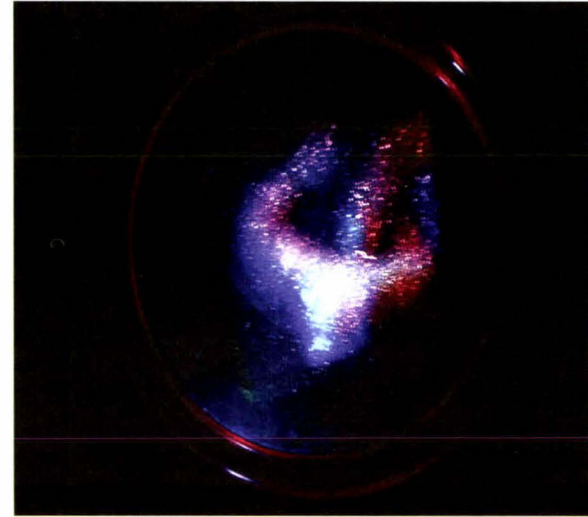


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Trick of the Light

Kathy Dudding
2004

INDEX

3.....	Acknowledgements
4.....	Prologue
5.....	Introduction
7.....	The Haunting
15.....	Crotch
18.....	Touch
22.....	Body Cuts
26.....	A Bedtime Story
33.....	Epilogue
34.....	Illustrations
36.....	Note
36.....	Bibliography
38.....	Filmography

An exegesis presented in partial fulfillment of the requirements for the Masters of Fine Arts at Massey University, Wellington, New Zealand

ACKNOWLEDGEMENTS:

Thank you

John Di Stefano, my supervisor, for supporting my ideas and putting me on to some cool theorists.

The Master of Fine Arts faculty who have contributed over the two years of my candidature: Sally Morgan, Julie Roberts, David Cross, Simon Morris, Anne Noble, Karin van Roosmalen, Aaron Kreisler, Maddie Leach, Eugene Hansen.

Supporting staff: James McCarthy, Regan Gentry, Kelly Joseph, Nicola Robb, Linette Van Greunen.

Lee Jensen for typesetting this document.

Collaborators Tim Prebble and Ian Powell.

Family and friends, especially Amohia Dudding, Mum, and Lyne Pringle and Denise Cadigan for the many fine meals and encouragement over the last couple of years.

PROLOGUE

It is not yet dawn. A woman is asleep in a 60s bungalow that is surrounded by native forest. The night is cold – her bedroom windows are covered with a layer of condensation. A stalactite has forced entry to form on the inside of one of the frames.

She awakes to a pressure on her chest. An entity in the form of a past lover is having sex with her. In a state of horror and fear she struggles, trying to resist. But she can neither move nor utter a word or sound.

Then an inner voice tells her to “enjoy”. She relinquishes and begins to relax, and a transformation occurs from danger to pleasure. The experience becomes one of autoeroticism in which she submits to body-shaking explosions brought about by the ‘presence’ and her own hand.

INTRODUCTION

Trick of the Light is a video installation essay that relates the story of the incubus in the form of a multiple screen and sound installation. Research into the topic of the incubus as it has been represented in art and film, both historical and contemporary, reveals that in the main these works have been from the male perspective. *Trick of the Light* endeavours to put forward a viewpoint of the incubus experience with regard to female sexuality and subjectivity.

In 'The Haunting', I will relate the connection between the incubus and the monstrous-feminine, concentrating first on three key historical paintings: *The Nightmare* (Henri Fuseli, 1781), *Danaë* (Rembrandt, 1636), *Danaë* (Gustav Klimt, 1907). I will follow an analysis of these three paintings with an examination of two cinematic works that pertain to the incubus: *Rosemary's Baby* (Roman Polanski, 1968), *The Entity* (Sidney J. Furie, 1985). These works will be surveyed in the context of the monstrous-feminine.

'Crotch' will look at woman artists who have sought to counter negative attitudes towards women with regard to sexuality. The performance art of woman working in the 1960/70s – Valie Export, Hannah Wilke, Carolee Schneemann – will be examined in relation to their highlighting of the female sexual part. I will follow with a comparison of contemporary woman artists working in this subject area: Tracey Emin and Zoe Leonard.

A number of woman feature filmmakers who have also addressed women's sexuality will be studied in 'Touch'. In today's era of post-Mulveyism, in the hands of the woman director the gaze is female. While directors such as Jane Campion have eroticized sex on screen, others such as Catherine Breillat have maintained a natural aesthetic not dissimilar to pornography. Here I also introduce Laura U. Mark's notion of 'haptic cinema' and relate it to my own concept of *film-écriture feminine*.

'Body Cuts' will foreground the recent phenomena of film and video moving into the gallery space, and the resultant changed relationship of the viewer with such works. Peter Greenaway's idea of the audience performing the editing will be

examined here. I look at the work of Eija-Liisa Ahtila as an example of an artist/filmmaker working in both the gallery and the cinema. Artist Pipilotti Rist's video installation work *Sip My Ocean* will be looked at in relation to *film-écriture feminine*. I will also use her work to introduce a premise for the spatiality of eroticism and the relationship of woman's sexuality and architectural space.

'A Bedtime Story' tracks *Trick of the Light* from its genesis to its resolution. I explain the process of creating the work, and talk about the separate pieces – *Incubus Drawing*, *These Lips*, *Condensation*, *Spirit Photography*, *Sink Scene*, *Skeptic/Spiritualist* – in relation to the depiction of women's sexuality in art, *film-écriture feminine*, sexuality in space, and the video installation essay.

THE HAUNTING

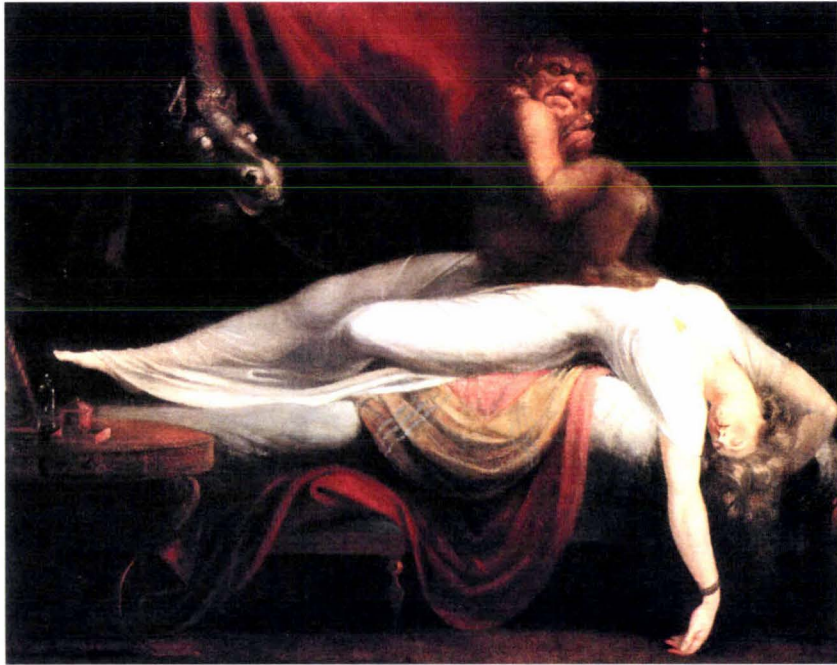


The incubus – an evil spirit believed in folklore to descend on women in their sleep to seek carnal intercourse with them – has fascinated writers and artists throughout the ages. From traces of the demon lover in Greek mythology, to actors rendering him in the flesh in B-grade horror films, the story of women bedding the incubus is reincarnated in different guises throughout the ages. Invariably, the gaze in these works has been that of the male.

A particularly misogynist text is the *Malleus Maleficarum*, a manual for witch prosecution commissioned by the Catholic Church and first published in 1486. This 'Hammer of Witches' written by Dominican monks Heinrich Kramer and James Sprenger, contains information gathered from forcing witches to confess to heretic behaviour. The book includes details of women copulating with the incubus, and notes how the experience measured up with that of sex with a real male. Torture was used to extract this information, after which confessors were hung or burnt at the stake. Barbara Creed in *The Monstrous-Feminine: Film, feminism, psychoanalysis* relates the hatred and fear of women inherent in the *Malleus Maleficarum* to the concept of the 'monstrous-feminine': the abject nature of women as she is situated in the patriarchal construct. (Creed, 1993, p.75)

In the late 18th century – approximately 300 years after the initial publication of the *Malleus Maleficarum*, feminist ideas as we know them today first came to the fore. Revolutionary political events in America and France had precipitated a rethinking of the roles of men and women in society. Mary Wollstonecraft voiced these thoughts in *Vindication of the Rights of Women* (1792), a revolutionary book that called for equality for women in society.

A friend of Wollstonecraft, painter Henri Fuseli, was one among many men who condemned the shifting roles of men and women. (Myrone, 2001, p. 52-53) Consequently, these attitudes and anxieties were expressed in his work. Nicolas Powell in *Fuseli: The Nightmare* writes that Fuseli occasionally represented women as dominating, but generally the women he painted were submissive. (Powell, 1973, p.



2

63) Thus while women were beginning to assert themselves in society and address the imbalance in gender roles, painters such as Fuseli were rendering them in images as passive.

One such painting is *The Nightmare* (1781), which established Fuseli's reputation as a painter. If sex sells, then the subversive subject matter in this work sealed its popularity. This *success de scandale* depicts a woman lying on a couch in a posture of erotic abandon. Perched on her chest is an incubus, while the head of a horse peers around the curtain in the background.

John F. Moffitt in *Malleus Maleficarum: A Literary Context for Fuseli's Nightmare* states that Fuseli used the *Malleus Maleficarum* as a source of information and inspiration for this painting. His argument refutes previous claims that the painting had no literary context. (Moffitt, 1990, p. 246) For example, Moffitt says that the horse in the background was to be understood as representing an apparition. He quotes the following from the *Malleus Maleficarum*.

Witches, by the power of devils, change men into the shapes of beasts (for this is their chief manner of transmutation). ...[The beast] was only an appearance, or deception of the eyes; for the animal shapes were drawn out of the repository or memory of images, and impressed on the imaginative faculty. ...And by these impressions...the devil can draw out some image, [such as] the image of a horse, and locally moves that phantasm to the middle part of the head, where are the cells of imaginative power ... and he causes such a sudden change and confusion, that such objects are necessarily thought to be actual things seen with the eyes. (Moffitt, 1990, p. 245)

As well as a horse, Moffitt convincingly identifies eight other 'significant situations or motifs' in the *The Nightmare* which relate back to the *Malleus Maleficarum*:

1. a youthful female subject;
2. her dream-state;
3. the fact that the scene is essentially a product of her bewitched imagination;
4. the much commented upon "sexual" context of the woman's nocturnal writhings;
5. the "incubus" (so identified by Darwin) squatting upon the heaving bosom of the sorely afflicted maiden;
6. the inspired addition of the



3

motif of a great horse, in fact, a “mare”; 7. the visual fact of its gleaming eyes, in turn signifying “fascination”; 8. the meaning of the ointment jars on the night-table; 9. the inclusion of the motif of a “magical” mirror, without any reflections upon its gleaming surface. (Moffitt, 1990, p. 243)

However, there is a portion of the painting that Moffitt has overlooked. It is the segment where the torso is arched and there is a gap between the body and the bed, where gold and red drapes fall. In my opinion, this dark shape is symbolic of lips (or the vulva) out of which the material spews forth.

The image speaks to Kristeva’s concept of the ‘monstrous-feminine’ - the threatening female body that is at once sexually alluring and physically repulsive. A body that represents man’s desire as well as his disgust and fears. The monstrous-feminine is inherent in the *Malleus Maleficarum* - for example in the following passage:

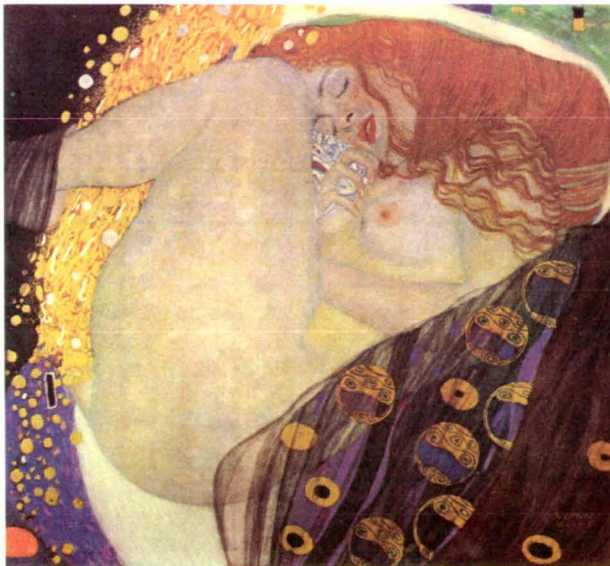
All witchcraft comes from carnal lust, which is in women insatiable. See Proverbs xxx: There are three things that are never satisfied, yea a fourth thing which says not, It is enough; that is, the mouth of the womb. Wherefore for the sake of fulfilling their lusts they consort even with devils. (Sprenger & Kramer, 1968, p. 29)

The dark mouth shape secreting red and gold fabric alludes to the abject – that is, sexual and menstrual substances being expelled from the vagina. Marcia Allentuck in ‘Henri Fuseli’s Nightmare: Eroticism or Pornography’ declares that the painting depicts ‘no manipulative or exhibitionist genital activity’. (Allentuck, 1972, p. 37) However, I would posit that Fuseli has subliminally included this visual information, illustrating his subconscious fear of the female body.

To further unravel the hidden narrative behind *The Nightmare*, it is necessary to go back in time to Greek mythology. The erotic night visitor is similar to the character of Zeus, the supreme god of the ancient Greeks. Nicolas Kiessling in *The Incubus in English Literature: Provenance and Progeny* states that although Zeus was not an incubus, he acted like one:



4



5

In the first place, though a superhuman being, he displayed at least two striking characteristics of incubi, first, their fateful attraction for females of the human species, and secondly their habit of carrying on their philanderings under assumed shapes. (Kiessling, 1977, p. 2)

One of the examples Kiessling cites is Zeus' transformation into a golden shower to deceive Danaë. (Kiessling, 1977, p. 2) This scene was illustrated by Rembrandt in his painting *Danaë*, and it bears such striking similarities in its composition and content to *The Nightmare* that it can be assumed that Fuseli used it as a source of inspiration.

In both *The Nightmare* and *Danaë* the woman lying on the bed occupies a central position and is bathed in light, with curtains providing a darkened backdrop. The table that stands in the left foreground of *The Nightmare* holding jars and a mirror appears in *Danaë* in the right foreground covered with a red cloth. The servant peering behind the curtain following Danaë's gaze is replaced in *The Nightmare* by a voyeuristic horse peering in at the woman. Powell describes this horse as a 'very ancient masculine sexual symbol.' (Powell, 1973, p. 56) Thus I would argue that the horse stands in for the Peeping Tom in Rembrandt's painting.

A highly erotic rendition of the legend of Danaë was painted 300 years later by Gustav Klimt. Edwin Mullins, in *The Painted Witch*, points out that the artist was living at the time in Freud's Vienna, which helps to explain Klimt's frankness about the woman in the paintings' motivations 'by having her masturbate in her sleep, fingers tensed in orgasm and gold cascading like semen between her legs. (Mullins, 1985, p.66)

Likewise, Allentuck in her analysis of *The Nightmare* states that the basic concept of the painting is not the nightmare 'but a female orgasm, one not in the excitement or peak phases, but in the beginning of the resolution phase'. (Allentuck, 1972, p. 39) Allentuck likens the eyes of the woman to those of Bernini's *Teresa*: 'the female eyes here are hooded and inward-turning, and the full mouth above the dimpled chin opened, perhaps to emit final groans of pleasure'. (Allentuck, 1972, p. 40)

Moffitt remarks that the pose of the woman in *The Nightmare* 'would have represented an easily understood iconographic sign of female and specifically incubus-inspired "orgasm"'. He attributes the pose to a paragraph detailing witnessed 'evidence' that

women were copulating with incubi, which appears in various versions of literary texts. (Moffitt, 2002, p. 8-9) Moffitt tracks this text back to the following in the *Malleus Maleficarum*:

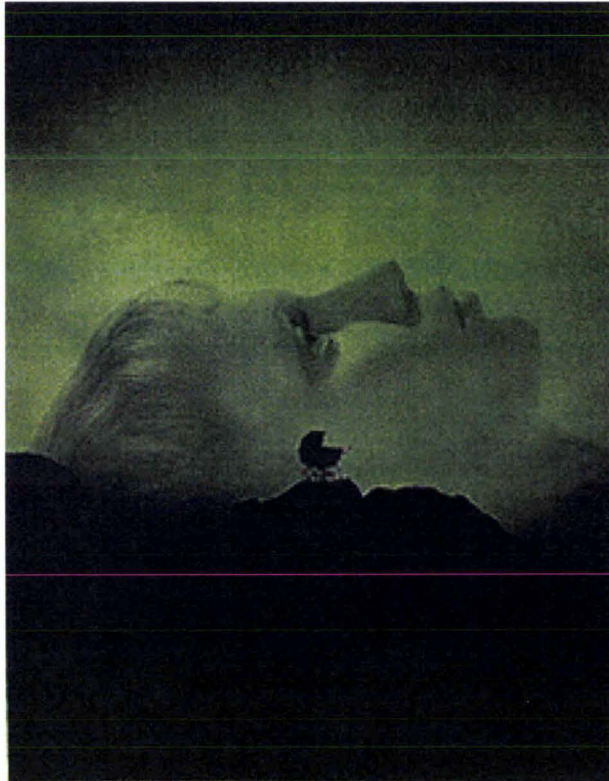
...the witches themselves have often been seen lying on their backs in the fields or the woods, naked up to the very navel, and it has been apparent from the disposition of those limbs and members which pertain to the veneral act and orgasm, as also from the agitation of their legs and thighs that, all invisibly to the bystanders, they have been copulating with Incubus devils. (Moffitt, 2000, p. 8)

Moffitt's thesis is that various writers in the 16th, 17th and 18th centuries borrowed from the *Malleus Maleficarum* and the above text appeared in a similar form in a number of books about witchcraft of which the 18th century scholar of the subject would be aware of. (Moffitt, 2002, p. 9)

Nowadays, the subject of women being visited by an incubus is more likely to be found in a medical text. Scientific research since the 1970s has identified the phenomena as a manifestation of sleep paralysis. This occurs when the brain is in the transition state between REM sleep and waking up. The brain turns off most of the body's muscle function so dreams are not acted out – temporarily paralyzing the sleeper. Sometimes the brain doesn't fully switch off the dreams and the paralysis when waking. This explains the frozen feeling and hallucinations that are associated with sleep paralysis. (Davies, 2003, p. 1)

As far back as the 16th century, one explanation for the incubus phenomena was that it was a cover-up for masturbation or elicit affairs. Recent research connects the experience with sexual trauma such as child sex abuse. (Moffitt, 2002, p. 6-7) During the incubus experience, hallucination and belief fuse. Depending on the person's cultural background they may believe they are being ravaged by a supernatural being, or visited by an alien.

At the same time that science has rationalized the incubus experience, a number of films have propelled the story back into the realm of the irrational. The horror film in particular is a vehicle for representation of the woman as abject. Creed states that



Malleus
 Rosemary's
 Baby
 Jeff Goldblum

6

'the presence of the monstrous-feminine in the horror film speaks to us more about male fears than about female desire or feminine subjectivity'. (Creed, 1993, p.7)

In the film *Rosemary's Baby* (Roman Polanski, 1968), Rosemary is raped by the devil in her sleep. In this scene we see a goblin's hand on her body. This hand is similar to the incubus in Fuseli's *The Nightmare*. However, contrary to the painting, there is no depiction of enjoyment. Scratches caused by the hand on Rosemary's shoulder the next morning can be interpreted as depicting the abject, according to Creed's analysis of the wound being 'a sign of abjection in that it violates the skin which forms a border between the inside and the outside of the body'. (Creed, 1993, p.23)

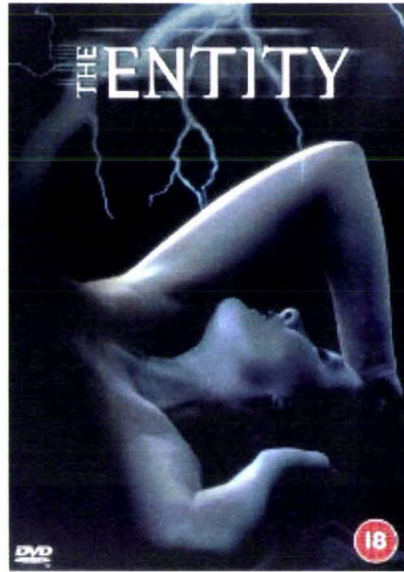
The rape scene occurs in a cavernous room, thus corresponding with Creed's argument that often in the horror film the womb is represented in at least two ways – symbolically and literally:

In many films the monster commits his/her dreadful acts in a location which resembles the womb. These intra-uterine settings consist of dark, narrow, winding passages leading to a central room, cellar, or other symbolic place of birth. (Creed, 1993, p. 53)

This doubling of the symbolic and literal womb reinforces the notion of woman's 'space', thus confining her to the side of nature rather than the symbolic order.

The horror in *Rosemary's Baby* is sanitized. Rosemary's body is absent from the screen in the scenes which portray her having sex with the devil, and the giving of birth. However, in the mainstream feature *The Entity*, the horror is foregrounded visually, for example we see Carla Moran breasts being fondled by invisible hands.

In the scene where the entity first appears to Carla, a number of tropes are evident that appear in *The Nightmare*, which Moffitt attributes to the *Malleus Maleficarum*. For example, we first see Carla sitting in her bedroom brushing her hair. The shot shows her hair cascading downwards from the point of view of the back of her neck. The glass bottles and containers on the dressing table are similar to those in Fuseli's painting. Similarly, the mirrors in the bedroom are 'magic' in that they illustrate that the entity cannot be seen.



7

In the script of *The Entity*, it is evident that co-writers Furie and Frank DeFelitta have done their homework with regard to the subject matter: Carla was sexually abused by her father, and as a single parent trying to improve her situation by working and studying she is under a lot of stress. These are factors that medical reports on sleep paralysis say can contribute to the condition. (Owen, 2003, p. 5-7) There is also a connection with masturbation: Carla admits that during one episode of the entity attacking her she enjoyed the experience and had an orgasm (although later she is ashamed of herself).

Furie and DeFelitta also pit the skeptics against the believers. While the doctors believe that Carla is hysterical, the parapsychologists attempt to get documentary proof of the supernatural being. Thus the evidence that was gathered from witnesses by the priests in the *Malleus Maleficarum* is replaced in the 20th century horror movie by the video camera.

A recent documentary about the incubus, *The Entity* (Mark Soldinger, 2002), showed researchers used a night-vision camera to try to capture proof of the incubus. The use of the night vision camera has parallels with the 19th century practice of spirit photography. Louis Kaplan in 'Where the paranoid meets the paranormal: speculations on spirit photography' states that 'the discourse of spirit photography operates according to the spooked logic of what Jacques Derrida calls "hauntology."' (Kaplan, 2003, p. 1) Derrida coins the neologism 'hauntology' in *Specters of Marx* in which he deciphers how the legacy of Marxism continues to be a ghostly presence in the 1990s.

The concept of hauntology can be applied to the return throughout visual culture of the tropes in the *Malleus Maleficarum*. Like ghosts, they continue to haunt us. Kaplan writes that 'it is hauntology that sets up the mirroring that occurs between the paranoia of the skeptic and the paranoia of the spiritualist or the deluded'. (Kaplan, 2003, p. 4) This binary opposition of the skeptic and the spiritualist is evident in contemporary society on the internet where people discuss the incubus experience in chat-rooms. Some swear they have been attacked by a supernatural being while others espouse medical research.

However, it is necessary to read between the lines, to extract oneself from the skeptic/spiritualist binary and view the incubus experience as an opportunity for autoeroticism. To step aside from the supernatural or the scientific, and use the dream as a means of overcoming fear and trauma by transforming it into a positive experience where women have agency. To turn the encounter around from one of danger to pleasure, and knowingly sleep with the devil.

CROTCH

Contemporary art is sex.

John Waters



Tracey Emin's *I've Got It All* - an ink-jet print depicting Emin sitting on the floor with legs splayed, clutching paper money to her crotch, and coins scattered on the floor in front of her - lends itself to a reading as a take on the myth of Danaë. But unlike Rembrandt's or Klimt's version in which the action is situated in the moment of the event, Emin's Danaë is captured after Zeus has departed. The residue of the supreme Greek god in the form of golden coins (and paper money - situating the work in the present), is scattered around Danaë; the orgasm is over, and Danaë is left 'holding the baby'. This reading is in line with Peter Osborne's observation in the article *Greedy Kunst* that the money stands in for a 'dildo' and... 'money as orgasm' and 'money is a penis or penis substitute'. (Osborne, 2002, p. 51)

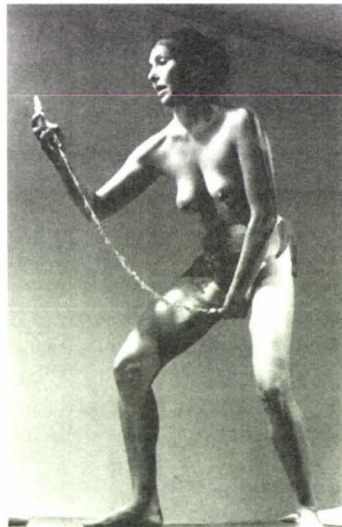
I've Got It All acts on multiple levels, in relation to woman's representation of sexuality, sexual identity and artistic identity. The work speaks to a number of works made by women in the 1960s that addressed the vilification of women's sex organs that has existed throughout the history of Judeo-Christianity. Osborne describes *I've Got It All* as chaste in comparison to a lot of contemporary advertising and fashion imagery. Osborne also analyses the work in the framework of art history:

While, in an art-historical context, it might be taken to allude to the more explicit sexuality of, say, Courbet's *Origin of the World*, 1866, in being a picture, broadly speaking, about the cunt, it is not a picture of one. (Osborne, 2002, p. 48)

Emin is fully clothed in *I've Got It All* and her crotch is covered. However, one could also say the work is chaste when comparing it to that of woman artists of the 60s such as Carolee Schneemann, Valie Export and Hannah Wilke.



9 10
11



The women's liberation movement gave impetus and encouragement to woman artists who reclaimed female sexual desire from the history of Western art which had traditionally objectified her. In 1969 Valie Export's guerilla-style action *Genital Panic* made its mark on contemporary art history. Export entered a pornography cinema wearing a pair of pants with the crotch cut out to reveal her genitals, while holding a machinegun. She invited the patrons to touch her private parts at the same time threatening them with the gun. In *What Does This Represent? What do you Represent?* (1974-1985) Hannah Wilke sits on the floor with her legs apart, naked except for high-heeled shoes and surrounded by war toys. She wears a look of resignation and powerlessness on her face. In 1975 Carolee Schneemann performed *Interior Scroll*, extracting a long scroll from her vagina on which was written feminist texts, that she read aloud to a female audience.

In 1973 the American critic Cindy Nemser coined the phrase 'cunt art' to define this feminist art which reclaimed the vulva as both subject and object. Jean Robertson in 'Artistic Behavior in the Human Female' says that the employment of cunt imagery from the 1970s onwards 'has been a recurring strategy for resisting male voyeurism and asserting a female sexuality that is positioned (and must be expressed from) within a female center.' (Robertson, 2003, p. 27)

Cunt art works continue to have currency today. In the post-feminist 21st century, biotechnology offers women laser vaginal rejuvenation promising genitals that are forever young; the internet is awash with pornography; George Bush's war on terror is Vietnam all over again. However, a new generation of women artists have resisted the 'correct' position of their predecessors and rejected the feminist label. Robertson lists Emin in this group of 'post-feminist bad girls' whose political positions are not clear. The writer recognizes the problems artists face today in representing female sexuality:

Women artists striving to reclaim subjectivity in sexual expression and representation seek two, often competing goals: how to advance freedom of sexual expression and how to repel the voyeuristic, controlling scrutiny of patriarchy. (Robertson, 2003, p.36)



Zoe Leonard has answered this question with her work *Untitled*. Leonard intervened in the museum by taking down all the male portraits of an exhibition of 18th century paintings. Between the portraits of women that were left behind, she placed 19 black and white photographs of a hand touching the female sex organ in an act of autoeroticism. The photograph is similar to a close-up framing of Courbet's *The Origin of the World*. However, the conceptual underpinnings of the work give it a depth beyond the explicitness of the image. As an intervention in the museum, *Untitled* is a serious statement on the representation of women in Western art history. On another level, the work is playful: for example the humorous link between the hand on the genitalia in the photograph and the gentle hands of the 18th century woman clasped to her breast.

Untitled and *I've Got It All* are representative of contemporary woman artist's work that continues the discourse on woman's sexuality. A dialogue with the patriarchal construct of the monstrous-feminine is inherent in both these pieces. What distinguishes them from their sister works of the 60s is a subtlety which replaces the raw emotion and anger of the earlier performance pieces.

TOUCH

A story “bears the marks of the storyteller much as the earthen vessel bears the marks of the potter’s hands.” (Benjamin 1968b, 92): so cinema bears the marks of sense memories that do not find their way into audiovisual expression.

(Marks, 2000, p. 164)

There are a handful of erotic cinematic images that I am able to recall instantly. They remain prominent in my memory because they have pushed past my optical vision to brush my skin. Their intensity was such that they penetrated my body and I have retained the memory of their reception. One such image is the point-of-view sequence of a woman with blue fingernails performing fellatio on a man in a public toilet in Jane Campion’s *In the Cut*. Leslie Felperin in *Sight and Sound* describes the sex scenes in *In the Cut* as being ‘especially pungent’, and attributes Campion’s use of New York locations resulting in scenes in general being ‘observed as if through a heat haze of desire.’ (Felperin, 2003)

Laura U. Marks in *The Skin of the Film* refers to such images as haptic. She states that haptic cinema ‘encourages a bodily relationship between the viewer and the image.’ (Marks, 2000, p. 138) This perception, according to Marks, has the potential to diffuse ocularcentrism and replace it with a multi-sensory experience. Marks suggests that this tactile relationship between the spectator and the material of the film is mimetic, applying to cinema Erich Auerbach’s theory that ‘each time a story is retold it is sensuously remade in the body of the listener.’ (Marks, 2000, p. 141) She posits mimesis as an alternative to an alienating relationship between subject and object, caused by the domination of vision, which exists in contemporary Western culture.

Mimesis is an immanent way of being in the world, whereby the subject comes into being not through abstraction from the world but compassionate involvement in it. (Marks, 2000, p. 173)



13



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This absorption by the body of the sense experience during the act of witnessing haptic cinema is due to specific qualities of the film/video medium, says Marks. Among the examples she cites are grainy Super 8mm film, optical printing techniques on film, pixellation and electronically manipulated video. (Marks, 2000, p. 177) She accords these qualities as having the ability to 'refuse visual plenitude'. Marks states that this refusal to make the images accessible forces the viewer to resort to other senses in an effort to perceive the image. (Marks, 2000, p. 175)

Campion employs this type of effect in the afore-mentioned sequence in *In the Cut*. The harsh red lighting and gritty texture serve to intensify the viewing experience. This depiction of sensuality is in contrast to the sex scenes in Catherine Breillat's *Anatomy of Hell*. In this film about a straight woman who pays a gay man to explore his revulsion of the female body, the audience does not see the woman gaining pleasure from the act of sex. The carnal scenes in the film are grounded in reality – the director does not employ visual or aural effects to heighten the atmosphere as Campion has in *In The Cut*. The effect on myself as the viewer watching *Anatomy of Hell* is one of alienation between the body and the senses.

Despite this distancing effect, I was aware of my fascination with the intimacy with the actress that the camera was allowing me as I watched *Anatomy of Hell* in the theatre. During the heyday of the feminist first-wave in the early seventies, women had got together in groups to examine their vulvas as a political act and conscious-raising exercise. My own connection with feminism had bypassed this era, but here I was, thirty years on, the mirror of the screen magnifying this image of the female sexual part. In Lacanian's words with a twist: 'I CAN see myself seeing myself.' (1)

Breillat's perspective is reminiscent of Courbet's *The Origin of the World*. However, while Courbet's painting style is defined as 'realist', the work by dint of the brush strokes, is eroticized. In contrast, Breillat's delivery of the female anatomy is matter-of-fact. The realism of the film camera leaves nothing to the imagination, and the spectator neither receives pleasurable sensations nor has other senses as well as sight activated.

The tactile nature of haptic cinema has parallels with Luce Irigaray's analysis of female desire, whereby:

...woman's desire would not be expected to speak the same language as man's: woman's desire has doubtless been submerged by the logic that has dominated the West since the time of the Greeks. Within this logic, the predominance of the gaze, and of the discrimination and individualization of form, is particularly foreign to female eroticism. Woman takes pleasure more from touching than from looking... (Irigaray, 1977, p. 214)

Marks does not see haptic cinema as a feminine type of visuality as such. Instead, she prefers to view the haptic as 'a visual strategy that can be used to describe alternative visual traditions, including women's and feminist practices, rather than a feminine quality in particular.' (Marks, 2000, p. 170) However, I would argue that haptic cinema is a type of *film-écriture féminine* by virtue of its existence outside the dominant film language, and as such can be produced by either male or female makers. This is in keeping with Helene Cixous' belief that a woman can produce 'masculine' writing and men 'feminine' writing and vice versa. (Moi, 1985, p. 108)

A number of Cixous' concepts of *écriture féminine* are evident in film and video to produce *film-écriture féminine*. The film *Sur Name Viet Given Name Nam* by Trinh T. Min-ha is an example of a filmic interpretation of *écriture féminine*, which I term *film-écriture féminine*. In the opening sequence the heightened sound of water is juxtaposed with slow-motion footage of women's torsos as they are dancing, implying a pre-symbolic space. In *Textual/Sexual Politics* Toril Moi states that for Cixous, water is 'the feminine element *par excellence*'. (Moi, 1985, p. 117) Moi writes that Cixous' writing is indicative of the security of the womb. It is within this comforting milieu that Cixous' speaking subject has the freedom to shift her subject position or to merge 'oceanically' with the world. (Moi, 1985, p. 117)

Another element of *écriture féminine* that is evident in *Sur Name Viet Given Name Nam* is the elliptical nature of the narrative. Moi states that 'the speaking/writing woman is in a space outside time (eternity), a space that allows no naming and no syntax'.



(Moi, 1985, p. 114) Trinh identifies elliptical language as belonging to a number of cultures of marginalized people:

From jagged transitions between the analytical and the poetical to the disruptive, always shifting fluidity of a headless and bottomless storytelling, what is exposed in this text is the inscription and de-scription of a non-unitary female subject of color through her engagement, therefore also disengagement, with master discourses. (Trinh, 1989, p. 43)

Trinh has transposed this method of storytelling in her film *Sur Name Viet Given Name Nam*. Instead of building up a 'traditional' argument, Trinh resists this format. She accentuates the silences, breaks into an interview with singing from another source, plays with the soundtrack so that an interviewee speaking Vietnamese is doubled – with one slightly out of sync. This narrative technique expresses the experience of marginalized people outside the Symbolic order in regard to language.

Trinh has also interpreted Cixous' ideas of sexuality in *Sur Name Viet Given Name Nam*. Cixous believes that for women to be able to discover and express themselves, and thus enable their repressed histories to come to the surface, it is necessary for women to start from the site of sexuality, and hence their physical sexual difference. In *Sur Name Viet Given Name Nam*, the theme of Vietnamese women's sexuality is repeatedly returned to. The filmmaker Trinh has directly transposed Cixous' ideas of *écriture féminine* to film. On the other hand, Marks has identified qualities of the film/video medium that produce haptic cinema. Together these strategies form a type of *film-écriture féminine* that touches the viewer, and leaves an imprint in the form of a bodily memory.

BODY CUTS

A specter is haunting Europe – the specter of cinema.

Cinema has invaded the realm of the museum, films are “exhibited” [...] with increasing frequency, and a genuine ‘exhibition cinema’ has taken shape through the medium of the installation.

(Biemann, 2003, p. 9)

Cinema is a powerful medium. Sitting in our individual seats in the dark in front of the large screen, our imaginations are taken elsewhere. Similarly, a filmmaker is aware of the command they may exert on the minds of the audience when they have them in their clutches. Increasingly, however, filmmakers are relinquishing this possibility to ‘hold’ their audience, and are turning instead to film or video installation art.

This move from the black box to the white cube changes the relationship the viewer has with the screen. Eleanor Heartney in ‘Video Installation and the Poetics of Time’ identifies the difference in exhibiting in the cinema as opposed to the gallery:

In traditional film, which attempts to conjure what might be referred to as Bergsonian duration, viewers figuratively “lose” themselves in the film and become one with the fictive time portrayed on screen. Video installation, conversely, tends to interrupt any such identification. Multiple screens and discontinuous images bring viewers back to themselves by requiring them, not the video’s creator, to make decisions about where to look and how to assimilate disconnected information.
(Heartney, 2002, p. 15)

This democratic gesture of giving an element of control to the viewer is a feature of contemporary art, especially installation art, whereby the meaning of the work is left open-ended or ambiguous. Instead the viewer has the pleasure of unraveling the sense and deciphering the piece.



16

Artist and filmmaker Peter Greenaway works in both the white cube and the black box. In 'Peter Greenaway and the Failure of Cinema', John Di Stefano states that Greenaway likens the movement of the viewer from one object/image in the exhibition space to the principle of montage. (Di Stefano, 2001, p. 44) Thus, in the case of video installation it is the viewer and not the editor who decides how long they will look at a screen before moving on to the next one. Di Stefano writes that Greenaway sees traditional cinema as restrictive:

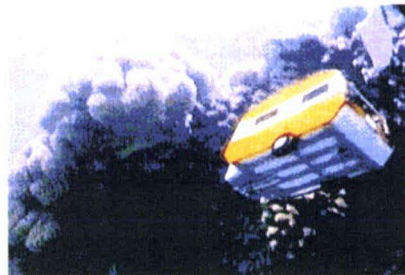
Greenaway has stated that what is unfortunate and limiting about cinema's ability to stimulate, develop, and deploy the imagination is that, compared to literature and painting, cinema can only offer its audience one phenomena at a time and only in a time frame that is entirely dictated by the filmmaker. (*Stairs/Geneva*, 3) In his opinion, this "singularity" is a severe limitation when compared to the multiple possibilities to stop, ponder, return to, and scrutinize afforded a reader of text or a viewer of a painting. (Di Stefano, 2001, p. 49-50)

Multiple screens, however, do allow the viewer the chance to look at the moving image as one does a painting or a book. In this manner, the act of engaging with a video installation can be termed as a 'montage-act'. Just as Michel de Certeau's speech-act appropriates language, and the act of walking transforms the space of the city, the 'montage-act' allows the viewer spatial appropriation of the video installation. De Certeau in *The Practice of Everyday Life* states that footsteps taken when walking between two places connects these two locations:

Their intertwined paths give their shape to spaces. They weave places together. In that respect, pedestrian movements form one of these "real systems whose existence in fact makes up the city." They are not localized; it is rather they that spatialize. (De Certeau, 1985, p. 97)

Similarly, the movement of the viewer from one screen to another in a video installation bridges these screens.

The artist Eija-Liisa Ahtila foregrounds the issues of editing in her video installations. For example, in *Consolation Service* she shows the action shot and the reaction shot



17

separately, interrupting the suture that editing creates. Ahtila's time-based works are often made for single-channel screening in a cinema as well as for exhibition as an installation in a gallery setting. The work *Consolation Service* is one such example. In an interview with Chrissie Iles, Ahtila comments on audience reaction after seeing both works:

People I spoke with mentioned that the experience in the installation felt more realistic, you couldn't choose sides: the woman's point of view in the story didn't appear to be emphasized. In the film, it became more obvious that the main character's presence directed the story. (Iles, 2003, p. 59-60)

Ahtila's interest in video installation lies in exploring ways of telling the story in a non-linear fashion. Her oeuvre occupies a hybrid space between cinema and television, the movie theatre and the art gallery. Ahtila's video installation works are a type of expanded cinema that examine the structure of film and the spatiality of the viewing experience.

Artist Pipilotti Rist also creates video installations that cross delineated boundaries between genres. Her work *Sip My Ocean* sits between art, music video, and advertising. While borrowing from MTV and advertising formats, she has broken out from the small black box and beamed the work large onto the gallery wall. As an installation at the Louisiana Museum in Denmark, *Sip My Ocean* occupied two adjoining walls of a room, becoming a part of the architecture. Another feature of the installation of the work was its situation in a labyrinthine basement. (Spector, 1996, p. 83)

Sip My Ocean is a post-feminist celebration of female sexuality that both adheres to and resists conventional femininity, situating itself in the ambiguous territory favoured by current contemporary women artists such as Tracey Emin. John B. Ravenal in 'Pipilotti Rist, *Sip My Ocean*' states that 'by placing her sexuality in the foreground, Rist might appear to act out a male fantasy uncritically...' (Ravenal, 2002, p. 30) He then goes on to explain the subjective perspective of the camera:

...the roving eye raises the possibility that the vision we share might be better understood as belonging to the swimmer/artist. As viewers, this

would give us a privileged glimpse of her oceanic dream of womb-like return.' (Ravenal, 2002, p.30)

Nancy Spector in 'The Mechanics of Fluids' attributes Rist's theoretical sources to the writings of Helene Cixous and Luce Irigaray. Spector writes that the water imagery and the effect of the double screens imply a pre-oedipal state of 'jouissance'. (Spector, 1996, p. 84-85) By extension, Rist's work also lends itself to a reading in terms of *film-écriture féminine*.

By situating her work within the structure of the gallery room, Rist has also created a dialogue between sexuality and space. Mark Wigley in 'Untitled: The Housing of Gender' analyses the relationship between the architecture of the house and women in the 15th century treatise *On the Art of Building* by Leon Battista Alberti:

Its fifth book, when discussing the design of "private" houses, contains an overt reference to architecture's complicity in the exercise of patriarchal authority by defining a particular intersection between a spatial order and a system of surveillance which turns on the question of gender. Women are to be confined deep within a sequence of spaces at the greatest distance from the outside world while men are to be exposed to that outside. (Wigley, 1992, p. 332)

The repression of women's sexuality via the complicity of domestic architectural space has only become to be addressed in recent years at the advent of the women's liberation movement. Works such as *Sip My Ocean* express women's sexuality at the same time as engaging with the architecture of the building. The situation of the work in a basement in the Louisiana Museum also refers to the corridors and womb-like interiors that feature in films that depict the monstrous-feminine as defined by Creed.

The fact that Rist has projected *Sip My Ocean* large, and taken up two walls, indicates that the artist has re-appropriated the space denied women in the past. Instead of being confined deep inside private domestic space, Rist displays her sexuality in public, and thus redefines woman's relation with architectural space.



18
19

A BEDTIME STORY

...for almost 300 years we have been conditioned to discard as shameful a significant part of what constitutes human experience: the senses, visions, phantasy, passion, child's-play, ecstasy, language-beside-itself, in short, all that nurtures and gives form to the imagination.

(Fisher, 2000)

Like a number of artists such as Ahtila and Greenaway, I have widened my practice as a filmmaker to include video installation. Instead of being locked into one large single screen, I have encountered endless possibilities of projecting my video work either extremely large or extremely small; of placing it on monitors that range in style and size from old black and white industrial televisions to the latest LCD flat-screens. And finally, as a video installation artist I am able to take possession of an exhibition space.

I recall the epiphany. A fellow student last year suggested that I add a spatial element to my work, and instead of projecting two images onto one wall, I should turn one of the projectors around and have one screen at each end of the room. That small movement of turning the data projector 180 degrees marked the beginning of a research project in which I have embraced the video image and space.

The topic of my research at that time had been the dialectic between image and text. The final video installation piece *This Is Not A Family Album* consisted of seven typewritten texts on small monitors at one end of the room, and the corresponding images at the other. This first foray into consideration of the audience in installation art resulted in a work that allowed the viewer to experience the opposition between image and text. Here I transformed the space between the image and the word, which Foucault had defined as a crevasse and a battleground in Magritte's painting *This Is Not A Pipe*, into physical space. (Foucault, 1983, p. 26-28)

The first decision I made about my final-year work was that it would be a video installation work on the subject of the incubus. My research led me on an art-

historical journey tracing the representation of the incubus in painting and film, and invariably, the artists were male. Thus, to take on the subject as a woman artist, it was appropriate that I use the form of the video installation, as this is a relatively new art form and does not have a history of depicting the incubus. Also, it would enable me to investigate ideas about space and erotic art.

I was also interested in bringing the video essay into the realm of video installation. In 'The Video Essay in the Digital Age', Ursula Biemann writes that the video essay 'situates itself somewhere between documentary video and video art.' (Biemann, 2003, p. 8) But what if the video essay is moved from *between* to somewhere *closer* to video art? What are the possibilities of a video essay that is more along the lines of a photographic essay: a video installation essay?

Biemann writes that the video essay lends itself to video installation art because the multi-perspective suits the nature of the essayist's thinking process rather than the linear construction of narrative in analog video.

The essay has always distinguished itself by a non-linear and non-logical movement of thought that draws on many different sources of knowledge. (Biemann, 2003, p. 9)

Having worked as a video and film editor, I was aware that to create a work that is not edited in the traditional manner would mean giving up the control that one has with the audience. The essay in the form of a video installation would allow the viewer to trace their own non-linear and non-logical line of thinking. This thought process would be performed as a 'montage-act'.

The elliptical nature of the video installation essay also fits in with my definition of *film-écriture feminine*. Just as the speaking/writing woman is in a space outside time, so is the film-writer, and hence the participant in the video installation.

Now that I had decided on the content and the form, I initially chose to work with the following materials in my endeavour to render the incubus in a new light:

LIGHT: A component of cinema. Light in a dark interior. In Fuseli's painting *The Nightmare* the woman is bathed in light in the foreground, in contrast to the blackness



20

behind her. Black box/ white cube.

PROJECTION: On the one hand there is the 'video' projection, and on the other the Freudian term 'projection'. Freud states in *Totem and Taboo* that 'spirits and demons [...] are only projections of man's own emotional impulses. He turns his emotional cathexes into persons, he peoples the world with them and exerts his own internal mental processes again outside himself'. (Freud, 1912-1913)

MIRROR: The mirror is depicted in the various versions of Fuseli's *The Nightmare*. Moffitt states that the mirror is a 'magic mirror' a sign that Fuseli derived from the *Malleus Maleficarum*, (Moffitt, 1990, p. 145) He says that because of its magic nature, it doesn't reflect the incubus. However, in mythology the story goes that evil spirits could not be reflected due to the nature of their dark force.

CONDENSATION: Tiny drops of water that form on a cold surface such as a window. Condensation is also a Freudian term relating to dreams, in which a complex image/idea is condensed into a simpler one. This can be applied to the nightmare, the moment when reality, hallucination and belief fuse. Also, the 17th century Italian priest who wrote about demonality, Ludovico Maria Sinistrari, said that damp and lust go together. (Moffitt, 2002, p. 9)

LIGHT / PROJECTION / MIRROR / CONDENSATION

I began by experimenting with projecting onto mirrors. At this stage I used footage from a previous work – an experimental erotic video. Projecting this video of a naked woman falling backwards on a bed onto a small vanity mirror resulted in an ephemeral image on the glass surface. Also, tilting the mirror sent a magnified reflection of the image onto the ceiling. Another interesting effect was the outcome of projecting onto a corner mirror causing the reflection on the wall to break up.

However, the filmic image is already a mirror, and this doubling gave a complexity to the work which overshadowed the subject matter. Although visually engaging, I eventually dropped the mirrors from the work, deciding that it was more important for the subject to come to the fore.

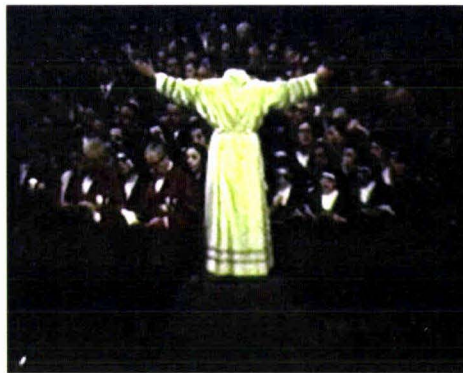
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The initial mirror experiments took place inside the 'Black Room' – the blackout space in the MFA studio. Meanwhile, in one of the small white-walled test spaces, I placed a television monitor playing found footage of the Pope and his followers inside St. Peters Catholic Church at the Vatican in Rome. The idea of the two separate spaces was to juxtapose them in the work, thus problematising the black box/white cube dialectic.

I edited together three excerpts from the Pope footage to create a triptych – in reference to the use of this form in traditional Christian art. Each excerpt depicts the divination of 'spirits' from a video copy of the original 8mm home movie footage, thus creating a type of 'spirit photography'. A 20th century version of spirit photography is evident in a recent documentary *The Entity*, in which the director set up an infra-red camera in an attempt to capture the spirit phenomena on film. Photography is a tool for believers to prove to skeptics that spirit phenomena occurs. In *Spirit Photography*, light on the film plays a part in producing the 'evidence'. The footage also refers to the part that the Catholic Church has played in repressing women's sexuality.

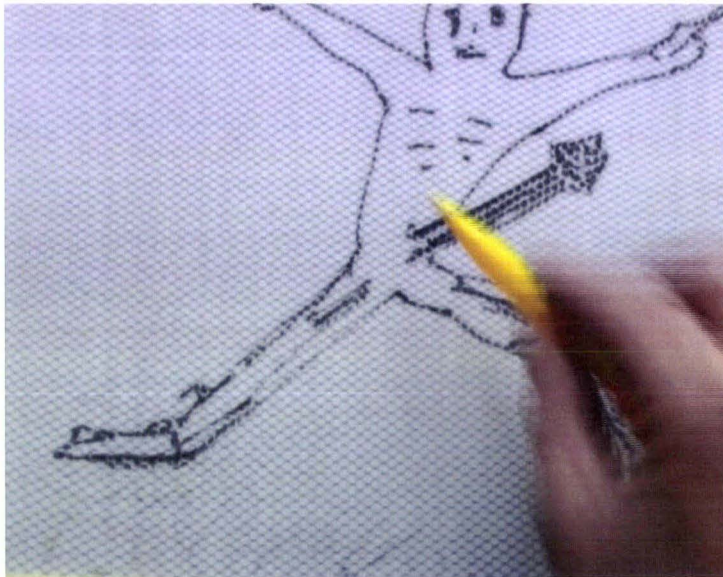
While I am not aware of an incubus ever been filmed or photographed in reality, the plethora of drawings and paintings depicting it attest to the fertile imaginations of artists. I refer to these images in *Incubus Drawing*. This act of sketching the demon lover has parallels with the daughter of the Greek potter Boutades circumscribing the shadow of the shepherd she loves on the wall. Catherine de Zegher in 'Drawn to You' refers to drawing as an intimate gesture:

An act of consciousness, the intimate gesture of drawing is a process by which the artist situates him or herself in the world, within relation, in turn providing for a kind of self-recognition. (De Zegher, 2004, p. 131)

My own act of drawing and situating myself in the world is a type of self-referentiality that is a feature of the essay film, whereby the filmmaker inserts herself in the text. However, the marks I make here are more a confession of my inability to draw. These bad drawings are like the rough sketches Tracey Emin makes depicting bad sex. But while Emin draws the naked female, my own sketches are of the naked male. By copying the works of artists such as Henri Fuseli who have made drawings



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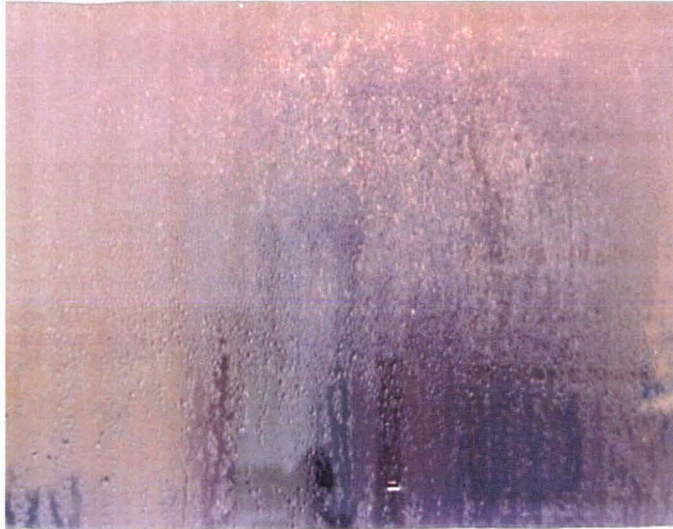
and paintings of the incubus, I attempt to insert myself into an art-historical lineage. *Incubus Drawing* points to the futility of my efforts to imitate these masters.

By videoing my hand in the act of drawing, I have inadvertently made a connection between drawing and video art, creating a link these two diverse art practices. De Zegher points out the struggle that drawing currently has to maintain a place in visual culture in the face of the domination of new media:

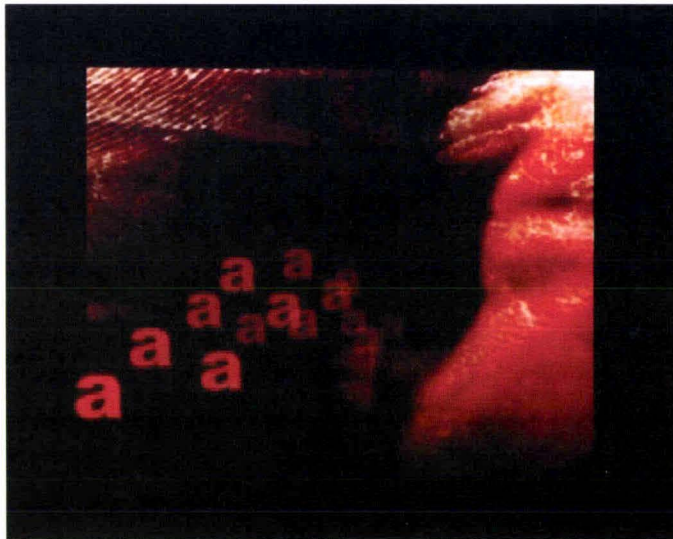
In an era of eclecticism and electronics, it is this vitality of the moving hand and the exploring mind that remains a poignant and fascinating subject of an oppositional culture of drawing in the face of an ever-expanding and hegemonic system of technoscientific practices and forms of knowledge. (De Zegher, 2000, p. 134)

Incubus Drawing brings together these two art forms. The fact that the drawings are made on a children's magnetic drawing board and are able to disappear indicates the ephemeral and fragile nature of the image of the incubus.

De Zegher writes that 'like handwriting, drawing has always been connected to a prime conceptualization with the line as symbolic abstraction of the entry into language'. (De Zegher, 2004, p. 133-134) While *Incubus Drawing* denotes my rudimentary skills in this domain, my abilities as a writer are more accomplished. This year for example, I have published in the experimental writing journal brief, *Poetry NZ*, and *Illusions*. Last year I concentrated on synthesizing my two skills of writing and video making. For example, the seven typewritten texts displayed in separate monitors in *This Is Not A Pipe* critiqued contemporary writing practices in Aotearoa. In the work *Road Movie* I transposed an anti-bypass concrete poem in the shape of a road - that I had first published as a poster-poem and put up in the street - into a video-poem. The work featured in an exhibition of art works about the word and the image. *Tra(nz)mission# 5*, a film manifesto on low-budget filmmaking written as a rhyming poem, was installed as a site-specific work in the Paramount cinema box office. The installation was part of a Fringe project called *Interventions* in which artists were invited to intervene in a city site.



26



27

While working on *Trick of the Light* I made a conscious decision to work solely with images. I could string words together, but could I make pictures? I needed to push myself out of my comfort zone.

However, a complete break wasn't possible, and a trace can be found in *These Lips*. Not properly formed as words, the utterings 'a' and 'o' that spill from the vertical mouth are anchored in the pre-symbolic. The work on a whole is a reference to cunt art. But instead of expressing bad sex experiences such as those made explicit in the work of Emin and the films of Breillat, I have endeavoured to express **what women want**. When the mute organ begins to speak, it is in the language of desire, as indicated by the sensuality of the visuals and the pulse of the soundtrack.

Condensation initially began as another test to look at the intersection of language and video. The image of condensation on a window also refers to the aforementioned connection between dampness and sleep paralysis. I set the camera outside my apartment then walked inside to make inscriptions in the condensation on the window. However, on viewing the footage the appearance of my face and body at the window tracing the letter O broke the poetics of the shot. What was apparent when I viewed the footage was the eroticism of the image of the condensation with the shadowy figure of myself moving in the background.

I filmed early in the morning, when the sun had just risen, so the room has the pinky glow of dawn light. The nature of the image is in keeping with *film-écriture feminine*. The affect of the moisture gives the image the ability to 'refuse visual plenitude' in Laura U. Marks words.

The white washed-out texture of *Sink Scene* also forces the viewer to 'engage other senses in order to see it.' The looping shot of a woman's hands washing a vibrator is a reference to the everyday. Unlike the scene in Fuseli's *The Nightmare* which is post-orgasm, and Klimt's *Danaë* which depicts the event in the present, *Sink Scene* is 'post-post-orgasm.' By digitally enhancing the footage to create a slow-motion clouded shot, I have taken an banal gesture into the realm of eroticism. The sound of running water is another feature that defines the work as *film-écriture feminine*.

Collectively the five images are an essayistic depiction of the incubus experience. I have also added the element of narrative with *Skeptic/Spiritualist*: two short spoken



28

pieces that relate the different points of view of the skeptic and the believer. These sound pieces become sculptural by facing them towards each other. The two voices blend together as though they are locked into a binary that they cannot escape.

An essay film often relies on a voiceover narrative to tell the story. However by separating the sound and the image I have contested this technique. The sound exists apart from the image and as such becomes a feature instead of being sewn into the film. This taking apart of the structure of the essay film has parallels with the work of Ahtila in which she deconstructs the narrative film.

When I came to choosing a site for the installation of my work in the final exhibition, I decided upon a single 'grey room' – one that has white walls, but is dimly lit - instead of separate dark and well-lit spaces. The room offered a large wall for projection with the added element of moveable walls that I chose to include in the work as representing the architecture of domestic space and its connection with sexuality. By placing two walls a few inches apart to create a slit and inserting a small 4" monitor between them, I refer to the connection between architecture and woman's sexuality, as the work of Rist implies.

The video projection of the hand washing the vibrator in *Sink Scene* is an act of transferring a private moment into public space. The intimate gesture usually carried out in domestic space is made sensual in the digital process, and by projecting it large onto an exhibition wall I suggest a link between spatiality and eroticism.

The video and sound pieces that form *Trick of the Light* speak to the legacy of paintings and films that have historically depicted the incubus. It also converses with work by contemporary artists and filmmakers that explore issues of woman's sexuality.

Through the combination of visual and aural strategies of haptic cinema and *film-écriture feminine*, *Trick of the Light* creates a sensate experience for the viewer. The participant also takes part by way of the 'montage-act', and as a consequence the work engages with the intellect as well as the senses. Finally, *Trick of the Light* repositions the narrative of the incubus in a post-feminist discourse, without relinquishing the notion of *jouissance*.

EPILOGUE

It is not yet dawn. I am asleep in a 60s bungalow that is surrounded by native forest. The night is cold – my bedroom windows are covered with a layer of condensation. A stalactite has forced entry to form on the inside of one of the frames.

I awake to a pressure on my chest. An entity in the form of a past lover is having sex with me. In a state of horror and fear I struggle, trying to resist. But I can neither move nor utter a word or sound.

Then an inner voice tells me to “enjoy”. I relinquish and begin to relax, and a transformation occurs from danger to pleasure. The experience becomes one of autoeroticism in which I submit to body-shaking explosions brought about by the ‘presence’ and my own hand.

ILLUSTRATIONS

Cover page: Kathy Dudding. *(Untitled)*. 2004. Digital photograph. Private Collection.

- 1: Artist unknown. *Sorcerers of the Sabbat Dancing to the Sound of the Violin*. (Date unknown). From *Malleus Maleficarum* (p. 176), Sprenger, James and Kramer, Heinrich. (1968). London: The Folio Society.
- 2: Henri Fuseli. *The Nightmare*. 1781. Oil on canvas 101 x 127cm. Detroit Institute of Arts, Detroit. From *Henri Fuseli* (p. 7), Myrone, Martin. (2001). London: Tate Gallery Publishing Ltd.
- 3: Henri Fuseli. *The Nightmare*. 1781. (Detail)
- 4: Rembrandt. *Danaë*. 1636. Canvas, 185 x 203 cm. St Petersburg, Hermitage. From *Rembrandt's Eyes* (p. 385). Schama, Simon. (1999). New York: Alfred A. Knopf.
- 5: Klimt. *Danaë*. 1907-8. Oil on canvas, 77 x 83cm. Private collection. From Klimt (p. 157). Whitford, Frank. London: Thames & Hudson.
- 6: *Rosemary's Baby*. Film poster. <http://www.filmsite.org/rosen.html>
- 7: *The Entity*. Film poster. <http://www.dvdtimes.co.uk/content.php?contentid=5947>
- 8: Tracey Emin. *I've Got It All*. 2000. Ink-jet print 121.9 x 91.4cm. From *The Art of Tracey Emin* (p. 43). Merck, Mandy and Townsend, Chris, (Eds.). (2002). London: Thames & Hudson. All further references to this text will be to this edition.
- 9: Valie Export. *Genital Panic*. 1969. Photographic documentation of performance, Munich. From *Keep This Sex Out of My Sight*. (p. 83). Riviere, Daniele (Ed). Paris: Editions Dis Voir. All further references to this text will be to this edition.
- 10: Hannah Wilke. *What Does This Represent? What Do You Represent?* (Reinhardt), 1978-1984, black and white photograph 152 x 101.5cm © 2002 Donald Goddard, courtesy Ronald Feldman Fine Arts, New York. From *Keep This Sex Out of My Sight* (p. 75). Riviere, Daniele (Ed.).
- 11: Carolee Schneemann. *Interior Scroll*. 1975. Photographic documentation of performance, New York. From *Keep This Sex Out of My Sight* (p. 48). Riviere, Daniele (Ed.). (2003). 12: Zoe Leonard. *Untitled*. Detail from the installation at the Documenta IX, Kassel, 1992. Installation in the Galeries de peinture du XIXe of the Collections du Musée de la Ville. From *Keep This Sex Out of My Sex* (p. 108). Riviere, Daniele (Ed.).
- 13: *Anatomy of Hell*. Film still. From http://flachfilm.com/film.php?rub=div&id_film=3&lang=en&PHPESSID=50382954f54aeab78e4495e15bf7dd1

- 14: Gustave Courbet. *The Origin of the World*. 1866. Oil on canvas. 46 x 55cm. Musée d'Orsay, Paris. From <http://www.artchive.com/artchive/C/courbet/origin.jpg.html>
- 15: Dir. Trinh T. Minh-ha. *Sur Name/Viet Given Name Nam*. (1989). Production still. From *Woman, Native, Other* (p. 111). Trinh T. Minh-ha. (1989). Bloomington and Indianapolis: Indiana University Press.
- 16: Eija-Liisa Ahtila. *Consolation Service*. 1999. Documentation of installation. From *Parkett*. (p. 64). 2003. No 68.
- 17: Pipilotti Rist. *Sip My Ocean*. Film stills. From *Parkett*. (p. 84), 1996. No 48.
- 18: Kathy Dudding. *This Is Not a Family Album*. 2003. Documentation of installation. Digital photograph. Private collection.
- 19: Kathy Dudding. *This Is Not a Family Album*. 2003. Documentation of installation. Digital photograph. Private collection.
- 20: Kathy Dudding. *Corner Mirror*. 2004. Documentation of test. Digital photograph. Private collection.
- 21: Kathy Dudding. *Rome footage archive*. 2004. Video still. Digital photograph. Private collection.
- 22: Kathy Dudding. *Spirit Photography*. 2004. Video still. Digital photograph. Private collection.
- 23: Kathy Dudding. *Spirit Photography*. 2004. Video still. Digital photograph. Private collection.
- 24: Tracey Emin. *A Cunt is a Rose is a Cunt*. 2000. Monoprint 58 x 81.5cm. From *The Art of Tracey Emin*. (p. 73). Merck, Mandy and Townsend, Chris, (Eds.).
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NOTE

1. The correct Lacan expression is 'I cannot see myself seeing myself.'

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