SCREENING representation—*short circuits*[1]

1. [Expanded visions: a new anthropology of the moving image](#) (Arnd Schneider, 2021)

2. The idea of screening *representation* originates from the experience of representation as a *wicked problem*. That is, the power of representation of emulating, substituting and erasing what it assimilates as a core problem of colonising. The hypothesis explored in this pitch is that—at this core—the problem of representation and colonisation is basically the same. It is a die-hard and perhaps unsolvable problem. But we experience it. Is it possible to record/replay representation?

3. So, what I want to do is to is to use *screening*—with reference to my iPAD and other screens—to inspect some aspects of time that simply do not add up. When the contents of the book are scanned and studied on my screen, this is downstream of the book and a kind of postproduction. The oblique visual notes taken by Arnd Schneider in film-sets, feature screens in the production mode. Finally, there are screens without content: the screens as such, one might say, in the pre-production mode.

4. Then there is the moving image. A definition of the moved image—of which there are numerous examples in Arnd Schneider's book—could be: an image leaving its original frame, and re-effected in a frame alongside the first. *The oblique angle of one of the author's visual notes from a screening of El Camino (2000), is a case in point.* The motion-picture content is here highjacked into a new frame including the silhouette of a smoker in the cinema hall, and a written note right of the stage.

5. I introduce the zero-content screen here. As we recall from the TV-era, this screen is not empty. We do not see such images any more. A swarming visual flicker screen with a test-image. The image you see here has been reconstructed from an aquatint screen from Prof. Jan Pettersson's book on photogravure, and a random print by Enrique Guadarrama Solis (aquatint). This structurally blank space is today swarmed with advertisement. That is, commercial representation.

6. I selected this photogravure by Ed Ruscha because it shows—in a pedagogic way—what I take to be the common denominator of the examples of 'moving images' in *Expanded visions*: the *continuation* of the image beyond its *initial* frame, and a *correspondence* initiated *alongside* within a *new* frame. This can happen in any *adjacent* relation: in space, on a film-strip or, as here, between different sectors of the same surface. In brief, a *fictional* dimension is added to the pictorial *illusion*.

7. So, at the level of the book, *détourage* (as the superposition of images) starts with *screening* in the reader's *eye-scanning* of the *contingent* arrangements of writing and photo on what graphic design calls a *spread*:double-faced pages that are up at one time, with a layout/composition which defines a *screen*, once made a subject of study on an iPAD. This kind of image processing as part of an act of expanded reading, resembles in some aspects photographic viewing. *Reflective mirroring*.

8. The problem of emulation, substitution and erasure is the problem of *representation*. That is presenting *twice*, with the *second* substituting the *first* and erasing it. In the scope of the book, the problem of representation, and the problem of *colonialism*, may readily be seen as the same

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[1] **Preamble:** Throughout the days, hours and multiple layers of this book I have been asking this question—*What is pictorial equivalent of a pun (type Benjamin Franklin: "We must all hang together or assuredly we shall all hang separately.")? Political ones and formal ones like: Immanuel doesn't pun, He Kant. Pictorially, when visual elements poach on or highjack another, with a puzzling effect of what we first accepted as given and stable.*
In Expanded visions a total of 75 photo prints count 25 photos that are Arnd Schneider's own. Often they relate obliquely to other visual contents in the making—like a movie production set—perhaps providing an external trace of what it it means to do research with: with production sets, with photos, with artists. The question of how research is re-effected by visual puns, and what the yield of representation/references might be.

problem. The image in movement—in Arnd Schneider's rendering—is non-representation: high-jacking, or re-effecting the image along a different path, is reflective in the sense of mirroring.

9. So, when we arrive at the chapters 5 and 6—where two film-productions are discussed and contrasted—we get to contemplate photo-shoots in their *immersive* aspects, since Arnd Schneider writes from the vantage point of his own fieldwork: with the *ethnographic* location adjacent to the *production* locations, and the kind of photo-shots just considered. We see how they *bleed* into each other: preempting the kinds of references also *crossing* between no-budget and low budget movies.

10. The current strategies of *de*colonising tend to work according to this logic. Tearing down the walls of representation: the boundaries between *actors* and *audience* are built down, *reflective-* and *environmental* screening are complementary, artistic creation and ethnographic fieldwork are *neighbours*. Perhaps even that the artistic errands that articulate *through* art-work—both through the process or the outcomes—can have a *re-effected* reach, only when flanked by some *field research*.

11. Perhaps this entails a drift *away* from discourse *towards* the apparatus. Away from ticking off the boxes of *read* and *approved* references, in search of a *first-hand implication* into the experiences that these references really *are about*. Refusing the emulating, substituting and erasing—impact-mongering, the trade of representation—and *instead* immersing oneself into interactions where the cumbersome equipment of older film-set, allows for the *work of time* to reveal what *haste* forbids.

12. On the other hand, the lateral drift into the *neighbourhood* productions of the CCV, in *chapter 6*, brings up the *democratisation* implied by affordable equipment—which we also recognise from artistic commons as [Radical Software](), and the early video art movement—where fiction *bleeds* into social life. And the postproduction of this fictional load, exits cinematography as pure illusion, on platforms that today have grown to global proportions. With YouTube as current *going* standard.

13. In this book, Arnd Schneider has taken on a tremendous ordeal, which is to *traverse* the recent history and cartography of the contemporary *on foot*, by trailing image-making sites of a required variety. The critical potential of doing this sort of research *with* image-makers—where ethnography becomes the travelling-companion of art-work—is to raise, through his own practice, the comple-mentary question that follows in the wake of his errands with decolonisation in chapters 7 and 8.

That is, the question of *Euro-provincialism*: or, the question of whether it is possible to take interest in *other* people—their *lives* and *work*—without veering to new forms of colonialism. As I see it, this is only possible on condition that researching/studying with others, does not result (in a second move) of representing them (to other audiences). It would have to be productive in a different way. *In a post-interpretive framework we could motion-track a book to re-effect it*. As attempted here.

14. The pious hope of joining the cine-content with the place of viewing, is extended in the varieties of the moving image explored here, of which Schneider's book is replete. But the circle and the dot will never be quite the same. Just as a lower case a and the object in moveable type will never coincide. Representation may be seen as short-circuiting the two and making the *place* of viewing the substitute of cinematic content. While the moving image attempts to remain with the *content*.

It extends it in a collaborative relation, and finds a way of living with the fact that the moving image results from a type of strange cohabitation. In the book, this cohabitation is enacted by the co-work between artistic research and ethnography. Can the artist do without the ethnographer? Of course, but on condition of incorporating—on practical terms—the insight that doing research *through* art, and doing research *with* art is not the same thing. Surrealism, Situationism, Fluxus: *they knew that*.