CHEAP TRICKS

Killian Butler
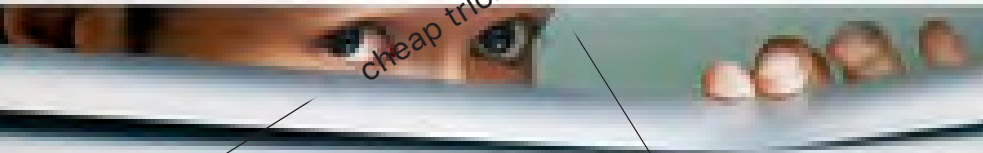
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Fig. 1: Illustration of the Hand of God Sends Lightning from the Sky.

I began writing this thesis with the aim of attempting to lay out the constellation of things that have formed the basis of my interests for the past few years and in turn to try to make some sense of how these interests could possibly be linked. These interests are as follows; the sublime, voyeurism, suspense, observation and being observed, clickbait content, celebrity status and spectatorship, camera perspectives and framing. These interests may seem to fall within extremely different realms however they have begun to form into an interconnected web of ideas that inform one another. I believe at the core of this research is an exploration into the construction of illusion, manipulation, and control. Thus, my constellation of interests function as the modes for exploring these things.

The sublime is an incomprehensible moment of feeling in awe of something, as if something is greater, grander, bigger than oneself. The experience of having your breath taken away by the sheer greatness of what one sees before them. A moment of confrontation of one's own mortality by the almost frightening expansiveness of something. It is often linked to nature and the combination of witnessing its raw power, beauty and horror, with a natural disaster being a prime example of this.

The philosophical treatise; *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* (1757) by Edmund

1. S. Morley, 'Introduction// The Contemporary Sublime', in S. Morley (ed.), *The Sublime*, (London and Cambridge Massachusetts, Whitechapel Gallery and The MIT Press, 2010), p15.

2. Ibid.

Burke explored and laid out the conceptual framework for the aesthetics of the sublime and the beautiful. Burke belittled beauty, seeing the sublime as specifically more complex than 'beauty,' with beauty being tied to basic carnal prettiness whereas the sublime invokes a feeling of transcendence, finding a sort of perverse pleasure in the experience of facing a terror that threatens one's very being.[1]

Immanuel Kant, in his *Critique of Judgement* (1790) laid out the sublime into three categories; the awful, the lofty, and the splendid. He expanded upon Burke's enquiry, seeing the sublime as an experience of limits, a way of talking about something we cannot fully fathom, explain or most importantly control.[2] My understanding of the sublime is as the moment of transformation of wonder and awe into terror, with terror and awe being the two most important aspects of Burke's philosophical enquiry into the sublime. The idea and awareness of transformation of feelings here is quite important. I see the sublime as something that is closely tied to notions of epiphany or revelation

and acceptance of a lack of control. In turn these ideas of epiphany and revelation can be linked to what is thought of as a god and God's power and control. It is not inextricably linked with religion, but thinking of the context and time period that Burke's treatise was written one cannot exclude its influence. With the dying of religion in contemporary society we have searched for the next great sublime experience and in turn, created new ones. The development of technology has led to the creation of artificial intelligence and surveillance systems which provoke feelings of awe surrounding the multitude of possibilities but also fear of what those possibilities could bring. Is this the contemporary sublime experience? Can we experience this through film and technology? Can feelings or sensations of being watched evoke the sublime?

The Sublime is a perverse pleasure.

Is the sublime reliant on time? A feeling of anticipation of what is to happen? Is the sublime reliant on feelings of suspense and possible eventualities; anxieties of future experiences? Suspense, much like

3. J.F. Lyotard, 'The Sublime and the Avant-Garde', in S. Morley (ed.), *The Sublime*, (London and Cambridge Massachusetts, Whitechapel Gallery and The MIT Press, 2010), p29.

4. Ibid., p30.

the sublime can also be accompanied by pleasure, it is also perverse pleasure, a pleasure that grows out of uneasiness or discomfort.[3] These mixed feelings of pleasure and pain, joy and anxiety, exaltation and joy were given the name the sublime.[4] A state of being or existing in-between feelings, essentially a liminal state of being or a liminal state of feeling or experiencing something. As it is in their nature to be between things these liminal states distend time. As time is relative, when one steps into a liminal state, time will adjust to fit the perception placed upon it by the one who perceives it. This evokes ideas of stasis, essentially trapping, containing or slowing of these states.

A moment in time paused... Pass the remote!

These static states now lead me to think of ideas of entrapment, a state or condition in which things do not change, move, or progress. I think this relates very clearly to many myths, fables, and folk stories (or films that reference such), of which entrapment is a major recurring theme; *The Children of Lír*, *Diana and Actaeon*, *The Princess and the Frog*, Kafka's *The Metamorphosis*, *Spirited Away* (2001), the list is endless. Every culture has their own tale of entrapment, a person who is transformed into something helpless. Helpless in comparison to their previous humanoid form. They are now a state in which they cannot act out their most simple desires as their new body has so many limitations. There is also a learning curve to obtaining a new body, one must figure out how to operate it, just like a child learning to walk for the first time. However, it is in these child-like moments that the entrapped is most vulnerable.

To look at Pierre Klossowski's sculpture of *Diane and Actaeon* (1990) one can almost feel the experience that is depicted. A hunter, Actaeon chases Diane, the goddess of the hunt, he catches her and attempts to defile her. As punishment for this grave sin, Diane transforms him into a deer. (In the classical myth, Actaeon happens upon the chaste goddess Diana bathing nude. In a fit of embarrassment and anger she splashes water on him and he is transformed into a deer. He loses the ability to speak and

Fig. 2: *Diane & Actaeon*, Pierre Klossowski, 1990. Resin, wood, canvas & acrylic paint, dimensions: 244 x 176 x 122 cm.

flees in fear. His hounds, not recognising their master in his new form, hunt him down and kill him). This moment of transformation is captured in Klossowski's sculpture. The deer wears a hunter's jacket and is still standing upright, his left arm

and left leg are still human, his left hand grips the wrist of her right hand. As if in the process of transformation, his body is stiff, and looks as if it is unsure of how to move in this new form. What she has transformed him into is essentially the worst possible thing she could have done, for now he has become that which he hunts, trapped in a form in which his mortality is immediately threatened. Much like Kafka's *The Metamorphosis*, there is beauty, fascination and revelation in the moments of transformation and ensuing state of entrapment, but it is sharply contrasted with grave terror. The victim's eyes widen with the realisation of what has happened. With this realisation the hunter is now forced into the liminal sublime. The horror of the situation grips him, he can't comprehend what has happened, time distends, everything he once knew…shattered, the illusion of his reality is no more. Nothing is as he knew it, everything has crumbled. The horror of this revelation befalls him.

Is this the sublime experience?

Why are these notions of existence within a state of entrapment fascinating to the human condition? A great fear we all have in some shape or form is entrapment, be that manifested as claustrophobia, fear of losing bodily functions or the loss of the mind. A loss of freedom and control chill us to our core.

Interestingly these words I am using have similar etymologies.

Sublime - from Latin *sublimis*, from *sub-* 'up to' + a second element perhaps related to limen 'threshold', *limus* 'oblique'.

Liminal - late 19th century: from Latin *limen, limin-* 'threshold' + -al.

Could this state I'm referring to be called a *Subliminal* state?

Fig. 3: Stones inscribed with affirmations.

What is it that makes something believable? How can elements of narrative structure, or lack thereof, lure one into a world? I find it interesting to think about the use of narrative, suggestion of or absence of narrative, as a method to suspend the disbelief of the viewer. When the viewer is thrust into a constructed world, what is it they latch onto? Mostly elements of human experience, or the human form. This acts as the base for something relatable and familiar. As Laura Mulvey puts it: 'the conventions of mainstream film focus

5. L. Mulvey, *Visual and Other Pleasures*, ch. 3, Visual Pleasure and Narrative Cinema (Bloomington and Indianapolis, Indiana University Press, 1989), p17.

attention on the human form. Scale, space, stories are all anthropomorphic…curiosity and the wish to look intermingle with a fascination with likeness and recognition.'[5] We often see animated or CGI films that depict characters that are not human taking on human characteristics (some obvious examples being films such as *The Lion King* (1994), or maybe even *Cars* (2006), in which inanimate objects are given personalities and human like features something they would never normally be seen as having). We can see this projected onto real world scenarios in how people tend to treat their pets, seeing human-like behaviours in them which are most certainly projections of our own desires and beliefs rather than something that is really present. Without these anthropomorphic characteristics we as viewers have little to latch onto. This idea of latching onto the familiar is also linked to techniques that elicit emotions or states of being (suspense, fear, tension, excitement). These states tend to be triggered by ideas of expectation and prior learning of scenarios which are usually activated by the use of techniques such as illusion or cliché. We also see this in how the mind tries to look

for faces or images where there is none, for example in rock formations or clouds (pareidolia). At the core of our mind is the desire to latch onto that which is familiar, to look for meaning and understanding in the places where we wish to see it.

How can we trust our minds when they deceive us so often?

Is an illusion a trick of the eye or is it fabricated by something or someone, and is it with intention? Illusions can also be created without intention (mirage), however I think that the intention is the interesting part. Why would one want to deceive another? What is there to gain? When we look at cryptozoology (the study of cryptids, creatures that are presumed to exist but without scientific evidence for such) we see numerous instances of behaviours that, from an outside perspective appear to be delusional, believing in something averse to logic or reason (much like religion). Videos and images claiming to have evidence of such play with the viewers willingness to believe, drawing attention to elements of the environment that we believe should not be, with the use of red

circles, red arrows and flashy titles, the viewer is lured into the world of conspiracy and constructed evidence. Why have there been so many sightings of the Loch Ness Monster, BigFoot, the Yeti? It is not blind belief as is experienced by most religions, it is a belief that tries to make sense of the unexplainable, a very human trait. These questions of illusion and delusion have plagued our minds for millennia. What is fact and what is fiction? Is this all a hoax?
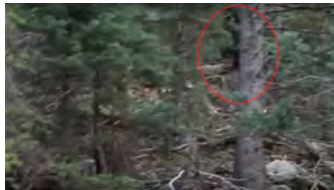

Fig. 4: Big Foot Sighting in Utah

Fig. 5: NBC News headline

Fig. 6: Image: Jeffrey Gonzalez/ Paranormal Central

Much like the world of cryptozoology and clickbait, within artworks and film, believability is intrinsically connected to the functionality of the work. If the work does not suspend the disbelief of the viewer has it really succeeded in functioning? Eliciting emotions or triggering states of being is one of the key techniques used to draw the viewer into the world that has been simulated or constructed by the maker. These emotional states of fear, suspense and wonder cement the believability of the work. These techniques come in many shapes and forms. In film these techniques take the shape of camera angles, perspectives, well developed and complex characters and emotional interactions. It can even be that all that is required to create these states of believability or to trigger an emotional reaction in the viewer is simply the depiction of a person experiencing an emotion. If one is to take an excerpt from a film in which a person is crying, and then remove the context which triggered this state, through our empathic nature it is difficult to avoid some form of reaction. How could we possibly not empathise with the image of a person in distress? This person must have

IS THIS REAL?

WHAT THE HELL IS HAPPENING?

gone through something to trigger this state. What must have happened to them? In this attempt, our curiosity has been triggered, our defences have been broken and our disbelief has been suspended. However, it was all just a trick…the person was not in fact crying, it was an actor with a camera pointed at them and a whole film crew working in unison to create this elaborate set up to trick us into falling into these states.

We are quite gullible creatures after-all.

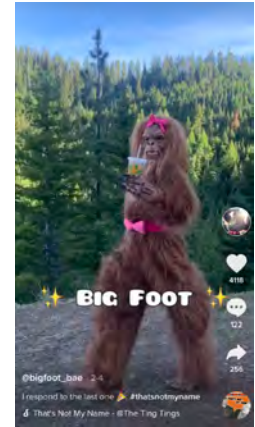Fig. 7: Via @bigfoot_bae on TikTok.

Fig. 8: Via @bigfoot_bae on TikTok.

Fig. 9: Via @bigfoot_bae on TikTok.

Fig. 10: Via @bigfoot_bae on TikTok.

Fig. 11: Via @bigfoot_bae on TikTok.

Fig.12: Stills from Facebook clickbait video by Julius Dein.

CLICKBAIT

The Unwilling Participant in the Spectacle

Something I have somehow fallen victim to in the past year is facebook clickbait videos. I rarely use facebook but when I do I somehow end up on the video tab watching videos designed to grab my attention for prolonged periods of time without much happening. These facebook videos are badly made, with terrible acting and unbelievable scenarios. However they somehow manage to hold the attention of the viewer and with this they achieve something that is quite difficult with any other medium, they manage to trap the viewer in a state of static suspense. They grab the attention of the unsuspecting viewer and hold onto it with an iron grip, promising some sort of climax or resolution. Leaving the viewer perpetually at the top of a roller coaster waiting for the drop that never comes.

Fig. 12 shows stills from one of these videos. In an apparent excerpt from CCTV footage we are shown a cleaner who sees two people moving strangely behind a curtain. What the hell are they doing? Yellow text pops up on the screen informing us of what is happening, red arrows and red circles indicate where our attention should be focused. We are told over and over to pay attention; 'watch closely,' 'what happens next will shock you,' 'watch what happens next.' Suspenseful music plays over the video. The video continues with the cleaner attempting to get the attention of the couple by making noises and hitting their feet with the broom but to no avail. Eventually she musters up the courage to pull back the curtain. We are led to assume that she believes there is something sexual happening but lo and behold…they are cleaning the windows. This is the climax we waited for? Usually the promise of climax doesn't arrive, with the video ending before any form of resolution has been given, or if it does it is underwhelming and lacklustre as is the case here. Rather than a steep drop on a roller coaster, it is more like rolling down a small hill. This crude methodology takes advantage of our constant need for input and stimuli.

The moment the viewer has been trapped in this stasis, they are edged closer and closer to their limit which eventually culminates

in a sense of annoyance, an uncomfortable pressure on your chest, a severe longing for the climax. You want something to happen but it never does. Is this a violent act? A deliberate form of aggression. I see it as such. The promise of climax has not been fulfilled and the viewers' dreams of climax are shattered. In the shattering of these dreams, the illusion of belief is also shattered. How can such meaningless content create such abject emotions? We have been betrayed, how could we have been so stupid and allowed this to happen, falling for such a stupid prank. Clickbait arrows and red circles float around inside my head, longing and hoping to latch onto something. But alas, the promise remains unfulfilled.

Checking the comments section I notice almost everyone feels the same way, edged to the point of anger and subsequent shame. I can feel the content creator saying to me;

I'm sorry to inform you, but you have been pranked. You are a FOOL!

This actually gives me a sense of relief, I begin to find humour in this situation, humour at my own folly and that of others. The unnecessary anger forged from one's own willingness to fall victim to such basic illusory states. How can an eternal state of suspense be achieved? It seems like an impossible task but somehow, and it is sad to say, these clickbait videos have achieved it.

Contrary to what I mentioned earlier *belief* is not so important here, belief in the sense that the content is believable. What is important is the thought that something unpredictable may happen, but in that sense it is still belief that is played with, belief that something will happen or that it is expected to.

Liminality and Suspense

In addition to elements of belief, believability or suspension of disbelief, suspense is reliant on multiple factors; the most important being time. Slowing or distention of time adds to the feeling of suspense, but to stop time altogether would act as an opposing force. An example of this would be when you are watching a thriller and right as the climax to a moment of suspense is about to occur someone presses pause. The moment is ruined. Even when the film has resumed you have been completely removed from the state in which you are experiencing suspense. The only way I could envision that some sort of eternal state of static suspense could possibly be achieved would be by creating a looped sequence that has a sort of back and forth - push and pull to it - like watching a chicken try to push an egg out of its cloaca on an infinite loop, the moment it is almost pushed out it goes back in, forever holding onto the the feeling of it reaching the precipice of that edge but never dropping over that edge.

VOYEURISM AND THE VOYEURISTIC GAZE
Observation and being Observed

What exactly is voyeurism? Most definitions describe it as being the act of gaining sexual pleasure or gratification from secretly watching people undressing or engaging in sexual activity. However I think this is a very over-simplified explanation, I don't believe that the voyeur is always in it for sexual gratification, it seems to me that the act of secretly observing and the ensuing control is what gives excitement and pleasure and it is not solely rooted in sex. These social interactions of watching and being watched, so tightly bound to desire and shame, circle around feelings or senses that someone may be watching you. Voyeurism by nature, is very much tied to what is seen as forbidden. It is the personification of the forbidden gaze.[6]

6. Sartre's idea of the voyeur is centred on shame.

One must not look,
one must not stare.
Well...you can,
but not for too long.
And most import of all,
don't get caught.

7. M. Dumas in *Shame! and Masculinity*, Van Alphen, Ernst (ed.) (Amsterdam: Valiz, 2020) p 66.

8. Ibid

Is the artist exempt from being labelled as a voyeur or even with maintaining the voyeuristic gaze? Marlene Dumas seems to believe so; 'I am not a Peeping Tom, I'm a painter, I'm not even a photographer.'[7] Dumas clearly separates painting and photography and in turn condemns photography, seeing it as something that plays with that which is forbidden or shameful, it shows things as almost too real, too vulgar, the lens acting as an observational tool rather than a tool for art making. In this passage of text, Dumas also refers to a quote from John Berger's *Ways of Seeing* (1972), mentioning that he draws a distinction between the nude and naked and thus the aim is to reveal rather than to display.[8] Dumas believes that her intimate connection with her subject matter removes her from being classed as a voyeur. I am not so inclined to agree. Voyeurism can and usually is intimate for the voyeur. Being in the position of the voyeur allows one to see people in their most intimate moments when they do not believe that they are being observed, a witness to hidden and secret behaviours, whereas a painter's subjects are often posed or placed. The context is created rather than captured.

9. E. Ettore, *Voyeurism and Liminality in Thomas Hardy's Short Stories*, The Hardy Review, Vol. 15, No. 1 (SPRING 2013) (Rosemarie Morgan: URL: https://www.jstor.org/stable/45301766). p 23.

I find it interesting to think about the state people fall into once they are aware of the fact that they are being watched. Suddenly it can become a performance. However, what is the state people fall into when they believe they are not being watched? That comfortable state when one is alone with themselves. The very intimate state of mystical oneness with the self. This is what the voyeur seeks, observation of the most intimate, and the only way to achieve this is through sacrifice of the self. We see the voyeur transcend to godhood, a jealous god, hiding their face, for anonymity gives divine attributes. The voyeur sits in a precarious position. Emanuela Ettore describes voyeurism as representing an ambiguous reality. 'Those who look without being seen place themselves in a position that alters the perception of reality'.[9] Essentially they sit within a liminal state - an in between, where their reality is a construction of their own expectation, interpretation and desires.

To follow this idea of liminality and a voyeuristic god it leads me to think about whether the voyeur is similar to a surveillance system or even the prison guard

10. J. Bentham, *The Panopticon Writings* (London, Verso, 1995), p11.

in the panopticon. Both of these entities hide their face, for this is what gives them their power. In the panopticon the prisoners know that they are being watched, however the object of the voyeur's gaze is not aware that they are being watched. With regard to the panoptical gaze, one is aware of being watched but not seeing who is actively watching. The prison guard's voice may be heard but their figure is not seen, like a cartoonish adaption of God shouting down their commandments from the heavens. The gaze and voice are desubjectivised, detached from their owner.[10] The god the panopticon becomes similar to the narrator in film, having the potential to see all, and having the wherewithal to comment on it.
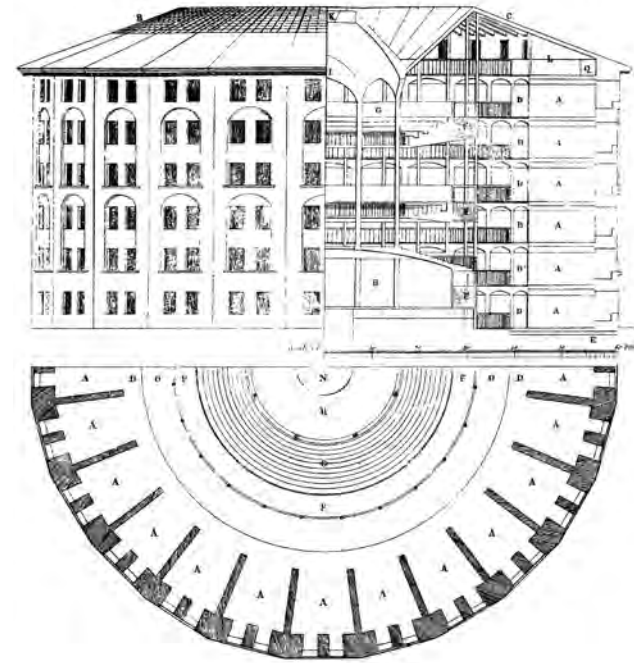

Fig. 14: Plan of Jeremy Bentham's panopticon prison, drawn by Willey Reveley in 1791. Bentham, Jeremy, *The Works of Jeremy Bentham*, vol. IV, (London, William Tait, 1843) p 172-3.

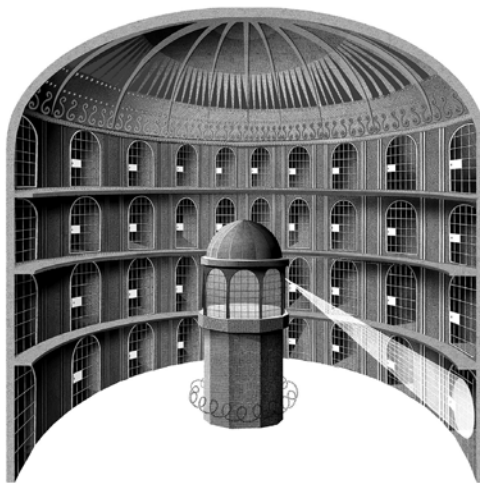Fig. 13: Adam Simpson, *The Panopticon*, 2013.

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Fig. 15: 3D model of a panopticon via https://valdostatoday.com

Fig. 16: Godiva Clock (depicting Lady Godiva and Peeping Tom) designed by Trevor Tennant, 1949-53. Broadgate House, Broadgate, Coventry CV1 1FS, United Kingdom.

There are clear sexual undertones associated with the idea of the voyeur, mostly stemming from the figure of Peeping Tom in the story of Lady Godiva, cementing the idea of the Voyeur as a male entity with what are typically masculine characteristics; an aggressive, predatory gaze, and the

person being watched as female with what are typically characterised as feminine characteristics; passivity, and victimhood. The object of the gaze tends to be treated as such; passive objects to be feasted on with no appetite of their own. It is interesting to think about the idea of a god or god-like attributes and why this god is often viewed as a male entity. He is often seen as some sort of ever-watching entity, similar to Santa Claus.

> He sees you when you're sleeping,
> He knows when you're awake,
> He knows if you've been bad or good,
> So be good for goodness sake!
> - *Santa Claus is Comin' to Town*, Haven Gillespie.

An entity that knows exactly what you are doing, always, not exactly child friendly. The all seeing eye. Similar to the prison guard in the panopticon, we do not know if he sees all or if his gaze has to be exacted on one particular thing, but it is this lack of awareness by those who are being watched that is what gives this entity their power. This methodology has been applied very

successfully by the Catholic Church to instil fear into their congregation into being submissive and acting out their doctrines. However, this has all been a very elaborate and well constructed illusion created by the Church. There is no one watching. Well… there might be but it is not the authoritarian oppressively gazing faceless overlord that we are so familiar with. However, there could be someone else watching, not a nameless faceless god but someone much more real and much closer to home, a nosy neighbour looking through the venetian blinds, a voyeur hiding in an air vent, a spy (or Kanye West) using a bush as disguise.

Fig. 17: Tweet by @maitrobeatz

Fig 18: A cartoon drawing of eyes in a bush.

The Controlled Gaze

Fig. 19: Still from *Blow Job*, Andy Warhol, 1964.

The film *Blow Job* (1964) by Andy Warhol is a short 9 minute black and white silent film which focuses entirely on the face of a man leaning against a wall. The light shines from above casting deep shadows over his angular face, there are moments where his eyes vanish into darkness due to the shadows created by the harsh light and his strong brow bones. We catch glimpses of him making eye contact with the camera in between moments of him writhing in pleasure, throwing his head backward and lighting a cigarette. The man is fully aware of our gaze, his gaze locks with ours, but all we see is his face. What is happening beyond the frame created by the camera lens is merely suggested. We assume he is

receiving a blowjob; firstly based on the title of the film and secondly based on his perceived moments of pleasure. We as the spectators are passive observers however we are drawn into the world of the film through the perceived eye contact, and suggestion of voyeuristic intent of the camera. The camera here acts as an agent to place the viewer into the scene. It moves slightly, bobbing gently as if it is hand held or mimicking a person's natural movement. This creates the impression of a first-person point of view. We as the viewer become present in the scene even though we are not. We move out of our body and into the 'body' of the camera. The gaze is locked, we watch. Are we ashamed to be watching such an intimate moment? We are forced into maintaining the gaze, we have lost our agency. Unbeknownst to us, we have become the voyeur. Or, is it the intent of the director to make us uncomfortable?

Warhol traps us in a static suspense, much like the intention of the clickbait videos discussed previously. Time appears to have slowed down. The distention of time is crucial here in communicating this feeling

of suspense in stasis.[11] This Warholian slowing of pace distorts reality and softly holds the unsuspecting viewer in suspension and gently pulls them into the world situated inside the frame of the screen.

It appears that the viewer's agency is taken away, however there wasn't much agency to begin with. The only choice given, was to watch or not to watch. However once one begins watching it is hard to look away. Our curiosity gets the better of us, and once the lure has been taken we are hooked. We want to know what happens, such little information is given to us but it is enough, so much so that our curiosity is piqued, but that curiosity really leads us nowhere. Warhol gives the viewer no resolution, essentially edging the viewer along with the man on screen. Much like the man on screen we are on the verge of orgasm, not sexual orgasm but the lead up to the release of the state of suspense is comparable to it. Edging the viewer verges on annoyance, similarly to how the clickbait videos operate. You want something to happen but it never does. Is this also a violent act? A deliberate form of aggression. We are held in this state,

11. P. Gidal, *One Work: Blow Job* (London: Afterall Books, 2008), p25.

Fig. 20: Stock image of a question mark on a fishing hook.

waiting, wishing for that release that never comes. What a disappointment.

Another work that operates in a similar manner to *Blow Job* is *Étant Donnés* by Marcel Duchamp. Duchamp's work consists of an old wooden door with a brick frame placed in a gallery space. The door looks as if it is part of the building. There are two holes in the door, eye width apart. How could you possibly refuse the opportunity to look through these holes? Upon doing so, the viewer is confronted with a landscape surrounded by a crumbling brick wall. A sculpture of a nude woman's body lays amongst some bushes while she holds an old fashioned oil lamp in her left hand. Her head is obscured from view by the brick wall. Only her nude body, laying spread-eagled for all to see is visible. We, as viewers, are thrust into the position of a voyeur, ogling over a naked woman's faceless body. She has no identity, no face, she is motionless, she has been completely objectified. Firstly by the artist's decapitation through the controlled framing, and secondly by our own gaze.

Acting similarly to Warhol's film, the viewer becomes an unwilling participant. The viewer's gaze is controlled, you do not know what to expect when looking through the peephole, but once you look you cannot unsee what is laid out before you. Another interesting element present here is the act of forcing the viewer to become self aware of their position as a viewer. Duchamp executes this through the use of the peephole, which, by design only allows one viewer at a time to see the work. The viewer becomes painfully aware of other viewers' desire to view and thus becomes horribly self aware, gaining awareness of their status as the observer. Upon realisation of what they are looking at and that they are also being viewed whilst viewing this spectacle, they are thrust into a state of shame. The voyeur does not wish to be perceived, he is a scopophobe, afraid of being seen acting out his shameful urges. But does the object of the voyeur's gaze wish to be perceived? It is a strange conundrum, the urge to watch becomes conflicted once you become aware that you may also be being watched yourself. Should I avert my gaze, or does it become more embarrassing to be seen exhibiting signs of shame?

Duchamp's work uses an intentionally delayed viewing method, essentially a controlled climax. The field of vision is so narrow and limited and through this viewing method the climax of the viewing experience is controlled by the artist.[12] The scene behind the door, through the peephole serves as the climax to the experience of viewing, which acts in a similar manner to the methods that Warhol employs such as distention of time, the control of the gaze and the use of framing.[13] As is evident with these two examples, climax, anticipation and suspense do not necessarily need to be created through classic film narratives. Narratives can be created within space (installation) as well as time (video). Warhol displays how a suggestion of a narrative with subtle luring mechanisms can achieve this. Duchamp employs these techniques spatially by using elements to divide the space and separate the viewer from certain elements of the work, controlling exactly what is shown and how it is seen. Thus the climax as well as the distention of time can be controlled by use of the space or division of the space.

12. J.J. Haladyn, *One Work: Étant Donnés* (London: Afterall Books, 2010), p51.

13. Ibid.

Fig. 21: *Étant Donnés*, Marcel Duchamp, 1946-66. Philadelphia Museum of Art, Benjamin Franklin Parkway at 26th Street. (Door with peepholes)

Fig. 22: *Étant Donnés*, Marcel Duchamp, 1946-66. (View through the peephole)

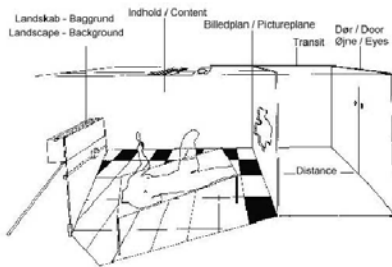Fig. 23: View inside the room, showing how the illusion is constructed.

Fig. 24: Drawing illustrating the construction of *Étant Donnés*.

Objectification and Framing: The Voyeuristic Eye and the Need to Objectify

For the voyeuristic eye, objectification of their subject is a necessity. Without the element of objectification the voyeur cannot transcend their being into the liminal realm in which they sit. What is required for the voyeur is suspension of their own disbelief. One cannot suspend their disbelief without the implementation of certain techniques (see chapter 2 'Belief is a Beautiful Thing'). If we look at the work of Merry Alpern we can see how the voyeuristic eye, in an act of objectification, separates the subject's body from their mind. Steps have been taken to objectify them through the chosen framing. Alpern's series of black and white analog photographs, *Dirty Windows* (1993-94) depict a glimpse through a window of an after-hours sex club. Her telephoto lens snaps pieces of bodies and moments of interaction between these bodily fragments framed by the dirty window. In Alpern's case, the window acts as the frame for cutting apart the subject into elements that make up a person, sections of the body are

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Fig. 25: *Dirty Windows*, Merry Alpern, 1993-94.

Fig. 26: *Dirty Windows*, Merry Alpern, 1993-94.

Fig. 27: *Dirty Windows*, Merry Alpern, 1993-94.

removed from the body as a whole. This is an aggressive act of alienation, an amputation or decapitation.[14] This is a similar technique to that which is used in advertising. An advertising executive may choose to display a woman's stocking clad legs and remove the rest of her body as this is somehow deemed unnecessary to the act of selling. Is it easier to sell a pair of stockings that are displayed on a body but at the same time alienated from that body? The act of objectification has been a popular advertising technique, it allows for the suspension of disbelief. The stocking clad legs could be anyone's, they could be mine, they could be yours, the legs could belong to whomever you could possibly imagine, the person of your dreams. Whereas when a face is included, things become more personal. Do I associate with this person? Do I find them attractive? Is there something off-putting about them? If I don't find them attractive am I less likely to buy the product? Most likely…

If we jump back to Alpern's window series we can see this in full effect. She uses the window as a frame for her subjects, bodies engaged in sexual acts are shown as pieces rather than whole. Alpern's telephoto camera lens decapitates and amputates parts of the body and captures them in time. The voyeuristic eye is allowed to wander, to imagine, the possibilities become endless for what is out of this frame. Her use of framing is the controlling factor here. These frames come in many forms, for one it may be the window, for another a mirror, a telephoto lens, or binoculars. These objects that are used to look through, or look at, act as a device for separation, both physical and psychological. Something that allows for the voyeur to objectify and validate their voyeuristic behaviours. The act of hiding one's face behind the blinds or lens acts in a similar manner. This places the voyeur into a state of liminality.[15] A world in which they do not see themselves as part of but rather separate from. A nameless faceless god watching over their domain.

According to Gillian Beer, 'The window may affirm connection but equally it may assert exclusion…The window registers connection and difference between interior and exterior. It allows us to be in two scenes at once. It affirms the presence of other

15. L. Mulvey, *Visual and Other Pleasures, ch. 3, Visual Pleasure and Narrative Cinema* (Bloomington and Indianapolis, Indiana University Press, 1989), p17.

14. P. Gidal, *One Work: Blow Job* (London: Afterall Books, 2008).

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16. G. Beer, "Windows: Looking in, Looking out, Breaking Through."Thinking on Thresholds. The Poetics of Transitive Spaces', ed. Subha Mukheiji (London and New York:Anthem Press* 2011), 3.6, 9.

17. L. Mulvey, Visual and Other Pleasures, ch. 3, *Visual Pleasure and Narrative Cinema* (Bloomington and Indianapolis, Indiana University Press, 1989), p17.

ways of being, other patterns of objects, just beyond the concentrated space of the observer.'[16] Similarly to the cinema, the objects that function as a frame provide the viewer with an environment hermetically sealed in a liminal state. The world shown through this frame (on screen or through the window) goes on, indifferent to the audience watching it 'producing a sense of separation and playing on their voyeuristic fantasy'.[17] The act of framing promotes the illusion of voyeuristic separation and endorses it. In the environment of the cinema the spectator is given the illusion of being a voyeur. The cinema prides itself on immersion, mimicking the voyeuristic experience down to a tee. Looking at the screen in the same manner as a window, the everyday cinema viewer is not much different to a fully fledged voyeur. For the voyeur the window acts as a screen and for the cinema goer the screen acts as a window. They are both separated from the subject but continue to watch from a safe distance hidden behind their chosen frame. The cinema satisfies a primordial desire, one the voyeur was not afraid to act out. The spectator is here given the freedom to experience some level of

18. Ibid.

voyeurism without the accompanying shame and secrecy that go with enacting these things in the real world.

There are two states: scopophilia, the pleasure in looking and scopophobia, the fear of being looked at. Lacan states the developmental stage when a child begins to recognise themselves in the mirror as the first psychoanalytical form of creating the pleasure in looking. The image in the mirror is misrecognised by the developing mind of the child as superior to the body.[18] This misrecognition projects the body outside of itself, alienating the subject and allows for the development of the pleasure in looking at the self. The voyeur is both scopophilic and scopophobic, they are deeply affected by this, their projected self is somewhat lost without their mirror image. The mirror then translates as the frame to follow onto the screen or the window. The feeling of being part of something psychologically without being there physically - this is a liminal state. These frames give the mind the capability of separating from the body to feel as if it is not in the physical space but suspended within the space of what it is viewing. There

19. L. Mulvey, *Visual and Other Pleasures*, ch. 3, Visual Pleasure and Narrative Cinema (Bloomington and Indianapolis, Indiana University Press, 1989), p 18.

is an awareness of separation but this is what allows for the liminal state to take hold. There is a 'temporary loss of ego while simultaneously reinforcing it.'[19] The play between the scopophilic and scopophobic states is an interesting one. Where or when does the third state come into things? The pleasure in being looked at.

A WOLF IN SHEEP'S CLOTHING

Vogue has a Youtube series titled *Vogue 73 Questions*, it is a scripted Youtube series acting as if it is improvised. A modern day *MTV Cribs*. It is filmed in a first-person perspective by someone who I will now refer to as 'The Questioner.' The Questioner is never seen. He has a voice, quite a personable, friendly, un-threatening voice. We gather bits and pieces of information about The Questioner from his interview style and the questions he asks but never anything concrete or definitive. Is he the one filming or is he standing next to the cameraperson? Why is he chosen to interview the most famous celebrities of our time and why do we never see him? I have become more curious about the identity of this person than about the people he interviews. Is this a direct ploy by vogue to intrigue the audience, to make them feel like they are the one asking the questions, that they are the person sitting opposite Adele in

Fig. 28: A Wolf in Sheep's Clothing Garden Ornament by Design Toscano.

her Los Angeles mansion? I believe so, these techniques act as lures to grab the attention of the viewer. I think this is a conscious method of creating the sense that the viewer is an active participant in the lives of the celebrities that they idolise, a technique to suspend their disbelief. They are thrust into a voyeuristic position, finally given the opportunity to obtain the unobtainable - being invited into the home of their favourite celebrities, a VIP backstage pass, a front row seat to the spectacle.

The Questioner plays a similar role to an observer, however he is more active and more invasive. I see the role of the observer as quite passive but omnipresent. In contrast to this, The Questioner is aggressive and prodding, falling under the guise of a friendly voice, a predatory monster in disguise, the wolf in sheep's clothing. Many of these celebrities seem to be trapped in a state of forced nonchalance during these interviews, but they are clearly extremely uncomfortable. This is not a conversation, this is an interrogation. To be quite honest, it is as if they are being held at gunpoint…I don't really see a man behind this voice,

it is more like a bodiless voice, a faceless, nameless voice. Earlier I said that *he has a voice*, but perhaps it is more like *He is a voice*. The voice and the camera both hover in space like an ominous drone waiting for their next victim, the next celebrity to prey on.

The question still lingers, who really is *he*?

Fig. 29: Stills from *Vogue 73 Questions* with Taylor Swift

Fig. 30: Stills from *Vogue 73 Questions* with Margot Robbie

In reality, The Questioner's identity is known, however the celebrities never call him by his name, but they do have a direct interaction with him, they welcome him into their homes (or fake homes as some are the case). The Questioner is the creator of this world, this was all his idea, he is the god of this realm. He clearly makes his presence known in an almost violent manner. He is a representation of being watched or more specifically to the state of being incredibly aware that you are being watched. He is the enforcer of the spectacle. The creator of an illusion that relies on the perceived pleasure that comes with looking. And what about the celebrities? What state are they in? Do they want this? Their fake smiles and rehearsed reactions would suggest not, but are they not the ones who must gain the most pleasure from being perceived. Have they not brought this upon themselves?

Madonna's music video *Drowned World/ Substitute for Love* from 1998 is an interesting take on the perspective of the celebrity or the one who gains pleasure from being looked at. It begins with slow pan shots of a room, a woman turns off the TV.

The camera slowly moves towards the front door, the woman is shown walking briskly in slow motion towards it from behind. The door opens and she is met by a barrage of paparazzi photographers, her security detail escort her to a car. The camera perspective briefly shifts to the perspective of one of the paparazzi, desperately trying to get a glimpse of something that could be valuable. She is pushed into a car and gets some respite from the onslaught. We are then shown Madonna sitting in the car, singing to herself, the camera flashes continue to berate her. She attempts to hide her face from the blinding flashes of paparazzi trying to take photos from motorcycles driving alongside the car. Upon arriving at her destination she is surrounded by people, their eyes and mouths distorted and enlarged, they have become like creatures, lusting for some element of her fame. Their large eyes ogle her and their large mouths whisper violently.

Madonna seems to be fully aware of her status as a celebrity and clearly has distaste for elements of it but by highlighting the voyeuristic nature of the public and shaming

them for their predatory gaze she manages to twist the narrative to her advantage and manages to become more personable, by presenting herself as the victim to public.

Poor ME!
Shame on YOU!

Perhaps the young celebrity, before they gained their status as such, was unaware of what they were getting into. Overcome with an illusory torrent constructed by the media of what celebrity could or should be, they fell for the illusion, and are now paying the ultimate price.

Fig. 31: *Drowned World / Substitute for Love* [Music Video Stills], Artist: Madonna, Dir. Walter Stern, London, Maverick/Warner Brothers, 1998.

BRICK BY BRICK

When the viewer is placed into the role of an observer not all is revealed to them. They are not fully within the perspective of the observer. They still maintain some level of passivity. Being led through a space and narrative by the artist. Perspective is important in this context, something that specifically interests me here is the use of the first-person point of view camera. This is something that is most familiar to me from video games (here the viewer is clearly the active agent as they have control over their gaze) but there are films which apply this technique also; *The Blair Witch Project* (1999), *Cloverfield* (2008), *Lady in the Lake* (1947). When this technique is taken over to a film context the viewer becomes more passive and is led without agency. Assumptions play an important role

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Fig. 32: Behind the scenes shooting for *I Am Legend* (2007) (dir. Francis Lawrence, Cinematography: Andrew Lesnie, Photo by: Barry Wetcher)

here. Cliché can be used to play with these assumptions and to create expectations of what is happening in these unseen areas.

The imaginary area of the unseen, this imaginary space…what is it? Is this a liminal realm? It is no less real for not being shown. However its existence is based on an assumption and on pre-existing knowledge. In the digital realm however this may not be the case, what is beyond the lens of the 'camera' in a digitally rendered reality may not actually exist (e.g the use of blue/green screen), in this sense the digital realm is challenging everything our existence has thought to be true. Our assumptions of reality when watching cinema can no longer be trusted.

As I do not see it, does it not exist?
If I do see it, does that mean it exists?

Fig. 33: Stock image of a man trapped inside a screen.

If I make a film and I tell the viewer something is true, does that make it fact? Perhaps in the world of the film it does become fact or rather a factual construction within the reality of the film even though in the real world it may be false.

Breaking the fourth wall is a tool in visual media originating in theatre in which the audience are addressed directly and an awareness is brought to the fact that what is being shown is a performance. The fourth wall is an imaginary construct, an invisible wall between the audience and the actors. A very clear example of a fourth wall break would be while watching a pantomime a cast member may ask the audience for help locating another cast member, - *he's behind you!* This direct interaction with the audience acknowledges that it is in fact a performance that is being watched, but also actively brings the audience directly into the performance and destroys that feeling of comfort that is gained from watching from a safe distance. The typical way for the fourth wall to be broken in cinema is for the actor to address the audience directly by looking into the camera lens, breaking the illusion of the

20. J. Lewis, *The Total Filmmaker* (New York: Random House 1971), pp. 120-121.

constructed scene. In most cases the actors will not make eye contact with the camera lens as this is believed to shatter the illusion of an immersive experience in cinema. Jerry Lewis wrote in his 1971 book *The Total Filmmaker*:

> Some film-makers believe you should never have an actor look directly into the camera. They maintain it makes the audience uneasy, and interrupts the screen story. I think it is nonsense, and usually I have my actors, in a single, look direct into the camera at least once in a film if a point is to be served.[20]

The action of addressing the camera can function in two ways, the first way acts as if it is an aside - a note from the character, filling the audience in on context or backstory, a technique often used in early 00s sit-coms (Lizzy Maguire, *Malcolm in the Middle*). The second way claims a direct awareness of the fact that this is a film and these are actors. For example in *Funny Games* (2007), when Michael Pitt's character searches for a remote control and rewinds the scene after Brady Corbett's character is shot by Naomi Watts'.

Fig. 34: A poster used for advertising *The Blair Witch Project* at the time of its release.

However, how is the fourth wall broken when a first-person camera perspective is used? When a first-person perspective is used, addressing the camera would actually be considered normal, as this is just someone addressing the active agent in the story (the protagonist). Is it actually possible to break the fourth wall in a first-person perspective? Or is it already broken by the use of this camera perspective? Through the use of first-person camera perspectives do we become more aware of our position as the

audience or does this perspective actually increase levels of immersion?

The year is 1999, *The Blair Witch Project* has just been released. You see a missing persons poster with three faces in the street. This poster is an advertisement for the film. The poster in itself is actually a fourth wall break as it creates the sensation that the film is connected to our reality. The film is fiction however there is the suggestion, by use of the camera perspective, posters and additional media surrounding the film, that it is found footage. It uses a first-person camera perspective as if it is filmed using a hand-held camcorder. *The Blair Witch Project* relies heavily on its immersion and the prerequisite belief that this is found footage. Elements like this poster and the camera perspective aim to increase this level of immersion. Once you become aware of the fact you are watching a fictional film the illusion is somewhat shattered, its perceived immersion broken. Now, most people are aware of the fact that it is fiction, and some of the magic has been lost through this revelation. However this was a somewhat revolutionary attempt to blend fiction with reality. It

may have been only temporary but it has left long lasting residues on expectations within cinema, techniques used to develop or increase immersion and building or breaking of the fourth wall.[21]

I present to you a hypothetical scenario in which something different happens while watching *The Blair Witch Project*. Suppose that as the camera turns, you see the Witch standing amidst the trees. You are terrified, frozen to the spot. You want to run, to scream but you cannot, for you are not in control of the camera. The Witch locks eyes with the camera. She speaks. But she speaks to you, not the person holding the camera. She calls your name. The fourth wall crumbles. You are no longer watching a film. The constructed reality depicted inside

[21.] (*The Blair Witch Project* also works very well with the power of the unseen or the unknown, what is revealed is minimal and the element of horror is created through the fear of the unknown)

Fig. 35: *The Blair Witch Project* [Stills], Dir. Daniel Myrick and Eduardo Sánchez, 1999.

Fig. 36: *The Blair Witch Project* [Stills], Dir. Daniel Myrick and Eduardo Sánchez, 1999.

the film is essentially destroyed, however it then blends with our own construction of reality.

The fourth wall is torn down, brick by brick.

Upon the shattering of the illusion are we closer to a status of godhood? Shattered illusions are deeply connected to religious iconography, seeing beyond our earthly bodies and gaining a higher awareness of the truth of our existence. Is this the *big reveal*? Is the revelation we have waited so long for merely the deconstruction of an illusion?

To take this further I take you now to look at another horror classic; *Ring* (1998) (リング, *Ringu*) (the Japanese version, not the 2002 American version starring Naomi Watts). The plot, put simply centres around a cursed video tape, it is said that after you watch it you will receive a phone call and die in one week. After one week, the TV turns on, a woman with long black hair covering her face crawls out of a well. I think this is a reference to the painting *Truth Coming Out of Her Well to Shame Mankind* (1896) by Jean-Léon Gérôme. Perhaps this is also a

reference to Sartre, this woman is coming to shame us for taking part in the spectacle of watching the cursed film. She turns towards the camera and eventually starts to crawl out of the TV and into the room on screen to kill the person who watched the tape. This film, like many horror films of the 90's and 00's, plays with fears of being watched, followed or observed by something or someone with the intent to harm us. It came with the dawn of new technologies, the internet, mobile phones, smaller cameras, new ways to track people. Fears of surveillance and technology being used with ill intent, previously conceptualised in George Orwell's *1984* were being brought to life. However these fears were being warped and skewed, it could be anyone watching you, not just a surveillance state, and what harm could this anyone cause.

Ring actively plays with the horror of the fourth wall being broken by having someone crawl directly out of the screen depicted on screen and into the world portrayed inside our screen, how very meta. This stimulates the horror of possibility, could the long haired woman crawl out of our own TV

screen? What are the rules? Where do these realities begin and end? Even though this is a completely delusional horror it plays on the possibility that the object one must own and may be using to watch this film is being used against them. It deals with the breaking of the fourth wall in quite an usual way. It doesn't actually break the fourth wall but merely suggests that it is possible. In the way that *The Blair Witch Project* relies on the illusion of perceived documentary to create its horror, *Ring* uses similar methodology to create a twisted reality however it uses the idea of breaking the fourth wall to create a more immersive horror experience.

Ring suggests that these everyday technological objects that we have become so familiar with in the last few decades may have more layers to them than we had initially expected. Through prior knowledge of fourth wall breaks we have come to expect to be addressed through the medium of the camera and screen, and therefore when we experience this in a manner that challenges us we don't know how to react.

What is on the other side of the fourth wall? Is it paradise?

Fig. 37: リング (*Ringu*) [Still], Dir. Hideo Nakata, Japan, 1998.

Fig 38: Prank in a shopping mall imitating a scene from *The Ring* (2002)

Fig 39: Prank in a shopping mall imitating a scene from *The Ring* (2002)

The fourth wall has long been broken, why do we even bother with these conventions and attempts to break them? The digital expanse has no walls, it is like an infinite ocean. However, it seems we need to construct walls to be able to understand these new spaces that defy the logic of our current world. In the series of films, *Morpher* by Kévin Bray, he attempts to address these concerns. The camera moves forward through a digital space, directing the viewer through a landscape. Suddenly the camera angle shifts and segments of the image on

22. https://www.
instagram.com/p/
Clf6foXBPp1/
accessed on
09.03.22

screen are revealed to be constructed in layers, almost as if it is a constructed set in a theatre. These digitally constructed illusions and their mode of creation are brought into question and the source is revealed moments later. Bray states:

> Morpher is trying to make a comment on the way we consume information and the limits of understanding it. What are the borders of subjective and objective truth? and how they manifest themselves? It is navigating through a reality that would be constructed only by humans and for humans where the complexity of thoughts and processes are overwhelming and where being skeptical is the only way of raising truth. It tries to be a shape shifting critical mirror of our language, information and data society.[22]

Here we can see how the breaking of an illusion functions similarly to the fourth wall being broken. There is no direct addressing of the audience however the action of breaking an illusion acts as this address. You become aware that you are watching illusions form and deform rather than a representation of reality through film. *Morpher* actively acknowledges itself as an illusion and actively acknowledges the presence of an audience to witness this, thus breaking the fourth wall.

The interesting thing here is how the fourth wall functions in relation to how it brings an awareness to the audience that they are being watched and that they are also present. Not just a voyeur hiding or a cinema goer sitting in the dark.

Fig. 40: 3D Wall Sticker.

reliant on and also luring the viewer into the narrative. Anthropomorphic elements are key in suspending the disbelief of the viewer and are used to manipulate the viewer's desire to find something relatable or make sense of that which they are viewing. These anthropomorphic elements can be used to trigger heightened emotional states and increase the believability of that which is being viewed.

I suppose that naturally, 'suspense' should follow 'suspension of disbelief,' as it is another tool that falls under the umbrella of suspension of disbelief. If we see suspense as a state of being created through illusory means within narrative structures, we can see how it can be used as a tool. I look further into how these tools function and attempt to gain an understanding of what they are specifically reliant on. Can they function in a vacuum? Are they reliant on one another to function? These questions remain open, as there are no definitive answers. However, I do believe that one thing is certain; time is of prime importance and something that cannot be neglected. It is the thing that perhaps ties all of the other

tools and modes together. Even stasis is not absent of time, as even the stopping of time confirms its existence.

These ideas of stasis and liminality bring forth the relevance of the voyeur and the voyeur's link to the gaze within cinema. I view the voyeur as sitting within a liminal realm, much like how I view the one who experiences the sublime. The voyeuristic viewing experience within cinema is heavily reliant on control, illusion, framing and time. Essentially, the voyeuristic eye within cinema is the peak form of suspension of disbelief. It comprises all of the elements that I have laid out; anthropomorphism, suspense, controlled gaze, controlled framing, and first person camera perspectives. These elements all work together in harmony as tools to enforce an illusory experience which culminates in the experience of feeling that you are watching someone without them watching you. The spectatorial presence and the figure of the one who wants to be viewed (the celebrity) further enforce these ideas that suggest an illusion of importance and push that narrative that we (the spectator) are the

problem. We are the voyeurs, preying on the vulnerable celebrity, watching with an aggressive predatory gaze.

Finally, notions of constructed illusions and in turn deconstruction of those illusions - both of these things; construction and deconstruction, could be given the name that relates to the convention described as *breaking the fourth wall*. This convention, perhaps being the most important element of this thesis, is the thing that shatters the illusion of what is being portrayed but also simultaneously grounds it within our reality. It is that thing that shatters realities, builds worlds, forms revelations and warps one's views of what is possible.

And thus, the illusion has been shattered…

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Dirty Windows, Merry Alpern, 1993-94.

Drowned World / Substitute for Love, Artist: Madonna, Dir. Walter Stern, London, Maverick/Warner Brothers, 1998 (5'09").

Étant Donnés: 1° la chute d'eau, 2° le gaz d'éclairage… (Given: 1. The Waterfall, 2. The Illuminating Gas…), Marcel Duchamp, 1946-66. [Mixed media assemblage: (exterior) wooden door, iron nails, bricks, and stucco; (interior) bricks, velvet, wood, parchment over an armature of lead, steel, brass, synthetic putties and adhesives, aluminum sheet, welded steel-wire screen, and wood; Peg-Board, hair, oil paint, plastic, steel binder clips, plastic clothespins, twigs, leaves, glass, plywood, brass piano hinge, nails, screws, cotton, collotype prints, acrylic varnish, chalk, graphite, paper, cardboard, tape, pen ink, electric light fixtures, gas lamp (Bec Auer type), foam rubber, cork, electric motor, cookie tin, and linoleum]. (242.6 cm × 177.8 cm × 124.5 cm).

Funny Games, Dir. Michael Haneke, United States, Warner Independent Pictures, 2007.

Lady in the Lake, Dir. Robert Montgomery, United States, Metro-Goldwyn-Mayer, 1947.

Lizzy Maguire, United States, Disney Channel, 2001-2004.

Malcolm in the Middle, United States, Fox, 2000-2006.

リング (Ringu), Dir. Hideo Nakata, Japan, 1998.

Spirited Away, Dir. Hayao Miyazaki, Japan, Studio Ghibli, 2001.

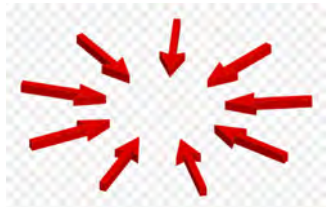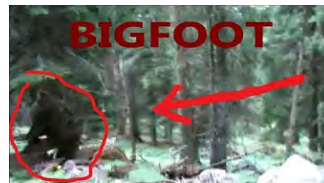*The Blair Witch Project*, Dir. Daniel Myrick and Eduardo Sánchez, 1999.

The Park [Photo Series], Kohei Yoshiyuki, Japan, 2007.

The Truman Show, Dir. Peter Weir, United States, Paramount Pictures, 1998.

Truth Coming out of her Well to Shame Mankind, Jean-Léon Gérôme, 1896. [Oil on Canvas]. (91 cm × 72 cm).
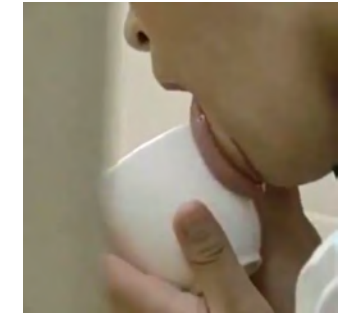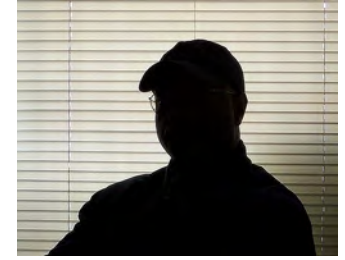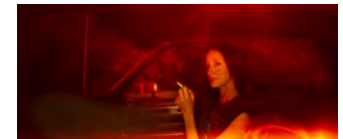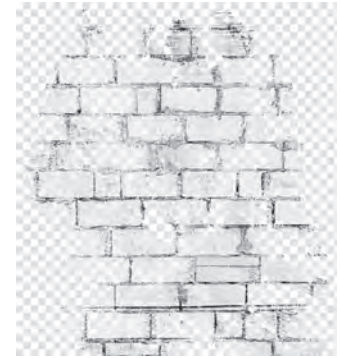
PAUSE

BIGFOOT