Raymond Bellour Betweenthe-Images



You are in darkness. On the small rectangle of the editing table, imagery goes by. Slightly clenched on the control, your hand feels the image. It feels, it knows, it thinks it can control the image. Yes, but for what image? In the name of what image? There were times when the hand forgor, when the image appeared almost of its own accord. A force. A frame. A gaze. Fixity made unbearable. Eyes dilated, mouth on the edge of something that is no longer even fully imaginable, a face has fallen and takes you in its fall. Perhaps you still remember that you are Joan Fontaine in Sapáriow (1941)—Lina—in this editing room, with a declared goal. Or else nothing. In the time it takes to lower your head and bring your face that is both too present and absent there, there is a moment of weakness. Fear, to put it simply. Being captured this way within the borderless circle of this ghostly close-up, without origin or

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Art and moving images

Published for the first time in 1990—its original title is "L'Entre-images: Photo, Cinéma, Vidéo"—this volume brings together 20 illustrated essays written between 1981 and 1989 by Raymond Bellour, one of the world's most prominent film theorists. As he writes in his foreword to this English edition, "'Between-the-Images,' which was innovative yesterday, is now a kind of archeological corpus. That is one of its virtues. It recalls how the landscape of the moving image was constituted and historicizes the first creative passages between film, video, and photography."

Considering the works and the strategies of artists and filmmakers such as Thierry Kuntzel, Jean-Luc Godard, Chris Marker, Ingmar Bergman, Michelangelo Antonioni, Gary Hill, and Bill Viola, he examines the slow but inexorable change in moving images, putting his emphasis on three major areas of transformation: between stillness and movement, inside the photographic analogy, and between language and image. At once poetical and concisely argued, accompanied by numerous film stills, Bellour's essays such as "The Pensive Spectator," "Video Utopia," "The Limits of Fiction," and "The Phantom's Due" are an invaluable and still relevant analyses that contribute to an understanding of the issues of today's creation.

Raymond Bellour is a French writer, film critic, and theoretician. Emeritus Research Professor at the Centre National de la Recherche Scientifique (CNRS) in Paris, he has written numerous books on film and literature, and organized several solo and group exhibitions, such as the landmark "Passages de l'image" in Centre Pompidou (1989–1990). In 1991 he founded the renowned film review "Trafic" with Serge Daney. He is also the editor of the complete works of the poet Henri Michaux.

The book is part of the Documents series, co-published with Les presses du réel and dedicated to critical writings.