Her Anticipation

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Her Anticipation

by

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Abstract

My thesis paper will explore my artistic practice by analyzing my thesis video project, *Her Anticipation*. I will accomplish this by examining three main topics: The essential elements of the video, the video’s relationship to my earlier work, and a discussion of the video and its structure with representative examples.

The first essential element of the video springs from my relationship with my husband, especially the aspect of the relationship that is tied up with our nearly forty-year age difference. The second element is my personal experience filtered through a deep reading of Edmund Spenser’s *The Faerie Queene*. The third element that I discuss is the thinking behind my cultivation of a personal voice in the medium of video.

The thesis’ second main topic recounts my earlier work and its connection to my current video project. I began my artistic career with analog photography. Photography gave me training in composition and camera work. My early video work prepared me for composing moving images, camera motion, and editing. Most importantly, my shorter videos allowed me to experiment with creating nontraditional, uncoerced narratives.

In the third section of my thesis I guide the reader through each of the four chapters of my video. For each chapter, I summarize the relevant passage in *The Faerie Queene* and then unpack that chapter of video. For each chapter, I discuss individual shots, sequence of shots, composition, and content. More importantly, I elaborate on the underlying emotional structure of the video (which the musical selections and literary excerpts help to articulate).

I conclude my thesis by outlining a few of the implications that this project has for my work as an artist. My own artistic personality has been greatly clarified by working on *Her Anticipation*. Furthermore, the project has helped me imagine the trajectory of my future production. I will continue to create video works in this pattern, and they will be much advanced because of the experience that I have had creating this video.
# Table of Contents

Introduction ................................................................................................................. 3

Thesis Inspiration ........................................................................................................ 5

Work in Photography ................................................................................................... 7

The Video Drama ........................................................................................................ 8

Composition: Shaping the Video ................................................................................ 10

Additional Notes on Form, Content .......................................................................... 11

Guide to the Video, *Her Anticipation* ..................................................................... 12

The Bower of Bliss Poem ............................................................................................ 13

*The Bower of Bliss* Video ....................................................................................... 18

The Garden of Adonis Poem ...................................................................................... 24

*The Garden of Adonis* Video .................................................................................. 26

Beyond Pairs, the Video Structure ............................................................................ 27

The Temple of Isis Poem ............................................................................................ 29

*The Temple of Isis* Video ....................................................................................... 31

Mutabilitie Poem ........................................................................................................ 33

*Mutabilitie* Video .................................................................................................... 35

Conclusion .................................................................................................................. 37

Endnotes .................................................................................................................... 39

Illustrations ............................................................................................................... 41

Bibliography .............................................................................................................. 68
Introduction

With nothing can one approach a work of art so little as with critical words: they always come down to more or less happy misunderstandings.¹

~Rainer Maria Rilke

This writing examines my MFA Project *Her Anticipation*, a video drama in four parts and its relation to selections from Edmund Spenser’s 16th century poem *The Faerie Queene*. The video drama is seen by *Her* through the lens of the camera and presents a wife/lover’s anticipation of her husband’s impending death. Having fallen in love with and married a man nearly forty years her senior, *She* has from the beginning known, as she first opined in their courtship, that he would leave her first.

The principal character, her husband, appears as himself throughout the video and is metaphorically referenced in such shots as windblown landscapes or gasping koi. The video drama may be understood as a travelogue. It unfurls on the screen, repeats eccentrically collaged shots, orders and disorders sequences of places and interior thoughts over the course of their lives together. The camera lens is her Orphic “eye,” and like Orpheus she intones a visual lament, travels through space, and ultimately crosses time’s line in search of her deceased lover in the underworld. Urgency, predicament, and an aching without remedy prompt this artistic expression.

Time (as in “moving images” revealed over time) is cinema’s most powerful tool, and atmosphere, time’s next of kin, is film’s weather, that is, its changing mood over the time. Several films provided important examples of how to create a sense of time and atmosphere in *Her Anticipation*. In Andrei Tarkovsky’s slow, methodical *Solaris* (1971), mood unfurls the scroll of mind to create its psychological narrative. In Satyajit Ray’s *Pather Panchali* (the first film in his *Apu* Trilogy), insects hover and occasionally touch down on the surface tension of a
rice paddy. These images set the mood of reverie that will sustain a life’s journey over generations. In my work, pausing and waiting portend a gathering potential energy like a loaded spring or a stretched rubber band.

I measure in visual abstractions. Imagery will often fluctuate from overwrought ornamental floral arrangements to spare, windswept landscapes in a single chapter as in *The Garden of Adonis*. The pace and restraint of my visual imagery contrast with my penchant for flowery, verbose, overwrought thoughts that seem to pour in from the page margins. *Her Anticipation* was inspired by and plotted around Edmund Spenser’s *The Faerie Queene*. Spenser’s epic poem takes place in seven books, six of which contain twelve cantos that follow the progress of an errant knight. The poem ends at the seventh book, which contains only three somewhat disordered cantos. In a letter to Walter Raleigh, Spenser revealed his intent to create a book that would through entertainment “fashion a gentleman or noble person in virtuous and gentle discipline.” ¹
Thesis Inspiration: *The Faerie Queene*

“Recently, I heard a former president of the Modern Language Association allude to reading Edmund Spenser’s *Faerie Queene* as the paradigm of pointless, boring activity. My response to this, once the impulse to throw something subsided, was embarrassment for my chosen profession … *The Faerie Queene* has accommodated various critical approaches and inspired diverse critical responses. The only requisite as far as I’m concerned, is to recognize *The Faerie Queene* as the product of a powerful and idiosyncratic intelligence. Miss that and miss everything.”

~Lauren Silberman

“In reality every reader is, while he is reading, the reader of his own self. The writer’s work is merely a kind of optical instrument which he offers to the reader to enable him to discern what without the book, he would perhaps never have perceived in himself.”

~Marcel Proust

Spenser’s epic poem is a journey, a quest to find and attain the Faerie Queene. The thesis video, *Her Anticipation*, seeks the lover who is seen in the living present and yet is already absent in her fantasy; he is both present and absent in her fear and expectancy. Like the separated lovers in Plato’s *Symposium* who originated from the same body, the central characters of *The Faerie Queene* are gender fluid: they are questing heroes and adversaries that mirror one another, trade identities, and seek reunion. The vignettes of the video reference Spencer’s protagonists as they travel to fanciful “Houses of Recognition” such as the Bower of Bliss, the Temple of Isis, and the Garden of Adonis. My questing camera flows, jumps, and montages events and places that visually and symbolically reference these “Houses of Recognition”. The visual reverie belongs to the wife who seeks an understanding of the impending loss of “love’s body.”

This reverie is especially prominent in scenes where *She*, through the camera’s eye, remembers their shared earthly life.

The montage of shots and the flow of the video narrative is inspired by the sprawling verse and contradictory, disorderly plot line of *The Faerie Queene*. In the video, literary
contrivance, real-life psychological urges, and fantasy create a visual narrative that functions as a kind of personal fairy-tale. The content of the tale is drawn from the emotional, spiritual, and physical moments shared by Her and her husband in their life together on earth and also from Her conception of that life that She carries in her imagination.
Work in photography

Before coming to graduate school, I was strictly a photographer. I worked with black and white analogue photographs. Size contributes to the expressive meaning of an image, and I printed photos on modestly formatted 8”x10” fiber paper. Contrast and value range matter expressively, and in order to highlight sobriety, I kept the contrast close (fig. 1). The fiber paper gave the images a tactile velvety look. Now as I leaf through my photographs, I notice themes emerging around questions of absence and intimacy, themes that carry over to my video dramas.

The events recorded in my photographs, often in places of significant artistic importance, read as a still travelogue or a notebook of cemeteries visited. My photographs resemble *gipsoteca* assemblages of great moments in art from the distant past, which are seen in galleries at dusk just before closing time. In her book *On Photography*, Susan Sontag describes quite well a central concern of my still photography.

“Behind the ritualized claims of American photographers to be looking around, at random, without preconceptions – lighting on subjects, phlegmatically recording them – is a mournful vision of loss. The effectiveness of photography’s statement of loss depends on its steadily enlarging the familiar iconography of mystery, mortality, transience.”

~Susan Sontag

Therein lies the deepest meaning of all single still photographs. Photographs are shadows of the world. Once and only once, the event of the photograph occurs in a selected “present,” which never existed before and will never exist again. The camera-woman walks about searching this locale and that and collects coincident shapes and atmosphere in a dimming world. In her reverie, she is Orfeo among the Shades.

“Knew that there never was a world for her
Except the one she sang and, singing, made.”

~Wallace Stevens
The Video Drama

As the title suggests, *Her Anticipation* is a story visualized by the artist. It is a long, slow rumination on loss. The camera wanders from events that were recorded with her lover/husband to places they have visited together and then to those places she will visit alone. Shots include long hand held takes of windblown landscapes that conjure stilled tremors. Did his hand shake? Does she quiver in her introspection? She asks: “How is it that the landscape exists without him? Will it exist without me?” If the camera is set on a tripod and set to endlessly record, will the world continue to sing its mournful song when she is gone? Do others mourn? The camera is witness to her solitude. When her hand fails, the tripod is there to steady her in her grief.

*Her Anticipation* is a visual poem, and it is *Her* poem. It is how she sees, how she frames her lament, how she organizes the events that shape her sorrow, how she selects and composes what she saw, felt, and will feel. Her lament in video needs no explanation and needs no advice on how to wail. It is how she must tell her tale of sorrow. It is *Hers* and hers alone. Grief and love have a self-involvement and leave no room for those outside the relationship. Her sorrowful elegy stirs, shifts, and steps at its own pace. Her emotions are all consuming, and her song is personal, secret, and hermetic, which, I would argue, is part of the nature of art.

“Stand against me then and stare well through me then: I am no poet as you have span by span leapt the high words into the next depth and season always, the next season always, the last always and the next always. I am a true wall: you may but stare me through.”

—Laura Riding

Viewers will either recognize the impulse of the drama all at once or not at all. The character of Her is indifferent to their need to understand *Her* work. It is, after all, *Her* rumination. It will either linger in her imagination to be revisited, edited, and reworked, or it will lead, as an artist’s expression often does, to the next attempt to unequivocally render the artist’s
“quest” to find meaning through art. I hope for empathy through art, not necessarily for clarification. *Her Anticipation* is the result of an attempt to achieve resolution and create an artful record that expresses *Her* progress toward being fully present and conscious through the artistic process. Whether this “telling” resonates for others is not *Her* concern. She is self-contained and has no need to be exemplary.
Composition: Shaping the Video

The “moving pictures” of my video travel across a sea of remembered events, documentary footage, and fretful reveries. Because video is a time-based medium, pacing, duration, expectation, anticipation of events, and overall timing are essential elements of form, composition, and atmosphere. Color palette, tonality, light, noise, collage, shape, and transition all contribute to the video’s dramatic narrative; they determine mood and pilot its expanse. In order to dramatize the protagonist’s shifting concerns as she gathers her wide-ranging materials, I adjusted the light, sound, focal point, shot duration, and scale shifts of the video sequences. By cutting to seeming non-sequitur shots, the video simulates the unspooling logic of dreams. Events that have taken place in time and space are combined and transformed into an emotional reflection and anticipation of what is to come. This is accomplished both through texts that are seen and read by the viewer and through shots seen and sometimes repeated on the screen in “real time”.

Spenser’s unfinished *The Faerie Queene* was written over ten or more years and evolved as he wrote it. Like its characters, it is an unruly, willful, disobedient, and riotous assemblage. Its eccentric structure and range of themes (conflict, love, personal sexual and physical autonomy, eternity, loss, preservation, control, artistic artifice, surrogacy, identity, form, narrator and character uniqueness) provided inspiration both for my narrative and choice of imagery as well as my manner of composition.
Additional Notes on Form and Content of Video

I prefer low-contrast, soft edged images and ambiguous focal points. Imagery is factual and yet multivalent. These factual records of events that are gone forever invite and almost demand interpretation, and yet the curious ambiguity of images causes them linger in the imagination and make them endlessly interpretable. Interpretation is our attempt to “catch up” with the image and their succession. It is the both the surprise and formal character of the abstract components that help fix the images in the mind.

In my camera work, I used a vintage analog wide-angle lens on my digital camera to distance the viewer from the objects viewed. That lens softened the edges of objects, dulled the contrast, and desaturated the images. Another piece of equipment that I incorporated into my toolbox was a digital 50mm lens. This lens has a focal point of 1.4 which creates a strikingly low depth of field, which is very useful for creating visual atmosphere and intimacy. For me, shooting with a handheld camera conveys emotional weight. Handheld shots float languorously, but at times a sudden movement of the hand triggers a REM-like twitch. Shooting with a tripod creates a calm removal from what is observed and may even evoke an oppressive fixity. In sound design, I often enhance atmosphere and create a counterpoint to the precision of the compositions by including the camera’s mechanical sounds that were made as the shot was captured. These sounds create a cacophony, which is at times irritating and at times promising.
Guide to the Video, Her Anticipation

The three Houses of Recognition and the Climatic Character are associated with the four chapters of the video, which are:

1. The Bower of Bliss
2. The Garden of Adonis
3. The Temple of Isis
4. Mutabilitie (Climatic Character)

House one and two establish mood, which is both aesthetic and emotive. The narrator examines time, artifice, and symbolic language. House three and the Climatic Character reveal the narrator’s motivation most directly. The video chapters mirror the three Houses and Character found in Cantos of *The Faerie Queene*. The Houses and the Climatic Character (Mutabilitie) mirror and flow into another.

Mirrored images are seen from different angles and create reflection and distortion, which are themselves surrogates of one another. The accompanying music and texts double the visual story. The first video chapter explores the notions of isolation and containment through artifice. The second video chapter examines nature and time cycles as another form of containment. The third video chapter explores romantic pairing through the love stories of Narcissus, Isis, and Orpheus. The fourth video chapter reveals the narrator’s (i.e., *Her*) motivation. Throughout Spencer’s *The Faerie Queene*, central themes are identity, autonomy, and sovereignty, and those themes occur visually in *Her Anticipation*. 
The Bower of Bliss Poem

The characters, place, and story of The Bower of Bliss can be summarize as follows:

Acrasia, a sorceress

Guyon, the Elfin Knight of Temperance

Mordant, married to Amavia

Amavia, wife of Mordant

The Wandering Isles at sea surrounded by Gulfe of Greedinesse and Rocke of Reproach

Acrasia is aligned with concupiscence, permeability, satisfaction, and addiction. Armored Guyon, in his clumsy chivalric attempts is destructive. Lauren Silberman describes his incompetence: “Guyon’s naïve dependence on methodology leads him to strike a mechanical mean between arbitrary extremes where more thoughtful attempts at mediation are needed.”

Acrasia has created The Bower of Bliss.

On her island domain, Acrasia seduces men who, when they remain too long, are changed into beasts. One such man, Mordant, is rescued by his wife before the transformation. While under Acrasia’s influence, Mordant drinks her wine, which causes him to forget his wife and child. In the Bower of Bliss this loss of social ties and responsibilities seems to be the beginning of the loss of one’s humanity. Amavia restores Mordant’s memory and exits the Wandering Isles. Yet before his departure, Acrasia gives Mordant a parting gift, a cup filled with a lethal potion. Upon escaping The Bower of Bliss, Mordant is inexplicably compelled to drink from Acrasia’s cup and he dies. His wife responds by committing suicide. Guyon on a quest comes across Amavia in the throes of death and pledges to end Acrasia’s destruction. He therefore seeks out the Isle.
On his journey to The Bower of Bliss, Guyon encounters numerous incidents of discord. As self-appointed Solomonic judge and arbiter extraordinaire, Guyon feels entitled and capable to right all wrongs, but he does little to mend the disputes he encounters and yet moves on feeling satisfied with his wise and effective intervention. Places (especially those that take a long time to reach) in *The Faerie Queene* are often treated like jewelry boxes and allow Spencer to explore properties of nature, philosophical viewpoints, and psychological character. Scholars often refer to these places as Houses of Recognition where characters arrive at some decisive turning point in their development. These Houses of Recognition bring to mind highly contrived, rarified, intellectualized, and literary still-life paintings. Often these places are contained by clearly defined boundaries (i.e. gates and fences) and are at times guarded by a Genius or some other personification. In the Temple of Venus, for example, the building is guarded by the double-faced deity Doubt, and the Bower of Bliss itself is enclosed by an ivory fence.

“Yet was the fence thereof but weake and thin;  
Nought feard theyr force, that fortilage to win,  
But wisedomes powre, and temperaunces might,  
By which the migtest things efforced bin:  
And eke the gate was wrought of substaunce light,  
Rather for pleasure, than for battery or fight.” (II.xii.43)

In the excerpt above, Spenser explores and describes the beautiful, suggestive, carved ivory boundaries of the Bower of Bliss, which are nonetheless powerless to control movement and passage. Formed from elephant tusks, the boundary is a transparent mesh that does not obstruct vision. Carved into this delicate, precious, and violently harvested material is a tableau depicting tales of Jason and Medea. Spenser spends stanza 45 reveling in the lush illusion of white ivory waves of grain that mimic the flow of water. For Spenser, art’s power is sensual and material. A central question for Spenser is whether art is imitating nature or whether nature is
imitating art. The question is embedded in the contrast of the tale of Guyon and Acrasia with the carvings on the Bower enclosure that depict the tragic tale of Jason and Medea. Medea betrays her culture and family after she falls in love with Jason who had come to her land for the Golden Fleece. Medea helps and flees with Jason, settles with him in distant Greece, and bares him two sons. Jason, however, abandons Medea to marry a princess. Enraged, Medea poisons the bride to be, kills the princess’s father the King, and slays her own sons. Throughout the action, Medea exercises self-control. While masking her murderous plans, she employs deceptive pleading and manipulates the King and Jason, and they unwittingly assist Medea in the destruction of the princess. For Spenser, art is a mental riddle, that is, what resembles what? Is water resembling ivory, or is ivory resembling water? Is art mirroring nature or is nature mirroring art? The grain of the ivory is likened to the wave of water, but the description can also be read as water depicting the grain in ivory. “That seemd the waves were into yvory, Or yvory into the waves were sent;” (II.xii.45)

The characters of Acrasia and Guyon raise similar questions about impersonations. Is Medea reflecting a hyper-sexualized sorceress, ruled by appetite, impulse, and power? Or is Medea an echo of Guyon, destroyer of the Bower of Bliss, denier of natural impulses of love and tenderness? This constructed fluidity is Spenser at his most characteristic.

Armored Guyon contests sensuality. He assaults Genius, defies Seduction, and battles beauty and instinct. Guyon presses on to the innermost realm of The Bower and encounters Acrasia and her lover, Verdant, post coitus. A song, the Rose Song, hangs in the air and urges the listener to seize the day. An enraged Guyon lays waste to Bliss. For Spenser, spirituality is guided and misguided by sensuality, yet sensuality is the soul’s compass.

The Bower of Bliss represents art’s great metaphoric struggle. It gives a warning and
attempts to explain the ambiguities that would darken its radiance. Guyon and Acrasia are key personifications. Each is magnificently isolated throughout their episodes. Their dominant faculty is vision. Guyon is cold, logic driven, hermetically clad, and sensually aloof. He is unaware of his own clumsiness. He has trouble remaining upright and faints in the House of Mammon. When confronted with the personification, Furor, Guyon fights like a toddler, scratching, biting, and kicking. He loses his steed, stumbles, and becomes an armored knight on foot. He embarrasses yet does not blush. Sir Guyon is the Knight of Temperance yet exhibits in the final canto of his book a tremendous lack of self-control.

Sorceress Acrasia is skilled and self-possessed. She has jurisdiction over her own body and dominion over the men that dare come ashore. She controls yet is alienated from her conquests. Acrasia can only be intimate and tender when the lover is remote (asleep); moreover, her intimacy results in the eventual denaturing of the beloved. When we first meet Acrasia, she seems gentle, caring, and loving. Acrasia, however, is a succubus. Those she takes as lovers lose self, degrade, and become beasts. The Bower of Bliss is artful but barren. It is in a perpetual spring that never yields harvest. Coitus is alluded to yet never witnessed by the reader or the hero Guyon. The one fertile being, Amavia commits suicide after leaving the island. Acrasia is presented as a murderous wreaker of hope and hearth who has built an erotic paradise, yet it lacks true fulfillment. Its bounty remains intact until Temperate Guyon destroys its pleasures and its sterility.

“Therewith the Heauens always louiall,  
Looke on them louely, still in stedfast state,  
Ne surfed storme nor frost on them to fall,  
Their tender buds or leaues to violate,  
Nor scorching heat, nor cold intemperate  
T’afflict the creatures, which therein did dwell,  
But the milde ayre with season moderate
Gently attempred, and disposd so well,
That still is breathed forth sweet spirit and holesom smell.” (II.xii.51) (boldface mine)\textsuperscript{11}

Acrasia and her bower exist outside of time cycles, both seasonal and menstrual. Though Guyon and Acrasia are united in isolation, Acrasia has appetite and permeability. Acrasia maintains her isolation by absorbing all those she comes into contact with: “And through his humid eyes did sucke his spright, quite molten into lust and pleasure lewd.”\textsuperscript{12} The quote leads directly to an aspect of Spenser that I find especially enticing. There is something about sex (which can sometimes be a coded expression for art) that is also the locus of spirituality. Spirituality, sex, and art are inextricably linked in Spenser’s work and are aligned with peril, deception, and fragility.
The first five shots of the Video’s *The Bower of Bliss* introduce the atmosphere of the whole video. These five shots create the most cinematic scene of the video. The first shot consists of three tarot cards illustrated by my husband. They are Temperance, The Magician, and The Star. Tarot cards, which are typically used as a means of divination, work much like the characters in *The Faerie Queene* (fig. 2). These cards are not read as a one-to-one interpretation, but rather in relation to one another. One is positioned in the layout compared to the next. Like the characters in *The Faerie Queene* these cards are personifications of idealized values, which are made plain by their iconography (i.e. pentacles for wealth, wands for creativity, swords for assertion, cups for nature and inspiration). The choice of sepia ink for the illustrations was inspired by Domenico Tiepolo’s pen and brush illustrations of the Life of Punchinello from cradle to grave. Tiepolo’s depictions of this stock character of *Commedia del Arte* have a humor and whimsy that is both bawdy and childish and are quite fitting for a video fairytale on art and love. The music that accompanies the shot is played backwards and is taken from a music box rendition of Lea Solonga’s “When you Wish Upon a Star”. The song emphasizes the idea of wishes being their own predictions, i.e., self-fulfilling prophesies. This backwards rendition will be a motif that accompanies the Spenserian texts throughout the video. Temperance and The Magician drop out as the text fades in.

“They in that place him *Genius* did call:
Not that celestiall powre, to whom the care
Of life, and generation of all
That lives, perteines in charge particulare,
Who wondrous things concerning our welfare,
And straunge phantomes doth lett us ofte forsee,
And ofte of secret ill bids us beware:
That is our Selfe, whom though we doe not see,
Yet each doth in him selfe it well perceve to bee.” (II.xii.47)¹³
The next shot shifts the viewer’s perspective toward what is to come (fig.4). A figure (the narrator/author of the piece) approaches a still life and winds up a magician in a box. There are two inscriptions on the music box. They are, “Know the Future” and “Ask the Wizard.” After the wizard toy is key-wound and replaced in the shot, the music box plays “When you When Upon a Star” and suggests again that desires are self-fulfilling. The figure is aligned with sorcery (Acrasia) and isolation. Like the wizard in the music box, each figure in the Tarot cards is depicted alone in a rectangular box. Surrounding the wizard is a world of knickknacks and wilting flowers. Both the flowers and the raking light foreshadow the themes of the next chapter, the Garden of Adonis. The silver and bone framed mirror under the magician records the exit of the figure of the narrator/author and signals the next shot.

In shot four, the shallow depth of field focuses the drama (fig. 5). The fact that the focus is on the mirror’s reflection obscures our ability to recognize the mirror. In the reflection, there are three “jump-cuts” of a struck match. Three is the number of the tarot cards and the number of chapters before the “reveal” of the final chapter, Mutability. Three is also an allusion to time (past, present, and future). Whimsy and play are critical elements of this section of the video, and even the camera is positioned so that it seems to peek coyly at the action. The first match flickers hurriedly and exits after a timid entrance. The second match offers a better start, and the third match commences the video. As the lights are suddenly extinguished and a whirling sound begins, the video’s mood shifts ominously.

In the next shot, the dark figure of an older man shapes molten glass (fig. 6). After the sound of whirling from the previous shot ends, music from Wagner’s opera Parsifal begins. The music used in the video is taken from Act II scene ii, where Parsifal has stumbled into the Garden of the Flower Maidens, which was constructed by an evil and self-castrated sorcerer in
order to lead Grail Knights astray. In the Garden, the Flower Maidens chastise Parsifal for slaying their lovers, attempt seduction, and then bicker amongst themselves to possess him. The basic plot of the opera resonates powerfully both with Spencer’s poem and the concerns of the video. The King of the Grail Knights loses his sacred spear to an evil sorcerer and then is wounded by his own weapon. This spear is the same one used to pierce the side of Jesus as he was crucified. Although the King receives all manner of treatments his wound will not heal, but he has a vision that a holy fool will free him. Parsifal, the innocent fool of the vision, is brought to the Grail castle and sees the holy rites. He then travels to the sorcerer’s castle, refuses sensual temptations, takes the spear, and breaks the King’s curse.

Shot five echoes shot three. In shot three, a figure (my figure) manipulates the still life. In shot five, a male figure forms the molten, glowing glass and represents the presence of the authoritative (magical creative) male/wizard.

Shot six is the longest of the set (fig.7). This is the final “set up” shot of the video’s beginning. After this shot, viewers are well into both Spencer’s Wandering Isle and the video itself. Here we see the figure of shot three & four, once again reflected as in shot four. The combination of wave-shaped mirrors and birds-eye view continue to keep the character obscured, but her authority over the camera (or over fire, a.k.a. the transformative element required to produce art) is now firmly established. The music is influenced by the scene in that it is partially masked by the ambient noise, and this change raises the question of the music’s source and of its “loyalty.” Does this music belong to the man of fire as the “Wish Upon the Star” song belongs to the wizard, or is the music a signal for an emotional turn in the plot?

In the first six shots, the camera is placed low to represent the view of a child or pet and is significant. This viewpoint changes drastically as we enter the hotel. In shot eight, a new text
appears and is taken from Proust’s *Sodom and Gomorrah*: “The moments of forgetfulness that come to us in the morning after we have taken certain narcotics have a resemblance that is only partial, though disturbing, to the oblivion that reigns during a night of natural and deep sleep.”\textsuperscript{15} (fig.8). The text fades as the music shifts from the heroic to the pensive and sensual.

In shot eight, the sensual, contemplative, and plaintive music combines with the somber color scheme and mysterious darkness of the hotel’s fountain (fig. 9). The music fades; hisses and hums of AC units and running water linger on for a good part of the chapter until the music recommences. Shot seven and eight are important in joining the main elements of the Bower of Bliss chapter to the motifs of water and glass. While Spenser personified ideas of Love, Lust, Justice, and Temperance, I transform his personifications into material (and visual) symbols. Both glass and water distort vision by changing the speed at which light travels; both offer reflections. Distortion seems key to both perception and art. Glass is an impermeable barrier, something that imperceptibly blocks off. Water, while permeable, may also act as a barrier. Guyon is glass; Acrasia water. Both act as quarantines and methods for control. These materials (water and glass) are explored in two environments, a hotel and an aquarium. The two environments, however, permeate each other in that the hotel exhibits to its guests a koi fish pond but also acts as an aquarium for its guests.

I filmed the hotel shots sometime before I began my Spenserian video project. The shots themselves were inspired by Chantal Akerman’s *Hotel Monterey*.\textsuperscript{16} While the chain hotel I filmed lacked the geographical and temporal character of Akerman’s hotel, my interest is independent of those aspects. The hotel is a constructed environment meant to seem intimate, welcoming, and comfortable. Its appearance, however, is a thin veneer and an aesthetically deceptive contrivance. It is an impersonal mask frozen in smile. The best surprise is no surprise.
These are Potemkin-Village homes for transients on their way to somewhere else via planes, trains, and automobiles.

Aquariums bottle the sea and its creatures. They offer the collector scant interaction but a great deal of distortion, reflection, and refraction. The aquarium floats within walls, without a shore and without a horizon. As a teenager, I was an avid scuba diver, and when I was immersed in water, noise turned out to be physical. The weight and depth of water amplifies and distorts both sound and light; it mesmerizes. Being suspended in water in a wet suit, flippers, oxygen tank, goggles etc. is akin to being in one’s own bottle; the sea aquarium is all around. One can also experience a trance of isolation that has a curious relation to art. The pleasure of diving into the sea contained in gear is a tale of metaphoric suspension of self. One is inside looking out, but at the same time, outside looking into an artwork. Spenser also had a deep attachment to water as metaphor. It is emphasized in the Bower of Bliss’s by the fact that the bower is on an island and contains many beautiful fountains. Water imagery plays a key role in the Bower’s ivory fence as previously discussed. Water plays a key role in *The Faerie Queene*, such as in the Marriage of the Thames, in Garden of Adonis.

The final two shots of *The Bower of Bliss* return to the video’s beginning, my apartment. Shot three and four (the first shots after the tarot cards) were apartment shots. At the end of the chapter, the fire is nearly extinguished in shot 25 and 26; a warm golden light remains but finally burns out in shot 26 (fig. 10, fig. 11). Shot 25 has two paper cut-outs, a knight drawing his sword and Michelangelo’s Bacchus from the Museo Bargello. They may be understood as Acrasia and Guyon, Jason and Medea or Logic and Inspiration. This pattern of the exterior shots being framed and contained by shots in the apartment is revisited and revised in the remaining three chapters of the video.
This pattern of beginning and ending in the apartment is echoed in the video’s *Garden of Adonis* chapter and then abandoned in the final two chapters that strive to rework the organization of the film. In the video, *The Garden of Adonis* interacts with the corresponding canto of *The Faerie Queene* and links selected stanzas with excerpts from Proust’s *In Search of Lost Time*. The musical score provides auditory bookends for the canto/chapter. The Proust text shadows the canto and echoes and expands on the meaning of the stanzas.

Solipsistic, dark yet tender Proust expresses himself with sensuality and decorative symbols. Marcel, the narrator pours out his longings for love, intimacy, and art, yet he invites laughter. He measures out egoism, cruelty, clownishness, and charm in his loves (for his mother, Gilbert, and Albertine), and one can scarcely help but laugh. Marcel the narrator is deceptive yet open and childish. As the reader walks through Proust’s Ways, the exacting precision and strategy of his gestures become more and more clear. The narrator’s tantrums and passions have fierce accuracy; they relate to a logical, cold world. Power drives Proust’s world. Proust understands the allure of intimacy and love yet holds a dim view of their ability to influence action on an individual or global level.
The Garden of Adonis Poem

Characters:
Genius, keeper of the gate and gardener of the garden
Wicked Time, another gardener who represents havoc unleashed on the garden
Venus, mother of all matter
Adonis, father of all form

In Spenser’s *The Faerie Queene*, the Garden of Adonis haunts in a way comparable to the The Bower of Bliss. It too is a place of eternity. Its eternity, which is a fixed cycle of death and rebirth, forms a strong contrast to the Bower’s fabricated, brittle stasis. The Garden’s periphery is managed by Genius, and its boundary is double bounded and double gated. Genius’ double nature constructs and destructs. The garden’s border is not a decorative fence without force but, instead, consists of a double wall, one of iron, the other gold “That none might thorough breake, nor ouer-stride” (III.vi.31).17 This border-wall has force, it controls, it is ruled by the powerful Venus, it houses her sleeping lover, Adonis. This idealized pair echoes Acrasia and Verdant in amour and status. The Garden of Adonis, another locus of desire and possession, exemplifies many of the same contrasts of status (mortal/immortal, young/mature, male/female) yet does not fixate on power, coercion, and control. The permeability of spirit and flesh is seen as less erosive than the permeability of self and the other in the Bower. The spirits that inhabit the Garden of Adonis grow increasingly feral if untended by a gardener.

Another way the Garden contrasts with the Bower is through its paradoxes. “The whereabouts of the Garden offers an inconsistency of knowledge; the narrator seems to know that this garden excels all other pleasant places but is uncertain of its location.”18

“Whether in Paphos, or Cytheron hill, Or it in Gnidas bee,
I wote not well;
But well I wote by triall, that this same
All other pleasaunt places doth excell,
And called is by her lost lovers name,
The Garden of Adonis, far renownd by fame.” (III.vi.29)  

The Garden is steeped in eternity. Yet its endlessness is threatened by “wicked Tyme” who runs around killing the Garden’s denizens. Before speaking of Tyme, the narrator suggests Genius is in charge of collecting the garden’s dead, outfitting the souls with form, and ushering them back to the world. What exactly is time killing? Is it their immutable souls? These two stories do not fit together and further emphasizes the contradictions relayed in “one breath.” The reader is buried in contradictory fables. In stanza 41, we are shown a garden caught up in coitus.

But were it not, that Time their troubler is,
All that in this delightfull Gardin growes,
Should happy bee, and have immortall blis:
For here all plenty, and all pleasure flowes,
And sweete love gentle fitts emongst them throwes,
Without fell rancor, or fond gealosy;
Franckly each Paramor his leman knowes,
Each bird his mate, ne any does envy
Their goodly meriment, and gay felicity.  

In Stanza 42, time is further confused by simultaneous spring and harvest. The Genius fable, the Time fable, the contradictions, and the roles of Adonis and Venus, all contrast and confuse. Even Adonis’ state (living or dead) seems steeped in mystery and contradiction.
In the video, Adonis’ Garden is linked with texts selected from Ada and Ardor: A Family Chronicle and Speak Memory by Vladimir Nabokov and two versions of Billy Strayhorn’s song A Flower is a Lovesome Thing. Nabokov outlines compelling ideas on time in Ada or Ardor. The narrator Van Veen pronounces Einstein wrong because for Van Veen, there is no distance, only time. Like Proust, Nabokov has a dark vision of love and desire. His observation of love is usually displayed as a duality, which is both destructive and creative as in Pale Fire’s most striking narrators-artists, Kinbote and John Shade. One narrator is bizarre if not crazy, possessive, and laughable, the other warm caring and pained. Unlike Nabokov, Proust has a deeper faith in the immutable; he has memories that can remain eternally undisturbed in his metaphoric vases. Nabokov, who fled the Russian revolution and Germany’s Nazis (his brother failed to escape Germany and died in a concentration camp) seems more vigilant about how quickly the world and an individual can come undone. In spite of this, Nabokov, like Proust, finds a degree of solace and refuge in art.

Two versions of Strayhorn’s “A Flower is a Lovesome Thing” mirror each other in a kind of call and return. The Jazz rhythms suggests cyclical time, juxtaposed and contrasted to earlier operatic excerpts where Wagner’s music swells and climaxes. The meditation on a flower’s “lovesomeness” is time bound in the song lyrics in such words as spring, night, morning, moonbeams, daydreams. The first version of “A Flower is a Lovesome Thing” mists over the video and sets the viewer aimlessly adrift. By the end of the chapter, the song’s intent is sorrowfully revealed through the lyrics: lonesome, proximate, and lovesome. The lyrics’ curtain of meaning lifts as the section fixes on such words as flower, fecundity, languor, longing, and loss.
Beyond Pairs, the Video Structure.

Fire and raking light are prominent features in *The Bower of Bliss* video chapter. As in *The Bower of Bliss*, *The Garden of Adonis*’s first shot once again shows three tarot cards (fig. 12). Also as in *The Bower of Bliss*, the second shot takes place in an apartment. By the third shot, we are deep into the chapter (fig. 13, fig. 14). Since there is no need again to establish the tone of the drama, *The Garden of Adonis* chapter advances rapidly. As in *The Bower of Bliss*, an Empedoclean element introduces the Chapter; in this case, water, which metaphorically flows into the Garden. Unlike *The Bower of Bliss*’s fire, these coursing water-ways appear natural, yet the currents of Niagara Falls are maintained to prevent erosion. “Nature” is shot on location at a botanical garden. The movement of the water is circular. In shot three, water travels from left to right. In shot four, the clouds are reflected in water and travel from right to left (fig. 15). In shot five, the water travels left to right and down while the mist travels up (fig. 16). In shot six, there are wriggling fishes, which travel backwards in time. The camera looks down their throats, which seem to open up holes in the picture plane (Fig. 17). Shot eight and nine continue tracking right to left (fig.18). All six shots emphasize the horizontal composition, which is interrupted vertically by trees and poles. While shot eight introduces orange colored flowers (which are visually ushered by the orange koi fish in shot six). Shot nine firmly establishes the idea and setting of a garden (fig. 19). An added resonance is that the “natural” garden is populated by garlic mustard plants, an invasive species in Iowa, which is wreaking havoc on the biodiversity of the woods. From there, I examine and compare a “natural” garden with a still life of flowers. Shot 40 reexamines water as time keeper through its movement and current. The shot represents an exit from the garden, and in shot 41, the drama returns to the apartment (fig. 20, fig. 21).
There is a critical difference in how eroticism functions in the two settings of *The Bower of Bliss* and *The Garden of Adonis*. In *The Bower of Bliss*, eroticism is a trap and a source of power: power lost or gained. *The Garden of Adonis*, however, is creative, corporeally sensual, and carnal. In the video chapter *The Bower of Bliss*, eroticism hangs on the Proust text and Wagner’s Flower Maiden imagery. The video evokes the phrase “cold fish,” both in its exploration of space and containment. The associations seems anti-sexual, but in spite of the implied frigidity, suspension and water connotes an erotic dreamscape. Love expressed physically transports the lover from the daily anxieties of life into a trance state, which is liberating and isolated from ordinary existence. This sense of isolation and transportation is shattered in the video’s *The Garden of Adonis*. The eroticism of this chapter is physical and less cerebral than in *The Bower of Bliss* episode. Unheroic yet not without romance, the hand held shot inspects the character of the husband in a cheap motel (fig. 22). The shot surveys the darkness under the bed (any child’s nightmare), the high contrast lighting, the piles of white linen, the ominous reflection in the headboard. The shot muses on the constructed apartment garden and the outer garden with its sprawling daisies. The hum of the air conditioner compressor adds atmosphere. The corporeal nature of this shot contrasts with *The Bower of Bliss* and its more intellectual take on eroticism.
List of Characters:

Britomart the martial maid knight of Chastity

Isis, Goddess and wife of Osiris

Orpheus, Husband of Euridice, legendary singer

Narcissus, Ovidian protagonist ruined by self-love

The next two sections of the video see a shift in the influence of Spenser. In *The Faerie Queene* there is a tendency to lose narrative control. Both the structure and the characters run wild in the poem. The characters take on larger identities with deeper psychological complexity and defined specificity. This trend begins with the Knight of Chastity, Britomart. Britomart’s chastity has less to do with abstinence and more with control over her sexual desire and activity. Her great struggle throughout her ventures is to come to terms with the fear of losing identity and the fear of sacrificing autonomy for love. Britomart sees love and passion as a threat to her identity and to her ability to control herself. She attempts to regulate herself and others by managing information (by keeping secrets and telling lies). When she first falls in love, she convinces herself that she is sick, tries to deny her enamored condition to friends and acquaintances, and when face to face with her love object, proceeds to knock him off his horse to prevent him from discerning her true feelings. Britomart visits her House of Recognition in The Temple of Isis. There, she is confronted with her power for destruction and mastery, and there in the Temple, she yields to physical desire.

Throughout Britomart is symbolically coupled with Narcissus, Isis, and Orpheus. When she is first introduced in the poem, Britomart spies her future lover Artesall in a mirror. After pursuing him, she reinvents herself as a knight in garb and gear. In disguise, she is often
mistaken for a man, specifically her future lover, Artegaill himself! In spying him in the mirror and falling in love with him, she acquires his identity. It may be understood that Britomart fell in love with herself in her new identity of Martial-maid. Love awakens power.

Isis and Orpheus play heroes in relation to art, self-awareness, and preservation. Isis, Egyptian goddess and wife of the god Osiris collected and resurrected her dismembered husband. Orpheus lost his bride Euridice immediately after they were married. He sang his laments, won the sympathy of the gods, retrieved his bride, and promptly lost her again. Then he was torn to pieces by the Maenads. Both Isis and Orpheus rescue their lost lovers. By aligning Britomart with both Orpheus and Isis, Spenser accentuates the hazards she runs by being a rescuer. The important question for the reader of Spenser is this: if Britomart is acting as Orpheus and Isis, what is she resurrecting? Although Artegaill’s masculinity suffers at the hands of the Amazonians (Britomart’s shadow self), he is still alive and well. Thus, Britomart is not rescuing Artegaill but her own romantic attachment to him from her fear of losing her autonomy. The death Britomart fears is not Artegaill’s, but the death of her identity as a Martial-maid.
The Temple of Isis Video

A trend to note in last two chapters of the video is the subtle shift in pacing. Where most shots in the first two chapters (Bower and Garden) are thirty to sixty seconds, the final two chapters are composed of shots that are under thirty seconds and feature many instances of figures who dramatically enter, make eye contact, and then exit. The content of each shot in the final chapters also diverges symbolically. The Temple of Isis chapter introduces and explicitly reveals the two main characters more explicitly. The Husband is first named by the female character’s voice (the female character was named in shot fifteen of the Garden of Adonis).

The video juxtaposes the Temple of Isis with the song, “It’s Never Over” by Arcade Fire and a stanza of a poem “Pharaoh” selected from Jan Kenyon’s book of poems, Constance. Kenyon’s book is composed of necro poetics examining her trepidation at the failing health of Donald Hall, her husband poet. As fate had it, Kenyon died in 1995 while Hall continues to this day to mourn her.

Arcade Fire’s attraction to noise and simulation of noise, electronic editing, and strong beat, along with the band’s investigation of spectacle and spectatorship are key elements in this chapter. I scrambled the band’s song and let my editing hand appear for this section just as my voice makes its appearance in the next chapter. The content of the song, Orpheus trying to comfort and coach Eurydice through the ordeal of resurfacing, fit the drama.

The Temple of Isis chapter is the emotional core of the video. The first chapter, The Bower of Bliss examined barriers, isolation, and control. The second chapter The Garden of Adonis examined the thinness of nature and of freedom through the exploration of time’s constraint upon life. The Temple of Isis chapter explored the nature of espousal and various attempts at “keeping” the beloved. In a fairy-tale type of logic, “keeping” the beloved is linked
to keeping one’s identity, especially if one’s identity has become inextricably enmeshed with that of the beloved. In opposite ways, the first two chapters of the video pose a question: can one create (psychologically, philosophically) an eternity? Is it a viable option? By the third chapter, more specific characters are introduced, Britomart (indirectly), Orpheus, and Isis. These characters contend not only with the death of the love object but also with the loss of identity and control. In *The Temple of Isis* chapter, the camera fixates on hot air balloons tethered to the ground and bounded and restrained from flight (fig.23-fig. 26) and on ancient Egyptian statues representing the tale of Isis and Osiris (fig. 27-fg. 39). The hand-held shots of Egyptian statues put emphasis on glass containers (fig. 30, fig. 32, fig. 34, fig. 35). These shots create the effect of floating and anxiety that echo the obsession of the *Bower of Bliss* video chapter. Fire symbolizes degeneration. The video begins in *The Bower of Bliss* with the narrator “playing with fire” (fig. 5), and in the *Garden of Adonis*, time’s destruction is a burnt field (fig. 40). In *The Temple of Isis*, flight is associated with death as in the text of the Kenyon poem that I positioned in the clouds and in the light of shot 32 with its relation to shot 33 of the “death mirror” (fig. 42). The two shots of butterflies show dead butterflies illuminated and preserved in light (fig. 43, fig. 44).
Mutabilitie Poem

In the flow of the poem, the final book of *The Faerie Queene* is a major point of departure. In the final book, there are a mere three cantos (the other six books contain 12), and these cantos begin their number at 6 rather than one. The book begins in the middle! Rather than following a knight’s progress, as is custom in *The Faerie Queene*, we follow Mutability herself as she seeks to establish sovereignty over the gods by appealing to Nature’s authority. Beautiful, ambitious, and bold, the character of Mutability is designed to attract. Even Jove, while being affronted with her assault on his authority, is swayed by her charm. She is deadly and seductive. Nature does not grant Mutability sovereignty, but both the reader and narrator are left with a dread that Nature made a rather weak attempt to keep the beast of degeneration at bay.

The Mutability chapter of the video touches on the larger theme of the personal and specific. The chapter overshadows the epic and national found in *The Faerie Queene*. While the personal invades *The Faerie Queene*, the ordered tightness and thinness of the fairy-tale quality of the work unravels as well. The plot of the poem becomes increasingly disjointed and increasingly unfinished. Loose ends abound. I had intended in my video to dramatize only The Bower of Bliss and The Garden of Adonis, but Mutabilitie and the Vision on Mt. Acidale loomed in my thoughts. After coming across the St. Louis Museum’s “Sunken Cities” exhibition, I realized the dramatic potential of *The Temple of Isis*. *Mutabilitie* fused with the vision on Mt. Acidale, where the Knight of Courtesy witnesses Colin Clout (the poet/narrator from *The Shepard’s Calendar*) and evokes the Muses with singing. Colin Clout acts as a semi-comical self-portrait inserted into the epic of *The Faerie Queene*. Besides harkening back to Spenser’s early work, the author interrupts his long labors on *The Faerie Queene* to write a sonnet sequence titled *Amoretti* and dedicated to his second wife.26 *Amoretti* was a curious sonnet
sequence, partly because out of the three famous sonnet sequences (Spenser’s, Shakespeare’s, and Sidney’s) Spenser’s was the only one in which romance was fulfilled.\textsuperscript{27, 28} Spenser’s sonnet sequence not only maps out the pains of longing and desire but also the negotiation involved in forming a union and the pleasure of its consummation.
Mutabilitie Video

Of all the video chapters, *Mutabilitie* focuses most clearly on the couple that is the true subject of the video. While *The Temple of Isis* established the idea of union and characters, the true nature of the piece was still veiled by the Egyptian art and the museum-attending crowds. The couple only shared one shot (fig. 42), and even there, their identities were obscured by the age and frame of the mirror. In *Mutabilitie*, the couple share four shots of tender interaction (fig. 45-fig. 48). Throughout the piece there is a new element of intimacy and joy. While there is a playfulness and childish quality to many of the still-lives composed of toys and knickknacks (much like the sets of Almodovar’s *Tie Me Up! Tie Me Down!*), there is not the sense of joyful exuberance that one senses in the laughter and teasing that occur in the shared scenes.29

The *Mutabilitie* video chapter begins with a new style of tarot card, Death drawn on white tracing paper (fig. 49). It is barely distinguishable and fades portentously. In response to Corot’s Orpheus painting, we see in the video a dark postcard of Titian’s *Venus of Urbino* (fig. 50, fig. 51).

The chapter is framed by the narrator singing “So Sad, So Sad” by the band Varsity.30 The plaintive lyrics of abandonment are amplified by the singer’s untrained voice that is oddly delivered with pity and humor. Listening to her singing feels voyeuristic, and the effect of the vulnerable song is complicated further by the sense of play and casualness of the singer who seems unguarded and at ease.

After our first view of bloody, dead fish (fig. 52), an excerpt from Joyce’s *Ulysses* appears on the screen.31 It was plucked from the “Hades” chapter when our hero Leopold Bloom, curiosity incarnate, champion of fecundity and all things corporal is attending the funeral of a friend. Bloom muses on the ritual with humor, stoicism, and compassion. Humor plays a
key role in the final chapter of my video from the appearance of Boris and Natasha (fig. 53) to
the constant giggling of the narrator. This silliness offers an acceptance and befriending of
inevitable disaster. If one is to be ruined, it might as well be fun. Enjoy the maggots and
bereavement. I imply in this sequence an acceptance of loss and decay, but at the same time, I
bring up the notions of sobriety and also of bitterness about the insignificance of one’s
experience and suffering. In short, I delve into gallows humor.

The final shot of the video (which echoes and brings back the initial shot) is of an ex-voto
(fig. 54). I first came to know ex-votos while living in Rome (it was the first time my soon to be
husband and I lived together). I was charmed by the Italian’s decorative impulse. Prior to
Rome, I had experienced elegant, lean Paris. Rome in contrast was wild, never missing an
opportunity to decorate. Even decay and seemed decorative. The church chapels were encrusted
with low and high relief. In hopes of healing their sick, faithful congregants pinned to chapel
walls silver medallions depicting the afflicted parts of loved ones: a foot, an eye, a mouth, a
stomach, and more. The Ex-Voto in the video depicts a young boy with his hand over his heart.
In my video, it dramatizes the condition of melancholia.

This final shot is accompanied by Louis Armstrong’s rendition of “La Vie En Rose”.\textsuperscript{32}
The song, tender, sentimental, and celebratory is augmented by horn and brings to an end my
hour and twenty-minute meditation. The horn provides a final flourish to signal the video’s end.
As the song unfurls and before the singing begins, the credits role in order of appearance. When
the music stops, the lights go out, and all that remains is the narrator whistling her love song in
the dark.
Conclusion

Camera in hand, I hunt for compelling visual moments. Light, shape, and atmosphere are loose floating occurrences that seem to stream through and around me. Such occurrences mix into my own shifting frame of reference in ways that are compelling and suggestive enough to imply a narrative. That narrative both questions and clarifies the impulse that prompted my artistic exploration in the first place. Then comes the critical art of editing. A principal function of editing is to apply pictorial design but without coercion. Editing is a time for reflection and re-examination of conventions, image, and artistic impulses.

My inclination is toward the lyric. I break with usual pictorial organizations, tonal preferences, structures, and perspectives, but I am naturally drawn to stream of consciousness. I tumble towards things askew, and when it comes to seeing, I think and see best in free fall.

In a world where the contingencies of reinforcement, that is, events that occur immediately before a behavior (i.e. a photograph) are fleeting, all things are the stuff of dreams. Shakespeare’s Sonnets demonstrate how to build gravity-less structures out of tempests and combustion.

As I shoot video, I am raking in impressions. Then when I first compile the images into chapters, I am acting on impulse while I look for useful pictorial organizations. When I arrange chapters (or stanzas), I am thinking of sonnets, their sequencing, and how they relate to composition, artifice, and convention. I ponder how they might create a larger narrative. The overarching structure is a weaving together of emotional fragments. My interior life, memories, physical sensations, and emotional truths are fragmentary and ever-changing and constantly supplying new material and inspiration for the next artistic project.
As I look forward to the next video, I will pick up where I left off. I consider that the “finished” art work is where the map happened to tear off most recently, and that is where I will continue the journey. In spite of my sometimes unruly subjects, I am not discouraged about not knowing what to expect on the road ahead. Based on the experiences I have had in creating *Her Anticipation*, I look forward to striking out on unfamiliar paths to seek my next artistic discoveries.
End notes

Illustrations

Figure 1. *Untitiled*, Silver gelatin print on fiber paper, 2015.

Figure 2. *Her Anticipation (Bower of Bliss shot 2)*, video, 2019.
Figure 3. *The Burial of Punchinello*. Domenico Tiepolo, pen and brown ink, 1800.

Figure 4. *Her Anticipation (Bower of Bliss shot 3)*, video 2019.
Figure 5. *Her Anticipation (Bower of Bliss shot 4)*, video, 2019.

Figure 6. *Her Anticipation (Bower of Bliss shot 5)*, video, 2019.
The moments of forgetfulness that come to us in the morning after we have taken certain narcotics have a resemblance that is only partial, though disturbing, to the oblivion that reigns during a night of natural and deep sleep.

Figure 7. Her Anticipation (Bower of Bliss shot 6), video, 2019.

Figure 8. Her Anticipation (Bower of Bliss shot 7), video, 2019.
Figure 9. *Her Anticipation (Bower of Bliss shot 8)*, video, 2019.

Figure 10. *Her Anticipation (Bower of Bliss shot 25)*, video, 2019.
Figure 11. *Her Anticipation (Bower of Bliss shot 26)*, video, 2019.

Figure 12. *Her Anticipation (Garden of Adonis shot 1)*, video, 2019.
Figure 13. *Her Anticipation (Garden of Adonis, shot 2)*, video, 2019.

Figure 14. *Her Anticipation (Garden of Adonis, shot 3)*, video, 2019.
Figure 15. *Her Anticipation (Garden of Adonis, shot 4)*, video, 2019.

Figure 16. *Her Anticipation (Garden of Adonis, shot 5)*, video, 2019.
Figure 17. *Her Anticipation (Garden of Adonis, shot 6)*, video, 2019.

Figure 18. *Her Anticipation (Garden of Adonis, shot 7)*, video, 2019.
Figure 19. *Her Anticipation (Garden of Adonis, shot 9)*, video, 2019.

Figure 20. *Her Anticipation (Garden of Adonis, shot 40)*, video, 2019.
Figure 21. *Her Anticipation (Garden of Adonis, shot 41)*, video, 2019.

Figure 22. *Her Anticipation (Garden of Adonis, shot 15)*, video, 2019.
Figure 23. *Her Anticipation (Temple of Isis, shot 3)*, video, 2019.

Figure 24. *Her Anticipation (Temple of Isis, shot 12)*, video, 2019.
Figure 25. *Her Anticipation (Temple of Isis, shot 23)*, video, 2019.

Figure 26. *Her Anticipation (Temple of Isis, shot 31)*, video, 2019.
Figure 27. *Her Anticipation (Temple of Isis, shot 2)*, video, 2019.

Figure 28. *Her Anticipation (Temple of Isis, shot 4)*, video, 2019.
Figure 29. *Her Anticipation (Temple of Isis, shot 6)*, video, 2019.

Figure 30. *Her Anticipation (Temple of Isis, shot 9)*, video, 2019.
Figure 31. *Her Anticipation (Temple of Isis, shot 13)*, video, 2019.

Figure 32. *Her Anticipation (Temple of Isis, shot 14)*, video, 2019.
Figure 33. *Her Anticipation (Temple of Isis, shot 19)*, video, 2019.

Figure 34. *Her Anticipation (Temple of Isis, shot 20)*, video, 2019.
Figure 35. *Her Anticipation (Temple of Isis, shot 22)*, video, 2019.

Figure 36. *Her Anticipation (Temple of Isis, shot 25)*, video, 2019.
Figure 37. *Her Anticipation (Temple of Isis, shot 28)*, video, 2019.

Figure 38. *Her Anticipation (Temple of Isis, shot 29)*, video, 2019.
Figure 39. *Her Anticipation (Temple of Isis, shot 30)*, video, 2019.

Figure 40. *Her Anticipation (Garden of Adonis, shot 33)*, video, 2019.
Figure 41. *Her Anticipation (Temple of Isis, shot 15)*, video, 2019.

Figure 42. *Her Anticipation (Temple of Isis, shot 33)*, video, 2019.
Figure 43. *Her Anticipation (Temple of Isis, shot 10)*, video, 2019.

Figure 44. *Her Anticipation (Temple of Isis, shot 27)*, video, 2019.
Figure 45. *Her Anticipation* (*Mutabilite*, shot 22), video, 2019.

Figure 46. *Her Anticipation* (*Mutabilite*, shot 23), video, 2019.
Figure 47. *Her Anticipation (Mutabilite, shot 26)*, video, 2019.

Figure 48. *Her Anticipation (Mutabilite, shot 29)*, video, 2019.
Figure 49. *Her Anticipation (Mutabilite, shot 1)*, video, 2019.

Figure 50. *Her Anticipation (Temple of Isis, shot 11)*, video, 2019.
Figure 51. *Her Anticipation (Mutabilitie, shot 2)*, video, 2019.

Figure 52. *Her Anticipation (Mutabilitie, shot 4)*, video, 2019.
Figure 53. *Her Anticipation (Mutabilitie, shot 18)*, video, 2019.

Figure 54. *Her Anticipation (Mutabilitie, shot 32)*, video, 2019.
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