

Somewhere there is a video camera that has not been shut off for the last twenty years. Its rigid, unblinking eye has tirelessly been scanning a parking lot someplace, silent witness to all the comings and goings of the past two decades. It has seen the same man get out of his car each morning, his body gradually sagging, less resistant to gravity, as his gait imperceptibly slows over the intervening time. It has seen the unbroken procession of days and nights, the cyclic changes in the sun and moon, the growth of trees, and the perpetual variations of weather with the accumulation of its harsh marks. It has seen the parade of fashion in car design and clothing, and witnessed the evidences of human intentions and impulses in the sudden material alterations of the physical landscape.

However, this perpetual observer has no stories to tell, no store of wisdom, no knowledge of the grand patterns. Locked within a great immutable Now, it has no sense of past or future. Without a memory to give it a life, events flicker across its image surface with only a split second to linger as afterimages, disappearing forever without a trace. Today it will be shut off, the world abruptly ending in an arbitrary cutoff point as all endings are, and a new model camera installed. In another society, this camera, with its accumulated existence, would be graduated to an object of power to be venerated and reciprocated. In the least, the tubes of old cameras such as this should be installed in a shrine with the hope that someday some future technology could coax from their surface the subtle residue of a lifetime's experience. Today's event will pass with barely a notice.

The concept that objects can acquire power, that a human being's inner thoughts and impulses can have a residual effect on the outer physical world, is of archaic origin. Reflecting a time when the material elements of nature were effused with Mind or spirit, this timeless world view is confined today to vague subjective sensations, often described as emotional, of empathy and the awareness of a "larger-than-me" order that often mark encounters with the remnants of the natural landscape. The evolution in cultural memory (history) of the assumed location of the artificial image describes a progressive emergence from within the heart and mind of the individual outward to its current residence as a depiction of the external world.

Sacred art in the Western tradition evokes images of the gold-leafed painted panels of the Middle Ages, a time when Asian and European art shared a common ground. One of the most striking things about medieval religious art is that the landscape (for us the *materia prima*; the physical, hard, "real" stuff of the world) appears as an insignificant element, a backdrop subordinate to the religious vision or epiphany. Space is a radiant gold and is substantially less real than the spiritual reality (scene or events) depicted. From our point of view, the inner and outer worlds have reversed their roles.

Paramount to the notion of the image as sacred object is the icon, a form found in both oriental and occidental traditions. The term *icon* (ancient Greek for "image") as it is usually understood refers more to a process or a condition rather than to any physical charac-

* Bill Viola, excerpts from "Video Black—The Mortality of the Image," in Doug Hall and Sally Jo Fifer, eds., *Illuminating Video: An Essential Guide to Video Art* (San Francisco: Aperature, 1990), 477–86.

teristics of an object. An icon can be any image that has acquired power through its use as an object of worship. In fact, the status of icon was the goal and even the measure of success of the majority of visual artworks created in the great religious traditions of ancient Christianity, Buddhism, and Hinduism. The presence of art critics was not required since devotees knew immediately at first glance whether the work in question qualified. The artists created their works for God, not for the art world, and therefore the work had to be exceptional and as close to perfect as possible, their personal devotion and insight being the main criterion and primary evidence of quality in the finished work.

Icons are timeless images, and in the West even though they often do depict a temporal event (the Annunciation, the Flight Out of Egypt, etc.) the mythic/religious existence of those events (i.e., their present tense) is far more important. Icons maintain their currency by being continually updated to the present, by sustaining a constant relevance to Now. They are necessarily functional objects, their function fulfilling a most basic primary and private need within the individual.

Images become icons either through content alone, i.e., images that were commissioned to perform such roles or, more importantly, through the cumulative power of use, itself a reaffirmation of an image's intrinsic power. It is as if the continuous act of worship/veneration leaves a residue that builds up over the years. This aspect of the Christian icon is an echo of the animistic world view of older tribal, "pagan" societies. No wonder such a strong backlash was unleashed in the home of the classical Christian icon, the Eastern church of the Byzantine empire. There in the eighth century, the so-called iconoclasts declared such practices pagan, initiating a conflict lasting more than a hundred years. Icon worship was finally restored by imperial decree.

Unlike the consumption-oriented mass media images of contemporary culture, icons maintain their relevance by remaining the same for centuries. Giving form to eternal realities, their affinity is toward the eternal themselves. . . .

One day in 1425, Filippo Brunelleschi walked out onto the Piazza del Duomo in Florence, and standing at the main doors to the cathedral, facing the baptistry across the piazza, he set up a small wooden box on a stand. He had invited various influential friends and *cognoscenti* to witness his experiment. One by one they stepped up to this curious device and closed one eye to stare through a small hole in one side.

To a twentieth-century observer, the only interpretation of this scene could be that of a photographer demonstrating a new camera, and by expanding the definition of photography perhaps more than is acceptable, Brunelleschi's box could be considered a crude camera. For a citizen of fifteenth-century Florence, the effects of looking into this device were as mind-boggling and astounding as if seeing an actual camera for the first time. Peering into the small hole, they first saw the direct monocular view of the baptistry across the way. Then, by the flip of a lever, a mirror was moved into position and a small painting of the baptistry appeared, exactly in line and proportional to the direct view. In fact, in regards to geometry and form, the two were barely distinguishable. Brunelleschi had made a sharp right-hand turn out of the Middle Ages. . . . What Brunelleschi achieved was the personification of the image, the creation of a "point of view" and its identification with a place in real space. In doing so, he elevated the position of the individual viewer to an integral

part of the picture by encoding this presence as the inverse, *in absentia*, source of the converging perspectival lines. The picture became an opaque mirror for the viewer, and the viewer, in turn, became the embodiment of the painter, "completing the picture" as art historians like to say, with the two points of view merging in a single physical spot. The painter now says when he or she paints, "See things as I see them. . . . Stand in my shoes. . . ." Consequently, the picture plane and the retina became the same surface. Of course, Whose retina? was the key question as the manipulation of the viewer, an early form of behaviorism, was added to the list of artistic techniques.

In the dialogue between viewer and image, there were now three entities created, where formerly there were two, or possibly even one. Since previously most images were diagrammatic and/or emblematic representations (i.e., thoroughly two-dimensional), their use as a sacred vehicle was to achieve a sense of union between the viewer and the divinity. The image was to be taken to heart within the individual, with the concurrent loss of self-identity, so common to religious experience, forming the single image of "self/diety." It was an evocation rather than a description (the picture evoked the god or goddess within, not described him or her without).

With the new identification of the viewer with the painter rather than the sacred object, however, came the placement of both of them relative to a third entity, the nearby physical object(s), or subject of the painting, and along with it possibly the inauguration of the process of encroachment of the individual ego (i.e., the artist's) onto the image in the visual arts.

In the Brunelleschian world, the mechanism is perception, the image retinal. When the emphasis is on the act of seeing at a physical place, then time enters the picture as well ("if it's here, it's not there—if it's now, it's not then"). Images become "frozen moments." They become artifacts of the past. In securing a place on earth, they have accepted their own mortality. . . .

The inevitable mechanization of the image made possible two things that led to its liberation from the prison of frozen time: machine nature introduced automated sequential repeatability, and advances in the material sciences made possible the fixing of light impressions on a durable surface, both necessary for the advent of the first moving pictures. It is important to note that the invention of photography was not the invention of the camera, but that of the process of fixing an image onto a plate. . . .

In this sense, moving images had been around for a long time. Technically, however, the first imparting of movement to artificial images (in this case drawings) occurred in 1832 with the simultaneous inventions of Joseph A. F. Plateau's Phenakistiscope and Simon R. von Stampfer's Stroboscope, soon followed by others, and leading up to the eventual integration of the photographic image into the process at the Edison laboratory during 1888-89 and the birth of true cinema. The emphasis of the term *moving image* is somewhat misleading, since the images themselves aren't really moving and the art of cinema lies more in the combination of image sequences in time (montage) than it does in making the images move.

Still, the question remains, exactly what is this movement in the moving image? Clearly it is more than the frenetic animation of bodies. Hollis Frampton, the great American avant-

garde filmmaker, described it as "the mimesis, incarnation, and bodying forth of the movement of human consciousness itself." The root of the cinematic process remained the still picture, but images now had behavior, and the entire phenomenon began to resemble less the material objects depicted and more the process of the mind that was moving them.

A thought is a function of time, a pattern of growth, and not the "thing" that the lens of the printed word seems to objectify. It is more like a cloud than a rock, although its effects can be just as long lasting as a block of stone, and its aging subject to the similar processes of destructive erosion and constructive edification. Duration is the medium that makes thought possible, therefore duration is to consciousness as light is to the eye. . . . If from the medieval vantage point, the post-Brunelleschi optical painting seemed not to be all here (the illusion of someplace else compared to the concrete, nondescriptive existence of the icon image), then cinema was "really" not here. The physical apparatus of the moving image necessitates its existence as a primarily mental phenomenon. The viewer sees only one image at a time in the case of film and, more extreme, only the decay trace of a single moving point of light in video. In either case, the whole does not exist (except in a dormant state coded up in the can or tape box), and therefore can only reside in the mind of the person who has seen it, to be periodically revived through their memory. Conceptual and physical movement become equal, experience becomes a language, and an odd sort of concreteness emerges from the highly abstract, metaphysical nature of the medium. It is the concreteness of individual experience, the original impetus for the story—"I went here and this happened. . . ." Sitting in the dark room, we sense a strange familiarity—an image is born, flashes before our eyes, and dies in blackness. . . .

In many countries throughout the world, black is the color of mourning. Echoing this ineffable finality, in European culture black is considered to be outside color, the condition of the "absence of light." The focal point for black in our lives is the pupil of the eye, portal to the tiny chamber in the center of the eyeball where darkness is necessary to resolve the original parent of the artificial image.

When the means of the artistic creation of images are the laws of optics and the properties of light, and the focus is the human eye, it was only a matter of time before someone thought to hold up a mirror. The ideal mirror, around since the beginning of humankind, is the black background of the pupil of the eye. There is a natural human propensity to want to stare into the eye of another or, by extension of oneself, a desire to see seeing itself, as if the straining to see inside the little black center of the eye will reveal not only the secrets of the other, but of the totality of human vision. After all, the pupil is the boundary, and veil, to both internal and external vision.

Looking closely into the eye, the first thing to be seen, indeed the only thing to be seen, is one's own self-image. This leads to the awareness of two curious properties of pupil gazing. The first is the condition of infinite reflection, the first visual feedback. The tiny person I see on the black field of the pupil also has an eye within which is reflected the tiny image of a person . . . and so on. The second is the physical fact that the closer I get to have a better view into the eye, the larger my own image becomes thus blocking my view within. These two phenomena have each inspired ancient avenues of philosophical investigation and, in addition to the palpable ontological power of looking directly into the organs of

sight, were considered proof of the uniqueness and special power of the eyes and the sense of sight.

Staring into the eye is an ancient form of autohypnosis and meditation. In the *Alcibiades* of Plato, Socrates describes the process of acquiring self-knowledge from the contemplation of the self in the pupil of another eye, or in the reflection of one's own. . . .

The medieval Neoplatonists practiced meditating on the pupil of the eye, or *speculation*, a word that literally means "mirror gazing." The word *contemplation* is derived from the ancient practice of divination where a *templum* is marked off in the sky by the crook of an auger to observe the passage of crows through the square. *Meditation* and *concentration* both refer to the centering process of focusing on the self.

The black pupil also represents the ground of nothingness, the place before and after the image, the basis of the "void" described in all systems of spiritual training. It is what Meister Eckhart described as "the stripping away of everything, not only that which is other, but even one's own being."

In ancient Persian cosmology, black exists as a color and is considered to be "higher" than white in the universal color scheme. This idea is derived in part as well from the color of the pupil. The black disc of the pupil is the inverse of the white circle of the sun. The tiny image in "the apple of the eye" was traditionally believed to be a person's self, his or her soul, existing in complimentary relationship to the sun, the world-eye. . . .

So, black becomes a bright light on a dark day, the intense light bringing on the protective darkness of the closed eye; the black of the annihilation of the self.

Fade to black . . .

In two minutes, the tape runs out and the screen is plunged into snow. The hissing sound jars the viewer from sleep. A hand slowly comes in and fumbles for the power button. There is a click, silence, and the snow on the screen abruptly collapses into a momentary point of light, which gradually fades while the glass screen quietly crackles, dissipating its static charge, and the internal circuits begin to lose their heat to the cold night.

WILLIAM WEGMAN Interview by David Ross (1990)

DAVID ROSS: You're originally from California?

WILLIAM WEGMAN: I was born on a tiny cot in southwestern Massachusetts during World War II. A sickly child, I turned to photography to overcome my loneliness and isolation.

DR: I knew that. There is a sense of pathos in your work, of being an artist dealing with inevitable failure and having to overcome incredible adversity. There is something Horatio Algeresque about it all. You as the American artist using your art against all the torments and assaults of modern life.

ww: Really, that's ironic.

DR: I guess irony is the right word for it.

ww: Pathetic irony.

*David Ross, "Interview with William Wegman by David Ross," in Martin Kunz, ed., *William Wegman: Paintings, Drawings, Photographs, Videotapes* (New York: Harry N. Abrams, 1990), 13-23.