I just got a film developed. The last film, I fear, from my ten year-old Canon E0S Rebel. It contains 36 half-exposed shots in which the image suddenly and unapologetically fades to a grainy brown-black. Heads and limbs are truncated at unfortunate angles. Obscure details suddenly become the compositional centre. One almost-image after the next. Like when someone keeps blinking in a group photo.

Jacob: another girl, another girl, another girl, another girl, another girl, another girl, and a man.

Jacob Korczynski's level voice issues from a small podium, lit only by a desklamp and the reflection of the large projections beamed above and behind him. His words loosely narrate a collection of group portraits generated during a two-week execution of Lucy Lippard's proposal to the Projects Class at Nova Scotia College of Art & Design from 1969. Following Lippard's instructions to the letter, literally, the 9 anonymous girls and a boy gathered each day at the If I Can't Dance headquarters for a ritual, documented photographically and in text.

What we see in each image is almost identical, as the formation of the group and the framing of the large office windows remain static. And yet there are slight shifts, as the camera opens and closes its shutter eye. One figure wears a white polo neck but changes her boots; another is caught mid-motion about to get up and then, she's seated; and still another glances to the right in the first image and then looks directly out, into the camera, at us.

Uit / kijk
Blink / blink

The 44 years between instruction and execution, are flattened to an instant of cinematic time. Lippard's proposal, says Jacob, was formative for her later work on the novel I See/ You Mean. The book is about tracking changes, fragments.

But what about this / ?

It's so '90s, right? There was a whole ten-year period when writers (particularly postcolonial gender studies academics) used to deconstruct their essay titles with all manner of self-conscious punctuation. The many hi(stories) of re/visioning the image and un-doing the "eye"conic...seem to go further back than I'd thought.

But the slash, let's look at the slash.
Wiki: the slash (or 'stroke' in British English) enables the writer/speaker to avoid taking a position in a terminological controversy. It allows a juxtaposition of tensely relational ideas. For example, the US Census assignation of 'Assyrian/ Chaldean/Syriac'.

A break in a line of poetry/ B/W, an abbreviation. In hypertext it designates directory and file components in a path http://en.wikipedia.org/wiki/Slash_(punctuation)/Virgula suspensiva, a pause. And or. A proofreader's nightmare.

Babette: Yes. [click] Just relax. [click] Okay, now turn to the left. Yes. [click] Okay, now to your right. [click]

The Camera: Je / La camera: I. This title of Babette Mangolte's film is more than just punctuationally linked with Lippard's work. Magolte's piece, issuing from the school of 'structural film', is also built around the act of taking photographs and the moments inbetween. The 88 minutes of film are divided into two reels. One dedicated to portraiture of people and the other, of the city.

Caught mid-motion, about to get up, we wait awkwardly in the dark of the cinema before the reel can be replaced.

Thro
ughout,
an off-
screen spea
ker, Mangolte,
instructs her su-
bjects softly and
repetitively from a
position that sounds
roughly where we are
sitting in the theatre, or
maybe two steps further ba-
ck from the focal point of her
moving stills.

Point and click, open and close.

The subjectivity of the camera shutter
as I-lid. Almost-images – the sitters (the
city included) arrange themselves, unfold
themselves, shift in their seats uncomfortably
before deciding on a pose, when they are sudd-
enly truncated as the image mechanically cuts to
a grainy black-brown.

Urban Dictionary: 'fronting' is acting like you are more, or you have more than what really exists; A facade. Appearing one way, but really acting another. Misrepresnting [sic.] yourself.

Jacob: One half of a bookend.

*Clare Butcher, March 2013. Impressions based on the presentation I See / La Camera: I by Jacob Korczynski on 31 January 2013, 21.00-00.00. Cinema de Uitkijk, Prinsengracht 452, Amsterdam.