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AN INVESTIGATION OF INTERSECTIONS BETWEEN REANIMATION PRACTICE AND QUEER THEORY IN A MOVING IMAGE WORK

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Abstract

This practice-informed research establishes points of intersection between reanimative practices within moving image work and queer theoretical positions. It frames this within autoethnographic understandings of memories pertaining to my adolescent experience of gay acculturation via textual sources. A bricolage methodology deriving from the work of Kincheloe and Berry (2004) is used. Multiple methods of investigation are employed including alternative archive creation, moving image tests and prototypes, processes of reading and re-reading and autoethnographic, reflective and academic writing practices. Analysis and evaluation are informed by selected queer theoretical concepts which correspond to the broad structural phases of reanimation. Research outputs deriving from these processes are i) moving image tests, ii) autoethnographic vignettes, iii) a moving image piece entitled *Unbounded* and iv) a written thesis.

The research aims to build on current understandings of the term "reanimation" (Cholodenko, 1991, 2004, 2007a, 2007b, 2007c, 2009; Skoller, 2013; Wells, 1998; Wells & Hardstaff, 2008), particularly within moving image practices using "found" material, and to articulate these within a queer perspective. A contextual review assesses previous work on reanimation in research, scholarship and queer-related animation. A series of moving image tests establish a relationship between animation, deanimation and reanimation which, I propose, constitutes the reanimative process. I consider this practice-informed understanding in relation to analogous patterns and motifs in queer theoretical literature. Finally, evaluation of the evidence from my practice tests and the terminal piece, *Unbounded*, corroborate a proposed set of intersections.

The conclusion offers a conceptualisation of the process of reanimation in my moving image practice and establishes that the reanimated outcome attests to its reanimated status through the "temporal composite" (Skoller, 2013). I build on work concerning queer forms of evidence (Muñoz, 1996, 2009), alternative archive creation (Cvetkovich, 2003), queer temporality (Freeman, 2010; Rohy, 2009; Stockton, 2009) and futurity (Bansel, 2012; Edelman, 2004; Muñoz, 2009) to demonstrate that this reanimative principle is reflective of contemporary queer concerns with historicity. This practice-informed research contributes to knowledge by extending a modest body of animation literature addressing sexuality (de Beer, 2014, 2015, January 21; Griffin, 1994; Halberstam, 2011; Padva, 2008; Pilling, 2012b; Takahashi, 2014; Wells, 1998; Wood, 2008) through its focus on the formal aspects of reanimation and interconnections with the queer, as opposed to the more frequently addressed issue of queer representation.

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List of abbreviations

CGI – Computer generated imagery

LGBT – Lesbian, Gay, Bisexual, Trans

POET – Point of entry text

Preface

This research process began with my inability to fully grasp certain layers that were beginning to accumulate around the production of my work. Some of this related to the ways in which I chose to address aspects of gay sexuality through that work. In particular, I was unsure of how to work with some of the implications of ideas emanating from queer theory. In short, I felt a need to retain some sense of gay identity within the face of queer de-essentializing strategies, whilst at the same time recognising the inadequacy of such identity labels. I wondered what this said about me and my work. I started to think back to when I had first, reluctantly, laid claim to this gay label and this opened up a process of remembering. I recalled how this identity had been, for the most part, tentatively and precariously assembled from textual sources – a process I, and others, refer to as "gay acculturation" (Halperin, 2012).

I also felt I wanted to find a way of discussing my work that cut across existing disciplinary demarcations. After some time the notion of "reanimation" emerged as a term that could articulate not only something about the material practices and processes that my work engages with, but also something of the queer investment contained within it. One opportunity that the term "reanimation" offered was that it was not fully explored in the literature. Another was that it suggested the capacity to articulate both aspects of my interest in "found", or archive materials, and my gravitation towards processes of animation in my moving image practice.

Therefore, the context of this research is intimately connected with notions of identity and subjectivity and this is apparent in the writing of this thesis. The research is underpinned by autobiographical concerns which have been documented in vignettes (see Appendix 1: *Cemeteries, Diamonds and Ballrooms*) but which are also manifest at times within the thesis. My complex, embodied connection to the components of this research was further underscored towards the final phase of writing, when I developed *De Quervain's tenosynovitis*; a painful inflammation of the tendons on the thumb-side of the wrist. This affected my ability to physically grasp objects and perform repetitive actions such as typing. My difficulty with a form of conceptual grasping that had initiated this research had apparently not gone away but had manifested in another bodily form.

In seeking to make productive connections between my memories of gay acculturation, reanimation practices and queer theory I have sometimes felt like I have needed to tread multiple tightropes between conceptual and theoretical chasms. For instance, how does one

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retain a sense of identity and position when dealing with a theoretical framework that would seek to undo those things? Moreover, how does one gesture towards the commonality of experience that a group of people might share, or at least recognise, without recourse to reductive notions of identity?

Despite these concerns Jim Hubbard, founder of the MIX Film Festival, expresses the view that "lesbians and gay men can have an especially rich relationship to experimental film" (2003, "Visions...", para.9). In his opinion the "endless re-imagining of the self and the world in order to envision and create what the mainstream believes should not and must not exist" forms a locus between experimental film practice and "the process of understanding a gay identity" (2003, "Visions...", para.9). Hubbard's perspective is, for me, a useful starting point for approaching this research project. It has resonances with my own experience of making moving image pieces that engage with aspects of sexuality, the male body, memory and identity and that often stem from aspects of autobiography.

A note on engaging with the research components:
The PhD submission is comprised of this written thesis and an accompanying DVD disc of moving image work. A number of written autoethnographic vignettes are included in Appendix 1: *Cemeteries, Diamonds and Ballrooms* and it is recommended that these be referred to in connection with the reading of section 3.5.3 Re-reading gay acculturation. The numbering of the test pieces described in Chapter 5 corresponds to the numbering of the sub-menu of *Tests* included on the DVD. It is intended that the moving image work be viewed in conjunction with the reading of Chapters 5 and 6 of the thesis. *Unbounded (Voice)* and *Unbounded (No Voice)* both have sound whilst the test sequences are silent.

Chapter 1 - Introduction

This chapter establishes the background to the research project, providing an account of how the research question has arisen from an issue within my own autobiographical experience. This, in turn, has had implications for the ways in which I conceive of my moving image practice. The chapter goes on to delineate the specific aims and objectives that were devised in order to address the different facets of the research question and develops a statement of the particular research proposition being investigated. I then go on to consider why this research is valuable within the context of a number of academic discourses and practice contexts. In pursuit of this, I will identify ways in which this research extends, and in some cases synthesises, findings expressed in previous research relating to the field of study. As creative practice is utilized as one of the main methods of inquiry, I then go on to locate the nature and role of practice in this regard. Finally, the chapter concludes with an overview of the remaining thesis structure and content.

1.1 Background

This research project evolved out of nascent ideas, processes and resonances that emerged for me during postgraduate study in contemporary art practice conducted between 2003 and 2006. Specifically, it grew out of a mixture of feelings, attitudes, ideas and intuitions in response to an ever-expanding collection of images, moving image sequences and texts that I accumulated as part of my moving image practice. My sense was that some queer-identified artists and creative practitioners (including myself) seemed to demonstrate an affinity for working with found, archived or appropriated materials in their respective practices. This research culminated in a text entitled *I Am a Stranger and I Am Moving* (Kiteley, 2006d), in which I sought to propose a connection between the act of collecting and re-presenting found materials and the expression of gay, male desire. I elaborated this notion through a case-study investigation of practitioners and their works across a number of media, including experimental film, photography and fiction. I also made reference to problems and issues within my own creative practice. However, having offered this proposition I felt that my emerging hypothesis had yet to be fully articulated, contextualised, theorised and tested within a practice context.

I also had reservations about the implicit assumptions underpinning such a hypothesis, including the sense in which it could contribute to a re-inscription of essentialized notions of sexual identity. This was coupled with an awareness that to claim that particular methods or strategies are, in some ways, the privileged preserve of particular groups was too

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generalizing and, therefore, problematic as an explanatory concept. Nevertheless, this notion of some form of relationship persisted even if I could only dimly intuit it at that point. In response to this I proposed a formal programme of research that would permit me to examine this tentative notion more rigorously.

My moving image practice began to be formally established in 2006 and since that time I have shown work as part of film programmes, video art events and digital media festivals in the United Kingdom and abroad (see Appendix 2: Excerpt from Curriculum Vitae). My practice often uses found materials and demonstrates an interest in exploring aspects of queer experience (e.g. *[Boys Beware] Beware Boys*, (2006b); *Circuits of Intimate Denegation and Circuits of Intimate Consolidation*, (2006c); *Anywhere and Everywhere*, (2006a); *Test Phantom*, (2007)), the male body (*Test Phantom*; *Carbon Dating Angels* (2009)) and autobiography (*Test Phantom*). Since 2009 I have also been drawn towards exploring very simple digital and analogue animation techniques. When I began this research project I was keen to incorporate this development into my practice but felt that this might introduce another component into the research field that could potentially dilute its core focus. However, as the research progressed the use of animation techniques, through what I am more specifically describing as "reanimation practices", became instrumental as a research method *and* object of inquiry.

1.2 Aim

This research investigates the under-developed possibility of intersections between reanimation practices (as situated primarily within my own moving image practice) and contemporary queer theory relating to themes of alternative archives, ephemeral evidence, temporality, historicity and futurity. It is proposed that potential intersections will be evident across multiple levels, including practice processes, thematic correspondences and conceptual understandings. The investigation draws on my production of a moving image work in order to locate and explicate the specific findings.

1.3 Objectives

In order to address the research aim four research objectives were devised as follows:
   1. Investigate the ways in which processes of reanimation have been used and addressed in previous research. Examine how the term reanimation is used within the current literature on moving image practice, in order to establish gaps in understanding around how reanimation is conceived of and accounted for.

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2. Establish an understanding of the particular dynamics of reanimation as manifested within my own moving image practice, in order to identify and begin to theorise the mechanism(s) through which it operates.
3. Propose specific points of intersection between reanimation practices and queer theoretical tools and constructs.
4. Evaluate the outputs from my creative process and the contextual understandings arising from these to support the notion that there are significant points of intersection between reanimation practice and queer theory within my own practice.

1.4 Research Proposition

The research proposes that establishing points of intersection between reanimation practices and aspects of queer theoretical work can illuminate new understandings of both phenomena and their potential relationship(s) to each other. This will be of use to practitioners and theoreticians who are seeking to develop insights into how reanimation practices, as material processes with distinct formal properties, can function within a specifically queer context. In this regard it will extend current research relating to animation and sexuality which tends to focus predominantly on issues of representation. Furthermore, it will contribute to the rich vein of work that has been exploring novel conceptualisations of queer over the past two decades.

1.5 Rationale for the Research

The original impetus for this research derived from:

i. an issue within my own creative practice concerning a *felt* affinity between a method of production (i.e. working with found footage) and the expression and representation of queer desire, for which I had only anecdotal and experiential evidence.

ii. a pragmatic concern around how to articulate my practice within a professional context.

Although both of these issues originate from, and are embedded within, my own individual practice, they lead to wider questions that inform discussions of queer moving image work more broadly, as outlined below.

1.5.1 Queer, found footage and animation

In relation to point (i) above, there is a modest literature that specifically connects queer concerns with found footage moving image making and animation practices. This is in contrast to the many works that consider aspects of sexuality and queer theory in relation to mainstream cinematic forms and genres (see for instance Benshoff, 1997; Benshoff &

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Griffin, 2004; Doty, 1993; Dyer, 2002a, 2002b; Griffiths, 2006). Furthermore, there are works that consider the history of lesbian and gay film (Dyer, 1990; Mennel, 2012), including particular historical moments such as New Queer Cinema (Aaron, 2004; Rich, 2013). Some works have focused more specifically on gay/queer experimental film and video practice (Gever, Pratibha, & Greyson, 1993; Waugh, 2006). There are comparatively few articles and book chapters that address aspects of found footage moving images and queer sexuality (for example Baron, 2014; Cagle, 2008; Hallas, 2003a, 2003b, 2009; Kotz, 1993; Tartaglia, 1993; Waugh, 2006; Wees, 2001, 2002a, 2002b). Moreover, these often focus predominantly on contextualising the work of individual artists/film-makers, although some broader connections between queer theoretical concerns and specific moving image practices do emerge (for instance, responses to the AIDS crisis; queer/gay cinephilia).

Recent work has been carried out on the representation of queer sexuality in "adult" animated sitcoms (de Beer, 2014; Dhaenens & Van Bauwel, 2012; Padva, 2008) as well as animated film produced primarily for children and family audiences (King, Lugo-Lugo, & Bloodsworth-Lugo, 2010; Sweeney, 2013). Such work tends to focus primarily on issues around character representation, adopting a critical model influenced by film, media and cultural studies. However some work has also been undertaken which focuses more specifically on the formal aspects of animation and how these may give rise to queer manifestations. For instance, Aylish Wood (2008) examines a queer methodology of staging within Barry Purves's animated films and Judith Halberstam (2011) develops a conception of queer currents within Pixar Studio's computer-generated imagery (CGI) animated films; a phenomenon she describes as "Pixarvolt" (2011, p.29). Paul Wells analyses issues of gender non-conformity and ambiguous homoerotic currents within the animated cartoon form, with specific reference to the *Tom and Jerry* films (1998, pp.203-215). Sean Griffin notes that in animated film "the metamorphoses, transmogrifications, disguises, and levels of impersonation (animal/human, male/female, masculine/feminine, gay/straight) turn […] established boundaries into a chaotic playhouse of signification" (1994, p.107), thereby rendering all animation queer. However, Adam de Beer points out that whilst the inherent plasticity of animation may hold the promise of liberating animated characters from normative representations, the tendency of animators to defer to stereotypical mannerisms and behaviours when animating queer characters suggests an ideological rather than formal limitation (de Beer, 2015, January 21). Tess Takahashi (2014) takes a broader perspective on animation in her examination of formal techniques and devices evident in experimental identity-politics videos of the 1980s and 1990s, including Marlon T. Riggs' poetic examination of ethnicity and queer sexuality in *Tongues Untied* (1989). Whilst this work raises important issues, which helps to establish a discourse around queer sexuality and

animated forms of moving image practice, none have explicitly considered the distinct intersections between ideas, and forms of, reanimation and "the queer". Therefore, this represents a distinct gap in knowledge for those who are seeking to critically engage with queer perspectives (including theoretical approaches) and animated, moving image work.

1.5.1.1   Queer theory

In investigating intersections between queer theoretical concepts and practices of reanimation it is necessary to identify and prioritise a body of queer theoretical work to use. This selection is informed both by my interest in exploring memories of my own experience of gay acculturation (a return to an event in my own personal biography) and my initial sense of temporal folding, or layering, that I intuitively felt was implicated within processes of reanimation based on my previous experience of making moving image work. Consequently I gravitated towards queer theoretical work that could be, in retrospect, argued to correspond broadly with the constitutive phases of reanimation. This body of work has helped me to articulate my understanding of reanimation within my practice but, equally, the experiential insights arising from this practice have reanimated my grasp of theory; theory and practice are in a dialogic relationship.

Some of this theoretical work engages with notions of historicity, and the evidencing of past lives and experiences, which resonates with a "return" to previous historical moments suggested in the initial phase of reanimation. This includes scholarship concerning the ephemeral evidence of queer lives (Muñoz, 1996) and the precarious relationships that these lives have had in relation to public, official archives (Cvetkovich, 2003, 2009; Danbolt, 2009, 2013; Rowley & Wolthers, 2009). Other work I have selected explicitly foregrounds temporal dynamics and relationships including the ideas of return and repetition (Butler, 1991/1993), temporal anomalies in relation to chrononormativity (Rohy, 2009; Stockton, 2004, 2009), and the problem of nostalgia (Padva, 2014). These issues connect with a sense of refiguring and reworking that is embedded in the notion of reanimation. Finally, work that considers notions of futurity, in terms of embracing (Muñoz, 2009) or rejecting (Edelman, 2004) its utility for queer politics, addresses what might be considered to be action or agency in the wake of reanimative manoeuvres. The specific queer theoretical tools and ideas that pertain to these three broad phases of reanimation are explored in more detail in 4.1.4.

1.5.2 Reanimation as articulation of practice

My work has previously been shown mainly within the context of programmed screenings of short films within cinema auditoria and similar projection spaces (see Appendix 2). It has variously been described as video art, found footage film and artists' film/video, yet none of these terms has fully captured a sense of what the work engages with. This was further exacerbated after I developed a more defined interest in using processes of animation and I sometimes found myself being referred to as an "animator" within the context of this research project.

Some practitioners explicitly reject the term "animator" and have difficulty in thinking of their work as animation. For instance, Lewis Klahr (2005, 2011) has stated that he feels his practice does not sit comfortably within a conventional history of animation but instead acknowledges a fine art lineage as being more influential on the development of his work. Favouring alternative descriptions, like collage film-making or reanimation, he seeks to "[put] the audience's expectations where I want them to be – on the manipulation and re-configuration of my found source materials" (Klahr, 2011, p.395). Some critics and commentators also employ the term "reanimation" to describe practitioners' work. Notably, Jeffrey Skoller characterises the experimental film-maker Ken Jacobs as being a "*re*-animator: one who is dedicated to bringing inert, discarded and irrelevant objects back to life" (2013, p.227). Yet where this terminology is used it is often introduced as a modification of the more conventional terms "animator/animation" without a more developed account of what this might entail.

Therefore, this research aims to pay particular attention to analysing this concept and exploring the dynamics that it entails. I see a particular use for this term as a means of discussing processes and thematic concerns that cut across areas of practice. For instance, in many cases critical attention given to found footage or "recycled" cinema (see for instance surveys of found footage practice in Basilico, 2004a; Guldemond, Bloemheuvel, & Fossati, 2012; Hausheer & Settele, 1992a; Wees, 1993), has historically been distinct and separate to that relating to animated collage film (for instance in Russell & Starr, 1976).

However, there is also recent evidence that perceived boundaries between these areas of practice have become more permeable. Paul Wells and Johnny Hardstaff's book *Re-imagining Animation* (2008) takes up Lev Manovich's argument that the post-celluloid era of digital compositing "has in some senses made 'animation' a redundant term" (2008, p.6). Therefore, they propose to reanimate "animation" and illustrate this by including diverse

work such as the sculptural installations of Gregory Barsamian (2008, pp.86-88), the experimental, found footage films of Peter Tscherkassky (2008, pp.156-159) and the graphic novel *Persepolis* (2000) by Marjane Satrapi (2008, pp.40-41). A broad interpretation of what can constitute forms of animation in a contemporary context was also expressed in the touring exhibition *The Animators,* commissioned by Angel Row Gallery in 2005. Angela Kingston, curator of the exhibition, remarks on a shift in conceptions in which animation "now includes 'normal' films which have been intensively reworked with rapid edits and cuts, repeats and reversals, speedings-up and slowings-down, collage effects and digital manipulations" (Kingston, 2006, p.136). Furthermore, this willingness to think of animation practices in a less tightly defined, more inclusive, manner was strongly evident in the work of the *Animate!* scheme (Animate projects, n.d.; Cook & Thomas, 2006). This programme (jointly funded by the Arts Council England and Channel 4) was active in commissioning and funding new work that questioned the boundaries of animation and gave emerging and established practitioners a test-bed in which to develop innovative ideas. In this sense it did much to promote, encourage and make available experimental work (through broadcasts on Channel 4 and, latterly, through an online archive), constituting "a place where art and animation meet" (Cook, Fielding, & Thomas, 2006, p.8). This tendency is also strongly reflective of some recent critical writing around animation practices, including the edited collections *The Sharpest Point: Animation at the end of cinema* (Gehman & Reinke, 2005), *Pervasive Animation* (Buchan, 2013) as well as the broad range of issues addressed in the journals *Animation: An interdisciplinary journal* (Sage, n.d.), *Animation Practice, Process & Production* (Intellect, n.d.) and *Animation Studies* (Society for Animation Studies, n.d.)*.*

My research adds to this expanding literature and diversity of practice in two key respects by
   i.   offering a more developed account of reanimation practice than has previously been offered, including a proposal of the dynamics involved in reanimation
   ii. suggesting ways in which reanimation practice can be understood in respect of particular concepts drawn from queer theoretical work and vice versa.

In summary, this research will be of potential interest to scholars, practitioners, curators and programmers who are considering how issues relating to queer theory and/or sexuality can intersect and intertwine with particular modes of production within moving image practices. In particular it will be of interest to those who wish to develop greater insight into the ways in which queer intersects with the formal qualities of re/animation practices, moving beyond widely discussed issues of queer/gay representation. It will also be of

interest to those practitioner-researchers who are employing aspects of bricolage and/or autoethnography as part of their methodological approach. These approaches to the research will be explored in detail in Chapter 4.

1.6 Role of Creative Practice

1.6.1 Outline of practice elements

The creative practice elements of this research comprise of:

i.   A series of autoethnographic written vignettes that relate broadly to the theme of adolescent reading practices and queer desire. These were produced throughout the course of the research project and informed the development of the other components of creative practice and the contextual understanding that frames this research. They were inspired by my "re-staging" of encounters with books that had been significant in my youth and, in this capacity, constitute a form of textual reanimation. These autoethnographic writings have been collected together in Appendix 1.

ii.   A series of test moving image pieces comprising of:

a.   Sequences developed in response to the research question and associated objectives which are used to test intersections of reanimation practices and queer theoretical concerns. These take the form of digital video sequences, digital still image sequences and sound files. Notes pertaining to the production of these test sequences are contained in the Appendix 3: Activity Log. A number of these test pieces have been included on the DVD, under the menu title *Tests*.

b.   A Super 8 film called *Unbounded (Study)* (Kiteley, 2012) which was made between April and May 2012 and which evidences processes and thematic concerns that relate to (i) above and that directly fed into the development of the terminal piece *Unbounded* (Kiteley, 2014)*.* It functioned as a prototype piece and was significant in assisting me to further develop the proposition underpinning this research. It is included in the DVD sub-menu *Tests* in digitized form, accessed via *Test 9 - Unbounded (Study)*.

iii. A completed moving image piece entitled *Unbounded.* The piece functions as both a thematic exploration of my memories of adolescent reading practices, referred to in (i) above, and also as a form of notional thesis concerning processes of reanimation and intersections between reanimation and queer theoretical ideas. The piece is included in two versions. The first includes a voice-over narration and appears on the DVD menu as *Unbounded (Voice)* and the second omits this narration and appears

as *Unbounded (No Voice)*. The rationale for the two versions will be addressed later in 6.2.2.6.

1.6.2 "Practice ↔ informed ↔ research"

I conceive of this as being a "practice ↔ informed ↔ research" project, whereby a plethora of ways of knowing and understanding used in the practical production of moving image works (including tacit and embodied knowledge) informs a discursive engagement with the wider context of reanimation practices and queer theoretical concerns. Conversely, the engagement with contextual understandings shapes and informs the development of creative practice. In this sense practice is not prioritised over written academic research and neither is it identified as the sole location of knowledge-production. Instead, it exists in a dialogic relationship to theoretical and contextual discursive practices, reflective thinking and writing practice. Tim O'Riley emphasises this mutually-determining relationship when he notes that research "...is regarded as integral to the processes of thinking, making, and reflecting, and [...] curiosity, creative enquiry, and critical reflection underpin much that is considered research in various fields" (2011, abstract).

I recognise that, for some practitioner-researchers, creative practice may itself constitute the findings of a research project and that there is a political case to be made for the primacy of practice (McGuirk, 2011). This is especially the case in view of the relative infancy of practice-based research approaches within the academy. Moreover, I acknowledge that qualitative research methods can offer inventive means for developing new understandings, and that the inductive process of discovery that they can engender has deep resonance with forms of creative practice. However, at this point I am unconvinced of the claims that can be made for practice-based outcomes alone to demonstrate or encapsulate academic knowledge and understanding. I share Barbara Bolt's sense that "practice cannot know or preconceive its outcome" which makes it particularly challenging to work with in the doctoral context of establishing original knowledge. She envisages such knowledge arising "through process as a shudder of an idea which is then realized in and through language" (Bolt, 2004, "The Shock...", para.5). Therefore, following the position of Judith Mottram (2009), I consider textual commentary, in conjunction with practice, to be especially facilitative in the articulation of a research thesis.

In terms of my own experience, making, thinking and writing have been interdependent and have cut across each other in multiple, complex ways. At various times they have all become temporarily foregrounded, due to the pragmatic need to advance or develop the practice, the need to comply with particular procedural requirements (e.g. formal

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progression points) or the need to relate my activities to a wider contextual framework in order to make sense of them. However, this has occurred in a distinctly non-linear way and has involved repeated iterations and repetitions of various cycles of activity. Kathleen Vaughan proposes a particular movement-orientated analogy that I find helpful in view of the focus on movement and the human body embedded within my practice. She explains that "these early hands-on stages of practice will then lead my research, just as my research has been led by and will continue to direct my practice. A reciprocal dance" (Vaughan, 2009, p.181). The experiential nature of creative inquiry involves finding new methods of discovery *through* the act of creation itself, and introduces the potential for "unanticipated connections" to arise as a result. The unfolding of this relationship has, as a result, the potential to be messy, unpredictable and non-linear.

1.7 Thesis Overview

In Chapter 2 I will go on to define key terminology used within the thesis, including animation, reanimation, deanimation, found footage, queer and gay. This is followed by a contextual review in Chapter 3 that identifies the existing research concerning reanimation, scholarship that considers reanimation in queer contexts and creative practice that addresses related themes. In this chapter I locate the gaps in current knowledge and articulate how my research builds on previous work. In the first part of Chapter 4 I address the particular methodological frameworks that have been used within the research and demonstrate an affinity between these and the objects of the study. This includes a discussion of bricolage, autoethnographic methods and the role of creative practice within the research. I follow this with a discussion of the particular methods that arose from those frameworks and indicate how these have facilitated investigation of the research proposition. My account of the research outcomes and their analysis is split across two chapters. In Chapter 5 I begin to articulate how the methods were applied in order to generate the research outcomes, discussing the early phases of data acquisition and generation and data organisation and management. Chapter 6 moves on to consider the phase of information evaluation followed by a final stage of synthesis and presentation. The chapter concludes with a critical evaluation of the methodologies and methods employed. In Chapter 7 I move on to discuss the significance of the research outcomes in light of the research proposition and the supporting literature. Finally, in Chapter 8 I conclude the thesis by considering the extent to which I have addressed the research objectives and discuss the particular contributions to knowledge that have been established. I evaluate the extent to which my research findings contribute towards new understandings in the field. In doing so I seek to critically qualify such findings in terms of the limits to knowledge creation suggested by my particular approach. Finally, I identify aspects of the research that would

profit from further investigation and suggest ways in which this current research could be extended in the future.

Chapter 2 – Terminology

2.1 Definition of Key Terms

In this chapter I outline definitions of the key terms that I will be using and building upon to support my proposition. This will also entail highlighting some of the formal definitions of words that will assist in informing particular inflections that I later develop in my discussion of theoretical positions. The first set of terms that I will define are animation, the prefix "re", reanimation and deanimation. Clearly, it is necessary to establish an understanding of animation in order to then develop a concept of reanimation. Next I define the term found footage as it is a descriptive term that informs my practice but is often not fully articulated in the literature. Finally, as my research question concerns intersections between reanimation and queer theory it will also be necessary to define the concept of queer. I also define the related term gay as it is one that I employ in connection with particular ideas of identity formation as they relate to this research.

Although defining terms can be challenging given the level of debate that exists within many disciplines around shifting parameters of inclusion and exclusion, it is nonetheless necessary to assert where some consensus exists and, equally, where dissent problematizes things. However, in seeking to define terms I also acknowledge that such strategies are counter to many impulses within queer theoretical work. Nonetheless, I also recognise that this does not, ironically, prevent many who are working with queer theoretical paradigms from offering their own definitions of ideas and concepts, including "queer" itself.

2.2 Defining Animate/Animation

In seeking to define the term "animation" I partly empathise with the artist and writer Steve Reinke who rather wearily suggests that "some preparatory tasks are endless, unproductive, futile" (2005, p.9). He goes on to justify this position by claiming: "Categorical boundaries shift, fold, interpenetrate, making any clearing of the ground a task which might just self-perpetuate, leading nowhere" (Reinke, 2005, p.9). However, whilst I share Reinke's resignation concerning the Sisyphean nature of such a task, I nonetheless recognise that, in offering an understanding of the term "reanimation", I must acknowledge that the prefix "re-" modifies an already existing concept. In this regard the word "reanimation" performs its own homological act of reanimation, through enacting a return to, and revision of, the prior concept of animation. Therefore, I will persist in the spirit of identifying some ways of thinking through and about animation practice, whilst conceding that such touchstones will be historically and culturally contingent and always subject to

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further reconsideration. Georges Sifianos acknowledges aspects of this provisionality in asserting that "the *quality* of animation is not inherent in an object but rather attributed to it" (1995, p.62).

As a starting point the online *Oxford English Dictionary* defines the verb "to animate" in a number of ways and for the sake of brevity I will focus on the definitions that are most pertinent to this study. These include: "To cause to move or to act; to give motion or action to" [Def. I.4], "to give life to, make alive or active" [Def. II] and "to give (an image, character, film, etc.) the appearance of movement using animation techniques; to make an animated film of" [Def. I.5] (Animate, n.d.). Definition I.4 establishes that the action of "animating" involves imparting movement or action to something that is presumably inanimate to begin with. Definition II is broader in that it suggests that to animate is to "make alive" which implies a relationship between "creator" and "created". This is significant because it could be argued that animated creative practice foregrounds the nature of "life" and "death", and the enigma of creation, to a greater extent than other art forms. For instance the animation scholar, Alan Cholodenko, notes that in condensing complexities around the nature and origin of movement, and the issue of imparting life, animation "poses the very questions of life itself, movement itself and their relation…" (1991, p.15). Whilst such an expansive view is useful for considering the interdisciplinary and "conjunctional" nature of animation studies (Ward, 2003, para.9), it also risks shifting the focus away from the practice of moving image making, which is the core creative methodology used in this research. Responding to Cholodenko's work, Andrew Darley summarises such concerns noting that an over-attendance to theoretical and philosophical preoccupations risks leading to "…the disappearance of anything resembling animation per se (its practices, forms, techniques, production and reception contexts, let alone films and their possible significance and meanings)" (2007, p.70).

Therefore, although I will go on to consider animation and reanimation in terms of wider socio-cultural processes, the key focus of the research remains tied to my moving image practice. In connection with this definition I.5 focuses more specifically on the activity of film production and stresses the illusory quality ("the appearance") of movement that is produced through an overtly synthetic process ("animation techniques"). This is further reflected in Wells' concise and pragmatic account of animation as being "a film made frame by frame, providing an illusion of movement which has not been directly recorded in the conventional sense" (1999, p.238). His definition pertains to understandings of animation that emanate from a film studies perspective and that emphasise means of production

(frame by frame), the "illusory" quality of movement in relation to the viewer's perception and its non-synchronous mode of recording.

Some writers and critics have explored the more poetic and allegorical dimensions of animation, with Laura Marks proposing that "animation acknowledges the aura of things" (2005, p.135), suggesting it has a capacity to reveal hidden dimensions of existence. Similarly, Norman Klein employs a trope based on perceptual revelation to characterise animation, describing it as producing "a sensory echo" (2005, p.28). In his view animation is defined by its willingness to radically engage with its own means of production. He typifies an encounter with animation as a "momentary, […] brilliant pause inside moving pictures" in which "isolated still frames break through the stream inside the projector" (2005, p.28). Such a depiction emphasises the paradox at the heart of the moving image – that what is perceived to be moving is, in fact, a succession of still images. The appearance of life through movement – the perception of *animate life* - masks the spectre of stillness and death. Although this tension is present in all cinematic work it is rendered most visible in animated sequences. In fact Klein claims that the power of animation lies in its ability to foreground this paradox and, by analogy with another, more ancient practice of animation (puppetry), emphasises that in making this tension visible the viewer becomes aware of the construction of the illusion; they perceive the strings of the marionette being manipulated by the puppeteer (Klein, 2005, p.28). A similar logic appears to underpin other accounts of animation. For instance, Colin Williamson (2011) cites animation's historical role in facilitating an understanding of the workings of the cinematic apparatus which were, in the early years of cinema, enmeshed in spectacles of magic and illusion. What is suggested, then, is that animation carries within it the potential to create the illusion of movement *and simultaneously* narrate its own deconstruction through its manifestation of its means of production. In Klein's terms, "animation tells a story about production itself, about the making of; but at the same time, the plot keeps rattling along" (2005, pp.28-29). Cholodenko also employs a deconstructive approach, influenced by the work of Jacques Derrida, to argue that film animation and cinema, the animate and inanimate and life and death are complexly coimplicated (2007c, p.501). Indeed, he suggests that what he calls "the animatic" permits the very possibility of cinema, and thereby of film animation, whilst at the same time rendering it impossible (Cholodenko, 2007c, p.501). In other words, the animatic gives rise to the possibility of cinematic depiction whilst refusing to be contained or fully accounted for by the concept of "animation". The animatic is a form of essential non-essence that Cholodenko argues is constitutive of the interplay of the animate and the inanimate (Cholodenko, 2007b, p.43; 2009, p.15). Again this implicates film animation, and by extension cinema more broadly, in a relationship with life and death. However,

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Cholodenko goes further to claim that the animatic – as animation, and by extension as a correspondence to the Derridean notion of "lifedeath", "privileges death over life" (2007a, p.12; 2009, p.18). In other words, Cholodenko claims that in every encounter with cinema, with this illusion of life and movement, it is always death "that returns". This complex argument will form part of his rationale concerning a coimplication of animation and reanimation that I will outline in more detail in 2.4.

This brief consideration of contrasting definitions and conceptions of animation allows me to formulate an understanding of animation that informs this research project and which can be used in comparison with the term "reanimation". It enables me to establish the following points:

- My understanding of animation is informed by Wells' definition above, in that it is grounded within moving image production and involves material that has not been recorded in a conventional, synchronous way. However, I adopt an expanded view of moving image animation which moves beyond frame-by-frame construction to incorporate other forms of manipulation as noted in Kingston's quote in 1.5.2., including re-temporalization, collage and forms of editing/montage.

- I share both Klein's and Williamson's view that animation frequently attests to its own construction of the illusion of movement and acknowledge that the reflexivity that this encompasses renders animation particularly amenable to an examination of what Cholodenko describes as "lifedeath"; the paradox of creating the illusion of life via the cinematic apparatus whilst invoking the dead and/or inanimate. As is noted in Marks' point above, animation has the capacity to allude to other dimensions of existence, and in this regard it could be argued to have affinities with queer socio-political projects that are concerned with revealing alternatives to heteronormativities. This capacity to invoke meta-textual discourses around the nature of "creation" means that animation can carry a critical dimension that can be absent in live action productions. However, as Lev Manovich (2001) identifies, in the age of digital production methods the distinction between live action and animation can be difficult to sustain in practice with the widespread use of special effects and post-production techniques in mainstream, cinematic production.

- I acknowledge Cholodenko's argument that the notion of "animation" is both necessary and impossible; like other concepts it remains dependent on that which it excludes. His conception of the animatic effectively unsettles and disturbs any of the other "definitions" of animation outlined above. However, for the purposes of this research I adopt a pragmatic position influenced by Wells' observation that "the reclamation and definition of animation as a form in its own right was a necessary

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prerequisite for other disciplines 'to come to the party'" (2007, para.2). In other words although the establishment of definitions is a problematic activity it permits some form of provisional consensus which in turn facilitates connections with broader ideas and areas of activity. Therefore my investigation of animation is primarily located within the activity of moving image production and approaches the notion of animation as something that can be notionally "identified" and "delineated" in contradistinction to other terms such as "deanimation" and "reanimation". However, this is not to deny the interconnections that exist between such terms.

2.3 What does "Re-" do to Animation?

In considering how the term reanimation differs from animation it is helpful to consider the specific meanings and connotations of the prefix "re-". According to the *Oxford English Dictionary* (1989) the original sense of "re-" derives from the Latin usage, in which it was used to mean "back" or "backwards". A refinement of this suggests that it can mean "back from a point reached", "back to, or towards, a starting point" or "back to the original position". A second, more action-orientated usage of this prefix refers to something being done "again" or "anew", or can refer to the "undoing" of something (*Oxford English Dictionary*, 1989, pp.247-251).

Therefore there is evidently something about a sense of movement backwards in the way in which the prefix "re-" semantically modifies animation. This spatial movement can be transposed to a temporal framework so that reanimation can be conceived of, at least initially, as past orientated. To do so would be to entwine practices of reanimation with issues of historicity. "Re-" invokes a sense of a "return to" a particular spatio-temporal position and conveys an attendant implication of originality. In terms of a process of reanimation, I propose that this could invoke a temporal perspective through which the past is approached as being static and completed. However, this notion of a fixed past, within which it is possible to demarcate points of origin, is both paradoxically reinscribed and undone through the act of reanimation. It is reinscribed in the sense that a point of notional origin is relocated and retraced but undone through reanimation's capacity to "bring something back from the dead" and give it new life or vitality. I will go on to propose that this is one of the key dynamics that distinguishes reanimation from animation and will consider this more fully in relation to the development of my creative practice. Although "to animate" suggests acting on an "existing body" (which is therefore already "historical" in that it is embedded within a particular history) I argue that reanimation involves returning back to this site of previous animation, to re-explore it *as an explicit site of animation.* Therefore I argue that reanimation doubles reflexivity: it involves a re-encounter *with the*

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very notion of animation which figuratively places the already "reflexive" quality of animation (2.2) in quotation marks.

The understanding of "re-", in the sense of meaning "again or anew", perhaps yields more conventional understandings in connection with "reanimation", suggesting processes of both repetition and renewal. The action of reanimating certainly implies a re-doing of previous action but a question remains as to whether this also implies and/or necessitates an undoing of this action. Finally, the understanding of "re-" as being "back in a place", as in "reside" or "relegate", seems to suggest a sense of revisiting something. As noted above, in reanimating something one is returning to a site of prior animated activity. However, this return is never a straightforward repetition. With each iteration, the agent and site of reanimation are modified through mutual engagement and through relational configurations within the wider field. This foregrounds a sense of possibility and future reconfiguration in the returns enacted in the pursuit of reanimation. However, crucially I will go on to suggest that aspects of the "returned to" persist in the reanimated object and are not simply "overwritten".

2.4 Defining Reanimate/Reanimation

The verb *reanimate* can be defined as primarily meaning to: "To animate with new life, to make alive again, to restore to life or consciousness" [Def. 1] (*Oxford English Dictionary*, 1989, p.280). A secondary definition includes: "To give fresh heart or courage to (a person); to stimulate anew" [Def. 2a], "To impart fresh vigour, energy or activity to (a thing)" [Def. 2b]. A third meaning is: "To recover life or spirit" [Def. 3] (1989, p.280). In considering the first definition we might surmise that the object to be reanimated must be pronounced "dead", or at least conceived of as being "expired", in order that life might be restored through the very act of reanimation. But this definition also stresses that to reanimate may also mean bringing something back to consciousness, which logically implies that the prior condition would be unconsciousness. In other words, to have something reanimated may mean having something restored or returned from one's unconscious memory. This difference in interpretation is significant as it hypothesises parameters within which both the *living* and the *dead* may be reanimated. However, broadly we can state that for something to be reanimated it must either be considered to have expired, died, lost vitality or diminished in visibility and/or currency. This differentiates it from an understanding of animation as a process of "giving life" or "creating movement" to something. In this sense it can be argued that creating life or movement where it did not previously exist (i.e. animation) is an act of production whereas re-imparting life or movement to that which has expired (i.e. reanimation) is a form of reproduction. This would

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suggest that certain forms of animated production might more readily signify cycles of reanimation (e.g. stop-frame animation using animal/insect corpses; reworking of existing cultural materials) than others (e.g. drawn animation which creates new forms or imaginary characters using various techniques).

Whilst definitions represent attempts to fix meanings in ways that establish collective consensus around specific interpretations, considering synonyms provides a way of exploring approximate, overlapping and related/relational understandings of terms. This acknowledges that actual usages of terms might stretch to accommodate more nebulous sets of meanings, often through more figurative uses of language. Roget's Thesaurus (n.d.) indicates the following terms as being synonyms of "reanimate":

Table 1: Synonyms for reanimate, taken from Roget's Thesaurus

Reanimate				
Animate	enliven	Reawaken	Restore	bring around
Arouse	exhilarate	Recondition	Resurrect	bring to
Awaken	gladden	Recover	Resuscitate	come around
Brighten	inspirit	Refresh	Revitalize	come to life
Cheer	invigorate	Rejuvenate	Revivify	make whole
Comfort	overcome	Rekindle	Rouse	snap out of it
Console	please	Relieve	Solace	spring up
Encourage	quicken	Renew	Strengthen	touch up
Energize	rally	Renovate	bounce back	
enkindle	reactivate	Repair	breathe new life into	

What seems remarkably clear from this assembly of synonyms is an emphasis on "positive", energizing qualities, implying that reanimation is not simply about instigating a process of change but rather suggesting something about the qualitative nature of such change. This is also reflected in the secondary definition of reanimation, cited above, as, providing renewed "vigour", "energy" or "activity". Furthermore, giving impetus to something or someone suggests affecting the force or energy with which a body moves or creating something that makes a process or activity happen, or happen more quickly. However, the new "life" that is generated in the process of reanimation is imparted to that which was previously dead (the old), suggesting the kind of ontologically undecideable outcome characteristic of the zombie. I will propose that reanimation produces a "layered" outcome that combines aspects of the old and new in a composite creation. I would argue that it is primarily this potential for layering that distinguishes the animated from the reanimated. This differentiates my understanding of reanimation from that of Cholodenko who argues that
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"not only is animation a form of the media, the media – all media, including film – are forms of animation, or rather forms of reanimation: reanimators" (2007b, p.20). His conflation of animation and reanimation is predicated on the prior presence of the animatic: "The animatic – the very singularity of animation – is anterior and superior to animation" (Cholodenko, 2009, p.15). Thus, in his view animation always involves a referring or doubling back to the animatic and it is this "return" which Cholodenko identifies as being characteristic of reanimation. In contrast to his deconstructive conceptualisation my own investigation of reanimation focuses principally on this return or doubling back in terms of material processes within moving image practice itself. However, the creation of my work is also located within a particular socio-political context in which I consider the revisiting of memory and historical artefacts (i.e. books). I do this as part of a reanimative strategy to creatively reconstruct a narrative concerning my experience of gay acculturation. Therefore, this notion of folding temporal traces from the past back into the present is characteristic of my understanding of reanimation as a moving image practice and as a creative, political and transformative way of engaging with personal history.

Drawing on insights gleaned from this, and the preceding section, reanimation can be defined in the following terms:

- There is a movement backwards or "return" to a notional point of origin in the reanimative manoeuvre. I would argue that this involves an explicit engagement with that which can be considered to be dead or expired. Therefore, this is distinctly different from the impulse to impart life to, or "animate", something. In this regard I argue that a "sense of return" is often encoded into the reanimated artefact or alternatively suggested by the context into which previously animate material is re-purposed.

- A return suggests that reanimation involves repetition or revisitation. I argue that this process of reassessment offers opportunities for realising other possibilities and outcomes that differ from those explicitly suggested by the "original site". I propose that in reanimation these possibilities are realised not through wholesale re-inscription of the original object/site of animation but through a layered composite that entwines aspects of the "associational climate" (Wells, 1998, p.91) of the object with renewed or refreshed conceptualisations or presentations.

- The "revitalising" aspects of reanimation suggested by the assembly of synonyms aggregated from Roget's Thesaurus appear to diverge from the notion of the reanimated lifeform as soul-less, empty and zombie-like. However, the notion of the deceased body as host for new life may help to account for this paradox. I suggest that reanimation works through means of a temporal collaging that entwines the

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past *as explicitly signifying the past*, in combination with markers of the present, and that these elements are in dialogue with one another. This dialogue enables that which has expired to be revivified in the present; the expired body is both dead (deceased, expired, redundant, anachronistic) and at the same time given new life.

- Reanimation creates an additional layer, or "doubling" of reflexivity. If animation tells a story about its own means of production, as Klein maintains, then reanimation tells a story about a prior story of production.

- As a temporal composite the reanimated outcome becomes available as material for future cycles of reanimation. In this way the reanimated artefact presents itself as "unstable" and provisional in its temporal irresolution, thereby suggesting that further cycles of reanimation will take place in the future.

This preliminary definition of reanimation will be extended into an articulation of how reanimation is used within this research in the following chapter. This follows an investigation of how reanimation has been articulated in the research literature and through the work of creative practitioners.

2.5 Defining Deanimation

I draw on the notion of "deanimation" in my later discussion of reanimative processes but it is a term that is not defined in the *Oxford English Dictionary*. Thus, my understanding of it derives from the context in which I have encountered it within the academic literature. In *Animacies* (2012) Mel Y. Chen refers to ways in which the term queer has succumbed to forms of cultural domestication and containment. She describes its "de-animation" in terms of a coalescence in which it has "gotten sticky, inertial, lost its animation" (2012, p.82). She adds that it has been subjected to "atemporal staticization" (2012, p.83), therefore has effectively died, and only has a future in terms of "its modification by something else" (Chen, 2012, p.83). Freida Riggs echoes this view in contrasting animation, and its fluidity associated with "becoming", with deanimation, which she claims possesses "an inertness, stasis and rigidity, both on a formal and conceptual level" (2007, p.254). This sense of complete cessation is also evident in Akira Lippit's discussion of deanimation in relation to the experimental film practice of Martin Arnold. He focuses in particular on the piece *Deanimated* (2002), in which he notes that: "Nothing remains but the gesture of deanimation, the movement of the end of movement" (Lippit, 2012, p.133). Therefore, following Chen, Riggs and Lippit's use of this term, I understand it as a movement that retards or diminishes life energy (the animate) with a logical end point of stasis (death). In this sense deanimative forces may be seen as blocking, reversing, counter-acting or emptying-out. The *Oxford English Dictionary's* closest synonym for this term would appear to be the practically obsolete word "exanimate", which is defined as 1a. "Deprived of life,

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lifeless, dead"; 1b. "Lifeless in appearance" or 2. "Deprived or destitute of animation or courage; spiritless" (Exanimate, n.d.). Yet, as Cholodenko states in his exploration of the animatic (2007c, p.501), the animate and inanimate are fundamental in creating the conditions for each other to exist, and function as sites of meaning. This suggests that although deanimation is conceptually associated with stasis and death it is, at the same time, productive of possibility and becoming. This understanding of deanimation will be developed later in the thesis as part of my consideration of what takes place (formally and conceptually) following the "turning back" or "return to" that marks the initial phase of reanimation (5.1.2.3; 7.2).

2.6 Defining Found Footage

Cecilia Hausheer and Christoph Settele explain the term "found footage" as referring to a method characterised by "the extensive use, transformation and re-interpretation of other filmmakers' images, including found footage ('found' in the very sense of the word) as well as carefully selected material from film archives" (1992b, p.5). Certainly these techniques are evident in early examples of found footage filmmaking such as Joseph Cornell's *Rose Hobart* (1936), Bruce Connor's *A Movie* (1958) and later works produced by artist/film-makers including Ken Jacobs, Barbara Hammer, Abigail Child, Luther Price, Craig Baldwin, Matthias Müller and Mike Hoolboom. Hausheer and Settele's understanding is reiterated by William C. Wees who notes that "found footage films are composed of pre-existent footage, such as stock shots, archival materials, and extracts from previously released films…" (2007, p.3). Although such material may be used in a myriad number of ways, combinations and contexts, Wees suggests that the defining feature is that they "were originally used by someone else for some other purpose" (1992, p.37). This account of found footage film-making tends to foreground the act of excision from one context to another and seems to hinge on a notion of explicitly repurposed material.

In contrast, Jay Leyda's (1964) earlier study of the compilation film *Films Beget Films* examines the re-use of material from the early days of cinema history onwards and relates this firmly within the context of documentary film-making. In such works there is often assumed to be an unproblematic indexical relationship to reality, conferring a type of authenticating role on the use of archival footage (Wees, 1992, p.47). However, Leyda goes on to consider ways in which footage may be modified, adapted and misused to fabricate accounts of historical events, raising questions around the authenticity of images that persist in later uses of found and archive footage. Wees (2007) notes that the documentary use of compiled footage is distinctly different to that of avant-garde found footage films. Whilst the former is mostly concerned with establishing veracity and authenticity, the latter,

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in "their juxtaposition of images and, frequently, of sounds and images has more in common with the arbitrary relationships and dream-logic of Surrealism, the irony and iconoclasm of Dadaism, and the disjunctive conjunctions of collage and montage..." (Wees, 2007, p.4). Yet, whilst found footage films may often explore these types of relationships, they are inevitably elucidated within an explicit context of historicity, collective memory and a reflexive concern with the construction of mediated/mediating images. Lucy Reynolds likens this to a form of media anthropology whereby "found footage filmmakers actively intervene into their stolen material, diverting its original messages so that hidden meanings and histories can be revealed" (2006, pp.15-16). Furthermore, Sharon Sandusky recognises a similar archaeological impulse in her description of found footage work as "Archival Art Filmmaking" (1992), noting its capacity to "[detonate] history into fragments of simultaneity" (1992, p.4).

There is debate over the appropriateness of the use of the term "found" in connection with this material. It is possible to query the extent to which something may be claimed to be found, as if by chance, as opposed to being discovered through a process of motivated searching. Jaap Guldemond (2012, p.10) emphasises that this notion of chance encounter is vital to the practice of some film-makers. Yet he goes on to concede that the active process of selecting material can make this difficult to distinguish from a process of searching, concluding that "there is always an element of conscious choice in finding material" (Guldemond, 2012, p.10). Chris Darke considers this dynamic in relation to the collaborative moving image practice of Matthias Müller and Christophe Girardet, suggesting that "it's not the fact that the footage is found so much as what is found in the footage that matters" (Darke, 2002, p.5). This view highlights a sense in which investments in particular types of imagery or materials can motivate a desire for certain outcomes. Reynolds describes this as the film-maker's "magpie impulse" (2006, p.16), with Willem de Greef emphasising what he perceives to be a libidinous "enthusiasm for [the] intensity of cinematographic images" (1992, p.79). Roger Hallas identifies that such cinephiliac investments arise for the spectator as well as the producer and draws on Daniel Harris's work on gay spectatorship to forge an explicit connection between gay modes of reception (the uses of "found" culture) and found footage film-making (Hallas, 2003a). In doing so he emphasises the significance of found footage film-makers' roles as *viewers* as well as *producers*. This would seem particularly pertinent to considerations of why some queer artists may be drawn to working with such methods that embody processes of oblique reading or decoding; practices that queers are well versed in (Halperin, 2012). This is also reflected in Christopher Pullen's investigation of "new storytelling" in relation to gay identity, where he argues that gay men and lesbians use narrative experimentation as a response to

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their marginal positions in relation to "normative community and dominant history" (Pullen, 2009, p.74).

Jaimie Baron considers the evidential status of "the found", re-invoking ideas around authenticity explored in Leyda's work on the compilation film. She suggests that "the 'foundness' of the footage enhances its historical authority because what has been 'found' has not (ostensibly) been fabricated or shaped by the filmmaker who repurposes this footage" (Baron, 2014, p.6). She goes on to add that part of the fascination with such footage concerns the promise of revelation that it appears to offer, wherein "something 'old' gains part of its power by also promising something 'new'" (Baron, 2014, p.6). This view is also shared by de Greef, who claims that film-makers who work with this form recognise the contingent and provisional nature of their work, considering a "given montage of a film […] merely relative, representing one of many possibilities" (1992, p.87). Yeo argues that, through engaging with the very mechanisms of media production, found footage film-makers are able to deconstruct dominant modes of representation, thereby "conceptually undermining permanence, stability, and linearity" (2004, p.25). This sense of possibility predicated in the return to "the old" provides a structural parallel with the concept of reanimation (2.4).

De Greef goes on to propose that a concern with found footage proposes a particular orientation towards the past, which again is reflective of the "return" inherent within the temporal pattern of reanimation:

> Suggesting that a given organisation is relative implies a certain understanding of history. In my opinion, devoting oneself to history by repeatedly returning to things in the past as well as defining one's own position in relation to the past are substantial elements of found footage films. More often than not, the outline of a found footage film is meta-historical. (de Greef, 1992, p.87)

This interpretation echoes views expressed above about why artists and film-makers may prioritise uses of found footage methods with regard to exploring ideas relating to historicity and the evidential status of the archive. However, Baron (2014) alerts us to the fact that, particularly in the contemporary context, "the archive" is a slippery concept. It has been problematized by ways in which digital access and dissemination have blurred notions of the official archive and, equally, conceptions of the historical. She argues that it is no longer sufficient to predicate the archive on the basis of "location, provenance, and authority" (Baron, 2014, p.7) because the advent of digital media have questioned and obscured these

issues. However, she maintains that, as viewers, we are still able to perceive the use of appropriated material with its attendant concerns with the historical. To account for this she proposes the notion of "the archive effect" arising through the act of reception. She describes this as "a reformulation of 'the archival document' as an *experience of reception* rather than an indication of official sanction or storage location" (Baron, 2014, p.7).

Baron's account is helpful in the sense that it emphasises a relational process at work in the perception of what is being addressed in the archival or found footage work. It also alludes to parallel acts of reception that take place in the "finding" (i.e. the *maker's* viewing process) and the "receiving" (the *audience's* viewing process). Considering that there are often multiple and complex levels of address at work in found footage work, this notion of reception has been underexplored. As Wees states, it is the introduction of the "unintended" and "unrecognised" that constitutes the collage film (1992, p.53). In other words, the differences between the denotative intention(s) of the original context of production and accumulative, connotative amplifications of the repurposed version are integral to the function of the work. Jane Rowley and Louise Wolthers describe how found footage works can "embody the spectatorial negotiation of marginalised or excluded subjects", particularly with respect to work that addresses notions of queer readings (2009, p.12). They explain this as being characterised by a dialogic relationship between the "artist's carefully cut and pasted script and the spectator's own subjective and visual memories" (2009, p.13). Moreover, Mathias Danbolt explains how the "*un*certain" method of utilising archival materials to produce or encourage speculative readings could be viewed as deliberately undermining a presumptive, heteronormative logic (2009, p.37).

Whilst there is great variety in the uses that film-makers may make of found images, there does seem to be consensus around the form's capacity for engendering criticality and reflexive appraisal in respect of media images (Baron, 2014; Basilico, 2004b; Beauvais, 1992; de Greef, 1992; Guldemond, 2012; Hausheer & Settele, 1992b; Reynolds, 2006; Wees, 1992, 1993, 2007; Yeo, 2004). Wees claims that "found-footage films nearly always have the effect of bracketing the images and calling attention to them *as* images, as constructed representations, and therefore as something that can be deconstructed or 'undone'" (2002a, p.4). Again, I would suggest that through such "bracketing" and "doubling back" this work suggests a form of reanimation. Moreover, I will go on to consider the part that deconstruction plays in this process through analysis of my own practice (5.1.2.3).

2.6.1 Found footage as contemporary mainstream genre

It is important to distinguish the understanding of found footage developed above from the more recent genre of "found footage film" that is most often associated with the contemporary, mainstream horror genre. This includes films such as *Blair Witch Project* (1999), *Paranormal Activity* (2007) and *Cloverfield* (2008), which incorporate the trope of discovered footage as a formal narrative device. This invokes a documentary appeal to authenticity or realism, harking back to the compilation film's historical grounding within documentary practice (Leyda, 1964). Such work plays with forms of cinematic production and usually disobeys many of the technical expectations of mainstream cinematic production (e.g. visible camera shake, inferior sound quality, degraded image quality and so on). However, with increasing use of diverse moving image sources in everyday contexts, from online news web sites to documentary footage and video diaries on television, audiences can readily locate this type of footage as indexing "reality". In this sense the contemporary genre of found footage film works in a way that is diametrically opposed to the avant-garde or experimental found footage work discussed above.

2.7 Defining Queer

The term "queer" may itself be considered to have undergone a process of reanimation. In its connection with homosexuality it was historically used as a term of abuse to denigrate those who were perceived to be outside of the norm. However, during the late 1980s it was effectively reclaimed by radical lesbian, gay, bisexual and trans (LGBT) activists who began to refer to themselves as queer, instantiating this usage within the names of activist groups such as *Queer Nation* (Hall, 2003, pp.52-54). However, as Heather Love explains, this particular usage of queer did not emerge from a simplistic mission to "overwrite" the legacy of oppression and violence that it cited but was purposely employed precisely "…because it evoked a long history of insult and abuse – you could hear the hurt in it" (2007, p.2). I am particularly interested in this account of queer as it incorporates a sense of the past being folded back into the present, with the "old" meanings remaining in concert with the "new" reclaimed ones.

As the 1990s progressed the word queer became used in progressively more mainstream contexts and was effectively incorporated into the standard lexicon of mainstream gay culture. Evidence of this can be found in the use of the term queer within such mainstream television series titles as *Queer as Folk* and *Queer Eye for the Straight Guy.* However, the use of the term has a parallel usage within the context of the academy and the particular strand of theoretical work that came out of lesbian and gay scholarship, known as queer theory. Whereas informal uses of the word queer might be perceived as a contemporary

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and more generic signifier for LGBT identification in many parts of the LGBT community, within the academy the use of queer initially carried more subversive and antagonistic potential.

Although I will not provide an extensive genealogy of the term queer here, I will track some of its strands of thinking in order to outline the ways in which I employ the term within this research. Despite there being divergent opinions about how the term queer signifies and operates within social, cultural and philosophical discourses, the one area of general consensus is that queer defines itself against the "normal" (Hall, 2003; Halperin, 1995, p.62; Jagose, 1998, p.96; Spargo, 1999, p.9; Warner, 1993, p.xxvi; 2000). Donald E. Hall makes the important point that "…'queering' does pose a particular threat to systems of classification that assert their timelessness and fixity" (2003, p.14) with Annamarie Jagose describing this as queer's capacity to "dramatise incoherencies" (1998, p.3). Yet what these observations suggest is not only an inherent antagonism toward the "normal" and normative but also a dependency on it, in order for queer to signify, and to do its associated work of queering.

Of course such concerns are not exclusive to issues around non-normative sexuality but have been extensively explored in feminist critiques of representation. In *This Sex Which is Not One* (1977/1985) Luce Irigaray considers the strategy of mimicry in which: "One must assume the feminine role deliberately. Which means already to convert a form of subordination into an affirmation, and thus to begin to thwart it" (1977/1985, p.76). This "play with mimesis" (1977/1985, p.76) discounts the need to locate a "bargaining positioning" with respect to patriarchal hegemony that, as Irigaray notes, "would maintain sexual indifference" (1977/1985, p.76). Thus, issues of identity, identification and representation are recurring difficulties for radical political projects which seek to subvert or evade hegemonic "traps".

Yet queer theory argues that sexual identities are inherently problematic, being reductive, potentially divisive and essentializing. As a tactic it is therefore valued for its potential to trouble not only categories of sexual identity but categories of meaning more generally. In its emphasis on sexual dissidence as a practice and on other forms of non-normative behaviour, queer offers a haven not only for those who engage in same-sex sexual practice but for those who participate in other forms of marginalised sexual activity or are subject to the disapproving glare of heteronormativity.

The ontological implications of queer are profound, compelling scholars, writers and activists to question the rules of engagement in respect of academic scholarship and intellectual inquiry. Eve Kosofsky Sedgwick, one of the pioneering scholars of queer scholarship, eloquently captures queer's agitational potential in this regard: "Queer is a continuing moment, movement, motive – recurrent, eddying, *troublant.* The word 'queer' itself means *across* – it comes from the Indo-European root – *twerkw,* which also yields the German *quer* (traverse), Latin *torquere* (to twist), English *athwart*" (Sedgwick, 1994, p.xii).

She stresses that, etymologically, the word queer retains a strong connection to a sense of oblique movement, which necessarily transects and moves *across* the linear. She also emphasises queer's relational dependency, from which "strange", queer potential may arise. To be clear, this suggests that queer appears or manifests as a consequence of certain relational positionings and, therefore, does not have an essential identity in and of itself. From this it would seem that queer is elusive and ephemeral and only comes to signify as queer within particular configurations and circumstances, whilst paradoxically remaining as an ever-present possibility. Sedgwick goes on to assert "that there are important senses in which 'queer' can signify only *when attached to the first person*" (1994, p.9), suggesting a conditionality predicated on individual perception.

This inability or incapacity of queer to "signify monolithically" gestures towards polyvocality, provisionality, a resistance to reification and an overarching tendency to move from the bounded to the unbounded. There would seem to be points of resonance here with the formal qualities of animation, discussed in 2.2, particularly in respect of animation's capacity for constructing alternative vocabularies, metaphors and, as Eisenstein remarked, enabling "freedom from ossification" (Leyda, 1986, p.21). Jagose develops a sense of queer relating to the "in-process" nature of formation, whereby linguistic and ontological "elasticity" around the term is not perceived as its limitation but is part of its significance and vitality (1998, pp.1-2). Therefore, in attempting to define queer perhaps the most that can be established is that queer actively resists, and even opposes, definition.

However, queer theory's domiciling within academia throughout the late nineties and beyond is, in a sense, testament to its own untenable terms of existence. In seeking to radically destablilize ontology it effectively becomes reified through revised ontological terms. David Halperin neatly encapsulates this persistent tension around queer thinking and theorising when he refers to queer as being "…an identity without an essence" (1995, p.62). This paradoxical position intimates some of the pragmatic challenges presented by working with an ontological strategy that is invested in undoing or unfixing anything that can be

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asserted and, unsurprisingly, this has led some to accuse queer theoretical work of being nihilistic. However, to refer back to my earlier connection with the openness of forms and the "plasmatic" quality of animation, Eisenstein emphatically describes this in terms of "definite form" which does not yet assume "a 'stable' form" (Leyda, 1986, p.21). This could be argued as figuring a particular way of thinking through queer's dilemma of "identity without essence" through practices of animation.

2.8 Defining Gay

The Oxford English Dictionary Online defines the numerous historical definitions of the word gay, including what it notes as the United States (US) slang meaning, "4 d. (a) Of a person: homosexual; (b) (of a place, milieu, way of life, etc.) of or relating to homosexuals" (Gay, n.d.). This definition relies on the prior understanding of the meaning of the term "homosexual", which Michel Foucault (1978) argues emerged in the nineteenth century, replacing the notion of the forbidden act of sodomy with an individual-orientated, identity-based category. He notes that the "homosexual became a personage, a past, a case history, and a childhood, in addition to being a type of life, a life form, and a morphology, with an indiscreet anatomy and possibly a mysterious physiology" (1978, p.43). From its inception the term homosexual was implicated within medical and juridical discourses and was, therefore, not only a means of extending control over sexual behaviour but was productive "of a 'reverse' discourse: homosexuality began to speak in its own behalf" (1978, p.101). By the middle of the twentieth-century the social and political activism of the late 1950s and 1960s gave rise to the gay liberation movement and the associated identification with "gay" to express predominantly same-sex orientated sexuality (Aldrich, 2006, pp.11-13). In *How to be Gay* (2012) Halperin argues that homosexuality necessitates an unorthodox mode of relating to the world, which is evident in what he describes as "gay male cultural practices" (2012, p.13). Therefore, his account of "gay" extends it beyond the notion of a sexual identity label to include specific cultural practices that could be identified as forming part of a wider, de-individualised gay culture. Halperin seeks to "depersonalize, deindividualize, and de-psychologize" gay male subjectivity in the interests of focusing on how "male homosexual desire connects with specific cultural forms, styles, modes of feeling, and kinds of discourse" (2012, p.15). Such an approach is particularly helpful within the context of my interest in revisiting memories of gay acculturation, as it acknowledges gay cultural forms and modes of address and reception without tethering these to a rigid definition of sexual identity categories. As Halperin observes, "'gay' refers not just to something you are, but also to something you do. Which means that you don't have to be homosexual in order to do it" (2012, p.13).

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However, along with many other people, I retain a use of the term "gay" to refer to a notional identity that is predicated on my predominantly same-sex orientated sexual interest and behaviour. I use this word within the research for a number of reasons, as follows:

i. It is the term through which I first developed an awareness and understanding of sexual difference and this research explicitly references back to that experience in parts.

ii. It is still an identity that I pragmatically claim despite my ambivalence around the use of identity labels in general.

iii. I consider it to be semantically useful in specifically figuring same-sex, sexual activity and romantic/emotional attachment, which I feel can be obscured or diluted in some uses of queer.

Building on positions outlined by commentators such as Adam I. Green (2002), I recognise that the gay identity that I assume is socially constructed and not part of any natural, inevitable, homosexual identity. I employ this sense of a gay identity for pragmatic and political reasons, whilst at the same time recognising that I am not sufficiently *described* or *accounted for* by such a label. I also recognise that my sexual behaviour, and my orientation towards the same-sex, is not sufficient as the basis for a complete identity and that my sense of self is inflected by many competing, fragmented, incomplete and ever-forming partial identities. Therefore, following the work of Diana Fuss in *Essentially Speaking* (1990), I persist with a sense of a gay identity whilst simultaneously recognising its limited and provisional qualities. Fuss usefully draws on the Lockian distinction between "real essences" and "nominal essences" (1990, pp.4-5) to propose a perspective on identity founded not from the frequently postulated Aristotelian irreducible essence but, instead, a pragmatic nominal essence that "signifies for Locke a view of essence as merely a linguistic convenience, a classificatory fiction we need to categorize and to label" (1990, p.4). This portrayal of terms such as "gay" as a linguistic convenience, a "classificatory fiction" or precarious placeholder speaks to me of my own use of it within my everyday life. However, in a much broader sense it articulates both the affordances and simultaneous erasures involved in enacting *any* meanings through linguistic systems.

Fuss goes on to suggest that employing nominal essences can be a politically useful way of mobilising collectivity and shared purpose whilst maintaining an investment in anti-essentialist positions. Thus, nominal essences allow us to deal with notions of category without entering into the fiction that these are natural, self-evident or a priori (Fuss, 1990, p.5). However, she is also sceptical of a particular critique of essentialism that may be seen to reinscribe the very notion that it purports to challenge: "To insist that essentialism is

always and everywhere reactionary is, for the constructionist, to buy into essentialism in the very act of making the charge; *it is to act as if essentialism has an essence*" (Fuss, 1990, p.21). Following Fuss's argument, I propose to retain a *lived* sense of partial identity predicated on being gay, whilst simultaneously acknowledging the socially constructed, discoursal nature of identities. However, as Deirdre Heddon emphasizes, this "does not make the various experiences that adhere to any 'identity' less real or felt" (2008, p.31). In adopting this position I recognise that this sense of identity will not sit comfortably with predominant thinking arising from queer theory. As Ken Plummer acknowledges in relation to a sense of dissonance connected with his own investments in both critical humanism and queer theory, we need to find ways of "living with the tensions" (2005, p.195). These will inevitably arise when we deal with contradictory paradigms and reflexively acknowledging them becomes part of the challenge of engaging in research that addresses social issues and relationships (Plummer, 2005, pp.195-197).

Chapter 3 - Contextual Review

3.1 Aims and Scope of the Review

In this chapter I will investigate the ways in which the term "reanimation" has been explored within the current literature, with specific reference to moving image practices and queer theory. In particular I will focus on contemporary research that has drawn on notions of reanimation and seek to identify understandings of this term within the literature on animation studies and moving image production. As an extension of this work I will also consider research that has been conducted around the theme of gay acculturation as this comprises the specific context within which my research on reanimation practices takes place.

In considering this literature I will:

1. Assess the extent to which reanimation has been theorised as a practice and suggest ways in which my own research builds on this work
2. Identify gaps in understanding relating to the way in which reanimation is conceived of as a process
3. Investigate ways in which contemporary practitioners employ practices of reanimation, with a specific emphasis on those who make moving image work that explores facets of gay, male desire.

3.2 Structure of the Review

The review begins in 3.3 by critically appraising the limited amount of existing research that refers to notions of reanimation. It identifies ways in which my research builds upon, extends and is distinct from ideas and approaches already documented in the literature. This section then outlines the key literature related to sub-themes that I will later develop in my account of reanimation in connection with my practice-based evidence.

In 3.4 I consider ways in which animation and reanimation have figured as tropes within some aspects of queer theoretical work. As such, this section introduces themes that will later inform the areas of intersection that I identify in Chapter 7.

Following this, 3.5 provides contextual understandings around the development of my creative practice. An autoethnographic engagement with the theme of gay acculturation forms the explicit context within which my experiments with reanimation practice take place. Accordingly, this section first considers the particular affinities that have been established between animation practices, subjectivity and sexuality within scholarship on

animation (3.5.1) and found footage film-making (3.5.2). It then goes on to address previous scholarship conducted into processes of gay acculturation across various disciplines (3.5.3). In 3.6 I consider moving image work that shares related thematic concerns and that constitutes the current field of creative practice to which this research contributes. Finally, in 3.7 I draw on the findings from this contextual review to provide a summary of the ways in which reanimation is understood within the context of this research.

3.3 Research in Relation to Reanimation

There is very little doctoral research work that has been carried out in relation to reanimation. Of the existing studies, some address reanimation as a contextual factor in respect of digital, cultural heritage systems (Al-Barakati, 2012; Zhang, 2011), some refer to reanimation in literary studies (Cotton, 2006; Thompson, 2014; Woolley, 2001) and others address aspects of reanimation with reference to historical work (Frost, 2012; Hasty, 2012; Jones, 2011). In the majority of these cases reanimation is addressed as a minor, peripheral theme or dynamic and not a substantive focus of the research itself.

Tom Ruffles' (2001) study of the ghost in popular film illuminates thematic preoccupations that I share in connection with the idea of the "spectral return" or haunting. However, Ruffles' main exclusion criterion used in the selection of films focuses on the persistence of "post-mortem personality" (Ruffles, 2001, p.9) which, he argues, disqualifies reanimation films, such as those featuring reincarnation, zombies and vampires. He claims that in films focusing on reanimated corpses there is ambiguity around what activates them: "Even where evidence of consciousness is present, it is not always apparent that the motivating force of the action was a once-living but now-deceased individual" (Ruffles, 2001, p.9). This observation foregrounds the issue of motivation in respect of reanimated entities and actions, which I will seek to address later in relation to reanimation and queer desires (Chapter 7).

A small number of practice-based enquiries have been conducted that have utilised reanimation processes as part of their investigative methodology. Adam Jansch's (2011) exploration of "open-outcome records" is concerned with mapping out potential alternatives to the ubiquitous fixed-structure approach to recording and disseminating sound/music outputs. He draws on work by Christian Marclay, contemporary music processing (sampling, remixing, turntablism) and "plunderphonic" work, by composers such as John Oswald, to propose a number of reanimative approaches to freeing sound from fixed-outcome formats. Whilst Jansch's work has been a useful precedent for considering ways in which practice can develop ideas around reanimation, it is not concerned with theorising reanimation more

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broadly. Additionally, his focus on issues of performer or user-controlled strategies (interactivity) of reanimation and his wish to explore beyond the limits of fixed-format artefacts render his a distinctly different focus to that of this current study. In contrast to Jansch, I am more concerned with locating reanimation as a practitioner tool and methodology for creating work, as opposed to exploring it in the context of user-driven interactivity. Directly linked to my more subjective motivation is my concern with conceiving of reanimation using a queer theoretical lens. However, I acknowledge that, in parallel to Jansch's study, important and timely work is being done relating to interactivity and the "unfixing" of moving images.

A further practice-based, research project that has productive parallels with this research is Andrew Nightingale's *Reanimating Alan: Investigating narrative and science in contemporary poetry* (2013). Nightingale develops his research around the notion of reanimating the scientist and Enigma code-breaker Alan Turing, who died in 1954. He uses an experimental writing practice, incorporating poetry, narrative sequences and visual elements (illustrations, diagrams, tables, ideograms) to explore how reanimation might be achieved. The iterative, non-linear approach to creative practice development that he describes is analogous to my own working methods, which I will discuss more fully in Chapter 5. Furthermore, his figuring of narrative as a form of reanimation is pertinent to my own exploration of narrative elements in *Unbounded.* In the piece "Plan 14 – Narrative" Nightingale's narrator asserts: "Narrative is nothing less than reanimation. The attempt to tell a story is the attempt to create life – the attempt to forge living meaning" (Nightingale, 2013, p.51). The correspondence that Nightingale establishes between reanimation and forgery resonates with what the playwright, director and novelist Neil Bartlett observes about the construction of gay identity. Bartlett writes, of himself and other gay men:

> There is no "real" us, we can only ever have an unnatural identity, which is why we are all forgers. We create a life, not out of lies, but out of more or less conscious choices; adaptions, imitations and plain theft of styles, names, social and sexual roles, bodies. (1988, p.169)

I will seek to build upon Nightingale and Bartlett's synthesis of narrative, forgery and reanimation with respect to my use of autobiographical narrative within my own project of reanimation.

3.3.1 Reanimation and moving images

Where the term reanimation is used in the literature on animation and film studies it is often not fully articulated. There is usually little attempt to formally define the term or theorise the practice in any sustained detail. This may partly be accounted for by a compounding process of marginalisation, within which the marginal, or "minor" practice of reanimation (in the sense of "minor cinema" as discussed in Gunning, 1989) exists within an already marginalised field of study (i.e. that of animation studies). Alternatively, it may be assumed that the addition of the prefix "re-" is self-explanatory and that reanimation is considered to be an unproblematic term. On the other hand, it could be suggested that the term "animation" is so extraordinarily accommodating that what I am designating here, under the rubric of reanimation, may already, in some sense, be accounted for in the existing animation scholarship.

There are some references in the animation studies literature to reanimation in respect of the pre-history of animated film. For instance Siegfried Zielinski (2013) reminds us of the significance of the discovery of electricity and its role in "reanimating the dead", and the impact this had in exciting the popular imagination about the mysterious properties associated with the flow of electric charge. In particular he cites eighteenth century experiments by Luigi Galvani (1737-1798) in which the dissected limbs of animals were reanimated through the application of electric currents. Galvani's nephew Giovanni Aldini (1762-1834) developed these ideas further and devised a macabre touring spectacle in which "the corpse of an executed murderer" was reanimated through Galvanic principles (Zielinski, 2013, p.44). As Esther Leslie notes the scientific significance of these events was matched by a sense of awe and wonder at what "appeared as a new type of magic, a reanimation…" (2009, para.13). The horror and fascination that this type of spectacle invoked in audiences was partly explored through the figure of Victor Frankenstein in Mary Shelley's novel *Frankenstein* (1818/1992). This work would go on to become an archetypal narrative of uncanny reanimation in both later literary and cinematic forms.

However, the place where the relationship between animation, reanimation and cinema has been most consistently and explicitly examined in recent literature is within the body of work produced by Cholodenko (1991, 2004, 2007a, 2007b, 2007c, 2009). He argues that all encounters with cinema constitute an act of reanimation wherein both cinematic bodies and spectators' bodies become zombified: "the uncanny reanimation of the dead as living dead. And at the same time, the uncanny reanimation of the living, including the spectator, as living dead" (Cholodenko, 2009, p.18). In other words, Cholodenko argues that the simulation of life involved in the capturing and projection of moving images both reanimates

the objects depicted (including "real" actors and performers) and positions the viewer in a reanimating "in-between space" which he describes as "this crypt, the haunted house, of the movie theatre itself, where all become again what they were never not" (Cholodenko, 2009, p.18) . Thus, for Cholodenko, animation may more correctly be referred to as reanimation due to the interconnection and interplay of elements imbricated within his notion of the animatic. Extending his own philosophical line of inquiry, he postulates that the animatic is implicated in all of life – indeed constitutes the world and the universe (Cholodenko, 2007b, p.68). Thus for Cholodenko reanimation is not just an object of study but part of a wider engagement with all forms of life and change. In his own work this is manifested through repeated returns to previous themes and motifs discussed within his previous publications. He views this as part of the reanimative process of engaging with the world which is also, at one and the same time, the animatic (Cholodenko, 2009, p.14).

Cholodenko's expansive notion of reanimation contrasts with the narrower focus on reanimation used within the context of moving image production employed within this research. Furthermore, whilst some of the queer theoretical work that I draw on emanates from Derridean deconstructive principles my work is not, on the whole, focussed on the far-reaching notion of the animatic that Cholodenko places at the core (and as he might argue, "not-core") of his theoretical analysis. This means that, in contrast to Cholodenko, I do address reanimation as something which might be thought to possess a sense of, at the very least, *notional essence* (or as Fuss, 1990, pp.4-5, advocates, "nominal essence"). In addition I aim to establish potential distinctions between animation and reanimation which are, understandably, not the focus of Cholodenko's work for the reasons discussed above.

Elsewhere in the animation and moving image literature there are instances where commentators explicitly employ the term reanimation and/or reanimator in respect of particular works/practitioners and these provide some useful ideas to build upon in this research. Wells and Hardstaff (2008) discuss the film-maker Peter Tscherkassky's practice in terms of it being an instance of reanimation. Tscherkassky's work is often considered within the context of found footage film-making, as much of his practice has been based on re-filming and re-processing commercially released celluloid films. In considering his process Wells and Hardstaff recognise the capacity for reanimation to operate on multiple levels, being not simply a technical strategy but also impacting on thematic and interpretative aspects of the work. In particular they suggest: "Tscherkassky's 'kidnap' of material and his engagement with the re-imagining of the footage before him enables him to re-animate not merely the film itself, but the potential implications of its content, both formally and narratively" (2008, p.156). It is this self-conscious re-imagining, whereby the

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original material is reflexively represented but simultaneously reinterpreted, that I will go on to investigate in my own use of reanimation. Furthermore, in describing a form of "kidnap", Wells and Hardstaff acknowledge questions around permissions, conditions of use and ethical engagement in respect of the transformation of objects and materials. I will go on to address these ethical issues in relation to methodology in 4.3.1.

Wells (1998, p.22) has noted the connection between a utopic potential within animation and the Eisensteinian conception of "plasmaticness", which Eisenstein defined as "a being of definite form […] which behaves like the primal protoplasm […] capable of assuming any form" (Leyda, 1986, p.21). I will draw on this sense of utopic possibility in formulating my model of reanimation, using it to argue that reanimation goes beyond a process of "undoing" or deconstruction to offer a revised "being of definite form". In making this claim I will make connections with particular iterations of queer theory that de-essentialize categorisations but make provisional and contingent reiterations of forms that are reflexively aware of their constructed and non-essential natures.

It should be noted that other terms from the lexicon of creative and cultural production carry particular regenerative impulses, such as the Lettrist and Situationist use of détournement. Guy Debord, writing originally in 1959 in *Internationale Situationniste*, explains that: "Détournement is […] first of all a negation of the value of the previous organization of expression" (1992, p.697), noting its "peculiar power" arising from "the enrichment of most of the terms by the coexistence within them of their old senses and their new, immediate senses" (1992, p.697). This understanding of the relationship between the "old" and the "new" is also evident in discussion of reanimation. For instance, Wells considers the fabrication process associated with the work of both Jan Švankmajer and the Quay Brothers, characterising it as "the *re-animation* of materiality for narrative purposes" (1998, p.90). He goes on to formulate an account of such reanimation practices which, he suggests, are predicated not just on bringing something back to life but which also engage with the historicity of materials. In fact he asserts that Švankmajer and the Quay Brothers "provoke" their environments "into life by the revelation of their *conditions of existence* as they have been determined by their evolution and past use" (Wells, 1998, p.91). It is this indebtedness, and referentiality, to these materials' "conditions of existence" that I will seek to explore, through the trope of reanimation, within my own moving image practice and the creative practices of others. In particular, I will go on to consider how this notion of the past inhering in the present can be useful for tracing an affiliation between found footage film, animation and a queer theoretical parsing of historicity. This will involve querying Well's assertion that the *"conditions of existence"* of objects or materials can be

revealed in any definitive sense by proposing that there is also space to queer these conditions.

Wells goes on to add: "The meaning of the object etc. is determined by the understanding of how it has absorbed its historic form and function and created the associational climate for the viewer" (1998, p.91). This may be read as tracing a causal, linear movement, from a given point in the past where the material accrued its associations to a point in the present where they cluster to create an "associational climate" for the viewer. However, one of my key arguments around an intersection between queer and reanimation will rest on the premise that the meanings of objects or materials are not wholly determined by historical use and normative context. Instead, I will gesture towards contexts of apprehension that may subvert or deny this legacy of conventional use. Additionally, I would want to complicate the sense in which an "associational climate" may necessarily be shared or coherent, arguing for something more tendential and fragmented as a consequence of one's historical, social and cultural positionings. Dirk de Bruyn helps to elucidate this point by suggesting that Švankmajer's politically invested use of reanimation is concerned with "lost, denied and sabotaged memories and the empowerment and force that they bring up when they resurface" (2001, para.9). This explicitly recognises that consensus around "associational climates" will be complicated by psychological, autobiographical and socio-political issues.

According to Wells, the process of reanimation hinges on a particular kind of interplay between the "alien and familiar; familiarity is a mark of associational security while alienation emerges from the displacement of use and context" (1998, p.91). This displacement caused by the collision of the familiar and the alien, the strange and the "other", is also discussed in Harry Benshoff's analysis of homosexuality within the horror genre (1997). He notes that "many monster movies […] might be understood as being 'about' the eruption of some form of queer sexuality into the midst of a resolutely heterosexual milieu" (1997, p.4). Such a queer eruption is evident in contemporary queer zombie movies by the Canadian film-maker Bruce LaBruce, including the satirical *Otto; Or, Up With Dead People* (2008) and the horror/sci-fi/hardcore porn montage of *L.A. Zombie* (2010).

3.3.2 Movement, stillness and the uncanny

In *The Emergence of Cinematic Time* (2002) Mary Ann Doane considers "the dialectic of discontinuity and continuity" (2002, p.29) at the heart of cinema, which she identifies as operating on two levels. The first level is that of "the gap between frames, which is effaced

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in the production of the illusion of movement" (Doane, 2002, p.29), and the second is the edit itself which, she notes, is hidden through the operation of continuity editing. This dialectic has been discussed by other artists and theorists in terms of the paradox at the core of cinematic illusionism. For instance, John Stezaker, who frequently uses film stills and film publicity shots in his collage works, describes cinema "as a use of images that makes them *disappear*" (Flood, Gioni, & Hoptman, 2007, p.118).

Laura Mulvey relates this "inapprehendable" quality to the uncanny which, in part, arises from cinema's relationship to two human preoccupations, being "the boundary between life and death and […] the mechanical animation of the inanimate, particularly the human, figure" (Mulvey, 2006, p.11). An example of this is evident in Akira Lippit's characterisation of Martin Arnold's frantic, shuddering moving image practice as depicting "lost bodies" that have been disconnected from any sense of bodies "in the world" (2012, p.128). He suggests that Arnold's repetitive micro-edits reanimate these bodies, rendering them animate yet inhuman. In these films the cinematic machine absorbs and regurgitates bodies, emphasising its precept to translate living bodies into synthetic movement and gestures (2012, p.128). Arnold's "zombie" creations would therefore appear to foreground Cholodenko's notion of the animatic, as something which both permits the possibility of life and motion, whilst paradoxically invoking the inanimate and the deceased (2004). In other words, Arnold's work explicitly engages with "lifedeath" as ostensible content and formal device. This is significant for the discussion of a sense of uncanny return which I will go on to suggest is inherent within the "movement backwards" located within the initial phase of reanimation.

Mulvey goes on to describe how contemporary modes of accessing and watching moving images using digital technologies have facilitated increasingly synthetic viewing practices involving "delay", using freeze-frame or slow motion playback. This halting or delayed quality offers the viewer an alternative and privileged mode of viewing in which they are able to experience temporality differently: "While movement tends to assert the presence of a continuous 'now', stillness brings a resonance of 'then' to the surface" (Mulvey, 2006, p.13). For Mulvey this implies an expansion of the meanings and experiences available to the contemporary cinematic viewer that contrasts sharply with Stezaker's bleaker verdict that "the punctuation of the image as a form of cultural resistance […] is destined to failure within the inexorable and seamless flows of the technologised image" (Flood et al., 2007, p.118). In opposition to this Mulvey identifies the possibility for delay to allow viewers not only to renegotiate their relationship with contemporary moving image artefacts but also with historical work, through the specific affordances of the technology. She claims that "the

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process of delay not only brings stillness into visibility but also alters the traditionally linear structure of narrative, fragmenting its continuities" (Mulvey, 2006, p.26). This reading seems particularly fruitful in considering the exponential growth in found footage work that has coincided with the increased accessibility and affordability of digital technology. The current availability of moving image material, consumer-level video editing software, and consumer acceptance of digital file-sharing has given rise to new forms of digital appropriation and remixing. The popular practices of "YouTube poops"/YTP (collaged editing of appropriated material), "vidding" (fan-tributes) and "mash-ups" (montages) (Burns, 2009, p.80) are indicative of the changing context in which artists' found footage work is received.

3.4 Queer ⟷ Reanimation

This section considers ways in which notions of animation/reanimation have been employed in connection with queer theoretical work. This is, therefore, a rather specialised and modest literature-base. Nonetheless, it offers important groundwork from which I will propose formulations that will permit me to investigate intersections of reanimation and queer in relation to my creative practice. I have used the double-headed arrow in this section's sub-title to indicate a "movement towards" that is indicative of a relational dynamic that will recur within this literature.

Ideas of reanimation are arguably embedded within queer's contemporary status as a reclaimed term. Yet, Chen questions whether queer can ever really be "reclaimed" and, if so, what the implications of such a reclamation might be (2012, p.57). In particular she seeks to understand how the original slur associated with "queer" can be "emptied out" and turned around without casting, and ultimately reifying, an alternative meaning of queer. Furthermore, she notes that whilst "queer" may have had some animating potential when it was initially reclaimed, it has now been domesticated through its successful inculcation within the academy and relatively common usage within Western capitalist societies.

Chen seeks to problematize the effect of the conservative dynamic of cultural containment by indicating that queer's capacity is conditional on its particular linguistic form and function. She contrasts the dynamic, temporal nature of queer in its verb form with the atemporality characteristic of its nominal form. This is significant because the more connected the linguistic construction is to mobility and temporality, the more it would seem to engender aspects of animacy (2012, p.71). Taking this further she argues that "…when *predications* […] are *relational,* they involve the profiling (salience, emphasis) of

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interconnections; when they are *nominal,* they involve the profiling of a given conceptual region" (2012, pp.71-72). This helps to articulate how particular linguistic constructions work to either foreground the relational and interconnected conditions of their signification (what Roland Barthes (1977, pp.32-51) referred to as their connotative function) or, alternatively, refers to their denotative role in specifying and bounding particular aspects of meaning. This spatial opposition between the *relational* and what might be described as the "definitional" invokes an attendant notion of temporality. To reiterate Chen's point above, the nominal or "definitional" form suggests an ahistoricity productive of a temporally unlocatable essence. By contrast, the verb form indicates an evolving, temporally trackable, movement productive of relational and contingent outcomes. This distinction may partly help to account for recent preoccupations with matters of temporality in so much queer theory of the last decade (see for instance Danbolt, 2013; Duffy, 2012; Freeman, 2010; Goltz, 2010; Halberstam, 2005; Muñoz, 2009; Rohy, 2009).

Under the terms of Chen's analysis then, nomination would appear to entail deanimation – in this form queer effectively becomes locatable and knowable through a "profiling of a given conceptual region". To briefly illustrate this, commentators such as Teresa de Lauretis (as early as 1994) claimed that queer theory had already succumbed to academic commodification, noting it had "quickly become a conceptually vacuous creature of the publishing industry" (1994, p.297). However, in its verb form "queer" would appear to entail movement (animation), or, as I will go on to suggest, reanimation. In this form queer would appear to constitute an energy or impulse that acts upon norms to agitate and "re-move" them.

Chen refers to these norms as "normativized targets" and stresses queer's interdependency on them (2012, p.72). This suggests that queer can only conceive of itself as *being* or *performing* queer in relation to such targets. In this sense, queer figures the "as yet unformed", unrecognised and unrealised, which implies that it is always implicated in an unfolding process of moving towards what it might/could become.

If queer's reclamation does represent an instance of reanimation then the issues that Chen raises above could be thought of as constituting important questions around the operation of reanimation. For instance, it could be speculated that the dynamic of reanimation is predicated on a sequential process of returning, unfixing and refixing. Furthermore, this refixing seems to suggest a qualitative change that carries regenerative or transformative potential at its point of inception, which then appears to dissipate and be re-absorbed over time.

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3.4.1 Queer ↔ reanimation: emerging points

To conclude, Chen goes on to argue that, at least in the United States, "queer has followed the two contradictory paths of *re-animation* […] and *de-animation*" (2012, p.58). She defines reanimation here in terms of "beautiful collectivity/assemblage/ reengagement of self with animate force" (2012, p.58) but does not go on to define deanimation. This leads me to assume that the latter term signifies a disintegration or suspension of these aforementioned qualities as noted in 2.5. In this sense I am interpreting Chen's depiction of reanimation as being aligned to what might be an optimistic strand in queer scholarship and politics, in contrast to a more ostensibly negative iteration of queer theory concerned with ideas around failure and futility.

The above discussion is important for my later articulation of intersections between reanimation and queer as it allows me to suggest that:

   i. Both reanimation and queer pertain to relational processes that are predicated on "normativized targets" (Chen, 2012, p.72). Queer is predicated on the presence of "norms" and reanimation is predicated on the presence of that which was formerly animate.

   ii. Reanimation and queer cannot necessarily be conceived as having a synonymous relationship (for instance, queer could conceivably take the form of deanimation).

   iii. Queer assumes different properties and can function in different ways dependent on its linguistic form. This will necessarily have implications for any suggestion of intersections between queer and reanimation, indicating that these will be conditional.

   iv. A particular temporal gesture, characterised by José Esteban Muñoz as a "backward glance that enacts a future vision" (2009, p.4), appears productive in terms of mapping resonances between queer and reanimation.

3.5 Practice Contexts

3.5.1 Animation, the subjective and sexuality

Wells distinguishes animation practice from conventional film-making by accentuating the former's potential for radically different ways of constructing meaning. He claims that this enables distinct ways of communicating with audiences, offering "an alternative vocabulary to the filmmaker by which differing perspectives and levels of address are possible" (1999, p.238). Elsewhere he notes that the frame by frame process, combined with the plethora of technological apparatus that can be employed in its service, offers "a multitude of

possibilities" (2002, p.5). In this view animated images would seem to be liberated from the normative paradigms of conventional, synchronously recorded, live action film-making. Furthermore, he goes on to suggest that, through this combination of alternative vocabulary and freedom from certain constraints, animation "also re-configures the ways in which the psychological, emotional and physical terrain may be explored and expressed" (Wells, 2002, pp.6-7). This latter suggestion is particularly pertinent to the development of my creative practice, which grapples with ways in which emotionally charged moments from one's own autobiographical narrative, filtered and reconstructed through the workings of memory, can be explored through creative work. In a sense Wells is arguing that the animated form provides an exemplary form for the realisation of work that addresses subjective and personal subject matter.

Jayne Pilling echoes this notion with specific reference to animated films that address aspects of sexual desire. She points out that the short animation film format "allows for narratives that are neither linear nor rational – just as desire is rarely rational in how it plays out in human relationships – but which can communicate to powerful effect" (2012a, p.3). In the same volume the animator Ruth Lingford goes on to speculate as to why this should be. She suggests that the use of metaphor, metamorphosis and layering frequently found in animation "can help us to examine the tangled elements of our experience of sex" (2012, p.87). Wells examines how metaphors operate, reminding us that they "make the literal interpretation of images ambiguous and sometimes contradictory because they invite an engagement with the symbolic over and above the self-evident" (1998, p.84). This resonates with Michael O' Pray's view that "the formal devices animation has at its disposal make it a particularly rich medium for exploring and conveying conflicting/conflicted desires and sub-/unconscious states of mind…" (2012, p.138).

Therefore, animation would appear to have an openness of form that can accommodate the ambiguities and contradictions of experience. This unique capacity helps to account for why I was intuitively drawn to work with animated methods in this current research project and why the visual trope of animation becomes explicit in the practice, as outlined in Chapters 5 and 6.

3.5.2 Found footage film-making and queer themes

Matthias Müller, a German artist and film-maker, has produced a number of experimental films and videos that utilise elements of found footage to sustain a dialogue between notions of the public and private (*The Memo Book*, 1989; *Home Stories*, 1990; *Sleepy Haven*, 1993; *Pensão Globo*, 1997). As Stefanie Schulte Strathaus remarks: "Müller

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choreographs pieces of memory, to which his original images and his own thoughts and sentences, along with those he appropriates, belong as much as the feelings and images from far-off places" (2005, p.19). Canadian experimental film-maker Mike Hoolboom has also produced an extensive body of work that positions queer narrative and autobiography in relation to the wider, public media machine (*Panic Bodies*, 1998; *Imitations of Life*, 2001). William E. Jones (USA) has drawn on his experience of working within the US gay pornographic film industry in order to produce work that uses footage from commercially produced pornography to critique the mechanics and politics of the porn industry (*The Fall of Communism as Seen in Gay Pornography*, 1998; *All Male Mash Up*, 2006). Furthermore, works by Luther Price (e.g. *Sodom*, 1989), Jerry Tartaglia (*A.I.D.S.C.R.E.A.M*, 1988; *Ecco Homo*,1989; *Remembrance*, 1990 and many others), Michael Wallin (*Decodings*, 1988) and Mark Rappaport (*Rock Hudson's Home Movies*, 1992) use found footage and techniques of appropriation to examine socially and culturally constructed understandings of homosexuality, AIDS/HIV and queer acculturation. Julianne Pidduck notes this tendency of queer film-makers such as Hoolboom to employ "strategies of pastiche and the social constructionist reworking of history" (2004, p.83), emphasising a prevalent concern with unmooring the supposed certainties of the past.

3.5.3 Re-reading gay acculturation

The process of queer identity formation via textual acculturation, or "gay literacy", has been well documented in the social science and cultural studies literature (Halperin, 2012; Hornsey, 2010; Koestenbaum, 1990; Linné, 2003; Nealon, 2001; Ofield, 1998, 2005; Plummer, 1995; Vicars, 2007, 2009). It is also a recurrent theme in fiction and life-writing (see for instance Bartlett, 1988; Jarman, 1993; Miller, 1976/1996; Winterson, 2012). Pullen and Cooper (2010) have taken a more contemporary perspective in considering the role of new media in the process of LGBT identity formation. Whilst this work yields important insights into how this process of acculturation works for queer youth, I have taken a notably different approach in this research. My focus is around the affective experience of revisiting this period of my life, through the tools of autoethnographic writing, re-encounters with textual bodies (i.e. books) and the creation of moving image work. It is this conscious engagement with the notion of re-establishing contact with the past, however problematic that is, and an intention to re-work what arises from that contact that embeds this aspect of my work within the wider research frame; that is to say, the concern with practices of reanimation and intersections with queer theory. Halperin suggests that gay men have an inherent semiotic fluency in receiving and transforming cultural forms. He describes this as "a characteristic way of receiving, reinterpreting, and reusing mainstream culture, of decoding and recoding the heterosexual or heteronormative meanings already encoded in

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that culture, so that they come to function as vehicles of gay or queer meaning" (2012, p.12). It is this "*coming to function as*" that I will be arguing can be understood through the trope of reanimation.

Ellen McCallum and Mikko Tuhkanen (2011, p.16) address "queer transmission" as part of the acculturation processes that proto-gay, or proto-queer, individuals usually experience outside of heteronormative, pedagogic institutions of the family, school, religious institutions and so on. They claim this involves "past alliances" (2011, p.16) manifesting in the present which therefore disrupts a deterministic model of linear chrononormativity, relating to "genealogies of descent" (Freeman, 2010, p.xxii). For me this invokes a sense of my own experience of acculturation, in which I discovered points of contact which were either with fictional constructions or seemingly remote media images. Together these materials offered a series of immaterial, disembodied mentors. There was an imperative to look back towards these prior, often anachronistic, creations in order to be able to read, and make sense of, the present. In contrast my straight-identified contemporaries could make full use of the resources around them – in the form of direct contact with peers, siblings, parents and adult role models. For the queer-identified, isolated child this knowledge network was not available in the same way; as Plummer notes this concerted act of cultural resistance can be a particularly lonely form of queer apprenticeship (1995, p.85). McCallum and Tuhkanen suggest that the experience of marginalisation impacts on one's sense of time: "Living on the margins of social intelligibility alters one's pace; one's tempo becomes at best contrapuntal, syncopated, and at worst, erratic, arrested" (2011, p.1). These rhythmic-based metaphors eloquently evoke the compulsion to "fall into step", the dissonance of being "out of step", the shame of "stepping in the wrong place" and the frustration and impotence of being unable to step at all, which so often typify a struggle for self-recognition.

3.6 Practitioner Case Studies

The following brief case studies relate to moving image work which has influenced and shaped my thinking around reanimation practices and intersections with queer theory. Together with the development of my own creative practice they provide important ways of thinking about this relationship which offer alternative perspectives to the discursive account offered above. I will argue that the following pieces engage with ideas and processes of reanimation in different ways. However, they are also particularly relevant in that they address aspects of male homosexual desire.

3.6.1 *Naked Youth* - Kojiro Shishido (2006)

Naked Youth, by the Japanese animator, Kojiro Shishido, is a computer generated imagery (CGI) animated, short film exploring burgeoning homosexual desire through a series of spacious and ponderous vignettes. A pivotal scene, replayed several times throughout the film, depicts two boys engaged in an ambiguous exchange, having both emerged, partially naked, from the school showers. Homoerotic display and desire are conveyed principally through gesture and glance; sometimes the glances are obvious and direct and at other times tentative and furtive. In the final re-iteration of this scene the first boy's towel is deliberately dropped to the floor and he gazes intently and provocatively at the camera, which at that point becomes a proxy for the second boy's embodied perspective.

Figure 1: Shower scene from *Naked Youth* (2006) by Kojiro Shishido

The film's preoccupation with revisiting a site of queer desire resonates both with my interest in memory and with my understanding of reanimation as a means of folding the past back into the present. In Shishido's film this site of desire is understood not simply as a physical location but as a temporally located configuration between bodies (the gestures, movements and relations between them). I recognise a similar treatment in Jim Ellis's discussion of longing and desire in Derek Jarman's meditative film *The Angelic Conversation* (1985/2007). He locates a utopic yearning that "is a longing for its immediate object, the beautiful young man, but more importantly for the time and space of that desire" (Ellis, 2009, p.107). This dynamic is paralleled through Shishido's return to and re-examination of the shower scene, which Pilling concisely depicts as an "obsessive reworking of emotionally charged moments" (2012a, p.11).

Shishido's focus on gesture and the repetition of bodily movement foregrounds the body as a site of excessive knowledge, which the protagonists struggle to fully comprehend. This aspect of the film is further emphasised through the absence of dialogue or narration. However, the relationships between bodies, both human and non-human, are foregrounded in the work, suggesting a connection with the idea of the subject as both relation and becoming. As Peter Bansel suggests: "The subject, as assemblage, is both relation and becoming, transformed or refigured by the affects that emerge when bodies come into relations with each other, changing each other in the process" (2012, pp.161-162). In this sense *Naked Youth* may be read as a study of what Sara Ahmed describes as the way that bodies impress upon other bodies (2004, p.145). As the main protagonist enacts a form of bodily revelation at the climax of the film his unguarded gesture seems to narrate the sense of a particular form of prohibited contact outlined by Ahmed below:

> When bodies touch and give pleasure to bodies that have been barred from contact, then those bodies are reshaped. The hope of queer is that the reshaping of bodies through the enjoyment of what or who has been barred can 'impress' differently upon the surfaces of social space, creating the possibility of social forms that are not constrained by the form of the heterosexual couple. (2004, p.165)

In Shishido's repetition of the shower scene leading up to the "laying bare of the self" (Pilling, 2012a, p.12), there is a return to a notional point of origin where queer desire is first manifested (animated) then subsequently remembered (reanimated). The fact that the viewer does not bear witness to the effect that the act of disrobement has on the boy's companion would seem to be quite deliberate. In suppressing this Shishido is emphasising and exploring the sense of queer possibility opened up in a particular place and moment, through the erotically-invested recall of a particular embodied encounter. For David Pendleton such exchanges refuse to locate queer desires within particular bodies but, instead, posit "homosexual desire as a potential in all human interactions" (2001, p.52). This permits a shift away from conceiving of such desires in psychological or biological terms to considering their historical and socio-cultural conditions of existence (Pendleton, 2001, p.53).

3.6.2 *1975* – Wrik Mead (2013)

A return to the site of memories of adolescence and a reworking of these recollections through animated sequences is also evident in Canadian film-maker Wrik Mead's work *1975.* Mead describes the piece as a "…a reflective film about 1975" (Robinson, 2013, para. 7) in which he draws inspiration from events relating to his own life experiences. The

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animation style features mainly simple, white, line-drawings against a chalky grey background, which references the blackboard that would have functioned as the predominant material surface of Mead's schooling at that time. The visual style of *1975* alludes to J. Stuart Blackton's technique in pioneering animated films such as *Humorous Phases of Funny Faces,* 1906 (PayneShurvell Gallery, n.d.). Often Mead employs an approach whereby previously discrete image sequences are reprised in new configurations through the use of layering and superimposition. This replication is accompanied by a "thickening" of the sound that heightens a sense of affective intensity.
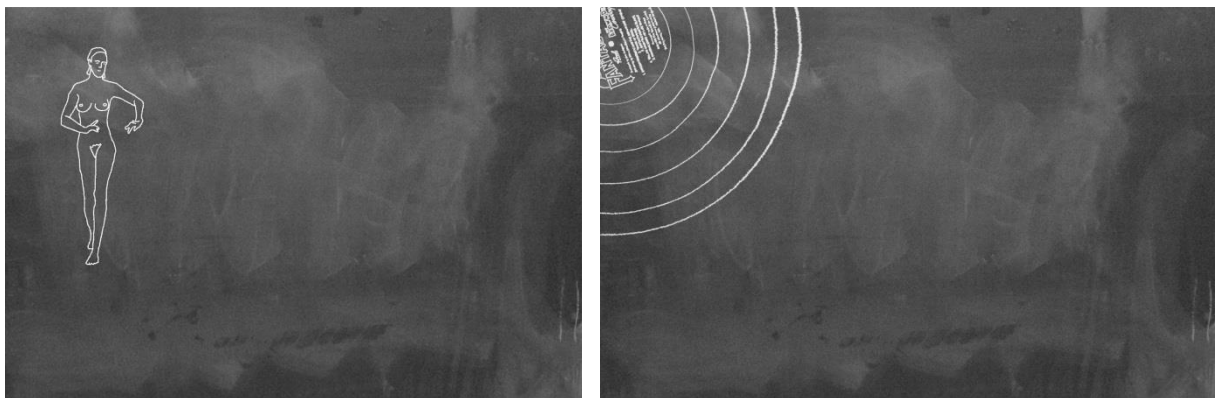
Figure 2: Stills from *1975* (2013) by Wrik Mead

For example, a naked, dancing woman, who is initially depicted in isolation, is later seen apparently dancing on a record that is shown revolving on a turntable. This accumulation and overlapping of imagery seems to indicate something about the shifting, mutable and fundamentally associative nature of memory. It also articulates a sense in which the repetitious act of recalling things to mind enacts new configurations that, over time, can displace and/or reconstruct previous memories. This "return to" and reconfiguring of sequences is, I would argue, indicative of a reanimative strategy that is connected to Mead's revisioning of memories of his adolescent experiences.

In *1975* there is a certain economy in reanimating memories using hand-drawn line animation, which seems formally suited to this purpose in the sense that certain details remain particular and vivid whilst other qualities and textures have been stripped away. This restrained, spare approach conveys how animation can avoid some of the denotative baggage that photo-realistic imagery inevitably carries, whilst still retaining connotative power. Pilling suggests that an analogy with literary forms (e.g. poetry) can be instructive in considering animation's particular capacity for articulating ambiguous experiences such as desire, noting that "…the short form animation film can allow for ellipsis, condensation, multiple associations…" (2012a, p.3). She goes on to point out that such forms of animation

are particularly suited for staging the kinds of non-linear or apparently irrational narratives that often coincide with the unruly nature of desire (2012a, p.3).

In terms of my own work Mead shares a parallel interest in exploring the past through autobiographical means and relating the events/experiences of the past to a sense of the present. The animated form seems to provide Mead with a language in which he can strip out superfluous (and perhaps even forgotten) detail to focus on things that carry the greatest affective charge or poetic significance. In resuscitating certain aspects of the past Mead is not simply representing these events but is effectively providing a meta-textual gloss on their oscillation between the *then* of 1975 and the *here* of 2013 (when he completed the film).

3.6.3 *Pony Glass* - Lewis Klahr (1997)

The American collage film-maker Lewis Klahr uses a lo-fi, cut-out style of animation to create complex and enigmatic parallel worlds. He uses remnants from redundant artefacts, like comics, magazines and other printed ephemera, to create "cinematic experiences that depict and contemplate the ebb and flow of time, change and ephemerality" (2011, p.390). Klahr prefers to describe his practice as collage film-making as opposed to animation but in the quotation below he concedes that a more apt description might be reanimation. His use of the term encapsulates a conception of the ways in which the past persists in the present:

> My films engage in a kind of archaeological detection that requires empathetic projection into other eras to explore the pastness of the present. Can one ever separate the past from one's vantage point in the present? Likewise, I can't separate my use of cut-outs from animation. But the question of emphasis remains and is far from a meaningless one. Perhaps a more accurate and satisfactory description [of his practice] would be re-animation. (2011, p.395)

Klahr uses the term reanimation in a way that is congruent with my emerging definition, involving an engagement with outmoded materials that is not principally about nostalgia but that emphasises the construction of alternative narratives (however impressionistic these might be) and that uses ephemeral material and subjective modes of knowing in order to re-envision reality. As Klahr has indicated above, one's vantage point from the present is built upon accumulative experience and layers of material from the past.

At least one of Klahr's previous films has been "read" as having resonance with aspects of queer sexuality, as evidenced by the fact that it was included in a selection of short films by

the queer-oriented MIX NYC (24th New York Queer Experimental Film Festival) in 2011. *Pony Glass* (1997) is a 15 minute cut-out collage film which is split into three movements. It collages cut out material from super-hero comic books, images from consumer catalogues, photographic material excised from pornographic magazines and other materials to construct a narrative around the sexual awakening of Superman character Jimmy Olsen.
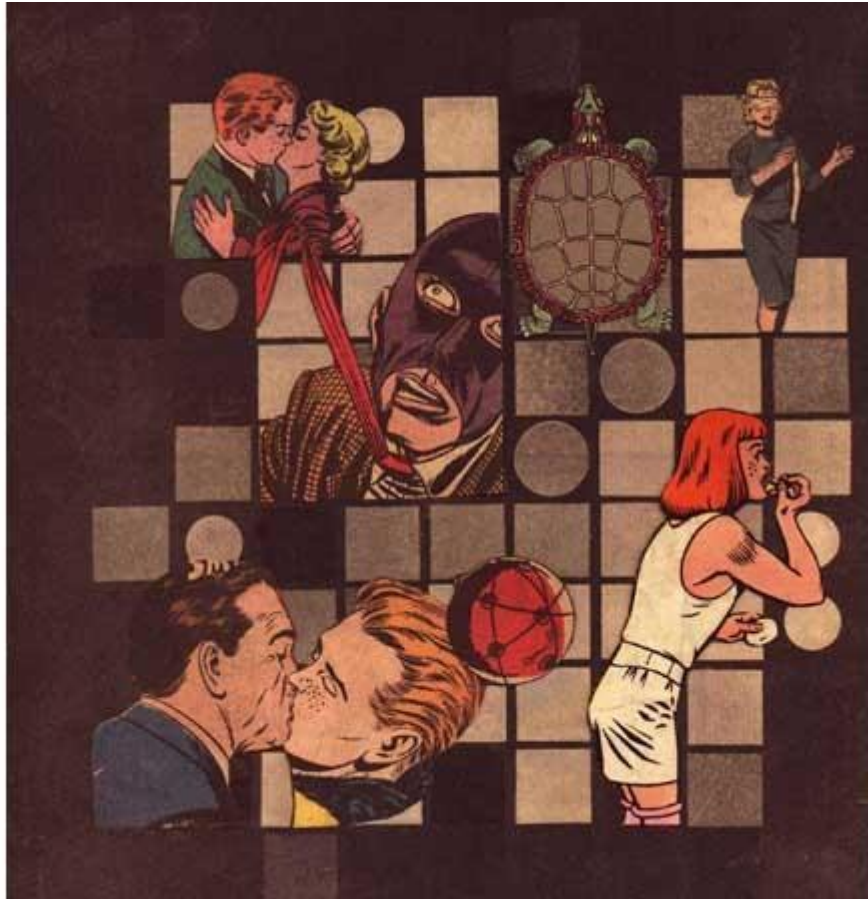
Figure 3: Still from *Pony Glass* (1997) by Lewis Klahr

Compared to the meticulous technical approach evident in work by collage animators such as Larry Jordan, Klahr's minimal approach lends his work an erratic jerkiness that is further denaturalized by his deliberate incorporation of inconsistent shadows cast by the cut-out material that he layers up. James Peterson notes: "Klahr's pseudo-animation exaggerates the disparity among the collage elements to the point of parody" (1994, p.150). Klahr acknowledges that his strategy of working with a low fidelity of incremental movement is part of his "interest in the audience being aware that I am working in a completely artificial way" (2011, p.396). Like Klahr, I am also drawn to locating the particular temporal interval that emphasises the static within the moving. That is, the point at which the animation just about holds together in terms of being "readable" as coherent, continuous movement but without the smooth fluidity that is associated with either live action film-making or high

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frame rate animation (e.g. 1 to 2 frames per discrete movement). Similarly to Klahr, I am interested in obliging the audience to examine the constructed nature of my work, both in terms of the various practices of animation that I use but also in them being able to perceive the grain and texture of the paper and the matrix of printed ink dots in the source material that I film and photograph. Peterson would identify such characteristics as being typical of a bricolage approach to animation, which he contrasts with the more highly crafted work of a collage film-maker such as Larry Jordan (1994, p.154). He proposes that bricolage animation incorporates a more critical stance in relation to the imagery it sources and employs, leading to a centrifugal effect that gestures outwards towards the wider intertextual network from which the imagery has derived. In contrast, more highly crafted collage animation tends to elide or minimise a sense of disjunction between image sources and types, thus creating a centripetal effect whereby the "new composition is stronger than the pull of the diverse intertextual references" (1994, p.154). He goes on to note that although bricolage approaches seem to be "least unified" at the level of shot and sequence construction ("the local level"), they "tend to provide more coherence at the global level" (1994, p.154). I would suggest that this "centrifugal", bricolage form of film-making readily lends itself to a creative engagement with issues of personal and cultural memory, through the invocation of the intertextual network that Peterson identifies. This in turn invokes a preoccupation with "past-ness" that I propose as being a fundamental component of reanimative processes.

3.7 Ways in which Reanimation is Understood within this Research

I will draw on definitions of "reanimation" in 2.4, research relating to reanimation outlined in 3.3, points of resonance between "queer" and "reanimation" highlighted in 3.4 and examples of the work of practitioners who share similar themes and practices in 3.6 to establish the particular ways in which reanimation is used and understood within this research project. My use of reanimation can be characterised as follows:

- **Reanimation as a practice-based process.** My understanding of reanimation is based within my practice-context in which I make moving image work that usually employs found materials. This is significant in the sense that I am particularly interested in working with material that, to paraphrase Wees in 2.6, was originally used by someone else for some other purpose. This highlights a deep interest in (re)encountering media images *as* media images and highlights the critical reception and consideration of images which is central to the experience of making and viewing found footage work (see 2.6). I consider the re-use of such material within creative works as an explicit instance of reanimation as the material is self-

consciously excised from an original context and presented within a new context. Therefore, unlike in Cholodenko's definition of reanimation my own usage within practice is principally concerned with the explicit re-working of material artefacts such as moving images, still images and text (including quotations). As Wells (1998, p.91) explained in 3.3.1, such materials carry "the revelation of their conditions of existence as they have been determined by their evolution and past use". This understanding of reanimation as a creative, overt re-working of material is exemplified by Klahr's use of cultural detritus (3.6.3) as well as in found footage film-making more broadly (3.5.2).

- **Reanimation as a motif or figure within my work.** Reanimation as a theme, idea or motif will also be apparent in the autoethnographic vignettes, the moving image work and this thesis. Here reanimation is suggested through visual images of artificial resuscitation (e.g. *Unbounded*), through cultural symbols of reanimation such as references to Mary Shelley's novel *Frankenstein* (1818/1992) (e.g. *Unbounded* voice-over) and re-workings of literary quotations (e.g. voice-over and visual depiction of text fragments in *Unbounded*; autoethnographic vignettes in Appendix 1)*.* These motifs clearly signal an understanding of reanimation as a revivification of that which has expired (i.e. a body in need of resuscitation; Frankenstein's monster), or that which pertains to a previous historical period in the latter instance.

- **Reanimation as a way of processing past events/memories.** As outlined in the preface, and Chapter 1, the original impulse driving this research project came from a desire to revisit my experience of adolescent gay acculturation during the mid to late 1980s. Therefore, the "return" and "looking backwards" that I discussed in my definition of reanimation in 2.4 would tend to suggest that a particular kind of engagement with memory and history could have reanimative dimensions. This sense of reanimation as something that is fundamentally concerned with a retrospective re-examination of the circumstances in which something came to be, and the potential for change and revision(ing) that arises from that encounter, echoes both Wells and Hardstaff's, and de Bruyn's, recognition of the significance of historicity in the reanimative work of Švankmajer and the Quay Brothers. It is also evident as a narrative dynamic and formal device in Shishido's *Naked Youth* and Mead's *1975.* Although, in direct contrast to *Pony Glass*, these films do not include the use of found footage I have included them in my contextual review for what they reveal about a reanimative "stance" in relation to the theme of memories of gay adolescent experiences. In this regard reanimation may be thought to carry a kind of therapeutic potential – recovery is about a retrieval of that which was lost, discarded

or cast aside but it is also about a process of healing and reconstitution. This suggests that, although in my practice I understand reanimation primarily in terms of the re-working of cultural material, a reanimative sensibility is not necessarily limited to this one particular formal technique.

- **Reanimation as a philosophical/cultural process.** Cholodenko proposes that all cinema is a form of reanimation on the basis that it "may be thought to have reanimated the world in and as simulation" (2007c, p.496), adding: "The animatic makes every animation always already a reanimation" (2009, p.15). He claims the animatic makes an understanding of animation possible and impossible at the same time - it provides the conditions for the emergence of the idea of the animated *and* renders this idea untenable and incomplete. In fact Cholodenko stresses that the animatic is so "irreducibly Other" (Cholodenko, 2009, p.15) that this means that all animation is reanimation in the form of simulation as described above. He extrapolates this broad conception of animation as reanimation even further by claiming that: "It is not only the human that is at stake in animation, it is the world, the universe – everything which is the case" (2007b, p.68). Whilst I acknowledge the usefulness of this position in terms of exploring animation/reanimation in an expanded, interdisciplinary sense the broadness of this perspective is beyond the scope of this current study, which as stated, focuses primarily on the practice of moving-image making (using predominantly found and/or re-purposed materials). A philosophical perspective on the nature of reanimative processes does emerge in connection with my use of queer theoretical ideas (and some of these share the same deconstructive roots as Cholodenko's work) but these are closely aligned to the cultural and philosophical significance of queer. Furthermore, my focus on reanimation as something that can be identified and explored as if it were a separate, discrete entity raises tensions that reflect some of the broader underpinning ideas explored within the research. These include notions of "identity", "essence", "presence" and "absence". Again, Fuss's position around "nominal essences" suggests that it is possible for me to explore reanimation as a process (or indeed "queer" as a concept) within my work whilst still acknowledging Cholodenko's challenge to such problematic conceptual delineation.

3.8 Summary of Contextual Review

In this contextual review I have established that there is a paucity of research that considers reanimation, although some recent practice-based research addresses it as a substantive element (Jansch, 2011; Nightingale, 2013). Recent work within moving image and animation scholarship has included discussion of reanimation (Cholodenko, 1991, 2004,

2007a, 2007b, 2007c, 2009; de Bruyn, 2001; Skoller, 2013; Wells, 1998; Wells & Hardstaff, 2008), but, with the exception of Cholodenko and Skoller, they do not tend discuss these methods in depth. I have demonstrated that practitioners who use reanimative processes tend to be engaged in issues of historicity, and this often gives rise to creative uses of found materials. Moreover, I have established that animation offers particular affordances for addressing subjective concerns whilst found footage film-making can provide a vehicle for connecting the private and the public. I have considered reanimative practices or motifs in three animated films that address aspects of homoerotic desire. *Naked Youth* and *1975* feature revisitations of sites of adolescent desire that connect with the theme of gay acculturation within which this research is embedded. *Pony Glass* uses found, anachronistic imagery, revivified in crude incremental steps, to explore an affective residue remaining in that which is culturally devalued or redundant. This relates to my own process in which I revisit and reanimate reading matter pertaining to my adolescence. In the next chapter I go on to discuss how my methodological framework and associated research methods enabled me to investigate the use and nature of reanimation in my own practice.

Chapter 4 – Methodology and Methods

This chapter provides an overview of the methodological approaches used in the research that in turn provide a context for the particular methods employed. The research adopts an inductive paradigm whereby knowledge is constructed from the themes and patterns arising from the practice data in conjunction with other research activities including reading and various forms of writing. It is informed by a relational ontology in which interrelationships become foregrounded, including the relationship of the researcher to the research objects as well as between the research objects themselves.

4.1 Methodology

4.1.1 Bricolage

The term "bricolage", as understood within a philosophical context, derives from the cultural anthropology of Claude Lévi-Strauss (1966/2004) who used it to refer to modes of operation within mythological thought. It named an approach in which new intellectual operations were constructed with whatever was to hand (e.g. "primitive' peoples" use of environmental resources within the construction of myths). The remnants of previous operations (i.e. tools) were re-purposed in ways that extended them beyond their earlier context of use. Lévi-Strauss contrasted the *bricoleur* with the *engineer,* whom he characterised as favouring a planned and methodical approach to creation in contrast to the former's adoption of improvisation. In "Structure, Sign and Play in the Discourse of the Human Sciences" Derrida (1978, pp.278-293) challenged this opposition by arguing that "all finite discourse" is subject to processes of bricolage. As a consequence he argues that the engineer is necessarily a mythical construction; to create something genuinely new the engineer would need to "be the absolute origin of his own discourse" (1978, p.285). Thus Derrida's position questions the notion of original, generative intellectual production and implicates the construction of the "engineer" as being yet another myth produced within the bricoleur's discourse (1978, p.285). The ontological and epistemological implications of these ideas have gone on to shape a particular methodological approach.

Norman Denzin and Yvonna Lincoln describe the bricoleur as being a researcher who "uses the aesthetic and material tools of his or her craft, deploying whatever strategies, methods, or empirical materials are at hand" (2000, p.4). Therefore there is an aspect of the researcher adjusting or manipulating their tools to suit their means; a sense of "making do" which necessitates acts of creative adaptation. Unsurprisingly then, bricolage has been acknowledged as a well-established approach to research in art and design (Gray & Malins, 2004; Yee, 2010), being especially congruent with collage and montage-based practices

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used in creative processes (Denzin & Lincoln, 2000; Vaughan, 2005, 2009) and arts-based social science research (Butler-Kisber, 2008).

Bricolage suggests a willingness to explore the relationships between diverse approaches to investigation and to explore currents and connections that move across and between various components of the research field. Additionally, it allows the researcher to strategically select elements to synthesise, adapt or build upon. Robyn Stewart (2010) recognises that such an approach admits richness and complexity in relation to situating individual creative practice within a wider socio-cultural context. Furthermore, the flexibility to combine research tools and disciplinary perspectives enables production of "another space, between artist and product, producer and audience, theory and practice" leading to increased opportunity for "reflection, contemplation, revelation" (2010, p.128). Whilst proponents of a monological view of research might argue that a bricolage approach is unfocused, ungrounded and superficial, its supporters point to the rigour and complexity inherent within a multi-perspectival enterprise (Denzin & Lincoln, 2000; Kincheloe, 2005; Kincheloe & Berry, 2004). Furthermore, Denzin and Lincoln assert that the bricoleur's reflexive engagement in the research process better equips them to acknowledge how it is influenced "by his or her personal history, biography, gender, social class, race, and ethnicity…" (2000, p.6). This renders it particularly accommodating for research, like my own, that engages with aspects of identity, memory and personal history.

4.1.1.1   *Applicability of bricolage to this research*

My decision to use a bricolage approach was also made on the basis that it allowed me to adopt a responsive and evolving perspective on the use of research methods. In their conception of bricolage Joe Kincheloe and Kathleen Berry refer to a process of continual "feedback looping" (2004, pp.128-146) which "allow[s] for new insights and ideas to emerge as concepts are viewed in light of new perspectives and different ways of making meaning" (2004, p.27). This recursive process of feedback looping serves to unsettle assumptions and expectations that will inevitably build up around the research process, resulting in a state of productive tension that Kincheloe and Berry characterise as "far-from-equilibrium-conditions" (2004, p.132). They go on to argue that this, in time, gives rise to a dynamic of self-constitution or "autopoiesis" (Kincheloe & Berry, 2004, p.27), whereby clarity and insight is achieved through a mechanism of self-organisation. This model has resonance with the approaches offered by others working within creative research paradigms. For instance, Melissa Trimingham (2002) has proposed a hermeneutic spiral model as a means of providing practice-based research with a suitably sensitive, responsive and holistic approach. As Trimingham explains, "this spiral indicates that as one part of

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understanding changes, the whole changes too" (2002, p.56). Thus knowledge and understanding evolves in an iterative, looping process as opposed to linear-based conceptions of knowledge accumulation. The revisiting of sites of previous activity offer opportunities to re-think and reconceive one's position. In drawing on both of these perspectives I have sought to think of my research process in terms that are sympathetic towards and supportive of its iterative evolution. Furthermore, the movement backwards suggested within the form of the loop may be related to the sense of the return suggested by processes of reanimation, as outlined in 2.4. This loop or spiral not only manifests as a particular temporal formulation in my research process but also recurs as a visual motif in my moving image practice. This is further articulated in Chapter 6.

4.1.2 Reflexivity and tacit knowledge

The notions of reflection and reflexivity offer researchers ways of articulating their evolving relationship to the field of inquiry as it develops. For instance, Donald Schön's (1991) distinction between "reflection-in-action" (thinking *as* one is carrying out a process) and "reflection-on-action" (thinking back on events that have occurred) illuminates the different forms of knowledge and understanding used across a range of practical and intellectual processes. In the iterative model of bricolage outlined above there is likely to be a continual interplay and dialogue between such ways of thinking and knowing. However, whilst reflective practice can promote the kind of reflexive engagement characteristic of well-considered, critical research, there is an embedded assumption that knowledge and expertise are necessarily articulable (Atkinson & Claxton, 2000; Polanyi, 1958). Recent commentators have questioned this with reference to the role that intuition plays within professional practice (Atkinson & Claxton, 2000; Gladwell, 2006; Sadler-Smith, 2008) and with particular reference to creative production (Pearlman, 2009; Sennett, 2009).

The contingency and provisionality usually involved in creative practice have parallels with Kincheloe and Berry's depiction of the bricoleur's relationship with their research objects which, they suggest, is "always complicated, mercurial, unpredictable and, of course, complex" (2004, p.3). Arguably, part of this complexity arises from the researchers' feelings and emotional responses towards the emerging research context and successive outcomes. The capacity to acknowledge such subjective and affective factors within academic discourse has traditionally been limited. However, Jason Edwards (2007, p.40) offers Sedgwick's proposal of "reparative reading" as a means of permitting scholars to take these issues more seriously. Sedgwick delineates a mode of reparative reading as an antidote to what Paul Ricoeur identified as a "hermeneutics of suspicion" (Sedgwick, 2003, p.124) within conventional criticism. She suggests that reading reparatively requires an openness to the possibilities of surprise and is pleasure-oriented, ameliorative, "additive and accretive"

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(Sedgwick, 2003, p.149). Such productive and generative strategies are also typical of many interpretive, creative approaches to qualitative research, including the use of autoethnography (Denzin, 1997; Douglas & Carless, 2008; Muncey, 2010).

4.1.3 Autoethnographic approaches

Carolyn Ellis and Arthur P. Bochner describe autoethnography as "an autobiographical genre of writing and research that displays multiple layers of consciousness, connecting the personal to the cultural" (2000, p.739). This enables an approach within which the voice of personal experience can function as a conduit for wider understanding of the ways in which such subjective viewpoints are socially constructed and positioned (Roberts, 2002, p.88). Moreover, there is an affirmative quality in narrating aspects of our own experience in terms of asserting a right and a space in which to do so and in claiming the creative practices and interventions involved in re-engaging with the past. Mark Vicars observes that:

> …life-history work can be a willing resource of narrative in that it offers in the re-telling a space for the self to become viable, to *renovate the past in the present*, to *re-write, re-animate, re-shape and reconfigure voice* and, in the process *transform* the stories we tell of ourselves and more significantly ourselves in the story. (Vicars, 2009, p.41 [my emphasis])

This viewpoint is useful for articulating my own commitment to incorporating autoethnographic work within this research. Firstly, it acknowledges the creative transformation that is implicated in memory work. As David Shields maintains: "Anything processed by memory is fiction" (2011, p.57). It also recognises a certain capacity for change in that which is past. Of course these acts of narrativizing are epistemologically problematic when autobiographical accounts are viewed as an index to "what *actually* happened" in the past. However, it can be argued that they offer emotional truths that are elided or redacted in more conscientiously objective commentary. Secondly, Vicars claims that life-history work engenders a "space for the self to become viable" (2009, p.41), which eloquently underscores the value of autobiography in a wider socio-political context. Yet at the same time it also addresses what can often be, for the individual, a fragile, fragmented and precarious process of queer identity formation. Halperin echoes these thoughts in describing how gay-themed fiction allowed him to "see my own life reflected, explored, analyzed, and reimagined", enabling him to "come to understand my place in the world" (2012, p.425). Furthermore, in describing a process of reanimating and "renovating the past in the present", Vicars emphasises a sense of creative potentiality that I have engaged

with in the course of producing my work. These ideas relate directly to themes of gay literacy and gay acculturation explored within my autoethnographic vignettes (Appendix 1).

Vicars' observations derive from his research into the literacy practices of gay men in which he acted both as primary researcher and participant/co-informer. He was able to use this dual status to imbue his theoretical findings with the particularities of his own personal experience and thereby problematize the construction of the researcher as disinterested onlooker (Vicars, 2008, 2009). In doing so he modelled how the researcher may draw on personal contexts to amplify understandings and use situated experiential knowledge to generate productive connections. Jess Moriarty refers to this embracing of the researcher's own lived experience as "leaving the blood in" (2013) but concedes that this was challenging within the context of her own doctoral experience. Similarly, Tessa Muncey concludes that those who cannot identify themselves in the literature they encounter, or who want to portray "complex feelings and experiences" (2010, p.2), often *resort* to autoethnography as a means of reconciling "doing research and living a life" (2010, p.3). Autoethnography offers a way of recognising the partial and situated conditions of knowledge production and the reflexive engagement of the researcher as methodological strengths that add to the richness of the research outcomes.

I adopt the term autoethnography in preference to alternatives such as life-writing or autobiography. In Catherine Russell's study on experimental film and ethnography (1999) she claims that: "Autobiography becomes ethnographic at the point where the film- or videomaker understands his or her personal history to be implicated in larger social formations and historical processes" (1999, p.276). This is reflective of my own investment in examining memories of my experience of gay acculturation within a wider context of the social, political and institutional marginalisation of sexual difference during the mid to late 1980s. As Russell notes, "the subject 'in history' is rendered destabilized and incoherent, a site of discursive pressures and articulations" (1999, p.276). In my own experience this took the form of an often conflicting sense of layered identities partly shaped by a series of textual encounters. These texts became touch zones in which my undisclosed desires came into contact with wider social discourses and forms of knowledge; a space in which individual doubts and uncertainties were transposed into possibilities for living. In this respect my use of autoethnography incorporates a focus on connecting my individual autobiography (the "auto") with broader social and cultural discourses (the "ethno"). However, my approach differs in that it is not my account of my social interaction with other individuals, or groups of people, but instead a creative re-engagement with a "textual community" that formed the material context of my formative experience of gay

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acculturation and nascent sexual identity formation. During my adolescence this textual web of books (outlined in detail in 5.1.1) represented, and facilitated, a way of engaging with other voices and other (sub)cultures which, due to my shame, anxiety and confusion could not be actively sought through more conventional forms of contact or community. As Robert Linné observes in his study of gay literacy amongst American adolescents, "…individuals with queer feelings yet lacking language to name them – are left with personal desires that have no social context to give them meaning" (2003, p.670). I could have adopted alternative autoethnographic approaches that sought to explore the development of my gay literacy or "sensibility" with reference to the experience of other gay-identified individuals (for instance, as has been done by Vicars, 2009). This would imply comparing and contrasting my own experiences with those of others who identify with a sense of shared "gay" experience. However, I felt that in order to address my own understanding of what had been a private, physically isolated and secretive process of acculturation I needed to revisit and reanimate the circumstances of that engagement. Therefore working with a set of textual sources constituted a wider discursive engagement in relation to the discourses they contained and embodied (the "ethno" or cultural). Furthermore, in some cases the physical reconnection with material objects (the books) prompted memories, recollections and feelings (the "auto" or personal). In this sense I view the process of reading and (re)encountering texts and images as a particularly apposite form of autoethnographic activity for my exploration of gay acculturation via textual sources. Aspects of this engagement are expressed within the autoethnographic vignettes (Appendix 1: *Cemeteries, Diamonds and Ballrooms*) and also discussed in 5.1.1 and 6.1.2.

4.1.4 Queer theoretical framework and tools

This section briefly outlines the main queer theoretical framework and tools that I will go on to use in addressing the research proposition. Critics such as Linda Anderson (2000) recognise that queer has the capacity to trouble our preconceived understandings of "knowing". This does not necessarily lead to a dispensing with all conceptions of knowledge but, on the contrary, may help to reconceptualise what may constitute knowledge. She claims that: "'Queer' finds itself at this unstable or blurred boundary between knowing and not knowing" (2000, p.68). This has implications not only for the ontological framework that informs this research but also for methodological processes and the issue of research evidence more broadly (Plummer, 2005, p.201). The following perspectives have informed my thinking about the nature of reanimation and have, in turn, suggested particular intersections between queer theory and reanimative processes. As noted in 1.5.1.1 the theories that I have chosen to focus on can be aligned to the key phases of reanimation as I understand it to operate within my own practice. These alignments or intersections are

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explored in more detail through the development of moving image work, documented in Chapter 5 and Chapter 6, and the subsequent discussion in Chapter 7.

4.1.4.1   Ephemera as evidence

José Esteban Muñoz thinks of ephemera as providing a form of evidence that is distinctly apposite to the circumstances in which queer has historically manifested. He acknowledges that legal, social and moral discourses that sought to control, demonise and punish instances of queer behaviour resulted in the development of multiple forms of queer contact and exchange that left no discernible or lasting trace. In this respect his notion of ephemera tends to emphasize "alternate modes of textuality and narrativity like memory and performance" (1996, p.10). Muñoz acknowledges that the evidential status of ephemera does not rely on conventional measures of epistemological significance "but is instead interested in following traces, glimmers, residues, and specks of things" (1996, p.10). Therefore, this approach is challenging to sustain within the conventional paradigm of evidential presence and visibility. Rather it focuses on that which is forgotten, unrecorded, overlooked, fleetingly apparent, spectral and transient. Certainly the clandestine nature of early queer communities resulted in scarce documentation of their activities and affiliations and this in turn has impacted on their presence within historical discourses and public archives (Cvetkovich, 2003, 2009; Danbolt, 2009, 2013; Rowley & Wolthers, 2009). In later work Muñoz considers the significance of queer gestures and their ephemeral traces, claiming they bear a unique capacity for "evidencing lives and politics" (2009, p.81).

4.1.4.2   Affective archives

In her study of trauma Ann Cvetkovich notes that archives possess the capacity to encode "feelings and emotions" not simply in terms of content "but in the practices that surround their production and reception" (2003, p.7). She detects an affinity between trauma's "unorthodox archives" and the conditions of "privacy and invisibility" (2003, p.8) that have historically pertained to dissident sexualities. Echoing Muñoz, she observes that "gay and lesbian cultures often leave ephemeral and unusual traces" (2003, p.8). These unorthodox archives or *archives of feelings* often consist of materials and artefacts that have been produced through marginal modes of production, reflective of "minor or experimental genres" (Cvetkovich, 2003, p.8). Thus, Cvetkovich appears to extend Muñoz's notion of ephemeral evidence by incorporating the affective investments pertaining to archive production, acknowledging "the invisibility that often surrounds intimate life, especially sexuality" (2003, p.242). Similarly, in her study of subjective animated documentary films Annabelle Honess Roe suggests that "alternative archives" (2013, p.145) often sustain the

generation of narratives that contest dominant historical discourses. She claims that they offer a generative and creative strategy for offering "grass-roots" versions of history, providing "a powerful tool for (re-/de)constructing our picture of the social, historical world" (Honess Roe, 2013, p.146).

4.1.4.3 *Performative repetition*

In the seminal essay "Imitation and Gender Insubordination" Judith Butler revisits and re-theorises the notion of the performative in the construction and maintenance of gender and sexual identities. She claims that "…the 'reality' of heterosexual identities is performatively constituted through an imitation that sets itself up as the origin and the ground of all imitations" (Butler, 1991/1993, p.313). Thus, in her account a cycle of performative repetitions creates a mythical concept of an originary heterosexual identity, which the cycle seeks both to reinscribe and restate with each iteration. Politically this idea is useful because it challenges notions of gender or sexual identity as innate essences whilst gesturing towards a way in which these repetitions may be incomplete, faulty and potentially prone to failure. Her theory also demonstrates how identity can be conceived of as being socially constructed whilst at the same time acknowledging that the accumulative effect of cyclical repetition leads to a kind of sedimentation through which identity can persist. As Butler observes "…compulsory heterosexual identities, those ontologically consolidated phantasms of 'man' and 'woman', are theatrically produced effects that posture as grounds, origins, the normative measure of the real" (1991/1993, p.313). Yet she refuses to postulate a place of resistance *outside* of the heterosexual grid of identity focusing instead on how normative frameworks produce their own modes of deconstruction. Moreover, she challenges notions of heterosexuality as "origin" in acts of gender performativity, arguing that the reproduced fake that arises in drag performance is "*a kind of imitation for which there is no original*; in fact, it is a kind of imitation that produces the very notion of the original as an *effect* and consequence of the imitation itself" (Butler, 1991/1993, p.313). Such an analysis confirms the sense in which notions of heterosexuality are inextricably bound up with those of homosexuality in a mutually constitutive relationship.

4.1.4.4 *Queer anachronisms*

In *Anachronism and Its Others* (2009) Valerie Rohy employs the trope of anachronism to explore the exclusion of queers and non-white people from chononormative temporal frameworks. Here chrononormativity refers to "naturalized chronology bound in innumerable ways to the enforcement of other proprieties" (2009, p.xvi). Anachronism evades

chrononormativity through "temporal anomalies, from backwardness to prematurity, regression to anticipation, the 'primitive' to the future perfect" (Rohy, 2009, p.xiv). Rohy argues that queer manifestations arrest temporality, claiming that "the 'primitive,' savage, or homosexual – wields the power to stop time for all the world" (Rohy, 2009, p.x). In contrast, "straight time" represents a binding together of the temporal logics of science and rhetoric that have become mutually supporting and reinforcing. Yet, as Rohy points out, this mode of temporality is structured around a binary opposition that renders it simultaneously dependent on the atavistic. From this critical vantage point it is possible to see that "…the fantasy of a straight time assailed by racial or sexual atavism actually produces the linear temporality that it takes as primary" (Rohy, 2009, p.xv). Thus, queer temporalities are not extrinsic to chrononormativity but are woven through our very understanding of it.

4.1.4.5   Queer prochronistic child

Kathryn Bond Stockton (2009) asserts that the idea of the child is a form of prochronistic construction; it is a concept that adults use in order to retrospectively conceive of their childhood, yet it is an idea that children themselves cannot fully comprehend. In this sense childhood can only be approached obliquely, through memory, as Stockton explains:

> Given that children don't know this child, surely not as we do, though they move inside it, life inside this membrane is largely available to adults as memory – what can I remember of what I thought I was? – and so takes us back in circles to our fantasies (of our memories). But even fantasy-tinged ghostly memories can spawn complex concepts of the child. (2009, pp.5-6)

Her argument suggests that the proto-gay child with whom I am attempting to reconnect can only be conceived of through a process of "backward birthing" (2009, p.7). In other words, it is only from my adult vantage point that I can retrospectively recast my adolescent "difference" as having been constitutive of a nascent queer identity. As Stockton argues, this leads to temporal trouble in which the child is destined to exist in an "asynchronous self-relation" (2009, p.6), since the forms of description that might articulate that self-relation "arrive only after it exits its childhood, after it is shown not to be straight" (2009, p.6).

4.1.4.6   Queer nostalgia

In *Queer Nostalgia in Cinema and Pop Culture* (2014) Padva argues that a queer nostalgic impulse can be directed toward transformative work. He describes "queering nostalgia" as

entailing "an effort to provide new interpretations and identifications with hegemonic nostalgic imageries according to the particularities of gay, lesbian, bisexual, and transgender communities" (2014, p.229). This notion implies not only a certain kind of malleability lingering within the past but an expectation that such nostalgic re-engagements can enact shifting, transformation, re-sorting and reconfiguration of aspects of the present. In contrast to a normative view of nostalgia as a retrograde retreat into the mythologised certainties of an idealized past, this alternative reading instils it with more dynamic possibilities. Moreover, Keith Tester argues that "…nostalgia is impossible without movement and transformation" (1993, p.65) because it suggests displacement; the home (*nostos)* that the subject longs for (*algia)* is not accessible. Padva emphasises the potential for nostalgia itself, "in its liquidity" (2014, p.229), to be the vehicle for the kind of movement that Tester refers to, arguing that it is like queer in its resistance to ossification (2014, p.229). Echoing commitments to forms of queer evidence expressed by Cvetkovich, Muñoz, Halberstam and others, he goes on to claim that nostalgia can constitute a purposeful reclamation of "what seems lost, underestimated, underrated, and misrepresented" (2014, p.230).

4.1.4.7   Anti-futurity

In his polemical work *No Future* (2004) Lee Edelman draws on the complex Lacanian notion of the "sinthome", which "functions as the necessary condition for the subject's engagement of Symbolic reality, [but] refuses the Symbolic logic that determines the exchange of signifiers" (2004, p.35). In this sense the sinthome resists interpretation and meaning, mediating our relationship to the Symbolic but denoting "a site of singularity and hence of nonexchangeability" (Edelman, 2004, p.36). Tavia Nyong'o suggests that the sinthome may be understood in terms of "flows of affect" in contradistinction to the Symbolic's association with "closure and ideology" (2013, p.231). Edelman conjoins "sinthome" with "homosexual" to create the neologism "*sinthom*osexual", which refers to the sense in which:

> …homosexuality is thought as a threat to the logic of thought itself insofar as it figures the availability of an unthinkable jouissance that would put an end to fantasy – and, with it, to futurity – by reducing the assurance of meaning in fantasy's promise of continuity to the meaningless circulation and repetitions of the drive. (Edelman, 2004, p.39)

Edelman proposes that queers resist any form of participation in reproductive futurity through a "resistance to […] Symbolic reality" (2004, p.18), suggesting that our queerest aspect "is [a] willingness […] to insist that the future stop here" (2004, p.31). In this sense

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Edelman's position would seem to resonate with Rohy's argument that queers stop time and may, therefore, be antithetical to any straightforward notion of revivification or repurposing embodied within the practice of reanimation.

4.1.4.8 Queer potentiality

In *Response: Animated Becoming*, Bansel pursues the notion of "instability as 'queer'" (2012, p.158), invoking the provocative power of "potentiality" as an "animating tension between limits and possibilities" (2012, p.159). His analysis is less concerned with realising singular possibilities inherent within potential than with the disruptive force incarnated in that unrealised potential as an idea. He considers that that which is yet-to-be formed, defined or known creates a productive tension in relation to normative, ordering processes (such as knowledge creation) via a "chaos that unravels the stability, singularity and coherence of the norm" (2012, p.159). In this sense the very openness of "becomings" means that they will exceed our knowledge and expectations but that this "animate[s] us to embrace ambiguity, ambivalence, incompleteness and uncertainty as the very conditions of possibility" (2012, p.159). However, whilst these qualities may be endorsed as useful, productive outcomes from the unravelling chaos that Bansel emphasises, the ambiguity, incompleteness and uncertainty that he values may render them illegible.

4.1.4.9 Queer utopia

In his introduction to *Cruising Utopia* (2009) Muñoz states unequivocally that queerness is not located in the present but is in fact yet-to-be realised; it is an idealization that has yet to be attained (2009, p.1). His image of queerness as a "warm illumination of a horizon imbued with potentiality" (2009, p.1) locates it as an elusive, ever-receding vision that can never quite be reached. Yet he goes on to claim that the roots of this imagined queer future are "distilled from the past" (2009, p.1) not the present; he characterises the latter as being mired in conservative, homonormative, assimilationist rhetoric. Moreover, he claims that: "A posterior glance at different moments, objects, and spaces might offer us an anticipatory illumination of queerness" (2009, p.22), indicating that the past can be mined for untapped resources to be used in a project of future-building.

In contrast to Edelman's denial of futurity, *Cruising Utopia* declares a commitment to it that is shaped by the Blochian, utopic tradition. Muñoz supports this position by asserting that: "A certain affective reanimation needs to transpire if a disabling political pessimism is to be displaced" (2009, p.9). Yet his conception of queer as the yet-to-be-realised is not driven by

a dogmatic sense of what queer will surely become but is founded on the notion of being alive to emerging possibilities.

4.1.4.10 Summary of queer theoretical perspectives

My assemblage of queer theoretical tools and associated perspectives is reflective of the bricolage methodology that I have used within this research project, but equally of the method of creative practice that resulted in the production of *Unbounded* and the associated test pieces (discussed in Chapters 5 and 6). That is to say that the ideas that I have outlined here have been brought together because I have found them useful in exploring the hypothesis set forth in this project. In a sense this magpie borrowing of ideas is consistent with a broad tendency within queer theory to resist normative, methodological strategies (Halberstam, 2011, p.10). However, although many of the theorists that I draw on make use of divergent, and in some cases antithetical, critical and theoretical traditions, there is nonetheless a number of recurring motifs and continuities within this work.

Both Muñoz (1996) and Cvetkovich's (2003, 2009) concern with the ways in which the traces of queer lives are produced, evidenced and recorded bears testament to an extensive sub-cultural tradition of "alternative history-making". The fact that the visibility of such a legacy is sporadic and intermittent is key to understanding the relational and conditional nature of queer. It is also reflective of my commitment to return to an ephemeral intertextual web of sources that contributed to my experience of gay acculturation. My self-initiated, adolescent investigation into the traces of other gay lives, conducted "invisibly" yet in parallel to my overt, visible, heteronormative schooling, is an instance of my own past encounter with ephemera as evidence. This gave rise to a modest but affectively-charged archive (of books) which I "reconstituted" as part of this research process. This led me to consider whether the return involved in the process of reanimation may be to a place of ambiguity and unresolved potential – a past place of possibility – as opposed to an historical location that was fixed and completed.

The second broad theme reflected in my selection of queer theoretical tools relates to temporal patterns, anomalies and challenges to notions of chrononormativity. Butler's (1991/1993) focus on opportunities to queer norms through cycles of performative repetition suggests a latency of possibility in past sites, which acknowledges the "instability" of social and cultural norms and which attests to the necessity of the very possibility of queerness in constructing heteronormativity. Similarly, Rohy (2009) employs the same kind of deconstructive logic to demonstrate that queer temporalities (in the form of anachronisms, atavism, prematurity and so on) are a fundamental part of the "fantasy" of

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chrononormativity; it achieves its "normativity" precisely in its rejection of other "aberrant" forms of temporality. Stockton's (2004, 2009) work is also concerned with temporal disjunction and she explores alternatives to the progressive, linear, teleological mode of temporality which characterises Western discourses of progressive development. In exploring modes of temporality that are opposed or antagonistic to these progressive accounts of time these theorists expose the heteronormativity that is embedded in ideas of "growing up", "healthy development", genealogical lineage, family structure and hierarchy, and reproductive futurism. These ideas are helpful for suggesting how reanimative processes can be employed in *both* the production and/or realisation of chrononormativity *and* equally in opportunities for enacting queer temporal movements, challenges and critiques. The fact that these perspectives focus on the past as a site of resistance is resonant with my view of reanimation as an initially "backwards-facing" perspective. Padva (2014) recognises that in this backwards-facing orientation there is the potential for charges of nostalgia, yet argues for an alternative to chrononormative views of nostalgia as being politically retrograde, conservative and consolatory. Instead, he argues for a queer form of nostalgia that can enable transformative work, suggesting that queers can renegotiate the meanings of "hegemonic imageries" (2014, p.229) through exploring their own queered relationships to them. Together these perspectives help to articulate my motivations in wanting to revisit a past period in my life when I could not yet fully recognise, or know, myself as a "queer child". As an adolescent I was moving forwards along a conventional chrononormative trajectory whilst simultaneously looking backwards for indications of other ways of being. Furthermore, I was seeking an identity that I would not be able to comprehend until my adult-future-self had arrived.

The final broad theme evident in the choice of theoretical tools outlined above concerns what might be construed as the ethical imperative around what should happen, politically, as a consequence of, or in the wake of, a process of reanimation. In other words a question emerges as to what sort of queer temporal manoeuvre becomes prioritised as a consequence of the challenge to chrononormativity established above. Edelman's (2004) strident "anti-position" argues that any kind of politics is already bound up in conceptions of futurity to which he responds by attacking the figure of the child as revered symbolic conduit of this constantly deferred political hope. He claims that "the death drive names what the queer, in the order of the social, is called forth to figure: the negativity opposed to every form of social viability" (Edelman, 2004, p.9), advocating that queers embrace this "negativity" as a tactical strategy. However, as critics have noted, it is difficult to see how this "anti-position" itself resists becoming part of another logic, narrative and/or position predicated on notions of futurity (Halberstam, 2011, pp.106-107). In contrast Bansel

(2012) suggests dwelling within a space and time of opportunity and potentiality that animates a tension between "limits and possibilities" (2012, p.159); in his view radical queerness is about maintaining productive incoherencies. However, again it is difficult to imagine how such a tactic can be consistently maintained whilst resisting definite, formal instantiation. In this respect it chimes with Edelman's position in that it feels like a polemical, theoretical ideal as opposed to a call for pragmatic action. Muñoz's (2009) position is equally invested in the value of unrealised potential for a queer political project, but, in contrast to Bansel's concern with the present, Muñoz focuses on the residual possibilities remaining in past moments and movements. His perspective opposes Edelman's in that he refuses to abandon futurity but instead envisages an expanded and optimistic view of what the future may bring. These contrasting perspectives constitute a partial set of ideas relating to the effects that reanimation can render possible. A further, less radical, possibility is that reanimation simply maintains and reinscribes lines of reproductive futurity and chrononormativity. This suggests why it might be misguided to conceive of reanimation as being an "essentially queer" process, or as always having determinately queer outcomes.

As I will go on to explore it may be that the perspectives outlined above coincide with distinctly different phases of the reanimative process. In particular Muñoz and Cvetkovich's work relates to "the return", Butler, Rohy and Stockton's ideas suggest alternative temporal possibilities that may arise from this return, Edelman's anti-futurity gestures toward a radical deanimation without reconstitution, and Bansel's "potentiality", together with Muñoz's "queer utopic", suggest alternative modes of reformulation.

These queer theoretical perspectives are often antagonistic towards ontological orthodoxies meaning that inevitably they raise challenges around what constitutes knowledge and the normative tendency to fetishize so-called "new" or "original" knowledge. Furthermore, positions such as Edelman's and Bansel's lead to fundamental questions around the collective enterprise of knowledge-production – how does one remain in a state of potentiality, or refuse the Symbolic, and still produce academic texts and associated outputs? That both Edelman and Bansel resort to effectively describing their perspectives as opposed to actually inhabiting the full implications of them, and performing them in their work, to some extent reflects the difficulty of communicating positions which undermine conventional ontologies and modes of communication. They allude to forms that have yet to be realised yet they seem condemned to articulate these within the largely conventional terms of academic discourse. Nonetheless, these tensions are not unique to queer theory as many other strains of critical intellectual thought (including, for instance, deconstruction

and post-modernist work) grapple with many of the same difficulties and paradoxes (Eagleton, 2004, p.70; Lawson, 2001, pp.xxiv-xxv; Tester, 1993, p.140).

4.2 Methods

The main method employed in this research was the practice of moving image production. However, as is the case for many moving image producers, this entailed a number of pre-production processes. I focus briefly on these below as they not only shaped the development of the moving image work but constitute distinct research methods in respect of the overarching research proposition. I address these methods in the logical order in which they entered the research process but, as noted above, this process was recursive as opposed to being strictly linear.

4.2.1 Gathering, collecting and accumulating

Processes of gathering, collecting and accumulating material contributed to the creation of an alternative archive, based principally on my memories of adolescent reading, and my current concern with reanimating those memories. These processes included:

i. Tracking down and ordering copies of library books that I remembered from my clandestine research forays in various libraries and second-hand bookshops during the mid to late 1980s.
ii. Collecting books from my family home, charity shops and second-hand book retailers.
iii. Viewing and downloading films and other moving image sequences from online media archives including the *Prelinger Archive*, *Fleisch Archive* and *JISC MediaHub*.
iv. Collecting quotations from a range of sources including novels, non-fiction works and academic scholarship.

I employed an adaptive search strategy depending on the nature of the material concerned. For instance, process (i.) required the use of half-remembered details and a focused, re-iterative search strategy in order to locate the materials required. In contrast, processes (ii). and (iii). were often based on much more subjective criteria relating to what felt interesting and what could potentially be used in connection with other emerging aspects of the archive. Karin Wehn noted, in 2006, the increasing importance of the web and online archives in making film and animation available for viewing and research purposes and this observation connects with my own utilisation of these resources (iii). However, they have also increasingly been used as creative resources, particularly for those working with found digital materials. Finally, in carrying out process (iv). I adopted more conventional literature searching strategies.

4.2.2 Moving image production

The moving image practice was comprised of a series of practice-informed investigations of issues relating to the research proposition, mainly using a non-linear digital video editing application and compositing software. In the early to mid-stages of the research this took the form of producing test sequences (*Tests 1 – 9*). One substantial piece of work was shot on Super 8 film and edited using a film splicer and a Hanimex Dual Editor Viewer (*Test 9*). Together, *Tests 1 – 9* investigated processes and techniques that informed the development of a 20 minute moving image work entitled *Unbounded.* The test sequences, together with the terminal piece *Unbounded,* constitute the moving image components of this practice-informed research.

The moving image tests began with simple animation techniques that explored a loose notion of found animation. This can be explained as an attempt to find emerging patterns and visual rhythms in material that was not self-consciously animated. That is to say, in instances where movement has not been deliberately choreographed or organised to reveal incremental changes from one frame to the next. As the research developed the moving image tests became focused on processes of editing and montage in which I considered the role of editing within my practice. As the research theme emerged more definitively these tests became focused around processes of deanimation, animation and reanimation. The material used in these latter tests became more reflective of autobiographical concerns, employing imagery that connected to my memories of adolescent reading and queer desire. There was also a movement away from working exclusively with found video to filming my own original footage. The final phase of the moving image work was characterised by a concern with compositing and composing in order to bring material together in a substantial moving image piece. This piece, *Unbounded*, not only functions as an embodiment of reanimation practices but also reflexively meditates on reanimating impulses driven by queer desires. In this sense *Unbounded* could be viewed as a notional thesis in its own right.

The moving image practice was characterised by:
- An iterative approach in which aspects of the initial phases of testing were carried forward into subsequent phases, and so on.
- A generative impulse in which raw moving image material yielded more material through variations in processing and successive exports of new versions.
- An interest in the movement between digital and analogue processes.
- A curiosity concerning the dialogue between cinematic forms and the book form.

- A reflexive preoccupation with the techniques and technologies of animation history.

4.2.3 Reading and re-reading

The practices of reading and re-reading were evident throughout the entire research process. They were conducted not simply as a means of acquiring knowledge and understanding for research development but formed a creative practice in their own right. As noted in 4.1.1, feedback looping suggests a revisiting and re-configuring of research objects as the research field continues to evolve. In this sense I would argue that re-reading could be understood either as a form of reanimative practice or as exhibiting structural similarities. This is particularly with regard to the activities of returning to texts and reconsidering them, which are also constituent elements of reanimation.

Some texts were read multiple times and in different ways. For instance, *Homosexuality* (1960) by D. J. West was read with a view to retrieving a sense of the progressive discourses that existed around this subject in 1955 when the book was first written. Then, having read the author's autobiography *Gay Life Straight Work* (2012) in which he provides an account of his active, but clandestine, homosexuality, I returned to the earlier book. On the second reading I found myself trying to discern ways in which the author might have been layering aspects of his sexual orientation into his essentially dry, academic study.

4.2.3.1   Emergent composition

The principle underlying the development of the moving image piece was that of "emergent composition", in which clusters of image sequences and, later, text began to emerge through a process of open exploration. This led to accumulations and accretions of material which gradually began to form discrete sequences. This process necessarily involves much trial and error, many speculative moves and a need to create conditions that are conducive to unexpected outcomes. Akira Lippit recognises a similar dynamic operating in the work of Matthias Müller, claiming that the artist first loses himself in his accumulated material before later finding himself in the found images. Lippit notes that: "Müller's system of prosopopeial disavowal and recovery operates through his cinema, his ex-cinema, as a mode of autobiography, always of an other and another autobiography that returns like a *revenant*" (2012, p.139). Müller attempts to approach his own originally filmed material as if it were found footage, which is an approach that I can relate to. I sometimes deliberately cultivated a sense of "estrangement" or displacement from the material that I filmed by avoiding the use of the viewfinder/display to monitor what was being recorded. At other times I filmed many laborious, repetitive takes, making slight changes and variations along

the way. The aim of this was to accumulate a mass of material and possible permutations rather than seeking to deliberately capture particular movements, framings or compositions. These conditions of estrangement were compounded by a process of virtual entombment. That is to say, I would store material for a number of weeks or months before re-viewing it and allowing myself to form emotional and associative responses to it. This gave rise to a form of speculative looking or a kind of queer gaze that scans material for points of connection, registration, or recognition. Sometimes such speculative looking, or cruising, proceeded by intuition; what *feels* useful or productive? The film editors Walter Murch and Karen Pearlman have each written about the importance of an embodied, intuitive response in the making of editing decisions. They acknowledge that embodied rhythms and processes (breathing, blinking, pacing and so on) may significantly inform this process (Murch, 2001; Pearlman, 2006, 2009).

4.2.4 Reflective writing

Reflective writing provided a way of working out connections between the multiple methods employed and the diverse range of potential reference points emerging from the contextual review. Furthermore, it also provided a crucial sense-making activity in respect of locating my position within the research and navigating my way through the research journey. I began with the intention of keeping a regular reflective journal but soon realised that such routinization did not sit well with my rhythm of working. From that point on I engaged in concentrated bursts of reflective writing when I felt the need to explore content or process-based issues and concerns. Appendix 4 contains samples of this writing.

4.3 Ethical Issues

I acknowledge that the techniques employed in developing the creative practice, including appropriating and subverting existing cultural artefacts, raise questions around fair, equitable and ethical use of materials (Basilico, 2004a). Furthermore, the nature of autoethnographic work tends to raise ethical considerations in respect of personal disclosure and the involvement of other people within one's narratives.

4.3.1 Found footage work

From a legal and regulatory perspective UK copyright law exists to prohibit theft and unauthorised use of UK copyrighted material but permits some use of copyrighted material in the context of the fair use policy (UKCS, 2004). Bartolomeo Meletti notes that in drawing inspiration from other creative works an artist should ensure "that [their] work is substantially different" (n.d., para.1), but concedes that, legally, this judgement is based on

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a case's individual circumstances and merits (Meletti, n.d.). Whether it is defensible to use copyrighted material within the context of new creative works without paying for the rights to use this material remains a contested point. Lawrence Lessig examines the way that legislation has sought to prohibit unauthorised uses of copyrighted material. He notes that many creative works that employ methods of appropriation, remixing and re-editing are "presumptively illegal" (2004, p.48), leading to a permissions culture that can inhibit the distribution of creative works (2004). This position has arisen from the inherited legacy concerning the rights protection of analogue culture and is not reflective of modes of production, reproduction and exchange characteristic of the digital economy (Lessig, 2004, p.48). However, he writes specifically about the North American context and it should be noted that other countries are more permissive in their legislation of intellectual property. This complicates the situation regarding the status of material downloaded via Internet sites, which is usually governed by the copyright legislation of the country within which the site's server is located (Centre for Applied Research in Educational Technologies, 2005). For instance, I have used some material from the *Wellcome Library Moving Image Collection* that is made available online via the American *Internet Archive* web site (for instance *Posture*, Wellcome Library, 1928). The films can be used under the terms of the "Attribution-NonCommercial 3.0 United States (CC BY-NC 3.0 US)" Creative Commons license, which permits "adaptation", "remixing" and "transformation" of them (Creative Commons, n.d.-b).

The development of the Creative Commons Licence policies acknowledges the increasing ease with which digitised material can be re-edited and recombined. It therefore seeks to provide a more responsive and flexible framework within which rights protection might be considered (Creative Commons, n.d.-a). Most of the appropriated moving image material used in the production of this research was downloaded from web sites that explicitly adopt the Creative Commons re-usage policy. However, some material has been taken from seminal works (particularly those which, for me, reference memories of queer desire) for which permission was not sought from copyright-holders. This material holds what can be considered to be shared, cultural (or "sub-cultural") references and sites of queer collective memory. Furthermore, the creative practice also draws heavily on the reproduction of images drawn from a multitude of published, copyright protected books and this is also significant to the notion of reanimation practice that I am developing.

As noted in 2.6, found material can be broadly defined and may include images from public information films, ephemeral educational films and commercial cinematic releases through to personal photographs, cine-films and home videos. The use of material from this latter

context raises difficult questions about the degree of consent that original producers or participants could give for future public uses of that material. Baron (2014) critically considers issues of consent in William E. Jones' film *Tearoom* (2007) in which he appropriates archive police surveillance footage, dating from the 1960s, of men engaging in sexual activity in a public toilet. She notes that this work raises ethical issues that cannot easily be resolved, reminding us that "despite Jones' intervention, the footage is *also* still surveillance footage that was used to prosecute homosexuals. It is *both* oppressive surveillance footage *and* liberating queer history…" (Baron, 2014, p.45). All of the found material used within my research process has been sourced from archives of works that were explicitly made and disseminated for public consumption. Therefore, I am working on the principle that participants in these films originally consented to having their image incorporated as part of a publicly accessible moving image work. However, problematic issues remain, as they could not have consented to the use of their image within the context of derivative works (such as *Unbounded*) or anticipated the increased circulation of images brought about by digital economies. This latter aspect implies a capacity for the resurfacing and persistence of images that could not have been foreseen in a pre-digital era.

In summary, as my creative practice has been prepared principally for the purposes of practice-informed research I have assumed the right of the fair-use policy in regard to my use of copyrighted materials. Clearly, a different set of issues around copyright permissions would need to be considered if I intended to show the work publicly as an instance of creative exposition rather than as a research outcome.

4.3.2 Autoethnographic work

Autoethnographic work raises a number of ethical considerations. Firstly, the autobiographical nature of this method implies a certain degree of self-disclosure on the part of the researcher. Whilst such disclosures may be selectively performed and moderated within ephemeral forms of verbal, conversational exchange, they become materially inscribed within written texts. In effect, the autoethnographic researcher makes personal details available as part of their engagement with public discourses. This suggests a potential position of vulnerability that the researcher may come to regret later or feel personally or professionally compromised by.

Equally, the intersubjective nature of autobiographical accounts inevitably incorporates relationships with others. Therefore, there are questions around the extent to which other people may consent to being included in such accounts. Although steps may be taken to

ensure anonymity, the protagonists within autoethnographic accounts may still be identifiable. As Andrew Sparkes remarks, this raises the potential for people to become recognisable not only to others but also "to themselves in ways they might not feel comfortable with or agree to even if they have given their informed consent" (2013, p.207). Furthermore, he notes the possibility for this to occur even where consent has been granted. To some extent these issues have been minimized in much of my autoethnographic writing as the relationships that I often focus on are my own interactions with texts. However, there were some instances where I had to carefully consider the level of detail and degree of disclosure I wished to include. Ellis (2007) acknowledges that, with autoethnographic work, there is a particular responsibility to think through the implications of what is divulged, particularly in respect to one's intimate relationships. This acknowledges the potential to do harm towards oneself or others in the construction of narratives and highlights the researcher's responsibility to avoid or minimise this where possible (Tolich, 2010 cited by Sparkes, 2013, p.208).

Sometimes these issues are multivalent and difficult to contain. For instance, I only briefly mention members of my family in the vignettes, in fairly mundane circumstances, and therefore am fairly confident that I am not breaching confidentialities. However, I cannot fully anticipate what kind of response they would have to reading about my experience of gay acculturation, particularly in the ways it attests to a period of loneliness, isolation and marginalisation. In fact their empathic response may make it a difficult piece to read. Furthermore, it may not accord with their own reconstructed memories of the period relating to my adolescence, which may, in turn, cause them to experience forms of cognitive or affective dissonance.

The motivation for using particular forms of narrative inquiry may also be problematic. Aside from the ontological contestation of autoethnographic methods there are issues concerning personal gain in the telling of such stories. Whilst autoethnographers may seek to reassure themselves that they are producing accounts in the spirit of engaging a wider set of social and cultural concerns, these stories are also, at the same time, building careers and research profiles (Sparkes, 2013, p.208). At times I have struggled to clarify my own motivations for using autoethnographic methods in this research. The test-bed for my research question is entwined with aspects of my autobiographical experience and therefore it seemed appropriate to articulate this as part of the research context. Yet, at times I have also experienced wishing I could, in some way, disconnect myself from these personal lines of connection. In short, there were days when I simply did not want to dwell on my own memories of past experiences.

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Finally, there are ethical implications concerning the evidential status of autoethnographic stories. If autoethnographic accounts are to be regarded as research data then this raises issues in relation to the researcher's dual function as data-originator and data-analyser. The concern may focus on whether the data produced has been explicitly manufactured for the purposes of serving an overarching, interpretative narrative. Concerns about empirical validity are perhaps exacerbated even further by forms of autoethnography that explicitly incorporate modes of fictional narration, including performative, interpretative autoethnography (e.g. Alexander, 2003) and fictional autoethnography (e.g. Vickers, 2010). However, this dual investment is partly what autoethnographic methods foreground; a researcher is always already personally invested in their undertaking and this will inevitably manifest in the research process in multiple ways. Therefore, rather than striving for a singular notion of "truth", the ethical imperative in such research becomes one of establishing authenticity and resonance (Muncey, 2010, p.91), partly as a result of writing one's investments into the process itself.

4.4 Summary of Methodology and Methods

To summarise, the principal methodological framework used within the research was bricolage, with distinct reference to the approach elaborated by Kincheloe and Berry (2004). This bricolage framework incorporated aspects of other methodological approaches including autoethnography and queer theoretical perspectives. It was comprised of a number of creative practice research methods, with moving image production being the predominant mode. However, several other distinct practices contributed towards the moving image production including:

- Gathering and selecting material and accumulating a practice archive
- Reading and re-reading, with an emphasis on this activity as a physical as well as an intellectual act
- Writing of autoethnographic vignettes
- Reflective writing.

The use of bricolage requires a willingness to be responsive to what emerges from the evolving research field and to adapt existing frameworks and develop new methodological tools where required. In this regard bricoleurs act as "methodological negotiators" (Kincheloe & Berry, 2004, p.3). The methods that have been described in this chapter were not applied in strict succession according to a linear imperative imposed by a conventional narrative of research progression. They were used responsively and recursively in relation to what emerged from the evolving bricolage which, as Kincheloe and Berry caution, "resists
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its placement in concrete as it promotes its elasticity" (2004, p.3). This clearly mitigates against the researcher being able to "predict in any traditional logical manner what will or will not present itself" (Kincheloe & Berry, 2004, p.131). Such a sentiment would seem to accord with Halberstam's view that to overly-attend to prescriptive approaches and methods derived from established frameworks can "stymie the process of discovery" and "[block] one's ability to learn something that exceeds the frameworks with which one enters" (2011, p.12).

Chapter 5 – Outcomes and Analysis: Phases 1 & 2

This chapter, together with Chapter 6, describes the outcomes that emerged from the application of methods discussed in Chapter 4. It takes the loose form of a research narrative in which I address the outcomes in relation to four broad phases of research activity. These are adapted and reconfigured from those outlined for practice-based methodologies by Carole Gray and Julian Malins (2004, pp.71, 100). These are data acquisition/generation, data organisation and management, information evaluation and finally synthesis and presentation. Although I identify these as discrete macro-phases for the purposes of representing the research narrative it is important to note that they often contained their own internal sequence of micro-phases.

5.1 Phase 1: Data Acquisition and Generation

The first phase of the research involved a prolonged period of gathering resources in the form of books, printed and digital images, moving image sequences and sounds. This process of gathering provided an initial entry point into the project and a "reservoir" of material from which the creative practice drew. This process of accumulation extended for most of the duration of the research process, as is evidenced by the classification of activity types in Appendix 3.

5.1.1 POETs

Kincheloe and Berry (2004) describe a movement into bricolage-based research acts through a Point of Entry Text (POET). This text functions as a "pivot, [or] the axis" (2004, p.108) around which the research process will extend, evolve and locate/relocate itself. They stress that there is no definitive or necessarily logical starting point represented in the choice of POET. Furthermore, conceptions of the POET may change through the acquisition of new meanings and layers rendered through feedback looping (Kincheloe & Berry, 2004, p.111), as if it were being overwritten with notes, glosses and marginalia.

I would identify a cluster of texts that functioned as POETs within my research as follows:

- *Homosexuality* (1960); a pioneering social sciences study on homosexuality first published in 1955 by the psychiatrist and criminologist D.J. West. I originally bought a copy of it from a second-hand bookshop in Leicester called *Maynard and Bradley* in the summer of 1987 (see Appendix 1: 6. *I'm acquiring a library…*). I re-acquired a copy of it for this research in 2010 from an online book retailer.
- *Photographing the Male* (1987); a book of overtly homo-erotic photographs collected together under the rubric of a photography manual. It was written by Ricardo Juan-

Carlos, with photography by Phil Flasche, and was originally published in 1983. I borrowed this book from Hinckley Library in 1987, emboldened by the fact that the reasonably matter-of-fact title and the black buckram cover gave no hint of the naked male flesh within (see Appendix 1: 7. *Pages at which certain books…*). After extensive, online research (I could not remember the title), and a telephone call to Hinckley Library to see if their borrower records extended back to 1987 (unfortunately not), I managed to identify and acquire a copy of this book from an online retailer in 2011.

- *The Boys in the Band* (1970); Mart Crowley's play, which was the only reading material that I ever discovered in my school library that conspicuously dealt with homosexuality. I originally read this play in the library during a lunchtime break in 1987 (see Appendix 1: 3. *Like one eternal intermission…*). I acquired a copy of the 1970 Penguin Play edition in 2011 via an online retailer.

- *Maurice* (1972); I already owned a copy of E.M. Forster's novel but had originally borrowed a copy of it from Hinckley Library in April 1986 (see Appendix 1: 5. *It only helped him backwards…*).

- "Alternative Textualities: Media Culture and the Proto-queer" (2003); Robert Linné's article, published in the *International Journal of Qualitative Studies in Education*, discusses notions of "alternative textualities" in relation to young people's experiences of gay literacy. I came across this in December 2010.

- *Malicious Damage: The Defaced Library Books of Kenneth Halliwell and Joe Orton* (2013); Ilsa Colsell's study of the defacement and collaging of library books by playwright Joe Orton and his partner, the collage artist Kenneth Halliwell. I bought this book shortly after it was first published in 2013.
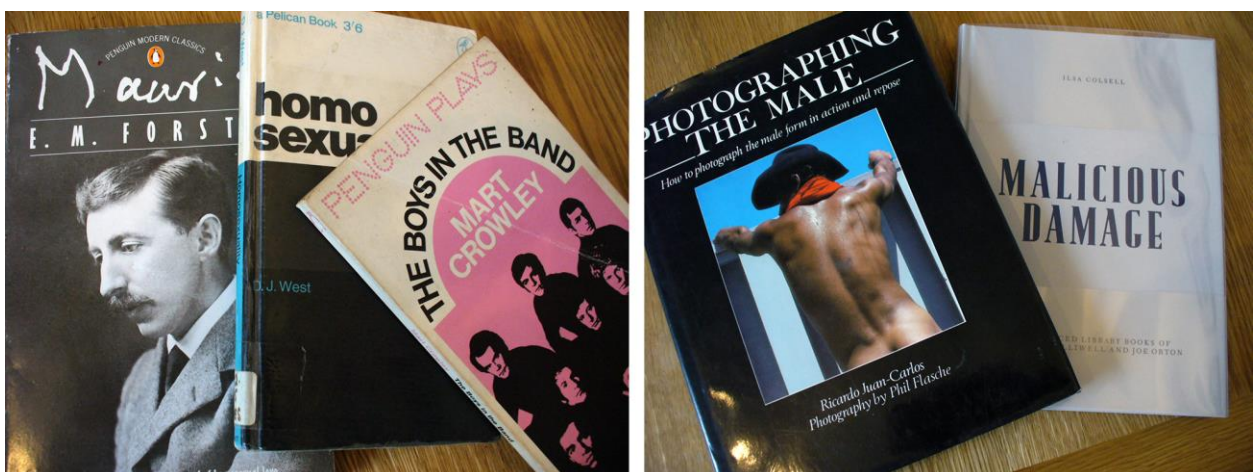
Figure 4: Point of Entry Texts

These texts formed the basis of an associative web from which I drew insight, imagery, comparisons, contextualisation and inspiration. Kincheloe and Berry indicate that, after a period of "initial attraction" to the POET(s), the bricoleur is subsequently "driven by interest and sustained through passion (self-driven) and compassion (driven by passion for others). In part, informed intuition sorts out the leads and dead ends" (2004, p.118). This suggests that the researcher's complex involvement with their objects of study exceeds notions of empirical objectivity. It re-situates their subjective responses as constituent drivers within the research process. For me it is especially significant that desire (passion) is acknowledged as a legitimate motivating factor as my interest in re-examining memories of gay acculturation is entwined with desirous impulses.

5.1.2 Moving image production

The moving image work developed through a number of initial stages, as detailed below, before becoming more definitively focused on intersections between reanimation and queer theory. Whilst I consider the processes described below to have been primarily data generating activity, some also incorporated their own internal cycles of analysis, synthesis and reflection e.g. *Unbounded (Study)*.

5.1.2.1 *Found animation*

During the early phases of the research process I conducted simple tests based on the notion of found animation. I was curious to investigate the kinds of movements and patterns that would emerge from the temporal concatenation of frames that recorded non-incremental shifts in the depiction of subject matter. For instance, I used a stills camera to photograph spatial configurations (street surface, fallen leaves on the ground) and subsequently rendered these as short test animations in which I experimented with varying frame durations. (Two of these tests are *Test 1 (East London Street)* and *Test 2 (November)* which can be viewed via the DVD *Tests* sub-menu).

Figure 5: Frames from Test 1 (East London Street)

Figure 6: Frames from Test 2 (November)

These simple pieces were motivated by a pragmatic need to "get things moving" in terms of the research process but were also an initial engagement with the notion of reanimation. The cracks in the pavement surface that formed the focus of *Test 1 (East London Street)* are visible traces of historical incidences of physical movement, displacement and subsidence. The fallen leaves documented in *Test 2 (November)* are instances of decomposing material that also bear traces of physical processes of transformation, thereby referencing a cycle of life and death. Documenting the traces of these respective processes of movement and transformation and attempting to make them move again could therefore be interpreted as a form of reanimation. This process was later reprised in the creative practice in the form of using sequential imagery, illustrations and diagrams from books and subjecting them to the same reanimating/reconstructing impulse.

This activity helped me to shape and identify an emerging interest in examining moving image production as a material and metaphoric enactment of reanimation and in doing so raised questions concerning my understanding of reanimation as a process. Furthermore, it encouraged me to reflect on my choice of subject matter. I felt rather detached from these outcomes and concluded that this was partly due to the fact that the human body was conspicuously absent, in contrast to my previous figurative work. Nonetheless, I had an intuitive sense that the idea of reanimation could be a fruitful focus for further investigation but could not yet articulate this fully in relation to my developing practice. In an attempt to explore my understanding of the constituent elements of reanimation I conducted some further test pieces that focused on editing practices. My rationale for this was based on an understanding of editing as the primary means of creative expression within my previous, found footage work.

5.1.2.2   *Focus on editing practices*
Test 3 (Frame Flux)

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My starting point for this test was the paradoxical notion of editing as constituting an "invisible art" whilst, at the same time, being the thing that a viewer is always looking at (Apple, 2005; Fairservice, 2001; LoBrutto, 2009; O'Steen, 2009). I was concerned with investigating ways in which this tension between the visible and invisible could be addressed through a moving image sequence. The test piece is composed of fragments from an archive film entitled *How You See It* (Jam Handy, 1936) which concerns the optical perception of moving images within the specific context of cinematic projection. One of the selected sequences demonstrates the visual effect of adjusting the projector film gate so that the filmstrip is no longer incrementally moving through it. This creates blurred and visually indecipherable sequences. Other sequences focus on the creation of optical illusion and the persistence of vision. I have used a basic frame-within-a-frame device with the intention of foregrounding the frame and thereby making it more visible. This draws visual attention to changing rhythms of continuity and discontinuity that punctuate the hierarchy of composited frames.
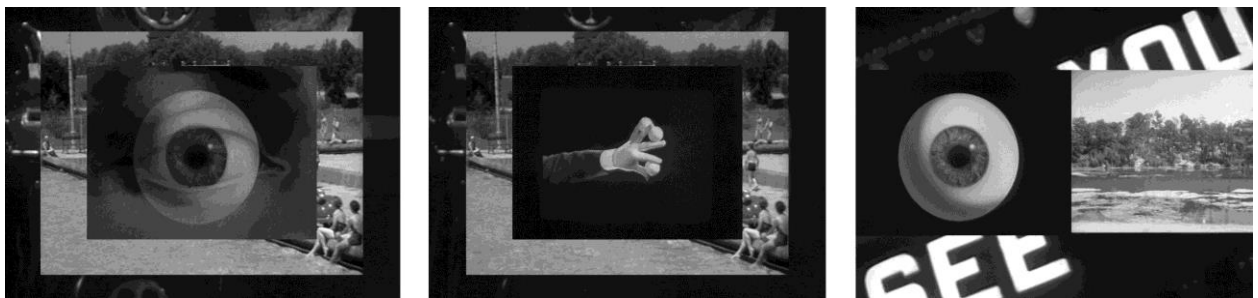
Figure 7: Frames from Test 3 (Frame Flux)

Test 4 (Notes Loop)

In this piece I focused on aspects of "vertical" montage; digitally compositing layers of material to explore aspects of syntagmatic combination and recombination. Eisenstein (1942/1969) made a distinction between *horizontal* montage, in which images are sequentially organised, and *vertical* montage, which addresses simultaneity within montage sequences. This latter form is occasioned by the use of sound and image together or "montage within the frame" (Fairfax, 2012, postscript, para.2).

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Figure 8: Frame from Test 4 (Notes Loop)

I composited the motif of a gymnast performing a somersault with sections of my notes, photocopies of various texts and reflections from my research journal. As the sequence advances the imagery becomes progressively obscured under layers of notes, annotations and text with the gymnast's repeated rotation acquiring layer upon layer of inscription. This exercise was partly inspired by Kincheloe and Berry's (2004) understanding of the merging of objective and subjective components within the bricolage whereby "the two blur together to produce knowledge always in flux, always capable of being viewed in new contexts and processes" (2004, p.139). The repeated motion of the gymnast also functions as a visual analogue to the conceptual operation of the feedback loop.

On one level this test was a rather literal attempt to bring parts of my research activity into closer contact with each other. It provided a way of making things move *in relation* to other components, enabling me to visualise a sense of the evolving bricolage through multiplying layers. These yielded areas of transparency and revelation, amplification and reinforcement and opacity and masking. For these reasons this short sequence became significant in moving the research on by:

- Encouraging me to pursue a notion of layering and compositing as a tool for perceiving complexity and ambiguity. This became an important facet of the piece *Unbounded* but also suggested an analytical tool with which to approach findings from this research.
- Re-orientating my attention towards ways in which reanimation might be implicated within my own subjective concerns – this led to a more focused consideration of intersections between reanimation and queer dynamics.

Thus, as the research progressed I concentrated more specifically on working with content and ideas emerging from the written autoethnographic vignettes. These included a focus on the physical act of reading; the idea of the book as body; the surveillance/scrutiny of the male body (and the body as vehicle for pedagogic transmission); the significance of gestures and movements; and the motif of rotation or turning backwards. These thematic
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foci helped to establish criteria with which to organise and prioritise my material. However, I continued to explore how reanimation might operate as a material process in my work and this led to the next set of tests.

5.1.2.3   Animation, deanimation and reanimation

In this phase I focused on deconstructing reanimation into constituent processes of animation, deanimation and reanimation. This was motivated by a need to understand what these terms meant within the context of my own moving image practice. It was also an effort to separate and disentangle concepts that felt at times to have become confusingly conflated. For instance, I found that I was sometimes unsure of identifying something as being animated or reanimated. Equally, there were occasions when I became uncertain of what would constitute the specific conditions of deanimation. This was partly an acknowledgement that intellectual and theoretical appreciation of a concept does not always readily translate to a tacit or practice-based understanding. Therefore, in investigating these terms from a practice perspective I hoped to develop a better grasp of these concepts within the material context of moving image production.

The activities carried out in pursuit of this goal came to form the bulk of the moving image experimentation that I conducted. Broadly, it included:

- Deanimating (disassembling) moving image sequences of acrobats and gymnasts mostly taken from medical films. This entailed exporting individual frames, at a given frame rate, that were then printed onto sheets of A4 paper.
- Working with these printed, paper sequences to explore possibilities for collaging, layering and combining them with other printed material (e.g. book pages).
- Scanning these collaged, combined and layered materials to create new digital images.
- Creating flip books by collating deanimated image sequences in new book structures or by pasting image sequences onto existing book pages.
- Exploring methods of animating book pages using cut-outs, image transfer, collage and rotoscoped drawings.
- Reanimating (reconstituting or reconfiguring) materials created through the processes described above to create new moving image sequences.
- Compositing found, manipulated and original filmed material together in new layered sequences.
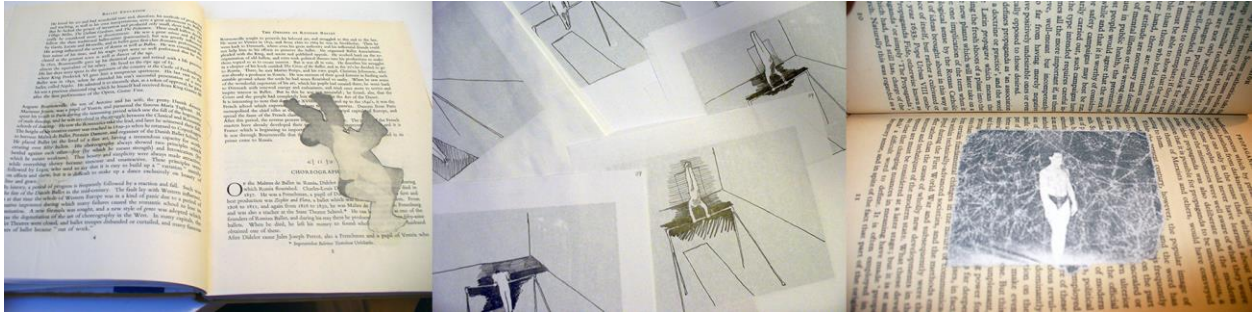
Figure 9: Photos documenting processes of collage, rotoscoping and flip book making

A full log of practice activities, including those summarised above, can be found in Appendix 3. The following are a representative sample of test pieces produced during this phase of the research:

Deanimation – Test 5 (Gymnast)

I used a process of deanimation to disaggregate frames from a range of sequences. Most of these sequences were excised from an online collection of *Wellcome Trust* medical films (JISC MediaHub, n.d.) which foregrounded the male body performing stylised movements for the camera. (NB: Other scenes were taken from commercial film releases including Jean Genet's *Un Chant D'Amour* (1950/2003), Lindsay Anderson's *If* (1968/2007) and James Sibley Watson and Melville Webber's *Lot in Sodom* (1933)). In this case I used a sequence of a male gymnast performing a simple sideways rotation. I deanimated this sequence by exporting it from video editing software as individual frames, reducing the frame rate from 25 to 4 frames per second. The reduction in frame rate had the effect of rationalising the frames and creating a "ghost"-image where formerly separate frames were digitally conjoined. I then printed out the sequence of individual frames on A4 paper.

Figure 10: Test 5 - Deanimated images

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The embodied, tactile experience of being able to handle and re-work images that had previously existed as digital code appealed to me. Yet the process of translation that this represented was, in fact, even more convoluted as the digital files I manipulated were themselves reconstructions of images originally produced on celluloid film. I painted over the individual sheets of paper using a vegetable oil wash to create areas of transparency within the image and explored possibilities for layering these sheets in combination with other printed material from my repository.

Figure 11: Test 5 - Oiling and layering of still images

This process of deanimation reconfigured the previous spatio-temporal constitution of the moving image sequence. In other words, what had existed as a rapid succession of digital frames in the form of an mpeg file on my computer became a proliferation of disaggregated, individual, printed frames. The formerly smooth, incremental and continuous movement within a discrete, framed space (i.e. the video player software) became a series of "unbound" images which were only apprehendable as movement through their spatial relationship with one another. That is to say, to read movement or "life" one needed to read across, up or down, depending on the arrangement of the prints. In this context sequential movement became frozen, or locked, in suspended animation. The sense of possibility that arises from such an act of deconstruction manifests as options to reconfigure and recompose. Yet, in order to fully contemplate these possibilities it felt as if I first needed to arrest the movement. For me, this raises questions around the role and significance of deanimation in a process of reanimation as associating it solely with notions of stasis seems too reductive and overlooks its paradoxical nature.

If reanimation involves acting upon a body that is currently "dead" or static but that was previously animate, then it may be suggested that such a body must have been subjected to deanimation prior to any instance of reanimation. In this scenario reanimation is predicated on a state of prior animation that has since been deanimated. This would seem to be consistent with the provisional definition of reanimation offered in 2.4. However, it also raises the question of whether an already animate body can be reanimated. If this was

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the case then we might postulate that a process of reanimation would have to carry out its own "murderous" act of deanimation before this could happen. Thus, the suggestion is that for something to be considered as being reanimated it must have been rendered inanimate prior to this. This raises questions about circumstances in which this inanimacy arises and the various forms that it may take (material, cultural, historical).

Test 6 (Reanimations)

In this test I explored some of the possibilities suggested by the previous process of deanimation. In particular this involved experimenting with different ways of recombining deanimated images in non-sequential ways. In this example I used the deanimated outcomes from two sequences of a male acrobat performing a reverse somersault, which contained contrasting framings (long shot and medium shot). I combined these with diagrams of the chromosomes of different species taken from a textbook entitled *Introduction to Biology* (Mackean, 1973) that I had used whilst at school. By combining images in various sequences from these three sets of resources I was able to play with the sense of temporal and spatial continuity. I did not recombine the images in completely random ways as I wanted to retain a sense of the overarching movement. However, the repetition and erratic reconstitution of frames creates a stuttering, synthetic form of movement. This is not dissimilar to the kind of effect that Lippit describes in relation to Martin Arnold's work where "the apparatus possesses the body, takes it over, and erases the organic body and its gestures, inscribing onto the images of bodies a series of secondary gestures" (2012, p.128).
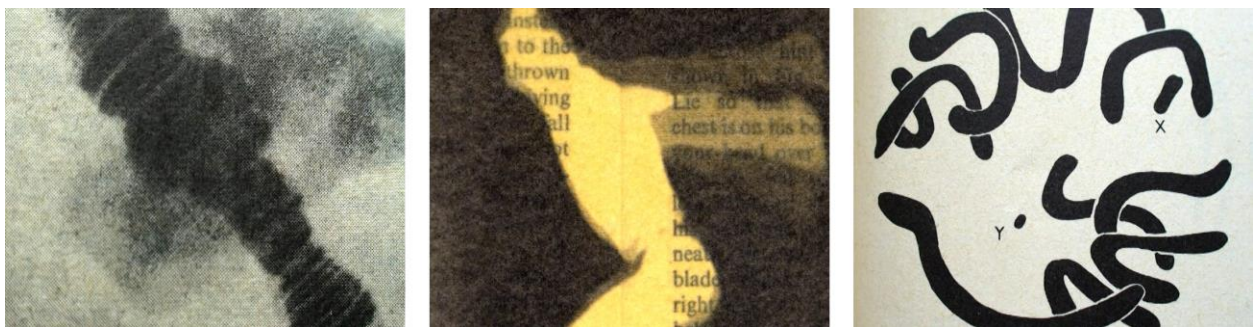
Figure 12: Frames from Test 6 (Reanimations)

Animation – Test 7 (Tightrope)

I developed some sequences using traditional methods of animation. These included techniques such as rotoscoping, cut-out figures, flip-books and stop-frame animation. The sequence that I will focus on here was produced as a series of sequential pencil drawings of a tightrope walker, rendered on successive pages of a book. I used a set of reference

images and a lightbox to assist with the drawing and the fixed pages of the book acted as an integral registration device.
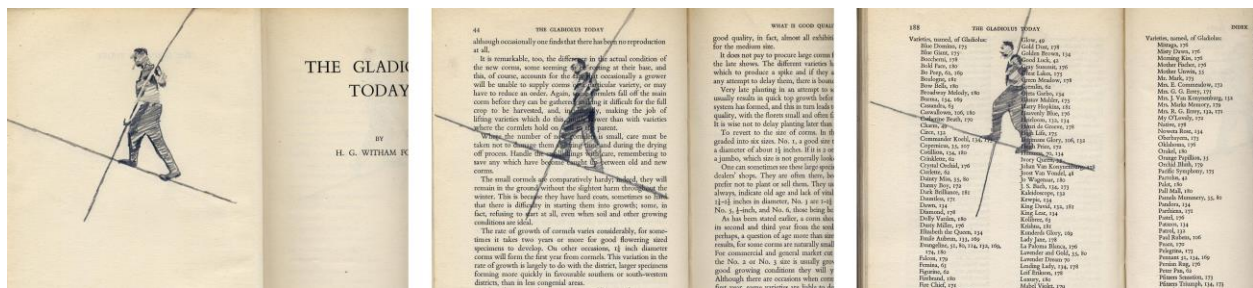
Figure 13: Frames from Test 7 (Tightrope)

After the drawings were completed I scanned the book pages and imported the resulting image sequence into editing software to produce a short animated sequence. For me, this sequence functions as conventional animation in the sense that it represents an attempt to impart movement and life to a series of drawn marks on paper. The drawings clearly bear some indexical relationship to a moving human being engaged in the act of tightrope walking. Yet, crucially, they do not necessarily connote a sense in which the depicted body has "lived" a previous life. They are, in a sense, coming to life in the here and now. In other words, I perceive that this sequence animates a body as opposed to reanimating one.

However, it could be argued that the pencil marks are clearly an attempt to reconstruct the form and idea of a body and therefore suggest an ambiguity. The question that arises is whether a reconstructed body is distinctly different from a revivified body. Whilst a reconstructed body may well be an ambiguous, uncertain body, does the viewer, in fact, need to perceive a body to be unambiguously "re-born" in order for that body to qualify as being reanimated? The questions that these activities precipitated will be considered in light of the following sequences.

Test 8 (Genet Reanimations)

As the tests progressed I established that my work with reanimation was predicated on a prior process of deanimation. On some occasions this involved working with sequences that I had deanimated in various ways, as described above. However, sometimes it involved working with found, deanimated imagery, which was often in the form of sequential book illustrations and photographs. The thing that linked both cases was a sense in which an act of temporal deconstitution had taken place. In other words, forms which had previously

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moved along a temporal axis had been rendered inert and spatialized; the chronological had become synchronous. The deanimated images were positioned *out of time*.

In *Test 8 (Genet Reanimations)* I used sequences taken from *Un Chant D'Amour* (1950/2003). In the first sequence the prison guard fantasizes about an erotic encounter with one of the prison inmates. In this particular scene the men's faces are shown in close-up, facing each other as one breathes cigarette smoke into the mouth of the other. I had deanimated this sequence, using the process outlined above, and had applied an oil wash to create areas of transparency. I had then layered these images over the pages of a physics text book (which I had used when studying for my O level examinations) and scanned these to create new digital images. These were imported into editing software and composited with another animated sequence that depicted the turning of the pages of a biology book entitled *Pond Life.* The choice of these materials referenced my formal education and, more specifically, aspects of the empirical, scientific discourses that underscored that learning.

The second sequence shows the respective arms of the two prisoners, extending beyond the bars of their cell windows; one swings flowers tied to a string towards the arm of the other who grasps repeatedly but cannot catch the bouquet. This sequence was deconstructed and processed using rotoscoping and collage. It was reconstructed in the form of composited animations and flip books.

Figure 14: Reconfigured images from Test 8 (Genet Reanimations)

On reviewing this sequence I considered that it constituted an instance of reanimation based on the following criteria:

- *It involved a return to a site of prior animation*. In this case it involved a self-conscious revisiting of a previous site of homoerotic desire, which related to my first viewing of Genet's film.
- *It re-worked material that was anachronistic*. That is to say, it engaged with imagery that can be considered to be self-consciously historical and that references a previous cultural incarnation (i.e. the film *Un Chant D'Amour*).

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- *It worked on this material by deanimating it, then reanimating it*. The sequence was disaggregated and de-temporalized before being recombined in a new, re-temporalized configuration.

These criteria raise additional questions around the context in which something may be perceived to be reanimated. In this example it would seem to be dependent on a viewer's recognition of the visual citation to Genet's film, which could not be described as a mainstream cultural artefact. In fact, the history of *Un Chant D'Amour* is itself a narrative of censorship, suppression, prohibition and intermittent visibility. Furthermore, in my re-working of this sequence the imagery has been degraded and altered, which may further limit recognition of the original source. This raises the possibility of reanimation being perceived on the part of the moving image maker but not necessarily on the part of the audience. Yet, at the same time, this idea of subjective, situational knowledge and understanding could be argued to be reflective of the broader dynamic of queer visibility and signification.

Test 9 – (Unbounded [Study]) Prototype Piece

Unbounded (Study) was made as part of an eight week course in Super 8 film-making at the artist's film lab, *Cherry Kino*, in Leeds (February – April 2012) (see Appendix 5: Events and Courses Attended). Participants were invited to spend time using the lab's supply of Super 8 cameras to film their own footage, which was subsequently hand-processed. I took along a number of the texts that I had been collecting including a photographic book of artists' anatomy pictures. I began to use the camera in single-frame (animation) mode to film sections of the book with the intention of exploring ways in which I could animate the static, sequential imagery contained within. I was motivated to discover what kinds of movement could be generated and what particular qualities those movements would possess. After filming and hand-processing my footage I proceeded to project the film. This initially began as an exercise in learning how to thread and operate an analogue projector then morphed into a more performative exploration of possibilities for image projection. I used the projector's frame-rate and film-gate controls to alter both the pace and framing of the images. I experimented with projecting onto different surfaces, including the books from which my original source images derived, and filmed the results of these experiments. I then processed this second film before repeating the "projection-filming" process with a third reel of film. After several weeks I had produced and processed 3 reels of film that each bore the traces of different stages of a process of visual inquiry; filming, projecting, re-filming, re-projecting and so on. I spliced and edited a montage of different shots and sequences from across each of these 3 reels to create a piece entitled *Unbounded (Study)*.

Figure 15: Frames from Test 9 - Unbounded (Study)

The repeated production cycles used to construct *Unbounded (Study)* seemed to enact the process of feedback looping, disequilibrium and self-organisation described in Chapter 4. This was instrumental in precipitating a subsequent phase of reflection and self-organisation. My reflection on this piece and the processes used to make it prompted me to consider my recursive working process. In particular I noted my desire to connect with or revive the static photographic material and book pages; to make things *move* and, through doing so, to make things *moving*; to render the static motile and affecting. My sense of the latter outcome registered as a distinctly *queer* feeling that seemed to conflate past and present longing. It therefore prompted me to consider reanimation in a distinctly queer context. The practices and metaphorical significance of reanimation appeared to offer a means of articulating a particular orientation towards materials and temporalities that were emerging within my moving image work. This was developed further as a result of my subsequent contextual reading and, as noted above, my recognition of circulations of desire within the process. As Kincheloe and Berry observe: "The production of meaning contrary to traditional rationalistic notions is more tied to affective and emotional investments than previously realized" (2004, p.7).

Animation, deanimation and reanimation - summary

The convoluted processes of deanimation, animation and reanimation outlined above were slow, repetitive and labour intensive and the results obtained could have been simulated much more quickly and efficiently using digital software. However, part of my commitment to working in this low-tech, manual fashion was to experience the shifts in temporality enacted through the transition between digital and analogue processes. This contrast between different temporal registers did feel like shifts between straight and queer times. The former were figured by the efficient, goal-orientated clicks and menu-driven tasks actioned in the digital context, reflective of a drive towards reproductive futurity, to gloss Edelman (2004). The latter were characterised by the slow, messy, anachronistic and perverse inefficiencies of the analogue procedures; an exploration of alternative temporal imperatives. Yet, in using material processes that involved touching books, pages and

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printed images, I was able to physically engage with the objects of my past and present desires. This also allowed me to gain a physically-informed sense of the paradox at the heart of animation (and within cinema more broadly); "the co-presence of movement and stillness, continuity and discontinuity" (Mulvey, 2006, p.12).

5.1.2.4   Original filmed material

In addition to working with found moving image sequences I also filmed my own original footage. There was a speculative and performative aspect to my filming process which became increasingly evident over time. I deliberately used a small, domestic digital video camera that was light and compact enough for me to manipulate alone and that I was confident of operating fluently. I was clear from the inception of the project that I did not want to work with high-end equipment that I would need to borrow or to work within specifically equipped studio space. Instead, I felt the need to preserve the freedom to work in a spontaneous and improvisatory way in order to be responsive to emerging interests and concerns. This is consistent with the production of previous moving image work in which I have eschewed the use of formal planning devices such as storyboards or dope sheets.

In summary, my filming of original material was comprised of:
- Filming the handling and manipulation of books and exploring the structure, surfaces and textures of books via the movements of the camera. This included filming the process of unbinding books.
- Filming the surfaces and shapes of my own body. This included filming a sequence in which I re-staged a brief scene from an archive film concerning posture.
- Filming compositions of objects comprised of books and other materials including flowers, a plaster cast of scissors, a mouse trap and a paper weight.

Figure 16: Frames from original videoed sequences

My approach to filming allowed me to explore, experience and work through my own hesitations, inconclusive processes, divergent connections and "far-from-equilibrium-conditions". As some commentators have noted, particular forms of animation production

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can be more attractive to those who wish to work outside of the requirements and pressures of commercial moving image production. This may be for reasons of artistic autonomy, the niche nature of the work being made or for the simple fact that certain groups of people have been historically marginalised and denied ready access to the certain forms of cultural production (see for instance Carter, 2003; Honess Roe, 2013). However, the process was not completely "open" in the sense that there was a clear time constraint and a need to communicate and negotiate with a sound designer on the production of the sound track.

5.1.2.5 Sound generation and capture

The initial work on sound production was concurrent with the production of the test moving image sequences detailed above. The development of this aspect of the project mirrors the general movements evident within other activities. That is to say, work began in an exploratory way with fairly open parameters but became progressively more defined and focused in dialogue with other elements of the research process. I made the decision to collaborate with Sam Stocks on the production of the sound work. He is a sound designer with whom I have previously collaborated and established a productive dialogue concerning creative processes.

The initial recording sessions were focused on generating raw material to work with. As a starting point I had decided to use my own physical interaction with books as a way of generating sound. The particular details of this session are documented in Appendix 3, Activity 38. In a subsequent recording session we focused more specifically on recording my voice. I had a sense that I wanted to use voice as a component of the work but was unsure of the role that it might play.

5.2 Phase 2: Data Organisation and Management

One of the pragmatic difficulties involved in adopting an approach to research that depends on the generation of extensive data concerns the researcher's need to process, categorise, organise and store the accumulated material. This section outlines how this process was managed in practice.

5.2.1 Bricolage map

A gradual accumulation of material suggests an exponential growth of points of connection and the emergence of previously unidentified possibilities. As a consequence there is a particular skill involved in knowing when "enough is enough"; identifying when a sufficient

quantity of material has been accrued. This would seem to be a matter of intuitive inference rather than being open to objective assessment. However, a particular tool that Kincheloe and Berry offer in this regard is the bricolage map (2004, pp.109-113), which is both a means of managing the multiplicity of concerns that arise during the research process and a device for tracking the movements from, and between, specific points in the bricolage. I developed two contrasting bricolage maps during the research process, which were generative and centrifugal in nature – encouraging me to move outwards from emerging themes. However, at times they also exerted a centripetal effect of pulling things together enabling me to focus on the cluster of relationships that were most pertinent to the research proposition.

Bricolage Map 1 is an ad-hoc, partially organised, layered accumulation – it evolved over the course of the entire research journey and bears the traces of spontaneity, serendipity, inconsistency and unplanned activity. It took the form of a large noticeboard on which phrases and trigger words were recorded, cluster diagrams were formed, Post-It notes were attached, pages from note-pads were pinned and visual material was deposited. Over time it also began to incorporate material relating to my personal life, including letters, receipts, personal documents and photographs. This map represented an "in-process" record of the evolving research and was particularly useful as a place to register ideas, connections and responses over an extended period of time.

Figure 17: Detail of upper section of Bricolage Map 1

Bricolage Map 2 was distinctly different in that it was produced fairly late-on in the research process and was an attempt to capture a web of connections at a particular point in time. It was informed by the material generated in Map 1 as well as by reflective writing and research reports that I had produced. I found that this map was more helpful in preparing for the production of the thesis in the sense that it was more structured and rationalised.
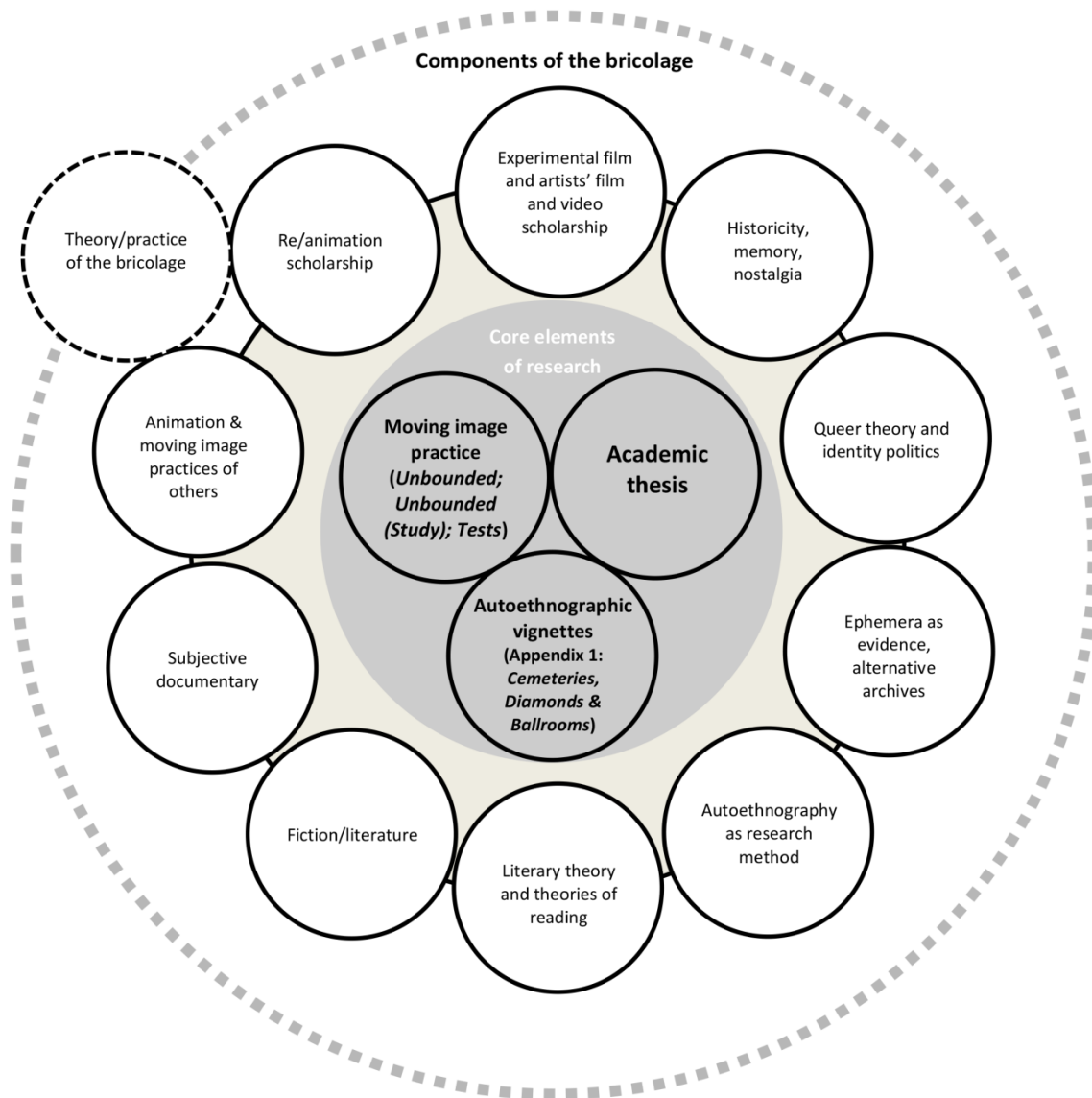
Figure 18: Bricolage Map 2

5.2.2 Establishing categories and creating a repository

Whilst the bricolage maps were helpful in organising material into broad thematic categories and working out relationships between things at a macro scale, as the research progressed more refined methods of categorisation were required. The most significant requirement for these was in relation to organising and storing moving image material. As most of the material that I used was digital (including digitised analogue sources) this mainly involved creating appropriate directories and sub-directories. The categories established were all derived from viewing and reviewing the material. The criteria for categorisation were based on what I intuitively felt would be useful when it came to composing with it. In some cases

the categories were general and descriptive, including *Anatomy*, *Animals*, *Body Parts*, *Faces*, *Magic* and *Trees*. In other cases the categories described activities and therefore referenced particular types of movement, including *Diving*, *Dancing*, *Painting* and *Swimming*. Other categories described sequences that had been processed in particular ways, including *Acrobat Still Lines*, *Chant Hands Flipbook* and *If Collage CU*.
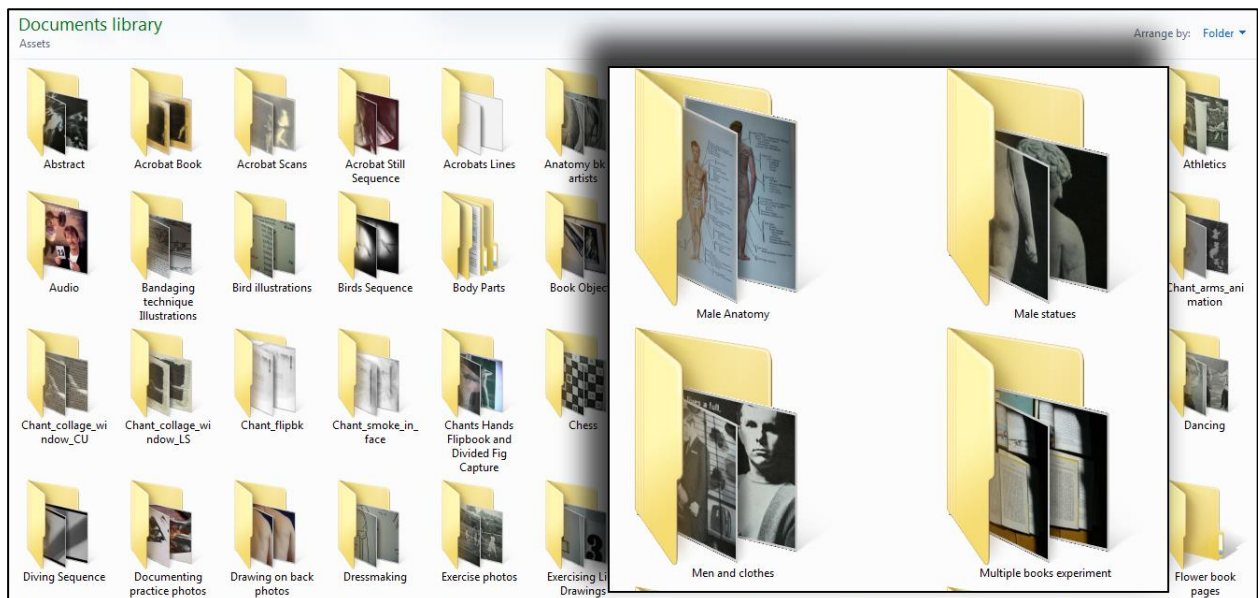
Figure 19: Screenshot showing category directories, with insert showing magnified view

In summary, these categories emerged to fulfil a pragmatic need to organise material in a way that was meaningful to me and therefore facilitate efficient access when the material was required. Some of these categories of material would remain unused, including *Cars*, *Constellation Charts*, *Dressmaking*, *Family Tree*, *Football* and so on. Other categories would assume greater significance as the research progressed and I consider such a case below.

5.2.2.1   Category: Male Body in Motion

I was particularly drawn to instructional film material that utilised modes of visualisation in which the male body was required to rehearse or perform stylised movements for the camera. Such pedagogic material often depicted acts of mastery, control or physical prowess that seemed oddly futile when extracted from their original context of performance. I was partly interested in the space of homoerotic desire that such spectacles presented, as well as recognizing the safety and freedom available in apprehending the male body as mediated image. As Philip Culberston notes in his discussion of the male gaze and homosociality, "patriarchy is built upon the assumption that a male body is a text which will reject all attempts by other men to read it" (1998, "Objectification...", para.8). Thus, these sequences gave the viewer an ostensibly de-sexualised, functional context in which to enjoy

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the depiction and movements of the male body. Yet, in doing so they offered a form of "bent" pleasure that contrasted with the overt narrative of correct form or conventional development which so frequently framed these bodies. This safe engagement with homoerotic desire, in which the viewer is not automatically interpolated as being homosexual, was historically constitutive of many men's initial interest in homoerotic material. This was perhaps best exemplified in the physique culture dating from the 1930s through to the 1960s (Nealon, 2001; Padva, 2014; Waugh, 1996).

As the research progressed this category developed to include such sub-categories as *Male Hands*, *Male Glances* and *Males Moving Head*. It was partly the self-consciously staged and performed aspect of certain examples of this material that resonated with me. It suggested a certain capacity for forms of embodied knowledge and understanding that I was interested in exploring further. This idea of being drawn to material in ways that cannot readily be articulated connects with Robert Mills' sense of collecting giving rise to desires and identifications, particularly within the construction of queer histories (2008, p.48). This reprises the notion that queer perspectives have the capacity to engage in re-inscriptive "archaeological" encounters with the past. Moreover, the notion of appropriation invoked through the act of queer collecting suggests a form of "tactical" resistance and ownership (de Certeau, 1984).

5.2.3 Found footage selection

Found footage that had been collected and accumulated through the course of the research process was subjected to repeated viewings. This allowed me to familiarise myself with the content, iconography, framings and duration of sequences and establish potential relevance to the developing work. As the project evolved over time this sometimes necessitated revisiting the accumulated material to re-establish points of interest and potential connection. I extracted sequences that I was particularly interested in and exported these as clips that were then organised in thematic project bins (folders).
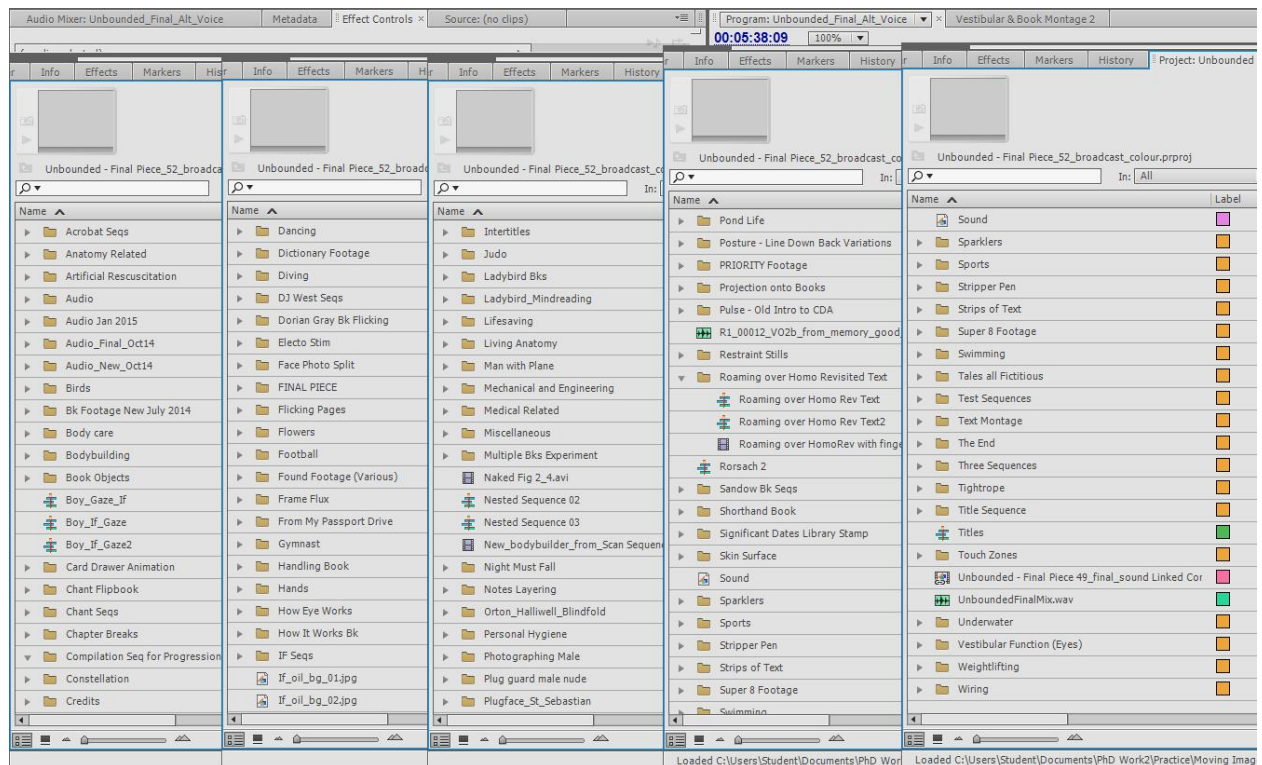
Figure 20: Screenshot collage of multiple bins from *Unbounded* Premiere Project workspace

As the amount of footage increased over the duration of the project such organisational strategies were helpful in allowing me to readily access specific material at the point of need. Yet, as Murch observes when comparing non-linear digital editing with analogue systems, the ability to directly access material can be convenient but may mitigate against chance discovery. He reflects that, with analogue processes:

> …in the mechanical, linear search for what I *wanted*, I would find instead what I *needed* – something different, better, more quirky, more accidental, more "true" than my first impression. I could recognize it when I saw it, but I couldn't have articulated it in advance… (Murch, 2001, pp.108-109)

In order not to miss promising material – "what I *needed"* – due to scrubbing too quickly through the digital timeline, I initially viewed all material in playback time. This allowed me to produce notes recording the particularities of sequences and the timecodes of particular events (see Appendix 6: *Samples of Film Viewing Notes*).

In summary, phase 1 of the research process was broadly concerned with methods of data acquisition and generation. The identification and acquisition of a number of POETs helped to shape the context of gay acculturation within which the research proposition is situated.

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Data were also acquired through the use of online moving image archives in the form of found moving image sequences. Data generation was principally through the production of a number of test moving image sequences, which provided a means for exploring reanimative processes. In phase 2 Bricolage maps were used as a means of charting the constituent elements of the evolving research field. Data were stored and managed within my own alternative archive, which employed a mixture of category types. Strategies of reading, re-reading, viewing and re-viewing were used to familiarise myself with the data and to encourage points of connection to develop.

Chapter 6 – Outcomes and Analysis: Phases 3 & 4

6.1 Phase 3: Information Evaluation

Following the broad phases of gathering and selecting, outlined in Chapter 5, I began to move towards a stage of analysis in which I viewed and reviewed the material that I had accumulated over time. Although I began with some ideas about what types of imagery and movements I was looking for I was, to some extent, guided by the process of looking. In other words, my criteria for analysis emerged through the process of carrying it out. This process of analysis was concerned with breaking clips down into micro-sequences and remaining open to the associative links that could be established between fragments. This largely intuitive way of working with materials, whereby one fosters the conditions for connections to emerge, is not an uncommon strategy for creative practitioners. Michael O'Pray (2012, p.125) remarks on a similar tendency in Igor Kovalyov's animation production process where he works outwards from initial fragments. Similarly, Michèle Cournoyer's producer, Pierre Hébert, says of her process:

> …she's seeking a kind of welling up of material, when she gives expression to something that is beyond her control. She is looking to create conditions in which this will happen. That's how I interpret her hesitations, the obsession with details which, objectively-speaking, don't seem that important, but are useful to her as a way of sorting things out, getting things right. What then emerges seems natural, obvious. (Hébert cited in Roy, 2012, p.21)

Hébert's description of the significance of hesitations is insightful and I can identify a similar tendency in my own practice, enabling parallel sequences of unconscious and conscious processing to take place. His astute observation that Cournoyer has "ways of sorting things out", which may be akin to ritual and may not make sense in terms of logic or efficiency, is also revealing. I engage in a similar approach whereby strategies that conflate production, experimentation *and* prevarication are a means of allowing me to get to a place from which I can make more informed decisions.

Sometimes analysis took the form of working out certain affective responses that I experienced in relation to the material. For instance, I was drawn to a sequence from an archive instructional film entitled *Posture* (Wellcome Library, 1928), originally produced by the Massachusetts Institute of Technology. A seated male figure is shown in medium close-up (MCU) with the back of his head, neck and exposed back facing the camera. A hand and

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arm, sheathed in shirt and jacket sleeves, enter the frame and proceed to draw a dashed line down the subject's misaligned spinal column. Although this sequence pre-dates my birth it still manages to evoke a sense of non-normative bodily form and behaviour that strongly resonates with my own memories of physical inadequacy (see Appendix 1: 4. *Had he trusted the body…*). Such a response would seem to exemplify what Victor Burgin (2004) describes as a "sequence-image". This appears to be a curious precipitation of past experience, together with its affective trace(s), occasioned by the apprehension of a particular image. Burgin identifies the sequence-image as a real phenomenon in which evolving consciousness of the present moment is inflected and informed by memory as "past affects and meanings" (2004, p.21). Therefore, it cannot simply be dismissed as fantasy, daydream or delusion, although all of those facets of experience may inform and shape it (Burgin, 2004, p.21). Thus, the sequence-image is a useful tool for being able to account for the highly significant subjective component involved in viewing and responding to an image. It articulates a sense in which both personal and collective associations deriving from disparate temporal locations (e.g. past, present) can accrue around images. I would suggest that this is fundamental to many artists' investments in working with found materials as it provides a means of melding the personal and private with the public. For instance, Kathrin Becker (2004) notes how Matthias Müller "uses the material he has found 'to detour his voice' through it", describing his method as an "involuntary 'grasping reflex'" that provides a means "for understanding the world that he cannot do without" (2004, p.32). Furthermore, the creator of found footage films is uniquely positioned as both maker and viewer. The metanarrative of found footage work is always already an account of prior experiences of viewing moving images. This process of grasping, understanding and detouring, which Becker cites above, derives from an interpretative epistemological position that recognises the situated, embodied circumstances of meaning-making. The kind of evaluative process that a film-maker such as Müller carries out in relation to his material is "about seeing and sensing with the body, and about the body as a carrier of memories" (Kaplan, 2005, p.59). Similarly, for me the cyclical repetition of reviewing footage yielded fragments that I felt compelled to work with. Through bringing other fragments into contact with these I was able to test out correspondences, resonances and dissonances until I began to assemble more substantive sequences.

6.1.1 Moving image evaluation

I assessed and evaluated my moving image footage by means of directly manipulating it within video editing software. Adobe Premiere project files allow for the creation of multiple clip "bins" that can be used to cluster particular types of material together. However, more importantly, they allow for the creation of multiple sequences. I used this sequence facility

to assess footage in relation to various editing decisions, compositing of multiple clips, creation of variations/alternatives and testing of approaches to montage. Thus, they functioned for me as a form of test-bed.

Part of the evaluative process involved considering whether the material evidenced deanimation, animation or reanimation. I found that:

- I was looking for evidence, within the sequence itself, of the imagery indexing a prior incarnation in order for it to be considered as reanimation.
- Found footage material often signified its excision from a previous context based on pro-filmic factors relating to anachronism, visual markers of a redundant moving image format (e.g. film grain, flicker) or visual contrasts in production values.
- Found material carried a weight of historical and cultural associations that were qualitatively different to my own original filmed footage. Re-purposing these materials tended to put such associations in "quotation marks".
- Some material that I recognised as being reanimated might not be readable to an audience in the same way. An audience would, in effect, need to perform their own equivalent act of assessment and evaluation in order to recognise this reanimated status. This implicates both maker and viewer in parallel acts of reception and production.
- The process of compositing visually disparate, anachronistic material emerged as a form of reanimation that tended to signify its reconfigured status through its merging of distinct temporal layers.

6.1.1.1 *Metaphor as analytical and interpretive tool: Grasping*

Metaphor was used as a productive means of grouping, analysing and evaluating some material. For example, the visual motif of grasping recurs in several forms in my found and original footage. This includes the bouquet grasping scene extracted from Genet's *Un Chant D'Amour* (1950/2003) referred to in 5.1.2.3. This sequence recurs in several different iterations within my archive, including as a line animation, as a flip-book sequence and as a collaged sequence. Other examples of this motif include a grasping hand casting a shadow onto a white projection screen and a disembodied arm and hand repeatedly grasping at empty space, caused by the visible application of electro-stimulation. These latter examples are both taken from archive films that deal with the biological functioning of the human body.

In *The Meaning of the Body* (2007) Mark Johnson analyses the conceptual metaphor "understanding is grasping" (2007, p.166), arguing that such schemas arise from processes
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of embodied meaning-making. From this perspective grasping is about bringing meaning towards oneself; to take it in, to hold it, to possess it. This latter sense also relates to grasping as a signifier of desire – it is a gesture related to the subject's need to have and/or own and, in this sense, implies a need to compensate for lack. Within the context of my research the gesture of grasping connotes a desire for knowledge and understanding but also a desire for the materiality of texts and bodies or texts *as* bodies. The literal image of grasping reflects an overarching quest to locate and gather fragments of texts and artefacts that might carry revelatory potential. As Johnson argues, an object that is out of reach (like the flowers that are cast backwards and forwards in Genet's film) is representative of something that is beyond understanding. If we cannot grasp something then we cannot become familiar with it; we cannot come to know that thing through direct manipulation of it. Moreover, we cannot know ourselves in relation to it – it remains out of our experience. To grasp towards something is to exercise one's agency to take control of it yet it also reveals a body that is, by implication, not in control. The grasping gesture connects thematically both with the context of gay acculturation and with the sense of agency activated within the process of reanimation. It is concerned with cycles of appropriation and reappropriation and connects with notions of desire as lack and desire as production, discussed further in Chapter 7.

6.1.2 Autoethnographic writing

As Muncey observes: "Experiences are not frozen in time but grow and develop and therefore need devices for capturing the growth" (2010, p.8). Thus, as the research journey progressed I began to refine and re-work previous versions of the autoethnographic writing, incorporating additional material in the form of quotations and various forms of found imagery. However, I also pruned and condensed narrative elements and attempted to focus more closely on my responses and reactions to the events depicted. This phase of autoethnographic writing formed the basis of Appendix 1: *Cemeteries, Diamonds and Ballrooms.* This title is taken from a line in Edmund White's (1983) novel *A Boy's Own Story* in which the narrator recalls: "When a psychologist gave me the ink-blot test, I saw no people in the abstract shapes, only cemeteries, diamonds and ballrooms" (1983, p.81). For me, this image articulates an evasion or refusal of reductive institutional discourses that seek to interpolate individuals within the terms of normative psychological frameworks. White's novel is also one of the first "coming-out" novels that I read as a teenager. This quote is also worked into the voice-over script for *Unbounded*, discussed below.

I interpreted these autoethnographic vignettes as "memory distillations", in which an affective response to past events is given shape, texture and form. In this sense they

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function as sources of data produced through the application of creative methods. I acknowledge that these accounts provide a problematic form of data – they are a troublesome conflation of accurately recalled detail, imaginative reconstruction and missing information. Yet I also recognise how these vignettes authentically reference a state of yearning and displacement that not only evokes memories of adolescent longing but that may constitute a form of desire that is inherently reanimative in nature. In other words, evoking memories of past experiences carries affective resonances that have implications for both the present and the future. Bochner describes a similar process in which he refers to "remaking" his deceased father in the process of conducting an autoethnographic reclamation of his own past (1997, p.429).

6.1.3 Text montage

Building on the material generated through the autoethnographic writing I wanted to explore ways of combining text and voice with the moving image sequences. I identified three strategies for generating text, which I used to develop a set of alternate scripts and voice recordings. These strategies were comprised of:

1. *Self-interview technique* – in which I wrote a series of questions which I then randomly selected and attempted to answer aloud whilst recording my responses.
2. *Collaging quotations* - these were sourced from a range of fiction and non-fiction texts and were then assembled into a loose composition. As a variation of this I also used a process of random selection, in which quotations were placed onto strips of paper and then selected from a bag.
3. *Script writing* – a more formal and self-conscious attempt to develop a script based on elements of the autoethnographic vignettes.

I initially evaluated each of these approaches as they were written (or recorded) in terms of their capacity to articulate a sense of my relationship to the visual material. The self-interview technique (1). tended to generate responses that were often vague and elliptical and that failed to capture my interest. Also, what I said felt too familiar to me, as if I were simply reading from a notional "life script". The collaged quotation process (2). enabled me to adopt an approach that was analogous to my way of working with moving images. A rough outline was first assembled, through the building up of a number of fragments which were then shifted and swapped around. This provided a sense of finding my story through the gaps, refractions and connections between these fragments. In this sense it involved a more stimulating process of discovery than had been the case with process (1). The variation on this technique, involving randomly selecting quotes from a bag, yielded some interesting juxtapositions but the overall result seemed too self-consciously discontinuous. Finally, my attempt at formal script writing (3). produced a number of narrative scenarios

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that resonated with aspects of my moving image repository. However, in testing these outcomes with moving image sequences and comparing them against each other, I felt the use of collaged quotation was most promising. This was primarily because this process was performative of the kinds of desirous reading strategies I had learnt to use as an adolescent (and continue to use) and, furthermore, was derived from the primary reading material I had been using at that time. I came to view the weaving together of textual quotations into a narrative that referenced aspects of my own experience as another form of reanimation. In other words, it involved a return to a particular site of memory (i.e. the time of my adolescent reading) which was further deflected into other, preceding, sites of memory (i.e. the uncertain times of the texts – the time of narrative, the time of narration, the time of reading) in a doubly recursive movement. This practice helped me to understand Louise Fradenburg and Carla Freccero's point that "history […] is an erogenous zone", permitting forms of contact that allow for "modern desires and perspectives" (1996, p.viii). Yet in proposing this they resist a position of simply re-prioritising pleasure over truth arguing, more provocatively, that pleasure is intimately entwined within the production of truth (1996, p.xix). Elizabeth Freeman goes on to designate the specifically sexual pleasure involved in queer engagements with the past as "erotohistoriography" (2010, p.xxiii). In connection with these ideas, I recognise that my intention to engage my memories of adolescent desire and to reanimate the historical location of those desires (through particular textual encounters) enfolds these sensual impulses.

As the text montage developed (see Appendix 7: Voice-over Script for *Unbounded*) I could see how *Unbounded* could function as an exemplar of reanimation practices, in its methods of production but also as a thematic exploration of queer reanimative desires. However, this is not to position the moving image piece and the thesis as equivalents or simple reformulations of each other, as I consider them to perform distinctly different functions. As Trinh T. Minh-ha notes:

> Try as much as you wish, you can't make a film out of theory. […] Similarly, there is no theory that can entirely capture a practice. They are two different realities, each with its own light, its own precise workings. Always in excess, they escape one another. (Minh-ha, 2005, p.35)

In light of this development with text I sensed that the piece was extending beyond an exclusive concern with visual modes of address to embrace a wider intertextual network. There were documentary, evidential and reconstructive aspects to what was emerging that suggested a connection with traditions of the essay film and types of subjective

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documentary. The original filmed footage of books and of my own body documented a process of investigation. In the former instance the footage staged a re-encounter with materials that had formed the material and textures of my adolescent reading experiences. Moreover, the text montage reconstructed a process of "reading as cruising" (Ofield, 1998, 2005) which typified this adolescent reading; sifting through texts to locate the "fragment which will concern me and establish *the meaning for me*" (Barthes, 1979/1987, p.77). The citation of other writers' words in the montage referenced multiple sites of previous textual connection. Furthermore, the cited fragments sometimes described episodes in which processes of looking back, reviewing, searching, forging, bending and borrowing featured. There was a kind of recursiveness to this sense of looking back to those who are also, already, looking back.

6.1.4 Reflective writing

Reflective writing provided a valuable space for recording thoughts, ideas and responses that were emerging in relation to the research and helped to promote analytical and evaluative thinking. The difficulty with a creative practice that is reliant on a significant accumulation of resources is that the practitioner can become overwhelmed by the number of possible directions that this can yield. In relation to learning processes Jennifer Moon (2004, p.86) emphasises that reflection plays a significant part in slowing learning down, encouraging ownership of learning and enabling the conditions for metacognition to occur. I am particularly interested in the notion of deceleration that Moon describes as it may be argued to function in an analogous way to deanimation, described in 5.1.2.3. In other words, to fully apprehend a situation and its attendant possibilities a form of temporary "fixing" must occur.

Reflective writing also formed an important bridge between the autoethnographic writing, the moving image work and the more formal, academic research outputs (e.g. progression reports). In particular, it enabled a level of processing to take place in which the subjective and idiosyncratic aspects of personal experience could be interpreted in relation to broader socio-historical and cultural perspectives (see Appendix 4: Samples of Reflective Writing). Moon makes the point that learning is associated with feelings and emotions through their involvement in the cognitive structures that encode knowledge, deducing that "feelings are part of the internal experience that guides new learning" (2004, p.48). This emphasizes the subjective texture of all learning experiences and alludes to alternative ways of feeling and knowing that can too often be excised or remain unacknowledged in academic accounts.

Furthermore, reflective writing offered an important space within which to acknowledge and approach some of the more intangible and elusive aspects of the inquiry, particularly where problematic notions of queer types of evidence are concerned. It functioned as a site of active experimentation in which to nurture nascent possibilities. Claxton (2006), promoting a model of "thinking at the edge" to develop "soft creativity", points to the value of such writing practices within creative processes. Thinking at the edge (TATE) builds on Eugene Gendlin's conception of "focusing", which is characterised as "a somatic process of 'epistemic' evolution'" (2006, p.351).This suggests an increased attention to the holistic, embodied experience of that which is not yet consciously realised or formulated, allowing time for this "to unfold into novel forms of talking and thinking" (2006, p.351). Such a method would seem to be well suited to situations in which practitioner-researchers are seeking to formalise tacit understandings emerging from practice activities. It recognises and values the kind of embodied interactions involved in practices such as moving image production as routes to understanding and knowledge production. Moreover, as Claxton notes, such "exploratory writing" can precipitate "the process of unfolding" (2006, p.358) in order that the practitioner can build upon points of revelation and attendant discoveries. An example of this unfolding in relation to my understanding of reanimation practices is evidenced in Appendix 4: 2. *Reanimation; the return to childhood; spirals and circles*.

6.2 Phase 4: Synthesis and Presentation

This section discusses how a final phase of synthesis, consolidation and composition led towards the development of the final research outcomes. Together with the moving image tests already outlined, these comprised:

1. A moving image piece entitled *Unbounded* (including the prototype Super 8 piece *Unbounded (Study))*

2. A written thesis including a collection of autoethnographic written vignettes entitled *Cemeteries, Diamonds and Ballrooms.*

6.2.1 Unbounded (Study)

As I outlined in 5.1.2.3 (see also Appendix 3: Activity 25), *Test 9 - Unbounded (Study)* was primarily concerned with developing a greater understanding of processes of deanimation, animation and reanimation within my moving image practice. As such it was not considered to be a finished or resolved piece and this is partly reflected in the inclusion of the word "study" within the title. However, the piece was shown on two occasions as part of public Super 8 film screenings. The first of these was "Cinesthetic Synaema" programmed by Cherry Kino as part of *Gran Lux: Do-it-yourself Filmlabors und experimentalle*

Kinematografie aus Europa (Wiener Festwochen) in Vienna on 1st June 2012. This was a complete programme of analogue film and included *Unbounded (Study)* alongside work by Gunvor Nelson, Paulo Gioli and others. I was not able to attend the event and therefore did not receive any direct feedback on the work on that occasion.

A second screening took place at Patrick Studios (East Street Arts) in Leeds on 9th August 2012, at which I was present. This screening was followed by an informal audience discussion. It was clear from this that whilst a theme of bibliophilia and an interest in the male body had been identified within *Unbounded (Study)*, this was not necessarily located within a gay context. One audience member pointed out that it would be difficult to intuit a homosexual dynamic even based on the film-maker credit shown in the opening title, as Robin is a unisex name. This issue of queer visibility or readability has also been addressed in practice-based performance research conducted by Clare Duffy (2012). Early in her research she experimented with forms of "queer-place" dramaturgy, which she subsequently evaluated as "not appear[ing] to be very queer" (Duffy, 2012, p.233), based on audience responses and her own reflective analysis. In the later stages of her research this prompted her to return to a sense of "reattaching queer sexual identity" (2012, pp.233-245) to her experimental dramaturgy, as well as considering the influence of overtly queer contexts in the reception of her work (e.g. queer arts festivals such as *Homotopia*). These findings emphasise a potentially problematic tendency toward the elision of non-normative sexuality within notions of the queer. Likewise, the audience response from this screening of *Unbounded (Study)* raised questions around the extent to which notions of gay desire might be explicitly manifested within the work. It also helped me to identify that I wanted to pursue a more autobiographical route into the material and that by doing this I would inevitably invoke positions from which "homo-desirous" currents might more decisively emerge.

6.2.2 Unbounded

The method in which elements of my accumulated archive came together in the form of the terminal piece *Unbounded* can best be described as incremental, iterative and layered. I have not used conventional storyboards in the creation of moving image work for a considerable time. Whilst I can appreciate their organisational utility within the context of commercial moving image production, I do not find a use for them within my own practice. Instead, my moving image work accumulates on the software timeline in phases of synthesis.
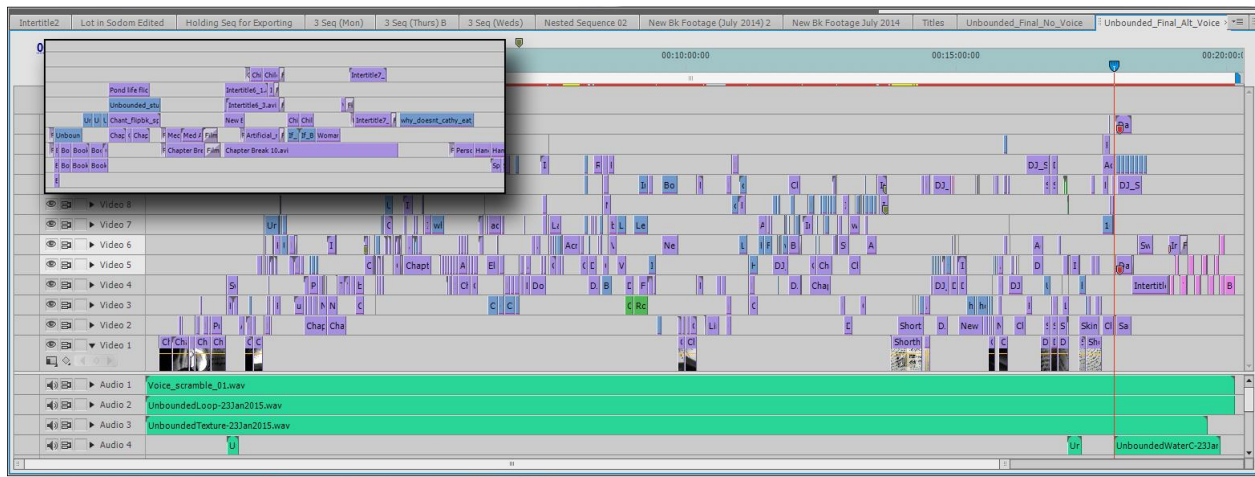
Figure 21: Screenshot showing final Premiere timeline for *Unbounded*, with insert showing magnified detail

In the case of *Unbounded,* I put together a rough mix of soundtrack elements that included the recorded voice-over and it was this element that functioned as an organisational structure. This, together with the looping rhythm provided by the background musical motif, provided a sense of the overall length and structure of the piece. *Unbounded* is significantly longer (20mins 5secs) than previous moving image pieces that I have made and exceeds the usual duration of the short film form (often between 5 and 10 minutes). However, I wanted to create sufficient space within which the compositional elements could accumulate, interrelate and unfold. Furthermore, I felt that the theme of gay acculturation was rich and complex enough to sustain an extended treatment and that the piece's elliptical, episodic form would reflect processes of desirous reading and the evocation of memory.

Having established the soundtrack elements I began to add moving image sequences to the various points along the timeline, filling out sections with clips and rough accumulations of material. This was done in a non-chronological order, meaning that the work grew organically from points within the piece that gradually accreted with other sequences until whole sections were formed. It is the freedom and fluidity inherent in the ability to reposition, dissect, replicate, stretch, condense and otherwise process this material, and the ability to preview (and undo) the results of my speculation, that I value within the digital environment. This fluidity means that much of my process is concerned with an oscillation between composing followed by repeated viewing and reviewing. I also save multiple versions of my sequences and project files in order to facilitate an easy return to previous stages should the need arise.

The composition process was complex and reliant upon multiple relationships. Sometimes I was guided by an intuition about what felt right in respect of a particular combination of elements. Much of this compositional labour consisted of exploring possibilities using both horizontal and vertical montage. In the latter instance this involved working with layer blend effects to explore combinations of footage. The sense of expanded possibilities and configurations offered through a notion of composited layers is explored and exemplified through the "layers of speculation" (Lawder, 1992, p.113) embedded within *Unbounded.* These layers are not simply unmotivated visual accumulations of material but rather index a minor constellation of temporally and socio-historically marked fragments. They incorporate images resonant with the history of gay experimental cinema, fictions of queer desire and cultural detritus loaded with the traces of outmoded pedagogic paradigms. They initiate clusters of subjective associations forming particular "sequence-images" that connect my affective experiences of images and words within a wider context of cultural signification and resonance.

6.2.2.1   Reanimated references

As the work progressed I found that my focus expanded beyond the techniques of deanimation, animation and reanimation to incorporate a concern with reanimation as a mode/trope in processes of gay acculturation. With this in mind I developed some sequences that consciously employed intertextual references. The exploding and burning house sequence (00:15:35) was partly inspired by an element taken from David Wojnarowicz's early visual repertoire. One of his early stencil pieces features a crudely rendered idiogram of a blazing house, which was later incorporated in modified form in at least one of his collage pieces.

Figure 22: Untitled burning house stencil (undated) - David Wojnarowicz, alongside still from *Unbounded* (Kiteley, 2014)

Wojnarowicz's image condenses a set of anxieties around the idea of the home as a safe and nurturing place whilst suggesting an inherent threat lurking within. In *Unbounded* I have explored this apparent tension through a disjunction between narration and image, reworking a sequence from a public information film about protecting one's dwelling from the effects of nuclear explosion. An image of a shed-like house is shown that is not dissimilar to the archetypal, child-like depiction in Wojnarowicz's stencil. This house is shown to explode, the roof is blown off in the after-shock and the house is engulfed in flames whilst the narration makes the antiphrastic observation: "he thought that his early childhood was happy".

In another sequence (00:10:11), a *Tip and Strip*, "floaty pen" featuring a semi-nude male figure is inverted, causing the male figure's underwear to disappear. This is superimposed over footage of the title page of Emlyn William's play *Night Must Fall.* The sequence is a visual "gag" based on Kenneth Halliwell and Joe Orton's doctoring of a library copy of William's dramatic works in which they amended the title of his play to *Knickers Must Fall.*
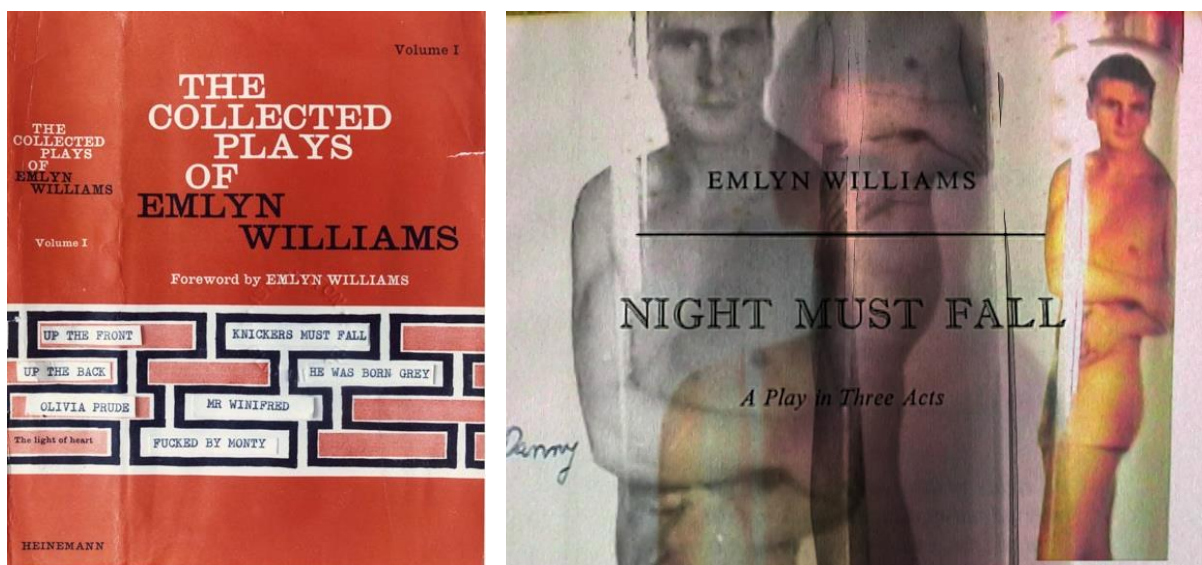
Figure 23: Left - Halliwell and Orton's modification of the cover of *The Collected Plays of Emlyn Williams* and a still from *Unbounded* (Kiteley, 2014)

Halliwell and Orton's library book defacements are also referenced through the blindfolded male figures (they are taken from two of the defaced book covers) directly following the image of the blindfolded boy (00:14:54). Literary references taken from a recent monograph about the pair's "crimes" are also incorporated into *Unbounded's* narration ("…an unending and uninterrupted collage rising from the skirting boards to the ceiling" (Colsell, 2013, p.25) and "over seventy books lie in various states of arrested dissection" (Colsell, 2013, p.26) describe police discoveries at Orton and Halliwell's flat at 25 Noel

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Road). Whilst these oblique references may not be immediately available to general audiences they reference important contexts within which the work was conceived. They offer opportunities to read the piece within broader historical and cultural contexts whilst also proposing a notional reading position predicated on particular knowledge of queer history. In this sense *Unbounded* constructs the space for a particular type of gay reader/reading (Koestenbaum, 1990) that is itself reflective of positions sought and adopted within a process of gay acculturation. This queer reading or viewing position fuses the "expert semiotician" (Bech, 1997, p.109), the "urge to warp evidence to fit the perimeters of wish" (Koestenbaum, 1990, p.176), "a habit of communing with imaginary lovers" (Halperin, 2012, p.229) and an ability to "decipher small declarations" (Bartlett, 1988, p.36).

6.2.2.2 *Recall, retrieval, recycling*

Russell refers to the intertextuality of found-footage film-making as being "always also an allegory of history, a montage of memory traces, by which the film-maker engages with the past through recall, retrieval, and recycling" (1999, p.238). As Terry Threadgold has noted, the associative linking and meaning-making that such hybrid works prompt takes place within the corporeal body of the viewer. She notes this understanding as being strangely absent from certain forms of theoretical discourse that privilege the text as the site of meaning-making whilst marginalising or disregarding the role of the body. In relation to intertextual exchanges she claims that:

> Those exchanges are specifically not accomplished *among and by texts.* They must move through the corporeality of those who read and write, those who make and remake texts, and they must leave corporeal traces in the texts they make and mark the readers and writers who make them. The textual function is the space of intertextuality and of subjectivity and the habituated body. (Threadgold, 1997, p.13)

This begins to suggest a multiplication of body relations that is further emphasised in Lippit's (2012) analysis of the mechanism of citation at work in found footage film-making. He observes that the act of extracting fragments from the body of a work and inserting or appending them within the context of another work is "a surgical gesture that exposes two bodies and their various parts" (Lippit, 2012, p.142). This sense of connected bodies, along with Threadgold's observation above, points heavily to the role of the reader/viewer in the act of reconstructing the dynamics within this textual network. In other words, it implies an act of reanimation on the part of the viewer that mirrors the one involved in the creation of such work; the viewer must recreate or re-instigate particular movements. As the maker of

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Unbounded I am uniquely positioned in relation to its intertextual constellation. Indeed, in Threadgold's terms, this network of relationships has been parsed through my corporeal body. One could argue, therefore, that the work not only records and depicts aspects of corporeal investigation (e.g. the physical exploration of books) but that it encodes a form of embodied orientation towards materials through its composition. The intertextual references that populate *Unbounded* invite an audience to perform a process of hermeneutic reanimation. However, the extent to which they may recover citations to antecedent works will depend on the intertextual network they themselves are implicated in.

6.2.2.3   Unbounded as autobiography

Although the images and words are predominantly taken from other sources, I find that the piece does function for me as an autobiographical work. In respect of the role and status of memory in autobiographical accounts Muncey draws upon Kihlstrom's concept of "exhumed memory" (2010, p.103), in which repressed or dissociated memories are accessed in a way that is "not analogous to reading a book, it is more like writing a book from fragmentary notes" (Kihlstrom, 1998, p.12, cited by Muncey, 2010, p.104). This notion of reconstructing memory through creative acts of gap-filling relates to animation's unique properties in this regard. Honess Roe argues that animation offers a particularly appropriate form for autobiographical documentaries. She suggests it provides a way of accessing the past that involves alternative modalities, allowing for a reflexive pondering of the notions of both history and memory. In particular she notes how "animated documentary can be a medium for the exploration of a fragmented past of forgotten, perplexing, yet often formative memories" (2013, p.142). By obliquely articulating my memories through the textual excerpts authored by others I reference the fragmented, accumulative and always incomplete process of identity formation and the dispersal of loci of self-recognition across a range of sites and temporal contexts. In attempting to read my own autobiographical narrative through sources that, in some instances, pre-date my birth (e.g. Wilde, Forster, Genet and archive films from pre-1970s) it could be suggested that I am engaging in what Alison Landsberg describes as "prosthetic memory" (2004). As she explains, this can be described as a situation where a "person does not simply apprehend a historical narrative but takes on a more personal, deeply felt memory of a past event through which he or she did not live" (2004, p.2). Whilst Landsberg's analysis deals with actual historical events my suggestion is that, as an adolescent seeking to find a narrative of sexual non-conformity, it was more profitable for me to locate this process within a web of historical or fictional narratives.

6.2.2.4   *The hand that fragments and pastes*

The concern with methods of moving image production that is evident through the heterogeneous processes employed within *Unbounded* is also demonstrated in the depiction of animation processes within the images themselves. One sequence features a thaumatrope depicting a bird in a cage, whilst others show flip books being manipulated. Sequences using rotoscoping and cut-out animation self-consciously refer to their own means of (lo-fi) production. In an interview with the film-maker Trinh T. Minh-ha, Valentina Vitali notes a tendency towards erasure of the "the hand that fragments and pastes" in much digital work (Vitali cited in Minh-ha, 2005, p.37). She goes on to suggest that when it is present in the digital domain it "is totally reified and presented as 'technology', which leaves no margin for questioning the modalities of collation, the order of discourse" (Vitali cited in Minh-ha, 2005, p.37). As a consequence, she argues, such work effectively obscures an examination of its material and discoursal construction, therefore permitting "no objection" (2005, p.37). By contrast, in *Unbounded* I invite the viewer to ask questions about the composition of the piece and to consider what the potential relationships might be between fragments of the voice and the relationship(s) of the voice to the image. In this sense I am attempting to foreground "the hand that fragments and pastes" and in several instances my animating hand is momentarily captured within the sequence.

6.2.2.5   *Re-grasping*

The recurrence of the grasping gesture in *Unbounded* can be read as operating on multiple levels. In one sense it can be read alongside the images of searching, sifting and collecting referred to in the narration. However, it can also be read as an allegorical statement about the process of making moving image work with archive or found footage. The grasp represents a desire to pull towards oneself; to pull things together and to accumulate objects. The sequence taken from *Un Chant D'Amour* refers to a particular figuring of desire within the context of Genet's narrative but metonymically it also refers to the iconic significance of this film within queer film history. Inserted into *Unbounded* it is materially, narratively and contextually reanimated in a process that draws on its historical iconicity but re-figures this image of desire as "also a romance with one's own fantasy" (Boym, 2001, p.xiii). In this case the fantasy is partly derived from my memory of first encountering this work. It is about the frisson of coming into contact with artefacts that condense aspects of desire – an affective experience that cannot simply be "re-grasped". From this perspective reanimation may be argued to give rise to a grasping after grasping; a desire "for the time and space of that desire", as Ellis (2009, p.107) suggested in my earlier citation of his work. As Halerpin explains, queer people are displaced within heteronormative cultures: "They cannot perceive their instincts, their emotions, their longings and lusts as the default

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settings of a universal human nature" (2012, p.453). Therefore they are inevitably inclined to reflexively consider/reconsider them (Vicars, 2006, p.25). Building on Michael Warner's observation that "queers do a kind of practical social reflection just in finding ways of being queer" (1993, p.xiii) Halperin acknowledges that whilst this is not the privileged territory of gay men (his book primarily considers gay male acculturation), "it is an activity to which gay men are particularly given because of the particularity of their social situation" (2012, p.454).

6.2.2.6   Voice-over

Whilst voice-overs can conventionally operate in a way that closes down associations generated by images alone or can function as a marker of the "omniscient" consciousness of the author, I felt that the voice could also function in other ways. For instance, Honess Roe cites Chion's work on voice-over to discuss the "acousmêtre", which is a voice that features within a film but is not connected to a visible face/body. It is, in effect, a disembodied voice and, as viewers, we are never quite sure of the sources and/or status of that voice. I recognise that the voice in my piece relates to the acousmêtre – its status is unclear but it is implicated in the action, sometimes through direct association with the images and sometimes in less directly referential ways. This gives the voice an ambiguous status that is neither "inside" (in the sense of depicted within the pro-filmic action) nor "outside" the film (in the sense of standing in the wings such as a narrator would have done in the early years of cinema, prior to the invention of sound technology). However, it is nonetheless "implicated in the action, constantly about to be part of it" (Chion, 1994, p.129 cited in Honess Roe, 2013, p.101). Honess Roe goes on to gloss the views of both Dolar and Connor, claiming that the voice expresses "the internal and the subjective", "speaks from within" and has the "capacity to reveal what is specific to the particular body it inhabits" (2013, p.103). Whilst these assertions would seem to suggest problematic ideas around essence and, in so doing, construct a hidden authentic interior on behalf of the speaking subject, they also reveal something about the facility of the voice to project beyond the corporeal entity from which it issues. In other words, there is a kind of excess – the voice is literally projected out into the world through sound waves – thus issuing forth in an ephemeral, temporal manner that can be recorded so that the voice lives on after the body no longer exists.

Honess Roe contends that the already evocative power of the voice, as suggested above, is intensified in voices that are acousmatic. Building on the work of Dolar (2006) she points out that once the acousmêtre "becomes visualised", this intensification is lost as the voice becomes locatable and "neutralized within the framework of the visible" (Dolar, 2006, p.79

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cited by Honess Roe, 2013, p.103). My understanding of the acousmatic voice is that it gives rise to ontological uncertainty about its source and very nature. Dolar argues that this creates a form of "doubling", whereby the voice that is detached from the source of the images must also, it is implied, encounter the images *as* images, in a way that is analogous to how the viewer perceives them (2006, p.79 cited by Honess Roe, 2013, p.103).

This notion of the acousmatic voice is useful in terms of questioning the view that a voice-over is necessarily reductive of meaning, through an inevitable meta-textual imposition of authority. As has been noted above, the use of the voice may suggest things that are independent of the words that have been spoken, as Barthes (1991) notes in *The Grain of the Voice.* The repetition and rehearsing of phrases could undermine the presence suggested by the voice, leading to questions concerning the authenticity, sincerity or confidence of the speaker. Equally, the notion of components working on different layers can confuse the ontological status of image and voice – in short, it can suggest uncertainty in a way that is productive of meaning and critical reflexivity.

My decision to use my own voice to narrate the piece inevitably suggests a degree of authorial presence and coherence. Yet at the same time there are indicators, through lexical, stylistic and grammatical markers, that these spoken word fragments do not originate from the same literary source. I was also interested in exploring the effect of incorporating interruptions, repetitions, re-statements and other unwanted artefacts extracted from various out-takes (I produced 25 discrete readings from which to select). I used these to build up particular densities of voice at various points. In doing so I wanted to emphasise the performative aspect of the process itself, encouraging viewers to question ideas that the voice might be connected to a notional, "present" subjectivity. Combining different recordings of the same section of voice-over creates points of convergence and divergence where the voices momentarily come together in chorus before drifting apart. I was interested in the capacity of this to suggest something about different but parallel experiences of temporality. This effect spatializes the voice undermining the sense of it issuing from a single, unified subject. Furthermore, there are pauses, hesitations and rephrasings that allude to the performative and creative process of recalling past events.

In reviewing and assessing the piece there were suggestions from colleagues that the voice-over had become overly foregrounded and that it tended to function as a narration on the images. In this sense the images may perhaps be perceived to illustrate the narration at times. However, this illustrational relationship is not necessarily one that I would automatically recoil from. Indeed, I am interested in the relationships of congruence and

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incongruence, reinforcement and contradiction, amplification and dissonance that such a dynamic can introduce. The decision to use a voice-over was also an opportunity to explore another facet of reanimative practice through textual montage. It involved a shift in my thinking around the function of *Unbounded*, coming to view it as a notional thesis in its own right. However, following feedback, I was interested to test whether my understanding of reanimation was predominantly located in the processing of visual materials and whether the removal of the voice might confirm this. I therefore produced two versions of *Unbounded* – one that includes the voice-over narration and one that omits it (both versions are included on the enclosed DVD). In comparing these versions my conclusion is that the voice-over piece articulates more of the affective texture of my adolescent reading and the hope of homoerotic fulfilment that shaped its form and purpose. In this sense one could argue that the narrator's expressed interest in "men, not women" identifies this as a piece about homosexuality. Furthermore, it could be argued that the use of narration inevitably condenses meaning in a process that is reflective of identity-formation. In contrast, the relative openness of the non-voice version may be perceived to be queerer in its refusal to expose images to the interpretative purview of narration. However, I argue that such a distinction is too categorical and overlooks issues of queer temporality and nostalgia that I will discuss in Chapter 7.

In terms of the research proposition, I acknowledge that the inclusion of the voice-over version extends my understanding of reanimation. This is particularly with regard to the differential capacity of cited text and images to evidence their previous incarnations. For instance, I have come to regard the voice-over as *my story* and as *my words.* Although I hear a patchwork of quotes from disparate sources pertaining to diverse historical moments, I *also* read my story of bibliophilia and queer desire taking place in the mid-1980s. Clearly, the heterogeneous collection of passages is also partly unified through being articulated through my own speaking voice. Yet at the same time I find that there is something interesting and pertinent about this montage process as a metaphor for fractured and discontinuous processes of identity formation. It is both unified and fragmented at the same time. However, I also note the diminished capacity of words to bear the traces of their previous incarnations in comparison to images. As Baron notes, images "seem 'closer' to the past they represent and are potentially seductive in their seeming transparent textuality" adding that they are "especially resistant to full comprehension or interpretation" (2014, p.4). Drawing on work by Friedrich Kittler, she argues that the reason for this is their capacity to "[record] uncensored, unfiltered 'noise,' which resists signification" (2014, p.4). What this suggests is that although both words and images can be used in reanimative processes, there is an expanded capacity for images to bear a range of indexical traces

(some obvious and others more subtle) that can become foregrounded through processes of reanimation. So, in summary, I feel that the two different versions do different kinds of work. The voice-over version could be argued to function as a loose form of animated, subjective documentary film. The non-voice version is more poetic and offers space for the images to "evoke our desire for an affective encounter with the past that cannot be reduced to a desire for its meaning" (Baron, 2014, p.13).

6.2.2.7   Soundtrack

Work on the completion of the soundtrack element also took place in distinct layers. I prepared the voice-montage based on my own voice recordings and handed this over to the sound designer together with a rough-cut of the background loop and the texture track. I then attended several studio sessions during which we worked through aspects of the sound montage. The sound designer suggested changes to my original proposal, such as re-synthesising the background loop in order to introduce some tonal changes and variation as the piece progressed. This change was incorporated and found to add greater interest whilst still retaining a repetitive, hypnotic undercurrent to the piece. Other suggested changes were found to be less successful when instigated. For instance, the sound designer processed the voice track at certain points to add reverb and echo and therefore create a sonic impression of depth. However, I found that this disturbed the intimate, proximate relationship that I wished to imply between the narrated voice and the viewer through the use of a "dry" voice (Chion, 1999, p.51). This was to reflect the close, intimate spaces that were often suggested through the close-up depiction of books and page surfaces within the images. It was therefore subsequently agreed that the voice would remain largely unprocessed aside from the montage and layering that were already in place.

6.2.3 Cemeteries, Diamonds and Ballrooms

The autoethnographic vignettes (Appendix 1) were collected together and illustrated with visual material that derives from my archive. They are not organised in any particular sequence and do not follow a chronological order in respect of events that I experienced in my life. In terms of this research I view these vignettes as functioning as data sources, produced using a creative methodology. They document memories that form the context in which the research proposition is tested and also refer to emotional and affective experiences that informed the production of *Unbounded.* Furthermore, they provide a form of foundational evidence of my developing understanding of intersections between reanimation and issues within queer theory. In particular, they speak of a commitment to re-examining past experiences of queer desires and a nascent process of gay identity

formation. As Stuart Hall writes: "Identity is always in part a narrative, always in part a kind of representation. […] It is that which is narrated in one's own self" (1997, p.49). The content of the vignettes contains relatively little about the explicit content of texts that I encountered as an adolescent. Instead they are more often about the context of reading – particularly concerning the triangulation of body, book and queer desire. For example, this emphasis on the nature of textual encounters is evident in Appendix 1: 1. *Silence entered him…*, 2. *Hectic red spots…*, 5. *It only helped him backwards* and 7. *Pages at which certain books…*

The vignettes reflect a desire to return to a previous time of adolescent desire and therefore demonstrate a movement backwards. Stockton points to some of the contradictions around the retrospective construction of the "gay child" (and the notion of the child more broadly) from an adult perspective. Yet at the same time she highlights the strange attraction of referring back to this time of uncertainty:

> For adults, then, who from a young age felt they were attracted to others in wrong ways, the notion of a gay child – however conceptually problematic – may be a throwback to a frightening, heightened sense of growing toward a question mark. Or growing up in haze. Or hanging in suspense – even wishing time would stop, or just twist sideways, so that one wouldn't have to advance to new or further scenes of trouble. Truly, one could feel that one more readily had a future with a word – *homo, faggot, gay* or *queer* – words so frequently used by kids – than with the objects or subjects of one's dreams. (Stockton, 2009, p.3)

I have quoted this at length because it concisely expresses some of the ambivalences around re-invoking a queer childhood. It may indeed reference a time that was "frightening" in its uncertainty but it is nonetheless a heightened time expressing a kind of affective intensity. Stockton also articulates the sense in which adopting an identity, even a denigrated one, can facilitate a sense of futurity that is strangely absent when one is growing toward the unknown (Stockton, 2009, p.3). Linné's research on gay literacy highlights the predominant role that media culture plays in this "recursive trajectory of identity formation" and thus underscores the primacy of "acculturation via 'secondhand' sources" (2003, p.669). Thus, Stockton and Linné's ideas capture a sense of why questions remained for me regarding my own period of nascent identity formation and why this became a fruitful site for the investigation of reanimative practices.

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6.2.4 Thesis

The construction of the thesis was shaped by an initial period of layered accumulation of texts, notes and quotations and in this sense mirrors methodologies employed in moving image production. Initially I collected textual material in what I referred to as a "text reservoir" document; material was reviewed, analysed and organised using specific thematic sub-headings. This reservoir document was used to feed material into the main thesis. The function of the thesis extends beyond reporting on practice activity to incorporate reflection, analysis, evaluation and synthesis of the research findings. As such it is an active component of the research process, existing in a dialogic relationship to the other elements. Writing was not solely a mode of narrativizing the research journey but provided its own methods of thinking through concepts, working out ideas, forming connections and drawing conclusions. As Lita Crociani-Windland observes, the knowledge that derives from our actions may only be legible retrospectively: "Action often precedes our ability to understand its complexity of processes and motivations" (2009, p.59). Although I accede to the chronological sequence that Crociani-Windland outlines above (i.e. there is a pragmatic sense in which I could not have written this account any earlier than I did in the research process) I do not view this component as being the definitive account of the research. In short, my understanding of the research proposition has developed *through the interplay* of the constituent elements outlined above. It is for this reason that I have referred to this research as being "practice-informed" as opposed to "practice-based". In my opinion practice-*informed* reflects a sense of movement and transition that is helpful for my understanding of research as an ongoing, evolving and relational process. In contrast, practice-based could suggest a more definitive location or origin from which the research proceeds, which I find less helpful.

6.3 Critical Evaluation of Methodology

6.3.1 Bricolage

Denzin and Lincoln argue that bricolage's use of multiple methods of inquiry and a willingness to engage different theoretical perspectives contributes towards its "…rigor, breadth, complexity, richness, and depth…" (2000, p.5). I have found that the non-prescriptive approach to constructing methods around one's evolving research framework sustains an investigation along multiple lines of inquiry. For instance, I initially thought predominantly about reanimation in terms of a technical process within moving image practice. However, I later developed this to incorporate thinking around the trope of reanimation in popular culture, its relevance to currents within queer theory, its connection with notions of animism and its overlap with theoretical tools such as the uncanny.

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The use of feedback looping and its role in propagating "far-from-equilibrium" conditions was another particular strength of my use of bricolage. This promoted a view of knowledge and understandings as being emergent, iterative and accumulative in nature. In practice, this discouraged an approach to research whereby the nature of activities became fixed, inflexible and routine. As David Carless reflects in response to his own creative research methods, encountering the unfamiliar can lead to "condition[s] of receptivity", prompting him to question whether "resolution, knowing, certainty, and familiarity may be enemies of the creative process" (2010a, p.141). This leads him to conclude that a "relinquishing some degree of control" may be a distinct requirement where arts-based methods are employed (Douglas and Carless, 2008, cited in Carless, 2010a, p.142). This view is echoed by Brad Haseman and Daniel Mafe who also acknowledge that this typically involves working through an initial period of confusion and doubt to reach a position where results can be identified and articulated (2009, p.219).

An important example of the combination of feedback looping and far-from-equilibrium-conditions arose for me when I completed the course in Super 8 film-making. Having always worked exclusively in a digital environment and having no previous experience of analogue processes meant that I was taken out of my familiar practice routines. The process of editing, which has formed a key component in my previous practice, became radically de-familiarized. I had to deal with a destructive process that involved physically managing lengths of celluloid and in which editing decisions were materially definitive. Yet this process of de-familiarization helped me to become more aware of my practice activity and to conceive of it in a different way. This, in turn, impacted on the subsequent direction of the research.

Figure 24: Process of editing Super 8 film *Unbounded (Study)*; Lengths of film categorised and annotated using masking tape

Furthermore, my evolving creative practice suggested connections with a diverse range of activities including experimental film-making, animation, literary studies, book binding and bibliography. I felt a certain freedom to borrow and adapt from the processes relating to these activities but equally felt enabled to draw on the literature base that surrounds them. Such an approach enables connections to be made across disciplinary boundaries, to compare the use of concepts within different discourses and to make novel connections which may not have been previously formulated. The value of this may supplant concerns about research validity and triangulation, as the multi-faceted nature of the bricolage tends to invite a comparison of evidence from different (sometimes competing) perspectives. I would argue that the distinctly different (but related) components of my research operate in this way. In other words, the moving image practice, autoethnographic writing and written thesis enable me to formulate ideas about the intersections of reanimation practice and queer that are distinct but complementary.

However, the strengths of responsiveness, adaptability and iterative development outlined above also presented distinct challenges within the research process. Whilst I would not necessarily characterise these as weaknesses, I would nonetheless acknowledge them as limitations. The responsive and evolving nature of the bricolage has the capacity to become diffuse, unwieldy and unmanageable. The interconnected nature of phenomena means that, inevitably, the practitioner-researcher will always find new points of connection and divergence that may feel like they warrant attention and investigation. Although Kincheloe and Berry offer the bricolage map as a tool for managing such complexity, in practice the fact that something was not pre-identified on my map did not dissolve a felt need to follow it up. In a sense this relates back to my previously cited aversion to using storyboards. As a consequence I found that I had explored areas such as intuition studies, phenomenology and neuro-scientific accounts of the body's processing of emotion and yet these did not subsequently become explicit within the research narrative.

Whilst cultivating far-from-equilibrium-conditions can be effective in terms of obliging the researcher to question their assumptions and revisit the terms of their inquiry, I found that it can also be physically and mentally draining. The reason for this is partly due to the fact that it can feel as if one is not making any headway. As soon as something has been provisionally established it is subject to being challenged, reviewed and questioned. Whilst this is reflective of all research processes to an extent, it is perhaps a more integral feature of the increase in complexity expected within bricolage. Yet, at the same time, I would acknowledge that there is a clear parallel here with certain queer anti-essentialist,

deconstructive approaches. Moreover, I would argue that such an impulse also characterises the creative possibilities realised through reanimation practices. Nonetheless, whilst the emphasis on ambiguity, complexity and re-iteration can be creatively and intellectually productive, one also needs to retain a degree of pragmatic control and focus. I would suggest, based on my own experience, that achieving such a balance is challenging. This point is also reflected in Kitrina Douglas and David Carless's (2008) account of nurturing creativity within the context of the academy. They emphasise that the need to "*experience* and *react to* the 'data'" (2008, sec.8, para.1) requires a form of analysis that is less invested in a notion of control but is more open to what the data offers and suggests.

I acknowledge that the combination of the crystalline form (Kincheloe, 2005, p.347) of the bricolage and the mechanism of feedback looping within it can contribute towards its complexity and rigour. I also value the polyphonic nature of the discourse that characterises bricolage approaches. However, I have concerns around the level of time and commitment required for a full, expansive expression of bricolage as advocated by Kincheloe and Berry (2004). At a time when, at least in the United Kingdom, academics are increasingly under pressure to produce research outcomes, I suspect that such an approach might be passed over due to the insistent drivers of cost and time efficiency.

6.3.2 Moving image practice as method

In evaluating the methods involved in the production of the moving image work I will also make reference to the pre-production processes that contributed to it, such as the establishment of an alternative archive.

There are a number of reasons why animated moving images were a particularly useful method to use in exploring my memories of gay acculturation. Tom Sherman claims that: "Animation is the transparent act of manufacturing memory" (2005, p.194). Thus, whilst in animation "the imagination remains hidden, unexposed" (Sherman, 2005, p.194) it does promote apprehension of the reconstructive processes that constitute memory. Furthermore, in her examination of autobiographical animated films, Honess Roe identifies animation as being "an archaeological tool for exploring one's own past" (2013, p.143), which suggests that the products of such endeavours could be described as *reanimated pasts*. The processes and heterogeneous visual forms of animation that I have used have enabled me to approach my own past as a kind of layered entity and, in this regard, it may resemble a form of archaeology.

My "lo-fi" approach to the production of the moving image work gave me the freedom to develop work within my own working environment, at my own pace and in a self-sufficient manner. This enabled me to take an exploratory approach that was further enabled by the use of non-linear digital editing software. The digital environment meant that the results of decisions could be viewed instantaneously, which contrasts sharply with my experience of analogue film-making documented above. Yet one potential consequence of this immediacy is that results may be appraised and discounted too quickly. Sometimes it may not be immediately apparent how the material that one is working with may be significant or helpful; a period of creative gestation may be required. I consciously adopted a conservative approach to saving material, which meant that I could easily return to previous iterations or discontinued efforts. The corollary of this was that this continually added to the burden of organising the resultant material.

Working with found footage provided a point of continuity with previous moving image work that I have produced. However, from a methodological perspective, it was also well suited to investigating the notion of historical return that is embedded within reanimation. Furthermore, it facilitates the creation of metaphors and layers of meaning that are useful for exploring the kinds of ambivalent responses to popular culture that are indicative of the process of gay acculturation. In her introduction to *Ghosting* (2006) Connarty recognises that archival working practices are particularly useful to practitioners who are concerned with issues of history, memory and identity, especially those pertaining to marginalised groups (2006, pp.6-7). Furthermore, in his work on cultural responses to AIDS/HIV Hallas considers the ways in which queer experimental film and video have questioned and problematized "the ideology of dominant media representation" (2003b, para.1) using appropriation, montage and repetition (Hallas, 2009). As Klahr notes, working with archive or anachronistic materials unavoidably implies working with the notion of layers. Even as these are recontextualised, reprocessed and even radically represented, they "always carry the charge or trace of the context they've been lifted from" (Klahr, 2011, p.393). This capacity of images to bear the traces of previous incarnations is highly significant for my conceptualisation of reanimation as it facilitates recognition of its historical journey. Furthermore, it relates to the notion of queering cultural forms through methods of appropriation and queer reading. For instance, Halperin asserts that: "Gay men routinely cherish non-gay artifacts and cultural forms that realize gay desire instead of denoting it" (2012, p.112).

From a methodological perspective, there is clearly also an obvious advantage in employing a time-based form (i.e. moving image practice) to investigate issues that require

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consideration of temporality. As Martine Beugnet observes: "Film is, by definition, the medium of being as change" (2007, p.129). Reanimation appears to be predicated on a particular temporal configuration and recent work in queer theory argues for a theorisation of alternative temporalities. Therefore, by working with time-based processes I have been able to investigate some of these propositions in a practice-informed way.

6.3.3 Autoethnography

Autoethnographic preoccupations and investments have not only manifested in this research in the form of distinct outcomes (*Unbounded;* Appendix 1) but have been evident from the inception of the research propositions. Autobiographical issues have provided the motivation to carry out such a project and have become entwined in the formal research narrative (i.e. this thesis) in numerous ways. Moreover, I would suggest that there is a close affinity between my autoethnographic position in relation to the research and the decision to employ a bricolage methodology. Kincheloe and Berry note that "the bricolage highlights the relationship between a researcher's ways of seeing and the social location of his or her personal history" (2004, p.2). In this research my social and historical location as a "gay"-identified man has a clear bearing on my interest in processes of gay acculturation but also shapes how I have approached my particular understanding of reanimation practices. In discussing forms of interpretive ethnography, of which autoethnography would be an example, Denzin notes that: "Works are filled with biographical and not disciplinary citations. A minimal, almost atheoretical, sociology or anthropology is created, and personal experience is not mediated by complex theoretical terms" (1997, p.215). The autoethnographic vignettes in Appendix 1 adopt such a format. I have used citations but these are mainly to works of fiction and are employed as part of the narrative as opposed to providing some meta-textual, disciplinary gloss or analysis. They focus on articulations of personal experience and consciously avoid locating this within any particular theoretical context. Yet they do include instances of reflexivity and analysis. This is mainly through posing questions and musing on uncertainties and ambiguities to reveal "private feelings, doubts, and dilemmas" (Denzin, 1997, p.214). However, the positioning of individual experience within wider socio-historical frameworks, typical of autoethnography, arises from the interplay of the vignettes, the moving image piece and this thesis.

The foregrounding of subjective positions in research processes risks charges of navel-gazing and narcissism (Carless, 2010a, 2010b; Muncey, 2010). Clearly, the partial, localized knowledge production suggested by autobiographical methods does raise significant epistemological and ontological questions around the evidential status and wider currency of such knowledge. However, when considering issues of validity and reliability in relation to

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radical interpretive approaches, it is necessary to adjust one's paradigm. For instance, Muncey claims to have "come to think of the appropriate criteria for evaluation as akin to the gut reaction, the intuitive response or just an impression of that 'just makes sense to me'" (2010, p.91). In contrast, the constructs of "validity" and "reliability" originate from the positivist perspective and therefore necessarily contest the usefulness of feelings as a criterion for establishing authority or credibility. Threadgold attempts to dissolve these oppositions to an extent. She asserts that theory may be understood as "stories told from some *body's* position, stories that can be rewritten" and that, furthermore, "stories are theories [...] always [involving] a metalinguistic critique of the stories they rewrite" (1997, p.1). This emphasises the embodied nature of knowledge (Johnson, 2007) and points to its potential revision from other embodied positions. It also problematizes empirically motivated separations of theory from narrative, indicating the interdependent nature of their relationship. This suggests a more complex and intertwined relationship between dominant discourses and "subjugated knowledges" (Foucault, 1980 cited by Muncey, 2010, p.44). Examples of celebrated work that adopts such a perspective include Carolyn Steedman's *Landscape for a Good Woman* (1986) in which she addresses lifestory, history, politics, feminism, literary criticism and psychoanalysis. Similarly, in *The Apparitional Lesbian* (1993) Terry Castle acknowledges the subjective impulses and yearnings that can precipitate the production of scholarship and Neil Bartlett mixes autobiography, biography, queer social history and literary/cultural analysis in *Who Was That Man?* (1988).

In summary, the incorporation of autoethnographic methods both extends and limits the resonant capacity of the findings. It does the former by obliging research processes to incorporate and explicitly acknowledge something of the living, breathing and desiring researcher who instigates them (Muncey, 2010, p.28). However, in relation to the latter it refuses to translate specific, situated experiences into more generalized, theorised and potentially re-importable academic tools. In this sense it would seem to be related to Love's account of "weak theory" that "stays local, [and] gives up on hypervigilance for attentiveness" (2010, pp.237-238). As Goodall concludes, interpretive ethnography "asks more questions than it pretends to answer, and its chief product is a perspectival understanding of the truth created by and constituted in a transient rhetoric" (Goodall, 1994, p.151 cited in Alexander, 2003, p.436). This suggests an affinity with the undermining logic of many queer theoretical perspectives, as Tony Adams and Stacy Holman Jones acknowledge (2011). In particular they recognise that the epistemologies of autoethnography and queer theory are implicated in the same "cooperative ideological commitments" (2011, p.110).

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6.3.4 Critiquing queer

There are various critiques of queer with, for instance, Anderson pointing to a sense in which queer theoretical reliance on deconstructive practices can become "so decarnated and theoretical" that the notion of difference that it is ostensibly interested in expanding becomes inhibited (2000, p.69). This apparent tendency towards decarnation has led commentators such as Joshua Gamson (1995) and Max Kirsch (2000) to suggest that the operations of queer theory mitigate against community-building. Moreover, they argue that in doing this it can unwittingly support the functioning of the very normative power structures that it purports to challenge. Kirsch accuses queer theory of disengaging "the energetic level of alliances and interpersonal relations, only to refocus efforts on the reductionist deconstruction of texts interpreted only for personal use" (2000, p.115). He argues that queer theory should refocus its activity in relation to "the realities of everyday life in a capitalist world system" (2000, p.123). In support of this he highlights what he construes to be a premature abandonment of notions of identity with their connected commitments to social action and change. This caution around dispensing with notions of identity is also shared by Halberstam: "Too often in academia 'identity politics' will be used as an accusation of 'interestedness,' and the accuser will seek to return discussion to a more detached project…" (2005, p.20). Related criticisms are levelled by Green who suggests that, despite its usefulness in challenging dominant assumptions, queer theory has a tendency to "lapse into a discursively burdened, textual idealism that glosses over the institutional character of sexual identity and the shared social roles that sexual actors occupy" (Green, 2002, p.522). Tim Edwards shares this view in developing his case for "a lesbian and gay studies that is far more materially grounded and aware of sexual, racial and gendered differentials" (1998, p.481), reflecting a broader theme in the literature in which queer theory has been castigated as being elitist, over-academic, oblivious to material differences and insensitive to the institutional operations of oppression and power. Plummer draws attention to some of queer theory's internal inconsistencies, at least as it is practised within the academy, noting a disparity between its claimed intention to break boundaries and its evident tendency to erect them (Plummer, 2005, p.197). He argues that the density and inaccessibility of some of language used in queer theorising can be elitist and exclusionary. Furthermore, he explicitly questions whether queer theory represents any substantive development of existing qualitative methods, suggesting it merely "borrows, refashions and re-tells" (2005, p.203). Ahmed cites an additional concern around the "idealisation of movement" that is manifest in many queer theoretical strands. She reminds us that the messy realities of life (e.g. non-queer attachments, restricted access to social and cultural capital) may bind us in ways that make commitments to sidestepping anti-normativity challenging or impractical (2004, p.152). Freeman admits that in spite of the

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appeal of queer anti-formalism she continues to experience a "not-quite-queer-enough" emotional connection to forms "that turn us backwards to prior moments, forward to embarrassing utopias, sideways to forms of being and belonging that seem, on the face of it, completely banal" (2010, p.xiii). She expresses the familiar sentiment (at least to me) that her recurrent concerns can seem out of alignment with some of the more radical commitments of queer.

However, despite the varied criticisms and apparent limitations of some aspects of queer theoretical work I have found that my engagement with it has provided ways of expanding my academic and creative practice. It offers tools and techniques for addressing/accessing parts of my own experience of growing up in a heteronormative culture that help me to articulate, explore and theorise these experiences outside of conventional, heteronormative discourses. This is partly about recognising and valuing my own "hidden" experience of acculturation and exploring the knowledge and understanding that can be embedded in engagements with ephemeral, alternative archives. Queer theory also allows for points of identification and collectivity to emerge which are clearly significant to those who are socially and/or culturally marginalised. In doing so, it offers a way of thinking through alternatives to heteronormative regimes that has the potential to become part of the queer, utopic "world-making" that Muñoz proposes. For me this is significant as it creates spaces for political alternatives in the present moment, but also suggests ways of engaging with the past which opens up alternative temporalities and disrupts conventional understanding of genealogical lineages. Furthermore, queer implies a resistance to an unthinking adoption of the liberal rhetoric of assimilation which threatens to erase those aspects of gay/queer experience that have historically and culturally helped to inform previous generations understanding of their relationship to the heterosexual majority. Moreover, in terms of research and scholarship queer can be profoundly useful in "dramatizing incoherencies" (reprising Jagose's phrase from 2.7) which can function as generative and creative prompts. Incoherencies, gaps, confusion and undecidability can all give rise to new awareness and understandings and allow for a broader conception of the field of study which, I would suggest, renders it capable of picking up what John Law (2004) describes as the "weak signals", in addition to the strong ones. Queer still retains a capacity to challenge the conventions and orthodoxies of academic life, and the enterprise of scholarship, through revealing alternative ways of thinking, writing and creating. Moreover, it favours an expanded horizon in respect of what is deemed "worthy" or significant enough to be an object of study. In doing so it discourages an artificial separation between an academic's personal and professional lives, but instead values the contribution that personal perspectives, experience and socio-cultural positioning can add to the process of knowledge

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creation. In this latter regard, it explores, and sometimes celebrates, that which is deemed too trivial, worthless and inappropriate for academic study (Halberstam, 2011, p.16, describes this as "low theory").

In summary, I have demonstrated how the methodological approaches that I have employed have distinct strengths in respect of their suitability to the research proposition. The use of moving image production as the main practice methodology provided a suitable, temporal form within which to consider the processes of reanimation. I have established that the bricolage approach promotes a level of complexity and richness within the research, which is enhanced by the recognition and incorporation of subjective components. I have shown that adopting autoethnographic methods of data production helped to externalise and evidence these subjective aspects. Furthermore, I have discussed how the production of the vignettes established the particular autobiographical context within which the research proposition emerged and is grounded. I have gone on to identify epistemological resonances between autoethnography and queer theoretical perspectives whilst acknowledging the affordances and limitations of these tools in practice.

Chapter 7 – Discussion

In this chapter I will discuss the research findings in light of the research aim (1.2) and objectives (1.3). I will go on to consider the implications of the findings in relation to the issues raised in the contextual overview provided in Chapter 3 (Objective 1). In doing so I will seek to establish a dynamic of reanimation practice operating within my own moving image practice (Objective 2). This will be done with specific reference to my claim that there are significant points of intersection between reanimation practices and aspects of queer theoretical work (Objective 3). I will critically evaluate such a claim with reference to the queer theoretical framework established in 4.1.4 and the evidence produced through my own moving image practice (Objective 4). The chapter is structured in terms of the constituent phases that, I am arguing, form the dynamic of reanimation in my own practice. As such it builds on the emerging hypotheses concerning reanimation proposed in 2.3, 2.4, 3.4 and in Chapters 5 and 6.

7.1 Returning/Moving Backwards

I am proposing that the first phase of reanimation is concerned with a movement backwards that can also be called a return. This was identified in the discussion of what the prefix "re-" does when conjoined with the word "animation" (2.3) and the initial definition of reanimation put forward in 2.4. This section will identify instances of this particular movement within my own practice and will contextualise these within queer perspectives that engage with the past (4.1.4). This will help to establish ways in which the "bent" trajectory of reanimation is reflective of queer revisitations of historical moments to "[put] the past into meaningful and transformative relation with the present" (Freeman, 2010, p.xvi). I will also discuss reanimation's return with reference to the "uncanny" and consider the ways in which this concept has been co-opted by queer theoretical approaches, yielding the notion of "the queer uncanny" (Palmer, 2012).

7.1.1 Looking back to the archive

A significant part of the effort and labour involved in carrying out this research was invested in creating what I have described as an alternative archive that relates to my memories of gay acculturation. This archive was constituted across both physical and virtual sites in the form of books, printed materials, digital files and documents (see Appendix 3: Activities 02, 05, 06). The accumulated material was brought together through a combination of impulses including desire, intellectual curiosity, memory-work and what *felt* significant. As Halberstam argues, an archive is not simply a location where things are kept but also functions as "a theory of cultural relevance" (2005, pp.169-170). Thus, I brought together

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traces of my individual experience with texts that spoke more broadly of wider cultural (or subcultural) currents. Muñoz's conception of "ephemera as evidence" (4.1.4.1) and Cvetkovich's notion of "archives of feelings" (4.1.4.2) point to the epistemologically slippery endeavour of building an archive around largely unrecorded and unspoken queer desires. Content was collected on the basis of a range of criteria including my own personal recollection of texts (5.1.1) and a sense of oblique, or queered, possibilities arising from my encounters with the material.

My archive can be considered to be ephemeral in the sense that it was not developed with the express intention of *preserving* artefacts relating to a particular period of my life. Instead it was generated in response to ambiguities and unresolved feelings that flowed from that time. Therefore, the construction of it was not a goal in itself and it will most likely be dissolved or become dispersed at the end of this research project. In this respect the research outcomes will relate to an archive that no longer exists or is abandoned. My archive functioned primarily as a repository for materials that could be used in a creative act of revivification. I view its contents as being available for *re*-presentation in light of new layers of meaning and interpretation; it is raw data to be manipulated and repurposed.

Furthermore, following the findings of Baron (2014), I would argue that the moving image content of my archive addresses notions of historicity in distinctly different ways to the textual materials. Moving images are able to carry the visual trace of their previous incarnations in a way that written quotations are unable to signify. This difference is evident from a comparison of my moving image piece *Unbounded* and the autoethnographic vignettes that include instances of quoted material. In writing I have resorted to self-conscious textual formatting (i.e. italicisation) to indicate quoted sentences. However, moving image sequences often possess their own intrinsic markers of provenance relating to the technologies that were used to produce them. As Freeman notes, the denotation of temporal difference encoded within the photographic image renders it "recognizably historical to a given public" (2010, p.xviii).

Nonetheless text can be viewed as a site for reanimation, as is evidenced by the Reanimation Library's *Word Processor* project. This project invites writers and other creative practitioners to respond, in writing, to books from the library's collection and "encourages critical investigations of the wide-ranging attitudes and ideologies contained within [them]" (Reanimation Library, n.d., para.1). My own autoethnographic writing narrates past encounters with books (see Appendix 1: 3. *Like one eternal intermission,* 5. *It only helped him backwards…,* 6. *I'm acquiring a library…,* 7. *Pages at which certain books…*). However,

these vignettes tend to explore the feelings and memories generated by the re-handling of these books as opposed to critically investigating the content within.

7.1.1.1   *Looking forward/feeling backwards*

As Rowley and Wolthers (2009) note, in connection with the work of Heather Love (2007), there is enduring political and social significance in continuing to examine the legacy of homosexual repression. It provides a way of understanding the complex discourse around homosexuality in contemporary Western societies and, simultaneously acts as an antidote to overly-optimistic, simplified narratives of gay/homosexual liberation (2009, p.11). Love claims that "backwards feelings serve as an index to the ruined state of the social world" (2007, p.27), diagnosing a situation in which contemporary queers are (dis)orientated through a peculiar configuration of "looking forward/feeling backwards" (2007, p.27). This contradictory position refers both to ideas of progress embedded within the collective fight for sexual liberation (e.g. the "coming out" narrative; developments in equality legislation) and the legacy of violence and hurt that is the shadow side of any such narrative. This reverse perspective is also echoed in Freeman's reconsideration of queer as an incitement to think against the contemporary. She proposes that "the point may be to trail behind actually existing social possibilities […] willing to be bathed in the fading light of whatever has been declared useless" (2010, p.xiii). Her point is that unused energy and potential reside in the abandoned political projects of the past. This view helps me to frame my own engagement with "backwards feelings" at work within this research. There was something unresolved about my solitary, teenage experience of queer reading/reading queerly that invited a return; a sense that I could not have fully processed or comprehended what was taking place at that time.

7.1.1.2   *From "solitary exile to collective experience"*

I would argue that the return to past moments embedded within processes of reanimation can be about reconnecting with particular historical configurations that permit certain affiliations to be expressed. Indeed, Nealon suggests that this need to "feel historical" (2001, p.8) is not a contemporary queer development. He identifies it in a number of mid-twentieth century literary works, which he describes as "foundling" texts. This name "allegorizes a movement between solitary exile and collective experience" (2001, p.8), describing the texts' unwritten function to "de-individualize homosexuality by placing it in history" (Nealon, 2001, p.16). He accounts for this foundling state in terms of the queer subject's need to escape the conventions of heteronormativity, exemplified by the family, in order to seek redemption within a community that permits release from "the painful

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limitations of the original 'home'" (2001, pp.1-2). He goes on to argue that the dynamic he describes persists within contemporary culture and is reflective of "the deeply unfinished business between desire and history" (Nealon, 2001, p.9). With regard to this research, the production of the autoethnographic vignettes arose from unresolved feelings relating to my own personal history. They re-engage historical artefacts that constituted the broader cultural contact-points of my own efforts to "place homosexuality in history" (the "ethno" of my autoethnography). Moreover, in the production process for *Unbounded (Study)* my experiments with filming, projecting, re-filming and re-projecting provided an embodied means of reconnecting with this unfinished and unresolved history. In combination these activities informed a nascent sense of a queer reanimative disposition towards the past (5.1.2.3) that was more fully realised in the development of *Unbounded.*

7.1.2 Anachronistic practices; queer times

A movement backwards towards that which might be considered to be discarded, outmoded, redundant or anachronistic has also characterised my creative process. As noted in 5.1.2.3, there has been a tendency to move backwards from digital processes to slower, laborious and materially constrained analogue processes. This was evident in the generation of the test moving image pieces, the period of Super 8 film-making and the processes and techniques taken forward in the development of *Unbounded.* This led to experiences of using time in distinctly queer ways, which were not concerned with process efficiencies or goal-orientated notions of progress. These "queer times of making" allowed me to dwell within processes and procedures that might be considered to be already-dead. Editing Super 8 film in the dark and struggling to view the faint image on my Hanimex Viewer was at times frustrating, irritating, boring and yet oddly liberating. This use of time felt extravagant, wasteful and unnecessary but nonetheless compelling for the quality of engagement borne out of a sense of constraint and de-familiarization. Also, in deanimating moving image sequences and outputting the resultant images onto sheets of paper (which then required organisation, storing, reprocessing, re-digitising), my process became technically regressive.

Reprising Rohy's (2009) ideas concerning anachronism (4.1.4.4), I would argue that this "perverse backwardness" has been an integral part of my method. There is a kind of symmetry connecting my interest in looking back to a proto-queer past, the return embedded within reanimation and the technical regression explored through my process. However, such anachronism is intrinsically bound to notions of chrononormativity, with the result that the "time lines of the past live on in today's difficult conversations" (Rohy, 2009, p.xvi). This suggests an awkward stickiness about the past that is distinctly different to

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ideas of a remote, contained and idealized past conventionally associated with nostalgia. In my moving image work nostalgia may be read into my choice of format (standard definition video), aspect ratio (4:3), use of colour (predominantly black and white), manipulation of found footage and choice of anachronistic book materials. Yet I would argue that the disparate use of sources and the sense of temporal disorientation arising from montage and compositing resist a simplistic interpretation. Whilst *Unbounded* engages with history it does so in the messy, unfinished way that Nealon (2001), Rohy (2009), Cvetkovich (2003), Love (2007) and others attest to.

Anachronism also manifests thematically in the way that moving image technologies are depicted in *Unbounded.* Sequences of hands casting shadows onto a blank screen reference early forms of animated spectacle in the form of shadow puppetry. Similarly the thaumatrope, flip books, rotoscoped line drawings and cinematic projector all reference specific moments within the history of moving image production (6.2.2). The deanimated and reanimated sequences of gymnasts and acrobats (e.g. Test 5, Test 6) recall early experiments with chronophotography and animation by pioneers such as Eadweard Muybridge and Étienne-Jules Marey. As noted earlier, the footage itself bears the traces of some of these parachronistic technologies (e.g. film noise and grain). Yet these references to earlier moments in the history of cinematic production are also queerly synchronous through their projection in the present moment. As Stockton argues: "History, however much it changes, is itself a synchrony, in the largest sense. It is All the Views of Historical Sequence that Exist to Be Read at This Time" (2009, p.9). The depiction of disparate moving image technologies in *Unbounded* emphasises a history of visual representation and associated ways of knowing that run in parallel to the emergence of the modern homosexual. Reflecting on genealogies highlights the historical specificity of lines of succession and, at the same time, alludes to possibilities that remain abandoned or unrealised. In this sense, it highlights partial, incomplete and provisional points along that which, in retrospect, is most usually conceived of as a self-evident trajectory of developmental growth. However, queer theorists such as Rohy (2009), Stockton (2004, 2009) and Halberstam (2005, 2011) have played a significant role in uncovering what is excised in the production of such narratives.

7.1.2.1 *The prochronistic child revisited*

Temporal anomalies are embedded within the act of attempting to retrieve one's memories of childhood and adolescence. As discussed in relation to Stockton's work on the queer child (4.1.4.5), the location of childhood is "a ghostly, unreachable fancy" (Stockton, 2009, p.5). Lynda Nead's work extends this spectral metaphor further in connecting the ephemerality of

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childhood with the immaterial qualities of the moving image: "Image and child inevitably age and decay and are equally ghost forms in the present" (2008, p.52). Similarly, I propose that the montage of anachronistic materials that form *Unbounded* not only carries the residue of this unreachable phase of childhood but act as the conduit of the asynchronous movement between my adolescent and adult selves. For example, the texts that I discovered as an adolescent (5.1.1; Appendix 1) alluded to forms of desire that I could not fully name or comprehend. Neil Bartlett encapsulates this sense of prematurity, recalling "reading Genet for the first time, when I was a boy in a small town and had no one else to tell me stories, barely understanding a word…" (1988, p.81). Revisiting these texts as an adult completes my "backward birthing" (Stockton, 2009, p.7), in the sense that I am only now positioned to be able to name and locate these desires. Yet at the same time it reconnects me with a time of ambiguity and possibility that derives from my adolescence but persists into the present. This physical reconnection with texts – touching, holding, undoing and recombining them – is visually documented within *Unbounded (Study)* and *Unbounded.*

7.1.3 Nostalgia, movement, transformation

Unbounded, and the autoethnographic work that preceded it could be thought to indulge in nostalgic impulses. However, the degree to which I would consider this to be a limitation of the work is dependent on the definition and understanding of nostalgia being applied. In *The Future of Nostalgia* Svetlana Boym defines nostalgia as "a longing for a home that no longer exists or has never existed" (2001, p.xiii). The structural impossibility that this definition embodies suggests that the significance of nostalgia lies in its symbolic value more than in a realistic hope that it could be fulfilled (2001, p.xiii). Drawing on Tester (1993) and Padva's (2014) identification of movement within nostalgia (4.1.4.6), I argue that if nostalgia is implicated in the reanimative returns enacted within this research, then it is in this transformative sense.

Like Padva I share a concern with that which has been "lost, underestimated, underrated, and misrepresented" (2014, p.230) or even not represented at all. The experiences narrated in Appendix 1: *Cemeteries, Diamonds and Ballrooms* reflect a particular way of engaging with the world that would be difficult to evidence in other ways. My process of gay acculturation was largely undocumented because physical evidence would have implicated me in ways that I was not ready to accept (see for instance Appendix 1: 6. *I'm acquiring a library…*). Yet this focus on looking back is not concerned with retrieving any sense of certainty or safety associated with the material; the interest is in the *possibilities* suggested by this material. Evoking alternative or non-normative possibilities from the textual and

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visual materials that I have revisited raises ontological questions about how queer desires can be recognised whilst not necessarily being explicitly or unambiguously evidenced. This is why I have found the metaphorical capacity of found and animated images so useful in this regard.

7.1.3.1 Reconnection and reassessment

Padva builds on work by Emily Keightley and Michael Pickering (2012) to claim that a "dynamic of reconnecting and reassessing the past […] is particularly useful for sexual minorities who experience difficult and complex relationships with the straight majority… " (2014, p.230). I would argue that these processes of reconnection and reassessment are reflective of particular movements within reanimation. Reconnection is inherent in reanimation's movement back towards a point of notional origin; it is predicated on the presence of something that it can act upon and reanimate and therefore requires a pre-existing context to operate on and within. Reassessment expresses the potentiality that the re-iterative looping of reanimation opens up. A movement back is a return to a site of potential change and transformation. This reassessment suggests a way of "coming to know" historical materials that is both analytical and creative; one establishes what is available to be worked with and how it may be worked on. In my own process this analytical phase often took the form of a deconstructive process of deanimation (5.1.2.3). This was not only about breaking down and suspending movement but was pivotal in suggesting new ways of reconfiguring sequences. I would argue that this process of reconnection and reassessment is explicitly foregrounded, for both maker and viewer, in moving image work using found materials.

7.1.4 Uncanny returns

The impossibility of returning to *the* point of origin (the longed for home that never existed) gives rise to a "disjunctive temporality where time is always different from itself" (Anderson, 2000, p.71). That is to say that the nostalgic individual is never reconciled in their quest for temporal resolution, experiencing a temporal dissonance that "invokes the uncanny effects of time" (Anderson, 2000, p.71). In Rosemary Jackson's study of the role of the uncanny in queer theory and fiction she notes that it expresses "drives which have to be repressed for the sake of cultural continuity" (Jackson, p.69, cited in Palmer, 2012, p.6). Yet, like the instability attending to Butler's notion of performative repetition (4.1.4.3), perhaps the reanimative return provides opportunities for these repressed drives to manifest. Palmer draws on the Derridean notion of the "phantom-text" to indicate how intertextuality invokes the displaced presence of other texts and other writers, causing these to "phantomize the

text itself" (Derrida, p.80, cited in Palmer, 2012, p.78). In what could be considered to be a parallel rhetorical manoeuvre Guy Hocquenghem asserts that "homosexuality haunts the 'normal world'" (1972/1993, p.50), creating conditions of ontological uncertainty. For him "homosexuality exists and does not exist, at one and the same time: indeed, its very mode of existence questions again and again the certainty of existence" (1972/1993, p.53). The sense of oscillation and repetition engendered in Hocquenghems's conceptualisation would seem to enmesh homosexuality with reanimation's capacity to produce ontologically uncertain forms (i.e. the living dead; the zombified body; the sutured, reanimated cadaver; the montage of excised cinematic fragments).

There is a sense in which *Unbounded's* script is a "phantomized-text". The voice-over script bears the traces of spectral presences in its intertextual composition and, like Derrida's phantom-text, invokes the ghosts of previous writers. Yet a narrated voice-over also marks a belated return to the sequence of images within which it is placed. As the experimental film-maker Mike Hoolboom observes there is a sense of delay with voiced narration: "Voice-over always arrives too late […] It comes as an afterthought, supplement and appendage, and tries to cover its own tardiness" (Hoolboom, 2009, p.77). However, it is never successful and always emphasises a spatial and temporal distance from its associated image. It could be argued that this asynchronicity mirrors the disjunctive temporality that Anderson associates with nostalgia and the displaced relationship between queer adult and child characterised by Stockton; a sense of temporally-delayed apprehension that mimics the form of the reanimative return that I have outlined here. Hoolboom claims that the use of voice-over in his own work is not invested in re-writing history, adding that his "hope isn't to cheat death, but to conduct it" (2009, p.77). In claiming this, Hoolboom acknowledges the creative possibilities within that which has already expired, whilst perhaps conceding that history cannot simply be overwritten. His stance in relation to an engagement with death (the past) is useful for considering possibilities beyond this initial phase of the reanimative return.

7.1.4.1   *The rotoscoped body*

Several of the sequences that I developed for *Unbounded* make use of manual and computer-simulated processes of rotoscoping. By reducing bodies to outlines I emphasised the qualities of movement and action and dispensed with visual detail that anchored this photographic imagery to particular individuals and historical contexts. As Joanna Bouldin notes, the use of rotoscoping tends to "conjure the uncanny, supplemental presence of an absent body, the body of the original" (2004, p.13). She emphasises that the presence of the original body in the rotoscoped image "insinuates a kind of ontological ambiguity and

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uncertainty into the animated body" (2004, p.13). Steve Fore identifies corresponding manifestations in the rotoscoped animations of Jeff Scher which, he claims, give rise to "an ontological experience that is literally uncanny" (2007, p.125). Using Derrida's conception of the trace Paul Ward suggests that the rotoscoped image embodies the interplay between presence and absence, "[appearing] to be *both* animation *and* live action" (2008, para.16). Thus, the rotoscope engenders the same kind of oscillation between presence and absence that Hocquenghem (1972/1993) associates with another "unnatural" body; that of the homosexual.

Moreover, the sensibility informing this research is itself related to an act of tracing; a tracing of the past that can only be rendered through the reductive yet creative act of memory. Furthermore, my adolescent experience of coming to understand and perform masculinity entailed a self-conscious attempt to replicate the traces of masculine behaviour that I observed around me. My outlining of conventional masculine norms was, perhaps, uncanny in its ability to approximate such forms whilst failing to be read as wholly "authentic". As noted in Butler's work on performative repetition (4.1.4.3) this can produce uncertainty in relation to what is considered original or fake (Butler, 1991/1993, p.313). Similarly, the outline produced by the rotoscope, although visually reductive, is nonetheless productive of questions about how bodies are depicted, constituted and authenticated. As Bouldin suggests, this "opens up the possibility for critical reflection on the nature of this body and bodies in general" (2004, p.16). In relation to my use of rotoscoped sequences within *Unbounded*, I would propose that the outlined form de-individualises the male figures. This creates a degree of space for projection (the outline as an accommodating, unspecified, space for desire), reduces the male form to an abstracted set of repeated lines and alludes to the process of de-individualizing homosexuality, as discussed in Nealon's work above (7.1.1).

7.2 Unfixing/Deconstructing

In terms of my creative process, the movement that followed this phase of turning backwards was often concerned with what I have described as deanimation. In disassembling some of the moving image sequences from my archive I transformed them from temporal artefacts into spatial configurations. As noted in 5.1.2.3, this took the form of digitally disaggregating clips, printing them as still images and then physically manipulating them in various ways. This technique has precedents in xerography as pioneered within the Disney studios in the late 1950s and early 1960s (Pallant, 2013, p.69) and has been used creatively and experimentally in notable works by George Griffin (e.g. *Lineage*, 1979) and David Anderson (e.g. *Deadsy*, 1989), amongst others.

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I found that deanimating sequences extended the possibilities for working with them, including:

- Preserving the materials in their disaggregated form.
- Recompiling materials in a different temporal sequence.
- Recompiling materials in a different format (e.g. flip book) permitting a different mode of physically engaging with them.
- Creating spatial arrangements of the disaggregated stills.
- Altering the material qualities of the images (e.g. by creating areas of transparency or collaging them together with other materials such as book pages).
- Using the material within other processes such as rotoscoping.

In deanimating sequences I felt I needed to bring things to a state of immobility in order to grasp them physically (as paper copies in my hands) and conceptually (grasping an understanding of their potential). This notion of possibility was not available in the same way in their previous animated, temporally determined form. Thus, there was something paradoxical about feeling the need to suspend movement, or the illusion of life, in order to conceive of further incarnations.

My moving image practice led me to conclude that deanimation involves "material suspension", whereby movement is arrested through a process of disaggregation (e.g. *Test 5 - Gymnast*) or "cultural suspension", within which archival preservation subjects material to the determining function of institutional and/or disciplinary, classificatory systems. Both of these processes imply a suspension of movement or circulation. Some of my material may be considered to be doubly-deanimated, in that processes of material disaggregation have been applied to archived materials. Whilst these processes are distinct and suggest different possibilities, they are both concerned with enacting forms of stasis. Moreover, they act upon already-moving or animate objects to fix them temporally in a way that is suggestive of Chen's earlier articulation of the nominal form of queer (3.4). Yet the imposition of boundaries as part of this act of nominalisation or fixing constitutes "the actual precondition for a social or cultural activity which might seek to go beyond the boundary" (Tester, 1993, p.8). Thus, following this view, it is possible to argue that deanimation forms the precondition for reanimation. Furthermore, this act of deanimation is predicated on retarding the momentum of a pre-animate object in order to arrest movement.

7.2.1 Animation and queer deconstitution

Wells (1998, p.26) cites Roger Cardinal's view that "the whole ideal of the animated film is to suppress the categories of normal perception; indeed its logic might even be to suppress

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all differential categories, and annihilate the very conditions of rationality". Based on this definition animation would appear to offer an exemplary form through which to realise queer de-essentialising work. Its concern with "annihilating conditions of rationality" might, at first glance, seem to align it with the antipathy towards reproductive futurity discussed in Edelman's work (4.1.4.7). However, Cardinal's attribution of a logic to the practice of animation would appear to contravene Edelman's injunction against any truck with the Symbolic. To articulate a logic, even a negative one, is to continue to deal with the mechanism through which logic is reproduced. However, as Halberstam notes in her critique of Edelman's position, his argument is undone by his compromises: "he succumbs to the law of grammar, the law of logic, the law of abstraction, the law of apolitical formalism, the law of genres" (Halberstam, 2011, p.107). Yet if animation possesses the capacity to suppress normative perception, then *deanimation* might, conversely, be understood to subject objects to a form of categorisation and conditions of rationality.

In terms of my own moving image practice, the corollary of Edelman's philosophical stance may be the apprehension of disaggregated sequences without any compulsion to recreate or reconstitute them. However, whilst such a transposition of his complex argument risks crude literalism, it does point towards a radical extension of possibilities that the material practice of deanimation suggested in my process.

7.2.2 Spatial possibilities

Overlaying deanimated images on top of book pages and illustrations and creating new composite images was an attempt to work, visually and materially, with a sense of competing ontologies. As Thomas Brockelman notes, collage "both insists that we learn to live without guarantees of meaning (the reality of 'knowing our place') and opens the possibility for a kind of meaningfulness that we ourselves produce through a process of judgement" (2001, p.37). The deanimated images contain foggy areas of semi-transparency caused by the application of vegetable oil, revealing areas of the underlying text, illustrations, diagrams and photographs. This space cannot be read as unified or contiguous even though the technique of digital imaging that captures them creates an homogenised, composite image. Collage brings together that which does not belong together; the "totalized knowledge that is its product informs us precisely of the *impossibility* of totalization" (Brockelman, 2001, p.184). Therefore, apprehending collage necessitates that we come to terms with our culture's "limits of explanation" (2001, p.57), recognising the presentation of possibilities that we may only be able to articulate as incoherency. From this perspective it could be argued that, if the deconstructive dynamic involved in deanimation,

as manifested within my practice, has a relationship to Edelman's refusal of the Symbolic, then it is through this form of generating incoherency.

7.2.3 Queer potentiality

The feedback looping process that I used within *Unbounded (Study)* promoted a sense of proliferation, instability and an exponential growth of possibilities as the cycle of filming, projecting and re-filming repeated. At times this led to an incoherent layering of images in which parts of the image became obscured or intensified dependent on what was overlapping and what was obscured/unobscured. The male figure is fragmented and, in parts, reconstituted in erratic bursts of staccato movement or momentary pauses and hesitations.

If reanimation involves a return to a given site or location (temporal/spatial) then, following Bansel's logic (4.1.4.8), part of its purpose might be to gesture towards the immanent potentiality located there. This, in turn, connects with Butler's assertion that "instability is the *de*constituting possibility in the very process of repetition" (1993, p.10). Thus "the return" is always to an unstable location providing opportunities for *de-* and *re*constitution. This idea carries explanatory potential in respect of the ways in which found footage film-making can unsettle cultural codes of production and reception. For instance, Peterson (1994) refers to the recalcitrant nature of collaged, intertextual materials, suggesting they are controllable "only to a relatively modest degree" (1994, p.148). He concedes that authorial intentions will be troubled by the traces of past lives carried by the material, resulting in a meta-narrative concerning "the filmmaker's effort at reintegrating these materials" (Peterson, 1994, p.148). In doing so such collaged, intertextual work promotes an attitude of analysis and reappraisal (Peterson, 1994, p.154) that I identify as being valuable to those who wish to interrogate heteronormativities.

In *Unbounded (Study)* the meta-narrative is partly about a desire to take that which has been deanimated (still images of a male model from an anatomy book) and revivify it within the particular parameters of homosexual desire. In *Unbounded* the meta-narrative is fragmented into sub-narratives. One of these concerns finding queer readings in historical, pedagogical material concerning normative bodies and behaviours. Another concerns "seeing" as a mode of knowing and understanding and, in particular, the knowledge embodied in the homo-erotic gaze. A further narrative speaks more explicitly of the intertextual web that is constitutive of a process of gay acculturation and identity formation. This is evident in relation to the inclusion of material from significant, cinematic depictions of queer desire (e.g. *Fireworks*, 1947/2011; *Un Chant D'Amour*, 1950/2003; *Lot in Sodom*,

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1933) as well as textual quotations from literary sources shown in image sequences and woven into the voice-over (see Appendix 7). However, these meta-narratives are, as Peterson suggests, as much about a failure to control signification as they are about the projection or imposition of meaning. Deanimation offers possibilities not solely in terms of how materials may be manipulated but also in opening up a space of reflexivity that is concerned with the maker's orientations towards the material. In this sense materials become encoded with traces of this relationship in the polyphonic meta-narrative that Peterson describes. The narrative becomes one of encountering opportunities within material that may be considered to be immobile, deactivated or "dead". In this sense such narratives cannot help but trouble a conventional view of linear, unified and ordered temporality.

7.2.3.1   *Moments of opportunity and failure*

McCallum and Tuhkanen propose that queer temporality is more usefully associated with *kairos*, "the moment of opportunity" as opposed to the linear time of *chronos* (2011, pp.8-9). This moment of opportunity echoes Bansel's concern with potentiality, as well as reinvoking the capacity for change associated with Eisenstein's conception of plasmaticness (Leyda, 1986, p.21). Therefore, if queer is related to an alternative temporal dynamic, aligned to *kairos,* this would imply that it is literally "out of synch" with chrononormativity. McCallum and Tuhkanen go on to specify that queer is "marked by its untimely relation to socially shared temporal phases, whether individual (developmental) or collective (historical)" (2011, p.6). This view is evident in conceptions of homosexuality that understand it as a failure to successfully pass through the Oedipal phases to reach a mature phase of adult heterosexual development (Freud, 1962, p.76). Informally it is expressed through discourses that depict queers, particularly gay men, as living in a state of perpetual adolescence (Sherry, 2007, pp.100-101). Yet, as Halberstam contends (2005, pp.152-153), if the demarcation between adolescence and adulthood serves to enforce "successful" chrononormative lifescripts then perhaps the queer imperative is to fail to accede to them.

In later work Halberstam (2011) develops this idea of failure as a useful political and critical project, arguing for a productive mobilisation of negative affective states such as isolation, defeat, loss and melancholia. In connection with this she advocates alternative ways of moving or being, informing the reader of *The Queer Art of Failure* that "we will wander, improvise, fall short, and move in circles" (Halberstam, 2011, p.25). Within this context my activities of deanimation may be read as queer reversals in which I deliberately reduce momentum to the point of stasis; things come to a standstill so that I might wander and

improvise. The fact that this suspension can yield creative possibilities raises the question of what, if anything, follows deanimation.

7.2.4 Reanimation and renewal

The sense of reanimation as "revivification", established in 2.4, implies both the regeneration and the continuation of life, thereby rendering it life-affirmative. Moreover, embracing the transformative potential of reanimation suggests a concurrent sense of optimism concerning the outcomes that it produces. However, for me, issues remain as to whether this sense of optimism is focused around a commitment to the realisation of new, discrete possibilities or, following Bansel's position, is directed towards the open field of potentiality as a nebulous, disruptive and unsettling dynamic. Questions such as these have direct relevance to the ways in which queers might engage in political dissent (e.g. infiltrate the system through assimilation; smash the system through opposition or non-co-operation) or, following Edelman's argument (2004, p.17), whether they engage in certain forms of politics at all. I will consider this in the next section as I move towards the idea of reformulation as the terminal phase in the process of reanimation. In developing this I will draw on a distinct body of work within queer theory that seeks to engage with notions of the optimistic and utopic.

7.3 Reformulating/Moving Forwards

It could be argued that my use of reanimation in a discrete composition (i.e. the terminal piece *Unbounded*) forecloses the immanent potentiality that Bansel associates with the openness of "becomings". In this regard reanimation could be construed as a conservative manoeuvre that seeks to supplant one form of cultural reification with another. However, in response I propose that reanimated artefacts can complicate issues of temporality and coherency in ways that are productive of queer moments. Temporalities may be queered through the mixing of media types and sources, forming syntagmatic strings of historically disjunctive material or paradigmatic accumulations of multiple depictions of time within the composited image. Moreover, I argue that reanimated artefacts embody aspects of the "living dead" and therefore articulate something of their own "unnatural" and precarious status. In this regard I would suggest that such material contains a presentiment of its own imminent demise and subsequent resurrection. Following this logic, the particular iteration of reanimated work within *Unbounded* must also allude to other possible incarnations, other future afterlives. Lippit describes the frantic assembly of female protagonists in Matthias Müller's found footage film *Home Stories* (1990) as being together yet apart: "A singular multiplicity, a collective singularity, no body is any body" (2012, p.143). In this sense all

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overt uses of found footage, like Victor Frankenstein's reanimated monster, bear the stitches, fractures and scars of multiple acts of surgery. The singularities that they constitute therefore always exceed singular meaning and coherency and, in doing so, simultaneously gesture towards multiple origins and future forms.

Therefore, I argue that reanimated works do not simply reconfigure reality but that they articulate the significance of vitality (cycles of life and death) in the construction of reality, emphasising the role of historicity in this process. Moreover, I question the broad argument that it is either possible or desirable to dwell in a position of openness, drawing on Traub (1992), Tester (1993) and Lawson's (2001) discussions of the interdependency of the bounded and unbounded, the open and the closed. On a pragmatic level, I have concerns regarding the cultural and political efficacy of a position that privileges processes of deconstruction or deanimation, as their raison d'être is to problematize the consensus required for collective social and political engagement. Although deanimation can "undo" normative structures and, as a consequence, suggest possibilities it can also enact a lower level of ossification in which constituent parts must be partially fixed in order to be apprehended and manipulated. Yet, these immobilised parts are inevitably subject to further processes of deconstruction in an apparently infinite cycle of regression (Eagleton, 1990, p.132). Although Derridean deconstruction does not dispense with notions of meaning or identity it displaces them through its focus on the dialectics of absence and presence. In doing so it seems as if asserting anything at all becomes problematic. As Hilary Lawson observes: "If all terms are deconstructed in their moment of realisation, material is lost in a sea of texture, and finally we have nothing. A world full of possibility, but a world without any particularity" (2001, p.24). Lawson eloquently expresses the concerns that I feel in response to queer theoretical positions that advocate the radical nature of open possibilities. For me, this is why my work engages with the creation of particularities through reanimative processes, as opposed to remaining at a point of deanimation.

7.3.1 Posterior glances; anticipatory illuminations

In asserting that queer has not yet arrived Muñoz locates it as an unknown quantity. He seeks to "[hold] queerness in a sort of ontologically humble state […] in which we do not claim to always already know queerness in the world" (2009, p.22). Thus his invitation to look back in order to look forward (4.1.4.9) is not founded on a desire to locate a definite version of queer in the future. Therefore, Muñoz's vision of the queer utopic is not simply about offering something new, as this would inevitably sustain the normative lineage of reproductive futurity. In relation to this, I would suggest that *Unbounded* addresses ways of encountering bodies, books and the act of reading itself in ways that extend them. Yet it

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does so in ways that may already be familiar to those who have had to engage in dissident reading practices. In opening up an understanding of the ways in which materials may be read and may function as the locus for particular configurations of queer desire, *Unbounded* points to a future liberated from the heteronormative imperative. So, in this sense, like Muñoz I am not necessarily offering a fully formed vision of utopic imagination but am exploring alternative, imagined lines of genealogy that originate in traces of the past.

This tendency has been noted more widely in contemporary art that makes use of archival resources, in which "the no-place of archival remains [is turned] into the no-place of utopian possibility" (Foster, Krauss, Bois, & Buchloh, 2004, p.669). It is also evident in Boym's conception of the "off-modern" as "a superimposition and coexistence of heterogeneous times" (2001, p.30). From this perspective we can establish that it is not the privileged preserve of queers but it is certainly a form of practice that offers distinct possibilities in the resistance to normative regimes. Indeed, the off-modern commitment to exploring temporal "sideshadows and back alleys" (Boym, 2001, p.xvii), and its antipathy to pervasive modernist narratives of progress, coincides with queer theory's interest in alternative temporalities.

Thus, this dissatisfaction with the present that initiates a return to the past, to gather resources with which to envisage a future, would seem to be analogous to the reanimative movement that I have been developing here. Certainly, my own need to re-assess the traces of what took place in my experience of gay acculturation relates to a concern within the present. As noted in my preface, this connects with issues around how I conceive of my sexuality in the here and now but also extends more broadly to encompass a perceived affinity between expressions of homosexuality and uses of found footage/materials.

7.3.2 Inventing worlds

I share Muñoz's commitment to engaging in a process of reanimation that is concerned not solely with deconstructive practices but with "inhabit[ing] a queer practice, a mode of being in the world that is also inventing the world" (Muñoz, 2009, p.121). His interest in using "the knowledge gleaned from queer ephemeral archives for the purposes of reanimating and reviving [the] utopian impulse" (Muñoz, 2009, p.116) relates to phases in my own reanimative activities. This includes the development of my alternative archive, in which I collected materials with symbolic significance in respect to my adolescent envisioning of alternative worlds. Muñoz asserts that his utopian practice "is about 'building' and 'doing' in response to the status of nothing assigned to us by the heteronormative world" (Muñoz, 2009, p.118). Whilst I would qualify the sense of complete disenfranchisement that he

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identifies I nonetheless share a desire to explore this project of "other-world" making. In this regard I recognise *Unbounded* as an example of this; it explores and gives form to a sense of latency that persists in the past. As Sean Cubitt remarks, "animated films […] have a privileged position in this history of utopian longing" (2012, p.228) that, he argues, emanates from their capacity to "emphasize the potential over the actual" (2012, p.228). Yet, as outlined in section 3.4, the problem remains of how to figure queer potentiality in ways that retain a sense of movement and possibility without succumbing to "atemporal staticization" (Chen, 2012, p.83). In response, I would suggest that *Unbounded* does not seek to re-write this past in any definitive sense but, on the contrary, is interested in montaging and compositing temporal formations that express something of the complexity of engaging with this past (and by extension the present and future). There is a sense of agency and what may be described as hope or optimism in my adoption of reanimative techniques. Of course one can identify this sense of optimistic expectation in many creative processes; it is, for instance, what prevents a practitioner from prematurely abandoning ill-defined routes or half-formed ideas. However, Halperin goes further in asserting that relating queerly to the world, or "queer reprocessing", is a creative and productive activity in itself, claiming it to be "essential to the arts […], to cultural production in general" (2012, p.454).

7.3.3 Prematurity and possibility

In *Queer Optimism* (2009) Michael Snediker suggests that optimism is often depicted in temporal terms as that which is premature, "a temporary state of insufficient information" (2009, p.1). For me, this carries resonances with the personal context that prompted this research project (to sense one's difference *before* one can know one's queerness) but also with the nature of the research journey itself. Developments in practice can often give rise to data that precede conscious understanding. For instance, *Tests 1-4* were largely exploratory in nature and I took an open approach to what might emerge from fairly simple processes (see Appendix 3: Activities 01, 04, 07, 08). Dwelling in this "temporary state of insufficient information" suggests a condition of potentiality that is ill-formed, ever-emerging and unconsciously intuited. Thus prematurity implies a deferral of closure and a willingness, or even a need, to retain a sense of possibilities. Snediker goes on to point out that dissidence need not take the form of rejection or refusal, arguing that dissatisfaction with a given state of affairs may "productively sponsor a reconfiguration of coherence" (2009, p.25).

I recognise that such re-evaluations and reconfigurations are evident in multiple forms in *Unbounded.* For instance, image montages unsettle notions of heterosexual union and

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gender conformity. An archetypal Hollywood image of a man and woman kissing is superimposed over a book section that is being pulled apart; an animated shot of the symmetrical nuclear family is introduced in the narration as "an invention of others"; a rapid intercutting of heterosexual couples ballroom dancing in broken, staccato lurches appear as the narrator refers to his experiences with a psychologist. When the narrator speaks of the realisation that he "has a future" it is a woman who is depicted, performing a gesture of exaggerated glee and surprise. Similarly, when he speaks of ceasing to "make the gestures [he] would have liked to see made" it is the camp, twirling and skipping of a female golfer that is duly displayed. Moreover, the jerky and erratic depiction of text announcing that "His lungs swelled. His head reeled. He no longer existed" is followed by a sequence of a pair of feet, clad in tights and ballet shoes, dancing en pointe. If "he" no longer existed then this prompts the question of what came after him. Other image montages play with associations between the book and the body. Images of a nude male figure taken from an anatomy book for artists are layered over a sequence of a book section being pulled away from its spine; the outlines of male figures are cut into book pages, creating body-shaped apertures. At other times male figures performing controlled movements and exercises (e.g. a one-handed handstand) appear superimposed over the edges and margins of book pages. These figures appear as ambiguous markers of queer longings, sometimes functioning as empty, rotoscoped outlines ready to assume the textures and nuances of particular desires and at other times suggesting gestural codes of masculinity concerned with physical control and "mastery". Material from instructional films and medical dictionaries, depicting methods of resuscitation and the "kiss-of-life", are recontextualised to allude to the reincarnation of desires as "homo-spectral" presences (Fuss, 1991, p.3; Palmer, 2012, p.67) following heterosexuality's demise. Thus, these images are reconfigured but never over-written; they retain a sense of their animate and reanimate existences and are punctuated by the spectre of deanimation (or the animatic/lifedeath in Cholodenko's terms).

7.3.3.1   *Grasping after grasping*

A desire to escape the "individualized pathology" of homosexuality through returning it to a historical, collective context (Halperin, 2012, p.15; Nealon, 2001) could be read, like nostalgia, as a grasping for a home that never really existed. What remains in its wake is a grasping after grasping and this gesture's recurrence in *Unbounded* is no accident. An ephemeral, queer grasp is a way of figuring agency within a heteronormative context; it is a way of gathering resources and coming to know those resources through queer forms of contact. It is a physical manifestation of longing, yearning and the need to have or possess, yet at the same time is a constituent element of broader movements towards formation, creation and configuration. As Muñoz argues, gestures can be the conduit for "lost queer

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histories and possibilities within a phobic majoritarian public culture" (2009, p.67). Furthermore, he makes bold claims for the evidential status of gestures, asserting that "for queers, the gesture and its aftermath, the ephemeral trace, matter more than many traditional modes of evidencing lives and politics" (2009, p.81). In connection with this, I would propose that the recurrent image of reanimated grasping in *Unbounded* functions not only to signify the denial of gratification but also to establish movements of agency and self-determination and images of historical, socio-cultural continuity. In the latter regard, it does this by invoking and materially re-formulating the iconic image of grasping from *Un Chant D'Amour* (1950/2003). This reformulation multiplies circulations of queer desire by referencing Genet's own scopic portrayal of the erotic dimensions of power, surveillance, looking and longing. Furthermore, the repetition of grasping as a metonym of desire may also illuminate something about the role of desire in the process of reanimation. In particular it suggests that, whilst reanimative impulses might be focused on redressing a lack (restoring what has been lost – i.e. life, animation, vitality, movement), it is also involved in creative production. The desiring grasp may be concerned with seeking to attain *and* reformulate.

7.3.4 Desire, circulation and reanimation

Aspects of both the Freudian and Deleuzian conceptions of desire would appear to be implicated within queer uses of reanimation. If the conventional Freudian (1962, p.123) conception of "desire as lack" refers to a fear of loss or denial (the castration complex), then the productive/reproductive Deleuzian understanding of desire suggests the creative "building" and "doing" (Colebrook, 2002, p.91) that Muñoz advocated earlier. Adopting a Deleuzian lens Anne Cranny-Francis proposes that "…desire comes to be conceptualised as a productive mechanism, a continual process of stimulation, connection and (re)production" (1995, p.2). I would suggest that desire as lack may overlap (or layer) with desire as creative experimentation, becoming, as Elizabeth Grosz explains, "a force or energy which creates links between objects, which makes things, forges alliances, produces connections" (1989, p.xvi).

My felt need to discover an identity was born out of a failure to recognise myself within dominant cultural and social representations and a desire to generate alternative narratives. Yet, as Grosz goes on to point out, the Deleuzian conception of desire is less dependent on a notion of "psychical structure" but is, instead, inherent within the production associated with "psychical, social, [and] mechanical" (1989, p.xvi) processes. Such an account may posit desire as an all-pervasive, disinterested force within the productive process of reanimation. Therefore, I find this account less compelling as an articulation of the role of

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queer impulses within the process. Traub proposes a conception of desire that echoes something of Deleuze's location of it beyond individual psyche, acknowledging its circulation through and beyond bodies. She argues that:

> …desire is always (1) a matter of both bodies and minds; (2) implicated in interpretive networks, signifying systems, discursive fields; and (3) substitutive, founded on a lack, and hence, always the desire of an other. Desire and anxiety thus involve *fantasies* of the other, fantasies that transform and recombine elements of the existing social formation. (Traub, 1992, p.7)

I would argue that fantasy has played a similar role in the transformation and recombination of materials in my alternative archive and the ways in which I think about and articulate my experiences of gay acculturation. This is evident in my process of selecting material to work with and in the ways in which I have physically and digitally manipulated imagery to create composites. Furthermore, like fantasy, found footage work is predicated on processes of transformation and recombination. This provides an expanded rationale as to why those who have historically been denied their desires and fantasies might find it a useful form to work with. Certainly it permits the expression of desire but, perhaps more importantly, it allows for the articulation of *how that desire has been socially and institutionally regulated* over time. It does this by examining cultural artefacts as contingent discourses embodying prior ways of envisioning and knowing. Furthermore, it suggests a space for alternative readings and formulations that arise both in the present moment of viewing, but that, by implication, stretch back towards particular historical moments. I would also argue that fantasy allows for the expression of specific homoerotic currents that underpin my engagement with practices of reanimation. Moreover, I feel that these currents would be in danger of being lost, or lose their particularity, if reanimation were to be allied to broader investments in the queer value of potentiality.

7.4 Summary

In formulating his view of queer temporality Bansel envisages an iterative, "circular movement" (2012, p.157) that resists normative notions of linearity and works towards assembling "disorderly narratives" (2012, p.157). He claims that this circular movement facilitates the animation of possibility (2012, p.157); it somehow allows us to perceive or apprehend a field of radical possibility without figuring a definitive sense of future. There is a parallel between this conception of revolutionary movement and reanimation's repeated turning back towards a notional point of origin. This backwards movement engenders a reflexive disposition intent on rediscovering an open field of possibility. However, I struggle
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to surrender a sense of temporal direction and purpose arising from such an encounter. In this regard I acknowledge this open field of possibility as a theoretical tool rather than as a pragmatic means of dealing with material reality. Ultimately, potentiality would seem to be subject to the same constraining and shaping imperatives involved in any form of cultural and material production; even to invoke potentiality is to enact such procedures. It must surely assume some kind of temporal and spatial form in order for it to become legible and, arguably, cannot be endlessly deferred. If this prolonged deferral were possible this would suggest that potentiality is atemporal and, as a consequence, ahistorical. Yet, surely even remaining in a state of open-ness must have a beginning and an end?

In summary I would argue that my work is invested in the alternative world-making proposed by Muñoz but that the focus is on parallel worlds rather than future visions. Reanimation practices permit me to reflexively explore an excess or latency within the past that can inform my understanding of the present. In his analysis of the film *Avatar* (2009) Cubitt identifies an incoherency arising from processes of digital compositing in which "gaps between focal planes" (2012, p.229) remain. He argues that such gaps "prise open little chinks of light, possibilities of being otherwise" (Cubitt, 2012, p.235). I would argue that the compositing and montage of *Unbounded* also does something of this work of figuring alternative ways of being and knowing. Whereas in James Cameron's film this arises as an unwanted visual discrepancy born out of the separateness of layered lighting algorithms, in *Unbounded* it derives from the obvious montage and collage of heterogeneous materials that speak of both queer presences and absences. Indeed, Tess Takahashi notes that formal manipulation of the image "at the level of the frame" (2014, p.202) was characteristic of experimental identity-politics videos of the 1980s and 1990s. She attributes this to its capacity to "figuratively, visually, and rhetorically [open] up critical space in a flattened post-modern world" (2014, p.202). Thus, techniques of animation offer tools that can be used in undoing cultural homogenisation, leading to a criticality that promotes "transformative personal and political imagining" (Takahashi, 2014, p.205). Moreover, the techniques that Takahashi highlights are pertinent to the reconfiguring and repurposing impulses that I have discussed within the context of reanimation.

Chapter 8 - Conclusion

8.1 Aim & Objectives Revisited

This research aimed to investigate and articulate potential points of intersection between reanimation practices and contemporary queer theory relating to alternative archives, ephemeral evidence, temporality and historicity. It proposed that these intersections would be evident across different forms, including practice-based activities and processes, thematic correspondences in the literature and conceptual understandings arising from the bricolage as a whole. The research involved an inductive investigation of reanimation within the production of a moving image work that engaged with the theme of gay acculturation.

Four research objectives were identified in order to examine this issue. These were:

1. Investigate the ways in which the term reanimation is used within the current literature on moving image practice in order to establish the gaps in understanding and the assumptions that currently underpin the use of this term.
2. Establish the dynamic within which reanimation manifests within my own moving image practice in order to identify and theorise the mechanism(s) through which it operates.
3. Propose specific points of intersection between reanimation practices and queer theoretical tools and constructs.
4. Evaluate the evidence from my creative process, and the contextual understandings arising from this, to support the notion that there are significant points of intersection between reanimation practice and queer theory within my own practice.

8.2 Summary of Achievement in Relation to Objectives

Objective 1 was undertaken and the resulting contextual review established that, in the relatively infrequent instances in which reanimation was discussed in the literature, it was often ill-defined and under-theorised (Chapter 3). The main exception to this is in the work of Cholodenko where reanimation appears as a key trope, that is itself "reanimated" across a number of articles and book chapters (Cholodenko, 1991, 2004, 2007a, 2007b, 2007c, 2008, 2009). Only a modest amount of doctoral research concerning aspects of reanimation was found (3.3), mostly relating to forms of creative practice other than moving image work. However, in addition to Cholodenko's work, the scholarship on animation studies (3.3.1) did provide useful intimations of how reanimation could begin to be more fully understood. These included a concern with "the return" and associated issues of historicity,

the notion of objects possessing an "associational climate" and a disjunctive collision of the alien and the familiar within reanimated work.

In respect of Objective 2, I used formal definitions of reanimation (2.4) together with observation of how reanimative processes took place within the making of my moving image work (Chapter 5 and Chapter 6) to propose a dynamic of reanimation (Chapter 7). This entailed a consideration of the separate but related processes of animation, deanimation and reanimation (5.1.2.3).

Objective 3 involved building on the findings arising from the outcomes of Objective 2 and considering them in the light of currents within contemporary queer theory. Autoethnographic writing (Appendix 1), together with practice-based tests (5.1.2.3), helped to shape the particular context within which this relationship was considered. Readings of contemporary queer theory were used to inform and develop insights arising from the practice context (Chapter 7).

Objective 4 was carried out through evaluation of, and reflection on, the moving image tests and prototype (6.2.1) leading to the production of the terminal piece *Unbounded* (6.2.2; Chapter 7)*.*

8.3 Summary of Research Project

The research adopted a practice-informed approach whereby the components of an evolving bricolage existed in dialogic relationships. A bricolage methodology, inspired by the work of Kincheloe and Berry (2004), was employed. This involved identifying point of entry texts (5.1.1), mapping the emerging research terrain using bricolage maps (5.2.1), engaging in iterative processes (feedback loops) and cultivating and responding to "far-from-equilibrium-conditions" (6.3.1) (Kincheloe & Berry, 2004, p.132). In practice these iterative processes consisted of cycles of viewing and reviewing; reading and re-reading; filming and re-filming; and compositing layered moving image sequences. These tools helped to promote the richness and complexity of the research whilst mitigating against diffusion and drift in relation to the research objectives.

Queer theoretical frameworks informed the identification of points of intersection between the notion of the queer and reanimative processes. These included consideration of queer forms of evidence (Muñoz, 1996, 2009) and alternative archive creation (Cvetkovich, 2003; Halberstam, 2011) which I related to the initial "return" phase of reanimation. I went on to suggest that the deconstruction/deanimation that accompanies this return permitted a

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reconsideration of temporality and temporal anomalies (Freeman, 2010; Rohy, 2009; Stockton, 2009), arguing, via the work of Padva (2014), Tester (1993) and Boym (2001), against a normative and reductive view of nostalgia. I proposed that Edelman's (2004) iteration of "anti-futurity" may correspond with a notion of deanimation without the prospect/goal of reconstitution, and discussed some of the difficulties attached to this idea. Following this I went on to consider what might arise (if anything) in the wake of a process of reanimation. I employed readings of work by Bansel (2012) to consider potentiality that is not bound to a conception of futurity and contrasting work by Muñoz (2009) that explicitly links potentiality to futurity through the notion of the "queer utopic". Finally I considered the role that desire and fantasy plays in queer uses of reanimation, identifying a model of desire, which combines aspects of both Freudian and Deleuzian conceptions, in the work of Traub (1992). Together these provided a context within which I could articulate the development of my own alternative archive that incorporated books, photographs, writing, digital images, audio recordings, original video sequences and found materials. This archive of materials formed the repository from which other work derived.

The development of creative practice took the form of a number of tests, which began as open and exploratory processes but which became successively more focused on issues around reanimation practice as the research progressed. The development of practice followed four broad phases which were:

1. Data acquisition and generation – gathering, collecting and producing materials (obtaining and collecting texts, video and images).
2. Data organisation and management – characterised by a movement to classify, organise and store materials for further use (creating and structuring my alternative archive).
3. Information evaluation – processing data to produce information through evaluative practice-based activities (the moving image tests; autoethnographic writing; reflective writing).
4. Synthesis and presentation – working out relationships between materials and presenting them within the form of a terminal moving image piece (the final assembly and montage of *Unbounded*; the production of this thesis).

These phases did not follow a strict chronology but sometimes involved a looping back to prior phases. Equally, some of the practice-based activities incorporated their own micro-iterations of these four phases (see Appendix 3). An example of this would be the production of the prototype piece *Test 9 - Unbounded (Study)*.

An autoethnographic writing practice was carried out in parallel to the moving image tests. This writing identified thematic concerns relating to my memories of gay acculturation that went on to shape the context within which the research proposition was tested. The autoethnographic writing process also informed the development of a text montage that was used as a voice-over script for *Unbounded.* This allowed a comparison to be made between reanimative processes that employ moving image material and those that work with text.

8.4 Research Outcomes

The research has produced the following outcomes:

- Moving image test pieces 1 – 9, including prototype piece Test 9: *Unbounded (Study)* (see enclosed DVD)
- A series of autoethnographic vignettes collated in Appendix 1: *Cemeteries, Diamonds and Ballrooms.*
- Terminal piece *Unbounded* (see enclosed DVD)
- The written thesis.

8.5 Contributions to Knowledge

This research provides evidence to support an expanded understanding of reanimation that derives specifically from the reanimative "return" and creative reassessment arising from an investigation of my memories of adolescent, gay acculturation. In contrast to Cholodenko's broad notion of reanimation as a motif that incorporates all cinematic production I have mainly focused my own definition of reanimation on pro-filmic suggestions of a process of re-imparting life to that which has "expired" or bears the traces of previous cultural incarnation(s) (3.7). Like Cholodenko, and others (for instance Manovich, 2001), I have acknowledged that the delineation between "animation" and "live action" is problematic. However, my combining of what can be identified as "traditional" animated sequences and found footage film in *Unbounded* (and associated preparatory tests) suggests that my reanimative impulse is not exclusively confined to a particular technique or mode of moving image production, but is related to a use of "historical" (archived, anachronistic, outmoded) material. A reanimative process driven by queer desire and fantasy has emerged as the key focus of this project, but this is not to suggest that reanimation and queer are synonymous as discussed below. Whilst I have also experimented with a process of reanimation in the production of my voice-over script for *Unbounded*, and explored intertextual reanimation through the incorporation of quotations in my autoethnographic writing, this has not been the core research focus of this particular piece of work.

8.5.1 Understanding of reanimation

I have used practice-informed methods to develop a theoretical and process-based understanding of reanimation which builds on the theoretical insights of Cholodenko (1991, 2004, 2007a, 2007b, 2007c, 2009), Wells (1998), Wells and Hardstaff (2008) and Skoller (2013), but which reflects on my own use of reanimation as part of my creative methodology. This has predominantly involved the use, and manipulation, of found materials within a distinct context intimately connected with autobiographical processes of recollection, reconstruction and reimagination. I have consciously situated my practice of reanimation within a context of recalling a process of gay acculturation, and have used queer theory to inform and expand my understanding of this reanimative enterprise. I would therefore acknowledge that by using reanimation in this way I have inflected it with a particular political significance which it will not necessarily carry in other instances/usages. Yet, at the same time, referring back to Chen's discussion of the linguistic forms of "queer", I would argue that queer was "originally" predicated on reanimative principles even if these may have become subject to "atemporal staticization" (Chen, 2012, p.83) over time.

My practice-informed findings incorporate the following understanding of how reanimation operates within my own creative practice:

1. I have proposed that reanimative forces must first identify an exanimate body to operate on. If reanimative forces encounter an already animate body I suggest that they must first affect a process of deanimation in relation to that body. This enacts "atemporal staticization" permitting the deanimated body to be "returned to". In other words, the body must be recognisable as an historical artefact or product that can be revisited with an explicit understanding/awareness of "the conditions of its existence" and "associational climate" (Wells, 1998, p.91).

2. I argue that the "return" or movement backwards associated with the initial phase of reanimation necessarily implies a concern with issues of repetition, historicity and temporality. This in turn invokes ideas of the uncanny return and marks the reanimative movement backwards as a return to that which is both "alien and familiar" (Wells, 1998, p.91). This displacement is also evident in conceptions of nostalgia as a dynamic of productive tension whereby the nostalgic is always temporally distanced from the location of the "longed for home" that resides (inaccessibly) in the past (Anderson, 2000; Padva, 2014; Tester, 1993). Through my practice I explore the notion that non-coterminous temporal layers, indicative of these tensions outlined above, remain visible within the reanimated outcome. Following Brockelman's argument concerning collage as a form of totalized

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knowledge that points to "the *impossibility* of totalized knowledge" (2001, p.184), I suggest that the reanimated temporal collage (or for Skoller, 2013, "temporal composite") functions in a similar way. This supports the notion of temporal folding and collaging as being a distinct component of reanimated moving image work in contrast to animation per se.

3. I identify that deconstructive processes of deanimation permit an expanded awareness of potentiality in regards to the deanimated outcome. This awareness is not available, in the same way, through apprehension of the animated body. I demonstrate that deanimating bodies suggests opportunities for spatalizing them, which may incorporate re-sequencing and layering (collage/montage). These processes are evident in *Test 5 (Gymnast)*, *Test 6 (Reanimations)*, *Test 8 (Genet Reanimations)* and in sequences within *Unbounded*.

4. In *Test 8 (Genet Reanimations)*, *Test 9 (Unbounded [Study])* and *Unbounded* I demonstrate that deanimated bodies become available for re-sequencing and re-temporalizing in ways that may speak of their reanimated status, thus yielding visibly reconstituted "zombie bodies". I argue that an awareness of the temporal collaging that is enacted through the process of reanimation is central to the recognition of its reanimated status. The acts of reception (viewing) and production (making) are especially foregrounded in the making of found footage work (2.6 and 5.2.3) and this becomes apparent to audiences through what Baron (2014) describes as the "archive effect". Like Baron I acknowledge that there is a qualitative difference between repurposing archive images in contrast to written texts, based on the former's capacity to encode "noise that is resistant to signification" (2014, p.4). This difference was evident through comparison of my montage and compositing of moving images in *Unbounded*, in contrast to the textual collage that formed the voice-over script (Appendix 7).

5. I propose that reanimation could be conceived of as being essentially optimistic in its orientation, deriving from its capacity to revivify and re-impart life. In connection with this I argue that my own use of reanimation is concerned with a reconstructive impulse, whilst acknowledging that this will initially incorporate deconstructive strategies. However, the "life" that arises from reanimation is inextricably marked by death and in this sense could be argued to be, like homosexuality itself, spectral and uncanny in form (Cholodenko, 2004, 2007a, 2007b, 2009). Indeed, some commentators have made explicit connections between homosexuality and "haunting and ghostly visitations" (Fuss, 1991, p.3; Hocquenghem, 1972/1993), and the uncanny sense of living between the heteronormative majority culture and queer subcultures (Palmer, 2012, p.13). The evident strength of this queer form of the

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"living dead", or lifedeath, is that it troubles and disrupts conventional conceptions of the living and the dead, or the animate and inanimate – it undoes them from within, and renders their boundaries porous. So, whilst the "zombie bodies", referred to in point 4 above, may be characterised as being "soul-less", without substance, and as having an ambiguous and compromised form of life, these qualities might be valued differently from queer perspectives engaged with alternative temporalities. I propose that the queer optimism I am associating with reanimation embraces this zombie body which totalizes the impossibility of totalization (a singular multiplicity, a collective singularity; Lippit, 2012, p.143), and the ability to migrate across the borders (to traverse space, time and the boundaries of the animate/inanimate), associated with spectral and ghostly phenomena.

6. In relation to my moving image practice, I use the notion of the layered, "temporal composite" (Skoller, 2013) as a way of conceiving of the product of reanimative processes. This suggests that reanimation is an accumulative process in which the building up of temporal layers produce areas of transparency, opacity, intensity, legibility, noise, exclusion and difference. This trope of layering derives from the digital compositing processes used in the production of *Unbounded.* I propose more broadly that the motifs of the layered composite and the "zombie body" may be useful tools for thinking about incompatible ontological positions; a tool for finding ways to "live with the tensions" (Plummer, 2005).

8.5.2 Intersections of reanimation practice and queer theory

The key contribution to knowledge that this research offers in respect to animation studies and practice is the investigation of the formal properties of a process of reanimation in connection with the formal and theoretical implications of a selected body of queer theory. Whilst previous research has used queer theoretical perspectives to investigate the *representation* of homosexuality in animated works, relatively little work has been developed which considers these ideas in connection with the formal qualities of animation. Work by Wood (2008), Takahashi's (2014) and Halberstam's (2011, p.181) are notable exceptions. However, whilst these provide fertile ground to develop none of them are written from a practitioner perspective or have explicitly considered the formal aspects of reanimation as a process distinct from animation.

Based on the development of my moving image work I have drawn out areas where the formal aspects of reanimation intersect with strains of contemporary queer theory. In particular:

1. I have used Chen's (2012) account of queer as relational predication to suggest that its mobility and relational functioning render it structurally comparable to the transformative, re-iterative dynamic of reanimation. The contemporary usage of "queer" to refer an antagonistic stance regarding "the normal" incorporates a reanimative return to the "site" of norms (a place of accretion and accumulation; the temporal and spatial locations in which norms are formed, reformed and enacted) to, first, deanimate and, then, reanimate them.

2. I have suggested that the "return" embedded within reanimation has parallels to queer theoretical concerns with re-examining historical discourses that have simultaneously identified, described and inscribed the homosexual. This perspective seeks to re-examine the past, often via the archive (Cvetkovich, 2003; Danbolt, 2009; Love, 2007; Rowley & Wolthers, 2009), in order to problematize conventional, progressive narratives of heteronormativity, but equally narratives of LGBT liberation. This is demonstrated in certain sequences in *Unbounded* where archive moving image sequences carrying normative messages concerning gender roles and heterosexual union are questioned and displaced (see 7.3.3), without overwriting their original "associational climate". As noted in 8.5.1, and in accordance with Wells' ideas, I argue that this constitutes reanimation as opposed to animation. In addition, this research project demonstrates the use of an ephemeral, alternative archive in which to explore my own suppressed and marginalised narrative of adolescence. This narrative ran in parallel to more visible heteronormative narratives sustained by institutions of the family, schooling and religion. In doing this I have shown how reanimative strategies can facilitate a form of "archaeology" that is attuned to uncovering and re-examining suppressed and marginalised narratives of queer experience.

3. I have demonstrated that the deanimative phase, which I argue is the precondition for reanimation, is reflective of de-essentializing strategies associated with queer theory. In particular, I have proposed that the deanimating impulse interrupts temporal progression and, in this regard, reflects the rejection of reproductive futurity outlined by theorists such as Edelman (2004). Moreover, I have also maintained that deanimation is an ambiguous and paradoxical process. It would appear to render inanimate previously animate bodies which implies a logical end-point of "atemporal staticization". However, through my creative practice I explore how a process of "atemporal staticization" in the context of moving image production (i.e. disaggregating frames from moving image sequences) gives rise to an expanded awareness of possibilities in terms of recombination, layering, superimposition and collage (5.1.2.3). The process of deanimation mirrors

deconstruction in permitting an enhanced understanding of the socially and culturally constructed nature of phenomena and artefacts (7.2). The "undoing" or "unthinking" of phenomena allows an appreciation of the loci of dependencies and relationships that enables the phenomena to be "knowable" and capable of delineation in the first instance. Therefore, I would argue that deanimation most strongly reflects deconstruction when it incorporates cognizance of the expanded potential that arises in its wake. If deanimation was simply a process of retarding movement and inducing a condition of stasis it would share deconstruction's commitment to arresting and "emptying-out" concepts, but would tend towards a form of nihilism (nowhere to go next) that critics would argue constitutes a misreading of Derridean deconstruction (Collins & Mayblin, 2000, p.91; Eagleton, 1990, p.148; Selden, 1989, p.88). Thus, deanimation poses uncertainty around what, if anything, succeeds it and this is mirrored by a range of divergent opinions concerning how queer theory and politics should proceed in the future.

4. I have argued that the expanded possibilities made available through processes of deanimation are reflective of notions of queer potentiality developed in the work of Bansel (2012) and others (for instance McCallum & Tuhkanen, 2011; Muñoz, 2009; Snediker, 2009). Furthermore, I propose that deanimating processes foreground the possibility of other spatial relationships, suggesting alternatives to the teleological imperative of chrononormativity. For instance, a parallel spatial relationship might suggest the queer movement of "growing sideways" as formulated in the work of Stockton (2004, 2009). Other relationships may suggest stasis/deferral, reversal or rotation (explored in Bansel, 2012; Freeman, 2010; Halberstam, 2005; Rohy, 2009). Reanimative practices permit these "queer" temporal anomalies to come into contact with chrononormativity through the form of the temporal collage or composite. As Debord stressed, in relation to the practice of détournement (cited in 3.3.1), the co-existence of seemingly incompatible phenomena (he cites "old" and "new", but one could substitute the "queer" and "heteronormative"), leads to the production of "peculiar power" (Debord, 1992). This power would seem to resemble queer's capacity to both represent "the normative", in ironic quotation marks, whilst simultaneously figuring other, non-normative manifestations.

5. I have proposed that the reconfiguration that forms the terminal phase of reanimation may have parallel forms of expression in optimistic iterations of queer theory. For instance, I argue that *Unbounded* constitutes an example of the "building", "doing" and "world-making" that Muñoz advocates in his queer utopic embrace of futurity. In this research it does this by enacting reanimative returns to a "real" temporal location in my life history and revisiting material artefacts (including

some of my POETs outlined in 5.1.1) that constituted the limited (sub)cultural context in which I developed a nascent sense of gay identity. As Stockton argues the fleshing out of this identity could only be realised through an asynchronous or delayed process of "backwards birthing" (2009, p.7). In revisiting and working creatively with the "textual community" that shaped my gay acculturation I have developed an understanding of how identity could be thought of in parallel terms to reanimated temporal collages; accumulated layers combine and cohere as a nominal entity but maintain a sense of separateness. This is evident in the recombination of divergent image sources and textual fragments in *Unbounded.* These are brought into contact with each other (through montage and layering) to offer an iteration of *my* individual experience of gay acculturation in a particular time and place. Yet, they also extend outwards to suggest a collective queer narrative, composed of multiple micro-narratives, formed in heterogeneous times and places. The fact that the reanimated moving image work that I have made speaks of temporal and conceptual irresolution, and gestures towards a sense of *what might have been*, or *what might arise*, chimes with Muñoz's political commitment to keeping queer in an "ontologically humble state" (2009, p.22). He argues that this allows queer to resist "the ossifying effects of neoliberal ideology" (Muñoz, 2009, p.22) since queer is never quite "here" and "now".

6. I recognise that the facility of reanimative practices to handle multiple and non-coterminous temporalities renders it a useful tool for work that engages with ideas of queer temporality and nostalgia. However, I would argue that queer tactically co-opts strategies of reanimation for its work of political and philosophical agitation. Queer's mandate to unsettle heteronormativity, and by extension, norms in general, aligns it with the potential for "revisioning" embedded within reanimation. Nonetheless, although there are structural parallels queer cannot be considered as being directly equivalent to, or synonymous with, reanimation. Queer can intersect with reanimation in seeking to return to and undo norms, generating a reanimated outcome that leads to ontological uncertainty or undecidability. Reanimation can intersect with queer in enabling a looking back to, and reconsideration of, that which is lost, marginalised, denigrated or overlooked. But queer is not obligated to reanimate; for instance, it could theoretically deanimate or constantly defer (yet, arguably, these would inevitably constitute reanimated outcomes in themselves). Equally, reanimation is not compelled to lead to a queered outcome but could simply reinstate new norms and orthodoxies (arguably even queered outcomes will come to be seen in these terms over time).

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8.5.3 Contribution to debates on methodology

As Rogers (2012) notes, although there is a well-developed literature concerning the conceptual aspects of bricolage there is a paucity of examples of how this approach has been employed within research projects. Therefore, this project helps to address that absence by detailing an instance in which bricolage has formed an integral part of research that moves across a number of disciplinary fields. These includes aspects of animation studies, moving image practice, art history, literary theory, queer theory, cultural studies, history, sociology and autoethnographic studies. This plurality of perspectives combined with the range of creative, reflective and theoretical modes of engagement that I have employed have resulted in a richness and complexity that would have been difficult to achieve using more conventional methodologies. I would add that in my case the use of bricolage has helped to bridge the multiple activities of the project including autoethnographic writing, alternative archive creation, moving image making and critical writing.

In the interests of identifying a research paradigm that acknowledged the interplay of elements within the bricolage, without prioritising or foregrounding any one particular aspect, I described my approach as "practice-informed". This is in contradistinction to "practice-based", "practice-led" and "practice-as-research" paradigms most often employed in creative arts research (see Barrett & Bolt, 2010; Gray & Malins, 2004; Yee, 2010). Whilst the notion of "practice-informed" research has been used in other disciplines (e.g. the built environment (Chynoweth, 2013), psychotherapy (Lueger, 2002), and social work (Morris, 2014)) its use within art-based research is relatively underexplored. The act of "informing" refers to a relational process which coincides with the nature of the intersections that have underscored this project. Moreover, "informing" can mean "advising", "updating" and "educating" as well as "betraying", "leaking", "warning" and "squealing". The first three qualities correspond strongly with the iterative interplay between theory, practice and reflection that typifies the bricolage. The latter four qualities are indicative of the often unpredictable and mercurial nature of creative practice (*betraying* original intentions, *leaking* beyond boundaries) and the tacit, embodied and intuitive forms of knowledge that it can engender (*warning* that something is amiss, *squealing* as an uncontainable physical outburst). In summary, the over-arching bricolage methodology has mirrored and reflected the processes used in creative practice (collage, montage, layering and compositing). Furthermore, I would agree with Rogers observation that "the approach pushes the borders of traditional multi-methods qualitative research" (2012, p.14). This seems highly appropriate for research that draws on the exploratory and emergent nature of creative practice, as well as the frequently boundary-dissolving perspectives of queer theory.

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My use of autoethnography, in connection with the theme of gay acculturation via textual sources, involved an engagement with a community of books as opposed to a community of other gay-identified individuals. Over time I moved away from trying to reanimate my memories of past experiences of encountering and reading these books, to a process of directly reanimating fragments of their own narratives/prose in order to find and reveal "my personal story". Consequently the narrative that I create for *Unbounded* (Appendix 7) not only tells a story about the process of borrowing, collaging and montaging that formed my experience of gay identity formation but also performs this process. In doing so it effectively narrates its own means of production. In this sense the narrative demonstrates the reflexivity typically associated with animation (2.2; 3.5.1) whilst sharing the concern with the "return" to historical sites/texts, and "repurposing" of temporal traces into temporal collages, associated with reanimation (2.3; 2.4; 5.1.2.3; 7.1). This experimental form of autobiography helps to extend notions of how autoethnographic work may be creatively produced to enhance and amplify existing facets of the research.

8.6 Reflections on the Relationship Between Queer Theory and Reanimation

In this research project I have deliberately resisted conjoining the concepts of "queer" and "reanimation" in order to create "new" nomenclature such as "queer reanimation". This is in contrast to uses of such combinative terminology in recent discussions of "queer temporality" (Danbolt, 2013; Duffy, 2012; Freeman, 2010; Goltz, 2010; Halberstam, 2005; Love, 2007; McCallum & Tuhkanen, 2011; Muñoz, 2009; Padva, 2014; Rohy, 2009), "queer phenomenology" (Ahmed, 2006), "queer nostalgia" (Padva, 2014) and "queer optimism" (Snediker, 2009). Whilst the notion of "queer reanimation" might appear to offer up a neatly-packaged way of summarising key concerns related to my research I have felt an ethical imperative to "act queerly" in demonstrating scepticism towards the enterprise of categorisation. However, paradoxically, I do this whilst recognising the tensions involved in producing a piece of work that extensively enacts, and draws upon, such pre-existent categorisations. In a sense this *returns* me to the "original" dilemma outlined in the preface of this thesis that has manifested as a reanimating tension throughout. How does one move away from identity and normative modes of categorisation without completely surrendering the socio-cultural structural matrix that renders meaning and communication possible? This, in turn, re-invokes Lawson's point in 7.3 – how do we avoid becoming "lost in a sea of [undifferentiated] texture" (2001, p.24)? Or as the text fragment taken from Shelley's *Frankenstein* poses, as it emerges from a sea of aqua-marine in the final sequence of

Unbounded, are we destined to be "borne away by the waves, and lost in darkness and distance" (1818/1992, p.215)? My position is, perhaps inevitably, one of compromise. I have formed a creative and intellectual space (the space of the bricolage) for ideas of queer and reanimation to come into contact with each other, at times reading one in terms of the other, and vice versa. This has enabled me to focus on a shifting and evolving set of relationships that I have been able to articulate, but that have also remained, to some degree, elusive. This is due to the fact that that which is articulated inevitably enacts its own suppressions and erasures of other possible meanings. In this sense the relationship between queer and reanimation is marked by a tension that is not dissimilar to that arising from Cholodenko's claims that animation is without an essence, rendering it resistant to appropriation by "any socio-political, ideological, cultural position or persuasion" (2007b, p.68). Likewise, to appropriate strategies of reanimation as "essentially" queer devices risks suggesting that queer acts are consistently uniform and recognisable in nature. Furthermore, designating a particular form of "queer reanimation" implies that reanimation is a concept/practice that is queer only under a particular set of circumstances. I find this suggestion of conditionality problematic when considered in light of arguments that queer is *always* bound up with heteronormativity. Therefore, I maintain that by focusing on *intersections* I have been able to establish relationships that convey resonance but which maintain an element of provisionality and therefore resist a sense of "final closure". In this sense I feel I have been able to take up Cholodenko's challenge to bring a suitably "animating" perspective to the study of animation: "It makes no sense to bring 'inanimate' theoretical models, logics, structures, etc., to the thinking of animation, be it film or any other kind of animation. Rather, such thinking calls for the models, logics, processes, performances of animation 'itself'…" (2007b, p.43).

On reflection my use of queer theory has enabled me to take an exploratory approach to reanimation practices within my work and has empowered me to question and creatively respond to certain orthodoxies in respect of academic knowledge production. For instance, I have been able to draw on experimental practices of moving image making and autoethnographic text generation to explore aspects of my subjective investments and concerns in relation to queer and reanimation. Yet as is common within the work of many queer theorists I have not abandoned the format of the conventional academic text (i.e. this thesis) and this is, for me, suggestive of a reluctance to fully embrace the implications of a "non-essentializing" and "norm deconstructing" queer, critical project. Nonetheless in spite of this I would maintain that the relationship between the thesis, moving image work and autoethnographic vignettes constitutes a reanimated body of work that not only explores intersections between queer and reanimation but *performs* these at the same time. It does

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this principally through the interconnections and relationships that the bricolage methodology promotes. This has informed the making of moving image work (Peterson's, 1994, notion of bricolage collage film-making), the voice-over production for *Unbounded* (text collage) and the production of this thesis (via Kincheloe and Berry's, 2004, iteration of bricolage methodology). In this sense bricolage has facilitated the reformulations that have taken place and has allowed intersections to emerge through creating space(s) for dialogue between constituent elements of the research project.

8.7 Extension of Existing Research

This research builds on the work done by animation scholars who have identified dynamics of reanimation in the work of others. This includes Cholodenko's understanding of reanimation, animation and the animatic (Cholodenko, 1991, 2004, 2007a, 2007b, 2007c, 2008, 2009), Well's discussion of the work of Jan Švankmajer and the Quay Brothers (1998, p.91), Wells and Hardstaff's examination of the films of Peter Tscherkassky (2008, pp.156-159) and Skoller's account of the work of Ken Jacobs (2013, pp.224-247). It also substantively develops and extends notions of the reanimative process put forward in first-hand practitioner accounts provided by artist/film-makers such as Lewis Klahr (2005, 2011) and Zoe Beloff (2011).

In critically exploring the dynamics of reanimation within my own practice I have been able to offer an account of the constituent phases of reanimation. This contributes towards establishing the particular conditions in which reanimation takes place and offers insights for broader theorisation of reanimation practice.

Furthermore, in applying a queer theoretical perspective to this research and addressing issues of gay acculturation I have extended the limited coverage of queer issues within the field of animation studies. My research adds to this body of work by suggesting that reanimation, a specific form of animation, offers a means through which queers can articulate their displaced position in relation to both heteronormativity and chrononormativity.

8.8 Qualifications and Resulting Recommendations

In addition to establishing the findings presented above, this research has identified qualifications that lead to further questions that could be developed as avenues of future inquiry.

My understanding of reanimation has derived from my own practice context and, therefore, necessarily carries attendant limitations. Although I would conjecture that the dynamic that I have outlined above would be legible in the creative practice of others, this could feasibly be demonstrated through further case study analysis and evaluation. Furthermore, my understanding of points of intersection between reanimation practices and aspects of queer theory has been developed within specific parameters. By locating the work within the context of my memories of adolescent gay acculturation I have drawn on an essentially reanimative subtext. For instance, Stockton refers to the narrative of "'sinister' replacement" (2004, p.285) that structures many "coming out" narratives and Bartlett claims that queers "are born late" (1988, p.221); both of these images allude to a form of re-birth in which the presumed heterosexual identity withers away to make way for the emergence of the queer counterpart. Whilst I would argue that this contributes towards the layers of resonance, and helps to situate my interest in both the reanimative and the queer, it may be suggested that it has provided optimal conditions for this study. Therefore, I would propose that further research in this area could address less thematically conducive contexts to test the findings more broadly and, in doing so, establish the limits of their applicability.

My work with moving image and text, together with Jansch's (2011) reanimation of sound/music and Nightingale's (2013) reanimative explorations through experimental writing, indicates that reanimation can take place within and across a number of media. It would therefore be useful to develop this work further in order to identify the particularities of reanimation practice pertaining to each area of practice. In respect of moving image work, I propose that building on Baron's (2014) investigation of "the archive effect" would be a fruitful way forward. This is primarily for the focus that her theorisation places on the act of reception which, I argue, is also central to an engagement with reanimation.

In my research I have intimated something about an attitudinal disposition to reanimation, which I have characterised, following Snediker (2009) and Muñoz (2009), as "optimistic". Such a view would suggest grounds for further research to test the validity of this proposition within the context of wider fields of production. I feel that a queer theoretical framework offers some useful vantage points from which to conduct such an analysis but equally recognise that the use of other frameworks would extend the parameters of the discussion.

In placing my focus on reanimation practices from a practitioner perspective I have not concerned myself with viewer or user-initiated methods of reanimation. Such processes can

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easily be enabled through the use of digital tools and can be seen to constitute everyday processes within contemporary digital environments. It could be argued that extending an invitation for the viewer to carry out processes of reanimation cultivates a greater sense of creative possibility and the potential to detach acts of reanimation from a notion of authorial intention. This development would therefore shift the focus away from reanimation as a practitioner-driven compositional process to focus more on the role of composition within the circumstances of reception.

Finally, in considering the role of deanimation within the process of reanimation I have focused on my own "bent" practices of production, involving anachronistic movements from digital to analogue processes. This has necessarily limited the applicability of my account in relation to other methods of working. As noted earlier, the use of live video processing may yield different conceptualisations of reanimation within which the temporal dynamics that I have outlined become radically compressed. A study of this would inevitably raise questions around the notions of temporal delay and historicity that, I am suggesting, are important for an understanding of reanimation. This is not to say that such issues would necessarily be eclipsed in this particular context but they may *appear* to become instantaneous and imperceptible. I would suggest that Ryan Trecartin's video work (explored in detail in McGarry, 2011), although not using live video processing, suggests a useful point of contrast in which he is, arguably, reanimating the present through practices of "real-time collage" (Deitch, 2011, p.7).

In summary, this research has developed distinct understanding of areas of intersection between reanimation practices and queer theoretical ideas. It has done this through a substantive focus on the formal characteristics of reanimation in my moving image practice, and an extended consideration of how these resonate with a selected body queer theoretical tools and ideas. In doing so it has opened up possibilities for thinking more widely about animation's contribution to work concerning sexuality, desire, identity and the queer. It has also provided a model for working with a pluralistic methodology that incorporates a broad range of research methods and outcomes. As such it contributes to a growing body of work that is invested in exploring ideas beyond disciplinary demarcations and embraces the multiple challenges of moving towards the unbounded.

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Appendices

Appendix 1: Cemeteries, Diamonds and Ballrooms

NB: This collection of vignettes is illustrated with found images taken from a range of books that I encountered during my childhood and adolescence. Some images have been digitally manipulated.

Vignettes:

1. Silence entered him through his feet
2. Hectic spots of red appeared on his cheeks
3. Like one eternal intermission
4. Had he trusted the body there would have been no disaster
5. It only helped him backwards
6. I'm acquiring a library, I must have a future
7. Pages at which certain books would spontaneously fall open
8. Spiralling like a noisy funnel into my left ear
9. I tried, unsuccessfully, to engrave all of his features in my memory
10. A shadow library of absences
11. He was an exception to that little white rule
12. Circling round one centre of pain

1. *Silence entered him through his feet* [1]

At the primary school I went to we didn't have a library but instead had what the teachers called *The Quiet Room*. In this light, uncluttered space, with books lining two walls, our class would occasionally assemble to watch short, educational films projected on Super 8. These would instruct us in how to brush our teeth thoroughly, cross the road responsibly or avoid accepting lifts from strangers. I would look on enviously as the girls plaited each other's hair.

The idea of a room embodying, or requiring, quiet and stillness was always very appealing to me. On the odd occasion when I was sent to perform an errand that required entering *The Quiet Room* alone – perhaps to retrieve a book for the teacher to read to the class or to select a book for myself - I would feel as if I had grown five sizes too big and five sizes too small in the same moment. It was as if, in the sudden silence and solitude, I became dizzyingly aware of myself as a single body moving in space. [*His lungs swelled. His head reeled. He no longer existed.*[2]]

I developed a kind of reverence for this space that was contrarily coupled with a strong desire to shout, clap my hands or hurl books from the shelves into messy piles on the floor. I would feel excited and alarmed at being unsupervised, trying to determine how much time I could spend delaying and dilly-dallying before returning to the congealment of the classroom. As I grew older I found other, more urgent, uses for libraries. My growing awareness of bodily sensations and emotional responses to certain other boys fuelled a restless uncertainty that cast a series of magnifying ripples through my adolescent years. I found that the silent, self-controlled and apparently pedestrian act of reading can enable seismic shifts in the fabric of daily life to occur, completely unobserved. Desires can be identified or unmoored, images can be devoured, subversive voices can be studiously attended to, and all that passes by in the library is the ticking of the clock, occasional murmurs and the background hum of traffic outside.

On one particular occasion a secondary school English teacher asked me to go away and research Francis Bacon's painting *Three Studies for Figures at the Base of a Crucifixion*, as it had been used in a metaphor in the story we were reading in class. The local library held an

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[1] Genet, J. (1990). *Our Lady of the Flowers*. London: Faber and Faber. p.190

[2] Genet, J. (1990). *Querelle of Brest*. London: Faber and Faber. p.55

illustrated monograph on Bacon's work. As I looked through this volume there was something about the alienated figures, imprisoned by starkly lit, uncertain interiors, that attracted me. Later, on reading in the accompanying text that Bacon was homosexual, *it was as if an electric current has passed through the chain of insignificant events[3]*; a sharp jolt of illumination that, in its embodied reverberations, short-circuited any conscious sense of acceptance or rejection. It was as if I were both finding and surrendering some part of myself in the same moment. Through one lonely painting after another, *I saw him freeing me from the silences of the interior life[4]*.

[3] Forster, E. M. (1972). *Maurice*. London: Penguin. p.164

[4] Wojnarowicz, D. (1992). *Close to the Knives: A memoir of disintegration*. London: Serpent's Tail. p.17

2. Hectic spots of red appeared on his cheeks[5]

I had been at university for well over a year before I realised that the kind of evidence I'd long been looking for on bookshelves was manifesting in a much more visceral form in other parts of the library. The pieced-together conclusion that sex between men was happening only yards away from where I usually sat in solitary study was exhilarating and disconcerting in equal measure. Between two of the cubicles in the second floor library toilets someone had drilled a hole big enough for certain forms of exchange to take place, but I was too timid and penitential to ever risk finding out exactly what went on. I realised, with some disappointment, that I relied on the library not to bring me closer to what I wanted but to deflect my desires into vicarious experiences that I could detonate between the controlled confines of book covers.

But I took to sitting in a different place, which gave me a better view of the men going into those toilets. I would find myself frequently looking up from my books to watch the assorted entrances, long-delayed exits and too-frequent returns, spending each elastic moment in a gulping state of almost, on the verge of, about-to-meet-myself.

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[5] Wilde, O. (1949). *The Picture of Dorian Gray*. Harmondsworth: Penguin. p.66
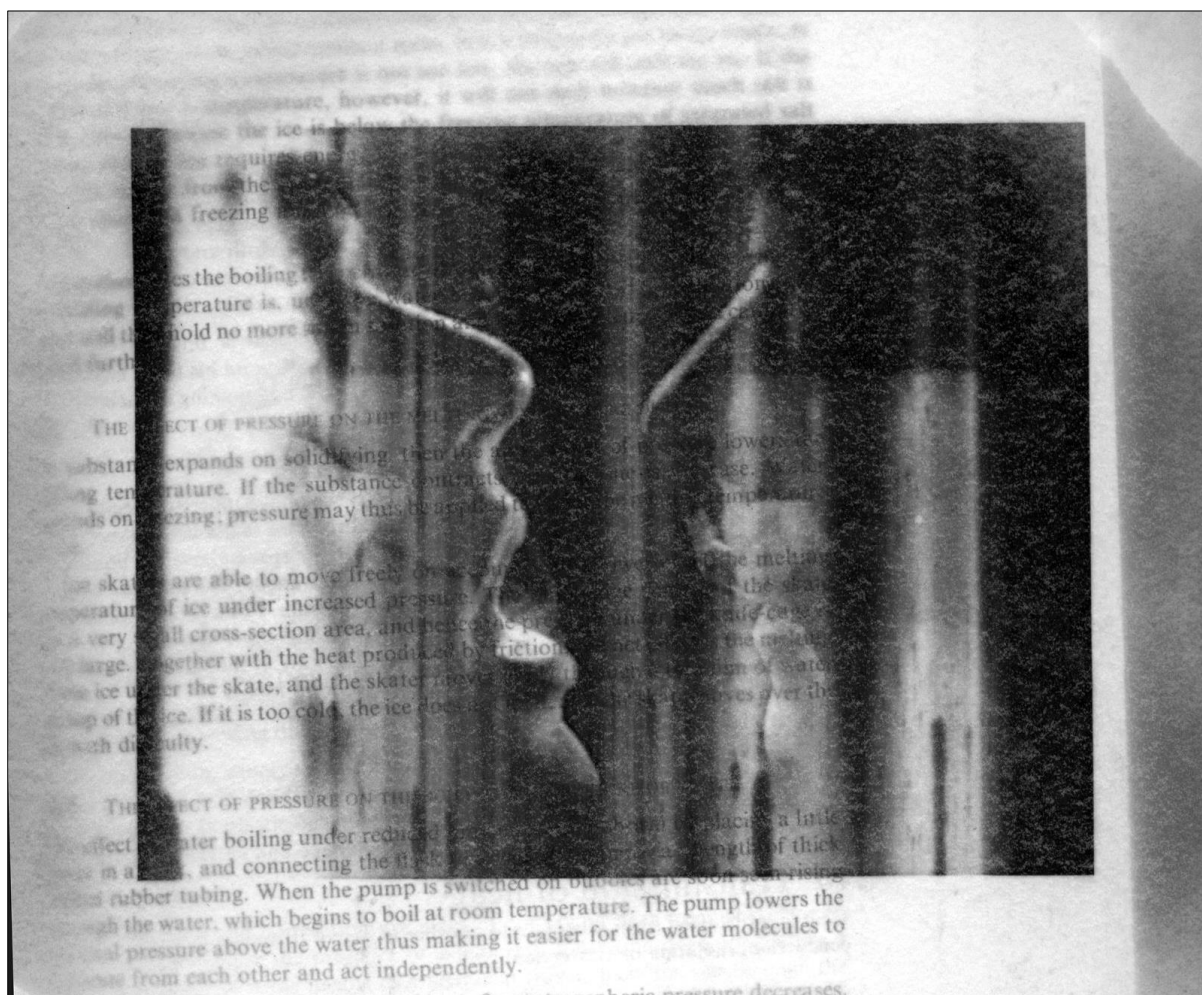
3. Like one eternal intermission[6]

For many months I would be the only occupant of the school library during the protracted yawn of lunchtime breaks. I was at home there, *threading my way among ranges of books*[7]. [*I moved from clue to clue, from name to name and from book to book.*[8]]

Most of my peers considered the library to be alien territory – a no-place to be approached with caution and, even then, only under strict injunction from a teacher. But there were many reasons why I chose to spend my free time there. Undoubtedly I could be a bit of a loner and I found that the enforced company arising from densely timetabled days could be taxing. The library provided a refuge in which my body could unclench itself; I could secrete myself in the privacy of a partitioned desk and not be overlooked, overheard or on anyone's radar.

The library stock was, for the most part, what you would imagine. No cheap thrills or titillation to be had there. But one day, whilst cruising along the shelves, I found a copy of a play called *The Boys in the Band* by Mart Crowley. According to the blurb on the dust jacket, this was not a 'play about homosexuals', it was 'a homosexual play'. I took it back to my desk and skim-read it during the rest of my lunch break. As always, I wanted this book to reveal truths, make sense of the past and predict a future, like some queer Siren-song piercing the din of silence. Instead, it showed me that I didn't yet know how to read 'a homosexual play'. I couldn't claim anything in the plot or characterisation and there seemed to be few points of connection for me. But, looking back, I'm not sure how it could have been different. I couldn't see any image coming into focus because I wasn't sure what kind of reflection I was expecting to see. I just didn't know how to make the fragments coalesce then. That this book was a disappointment to me was not really the point. The fact that I found it, in a comprehensive school in 1988, at a time when the 'promotion' of homosexuality had been prohibited under Section 28 of the Local Government Act 1988, was significant. I often wondered how that book managed to get into the library. We had a 'flamboyant' English teacher, who wore an ill-chosen toupée, whom everyone suspected of being 'a fucking queer'. I, like many other boys, had already silently whispered to myself, 'I am *not* like him.' And yet now I like to think that I was the anonymous, but always already known, beneficiary of a small but significant act of generosity on his part.

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[6] Crowley, M. (1970). *The Boys in the Band*. Middlesex: Penguin Books. p.26

[7] Battles, M. (2004). *Library: An Unquiet History*. London: Vintage. p.20

[8] Bartlett, N. (1988). *Who Was That Man? A present for Mr Oscar Wilde*. London: Serpent's Tail. p.xxi

4.   Had he trusted the body there would have been no disaster[9]

As a child I remember feeling like I lived in different bodies; all of them unlike the body that I live in now. I had little sense of what it meant to live in a male body. But what I did understand, from an early age, was that bodies weren't to be trusted. They could let you down or show you up. I remember when I first stood at a urinal with a line of other boys, on my first day at primary school. I dropped my trousers and underwear to my ankles, like I was used to doing at home. The ensuing squeals of laughter, and my observation that the other boys simply undid their flies, caused me great confusion and anxiety. What exactly does it mean that I still remember this trivial, 10 second, incident so clearly whilst vast expanses of time go completely unremembered?

Although I was a reasonably bright child I couldn't work certain simple things out and they troubled me. In one of the school assemblies I was instructed to sit with crossed legs like the other children carpeting the length of the hall in long, neat lines. I sat dumb and motionless, not knowing how to mirror my classmates' postures. In complete exasperation one of the teachers came and stooped in front of me, grabbing my legs and manipulating them into the required position.

When I went home that evening I was so disturbed by my inability to 'sit properly' that I made my mum teach me, even practising again on the floor of the cloakroom the following day while she watched. I was terrified of re-experiencing the shame of not being able to make my body do what the other bodies did so effortlessly.

As I got older, and became more kinaesthetically adept, I found I was good at some sports (not the team ones) and, to some extent, this helped my unenviable position within the schoolboy pecking order. Later I discovered music, clothes and culture, under the tutelage of my older sister, and I quickly shifted from half-heartedly approximating the uniform compliance of my peers and began to present myself in an altogether more provocative way. I had the front of my hair bleached to a sandy blonde and began crimping and back-combing it. I began to listen to obscure music and borrowed clothes and jewellery from my sister. I knew I wasn't doing masculinity 'correctly' but it felt liberating to pre-empt any expectation that I might conform to the way that 'boys should be,' despite it attracting verbal and sometimes physical attacks.

My sexual feelings were vague, ill-formed and ungrounded; I found both male and female classmates attractive. My body misbehaved. I was told by my peers that I didn't speak right – I spoke 'posh' or 'gay', which was pretty much the same thing to them. Other boys would affect a certain swishy way of walking or flounce their wrists when they were around me – an allusion not to how my body *actually moved* but to how my body *looked like* it should move. I looked like 'a bender'.

In my mid-teens a seemingly inevitable and troubling narrative began to assemble itself in my head. I quickly dropped my previous experimentation with hair and clothes and was aware of vainly attempting to conform to some vague idea of masculinity. [*Little by little, he disappeared within me. He melted away.[10]*] I became much more aware of monitoring my own behaviour. *But he kept watch within me.[11]*

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[9] Forster, E. M. (1972). *Maurice*. London: Penguin. p.70

[10] Genet, J. (1971). *The Miracle of the Rose*. London: Penguin. p.212

[11] Ibid. p.212

5. *It only helped him backwards*[12]

If my adolescent years spent researching in the library were essentially about a search for a narrative to claim as my own, then finding E.M. Forster's novel *Maurice* was probably the closest I would come to achieving this. I had literally scoured the shelves of the fiction holdings, beginning with 'A' and working my way through the alphabet. I didn't really know what I was looking for or, more precisely, I didn't really know how to find what I was looking for. The titles of books were largely unforthcoming and I didn't have the time or inclination to read the blurb on every dust jacket. [*I drop one passage to follow another, threading my way among ranges of books, lost among the shelves...*[13]] My searches required great effort for very little promise of reward. They were predicated on and, in a way, sustained by the likelihood of failure.

Although I knew of Forster's name, mainly from the film adaptations of *A Room with a View* and *A Passage to India*, I had never read any of his novels. Browsing through 'M' I had picked up *Maurice* without much sense of excitement or curiosity, half-expecting it to be some dull, historical saga. However, I lingered over the jacket blurb, reading and re-reading it. I had apparently found what the worthy and sterile medical and sociological accounts of homosexuality excised. [*He discovered the method and looked no more at scratches in the sand.*[14]]

Unlike other discoveries within the library, I decided that *Maurice* was discreet enough to take home with me and consume in private, although I *was convinced that someone had looked over my shoulder*[15]. I read the book with an uncompromising urgency, stripping back narrative excess in order to discover the bare bones. [*He found himself trying to get underneath the words.*[16]] The novel's meditations on class privilege and idealised notions of 'the greenwood' created a dense fog of typographic forms through which I strained to see the shadows of other men touching. [*Thoughts: he had a dirty little collection.*[17]]

However, I also learnt something about contexts and precedents. There were allusions to homoerotic desires from the classics, highlighting a particular education I had never received. But I was growing tired of displaced, cultural references, romanticised versions of times long gone and repressed or sublimated gestures. I needed to know something of fleshy, feeling bodies. I craved knowledge of the uncommon sensation that Forster described as going "straight through the small of my back and into my ideas"[18], sparked by Edward Carpenter's partner, George Merrill, touching Forster's backside. Merrill's gesture, "as much psychological as physical," signalled a moment in which Forster claims to have 'conceived' and I wanted to know what forms of being could be animated from such queer reproduction. [*The body is deeper than the soul and its secrets inscrutable*.[19]]

Without doubt, Maurice Hall, Clive Durham and Alec Scudder were hopelessly anachronistic emanations in my schoolboy eyes and yet the circulations of desire between them felt brilliantly alive and current. This novel of

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[12] Forster, E. M. (1972). *Maurice*. London: Penguin. p.141

[13] Battles (2004). p.20

[14] Forster (1972). p.60

[15] Ibid. p.153-154 (pronouns from original sentence altered).

[16] Ibid. p.193

[17] Ibid. p.27

[18] Ibid. p.217

[19] Ibid. p.106

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queer love and sex, written between 1913 and 1914 when such issues were morally and legally prohibited, pertained to a society that I neither recognised nor fully understood. Yet, oddly, it seemed to provide a way of bridging disconnected chronologies. It was written from a time at which Forster had 'made sense' of a queer experience of his own (…that touch on the backside), and depicts a character who undergoes a parallel, revelatory journey. I, in turn, attempted to use this book to read my present, make sense of my past and predict my future.

Forster had conceived of a novel. Maurice had conceived of a life with Scudder. And through these things I conceived of a fragile potential that was underpinned by the past; the past of Forster's lived experience and the past of Maurice's fictional shadow life. But, however much the experience of reading *Maurice* shed some light on my situation, providing points of contact, it also exacerbated my sense of distance and removal from this textual utopia (no-place). Putting the book down and re-entering the awkward conformity of daily life meant living in parallel to these fictional fantasies.

crawl. It is an easy, natural stroke, and very speedy, and is suitable either for long-

Fig. 1

legs passing and repassing each other each foot in turn drives down twelve to

Fig. 3

Fig. 2

distance swimming or for short sprints. It is an ideal first stroke,

Fig. 3

Fig. 4

The Breast-crawl

fifteen inches, and no more than the heel
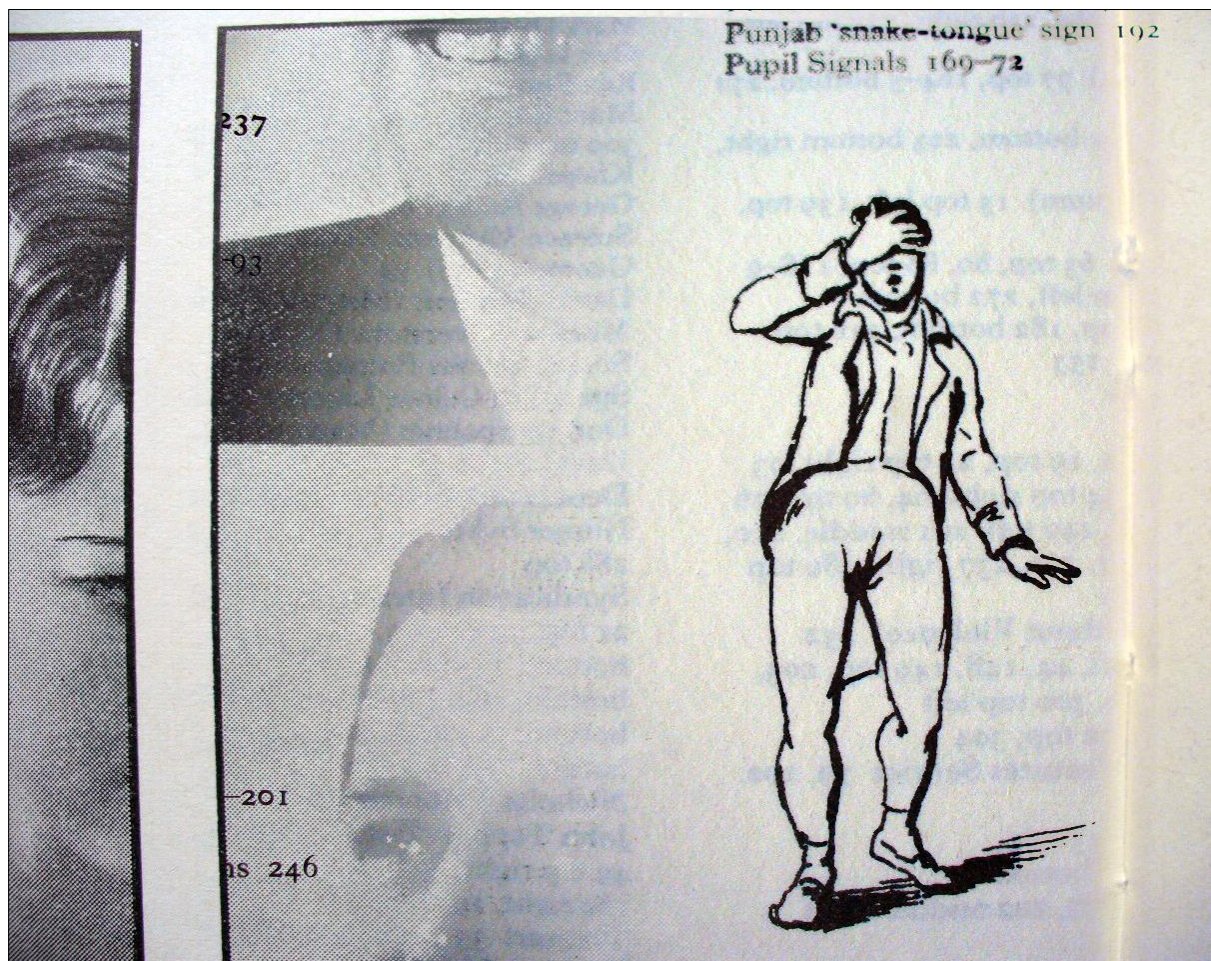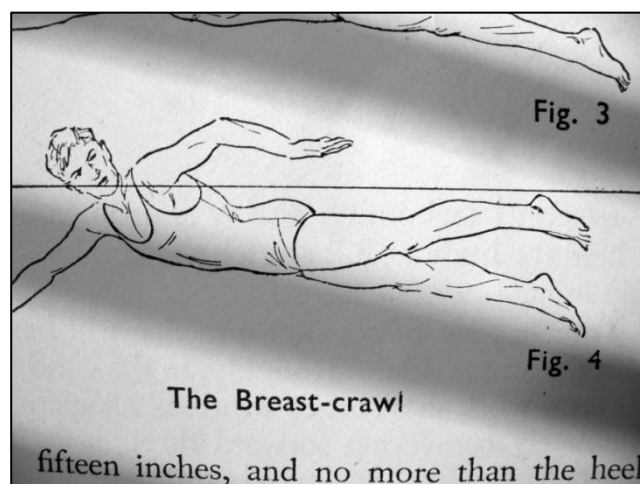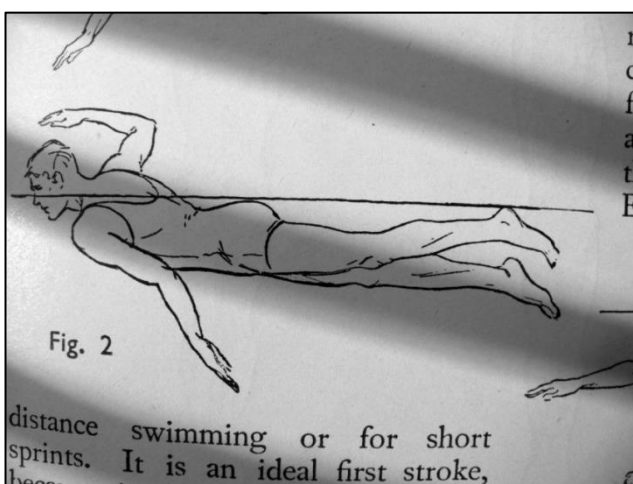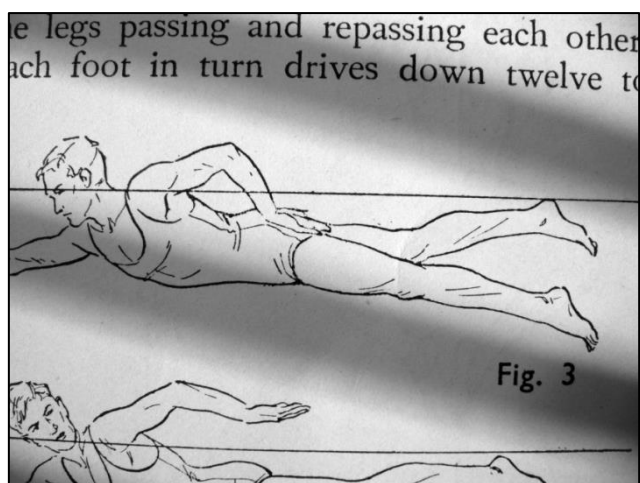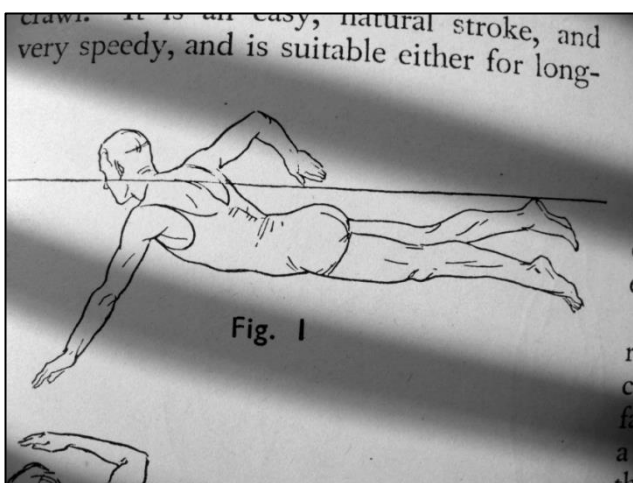
6.   I'm acquiring a library, I must have a future [20]

In the summer of 1987, when I was 16 and used to making my own way from the small village where I lived to the larger cities, such as nearby Leicester, I would relish the opportunity to slip into anonymity. The city offered the chance to explore much needed alternatives such as the radical *Blackthorn Books* on High Street, the suitably named gothic clothes shop *Voodoo* and a mish-mash of second hand bookshops, cheap cafés and record shops stocking output from the independent labels.

One time I was in *Maynard and Bradley's* second-hand bookshop, in Leicester's *Royal Arcade*, and came across a copy of a book simply entitled *Homosexuality*, which was shelved in the psychology section. The cover was plain but at the same time visually striking. Three bands of colour divided the cover space – the lower band being solid black, the top being a slightly grubby white, and the narrower, middle band composed of a charcoal colour, denoting a figurative "grey area". The title itself was split into 'homo/sexuality', with the separate components being placed one on top of another and being left-justified. The font was a modern, sans serif style rendered in the same charcoal grey as the middle band but placed against the white rectangle above it. The overall effect was bold, sober and unapologetic.

I explored the book, skimming the blurb on the back and noting the serious and mildly miserable look of the author's photo-booth face as he scrutinised me from behind thickly-rimmed glasses. [*This book, you can be certain, will not be in the school library. Youth will be told it isn't 'normal'. Their elders, the pillars of society, will sooner see them die than be happy.[21]*]

The Contents page echoed the slightly clinical and matter-of-fact feel of the cover, outlining a bipartite structure (Part 1: *The Basic Facts*, Part 2: *Cause and Cure*) and employing a socio-legal/medical lexicon which immediately turned me off a bit. Turning to the title page I noticed that it had first been published in 1955 and that the copy I was handling was a 1965 reprint. I anticipated a rather cold, anachronistic and judgemental treatment of the topic but the fact that this was the first time I had ever encountered a whole book devoted to a discussion of homosexuality was enough to convince me that I had to buy it. Its pages smelt musty and sweet, like mild tobacco.

I was so anxious about taking it to the counter and presenting it to the male shopkeeper that I first considered stealing it, by slipping it into one of the plastic carrier bags that I had with me. But my fear of being caught shoplifting narrowly outweighed my fear of being read as queer-by-association. Instead, I told myself that by purchasing another book at the same time, I would somehow come across as being more balanced; less of a pervert. As if buying a copy of Shakespeare's *The Tempest*, carefully placed uppermost when handed to the shop-keeper, might somehow make my underlying choice appear almost incidental.

Nothing was really said apart from a polite request for the sum total from him and a mumbled thank-you from me on being handed the books in a brown paper bag. [*An uninformed bystander would notice nothing untoward.[22]*] But this was not at all like the relative safety of the library, where I could at least find some quiet

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[20] Bartlett, N. (1992). *Ready to Catch Him Should He Fall*. London: Penguin. p.81

[21] Jarman, D. (1993). *At Your Own Risk: A Saint's Testament*. London: Vintage. p.5

[22] West, D. J. (1960). *Homosexuality*. Middlesex: Penguin. p.51

corner to absorb 'questionable' material and mentally archive anything that might be helpful, insightful or potentially erotic. By purchasing this book I indicated willingness to enter its world – to possess it - to own it.
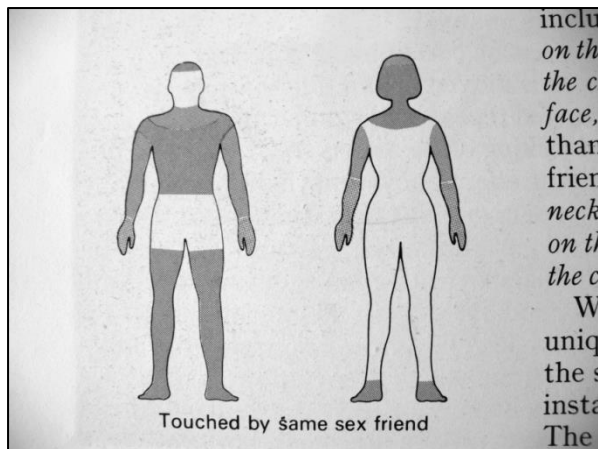
Unlike other material I had occasionally acquired through my adolescent years, which only ever obliquely referenced my desires, this book would not be easy to deny. If discovered by another this object would immediately denote and detonate. To begin with I simply slipped it between my mattress and bed-frame but I knew I needed a safer place and finally ended up hiding it beneath a loose section of carpet that was concealed and pinned down by the bed-frame itself. My adolescent privacy was like a chain of dominoes, established under the attendant threat of involuntary disclosure and inevitable collapse.
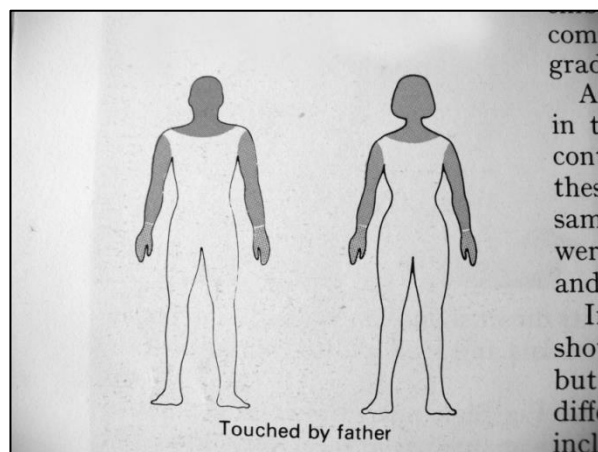
The book proved to be surprisingly progressive given the fact that it pre-dated *The Wolfenden Report* and the later decriminalisation of homosexuality. It trod a liberal line of tolerance and sympathy, with the first part including a summary of expressions of homosexuality in Western culture, thus signposting other sources of solace. However, I read it in a kind of detached daze that in no way reflected my devouring of other texts such as Forster's novel *Maurice*. Fictional texts were more readily available as a space of projection and their narrative gaps were more yielding. Renderings of characters became, in part, sites of a projected self. *It was very important to find the 'I': I feel this, this happened to me, I did this. I wanted to read that. My obsession with biography is to find these 'I's. The subtext of my films have been the books, putting myself back into the picture.*[23]

West's treatment, although undeniably sympathetic, was clearly a product of pre-gay liberation politics and seemed a world away from the edgier cultural forms emerging in the early 1980s. Channel 4's screenings of the experimental films of Derek Jarman and the pioneering documentary *Framed Youth – the revenge of the teenage perverts* seemed to beam in from a direction that had not been previously charted - and they left me reeling.

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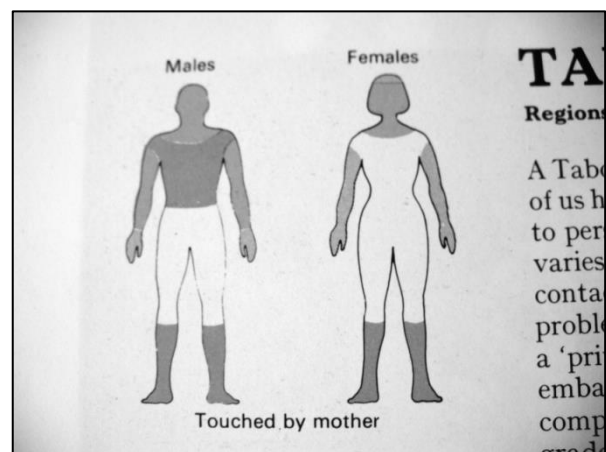
[23] Jarman (1993). p.30

A year or so later I decided that I would insert *Homosexuality* into the Sixth Form Library collection. Whatever reservations I had about the suitability of such a book as a buoyancy aid for others were outweighed by the meaning of the gesture itself. But at the same time I realised it would also become another elaborate act of concealment. It wasn't enough just to place the book randomly on one of the library shelves. If found it would immediately be clear that this was a deviant text – a book that did not belong to, was not part of, this particular library. Also, if any student was brave enough to actually want to borrow this item, the absence of a library pocket with removable item card on the front endpaper would have prevented this. I set about forging a legitimate identity for this book so that it would have an officially sanctioned place in the Sixth Form Library. I used a Dewey catalogue to work out roughly where a book about 'psychology' would appear in the numerical sequence. At that time my mother worked as a typewriting teacher and there was always a stock of typewriters in the house. I used one of them to create an issue card for the book, giving details of the title, author's name and Dewey number. I removed the library pocket from one of the endpapers of a book I had recently borrowed from the school library (Mary Warnock's *Existentialist Ethics*) and glued this onto the front endpaper of *Homosexuality*, slipping the counterfeit issue card inside. I hand-wrote the Dewey number on a small rectangular label, emulating the ink colour and style used for *Existentialist Ethics*, and stuck this to the spine. A few days later I went into the library during one lunch break, located *Homosexuality's* new Dewey-determined home and left it there, pressed between its neighbours. This was in June 1989, a few weeks before I would leave the sixth form.
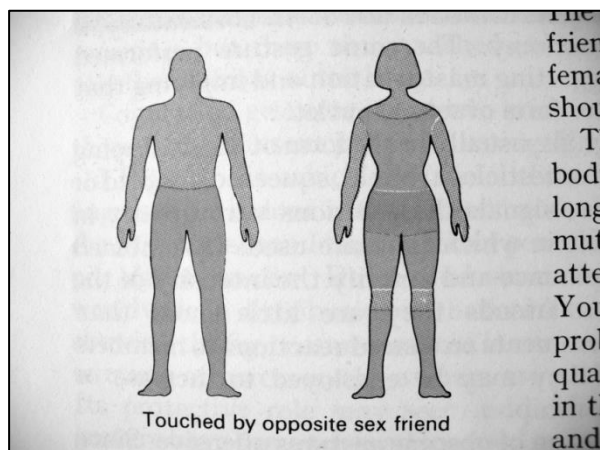
I sometimes wonder whether my modest act of forgery served any purpose and whether it was actually found by any other student at all. *Adolescence is difficult enough for any of us, but to have those pressures on top of it, to be corrupted into heterosexuality, that was the worst.*[24]

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[24] Ibid. p.35

Taboo Zones. (1) Argyle, 1969. (p. 92); (2) Gunther,
1968. *Sense Relaxation*. MacDonald, London;
Jourard, S. M. 1966. 'An exploratory study of bo
accessibility.' *Brit. J. soc. clin. Psychol.* 5, p. 221–
(4) Morris, 1971.

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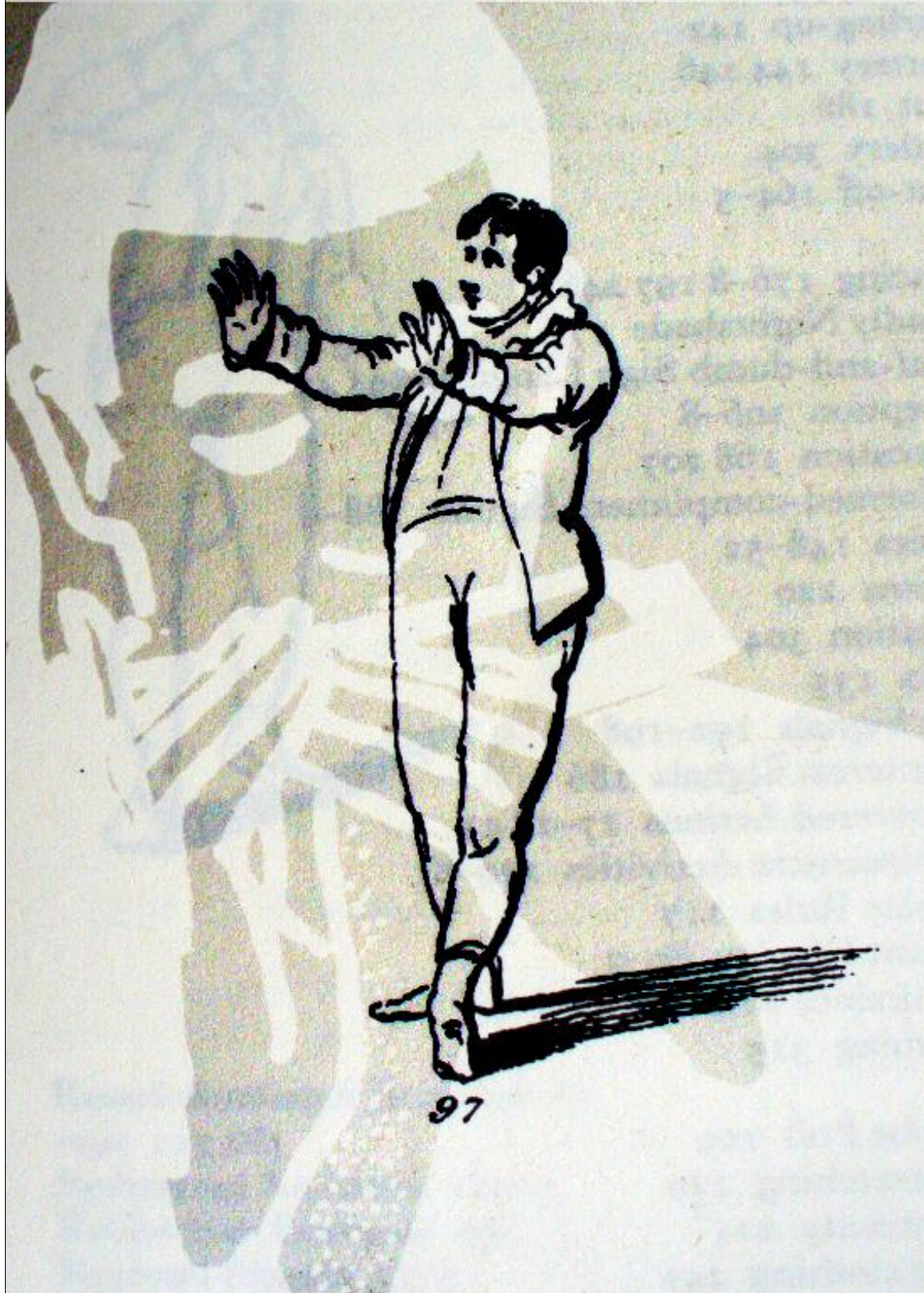
7.   Pages at which certain books would spontaneously fall open[25]

I learnt far more about sex and desire from the library than I ever did from the playground. In fact, the public lending library provided my first real experience of viewing erotic images of men. It began with art books illustrated with plates of classical statuary and the occasional drawn or painted study of the male nude. Looking at these images felt like the only safe way of looking at other men. *Like a lot of young men I was afraid of my body. I don't think this is to do with my sexuality. I was terrified of changing rooms and physical sports, and I came in for a lot of aggression because of that.*[26] Due to that threat of violence – *"fucking bent bastard"* - I never really dared look at the male bodies of those around me.

Although adolescence is supposed to be a time of sexual experimentation I was not only confused but clueless. Looking back now I can see that certain possibilities were made evident by others, but nothing was ever initiated in terms that I could read or respond to. *The rowdiest heterosexual boys were able to have these homosexual encounters, whereas the Queer boys were frightened because it was the centre of our sexuality. We didn't dare make the advance.*[27]
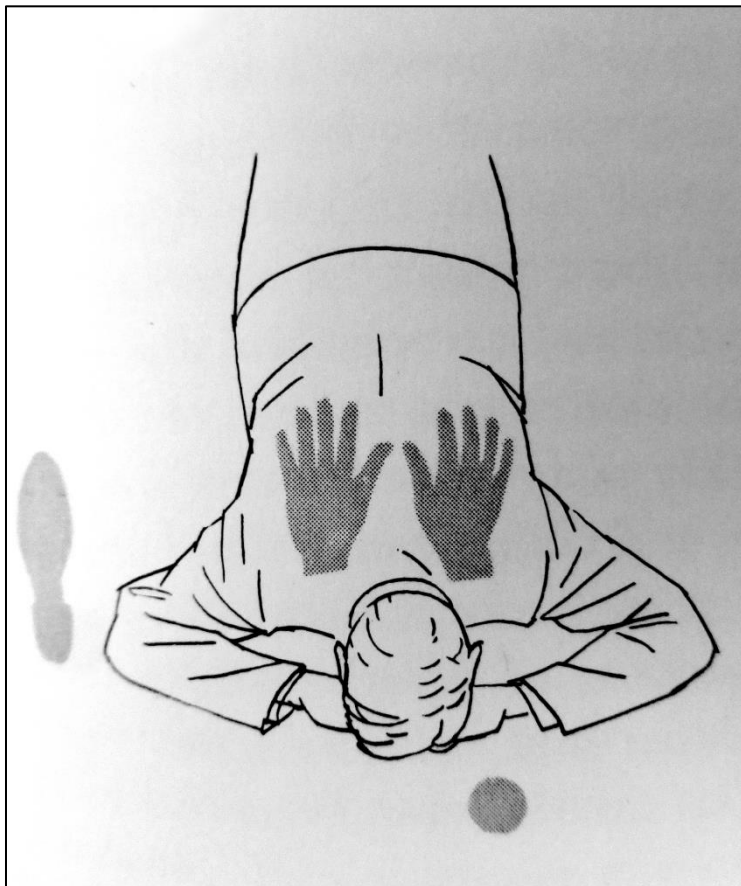
My study of the male form took a significant development when I discovered a library book entitled *Photographing the Male.* This hardback book didn't have a dust jacket but was simply covered in black buckram, with the title emblazoned in gold foil blocking along its spine. As the title indicated, the book was ostensibly about the process of photographing the male figure and provided technical detail about camera types, film stock, developing, printing and dark-room techniques. However, its abundance of photographs, often of naked men, and its casual depiction of men in various group configurations spoke strongly of homoerotic desires. Looking back at it now, almost twenty-seven years later, I recognise overt visual markers of male homosexuality, including models sporting cock rings, jockstraps, leather accoutrements and the signifiers of a clearly sexualised reading of 'masculine', manual occupations. To retrospectively see homoeroticism encoded in

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[25] Manguel, A. (2008). *The Library at Night*. London: Yale University Press. p.112-113

[26] Jarman, D. (1993). *At Your Own Risk: A Saint's Testament*. London: Vintage. p.35

[27] Jarman (1993). p.35

such a direct way makes me wonder whether I was really as illiterate in gay semiotics as I seem to recall. *This shift from suggestion to sign is a difficult one to trace, but it is one that we all make.*[28]

I remember that, on handling this book, it was as if the air in the library had become thinner and that gravity had somehow shifted, making me unsteady on my feet. [*I feel simply walking on a volcano.*[29]] I was far too inhibited to even properly open it up within the library, fearing that someone would catch a glimpse of the naked male figures inside. I decided that, with its blank, anonymous cover, I could risk borrowing this book and taking it home but I was burnt up with shame when I presented it to the librarian to be issued. [*The clock on the wall opposite him was behaving in orderly fashion, but time was out of order, with the result that, every second, the clock ticked off long periods and short ones.*[30]] I was convinced that I was patently doing something aberrant but, inexplicably, the librarian didn't register anything unusual in the transaction.

Photographing the Male was like a report from some strange land. There were some familiar bearings; I was, after all, more than familiar with the basic physiognomy. But there was something fundamentally unfamiliar about the postures, gestures and situations that were envisioned within that book. *Gay men are continually reliving that adolescent discovery where to our astonishment we find there is this undiscovered country called men and that we are going to spend our lives in it.*[31]
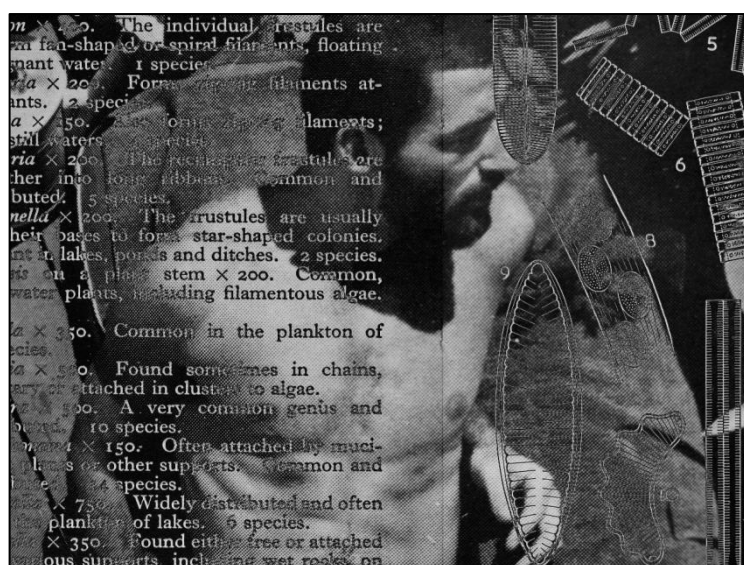
This fantasy world of masculinity was unaccountably easy to gaze longingly into and I was unsteadied by this new, provisional, vantage point. There was an easiness with which the men lay about on sofas or outdoor patios; an impossible fluency with which naked men were shown together; a surreal effortlessness with which I could turn the pages and return again and again to certain images. It felt like some kind of portal had opened up that transported me to an unfamiliar time and place where such things could happen; *a hyperventilating break through the barriers of time and space and identity.*[32] But this book was a source of both fantasy and anxiety. As its reader I felt anticipated and intercepted but, most importantly, it left me irreversibly repositioned.

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[28] Bartlett (1988). p.52

[29] Forster (1972). p.185

[30] Genet (1990). p.216

[31] Kemp, J. (2012). Neil Bartlett. *Beige* (Winter, 2012), 59-61.

[32] Wojnarowicz (1992). p.57

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8.   *Spiralling like a noisy funnel into my left ear* [33]

When I was eighteen the first man who demonstrated any obvious sexual interest in me used books as a way of broaching the subject. He was older than me, and married, which meant that his advances were tentative and unexpected. I was confused by the situation but flattered by the attention. He lent me a small pile of novels – some of which focused on intense relationships between men, such as Evelyn Waugh's *Brideshead Revisited* and others that were more overt, such as Thomas Mann's *Death in Venice*. Not long after this he directly asked me whether I was gay. I could only answer, 'if that's what you want to call it'. I couldn't yet claim an identity – my mouth refused to shape those long-despised words.

This was the first time that I experienced the sense of sharing in someone else's queer repertoire. But, instead of feeling a sense of shared circumstance, I felt as if my carefully curated internal world had been breached. [*Secrecy suited him, at least he adopted it without regret.*[34]] After you've hidden something for so long the lexicon of concealment becomes embodied and protective mechanisms become instinctive.

One rainy day in June he took me to a local park close to my home and said something that threatened to blow everything apart, causing my whole body to violently fit.

He drove me home in his car.[35] I can't remember anything about the journey. *I was in a state of shock.*[36] He was concerned about my well-being but I was, by then, far too outside-of-myself to be able to offer any words of reassurance in return.

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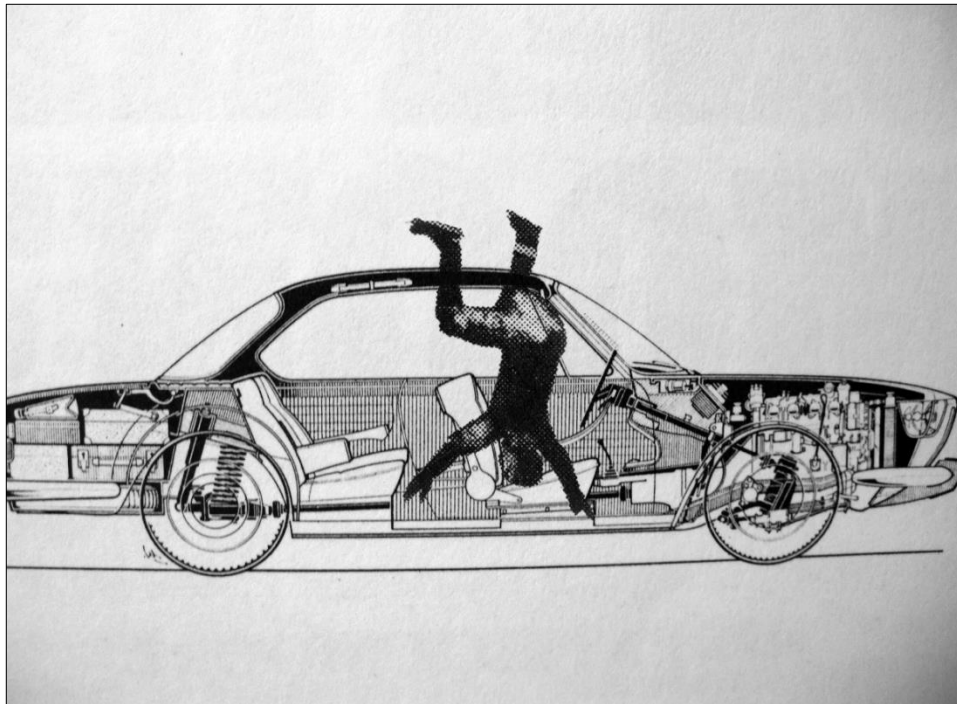
[33] Ibid. p.57

[34] Forster (1972). p.144

[35] West, D. J. (1977). *Homosexuality Re-examined*. London: Duckworth. p.19

[36] West (1977). p.19

9. I tried, unsuccessfully, to engrave all his features in my memory [37]

It must have been before I was 6, I can remember having dreams about rescuing some handsome boy from danger and feeling warmly attracted to him.[38] This dream persisted until I was about 7 years old. Over this period it gradually shifted from a dream to a fantasy and I would find myself looking forward to going to bed so that I could reactivate it each night. The scenarios would vary and the other boy *never remained constant*. But in most dreams he was older, stronger and more confident than I was. A story would develop in my mind, half summoned and half divined. In the dream there was danger and often a threat of death. But the narrative shape would always contort around a heroic intervention on my part, which caused him to be kindly disposed towards me. [*He was haunted by thoughts of inferiority and fears that he would fail at anything he tried.*[39]] After a while it felt less like a dream and more like a rehearsal.

Not long after this I developed a fascination with the purple curtains that hung at an internal window in my bedroom that looked out onto the stairway. When my bedroom lights were turned out these curtains would be very faintly illuminated by the light of the stairwell. I would stare at these curtains intently until I couldn't make out whether the bold geometric pattern on them was where it should be or whether it was now directly in front of my nose. This indeterminate oscillation would make me feel stifled and nauseous. But, for some reason, I never chose to simply close my eyes and go to sleep. [*Although he was nervous, afraid of the dark, and a nail-biter, he thought that his early childhood was happy.*[40]]

For several years I found it difficult to slip off to sleep at night and would lie awake, reconstructing the events of the day in kaleidoscopic pictures.

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[37] Genet (1971). p.252

[38] West (1977). p.158

[39] Ibid. p.97

[40] West (1960). p.143

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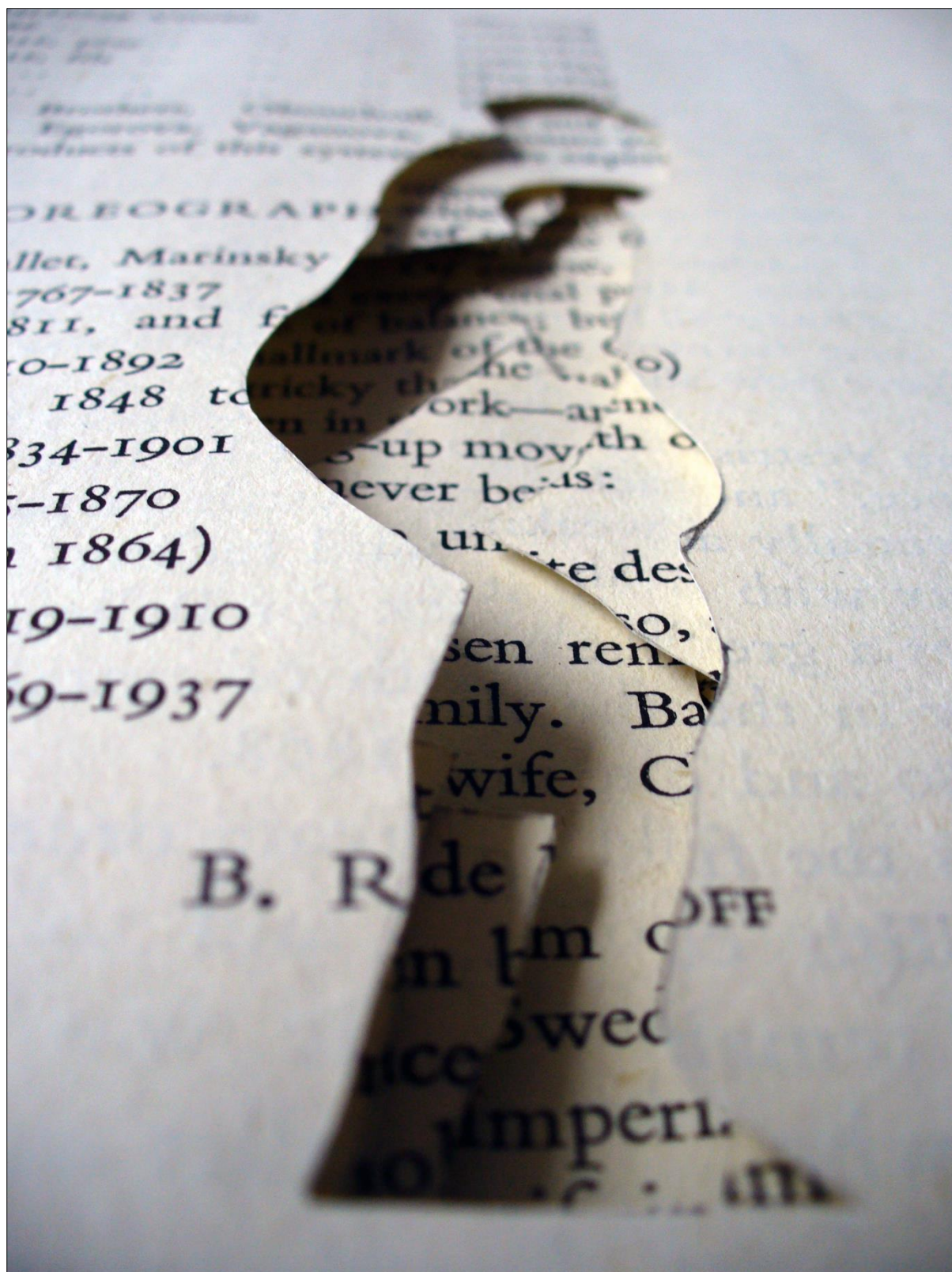
10. A shadow library of absences [41]

Despite being overstocked with popular romances and thrillers, the lending library also provided a gateway to something much more illicit and, in doing so, it offered an apprenticeship in reading differently. I became habituated to approaching my desires at an angle. It was safer. Although there were words that I could attach them to in theory, such as 'gay', 'bent' or 'homosexual', these were words you only ever used about others. To even think about using them in relation to yourself didn't make sense. It would be like inviting a kind of dematerialization; like Spock or Captain Kirk on the transporter deck of the *SS Enterprise*, waiting expectantly to be teleported to an alien, interplanetary surface.

The *Star Trek* transporter deck sequence was originally created using a simple cross-dissolve between two shots, allowing the editors to enact the dematerialization and rematerialization of bodies at will. It was apparently a pragmatic solution to the problem of getting crew members from star ship to planetary surface whilst avoiding the prohibitive production costs associated with flying shuttle sequences.

The crew of the *Enterprise* usually reappeared from transportation intact but there were sometimes transporter accidents where some minor character failed to reappear. They just weren't there anymore, lost to the ether, and it struck me that as characters they only really became significant through being permanently erased.

I had frequent fantasies of dissolving and somehow lingering and living within the pages of books yet, disappointingly, I always came back to myself. But, as with Captain Kirk on the transporter deck, I never knew for sure if, and how, I would be recombined.

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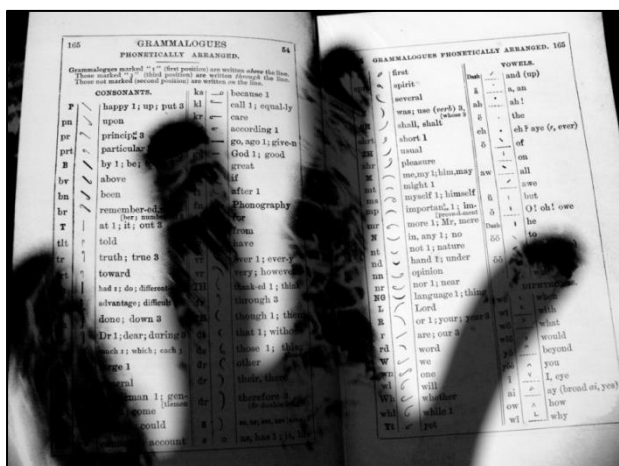
[41] Manguel (2008). p.107

11. He was an exception to that little white rule[42]

When I was about 9 years old my father bought me and my sister a pair of record players; two of those dinky turntables that are housed within what appear to be small suitcases. He'd got them from a second-hand shop that specialised in musical equipment and paraphernalia. He also gave us each a seven-inch single; for my sister, Mud's *Tiger Feet* and, for me, Tommy Steele singing *Little White Bull*.

We used to play these singles repeatedly in our respective bedrooms – a relentless vinyl duel – each cranking up the volume and trying to drown out the sound of the other.[*Alright, that's right, that's right, that's right…*] [*You're a pretty little bull, You're my little bull…*]

I hated *Tiger Feet* with its boisterous, brash guitar riffs and thumping, repetitive chorus. It seemed to embody everything that I wasn't – loud, carefree and in the mood for dancing. In contrast, Steele's chirpy rendition of the bovine equivalent to the ugly duckling struck a chord with me and its optimistic ending gave me a sense that, I too, could overcome adversity.

The record player was the first electrical appliance that I could call my own. And I remember being slightly wary after having once seen a fuse blow in a plug that was plugged into the wall when my mother was doing the hoovering. I had been staring at the plug, almost expecting something to happen. There was a cold, blue flash – the first time that I had seen that particular kind of electrical phenomenon – a bang – and then I remember the singed impression that was left on the socket after the hoover was unplugged; a stain of black, yellow and brown.

It felt like I'd witnessed something magical and deadly.

And, occasionally, I would plug my little record player into the wall and pull the plug out slightly…and hover my fingers over and around the areas of the pins as they stuck into the wall. Not quite knowing what might happen but nonetheless understanding that this felt dangerous.

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[42] Pratt, M., Bart, L. and Bennett, J. (1957). Little White Bull [Recorded by T.Steele]. On *The Best of Tommy Steele* [CD] UK: Spectrum Music. (1999)

E. Green or
Earth

L. Red or
Live

N. Black or
Neutral

Fig. 34   Holding a Small Bird

Fig. 18   Cartridge Fuse

thing:

A general guide to the book that can be bought on the outside of a rin

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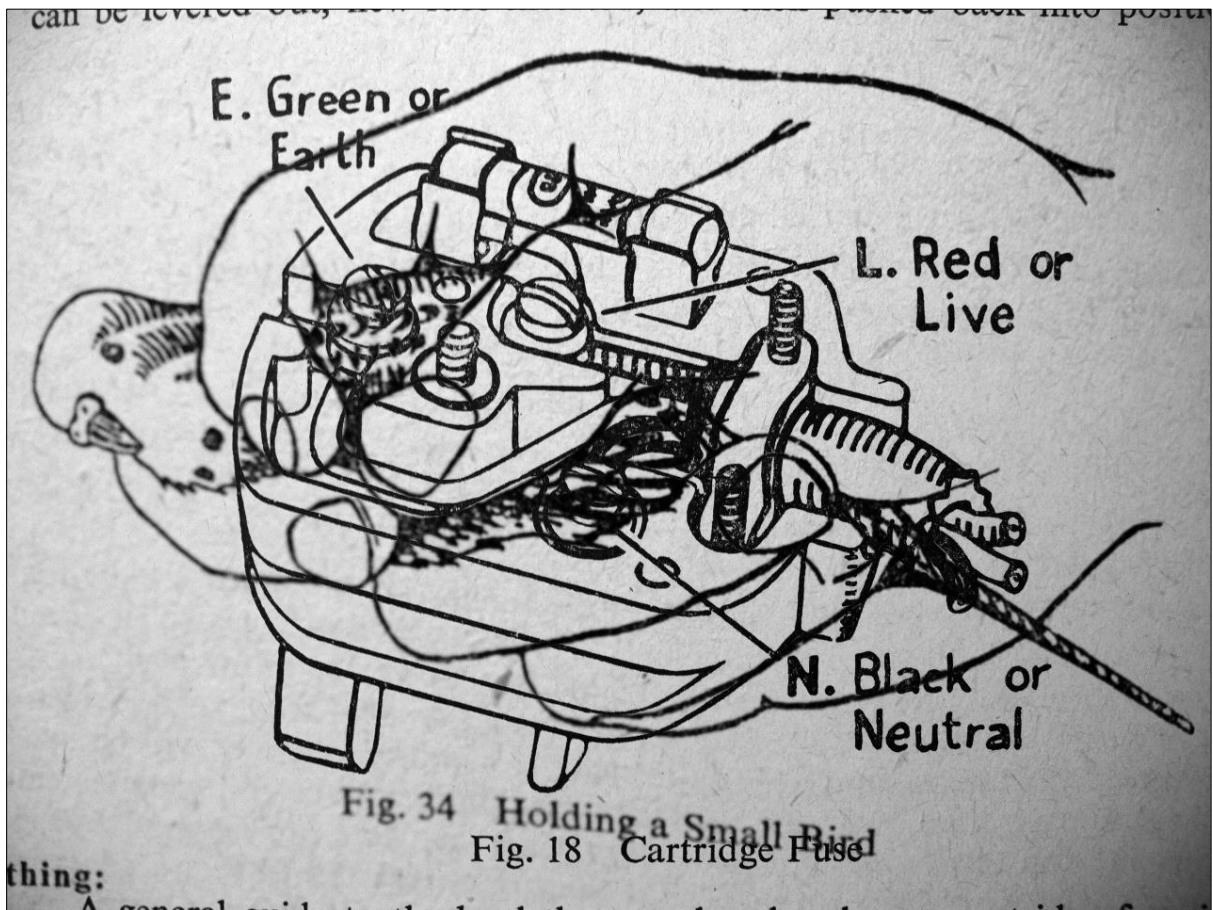
12. *Circling round one centre of pain* [43]

The public spectre of AIDS/HIV arrived at roughly the same point at which I began to acknowledge the idea that I might be gay. I remember that in a social studies lesson one of the gobby girls announced to the whole class, in a vicious sneer, that "Robin's got AIDS!" At that time, having become somewhat used to dealing with casual, homophobic insults on a regular basis, I thought it was clever to just accept the intended slur. The teacher admonished both of us, clearly concerned at the flippant way in which such labels and reductive logic got bandied about but, at the same time, noticeably irritated by my apparently blasé response.

Although I clearly remember the AIDS crisis bringing in a new, if somewhat strained, attitude of openness around the discussion of sexual practices in certain parts of the media, for a long time it felt like some remote situation. Like many other things at that time, it became something I read about as if it were a dispatch from a foreign correspondent. Although I understood about the risks involved in engaging in unprotected sex and that gay men who had unprotected anal sex were at an increased risk, it was almost as if I felt that the possibility of sexual activity was just too hypothetical for me to ever have to put any of this into practice. But I remember that I went once to get my hair cut in the local town and, when I returned home, my mother noticed that the barber had nicked my neck with the clippers and had drawn blood. She was concerned enough about the situation to call the Terence Higgins Trust helpline to get an opinion about the level of risk that I might have been exposed to. I remember feeling weirdly responsible, as if I had done something deliberate to endanger myself and, suddenly, it seemed like this threat might in fact be resident in my everyday life, as if dust had suddenly been replaced by gunpowder.

In 1985 I read in the newspapers about the AIDS-related death of the American actor Rock Hudson. Although I don't remember much of the poisonous polemic that formed the reporting of this story, I do still remember the image of Hudson's hollowed-out face that appeared alongside the headlines. In 1987 the apocalyptic public information campaign entitled 'Don't Die of Ignorance' was broadcast on television and leaflets were delivered to every household in the United Kingdom. Images of the carved stone lettering of tombstones and advice that "It is safest to stick to one faithful partner" hammered home a conflation of sex and death. Elsewhere, TV presenters would perkily demonstrate how to put condoms on correctly, using bananas as surrogate penises. Talk of 'safe sex' and personal responsibility made what already felt like a swirling sea of uncertainty seem even more anxiety-inducing. Yet Jermaine Stewart's conclusion, stomping up the charts in 1986, that "We don't have to take our clothes off to have a good time" felt desperate, like some kind of bubble-gum commitment to unending celibacy.

It was only later, in the early 1990s, that I developed a more politicised view of AIDS/HIV and a greater understanding of the decimation it had wreaked within the gay community in particular. Whilst undertaking voluntary work in Somerset in 1990 I enrolled on an AIDS/HIV awareness and counselling skills course at the

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[43] Wilde, O. (1999). *De Profundis, The Ballad of Reading Gaol and Other Writings*. Ware: Wordsworth Classics. p.45

University of Bristol, which began to bring an element of balance to the legacy of media hysteria that had shaped my understanding of the disease. As a still naïve 19 year old I was challenged to consider the impact that a positive diagnosis might have and to think about what it might take to have an honest and open conversation around issues to do with life and mortality. I felt out of my depth and slightly ridiculous for assuming that I had any useful experience to bring to this course but it did push me to question things that I had assumed I already knew and made me aware of a community that was not solely predicated on the commercial gay scene.
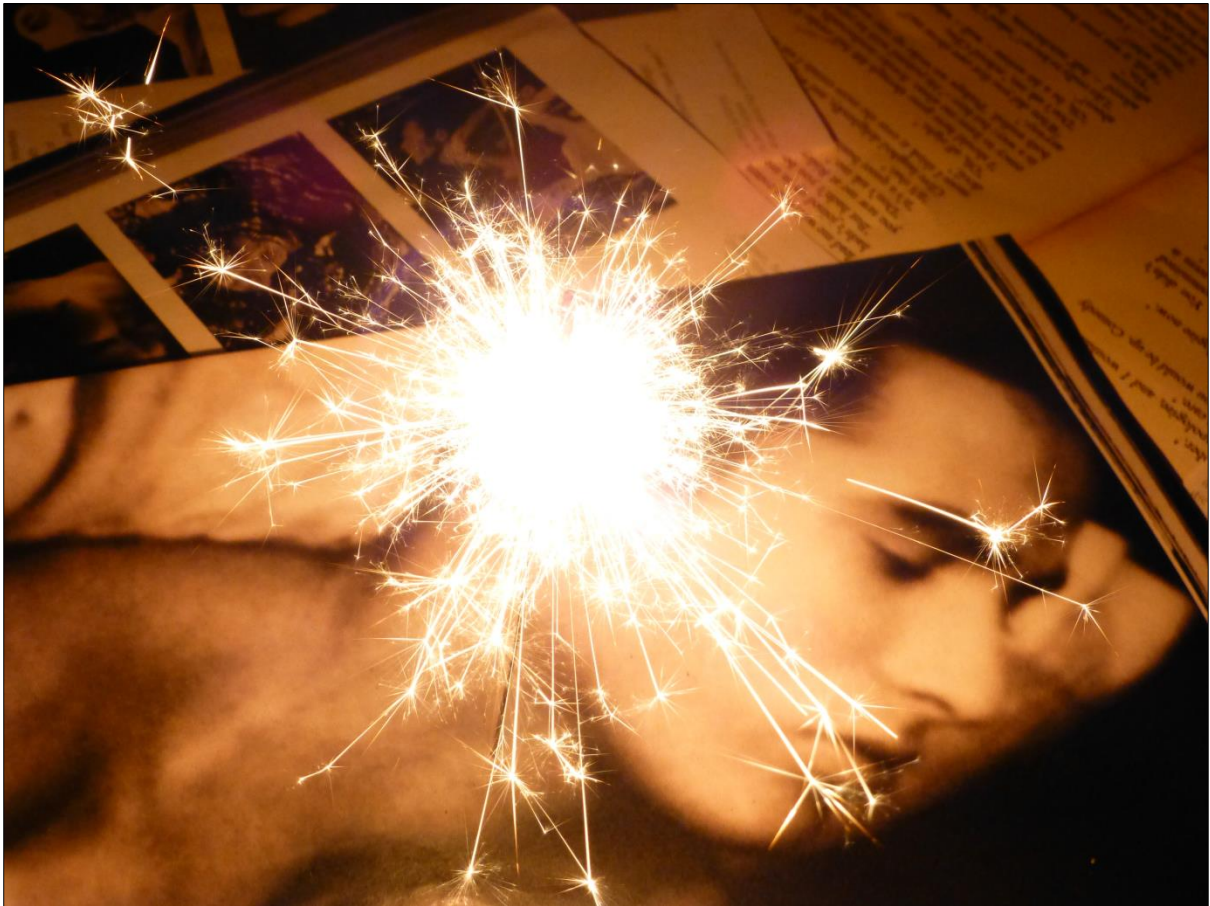
Appendix 2: Excerpt from Curriculum Vitae - Selected Group Screenings of Work

Unbounded (Study) (2012)

2012 *Cinesthetic Synaema* by Cherry Kino as part of *Gran Lux: Do-it-yourself Filmlabors und experimentalle Kinematografie aus Europa (Wiener Festwochen)* – Tonkino Saalbau, Vienna, Austria.

2012 *Programme of Super 8 films*. Patrick Studios (East Street Arts), Leeds, UK.

Carbon Dating Angels (2009)

2011 *Cinéma Corporel* – Granary Wharf, Leeds UK.

2010 *MIR International Festival for Media Art* – Athens, Greece.

2010 *ABUNDANCE 2010, Dance on Film: Program 5* – Bibloteksfoajén, Karlstad, Sweden.

2010 *6th Reeldance International Dance on Screen Festival National Tour* – Sydney/Melbourne/Alice Springs/Cairns/Brisbane/Murray Bridge/Renmark/Darwin/Perth/Adelaide – Australia.

2010 *EDIT2010: VI International Dance Film Festival* – Toldi Cinema, Budapest, Hungary.

2010 *Napolidanza: 17th Edition of the International Festival of Videodance "Il Coreografo Elettronico"* – Napoli, Italy.

2010 *Glimmer: 8th Hull International Short Film Festival* (in association with the University of Hull) – Hull, UK.

2010 *European Media Art Festival (EMAF)* – Osnabrück, Germany.

2010 *moves10: Framing Motion* – The Bluecoat Gallery, Liverpool, UK.

2010 *International Video Dance Festival of Burgundy* – Médiathèque du Creusot, Le Creusot, France.

2010 *Soundings…International Festival of Sonic Art (Monty Adkins Concert)* – Reid Concert Hall, Edinburgh, UK

2009 *Alternative Film/Video Festival 2009* – Students' City Cultural Center, Belgrade, Serbia.

2009 *VideoDanzaBA: International Video Dance Festival of Buenos Aires* – Buenos Aires, Argentina.

2009 *InShadow: 1st International Festival of Video, Performance and Technology* – São Luiz Theatre, Lisbon, Portugal.

2009 *SEAMS* – Fylkingen Institute, Stockholm, Sweden.

2009 *Cherry Kino Shorts 1: Corpo Reality (Revolting Bodies)* - Leeds International Film Festival, Leeds, UK.

2009 *namaTRE.ba 3 Video Exhibition* – Academy of Fine Arts, Trebinje, Bosnia & Herzegovina.

Test Phantom (2007)

2013 *Directed: the intersection of Book, Film and Visual Narrative* – Minnesota Center for Book Arts, Minnesota, USA. [Exhibition subsequently toured to: Carleton College, Perlman Teaching Museum, Northfield, Minnesota, USA].

2012 *Trusted Zone* (curated video selection by Pavlina Mladenova, Videoholica) for Oodaaq Festival: D'images Poetiques – Les Ateliers du Vent, Rennes, France.

2011 *CologneOFF VII: Black and White* – Waterpieces Contemporary Art & Videoart Festival, Riga, Latvia.

2010 *Time is Love* – Studio 1.1 Gallery, London, UK.

2009 *In-Difference Festival* (Oslo Screen Festival Special Selection) – Belgrade, Serbia.

2009 *Square Eyes presents Best Films of 2009 @ Illustrative 09: International Illustration Forum* – Berlin, Germany.

2009 *Square Eyes Festival* – Showroom Arnhem, Arnhem, Netherlands.

2009 *EXPO Leeds* – Leeds Art Gallery, Leeds, UK.

2009 *5th International Short Film Festival* (Oslo Screen Festival Special Selection) – Detmold, Germany.

2009 *Videoholica 08 Special Selection* on Visualcontainer TV (Web-based video art channel), Online [http://www.visualcontainer.net/videoholica-2008-bulgaria/]

2009 *4th Annual Carnival of Creativity (CeC 09)* (Part of Cologne OFF IV "Here we are!") – Bhimtal, Uttarakhand, India.

2008 *International Experimental Film Festival "Carbunari 2008"* – Muzeul Florean, Baia Mare, Romania & Online.

2008 *18th Semana de Cine Experimental de Madrid* – Madrid, Spain.

2008 *B-Seite Festival for Visual Arts and Contemporary Culture* – Mannheim, Germany.

2008 *Outsiders (5th Annual Liverpool LGBTI Film Festival)* – FACT, Liverpool, UK.

2008 *VII Salón de Arte Digital* (Part of Cologne OFF IV "Here we are!") – Museo de Arte Contemporáneo del Zulia (MACZUL), Maracaibo, Venezuela.

2008 *"HollyWould": Freewaves 11th Festival of New Media Arts* – Los Angeles, USA.

2008 *Pantheon Xperimental 7.0 International Film and Video Festival* – Nicosia, Cyprus.

2008 *Oslo Screen Festival* – Oslo, Norway.

2008   *7th International Kansk Video Festival* – Kansk, Russia.

2008   *6th Edition: The First and the Last Experimental International Film Festival* – Sydney, Australia.

2008   *Antimatter Underground Film Festival* – Victoria, Canada.

2008   *Videoholica 2008 (International Biennial August in Art)* – Varna, Bulgaria.

2008   *Izolenta 08: International Digital Film Festival* – Union Cinema, St Petersburg, Russia.

2008   *5th Naoussa International Short Film & Video Festival* – Naoussa, Greece.

2008   *OMSK @ The Whipping House* – London, UK.

2008   *Athens Video Art Festival 2008* – Athens, Greece.

2008   *Art Video Screenings 2008* – Örebro, Sweden.

2007   *Kinolevchuk Festival of Video Art* – Lviv, Ukraine.

2007   *Radical Reels: Five Minutes of Mayhem!* – The Compass of Resistance International Film Festival 2007, Bristol, UK.

Appendix 3: Activity Log - Main Activities Associated with Development of Creative Practice (July 2010 – December 2013)

Note: Most of the activities logged here relate to the development of the creative practice and are based on my studio notes. Some activities pertain more broadly to the research process development (e.g. bricolage map). The activities are numbered for ease of reference and are broadly listed in the chronological order in which they took place. However, some activities were overlapping and others were resumed and reprised at different times during the research process. Therefore, this document should not be read as a strict chronological account.

Activity 01	Test 1 (East London Street) animation	Brief description
Date	07/10	This short animated sequence is composed of over 1000 still digital images of paving stones and ceramic paving tiles on East London Street in Edinburgh. It demonstrates an interest in:
Phase	Gathering, selecting	• Ideas around the notion of "found" animation – in other words, a curiosity concerning what patterns and movements would emerge from the organisation of non-incremental frames.
Location	East London Street Directory	• An interest in what lies underfoot, on the ground that I was walking on, and the idea of orientating oneself not towards the vertical but the horizontal.
		Reflections/notes
		I was interested in the notion of "found animation", in the sense that when these still images are played as a moving image sequence the eye tends to locate patterns and pockets of movement. In a sense this piece works with the smallest unit of film (i.e. the individual frame) and attempts to animate the tension between the still and the moving image. This perception of still images in motion references notions of continuity and discontinuity; the viewer apprehends they are watching non-incremental changes but at the same time the eye tends to be drawn towards shimmering and pulsing areas of movement within the frame.

Activity 02	Collecting moving image clips	Brief description
Date	08/10 – 06/12	• Previewing material on several online archives, including Prelinger Archive, JISC MediaHub and Fleisch archive.
Phase	Gathering, selecting	• Sometimes adopting specific search terms (e.g. "male body", "light", "anxiety", "books", "reading", "libraries", "swimming") and, other times, relying on serendipity and following up links from one resource to other "recommended resources".
Location	Found Footage Directory	• Downloading moving image files where the material is felt to be potentially useful – in practice this often includes images that have some logical bearing/connection to the intended content of the creative work or are "felt" to be resonant in some way that may not be immediately obvious. Some material is also collected that does not feel relevant but is nonetheless interesting and therefore may be reserved for future projects.
		Reflections/notes
		This involved setting up the conditions for an "associative" style of searching. It was important not to have too many preconceived ideas of what I thought I might "want" but to remain open to the idea of discovery. This phase involved a lot of time spent watching, waiting and making notes. I had to be quite extensive in this regard as I was not entirely sure what would come to be significant (and therefore what I might need to retrieve or locate) at later stages.
It was often a slow, laborious, time-consuming and tiring process resulting in the creation of a large bank of material to review in closer detail. This involved noting details and timecodes of particular sequences and making some preliminary excisions and edits of material. At times it

led to a feeling of being overwhelmed with material and ideas of potential interconnections. However, for me this phase is associated with a productive "welling-up" of material, as Pierre Hébert describes it, in connection with Michèle Cournoyer's film-making process (Roy, 2012, p.21). This "welling-up" is concerned with generating an excess of material to work with; the importance of this is that it sets up the conditions for a more associative and spontaneous way of working that is quite different from the notion of linearity usually predicated on the use of formal storyboards.

Activity 03	Reflective writing	**Brief description**
Date	08/10 – 11/14	• Regular notes, thoughts and responses to issues, concerns, ideas and challenges that were arising within the practice development process and the wider research process.
Phase	Analysis, synthesis	
Location	See Appendix 4 for an example.	• At various times I instigated a "500 words" per day writing policy to ensure that this became a regular activity, influenced by advice around academic writing from Rowena Murray (2002).

Reflections/notes

The production of reflective writing became a vital way for me to process, consider and understand the multiple strands of overlapping activity that constituted this research project. I sometimes felt that I was trying to juggle several areas of activity (e.g. making, reading, writing, discussing, teaching) and maintain several feedback loops, as well as having to adopt different "mindsets" within the research (research student, moving image maker and so on). Reflection was not only useful in keeping track of my thoughts and responses but is heavily implicated in the iterative nature of the bricolage and the dialogic mode of autoethnography. Therefore, there was a clear confluence between this method of documenting and processing the practice development and the wider research methodology employed. The reflective journal entries also documented details of activities that have informed the production of this activity log.

Activity 04	Test 2 (November) animation	**Brief description**
Date	11/10	• Ideas around the notion of "found" animation – in other words, interest in what patterns and movements would emerge from the organisation of non-incremental frames.
Phase	Gathering, selecting	
Location	November Directory	• This piece is a continuation of the approach used in *Test 1 (East London Street)*. It animates over 1700 still images, of leaves that had fallen to the ground and that were photographed during the autumn of 2010.

Reflections/notes

The process follows that of *Test 1 (East London Street)* and retains the preoccupation with images of physical decay and/or deterioration. The subject matter in this piece differs in that it is primarily organic matter in contrast to the urban, industrial surfaces recorded in East London Street. The imagery is less abstracted than that of the previous test and explores depth, texture and colour to a much greater degree. There is a sense of "movement" in parts but the eye feels less free to explore areas of pattern and texture within the frame, as it tends to lock onto the discrete shapes of leaves and berries.

The notion of "found" animation has resonance with what film-maker Peter Delpeut has recently described as "found choreography", in a blog-based project that he carried out in association with *Cinedans.* As a strapline to this project title Delpeut has informally described found choreography as "the dance version of found footage"(2013b). Using the blog format he draws together commentary and discussion of a number of works, including my piece *Carbon Dating Angels* (2009), noting that "Finding a choreography is not a passive act, it's also for a great deal the result of 'searching' and 'making'" (Delpeut, 2013a). This idea connects not only with the activity involved in producing Tests 1 and 2, but also with the reviewing and searching documented in connection with Activity 2: Collecting moving image clips.

Activity 05	Collecting and acquiring books	**Brief description**
Date	11/10 - 06/13	• Acquiring books from a number of sources including my family home, online book retailers and second-hand book shops.
Phase	Gathering, selecting	• Researching/searching online for a number of texts that I had read as an adolescent. In some cases I only retained partial memories of their titles and/or physical qualities (e.g. bookcloth, foil lettering, cover design).
Location	Physical collection of books	• Tracking these titles down as second-hand copies.

	Reflections/notes
	Many of the books that I used in the development of the piece *Unbounded* were books that I had grown up with and that had been within the family home. These were supplemented by the texts that I acquired that had formed part of my illicit "queer" reading, e.g. *Homosexuality* (West, 1960)*, Photographing the Male* (Juan-Carlos, 1987), as well as other books that I acquired during the research period. Many of these were published in the period between 1950 and 1980. I was often drawn to books that contained "bodies of knowledge" relating to stereotypically male activities, such as wood-working manuals, football annuals and books on martial arts (I attended judo classes as a kid but was abysmal and did not enjoy what I perceived to be the combative physical contact with others).
	I consider this to be one of the initial activities in which my understanding of intersections between reanimation and queer desire(s) took place. I view the process of reconnecting with these texts as a form of queer reanimation in itself. It prompted questions for me about the value and role of nostalgia, the nature of queer longing and desire, the mercurial nature of memory and my motives for engaging in this retrieval of books. These were all questions that subsequently shaped the way in which I investigated the core concern around reanimation/queer. This process was also a form of reconstruction – I felt I needed to re-establish physical contact with these texts that I had not seen, for the most part, since 1987/1988. I felt that I not only needed to re-read this material but needed to re-handle it. In some cases I discovered that it was not really the content of the books themselves but their symbolic significance and how they functioned for me at that time in my life that was most interesting to me today. Physically handling these books helped to evoke memories that were then filtered into the autoethnographic vignettes contained in *Cemeteries, Diamonds and Ballrooms*.

Activity 06	Collecting quotations	**Brief description**
Date	01/11 – 06/13	Reading and re-reading a number of texts – some that I'd encountered as an adolescent, some which were acquired later in life and some which specifically relate to my current research interests.
Phase	Gathering, selecting	• Compiling quotes/fragments and what I describe as "trigger" phrases that helped me in the process of producing the autoethnographic writing – they prompted memories and specific associations.
Location	Notes on Books Directory	• Identifying quotes that helped me to think about my broader orientation, investment and relationship to this research – this enabled me to start making some of the connections between individual, situated experiences and broader socio-cultural frameworks and issues (e.g. wider dynamic of gay acculturation).
		• Accumulating a bank of quotes that fed into a range of creative processes that were concerned with generating other texts. It was intended that these would either inform, or be used as part of, a voice-over within the evolving moving image piece.
		Collecting notes and quotations from various sources relating to the process of reading, social and cultural histories of libraries and the book as physical object. Examples of where these notes and quotations have been used include:
		• Text reservoir document – used in early phases of the production of thesis
		• *Reading Sissy Libido* document – notes towards the autoethnographic vignettes and observations on reading as a material process
		• Various iterations of voice-over script

	Reflections/notes

- The process was, in some ways, analogous to the method of accumulating a bank/reservoir of moving image sequences.
- Textual quotes are often harder to locate, in term of their origin, unless they are celebrated, widely-used or address well-known characters or fictional episodes. Baron (2014) discusses the "noise" that inheres within found images or archival footage – this is not apparent in the same way in textual quotes which, by contrast, could be regarded as "clean" facsimiles.
- Accumulating this bank of textual material:
  - Provided sources of inspiration and creative insight that transcended normative notions of research methodology. So, for instance, quotes focusing on the act of reading inspired the production of a set of associational lists that addressed topics such as 1) the physical composition of books, 2) the way that books and reading may be used as metaphors, or may themselves borrow from metaphors (e.g. the book/the body; the book as portal; the book/the mind).
  - Provided raw material for the voice-over. This textual "body" is reconfigured and reanimated (returned to; re-mobilized; revitalized) as part of the moving image work, as well as informing the broader context within which the research is located.
- This process extended my understanding of the context in which I was making the work as well as providing material to creatively respond to – in a sense the text quotes and fragments provided literary "filters" or "effects" through which I could view certain aspects of the project. For instance, Alberto Manguel's (2008, p.107) phrase "a shadow library of absences" provided me with a rich metaphor through which to consider the concepts of ephemeral archives, marginal discourses, presence/absence and the visual metaphor of light=knowing and darkness=ignorance. This latter aspect was explored in works such as Forster's *Maurice* (1972) and is evident in the images incorporated into *Unbounded*.

Activity 07	Test 3 (Frame flux)	**Brief description**
Date	02/11	• This was mainly a technical exercise pertaining to the use of frames within a frame, not simply as a way of collaging material or emphasising the frame-within-a-frame's meta-critical function but as a way of foregrounding the practice/function of editing.
Phase	Gathering, selecting	• In particular, I was interesting in considering "the cut" as a less definitive break between sequences. In other words, this exercise contemplated how the cut works, or is perceived, when it is framed as part of a larger composition.
Location	Untitled_frame_flux.proj	• Introducing different levels of frames where cuts take place at different times – again, playing with the notion of the continuous and the discontinuous within the same frame, yet doing this in a way that was different to the concatenation of individual frames used within Test 1 & Test 2 (above).

		Reflections/notes
		This piece is composed of fragments from an archive film entitled *How You See It* (1936), that demonstrates the visual effect of adjusting the projector film gate, creating blurred and visually indecipherable sequences. The juxtaposition of imagery between the focused and the visually indecipherable acts as a metaphor for the ways in which "fixing" and "focusing" objects within the mind implies a number of conceptual, temporal and spatial distinctions – we attempt to capture thoughts, moments, ideas and perceptions from the constant flux of being. In seeking to place particular attention on the mechanisms of editing I was thinking about the ways it has been articulated as an "invisible art" whilst paradoxically being the thing that the viewer is constantly looking at. The test is limited in considering only a small number of editing processes within a silent sequence that contains minimal narrative cues. The point being that sound and narrative elements may automatically render the editing "less visible" as they are both elements that can reinstate a sense of continuity despite the use of disjunctive editing (think, for instance, of Jean-Luc Godard's *À Bout De Souffle*, 1960).

Activity 08	Test 4 (Note loop)	**Brief description**
Date	03/11	• A practical exercise in which I was thinking about the ways in which the visual artefacts produced from the research process to date (including notes, quotes, administrative documentation and so on) related to the moving image practice.
Phase	Gathering, selecting	• A way of literally bringing, or gathering together, the "work" in a holistic sense.
Location	Notes_Loop.pproj	• A way of thinking through the relationship between research context and the practice conducted through one of the most obvious, and literal, of techniques – bringing it all together on the timeline.
		• A way of visualising, and ultimately working through, issues to do with movement and stasis within the creative practice development and broader research process.
		Reflections/notes
		In this piece I have collaged the motif of the gymnast performing a somersault with sections of my notes and reflections from my research journal. As the piece progresses the image becomes progressively more obscured under layers of notes, annotations, collaged text and imagery, with the gymnast's repeated rotation becoming marked with layer upon layer of inscription. This is inspired by Kincheloe and Berry's description of feedback looping as a means of exploring the subjective and objective entanglements involved in the research process. They claim that "Knowledge as constructed by the bricolage is complex – not binary objective/subjective data. In bricolage the two blur together to produce knowledge always in flux, always capable of being viewed in new contexts and processes" (2004, p.139).

Activity 09	Test 5 (Gymnast) 2011	**Brief description**
Date	03/11	• Technical test pertaining to frequency of frame rates and the perceived continuity of movement.
Phase	Gathering, selecting	• Engaging ideas around the paradox inherent within the act of animation – creating the illusion of movement and life from the processing of inert, static frames.
Location	Test_seq_Gymnast.pproj	• Shifting from digital to analogue methods of image manipulation, enabling me to physically interact with the material. There is something about rendering these image sequences in paper form that evokes connections between the book and cinematic forms.
		Reflections/notes
		The process undoes a prior moving image sequence by disaggregating images and printing these out as still, paper-based images. The temporal becomes, in some senses, static and spatialized. This undoing of sequences can be thought of as a process of deanimation.
		My approach to this work was to use processes of selection and collage as a means of finding connections to imagery that felt evocative of what Robert Linné describes as "someone reading between the lines of the culture's texts in search of some scraps that may speak to her or his desires" (2003, p.669). In this instance I am interested in these images of exemplary movements as they present a way of interpreting and understanding male bodies through a particular, normative framework. These are trained, disciplined and controlled bodies – they provide visual encapsulations of the reinscription of norms, or rather ideals, through repetition (an example of a perfectly executed movement; an illustration of optimal bodily development – e.g. body making or building through repetition). These concerns become evident in many other sequences in *Unbounded*. However, the interest in such sequences is not just about the subject-matter but also how the viewer may be implicated in observing and scrutinising such exemplary movements. In my case this scrutiny has been taken to the point of "taking movements apart", spatializing and processing them and, later, reconstituting them.

Activity 10	Videoing physical handling of books	Brief description
Date	06/11	• Videoing the physical activity of handling and manipulating books – the embodied experience of holding, using and navigating one's way around a book, as a physical, embodied process e.g. flicking pages, locating particular sections, exploring the bulk and weight of books.
Phase	Gathering, selecting	
Location	Various files in Exported Clips Directory.	• Videoing destructive acts in relation to books – splitting spines, pulling out book sections, cutting book thread, taking sections away from the spine, disaggregating leaves, cutting pages, cutting out text and unbinding books.

Reflections/notes
This is one of the practice methodologies I used as a means of exploring the form of the book in a way that explicitly contrasted with my collection of quotes and written ideas about the act of reading (see Activity 6). This enabled me to explore the form of the books through touch, movement and handling. It was partly about "testing" the qualities of the books – learning about them through using, stressing and destroying them. A similar kind of process was employed in the "texture" sound recording sessions that were carried out with Samuel Stocks (sound designer).
I used the camera as a tool in a process of visual analysis and "sensual" investigation and, therefore, the footage functions partly as documentation of this process. Some of this material was used in the processes of layering and sequence-building in the composition of *Unbounded.*

Activity 11	Analogue Rotoscoping Tests	Brief description
Date	Various times between 06/11 – 06/12	• This involved taking a sequence of images derived originally from a found video clip and using a light box to trace these images onto new sheets of paper in the form of simple line drawings.
Phase	Gathering, selecting	• I rotoscoped several gymnast sequences, the asymmetric bars sequence from *If*, the hand grasping sequence from *Un Chant D'Amour*, and a sequence of tight-rope walking (sourced from YouTube).
Location	Various files in Exported Clips Directory.	

Reflections/notes
Ruth Hayes makes some useful observations about film-maker Jonas Odell's use of the rotoscoped line in his film *Never Like The First Time!* (2006), and I think it might be helpful for me to think how the rotoscoped elements read in my own piece, as well as Wrik Mead's *1975*. For instance, what does the simple outline hide and reveal, what kind of relationship does it permit the viewer to have with the depicted imagery and what kind of relationship might it imply that the artist has with the imagery? Hayes suggests, in Odell's case, that it implies distance and the absence of a deeper connection between the depicted characters (Hayes, 2012, p.213), and it would be useful for me to consider whether this is an aspect of my use of this form. Certainly I recognise instances where I wanted to retain the "essence" of a particular sequence whilst removing some of the particularities (e.g. rotoscoped sequence of life-saving). Whilst the reductive act of rotoscoping could suggest distancing and/or simplification, I would suggest that it can also figure the "archetypal".
Perhaps there is an argument that rotoscoping is inherently connected with reanimating – the rotoscoped, animated image bears traces of an "original" photographic image – what is the relationship between these two ontologies? Is rotoscoping a particular or "specialised" version of reanimation, in which "…the rotoscoped image draws its power from its contagious contact with an original? Through this 'material connection' the rotoscoped animated body is able to conjure the uncanny, supplemental presence of an absent body, the body of the original" (Bouldin, 2004, p.13). Does the rotoscoped copy have anything of the same kind of relationship to the notion of an "original" body, as Butler (1991/1993) argues queer performative acts have in connection with heteronormative notions of originary gender identities? Bouldin suggests

that the "cadaverous persistence of the original body insinuates a kind of ontological ambiguity and uncertainty into the animated body", causing her to pose the question "What is the 'stuff' of this body?" (2004, p.13). Yet, if the persistence of this original body within the rotoscoped image causes ontological uncertainty about the status of the animated body, then the capacity for animation to reanimate something of this original body (to carry that body through its own animated, zombie form) may equally raise ontological doubt over the status of the "original" body. There is certainly something of the uncanny return and interpenetration of the familiar and unfamiliar in the rotoscoped line's trace of the material body: "The rotoscope is an animation technology/process that is particularly appropriate for exploring the question of animation's relationship to the 'real', the somatic layering of the animated body and the haunting materiality of the animated image" (Bouldin, 2004, p.11).

Could there also be something about rotoscoping and mimesis, or imitation, that speaks to something about the "tracing", or self-conscious reproductions of masculinity ("real" but not quite – a bit "off", not quite authentic) that characterise my queer adolescence?

Activity 12	Writing autoethnographic vignettes	**Brief description**
Date	07/11 – 06/13	• Wrote a series of autoethnographic pieces (or vignettes) over a 2 year period.
Phase	Selection, analysis, synthesis	• Pieces were re-read, revised and amended during this time. • This activity helped to shape the context of memories of gay acculturation within which the research work is embedded.
Location	Cemeteries Directory	• Culminated in the production of Appendix 1: *Cemeteries, Diamonds and Ballrooms*.

Reflections/notes

The production of autoethnographic writing began very early on in the research process. I favoured this more informal mode of writing as a way of connecting with what I was doing, and/or planning to do, in practice. As there was much movement around my orientation to towards the research question in the first year, this autoethnographic writing practice provided a vital anchor by returning me to what really mattered, interested me or motivated me to make work. During this early period, in which I felt rather disconnected from my creative practice, I found that delving into my own autobiography helped to illuminate some clear intentions for the creative practice. In conjunction with the acquisition and re-reading of texts that I encountered as an adolescent I came to conceive of this process as a textual method analogous to reanimation.

Activity 13	Cut-out animation tests	**Brief description**
Date	08/11	This involved:
Phase	Gathering, selecting	• Printing out sequence of still frames, generated from a moving image sequence of an acrobat performing a rotation. • Pasting these still images onto successive book pages. • Cutting around the shape of the figure.
Location	Cut_out.pproj	• Making the figure stand upright of the book page, using tape and wire as support. • Photographing each book page and "erect" figure. • Compiling these still photographs into an animated sequence in Premiere.

Reflections/notes

This was another experiment in bringing together the moving image sequence and the book form. In this instance, the figures literally emerged from the substance of the pages, producing silhouettes of the body in paper and text. This is, in essence, another form of flip book and was partly inspired by the methods of book artist Thomas Allen (2007).

Activity 14	Rough Cut Title Sequence	**Brief description**
Date	08/11	• Editing together parts of the footage I had taken where I was using the camera to explore the surface and structure of books.
Phase	Gathering, selecting	• Producing a montage of images that might function as a title sequence, or preface, to a larger composition.
Location	Rough_Title.pproj	• Finding a particular way into the piece through developing an opening sequence (45 seconds) and establishing a working title.

		Reflections/notes
		This was partly my attempt to get the project moving – sometimes I find that working in a detailed way, on a short, discrete sequence, can be the best way of doing this as it helps to build up my investment in the work and establishes a level of focus, concentration and engagement which I then try to consciously replicate in working on other sections of the piece. Often this detailed work on a particular segment builds up a particular type of energy which I then seek to transfer to other sections. From this sequence I retained the sense of wanting the piece to engage with the nature of reading as a physical, embodied process as well as a conceptual and projective experience. Also, although the notion of using an extended introduction/title sequence (e.g. roughly 45 seconds) was later dropped, it did feed into my thinking around the development of the "chapter break" sequences – see Activity 46 in this log.

Activity 15	Book Page Montage Tests	**Brief description**
Date	09/11	• Taking lots of photographs of my working space and documenting processes, remnants and remains of what I had been doing in connection with practice-based tests.
Phase	Gathering, selecting	• Compiling these shots to form a rapidly changing montage.
Location	Recent Book Photos Directory	• Documenting materials and processes used in the creation of the analogue animation experiments and the attempts to bring moving images and the book form together.

		Reflections/notes
		The sequence created here adopts the same approach as *Test 1 (East London Street)*, *Test 2 (November)* and the "found animation" sequences described elsewhere in this document. Essentially, it was a process of taking many non-sequential photographs of my working space. In this instance I had just finished work on the animation test where I was cutting around the shapes of figures and experimenting with ways of creating flip books.
		This is partly a documentation of my processes through still photography but in animating these non-incremental photos in Premiere I wanted to create more moving image material that I could search and scan for moments of interest - for instance, graphic relationships including graphic matching and the emergence of rhythmic patterns and changes. What this particular exercise underlines for me is the absolute importance of creating/curating an over-abundance of material (back to Hébert's "welling-up" of material idea cited above), which I can then seek to approach *as if it were found.* When I say this, I mean that sometimes I feel I need to create certain conditions of detachment before I re-approach material. Compiling non-sequential still images in this way can be one way of doing this and unexpected movements or connections can arise. Other ways are to record material when videoing without "contriving" too much in terms of framing and camera movement and taking multiple takes (or repeats) of similar shots, incorporating minor variations each time. This laborious work, and the time needed to view and make selections from this, and the effort spent organising it and categorising it (see elsewhere in this document) is also, of course, mental processing time. In this sense it gives me space to get accustomed to, or become attuned to, the material and to figure out what I might do next.

Activity 16	Oscillation Sequence Tests	**Brief description**
Date	Various times between 10/11 – 06/13	• Taking footage and disaggregating clips (or importing as a sequence of still images which are then separated with gaps) – combining alternating frames to create a persistence of vision/phi effect (not unlike the thaumatrope effect) where separate images are perceived to exist within the same space at the same time – discrete imagery appears to be combined with the same space but is in fact more accurately described as being temporally "interleaved". Thus, what is essentially a temporal process of rapid alternation can appear to create a spatial effect of layering.
Phase	Gathering, selecting, processing	
Location	Various files in Exported Clips Directory.	• Examples include Bodybuilder/book sequence, Acrobat_biology_ill_mash-up sequence, and acrobat flowers, anatomy tightrope and appropriate touch zones sequences.

Reflections/notes
In these experiments I was interested in using a "horizontal" (in respect of the Premiere timeline) method of montage, as opposed to "vertical" (e.g. layering), in order to create a kind of composite image. In exploring the effect that persistence of vision/phi phenomenon creates here I was seeking to understand how the "temporal" can almost begin to "clump" or "merge" – in other words, depending on what kind of frame duration is used for the alternation of image sources (e.g. 1fps), the viewer can perceive that images are superimposed whereas they are interposed. This, for me, has resonances with the idea of different temporalities combining and persisting within each other and takes me back to the notions of the past persisting in the present.

Activity 17	Tests for deanimation	**Brief description**
Date	10/11	• Varying the frame rate setting within Premiere export settings so that image sequences are outputted according to different temporal parameters (e.g. 4fps, 6fps).
Phase	Gathering, selecting (analysing-testing)	• Assessing which setting provided an optimal sense of image "aggregation/disaggregation" – this was based on a feeling of wanting to capture images at the threshold of movement.
Location	Frame_Rate_Tests.pproj	

Reflections/notes
These were essentially technical tests to establish what kind of frame rate I should use for the export of still images from existing moving image sequences (the deanimation process). Following this, I would use the still image sequences in various ways described elsewhere in this document. It was useful to test different frame rates as I wanted to achieve something that existed on the threshold of still and moving images – almost as if the sequence might threaten to disaggregate but in which the illusion of movement was still convincing or at least "cohering". As the analogue processes that I was planning to carry out on these deanimated images would be repetitive, time-consuming and require material resources (e.g. hundreds of printed copies), I needed to carry out these preliminary tests in order to establish a working protocol to carry forward. This guided the workflow from digital to analogue processing and then finally back to the digital environment. This was a form of prototyping.

Activity 18	Testing image with sound	**Brief description**
Date	10/11	• Browsing through my own music/sound collection and online music repositories to identify the types of soundtrack that might be useful as a guide-track in early stages of editing
Phase	Analysis, synthesis	• Audio tracks are often useful as they can provide tempo, rhythm and texture – this can help with editing decisions.
Location	Bodybuilding_sound.pproj	• I initially worked with an atmospheric track, combining contemplative tones and staccato rhythms, taken from Ryuichi Sakamoto's *Derrida* (2003) soundtrack album.

		Reflections/notes
		This exercise was useful in providing a starting point from which to explore the development of aspects of the soundtrack with the sound designer. It also helped me to come to a point whereby I conceived of the soundtrack as being composed of 3 distinct layers that I describe as: 1) Repeating loop motif 2) Texture layer 3) Voice-over Editing images to the rhythms and textures of a soundtrack helps to give a new perspective on images. Also, it circumvented a particular difficulty that I experienced in the production of *Carbon Dating Angels* (2009) whereby I found it difficult to edit in the absence of any sound elements. With this earlier film I composed the montage in silence and the soundtrack was added at a later stage. With the composition of *Unbounded* I edited primarily to voice-over and the rhythm of the repetitive background motif.

Activity 19	Planning for proposed themed film screening	**Brief description**
Date	03/12 – 04/12	• I had exploratory discussions with Martha Jurksaitis, of Cherry Kino (also former programmer of the experimental strand of Leeds International Film Festival), over a potential collaboration on a queer-themed experimental film screening to take place in Lesbian, Gay and Bisexual History Month (February 2014). • I researched into the availability of works via Lux, Lightcone and Canadian Film-makers Distribution Centre (CFMDC). The planned focus of the film programme was to be about the use of found footage in the context of queer, experimental film production. • I identified a list of possible works of interest by makers such as Edson Barrus, Dennis Day, John Greyson, Mike Hoolboom, Jim Hubbard, William E. Jones, Charles Loftus, Charles Lum, John Maybury, Matthias Müller, Jean-Gabriel Périot, Luther Price, Steve Reinke, Jerry Tartaglia and Michael Wallin.
Phase	Planning	
Location	Discussed/proposed in Year 2 Progression Panel Report.	
		Reflections/notes
		This was abandoned, mainly as a result of feedback received from the Year 2 Progression Panel report. This questioned the feasibility of putting together a publicly screened programme, on the basis of time constraints and cost implications. It also queried what this component would add to the examination of the research questions beyond the activities already planned.

Activity 20	Compositing/layering/ Blending tests	**Brief description**

Date	01/12 – 12/12	• Prioritising footage to work with then setting up a number of "test" sequences within my Premiere project, which allowed for numerous different iterations, tweaks, changes of settings and playing with parameters.
		 • Accumulating material on different layers and in different configurations – experimenting with range of blend mode options to process the composited images in different ways.
		 • Scanning/reviewing the new composited elements for anything that might be "suggestive" or that informed my understanding of how a particular image configuration might became constitutive of a larger sequence, idea or affective impression. Examples include:
		    o Glass of water containing lit candle superimposed over man undergoing ocular examination.
		    o The drawing of a dividing line down back of male figure taken from an archive film on correct posture.
		    o Dancing couple overlaid with Rorschach test type "ink blot" imagery.
		    o Shadows cast by hands superimposed over boy submerging his head underwater in a swimming pool.
		 • This was followed by a further process of reviewing and prioritising; of the sequences produced some were flagged up for further

Phase	Gathering, selecting, analysis, synthesis.	
Location	Various files in Exported Video Clips directory.	

		development and some were discarded.
		Reflections/notes

Thinking about the nature of layers – what is composited, what is revealed, what is hidden, what is foregrounded and what is obscured and so on, became a main feature of the "feedback looping" that took place in the research process. I feel that these tests helped to address:

- The way that composited layers offer ways of working with archival and original materials to suggest layers of historical embedding – therefore, as a tool for dealing with "temporal composites" it is particularly useful. Jeffrey Skoller coins the term *digital temporal composites* to refer to the "digital blending of images and their formats from different periods", which index previous historical contexts through a mode of visual indexing (2013, p.234). Certain types of footage bear the traces of the apparatus that were used to film and/or project them (e.g. film noise and grain, digital glitches and artefacts).
- The way that the metaphor of layering can be helpful and productive in thinking through theoretical concepts/issues informing the direction of the research, including the problematic notion of sexual identity and the ways in which I may respond to this on different levels (intellectual, affective/emotional, political, and cultural) and so on. It seems to me that the trope of compositing/layering offers a way of conceptualising of a notion of identity that is contingent, relational and within which certain aspects of layers become obscured, revealed, foregrounded, intensified, desaturated, partially acted upon and so on, depending on the combination of layers being considered and the combination of "effects" (critical lenses?) being applied.
- Thus, layering (and the associated effects of layering as I've explored through the mobilization of Adobe Blending Modes) might become a way of practically doing what Ken Plummer describes when he encourages us to "live with the tensions" (2005, p.195). Composited layers offer a sense of how we can do this, without becoming derailed by concerns around incoherency, inconsistency, insurmountable paradox or ontological incompatibility.

This process of working with layered materials drew on a number of particular types of resource – ranging from historical/cultural (e.g. allusions to Joe Orton and Kenneth Halliwell's book vandalism, David Wojnarowicz's art and writing); affective (e.g. sequences of swimming recalled my fear of water), thematic (e.g. where I sensed it was useful to have resonance with aspects of the voice-over), ironic (e.g. where it was useful to have dissonance such as the antiphrastic juxtaposition of the spoken phrase "happy childhood" over the image of the exploding house). Some of this work was concerned with invoking notions of collective memory (or even, queer cultural memory), including sequences from *Un Chant D'Amour (Genet, 1950/2003)*, *If* (Anderson, 1968/2007) , *Lot in Sodom* (Sibley Watson & Webber, 1933), and allusions to *Fireworks* (Anger, 2011). This links with Activity 21 below.

Activity 21	Reviewing films relating to gay, cinematic history	**Brief description**
Date	01/12 – 06/12	• Part of my exploration of reanimation focused specifically on the possibilities for quoting or "recycling" images from gay cinematic history. This involved a lot of time spent watching, waiting and making notes. As with viewing other footage, I had to be quite thorough in this regard as I was not entirely sure what would come to be significant at later stages.
Phase	Gathering, selecting, analysis	
Location	Viewing Notes Directory	• I focused on some queer makers' work in particular e.g. Derek Jarman, Jean Genet, James Bidgood and Kenneth Anger.
		Reflections/notes
		This was part of the process of establishing the context in which the work sits as a cultural artefact but also establishing part of the context for the broader research questions and themes. This was supplemented by attendance at galleries, exhibitions, screenings, festivals, training, courses and conferences (see Appendix 5).

Activity 22	Notice-board bricolage map	Brief description
Date	01/12 – 02/15	• Creating a large surface area of paper on a notice-board, roughly 1.5 metres by 3 metres.
Phase	Iterative and accumulative process of gathering, selecting, analysing, connecting, reformulating	• Mapping out aspects of the project in a fluid and responsive way. In some areas I employ concept mapping, lists of words, recording of quotes, micro-constellations of notes torn out of a note-pad, thought-bubbles, prompts and questions to myself. • This provided a fluid space in which ideas, notes and links could accumulate over time and therefore facilitated an organic process of development where particular clusters of ideas would emerge.
Location	See 5.2.1 in thesis.	

		Reflections/notes
		I developed this way of mapping the project following the Year 1 progression panel. I felt I had struggled to convey an overall sense of the research process and the development of the project and considered that this way of mapping would enable me to take an iterative approach over the remainder of the research journey. The map started within a small area of the paper and has grown in various ways. There are large areas where key words are used but in some cases there is fine detail and, as a "live document", it has the capacity to be amended and revised. It helps to remind me of the bigger picture but also provides snapshots of the methodological progression. I find it less useful for working out detailed understandings of particular parts of the project and, for that kind of work, I tend to use detailed, word-processed documents. The material that was contained within the space of the noticeboard has begun to spill out onto the other walls of my study.

Activity 23	Sequential book imagery animation tests	Brief description
Date	01/12 – 05/12	Taking sequential imagery from books, scanning or photographing it and animating it into very short "found" animations. Includes:
Phase	Gathering, selecting	• Bird in flight sequence • Swimming man sequence • Judo/Karate sequences • Footballer sequences • Bandaging sequences • Mouth to mouth resuscitation sequence
Location	Various files in Exported Clips Folder.	

		Reflections/notes
		This relates in part to the previous *Test 1 (East London Street)* and *Test 2 (November)* pieces, in that it is concerned with bringing the static to life in various ways. As simple as this process is, there are moments, such as the animation of the line drawn bird, where the movement becomes absorbing and strangely engaging. I think this relates to the uncanny nature of imparting the illusion of life to that which is static. Also, it is sometimes surprising how even the most basic of sequences, which may only depict 2 or 3 incremental movements within a broad gesture, can combine to provide a very convincing sense of movement. This capacity for absorption perhaps relates back to a childhood fascination with optical toys, which I noticed was still evident for me when visiting the animation galleries at the National Media Museum in Bradford.

Activity 24	Concept/mind mapping	**Brief description**
Date	Ongoing from 01/12 – 12/14	• Production of a series of mind-maps in relation to previous pieces of work that I have produced and also in relation to current experiments
Phase	Analysis, synthesis	
Location	Practice related documentation folder	
		Reflections/notes
		This was a way of exploring and analysing previous pieces of work and tracing connections with concerns that were developing within my current practice. I found that the real, practical danger with a bricolage approach to research was that it can continue to expand and become too diffuse and ill-defined. Using these concept and mind mapping tools helped me to re-establish some pragmatic sense of boundary. Again, in terms of the bounded/unbounded opposition that has emerged in various different forms within this research project, the "unbounded" is something that may suggest unlimited potentiality but may, at the same time, overwhelm, immobilise and therefore mitigate against movement and action. This is part of my struggle to understand the affordances of a kind of pure potentiality valorised in some theoretical perspectives.

Activity 25	Super 8 Film-making course at Cherry Kino (Leeds)	**Brief description**
Date	02/12 - 04/12	This involved:
Phase	A micro-iteration of gathering, selecting, analysing, synthesising and presentation.	• Learning about history of Super 8 film production, equipment and film stock • Shooting Super 8 film – including different camera settings such as animation mode • Hand-processing exposed film • Editing processes for Super 8
Location	Reflective journal entries, photographic documentation and piece *Unbounded (Study)*.	• Projecting Super 8 film In relation to my own work produced on this course I explored: • Filming still and moving image sequences from anatomy books and other textual material. • Re-filming projections of this footage – focusing on, and framing, different parts of the image and projecting onto different types of surfaces, including book covers, spines and pages. • Exploring ways of making still images move by using glass containers of water as a medium through which to film static images.
		Reflections/notes
		This provided one of the key incidents that helped me to conceptualise the notion of reanimation, particularly with respect to notions of "reanimating" the reading material that I had engaged with as an adolescent and the memories associated with these texts. The iterative process of filming, developing, projecting and re-filming functioned as a similar kind of feedback looping to that which was going on in relation to other parts of the bricolage (e.g. the reading, writing, revisions/re-iterations of my research topic and so on). An important aspect of the studio inquiry was a more intuitive searching for images and fragments that, for me, spoke of the thematic of reading and desire. The physical activity of filming, projecting and re-filming entailed a process of scanning, sifting, focusing, selecting, rejecting, retaining and re-imaging. Whilst engaging in this process I found myself reflecting on possible connections between this physical act of projecting moving images and re-filming them and the psychological concepts of projection and introjection. This is a nascent connection and requires further development through reading the literature on psychology. However, this notion also seems potentially useful for

considering the work of other artists who use found materials in a process that "animates" desire, such as Joseph Cornell, Janie Geiser and Lewis Klahr. This raises questions about the potentially distinct differences between practitioners who use found materials in a context of longing, nostalgia and desire and those who adopt a more distanced, ironic or measured orientation towards their materials. Projecting and re-filming material also made me acutely aware of my bodily position, posture and distance/proximity during the act – it was an embodied process requiring both control of the position, direction and speed of the projector and the location, focus and framing of the film camera. This process is not unlike that described by Skoller in relation to Ken Jacob's use of optical printing techniques in the production of works such as *Tom, Tom, the Piper's Son* (1969).

The process of physically editing film threw up some particular challenges for me, as I am used to using non-linear digital editing software. Using splicers to cut reels of film emphasises that editing is always a destructive act but also makes the editor aware of a kind of "proliferation of division", in which a single reel of film is divided into shots that may then be sub-divided into sub-shots and so on. Part of the challenge of this way of working was to physically manage the material which, in practice, often came down to using masking tape to adhere lengths of film to my desk and bookshelves. Masking tape can be written on so the fragments of film can be identified and annotated. Film that is sliced into strips forms static entities – there is a very tangible sense in which film is only really "moving images" when it is moving through a film projector. This alludes to the way in which film editors must rely on their ability to "translate" a linear sequence of still images into a moving image sequence. There are small, often hand-cranked, editing viewers, or larger systems such as a Steenbeck flatbed editor, which can be used to assist the film editor. I tried using a Hanimex editor viewer but the process was frustrating as the brightness of the image diminishes when the operator winds the film through at low speeds. Additionally, I found that, to be of any use at all, I needed to use the equipment in complete darkness. Taping together edited shots to form a new sequence provided a sense of film editing as a constructive, creative process and it's hard to ignore the sense of craft activity involved in this repetitive process, which is almost akin to making a frieze. What this experience revealed for me was certain "taken for granted" aspects of non-linear digital video editing that I have come to rely on in my own creative process.

The film-making course culminated in the creation of a short piece entitled *Unbounded (Study).* It was envisaged as being a prototype piece for a longer moving image piece that incorporated concerns around reanimation and gay acculturation. As a prototype piece it helped me to see that, beyond the methods I had used, I could also consider combining ways of reanimating imagery with other elements including voice and text fragments. I did not consider *Unbounded (Study)* to be a "complete" or resolved piece. There were technical aspects that detracted from the success of the piece, including problems with focus that became compounded through successive cycles of re-filming and differences in contrast and colour saturation arising from variations in the hand-processing of each reel. I was not satisfied with the edit of the piece and found myself wishing that I had digitised the footage and had edited it using non-linear editing software. Despite this, the Super 8 version was publicly screened In Leeds and Vienna in 2012.

It was screened together with other Super 8 films at Patrick Studios (East Street Arts) in Leeds on 9th August 2012. In the post-screening discussions it emerged that the audience could perceive my interest in the "male body" but did not necessary deduce this was from a male perspective. My name on the film credit would not necessarily have clarified this (Robin is a unisex name). Therefore, the queer/sexuality component was not necessarily foregrounded. They commented that the interest in the body/book was manifest. Some indicated that they would like to see the piece in combination with a soundtrack. This screening experience confirmed for me that I wanted the "queer/sexuality" component to be more apparent and that this may be enabled through the use of a voice-over, as well as visual elements pertaining to queer visual cultures (texts from queer canon and other lesser known, or more ephemeral, works that I was engaging with).

Activity 26	Filming process of physically exploring book *Homosexuality* by D.J. West.	**Brief description**	
Date	03/12	• I used the video camera as a direct method of exploring the physicality of this book (which I had initially owned as an adolescent and which I had added to my school library collection in 1989).	
Phase	Gathering, selecting		
Location	DJ_West Directory	• The camera functioned as an extension of my body, performing movements and investigating the book structure, taking in, roaming over and pausing on details of the book cover, spine, fore-edge, head, tail, pages, front matter and so on.	
		Reflections/notes	
		This continues to pursue and develop the sense of "re-encountering" significant texts from my adolescence. In this instance I am focusing on reanimating my experience of this book though physical exploration and engagement – exploring surfaces, textures, marks, annotations, texture and weight of pages (e.g. by shining light through them), the signs of previous ownership and acquisition (library matter, bar-code index, library stamps). This is not simply a form of animation in the sense of bringing an inert object to life – but is more specifically "reanimation" through its connection with my autobiography, and the "going back to", or "return to", associated with this remembering and re-encountering.	

Activity 27	Drawing over still images from moving image sequences	**Brief description**	
Date	04/12	• Printing out successive images from sequence of hand grasping at bunch of flowers, being swung between prison cell windows, in Genet's *Un Chant D'Amour*.	
Phase	Gathering, selecting		
Location	Physical paper-based sequence in box file.	• Drawing/shading over the top of these to create areas of what might then be masked out to reveal other layers of material beneath. This second stage was not completed and material was put to one side.	
		Reflections/notes	
		The intention was to using shading to modify the printed image, in order to create blocks of colour that could produce areas of transparency for use in layering effects when this material had been re-digitised. However, I ended up referring to the imagery contained in this sequence in other forms (e.g. flip book footage) and therefore this material was not used in the terminal piece.	

Activity 28	"Grasping" Flip Book	**Brief description**	
Date	05/12 – 06/12	• This involved taking a moving image sequence from *Un Chant D'Amour* (hand grasping at flowers) and exporting a sequence of stills from it, which I then printed out. These were originally used as reference stills for a process of hand-drawn rotoscoping.	
Phase	Gathering, selecting		
Location	Physical paper-based flip book secured with bull-dog clip	• These still images were compiled in sequence to produce a flip book that I then videoed myself handling and using.	
		• I also scanned this imagery to produce an alternative flip book sequence (where it wasn't obviously being manipulated by hand) and combined opposing images (reflection) with the same frame, to create a letter-box sequence. Parts of both sequences are incorporated into *Unbounded*.	
		Reflections/notes	
		This interest in using flip books relates back to several gallery/institution visits – the *Watch Me Move* exhibition at the Barbican, and my visit to	

the National Art Library to access documentation (catalogue and DVD) of the *Daumenkino* exhibition – see Appendix 5. There is an historical tradition of connections between the books, animation and illusion, including "blow books" (Gunning, 2013; Williamson, 2011), flip books (Berns et al., 2005; Furniss, 2008) , the cine roman and so on.

Activity 29	Reanimating still photos from anatomy book	Brief description
Date	05/12	• I used sequential and non-sequential images of the male figure from an artists' anatomy book to generate animation.
Phase	Gathering, selecting	• I used various techniques to try to get the book material to "move" – to try to bring it back into motion, or reanimate it. This first started during the Super 8 course and inspired the first iteration of my understanding of reanimation in my own practice. As indicated above, I used a technique of filming through water (fluid medium which I could manipulate, agitate and cause to distort and "animate" the images in various ways). Thematically there is also something here about the Narcissus myth and this was no doubt partly inspired by a visit to the *Narcissus Reflected* exhibition at the Fruitmarket Gallery in Edinburgh (see Appendix 5). As David Lomas outlines in the accompanying publication, collage could be thought of "as an essentially narcissistic pursuit – an interest in doubles, copies, reflections" (Lomas, 2011, p.9). This might be helpful to consider in light of the practices of montage, bricolage and compositing used within this research.
Location	Reanimated_anatomy.pproj	• In developing these sequences I played with light source, using ambient light, a spotlight and the projector light to shine through the water. Light is an "animating" medium in a similar way to water. It has the capacity to energise "the static" through the temporal effects of flickering and pulsing.

Reflections/notes
This activity refers back to the tests and sequences that I was developing as part of my work on the Super 8 course. I was thinking about the problem of reanimating static material. Significantly, I was dealing with sequential and non-sequential images of the male nude taken from an anatomy book and this cannot be separated from my impulse to reanimate here. The photographs in the book are indexical records of a particular man who posed for these photographs in a particular time and place. I was not in possession of any information about the particularities of the circumstances in which the photographs were produced. However, I nonetheless recognised the capacity to revivify this figure through moving image sequences and to attempt to recapture a sense of movement. I also used the bending and manipulation of pages as a way of creating new compositions, in which only parts of the image are revealed and certain combinations of partial images are brought together. I recognised that water would provide the capacity to extend this manipulation and distortion of the imagery but in a much more fluid way (pun intended). The use of water creates ripples (trembles), bending, flexing, stretching, contracting and yet still finally comes to a position of flickering "stillness". This activity helped me to conceive of reanimation as a similar kind of practice, being fluid and adaptable, precipitating changes, distortions, intensities, ripples and waves, but which ultimately comes back to a settled state; waiting to be reactivated again.
The process of manipulating static images by filming them through water, or physically bending pages, or bringing together disparate imagery through the process of assembling them in rapid succession, suggests a process of animation, which my experience of "doing" leads me to believe might more accurately be described as a process of reanimation. I make this distinction in terminology as a way of acknowledging that the material that I am using is being taken from its original context and mode of operation (i.e. text to be read, anatomy illustration to inform and educate) and is being brought back to life (reanimated) in the context of my creative work.

Activity 30	Deanimating gymnast sequences	Brief description
Date	06/12	• This was a development of the deanimating process begun in Activity 09.
Phase	Gathering, selecting	• I applied oil to individual, printed frames to create areas of transparency and then re-scanned these, sometimes in layered combinations with other materials (e.g. illustrations and pages from books).
Location	See various files in Exported Clips Directory	
		Reflections/notes
		The found footage sequences of gymnasts, taken from early medical films, have literally been disassembled as printed still image sequences and then treated, scanned and re-assembled (reanimated) as moving image sequences. A secondary level of reanimation might be identified in a metaphoric, metonymic and poetic use of this imagery. Images are used in ways that divert, extend or re-encode their original contexts of consumption, whilst at the same time retaining a sense of what these original contexts were (e.g. through particular stylistic or aesthetic markers that may suggest a particular form of usage (e.g. the illustrative diagram), or that might date the material to a particular period). Applying oil to these images allowed me to create areas of transparency that produced a washy, hazy, foggy effect.

Activity 31	Montaging plethora of book pages	Brief description
Date	Various times between 06/12 – 12/12	• This involved taking particular books and photographing every page in sequence, which were later compiled within Premiere to create moving image sequences.
Phase	Gathering, selecting	• A variation of this was to compile sequences of still images based on a random sampling of book pages and illustrations. The resultant moving image sequences largely followed the order in which pages were photographed so there are aspects of clustering and, in some cases, a coming and going of a "logical" connection between types and categories of imagery.
Location	Sub-directory within "Assets" and various file within Exported Video Clips Directory	
		Reflections/notes
		These activities were often a way of getting things moving – literally, in terms of bringing these images into a temporal relationship with other images but also in terms of providing new material to review and respond to.
		I see these pieces as an extension of very early sequences – "sketch book" or "rough cut" material that simply provides a vehicle for moving the practice to the next phase. In most cases I put together these sequences with a view to reviewing them and looking for connections or to identify a few brief fragments that could be useful for suggesting a sense of where things will go next.
		Largely a process of compiling, reviewing, responding, isolating and noting for future use. Therefore, the act of "looking" and, in particular, "looking for something" (searching) is heavily foregrounded. This kind of exercise can sometimes yield something useful or, conversely, feel fruitless. However, it is important in providing more stuff to work with and potentially find a connection with – and the rejection of possibilities becomes as important as the things that are discovered. In this sense, these activities are just as much about the "research losings" – the possibilities that are not identified or developed further. John Law (2004) discusses this within the context of research enterprises, wherein he recognises the significance of the multitude of "weak signals" as well as those which are normally prioritised as "strong" signals.

Activity 32	Techniques of Persuasion Flip Book	Brief description
Date	07/12	• Printing individual frames from sequence of gymnast performing spin on one leg, onto paper print-outs
Phase	Gathering, selecting	• Sticking frames from moving image sequence into pages of book in order to create a flip book
Location	Physical collaged flip book	• Handling and using flip book – playing with the different aspects of temporality that the combination of book/moving image sequence permits.
• Videoing myself handling this flip book and also used stop-frame animation to reconstruct the movement.

		Reflections/notes
		Investigating a particular intersection of two temporal rhythms – the one usually controlled by the reader's reading pace (the book), the other usually controlled by the precise mechanisms of the mode of projection (the viewing of moving images). Using this embodied handling to further consider the dynamic of control required in the activation of flip books.
There is something of interest about books (usually thought of as being "static objects") being animated in multiple ways – through the physical handling and reading of them, pages turning are analogous to frames passing through the projection gate, or being displayed by the digital projector, as well as being animated through the act of reading itself – reactivating words, phrases and ideas within the physical body (neurological and physiological processing) of the reader.
Again, these processes were all about bringing the sequential images deriving originally from moving image sequences into contact with the pages of books. Book pages were the contact zone where my desires took shape during the period of adolescent reading that this project refers back to. It was where queer desire first truly emerged and took form. These experiments are almost like a process of re-conjuring – not only the specific male forms and bodies that I saw, or mentally inscribed there – but reanimating the pages as a surface of desire, or a desiring surface.
This interest in correspondences between moving images and the book form was independently identified in one of my previous works by Jeff Rathermel, Executive Director of the Minnesota Center for Book Arts. Jeff approached me in 2013 after having watched my moving image piece *Test Phantom* (2007) online, seeking permission to include this piece in an exhibition that he was curating entitled *Directed: The Intersection of Book, Film and Visual Narrative*. This exhibition took as its premise the idea that there are similarities and convergences between artists' books and moving image works in that "Both are time-based and grounded in sequential visual communication" (Minnesota Center for Book Arts, n.d.). In particular, the split-screen format of *Test Phantom* (2007) and its use of mediated narration readily lend themselves to this kind of comparison.

Activity 33	Prioritising Footage	Brief description
Date	07/12 – 10/12	• Reviewing gathered material (see above), combining different clips together in Premiere sequences, reading clips against one another, looking for rhythms, thematic and visual links, dissonances, repetitions, accumulations, divergences, conceptual resonances.
Phase	Selecting, analysing	• Identifying provisional and idiosyncratic categories of organisation in order to collect individual clips together within named sub-directories. Tried not to inflect categories with too much expectation around intentionality (i.e. how I might expect material to be used) but make them specific enough to "place-hold" material for future reference and ease of access:
o Largely pragmatic, descriptive terms (e.g. "Acrobat Scans", "Chant flipbk", "Male Statues").
o Sometimes process orientated, (e.g. "Documenting Practice Photos", "Multiple books experiment").
Location	Evidenced in directory and sub-directory structure.	• Reviewing the material and making general connections and links and then establishing "categories" that were not only descriptive of the material but that might also be descriptive of how they might function in my work or what I particularly associated them with –so this produced a mixture of generic and idiosyncratic categories.

Reflections/notes
This is principally a process of prioritising and creating a "manageable" bank of material to work with, carved out of the mass of material that has been accumulated. It is a relational process – something that may have been of interest in the initial gathering stage may get left behind at this stage because it doesn't seem to work with (or have dialogue with) the other prioritised material. This process of selection is therefore important for establishing a critical mass of material that is to be taken forward to the next stage. This process, therefore, involves some aspects of analysis, even if this term is not understood here exclusively in terms of its academic sense. An analysis is being made of the material in the process of reviewing it and almost "auditioning it" for future employability. Some of this analysis relates to the conscious process of discrimination involved in establishing thematic, conceptual and visual clusters of material and assigning material to these provisional categories. However, this process of analysis also implicates affective and emotional responses - so, some material may be included because it feels "right", evokes a certain mood (e.g. melancholy, anxiety, humour) or perhaps because it contains kinaesthetic elements (gestures, movements) that provoke an embodied response that may not easily be translatable into linguistic terms. There is, therefore, a certain elusiveness to this process.
Finally, this process of "selecting and analysing" is not a discrete phase but continues and overlaps (layers) with later stages. Material that has been prioritised may be rejected at the later stage of composition – relationships may be reconsidered so that a whole "category" of material is rejected (e.g. footage I developed of footballers, judo throws and karate moves was discarded). Equally, connections made in the process of the later stages of composition may introduce ideas that require me to go back to the gathering stage (e.g. I realised I wanted to acquire some footage of scientific demonstrations of the behaviour of light, which required some very specific search terms and some reviewing of additional material before I found clips that seemed relevant or usable). So, the reservoir of material that is established is useful, pragmatic and introduces a basic level of organisation required to work with a large number of individual assets (clips, sound files, images etc.). But it is not definitive and is subject to further adaptation and development.

Activity 34	Photographing books in configuration with other objects	**Brief description**
Date	08/12	• Using books and other materials to create object arrangements, combining books with flowers, cherries, mouse-trap, found post-cards of classical sculpture of male figure and taking still digital images.
Phase	Gathering, selecting	• Creating arrangements of objects – almost thought of as "sculptural" arrangements.
Location	Book Photographs Directory	• Producing plaster-cast of scissors – reminiscent of the "absent" presence invoked by some of Rachel Whiteread's sculpture.
		• These book "object" compositions that I photographed were also videoed.

Reflections/notes
This, I think, relates to several aspects of the practice where I was interacting with books as physical objects or exploring books as objects in relation to other objects. There is clearly something here about the physicality of the book (perhaps relating back to my interest in palaeography and bibliography during my first degree, and my experience of craft book binding).
I explore ways in which books can be receptacles for other objects – they can have sections hollowed out. As a motif the impression of the scissors in the plaster cast invokes the absence of a tool of cutting/excising. There is something here for me about the acts of excision that go into constructing a text (the intertextual cuttings out, and the compositional pasting), the carving out of territory that constitutes the bounded ostensible content of the text. Although this "bounded" nature involves permeable boundaries – things that are not written "come and go" – the text is haunted by what is not included. There is also something condensed into this image about the process of memory – memory as a form of loss as well as an imperfect retrieval.
The sequence of flower photographs relates mainly to flower imagery as explored within Genet's work, together with historical connections

between flowers and homosexuality (Green Carnation, Pansy, Passion Flower, and Narcissus). Books have been used traditionally as flower presses – a way of preserving and embalming/entombing these dehydrated remnants of life, colour and movement.

Videoing these compositions provided the opportunity to record and work with material of a different character. I was videoing long sequences with the camera mounted on a tripod, maintaining the same framing and simply allowing "stillness" to be recorded. In terms of the final composition of the piece *Unbounded*, this material provided useful punctuation points to balance some of the more rapidly montaged sequences and provided a kind of visual "pause" or resting space.

Activity 35	Bending/folding book pages to create new composite images	Brief description
Date	09/12	Folding pages from anatomy books in order to create distortion and juxtaposition of body parts and filming or taking still images of these new arrangements.
Phase	Gathering, selecting	
Location	Anatomy_Bk.pproj	
		Reflections/notes
		Another way of thinking about reanimating books through a reader's physical engagement with them. In this instance, constructing new image configurations and composite images through the bending, curling and pulling back of pages in order to distort, curve, conceal or only partially reveal parts of images and, in the process, create a new composite image.

Activity 36	Projecting onto surfaces and re-filming	Brief description
Date	09/12	• Projecting various types of imagery onto surfaces such as the spine or fore-edge of books, or books opened at right angles.
Phase	Gathering, selecting	• Videoing the resulting "interrupted" image created through the variable angles and position of splayed pages.
Location	Projection_refilming.pproj	
		Reflections/notes
		Testing different planes of books – covers, spines, fore-edges, pages and so on – as surfaces to project onto. Observing how imagery plays over these surfaces. Something about the wider psychological processes of projection and introjection being alluded to here.

Activity 37	Extracting/removing parts of the image	Brief description
Date	11/12	Printing out a sequence of images from a scene in Genet's *Un Chant D'Amour.* Using scalpel and scissors to remove portions of the image with a view to creating a form of stencil which could be layered on top of book materials and re-photographed to form a new moving image sequence.
Phase	Gathering, selecting	
Location	Paper print-outs with sections removed, stored in archive box.	
		Reflections/notes
		This was later abandoned. The main reason was that, during these later stages of moving image production, I had to adopt digital compositing, and processing of primary digital imagery, as opposed to persisting with all aspects of the convoluted and labour-intensive translation from digital to analogue then back to digital. So, certain strands pursued within the creative practice were not fully realised but this is fairly typical

of my process in general. There is always a sense in which I am looking to create a surplus of material – this provides more options for the decision-making process that happens within the composition stage.

Activity 38	Sound recording sessions	**Brief description**
Date	11/12 – 01/13	• Generating textural sounds by recording the process of handling and physically manipulating books – scratching, rubbing and scraping covers, handling pages, flicking through pages, scrunching pages, tearing pages away from spine, ripping pages, dropping books onto the floor and on top of other books. Breathing through book pages (a kind of page "membrane" placed over mouth and nose), opening and closing books.
Phase	Gathering, selecting	
Location	Audio sub-directory within Assets directory.	• Recording a couple of test voice pieces, based on reading a "random" passage from an encyclopaedia.

		Reflections/notes
		This session was a way of opening up points of dialogue between me and the sound composer, Samuel Stocks. I had worked on a moving image piece with Sam in 2009 but we had not had the opportunity to work together since then. We tend to favour a collaborative, dialogic way of working, where we discuss approaches and creative decision-making. There was quite an open agenda for this session, where we agreed we would focus initially on generating material. I was keen to explore the possibilities of using human/book interaction as a starting point for the generation of sounds and audio textures. So, this session was lively and performative – I would stand in front of the microphone and be guided by my body in terms of the multiple ways in which I could interact with the books that I had brought along to the session with me. Occasionally Sam would make further suggestion of things I could try, based on his immediate responses to what was being recorded. Sometimes this would take the form of encouragement to repeat or accentuate a particular noise generating action or process and sometimes it would take the form of suggested modifications regarding the speed, rate or intensity with which I performed a particular act. In one of the sessions that took place a few weeks later we focused more on options for recording and processing the voice. We began this session by talking about the various possibilities for abstracting the voice and almost turning it into another rhythmic, textural element. Some test voice recordings were made of me reading several passages from one of the books that I had brought along with me. Sam later produced some test files based on his processing of these recordings. On reviewing these I was not convinced about the approach we had taken and these experiments helped me to subsequently identify that if I was going to use a voice-over, I wanted the voice to be "dry" – in other words, devoid of reverb, which would tend to imply spaciousness. Instead, I wanted it to feel as if the voice were emanating from a more intimate space, corresponding more logically to the condensed, flat space often depicted in the animated image sequences, where the closeness of the camera to the paper (you can sometimes see the paper grain) and book materials is evident to the viewer. This issue of the "dryness/wetness" of the voice returned in the final mixing process, where I requested that Sam take an "echo" effect off the voice at various points as I found that the suggestion of space that this implied jarred with my reading of the images.

Activity 39	Animating books	**Brief description**
Date	12/12	Using still camera to photograph successive turning of pages, including intermediate image of pages in "mid-turn", to suggest a sense in which book pages are turning themselves.
Phase	Gathering, selecting	
Location	Page_Turning.pproj	

		Reflections/notes
		Sequences that animate books without the obvious intervention of a reader – these provide a useful contrast to the sequences where I have deliberately made the reader's exploration and manipulation of the book an intrinsic part of the framing. This follows the tradition of object animation practised by animators such as the Quay Brothers and Jan Švankmajer that often evokes the uncanny. It also has resonances for me

with the notion of the "magical" or possessed book and this refers back to the tradition of the "blow book", the trope of the "book-come-to-life" evident in some early animation films, and the fascination created by the flip book. In a way, the flip book provides an exemplary site for the experience of the tension between the still and the moving image discussed elsewhere in the thesis.

Activity 40	Videoing fore-edges of books	**Brief description**
Date	01/13 – 02/13	• Searching for second-hand books that had decorated fore-edges. Found a copy of the bible with gold decoration on fore-edge and a medical encyclopaedia that featured a coloured fore-edge.
Phase	Gathering, selecting	• Videoing footage of me handling these books, in particular splaying the book by manipulating the spine to cause the fore-edge to spread. This was to simulate the effect of revealing a fore-edge design or painting.
Location	Fore-edge directory	• Researched aspects of the history and purpose of fore-edge painting, with a view to incorporating this device into my moving image piece.

Reflections/notes
This interest in fore-edge painting was inspired after a news article about a series of fore-edge paintings that had been discovered by a librarian at the University of Iowa (Arkell, 2013). I was interested in the possibilities of using fore-edge painting as a way of "concealing" text or images within the physical form of the book. I felt that this mechanism of concealment might offer a means of figuring the hidden or alternative ways in which a book could be read or interpreted. However, the process of producing a fore-edge painting seemed as if it would be too time consuming and would require specialist equipment, so I made some attempts to simulate the process using digital compositing. However, I was not happy with the results and consequently did not pursue this process further.

Activity 41	Generating approaches to voice-over development	**Brief description**
Date	01/13	• This involved "possibility thinking" to generate 50 methods/approaches for working with text with the aim of generating material for a voice-over.
Phase	Gathering, selecting	
Location	Unbounded Voice-over directory	

Reflections/notes
I became a little stuck with thinking through how the voice-over might function in the piece. I decided that I did not want to use any of the autoethnographic vignettes directly, for a number of reasons. The main one was that I wanted to find a form that was more performative of a process of reanimation and invoked the processes of queer reading, or reading queerly, which I experienced as an adolescent and "re-staged" as an adult, some 25 years later. I also wanted to create a form that was impressionistic and alluded to narrative elements but that retained a sense of openness. This idea-generation exercise was a way of thinking through and moving forward with this. Of the ideas generated, 3 were tested. These were 1) self-interview process, 2) generate text from sequence of quotes, 3) cut-up process of text selection in the mode of Burroughs and Gysin's cut-up text experiments.

Activity 42	"Cut-up" text test	Brief description
Date	02/13	• This involved taking text from multiple different sources (both fiction and non-fiction) and cutting it up into strips, mixing these up and using a random selection process (picking out of bag) to generate a text collage.
Phase	Gathering, selecting	
Location	Cut_up_vo.docx	• I collated the text fragments in the order in which they were randomly selected to form a new text.

Reflections/notes
This process was undertaken with the intention of putting the conditions in place for random associations to be generated and for unexpected things to emerge from the resulting concatenation of textual fragments. It was also completed as an exercise in "freeing" myself from authorial intentions even if, as in this case, this was less about a traditional writing process (I was not writing this text myself) and more about a compositional process.
I judged the results from this to be disjointed, divergent and potentially distracting – all of which may have been useful in another creative project but which I considered to be ill-suited for this piece. Therefore, this process helped me to establish that I had some intentions that I wished to retain for the voice-over script. I wanted it to be reflexive (like an essay in parts, and referring to its own creation) and elliptical in terms of introducing loose narrative fragments that could cohere in some form but also introduce elements of uncertainty around provenance, the status of the narrator and the specifics of the narrative context. Therefore, this exercise was useful in helping me to simultaneously discount one possibility and be more specific about pursuing other options.

Activity 43	Software-simulated rotoscoping	Brief description
Date	01/13	• This involved manipulating video parameters (e.g. brightness/contrast) and applying effects such as "Find Edges" and "Alpha Glow" to simulate the line drawn appearance of basic analogue rotoscoping.
Phase	Gathering, selecting	
Location	Various files in Exported Video Clips directory.	• I experimented with different types of footage and different combinations of effects. I found that not all footage was suitable for this kind of processing (particularly that which was very visually detailed and had a very fine range of tones and shading; high contrast imagery was more appropriate).

Reflections/notes
This was a natural progression from my tests with analogue processes of rotoscoping in which I'd begun using pencils, tracing paper and a lightbox (see Activity 11). I was interested in the way that complex forms could be reduced to a simple line and yet still retain a sense of the dynamism and complexity involved in smooth, continuous "life-like" movement.
At the same time I was interested in this process of simplification – reducing forms to an outline – in terms of using it in connection with some of my found footage. This process was a way of reducing the "noise" and indexical referentiality that Baron (2014) associates with the found, moving image but in such a way that also connects with notions of the uncanny, as noted previously.

Activity 44	Videoing "restaged" posture sequence	Brief description
Date	02/13	• I used stop-frame animation (i.e. individual photographs) and videoing of a line being drawn down the centre of a male back using a make-up pencil.
Phase	Gathering, selecting	
Location	Posture.pproj	• This was a reconstruction or restaging of a sequence from an archive film on posture taken from the Prelinger Archive.
		• I was interesting in re-filming this sequence with a view to the new footage affording me a greater range of angles and framing, particularly with a view to including close-up (CU) and very close-up (VCU) framings.

Reflections/notes
In repeatedly reviewing my found footage this sequence seemed particularly potent; the act of the dashed line being drawn down a boy's back is suggestive of the body being delineated and demarcated – he is literally divided in half by the dashed line. This process is applied to his back by another (the line drawer) and is recorded by yet another (the cameraman). The film from which the sequence derives is about correcting posture – it is concerned with reshaping or reforming the body where it diagnoses this body as being misaligned. The bodies in this film must learn to conform through correct techniques of posture and, therefore, this film is fundamentally about discourses that seek to control and regulate the body, underpinned by a particular conception of normal growth and development.

Activity 45	Sparkler sequences	Brief description
Date	02/13	• I took photocopies of imagery deriving from Kenneth Anger's film *Fireworks*, featured in the book *Kenneth Anger* (Hutchison, 2004) and images of male figures from the book *The Male Nude* (Leddick, 1998).
Phase	Gathering, selecting	
Location	Sparkler_seq.pproj	• Inspired by, and consciously referencing, sequences from Anger's film *Fireworks*, I arranged these photocopies around an indoor sparkler (or in some cases several sparklers) and used still photography and video to document them as they burnt.
		Reflections/notes
		I wanted to reference Anger's *Fireworks* not least because it is a seminal work from the queer canon that celebrates adolescent queer desire. The light from the sparklers momentarily illuminates the male forms that are languishing in the darkness, waiting to be discovered and, like certain forms of desire, the sparklers are initially bright and intense but swiftly burn themselves up.

Activity 46	"Chapter Break" sequences	Brief description
Date	02/13 – 03/13	• These were extended sequences in which I videoed aspects of physically manipulating books, performing the kinds of gestures used in the act of reading and navigating around them.
Phase	Gathering, selecting	
Location	Chapter Break Directory	• I began with the intention of these sequences functioning as "chapter breaks" in the moving image piece, almost like a chapter break might function in novel – signifying a change of scene, action or temporal location.
		• Sequences including page flicking, recording the play of light on pages, varying the speed of this manipulation and so on.
		Reflections/notes
		The intention behind this activity was to create "pause" moments to punctuate some of the other material in a way that continued to visually reiterate the use of books as physical objects. Although some of this material was used in the terminal piece *Unbounded,* these "chapter breaks" are less defined than I had originally planned but, where they are used, they often still fulfil the function of momentary "pauses".

Activity 47	Compositing found and original footage	Brief description
Date	02/13	• Using Premiere layer blend options to layer found imagery over originally videoed material.
Phase	Gathering, selecting, synthesising	• An example of this is the "line drawn down back" overlay sequence where the newly videoed footage was brought "into contact" with the archive footage.
Location	Composite_seq.pproj	
		Reflections/notes
		There is something here about the merging of temporalities that I'm interested in, which began in a previous piece of work entitled *Carbon Dating Angels* (2009) where I used After Effects to composit original videoed footage of my own body with archive moving image footage from

a medical film demonstrating x-ray cinematography of the male shoulder and upper body. In that instance I was interested in using various layer effects, particularly blurring parts of the image, to imply a sense in which these bodies from different time periods were sharing the same physical space. In this case I was more interested in allowing composited layers to display their difference from each other.

Activity 48	Videoing my body/skin	**Brief description**
Date	02/13	• I used a lightweight digital video camera to explore the surface of my body; using the camera to explore the shapes and surfaces of my own body, in much the same way as I had previously done in relation to books.
Phase	Gathering, selecting	
Location	Various files in Exported Video Clips Directory	
		Reflections/notes
		This was partly a conscious decision to inscribe parts of my body into the piece and partly a pragmatic decision based on wanting complete freedom to record whatever footage I felt was required in the moment, without having the concern of directing or communicating with another (e.g. an actor or model). This filming therefore became a rather private, intimate act.

Activity 49	"Intertitle" sequences	**Brief description**
Date	03/13 – 04/13	• This activity involved photocopying phrases or sentences from the pages of texts at maximum magnification; then successively re-photocopying these at maximum magnification to create significantly enlarged copies of the original texts.
Phase	Selection, analysis, synthesis	• I then videoed this text in various different ways to create footage for "intertitle" sequences, which are sometimes composed of other layers of text and/or imagery.
Location	Various files in Exported Video Clips Directory.	• I experimented with shining light (including sunlight) behind these text photocopies during the process of videoing. Variation in light providing areas of brightness, contrast and graininess in the image.
		Reflections/notes
		I wanted *Unbounded* to invite the viewer to engage in short sequences of reading by offering glimpses of text in close-up sequences. These fragments emphasise the visual qualities of printed text on paper (quality of the ink, grain of the paper, luminosity of the paper) and the perceptual act of reading text. For me this constitutes an important aspect of viewing *Unbounded,* as the piece is essentially referencing practices of reading and desire. One could argue that this is another form of reconstruction; these are texts that I lingered over as an adolescent, experiencing a sense of recognition and alienation, revelation and confusion. By developing what I've described as "intertitles", I found a way of incorporating text in an episodic manner, which plays with the notion of chapter breaks or divisions as mentioned earlier in Activity 46, but which also evokes a connection with a cinematic lineage in which intertitles functioned as important element of narrative progression.

Activity 50	Creating "text reservoir" document for thesis	**Brief description**
Date	05/13 – 06/13	• This process was quite similar to the establishment/prioritising of the images/moving images bank that I describe elsewhere. I collated together the many notes, quotes, thoughts and observations that I had accumulated over the course of the research project into one document.
Phase	Selection, analysis, synthesis	• I went through the document trying to organise material into broad thematic sections and also identify words, thoughts and ideas that I was drawn to. The key difference is that the more elusive aspects of being drawn to certain image sequences are not present in this
Location	Thesis Directory (yellow version)	

process in the same way (perhaps relating to what Burgin (2004) describes as the attraction of the "sequence-image"). However, there were occasions where a particular turn of phrase held an appeal that I couldn't fully account for.

- There is still an affective/emotional response to text that is hard to articulate in terms of straightforward analysis; sometimes it might be more useful or accurate to talk of having "processed and connected" with some aspects of the material, knowing that one may only come to understand the nature of this connection over time with further reflection. I'm not arguing here that this is some kind of mystical process at work but I am acknowledging that a "complete understanding" may not be available to me in that moment of initial selection and intuitive analysis.

Reflections/notes
This was very much about drawing together the aspects of the research that most closely related to the research questions. It also involved recognising that there had been some lines of enquiry and some practices that formed part of the developmental context of the research project as a whole but that were not priorities in addressing the research propositions. So, again, this was as much a process of rejecting and abandoning as it was one of prioritizing. There is a distinct sense of excitement in bringing together a web of connections that seem to have a particular resonance in respect of the task in hand, mixed with an element of mourning around the material, ideas and processes that, in a sense, become "othered" and rendered invisible through this necessary process of discrimination (the "shadow" research?).

Activity 51	Reading/recording voice-over	**Brief description**
Date	05/13	- I read passages from my autoethnographic writing and recorded myself using a microphone and MP3 player.
Phase	Selecting, analysing, synthesis	- Like the "self-interview" technique, this was a way of testing out what kind of written material might work most effectively within the context of the terminal piece. It had been suggested during one of my supervision sessions that I might consider using one of the vignette pieces as a voice-over in the moving image work.
Location	Unbounded voice-over directory	

Reflections/notes
On reviewing these recordings I felt that the particular "mini-narratives" contained within them were too localized to my own experiences – this was also partly that I felt too personally connected to them and, as a result, almost constrained by them. Moving away from this approach I decided I wanted to use a less immediately autobiographical form that nonetheless strongly resonated with aspects of my own lived experience but that was somehow more refracted, as if my own experiences had been processed through some kind of literary kaleidoscope.

Activity 52	Self-interview test	**Brief description**
Date	05/13	- I devised a set of interview questions broadly relating to notions of adolescent queer reading and referencing the research themes.
Phase	Analysis, synthesis	- I used prompt cards to pose each question to myself whilst recording my verbalised responses using a microphone and MP3 recorder.
Location	Audio directory	

Reflections/notes
I was keen to try this method out as it was one I prioritised from my list of possibilities for generating a voice-over. I felt that the interview process had the potential for generating words that felt unscripted and unconsciously expressed (in comparison to reading from a script). I had considered the option of employing an actor to read a script but I felt that there were potential complications involved in trying to communicate to an actor what I was trying to achieve (this is also identified as a concern by Alys Hawkins (2012, p.153) and Ian Gouldstone (2012, p.174) in discussing the development of their respective voice-overs, in *Animating the Unconscious*). Although the interview technique

had the desired effect of encouraging me to speak naturally, as if talking to an interviewer, I found that I soon dried up, stopped speaking and felt self-conscious. This then made it difficult to find anything further to say as I was too busy attending to my internal self-monitoring! In a way, I think that my questions were perhaps too open and I could have benefitted from adopting a more structured interview approach. This may have yielded even shorter replies but I feel that they would have been more "specific" and therefore more valuable for a voice-over script that intended to go beyond generalities. However, I took the experience of completing this process and used it to inform how I recorded the voice-over script that I eventually developed. This experiment also confirmed for me that it was important to use my own voice (even though, like most people, I do not like to hear my recorded voice); there was something about using my voice that resonated deeply with the personal experiences that had motivated the production of the work.

Activity 53	Rough edit of sound/voice	**Brief description**
Date	05/13 – 06/13	• This was based on bringing together 1) previous sound experiments 2) the background loop motif and 3) my recorded voice-over.
Phase	Selecting, analysis	• This gave me a rhythm and organising track to edit to – probably the repeating loop and texture track were most useful in this regard, although the voice-over played a part in establishing a rhythm, including gaps/intervals.
Location	Audio sub-directory of Assets directory.	• This rough edit was built up through a process of layering to create an approximation of how the final audio mix might sound.

		Reflections/notes
		This was a process I carried out independently of the sound designer but using some of the material that we recorded together as well as using some found sound sources (e.g. background loop). This rough cut enabled me to move ahead with the process of composition and editing; in a sense, I needed this sound composition to respond to. It provided the pace, rhythm, tempo and pulse of the piece. This interim composition was also a useful tool to assist in further discussions with the sound designer regarding his work on the soundtrack and the final mix of sound elements.

Activity 54	"Sea of text" sequence	**Brief description**
Date	06/13	• I cut-up print-outs of the voice-over script into separate lines and phrases, creating a mass of paper strips.
Phase	Gathering, selecting	• I then videoed this mass of material by allowing my body and the camera to move around it, within it, above it and so on.
Location	Text_sea.pproj	

		Reflections/notes
		This was a way of exploring the printed text in a non-linear form. It came about as a by-product of a previous process of text collage experimentation. For me this activity was a way of visualizing texts as a web, or intertext or, as it came to be conceived of in the final piece, a sea of connections. This latter understanding was suggested by one of the text fragments that appears ("he was borne away by the waves" from Shelley's (1818/1992) *Frankenstein*) in conjunction with a particular way of processing the footage that resulted in oceanic blue, jade and green hues.
		From a process point of view this utilisation of "by-product" from previous processes is also extremely important in my working methods. Like many creative practitioners, I find that knowledge and understanding gained from one part of the process extends into the next phases, thereby maintaining points of connection and dialogue across practices.

Activity 55	Sound mixing	**Brief description**
Date	06/13	• Meeting with Sam Stocks in sound mixing studios at the University of Huddersfield to discuss and make changes to the soundtrack and produce a final mix.
Phase	Analysis, synthesis	

Location	Final Mix sub-directory of Audio directory.	• Working over the course of 2 sessions to refine aspects of the sound work.
		Reflections/notes
		This was important for the development of the final composition of the piece. There were periods where it was necessary for Sam and me to work independently of each other, so these joint sessions allowed us to discuss and debate the relative merits of certain approaches and the inevitable technical and creative issues that arose from them. Sam particularly influenced my opinion about introducing variation and texture in the repeating loop motif and I strongly shaped how the voice was processed. We had differences of opinion about how sound could be used to emphasise certain moments within the piece with Sam often favouring a style of dramatic sound punctuation, which did not always sit easily with my intentions for the piece. However, through discussion and the adoption of alternative strategies, we managed to achieve a productive synthesis of ideas.

Activity 56	Card File Index Animation	**Brief description**
Date	06/13	• This involved creating a sequence of small rectangular cards with a very short sequence of images found in David Leddick's book on *The Male Nude* (1998), taken from Eadweard Muybridge's work early work in chronophotography, originally featured in *Animal Locomotion* (1887).
Phase	Gathering, selecting	
Location	Exported Video Clips directory	• I took photos of this sequence of images using a card index file drawer as a form of peg system to guide registration of the each individual frame. I then animated this sequence of photos in Premiere.
		Reflections/notes
		Extending my use of analogue animation techniques beyond the structure/architecture of the book, to consider the anachronistic but, for me, highly evocative, card index drawer. This way of classifying material was still widely used in the libraries I used as an adolescent (including the school and public libraries).
		As noted above, the brass frame affixed to the front of the index card drawer, which would normally indicate the alphabetical range of the drawer's contents, has here been used as a ready-made registration device.

Activity 57	Composing *Unbounded*	**Brief description**
Date	07/13 – 12/13	• I used the rough sound composition (see Activity 53) as the starting point for my composition of *Unbounded.*
Phase	Analysis, synthesis, presentation	• I began working with the moving image material by setting up themed bins to contain my "priority footage".
Location	Unbounded Directory	• I used a process of roughing out sequences on the timeline – I did not start from the beginning and build up the finished piece in a linear way. Instead, I moved footage around on the timeline, positioned it in different places and tried to get a sense of how it worked in combination with other sequences.
		• The piece built up iteratively in this manner, beginning with the process of "rough sequences", progressing next to amending details with these sequences and then finally attending to fine detail work (e.g. more complex edits, compositing of layers).
		• At a certain point of development I began to compile a list of problem areas, which included places where the footage was not working within its current context, or identified instances where I needed to look for (or create) additional footage.
		• I had to re-do certain sequences. For instance, my intertitle sequences were all re-filmed as I was not happy with the duration of the first set.
		• The piece was successively revised leading to over 40 different iterations of the piece (some iterations contained only minor changes whilst others represented significant revisions). I tended to retain separate versions so that I could roll the project back to a previous stage if necessary.

	Reflections/notes
	This process built on many of the previous "gathering, selecting" stages documented here and was only possible because these prior stages had been carried out. Composing the completed piece involved analysis, synthesis and presentation stages. Again, these phases were not always followed in strict order and were subject to further iterations depending on how the piece was developing. This process drew together many of the previous tests and experiments and, for me, provided an overall context in which to read my understandings of the intersections between queer and practices of reanimation. It was important for me to work the material through to this stage, not because I was necessarily motivated to produce a "finished piece" but because I wanted to evaluate these practices within a specific framework. In particular, I wanted to create a distinctly queer context (in the more explicitly homosexual reading of that term) in which my use of reanimation had some particular work to do. As such, I feel that the piece works as a kind of notional thesis in that it explores aspects of reanimation in terms of its form and its content but situates this within a context framed by queer desire and reading practices.

Activity 58	Unbinding/re-binding book sections	Brief description
Date	08/13 – 10/13	• Unbinding some of the texts that I have been using to generate material.
Phase	Gathering, selecting	• Separating book sections and leaves and then recompiling them in different configurations, using bookbinding thread.
Location		

	Reflections/notes
	This act of unbinding and rebinding was another material manifestation of the idea of recombining material (in this case rebinding) in alternative configurations. This raises the issue of whether partly reassembling materials in this way constitutes an example of reanimation. It questions whether reanimation needs to explicitly invoke continuous movement or whether the sewing of book sections together could be considered to be the "movement" impetus driving reanimation in this case. As a metaphor for a process of reanimation it might be used to conclude that reanimated elements may ultimately become "rebound" in different configurations. If this is the case, then it may also suggest that the reanimated configuration bears traces of the process of reanimation that it has undergone. In this particular instance, this is evident from the different qualities of paper, type, illustration and the particular effects that ageing has had on the book matter (e.g. yellowing of paper, staining and so on).

Activity 59	Making paper flowers	Brief description
Date	12/13	• I photocopied pages from texts that formed part of my adolescent reading and informed my sense of queer desire, including E.M. Forster's *Maurice* (1972) and Genet's *Miracle of the Rose* (1971).
Phase	Gathering, selecting	
Location	Paper flowers kept in archive box	• I purchasing wire, flower-tape and beads from florists and two books on the art/craft of making paper flowers. I followed the template and instructions for making paper lilies, using my photocopied material.

	Reflections/notes
	This was another method of producing something that could potentially function as a point of intersection between the various threads that fed into the research questions and processes. The motif of the flower is something that became apparent early on but at that point I only had a nascent understanding of its significance. The paper flower constructed from the text of *The Miracle of the Rose* is another way of extending the idea of the book or text as physical object. It provides another method of physically interacting with text through the form of a physical object. As an aesthetic object this paper flower was not particularly successful – I was unsatisfied with the lack of opacity manifesting in the layered form of the petals, which feel too dense and not nearly delicate enough.

The motif of the flower does repeat several times within the moving image piece and this particular test did lead to me carrying out more research concerning "floriography" (or the language of flowers), particularly relating to the historical connection between flowers and homosexuality. This is also part of the queer cultural heritage to which the piece *Unbounded* refers to in multiple ways.

Appendix 4: Samples of Reflective Writing

1. Identifying questions and questioning identities

Among the difficult issues that emerged in relation to this research were questions around how to approach, investigate and articulate gay male desire without necessarily reinforcing some reified notion of gay identity, suggestive as it is of some kind of ahistorical, gay/homosexual essence. However, at the same time I felt I needed to retain some notion of affinity between men who engage in non-heterosexual sex that goes beyond a presumed, shared experience of sexual orientation. What I was interested in was something that spoke to the nature, shape and texture of gay desire as it is experienced within an overwhelmingly heteronormative culture, such as within contemporary Britain. The deconstructive basis of much queer theory would tend to suggest that it is philosophically redundant to speak of sexual identity, not to mention being politically retrograde. In stressing the socially constructed nature of identity certain strands of queer theoretical thinking gesture towards a sense of ever-evolving "becoming" as a way of side-stepping the trap of identity, with all the latter's attendant mechanisms of reification and its reductive binding of potentially polymorphic sexuality to bounded, linguistically-constructed enclosures.

However, for all that queer theory, politics and activism have offered in terms of challenging both hetero- and homo-normative assumptions, I have concerns about where the pursuit of queer strategies might lead me. Despite its commitment to deconstructing "commitments" (by which I mean the binding qualities of socio-historical and cultural norms), queer theory often appears to ask me to commit to something that I *feel* unable, unready, or simply unwilling to commit to. This does not, *I think*, arise from some aspect of internalised homophobia – it is not that I am reluctant to glide into contact with the slippery signifier *queer*. Rather, it is that I perhaps do not feel fully equipped to relinquish all that certain strains of queer theory would have me deny. In short, I suspect that I *am not* queer, although I sense that I can *act* queer, or *do* queer. So, although this would ostensibly seem to be a thoroughly queered stance in respect of the predicament of assuming "queer identity", things get much queerer. For, presumably, just as I can *act* or *do* queer, I can surely also act or do straight (or non-queer).

However, grappling with the problematics of identity in relation to notions of sexual orientation is not the only "identity" thinking required in this research. If my sense of identity is troubled in respect of sexuality then it is questioned furthermore in relation to my orientation in respect of this practice-informed research. In my creative practice I work mostly with digital moving images but do not consider myself *to be* a film-maker,

video-artist or experimental film-maker, even though my practice has connections with these often sketchily demarcated fields of activity. Latterly I have also engaged with processes of animation and conceptual and theoretical thinking around these practices but I do not consider myself *to be* an animator or scholar of animation. I am undertaking this research within an academic school of art, design and architecture and yet, if I consider myself *to be* an artist, it is in an intermittent, provisional and situational kind of way – perhaps similarly to how I might consider myself *to be* gay. I have been involved in teaching and lecturing within higher education for over twelve years and yet I hesitate to identify what I am a lecturer of. I have taught digital video making, web design, information technology skills, digital literacy, study skills, professional development, equality and diversity, within disciplines as diverse as multimedia development, social work, contemporary art, police studies, criminology, politics and sociology. This apparent tendency to migrate may be perceived as a "lack of commitment" on my part. Perhaps that is true. But what it means is that I have relinquished the opportunity to make any one discipline "my home".

This migration or tendency towards displacement is not unheard of within the field of contemporary creative practitioners and, in fact, the very openness of creative practice would tend to implicate the involvement of other fields. For instance, the high-profile sculptor Anthony Gormley has clearly drawn on his education in anthropology studies in his meditations on the human figure and its installation within a range of environments. The animator Barry Purves' education in drama and Greek civilization (Robinson, 2010, p.94) has had a tangible bearing on his distinct approach to the incorporation of modes of staging and theatrical tropes in his animated short films. Furthermore, Bryce J. Renninger (2013) notes that, in a survey conducted with more than 60 film-makers represented in the *Sundance 2013 Film Festival*, 29 respondents indicated that they had no formal training in film-making. This is partly indicative of the relative ease of entry into the realm of contemporary digital filmmaking in contrast to the costly, resource intensive and relatively "closed" context of the previous era of analogue film-making.

So, consciously or unconsciously, I have refused to specialise. I have not remained in any one place in order to have been sufficiently disciplined. This may seem like digression but I include this biographical information for two reasons. Firstly, I recognise that this pattern of movement within and across disciplinary fields significantly shapes my orientation towards research. My approach to making creative practice and constructing academic texts uses a bricolage methodology. I borrow, acquire, appropriate and reconfigure what I need from wherever I can find it. It is not so much that I *have had* to develop such strategies to cope with professional heteroegeneity (as in a kind of survival strategy) but rather that I have attempted to cultivate situations in

which these ways of working can be nurtured and supported. This means that my own research archive or reservoir of resources will admit a certain degree of diversity, borrowing from art history, queer theory, lesbian and gay theory, cultural studies, social sciences, literary studies, bibliographic studies and other areas. This plethora of concerns is indicative of the kind of web of interconnectedness described in Joe Kincheloe and Kathleen Berry's conception of the bricolage map (2004) and the significance of resonance and dialogic engagement explored in Tessa Muncey's survey of creative autoethnography (2010). Furthermore, my orientation towards the research is also shaped by my embodiment. Maxine Greene and Morwenna Griffiths explore this point in respect of the significance of gendered bodies and their implication in the construction of situated, gendered understandings of the world (2003, pp.75-76). Reflecting on this I can appreciate that my body has been inscribed through gendered, racial and class-based discourses and that I assume a certain permission of authority from which to speak about memories of my own adolescent experience and, indeed, to construct a narrative around this research.

For instance, in focusing specifically on aspects of gay, male experience I have assumed a certain right to align my own experiences with those of other gay-identified men. Yet, I acknowledge that it is problematic to assume that my experience of gay acculturation is reflective of other men's experiences. My literary and cultural reference points may be understood as being indicative of having had access to specific forms of social and cultural capital and my iteration of acculturation will therefore encode certain educational privileges. In producing imagery and autoethnographic writing for *Unbounded* I was also struck by memories of how ethnically homogenous my own upbringing had been. The schools that I attended were in areas of the East Midlands that were predominantly white and it wasn't until I moved away to go to university in Birmingham that I had the experience of living in an ethnically diverse community. As a consequence of this I feel that my adolescence was characterised by a level of ignorance regarding ethnic and cultural differences prevalent in wider society. When these issues were foregrounded it tended to be through media coverage or the sanitised context of classroom discussion. Racism was addressed mainly in respect of "personal morality" and seldom located within wider political and social structures. Consequently I had no real awareness of my own ethnicity – my *whiteness* was typically invisible to me and ethnicity was inevitably conflated with those who I perceived to be different from me. Needless to say, in becoming more attuned to issues of oppression with regard to non-normative sexuality I failed to make a connection with other forms of oppression and marginalisation. The notion of intersectionality was still a long way off for me! In revisiting some of the books that formed the textual environment in which I came out I notice that forms of diversity are conspicuously absent. The texts that I used to establish some bearings in relation to

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my own imagined queer-future featured mainly white, middle-class men on the whole. For instance, the images in *Photographing the Male* (Juan-Carlos, 1987) are all of white men, with the exception of a brief sequence of 6 small images of a black man's face shown facing the reader and in profile. This sequence is used to illustrate, tellingly, a section about "highlighting and shadow". The book features models who conform to an idealized, American, 1980s-era masculine ideal; and it is clear that this ideal is white. Similarly, the fictional characters who populated the literature to which I was exposed were predominantly white, reflecting the homogeneous sea of white faces with which I interacted on a daily basis. Yet, oddly, I don't remember racist language being a particular part of my growing up in the same way that misogynistic and homophobic language was. The apparent invisibility of ethnic diversity within my local community seemed to have created a parallel collective myopia.

2. Reanimation; the return to childhood; spirals and circles

Part of the challenge of dealing with emergent understanding and concepts is to be able to fathom the connections that might be made between what is being revealed or manifested. This is particularly the case when the vehicle for such "emergence" is something as potentially volatile, unruly, nebulous or temperamental as creative practice. One might ask - what looks promising? What looks productive? What seems as if it will be able to hold its shape, at least long enough to permit something to happen, for some thought to occur? In this research project part of this process has involved looking for, and proposing, a way of accounting for, or narrativizing, my creative practice. In other words, what kind of language and terminology can I use to make sense of what I do and in what ways might such formulations offer different understandings (not necessarily "better" understandings) that may in turn shed light on other cultural practices?

The trope of "reanimation" emerged for me during the second year of my research process in connection with specific work I was undertaking using Super 8 film, a medium in which I had not previously worked. Furthermore, I was also using a camera to film original material – a further deviation from my previous methods in which I had worked almost exclusively with found, moving image footage. However, the idea that I was filming "original" footage was complicated by the fact that I had chosen to work almost exclusively with textual material – filming a range of books and other printed matter that already had a distinct prior existence as cultural and material artefacts. Often working with the camera on the single-frame exposure setting as I handled and manipulated the books, I became increasingly aware of taking what is usually perceived to be a static medium (yet despite initial appearances the activity of reading is not a static process)

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and aspiring to revivify, redirect and re-energise it through moving images. I conceived of this process as reanimation, in contradistinction to the more familiar and domesticated term - animation, exploiting the former's implication of revisiting a scene with its associated temporal movement; a sense of "going backwards in order to go forwards". This term felt as if it had purchase not only in being able to articulate something about my material processes but, equally, in connection with the thoughts, ideas and emotions that were motivating the production of the work. These were focused on my own memories of adolescent reading and the emanation and partial articulation of homoerotic desires that I experienced as a "proto-gay child" (Sedgwick, 1993). Lynda Nead makes an interesting connection between the fleeting nature of childhood and the nature of the projected images, noting that:

> …the memory of childish excitement inevitably bears a melancholy aspect, as one recalls that the child is as ephemeral and phantasmatic as the projected image or the smoke from the lantern. All are gone. Image and child inevitably age and decay and are equally ghost forms in the present. (Nead, 2008, p.52)

If adults' reflections on their childhoods always implicate the retrospective creation of themselves "as a child" (a concept that would have been alien to them at the time of their childhood), then we might not simply see them as "ghost forms" but reconstructed *zombie* forms - as Kathryn Bond Stockton notes, "Straight person dead, gay child now born" (2009, p.7). In *The Queer Child* (2009) she discusses the idea that, in this sense, all children are "non-normative" and therefore queer. But she points to an even more extensive act of reconstruction involved in the sense of identifying one's own proto-gay or proto-queer childhood. She argues that we can only identify the gay child by looking backwards and reinterpreting what the difference was – we may be aware of our difference to other children, as children, but we are unlikely to read it in a fully realised sense of sexuality or sexual identity since adults are invested in keeping these concepts from children. Stockton refers to this as a process of "backwards birthing". This point is further emphasised by Guy Hocquenghem who suggests that the institutional elimination of homosexual desire generates a "power of oblivion […] with respect to the homosexual drive", resulting in the subject's inevitable conclusion that "this problem does not concern me" (Hocquenghem, 1993, p49). For the "proto-gay" child this can create a void in which homosexual desire can only ever be encountered in oblique circumstances, if at all. For me, this contact was mainly through forms of unregulated textual encounters that allowed me to move in ways that were not proscribed or anticipated. In a heteronormative culture one's childhood is predicated on growing towards heterosexuality. To deviate from this one needs to find ways of (even temporarily) exiting certain temporal or teleological expectations. However, as Stockton (2009) and

Halberstam (2011) both point out, to be growing *towards* something already indicates one's distance from it; if the child is growing towards heterosexuality then they are, in a sense, potentially queer before reaching that destination. I read this as relating to the multiple, non-normative aspects of childhood in general (the transgressions, the experimentation, the imperfect attempts at mimicking adult behaviour, the failure to "behave") but it also relates to a degree of sexual experimentation that adolescents are permitted. So, if the proto-gay child needs to find temporal manoeuvres that permit contact with their desires then I would suggest that the temporal structure embedded within reanimation may be one of the ways in which this can be achieved. In my own case, I would propose that my "looking backwards" was born out of a necessity – in which other direction could I go (?) –that allowed me to envisage a future by making contact with the past. As Maurice Blanchot suggests, "seeing" can function as a form of contact. He asks:

> What happens when what you see, even though from a distance, seems to touch you with a grasping contact, when the matter of seeing is a sort of touch, when seeing is a *contact* at a distance?" (Blanchot, 1981, cited in Nead, 2008, p.171)

I would suggest that some of my strategies used in the development of *Unbounded*, such as the use of the video camera to visually explore the physical qualities of books and the collection of anachronistic visual materials, are concerned with this idea of "seeing as touching". Furthermore, the explicit figuring of eyes, vision and visual technologies within the piece seems to have resonance with the notion of seeing that which is distant (and, in particular, the distance implied in looking backwards) and experiencing this idea of "grasping contact". The interlinked motifs of seeing and grasping are evident in several sequences within the piece and relate to notions of desiring, acquiring and seeking to know.

I considered that "reanimation" had some explanatory potential in helping me to provide an account of the intersections between my own work, other works exploring gay male desire and wider discussions around queer cultural processes and analyses. So, I am suggesting that the work is partly *about* the notion of reanimation, at the same time as having been realised *through* processes of reanimation. This close intertwining between research methods and findings has been conceptualised in various forms within the literature. Kincheloe and Berry refer to a process of continual "feedback looping" (2004) in their conception of bricolage and others, such as Melissa Trimingham (2002), have proposed the hermeneutic spiral model as a means of providing practice-based research with a suitably sensitive, responsive and holistic methodological paradigm. In drawing on both of these perspectives I seek to make sense of my research process in ways that are

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sympathetic to its genesis. Additionally, I also intend to accentuate potential resonances between the processes of reanimation and the sense of "repeated returns" inherent in the methods employed in the research (feedback looping and the iterative return of the hermeneutic spiral).

Trimingham recognises that the challenge of methodological approaches applied to research carried out through creative practice is largely down to the "many disorderly features" (2002, p.56) that creativity can give rise to. She claims that a methodology will only be genuinely useful to creative practice research if it can productively *work with* these disorderly features. She proposes that "The paradigm model of progress that allows for this is the "hermeneutic-interpretative" spiral model where progress is not linear but circular: a spiral which constantly returns us to our original point of entry but with renewed understanding" (Trimingham, 2002, p.56). Both Trimingham and Kincheloe and Berry stress that this revisiting of stages or sites previously accessed and this looping back into previously explored material always implies responsive and accumulative perspectival change. Trimingham claims that the spiral model is the only one that can adequately account for the complex interplay between shifting understandings of both theory and practice. Its cyclical, iterative nature renders it responsive and flexible yet at the same time it retains a sense of purposeful trajectory, thereby "defining the area of research, and preventing it spiralling out of control" (Trimingham, 2002, p.56). However, as Victor Burgin notes in his discussion of the spiral prompted by Chris Marker's citing of Hitchcock's *Vertigo* in *Sans Soleil,* the spiral is not concerned with repetition but with reprise - "The circle does not complete itself exactly, it reinscribes itself as differing from itself, and thereby defers closure" (Burgin, 2004, p.107). Jonathan Culler, writing about Roland Barthes' writing process, notes how such an iterative process of "reinscription-as-difference-from-itself" can manifest as apparent reconsiderations or reorientations:

> We might reach for his favourite figure, the spiral, to describe this strange
> recurrence: attitudes previously rejected reappear in his writing, but in another
> place, at a different level. (Culler, 2002, p.104)

An echo of this is also present in Paul Ricoeur's insight around the hermeneutic circle in respect of issues of narrative and time in which he posits "an endless spiral that would carry the meditation past the same point a number of times, but at different altitudes" (1984, p.72). Therefore, there is an accumulative impact of such a movement in which ever-increasing knowledge and insight are bound towards a repetitive movement that is productive of difference rather than sameness and that incrementally moves along a particular trajectory (an increase in "level" or "altitude" as described above).

Yet, at the same time it is also intriguing, and significant, that the very form (the spiral), advocated as a way of maintaining focus and direction within creative practice research above, is also the metaphor through which Trimingham conceives of its converse ("spiralling out of control"). The spiral would appear to be a potentially unstable structure; on the one hand providing a guiding form yet, on the other hand, constituting a self-reinforcing mechanism of dissolution. The curvilinear nature of the spiral is also a distinctly "bent" form, where bent is understood to indicate a deviation from a straight line. Yet "bent" can also indicate a particular commitment, tendency or leaning towards something or, indeed, can signify a "natural inclination". Furthermore, in informal British slang usage it has particular connections with homosexuality and, not coincidentally, corrupt or dishonest activity. I am therefore interested in exploring this full range of possibilities inherent in the bent form of the circle, loop and spiral and, in particular, thinking about ways in which these are implicated in the notion of the linear or "straight". This has resonance not only in respect of an interplay between linear and non-linear movements that have shaped this research journey but also in connection with thematic issues related to sexuality, identity and the relationship between the "bounded" and the "unbounded".

In invoking the image of the research *journey* it is helpful to consider Michel de Certeau's conception of a "line of circles" in his mediation on circumnavigation in the essay *Writing the Sea: Jules Verne.* He notes that:

> Narrativity organizes, as an expansion of *our* knowledge, the successive voyages which return one after another to the narrative's place of production. The narrative, as the Occidental capitalization of observations collected by explorers, forms a line of circles. (de Certeau, 2006, p.146)

This image of a line of circles offers a way of figuratively conceiving of the bent and the straight as being inherently part of the same form, which both emphasises particular relational interdependencies whilst paradoxically being productive of their separation. In this sense I find the image of a line of circles useful in being able to "hold" a sense of contradiction or ontological incompatibility and being able to conceive of movements that are both multi-directional and unidirectional at the same time. The motif of the circle or spiral appears repeatedly throughout *Unbounded*, alluding to movement possibilities that deviate from the normative straight line and that literally displace the bodies that perform them. There is also something useful in this idea of the spiral as a layering mechanism that, I feel, finds a correspondence with my interest in processes of digital compositing. Accumulating layers of footage involves a return, which is not a repetition but is about an addition of new information that may reveal, obscure or modify aspects

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of the existing information and within which this new information itself may undergo a process of transformation.

Appendix 5: Events and Courses Attended

<u>**2010**</u>

Archive Trouble: Queer Art and Theory [Lecture - accessed online recording]. Landmark, Bergen Kunsthalle. 8 December 2009. Available at: <http://vimeo.com/9040590>

Moves 2010: Framing Motion [Screen dance festival] – Bluecoat Gallery, Liverpool. 21st – 25th April 2010.

Fundada Artists Film Festival (FAFF) 2010 – Square Chapel, Halifax. 16th – 20th August 2010.

Takahiko Iimura Film Screening and Artist Q & A – Cherry Kino, University of Leeds, Leeds. 11th October 2010.

Len Lye: The Body Electric [Exhibition] – Ikon Gallery, Birmingham. 24th November 2010 – 13th February 2011.

World Animation Awards Parts 1 & 2 [Film screening] – Leeds International Film Festival, Leeds. 9th & 11th November 2010.

Re-Animate [Exhibition] – Wolverhampton Art Gallery, Wolverhampton. 4th September – 27th November 2010.

The Paper Cinema [Screening/Performance] – Yorkshire Sculpture Park, West Bretton. 12th December 2010.

<u>**2011**</u>

Raiding the Past: Understanding the Present [Symposium] – School of Art, Design & Architecture, University of Huddersfield. 16th February 2011.

Paolo Gioli 16mm Screenings – Cherry Kino screening at Patrick St Studios, Leeds. 29th March 2011.

Narcissus Reflected [Exhibition] – Fruitmarket Gallery, Edinburgh. 30th April 2011.

Short Film Poems [Screening] – Holmfirth Film Festival, Holmfirth. 23rd May 2011.

Animated Realities: Animation, Documentary and the Moving Image Conference [Delegate] – Edinburgh College of Art. 23rd – 24th June 2011.

Study trip to National Art Reference Library to view 'The Flip Book Show Catalogue and DVD'. Victoria & Albert Museum, London. 30th August 2011.

Watch Me Move: The Animation Show – Barbican Art Gallery, London. 31st August 2011.

Shadow Play: Gallery Talk by Marina Warner – Barbican Art Gallery, London. 31st August 2011.

Lipsett Diaries: The incredible story of Theodore Ushev and Arthur Lipsett [Screening and director Q & A] – London International Animation Festival. 1st September 2011.

Robert Breer [Exhibition] – BALTIC, Gateshead. 8th September 2011.

Transmitter/Receiver [Exhibition] – MIMA, Middlesbrough. 10th September 2011.

Stephen Sutcliffe [Screening/Performative Lecture] – The Hepworth, Wakefield. 5th November 2011.

The Art of Queer Cinema [Symposium] – Birmingham Institute of Art & Design, Birmingham. 19th November 2011.

A 50th Anniversary Tribute to Maya Deren [Exhibition] – Inverleith House, Edinburgh. 13th December 2011.

Film for an Abandoned Projector [Exhibition/Screening] – Lyric Cinema, Leeds. 15th December 2011.

2012

Flight: Lisa Stansbie [Exhibition] – Huddersfield Art Gallery, Huddersfield. 2nd February 2012.

United Enemies: Film Screenings 2 & 3 (Henry Moore Institute) Leeds Art Gallery, Leeds. 8th/15th February 2012.

Olsen: Experimental Short Films (Lewis Klahr, Emily Wardill, Mark Aerial Waller and Anna Lucas, premiere of Ken Jacobs' *Seeking The Monkey King* (2011)) [Screening] - Hyde Park Picture House, Leeds. 19th February 2012.

Queerfest: It Came from Kuchar plus *Thundercrack* (Kuchar/McDowell) [Screening] – FACT, Liverpool. 28th February 2012.

Radical Footage: Film and Dissent [Symposium] – Nottingham Contemporary Gallery, Nottingham. 9th March 2012.

Other Stories: Queering the University Art Collection: Matt Smith [Exhibition] – The Stanley & Audrey Burton Gallery, Leeds. 10th March 2012.

Queering the Gallery with John Kirby, Sadie Lee and Tim Redfern [Discussion] – Walker Art Gallery, Liverpool. 17th March 2012.

The Living and the Dead: Paintings and Sculpture by John Kirby [Exhibition] – Walker Art Gallery, Liverpool. 17th March 2012.

In the Blink of an Eye [Exhibition] – National Media Museum, Bradford. 22nd March 2012.

Jem Finer: Still [Exhibition] – Yorkshire Sculpture Park, West Bretton. 31st March 2012.

Quay Brothers Short Film Screening and Q & A – Hyde Park Picture House, Leeds. 24th April 2012.

CICA: Changing Identities and Contexts in the Arts (FOREX) [Symposium] – Leeds Art Gallery/Henry Moore Institute, Leeds. 26th April 2012.

Illuminated Room: Steve Reinke/James Richards [Screening] – Leeds College of Art, Leeds. 26th April 2012.

Pieces of Eight [Exhibition] – Project Space Leeds, Leeds. 2nd May 2012.

Two Years at Sea: Ben Rivers [Screening] – Hyde Park Picture House, Leeds. 15th May 2012.

Underworlds/Overworlds curated by Quay Brothers [Exhibition/Event]- Leeds County Arcade & Dark Arches, Leeds. 19th May 2012.

Slow Action: Ben Rivers [Film screening within exhibition] – The Hepworth, Wakefield. 20th May 2012.

Recherché [performance, presentation and discussion concerning PhDs in Fine Art in the context of the exhibition Pieces of Eight] – Project Space Leeds, Leeds. 21st June 2012.

Illuminated Room: David Gatten [Screening: Four Films Toward Part V of Secret History of the Dividing Line, A True Account in Nine Parts] – Leeds College of Art, Leeds. 21st June 2012.

Al & Al: The Creator [Screening] – The Cornerhouse, Manchester. 23rd June 2012.

Laure Prouvost/Rory McGrath: The Wanderer [Performative Lecture] – The Hepworth, Wakefield. 19th July 2012.

Luke Fowler: The Poor Stockinger, the Luddite Cropper and the Deluded Followers of Joanna Southcott [Screening] – The Hepworth, Wakefield. 21st July 2012.

Patrick Keiller: The Robinson Institute [Exhibition] – Tate Britain, London. 6th August 2012.

Sung Hwan Kim: The Tanks Commission [Exhibition] – The Tanks at Tate Modern, London. 7th August 2012.

By the Light of the Magic Lantern [Lecture/Performance] – Stanley & Audrey Burton Gallery, Leeds. 5th October 2012.

Abandoned Projectors: A Pavilions Forum [Symposium] – Leeds Art Gallery, Leeds. 8th November 2012.

Illuminated Room: Andy Warhol's 'Screen Tests' [Screening] – Leeds College of Art, Leeds. 8th November 2012.

Peter Blake and Pop Music [Exhibition] – The Lowry, Salford. 17th November 2012.

Otolith Group's 'Nervus Rerum' and Ursula Biemann's 'X-Mission' [Screening with talk by Dr Gil Pasternak] – ICS, University of Leeds, Leeds. 19th November 2012.

Zoe Beloff: A History Of Dreams Remains To Be Written [Exhibition] - Talbot Rice Gallery, Old College, Edinburgh. 14th December 2012.

2013

Linder [Exhibition] – The Hepworth, Wakefield. 16th February 2013.

Ellen Gallagher: AxME [Exhibition] – Tate Modern, London. 29th August 2013.

Keep Your Timber Limber [Exhibition] – Institute of Contemporary Arts, London. 29th August 2013.

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Wrik Mead: Draw the Line [Exhibition] – PayneShurvell, London. 25th October 2013.

2014

Sexgen Seminar 1: Compulsory Sexualities [Seminar] – University of Huddersfield, Huddersfield. 28th February 2014.

The Un-straight Museum [Conference: I did not physically attend but accessed live web casts] – Museum of Liverpool, Liverpool. 13th -14th June 2014.

Troubling Narratives: Identity Matters [Conference] – University of Huddersfield, Huddersfield. 19th – 20th June 2014.

Courses/workshops Attended

Mindmapping your disciplinary field – School of Art, Design & Architecture, University of Huddersfield, Huddersfield. 6th July 2010.

Research methodologies in art, design and architecture – School of Art, Design & Architecture, University of Huddersfield, Huddersfield. 13th July 2010.

16mm Rayogram Filmmaking Workshop – Cherry Kino, Patrick St Studios, Leeds. 24th July 2010.

Art & Design National Postgraduate Training Day – British Library, London. 25th October 2010.

The role of interpretation in qualitative research [Lecture] – University of Huddersfield, Huddersfield. 24th November 2010.

Super 8 film-making – Cherry Kino, Patrick St Studios, February – April 2012.

Using Archives: An Introduction to Archives and Archival Resources [Workshop] – University of Huddersfield, Huddersfield. 14th November 2012.

Appendix 6: Samples of Film Viewing Notes

Frontiers of the Future

The question mark sequence.

"In the minds of men".

Crowd scene and the question mark.

"Just as pessimistic as anyone you've ever heard".
"Believing that everything had been invented".
"Better things for less money".

- Word 'Gasoline' appearing over water.
- Industrial buildings sequence.

"Face cream for the ladies – fertilisers for the farmers".

"They won't make predictions, because they deal only in facts".

- Sequence of the scientist:

  what makes grass green? etc.

- Split scene sequence at the end is quite nice.
- "It's a bewildering future all right".

Experiments in Revival of Organisms

"Technique is everything".
Beating heart is strangely compelling.
- Animated sequence of dog's head.
"The Autojector". Animation of the flow of blood through the heart. "In this way the autojector can perform the work of both heart and lungs". Flickery quality of the image is nice.
Heart Beat graphic. "This is the final breath".
Stop-watch sequence — (time passing). Slow fade-in from

Notes from the viewing of *Frontiers of the Future* (A Screen Editorial With Lowell Thomas) (1937) and *Experiments in the Revival of Organisms* (1940), accessed online from the Prelinger Archives.

How Motion Pictures Work

- Scene where male actor kisses both female actresses and they fall back down in their seats.

- Demo of POV (bird-cage)

- Parts of the projector.

- "The delicate film surface".

- Composite scene section.

- "I am here at the microphone, reading from my script."

- "I am now speaking to you from the screen."

- Animation of how sound works is quite nice.

- Audience reaction shots and applause.

- Collage of film projectors at the end.

The House in the Middle

- 'The house that is neglected is the house that may be doomed'.

- Where the frame ~~shifts~~ slips at the beginning of the desert sequence

- Image of fences in the desert.

- "All the ear-marks of untidy house-keeping."

- "Spic and span!"

- Stop-motion sequence of the 2 houses.

- Image of house/fire/desert.

- "Damage... yes... but the house still stands."

- "A tinderbox ready to turn into a blazing torch."

- Image of 3 houses in desert.

- "Now, let's go back and see it again in stop-motion."

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Learning About Light.
Time Out for Trouble.

Prelinger Archive
_____

— Heavenly Bodies (1920s)   Silent

+ pull, influence, orbit, changing tides
attraction, eclipse, changing position)
'phases of the moon', dark side

A is for Atom
_____

Nice shot of energy man   0:55
1:57 Dr Atom talks about solar system.
5:30 - 5:40 - transmutation (exchange) sequence
       40 etc
6:5 - 6:10 - visually a nice sequence
7:15 - explosion
Release of energy - chain reaction
10:00 - 16:05 - nice sequence
Reactor
12:55 - 13:02
14:00 - 14:30 - quite nice

Precisely So (1937)
_____

4:47 - 4:58 - nice sequence of an explosion

08:25 - shot of man diving into beaker of
boiling water.
"as complicated as finding one man in a
crowd of hundreds and thousands of people"
"but the presence of infinitely small particles
of matter can be detected when the
residue from the beaker is burned

Precisely So (Part II) - 1937
_____

"our standards of accuracy are being
changed"
"the yardstick has expanded"
"that he cannot see, or hear, or feel"
0=13 different scales of measurement - yard,
inch, measurement - nice visual metaphor
for 'scales' of measurement/reaction?
"a world in which the most familiar objects
become strange and unrecognisable"
"because our standards of comparison
have grown infinitely small"
0:45 - 0:59 - nice close-up of eye.

Notes from the viewing of *Precisely So (Part II)* (1937), *Heavenly Bodies* (1920s) and *A is for Atom* (1953), accessed online from the Prelinger Archives.

'Design for Dreaming'

Destination Earth

0.35 - 0.57 Colour, animated sequence from space.

4.30 - 4.50 Spaceship moves through space towards Earth.

6.50 - 7.14 LIBRARY sequence

7.20 - 7.35 Books and reading

11.02 - 11.22 LIBRARY sequence

Charlies Atlas - some nice images of rocket launch, satellite receiving dish etc.

Getting Acquainted with Engineering (pt II)

00.31 - 1.10 Crushed rock sequence - rocks being broken up in impact crusher.

5.04 - 5.46 Move from animated man profile to 'grey' man.

" Feeling something like a spring that's wound up too tight"

" Kind of tied up in knots at the back of the neck"

15:30 "trying to work things out in your head"

"your wound up tight all the time, day and night"

18.20 "pulling out a roll of stitches, unravelling them one at a time"

Science in Action = Aero Medicine Pt 1

4.14 Body outline

4.40 Lungs / Tissue

5.29 - X-ray charts

The Big Bounce (1960) - colour

"straining, watching, waiting"

"project Echo"

4:25 - 5:43 animated space sequence.

Notes from the viewing of *The Big Bounce* (1960), *Destination Earth* (1956), *Charlie's Atlas* (no date) and *Getting Acquainted with Engineering* (c. 1950s) accessed online from the Prelinger Archives.

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Appendix 7: Voice-over Script for Unbounded

Note: This version indicates the sources from which text fragments have been taken. I have used footnotes in this section to avoid the textual intrusion that APA citations would create.

This morning I woke up in another part of my brain[1]....I left reason behind in one of those moments where all sense of living takes a slow quiet dive into mystery and possibilities. I needed to be shook. [2] [He found himself trying to get underneath the words.[3]]

When I was young the absence of the past was a terror[4]. I moved from clue to clue, from name to name and from book to book. I started collecting pictures and anecdotes. I bought four big scrapbooks and filled them with whatever texts or images I could find...[5] [...passion makes one think in a circle.[6]]

When he'd stored his new acquisitions there was still lots of room left for more books and papers. This excited him; he thought, I am acquiring a library....I must have a future.[7] [I kept my workshop of filthy creation[8]].

I keep a diary of my life from day to day, and it never leaves the room in which it is written.[9] An unending and uninterrupted collage rising from the skirting boards to the ceiling.[10] I have lived with the sensation of being an observer of my own life as it occurs.[11] [He moved, felt the answering grip and forgot what he wanted to say.[12]]

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[1] Wojnarowicz, D. (1992). *Close to the Knives: A memoir of disintegration*. London: Serpent's Tail. p.61
[2] Wojnarowicz, D. (1992). *Close to the Knives: A memoir of disintegration*. London: Serpent's Tail. p.72
[3] Forster, E. M. (1972). *Maurice*. London: Penguin. p.193
[4] Jarman, D. (1993). *At Your Own Risk: A Saint's Testament*. London: Vintage. p.30
[5] Bartlett, N. (1988). *Who Was That Man? A present for Mr Oscar Wilde*. London: Serpent's Tail. p.xxi
[6] Wilde, O. (1949). *The Picture of Dorian Gray*. Harmondsworth: Penguin. p.213
[7] Bartlett, N. (1992). *Ready to Catch Him Should He Fall*. London: Penguin. p.81
[8] Shelley, M. ([1818] 1992). *Frankenstein; or, the modern prometheus*. London: Penguin. p.53
[9] Wilde, O. (1949). *The Picture of Dorian Gray*. Harmondsworth: Penguin. p.176
[10] Colsell, I. (2013). *Malicious Damage: The defaced library books of Kenneth Halliwell and Joe Orton*. London: Donlon Books. p.25
[11] Wojnarowicz, D. (1992). *Close to the Knives: A memoir of disintegration*. London: Serpent's Tail. p.149
[12] Forster, E. M. (1972). *Maurice*. London: Penguin. p.200

I drop one passage to follow another, threading my way among ranges of books, lost among the shelves[13]…the pages of books pressed together like organs in the darkness.[14] [They moved like monstrous marionettes, and made gestures like live things.[15]]

In many places, the volumes are thick with dust, pocked with the holes left by insects, which are almost as hungry for books as I am.[16] I remember, in the silence broken by whispered snatches of conversation, the pages at which certain books would spontaneously fall open…[17] [Had he trusted the body there would have been no disaster.[18]]

At first, it was the sheer force of expression itself that amazed him – not the words, as he said, but the possibility that people should have the courage to say them.[19] Then, suddenly, Time stopped for him.[20] He stared at it.[21] He looked down: the papers clutched in his hand were crumpled and sweaty.[22] [Hectic spots of red burned on his cheeks.[23]]

He laid them out like they were a pack of cards spread out around him for a game of patience. He'd lie on his bed at three or four in the morning just looking at them with rapt concentration, not reading them, just laying them out, changing which one was next to which one, as if determining some sequence or some relationship between the writers.[24]

My scissors slowly followed the outline of the face, and the slowness focussed my attention on details, the texture of the skin, the shadow of the nose on the cheek. The view I had of a certain eyelid was so lovely that the two blades of the scissors remained open, not daring to cut farther into the paper. [25] That is how – by taking them unawares, by approaching them from unusual angles – one discovers the extraordinary compositions of faces and postures…[26] [He swerved and their muscles clipped[27]].

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[13] Battles, M. (2004). *Library: An Unquiet History*. London: Vintage. p.20

[14] Battles, M. (2004). *Library: An Unquiet History*. London: Vintage. p.6

[15] Wilde, O. (1949). *The Picture of Dorian Gray*. Harmondsworth: Penguin. p.213

[16] Battles, M. (2004). *Library: An Unquiet History*. London: Vintage. p.20

[17] Manguel, A. (2008). *The Library at Night*. London: Yale University Press. p.112/113

[18] Forster, E. M. (1972). *Maurice*. London: Penguin. p.70

[19] Battles, M. (2004). *Library: An Unquiet History*. London: Vintage. p.182

[20] Wilde, O. (1949). *The Picture of Dorian Gray*. Harmondsworth: Penguin. p.191

[21] Wilde, O. (1949). *The Picture of Dorian Gray*. Harmondsworth: Penguin. p.191

[22] Battles, M. (2004). *Library: An Unquiet History*. London: Vintage. p.192

[23] Wilde, O. (1949). *The Picture of Dorian Gray*. Harmondsworth: Penguin. p.66

[24] Bartlett, N. (1992). *Ready to Catch Him Should He Fall*. London: Penguin. p.55

[25] Genet, J. (1971). *The Miracle of the Rose*. London: Penguin. p.188

[26] Genet, J. (1971). *The Miracle of the Rose*. London: Penguin. p.189

[27] Forster, E. M. (1972). *Maurice*. London: Penguin. p.198

Whenever I touch my eyes, into which I used to dig my fingers, images still flow from them, images that used to follow each other so swiftly that it was almost impossible for me to name them all. I didn't have enough time.[28] […and over seventy books lie in various states of arrested dissection[29]].

Little by little, he disappeared within me. He melted away. I stopped making the gestures I would have liked to see made, and performed those which were specifically required by the particular circumstance. But he kept watch within me.[30] [He opened his hand. Luminous petals appeared in it.[31]]

Neither the solid library on my shelves nor the shifting one of memory holds absolute power for long.… but often, through what psychologists call the perseverance of memory, the library of the mind ends by over-riding the library of paper and ink.[32] When a psychologist gave me the ink-blot test, I saw no people in the abstract shapes, only cemeteries, diamonds and ballrooms.[33] [His lungs swelled. His head reeled. He no longer existed[34]].

It was men, not women, who struck me as foreign and desirable and I disguised myself as a child or a man or whatever was necessary in order to enter their company, my disguise so perfect I never stopped to question my identity.[35] I was lost in schemes that were described in closely printed lines on dirty paper.[36] [I prepared myself for a multitude of reverses.[37]]

Every library conjures up its own dark ghost; every ordering sets up, in its wake, a shadow library of absences.[38] In the light we read the inventions of others; in the darkness, we invent our own stories.[39] [He used to think dead people went to the sun.[40]]

[28] Genet, J. (1971). *The Miracle of the Rose*. London: Penguin. p.265

[29] Colsell, I. (2013). *Malicious Damage: The defaced library books of Kenneth Halliwell and Joe Orton*. London: Donlon Books. p.26

[30] Genet, J. (1971). *The Miracle of the Rose*. London: Penguin. p.212

[31] Forster, E. M. (1972). *Maurice*. London: Penguin. p.214

[32] Manguel, A. (2008). *The Library at Night*. London: Yale University Press. p.197

[33] White, E. (1983). *A Boy's Own Story*. London: Picador. p.81

[34] Genet, J. (1990). *Querelle of Brest*. London: Faber and Faber. p.55

[35] White, E. (1983). *A Boy's Own Story*. London: Picador. p.169

[36] Genet, J. (1971). *The Miracle of the Rose*. London: Penguin. p.242

[37] Shelley, M. ([1818] 1992). *Frankenstein; or, the modern prometheus*. London: Penguin. p.52

[38] Manguel, A. (2008). *The Library at Night*. London: Yale University Press. p.107

[39] Manguel, A. (2008). *The Library at Night*. London: Yale University Press. p.271

[40] Forster, E. M. (1972). *Maurice*. London: Penguin. p.172

I was being projected by the same ray, but I had to focus myself on the screen, had to make myself visible.[41] If light does come from within does that make us walking movie projectors? Are we casting form onto a dark screen?[42]

In the mirror he saw the whole of the room in which he had lived for the last year or more. It was small and chilly, and on the walls were pinned photos of boxers and movie stars clipped out of the papers.[43]

He glued black sequins to his eyelids and covered his face in thickly applied make-up, exaggerating his features and extending his eyebrows; or stripped to the waist, he painted his nipples as eyes.[44]

When he reached 'now', it was as if an electric current had passed through the chain of insignificant events so that he dropped it and let it smash back into darkness.[45] ...all the whirl of daily life and civilization spiralling like a noisy funnel into my left ear, everything disintegrating, a hyperventilating break through the barriers of time and space and identity.[46] [I had never felt hot flesh before. I was appalled and thrilled.[47]]

He can remember having dreams about rescuing some handsome boy from danger.[48] His cool, white, flower-like hands had a curious charm.[49] [But I just walk by.[50]]

The bindings are myriad, endless variations in buckram. I run my finger along them, making a dry rhythmic hiss against the grain of stiff fabric. But my own book is missing. I stoop to ankle level, to where it should be shelved. All I find is a tent of darkness...[51] [Fingers creep through the curtains, and they appear to tremble.[52]]

Although he was nervous, afraid of the dark, and a nail-biter, he thought that his early childhood was happy[53]...his pocket books contained constant jottings, each discreet [sic]

[41] Genet, J. (1971). *The Miracle of the Rose*. London: Penguin. p.252
[42] Wojnarowicz, D. (1992). *Close to the Knives: A memoir of disintegration*. London: Serpent's Tail. p.53

[43] Genet, J. (1990). *Querelle of Brest*. London: Faber and Faber. p.50-51
[44] Colsell, I. (2013). *Malicious Damage: The defaced library books of Kenneth Halliwell and Joe Orton*. London: Donlon Books. p.31
[45] Forster, E. M. (1972). *Maurice*. London: Penguin. p.164
[46] Wojnarowicz, D. (1992). *Close to the Knives: A memoir of disintegration*. London: Serpent's Tail. p.57
[47] West, D. J. (1977). *Homosexuality Re-examined*. London: Duckworth. p.18
[48] West, D. J. (1977). *Homosexuality Re-examined*. London: Duckworth. p.158
[49] Wilde, O. (1949). *The Picture of Dorian Gray*. Harmondsworth: Penguin. p.28
[50] Taken from an unpublished piece of writing by the author.
[51] Battles, M. (2004). *Library: An Unquiet History*. London: Vintage. p.210
[52] Wilde, O. (1949). *The Picture of Dorian Gray*. Harmondsworth: Penguin. p.151

phrase or idea underlined, countless sentences and situations ready to be filtered back into the fictional re-workings of his encounters with the world[54]...and he respected it as the one literary work that had ever helped him. [But it only helped him backwards.][55]

With us time itself does not progress. It revolves. It seems to circle round one centre of pain.[56] ...gestures can be made with extreme slowness. You can stop in the middle of one. You are master of time and of your thinking. You are strong by dint of slowness. Each gesture is inflected in a flowing curve. You hesitate. You choose.[57] The curves of your lips rewrite history.[58]

A terrible hope fluttered past him.[59]...the whole book seemed to him to contain the story of his own life, written before he had lived it.[60]

We never arrive. Nobody I know cares to remain constant. [61]

[He was soon borne away by the waves, and lost in darkness and distance.[62]]

[53] West, D. J. (1960). *Homosexuality*. Middlesex: Penguin. p.143

[54] Colsell, I. (2013). *Malicious Damage: The defaced library books of Kenneth Halliwell and Joe Orton*. London: Donlon Books. p.34

[55] Forster, E. M. (1972). *Maurice*. London: Penguin. p.141

[56] Wilde, O. (1999). *De Profundis, The Ballad of Reading Gaol and Other Writings*. Ware: Wordsworth Classics. p.45

[57] Genet, J. (1971). *The Miracle of the Rose*. London: Penguin. p.150

[58] Wilde, O. (1949). *The Picture of Dorian Gray*. Harmondsworth: Penguin. p.252

[59] Wilde, O. (1949). *The Picture of Dorian Gray*. Harmondsworth: Penguin. p.238

[60] Wilde, O. (1949). *The Picture of Dorian Gray*. Harmondsworth: Penguin. p.147

[61] Bartlett, N. (1988). *Who Was That Man? A present for Mr Oscar Wilde*. London: Serpent's Tail. p.171

[62] Shelley, M. ([1818] 1992). *Frankenstein; or, the modern prometheus*. London: Penguin. p.215