Textures of Time

A study of cinematic sensations of anachronism

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A work of art always entails the creation of new spaces and times...

Gilles Deleuze (1986)

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INTRODUCTION

Textures of time, cinematic sensations of the past

The new spatial logic of the simulacrum can now be expected to have a momentous effect on what used to be historical time.

Fredric Jameson (1991: 18)

NONLINEAR SENSATION OF ANACHRONISM

Cinema is reinventing itself: a secret code of intensities rises to the surface. Signs are turned into sensations. Texts find themselves silenced by textures. Nonlinear narratives and non-narrative images deal with topics that mark our society, such as memory, trauma, the schizophrenic effects of drugs, virtual reality, quantum mechanics or the inability to connect with others through our cultural, racial, sexual, generational, economic differences, and the incapacity to communicate our existential needs in this fast paced globalizing world.[1]

Non-narrative images push history into the background, while time stripped of its chronology creates tactile perceptions of the past. Rather than categorizing these images as products of a generation that has forgotten how to think historically (Jameson 1991) I would like to propose a different reading. With this book I set out to investigate and affirm the creative effects

of anachronism in four unique and inventive cinematographic representations of the past: *Elizabeth* (1998), *Moulin Rouge* (2001), *Russian Ark* (2002) and *Marie Antoinette* (2006). My research aims to contribute to the upcoming shift in film- and cultural theory from semiotics and psychoanalysis to sensation and Deleuze's nonlinear mode of theory (Braidotti 2002, 2006; Buchanan 2000; Colebrook 2002a; Coleman 2005; De Landa 1997; Grosz 2001; Hallward 2006; Kennedy 2000; Marks 2002; Massumi 2002; O'Sullivan 2006; Pidduck 2004; Pisters 2001, 2003; Powell 2007).

This book combines four different objectives to change our perception of time, representation and cinema. First, this project pushes the postmodern debate on representation and intertextuality beyond the now established notion of the simulacrum as the inferior copy of a copy (Baudrillard 1994; Jameson 1991). I will use and explain the simulacrum as a strategy of affirmation that overturns the static logic of representation based on the idea of analogy and recognition, by asserting the redescriptive aspect of difference, which enables us to think "at the frontiers of our knowledge" (Deleuze 1994: xxi).[2] Second, this book takes the (post-)heritage debate on hidden histories beyond its primary focus on gender, sexuality, race and post-colonialism (Cartmell, Hunter and Whelehan 2001; Higson 2003; Monk and Sargeant 2002; Vincendeau 2001). While I will not deny the crucial importance of these issues I want to concentrate on the nonlinear effects of anachronism on our sensation of time, memory and history to challenge the linear logic of representation still lingering in the postmodern debates on difference. As Deleuze explains: "Difference is not and cannot be thought in itself, so long as it is subject to the requirements of representation" (1994: 262). Third, this project positions itself within the current shift from semiotics and psychoanalysis to a Deleuzian filmtheory to show that the sensation of anachronism is not a postmodern game that indulges in superficial eclecticism. And fourth, this book will take Deleuze's concepts further than their independent, avant-garde frame (Bogue 2003) into the unknown realm of popular culture and commercial arthouse cinema.

POST-HERITAGE

In recent years numerous films have been released that aim to redescribe the official representation of history and cultural memory: costume films, adaptations of classical literature, historical films, biographies. To discuss this new and radical move away from the traditional and conservative quality of heritage films Claire Monk coins the term 'post-heritage' in her article 'Sexuality and the heritage' (1995).[3] Post-heritage films can be characterized as typically postmodern representations of the past. They question the truth of historical facts, revealing what normally remains hidden or is deemed less appropriate for monumental history, such as the insanity of King George III (*The Madness of King George*, Nicholas Hytner 1994), Churchill's political exile before he became prime minister (*The Gathering Storm*, Richard Loncraine 2002), the private meanderings of Lady Ada Lovelace, Lord Byron's daughter who developed the world's first computer language (*Conceiving Ada*, Lynn Hershman-Leeson 1997), or the explicit reference to slavery in the adaptation of Jane Austen's *Mansfield Park* (Patricia Rozema 1999).

The term 'heritage cinema' is used by film theorists to designate the eighties costume dramas aiming at historical authenticity and faithful adaptations of classic Anglo-Saxon literature, such as *A Passage to India* (David Lean 1984) and *A Room With A View* (James Ivory 1986). The first post-heritage films came out at the beginning of the nineties with *Orlando* by Sally Potter in 1992 and *The Piano* (Jane Campion 1993) (Polan 2001). Post-heritage films, such as *Ridicule* (Patrice Leconte 1996), *Shakespeare in Love* (John Madden 1998) and *Quills* (Philip Kaufmann 2000), are characterized by their postmodern rewriting of the prim and proper 'heritage cinema' (Higson 1993, 1996, 2003; Monk and Sargeant 2002; Vincendeau 2001) with insertions of drug addictions, erotic scenes and scenes of a violent nature. Both heritage and post-heritage cinema are not distinct film genres, like the musical, western or science fiction film. The terms are used as a category for debate to analyze postmodern developments in iconography, narrative constructions and editing, scattered over costume films, adaptations and historical biographies.

By thoroughly investigating the post-heritage debate on postmodern redescriptions of the past, I discovered that it combined many postmodern discussions on gender, sexuality, post-colonialism and race without taking a serious interest in the nonlinear effects of anachronism on our representations of the past. Reading the works of Deleuze and Jameson on how to map the logic of contemporary culture and its relation to the past, I saw the crucial necessity to reconsider our traditional idea of representation that limits our notion of time, putting chronological history into prominence. I therefore decided to analyze a selection of films that fundamentally change the way we experience both time and representation. The films selected for this research consciously embody the present in representing the past. What is more, these films position themselves within the postmodern debate (Baudrillard 1994; Jameson 1991) without losing their own idiosyncratic identity with which they escape this theoretical frame. In order to grasp the inventive quality of these films I have developed a dynamic connection between theory and film that echoes Gilles Deleuze's idea of writing through *encounters*: "You encounter people (and sometimes without knowing them or ever having seen them) but also movements, ideas, events, entities" (Deleuze and Parnet 2002: 6).

Resisting the static logic of representation an encounter creates a space in between; a middle space of multiplicity and transformation "which is not common to the two" (Deleuze and Parnet 2002: 7). In my book neither film nor theory are presented as a given. Instead, they are approached from the middle where different fields of film and theory meet with the creative clichés of contemporary culture and the invisible sensations of hidden histories. This encounter can best be described as a *becoming* (Deleuze and Guattari 1987): a method of intersection that produces a perception through the senses. The latter can be explained as a thinking through sensations to uncover the intensive reality of an object, which runs parallel to the semantic perception seeking for the extensive meaning of an object. This is the difference between *knowing* what you see, hear or feel and the actual sensation of the *experience*.

METHOD OF ENCOUNTERS: BECOMING-RHIZOME

In *Transpositions. On Nomadic Ethics* Rosi Braidotti expresses the need to create a "materialist, nomadic philosophy of becoming" (2006: 4). The philosophy of becoming, actualised through encounters, is an alternative way to map the fleeting present. As Deleuze and Guattari explain in their third joint venture *A Thousand Plateaus*: "Becoming is a rhizome, not a classificatory or genealogical tree. Becoming is certainly not imitating, or identifying with something" (1987: 239). Becoming resists the logic of representation that puts reality into an aesthetic-ontological loop of hyperreality, where images refer to an infinitely intertextual reality. The films I have selected to analyze incorporate and reflect upon this referential loop. What makes them even more interesting, however, is their capacity of creating an escape or 'line of flight' (Deleuze and Guattari 1987) out of the artificial hyperreal by rewriting pastiche (*Elizabeth*), pushing representation and its intertextual effects to their limits (*Moulin Rouge*), and going beyond these limits to create anachronistic textures of time (*Russian Ark* and *Marie Antoinette*).

For my project becoming is thinking through textures. With the notion of 'texture' in the title of my book I refer to two different types of texture. First of all, I focus on an abstract texture that reveals the nonlinear quality of time that has been made secondary to the chronological rendering of time which is part of a more general linear mode of thought as Elizabeth Grosz reveals in *The Nick of Time. Politics, Evolution, and the Untimely* (2004). In the first two chapters I will focus on this nonlinear texture of time by examining the anachronistic effects of postmodern pastiche. In chapter three and four I will explore the abstract texture of time in more depth by focusing on the tactile quality of vision that creates a more intense sensation of time which captures the difference between the effects of memory and history.

Claire Colebrook writes: "If Deleuze has a method it is that we should never have *a* method, but should allow ourselves to *become* in relation to what we are seeking to understand" (2002b: 46). To simply *apply* Deleuze's concepts onto the films mentioned at the beginning, would not only push his philosophy back into the static model of representation, but also reduce the

creative insights these films make possible. The method of encounters that I have developed for my analysis follows the logic of the 'rhizome' (Deleuze and Guattari 1987); an ever changing network of nonlinear connections. 'Encounter', 'becoming' and 'rhizome' are organically connected self-reflecting concepts whose functions overlap and unfold in order to create connections. The difference between these concepts is their functioning. In other words: different connections or encounters create a network of becomings which together produce the rhizome.

In *A Thousand Plateaus* (1987) Deleuze and Guattari describe the rhizome as nonlinear and decentering: "any point of a rhizome can be connected to anything other" (Deleuze and Guattari 1987: 7). This certainly does not mean that 'anything goes', a phrase that also marks the misunderstanding about the logic of postmodernism. It is basically a way of providing an alternative to the fixed hierarchical structures created by the traditional mode of thought. The method of encounters enables me to think in changeable structures created by the nonlinear logic of anachronism in a film like *Elizabeth*. It also enables me to trace the asignifying ruptures or lines of flight necessary to make slits in the 'umbrella of conventions' and the clichés of opinion that exclude a nonlinear sensation of time. The line of flight is the becoming-art of Deleuze's philosophy: "[P]oets, artists, make a slit in the umbrella, they tear open the firmament itself, to let in a bit of free and windy chaos and to frame in a sudden light a vision that appears through the rent –Wordsworth's spring or Cézanne's apple" (Deleuze and Guattari 1994: 203). The non-narrative images of sensation in *Russian Ark* and *Marie Antoinette* open up to a poetic logic which is made visible through the method of encounters. This rhizomatic method also allows for an alternative way of mapping that is "open and connectable in all of its dimensions; it is detachable, reversible, susceptible to constant modification" (Deleuze and Guattari 1987: 12). What is more, "[this] map has to do with performance" (1987: 12). To achieve the performance of a rhizomatic zone of 'transpositions' (Braidotti 2006) I have created an assemblage of encounters where not only past and present meet, but also different levels of theoretical debates that investigate the relation between time and space (Bergson 1988; Braidotti 2006; Grosz 2004), art and popular culture (Žižek 2003), history and cultural memory (post-heritage), fact and

fiction (Jameson 1991), affect and commerce (Bauman 2000; Deleuze and Guattari 1994; Lipovetsky 2005; Massumi 2002). In taking these relations outside their common binary opposition I make them relate through difference (Jameson 1991: 31).

SIMULACRUM: CONNECTING BAUDRILLARD, JAMESON AND DELEUZE

Film, like any other work of art, creates a singular poetic logic which produces a new 'image of thought' (Deleuze 1994). I want to grasp this image to rewrite the common perception of the simulacrum, a concept on the nature of reality that is frequently used to characterize the self-reflective artificiality of postmodernism that still haunts theoretical mappings of contemporary art and culture (Bauman 2000, 2003; Lipovetsky 2005). Within postmodern theory the simulacrum has been used as a concept to explain a new reality of appearance, represented in the arts through glossy surfaces, meaningless pastiche and addictive images of indifferent perfection that embody the production of short-lived desires in today's consumer society. Through the provocative writings of French sociologist Jean Baudrillard (1994, 2004) the simulacrum has gained access to popular thought and culture as the extreme intertextual sensation of the loss of the real. Though I appreciate the way Baudrillard's writings have revealed an intangible quality of postmodern society, I cannot concur with the semiotic nihilism that permeates through his notion of the hyperreal. In this thesis I want to resist Baudrillard's production of a sensation of loss, because it limits the creative force of the simulacrum. I use the encounter between film and theory to make an affirmative map of the simulacrum by making use of Gilles Deleuze's notion of this concept as 'pure presence' (1994) which questions "the very notations of copy and model" (1990: 256).

The idea of the simulacrum also plays an important role in the writings of the American cultural theorist Fredric Jameson. In his influential text on postmodernism published over the years in several rewritten versions (1984, 1985, 1991, 1993), Jameson expands on the connection between the simulacrum and our knowledge of the historical past, pointing out that the

images –images of thought rendered in e.g. film, literature, news– with which a generation (re)presents itself to itself, are also the images remembered and recycled by following generations, and:

> [i]f there is any realism left here, it is a "realism" that is meant to derive from the shock of [...] slowly becoming aware of a new and original historical situation in which we are condemned to seek History by way of our own pop images and simulacra of that history, which itself remains forever out of reach (Jameson 1991: 25).

It was this passage which made me want to investigate the simulacrum with regard to present day cinematographic representations of the past. Most books on costume film, historical cinema and (post-)heritage cinema focus either on the *actual reality* of hidden histories (related to drugs, sexual violence, racial discrimination), or they go into raptures over witty postmodern 'inconsistencies' (Higson 2003). I agree that the observations on alternative histories and postmodern eclecticism manage to capture a distinct feature of postmodern historical cinema. But, in my view, they fail to describe the actual challenge current historical anachronisms in cinema can pose to theory on historical representation and cultural memory.

I was intrigued by the potential of Jameson's sketchy concept of 'spatial historiography' that affirms anachronism merging historical fact with fiction and which has the capacity to transform the traditional chronological notion of time and simulation. I use the term spatial historiography in my thesis to connect Jameson's ideas on historical representation in postmodern art with Deleuze's ideas of the simulacrum and sensation to create my own notion of textures of time. In the first chapter I use anachronism in *Elizabeth* to rewrite the postmodern idea of pastiche as the empty surface of the perfect copy. I will reveal how its seemingly 'eclectic' qualities produce an intelligent nonlinear structure of time that affirms the differential logic of the simulacrum which opens up to a non-binary mode of thought. The second chapter of my thesis reflects on *Moulin Rouge* as the cinematic embodiment of the postmodern simulacrum, where the copy of a copy reaches the extreme point of artificiality. I discuss the film's status as a commercial product capable of

mapping the cutting edge spirit of avant-garde cinema by seeking the absolute limit of postmodern clichés, thus making a slit in the umbrella of postmodern representation.

In my third chapter I move beyond the postmodern pastiche of *Elizabeth* and the sensation of artificiality in *Moulin Rouge*, presenting *Russian Ark* as a productive space of anachronist transpositions between past and present that resist the 'hyperreal' simulacrum as inferior copy (Baudrillard 1994). The film creates sensations of memory that replace a *representation* of the past by an artistic *performance* in the present. In this chapter I produce a rhizomatic reading that does not conform to existing aesthetic or theoretical frames by exploring the film's sensations of memory that examine the creative effects of art itself.

My final chapter will continue exploring these effects, though more strongly in connection with the sensation of artificiality that still has popular culture firmly in its grasp. Even the latest authoritative publications within the field of cultural theory (Bauman 2000, 2003; Lipovetsky 2005) continue to focus on the artificial qualities of today's software-based society. I will not deny the legitimacy of these observations, though in my view they set a tone that obscures far more productive perceptions. To map the secret codes of our society that currently give rise to nonlinear narratives and non-narrative images, we have to move beyond the hyperreal frame of postmodern representation. Therefore, it is my aim to connect the ideas of Jameson and Deleuze on the simulacrum and nonlinear sensations of time to map the lines of flight this society produces. With my analysis of *Marie Antoinette* I show the possibility of creating an alternative reading to its overt artificiality that reconnects us to the untimely reality of time itself. I will reveal how *Marie Antoinette*, through extreme close-ups of color, fabrics and 'images of light', creates textures of the past that transpose history into memory, and translate personal memory into pure rhizomatic memory. This transformation of representation into rhizome connects past and present in such a profound way that it reveals a texture of time which allows me to convert the notion of artificial reality of reproduction into the actual reality of production.

NOTES

[1] Current examples of nonlinear narratives are: *21 Grams* (2003) and *Babel* (2006) by Alejandro González Iñárritu, *Eternal Sunshine of the Spotless Mind* (Michel Gondry 2004), *2046* (Kar Wai Wong 2004), *Memento* (Christopher Nolan 2000), *Abre los ojos* (Alejandro Amenábar 1997) and its Hollywood remake *Vanilla Sky* (Cameron Crowe 2001), *Mulholland Dr.* (David Lynch 2001), *Donnie Darko* (Richard Kelly 2001), *eXistenZ* (1999) and *Spider* (2002) by David Cronenberg, *Primer* (Shane Carruth 2004). The alienating effect of nonlinear narratives can also be found in multilinear narratives such as *Magnolia* (Paul Thomas Anderson 1999), *Gosford Park* (Robert Altman 2001), and the multicultural box-office succes *Crash* (Paul Haggis 2004). The plastic bag scene in *American Beauty* (Sam Mendes 1999) has become the iconic example of the non-narrative image capturing an asignifying sensation (Hawkins 2002; Pisters 2003). Asignifying images of pure sensation characterize the shift towards a new type of cinema where intensities push signs into the background. They feature for instance in Quentin Tarantino's *Kill Bill: Vol. 1* (2003) and *Kill Bill: Vol. 2* (2004), *Pi* (1998) and *Requiem for a Dream* (2000) by Darren Aronofsky, *Lost in Translation* (Sofia Coppola 2003), *Bin-jip* (Ki-duk Kim 2004), Matthew Barney's *Cremaster Cycle* (1995-2002) and *Drawing Restraint 9* (2005), *Solntse / The Sun* (Aleksandr Sokurov 2005), and *Caché* (Michael Haneke 2005).

[2] 'Redescription' is a word used by the American philosopher Richard Rorty in *Contingency, irony, and solidarity* (1989) combining the effects of 'rewriting' and 'description'. The word refers to the act of writing that both describes and rewrites its object at the same time. Paul Patton uses Rorty's term 'redescriptive' in his explanation of the benefits of a non-representational conception of thought, which links Rorty's philosophy to that of Deleuze (Pisters 2001: 29-42).

[3] Reprinted in Vincendeau as 'Sexuality and Heritage' (2001: 6-11).

1. THE ART OF HISTORY

From pastiche to simulacrum

One does not represent, one engenders and traverses.

Gilles Deleuze and Félix Guattari (1987: 364)

ELIZABETH: THE VIRGIN QUEEN

Treason. Heresy. Conspiracy. Assassination. It is the year 1554. The fervent catholic Mary I sits on the throne and aggravates the religious turmoil created by her predecessors with the public burnings of heretics. Outside London Mary's Protestant half sister Elizabeth, played by the Australian actress Cate Blanchett, spends her days with idle merrymaking. Her secluded life ends abruptly when she is officially accused of conspiring against the Queen. Sussex and his men crudely interrupt Elizabeth's romantic meeting with Lord Robert Dudley and arrest her for treason. They escort her to the Tower where she is to be interrogated. Mary, believing herself to be pregnant, is indecisive about Elizabeth's fate but dies of cancer before the Duke of Norfolk is able to make her sign the document that would lead Elizabeth to the scaffold.

The Queen is dead. Long live the Queen. Elizabeth's feelings of victory and gratitude are, however, soon to be overshadowed by a great number of difficulties and dark forces of resistance. Rome would like to see her disappear and two attempted assassinations follow. The bishops in England demand her resignation after the disastrous war with Scotland. Even good Sir William

Cecil, Secretary of State, agrees with Elizabeth's adversaries at the court that she, being a woman, is unfit to rule ("Forgive me madam, but you are only a woman"), and his thoughtful efforts to secure her safety by trying to marry her off are inspired by patriarchal authority. Elizabeth decides to bring her feminine skills into action. With 'answerless answers' she keeps political suitors like King Philip II and Duc d'Anjou at bay, thus preventing war with Spain or France. Due to her sharp wit the bishops agree in passing the act of religious uniformity. She knows what is best for her nation and follows Walsingham's advice to rid England of her enemies; the successive deaths of Sussex, bishop Gardiner, the Spanish ambassador De la Quadra, Arundel and Norfolk mark a new beginning for Elizabeth. She orders her maids to cut off her hair, plaster her face, and completely transformed, she majestically returns to court as the Virgin Queen.

Shekhar Kapur's historical drama *Elizabeth* (1998), about the early years of Elizabeth I's reign, has been praised for its fascinating reproduction of history (Bruzzi 1998), for its postmodern game (Pidduck 2000) and for its creativity in bringing distant and obscure facts back to life (McKechnie 2002). On the other hand it was exactly for these reasons that critical comments were made on this film as being a typical product of our waning historical consciousness (Bruzzi 1998; Pigeon 2001; Walsh 1998).

In this chapter I will demonstrate how the 'game' of facts in a post-heritage film like *Elizabeth* opens up to a different historical understanding. I want to interpret the strategy of this 'eclectic' game, as the production of space and difference. The emphasis will be on the role of postmodern pastiche in representing a nonlinear or spatial past in *Elizabeth*. According to Deleuze, representation is a static selfconfirming concept that "fails to capture the affirmed world of difference" (1994: 55). Maintaining the hierarchical structure of copy and model, the representational model is fundamentally unable to deal with a concept of difference going beyond the restricting traditional binary opposition. My analysis suggests a different reading of representation. To be able to understand the challenge of post-heritage films to the traditional presuppositions that determine our culture, history, theory and philosophy, this chapter will enter into the grounds for developing new

relationships between difference and representation. When dealing with cinema Deleuze focuses, as Lev Manovich writes in *The Language of New Media*, on "temporal rather than spatial structures of film" (2001: 323). I believe that for a better understanding of the spatiality of postmodernism (Jameson 1991) and the postmodern penchant for the past, the concept of representation needs to be challenged. In order to recognize the effects of post-heritage films like *Elizabeth*, I propose to 'deterritorialize' the Deleuzian description of representation through a rhizomatic concept of space.

Postmodern pastiche plays a crucial part here, because the pleasure of pastiche lies in the reference of the copy to its model. This chapter will focus on the redescriptive effects of postmodern pastiche, creating a movement of metamorphosis which Deleuze ascribes to his concept of 'difference in itself' (Deleuze 1994). I will develop my ideas by establishing connections between the theories of Fredric Jameson and the philosophy of Gilles Deleuze. My aim here is not to create a (dialectical) synthesis between the two thinkers, but an encounter, in order to produce new lines of flight. Therefore, my argument consists of rhizomatic 'connections'. I will focus, firstly on the way in which Jameson's much criticized notion of 'blankness' relates to Deleuze's concept of 'difference', secondly on how pastiche transforms *Elizabeth* from a 'spatial historiography' into the produced reality of the simulacrum, and, thirdly, I will leave my focus on Jameson and shift to the connection between Jameson's analysis of postmodern representations and the Deleuzian concept of 'becoming'.

ELIZABETH I: THE QUEEN OF PASTICHE

With a crimson wig covering her own red hair and a white lead emulsion masking her pale skin, Elizabeth I, as a sixteenth-century version of Madonna created a hyperreal copy of herself. A great commercial instinct (undoubtedly also dictated by vanity) made her decide to create an image inciting admiration and confidence in her qualities as queen. The image of the Virgin Queen was an important element in Elizabeth I's PR as women were not looked upon as capable wordly leaders. Mary I ('Bloody Mary'), her half sister

who married mainly for this reason, was very well aware of this.[1] Her husband King Philip II of Spain, however, could not prevent Mary's reign from being whimsical, thus confirming the preconceptions against women being unstable rulers. Therefore it was a matter of the utmost importance for Elizabeth as queen to undermine this deeprooted patriarchal conviction as much as possible. By means of the never ageing mask of Gloriana or the Virgin Queen she transformed herself into the living copy of her idealized portraits.

The 'Icon', as Elizabeth's monumental appearance is often called by historians, gives the identical term from C. S. Peirce's semiotics a remarkable postmodern twist. In Peirce's theory 'icon' represents the sign corresponding to the object it depicts as a sculpture does or a painting. In this case the roles are reversed as the object Elizabeth I represents the sign Virgin Queen. We may even go further and rule representation out and consider 'becoming' instead. Becoming is one of the terms Deleuze and Guattari (1987) use to pass over the distinction between model and copy traditionally inherent in the word 'representation'. Elizabeth I manipulated not only her official image, but as "monstruous mannequin" (Starkey 2000: x) also her body and thus became her own mask. Elizabeth was the personification of postmodern pastiche 'avant la lettre.'

RE-INTRODUCTION OF PASTICHE

Pastiche is one of the most radical forms of a typically postmodern, material consumption of the past. Postmodern pastiche can be characterized by hyperreally and eclectically quoting, recreating, and combining styles from the past. The word pastiche literally means medley or hotchpotch and had that meaning long before it became a typically postmodern concept. Whereas the earliest use of the word can be found in the Italian kitchen as 'pasticcio pie', the concept 'pasticcio' refers to an artform halfway the eighteenth century, described in *The (Shorter) Oxford English Dictionary on Historical Principles* as "a picture or design made up of fragments pieced together or in professed imitation of the style of another artist" (1973: 1525). Not until the end of the nineteenth century the Italian 'pasticcio' will shift to the French

'pastiche', getting a redescriptive meaning in literature but is still only a copy in everyday use.[2] Fredric Jameson characterizes postmodern pastiche as a cannibalistic fascination for the material past generated in the world of architecture specified as 'historicism'. Charles Moore's *Piazza d'Italia* (1976-9) adorning the cover of Charles Jencks' book *The Language of Post-Modern Architecture* (1981) in an almost exemplary function, is an eclectic collection of Greek columns in Ionic and Corinthian style (a historically correct combination) with anachronistic features in bright red and pale blue neon and unconventional capitals executed in metal reminiscent of the abstract, hard lines of Art Deco. By contrasting style and material Moore sets the periods he selected alongside each other as stereotypes but brings them together as well in a visually intriguing combination, forming an entirely new postmodern space, a rhizomatic space produced by pastiche. In doing this his work demonstrates there is a great affinity between pastiche and Jameson's concept of spatial historiography (1991: 364).

In *Pastiche. Cultural Memory in Art, Film, Literature* (2001) Ingeborg Hoesterey draws attention to a remarkable academic indifference towards the concept of pastiche, even if this style has traversed Western art from the sixteenth century onwards.[3] Less appropriate, in my opinion, is her reproach against Fredric Jameson who is mentioned in her introduction as the '*locus classicus*' (2001: ix) of the current lack of critical reflection on postmodern pastiche as 'blank parody' (2001: x). Here she refers to the often quoted words in which Jameson describes pastiche as " 'the imitation of a peculiar mask, speech in a dead language; but it is a neutral practice of such mimicry, without any of parody's ulterior motives, amputated of the satiric impulse' (Jameson 1983: 114; 1984: 65)" (Hoesterey 2001: x).

Hoesterey shares her criticism with Linda Hutcheon, who as early as 1988 refuted Jameson's description of pastiche as the end of critical aesthetics. According to Hutcheon, Jameson sees postmodern art and postmodernism in general as superficial, incapable of cultural criticism, whereas Hutcheon herself regards Jameson's specification of pastiche in the arts as the postmodern redefining of critical parody: "[t]he paradox of postmodernist parody is that it is not essentially depthless, trivial kitsch, as Eagleton and Jameson both believe" (Hutcheon 1988: 24).

Both Hutcheon and Hoesterey count Jameson among the group of theorists opposed to postmodern art and culture.[4] I must admit that in 1983 Jameson treated pastiche only as a negative development in postmodernism. Later expressions as "a consequent weakening of historicity" (1991: 6), "a new kind of flatness or depthlesness" (9), "random cannibalization", "addiction to the photographic image", "complacent eclecticism" (18) and "hysterical sublime" (34) do not exactly add up to much appreciation for postmodern iconography. I agree with Hoesterey that these words have often been quoted to illustrate and confirm the familiar criticism of depthlessness and superficiality of postmodern art, or, in Hutcheon's case, to get round it by way of a positive alternative as 'postmodern parody' leaving the negative vision on pastiche as it is alone. As already stated, I do not agree with Hoesterey's critique on Jameson's analysis of pastiche. By defining his commentary on pastiche as 'locus classicus' she homogenizes Jameson's ideas on postmodern pastiche; a form of territorialization that I wish to resist in order to open up the multilayered effects of his texts. Thus, I hope to develop an affirmative reading of Jameson which allows for a differential thinking similar to that of Deleuze.

THE JAMESON | DELEUZE CONNECTION

Jameson's article 'Postmodernism, or the Cultural Logic of Late Capitalism' (1984) is often referred to as being one and the same text, though this is anything but true. Jameson has rewritten his analysis of postmodern culture several times. 'Postmodernism and Consumer Society' (1983) can be seen as the first version of the article of 1984 everyone is referring to. Jameson then published it again in 1991 as a rewriting of the versions of '83 and '84 being the first chapter of his book *Postmodernism, or, The Cultural Logic of Late Capitalism*. In 1993 Thomas Docherty published in *Postmodernism. A Reader* an abridged version of this chapter. I will focus on the '91 chapter for my analysis, because I think this is the most complete text. Though Hutcheon, contrary to Hoesterey did not have the disposal of this version she might have surmised Jameson actually shares her enthusiasm for the changes caused by

postmodernism. What Hutcheon aims at in the preface of *A Poetics of Postmodernism* (1988), a sensible description of postmodernism (no praise, no ridicule), applies just as much to the Marxist thinker Jameson: "Marx powerfully urges us to do the impossible, namely to think [...] positively *and* negatively all at once [...] and without attenuating any of the force of either judgement" (1991: 47).[5]

I share Hutcheon's view that postmodern art is more than an eclectic game and like Hoesterey I intend to give a sound reassessment of postmodern pastiche. Nevertheless, I think that a positive reading of Jameson's theory will enable us to get a better understanding of the effect of pastiche and the importance of postmodern creativity than the analyses of Hoesterey and Hutcheon can give us, however well thought-out or positive they may be. Hoesterey does not consider pastiche among the 'order of simulacra' – described by Deleuze in *The Logic of Sense* (1990) as the space of virtual difference– ignoring in my view the fundamental power of pastiche, as Linda Hutcheon did with the concept of 'postmodern parody'. What is more, Hoesterey's basic assumption to classify the critical power of pastiche as "the aesthetic of difference" (2001: x) is not at odds with Jameson's idea that the challenge of postmodern representation lies in difference (1991: 31). To indicate how significant the effects of difference in Jameson's theory on pastiche and postmodernism are, I will connect his line of thought to that of Gilles Deleuze, the philosopher of difference.

Thinking in differences is an important aspect of Jameson's ideas, breaking as Deleuze does, with the homogenizing thought of traditional Western philosophy. In the introduction to *The Jameson Reader* (2000) Michael Hardt and Kathi Weeks compare the coherence and transdisciplinarity of Jameson's theory with that of Deleuze.[6] Though Hardt and Weeks do not enter into the concept of difference to show a deeper connection between Jameson and Deleuze, I think this connection is of great importance. Both thinkers ignore the philosophical project, described in Deleuze's *Difference and Repetition* (1994), which from Plato to Heidegger is relying on an ideological system of unambiguous essentials, binary oppositions and hierarchy. For centuries there has been a confirmation of the norm producing an inferior position of the 'other' so that difference is

restricted to a negative meaning. Jameson and Deleuze explicitly choose for an ambiguous and spatial way of thinking enabling the affirmation of differences; "the space of the play of differences" (Deleuze 1994: 51).

Because of the traditional contrast between 'time' and 'space', the emphasis on space seems to subject time.[7] Jameson's metaphor of space, however, returns time to its nonlinear, or spatial, capacity (Bergson 1988; Braidotti 2006; Deleuze 1988; Grosz 2004). His chapter on 'Space' (1991) demonstrates that only the linear aspect of time is 'subjected', controlling chaos and time and knowing no ambiguities so that history can be presented as a 'grand narrative' (Lyotard 1984). The metaphor of space refers to time as movement (flow) and frees it from its one-sided function as "just the connection or sequence of actual things" (Colebrook 2002a: 152). Therefore space should be seen as the deconstruction of linear time by which philosophy breaks with thinking in isolated and immovable essences. Time as in space functions as a metamorphosis creating a decentralized sort of space: the rhizome. Because of the interplay between the new ideas on space and time, philosophy becomes responsive to paradoxes and multiparallel realities, minoritarian experiences, nomadic essences, 'lines of flight' and contingent references. In this way both Jameson and Deleuze produce a positive concept of difference, but their objects of study are in no way similar.[8]

Whereas Deleuze has the best 'encounters' with the New Wave cinema of Godard and Visconti for instance, with Fellini's neorealism and the modernist literature of Kafka, Joyce and Woolf, Jameson also focuses his attention on postmodern works of art and popular culture. Deleuze has been known not to care much for postmodernism (Colebrook 2002a: 155) and though the same is claimed about Jameson, his *Postmodernism, or, The Cultural Logic of Late Capitalism* (1991) expresses a great appreciation of typically postmodern works as the hyperreal cyberpunk novel *Mona Lisa Overdrive* (1988) by William Gibson, the disjunctive, schizophrenic New Sentence poem 'China' (1981) by Bob Perelman, the glossy surfaces of Duane Hanson's photography and last but not least the disorienting architecture of John Portman's Westin Bonaventure Hotel.

Though their choice of subject and vocabulary vary, both Deleuze and Jameson connect spatial thinking with the simulacrum.[9] Their approach to

representation, however, is completely different. By means of the simulacrum Deleuze goes beyond the logic of representation which in his opinion forms an impediment to thinking in differences. He rejects the binary difference between model and copy which according to him is inherent in the word itself. In *Difference and Repetition* (1994) and *A Thousand Plateaus* (1987) Deleuze (and Guattari) show that the representational model enacts the concept of signification, which can only exist in terms of creating fixed paths within a supposedly unchangeable structure of thought: "Representation has only a single centre, unique and receding perspective and in consequence a false depth" (1994: 55). Representation fixes metamorphosis and silences difference. Unchaining the differentiating force of art and experiencing it in its pure form Deleuze breaks with the representational model and creates the concept of 'becoming'.[10] Contrary to Deleuze, Jameson approaches the effects of difference ('difference in itself' –Deleuze 1994: 28) in postmodern art and culture in terms of representation. His key concept of 'cognitive mapping', for instance, "raises central issues of representation" (1991: 51). It enables "a situational representation on the part of the individual subject to [the] vaster and properly unrepresentable totality which is the ensemble of society's structures as a whole" (1991: 51). Jameson acknowledges the "poststructural critiques of the 'ideology of representation' " (1991: 51) and points out that his ideas are not "a call for a return to some older kind of machinery" (1991: 54), but a way of creating an "unimaginable new mode of representing" (1991: 54).

In my view, Deleuze's rejection of the very concept Jameson proposes to rethink, does not eliminate the possibility of creating a connection between Jameson's reflections on a new mode of representation and Deleuze's rhizomatic methods. In emphasizing the possible interaction between theory and aesthetics, Jameson opens established philosophical ideas enabling him to rewrite traditional theory from within. Although he remains rather sketchy in offering new modes of representational models[11] –of which 'cognitive mapping' (1991: 51) and 'spatial historiography' (1991: 364) are fine examples– his strategy of crossing theoretical limits allows for a deconstruction of representation. By inserting existing concepts into the open postmodern line of thought he produces a non-hierarchical space where theory and culture mutually intertwine. It is true that Jameson is much

criticized for his use of non-postmodern terms, which is generally understood as a continuation of old ideas. In order to bring about a clean break with the hierarchy and dialectics of the classical line of thought, Deleuze has created an entirely new vocabulary, especially in association with Guattari (1983, 1987). In my view, however, the ideas of Jameson and Deleuze do not necessarily exclude each other. With regard to the function of 'cognitive mapping' as a form of postmodern aesthetics Jameson states: "The cognitive map is not exactly mimetic in that older sense; indeed, the theoretical issues it poses allow us to renew analysis of representation on a higher and much more complex level" (1991: 51). Although formulated more radically, Deleuze and Guattari propose a similar project with their principle of cartography: "The map does not reproduce an unconscious closed in upon itself; it constructs the unconscious. It fosters connections between fields, the removal of blockages on bodies without organs, the maximum opening of bodies without organs to a plane of consistency. It is itself part of the rhizome" (Deleuze and Guattari 1987: 12). Deleuze and Guattari seem to be a step ahead of Jameson in going beyond representation and offering the rhizome as an alternative 'model'. On the other hand, Jameson's proposed renewal of representation enables us to understand, and to affirm, the strategy of a postmodern hyperreal aesthetics like pastiche.

Even though I think that Deleuze's radical approach offers pragmatic ideas to produce creative and active lines of thought in an otherwise paralyzing chaos of multiplicities, his enigmatic transcendental-empiricism needs to be challenged by actual events and / or cultural developments. *What is Philosophy?* (1994), for example, clearly shows that Deleuze's (and Guattari's) non-representational ideas are inspired by the abstract expressions of modernistic art. In connecting the artistic experiments with planes of color and material textures to the concept of 'becoming', Deleuze takes us, and our relationship with art and philosophy, beyond the so-called homogenizing aim of resemblance into unknown sensations that actualize our experiences of difference in itself. However, in my view this abstract modernistic perspective cannot deal with the effects of difference in postmodern art. It cannot explain how the emphatic play of postmodern pastiche with representation in terms of resemblance, can function as an aesthetics of difference. Perhaps it is

paradoxical to state that Jameson's focus on postmodern culture does not exclude Deleuze's modernistic approach. Deleuze deliberately refuses to begin with "any already given (or transcendent) thing, such as matter, reality, man, consciousness or 'the world' " (Colebrook 2002a: xxix). Therefore, unlike Jameson, Deleuze would certainly not begin with an 'already given' such as postmodern culture. In my opinion, however, Jameson's aim to grasp postmodernism can also be read without the traditional historical totalization or homogenization of time. His well-known slogan "Always historicize!" (Jameson 1981: ix) denotes a historiographical awareness that allows for a contingency in the creation of concepts different from Deleuze. This awareness does not exclude the rhizomatic, nonhuman experiences Deleuze describes in *What is Philosophy?*, for these can be found in Jameson's analysis as well. Like Deleuze he reveals new experiences produced by paintings, architecture, photography, literature or film. However, where Deleuze reveals different 'singularities' in art, science and philosophy, Jameson's project may be seen as the exploration of specific historical 'lines' running through these singularities.

As I mentioned before I do not wish to synthesize their ideas; I rather try to explore what happens in the space between. I present pastiche as a specific form of postmodern aesthetics which enables me to analyze the spatial effects of postmodern representations, in particular representations of the past, and how this form of 'spatial historiography' makes it possible to produce 'difference in itself'. Seen from the perspective of difference pastiche presents a paradox. Characteristic for pastiche is that it is the almost literal imitation or copy of an 'original' and that it is therefore connected with the concept of representation. At the same time postmodern pastiche functions as the aesthetics of difference, or in other words, postmodern pastiche is not so much the representation *of*, but first of all representation *as* difference in itself. Before going more deeply into this subject I will concentrate on pastiche as 'blank parody' (Jameson 1991: 17). And of course *Elizabeth* plays a key role.

THE EMPTINESS OF PASTICHE

Precisely four hundred and forty years after Elizabeth I's legendary accession to the throne of England the film *Elizabeth* (1998) goes in search of the 'other' face of the Icon, that is, for the woman who decided to create her own image. *Elizabeth* goes back to the early years, described by historian David Starkey (2000) as 'the apprentice years'; back to the time she still thinks, acts and feels as the young princess she was at twenty-five and who at the beginning of her career still has to learn the rules of the political game. We see her doubts, her mistakes and her artlessness, her fears and caprices, we see the desperation she feels when practicing a speech, but also the pleasure she takes in festivities, play-acting and dancing. She is witty and stubborn in getting her own way or in convincing her fanatic catholic bishops of the advantages of a more moderate religious climate. As Lord Robert's temptress she shows her love and emotions, her body and her soul. But in each scene the sensuous exposure of Elizabeth is intertwined with the aesthetics of pastiche acting as portent of the hyperreal veil behind which she will disappear for good once she has become the Virgin Queen.

Pastiche is an important feature in *Elizabeth*.[12] The film's narrative and visual structure is based on an abundance of historical images, nineteenth-century art and cinematographic cross-references such as filming through veils (a characteristic optical device of Impressionist cinema adopted by Joseph von Sternberg to turn Marlene Dietrich into a film icon) and the sequence in which Elizabeth rids herself of her enemies not unlike Mafia boss Michael Corleone in *The Godfather II* (1974). What is more, pastiche gives a certain authenticity to the reproduction of historical events in practical matters such as make-up, costume design and art direction. There is for instance much resemblance between the opening scene in *Elizabeth* with a London crowd witnessing the public burning of three Protestant martyrs and the woodcut from John Foxe's *Book of Martyrs* (1570) featuring Anne Askew, a prominent Protestant woman, and her fellow Protestant rebels.[13] Elizabeth's speech before the bishops, which resulted in the religious treaty, was probably inspired by Robert Glover's engraving 'Elizabeth in Parliament' (1608). And Elizabeth's appearance at her coronation –in her golden yellow gown and

ermine trimmed cloak– is an exact copy of the 'Coronation' portrait (artist unknown, year copy *c.* 1600, possible year of lost original *c.* 1559). In addition to this the sixteenth-century hair styles, costumes and jewellery worn by Elizabeth, Mary I, Lord Robert Dudley, Norfolk and the Spanish ambassador De la Quadra are evidently based on portraits of well-known and lesser-known old masters such as El Greco and Hans Eworth and on a number of anonymous fifteenth-century artists.[14]

Jameson objects to the chronological use of pastiche turning a genuine nostalgic longing to the past into a "depersonalized visual curiosity" (1991: xvii). Hutcheon however has no problems with the chronology of quotation, but she objects to the way in which Jameson sees pastiche as the postmodern successor of modernist parody: "random cannibalization of all styles of the past, the play of random stylistic allusion" (1991: 18). Hutcheon argues that Jameson, in linking postmodern logic and a certain 'emptiness' devoid of all socio-political criticism deprives pastiche, and postmodernism in general, from its political and autonomous force. Critical reflection is also very important for Hoesterey, but she hardly explains in what way this is lost in Jameson's concept of pastiche as 'blank parody'.

Contrary to Jameson who discerns a conscious distancing from the political form of parody ("parody finds itself without a vocation" 1991: 17), Hutcheon argues that postmodernism should be seen as the new political strategy in which cultural conventions are questioned from within. Hutcheon's 'paradoxes of parody' (1988: x) are not exactly a number of random 'empty' and 'blind' quotations. But "bound by a definition of parody as ridiculing imitation" (Hutcheon 1988: 26) Jameson does not consider the retrieval of historical styles to be a postmodern 'redefinition' (1988: 26) of parody; "It is to this limitation of the meaning of parody that Jameson falls prey" (Hutcheon 1988: 34). I very much doubt if this is really the case, because in my view, redescriptions are essential to Jameson's theory. Moreover, Jameson does not deny the possibility of political themes in a postmodern text as he explains with reference to Hutcheon's analysis of Doctorow's *Ragtime*: "That *Ragtime* has political content and even something like a political 'meaning' seems in any case obvious and has been expertly articulated by Linda Hutcheon" (1991: 22). The way in which Hutcheon in *A Poetics of Postmodernism* describes the

function of parody in postmodern representations of the past is very convincing, but ironically enough answers the question why Jameson resolutely decides to use the term pastiche. To explain this paradoxical statement I will present the effects of a juxtaposition of parody and pastiche in *Elizabeth*.

Following Hutcheon, a political approach of *Elizabeth* is very well possible, especially in relation to gender (Smelik 1993, 1998). The film does not literally quote the many feminist statements Elizabeth I made,[15] but shows great creativity in visualizing words and images into a theme. Elizabeth's dialogues in the film accentuate her skills in facing a male dominated world ("I may be a woman, Sir William, but if I choose I have the heart of a man"), her personal independence ("I do not see why a woman need marry at all") and her conscious use of the conventional ideas on femininity, for instance when she is claiming her leadership in her address to the bishops ("How can I force you Your Grace? I am a woman"). Elizabeth's authority as a woman is visualized in the image of the experienced amazone,[16] as well as at the coronation ball when she openly chooses to dance the volta with Lord Robert. With this dance, banned from the court of Louis XIII for its erotic tension, she confirms her sexual relationship with Lord Robert and proves her superiority at court. Elizabeth is fighting against the prejudices of a patriarchal society, identifiable to women of today.[17]

"Hutcheon is, of course, absolutely right," Jameson writes in response to her discourse on the socio-political background of *Ragtime*, "and this is what the novel would have meant had it not been a postmodern artifact" (1991: 22). The politicalization of the marginal strategy of parody which fragmentated the authority of the 'grand narratives' into a number of different equally important minor narratives, has been replaced according to Jameson by the elusive, non-hierarchical, omnipresent 'emptiness' characteristic of pastiche. Hutcheon, however, thinks that by qualifying pastiche as the epitomy of the new cultural logic, Jameson creates an unnecessary complexity. Had he not been blinded by the concept of pastiche, which in spite of all its flaws puts an end to historicity, critical distance and political influence, he should, according to Hutcheon, be able to realize that his new cultural form of postmodernism already exists: "While arguing that the formal experience of

art must be regrounded in the social and the historical, this particular attack had ignored the fact that what I am calling postmodern does precisely that" (Hutcheon 1988: 212). In my opinion, however, Jameson's 'depthlessness' of pastiche, "bereft of all historicity" (Jameson 1991: 18) allows us to think about the effects of postmodern representations in a more complex and layered manner than Hutcheon's 'postmodern parody'. Pastiche as 'blank parody' functions as a visual actualization of the postmodern awareness that contemporary historiography "can no longer set out to represent the historical past; it can only 'represent' our ideas and stereotypes about that past" (1991: 25). By way of this perception Jameson actually points out that when it comes to postmodernism as the cultural logic of late capitalism, we have to rethink the effects of socio-political strategies and criticism. In my view, an understanding of the processes in *Elizabeth* needs an understanding of the processes of pastiche. In the next paragraph I will elaborate on Jameson's ideas and the 'strategies of pastiche' (1991: 25) by analyzing the interplay *Elizabeth* creates between parody and the glossy stereotypes that belong to pastiche.

Elizabeth employs chronological pastiche with regard to make-up, and costume design to create a certain historical authenticity. Interestingly enough, the film goes beyond parody in its redescription of chronological pastiche. *Elizabeth*'s hyperhistorical quotation of the portraits finds its counterpart in its ironical stereotyping of cultures (English, French, Spanish). For some critics, such as the art editor of the *World Socialist Web Site* David Walsh, stereotypes are nothing more than unimaginative clichés. Walsh alludes to the one-dimensional characters of the two ambassadors, and mockingly summarizes the film as a "great deal of thought about brocades and wall hangings" (1998), though a historical knowledge of fabrics is exactly what matters for a correct understanding of stereotypes in *Elizabeth*.

In *Orlando* (Sally Potter 1992) costumes emphasize the artificiality and not the reality of representation: "the premise for *Orlando* is that all history is imagined history".[18] This also applies to *Elizabeth*. De la Quadra with his fraise and pointed beard and Monsieur De Foix in his blue suit with embroidered lilies[19] are dressed in cultural clichés and mock their own important role in history in a subdued manner. Compare for instance the

arrival of Elizabeth's suitor Anjou and the musical cacophony. Her meeting with Anjou is a matter of great historical importance. A political marriage would safeguard her life and position as queen, but her heart belongs to Lord Robert Dudley, the son of a traitor who is therefore not favored by many. Besides, a marriage with Anjou to please her Secretary of State would mean war with Spain. The cacophony of merry French music ridiculing the formal reception of the English, is unnecessary, fictive excess that comes as a surprise for the viewer and breaks with a traditional historiography based on true, serious facts. Like *Orlando*, *Elizabeth* associates drama with the ridiculousness of cultural conventions. The self-assured use of cultural stereotypes creates a dialogue between film and spectator, but not as openly as parody would.

Stereotyping can be seen as part of the strategy of parody redescribing our relation to the past,[20] but *Elizabeth* shows that when the modernist form of parody has been rewritten to a postmodern form of stereotyping, there is no question of parody anymore. The ridiculing form of parody is in fact the image of the caricature, which looks like stereotyping but differs fundamentally on closer examination. A stereotype is a perfect copy, a hyperreality with a smooth and glossy surface, comparable to Jeff Koon's slick china Michael Jackson (1988).

The (Shorter) Oxford English Dictionary on Historical Principles accurately describes that the word 'stereotype' is derived from the printing world which forms the basis of its figurative use: "The method or process of printing in which a solid plate of type-metal, cast from a papier-mâché or plaster mould taken from the surface or a form of type, is used for printing from instead of the form itself" (1973: 2123).[21] In other words, the copy (the stereotype) is so good that it can replace the original. In this way pastiche goes very well together with an eclectic selection of stereotypes. This is not without mockery, but has a different effect than parody. Pastiche is, according to Jameson, "amputated of the satiric impulse" and "devoid of laughter" (1991: 17), but "[the] omnipresence of pastiche is not incompatible with a certain humor [...] nor is it innocent of all passion" (1991: 18). Where parody matches its mimicry with explicit critique, pastiche leaves critique out and combines self-mockery with a conscious addiction to the image, going beyond the

universal logic of the copy (the simulacrum according to Baudrillard) and creating a transition to the (Deleuzian) simulacrum as the space of positive and virtual difference –a difference not as aberration but as the production of relations. But before going into this more fully, I will first explore the idea of the 'emptiness' inherent in pastiche.

PARODY MEETS PASTICHE

The film *Elizabeth* accentuates the striking interaction between parody and pastiche in Anjou's travesty scene. Dressed as a literal copy of the 'Gloriana' portrait by Nicholas Hilliard, Elizabeth wants to present the Frenchman a ring. She takes him by surprise in his rooms where he had withdrawn with a stomachache, finding him in a dress holding a fan and wearing a red wig, in a bad likeness of herself. Whenever Anjou puts in an appearance, his eccentric behavior exceeds the limits of the etiquette of sexuality and gender. When he is introduced to Elizabeth he makes an indecent proposal by means of an erotic fantasy. In reaction to De Foix's romantic lecture on finding the right key to a woman's heart, he exclaims in jest "Oui, une très grande clef!" His allusion to Elizabeth's gender is also characteristic: "They even say she's really a man." The juxtaposition of this remark and Anjou in a dress may be understood as the questioning of gender as a reliable criterion for someone's identity; as Stella Bruzzi writes on the phenomenon of cross-dressing: "Clothes are not just clothes [...] they are how the social world 'reads' and contextualizes the individual" (1997: 148). Anjou's self-conscious caricature plays an important part in the strategy of postmodern parody of the past, which, in my view, illustrates the very transformation of parody into pastiche.

While in Hollywood cinema traditional cross-dressers give their own interpretation of the opposite sex (*Tootsie*, *Mrs Doubtfire*), Anjou is presented as a distinct copy of Elizabeth. Alternating medium close-up shots emphasize the confrontation between the 'original' woman and the parodying copy. They also emphasize the mocking appearance of Anjou as Elizabeth's deliberately failed mirror image. This scene is the ultimate confrontation between parody and pastiche in which Anjou seems to challenge Elizabeth's literal appearance

as pastiche underlining the effect of postmodern pastiche. For travesty is a synonym of parody,[22] and with Anjou as the literal representation of the word, parody does not function as parody anymore but has become a pastiche of parody. The satire of parody still exists but its meaning slips off the slick material surface, and the criticism of parody is replaced by a certain emptiness, "without any of parody's ulterior motives" (Jameson 1991: 17).

It must not be assumed, however, that postmodern pastiche as redescription of modernist parody entails the total disappearance of the politically engaged critical power of parody. For this reason Hutcheon seems to be right in arguing that Jameson creates an unnecessary complexity with his concept of pastiche, as political themes and meanings are still recognizable and can be reduced from the context. It is important to realize, however, that Jameson aims at the *effect* of these themes; an effect that has been changed fundamentally by the logic of postmodernism. Like the narrative technique of *Ragtime*, pastiche is "organized systematically and formally to short-circuit an older type of social and historical interpretation which it perpetually holds out and withdraws" (Jameson 1991: 23). Similarly, Deleuze prefers exploring effects rather than (socio-political) meanings. His concept of difference knows no such destination as signification; no essence, no unity or any other form of socio-political identification, instead, it is forever in motion. He thus deliberately eliminates the hierarchical processes of signification with which traditional philosophy systematically tries to categorize reality, thought and experiences. He rejects this negative form of difference and, creates a positive, non-binary, difference instead: a form that is empty, and an emptiness that is form. Pastiche, like Deleuze's positive concept of difference, knowingly empties processes of signification that have haunted 'difference' in western culture for centuries. In understanding the effects of pastiche it is important to acknowledge that pastiche in fact functions as Deleuze's writings on effects. Pastiche is 'effect in itself'. It spatializes representation until it becomes a rhizome. In my view, this is why the effect of pastiche as 'blank parody' and the aesthetics of difference convey a perception that gets no chance in Hutcheon's concept of postmodern parody. Meanings are postponed by pastiche so that our thoughts will shift to a contingent web of relations. I think

that Jameson's emptiness in pastiche is an important step in creating a way of thinking that *makes* difference in itself.

PASTICHE AS DIFFERENCE

As we have seen, pastiche in *Elizabeth* is certainly not produced as a homogenous concept of eclecticism, but as a layered representation so as to write difference into the chronological order of history. As Deleuze and Guattari explicitly put it: "All history does is to translate a co-existence of becomings into a succession" (1987: 430). The point is to experience the factually recorded past again as the contingent present it once was. That is the experience that *Elizabeth* offers the spectator.

Elizabeth introduces several actors as literal quotations of portraits, with the effect that the past is no longer a (chrono)logical series of events but the product of personal and contingent occurrences. The eclectic portrayal of a celebrated actor as John Gielgud goes beyond the expected chronological denotation of sixteenth-century fashion. Gieldgud 'The Pope' (as listed on the end credits) appears in a costume featuring on Titian's famous portrait *Pope Paul III and His Grandsons* (1546). Also the chiaroscuro lighting, Titian's technique and the intrigue of the portrait are recorded in the film. Moreover, the scene of the cardinal whispering something in Gielgud's ear is an exact copy of the grandson who is standing left on the portrait behind Paul III. In the film the second (kneeling) grandson has been replaced by the kneeling priest John Ballard, who will convey to England the news of a Roman Catholic plot against Elizabeth.

Titian does not idealize the pope. In a then unusually sketchy style ("some parts of it are, in fact, unfinished" –Janson 1995: 502) he depicts him as an elusive, scheming, cruel, obscure but mortal man. In *Elizabeth* Titian's composition and technique have been translated into cinematography and distributed over camera angle, movement, lighting, editing and dialogues. Gielgud's introduction halfway the film is in long shot which makes his arched figure seem tiny in the Vatican's large hall. Bright sunlight is surrounded by darkness and in the next close-up on Gielgud's face the low angle of the

camera shows the power of the pope should be feared: "The tiny figure of the pope, shriveled with age, dominates his tall attendants with awesome authority," as art historian Janson writes in his interpretation of Titian's painting. The sinister undertone of the painting is emphasized in the film by the words used by Gielgud, the pope, when asking Ballard: "Tell me my son, what is the news of our brothers and sisters in England? Do they still support the sovereignty of that illegitimate whore?"

Similar to the way in which Peter Greenaway provides characters on paintings of for example Vermeer, Hogarth or Frans Hals with surprizing dialogues,[23] *Elizabeth* breaks the silence of the painted portrait and translates the intrigue of the painting into cinema. Contrary to Greenaway *Elizabeth* never shows Titian's painting in its entirety. The scene in the Vatican does not give a motionless image or 'stare', as Greenaway calls the almost frozen imitation of a painting,[24] but fragments the work (its composition as well as its technique) and transforms the elements of the painting into the structure of the scene. In this way the film can depict the pope's worldliness even better than Titian's painting. With the absence of time as the succession of moments, art makes even transient life everlasting. Time means constant change and the best medium to express this is cinema, in which a flow of photographic images cover a scene instead of one 'still'. *Elizabeth* fragments the Titian and places the immortalized pope of the portrait back into the fleeting life of man consisting of a Proustian network "of small, interanimating contingencies" (Rorty 1989: 100). Both the fragmentation of the quoted portrait and the dialogue open up the totalized past and make it as unknowable as the present.

Thus, the effect of pastiche in *Elizabeth* puts the portrayed pope back in a temporal world but also fragments time itself by means of 'anachronisms'. In this way the film breaks with the conventional notion of time as the chronological order of events and transforms time into a 'spatial' concept in which succession is no longer the key issue, but transformation and the weaving of a web of all sorts of conceivable and external relations.

Gielgud is a good example of how *Elizabeth* interweaves chronology with what Jameson calls 'spatial historiography' (1991: 364). His role of 'The Pope' links four different papal supremacies of which only one belongs to the specific period showed in the film. *Elizabeth* begins in 1554 and ends in 1563

with the epilogue reading "Elizabeth reigned for another forty years" and her official death was in 1603. The visually cited pope Paul III has never been her direct opponent, but her father's Henry VIII. Paul IV fits within the timespace of the film, but Gielgud acts the part of the canonized Pius V who comes to power not until 1563 and excommunicates Elizabeth in 1570, *and* of Gregory XIII who outlaws her in 1580 and sends Jesuit missionaries to England.[25]

The strategy behind the composite role of 'The Pope' and the pastiche of the above mentioned examples is not based on random selection as discerned by Jameson in the earlier eclectic form of pastiche in postmodern architecture ("randomly and without principle" 1991: 19). Instead of a postmodern breaking up of difference into a deliberately meaningless heterogeneity, *Elizabeth* redescribes the heterogeneous form of pastiche criticized by Jameson. This redescription corresponds with Jameson's 'paradoxical slogan' *difference relates* (1991: 31). The idea of 'difference as relation' originates from Jameson's dislike of postmodern heterogeneity believing in random eclecticism and excluding any form of relation or structure; "[t]heories of difference [...] have tended to stress disjunction to the point at which the materials of the text, including its words and sentences, tend to fall apart into random and inert passivity, into a set of elements which entertain separations from one another" (1991: 31). Jameson does not mean to create chaos in order to deconstruct hierarchy. He wants to be able to function in this chaos. For Jameson difference acts as "a more positive conception of relationship, which restores its proper tension to the notion of difference itself" (1991: 31).

The emphasis Jameson lays on difference as a new way of creating related meanings corresponds to what Deleuze and Guattari in *A Thousand Plateaus* explain as a rhizomatic idea. Rhizomatic ideas are as Robert W. Cook writes "in 'betweens' ": "rhizomes examine the mechanic connection between things."[26] Like the rhizome, Jameson's 'difference relates' is not concerned with the *presence* of unity subordinate to the process of signifying, but with the *absence* of unity revealing the construction of relations and not only serving as a device for signification. The absence of unity is presented in *Elizabeth* as historical discontinuity, which seems a frivolous game without historiographical value, but this is certainly not the case. *Elizabeth*

deliberately employs pastiche to move outside the assigned period of the film (1554-1563). In this way the film zaps as it were through different levels in history. The discontinuous and computer game-like approach of the past does not make *Elizabeth* into a heterogeneous film at all, because the apparently eclectic zapping shows great historical and intertextual knowledge. Of the twelve popes that were in power during Elizabeth's reign, the four mentioned correspond in the extremity of their conflicts with England. Furthermore Pius as well as Gregory are related to the visually quoted Paul III by their contribution to and continuation of the Council of Trente, which was held to strengthen the Roman Catholic faith. Paul III also gave his approval to the order of the Jesuits, who were sent to England during Gregory's papacy to undermine Elizabeth's religious and political power. The composite role of the pope in combination with the Titian portrait creates a richer historical representation than the film could ever have achieved with a chronologically correct Paul IV. In this way *Elizabeth* offers a wider and more meaningful image of the institution of Rome and its Machiavellian practices in its crusade against the Protestant queen, while its nonlinear or spatial representations do not recreate the self-legitimizing totalization of traditional chronological historiography.

Other examples of 'chronological anachronisms' also produce an intertextual redescription of history. The lines of poetry recited by Lord Robert at the nocturnal pageants and masques ("My *true* love has my heart and I have hers… "), refer to a song from Sir Philip Sidney's *Arcadia*, written not until 1580, about twenty years after the film's official ending. Yet it is not so strange to have Lord Robert begin his proposal of marriage with an adapted version of Sidney's song.[27] Sir Philip Sidney and the historical Lord Robert Dudley were after all full cousins. The two attempted assassinations immediately following this citation (arrow and poisoned French dress) refer to the different catholic plots against Elizabeth in the eighties, set up and / or supported by respectively the Duc de Guise (1582), Philip II of Spain (1583), and Mary Stuart (1586). An earlier scene with gondolas, the festive arrival of the Duc d'Anjou, can be seen as a variant of the Venetian paintings of Canaletto, which enjoyed great popularity with the English one century after Elizabeth's reign. The white voile of the four-poster bed with a pattern of eyes

and ears, surrounding Elizabeth and Lord Robert making love reminds us of the 'Rainbow' portrait by Marcus Gheeraerts of *c.* 1600. On this portrait Elizabeth I wears a dress with embroidered eyes and ears referring to the network of advisors and spies she surrounded herself with.

The reference to the 'Rainbow' portrait used in the love scene with Lord Robert can be explained by the public life Elizabeth I must have led ("Her Majesty's body and person are no longer her own property. They belong to the state"), as described by Starkey in his biography (2000). It is also an allusion to the web of conspiracies entangling the queen during her career. What is more, the historical Lord Robert, one of Elizabeth's most important advisors, was reputed to be her greatest love and many of her letters to him began with 'Dear Eyes'. The combination of romance and intrigue is one of the many threads woven into Elizabeth's life. Even Anjou's 'postmodern' cross-dressing has historical roots because it reminds us of the Elizabethan theatre where cross-dressing was the rule as women were not allowed to appear on stage.[28] Moreover, Elizabeth is known to have had two Anjou brothers as suitors, of whom the first regularly dressed up as a woman. Although this one never set foot in England, his successor did.[29]

A last example of intertextual density leading to a redescription of history is the silvery white gown Elizabeth wears in the final scene in which she transforms into the Virgin Queen. It is an adapted copy of the 'Armada' portrait by Gower, though the defeat of the Spanish fleet is twenty-five years after the end of the film. Elizabeth's appearance is an ingenious amalgamation with the famous 'Ditchley' portrait of 1592.[30] Preceding the transformation into Virgin Queen, Elizabeth has irrevocably distanced herself from Lord Robert. The man she loved has betrayed her. Her cold-heartedness is a matter of self-preservation, but she feels a great loss. The historical Lord Robert Dudley died in 1588, the same year that the Spanish fleet was defeated. According to historical sources Elizabeth I locked herself in her room after his death until Lord Burghley had her door forced open (Ridley 1990). Seen in this context Lord Robert's treason in the film is a remarkable rewriting of history. (Though Elizabeth felt betrayed when in spite of their intimate relationship he married Elizabeth's cousin Lettice Devereux after the death of his first wife Amy Robsart.[31]) Joseph Fiennes' role of Lord Robert is similar to

that of Gielgud, the Pope, a fictitious construction of historical figures, linking Lord Robert Dudley with his stepson Essex, the other apple of Elizabeth I's eye. Essex's treason and his beheading in 1601 are better known than Elizabeth I's and Dudley's (courtly) love affair, but the film works with the historical figures that surrounded Elizabeth during the assigned period of ten years.[32] Since Dudley was still alive at that time, the death penalty for the traitor in the film is replaced by forgiveness, which is the main theme of the 'Ditchley' portrait; "He shall be kept alive to always remind me of how close I came to danger."[33]

But now I give the film a historical coherence and reality and like Linda Hutcheon in her analysis of *Ragtime* I lapse into producing a "thematic coherence few readers can have experienced in parsing the lines of a verbal object held too close to the eyes to fall into these perspectives" (Jameson 1991: 22). Hutcheon's search for political meaning in a work like *Ragtime* is about creating a coherence instead of thinking in differences. The eclectic anachronisms in *Elizabeth* may be compared to the fragmentation of Bob Perelman's poem 'China', which according to Jameson is an example of the effect of difference. On the basis of Perelman's fragmented poem 'China', Jameson shows how difference can be visualized in postmodern art (1991: 28-31). Jameson writes that the poem is composed of Perelman's own captions for a book of photos he found in Chinatown.[34] Perelman's poem does not only represent difference, according to Jameson, but acts like difference in itself revealing a new form of connection. Jameson argues that a fragmented text is not without meaning, but without a coherent and uniform meaning. The problem with textual unity and uniformity is the hierarchical structure presenting the text as complete and 'true', whereas the construction of that truth excludes a great number of other possibilities, such as different personal interpretations and significations. For that reason Perelman places unity and coherence outside the poem 'China': "the unity of the poem [...] no longer to be found within its language but outside itself, in the bound unity of another, absent book" (Jameson 1991: 30). By means of this book 'China' creates a gap between text and unity keeping relations of signification open and ambiguous so that separate sentences form a text "whose reading proceeds by differentiation rather than by unification" (1991: 31).

Fragmentation in Perelman's 'China' is different from fragmentation in *Elizabeth*. In contrast to Perelman, *Elizabeth* is bound by a general and publicly known framework, namely historiography. Whereas Perelman has had complete freedom of choice for the book of photos, *Elizabeth* is limited by a less 'absent' unity of encyclopedic knowledge. Yet *Elizabeth* deliberately creates, like Perelman's captions, an individual and nontotalizing representation. Perelman's own interpretation of the photographs functions like *Elizabeth*'s interpretation of history in its use of the pastiche of the Titian portrait. Difference in *Elizabeth* is not so much in the gap between text and unity, but in the unity of the film itself, that disintegrates on closer examination. The unity that creates relations of signification has not disappeared but is absent in the text itself. Wherever there is similarity in *Elizabeth*, there is also difference.

Titian's painting and the portraits embodied by Cate Blanchett as Elizabeth are examples of the role of pastiche in making history spatial. In the last section of this chapter I will explore the way in which the film merges history and art, and redescribes history into the makeable world of representation and art, through the spatial effects of anachronism. This can be seen in the anachronistic pastiche of *The Lady of Shalott*, which forms a part of the visual, narrative and historical structure of the film.

FROM PASTICHE TO SIMULACRUM

"Four gray walls, and four gray towers." Darkness. The sound of oars in languid water. By the light of a torch a rower and two ladies-in-waiting glide alongside the eye of a motionless camera. For one moment the screen is black again because of the dark walls of the vaults. The camera is shifted and shows Elizabeth in medium close-up; "robed in snowy white [...] Through the noises of the night." Her red hair is hanging loose over her shoulders. She is sitting straight. With mixed feelings of courage and despair she looks at the heads of traitors impaled on stakes.[35]

Elizabeth, who is carried over the water to the Tower, appears as a remarkable reference to the painting of *The Lady of Shalott* of 1888 by John

William Waterhouse. With this visual citation the film transfers the history of Elizabeth to the constructed world of intertextuality, allegorically relating the Virgin Queen to another lady of England's past: Elaine, the 'Fair Maid of Astolat'.[36] Her tragic story –she dies of unrequited love for Lancelot– is part of the Arthurian legends and was the source of inspiration for Tennyson's first Arthurian poem 'The Lady of Shalott' (1832).[37]

The myth of the Lady of Shalott as described by Tennyson was especially popular among the Pre-Raphaelites, the collective name for a motley group of artists who, like *Elizabeth* here, represented the past in a way that was much against the traditional views of the time.[38] Tennyson's poem and the paintings, engravings and sketches of among others Waterhouse (1888, 1894, 1915), William Holman Hunt (1850, 1857), Arthur Hughes (1858), Dante Gabriel Rossetti (1857), John Everett Millais (1854) and William Maw Egly (1858) gave the legend of Elaine a prominent place in Western cultural memory.[39]

Writing about an intertextual connection between Elizabeth and the Lady of Shalott leads me to the poststructural debate on representation as a conflict between univocal thinking in similarities and rhizomatic thinking in differences. The problem with representation is, according to Deleuze, that it requires a foundation. Representation is a model of reference which needs an 'original' ground for resemblance. The linearity in this logic suggests that in the case of *Elizabeth* the painting of the Lady of Shalott functions as an intertextual ground. Although here 'the ground' is multiplied by several 'models' (the painting by Waterhouse, the poem(s) by Tennyson and, in reference to my analysis ahead, the play by Malory), following Deleuze's argumentation, this changes nothing to the logic of the representational model itself, which still reduces difference to resemblance (the Same). Deleuze writes: "The prefix RE- in the word representation signifies [the] conceptual form of the identical which subordinates differences" (1994: 56). The Platonic hierarchy between original and copy is, however, problematized in *Elizabeth* through the very concept of representation, as I showed in my analysis of the parody-pastiche scene, in which Anjou appeared as a copy of Elizabeth, who was already a copy of the historical portraits that referred to the 'original'

Elizabeth I who in turn, as historians point out, modeled herself to her own image, also known as the 'Icon'.

Pastiche in *Elizabeth* investigates the distinction between copy and model. This does not lead to a simple reversal in hierarchies, but to a rhizomatic space which transforms the essential 'being' of a copy or an original, into a 'becoming'. A becoming goes beyond resemblance; it is a non-subjective, even nonhuman experience of difference (Deleuze and Guattari 1994: 169). Becoming replaces representation with metamorphosis, reflection with action, essence with sense. "Becoming is a rhizome" (Deleuze and Guattari 1987: 239); a state of constant process, a line of flight which allows philosophy to escape from the unifying, totalizing and selfaffirming structures of representation; to become a flow itself.

For Deleuze the only form of being is becoming. I want to argue that the spectator experiences the process of 'becoming' with regard to postmodern representations of the past in *Elizabeth*. Whereas Deleuze and Guattari write about the experiences of modernistic art in terms of 'becoming-whale' (*Moby Dick*), 'becoming-sunflower' (Van Gogh) and 'becoming-imperceptible' (*Mrs Dalloway*) (1994), postmodern pastiche can be described as a becoming-copy, like the representation of Elizabeth's becoming-copy that enacts a true becoming of simulation. I will consider the effects of simulation in the next chapter. For now I will explain how pastiche links 'representation' to 'becoming' and transforms the history of Elizabeth I into the differential space of the simulacrum.

Becoming-virgin

Elizabeth and the Lady of Shalott –the Virgin Queen and the 'lily maid'– share several resemblances: exile, impossible love, loss of innocence. The Lady of Shalott lives in a tower isolated from the world:

> There she weaves by night and day
> A magic web with colours gay.
> She has heard a whisper say,
> A curse is on her if she stay
> To look down to Camelot (Tennyson 1832).

In Hunt's painting the Lady is depicted entangled in the threads of her loom. The scene in the film plays with literal representations of the web in which Elizabeth is caught. At the first attempt of assassination when Elizabeth finds herself in an adorned tent on a prow, a missed arrow causes the veil of the tent to tighten itself over her face, suffocating her. As the camera films through veils the image visualizes imprisonment (she cannot escape the eyes and ears of the court) as well as the threads of the political plots that force Elizabeth to give orders she cannot fully approve of as a woman. Hunt depicts the Lady of Shalott madly fighting the battle of patriarchal rules and ideas. Elizabeth, too, has to face the male-dominated world that surrounds her. She is thwarted in her decisions. Because of her own naiveté ("You're most innocent in the ways of the world" –Sir Cecil) Elizabeth gets entangled in a web of conflicts; the Lady "knows not what the curse may be" (Tennyson 1832).

Shalott's ultimate death may be seen as the 'virgin suicide' Jeffrey Eugenides writes about in his novel of the same name (1993), in which five sisters commit suicide after they have lost their childhood innocence. Even though Elizabeth lives on, the film shows how she experiences a similar death when her (political) ignorance has finally been replaced by sophistication and shrewd tactics.[40]

The connections between Elizabeth and the Lady of Shalott are, however, disjoined by an important point of difference. A notorious moment in the film is the explicit love scene with Lord Robert, showing that the Virgin Queen's virginity is not to be taken too literally.[41] Indeed, the whole issue of why Elizabeth I was called the Virgin Queen is problematized, because the producers considered it "an important question to answer".[42] The intertextual reference to Shalott, the imprisoned virgin, however, still remains, underlining Elizabeth's transformation to Virgin Queen: "Kat… I have become a Virgin." The film thus provides an important redescription of the myth of Elizabeth I. Elizabeth's 'becoming-virgin' makes her choice strong and impressive. It changes a historical prejudice into Elizabeth's willful representation in showing herself to her people as Virgin Queen. Her doubt at first and the dramatization of her choice may not be new according to Renée Pigeon (2001) and David Walsh (1998), but in my view they rather emphasize

Elizabeth's power and the absolute self-control with which she manipulates her own image and becomes 'virgin'.

Becoming-icon

With the death of Elizabeth's innocence, the new beginning of her royal career, the film shows Elizabeth's transformation to 'the Icon'. Whereas the Lady of Shalott dies, Elizabeth dies another death. To the strains of Mozart's *Requiem*, the young Elizabeth disappears behind the historical mask of Elizabeth I as Virgin Queen: a crimson wig replacing her own red hair and her face white-painted: "Till her blood was frozen slowly, / And her eyes were darkened wholly" (Tennyson 1832). The film ends in a freeze frame, literally freezing Elizabeth's life; folding her body and soul back into the mists of the recorded past. Elizabeth has become History.

Renée Pigeon (2001) argues that the final emphasis on Elizabeth's transformation to Virgin Queen does not succeed in freeing Elizabeth from patriarchal authority. She interprets the transformation as a representation of sacrifice, and concludes that the film makes Elizabeth comply to the rules of the Establishment, instead of letting her undermine conventional hierarchies; "she simply exchanges authority figures, eventually replacing Dudley and Cecil with Walsingham" (Pigeon 2001: 16). Even though I believe that we should be aware that representation in *Elizabeth* goes beyond such socio-political readings, I want to give attention to an alternative and more radical political reading of Elizabeth's transformation. This enables me to reveal how representation in the film shifts from politics to the strategy of pastiche.

In *Over Her Dead Body* Elisabeth Bronfen writes about women committing suicide as a form of rebellion; "a moment of control and power" and an "act of self-construction" (1992: 141). She shows how women like the Lady of Shalott (Elaine, the 'Fair Maid of Astolat'), escape from patriarchal culture into death, and in doing so take control over their own signification.[43] Her analysis shows that a woman's self-chosen death can be read in a positive perspective: as an act of heroic power – like Anna Karenina or Emma Bovary, the nineteenth-century fallen woman who, in ultimate disagreement with society, keeps her honor and commits suicide. Yet, I also want to question this 'aesthetic performance'. It is true that Elaine demanded her place in history,

but I think that death as an aesthetic performance (Bronfen 1992: 141) in fact demonstrates the ultimate power of patriarchal society, forcing a woman or a man to commit suicide in order to claim the significance they could not achieve during their lifetime.[44] For this reason it is interesting to witness Elizabeth's transformation as an 'aesthetically staged performance of death', and contrast it to the Lady of Shalott's performance.

It is no coincidence that the last time Elizabeth is filmed through a veil she decides to leave the entangling web of patriarchy and take control over her own life: "From this moment I am going to follow my own opinion. And see if I do any better." The question she asks Walsingham before her transformation in front of a statue of the Virgin Mary ("Am I to be made of stone?") is not unlike Elaine's question to her father in Malory's *The Morte Darthur* (1470): "Why should I leave such thoughts? Am I not an earthly woman?" (70). But contrary to either Elaine or the Lady of Shalott Elizabeth does not die. More than that she reigns for "another 40 years", as the epilogue titles indicate. Elizabeth gives up her 'Lancelot' (Dudley), chooses for her people and writes her own history by staying alive. Thus, the connection between Elizabeth and Shalott created by the pastiche in the Tower scene, functions in the Virgin scene as an indirect feminist redescription of the myth of the Lady of Shalott. At the same time, however, the blank or 'empty' effects of pastiche fold themselves into this political reading and take over. Like the travesty scene with Anjou, the Virgin scene short-circuits signifying practices by shifting the focus on effects. I want to argue that Elizabeth's 'performance of death' visualizes the effects of monumental History; freezing Elizabeth's life and the contingency of her past. The Elizabeth of flesh and blood, that the film has so adeptly stolen from the mask of History, vanishes before our very eyes. Thus, the film reveals the freezing effects of traditional representation that tries to capture the "affirmed world of difference" (Deleuze 1994: 55) by way of creating facts and signification.

Elizabeth's 'becoming-history' is particularly a question of visual representation, creating a connection between a long past history and the effects of images in our postmodern present. Historians state that Elizabeth I literally took on the image of her portraits as Virgin Queen (Starkey 2000). As I wrote at the beginning of this chapter, the image of Elizabeth I can be seen as

a looping interchange between the portraits and the Queen's body, between copy and original. In the examples of the 'Gloriana' and 'Armada' portraits I have shown how the film connects this historical image building of Elizabeth I with the contemporary use of pastiche.

CONCLUSION

In this chapter I have shown how postmodern pastiche, acting as an almost literal copy of an 'original', can be seen as a paragon of representation. Deleuze, in resisting the logic of representation, points out that the binary oppositions inherent in representation lead to hierarchical systems of thought that transform the experience of time into chronology, becomings into signification and multiplicities into unification. According to Deleuze "[d]ifference must become the element, the ultimate unity" [...] "each composing representation must be distorted, diverted and torn from its centre (1994: 56). This, as I have shown, is exactly what pastiche does in *Elizabeth*. It challenges the traditional representational model through the rhizomatic production of nonlinear connections, creating a spatial historiography which is capable of making impossible, yet revealing juxtapositions, like Elizabeth I and the Lady of Shalott or pope Paul IV, Pius V, Gregory XIII and Titian's Paul III. Spatial historiography inserts the nonlinear logic of the rhizome into historiography, and redescribes the postmodern notion of representation. I will discuss these effects in more detail in the chapter on *Russian Ark*.

At the same time, I have revealed that pastiche short-circuits the process of signification and focuses on the spectacle of its own imagery. Unlike parody, pastiche emphasizes the image of representation. It overturns the Platonic representational model of copy and original imitating the model itself. The strategy of pastiche is all about visualizing the effects of representation. In overtly presenting itself as a copy (of a copy), pastiche goes beyond the representation of socio-political hierarchies. Pastiche overturns the hierarchy of de copy-original inherent in the Platonic model of representation itself; "Overturning Platonism [...] means denying the primacy of original over copy, of model over image; glorifying the reign of simulacra

and reflections" (Deleuze 1994: 66). The so-called blankness or emptiness of pastiche that for some inadvertently leads to the 'waning of historicity' is a strategy of multiplicity, turning chronological history into spatial historiography.

To reveal the rhizomatic effects of spatial historiography in *Elizabeth* I have examined how this film fragments and fictionalizes history. The breaking up of facts and the linear notion of time does not necessarily mean a lack of historical insight, which is so often asserted about postmodern representations of the past. Spatial representations of the past are about creating juxtapositions that would normally not get a chance in a chronological representation. That is why a film like *Elizabeth* does not make our understanding of history disappear, but gives a powerful multiple historical insight instead. Spatial historiography can be seen as rhizomatic interpretation. Making chronologically and historically incongruous combinations may seem absurd from a traditional perspective on time, but they do show us the effects of our cultural memory; "activating altogether different and unrelated mental zones of reference and associative fields" (Jameson 1991: 374). As well as with cultural memory and spatial representations in *Elizabeth* the present and the past find themselves in the same mental space.

Elizabeth, going beyond chronological history, emphasizes the visual aspect of the Queen's past, and translates the circular exchange between copy and original to the effects of pastiche and postmodern spatial historiography. *Elizabeth* is simulated History, an allegory on a specific past. Fact becomes fiction, reality becomes hyperreality. Pastiche reveals the artificiality of representation and problematizes the concept of 'true' history and historiography, creating a timespace that writes difference into historiography; a difference of actual becomings allowing us to experience the nonlinear effects of postmodern representations. In the next chapter I will take pastiche to its limits as the copy of a copy, and connect it to camp, commerce and artificiality overturning the model of representation.

NOTES

[1] "She wanted a husband, not merely to engender an heir or to complete her womanhood. She also seems to have felt that her queenship itself was defective without a king" (Starkey 2000: 123).

[2] A more elaborate description of the historical development of pastiche can be found in Hoesterey's chapter 'A Discourse History of Pasticcio and Pastiche' (2001: 1-10).

[3] I want to point out that Anneke Smelik in "Carrousel of genders: gender benders in videoclips" (1993) resists the academic indifference towards pastiche by presenting an affirmative reading of postmodern pastiche in the videoclips of Madonna. <http://www.let.uu.nl/womens_studies/anneke/carous.htm>.

[4] In *A Poetics of Postmodernism* Hutcheon writes: "[T]hose inimical to postmodernism: Jameson (1984a), Eagleton (1985), Newman (1985) –that leave us guessing about just what it is that is being called postmodernist, though never in doubt as to its undesirability" (1988: 3).

[5] Even though this quotation is from 1991, I think that because of Jameson's Marxist background, it also applies to the texts Hutcheon must have read before 1988. Moreover Jameson himself indicates that his present ideas are the logical result of his earlier analysis (1991: 399).

[6] "It is difficult to find an intellectual figure in the United States whose thought has the same breadth and coherence as Jameson's. [...] Perhaps the best contemporary point of comparison is the French philosopher Gilles Deleuze whose work not only spans the history of European philosophy, cinema and literature, but also integrates concepts from mathematics and the natural sciences into its broad philosophical perspective" (Hardt and Weeks 2000: 7).

[7] "What one means by evoking [...] spatialization is rather the will to use and to subject time to the service of space, if that is now the right word for it" (Jameson 1991: 154).

[8] Obviously there are more differences and similarities in the work of Jameson and Deleuze but it is beyond the scope of this chapter to elaborate on those here. It should be clear that a comparison between Jameson and Deleuze is meant to introduce the relations between them, allowing me to explore the positive concept of pastiche as 'blank parody'.

[9] "The new spatial logic of the simulacrum" (Jameson 1991: 18).

[10] Other concepts are 'simulacrum' and 'the virtual'. In *Understanding Deleuze* Claire Colebrook explains that Deleuze uses different terms for comparable ideas: "Deleuze's terminology does not consist of simple, self-sufficient and definable key terms" (2002a: xviii). After all, "[a] philosophy or form of writing that aims to affirm the mobility of life must itself be mobile, creating all sorts of connections and following new pathways" (2002a: xviii).

[11] Jameson: "...the problem of aesthetic representation and cognitive mapping [...] an aesthetic, of which I have observed that I am, myself, absolutely incapable of guessing or imagining its form. That postmodernism gives us hints and examples of such cognitive mapping on the level of content is, I believe, demonstrable" (in Hardt and Weeks 2000: 286).

[12] The use of pastiche is continued in *Elizabeth: The Golden Age* (Shekhar Kapur 2007), though its effects are of an extreme hyperreal nature featuring strong artificial colors and lighting which freeze the Queen in time.

[13] (Ridley 1990: 355). The event of the scene also refers to Foxe's woodcut 'The Burning of Bishop Ridley and Father Latimer at Oxford' (Starkey 2000: 244c).

[14] The famous portraits of Elizabeth I by Nicholas Hilliard, Marcus Gheeraerts the Younger and George Gower are beyond the scope of chronological pastiche. They will be dealt with in the next section.

[15] A good example of a feminist statement Elizabeth I is said to have made during a speech in parliament:

> Though I be a woman. I have as good a courage answerable to my place as ever my father had. I am your anointed Queen. I will never be by violence constrained to do anything. I thank God I am endued with such qualities that if I were turned out of the realm in my petticoat, I were able to live in any place in Christendom.

(G. M. Trevelyan *History of England*, London: Longman Group Limited, 1973: 385.)

[16] Elizabeth's appearance on horseback among her men waiting for the Spanish soldiers, should the Armada have succeeded in putting Spanish soldiers ashore, is described as follows: " 'Full of princely resolution', she rode through her forces at Tilbury, 'like some Amazonian empress' " (Peter Quennell and Alan Hodge (eds) *The Past We Share*. London: Weidenfeld and Nicolson, 1960: 63. Though the book mentions the source of many statements made by and about Elizabeth, this is unfortunately not the case here.)

[17] Compare Christina Aguilera's song featuring Lil' Kim *Can't Hold Us Down* (2003).

[18] Penny Florence (1993) quoted by Stella Bruzzi (1997: 195).

[19] This is not the stylized French lily (fleur de lis) but a lily decorated with stamens and petals. The choice for the lily as pattern on the costume is evident. From the twelfth century the lily had been the official emblem of the French monarchy (although during Elizabeth's reign the French kings did not have this lily as their personal attribute). Since the nineties however, the French lily seems to have changed into an example of commercial heraldry. It might have been very camp to introduce De Foix as a continuation of the wallpaper and curtains available then in decorating shops nearly anywhere in Europe. Though *Elizabeth* does not shun camp, the film certainly does not aim at the sort of camp used in films like *The Adventures of Priscilla, Queen of the Desert* (Stephan Elliott 1994) and *Moulin Rouge!* (Baz Luhrmann 2001). De Foix's lilies are an example of conscious stereotyping but are not meant as the caricatural parody we can see in a TV series as *Blackadder* (Mandie Fletcher, Martin Shardlow, Richard Boden 1983-1989).

[20] Compare the critique of gender stereotypes in *The Piano* (Jane Campion 1992). Stella Bruzzi writes in *Undressing Cinema* (1997): "[Stewart, Ada's husband] is the archetypal 19th

century colonial husband [...] The misguidedness of Stewart's unthinking appropriation of convention is neatly illustrated in his costumes, which Janet Patterson deliberately made too small for Sam Neill 'to make him look uncomfortably uptight' [... This] is an example of *The Piano* intentionally bringing a 1990s consciousness to bear on a nineteenth-century narrative" (1997: 58).

[21] As a printer's term 'stereotype' has existed since 1798, the figurative use dates from 1850 (1973: 2123).

[22] See *The (Shorter) Oxford English Dictionary on Historical Principles*: "Travesty [...] To turn into ridicule by grotesque parody" (1973: 1515).

[23] In respectively *A Zed and Two Noughts* (1985), *The Draughtsman's Contract* (1982), *The Cook, the Thief, his Wife and her Lover* (1989). More about this in David Pascoe's *Peter Greenaway. Museums and Moving Images* (1997).

[24] Compare the 'tableaux vivants' of Stanley Kubrick in *Barry Lyndon* (1975).

[25] John Ballard is presented as a priest of the order of the Jesuits because of his fanatical allegiance to the pope. His ruthless behavior –in England he beats out the brains of Walsingham's spy in the presence of other people– shows why after 1750 the Jesuit order was accused of defending the thesis that the end justifies the means.

[26] Robert W. Cook (year unknown) 'Deterritorialization and the Object: Deleuze across Cinema'. <www.mailbase.ac.uk/lists/film-philosophy/files/paper.cook>.

[27] The original song was written for a man: "My true love hath my heart and I have his..." (Source: *Silver Poets of the Sixteenth Century*. London: Everyman, 1972: 251 / 2). With this line Sidney refers to the Song of Songs (6:3): "My Beloved is mine and I am his."

[28] This is the theme of *Shakespeare in Love* (John Madden 1998) and *Stage Beauty* (Richard Eyre 2004).

[29] See <www.elizabethi.org/uk>.

[30] Elizabeth I's gown is trimmed with bows, her collar is round and she wears pearls in her hair as on the 'Armada' portrait. The dark colors of this dress have been replaced by the silvery white of the 'Ditchley' gown.

[31] See 'Marriage and Succession' <www.elizabethi.org/uk>.

[32] Though Walsingham became Elizabeth's most important counsellor in 1573, he returned from Italy already in 1560 and found favor with Sir Cecil when he was a member of Parliament.

[33] The 'Ditchley' portrait has three Latin inscriptions. Ill treatment and repainting have made them almost illegible (Strong 1987), the translations, however, are well-known: "DA [E]XPECTAT" ("She gives and does not expect"), "POTEST NEC VLCISCITVR [...]" ("She can but does not take revenge") and "REDDENDO[...] CE[...]" ("In giving back she increases"). (Source translation: National Portrait Gallery.
<www.npg.org.uk/live/search/portrait.asp?mkey=mw02079>).

[34] "The author has, in fact, related how, strolling through Chinatown, he came across a book of photographs whose idiogrammatic captions remained a dead letter to him (perhaps one should say, a material signifier)" (Jameson 1991: 30).

[35] The quotations are taken from Tennyson's poem 'The Lady of Shalott' (1832 edition).

[36] See Malory's *The Morte Darthur* (1470). The literary genre of the allegory was very popular in the sixteenth century and was much loved by Elizabeth I.

[37] Shalott is a variation on Astolat (Lionel Trilling and Harold Bloom, *Victorian Prose and* Poetry. New York: Oxford University Press, 1973: 398). The poem *The Lady of Shalott* is a redescription of the legend of Elaine, which is also directly told by Tennyson in his literary series 'Idylls of the King' (1859).

[38] They admired and imitated medieval art before Raphael and combined their style with a contemporary perspective, they approached the monumental past (historical, Christian, mythological) from the alternative view of social oppression, poverty, adultery, prostitution and the like; "Instead of treating the remote past with due awe, the rebels saw it in their terms of modern life." In: *The Pre-Raphaelites* (Bloomsbury Collection of Modern Art 1989: 2).

[39] "[I]n 1999 Tate Britain sold 27,600 postcards and 6,500 pens depicting her haunted face [...] in 1997, the three-month absence of *The Lady of Shalott* provoked thousands of disappointed visitor enquiries at Tate Britain" (Peter Trippi, *J.W. Waterhouse*. London, Phaidon Press, 2002: 234). The Lady of Shalott is also a true feminist icon. A. S. Byatt used the theme and the symbolism of the poem in her novel *The Shadow of the Sun* (1964), analyzed by Christine Franken in her thesis *Multiple mythologies: A.S. Byatt and the British artist-novel* (1997).

[40] The film introduces the theme of Elizabeth's 'death of innocence' through the master of intrigue, Sir Francis Walsingham. In Paris Walsingham is able to prevent a young boy from killing him with a dagger. He grasps the boy, takes the dagger from his hands and says before slitting his throat: "Innocence is the most precious thing you possess. Lose that and you lose your soul." Walsingham presents himself here as an experienced man who has lost his clear conscience a very long time ago. In England, Walsingham will become Elizabeth's personal counsellor and initiate her into the dubious practices of power.

[41] In his contribution to *Great Britons* (BBC 2002) Michael Portillo even brings up Bill ("I did not have a sexual relationship with...") Clinton. He says: "There's a lot [Elizabeth] could have done and still say with a fairly clear conscience 'I did not have sex with that man'. "

[42] The producer of Working Title, Tim Bevan, in an interview on the DVD *Elizabeth*.

[43] More of Bronfen's analysis on women whose suicide may be seen as an act of resistance, can be found in the chapter 'Noli me videre' (1992: 141-167).

[44] James R. Kincaid switches Bronfen's theory around by writing that Tennyson criticizes patriarchal society because it is only when the lady is dead that Lancelot notices her; "Lancelot mused a little space / He said, 'she has a lovely face'. "

Source: <www.scholars.nus.edu.sg/landow/victorian/authors/tennyson/kincaid/ch3.html>.

2. LATE CAPITALIST CAMP

Or, how to create a commercial affect of artificiality

*The cinema as art itself lives in a direct relationship with a permanent plot [*complot*], an international conspiracy which conditions it from within, as the most intimate and most indispensable enemy. This conspiracy is that of money; what defines industrial art is not mechanical reproduction but the internalized relation with money.*

Gilles Deleuze (1989: 77)

THE PITCH: ART, COMMERCE AND AFFECT

In this chapter I will elaborate on the relation between pastiche, camp, commerce and artificiality in Baz Luhrmann's film *Moulin Rouge* (2001). A film in which the blankness or emptiness of pastiche goes even further than in *Elizabeth*,[1] where intertextual references tumble about in spectacular pace and the notion of spatial historiography plunges into the world of late capitalist camp. In *The Logic of Sense* Deleuze demonstrates that simulacrum and artificiality do not go together as synonyms: "The artificial and the simulacrum are not the same thing. They are even opposed to each other. The artificial is always a copy of a copy, which should be pushed *to the point where*

it changes its nature and is reversed into the simulacrum" (1990: 265).[2] In this chapter I will deal with the transformation that Deleuze situates in this 'point' of the copy changing its nature and reversing into the simulacrum. For the purpose of my analysis I will stop this transformation in its movement, which means that I will approach it as a friction or rather as a contest between the model of representation and that of the simulacrum. I will produce *Moulin Rouge* as a tumultuous vacuum and make an attempt to map the intricate pattern that is formed by the manifold repetition of mutual transpositions between the realm of pastiche (representation) and the plane of affects (simulacrum and sensation).[3]

Affect is a pure sensation preceding representation and signification. Following Spinoza, Deleuze makes a clear distinction between 'affectus' (affect) and 'affectio' (emotion).[4] Affect is a non-subjective and essentially non-rational experience. Affect is not similar to feeling: "Feelings are thoughtful, and affects are thoughtless" (Brennan 2004: 116). Affect can also be used as a concept to visualize nonsignifying layers of art. In *Art Encounters. Deleuze and Guattari. Thought Beyond Representation* (2006) Simon O'Sullivan argues in favor of an 'ethicoaesthetics of affect' to be able to present art as a resistance to the cliché images of representation affirmed by interpretation. Because affect precedes the rational it can be used as a tool to analyze art which escapes from the semiotic or narratological models of interpretation. In this chapter I will explore the affect of artificiality to reveal the commercial effects of postmodern representation in *Moulin Rouge*.

The logic of late capitalism also plays an important part in this chapter, because huge amounts of money rage like a tornado through the realms of the 'independent' post-heritage cinema. Richard Philips, one of the film critics of the *World Socialist Web Site*, described *Moulin Rouge* as "A glitzy promotion for Murdoch's Australian studios" (2001). According to the same author, Murdoch's Fox media network was also put into action to launch a full-scale publicity stunt for the film. The financial contract between Baz Luhrmann and the much criticized cross-media-tycoon Rupert Murdoch casts some doubt on the aura of the critical independence of arthouse productions as post-heritage films mostly are.[5] *Moulin Rouge* is the explosive product of the commercial trend in the artfilm scene that gained momentum in the nineties. This led to

international co-productions, hybridizing of the genre and the mixing of well-known stars even to the casting of celebrities from popular culture. Take for instance the singer Jimmy Somerville of The Communards who appears as an angel at the end of the film *Orlando* (Sally Potter 1992) and the casting of soccer-player Eric Cantona for the role of the French ambassador Monsieur de Foix in *Elizabeth* (Shekhar Kapur 1998). Cantona, who was then also the face of TV commercials for Lipton Ice, appears alongside with celebrated actors as John Gielgud, Fanny Ardant and Richard Attenborough. In the same film we also find a typical example of the now popularized 'casting-against-type' in the role of Mary I played by British sit-com actress Kathy Burke. In *English Heritage, English Cinema* (2003) Andrew Higson exposes these types of casting as marketing strategies, used by film producers to glamorize the costume- or heritage film for a new, and, more importantly, a bigger audience. Also *Moulin Rouge* takes advantage of such marketing strategies in casting international stars as for instance the Australian Nicole Kidman (*The Portrait of a Lady*, *Eyes Wide Shut*) and Richard Roxburgh (*Children of the Revolution*, *Mission Impossible II*), the British Ewan McGregor (*The Pillow Book*, *Star Wars: Episode I - The Phantom Menace*) and Jim Broadbent (*Brazil*, *Topsy-Turvy*) and the Latin American John Leguizamo (*Carlito's Way*, *Romeo + Juliet*), complete with 'commercial cameos' of Kylie Minogue and Ozzy Osbourne (both in the role of The Green Fairy; an advertizing label literally come alive).

Why pay attention to commercial aspects in an analysis that is focused on the concept of space with reference to contemporary representations of the past in post-heritage cinema? By means of *Elizabeth* I have described how post-heritage cinema functions as a possibility to come to a critical understanding of the present through the past and vice-versa. I have also explained how the difference between postmodern pastiche and parody manifests itself in postponing or even consciously passing over socio-political meaning. Whereas Deleuze's books on film produce a fruitful interaction between philosophical concepts and minoritarian cinematography creating a line of flight from the capitalist developments of his time, I want to show that times are changing:

> [D]istance in general (including "critical distance" in particular) has very precisely been abolished in the new space of postmodernism. We are submerged in its henceforth filled and suffused volumes to the point where our now postmodern bodies are bereft of spatial coordinates and practically (let alone theoretically) incapable of distantiation; meanwhile, it has already been observed how the prodigious new expansion of multinational capital ends up penetrating and colonizing those very precapitalist enclaves (Nature and the Unconscious) which offered extraterritorial and Archimedean footholds for the critical effectivity (Jameson 1991: 48-49).

I agree with Jameson that it is important to connect the critical project of space, the simulacrum as well as the minoritarian power of affects to the late capitalist aspects of contemporary art. For how can a discipline like cultural studies, itself immersed in this universal logic of late capitalism, deploy the creativity of minoritarian art in their critical research of present day developments? In this chapter I want to propose a shift in perspective to unlock the creative potential of commercial cinema. In order to do so I will take the simulacrum out of its traditional context of representation and explore its effects from the perspective of affect. I agree with O'Sullivan that artistic expressions produce new experiences and sensations dissociating themselves from traditional notions of thought. In my view, however, it is not only reserved to avant-garde art to produce "novel constellations of affects, away from opinion, away from habit, away from the clichés of so-called culture (the affective assemblages offered to us on a daily basis)" (2006: 156). The dissociation with traditions and clichés can also be detected within the commercial frame through the notion of affect. *Moulin Rouge* produces affect as a commercial event. It dissociates itself from traditional thought on representation through and in spite of its own late capitalist context. Before going deeper into this, let me introduce *Moulin Rouge* as an outstanding example of a postmodern work of commercial art.

MEET THE BOHEMIANS

Moulin Rouge is made up of an accumulation of clichés and cultural stereotypes disguised in an explosion of special effects presented at dizzying speed, and held together by a rather flimsy story. In spite of this affirmation of decadent superficiality the intertextual and intermedial relations, combinations, juxtapositions and the pace of the action are a challenge for a new cultural-historical reflection.[6] In Bohemian Paris of 1899, digitally recreated by Baz Luhrmann, cultural memory acts as a haunted place. Intertextual references tumble about and the conscious zapping of anachronisms I produced in the film *Elizabeth* as an aspect of spatial historiography, reaches an overwhelming intensity, driving the viewer by a 'jumble' of details[7] to the limits of his or her visual capacity. *Moulin Rouge* goes like a whirlwind through cultural history and adds to the intertextuality of different works of art and styles in an extatic frenzy, so that eventually the film looks like archives run wild. From a digitalized city view of Paris the camera dives into a reconstruction of photographs by Eugène Atget. Historical figures like Toulouse-Lautrec and Erik Satie that made Montmartre and the Moulin Rouge world-famous, shift to the margins of their own fictive world created by the frequent use of absinth.

The film *Moulin Rouge*, an adaptation of the myth of Orpheus and Eurydice[8] which makes the mythological relationship between love and music almost tangible, is also a rewriting of Puccini's opera *La Bohème*, directed by Luhrmann in 1993 for Opera Australia.

"It was 1899, the Summer of Love"

The young writer Christian (Ewan McGregor) thinks back to the time his adventure in Paris began. Christian and the disorderly bunch that literally bursts into his room (consisting of among others a narcoleptic Argentine acrobat, the famous painter Toulouse-Lautrec (John Leguizamo) and the composer Erik Satie) can be recognized as Rodolfo, the penniless poet of *La Bohème*, and his equally unfortunate friends, the artist Marcello, the musician Schaunard and Colline the philosopher.

Whereas Rodolfo separates himself from the revelling Bohemians to be able to write, Christian takes part in a crazy brainstorm-session with Toulouse, Satie and company for their latest commercial experiment to plunge into the arms of the Green Fairy later on. In the heartbeat of Montmartre, the Moulin Rouge, Christian first sets eyes on the 'Sparkling Diamond' Satine (Nicole Kidman as showbiz version of the little seamstress Mimi who comes to Rodolfo's room to ask for some matches). What follows is the campy rewriting of the unhappy love affair between Rodolfo and Mimi in *La Bohème* into a 'comic tragedy'[9] with an equally heartrending ending.

It is remarkable that at least three musical moments from the opera are revamped in *Moulin Rouge*. The world-famous duet 'O soave fanciulla', in which Rodolfo and Mimi declare their love for each other responds to the Elephant Love Medley –consisting of an eclectic repertoire of canonical contemporary love songs; from The Beatles' *All You Need Is Love* (1967) to Whitney Houston's hit *I Will Always Love You* from the film *The Bodyguard* (Mick Jackson 1992). The second duet, 'Dunque è proprio finita!', which joins Mimi and Rodolfo in their farewell, is reproduced in the film with the song *Come What May*, when Christian and Satine promise each other everlasting love.[10] And last but not least, the repetition of melodies from preceding acts in 'Sono andati? Fingevo di dormire' is reflected in the crazy finale of *Moulin Rouge* (*Hindi Sad Diamonds*) ending in Satine's tragic death. "The Moulin Rouge of 1899 will be no more, a new century is dawning."[11] And together with the memories of the Moulin, the film makes Satine descend into the realm of spirits.

In spite of the inevitable reference to *La Bohème* [12] the myth of Orpheus and Eurydice predominates. The postmodern adaptation of Jacques Offenbach's can-can, the stirring music from his absurd opera buffa *Orfée aux Enfers* (1858, 1874), is associated with the dancers of the Moulin Rouge, and Christian as a Bohemian version of Orpheus descends into fin de siècle Paris on the hallucinating wings of absinth in search of his lost love Satine, and has to bear the memory of the (orpheic) moment of looking back when she disappears from his life for good. Furthermore the film works as a cinematographic Orpheus enchanting the viewers with its musical and visual rhythm, leading them into the colorful cave of the past.

In this chapter my aim is to describe *Moulin Rouge* as the performance of a descent of affect into the platonic cave of representation, at the essential point where the (territorializing) space of pastiche and other late capitalist forms of intertextuality are reversed into the 'space' of affect. *Moulin Rouge* not only pays tribute to the orpheic relation between love and music but can also be seen as a postmodern homage to the intertextual element of representation and works as the visualization of historical pastiche; "Pasticcio in both spiritual and worldly music began to signify the practice of arranging pieces by several composers into a new work and entity" (Hoesterey 2001: 8). *Moulin Rouge* presents an exuberant manifestation of pastiche. The arts topple over each other and historical figures submerge into their own phantastical creations. There are cinematographic references to early cinema,[13] and to the Hollywood iconography of the forties and fifties (Vincente Minelli). A Bollywood mise-en-scene finds itself in the same cinematographic space as that of an expressionistic classic as *Nosferatu*. And John Hudson's *Moulin Rouge* (1952), which portrays Toulouse-Lautrec's unfortunate love life, is connected to Orson Welles' *Citizen Kane*, featuring a similar theme of lost and unattainable love –which brings us back to the tragedy of Orpheus that Luhrmann himself refers to in the DVD-commentary. This literary reference to classical mythology is linked to the nineteenth-century theme of the fallen woman dying of tuberculosis. And in terms of history several well-known figures pass in review: Toulouse-Lautrec, Erik Satie, Harold Zidler, Sarah Bernhardt and renowned dancers of the Moulin Rouge such as the top hat kicking Louise "La Goulue" Weber and Jane Avril. As far as music is concerned *Moulin Rouge* combines punk with opera and French chanson, weaving David Bowie's lyrics into the narrative elements of *La Traviata* haunting the story, which for its part introduces itself with the languid and Bohemian voice of Rufus Wainright singing Jack Lantier's *La Complainte De La Butte*. Nirvana's infamous grunge song *Smells Like Teen Spirit* gets a twist of Offenbach whose can-can accelerates through a remix of *Lady Marmalade* by Fatboy Slim. The musical relay of pop icons is pursued with songs by Marilyn Monroe, Madonna, Bono, Beck, Dolly Parton, Sting and Queen. Actual iconic stars also make their appearance, such as the earlier mentioned Kylie Minogue and Ozzy Osbourne (sharing the role of the Green Fairy) and

Plácido Domingo, the voice of the Man in the Moon in 'Your Song'.[14] And last but not least, we find intertextual and intervisual references to Luhrmann's own recording of Puccini's opera *La Bohème* (1993); from the tragic love story of the poor poet and the 'repetition' of sets, to the billboard L'Amour on the outside wall of Christian's room.[15]

Moulin Rouge demonstrates a blowout pleasure in creating a multilayered pattern of references pushing postmodern pastiche to its limits. The excess of eclecticism that results in camp and the affirmation of popular culture is generally not associated with Deleuze's minoritarian views on artistic cinema (1986, 1989), but rather with Jameson's ideas on postmodernism. However, in the next paragraph I will show how *Moulin Rouge* can be seen as a campy rhizome of pastiche, money and minor art.

THE CONTRACT (LATE CAPITALIST CAMP)

In 'Notes on "Camp" ' Susan Sontag describes camp as "[d]andyism in the age of mass culture" (1983: 528). Camp as the excess of pastiche predominates in Baz Luhrmann's Red Curtain series,[16] and *Moulin Rouge* concludes the dazzling trilogy as what Sontag would describe as a pastiche of camp, for the film acts as an epitome of her well-known Notes. Once you replace 'camp' by '*Moulin Rouge*' the film finds itself expressed by ten of Sontag's key points:

1. *Moulin Rouge* "is a vision of the world in terms of style –but a particular kind of style. It is the love of the exaggerated."
2. *Moulin Rouge* "is disengaged, depoliticized –or at least apolitical [...] emphasizing texture, sensuous surface, and style at the expense of content."
3. "[T]he essence of *Moulin Rouge* is its love of the unnatural: of artifice and exaggeration."
4. *Moulin Rouge* "is either completely naïve or else wholly conscious."
5. "To perceive *Moulin Rouge* in objects and persons is to understand Being as Playing a Role. It is the farthest extension, in sensibility, of the metaphor of life as theater."

6. “The hallmark of *Moulin Rouge* is the spirit of extravagance.”

7. *Moulin Rouge* “proposes itself seriously, but cannot be taken altogether seriously because it is ‘too much’ .”

8. *Moulin Rouge* “turns its back on the good-bad axis of ordinary aesthetic judgement.”

9. “The whole point of *Moulin Rouge* is to dethrone the serious. *Moulin Rouge* is anti-serious. More precisely, *Moulin Rouge* involves a new, more complex relation to the ‘serious.’ One can be serious about the frivolous, frivolous about the serious.”

10. *Moulin Rouge* “makes no distinction between the unique object and the mass-produced object. *Moulin Rouge* taste transcends the nausea of the replica.”[17]

Moulin Rouge shares with camp its kitsch, superficiality, the ‘urban pastorality’ and its love for the opera. Even Sontag’s description of the eighteenth-century origin of ‘Camp taste’ is incorporated in the film; from Gothic elements (the Duke’s gloomy pied-à-terre), chinoiserie (the fascination for the East[18] has a contemporary twist referring to Bollywood), and caricature (Toulouse, Zidler), to the decadent pleasure in constructing artificial landscapes (take for example the only ‘nature scene’ in the film when the Duke, Satine and Christian complete with picnic basket –“My dear, a little frog!”– walk into a too obviously staged spot of natural beauty on the outskirts of Paris. This digital image, no longer than seventeen seconds, is reminiscent of the décors of nineteenth-century photo studios: real props and an overtly *trompe l’oeil* view of a town like Paris in the background).[19] “Perfect Camp [...] reeks of self-love” (Sontag 1983: 522), and this is certainly the case in *Moulin Rouge*. However, looking at a film like *Moulin Rouge*, which explicitly connects its ‘self-love’ to cinema’s internal relation with money (Deleuze 1989: 77) in its campy performance of ‘the pitch’, we must conclude that the nature of camp has somewhat changed since Sontag wrote her ‘Notes’. From a “private code [...] among small urban cliques” (Sontag 1983: 515) camp has now also turned into a late capitalist code, excelling itself in a global marketing of ‘small urban clique’-styles. It could be argued that this does not apply to all types of camp, and I would not want to homogenize the camp-

'sensibility' (Sontag 1983: 515). But *Moulin Rouge* has indeed added a new note to those proposed by Sontag, exploring the increased conspiracy of money. This 'new note' in the style of Susan Sontag could be as follows: "By the end of the twentieth century, Camp reveals a shift in sensibility. Camp, of course, has always flirted with the luxurious aesthetics that rely on capital. However, a film like *Moulin Rouge* shows how former subcultural Camp is now sucked into late capitalism which in its turn spits out a commercial kind of Camp. Paradoxically, Camp can no longer be seen as purely apolitical." Since Deleuze inspires us to overturn the model of representation and replace content with affect, we can look at the sensuous surface of camp from the perspective of a politics of becoming. The hyper-postmodern surface of *Moulin Rouge* reflects upon its becoming-camp, a becoming-artificial that is characteristic of popular culture today. Also, conscious of its own ridiculous relation with money, commercial camp makes us aware of the production of simulacra, which has a politics of its own: a politics of difference, as I have discussed in the previous chapter on *Elizabeth*. In order to explain the role of camp and the rhizomatic politics of the simulacrum let me first elaborate on the commercial web of *Moulin Rouge*.

"Returns are fixed at ten percent… you must agree that's excellent"

Moulin Rouge works as a very campy performance of late capitalism. As arthouse standards go, a lot of money was spent on *Moulin Rouge* in creating an Australian link to Hollywood, and its price tag ($52,500,000) was rather extravagant in comparison with other 'major' contemporary art films as *Elizabeth* ($25,000,000), *Gosford Park* ($15,000,000) and *The House of Mirth* ($10,000,000).[20] Though *Moulin Rouge* cannot compete with Hollywood in the enormous amounts of money spent on costume dramas, as *Titanic* (1997) $200,000,000, *Troy* (2004) $185,000,000, *Alexander* (2004) $150,000,000 and *Master and Commander: The Far Side of the World* (2003) $150,000,000. It certainly measures up to more moderate productions as *Cold Mountain* (2003) $83,000,000, *Chicago* (2002) $45,000,000, *The Hours* (2002) $25,000,000, *Shakespeare in Love* (1998) $25,000,000 and *Sense and Sensibility* (1995): $16,500,000, also produced by Hollywood.[21]

"Cause we are living in a material world" *Moulin Rouge* works as a box office product of perfect 'Bazmarketing'.[22] On the website clubmoulinrouge.com future filmgoers could, a few months before the film release, work their way through a collage of extravagantly designed pop-up windows, trailers, teasers, downloads, 360° *tours de set*, ludicrous introductions, interviews, backgrounds, musical fragments, trivia and the latest news items.[23] MTV featured the videoclips of *Lady Marmalade*, performed by a selection of megastars (Christina Aguilera, Lil' Kim, Mya, Pink, including producer Missy Elliott) and *Come What May*, the love song sung by Christian and Satine, of all the numbers the only one that was written especially for *Moulin Rouge*. For other TV appearances of *Moulin Rouge* Luhrmann made a look behind the scenes with *The Night Club of Your Dreams: The Making of 'Moulin Rouge'* (2001) and the BBC produced the documentary *Baz Luhrmann: The Show Must Go On* (Adrian Sibley 2001).[24] As for merchandise: after the production of the regular DVD *Moulin Rouge* and the combined editions (featuring *Moulin Rouge* with *Romeo + Juliet*, or Luhrmann's entire *Red Curtain Trilogy* that also includes *Strictly Ballroom*, or the musical box that also contains *All That Jazz*), a special double DVD edition was marketed with a sheer labyrinth of menus, submenus and easteregs, two audio commentaries, multi-angle scenes and many tempting extras for DVD- and *Moulin Rouge* collectors. There was an official book of photographs and no fewer than two soundtracks were issued; *Music from Baz Luhrmann's Film Moulin Rouge* consisting of a medly of songs sung by Kidman and McGregor and performances of renowned popstars like Bono (*Children of the Revolution*), David Bowie (*Nature Boy*), Beck (*Diamond Dogs*) and Fatboy Slim (*Because We Can*); followed up by *Moulin Rouge 2* a year later with more original film versions for the fans to listen to, for instance the hilarious performance of Madonna's *Like a Virgin* by Zidler and the Duke.

Moulin Rouge actualizes the late capitalist network of production, distribution, seduction and consumption. Camp enables the film to mock its own serious marketing strategies. The crazy pitch of *Spectacular, Spectacular* in Satine's elephant boudoir ("so exciting, the audience will stomp and cheer. So delighting, it will run for fifty years") may be seen as an explicit reference to the commercial intentions of *Moulin Rouge* itself. In this way the film

consciously creates a typically postmodern relationship with the audience so that they can both share in the pleasure of 'culture industry' then and now.

The web of commercial intertextuality was further extended after the film with Nicole Kidman singing the campy number *Somethin' Stupid* with Robbie Williams (wearing round her waist a version of the naughty heart she wore in her role as Satine in the Sparkling Diamond scene[25]). Other spin-offs with *Moulin Rouge*-inspired products were for example the CD produced by Virgin with original performances of songs from *Moulin Rouge*,[26] the visual merchandizing in the shop-windows of Bloomingdale's in New York City,[27] and the colorful corsets which became fashionable and were incorporated in the period elements of the Gothic scene. Pop-music artists used and added to the success and specific style and affect of *Moulin Rouge* and its videoclip *Lady Marmalade* using a combination of camp, costume design, make-up, art direction, musical pastiche, color and the speed of editing. Robbie Williams' song *Sexed-up* (2002) follows in the footsteps of *Moulin Rouge*, which also goes for Big Brovaz's song *Favorite Things* (2003), a Monroe / Diamonds version of the song from *The Sound of Music*.[28] Ex-Lady Marmalade Pink appeared in a campy corset in her western clip *Trouble* (2003), and also Aguilera played with period images, extravagant costumes, wigs and make-up in her clips *Fighter* (2003) and *Tilt Ya Head Back* (2004). The British group The 411 continued the themes, costumes, montage and insect-like images of *Moulin Rouge*, *Lady Marmalade* and Aguilera's clip *Stronger*, and finally, also the glamrock band The Killers produced their debut single *Mr Brightside* (2004) in *Moulin Rouge* style.

These examples show how commercial intertextuality works as a shifting circular motion. In the Autumn of 2004 even late capitalist 'Boho' Luhrmann himself picked up this intertextual thread again with the production of a commercial for *Chanel No. 5*, which is both thematically and visually a redescription of *Moulin Rouge*. In the opening images of the commercial Kidman appears in the pink dress, worn by Satine at the end of the Sparkling Diamond scene, but this time with a luxuriously long train. Paris is replaced by Manhattan, on the bill board you can see CHANEL instead of L'Amour, and the nineteenth-century diamond necklace is changed into a modern chain with the N°5 logo in Kidman's back décolletage. The Satine and Eurydice

narrative is no longer associated with *La Bohème* and *La Traviata* but with a completely postmodern reversal of the Cinderella tale. The woman in the commercial does not disappear from the life of her Bohemian lover but appears in his life as a star, as 'The most famous woman in the world', fleeing from her rich existence. The two minute commercial is both a condensed love story of the film and an enriching redescription. Though the narrative is told from the male perspective, we go through *her* feelings and see how the two lovers disappear from *each other*'s lives both being Orpheus as well as Eurydice. The man speaks about his love in voice-over, but unlike the myth or *Moulin Rouge* the woman turns round and keeps him in her memory. In a 'nonessential' way the traditional role of the woman as a passive subject is shifted into that of the active businesswoman,[29] without turning the traditional difference of gender into a binary opposition and treating this shift as a politically correct and definitive reversal. Luhrmann's Chanel N° 5 film shows not only the multiplicity of women and their perfume but also of contemporary popular culture.

CAMP AND COMMERCE: *"get that ice or else no dice"*

Moulin Rouge is a tribute to love. Love between the Bohemian and the courtesan, love of accelerating speeds, the cinema, music, popular culture, love of camp and vice versa, camp as love of difference, aesthetics, of the past, of postmodernism and above all the late capitalist love of money fullfilling the artistic dreams of Toulouse, Satine and Baz Luhrmann himself.

It may be tempting to make a clear distinction between art and commerce but at what point does critical reflection turn into the illusion of critical independence? Film is art, but also, as Martin Scorsese puts it, "a business and you have to make money."[30] This commercial recognition can also be found in the academic world; the views of cultural theorists and philosophers are all part of a "critical-academic machine, an industry that earns billions of dollars each year in America alone by selling education" (Roberts 2000: 7-8). Denying this would be hypocritical.

The relation between art, popular culture, postmodern theory and late capitalism is a problematic one, for what is the use of actual critical reflection on mass culture in a work of art or theory when late capitalist producers assimilate this criticism and bend it to their will? That marginal views have become part of popular culture may be seen as a positive development, but there is always the risk of an empty visual culture without actual socio-political effects (Braidotti 2006; Eagleton 2003).[31] In his incisive chapter 'A Yuppie Reading Deleuze' from *Organs Without Bodies* (2003) Slavoj Žižek shows by means of a few examples how Deleuze's minoritarian ideas may be read as a manifest of late capitalism. Rewriting Jean-Jacques Lecercle's grin at the "enlightenment-seeking yuppie" who is unable to make sense of Deleuze and Guattari's 'primer' *What is Philosophy?* (Lecercle 1996: 44), Žižek reverses the grin by imagining a yuppie who gets all excited about typically Deleuzeguattarian phrases as "exploding the limits of self-contained subjectivity and directly coupling man to machine" (Žižek 2003: 183) and enthusiastically concludes "[t]his reminds me of my son's favorite toy, the action-man that can turn into a car!" (Žižek 2003: 183). Apparently, sales promotors also read Žižek, because a year after his action-man remark in *Organs Without Bodies*, European television showed the *New Clio_Enter Next Level*-commercial for Renault (2005) featuring a stunning coupling of man to machine in a smooth line of transformations of a young kid into adolescent boy into adult man into Renault Clio III.[32] Metamorphosis, simulacra, desiring machines, affects; these Deleuzian concepts can now be considered as referents by which the cultural manifestations of late capitalism can be interpreted. Deleuze's philosophy of difference providing critical autonomy and a resistance to the territorializing effects of major or normative thought now seems to be assimilated and territorialized by late capitalism itself. As Rosi Braidotti writes in *Metamorphoses. Towards a Materialist Theory of Becoming*: "[L]ate post-industrial societies have proved far more flexible and adaptable towards the proliferation of 'different differences', than the classical Left expected" (2002: 175). And the margin forms a lucrative part of the "marketing of pluralistic differences" (Braidotti 2002: 176). Revealing this deadlock in Deleuze and Guattari's critique on capitalism Žižek refers to Brian Massumi who states in 'Navigating Movements' (2002) that "[t]he

capitalist logic of surplus-value production starts to take over the relational field that is also the domain of political ecology, the ethical field of resistance to identity and predictable paths" (Massumi in Žižek 2003: 185). Massumi goes on to say that "there's been a certain kind of convergence between the dynamic of capitalist power and the dynamic of resistance" (Massumi in Žižek 2003: 185). Even though Žižek has a point in reversing Lecercle's grin, and if the Cheshire Cat of criticism should make his appearance again I propose a return to what Jameson and Deleuze have written about both critique and the simulacrum because they already problematize the late capitalist colonization of critique in their writings.

In *What is Philosophy?* Deleuze and Guattari themselves declare that:

> [T]he concept has become the set of product displays (historical, scientific, artistic, sexual, pragmatic), and the event has become the exhibition that sets up various displays and the 'exchange of ideas' it is supposed to promote. The only events are exhibitions, and the only concepts are products that can be sold. Philosophy has not remained unaffected by the general movement that replaced Critique with sales promotion. The simulacrum, the simulation of a packet of noodles, has become the true concept; and the one who packages the product, commodity, or work of art has become the philosopher, conceptual persona, or artist (1994: 10).[33]

There is a tricky if not cheeky irony to this quote, for the text reveals the hyperreal logic of the contemporary confusion of launching customized concepts in marketing with the creation of concepts in philosophy, and does so by allying marketing to its conceptual enemy, which is the simulacrum, that the above mentioned 'sales promoters' think they (want to) embrace. The simulacrum Deleuze and Guattari refer to here corresponds to the Platonic version of simulation that Deleuze in his previous writings unscrupulously overturned. The simulacrum as presented in *The Logic of Sense* (1990) is not the notorious copy without an original, but rather functions as the production of all multiplicities.[34] The radical differentiating force of the simulacrum is released in *Difference and Repetition* when Deleuze declares: "by simulacrum

we should not understand a simple imitation but rather the act by which the very idea of a model or priviledged position is challenged and overturned. The simulacrum is the instance which includes a difference within itself" (1994: 69). This enables the simulacrum to bring forth a rhizomatic invention of new affects in art. However, the simulacrum, once heralded by Nietzsche as the ultimate tool for resistance to the present ("The simulacra are ours! Let us be the deceivers and the embellishers of humanity!"),[35] has become an object of representation in the (postmodern) culture of today, obsessed by spinning in its own artificiality. It is this figural commodification of the simulacrum in art and philosophy that concern Deleuze and Guattari most.

For Jameson the simulacrum associates itself with Guy Debord's society of the spectacle. This is a society "where exchange value has been generalized to the point at which the very memory of use value is effaced" (Jameson 1991: 18) in which "the image has become the final form of commodity reification" (Debord 1977). Jameson points out it is important to ask ourselves "whether it is not precisely this semiautonomy of the cultural sphere which has been destroyed by the logic of late capitalism" (1991: 48). However, in order to find a productive alternative to this rather bleak and paralyzing reflection, he defines postmodernism as a critical power, and he demonstrates how marginal critique has become the dominant culture of our times.[36] In accordance with the idea of a rhizomatic space, that is, a non-hierarchical decentralized 'timespace',[37] he points out that the logic of late capitalism has produced a more permeating form of critique:

> [W]e must go on to affirm that the dissolution of an autonomous sphere of culture is rather to be imagined in terms of an explosion: a prodigious expansion of culture throughout the social realm, to the point at which everything in our social life –from economic value and state power to practices and to the very structure of the psyche itself– can be said to have become 'cultural' in some original and yet untheorized sense (Jameson 1991: 48).

The end of critical distance illustrates for Jameson the immersive effect of a culture dominated by the logic of space. He makes us aware of the permanent

colonization of our mind which did not seem to hinder modernist artists and their alleged belief in the radical autonomy of avant-garde expressions. In that sense the much criticized totalizing effects of Jameson's ideas of immersion are different from what has been written about totalization by theorists like Lyotard. According to Jameson, now postmodern philosophy has unmasked hidden relations of power, the notion of totality does not have to be discarded. In spite of its dangers the process of totalization used by Jameson in its redescribed meaning is not a self-legitimizing 'production process'[38] like the assumed foundations of structuralism but conscious of its own artificiality and, more importantly, open to change.

Unlike Jameson, whose own investigating logic creates a complete immersion in late capitalism, Deleuze keeps from sustaining such an inside look and always puts the outside first, for example in the production of lines of flight.[39] Even though their observations with regard to capitalism differ, and even though Deleuze provides conceptual tools that can take Jameson's notion of postmodernism beyond itself, I think that the way Jameson links (postmodern) cultural production and late capitalism is of great value to understand the effects of artificial and commercial affect in *Moulin Rouge*. His writings produce a complex web of postmodern aesthetics revealing a "cultural impact of finance capital" (Jameson 1998: 158) which the film performs in both plot and style. By way of this 'inside look' Jameson projects frozen images of multiplicities into our cognitive maps; images that are composed of art forms in both past and present, caught up in the ever more accelerating flux of money, consumerism and advertising. Moving between mainstream industries and avant-garde productions, juxtaposing modern affects to a postmodern waning of affect, forming a major map of postmodernism but also trying to reveal minor styles intersecting this majority, Jameson develops a frame, or a set of frames, of the present. However, these frames do not only precede but also produce the lines of flight that escape from these frames.[40] His sketch of a notion like spatial historiography is an example of such a line of deterritorialization.

Moreover, it should be mentioned that the connections Jameson establishes between late capitalism and postmodernism do not function as a totalizing survey but are to be understood as a "periodizing hypothesis [...] at a

moment in which the very conception of historical periodization has come to seem most problematical" (1991: 3). In *Metamorphoses* Braidotti points out that Jameson's project of cognitive mapping is fundamentally different from Deleuze's nomadic cartography, because of his framing of time (2002: 185). Her own attitude towards contemporary development is indeed the very embodiment of Deleuze's creative nomadic thinking. Therefore, I make a clear distinction between Braidotti's nomadic philosophy ('passing through') and Jameson's more representative theory (capturing the present in a 'freeze frame'). Yet I think that his reflections on the 'specific historical situation' do not exclude nomadic (or rhizomatic) thinking.

As I stated in the preceding chapter on *Elizabeth*, Jameson's concept of spatial historiography can be seen as the 'hallucination of history' that Deleuze and Guattari mention in *Anti-Oedipus* (1983: 105). For spatial historiography has not only "unique things to tell us about postmodern spatiality and about what happened to the postmodern sense of history in the first place" (Jameson 1991: 370) but indeed enables us to produce a rhizomatic method capable of revealing the revolutionary force of a text (Deleuze and Guattari 1987: 106). Spatial historiography reveals a flow of decentralizing 're-presentations' of the past. It creates a "simultaneous preservation of [...] incompatibilities, a kind of incommensurability-vision that does not pull the eyes back into focus but provisionally entertains the tension of their multiple coordinates" (Jameson 1991: 372).

Moulin Rouge is a prime example of this 'incommensurability-vision'. The film links Toulouse-Lautrec to a raving mad commercialized Bohemian session of *The Sound of Music*. Smooth digital images of Paris pass through an excessive scattering of juxtapositions of sound, genre, acting and dialogue.[41] Kylie Minogue as the embodiment of our addiction to advertising invites us to a cinematographic archive which produces a redescription of *The Birth of a Nation* (D. W. Griffith 1915) when the black dancer Le Chocolat saves Satine from the grip of a vampirical Duke. The film inserts present day sensation of the spectacle into the past and goes even further in connecting a twentieth-century schizo-montage to a nineteenth-century can-can. In following *Elizabeth*, postmodern pastiche is the blank mirror of parody; Satine's elegant black and white copy of Marlene Dietrich, reminding us of her appearance in

Der blaue Engel (Josef von Sternberg 1930), is juxtaposed with the vibrant 'cartoon-made-flesh' caricature images of the historical club-owner Harold Zidler. And continuing on the thematic line of the body that runs through *Moulin Rouge*, we find tubercular gasps of a dying courtisan aligned to the lavish corsets of the Diamond Dogs and their agile tattooed bodies.[42] *Moulin Rouge*'s depiction of nineteenth-century Montmartre can be characterized as a non-chronological meandering through time. A spatial historiography which performs the connective effects of memory itself.

It might be argued that this is not the affirmation of an assemblage that Deleuze has in mind, creating the new, because, as I mentioned before, *Moulin Rouge* pays homage to the intertextual element of representation through an energetic 'pasticcio'-style, and seems to be primarily set on repeating the already internal, self-referential logic of postmodern aesthetics. Yet, if we sidestep this observation, and allow the film to traverse the concept of assemblage itself, we can see that *Moulin Rouge* produces a threshhold between the artificial and the simulacrum. This, I argue, is the same threshold that Deleuze writes about in *Difference and Repetition*.

I began this chapter with a quote on the artificial as "a copy of a copy, which should be pushed *to the point where it changes its nature and is reversed into the simulacrum*" (Deleuze 1990: 265). In my reading *Moulin Rouge* embodies this point. The velocity of the images produced in conjunction with an utmost campy artificiality pushes postmodern pastiche right to its limits. The speed with which combinations of cultural references are presented in and between shots, creates an intensity that turns the postmodern experience of hyperreality into an affect of 'becoming-copy'. If I were to hermeneutically interpret the film's 'spatial', that is a-chronological, connections through time, I would probably have to conclude that *Moulin Rouge* is nothing but a slick surface of commercial camp and pastiche. In the next paragraph, however, I will explore this slick surface through the film's spatialization of time, otherwise known as non-sequential time, or time as duration. This will bring us to the point where pastiche reverses into the rhizomatic politics of the simulacrum.

FINAL CURTAIN: SMOKE AND MIRRORS

In *Cinema 2: The Time-image* Deleuze posits money as "the obverse of all the images that the cinema shows and sets in place" (1989: 77). Money, according to Deleuze, is the "harsh law of cinema" (1989: 77). And, even more importantly, money is of the order of time: "L'Herbier had said it all, in an astonishing and mocking lecture; space and time becoming more and more expensive in the modern world, art had to make itself international industrial art, that is, cinema, in order to *buy* space and time as 'imaginary warrants of human capital' " (Deleuze 1989: 78). The 'film within the film',[43] a well-loved theme of cinematographers, allows cinema to investigate it's conspirational relation with money, and, as Deleuze states, gives art's general play with the work within the work a "new and specific depth" (1989: 77).[44] Even though *Moulin Rouge* does not stage its own film crew or any other in the process of making a film, it surely investigates, through anachronisms and ridicule, its own plot with money in framing the world of art and performance.

The work within the work-effect reverberates kaleidoscopically in *Moulin Rouge*. First of all through its own performing arts heritage, the theatre. Opening credits begin with the sound of an orchestra tuning instruments and an audience applauding to Erik Satie on stage. We can see him, in his performance as director, slowly emerging from the dark, framed by an Opéra-style curtain, red and heavy with golden embroideries. When the music starts to play and the curtain rises –revealing an illusionary projection of the Twentieth Century Fox introduction-reel onto the silver screen– the real audience is made part of a film theatre within a film theatre.[45] The visual effect of the theatrical frame is then taken over by the narrative, a frame story that shows the lives of performers both on- off- and mid-stage.[46] The film's external law of marketing strategies is wittily inserted into this narrative by casting one of Hollywood's leading stars, Nicole Kidman, as Satine, who wants to become a "real actress." And, as if repeating it's own past, *Moulin Rouge* enfolds the production process of (the "revolutionary Bohemian show that we've always dreamed of" –Toulouse) *Spectacular, Spectacular*; from its early stages of brainstorm sessions to pitching the project, pleasing the producer, improvising scenes, and finally the night of the premiere. The effect of cinema

within cinema is also created by the film's self-reflective pastiche which acts as a spidery introduction to the history of cinema (connecting Méliès to Minelli to *Nosferatu* to Bollywood). Finally (even though the examples are endless), the film within the film effect is produced by emphasizing the filming process itself, through crazy editing speeds during the can-can sequence, overdetailed costume- and production design, quirky sound effects, and the daft deployment of digital imaging which emphasizes the artificiality of modern technologies that filmmakers usually try to make invisible (read: 'natural').[47]

After nearly twenty years since Deleuze published his thoughts on modern cinema, one has to agree that the laws of avant-garde cinema have changed. Postmodernism, producing a spectacle of self-reflection, made its mark along with socio-economical developments like globalization. And the opaqueness of the frame of money that Deleuze finds in modern cinema no longer applies to a film like *Moulin Rouge* which wilfully renders its play with money transparent. The film reveals a spectacular arrangement of lucrative stars from the film- and music business, and shows off its rich investment in special effects, choreography, decor, costume design and post-production assets. It even sets a publicity stunt record in producing the most expensive jewelry prop ever made: a 1 million dollar necklace made with 1,308 real diamonds set in platinum.[48] *Moulin Rouge* is cinema acting as its own advertisement. Even though this film knowingly presents money as "the obverse of all the images that [it] shows and sets in place" (Deleuze 1989: 77), in my view its campy flirt with capitalism displays a rhizomatic politics as well: the film clearly defies any linear representation of time. It refuses to depict the past as a chronological process, and in its campy anachronistic 'assemblage' of past and present styles, works of art and cultural figures, it undermines historical power by showing itself cured of "taking history overly seriously" (Nietzsche 1995: 93).[49]

The plot of money, the frame within the frame and the ahistorical treatment of time, are all closely connected to another cinematographic favorite that Deleuze discusses: the mirror-image. Like so many films that form the history of cinema *Moulin Rouge* smartly refers to the first 'silver screen'. Right across the whirl of allusions traverses a repetition of mirror-images, each of them with a different effect. They appear casually, like a

voyeuristic glance. They duplicate a face, split a body in threefold, or become a multiple-eyed camera showing different angles at the same time. Their impartial surface is sometimes sharp as razors, tracing a character's cold features, and sometimes hazy, taking up a character's gentleness. Film-shots play with the ornamented frames of different looking-glasses and their own grinded edges, which cut the shots internally and create yet another version of the frames within frames mentioned above.[50] There are long shots that juxtapose mirrors, thus producing a 'spatial montage' of "simultaneously coexisting images" (Manovich 2001: 323). And shots that make mirror-frames imperceptible by letting them disappear into the filmframe, or by folding a reflection over its actual image. Some mirror-images come into view like a visual sigh (a shot slowly fading in and out), some appear quickly and flash out of sight too soon to seize, while others emerge in faintly stuttering slow motion, and emit a silence that renders the character translucent.

The mirror-image is presented by Deleuze as a crystal-image that produces "the smallest internal circuit" (Deleuze 1989: 70) of the cinematographic image. This internal circuit is also the smallest internal circuit (crystal) of time. Thus Deleuze inserts a Bergsonian sensation into cinema; the nonlinear process and experience of time which Bergson refers to as 'duration'. One of the ways in which this process actualizes itself in a film is, as Deleuze reveals, the mirror-image. In *Moulin Rouge* we find a repetition of mirrors. Nearly all of them revolve around Satine.

The mirror is a common attribute for performers, and Satine is the star of the show. In this film the mirror-image mostly seems to reflect its own assigned symbolism. Acting as an archive of well-known images, *Moulin Rouge* produces an empty pastiche on Victorian novels and opera: aligned with Satine's caged bird, the mirror-image forms a stereotypical nineteenth-century pact with the tight corsets of those "silly costumes" (Satine) and tuberculosis. The frames of the mirrors refer to the topos of the fallen woman who finds herself caught in the social frame of restrictive patriarchal ethics as described by Anneke Smelik in *And the Mirror Cracked. Feminist Cinema and Film Theory* (1998). Even though the film produces all the signs that normally would have supported a feminist analysis of postmodern redescriptions of the past, the film's overall camp-style turns them into

decorative signifiers, emptied of their previous political meaning. *Moulin Rouge* is not about meaning. Instead, it is a hyperreal mirror of postmodernism. We have to keep in mind that this film displays great joy in the recognition and resemblance that Deleuze resists in representation. Strangely enough, it is the film's 'affirmation' of postmodern aesthetics in combination with a late capitalist camp, that pushes pastiche to its limits, onto the threshold of the simulacrum. And the factor that connects the mirror-image to the simulacrum is time.

In *Moulin Rouge* two Deleuzian 'points' are superimposed: "the point where [the copy] changes its nature and is reversed into the simulacrum" (Deleuze 1990: 265), produced by the exuberant manifestation of pastiche I have discussed so far, and the "point of indiscernibility" where time splits into an actual and a virtual image, which in cinema is produced by the mirror-image (Deleuze 1989: 69). Time constantly divides itself into an actual image of the present and a virtual image of the past. Deleuze explains this Bergsonian division of time as follows: "at each moment time splits itself into present and past, present that passes and past which is preserved" (1989: 82). This moment of the split itself is the crystal; an extreme point where past and present fold, and time reveals its nonlinear process at its purest. In *Moulin Rouge* this smallest internal circuit of time, in which past and present continually exchange, is connected to Satine.[51] From her first stage appearance to the last, Satine is a creature from the underworld, a ghost from the past. It is the mirror-image that makes the Bergsonian doubling of time transparent connecting Satine's present immediately to her death; "the mirror-image is virtual in relation to the actual character that the mirror catches, but it is actual in the mirror which now leaves the character with only a virtuality and pushes him back out-of-field" (Deleuze 1989: 70). Satine embodies *Moulin Rouge*. The film itself is a ghost, a postmodern shadow of representation also known as pastiche, an archive recycling images of popular culture at lightening speed.

CONCLUSION

Through a multitude of ahistorical references *Moulin Rouge* produces the nonlinear experience of time that Deleuze advocates, folding it back into the realm of representation. The film creates a point of metamorphosis by pushing the model of representation to its limit. The actual image of the present and the virtual image of the past entwine and visualize Deleuze's crystal of time. The connection the film creates between time, camp, commerce and pastiche produces a nonlinear experience of our past and present. The film is a copy without an original, which evocates historical figures as they never existed before. In *Moulin Rouge* the affect created by pastiche and camp is an affect of becoming-copy. The intensity with which the film produces this effect is so overwhelming that it takes the postmodern copy of a copy to its extreme point, making the copy visible, where it changes its nature and opens up to the (Deleuzian) simulacrum of creation, where the binary difference between model and copy is eclipsed to produce "the lived reality of a sub-representative domain [of] pure presence" (Deleuze 1994: 69).

In presenting a performance of postmodern aesthetics *Moulin Rouge* takes the model of representation to the edge of the Deleuzian simulacrum. The film reveals the point where the copy changes its nature, without reversing itself into the Deleuzian simulacrum. At the surface *Moulin Rouge* acts as an apparition of postmodern pastiche returning into the cave of representation when the spectator tries to take it further. The film's line of flight has to be located outside the realm of representation on the level of affect where it reveals its commercial affect of artificiality. Here the film allows us to combine commerce and philosophy to map the new type of creation that marks our hyperconsuming society (Lipovetsky 2005). Even though I agree with Deleuze and Guattari to stress the importance of differentiating between philosophical concepts and the commercial concepts of marketing (1994: 10), it would be inconsistent with their own inclusive strategy of creating the multiple (1987: 6) to exclude the productive capacities of popular culture. Instead of driving a wedge between philosophy and commerce I have produced a folding of Deleuzian concepts and popular culture to reveal where the virtual point of overturning the model of representation becomes actual in

popular culture. In the next chapter I will explore the simulacrum beyond the postmodern artificiality that I have described thus far, with Alexandr Sokurov's film *Russian Ark* (2002).

NOTES

[1] Examples of a negative view on the supposed postmodern 'emptiness' of *Moulin Rouge*: "Luhrmann's movie is an eclectic mish-mash which breaks no new ground in film musicals, lacks any real plot or character development and after the first 15 minutes of technical wizardry fails to interest or surprise on any level" (Philips: 2001). See also Jonathan Dawson's denigrating review 'The Fourth Wall Returns: *Moulin Rouge* and the Imminent Death of Cinema' in *Senses of Cinema* (May 2001),
< http://www.sensesofcinema.com/contents/01/14/moulin_rouge.html>.

[2] "The copy, and the copy of the copy, is pushed to the point where it reverses itself, and produces the model: Pop Art or painting for a 'higher reality' " (Deleuze 2004: 248).

[3] Repetition and difference are connected as Deleuze explains. It is not a repetition of the same that is alluded to here, but a repetition of difference.

[4] Deleuze based his idea of affect on that of Spinoza, who explained affect as "[e]very mode of thought insofar as it is non-representational" (Deleuze 1978: 'Lecture: Transcripts on Spinoza's concept of affect.' <www.webdeleuze.com/php/sommaire.html>). For more information on the Spinozist notion of affect I refer to Patricia Pisters' paragraph 'Affects and Politics of the Spinozian Body' (2003: 55-60).

[5] Murdoch's actions are criticized by Robert Greenwald in his documentary *Outfoxed: Rupert Murdoch's War on Journalism* (2004): "*Outfoxed* examines how media empires, led by Rupert Murdoch's Fox News, have been running a 'race to the bottom' in television news. This film provides an in-depth look at Fox News and the dangers of ever-enlarging corporations taking control of the public's right to know," <www.outfoxed.org>. For a good survey of American media giants and their network of holding companies I would like to refer to Bordwell and Thompson's *Film Art* (New York: McGraw-Hill, 2001: 11).

[6] For Deleuze it is not the passive act of reflection that will break with the traditional image of thought, but the act of affirmation. In this case it would be the affirmation of a rhizomatic historiography.

[7] The can-can is performed at dizzying speed as a pastiche of Offenbach's can-can which had itself already been written as a parody on Gluck's *Dance of the Blessed Spirits*. The song *Nature Boy*, sung by John Leguizamo (Toulouse) at the beginning of the film, recalls David Bowie's rare version of Nat King Cole. At the maximum of postmodern pastiche *Moulin Rouge*

revamps a worn-out connection between Madonna and Marilyn Monroe through Nicole Kidman's saucy performance of 'Diamonds Are A Girl's Best Friend'.

[8] In the DVD commentary Baz Luhrmann states that he was inspired by the myth when he wrote the script for *Moulin Rouge*.

[9] Luhrmann in *Moulin Rouge - Commentary* (DVD).

[10] Here, the film also refers to Verdi's opera *La Traviata*, where the courtisan learns to believe in true love.

[11] Voice-over of Christian (Ewan McGregor) at the end of the film.

[12] In connecting Puccini's *La Bohème* to *La dame aux camélias* by Alexandre Dumas, *Moulin Rouge* traces the topos of the fallen woman dying of tuberculosis. The film explores both the process of intertextuality and the rhizome that thematically enfolds. *La Bohème* was based on Henry Murger's novel *Scènes de la vie Bohème* and *La dame aux camélias* by Alexandre Dumas –like Murger's novel Dumas' story was turned into an opera: *La Traviata* by Guiseppe Verdi. *La dame aux camélias* has a rich filmhistory as the story appeared on the silver screen in 1911 (with Sarah Bernhardt), 1921 (*Camille* with Rudolf Valentino), 1934 (by Abel Gance) and in 1953 (*La Signora senza camelie* by Michelangelo Antonioni). In 1969 the story was rewritten to the 1960s with *Camille 2000*. And in 1980 Isabelle Huppert played the true Camille who inspired Dumas to write his novel in the film *La Vera Storia della dama delle camelie*. There is also a television adaptation with Greta Scacchi from 1984, but best known is no doubt George Cukor's *Camille* from 1936 with Greta Garbo.

Other nineteenth-century heroines dying after their moral downfall are Flaubert's *Madame Bovary* (1857), Tolstoy's *Anna Karenina* (1875-6), *Effie Briest* (1895) by Theodor Fontane, Louis Couperus' *Eline Vere* (1889) and from another century, yet I do not hesitate to mention her, Lili Bart in Edith Wharton's *The House of Mirth* (1936). The topos of the 'fallen woman' has many examples. It would lead too far to elaborate on this, but Anna, Eline and Emma, all wealthy women, who commit suicide rebelling against social conventions, differ greatly from empoverished Mimi dying of pneumonia or even Effi Briest and Lili Bart both ostracized by society and coming to equally miserable ends. Satine's caged bird, symbolizing woman restrained by the conventions of patriarchal society, refers to Anna, Eline and Emma, rather than to the other three unfortunate heroines.

[13] The film refers to the man in the moon from *A Trip to the Moon* (Georges Méliès 1902), and D. W. Griffith's *Birth of a Nation* (1915) by means of Le Chocolat, the black dancer who catches Satine when she falls from the trapeze, who appears in the finale as blue Hindu God. Le Chocolat is a fine example of redescriptive pastiche: instead of the wild black man raping the beautiful white woman in *The Birth of a Nation* (D.W. Griffith 1915) Le Chocolat is the kind-hearted black man, saving Satine from the aggressive, manipulative Duke.

[14] Though Osbourne's and Domingo's cameos are only auditive, there is a similar cameo of Valéry Gergiev, conducting the orchestra playing a Mazurka at the end of *Russian Ark* (Alexandr Sokurov 2002).

[15] It also appears in *Romeo + Juliet* (1996) in the opening sequence.

[16] The first film in the Red Curtain series is *Strictly Ballroom* (1992), an Australian love story situated in the competative world of ballroom dancing. This film was followed in 1996 by *William Shakespeare's Romeo + Juliet*, an artificial film version of one of the most famous love stories ever, in which Luhrmann juxtaposes the authentic sixteenth-century text and present-day setting, camera and lighting, taking Shakespeare into the twentieth century.

[17] For aesthetical reasons I have left out the original numbering and the page numbers on which the quotations appear, and put them in this note: 1 (8) "…exaggerated" (518); 2 (2+5) "… content" (517); 3 "…exaggeration" (515); 4 (22) "…conscious" (522); 5 (10) "…theater" (519); 6 (25) "…extravagance" (522); 7 (26) "…'too much' " (523); 8 (34) "…judgement" (525); 9 (41) "…serious" (527); 10 (46) "…replica" (528).

[18] In the nineteenth century French art was much influenced by the Japanese style.

[19] Sontag 1983: 519.

[20] At a time when the average arthouse film is getting more and more commercial.

[21] Source: IMDb Box office / business.

[22] On the IMDb's *All-Time Non-USA Boxoffice Moulin Rouge* takes the 221st place with a take of $117,600,000. On this list the film ranks with *The Truman Show* ($122,800,000), *Lara Croft: Tomb Raider* ($120,500,000), *Jerry Maguire* ($120,000,000), *Master and Commander* ($116,400,000), *Interview with the Vampire* ($116,000,000) and *Gangs of New York* ($112,700,000).

[23] Although the official site of *Moulin Rouge* <www.clubmoulinrouge.com> has expired and belongs to the 'Digital Dark Age' (Paolo Cherchi Usai, *The Death of Cinema: History, Cultural Memory and the Digital Dark Age*. London: British Film Institute, 2001) it has played an active role in our multimedial and cultural memory.

[24] Luhrmann was the director, assistant producer and assistant writer of *The Night Club of Your Dreams*.

[25] This heart just below her belly could well refer to the heart that can-can dancer 'La Goulue' had embroidered on her panties.

[26] For Sting's song *Roxanne*, a performance of George Michael was chosen. See: *Moulin Rouge. Music Inspired by the film* (Virgin Records 2001).

[27] "Unveiled in April at the movie's opening, Bloomie's 27 windows on Lexington and Third were transformed into stages, and clothing and accessories inspired by the film were sold in a temporary 'Moulin Rouge' boutique on the fifth floor. […] the pedestrian traffic generated made the displays well worth the effort. [Harry Medina, Bloomington window director] says, 'We're part of the tourist trade, the city's entertainment industry. I never forget that my windows are New York City.' " <www.visualstore.com/index.php/channel/10/id/3384>.

[28] *The Sound of Music*: "Raindrops on roses and whiskers on kittens / Bright copper kettles and warm woolen mittens / Brown paper packages tied up with strings / These are a few of my favorite things."

Big Brovaz: “Buy me diamonds and rubies, I’m crazy bout Bentleys / Gucci dresses and drop top compresses / wine me and dine me, bring those platinum rings / those are a few of our favorite things” <www.big-brovaz.com/2004/index.php?id=lyrics>.

[29] Luhrmann explained in interviews how he aimed to pay a tribute to Coco Chanel as a true business woman.

[30] In Ted Demme’s and Richard LaGravenese’s documentary *A Decade Under the Influence* (2003).

[31] My thanks to Liedeke Plate for her tip on Eagleton.

[32] Of course earlier Citroën had launched its also fabulous ‘Transformers’ commercial (2005) presenting the change of a Citroën C4 into a dancing robot, which Mazda had done even before them with its CG anime of their RX-8 (2004). See: <C4.Citroen.fr/video.html>, and <www.mazdausa.com/MusaWeb/NA_Autoshow/transform_big.html>. In the end these transformations all ‘actualize’ the eighties cult cartoon *Transformers* (1984-).

[33] Deleuze repeats this line of thought in the *ABC Primer* (Deleuze and Parnet 2004).

[34] For more information on this topic see Nathan Widder (2001) ‘The rights of simulacra: Deleuze and the univocity of being’. *Continental Philosophy Review* 34: 437-453.

[35] Nietzsche in *Die fröhliche Wissenschaft* (2000) Stuttgart: Reclam. Translation by Daniel W. Smith in Klossowski’s *Nietzsche and the Vicious Circle* (London and New York: Continuum, 1997: 100).

[36] “[M]odernism was not hegemonic and far from being a cultural dominant” (Jameson 1991: 318).

[37] Time and space cease to be binary oppositions in the rhizome. The rhizome produces a nonlinear time and a non-static space. Therefore, the term ‘timespace’ is often used to denote this condition.

[38] According to Hutcheon Jameson belongs to a group of theorists with a hostile attitude towards postmodernism:

> [T]hose inimical to postmodernism: Jameson (1984a), Eagleton (1985), Newman (1985) - that leave us guessing about just what it is that is being called postmodernist, though never in doubt as to its undesirability’ (1988: 3).

[39] I thank Elizabeth Grosz for this insight (Ithaca, 2005).

[40] What Deleuze and Guattari understand by mapping is very similar to what Jameson describes as a cognitive map: when Deleuze in the *ABC Primer* interview with Claire Parnet says: “go construct and experience / experiment with assemblages, search out the assemblages that suit you” (2004), he shows, in my view, that Jameson might have formulated his ideas in a different way, not Marxist but nomadic.

[41] Think of the cartoon-like sound effects that accompany the actor’s movements; the sudden shifts, overlappings and / or inserts of deep tragedy into screw ball comedy, and vice versa;

the profound naiveté of Christian when in his moments of unique inspiration he utters words which are known to us as pure reproduction (for example speaking the lyrics of Elton John's 'Your Song' in the Elephant boudoir scene). Or when he, in answer to the Argentinian's question whether he believes in love, says: "Above all things I believe in love. Love is like oxygen. Love is a many-splendored thing. Love lifts us up where we belong. All you need is love!"). Effects such as these, sudden shifts in genre, accelerating (camera / acting) movements and the overtly campy bricolage of lyrics, can be seen as 'stutters' in the transparency of popular cinema, bouncing the viewer in and out of the film. And sometimes they make him or her aware of the film's 'outside' reality which is, paradoxically enough overtaken by the film's overwhelming postmodern frame, a 'reality' of complete immersion in popular culture.

[42] Tattooed ladies were a popular attraction in circus side-shows at the end of the nineteenth and the beginning of the twentieth century. In Europe La Belle Angora, the Queen of the Tattooed, was a famous spectacle around 1906.

[43] Deleuze 1989: 75-77.

[44] "[F]ilms about money are already, if implicitly, films within the film or about the film" (Deleuze 1989: 77). The 'film within the film' could be explained as cinema's self-reflective approach to the technological materiality of the medium, but Deleuze goes beyond framing the medium, producing a plot of money instead, and then creating a line of flight through mirror-images and crystals of time.

[45] A musical within a musical featuring singers and dancers performing for an audience is also known as the "backstage" musical (Bordwell and Thompson, *Film Art. An Introduction*. New York: McGraw-Hill, 2001: 105).

[46] By 'mid-stage' I think of 'Le Tango de Roxanne' sequence in which the Argentinian acrobat's performance of the lover's dance of desire, passion, suspicion, jealousy, anger and betrayal mirrors the affair between Christian and Satine. And, of course, the Hindi Sad Diamonds sequence is also an example of a similar on- and off-stage hybrid.

[47] Think for instance of the camera swooping in one take from an overview of Paris into the streets of Montmartre and with the swift speed-rest movements of an insect scurrying its way past absinth-loving Bohemians and prostitutes until it gingerly glides into Christian's room; or the gun hurling out of the window and glancing off the Eiffel Tower with a Tom and Jerry sound effect –a deft reference to Erik Satie who is known for inserting blocks of noise into his compositions.

[48] Source: ImdB.

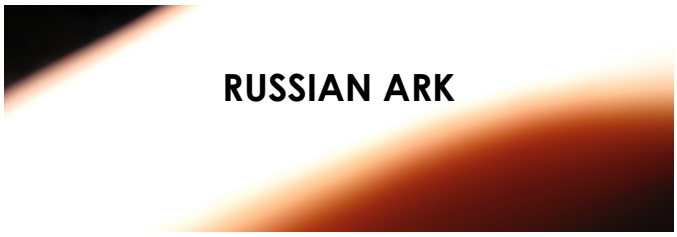
[49] The brackets around assemblage are to indicate that I do not refer to a Deleuzian assemblage here.

[50] *Moulin Rouge* plays with the notion of the frame; apart from the mirror-frames, the opening of the film shows a cinema screen, the raising of the red curtains, an orchestra and an

animated director jumping on the stage, creating, for the viewer a screen within a screen; also think of the frame story, that is meant to repeat itself infinitely.

[51] Note that the most prominent mirror-images appear when Satine finds herself confronted with her fatal illness. The mirrors used in *Moulin Rouge* can be seen as images that create a double time of past and present: the first mirror-image we see is of Satine, when she realizes she is going to die. The double image of Satine shows her in both present and future.

3. SENSATIONS OF MEMORY



A spatial historiography

We're born in the museum, it's our homeland after all…

Jean-Luc Godard (2005: vii)

SITE OF TIME

Alexandr Sokurov's film *Russian Ark* (2002) creates a cinematic space that makes past, present and future meet in a single take of ninety minutes. *Russian Ark* is the first full-length feature film in history to record a continuous shot of ninety minutes without compression onto hard disk. The film is a poetic documentary about the Hermitage as a space of history traversed by timeless lines of artistic creation. Within this 'timespace', high-tech digital equipment aligns with three hundred years of Russian history: an anachronistic representation of the past turns into a sensation of memory. Here, the temporal art of cinema adopts the spatial gaze of painting which Gilles Deleuze describes as the polyvalent and transitory 'eye' (2003: 52). *Russian Ark* pushes Jameson's notion of spatial historiography further than the nonlinear postmodern pastiche in *Elizabeth* and the commercial affect of artificiality in *Moulin Rouge*. The film redescribes the postmodern simulacrum creating a sensation of memory that goes beyond the game of hyperreality and explores the truth of affects and emotions.

Russian Ark reenacts history by presenting characters such as Peter and Catherine the Great, Nicholas II, his wife Alexandra, and the poet Pushkin. They are like the "living spectres" and "gilded phantoms" the nineteenth-century French aristocrat Astolphe de Custine described in his memoirs *Letters from Russia* (2002: 648). Custine himself also appears in the film. He is the scruffy Stranger dressed in black roaming through the rooms of the Hermitage Museum (The Winter Palace). Custine's reactions to his often anachronistic encounters with works of art and people both famous and unknown, are observed by an imperceptible 'Sokurov' whose presence is only sensed through his voice, and the continuous gaze that has merged with the impersonal gaze of the film medium itself. The historical Custine visited St. Petersburg and the Winter Palace during his travels through Russia in 1839. His critical memoirs, published four years later, reveal the abject misery of the peasants lurking behind the extravagant mask of the Russian nobility. It is this opulent surface of St. Petersburg the film's theatrical masqueraders seem to jest at.[1] Tzar Nicholas I was infuriated by Custine's severe comments, which led to a ban on the book in Russia (Muhlstein 2002: vii, xiii). Today, Custine's memoirs, *Letters from Russia*, are regarded as a historical treasure of insightful observations. Astolphe de Custine's collection of letters were republished in the same year that *Russian Ark* made its international appearance.[2]

Though Sokurov does not aspire to historical accuracy in his films, creating a poetic logic instead, there is an interweaving of Custine's memoirs with the historical events in the timeless space of the 'Russian ark'. Both reveal the despotic nature of Peter the Great, the aristocrats' way of life, the submissive "silence of the crowd" (Custine 2002: 229), St. Petersburg's luxurious balls, and there is also 'the spy' who repeatedly resurfaces in both the film and Custine's *Letters* (2002: 78, 111). The film even refers to the trivial but historical fact that Custine broke the heel of his shoe on his first visit to the Winter Palace which he reports in his memoirs as follows:

> In descending from the carriage rather hastily, lest I should be separated from the persons under whose guidance I had placed myself, my foot struck with some force against the curb stone,

> which had caught my spur. [...] I perceived that the spur had come off, and, what was still worse, that it had carried with it the heel of the boot also (2002: 147).

In the film there is a close-up of the broken heel clapping against the back of his shoe with every languid step Custine makes.

Russian Ark not only acts as a 'vessel' of the past, but also as a site of the present, visited by twenty-first-century tourists and the inhabitants of St. Petersburg; friends of Sokurov for example, the present director of the Hermitage, Mikhail Piotrovsky, and ballet dancer Alla Osipenko, who was once Rudolf Nureyev's dance partner. As an archive of art the 'ark' is also a site for the future, as Sokurov states in an interview: "[o]nly the creation of the finest art, architecture, music and literature can sustain the idea of a greater humanity, and give it a point of anchorage for the future, a safe haven from the storm."[3]

With this last remark in mind it is striking to see how *Russian Ark* lures its viewers into a sensation of nostalgia. There is a strong sense of melancholy in the film's representation of the past that is underlined by one of Sokurov's gloomy statements about the film's final image of the stately crowd at the end of the ball: "As they head downstairs, we feel that they are going to fall, and I can't do anything to prevent them from falling. This is what makes me sad. Everything has already happened."[4] In this chapter, however, I want to defend my view that *Russian Ark* goes beyond nostalgia by going beyond representation. *Russian Ark* thus creates a sensation of memory that resists a sense of loss, and affirms the future instead.

Sensations of memory can be thought of as simulacra of the past that make us experience the past as if it were the present. I use the word 'simulacra' here to indicate that a film like *Russian Ark* does not *represent* the past, but, instead, *invents* a past to create new sensations and new ways of thinking. Even though Sokurov calls himself conservatist and realist,[5] it is not my aim to represent his ideas, but to produce a different reading that *Russian Ark* itself makes possible. In other words, I want to create a Deleuzian reading that does not conform to existing aesthetic or theoretical frames. Quoting Brian Massumi: "The question is not: is it true? But: does it work? What new

thoughts does it make it possible to think? What new emotions does it make it possible to feel? What new sensations and perceptions does it open in the body?" (1987: xv). I will explore a sensation of memory that examines the creative effects of art itself. In order to do so, I will discuss the parallel perspectives of Fredric Jameson's notion of spatial historiography, which runs like a thread through this book, and Gilles Deleuze's 'logic of sensation'.

DANCING *DANAË*

"I open my eyes and I see nothing." *Russian Ark* begins with a black screen and the voice of Sokurov. His encounter with the past begins with amnesia: "I only remember there was an accident. Everyone ran for safety as best they could. I just can't remember what happened to me."[6] For Sokurov it is not the space of his own present in which he awakens. His imperceptible body, produced by his voice and the single gaze of the camera, seems to be reconfigured in a different space; a space that produces a recomposition of the binary opposition between time and space. Sokurov has awakened in the oblique 'timespace' of the museum that forms his aesthetic homeland; the Hermitage. In this historical setting the encounter between past and present produces a rhizome of anachronistic experiences that align with Jameson's notion of spatial historiography.

In the final chapter of his book *Postmodernism, or, the Cultural Logic of Late Capitalism* (1991) Fredric Jameson coins the term 'spatial historiography'. Jameson situates spatial historiography in a broader development of 'postmodern historiographic narrative' (1991: 367-68). Within this postmodern frame, spatial historiographies merge historical fact with fiction. However, where postmodern historiographic narratives produce 'real' or genealogical histories, spatial historiographies create an *anachronistic* sense of history that turns the chronological idea of time into a spatial sensation of the past. As Jameson explains, spatial historiographies have "unique things to tell us both about postmodern spatiality and about what happened to the postmodern sense of history in the first place" (1991: 370).

In my view *Russian Ark* acts as a prime example of spatial historiography. The film is an ark of discontinuity, switching between different centuries by means of Custine's and Sokurov's encounters with the people and the works of art in the thirty-three rooms of the Hermitage they visit. Jameson's "incongruous" but "historically possible juxtapositions" (1991: 370) come alive in the scene of 'The Great Royal Ball' supposedly set in 1913,[7] where Valéry Gergiev, Russian conductor and opera company director (1978-present), conducts the Mazurka leading Pushkin's wife, Natalia, into the arms of Custine for a merry dance. This is an event that –as far as we know– never happened, but as Jameson writes quoting Adorno's witty paradox: "even if it was a fact, it wouldn't be true" (1991: 370).

Spatial historiography also produces a 'random pluralism', or coexistence of "unrelated fuzzy sets and semiautonomous subsystems" (Jameson 1991: 372), an example of which can be found in the artistic encounter between the imperceptible 'Sokurov', Custine, ballet dancer Alla Osipenko and Rembrandt's *Danaë* (1636). In the Greek myth, Danaë was kept in an iron tower by her father, safe from potential lovers, for it was predicted that he, the King of Argos, would be killed by her son. However, Zeus, enchanted by her beauty and unable to resist temptation, entered the tower as a rain of gold. When she gave birth to Perseus, Danaë and her baby were locked up in a chest and surrendered to the sea, like the Ark at the end of the film.

In this scene we can see Osipenko viewed from a distance, standing before Rembrandt's voluptuous and vulnerable Danaë whose naked skin highly contrasts with Osipenko's black clothes. The dancer has her arms outstretched to receive the radiance of this work of art that seems to illuminate the relatively dark room by its own. Custine, unlike Sokurov who approaches 'the scene' with reverent hesitation, impertinently scrutinizes both the *Danaë* and Osipenko. She, absorbed in the encounter through which she transposes the expression of the painting into her own, does not notice him at first. So when Custine suddenly moves into her realm she is startled, a little embarrassed, and begins to laugh. She tells him she must express herself, and generously invites Custine to join her. When their hands touch, piano music begins to play. She lifts up Custine's right hand and folds his arm around her body. Also 'Sokurov' is drawn into this small event, as he underlines his presence in

transforming his imperceptible gaze into a medium close-up of Custine, Osipenko and the *Danaë*. Osipenko's words emphasize the poetic logic of this event: "I'm speaking to the painting. […] Sometimes I prefer to speak alone. This painting and I have a secret."

The film and the *Danaë* share a secret as well, one which is connected to a horrific moment in the history of the Hermitage. In 1985 a Lithuanian man cut the *Danaë*, one of the Hermitage's most famous paintings, with a knife and poured sulphurous acid over the canvas. To stop the disintegrating effects of the acid, restoration began the very same day. It took the Hermitage twelve years to return the painting to its collection. Instead of showing a representation of this actual moment in history which would have made Custine nothing more than a witness of this violent incident, *Russian Ark* chose to emphasize the creative aspect of art itself. Thus a *representation* of the past is replaced by an artistic *performance* in the present revealing art's creative powers. Through Osipenko's dance to the *Danaë*, the film creates a tender encounter between the different rhythms of the arts: dance, painting and cinema. Here, the *Russian Ark* and the Hermitage Museum share *Danaë*'s secret; it is the secret of love, friendship and the affirmation of life through an eternal recurrence of the arts.

This example of the Danaë-scene shows how the term space in 'spatial historiography' has a layered function. For not only does it refer to the production of a nonlinear sensation of time, it also creates different forms of artistic spaces produced by encounters of "disparate materials […] put together in new ways" (Jameson 1991: 370). Time and space are strongly linked, producing each other. Time thus becomes an infinite site of possible encounters as we see in the anachronism of the Danaë-scene. I want to argue that Jameson's much quoted 'waning of history' has to be seen in this light. The provocative slogan shows that postmodern histories no longer accept the chronological form as ultimate and authoritive, instead they also use juxtaposing anachronisms to explore the effects of the past onto the present and vice versa, and the possibilities of a different experience of time.

Russian Ark creates a spatial historiography through its fictionalized presentation of history. The film invents an unreal history, just as much as St. Petersburg is perceived as the "unreal city," built by Peter the Great as "a work

of art" (Figes 2002: 7-13). Spatial historiographies open up a spatial type of thought that allows for nonlinear connections and juxtapositions. This spatial idea of time produces simulacra of the past that function like the rhizome Deleuze and Guattari describe in *A Thousand Plateaus*: "open and connectible [...] susceptible to constant modification" (1987: 12). A spatial historiography like *Russian Ark* can therefore be seen as a rhizomatic representation of the past that affirms the creative force of simulacra. Quoting Jameson, spatial historiography activates "altogether different and unrelated mental zones of reference and associative fields" (1991: 374). In that way the notion of spatial historiography allows us to think how postmodern representations or simulacra of the past can reenact the nonlinear sensation of memory. In order to understand how this works in *Russian Ark*, I will now turn to what it is in this particular 'timespace' of *Russian Ark* that actually produces the *sensation* of memory. The question I would like to answer is: what turns this sensation into a tactile space of memory?

TACTILE VISION

> *Painting gives us eyes all over: in the ear, in the stomach, in the lungs (the painting breathes...). This is the double definition of painting: subjectively, it invests the eye, which ceases to be organic in order to become a polyvalent and transitory organ; objectively, it brings before us the reality of a body, of lines and colors freed from organic representation. And each is produced by the other: the pure presence of the body becomes visible at the same time that the eye becomes the destined organ of this presence"* (Gilles Deleuze 2003: 52).

Russian Ark produces many different sensations of the past, which transform history into a tactile space of light, colors, textures and movement.[8] Those who have seen the film will probably remember Custine chasing Anastasia and a fairy-like group of girls through a brightly lit corridor. The pure presence of the past in *Russian Ark* gives the viewer 'eyes all over'; to paraphrase Deleuze

the film breathes as the cinematographic medium creates a sensation shifting from representation to an embodied performance. In another scene 'Sokurov's gaze' guides us to an intriguing blond officer. He is part of the cheerful company that appears at the beginning of the film. There is a bustle; women are lifted out of a carriage by handsome men in officers' suits. The women are excited, dressed for a ball. The young officer distances himself, holding the carriage door, and watching them with an absent gaze. He will reappear at the ball. Dancing and flirting, but again, he turns his head as if he is looking for someone, and wanders off. Who is he? The credits do not reveal his identity, but it is the event itself that does. During the ball the officer is repeatedly readjusting his collar. The intriguing officer is G. A. Rimsky-Korsakov, a distant ancestor of composer Nikolai Rimsky-Korsakov, who allegedly was "kicked out of the guards in 1810 because at a dinner following a ball he loosened the top button of his uniform" (Figes 2002: 19).[9] *Russian Ark* employs historical facts, but does not aim at the aspect of truth. Instead the film aims to create a sensation of memory in which the combination of a recorded fact and the actor's performance brings the past back to life. Another breathtaking scene is the 'Farewell'. Here the point of view shot seems to leave Sokurov's imperceptible body and exchange his gaze for the eyes of the viewer, creating a sensation as if 'you', the spectator, were there. You have become part of the enchanting banality of queuing up with the members of the aristocracy leaving the ball. A little impatient you shuffle, shoulder to shoulder, with this alluring crowd towards an unknown exit. There is a hold-up at the door and while the woman in front of you is protecting her dress in the bustle, you pass your time admiring the beautiful pearls round her neck. You steal a glance at the men's golden epaulettes of finely twisted cords. There is a slight feeling of frustration when your sight gets blocked by the broad red-coated back of an officer. At the second doorway, catching fragments of conversations, you reach the grand marble staircase of the Winter Palace. In awe of its magnificent splendor you wander through a lazy river of elegant looking people that seems to flow into the sea of the past.

Through the cinematic experiment of the digital ninety-minute long take, great attention to camerawork and mise-en-scène, Sokurov creates a cinema of sensations that challenges film theories on historical representation,

signification and the narrative. So what makes *Russian Ark* different? As a film director, Alexandr Sokurov does not make narrative driven cinema, but paints cinematographic atmospheres instead. What turns these atmospheres into a tactile vision is not so much the use of camera angles, movement and the mise-en-scene itself, but an encounter between the arts and senses that deforms and isolates the practice of cinematic art itself. In this respect he continues film director Andrey Tarkovsky's fascination for a connection between cinema and painting, that can also be found in the works of Stan Brakhage, Peter Greenaway and David Lynch.[10]

Deleuze explains in *Francis Bacon: The Logic of Sensation* (2003) how a painting gets stripped of all narrative and its signifying practices through isolation and deformation. There is a striking example of deformation of the film-image in *Russian Ark* that reveals a 'painterly' use of the cinematographic medium. It is the distortion of perspective in the scene where 'Sokurov's cinematic eye' travels over *The Rest of the Flight into Egypt (Madonna with Partridges)* by Anthony Van Dyck (ca. 1629-1630). The painting shows an idyllic allegory of the Virgin Mary and her little son accompanied by a group of puttos. Slowly the gaze becomes a wandering close-up that moves gently over the surface of the picture in different slanting angles. The cherubs' faces elongate, their bodies compress, and an overexposition dissolves the features of the Madonna's face. Van Dyck's allegorical representation and its illusion of three-dimensional space are 'returned' to the materiality of the paint and the texture of the canvas. In other words, the initial focus onto the meaning of the painting is shifted to the act of painting itself. To rephrase Massumi's words, quoted at the beginning of this chapter, *Russian Ark* does not pose the question what does this work of art mean? But: how does it create sensations?

Distortion of perspective is a recurring element in Sokurov's films. Its artificiality resists the illusion of reality that is currently taking on new forms through the digitalization of cinema. Also in his earlier work *Hubert Robert: A Fortunate Life* (1996), Sokurov experiments with oblique perspectives, similar to the Van Dyck distortion. In *Moloch* (1999) and *The Sun* (2005) Sokurov creates images of bodies stretched out of shape, as if the film is getting stuck in the projector. The distortion of Van Dyck's *Madonna with Partridges*, the

skewed perspective, the sepia coloring and its overexposition, returns the painting to its materiality just as the film returns historical figures to the materiality of their bodies.

Russian Ark 'paints' through texture, sound, color, the timbre of voices, movement of bodies, people's clothes; histories behind-the-scenes. Thus, one catches the wife of Nicholas I biting her lips with restless ennui during an official ceremony, Nicholas II is seen kissing Anastasia fatherly on the forehead, and we hear how Catherine the Great's somewhat hoarse voice fills the spacious court theatre that was completed in 1787 together with the Great Hermitage. It is not the truth of these sensations that brings the past back to life, but the invention of their historical bodies in an eternal present. They are annoyed, they share a joke, their costumes itch, they run on their socks, they laugh, they gossip, they "need to piss",[11] they sniff the scent of the paintings, they cannot recall the taste of the food that was served in the Winter Palace in 1839. The characters are no longer factual figures in the archive of representation, but they produce the tactile space they inhabit. For it is not the fact that we can recognize the historical representation of Queen Alexandra that makes her body breathe. It is the delicate fur stole wrapped around her shoulders, the restrained but playful way in which she turns to her giggling daughter Anastasia, her slow gait that matches the floating sounds of a piano rehearsal, it is the worried intonation of her voice and the hesitation in her eyes that depicts her as an actual human being with hopes and fears. For a moment, history's spell of monumental eternity is broken and her body is returned to the unpredictable contingency of the present. *Russian Ark* enacts this relation between past and present that Bergson describes as follows:

> My actual sensations occupy definite portions of the surface of my body; pure memory, on the other hand, interests no part of my body. No doubt, *it will beget sensations as it materializes, but at that very moment it will cease to be a memory and pass into the state of a present thing, something actually lived.* I shall then only restore to it its character of memory by carrying myself back to the process by which I called it up, as it was virtual, from the depths of my past. It is just because I made it active that it has become actual,

> that is to say, a sensation capable of provoking movements (1988: 139 - my italics).

Postmodern costume dramas, of which *Elizabeth* and *Moulin Rouge* act as prime examples, project a postmodern perspective onto the past, whereas *Russian Ark* creates an encounter between the past and digital technology. This subtle, yet important difference between projection and encounter is necessary to understand how *Russian Ark* resists a postmodern colonization of the past. The unedited flow of ninety minutes creates a self-aware sensation of memory that investigates time as a rhizomatic space of transformations.

Russian Ark's self-conscious production of "a sensation capable of provoking movements" recurs in the connection between vision and memory. This can be seen in the scene where Custine, after running into Pushkin, quarreling with his wife, makes his way towards a woman who, like dancer Alla Osipenko, is dressed in black. Custine observes the woman who is studying Gennaro Cali's sculpture of Psyche (1832).[12] With her right hand she quietly follows the arm of the girl with the butterfly wings. She touches her marble body, looking up and down. When Custine gently taps the hand that rests on Psyche's knee, she looks at him calmly, but her eyes are blind. She is Tamara Kurenkova, a patroness of the Hermitage Museum, who plays herself in *Russian Ark*. After losing her sight she now envisions the works of art through memory, and sees them with her soul as Sokurov states in an interview: "It seems that this sight of the soul is much more sensitive than our visual sight. It's a very dramatic subject and it's evidence of the fact that there are at least two worlds in existence between people. And there's an enormous dramatic pause between us."[13]

Even though Sokurov speaks of a 'dramatic pause' between visual sight and the sight of the soul, I am convinced that *Russian Ark* succeeds to connect its sensation of memory to this sight of the soul through the 'sight' of art itself. Sensitivity turns the gaze into a sensorial becoming of the work of art. Sight becomes sensation and "the pure presence of the body becomes visible at the same time that the eye becomes the destined organ of this presence" (Deleuze 2003: 52). When our sight disappears, like our sight of the past, the true facts are not to be recaptured through visual signs, but through memory that

creates a tactile vision. This is what connects Kurenkova and Osipenko. Both see with their bodies in becoming the work of art they encounter.

ISOLATION AND TRANSPOSITION

Deleuze explains in *The Logic of Sensation* (2003) how art is not mere historical representation and signification, but also creates a tactile vision by means of deformation and isolation. *Russian Ark* does not only create a tactile vision through the distortion of the figurative image, the film also makes use of different forms of isolation that allows it to turn a simulacrum of the past into a spatial sensation of memory. *Russian Ark* produces this sensation of memory through the creation of 'transpositions' (Braidotti 2006) between four different groups of isolation: space, time, sound and memory. Transpositions, as Rosi Braidotti explains, are created as "an in-between space of zigzagging and of crossing: nonlinear, but not chaotic; nomadic, yet accountable and committed; creative but also cognitively valid; discursive and also materially embedded –[transpositions are] coherent without falling into instrumental rationality" (2006: 5). It is through the process of transposition that *Russian Ark* explores possible mutations between time and space that produce a sensation of memory which resists nostalgia and affirms the creative force of art. The effects of isolation and transposition will also illuminate how *Russian Ark* tries to locate the "point of anchorage for the future" that Sokurov mentions in the interview I referred to at the beginning of this chapter. There is no real hierarchical order between the four groups of isolation, instead space, time, sound and memory zigzag and oscillate at their own pace. Their relation is reciprocal. However, for the sake of clarity, I will present them in the form of one possible (linear) connection, which begins with space.

With regard to space, there is of course the isolation of monumental space in the form of the Hermitage Museum, enveloping about ninety-nine per cent of the film. The sense of isolation is enhanced through the optical space in the form of the experimental gaze. Without any editing Sokurov locks the gaze of the audience in the single eye of one camera which is superbly sensitive to

detail. When Custine, for instance, admires *The Three Graces* by Antonio Canova (1813-1816) the camera takes a view of its own accord, circling around the classic sculpture. In that private moment it captures a chiaroscuro that seems to turn the marble surface of *The Three Graces*' bottoms into soft skin. This scene emphasizes the connection between creating a sensation of memory and its fabrication of spatial historiography. For it is a juxtaposing connection of "disparate materials" (Jameson 1991: 370), that characterizes the spatial historiography at work here. The film links the material texture of *The Three Graces* to Custine's personal history. In *Letters from Russia* Custine remembers that his mother, Delphine de Sabran, "one of the most lovely women of those times" (Custine 2002: 24), had met Canova during a winterly stay in Rome, and that the Italian sculptor was struck by the classic grace of her features. Further on the historical Custine recalls: "One day I said to her, 'With your romantic mind, I should not wonder at your marrying Canova' " (2002: 44). To which she replied that her son should not challenge her for she might be tempted. Sokurov has often stated that we do not necessarily have to know the historical facts in order to grasp their reality. It is through the sensuous beauty of *The Three Graces* that the uninformed viewer still experiences the admiration of beauty that marks this history. The historical Custine acknowledges the seduction of the charms of remembering. A seduction and charm that *Russian Ark* seemingly affirms through the mesmerizing grandeur of the Hermitage as an ark of art.

The avant-garde form of the digital single take creates an encounter between past and present producing an ark that examines the charm of nostalgia. Without any shot-reverse-shots, and other cuts between different camera angles, *Russian Ark* optically confines the viewer in its single space of opulence. This effect of confinement causes a resistance in the spectator, sensing a friction with his knowledge of Russia's history of violence and oppression. Images of revolution, war and poverty are few and far between in *Russian Ark*, but they make up the images of our cultural memory. Think for example of Sergei Eisenstein's powerful depiction of despair and resistance in his film *Potemkin* (1925), of Custine's historical accounts of ignored poverty in nineteenth-century Russia, and of our general knowledge of the Russian Revolution that marked the end of the tzarist regime and the beginning of

communism. Similar to the Danaë scene *Russian Ark* avoids the representation of actual images of historical events. Where the Danaë scene acted as a performance of art's creative powers, the overall absence of historical footage makes the viewer actively aware of his own cultural memory. The effect of the isolating gaze is a line of flight from an ark of Russian melancholy and nostalgia to a hidden Russian ark of resistance, and, as I will discuss below, to an ark of presence and an ark of creation which directs itself towards the future.

The isolation of the gaze is linked to the second form of isolation I want to discuss here: time, also designated by Bergson as duration, which is created through the single shot of ninety minutes. Without any ellipses in time Sokurov traps his audience in this single space of realtime, which enhances the film's seclusion in the single space of the Hermitage. Within this space the film examines its own relation to the history of cinema and its theories on time. Even though *Russian Ark* is presented as a film "about the Hermitage, for the Hermitage,"[14] it cannot go unnoticed that *Russian Ark* inserts another strand of Russia's heritage into this 'hermit' space of architecture, painting, sculpture, literature and poetry, music and theatre; namely cinema. While breaking with the style of the historical avant-garde, *Russian Ark* pays tribute to the iconography of Russian film director Andrey Tarkovsky, a true king of the long take and Sokurov's lifelong friend. The film completely isolates the Tarkovskyan poetics of the non-narrative long take into a single space of time, allowing the spectator to explore the space of light, color, forms and textures. It also doubles Tarkovsky's own isolations of time within the shot that he created through specific visual themes of which several recur in *Russian Ark*. Tarkovsky's timeless images of nature, for instance, of snow drifting in through open roofs and patches of fog floating over water, reappear in *Russian Ark* where snow flakes fall through the damaged roof of the Hermitage and clouds of mist slowly drift over the river Neva.

By means of isolation of time, *Russian Ark*, the first one-shot feature film, produces a connection between two distinct notions on cinematographic art. On the one hand, Sergei Eisenstein's concept of 'intellectual montage' and on the other André Bazin's idea of the 'long take'.[15] Russian film director Eisenstein, best known for his revolutionary films like *Potemkin* (1925) and

October (1928), was interested in cinema's capacity to create 'cognitive affects' through conflict and juxtaposition. In the collision of disparate images, film was able to create new concepts in the mind of the viewer. As he explained himself: "the collision of two factors gives rise to an idea" (1988: 19). For Eisenstein montage was not only the essence of film as a serious art form but also the unique method to create 'intellectual cinema', to create cinematographic philosophy. A completely different view on film art was provided by Bazin, one of the major French film critics in the 1950s and co-founder of *Cahiers du cinéma*, who defined the art of cinema as "objectivity in time" (1967: 169). "[T]o lay bare the realities" (169) cinema would have to make use of the 'deep focus', in which all objects in the film are in focus, and the 'long take', in which the camera captures reality as it reveals itself naturally without any editing. The long take was for Bazin the true form of film art, just as montage was for Eisenstein.

Russian Ark can be regarded as a visual manifest for the long take that declares a deliberate break with Eisenstein's renowned montage techniques.[16] At the same time, however, Sokurov's isolation of time through the single shot creates a poetic logic that resists Bazin's idea of the long take, for whom the film image should add "nothing to the reality" (1967: 44). According to Bazin the one-take film image does not deform reality, "it forces it to reveal its structural depth, to bring out the preexisting relations which become constitutive of the drama" (1967: 44). *Russian Ark*'s long take, however, produces an isolated timespace in which history is reinvented and the continuous flow of time creates a nonlinear sensation of the past. This is an altogether different idea of reality from that of Bazin. *Russian Ark* rather aligns with the philosophy of Deleuze in which creation, simulacrum and sensation replace the idea of representation. *Russian Ark*'s historical single take of ninety minutes not only makes it the first feature film recorded digitally without compression, but, more importantly, Sokurov's isolation of time and space can be seen as a resistance to the cut-up editing techniques that are currently popular in the visual media. It is an unfashionably slow and non-narrative cinema, in which Sokurov seems to create a visual recurrence of Nietzsche's call for slow reading in order to read well "with delicate eyes and fingers" (1997: 5).

The folding of space and time is rhizomatically linked to sound, the third group of isolation, that produces a direct sensation of presence; a tactile presence of the past that allows for a sensation of history as a past in 'realtime'. To create this sensation *Russian Ark* enhances the tactile quality of sound through singular isolations. Alexandr Sokurov, who is known for his composition of unique soundtracks, creates blocks of sound in *Russian Ark* by isolating them in a space of silence. Isolation also takes place through repetition, in the recurring metal sound of a zither for instance, and through the enhancement of sounds and noise, such as the creaking of a parquet floor, Custine's growl, the chill echo of footsteps on marble, the tight crunch of snow, or the clunk of a boldly shut door. The enhancement of sounds makes them correspond to our skin, as if through a transposition of the senses we can feel the texture and temperature of the objects that produce these reverberations. Sokurov also creates more autonomous blocks of sound that do not seem to correspond to the actual space at all. When Custine encounters the angelic blind woman, Tamara Kurenkova, we hear a murmur of indoor voices, footsteps and the rustle of silk skirts, and then suddenly a clear song of birds seems to flow in through an open window. However, pale midwinter light pours in through the windows and it is unlikely that one of them is open. The artificiality of the sound indicates that the birdsong comes from nowhere.

Finally, the encounter between time, space and sound is connected to, and produces, the fourth form of isolation in *Russian Ark*: memory. The film creates a tension between amnesia and nostalgia. As I mentioned before, Sokurov's encounter with the past begins with amnesia, isolating him from the past. However, the film itself seems to ooze an overall sense of nostalgia that traps the audience in the sumptuousness of the past of the Hermitage. With its opulent candelabras, gold decorations, gilded and turquoise Sèvres porcelain, and the infinite splendor of the marble staircase, *Russian Ark* enfolds the audience in the nostalgia of Russian aristocracy. In doing so, the film also makes a deft use of the critical mind of the viewer, who will soon feel himself historically confined in this onesided, massive display of wealth. *Russian Ark performs* nostalgia, and projects it onto its audience who in turn will oscillate between amazement and a resistance to this extravagant side of Russian history. This is where we can locate the fundamental distinction between

representation and sensation. For Sokurov could have chosen to *represent* the social horrors that led to the Russian Revolution, which would make the audience onlookers of the oppression of the masses. Instead, he allows them to *sense* the oppression of the peasants through the spectacle of opulence itself. In enfolding us in an isolating space of nostalgia Sokurov makes us experience the separation between aristocrats and peasants, a social division that historian Michael Ignatieff in his novel *The Russian Album* expresses as: "They were another world beyond the gates" (1997: 38).

Therefore I want to argue that *Russian Ark* unsettles nostalgia by connecting the realm of the past to the realm of invention, the creative force of art that connects the past to the future through transpositions and 'lines of flight', or, as I would like to add to this Deleuzian notion, 'spaces of flight'. For it is not a linear line that escapes the past, but a rhizomatic space of connections that creates sensations which escape the postmodern aesthetic that is known to us today. One of the 'spaces of flight' that *Russian Ark* creates, is the spatial or nonlinear sense of time that I discussed earlier. Even though time seems to be confined to a single space of realtime, Custine's encounters with historical figures and art works create anachronistic juxtapositions between different centuries. Another space of flight that *Russian Ark* offers is produced by the single take creating a single gaze. Without any editing points, the continuous gaze acts as a form of isolation as far as the past is concerned. For art, however, the isolating effects of the gaze create a transposition, for which I would like to introduce the term 'becoming-painting' of film. *Russian Ark* transforms the diversity of perspectives, normally created by editing, into a single space of ninety minutes. Sokurov thus creates the spatial gaze of painting that Deleuze calls 'the eye'. The eye creates a sight of sensation and 'becoming', in which the eye "ceases to be organic in order to become a polyvalent and transitory organ" (2003: 52). Thus, Sokurov uses the history of art to produce a new vision in cinematography that inserts the multiplying effects of montage into the single duration of the long take. It merges spatial juxtapositions with the single flow of time creating a sensation of memory; a rhizomatic, nonlinear or anachronistic 'timespace' in which the past virtually coexists with the present. As such, *Russian Ark* does not create a space of nostalgic stasis but a space of

change that embraces Elizabeth Grosz's ideas on the creative quality of time: "Memory, sensation, consciousness [...] involve the past's persistence in the present, the power of transformation that ensures that objects, and especially subjects, are not what they once were, but are in the process of becoming more" (2004: 162).

When time is conceived as an infinite process of becomings directed towards the future, the sensation of memory reveals that nostalgia is not created by art repeating images of the past (Baudrillard 1994), but by the logic of representation that transforms mediated repetitions of the past into a copy. The postmodern scenario sketched by Baudrillard creates an echo of representation that mourns for an infinite loss of the original. Baudrillard's idea of the simulacrum as a copy of a copy maintains the idea of the past as a static space of facts which can be retrieved through faithful rendering. Memory, as described by Grosz on the other hand, acting as a productive space of transpositions between past and present, overturns the effect of representation, and creates a simulacrum that is capable of displacing any idea of copy.

A DIFFERENT SIMULACRUM, BEYOND BAUDRILLARD

> *But modern thought is born of the failure of representation, of the loss of identities, and of the discovery of all the forces that act under the representation of the identical. The modern world is one of simulacra.*
>
> Deleuze (1994: xix)

According to Jean Baudrillard the cinematographic engagement with history in the postmodern age can be summarized as "retro fascination" (1994: 44). Postmodern cinema is supposed to be fanatical in creating a visually perfect image of the lost referent. Baudrillard's nostalgic ideas on hyperreal renderings of the past align with Jameson's chapter on the 'nostalgia film' (1991). For both Jameson and Baudrillard it is our cultural addiction to the perfection-image of the simulacrum that seems to turn the past into a *trompe*

l'oeuil background for the postmodern theatre of the real. "History is our lost referential" (Baudrillard 1994: 44), and cinema is obsessed with an accurate rendering of the past.

True experiences of history have been exchanged for an indifferent mass consumption of historical content and visuals. Baudrillard claims that the immediacy of history is neutralized through cinema's desire to meticulously represent the past. And its perfect simulation of historical events (atmosphere, style and fashion) are emphasized through technological innovations. Yet, through this radical "*invocation* of resemblance" cinema has made the real object of representation disappear. As a result cinema is trapped in its own nostalgia for the 'lost referential', or, as Baudrillard formulates: "cinema itself contributed to the disappearance of history, and to the advent of the archive" (48). Within this archive the retro fascination is a fascination for the loss of the real (47).

Baudrillard scorns the cinema for the nostalgia that runs through the "negative and implacable fidelity to the materiality of the past, to a particular scene of the past or of the present, to the restitution of an absolute simulacrum of the past or the present…" (1994: 47). Jameson, in his description of postmodernism as the cultural logic of late capitalism (1991), also pays a substantial part of his analysis to the relation of the postmodern subject to the past, in particular, the historical past. After the post-structuralist deconstruction of *Grand Récits*, history, as a way to chronologically map the past, no longer acts as sole and autonomous referent for the present. As a result, Jameson shows that "[i]n faithful conformity to poststructuralist linguistic theory, the past as 'referent' finds itself bracketed, and then effaced altogether, leaving us with nothing but texts" (Jameson 1991: 18). In his chapter on film, "Nostalgia for the Present", he discusses a yearning for retro in cinema that seems to echo the nihilistic voice of Baudrillard. Yet, Jameson, showing a more openminded curiosity for cultural changes, detects differences in the retro urge of postmodern cinema. Surely, he condemns a nostalgia for the past in which a film meticulously recreates a period as a hyperversion of itself. Indeed, to lock a period of time within itself creates an inert space of nostalgia. *Russian Ark*, however, creates a visual fidelity that

does not succumb to the nostalgia mentioned above. Instead, the film affirms the simulacrum in deconstructing its own nostalgia of the lost time.

Even though much has changed since Baudrillard and Jameson launched their ideas, the 'post-historical' films that I discuss in this book still answer to a certain type of accuracy, albeit a more complex one. Their anachronisms play hide and seek with artistic and technological perfection. Other forms of historical accuracy in cinema find their way in tactile experiences such as the actors' body movements, the fabric of costumes, wigs and make-up, interior design, musical instruments, dance choreography, historical food and table dressing. In the short documentary 'The Authenticity of Gosford Park' featuring on the European DVD for *Gosford Park* (2001), Robert Altman explains he wanted everything "to be correct" in order to portray the British upper class and their way of life in the nineteen-thirties. He hired a genuine butler, cook and maidservant, now in their eighties, to give technical advice on dining etiquette, costumes and household routines such as the cook's daily counting of the kitchen knives. Altman points out he wanted the table dressed with the right fork in the right place, but his aim was not to represent a bygone reality, but to present a possible set of encounters in a particular past.

Film director Patrice Leconte instructed the actrices for *Ridicule* (1996) to wear the eighteenth-century skirts like their jeans. This, of course, to undo the poised quietude of the stately paintings that adorn the walls of museums, palaces and portrait galleries. In similar fashion we see in *Mansfield Park* (Patricia Rozema 1999) a perfectly choreographed dance based on the kind of dance that was in fashion during Jane Austen's time. Yet, like Altman, Rozema chooses to depart from historical reality and stages the young women without gloves, to visualize the erotic quality of touch in the dance that was completely concealed in the decorum of those days. *Mansfield Park* literally plays with history. The film reveals a very cautious folding of accuracy and interpretation that deliberately weaves our present gaze into the past.

A meticulous eye for detail also characterizes *Russian Ark*. Upon entering the Armorial Hall, where the ambassador of Persia is received by Nicholas I, his wife and a large group of well-dressed Russian courtiers, the viewer is dazzled by the detail of the officers' uniforms. They all wear different medals

that indicate their individual ranks. And as the film's website indicates, an eye for detail prevails:

> "Thirty-five specialists are striving for perfect accuracy and authenticity in details of heraldry. Orders, medals, ribbons and crosses, have to correspond with the rank, title and age of more than 500 characters. [...] Some additional information on the ceremonies that will be shown in the film has been received from the Deputy Director of the Hermitage, Georgy Vladimirovich Billibahov. He has also given the filmmakers some samples of original 19th century business documents which will be used in the scene of the audience given by Nicholas I to the Persian ambassadors."[17]

According to Baudrillard history in cinema "has no value as conscious awareness but only as nostalgia for a lost referential" (1994: 44). He uses the term 'pleasing simulacra' because of the perfect representation that historical cinema produces. For Baudrillard cinema is to history what android is to man; better than the real thing, "marvelous artifacts, without weakness" (1994: 45). If contemporary historical cinema can be characterized by an astounding accuracy in make-up, props and costumes, is this truly to make up for a lost referent as Baudrillard claims? Jameson reveals that in the visual culture of our age, nostalgia no longer refers to an ontological longing for the past, but to a "depersonalized visual curiosity" (1991: xvii). Jameson's account is helpful to establish a difference between nostalgia and simulation. Nostalgia has become an aesthetic colonialization that seems to match Baudrillard's notion of hyperreality. There is an important difference, however, between Baudrillard's lamentation of history as 'lost referent' and Jameson's idea of the 'nostalgia film'. This type of film transforms the loss of historical reference into a euphoric pleasure in the aesthetic qualities of the historical image. It wilfully enjoys the artificiality of the hyperhistorical reality it creates.

Baudrillard seems to have a trademark on the simulacrum in the postmodern era. His views on hyperrealism have been made known to a wide audience through the film *The Matrix* (Andy and Larry Wachowski 1999). The

nihilistic nostalgia inherent in this Platonic repercussion of a binary hierarchy between copy and original have very little to do with the effects of the simulacrum that Deleuze describes in *Difference and Repetition* (1994). Here, the notion of the simulacrum makes us aware that all is production, which resists the popular idea of 'anything goes'. Instead, this simulacrum shows our ethical responsibility to think about processes that exist and possible ones that can create a new mode of thought, experience and life. The simulacrum is not a copy run wild. It is not the lost reference, but the conscious production of references challenging the idea of copy and model to create a reality that invents new becomings and sensations.

"[O]bsession with historical *fidelity*, with a perfect rendering" (Baudrillard 1994: 47) is only a superficial description of the simulacrum. To explain the simulacrum as a perfect copy is nothing more than scratching the surface. Baudrillard presents the simulacrum as a play of appearances that has supplanted meaning. For him the simulacrum stands for "the malefic, not even malefic, indifferent, sphere of deterrence" (159). In this postmodern update of the simulacrum he produces a selffulfilling nihilism that tries to outwit its own simulation. Baudrillard's text projects his own cold representation of postmodern images, which reveals the infinite mirroring effect of hyperreality, but most certainly not the creative effects of the simulacrum itself. For Deleuze the simulacrum is anything but deterrence, quite the opposite, it is the production of intensities. And to me it is the force of artistic creation. It is the force of Deleuze and Guattari's idea that "everything is production" (1983: 4).

Where *Moulin Rouge* pushes the postmodern simulacrum of pastiche, camp and artificiality to its limits, *Russian Ark* produces a simulacrum of a different kind. A simulacrum that shuns the tongue in cheek anachronisms created by hyperreal pastiche. Unlike *Moulin Rouge* or *Elizabeth* which both feature the duplicate effect of postmodern pastiche in their recreations of the past, *Russian Ark* does not affirm the postmodern sensation of artificiality. Instead, the film presents its theatrical performance of the past as real. To create this sensation of reality *Russian Ark* resists the idea of representation by uprooting historical reference. The references to the past are not lost, but hidden and floating; without resemblance. This is how *Russian Ark* undoes

the logic of representation, dissolving the copy, becoming a real experience, and the production of reality in itself.

CONCLUSION

In this chapter I have shown that to analyze a work of art in terms of representation will not enable us to understand its force of expression. Art creates multiplicities and is capable to investigate contradictions without trying to resolve them. Art affirms the existential quality of difference. In the sense that the effects of art are richer and more complex than the concept of representation can disclose. In both history and film theory the dominant strand has been to focus on signification at the expense of exploring notions of simulacra and sensation. The persistent nostalgia for signification and chronology assumes that art *represents* an experience. Art, however, creates an experience in itself, producing an expression of and through the artistic medium. Yet, the idea of representation still haunts our model of thought. Within this model the notion of the simulacrum is falsified. Art creates simulacra: "rebellious images which lack resemblance" (Deleuze 1994: 272). *Russian Ark* affirms Deleuze's notion of the simulacrum through its own invention of a different past, creating a spatial sensation of time through anachronism. In turn, this simulacrum can change our actual sense of time. It is important to realize, however, that this idea of the simulacrum is different from Jean Baudrillard's explanation of the simulacrum as the copy of the real gone astray. In *Difference and Repetition* Deleuze explains:

> …by simulacrum we should not understand a simple imitation but rather the act by which the very idea of model or privileged position is challenged and overturned. The simulacrum is the instance which includes a difference within itself, such as (at least) two divergent series on which it plays, all resemblance abolished so that one can no longer point to the existence of an original and a copy. It is in this direction that we must look for the conditions, not of possible experience, but of *real experience* (selection, repetition, etc.). *It is*

> *here that we find the lived reality of a sub-representative domain* (1994: 69 - my italics).

The Deleuzian simulacrum does not affirm a hyperreal nostalgia for reality, instead, it produces a 'rhizoreality' that affirms the act of creation. *Russian Ark* produces a simulacrum of the past that goes beyond representation through the sensation of memory. This sensation will not let itself be isolated in the past as it is sensation which returns the past to the present. The film explores the spatial time of memory as a force of creation. Even though Russia's past may be reenacted in an ark, it is an ark for the future examining the productive potential of anachronisms. Here, *Russian Ark* affirms Nietzsche's ideas on the necessary relation between history and an ahistorical power. In *Unfashionable Observations* Nietzsche points out that we have to "establish the limit beyond which the past must be forgotten if it is not to become the grave digger of the present" (1995: 89). *Russian Ark* creates a spatial historiography that does not *represent* the past, but rather *invents* a nonlinear sensation of time in which past, present and future meet. And they meet each other in the arts. Through the connection between time and art in *Russian Ark* we can see a distinct move from nostalgia to creation; from representation to sensation. Through transpositions between the arts and between the senses, the film shows that the sensation of memory is not about *capturing* an event, but about *creating* one. In the next chapter I will turn to the rhizomatic political effects of the fields of intensities produced in *Marie Antoinette* (Sofia Coppola 2006) which turn nonlinear sensations of memory into pure textures of time.

NOTES

[1] The masqueraders mark the beginning, middle and end of *Russian Ark*.

[2] *Letters from Russia* was published March 1, *Russian Ark* internationally premièred on November 18.

[3] This remark by Sokurov can be found on the official website of *Russian Ark*. <www.russianark.spb.ru/eng/>.

[4] Sokurov, quoted by Joan Dupont. In K. Vary. 2002. "Elegy to history. Aleksandr Sokurov's Russkii kovcheg". *Kinoeye*; <www.kinoeye.org/02/13/horton13_part1.php>.

[5] "I am resolutely a realist [...] I am a conservative." Sokurov in an interview with Lauren Sedofsky. In "Plane Songs: Lauren Sedofsky talks with Alexander Sokurov". *Artforum*, November 2001; <www.artforum.com/archive/id=1837&search=sokurov>.

[6] Uncredited voice of Sokurov in *Russian Ark* (Alexandr Sokurov 2002).

[7] This scene title is from *Russian Ark*'s DVD chapter menu (released by Artificial Eye, region 2).

[8] Deleuze connects the notion of the haptic to sensation in *Francis Bacon: The Logic of Sensation* (2003).

[9] My sincere thanks to Alexandr Sokurov for kindly confirming that he had indeed G. A. Rimsky-Korsakov in mind in creating this character in *Russian Ark*. Also, many thanks to Julia Ananyeva, Executive Producer of the Hermitage Bridge Studio, for putting my question to Mr. Sokurov.

[10] The avant-garde film director Stan Brakhage (1933-2003) treated cellulloid like canvas; painting and scratching directly onto the filmstrip.

[11] Quoting Catherine the Great (Maria Kuznetsova) in *Russian Ark*.

[12] I want to thank Anastasia Mikliaeva, Head of Rights and Reproductions Office of The State Hermitage Museum, for revealing the unknown sculptor of *Psyche* for me.

[13] Sokurov in an interview with Edward Guthman for the *San Francisco Chronicle*, 2 February 2003; <www.russianark.spb.ru/eng/>.

[14] Sokurov quoted on the official website: <www.russianark.spb.ru/eng/>.

[15] In "The Remaining Second World: Sokurov and *Russian Ark*" Benjamin Halligan writes: "Sokurov has violated the true object of André Bazin's understanding of the long take as a technique of film *par excellence*. [...] Bazin felt that the camera, left to run, would capture a truth in the reality it recorded." <www.sensesofcinema.com/contents/03/25/russian_ark.html>.

[16] Lauren Sedofsky (see note 5) discusses in the introduction to her interview with Sokurov that Eisenstein, near the end of his career contemplated the internal form of the images in the Odessa sequence (*Potemkin* 1925), focusing on its fluid and atmospheric qualities. As

Sedofsky explains, this suggests "the possibility of an approach to film thoroughly antithetical to his theory of montage."

[17] See *Russian Ark*'s News Archive, 14 Dec 2001 on <www.russianark.spb.ru/eng/>.

4. HALLUCINATING HISTORY

Between Henri Bergson and Manolo Blahnik

Written on the body is a secret code only visible in certain lights…

Jeanette Winterson (1992: 89)

THE JOURNEY

Austria, April 1770. A skinny fourteen year old girl is on her way to France, accompanied by a travelling court consisting of "132 dignitaries, swollen to twice that number by doctors, hairdressers and servants including cooks, bakers, blacksmiths and even a dressmaker for running repairs" (Fraser 2001: 41). It takes two and a half weeks before the procession of 57 coaches and 376 horses (20,000 in total posted along the way) reaches the site where the Austrian girl is to be formally handed over to France. As the youngest Archduchess of five brothers and eight sisters she was never expected to become a pawn in the political alliance between Austria and France. However, this lighthearted teenager will write herself into history as one of the most idealized, and most scorned women of the eighteenth century: the Dauphine of France, *L'Autrichienne*,[1] Madame Deficit, Marie Antoinette.

In 2006 Sofia Coppola's third feature film, *Marie Antoinette*, is released. Coppola, who also wrote the script, based her portrait of the last Queen of France on Lady Antonia Fraser's internationally acclaimed biography *Marie*

Antoinette. The Journey (2001). Unlike Fraser's complete biography, Coppola's *Marie Antoinette* isolates the nineteen years the young Queen spent at Versailles. The film creates an island in time marked by the two sweeping journeys that turned Antoinette's personal life into a public event: her first arrival at Versailles in May 1770 and final departure on the sixth of October 1789, two months after the storming of the Bastille. The film spans her adolescent years, the 'roaring' twenties, her turn to gravity at the age of thirty until the forced departure from Versailles. This is where the film ends, as if trying to forget the historic events that are inscribed in our collective memory, and performing Marie Antoinette's own wish to forget: "I've seen everything, known everything and forgotten everything" (quoted in Fraser 2001: 304). But, of course, past generations are unable to forget the violence that marks the history from which they come (Grosz 2004: 123). Severed from the main film by a mute insert of darkness a final image reveals a long shot of the ransacked royal bedchamber, "a place fallen under a spell" (Fraser 2001: 298). The shattered silence, detached from the actual rage of the people, creates an afterimage of the French revolution that haunts the memory of both film and history.

Marie Antoinette is only thirty-three when the royal family is taken on their last voyage to Paris in a seven hour footpace ride accompanied by the National Guard and a ferocious crowd. In the capital city she is held in custody first at the Tuileries, followed by the harsher imprisonment in the Temple and the Conciergerie, until, after four years, Marie Antoinette's head is "cut off cleanly at twelve-fifteen on Wednesday, 16 October 1793" (Fraser 2001: 440). The event takes place on the Place de la Concorde, where, more than two centuries later, the conservative Nicolas Sarkozy is installed as president of France. Marie Antoinette was thirty-seven years old.

Although Coppola's *Marie Antoinette* had been nominated for the Palm d'Or in Cannes, the first screening of the film was not a success.[2] As *Le Nouvel Observateur* reports: "à l'issue des deux heures de projection, la réaction de la salle a été une des plus négatives depuis le début du festival, plus hostile encore qu'à la fin de la projection du *Da Vinci Code*." [3] There were of course critics who loved the irreverent way Coppola had shaken off the dust of eighteenth-century Versailles. Most of them, however, thought the film too

unpolitical in respect to the weight of history.[4] Too frivolous even for a contemporary frock flick. *Marie Antoinette* proved to be too much entertainment for them, an impression that, ironically enough, is perfectly captured by the phrase "this heaven gives me migraine" from the seventies socio-political song 'Natural's Not In It' by the Gang of Four, which was also used in the film.[5]

In my view, *Marie Antoinette* offers a refined portrait of *a life* in material abundance and excess: "an impersonal and yet singular life, which foregrounds a pure event that has been liberated from the accidents of internal and external life" (Deleuze 2006: 386-7). The film lingers over untimely textures that escape the dated etiquettes at Versailles, highlighted by the ever recurring sunlight. In *The Nick of Time* Elizabeth Grosz explains Nietzsche's use of the term 'untimely' as "a kind of evanescence that appears only at those moments when our expectations are (positively or negatively) surprised" (2004: 5). At the face of it *Marie Antoinette* seems to seek little more than playful diversion, a pink flirt with the political spirit of late seventies post-punk music. At the same time, this flirt reveals a strong sense of self-irony expressed in the very first lines of the above mentioned song 'Natural's Not In It' with which *Marie Antoinette* opens: "The problem of leasure / What to do for pleasure / Ideal love a new purchase / A market of the senses." [6] I want to argue, that even though *Marie Antoinette* immerses its audience in a seemingly unpolitical assemblage of pleasure, the film certainly does not go without a visual strategy. This chapter will show how Coppola's film wilfully unhinges the traditional representation of political affairs in historical cinema to open up to a dislocating inquiry interweaving the past, the present and the future. Thus the film creates "an entire world of unconscious micropercepts, unconscious affects, fine segmentations that grasp or experience different things" (Deleuze and Guattari 1987: 213), in other words, a rhizomatic politics.

With this in mind, it seems likely that the search for significant depth would give the downbeat film critic a migraine. Here Deleuze would observe: "The signifier's still stuck in the question 'What does it mean?' The only question is how anything works, with its intensities, flows, processes, partial objects –none of which *mean* anything" (1995: 22). Again, the question we

should pose is not why this cinematic portrait refrains from a *Grand Récit* of politics, but how does the pink surface of anachronisms work? What is the effect of the anachronisms? What is the affect of their effect?

To accuse *Marie Antoinette* of *lacking* historical accuracy and political depth is to force the film into a semiotic-historical frame it wilfully obstructs. Coppola: "I wasn't making a political movie about the French revolution, I was making a portrait of Marie Antoinette and my opinions are in the film." [7] It is not my intention to tease out Coppola's exact opinions here. The quote merely reveals the conscious rupture that she wanted to make. A rupture of silence in the traditionally lenghty dialogues that characterize historical dramas, a rupture of impressionism in the otherwise monumentally filmed biopics, a rupture of anachronism in the historically correct Masterpiece costume dramas.[8] My approach creates a different angle to *Marie Antoinette* which has been described as an attractive but rather trivial study of empty surface. Coppola dislocates the sensation of surface through anachronistic textures of time. Textures that make *Marie Antoinette* perform a delicate move beyond the postmodern 'waning of affect' (Jameson 1991: 10).

In this chapter I will investigate the affects that circulate in *Marie Antoinette*. My aim is to explore the surface of the images, and trace the lines that possible viewers can encounter. I will create new lines and make them connect and disconnect, to be able to extract the degrees of trans-historical intensity that Coppola's cinematographic experiment creates. The film does not trace or represent monumental history, but instead slips in between the folds of history. Taking the audience on a journey through 'invisible' memories, personal memories, memories that connect a distant past to the embodied textures of the pure present. The journey of *Marie Antoinette* is a journey of affects. It is my turn now to explore the affects with which this film hallucinates the mainstream image of history.

AFFECT AND THE ANARCHY OF ANACHRONISM

Pink credits dot across the black screen accompanied by the edgy late-seventies sound of 'Natural's Not In It' from the Gang of Four's album

Entertainment! (1979): "The problem of leasure / What to do for pleasure." The actors' names appear and an image of Marie Antoinette is inserted, resting on a chaise longue surrounded by pink cakes while a maid is putting on her shoes. Indulgingly she scoops her finger through one of the pink cream layered cakes and puts it in her mouth looking into the camera as if to say: "So what?" The image is followed by her name, also the title of the film, presented in tabloid fashion, reminding of the slanderous *libelles* (pamphlets) that tainted Marie Antoinette's reputation.[9] Remarkably enough the name of the director, that as a rule appears to end the opening credits, will remain absent. It is a playful reminder of the defiant Dogma 95 manifesto which states that the director must not be credited (Hjort and MacKenzie 2003: 200). The manifesto was written by Lars von Trier (*Idioterne*) and Thomas Vinterberg (*Festen*) in Copenhagen in 1995 to reinvent the avant-gardist filmmovement. Its rules seek to undermine popular cinema that turns the notion of the auteur into market value. Additionally, they explain: "The auteur concept was bourgeois romanticism from the very start and thereby … false! To DOGME 95 cinema is not individual!" (Von Trier and Vinterberg in Hjort and MacKenzie 2003: 199).[10] When Sofia Coppola's name appears in the endcredits the film has already demonstrated an experimental spirit that reminds of Dogma 95. And, as Thomas Vinterberg explains on the official website as to why Dogma directors did not remain radically anonymous in their rigorous resistance to the auteur concept:

> The Dogme95 Manifesto is exclusively aimed at the filmmaking process ('the making of') and not the 'afterlife' –e.g. pr, marketing and distribution– of the films. The 'dogme' rules should be considered 'symbolic' and not as a means to remaining secretive or hidden. They are an expression of the director's wish to recede into the background and thus push other talent into the foreground. The 'dogme' directors *finest duty is to register private moments between persons and not to influence them* [my italics].[11]

I will examine this registration of private moments between characters further on. For now I want to expand on *Marie Antoinette*'s affinity with the Dogma

project of provocation, and, more importantly, its own feisty cinematic principles and processes.

Even though *Marie Antoinette* does not follow the back-to-basics rules formulated by Dogma 95, being an extravagant period film for a start, I want to argue that this film does continue the rebellious self-reflexive attitude in challenging conventional representations of the past which make up the majority of historical cinema. I also want to suggest that this film creates the "heterogeneous style of politics" introduced by Rosi Braidotti in *Transpositions* (2006). In this sense *Marie Antoinette* has written a cinematographic manifest of its own. Were the aim of Dogma 95 still to create a 'naked cinema' that counters the 1960s anti-bourgouis cinema which "itself became bourgeois," *Marie Antoinette* creates a rich and floating sensibility that allows the film to investigate the complex relationship between art, culture, commodification, history, simulacra and the sensation of time. The film knowingly places itself in between mainstream and avant-garde cinema, creating a nomadic space of politics "based on centrelessness" that allows for "a variety of possible political strategies and the non-dogmatic acceptance of potentially contradictory positions" (Braidotti 2006: 7).

For *Marie Antoinette* history is not individual. The rhizomatic politics offered by this film is created not through a sensational display of monumental events, but through minute atemporal sensations. The strategy of this non-subjective approach leads to the opportunity to search for textures of time that hallucinate history and make them return to the present. In order to explain how this works in the film, let me now explore *Marie Antoinette*'s project to create not the typical history of individuals but a *history of affects* that is capable to produce and investigate the connection between atemporal sensations and a simulacrum of time. I will begin by exploring the rhizomatic surface with the film's irreverent casting and an anachronistic choice of music.

PINK PUNK POLITICS

The diverse backgrounds of the cast give the film a contemporary feel of irony and eclecticism. Kirsten Dunst as Marie Antoinette may evoke the image of

the frail teenager in *The Virgin Suicides* (Sofia Coppola 1999) or that of the careless pot smoking girl in *Eternal Sunshine of the Spotless Mind* (Michel Gondry 2004). Rock musician Marianne Faithfull appears as the Empress of Austria, Maria Teresa, Marie Antoinette's much feared and also greatly loved mother. Even though Faithfull's rasping voice recalls more of her own biographical facts than those of Maria Teresa, it is through her deep voice that she creates the "dark and mournful" image of the Empress as described by Fraser (2001: 25). British comic Steve Coogan, known for his absurd role as the narcissistic fictional TV-presenter Alan Partridge, sneaks the right amount of modern day irony into his part as the formal and reserved Count Mercy.[12] One of Bridget Jones' wacky friends played by the Scottish actress Shirley Henderson now appears as Louis XVI's wily spinster aunt Sophie. American actor Rip Torn performs a Texan cowboy version of Louis XV. His mistress, Madame Du Barry, is played by the Italian Asia Argento, daughter of the infamous horror director Dario Argento. And let's not forget CK model Jamie Dornan who plays the dashing Count Fersen, Marie Antoinette's lover –or, as Antonia Fraser compassionately writes, "one rather hopes so" (2001: 364). The casting is remarkably atypical and pushes the eclectic effect that we saw in *Elizabeth* even more into an anachronistic present. Together with the obtrusive soundtrack and the modern cinematographic style the film manages to both wear the mask of serious historical cinema and disjoint its monumentalism from within. Through an anachronistic casting Coppola inserts a restrained revolutionary spirit into the established territory of mainstream historical cinema.

After the 'pink-punk style' opening it is obvious that *Marie Antoinette* will not follow the conventional cinematographic rules of a historical film. Instead, the film captures the anti-establishment spirit of post-punk music and inserts some of its pop anarchy in the adaptation of a canonized past. Any direct allusions to eighteenth-century politics are pushed out of focus, almost to the point of silly indifference. In a preposterously short forty-one second shot the film records a political decision that played a major role in the advance towards the French revolution. The scene shows Louis XVI giving his Foreign Minister Vergennes permission to offer French financial support in the American Revolution to "make a strong statement to England" (Vergennes).

Jason Schwartzman plays the young King looking painfully aware of his own inexperience and also desperately bored by matters that hardly interest a twenty-one-year-old. To conclude the crucial scene that "plunged the government still further into the giddy spiral of deficit" (Fraser 2001: 152) Louis ends up gazing through a manuscript rolled up into a cylinder. This unpolitical stance is not what makes the film ahistorical. It is the consciously chosen framework to shoot this history through the perspective of Marie Antoinette. As Fraser points out: "This lack of any real interest in politics –the game for its own sake– was an aspect of her character that struck all those who knew her well" (2001: 128).

Marie Antoinette's first sequence continues the playful anarchy displayed in the opening credits. The film begins with an uncommon 'eye-level' medium close-up shot of a drowsy Antoinette lying in bed, followed by the casual insertion of a typical Masterpiece Theatre filmmaking feature: the long shot of a grand accommodation, here the palace of Schönbrunn.[13] Traditional period cinema frequently inserts a long shot or an establishing shot to give the audience a total view of the cultural heritage that surrounds the characters.[14] With this focus on scenery or the interior of a house the total setting is often regarded as the 'main character' of a heritage film. To show as much of the period environment as possible the distance between camera and object ranges from considerable distance (extreme long shot) to somewhat distant (long shot). Actors are shown from the knees up (medium long shot), from the waist up (medium shot) and from mid-chest to the top of their head (medium close-up). Most of the time these shots are filmed at a neutral angle (eye level). Frequent use of the close-up (a shot in close detail) is, with a few exceptions, a rare thing in heritage cinema. Not to mention the extreme close-ups (full screen fractions of objects, fabrics and faces) that repeatedly appear in *Marie Antoinette*. Even though fragments in Dogma- and MTV-style can be found in recent heritage productions, I want to point out that *Marie Antoinette* is the first popular historical film to have thoroughly closed the distance between the camera and its object to make the past tangible without the gore of historical spectacle. This film is radically intimate in tracing textures that save the past as it is preserved in itself (Deleuze 2000: 59).

At the same time, the intimacy of *Marie Antoinette* that reinvents an eighteenth-century Versailles finds itself continually dislocated through the film's self-reflective irony. The 'Masterpiece shot' perfects its irony through the clarifying text, reading as follows: "Austria 1768." Fraser's biography, which has been the main source of inspiration for the script of this film, does not report any major events in Marie Antoinette's life in 1768, except that Empress Maria Teresa decided to concentrate on Antoine "in the absence of any other viable candidate" (Fraser 2001: 36). However, Marie Antoinette's actual farewell to her mother and her journey to France, with which the film continues, took place in May 1770.[15] With this is in mind the 'Masterpiece shot' turns into a self-conscious slapdash imitation of the heritage style, that at the same time also mocks Hollywood's serious condensations of time that push the tedious facts into a potential box office frame. *Marie Antoinette*'s explicit reference to 1768 does not link up to chronological history, as the events represented actually take place in May 1770, but to the anachronistic choice of seventies post-punk music by the Gang of Four whose anarchist roots lie in a different May of another '68. The film opening flirts with the revolutionary spirit of the Paris students' revolt against the authorities and their institutionalized representation of reality. Interweaving history with the recent history of pop culture *Marie Antoinette* links the Queen's avid taste for fashion to our own.

As Braidotti (2006) and Lipovetsky (2005) state, the best way to understand the present is to think through its (often paradoxical) complexities. Coppola's film explores the multifaceted combination of high-end fashion and iconoclastic punk that first appeared in post-punk as pop avant-garde, which is now transformed into 'fashionable avant-garde' à la Louis Vuitton, the French fashion and leather accessories company artistically led by Marc Jacobs who named 'the Sofia' bag after his muse Sofia Coppola and chose her to model for his fragance 'Daisy' in 2002. With *Marie Antoinette* Coppola revives the experimental spirit of avant-garde within the sphere of lucrative glamour creating a map of cultural history for the audience to explore. The film offers an innovative variation to Deleuze's portrayal of May '68 as the pure event that opens onto the possible and creates the new (Braidotti 2006: 233-236). The new as the combination of creation and

commerce that Deleuze and Guattari dreaded as revealed in *What is Philosophy?* (1994). Through an 'anarchronistic' style *Marie Antoinette* knowingly presents itself as being part of the event, as the film challenges both the authority of chronological history and commercial Hollywood.

For some the anachronistic juxtaposition of post-punk revolution and Marie Antoinette might seem inappropriate. And yes, how does post-punk anarchy combine with an eighteenth-century Queen who voted against reformation?[16] The soundtrack is part of the anarchist spirit of this film manifesting itself through anachronism as it mixes eighteenth-century Vivaldi with seventies and eighties punk and twenty-first-century pop sounds. The reason for the film's post-punk approach is explained by music supervisor Brian Reitzell: "For most of the movie, Marie Antoinette is an adolescent and it would have been a lot harder to get across her teen angst with a Masterpiece Theater type of soundtrack."[17] Indeed, how, in our day and age, could a historically correct soundtrack of established classical music be able to express the insecurity of an unruly adolescent? While the most significant events in the grand narratives of history happened in Marie Antoinette's late thirties, it is indeed easily forgotten that she was a fourteen year old teenager when she made her entrance into the society of Versailles. As the youngest of seven marriageable daughters Marie Antoinette's education had not been taken too seriously by her mother, the Empress of Austria. Subsequently, her lighthearted daughter had not done so either. It was not until 1768, after three of the Archduchesses had been married off, two had died and one was no longer regarded as eligible after traces of smallpox had marked her body, that the thirteen year old 'Madame Antoine' came into the picture. Even though she quickly managed to speak the French language and underwent a complete restyle *à la Dauphine*, Marie Antoinette arrived in France as a very young foreign girl who never got rid of the degrading nickname *L'Autrichienne*.

Fraser's detailed biography of the Queen reveals that the history of Marie Antoinette can be perceived as a history of representation. The stereotypical image of Marie Antoinette as either indifferent, decadent, or simply featherbrained is primarily based on Republican pamphlets (*libelles*) that mocked and criticized the self-indulgent monarchy, mainly at the expense of the young Queen. Repeatedly portrayed by the revolutionaries as a sexually

promiscuous drunken hedonist of the *ancien régime* "the real substance of Marie Antoinette became as a mere shadow" (Fraser 2001: 458). To reveal the more volatile past of the quotidian, Coppola wilfully pushes back the historical frame of facts and figures. Her film sidesteps stringent explanatory dialogues with which most period dramas push the narrative forward. Instead, *Marie Antoinette* explores the silent sensations of the body. And as Jeanette Winterson eloquently writes:

> Written on the body is a secret code only visible in certain lights; the accumulations of a lifetime gather there. In places the palimpsest is so heavily worked that the letters feel like braille. I like to keep my body rolled up away from prying eyes. Never unfold too much, tell the whole story (1992: 89).

In *Marie Antoinette* the palimpsest of invisible sensations is unfolded in film images that are both sensuous, intense and highly ephemeral. Through quick successions of extreme close-ups the film explores the material presence of objects that belong to the alien atmosphere of an exaggeratedly artificial and luxurious past. Exotic arrangements of food, fabrics and rococo shoes pass in review filling the screen in its entirety. Rather than to represent the material excess of luxury these images *perform* the actual excess of material superficiality in itself. These images have no noteworthy narrative function nor do they demand any valuable type of signification. So why should they take up such a prominent position and what is their effect?

THE (IN)VISIBLE IMAGES OF HAPTIC VISUALITY

> *By appealing to one sense in order to represent the experience of another, cinema appeals to the integration and commutation of sensory experience within the body* (Marks 2000: 222).

In *The Skin of the Film* (2000) Laura U. Marks puts forward the term 'haptic visuality' to unravel the sensuous and non-semiotic quality of film images. The

word ‘haptic’ which relates to tactile sensations, is derived from the Greek word *haptesthai* meaning ‘to touch’.[18] Marks explains that within the field of physiology the notion of ‘haptic perception’ refers to the ability of the body to communicate and gather information through touch. A symbolic understanding of images is thus supplemented with blocs of sensations produced by our bodies. However, next to perceiving the haptic as a pure bodily experience we should also reckon the visual experiences of touch. With the term ‘haptic visuality’ Marks transposes the capacity of sensation to the eyes, which, as she explains “function like organs of touch” (2000: 162). To be able to contemplate the tactile experience of vision the nineteenth-century art historian Aloïs Riegl coined the notion of ‘haptic’. The idea of a ‘haptic vision’, however, is introduced by Gilles Deleuze in *The Logic of Sensation* (2003), where he gives a clear analysis of the aesthetics of sensation in the paintings of Francis Bacon (1909-1992). Haptic vision, as Deleuze explains, is the image of the accident versus the monumental (2003: 136). Marks’ theory of ‘haptic visuality’ allows her to map the alternative forms of representation that cinema can offer to unlock a hidden or forgotten past.

An important, and so far underanalyzed ability of the cinematographic skin, Marks argues in her book, is its potential to evoke material memories of taste, touch, smell and hearing. In *Parables For the Visual* (2002) Brian Massumi explains the physical effects of vision: “We can see texture. You don’t have to touch velvet to know that it is soft, or a rock to know that it is hard. Presented with a substance you have never seen before, you can anticipate its texture” (157). Haptic visuality opens up to an alternative knowledge that has become a silent trace in our perceptions of painting and cinema due to a cultural inclination to signification. Expressions are encountered with the recurring question: “what does it mean?” This “semiotic relationship to the world” finds itself countered by a “synesthetic relationship” as we continually recreate the world in our bodies (Marks 2000: 214). Marks’ detailed analysis shows how intercultural cinema, an experimental film movement roughly emerging between 1985 and 1995, began to resist the semiotic longing for meaning, narration and explanation to be able to give the hushed histories of the body a new voice. As Marks explains: “The haptic image forces the viewer to contemplate the image itself instead of being pulled into narrative” (2000:

163). Cinema can thus create alternative memories through haptic images which allow a film to explore and affirm the non-narrative sensation of textures: shades of light and color, slices of movement and soundscapes that invite the body to remember.

Marie Antoinette produces pockets of sensations that intersect cultural and personal memories of past and present bodies: the joy of a welcoming face, vicious whispers of gossip, a forget-me-not stolen kiss on the lips, the mute cocoon of social isolation. The cinematic image finds itself capable of translating its purely visual quality into tactile-optical textures. These 'textures' are capable of creating an ahistorical connection between the past and our present. They produce a counter-past that, regardless of its fleetingness, reveals the elusive yet profound truth of sensations that run through historic events. Brief, almost trivial sensations that write themselves invisibly on the body which reacts instantly to them. Also, intersensory qualities arise, when images in *Marie Antoinette* evoke the taste of distressed tears or the smell of sweet strawberry cakes and champagne. As Massumi indicates: "This purely visual touch is a *synesthesia proper to vision*: a touch as only the eyes can touch" (2002: 158).

I want to argue that *Marie Antoinette* closes the gap between perception and embodiment as the film creates images that push the narrative from its historical depth to the haptic, or tactile, surface of the present that is perceived in and through the body. For example the introduction of Monsieur Léonard, Antoinette's illustrious hairdresser, begins with an extreme close-up of his purple leather shoes followed by a trail of shoes and rustling dresses making its way into the Queen's inner cabinet. Léonard's airs were well-known, as Madame de Genlis, auteur of the *Dictionnaire critique et raisonné des Étiquettes de la Cour* (1818), shows with her description of his usual entrance: "Léonard came, he came and he was king" (quoted by Fraser 2001: 149). The film's screensize close-ups taken from a non-subjective point of view seem to 'touch' the different types of surfaces on display. Often, objects are shot in extreme close-up around the object's own 'eye-level'. These are not static close-ups. In the shoes and cake sequence the camera quickly follows the movement of the objects, for instance when a few yards of ultrapink silk are draped over a rococo chair, or when it shows objects in movement with frothy

champagne gushing over the rims of mounted glasses and a gem stoned choker being fastened around an eager neck. Some shots present themselves as 'cutouts' of history as the screen fills with an extreme close-up of Duchesse de Polignac's red mouth taking a bite of an ivory iced cake sprinkled with rose petals. It was Yolande de Polignac, the appointed royal governess, who was said to have seduced the nineteen year old Marie Antoinette to the self-indulgent life style satirized by the popular *libelles*.

The shoes and cake sequence is quite literally the icing on Sofia Coppola's visual experiment. The quick succession of shots create elliptical close-ups that match the swift motions of the hand held camera often pulling into focus trying not to miss anything, while the editing coincides with the upbeat rhythm of the Bow Wow Wow's 'I Want Candy' song (1982). Ahistorical as the choice for a contemporary cinematographic style may seem, the erratic pace of the shoes and cake sequence (which includes a feverishly anachronistic pair of light blue All Stars) perfectly captures the "capricious moods that increasingly swept over Marie Antoinette" (Fraser 2001: 131). While the ahistorical images and sounds insert themselves into the memory of the spectator's body, an embodied collective memory unfolds, belonging to the aleatory and unrecorded past.

It is not unusual for recent costume films to insert an intersensory or synesthetic sensation of textures of the past. For instance, *The House of Mirth* (Terence Davies 2000) creates a possible memory of the smell and the feel of an Edwardian living room through the tactile quality of the soundtrack. Also the latest costume drama's and literary adaptations such as the BBC revision of *Fanny Hill* (James Hawes 2007) adept a multisensory filmmaking style. What makes *Marie Antoinette* unique, however, is that it does not use the intense close-ups and editing as an illustration to an existing plot and dialogue. Instead, *Marie Antoinette* strips history of its monumental design by means of a thorough dislocation of chronological time. It is this anachronistic treatment of history which makes the past radically inseparable from the present sensation (Deleuze 2000: 60). Textual knowledge of history is unraveled and translated into the embodied knowledge of pure textures. They invite the spectator to physically engage with the images whether they are familiar with them or not.

Even though I have a high regard for Marks' elaboration on 'haptic visuality' I find the expression too distant for what it sets out to investigate. I prefer to use the more direct sensation of the term 'tactile', because it is the directness of touch itself that I wish to evoke. For to understand the proceedings of the haptic, one has to turn to touch, as the title of Marks' next book indicates. In *Touch* (2002), printed in ink with an almost braille-like quality, Marks works out her notion of haptic visuality. Also, I would like to point out a fundamental difference between the approach of Marks and the one I wish to present here. While her focus lies on marginal media I turn to the possible rhizomatic politics of popular cinema. In terms of creativity Marks presents the connection between avant-garde and popular cinema as one-way and linear with commercial cinema feeding off on the strategies of avant-garde (Marks 2000: xii). In my opinion the difference between avant-garde and commercial media has become reciprocal and rhizomatic as they begin to mingle in the productive speed of global culture. I therefore agree with Braidotti who points out that "[a] scattered weblike system is now operational, which defies and defeats any pretence at avant-garde leadership by any group. Resistance being as global as power, it is centreless and just as nonlinear: contemporary politics is rhizomic" (2006: 7-8). I have shown thus far how *Marie Antoinette* turns the past into a tactile sensation of the present by way of its focus on material textures. In the next paragraph I will continue to elaborate the rhizomatic politics of these textures through the notion of affect.

POSTMODERN BECOMES HYPERMODERN: THE RESURFACE OF AFFECT

According to Fredric Jameson postmodern culture and its artistic production is characterized by a 'waning of affect' (1991: 10). In his famous passage on Andy Warhol's *Diamond Dust Shoes* Jameson explains the postmodern waning of affect as the emergence of a new emotion devoid of feeling. Warhol's series of paintings, representing photographic negatives of scattered solitary ladies' shoes, reveal a profound aesthetic indifference to the modernist expression of individual emotions. In the *Diamond Dust Shoes* the

perfectly flat texture of the silkscreen ink has removed the artist's unique brushwork. Expression is replaced by a deep sensation of inexpressiveness. The hollow images defer their relation with actual, emotional reality as the pastiche of negative prints on canvas creates a material loop of representation. As such the sleek effect of the acid imagery of the photographic negatives explores its own decorative frivolity and an intense sensation of glossy surface that wilfully excludes any type of profound signification: "depth is replaced by surface, or by multiple surfaces (what is often called intertextuality is in that sense no longer a matter of depth)" (Jameson 1991: 12).

The Warhol-like spread out of Manolo Blahniks in *Marie Antoinette* filling the silver screen in a short series of different shots, are a visual reminder of the postmodern absorption in material surface, exemplified by the *Diamond Dust Shoes*. The deathly quality of the new 'X-ray elegance' of Warhol's imagery (Jameson 1991: 9) is replaced here by a pure affirmation of textures. The film exhibits the sheer material quality of both object and image through its presentation of rows of brightly colored shoes, with inserts of serial shots of plates filled with spongy cakes and pink game counters shown at full-blown filmtheatre screensize. The dispersed Blahnik-shots recall the flatness of Warhol's images through the immediate pink background on which eight pairs of differently designed pumps and mules are displayed; from gray baby blue to faint olive green to bright canary yellow, with or without ruches, some with differently colored insoles, others with diamond medallions, simple bows of silk satin, formal bows of matted mustard-colored textile or small bows of pink red-rimmed ribbons tied in a row. They all feature the high and curvy "Louis" heel, named after Louis XIV for whom this type of wooden high-heel was originally designed (Fukai 2002). The film's short succession of Blahnik-shots comprises an absolute sensation of form, volume, light, movement, composition, frame, contrast and color. An inventarization of the different historical textures on display in *Marie Antoinette* seems endless.

"As a study in surface, it's quite impeccable," writes Dave Calhoun in his unforgiving review of *Marie Antoinette* for *Time Out* magazine (2006). Indeed, history seems to have been replaced by an impeccable study in surface. The extreme close-ups and seemingly trivial dialogues underscore the nonsignifying images in *Marie Antoinette*. There is, I argue, a legitimate

reason for this: Marie Antoinette has been represented historically as a very superficial Queen. As Fraser points out: "The levity, the lightness of spirit, the volatility, that quality called by the French *légèreté* for which there is no exact English equivalent, with which Marie Antoinette is so much associated in the popular mind (and in many historians' minds)" (2001: 145). As an unimpeachable study in surface it must be noted, however, that Coppola's shots of shoes, symmetrical food arrangements, floral patterned dresses with chenille at the front and double-flounced pagoda sleeves,[19] hand-painted fans, and massive wigs with powdered curls do not resemble Warhol's hollow imagery that Fredric Jameson described to introduce the postmodern waning of affect (1991). *Marie Antoinette* explores many types of texture that display a *genuine* fascination for historical materiality, as it tries to touch the texture of time itself. This film's material surface of the past sets forth a new type of affect. In the next paragraph I will explore the affect and the way it affirms a different type of simulacrum than Baudrillard's.

A MARKET OF THE SENSES

The postmodern days of ironic self-reflection are over and the advent of a 'hypermodern times' (Lipovetsky 2005) transforms the introspective postmodern sensation of surface into a quickened awareness of globally consumed hypersurface. In the meantime the notions of affect and sensation resurface drastically within cultural theory in general (Braidotti 2006; Colebrook 2002a; Massumi 2002; O'Sullivan 2006) and film theory in particular (Coleman 2005; Hawkins 2002; Kennedy 2000; Pisters 2003; Powell 2007). In the previous chapter I discussed Baudrillard's take on hyperreal representations of the past as pleasing but empty simulations replacing a genuine interest in history with the indifferent display of visual perfection. Simulation, as Baudrillard states, replaced meaning with cool seduction. In recent years the seductive qualities of simulation have expanded due to a continuing acceleration of globalization in a software-based world, a new modern reality is formed characterized by the French philosopher Gilles Lipovetsky as 'hypermodernity' and by sociologist Zygmunt Bauman as 'liquid

modernity' (2000). In his book of the same title Bauman maps the fleeting logic of our contemporary culture as an 'aesthetic of consumption' (2000: 159). This aesthetic of consumption is in effect a consumption of affect, or, to be more precise, what is mostly consumed here is the *sensation of affect*. As I explained in the chapter on *Moulin Rouge*, affect ('affectus') is a non-subjective and essentially non-rational experience, not to be mistaken for emotion ('affectio') which is the actual subjective feeling. Affect is a sensation, a non-representational field of intensities linking the body to "relations of movement and rest, speed and slowness" (Deleuze and Guattari 1987: 260). The sensation of affect is a conscious evocation of this field of intensities through nonsignifying images that creates a sensation of the 'hyper'. I will now link the event of the 'hyper', as one of the main actual sensations that circulate in our culture today, to the rococo fashion of Marie Antoinette's eighteenth century in order to reveal the historical aspect of the film's anachronisms.

What characterizes the liquid- or hypermodernity is an almost existential longing to shop for instant sensations. As Lipovetsky elucidates:

> A whole hedonistic and psychologistic culture has come into being: it incites everyone to satisfy their needs immediately, it stimulates their clamour for pleasure, idolizes self-fulfilment, and sets the earthly paradise of well-being, comfort and leisure on a pedestal. Consume without delay, travel, enjoy yourself, renounce nothing: the politics of a radiant future have been replaced by consumption as the promise of a euphoric present (2005: 37).

The market of the senses, of which the Gang of Four sing in *Marie Antoinette*'s opening credits, has gained momentum since the society of the spectacle came into being in the enlightened eighteenth century (Attali 1985).[20] The spectacle is the commodified sensation of vision that manifests itself in a consumers' society. Guy Debord explains in his book *Society of the Spectacle* the relation between spectacle, consumer and commodity as follows: "The real consumer becomes a consumer of illusions. The commodity is this factually real illusion, and the spectacle is its general manifestation" (1977: 47).[21] In many ways the spectacle resembles the ontological loop of the

simulacrum described by Baudrillard. It affirms a split in reality by separating the authentic actual from its representation which becomes an independent sensation of actuality in itself. The spectacle thus exceeds the simulation of reality in creating an authenticity of simulation.

Marie Antoinette captures the event of the spectacle in its selfconscious folding of reality and illusion which is in perfect keeping with the first half of the eighteenth century. The opulently artificial nature of the rococo style produced its own potential version of hyperreality. At Versailles this taste for artificial beauty revealed itself for instance in the vast symmetrically laid out formal gardens. Yet, the uncultivated quality of nature was regenerated within the walls of the palace through lush flower motif fabrics used for both interior design and court dresses. One scene actually shows Marie Antoinette in one of her smart flower embroidered dresses surrounded with nothing else but a flat square of wallpaper filled with garlands of roses, sunflowers and lilies. While outside Versailles natural shapes were turned into architectural constructions, inside images of birds, insects and flowers adorned walls and curtains in abundance. Even the wigs were large enough to contain models of landscapes, streams and fruit baskets (Fukai 2002: 29).

The fashion of intricate architectural hairconstructions is perfectly captured in the scene where coiffeur Léonard completes Marie Antoinette's birdsnest wig. And as the camera moves down a trail of papier-mâché birds and butterfly ornaments to the overexited face of the young Queen, history is shown through the bemused eyes of the present. The dislocating wit with which Sofia Coppola filmed the commercial and highly artificial Tokyo as a hyperversion of contemporary culture in *Lost in Translation* (2003) is now applied to eighteenth-century Versailles. This stylistic anachronism in *Marie Antoinette* creates a delicate irony necessary to portray the historical juxtaposition between nature and the artificial that connects the Queen's splendorous eighteenth century to our own hypermodern society. The film reveals an even more acute sensation of this connection in the next scenes where the artificial collapses into the lived texture of pure presence.

After the birth of her first child Marie Antoinette attempts to escape the formal architecture and ettiquettes at court. In the film she finds herself anachronistically reflecting the complex version of artificiality that replicates

our own. At the Petit Trianon, the country retreat especially built for the twenty year old Queen, the film emphasizes the natural character of the environment with shots of tall waving grasses, rambling red clover, bumblebees and buttercups, ladybirds and daisies. These shots of naturalism contrast greatly with the former shots of the palace filled with leaf ornaments, grand flower arrangements and symmetrical displays of food. The shots ooze the sensation of relief to be freed from the stifling ettiquettes. Here Coppola's delicate irony comes into being when Marie Antoinette, seated in this constructed Arcadian pasture, reads to her friends a passage by Rousseau on the state of nature: "If we assume man has been corrupted by an artificial civilization what is the natural state?" The reading is followed by images of the Hamlet (Le Hameau) where Marie Antoinette pours milk in specially ordered rural porcelain, cultivates wild strawberries, and gathers pristine eggs, washed and polished by a servant before the Queen comes to collect them with her daughter.

Marie Antoinette, portrayed as a post- or hypermodern consumer in search of "the lost taste for food" (Baudrillard 1994: 13), is a tourist of reality here, trying to recreate the real through the hyperreal. With sensational images of constructed naturalism the film connects the eighteenth-century rococo style to the twenty-first-century aesthetic of consumption, where the desire to consume can no longer be understood in terms of a delay in gratification, but has to be grasped as the desire "to *shorten the stay of gratification* once it comes" (Bauman 2000: 160 –my italics). Turning Marie Antoinette into a post-Warholian "deeply superficial" tourist who desires to intensify the sensations of her daily life, the film takes part in today's cult of the present (Lipovetsky 2005: 35).

The image of the tourist starts when Marie Antoinette arrives at Versailles for the first time. At her official entrance to the palace the new Dauphine is captured by a hand-held camera that seems to be as much in awe of the spacious rooms as herself. The camera captures both Marie Antoinette and her perspective, and now and again it wanders off on its own accord. The combination of these different perspectives produce the astonished gaze of a twenty-first-century tourist. The scene in which the Dauphine enters the master bedroom, lightly touching the gilded banister behind which the bed is

separated from visitors, makes the viewer aware that Versailles is not a palace once turned into a museum, but that it had originally been set up as a museum by Louis XIV to display his impervious power to visitors from all walks of life. By the time Marie Antoinette entered the society of Versailles it was still customary for visiting noblemen and -women to watch the royalties perform their daily routines, such as the morning dressing, evening *toilette* and *grand couverts*.[22] Also the lower classes had free, though more restricted, access to the palace. As Fraser writes: "More or less anyone who was decently dressed could come and gape at the royals" (2001: 72).

The metallic music box tune by Aphex Twin on the soundtrack creates the sensation of a life on display in a dollhouse. The nostalgic music box sound allows the audience to physically connect with the notion of remembering Marie Antoinette at a more personal level than historical realism is able to create. What is more, the music places the historical figure of Marie Antoinette within her own memories, *and* into the collective memory that sustains the legendary image of the Queen of France.[23]

In her epilogue, Antonia Fraser dwells on the different ways Marie Antoinette is remembered. In an intriguing passage she tells the famous story of two English ladies who believed to have seen the ghost of Marie Antoinette revisiting the grounds of Versailles on 10 August 1901. "[T]he Misses Moberly and Jourdain came to the conclusion that they had somehow entered the reveries of the Queen" (Fraser 2001: 448). In the film the idea of *entering the reveries of the Queen* takes on the form of a performance of memory. Time is allowed to fold and unfold itself as Marie Antoinette's spirit revisits Versailles in 2006. This notion is confirmed by Kirsten Dunst, who took up the role of the illustrious Queen, in an interview: "I felt like I was Marie Antoinette's ghost, or her perfume, more so than actually her."[24]

To present Marie Antoinette through a line of possible, personal memories is not random anachronism, but a deliberate weaving of different levels of memory that enables the film to investigate the relation between history, cultural memory, and the affects that circulate in our contemporary society. I discussed the affect of artificiality earlier, and the return of the spectacle in theoretical writings by Baudrillard, Bauman and Lipovetsky reveals that artificiality is a type of affect that circulates powerfully in our culture. But,

whether it is Baudrillard's concept of hyperreality, Bauman's map of a liquid society, or Lipovetsky's views on the logic of fashion, these notions are all indebted to Guy Debord's observations on the spectacle, which were originally published in 1967, just one year before the students' revolts in Paris. What makes *Marie Antoinette* so interesting in this respect is its resistance to the artificial and the hypersurface of Debord's spectacle through an untimely type of affect: a texture of time created by the images of light scattered in the film as pure memory linking past and present.

RHIZOMATIC POLITICS AND IMAGES OF LIGHT

> *Affects transpierce the body like arrows, they are weapons of war.*
>
> Deleuze and Guattari (1987: 356)

Affects do not describe an actual sensation, but a possible one. The nature of affect is virtual. Affect is sensation in itself; sensation as a possible though physical mode of thought. In *Marie Antoinette* the authentic simulation of nature is escaped by one affective image in particular that runs through the film: the image of light. Coppola captures different images of light by way of cinematographic 'stares', a term once used by Peter Greenaway which explains the relative immobility of the camera as it films the natural unfolding of time (Pascoe 1997).

Hardly a word of historical significance is uttered during the sequence of Marie Antoinette's journey from Austria to the official handover in France. It is a wintery morning in 1770. Bleak strokes of sunlight shine through the trunks of barren trees. They almost blind its fleeting spectator, looking from a carriage window into the forest. The direct image of a point of view shot makes the sight of Marie Antoinette coalesce with that of the audience. Other incidences of light will follow as the young Queen's personal history unfolds. An exploration of light inserted in the tracks of time. Why is the sensation of light a recurring image in *Marie Antoinette*? In becoming a Child of France Marie Antoinette also became part of the heliocentric heritage of Versailles initiated in the seventeenth century by King Louis XIV. With the sun as his

personal emblem Louis XIV aimed to turn Versailles into France's bright centre of unassailable supremacy. To highlight this supremacy the Sun King commissioned architect Jules Hardouin-Mansart to design the *galerie des glaces* (Hall of Mirrors), now recently restored and one of the most famous attractions of Versailles. The Hall of Mirrors literally reflects the theme of light through its 357 mirrors that scatter the sunlight shining through the large windows of the hall. Together with the gilded furniture, ornaments covered with goldleaf, mantelclocks with beaming sunrays, and vases set with glittering diamonds, the Hall of Mirrors is one of the many different statements of light in decoration that complete the Louis XIV style.

Within this aesthetic-historical context that marks the *ancien régime* it is not surprising to find a specific focus on light travelling through Sofia Coppola's film that concentrates on one of its last epitomes. But to explain the image of light in *Marie Antoinette* within the boundaries of historical representation, will make the actual effect of the cinematic images slip through our fingers. The image of light does more than merely illustrate the heliocentric heritage that led to one of the darkest passages in the history of France.

Throughout the film Coppola inserts images of light that are presented as shots on their own, within a shot or in a sequence. Sunlight is broken in the reflection of the windows that illuminate Versailles, broad daylight is captured by a fountain that scatters the sun in luminescent flints of crystal. There are images of the formal garden saturated by the golden light of summer, images of warm stone soaking up the last rays of the sun alternated by the cool haze of dawn or the awakening rays of daybreak.

In *Cinema 1: The Movement-Image* Deleuze writes: "The affection-image is the close-up, and the close-up is the face" (1986: 87). To trace the effect of affect *Marie Antoinette* creates extreme close-ups that unfold textures of matter and textures of time. These textures can be explained as haecceities. A haecceity is a non-subjectified affect. Or, as Deleuze and Guattari explain, a haecceity captures "the individuality of a day, a season, a year, *a life* (regardless of its duration) –a climate, a wind, a fog, a swarm, a pack (regardless of its regularity)" (1987: 263). In *Marie Antoinette* the extreme close-ups of light, linked to movement, color and fabrics, create textures of the

past that transpose history into memory and translate personal memory into pure memory. The transient quality of natural sunlight seems to counter the artificiality of monumental power. The film creates a rhizomatic politics of duration through images of light that go beyond historical time, transforming historical representation into cinematic textures of the past: "Nothing here is representative; rather, it is all life and lived experience (Deleuze and Guattari 1983: 19).

CONCLUSION

The invisible history of sensations that Sofia Coppola has managed to capture in *Marie Antoinette* unlocks a counter-history that recreates the swift fleetingness of the quotidian. In doing so the film inserts a timeless sensation of a continuing present into the eternal realm of the past. *Marie Antoinette* maps the bridge between past and present. The film is a site of virtual memory. It creates a pure sensation of time, that is reflected in the images of light.

In *Matter and Memory* Bergson makes a clear distinction between actual sensations and pure memory: "My actual sensations occupy definite portions of the surface of my body; pure memory, on the other hand, interests no part of my body" (Bergson 1988: 139). While sensation belongs to the realm of actualization, pure memory belongs to the realm of the virtual. Yet, it is exactly the *sensation* of pure memory that lingers on in the images of *Marie Antoinette*. The film turns the sensation of time into an affect of time.

Turning our experience of the past into an immediate sensation, the past can no longer be a chronologically ordered sensation of time, but has to perform a sensation of pure memory. The silent use of light during the different hours of the day produces an image of duration, of natural time, the time of molecular becomings, also known as *Aion*. In *Transpositions* Rosi Braidotti refers to the distinction between linear time (*Chronos*) and the cyclical time of memory (*Aion*): "The former is related to being / the molar / the masculine, the latter to becoming / the molecular / the feminine" (2006: 151). *Marie Antoinette* creates a rhizomatic politics of duration in resisting the

linear time of history through images of light that can also be understood as images of duration. The images of light connect the chronological experience of time to the nonlinear sensation of time itself. It creates a zone of transference between Chronos and Aion which opens up to the Bergsonian realm of pure memory. *Marie Antoinette* explores the fields of intensity that produce a rhizomatic space of memory. The film shows the audience an amalgamation of collective memory, specific events of memory and Marie Antoinette's own personal memory. Through the performance of the past, the one that is 'written on the body', the film not only creates the pure sensation of memory, but also the sensation of pure memory that creates a texture of time.

NOTES

[1] *L'Autrichienne*, 'the Austrian woman', had a hidden degrading reference to 'ostrich' (*autruche*) and 'bitch' (*chienne*) (Fraser 2001: 47).

[2] The BBC News entertainment headline ran "Coppola's period drama falls flat [...] Marie-Antoinette, one of the early favourites for the Palm d'Or at Cannes Film Festival, was booed at the end of the first press screening on Wednesday."

[3] <http://archquo.nouvelobs.com/cgi/articles?ad=culture/20060524.OBS8935.html&host=> <http://permanent.nouvelobs.com/>.

[4] Todd McCarthy for *Variety* wrote: "It's an easy-listening style of filmmaking, where the basic visual notes are hit but complexities, nuances and deeper meanings remain ignored." Leah Rozen for *People* commented: "[Coppola's] historical biopic plays like a pop video, with Kirsten Dunst as the doomed 18th eighteenth-century French queen acting like a teenage flibbertigibbet intent on being the leader of the cool kids' club." For *Rolling Stone* Peter Travers wrote: "Coppola threw out a lot of things, including the politics." Dave Calhoun for *Time Out*: "without showing any care for characters, relationships or the wider context of French history. Her Versailles is an array of caricatures." James Rocchi for *Cinematical*: "every time we get a scene that looks like it's moving towards actually being about something, Coppola then shows us another montage of eating, fashion or a musical sequence."

[5] The line "This heaven gives me migraine" appears in the song 'Natural's Not In It' from the Gang of Four's album *Entertainment!* (1979). Even though the actual line does not appear in the film, other segments of this song do. And, of course, the full lyrics can be heard in their entirety on the CD soundtrack that accompanies the film.

[6] "This heaven gives me migraine / The problem of leisure / What to do for pleasure." Lines from the song 'Natural's Not In It' by the Gang of Four, from their album *Entertainment!* (1979).

[7] BBC News entertainment.

[8] Masterpiece Theatre is a prime-time American drama television series that weekly offers high quality British drama produced by the BBC, Channel 4 or ITV network. The series began in 1971 and after almost forty years it has become legendary for its literary adaptations and biographies. Film critics use the term Masterpiece Theatre, or Masterpiece for short, to refer to a similar type of exceptionally detailed and authentic costume film, that first appeared with Merchant and Ivory's *A Room with a View* (1986) and *Howards End* (1992). Though Masterpiece is a neutral term that can be used either for praise or in mockery, its British equivalents mostly ridicule the meticulously faithful costumes and interior decoration that characterize these films: 'the "white flannel" school', 'The Merchant-Ivory "Furniture Restoration" aesthetic' or 'the Laura Ashley school of filmmaking' (Vincendeau 2001: xix). In *English Heritage, English Cinema* Andrew Higson explains: "For the Brits, the key cultural reference was Laura Ashley [a fashion, fabrics and interior decoration chain that creates a romantic look of Britishness associated with high tea and country houses, EW]; for the Americans it was Masterpiece Theatre" (2003: 180).

[9] As Fraser writes in her epilogue: "[Marie Antoinette] was not the only one traduced in the eighteenth century, that age of *libellistes* and pornographic bestsellers; there were calumnies before and after her. But she was the one destroyed by the poison. A frequent charge made against 'Antoinette' was that she bathed in the blood of the French people; the truth was, of course, exactly the other way round" (2001 457).

[10] In this text I use the English translation of Dogme 95: 'Dogma 95'. I have chosen not to alter the different ways in which the term Dogma 95 appears in quotations that I use, e.g. 'Dogme 95' in the Manifesto and 'Dogme95' on the official website <www.dogme95.dk>.

[11] Source: <www.dogme95.dk>.

[12] In 2006 Coogan also appeared in Michael Winterbottom's *A Cock and Bull Story*. A feverishly absurd postmodern behind the scene film of the adaptation of Laurence Sterne's novel *Tristram Shandy*.

[13] Although Schönbrunn is mentioned in the 'Chapter Selections' on the flyer that accompanies the DVD, the actual location is not credited in the film itself.

[14] Hence film critics also use the term heritage cinema alongside Masterpiece, period- and costume drama which all intersect historical cinema.

[15] It should also be remarked that mother and daughter did not bid each other farewell at Schönbrunn but at the Liechtenstein Palace where the proxy wedding between Marie Antoinette and Louis Auguste had taken place almost a day before (Fraser 2001: 53). The proxy bridegroom was one of Antoinette's elder brothers, the Archduke Ferdinand. Fraser explains this to be "a familiar concept where the marriage of princesses to foreigners was

concerned, since, given ecclesiastical approval of its validity, it meant that the young lady could travel with her new rank" (Fraser 2001 51).

[16] For Marie Antoinette, her thirtieth birthday marked the beginning of her becoming serious. She began to show an interest in politics and tried to support those who were loyal to her and the King. In 1791 the new Constituent Assembly limited the powers of Louis XVI, except for his right of veto, which he used to maintain the unpopular alliance with Austria, supported by Marie Antoinette to help the French monarchy. And the people of France gave Marie Antoinette the nickname "Madame Veto" (Fraser 2001: 368).

[17] <www.vervemusicgroup.com/product.aspx?src=sony&pid=11652>.

[18] See *The (Shorter) Oxford English Dictionary on Historical Principles* (1973).

[19] Chenille ("yarn with fuzzy pile protruding from all sides. Derived from the French for 'caterpillar' ") and pagoda sleeves ("funnel-shaped outer sleeve flaring at the wrist. Named for its shape, which resembles the flared roof of an Asian pagoda") were some of the characteristic features of rococo fashion (Fukai 2002).

[20] Almost ten years after Debord's publication on the society of the spectacle Attali claims that "[m]usic announces that we are verging on no longer being a society of the spectacle" (1985). The society of the spectacle can also be read as the society of representation, and Attali explains that the recording of sound, which allows an individual consumer to endlessly repeat a piece of music, changed this society for good into a society of repetition, making representation part of the process of repetition. Even though this observation may be right, I believe that a single source for representation has ceased to exist. This new mode of repetition has only multiplied the logic of representation. Repetition here, does not alter representation in itself. Its hierarchical logic has not disappeared, but scattered. In my opinion the society of the spectacle has not ended, as prominent cultural theory and postmodern art still maintain the logic of representation, and the observations of Bauman and Lipovetsky can testify for that.

[21] Debord's book contains no page numbers. Thus, I refer to the section numbers of the sections in which the citation can be found.

[22] The impact of this on Marie Antoinette's daily life can be found in her diaries: "At noon, all the world can enter –I put on my rouge and wash my hands in front of the whole world. Then the gentlemen leave and the ladies remain and I am dressed in front of them" (quoted in Fraser 2001 75).

[23] After the French Revolution Marie Antoinette's daughter was in fact the last Queen of France. It must be noted however that even though she inherited the position, she did not receive similar privileges, and lived in seclusion.

[24] In: Jason Schwartzman, *Interview*, September 1, 2006.
<www.highbeam.com/doc/1G1-151188487.html>.

CONCLUSION

Folding time and space, simulacrum and sensation

What is it that you contain? The dead, time, light patterns of millennia opening in your gut. What is salted up in the memory of you? Memory past and memory future. If the universe is movement it will not be in one direction only. We think of our lives as linear but it is the spin of the earth that allows us to observe time.

Jeanette Winterson (1997: 218)

TEXTURES OF TIME

With this research I have aimed to develop a nonlinear method of encounters to affirm the creative effects of new cinematographic sensations of the past. I have shown that the films I selected share a selfconscious approach in representing the past which they intelligently combine with an awareness of present aesthetics and the commercial culture to which the cinema belongs. It has been my main concern to move beyond the postmodern theory of hyperreality (Baudrillard 1994) to grasp the effects of a cinema in transition, producing non-narrative images of sensation that force us to rethink our traditional notions of time and representation. Being part of the generation

that, according to Jameson, has forgotten how to think historically (1991) I was provoked to investigate how contemporary films map the experiments with time and representation in cinema. While positioning myself within the current shift from semiotics and psychoanalysis to a Deleuzian filmtheory I have shown that the sensation of anachronism is not a postmodern game that indulges in superficial eclecticism, but a sincere way to think time anew.

Fredric Jameson's ability to think "positively *and* negatively all at once" (Jameson 1991: 47) allowed me to move beyond Deleuze's exclusive taste in artistic expression and affirm my own curiosity to seek for the unknown in the postmodern cliché. I have explored the paradox of the unknown and the cliché in the first chapter on *Elizabeth* where I located the line of flight out of representation right in the middle of postmodern pastiche, revealing how stereotypical imagery in this film resists the traditional chronological representation of the past. Through the rhizomatic method of encounters I was able to affirm postmodern pastiche, which is generally portrayed as the ultimate image of the false copy. This allowed me to unlock its redescriptive qualities creating a spatial texture of time. This texture is necessary to produce a rhizomatic mode of analysis that uproots the logic of representation modelled after a restricted definition of the simulacrum as the infinite counterfeit (Baudrillard 1994). As Deleuze explains: "The simulacrum is not just a copy, but that which overturns all copies by also overturning the models" (1994: xx). To affirm the simulacrum it is necessary to obliterate the hierarchy that is part of the model-copy dichotomy that still resides in leading texts on cultural theory (Bauman 2000; Lipovetsky 2005). I have used the nonlinear texture of time to be able to break with the invariable semiotic image of resemblance in my film-analysis, and affirm the simulacrum as the logic of relating differences, creation and pure presence.

In my next chapter, I showed how *Moulin Rouge* pushes pastiche to its limits to uncover a more aggressive line of flight with which I presented the point where Deleuze overturns the platonic definition of the degraded simulacrum. It was important for my thesis to explore this point or threshold in detail, where pastiche, as the copy of a copy, "changes its nature and is reversed into the [affirmed - EW] simulacrum" (Deleuze 1990: 265). Even though the insanely campy style of *Moulin Rouge* itself remained within the

realm of the copy, the film's mirror images, visualizing the smallest internal circuit of time where past meets present (Deleuze 1989), link with the general line of flight of a spatial or nonlinear texture of time that I have aimed to map in this book. This is were I left *Moulin Rouge* behind and went to the next film and the next phase in the transformation of the simulacrum.

The third chapter of my thesis presents *Russian Ark* as a film that goes beyond the point where the copy is reversed into the simulacrum, creating a spacetime that affirms the full sense of the simulacrum where the *representation* of the past is replaced by an artistic *performance* in the present that reveals art's true creative powers. In this chapter I confronted Baudrillard's nihilistic vision on postmodern art with Deleuze's affirmation of life through the arts. By isolating four types of nonlinear transpositions (space, time, sound and memory) I showed how *Russian Ark* moves beyond the playful artificiality of postmodernism to create actual, tactile sensations of memory that link the performance of the past to our twenty-first-century present.

In my final chapter on *Marie Antoinette* I sharpened more radically the difference between the traditional idea of artificiality and the new simulacrum. In *Marie Antoinette* the past is presented as pure production. I revealed that this film follows the core logic of the rhizome where "everything is production" (Deleuze and Guattari 1983: 4). The film creates a possible intermezzo in time, a performance of memory that no longer aligns with the idea of reproduction. The film affirms the simulacrum as a productive force of art that is "entirely oriented toward an experimentation in contact with the real" (Deleuze and Guattari 1987: 12). This turn to the real is essential for a true understanding of Deleuze's concept of the simulacrum and of artistic expression in general. The sensations of art are real, the effects of performance are real. The simulacrum stands for the production of the real, which allowed me to insert the poetic logic of art into theory and think in terms of a difference that relates. I have presented the simulacrum as a sensation of difference, and as such a texture of time that will continually produce a cinema to come.

DELEUZE'S PARADOX

It has been a challenge to combine the commercial aspect of cinema and the tension between art and popular culture, with the philosophy of Gilles Deleuze. It is common knowledge that Deleuze has never been keen on popular culture that, as he explains, answers to the "prefabricated emotions of commerce" (Deleuze in Flaxman 2000: 370). His taste for cinema reveals an elitist notion of art. In an interview with *Cahiers du cinéma* he states: "there is a commerce of art, but no commercial art" (Flaxman 2000: 369). Together with Félix Guattari, Deleuze wrote against the manufactured clichés produced by popular culture, recognizing at the same time the distributing benefits of capitalism.

At the end of the nineties a new type of arthouse cinema emerged that aimed to insert a commercial logic into the avant-garde spirit and vice versa. The films I selected, from *Elizabeth* (1998) and *Moulin Rouge* (2001) to *Russian Ark* (2002) and *Marie Antoinette* (2006), embody Deleuze's paradox in linking the seductive strategies of commerce, to reach a wider audience, with the creation of a nonlinear sensation of time. I have shown that these films combine a cheeky affirmation of today's commercial clichés with an avant-garde resistance to the (chrono)logic of representation. In their performance of the past these films resist the static division between model and copy which produces a hierarchical logic that supports a linear mode of thought. Even though the process occurs at two different conceptual levels, I have aimed to reveal that the logic of representation which separates model from copy is the same static logic that separates space from time.

In *The Skin of the Film* (2000) Laura Marks writes that commercial media are less likely to dedicate themselves to avant-garde experiments to create genuinely new sensations. She explains the relation between avant-garde and popular cinema almost as parasitic. I want to argue that, after Andy Warhol, who collapsed avant-garde aesthetics into commercial surface and textures, a new conception of avant-garde had to appear that was not opposed to the commercial processes of popular culture. In my view, the connection between commerce and creativity can no longer be perceived as one-way linear, but as rhizomatic and reciprocal instead. Even though I agree with Deleuze that we

have to acknowledge there is a tension between creation and commerce, in my view we should not underestimate the valuable influence contemporary cinema may have on our understanding of cultural memory by creating a spatial historiography or nonlinear sensation of time.

TOWARDS A NONLINEAR PERCEPTION THROUGH THE SENSES

Jameson's notion of spatial historiography (1991) runs through this book as a visible and invisible line of thought. The aim of my study has been to put Jameson's rather concise notion of spatial historiography into practice. Its affirmation of anachronisms in postmodern literature has inspired me to explore the nonlinear effects of post-heritage films that merge the past with present perspectives. Jameson's writings also allowed me to connect Deleuze's elitist ideas on creation to images produced by popular culture. This connection enabled me to transform Jameson's concept of spatial historiography into my own notion of textures of time pushing the post-heritage debate on hidden histories beyond its main focus on gender, sexuality, race and post-colonialism (Cartmell, Hunter and Whelehan 2001; Higson 2003; Monk and Sargeant 2002; Vincendeau 2001), to unravel the nonlinear effects of anachronism on our sensation of time, memory and history.

In the postmodern debate on pastiche and hyperreality, I have produced a line of flight out of postmodernism, revealing the textures and sensations of memory that capture and explain the nonlinear quality of time which currently tests the boundaries of our cinematic perception. In mapping the secret code of intensities and textures produced by nonlinear narratives and non-narrative images I was able to reframe the postmodern debate on hyperreality, to release the simulacrum of its inferior connotation as the copy of a copy (Baudrillard 1994; Jameson 1991), and to present it as a strategy of affirmation overturning the static logic of representation based on the idea of analogies and recognition. Thinking through textures also enabled me to develop a dynamic connection between theory and film that echoes Deleuze's rhizomatic method of encounters with which I have aimed to contribute to the

new Deleuzian developments in film theory that seek to move beyond the traditional notion of representation (Colebrook 2002a; Coleman 2005; Kennedy 2000; Marks 2002; Massumi 2002; O'Sullivan 2006; Pidduck 2004; Pisters 2003; Powell 2007).

In the aforementioned interview with *Cahiers du cinéma* Deleuze remarks: "The cinema doesn't reproduce bodies, it produces them with grains that are grains of time" (Flaxman 2000: 372). By capturing the grains of time that produce the bodies of the past, and explaining the sensations of the simulacrum, I have created a slit in the umbrella of postmodern representation. The four case studies I presented perform a line of flight out of postmodernism. They each create individual lines of flight, and combined they produce a 'space of flight' into *a perspective* seen by a possible or virtual spectator.

With this research I show that to understand the sensations produced by cinema today we have to create a nonlinear and dynamic method that continues Deleuze's strategy of encounters. By looking at the nonlinear effects of time I have demonstrated the potential of anachronisms in post-heritage cinema to redescribe the postmodern surface of infinite intertextuality, hyperreality and simulation, to gain access to the actual reality of images producing cinematic sensations that move beyond the textual logic of postmodernism towards the nonlinear logic of textures. To truly grasp the images discussed in this book we have to connect the semiotic notion of representation with a perception through the senses, a gut perception, where body meets image (Massumi 2002), revealing the secret codes of intensities currently rising to the surface of our screens.

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(d. = director, s. = script, c. = cinematography, ed. = editor, pd. = production design, Prod. = production)

Elizabeth

UK, 1998, 124 min., color

d. Shekhar Kapur, s. Michael Hirst, c. Remi Adefarasin, ed. Jill Bilcock, pd. John Myhre

Prod. Polygram Filmed Entertainment / Working Title Films / Channel Four Films

With Cate Blanchett (Elizabeth), Geoffrey Rush (Sir Francis Walsingham), Christopher Eccleston (Duke of Norfolk), Joseph Fiennes (Robert Dudley, Earl of Leicester), Richard Attenborough (Sir William Cecil), Fanny Ardant (Mary of Guise), Eric Cantona (Monsieur de Foix), Vincent Cassel (Duc d'Anjou), Kathy Burke (Queen Mary Tudor), John Gielgud (The Pope) and others

Marie Antoinette

Japan / France / USA, 2006, 123 min., color

d. Sofia Coppola, s. Sofia Coppola, c. Lance Acord, ed. Sarah Flack, pd. K.K. Barrett

Prod. Columbia Pictures Corporation / American Zoetrope / I Want Candy / Pricel / Tohokushinsha Film

With Kirsten Dunst (Marie Antoinette), Jason Schwartzman (Louis XVI), Judy Davis (Comtesse de Noailles), Rip Torn (Louis XV), Rose Byrne (Duchesse de Polignac), Asia Argento (Comtesse du Barry), Shirley Henderson (Aunt Sophie), Marianne Faithfull (Maria Teresa), Mary Nighy (Princesse Lamballe), Jamie Dornan (Count Fersen), James Lance (Léonard), Steve Coogan (Ambassador Mercy)

Moulin Rouge!

Australia / USA, 2001, 127 min., black and white / color

d. Baz Luhrmann, s. Baz Luhrmann and Craig Pearce, c. Donald McAlpine, ed. Jill Bilcock, pd. Catherine Martin

Prod. Bazmark Films / Twentieth Century-Fox Film Corporation

With Nicole Kidman (Satine), Ewan McGregor (Christian), John Leguizamo (Toulouse), Jim Broadbent (Harold Zidler), Richard Roxburgh (The Duke), Jacek Koman (The Narcoleptic Argentinean), Matthew Whittet (Satie), Kylie Minogue (The Green Fairy), Ozzy Osbourne (Voice of the Green Fairy), Deobia Oparei (Le Chocolat)

No. 5 The Film

TV commercial, France, 2004, 3 min., 2 min., 90 secs. and 30 secs., color

d. Baz Luhrmann, s. Baz Luhrmann, c. Mandy Walker, ed. Baz Luhrmann, pd. Catherine Martin

Prod. Chanel

With Nicole Kidman ("most famous woman in the world"), Rodrigo Santoro (bohemian writer)

Russian Ark

Russia / Germany, 2002, 90 min., color

d. Aleksandr Sokurov, s. Anatoli Nikiforov and Aleksandr Sokurov, c. Tilman Büttner, pd. Natalya Kochergina and Yelena Zhukova

Prod. Egoli Tossell Film / Fora Film / The Hermitage Bridge Studio

With Sergei Dreiden (Astolphe de Custine), Mariya Kuznetsova (Catherine The Great), Leonid Mozgovoy (The Spy), Mikhail Piotrovsky (Himself, Hermitage Director), Tamara Kurenkova (Herself, Blind Woman), Valéry Gergiev (Himself, Conductor), Aleksandr Sokurov (Voice, uncredited), Alla Osipenko (Herself, Dancer)

Textures of Time.

A study of cinematic sensations of anachronism

Elise Wortel

This thesis presents a nonlinear method of encounters to investigate and affirm the spatial effects of anachronism on our traditional sensation of time in four unique and inventive cinematographic representations of the past: *Elizabeth* (1998), *Moulin Rouge* (2001), *Russian Ark* (2002) and *Marie Antoinette* (2006). To grasp the strategy of anachronism as a nonlinear sensation of time, resisting the linear logic of representation based on analogy and recognition, I have developed a dynamic connection between theory and film that echoes Gilles Deleuze's idea of writing through *encounters*. Overturning the static logic of representation this method of encounters creates a space in between; a middle space of multiplicity and transformation. In this book neither film nor theory are presented as a given. Instead, they are approached from the middle where different fields of film and theory meet with contemporary culture and the invisible sensations of hidden histories. This project creates an assemblage of encounters where not only past and present meet, but also different levels of theoretical debates that investigate the relation between time and space (Bergson 1988; Braidotti 2006; Grosz 2004), art and popular culture (Žižek 2003), history and 'post-heritage' memory (Higson 2003; Monk and Sargeant 2002), fact and fiction (Jameson 1991), affect and commerce (Bauman 2000; Deleuze and Guattari 1994; Lipovetsky 2005; Massumi 2002).

The analytical effects of the method of encounters can best be understood through Deleuze's and Guattari's notion of *becoming*: a strategy of intersection that produces a perception through the senses. This book transforms the idea of 'becoming' into a thinking through textures, which I explain as a thinking through sensations to uncover the intensive reality of an

object, running parallel to the semantic perception seeking for the extensive meaning of an object. This is the difference between *knowing* what you see, hear or feel and the actual sensation of the *experience*.

This book combines four different objectives to change our perception of time, representation and cinema. First, to grasp the effects of a cinema in transition, producing non-narrative images of sensation that force us to rethink our traditional notions of time and representation, this project pushes the postmodern debate on representation and intertextuality further than the now established notion of the simulacrum as the inferior copy of a copy (Baudrillard 1994; Jameson 1991). I use and explain the simulacrum as a strategy of affirmation that overturns the static logic of representation. Second, this book takes the (post-)heritage debate on hidden histories beyond its primary focus on gender, sexuality, race and post-colonialism (Cartmell, Hunter and Whelehan 2001; Higson 2003; Monk and Sargeant 2002; Vincendeau 2001) to unravel the nonlinear effects of anachronism on our sensation of time, memory and history. Third, while positioning this project within the current shift from semiotics and psychoanalysis to a Deleuzian filmtheory I show that the sensation of anachronism is not a postmodern game that indulges in superficial eclecticism, but a sincere way to think time anew. And fourth, this book takes Deleuzian concepts beyond their independent, avant-garde frame (Bogue 2003) into the unknown realm of popular culture and commercial arthouse cinema.

The fourth objective of this book takes up the challenge to combine the commercial aspect of cinema and the tension between art and popular culture with the philosophy of Gilles Deleuze. It is common knowledge that Deleuze's taste for cinema reveals an elitist notion of art. Together with Félix Guattari, Deleuze wrote against the manufactured stereotypes produced by popular culture, recognizing at the same time the distributing benefits of capitalism. In this book I argue that, after Andy Warhol, who collapsed avant-garde aesthetics into commercial surface and textures, a new conception of avant-garde has to appear that is not opposed to the commercial processes of popular culture. In my view, the connection between commerce and creativity can no longer be perceived as one-way linear, but as rhizomatic and reciprocal instead. Even though I agree with Deleuze that we have to acknowledge there

is a tension between creation and commerce, in my view we should not underestimate the valuable influence contemporary cinema may have on our understanding of cultural memory by creating a spatial historiography or nonlinear sensation of time.

This research presents four case studies performing a line of flight out of postmodernism. Each chapter creates individual lines of flight, and combined they produce a 'space of flight' into *a perspective* seen by a possible or virtual spectator. The introduction of this thesis explains the method of encounters, and presents the need to create a dynamic relationship between film and theory, in order to translate the nonlinear strategy of cinema's use of anachronism into a theory on time, representation and sensation. I show that the films selected share a selfconscious approach in representing the past which they intelligently combine with an awareness of present aesthetics and the commercial culture to which the cinema belongs. Fredric Jameson's ability to think "positively *and* negatively all at once" (Jameson 1991: 47) allows me to move beyond Deleuze's exclusive taste on artistic expression and affirm my own curiosity to seek for the unknown in the postmodern cliché. I explore the paradox of the unknown and the cliché in the first chapter on *Elizabeth* where I locate the line of flight out of representation right in the middle of postmodern pastiche, revealing how stereotypical imagery in this film resists the traditional chronological representation of the past. Through the rhizomatic method of encounters I affirm postmodern pastiche, which is generally portrayed as the ultimate image of the false copy. To affirm the simulacrum it is necessary to obliterate the hierarchy that is part of the model-copy dichotomy that still resides in leading texts on cultural theory (Bauman 2000; Lipovetsky 2005). This project creates a nonlinear texture of time to be able to break with the invariable semiotic image of resemblance in my film-analysis, and affirm the simulacrum as the logic of relating differences, creation and pure presence.

In my next chapter, I show how *Moulin Rouge* pushes pastiche to its limits to uncover a more aggressive line of flight with which I present the point where Deleuze overturns the platonic definition of the degraded simulacrum. In this chapter I present *Moulin Rouge* as the cinematic embodiment of the postmodern simulacrum, where the copy of a copy reaches the extreme point

of artificiality. I discuss the film's status as a commercial product capable of mapping the cutting edge spirit of avant-garde cinema by seeking the absolute limit of postmodern clichés, thus making a slit in the umbrella of postmodern representation. Even though the insanely campy style of *Moulin Rouge* itself remains within the realm of the copy, the film's mirror images, visualizing the smallest internal circuit of time where past meets present (Deleuze 1989), link with the general line of flight of a spatial or nonlinear texture of time that I map in this book.

The third chapter of my thesis presents *Russian Ark* as a productive space of anachronist 'transpositions' (Braidotti 2006) between past and present that resist the 'hyperreal' simulacrum as inferior copy (Baudrillard 1994). I show how the film goes beyond the point where the copy is reversed into the simulacrum, creating a 'spacetime' that affirms the full sense of the simulacrum where the *representation* of the past is replaced by an artistic *performance* in the present that reveals art's true creative powers. In this chapter I confront Baudrillard's nihilistic vision on postmodern art with Deleuze's affirmation of life through the arts. By isolating four types of nonlinear transpositions (space, time, sound and memory) I show how *Russian Ark* moves beyond the playful artificiality of postmodernism to create actual, tactile sensations of memory that link the performance of the past to our twenty-first-century present.

In my final chapter on *Marie Antoinette* I sharpen more radically the difference between the traditional idea of artificiality and the Deleuzian simulacrum. I reveal that this film follows the core logic of the rhizome creating a possible intermezzo in time; a performance of memory that no longer aligns with the idea of reproduction. I show that this turn to the real is essential for a true understanding of Deleuze's concept of the simulacrum and of artistic expression in general.

In conclusion, this book presents the simulacrum as the conscious production of references challenging the idea of copy and model to create a reality that invents new becomings and sensations. With this research I show that to understand the sensations produced by cinema today we have to create a nonlinear and dynamic method that continues Deleuze's strategy of encounters. By looking at the nonlinear effects of time I demonstrate the

potential of anachronisms in post-heritage cinema to redescribe the postmodern surface of infinite intertextuality, hyperreality and simulation, to gain access to the actual reality of cinematic sensations that move beyond the textual logic of postmodernism towards the nonlinear logic of textures.

Texturen van Tijd.

Een studie naar filmische sensaties van anachronisme

Elise Wortel

Dit proefschrift gebruikt de non-lineaire methode van de ontmoeting (*encounter*) om de ruimtelijke werking van anachronismen in vier representaties van het verleden te onderzoeken: *Elizabeth* (1998), *Moulin Rouge* (2001), *Russian Ark* (2002) en *Marie Antoinette* (2006). Een non-lineaire opvatting van tijd verzet zich tegen de lineaire logica van de representatie, die zich beroept op analogie en herkenning. Om grip te krijgen op de strategie van non-lineariteit heb ik dynamische verbanden gelegd tussen theorie en film. Deze methode is geïnspireerd op Gilles Deleuzes concept van *ontmoetingen*, dat de statische logica van de representatie omverwerpt en een tussenruimte van meerduidigheid en transformaties creëert.

In dit proefschrift worden film en theorie niet gepresenteerd als vaststaande gegevens. Zij worden juist benaderd vanuit het midden ofwel de veelduidige tussenruimte waar film en theorie in contact komen met de hedendaagse cultuur en de onzichtbare sensaties van verborgen geschiedenissen. Dit onderzoeksproject produceert, om precies te zijn, een assemblage van ontmoetingen tussen verleden en heden, alsook tussen diverse standpunten in het theoretische debat over de verhoudingen tussen tijd en ruimte (Bergson 1988; Braidotti 2006; Grosz 2004), tussen kunst en populaire cultuur (Žižek 2003), tussen geschiedenis en herinnering (Higson 2003; Monk en Sargeant 2002), tussen feit en fictie (Jameson 1991), tussen affect en commercie (Bauman 2000; Deleuze en Guattari 1994; Lipovetsky 2005; Massumi 2002).

De analytische consequenties van dergelijke ontmoetingen kunnen het beste worden uitgelegd door middel van Deleuzes en Guattari's concept van 'wording' (*becoming*): een methode van kruisende lijnen, snijpunten en

dwarsverbanden die een zintuiglijke waarneming teweegbrengt. Dit boek transformeert de notie van 'wording' in een manier van denken door middel van texturen, die ik beschouw als het denken in sensaties. Hierdoor kan de intensiteit van een object zichtbaar worden gemaakt. De waarneming van intensiteiten loopt namelijk parallel aan de semantische waarneming, die betekenis wil geven aan de uiteenlopende emoties die een object oproept. Dit onderscheid is het verschil tussen *weten* wat je ziet, hoort of voelt, en de feitelijke sensatie van de *ervaring*.

Dit onderzoek heeft als doel de gangbare waarneming van tijd, representatie en cinema te veranderen. Ten eerste worden non-narratieve beelden van sensatie gecreëerd, die het postmoderne debat over representatie en intertekstualiteit voorbij de gevestigde opvattingen van het simulacrum als de inferieure kopie van een kopie brengen (Baudrillard 1994; Jameson 1991). In mijn analyse maak ik gebruik van het simulacrum als een strategie van affirmatie, waarmee de traditionele ideeën over tijd en representatie, die zijn gebaseerd op analogie en herkenning, worden weerlegd. Ten tweede gaat dit boek verder dan het (post-)*heritage*-debat over verborgen geschiedenissen, waarin de nadruk voornamelijk ligt op gender, seksualiteit, ras en postkolonialisme (Cartmell, Hunter en Whelehan 2001; Higson 2003; Monk en Sargeant 2002; Vincendeau 2001). Hierdoor kunnen de non-lineaire effecten van anachronisme op onze sensatie van tijd, herinnering en geschiedenis worden ontrafeld. Ten derde is dit proefschrift nadrukkelijk gesitueerd in het contemporaine debat over film, waarin een verschuiving van semiotiek en psychoanalyse naar een Deleuziaanse filmtheorie zichtbaar is. Ik wil aantonen dat de sensatie van anachronisme geen oppervlakkig postmodern spel van eclecticisme is, maar een oprechte strategie om op een nieuwe manier over tijd na te denken. Ten vierde worden de avant-gardistische concepten van Deleuze binnengehaald in het onbekende domein van de populaire cultuur en de commerciële filmhuiscinema.

Met de vierde doelstelling van dit boek ga ik de uitdaging aan om de commerciële aspecten van film en de spanning tussen kunst en populaire cultuur te combineren met de filosofie van Gilles Deleuze. Het is algemeen bekend dat Deleuzes voorkeuren op het gebied van cinema elitair zijn. Samen met Félix Guattari schreef hij vanuit een verzet tegen de stereotiepen van de

populaire cultuur, terwijl het tweetal tegelijkertijd de voordelen van het kapitalisme erkende. Na Andy Warhol, die de esthetiek van de avant-garde heeft omgezet in de oppervlakkige texturen van de commercie, ontstonden nieuwe ideeën over de avant-garde, die de commerciële processen van de populaire cultuur in zich hebben opgenomen. Naar mijn mening bestaat er een wisselwerking tussen commercie en creativiteit die niet langer kan worden gezien als lineair, maar die moet worden opgevat als rizomatisch.

Hoewel ik – evenals Deleuze – het spanningsveld tussen creatie en commercie niet ontken, acht ik het noodzakelijk rekening te houden met de non-lineaire sensatie van tijd in hedendaagse films, omdat zij een diepgravende invloed heeft op het culturele geheugen. Dit proefschrift presenteert vier casestudy's die steeds een vluchtlijn uit het postmodernisme vormen. Elk hoofdstuk creëert individuele vluchtlijnen die samen een 'vluchtruimte' produceren, zodat zich uiteindelijk een weids perspectief ontvouwt voor de ogen van mogelijke of virtuele toeschouwers. In de introductie van dit proefschrift zet ik de methode van ontmoetingen uiteen, alsook de noodzaak om een dynamische relatie tussen film en theorie te creëren. De non-lineaire strategie van het gebruik van anachronismen in de hedendaagse cinema kan zodoende worden vertaald in een theorie van tijd, representatie en sensatie. Ik toon aan dat deze films een zelfbewuste representatie van het verleden geven, die zij op een ingenieuze wijze combineren met een gevoel voor de esthetiek van de commerciële cultuur waarvan zij deel uitmaken.

Het vermogen van Fredric Jameson om zowel positief als negatief te denken (Jameson 1991: 47) stelt mij in staat om voorbij te gaan aan de exclusieve smaak van Deleuze op het gebied van kunst en mijn eigen nieuwsgierigheid naar het onbekende in de postmoderne clichés te affirmeren. In het eerste hoofdstuk over *Elizabeth* onderzoek ik de paradox van het onbekende en het cliché door de vluchtlijn vanuit representatie midden in postmoderne pastiche te plaatsen en te laten zien hoe stereotiepe beelden in deze film weerstand bieden aan de traditionele chronologische representatie van het verleden. Door middel van rizomatische ontmoetingen affirmeer ik de postmoderne pastiche, die over het algemeen wordt gezien als het ultieme voorbeeld van de valse kopie. Om het simulacrum te affirmeren dient de

hiërarchische tweedeling van model en kopie, die nog steeds prominent aanwezig is in de cultuurtheoretische teksten van Zygmunt Bauman (2000) en Gilles Lipovetsky (2005), afgeschaft te worden. Dit proefschrift creëert derhalve een non-lineaire textuur van tijd, die breekt met het onveranderlijke semiotische beeld van herkenning en tevens het simulacrum positief bevestigt als de logica van verschil, creatie en belichaming van het verleden.

In mijn volgende hoofdstuk laat ik zien hoe *Moulin Rouge* pastiche tot voorbij de uiterste grens van de representatie duwt en de vluchtlijn zichtbaar maakt, die ontstaat vanuit het punt waar Deleuze de platonische definitie van het simulacrum omkeert. In dit hoofdstuk beschouw ik *Moulin Rouge* als de cinematografische belichaming van het postmoderne simulacrum, waar de kopie van een kopie het uiterste punt van kunstmatigheid bereikt. Ik bespreek de status van de film als commercieel product, dat in staat is het elan van de avant-gardecinema te verbeelden door de absolute grens van het postmoderne cliché op te zoeken en zodoende een scheur in de paraplu van de postmoderne representatie te maken. Ook al blijft de *campy* stijl van *Moulin Rouge* zelf binnen het gebied van de kopie, de spiegelbeelden in de film, die het kleinste interne circuit van tijd visualiseren en waar heden en verleden elkaar ontmoeten (Deleuze 1989), zijn verbonden met de algemene vluchtlijn van de ruimtelijke of non-lineaire textuur van tijd die ik in dit boek uiteenzet.

Het derde hoofdstuk van dit proefschrift voert *Russian Ark* op als een ruimte van anachronistische 'transposities' (Braidotti 2006) tussen heden en verleden. Hiermee verzet de film zich tegen het hyperreële simulacrum als inferieure kopie. Ik laat zien hoe de film voorbij gaat aan het Deleuziaanse punt waar de kopie overgaat in het simulacrum en een 'ruimtetijd' produceert die het simulacrum in zijn volle betekenis affirmeert. Hier wordt de representatie van het verleden vervangen door een artistieke *performance* in het heden, die de belichaming is van de creativiteit van kunst. In dit hoofdstuk stel ik Baudrillards nihilistische visie op postmoderne kunst tegenover Deleuzes affirmatie van ons bestaan door middel van de kunst. Door vier vormen van non-lineaire transposities te isoleren (ruimte, tijd, geluid en herinnering) laat ik zien hoe *Russian Ark* voorbijgaat aan de speelse kunstmatigheid van het postmodernisme en tastbare sensaties van

herinnering creëert die de *performance* van het verleden verbindt aan de eenentwintigste eeuw.

In mijn laatste hoofdstuk over *Marie Antoinette* verscherp ik het verschil tussen het traditionele idee van kunstmatigheid en het Deleuziaanse simulacrum. Ik toon aan dat deze film de essentiële logica van het rizoom volgt en een mogelijk intermezzo in de tijd creëert ofwel een *performance* van herinnering die niet langer overeenkomt met het idee van reproductie. Ik laat zien dat deze overgang naar de affirmatie van de realiteit van essentieel belang is voor een goed begrip van Deleuzes concept van het simulacrum en van de expressie van kunst in het algemeen.

Tot slot presenteert dit boek het simulacrum als de bewuste productie van verwijzingen die een uitdaging zijn voor het idee van kopie en model . Zij creëren, om precies te zijn, een realiteit van nieuwe sensaties. Met dit onderzoek laat ik zien dat een non-lineaire en dynamische methode, die gebaseerd is op Deleuzes strategie van ontmoetingen, noodzakelijk is om de sensaties van de hedendaagse film goed te begrijpen. Door de non-lineaire effecten van tijd te benadrukken, beschrijf ik de mogelijkheden van anachronismen in post-heritage cinema. Hiermee herschrijf ik de oneindige oppervlakte van postmoderne intertekstualiteit, hyperrealiteit en simulatie, zodat ik toegang krijg tot de realiteit van filmische sensaties die voorbij gaan aan de tekstuele logica van het postmodernisme en zich richten op de non-lineaire logica van texturen.

Elise (Dora Natalie) Wortel was born on 26 April 1978 in Laren (N-H), The Netherlands. After receiving her atheneum diploma from the Laar & Berg school in Laren and acquiring her propaedeutic in Comparative Arts: Word and Image at VU University Amsterdam, she went to study Cultural Studies at Radboud University Nijmegen. In 2002 she graduated *cum laude* with a Master thesis about redescriptive memory in post-heritage cinema. That same year she joined the Department of Cultural Studies, Radboud University Nijmegen, where she worked as a part-time junior researcher until 2007. From 2003 - 2007 she was an active participant of the Deleuze seminar of the Netherlands Graduate School for Literary Studies (OSL). In 2005 she received special funding of The Netherlands Organisation for Scientific Research (NWO) and Radboud University Nijmegen to attend The School of Criticism and Theory at Cornell University. She has given lectures on film history and film theory, cultural memory in cinema, and film and Deleuzian theory.