

A World's Return

A Phenomenological Encounter
with Film Worlds

Julia Reynolds



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Julia Reynolds

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Table of Contents	i
List of Figures	iv
Attestation of Authorship	vii
Acknowledgements	viii
Intellectual Property Rights	ix
Abstract	x
Quote by 'Rudiger Safranski	xii
Noir	xiii
 INTRODUCTION— <i>Filmmaking</i>	 1
The Nature of the Investigation	3
Three Projects of Concern	7
Structure of the Exegesis	12
A Note on Heidegger	16
 SECTION ONE—Pre-production: The Set	 20
 PART ONE—Set, Setting, Setting up, Setting-up	 21
What is Setting-Up?	22
Angelus Novus: Debris of an Angel	27
Surrounding World	33
 PART TWO—Art: How is it at work?	 39
Setting Up a World	40
<i>Vertigo's</i> Worlding	43
Earth and World	48
Truth Happening in the Work	58
 PART THREE—Being-in-a-mood	 68
Always Being Thrown	69
Fundamental Moods	73
Boredom's Disclosive Possibilities	78

SECTION TWO—Production: The Take	84
PART ONE—Language	85
Film Terminologies	86
How do I Know Filmmaking?	89
The ‘Take’	93
PART TWO—How do I think about the Take Ontologically?	96
Identity and Belonging	96
Enframing	99
A ‘Take’ Belonging	106
PART THREE—The Thrownness of the Setting-Up	113
Equipmentality	114
Extension and Withdrawal	116
The Setting-Up Withdraws	122
Obtrusiveness of the Present-at-Hand	125
Crushing Beauty	132
SECTION THREE—Post-production: The Edit	136
PART ONE—Inside the ‘Take’—Film Magic	137
Lingering	138
‘Taking’ Instrumentally	140
A Passive ‘Take’	142
Gathering Landscapes	146
Being Passed Over	151
PART TWO—Getting into the Picture	152
Representation and its Others	153
Getting (into) the Picture	157

Stepping Outside Film	159
 PART THREE—Something Called Editing	 164
Non-Narrative Narrating	165
Thinking and Meditating	167
Relational Moves	170
Letting Things Go	173
Calculative Instruments	175
Non-Willing	178
Abandoning Instrumental Ends	181
Awhiling and Lingerings	185
 Conclusion — Into Appearance	 189
Returning to Questioning	193
Existential Analytic of Film Worlding	195
 References	 198
 Appendices	
Appendix A	205

LIST OF FIGURES

Figure 1:	Reynolds, J. (2013) Bus Trip to the Island. Film Still.	7
Figure 2:	Reynolds, J. (2013) Returning. Film Still.	9
Figure 3:	Reynolds, J. (2016) Shepherd. Film Still.	10
Figure 4:	Antonioni, M. (1962) L'Eclisse. http://www.bfi.org.uk/news-opinion/news-bfi/features/modern-love-rubbish-antonionis-leclisse	24
Figure 5:	Reynolds, J. (2016) Shepherd. Behind the scenes photography.	27
Figure 6:	Reynolds, J. (2016) Shepherd. Film Still.	29
Figure 7:	Reynolds, J. (2016) Shepherd. Behind the scenes photography.	30
Figure 8:	Reynolds, J. (2013) Returning. Film Still.	35
Figure 9:	Hitchcock, A. (1958) Vertigo. Film Still. http://the.hitchcock.zone/wiki/1000_Frames_of_Vertigo_(1958)	35
Figure 10:	Reynolds, J. (2013) Returning. Film Still.	36
Figure 11:	Hitchcock, A. (1958) Vertigo. Film Still. http://the.hitchcock.zone/wiki/1000_Frames_of_Vertigo_(1958)	36
Figure 12:	Hitchcock, A. (1958) Vertigo. Film Still. http://the.hitchcock.zone/wiki/1000_Frames_of_Vertigo_(1958)	37
Figure 13:	Reynolds, J. (2013) Returning. Film Still.	38
Figure 14:	Hitchcock, A. (1958) Vertigo. Film Still. http://the.hitchcock.zone/wiki/1000_Frames_of_Vertigo_(1958)	44
Figure 15:	Reynolds, J. (2013) Returning. Film Still.	49
Figure 16:	Tarkovsky, A. (1979) Stalker. Film Still. http://www.shorescripts.com/stalker-script-analysis/	52
Figure 17:	Tarkovsky, A. (1979) Stalker. Film Still. https://bradscribe.wordpress.com/tag/stalker/	52
Figure 18:	Malick, T. (1998) The Thin Red Line. Film Still. https://refractionsfilm.wordpress.com/2013/04/14/the-thin-red-line-1998/	55
Figure 19:	Malick, T. (1998) The Thin Red Line. Film Still. http://mcphedranbadside.com/2013/04/	56
Figure 20a:	Hitchcock, A. (1958) Vertigo. Film Still. http://the.hitchcock.zone/wiki/1000_Frames_of_Vertigo_(1958)	59

Figure 20b:	Hitchcock, A. (1958) Vertigo. Film Still. http://the.hitchcock.zone/wiki/1000_Frames_of_Vertigo_(1958)	60
Figure 20c:	Hitchcock, A. (1958) Vertigo. Film Still. http://the.hitchcock.zone/wiki/1000_Frames_of_Vertigo_(1958)	60
Figure 20d:	Hitchcock, A. (1958) Vertigo. Film Still. http://the.hitchcock.zone/wiki/1000_Frames_of_Vertigo_(1958)	61
Figure 20e:	Hitchcock, A. (1958) Vertigo. Film Still. http://the.hitchcock.zone/wiki/1000_Frames_of_Vertigo_(1958)	61
Figure 20f:	Hitchcock, A. (1958) Vertigo. Film Still. http://the.hitchcock.zone/wiki/1000_Frames_of_Vertigo_(1958)	62
Figure 20g:	Hitchcock, A. (1958) Vertigo. Film Still. http://the.hitchcock.zone/wiki/1000_Frames_of_Vertigo_(1958)	62
Figure 20h:	Hitchcock, A. (1958) Vertigo. Film Still. http://the.hitchcock.zone/wiki/1000_Frames_of_Vertigo_(1958)	63
Figure 20i:	Hitchcock, A. (1958) Vertigo. Film Still. http://the.hitchcock.zone/wiki/1000_Frames_of_Vertigo_(1958)	63
Figure 20j:	Hitchcock, A. (1958) Vertigo. Film Still. http://the.hitchcock.zone/wiki/1000_Frames_of_Vertigo_(1958)	64
Figure 20k:	Hitchcock, A. (1958) Vertigo. Film Still. http://the.hitchcock.zone/wiki/1000_Frames_of_Vertigo_(1958)	64
Figure 21:	Cuarón, A. (2006) Children of Men. Film Still. http://thisdistractedglobe.com/2009/05/22/children-of-men/	71
Figure 22:	Cuarón, A. (2006) Children of Men. Film Still. http://www.filmandfurniture.com/2014/10/midcentury-east-furniture-show/michael-caine-children-of-men-egg-chair/	73
Figure 23:	Lopushsky, K. (1986) Letters from a Dead Man. Film Still. http://www.futuristika.org/letters-from-a-dead-man/	74
Figure 24:	Lopushsky, K. (1986) Letters from a Dead Man. Film Still. http://www.futuristika.org/letters-from-a-dead-man/	76
Figure 25:	Antonioni, M. (1962) L'Eclisse. Film Still. https://friendsofhpph.org/2015/09/16/leclissethe-eclipse-italy-france-1962/	78
Figure 26:	Antonioni, M. (1962) L'Eclisse. Film Still. http://www.davidsaulrosenfeld.com/chapter2.html	79

Figure 27:	Antonioni, M. (1962) L'Eclisse. Film Still. http://www.jonathanrosenbaum.net/1993/04/	80
Figure 28:	Reynolds, J. (2016) Shepherd. Behind the scenes photography.	94
Figure 29:	Reynolds, J. (2016) Shepherd. Behind the scenes photography.	94
Figure 30:	Reynolds, J. (2016) Shepherd. Film Still.	103
Figure 31:	Reynolds, J. (2016) Shepherd. Film Still.	104
Figure 32:	Reynolds, J. (2016) Shepherd. Film Still.	104
Figure 33:	Reynolds, J. (2016) Shepherd. Film Still.	105
Figure 34:	Reynolds, J. (2016) Shepherd. Film Still.	105
Figure 35:	Reynolds, J. (2016) Shepherd. Film Still.	106
Figure 36:	Reynolds, J. (2016) Shepherd. Film Still.	119
Figure 37:	Reynolds, J. (2016) Shepherd. Film Still.	120
Figure 38:	Reynolds, J. (2016) Shepherd. Film Still.	120
Figure 39:	Reynolds, J. (2016) Shepherd. Film Still.	121
Figure 40:	von Trier, L. (2003) Dogville. Film Still. https://2byzantium.wordpress.com/2015/07/19/31-days-of-cinema-days-fifteen-and-sixteen-the-fast-runner-dogville/	127
Figure 41:	Sorrentino, P. (2013) The Great Beauty. Film Still. http://filmmakermagazine.com/tag/the-great-beauty/	132
Figure 42:	Sorrentino, P. (2013) The Great Beauty. Film http://www.dearomatours.com/guided-tour/the-great-beauty/	135
Figure 43:	Panahi, J. (2000) The Circle. Film Still. https://howyoufeelblog.wordpress.com/category/tiny-moment/page/2/	141
Figure 44:	Reynolds, J. (2016) Shepherd. Film Still.	147
Figure 45:	Reynolds, J. (2016) Shepherd. Film Still.	147
Figure 46:	Reynolds, J. (2016) Shepherd. Film Still.	150
Figure 47:	Bloomkamp, N. (2013) Elysium. Film Still from DVD.	157
Figure 48:	Reynolds, J. (2013) Bus Trip to the Island. Film Still.	160
Figure 49:	Reynolds, J. (2013) Bus Trip to the Island. Film Still.	163

I hereby declare that the submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgements), or material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.

Julia Reynolds

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A World's Return:

A Phenomenological Encounter with Film Worlds

The overarching aim of this practice-led research is to explore how the processes of filmmaking constitute a 'world' that can be entered, understood, and reflected upon. The research asks how such worlding is set-up. This focus on what is 'set-up' for filmic purposes initially places emphasis on sets and location—production design—opening the discussion into the significance of *world* in relation to character and narrative. The research also discusses the involvements of the film industry when making film, examining the inter-connections between industry and non-industry *making*. The practice-led components of the thesis culminate in three film works, each providing a singular attitude towards the investigation, but also working as a complex grouping in order to extend an understanding that links in fundamental ways making and made, character and world, industry and non-industry. Two of the films (*Returning* and *Bus Trip to the Island*) are short experimental works. The third film (*Shepherd*) is a feature-length production.

The exegesis is structured in three sections that engages in the processes of filmmaking. The first deals with pre-production, with its focus on the set, or 'setting-up'. The second engages film production during principal shooting, and has its focus on what constitutes the 'take'. The third engages post-production, questioning the notion of the edit. With each of these—setting-up, the take, and the edit—key critical concerns engage extensively with the philosophical work of Martin Heidegger that address especially his understanding of the notion of world *worlding*. In this, my aim is to disclose an ontological horizon for understanding some primordial structures for the possibility of film, in exploring these notions of setting-up, the take and the edit.

Hence, critical approaches are disclosed through Heidegger's thinking, especially in relation to the ontological structures of Da-sein, being-in-a-world, a world set up in a work of art, and the technological age. Thus, alongside the

three film works, as part of the thesis outcome, is an exegesis that considers *making* film within a phenomenological framework, extending out from those practices of making what is understood through this particular point of view and interpretation.

The notion of *relations* between making and made, character and world, industry and non-industry may at first infer binary or contrasting definitions. However, the research reveals a space in which to examine the complexities and interconnected relations between and amongst these to widen understanding of an ontology of film. The thesis turns towards opening up Heidegger's term *worlding* in order to disclose a region which gathers all of these involvements. In this way the idea of character cannot be separated out from world, but it also cannot be separated from making or industry. All are interconnected involvements of this research and researcher. Worlding, then, is referred to as a totality of involvements. Heidegger's thoughts inform the investigation, creating a space to consider wider possibilities into modes that have the potential to be understood as limited, fixed or known. The investigation aims at exploring these modalities in order to gather and create original thoughts on *making*.

Truth... exists neither on the side of the subject, in the sense of a truthful statement, nor on the side of the object, in the sense of correct description, but it is a happening unfolding in a double movement – a movement from the world, which reveals itself, emerges, appears; and a movement from the individual, who takes possession of the world and opens it up. This double happening unrolls at the distance at which man is placed with regard to himself and to his world. He is aware of this distance and is therefore also aware of the existence of a world that reveals itself to him and evades him. He is aware of this because he experiences himself as a creature that can show itself and conceal itself. This “distanceness” is the open region of freedom.

Rudiger Safranski

Martin Heidegger: Between Good and Evil, p. 218.

Late at night,
One of us sometimes has said,
Watching a movie in black and white,
Of the vivid figures quick upon the screen,
“Surely by now all of them are dead”—
The yapping, wire-haired terrier, of course—
And the patient horse
Soaked in an illusion of London rain,
The Scotland Yard inspector at the scene,
The extras—faces in the crowd, the sailors;
The bungling blackmailers,
The kidnapped girl’s parents, reunited again
With their one and only joy, lisping in tones antique
As that style of pouting Cupid’s bow
Or those plucked eyebrows, arched to the height of chic.
Ignorant of so many things we know,
How they seem innocent, and yet they too
Possess a knowledge that they cannot give,
The grainy screen a kind of sieve
That holds some things, but lets some things slip through
With the current’s rush and swirl.
We wonder briefly only about the girl—
How old—seven, twelve—it isn’t clear—
Perhaps she’s still alive
Watching this somewhere at eighty-five,
The only one who knows, though we might guess,
What the kidnapper whispers in her ear,
Or the color of her dress.

A.E. Stallings



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Introduction

Filmmaking

It is dark, we sit together as a group, light appears on a screen, then images, and sound. What appears on screen is a film in parts, not yet finished.¹ The ‘film in parts’ screened for the PhD examination discloses process (rather than something called product) as the central attitude towards this research. The practice of *filmmaking* gives the investigation a space to explore a particular and peculiar process of encounter: encountering *filmmaking*, and encountering film as something ‘happening’ rather than that which has ‘happened.’

¹. What is it when a task is not completed? Does the task itself become undone? Finish derives from the Latin *finire* from *finis* which means ‘end.’ To finish *something* means to provide an end, bring to a close, conclusion, fruition. So something that is not finished then is without end, *endless*. When a film is finished, named, categorised, and defined, limits arise and other possibilities become difficult. Yet is this not a positive outcome for a film? It can now be found, bought, watched within a defined genre, or even available for critics’ ratings. So what is film unfinished and without defined limits? Usually when I finish something I move on or towards the next task or goal (to finish), or I abandon it. What is abandoned is walked away from. What is not abandoned but not finished I return to, this *thing-unfinished* sits outside my orientation of a past tense (as in what is finished or abandoned is behind me and often forgotten); rather, it stays close. *Shepherd* as a film unfinished opens a curious space of filmic concern where questions are explored and where more questions arise. In this open space film can perhaps be transported outside its limits and definitions and as something without limit–without end.

This film in parts is named *Shepherd* and is one of three moving image works or workings presented as an opening into the research. The making of *Shepherd* sits inside and outside industry practices. This inside/outside is not a neat split; one is not divorced from the other. Rather, a relation exists, a co-existence in the practice. Most industries that focus on making products are ultimately interested in what is made and what advantages are claimed from this making. Screening the film in parts suggests that work is left undone, and possibilities of the un-finished are emphasised. However, the initial research interests did not begin with the view to discuss industry and non-industry filmmaking or filmmaking as process over product. The step into the research was via a view towards production design in film and the significance and relation design has on narrative and character. So although a space opened to investigate modes of filmmaking practice, the significance of set and location (seen as a filmic world) housed the research concern.

My experience of filmmaking over the last fifteen years has been primarily as a director, yet I have always had a deep connection with the design of film and have also worked in the art department on commercial projects. The PhD brings together a possibility to reflect on the landscape of film and filmmaking from a particular point of view, especially in regards to how a set and or location provide possibilities to connect with filmic characters by understanding their surrounding world. The investigation, however, is not concerned specifically with design practices, as in how to construct a set or dress a location for filmic purposes. What is at issue in this thesis is how this ‘constructing’ and ‘dressing’ open a region within which we can gather meanings. The three film works or workings which were created—or are still in a creation process—exist in order to realise and consider the implications of world. Yet, this is where the research turns back or returns. World is without plural. The world of a character is the world of my own; the world of the film industry is also my own. Therefore, complexities and interconnections of the film-world(s)—character/industry—arise. Commencing this introductory

chapter by suggesting the thesis investigates relations of industry/non-industry is neither the beginning nor end. It opens as it returns.

The Nature of the Investigation

The primary intention of this research is to enquire into a possible movement between setting-up—the construction of a film world—to a ‘setting up’ of film-becoming—film-disclosing-truth. That is, how are sets or locations encountered as ‘world’ and does the ‘setting-up’ provide an opening that reveals a region which brings-forth meaning. *I approach this from a practice standpoint.* I do not have a background in philosophy or philosophy training. Therefore, to engage with this research from another ground (position), or at least widening ground, particular aspects of Martin Heidegger’s thinking have enabled meaningful connections to occur. Still, I could not call the exegesis a Heideggerian text. By exploring ‘making’ alongside elements of his concepts, a growing experimentation and consideration has taken place. The aim is to explore particular elements of *making* film, which I call ‘setting-up.’ This includes concerns with how an idea can be expressed on screen—in this case ‘set-as-world’—and if this expression makes itself present in the ways viewers may experience or encounter world.

Approaches to understanding setting-up for filmic purpose and the happenings that occur within this setting-up arise from Heidegger’s conceptualising of Da-sein and being-in-a-world as a modal structure for understanding how characters are attuned to their narrative worlds, as ‘set-up’ for filmic purposes. Heidegger’s term, Da-sein, is a conventional German word meaning existence, and is literally made up of the German *da*, meaning ‘here’ or ‘there’—a locale—and *sein*, meaning ‘being,’ hence translated most conventionally into English as ‘being there.’ Being and world are not separable; they stand alongside each other as a co-existence. Da-sein finds itself amongst things in this world, but not

as one who stands back to observe, as if the world is present-at-hand. The Heidegger scholar, Rudiger Safranski, emphasises: “One neither first experiences oneself and then the world, nor the other way about, first the world and then oneself, but in experience the two are simultaneously present in indissoluble union.”² Being-in-a-world discloses a world of things to that being by the way of its proximity to Da-sein’s possibility to be. The research is primarily interested in engaging Heidegger’s approach, as it suggests being is not essentially about ‘a being,’ but more so about ‘a way of being’ that is always disclosing. This opens up possibilities to re-think how we encounter character via an understanding of world, instead of solely privileging the encounter of narrative as *the* disclosive medium.³ In this way, the investigation is positioned within a phenomenological framework, engaging in critical reflection on filmmaking practices as part of an interpretive process.⁴

². Rudiger Safranski, *Martin Heidegger: Between Good and Evil*, (Harvard University Press, Harvard, 2002), p. 154. ‘Ready-to-hand’ and ‘present-at-hand’ are terms Heidegger uses to understand how Da-sein engages its world. Ready-to-hand is the how of Da-sein encountering things through their use. When something is used, the *thing* itself goes unnoticed. Only the goal in mind is thought of, although this too can be ready-to-hand and towards a wider possibility. Ready-to-hand is a fundamental mode in which Da-sein understands, interprets and projects. Present-at-hand is when an object or *thing* presents itself—makes itself known, stands out amongst other things. This can come about in several ways. One usual possibility is that the *thing* is no longer working; has broken down, so it becomes noticed as a *thing*.

³. This idea of ‘characters’ or a ‘character’s world’ generates interesting questions: Do characters live in a single world—as in our world—or are there multiple worlds? Does their worlding constitute the *da* of each character’s Da-sein? Do characters have a Da-sein? These questions depend on how we view encounters with characters. Filmic characters are animated and worldless. However, we encounter them as extensions of our own world-worlding. So no, they do not have a Da-sein, in the sense that they are world-limited, but still there is a complexity. First of all, thinking of *sein* as being, we could say that we encounter a character in a similar way to which we encounter other Da-sein. We forget the limited world of film, as through film, characters extend our world. We react, feel, interpret in similar modes as we do engaging with any ‘other.’ This leads to the question of *da*—there: Where is a character? Ontically, characters reveal themselves on a flat surface—on a screen—they are nowhere. Ontologically, however, the worlds of characters extend out as an open region. This opening of a region is encountered through our own worlding. This *region* is a way in which we bring things close. The term Heidegger uses is *de-distance*—we de-distance characters, not spatially, but rather for that which we are concerned. Of course, characters are nowhere. Yet they are encountered as modes of our extension-of-world. Recently, I met with a friend for coffee and she discussed a relationship concern she is having. She opened a region that I encountered in my worlding and even though she is not an ‘animation’ or limited as such and without possibility, as are character I encounter her and her concern in a very similar way. I de-distance her concern and bring near an understanding as an extension of my own worlding. Accordingly, characters open a region and in this way are an (*im*)possible Da-sein to my world-worlding.

⁴. Phenomenology has been a widespread term in philosophy since Hegel’s *The Phenomenology of Mind* (1807). Husserl used and extended the term in his lectures,

Intertwined in this unfolding exists my own 'worlding' as filmmaker and my experiences of the film industry or the 'film industry world.'⁵ Of course this comes from a particular point of view as to what *the* industry *is*, as if there could be something like *the* industry. There is no claim to an overriding knowledge of the industry, as if it could be solely defined, only an experience of working within this field. Therefore, the intention is to open thinking towards the film industry in relation to "my own" worlding and ontological disclosure of worlding as a process that experiences counter-modalities of practice.⁶ The research engages with an ontic and ontological understanding of film-making and the encountering of film-worlds, especially in relation to thrownness, mood and attunement (my own mood towards making and character's mood I interpret).⁷ Establishing the conversation towards thrownness, mood and attunement, opens the possibilities of exploring the relations between an

commencing in the 1890s. For Wrathall and Dreyfus, Husserl's phenomenology "is the study of the structures of consciousness, which proceeds by 'bracketing' the objects outside of consciousness itself." Husserl saw intentionality as object-directedness—these intentional acts "have meaningful structure through which the mind can be directed toward objects under aspects." Heidegger rejected this emphasis on consciousness. Instead, his project was to make "manifest the structure of our everyday being-in-the-world." My own investigation is underpinned by Heidegger's revelation that "is grounded in more basic intentionality of a general background grasp of the world" Wrathall, M. A. and Herbert Dreyfus. *A Companion to Phenomenology and Existentialism*. (Malden: Blackwell Publishing, 2006).

⁵. I use Heidegger's term—worlding—to mean the ways in which Da-sein is involved in its world. There is a doubling of the term for this investigation. The term 'worlding' can be used alongside 'my making,' as I unpack how I approach 'setting-up' worlds. This folds into the idea of *the set* as a 'setting-up' locale in which characters can *be*. 'Worlding' is also used to analyse what is on screen, as characters' 'ways of being' reveal their particular disclosures of world. That would be a worlding that can only be disclosed by a particular character in a particular world. Although this could suggest that the experience of watching a film—characters being-in-a-world—is a 'universal' experience. Ontically, such a disclosure is that we would see the same elements within the frame. Ontologically, disclosure or horizon constitutes our own world of relevance at the time.

⁶. Two terms used throughout the exegesis are 'ontic' and 'ontological.' Ontic (or ontical) is used here to refer to the factuality of our existence, inasmuch as that existence is said to be objectively known—or knowable—as within the realms of science and truth-as-correctness, as well as intentional consciousness. The ontological concerns our existence as neither factually known nor intentionally conscious but rather as the structures of possibility for this being that I am to be in its everydayness, the nature of a being that understands its existence. Heidegger uses the term ontological difference as "the difference between being and entities. What an entity *is* (and *that* it is an entity at all) depends on meaning-conditions that make entities as such intelligible" Kaufer, Stephan. "The Nothing and the Ontological Difference in Heidegger's What is Metaphysics?" *Inquiry: An Interdisciplinary Journal of Philosophy*, 48 no.6 (2006): 482-506 <http://aap.tandfonline.com/toc/sinq20/48/6>

⁷. Thrownness, mood and attunement will be introduced and discussed in depth in later chapters of this exegesis.

instrumental-revealing of film-worlding (challenging-forth) and an uncovering or open-revealing of film-worlding (bringing-forth).⁸ However, this is not an ‘either or’ discussion rather an opportunity to explore the relation and differences within modes of practice.

Returning to the first sentence defining the nature of this investigation, I noted: *The primary intention of this research is to enquire into a possible movement between setting-up—the construction of a film world—to a ‘setting up’ of film-becoming—film-disclosing-truth.* ‘Setting-up’ is the term I use to define how I interpret making film, as in everything that goes into setting into place the elements of filmmaking. For this research, I highlight *set* and *location* as what might otherwise be termed ‘production design.’⁹ Yet, there is another ‘setting up’ in that first sentence: ‘a setting up of film-becoming.’ ‘Setting up,’ *without* a hyphen, points to Heidegger’s essay “The Origin of the Work of Art,” wherein Heidegger discusses how art ‘sets up’ a world—that art is at work and this work is a ‘setting up.’ So while one term expresses an ontical modality of ‘doing’ film-work, the other examines how this work can set up a world which opens a region.¹⁰

⁸. Challenging-forth and bringing-forth are two terms Heidegger discusses in the essay *The Questions Concerning Technology*. These terms are viewed within this research in relation to modes of revealing the world around us. Challenging-forth occupies a notion of how the world is broken-up and compartmentalised for man’s use, while bringing-forth reveals how we can let things arise or presence (present themselves) without the need for control or mastery. These terms will be discussed in depth throughout the research in relation to filmmaking.

⁹. ‘Setting-up’ explores (set construction, location and production design) over more orthodox foci concerning technologies usually discussed in filmmaking such as camera, lighting and or sound, in order to provoke insight and stimulate alternative approaches to investigating an understanding of film-worlding. However, it would be artificial to completely separate one part of a complex system of ‘setting-up’ in relation to filmmaking; instead, emphasis will be given to the significant role scenographic elements play within the filmmaking scheme.

¹⁰. See Heidegger, “Origin of the Work of Art,” in *Off the Beaten Track*. Translated by J. Young.

Three Projects of Concern

Three of my film projects are discussed within this exegesis, in engaging with this PhD research. Each was made during candidature, and each unfolds differing elements of the investigation. Yet these differences do not constitute a series of separations: each folds into the other and opens possibilities for discussing and thinking about filmmaking practices more generally.

Bus Trip to the Island

Bus Trip to the Island <https://vimeo.com/55526876>



Fig. 1 *Julia Reynolds* *Digital still taken from short film: Bus Trip to the Island (2012).*

The first project on the PhD practice-led journey was *Bus Trip to the Island*, an engagement that aimed to explore and challenge particular filmmaking practices that had become habitual for me, ‘normalised’ or usual.¹¹ My intention was to start by not having a determined outcome for the project. Rather, I aimed to bring to the film an open mode of thinking about *making*. The film project began by investigating Georg Buchner’s play *Woyzech*.¹² Particular scenes were set up and acted out for filming, while others incorporated an audience in attendance. In this sense, the audience becomes characters. The aim was never to make a film and name it *Woyzech* or for it to be an interpretation of *Woyzech*. The project explored a movement away from text or, at least, film interpretation of text. Certain film-school training and industry training focused on an ever-moving-towards understanding character and narrative, as if filming is a type of investigation or enquiry. *Bus Trip* was a way of shifting this focus or moving away from this concern. At every point there was an attempt to deny what had been previously thought of as an important element in filmmaking. This implicated a lessening of control, a lessening of my personal understanding of ‘know-how.’ Yet, through this, *Bus Trip* emerged. The entire experience was an attitude of *gathering* rather than striving. Holiday images of Tonga were included; an audio conversation I had with a friend became a disjointed voice-over. What emerged was an investigation of and concern for *making* rather than product. This constituted an important shift in my own thinking about the importance of film-becoming, rather than something classified as film-finished.

¹¹ *Bus Trip to the Island*, directed by Julia Reynolds (2012; New Zealand: short film). <https://vimeo.com/55526876>

¹² Buchner, Georg. *Danton’s Death Leonce and Lena Woyzeck*, trans. V. Price. (Oxford and New York: Oxford University Press, 1971).

Returning

Returning <https://vimeo.com/68736908>



Fig. 2 Julia Reynolds Digital still taken from short film: *Returning* (2013).

Returning is an experimental-narrative short film revisiting an Alfred Hitchcock film, *Vertigo* (1958).¹³ In the making of *Returning*, I replicate several Hitchcock camera set-ups and edits, and repeat out-of-context dialogue from the film. I also create a lounge-room set stylistically pointing to a lounge-room set in *Vertigo*. The relation between *Vertigo* and *Returning*, however, is not towards a remake. It is, rather, an investigation into the complex relations between setting-up and what is ‘set up’ and at-work. Because I already had an attunement and involvement with *Vertigo* with respect to *Returning*, a curious collision between what is ‘making’ and ‘what is made’ unfolded. Madeline (played by Kim Novak) in *Vertigo* is never grounded within the film. Wilhelm S. Wurzer notes: “Madeline, always at a distance, always departing, always falling

¹³ *Vertigo*, directed by Alfred Hitchcock (1958; United States: Paramount Pictures), DVD
Returning, directed by Julia Reynolds (2013; New Zealand: short film),
<https://vimeo.com/68736908>

from view, appears exceedingly disruptive in every moment of the film, because she exhibits what cannot be seen, what cannot and will not be in the sensible world of the cinema.”¹⁴ What is this sensible world? Can *world* possibly be sensibly known? Although perhaps not intended by the author, his comment about Madeleine can also reveal a way to think about film’s being: “always departing, always falling from view ... disruptive in every moment.”¹⁵ Film is never sensible, in that it is never sensibly known or defined. This highlights tension within the complex of returns when considering the making-made/*Vertigo-Returning* relationship. This suggests film is always withdrawing in its disclosure. What we see and think we know about film withdraws; it “falls from view.”

Shepherd



Fig. 3 Julia Reynolds Digital stills taken from motion picture: *Shepherd* (2016).

¹⁴. Wilhelm S. Wurzer, *Filming and Judgment: Between Heidegger and Adorno*, p.114.

¹⁵. Ibid.

Shepherd was initially the practice outcome of my master's project.¹⁶ I had written a feature film script and filmed several flashback scenes. The rest of the script remained un-shot and could be defined in the genre of a science fiction thriller, fast paced, and with a three act structure. The production required a large cast and crew and was thus not practical to shoot on a small budget. When I first commenced the PhD, I did not consider returning to *Shepherd*. Over time, I realised that this project would be beneficial to my research in that it opened possibilities for exploring changing notions of world and character and changing notions of industry and non-industry, especially as it required me to re-vision a project within which I had been deeply immersed. During this process, I re-worked a new narrative around the loosely connecting scenes already shot.

This project is the most substantial work for the PhD, comprising a feature-length film, and the process of making *Shepherd* is very different from making *Returning* and *Bus Trip to the Island* for the mere scale of the work. Although this is a low-budget film and most of the crew are volunteers, the production-process is similar to that of industry film production. Shooting *Shepherd* in an industry mode or, at least, a modification of industry frameworks created openings into industry and non-industry relations for this research. This was especially so with regards to developing understandings of Heidegger's thinking on instrumentality. As mentioned, I do not have a background in philosophy but, rather, many years in the film industry. As the research progressed, what I knew or thought I knew about the industry was challenged. In this way, cultivating philosophy brought about an unpacking or disassembling of modes of practice that were thought of as 'correct.' The process of making *Shepherd* revealed new ways of thinking about the film industry as an opening, rather than as a systems constituting a model for production.

¹⁶ *Shepherd*, directed by Julia Reynolds (2016; New Zealand:). Unreleased.

Structure of the Exegesis

As a critical commentary and reflection on the processes of making the three films I have introduced, I have structured the exegesis ostensibly according to three key phases in the commencing and accomplishing of a film: pre-production, production and post-production. As will become more obvious as the exegesis is engaged-with, I do not see these three as a clear linear sequence, which is to say that in pre-production I am dealing with concerns and processes that already necessarily need to account for post-production procedures, and the processes of principal photography in film production. It is true that we engage in an everyday sense with the overall production in a temporal unfolding of preparations for filming, the actual filming and then working with the images and sounds collected during filming. Empirically, or ontically, and factually, pre-production, production and post-production are “present-at-hand” or objectively present as defined in standard procedures for film making. However, phenomenologically, or in terms of the lived-experience, the *how* of these procedures and the *who* of the one who adheres to them are not simply empirically or objectively linear. Phenomenologically, I open my questioning to an ontological disclosure of this *how* and *who* of film making. In *this* sense, each of the three sections of the exegesis is themed according to an existential category. With pre-production it is the set; with production it is the take; and with post-production it is the edit. Sets, takes and edits are empirically given things common to all film production. Set-making is one component of pre-production, along with a panoply of other things, from financing to script finalising to selection of cast and crew. In fact, objectively speaking, sets are important though perhaps not the totality of concern in pre-production. One can say the same for the take in production and the edit in post-production. A question then arises: why would I limit my discussion so drastically to these three ‘themes’ and in doing so not discuss what amounts to most of the concerns in actually making a film?

To respond to this question is to emphasise the fundamental approach taken in this exegesis with respect to a phenomenological enquiry, in particular, a Heideggerian enquiry into a disclosive horizon for an ontology of film making. As an existential category, 'set' is no longer an object objectively present to be inspected on a film location. A 'set' remains such an ontical being, though its disclosure as pre-apprehension suggests a way in which this human being *is* such that a world of beings is open to it. My thesis is that it is through the ontological disclosure of a setting-up of worlding, of a primordial question of *belonging* in what takes for that worlding, and a horizontal disclosure of a relation that precedes the terms it relates—an edit that relates this worlding—that film worlding happens. Hence, set, take, and edit are to be explored, along with the work of Heidegger, in ways that, perhaps, contribute something to our understanding of film as an existential phenomenon.

Each of the sections is divided into three parts. Hence, Section One has three divisions comprising "Set, Setting, Setting up, Setting-up; Art: How is it at work?; and Being-in-a-Mood. The first part introduces the Heideggerian notion of setting-up a world, discussed in Heidegger's "Origin of the Work of Art." It also introduces Heidegger's understanding of 'world' from *Being and Time*, with its peculiar emphasis on world being a *verb*, rather than a noun. That is to say, world *worlds*. This discussion does not happen by way of close analysis of Heidegger's writings, or those of others who have written on Heidegger. Rather, this discussion proceeds by way of analysis of films, those of other filmmakers as well as my own films. This is crucial to emphasise. This is not a thesis—or exegesis—on Heidegger, though Heidegger's thinking is ever present. It is a thesis, and exegesis, on filmmaking, that is informed by the phenomenological understandings of Heidegger. I will say more about my use of Heidegger at the conclusion of this introduction. Hence, in Part One, world and setting-up a world are engaged via film analysis.

With Part Two, Heidegger's essay from the mid-1930s, "The Origin of the Work of Art" is seen to be important for my research, in part for how it

delineates the existential notions of ‘setting up’ and ‘setting-forth,’ for how Heidegger differentiates ‘earth’ and world’ and for how it encounters a fundamental understanding of ‘truth’ in relation to appearance. Again, I engage this thinking through film analysis, particularly via exploring a proximal relation between Alfred Hitchcock’s *Vertigo* (1958) and my short film, *Returning* (2013), as well as films by Andre Tarkovsky and Terrence Malick. Part Three introduces a number of key Heideggerian notions from *Being and Time*: mood (or attunement) and thrownness. Again, these notions are explored via a series of films, teasing out a complex of questions concerning the relational nature of film characters to their world along with that film world of characters resonating with the ‘mineness’ of my worlding.

Section Two has three divisions: Language, How the Take is thought Ontologically, and Thrownness of the Setting-Up. Each of these three parts continues to engage closely with Heideggerian notions via film thinking and film analysis. A questioning of language, and the closed or open nature of language used on production, its technical closedness or everydayness, discloses the systematicity of a film industry recognised in the language structures encountered on set. This opens to a discussion of ‘truth’ or disclosure as ‘correctness’ as with defining what is objectively present as that which is at hand for one’s dealings, as opposed to an ‘unconcealing’ of what is in its interpretative hiddenness. The kinds of language used accede to or hinder how a question of ‘truth’ happens, and thus how one *knows* what one is actually doing. Part Two engages in a focused way with asking what a phenomenological encounter with filmmaking comprises. It alerts us to a fundamental existential structure, such that questions often elided-to or passed over are foregrounded with respect to how a film’s basic elements belong. It is the ‘take’ that is here explored, in relation to the seriality of a sameness that usually defines the sequence of takes for any particular ‘shot’ of a ‘scene.’ In this I focus especially on my film *Shepherd* (2016).

Part Three of Section Two brings discussion of attunement and thrownness to an essential understanding of how setting-up a world happens. Crucially, it begins to define such happening as a belonging that, in its unhiddenness or disclosure, requires an essential withdrawal. What withdraws such that a ‘take’ belongs to a scene? The exegesis explores a series of existential moments of withdrawal, such that a particular ‘take’ shows-up as that which belongs: the set, and setting up withdraw. What, then, happens when a setting up refuses to withdraw, when it becomes conspicuous or obtrusive? This question is explored through the film production of two Lars von Trier works: *Dogville* (2003) and *Manderlay* (2005).

Section Three—The Edit—only explicitly discusses editing as such in its third part. Part One explores further a phenomenological understanding of the ‘take,’ especially in terms of the notion of ‘radical passivity’ as it is discussed in the writings of Emmanuel Levinas. This suggests that the filmmaker, as intentional authorial agent, too, becomes something that withdraws, or more accurately, is passed-over in film’s ontological disclosure. I continue a detailed analysis of my film *Shepherd* in locating how a disclosure of radical passivity happens, such that there becomes a clearing or opening for a ‘take’ to show up as belonging. The second part introduces Heidegger’s “Age of the World Picture” in order to bring an existential-phenomenological understanding of representation and ‘picturing’ to a discussion of a screen image and film worlding. This orientates the discussion increasingly to questions concerning instrumentalism and technology. The film industry is characterised by its systematic framing of procedures for the sake of instrumental ends, though there are clearly filmmakers and productions that challenge such procedures and ends. My concern is with how I am situated in such an industry and how I strategically encounter a way of making that is oppositional yet not outside of such an industry. In approaching these questions ontologically, I consider that the problem field itself is recognised differently than it would be when analysed from the point of view of its empirical procedures. I especially challenge such

thinking—and my own filmmaking self—in analysing my film production, *Bus Trip to the Island* (2013).

The concluding part of Section Three—Something Called Editing—opens a fundamental questioning of editing in terms that respond to Heidegger’s consideration of the notion of ‘relation’ that necessarily precedes the terms it relates. We generally think the obverse, that we have a ‘this’ and ‘that’ and ask how we might relate them. Just as we think the edit as the joining of two pre-existing pieces of film. Heidegger’s thinking is otherwise: for the disclosure of a ‘this’ and ‘that’ such that they come to appearance at all, already it is their relationality that has been disclosed, such that difference emerges. What happens when this thinking is ‘applied’ to the notion of assembling a film? This part aims as well to move beyond the binary of ‘calculative’ or instrumental thinking or procedure, and a procedure that eschews such thinking. Heidegger calls it ‘meditative’ thinking. This difference, with respect to film assemblage, is especially engaged via the work of Maya Deren. I aim to arrive at a thinking of filmmaking that is both industry-driven and independent, that is both calculative and meditative, as if we do not have to exclusively choose between them.

A Note on Heidegger

I mentioned earlier in this introduction that I am not a philosopher; I am a filmmaker. Yet I have embarked on an exegesis that does not stop making copious references to many texts by Heidegger and those who have written on his work. Why Heidegger, and how have I worked with him—and not worked with him? As mentioned in passing earlier, this is not a thesis on Heidegger, not even an exegesis *on* Heidegger, notwithstanding the number of words devoted to explaining aspects of his thinking and some of his obscure and peculiar

terminology. It is a thesis and exegesis on film, in particular on how we come to have a phenomenological understanding of film worlding. But why Heidegger?

When I was starting out on this PhD, I did so in coming from a master's degree that did not engage at all significantly with 'theory' in the sense of critical or philosophical positioning of my research and practice. My supervisors suggested that for a PhD it is necessary to delve more fully in theoretical terrains or milieux. They provided a number of preliminary regions which I might explore to see what (if any) interested me or seemed attuned to my disposition and my provisional understanding of what my project concerned. These 'regions' included writings by Gilles Deleuze, especially his work on Henri Bergson as it related to his cinema books, the work of Giorgio Agamben, especially his writings on potentiality and a radical notion of a means-without-end. There was also work by Emmanuel Levinas and Maurice Blanchot, especially their writings on the notion of the image. And they suggested I look at Martin Heidegger's *Being and Time* for his discussion on the notion of world. My supervisors were holding out (I think) for Deleuze. Of course I had heard of Heidegger but had never read him. When I opened *Being and Time* and began reading about a world of beings that Heidegger suggested are disclosed as 'equipment' that is 'ready-to-hand,' I felt I had a close and immediate understanding of what he was discussing. My worlding was that of a surrounding world of tools I use to make films. I understood how these things fall away into forgetfulness when I am underway with my project. I felt Heidegger offered, immediately, something I could understand even if it would take me a while to really understand what the difference is between the ontical and the ontological. I persevered and read a lot, discussed a lot with my supervisors and committed myself to this direction.

What was powerful for me with Heidegger's writings was the ways I could work with his notions in thinking deeply on my own film making procedures and in analysing other films. I did not get 'fixated' on Heidegger's language or thinking such that I needed this to be a work on Heidegger. I wanted to keep my

engagement limited to the extent that I could open my discussions to things that did not concern Heidegger, such as films, or at least things he did not himself thematically discuss. Taking this approach has its enormous benefits inasmuch as I felt the highly explanatory and deeply reverberating notions that Heidegger develops really enabled me to grapple with and see filmmaking differently, especially in terms of how I actually do filmmaking. Throughout the PhD years of making *Shepherd*, as I came to a better understanding of ontological disclosure, my experimental procedures, attunement and disposition to my making practice responded. I was making film differently.

There is also a problem with this one-sided engagement with Heidegger. Publications on Heidegger now amount to a small industry, and I have referenced only a few. I have not engaged with critiques of Heidegger, not even critiques by those who have followed him closely, such as Jacques Derrida or Giorgio Agamben. And I certainly have not addressed his detractors. And there is an army of them. Such a one-sided engagement has enabled me to explore the genuine concerns of this thesis, which are filmmaking. Yet this has left other genuine concerns with Heidegger in abeyance. I am aware of that, though, with the work of Heidegger I have used, I aimed to support my positions wherever I could with some key writings by Heidegger scholars.

What of his detractors? I mention part-way through the exegesis, when briefly discussing Levinas's notion of radical passivity and an otherwise-to-being, that there is a history to Levinas and Heidegger that implicates Heidegger's 1933 joining of the National Socialist Party in Germany. Much has been written around Heidegger's commitments to Nazism. Some very good Heidegger scholars have 'defended' Heideggerian *thinking* against this event; others have said that all Heideggerian thinking is rooted in the grounding principles of National Socialism. I am aware of this as a serious issue for anyone who invests in Heideggerian scholarship. One cannot be indifferent to it. But nor can one be categorical and definitive. I hold that the work of Heidegger I have engaged aims at a political liberalism, in keeping with Heideggerian ideas on meditative

thinking and ‘releasement’ or letting-be. I am aware that I have not brought critical literature to my research, or have not assayed and discussed it in my exegesis. This is not to say I am indifferent to it or that it has passed me by completely.

Throughout the exegesis, at various moments, I alert in a footnote, where discussion turns to the disclosure of an existential structure for a film ontology. I think of this a little like developing an existential analytic of film worlding, as Heidegger develops an existential analytic of Da-sein in *Being and Time*. In the exegesis conclusion, I bring together these various footnotes, with the aim of presenting, perhaps provisionally, something akin to such an existential structure. I say ‘provisional,’ because such a structure is allusive, obscure, and difficult. It is something that I expect will occupy me for some time after I conclude this PhD research. One further and final note on terminology: when we read Heidegger in English, we find that translators somewhat consistently translate compound German words by stringing words together with hyphens. Terms such as ‘readiness-to-hand’ and ‘present-at-hand’ are common examples. This procedure offers more than just a neat way to translate. For Heidegger, for example, being-in-the-world is not to be read as a phrase that enables us to think the placing of something called ‘being’ in a ‘world,’ as, for example, a coat is hung in a closet. Being-in-the-world is a concept to be taken existentially and not empirically. Hence, where I use such hyphenated strings, it is in-order-to emphasise the existential phenomenological dimension to the notion, in distinction to what could be read as an empirical or objective encounter by a subject-consciousness.

Section One

PRE-PRODUCTION: THE SET



Part One

Set, Setting, Setting up, Setting-up

- *production design-scenography* •
- *heidegger and setting-up* •
- *a world worlding* •
- *the totality of things* •

The workshop and its contents refers beyond itself to customers, cows and meadows. The room too refers to the carpenter who made the table, the tradesmen who supply food, the publishers who print books, and so on. In each case the immediate world around us points to a larger world beyond, but a world that is still anchored in Dasein, its needs and purposes.¹

¹. Michael Inwood, *Heidegger* (Oxford University Press, Oxford, 1997), 28-29.

What is Setting-Up? ²

How do I discuss filmic production design unhindered by the film industry's habitual practice of it? If I talk about production design or the production designer, a silo emerges. This separation of departments in the filmmaking industry is an everyday practice. So, investigating design in this way would seem to make sense: camera is often considered separately, as is sound, lighting, performance and so forth. It would thus be easy to separate design, especially as this research does, in part, bring forward an emphasis of production design over the other aspects of filmmaking. Instead of using the term 'production design,' I aim to dis- and re-locate the discussion using the term 'setting-up' for the purposes of discussing what might otherwise be termed scenography.³

² A key premise for my research is to work through the notion of 'set' in film terminology and film practice, such that it resonates and becomes informed by a Heideggerian understanding of 'setting up.' Much of the discussion in this exegesis probes the complexity of this understanding with respect to developing an ontological disclosure of film practice. Yet, there is something in using Heidegger's work that is entirely lost in the translation from German to English of the German for 'setting.' This word, 'stellen' is the root of many German words that are always in play when Heidegger makes use of the notion of setting, key notions such as 'representation' (Vor-stellen) or 'presentation' (Da-stellen). I quote from Heidegger's *Kant and the Problem of Metaphysics* to indicate such play: "In producing the form of the concept, the understanding helps to set forth [beistellen] the content of the object. In this sort of 'setting' [Stellens], the peculiar re-presenting [Vor-stellen] of thinking reveals itself." The translator, Richard Taft, has an additional note on this: "This notation is keyed to the German word 'Stellen' which I have translated as 'setting' as in setting forth, but it is also the 'presenting' ('stellen') in 're-presenting' ('vor-stellen') a few words later on. The German notation is simply the prefix 'Zu-' which would result in the word 'Zu-stellens' if attached as indicated. In this context, *Zu-stellens* should be translated as something like the 'setting-together.'" Though I have not continually referenced the ongoing play within German of Heidegger's discussion of setting-up, the ontological implications do abide within my work. See Heidegger, *Kant and the Problem of Metaphysics*, trans. R. Taft (Bloomington and Indianapolis: Indiana University Press, 1990), 21.

³ The term scenography is more commonly used in theatre studies as well as, but not limited to, architecture, spatial design, environmental design, and museum curating. The term derives from the Greek word 'scenic,' which was the practice of painting a scene or setting on a skēnē—panels on a structure facing the audience—by which to hide actors or form a background. The contemporary interpretation of scenography is to transform a space creatively and technically, which establishes an atmosphere or mood, for a purpose, usually performance related. Darwin Payne in *Scenographic Imagination* notes: "The designer's task is no longer to ornament or to embellish, to create a shrine for the production ... the setting is today as interpreter" (1981, p.xxi). The term scenography, for the purpose of this research, also contributes to a wider discussion on *whereness*, which alludes to the significance of how we encounter and understand film and, more significantly, intensifies a questioning of something we call narrative. Rather than isolating certain aspects of design, scenography recognises the sophistication of interrelated elements contributing to a scenic worlding, as well as social, historical, geographical, cultural and imagined space. Here, the worlding of a film is not separated

However, at times production-design and art-direction within the filmmaking industry or a specific production designer will be alluded to for clarification.

What is setting-up? What can be set-up? In viewing a film, we can often become aware of a character's external world, a public space she or he operates within. As viewers, we also gain some understanding of how characters are placed in that world, or their internal worlding of such a space. Yet, with regards to 'viewing,' we are also worlding the film through our own pre-understandings and interpretive perceptions of the characters' worlds in relation to our own. This brings these understandings into a relation with a phenomenological engagement. An example for me as 'filmmaker and viewer of films' is Michelangelo Antonioni's *L'Eclisse* (1962).⁴ This film places less emphasis on developing psychological character formations, where plot makes sense according to cause and effect momentum, from character motivations. Emphasis for *L'Eclisse* is more on notions of spatial and temporal *attunement*—mood, sensory affect, and emotional embodiment. One particular scene that registers in an existential way, is where Vittoria (Monica Vitti) spends time flying in the light plane of her friend's husband, and shortly thereafter lingers at an aerodrome, outside of Rome.

spatially—through the construction of locations whether these exist on actual locations, studio set ups, CGI or combinations of these—with narrative as the temporal unfolding of a story. Rather, worlds for filmic interpretation open up a complex discussion on spatial worlding as a horizon of possibilities in which filmic narrative is housed. Space and time are collaborators in narrative, coexisting for this interpretation.

⁴. *L'Eclisse*, directed by Michelangelo Antonioni (1962; Italy: The Criterion Collection, 2005), DVD



Fig. 4 Michelangelo Antonioni Digital still taken from motion picture: *L'Eclisse*, (1962)

In this scene, Vittoria is less restless than in previous scenes. The flight and time spent at the aerodrome takes her out of her usual or daily world. The scene reminds me of a childhood *time* where I encountered small provincial aerodromes with my father, as he owned light planes. Spending time at an aerodrome where people fly for recreation is a very different experience than commercial flying for the purpose of travelling from destination to destination, disclosing the instrumentalism of aircraft. Flying in this way removes us from an everyday awareness or concerns of our world. Vittoria's experience of this *are* my childhood experiences of a place that gives agency to embodiment, and tactility for a realignment of experience. In this way, discussion of scenography and narrative or spatial-attunement in film worlding turns toward an opening of our own worldings. Vittoria's reflective, relaxed mood is a less anxious state-of-being, and it introduces the notion that film-worlds are not simply *spaces* set-up for the production of film narrative but rather places where viewers

recognise attunements to world. We recognise being-in-a-world as a state-of-attunement within which we understand and find relevance.⁵ Laura Rascaroli and John David Rhodes suggest, in viewing Antonioni's work, there is a type of surrender, and in this surrender, a "living engagement with the film and its world, and the film as part of our world" can be found.⁶

To further analyse the specific filmic world or scenographic elements—sets, props, locations—of *L'Eclisse*, an ontological disclosure of the 'setting-up' and correlations at work for worlding to unfold needs to be explored. In doing this, I need to introduce aspects of Heidegger's work, especially from *Being and Time* but also from *The Fundamental Concepts of Metaphysics*.⁷ Heidegger's understanding of Da-sein and being-in-the-world is thought of as a modal structure, and can be employed as a type of understanding of how characters *are* in their worlds and how *we* experience a 'living engagement' with a film. Opening up existential phenomenological thought, especially in relation to thrownness, mood or attunement, cultivates a rich understanding of the complex influences scenography has on our experiential viewing of our encounter with film. In this way, we are always towards things in a certain way. That is, we engage with objects around us contingent on our attunement at a particular time. In film, we recognise this 'state' of being-in and associate it with

⁵ The notion of 'attunement' is much discussed in this exegesis. Presently, I will briefly introduce the term, as referred to by Heidegger in *Being and Time*: "What we indicate *ontologically* with the term *attunement* is what is *ontically* most familiar and an everyday kind of thing: mood, being in a mood. Prior to all psychology of moods, a field which, moreover, still lies fallow, we must see this phenomenon as a fundamental existential and outline its structure." Heidegger, *Being and Time*, trans. J. Macquarrie and E. Robinson (London: Harper and Row, 1962), p.126. Heidegger alerts us to the crucial difference he terms 'ontological difference' to distinguish attunement from a psychology of feelings or moods. The fundamental mood discussed in *Being and Time* is *anxiety*. Anxiety is not an ongoing worry human beings have. Rather it is ontologically disclosed as the 'nothing' that is at stake for Da-sein in every encounter with the beings that are. Da-sein's openness-to-being is that originary encounter with the nothing. Heidegger's most extended discussion of attunement is in his *Fundamental Concepts of Metaphysics: World, Finitude, Solitude*. Here he discusses the fundamental mood of *boredom* over the space of one hundred pages. See *The Fundamental Concepts of Metaphysics: World, Finitude, Solitude*, trans. W. McNeill and N. Walker (Bloomington and Indianapolis: Indiana University Press, 1995), 59-174.

⁶ Rascaroli and Rhodes, "Introduction," in *Antonioni Centenary Essays*, (London: British Institute/Palgrave Macmillan, 2011). p. 11.

⁷ See *Being and Time*, op. cit., and *The Fundamental Concepts of Metaphysics*, op. cit.

our own encountering of things. Hubert Dreyfus suggests that the best way to understand the term Da-sein is to think of it as “the human way of being.”⁸

Heidegger explains: “Being-in is thus the formal existential expression for the Being of Da-sein, which has Being-in-a-world as its essential state.”⁹ Antonioni’s filmmaking could be seen as striking in this way, as his understanding of ‘being-in-a-world’ was an opening, or a disclosing on his lived time. His characters, such as Vittoria in *L’Eclisse*, disclose a way of being in a world that we recognise through the film. Her meandering at the aerodrome is less about a character seemingly doing nothing, and more about a way of being or a way of “encountering our humble position vis-à-vis the world’s complex immensity.”¹⁰ We encounter a fundamental attunement, disclosive of a thrownness and horizon of understandings. When engaging with *L’Eclisse*, my thrownness is constituted in remembrance—a mood disclosive of a world of reference. But also, as a filmmaker, my understandings are disclosive of a projective possibility, far beyond my childhood. My worlding brings together a constellation of encounters towards the film, extending and returning me, opening up possibilities, further musings, never secure. Engagement with the film is never one thing or another, never real or fictional, lived or screened. What and how can a filmmaker then set-up for worlding to become this type of happening?

⁸. Dreyfus, Herbert. *Being-in-a-World: A Commentary on Heidegger’s Being and Time – Division I*. (Cambridge: MIT Press, 1991). p. 14.

⁹. Heidegger, *Being and Time*, op. cit., p. 80.

¹⁰. Rascaroli and Rhodes, Introduction to: *Antonioni Centenary Essays*, op. cit., p. 7.

Angelus Novus: Debris of an Angel



Fig. 5 Glass Cast Angel Prop used in Shepherd

As I mentioned in the Introduction, *Shepherd* initially began as my master's film-work. At that time, I began to produce this as a short film made from a series of flashback scenes from a feature film script that I developed. The flashback scenes linked together, creating a loosely fitting short narrative. The story revolved around a family on board a spacecraft returning from a moon base, when all the stars disappear, leaving them in a void and without navigation. Leading up to production, I worked with a glass artist to create a cast-glass angel property (prop) that would be on the ship. The angel was to become a reference to a guide—a moving light source—which appears to one of the characters, a young girl, through the porthole of the ship. I had decided that the glass angel needed to be gold with shots of red through it. At the same time, it had to be transparent enough to film light through it. Once the angel was delivered, we set up the camera and shot beautiful obscure light refracting and reflecting against and through the intricate structure of the cast glass. I intended to use these shots as a transition between the inside of the ship and the guide that would eventually lead the family back to Earth. During the pre-production period, my daughter, who was to play the young girl, was inspired by this angel to create her own angel out of wire, bolts and bits and pieces she found at the studio workshop. When the time came to film inside the spacecraft with the actors, I *knew* the glass angel was unsuitable.¹¹ Standing inside the spacecraft set, I could see the rusty bolts, wires, grates, grills—everything we had put together to create the grey world of the spacecraft. How could this beautiful cast-glass angel be part of the characters' world? Instead I used my daughter's angel created from the bits and pieces that the characters would have had around them.

¹¹. But what was this 'knowing' about which I was certain? How did it 'arrive'? And from 'where'? There was something that I 'knew' before encountering this certitude 'objectively.' There was something, in a sense, pre-theoretical, pre-critical, pre-ontical. This research orientates itself to what Heidegger calls 'ontological difference,' worlding, and setting up as ways to explore this kind of 'knowing' that seems to be such a basis for practices of creative making.



Fig. 6 Julia Reynolds Digital still taken from motion picture: *Shepherd* (2016)

Since that time and through the PhD process I have continued to make the remaining parts of this film, now simply titled *Shepherd*, and have created more angel props. This time the approach was with a deeper understanding of the main character's world.¹² These angels are mainly made up of recycled computer parts, which Eden (Olivia Reynolds), sells at a market place. The re-working of the computer parts is a play on the fallen technology which she uses to create something other-worldly. The prop's dismantled materiality and re-creation aims to be allegorical of our understandings of humanity's fragile and precarious tunnelled vision towards progress. The angel results as a by-product or side-product of a defunct way of being. The prop also acts as a link-object to

¹². Character's world: This is revealed through the actor's worlding, here opening as a curious relation between the thrownness-projection of an actor/character. Also, when I mention character's world or narrative world, I'm not suggesting that there are multiple worlds. Rather, there is a type of engagement with world through film/narrative/character.

Eden's deceased brother Daniel (Logan Cook) and constitutes his presence as a guide character.¹³



Fig. 7 Julia Reynolds *Digital stills taken from motion picture: Shepherd, (2016)*

Eden creating angels to sell at the marketplace opens a viewer's understanding of her life after her ordeal on the spacecraft with her parents, and their subsequent execution for heresy, an event for which Eden carries a burden of guilt. Characters open themselves in order to disclose the world they are 'set-in.' The term 'set' is used here as something which is constructed or built, or a

¹³. The glass angel could also extend towards a worlding that is perhaps not logical—an apparition, a guide in a starless world that does not make logical sense. So, although we view film and I make film with a certain type of 'knowing,' the world returns as unknown. Daniel, as guide, returns to Eden as the refracted 'light' and in Eden's thrownness she gathers and creates angels from 'fallen' technology. The angel is 'exterior' to her world yet also interior—outside/inside—a constellation of returns.

found location specific to filmmaking. ‘Set’ creates a surrounding world for characters to be-in, and this involves a ‘setting-up’ ontologically. The structures and objects in that world give an audience a way of understanding characters’ worlding.¹⁴ What’s interesting is the way in which Heidegger develops the idea of world in *Being and Time*, and also the idea of ‘setting up a world’ in “The Origin of the Work of Art,” as a ‘setting up’ for disclosure to happen. Heidegger’s notions of ‘world’ do not entirely coincide across both texts. These two notions of ‘world’ also express the doubling at the heart of this inquiry. The first is orientated to my practices of ‘making,’ my own worlding as a filmmaker setting-up worlds revealed on screen. Secondly, there are the questions that arise as to the nature of that revealed image of world and the worlding of characters themselves. The term ‘worlding-of-characters’ moves away from conventional or established modes of film narrative, as a succession of cause and effects.¹⁵ Instead, narrative takes on an *attunement* towards characters

¹⁴. Heidegger emphasises: “The Being of those entities which we encounter as closest to us can be exhibited phenomenologically if we take as our clue our everyday Being-in-the-world, which we also call our ‘dealings’ in the world and *with* entities within-the-world.” Heidegger places emphasis on ‘dealings’ and ‘with’ to reveal the mode in which Da-sein understands and negotiates world. Eden, in her *dealings with* the angels, in her *dealings with* other characters, discloses her own worlding, and it is through these dealings that we, as viewers, encounter Eden. (Heidegger, *Being and Time*, op. cit., p. 95).

¹⁵. By conventional film narrative, I refer to what is termed ‘classical’ film narrative. Gregory Flaxman notes: “Hollywood cinema is especially conspicuous for creating narrative that revolves around such a totalizing resolution: when the equipoise of life or community is disturbed, action satisfies the desire to re-establish order.” See *The Brain is the Screen: Deleuze and the Philosophy of Cinema*. (Minneapolis: University of Minneapolis, 2000), p. 48). This is seen as the Aristotelian understanding of narrative. Classical film narrative in Gilles Deleuze’s conception privileges movement over time: that is to say, the movement of the character towards an end goal. However, for Deleuze, film narrative began a transformation after WWII, and he discusses the shift between the movement-image and the time-image: “We find ourselves in these purely optical and aural situations, not only does action and thus narrative breakdown, but the nature of perceptions and affections changes, because they enter a completely different system from the sensory-motor system of ‘classic’ cinema.” *Negotiations: 1972 - 1990*. (New York: Columbia University Press, 1990, p. 51). However, classic film narrative is still the driving force of the Hollywood blockbuster. Robert Sinnerbrink suggests that the action-image film may have regained dominance (Sinnerbrink, 2011). My interest is not to oppose classic film narrative, but rather to focus narrative as *character-disclosing-being-in-the-world*. It is important to recognise by the hyphenating of this expression that we do not pose a world and then characters and ask how one is in the other, like things in a container. Rather, inasmuch as there are characters, there is a disclosing of worlds; inasmuch as there are worlds there is a disclosing of characters. One is not ontically ‘in’ the other but existentially ‘being-in’ is a primordial structure for character-worlding. This research works between aspects of the work of Deleuze and Heidegger, negotiating their differences and compatibilities. The project does not refuse narrative, even classical narrative structures, but rather enquires into the ontological disclosures of those structures.

being-in-a-world, in their specific thrownness and mood: that is, their thrownness or historicity, disclosing their world to themselves as an open possibility for *viewers' own horizons of disclosure*.¹⁶ I use Heidegger's terminology—*worlding*—and, again, there is a peculiar *doubling* of this term for my investigation. The term 'worlding' can be used alongside 'my making' as I unpack how I approach 'setting-up' worlds. This notion folds into the idea of the set as a 'setting-up' location within which I am able to find *characters*. However, 'worlding' is also used to engage with what is on screen as characters' ways-of-being', revealing *their* particular disclosures of worlding. This is a worlding singular to, or disclosable by each character. This *could* suggest that the experience of watching a film comprising, in an essential way, characters-being-in-a world, is a 'universal' experience. Such empirical universality would imply an ontic—factual and objective—experience, wherein we would each encounter the same elements within a frame. However, ontologically—the facticity of Da-sein—implicates my particular and peculiar worlding at that time, contingent on mood—thrownness and historicity—not at all 'reducible' to subjective states.

¹⁶ Christopher S. Yates explains 'horizon' as "the locus of understanding in terms of our own projects and questions. Being situated in a horizon thus means we have certain interpretive 'dispositions' that we carry with us..." (2006). For Heidegger, horizons of disclosure "means ultimate horizon. This, embodied in the language we speak, represents the ultimate limit of what, to us, is intelligible. It is, so to speak, the horizon of all our horizons." Young, Julian. *The Death of God and the Meaning of Life*. (New York: Routledge, 2003), p. 204.

Surrounding World

In *Being and Time*, Heidegger lays out his understanding of the surrounding world.¹⁷ He does this firstly by distinguishing the ontic totality of entities in the world from an ontological disclosure of that world “which relates to the way of being of those entities.”¹⁸ ‘Things’—everyday things we use or do not use as equipment—in our surrounding world are encountered in their everyday usefulness, *not* in a thematic way, “not thereby objects for knowing the ‘world’ theoretically; they are simply what gets used, what gets produced, and so forth.”¹⁹ In my practice of filmmaking, I create a set. This involves, amongst other things, the processes of design, building, decorating, finding and making furnishings. As I construct, I encounter tools ‘in-order-to.’ These tools become invisible in their usefulness. This is, in-part, my worlding of making a film and this also is my own under-way-ness of set construction in-order-to ‘set-up’ a world. A question arises: if I ‘set-up’ a world through construction, how do audiences encounter this world? Considering how Heidegger views ‘things’ as ‘equipment’ in *Being and Time*, I will explore my short film *Returning*, where I created a lounge-room set—three walls, curtains, a couch and chair with cushions, working fire and mantelpiece, tables, photographs, books, bric-a-brac, puzzle, and paintings on the wall.

How does an audience encounter these ‘things’? Heidegger, in *Being and Time*, would suggest that an audience would not see the objects as things “for

¹⁷. See Heidegger, M. (1962). *Being and Time* especially in the section titled “The Surrounding World.”

¹⁸. Dreyfus, *Being-in-the-world: A Commentary on Heidegger's Being and Time, Division 1*, op. cit., p. 89.

¹⁹. Heidegger, *Being and Time*, op. cit., p. 95. “By calling entities we encounter ‘things’ we have already missed the pre-phenomenological basis we are seeking” (p. 96). Rather, Heidegger suggests entities are only encountered through “one’s concernful dealings”; as such he uses the term ‘equipment.’ The totality of equipment also suggests a reference to something else, so *something* is always acting as a reference; the mantelpiece is used to put the whiskey tumbler on, referencing that he is drinking, referencing that he needs a drink to relax after work. Richard Polt states that things, “refer to a purpose, refer to me as their user, and refer to a totality of equipment.” He goes on to say in this way, ‘The whole workshop,’ ‘the context of equipment’ is displayed to me. And ‘with this totality... the world announces itself.’ *Heidegger: An Introduction*. (Ithaca and New York: Cornell University Press, 1999), p. 92.

themselves.”²⁰ Rather, the totality of what is ‘set-up’ will be disclosed as a room with “equipment for residing.” The mantel piece is for leaning on, and the chair is for sitting on. These entities can only show themselves ‘individually’ after the “totality of equipment has already been discovered.”²¹ ‘Set’ is a ‘setting-up’ of world for filmic narrative to unravel and within this unravelling a character being-in-a-world discloses world as a totality of equipment. But, how did I come to be engaged with *Returning* in the first place? How did I come to create this thing I now call a ‘set’? As discussed previously, *Returning* came about through my de-distancing or having a closeness with the film *Vertigo*. And I say closeness as it was and still is just that: a film I am constantly encountering - a film which reforms, remoulds, continues becoming, continues to return, a film I wanted to visually respond to in its return. So, when I was creating a lounge room (set)—three walls, curtains, a couch and chair with cushions, working fire and mantelpiece, tables, photographs, books, bric-a-brac, puzzle, and paintings on the wall—I was not thinking about these pieces as if I had just leaped into the project from nowhere.²² Decisions came to me, came before me—*Returning* gathered to it what its landscape already was. Below are several film stills of both *Vertigo* and *Returning*.

²⁰. *Being and Time*, op. cit., p. 98.

²¹. *Ibid.*, p. 98.

²². My intention was never to ‘copy’ or ‘remake’ the set of *Vertigo*. In responding, I wanted to say something ‘in reply,’ not as if I had an answer to a question but more as a conversation. The term *conversation* stems from the Latin verb *conversari* and describes ‘living among’ or having a ‘familiarity’ or ‘intimacy’ with. *Returning* was a way in which my response uncovered an intimacy in which I am thrown and in which I project. Intimacy does not have a ‘goal’ but is a relation or connection that is on-going.



Fig. 8 Julia Reynolds Digital stills taken from the short film: *Returning*, (2013)



Fig. 9 Alfred Hitchcock Digital stills taken from motion picture: *Vertigo*, (1958)



Fig. 10 Julia Reynolds Digital stills taken from the short film: *Returning*, (2013)



Fig. 11 Alfred Hitchcock Digital stills taken from motion picture: *Vertigo*, (1958)

In setting out to make *Returning*, I had no expectation that an audience would be engaged with it through a familiarity with *Vertigo*, as if watching *Returning* brought about some ‘interpretation’ of *Vertigo*. That is to say, I was not working

within the limits or confines of simulation, replication or reproduction. Of course, viewers may encounter *Returning* as an experiential unfolding of *Vertigo*, though this would not be an ‘authenticating’ encountering of the work. Rather, *Returning* would be encountered through *thrownness* and *projection*. That is to say, its encounter would be constituted in the situatedness and context of its viewing. If *Vertigo* is not mentioned as a concern of mine, no audience member with whom I have discussed the film has commented on or suggested a likeness, resemblance or rendering of *Vertigo*. However, other films have been mentioned, films I had not considered as being close to *Returning*. Surprisingly, examples have included *Last Year at Marienbad* (1961). This suggests that film ontologically constitutes an openness to possible encounter rather than the fixing horizontal limiting of encounter. Though I was engaged with *Vertigo* and brought that particular film *close* through this engagement, this de-distancing that is *mine* does not constitute anything like a leveling-off of disclosure or limit to how this particular film is worlding. It is the case that ontically our everydayness aims for such leveling-off of correctness of interpretation, though our pre-apprehensions, ontologically, are more so disclosive of our own particular thrownness and projection.



Fig. 12 Alfred Hitchcock Digital stills taken from motion picture *Vertigo*, (1958)



Fig. 13 Julia Reynolds Digital stills taken from the short film: *Returning*, (2013)

‘Setting-up’ then brings close an opening-for-disclosure, a horizon that offers a type of distance in which a region is revealed. Our *own* particular worlding interprets this region, gathers to it a world. ‘Setting-up’ is not static; my involvement with *Vertigo* is not forced or concretely given to another through set, location and prop decisions of *Returning*. My worlding is *mine* alone, what Heidegger infers with the notions of finitude and solitude. I do not mean mineness as *ego*, or *will* or self-consciousness. Rather, and in terms of my Dasein, mineness references my situatedness, projections and attunements. This particular worlding (of mine) withdraws; another’s worlding brings to *Returning* a unique horizon that could never be mine. An audience member engaging with *Returning* may never notice the props and their considered placement, or the colour usage and frame set-ups in relation to prop/set/character/camera. Rather, they would see the totality of these items as a lounge-room for the purpose of living-in. However, the lounge room may also remind them of something. Remembrance is de-distancing with respect to a world of relevance. There may even be a prop or item that they notice. A student of mine who viewed *Returning* noticed the red bull, as his grandfather has one on a bookshelf

in his home. This emphasises how worlding is a manifold, a region which regions, interpretive and fluid.

Part Two

Art - How is it at work?

- *the work of art* •
- *truth* •
- *earth and strife* •
- *setting forth* •

The world is not the mere collection of the countable or uncountable, familiar and unfamiliar things that are just there. But neither is it a merely imagined framework added by our representation to the sum of such given things. The world worlds, and is more fully in being than the tangible and perceptible realm in which we believe ourselves to be at home. World is never an object that stands before us and can be seen. World is the ever-nonobjective to which we are subject as long as the paths of birth and death, blessing and curse keep us transported into Being. Wherever those decisions of our history that relate to our very being are

made, are taken up and abandoned by us, go unrecognized and are rediscovered by new inquiry, there the world worlds.²³

Setting Up a World

To develop further the discussion on my particular and peculiar worlding, as someone who sets-up filmic worlds for the event of filming, I want to consider if film is, perhaps, encounterable as something similar to art. Further to this, if this can happen, what is at work in art, with regards to the ways by which we encounter art differently than the ways we encounter or experience other things or objects in our lives.²⁴ As already mentioned, for Heidegger, in *Being and Time*, things or objects are encountered as *equipment*, always having a relation with a body of equipment, which creates a type of world. But what happens when the things we encounter are ‘art’? In “The Origin of the Work of Art,” Heidegger critiques the art industry as that which commodifies art as something that is consumed and marketed and, because of this, the ‘work’ has lost its power to perform. Christopher S. Yates questions: “Is it not naïve to speak of truth, beauty and meaning in the context of an artistic paradigm that is decidedly defined by commercial pursuits?”²⁵ Heidegger frames the term ‘setting up’ amongst questions around art as something that is now readily consumed and marketed, that art is part of an ‘art-world.’ However, his concern

²³. Heidegger, “The Origin of the Work of Art,” trans. by A. Hofstadter in *The Continental Aesthetics Reader*, edited by Clive Cazeaux, 80-101. (London: Routledge, 2000), p. 90.

²⁴. As a filmmaker and researcher, could I say I am creating my own *art*, art as set, art as film? It would be difficult, perhaps, to call my work ‘great,’ as in Heidegger’s notion of ‘great art,’ although any film I make will disclose my own historicity. Its ‘greatness’ would perhaps be contingent on the extent to which the work accounted for the possibility of disclosing epochically a people’s historicity. That would never be my pronouncement to make. Rather, I am proposing to use Heidegger’s understanding of how art is at ‘work’ in ‘setting up’ a world.

²⁵. Yates, *A Phenomenological Aesthetic of Cinematic ‘Worlds’*, 2006.

is with art as a ‘happening of truth.’²⁶ Barbara Bolt suggests that Heidegger’s central metaphysical question is: “How in the midst of beings that is lived experience, is Being realised? How in the middle of art business can Art emerge?”²⁷ So, how can films ‘perform’ or ‘work’ as Heidegger views art as a ‘happening of truth’? And how does Heidegger view art when things we encounter are ‘equipment’?

Heidegger’s desire [is] to view [art] both in its concrete facticity and as a thing that has been worked, for unlike other things artworks occupy a peculiar ontological position as they are neither natural objects nor tools. The ‘work’ of art is thus not easy to discern, for it is defined neither by its material nor by its purpose, but by its relation to truth as unconcealment.²⁸

In this way, art work is not something we engage with as objects or tools but as “*Zeuges* (stuff or gear), that is, as extensions of our own existence in the world.”²⁹ For Heidegger, a pair of shoes painted by van Gogh is not an imitation or mimetic representation of shoes. Rather, “the painting is able to expose the essence of a thing. ... In the work of art there is an event in which the truth of stuff is brought to appear.”³⁰ For art to ‘work’ in this way, there is a ‘setting up’ that takes place. Heidegger asks; “How is it that the work comes to demand such

²⁶. Heidegger’s understanding of the question of truth will be examined more closely later in this exegesis. However, the disclosure of truth in “The Origin of the Work of Art” again points to historicity or an epoch: “Within this relationship is found the play of history, as the work makes history possible by setting up or installing a certain historical configuration of truth, an epoch, which was not available before. In emerging, the work stands out into the world, which is thereby exposed as a world in time. History itself, as a particular determination of truth, becomes a possibility with the advent of the work and as a result, the role of history in the play of decisions becomes available.” (Allen, William. *Ellipsis: Of Poetry and the Experience of Language after Heidegger, Holderlin and Blanchot*. (New York: State University Of New York Press, 2007), p. 66)

²⁷. Barbara Bolt, *Heidegger Reframed*, (New York: Tauris and Co, 2011), p. 38.

²⁸. Allen, *Ellipsis: Of Poetry and the Experience of Language after Heidegger, Holderlin and Blanchot*, op. cit., p. 62.

²⁹. Heidegger, *Being and Time*, op. cit., p. 62.

³⁰. Ibid.

a setting up? Because it itself, in its own work-being, is something that sets up. ... To be a work means to set up a world.”³¹

In the work of art the truth of an entity has set itself to work. ‘To set’ means here: to bring to stand. Some particular entity, a pair of peasant shoes, comes in the work to stand in the light of its being. The being of the being comes into the steadiness of its shining.³²

However, this work that stands “in the light of its being” is not pertaining to the beauty of the shoes or the likeness of the shoes’ rendering. Rather, “standing there, first gives to things their look and to men their outlook on themselves.”³³ What is essentially being set up is *not* the painting or the shoes, but rather *the essence of art*. The term ‘essence of art’ could suggest some limiting idea of what art is, historically or culturally. Rather, for Heidegger, the essence of art would be a fundamental opening towards the world *worlding*.

The peasant woman, on the other hand, has a world because she dwells in the overtness of beings, of the things that are. Her equipment, in its reliability, gives to this world a necessity and nearness of its own. By opening up of a world, all things gain their lingering and hastening, their remoteness and nearness, their scope and limits. In a world’s worlding is gathered that spaciousness out of which the protective grace of the gods is granted or withheld.³⁴

³¹. Heidegger, “The Origin of the Work of Art,” op. cit., p. 90.

³². Ibid., p. 88.

³³. Ibid., p. 89.

³⁴. Ibid., p. 90.

Vertigo's Worlding

I want to explore the radicality of Heidegger's understanding of the work of art with respect to a film-work—not film-work considered as art, but film considered as mainstream, popular and successful. In this, I want to discuss the film *Vertigo* as a work intrinsic to the analytics of my own practice as filmmaker. In discussing the film *Vertigo* within those terms that Heidegger engages in discussing a work of art, what “entity has set itself to work” in this film? Can *Vertigo* bring *something* “to stand”? Heidegger discusses *things*—the ways we use *things*, the ways we are with *things*—and in this way he discusses shoes as *things* that “stand in their light of being.” But, of course, film does not offer one thing over another. There are many characters and many things, and we would not call the characters in *Vertigo* ‘things.’ Thus, how can we come to discuss film as Heidegger discusses a still work on canvas? Film brings to it the totality of a world; Hitchcock's *Vertigo* opens up a world—a totality of things that create a world in its worlding power. In this way film, as a work of art, ‘sets up’ a world. Just as the painting brings close the world of van Gogh's peasant shoes, *Vertigo* brings close Hitchcock's retired police officer suffering from vertigo. At first the film reveals the equipmentality of police-*ing* work lost to the main character, Scotty (James Stewart). Instead of seeing the main character in a police office or on a crime scene surrounded with equipment for solving crime, we see him (after the initial premise) involved with female ‘things’ in Midge's apartment, (played by Barbara Bel Geddes). But even this environment is not safe from Scotty's overwhelming fear of heights as he experiences a dizzy spell when attempting to climb a small step-ladder, as seen in fig. 14.



Fig. 14 Alfred Hitchcock Digital stills taken from motion picture: *Vertigo*, (1958)

Scotty is thrown into a situation: when he was a policeman he ‘cared’ for policing. However, that mode of being-in-a-world has been closed off (at least momentarily) so his care towards his (now) situation is precarious. Heidegger might say he is ‘stranded’, in the sense of his being underway in his project has been thrown or stalled such that he is without a project. However, there is a hint of a projection towards a project. He mentions to Midge that an old friend has called, and although he seems sceptical or uninterested there is also a hint of possibilities. This hint projects the narrative forward into a spiral of deception, a world that at first for Scotty is confusing. However, he is also familiar with a world of mystery—or at least crime.

The totality of things—cars to follow, jewellery and female clothing to adorn and deceive, step ladders and stairs to fear, graves and tree-rings to point to the past and future—all gather the worlding of *Vertigo*. But what is the world of *Vertigo*? Iain Thomson suggests that art of a certain time in history works by

“partially embodying and so selectively reinforcing an historical community’s implicit sense of what is and what matters.”³⁵ He states:

Heidegger subscribes to a doctrine of *ontological historicity*. Refining a view first developed by Hegel, Heidegger thinks that humanity’s fundamental sense of reality changes over time (sometimes dramatically), and he suggests that the *work* of art helps explain the emergence of such historical transformations of intelligibility at the most primordial level. Because great art works inconspicuously establish, maintain, and transform humanity’s historically variable sense of what is and what matters.³⁶

This is not to say that watching *Vertigo* is a type window, as if we can look back on history, as if history has no relation with the present or future. The complex ideas around the construction of masculine and feminine identity, power and loss of power in the 1950s, which *Vertigo* explores, are not ‘themes’ cut off from a ‘now.’ However, as I write this, it is 58 years since *Vertigo* was released. Its world—and the world within which it was created—is certainly not my own. It refers to a time I have not lived. However, through the film as a work, my own world is open to the world set up by *Vertigo*. *Vertigo* opens a space, *Vertigo* as film-at-work “holds open the Open of the world” and what makes this film interesting is that it dwells on precisely this open *thematically*.³⁷ Heidegger suggests:

³⁵. Thomson, Ian. *Heidegger, Art and Postmodernity*, (Cambridge: Cambridge University Press, 2011). p. 43.

³⁶. Ibid.

³⁷. Heidegger, “The Origin of the Work of Art,” op. cit., p. 90. That *Vertigo* thematically encounters the question of the open of worlding may be gauged especially in how, for example, the filmmaker Chris Marker engages this film thematically with respect to questions of time and history. Both *La Jetée* (1962) and *Sunless/San Soleil* (1983) explicitly reference *Vertigo*’s ecstasies of temporality with respect to the having-been and the yet-to-be. Equally, and more ontically, one can undertake guided tours in San Francisco of the extant sites for key scenes in *Vertigo*, thereby overlaying a questionable or questioning sense of relevance to the contemporaneity of this city.

Within this relationship is found the play of history, as the work makes history possible by setting up or installing a certain historical configuration of truth, an epoch, which was not available before. In emerging, the work stands out into the world, which is thereby exposed as a world in time. History itself, as a particular determination of truth, becomes a possibility with the advent of the work and as a result, the role of history in the play of decisions becomes available.³⁸

In this regard, *Vertigo* “stands out into the world” and is “exposed as a world in time.” *Vertigo* moves, spirals forward, opens a possibility through revealing: “Bringing-forth comes to pass only insofar as something concealed comes into unconcealment. This coming rests and moves freely within what we call revealing [*das Entbergen*]. The Greeks have the word *aletheia* for revealing.”³⁹ Truth, as unconcealment, is an opening up and is distinctive from the Roman concept of truth as *veritas*, which is primarily concerned with factuality and correctness.⁴⁰ In this way, truth, for Heidegger, is not concerned that the artwork or image must resemble reality factually. Rather, resemblance lies in the opening up of truth in the unconcealing of the *withdrawal* of being in the beingness of beings. Resemblance in this way would suggest not so much recognition but more a revelation through disclosures: “If there occurs in the work a disclosure of a particular being, disclosing what and how it is then there is here an occurring, a happening of truth at work.”⁴¹ With regard to my own work, ‘setting-up’ requires an unconcealing of that which enables characters to disclose their worlds. That does not mean that when constructing or gathering props/elements there is a need to be somehow ‘correct,’ but rather that through attunement to the ‘setting-up’ of the surrounding world, I am attuned to *my* thrownness, such that a horizon of understanding determines a certain

³⁸. Ibid., p. 66.

³⁹. Heidegger, *The Question Concerning Technology and other Essays*, trans by W. Lovitt. (New York: Harper and Row, 1977), pp. 11-12.

⁴⁰. *Veritas* as definition of truth has dominated how truth was to be thought of in Christian European thinking. See Cazeaux, Clive. Introduction to *The Continental Aesthetics Reader*. (London: Routledge, 2000), p. 69.

⁴¹. Heidegger, “The Origin of the Work of Art,” op. cit., p. 88.

environment (relevance) that reveals how characters are in *their* thrownness. This type of attunement towards a project, for example the film *Returning*, is more to do with how I am already caught up with *Vertigo*. My attunement allowed *Returning* to present itself. Yet attunement is not something to be chosen. Attunements come from elsewhere. They overtake. The gathering of props and building of sets was always towards an unconcealment—a happening of truth—rather than the set being something which was somehow ‘correct’ or needing to be correct. Yet, in saying that, the film industry would demand a set to be correct. So being ‘correct’ depends on a situatedness, a thrownness, an involvement within or refusal of standards of ‘correctness’ that could be determined. Because *Returning* was not made within the film industry system it had no industry ‘standard’ that needed to apply.⁴²

Heidegger’s notion of ‘setting up’ allows for a way to understand how film being-film sets up a world unlike the equipmentality of ‘setting-up’ in my own practice of filmmaking. ‘Setting up’ in this way explores the impossibility of the physicality of what is set up in art. Mark Jackson states:

Art is a fundamental mode of transposition for Da-sein’s encounter with things at hand, a way that Da-sein goes along with things as if Da-sein was in the worlding of the world of those things, notwithstanding the *im/possibility* of such worlding for material objects that are worldless. Art is in this sense the animating being-in of an impossible worlding of a world of things cut off from Da-sein’s possible transposition.⁴³

⁴². It is also the case that films determined to ‘industry standards’ can also unconceal, in their being, how being *is* with respect to beings. This is explicitly thematised by Heidegger in his essay “The Question Concerning Technology,” when discussing *gestell*, or enframing. I will discuss this point extensively later in this exegesis.

⁴³. Mark Jackson, *Losing Sight: Out of this World*, Unpublished paper (2011), p. 14. Jackson is here referencing a passage in Heidegger’s *Fundamental Concepts of Metaphysics*, where Heidegger is discussing the possibility for our human Da-sein to go along with animal and with stone in the sense of transpositioning. Jackson quotes Heidegger: “I say emphatically that we *usually* answer in this way because in fact there are ways and means belonging to human Dasein in which man never simply regards purely material things, or indeed technical things, as such but rather ‘animates’ them, as we might somewhat misleadingly put it. There are two fundamental ways in which this can happen: the first when human Dasein is determined in its existence by *myth*, and the second in the case of *art*. But it would be a fundamental mistake to try and dismiss such animation as an

This ‘cutting off’ also acts as an opening to this im/possibility of film’s particular and peculiar worlding. Setting-up and setting up are then essential for the possibility of this worlding to occur. To reiterate, this research enquires as to the nature of a movement between these two terms: ‘setting-up’—construction of film worlds—to a ‘setting up’ of film becoming film-disclosing-truth. How do I identify this *movement* within my ‘making’ and film’s ‘becoming’? The research investigates a phenomenology of what would be termed ‘my own intentions’ when making film, ‘my’ experience of being-in-a-world and how ‘I’ work to express this on screen. This *mineness* of intention, experience and expression is, at once, brought into question ontically *and* emphasised ontologically in terms of the disclosure of my Da-sein.

Earth and World

Returning used several locations and a set to ‘set-up’ a world, in-order-to stage the actors and reveal this world through the camera.⁴⁴ Creating the set has enabled the ‘setting-up’ of *Returning* to take place as part of the making, in order for the film to be a film. Now that *Returning* is a film, questions emerge: has the (set) ‘setting-up’ *withdrawn*, or become concealed within the work? The placement of each object—red bull, orange cups, red lamp, cushions, puzzle, working fire place—was set-up for specific relations to occur in the frame,

exception or even as a purely metaphorical procedure which does not really correspond to the facts, as something phantastical based upon the imagination or mere illusion. What is at issue here is not the opposition between actual reality and illusory appearance, but the distinction between quite different *kinds* of possible *truth*.” See *Fundamental Concepts of Metaphysics*, op. cit., p. 204.

⁴⁴. We use the expression ‘through the camera’ and it is true that something passes through the camera. But what is this ‘something’ and in what manner does the ‘throughness’ happen? From where to where? Perhaps ‘throughness’ is an *ontological structure* of filmmaking in the sense that a camera is a way through something, a way through worldings, from one to another. This notion will be developed in the exegesis. One aim in thinking-through questions of ontological difference with respect to film, is for there to emerge something like an analytics of the ontological structures of film. Throughout the exegesis, I will be making note of where I think such ontological structuring emerges. In the conclusion to this exegesis, my aim is to bring these analytical moments together.

although these parts *withdraw* into the fullness of the living room, as seen in Fig. 15. Therefore the concealment of filmmaking within *Returning* becomes an unconcealment or disclosure of world.



Fig. 15 Julia Reynolds Digital stills taken from the short film: *Returning*, (2013)

Another aspect to this discussion is Heidegger's term 'setting forth' and its relation to 'setting up' as the dynamic interplay between world and earth⁴⁵: "In

⁴⁵ The term 'earth' used by Heidegger in "The Origin of the Work of Art" does not mean "mass of matter" or an "astronomical idea of a planet." Rather, Heidegger explains earth as "that whence the arising brings back and shelters everything that arises without violation" (op. cit., p. 89). He goes on to say "in each of the self-secluding thing there is the same not-knowing-of-one-another. The earth is essentially self-secluding. To set forth the earth means to bring it into the Open as the self-secluding." (op. cit., p. 92). Earth is what we can never get to. It emerges in its submerging. It refuses to reveal. However, this refusal is its revealing—it reveals itself in its refusal. It can be linked to Levinas' notion of the '*il y a*,' as "beings and things which collapse into their materiality" (The Cambridge companion to Levinas, 2002) or Blanchot's 'the other night.' Blanchot states: "What appears in the night is the night that appears. And this eeriness does not simply come from something invisible, which would reveal itself under cover of dark and at the shadows' summons. Here the invisible is what one cannot cease to see; it is the incessant

setting up a world, the work sets forth the earth.”⁴⁶ Richard Polt suggests: “world is what gives meaning to everything that we can do, all the paths we can follow as we make ourselves who we are.”⁴⁷ Heidegger’s use of the word ‘earth’ is more elusive. Earth is that from which the world is ‘set up’: “the work draws up out of the rock” yet the rock is a “mystery”; it is unknown to us. However in this drawing-up the earth makes visible what is invisible: “The temple’s firm towering makes visible the invisible space of the air.”⁴⁸ Yet, how does film-being-film and ‘setting up’ a world ‘set forth’ earth? What is ‘at work’ for a film to reveal the “strife between world and earth”?⁴⁹ Polt has this to say about the relationship:

A work of art is a point at which the strife between earth and world comes to pass. The artwork opens up a world and at the same time allows the earth to display itself as earth—that is, as something concealed. Art shows us the fact that the earth does not show itself.⁵⁰

Heidegger states:

In setting up a world, the work sets forth the earth. This setting forth must be thought here in the strict sense of the word. The work moves the earth itself into the Open of a world and keeps it there. *The work lets the earth be an earth.*⁵¹

The earth escapes full recognition within our conception of ‘what-is’ and although it escapes us it also informs us as earth, although eluding all-inclusive

making itself seen.” Blanchot, Maurice. *The Space of Literature*, trans. by A. Smock. (Lincoln and London: University of Nebraska Press, 1982). p. 163.

⁴⁶. Heidegger, “The Origin of the Work of Art,” op. cit., p. 91.

⁴⁷. Polt, *Heidegger: An Introduction*, op. cit., p. 136.

⁴⁸. Heidegger, “The Origin of the Work of Art,” op. cit., p. 89.

⁴⁹. Ibid.

⁵⁰. Polt, *Heidegger: An Introduction*, op. cit., p. 138.

⁵¹. Heidegger, “The Origin of the Work of Art,” op. cit., p. 91.

comprehension or conceptualising. Earth allows the meaningfulness of world worlding to be disclosed within the work.

How art *sets up* and *sets forth* to reveal the strife between earth and world is one of Heidegger's more difficult and abstract discussions. To develop this idea, especially in relation to setting-up in film I want to discuss two important film-works, *Stalker* (1979) by Andrei Tarkovsky and *The Thin Red Line* (1998) by Terrence Malick.⁵²

Andrei Tarkovsky's film, *Stalker*, is categorised as a science-fiction film, where two men follow the guide, the 'Stalker,' into the Zone, an area where they believe exists a mystical Room, which can grant visitors their deepest desires. The area where the Zone is set is a restricted post-industrial site, and it is thought to hold power through a possible alien visitation. The journey to the Zone is dangerous, as the Zone manifests in several ways: morphing geography, booby traps and perceptual illusions. The journey finally arrives at the threshold of the Room. One of the travellers (the scientist) has brought a bomb along with him as his hidden intention has been to destroy the Room, thinking it could be used for evil purposes, though the Stalker convinces him to dismantle the bomb. This dispute leaves the group despondent and exhausted, not knowing whether to enter the Room or not.⁵³

⁵². *Stalker*, Dir. Andrei Tarkovsky. 1979. DVD. RusCiCo. 2002. *The Thin Red Line*, Dir. Terrence Malick, 1998. DVD. The Criterion Collection, 2010.

⁵³. An interesting note: There is an intersection or connection to *Stalker's* characters and Heidegger's characters in *Conversation on a Country Path about Thinking* (which I discuss in Section Three of this research). In *Conversation*, as in *Stalker*, a journey/conversation takes place between three men (two men and a guide). The guide in *Stalker* is physically guiding the men towards the Room whereas the guide in *Conversation* is philosophically guiding or challenging the two men's thinking. Both, however, relate to humanity amongst a world overcome by the technological age.



Fig. 16 & 17 *Andrei Tarkovsky Digital stills taken from the short film: Stalker, (1979)*

Rashit Safiullin, the production designer of *Stalker*, gives an insightful interview and describes working with Tarkovsky:

There had to be not a single unmotivated flower in the frame, let alone the tanks. We needed an illusion: a great number of tanks being there and like something had happened to them. Like they had melted or gone to pieces, people in there, disappearing somewhere.⁵⁴

Safiullin describes the process of working on this film as “... miracle-making. ... It was doing the impossible.” There is an overall sense in the interview with Safiullin that Tarkovsky knew he was engaged in the process of making ‘art’ and that this film would work as art. The first production of the film was discarded due to faulty film stock. The resuming process of returning and re-shooting became very painful, especially for Tarkovsky. Safiullin explains that there were no artefacts of the initial filming, and that every scene “was an evolution of the film” and an “evolution of *Stalker*. ... What was left of ‘Stalker’? A motif, and its painful way.”⁵⁵ Both Fig. 16 & 17 show the three men travelling through the Zone. What is most interesting about the interview is that near its end Safiullin starts to describe the Zone and his experience of “living in the Zone with Andrei. It’s a very specific habitat, showing who is who. The Zone sees through you; it’s very observant.”⁵⁶ He states:

You can meet people here and live, as you like, without reacting to what’s without. Without—you have to lie, circumvent others: but here you live being your inmost self. You live the right way, breathing freely, telling only the truth, being straightforward with people. It’s a somewhere where you can talk with a somebody, a something unfathomable.⁵⁷

⁵⁴ Interview with Production designer Rashit Safiullin on: *Stalker*, Dir. Andrei Tarkovsky. 1979. DVD. RusCiCo. 2002.

⁵⁵ Ibid.

⁵⁶ Ibid.

⁵⁷ Ibid.

In this description, Safiullin has shared the strangeness of not only working on the film but an embodiment of being engaged with the Zone, a strangeness that reveals itself only in a process of concealing. The Zone is said to be a place that gives its visitors not what they think they desire but what their souls desire, and these desires may be hidden even to their conscious-selves. What is the Zone? It is the unknown. *Stalker* draws attention to the strife between earth and world, as world seems to loom over the characters, revealing itself as a hulking *atmosphere*. As they travel through a mixture of industrial waste and wild landscape, a beauty unfolds that is beyond their capacity for description or even knowable perceptions. The characters are lost in the world of the *Zone*. Their horizons of understanding of what can be disclosed through their ‘everyday-world’ has been concealed, as they abandon what is recognised. Tarkovsky never engages fully with the phenomenon. It is kept as ‘unknown.’ The camera seems to sweep or hover across landscapes and/or interior rooms without placing or grounding itself in the world. How can this ‘unknown’ that Safiullin expresses be attributed to Heidegger’s notion of earth? *Stalker* reveals an emerging withdrawal, the showing of something remaining self-concealing, as to the *backgrounding* of their world through withdrawal of its *foreground*. The characters appear to want to move towards this unknown quality of earth in order to achieve their desires; however, in doing so it becomes apparent that their desires are set amongst the subjectivisation of world. Earth—as unknown—escapes this as it is ‘not there’ or ‘not a thing’ to define: “The earth appears openly cleared as itself only when it is perceived and preserved as that which is by nature undisclosable, that which shrinks from every disclosure and constantly keeps itself closed up.”⁵⁸

While *Stalker* guides us into a metaphysical presencing of the Room’s profound yet mysterious powers, revealing an openness into what is *unknown*, Terrence Malick’s *Thin Red Line* engages in questioning our world, our being-in-the-world, being-with-others, being with animals, being with a world in conflict

⁵⁸. Heidegger, “The Origin of the Work of Art,” op. cit., pp. 91-92.

through the strife which reveals and conceals earth.⁵⁹ Some of the questions outlined in the film are:

Why are we born into the world and part of the world, while at the same time feeling that we have been exiled from it? ... Why are human beings, friends and enemies, separated from each other, while at the same time so clearly being reflections for each other, being so clearly the same spark of consciousness and language, capable of walking through the garden of the world and wondering?⁶⁰



Fig. 18 Terrence Malick Digital stills taken from the short film: *The Thin Red Line*, (1998)

Jack Fisk, production designer on the film, talks about aspects of filming *The Thin Red Line*:

Terry's perspective is extraordinary—he sees things differently than most ... work really begins when he arrives at the set. ... We'd then start

⁵⁹. *The Thin Red Line*, Dir. Terrence Malick, 1998. DVD. The Criterion Collection, 2010.

⁶⁰. Michel Chion, *The Thin Red Line*, trans. Trista Selous. (British Institute of Film Publishing, London, 2004), p. 7.

to change things around and mold them to what he saw. It was a very organic and unpredictable process.⁶¹

Most of the film setting for Guadalcanal was shot in Queensland, Australia, where Fisk had to have everything made, including seven aircraft, two thousand uniforms, rifles and tents, an airstrip and a plantation. This total-scenographical world for *The Thin Red Line* is a world in a state of turmoil, in the act of war, while at the same time revealing an ever-presencing of nature. This is *not* a 'nature' juxtaposed as unlike 'turmoil' or unlike 'war' but rather nature in which an unknown-distancing is revealed, a silent looking-on as if already in turmoil or in war. However, this worlding of nature is also not a *metaphor* for the war actions of humanity; the silent crocodile sinking into the water, looking on, is not symbolic of an 'enemy,' but rather this is a nature wherein war exists before humans: *polemos*, strife, fundamental setting-apart. Heidegger's own discussions on the pre-Socratic philosopher, Heraclitus, gives focus to the emphasis Heraclitus places on primordial strife.⁶²

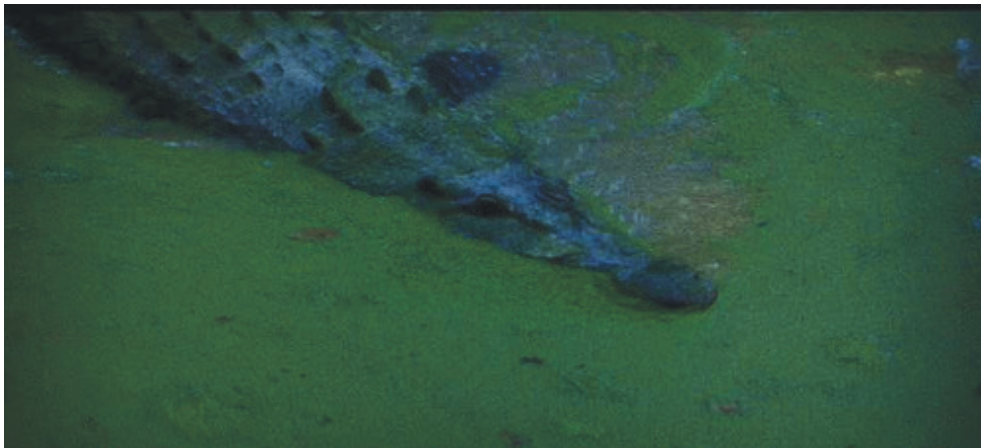


Fig. 19 Terrence Malick Digital stills taken from the short film: *The Thin Red Line*, (1998)

⁶¹. *The Thin Red Line: Shooting War in Australia*, in Urban Cinefile. Retrieved from: <http://www.urbancinefile.com.au/home/view.asp?a=2054&s=features>

⁶². See especially the discussion by Gregory Fried in *Heidegger's Polemos: From Being to Politics* (New Haven: Yale University Press, 2000).

In Albert Hofstadter's translation of "The Origin of the Work of Art," Heidegger states: "The opposition of world and earth is a striving."⁶³ However he is not talking about the 'striving between' as in the act of war, as we see in the physical placement and plot of *The Thin Red Line*. Instead, he suggests: "We would, to be sure, all too easily falsify the essence of the strife were we to conflate that essence with discord and dispute, and to know it, therefore, only as disruption and destruction." Instead, his evaluation of *strife* is similar to how Malick realises 'war' as already intrinsic to or fundamental to 'nature.' Heidegger suggests: "In essential strife, however, the opponents raise each other into the self-assertion [*Selbstbehauptung*] of their essences."⁶⁴ Does this mean that strife can be seen as generative and affirmative? Here strife could suggest the possibility of epochal presencing as a coming together or opening through history and truth. Dreyfus comments on this via Heidegger's discussion of the temple in his art-work essay:

The temple draws the people who act in its light to clarify, unify, and extend the reach of its style, but being a material thing it resists rationalization. And since no interpretation can ever completely capture what the work means, the temple sets up a struggle between earth and world. The result is fruitful in that the conflict of interpretations generates a culture's history.⁶⁵

Both *Stalker* and *The Thin Red Line*, although providing an opening into a world—this particular world that is open through art—both are always foreshadowed by interpretation. What does *Stalker* mean? What is the Zone? What is the Zone in relation to the Soviet Union at this time? What is the *Thin Red Line*? What does war mean to humanity and nature? With whom are we at war? All these questions relate to what can and will be conflicting

⁶³. Albert Hofstadter, *Poetry, Language, Thought* (New York: Harper Collins, 1971), p. 47.

⁶⁴. Heidegger, "The Origin of the Work of Art," in *Off the Beaten Track*, trans. Julian Young and Kenneth Hayes, (Cambridge, Mass.: Cambridge University Press, 2002), p. 26.

⁶⁵. Herbert Dreyfus, *Heidegger on art*. (2008). Retrieved from http://socrates.berkeley.edu/~hdreyfus/189_f08/pdf/Heidegger%20OWA%20sept13_08.pdf

interpretations that generate a particular culture's history through these specific films. Because Malick's film work is seen as 'great', it is perhaps easy to suggest his work is a work of art and in this way is at work setting up a world which sets forth the strife between earth and world. It is important to acknowledge that Terrence Malick studied and taught Heideggerian philosophy, before vacating academic life to become a filmmaker. His films resonate a Heideggerian unfolding, a way of being that opens up philosophical questions about being-with-others, being-in-the-world and our relationships with it. *The Thin Red Line*, while revealing conflict and strife in its narrative contexts of war, also explores a more unknown strife between what it is to have knowledge of our world in our humanness and what it is, on the threshold of witnessing earth, to have a distancing-awareness retreating from us. *But what have I discussed?* I have briefly explored these two films as examples of expressing Heidegger's idea of 'earth,' but can 'earth' ever be thematised? These films have a visual quality that could be suggestive of something 'unknown' or 'hidden,' dealing with ideas and motifs of the unknown presence of the uncanny in *Stalker* and the hidden presence of war in nature. What is the Zone? What is nature at war? Already the attunements of these two films situate a setting up towards something possibly obscure. They both 'fit' an idea of *earth*.

Truth Happening in the Work

But what of *Vertigo*? Is *Vertigo* not considered 'great'? Does this film not suggest an epoch, a truthful revealing, a world that "opens to Openness"? If this is the case then, can the strife between world and earth be discussed in reference to a Hollywood classic film such as *Vertigo*? Heidegger says this: "The earth appears openly cleared as itself only when it is perceived and preserved as that which is by nature undisclosable, that which shrinks from every disclosure and

constantly keeps itself closed up.”⁶⁶He goes on to say: “The self-seclusion of earth, however, is not a uniform, inflexible staying under cover, but unfolds itself in an inexhaustible variety of simple modes and shapes.”⁶⁷ Below are several still frames from *Vertigo* illustrating the scene where *Madeleine* re-emerges after Scottie has pressed Judy to place the final touches of her makeover:



Fig. 20a

⁶⁶. Heidegger, “The Origin of the Work of Art,” (2000). op. cit., pp. 91-92.

⁶⁷. Ibid., p. 92.



Fig. 20b



Fig. 20c



Fig. 20d

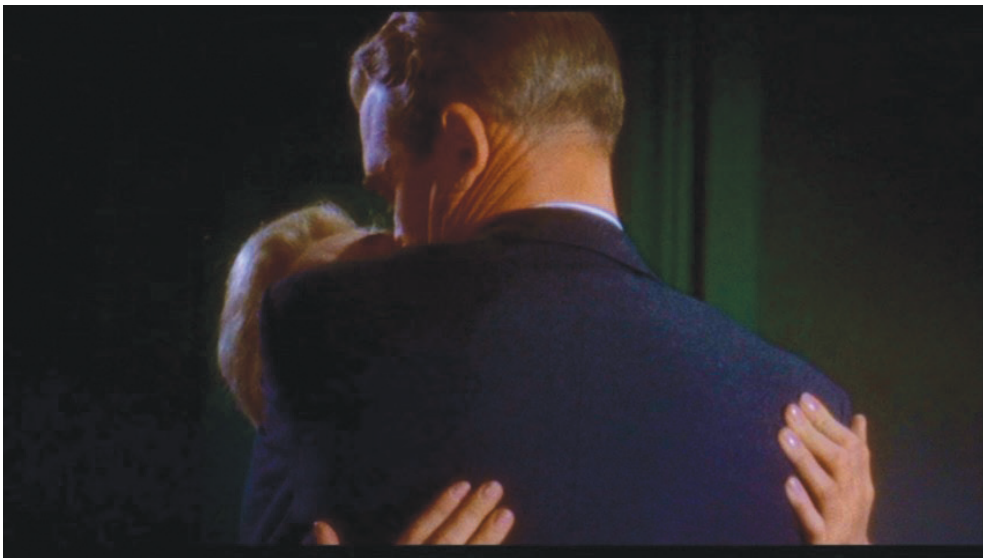


Fig. 20e



Fig. 20f



Fig. 20g



Fig. 20h



Fig. 20i



Fig. 20j



Fig. 20k

In 1962, François Truffaut met with Hitchcock for an interview to discuss Hitchcock's body of film work to date. When discussing *Vertigo*, Hitchcock says this about the scene:

At the beginning of the picture, when James Stewart follows Madeleine to the cemetery, we gave her a dreamlike, mysterious quality by shooting through a fog filter. That gave us a green effect, like fog over bright sunshine. Then, later on, when Stewart first meets Judy, I decided to make her live at the Empire Hotel in Post Street because it has a green neon sign flashing continually outside the window. So when the girl emerges from the bathroom, that green light gives her the same subtle, ghost-like quality. After focusing on Stewart, who's staring at her, we go back to the girl, but now we slip that soft effect away to indicate that Stewart's come back to reality. Temporarily dazed by the vision of his beloved Madeleine come back from the dead ...⁶⁸

Fig. 20a shows Judy—now Madeleine—emerging from the bathroom surrounded by a green haze and, as Hitchcock states, there is a ghost-like quality, a mysterious rendering to the image of what is there and what is not there. Within the haze, Madeleine re-emerges though only at the movement of Judy's withdrawal, a revealing which centralises the inner tension at 'work' in *Vertigo*. This tension at 'work' allows *Vertigo* to unfold historically—drawing in a region in which meaning is brought into being. In the image of the haze we become attuned and focus our attention on some 'thing'—Madeleine—which/who is not 'there' Hitchcock states that she has come back "from the dead." But we know that she has not come back physically, as she never died.⁶⁹ So, what is returning, what is emerging if she was always present? Kim Novak is playing two characters. One is always withdrawing for the other to emerge. Even though Novak is a voyeur—or, perhaps, clairvoyant—for both, we can

⁶⁸. François Truffaut, *Hitchcock* (London: Secker and Warburg, 1968) p. 206.

⁶⁹. What is this live(d) embodiment of Judy/Madeleine/Kim? Who has died, who has lived? Again there is a (im)possibility of character (living/dying) encountered as Da-sein. Does a character live/die? If we engage with a character as Da-sein, then we think of a character with possibilities—the possibility of dying. However, there is always a doubling of character with actor, a constellation of possibilities. Living and dying become complicated. James Stewart died in 1997 but do we still engage with him living as Scotty? As film is viewed in a present tense, or presencing, there is a curious unfolding in terms of death without endpoint, an on-going living/dying relationship. Such presencing alerts us to a thrownness and projection, a having-been and a futurity as anticipation and recollection, retrieval for the sake of projection. These, in fact, thematically become the stuff or gear of *Vertigo*.

only ever ‘see’ one at a time. Novak herself is also not present yet always present within the image. Like the haze, there is a blurring of what emerges and what is withdrawn, or what is concealed and what is revealed: *lethe*, primordial forgetfulness, and *aletheia*, truth happening in the work—the unconcealing of *lethe*, remembrance. The work’s working reveals at once *lethe* and *aletheia*, the being of truth which is also the truth of being as self-concealing withdrawal.

Figs. 20b – 20k is a sequence of images which begins by revealing Scottie’s expectancy and desire to see Judy transformed. Dan Auiler writes about this sequence:

The kiss—the “roundy-roundy” shot—was one of the film’s daring gestures, a bold way to suggest Scottie’s psychological maelstrom without resorting to expositional dialogue. As the couple kiss, the camera begins revolving around them—and the background that surrounds them transforms as surely as Judy had, becoming for just a moment the livery stable where Scottie and Madeleine had shared their last moments together.⁷⁰

The footage filmed in San Juan Bautista faded into a slow pan of Judy’s hotel room to make the final process shot that was projected behind Stewart and Novak; the background resolved into a solid neon green as the shot ended. The impression thus created was that the camera was moving full circle around the lovers, when in reality it was the rear-projection image and the actors who were turning. The camera’s movement is limited to a gentle track backward, then forward once again.⁷¹

In this moment, Scottie de-distances his last time with Madeleine, opens up the past only to make the present resound with Judy/Madeleine’s new emergence.

⁷⁰. Dan Auiler, *Vertigo: The Making of a Hitchcock Classic* (New York: St. Martin’s Griffin, 1998), p. 118.

⁷¹. *Ibid.*, p. 119.

However, and as stated before, there was no emergence as such. Novak playing Judy playing Madeleine was always already present. The world of the film, the world of Hollywood, and our own worlds collide. What is in the green mist—undecidably the image of Novak as Hitchcock's perfect blonde; the image of Madeleine returned to Scottie; and the withdrawal of Judy, the girl who would never be perfect enough for either Hitchcock or Scottie? What juts forward in the green mist is earth and in its withdrawal it provides openness towards the possibility of disclosing meaning. Even though earth escapes us, it also informs us of a world into which *Vertigo* is present—presencing. There is no conceptual mastery I can provide to explain earth. I can only suggest that in this scene *Vertigo* clears a region, or opens up an Open in which to gather to itself a world—a world worlding.

Part Three

Being-in-a-Mood

- *thrownness* •
- *attunement and mood* •
- *a character's horizon* •

An entity of the character of Da-sein is its “there” in such a way that, whether explicitly or not, it finds itself [*sich befindet*] in its thrownness.⁷²

Attunements as such are not merely subjectively coloured experiences or epiphenomenal manifestations of psychological life but rather fundamental ways of Dasein itself, in which one is attuned in such and such a way, ways of Dasein in which Dasein becomes manifest to itself in such and such a manner.⁷³

⁷². Heidegger, *Being and Time*, op. cit., p. 174.

⁷³. Heidegger, *The Fundamental Concepts of Metaphysics*, op. cit., p. 283.

Always Being Thrown

What are the complications here? First, I am thrown into my particular situatedness, situated in a certain time, place, gender, family situation and culture into which I was born and, as I have already discussed, my own thrownness in relation to my ‘whereness’ of filmmaking, particularly towards *Shepherd*.⁷⁴ I have also previously considered my attunement towards *Vertigo* as an opening into making *Returning*, and later in this exegesis I will closely examine a mood of loss/being-lost, as I worked on the production of *Shepherd*, an attunement that opened a peculiar horizon of disclosure when shooting scenes and takes.⁷⁵ However, at this point, I want to think about mood and attunement of encountered film, as with a character towards her world and how a character’s thrownness and attunement opens up *our*—that is, audience—own possibilities for encounter. Katherine Withy notes: “We are thrown into something, delivered over to something, given over to something from which we have to start and with which we must deal.”⁷⁶ When watching film, I become *impossibly* caught up in a character’s thrownness, and I understand this condition as it is a condition I also live through as I would be thrown into another’s—for example, a friend’s—thrownness. And also, as Heidegger states: “Da-sein is its ‘there’ in such a way.” This reveals the idea of mood.⁷⁷ This is

⁷⁴. When creating *Shepherd* for my master’s project, the thrownness of my characters did not fit/align with the cast-glass angel (previously discussed), no matter how much I wanted to use the glass angel because of its beauty and filmic quality. It could never be in this particular world. The film-worlds that I create need to reveal a happening-of-truth as unconcealing through the totality of equipment that the characters disclose by way of being-in-the-world—thrown into that particular world.

⁷⁵. Mood needs to be considered from a number of vantage points or points of inflexion. It is not a psychological and conscious state but prior to all volition. In this sense, it is not disclosed through a script that suggests a subject needs to portray or act in this or that ‘mood.’ However, we know that what brings ‘acting’ to presence is not the mimetic capacities in script portrayal but another encounter with living in the situatedness of film. Mood is dispersed. There is ‘my’ mood as filmmaker; there are the moods of actors portraying characters; there are the moods of audiences. Each of these is ‘thrown’ into its situatedness in very different ways.

⁷⁶. Katherine Withy, “Situation and limitation: Making sense of Heidegger on Thrownness,” *European Journal of Philosophy*, 1-21. doi:10.1111/j.1468-0378.2011.00471.x, 2011), p.1.

⁷⁷. Heidegger, *Being and Time*, op. cit., p. 174. Mood in *Being and Time* is Da-sein finding itself ‘in such a way’ in its ‘there.’ In this way mood is not a psychological state but rather a primordial ‘way of being.’

important to my research project as mood reveals a character's way of being: "... mood is a primordial kind of being for Da-sein, in which Da-sein is disclosed to itself *prior to* all cognition and volition, and *beyond* their range of disclosure."⁷⁸ This research considers how characters are not only thrown into a particular world, shown through the scenographic elements and material things that are specific to that world. The character *is* being-in, thrownness. She is also always in a mood, and in this way the scenographic elements or the ways in which a character is towards the scenographical elements reveal that character's horizon of disclosure.

I am going to briefly explore three films: *Children of Men* (2006), *Letters from a Dead Man* (1986) and *L'Eclisse* (1962) to suggest how thrownness and mood are at work in film.⁷⁹ In the first scene of *Children of Men*, Theo Faron (Clive Owen) pushes past a group of people to purchase his morning coffee. They are all watching a breaking news report stating that the youngest person on the planet has just died. The people around him are shocked, yet Theo seems untouched. He glances at the news report as he waits and then walks out. Although he is part of this world and comprehends that the human race will soon be extinct, this event seemingly does not touch him. He is aware of the unsettling state of the world. However, he chooses to flee from it. This is Theo's starting point in the film. Theo reveals a certain mood, disposition or state-of-mind in regards to his world distinct from the other characters, who we see reacting emotionally to the news. Heidegger says: "Da-sein becomes blind to itself, the environment with which it is concerned veils itself, the circumspection of concern gets led astray."⁸⁰

⁷⁸. Ibid., p. 175.

⁷⁹. *Children of Men*, Dir. Alfonso Cuarón, 2006. (DVD. Universal, 2007). *Letters From a Dead Man*, Dir. Konstantin Lopushansky, 1986. (DVD. Lenfilm). *L'Eclisse*, 1962. op. cit.

⁸⁰. Heidegger, *Being and Time*, op. cit., p. 175.



Fig. 21 Alfonso Cuarón Digital still taken from the short film: *Children of Men*, (2006)

Theo's blindness is not that he is not aware, but rather he has given up hope in any future, for himself or humankind. This *melancholic* state of being has become Theo's norm and in this way his mood discloses his understanding of his world. This reveals a complex structure of being-in-a-world, and how characters' situatedness and moods disclose a world to us. Returning to the function of art as discussed earlier:

Art *works* by selectively focusing an historical community's tacit sense of what is and what matters and reflecting it back to that community, which thereby comes implicitly to understand itself in the light of this artwork. Artworks thus function as ontological *paradigms*, serving their communities both as 'models of' and 'models for' reality.⁸¹

In *Children of Men*, a particular disclosure takes place as a "model" or a disclosure of a future world, a community with a heightened sense of its own limited situation. The character, Theo, responds 'in a certain way' to being-in-

⁸¹. Thomson, *Heidegger, Art and Postmodernity*, op. cit., p. 44.

(that)-world as a reflection or “model” of our own state of being-in. The connections between thrownness and mood, when considering world and a character’s ‘way’ of being-in, gives this research a deeper understanding of what is at stake when ‘setting-up’ a world in my own making of a film set. In the scene where Theo goes to Jasper Palmer’s house for assistance (played by Michael Caine), we see that people have been issued with suicide packs. The packs themselves are not noticed as unusual by the characters. They are ‘ready-to-hand’ as in part of the wider world of relevance, and ready for use, contributing to the totality of the world in this film in which suicide is normalised. However, the packs stand out for me, as viewer, as a way of being in a world which is unlike my own. The packs, however, create a wider understanding of Theo’s mood, his attunement within his situatedness.

But what is this situatedness? What is it I’m engaged with? There is a manifold of concerns: an acting out of script, interpreted by a director in his or her own situatedness and mood, *and* an actor interpreting the director within his or her own situatedness and mood towards the script, towards being an actor; and then there is a culmination or constellation of possible interpretations through audience. My own interpretations open up temporality as such: past, present and a future. I think about possible historical times when people were given suicide packs. I think about the on-going refugee camps around the world, as this film shows many people in this situation. I also think about other films I have seen Clive Owen act in, all the while watching, engaging, being fully ‘caught-up’ in this film. My situatedness and attunement is the only way ‘I’ could ever ‘interpret’ this film or any other, which is to say, experience a being other than myself with relevance. The ‘I-ness’ and an ‘I’ and the ‘filmness’ of a ‘film’ are disclosed not as subject and object aiming to find their correlation, but rather as situatedness of an opening to the possibility of being. Theo reveals mood, not that the character is ‘in a mood’ but rather that he displays a certain mode of being with things that reflects on my own ways of being with things—being with a suicide pack.



Fig. 22 Alfonso Cuarón Digital still taken from the short film: *Children of Men*, (2006)

Fundamental Moods

Mood, as a fundamental ‘way’ in which a character discloses world, is also revealed in *Letters from a Dead Man* (1986). The town where the film is set is filled with radioactive elements after a nuclear catastrophe. The main character, Rolan Bykov, a Nobel Prize laureate physicist, persists in writing letters to his son, which will never be read. He takes refuge in a bunker under an old museum with his dying wife and some other museum staff. After his wife dies, he takes in several orphans who do not speak due to the shock of what has happened and then eventually he dies leaving the orphans alone, their future uncertain. *Letters from a Dead Man* offers no hope for survival. Rather the character reveals a world, discloses the situation he is in, by discussing his disappointment with the world in his letters to his son. This disappointment he feels in humankind’s destruction of the world is seen, not through conflict or bitterness, but rather through a mood of quiet acceptance.



Fig. 23 Konstantin Lopushsky Digital still taken from motion picture: *Letters from a Dead Man*, (1986)

Carl Plantinga suggests: “Many narrative films feature moods that are wholly conventional or otherwise unremarkable, while others self-consciously evoke mood as a central aesthetic strategy.”⁸² This is referencing a mood created through image. The image and the way characters are within this image or reacting to the world creates an understanding of their ‘particular’ being-in-the-world. In this film, the images of destruction are vast and terrifying: bodies left to rot amongst the twisted metal of destroyed buildings surrounded by puddles full of nuclear waste. The camera frames the devastation as if this atrocity is endless. Wide shots show the horizon as a repetition of the same. Yet the mood of the character reveals an openness to the world, which makes the totality of

⁸² Carl Plantinga, “Art Moods and Human Moods in Narrative Cinema,” *New Literary History*, 43(3). Retrieved from http://muse.jhu.edu.ezproxy.waikato.ac.nz/journals/new_literary_history/v043/43.3.plantinga.html (2012, p. 471)

broken equipment and the finality of humankind's 'in-order-to' and 'towards which' horrifying. The ultimate horizon of disclosure for Heidegger is, of course, death. Our last horizon or our ownmost possibility to be is towards death. This death—our own—cannot be experienced by another and, in turn, we cannot experience another's death. The only way in which we experience another's death is through a relation with our own. In this film the other's death event is magnified as the main character dies before the end of the film. But there is no moment of reflection, no ceremony.

The act of 'death' has already died. Death has already happened, death of things and people. Anyone still alive is only waiting for their end, as 'life' or any other horizon other than death is no longer possible. Another's death has a relation to our own because it precludes our own. The open mood the character reveals in the film is an authentic mode of being-towards-death. Heidegger suggests: "Dasein is constituted by disclosedness—that is, by an understanding with a state-of-mind. Authentic Being-towards-death cannot evade its ownmost non-relational possibility, or cover up this possibility by thus fleeing from it."⁸³ The main character's authentic way of being reveals how death is usually covered up or ignored. Another's death may cause some reflection, but it is fleeting. For the most part we ignore death. Because the film reveals death on a larger scale, it would seem appropriate that the character reflects or reacts in some way. Yet his care towards his ownmost possibility to be—death—is openly accepted and because of his authenticity towards death the small moments he has left resonate a mode of being-with that further deepens the event or the tragedy.

When, by anticipation, one becomes free *for* one's own death, one is liberated from one's lostness in those possibilities which may accidentally thrust themselves upon one; and one is liberated in such a way that for the first time one can authentically understand and choose among the factual possibilities lying ahead of that possibility.⁸⁴

⁸³. Heidegger, *Being and Time*, op. cit., pp. 304-305.

⁸⁴. Ibid., p. 308.



Fig. 24 Konstantin Lopushsky Digital still taken from motion picture: *Letters from a Dead Man*, (1986)

Letters from a Dead Man reveals a film which places emphasis on Da-sein's openness—authentic being-towards-death—which is specific to *that* character's way of revealing *that* world given to the film. There is an imaginable happening of nuclear atrocity unfolding in the film. However, the character is not resigned, not bitter or without belief. Instead he is open/authentic towards his finitude because of this atrocity, as if he is the walking dead, already dead and only a memory on the world. It is interesting that the director has placed the characters in an old museum, as if the objects and artefacts of the museum mirror the soon dead characters of the world. Through mood, the character opens up the historicity of this time period in the Soviet Union. The art at work in this film reveals a sense of coming doom during the tensions of the cold war. The authenticity of the character towards the things and people around him, however, reveals a way of being outside these tensions, dissimilar to Theo in

Children of Men, who is bitter towards his ending world. This character, instead, provides us with an authenticity towards even the smallest and harshest moments of life as something to be ultimately treasured.

There is another mood that Heidegger explicitly discusses in *Fundamental Concepts of Metaphysics*. This is the fundamental attunement of *boredom*. Heidegger expands on a definition for something which is boring:

For if something is wearisome and tedious, then this entails that it has not left us completely indifferent, but on the contrary: we are present while reading, given over to it, but not taken [*hingenommen*] by it. Wearisome means: it does not rivet us; we are given over to it, yet not taken by it, but merely held in limbo [*hingehalten*] by it. Tedious means: it does not engross us, we are left empty [*leer gelassen*]. If we can see these moments together in their unity somewhat more clearly, then perhaps we have made an *initial* gain, or—to put it more cautiously—are moving in the proximity of a proper interpretation: that which bores, which is boring, is *that which holds us in limbo and yet leaves us empty*.⁸⁵

⁸⁵. Heidegger, *Fundamental Concepts of Metaphysics*, op. cit., pp. 86-87.



Fig. 25 Michelangelo Antonioni Digital still taken from motion picture: *L'Eclisse*, (1962)

Boredom's Disclosive Possibilities

I want to pay attention to Michelangelo Antonioni's film *L'Eclisse*, especially the opening sequence where Vittoria (Monica Vitti) loses all interest in her surrounding world and the objects in it and, as well, the last eight minutes where the lovers Piero (Alain Delon) and Vittoria have completely vanished from the world they inhabited. Vittoria's relation to the objects surrounding her in the opening sequence relate and parallel the experience of the final scene refusing, as John Rhym suggests: "any sort of identification that conventionally ... aids in our grasp of and absorption in the various objects."⁸⁶ Vittoria wanders through the apartment of Riccardo (Francisco Rabal), a man with whom she is trying to break off a relationship, picks up objects only to put them down, frames an object with another object, leans against a wall, views her reflection as Riccardo watches her, curls up on a couch only to return to wandering. She is restless. Rhym suggests we are left empty, "being-held-in-limbo ... our

⁸⁶ John Rhym, Towards a Phenomenology of Cinematic Mood: Boredom and the Affect of Time in Antonioni's *L'Eclisse*, *New Literary History*, 43(3). Retrieved from <https://muse.jhu.edu/issue/26348>, 2012). p. 486.

experience of the film as the objects in this space refuse our being-occupied with them.”⁸⁷



Fig. 26 Michelangelo Antonioni Digital still taken from motion picture: *L'Eclisse*, (1962)

Her relation to the objects in her surrounding world is disclosed by that mood. Vittoria touches, moves objects, and wanders in and out of rooms. Her mood enfolds into the objects as though those objects share in her mood. A mood overtakes her. She has already left existentially; her de-distancing is elsewhere. What remains is the boredom of not-being-able-to-occupy this locale. The restlessness of the character gives the surrounding world a restless attunement. The objects themselves do not specifically hold any meaning or reference anything beyond the fact that they are objects found in an apartment and together show a place where someone is at home. They reference what is to be without-relevance: this situated relevance is to be *irrelevant*, a peculiar present-at-handness, as these things become useless and simply open to inspection.

⁸⁷. Ibid., p. 483.

However, her mood attunes us towards these objects. Normally, we, the audience, would see rooms for dwelling-in but may not notice specific objects. Because Vittoria is touching, moving objects, we not only become aware of them but also aware of her state towards them. This reveals her ‘way of being with the worldly things’ as a type of modal structure: *character-disclosing-being-in-the-world*. Mamoun Hassan suggests that Antonioni would disagree with the famous quote that film stories are about ordinary life with the boring bits cut out. Hassan asks the question: “How do we spend our lives? We spend eight hours in bed, eight or so hours (if we’re lucky) at work and that leaves eight hours, what happens?”⁸⁸ This is where he suggests Antonioni “takes on something which is extremely difficult which cannot really be dealt with in the normal way of storytelling because storytelling keeps us moving forward, and he’s not as interested in that.”⁸⁹



Fig. 27 Michelangelo Antonioni Digital still taken from motion picture: *L'Eclisse*, (1962)

⁸⁸. Mamoun Hassan introduced *L'Eclisse* at the ‘Passport to Cinema’ for the National Film and Television School programme on 3/3/2014. Retrieved at <https://vimeo.com/88398033>

⁸⁹. Ibid.

The last sequence takes place in the familiar setting of a street within which we have seen Vittoria and Piero meet and walk, an area of the Rome that is Vittoria's locale. Just before this final sequence the two agree to meet. However, neither shows up. Yet the sequence continues without them. It begins with a wide shot of a nanny tucking a child into a pram on an afternoon stroll. We then see over seven minutes of shots remaining at the same location. The scene is complex in its construction with seemingly no framework or narrative. Yet with every shot void of the main characters they still remain largely present on a street they have walked, a bus they have taken, a corner where they have met, people they may have walked past or said hello to, until dusk settles and we see the street under lamp-light. Because of this extension of their absence, an abstracting of space and the characters' relations to it unfold: "The final scene disrupts the linear process of narrative development and refuses retrospective valuation of the space's association with narrative memory ... not by way of emotional bursts but, rather, by way of their absence."⁹⁰ In the separation of the characters and their world we see a world disclosed through a negation of narrative and emotional peaks.

Vittoria's refusal to stay occupied with objects seen in the first sequence references this last montage. Boredom overrides the push towards narrative. Instead, the film wanders. Nothing is overtly pronounced: the shots, like the objects, have lost their essence within a cause and effect situation. Yet, there is still an event happening here—as a happening. The unanswered questions of the narrative remain unanswered as if we are now side-lined and the problems of the character Vittoria, with whom we were interested, are now not so important, not in focus. "Without a narrative scheme that organizes the signification of space according to the logic of character identification, the objects and passersby that were formally relegated to the background have now been foregrounded to share the same framework."⁹¹ This background/foreground reversal is not some opposing mode of narrative

⁹⁰. Rhym, "Towards a Phenomenology of Cinematic Mood: Boredom and the Affect of Time in Antonioni's *L'Eclisse*," op. cit., p. 494.

⁹¹. Ibid.

construction. Rather, it denies construction, sinks it away from the ground of narrative.

In *Fundamental Concepts*, Heidegger suggests that the true nature of boredom has been lost through modernity, and the text embarks to undisclose boredom in such a way that boredom becomes an “awakening attunement,” and through this awakening Da-sein’s openness to being is disclosed. Heidegger calls this “profound boredom.” He establishes three main definitions of boredom’s movement: “Becoming bored by something;” “Being bored by something and the passing of time belonging to it;” and “Profound Boredom as ‘It is boring for one’.” However, Heidegger does not lay out these definitions as steps, as if we can move through these systematically to get to a state of “profound boredom.” He even suggests that now we have some further knowledge of boredom we may even know less. Yet, through a process of questioning the nature of boredom and ‘needs,’ which have the possibility to concern us, Heidegger suggests that what is truly missing is the “absence of oppressiveness” and it is this absence that leaves us fundamentally empty.⁹² He notes: “It is not the fact that this or that need oppresses [*bedrängt*] in such or such a way. Rather what oppresses us most profoundly and in a concealed manner is the very absence of any essential oppressiveness [*Bedrängnis*] in our Dasein as a whole.”⁹³ What is of interest in this discussion and has a relation to what possibly Antonioni was attuned to and working towards in *L’Eclisse* is the idea that contemporary culture hides this very absence, clouds it over with immediate needs—such as trading money, as seen in the middle section of the film. Even in the very end sequence we see a man coming off a bus with a newspaper whose headline states ‘Nuclear Arms Race.’ This shot cuts to an over-the-shoulder of the same man and we see an inside page title: ‘A Fragile Peace.’ These immediate needs or concerns may take our attention for a moment, as Vittoria is caught up in the dynamics of the money trading. However, they cannot sustain our essential

⁹². In *Fundamental Concepts*, op. cit., pp 162-163. Heidegger lists possible needs that concern us. He states: “everywhere there are disruptions, crises, catastrophes, needs: the contemporary social misery, political confusion, the powerlessness of science, the erosion of art, the groundlessness of philosophy, the impotence of religion.”

⁹³. Heidegger, *The Fundamental Concepts*, op. cit., p. 163.

absence. Antonioni attunes us towards this being-in-limbo, even being-in-limbo from narrative. During the end sequence our own engagement loosens, we lose grip on our grounding of what we were caught up in or concerned with. As the prolonged sequence plays out we abandon the film as it abandons us. Is this sequence tedious, empty, wearisome? Are we held in limbo by its emptiness? Antonioni, through this film, establishes an interpretation of “that which bores,” that “which is boring,” and that “*which holds us in limbo and yet leaves us empty.*”⁹⁴ This interpretation is first established by way of the characters’ attunement towards world, but more importantly towards the film-world turning away from its superficial concernment with narrative. In this film, we never begin to ‘see’ what Heidegger suggests as our fundamental “absence of any essential oppressiveness,” only, perhaps, encounter an Italian world in 1962 within its own weight of emptiness, caught up with worldly concerns and needs but ultimately held in limbo by these very needs.

A key focus of this research is to question how filmic ‘setting-up’ enables a set up of world to disclose truth. Within the framework of ‘setting-up,’ nuances unfold. ‘Setting-up’ in a ready-to-hand manner propels the research into the ontical film-world: ‘setting-up’ of sets, ‘setting-into-place’ the environment and equipment for filming. Yet ‘setting-up’ ontologically explores *what it is* to set-up, or, how is it possible that there is anything to ‘set-up’ at all? To further develop relations between ‘setting-up’ and film that sets up a world, I have decided to think about the film industry. My intention is always to return to film outside the commodity/industry sector. However, to return I first need to extend outwards.

⁹⁴94. Ibid., pp. 86-87.

Section Two

PRODUCTION: THE TAKE



Part One

Language

- *language- film language and systems* •
- *meaningfulness and possibilities* •
- *the ‘take’* •

Dasein is inclined to fall back upon its world (the world in which it is) and to interpret itself in terms of that world by its reflected light, but also that Dasein simultaneously falls prey to the tradition of which it has more or less explicitly taken hold.¹

Everyone is the other, and no one is himself. The “they,” which supplies the answer to the question of the “who” of everyday Dasein, is the “nobody” to who every Dasein has already surrendered...²

¹. Heidegger, *Being and Time*, op. cit., p. 40.

². Ibid., p. 165-166.

Film Terminologies

Through language we express and understand our world and communicate these understandings to each other. However, language is not simply a code or sign system by which we make exchanges in order to converse. Language opens a world outside the spoken and written. In reference to Heidegger's concern for language, Timothy Clark suggests: "It is with the way language makes possible that space itself, its attitudes, attunements—the sort of world disclosed there."³ For the most part, we try to 'know' language and use it in this or that way to control the understanding of what we take to be *the* world around us, even creating new languages to hold particular and precise meanings, such as technical languages or computer languages. Richard Polt suggests that in doing this we "set up a system in which each sign can be interpreted only one way."⁴ Yet, these languages become rigid, occupied within a particular emptiness. Polt suggests they become "stillborn ... incapable of responding creatively to new experience. ... Language can never be just a tool that we control, because in a sense, we owe our own Being to language. Language plays a part in the fundamental revelation of the world; it is part of what enables us to be someone and notice things in the first place."⁵

The commercial film industry has a widely used language comprising a catalogue of words and terms, specific to the film production used by professionals within this field. This film terminology has become a highly mechanised system, a short-hand that navigates between the sales and marketing, the management of production, the artistic challenges of filmmaking and the technical requirements needed in the production process. There are also distinctive vocabularies within the larger frameworks of film production, which separate departments within the film unit, all of which

³ Timothy Clark, *Martin Heidegger* (London: Routledge, 2002), p. 76.

⁴ Richard Polt, *Heidegger: An Introduction* op. cit., p. 175.

⁵ Ibid., p. 176.

constitute a totality of language that houses filmmaking and the practitioners within it.

This established film terminology is routinely utilised in the using of these words or terms as a type of toolbox or short-hand to assist in the production of filmmaking. The language relates and has a relation with the film-world. Within this world and in the context of filmmaking, this language holds meaning. It is in this meaningfulness that this film terminology gives sway and is proximally close to those using it.⁶ Thomas Sheehan explains that Heidegger believed *meaningfulness* was “that lived context or world within which things are encountered—the matrix of intelligibility structured by correlative human interests and purposes—was the source of meaning.”⁷ Film terminology and its meaningfulness is at its closest when unseen by users, not discussed as a language but used in the everyday interaction and professional capacities, relations and responsibilities each individual has within the filmmaking process. Sheehan states:

A world is both (a) the “place wherein” human beings live out their interests and purposes, and (b) the “relations whereby” things within that realm get their meaning. A world is the range of human possibilities in terms of which anything within that context can have significance.⁸

Dominant film terminology is part of a milieu of filmmaking stemming from a history of industrialising the filmmaking process and it is through this history that a type of knowledge or ‘know-how’ of film production has become the prevailing mode of commercial filmmaking practice. Jacques Derrida’s notion of language, discussed in *Monolingualism of the Other or the Prosthesis of Origin*,

⁶ For Da-sein, what is proximally close is that which is handy for taking-care-of. This does not mean it needs to be handy ‘spatially’; rather, in its concern, in this way Da-sein orients what is relevant.

⁷ Thomas Sheehan, *Dasein*, In *A Companion to Heidegger*, Hubert L. Dreyfus and Mark A. Wrathall (Ed.) (Malden: Blackwell Publishing, 2005), p. 197.

⁸ Ibid., p. 199.

stresses that while there are ‘official’ languages, we all actually use idiolects.⁹ In this way, film language or a series of technical terms can only be a way of defining—positioning *oneself*—amongst language(s) in terms of procedures and know-hows. However, what happens when the Director does not ‘speak’ the same terminology as the DOP? Derrida states, “I only have one language, yet it is not mine.”¹⁰ He goes on to make two propositions that are seemingly oppositional:

1. We only ever speak one language.
2. We never speak only one language.¹¹

Derrida is not specifically discussing *technical* languages; rather, his reference point is a ‘mother tongue’ or first language, and he suggests that a division arises within oneself. He highlights how the (one) language with which one is most familiar gives a sense of ‘home’ or belonging. However, there ensues a division, as the ‘one’ language which is called ‘home’ can never be mine alone. It came before and will survive me—it does not originate with me and, in this way, I am ‘homeless.’ Even when language is set up to be controlled, we all experience and express language in diverse ways. Language is not isolated from influences of other languages or attitudes. It cannot be delimited or uncontaminated—no language is stable; all languages raise problems to do with correctness. Mark Jackson states:

‘Worlding’ is an each-time singular encountering of handy and relevant things (and words) for an underwayness whose expression or expressability is open and motile. Hence film languages (always already in the plural) do not cohere, are not closed and fixed but are polymorphous though nonetheless finite.¹²

⁹. Etymologically, idiolects begin with the Greek *idio* (personal, private) and suggest each individual has an *idiosyncratic* (unique and specific) understanding and use of language. This would constitute a ‘personal/private’ mode in which language is ready and available. Language in this way cannot be locked down. Rather, it is open or fluid, contestable and resistive.

¹⁰. Jacques Derrida, *Monolingualism of the Other or the Prosthesis of Origin*, trans. P. Mensah (Stanford: Stanford University Press, 1996), p. 2.

¹¹. Ibid., p. 7.

¹². Jackson, Personal Communication, (August, 8, 2015).

As a filmmaker, this is an environment of the ‘film-world’ into which I have been thrown and it would be easy to get caught up in this (or these) language(s) as a system, thinking it holds the *correct* mode of filmmaking, as if, without it, a film cannot be made. Heidegger talks about how we get caught up in the ‘they.’ He states: “everything gets obscured, and what has thus been covered up gets passed off as something familiar and accessible to everyone.”¹³ He continues:

The ‘they’ maintains itself factically in the averageness of that which belongs to it, of that which it regards as valid and that which it does not, and of that to which it grants success and that to which it denies it. In this averageness with which it prescribes what can and may be ventured, it keeps watch over everything exceptional that thrusts itself to the fore.¹⁴

How do I Know Filmmaking?

In the winter semester of 1942-1943, Heidegger gave a lecture series originally titled *Parmenides and Heraclitus*, within which he sought to interpret ancient Greek philosophy focusing on the question of truth, especially the contrast between Roman and Greek understanding of truth through language. Heidegger states:

What we usually call ‘knowing’ is being acquainted with something and its qualities. In virtue of these cognitions we ‘master’ things. This mastering ‘knowledge’ is given over to a being at hand, to its structure and its usefulness. Such ‘knowledge’ seizes the being, ‘dominates’ it, and thereby goes beyond it and surpasses it.¹⁵

¹³. Heidegger, *Being and Time*, op. cit., p. 128.

¹⁴. Ibid.

¹⁵. Heidegger, *Parmenides*, Trans. A. Schuwer and R. Rojcewicz (Bloomington & Indianapolis: Indiana University Press, 1992), p. 3.

To make a film, one would consider that the filmmaker has knowledge ‘over’ the technical equipment, departments and ‘language’ at hand in which ‘to-do’ the making. This knowledge would be derived from the idea that there is a ‘film-world,’ a world where people construct films—a world where systems of filmmaking operate—seemingly in a ‘natural’ state of technical knowability. These systems operate as ‘model,’ which can be copied and repeated for any given film project. This could also be said about this PhD research. One could consider that the writer (PhD candidate) has knowledge ‘over’ the language at hand in which ‘to-do’ the writing. Again this would be derived from an idea that there is a ‘PhD-world,’ with a system to follow. This type of thinking about film/PhD would suggest that film/PhD has already ‘emerged’ and is ‘known’ rather than always ‘becoming’ or ‘emerging.’ In this regard, language or terminology can both disclose ‘making’ and simultaneously hinder possibilities for diverse modes of practice as it ‘seizes’ and ‘dominates.’ This dominating language, within the ‘they,’ gives projects a certain ‘validity’ over diverse projects created outside this imposing attitude. However, this language that gives this ‘dominating validity’ can also withhold other possibilities, and it is these other possibilities that I am essentially, and for this investigation, interested in (both in the film and PhD). I would like to provide an example of what I am here discussing, from my own filmmaking practice.

When shooting Scene 39 in *Shepherd*, I hired a focus-puller. We had already been shooting for some time and this was his first time on set. I called Scene 39 my ‘corner-scene.’ He had not heard this term before so inquired into it, and I explained what the scene did structurally for the script. He suggested the term I probably meant to use was ‘plot-point.’ I think in his mind he was trying to ‘correct’ me. I did not let on that I understood what the term ‘plot-point’ meant. I had purposely moved away from it, thinking ‘corner-scene’ was more in-line with how I felt about the ‘turn’ for the character of Eden. For an industry standard three-act structured screenplay it is common to include eight major plot-points. These plot-points are seen to give the narrative the required ‘building-blocks’ needed. A multitude of screenplay websites provide tips and

formulae to this end, giving a title to each plot-point according to its placement in the chronological timeline of the screenplay. These titles can include: 1) Opening, 2) Inciting Incident, 3) First Act Break, 4) The Midpoint, 5) The Point of Commitment, 6) All is lost, 7) The Climax, and 8) The Resolution.¹⁶ Some websites and ‘how to’ books also include approximate page numbers where these plot-points should take place.¹⁷ However, *Shepherd* and the *Shepherd* screenplay do not sit within a classical three-act structure. So while I felt I needed to provide the scene with a purpose—naming it ‘corner scene’—I also felt plot-point was somehow unnecessary.

But this conversation, with the focus-puller, reveals how we can get caught up in the ‘they’ in such a way that it becomes its own ‘validity’ within its ‘averageness.’ I did not create new words and terms for every aspect of shooting *Shepherd*, only when I recognised a language term that did not quite belong to how I was approaching this project. I purposely reflected on some terms, like ‘corner-scene,’ to disclose a unique meaningfulness in the production, or to try and unravel what had possibly been hidden from me. ‘Corner-scene’ is the only scene in the film where Eden shifts from being caught up in the ‘they’ to purposely seeking a new possibility. Eden’s new possibility resonated with my own new possibilities when considering how the language of filmmaking was affecting my own process of making, as I was seeking to uncover a new way of thinking. The term ‘plot-point’ could not contain this way of moving alongside Eden and turning a corner with her. There is a particular nuance within the scene, which, conventionally speaking, does not align with a cause-and-effect ‘plot-point.’ During the dialogue between Eden and Zane, the camera moves away. We see a concrete wall and relics of a past world. The camera is no longer *interested* in Eden’s journey, or even in her decision. Similar to the scene when Eden encounters the violinist, the camera *moves away*. Eden has just been deeply disappointed. However, Eden as ‘subject’ is flattened amongst everyone else, watching, hearing, and experiencing the music. Her own projection-

¹⁶. Retrieved from: <http://scribemeetworld.com/2011/screenplay-writing/how-to-write-a-script-outline-the-8-major-plot-points/>

¹⁷. Each page on a screenplay usually represents one minute of screen time.

forward is, at least, momentarily forgotten. The corner scene, although securing Eden's decision, also reinforces her journey as only one amongst others, as Zane reflects on his own.

My 'intention' to search for other possibilities is not a way that negates film terminology; rather, the investigation sets out to think on alternate modes of filmmaking. In saying that, however, the *Shepherd* production continued to work with and use much of the language used in dominant filmmaking practice. As stated previously, a language cannot be reduced to singular meanings; there are always interpretations and translations happening. There will always be a *gap* between myself as Director and my DOP. While we are both involved with *Shepherd* and working towards this project, we still encounter the work separately and from a separate situatedness. Heidegger discusses Being-with which is the "*who* it is that Dasein is in its everydayness."¹⁸ My DOP is involved in the practical project of *Shepherd*, within its worlding and equipmentality, yet he is not equipment or seen as part of the totality of for-the-sake-of *Shepherd*—or is he? Heidegger states: "They are encountered from out of the world, in which concernfully circumspective Dasein essentially dwells."¹⁹ The 'they' are "encountered environ-mentally" where Da-sein finds itself with those things ready-to-hand and in which it is concerned.²⁰ So, ontologically, for Heidegger, there is a Being-with which essentially is with 'others' within a framework of equipmentality towards a project. However, my DOP (as Da-sein) is in his own separate situatedness. He may be working on the *Shepherd* project but his particular care or ownmost possibility will not be mine. He is thrown into *Shepherd*, but that thrownness is not my thrownness even as we work side by side. Language, at least ontically, is an action which attempts to connect this separateness even when we are both engaged in a project.

¹⁸. Heidegger, *Being and Time*, op. cit., p. 149.

¹⁹. Ibid.

²⁰. Ibid., p. 155.

The ‘Take’

Analysing the *Shepherd Shooting Diary*, I realised that one particular word was repeated and in this repetition a certain curiosity and awareness of the usage of this word arose. The word is ‘take.’ In film terminology, this sits in a set or catalogue of words which divide the process of filming a scene. Each scene is broken down into shots and each shot is ‘taken’ a number of times, each one of which is called the ‘take.’ So, one scene could have 8 shots, which is 8 different camera set-ups, and during the shooting process of each shot, the times it is shot is recorded: i.e., take 1, take 2 and so on. It is in these moments that the film is shot—and, in a sense, ‘made.’ When shooting a scene, a ‘take’ can either be accepted or rejected. If rejected, another ‘take’ is needed, and if accepted, a movement into the next shot in the scene is allowed and a new camera set-up is carried out. This is always an important decision, as generally a production does not allow a director to go back and re-shoot principal photography. Having said that, each take presences itself and nuances emerge, subtle differences which give options towards the editing. Differences appear of the same thing and each time differences appear, the feel of the ‘take’ transitions. While the ‘take’ is filmmaking’s ‘presencing’—how it happens in the moment—it is always futural: for-the-sake-of what will come—editing-assembling. So the ‘take’ is the deciding-factor of the film process to hold off, adjust, or move forward in the process of shooting the film. Examining the shooting diary, it became obvious that in my practice, during filming *Shepherd*, I am highly aware of the ‘take.’ It is central to every aspect of what is happening at the moment of shooting the film.²¹

²¹. Earlier, in Part I, I questioned in a footnote what passes through a camera, suggesting that such a question opens to an ontological analytics of film, commencing with the notion of ‘throughness.’ I note a second moment here, where the ‘take’ constitutes a fundamental modification of ‘throughness.’ Or, rather, the take ‘presences’ as ‘throughness’ in the sense that what passes through the camera is the constituting possibility of differing takes. As this and the subsequent sections of the exegesis develop, so too does an understanding of existential terms for the possibility of film, each term suggesting a ‘stepping-back’ to more primordial disclosures of Da-sein’s possibility to encounter film.



Fig. 28 & Fig. 29
Shepherd, (2016)

Julia Reynolds Digital stills taken from motion picture:

Also, at the end of a film production day, the 'take' is the digital piece of information I am left with on my hard-drive. However, this *term* discloses far more than this simple ontic relation to the filmmaking process or the fact that I have something on my hard-drive for the sake of a film. For example, I have

shot Scene 16, shot 3, and it is ‘take 6’. That is the ‘take’ that has been accepted as the ‘take’ of shot 3 that will end up in the sequence of Scene 16. ‘Take 6’ is the sixth ‘take’ of the same. Each ‘take’ will essentially have the same elements or parts within it that could fit into the sequence of this Scene. But in this ‘sameness’ of the ‘takes’, how do I, as Director, know that this particular ‘take’ is the one to use? What is essentially different in this ‘take’ of the same? And it is this question that moves the ‘take’ into an *ontological* framework for this investigation.

Part Two

How Do I Think About
The Take Ontologically?

- *identity and difference* •
- *belonging and togetherness* •

The face-to-face is a non-indifferent belonging, a responding to what is wholly otherwise, that is the open. And being is nothing other than the arriving, presencing in the openness of man.²²

Identity and Belonging

Joan Stambaugh's "Introduction" to *Identity and Difference* outlines Heidegger's critique on Parmenides fragment conventionally translated as: "Thought and being are the same." This fragment from Parmenides, for Heidegger, was fundamental to his thinking concerning the question of *identity* in Western

²². Maria O'Connor, *Ashes without Reserve*, Unpublished PhD Thesis, p. 95.

thought. Stambaugh emphasises: “In *Being and Time* Heidegger began with an analysis of the meaning of man (Dasein). ... *Identity and Difference* asks about that very “relation” itself as the relation of man and Being. It does not inquire into the “components” of the relation, but into the relation as a relation.”²³ Heidegger interprets the Parmenides fragment, in these terms: “Thinking and Being belong together in the Same and by virtue of this Same.”²⁴ The ‘Same’ for Heidegger is acknowledged as ‘belonging and togetherness,’ and it is this ‘relatedness’ that Stambaugh is emphasising. What, for Stambaugh, is original in Heidegger’s thought concerning *relation* is that “relation first determines the manner of being of what is to be related and how of this relation.”²⁵ This is where Heidegger asks us to “think of a relation as being more original than what is related.”²⁶

Samuel Allen Chambers, in *Untimely Politics*, discusses how Heidegger thinks about the relation of belonging-together, which constitutes *the same*. He suggests that the first way Heidegger considers the term “places emphasis on the togetherness, that is, belonging-together. This way of viewing the term relegates belonging to togetherness and hence to unity; it thereby accomplishes a coordination of one thing to another.”²⁷ But Heidegger has another way. Chambers states: “A more radical way to view the relationship lies in thinking of the *belonging*-together of belonging-together. In this way belonging determines the togetherness.”²⁸ This is what Heidegger suggests as the ‘step-back’, a truly Heideggerian way of thinking about the relation of *belonging* and togetherness.²⁹ Stambaugh highlights that if *together* in belonging-together is

²³ Joan Stambaugh, Introduction, In Martin Heidegger, *Identity and Difference*, Trans. J. Stambaugh (New York: Harper and Row, 1969), p. 8.

²⁴ Heidegger, *Identity and Difference*, Trans. J. Stambaugh (New York: Harper and Row, 1969) p. 27.

²⁵ Stambaugh, Introduction, In Martin Heidegger, *Identity and Difference*, op. cit., p. 16.

²⁶ Ibid., p. 12.

²⁷ Samuel Chambers, *Untimely Politics: Taking on the Political*. (Edinburgh: Edinburgh University Press, 2003) p. 45.

²⁸ Ibid.

²⁹ Stambaugh suggests that to move forward with his thoughts around identity, Heidegger takes a ‘step-back’: “This step-back allows Being as difference to come before thinking without being its object. The step-back, which is actually a direction and manner

emphasised, “the metaphysical concept of identity orders the manifold into a unity mediated by synthesis. This unity forms a systematic totality of the world with God or Being as the ground, as the first cause and as the highest being.”³⁰ However, if *belonging* in belonging-together is emphasised:

We have thinking and Being held apart and at the same time held together (not fitted together) in the Same. To come closer to an understanding of the belonging together of man and Being, we must leave metaphysical thinking which thinks Being exclusively as the cause of beings and thinks beings primarily as what is caused. But we cannot leave metaphysics by a series of reasoned conclusions. We must simply leap out of it.³¹

In further developing his discussion of belonging, Heidegger asks: “whether and how a belonging to one another first of all is at stake in this ‘together?’”³² He states:

Man obviously is a being. As such he belongs to the totality of Being—just like the stone, the tree, or the eagle. To ‘belong’ here still means to be in the order of Being. But man’s distinctive feature lies in this, that he as the being who thinks, is open to Being, face to face with Being; thus man remains referred to Being and so answers to it. Man *is* essentially this relation of responding to Being, and he is only this. This “only” does not mean a limitation, but rather an excess. A belonging to Being prevails within man, a belonging which listens to Being because it is appropriated to Being.³³

of thinking and not an isolated step of thought, leads out of metaphysics into the essential origin of metaphysics.” *Identity and Difference*, op. cit., p. 16.

³⁰. Ibid., p. 12.

³¹. Ibid., pp. 12-13.

³². Heidegger, *Identity and Difference*, Trans. J. Stambaugh, op. cit., p. 31.

³³. Ibid.

‘Man,’ in being-there, ‘face to face’ with Being “lets Being arrive as presence.”³⁴ For Heidegger, Da-sein—Being-there—is *openness* within a clearing, whereby such openness *is* a precondition for Being to present to ‘Man.’ However, how does this Same of belonging-together relate to the ‘take’ of my film-worlding? Togetherness is associated with the notion that systems are at work ‘together’ in a type of synthetic unity which, for filmmaking, creates or has a purpose in making or producing a film. Systems are in place: language systems, which I discussed earlier, departmental systems, marketing systems and so on. As Stambaugh mentioned, these become a ‘systematic totality of the world’ and in this case the ‘film-world.’ In making *Shepherd*, I was, at times, caught up in this systematic approach, and although I was seeking to explore alternative or *other* modes of practice, I often found myself falling-back into systems or habits of work, especially as the teams or departments grew larger. To explore Heidegger’s approach to togetherness and belonging, especially thinking about systems or instrumentality, I will discuss Heidegger’s essay from the middle of the twentieth century, “The Question Concerning Technology.”³⁵

Enframing

Heidegger discusses the essence of technology as enframing [*Ge-stell*], which is to say that the being of those beings we determine as technology is not itself technological but rather a global-systematising framing of all beings as resource for production. In this *Gestell* is a central modality for Modernity’s emergence and culmination.³⁶ *Gestell* literally means ‘frame’ as a mode of human existence.

³⁴. Ibid.

³⁵. Heidegger, “The Question Concerning Technology,” In *The Question Concerning Technology and Other Essays*, op. cit.

³⁶. Timothy Clark: “For Heidegger, technology in the familiar is an effect of that general structure of re-presenting the world which has come to govern the epoch in which we live. This determines the presencing of things to human beings as what Heidegger terms the *Ge-stell*, enframing. He means by this that the world stands enframed as an object opposed to us, a ‘standing-reserve’ of material and energy to be calculated and disposed of.” *Martin Heidegger*, op. cit., p. 39.

Everything that is, everything that presences itself is enframed. In this critique of modern technology, Heidegger suggests that the world is broken up, classified and named—enframed—through technology in order to stand over the potentiality of its parts. He is not separating out technology as in computers, cameras and so forth. Rather, *technology*, in enquiring into its fundamental existence or ontology, has become a mode of revealing the being of *beings* with regards to worlding—a systematic approach of being-in-a-world. John Macquarrie notes:

The Dasein, though it has indeed constructed the world of its concern becomes absorbed in that world. It tends itself to become part of the system, to be caught up in the process which it has itself originated, to become just another part of the machinery.³⁷

To break that down further, with regards to the ‘take,’ what is shot, recorded, and on my hard-drive is a series of shots that are the ‘same’ and anyone of these same ‘takes’ could be fitted into the linear sequence of the film edit to become part of the wider film narrative. There is a system already in place within industry filmmaking practice whereby scenes are itemised into shots and takes. In this way, it could be said that the system is working ‘together.’ It could also be said, if seen in this way, that the setting-up works together with the ‘take’ as part of a process for filmmaking to happen and within this system of ‘togetherness.’ There are all the people, the machinery, the technology in place to repeat this ‘sameness,’ and each ‘take’ has in it the parts that are needed to ensure the sequential story makes sense, or to make the sequential images relate to one another.

So I have established that the selected/chosen ‘take’ of each shot, when edited, sits alongside other selected/chosen ‘takes’ to create something called a scene, or something sequential that makes sense or tells a story or forms a narrative. The ‘take’ is chosen out of a number of ‘takes’ that have the same elements in

³⁷. John Macquarrie, *Martin Heidegger* (London: Lutterworth Press, 1968), p. 17.

them; they could be called the same. However, and what is important, is that in each ‘take’ there are subtle differences, nuances and, depending on what I, as Director/Editor, am looking for, these differences are chosen over the other ‘takes’ of the same. In this way, the ‘takes’ are actually *different* and not the same. They may be the same *instrumentally*, within a systems-fit, but they are not the same with regards to what ‘I’, perhaps, have been waiting for or attuned to. So the question still stands: how do ‘I’ ‘know’ that this particular ‘take’ is the one to use?

It would be easy to classify ‘takes’ into what Heidegger describes as *challenging-forth*.³⁸ This challenging-forth that reveals the world through enframing stands over that which is. A word often used in the film industry, and many other industries related to image-making, is ‘capture.’ That which is *captured* is locked away on a drive, stored for the future use of editing towards the film. Each ‘take’ captured falls into a “setting upon”; “it expedites,” “unlocks and “exposes”—drives toward a finished film.³⁹ This type of revealing “has the character of setting-upon, in the sense of challenging forth.”⁴⁰ Capturing ‘takes’ fits a systematic approach to filmmaking. In itself, filmmaking is an industry with financial concerns, “driving on to the maximum yield at the minimum expense.”⁴¹ There, however, is never a neat split between a systematic-togetherness and a non-systematic-belonging. Heidegger suggests it is not that the essence of technology as *revealing* constitutes a negative orientation. Rather,

³⁸. Heidegger critiques our human reliance on and continued advances in modern technology, signalling a certain crisis that is prevailing modernity and fragmenting Dasein’s relation to being. Heidegger uncovers and expands on an earlier understanding of *techné*. William Lovitt, who writes an extensive introduction for Heidegger’s text, “The Question Concerning Technology,” notes: “For the Greeks the coming into the ‘present’ out of the ‘not-present’ was *poiésis*. This ‘bringing forth’ was manifest first of all in *physis*, that presencing wherein the busting-forth arose from within the thing itself. *Techné* was also a form of this bringing forth, but one in which the bursting-forth lay not in the thing itself but in another. In *techné*, through art and handcraft, man participated in conjunction with other contributing elements—with ‘matter’, “aspect’, and ‘circumscribing bounds’—in the bringing forth of a thing into being.” William Lovitt, Introduction, In Martin Heidegger, *The Question Concerning Technology and other Essays*, (New York: Harper and Row, 1977), pp. xxiv.

³⁹. Heidegger, “The Question Concerning Technology,” op. cit., p. 14.

⁴⁰ Ibid., p. 16.

⁴¹. Ibid., p. 14.

the ‘negative’ lies in our own blindness to it. Can bringing-forth arise through technology? Heidegger states:

It is of the utmost importance that we think bringing-forth in its full scope and at the same time in the sense in which the Greeks thought it. Not only handcraft manufacture, not only artistic and poetical bringing into appearance and concrete imagery, is a bringing-forth, *poiesis*. *Physis* is indeed *poiesis* in the highest sense. For what presences by means of *physis* has the bursting open belonging to bringing-forth, e.g., the bursting of a blossom in bloom, in itself (*en heautoi*). In contrast, what is brought forth by the artisan or the artist, e.g., the silver chalice, has the bursting open belonging to bringing-forth not in itself, but in another (*en alloi*), in the craftsman or artist.⁴²

‘Technology’ stems from the Greek word *techné*, the mode in which an artist or craftsperson brings something into being through the skill or mode of making. In the previous quote, Heidegger points to two ways in which *bringing-forth as poiesis* is seen, one being through *physis*, events of things that emerge from themselves, and secondly through an external agent which forms a change or brings-forward some thing. In this way, *techné* is a mode of bringing-forth as a happening. So now I have to make that ‘leap’ or maybe a ‘step-back’ and, instead of looking at ‘togetherness’, give *belonging* emphasis in the relation of belonging-together. An excerpt from the *Shepherd Shooting Diary* begins to reveal this emphasis. This description is from Scene 26, where Eden sets up her street-stall:

The Shepherd Shooting Diary

The shot is technically fine, but the timing is not quite right. We are already on take 5 and only just getting it right. So I round up a few extra ‘extras,’ ones I can tap when I want them to walk through. Take 6: ...The

⁴². Ibid., pp. 10-11.

camera is far back, down the street, life is happening all around her, no one is taking any notice of this girl quietly setting up her stall. Take 6 is it. The timing of people walking through is just 'on,' Olivia's speed of the setting-up is perfect, it feels right ... I love the way the end of the scene unfolds as the extras slowly move away and Eden is revealed in this space waiting for a customer, alone, awkward, and unsure. This is what I meant before about patience. A tenacious patience, a determination to wait it out until a moment that reveals itself. We move on to the next scene. (Appendix A)



Fig. 30 Scene 26. Shot 4. Take 1.

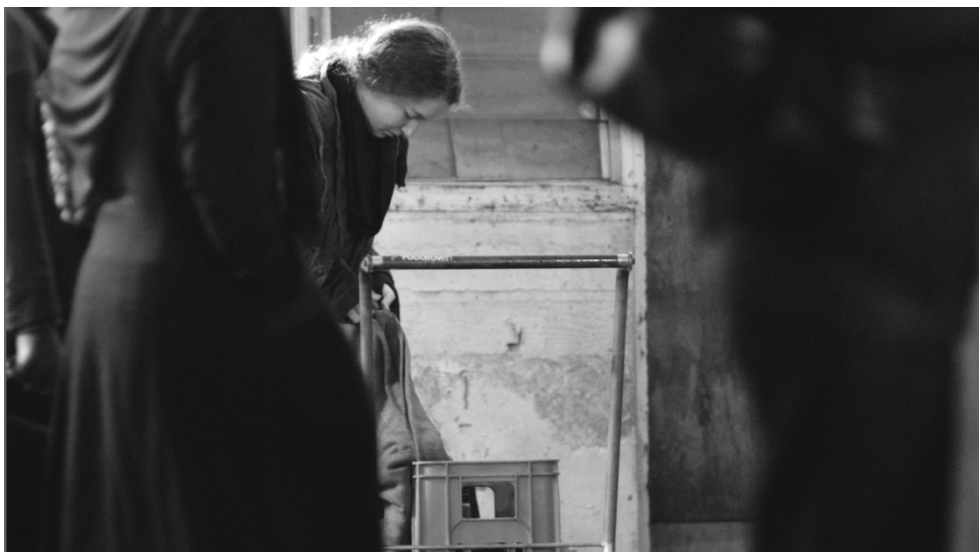


Fig. 31 Scene 26. Shot 4. Take 2.



Fig. 32 Scene 26. Shot 4. Take 3.

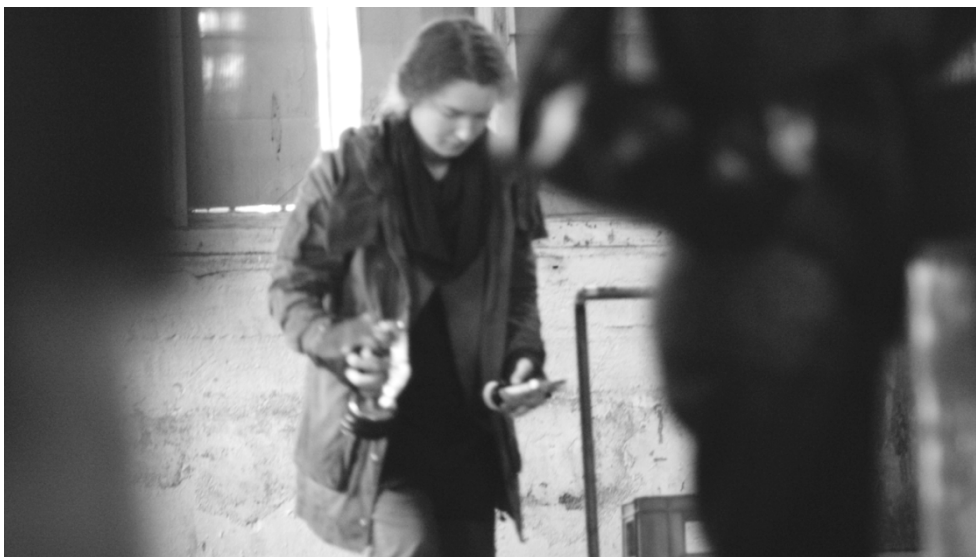


Fig. 33 Scene 26. Shot 4. Take 4.



Fig. 34 Scene 26. Shot 4. Take 5.



Fig. 35 Scene 26. Shot 4. Take 6.
Julia Reynolds Digital stills taken from motion picture: Shepherd, (2016)

A ‘Take’ Belonging

I remember at the time having a couple of visitors on set, one being a film director who did not have a lot of experience with large productions. After ‘take’ 6 was accepted as the ‘take’ of this scene, he came up to me and asked: “how do you know —this is the one?” Since filming this scene and viewing the rushes of the scene, there is not a lot of difference; there are 6 ‘takes’ of the same. His question is identical to the one I am now asking of myself. The togetherness that creates this ‘take’ are all the parts of the filmmaking apparatus, the setting-into-place, the people and technology, the artistry and performance that goes ‘together’ to create a ‘take.’ However, what is it that *belongs*? And how can this specific ‘take’ *belong*? I could choose any ‘take’ from this series of ‘takes’ which have all the parts needed correctly embedded within it, which would give the sequence a certain flow or fit. However, it is not until I find a ‘take’ that has *something else*, which I have been waiting for. For all the ‘togetherness,’ there is also—and much more importantly—a *belonging*. Mark

Jackson suggests: “We ‘belong’ because there is more primordially ‘longing’ ... What, then, is ‘longing’? Longing is an indefinite opening of will/desire as such ... a ‘willing’ without that which is ‘willed.’”⁴³ Heidegger suggests, “the first existing does not follow a time of longing afterwards, but belongs co-originally to longing in the eternity of becoming.”⁴⁴ Longing is a constant; there is not an end point to that which it longs for. Longing cannot *name* what is longed for; rather, it is an ever presencing attunement of being. So, before belonging can *show up*, longing opens a space for belonging to gather to itself. In this regard, I do not long for ‘shots’ and ‘takes’ or even a finished film. My longing does not have an end point. ‘My’ longing is a constant happening. This indefinite un-ended longing, however, opens up a possibility of *being-able-to-long-for*, and in my case, at this particular time, the longing-for *belongs* to *Shepherd*.

Before I move into a further analysis of my own work in relation to *together and belonging*, I want to briefly discuss two quite diverse filmmakers and their approach to finding a ‘take’ which *belongs*. In the film *Making of The Tree of Life* (2011), Brad Pitt discusses some of Terrence Malik’s creative processes during the production of Malik’s *The Tree of Life* (2011):

One of the first things he said to me, he never wanted to hammer and tong a scene to how it’s written ... in the mornings ... he would hand us pages. ... It would be about three pages of thoughts and what he does is he gets up in the morning for an hour, or two hours, and just thinks about the scenes ... it’s this stream of consciousness, but he would rather that just be the starting point for discussion ... he would only do a couple of takes and he would always torpedo the scene ... what I mean by that: if Jessica and I are having a fight and going at each other, we would do that and of course we are free to go anywhere, there’s, it’s all natural

⁴³. Mark Jackson, Personal Communication (May, 12, 2015). Heidegger discusses the fundamental attunement of ‘longing’ in an important lecture course he delivered in 1936, on the philosopher, Schelling. See Heidegger, *Schelling’s Treatise on the Essence of Human Freedom*, trans. J. Stambaugh (Athens: Ohio University Press, 1985).

⁴⁴. Heidegger, *Schelling’s Treatise on the Essence of Human Freedom*, trans. J. Stambaugh. (Athens: Ohio University Press, 1992). pp. 126-127.

light, we weren't set to marks, it was hand held camera, we're free to move wherever we move, and then the second take, suddenly he would send in Ty, the youngest kid, and unbeknown to us, and we would just sit down at the table and then it changes our whole demeanour and cadence and suddenly becomes something else. He just wanted to create this chaos to find moments of truth.⁴⁵

It is interesting that Pitt discusses Malik's way to 'torpedo a scene,' where a 'take' is not a series of the same, but a movement or process to 'find moments of truth.' In 'take one,' only the parents are present, acting out their anger, filling the space with their marital frustrations. However, adding another actor into the next 'take' changes the dynamics of the interplay between husband and wife. A new *expression* of the scene is revealed for 'take two,' which is unlike 'take one.' This mode of filmmaking is not the standard or dominant systematic approach but rather a deliberate attempt to gather moments that 'belong' to the film.

In the documentary *The Making of Fanny and Alexandra* (1986), Ingmar Bergman, during each take makes slight, detailed adjustments: actors should not be smiling, a dark shawl needs to be placed on an extra, the timing of pedestrians needs adjusting and so on. In one interior scene with twelve actors engaged in separate tasks, he starts by slowly taking each actor through their blocking, giving them little objects to hold as if they are engaged in that activity while moving through the scene: for example, pouring coffee or reading a book. He also goes through smaller gestures, looks and interactions between characters. Movements and placements of characters are all intricately staged. In the rehearsal process, one of the enormous sliding doors stops working. The set, in this mode, is shown up as functionality much like the actors who also move in modes of *technical* refinement. This style of directing that Bergman utilised to find a 'take' is vastly different from Malik's 'torpedoing the take,' as Pitt

⁴⁵. *The Tree of Life*, Dir. Terrence Malick, (Special Features: Interview with Brad Pitt, *The Making of The Tree of Life*, DVD, Fox Searchlight Pictures, 2011).

suggested. Where Bergman carefully stages each slight action of the actors' movements, gestures and interactions, Malik sets up a scene and allows a free-flowing movement between the actors and the camera relationship. Pitt describes how Malik uses natural lighting so the actors are free to move with the use of a Steadicam. Bergman, however, is more interested in precise movement, setting up specific start and finish 'marks' where actors move and stop at every beat through the scene. This is a highly rehearsed process between the actor and camera. Bergman uses the camera scope during rehearsal to encounter the frame, size, movement, and relationship between character and character and character and camera. In the documentary, he rehearses like this, constantly speaking to the DOP (Sven Nykvist), as to the camera movements and zooms he wants during each finished take.⁴⁶

Scene 26 of *Shepherd*, which I have been previously discussing, is unusual in the fact that it only has one shot. So the 'take' I must 'find' or 'wait-for' must certainly *belong* (or, of course, not belong). As mentioned earlier, something can only be disclosed as belonging because of 'primordially longing.'⁴⁷ Longing is an outward-and-returning collision, an un-endable happening. There is never a longing-for, because there is not (*for*)-*the sake-of*, as longing is more primordial than any ontic subject-object orientation of a 'self and its 'world' objectively encounterable. Rather, longing is a striving-towards-without-understanding. It is a fundamental mood, disclosive of how being *is* with regards to beings. Heidegger calls longing 'eternal.'⁴⁸ What is enigmatic to belonging *is* the eternal mood 'longing.' Since filming *Shepherd* and reflecting on the diary and watching the rushes/playback, there is a strong sense that I was attuned to a particular mood, one that came over me during the event of filming. Heidegger suggests: "In a state-of-mind [mood or attunement] Dasein is always brought before

⁴⁶. *Fanny and Alexandra*, Dir. Ingmar Bergman (Special Features: Interview with Ingmar Bergman, *The making of Fanny and Alexandra*, DVD, Sandrew, 1983).

⁴⁷. Jackson, Personal Communication.

⁴⁸. Heidegger, *Schelling's Treatise on the Essence of Human Freedom*, op. cit., p. 127.

itself, and has always found itself, not in the sense of coming across itself by perceiving itself, but in the sense of finding itself in the mood that it has.”⁴⁹

My thrownness, my involvement with *Shepherd*, was a *particular* involvement. I was thrown into the production of a feature film, but this particular feature film was a low-budget science fiction production, with a PhD attached to it. This particular involvement is unlike other projects, unlike in content and form. My attunement within this particular situation unfolds or discloses filmmaking in a certain way. Another project would reveal that I am no longer ‘there’ with *Shepherd*, but rather ‘there’ with something else. I would find myself in a different mood. Attunement allowed me to consider each ‘take’ as an embodiment of this mood.⁵⁰ This attunement is also what comes before the ‘take,’ or the shot, or the scene: it is the thrownness of my film-worlding of *Shepherd*. My thrown attunement, and it is within this ‘place’ that the ‘takes,’ which *belong* reveal themselves to me. Heidegger states: “For it is man, open toward Being, who alone lets Being arrive as presence. Such becoming present needs the openness of a clearing, and by this need remains appropriated to human being.”⁵¹ In Heidegger’s view, we are always already in the world concerned for this or that, always in a situation of dealing with something or someone, in-order-to arrive at something specific; we are concerned for-the-sake-of-which, and in this concerned way, in this way of dealing or encountering, we are *disclosing*, and this opening to things and people Heidegger calls this ‘clearing,’ as an openness to beings as my ownmost possibility to be.

Reflecting on my attunement when directing *Shepherd*, my experience was one of ‘loss’ or ‘of being lost,’ within the context of a ‘journey.’ This mood revealed how this existant thought its ‘self’ to be, lost in my journey of directing *Shepherd*, perhaps lost in the PhD world, asking myself: where will this artistic and

⁴⁹. Heidegger, *Being and Time*, op. cit., p. 174.

⁵⁰. The third section to this exegesis continues with further discussion on attunement and thrownness.

⁵¹. Heidegger, *Identity and Difference*, op. cit., p.31.

academic journey take me?⁵² I was also feeling a sense of loss around *Shepherd's* 'former' self. Script writer, Wendy Cook, and I had written a previous script for *Shepherd* and I had decided to let this go and move on to a now more potentially risky script and mode of filmmaking. So what was this 'state-of-mind'? Heidegger again: "Dasein is always disclosed moodwise as that entity to which it has been delivered over in its Being; and in this way it has been delivered over to the Being which, in existing, it has to be."⁵³ There was a sense of *anxiety*; this attunement was for the overall situatedness of my making-towards-*Shepherd*. Polt suggests: "A factual entity is faced everyday with the task of being what it has already been and choosing what it can be."⁵⁴ I was finding part of myself as 'maker' in an authentic possibility but at the same time letting go of standard industry practices, the systems or norms I had inhabited for some years, and this left me with a feeling of 'losing-one's-self.' However, this mood or attunement I was feeling was beneficial to the process of filming *Shepherd* as it deeply connected to Eden's character and the story of a girl lost in a world, journeying towards the unknown, and suffering from the loss of her family.

I often refer to this attunement of loss or a feeling of being lost in the diary, and at the time I was making use of this connection with Eden to sense this mood. At the end of 'take 6' of Scene 26, the crowd around Eden clears, and there is a 'pause.' In this seemingly busy street no-one is noticing a young girl setting up a stall. She is alone in a crowd, and what I had been waiting for is revealed to me. The pause of street traffic highlights a girl lost in her world, and within the clearing there was a disclosure—a constellation of my film-worlding. The attunement towards being-lost or feeling a sense of loss is not only part of an inner-mood. It is also a mood or a sense of the 'they' that I always find myself caught up with. I am part of the 'they' of the film-world, the language and

⁵². This 'passing through the foreign,' not entirely stranded or blocked in my project's being underway, resonates with another of Heidegger's texts, on the German poet, Friedrich Hölderlin. Heidegger would characterise this peculiar mood as that of mourning or despair, though *without* melancholy or grief. See Heidegger, *Hölderlin's Hymns: "Germania" and "The Rhine"*, trans. W. McNeill and J. Ireland (Bloomington and Indianapolis: Indiana University Press, 2014).

⁵³. Heidegger, *Being and Time*, op. cit., p. 173.

⁵⁴. Polt, *Heidegger: An Introduction*, op. cit., pp. 66-67.

networks that I am concerned with in-order-to film *Shepherd*. I am also seeing other possibilities to make film, ways of ‘making’ that are more authentic to ‘myself’ as ‘filmmaker.’ So, there is a constant movement between (my) inauthentic self and an authentic self, or a transfer of what remains hidden to a disclosure. And it is only because of this particular attunement that ‘take 6’ of Scene 26 could ever ‘show-up.’ Hubert Dreyfus suggests: “Moods or attunements manifest the tone of being-there ... ontic specifications of affectedness, the ontological existential condition that things always already matter.”⁵⁵ While Heidegger notes:

An attunement is a way, not merely a form or a mode, but a way [*Weise*]*—*in the sense of a melody that does not merely hover over the so-called proper being at hand of man, but that sets the tone for such being, i.e., attunes and determines the manner and way [*Art und Wie*] of his being.⁵⁶

Both Bergman and Malik, through years of filmmaking, have each discovered not just a mode of film practice but rather a manner and way authentic to himself. Malik’s expressive ‘torpedoing’ movement through filming ‘takes’ is unlike the detailed more conventional way of Bergman who works predominantly within dominant filmmaking practice. However, both filmmakers, working within the film industry’s systemised ‘togetherness’ are attuned to ‘takes’ that ‘belong.’ As Dreyfus noted, ‘being-there’ depends upon a complex relation between a thrown situatedness and a concern-for a thing [in this case a film] ‘that already matters.’⁵⁷ For both directors, the attunement of their film-work is not something that they have suddenly come across. Rather, such attunement happens in an essential manner and way of being. As

⁵⁵. Dreyfus, *Being-in-a-World: A Commentary on Heidegger’s Being and Time – Division I*, op. cit., p. 169.

⁵⁶. Martin Heidegger, *Fundamental Concepts of Metaphysics*, op. cit., p. 67. Heidegger also states attunements are “... that which gives Dasein subsistence and possibility in its very foundations,” going on to suggest: “Attunements are the fundamental ways in which we find ourselves disposed in such and such a way. Attunements are the ‘how’ [*Wie*] according to which one is in such and such a way.” p. 67.

⁵⁷. Dreyfus, *Being-in-a-World*, op. cit., p. 169.

Heidegger states: “Attunements never emerge in the empty space of the soul and then disappear again; rather, Dasein as Dasein is always already attuned in its very grounds.”⁵⁸

Part Three

The Thrownness of the ‘Setting-Up’

- *attunement* •
- *setting-up* •
- *what withdraws* •

The “there” gets equiprimordially disclosed by one’s mood in every case—or gets closed off by it. Having a mood brings Dasein face to face with its thrownness in such a manner that this thrownness is not known as such but disclosed far more primordially in ‘how one is.’ Existentially, “Being-thrown” means finding oneself in some state-of-mind or other. One’s state-of-mind is therefore based upon thrownness.⁵⁹

⁵⁸. Heidegger, *Fundamental Concepts of Metaphysics*, op. cit., p. 68.

⁵⁹. Heidegger, *Being and Time*, op. cit., p. 340.

Equipmentality

There are some complexities within attunement, thrownness and setting-up that need further discussion in relation to the ‘take.’ A simple question to start with is: what happens when a film director arrives on set and is faced with a day of shooting a scene? What happens to the setting-up? Where is the set? And what is the relation between set and take? The set sits alongside the other equipment and things or objects that create the totality of the film-equipment in order to film the scene for that day. Heidegger notes: “The equipmentality of equipment consists indeed in its usefulness. But this itself rests in the fullness of an essential being of the equipment. We call this reliability.”⁶⁰ For the scene to be shot on that day (or any given day), the set would dissolve into its reliability. However, the set, along with the other filming equipment, is in a constant and curious flux between ready-to-handness and present-at-handness, as the set’s performativity reveals an unusual nature to this particular equipment and its modes of being used. One way of thinking about the ‘set’ is to think of it as an object, which can only ever be encountered by its relation to the other equipment and things for filming. It does not stand-alone as ‘set.’ No, it is part of a film-equipment world. Its ‘function’ or equipmentality is unseen on its own. As Heidegger clarifies: “The equipmental being of the equipment, its reliability, keeps all things gathered within itself, each in its own manner and to its own extent. The essence of equipmentality is ‘reliability.’”⁶¹ However, during filming, the equipment is revealed in such a way for it to presence itself as equipment.

Usually what one encounters is reliability, in the ready-to-handness of the film-tools. I only encounter equipment (at hand) when it stops working or I do not know how to use it. It is then ‘there’ simply for inspection rather than use. It is present-at-hand. However, part of the function of a ‘set’ is to become seen or focused-on in order to determine the relation the set has in each ‘take.’ This

⁶⁰. Heidegger, “The Origin of the Work of Art,” *op. cit.*, p. 14.

⁶¹. *Ibid.*, p. 15.

may comprise the fixing of this or that, and or adjusting the set—as in adjusting costume, performance, lens—as part of film practice. The set can also make itself seen when it is not working or fitting the specifications needed for the scene to take place. As well, the director does not arrive on set without prior engagement with the work. The scene that needs shooting on this day does not suddenly appear. The work that needs to be accomplished is also ready-to-hand. The he or she who works is already underway, already thrown into the milieu of the film-world and not just any film-world, this *particular* film-world. It is in this thrownness that they are, already, attuned. So on any particular day of a shoot, with all the systems working *together* as part of a film production, crew and cast, departments separated, the day's schedule itemised down into scenes, shots and 'takes,' a director is thrown—attuned to a certain mood. This is in-order-that the 'take' which *belongs* can 'show up.' For *Shepherd*, what is most interesting for this investigation is that there seems to be a certain forgetfulness of what has gone before, that within this thrownness, in which I find myself already, I have forgotten the 'setting-up,' with which I was so consumed. However, and without this type of forgetfulness, the 'take', which I am now *waiting for*, cannot reveal itself to me.⁶²

In the documentary *The Making of Fanny and Alexandra* (1986), Bergman talks about the process of *forgetting* the script, that he had been so taken by and engaged in, to see the film a-fresh. He suggests: "This sounds strange and I wonder if it's what I intended. You see, I've completely forgotten what I wrote. It no longer exists. Now I'm just the director who has a piece of material to work with." Like the setting-up of the set, the writing has withdrawn. This is a necessary moment for the director, in-order-to engage with the directing. Bergman suggested that now the actors must 'take over' and in a way he must step aside. In this way, the writing is the 'setting-up', and to disclose the 'take'

⁶². I have said a few times now that the 'take' 'shows up.' My ontology of the take aims at a primordial disclosure of this 'showing.' What is the ontological structure of this 'showing up' or 'not-showing-up'? There is something explored here in an essential forgetting of the setting-up in order for the take to show up. The setting-up withdraws and in this withdrawal, something is unconcealed. From the *lethe* of a forgetting to the *aletheia* of a showing, we begin to recognise a structure that works from the 'throughness' of a camera to the belonging of a take, to the withdrawal of a setting-up.

there needs to be a forgetting of the technologies that *house* the setting-up. This is not just the writing or the ‘set.’ All of the setting-up, the setting-into-place, or the setting-into-motion of the film production falls away for this disclosure to happen. Unlike Malick, Bergman’s insistence on controlling the actors, props, costumes, set, lighting, and camera reveals a ‘way and manner’ in which his filmmaking is grounded. Bergman foregrounds the performativity of *objects* in relation to characters. However, Malick, it seems, is not concerned with the ‘set’ or the ‘costumes’ or the ‘lights.’ His ‘way and manner’ is to background these staged objects. Yet with both directors, although their work methods are diverse, the technology, equipment and materials used in the setting-up fall back, withdraw even when shooting. They submerge into the ground of their present in which they are already. In this way the ‘take’ reveals the totality of the film production in its hiddenness. Heidegger states:

The peculiarity of what is proximally ready-to-hand is that, in order to be ready-to-hand, it must, as it were, withdraw [*zurückzuziehen*] in order to be ready-to-hand authentically. That with which our everyday dealings proximally dwell is not the tools themselves [*die Werkzeuge selbst*]. On the contrary, that with which we concern ourselves primarily is the work—that which is to be produced at the time; and this is accordingly ready-to-hand too. That work bears with it that referential totality within which the equipment is encountered.⁶³

Extension and Withdrawal

My encountering of equipment, equipment being the totality of ‘things’ used for the setting-up, is only in that encounterable within the work of the ‘take.’ My concern at that moment, what I am closest to, is the ‘take,’ because the ‘take’ is the *work* by which a film is to be made. Simply put, I set-up in-order-to shoot

⁶³. Heidegger, *Being and Time*, op. cit., p. 99.

a ‘take’ in-order-to edit scenes, in-order-to make a film, in order to be a film maker. The ‘take’ is the work within which the setting-up has withdrawn. The American phenomenologist, Don Ihde, develops an interesting comparison of Heidegger’s example, from *Being and Time*, of the hammer withdrawing in relation to Maurice Merleau-Ponty’s example of a blind man’s stick as a tool which, at the moment of its withdrawal, discloses a world happening.⁶⁴ Ihde notes: “In the hammer example, the tool ‘withdraws’; but in the Merleau-Pontean feather or cane, it is a part of the world which is reached through this withdrawal.”⁶⁵ If we consider the ‘set’ to be the cane, the set becomes an opening into a ‘film-world’. It certainly withdraws. However, the withdrawal can only happen because and through the set’s availability. And it is through this availability that there is ‘there’ an extension of seeing *through* the set and into a world. Reflecting on Malick and Bergman, even though both work with ‘sets’ or the ‘setting-up’ in diverse modes, they both see the possibility of their particular film—scene, shot, take—at that moment. The set provides both withdrawal and extension.⁶⁶

An excerpt from the *Shepherd Shooting Diary* uncovers a movement between the setting-up revealing itself, and the disclosure of the ‘take’ when the setting-up withdraws:

⁶⁴ Don Ihde is discussing Merleau-Ponty’s *Phenomenology of Perception*: “The blind man’s stick has ceased to be an object for him and is no longer perceived for itself; its point has become an area of sensitivity, extending the scope and active radius of touch and providing a parallel to sight. In the exploration of things, the length of the stick does not enter expressly as a middle term: the blind man is rather aware of it through the position of objects than of the position of objects through it. The position of things is immediately given through the extent of the reach which carries him to it, which comprises, besides the arm’s reach, the stick’s range of action.” See Don Ihde, *Technology and the Lifeworld: From Garden to Earth* (Bloomington and Indianapolis: Indiana University Press, 1990), p. 143.

⁶⁵ Ibid., p. 40.

⁶⁶ We recognise something more essential with these notions of ‘extension’ and seeing-through-a-set and into-a-world. The ‘throughness’—what passes through a camera—is the withdrawal of setting-up: *aletheia*, a ‘privation’ of a forgetfulness as revelation of a take. This happens at that moment when the set provides extension and withdrawal, where we begin to recognise ‘extension’ as an ontological structuring of worlding as the temporalising of the *throughness* at the *moment* or in-the-moment. This being in-the-moment allows the set to withdraw.

The Shepherd Shooting Diary

The set is already in place; most actors are on set by 6am getting into costume and make-up. Technical crew arrive at 6.30am and we start adjusting the lighting right away.

In this scene Olivia (Eden) comes down into the bunker through a wooden hatch, asks directions of a man working and then walks down the path towards the camera, as she gets closer the camera moves backwards, then in unison they move together for a few meters, Olivia getting constantly closer until she crosses the screen - moving across the frame - as she does she glances into a space, the camera sees her glance then pans to where she glances, picking up a woman knitting. As that happens Olivia has to walk around a corner and back into frame in a wide shot - a man passes her at this point and then she comes to a doorway and knocks. We set up the scene, first just with the camera crew. Then the actors arrive on set and I position them...

We rehearse the whole scene with the camera and there are many little issues, again just technically, also getting the last extra to cross paths with Olivia just before she gets to the door needs timed well and I decide to have my AD call a second action on this. Again we rehearse - and are very close to getting the co-ordination of all the performance factors in time with each other so we decide to roll... We wait for a moment while the boom operator gets into place and Olivia's remote microphone is turned on and checked and then we are good to go.

The first take is good but not quite there, in the second take Olivia bumps into the camera and I call cut. The third take is good; the timing seems fine. I call for everyone to hold positions while I check the footage on a larger screen, which has been set up for the day. We watch the third take and Grant points out a piece of furniture in shot that should have been covered - so we do this and re-set. Again we shoot a

take but it is not quite there. We shoot again, this take is good but I feel like I'm waiting for something else. Then we decide to do one for fun. Suddenly the pressure is off, I have an acceptable take so everyone seems to relax. The movements in this shot, the timing, the glance; the focus pull all perform together creating something more than its parts. I watch it on the monitor, we are all smiling - I have it, I knew it could be done; all the hard work and details have paid off. (Appendix A)



Fig. 36 Scene 39: Take 9. Eden enters bunker to ask for directions.



Fig. 37 Scene 39: Take 9. Eden walks through the bunker.



Fig. 38 Scene 39: Take 9. Eden glances at woman knitting.



Fig. 39 Scene 39: Take 9. Edén knocks on Zane's door.
 Julia Reynolds Digital stills taken from motion picture: *Shepherd*, (2016)

What happens when we decided to shoot another ‘take’ for fun? Another type of attunement reveals itself.⁶⁷ Mood in this way is displaced only by another mood. Heidegger suggests we can “slip over from one to the other. ... The fact that moods can deteriorate [*verdorben werden*] and change over means simply that in every case Dasein always has some mood [*gestimmt ist*].”⁶⁸ However, we cannot intentionally change our moods: they come from ‘outside’: “mood is a primordial kind of Being for Dasein, in which Dasein is disclosed to itself *prior* to all cognition and volition, and *beyond* their range of disclosure.”⁶⁹ What I had in the ‘take’ before was something that would ‘fit’ well into the larger sequence. This was ‘something’ with the emphasis being on ‘togetherness.’ I—and the rest of the crew—realised it could ‘fit’ but ‘I’ longed for something more than just a

⁶⁷. “A mood reveals how we are attuned to our environment. It is not just a subjective emotion but an appreciation from the inside, as it were, of the situation in which we find ourselves. The mode of apprehension in such affective states is neither objective nor subjective, but rather comes before the separation of subject and object. It belongs to the totality of our ‘being there,’ and it lights up the ‘there’ for us.” Macquarrie, *Martin Heidegger*, op. cit., p. 20.

⁶⁸. Heidegger, *Being and Time*, op. cit., p. 173.

⁶⁹. *Ibid.*, p. 175.

fit—a moment disclosive of being. Is this then another *for-the-sake-of*—a different *relevance* and hence a modification of worlding? When we shot a ‘take’ for fun, the crew moves into another possibility to be, another mode of filming a ‘take.’ There is no longer something ‘at stake.’ It is as if the camera were not rolling—a ‘nothing’ as throughness—and we are now at play. In this playful way of being, a *moment* reveals itself, one that does not ‘fit’ but *belongs*.⁷⁰ John Macquarrie states: “If moods have to do primarily with the disclosure of the facticity of *Dasein*, understanding has to do with the disclosure of its possibilities.”⁷¹ For the crew, cast and myself to be ‘at play,’ there is a sense of ‘being able to manage something’ or ‘being competent to do something.’⁷² ‘Play’ suggests a mode of working without a goal in mind—a means without end.

The Setting-Up Withdraws

This means-without-end would be ‘my’ understanding that the possibility for this scene, at this moment, is not present-at-hand. Rather, such a possibility lies in the care for our own possibility to be. Heidegger emphasises: “Dasein is the possibility of Being-free *for* its ownmost potentiality-for-Being. Its Being-possible is transparent to itself in different ways and degrees.”⁷³ The scene, shot and take, are no longer *only* towards the film, but rather towards an opening into *possibility*. At that moment, we all find ourselves, not just thrown into the world of filming *Shepherd*, but also at playing-towards-possibility. Daniel Dahlstrom notes: “The ways we are ahead of ourselves determine how we retrieve our thrownness and encounter the present situation.”⁷⁴ The way I, as a

⁷⁰. This ‘moment’ is constitutive of a temporalising of the ‘throughness’ that happens in the double-movement of extension and withdrawal, as ontological structures for the ‘take’ to ‘show itself.’

⁷¹. Macquarrie, *Martin Heidegger*, op. cit., p. 22.

⁷². Heidegger, *Being and Time*, op. cit., p. 144.

⁷³. Ibid.

⁷⁴. Daniel O. Dahlstrom, *The Heidegger Dictionary* (London: Bloomsbury Press, 2013), p. 215.

director, am ahead of myself when filmmaking—during production—is a concerning for the ‘film.’ I retrieve my ‘thrownness’ as I am surrounded or thrown into the setting-up, as the encounter is the ‘take’ as a moment, which is always the present-ing *of* the film production. The setting-up has provided possibilities for the ‘take.’ What I notice about the diary is a swinging from a setting-up mode to the shooting of a ‘take.’ There is a fluid motion or movement as I adjust variables. And this adjusting happens when I realise the ‘take’ is *not* working: for example, the timing of performance, the camera being bumped, the furniture not covered. These aspects of setting-up reveal that the setting-up has *not* withdrawn and the ‘take’ cannot reveal itself. As Ihde suggested, it is the moment of withdrawal that discloses the world. When the setting-up refuses to withdraw it hinders or halts a disclosure. It is only when the setting-up has withdrawn that the ‘take’ which *belongs* reveals itself. In this way, film sets are ‘invisible’ to a viewer, even if the set construction has been a large part of the setting-up. The set for the most part is “unconsciously registered background,” and production designers within the industry are celebrated when their sets “blend in to the requirements of the film narrative.”⁷⁵

This suggests that the setting-up has moved into an everyday mode of dealing with our world. Where we “act out of habit, and forget to notice what things *are* in themselves ... Objects and entities come to exist in-order-to ... The tool or piece of equipment gets lost or becomes inconspicuous in its use.”⁷⁶ However, the setting-up of the set for the film is as much part of the frame as the characters and their actions. If, as Heidegger suggests, art can create a clearing in which we can disclose a world, and the set is significantly part of film-as-art, how does this withdraw?⁷⁷ It would be easy to suggest that the film production technologies of camera, lights and sound (equipment) withdraw as they are usually not seen within the frame. So there is a certain forgetfulness of those

⁷⁵. Tim Bergfelder, Sue Harris and Sarah Street, *Film Architecture and the Transnational Imagination: Set Design in 1930s European Cinema* (Amsterdam: Amsterdam University Press, 2007), p. 12.

⁷⁶. Barbara Bolt, *Heidegger Reframed*, op. cit., pp. 88-89.

⁷⁷. Hayim Gordon and Rivca Gordon, *Sophistry and Twentieth-Century Art* (Amsterdam: Rodopi B.V., 2002), p. 43.

particular technologies not seen in frame. However, the set, location, props, everything that creates the sceneography for the world of the film, are fundamental elements within the frame. This reveals that ‘setting-up’ is the *work* behind the scenographic elements, not the scenography itself. The setting-up withdraws into the world of the film such that the scenography can appear. However, there is a doubling of this withdrawal: the scenography also disappears amongst the totality of the ‘fictional’ film-world. If this was not the case, then when viewing a film we would not engage with a film-world—we would encounter a ‘set.’ A set must appear together and belonging to a character in the same way that viewers encounter their world, as their own Dasein. This implies everything concerned with Being-in-a-world, as a world in which they are thrown, a world which is made up of a totality of things and equipment that *belongs to their* world. Dreyfus states: “Worldliness is another name for disclosedness of Dasein’s understanding of being.”⁷⁸ When viewing a film, I recognise this state-of-being-in, that the character, like me, is being-in-a world. It is in this way that the scenography, the set, the dressed location, and the props of the film-world withdraw.

However, how do we encounter a film-world in which the *set* remains a film *set* and refuses to withdraw, thus remaining conspicuous or obtrusive, thereby presenting as present-at-hand? And if the setting up and scenography do not withdraw, how can a ‘take’ be disclosed? There are two possibilities for the ‘set’ not to withdraw. In the first discussion of this, I will examine two films: *Dogville* (2003) and the sequel *Manderlay* (2005), both directed by Lars von Trier. Both films are shot in an old warehouse, which has been transformed into part sound-stage, part theatre-stage. Both productions are heavily constructed, moving away from von Trier’s earlier ties to the Dogme 95 Manifesto.⁷⁹

⁷⁸. Dreyfus, *Being-in-a-World*, op. cit., p. 89.

⁷⁹. Lars von Trier is widely known as one of the co-authors of the *Dogme 95 Manifesto*, which outlines ten ‘rules’ for film production. The manifesto was written in the hope that modern technology could provide opportunities for filmmakers to create work outside the influence or need of the Hollywood studio system.

Obtrusiveness of the Present-at-Hand

What is most interesting in both of these films is how the stage or set remains a *set* and does not withdraw as a recognisable state of *being-in*. Questions arise: is there a modification of how the recognition of being-in happens? As an audience member, I regularly allow myself to ‘make-believe’ *in* a world as unlike my own. In speculative fiction, fantasy or horror genres, for example, there are often worlds unlike my own. However, these ‘phantasmic’ or ‘imaginary’ worlds still operate similarly to my own modes of being-in-a-world consistent with its set. However fantastical it is, it sinks into the worlding of film-being. Dreyfus suggests: “When we try to imagine another reality, as in science fiction, we can only imagine our world changed in certain details.”⁸⁰ The film-worlds of *Dogville* and *Manderlay*, however, stay present and do not fall away; the ‘certain details’ Dreyfus refers to are things or objects, which are found in that particular world. However, what happens when the things or objects of a world are used solely as a reference to artifice and not part of the usual modes of relevance-for objects or things?

I need to take a side-step for a moment, as a set which is ‘present-at-hand’ is a set which has stopped working, and this is not the case for either of these films. Heidegger states: “there ‘is’ no such thing as *an* equipment. To the Being of any equipment there always belongs a totality of equipment, in which it can be this equipment that it is.”⁸¹ The sets in both *Dogville* and *Manderlay* are working as sets amongst the totality of the equipmentality of the films being made. They are part of, as Heidegger suggests: “equipment ... constituted by various ways of the ‘in-order-to’, such as serviceability, conduciveness, usability, manipulability.”⁸² So, while I suggest that the sets in *Dogville* and *Manderlay* present themselves as *set*, I am not suggesting that they have stopped working and we are now aware of their own ‘thingness’ outside of their equipmentality.

⁸⁰. Dreyfus, *Being-in-a-World*, op. cit., p. 91.

⁸¹. Heidegger, *Being and Time*, op. cit., p. 97.

⁸². Ibid.

Rather, what I suggest is a type of ‘labelling,’ where the set is *labelled* as set, refusing its usual mode of withdrawal. In a sense, there are two types of ‘labelling’ taking place. First is the actual labelling on the set, written in white paint—a type of restrictive classification of each item and this heralds the second labelling, a larger gathering of limiting definition.

In *Dogville*, the black box of the stage is built up with one road leading away via a ramp, white chalk-like outlines announce the perimeters of each building. Furniture and props—revealing the economic downfall of the depression—are carefully placed within these outlines. Some additional set pieces are labels only; for example, a gooseberry bush is labelled in painted titles: ‘gooseberry bush.’ The drama unfolds without walls, so in most wide shots the audience not only witnesses the main action, but also other characters in their own ‘homes’ going about daily activities.⁸³

⁸³. *Dogville*, Dir. Lars von Trier, (DVD, Lions Gate, 2003). There is a complexity to von Trier’s cinema that seems to concern a fundamental questioning of film’s possibilities, not so much in ways I am exploring through ontological difference, but more so through empirical or ontical engagement. Hence *Dogville* immediately asks us to consider the historicity of cinematic frames in relation to theatre. One might well say that in theatre sets are conspicuous as sets in ways that for cinema they would conventionally become obtrusive. I do not directly address the many possible avenues by which we can fruitfully and critically engage these films by von Trier, nor do I discuss the relays or resonances that inform an ontology of theatre. Rather, I limit my discussion to the matter at hand, which concerns the peculiar phenomenon of withdrawal of filmic equipment in the moment of a cinematic take.



Fig. 40 Lars von Trier *Digital stills taken from motion picture: Dogville, (2003)*

Watching the film, I accept the set-as-world, as in the ‘staging’ of this world for the film. However, I never lose sight that it is a ‘set’ or maybe not ‘set’ but something at least unfamiliar or uncanny or undecidable. I am interested in pursuing the to-and-fro of this indecision. Because of the ‘labelling’ of set, there is an oscillating movement between set-as-world and the setting-up-of-the-set. The ‘set’ does not fully or comprehensively withdraw in the usual filmic way. The labelling is present not just in the words painted but also in the viewed edges of the world. The term *label* denotes a ‘narrow strip.’ It comes from the Germanic word *lap* and the idea of label as ‘narrow’ fits the working of this particular set. Usually, a set or dressed location is as part of a wider whole. However, this set seeks to narrow or limit a world, a distinct modification of how we would engage the world around us. In one way, the film world von

Trier has constructed is closer to theatre worlding than it is to film, as edges of the set are in frame. These ‘edges’ not only reveal a closed compositional world but a world that is world-limited. Instead of opening up a world in its continuation, both films reveal their staging.

In an interview, von Trier says:

The idea for how I would stage *Dogville* came to me suddenly the day after I’d finished writing the script. I was down by the Morrum River, fishing, and wondering how I could best capture this landscape in the Rockies where *Dogville* is set. Suddenly it hit me that *Dogville* should be seen as if it were on a map. I’ve always been fascinated by the limits a given space imposes on you.⁸⁴

He goes on to suggest that he was also inspired by a 1980s television adaptation of *Nicholas Nickleby*, which revealed “openly how the scenery and props were moved between scenes.” Dreyfus says:

In dealing with equipment, ‘letting something be’ or ‘freeing something’ means using it. This is ontical. Ontologically such letting be requires *already knowing* how the thing fits into the involvement as a whole, and in this sense ‘previously freeing’ it for all particular ontical uses.⁸⁵

As previously discussed, a film set, in the usual or dominant film production mode, is encountered through its availability: a set-involved-in. Withdrawal is usually the *moment* for the ‘take’ to show up. Although von Trier’s sets work in this manner, he has also accomplished a curious flux between *withdraw* from set to world or at least set as world.

⁸⁴. Stig Bjorkman, “Thieves Like Us,” *Sight and Sound* (July 2003, 3) 13-15.

⁸⁵. Dreyfus, *Being-in-a-World*, op. cit., p. 96.

Discussing these particular sets does bring to light questions around a set's equipmentality and function. Does 'ready-to-hand' and 'present-at-hand' have a clear binary orientated relation? Both ready-to-hand and present-at-hand are related to Being-in-a-world. The set(ness) of a set, in the usual filmic functioning of set, withdraws and it is only when a set breaks down that it becomes apparent and appears as set. However, the mode in which a set provides its function sits between both the thing(ness) of the set and the involvement the set has with the film. Bergman moves, adjusts; Malick ignores; I cover furniture that should not be there. This negotiation between seen and unseen is part of a set's equipmentality. In this way, ready-to-hand and present-to-hand are not comprised of a simplistic division, but rather are ways by which Dasein considers 'things and involvement.' When working on a project, tools, equipment, even people can be used in-order-to accomplish certain goals. However, life does not run smoothly. Things break down, people do not turn up for meetings; ready-to-hand and present-at-hand are not at oppositional ends of this *in-order-to*. Rather, ready-to-hand and present-at-hand are in a flux-movement. Just because a camera lens is not working correctly does not mean the scene will not be shot. *In-order-to* presides over both the difficulties and the possibilities.

In *Dogville* and *Manderlay*, an awareness of world-as-limited is an opening by which to encounter both films. Our usual forgetfulness of our world's limits—our finitude, our own limits—is not something von Trier is necessarily thematically interested in. Rather, he wants us to keep a closed composition of world or closed composition of set presence, reminding us of the limits of our own situatedness, and reminding us that our worlding as 'being-in' has its particular boundaries. We are bounded to our world; our possibilities are not endless. Being-in, being involved in any situation has an already-given boundary, borderland—landmarks usually forgotten in our everyday concern for 'things'. Both *Dogville* and *Manderlay* are distinctive in their staging, in that the artifice of 'world' is the world of both of these films' *being*. In this

attunement, to a play on world-as-artifice, von Trier was able to uncover the ‘takes’ that belonged.

As I stated previously, there are two ways in which *things* do not withdraw. First, in a film production, for example, this could be the camera breaking down or not performing at a certain moment. As with Heidegger’s example of the hammer when hammering, we are not aware of the camera as an object as such, because we are concerning ourselves with the ‘making’ of the film. The example I used were the two films by von Trier, and even though I am not suggesting the sets are broken-down in the full sense of Heidegger’s ‘present-at-handness,’ they do offer an interesting modification of our understanding of how sets set up a ‘being-in’ of characters. There is another way we encounter our world, which discloses—not the presencing of a being-as-such, but that by which being withdraws. In the artwork essay, Heidegger reflects on a Greek temple that is built of rock, describing in detail the light reflecting on a surface, pointing to the fact that when the rock shines it discloses the rock-ness of the rock: “The luster and gleam of the stone” is “glowing by the grace of the sun”; the light on the rock has brought forth the “light of the day, the breadth of the sky, the darkness of the night.”⁸⁶ Heidegger, in this way, reveals a way in which we encounter our world, a relation to that which gives as always withdrawing, always self-concealing. Christopher Yates suggests that Heidegger uses this example “to describe an experience in which the viewer is already standing in the ordinary sense” and at the same time is witness to an “architectural work that by its own tremendous physical standing” reveals its being, which “stands as a unity that is fitted together ... by the virtue of its standing.”⁸⁷

Heidegger does not discuss art as a way of clarifying *aesthetic value*, even of what he refers to as ‘great art.’ Rather, he explores art to further understand what it means for anything at all to be. And it is in this way that we can talk about an exquisitely designed set or an immense set that can devastate a film, a set that in

⁸⁶. Heidegger, “The Origin of the Work of Art,” op. cit., p. 89.

⁸⁷. Christopher Yates, *The Poetic Imagination in Heidegger and Schelling*, op. cit., p. 134.

its overwhelming encounter shows to us itself, or reveals the set-ness of the set. As a filmmaker and researcher, I find this difficult to clearly investigate, as I am always aware of a film set or dressed locations when watching film because of my thrownness into set design and construction—my own thrown situatedness. This is ‘my’ worlding; ‘my’ viewing experience is to look for interesting ‘set-ups.’ However, there are some films in which the set obviously overwhelms the film narrative and does not withdraw, revealing itself as ‘set’ not as a present-at-handness, but as a *withdrawing*. Paolo Sorrentino’s *The Great Beauty* (2013), a location film, is a film in which the world is expressed as a tremendous devastation: “an imaginary Rome, breathtakingly beautiful and impassive, unscathed by its actual urban decay infusing its gaze with a sense of wonder.”⁸⁸ The camera turns away from the lived Rome, the Rome of Italian neo-realism, or the Rome of Fellini. Rather, the film bases the world in an *illusion* of Rome. The camera “lingers on its historical facades, bridges, squares, from the most famous sites to the most secluded ones.”⁸⁹

⁸⁸. *The Great Beauty*, Dir. Paolo Sorrentino (DVD, Criterion Collection, 2013).

⁸⁹. Carlotta Fonzi Kliemann, “Cultural and Political Exhaustion in Paolo Sorrentino’s *The Great Beauty*,” *Senses of Cinema* (Issue 70, March 2014) Retrieved from: <http://sensesofcinema.com/2014/feature-articles/cultural-and-political-exhaustion-in-paolo-sorrentinos-the-great-beauty/>



Fig. 41 Paolo Sorrentino *Digital stills taken from motion picture: The Great Beauty, (2013)*

Crushing Beauty

It is the city of Rome we have seen on screen many times, but this Rome we have never seen. The world of Jep Gambardella (Tony Servillo) is laid out in such a way that the world's presence becomes devastating or crushing in its beauty. An objective of the film is to reveal this beauty of Rome; even the title alludes to this. The culmination or totality of the beauty surpasses anything we could account for in a notion of aesthetic values. What does this totality-of-beauty that is not aesthetic reveal? As an audience member, I am aware of beautiful shots, not only the beauty between the camera and lighting arrangement or in this case the opulent content of marble, plaster and stone. I am aware of this because I am used to 'beautiful' shots, 'visualist' cinema, outside of this particular film. I understand what a 'beautiful shot' is within an everyday viewing experience, amounting to a 'levelling-off' within the parameters of aesthetic value, construed by a 'they.' However, what draws closer is the tremendous beauty that extends from a totality of shots within this

film. Here it stretches away from mere *beauty* and into a beauty that not only reveals itself but also *withdraws* in that unconcealing, as if we are ourselves visitors, tourists of Rome, experiencing a surface beauty, glimpsing paintings and tapestries, traversing marble staircases but at the same time witnessing or bearing witness to a crushing beauty withdrawing *below* the surface, something primordial and essential, whereby we die alongside a Japanese tourist at the sight of it. One commentator on the film suggests:

The ‘palaces of the princesses’ which Stefano opens for Jep and Ramona are actually museums with some of the most fascinating of Rome’s many treasures. The sights include the gate at Santa Maria del Priorato on the Aventine Hill, with the most famous keyhole in Rome, the sculptures of the Capitoline Museums, the courtyard of Palazzo Altompe, the monumental stairway in Palazzo Braschi, Raphael’s Fornarina, or Portrait of a Young Lady, in Palazzo Barberini, the false perspective by Borromini in Palazzo Spada, and the Niobids at the heart of Villa Medici, where a night-time exploration ends.⁹⁰

This scene mentioned above gives insight into what I am regarding here as revealing a certain ‘totality’ of ‘things’ within this world. The camera floats past each ‘thing’—painting/sculpture—which is never separated from the others. As in most sets or locations, things are not seen separately; they are encountered as a whole within the purpose or concern—relevance—of a character. Similarly, the ‘great art’ of Rome is left aside, or becomes background. Yet the characters are un-‘concerned.’ The totality of ‘things’—in this case art—overpowers the value of each individual piece. The truth—*aletheia*—of ‘beauty’ withdraws and is re-placed by a superficial aesthetic value of art-as-object—as background. It is in this way that we could regard the totality of ‘beautiful shots’ overpowering the value of each. Each individual shot withdraws into a film for which ‘beauty’ is the subject. Heidegger, in discussing van Gogh’s painting suggests:

⁹⁰. Costantino D’Orasio, “Discovering ‘The Great Beauty’.” Retrieved at: <http://www.turismoroma.it/cosa-fare/alla-scoperta-de-la-grande-bellezza-2?lang=en>

Van Gogh's painting is the disclosure of what the equipment, the pair of peasant shoes, is in truth. This entity emerges into the unconcealedness of its being. The Greeks called the unconcealedness of beings *aletheia*. We say 'truth' and think little enough in using this word. If there occurs in the work a disclosure of a particular being, disclosing what and how it is, then there is here an occurring, a happening of truth at work.⁹¹

Heidegger does not discuss beauty—the beauty of art. He does, however, discuss the aesthetics of art. Yet, for Heidegger, this has everything to do with the art-world. As previously mentioned in Section One of this exegesis, Heidegger suggests the art-world, which informs *values* on art—monetary and cultural—has rendered art meaningless. Heidegger instead thinks an essential post-aesthetic understanding of the *work* of art. In *The Great Beauty*, the art that surrounds the characters is not encountered within the scope or relevance of their historical significance. Jep is bored with art. He attends art exhibitions and performances as part of his work as an art critic. However, the meaning of art has been lost for him through commodification and culture industries. Art has become just another 'thing' to distract his attention momentarily. I find myself with an interesting engagement with *The Great Beauty*, as it suggests art has lost its power, yet the power of this particular film I would call 'great' in the Heideggerian sense of the term 'great art.' Lain Thomson states:

When we encounter the 'movement' that paradoxically rests in the masterful 'composure' of a great artwork, moreover, what we discover therein is an 'instability' that underlies the entire intelligible order, an ontological tension (between revealing and concealing, emerging and withdrawing) which can never be permanently stabilized and thus remains even in what is 'mastered'.⁹²

⁹¹. Heidegger, "The Origin of the Work of Art," op. cit.

⁹². Iain Thomson, "Heidegger's Aesthetics," *The Stanford Encyclopedia of Philosophy* (Fall 2015 Edition), Ed. Edward N. Zalta (ed.). Retrieved at: <http://plato.stanford.edu/archives/fall2015/entries/heidegger-aesthetics/>.

This film discloses a complex intersection between the revealing-withdrawing relations of film itself. Robert Jackson suggests: “Artworks have lost their special significance of presenting the essence of ‘things’.”⁹³ Yet, *The Great Beauty* is significant—a great film—with a certain unconcealing of its historicity, its possibilities to be. ‘Beauty’ as a ‘theme’ within the backgrounding of its world discloses a profound self-concealing of world as the set-‘ness’ of setting up, or the ‘*Da*’—the there—of location.



Fig. 42 Paolo Sorrentino Digital stills taken from motion picture: *The Great Beauty*, (2013)

⁹³. Robert Jackson, “The Return of Discrete, Autonomous Artworks: Heidegger, Harman and Algorithmic Allure,” In *Heidegger and the Work of Art History*, Eds. A. Vinegar and A. Boetzkes, (Surrey: Ashgate, 2014) p. 41.

Section Three

POST - PRODUCTION: THE EDIT



Part One

Inside the ‘Take’ - Film Magic

- *it that gives* •
- *film magic* •
- *radical passivity* •

Each time one of those technical sequences buzzed in my head, like a beacon signalling ‘This way, this way,’ it was because I was tuned to that frequency. I was not simply trying to get out of that room and go somewhere, anywhere, I was heading in a certain direction, and no matter how minute the crack that gave upon it, it was to pass through there that I laboured ... looking back, it is clear that the direction was away from a concern with the way things feel and towards a concern with the way things are ...¹

¹. Maya Deren, “A Letter to James Card” (1955), In *Essential Deren: Collected Writings on Film by Maya Deren* (New York: McPherson and Company, 2005), p. 193.

Lingering

Being attuned for the ‘take’ to show up, or allowing the ‘set’ to withdraw to disclose the ‘take’ does not explain what *it* is that ‘shows up.’ What has been discussed is a ‘take’ of the same that reveals itself in my thrown attunement towards a care for the film—a ‘take’ that *belongs* ‘outside’ of the togetherness of the systematic approach to filmmaking. However, takes also reveal themselves within a systematic approach, so there is no one true mode by which to create film. Many films and filmmakers get caught up within a system and create work which fits into requirements of film but never look into other possibilities or modes of practice. Their thrown attunements towards a care for film is different to mine.

I previously stated that *it*—the ‘take’—reveals itself in my attunement, but what exactly is ‘it’ and how can ‘it’ sit ‘outside’? When things reveal themselves, it is because there is an opening to reveal, or in Heidegger’s term, a clearing (*Lichtung*).² Something ‘shows up’—in this case, a ‘take.’ It makes itself present or known and, as I have previously stated, that attunement or mood was a mode in which the ‘take’ reveals. So within the attunement, the ‘showing up’ is a result of an ‘invitation,’ so-to-speak, an already-recognising of it, in there being a relation between this attunement and my already-being-engaged with the making of this particular film. As suggested in the last section, a director does not turn up on a film set without a prior engagement with that particular film. A passage from the *Shepherd Diary* discusses this:

The Shepherd Shooting Diary

We start on the last scene between Mr Bishop and Eden ... This scene is at the end of the film where she has decided to try to find the owner of the brochure with the map, which has a picture of the beach that is in

². Clearing, (*Lichtung*): “Openness or receptiveness to experiencing truth as a revealing; an open space in which Being can be revealed.” Barbara Bolt, *Heidegger Reframed*, op. cit., p. 173.

her dreams. The first shot is a medium wide, she comes out her door with her pack, closes her door and puts her pack on and leaves. Nothing difficult. We do 2 takes and move on. The next part of the scene is where Eden walks out onto Mr Bishop's level. He has fallen asleep reading so she has to wake him up and tell him she is leaving. Olivia is a fairly reserved person and at times is shy. She felt awkward with Alec and this really showed in this part of the scene. I asked her to go up to Alec and wake him up. This action has its own awkwardness to it. The camera for this was to the side of Alec, catching his shoulder and head in frame. She timed it so well - there was a moment where she pulled at her jacket, a tiny gesture and indecision whether to wake him, but then she speaks, she pushes through - he wants her to sell more books and she tells him she can't as she is going away and then Olivia does something - she just waits, she holds this moment, not saying anything, not being able to say goodbye but also not being able to move away. This pause or uncertainty, or anxiousness is remarkable, and then suddenly she moves off, quietly without looking back.

It is a stunning performance. In this moment I feel something special just happened, something I have been waiting for. Something between the actors and the camera. What I have set-into-place has created a space for the performance between us all to happen—magic! This is the moment that Eden resembles Olivia and Olivia resembles Eden at its height. At that precise moment I look directly across at the make-up artist, she looks at me and we both know somehow something happened here. (Appendix A)

Heidegger stresses that we are never focused on the 'hammer' or the 'nail,' or even the hammering. Rather, we are always ahead of ourselves, focused on what the hammering is *in-order-to*. In this way, we are never outside of our own worlding and because of how we are in-our-worlding: that which gives is always withdrawing. In the very situatedness within which we 'find' ourselves, we can

never be outside of ‘it,’ never looking back *in* on ourselves to see ‘it that gives.’ The ‘take’ that belongs, the ‘take’ that shows up, is the one that *withdraws* the most, more than the other takes of the same. The workings constituting the take, the setting-up and work that has gone before, withdraws. This is when and how an ‘understanding’ reveals itself. This ‘take’ reveals itself when it most expresses our own understandings of being *as* our potentiality-to-be. When the ‘take’ reveals what being *is*—the *truth* of being—it shows itself. When Eden lingers, uncertain, unknowing, the *act of acting* withdraws, and reveals the immanence of a becoming, a lingering—gesture, not an actor or a character. But what it *is to linger*? Dreyfus writes: “things show up in the light of our understanding of being.”³ The showing, then, is what most withdraws.⁴

‘Taking’ Instrumentally

Jafar Panahi, an Iranian filmmaker, makes an interesting comment about a ‘take’ in his film *The Circle*:

This was the only shot we had to do thirteen times. There were some other shots where we had to do eight or nine takes. But this one was really difficult because we were starting the shot upstairs and did not quite know what was going on downstairs. We ended up doing thirteen takes in five days, plus one day of rehearsal. So, this single take took six days to shoot. Had I decided to break it down, I could’ve shot it in half a day.⁵

³ Hubert Dreyfus, *Being-in-the-World*, op. cit., p. 14.

⁴ In terms of the question posed: “what shows up?” we have discovered something quite peculiar: It is the ‘showing’ in a showing-up that most withdraws. This constitutes a peculiar temporalising of an ‘awhiling’ or a *linger*, that is not to be thought of as a being-held-in-limbo (boredom) but rather something closer to a revealing of a *longing* as opening to possibility.

⁵ Jafar Panahi, “Interview with Professor Jamsheed Akrami,” *The Circle*, (Iran: Madman, 2000), DVD

Panahi could see a possibility of this ‘take,’ already had a vision, had an understanding of the film and, in this way, knew a clearing existed, knew the ‘take’ could show up and reveal itself.



Fig. 43 Jafar Panahi Digital stills taken from motion picture: *The Circle* (2000)

During the production of *Shepherd*, I recall waiting for ‘takes’ to reveal themselves, an unnerving process and during this time there is an activity of making adjustments, changing small movements of actors, testing other lens options, all-the-while ‘waiting’ and trusting a director’s ‘inner-sight’ that this particular ‘take’ is possible. The shot, as Panahi suggested, could be created in other alternative modes of shooting. However, there is a type of conviction that overwhelms other possibilities for the shot. In this way, the already-image of the ‘take’ takes precedence over any other possibilities. The movement towards creating this ‘take’ is what is most at stake in this moment of production with two conceivable outcomes: the ‘take’ through waiting, adjusting and allowing a moment-coming-forward to reveal itself *or* the desired ‘take’ proves itself to be

impossible to accomplish and is abandoned for another possible way of revealing that take, shot or scene. This revealing or allowing a ‘take’ to emerge is not a *forced* approach, for example, in the way we make everything a resource, even the people involved in the filmmaking. When forcing a ‘take’ or standing-over filmmaking, ‘it’ falls back into a systemised approach. Every person and every instrument is resource *only*. By letting things—situations—happen, that is when a space can be created for a revealing or disclosure. ‘It’ that gives—life—can reveal new possibilities. The ‘take,’ when forced, can have everything in it that is required for it to fit the larger sequence, but no film ‘magic.’ It can be stilted, stiff, perfectly shot, but completely wrong, wonderfully acted, but void of any life. A ‘take’ can be forced, shot many times, but never fully realised. And often the ‘magic’ comes from the *unseen* side of setting-up. I often find magic in what was not planned-for but was revealed through what was. Again, there is no one way of filming that is somehow the correct way. Most filmmakers work within a system or industry *and* they find nuances of process that fit their styles of filmmaking. Most productions would have an assistant director, the AD. This person helps to keep the production on schedule and is often calling out times, pushing the director to move to the next camera location so all the shots required for the day will be completed. It can be a very mechanical way in which to work, with the constant reminder of time-reckoning and money. However, outside of that system there is a larger freedom, an invitation to letting-be.

A Passive ‘Take’

I was privileged to have many technicians, artists, friends, family and volunteers work on *Shepherd*, and it would be easy to see these individuals as resource for-the-sake-of the film, a challenging forth, as in using that technician, as much as I would ‘use’ a camera for that which it can or cannot do. In this way people, become part of the technical system within which

filmmaking insists. In making a film, resources are used and used-up and even ‘me,’ as director, can easily get caught up in this. The fact always remains, in front of me, that the film must be made. That type of push towards product over process challenges whatever ‘is’ as a resource. Everything—including people—is looked at as what it can ‘do’ and what it cannot ‘do.’ However, when I am in the moment, filming as director, there is something else that happens, an encounter of what ‘is,’ that lets itself be shown. I want to introduce the idea of ‘radical passivity,’ a term I understand from the work of Emmanuel Levinas, who suggests that radical passivity is a pre-ontological opening to a fundamental ethical relation, such that humans *take* responsibility for the ‘other’ and for the other’s responsibility. However, this is not a rational altruism that fits into expectations of a self. Rather, Levinas says: “Something has overflowed my freely taken decisions, has slipped into me unbeknownst to me.”⁶ The basis for Levinas’s radical passivity is one of ethical action outside of egoism towards the ‘other,’ what he terms an “otherwise than being,” or an ethics prior to the question of being.⁷ If the term is used as agency towards filmmaking, there can be a passivity that provokes—opens the voice of—an understanding of the ‘other’ but also a process of filmmaking outside the mechanics of systematic methods. Benda Hofmeyer suggests this about radical passivity:

It precedes the passivity-activity opposition and functions as necessary condition for activity or agency. It is passive with regard to itself, and

⁶ Emmanuel Levinas, “No Identity,” in *Collected Philosophical Papers*, (trans.) A. Lingis (Dordrecht: Martinus Nijhoff, 1987), p. 145.

⁷ My aim is not to here engage in a detailed discussion of Levinas’s philosophical writings. Though it is important to mention that prior to 1933 Levinas was very much a Heideggerian, and was a student of Heidegger’s for some years, when Heidegger joined the National Socialist Party in 1933, this was a bitter betrayal for Levinas, and he took a decided move away from Heidegger’s project of fundamental ontology. He developed a counter-movement to the question of being in asking—more radically, perhaps—a question of a primordial encounter of human entities, a face-to-face, whose ethical import opens the question of being as such. Hence, one of his major writings is titled *Otherwise than Being Or Beyond Essence*, trans. A. Lingis (Dordrecht: Kluwer, 1991). The complexity of the philosophical debates over Heidegger and Levinas is well beyond the scope of this thesis. I mention Levinasian ‘radical passivity’ somewhat in passing as something that is not entirely equivalent to Heideggerian ‘letting-be’ though resonates to a degree with it. I aim to take up, in further research, questions of Levinasian understandings of radical passivity with respect to an ontology and radical ethics of film.

thus submits to itself as though it were an exterior power. Hence radical passivity harbours within itself a potential—a power or enabling force. In this sense, passivity evokes passion—not knowledge, not the rational realization of responsibility but (pre-conscious) passion.⁸

In the *moment*, a radical passivity—a situatedness as a bringing forth—something allowed-to-be *gives* us a moment. On *Shepherd*, and because I was lucky enough to work outside a systematic approach, a rapport was established allowing volunteers to give of themselves and give of their talents, which I ultimately had no control over. Instead of demanding from them, I chose to see this as gifting, allowing moments to reveal themselves. It was a beautiful way in which to work towards the project and opened up many possibilities that could never have been planned for. So the setting-up allowed a space of gifting and through this gifting a disclosure of ‘takes’ emerged. Furthermore, I noticed everyone at points along the way, letting-go, especially technicians used to a different type of process. There were also certain elements of *affect*—tiredness, mood, understandings of one another, rhythm to the work. Because of this letting-go, there was something less certain or less controlled—something not ‘mastered’ within the work. Things happened in a less controlled way.

Thinking of Heidegger’s understanding of truth as revealing, letting-go of the knowledge of a systematic approach opens up a receptivity towards the project and others working on the project. Heidegger writes: “Thus, truth is never only clearing, but unfolds as hidden just as primordially and whole heartedly with the clearing. Both, clearing and hiddenness, are not two but the essential unfolding of the one, the truth itself.”⁹ Setting-up, as part of mastering, and letting-go of the setting-up work together, are not separate from or working in

⁸. Benda Hofmeyer, “Isn’t Art an Activity that Gives Things a Face? Levinas on the Power of Art,” *Image [&] Narrative* [e-journal], 18 (2007) accessed http://www.imageandnarrative.be/inarchive/thinking_pictures/hofmeyr.htm

⁹. Heidegger, *Contributions to Philosophy (From Enowning)*, trans. P. Emad and K. Maly, op. cit., p. 273.

opposition. Rather, the *sway* of setting-up-letting-go opens filmic unfolding.¹⁰ Thomas Carl Wall discusses how Maurice Blanchot and Emmanuel Levinas allude to the action of writing or the action or process of the writer. Blanchot suggests the writer goes from “I to He,” or is the *neuter*: “a space ... which is interminable, incessant ... The neuter is the time of inaction.”¹¹ In this *process* of writing, the writer at first believes the words have concrete value. However, they can only ever hold a shadow: “their sheer appearance, and nothing beyond.”¹² Wall suggests that Levinas viewed this process similarly, stating: “to write is to be ‘possessed’ by anonymity, to be seized by it and infinitesimally retarded. This ‘milieu’ is absolute because it does not refer to any place in the world.”¹³ I want to relate this anonymity and neutrality of inaction to Heidegger’s primordial understanding of language. He suggests that rather than it being us who possess language, it possesses us. In this way, language ‘precedes’ Being in a somewhat peculiar way. In his famous “Letter on Humanism,” Heidegger suggests that language is the “house of being.”¹⁴ In *Being and Time*, he suggests that the equiprimordial disclosure of Da-sein’s being, in attunement and understanding, is determined in discourse.¹⁵

¹⁰. If the ‘showing’ is what most withdraws in the moment of revealing the take that belongs, that moment is one of a lingering/longing, which is to say, a radical passivity with respect to the beings that are and that we ontically aim to master. In the setting up’s withdrawal, so too is the withdrawal of a peculiar meddling with beings in a ‘letting go.’ Yet it is in the *sway* or to-and-fro of setting-up and letting-go that film’s primordial *being* unfolds.

¹¹. Wall, *Radical Passivity: Levinas, Blanchot, and Agamben* op. cit., p. 115.

¹². Ibid.

¹³. Ibid.

¹⁴. Heidegger, “Letter on Humanism,” trans. F. A. Capuzzi and J. G. Gray. op. cit., pp. 213-266.

¹⁵. See Heidegger, *Being and Time*, op. cit., p. 125.

Gathering Landscapes

In a 1950s lecture titled, *Language*, which was later published in the collection of essays, *Poetry, Language, Thought*, Heidegger suggests: “Language speaks,”¹⁶ I may have intentionality and capacity to speak, but *it speaks me*. What is Heidegger suggesting and how does this work with the idea of being *possessed by anonymity* within the action of writing or my own anonymity as a director of *Shepherd*? In somewhat addressing this complex of notions, Krzysztof Ziarek notes: “Language is neither simply “worked” nor constructed by humans ... neither natural nor artificial.” He goes on to suggest: “It is not something that occurs discretely within the clearing but instead traces and stirs its very unfolding.”¹⁷ Heidegger does not discuss language in order to understand language in its communicative and ontical dimensions, where language is broken down into linguistics or function. Heidegger instead brings into light a type of living in language, where we find ourselves inside language, experiencing language without looking back onto it. What matters is what speaks—the author is the function of affect of a text.¹⁸ Speaking, writing, filming are of themselves landscapes-which-gather; speakers, writers, filmmakers are situated within that particular and peculiar landscape which is already. Heidegger states:

To reflect on language thus demands that we enter into the speaking of language in order to take up our stay with language, i.e., within *its* speaking, not within our own. Only in that way do we arrive at the

¹⁶. Heidegger, *Poetry, Language, Thought*, op. cit., p. 188.

¹⁷. Ziarek, *Language after Heidegger*, op. cit., p. 31.

¹⁸. This discussion of author as function of a text, author as text-effect, resonates closely with the important early essay by Michel Foucault on author-function, which, indeed, commences—and concludes—with a quote from Samuel Beckett: “What matter who speaks.” Perhaps this essay points obliquely or not-so-obliquely to a particular Heideggerian influence on Foucault, one admitted at the eleventh hour by that author. See Foucault, “What is an Author?” In *Language, Counter-memory, Practice*, trans & ed. D. Bouchard, op. cit., pp. 113-138.

region within which it may happen—or also fail to happen—that language will call to us from there and grant us its nature.¹⁹



Fig. 44 & 45 Julia Reynolds Digital stills taken from motion picture: *Shepherd*, (2016)

¹⁹ Heidegger, “Language,” In *Poetry, Language, Thought*, trans. A. Hofstadter. (New York: Harper and Row, 1971), p. 189.

While ‘I’ am a director, I am an affect of the filmic text of the whole life-world of how that particular film operates. No longer am ‘I’ categorically ‘Julia as director’ in control—in control of *Shepherd*. Rather, directing opens a space of enmity, a way to clear a sense of how things are going in-order-to arrive, or, perhaps, as Heidegger suggests, not arrive. If language speaks, does filming film? Questions arise: what is *author*, what is *director* and is author-director part of the text to be read, viewed and engaged with? But at the same time, is the author-director also the reader, always writing-reading/directing-viewing? It is not that writers-directors sit outside or, rather, it is that they can only ever occupy that particular locale of inside-outside the work. Outside but also the persona who makes the work *work*. In effect, they are an *affect* of the work itself—neither inside or outside. Steven Shaviro notes: “The work is not concerned with or for the writer, even though the writer is necessarily concerned (occupied, obsessed) with it. Writing, as a limit-experience, is a movement without an object, and without reciprocity or transitivity.”²⁰ When I am directing, I cannot stand back. Rather, I am taken over; the film which is being directed takes ‘me’ over. The film, itself, once completed stands alone without me. However much I am immersed in it, I am *unseen*. So the director or writer, in this way, is not so much the subject that is in the act of creating work. The director/writer has been desubjectified by the work. The writer/filmmaker *withdraws* in order that the work unconceals.

Previously I mentioned in the shooting diary how Olivia-Eden revealed a type of lingering that I had not expected to show up. As you will see in the script below, lingering was not mentioned:

²⁰ Steven Shaviro, *Passion and Excess: Blanchot, Bataille, and Literary Theory* (Tallahassee: Florida State University Press, 1990), p. 117.

SCENE 36

INT. SECOND LEVEL STAIRWELL – NIGHT

Eden heads down the stairs. When she comes to the second level Mr Bishop comes running over with some books.

Mr Bishop: I have some more books –

He looks her up and down, she seems different.

Eden: I'm not selling today.

Mr Bishop is a little taken back, as Eden has always sold his books for him.

Eden (Cont.): Could you check in on the children next door? I'll be back in a few days.

He is unsure of her request and half shrugs in agreement. Then moves back to his shanty – a little dejected at the thought of her leaving.

The script suggests a preference towards the Mr Bishop character at the end of the scene. I remember when shooting this scene, I decided to alter this status of the characters. Instead of having the camera looking back at Mr Bishop dejected at not having any books sold and the unwanted responsibility of 'looking in on the children,' I decided to have the camera beside Mr Bishop watching Eden turn and walk away. In another scene between Eden and Mr Bishop I let the camera stay on his reaction, so I did not want to repeat that, but also, and more importantly, Eden leaving is more significant for her than for him. I also kept Mr Bishop seated, having fallen asleep reading, so Eden needed to wake him, which created an awkward tension on her part. So I added lines for Eden to wake Mr Bishop. Once awake, he would realise who it was and begin at the first lines given. However, never was there a deliberate direction on my part towards Olivia for her to linger as Eden, in the way she did.

When discussing Eden, with Olivia, we both felt that she was a person who did not like to ask for anything, who did not like to make herself known or seen. As a very reserved character, even when she was younger on the space shuttle with her parents, she observes more than she engages with others.



Fig. 46 Julia Reynolds *Digital stills taken from motion picture: Shepherd, (2016)*

The first shot was a wide, on the other side of the cavity showing Eden walking tentatively up to a sleeping Mr Bishop to wake him.²¹ The rest of the scene was shot in two opposite over-the-shoulder-shots. Once Olivia had said her last line she kept looking at Mr Bishop. Then she looked down and away, pulled on her jacket hem, looked back at Mr Bishop—almost as if she was going to say something else, then as she turned there is a hesitation, only slight, before walking away. I already knew the first ‘take’ was something I could use; however, I needed to see that performance again, just for myself. Again, Olivia delivered something similarly unique, something I possibly could not have directed. Sophie was standing opposite me, out of frame, and on this particular night she was not only acting as make-up artist she was also operating the clapper-board. I remember we looked at each other, both taken by Olivia’s performance. There was a feeling, especially on my part, that I was not directing the scene—scenario, setting-up, and situation. Instead, the crew and

²¹ The location where we filmed this scene was once where milk was evaporated at a large dairy-factory, so it has an enormous cavity running through all the levels as the silo-evaporating unit had been removed as seen in Fig. 46.

cast, myself included in that, dissolved into the scene. We were ultimately no longer present. Even Olivia and Alec—who plays Mr Bishop—had dissolved, no longer visible. *Only a remnant of their imaged selves remains. What ‘remains’? I am outside-inside the work—not standing over it, not a subject with the work (as object) before me.* The work has displaced me, even to use the word ‘me’ suddenly falls short. ‘I’ appear *nowhere*.²²

Being Passed Over

As Levinas suggested, a peculiar anonymity arises, and Blanchot states writing is to “pass from the first to the third person, so that what happens to me happens to no one, is anonymous ...”²³ Anonymity allows the film to overcome the maker in the filming. Mastery is passed-over. As I watched Olivia-Eden in the state-of-lingering, ‘I’ ‘director’ was set aside. From my point of view, the film industry would generally be opposed to this type of thinking. It would be more beneficial to the marketplace if the director is known or the work is recognised. However, and instead, within the work one becomes anonymous. In Blanchot’s essay, the worker or writer disappears because language speaks them—on their behalf. The director could think that his or her vision will appear on the screen, but what appears is a ‘vision’ without self. Jafar Panahi may have repeatedly shot one take over five days to get it ‘just so.’ However, he *himself* is absent. ‘He’ is neutralised within the work; his ‘self’ as director is without-self. Wall states: “The writer, then, is “possessed” by no one, by the anonymous. He cannot narrate himself, because he is no one; he is *Quelqu’un*, Someone but no one in

²². In the sway of mastery and letting go, in the *unfolding* of film’s possibilities, the ‘I’ of setting up, of directorial control withdraws as assuredly as the setting-up, the showing and the take withdraw in the belonging to the temporalising of lingering: ‘I’ appear no-where; disclosing the primordially of Da-sein’s passing-over as dissolution into the scene of neutrality. This opens to Heidegger’s understanding of a radical ‘letting be’ (*Gelassenheit*), a passivity with respect to the beings that are such that these beings are unconcealed in what they are.

²³. Maurice Blanchot, *The Space of Literature*, trans. A. Smock, op. cit., p. 33.

particular—*das Man*.²⁴ What shows up, what can show up—a clearing—as an opening *and* hiddenness, allowing work to be *not* mastered. Volunteers—acting-gifting—behind the scenes of the setting-up provide a type of clearing, a potentiality for the work to go forth where ‘I’ and others dissolve into it. The setting-up for the takes to emerge in this way could be seen as a ‘letting be’ or *Gelassenheit*.²⁵ The setting up was essentially a letting be—that which *Gelassenheit* enables—emerges from hiddenness—always hiding-clearing.

Part Two

Getting into the Picture

• *picturing the world* •
• *set as continuous revealing* •

The decors of cinema are everywhere, not on sound stages alone but in city streets and natural landscapes as well and the ‘real’ locations the art director has the responsibility of

²⁴. Thomas Carl Wall, *Radical Passivity*, op. cit., p. 117. *Das Man* is Heidegger’s term for the they-self, in opposition to one’s ownmost possibility to be.

²⁵. *Gelassenheit* can be translated as releasement or letting things be without our mastery or control over them. This term is discussed in more depth when discussing ‘editing.’ See: https://en.wikipedia.org/wiki/Heideggerian_terminology

choosing attain, within narrative film, the same fictional status we ascribe to constructed décor.²⁶

Representation and its Others

A director, working alongside or intimately with the production designer and or art director, is striving to create a film-world, with or without ‘sets.’ A film-world is created through a series of decisions about what is essential for an audience to see ‘inside’ the frame. There are decisions about what is included and what is excluded, and this can be for a film reliant on set construction or a film that uses locations to express a film-world through a complex of image-assemblages. When a director or filmmaker sets-up a world, with or without a set, such a world becomes a film-world through the imaging of it. Stanley Cavell discusses this idea of framing and picturing worlds:

Let us notice the specific sense in which photographs are of the world, of reality as a whole. You can always ask, pointing to an object in a photograph—a building, say—what lies behind it, totally obscured by it. This only accidentally makes sense when asked, of an area photographed, what lies adjacent to that area, beyond the frame. This generally makes no sense asked of a painting. You can ask these questions of objects in photographs because they have answers in reality. The world of a painting is not continuous with the world of its frame; at its frame, a world finds its limits. We might say: A painting *is* a world; a photograph *is of* the world.²⁷

²⁶. Charles Affron and Mirella Jona Affron, *Sets in Motion* (New Brunswick: Rutgers University Press, 1995) p. 2.

²⁷. Stanley Cavell, *The World Viewed: Reflections on the Ontology of Film* (New York: Viking Press, 1971), pp. 23-24.

Cavell discusses photography in relation to painting. However, a similar relation could be discussed about cinematography and framing which create a continuous and filmic world. The importance of photography revealing reality or real objects is less about objects perceived as real in *themselves*. It is rather and more specifically about their placement in a perceived continuous-world. For example, a character is in a kitchen and moves to the bedroom, the cinematic cut being between kitchen and bedroom. First, the kitchen will be framed without seeing the edges of it, as if there is more kitchen area or more ‘world’ than the viewer can see. Then, as the character moves out of the kitchen and into the bedroom, the film cuts. This movement, although a concertina-movement through time, suggests that the film world—unlike a painting or theatre—is continuous. We could say a film world is similar to a story-world in its continuity. This has an enormous impact on designing and framing space for film—both constructed and found locales. The idea that a film-world is seen as continuous sets up a complex spatial and temporal relationship between a set and a film’s design. French designer, Léon Barsacq emphasises: “One of the fundamental requirements of the cinema [is] to give the impression of having photographed real objects.”²⁸ While C. S. Tashiro suggests:

The tie between film and spatial reality gives the medium an immediate hold on our imaginations. It also narrows expression to the external, visual, material and spectacular and in the process puts filmmakers in an uneasy power relationship with reality. As filmmakers serve the script, they shape reality to fictional ends. The production designer sits at this conjunction between the world outside the story and the story’s needs.²⁹

There is an interesting link here to the idea of film creating a continuous world and some of Heidegger’s thoughts from the essay, *The Age of the World Picture*.

²⁸. Léon Barsacq, *Caligari’s Cabinet and Other Grand Illusions: A History on Film Design*, ed. Elliot Stein (Paris: Little, Brown and Company, 1976), p. 7.

²⁹. C. S. Tashiro, *Pretty Pictures: Production Design and the History of Film* (Austin: University of Texas Press, 1998), p. 4.

In this essay, Heidegger is not saying that we see the world in or as a picture but that the world is set out before us, so we “get the picture” and that in this picture we get everything that incorporates “understanding the picture.” With the world picture we think of a copy or mimesis of the world. He says: “The world picture would be a painting,” but he does not mean a pictorial copy.³⁰ He is rather discussing an idea of getting “into the picture,” understanding the picture, or full idea, concerning something. For Heidegger, when we see the world as picture we forget worlding that happens as *aletheia*, as an unconcealing/concealing emerging from out of hiddenness. The world is broken up by how we can see it, and how we can use its resources. In this way, the world becomes objectified, the world becomes itemised and labelled, and stands identifiable as object. And we are subjectified as that which stands over and against. There is a correlation between this idea and ‘using’ a location for the world-of-a-film. When the world is framed in a certain way, and images are included of this or that, an audience start to ‘be in the picture’ of a particular world. An audience needs to ‘be in the picture’ for any particular film, if it is to have significance and relevance, which is to say a horizon of understanding or meaning. Heidegger states: “To get into the picture [literally, to put oneself into the picture] with respect to something means to set whatever is, itself, in place before oneself.” He emphasises that what is before us *is* “in all that belongs to it and all that stands together in it—as a system.”³¹

Hence world picture, when understood essentially, does not mean a picture of the world but the world conceived and grasped as picture. What is, in its entirety, is now taken in such a way that it first is in being and only is in being to the extent that it is set up by man, who represents and sets forth. Wherever we have the world picture, an essential decision takes place regarding what it is in its entirety. The

³⁰. Heidegger, “Age of the World Picture,” in *The Question Concerning Technology and Other Essays*, op. cit., p. 127.

³¹. Ibid., p. 129.

Being of whatever is, is sought and found in the representedness of the latter.³²

As stated, the word *represented* could easily be confused with the idea of representation as a model, that the world can be copied. A director could choose any mix of sets and locations creating a copy or model of the world, not only through pictures but also representing the world as continuous. For example, a suburban street is already set-up for people's habitation, with everything set in place, including: a road, footpaths, streetlights, plantings, grass curbs, sections with houses on each. All of this together already has a relation to habitation. So when this is used as a location, the set-up for habitation becomes a set-up for representing habitation through the frame, as model. If this shot sits alongside an exterior shot of a house and lawn, with a boy playing with a hose, and because we acknowledge the world as continuous, we will view this shot and the last as having a relationship with each other. The film-world starts to become framed, not as the world within which we live and experience, but as a world that is represented as world specific for this film. However, this is not what Heidegger is referring to when he uses the term *representation*. Heidegger, instead, suggests that the 'being of that which is' gets taken out of its own being-context. Representing is a way of thinking about the world, as its parts. The Being of beings becomes a relational centre of 'that which is.' It is a way of setting-before, a way of representing that brings everything into a mode of human understanding, control and mastery.

³². Ibid., pp. 129-130.



Fig. 47 Neill Bloomkamp Digital stills taken from motion picture: *Elysium*, (2013)

Getting (into) the Picture

In the film *Elysium* (2013), director Neill Bloomkamp and production designer Philip Ivey use a location in a shantytown outside of Mexico City.³³ By compositing science fictional elements within the images of this shantytown they create a new futuristic locale. This image now stands alongside other images of the film, ‘sets’ created for the film to reveal a futuristic satellite orbiting Earth. The shantytown’s picture is a picture of a world, which is continuous, but only continuous in relation to the other shots. This is representing the world as model or copy, where *representing* is viewed as realistic—as similar to our world—in that, through the framed images edited together, an audience can have a relation to this particular filmic world. So, in one way we could say that film is representing a world, as in picturing our lived world. However, discussing the film *Elysium* within a Heideggerian understanding of representation discloses another way to look at world picturing. Heidegger discusses how the idea of representation as control over or mastery did not exist in the pre-Socratic Greek age. The way in which we define and use our world is part of modernity’s framework. He says this about

³³. *Elysium*, directed by Neill Bloomkamp (United States: Sony Pictures Home Entertainment, 2013), DVD

the Greeks' understanding of world in regards to modernity's understanding: "That which it does not come into being at all through the fact that man first looks upon it, in the sense of a representing that has the character of subjective perception."³⁴ 'That which is' was never thought of as 'object.' Heidegger goes on to say: "Rather, man is the one who is looked upon by that which is; he is the one who is—in company with itself—gathered toward presencing, by that which opens itself."³⁵

Film exists in the modern age and is part of a framework in which the world is represented. The shantytowns in *Elysium* are already part of this framework of representation and understanding of that which is as object. To film a shantytown is already picturing the world in the Heideggerian sense, as both the shantytown and the film/shot have a relation to the being of beings, in that the being of beings is the sway of un/hiddenness of that which is. The production of the film *Elysium* subjectified the shantytown as any other film production does that uses sets or locations—in a production towards a 'product' mode of filming. This is a mode of revealing of beings as a 'standing reserve' for production/consumption, especially in the sense that beings produced are so produced on the basis of a futurity of having-been-already-consumed as basis for production as such, inasmuch as they are commodity productions. The shantytown, depending on what or how people want to 'use' it or 'see it,' would be cut up, modified, slanted for many purposes, film being one of them. Heidegger says: "Every relation to something—willing, taking a point of view, being sensible of [something]—is already representing."³⁶ Filmmaking sits within modernity's framework, so sits within the framework of representation. I am not suggesting film cannot be something else. However, I am suggesting that most films within the film industry "bring what is present at hand [*das Vorhandene*] before oneself as something standing over against."³⁷ Sets and

³⁴. Heidegger, "Age of the World Picture," op cit., p. 131.

³⁵. Ibid.

³⁶. Ibid., p. 150.

³⁷. Ibid.

locations are represented and forced “back into this relationship to oneself as the normative realm.”³⁸

Stepping Outside Film

To think about this in terms of my own filmmaking, *Bus Trip to the Island* was an investigation into filmmaking habits. Going into the project, my premise was to ‘not make a film,’ or, more specifically, to not make a film in the modes within which I had become comfortable. Normally the art direction of a film grounds me. So, I decided to create a location film with as little location dressing as possible. Once the script was loosely drafted, DOP Shay Morris and I walked around the factory site identifying areas that could work for specific scenes or moments. We chose sites around a factory because their textures would help to create a certain feel. For example, when Alec breaks down and cries, it is out of frustration of feeling trapped in a life out of his control. To enhance this feeling we decided on an area where he would sit in front of rusted metal, the angle of the metal creating chaotic lines. A wire fence would be between the camera and the action, creating more lines. Thinking about how I work, in regards to Heidegger’s discussion of ‘picturing’ the world, I realised I, too, am holding the world out as object; using the world for my own intention—using the factory-world in parts, outside a wider context. Whether I am working within the industry or working more experimentally towards a PhD, I am thinking of the world ‘in-order-to’ complete projects. Within this working-towards, I gather parts of the world I need. I frame Alec around found metal; not only am I using the metal as allegory I am also segmenting off parts of a world ready-to-hand, in my mastery towards filmmaking and a PhD. I may have great intentions to work outside the realm that sees the world as object. But is this possible?

³⁸ Ibid.



Fig. 48 Julia Reynolds Digital stills taken from short film: *Bus Trip to the Island*, (2013)

I have already discussed Heidegger's essay "The Question Concerning Technology," yet there is a need to return to expand on how technology is essentially part of modernity's ways of being-in-a-world, a mode in which the world is revealed through enframing "for the technological understanding of being."³⁹ As mentioned in section two, Heidegger suggests that the epoch of modernity is characterised by a world picturing that happens through instrumental technology: "Enframing means the gathering together of that setting-upon which sets upon man, i.e., challenges him forth, to reveal the real, in the mode of ordering, as standing reserve."⁴⁰ This 'mode' is 'I' (subject) who stands over what is (object). The Greeks understanding of 'subject' derives from the notion *hypokeimenon*—that-which-lies-before—which means something that looms up, something our human understanding becomes aware of in its presence.⁴¹ However, this *way* of thinking about subject-object relations has, for

³⁹. Iain Thomson, "Heidegger's Aesthetics," in *The Stanford Encyclopedia of Philosophy*, op. cit. (2015).

⁴⁰. Heidegger, "The Question Concerning Technology," op. cit., p. 20.

⁴¹. In "Age of the World Picture," Heidegger recognises the philosophical—epochal—shift in Rene Descartes *Cogito* as the fundamental moment when the Greek understanding of

the most part, been ‘forgotten’ in the ‘progression’ of the world-ordering. The human becomes object for-the-sake-of mastery and control.⁴² In one way I am very much working within a framework of instrumental procedures in order to create film. However, something else can also be discussed about the making of *Bus Trip*. I did not, and still do not, know the outcome of this film. I am not sure it is finished, or if I will add more. There is an unknown ‘end-result’ for the work. Even the images of Tonga, filmed on holiday on my small handy-cam, appear in the film. This was never planned, never an intention. The actors were never rehearsed; I did pick out a few locations but most were found ‘in the moment.’ Each filming day was not secured by a schedule.

When we asked an audience to literally *follow* the live actors, I had two camera operators but gave them no instruction as to what they were or how they were to film. There was always a sense of moving away from control, giving permission for the film to present itself as what is, without force. In “The Question Concerning Technology,” Heidegger seeks to trace, find or return to a more authentic meaning of technology. He states: “Enframing threatens man with the possibility that it could be denied to him to enter into a more original revealing.”⁴³ However, the danger he sees within enframing he also sees as a

hypokeimenon became the notion of *subiectum*, where the human subject becomes grounding substance and the world becomes picture. See “Age of the World Picture,” op. cit., p. 133. In this sense, Descartes, who is credited as being the ‘Father of Modern Philosophy,’ understood ‘subject’ in a new way. William Lovitt, in his introduction to “The Question Concerning Technology,” writes: Descartes fixed his attention not on a reality beyond himself, but precisely on that which was present as and within his own consciousness. At this point human self-consciousness became subject par excellence, and everything that had the character of subject-of that-which-lies-before-came to find the locus and manner of its being precisely in that self-consciousness. William Lovitt, “Introduction,” in *The Question Concerning Technology and Other Essays*, op. cit., p. xxvi.

⁴². Standing reserve reduces everything that is towards disposability for human use. Humans enframe all ‘natural’ resources, recognising relevance with respect to the beings that are as resource. This resource then stands in reserve, waits for use, is at our disposal. Note that Heidegger’s term for ‘enframing,’ *Ge-stell*, is another of the key notions Heidegger works with having its root in *Stellen*, in setting, or setting-up. Lovitt provides a translator’s note in “Age of the World Picture,” p. 120, concerning Heidegger’s use of *Stellen*: “Throughout this essay the literal meaning of *vorstellen*, which is usually translated with “to represent,” is constantly in the foreground, so that the verb suggests specifically a setting-in-place-before that is an objectifying, i.e., a bringing to a stand as object.” I am keenly attuned to this peculiar encounter with the notion of set, setting, and setting-in-place when questioning concerning filmmaking.

⁴³. Heidegger, *The Question Concerning Technology and Other Essays*, p. 28.

way forward, in which “to save” humanity from the grip of technology. He states: “The essence of technology must harbour in itself the growth of the saving power.”⁴⁴ When Heidegger discusses enframing, he suggests that this mode of being reveals the world—the beings that are—through technology, challenging-forth into standing reserve. However, and as suggested in the previous section, there is another way in which Heidegger talks about revealing, as a *bringing-forth*. When Heidegger says that “the essence of technology” harbours the “saving power,” I do not believe he has found this *saviour*. Through the discussion on technology, he points to a mode of ‘making’ which does not stand over resource but rather brings forth, blooms, blossoms, reveals the world not within a subject-object mode of revealing but through bringing forth the essence of that which is.⁴⁵

Returning to the discussion on filming *Bus Trip*, the shot before the one with Alec and the rusted metal is a shot of an audience viewing of the film we are also watching (as seen below in fig. 49). Before seeing Alec and the world within which he is caught, the camera follows a group of people following actors as they perform small scenes, finally coming to a large building where they sit down to watch a film—the film we are watching. I was trying to suggest that the world—audience-character-world—is also continuous and opens up further possibilities of film-worlding, blurring the boundaries between a world ‘on screen’ and a world outside a screen.

⁴⁴. Ibid.

⁴⁵. Ibid., pp. 10-11.



Fig. 49 Julia Reynolds Digital stills taken from short film: *Bus Trip to the Island*, (2013)

This *blurring* of audience-character-world is similar to the experience of making this film, as I have previously discussed. There is a blurring or un-grounding un-decidability between instrumentality and letting-be, challenging-forth and bringing-forth. As I made this film, I was pondering, considering how film is made in the usual commercial sense. *Bus Trip to the Island* has no commercial sense or sensibility whatsoever. What I mean to say by that is that there is no product *intention*, no ‘screening-towards.’ Even its relation with the PhD is that of process, not towards an exam, or a final result. Rather, the process of the film outweighs the end. There is no insistence for this film to be part of this exegesis; my working towards a PhD is not only about this end, and possibilities that a PhD may or may not provide. The PhD is similar to making *Bus Trip*—it opens a region. If I gain a PhD, it does not outweigh the PhD-ing. *Bus Trip*, like the PhD, gathers together and “this gathering determines the manner of its construction” as a way of revealing, not in the “using of means ... not as manufacturing” but rather as *bringing-forth*.⁴⁶

⁴⁶. Ibid., p. 13.

Part Three

Something Called Editing

- *editing within the industry* •
- *beyond calculative thinking into meditative thinking* •
- *waiting – gathering* •

The entire excitement of working with a machine as a creative instrument rests, on the contrary, in the recognition of its capacity for a qualitatively different dimension of projection. That is why, in cinema, the instrument (and by this I mean both the camera and the cutting of the film) becomes not a passive, adjustable conveyor of formal decisions, but an active, contributing, formative factor.⁴⁷

⁴⁷. Maya Deren, "Cinema as an Art Form," op. cit., pp. 25-26.

Non-Narrative Narrating

The research, from the initial stages, set out to explore how the scenography of filmic world(s) brings together a deeper understanding of being-in-a-world: through the complexities of environment, thrownness, mood, projection all within the intricacies of ‘making’ inside and outside a framework of technology. As I have stated, my intention is not to silo production design amongst the other departments of filmmaking, but rather to emphasise filmic worlds, as modalities for finding meaning outside a *purely* narrative context.⁴⁸ So it may seem strange that this part of the research highlights editing. Editing, to me, is a constant concern when I am working in film, either in the art-department or as a director. The edit brings everything that went on before—all the setting-up, all the shots and takes—to new disclosure. So what seems like a side-step in the research is actually an extension, an opening-out in order to return or turn-back to a fundamental question of care towards the *worlding* of film and film production for this investigation.

As stated, film editing brings together images that were previously shot during production. Editing does this so a film can become a ‘film.’ Without editing, experiencing or engaging with images that were shot would be a difficulty. Each take would be viewed out of order and context of the original script or film idea. The film would remain open to extraordinary possibilities but never possible as a film (*as we know them today*). So editing is a process of selection, and putting-together, in sequential order to make a film possible. In and during this process, the film script is re-interpreted and the ‘takes’ which belonged to the production process may or may no longer find a place of belonging within the body of the edited film. The edit, in this sense, is a filmic method of

⁴⁸ Although film can, and is often, narrative based, this exegesis does not focus on narrative. The exegesis in no way discounts narrative, but rather asks what a phenomenological enquiry concerns itself with when approaching questions around film when narrative is bracketed out as the structural determinant. As stated, I began this research by asking how a film world (set, location) gathers meaning. The exegesis attempts to establish a way of thinking about film and filmmaking from this angle or slant and there is perhaps a possibility for narrative to be side-lined. However, the intention in this ‘side-lining’ is to bring forth another possibility when thinking about film.

storytelling, which uses a variety of established editing practices to secure narrative structure. This structure would already be apparent in the script and, in this way, editing most generally does not reflect the production process of *filming* but, rather, refers-back to the script for ultimate guidance. Editing allows the narrative structure of the script to ground the images shot during the production.⁴⁹ Editing can only happen because editing has already been thought-of within the process of filmmaking, so there is anticipation for the editing to come, a curious temporalising of work that is at hand, something that has already-happened yet also anticipated for.

Heidegger's *Discourse on Thinking* is a combination of two texts.⁵⁰ The first one, titled *Memorial Address*, is a speech honouring composer Conradin Kreutzer, and the second, *Conversations on a Country Path about Thinking*, is a 'fictional' dialogue—a script—which further develops the preliminary ideas in *Address*. One of the initial themes Heidegger introduces and develops, throughout both texts, discusses two modes of thinking, the first being calculative and the second meditative. Caitlin Zera discusses calculative thinking, suggesting that through these texts Heidegger “expressed concern for technological advances, applied science, and society, and its impact on the nature of human thinking.”⁵¹ Heidegger says: “Calculation is the mark of all thinking that plans and investigates ... computes ever new ... races from one prospect to the next.”⁵² Calculative thinking is already well established prior to the editing stages of creating a commercial film. We could view the editor—and all the other roles in

⁴⁹. I realise that the entire editing process encompasses much more than the linear sequencing of an image track, and that sound-editing, effects-editing and a panoply of post-production processes attenuate and significantly impact on the specific assemblage processes of image sequencing. Without wanting to be labelled *scopophilic*, I acknowledge that within the scope of this exegesis my focus is specifically on image track assembly, within a project that aims at a continuing ‘stepping-back’ in order to disclose some primordial structures in how this human existant is able to encounter film phenomena. Questioning concerning editing brings us to something quite fundamental in this regard.

⁵⁰. Heidegger, *Discourse on Thinking*, trans. J. M. Anderson and E. H. Freund (New York: Harper and Row, Publishers, 1966).

⁵¹. Caitlin Zera, “Vertical Thinking: Building Meaning in Film through Maya Deren and Martin Heidegger,” p. 5, accessed http://www.academia.edu/5331270/Vertical_Thinking_Building_Meaning_in_Film_Through_Maya_Deren_and_Martin_Heidegger

⁵². Heidegger, *Discourse on Thinking*, op. cit., p. 46.

a production—as already thrown into a calculative filmmaking world (thinking) towards a finished product. In this way, filmmaking plans and investigates new markets, computes towards financial success, and this planning, investigating and computing never stops. There is always a sequel, another film, another market possibility.

Thinking and Meditating

At the very beginning of *Address*, Heidegger mentions the idea of thoughtlessness: “All of us, including those who think professionally, as it were, are often enough thought-poor; we all are far too easily thought-less.”⁵³ Heidegger goes on to say: “Whenever we plan, research, and organize, we always reckon with conditions that are given. We take them into account with the calculated intention of their serving specific purposes.”⁵⁴ This does not mean that the artists and technicians, producers, directors and editors within commercial filmmaking do not think, but rather they get caught up in thinking within a calculative manner. An editor within this framework would find herself not thinking *of* the film, but rather thinking *about* the film, about the cuts which need to be made, edits that suit an already-given style towards an already given market. John M. Anderson, who wrote an extensive introduction to *Discourse on Thinking*, states:

Thinking is peculiarly human; but it is human in at least two senses. The traditional and usual view of thinking sees it as the representing of what is typical of things; that is, as a kind of human activity leading to an understanding of objects. In this sense it is a kind of willing, and so to be seen as something specifically and merely human. At one extreme this is what Heidegger calls calculative thinking, which is characterized

⁵³ Ibid., pp. 44-45.

⁵⁴ Ibid., p. 46.

by human methods of approaching things, and by the fact that in calculative thinking we deal with things in our terms or for our advantage.⁵⁵

In Part Two of this current section, I discussed Heidegger's idea of representing or picturing a world, and of challenging-forth as revealing through technology. Calculative thinking is also seen in this way, with regards to how we think about things that are anthropocentrically, in terms of how things are for 'us.' Film production, as previously mentioned, sets-up, or brings-to-a setting—represents—a world, not so much as copy or mimesis of a 'reality' or as phantasy-projection, but, more importantly, as a way of *mastering* the things around us in order to create a film-as-product. Representing is a way of *thinking* about the world. Heidegger states: "The world now appears as an object open to attacks of calculative thought. ... Nature becomes a gigantic gasoline station, an energy source for modern technology and industry."⁵⁶ Heidegger, in *Memorial Address*, is expressing his ideas concerning calculative and meditative thought to ponder this issue: *the technological age* gives specific reference to the *atomic age*. This is an *age—Zeit*—in his mind, that if not carefully considered could threaten all life and its relations with the 'natural' world. In "The Age of the World Picture," Heidegger suggests that representation is a mode of thinking about the world. Calculative thinking steps into the crisis of where this thinking *takes* humanity. Heidegger suggests that the relation between 'man and world' is technical: "In all areas of his existence, man will be encircled ever more tightly by the forces of technology."⁵⁷ Filmmaking, and in this case editing, falls into the 'technical' arts. So it is at times difficult to think about filmmaking being anything else but calculative or representational. However, Heidegger suggested: "The essence of technology is by no means anything technological."⁵⁸ For the most part and in order to understand our world, we

⁵⁵. John M. Anderson, "Introduction," in Heidegger, *Discourse on Thinking*, op. cit., pp. 23-24.

⁵⁶. Heidegger, *Discourse on Thinking*, op. cit., p. 50.

⁵⁷. Ibid., p. 51.

⁵⁸. Heidegger, "The Question Concerning Technology," op. cit., p. 4.

inspect and catalogue things. To use Heidegger's example—we examine all trees to know what a tree is. We consider the being of beings to be *discoverable* in their beingness.

Yet the essence of technology is not an example of technology. Instead, it is a mode of revealing how things are disclosable. The epoch of technology, which for Heidegger coincides with the advent of Cartesian thinking, arose when human beings thought of themselves as subjects—as grounding substance—and all encounterable beings become objects: a systematic mode of enframing. In this way, all things are means-to-an-end, production for production's sake. Everything and everyone are substantially 'means' to ends, instrumentally disclosed. The world and everything in it is framed as resource or the standing reserve. However, a moment of radical passivity or letting-be is a mode of revealing the world no longer caught up in *extracting*. Suddenly *whatever-is* is a *gift*. 'It' opens differently as horizontal disclosure, or 'understanding': not as a challenging-forth but rather as a bringing-forth. Thinking about filmmaking, the difficulty is not the act of setting-up a set or location, lighting and filming a scene or placing images together in the edit suite. What is really at stake is the calculated way technology is used without a thoughtful approach. Heidegger expresses his doubt about the technological age and its uses if they are not meditatively thought through. He states: "Yet anyone can follow the path of meditative thinking, in his own manner, and within his own limits. Why? Because man is a *thinking*, that is, a *meditating* being."⁵⁹ In this sense, thinking is, at once, *handwork*—a making and also a thanking for what gives itself openly in that making: material substance, form, and usefulness. Human being's thinking-thanking gathers these three.⁶⁰ The process of filmmaking, that includes *editing*,

⁵⁹. Heidegger, *Discourse on Thinking*, op. cit., p. 47.

⁶⁰. This consideration of a thinking-thanking presents a brief summary of Heidegger's discussion in "The Question Concerning Technology" of Aristotle's 'four causes' with respect to the producing of things by humans. Where the Aristotelian understanding of 'cause' has been interpreted instrumentally, as material, form and usefulness being in the service of human producing, Heidegger turns this challenging of beings to a poesis, to a thanking-for such that the human is displaced from its anthropological centrism. See "The Question Concerning Technology," op. cit., pp. 7-9.

can be thought also as meditative. Meditative thinking is not limited to only some: “anyone can follow the path.”⁶¹

Relational Moves

Let’s think about editing in another way. It is usually discussed with regards to its technique and or narrative conventions, and how the *joining* of two shots either look—for example, fade-ins or graphic match—or how two shots have a rhythmic or temporal relation—for example, jump cuts or flashbacks. There are many texts that provide a ‘how-to’ or provide industry ‘tips’ on editing, or books which interview well known editors, giving their thoughts on particular films. Lewis Jacobs states: “Editing is the basic creative force, by power of which the soulless photographs (the separate 3 shots) are engineered into living, cinematographic form.”⁶² Editing structures the ways in which we view film. Each shot does not stand alone; it is the sequential unfolding of multiple shots that give film its substance. As previously stated in Section One, a film sets-up world through a manifold of ‘things’—shots—unlike the canvas painting.

Also, if we think of editing as *jointure* we can think about editing as joining two shots together. However, it is also possible to think that these two shots are only two shots because of editing—because of the joining. In Heidegger’s *Building Dwelling Thinking*, an example of a bridge is used to discuss the idea of this type of ‘jointure.’ Heidegger states: “The bridge swings over the stream ‘with ease and power.’ It does not just connect banks that are already there. The banks emerge as banks only as the bridge crosses the stream.”⁶³ He continues: “The bridge brings to the stream the one and the other expanse of the landscape lying behind them. It brings stream and bank and land into each other’s

⁶¹. Heidegger, *Discourse on Thinking*, op. cit., p. 47.

⁶². Lewis Jacobs, “Introduction,” in *Film Technique and Film Acting: The Cinematic Writings of V.I. Pudovkin*, trans. Ivor Montagu (New York: Lear Publishers, 1949), pp. xiv – xv.

⁶³. Heidegger, “Building, Dwelling, Thinking,” in *Basic Writings*, op. cit., p. 354.

neighbourhood. The bridge *gathers* the earth as landscape around the stream.”⁶⁴ The bridge ‘gathers’ to itself a locale. Heidegger suggests the locale does not precede the bridge. Rather, the bridge brings-to-it the locale. The bridge, in itself, passes away—‘it’ becomes something we cross-without-seeing ‘it,’ as we are on our way. ‘It’ withdraws. If we think of editing in this way, we could ask: how does the ontological disclosure of jointure disclose the relations of shots? The two ‘sides’ of the shots pass away and *you* are transported into *un-seeing*. The cut creates the two shots. Viewed in this way, editing *precedes* the film. I would even suggest: *to film is to edit*.⁶⁵ Through editing, film emerges as editing gathers to itself the ‘landscape’ of film. This is the case even for films created through one-shot editing. They edit because they move through space and time in ways which ‘gather.’ Film maker, Jafar Panahi, discusses the long takes in *The Circle* and what it means to editing:

When I decided to go with long takes, I became very conscious of the pace. In fact, I tried to do a sort of cutting within the shots themselves. ... At any given moment, you are watching different shots, but from the same camera viewpoint that gave you the previous shot.⁶⁶

To film without cuts is to already think of film in its separate sections, without jarring the audience, using techniques which mimic cutting through movement. What Panahi is describing is a way long takes are broken down into a number of shots while the camera is rolling. The shot could start as a wide. If the actor moves forward and another actor comes into shot for a discussion, one shot can go from wide to a two shot, without editing breaks. In this way a long take, through pace and movement decisions is often devised as multiple shots. Editing transports. It *carries*—carry being: to hold, support, move,

⁶⁴. Ibid.

⁶⁵. What is the peculiar temporalising of a preceding of editing, or precedence of editing? In the withdrawal of the ‘take’ such that a belonging-linging or awhiling emerges in film’s unfolding, there happens a radical un-seeing in a *carrying-across* that is co-incident with the *passing-over* of authorial mastery. *Carrying-across*, con-veying, *vehence* itself opens the *there* of a regioning-gathering of film’s landscape.

⁶⁶. Jafar Panahi, “Interview with Professor Jamsheed Akrami,” *The Circle*, op. cit.

continue through—it brings-to-it the film landscape. The *thinking* of the film has already happened, a predetermining approach to filmmaking in order to come to something decided on, as product. Maya Deren, in *Creative Cutting*, says something a little different: “If the function of the camera can be spoken as the seeing, registering eye, then the function of cutting can be said to be that of the thinking ...”⁶⁷

Historically there are many film theories or practical guides that privilege editing as the key element which distinguishes film from the other arts because of the spatial and temporal continuity or discontinuity it creates.⁶⁸ However, before we can discuss the art, craft or practice of editing, the motivation or thinking behind this editing needs to be addressed. As the motivation or ‘care’ for the film towards an end ‘product’ in a commercial sense will always control what editors can and cannot do within their craft. If I thought about *Shepherd*, in the context of editing for a distribution market, I could first label the film as a ‘feature length science fiction’ film, but also as a ‘futuristic coming-of-age story.’ With a market in mind and a script to follow, I could edit in such a mode, explicitly for a market—possibly thoughtlessly in that Heideggerian sense. Heidegger states:

The growing thoughtlessness must, therefore, spring from some process that gnaws at the very marrow of man today: man today is in *flight from thinking*. This flight-from-thought is the ground of thoughtlessness ... such thinking remains calculation even if it neither works with numbers nor uses an adding machine or computer.

⁶⁷ Maya Deren, “Creative Cutting,” in *Essential Deren: Collected Writings on Film by Maya Deren*, op. cit., p. 139.

⁶⁸ Without going into depth, some examples of editing theories include: ‘The Montage Theory’, which is most commonly contributed to early Soviet filmmaking where new ideas emerge from the sequence of images, ‘Parallel Editing’, which incorporates the idea of the *meanwhile* – where the film can break into more than one pathway, ‘Continuity Editing’ which concerns itself with the un-seen cut and is often narrative driven and ‘Realism’ often cited with Andre Bazin’s influence and preference to ‘long takes’ and cutting only when necessary. See: Ken Dancyger, “The Technique of Film and Video Editing: History, Theory, and Practice,” New York: Focal Press, 2011.

Calculative thinking computes. It computes ever new, ever more promising and at the same time more economical possibilities.”⁶⁹

Letting Things Go

In discussing Heidegger’s notion of *Gelassenheit*, or letting-be, Barbara Dalle Pezze notes: “When Heidegger states that man is ‘in flight from thinking’, he means flight from meditative thinking ... What does meditative thinking mean? It means to notice, to observe, to ponder, to awaken an awareness of what is actually taking place around us and in us.”⁷⁰ Heidegger suggests that a different type of thinking—meditative thinking—is possibly *closer* to us than calculative. He explains: “Dwell on what lies close and meditate on what is closest.”⁷¹ He also suggests this type of thinking stems from a prior grounding, “on this patch of home ground,” and comments on the composer, Kreutzer’s, work which has “flowered in the ground of our homeland.” This notion supports Johann Peter Hebel’s poem that Heidegger quotes in *Address*: “We are plants which—whether we like to admit it to ourselves or not—must with our roots rise out of the earth in order to bloom in the ether and to bear fruit.”⁷² However, this closeness of home or home-ground is for Heidegger what is largely at stake, as the technological world encroaches our thought and becomes ever closer to us. Even those who remained in their home-towns during the post war exodus from village to city, as Heidegger would have witnessed, and commented on, have become closer to technology, Heidegger suggests:

⁶⁹. Heidegger, *Discourse on Thinking*, op. cit., pp. 45-46.

⁷⁰. Barbara Dalle Pezze, “Heidegger on *Gelassenheit*,” *Minerva: An Internet Journal of Philosophy* 10 (2006): 94-122, accessed from <http://www.minerva.mic.ul.ie/vol10/Heidegger.pdf>

⁷¹. Heidegger, *Discourse on Thinking*, op. cit., pp. 45-46.

⁷². Ibid.

Hourly and daily they are chained to radio and television. Week after week the movies carry them off into uncommon, but often merely common, realms of the imagination, and give the illusion of a world that is no world. Picture magazines are everywhere available. All that with which modern techniques of communication stimulate, assail, and drive man—all that is already much closer to man today than his fields around his farmstead, closer than the sky over the earth, closer than the change from night to day, closer than the conventions and customs of his village, than the tradition of his native world.⁷³

What is this “illusion of a world” that Heidegger mentions, illusion of a world that is no world? This suggests that films appear as an outside *to* our worlding, as if we are in a world the way things are in a room. Heidegger, instead, is suggesting that through technology we distance, are ‘carried off’ into ‘uncommon’ modalities of being that now have become ‘common.’ Barbara Dalle Pezze adds: “The risk for man is to be uprooted not only from his reality, from his world, but also from himself.”⁷⁴ An existent encounters the ‘who’ of its existence as that which *fits* with technology, as that which is itself adjustable, calculable, determinable, according to the instrumentalisms and requirements of the technological. Pezze notes: “If we think meditatively, however, we allow ourselves to be aware of the risk implied in the technological age and its usefulness, and we can hence act upon it.”⁷⁵ Zera suggests that Heidegger “observed the absence of not only thinking critically, but thinking meditatively—contemplating meaning and opening oneself to understanding being and existence.”⁷⁶

⁷³. Ibid., p. 48.

⁷⁴. Dalle Pezze, *Heidegger on Gelassenheit*, op. cit. p. 103.

⁷⁵. Ibid.

⁷⁶. Zera, “Vertical Thinking: Building Meaning in Film through Maya Deren and Martin Heidegger,” op. cit., p. 5.

Calculative Instruments

The filmmaking industry is not singularly within a calculative framework. It can never be seen, exclusively or totally, as one way or the other. Tension arises between commodity and art, commodity and poetry or commodity and film.⁷⁷ The script secured through film finance in-turn allows an opening of filmmaking to occur.⁷⁸ Filmmakers may get caught up following modes of practice set in place. Though other filmmakers successfully work within the industry without focusing on product, and towards a focus on film-working-as-art. In a rare interview, Terrence Malick discusses *Days of Heaven* (1978) noting that film can provide a sense of space, a space of possibilities, which is disappearing in the modern world. He suggests there is much to do: “Films can enable small changes of heart ... to live better and to love more.”⁷⁹ Although Malick works within the confines of a financed film structure, these confines also offer an opening to filmmaking where Malik is able to labour towards meanings outside of a focus on financial success. Bilge Ebiri interviewed several individuals involved in the editing process of Malick’s *The Tree of Life* (2011), on

⁷⁷. But these are not even appropriately vying categories, as commodification, or the commodity-form is entirely coincident with the instrumentalism of world-picturing. Art, poetry and film are always already given over to, conveyed, and recognised within a global systematicity of economic exchange. This only suggests that the essence of commodity is nothing commodified. Rather, the *Ge-stell* of commodity production is a revealing of beings as already-consumed, as already disposed-of prior to their coming-to-appearance. This merely enables us to consider the epochal emergence of the essence of technology in the era of late capitalism. Heidegger discusses this explicitly in some of the last lectures he gave, collected as *Four Seminars*. See Heidegger, *Four Seminars*, trans. A. Mitchell and F. Raffoul (Bloomington & Indianapolis: Indiana University Press, 2003).

⁷⁸. The script is viewed as the base document. Prior to production or postproduction of a film, the script has ‘acted’ to secure a producer, funding and talent (cast and crew). This type of security comes from being able to establish an already- given audience to a project, thus providing the script and ultimately the film with a pre-determined market. More often than not it is the producer and not the director who has the final say on the edit, as he or she is considered to have the ultimate ‘knowledge’ or understanding on the market place and whether or not the completed narrative structure suits the chosen audience. The edit of the film may also go through several test screenings with the chosen market undergoing market-surveying as to the film experience. This is the general practice I have seen, within my experience in and of the industry, so I am very much writing from this point of view when I discuss the industry. I am certainly *not* suggesting there are no other modes of practice within the industry or independent of it.

⁷⁹78. Paul Maher Jr., “Terrence Malick Interview, May 1979,” in *One Big Soul: The Terrence Malick Community*, last modified May 3, 2011, <http://justinwiemer.com/onebigsoul/2011/05/03/terrence-malick-interview-may-17-1979/>

which five editors worked. Ebiri notes: “Unorthodox shooting methods also call for an unorthodox approach to editing; in his recent films, Malick has opted to use teams of editors.”⁸⁰ The project was so large in scale it took the team over a year to edit, using multiple formats. Ebiri goes on: “Second assistant editor, Rachel McPherson, compiled a Filemaker Pro database that would allow the team to quickly search by scene, actor, subject, weather, costume, dialogue, or concept.”⁸¹

Billy Webber, editor and long-time collaborator states: “The film is really built around a lot of little scenes—hundreds of little scenes and moments ... unlike with a traditional feature, *The Tree of Life* didn’t start off with an assembly.” He describes working with Malick in terms of having freedom to try anything: “Sometimes we’d cut a character out of a scene, or cut all the dialogue out of a scene, just to see if it worked ... He’s very open to looking at anything that you try.”⁸² Malick is an exception in the film industry. This does, however, highlight how funding structure can support an opening-up of film experience—for maker(s) *and* viewer(s)—if modes of practice are not seen as rules but pathways of disclosure. What is interesting in the interview is how one might know when something ‘works’ or ‘does not work.’ Thinking back to Section Two of this exegesis, I outlined how something may *belong* within an attunement, rather than *fit* within a system. Malick seems to work within this approach, rather than letting the industry (norms) direct his way of thinking. He, instead, ponders, thinks about film and considers wider possibilities than film as a product for a market. A type of security already exists within the process of his filmmaking, and he has a certain freedom to work in an alternative manner because of this freedom. This suggests that calculative and meditative thinking are possibly at work together.

⁸⁰. Bilge Ebiri, “Growing The Tree of Life: Editing Malick’s Odyssey,” *They Live by Night* (Blog), October 12, 2011, <http://ebiri.blogspot.co.nz/2011/10/growing-tree-of-life-editing-malicks.html>

⁸¹. Ibid.

⁸². Ibid.

The *Shepherd* script, although not used to secure funding, allowed for an opening towards filmmaking to happen. Small scenes, shots and moments on paper, gathered a landscape of what was to come. These allowed-for an underwayness, for the project. Now that the film is shot, *Shepherd* could easily fit into a calculated approach of editing film-as-product. How can *Shepherd* take another path? Or, how can the editing process of *Shepherd* be open to other possibilities? Heidegger writes:

Meditative thinking does not just happen by itself any more than does calculative thinking. At times it requires a greater effort. It demands more practice. It is in need of even more delicate care than any other genuine craft. But it must also be able to bide its time, to await as does the farmer, whether the seed will come up and ripen.⁸³

Anderson extends this discussion on a peculiar kind of *commencement*:

A man engaged in meditative thinking might well characterize what he was doing as being open; that is, he might comprehend meditative thinking as a fundamental property of human nature, the property of openness. Yet such thinking does not involve what is ordinarily called an act of will; for one does not will to be open. Quite the contrary, meditative thinking involves an annulling of the will. Yet, such thinking is not a passive affair either; clearly, man does not come to be open through indifference and neglect. To be open is difficult for man. Since openness involves meditative thinking, it is suggestive to speak of this thinking as a higher kind of activity than willing. But perhaps the real point is that this kind of thinking lies, as Heidegger says “... beyond the distinction between activity and passivity ...”⁸⁴

⁸³. Heidegger, *Discourse on Thinking*, op. cit., pp. 46-47.

⁸⁴. Anderson, “Introduction,” *Discourse on Thinking*, op. cit., pp. 24-25.

Non-Willing

What is this annulling of the will, or non-willing which is not passive? How can film be edited in a mode of non-willing? What if, through thinking/editing, *Shepherd* was open to possibilities, not through force-of-will but, rather, through freedom and releasement from the confines of script, language, and process, cast and crew—everything making the totality of this particular film-world. This is complicated. It is not a ‘willing activity’ by myself as filmmaker or editor but *open*: to annul the will-of-willing, not neglectful or evasive, but rather a staying with or inhabiting of a certain difficulty of openness, between activity and passivity. The *Shepherd* script, as stated previously, was rewritten without commercial interests driving its structure or ‘content.’ It does not meet industry standards and in this way I would not be able to secure funding within dominant modes of funding practice. To my mind, this is not a negative reading of or approach to the project. Such an approach creates a freedom from prevailing mode of practice without stakeholders or market-driven decision making. Although the production phase mainly fell into a dominant form of commercial filmmaking practice, due to hired professionals, the edit can return to the unstable-fluid script, or move away from a script structure altogether. At times I follow the script, using the document to link scenes within the narrative, and at other times I go off script, moving into a way of thinking-editing outside the confines of the script.

Questions arise in this process: What happens in this process of editing, becoming ‘editor’ as non-individual, no longer following rules or structures set in place, formulaic as an already-made plan of how narrative and world are cut and sewn? What are the relationships I have with the images of *Shepherd*, as I sort through and select? Do I stand over the images, using them, controlling them, as if I have some right to this choice—world-picturing the *Shepherd* world? But in doing so, what am I leaving out? What happens to the ‘other images’ in this ‘leaving out’, ‘cutting out’, abandoning? What becomes of them?

Are they not part of the *Shepherd* world? Have I become blind to other possibilities of seeing/hearing/being-with *Shepherd*?

Maya Deren, who was not only a filmmaker, but also a writer and theorist, had an overriding vision to explore film's possibilities outside the dominant modes of filmmaking of her time. She realised that narrative had become the privileged force of a film industry more focused on monetary-value than questions of meaning. Caitlin Zera comments:

Deren's short films are often categorized as experimental or avant-garde. While her film productions and filmmaking techniques certainly break from traditional industry standards, it is evident that her primary focus was not experimentation but exploration and meditation. She pushed the limits of understanding film in her theories and discovered new potentials for film in the ideas she investigated through filmmaking.⁸⁵

Wendy Haslem's description of Deren's editing style in her first short film, *Meshes of the Afternoon* (1943), include: eyeline matches and mismatches, motion in reverse, impossible points of view, obscure horizontal wipes, varied speeds, unnerving repetition. She suggests that Deren was influenced by the French pioneer of cinema, Georges Méliès, and especially his editing style, using appearing and disappearing objects.⁸⁶ This description of editing reinforces an attempt to move beyond what was industry practice at that time. This is a type of thinking which brings images to the forefront, not in a way that re-presents a given world, but attempts to explore images outside a *knowingness*, challenging how the connecting of images creates meanings: "All the filmic elements ... reveal meanings in her films beyond the confines of narrative just as a poet gathers words and punctuation to communicate meanings beyond the

⁸⁵. Zera, "Vertical Thinking: Building Meaning in Film through Maya Deren and Martin Heidegger," op. cit., p. 3.

⁸⁶. Wendy Haslem, "Maya Deren: The High Priestess of Experimental Cinema," *Senses of Cinema*, 23 (Dec. 2020), accessed at <http://sensesofcinema.com/2002/great-directors/deren-2/>

constraints of language.”⁸⁷ Deren thinks about images in their openness to possibilities. What is foregrounded *is* the image, instead of backgrounding the image such that narrative can appear. She puts emphasis on the image and a sequence of image relations.⁸⁸

As I have previously discussed, *Bus Trip to the Island* was partly due to my own exploration around habitual filmmaking practices, exploring filmmaking beyond what I had become accustomed-to, without a script, or a known or given audience, and even without an endpoint. Certainly a different type of thinking emerged around this project and I am still interested in filming more, adding on new narrative pathways, or editing sections together beyond what, at the moment, would be classed as a ‘finished’ work. *Bus Trip to the Island* is always then unfolding as un-finished, as a filmic-means-without-end. Giorgio Agamben discusses this idea when he suggests: “Politics is the sphere neither of an end in itself nor of means subordinated to an end; rather, it is the sphere of a pure mediality without end intended as the field of human action and human thought.”⁸⁹ When we think of means, we tend to think means-for-producing, accomplishing some finality or purpose, or simply achieving *something*. Having no end does not reduce means-towards-something; rather it opens means towards thinking: thinking that is, at once, a making.

⁸⁷. Zera, “Vertical Thinking: Building Meaning in Film through Maya Deren and Martin Heidegger,” op. cit., p. 3.

⁸⁸ As previously stated and to reinforce, I am not trying to discount narrative or promote it as problematic. Narrative structures are manifold and complex. Rather a focus on the depth of meaning images gather creates a differing sensing of narrative. This is something I first explored with *Bus Trip*, as I moved away from my own habits of filmmaking; narrative presented itself in new and unexpected ways. This exploration into image, personally, has made me re-think the image-narrative relationship. My understanding of narrative, previous to the PhD, was probably quite formulaic, however narrative itself is not this. Narrative is a diverse landscape which occupies much of my thoughts and ideas on film. However, this research has tried to look ‘elsewhere’ and in doing so as engaged with narrative, not directly, but I guess inadvertently.

⁸⁹. Giorgio Agamben, *Means Without End*, trans. V. Binetti & C. Casarino (Minneapolis: University of Minnesota Press, 1996), p. 117. As with my earlier references to Levinas and Blanchot, the work of Agamben is not pursued in this exegesis, but mentioned in passing. Agamben is a philosopher who has engaged closely with Heidegger and his work opens many possibilities for me further pursuing my own research into filmic phenomena and their coming-to-appearance, especially with respect to the essential ways by which Agamben asks the question of the political.

Abandoning Instrumental Ends

Working in this way compounds or folds relations of film processes and film products, creating an interesting ‘space-between’ process and product. Sarah Keller suggests that Deren was interested in unfinished, open-ended, unresolved work, and was not afraid of working continuously on a project, keeping its possibilities open. Keller writes: “Unfinished, contingent, or liminal states appealed to Deren, and her aesthetic exploited these conditions wherever possible. Not benighted by failure, she in fact depended on an aesthetic of open-endedness.”⁹⁰ Keller also notes that at one point Deren “advertised her film screenings as 3 Abandoned Films.”⁹¹ Abandoned product? Abandoning means-to-ends? Is there an active-and-passive choice being made when one abandons something? Or is there something not quite ‘choice’ and undecidedly—or radically—passive? In the film industry it is easy to “see oneself as a unit of another’s production—a means to an end.”⁹² Though it is as if Deren abandons the fear of abandonment. What is this abandonment that Deren abandons? When working within an industry, there is usually a degree of control the industry has. Salemo notes: “Modern society has been psychologically and socially conditioned to fear otherness and to desire security.”⁹³ We can get caught up in thoughtlessness, in calculative approaches, but we can also fear that the industry will abandon us. If we are not in line with the industry we may well lose our position, our potentiality-to-act, as much as our capacity for action. Industry provides security and validation. Section Two noted: “Dasein is inclined to fall back upon its world (the world in which it is) and to interpret itself in term of that world by its reflected light.”⁹⁴ In naming her collection of films in this way, Deren abandons this fear. She challenges the industry of her time and allows film-*making* to remain open, rather than being

⁹⁰. Sarah Keller, *Maya Deren: Incomplete Control* (New York: Columbia University Press, 2014), p. 2.

⁹¹. Ibid.

⁹². Roger A. Salemo, *Landscapes of Abandonment: Capitalism, Modernity and Estrangement* (Albany: State University of New York Press, 2003), p. 68.

⁹³. Ibid.

⁹⁴. Heidegger, *Being and Time*, op. cit., p. 40.

constituted in the privilege of film-*made* product. I see this as an approach towards thinking film-being within its disclosive horizon of possibilities. Film, essentially a technological medium, is then given access to a ‘becoming’ in the milieu of, and, perhaps, immanent to a fundamental questioning of the confines of commercial production. Keller writes:

She [Deren] privileges the open over the closed or the process over the product, but even more so, it is in the tension between the two that the energy of her films is generated. Deren repeatedly strives to keep key oppositions—especially openness and closure, but also accident and assertion of control, circularity and linearity, absence and presence, reality and imagination, etc.,—in motion.⁹⁵

It is not that Deren never finished work. What was at stake for Deren was to search for a new way of filmmaking. Discussing Heidegger in the *Conversation*, Barbara Pezze emphasises: “The search requires distance and detachment from the traditional context in which thinking is related to willing.”⁹⁶ She continues: “The question of the essence of thinking, posed in terms of *Gelassenheit*, is in fact a question about the essence of thinking as a non-willing.”⁹⁷ Pezze develops further this understanding of Heidegger’s term. She writes:

Gelassenheit is not primarily something to be described, but is above all something to be experienced, that is to be discovered and learned. *Gelassenheit* is not an event that happens to us, and we just acknowledge it. *Gelassenheit* occurs as something that needs to be allowed to happen. To do this we need to undergo a process of change in the way in which we understand ourselves, and thus in our being a ‘thinking being.’⁹⁸

⁹⁵. Keller, *Maya Deren: Incomplete Control*, op. cit., p.4.

⁹⁶. Dalle Pezze, *Heidegger on Gelassenheit*, op. cit. p. 106.

⁹⁷. Ibid.

⁹⁸. Ibid.

As considered in Section Two, *Gelassenheit* is most often translated as ‘releasement,’ being-open before what is, open beyond an ego-centred horizon. Robert White notes: “Gelassenheit is the attempt to keep the open open, in the face of the mechanization of man.”⁹⁹ During the 1953 *Cinema 16 Poetry and Film: Symposium*, Deren introduced her notions on Horizontal-versus-Vertical relations in film structure. Her concept of *verticality* in film was concerned with an idea around meaning-making, as opposed to horizontal planes or cause-and-effect pathways within narrative. Although she felt film should not be reduced to or influenced by other arts, especially theatrical or literary arts, she believed there was a similarity in the way poetry worked through a vertical movement. She states:

The distinction of poetry is its construction ... and the poetic construct arises from the fact ... that it is a ‘vertical’ investigation of a situation, in that it probes the ramifications of the moment, and is concerned with its qualities and its depth, so that you have poetry concerned in a sense not with what is occurring, but with what it feels like or what it means.¹⁰⁰

This does not infer that the poetry is heavily *descriptive* of meaning; rather, its power is through *affect*. There are correlations between Deren’s concept of verticality in filmic structure and Heidegger’s meditative thought and how this type of thinking re-reveals the world, not through re-presenting images of a world – tying down ‘what is’ as present-at-hand, objectively present for inspection, a given that thereby ends other possibilities. Rather, the meaning-in-making has its own becoming; that is, the thinking-making-editing lies outside instrumental narrative structures. To say that editing is, or ever was, bound only to the creation of *narrative* is to only see editing in a calculative way, as it is only able, in Deren’s vocabulary, to create on a horizontal plane of

⁹⁹. Robert S. White, “Gelassenheit, from Three Points of View,” *Robert S. White, MD*, last modified July 21, 2016, <http://www.robertwhitemd.com/images/gelassenheit.pdf>

¹⁰⁰. Deren, “Poetry and the Film: A Symposium,” in *Film Culture Reader*, ed. P. Adams Sitney (New York: Cooper Square Press, 2000), p. 174.

understanding.¹⁰¹ In privileging the processes of *making*, and for this research, *editing*, editing returns to a ‘homeland’ or a ‘ground’ in which a *closeness* can arise. But what is this closeness-of-editing? And how do we wait for what is close to reveal itself?¹⁰² In *Conversation* Heidegger explores his idea of waiting:

- Scientist: Yet if we wait we always wait for something.
- Scholar: Certainly, but as soon as we re-present to ourselves and fix upon that for which we wait, we really wait no longer.
- Teacher: In waiting we leave open what we are waiting for.
- Scholar: Why?
- Teacher: ... Because waiting releases itself into openness ...
- Scholar: ... into the expanse of distance ...
- Teacher: ... in whose nearness it finds the abiding in which it remains.
- Scientist: ... But remaining is a returning.
- Scholar: ... Openness itself would be that for which we could do nothing but wait.
- Scientist: But openness itself is that-which-regions...
- Teacher: ... into which we are released by way of waiting, when we think.¹⁰³

¹⁰¹ Deren is opposing the Hollywood standard of narrative of her day. Narrative, like editing, is not calculative or meditative. My interest in her thinking is more about how we can easily get caught up in a mode of *making* or engaging in something without seeking out other alternative possibilities. There is an assumption of this researcher that Deren may have needed to oppose a dominant force in order to create room for alternative filmmaking possibilities. The ‘room’ that Deren revealed, is now the space of which to explore, without the need to view one over the other, but rather view narrative – non-narrative, meditative – calculative as having a relation, always in a of flux-between.

¹⁰²99. In considering the essential disclosure of filming as editing, in construing the unseen of so many withdrawal, so many forgettings—setting up, take, authorial self, and now a radical passivity of ‘choice’ in the notion of abandonment of abandon—there is a clearing or open region that constitutes a closeness, a de-distancing of what is as ‘homeland.’ This essentially opens to the radical temporalising of a waiting-for what is close to show itself. Yet this ‘waiting’ is peculiarly, not a waiting-for in the sense of an already given expectation. In Heidegger’s term this ‘something’ is without name, and that which opens language itself. His word is ‘mystery.’

¹⁰³ . Heidegger, *Discourse on Thinking*, op. cit., p. 68.

Awhiling and Lingeri

Heidegger is not talking about a ‘waiting for’ which stems from wants and goals. His concern is with *allowing* waiting to create an opening. Within that opening, closeness may arise, or not arise. When editing *Shepherd*, it would be easy to wait to see scenes edited in correct order, or wait for shots to match the script and in this way finish the edit.¹⁰⁴ But what is it to wait, as Heidegger suggests, to create an opening without a goal in mind? How can a filmmaker not have a goal in mind when editing? Perhaps I am not waiting for *Shepherd*. Perhaps the film fills in a waiting-for in order for distraction, or in order for genuine waiting. Possibly my waiting is waiting-for the PhD and *Shepherd* is towards that goal. Or perhaps there is a manifold here: I am working towards goals, yet I have moments of openness, moments of genuine waiting. Previously I used the example of Malick’s style of editing: gathering shots, by filing them into categories rather than scene bins. His first assistant editor, Chris Roldan, who handled the footage, created a type of map of the project to assist new editors when joining the team. The idea of map-making during the editing process suggests that something other than *only* narrative construction is going on. One way of viewing mapping is that it *uncovers* landscapes, in a sense invents them rather than ‘copies’ or represents. In such inventing, maps can *highlight* significant features, bring together or gather regions, identify relationships. Searching categories rather than scenes in film editing brings the footage into the potentialities for ever-new closeness, opening up how footage can be viewed and incorporated, without the need to will a scene into a formal narrative structure.

However, another view would be that mapping, in inventing landscapes, conceals what is. In my understanding of the interview, I am reading the term ‘mapping’ as a cartographic stratagem that invents in the sense of recognising that any present-at-hand inventory happens in the fundamental

¹⁰⁴. Waiting is seen in this sense as waiting-towards. It does not mean literally to sit back in wait as a passive spectator. Rather, it is a movement towards a goal.

instrumentality of standing over-and-against in order to secure what is correct. In opposition to a mapping that replicates a supposed real, such mapping is a revealing, an *aletheia*, of open possibilities. In this way mapping could also be seen as bridging, gathering locales. As previously suggested, locales do not precede their bridging such that a bridge is perceived as an instrumental joining of two things. Rather, the bridge—the edit—brings-to-it the locale. So mapping in a calculative way could be seen as inventing a landscape, in having mastery of something. Mapping as relationality could be seen as gathering: gathering the edit which gathers. Editing normally follows the script, and usually folders or bins would be labelled with the scene numbers. Shots and takes from each scene would be placed into each folder. Notes during production would also accompany the shots so an editor could perhaps read what ‘take’ a director wanted to include, what ‘takes’ had technical difficulties and so on. Then the ‘takes’ from each shot would be chosen to best fit the major motivations of the scene with a deliberate focus on performance and clarity. However, to edit in a way that allows *all* footage the possibility of inclusion in a scene or ‘moment’ privileges image over narrative. Image becomes an opening, or disclosure of an idea, meaning, or theme. Malick has a goal in mind, a finished film. Yet, it seems as if a ‘letting-go’ of standardised filmmaking and ‘opening up’ to wait upon disclosure is at play throughout the process of his filmmaking in order to reveal moments and possibilities. This suggests that the process of filmmaking, allowing for discoveries, waiting for openings, becomes the major concern rather than any willing for the edit to fit or match a script.

Deren too was working in a way that opened possibilities for film, or at least for the filmmaking process. She writes: “When you train for something, you imagine possibilities, meditate on possibilities of action, but you are not involved in it. ... It is the nature of meditation to look at a thing in one way, then approach it from another, move forward, recede, return.”¹⁰⁵ In her engagement with film, as with Malick, there is a sense of waiting, meditating, thinking,

¹⁰⁵ . Deren, “New Directions in Film Art, (1951),” In *Essential Deren: Collected Writings on Film by Maya Deren*, op. cit., p. 216.

dwelling with an idea or possibilities, before finding a sense of belonging for a scene or moment within the work. As I write this, I have just finished the first draft of the *Shepherd* edit. Its running-time is 90 minutes—time reckoning, an ontical calculability. Watching it through, whole, without breaks, without stopping to re-edit scenes, allows a new type of thinking to emerge, new questions and considerations occur. I can experience, for the first time, the landscape the edit has gathered, the vertical meaning-making, as Deren suggested, and also the horizontal pull towards narrative. This first draft will be re-edited, and I ask myself: to what end? Towards a product? Or can the edit process open possibilities and allow for the image and the relationships of images-belonging to draw near and be privileged over a purely horizontal narrative plane?¹⁰⁶ Malick's suggestion that "films can enable small changes of heart ... to live better and to love more,"¹⁰⁷ draws on the notion that film does not have to be seen as, like most suggest, a mass medium. Or, prior to its space-of-appearance as mass-medium, commodity production or distraction, that film has reception, that it can thematically emerge as some thing, suggests a pre-apprehending structure that enables the kinds of ontological encounters of withdrawal and revealing. It is not so much a vying between a mass-medium and a personal encounter. It is more so that in each and every encounter, ontological difference is at work, such that this peculiar being-as-appearance happens. It is true that a film industry will consider the psychology of individual and mass, and aim at both. My aim, though, is to find another stratagem that does not refuse industrial processes but does not find them totalising or limiting.

When a new film appears, its success is often measured via box office takings. Malick, however, is suggesting a focus on some different experience. We might call it 'personal' though would want to question an ego-centrality to this

¹⁰⁶ There is a suggestion here of a binary separation between verticality and horizontality or image and narrative; however, my own interests lie in the space between. The relation image and narrative create the space or relation between verticality and horizontal ideas of meaning-making. This will be discussed in the conclusion.

¹⁰⁷ Paul Maher Jr., "Terrence Malick Interview, May 1979," in *One Big Soul: The Terrence Malick Community*, op. cit.

personhood. We might equally think of it as film gathering landscape, creating a locale where a 'heart' can be open to change. Perhaps this is the home-ground Heidegger was talking about. Filmmaking, an industrial-art-making housed in technology, does not have to unequivocally adhere to a calculative approach. Heidegger suggests to: "Keep open to the meaning in technology, *openness to the mystery*." ¹⁰⁸ The openness, waiting, meditative thinking, "grant us the possibility of dwelling in the world in a totally different way. They promise us a new ground and foundation upon which we can stand and endure in the world of technology without being imperiled by it." ¹⁰⁹ Both Deren and Malick have been able to stay focused on film as a meditative encounter, even though industry surrounds and inhabits their practice. Their centre point or purpose for creating film reaches far beyond following a script as model, privileging narrative over image or focusing on a marketable audience.

¹⁰⁸. Heidegger, *Discourse on Thinking*, op. cit., p. 55.

¹⁰⁹. Ibid.

Conclusion

Into Appearance

I started with what seemed like a simple question when setting out on the PhD: How does a set (constructed set or dressed location) influence a film? When I say simple, I do not necessarily mean easy but rather an *ontic* question grounded in film-practice that was known to me—in prior learnt behaviour. However, via an engagement with Martin Heidegger's thinking, ontological unfoldings emerged to reveal another way, unknown yet calling me into being-with film differently. The research grew in complexity, through examining the modal structure of *Da-sein's Being-in-a-World* to reveal how characters are attuned to their (narrative) world as 'set-up' for filmic purposes. Focusing on the 'set-up' led to further considerations towards film practice and the more instrumental procedures which take place in-order-to make a film—comprising those learnt behaviours I had inherited and had (up until the PhD) taken for granted as the natural way of filmmaking. The ontic and ontological relations toward understanding what it was to 'set-up' disclosed a myriad of

involvements, a series of different attunements and modalities of being and becoming.

My intentions in working through the process of building a set, filming scenes on set and editing those scenes are to create an opening in which to discuss and understand the complexities of these involvements. What are those ‘involvements’? I suggest there are four key involvements at stake in this project:

- (i) *Involvement of ‘set’* (discussing the equipment world and how sets withdraw to disclose filmic worlds; how setting-up sets up a world).
- (ii) *Involvement of myself as filmmaker* (through my situatedness and attunement towards a project).
- (iii) *Involvement of the film-world* (how film is encountered as an inside/outside world of our own worlding and how our own worlding deconstructs this binary of inside/outside making the lived experience of encountering film something more porous and contingent to and of our everyday life).
- (iv) *And involvement of instrumentality* (instrumentality/non-instrumentality as a relation which provides an opening into making).

Each of these involvements returns and folds fluidly and unpredictably, grounded as it is in attunements to being.

This *folding* opens towards a notion that films gather. Films bring together all the multi-facets of involvement. Films set up a world and open a region only because of these involvements: I create *Shepherd*, a Science Fiction Feature, because I already have an involvement, my thrown situatedness and my projections that propel and draw together a cluster of involvements—a region

or clearing in which *Shepherd* ‘worlds.’ As I suggested, *Returning* was created within an already existing involvement and projection towards *Vertigo*. *Returning* returns to the *Vertigo* that involves ‘me.. It does not copy or represent *Vertigo*. It does not aim to re-make it in another idiom. This ‘return’ happens in essentially nuanced difference. *Returning belongs to Vertigo*. Further, Heidegger’s concern and discussion on a Parmenides fragment assisted my research by opening thinking about the process of making film: *belonging* as a relation towards attunement and *together* as a relation of systematic ‘fit.’ Although both can be discussed in terms of ‘making,’ and it would seem that they extend away from each other, and at times my writing may suggest a separation yet belonging and together coexist—they reside—are inherently present. For example, the *Shepherd* ‘takes’ that belonged revealed themselves through a system of togetherness. The filmmaking system, or at least a modification of the filmmaking system, brought-forth ‘takes’ which belonged within a particular attunement. This analysis derives from my own understandings and their horizons of disclosure and from measure or calculation, as if there is a *standard* by which to measure this relation. Rather, the analysis opens towards my understanding of the subtle nuances between ‘belonging and together’ within the existential phenomenological thinking of Heidegger’s analysis of *Da-sein*.

My intention was never to find and point to an exact measure as to where the binaries of instrumentality and non-instrumentality gather. Rather, through the research, I became interested in the possibilities of instrumentality’s own becomings—without viewing instrumentality as locked down to a definition of serving as an instrument or means to a prescriptive or defined end. Likewise, Heidegger’s concept of challenging-forth has a relation to bringing-forth as does calculative and meditative thinking. These notions are not opposites, or strictly defined by confrontation or negation, as if to suggest that in one thing opposing another there is the closing-off of possibilities. If I say an instrumentalism of filmmaking is opposed to a non-instrumentalism of filmmaking, I am limiting both notions. If I think of one as negative and one as

positive, I place myself in an arena where truth happens as *veritas*, as correctness. Instead, there is a need to focus on the idea of a relation preceding and subtending these terms. Reflecting on Heidegger's analysis of the bridge, developed in "Building Dwelling Thinking," it enables a thinking that *relation* brings together what is related. Instrumentality and non-instrumentality come into being via a relation (bridge) and not the other way around. Such 'relation' is thought in a stepping-back to more essential disclosure. The landscape or regions (which they each hold) gathers-together because of this relation. It is only because of the relation that one can negotiate and move fluidly—turn away and (re)turn back towards.¹ Accordingly, instrumentalism and non-instrumentalism, calculative and meditative thinking, challenging-forth and bringing-forth extend away from each other. However, they also return.

It would be a wild assumption to say that my filmmaking sits outside instrumentality or sits inside non-instrumentality. The outside (re)turns to the inside which (re)turns to the outside of instrumentality. Co-relating, they turn away and turn back. They withdraw and disclose. The Möbius strip could be considered as a motif for analysis, where there is no 'correct' surface. Surface is non-orientable, impossible to define by analysing only one position.² All attempts at naming front or back positions fail. *Shepherd* could certainly be defined in terms of instrumental procedures by which one films. I could list, name, label and orientate the research horizontally towards an instrumental process within which the film is made (within which I am involved). I could also define the film in terms of non-instrumental practices of filmmaking; opening *Shepherd* towards possible vertical movements to create meanings (within which I am involved). However, like the Möbius strip, there is no front or back locus, no origin or end point, such that I am able to point to a correct position or measure. Rather, the boundary of my viewpoint, (within which this practice

¹. The word *relation* derives from the word *referre* which means 'bring back.'

². A Möbius strip can be created by half twisting a long strip of paper or ribbon and joining the two ends together, thereby making a continuous surface that seems to be ever moving from an interior or inside surface to an exterior or outside surface. In this sense, there is no grounding finality or difference between interiority and exteriority, but a perpetual folding of one-into-the-other.

research stands), shifts in the relational-movement towards understanding set-ups.

Returning to Questioning

This particular research has widened an initial understanding of *filmmaking* through interconnecting an exploration of film making practices and phenomenology. Both practice and critical thinking opened to one another revealing a larger region to explore than first envisioned. Without a doubt, the filmmaking provided a valuable depth to the enquiry, opening phenomenological enquiry to original understandings of concepts. In turn, the opening of ontological horizons affected and reframed the practice. New modalities of making and thinking about making came about through this moulding and evolving. However, as the research project—both making and thinking—found its trajectories and regions of genuine enquiry, it also opened to pathways that remain unanswered or not discussed. There is much ground yet to be explored.

The orientation for discussion developed in the exegesis, when thinking about the film industry, was especially developed from my reflection on my thrownness, and its attunements or moods distending from that thrownness. This revealed an attitude towards the industry that considered it as a mechanised process broken down into systematic parts or procedures. This experience came from working on commercial projects where my involvement was a ‘fitting into’ a highly standardised and somewhat inflexible approach to filmmaking. As suggested in the research, Maya Deren’s concept of horizontal narrative construction in film suggests that not only is this a narrative pathway, it is also a procedural pathway. The *horizontal* suggests a step by step movement towards an end point. Moving into another frame for creating film, she suggests a vertical approach. Rather than subsuming meaning making to the creating of

linear links, thereby thinking of *meaning* as a content at once defined and limited to formal constraints, this approach builds meaning according to an open strategy of juxtaposition and expression. Meaning is not constrained by formal requirements, but playfully exceeds any capacity to limit it. In this sense, meaning cannot be returned to a wanting-to-say, an authorial intentionality or a formal grid of structuring determinants. One might say that where industry production fails, personal production prevails. Or where inside the industry there are damaging *making*-processes, outside the industry there is a positive and somehow better experience of making film. This is not, however, what I am driving at, as if, somewhat naively, good and evil reside on either side of instrumentalism. For the most part we all need ends and finality, and decent means to get there. Hence, my approach to an ontology of film worlding aims to clearly avoid the binary producing and divisive thinking of a ‘them’ and ‘us.’

The title of this exegesis, *A World’s Return*, acted as an overarching connection to film-worlds in their return: returning from the involvement of setting-up, returning as work which sets up, returning via worlding as a complex framework that gathers. It was also a way forward for this researcher to realise how film returns in a more intimate or intense manner—touching the lifeworld of this existent in her existence—through involvements with films like *Vertigo* or *L’Eclisse*. The act of returning, in this way, is seen as an enveloping worlding, on-going and expanding. There never is ‘return’ as such, as difference intervenes, never the precise movement of an annular return, for nothing remains of the ‘same’ in the recognition of such retrieval—no repetition without difference. So while there is a process of return through practice and of the ‘I,’ there are still questions around such return for industry, as in the instrumental procedures of industry. This is not in any way to suggest that there is something else or *other* that negates industry, as Deren suggests, but rather an opening up of procedures. Yet this is very much at the heart of Heidegger’s distress when he talks about instrumental practices within our technological age as challenging-forth through control and mastery.

Questions arise from confronting this binary attitude, as a result of this investigation. Can the industry of filmmaking work towards a revealing that is situated within an exchange between challenging-forth and bringing-forth? Can established industry practices, defined as a particular 'know-how,' reveal a fragility within this very 'know-how' opening up spaces to explore a possible vertical direction within their horizontal pathways? By expanding on further practice-led research, can practitioners extend knowledge by examining multiple pathways to meaning-making inside industry norms? And within the milieu of industry, can means-without-end find its place? That is to say, can filmmaking offer the potential for acknowledging processes of 'making' that extend in *abundance*, as a genuine excess over what is finally classed as made? The return to questioning is a returning to an opening without end, possibly a return towards a return.

A world of this researcher, of the research, in a constant return ...

Existential Analytic of Film Worlding

I aim to conclude this exegesis with a bringing together of those scattered moments in the exegesis where I was able to reveal something essential to a phenomenological disclosure of film worlding. I commenced this uncovering with an 'observation' that seems anything but startling when we witness a film being made. Something passes through the camera. Yes, empirically speaking, or objectively speaking, it is obvious that light passes through the camera, to be recorded either on sensitized film or recorded as binary data after being processed by a sensor within the camera. My question seemed naïve: What passes through? This question becomes, though, what is 'passing through'? What is 'throughness,' such that something returns. In discussing the 'take' I suggest that the 'take' presences as 'throughness', which is to say, the 'take' comes-to-appearance as *'the take'* from out of the throughness that essentially

discloses camera. ‘Takes’ are modifications of throughness: what passes through a camera constitutes different ‘takes’.

However, my question of the ‘take’ was not from an encounter with the thing present-at-hand as disclosed, for example via a clapper-board, with its number sequencing. My question is phenomenological. How does a ‘take show up’? We wait for the ‘take’ that shows up as the ‘take’ to be the one we want. What ‘shows’ in the showing? Hence, in the ontological disclosure of ‘throughness,’ we see it is equiprimordially a ‘showing-up’ and a ‘not-showing up.’ But how is the ‘showing up’ disclosed? From my existential analysis of a particular scene in the filming of *Shepherd*, I suggest that this showing-up happens when the setting-up *withdraws*, which means when the ‘take,’ as such, withdraws as that from out of which a setting-up is revealed. For film worlding to *show*, there needs to be a seeing-through-a-set and into-a-world. This seeing-through happens in the withdrawal of the setting-up, but it is also the case that the throughness—what passes through the camera—is essentially and primordially *the withdrawal of setting up: aletheia*, as a privative revealing of *lethe*, an essential hiddenness or forgetting. That is, hiddenness withdraws essentially in the showing up of worlding, at once a concealing *and* revealing of a ‘take’ that belongs.

At the moment when the set provides extension and withdrawal—extension being an ontological structure of worlding—this *moment* is to be thought as a curious temporalising of throughness. The ‘take’ that belongs shows up in the moment, which is a moment of radical concealing *and* unconcealing. This moment allows the set to withdraw. Its temporalising is ecstatic. For, what most withdraws and necessarily needs to, is the showing itself. In this sense, the temporalising is that of an ‘awhiling’ or linger, not to be thought of as a modality of being-held-in-limbo—as an attunement of boredom, but rather, and more primordially, this lingering is a revealing of the attunement of ‘longing’ as an opening to an open possibility to be. This ‘linger’ is not the waiting for a ‘take’ to show up, for the linger happens in what shows up in the ‘take’ that belongs. Precisely its belonging is the signal register of what lingers in

a *fascination* with what yet remains in the withdrawal of showing up or what that withdrawal allows to return. The 'take's' belonging happens in the primordial or fundamental attunement of longing. This opening to open possibility is a 'letting-go,' discussed as a radical passivity or a letting-be. Yet its *counter-sway* that always accompanies it is a necessary mastery in setting up. Setting-up and letting-go are the sway and counter-sway of filmic unfolding, of film worlding.

In this sway-and-counter-sway, 'I' appear as the one who masters a setting up, but 'I' appears nowhere—'I' dissolves into the 'take's' withdrawal and into the setting's withdrawal and finally into the showing-up's withdrawal. In film worlding, 'I' am passed-over, and essentially a passing-over. But how do we encounter the 'take's' withdrawal? We give the name 'editing' to this procedure, as editing is essentially a 'carrying-across' a 'ference' or trans-ference, such that a landscape of regions is gathered. This 'carrying-across' in gathering regions constitutes a means that abandons ends, as its primordial concerns are with a closeness of regions, constituting an essential and radically open belonging. This is thought here in terms of an abandonment of the fear of abandoning: a radical notion of dwelling. What is this 'closeness'? How do we wait-for what is close to reveal itself? This waiting—lingering awhile—that is not an explicit waiting-for opens the temporality of filmic worlding.

In this discussion, I have aimed at progressively stepping-back in my analysis, to arrive at more essential structures that enable an ontological disclosure for how we human beings are able to encounter something as peculiar as the dislocating locations of film worlds and go-along-with or take-in-stride these beings such that they proximally happen in, through and across our singular world's worlding.

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Part One:

How the Shepherd project started

The project initially came about as part of my masters at WINTEC. For my masters I wrote a feature film script in the genre of a Science Fiction Thriller titled *Shepherd*. The main story was about a memory technician who worked for the government. His job required him to read the minds of deviants caught by the government, identifying through their memory associates who would then be hunted down. On one occasion, an elderly woman is bought in and when he processes her memory he recovers an image of a person he knows and loves. This leads him down a risky path: to figure out why this person has been identified before the government recognises what he is doing. To do this he has to process the woman's memories to recall her life 70 years prior.

As a Master's student, and with limited budget, I could not film the entire project but went ahead and filmed the memories of the elderly woman as a young girl travelling back on a shuttle from a Mars moon base with her parents. There were three main parts to the shoot: one in the built space-craft set, another on location in caves, bush and a beach for the dream sequences, and the last part the inquisition of the parents, which led to their death sentence. We shot over eight days in December 2010. I was thinking a couple of things for the possibility of the footage at the time: firstly, that I could raise enough money to finish the film at some point; secondly, that the footage would be used as a pre-visualisation to secure finance to make the entire film from scratch; and lastly that the footage had enough plot and interest to be cut into a short film.

We spent three months in pre-production. I secured a small amount of funding, we built the spacecraft set, cast actors and worked on the many props and costumes needed for the shoot. The crew were a mix of professionals, film students and volunteers– all responsible for certain aspects of the production. I took two weeks' leave from my position at the Waikato Museum and we started production on 6 December. There were 30 pages of script– which is approximately 30 minutes of edited film–my ratio meant that I would need to capture just under four minutes of usable footage per day, which, if everything goes to plan, is a workable amount.

The first two days of filming was with Olivia (Eden) and Logan (Daniel) down in the Waitomo region. These film days were going to make up the dream sequences–part of a supernatural experience Eden has traveling on board the spacecraft. We first shot in the Ruakuri Cave. This is a long stretch of cave that was only available at night due to the caves' opening hours for tourists. Part of choosing the cave was the in-closed claustrophobic nature of the narrow tunnels, which had a similar nature to the enclosed spacecraft. The back story, which is important here, is that Eden had a younger brother Daniel who died on the Mars moon base. In her dreams, he visits her, wanting her always to follow him into unknown territory. In the dream sequences, Olivia and Logan wear cream costumes embossed with gold detail and their faces and hair also have a gold glow– I was a little unsure of the costumes, but with the low light and the beautiful glow of it bounced from the cave walls, it all seemed to come together. Because I wanted a feeling of uncertainty, we crossed the action line with the camera many times to create spatial unease.

The last shot for the night was Logan being backlit from a strong light; he had to stand in front of the light and beckon Eden to follow, and she would recognise him as her brother, he would then turn away and run into the light and she would follow. We shot this several times and from several different angles, but it just didn't have anything, it looked too staged. Something else was needed, but at the time I wasn't sure what that was, but I knew it wasn't from this location. The dream sequences are a montage segment so the whole scene wouldn't fail if this location didn't work as well as I'd hoped. In saying that, there were definite moments and fragments that were stunning and very usable, so we packed up and went home after a long night.

The second part of the location shooting was down at Waikawau beach. This spot has a man-made tunnel, similar in dimension to the cave tunnels, which leads to a remote, desolate West Coast beach. We had arrived late afternoon for the sunset light, which would enhance the gold in the costumes, make-up and hair. The action was similar to the previous shoot. Daniel would come in, backlit from the tunnel entrance, and beckon Eden to follow him and then run out towards the beach—Eden would follow. We would also shoot extreme wide shots of the two children together running down the sunset-lit beach. To do this wide, I had arranged for a helicopter to meet us at the beach 30 minutes before sunset. We began shooting inside the tunnel part first, matching similar shots to the previous shots in caves; however, we had only just started capturing when we heard the helicopter fly over and land. So we grabbed the gear and headed out to meet them.

I had never directed shots with a helicopter before, so I wasn't sure what to expect. I decided to stay on the ground with the two actors and sent two cameras up and my AD, Renee, who I could talk to through RTs. What I was thinking at the time was that this shot would be part of the dream, but also the last image in the film (at the end of the script, the elderly woman dies and this image would be a kind of “afterlife experience”). Each “take” was very difficult and consisted of Daniel beckoning Eden to run along the beach. She runs to him and then together they run the stretch of the beach in the low waves. To get the timing of the helicopter coming round the hills, the action starting and the cameras following that action took quite some doing. I did not have a remote monitor for the cameras (which was a big mistake), so after three of four “takes” the helicopter would have to land so I could view the rushes. The two cameras we were using were also very different: one was the Canon 50d which does not have a motion stabiliser and the other was a larger bodied Panasonic HD camera which does. The Canon footage playback was very jumpy: however, Joe said it could be smoothed out in post—so what I ended up focusing on was action and timing: the relationship between the actors, camera and helicopter. It took a couple of hours to get the footage and the end result I felt was a huge success. However it did take its toll on the two actors who had to run the length of a fairly substantial beach many times. The helicopter left and we were losing light quickly by this stage, so we headed back into the access tunnel to get the first part of this sequence. However, the light did really fall away and what usable footage we did get was questionable. Joe set up a larger light just outside the entrance and we got a few “takes” that would match up to the footage shot in the caves, so hopefully things would

come together in the edit. I always get an uncertain feeling when I have to leave the “making” to the edit; however, with the knowledge that the helicopter footage was a great success and there are still more components of the dream sequence to shoot, I’m confident it will come together. We packed up and headed home.

The next five days, shooting was in the space shuttle with Peter Elliott (Matt), Leona Robinson (Sydney) and again Olivia (Eden) playing their daughter. This part of the script is about the family traveling back from the Mars moon base when a phenomenon happens—the stars disappear leaving the shuttle without the ability to navigate, and this causes several things to take place. One is that Matt goes outside onto the hull to check the radio antenna; however, he has an incident which causes Sydney to also go out onto the exterior of the ship’s hull, leaving Eden alone in a spacecraft. The incident causes a loss of power, which forces Matt to abandon the cargo, which is a direct violation of their mission to the Mars base in the first place. However, he is more interested in keeping them both alive. During this time, Eden begins to have dreams about a presence, which at times reveals itself as the image of Daniel, her deceased brother, always wanting her to follow. Also, an unknown light appears, and it doesn’t take Eden long to realise that the light outside the porthole and the presence in her dreams are the same entity. The light begins to move away and eventually Eden tells Matt that the light wants them to follow it. As there are no other points to determine their position and no other ways to navigate, Matt takes a chance— he puts them in stasis and locks in a heading following the light. When they awake, they are already locked on a satellite-pad orbiting Earth.

The next five days are all night shoots. The space-shuttle is built in an abandoned dairy factory that we have leased; however, the building has huge windows and it is too difficult to manage the light during the day. Also, because it is summer, we cannot start shooting till around 9 pm ending around 3-4 am each night. There is quite a lot of dialogue in these shuttle scenes—not too much but enough for me to cast an actor like Peter Elliott, who has an everyday-ness about him, an ease that will create a believable flow with the complex tension happening within the action. We rehearse for a day before the shoot. The first day on set is Sunday, so on Saturday, Peter, Leona, Olivia and I go through each scene looking carefully at subtext. There are several points of stress going on and embedded within the text and it is how the text is spoken that I want to work on. The back story of Daniel’s death is that he was with Matt in a mine when it happened, and although six months have passed there is a deep sense of blame and anger in Leona’s delivery of her lines. I decide not to block out the action as we are using a hall to rehearse and the actors also have their last costume fittings. I’m pretty excited, especially working with Peter so feel very confident about the next day’s shooting.

The five days of shooting Shepherd in the spacecraft are a blur now, 40 months later; however, I will mention some moments or fragments that really stood out for me—both positively and negatively speaking. It was a two-camera shoot on the ship: a Canon 5D and a Canon 7D. These are both very small SLR cameras using prime lenses; the main lens we used was a tilt-shift lens, which is a lens designed initially for “product” photography. The planes on the lens can be carefully adjusted

so only a small amount of the frame is in focus. So there is a lot of blurring within the frame. I chose to work with this specific lens to create a sense of blurred memory, things in half focus, half remembered, or not quite remembered. The other reason for using the SLR cameras is that they are tiny, and so they worked well for the limited amount of space we had in the closed set. The other aspect about the set was the lighting was built in—these are called “practical lights,” so every light source is a practical light on board the spacecraft.

It was a very positive shoot; I think one reason for this is that everyone involved was so excited to be working in the spacecraft set. It was a unique experience and there seemed to be a lot of energy. We broke the set down into areas: living area, cock-pit, and facility room; this made sense for shooting the scenes. So the first few nights’ shooting was in the living area. It was interesting to work on getting the dynamics of a family in crisis captured. People react in such varied ways within a stressed situation. My intentions for the three characters were for Matt: to be a logical character—going through procedures without becoming too flustered. Sydney: is already in a state of anger and fragility so the pressure is more emotional and eruptive, and this contrasts with this Eden: who is sensitive: emotional but understated and pulled back, a character who watches events unfold and although is affected by these events, stays outside the frame of action. The other major concern I had while shooting in the set was not letting the set overwhelm me. Several years prior, I had directed a short film with a very high production value. It was a fairy-tale and every aspect of what you see in frame had to be made/created; the sets were enormous and it was my first time directing in this type of

environment and unfortunately at times the set overwhelmed me, which caused a shift in focusing on performance to focusing on set, so the performance did not always seem integrated. So experiencing that, I wanted the set to be just the background—the everydayness of these characters—nothing special, nothing that had to be somehow referenced by the camera, but rather the knowledge of the environment that they are in being comfortable/known within their performance. This helped me to ignore the set to some degree and focus on the relations unfolding within the characters. Another smaller issue was keeping my “takes” of shots low. With digital cameras, there is a sense that shots can be taken as many times as possible to get what is needed, so a shot could possibly have over thirty “takes” if necessary; however, I’m not so sure about this understanding of “takes.” To my mind, the shot is not working, or there is no possibility of it working if more than six “takes” are needed. However, sometimes I can see the possibility but the parts are not coming together as a whole and with some movement/adjusting/waiting, a shot can be worth the wait and the extra takes, but I normally know whether to abandon or carry on. Looking back on the shot-list pages, the average take for a shot in the shuttle was five.

I think there is definitely something of interest here about shots and takes. There are so many parts to a shot, there is the technical side; (lighting, camera movement, lens choices, sound, the art direction from set to props to costume and make-up), and then there is the performance side. Then there is the relation with character to character, and character to camera. It is difficult enough to get all these parts into a synchronicity as a good “take”;

however there is something else in a great “take,” something unscripted or planned. That moment where the camera moves too wide and loses frame or the actor gestures in a way unrehearsed, or the actors move too far into an under-exposed lighting area, these “happenings” reveal or uncover a living quality of filmmaking. The controlled nature of filmmaking, the setting up, the setting into place, is a starting place, is the structure or foundation; however, the “magic” is within a space “alongside” the setting up for filming to take place. I think my best moments are shots that I was able to let “be,” not definitively pin down, but rather let all the parts that I had intentionally set up – open possibilities for something else to take place. On one night, we did a dolly shot of Eden left alone on board the ship; the dolly mount wasn't very good, it moved around too much, but there was something in this movement, some unknown quality I could not have set into place. My intention was to create a smooth dolly—a dolly movement towards Eden as she listened to her parents outside the ship— not knowing what could happen. However, the less-than-perfect motion seemed to make me more aware of the situation she found herself in— for some reason it revealed what I could not.

At one point we pulled the side wall of the ship out to film on the other side of Eden as she lies in bed watching her dad get up, and then later on when he wakes Sydney, we again see the tension from behind Eden. These frame-ups, for me, create a sense that Eden's character is the quiet “witness” of her parents' unfolding tension—not only in the unfolding situation but also the tension and resentment between the characters. There is an interesting dynamic of space in this particular frame that I was and still

am deeply drawn to. The camera is close to Eden, she is lying down in the foreground, her body is a horizontal plane in the composition; then the action takes place a few meters from her bed, Matt wakes Sydney who is in a top bunk, she jumps down and gets dressed while the dialogue increases in tension. However, with the use of the shift-tilt lens, Matt and Sydney are completely out of focus, and their blurred images have a dream-like quality to them. It is as if Eden is placed within the scene and also elsewhere as if she is looking on at it like a memory. It was a unique opportunity to use this lens, which is not commonly used in film, but the set-ups took longer to frame up as we always had many possible options for what was blurred in frame and what was in focus.

Another shot I remember clearly and one I am still caught up in was this unintentional frame-up of Eden watching her parents argue. We had the main camera, the one with the tilt-shift lens, on the main action and the second camera, which I was operating at the time, focused on Eden. I was squashed into a corner and as Eden slowly edged in she became slightly too close for the lens to keep her in focus, she is not blurred, but just slightly soft. Also, because I could not move back her entire head fills the frame, which makes the shot underexposed. However, the shot captures a sensitivity of her character, her eyes flick from mother to father, her stressed forehead is emphasised. This is not a shot I would have set up or set out to do, yet in this moment the character of Eden, as witness, as heavily affected by her parents' relationship, is undisclosed in a possibility alongside any aspect of filmmaking I could have planned.

One part of this shoot that really worried me was the costumes. We had worked on the

spacesuit designs for several months going into this shoot. The design was well thought through; however, the construction of the costume was worse than I had hoped for. This was mainly because the costumer who had taken on the responsibility of the spacesuits went into hospital when they were half completed. The suits then got handed on to another costumer who didn't have the skills to complete them and then finally had to be fixed by another person altogether—and we ran out of time to fix them to the standard that I was happy with. I still have an uneasy feeling when I see some of the shots with these costumes. Actually, many of the costumes in the first stage of *Shepherd* were disappointing. In hindsight, the reason for this situation was a lack of leadership in this department, (a head costumer who takes responsibility for the entire costumed “look” of the film). Nevertheless, we really didn't have the budget for this to happen at this stage and in the end had to shoot with what we had.

The last day of filming was the interrogation/hall of justice scene. This was shot in the entrance of the Ruakuri caves, a huge man-made silo. The silo has a spiralling ramp that circles the 10 metre circumference in a gentle incline, 12 metres underground. At the bottom of the silo, there is a concrete floor area with a large rock formation jutting out of it. The ramp also has LED lights on the outside of the it, giving the whole setting a very science fiction feel. This was the setting for the courtroom scene. Matt and Sydney would be led from the internal door and made to stand on the concrete platform while 80 ministers from all the sectors decided on their fate. The space is very daunting, not only to work in, but it also has an emotional or spiritual feel. When we were filming, both Peter (Matt) and Leona (Sydney)

said it was horrifying to look up and see all the faces staring down at you from all sides. Sound is also a major factor in the silo, as it seems to bounce for a very long time—the reverb will be interesting to work with in post. Just talking to a person close is difficult, so directing a crowd of eighty had its issues. In addition, some reason the RTs were not working. I wasn't sure if there was interference in the silo or it was something else, but this meant I could not contact my AD who was at the top of the silo, so there was a lot of running to the top and back down again, which slowed down the process. The script in the silo was also six pages long, so I really had to move the shots along and brought in a third camera to capture cutaways and other images that I could cut to if the edit wasn't working as imagined. Lighting this location was carefully considered as we had been using practical lights in the space shuttle, it would seem unusual in lighting this location without them - but where to put them? What we eventually decided, and this decision really came down to Joe's knowledge, was to hire a large 4K light and chain it to the roof of the silo. There is approximately a 14 metre drop from roof to floor so we had to get in abseiling professionals to do this. This was done as soon as tourists had finally left the caves. This meant that the entire scene in this huge space was actually lit with one light source with the LED lights highlighting the circumference.

Thinking about this day now, it feels like such a blur, there was so much pressure to get this scene in the “can” in a way that stayed truthful to the spacecraft scenes - which have such a different feel. This location is so immensely vast – however it still has a claustrophobic feel to the space with the circular walls - which sort of spatially mimic/invert the tunnels as well. The

main pressure was due to the amount of the extras and the speaking cast. There were five ministers who had lines—the inquisitor, Sydney, Matt and Eden and two guards (who although did not speak had a lot of action to get through)—then there were eighty extras who did not speak, but had to murmur and laugh and talk to each other at certain times. I just remember concentrating on my script and being very pedantic about getting certain shots done with specific lines and action.

We had to get the ministers entering the silo at the beginning of the scene – first the inquisitor comes in with the guards, Sydney and Matt, and then asks the ministers to enter, so all the actors and extras had to filter in and move down into position. First off I got everyone in just to see what they looked like, and then moved some groups and individuals around. Then they had to go back up for us to do a “take” of this action. It was difficult, as I couldn't get the timing quite right. So we had to do this several times - the worry or concern I had was that some of my actors were in their 70s and the minister one was 81 - so I had limited “takes”, but with the three cameras it came out better than expected. What I didn't realise until told later was that it was raining outside - so every time I sent them out to come back in they were standing in the rain. What stands out for me amongst all these concerns was the vulnerability the actors revealed on screen with each other - especially Olivia, Leona and Peter. We had been working very closely over the last week - we were all very tired, but their performances were subtle, nuanced and this stood out for me - not only on this night but in the editing that was to come.

Part Two:

From Master's to PhD

For my master's project I was interested in Science Fiction and religious themes within this genre. I edited 22 minutes of footage - part of the flashback scenes we had shot which I edited into a loose narrative. I also screened this version of the edit and spoke at SPARK 2011. I was exceptionally pleased with the outcome of the project; however, at this stage there was no way to film the other part of the script so I decided to go ahead and re-edit the film into a short film. To do this I wanted/needed some feedback so sent the film to David Blyth, a well known New Zealand director who specialises in 'Horror.' His critique was very much in line with how I was feeling about the tension on the ship between the parents. He thought that the funeral or death of Daniel needed to be more concise so the tension between Matt and Sydney is clearly defined. I agreed, so we went to work on a funeral scene, which could either play out at the beginning of the film, or be part of the memories/dreams Eden experiences traveling back from the Mars moon base. Grant and I talked extensively about the set and we decided on two things: first, to design and build a set that would look like a room on the Mars moon base where Daniel's funeral is held, and secondly, re-erect the space-craft to shoot some more dream fragments. The ship this time would have similar structural elements - but be a dream-version of the original.

The set design and construction took several months and we filmed this part over two days in April 2012, 16 months after the initial filming. Olivia had grown substantially, so we had that to deal with, but everything else continuity-wise felt fine as the moon base set was new and the

ship set would be quite different to the original look. Olivia's costume needed a lot of adjustment; however, the make-up department did a great job on making her look slightly younger. We again used the tilt-shift lens to also help with continuity and create those beautiful submerged-focused images.

For the funeral scene I bought in a couple of Waikato theatre actors I had used in the past on other projects and a couple of extras for the scene. Daniel's body was to be laid out on a table in a body bag. While the eulogy is being read out, the camera tracks from the Mars landscape through the window over his body to reveal the group around him - with Eden in the foreground. I couldn't afford a steady-cam, which is what I actually needed for the shot, but instead borrowed a friend's glide-cam. The glide-cam is OK but the shot isn't quite as steady as it should have been and so it took a while to get something usable. Looking at the rushes after the shot is not technically the best; however, it does create a sense of loss - in the glide and I think with music and dialogue overlay it will work - or alternatively, it will work very well embedded within the other memory/dream footage. Overall the night went well; however, in hindsight I'm not sure if the relationship between the space/Eden/camera worked - I should have played more with the camera and not stayed to my initial "planned" idea. I guess I felt a bit stilted coming in from 16 months - especially straight into such a sombre scene.

The second night of shooting was more dream sequences on-board the 'imagined' ship. Again it is about 'following' - Eden following Daniel into unknown territory, but also watching Daniel move away. The continuity of Olivia having

changed over 16 months was not so noticeable during this shoot as she is wearing a helmet. Earlier that day we filmed Logan against a green screen 'floating' - which is to be an image Eden sees outside a porthole while in the cockpit; then she feels someone's hand on her shoulder and spins round - it is Daniel. He moves off into the corridor of the ship, she follows and watches as he goes out the airlock, she goes after him but cannot get the door open, looks out another porthole - sees Daniel floating and then he transforms into the light. These images will be mixed up with the images of them both in the cave and on the beach.

At the same time that I was filming this part of *Shepherd*, I was beginning my PhD. I did not (at this stage) think that the two had anything to do with each other. I did use the edit of *Shepherd* that I had at the time as a type of show-reel so my supervisors, Mark and Maria, could see my work, but that was where I thought the relationship between *Shepherd* and the PhD practice finished. However, the relationship did not end there.

The first project I worked on as part of my PhD practice was the film *Bus Trip to the Island*, which had a shorter film, *A remake of a Dog's life* as part of a performance/film experience/experiment. The film had scenes from the play *Woyzeck* and the live performance had other scenes and parts of scenes. This project allowed me to play with ideas around what it is to "make" and "watch" film. It was not a subtle process; I left behind my normal/learnt modes of practice and experimented with others, always expecting to fail along the way somewhere. The piece was part of the *Hamilton Fringe Festival*, and audiences arrived by bus and were led by children (who were part of the performance) around different sites where scenes would

unfold. Finally leading to an indoor space where the film *A remake of a Dog's life* was screened. The entire promenade performance was filmed and edited together with *A remake of a Dog's life* to make *Bus trip to the Island*. I also inserted Pacific Island footage with narration.

From the start of the PhD the philosophy caught me off guard. My proposal into the provisional PhD process came from what I already knew, from media and film studies and my own filmmaking practice; however, the philosophy readings started to dislodge or displace what I thought I knew. This "tripping-up" did not concern me in terms of my practice; however, I was struggling with comprehending the texts and finding a place for them within the context/frame of my PhD investigation. Filmmaking and filmmaking theory has always been so practical, something I could lean on, but the philosophy made me feel like I was falling - falling away from myself. However, a couple of texts stood out: *Two Versions of the Imaginary* by Maurice Blanchot, *Reality and its Shadow* by Levinas and *Being and Time* by Martin Heidegger.

As a result/outcome of these readings, I began my next short film *Returning*. In the film, I wanted to play with the idea of the "image" within the content of the film. Instead of film trying to hide itself through image (an agreement of choice to forget *film as image*), I tried to play with remembering image - as being image. The film was not technically challenging, and this allowed me to play with some interesting perspectives. At about this time, I started to revisit *Shepherd*. I didn't know why I kept coming back to the idea of it - I was at a bit of a loss with the project as I knew the rest of the film could not be shot at a very high

standard within my budget limitations. However, the themes in *Shepherd* kept coming back to me. It was around this time that I also started to realise how important Martin Heidegger's work was becoming to my understanding of the PhD project, and to me *Shepherd* seemed to fit. Not just in terms of the themes within the film but more importantly my own filmmaking practice.

At this moment, I only had a flashback story of a girl travelling back from the Mars Moon base when something supernatural happens, causing the stars to disappear. A single light appears to Eden, then series of events occur and the light starts to move away. Eden convinces her father to follow it. He does so and puts them all into stasis - when they awake they are orbiting Earth. I started to contemplate writing another scenario around these flashbacks and considered the strengths of the project. To my mind, there were three main strengths - Olivia's performance, set design and cinematography. Based on those elements I wondered if I could re-write *Shepherd* as Eden's story, three years after the Mars-to-Earth incident and not 70 years as in the initial *Shepherd* script.

This idea also fitted with my PhD that was now largely on my mind. In this way Eden would be thrown into a world where she would be coping, and at the same time living in the past with her parents on board the ship. The dream-journey, which started on the space-craft, could also continue to run through the new plot, as she is finding her way - and physically journeying to an unknown beach - a metaphor for "hope."

The first part of the re-write consisted of making scrapbook with a short description and some images of each scene already shot. I glued

them into the centre of each page and then began to brainstorm ideas around these scenes. The hardest part was letting go of the characters Wendy (co-writer) and I had created - especially the character Zane, who was initially the main character. I tried to keep the character in somewhere but soon realised that I had to give him up as he represented the thriller part of *Shepherd* that was now being abandoned.

During this process I talked to Olivia about her re-involvement and what it would mean for her upcoming summer break. She seemed outwardly excited by the project, so that also helped my decision. The story, over several weeks, seemed to come together, some parts or connections fitted into place seamlessly while others were harder to work through. It was interesting how the flashback story was now providing a new set of ideas and connections - ones I had never seen before. Now *Shepherd* was no longer a Science Fiction Thriller but a drama, a journey film with a Science Fiction backdrop.

At times during the process I felt elated and at other times deeply insecure. I'd never written a story in this way before, never considered how a new story could be forged from something else that had to be abandoned. It was mainly a marathon of problem solving and creating connections from disconnections. I'm still unsure if they all work, but somehow through this muddle a story came to light and it felt so deeply personal - Eden's journey seemed to mirror my own journey I was experiencing.

One major element in this connection-making was whether I could technically pull off each scene being written. This approach was different than the first script writing experience

of *Shepherd*. When Wendy and I wrote *Shepherd* the first time it was a "writer's world" where anything was possible. However, this second time round I was coming at it with a director with limitation in mind. Once each scene was written I would discuss at length with Grant as to set direction and design. Being set in the future has enormous issues in regards to all production elements, and on a micro budget aspects of the scenes had to be discussed in detail before I moved on with plot ideas. Some plot points were discarded as being too difficult; others were going to be difficult but not undoable. I found moving forward like this the only way to be or to take care of the project at hand. Some sets or dressed locations that were finally decided on were going to be tryingly difficult and they turned out to be some of the most challenging set-ups I've ever worked on.

Once I had the loose draft of the script, I started to plan out the production and the team I needed. The months leading up to the production consisted mainly of budgeting, scheduling as well as designing, writing dialogue and scores of meetings. My concentration was to prepare every element going in so once production started I could relax into the director's role. At the same time I was still reading, mainly Heidegger, and going back over his idea of "worlding."

Part Three:

Production Diary – Monday 6 January 2014

We meet at Matangi, everything was put in the cars that we needed - not just film gear but also everyday items, water, food and a first aid kit. From Matangi we convoyed to Te Aroha - it was our first location. We had to find a reserve and walkway. Renee and I had already been there to check the location out, last November; however, I was still anxious if it would work for the shots or work for the narrative. Joe had brought a camera trolley, and we loaded the gear into that - we all had other gear to carry and backpacks.

We set off. It was harder going and steeper than I had remembered. The climb up into the location was difficult. The trolley turned out to be a hindrance and eventually it was abandoned and left on the track as we continued. The climb became steeper as we decided to go a quicker route. Once we rounded the corner and I found the familiar spot I recalled from my last visit, I proceeded to check some photos. I let everyone know 'we are here' and there was a bit of a 'sigh' from the crew. It had been a difficult 1-hour climb under the hot summer sun.

After an initial rest, taking backpacks off and drinking water, everyone got to work. Jane checked the shot list, Robert and David started setting up the Tascam and boom, Sophie started on Olivia's hair and make-up, while I talked to Joe about the camera set-ups and action of the shots. Because we were all there and busy, my anxiousness completely died down. The sun was where it should be, no one else was around, and the bush looked beautiful. I only needed about five shots here but these shots were incredibly important as they were going to link the 'dwelling scenes' to the 'journey scenes' and also

be repeated once in the narrative, indexing the shift of the character's focus or concern. I needed these shots to be strong and I also wanted it to go well to get the core team working together. Suddenly everything was in place. We were running a little behind time but nothing to worry about yet. I talked to Olivia for a while, showing her where to move, what direction to look in and how Eden would be feeling. I came up with a number system for Eden/Olivia, with 1 being a normal everyday emotional state of taking care of everything, or looking after self, 10 being utterly desperate, everything lost. This scene, we decided, was a 4. Eden was no longer in her comfort zone, but she was focused and although nervous of the journey she was excited by the new environment. Olivia needed this emotional direction - I could see she felt more comfortable with the number idea. Also the first shot was walking, sitting down, drinking water, standing up, looking at the sun and walking off - no dialogue. Jane wrote the clapper-board up. Everyone got into position and we started. I said "action." In the end we took about five different shots, a few takes of each. Everyone seemed elated that we had some footage in the "can." I watched it all before we hiked down. I stood there shielding my eyes from the glare - trying desperately to allow myself to accept footage to replace my imagined vision. The idea of this shot, the imagined dream-like images, had now been replaced, reinterpreted into something else - something I could physically carry away with me.

We were now running behind time - we still needed to hike down to the cars, have lunch and drive over three hours to get to the next location to film as the sun needed to be low in the west sky. Again my anxiousness began to

climb. Even though I had my first shots, the first celebratory feeling passed quickly as the new, fresh fear of not getting the footage needed returned.

The hike down was quick, the team seemed happy and motivated with the first location. We ate lunch and sat by a stream to relax before getting into the cars and once again convoying down country to a very remote beach on the west coast of the North Island. The road in is gravel, windy and narrow. I know the road quite well but it wasn't until I was taking the last turn that I felt like 'yes we can get all of today's shooting done!' We pulled up to the car parking area and I noticed a couple of 4-wheel drives. Normally this beach is completely deserted, so I was a little disappointed that I may have to share it. Anyway the crew started straight back to work - hair and make-up were already underway, checking the images of the morning's shoot for continuity. Joe and Allan were already talking about the shots needed and discussing lenses. We had a definite time schedule to keep as the sun began to lean towards the west - the light was soon to be perfect and I did not want to miss it. I walked through the tunnel to the beach on my own, leaving Olivia and the crew to get ready. I had already filmed at this beach three years prior - we had used a helicopter for the dream sequences. The helicopter shots had turned out beautiful, mystical - just what I was looking for at the time; now, however, I wanted something raw. This was to be the final shot of the film. I know it needed to be strong. My desire was (and still is) to start with a very strong opening shot and close with a stronger shot. This was the shot and my moment was *now*. I couldn't bring the crew back here - the pressure was on to get what the film required.

I noticed a lot of tracks in the sand from the dirt bikes. To my left there were a group of people sitting on the beach, bikes parked up. They saw me and gave me a wave. I looked to my right and amazingly there were no tracks - just sand - untouched - perfect. I could hear my name being called from back down the tunnel, I looked out at the ocean before returning to the crew, I felt good, confident. Once back through the tunnel I started getting the crew ready. I talked to them in depth about not walking on the sand to the right of the tunnel. I heard bikes echoing - the group of people were leaving - suddenly everything seemed like it was fitting into place. One of the girls from the group started asking question once she saw all the gear. I talked to her for a few moments, as she seemed really interested. We said our goodbyes and the group left at the same time Olivia and the crew were ready. The first shot was from the other side of the tunnel looking down as Eden walks through to the beach. I stayed with Olivia to talk through the shot as the others left. The number for this scene was a nine for emotional content. She told me she needed some time to get into that "place" so I left her to prepare and walked through to help organise the crew and get ready for the first shot at the Waikawau beach location.

Joe had set up the camera and tripod already to the left, but I decided I wanted the shot centred. This would mean that when Olivia had walked through the tunnel she could stop into a close-up (CU) shot. I stood in so Joe could get a focus of the end position; however, Olivia on her first walk through would probably end at a different spot. Normally I would get her to stand in so she knows her end position but thought we would just shoot the first one as a practice. The tunnel is quite long so going backwards and forwards

would waste time. She signalled that she was ready. The calls were made and our first shot at this location was under way. The shot starts as a wide, a small figure of Eden is seen at the end of the tunnel, then Eden becomes closer and stops at the end of the tunnel into a CU. This is a reaction/realisation that the destination, a place she had only seen or experienced in her dreams was a true/real/physical place and her journey there had some meaning. All this is expressed in one shot. We took about five takes, the third being the best. So we moved on. To get a wide of the beach with Olivia walking out of the tunnel and the sand untouched took a bit of work. Olivia had to scale around the edge of a cliff so as not to disturb the sand and we had to get this shot in "one take." I talked to her for some time, pointed out landmarks and the curve of the cliff where she would walk out from, which we would dummy as the entrance of the tunnel and the water stained sand where she would finally sit down, take her backpack off and stare out into the ocean. She understood what to do and I trusted her. While she walked round the edge, using as many rocks to walk on as she could, Joe and I got the shot ready and I noticed Robert and David taking some ambient sound. The sun was ever moving and I needed to get two more shots before the final one. The distance between Olivia and the camera was large so she had taken with her one of the RTs so we could communicate. She had disappeared where I had told her to begin and then I heard her call through that she was ready. We began. She knew the route, it was a "one-shot" and we got it. Now I wanted her to do the same thing but at a different focal length, something I can cut into. Now the rest of the crew had to stay behind. It was just me, Joe and Olivia. I was anxious not to disturb the sand. Olivia met us back at her starting point of her last shot. I

noticed another limestone outcrop that looked similar to this one, so the three of us scaled round to it, letting the crew know by radio what we were doing. We took the shot again, it was another "one-take" and it looked great on the monitor. So now it was time to take "the shot", the one I had been waiting for all day, the one that I felt would cement my own feelings/reflections/desires about what it is to make a journey. The shot is a 360-degree pan, starting on Eden as a CU then panning across the lime outcrops, down the side of the ridge, going overexposed to the sun, along the shoreline, up the other side of the cliff and back down onto Eden. My plan is take the shot twice, once ending on her crying, with an understanding that the beach leads to no-where, that the possibilities of the journey have ended and now seem somewhat pointless. Then secondly Eden hears someone calling far out to sea (who is never shown to the audience), but hearing the voice and seeing Eden look will give the idea of hope, the obsession with her dreams and visions of her dead brother leading her all this way – hasn't been for nothing. I can see how I can cut these two shots (possibilities) together with another bush scene and narration in my head, but now I'm here I feel challenged as to whether I can really pull this off. I decide that I want to operate the camera. So I practice the move several times. Also, Olivia needs to be at emotional level 10; there are only two times in the film when she is at this place, so she quietly prepares while I practice. Once she is ready we do a "take," just for practice, and I watch the re-play; I'm amazed, I already love it. This is it. Now, we do the shot, about three takes, each take is over two minutes in length. Joe walks behind me, changing focus (focus pull) as I move the camera. Olivia stuns me with her performance. I call 'cut.' We got both ends to

the shot, and after I've checked all the images I call a wrap on the day. I'm so taken with this shot, it is all I imagined and more, it encapsulates everything I was hoping for. We pack up and start the long drive back. I've still got to check all the footage again, copy the footage, back up the footage, look at tomorrow's call sheets and shot list before I head home.

Tuesday 7 January 2014

We are heading into the Waitomo bush today. Even after yesterday's success I'm again feeling anxious that I won't be able to get what the film needs. Being on such a limited budget is stressful, because I cannot afford to repeat the filming/production process if I get it wrong or if things turn out badly. I have already spent time at this location, preplanning - I took a lot of photos on my phone and made notes as to where the shots were going to be positioned, so I feel somewhat prepared. We arrive at the destination, it's later than I imagined but I'm not too worried about time as today we are staying here for the entire day. Joe has brought his heavy-duty container kit again that didn't work so well yesterday with the climb but the track today is well maintained, and although it has a staircase is not steep. Olivia is already in costume so we just wait in the sun while she gets her hair and make-up done. I check through my shot-list and also do a second check as to how these shots relate to the script and the possibilities of cutting. The bush shots will, for a while at least, seem to be out of context until scene 39, which I have titled my corner scene. Finally, everything is ready, so we trek into the first site. I talk to Olivia; I'm sort of going off script today, and now that I'm in the bush with the cast and crew I find a few new connections that I want to work with, I have some time to

play today and I intend to make the most of that. The shots for the first part of the day are really about action, not so much of the emotional content. We decide on an emotional state of 4, the same as when she entered the bush. The shots go by pretty quickly as they are not technically or emotionally difficult. Once Logan Cook arrives (another actor), the pace slows down somewhat. So far the camera has been on the track, with Olivia in the bush acting the scene—with this shot the camera also needs to get in amongst the bush. It turns out to be more difficult to get the big gear into the bush than I thought. But once we do set up, I get this beautiful moment on screen where Eden is talking to her brother, and then we pull back to reveal that he is only in her imagination. Olivia really captures the moment; there is this tiny gesture of her looking down and in this I have an understanding that she realises that he is not there and how devastating that feels for the character. It's very subtle but a powerful performance. We pack down and have lunch—only 30 minutes. I dislike breaks, I'm too nervous to stop, my mind is too focused on capturing what is needed, servicing the script, making sure the collected shots will add up to a whole, so while the break is on I go through my list again, checking this against the script. I'm more nervous than I have been before when filming/directing as the process of writing the script was so different than I've experienced before, I'm nervous that the parts will not make enough sense as a whole. Filming one piece of this puzzle over three years ago is not wrong - just full of its own 'different' problems, ones I have not faced before. However, I'm here in this moment and I have to calm myself and move on. The afternoon shooting is more difficult. First I need to shoot Olivia finding water; then I need to shoot part of a dream sequence where

she sees Daniel, and lastly a heightened emotional scene. The water shots go fairly well. I probably shoot more takes than is necessary before I realise the frame is not right - so we re-shoot and get what I want in one take. We move on to an over-the-shoulder shot reflection and this we get quickly. What makes a huge difference to the quality of reflection is a cutter above Olivia and a poly-board on her face - this takes a little time but makes the image much more usable. We also capture the reverse shot of this in case I want to recreate this in post. We move the next two scenes, one being the dream and the other the more emotional scene. The emotional one I decide to do first. I let Joe know what I want from the camera, that this will be in one shot and we just hold on Olivia as she acts it out. It's always a risk to go this way, as the camera can also be used to show the frustration Eden is going through; however, I have tried to keep to the consistency with what was shot three years prior. When I filmed the space shuttle scenes, I imagined that it was not a 'cutaway' film. Not unless that information was relevant. I've been watching a lot of films since then and admiring how a collection of cutaways can create a sense of space or world. However, Shepherd needs the confidence of being a film that 'holds' the intensity within the frame, that I don't need to look away, or look from another angle. So even though it is a risk, my decision to keep the camera back and let the action play out stands. I talk with Olivia for some time; there is a lot going on in this scene, her timing also has to be right, with different moves and emotional beats. It requires some rehearsal both with Olivia and the camera. We decide to shoot the scene and see what happens, and to my amazement, we get it in one take. We could set up and do a safety shot, but I decide to move on. We are slightly behind schedule and I'm

pretty sure we won't get the same performance out of Olivia again. It takes a lot (emotionally) for her to perform these types of shots. I find myself in a conflict of interest. One being the person who is pushing the project, sometimes at all costs, and the other as the mother of Olivia who is giving all she has got and then some. But that is the situation I've put myself in, and that is what the film is requiring. We move on to the dream sequence.

The last shots for the day are when Eden comes out from the bush to the entrance of the tunnel, which has to match to the tunnel at the beach in yesterday's shoot. I've already been to the location and chosen the cave entrance that could match - but now back here, I'm not so sure. We shoot the shots I need, but I'm not happy. There is just no energy in them. I'm losing the light. I just know it's not right. It's not going to work; the footage doesn't look dynamic - filmic. I look at my list. There are still about half a dozen shots I didn't get. I didn't absolutely need them, just wanted them, so at that moment I decide we will have to come back to the bush. I'm not sure when - and an extra day will cost but I don't want second best if I can get better. We pack up. I've had a good day, 80% of my footage is spectacular - I can't be unhappy with that and I know I will return.

Friday 10 January 2014

Wednesday and Thursday were spent getting ready for the weekend. This is the nerve-racking part where over 100 extras walk onto the set and I'm meant to know what the hell I'm doing. On Wednesday and Thursday, I mainly worked in the art department, helping on all the main sets and props. The film (being Sci-fi) is quite prop heavy and I don't have a prop-

master, so that job has gone to me. It is hard being so many things, having so many responsibilities when I should be responsible only for the performance, but I'm not going to let myself be restricted to that 'silo' idea of industry either. This is what I have to do so I may as well embrace the whole thing and make prop-master the director's role. To know what is where and in what scene as much as the actor's performance - because it is all performance - the props have their part to play, they build the world into something that is.

I spend Friday morning going over the scenes and shot list that we will shoot tonight. Throughout my morning and into the afternoon, I become laden with questions from departments. The first two days of shooting with a small crew, we functioned quite naturally with each other; however, with 100 extras and 8 cast I need a load more crew - I think there are around 22, all with specific jobs and specific questions. My day quickly became full of this; people, questions, crew and 4pm was suddenly looming. Set stuff was still going on, painting on one part of the set was being finished, costumes still being sorted. I've been here before (in this place), in this well planned chaotic place - but it is never easy. A mantra I've had during this filming is it needs to be confident and that means just to let it be - don't overwork it. 4 pm ticks around and the cast arrive. I take them into the set - we rehearse and talk through the action. Automatically I have an audience as well; I block out everything, the shots stay in my mind, I focus only on what I need for each scene, everything else falls away. The cast finish rehearsing and I'm pretty content. Helen, one of the cast members, is an 82-year-old woman, she has a lot of theatre acting experience - we talk for a while about internalising the emotions

rather than externalising them. I take a few stills on my phone - the camera loves her face. The cast, when finished rehearsal, go to make-up, and my 2nd AD lets me know that the extras are here. I have plans (in my head) of how to deal with them, how to inspire, how to get them on my side in order to get the footage I need. What is at stake is capturing street scenes - a place that only exists in these fictional streets we have created. The head of departments gather together; we quickly talk about what the extras need to know, safety issues, silence if off set, calls to listen for, who is in charge of what, how the evening will unfold. All the heads talk to the group and I'm on last. I introduce myself. I break the group into three: A, B and C. They need to understand that they will stay in these groups for the next three nights of filming. I take each group, one at a time, onto the set. Each group is in different scenes; I explain the scene they are in, then I put them into first positions and talk quickly to each about who they are and what they are doing in town, I'm making it up on the spot, but it works, they take on the role. I also give them titles of upper-class, middle-class, or lower-class. This categorising is for the costume department; they have to remember their class and let the costumers know. Funny thing is how their bodies react to the "naming." As soon as I say 'lower-class' their bodies slump, but if I say upper-class their posture straightens - they're already in character. I work in this way with each group. While working with group B and C, group A is getting into costume. I don't have much time before we start filming, but I do find a quiet room and close my eyes for five minutes - I find this extraordinarily helpful - just to have a moment of stillness.

The first shots with Helen, Olivia, other cast and group A of extras don't go so well. I look at my shot list but the scene just isn't panning out to fit this. So I decide to fall back on some established ways of practice until I can find a comfortable place with all these people around me. The scene with Helen takes a lot longer than expected; this is because I'm not feeling overly confident - instead of filming in a way that I see or have visualised, I instead cover the scene - so I film a lot of coverage for safety and rely on making the scene in the edit. Both Helen and Olivia do a fantastic job and my crew are working well, the sets look amazing so this will work, it's just not my first choice but one I take. After this scene is shot, I decide to watch the rushes on a larger monitor before moving on. Normally I wouldn't do this because of time constraints, however, and because I've just covered the scene I want to make sure I've got what I need and the style of coverage will still suit the rest of the film. So everyone takes 15 minutes and I spend the time with key crew, DOP, Art Director, and Sound Recordist watching the scene. It looks really good, especially the close-up work we shot at the end. I see one pick up needed, but that can be done when we do all the pick-ups on Sunday night. The stop to watch has made a huge impact; I feel confident to go back to my initial plan or mode of shooting. I let the ADs know that the cast in scene 31 can go and the extras in the next scene can be brought in. This scene is more dynamic - not only in regards to performance but also timings; however, with the style of shooting that I'm trying to engage with, the dynamics of performance need to be lost in the world. What I mean by this is that I want to move the camera away from the action. Not always, but when I feel it is necessary I want to explore smaller moments rather than grand

gestures or action that has been somehow over dramatised. In this scene, my intention is that the danger of the minister walking through the street is only lightly viewed by the camera, but I focus on the effect of the minister walking through on Eden and the stall owner - who, at the time, are trying to have a conversation. The scene is quite complicated, there is a lot going on. The shots unfold - I keep a very minimal focus, the timing takes half a dozen times to figure out. The relationship between Eden, the stall owner, and the minister and guard walking through play out fairly well. I play around a bit with the guard pushing one of the extras out of the way - which works OK. The information that needs to be expressed comes through; however, I'm not overly impressed by the camera, but I stick to my working method. The DOP suggests a couple of coverage ideas and I go along with it, however I'm pretty sure I won't use it. I have an uneasy feeling about the scene at the end. It started out well but the space between all the players and the camera just don't come together. In saying that, the performances are extremely good, Olivia seems quite at home with the extras around her. I view the footage on the small camera monitor, there are some beautiful moments and the shadows of the minister walking in are a nice surprise. We move on. There is a hesitancy when I move into this last scene tonight, I'm certainly not at my best, but at the same time there is an overriding confidence in my crew. I fall back on them tonight, on their expertise - especially my DOP and lighting specialist. They are doing a fantastic job.

It's around 2am already and we have one last scene to shoot for the night. It is an easy set-up and I have a fresh load of extras ready for their big "moment." One of the cast for this scene I have worked with before and he trusts me, so

we play a bit more, I feel myself relaxing; there is less at stake in this scene, it is actually a scene I have recently added - so the whole film seems to be birthing at this moment, live, untested. For this scene, we are located in a very different part of the street set and it's a fresh feeling. Even at 2am there is a renewed energy. The shots go really well. It's wonderful for me to see this part of the street on camera, a small corner Grant and I worked so hard to get right. The dialogue is minimal, so I have fun with a few extra shots. No one seems to mind. It feels right suddenly, things, action performance, are feeling again more natural and fitting. It doesn't seem forced like the last two scenes. We wrap on this scene and the night. Everyone starts to pack up. ADs have already given crew, cast and extras tomorrow night's call sheets. The footage is being copied and re-copied. It's about 3.30am and I've got to be back here before lunchtime so I decide to leave them to it and take Olivia home.

Saturday 11 January 2014

I arrive on set at about 12pm. Catering have made me a wonderful breakfast so I take that and watch last night's footage. This is a great time of the day. Only a few people are around at the moment and crew call is not until 4pm. So I have time to view what we captured. The first scene from last night is what I imagined or remembered - there is a lot of coverage and there are many potential edits. However, the second scene is not as stable. I re-view. This is the task - to not have so much coverage - but rather to see the scene already and only shoot what is required or that I feel led to. Looking at this scene, it is what I want, I'm just unsure of myself in this more experimental mode. What I do see are unusual framings, shadows and

beautiful performances. I'm just struggling to move away from the norm - but I know instinctively there are moments in this scene that are not in the overly 'covered' scene. I move on and watch the last scene—it is a small scene—the performances are sweet.

Tonight I will shoot the hardest of all the scenes in the street stuff, so I go over my notes. It is of a live violinist, as a busker on the street that Eden has a "moment" with - a small interaction, full of possibilities to go to somewhere else - elsewhere. Crew arrive first, then cast and crew like the previous night. The core cast is larger tonight and we are in very different parts of the street. I take the cast members down to the set to rehearse the scenes that will be shot tonight. My first scene is of a mother and child who purchase one of Eden's hand-made angels. In rehearsal I notice that the girl who plays the daughter is pre-empting her actions. So I go through a series of tasks for her to do - experiencing things as they happen rather than pre-knowing they will happen. She finally gets what I'm on about and tells me in her own words, we rehearse again and this time she gets it just right. Then I rehearse the next scene. This has a fairly established Hamilton actor in it, who has not done film work before. In rehearsal he internalises the action/emotion perfectly, then I move on to rehearsing the last scene with the violinist. She is not an actor, but because she is a musician she understands performance. I talk through the action with her and Olivia - we act it out and I simply tell her to 'do' stuff - we don't talk about acting or character at all. Once rehearsal is over, I have my five minutes alone time, eat and get ready for the first scene. This goes extremely well, all the shots flow, some are even 'one-takes,' my mood is lighter tonight, and this reveals itself in my directing decisions

as well. This scene is not pivotal but again it's a moment in Eden's life on Earth, her way of being, surviving by selling these angels and chimes she makes. We move onto the second scene and we are running on time. That is always a good sign; however, I know that our last scene (the violinist) will be long and slow and any extra time we have now we will use later. The next scene also plays out well. The actor who has done theatre work all his career but no film work comes out amazingly well. Olivia plays off his ability well - she underplays the intensity, which seems to be a mode she uses and it also suits Eden's quiet way about her. This characterisation started three years prior when we developed Eden's character together, as someone who prefers to watch than be watched: a quiet individual who is inherently 'good' and has a caring nature. The interaction between the two in this scene is quiet but intense; it has a prolonged awkward nature to it, which I have tried to develop, the shots are slightly different than I have been doing, prolonged in duration, but this time I keep it on the action rather than moving off. There is already enough space, tension and awkward silence that I leave the camera alone. I decide this in the moment. I feel confident about this scene - actually tonight is going really well, I just hope that also moves into the violin scene. Because I have some time on my side I do one extra shot that crosses the action line, but there would be enough continuity and understanding of space for this to work. It's a great frame-up. We do a couple of takes and then get ready for the big scene of the night. I'm shooting the takes of each scene chronologically, which wouldn't normally be the case in a larger budget production. I need to do this for continuity with the extras. So it's harder on the camera department and the rest of the crew in many

ways, but easier on the actors/extras, especially as there are so many people around who have not worked in front of a camera before. My DOP announced to the extras, on the first night, not to look at the camera and I have noticed that some extras have been looking down the lens but I'm not fussed by it myself. I have always liked the small reveals that will be in the film. I think whatever happens it will hold its weaknesses and its strengths. I want it to be confident, that is my one aim, that the shots, frame-ups, cuts, music are all confident, there are perhaps no cover-ups only reveals.

The last scene with the violinist starts on time; all the other extras and cast have gone home, and we begin with Eden pushing her trolley down the street, she hears the violinist play (being-taken-over-with-music) and moves closer to watch the street performer. The violinist came in last week to record the song she was going to play for this scene. We got a great recording of the piece; what is difficult for her in the scene is that she now has to listen to the music she recorded in an earpiece and play silent. Playing silent means that she still plays the violin, however, but she is using a silent bow. At times she has difficulty hearing and keeping in time, but the camera will not stay on her for long. All the shots take longer than planned on the schedule for this scene - but not longer than expected. We shoot our full 360-degree hand-held pan in this scene. The camera starts on Eden reacting/enjoying the music then moves off her and around all the others that have gathered. This is a very difficult technical move that needs the camera op and focus puller to be moving in a very small space and around all the extras and cast. The camera comes around and lingers on the violinist in a moment of intense playing then moves off again, around

a few more faces and then finishes on Eden. Olivia holds her own in the mix of all the faces, some beautiful, some ordinary, but we are back with the girl we know, lost in her world, thrown, just like the others she shares this world with. This shot has seven takes before we get 'it' and the long duration of this shot and technical set-up means that we are now behind time. But the whole night has been one of energy, and even though it is nearing 2am and we still have a lot more to do in this scene, everyone seems peaceful and happy to continue. I have a great feeling about this scene; I dreamt of this 360-degree shot and the last take is just what I imagined - perfect in its imperfection. The next couple of shots are where Eden interacts with the violinist. We have already blocked the action out and I simply remind the violinist and Olivia about the action but decide not to over direct what "happens." I don't go any further than that, as I think it would be very easy to over dramatise this scene - I want to see what the actors bring to this, see the possibilities. So once we start I just keep rolling so they are forced to act out the entire scenario without further instruction from me. They seem to muddle through - there is something here, an unknowing moment, where the actors are trying to piece together a scene without my voice. The violinist does something unexpected, Olivia leaves the area a little early so the violinist has to run after her, there is something there - the unknown possibility, an interaction between two characters and two actors - both thrown. Not something that could be rehearsed or pre-given, but something alive in the moment. There are two feelings I have simultaneously: first, have I not said enough, will this shot work?; secondly, do I need to give less direction and if so how do I give actors (especially non-actors) the confidence they

need? Again, I feel as if there is a performance going on. I am one of the players like the cast, crew and the camera - we are all part of an unfolding called *Shepherd*, but also an unknowing.

I go through my setting-up, which entails working out blocking, talking through emotional states of characters, and before that other types of setting-up takes place, for example: set, lights, camera and even before that there is a type of written setting-up: scripts, story-boards contracts, schedules, shot-lists—but once the camera is rolling this setting-up falls away. The shot where the violinist runs after Eden works, it is fresh and under-played, I film it a few more times for safety; however, I know it is the first unrehearsed, unplanned take that I will use. The last shots for the night are small extreme close-up shots (excu) consisting of money, hands, and gestures between the two, and an over-the-shoulder shot. We start this shot where Eden is getting a chime out of her trolley and giving it to the violinist; as she does, she crosses the screen, something I keep returning to, and the camera moves into an over-the-shoulder. In this shot there seems to be something hidden between them; I don't cut back to Eden's reaction, but leave it on the unknowing, something we don't see. We do, however, see the action of the violinist at this point who is given the chime, then Eden moves away and the violinist grabs some money; it's an interesting little scene/interaction. We wrap for the night and it is nearing 3.30am. We still have to pack-up and copy/re-copy the footage; another day tomorrow.

Sunday 12 January 2014

Again I'm on set around lunchtime to watch the footage and prepare for the last night with all the extras, large cast and crew. While I will be happy to have this part of the shoot behind me, I will be sad as well. There is a certain energy that comes when shooting with this amount of people around me: partly, I think, to do with the pressure to get the shots pushes me to unexpected levels of creativity and mainly problem solving... and also patience. Not patience with people, as if somehow I'm ready, fully prepared and they are not. Rather there is a patience with filmmaking, a waiting for a revealing, when things open-up, a character does some tiny thing, a gesture, the camera moves, the performance between what is being captured and the object of capturing take place.

Watching the footage from the night before is a good confidence building exercise. The footage is looking amazing. It is quite a stiff/clunky process to watch because the footage files are very large and each take loads very slowly, even at 1/16 resolution. So viewing is staccato, fragmented. I see moments without conclusive evidence that it will cut together; however, these moments are themselves 'whole' to me, I'm happy. I keep saying 'I'm happy' - but what is this happiness?

The extras are not coming till 6pm tonight. The first scene for the night is a difficult one—we are shooting this scene in two parts, the first part is in Eden's imagination, she is alone on the street with a minister who is part of her past. What happens in this scene is that Eden is walking past a woman who is watching a news report at one of the community's digital kiosks, the voice on the news report makes Eden turn, she recognises the man talking; at that moment of

recognition she is pushed into a past memory. A flashback scene plays out, one where she is back in the courtroom with this minister, who is one who seeks the death penalty for her parents. Once the flashback scene ends we are back in the street with Eden, but in her imagination, and he is tormenting her.

The first part of filming is using the green-screen with the minister ranting. This will be inserted in post as the news report. Then we film Olivia and Richard (minister) alone on the street together. The minister is taunting Eden. I wanted to do this scene early on in the day. We have been starting scenes at around 9.30pm, so the blacks are very black. But it is about 6.30pm, summer, and there is a golden light to the scene, nicely angled, a lot warmer than what we have been working with so far. I want this warm brightness to bring about a strange uncertainty to her time and location. One thing I love about light is how it reveals place in a different or unique way depending on the nature of it. Although Eden is still in the street I want the street to have a difference to it. We never see the street during the day, only at night, so this imagined state also creates an imagined space - a street that only reveals itself this way through a dream or vision scape. The scene of the minister and Eden is made up of three jump-cuts in very quick succession. I'm not a fan of jump-cuts and have been approaching the filming process throughout *Shepherd* with long-duration takes that follow the action unfold, rather than cutting on action. However, I think the jump-cuts in this particular scene will have the dynamics to show the emotional collapse of Eden that follows in the next few scenes. This short scene is part of a series of scenes, or a sequence, which exposes Eden's 'Now' and forces her into a series of disturbing flashbacks.

It is very pivotal in the realisation of her extraordinary existence. But I still don't like jump-cuts. We try a few things, I've already taken some photos of placement for this with stand-ins, so I re-look at these images and Joe and I go over what lens to use.

The next scene is a long duration shot, where Eden is watching a news report, then sets up her stall to wait for customers. I seem to have a lot of people (visitors) watching over my shoulder tonight. The 'visitors' are putting me off a bit. I can't ask them to leave - it feels inappropriate to do that, so I just quietly mention to my AD and she makes them back up a bit. I clear my mind and focus. The shot is technically fine, but the timing is not quite right. We are already on take 7 and only just getting it right. So I round up a few extra 'extras', ones I can tap when I want them to walk through. The camera is far back, down the street, life is happening all around her, no one is taking any notice of this girl quietly setting up her stall. Take 8 is it. The timing of people walking through is just "on," Olivia's speed of the setting-up is perfect, it feels right. I recognise that I am feeling like Eden, alone in a crowd, awkward. I know this is the 'take' and I love the way the end of the scene unfolds as the extras slowly move away and Eden is revealed in this space waiting for a customer, alone, awkward, unsure.

In the next scene Eden finishes up at the digital kiosk, gets some water, buys some bread and walks home. A little daily event, it is a revealing moment, it discloses her world, not just to the camera but more importantly to me. This lostness, this lonely journey, the thrownness ... She buys bread and walks home. We capture this scene in two ways. Firstly, on a very long lens about 60 meters away from the major action.

We see her amongst the others in a group on the edge of town, she buys the bread and then walks down the street, towards the camera away from the town area and into darkness then out-of-shot. The composition of the 'whole' street scene captures her world, we are standing back looking in, static, unaware. The flag floats in the breeze, people move about, a street scene. The second way I shoot this is in a hand-held movement backwards. We start with her at the digital kiosk, she walks past the camera slightly, the camera moves, and she is side-on. Then it goes in and out of focus until she comes to buying the bread, then the camera comes round and back; as she finishes her purchase and moves down the street the camera stays with her - she is a close-up, the world merges around her. Then, at the end we move into the darkness with her and round a corner and then when we can no longer see her image, she walks out-of-shot. We take both shots about three times; again long duration shots unfolding but both these reveal such a different experience of Eden being-in-her-world. I will probably use both, but at different times in the film building up a sense of routine in her daily activities before she sets out to leave for the beach. The last five shots for the night are pick-ups from the weekend and some close-up work of Olivia. It is about 2.30am. We send all extras home, and the sound crew also start to pack up.

First we go back to our first night of shooting in the street, with Helen the 84-year-old. I need a close-up of Eden's reaction as she recognises the beach in the brochure as being the one in her dreams. And I also need an over-the-shoulder of Eden, a close up of her hands opening the brochure and seeing the beach. Because these are such small 'takes' things work quickly and we move on. The other shots are all around the

kiosk, over-the-shoulders of others with a CU of Eden looking at a screen, opposite Eden and then straight on Eden. Nothing difficult, just tiny little gatherings of images that may be needed in the edit.

Wednesday 15 January 2014

Since the weekend we have been preparing the next space. It is a dressed location, rather than a set. The building we are in is a large glass structure that once held the drying/evaporation tank on a dairy factory, probably around 6 stories high, now abandoned. This is the setting for Eden's apartment - on the top floor. In the back-story Eden has found an old workroom that once was part of a factory and now lives and works in it. In these scenes tonight we only see the outside door of this room. We are building the interior set of this and will film this later on. But it is the interaction she has with another person who lives in this building that we are filming tonight. The set-up has been difficult to put together; the other character who lives in the building is Mr Bishop. We have created a space where he would live, in a corner on the third level of the building. We hitched an old, ripped tent up and then set up other living bits and pieces around him. It took a few days to put the dressing on the set together.

The set is dressed and ready to go. We have also the initial problem of no power in the building, so on the day of shoot, Joe, Grant, Lance and Moehau are cabling and setting up lights. For a small interaction and detailed shooting it is a fairly large-scale set-up, mainly due to the nature of the building. Alec is Mr Bishop. I've worked with Alec before, he is a Shakespearean actor, and so is good with physicality. Mr Bishop is an 'odd' character and I've chosen Alec

as I know he can pull this off. I never really rehearse in the true sense of the word. We normally just block out the action and discuss the character and their motivation. I take him and Olivia up to the set around 6.30pm and we go over each scene separately to block the action. Then back down for dinner, make-up and costume. I'm feeling very confident and energetic. I enjoy working with Alec and know how he works and what he needs from me. I go back to the set and prepare a few things. When the actors come in I notice how great his costume is. Dani (my costume designer) has once again made such a good job of suiting costume to character.

The first scene for the night is where Mr Bishop asks Eden to take some books with her to try and sell at the market. We are again shooting for the performance and not camera, which my DOP makes a note of. But I stick to my plan around this, I want to capture the scenes in full rather than cut up pieces of several scenes at once. I'm already in this flow and want to continue on with it knowing it is not usual practice. We set up on the staircase. Eden comes in and heads up the stairs, Mr Bishop calls out to her and she stops then has to go back down the stairs to talk with him. The shot is a lovely reveal, the camera watches as she walks up, crosses the screen, crosses back, walks down the stairs out of shot and then catches her underneath the staircase and follows her into a wide-shot of them talking. There are so many angles and levels of the building and I really want to make use of this environment as much as possible. Also the colour of the rails, which are everywhere, are a dirty yellow, and it makes strong compositional lines in the forefront and background. The scene is shot from a number of places in the building. I keep to the 180-

degree rule; however, at one point cut across or cross the line—in reviewing the shot I don't think I'll use it but had some time to play with.

Both Olivia and Alec are performing well, everything moves along and we begin the next scene. This time she walks up the stairs and calls out to him. It is the shortest of all the scenes tonight. I keep the camera away with either Olivia or Alec and don't go to a wide. I like this idea of keeping the camera with one or the other, there is a sense of separation, when she calls out he pokes his head out of his tent but does not say anything back. The next scene is more difficult, especially for Olivia. This is the scene, which links to the scene in the street where the minister is taunting Eden. Olivia has to run up to stairs and go into her apartment and slam the door in a distressed state. While Mr Bishop hears her, he looks up and sees her distress but can do nothing for her. Again the camera does not show both of them in the frame together, they are separate in the frame as much as they are separate from ever really engaging with each other. The first shot is close to the stairwell, Olivia rushes in and up the stairs acting distraught, she slips on the stairs and then picks herself up and continues. We take this shot about 4 times, the last one being the shot I will use, then we shoot the run from the other side of the building but one level up from her door. It is a wide-shot. Eden runs into frame, at around level 3 and continues up the staircase then opens her door, shoves her container she has been carrying through and goes in slamming the door. We take this in one shot. The last shot to this scene is back on Mr Bishop's reaction of Eden in distress. It is one shot, a mid, he hears her enter and goes to get some books he wants her to sell then notices she is running and crying, he looks up and watches

then he sits back down, he doesn't know quite what to do. Alec has an uncomfortable reality on screen, his characterisation is intense, like his whole being is wired. This comes across in the frame like nervous tension. His pacing is good but maybe a little quick - too jittery. I get him to slow it down a bit and what also helps is Olivia behind the camera doing the run up the stairs so he can follow the action. The shot works out well. The scene only has three shots in it; however, I can cut back to Alec twice, there is definitely enough here - we move on.

We start on the last scene between Mr Bishop and Eden. This starts where Eden comes out of her apartment and walks down with her pack on and tells Mr Bishop she is going away. We start with her leaving her apartment and shutting the door. This scene is at the end of the film where she has decided to try to find the owner of the brochure to follow the map, which has a picture of the beach that is in her dreams. The first shot is a medium wide, she comes out her door with her pack, closes her door and puts her pack on and leaves. Nothing difficult. We do two takes and move on. The next part of the scene is where Eden walks out onto Mr Bishop's level. He has fallen asleep reading so she has to wake him up and tell him she is leaving. Olivia is a fairly reserved person and at times is shy. She felt awkward with Alec and this really showed in this part of the scene. I asked her to go up to Alec and wake him up. This action has its own awkwardness to it. The camera for this was to the side of Alec, catching his shoulder and head in frame. She timed it so well - there was a moment where she pulled at her jacket, a tiny gesture and indecision whether to wake him, but then she speaks, she pushes through - he wants her to sell more books and she tells him she can't as she is going away and then Olivia

does something - she just waits, she holds this moment, not saying anything, not being able to say goodbye but also not being able to move away. This pause or uncertainty, or anxiousness is remarkable, and then suddenly she moves off, quietly without looking back.

It is a stunning performance. In this moment I feel something special just happened, something I have been waiting for. Something between the actors and the camera. What I have set-into-place has created a space for the performance between us all to happen (magic). This is the moment that Eden resembles Olivia and Olivia resembles Eden at its height, this strange interaction between a Shakespearean actor and Mr Bishop, a book collector who lives in her building. It's like a love triangle between actor/character/moment/movement/camera. A dance of what is in-between them, a space, a "set-up." At that precise moment I look directly across at the make-up artist, she looks at me and we both know somehow something happened here.

The next shot is a reverse "reaction-shot" of Alec. We wrap on this set/location for the night. We all go in and have hot drinks and think about the rest of the night. We have one more difficult set-up and it is already after 2am. The next scene is of Eden rummaging through bits and pieces at an old dumpsite where she finds pieces she may use to create her up-cycled angels and chimes to sell at the market place. We take a generator and light on a trailer to the area we will be filming in. It is on a site that is out the back of some abandoned buildings, where old rubble and larger pieces of scrap already exist. However, we need to quickly dress it with smaller scrap that Eden can find. The light floods the area, and to get some highlights

in there Olivia will use a torch. We have also turned all the lights on in the larger buildings in the background to create a type of industrial backdrop setting. We came here earlier today (yesterday now) and looked at the shot (set-up) ideas because we knew we would be working in a difficult area with a lot of rubbish around us, which isn't always safe. Once we are all in place we roll the camera but I just don't like the frame up. It needs to be dirtier. This is a word Joe and I have been using, a slang term or short cut, an understanding that, at least in my mind, the frame is too clean or conventional. So we change the lens and Joe gets in a lot closer to Olivia. We film the run-through and it's great. We then take a shot and get it in one take. I love that. Olivia flicks the torch around, not meaning to, and is just sort of ugly and erratic - but it works. The action works too, she fumbles, finds a bit she doesn't want or can't use and puts it aside, moves around, feels the dirt with her hands, finds another piece and puts it in her work box. The dim light just highlights the rubble, the lights on in the industrial building in the distance and torch illuminate a beautiful moment of "finding." We move on.

Working at this location is dangerous for everyone so we are working slowly. I set up a work light just to get Olivia into position. This shot continues from the last where she finds everything she can and walks over the rubble to her trolley; puts her workbox in the trolley and moves away. We shoot several takes of this, again the set-up looks fantastic, there is not a lot more I can do and it's such a short take that we get a couple more and move on. The next is Olivia walking away from the dumpsite. The camera is hand-held and moving backwards, keeping Eden in frame as much as possible, but with this low light it is tricky to keep her in

focus. We do one take and I like the whole look, the very low light, the distance between camera and subject, but the angle of her walking away is not right. We try a few things and the one that works is her walking at an angle away from the rubble in the background. It takes a little time to set up the lights for this but it is a good shot and we can move on. The last shot for this night is a low shot of Olivia's feet and the trolley. Suddenly we are a wrap for the night and I notice the sky getting lighter. It is dawn and we have been shooting all night. Tomorrow (later today) call time is for 6pm; we all pack-up and head home to bed.

Thursday 16 January 2014

I got onto set around 2pm and slowly wake-up while eating breakfast while watching yesterday's rushes. I am again taken by Olivia's performance with Alec last night. I re-watch a few times. I also love the very dark scenes in the rubbish dump area. That is a different type of revealing of Eden, alone, struggling to find bits and pieces to use in her creations. It is very filmic, however dark; there is a hiddenness or dirtiness to it.

I've done a bit of a disservice to myself as I've left the last night in this stage of the shoot to work with the kids. Tonight we are back in Eden's building that she lives in, but a different area of it. Each day when Eden goes home she passes through a room where two young children live, we never see the mother, although she is mentioned, so we only ever see them alone and left to their own devices while mum is presumably at work. Eden, as she passes through, gives them scraps of food and encouragement. We cast the children about six

weeks prior to filming and I have only seen them a few times since then for costume fittings, so this is the first time they see the room they will be acting in for the night. The room is hard to describe. It looks like it has been bombed and then birds have inhabited it for 50 years or so - it is a horrible, dirty space - but will look good on screen and suits the purpose. I'm not overly impressed as to how we have dressed it; my instincts are telling me it is a bit too sparse. The kids arrive and we have tea together and they get into costume and make-up. I let the kids know that the room is in a 'state' and very dirty. We walk over from the green room and go up into it. I think they are very surprised as they go very quiet. There is really only one thing to do, in my mind anyway, and that is to plough ahead. They will get tired quickly and we have four difficult interactions to film. The night is difficult, however as a crew we pull together and get the scenes shot.

We say goodbye to the kids at about 2am and carry on. These are smaller street scenes of Eden walking home at night after being at the market. Grant built these amazing street lights we used for the market scenes so we re-cycle two of them for these outside shots. Most of the shots are completed in one take: they are not technically difficult and there is no real performance to direct and no dialogue. Just actions and moments. The lighting for Eden's entrance to her building is a bit over-dramatic but I decide not to change it. It is very different from the dirtiness from before and I'm suddenly enjoying the shadows this light is casting. We finish around 4am. Everyone is exhausted - it has been an intense couple of weeks.

Monday 28 April 2014

Over three months have passed since we were shooting. In that time, we have built a couple of sets and gathered an assortment of props. The time between also makes the last production feel far away when I need it close, I need to recall action between scenes shot then to now. The big question I've been struggling with over this time is whether there is going to be enough consistency or continuity.

For this last stage we are filming in Eden's make-shift apartment. We filmed the outside of this in the big abandoned building (with the stairs and Alec and then the kids). The scenes we are now shooting are inside her own apartment - we did show her going through the exterior door so this will match with her entering. These are the small scenes that happen with her alone, no interactions, just little discoveries about the character and what she does, how she lives in her "at home" state of being. I've spent a lot of time in this set dressing it, finding little props, gathering, adding; it seems remarkable that we are here, finally filming her tiny daily activities: sleeping, getting up, crafting her angels. I'm a little concerned that these small unfoldings of her life-lived will not be filmic. Up until recently I've always been interested in filming the dramatic moments in life, rather than just letting life unfold on screen. And no matter how much I try to let go, I feel like I haven't. I'm still holding on to some predictable way of making film. But at the same time I have to fit with who I was as a filmmaker three years prior to make *Shepherd* work as a whole. The part of *Shepherd* that I filmed three years ago has a certain feel - a certain dramatic style, so even though I want to lose much of the prefabricated filmmaking process I have known and worked in and with, I cannot totally, as then the film may not have

enough cohesion. The style must somehow remain as it was to form a loose cohesion.

I get to the set around lunchtime; Joe will be a little late as he has to pick up gear from Auckland before heading down. I have eight crew today, so not too big - I like it this way. Renee my AD arrives on set and we slightly change the order of shots. During the next few days we will slowly pull the set apart so the order needs to be precise. Olivia is on set so I talk to her for a while - it's unbelievable that the last scene was shot on January 16, over three months ago, time has narrowed somehow. We chat about Eden being at home, think about how we are at home. Last week Jo Williams came in, who crafted the up-cycled angels, to teach Olivia how to put them together and learn how to use the tools Eden would use in her "making." So I'm confident in Olivia with this. After our chat Olivia spends some time on the set getting comfortable and making sure the tools are all there. Some scenes are cut in half, part being shot tonight and part on Wednesday night, so we have to be very careful with continuity - making sure we take a lot of stills along the way. Olivia gets into costume once Joe and Moehau arrive. I talk through the first scenes with Joe and he suggests a few things. They both then get busy on rigging up some smaller lights.

The first scene is Eden waking up in the dark; it is a small scene, long duration take, showing her aloneness—we take a few different shots. It is very still, seems to be a good start to the night. The next one is more complicated. The scene is Eden coming in from being away, holding her container, bits and pieces and tools are already spread out on the bench as if she has already been working on an unfinished angel that also

sits on the bench. She comes in, goes through some found objects to see if something will fit, but nothing does so she packs up her stuff and then sits up on the bench. There is a lot of continuity to think about between shots: each time Olivia packs up we have to re-set the props. It gets quicker each time. Renee and Grant seem to be overly concerned with this. This scene is where we shoot only half, the rest being on another night when we can pull a wall out. So before we move on, Grant takes several photos.

I don't know if it's because we have a small crew, or because we are nearing the end, but time just seems to be slowing down, everything - every moment seems magnified. We finally move onto the next scene where Eden is imagining Daniel to be in the room. She speaks to him, plays the word-game, a game they used to play when he was alive - but over the course of the game we realise Daniel is not there, as does Eden. Logan comes on set, he is already in costume and make-up. In this scene he does not speak, just looks at his sister as she plays the game. First with Olivia- two of these-one a mid, one a close-up, the next is a reverse shot looking towards Daniel. We shoot this without Olivia being on set, but Logan cannot find his eye-line so Olivia sits in for us. The next couple of shots were panning from Olivia to the empty space Logan has vacated and then doing the opposite pan from the empty space to Olivia.

The next set-up is Eden waking up in the dark after a dream. I think we could have shot this when we shot the first scene of her in bed waking up and I know the crew would love it if I kept similar scene set-ups together - but I actually don't think it is creatively useful to do this. It may be similar in action and the camera

may be in a similar position but within the film context it is a different space/time - for Eden and the audience-so I like to shoot similar scenes out of order. This time, with her waking up, I decide to operate the camera, so I jump up on the bench where Olivia is and take the shot. I'm certain the separation of similar action is beneficial - I may not have taken the camera or changed the angle/feel to this extent if I took these shots one after the other. The big scene for the night is the next one, but before we move into it we stop for dinner. I collect some food and go back into the set, I'm alone in the space, sitting on Eden's chair eating. I can hear the cast and crew talking and laughing in the distance. There is always a distance between what I want for the film, images I have already envisioned and the images that I arrive at after filming. I have to share this "vision" with my cast and crew, always interpreting between what I feel and see and their expertise. Finally, my vision becomes replaced, something else, there is always a space left, a distance and filming seems to be a striving to make the distance closer.

We start the next scene. This is where Eden has decided to pack up what she needs and leave. She wants to find the bookseller who holds the map to the beach. Again I want to shoot this scene in one shot and this is not an easy task. Olivia has to move around the space a lot, grabbing bits and pieces, her pack, food, a torch, money and while doing all this I want the camera to follow her, then lose her then catch up with her, so there are moments when she is completely out of frame. The distance between camera and Olivia doesn't change too much, except at the end when she leaves, so the depth of field or focus won't be too much of a problem. I think about this as only Olivia and

Moehau will be in the set during this take. This is a scene that uses the whole space and is pretty much why we built in a closed-set. I want to see her in this world, in this private space without cuts. Again I realise the danger of trying to get the action in one take, but I have a good feeling about this and it makes these small unfoldings dynamic - spatially in a filmic way. Joe and I talk to Olivia and Moehau about the action. Olivia moves through the action and Moehau also rehearsed the moves; we do a take with all of us there. When Olivia does a move, Moehau has to step back or to the side and at times let Olivia leave the frame and then return, so there is a complicated performance that needs rehearsed, both from actor and camera. Once they have gone through it several times and we've discussed options, Joe and I leave the set closing the door on them. I've already decided not to have a monitor remotely - I don't want to control the situation any more than needed. I just want Moehau and Olivia to live in that moment. He calls out to me when they are ready and I call 'action' and then listen. Each time they finish a take, we all gather round to watch the rushes. Every time it gets closer to what I had in mind until eventually they get "it." It is a great shot, something we are all proud of, the movement between Olivia and the camera seems interesting, she leaves frame at times only to come back in and away they go again. It is a very long take, so with all the action between camera they have both done exceptionally well. It is a believable unfolding in her decision to leave the apartment - I don't think it looks staged but rather active - nicely filmic but it also holds a kind of emptiness.

The last shots for the night are several cutaways; these are extra little actions that are not in the shooting script, but things I want for editing

construction purposes, little tasks and happenings Eden might do when at home: putting shoes on, getting in and out of bed, packing the bed away, using tools on an angel, eating. So we do that and it is a quiet way to finish up the night.

Wednesday 30 April 2014

The day's shoot is all about going back into the bush and getting shots I want (not so much need but more being able to explore Eden being in the bush - play more). Last time we came to Waitomo was on January 7. It was sunny and warm and luckily it is sunny today, not as warm, but the colour of the light is not too different from before. During that shoot I did get some great footage, but a few things didn't turn out as well as I had planned either, so I'm pleased I'm back. Today is about moments where Eden is finding these unknown elements difficult; also I want to explore times where she seems quite at peace with this new circumstance. To me, Eden has purposely thrown herself into this position by following a dream, a supernatural dream which has become a physical journey, but this journey, now in the bush, a landscape and terrain unknown to Eden, highlights a metaphoric journey that anyone would go through when working towards something.

The crew arrives at the destination and starts to unpack the cars of gear. Olivia gets her make-up on and I look at the new shot list (just ideas of things I want to explore at this stage). I walk along the track and find our first locale. It is only a few minutes down the path. Joe has put the camera on the hand-held rig but I remind him we are using sticks (tripod) today. My thoughts around camera movement is that in the flashbacks we used naturalistic movements

or motions, the camera on a loose head, not locked off, so there is movement but generally it is steady. However, in the 2014 shoot, and because we are in the 'present' with Eden, I decided that when we filmed in the street/apartment that a handheld rig would be used; however, in the bush locations I wanted to use sticks, mimicking a stillness that the bush "houses." Another reason for using a tripod is for the audience, as when viewing film that is totally hand-held it can be overwhelming with the constant frame motion, so this will give not only the film respite but the audience too.

Once we are all set and Olivia has her make-up on we make our way along the path. I let the crew know where to stop and talk to both Joe and Olivia as to the action of the shot. Stefan will be operating the camera today. I have not worked with him before but he is friendly and confident and fits in with everyone well. With these two first shots I'm trying to capture a sense of difficulty as Eden walks and keeps getting tangled in vines that are very prominent in the Waitomo region. Both shots go well, we also keep the camera rolling to get Olivia's return to her starting place as well. It's interesting to see her concentration, facial expressions when she thinks the camera is not "on": there is a looseness to her face and body that she doesn't reveal so readily during "action-cut." Some of that looseness in the footage may be useful.

We move on to the next shot - one I have been really looking forward to and the shot also references a line said by another character as to how to find this beach. In this shot Eden is sitting down with her pack open, eating. She packs up, looks around, climbs upwards where she can see sunlight filtering through, looks up

towards the sun to gauge its direction, then makes her way along the ridge line and out of shot. Because Olivia starts in low light then as she climbs moves into high light or hot spots, there is a focus pull needed, so we rehearse the scene for a while - always keeping the camera rolling. Once set, we start shooting the scene; this is a rare moment of Eden being almost at home in this environment, the character of Eden is again showing/revealing an unusual self-reliance in a somewhat foreign environment and with Olivia's restraint of showing emotion it captures this beautifully in the performance. To my mind, while watching Olivia and glancing down at the monitor, everything in this shot is performing-the bush, the light, the sound, Olivia - coming together in that 'magic', that way I can only hope for and celebrate when it arrives. The camera slowly follows her up the incline and Olivia stands catching the sun on her face as she looks around and then heads off - it is rewarding to experience the character in this setting.

The next shot is Eden walking along a river bank. This is a shot I want and have thought about, but don't need - however, I do think it will add to some other shots we took last time we were at this location. We all troop down to the bridge and I ask the crew to wait. It is a bit of a climb to get down to the water's edge and the river is a lot more full and swift than when we were here in January - so I decide to check it out myself, make sure I'm not putting Olivia or the crew at risk. I get down OK and walk along the bank that Olivia will walk; it seems pretty safe - as long as she takes her time. I go back up and talk it through. The camera crew (Joe and Stefan) are going to film this from the other side of the river, so they leave while I take Olivia down. We walk through it together, she is happy

and confident, so we make our way back to the starting position. Joe signals that the camera is ready, I call “action” and the shot begins. Joe also shoots her returns so we have her walking both ways. However, Olivia has caught onto our “keeping the camera rolling idea” and she now knows that her “returns” to first position are being captured but there is still a looseness to her performance which is endearing and it unfolds nicely within the frame. Once she has returned and I’ve called “cut” I ask her to wait under the bridge while I climb up and check the footage on the other side. I go across and watch the footage: both directions she travels are usable. I decide to carry on—we only have till 1pm in the bush as we are shooting again tonight and everyone will need a couple of hours to rest between times. Also my AD, Renee, needs to leave for Auckland as she is driving Ian down early tomorrow morning.

The next shot is where Eden finds the tunnel, which will (hopefully) match the beach tunnel. When we were here in the bush in January, I did do this shot, but didn't like it at all. It just didn't work, so I have decided to approach this very differently. We go back to the exact spot we were at in January but I've decided to get Eden approaching the tunnel from the opposite side. Last time I shot her moving from left to right around some rocks to find the tunnel entrance. This time I want her trekking down a steep ridge from right to left. We take her up, everything is in place, I talk to her about where Eden is 'at' emotionally - almost at the point of giving up. Make-up and hair have done a remarkable job of matching the beach scenes. Olivia's hair is pulled and her face has been dirtied, also her costume has been broken down to match. Everything is in place so I move out of frame and call “action.” Olivia,

unsurprisingly, climbs down the steep bank effortlessly following the ridge line, then at the bottom stops when she sees the tunnel. I climb down to watch the footage - it looks amazing, everything is performing. Again I notice how much I love working with smaller crews. Much more intimate; this quiet way of working resonates with the film, so much more than the big crews that require the detailed scheduling.

I decide to take the shot again, with a slightly tighter frame. Olivia and I make the climb up again while Joe changes the lens. Once ready I call action and we take the shot. I climb down and check the footage; the shot is going to be useful if I want to cut in closer on Eden - it all works. The last shot for the morning is from inside the tunnel, Eden having climbed down, looking down into it, realising she has arrived and her dreams/visions have led her to this. This moment needs to be a held shot - not just in terms of the duration but more importantly of the performance. During the shoot this morning, Olivia has been in motion—walking, climbing, scrambling through vines—so this shot is very different. I talk to her for a long while. We discuss where Eden is “at” and again I use the number system. So we agree Eden is around 9 -10, this is it, there is no-way out of her situation, she has risked it all, and she has no idea where this risk will lead her. The camera is set up inside the cave entrance, Olivia needs a few moments to prepare so I go and check the frame. The position reveals the edges of the cave wall: these are blurred with Eden being in focus. Olivia tells us she is ready and we take a rehearsal shot, make a few adjustments to the frame and shoot. I decide to take this shot another way using a tighter lens - but looking back at the takes realise the wider frame is better. I double check the footage: I can't come

back to this. I ask the crew to take 5 and reflect quickly on my shot-list and notes and the footage I've seen. It has been an amazingly successful morning shooting. My first intention was to carry on shooting with Joe and let the rest of the crew go home, but have decided that Joe and I will come back to the bush in late spring/early summer to shoot the bush cut-aways. My aim in this is to have some draft edits so when I come back with the camera I know the type of shots I need/want. Also I'm now thinking that these empty bush scenes will have narration from Eden (after the journey) introducing another 'time' into the mix - but haven't fully committed to this idea, so drafting some edits will help guide me through this decision. The bush, for now, is a wrap and we pack up. I am also thinking about getting back so the crew can rest before the long night ahead.

The Wednesday night shoot was always going to be difficult. I think for Olivia this is where she is going to be at her most emotional. Alone in the apartment after running away from her tortured memories/visions. Also technically this is where we pull the set apart and match camera frame-ups to what we shot over three years ago in the ship. To prepare technically I've printed out frames of our matches and also created short Quicktimes of the footage we are matching to. This is not a perfect match up where we would have to measure everything, but rather an "alignment" where the character Eden is swinging/moving through times, living in past/present so I need it to be more naturalistic than technically perfect. Joe and I have talked about this a lot and have concluded that an eye-match will get what I'm looking for. If I try to be technically correct I think it will lose a sense of Eden's world, to me anyway, as

memories are blurred and re-worked, they are not what has been but rather an on-going lived experience. We start with a scene that is not overly emotional but we do need to pull the wall out and get a reverse shot of a scene we started on Monday night. I'm also matching a shot where Eden was in bed on the ship with her parents watching a fight between them unfold. Grant takes the wall out and we become busy matching the set with Monday night's shoot but also matching the frame with what was shot three years prior. I get Olivia to lie in so we can see where we are. I did not keep lens length notes from three years ago but I know we were using the tilt/shift lens, so both Joe and I work out an approximate idea of what the focal length would have been. From this we discuss lens options and how they will change the frame and I decide to go with a lens similar in depth. I don't want the cut between time to match perfectly but embody a lived experience. This all takes some time and slight adjustments, but finally we get underway. The shot and frame itself is not difficult and we quickly move on to the next shot.

Before we get into the difficult sequence of scenes for the night we decide to take some cut-aways of the apartment. Joe thinks it would be a good idea if Olivia operated the camera as Eden. Olivia will frame up the space extremely differently than a camera operator with years of filmmaking experience. She likes this idea and we watch as she moves around the room looking through the camera at objects. Joe is behind her focus pulling when needed. We watch the footage; there is an "eye" here not seen before - she has used the camera in a unique way, cutting parts of objects off, having empty space on diagonals - very interesting and very usable. Just to give me some more options,

Joe takes some standard cutaways and then we prepare for the next scenes.

The next three scenes are all part of one longer sequence, which starts when Eden overhears the minister on the screen in the street, which causes her to experience a traumatic flashback and run home and collapse into a mix of present and past movement where she acts out a past event/conversation she has had with her mother. We pull out another wall for this shot; it is a long duration shot where Eden runs in and collapses on the floor and loses it, cries until she can't cry anymore. Olivia has requested that only myself and Joe are present, so I'm clapping the scene as well. I also place the Tascam as close to Olivia as I can - out of shot to get her sobs/sounds. This is where it becomes very difficult for me to experience my daughter having to go through such a traumatic experience to perform what I need. These types of shots cannot be repeated very many times and we are all very aware of this. She stands outside getting herself ready while Joe and I wait. She bangs on the door. I call "action" and we begin.

She runs in and slams the door and drops down on the floor - but it is the wrong position. She has to, even in this state, get this action placed right for me to be able to cut into another flashback sequence. It's difficult to get the performance and technical elements inline when emotions are so high. I call "action" again, this time she comes in and gets the placement of her sitting down/dropping just right. Eden in this moment is lost, and I want to realise this through her displacement of time. She pulls the past into the present with her - living in this pre-lived moment. The performance works, the relationship between Olivia and the camera is

housed in the tension. The camera stays back; that is why I wanted the wall pulled out - I wanted the camera to be as far away as we could go, the camera just holds on her as she unravels. The performance is powerful and I call "cut" but it is too soon, luckily Joe keeps the camera rolling and Olivia takes another minute to wind-down. This works. I should have seen this but my "mother" side kicked in and I wanted it over for her. I watched the footage back and it is in those moment after "cut" that embody that fullness of what Eden is going through - an unguarded moment that reveals how alone she is and that the worst has already happened - or for her is always re-happening.

I want to shoot this one more time but feel uneasy. We get ready, I decide to bring the camera closer, so Joe moves it and changes the lens. Olivia again quietly gets herself ready outside the door. I call "action", she comes in, the position Olivia gets into is the same as the last "take" so it will cut well, she once again embodies Eden's sorrow and confusion, there is something so sweet about her performance. However, I think the relationship between her and the camera works better when there was more space between them; in saying that, I can play more during the edit process.

Once this shot is finished, I view the footage and there is enough there for me to cut into if needed. I send Olivia out for a break as we have to pull the last wall out to get the last few shots in this sequence.

These next shots match shots in the cockpit when Eden was talking to Sydney about Matt being outside on the hull alone. My intention here is to reveal how close the past is to the character, how she holds the past tightly with

her, memorising entire conversations. This is not the first time we have seen Eden imagine her family: at this point in the script we have already seen her talk with Daniel, her deceased brother; however, this time there is a deeper uncovering of how Eden interacts with the past. She discloses a type of dislodgement that is her reality. In this shot Olivia needs to be at the same emotional level that she was in the last shot; we don't need to see her enter the room. Eden repeats a conversation "word for word" that she had three years ago. Before we begin, we stand around and watch the Quicktime I made of the flashback sequence. This is for several reasons: first to check the camera positioning and focal length, and to get the eye-line match right (as if Sydney was there). Again the only people on set are Joe, Olivia and I; this sizing-down of the crew creates another layer of intimacy between us three. We work quietly, preparing for the shot. Once the camera is in position and Olivia understands the action, Joe and I walk away to let Olivia ready herself. She calls us back and we do the take. I make a few adjustments with the camera positioning, constantly re-assuring Olivia that her performance is amazing but we need to change position slightly and we "take" again. This happens a couple more times; we are not speaking a lot, just knowing the cues from each other and almost whispering when needing to communicate. Olivia is becoming emotionally drained. We shoot again with a slightly closer lens. I watch the footage – again, she has embodied Eden. It is a wrap on the apartment, there is an overall sense of completion - even though we still have two days' shooting ahead - something has finished or been finalised somehow. We pack up and go home.

Thursday 1 May 2014

This will be my last full day shooting with a large cast and crew. Today I have a crew of 22 and a cast of six. The amount to work to get through is more than I would like. It is around 6-7 pages of script, so no mean feat to get it done. This is why I have pulled in so many technical experts. The set is already in place, most actors are on set by 6am getting into costume and make-up. Technical crew arrive at 6.30am and we start adjusting the lighting right away. First we are filming Eden making her way down into a very large underground bunker area, where several people have set up their home. In the script she has come to this place as she knows the bookseller lives in this area and wants to purchase the map off her. The shot itself of her entrance, asking directions, moving past dwellers and knocking on the bookseller's door, is all in one shot. Again I have made it very difficult wanting this without cuts, as the distance, movement of camera, movement of the spatial relationship between camera and Olivia, lighting, depth of field and action between characters and extras all together is challenging. So to do this in the way I want it, I have hired a 'focus puller' - a person who understands camera movement and depth of field and can change the focus of the camera while letting the camera operator focus on capturing the action.

In this scene Olivia comes down into the bunker through a wooden hatch, asks directions of a man working and then walks down the path towards the camera. As she gets closer, the camera moves backwards, then in unison they move together for a few meters, Olivia getting constantly closer until she crosses the screen - moving across the frame; as she does, she glances into a space, the camera sees her glance

then moves to where she glances, picking up a woman knitting. As that happens, Olivia has to walk around a corner and back into frame in a wide shot - a man passes her at this point and then she comes to a doorway and knocks. We set up the scene, first just with the camera crew. Then the actors arrive on set and I position them not knowing if this is going to work out at all - probably my most technically difficult shot on this part of *Shepherd*. First I talk through the action with Olivia getting her entrance and dialogue with the man right. The man is a non-actor, so I just tell him not to bother acting at all. He is stacking wood in the scene when Eden enters, so in rehearsal Olivia comes up to him and asks for directions and he tells her where to go. We talk about what we do when someone asks for directions - body movements, pointing, things like that - and I let him know just to do what feels natural - so we decide to rehearse this a few times just so he feels confident and I feel confident in him. He is great. It unfolds very naturally, so we move quickly onto the next part of the action.

Olivia walks towards the camera, the camera moves, she passes the camera, glances, the camera sees the glance in a close-up, sees who she has glanced at then catches her rounding the corner ... this part needs a lot of rehearsing. The camera movement needs adjusting and the way the camera comes round the corner. Joe and David work on this for a while getting the movement as smooth as they can with the hand-held rig. We rehearse the whole scene with the camera and there are many little issues, again just technical, also getting the last extra to cross paths with Olivia just before she gets to the door needs to be timed well and I decide to have my AD call a second action on this. Again we rehearse - and are very close to getting the

co-ordination of all the performance factors in time with each other so we decide to roll. Even though it is always difficult with a larger crew, I am again made to feel confident by their know-how. We wait for a moment while the boom operator gets into place and Olivia's remote mic is turned on and checked and then we are good to go.

The first take is good but not quite there; in the second take Olivia bumps into the camera and I call cut. The third take is good, the timing seems fine. I call for everyone to hold positions while I check the footage on a larger screen which has been set up for the day. We watch the third take and Grant points out a piece of furniture in shot that should have been covered - so we do this and re-set. Again we shoot a take but it is not quite there. We shoot again, this take is good but I feel like I'm waiting for something else. Then we decide to do one for fun. Suddenly the pressure is off, I have an acceptable take so everyone seems to relax. The movements in this shot, the timing, the glance, the focus pull all perform together creating something more than its parts. I watch it on the monitor, we are all smiling - I have it, I knew it could be done, all the hard work and details have paid off.

Just after we finish on that shot my AD announces that Renee and Ian have arrived. For the next part of the day I will be working with Ian Mune, well known in the New Zealand television and film industry, not only as an actor but also a writer-director. Over this week just been, this day has been on my mind. I wanted Ian in the film for several reasons, mostly because I have always wanted to work with him - I have a short list of New Zealand actors I would like to work with and he is one of them. More importantly, his scene is dialogue heavy,

the character that he plays is somewhat eccentric, so I needed someone that could handle this. Before going to the greenroom to meet with him, I wanted to get one last shot out of the way. This is where Eden is leaving the room where she meets Zane (Ian's character), walks out and down a corridor.

This corridor is a built part of this location as it has to match where she comes out into an abandoned train-station. We take the shot further back than I initially thought, but it works and I know I can crop in if I need to during the edit stage. Also it is such a small action that either way I'm not overly concerned - it does the job.

I leave the crew to prepare - coffees have also arrived down into the bunker so people are having a timely break, and I go to meet with Ian and Renee. Renee has been working as my primary AD; however, today she is acting in this scene with Ian and Olivia. There is a nice relaxed hum in the greenroom space - Ian is getting his make-up on and is already in costume. We talk about the script and he suggests some dialogue changes, which make sense so we adapt that part slightly. We also chat for awhile about *Shepherd* as a whole and he mentions Nevil Shute's book *On the Beach* a reference with ties to the Southern Hemisphere being a locale (for a time) of safety in a large scale Northern Hemisphere catastrophe.

Ian, Renee and Olivia all rehearse the lines before heading down into the bunker. There are a few subtle subtext references I pull out and talk about with reference to the 'journey' that Eden is on: physically and emotionally and of course metaphorically. I can tell Renee is nervous, she is holding herself very tightly—she

is quite a relaxed person in regards to her body movements and posture, so it is unusual to see her moving so stiffly. However, her character is an anxious/nervous person so this may work well on camera. The first thing I do is shoot the entire scene in one take. It is over five minutes long, and over that time there are many interesting plot points, movements and tension. We do the take and it is surprisingly good. I decide to watch the footage before I move forward, so we go to the monitor and view the playback.

The shot we have just done works as a “master shot” so now we can get the camera in amongst the set and characters and shoot what I'm actually looking for. This is a scene unlike the others - I'm calling it my corner-scene, the more widely used term could be turning point; however, corner-scene works well for *Shepherd* and in this way I can concentrate on what needs to happen for Eden to progress on her journey. Along the way I have kept to a convention or element of Eden crossing the screen on action - which changes the 180-degree rule in continuity editing. I've always seen *Shepherd* as a film that mainly uses the style of continuity editing, mainly because there are many discontinuous moments, temporally, that I did not want to overly confuse the audience. However, having her cross the line allows the camera to utilise the space; if she doesn't cross, the camera has to stay on one side of the set/location creating a 'fourth-wall' type of feel and I'm more interested in seeing the entire environment. To allow this to happen, the art department has to work incredibly hard to create closed-in sets and dressed locations - difficult to do in speculative fiction and I have not been able to do it for all sets.

In this scene, Eden knocks and enters and begins talking with Zane about the bookseller she has met at the market one night. He tells her that she has recently passed-away - at this point a woman barges in demanding pills for another person. Zane hands her out one. She leaves and then Eden and Zane resume their conversation. At the point where the woman enters the room, Eden crosses the screen, moving the 180-degree line so at that point we can move the camera to the other side of Zane to capture the action between himself and the woman while Eden watches on. Once the woman leaves, Eden needs to argue for what she wants - this is new for the character. Eden has always been a held back awkward character, however, she now has to talk Zane into helping her. Again, this is why I call this the corner-scene - not only in the narrative structure but also how it reveals character in a new way.

The camera is now positioned behind Zane (Ian) and we do Olivia's close-ups where she sits down and argues her case. In the script I have written that Eden becomes tongue tied; suddenly Olivia is in full swing, acting out, confusing the lines tripping over language, especially when explaining about her dreams and seeing the picture in the brochure. I actually thought for a moment she had forgotten her lines; however, she was in the moment, making it work for her and within the context of Eden's character, seeming overwhelmingly confused and at the same time endearingly innocent - which wins Zane over. Then suddenly, and instead of Zane answering Eden, he launches into his own memories as a boy traveling to New Zealand on a ship after everything happened.

For this part of the scene I shoot it in a variety of ways: first a close-up on Olivia, as a reaction shot to his dialogue, then an over-the-shoulder shot of Olivia, as a close-up on Ian. Then I have fun. I know I've got the entire scene done but still got an hour before Ian heads back to Auckland. I want to try my 360-degree pan out that I have done on the beach and in the street scene with the violinist. As Zane is speaking to Eden, the camera floats away, off him and around the world he inhabits, objects that hold meaning and then onto Eden listening then away again and finally resting back on Zane. It's a small space so everyone that is not needed has to step back and out of frame. I operate first, with David behind me focus pulling, then Joe operates two more times. I go and watch the rushes; they look interesting, I actually like my take best - not technically perhaps but there is something of my own vision of the space and characters held within it. Just before Ian leaves, I do a couple of extreme close-ups of him getting pills out, opening bottles, moving his wheelchair, little things I can use in the edit.

Once he leaves we do a series of cut-aways around the room. I know *Shepherd* is not a cut-away film; however, it is a safety measure should I need it. The set needs packed down tonight, so once cast are finished the core crew get to work and pack up all art direction and also lights and sound equipment. This takes a couple of hours and when finished we go and have dinner. Most people have left and I have a tiny crew for three pick-up shots I need. I only have myself, Grant, Joe, Dani on costume, and Mel on make-up and hair. The three shots are Eden pushing her trolley down a street from darkness into light, Eden running with her trolley, and a pick up of the violinist's hands holding the chime she has been given by Eden.

We start with the walking, pushing the trolley. Joe decides it would look good as a type of dolly so we use the car and he hangs out the window following Olivia as she walks. The same thing happens with her running scenes - except we change focus length and also let the camera lag and speed up at different times. Then, for the CU of the violinist's hands, I change into her costume as my skin colour is the best match to Justine's. We take a few shots. I have already checked the shots we have for this scene and know what hand it was held in; we match the light the best we can, however at this stage we are all extremely exhausted - more interested in getting the shot done than getting the shot done the best we can. But these three pick-ups are shots I want for editing but not shots I need in regards to narrative. We pack-up. It is an early start tomorrow and we all need to get some sleep.

Friday 2 May 2014

Today is our last day. I can't believe we are nearly there. It has been a challenging and rewarding week.

First off, Olivia and I meet a Mel's house for make-up and costume at 7am. We are going underground today in Hamilton's now disused railway station platform. This scene is where Eden comes out from talking with Zane and enters the abandoned station, then heads off down the tracks towards the bush. It has been very hard going getting into the tunnel. KiwiRail have not been the easiest company to work with, but with determination it finally seems we are underway. Olivia gets her make-up and hair done; it takes a little longer than I imagined so she gets changed quickly and we head to the KiwiRail main office.

Before we are allowed down onto the tracks we have to be inducted. The team today is tiny: Joe, Grant and myself and Olivia as cast. However, we only have three shots to do and I know what they are - I'm confident we will be finished by lunchtime. We all meet at the office at 8am; the induction is watching a powerpoint of safety issues when working on a rail line followed by several questions. The powerpoint is meaningless to me-part of the bureaucracy when working with companies this size - but there is nothing for it but to sit and wait it out. Once this is completed, we meet at the rail station entrance at 9am.

Another small task we have to do before entering is to go up into the Centre Place Mall and sign in. This has to be done to meet the Centre Place requirements as the access way is under their building. So we all troop up there. It is a bizarre sensation to be suddenly in a mall with Olivia in costume as Eden - we take several selfies and have a good laugh; we are already on a high so feeling playful. Once this is done we head back down under the mall and get the gear needed. We are not allowed to take a generator down due to fumes in the tunnels so have had to purchase and hire and borrow several battery-operated lights.

The railway manager is also here with us for the shoot; he has to monitor fumes which are minimal and make sure we are safe if trains come through. However, we know the train schedule and none will be coming through while we are here. The first thing to do is set up the lights. Yesterday we used one of these lights in the corridor Eden walks down after talking with Zane. We did that to match the colour of the light she now walks out of and into in the station. The first shot is fairly wide: she comes

out of an entrance way and stands on the platform looking both left and right and then moving off to the right. I got her to do this twice—once when she looks at the map checking for direction and once when she doesn't - just so I have some options.

The background of the tunnel is wonderfully painted with graffiti and tagging. These were once white bricks, but now absolutely covered with paint so the bricks give no light bounce whatsoever. Before we take the shot, Grant quickly spray paints (tags) the Southern Right logo onto one of the walls - which has been part of the street scenes look. I check the first shot and it looks great, so we move on. The next shot the camera is on the track edge looking up as Eden walks left to right. The position is beautiful and at the end of the shot she is nearly in absolute darkness, there are only tiny lights catching her movements. We take several of these even though I am happy with the first

one. Then we move onto the last shot. The camera is very low on the tracks, we have Eden walking left to right then climbing down the platform onto the tracks and then walking away from us down the tracks and towards the light (at the end of the tunnel). To match the last shot we have to have her coming out of darkness; if we don't, it could look like a 'jump-cut' and I don't want that. The walk towards the light is a fairly long-held duration. So each time she walks down the tracks, we hold for around three minutes, which gives me plenty of room to cut in.

I watch all the footage through back-to-back. As an editor, it looks as if it will cut together very well; as a director, I'm scared of saying "it's a wrap". Three years in the making, can this possibly be it? A feeling of conclusion has not yet settled; everyone is looking at me smiling, quietly knowing. I smile back and nod. "It's in the can."