpting in Time*.

If *Modern Times Forever* were to be shown again, inside a cinema or an exhibition space, while limiting its area of influence, constraining its nondiegetic space would have no effect on its nondiegetic time. Natural time will pass second for second in any "atmospheric environment" it is in, and so it would still take 14,400 minutes to watch *Modern Times Forever* wherever it is watched. This is a virtually impossible amount of human time for any audience to "experience" in its entirety. Members need to eat, sleep, work, and relieve themselves, activities which are hardly catered for in an exhibition space or a cinema. In providing its audience with a nondiegetic space that they could come and go from at their leisure, *Modern Times Forever*'s premiere accounted for these activities, and for the passage of human time. Solutions other than this involve serialising the "screen" duration of an extreme durational moving image into a nondiegetic duration, allowing breaks and intermissions for an audience's activities, as per the Melbourne premiere screening of Jacques Rivette's 773 minute *Out 1, noli me tangere* (1971). Originally made for French television, *Out 1*'s screening at the 2014 Melbourne International Film Festival was spread across two days, with its first four Episodes screened back-to-back on August 9, and its last four Episodes screened back-to-back on August 10.

Yet this is not the only manner in which human time can interrupt an extreme durational moving image. There are a variety of human activities that

also maintain the interrelated "experience" happening between it and its audience, like the generation of electricity for its equipment, or the manufacture of that equipment for its projection, that an extreme durational moving image would not be able to function without. Other activities, like vandalism, can also debilitate its interrelated "experience", while those of war threaten the very nondiegetic space in which this "experience" takes place. Like nondiegetic time, nondiegetic space could also be considered to exist within or upon a 'natural' space, and the relationship the two spaces have is in no way mutually exclusive. This natural space is the everyday space an audience lives throughout on the surface of the Earth, from its cities and its forests, to its deserts and its oceans, and they are not without their own form of activity. Weather phenomena, like floods, fires, and hurricanes, as well as the recent advent of climate change, perpetually variegate the surface of the Earth. With extreme durations in excess of decades, or even centuries, it becomes increasingly more and more difficult for an extreme durational moving image to survive these activities, preserve its nondiegetic space, and sustain the interrelated "experience" happening between it and its audience.

After a few centuries, these kinds of timescales belong to the realm of geologists and nuclear semioticians, and can be found in the likes of Michael Madsen's 75 minute documentary *Into Eternity: A Film for the Future* (2010). In it, Madsen follows the

preliminary construction of Onkalo, the world's first nuclear waste repository, scheduled for completion sometime during "the twenty-second century" [22] ("Into Eternity"). Unlike an extreme durational moving image, Onkalo is built to be left alone, and given the lethality of its contents, must also be fortified. With its radioactive contents having a half-life of at least one hundred thousand years or more, "Onkalo must [therefore] last one hundred thousand years [also]." [22] ("Into Eternity"). Its projected final depth of 520 metres deep within the Finnish bedrock, which is already 1.8 billion years old, guarantees to be a relatively neutral "environment" where its scientists "can predict [this] far into the future" [23] ("Into Eternity"). Given that the whole of human history is but a thumbnail in comparison to its lifespan, Onkalo could be considered to approach an intergenerational threshold of sorts, where the communication of its purpose from one human generation to the next poses problems in and of itself. On the one hand, the understanding of Onkalo a thousand years from now could be "interpreted the same way as we interpret The Pyramids [of Giza today]." [24] "Into Eternity"). On the other hand, as an incentive for its misinterpretation, "You could… have the [future] scenario where people… know [Onkalo] is dan-

[22] Michael Madsen, addressing the camera in *Into Eternity*.

[23] Timo Seppälä, Senior Manager, Communications, Onkalo, addressing the camera in *Into Eternity*.

[24] Carl Reinhold Bråkenhielm, Professor of Theology, National Council for Nuclear Waste, addressing the camera in *Into Eternity*.

gerous, but [its contents are] also valuable… [so] people… start to dig for it." [25] ("Into Eternity").

Due to current Finnish legislature, Onkalo's purpose and location must be made available to the general public, necessitating "future generation[s]… maintain [this] information and update [this information's] language" [22] so that it can be successfully archived from one generation to the next ("Into Eternity"). This archival process is, at least in part, taken up by Madsen himself, through interviews with the relevant authorities for Onkalo's construction. Madsen even addresses the camera in the second-person, as if he were speaking to future generations, with the documentary itself acting like an expositional time capsule; but he ultimately does concede that:

> If we cannot rely on markers [26] and archives, how will you know [about Onkalo]? Maybe our legends will reach you by being told over and over, from generation to generation, like ancient legends have reached us.

As a time capsule, the documentary faces the same intergenerational threshold as the archival process does, one that is dependent upon the future survival and understanding of a particular language, in its case, English. The survival of a language is not something anybody can assure or insure against, and if it is not successfully updated, it could become

[25] Mikael Jensen, Analyst, Radiation Safety Authority, Sweden, addressing the camera in *Into Eternity*.

[26] "The… marker is an object with text on it… messages are repeated on it in different United Nations languages… [with] general information about [Onkalo]" [25] ("Into Eternity").

as uninterpretable as the Egyptian hieroglyphs were for archaeologists before the discovery of the Rosetta Stone. A comparable threshold also exists for extreme durational moving images, especially those with "screen" durations approaching a hundred years, as an 'extreme' threshold (See Figure 3.).

The behaviour of this extreme threshold is analogous in some respects to that of Zeno's Dichotomy Paradox [27], where a hypothetical "screen" duration of a hundred years first needs to overcome ninety-nine uninterrupted years in order for it to finish. It is not impossible for this hypothetical "screen" duration to finish, as per the paradox, only that an infinite amount of interruptive possibilities stand between its beginning and its end in the meanwhile. These interruptive possibilities range from a variety of activities, both human and natural in their origins, and could be as simple as a lightning strike or as complex as a social revolution. Its nondiegetic space could be destroyed, or become neglected as a consequence of one of more of these activities. It could be repurposed, like The Eiffel Tower has been into an antenna, or misunderstood as a religious icon, for human civilisation as it is known today could regress technologically fifty years from now. To overcome just some of these problems, its nondiegetic space would need to be fortified, weatherproof, and

[27] Zeno's Dichotomy Paradox involves travelling from one point to another, where in order to reach the second point from the first point, half the distance between the two points must first be travelled, but before halfway, a quarter of the distance must first be travelled, an eighth, a sixteenth, and so on to infinity.

self-sufficient in its power source. Should it go for a thousand years or more, it would live beyond several different generations, and each would be incapable of seeing it in its entirety.

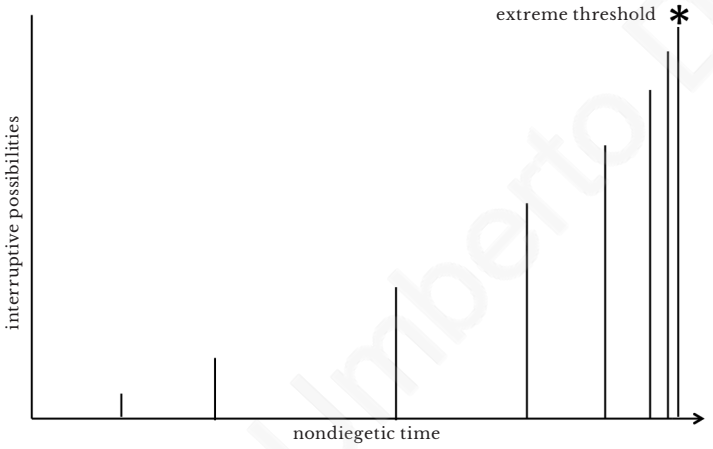

Figure 3.

Due to this incapability, there is no way to insure against the extreme threshold, and it is by chance and careful preservation that humanity holds onto the relics of its past for its future, in spite of all activity. Music, for example, can be appreciated from one generation to the next, and requires no previous "experience" of it for it be enjoyed by an audience. Centuries-old musicians, like Bach (1685–1750) and Beethoven (1770–1827), still have their music performed

today. There are even songs, like John Cage's *Organ²/ ASLSP (As SLow aS Possible)*, which could be considered to be extreme in their performance. Written in 1985, Cage never specified how long *Organ²* should be played, and at the St. Burchardi Church in Halberstadt, Germany, a 335,858,400 minute rendition of it was begun in 2000 and is scheduled to finish in the year 2639 (Rosenberg). Due to the specialised construction of the organ on which this rendition is performed, automated bellows allow its chords to be held for days and months without pause. This sound resonates throughout the Church, and on certain days of certain years, its notes change. The last change occurred on October 5 of 2013, while the next is set for September 5 in 2020. Conditional that the Church survives until then, *Organ²*'s audience need not have listened to it previously in order to "experience" its notes. Unlike words, music needs no translation.

In understanding some of the problems involved with extreme durational moving images, why Weberg intends to destroy *Ambiancé* becomes somewhat clearer. If there is nothing for future generations to "update", there is nothing for them to misinterpret or maintain. The same generation in which it is created for can enjoy it in an "atmospheric" context similar to the one *Modern Times Forever* had in Helsinki. With a comparatively short duration, next to that of a hundred years, the less activity it should encounter, and the greater its chances are

that its "screen" duration will pass from beginning to end without interruption. This is a small trade-off for an arguably larger impact. As a result of its unrepeatability, together with its synchronisation "in all the continents of the world", its nondiegetic space will transform from a single landmark into a landmark event. With the focal points of its area of influence scattered throughout the natural space of the Earth, its nondiegetic time will be almost everywhere, like a music for the eyes. For 43,200 minutes, "the world" will be filled with the ambience of *Ambiancé*, and then no more. This reminds its audience of the ephemerality of the passage of natural time, an interrelated "experience" that can only ever happen once for anybody. In contrast, nondiegetic time is an indulgence, one an audience can "experience" over and over again for however many occasions they choose to.

In the end, it is not a matter of safeguarding an extreme durational moving image from its own extremity. Indeed, the easiest way to precaution against their collapse would be to not to have an extreme duration to begin with. Alternatives in overcoming its extreme threshold involve an unprecedented amount of intergenerational co-operation and conservation, an intercultural means of communication that remains a problem in and of itself today. Solutions, like nondiegetic durations, merely dilute one time with another, into manageably human portions without enough substance for an audi-

ence to appreciate the passage of nondiegetic time as nondiegetic time. It is already a rare privilege to be able to capture the natural time of one moment and re-experience it again in another, and another, and it must not be underestimated or cheapened into a currency for its moving images. Natural time is an uninhibited presence throughout the cosmos, and extreme durational moving images should reflect that as unequivocally as possible, without preference towards their human origins. A new style of filmmaking needs to arise with these principles in mind, one which can appreciate time for time's sake, and realises that the closure of an audience's life is not the closure of life itself.

CONCLUSION:

Future of Extreme

As an artistic expression, the reasoning behind these extreme durational moving images remains extraordinarily diverse. With transitions from analogue to digital cinematography as recent as George Lucas' *Star Wars: Episode I – The Phantom Menace* (1999), one overarching explanation could be that it is now physically, as well as economically, easier to shoot films like *Ambiancé* and *Modern Times Forever* than it was in previous decades. Yet this technological milestone did not stop directors like Jacques Rivette and Béla Tarr from shooting some of the world's longest pre-digital films. As the pioneers of a highly experiential form of communication, their extreme durations are a commendable achievement even by today's standards, and deserve more recognition than this thesis can provide; that they exist, and more continue to be made, are a testament to this fact. Norway's *NRK* channel has started making inroads into similar territory with 'slow television', a branch of "slow cinema". Its inaugural broadcast in 2009, "watched at some point by ~20% of Norway's population", was a 420 minute train trip from Ber-

gen to Oslo (Kottke). The future of extreme is already underway.

The meanwhile prospects for extreme durational moving images reside in the eyes of their beholders. It is not a matter of how *long* they should go for, or for how much longer they can be made to go for, it is for how *long* an audience is ultimately prepared to exchange their time for its time. This is an expensive interrelationship with its own unique threshold, one which cannot be predicted, and tempting it with material worthless of that interrelated "experience" wastes the transience of time itself. The commoditisation of time, like money, contributes to the pressure of its needing to be always meaningful, always purposefully spent. If, according to Argentine writer Jorge Luis Borges, "money is future time", then the time happening—right—now—is of an incomprehensible value ("The Zahir" 556). Its "experience" must be worthwhile next to those everyday experiences as a part of life—those moments just before waking, just after falling asleep—careful kisses, footsteps, laughter—in the unease of empty rooms, old shoes and birthday cards—like a parenthetic dust—in photographs of unknown persons, places—like half-remembered landscapes slowly sinking into the horizon—caught in the purple of the Jacaranda tree, the shimmering Wallaby grass—like the *cualacino* after a cold glass—not as a substitute for these experiences, but as a part of those experiences.

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