

Copyright is owned by the Author of the thesis. Permission is given for a copy to be downloaded by an individual for the purpose of research and private study only. The thesis may not be reproduced elsewhere without the permission of the Author.

[Tyco and Vollmer]

[No title page]

INTRODUCTION



Figure 1. *Tyco and Vollmer* Installation view

Tyco and Vollmer are imaginary places, sets constructed for the production of videos that investigate notions of uncanny space. Tyco and Vollmer are ghost towns, unhomely locations for a dystopian video travel diary. In 1919 Sigmund Freud defined the uncanny, or *unheimlich* in German, as “the opposite of *heimlich*, meaning “familiar,” “native,” “be- longing to the home”... what is “uncanny” is frightening precisely because it is *not* known and familiar”. In 1906 German psychiatrist Ernst Jentsch had first described the uncanny “as something one does not know one’s way about in”. Filmed as a disorienting point of view tour through unknown and deserted city streets, this work tests how technology can be used to describe character in an otherwise deserted world. The character is a tourist and his VHS video camera provides a 1980’s timestamp. In the *Architectural Uncanny*, architectural theorist Anthony Vidler describes the uncanny as “the contrast between a secure and homely interior with the fearful invasion of an alien presence” (p3). The travel diary narrative of *Tyco and Vollmer* places the tourist in the role of the alien, but he does not pose a threat in these unhomely places. Vidler positions the origins of the uncanny as “Aesthetically un outgrowth of the Burkean sublime, a domesticated version of absolute terror to be experienced in the comfort of the home and relegated to the

minor genre of the marchen or fairytale” (Vidler Introduction ii) In 1756 Edmund Burke first described the sublime as an aesthetic moment when “danger or pain are “incapable of giving any delight, and are simply terrible; but at certain distances, and with certain modifications, they may be, and they are, delightful, as we every day experience” .

This project references the films of director Alfred Hitchcock, who as a master of suspense, often casts tourist locations as places of sublime terror. Stephen Jacobs, author of *The Wrong House, The Architecture of Alfred Hitchcock* states that the director

“does not only rely on the tourist gaze, he also comments on it. Hitchcock even exhibits the outmost contempt for tourism” and “transcends and undermines the tourist gaze.” “His postcard-like views, however, were a sham manoeuvre. He made a habit of wielding postcard views in his films to lull his audience into a false sense of security” (Jacobs p.50)

My research identifies contemporary tropes of nostalgia, and the final work uses a tourism narrative, and obsolete technology to investigate the notion of manufactured memories.

Simulacra and Simulation by Jean Baudrillard (1981/1994) and *Faith in Fakes: Travels in Hyper Reality* by Umberto Eco (1973/1995) both offer a reminder of the low level of spectacle appropriate for the documentary aesthetic of a dystopian travel diary. These texts are important in locating the ghost towns as they were written in an era closer to the VHS timestamp of the videos, a time when virtual reality, and the possibilities of digital technology were largely imagined. Eco and Baudrillard investigate relationships between the model and the real, and between the copy and the original. When working with mass produced kitset models, the copy replaces the original completely. The copy is more useful as the multiple provides opportunity for doubling and a disorientating effect when the same building is repeated within one tracking shot.

Baudrillard states that “Simulation is no longer that of a territory, a referential being, or a substance. It is the generation by models of a real without origin or

reality: a hyperreal.” (p.3) Working with imaginary worlds demands a careful consideration of reality, in order to avoid slipping into total simulacra. *Tyco and Vollmer* uses a constructed environment and simulated video technology to interrogate notions of the real.

1) REAL WORLD GHOST TOWNS

In the real world, ghost towns are a signifier of change. There are a number of reasons why a living town becomes a ghost town, but the visible result is always the same: a significant decline in population leading to the closure of services and businesses, and to the eventual deterioration of buildings, as no-one remains to maintain them. The common cause is economics. Towns reach the end of their purpose as mines become exhausted or as railways and highways are diverted. The centralization of services, and an increase in offshore manufacturing may contribute to towns becoming unsustainable. This research focuses on contemporary ghost towns. These places are distinctly different from historic sites, so a comparison has helped to set parameters for the selection and layout of my ghost town model buildings.



Figure 2. a & b: The ghost town of Bodie. Screenshots.

Bodie is America's largest historic ghost town and a well known California tourist attraction. Bodie was a gold mining town settled in 1861 and populated until 1932 when a fire wiped out much of the town centre. Around 100 wooden and iron roofed buildings remain. The information website describes Bodie as "a town frozen in time" and in a "state of arrested decay". The Bodie Foundation attempts to maintain the buildings with limited California State Parks funding. The website outlines policy on maintaining the buildings:

"The difference between "preservation" and "restoration" is what makes Bodie special. Many historic towns around the country are still 'alive' and are actively used. In those cases "restoration" is important so that the buildings are safe for daily use. "Preservation" for Bodie means that the buildings are maintained in the state in which they were received in

1962 when California took over the property as a State Historic Park.” The site goes on to indicate that the policy would change from preservation to restoration if the funds were available. Requests on the website for donations of period costume suggest that the Bodie Foundation would like to present something more spectacular.

In July 2012 a 700 acre ghost town was listed for sale in the USA by Mike Metzger of Bridge Realty in Price, Utah. The price was \$3.9 million.



Figure 3. a & b: The ghost town of Woodside. video stills

The town of Woodside had been abandoned since 1970 when railway routes changed. In earlier years the Woodside geyser was a popular tourist attraction, reportedly shooting water and steam seventy feet into the air. But once the geyser dried up, tourists bypassed the town. According to Ivan Moreno of the Associated Press, Metzger’s real estate sale listing read:

“What a bundle of possibilities. 706.70 Acres. Surface rights. Some Mineral rights. Oil and gas rights. Lots of Water rights. Agricultural. Commercial. Views. The wild west. Geyser. Service station. Great working ranch possibilities. Awesome access of HWY 6. Close to the railroad. Set up to accommodate approximately 300 cows. Former movie set with lots of historical sites nearby.”

"The potential gain," Metzger noted, is to own a "piece of historical Americana that I don't think is available anywhere else — to own your own Wild West town." This dream however, has so far proved to be unobtainable. Woodside was purchased in the early 1990’s by current owner Roy Pogue. Pogue and his family attempted unsuccessfully to maintain the deteriorating buildings for the last twenty years. (Associated Press – Tue, Jul 31, 2012)

Woodside offers potential, and the Bodie township has the recognized purpose of education and historic preservation. The historic ghost town is a known place

so it lacks the ambiguity required for this project. *Tyco and Vollmer* is not a package tour.

You Tube user EconCat88 travels across the United States by car, in search of signs of economic collapse, documenting his journey through contemporary ghost towns with a dashboard mounted video camera. To date he has uploaded over 500 videos, mostly examining the effect of the economic downturn on the real estate market. His most viewed series include *2011 Road-to-Nowhere* and *Real Estate Crash Tour*. Each series consists of several clips examining deserted residential and commercial ghost towns across the United States, as Econcat88 visits mostly new areas of Toledo Ohio, Atlanta Georgia, Florida, Las Vegas and Colorado. Tyco and Vollmer share a similar sense of general malaise with the places that Econcat88 documents.



Figure 4. a & b: Abandoned new buildings in Las Vegas. video stills

EconCat88's videos imply political activism or independent investigative journalism. He directly acknowledges his intended audience, introducing the clips with "Good afternoon You Tube". His off the cuff voice over narration describes the deserted surroundings as failings of the economy since the 2008 bust. Much of the commentary is personal rhetoric and it is hard to place his politics. Maybe he's an angry realtor, or perhaps he's a disgruntled businessman who thinks the government should have done more to support small town economies during the recession. The places EconCat88 visits seem especially uncanny because they look so modern that you would expect them to be full of people. *Colorado new homes remain empty during the economic collapse* shows Blue Sky Reserve, a half developed suburb where empty new houses sit next to vacant lots. The never-lived-in homes are already showing signs of decay. The

commentary explains “On your right there should have been a planned development but the project had a head on collision with the real estate collapse”. EconCat88 keeps a respectful distance and does not venture inside deserted private homes. He stops the car at one property and takes the video camera, circling the house on foot. This is a return visit so he notices some signs of wear, and comments on his surprise that the heat pump and gas cylinders haven’t been stolen yet. In *Economic collapse near Denver Colorado* EconCat88 drives through the mostly empty town centre of Brighton where the scene bears an uncanny similarity to the Las Vegas video images pictured above. Very few people are around for the middle of the day and there are no cars on the street. Brighton must have had a make over during better times as the architectural facades made from sandstone, steel and glass look new. Now most of the businesses are closed, only the Subway take away bar and nail salon remain open. EconCat88 observes that “the Big Box is still operating but mom and pop is definitely struggling.”

Photographer and writer Jonathan Haeber has an ongoing interest in documenting abandoned sites. Haeber is a Berkley history graduate, best known for his photographs of Michael Jackson’s Neverland Ranch (2007) and Steve Jobb’s historic mansion that was later demolished (2009). Haeber is editor of the Terrastories / Bearings blog and his photographs have been published in National Geographic magazine. In his book *Grossinger’s: City of Refuge and Illusion* published in 2010, Haeber documents abandoned holiday resorts in the Catskill Mountains north of New York. Commonly known as the Borsch Belt, this string of over 1000 hotels and bungalows were summer holiday destinations popular with middle class Jewish families from the 1950’s to the 1980’s. The appeal of the Borsch Belt declined once air travel became cheap enough that families could travel to Europe for a similar price. Eventually most of the resorts became financially unsustainable and many business owners walked away leaving fully operational sites to decay. Now the kitsch appeal of souvenirs and hotel signage attracts souve commercial prospectors looking to take advantage of the unattended sites. In an interview with *Watershed Post*, online newspaper for the Catskills area, Haeber laments the plundering of these sites for profit

“But the thing about eBay is that at the resort, as time goes on, things start to go missing. I've been up there about three or four times now, and I'll notice things missing, and then I'll go to eBay and find the same exact things on eBay. You know some people are going there just to pick up things to sell on eBay. They sell for a lot”. (Reischel, 2011)



Figure 5. Marisa Schiendfeld, *Coffee Shop Grossinger's Catskill Resort and Hotel* from the *Leftover Borscht* series

New York photographer Marisa Scheinfeld grew up in the Catskills and returns regularly to photograph the abandoned sites. Scheinfeld and Haeber's nostalgic images are sublime as there is real danger in entering these rotten buildings. The green coffee shop chairs pictured in Scheinfeld's photograph from the *Leftover Borscht* series above also grace the cover of Haeber's *Grossinger's: City of Refuge and Illusion*, the same scene taken from a slightly different angle. Brown University in Providence Rhode Island supports research into the Borscht Belt through the Catskills Institute, but Haeber and Scheinfeld's historical perspectives offers greater critical reflection on the lack of interest in preserving these historic sites.

Critic Brian Dillon positions the ruin as a necessary and inevitable by-product of historical change, suggesting that “The taste for heroic destruction or picturesque decay cannot thrive without a sense of progress for which it fulfils

the role of brooding, sometimes gleeful, unconscious". (Cabinet Magazine *Ruins* issue 20, 2005). More recently, in the Guardian Dillon described the trend for ruins as "a cult of melancholy collapse and picturesque rot". His article comes with a warning:

"An obsession with ruins can risk a fall into mere sentiment or nostalgia: ruin lust was already a cliché in the 18th century, and its periodic revivals may put one in mind of Gilbert and Sullivan: "There's a fascination frantic / In a ruin that's romantic." (2012)

2) KITSCH / THE DIORAMA

Tyco and Vollmer are artificial ruins. In *The Artificial Kingdom; A Treasury of the Kitsch Experience*, Celeste Olalquiaga celebrates the artificial ruin as a place that is constructed as a ruin for aesthetic purposes, and has never really existed in a complete state. Initially an English fashion, these elaborate sculptural garden features were common during the late 1700's, constructed by wealthy lords and merchants to imitate the Roman ruins they had seen on their travels.. The artificial ruins at Schondbrunn castle in Austria are a popular tourist attraction. Built in 1778, and based on a range of Roman reference points, the ruins are often referred to as the 'Ruin of Carthage' suggesting that they represent the site of a 3 year siege 149-146 BC, resulting in the victory of Rome over Carthage. Designer Johann Ferdinand Hetzendorf von Hohenberg, had no first hand experience of the original site, and only etchings for reference.

Olalquiaga proposes kitsch as “the crystallization of an imaginary experience” (p.13). Her writing on mass production, dioramas, and architectural ruins concentrates mainly on the Romantic and Victorian periods, but provides useful connections to the plastic kitset models used to create the sets for *Tyco and Vollmer*. The breadth of Olalquiaga's research identifies kitsch as a cultural value associated with mass production, rather than as a particular aesthetic. She defines kitsch as

“ a failed commodity that continually speaks of all it has ceased to be – a virtual image, existing in the impossibility of fully being. Kitsch is a time capsule with a two-way ticket to the realm of myth – the collective or individual land of dreams.” (p.28)

The buildings used to create *Tyco and Vollmer* have been discarded by other modelers so they are a failed commodity and may be considered kitsch.

In December 2011 I was invited to participate in *Local Knowledge*, an exhibition exploring time and place at the Dowse Art Museum. Curator Emma Bugden asked me to work with old dioramas from the Dowse collection to create mythical histories of the Hutt Valley. While this project is not part of my final

MFA submission, it did provide a timely way to fully explore the narrative space of the diorama, helping resolve questions about how to treat models in an installation space, and informing my decision to work with video exclusively for the final submission of my work.

The dioramas were made during the 1980's by artist Grant Corbishley, for the Petone Settler's museum. Each was a different scale and style of construction. The Dowse required that any interventions made into the models would be minimal and repairable. These conditions helped me define an approach that I framed as an uncanny narrative of sublime terror, as this 'land of dreams' faces invasion from an alien presence.



Figure 6. Mike Heynes. *Diorama 2011. Germans observe Belmont*

The title *Germans observe Belmont*, locates the scenery of the diorama as being part of the western hills of the Hutt Valley , an area that is now designated as a regional park. This work asks the viewer to consider what life in New Zealand might have been like had the German's invaded during World War II. A Nazi officer points into the distance, sending a soldier to investigate. The diorama had been constructed with a painted curved skyline in the background and a landscape that used forced perspective to incredible effect as the background

landscape is about 1/220 scale and the farmhouse in the foreground is 1/16th scale, the same size as the Tamiya plastic kitset figures. The farmhouse sits on top of a scrub covered hill the land slopes steeply downwards to a dirt track, and an N scale (1:148) horse and cart sits in the middle ground.

In *On the Museum's Ruins*, critic Douglas Crimp references Theodore W. Adorno's 1967 essay "Valery Proust Museum". Crimp reconfirms a negative attitude towards the role of the museum during the 1990's

"The German word museal (museumlike) has unpleasant overtones. It describes objects to which the observer no longer has a vital relationship and which are in the process of dying. They owe their preservation more to historical respect than to the needs of the present. Museum and mausoleum are connected by more than phonetic association. Museums are the family sepulchers of works of art". (Crimp P53)

I would argue that the museum has the potential to reactivate objects in its collection, providing new discoveries for subsequent generations, and in my case, the opportunity of history to disrupt. Eco describes personal constructed worlds like the diorama as "*Fortresses of Solitude*" stating that

"there can be no doubt that one of the most effective and least boring of didactic mechanisms is the diorama, the reduced-scale reproduction, the model... But, primarily, the diorama aims to establish itself as a substitute for reality, as something even more real. When it is flanked by a document (a parchment or an engraving), the little model is undoubtedly more real even than the engraving. Where there is no engraving, there is beside the diorama a color photograph of the diorama that looks like a painting of the period, except that (naturally) the diorama is more effective, more vivid than the painting." (p.8)

If I included a diorama in the installation space next to the *Tyco and Vollmer* videos, I would reveal the method of constructing the world on screen, and the uncanny narrative space would become an obvious simulacra. A diorama also presents the problem of how to describe the edges of its world. Video has the

advantage of shot composition, to limit point of view and allow selective framing. A point of view video of a diorama is more real than the diorama itself because it allows the viewer to imagine themselves within the constructed world.

3) SET BUILDING

In assembling the ghost towns it was important to find the right kind of buildings that collectively approximate New Zealand's particular mix of colonial and modernist architecture, creating a strange and yet familiar place, with local associations. As Dr Martin Patrick once observed to me "It could be Eastern Europe, or it could be Lower Hutt".



Figure 7 a & b: Tyco, left and Vollmer, right. video stills

Tyco and Vollmer are named after the manufacturers the of the principal models used in the development of each layout - similar to the way that a town might be named after it's earliest settlers. The pink factory buildings are Tyco brand and the blue and white bank building with the large foyer was made by Vollmer. Their architectural styles are an important visual feature as both modernist buildings have large windows and furnished interiors. The bank and factory are the only interiors documented, the style and purpose of these buildings suggests the death of modernism and the failure of capitalism.

The ghost towns of *Tyco* and *Vollmer* are artificial ruins constructed using mass-produced second hand plastic model kitsets. Mostly purchased via Trade Me and ebay, the buildings are the rejects of other modelers. Widely available, and relatively inexpensive, experienced modelers may see kitsets as a form of kitsch.

The plastic kitset model represented significant improvements in plastic injection molding technology since the invention of Bakelite, the first moldable plastic material in 1907. Model making quickly gained popularity in Europe and America after World War II: Germany companies Faller and Vollmer were founded in 1946 and 1948 respectively. American company Revell started in California in 1943, and increased production through a German subsidiary in 1956. Danish brand Heljan began production in 1957. The American Plasticville brand of buildings has been manufactured by Bachmann industries since 1947. I believe the popularity of modeling was due to the hobby providing a form of utopian escapism after a long period of destruction and trauma. Making railway dioramas was a therapeutic activity for children and adults that symbolized rebuilding, and fostered a sense of community through the collectability of the model kits. British company Hornby are the originators of the HO scale modeling standard, as used in the construction of the ghost town sets. At 1/87th, HO is the most widely available modeling scale. Established in 1907, Hornby manufactured Meccano and metal toy trains. In 1965 the company combined with Tri-ang, an early manufacturer of plastic trains and buildings. The Tri-ang name was associated with toys so it was eventually dropped in an attempt to appeal to adult modelers.

I have been visiting model railway expos for the last few years and have become aware of a definite hierarchy and competitiveness amongst the different modelers. Locally, the largest expo is Railex, where individuals and clubs present dioramas with electronically controlled trains, detailed scenery and townscapes. Complex Scratch Building is the preference of serious building makers. Literally built from scratch out of wood, metal and cardboard, these models often exhibit enviable making skills and demonstrate an interest in local history and in replicating accurate detail. Kit Bashing involves customizing mass produced plastic parts to create unique buildings. This approach also takes some skill, as evidenced in the grey three story hospital style building in Vollmer. Plastic kitsets are considered unsophisticated, they are entry level, or for kids. Alongside exhibiting their displays some of the modelers sell surplus models. My best Railex finds have all been from one seller (the Vollmer bank and kit bashed

grey hospital). While walking around Railex with my newly acquired buildings, other modelers asked me “what do you want that old junk for?” The element of mass production signifies kitsch, and an immediate disconnection from the serious model making community. The kitset model allows for deviation from the standard form, either through ability, or an individualized approach to assembly.

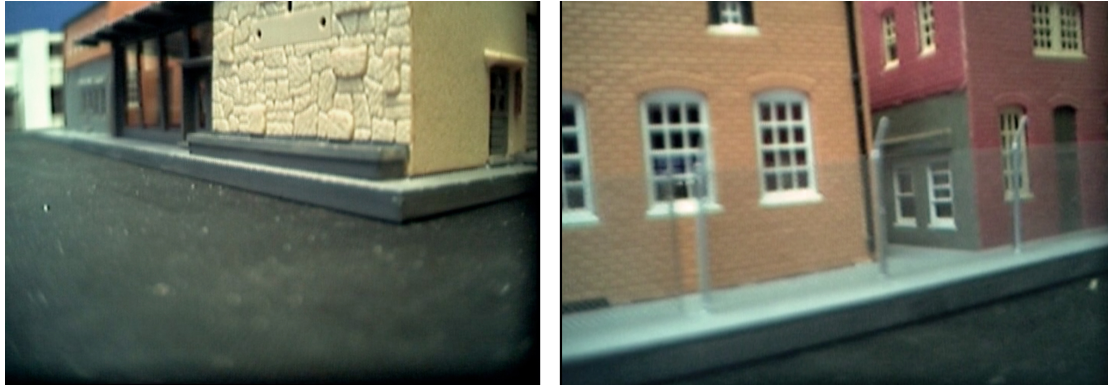


Figure 8 a & b: Plasticville brand model, left. Tyco models, right. video stills

Developing practical knowledge of plastic kitset modeling has led to a personal preference for some brands above others. The European kitsets made by Faller, Vollmer and Heljan provide excellent detail but many of the buildings look like Swiss Chalets. The American Plasticville and Tyco brands offer more industrial and city buildings. Plasticville models are mostly unsuitable for this project as they look too much like children’s toys when situated next to other buildings. One exception is the sandstone and grey steel showroom building shown above on the left. Plasticville buildings generally have less surface texture like bricks or weatherboard, and the molding of windows and doors is chunky compared to the Tyco kitsets. For this project it was important to retain a consistent level of realism and this was best achieved through an ambiguity of materials on screen. *Tyco and Vollmer* are imaginary spaces but they still require a consistency of art direction in order for the viewer to read the world as complete, and to enable suspension of disbelief.



Figure 9. Belvedere Hotel on the right of the frame. video still

Belvedere Hotel, Lifelike Brand HO Kit #1339.

'Lifelike' is the entry level beginners' kits division of the Walther model making company established in Baltimore Maryland USA during the 1950s. This model provides good detail for alleyway scenes and street corners. I bought the kit second hand from Trade Me, partially assembled and still in its box, with good parts for kit bashing. The simple rectangular shape of the building made it possible to assemble two rectangular corner sections and subsequently fill twice as much background space on set. During tracking shots, camera movement was kept low to avoid seeing higher angles, and revealing that the buildings have two missing sides. The back of the hotel featured a fire escape with ladders connecting balconies on each floor. I could see from the glue marks and half assembled bits of balcony that the previous modeler had tried to put it together but had given up. The fire escape looks great in the photo on the box, but in reality the connecting pegs were too small for the holes so everything was wobbly and didn't sit straight. After a few attempts and more visible glue damage to the model, my final solution was to build the balcony fences around balsa wood blocks to provide support while the glue dried.



Figure 10. Lighting in Tyco. video still.

There is an intentional lack of lighting within the design of the ghost town sets. Both towns have been deserted for some time and there is no electricity in Vollmer, no illuminated signage, no flickering or buzzing fluorescent lights. In Tyco a couple of street lamps flicker on briefly and then fade again with occasional power surges. Observed during daylight, this moment is slightly odd. The sky is a cloudless blue and the sun is directly overhead, seems to be about mid day as you never see the shadow of the camera operator. The factory and bank interior scenes are lit to indicate sunlight filtering through windows. The *Tyco and Vollmer* videos are presented in close proximity, allowing close comparison between the two locations. Vollmer is a bigger city and the tourist appears to be lost in the centre of town, roaming around between abandoned municipal and corporate buildings. Tyco is a smaller town with some older buildings. This deserted area was previously a mix of light industrial, retail and small businesses. Neither video ventures into their suburban neighbourhoods.



Figure 11 a & b: Tyco, left and Vollmer, right. video stills

4) MIS-EN-SCENE / SET DESIGN:

In cinema the term mis-en-scene refers to the world in front of the camera, and to how location and camera angle are used to tell a story. The original French meaning “to put in the scene” comes from theatre and refers to set design, and direction in narrative space. This research tests how video format and point of view cinematography can contribute to the notion of character in an otherwise deserted landscape.

In working with small scale models it was important to develop a set design that could accommodate a video camera with a lens small enough to match the scale of the constructed world. The resulting VHS FAUX format is designed to play on your memory of VHS, in order to provide a 1980’s time signature for the travel diary mis-en-scene of the work. This concept will be discussed further in the Technology chapter. A Layer of atmosphere is achieved in the videos through the camera’s limitations of auto white balance and a fixed focus lens. Video noise and an interlaced signal soften the image, lessening the simulacra of the plastic molded buildings.

A key text for understanding the use of mis-en-scene in video installation can be found in the publication for German exhibition *videodreams Between the Cinematic and the Theatrical*. In defining mis-en-scene, Mieke Bal states that

The question of video installation is the location and temporality of this strong effect that I impute (attribute) to the *staging* of subjectivity. The mediating term I wish to submit here is ‘dream’” (p36).

The staging of subjectivity is the realization of personal experience.

Bal’s definition reflects my filming and editing strategy for creating the subjective narrative space of a video travel diary. The videos present an individual experience, demonstrated through point-of-view camera work. Filmed with feet on the ground, the mis-en-scene never provides an elevated or objective angle, never allowing the viewer to get their bearings in these uncanny places. The dream is a point-of-view occurrence. Bal’s use of *temporality* refers to pacing and editing. Video has the ability to visually shift in time and space between cuts. A sense of time is strange in dreams, and definitely uncertain in

the *Tyco and Vollmer* videos. The camera turns on and off, leaving the viewer to question what time is missing in between. This video installation requires an ambiguous and looping narrative that will allow for the viewer to enter at any moment. Vidler suggests that

The uncanny is not a property of the space itself nor can it be provoked by any particular spatial conformation; it is, in its aesthetic dimension, a representation of a mental state of projection that precisely elides the boundaries of the real and the unreal in order to provoke a disturbing ambiguity, a slippage between waking and dreaming” (p.11)

Considering the *Tyco and Vollmer* sets as dreamlike spaces allowed for a simplified style of assembly; buildings, footpaths, street lamps and fences are the only elements used to describe the towns. There are no telephone poles, parking meters or traffic lights. Walls fill gaps so that you can't see clearly to the horizon and the terrain is flat so it is impossible to get your bearings. There are no road markings and buildings are not anchored to the set. Removing these elements enables a disorientating reconfiguration between shots, a temporality not usually associated with building dioramas. The result is an uncanny and dreamlike effect that plays on your memory. Working with mass produced models allowed for doubling – enabling a sense of uncanny disorientation, as, a building can appear to be in two places at the same time within one tracking shot. In the introduction to *Videodreams*, curator Adam Budak recognizes the potential to confuse dream and memory, noting that Gilles Deleuze

“turns our attention to the disturbances of memory and the failures of recognition: when we cannot remember , the actual image enters into relation with a number of elements amongst a particular importance is given to the especially alternative sources: dream images but also to fantasy or theatre scenes”. (p12)

Memory becomes a problem in the production of *Tyco and Vollmer* as constantly changing the set around during filming leads to confusion while editing. My use of video static edited into the cuts is intended to hide horizontal video flips, and softens shape based cutting. The pacing of the camera movement means that is

difficult to remember where buildings were positioned before the last distracting static glitch.

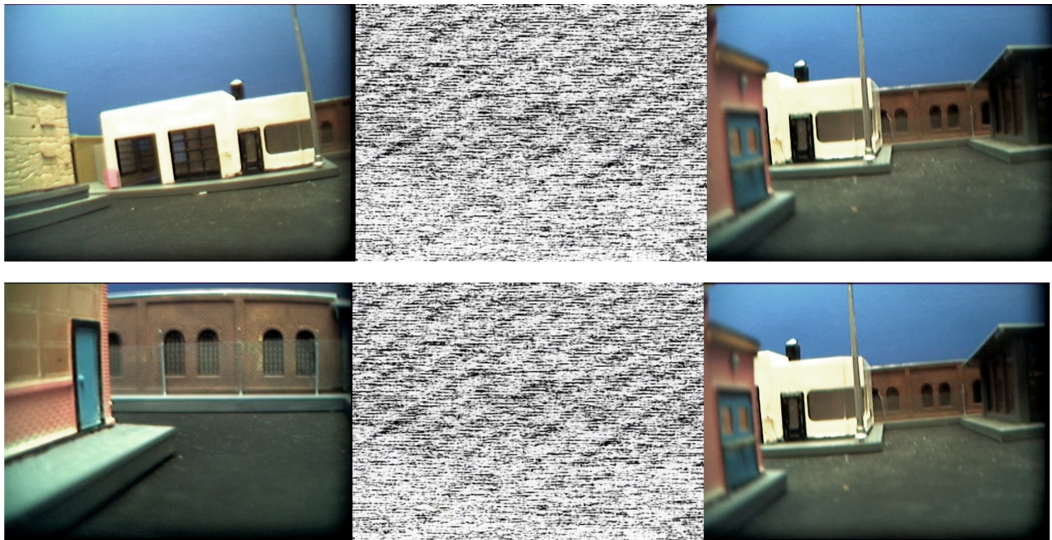
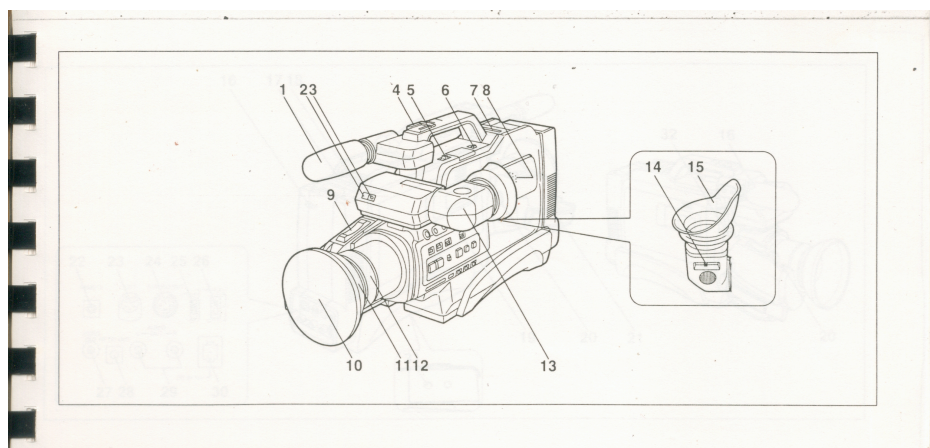


Figure 12. Sequence showing shape based cuts. video stills

A tourist's video travel diary is usually about creating memories but *Tyco* and *Vollmer* are unspectacular places. The mis-en-scene of a video travel diary requires a naturalistic, documentary shooting style with handheld point of view camera work. The shoulder mounted camera angle suggests early VHS, as this was an era when video cameras were large and difficult to operate, as indicated in the instruction manual illustrations on the next page.

Recording was monitored through a viewfinder held up to the eye, rather than an LCD screen that allows the operator to observe the surrounding world and film at the same time. The filming in *Tyco and Vollmer* is often bumpy as the camera operator explores the surrounding environment, looking through the viewfinder and occasionally carrying the camera.



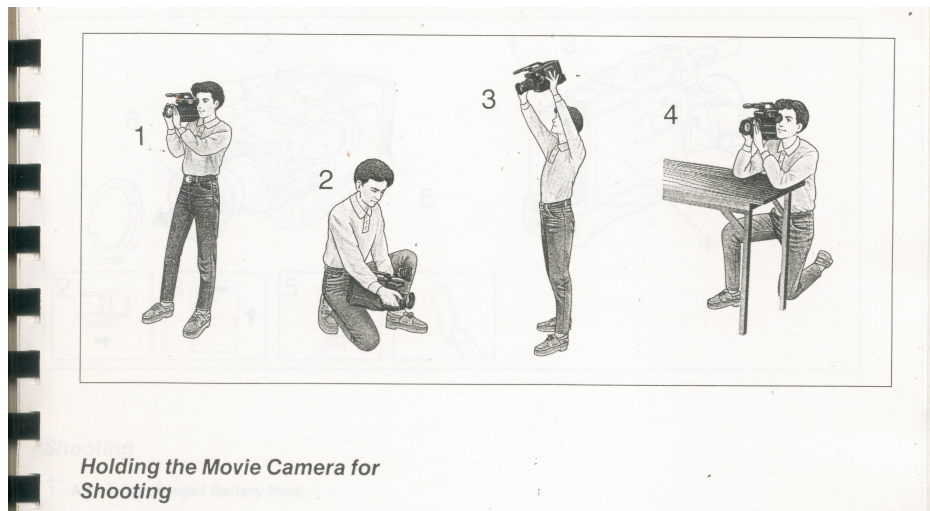


Figure 13 a & b. Panasonic VHS video camera instructions

The size of a VHS camera is conspicuous, indicating that *Tyco and Vollmer* could never be cold war spy documents. There is no physical interaction with any of the spaces as the tourist looks around. Movements are neither fearful, nor undertaking a systematic search. He is not picking up objects or going through drawers. The pace is lingering as he peers through windows and down alleyways. Engrossed in filming, with an eye to the camera, he is distracted and vulnerable. The fact that he is conspicuously alone helps to build suspense. Someone could be watching him from one of those windows. The microphone is damaged and sound leans to the right, it might not provide adequate warning of danger approaching off camera.

Sublime distance, that moment when you are right on the edge of destruction, creates an uncanny tension that is akin with cinematic suspense.

Directors Alfred Hitchcock and David Lynch are important reference points for this project as they have an ability evoke uncanny atmosphere in on-screen architectural spaces. *Tyco and Vollmer* is about place, so cinematic reference points are limited to an investigation of location and set design. Interaction between characters, and narrative progression are considered a requirement in cinema, so suspense and the uncanny must turn to real terror in order for the audience to experience the satisfaction of a 'good fright'.

Initial set designs for Tyco and Vollmer included fallen monuments but the revolutionary narrative was too didactic so the scenes were dropped.

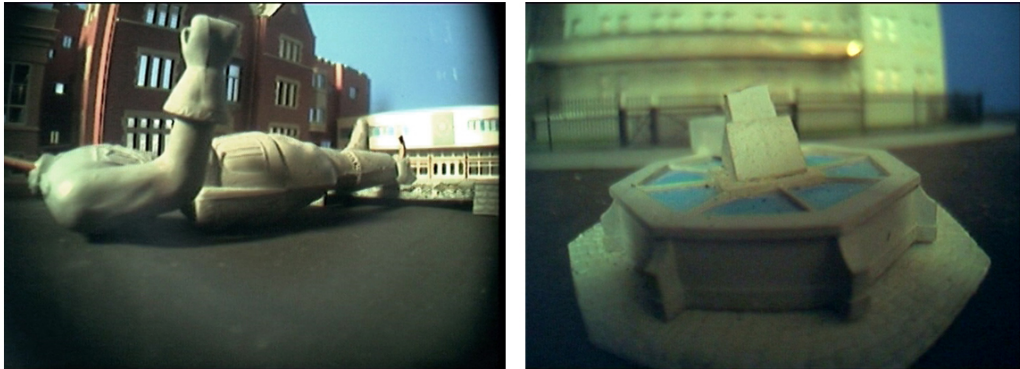


Figure 14 a&b: video stills

Vidler notes that

“The interpretive force of the uncanny has in turn been renewed in literature and painting but above all else in film, where the traces of its intellectual history have been summoned in the service of an entirely contemporary sensibility”

David Lynch’s uncanny “draws its effect from the ironization of all the commonplaces of a half century of uncanny movies.” (Vidler,p.10). Hitchcock and Lynch both set their stories amongst the fashionable, or in high society. The home is a place that should be perfect, but where something is very wrong. So The confusion of private and public space contributes to a sense of the uncanny in their work. In Lynch’s *Blue Velvet*, the villain Frank’s place is decorated with a tacky opulence that confuses his apartment with a nightclub. Full length drapes and scallop shaded wall lights make the interior dingy and menacing. When Frank’s friend starts singing into a vintage microphone, this prop helps achieve an uncanny disorientation by momentarily suggesting a temporal shift, as if cutting to a dream sequence, or a cabaret flashback.

HITCHCOCK developed much of his signature style of production design through working in the Weimar film studios in Germany during the 1920’s. His innovative use of model making and mis-en-scene, has been an ongoing reference point for my videos. In *The Wrong House, the architecture of Alfred Hitchcock* Stephen Jacobs notes the influence of German cinema on Hitchcock’s

mis-en-scene, and recognizes his use of location to describe character, stating that

“German cinema was more architectural, more painstakingly designed, more concerned with atmosphere. The Germans shot the set not the stars. The Germans loved shadow and glare, bizarre camera angles, extreme close-ups and mobile camera work; the ‘floating camera’ that became a Hitchcock trademark was first Murnau’s.” (Jacobs p16)

Rather than copying the expressionist form of cinema used by Murnau, Jacobs notes that “Hitchcock seldom favoured highly artificial environments or stylized sets but immersed his stories in the everyday”. The important distinction is that Hitchcock often created artificial sets, but with the emphasis on *looking real*.

F.W.Murnau is best known as the Director of horror film *Nosferatu*, however I believe that Hitchcock’s style owes more to Fritz Lang’s crime films *M*, and the *Dr Mabusa* series. In these films the characteristics of a contemporary city, with shadows, brickwork, concrete and steam contribute to an atmosphere of enclosed terror.

In *The Wrong House* Jacobs cites *Rich and Strange* (1931), *Rebecca* (1940), *Torn Curtain* (1966) and *Topaz* (1969) as examples of Hitchcock’s fascination with tourism, although there are many others as well. The National Gallery in Washington DC is used as a location in *Strangers on a Train* (1951) and the climax of *Saboteur* (1942) is set on the Statue of Liberty. Bodega Bay, the setting for *The Birds* (1963) is a seaside holiday town. Jacobs states that

“North by Northwest is characterized by an episodic succession of changing locations as if “pinned side by side in some photograph album” or a tourist guidebook. In its hilarious trailer, Hitchcock presents himself as a travel agent – in the late 1950’s, clearly, tourism has become a Hitchcock trademark and an aspect of his persona” (Jacobs p.50)

I have also been interested in the work of British installation artist Mike Nelson who creates uncanny interior spaces as a major part of his practice. In 2001 Nelson’s installation *The Corral Reef* was nominated for The Turner Prize.

Originally installed at Matt's Gallery London in 2000, then rebuilt at Tate Britain in 2010, the work consists of 15 abandoned rooms and a labyrinth of corridors.

In a *Tate Shots* video interview from 2010, Nelson used the term *mis-en-scene* to describe the film set like qualities of his installations:

“I started developing a more narrative driven kind of work. To begin with they were props from the scripts of non existent films so in a way I was able to equate a sort of literary structure with a spatial structure... it becomes historical, sort of like a mis-en-scene from another time.... and the meanings will ultimately shift, it won't have that immediacy, that sense of not being about this moment, but another moment that has passed.”

Handheld point-of-view video documentation is the only way that I have encountered Nelson's installations, and this experience has informed the mis-en-scene of *Tyco and Vollmer*.



Figure 15. a,b,c, & d,. Documentation of Mike Nelson's installation *The Corral Reef*. video stills

The spaces Nelson created for *The Corral Reef* played on current paranoia about Muslim terrorism and drug fueled crime. Identical rooms (or doubles) were constructed to disorientate the viewer. The entire installation has a feeling that something has happened here and you missed it, some rooms look as though they have been left at short notice. Or that maybe you shouldn't be here at all, perhaps in this confusing environment you have left the gallery and accidentally

entered a neighbouring private space. The attention to detail is incredible, right down to including Arabic promotional stickers on the walls and windows of a Taxi company office. These materials had been collected over several years, adding entirely to the believability of the experience.

In *Videodreams* Mieke Bal suggests that mis-en-scene “indicates the overall artistic activity whose results will foster and shelter the performance which by definition, is unique.” (p.37). The term performance identifies real time. In the ghost town video the notion of *performance* is contained in the camera’s navigation of the set, through point of view cinematography describing the movement of the character. Bal acknowledges that video installation is a place “where the performance on stage may sometimes be barely articulated”. Performance can happen beyond acting, and the example I would like to offer for consideration is the flooding of a building: *Flooded McDonald’s* is a 20 minute film by Danish art collective Superflex. Stylistic similarities with *Tyco and Vollmer* include the use of point of view cinematography to document an artificial ruin of the late 20th century.

Flooded McDonald’s begins with a handheld camera observing the deserted interior of a familiar burger restaurant. It appears that the staff abandoned their posts mid shift, and diners have fled leaving half eaten meals, as the restaurant slowly begins to fill with water. As the flooding worsens, a life sized plastic Ronald McDonald statue tips over and floats around, while food and wrappers swirl about in the water. At first, the water is only ankle deep, but by the end it has risen above the counter tops and the danger seems very real. The linear narrative of rising flood water differs from the ambiguous mis-en-scene of the looping ghost town videos, but provides a useful example of uncanny abandoned space.

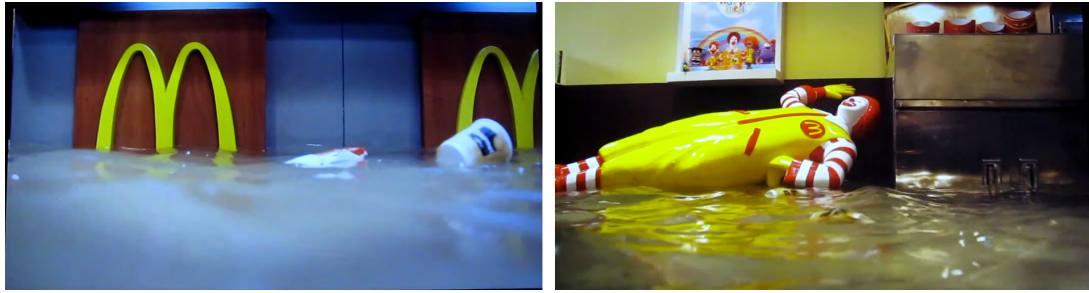


Figure 16 a & b: *Flooded Mc Donald's* by Superflex. video stills

Made with no assistance from the McDonald's Corporation, Superflex created all the elements required for an authentic setting, including molded plastic signage and light box graphics. Superflex constructed the set over a two week period in a Bangkok swimming pool, and then spent 2 days filming the 20 minute video. *Flooded McDonald's* was first shown as a projected video installation at South London Gallery in 2009. In a review for *Time Out New York* (1 Feb 2010) Howard Halle suggests that Superflex "take civilization's end as a path to the sublime".

As a kind of epilogue to the work, following Hurricane Sandy, You Tube users have been reposting scenes from *Flooded McDonald's*, claiming the video is their own disaster footage.

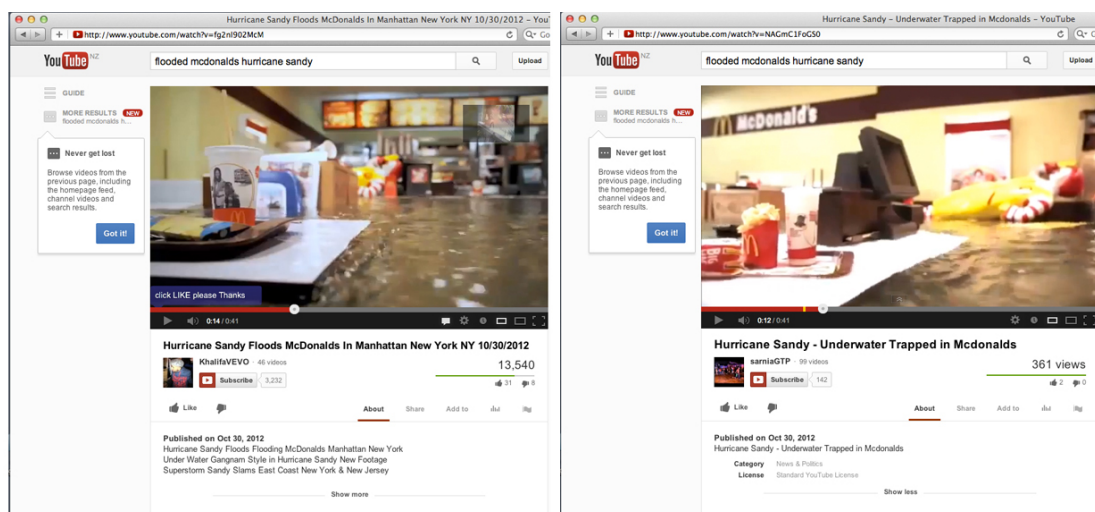


Figure 17. a & b: You Tube Screenshots.

4) TECHNOLOGY

The memories of my generation were often recorded on VHS home video and watched on the family television. Earlier generations remember the mechanical flicker of Super 8 film travelling through the gate of the projector, and its distinctive framing with rounded corners. Growing up in the 1980's, my family didn't have a video camera, but we did have Polaroid. Both formats were exciting because they provided the ability to review images instantly, while Super 8 or instamatic film had to be sent to the lab for developing.

CODES OF TRANSMISSION

In *Semiology of visual Messages* (Communications 15, 1967)

Umberto Eco identified strategies for understating semiotic signs within visual culture. His *Codes of Transmission*, recognized a viewer's ability to interpret the dots of a newspaper, and the scan lines of a TV, and to understand something of the cultural (and therefore economic) significance of the technology that created it. The newspaper for example, is cheaply printed due to the necessity of fast turn around, and its disposability. It looks different to a glossy magazine that may become treasured and be kept for years. In film and video, professional and domestic productions don't look the same because they use different technology and have different production values. (Stam, Burgoyne, Flitterman-Lewis, p.30)



Figure 18 a & b video stills. MP4 compression left. Interlaced video, right.

Users of online technologies will recognize the blocky compression of MP4 video, as shot on cellphones, or used to stream video over the internet. The playback software figures out which parts of the picture stay the same from frame to frame, which parts of the image it can reuse and which parts have to be moved or

replaced. The blocky artifacts in the image are a result of either the speed of streaming over the internet, or the quality of the image which contributes to the size of the file. How much data is going to stream per second can be limited by the capabilities of the equipment, controlled by the editor making the video, or streaming may be determined by the speed of internet connection. VHS video is interlaced, meaning that the picture is made up of horizontal stripes which may be seen during filming movement, or in architectural angles.

In David Lynch's feature film *Lost Highway* a married couple receive VHS videotapes mysteriously delivered to their house. The first tape shows the filming of the exterior of their house so they think it is a real estate promotion, and that it has been arranged by mistake. A second tape arrives a few days later and reveals that the camera operator has ventured inside their home and filmed the couple while they were sleeping. The unrealized home invasion and a strange presence in familiar and private space is an example of the extremely uncanny. Nothing went wrong and although the couple were not physically attacked, they were at risk and not aware of it. Learning of the invasion afterwards is extremely disturbing for them and the viewer. Videotape is a format that operates in a private realm, and unlike Super 8, it doesn't require processing at a commercial laboratory, so no one else can see what you've been filming.

This research offers critical reflection on the current trend for nostalgic image manipulation software. In the early days of cinema a Vaseline lens was used to indicate dreams or memory, the metaphorical mists of time created by fogging the edges of the image. The contemporary tropes of nostalgia are more real, a literal representation of the visual artifacts of historic image capturing technologies. Computer software teaches younger generations of users how to represent nostalgia and memory, applying effects to photos and videos that simulate formats they were too young to have experienced first hand.

Previous versions of Apple's entry level video editing software i-movie offered the Aged Film effect that attempts to make digital video look like Super 8 film.

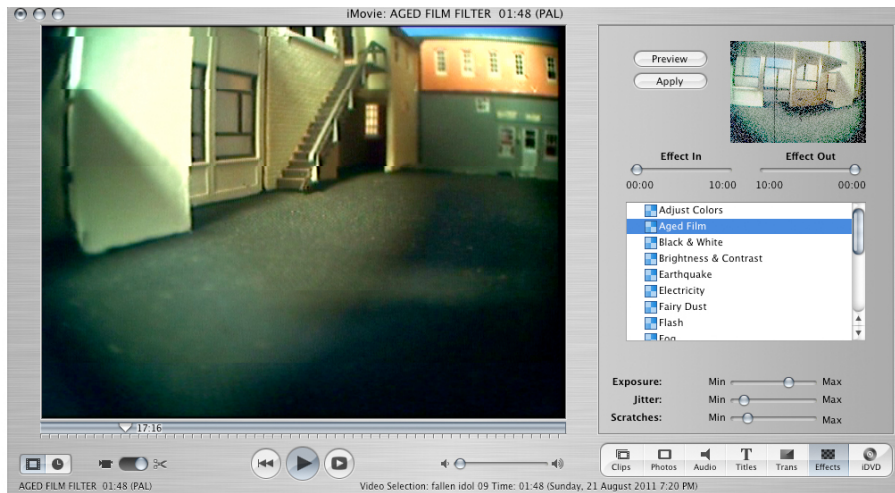


Figure 19 . iMovie Aged Film effect screenshot

i-movie version 4.0.1 allowed users to customize *Exposure* and *Jitter*, and to add *Scratches*. Advances in digital technology mean that a camera can now be contained within a cellphone, and photos can be taken without the need for bulky equipment.

While Apple are digital technology pioneers, the effects available in their image manipulation software recognize the loss of the physical object associated with the move from analog to digital equipment.

The Hipstamatic digital camera application for the i-Phone provides effects that enable the user to make their photos look like they were taken in the past, on real film. With the addition of a couple of filters, otherwise throwaway images can look like treasured memories and the user can create instant nostalgia. The Instagram platform allows users to share their Hipstamatic images online. On the Hipstamatic website, retro camera graphics and 35mm film canister iconography support the claim that “Digital photography never looked so analog”.

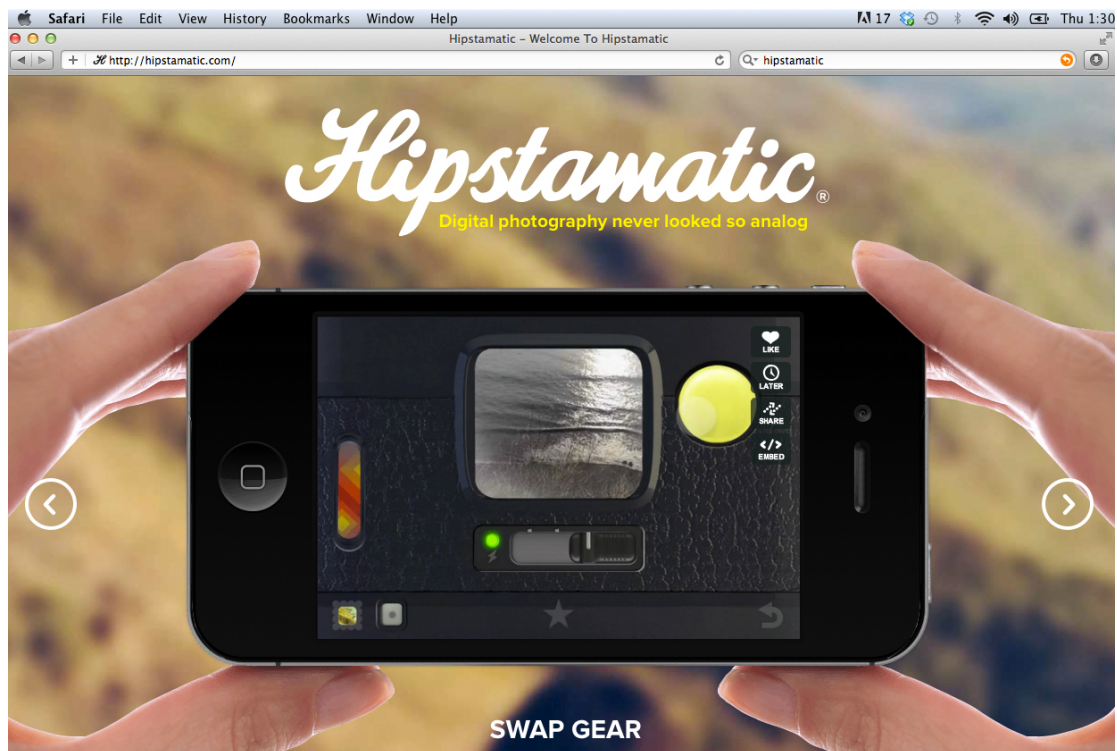


Figure 20. Hipstamatic website screenshot

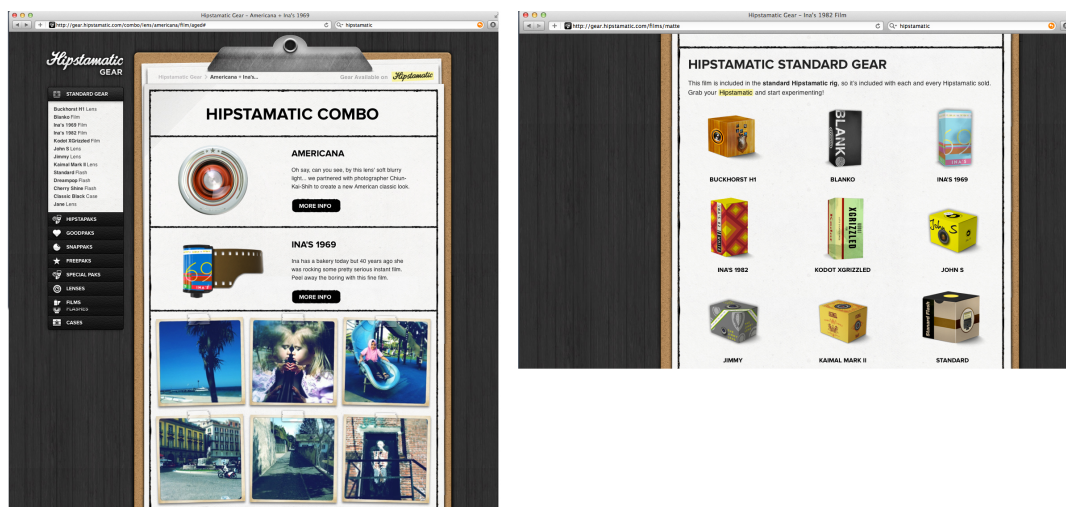


Figure 21 a & b: Hipstamatic filter apps screenshot

Users can buy apps that alter photos with a range of filters that simulate old lenses, border styles and colour aging, for a just couple of dollars each. A lens filter called the *Americana* styles your photos with “soft cool clarity”. These virtual apps are marketed using advertising graphics that reference the packaging of old film. The range of film types includes *Ina's 1935*, *Ina's 1969*, and *Ina's 1984*. This personalized naming of lens and filter applications reinforces the notions of individuality and creativity that the application promotes. The *Helga Viking* lens allows the user to apply a “vibrant desaturation” filter to their i-

Phone photos for only 99 cents (US). Judging by the online examples, this filter prioritizes cool wintry grey and blue tones, otherwise only highly saturated colours remain, although considerably dulled. Hipstamatic presents a paradox in acknowledging that cellphone cameras represent a loss of the physical aspects of photography.

The VHS-FAUX format use to film *Tyco and Vollmer* shares some similarities with Hipstamatic, as both are constructed formats that prioritize nostalgia over memory. VHS FAUX plays on your memory of the VHS format and attempts to create a pre-digital aesthetic, providing the time signature for a cold war era travel diary. The VHS video camera was first developed by JVC in Japan in 1976 and became more widely available during the mid 1980's. The interlaced signal of the VHS-FAUX camera reads as primitive technology and the auto focus and white balance settings limit control of the image. In reality, a VHS video camera like the Panasonic NV-MS 4A was incredibly sophisticated, with controllable focus, iris and shutter speed. VHS has audio recording capabilities, although the video soundtracks are mostly wind, and machine noise as if the microphone is picking up internal mechanical sounds of tape squeaking as it is stretched across the recording heads of the camera. The audio has been panned slightly to the right as if the microphone on the camera is damaged. Sound was achieved by using a VHS recording deck as an echo chamber, placing the stereo condenser microphones of a Sony digital recorder inside to hear the sound of the tape moving through the mechanism. Wind sounds were achieved by blowing into the tape chamber. A digital tape slap effect was added, and the stereo balance adjusted, by re-recording the soundtrack through a Mackie mixing desk. Sounds of tape glitches and static in the transitions have been added during editing.

The VHS-FAUX camera is a small closed circuit security camera manufactured by Swann. The glass lens is high quality and only 18mm in diameter, it focuses at 80 mm, perfect for navigating the small scale world. The Optics Compensation filter in Adobe After Effects has been applied to un-bend the fish-eye effect of the small lens. Technical specifications place the image quality of VHS-FAUX halfway between VHS and standard definition digital video.

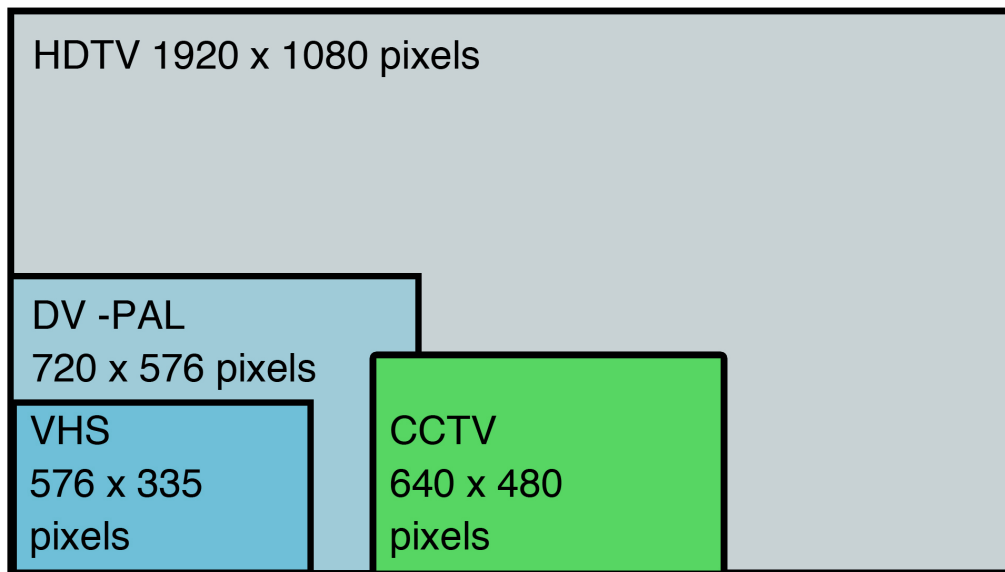


Figure 22. Diagram showing proportional frame sizes of video formats. VHS-FAUX is a CCTV camera.

Digitising the VHS-FAUX format up-scales the image to DV-PAL for computer editing, then exporting to VHS halves the image quality.

The name VHS-FAUX parodies the convention of adding the letter X, often used by video camera manufacturers to indicate extra high quality, for example, the revolutionary Panasonic DVX range, or the disappointing Canon HX1A high definition video camera.

I also developed the *Threshold Edit* to solve the problem of moving from exterior to interior space as the doors on models have either been glued shut, or were designed not to open. The rules of the cinematic production space meant that I could not use animation to alter the video layer and open the doors. The Threshold Edit was named after German cultural theorist Martin Heidegger's writing on the nature of dwelling, from *Building Dwelling Thinking*, 1971:

"The threshold sustains the middle point in which the two, the outside and the inside, penetrate each other. The threshold holds the between. What goes out and goes in is jointed in the between. The joining is the threshold."

The narrative solution was to have the operator turn the camera off, this would be logical considering it would be awkward to continue filming while opening doors. Static rolls as the camera turns off, then the iris opens as it is turned on again. The opening and closing of the iris on a VHS camera is in fact undramatic,

a simple fade to black. The animated iris closing, and cut to static is comparatively cartoon like but provides a necessary narrative distinction from the static glitches designed to aid shaped based cutting.

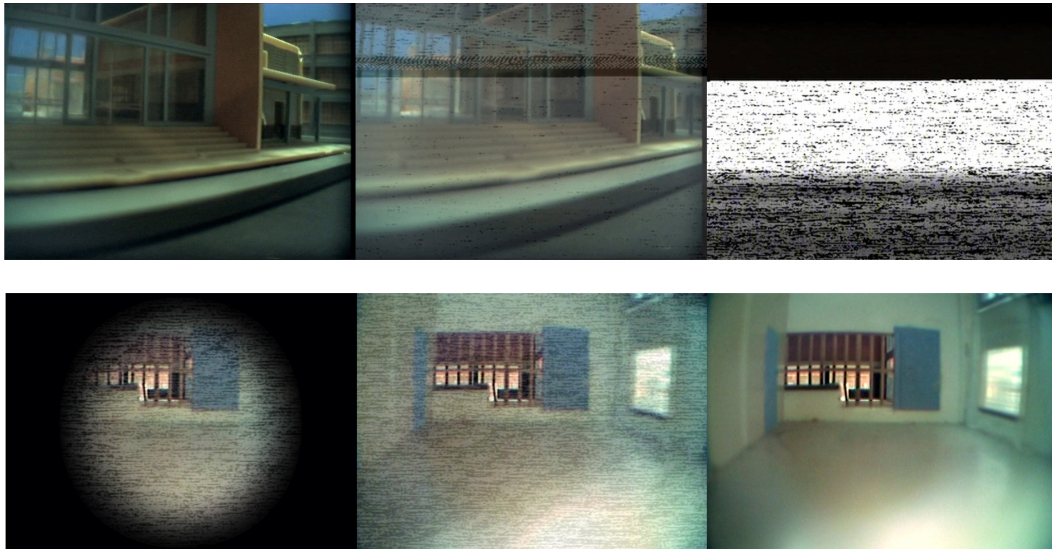


Figure 23 video stills. Threshold Edit sequence

As the VHS-FAUX format plays on the memory of VHS it was essential to shoot some comparative tests on a real VHS camera.

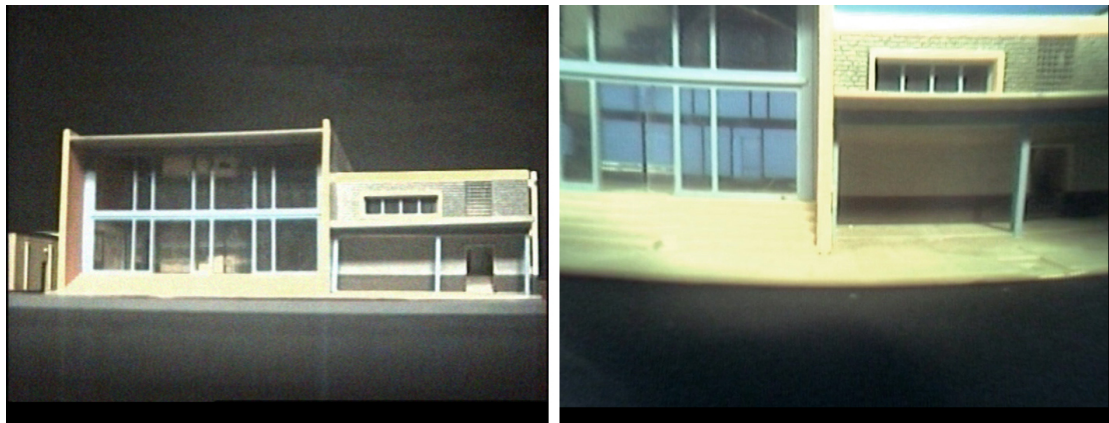


Figure 24 a & b video stills: VHS left. VHS-FAUX right

The available model was a Panasonic NV-MS4A. The larger lens means that camera can see more so the configuration of buildings on the set needed to be wider. The image is grainier and the camera can't focus as closely. The bulky size limits movement as the camera cannot be moved down small the small scale streets, as result the town layout cannot be so deep. The VHS_FAUX can focus closely but with the compromise of a distorted image.



Figure 25 a & b video stills: High Definition left. VHS -FAUX right.

Tests using high definition video lacked atmosphere and looked like “filming models”. The hyper realism of HD provides greater detail but VHS-FAUX appears more real because the auto white balance feature reacts to the light as the small lens moves around the buildings. A high definition video camera has a better lens and bigger image size so changes in light are minimal as it navigates the set.

The widescreen aspect ratio (16:9) of high definition reveals too much of the world at once, and is too epic for the mis-en-scene of a personal travel diary. The time signature of VHS requires a 4:3 aspect ratio.

A single channel version of this work was shown at the Film Archive Media Gallery in March 2012, it was simply titled *ghost town* in lower case, as it did not represent any particular place at that stage of the research. Projecting the video in the concrete bunker like gallery prioritized an architectural reading that became too far removed from the immediacy of home video the VHS-FAUX format suggests. The ambient light of projection suggests a spectacular and immersive experience, whereas using domestic technology to screen the videos positions the work in the subjective space of personal experience.

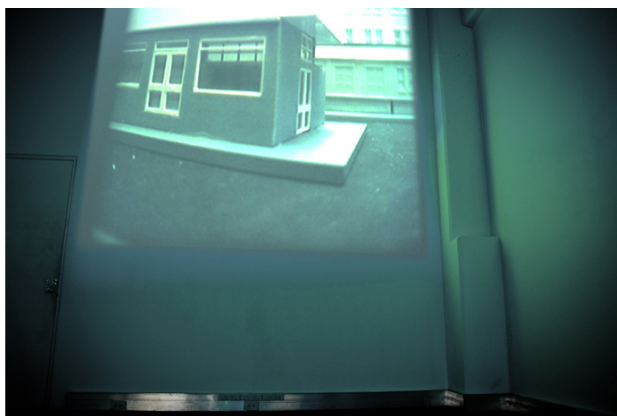


Figure 26. *ghost town* video installation. Film Archive Media Gallery 2012.

Four variations of consumer level tape based video camera have been developed since the introduction of VHS in 1976. (VHS-C, Digital 8/ hi8 and MiniDV which supports both standard and high definition digital formats). Each development offered smaller technology and improved picture quality. Eventually the ability to connect video cameras to home computers provided consumers with non-linear editing capabilities. Now videotape has been replaced by memory cards and a USB hard drive can be plugged directly into your High Definition TV.

The desire for a bigger and better quality television image comes with a huge environmental cost. The cathode ray tube (CRT) TVs used to show *Tyco and Vollmer* are obsolete technology, dating from around 1990 they fit the time stamp of VHS-FAUX. They are currently unfashionable, but chosen for their black cases, curved screens and 4:3 aspect ratio. I was given both of the large, identical Sony Trinitron TVs, as their owners' were upgrading. The tubes inside analog TVs and old computer monitors contain materials that are both valuable, and dangerous if not recycled properly. CRT monitors are significantly more hazardous to dispose of than other e-waste due to the materials contained inside. A National Geographic article from January 2008 titled *High Tech Trash* investigates unsafe electronic waste disposal methods in developing countries

“A switchover to digital high-definition television broadcasts is scheduled to be complete by 2009, rendering inoperable TVs that function perfectly today but receive only an analog signal. As viewers prepare for the switch, about 25 million TVs are taken out of service yearly”

Writer Chris Carroll visited recycling businesses at Agboghloshie Market in Accra, the coastal capital city of Ghana where workers dismantle electronic waste that has been purchased illegally, usually from the United States. Carroll reported seeing children burning circuit boards and plastic coated cables in tyre fuelled fires, in order to extract valuable metals including gold and silver. Toxic smoke from this method of recycling damages the workers' lungs and pollutes the atmosphere. Tube TVs also contain valuable copper and recyclers

risk mercury and lead poisoning breaking them apart. Toxic waste water from these recycling processes is allowed to run into the Atlantic ocean.

Used electronic equipment is not always exported for scrap, access to affordable communication technology is also a political issue in developing countries.

American Company Retroworks Inc. operates the *Good Point Recycling* e-waste disposal facilities in Vermont and New Mexico. CEO Robin Ingenthron has been involved with recycling e-waste since the 1990's and regularly shares his own perspectives through managing the *Good Point Ideas Blog*. Ingenthron personally favours a strategy of redistributing useable equipment and in a December 2012 post he asked

“Do we really see half of the black TVs being burned at Agbogbloshie? Or do we see the town dump for a city of millions of residents, who watch TV, generate their own e-waste, and take the time to reuse things like CRTs that Americans and Europeans replace for fashionable flat screens?”



Figure 27. Agbogbloshie e-waste market, Ghana.

Ingerthon refers to the colour of the TVs to give an indication of their age. He contextualizes the photograph above stating that “These are all uniform. They are the type of small TV that are popular in slums, where people have electricity, have broadcast TV, but don't have big living rooms.” (Blog entry Dec 2012)

Brian Dillon suggests that the ruin can act as a demonstration of our own fears for the future:

“This sense of having lived on too late, of having survived the demolition of past dreams of the future, is what gives the ruin its specific frisson.” “But it's historically bound up with more pressing worries about the fate of one's own civilization” (Cabinet 2005)

Perhaps the fate of our own civilization depends on curbing our obsession with bigger and better televisions., The use of nostalgic technology in *Tyco and Vollmer* suggests that the future of video installation relies not on a particular format, but on a viewers' ability to read and understand a wide range of formats.

5) CONCLUSION

Tyco and Vollmer demands consideration of the objects of technology used in both video production and screening. The mis-en-scene of the world on screen defines the installation. In turn, the installation is essentially practical and prioritizes a screen based reading.

The installation configuration of large black tube TVs and VHS video cameras as players, places these objects as artificial ruins of the late 20th century because advances in technology have left them obsolete. The Sony Trinitron TVs used to screen *Tyco and Vollmer* are CRTs dating from around the early 1990's. They have been chosen for their black case, curved screen and 4:3 aspect ratio. As VHS-FAUX simulates the immediacy of home video, a VHS camera is the logical choice for a player. Playing the videos from looping DVDs would compromise the continuity between the narrative world of the video and the mis-en-scene of the installation space. It is interesting to note that Bal uses the term "diorama" to describe highly staged locations. (p.35).

Tyco and Vollmer is presented at a paradoxical moment in the history of digital image technology, a moment when nostalgic photo manipulation software mourns the loss of the physical objects of photography it helps to render obsolete. Eco's *Codes of Transmission* becomes more relevant as time goes on and new formats are introduced. VHS FAUX, Hipstamatic, and iMovie aged film effects mean that viewers are not only required to place what they are watching within the history of moving image technology, but also judge its authenticity. In *Tyco and Vollmer*, mis-en-scene is a means of decoding authenticity and establishing what is real.

BIBLIOGRAPHY

Freud, S. (1919). *The "Uncanny"* Translation Sellars. R
<http://web.mit.edu/allanmc/www/freud1.pdf>

Jentsch, E. (1906). *On the Psychology of the Uncanny*
Translation by Roy Sellars 1995
http://www.psunewmusicals.psu.edu/locus/Jentsch_uncanny.pdf

Vidler, A. (1992. Fourth edition 1996). *The Architectural Uncanny, Essays in the Modern Unhomely*. MIT Press Massachusetts

Burke, E. (1756). *On the Sublime and Beautiful*
Web edition published by eBooks@Adelaide.
<http://ebooks.adelaide.edu.au/b/burke/edmund/sublime/>

Poster, M. Ed. (1998). *Simulacra and Simulations Jean Baudrillard, Selected Writings*. Stanford University Press, 1998, pp.166-184.
<http://www.egs.edu/faculty/jean-baudrillard/articles/simulacra-and-simulations/>

Eco, U. (1986). *Faith in Fakes: Travels in Hyper Reality*. Translated from Italian William Weaver. Minerva, Great Britain

Bodie State Historic Park Website (2013).
Support Bodie. <http://www.Bodie.com/Support/>
Bodie, Then and Now. <http://www.Bodie.com/History/Tour/BTaN.asp>

Moreno, I. (2012) *Wild West Town for sale in Utah for \$3.9 Million* – Yahoo News.
<http://news.yahoo.com/wild-west-town-sale-utah-3-9-million-191758823.html>

Econcat88 (2012) *Colorado new homes remain empty during the economic collapse*. – You Tube. <http://www.youtube.com/watch?v=ovAR405EAIw>

Econcat88 (2012) *Economic collapse near Denver Colorado*. – You Tube
<http://www.youtube.com/watch?v=Qrtp4RxISLU&list=UUUGvAftplIaPljCpo62QwA>

Econcat88 (2012). *Las Vegas real estate crash and economic collapse #64. Spotlight – North Las Vegas. – You Tube*
<http://www.youtube.com/watch?v=sYlhjBQJGjQ>

Reischel, J. (2012). *Grossinger's: The Borscht Belt's lost Atlantis | Watershed Post*.
<http://www.watershedpost.com/2011/grossingers-borscht-belts-lost-atlantis>

Haeber, J. (2012). *Abandoned Hotels of the Catskills Borscht Belt - Bearings*
<http://www.terrastories.com/bearings/abandoned-catskills-hotels>

Dillon, B. (2012). *Ruin lust: our love affair with decaying buildings | Art and Design | The Guardian*
<http://www.guardian.co.uk/artanddesign/2012/feb/17/ruins-love-affair-decayed-buildings>

Dillon, B. (2005) *Fragments from a History of Ruin Picking through the wreckage*. Cabinet Magazin, e Issue 20 Ruins edition. New York

Olalquiala, C. (1998). *The Artificial Kingdom; A Treasury of the Kitsch Experience*. Pantheon Books, New York.

Schoenbrunn Website (2012)
<http://www.schoenbrunn.at/en/things-to-know/gardens/tour-through-the-park/roman-ruin.html>

Crimp, D. (1993). *On the Museum's Ruins*. MIT Press Massachusetts (p53)

Ed. Pakesch, P. (2004) *videodreams Between the Cinematic and the Theatrical*. Kunsthaus Graz, Austria.

Jacobs, S. (2007). *The Wrong House: The Architecture of Alfred Hitchcock*. 010 Publishing, Netherlands

Lynch, D. (Director). (1986) *Blue Velvet* [Motion Picture]. USA. MGM/ De Laurentiis Entertainment Group.

Tate Britain (2010). *Mike Nelson: the Corral Reef | Tate*
<http://www.tate.org.uk/context-comment/video/mike-nelson-coral-reef>

Nelson, M. (2010). *Tate Shots Mike Nelson - The Corral Reef – You Tube*. [Transcribed interview] <http://www.youtube.com/watch?v=gUsaSnvZnA>

Halle, H. (2010). *Superflex "Flooded Mc Donald's" | Art | reviews, guides, things to do, film – Time Out New York*
<http://www.timeout.com/newyork/art/superflex-flooded-mcdonalds>

Ingenthron, R. (2012) *Ethical Electronics, Recycling "e-waste". Environmental Malpractice, Part 6: Free Joseph Benson*
<http://retroworks.blogspot.co.nz/2012/12/environmental-malpractice-part-6-please.html>

Carroll, C. (2008) *High Tech Trash-National Geographic Magazine*
<http://ngm.nationalgeographic.com/2008/01/high-tech-trash/carroll-text>

Hipstamatic Website (2013). *Hipstamatic – Welcome to Hipstamatic.*
<http://hipstamatic.com/>

Stam, R. Burgoyne, R. Flitterman-Lewis, S. (1992) *New Vocabularies in Film Semiotics: Structuralism, Post-Structuralism, and Beyond*. Routledge. London, New York.

Heidegger, M. (1971). *Building Dwelling Thinking.*
<http://faculty.arch.utah.edu/miller/4270heidegger.pdf>

IMAGE CREDITS

1, 7 a&b, 8 a&b, 9, 10, 11 a&b, 12, 14 a&b, 18 a&b, 23, 24 a&b. 25 a&b. 26.

Heynes, M. (2013) *Tyco and Vollmer* [video stills]

2a. Bodie Website (2012) *Swazey Hotel* [screenshot]

<http://www.bodie.com/History/Tour/SwazeyHotel.asp>

2 b. Bodie Website (2012) *Sawmill* [screenshot]

<http://www.bodie.com/History/Tour/Sawmill.asp>

3 a & b. NBC News.com website (2012) *NBCNews.com video: Utah ghost town up for sale.* [video stills]

<http://video.msnbc.msn.com/nbcnews.com/48444444#48444444>

4 a & b. Econcat88 (2012) *Las Vegas real estate crash and economic collapse #64. Spotlight – North Las Vegas. – You Tube.* [video stills]

<http://www.youtube.com/watch?v=sYlhjBQJGjQ>

5. Schiendfeld, M. (2012). *Marisa Scheinfeld* [screenshot]

<http://www.marisascheinfeld.com/#/Photography%20/Leftover%20Borscht%20/3/>

6. Heynes, M. (2011) *Germans observe Belmont.* Photograph by John Lake

13 a & b. Panasonic (n.d.) VHS Video Camera Model NV-MS4A [instruction manual]

15 a,b,c & d. Tate Gallery Website (2010) *Tate Shots Mike Nelson - The Corral Reef – You Tube.* Tate Shots documentary [video stills]

<http://www.youtube.com/watch?v=gUsaSnyvZnA>

16 a & b. Superflex Website (2009) *Flooded McDonald's.* [video stills]

<http://superflex.net/floodedmcdonalds/>

17 a: You Tube (2012) *Hurricane Sandy Floods McDonalds Manhattan – You Tube* [screenshot] http://www.youtube.com/watch?v=P3_r3oilHw0

17 b: You Tube (2012) *Hurricane Sandy – Underwater Trapped in Mc Donald's – You Tube.* [screenshot]. <http://www.youtube.com/watch?v=NAGmC1FoGS0>

19. Apple (2004) *iMovie 4.0.1* [Screenshot]
20. Hipstamatic website (2013) *Hipstamatic – Welcome to Hipstamatic*. [screenshot]. <http://hipstamatic.com/>
- 21 a & b. Hipstamatic website (2013) *Hipstamatic Gear - Ina's 1969 Film*. [screenshot]
<http://gear.hipstamatic.com/films/aged>
22. Heynes, M. (2012) *Video Formats* [Diagram]
26. Heynes, M. (2012) *ghost town* Film Archive Media Gallery. Installation photograph
27. Ingenthron, R. (2012) *Ethical Electronics, Recycling "e-waste". Environmental Malpractice, Part 6: Free Joseph Benson* [screenshot]
<http://retroworks.blogspot.co.nz/2012/12/environmental-malpractice-part-6-please.html>