

# BETWEEN FILM, VIDEO, AND THE DIGITAL

HYBRID MOVING IMAGES IN  
THE POST-MEDIA AGE



**JIHOON KIM**

VOLUME 10

INTERNATIONAL TEXTS IN CRITICAL MEDIA AESTHETICS

FOUNDING EDITOR: FRANCISCO J. RICARDO

B L O O M S B U R Y



**FIGURE 4.16** A screen capture from Jonathan Caouette, *Tarnation* (2003).

fracturing, and multiplying the analogue materials, eventually are consolidated into the kaleidoscopic excess that frustrates any linear understanding of Caouette's memory. Instead, they render it contradictory, unstable, and subject to a process of ongoing construction. As Rascaroli relevantly summarizes, Caouette's dense surrealist collage of multiple media images via his digital effects enables *Tarnation* to be a film in which "the tendencies to narcissism, hybridism, fragmentation and instability typical of digital self-representation meet with the autoethnographer's self-inscription in his or her film as avant-garde collagist and editor."<sup>69</sup>

Caouette's predilection for incorporating multiple images different in source and format and rendering them discordant and shattered via the technical palettes of digital editing software can be compared to Daniel Reeves's *Obsessive Becoming* (1995), an experimental documentary based on Reeves's extensive incorporation and transformation of multiple media images related to the history of his family with the help of analogue and digital video processing. As Zimmermann notes, Reeves's autobiographic video testifies to "a virtuoso manipulation of a wide range of technologies (including video, film, computers, analogue and digital editing, original and archival footage, installation and photography, single channel and multiple channels) to shred, layer and decompose



images (even archival war images) and excavate the psychic traumas entangled within their formal designs.<sup>70</sup> *Tarnation* exemplifies Caouette's "virtuoso manipulation" of a wealth of images and their corresponding media in ways that invoke Reeves's deconstructive shattering of his personal photographic and filmic documents. More significantly, however, his intermedial fusion of images also aims less at competing a director's private memory with the official representation of history, as in the case of *Obsessive Becoming*, than at configuring his personal self and memory themselves as complicated. His employment of these techniques suggests that the excavated images form the rich and multiple layers of himself that are derived from the dynamic exchange between traumas and recoveries, as well as from the folded circuit of the real and the imaginary. As the film progresses, the viewer is able to witness that Caouette's excessive manipulation of his past, recorded in different media, serves to articulate his troubled self as the construction of his fantasies. In the middle of the film, there is a split screen sequence in which the past Super 8-mm documents of Renee and Jonathan are juxtaposed with the videographic self-inscription of his singing a song that expresses the fantasy of overcoming his confusion. This technique is later extended into his kaleidoscopic digital processing of not only his photographs and home movies,



FIGURE 4.17 A screen capture from Jonathan Caouette, *Tarnation* (2003).

"Through the lenses of hybridity, this book provides a novel approach to post-cinema. Page after page, we discover a territory where medium specificity dissolves, but the pleasure of moving images increases. Passionate and informed, this book leads us on an unexpected journey."

FRANCESCO CASETTI, THOMAS E. DONNELLEY PROFESSOR OF HUMANITIES AND FILM AND MEDIA STUDIES, YALE UNIVERSITY, USA

"What is a moving image? Through close analyses of a stunning range of post-media moving-image artists, Jihoon Kim assesses and reworks forty years of debate on medium specificity, formal abstraction, recycled footage, image processing and installation aesthetics. The resulting critiques of convergent and discrete media, ontologies of the image, and the role of art in the communicative epoch we are now entering have profound implications not just for the media arts but for art and media in the 21st century."

SEAN CUBITT, PROFESSOR OF FILM AND TELEVISION, GOLDSMITHS, UNIVERSITY OF LONDON, UK

"*Between Film, Video, and the Digital* is a paramount important transdisciplinary study of contemporary media fusion under the sign of technologically advanced processing of moving images and images of motion. Transversing the narrow meanings of both 'medium specificity' and 'postmedia' in media and film studies and art criticism where disciplinary discourse aims to establish borders, this book insists on hybridity as key concept for a comprehensive critical theory of artistic practices that is needed when we want to understand all possible forms of vision and visuality in moving images."

YVONNE SPIELMANN, PROFESSOR OF MEDIA STUDIES, THE UNIVERSITY OF THE WEST OF SCOTLAND, UK

Incorporating in-depth readings of recent works by more than thirty artists and filmmakers, including Jim Campbell, Bill Viola, Sam Taylor-Johnson, David Claerbout, Fiona Tan, Takeshi Murata, Jennifer West, Ken Jacobs, Christoph Girardet and Matthias Müller, Hito Steyerl, Lynne Sachs, Harun Farocki, Doug Aitken, Douglas Gordon, Stan Douglas, Candice Breitz, among others, the book is the essential scholarly monograph for understanding how digital technologies simultaneously depend on and differ from previous time-based media, and how this juncture of similarities and differences signals a new regime of the art of the moving image.

**JIHOON KIM** is Assistant Professor in the Department of Film Studies at Chung-ang University, South Korea.

**MEDIA STUDIES/FILM STUDIES**

[www.bloomsbury.com](http://www.bloomsbury.com)

Cover design by Clare Turner and Eleanor Rose | Cover image: Andrew Neumann. *Double/Psycho*, 2015. Single channel video projection, duration variable. Image courtesy of the artist.

ISBN 978-1-62892-293-6



Also available  
from Bloomsbury

