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“DISEMBERING”:

THE ACTIVITY OF THE ARCHIVE IN HOLLIS FRAMPTON

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ABSTRACT

"Disembering": The Activity of the Archive in Hollis Frampton

This dissertation approaches the avant-garde filmmaker, critic, and photographer Hollis Frampton (1936-1984) through a particular strait. Twenty years after his death, the executrix of his estate, photographer Marion Faller (1941-2014), began donating his materials (correspondences, film footage, audio recordings, working notes, etc.) to a number of archives and museums. Through my cataloging of these new holdings at both the Harvard Film Archive and Anthology Film Archives, I not only had access to things that Frampton alone had seen, but began to sense a new model for approaching his art, one my dissertation identifies as being the result of Frampton's "fantasy of the archive."

Chapter 1 re-reads Frampton's first published essays (written for *Artforum* and gallery catalogs in the early 1970s) to establish the above concept. Frampton used the figure of the archive in his writing about 19th century photography and in fables about an ancient form of cinema, as ways of developing his theory of the "metahistorian." I tie these concerns of his as a critic to the context of his life at the time: his involvement in resurrecting the early sculpture of his friend Carl Andre through photographic documentation, and his connection to the formation of Anthology Film Archives. Frampton's film *Zorns Lemma* (1970) serves as a touchstone for this chapter as its form and production history exemplify one way that Frampton incorporated his "fantasy of the archive" into his own films.

Chapter 2 performs an extremely close reading of Frampton's most well known film, *(nostalgia)* (1971) – which was placed on the Library of Congress' National Film Registry in

2003 – for another way. Through its patterns, puns, and deliberate discrepancies, *(nostalgia)* challenges the critic to take on a metahistorical guise in order to fully activate the autobiography that the film presents. Chapter 3 surveys the now real Frampton archive that has been left to us. Much of the unreleased moving image material was created for Frampton's mammoth film cycle *Magellan* (1972 -). I touch on three relatively developed segments and look at how they elucidate Frampton's thinking about word and image, Marcel Duchamp and Stan Brakhage. Building off of previous scholars' work on Frampton (P. Adams Sitney, Scott MacDonald, Annette Michelson, Bruce Jenkins, Rachel Moore) this dissertation makes use of new primary research materials – embers that can be reignited by the metahistorian – to add deeper dimensions to our understanding of this important figure from the intersecting worlds of art and avant-garde film in the 1970s.

INTRODUCTION

Last year was a good year for Hollis Frampton (b. 1936). The summer of 2015 saw a whole host of activities dedicated to the filmmaker, photographer, and critic in Buffalo, the city where he was laid to rest in 1984 when he died of lung cancer at the age of forty-eight (Figure 0.1).[1] Frampton had moved to upstate New York in 1970 to a farmhouse between the towns of Hamilton and Eaton, about thirty-five miles southeast of Syracuse, nearly the same distance southwest of Utica, and east of the smallest of the Finger Lakes. In 1973, he began teaching at the State University of New York at Buffalo in the Center for Media Study founded by Gerald O'Grady.[2] The commute from Eaton, which Frampton made round trip twice a month while school was in session (condensing all of his on-campus time into two weeks of long days per month), was about three hours west, mostly along Interstate 90.

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[1] For first hand reports of Frampton's funeral and memorial service (the latter held at the Albright-Knox Art Gallery) see Jonas Mekas' open letter of April 2, 1984 (a copy of which is in the Stan Brakhage Papers at the University of Colorado at Boulder Libraries – Archives [hereafter SBP UCB]) and Anthony Bannon's "Film Genius Frampton Leaves a Rich Legacy of Creativity," *The Buffalo News* (April 8, 1984), n.p. (this clipping is also in the SBP UCB and was sent to Brakhage by Robert Haller). For images from these events see Robert Huot's *Hollis Frampton 1936-1984* (1984), the source for the stills in Figure 0.1.

Michael Zryd reviewed the 2015 Buffalo celebrations (at CEPA Gallery [Center for Exploratory and Perceptual Art], Squeaky Wheel Film & Media Art Center, Dean Brownrout Modern Contemporary, and Western New York Book Arts Center) in "Hollis Frampton's 'other work'," *NECSUS: European Journal of Media Studies* (Autumn 2015), n.p. (http://www.necsus-ejms.org/hollis-framptons-work/) (accessed September 6, 2015). Frampton was featured in a cover story for University at Buffalo's Alumni Association magazine (Bruce Adams, "The Infinite Hollis Frampton," *At Buffalo* [Summer 2015], pp. 24-33).

[2] The history of the Buffalo program is thoroughly explored in the nearly thousand-page catalog *Buffalo Heads: Media Study, Media Practice, Media Pioneers, 1973-1990*, edited by Woody Vasulka and Peter Weibel (Cambridge, MA: The MIT Press, 2008) that accompanied the 2006-2007 exhibit "MindFrames: Media Study at Buffalo 1973-1990" at ZKM: Center for Art and Media in Karlsruhe, Germany.

In the years 1976-1978, Frampton kept a running list of idiomatic phrases that, when they came to mind, when he heard them uttered, when he otherwise crossed their paths, stuck. Containing something worth pondering, something that might be explored in an image, or a set of images, these "<PHRAS>," as Frampton called their collation, were gathered to provide inspiration and possible titles for the many moving parts of the gigantic film that he was working on at the time, the 371-day long *Magellan* (1972-).[3] What fun might be had in re-imaging these bits of language (forty-eight in all) that had so absorbed imagery themselves: both "TIME ON MY HANDS (Eaton, 7 DEC 76)" and "BRAIN STORM (Buffalo, 8 SEP 77)" paint such wonderful pictures. As you can see, Frampton logged the where and the when of these words' sinking into his consciousness' newfound interest in such sayings. The two examples cited above are separated by about twenty others on Frampton's chronological listing of them in "<PHRAS>," but here are a few in contiguous order, so nice to look at as they trace, however porously, "the steps a man takes" (to cite Frampton's use of Jorge Luis Borges in a different context):

> MORE THAN MEETS THE EYE (Eaton, 29 OCT 76)
> THE SPUR OF THE MOMENT (Eaton, 31 OCT 76)
> A LITTLE GOES A LONG WAY (Interstate 90, 5 NOV 76)
> FOREIGN BODY (Buffalo, 5 NOV 76)
> FOREIGN MATTER (Buffalo, 5 NOV 76)[4]

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[3] These were first published as "Phrases.Mag" in Bruce Jenkins, ed., *On the Camera Arts and Consecutive Matters: The Writings of Hollis Frampton* (Cambridge: The MIT Press, 2009), pp. 230-231 [hereafter (the book as a whole) *Camera Arts*]. A printout of a computer file that was Jenkins' source is part of the Hollis Frampton Papers in Anthology Film Archives' Jerome Hill Library [hereafter HFP AFA]. In addition, some of the "original" jottings are part of the HFP AFA and will be discussed below. Jenkins' note in *Camera Arts* points out that Frampton used MORE THAN MEETS THE EYE as the title for a film he completed in 1979.

[4] This block of five is from *Camera Arts*, p. 230. Frampton's essay "Eadweard Muybridge: Fragments of a Tesseract" (*Artforum* [March 1973]: 43-52) ends with this epigraph from Borges' *The Mirror of the Enigmas*:

Or should we say that they are so scary to look at? Could those two last items indicate that Frampton already had a premonition of the cancer that would take over his body (his dire diagnosis came c. late 1982)?[5] Or are they so mundane? Was 5 NOV 76 simply one of those days, after a long drive, where Frampton felt alien to himself?

The late fall of 2015 was arguably last year's best part. While we will come to why that was in a moment, it should be noted that the year itself arrived right on schedule. Since 2004, every five years or so sees a major Frampton occurrence. This now decade plus revival in spurts began with a 2004 issue of the journal *October* that collected a group of three new essays on Frampton, and published, for the first time, one of his late 1970s lectures; this in conjunction with Princeton University's "*Gloria!* The Legacy of Hollis Frampton," the first conference dedicated to the artist. Malcolm Turvey's introduction to the journal's special section begins:

> Hollis Frampton is widely viewed as one of the most brilliant and important American avant-garde filmmakers to have emerged in the late 1960s. Yet since the publication of an *October* special issue (no. 32, Spring 1985) following his untimely death twenty years ago, his work has received little sustained scholarly attention – this in

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> The steps a man takes, from the day of his birth to the day of his death, trace an inconceivable figure in time. The Divine Intelligence perceives that figure at once, as man's intelligence perceives a triangle. That figure, perhaps, has its determined function in the economy of the universe.

Note the curious typo in the republication of this essay in Frampton's collected writings: "from the day of his birth of the day of his death" (see Hollis Frampton, *Circles of Confusion: Film, Photography, Video: Texts 1968-1980* (Rochester: Visual Studies Workshop Press, 1983), p. 80 [hereafter (the book as a whole) *Circles*]).

[5] For the timeframe of Frampton's sickness see the Mekas letter mentioned in note 1 where it is reported that "Yes, Hollis knew all about it, for a year or so, about the lung cancer, but he didn't want to spend the rest of his life talking about cancer to sad looking faces." Michael Snow movingly relates Frampton's telling him of "his illness and its seriousness" in the fall of 1983 in "On Hollis Frampton" (1984), *The Collected Writings of Michael Snow* (Waterloo: Wilfrid Laurier University Press, 1994), pp. 247-248.

> spite of the enormously rich, complex body of films and writings he left behind, much of which remains unknown or unexplored.[6]

That untimeliness cannot be overstated given how much was happening in Frampton's world the year surrounding his death (on March 30, 1984). In 1983, Frampton's collected writings, *Circles of Confusion*, were published by the Visual Studies Workshop, and in the last months of his life, Frampton was involved in the planning for a first ever retrospective of his photographic work that would travel to four museums through the end of 1985.[7] The show was accompanied by a catalog by Susan Krane and Bruce Jenkins, the latter having just completed his dissertation on Frampton's films.[8] With the exception of a film retrospective at the 1989 International Experimental Film Congress in Toronto, the years between 1986 and 2004 were quiet ones for Frampton's legacy.[9] On the heels of the 2004 conference and the issue of *October*, Rachel Moore published a book on Frampton's 1971 film *(nostalgia)* in Afterall Books' *One Work* series.[10]

2009's flourishes also spilled over into the years surrounding this second every five year mark. The MIT Press released an expanded edition of Frampton's writings, *On the Camera Arts and Consecutive Matters: The Writings of Hollis Frampton*, edited by Bruce Jenkins.[11] In the

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[6] Malcolm Turvey, "Introduction," *October* vol. 109 (Summer, 2004): 64. The essays mentioned a moment ago are by Melissa Ragona, Federico Windhausen, and Michael Zryd (see the bibliography).

[7] For the full citation of *Circles* see the end of note 4; "Hollis Frampton: Recollections/Recreations" opened at the Albright Knox Art Gallery in September of 1984 and then traveled to the Long Beach Museum of Art, the Neuberger Museum at SUNY Purhcase, and the Laguna Gloria Art Museum.

[8] Bruce Jenkins and Susan Krane, *Hollis Frampton: Recollections/Recreations* (Cambridge: The MIT Press, 1984) [hereafter *HF:R/R*]; Bruce Jenkins, "The Films of Hollis Frampton: A Critical Study" (Doctoral Dissertation). Northwestern University, 1984.

[9] For the IEFC, Michael Zryd and Robert Haller put together the nearly fifty page "Hollis Frampton: A Resource Guide: Bibliography and Filmography" which was distributed at the Toronto event.

[10] Rachel Moore, *Hollis Frampton* (nostalgia) (London: Afterall Books, 2006).

[11] For the full citation of *Camera Arts* see note 3.

weeks leading up to that book's release, Anthology Film Archives held a celebration of the preservation of Frampton's seven-part film cycle, *Hapax Legomena* (1971-72), which had been undertaken by the Museum of Modern Art, Anthology, and New York University's Moving Image Archiving and Preservation Program, with funding from the National Film Preservation Foundation. Some months after the book's release came the University of Chicago's "Critical Mass: The Legacy of Hollis Frampton," the second conference on Frampton. At the time, The Criterion Collection was considering putting out a set of Frampton's films, the first ever commercial release of anything by Frampton on a home viewing format having just occurred with the inclusion of *(nostalgia)* (1971) (Part I of *Hapax*) on *Treasures from American Archives IV*: *American Avant-Garde Film, 1947-1986* (2009). Criterion's two DVD round up of over twenty films (*A Hollis Frampton Odyssey*) was released in 2012.

Back to last year. After seeing the Buffalo shows over the summer, Steve Pulimood decided to bring a portion of the material down the New York State Thruway to Room East, his Downtown Manhattan gallery. This area was once Frampton's haunt; from 1958-1970 he lived in The City That Never Sleeps. After moving apartments often, Frampton settled, for the second half of those dozen years, at 84 Walker Street, about half a mile from Room East's Orchard Street location. Frampton had come to New York after stints at:

- (1957-1958) Ezra Pound's feet in Washington D.C.'s St. Elizabeths hospital (where, as Lisa Zaher has recently brought to the attention of Framptonites, Pound nominated Frampton to William Carlos Williams as a possible editor of the Pound/Williams correspondence)[12]

[12] Lisa Zaher, "By Mind and Hand: Hollis Frampton's Photographic Modernism" (Doctoral Dissertation). The University of Chicago, 2013: pp. 43-44.

- (1954-1957) Cleveland's Western Reserve University / Oberlin College

- (1951-1954) Phillips Academy (Andover, Massachusetts), where he received a scholarship that brought him east after being born and raised in Wooster and Cleveland, Ohio (1936-1951).

Having arrived in New York as an aspiring poet in the spring of 1958, Frampton turned to still photography by the end of the year, and eventually, in the mid-1960s, to cinema. His struggles as a photographer make the opening paragraph of Holland Cotter's *New York Times* review of the 2015 Room East show that much sweeter:

> The filmmaker, photographer, essayist, poet, teacher, fabulist and proto-digital pioneer Hollis Frampton (1936-1984) eased off on producing photography after the 1960s but came back to it at the end of his too-short life. His final work in the medium, a portfolio of 14 pictures with the curious title "ADSVMVS ABSVMVS," make up this exhibition, which is also – but how can this be? – his New York gallery solo debut.[13]

Or is it bitter-sweet?

The 1958 move to New York reunited Frampton with his high school friend Carl Andre (PA'53), which led to Frampton becoming closer with Frank Stella (PA'54). This meant that the late 1950s and early 1960s saw Frampton at the center (or outskirts?) of a trio that would produce one of *the* painters and one of *the* sculptors of the generation of the 1930s (Frampton often evoked the generation of the 1880s [Pound, James Joyce, T.S. Eliot, Edward Weston, Georgia O'Keeffe, Anton Webern]). That Frampton's camera arts, especially in the much less profitable world of avant-garde film, have never reached the scale of recognition given his galleried friends may come with the territory, but it also adds to that double-edged taste that the

[13] Holland Cotter, "Hollis Frampton: 'ADSVMVS ABSVMVS,'" *The New York Times* (November 27, 2015): C30 [hereafter Cotter]. Jenkins translated the "curious title" of this 1982 set of photographs as "We are here/We are not here" (see Bruce Jenkins, "The 'Other Work' of Hollis Frampton: A Tour," in *HF:R/R*, p. 30). Note the earlier riff on this idea of rifts in a shot from Frampton's *Zorns Lemma* (1970) (Figure 0.2).

Cotter leaves. Below that review of Frampton's belated entrée, sits, in the bottom left hand corner, one of "Carl Andre in His Time" (a show happening simultaneously at Mnuchin Gallery) (Figure 0.3). It is illustrated by an installation view of a Stella painting hanging above an Andre floor piece. Frampton is not mentioned in this Roberta Smith review as Andre is not in the Cotter. Two interlocked beings whose relationship had been highlighted in publications in 1969 and 1980 here pass widely, on different hemispheres of the page, as if ships in the night that are too far out of sight.[14] But Cotter sends out beacons about Frampton's show – "brilliant," "distinctive," "a mordantly wacky show-and-tell stand up routine on mortality," "fascinating and historically substantial" – ending with this inspiring passage:

> [The show] will prove particularly valuable if, as it should, it steers young artists and writers to explore Frampton's rich work and singular sensibility. To this end it's also worth noting that MIT Press has recently published a paperback edition of "On the Camera Arts and Consecutive Matters: The Writings of Hollis Frampton." It's a great, full-of-life book.[15]

The book is also full of death; better yet, full of life after death; better still, full of a dreamed for living death pitched by Frampton while he was still alive. My dissertation begins here, deep inside Frampton's earliest published writings from the late 1960s and the start of the 1970s. Through a careful synoptic reading, I show how Frampton's conceptions of metahistory and rational fictions (laid out in his "For A Metahistory of Film: Commonplace Notes and Hypotheses" [1971]) play out over a period where he was percolating and beginning to act upon what my first chapter identifies as "a fantasy of the archive." It is a fantasy that allows for resurrections (what James Joyce once put [generally] as "disember[ing]s"): reignitions that can

[14] Enno Develing, ed. *Carl Andre* (The Hague: Haags Gemeentemusuem, 1969) and Benjamin H.D. Buchloh, ed., *12 Dialogues 1962-1963: Carl Andre/Hollis Frampton* (Halifax: The Press of the Nova Scotia College of Art and Design, 1980)
[15] Cotter.

flame out of the materials constituting such collections.[16] As will be seen, Frampton's nods toward the structuring device of the archive are tenuous; there is a lot of hemming and hawing about what counts as a true archive and what is sensationalized as such, or deemed so only in scare quotes.[17] Of the four times that Frampton uses the word in those early essays, only two are unadulterated appearances of this form of depot. The contexts from which the following quotations are drawn will be discussed in Chapter 1, but it is here worth setting up the parameters that show the limitations and possibilities of storage. Frampton conjured his two legitimate archives more than a year apart from each other and they form a kind of dichotomy: "an endless film archive" and "a few indigent archives of technological incunabula."[18] One is singular, the other multiple; one is boundless, the other impoverished; one contains the 20th century's art form, the other the tools of earlier centuries. In the first case, Frampton is thinking of a hypothetical container of "all knowledge";[19] in the second, that container holds only part of what is a partial knowledge to begin with. This very restriction may be the thing that allows for an insight to become sharp enough to pierce through, like a needle, the "fantastic case" of the "colossal bubble" in the latter example (Frampton's tale about a "find" – photographic remains from the

[16] Joyce's line reads: "And would again could whispring grassies wake him and may again when the fiery bird disembers" (James Joyce, *Finnegans Wake* (New York: Penguin Books, 1976), p. 24. Brian Henderson's citation of the end of this line alerted me to it. See Brian Henderson, "Propositions for the Exploration of Frampton's *Magellan*," *October* vol. 32 (Spring 1985): 135.
[17] In "A Stipulation of Terms from Maternal Hopi" (1973) three granite vaults are "immediately dubbed 'archives' by the sensational press" (*Camera Arts*, p. 303). Another example of an archive being undercut will be cited momentarily.
[18] The first is from "Metahistory," the second from "Digressions on the Photographic Agony" (1972). See *Camera Arts*, p. 137 + p. 10.
[19] "Metahistory," *Camera Arts*, p. 138.

lost continent of Atlantis – that gets divvied and delivered, amongst other places, to an archive's "subcellar in Rochester, New York").[20]

These Framptonian poles of what records and remnants promise and deliver make an important distinction. The "endless" one, containing "all the appearances of the world," is either too large to penetrate, or, in its hyperbolized state, already full of all such possible penetrations.[21] The benefit of poor and wanting archives is that they are forced to respond to the needs, desires, and capacities of the researcher, and vice versa. Protagonists like the "obscure doctoral candidate" of Frampton's Atlantis fiction (not even an archivist!) bring their own admittedly limited perspectives to collections that they did not make, but that they make something out of by glimpsing "pattern[s] of coherence."[22] Infinity continuously re-patterns; it is perhaps a silver lining of indigence that the interaction of give and take gets halted, allowing generative (if sometimes mistaken) ideas time to grow. Frampton's distinction between history and metahistory extends to what might be thought of as archives and meta-archives. Ultimately concerned with aesthetic endeavors that propel reflections upon art, Frampton's Atlantis tale is about a "Lost Continent" that creates its own "imaginary civilization": a "Supreme Artifact" (a collective work of art).[23] There is no trace of its governmental, legal, or national record keeping (though "wars…and social upheavals were staged with the utmost care" by "the whole citizenry" for the photographs they were making). Similarly, while discussing a retrospective of Paul Strand's, Frampton's comparison of its layout to "microscope slides" or "criminological photographs from old Bertillon files" raises a pair of parallels that sets up a distance between an artists'

[20] "Digressions," *Camera Arts*, pp. 9-10.
[21] "Metahistory," *Camera Arts*, p. 134
[22] "Digressions," *Camera Arts*, p. 10.
[23] Ibid., pp. 9-10. The quotes in the next line are from p. 10.

accumulations of creation and other forms of compiling.[24] These two examples, scientific and criminological, have aims and purposes that go beyond that of entertaining an image.

Frampton's fascination with the impetus and impulses behind art making, and the sense that gets made out of art, seem to be the driving force behind his attachment to archiving. At the time that he was writing the batch of essays discussed in Chapter 1, there were two activities fostering his thinking in that direction: his role as a past producer (in the late 1950s and early 1960s) and present supplier (1969) of a photographic "'archive'" of Carl Andre's lost early sculptures, and the opening of Anthology Film Archives (December 1, 1970).[25] What appears to be one of Frampton's earliest deposits at Anthology was an elaborate "notation" that produced the editing pattern of his film *States* (1967/1970) (Figure 0.4). Unlike the Andre photographs of completed works, this set of sheets provided a look into the process of the act of making. As my three chapters will trace, Frampton's ideas about such supplemental material increased in complexity. In 1970, he had also just completed his first major film, *Zorns Lemma* (which he had been thinking about since 1962), and it is this film that will serve to illustrate aspects of my discussion of the early essays' "fantasy of the archive." The film itself blurs the lines between the ordering principles of a dictionary or encyclopedia and the more chaotic (potently inchoate) nature of the archive. In addition to elements that had gone into the making of *Zorns Lemma* (as in *States*), Frampton also donated to Anthology (c. 1971) after-the-fact annotations about the film that stoke, highlight, and prod additional thinking about it. At the end of Chapter 1, these provoke my "activity of the archive," when, tallying on *Zorns Lemma's* aftermath, I reveal a new understanding of this canonical film's title based on a note that Frampton left behind.

[24] "Meditations around Paul Strand" (1972), *Camera Arts*, p. 64.
[25] "Letter to Enno Develing" (1969), *Camera Arts*, p. 280.

Such gestures were Frampton's way of motioning on behalf of his own work's future. These were deeply tied to his interest in Marcel Duchamp's boxes of notes that traced thoughts around the making of the *Large Glass* (1915-23) (*The Box of 1914* [1913-14], the *Green Box* [1934], the *White Box* [1967]). Such helping hands might at first seem to contradict the ideas in Duchamp's text "The Creative Act" (1957), which address viewers' own performance of creation relatively free from artists' intentions. But Duchamp's allusions to the mediumistic and unconscious components of art making outweigh any clarifications that such working notes can deliver. As Frampton once put it in response to a question, after a screening of his *Solariumagelani* (1974) epicycle, about why he had inserted shots of a different colored leader throughout each of the films:

> Was there any reason? Uh, oh dear. Did I have reasons? Yes, I am proposing, I am hoping to contribute something towards the founding of an art of film which is not incessantly flying off the handle. I try to have reasons for as many things as possible that I do in my films in order to defend my uncertainties. So I did have reasons, on the other hand you see, I don't really want to get into a kind of Dantescan letter where I explain that there are four levels to my work: the literal, the anagogical, and so forth.
> …
> I mean I could go to the opposite, or one of the other poles in what must be a hexagon, a tense hexagon of offering reasons for things, and I could say, "well I put them there because it felt right"; or that "those were the instructions I was getting on my radio." You see: J'écoute. And the muse reaches her telegraphic finger down into my thalamus, that old part of the brain which must be obeyed, and says: "This one, put in red flashes. I have spoken." [Laughs] And so forth. And I know of many artists who do speak in those terms, and they are probably closer to telling the sincere truth, whatever that is, than I am. I mean I invent the procedures, but who invents my capacity to invent the procedures? You see that's the problem. It's strung out on the DNA code somewhere.[26]

[26] Audio recording "Solariamagellani [sic]: 3/19/75 at Erie County Public Library" in the Harvard Film Archive's Hollis Frampton collection. For a discussion of Frampton's "mother's psychosis" ("she would sit with a typewriter recording the often obscene messages sent into her head from outside forces") see P. Adams Sitney's "Hollis Frampton and the Specter of Narrative," *Eyes Upside Down: Visionary Filmmakers and the Heritage of Emerson* (New York: Oxford University Press, 2008), p. 122 (from which these quotes are drawn).

The "uncertainties" (of self, of talent, of process, etc.) are always there, ingrained. Any archiving of rationales and reasons simply proposes another game of cat and mouse for both the artist and the spectator.

But these can be easier or harder to play. Chapter 2 takes up a film, *(nostalgia)* (1971), that appears to be above all of this. Because Frampton is re-visiting his own efforts in still photography, there is a tidiness and surety to the film that seems to prove the clarification that comes with consulting an archive of completed past works. The viewer even gets to enact Frampton's return in being asked to realign the film's offset soundtrack. However, as I hope my detailed analysis of the film demonstrates, *(nostalgia)* hides storehouses of mysterious, elusive, and puzzling clues within itself, absorbing the trails, fragments and figments that *Zorns Lemma's* extratextual Duchampian notes supply. Though I make use of audio recordings (from post-screening discussions where Frampton hints at what *(nostalgia)* could have played) and of Bruce Jenkins' access to Frampton's photographic archive as tools to chip away at *(nostalgia)'s* veneer of stability, it remains the case that Frampton left behind very little in the way of production materials to contextualize a film made at the height of his fantasizing about archives (a single manuscript of the film's text is all that is at Anthology). It is as if *(nostalgia)* reacts against *Zorns Lemma's* archival existence in this regard (though only in pretend). For example, Anthology's holdings contain at least two images that were made for *Zorns Lemma*, but that did not end up being incorporated into the film (Figure 0.5). Was it really the case that Frampton never considered (or began to script for) any of his other photographs for *(nostalgia)*?

Chapter 3's focus on *Magellan* turns the tables again. As an unfinished film there is much that has been stopped in process. As materials that Frampton was still working with, and that were donated posthumously to Anthology, there is no telling what he wanted us to have access to

and what not. As evidenced in a letter to Annette Michelson, Frampton did plan for *Magellan* to come with a Duchampian supplement that he called "the LOG OF MAGELLAN" an "imagined 'green box' book," but it is unclear what that would have contained.[27] *Magellan's* calendrical format, with bits of film designated to screen on specific dates over the year, pushes the limits of memory being able to account for interactions between parts and whole. Unlike *(nostalgia)'s* surface of nearly complete cohesion, *Magellan* extends aspects of *Zorns Lemma's* fragmentation over a much larger course of time.[28] The viewing of a completed *Magellan* would have evoked the "activity of the archive" even before any consultation of its LOG (or anything else Frampton saved in the hull). This final chapter moves into what is now the real archive of the personal materials of Frampton's that have been donated to institutions like the Harvard Film Archive and Anthology Film Archives since 2004 (I served as the primary cataloger for both of these collections). Here I touch on three never completed portions of Frampton's unfinished opus. Putting it as a whole alongside *Circles of Confusion* (1983) emphasizes Frampton's organization of his own collected writings; the texts were brought into a wrapped up state that *Magellan* never reached.

Returning to the idiomatic phrases above in their archival context illuminates a key to Frampton's thinking about archives (to say nothing of his attempts at recording the time and place of the muse's striking). His attraction to the multiple pathways and outcomes that works of art produce, itself produces a relish in replication and duplication that is anathema to the sanctity of primary sources. Jenkins' publication of "Phrases.Mag" is based on a collation that Frampton typed into a document titled "<PHRAS>" (Figure 0.6). But other inclusions in Frampton's

[27] April 20, 1977 letter from Frampton to Annette Michelson in HFP AFA.
[28] Jump to Figure 1.31 for an example of disruptive spacing in *Zorns Lemma*.

papers show that "<PHRAS>" left out idioms that had been deemed worthy of writing down onto scraps of paper and then photocopying, or worthy of typing onto an index card (after having written it down?) and then photocopying (Figure 0.7). [Note that neither of these examples from February and March of 1976 are on the print out "<PHRAS>"]. Another nuance comes with THE SPUR OF THE MOMENT (Figure 0.8). Where is the date for this shaping of time that "<PHRAS>" logs as being from Halloween of 1976? Was it cut out when Frampton turned a handwritten piece of paper into a pointed scrap that forms a visual relation to the idiom? The issue of copies and transcriptions, of imitation, embellishment (forgery?), and remake do not so much trouble the archive for Frampton as open it up to, even bring it in line with, his idea of rational fictions. That term from Frampton's summer of 1971 essay on "Metahistory" is a near echo of the title of a xerographic series that he finished in May of the same year called *Reasonable Facsimiles* (Figure 0.9). Its final entry, *Terminology*, not only gives us the language to identify the kind of arrangements that archives tempt us with, but, in its tracking, tracing, and erasing of folded corners, offers us a meditation on the validities of sources.

Throughout this dissertation, I embrace the outrageousness of Frampton's polemical thoughts about exaggerated types of formal and contextual analysis by perversely returning to brief comments upon, and illustrations of, what Frampton called *Zorns Lemma's* "'WORD'-images" (see notes 13 and 26 of this introduction for links to examples). These are shots – there are over a thousand of them in the film – that appear on screen for one second only, making them nearly impossible to keep track of during a screening because of the frenzy of their projection (an index of all the "'WORD'-images" pointed to in this dissertation is offered in Appendix B). But

as Frampton's interest in "time out of mind" suggests, we must also take time out of the very thing that makes cinema unique, its ability to screen, temporally, image and sound.[29]

In an essay from 1975, Frampton proposed these three tenets for the researcher/composer in film:

> 1. We must reject at the outset any suggestion that film, thus far, exhibits a coherent normal paradigm. Most especially, we must meet with skepticism the assertion that the narrative fiction film, with synchronous sound track, offers such a paradigm. Even during the heyday of its empire, the hegemony of the fiction film was seriously challenged on the axiomatic level by competing genres: instructional, documentary, newsreel.
> 2. We must have available to us, in a manner that encourages and facilitates deliberate investigation, the cinematic material. That is, we must be able to take the film strip in hand, at our extended leisure, and examine it frame by frame and splice by splice.
> 3. We must bring to our research into the working assumptions of film, a thorough grasp of the axiomatics of every discipline from which film has willingly or unwillingly, borrowed…because, for our purpose, the whole history of art is no more than a massive footnote to the history of film.[30]

Such ways of thinking, plus the study of all "materials pertaining to a single film…[from] uncut footage to…every retrievable scrap of concrete evidence relating to the compositional process," are what Frampton advocated for.[31] I strive to abide.

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[29] The phrase is from Frampton, "Incisions in History/Segments of Eternity," *Artforum* (October 1974): 39 (repeated on 41). It reoccurred to him in February of 1976 as he began jotting down idioms (see the sheet with this phrase in HFP AFA). Not included in "<PHRAS>," it became the title of Michelson's foreword to *Circles of Confusion*.
[30] Hollis Frampton, "Notes on Composing in Film," *Circles*, p. 123.
[31] Ibid., p. 125.

CHAPTER ONE

THE ACTIVITY OF THE ARCHIVE

"Arch Argosy Ark." These words, drawn from *Zorns Lemma* (1970), Hollis Frampton's unusually titled and most central film, exaggerate a set of problems that accompanies every act of reading. In this case, both definition and the proper perception of precarious parts of speech immediately come to the fore. Since an argosy is a large ship, and arch can quiver between noun, verb, and adjective (pre-eminent), it is possible to iron out the apparent incoherence of this run from Frampton's film, a film once referred to as "just a meaningless jumble of images."[1] Whether we struggle to string a pair together to form the beginnings of a fleet ([an] arch argosy [and an] ark), or more emphatically consolidate the whole trio into a single vessel ([an] arch argosy ark [e.g. Noah's]), our figuring and reconfiguring illustrates the process of making syntactical sense out of muddled material. That this can be done for Frampton's deliberately

[1] The judgment was the critic John Simon's (having viewed *Zorns Lemma* at the New York Film Festival press screening in 1970). Frampton related Simon's response during a visiting artist discussion at Cooper Union on February 22, 1972. A recording of that session is part of the Harvard Film Archives' Hollis Frampton Collection. In an interview with Peter Gidal a few months later, Frampton spoke of "what John Simon called (fake Slavic accent) 'just a jumble of imaches!' [sic]" (see Peter Gidal, "Interview with Hollis Frampton," *October 32* (Spring 1985): 96. [The interview took place in London on May 24, 1972].

For all the entries on "Arch" and for the one on "Argosy" see *The Oxford English Dictionary* Online:

http://www.oed.com.ezproxy.bucknell.edu/search?searchType=dictionary&q=arch&_searchBtn=Search

http://www.oed.com.ezproxy.bucknell.edu/view/Entry/10650?redirectedFrom=argosy#ed (Accessed September 22, 2016).

apostrophe-less title is but one of the effects that will result from my cause: to identify and elaborate "the activity of the archive" in Hollis Frampton.[2]

By way of turning toward this concept, and before giving an overview of *Zorns Lemma* itself, I want to briefly continue with the tumult that our opening triplet can stir. The scramble of these words stresses an aspect of the unique production process that *Zorns Lemma* endured. No actor ever read through "Arch Argosy Ark" since the part of the film these words come from only had its screenplay written after the film was finished. Furthermore, *Zorns Lemma* sees no launching of the words out loud through speech, no influence of vocal inflection; there is no narrative to lend shape, no discernable diegetic space to connotate. Instead, these words arise straight off of Manhattan's streets (Figure 1.1). Sometimes so swollen that they bear a potent trace of the three-dimensional reality from which they were culled (Figure 1.2). Compare AUCTION, as it appears in the film, to the flatness of these words' existence on an eventual script for this section of *Zorns Lemma*: a packet entitled "ZORNS LEMMA : subset A : alphabetically" which is part of the Hollis Frampton Papers at Anthology Film Archives (Figure 1.3).[3] This page allows us to contextualize our view around ARCH ARGOSY ARK with a list of seventy other words, spread over three columns; or, depending on how you look at it, spread

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[2] Frampton once marked up the draft of an essay about *Zorns Lemma* that kept referring to it as *Zorn's Lemma* this way:

> There is a <u>film</u> called <u>ZORNS LEMMA</u>
> There is an axiom in set theory called "Zorn's Lemma"

See Wanda Bershen's manuscript in the Hollis Frampton Papers at Anthology Film Archives' Jerome Hill Library [hereafter HFP AFA].

[3] "ZORNS LEMMA : subset A : alphabetically" is one of two "scripts" in the Hollis Frampton Papers at Anthology Film Archives [hereafter HFP AFA]. The other is "<u>ZORNS LEMMA MATRIX</u> ALPHABETS 1-109. It is worth making clear that the "subset A" of the former packet's title does not refer to words that start with the letter A, but simply distinguishes the whole subset of words (subset A), from *Zorns Lemma's* subset B of "replacement images" (a term of Frampton's that we will arrive at shortly). Thus there are also individual pages for all of the words in the film that begin with the letter C, or Z, etc.

over twenty-seven rows. If our invoking of biblical floods quickly resolved some sense amongst our original three, what kind of reading can account for "action and auction" half-way down the page? Or "air airy aisle" in the bottom left hand corner? Or "arbor, agent, air, airy, and aisle" if we wanted to circle, counter-clockwise, our triumvirate? To attend to questions of sequencing and spatialization on a sheet supplemental to a film without yet having described that film is, of course, putting the cart before the horse. But the spirit of reversal is part of *Zorns Lemma*. For not every word reads left to right, normally, as in ACROSS (cf. AGE); distinctions between directionalities at the heart of words like COLUMN and ROW can dissolve in their visualization (Figure 1.4).

Zorns Lemma's title card is "typed on tin foil" emitting a physicality not always germane to language's appearance (Figure 1.5). After it fades in to take the screen for four seconds, all goes black on a hard cut, the darkness emphasizing the ethereality of the aural side of language as a female voice slowly reads through a rhymed section of the *Bay State Primer*.[4] It begins:

> In Adam's Fall / We sinned All.
> Thy Life to mend, / God's Book attend.
> The Cat doth play, / And after slay.
> A Dog will bite / A Thief at Night.[5]

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[4] The tin foil technique is discussed by Frampton in Peter Gidal, "Interview with Hollis Frampton," in *Structural Film Anthology*, ed. Peter Gidal (London: British Film Institute, 1978), p. 65 [hereafter "Gidal Interview" (this is the same interview as the one cited in note 1)]. Gidal responds to the foil comment with surprise: "They look like huge, cast, 3, 4 feet tall, silver…" (p. 65). Frampton refers to his source text as the *Bay State Primer* in "Gidal Interview" (p. 65), but it is also known as *The New England Primer*. See *The New-England Primer: A History of Its Origin and Development with a Reprint of the Unique Copy of the Earliest Known Edition and Many Fac-Simile Illustrations and Reproductions*, ed. Paul Leicester Ford (New York: Teachers College, Columbia University, 1962). This is a reprint of Ford's 1897 book.

[5] See "Bay State Primer (1800 ca.)," a typed page with Frampton's handwriting on it, in the HFP AFA; it is currently part of the online collection at http://anthologyfilmarchives.org/collections/reference-library/stills/1254 (Accessed August 13, 2016). This page, without its few annotations (which include my title for the document) has been reproduced as "Narration from Part I of *Zorns Lemma*" in Scott MacDonald's *Screen Writings:*

Following the final entry for the letter Z (Zaccheus, he / Did climb the Tree, / His Lord to see.), which comes over two minutes after "Adam's Fall," this imageless vocalization gives way to the film's nearly forty-six-minute long image full, but silent, main body. Frampton thought of this middle section as a matrix consisting of "'WORD'-images" and "replacement images."[6] It consists of 109 twenty-four-second-long cycles, each of which is made up of twenty-four one-second shots, plus one second of black leader that acts as a spacer between the rotations. The 109 cycles are preceded by a single one that acts as a prelude; it is of the same length and it "enunciat[es]…the Roman alphabet itself,"[7] again typed in tin, but with individual letters presented one by one (Figure 1.6). The fact that there are twenty-four shots per cycle necessitates that a specifically Medieval version of the Roman/Latin alphabet be put on view (i.e. from a time after W had been added, but before U and J were), and thus these last two letters are the ones subtracted from our post-Renaissance set of twenty-six.[8] This in order to create a perfectly parallel structure to film's standard speed of twenty-four frames per second. A return to the opening rhymes reveals that there too only twenty-four couplets had been given (technically, Z

Scripts and Texts by Independent Filmmakers (Berkeley: University of California Press, 1995), p. 54 [hereafter *Screen Writings*]. As it is part of a set of pages that seems to exist in at least duplicate (though now incompletely), it is possible that MacDonald was working from an unmarked typed page (which I have not yet located). MacDonald refers to the text of the page as being from *The New-England Primer* (*Screen Writings*, p. 52). The other markings on the page are two "N.B." indications next to the entries for Job and Uriah, and the word "LESSON" crossed out at the bottom. More will be said about these notes at the end of this chapter.

[6] See "Notes on *Zorns Lemma*," *Screen Writings* for the transcription on p. 59 and the reproduction on p. 61.

[7] "Gidal Interview," p. 65.

[8] An overview of the history of the Latin alphabet can be found at http://en.wikipedia.org/wiki/Latin_alphabet . See especially the section "Medieval and later developments" and its illustrations of a mid-16th century jeton and wood cut showing a 24 and a 23 letter alphabet (J and U are missing from both, W from one) (Accessed September 22, 2016).

provides a three-lined exception to the couplet rule); however, Job and Uriah were present, having momentarily nudged nouns beginning with I and V out of existence.

This single spin through twenty-four stand-alone letters is followed by 108 cycles in which shots of words, almost all plucked from the crop of signage littering Manhattan, fill in the slots of the A-Z progressions. For example, word-cycle one isolates the following from the writing on the walls, windows, and overhangs:

> A / Baby / Cabinet / Daily / Each / Fabric / Gain / Hack / I / Kangaroo /
> Labor / Machine / Nab / Oak / Pack / Quake / Rack / Sabbath / Table / Vacancy /
> Wagon / Xenon / Yacht / Zenith.[9]

While this A, B, C smoothly keeps a uniform reading direction (like all of the word-images we have seen thus far except for AGE), not all cycles do (Figure 1.7). Additionally, a different kind of disorientation begins during the fifth cycle when a dramatic shift is signaled as the progression "Same / Tan / Valley / Wall" suddenly continues not with an X-word, but with an image bearing no verbal language: the slot for the letter X has ceded its chatting to blazing fire (Figure 1.8). One by one, at seemingly irregular intervals over the rest of this second part of the film, the other letters also relinquish their holds, each being relieved by a different continuous non-text image that always fills in at the same position for the rest of the cycles (e.g. the X-slot is replaced in word-cycle five and continues to be replaced by ever progressing one-second-clippings from the

[9] Since I and V are absent from the rhymes, and J and U are absent from the single letter cycle, as well as this first word-cycle, you may be wondering if J or U return, and if these letters always appear in these same pairs. J and U do return, and I words appear with both V and U words (e.g. Inn and Venture [word-cycle 16], Iron and Ultimate [word-cycle 29]) and J words appear with both U and V words (e.g. Jubilee and Uniform [word-cycle 32], Jack and Vacation [word-cycle 2]).

same shot of burning fire until the completion of part two).[10] Frampton's reference to these extinguishers of locution as "replacement images" should now be clear. They (there are of course twenty-four of them) contain a range of subjects, scales, and degrees of stillness: from a long shot of a bare tree standing in the snowy white of winter to a close-up of a meat grinder being cranked (Figure 1.9). The final word from the lettered slots is not shaken off until after the 108th cycle. Its replacement image appears only once, in a last tumble that is the first and only all image go-round. This 109th conclusion (really the 110th rotation of the second section) stands as bookend to that one individual letter cycle that opened *Zorns Lemma's* matrix.

There is a third part to *Zorns Lemma*, and it will be touched on toward the end of this chapter, but the above description of sections one and two already prompts a major question: why was I bothering to try to make sense of three A-words which, though they abut each other as one moves down the end of the second column of the A-page, are each separated by a whole cycle of words/replacement images when the film is projected? My misdirection is meant to dramatize a concept of Frampton's called "page space" that he developed in an unpublished essay written as he was in the early stages of making *Zorns Lemma*. "Notes on Artifactual Space" (c. 1964-1965) lays out three types of space that all "human artifacts" embody: "painting space," "book space," or "music space."[11] These differ from each other in their behavior along

[10] The only non-text image that is made up of multiple shots is the one of cattails that fills in for Y. Frampton writes, "this is actually two shots alternating, one with & the other against the light" ("Notes on *Zorns Lemma*," *Screen Writings*, p. 66).

[11] "Notes on Artifactual Space" [hereafter "Artifactual"] is an unsigned, undated, five-page typescript in the HFP AFA. Its overall tone, and certain words and phrases (e.g. "oboe" [cf. *Zorns Lemma*] and "Cast of Thousands" [cf. *(nostalgia)* (1971)]), all point to Frampton. Reno Odlin confirms this and dates it as 1964 or 1965. It is included as an appendix in his *Letters from FRAMP: 1958-1968* (Camera-ready copy, December 1984). My copy is missing the appendices (see Acknowledgments/Permissions page and Contents). The quotations in this

three axes: co-presence, availability, and stress. Painting space is "entirely co-present…and entirely available…at any instant" since it has no inherent stress and yields "up its substance in any direction, at any rate." One can look at any part of a (traditionally sized) painting for any amount of time, and can instantaneously look at any other part, in any order. Book space, on the other hand, while still being "entirely co-present" to a reader (as the painting was to its viewer), is not entirely available to the same extent. It only comes to one "page by page"; page space "is" painting space. While novels may treat the stress of their contents linearly and forcefully (one is swept from start to finish), Frampton's discussion of the dictionary, encyclopedia, and the indexed biography provide examples of books that can be accessed randomly and without a given stress ("no one would consider 'taking up where he left off'" in their reading of the dictionary); thus unidirectional stress can not be inherent to book space. Finally, music space "is intensely and directionally linear in stress…only fragmentarily co-present with the spectator, and sequentially available to his senses." Cinema partakes of music space, architecture of book space ("even a single room inhabits book space, since we must always have our back to a part of it").

The absolute frontality of the painting and the page offers one's eyes free reign in moving over the whole, almost synoptically. My mapping of different routes through the A-page was spawned by Frampton's discussion of acrostics, mentioned as a precursor to Mallarmé's even freer use of page space. The acrostic's interlocking of our usual pattern of reading (i.e. across and *then* down becomes across *and* down) harnesses the force of two vectors, producing an intensified energy. But such knotting can be seen as "clott[ing]" in the popular novel's interest in

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sentence and the rest of this paragraph are from "Artifactual," p. 1 except for the last two, which come from p. 2, p. 4, and p. 3.

smooth sailing (Frampton offers Taylor Caldwell as one example).[12] In such cases, "unknown words" are "bumps" that impede one's progress. These "purely visual events" require "devices" to get over them. When reading something like Chaucer, Frampton hints at the pleasure involved in being greatly helped by "the O.E.D. … where one elbows through 'marinate', 'zoöpraxiscope' and even 'syzygy' to find 'swive,'" a word that likely "stubs [our] eye[s]."[13] Frampton's physicality reaches its high point when he writes that, "cities clearly resemble books."[14] This, combined with the following line about "'the movies,'" seems crucial for thinking about *Zorns Lemma*:

> Composed (shot & edited) in book space, the cinema accelerated a very large number of artifactual fragments (frames) in painting space to a rate of expenditure somewhat in excess of our rate of perception.[15]

Although Frampton's next line ties "rate" to "'persistence of vision,'" there is also a sense that part of the "excess" of projected cinema has to do with the obliteration of book and page space (which "may explain…why no Hollywood studio has ever bid for film rights to Webster's New Collegiate Dictionary ("CAST OF THOUSANDS / AARDVARK TO ZULU")").[16] Frampton, although it "is as cumbersome and disruptive to the linear motion of the artifact as stopping in the midst of a poem to look up a word," is desirous of toying with "book space access to cinema"

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[12] "Artifactual," p. 2. The quotes in the next two sentences are from the same page.

[13] The first quotation exemplifying the verb "swive" ("1.*trans*. To have sexual connexion with, copulate with (a female)") in the *O.E.D.*, reads: "*c*1386 CHAUCER *Miller's T*. 664 Thus swyued was the Carpenters wyf For al his kepyng and his Ialousye." See *The Oxford English* Online:
http://www.oed.com.ezproxy.bucknell.edu/view/Entry/195994?rskey=uKWfEZ&result=1&isAdvanced=false#eid
(Accessed September 23, 2016).
Syzygy has Gnostic, Mathematical, Biological, Anatomical, and Astronomical uses, as well as one for Classical Prosody. All have to do with "pair[ing], copulation, conjunction"
http://www.oed.com.ezproxy.bucknell.edu/view/Entry/196702

[14] "Artifactual," p.3.

[15] Ibid., p. 5.

[16] Ibid.

(cf. the "replacement image" for A [Figure 1.10.]).[17] The directional dilemma I played upon the A-page began as a book space search of a kind of index – what Frampton sees as "a small book about only one other book" – to a film.[18] Failing to find my all-important word "Archive" as one of the elements in *Zorns Lemma* left me wondering if there might be a way to read it into the A-page, not by reading between the lines, but by realigning. "The activity of the archive" can show us how.

This opening juggling act has us seeking a phantasmal archive, but why be looking for one in the first place? If it is true that the above is an attempt to bolster interest in my idea of "the activity of the archive," it is also true that that idea's conception is spun out of a brightly colored thread that runs through Frampton's thinking around the time of the completion of *Zorns Lemma*, making that film an appropriate site to be searching for my key word. "Finished" on March 21, 1970, *Zorns Lemma's* completion shines as one light (perhaps the brightest) in a year that was, in a multitude of ways, an *annus mirabilis* for Frampton.[19] Having begun the film late in 1962, his satisfaction with a job done, well or not, must have been enormous; that it was received the way

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[17] Ibid. The "replacement image" for A first appears after word-cycle 73. Above it was stated that the replacement images contain no text; however, this book provides one of two exceptions. While its pages are not legible, the street signs that slip in and out of replacement image H, a man "walking a block," are (at least in pause mode on a DVD transfer) ("Notes on *Zorns Lemma*," *Screen Writings*, p. 62). One sign of the "NO PARKING" variety is wonderfully turned counter-clockwise on its side, rendering NO as O.

Z

[18] "Artifactual," p.2.

[19] "Letter from Hollis Frampton to Peter Gidal on *Zorns Lemma*," in *Structural Film Anthology*, ed. Peter Gidal (London: British Film Institute, 1978), p. 77. The letter is dated August 25, 1972 (p. 77).

it was, doubly so.[20] Here was what Jonas Mekas, in what is probably the first published statement on the film, had to say:

> [*Zorns Lemma* is Frampton's] most important work to date, and the most original new work of cinema I have seen since Brakhage's *Scenes from under Childhood*, Part Four. Frampton's film is an exercise in mathematical logic in cinema. Or is it a mechanical logic? Three viewings do not help me to explain to you what the film is all about. It's about alphabet. It's about the unities of similarities. It's about sameness in a confusion. It's about logic in chance. It's about structure and logic. It's about rhythm. Ah, what a difference between *Zorns Lemma* and all the "serious" commercial movies that I occasionally praise! I am ashamed. Every time I step into a commercial movie theatre I lower my standards, I lower my demands, I lower my intelligence, I muddle my sensitivities, I descend down to the level of the people! Down with the people! Up the Angels![21]

As the only film Frampton finished in 1970, this longest of his self-contained works neatly divides the fourteen individual titles completed between 1966 and 1969 (from *Manual of Arms* to *Artificial Light*)[22] off from the two serial films that were to consume Frampton's post-*Zorns Lemma* filmmaking career: *Hapax Legomena* (1971-72) and *Magellan* (1972 -).[23] Both of these multi-part projects were conceived or begun in 1970![24] So, in addition to culminating seven years worth of work, and birthing the tasks that would last beyond the next seven, 1970 was also a year

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[20] This start date for *Zorns Lemma* is given by Frampton in "Notes on *Zorns Lemma*," *Screen Writings*, p. 58. Mark Segal lists "early 1963" as the start date in his "Hollis Frampton/'Zorns Lemma,'" *Film Culture* no. 52 (Spring 1971), p. 89.

[21] Jonas Mekas, "April 16, 1970," *Movie Journal: The Rise of a New American Cinema, 1959-1971* (New York: Collier Books, 1972), p. 381 [hereafter cited as *Movie Journal*].

[22] This ordering of the multiple films made in both 1966 and 1969 is taken from "Hollis Frampton: Filmography," "FILE: FRAMPTON.CV" (c. February 1, 1981), part of the HFP AFA.

[23] The filmography cited in note 20 lists *Magellan* as "(1972…)," however, the "Film List" included in *Options and Alternatives: Some Directions in Recent Art* (Yale University Art Gallery, 4 April-16 May 1973) [hereafter *Options*] includes "*Straits of Magellan*, 1970-" and "*Clouds of Magellan*, 1971-".

[24] See note 23 and a letter from Frampton to Sally Dixon dated November 28, 1970 that reads: "Steelmill footage hypothetically to be in the backbone of a vast thing based on the voyage of Magellan. That is some years in the future" (HFP AFA). See below for *(nostalgia)'s* presence in 1970.

that saw one of the most important changes in Frampton's daily life. In May, he and Marcia Steinbrecher (his wife of four years) purchased a farmhouse in Eaton, New York, about thirty miles southeast of Syracuse. Though they kept an apartment in downtown Manhattan (the city Frampton had lived in since March of 1958), their new connection to a life upstate rendered existence stereoscopic.

That the date of *Zorns Lemma's* completion coincided with the vernal equinox in 1970 should come as no surprise to those who recall that this was "a holiday" that Frampton had "held in some esteem" for at least a decade.[25] Although March 21st may have been a deliberately aligned and calculated end date (who knows what qualified as "finished" on that occasion—did Frampton wait a few days after all preparations had been made before bringing his materials to the lab for printing? did he wait until Saturday the 21st to watch and approve of the answer print that he had picked up from the lab a day or two before?), it is one that is supported in terms of a general time frame by the Mekas "Movie Journal" review cited above. In the only line not reproduced there (the opening one), Mekas writes, "On April 3, I saw *Zorns Lemma*, a new film by Hollis Frampton (sixty-one minutes, color)."[26] I have not yet determined the circumstances of this screening, but an ad in *The Village Voice* claims that the "premiere" of the film was to be on April 1st in a Film-Makers' Cinematheque presentation at the Jewish Museum (Figure 1.11).[27]

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[25] See the narration for *(nostalgia)* included in "*The* Nostalgia *Portfolio*, 1971" in Bruce Jenkins and Susan Krane, *Hollis Frampton: Recollections/Recreations* (Cambridge: The MIT Press, 1984), p. 58 [hereafter *HF:R/R*]. Also note the 1959 photograph on page 17 of same. The equinox fell on March 21st (UT) in both 1959 and 1970 according to "Date and Time of the Spring Equinox 1788-2211: Listed for four time zones and in two calendars" (see http://ns1763.ca/equinox/vern1788-2211.html).

[26] *Movie Journal*, p. 381. Frampton's CV lists the runtime as 60 minutes.

[27] April 1st was a Wednesday night in 1970 according to iCal. It is unclear whether the Friday night screening that Mekas refers to was added on at the Jewish Museum, or held at another venue (public or private). Mekas states that he has seen the film three times before April 16th. In

While April Fools' Day and the vernal equinox do make a wonderful pair for *Zorns Lemma's* premiere and completion, I dwell here on specific dates and the time they contain with an eye toward creating room for a second, no less fascinating year that sits just slightly to the side of the one (January 1, 1970 - December 31, 1970) deemed remarkable above.

To summon a true post-*Zorns Lemma* year is to demarcate a perfectly astrological one, beginning with the vernal equinox's welcoming of Aries (the first sign of the zodiac) and ending with Pisces (the following February/March). If the exact contours of Frampton's interest in astrology (beyond its connections to equinoxes and solstices) may or may not be worth greater consideration,[28] there is no doubt that March 1970 - March 1971 needs to be recognized as a significant year in one very important respect: silence. It is exactly these twelve post-*Zorns Lemma* months that carve a precise and mute prelude to the explosion of critical writing that Frampton would unleash come April of 1971.[29] It was then that a post-partum gestation began to deliver in a new direction. The initial breach was a single-paged "prefatory note" entitled

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addition to the April 3rd screening, he is likely to have caught Frampton's presentation at MoMA's Cineprobe series on April 14th (see item 70.22 at http://www.moma.org/learn/resources/archives/EAD/SoundRecordingsf Accessed September 23, 2016). As to the third?

[28] Either out of an interest in computers, or an interest in astrological readings (or both), Frampton availed himself, on May 11, 1970, of the services of Astroflash II, an IBM horoscope machine installed in New York's Grand Central Station. That this is the very month he purchased the Eaton property (see HF:R/R p. 114) is suggestive, as is his other documented use of Astroflash II on June 6, 1972, a few days after returning from a trip to Stonehenge (see horoscopes and postcard from Frampton to Stan + Jane Brakhage dated May 26, 1972 both in HFP AFA). Cf. letter from Frampton to Stan Brakhage dated February 16, 1973 regarding "Madam Jane's really uncanny card reading," and letter from F to SB (September 22, 1972) regarding "Jane's cards, as usual, hot as a two bit pistol" (both in HFP AFA).

[29] As critical writing is the focus here, the script to *(nostalgia)*, dated January 8, 1971, does not break the silence. Frampton's 1969 epistolary essay on Carl Andre will be taken up later in this chapter.

"NOTES ON (nostalgia)" (April 4, 1971);[30] it caused a tectonic shift that sent Frampton head first into the most intense period of his life as a critic.

On the heels of *Zorns Lemma's* premiere, Frampton was in great demand, making in-person appearances at the Museum of Modern Art (New York City-April), Goddard College (Vermont-April), Denison University (Ohio-May), the Flaherty Film Seminar (Connecticut-August), the New York Film Festival (September), Bard College (New York-November), and the Millennium Film Workshop (New York City-November). Caught up in the whirlwinds of the film's wake, the summer's move to Eaton, the fall's return to teaching at Hunter College, The Cooper Union, and School of Visual Arts, time had still been had for work on *(nostalgia)* (1971), the first part of *Hapax*.[31] Though *Zorns Lemma* was to be the featured attraction at Frampton's January 1971 screening at the Carnegie Institute's Museum of Art in Pittsburgh, the unannounced world premiere of *(nostalgia)* may have stolen part of its spotlight that night (and certainly does retrospectively). As Frampton put it in a letter to Sally Dixon, the curator of the Carnegie's film program, while they were still making plans for the show, his life since finishing *Zorns Lemma* had consisted of, "travel, influenza, teaching, even a bit o' filmmaking" (note that no writing is mentioned).[32] Regarding the "bit o' filmmaking" Frampton continued:

> don't noise it aroond [sic] and aboot [sic], but you might also get the world premiere of something not too long called
>
> (nostalgia)

[30] Frampton uses this descriptor in a letter to P. Adams Sitney dated April 4, 1971 (HFP AFA). Month, date, and year appear in its original publication (see note 36).
[31] Very briefly, *(nostalgia)* consists of 13 segments, each of which pairs a spoken narration with a photograph that is seen burning on a hotplate. The segments last about two minutes and forty seconds each—the length of a 100 ft. camera roll. This film is the subject of Chapter 2.
[32] Frampton letter to Sally Dixon dated November 28, 1970 (HFP AFA).

> that's right. Lower case with paren/s. A bottomless pit of maudlin sentiment, fossilized cleverness, and asynchrony.[33]

Once in Pittsburgh that bit began to increase with a shoot at U.S. Steel's Homestead Works arranged by Dixon.[34] February also saw it grow with an important trip to SUNY Binghamton where Frampton shot *Travelling Matte* and *Critical Mass*. But as the semester went on, teaching began taking over, as the opening of this April 1971 letter illustrates:

> dear Dilly Saxon [sic],
>
> you have sent me a thousand letters. And a thousand phone messages. And I am not, in fact, <u>all</u> silence: just mostly.
>
> I am not impossible to reach, it is just highly improbable.
>
> Too much teaching. Nothing wrong with expansion, but this past year I expanded in the wrong direction for once and now I'm paying dearly for it in intense fatigue, frustration, and for the first time in years incipient depression.[35]

Enclosed with this letter, Frampton sent Dixon a copy of the "preface" he had just written for *Film Culture* as an accompaniment to the magazine's planned publication of the script for *(nostalgia)*.[36] That it was to be a harbinger of bigger things to come from Frampton's pen must have seemed unlikely to Dixon; the following month (May 1971) she received a letter complaining:

> This has been altogether a nasty year. Mercifully, it's nearly over – or at least the academic tortures are nearly over…[recently had] a <u>very</u> profound experience with PSILOCYBIN, which simply must await <u>viva voce</u> – my prose is scarcely up to it, in its present shattered casual state.[37]

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[33] Ibid. A ¼" reel to reel audio tape labeled "Carnegie Institute 1/21/71" in the Harvard Film Archive Frampton collection confirms that the program for the evening was *Surface Tension* (1968), *Artificial Light*, *Zorns Lemma*, and the world premiere of *(nostalgia)*.
[34] This would appear to be the footage used in *Winter Solstice* (1974).
[35] Frampton letter to Sally Dixon dated April 18, 1971 (HFP AFA).
[36] Ibid. Cf. note 27.
[37] Frampton letter to Sally Dixon dated May 25, 1971 (HFP AFA). Ellipsis mine.

In June, personal aspects of the nastiness were revealed to his correspondent: "my marriage is exploding – in very slow motion, like a wineglass shattering at 20,000 frames per second."[38] Yet it was that very month, just two after April's "NOTES ON (nostalgia)," that Frampton began a nineteen-month period that saw not only the completion of *Hapax*, and continued efforts toward *Magellan*, but also the official launching and sustaining of his career as a critic. From June of 1971 through January of 1973, Frampton authored five major articles for publication in exhibition catalogs and *Artforum* magazine. This first period of Frampton's writing constantly forges a related set of imagined structures; they form a network that spins a "fantasy of the archive."

In three of these five essays – "For A Metahistory of Film: Commonplace Notes and Hypotheses" (June 1971), "Digressions on the Photographic Agony" (September 1972), and "A Stipulation of Terms From Maternal Hopi" (January 1973) – the word "archive" is used outright, in the other two – "Meditations Around Paul Strand" (c. January 1972) and "A Pentagram For Conjuring the Narrative" (September 1972) – and in the preliminary "NOTES ON (nostalgia)" (April 1971), it lingers just below the surface.[39] The elaboration of Frampton's "fantasy of the

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[38] Frampton letter to Sally Dixon dated June 7, 1971 (HFP AFA).

[39] "Metahistory" first appeared in *Artforum* (September 1971), but its reprint in Frampton's *Circles of Confusion: Film, Photography, Video: Texts 1968-1980* (Rochester: Visual Studies Workshop Press, 1983) [hereafter *Circles*] includes a completion date of June 1971 (p. 116). "Digressions" first appeared in *Artforum* (November 1972) and lists no completion date there or in *Circles*, but in a letter from Frampton to Stan Brakhage dated September 22, 1972, Frampton writes: "!H!E!R!E! is the bloomink thing. In fact it is already at the printers, ARTFORUM having accepted it bodily" (HFP AFA). The letter goes on to identify "Digressions" in terms of content, but not name. "Hopi" first appeared in *Options* and is there dated January 1973. "Strand" first appeared in *Artforum* (February 1972) and *Circles* dates it "*New York City*, 1972" (p. 136), hence my "c. January 1972." "Pentagram" first appeared in Dennis Wheeler, ed., *Form and Structure in Recent Film* (Vancouver: The Vancouver Art Gallery, October 1972) [hereafter *Form and Structure*]. In a letter from Frampton to Stan Brakhage dated September 8, 1972, Frampton writes: "well, here is the piece for Vancouver" (HFP AFA). "NOTES ON (nostalgia)"

archive" that follows will excavate the relevant portions of the texts, trace their connections to each other, and, in one instance, discuss the context of a text's ("Metahistory's") occasioning. After proposing reasons why the idea of the archive might have held such fascination for Frampton at this time, I will return to *Zorns Lemma* to stretch out the full ramifications of these fantasies for what I have called "the activity of the archive" – a comprehensive concept that addresses not only the spark that fires Frampton's fictionalized tales, but that also inspires his aesthetic, and therefore the mindset that we must adopt if we want to approach him on his terms.

"For A Metahistory of Film: Commonplace Notes and Hypotheses" (June 1971) was Frampton's first essay on cinema, better yet, film—the name that the eighteen rather uncommon notes and hypotheses comprising "Metahistory" eventually argue is proper. There had been the as of then unpublished "A Lecture" (1968), certainly an intense contemplation of film, but one that was designed for theatrical performance (with empty projector and audiotape), not the page.[40] The already mentioned "NOTES ON (nostalgia)" (written in April of 1971, but not in print until the spring of 1972), relates directly to a single title, and only moves slightly beyond it by exploring issues that surround autobiography. This leaves "Metahistory" as the first setting down in writing (for our reading) of Frampton's broader thoughts on a medium rather than a mode. It was also his last piece on film during this period and so a strange first embrace between Frampton and *Artforum*, for which he would write four more articles in the next three years.[41]

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first appeared in *Film Culture* nos. 53-55 (Spring 1972), p. 114, where it is dated April 4, 1971 (the entire text is on this one page [hereafter "NOTES"]). This date is confirmed in the April 1971 letters to Dixon and Sitney cited above.

[40] "A Lecture" was eventually published in the late 1970s. See Chapter 3's discussion of this text and its history.

[41] The two not listed above are "Eadweard Muybridge: Fragments Of A Tesseract," *Artforum* (March 1973) and "Incisions in History/Segments of Eternity," Artforum (October 1974). "The Withering Away of the State of the Art" appeared in *Artforum* (December 1974), but I am not

Whether it was the density of the notes and hypotheses, or the fact that these appellations designate them as partial ideas in progress and in need of further testing – these are in a sense antithetical possibilities (that the notes and hypotheses are so rich as to be near final words on the subject, or so inchoate as to be a long way away from any fruitful reiteration), it remains that none of Frampton's future endeavors for *Artforum* would take up film per se, only that other camera art of still photography (Paul Strand, 19th century photography ["Digressions"], Eadweard Muybridge) and the related topic of Time. However, there is something in "Metahistory's" logic that allows for, even foreshadows, much of this change in his writing's emphasis; after all, one line reads: "a still photograph is simply an isolated frame 'taken' out of the infinite cinema."[42] But we are getting ahead of ourselves, or, since we already know that Frampton will prefer the term "infinite film," behind.

It is the "infinite film" and "the vaults of [its] endless film archive"[43] that establish the first definitive occurrence of Frampton's "fantasy of the archive." However, in order to discuss it, we need to begin with a brief look at Frampton's concept of metahistory, a method that

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counting it here as it was written for an earlier MoMA conference "Open Circuits: The Future of Television" (January 1974). It should be noted that Frampton finished the Muybridge essay around the time that he completed "Hopi," yet I am drawing a line between these two essays to mark a transition from Frampton's focus on the archive to a focus on time. While time does play a role in essays before "Muybridge" (as we will see in a moment) it is in "Muybridge" and "Incisions" that it comes into the spotlight. A letter from Frampton to Sally Dixon dated February 1, 1973 contains Frampton's own (slightly different because of the inclusion of "Muybridge") bundling of his writing up to that point:

> The other recent piece of writing, a bit called EADWEARD MUYBRDIGE: FRAGMENTS OF A TESSERACT, will be coming to you in your March Issue of RATFORUM. And that, I swear, is the last miracle of that sort I star in for at least a year. At least I have vowed that I will write no more criticism during 1973. Maybe The Good Lion will collect it all, in a slim volume.

Collection had to wait until *Circles of Confusion* (1983), a book that will be discussed in Chapter 3.

[42] "Metahistory," *Circles*, p. 111. In *Artforum* "infinite cinema" is italicized.

[43] Ibid., p. 115. In *Artforum* "infinite film" is italicized.

shuffles assumptions around like a deck of cards, attempting to build something surreptitiously sturdier than their proverbial house. Consider Frampton's juiciest example of the difference between history and metahistory:

> In the1830's, Georg Büchner wrote *Woyzeck*. Évariste Galois died, a victim of political murder, leaving to a friend a last letter which contains the foundations of group theory, or the metahistory of mathematics. Fox-Talbot and Nièpce invented photography. The Belgian physicist Plâteau invented the phenakistiscope, the first true cinema.
>
> In the history of cinema these four facts are probably unrelated. In the metahistory of cinema, these four events may ultimately be related.[44]

That "four facts" are transformed into "four events" under metahistory's spell is the crucial matter, but it is worth pausing on the last word of this passage to point out that explorations of relatedness, often played out as reconfigured relations, sit at the heart of Frampton's ideas about metahistory and also extend through much of his artwork. The offset soundtrack in *(nostalgia)* and the flip-flop of brand name and product in *By Any Other Name* (1979-83) are direct examples of this idea;[45] the first two "propositions" from *Gloria!* (1979), where Frampton expresses (1) his strong belief that he and his maternal grandmother "belonged to the same kinship group, sharing a tie of blood" and (2) his doubt, nearly as strong, that "others belonged to

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[44] Ibid., p. 109. In the *Artforum* original, 1830's had been the narrower 1832 (p. 32). *Woyzeck's* inclusion here is most fascinating and requires further reflection. For now let me superficially point out that the play's fragmentary form, 29 very short scenes, relates to "Metahistory's" segmentation, and that Woyzeck's statement, "Did you ever see the shapes the toadstools make when they grow up out of the earth? If only somebody could read what they say!," and his Doctor's later line, "Gentlemen, we are concerned with the weighty question of the relationship of the subject to the object," may be worth pursuing. See *Woyzeck* in *Georg Büchner: Complete Plays and Prose*, trans. Carl Richard Mueller (New York: Hill and Wang, 1984), pp. 118 and 128. Cf. the reading of toadstools to Kalchas' reading of the snake's meal of a sparrow and her eight chicks in *The Iliad* (Book 2), a touchstone for Frampton from more than "a half-light of written legend" (see "Metahistory's" opening lines below). Frampton's interest in the Second Viennese School also brings Alban Berg's *Wozzeck* (1925) into this.

[45] For a glimpse at *By Any Other Name* see selections in *On Camera Arts and Consecutive Matter: The Writings of Hollis Frampton*, ed. Bruce Jenkins (Cambridge, Massachusetts: The MIT Press, 2009), pp. 297-300 [hereafter cited as *Camera Arts*].

the same kinship group and partook of that tie," bring the concept back home to that most familiar context of the relative: the familial.[46] But if Frampton's parsing out of his blood line sounds impossible, consider this little furrow that he forces in the hourglass' sands: "we do not all live in the same time."[47]

Distinguishing between two periods that Frampton discerns in the history of history (i.e. the metahistorical and its "pretext"/the historical/"'real history'"), the above statement allows for two epochs to co-exist, abstaining from the complete supplantation of one by the other.[48] The border that separates these two types of history is a rough one, broadly covering a transitional period (the evolution is diachronic) that Frampton marks between the early 18th and early 19th centuries. The point of contention on the other hand, is fine; it pivots on those "fairly recent inventions we call facts."[49] For Frampton, The Enlightenment's contributions toward the rise of the fact, that "indivisible module out of which systematic substitutes for experience are built," altered the writing of history and thought more generally.[50] He begins his essay:

> Once upon a time, according to reliable sources, history had its own Muse, and her name was Clio. She presided over the making of a class of verbal artifacts that extends from a half-light of written legend through, possibly, Gibbon.[51]

When Frampton later expands on Clio's fall, he notes that the beginning of her end had been sensed in the 1720s when both Alexander Pope and Jonathan Swift responded to a "shift in the

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[46] "Text of *Gloria!*," *Screen Writings,* p. 92.
[47] "Metahistory," *Circles*, p. 108. Such nods toward time as a subject take center stage in Frampton's l973 and 1974 writing.
[48] Ibid.
[49] Ibid.
[50] Ibid.
[51] Ibid,. p. 107. Clio, daughter of Zeus and Mnemosyne, was one of the nine Muses (in the *Artforum* original her name is spelled Kleio). The first volume of Edward Gibbon's (1737-1794) *The History of the Decline and Fall of the Roman Empire* was published in 1776.

definition of knowledge."[52] As for the end of the end, Frampton suggests that it dragged on until Gotthold Lessing's "progeny, the quaintly disinterested art historians of the nineteenth century, lent a willing hand in finishing [Clio] off."[53] The beginning of this timeline, with its 1720s inklings of a latter 18th century crux (Gibbon) and 19th century dénouement, is reinforced through the figure of Isaac Newton (1643-1727). Frampton emphasizes that Newton "spent the last part of his life writing a score of Latin volumes on religion: the nascent atomization of knowledge was a fierce wind from which he took shelter in his age."[54]

Atomization, systematic substitutes, facts; what was it that Clio presided over that was so much more appealing to Frampton than these seemingly Framptonian elements? Clio's undisputed reign was over a type of history that "dispense[d], largely" with facts and "annihilate[d] naive intuitions of causality" by "ignoring mere temporal chronology;"[55] her "verbal artifacts" "proposed no compact systematic substitute for their concatenated world."[56] Frampton's near repetition of "systematic substitute" in his definition of the fact ("the indivisible module out of which systematic substitutes for experience are built") is just one of many doublings and dabblings in word play that make "Metahistory" so complex, and that steers the essay away from the compactness that its short sections (S) seem to partition. While this example might appear to be the simple pinning together of a contradistinction, the pluralization of the word "substitute" in relation to the fact is a change that contributes to the polemic. If Clio's cherishment of concatenation (connection) is to be adhered to, then nothing can be splintered off

[52] Ibid., 108. Frampton saw *Gulliver's Travels* (1726) as a "satiriz[ation]" of, and *The Dunciad* (1728) as a "lament[]" on, this shift.
[53] Ibid. Lessing's *Laocoön: An Essay on the Limits of Painting and Poetry* was published in 1766.
[54] Ibid., p. 109.
[55] Ibid., p. 108.
[56] Ibid., p. 107. I will be stressing the linked togetherness of concatenation.

completely since all things are conjoined. Even the process of fathoming of the world remains interwoven under Clio since she assumes that "events are numerous and replete beyond the comprehension of a single mind."[57] Clio's artifacts, in recognition of an interlocked world of events, offer no singular "systematic substitute" (S1), while the "indivisible module" of the fact attempts to build plural (therefore fractured) "systematic substitutes" (S2).

The word "indivisible" (S2) is itself reworked by Frampton in his discussion of Newton when he writes (in S4):

> The number "one" was much too large; the mathematical fact must be vastly smaller. Even the arithmetic unit was surely an immense structure built of tiny stones: infinitesimal *calculi*, indivisible increments.[58]

"Increments" (from *incrementum* – "increase, means of growth") suggests indivisibility because there is always an augmentation adding to something; but the "module" (from *modulus*) participates more inertly as an "any of a series of independent units or parts of a more complex structure." That "module" also contains the sense of "mere image or counterfeit"[59] makes its association with the fact apt and underlines the problem of the independence of the units. An indivisibility absent of the concatenation of tinier stones is but falsely whole (i.e. all wholes are made up of tiny stones). This ping-pong effect of specific repetitions continues when "*calculi*"

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[57] Ibid.
[58] Ibid., p. 109. Note the plural form *calculi* (small stones). There may be a play here on infinitesimal calculus' dual discovery by Newton and Leibniz [who is mentioned in this section of "Metahistory" (S4)]. This would produce a twist on the essay's notion that events are "beyond the comprehension of a single mind."
[59] For this sense of "module" see "module, n. 2.b *poet*." in *The Oxford English Dictionary*, 2nd edition (1989*). OED Online*, Oxford University Press. <http://dictionary.oed.com.proxy.uchicago.edu/cgi/entry/00313194>.
The sense in the previous sentence is III. 9. of the same entry.

(S4) returns in a description of Plâteau as having "had the calculus in his mother's milk" (S5).[60] Frampton's pointing to Plâteau's invention of the phenakistiscope as a "hybridization of a sensory defect with the Newtonian infinitesimal" (S5) solidifies this pattern of reappearances (recall "infinitesimal" [S4])[61] and establishes a style of writing that keeps re-contextualizing itself through words that clasp different sections of the essay together.

"Metahistory" not only needs to be read slowly and repeatedly, but also with an extra tinge of interest because Frampton felt he was often only (and incorrectly) associated with attributes relating to a post-Clio era. Reacting to a question in the late 1970s about *Zorns Lemma's* relationship to mathematics, he responded: "I get to be typed as an icicle, Frosty the Snowman with his cinematic calculus, which mightily annoys me and hurts my feelings."[62] In a contemporaneous letter, Frampton referred to *Zorns Lemma* as his "albatross," a problem he had sensed as early as 1974, when he wrote, "after 3½ years [it] threatens to become my albatross."[63] His 1972 defensive mention of "those who would perpetuate the rumor that my patrnomyic is the pseudonym of an adding-machine" further clarifies Frampton's uncomfortable association with a non-poeticized math closer to the time of "Metahistory's" writing.[64] What must have been particularly frustrating for Frampton was that in "Metahistory" he had declared his belief that art "promote[s] the life of human consciousness by nourishing our affections, by reincarnating our

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[60] "Metahistory," *Circles*, p. 110. The return here to the singular implies the Enlightenment's legacy of calculus.
[61] Ibid., p. 110 and 109.
[62] "Hollis Frampton" in Scott Macdonald's *A Critical Cinema: Interviews with Independent Filmmakers* v.1 (Berkeley: University of California Press, 1988), p. 52 [hereafter *Critical*].
[63] See Frampton Letter to P.Adams Sitney dated February 16, 1977 (HFP AFA) and Film-Makers' Cooperative Catalog #6 (1975), p. 90.
[64] See Frampton letter to Stan Brakhage dated September 8, 1972 (HFP AFA). Cf. Annette Michelson, "Poesis/Mathesis" in *October* 32: *Hollis Frampton A Special Issue* (Spring 1985).

perceptual substance, by affirming, imitating, reifying the process of consciousness itself."[65] The importance of affection and perception here goes some way toward dulling the tips of any icicles, but it is the notions of reincarnation and reification of consciousness that cut to the heart of art's connection to Clio's draw. Flesh and material thought, as we shall see, are at its center.[66]

Frampton describes Clio's "verbal artifacts" as ones that make "up an open set of rational fictions," and he rechristens them "metahistories of event" (not fact).[67] The pairs of repetitions discussed above (substitute/s, indivisible, calculi/us, infinitesimal) find their supreme model in a larger gear that moves through "Metahistory": Frampton's treatment of "fact" as a core that reshapes itself into various forms. These go beyond the appearance of "factual" (S2) and "factually" (S4), though such mundane adjustments clearly keep the root in play.[68] A more sideways glance sees, in the stripping of F-A-C-T-S from Clio's "artifacts" (S1), that the muse adds A-R-T and I (consciousness) to those modules. The divide between Clio's kind and "nineteenth-century historians [who go] whole hog for the fact" ("they had Science behind them," but not yet Heisenberg) is figured in such a way as to confirm this organizing principle.[69] The former, who precede "the rising mechanistic point of view," partake in a type of knowledge

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[65] "Metahistory," *Circles*, p. 112. See use of "affections" in "A Lecture," *Circles*, p. 193.
[66] Speaking of reincarnation and flesh, Frampton was fascinated by Shakespeare's saturation of the verb "incarnadine," which the playwright turned toward red from its previous flesh/pink (see the *O.E.D.* entry on the verb form, *12 Dialogues 1962-1963*: *Carl Andre Hollis Frampton*, ed. Benjamin H.D. Buchloh [Halifax: The Press of the Nova Scotia College of Art and Design, 1980] [hereafter *12D*]), p. 45., the audiocassette labeled "HF Yale 12/4/71" in the Harvard Film Archive's Frampton collection, and Peter Gidal, "Interview with Hollis Frampton" in *October* 32: *Hollis Frampton A Special Issue* [Spring 1985], p. 103).
[67] Ibid., pp. 107 and 108. The word "metahistories" is italicized in *Artforum*.
[68] Ibid., pp. 108 and 109.
[69] Ibid., p. 108 and 109. "Werner Heisenberg wasn't there to save them: it was a time of utmost certainty" (p. 109).

that is "the factorial of all conceivable contexts" (S2).[70] But, if "facts" replaced the "factorial" for many, where do you think Frampton's vision of the redemption of Clio's "artifacts" might occur? Frampton believes that photography and cinema give new life to Clio's ethos. That the "consummation" of these two media takes place "at quitting time in a French factory" makes the open set around "fact" faculent.[71]

When Frampton writes that the "marriage of cinema and the photograph" is viewed by history "as one of convenience" and by metahistory "as one of necessity," we must recall that he speaks of Plâteau's non-photographic phenakistiscope as "the first true cinema" (since "*Cinema* is a Greek word that means 'movie,'") and that metahistory makes more out of relatedness than history does (note that Frampton's emphasis on the Lumière brothers' role in the medium's invention is due to their "singularly appropriate name").[72] Frampton sees photography, in dealing "with every particle of information present within" the camera's view, in "invariably tell[ing] us more than we want to know," in its "virtually perfect continuum" ("the ultimate structure of any other natural object"), offering, in a word, an "amplitude" that is "the subversive restorer of contextual knowledge."[73] It needed to be joined with cinema because that phenomenon achieves the same feat by resurrecting "bodies in space from their dismembered trajectories."[74] Photography and cinema were both subversive because despite having each been born "within the very heart of mechanism," they, especially in their coupling in Lumière's cinematograph ("an

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[70] Ibid., p. 108.
[71] Ibid., p. 112. Faculent, "giving forth light like a torch; bright, clear," must not to be confused with feculent (see *The Oxford English Dictionary*, 2nd edition [1989]. *OED Online*, Oxford University Press. <http://dictionary.oed.com.proxy.uchicago.edu/cgi/entry/50081562>). Frampton here is referring to the Lumières' *La Sortie des usines Lumière/Workers Leaving the Lumière Factory* (1895).
[72] Ibid., pp. 111, 109, 114, and 110.
[73] Ibid., p. 111.
[74] Ibid., p. 112.

exceptional machine"), reversed the "mechanistic point of view" that Swift and Pope had responded to.[75] But Frampton warns that while the photographic cinema is capable of re-activating the multiplication of those "conceivable contexts" that are lost on facts, a subversion of this subversive potential is always a risk if the technologies' powers are not harnessed correctly.

Frampton's proposal of "an infinite cinema" reads this way:

> A polymorphous camera has always turned, and will turn forever, its lens focused upon all the appearances of the world. Before the invention of still photography, the frames of the infinite cinema were blank, black leader; then a few images began to appear upon the endless ribbon of film. Since the birth of the photographic cinema, all the frames are filled with images.[76]

Like his partition between metahistory and history, this model of human consciousness (which is what I take the polymorphous camera to be) has a dividing line, one that traces the different media in which man has described or reproduced himself and his world. Music, painting, sculpture, oral poetry, and writing exemplify consciousness' workings from the age of "blank, black leader," a time when the "camera" was literally a room containing instruments (e.g. lyre, canvas, clay, voice, tablet, etc.) and procedures that created form without the automatic action of light.[77] But just as nothing guarantees these media's alignments with history or metahistory, nothing guarantees that photography or cinema will deliver on their potential for reinstating Clio. An example of failure can be seen in Frampton's denigration of Eadweard Muybridge's "fact-making battery of cameras."[78] If they produce photographs, why aren't they restorers of amplitude? It seems that as analytical motion studies they provide a special case that deliberately

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[75] Ibid., pp. 111, 112, and 108.
[76] Ibid., p. 111. This whole paragraph is italicized in *Artforum*.
[77] For more on Frampton and the room see "Mental Notes" (1973) and "Incisions in History/Segments of Eternity," both in *Camera Arts*, pp. 256 and 42.
[78] "Metahistory," *Circles*, p. 110.

works against the factorial of context, in effect sabotaging themselves. When Frampton championed cinema's "resurrection of bodies in space from their dismembered trajectories" he was thinking back to this problem with Muybridge, who by publishing his work as plates in "book space," undid the work that Plâteau's "little device" had begun to accomplished in "start[ing] to put Humpty Dumpty together again."[79]

The concern that film could remain ineffectual in reinstating Clio was also something that Frampton broached. His caution is found in S14 of "Metahistory," which will be cited here in full [N.B. he "infinite cinema" that was introduced in S7 of the essay was renamed the "infinite film" in S13 since Frampton saw nothing in the medium's frame by frame structure that required it to produce the illusion of movement and so he wanted to sever "cinema's" etymological connection to the Greek verb *kinein* (to move)]:

> I have called film the Last Machine.
>
> From what we can recall of them, machines agreed roughly with mammals in range of size. The machine called film is an exception.
>
> We are used to thinking of camera and projector as machines, but they are not. They are 'parts.' The flexible filmstrip is as much a 'part' of the film machine as the projectile is part of a firearm. The extant rolls of film out-bulk the other parts of the machine by many orders of magnitude.
>
> Since all the 'parts' fit together, the sum of all film, all projectors, and all cameras in the world constitutes one machine, which is by far the largest and most ambitious single artifact yet conceived and made by man (with the exception of the human species itself). The machine grows by many millions of feet of raw stock every day.
>
> It is not surprising that something so large could utterly engulf and digest the whole substance of the Age of Machines (machines and all), and finally supplant the entirety with its illusory flesh. Having devoured all else, the film machine is the lone survivor.
>
> If we are indeed doomed to the comically convergent task of dismantling the universe and fabricating from its stuff an artifact called *The Universe*, it is reasonable to

[79] Ibid., pp. 112 and 110. Frampton would later modify his view of Muybridge in "Eadweard Muybridge: Fragments of a Tesseract." Recall "Notes on Artifactual Space" discusses earlier in this chapter.

> suppose that such an artifact will resemble the vaults of an endless film archive built to house, in eternal cold storage, the infinite film.[80]

Since dismantling is the domain of facts, not rational fictions/metahistories, we have another Muybridge-like example here of a medium's power to overthrow, being overthrown itself. The imbalance that Frampton detects in the hypertrophy of the film machine's "digest[ing] the whole substance" is at the expense of "reincarnating our perceptual substance;" illusory flesh has replaced our own. To avoid the "cold storage" of facts, an imbrication of the subject and its object must be maintained, a draping and a mantling that Frampton saw as a crucial part of the production of rational fictions, which "are, finally, about what it felt like to reflect consciously upon the qualities of experience in the times they expound."[81]

The large passage above opens doorways into other Frampton essays that we need to start bringing into our mix. In "Meditations Around Paul Strand" (c. January 1972), a review of Strand's 1971 retrospective at the Philadelphia Museum of Art written six months after "Metahistory," there is a line that continues to worry about the "comically convergent task" just cited:

> Every discrete phenomenon has its corresponding photograph, every photograph its peculiar subject; and after little more than a century, the whole visible cosmos seems about to transform itself into a gigantic whirling rebus within which all things cast off scores of approximate apparitions, which turn again to devour and, finally, replace them.[82]

But in "A Pentagram for Conjuring the Narrative" (September 1972), Frampton's five part summoning of the eponymous "specter"/"apparition" "haunting the cinema" (which Frampton

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[80] Ibid., pp. 114-115. In *Artforum* "film machine" and "infinite film" were italicized and The Universe was italicized and in quotation marks (double ones, as were the various appearances of part). Only The Universe remained italicized in *Circles*.
[81] Ibid., p. 107.
[82] "Strand," *Circles*, p. 130.

suggests may turn out to be a Devil or an Angel),[83] there is a remarkable pendant, nearly a direct response, to "Metahistory's" fear about the film machine devouring "all else." Here is the hunk that ends that essay:

> A story is a stable pattern of energy through which an infinity of personages may pass, ourselves included.
>
> The energy-patterns we call physical laws are named after their discoverers: Avogadro, Boyle, Snell. The energy-patterns we call stories are named after their protagonists: Faust, Jesus, Philoktetes. Certain stories seem related to one another, as though the same general equation had been solved for successive roots. We might call such a general equation a myth.
>
> But instead, let us imagine every myth as a crystalline regular polyhedron, suspended, weightless, in a void, with each of its vertices touching, in perfect geodesic equilibrium, the surface of an iridescent imaginary sphere. The existence of the whole body is utterly dependent upon the integrity of all its facets: every facet represents a story.
>
> Near the ecliptic of our universe we find, for example, the mythic Polyhedron of the Father and the Son: on it, the stories of Odysseus and Hamlet occupy adjacent facets, since they are really the same story, told in the former instance from the point of view of the father, and in the latter, from that of the son. Nearly opposite these two, on the dark side, the stories of Oedipus and Agememnon are nearly contiguous.
>
> The center of the cosmos is occupied by the Polyhedron of the Story-Teller. Here we find, imaged upon various facets, the stories of Malone, waiting to die; of Scheherezade, waiting to be killed; of the *Decameron*, whose narrators wait for others to die; of the *Canterbury Tales*, told to ease a passage through space as well as time.
>
> The universe is but sparsely populated by these Polyhedra, enormous though they are. Here and there, a faint nebula marks, perhaps, the region where a new myth struggles to cohere; elsewhere, dark cinders barely glow, remnants of experience lost forever to consciousness. A hole torn in the very fabric of space, whence no energy escapes, is rumored to mark the place where AGNOTON, the black Polyhedron of the Unknowable, vanished.
>
> Nor do all the facets bear images. Some are dusty, some cracked; some are filled with senseless images of insects, or else with a vague, churning scarlet, shot with sparks. Some are transparent as gin. Some are bright as mirrors and reflect our own faces…and then our eyes…and behind our eyes, distantly, our polyhedral thoughts, glinting, wheeling like galaxies.[84]

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[83] "Pentagram," *Circles*, p. 59.

[84] Ibid., pp. 67-68 (ellipses in original). There are some minor differences in spelling, capitalization, and hyphenation between *Circles*, *Camera Arts*, and the original publication in *Form and Structure*. A possible connection between Frampton's use of AGNOTON and Anthony Boucher's use of it in his science fiction story "Transfer Point" (1950) should be explored, especially in relation to part 1 of "Pentagram."

A number of things leap out of this passage, begging to be bound back to "Metahistory." That "certain stories seem related to one another" recalls that important itch that metahistory seeks to scratch: the itch of relatedness (e.g. that 1830's quartet). The Polyhedra being formed out of these storied facets, with their multiplicity of viewpoints on a given myth, seem to be nothing less than the "open set of rational fictions" that resulted from the belief that events are beyond "the comprehension of a single mind." But the Polyhedra's (should we say PolyheAdra's) facets' reflection of our thoughts sets up a crucial contrast to the "film machine's" total absorption.[85] Not only does "Pentagram" allow for things, namely AGNOTON's unknown, to escape engulfment, there is no longer a "lone survivor" after all is devoured since the Polyhedra are interlaced with human consciousness and prevent such devouring. Significantly, the central force of this model of the cosmos is not something that supplants, but the Polyhedron of the Story-Teller, which, in adding rational fictions, recoups Clio. In a wonderful move by Frampton, the string of words stemming from "fact" discussed above (the artifact, Clio's factorial, the Lumière factory as site of subversion) is added to once again with the Polyhedron's "facets." The insertion of that glinting and wheeling letter E, between the C and the T, overhauls "facts" with metahisorical energy.

This finical Framptonism, and its PolyheAdral partner, may seem too good (or bad) to be true, so let us pause for a moment to butter up their entrances into the realm of possibility by quickly pointing to other word games Frampton involved himself in. In letters from the summer of 1972 to Sally Dixon, Frampton repeatedly complains about what a chore it was for him to

[85] In a discussion with Tom Gunning about this chapter, he proposed the possibility of a pun on "hydra" as well. The many-headed beast slain by Hercules, the constellation, and Hydrozoa all have various connections to Frampton's interests.

write. Thinking of the pending "Pentagram," and directly referencing "Digressions on the Photographic Agony" (September 1972), one August missive reads:

> I am committed to some writing, which is driving me straight up the wall, and I'm swearing I'll never undertake to write another word again. Currently I'm weaning a leviathanic essay on 19th Century British photography, for Artforum…with kicks and curses, so that the household vibrates.[86]

An earlier instance of Frampton expressing this unease will have us driven to a similar state. That our writer was fond of one and two letter transpositions and minor substitutions was already evidenced in his addressing Dixon as Dilly Saxon (see page 13 above), and it also shows in his occasional teasing retitling of the magazines he wrote for: RATFORUM[87] and FILM CLUTTER.[88] Frampton's love of transformation carried over into anagrams—he worked out dozens from the word "MAGELLAN" (with the added help of declaring that "'m' may be used as 'w'")—and he even added to their scrambled state by shaping some into crosswords, including the particularly relevant GAME ANAL (Figure 1.12).[89] Keeping these examples in mind helps us untwist this pretzel from a July letter:

> I chiefly moan & bitch, when I do, about the amount of WRITING that I must do this summer. That always costs me infinite agaony, & I keep promishing that I'll keep next summer free of it, & just make movies.[90]

If the portmanteau (and Frampton did love Lewis Carroll)[91] of "promising" and "wishing" (perhaps to promise unconvincingly to oneself is to wish by default) is more discoverable after

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[86] Letter from Frampton to Sally Dixon dated August 16, 1972 (HFP AFA) (ellipsis in original).
[87] Letter from Frampton to Sally Dixon dated February 1, 1973 (HFP AFA).
[88] This scramble appears in a letter from Frampton to Sitney dated April 4, 1971 and in one from Frampton to Brakhage dated September 18, 1972 (both HFP AFA).
[89] Frampton notes in the HFP AFA.
[90] Letter from Frampton to Sally Dixon dated July 20, 1972 (HFP AFA).
[91] For two of Frampton's more elaborate references to Carroll see "A Talk on Photography and History: Time, Space, and Causality" (1979) and "Erotic Predicaments for Camera" (1982) both included in *Camera Arts*.

having learned of the flexibility of M/W for Frampton, what might we say about that second "a" in "agaony"? Could Frampton be superimposing "agony" and "gaon" (one skilled with language)[92] to suggest, via that first "a" as negating prefix, that pain is produced because writing makes him feel like one not skilled with language (i.e. like an agaon)? Does he think himself the loser in an agon (verbal duel)?[93] Such heavy lifting makes the stitch between "fact" and "facet" seem like no sweat.[94]

That not all of "Pentagram's" Polyhedral facets bear images returns us to that intermediate state that we have already seen in "Metahistory's" polymorphous camera's infinite film. After the invention of photography, images only appeared sporadically on the "endless ribbon," but since that of the photographic cinema, "all the frames are filled with images." The regression offered in "Pentagram's" final schematic offers a second chance in which "dismantling" by complete digestion is avoided. In a line that we have not yet cited from "Metahistory," more details about the infinite film are offered. Frampton elaborates on the appearance of his imaginary creation at the same time that he challenges the reality of the widespread predominance of the medium's smooth depiction of the illusion of movement. He declares that instead of limiting itself to only one particular conception of "the rate of change between successive frames," the infinite film contains an:

> infinity of endless passages wherein no frame resembles any other in the slightest degree, and a further infinity of passages wherein successive frames are as nearly identical as intelligence can make them.[95]

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[92] *The Oxford English Dictionary*, 2nd edition (1989*). OED Online*, Oxford University Press. <http://dictionary.oed.com.proxy.uchicago.edu/cgi/entry/50092408>.
[93] Ibid., <http://dictionary.oed.com.proxy.uchicago.edu/cgi/entry/50004575> sense 2.
[94] For another example of the one letter insert pun see "Pentagram's" "her heir" (Circles, p. 60). This will be skimmed in a second as we turn to that essay, and will return in Chapter 3.
[95] "Metahistory," *Circles*, p. 114.

These two poles destroy illusory movement with, on one hand, the franticness of an every-frame-is-different discombobulation, and, on the other, the longest of static long takes. As if to further define the terrain of these two important strands, parts of Frampton's subsequent essays explore what could be seen as illustrative examples of what hails from their infinite reaches. A near match for the former is taken up in "A Stipulation of Terms From Maternal Hopi" (January 1973), while one for the latter seeps out of a separate part of the "Pentagram" essay we have been discussing. Both lead us to other examples of Frampton's "fantasy of the archive."

"Pentagram" begins with an implied archive dreamt up by a friend of Frampton's (assuming we take Frampton to be the first person narrator). In this male friend's recurring nightmares, he is born a female to a rich and eccentric father who orders that her life, "every conscious moment" of it from birth on, be filmed.[96] The friend, as woman, lives out an outrageously action packed existence and then,

> in extreme old age—having survived all her own children—she makes a will, leaving her fortune to the first child to be born, following the instant of her own death, in the same city…on the single condition that such child shall spend its whole life watching the accumulated films of her own.[97]

After experiencing her death, and "a brief intermission," the friend, still dreaming, is reborn as her randomly (unless she believes in temporally and geographically contingent reincarnation) designated heir: "he emerges from the womb to confront the filmed image of *her* birth."[98]

Whether this dream was told in some form to Frampton, or it is his dream of a dream, the story's "accumulated films" create an archive of an individual life. Though a much smaller one

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[96] "Pentagram," *Circles*, p. 59.
[97] Ibid., p. 60 (ellipsis in original).
[98] Ibid. This is presumably a decision made by the parents, but how can it be so immediate? Were projectors and copies of that particular film set up in various hospitals? Of course, such questions need not have answers in dreams.

than that housing the infinite film, which at one point Frampton glosses as "all knowledge,"[99] it is a type of archive that reappears in Frampton's thought (e.g. the closing epigraph of Frampton's Paul Strand essay and "NOTES ON (nostalgia)"). True, not much about the heir's physical viewing location (which he never leaves) is described, but presumably the reels of even this slice of the film machine take up space somewhere (in or out of his sight, in on or off-site storage). That some of the footage must contain static takes, say of the woman silently thinking on a trans-Atlantic flight (her adventures even take her on a longer trip to the moon), or, depending on how her father delimited "conscious moment[s]," hours-long shots of a motionless good night's sleep, brings us hypothetically close to one of those "passages wherein successive frames are as nearly identical as intelligence can make them."[100]

A brief word on the glance thrown at "Strand" and "NOTES" before we move toward that other "infinity of endless passages wherein no frame resembles any other in the slightest degree." The Strand essay concludes with a closing epigraph, a passage from Borges:

> Through the years, a man peoples a space with images of provinces, kingdoms, mountains, bays, ships, islands, fishes, rooms, tools, stars, horses, and people. Shortly before his death, he discovers that the patient labyrinth of lines traces the image of his own face.[101]

This aggregation of images of the world and its contents, of non-self-portraits, nonetheless manages to form one. Like those Polyhedra, it is made up of facets that "reflect our own faces," or, via Strand's show: Strand's. The "patient labyrinth of lines" echoes Frampton's discussion of the layout of the retrospective at the Philadelphia Museum of Art:

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[99] "Metahistory," *Circles*, p. 116.
[100] This fusion of Andy Warhol's *Sleep* (1963) and *Empire* (1964) in my mind could have been on Frampton's mind too when we thought about such "passages."
[101] "Strand," *Circles*, p. 136. Though Frampton gives no citation for the translation, these are the last two lines of the "Afterword" to Borges' *The Maker* (1960).

> There are no captions or dates, but only the most unobtrusive small numbers, and these do not run serially. The prints are not arranged chronologically. The treatment is reminiscent of microscope slides—somewhat disordered cross sections from the tesseract of Strand's sensibility—or criminological photographs from old Bertillon files…The small numbers on the mats refer us to placards posted occasionally throughout the exhibition space…The barest attempt to reconstruct a diachrony meets with the photographer's ["Strand himself supervised in detail the installation of the show"] implicit reproof: information is never withheld, but it is made effectively inaccessible, since its pursuit necessitates endless trips from photograph to identifying legend and back again.[102]

But the Borges quotation also leans toward "NOTES ON (nostalgia)," and of course, that film itself. Through the "thousands of still photographs"[103] that the younger Frampton had made since 1958, the older Frampton of *(nostalgia)* is able to enter the patient labyrinth of his own previous face. Both Borges' man (by virtue of Frampton's attachment of the passage to his review of the Strand retrospective, we can call him Paul here) and Frampton's former self are detected through implied archives made up of unlike images. Such groupings of dissimilarity, "nearly 500 prints" in Strand's case ("portrait[s], landscape[s], still life[s], abstraction[s]"), fourteen photographs (seen or described) in Frampton's, reaches its penultimate pinnacle in Framptonian thought in another, this time explicit, archival fantasy.[104]

"A Stipulation of Terms From Maternal Hopi," submitted as "a catalog statement" to Yale University Art Gallery's 1973 exhibition *Options and Alternatives: Some Directions in Recent Art*, proposes to report on an archeological find at three sites in Mexico.[105] The "caches"

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[102] *Camera Arts*, pp.64-65 (the brackets backtrack to p. 59). Hilton Kramer reviewed the show for *The New York Times* ("Paul Strand at 81: Still a Vital Photographic Artist" [November 26, 1971]: 54). The review was reprinted almost in full when the show came to New York City's Metropolitan Museum of Art in 1973, see Kramer, "Paul Strand Photo Show Opens Here," (February 10, 1973): 19.

[103] "Notes." All quotations in this paragraph from same until next footnote.

[104] "Strand," *Circles*, pp. 128 and 134. Penultimate because nothing beats that "infinity of endless passages wherein no frame resembles any other in the slightest degree."

[105] In a letter to Saly Dixon dated February 1, 1973 (HFP AFA), Frampton wrote:

all consist of materials dating from the 8th and 9th centuries A.D. and suggest that the civilization that produced them, did so to make use of an apparatus for projecting images onto the walls of their partly subterranean homes.[106] These contraptions consisted of silver mirrors for reflecting sunlight, lenticular bottles of water for focusing the image, and reels wound with a "transparent substance" broken up into "square cellular modules each 32 millimeters high."[107] Each module contained a hand-painted glyph (black and red "predominate") and there was "seldom any obvious resemblance between consecutive pictograms."[108] While not the extreme version of the infinite film's discontinuous alcove ("wherein no frame resembles any other in the slightest degree"), this line (later elaborated with "the picture rolls identify meaningful postures numbering in the thousands")[109] does reverberate with that part of "Metahistory's" infinite film. That this case of hand-painted images exists on the equivalent of filmstrips, further clarifies the polymorphous camera's dependence on other representational media prior to the production of a photosensitivity that could fill "blank, black leader." The "transparent substance" being painted upon here suggests a Medieval "ribbon" that would eventually clog up with "very many factual

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> Herewith is a copy of my text for a thing that is taking place this coming Spring at the Yale Art Gallery. They asked me for a catalog statement // this will, accordingly, bid fair to get me lynched. Nevertheless, it is not without its amusing moments I think.

[106] "Hopi," *Circles*, pp. 171 and 172. Note that the original Yale catalog reads "oxygen dating places their fabrication during the eighth and ninth centuries before the present era," while *Circles* has it as "oxygen dating places their fabrication during the 8th and 9th and ninth centuries of the present era." Depending on how one reads "present era" (i.e. today or A.D.) there is a major shift from 800 B.C. to 800 A.D. This may have been ambiguous to open thing up to Homer's day.

[107] Ibid., p. 172.

[108] Ibid.

[109] Ibid., p. 173.

daubs," ironically darkening during the Enlightenment until Clio's resurrection through photography and film.[110]

Frampton's first person narrator remains unidentified in "Hopi" (is he/she a field archaeologist involved in the Mexican digs? a linguist studying its returns?), but feels

> bound to acknowledge that whatever little understanding I have achieved has come largely through the perseverance and generosity of Dr. Raj Cahtterjee, who heads the Project in Artificial Intelligence at Alleghany University; I owe him an insight that he first expressed with characteristic tersity: "We are obliged to assume that this stuff means *something*!"[111]

For our purposes here, we need to stress the where, rather than the what, of "this stuff." Though the glossary that concludes this tall tale contains a batch of incredible translations for fifty-three of the glyph clusters (imagine a society that measures, and so has a "semantic unit" meaning, "the twenty-four heartbeats before the first heartbeat of sunrise" or "changes in daylight initiated by the arrival of a beloved person unrelated to one"), it is that "this stuff" is found in "granite vaults (immediately dubbed 'archives' by the sensational press)" that must absorb our attention.[112] Our narrator seems to disagree with what is presented as a reckless application of terminology by the news, but why? To answer this, we must turn to our third and final post-*Zorns Lemma* use of the word "archive" in Frampton's writing, for it contains the distinction between a "cache" and an "archive."

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[110] "Metahistory," *Camera Arts*, p. 131. Cf. Bazin's discussion of medieval art in "The Ontology of the Photographic Image" *What is Cinema?* v.1, trans. Hugh Gray (Berkeley: University of California Press, 1967), p. 12.

[111] "Hopi," *Circles*, p. 171. I have not yet successfully identified a Dr. Raj Chatterjee, but in a letter from Sally Dixon to Frampton dated October 11, 1972 (HFP AFA) mention is made of an appointment that she has set up for Frampton on his upcoming visit: "Carnegie Mellon University computer synthesizer – Dr. Raj Reddy – 2:00 PM." Could there be something *roman à clef* going on here?

[112] Ibid., pp. 173, 175 (number 38 and 23), and 172.

"Digressions on the Photographic Agony" is a meditation on the interaction between art and science in photography. It takes root and grows out of a comparison of two exhibitions on early photography that Frampton saw as part of a trip to England in the spring of 1972. Each exhibit was roughly aligned with art (*Masterpiece: Treasures from the Collection of The Royal Photographic Society*) or science (technology, documentation) (*'From Today Painting is Dead': The Beginnings of Photography*), setting up the distinction.[113] The review begins with what Frampton described as a "fanfarade"[114] (a rare word for a musical fanfare) (Figure 1.13). Sitting squarely on the first page of the article's appearance in *Artforum*, perfectly filling it with three columns that end at the bottom right hand corner of the page in the dialectical crescendo ("science" and "art"), is a fantastical tale that Frampton conjures by way of introduction (after an epigraph from J.M.W. Turner that echoes one of the shows' titles ["This is the end of art. I am glad I have had my day" (1839/40)]). It begins:

> I begin with a fantastic case: the recent discovery of an imaginary relic.
>
> A tanker returning to Arabia, running blind in a fog at night, collides with an uncharted object. The morning light reveals, instead of the expected crag, an enormous sphere floating in the sea, covered in barnacles and corrosion: it is nearly 1000 feet in diameter. Investigators at the scene determine that the thing is metallic and hollow, a colossal bubble, within which the most sensitive devices fail to detect any activity whatsoever.
>
> A tabloid columnist hints that the menace to navigation may be a product of intelligence. His speculation prospers, and the sphere is towed ponderously up the Thames to the Isle of Dogs, to be beached where, more than century before, I.K. Brunel built and launched the *Great Eastern*. In a fury of sandblasters and jackhammers, workmen swarm over the riveted hulk. The first square yard scraped clean reveals, in indubitable relief, the single word: ATLANTIS. Screaming headlines proclaim the Lost Continent found.
>
> A small contingent of heavily armed commandos escorting three specialists—a mountaineer, a photographer, and a psychiatrist—descends through a manhole found at the zenith of the sphere. Hours later, the whole party emerges unharmed. Dazed, grimy,

[113] While in England Frampton shot footage for *Ordinary Matter* (1972) and presented screenings of his films. See postcard to Brakhage dated May 26, 1972 in the HFP AFA).
[114] Frampton letter to Brakhage dated September 22, 1972 (HFP AFA).

> their faces frozen in the hornswoggled look of men lost in a perfect ecstasy of boredom, they explain that they have found…nothing. Or rather, *less* than nothing: they have found only *photographs*.[115]

The "find" (as it is later called) of images along with some accompanying "verbal oddments" (the "so-called Atlantic Codex") is deemed worthless.[116] "Respectable institutions" show no interest in adding any of it to their collections, but eventually:

> a few indigent archives of technological incunabula are persuaded to trundle away a portion of the stuff. The rest is given out to the middle class, as a sort of perverse ballast for their attics, or else it just disappears.[117]

Here we have the third explicit appearance of our sought for structure; it is what happens inside one of these wanting archives that serves as exemplar the kind of activity it breeds.

> Time intercedes with its familiar mercies. A generation passes. And then an obscure doctoral candidate stumbles upon a hypothesis that electrifies the scholarly world. Kneeling in the gloom of a subcellar in Rochester, New York, leafing through a crate of Atlantis' leavings, the young man glimpses a pattern of coherence in its contents and leaps to an insight that startles him half out of his wits.
>
> Reasoning from an imperfect analogy with the mysterious culture of porpoises and whales, who abandoned the encumbrance of physical objects when they returned to the sea, and embraced instead a bodiless oral tradition of music, literature, and argumentation, our scholar postulates an Atlantic civilization that expended its entire energy in the making of photographs.[118]

But these photographs are not of "Atlantis proper."[119] This "Supreme Artifact of Atlantis" "consisted in nothing less than the synthesis, through photographic representation, of an entire imaginary civilization" (again Frampton's penchant for nesting is evident as the Lost Continent has spawned an imaginary one).[120] The doctoral student's "patient research establishes"

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[115] "Digressions," *Circles*, pp. 177-178 (ellipsis in original). Also see *Artforum* (November 1972), p. 43.
[116] Ibid., pp. 178 and 179.
[117] Ibid., p. 178.
[118] Ibid.
[119] Ibid., p. 179.
[120] Ibid., pp. 178 and 179.

additional layers to his intuition, discerning a "deliberate four-fold complication in the plan" of the "Atlantic masters":[121]

1. the imaginary civilization they create is "depicted as passing through time"
2. its fictitious citizenry is "represented" as its builders
3. the citizenry have no "uniform concern for their photographs"—some are "treasured in museums" and some are "expendable"
4. a "critical tradition" on photography has been "fabricated" as accompaniment to the photographs (those "verbal oddments" mentioned above)

The final twist is that "through some freak of clairvoyance," the world created for the images "bears an uncanny resemblance to our own nineteenth century, or more precisely, the years 1835 to 1917."[122] That these are the approximate years covered by the two exhibits Frampton is reviewing brings his conceit full circle. He punctures the façade himself in the first two lines of the essay's second page (and part):

> Whoever once notices early photography, soon finds it bulking large as a continent…what in *this* world that continent recalls is hard to say. Viewed as a body of innocent document, only our reflex acquiescence to the plausibility of the photographic image contradicts what that same image so poignantly enforces: a sense of times and places altogether lost, and thus irretrievably alien: an Atlantis.[123]

A number of the photographs chosen to illustrate Frampton's text in *Artforum* re-inflate the notion of the synthetic. The first to confront us, Richard Polak's *The Little Golf Player* (1913) (Figure 1.14), is contextualized in the *Masterpiece* catalog:

> Polak is known almost solely for his series of photographs, 'Figure Studies in Old Dutch Costume', published in 1915. These charming pastiches of seventeenth century Dutch masters, rendered in soft, delicate, platinum prints…are unequivocal attempts to recreate the artistic past…Several of Polak's contemporaries worked in the same idiom…[Guido

[121] Ibid., p. 179. Quotations in 1-4 are also drawn from this page.
[122] Ibid., p. 180. Number 3 raises the questions of whether the student realizes the differential state of the photographs through: a) discussions in the codex b) the depiction of photographs in the photographs c) the condition of the photographs themselves. All may lend a hand.
[123] Ibid., p. 180 (ellipsis in original).

> Rey] made photographic reconstructions in almost any previous style. Depositions from the Cross, even, were produced, with all the appropriate props.[124]

Frampton simply adds (without having cited the above, and without forcing the connection between this photograph and his Atlantis tale):

> One is ritually astonished at Polak's Old Dutch interiors, made in 1913-1917 (presumably in obeisance to Burlington House) in the very teeth of Vorticism, not to mention the Armory Show and God knows what else.[125]

Polak's recreation of the past, which meets us on the second page of Frampton's layout, introduces a theme of reproduction, imitation, and disguise that continues to run as a parallel to Atlantis' "representation" through some of the other accompanying photographs in *Artforum's* "Digressions" (e.g. P.H. Delamotte's *The Crystal Palace: model of one of the Colossi of Abu Simbel* [1852-52], O.G. Rejlander's *Rejlander Introduces Volunteer Rejlander* [1860], and, in its relation to pseudonymity, Nadar's *George Sand* [1864]).[126] The hand breaking the right side of the frame in a photograph of Prince Arthur (c. 1853) screams both constructedness (guiding the prince's pose), and, in its failure to remove itself, accident (Figure 1.15); this raises a striking kernel in relation to the Atlantis story. We learned, in the second part of the "fourfold

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[124] Aaron Scharf, *Masterpiece: Treasures from the Collection of The Royal Photographic Society* (Arts Council of Great Britain, 1971-72), n.p.

[125] "Digressions," *Circles*, p. 181.

[126] Also note Frampton's mention of a photograph of "tiny I.K. Brunel in top hat, standing beside the surrealistically enormous anchor-chains of the *Great Eastern*" in his comments on '*From Today Painting is Dead*' (Ibid., p. 184). This image appears in the plates to *Circles* (p. 31), but not in *Artforum's* "Digresssions." A scan through the 914 items listed in the catalogue *'From Today Painting is Dead': The Beginnings of Photography* (London: The Arts Council of Great Britian, 1972) does not turn up the Brunel photo, though I need to double check this, and somehow account for groupings of photographs that are not listed individually. However, that *Circles* lists the image as being from the International Museum of Photography at George Eastman House, raises the possibility that Frampton may have *slipped* this image into "Digressions" and his Atlantis tale without having seen it in England. Cf. p. 55 of *Circles* and p. 49 of *Artforum* for an image used in both publications that comes from the Royal Photographic Society.

complication," that the "Atlantic technician[s]" played the profilmic parts of their Artifact's producers; with this logic in mind, the artisan in the Delamotte photograph (if that photograph had come out of the Atlantis bubble) would only be preparing a model for a fictitious exhibition hall (Figure 1.15). But the juxtaposition of these two photographs here baits us into thinking harder about the hand in the Prince Arthur image: is it truly of a different order, caught off guard, not deliberately posed? Could this be (if it were from the "find") a feigned slip aimed at deepening Atlantis' ruse? Back to a tricky spot in the story about the Supreme Artifact of Atlantis, if

> it is remarkable that, in the whole work, no faintest trace of Atlantis proper is visible anywhere, nor has any Atlantic technician left a shred of evidence from which his own existence might be inferred

then how is it that our doctoral candidate does so?[127] Does the lack of such a shred (or can something like the hand always go either way?) cast doubt on the "revelation in the Rochester basement"?[128] Not if we are dealing with metahistory/rational fiction.

Let us review, chronologically, the web we have moved through in regard to Frampton's writings and their arch and near archives:

"NOTES ON (nostalgia)" – April 1971
    "he had left behind some thousands of still photographs"
"Metahistory" – June 1971
    "the vaults of an endless film archive"

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[127] "Digressions," *Circles*, p. 179.

[128] Ibid. Although Frampton mentions that in the wake of the discovery "scholars undertake an Inventory (of uncertain completeness), which is succeeded by a somewhat shaky *Grundriss*" (p. 179), the uncertainty and shakiness here are due to the dispersal of the sphere's contents and the (therefore increased) difficulty of recreating the layout or floor plan of the "hundred decks within the structure" (whether the "colossal bubble" itself still exists after a generation's passing is not made clear) (pp. 178 + 177). These remarks do not cast doubt on the "four-fold complication" (part two of which is referred to as a "masterstroke"), and the final concern over whether the "riddle" of why Atlantis' people went through so much trouble to create the Artifact "will be solved," confers legitimacy to the doctoral student's theory (pp. 179 + 180).

"Strand" – c. January 1972
    "'a man peoples a space with images'"
"Pentagram" – September 1972
    "the accumulated films of her own [life]"
"Digression" – September 1972
    "a few indigent archives are persuaded"
"Hopi" – January 1973
    "immediately dubbed 'archives' by the sensational press"

We have already grouped "NOTES," "Strand," and "Pentagram" around the implied archives of individuals that they contain, but we still need to straighten out a number of points related to our three explicit appearances. The Hopi fantasy that concludes our stringing out of this first grouping of Frampton's writing has already posed for us the provocative problem of resisting the press' misnomer of calling the "caches" in Mexico "archives." As the distinction made in "Digressions" between the Atlantic bubble (described as "find" [never as archive]) and the "archives" that eventually take on its contents suggests, the archive is not formed in the leaving, but in the leafing: recall the phrase "leafing through a crate of Atlantis's leavings." Neither Atlantis' remains, nor those in the Mexican vaults, have been set up as archives to be examined, sorted, or reconfigured. Even those that are oriented as such can backfire or deep-freeze. "Metahistory's" doppelganger of the infinite film, its fabricated "artifact called *The Universe*," "will resemble the vaults of an endless film archive built to house, in eternal cold storage, the infinite film." However, the resemblance is not total; the infinite film (again "all knowledge") and the true artifacts of Clio do not belong somewhere inaccessible, in cold storage. Only the film machine's imitation of it (*The Universe*) would be withdrawn from the heat of an active archive that allows for leafing.

"Leavings" had been part of "NOTES," where Frampton, writing biographically about his former self, states: "I was forced into examining his leavings and middens, like an

archaeologist sifting for ostracizing pot shards."[129] And "pot shards" (with a variation in spelling) was recycled two months later in "Metahistory":

> Typically, all that survives intact of an era is the art form it invents for itself. Potsherds and garbage dumps are left from Neolithic times, but the practice of painting continues unbroken from Lascaux to the present. We may surmise that music comes to us from a more remote age, when the cables were first strung for the vertebrate nervous system.
>
> Such inventions originally served the end of sheer survival. The nightingale sings to charm the ladies. Cave paintings presumably assisted the hunt; poems, Confucius tells us in the *Analects*, teach the names of animals and plants: survival for our species depends upon our having correct information at the right time.[130]

These paragraphs are the beginning of "Metahistory's" S9, which initiates a third movement in that essay, one that bears on our doctoral student from "Digressions." S1-S4 cover Frampton's distinction between, and timeline for, rational fictions and facts; S5-S8 introduce the media of photography and film and culminate in a rejuvenation of Clio; but it is harder to identify smaller consecutive cohesions in "Metahistory's" ten-section block S9-18, which emphasizes the idea of art form (for psychic survival) vs. "survival-form"[131] (for physical survival) (S9, S10 and 16), describes the Age of Machines (S10, 14, and 15), and raises a specific personage—the metahistorian of cinema/film (S10, 11, and 17) ([S13] argues for the term film over cinema as discussed on page 25). Yes, metahistory and the more specific metahistory of cinema are raised earlier in the essay (S1, S5), but it is not until the end of S10 that we meet an individual who implements the concept. The metahistorian, we are told:

> is occupied with inventing a tradition, that is, a coherent wieldy set of discrete monuments, meant to inseminate resonant consistency into the growing body of his art…[he] generates for himself the problem of deriving a complete tradition from nothing more than the most obvious material limits of the total film machine.[132]

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[129] "NOTES."
[130] "Metahistory," *Circles*, p. 112.
[131] Ibid.
[132] Ibid., pp. 113 and 115-116. Ellipsis mine.

The Rochester revelation in "Digressions" invents just such a complete tradition, unabashedly fusing insemination and generation into historical practice. But it does not push as far as Frampton does; for Frampton closes the gap between metahistorian and artist even further, believing that the metahistorian sometimes needs to make works to aid in the shaping of tradition, explicitly becoming an artist. Our doctoral student's rational fiction reverberates in an important way. In restoring "the factorial of all conceivable contexts," it helps to clarify and amplify a connection between psychic and physical survival. While it may not offer "correct information" that helps to illuminate the facts about the earliest period of photography, the Atlantis story, in shifting such a period to another epoch, defamiliarizes our basic habit of making photographs, highlighting the much harder to answer question of why over when, how, who, or what.

I have been striving via "imperfect analogy" and "glimpses [of] a pattern of coherence" to tease out and give shape to the "fantasy of the archive" that appears in Frampton's writing. As we begin our return to *Zorns Lemma*, which will help develop the appeal of "the activity of the archive" as a mode of thought akin to Clio's, I would like to point to two real archives that may have helped foster such fantasies for Frampton. The December 1, 1970, opening night celebration of Anthology Film Archives is interesting to consider in connection to "Metahistory" (Figure 1.16). This is not only because the ideas in the essay were contemplated (at the latest) by early April of 1971 (just four months after the opening),[133] but because in addition to being a

[133] In a letter from Frampton to P. Adams Sitney dated April 4, 1971, Frampton writes of wanting to discuss two lectures that Sitney had given at MoMA: "I thought your opening references to [Alfred North] Whitehead in #2 audacious, if opaque in its compression & obliquity. Then later on, your proposal of any given film as a 'fragment', which I suspect you ran intuitively head-on into in the heat of discourse…well, it was was [sic] suggestive to the point of vertigo, seen from the tangent of a meta-history of film such as I tickle myself with" (HFP AFA) (ellipsis in

personal declaration (with its nod toward *Magellan*), Frampton's essay takes on the appearance of a belated toast from that evening's festivities, especially when considering the essay's appearance in Annette Michelson's "Special Film Issue" of *Artforum*, where it broadens into a statement about the metahistorical nature of Anthology's Essential Cinema program.[134] Anthology had been brewing since 1967 under Jonas Mekas, Jerome Hill, Joseph Martinson, and David Stone.[135] In addition to relocating the Film-Makers' Cinematheque (from midtown to downtown), Mekas proposed to expand his efforts at showcasing film in New York with a second venue, Cinematheque II. The first would continue to "serve as an all purpose experimental movie theatre open to all film-makers," while the second would be "a kind of Avant-garde Academy [where] only very carefully selected programs will be presented."[136] With the financial support of Jerome Hill and his connections to the Joseph Papp Shakespeare Fesitval (who were outfitting the Astor Library at 425 Lafayette Street into a new theater complex), Cinematheque II evolved into Anthology Film Archives' Invisible Cinema, designed by Peter Kubelka. The venue featured "The Anthology of Films," approximately one hundred programs chosen by a selection committee "as the essential works of the art of cinema" (hence the Essential Cinema); with three screenings per day, the cycle could be shown in a month's time,

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original). See Sitney's "The Idea of Abstraction" in *Film Culture* nos. 63-64 (1976) for the text of the second MoMA lecture. Sitney's summary of Whitehead on pp. 1-4 seems to have a strong bearing on "Metahistory" that will need to be explored. Thanks to Lisa Zaher for making Frampton's reference to Whitehead in "Impromptus on Edward Weston: Everything in its Place" (1977-78) stick well enough that his name then jumped out of this letter.

[134] *Artforum* (September 1971). "This issue, devoted to film, has been organized and edited by Annette Michelson" (p. 7).

[135] See Robert Haller, "Jerome Hill: Selected Correspondence," in *Perspectives on Jerome Hill & Anthology Film Archives*, ed. Robert Haller (New York: Anthology Film Archives, 2005), pp. 11-17.

[136] Ibid., p. 11.

and repeated twelve times a year.[137] In April of 1970, Frampton and P. Adams Sitney, who had been hired in 1968 as coordinating director of Anthology, were discussing the possibility of Frampton running the new theater when it opened: "this business about running the theater. We must talk about it. I expect there is some agreement to be come to. Your correspondent is malleable, enthusiastic."[138] Perhaps the move to Eaton the following month put an end to this possibility.

As the first essay in the *Artforum* issue, "Metahistory" does more than flow out of Michelson's introduction by nature of its proximity; it is anchored to it visually and conceptually. Michelson's "Forward in Three Letters" contains just that: (1) a complaint from Peter Gidal to *Artforum's* editors regarding Michelson's previously published essay on Michael Snow (from the June 1971 issue) (2) Michelson's response to Gidal (3) a letter from Jonas Mekas to Michelson about Anthology's Film Selection Committee's process for creating the Essential Cinema. Foregoing any summary of the individual articles that follow, Michelson uses Gidal's complaint

> it is sad that the most important film maker currently working…[i.e. Snow]…receives much-needed and honestly-held critical attention through the dubious intelligence and esthetically backward critical approach of Annette Michelson[139]

as an impetus to prophesize Anthology's role in shaping the future of film criticism. Michelson singles out Mekas' efforts in supporting "advanced filmic art" and praises "New York's newest film museum and research center, the Anthology Film Archives, for whose assistance every

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[137] See P. Adams Sitney's "Introduction" in *The Essential Cinema: Essays on Films in the Collection of Anthology Film Archives* v. 1, ed. P. Adams Sitney (New York: Anthology Film Archives, 1975), pp. v-xviii [hereafter *Essential*]. The quote here is from p. xiii.
[138] Letter from Frampton to P. Adams Sitney dated April 22, 1970 (HFP AFA).
[139] Peter Gidal, "Sirs:" in Annette Michelson's "Foreword in Three Letters," *Artforum* (September 1971), p. 8. Ellipses mine.

contributor to this film issue is grateful;" she goes on to suggest that "the existence of Anthology is a radical critical gesture" that can alter "the level of discourse on film."[140]

Mekas' letter describes the process of the Selection Committee, including the expectation that the Anthology be ongoing and amendable, and decries "the historical approach to cinema in all the film museums and cinémathèques" as "so overdone that the exaggerated stance that we are taking for the art of cinema is correct."[141] This is an emphasis encapsulated in Frampton's distinction between the historian and metahistorian:

> The historian of cinema faces an appalling problem. Seeking in his subject some principle of intelligibility, he is obliged to make himself responsible for every frame of film in existence. For the history of cinema consists precisely of every film that has ever been made, for any purpose whatever.[142]

We have already seen that the metahistorian invents a tradition and coheres a "wieldy set of discrete monuments," but Frampton's notion that one can "pass" through this set,

> from *The Flicker* through *Unsere Afrikareise*, or *Tom, Tom, the Piper's Son*, or *La Région Centrale* and beyond, in finite steps (each step a film), by exercising only one perfectly rational option at each move[143]

is simply an alternately arranged version of the Essential Cinema's alphabetical ordering of the great filmmakers. Anthology's "Manifesto" begins:

> The cinematheques of the world generally collect and show the multiple manifestations of film: as document, history, industry, mass communication. *Anthology Film Archives* is the first film museum exclusively devoted to the *film as an art*. What are the essentials of the film experience? Which films embody the heights of the art of cinema?[144]

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[140] Annette Michelson, "Dear Mr. Gidal:" in Annette Michelson's "Foreword in Three Letters," *Artforum* (September 1971), p. 9.
[141] Jonas Mekas, "Dear Annette:" in Annette Michelson's "Foreword in Three Letters," *Artforum* (September 1971), p. 10 [hereafter "Foreword"].
[142] "Metahistory,' *Circles*, p. 113.
[143] Ibid., p. 116.
[144] This "Manifesto," distributed at the December 1, 1970 opening, is reproduced in *Essential*, p. vi-vii.

Anthology's attempt to "to define the art of film in terms of selected works which indicate its essences and its perimeters" is metahistorical.[145]

Michelson subtly acknowledges this connection between Frampton's essay and her foreword's celebration of Anthology's mission through illustrations. Accompanying the Mekas letter is a perfectly related photograph of Sitney, Mekas, and Kubelka seated in the Invisible Cinema, but in between Gidal's and Michelson's letters sits an imperfect (i.e. devilishly perfect) one: a single 16mm frame containing a red street sign reading "SNOW," with a white double sided arrow above it (Figure 1.17). This image does more than name the subject that initiated the Gidal/Michelson correspondence, it also directs us to look in two directions, to turn backwards and forwards as a way of bringing Frampton more prominently into Michelson's foreword (a feat hinted at via the caption: "(Courtesy of Hollis Frampton.)."[146] The arrow's deictic function is to bind a curious pair of stills together. If we obey the signal's left side, we flip back one page to the table of contents and find an image from Dziga Vertov's *Man With A Movie Camera* next to Michelson's by-line (Figure 1.18).[147] To properly follow the arrow's right side is to find a second Vertov image above the title of Frampton's "Metahistory" (which makes no mention of Vertov

[145] Ibid.
[146] "Foreword," p. 8. Michael Snow's contribution to the magazine, "Passage," contains a single image: a production still from his 1969 film < --- > *(Back and Forth)* (p.63). Interestingly, Frampton's frame in the "Foreword" is one that includes its processing date on its edge ("MAR 66"), making it possible that Frampton's composition (assuming that Snow had seen it between 1966 and 1969) inspired Snow's title (it is also important to note here that this Snow frame does not appear in *Zorns Lemma*, whose entry for the word is taken from a Manhattan awning [see SNOW in Appendix B]).
[147] Table of Contents, *Artforum* (September 1971), p. 7.

or his film) (Figure 1.19).[148] As all of the other images illustrating "Metahistory" are from *Zorns Lemma*, the Vertov feels even more out of place until it is plucked back in to the front matter.

In addition to the possibility that Anthology's formation informed Frampton's "Metahistory" (a point that Michelson's illustrations seem to suggest), the other real archive that must be raised as a probable influence on Frampton's "fantasy of the archive" is an individual's rather than a medium's. It is one that Frampton was solely responsible for and, in its 1969 resurrection, needs to be added to the things on Frampton's mind in the lead up to "Metahistory." In 1969, the Haags Gemeentemuseum (Hague Municipal Museum) was preparing a show and catalogue on Carl Andre's sculpture. The curator of that show, Enno Develing, asked Frampton for the use of photographs that he had taken of some of Andre's earliest work. In addition to publishing some of these photographs of lost Andre sculptures, Develing also included wholly, as part of the catalogue's introduction, a letter that Frampton wrote to him about Andre's activities in the late 1950s and early 1960s (this instead of using it to form his own edited chronology). It begins:

> Dear Enno Develing,
>
> Some months ago I agreed to write you a letter about Carl Andre.
> The matter has been on my conscience ever since.
>
> I am by temperament no biographer. I should do a friend a disservice by attempting to embalm him in prose at the age of thirty-three. Anyway I secretly believe that Boswell faked the last of his book to cover the fact that he, Boswell, *cooked and ate* Doctor Johnson. That is the logical end of treating people as commodities.
>
> So I write to you now rather in the rôle of archivist, not a very competent or thorough archivist, granted, but the only one available. How that state of affairs came about, and

[148] For Michelson's interest in Vertov in the early 1970s see her "*The Man with the Movie Camera*: From Magician to Epistemologist," *Artforum* (March 1972), pp. 60-72.

> what is in the archive in question, I shall try to set down briefly. The events were boring enough at the time, certainly, but may by now be of some interest to strangers.[149]

Frampton goes on to narrate his relationship with Andre, and the course of Andre's artistic path. The two had met at Phillips Academy, and, after nearly five years of various travels and relocations for both, were reunited when Frampton arrived in New York City in 1958.[150] Andre was variously involved in poetry, drawing, painting, and the making of "'objects'" at the time, and as Frampton's art turned from poetry to photography he "began systematically to photograph Carl's work. And that is how the 'archive', such at [sic] it is, was begun."[151] Frampton elaborates:

> I cannot now feel utterly certain of my motives in doing this. I have no impulse to 'collect art', and can't remember ever wanting to record the work of any other artist…
>
> The other plastic artists I knew then were 'studio artists', maintaining a workspace and taking a bustling bourgeois interest in preserving and disseminating their work. But CA worked wherever he happened to be, with what was at hand. His studio was his mind so to speak. Anyone who admired a piece was welcome to shelter it, and a few did, but nothing encumbered him for long. When he moved, the work was left behind. If it became too copious, he discarded it. Since he moved often, and produced much, a great deal is gone.
>
> I guessed at the start that most of what I saw was ephemeral, so I began to make a record for myself – had I suspected that anyone else would be interested, I should have made a

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[149] Hollis Frampton, "Dear Enno Develing," in *Carl Andre* (The Hague: Haags Gemeentemusuem, 1969), p. 7 [hereafter "DED"]. The "HOLLIS FRAMPTON: BIBLIOGRAPHY" from "FILE: FRAMPTON.CV" [hereafter CV] lists this text's title as "Carl Andre." In *Camera Arts*, Bruce Jenkins foregrounds its letter form by including it under the title "Letter to Enno Develing" (pp. 279-284). See *Carl Andre* for the nice touch of the reproduction of Frampton's signature. The letter is dated May 24, 1969. In a sentence from the "Acknowledgements" that must have been translated from Dutch to English, a great neologism can be found: "In accomplishing this publication the contribution of Hollis Frampton, who brought together archivalian material on Carl Andre's lost early work, has been most essential." "Acknowledgements," *Carl Andre* (The Hague: Haags Gemeentemusuem, 1969), p.3. The acknowledgements are signed by "L.W.".

[150] Frampton attended from 1951-54 (see "Education," CV) and Andre from 1951-53 (see "Autobiography by Carl Andre" in *12D*, p. 127).

[151] "DED," p. 8.

> better job of it. As it is, much is missing entirely, and what there is often has the look of the photographs made in the pathology department of a hospital (they call them 'gross specimens'). Ironically, some negatives of CA's lost work are, through the vicissitudes of my own life, themselves lost.[152]

As Frampton puts it, "portability was paramount" since apartments and studios (sometimes the same) changed often.[153] In one case, during the summer of 1962, a documentation session was planned for works that were too heavy and numerous for Andre to take with him when he had to give up what he called his "'indoor vacant lot.'"[154] In 1964, Andre had his first group show and as the "*oeuvre* became 'public,'" Frampton felt his "own task was finished. Others keep the records now, and there are no lost works anymore."[155] If Frampton's loss of some of his documentation of Andre's lost work caused him to deprecate his own "rôle" as archivist, or to allude to the Andre archive in scare quotes, his criticism of the photographs that he did take as "gross specimens" is misleading as the photographs are, in many cases, complex (Figure 1.20): the humanoid graffiti peeking out from behind the curtain in *Pigmented Concrete Sculpture* (1962); the corner play in *Untitled (Pizza)* (1962) (where the textured white cloth of the bottom left gives way to a smooth white ground that causes the pizza to levitate with its uppermost jagged edge arching out of the central rod, piercing the black shard of near-nothingness in the top right corner); the inclusion of the radiator as faux cement slicer in *Portland Cement Pieces* (1962).[156] Perhaps there is more to the scare quotes though. It may be that they tone down the fullness of the archive because, from Frampton's point of view, since he

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[152] Ibid. Ellipsis mine.
[153] Ibid., p. 7.
[154] Ibid., p. 11.
[155] Ibid., p. 12.
[156] See *12D*, pp. 123, 122, and 125. Judging Frampton's desired exposure in the prints is tricky as the images vary from publication to publication, probably always out of Frampton's control. Cf. Diane Waldman's *Carl Andre* (New York: Solomon R. Guggenheim Foundation, 1970), p. 11 with *12D*, pp. 108 + 110.

took each of the photographs, it cannot open itself up to the same extent as a metahistorical entity. Strand's photographs and Frampton's are archives for other viewers not for themselves.

In the letter to Develing, Frampton comments that he sees Frank Stella's painting *Union Pacific* (1960) in the background of some of the photographs of the "'negative sculptures'" (taken when Andre and Stella shared a studio) and indeed there are some great interactions of Andre's wood and Stella's line – even the lines of pipes or floorboards gets involved – in *Last Ladder* (1959) and *Chalice* (1959) (cf. these photos with Frampton's photograph of his own sculpture *The Piece Carved in Ohio by Hollis Frampton* [1960] in terms of the art's interaction with its environment) (Figure 1.21).[157] Many of Frampton's photographs are re-cropped in the Gemeentemusuem catalog and in some bizarre instances Andre's sculptures are cut out from their environs. *Maple and Plastic Exercise* (1958-59) is taken off of the circular table, which Frampton included as a rhyme to Andre's drilled cylinders (Figure 1.22).[158] These trimmed images preserve the facts of Andre's sculpture, but not the events that Frampton's original photographs concatenate.

The late 1958 to summer of 1962 stint as Andre's archivist had come directly on the heels of Frampton experiencing another artist's production of ephemeral feats. Before arriving in New York, Frampton had been living in Washington D.C. in order to visit with Ezra Pound at St. Elizabeths Hospital on a regular basis. In a 1976 interview with Robert Gardner, Frampton recalled witnessing an "extraordinary thing": "that was that [Pound] read aloud, and this took months, the entirety of *The Cantos* and annotated them as he went." Gardner asked if Frampton was there "in capacity of a listener only, or were you able to do any documentation of this

[157] See *12D*, pp. 99, 102, and 16.
[158] Cf. *12D*, p. 105 and the Gemeentemusuem catalog, p. 18.

performance of his?" Frampton responded: "oh no there was…it couldn't be documented in any case, I mean, I, I was not at that time even a still photographer."[159] Whether or not that experience was a conscious influence on Frampton's interest in documenting Andre's work, Frampton's curious response (what annotations would a photograph record?) also honors the idea of event over facts.

To the recognition that the reign of Frampton's "fantasy of the archive" (April 1971 – January 1973) followed the formation of Anthology (1967-1970) and Frampton's reconsideration of his Andre archive (1969), we must add that *Zorns Lemma's* production began late in 1962, just after Frampton's last Andre gig. The film's relationship to the archival is multifaceted. First, it was a film that Frampton believed had a place in an archive. In August of 1970 he sent Mekas and Sitney a placeholder in the form of a rejection notice from the Bellevue Film Festival (Figure 1.23):

> Signori!
>
> as you know, I intend to donate a mass of material relating to ZORNS LEMMA to yr/ film museum. It will take some time to get it rounded up & accounted for. Meanwhile, you might be amused by the enclosure, as a starter for the appropriate file.[160]

Nearly a year later (April 1971), the transfer had yet to be made:

> [I] reiterate in soberness my intention of depositing my originals in your vault upon returning to NYC; and thrice to reiterate my continued intention of giving to Anth/ the mass of detritus related to the making of ZL. You can even have the goddamn out takes if you like.[161]

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[159] This episode of Gardner's television interview program *Screening Room* is available on DVD. An U-matic tape in the Harvard Film Archive Frampton collection lists the record date as December 9, 1976 and the airdate as January 13, 1977.
[160] Letter from Frampton to Mekas and Sitney dated August 1, 1970 (HFP AFA).
[161] Letter from Frampton to Sitney dated April, 4, 1971 (HFP AFA). See my "'The Archives of our Memory': Hollis Frampton's Marmoreal Mammary," *The Moving Image: The Journal of the Association of Moving Image Archivists* vol. 12 no. 1 (Spring 2012): 103 for an image of said detritus.

Second, Frampton's "fantasy of the archive" clearly applied to his conscious maintenance of his own leavings. His public temptation of future researchers in "NOTES ON (nostalgia)" was part of *Zorns Lemma's* private padding too. In "NOTES" he stated (speaking of himself in both the third and the first person) that:

> he had left behind some thousands of still photographs made during his apprenticeship to the art I expound. Because my results were to be made public, I chose a mere dozen of these specimens to examine, leaving the rest for later investigators who would be doubly fortunate: first in their sentiment for their antagonist, and again in their intimacy with his work.[162]

Zorns Lemma quickly garnered such investigators in the critics Mark Segal and Wanda Bershen, and their interest not only encouraged Frampton's depositing of the promised materials sometime in 1971, but even spawned an increase in them (the posthumously published "Notes on *Zorns Lemma*" were written in response to a draft of Bershen's "*Zorns Lemma*").[163] Frampton's desire

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[162] "NOTES."

[163] Mark Segal's "Hollis Frampton/'Zorns Lemma'" was written in May of 1970 (after Frampton's Cineprobe at MoMA) and appeared in *Film Culture* no. 52 (Spring 1971) (see letter from Segal to Sitney dated April 5, 1971 which indicates that no. 52 [the only issue of 1971] was out by very late spring at the earliest [HFP AFA]). Wanda Bershen's "'*Zorns Lemma*'" was published in *Artforum* (September 1971), pp. 41-45. This version incorporates comments that Frampton had made on a draft of the essay, and it was this draft that inspired Frampton to write nearly 20 pp. of notes on the film, which were eventually published by Scott MacDonald in *Screen Writings*. A clean copy of Bershen's text, Frampton's copy (with handwritten comments), and the notes on *Zorns Lemma* are all in HFP AFA. In his introduction to this material, MacDonald states:

> included here is a set of previously unpublished notes Frampton wrote during the making of *Zorns Lemma*. They give a sense of the filmmaker's thinking, not only about the general structure of the film but of such particulars as his choices of ongoing activities to replace the letters during the second section of the film (p. 52).

However, the inclusion of an interlocuter (e.g. p. 56's "as you suggest"), and a comparison between Frampton's copy of Bershen's draft and the notes, point toward their being written in the late spring or summer of 1971. A different set of charts and materials relating to *Zorns Lemma's* production were probably deposited around late spring of that year and appear as

to build up an archive around this film, and its correlate, to have the *Zorns Lemma* material studied, pondered, and leafed through, is made most evident in a passage from a 1977 letter to Sitney:

> I chanced to reread, last night, outside its weary and regretful time, your notes for the Walker nonevent [November 1972]. Your note on ZORNS LEMMA, my albatross, I almost envy. That distant film holds about three or four secrets That [sic] I had thought reserved for some posthumous Festschrift, & you nail one of them to the wall quite perfectly in about 1½ paragraphs. Did I ever thank you properly for that job? I do now. I'm afraid I might have seemed chilly and ingrate then.[164]

Secrets need to be unlocked, not looked up and this is why the archive (and Frampton's notion of leafing), rather than the dictionary or the encyclopedia, becomes the most accurate structure for Frampton's aesthetic. Although Frampton once noted that alphabetization of these two kinds of books "facilitate[s] exploration," that was only in the special case of comparison with the novel's stress of straight through progression.[165] By opening up either of these truly book space books to what you are already looking for limits exploration when compared with "the activity of the archive." The rejection of the term archive by the narrator in "Hopi" may be connected to this ambivalence about the order that language brings given that those caches contained "pictograms [that] clearly constitute a language."[166] As Sitney remarks in his note for the Walker (there are a couple of possibilities as to what Frampton thinks he "nails"),[167]

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accompaniment to Segal's essay (though the are extraneous to his text). "ZORNS LEMMA : subset A : alphabetically" was likely part of this delivery.

[164] Letter from Frampton to Sitney dated February 16, 1977 (HFP AFA). That Walker nonevent happened to be a retrospective that included the world premiere of the complete *Hapax Legomena*.

[165] "Notes on Artifactual Space," p. 1.

[166] "Hopi," *Circles*, p. 173.

[167] See Sitney's essay "Hollis Frampton" in the program, "The Films of Hollis Frampton" (Minneapolis: Walker Art Center, 1972), pp. 4-5 [hereafter Sitney's "HF"]. Possible points that may have stirred Frampton range from a connection to *Ballet Mécanique* (1924), to the clock from Frampton's *Surface Tension* (1968), to the one-second pulse that Frampton highlights in his own notes (see *Screen Writings*, p. 56).

"alphabetical order" is introduced as the "common denominator" in *Zorns Lemma* only to be consistently challenged by the replacement images and by Section III's (yet to have been described here) ten and a half minute depiction of a man, woman, and dog, traversing a snowy field, accompanied by a hocketed reading of a 13th century text by six female voices.[168] The fragmentation of the language is contrasted with the wholeness of the image it speaks over. Frampton addressed the limits of alphabetization in an interview with Scott MacDonald:

> alphabetic ordering is extremely interesting because it is at once quite arbitrary, and yet it's something that's given to us by the culture and has a vast history, not the least important aspect of which is concerned with two kinds of books: the dictionary, on one hand, which is the set of all sets of words of which the language is composed, and the encyclopedia, which does a rather odd thing: namely, it proposes to arrange all areas of human knowledge according to the first letters of their names. In order from something to become knowledge in the encyclopedia, it first has to be nameable, then its name must have entered the language via the written word, and finally that written word must have been standardized. The encyclopedia takes many disparate, disjunct things and groups them together, not even as they are related in language, but as they are related according to the precedence of the graphic signs that constitute their names.[169]

As might be expected from the discussion of "Metahistory" above, Frampton is critical of the "encyclopedists of the Enlightenment" and comments on the "crazy" nature of their enterprise to "somehow categorise all human knowledge" alphabetically.[170] The archive does not arrange its material this way, in "Digressions" it takes time's passing for our doctoral candidate to know the leavings; in its purest state the archive takes a find and leaves it open to finding. Returning to our A-page from the start of this chapter, the directionality of reading in the archive is every which way; one does not turn the pages of an orderly book, or read along columns or rows, but is instead required to formulate a system of relatedness, the growth of a family tree, the

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[168] Sitney's "HF," p. 5. For Robert Grosseteste's "On Light, or the Ingression of Forms" see "Narration from Part 3 of *Zorns Lemma*" in *Screen Writings*, pp. 67-69.
[169] *Critical*, pp. 50-51. Reading the encyclopedia or dictionary straight through would create a more archival activity of connections, but the entries would already be factualized.
[170] "Gidal Interview," p. 65.

branches of a cohesion. Take for instance, this very strange, single-page note that Frampton has left us (Figure 1.24). What is so important about this tidbit that it gets its own sheet? What do rage and anger have to do with the film (neither word appears as a "'WORD'-image" in it)? The *O.E.D.* and Wikipedia can only get us part of the way.

> Zorn's Lemma – mathematician Max Zorn's "proposition assumed or demonstrated which is subsidiary to some other" [lemma 1.1]
>
> *Zorns Lemma* – Frampton's film
>
> "Rage[s]/Anger[s]" Lemma – Frampton's clue

No matter how deeply we explore the O.E.D.'s senses for "Lemma," we would never find Frampton quoting this passage from Hugh Kenner's *The Pound Era* in "Digressions on the Photographic Agony":

> There is no substitute for critical tradition: a continuum of understanding, early commenced. Rémy de Gourmont surmised that the *Iliad* discovered today in the ruins of Herculaneum "would produce only some archaeological sensations"…illustrative of some vanished civilization.[171]

Frampton adds, that Kenner "might as well be writing about photography during the embryonic period under discussion [19th century]…For a kind of mute *Iliad* has been dug up."[172] The use of "embryonic" was a public gesturing back toward *Zorns Lemma's* title since in embryology a Lemma is "the primary or outer layer of the germinal vesicle" (the word also means "the husk or shell of a fruit") and thus "Digressions" brings "Lemma" and *Iliad* close together. In the note Frampton wrote (probably as part of the packet for Wanda Bershen and so about a year earlier), he brought the *Iliad* in through its very first word: the Greek *menin* (rage).[173] Thus, through some

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[171] "Digressions," *Circles*, p. 185. Ellipsis in Frampton (no page number given in his footnote re: Kenner).
[172] Ibid. Ellipsis mine.
[173] https://en.wikipedia.org/wiki/Iliad#/media/File:Beginning_Iliad.svg

apostrophe-less analogy with the German genitive case: *Zorns Lemma* = The western tradition's first word's shell. Whether that shell is the alphabet or language, or the human mind that created each, or the world that these all attempt to grapple with, is the epic of Frampton's film.

In explaining his film's title's reference to mathematics' Zorn's Lemma, Frampton stated that it can be thought of in this sense:

> ["EVERY PARTIALLY ORDERED SET CONTAINS A MAXIMAL FULLY ORDERED SUBSET"]
> You may multiply instances at your leisure.
> For one or more things to be "ordered", they must share a perceptual (provable) element.
> So there are many ordered subsets within the set of all elements that make up the film, e.g. all shots containing the color red.[174]

This kind of partial ordering dictates an archival aesthetic. Of the dictionary, Frampton had written:

> a dictionary contains all dictions. It contains the elements of all the possible fields, and is 'closed' in the sense that an operation (alphabetization) has been performed upon those elements.[175]

The operations applied to an archive's ordering create multiple closures, and bring elements into many more varied contacts. A few instances, to take up Frampton's invitation to "multiply" at our leisure, would begin to look like this (Figures 1.25-1.27):

> pulled from cars (e.g. AMBLE, BILE, FURY, HILL, etc.)
> depicting animals (e.g. HAPPY, NEST, POLE, PROTECT, etc.)
> seen through leaves (e.g. ACCENT, CAMP, OTHER, SPARK, etc.)
> (see Appendix B for examples that fuse cars and animals)

As Frampton was working on *Zorns Lemma*, Carl Andre was writing poems that pushed the paths of reading. In *A Winter Memory of Quincy Bay* (1965) (Figure 1.28) the evenness of spacing between each capitalized letter leaves word formation ambiguous. Is the first line "Blue

[174] *Screen Writings*, p. 56. [Notes for Bershen].
[175] *12D*, p. 75.

Island" or "Blue is Land"? The last: "As Tar Tends," "A Star Tends," or "A Start Ends"? This task of separation gets reversed in Andre's *Renunciation* (c. 1964) (Figure 1.29); instead of pulling words apart by finding the perforations, here one must tear their order back together. One can read by the numbers ("I do not desire their desire anymore"), by the line ("do desire anymore I desire their not"), or both (at least for the first two lines: "to do for desire/ 2 do 4 desire"). Applying such techniques to *Zorns Lemma* we can translate LIME-light and MEAN-knee (Figure 1.30), rejoin ANIMAL (word-cycle 43) to its CLINIC (word-cycle 51) (Figure 1.31), relish the almost of ARCH and HIVE (Figure 1.32), and rejoice that our alphabetized A-page contains "the activity of the archive" in its painting space (Figure 1.33).

CHAPTER TWO

NOSEYING AROUND *(nostalgia)*

"Art Arthritis Artisan" (Figure 2.1). This group of three continuous A-words from *Zorns Lemma* (1970) sheds light on Hollis Frampton's tendency to bury things. Sometimes what is lurking beneath is hidden without a trace; at others, like this one, it is signaled right there on the surface, by a protrusion. As the only words beginning with or completely contained by the letters A-R-T (in that order that is, since TAR is also part of *Zorns Lemma*), it is fitting that this trio demonstrates the need for the type of digging that Frampton's aesthetic demands.[1] The oddity of the middle term, with its insertion of painful affliction into the realm of creation, sticks out far enough – like a sore thumb – that one wonders why Frampton was interested in including it in the hand to be dealt by *Zorns Lemma*.[2] In order to explore the possibility that this unlikely outgrowth from the stem "Art-" is (or became) a privileged word in Frampton's book, we would do well to entertain its echo: a pun in the filmmaker's subsequent film, *(nostalgia)* (1971).

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[1] The A-words on either side of ART ARTHRITIS ARTISAN are ARROW and ASBESTOS (see Appendix B for film stills of all "'WORD-images'" from *Zorns Lemma* referenced in this dissertation). TAR is preceded by TAPE and followed by TARGET. "Rat" does not appear in the film (that slice runs RAPID RATIO RAW).

[2] Frampton discussed his having multiple choices for words to include in an interview:

> The greatest bulk of time was really shopping in Manhattan for the words themselves. I can't say I did it day after day for seven years, but I did it for seven years, and I shot actually four times as many words as I used, as well as duplications.
>
> Peter Gidal, "Interview with Hollis Frampton," *Structural Film Anthology* (London: BFI, 1978), p. 66.

Other than the alternate 1966 Snow image discussed in Chapter 1, I have not come across these unused words in Anthology's holdings of Frampton's outtakes.

(nostalgia)'s voice-over proper begins with the line: "This is the first photograph I ever made with the direct intention of making art."[3] The wording suggests that there may have been earlier photographic images that Frampton brought into the world with no such result in mind. Indeed, the narration in *(nostalgia)* hints at a few of these (we will also note others when we trace Frampton's entry into photography below), describing a January 1959 session during which Frampton "photographed several drawings by Carl André [sic]."[4] As the story goes: "One frame of film was left over, and I suggested to Carl that he sit, or rather, squat, for a portrait" (Figure 2.2). The portrait of Andre has an elaborate arrangement of elements: textureless table, manually paused metronome (if it was really running), unframed right arm and hand, framed face, blocked right ear/unblocked left one, unframed corner of left shoulder, blinds (not perfectly parallel to the frame's left edge) covering most of the background, metallic bit in the top right corner of the frame (part of the blinds? a pull of some kind?) peeking in as if it were the re-emerging tip of the

[3] The voice-over's improper beginning will be discussed below. The script to *(nostalgia)* has been published at least four times (see end of this note); however, I will be quoting from a copy of a typescript that Frampton gave to Stan Brakhage (probably in late 1971 or in 1972) [hereafter "*(nostalgia)* type"], which is now housed in the Brakhage collection at the University of Colorado at Boulder Libraries' Archives. The page breaks on this typescript, when compared with noises made by rustling paper on the soundtrack of Frampton's film, suggest that this is the version that was read during recording. Its cover page reads: "(nostalgia) / Voice-over narration for a film of that / name, dated 1/8/71." On top of that page is attached a printing proof for "Notes on (nostalgia)" (written April 4, 1971); the page numbering aligns with that of its published form in the *Film Culture* about to be listed. Upon this proof page, Frampton has written "for Stan / HF". The line cited at the start of my second paragraph is from "*(nostalgia)* type," p. 1.

In the order of their appearance, the published versions of the film's script are: Hollis Frampton, "*(Nostalgia)*: Voice-over Narration for a Film of that Name, Dated: 1/8/71," *Film Culture* no. 53-54-55 (Spring 1972), pp. 105-111; Bruce Jenkins and Susan Krane, *Hollis Frampton: Recollections/Recreations* (Cambridge: The MIT Press, 1984), pp. 56-69 [hereafter (the book as a whole) *HF:R/R*]; Rachel Moore, *Hollis Frampton* (nostalgia) (Afterall Books: London, 2006), pp. 81-88 [hereafter (the book as a whole) *Moore*]; Bruce Jenkins, ed., *On the Camera Arts and Consecutive Matters: The Writings of Hollis Frampton* (Cambridge: The MIT Press, 2009), pp. 203-209 [hereafter (the book as a whole) *Camera Arts*].

[4] "*(nostalgia)* type," p. 1. The quotation in the next sentence is from the same page.

metronome that Andre is pinching. All of these details transcend the documenting function implied in the rest of that day's photographing. Frampton had made mention of this same 1959 session on an earlier occasion than the January 1971 writing of *(nostalgia)'s* voice-over; but, because that was for an exhibition of Andre's, he did not draw attention to the precise birth of his own photographic art.[5] As can be seen in the one example illustrating this group of Andre's drawing in that show's catalog (Figure 2.3), Frampton's straightforward approach to capturing what was on the page is quite different from the convolutions involved in filling that final frame of film with Andre's visage (and then some).[6]

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[5] Hollis Frampton, "Dear Enno Develing," in Enno Develing, ed., *Carl Andre* (The Hague: Haags Gemeentemuseum, 1969), p. 9 [hereafter "DED"]. The Gemeentemuseum's publication was "Republished by Daled Brussels in February of 1975 with the approval of Carl Andre" with a 1974 "Afterword" by Develing; the pagination seems to be unchanged. Frampton's letter is dated "24 May 1969." It was republished in *Camera Arts* as "Letter to Enno Develing" (pp. 279-284).

[6] This assumes that the image in 2.3 has not been cropped to isolate the page. In "DED," Frampton's recounting of what I take to be the same January session mentioned in *(nostalgia)* reads:

> That winter (1958-59) was a time of considerable, if diffuse, activity. A long series of large india-ink [sic] drawings investigated with considerable wit the 'distinct possibility of the draughtsman's page'. (These were photographed; they are, with one exception, lost) (p. 9).

In the line that precedes this one, Frampton states: "Ironically, some negatives of CA's lost work are, through vicissitudes of my own life, themselves lost" (p. 8). Thus, it is not entirely clear whether Frampton, in the parenthetical, means that all but one photograph of the drawings are lost, or all but one of the drawings themselves are lost. At Dia:Beacon's 2014-2015 show "Carl Andre: Sculpture as Place, 1958-2010," none of the twenty-five Frampton photographs that were exhibited were of Andre's drawings, though all documented Andre's work. However, the catalog to the show illustrates a 1976 interview between Andre and Phyllis Tuchman with "photographs by Frampton from Andre's archive" (p. 241). Of the twelve included there, nine are different from those that were exhibited at Dia:Beacon. Among those nine is one that could be from "a long series of large india-ink drawings" (one appears to be india-ink and pencil) (see Phyllis Tuchman, "Carl Andre: A Conversation [1976]" in Philippe Vergne and Yasmil Raymond, eds., *Carl Andre: Sculpture as Place, 1958-2010* [New Haven: Yale University Press, 2014], pp. 240-245).

How many of Frampton's photographs does Carl Andre have? Does he have negatives as well as prints? I have yet to locate any such material in Frampton's own holdings. A note to the

The group of preservation images that Frampton designates as immediate precursors to "the first photograph [he] ever made with the direct intention of making art" are themselves represented by a stand in in *(nostalgia)*: a single precursory image that acts as a placeholder (Figure 2.4). The film's major device consists of describing not the image that is simultaneously on screen, but the one that will appear next. Thus, while the voice-over we've been quoting is the first to be read, it is written about the film's second photograph, but read while the film is in the process of displaying its first photograph, which is not of Carl Andre at all, and which itself will never be explicated on the soundtrack. Rachel Moore has highlighted the fact that the narration about Photograph 2 (i.e. Figure 2.2) has "points of contact that almost make it seem to fit" with what is visible in Photograph 1 (i.e. Figure 2.4), allowing a first time viewer of the film enough room to remain confused (at least at the film's beginning) about the film's deliberate confusion.[7]

Tuchman interview states: "In May 1976, Carl Andre and Phyllis Tuchman met to view contact sheets (now lost) of Andre's works from the 1950s and early 1960s photographed by Hollis Frampton." (p.241). How this coincides with Buchloh's access to them for the book he edited, *12 Dialogues 1962-1963: Carl Andre/Hollis Frampton* (Halifax: The Press of the Nova Scotia College of Art and Design, 1980), needs to be determined. There are letters between Frampton and Buchloh in the Hollis Frampton Papers at Anthology Film Archives' Jerome Hill Library [hereafter HFP AFA] that may help to do this so that this material can be located.

[7] *Moore*, p. 28. If this is already unclear, or if at anytime during what follows things become unclear, jump ahead to Figure 2.18 which shows *(nostalgia)'s* photos in the order that they appear in the film.

While I like the portrait of Andre very much and find it to be a thought provoking statement about trying to frame time, Moore has written, "In [the portrait's] solemn composition, it does indeed look like a vain attempt at artiness…[the] image is funny enough on its own, first because of its forced composition" and second because of a reference to Man Ray (*Moore*, pp. 30-31). Frampton may have agreed with her. The narration about this image in *(nostalgia)* ends: "I despised this photograph for several years. But I could never bring myself to destroy a negative so incriminating" ("*(nostalgia)* type," p. 2).

It should be noted that Figure 2.2 is drawn from an illustration in *HF:R/R*, p. 57. The rest of the reproductions of *(nostalgia)'s* photographs used in my figures come from scans made by the Addison Gallery of American Art (at Phillips Academy, which Frampton attended from 1951-54) for their online collections. Their cropping of the Andre portrait cuts off almost all of the blinds' pull:

For it is possible to entertain the idea that what is being seen (Photograph 1) is in fact the image that is being talked about on the soundtrack (Photograph 2). One of the main links Moore specifies in her elaboration of her point about "points of contact" is the timer on the far right edge of the image of the darkroom. She admits that this could be mistaken for a type of metronome, a device mentioned twice in the second half of the narration that (wrongfully) accompanies Photograph 1 in the film. To add another example along Moore's line, take the black rectangular shape that sits on the countertop, propped up against the wall at the back, on the left hand side of the image (Figure 2.4 [below]). When we hear, in the line that follows Frampton's "suggest[ion] to Carl that he sit, or rather, squat, for a portrait," that Andre "insisted that the photograph must incorporate a handsome small picture frame that had been given him a year or so before by a girl named North," we might wonder whether Andre's insistence led to an addition to (Andre plus frame), or a substitution from (frame instead of Andre), Frampton's photograph.[8] Could that black rectangular shape we were just looking at be the picture frame in question? Did it replace (or could it contain) Andre's presence in Frampton's image? While the correct answers are "No" and "No," and while this arguably become clearer in the film's second section – when Andre *and* his frame are revealed – it is important to note that the wording of the narration leaves the issue of whether Andre's own image is included in the "portrait" unresolved.

What is more (and this is also raised by Moore), the very image on screen that the viewer is busy visually crosschecking against the information that they are receiving aurally is often in the process of obscuring itself in smoke, fire, char, and ash. The opening section of *(nostalgia)*,

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http://accessaddison.andover.edu/Obj18474?sid=4449&x=215016 (accessed August 3, 2016). *HF:R/R's* rendition is more accurate in this case because it matches what can be seen of that pull in *(nostalgia)* itself.

[8] "*(nostalgia)* type," p. 1.

as with all of the sections to come, initially depicts its photograph resting on an arc or arcs (in this case two: one at the top and another at the bottom), surrounded by a reflective metallic square with black borders to either side (Figure 2.5). As the continuous two minute and forty-two second shot runs, one eventually realizes that the photograph is sitting on a hotplate. For nearly twenty seconds, the darkroom image is on screen visually undisturbed and in silence; then, about ten seconds after the voice-over begins, smoke appears, getting heavier and leading to the flames that blacken and curl the photograph to reveal the coils underneath.[9] By the time Frampton states the subject for his first intentional piece of photographic art ("a portrait"), Photograph 1 is already distorted, concealing what one now wants to look for: an image of Andre. When the next line brings up the picture frame (the one that "He insisted that the photograph must incorporate"), a viewer may have just caught a last glimpse of the frame-like shape I pointed out a moment ago, wondering if it was in Andre's stead, or even if Andre was subtly visible (via reflection, via another photograph) inside it. The timer that Moore is interested in remains one of

[9] My account of the timing here (and below) is based on a bootleg DVD of a 16mm print that was rented in 2006. There have been two commercial releases of *(nostalgia)* on disc since the production of this bootleg. It is included on *Treasures IV: American Avant-Garde Film 1947-1986* (2009) and The Criterion Collection's *A Hollis Frampton Odyssey* (2012). Both, shockingly, have drastically different synchronizations between voice-over track and image (i.e. different from each other and different from the bootleg). For instance, whereas on the bootleg the first voice-over starts eighteen seconds after the first image is on screen, on *Treasures* the voice begins one second after the first image is on screen. On the Criterion disc, the voice begins five seconds *before* the first image is on screen! All of this creates numerous problems for discussing the relationship between sound and image precisely. In these pages, I will always be referring to the timing within *(nostalgia)* as it exists on my bootleg version; but my Figures will take advantage of the better picture quality of Criterion's release.

In August of 2004 it was announced that the Museum of Modern Art would restore *(nostalgia)* (see http://www.filmpreservation.org/about/PR-2004-08-18 [accessed August 3, 2016]). I do not believe my bootleg is from a restoration print, but I still need to confirm this. Wading into the causes of all of the DVD alterations needs to be done, as Frampton's ideal timing should be honored. Because my bootleg is the oldest version, possibly from a print made during Frampton's lifetime, I am treating it as the most accurate version for now.

the last legible things in the crumbling image, not disappearing until the word "metronome" is heard for the first time, almost exiting on cue.[10] Again, at this point the virgin viewer can barely keep up with, let alone confirm, any suspicions they might be having about whether the image being elucidated by the speaker is the one that they are looking at on screen.

The orientation that I've been offering to the out-of-sync game of *(nostalgia)*, illustrates, at a macro level, Frampton's commitment to hide-and-seek. At the film's core, the photograph being described is hidden from view, the narration telling us what we might seek out in it when it finally arises. But as we've been discussing, the realization of this offset is relatively cloaked for the first section of the film, creating a deeper level of hiddenness. When Photograph 2 makes it to the screen, accompanied by a description of Photograph 3 (Figure 2.6), Frampton's remark that the "face is my own, or rather, it <u>was</u> my own" jibes just fine with the portrait of Andre unless one knows what Andre and Frampton look(ed) like.[11] The table in the Andre image could be covering up the process that Frampton describes for making his self-portrait: "I focused the camera, sat on a stool in front of it, and made the exposures by squeezing a rubber bulb with my right foot."[12] There is nothing in the description of Photograph 3 that contradicts one's looking at Photograph 2; though, of course, the metronome and picture frame's now indisputable if unmentioned presence raises a flag (but it is one that can be lowered by taking these as willful repetitions/imitations of the first photograph's illusory traces of these two objects). It is only when Frampton's image finally appears in section three of the film that the tenuous plausibility of *(nostalgia)* being in sync is completely shattered. This happens to happen on the very word "window."

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[10] The timer blackens two seconds before the metronome is mentioned.
[11] "*(nostalgia)* type," p. 2.
[12] Ibid.

The narration pertaining to Photograph 4, which is read during the third section (with Photograph 3 on screen), begins:

> This photograph was made in September of 1960. The window is that of a dusty cabinetmaker's shop, on the west side of West Broadway, somewhere between Spring Street and West Houston.
>
> I first photographed it more than a year earlier, as part of a series, but rejected it for reasons having to do with its tastefulness and illusion of deep space.[13]

Here the gap between description and the visible image is insurmountable. We are without the bridges built by Moore's "points of contact."[14] The photograph of Frampton's bust remains clear for investigation (very little smoke, no fire) until the narration reaches the phrase "more than a year earlier." With no shop window, or shop window approximate, the jig is up.[15] So, more accurate than saying that Frampton's entry into the visible field of the film forces the issue of clarifying the disjunction between the image and the recitation presented with it (again, presuming non-familiarity with the faces of Andre and Frampton), it is the appearance of something in the voice-over *over* Frampton's image that lowers the mask created by the film's mismatched descriptions. Now, though the word "window" gives us a clear look through the edifice of the film's toying structure, not all of the film's inner workings are here revealed. As a last general point about *(nostalgia)'s* operating procedure, we must note that the voice reading Frampton's first person account of his photography days is *not* Frampton's own. This trick of a substitute narrator digs its heels in just as another (that the voice could be commenting upon the photograph simultaneously on screen) relinquishes its footing. The longer we listen to the

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[13] Ibid., p.3.

[14] *Moore*, p. 28. Moore too pinpoints this section as one that "not only unveils Frampton, but the conceit of the film as well" (*Moore*, p. 33).

[15] Moore refers to *(nostalgia)'s* disjunction as a "mug's game" (p. 29) inspiring my "jig." Again, she also, in her own way, observes the import of "window": "With the appearance of Hollis Frampton described as a shop window, it is clear we are locked into a mug's game" (p. 13 [I have eliminated Moore's figure callouts from this quote to avoid confusion with my own]).

narrator speak in the first person, the more deeply we tie that voice to the life being recounted. There is more to say about the production and exhibition history of this vocal camouflage (and even of de- and re-synchronization), but for now, let us underline the fact that almost nothing in the film itself indicates that we are not listening to Frampton read the stories of his younger days.[16] I repeat: "almost nothing."

If completely unmarked burials are rarely discovered (understandably, since blind luck is needed to land upon them), it must be remembered that signposts can come in various guises. The word ARTHRITIS sticks out between ART and ARTISAN quietly; its steadfastness invites curiosity with a whisper, encouraging (if wind of it is caught at all) a desire to mull the outcropping over. Alternately, pointers can be issued much more loudly and directly, yet even at this volume, they can either clarify or propagate mystery. *(nostalgia)'s* narrations run the gamut when it comes to differently graspable clues; two of them supply clear examples of the divergence that can occur within directness. The analysis offered of the photograph of "two toilets" (Figure 2.7) uncovers a fine-grain world of Christian reference that would, most likely, barely be apprehended by a viewer presented with the image alone. The matter of fact phrasing of the narration's second sentence bets on this for its sense of surprise, albeit the punchline is delayed in the film since, when the line is read, the screen has up Photograph 8 (Figure 2.8), not Photograph 9 (Figure 2.7). Here is how the entire passage begins:

> This photograph of two toilets was made in February of 1964, with a new view camera I had just got at that time.
>
> As you can see, it is an imitation of a painted renaissance crucifixion.[17]

[16] Granted, nothing in the film indicates that *(nostalgia)* is by Hollis Frampton unless one recognizes the Chinese character like insignia that acts as an end credit (see Appendix C).
[17] "*(nostalgia)* type," p. 7.

"Oh, is that so?" might be our thought when "Toilets" first springs up.[18] Even if we make the leap from profane setting to sacred image, even if we agree with the narration's next claim regarding "the Cross" (below), what about the rest of the far-fetched and yet completely sensible figurations?

> The outline of the Cross [sic] is quite clear. At its foot, the closed bowl on the right represents the Blessed Virgin. On the left is St Mary Magdalene: a bowl with its lid raised. The roll of toilet paper stands for the skull of Adam…The stairs leading up to the two booths symbolize Calvary.[19]

Toward the end of this prescribed list of one-to-one correlations, which have their roots in aspects of sources like Lucas Cranach the Elder and El Greco, Frampton opens a little breathing room (at my ellipsis above) by implying, instead of dictating, a joke about Adam's "sin" being "conventionally washed away by the blood the crucified Savior sheds" (i.e. not *flushed away* in euphemistic washrooms).[20] Finally, with a touch of faux unassuredness, the narration pretends

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[18] The titles for the photographs in *(nostalgia)* that have been accompanying the captions of my Figures, and that now are seeping into my text, come from *HF:R/R*, p. 125. We will return to other information provided in that "Catalogue of the Exhibition," but let me here note that while I am following the naming that occurs there, I have shifted the numbering used in *HF:R/R*, which goes from 0-12 with a final unnumbered slot taken up by the film's final "Text" (which describes an image that the film never shows). The checklist for the show (first held at Buffalo's Albright-Knox Art Gallery in September, October, and November of 1984) has fourteen slots (a-n) for the 0-12 (inclusive) + "Text," but I find it easier to refer to Darkroom as Photograph 1 and, although it is never seen, to refer to the final described image as Photograph 14.

[19] "*(nostalgia)* type," p. 7.

[20] Of all the renaissance painters who painted crucifixions, I offer up Cranach and El Greco because both were mentioned by Frampton in print, and because both made instructive images in relation to Frampton's analysis (though I am not claiming a direct link from their art to "Toilets"). See, for example, Cranach's *Crucifixion of Christ with Virgin, Mary Magdalena and St. John* (c.1515-1520 [http://lucascranach.org/F_MUC_92-4-1]), which, instead of the white skull that can be seen elsewhere in Cranach (http://lucascranach.org/DE_KSG_GM704), has a white candle at the foot of the cross that uncannily looks like Frampton's roll of toilet paper, and El Greco's *Saint Francis Knelling in Meditation* (c.1595-1600), where the saint has a small crucifix propped against a skull (http://www.artic.edu/aic/collections/artwork/21907). (All accessed on August 3, 2016).

hesitancy ("I'm not completely certain") about "the iconographic significance of the light bulbs," despite their "more than suggestive" "haloes."[21] With obscurely summoned symbols rattled off without any rhetorical massaging, without any request for indulgence, it seems strange to have gotten stumped by such a conventional one. Part of the fun then is that Frampton's stretches are almost taken for granted, while the most commonplace interpretative act is the one offered timidly, albeit with a sense of performativity that knowingly looks back at a dazzling transubstantiation of toilet tissue.

As for Frampton's mentioning of these painters, the first comes in a review of the Addison Gallery of American Art's 1954 show "Variations…Three Centuries of Painting." A young Frampton reviewing the show for Phillips Academy's school newspaper *The Phillipian* stylishly states of the exhibit:

> Its quality: unspeakably good. Atrociously good. As a record of three centuries' changing artistic thought, and by inference of the centuries' expanding horizons, it is uniquely significant, and therefore demanding, not of the verbal shilly-shallying of a reviewer…but simply of being *seen*.

Frampton goes on:

> I recommend to the viewer first of all a small and characteristically-intense El Greco: "St. Francis," a 16th century painting, and one of the two or three finest in the show…Far removed in motivation from the extraordinary religious paintings of El Greco and his time, 18th century painters were busy discovering new worlds of elegance and sophistication.

This review has been transcribed as part of Gerald O'Grady's *Mental Notes: Nostalgic, Epitaphic, Necrological, Pedagogical, Academical, Technical, Calendrical and Orthodontal – A Hand-Made Scrapbook Encomium by A Witness* (Cambridge: Scribbledehobble Productions, 2004), n.p. I have not yet seen the original, nor have I been able to get a catalogue from the show to gather more information on which version of *St. Francis* was shown. El Greco will return later in this chapter in a discussion of one of Frampton's letters.

The reference to Cranach comes in Frampton's 1973 essay, "Eadweard Muybridge: Fragments of a Tesseract," when he writes:

> I am always aware, looking at the sequences, that the bodies of Muybridge's actors are somehow strangely unlike our own, as if slightly obsolescent: the men seem to be heavy-duty models; and all but the stoutest women are round-hipped, with small high breasts that remind me of Cranach's *Judgment of Paris* (*Camera Arts*, p. 29).

[21] "*(nostalgia)* type," p. 7.

It is true, as Bruce Jenkins notes, that there is humor in "comically misappropriate[ing] an iconographic lexicon in order to construct a bowdlerized reading" of the bathroom image.[22] However, in demonstrating a far-reaching read of analogous forms, Frampton, while not earnestly affirming such efforts, acknowledges the transformations that are possible in artists' and observers' minds. Jenkins has, on two occasions, aptly paired the hyperbolic reading of "Toilets" with what he sees as a relatedly "comic" *unit* from *(nostalgia)*: the penultimate description and the last seen photograph (Figure 2.9).[23] This will also serve as our second example of what directness can bring, but as I will be contrasting it to "Toilets," I will be stressing an inverse relationship in Jenkins' pair that he does not stress.

In contrast to the masterly decoding of the mundane into its religious referents (or coding, if Frampton, during the image's production, adjusted his "props"), the narration of *(nostalgia)'s* last photograph plays dumb about identifying physical elements, let alone any metaphysical ones. The second paragraph begins:

> The image is slightly indistinct. A stubby, middle-aged man wearing a baseball cap looks back in matter-of-fact dismay or disgruntlement at the camera. It has caught him in the midst of a display of spheres, each about the size of a grapefruit, and of some nondescript light color. He holds four of them in his cupped hands. The rest seem half-submerged in water, or else lying in something like mud. A vague, mottled mass behind the crouching man suggests foliage.
>
> I am as puzzled and mildly distressed by the sight of this photographyas [sic] its protagonist seems to be with the spheres. They seem absolutely alien, and yet not very forbidding, after all.
>
> What does it mean?

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[22] Bruce Jenkins, "The Films of Hollis Frampton: A Critical Study," (Diss. Northwestern University, 1984), p. 242 [hereafter "Jenkins Diss"].

[23] Ibid. The discussion in "Jenkins Diss" (bottom of p. 241 into p. 242) is elaborated in Bruce Jenkins, "The 'Other Work' of Hollis Frampton: A Tour," in *HF:RR*, p. 22 [hereafter "Jenkins Other"]. My use of the word "unit" here signals taking a *(nostalgia)* photograph *with* the narration that describes it (i.e. shifting the narration forward one slot so that it is re-aligned). The word "section" used earlier multiple times refers to any given shot in *(nostalgia)* as it is (i.e. with the soundtrack discussing the following image).

I am uncertain, but perfectly willing to offer a plausible explanation.[24]

Jenkins attributes this arm's length approach to referentiality (e.g. "spheres" that are only "the size of a grapefruit" as opposed to grapefruit; "a vague, mottled mass" that only "suggests foliage") as being "after the fashion of a Greenbergian formalist analysis."[25] In contradistinction to toilet paper that is toilet paper and, underneath that, Adam's skull, penetration even of the outer contours of some of this last seen photograph's shapes is initially hampered. But the "plausible explanation" does follow; it describes the scene this way:

> The man is a Texas fruit-grower. His orchards lie near the Gulf of Mexico. The spheres are grapefruit. As they neared maturity, a hurricane flooded the orchard and knocked down the fruit.[26]

The explanation's meaning doubles down when it goes beyond telling us what the shapes "are," and confidently treats us to the inner mindset of the "Texas fruit-grower": "The man is stunned by his commercial loss, and a little resentful of the photographer who intrudes upon his attempt to assess it."[27] This bit, in its recapitulation of the only slightly less surely observed "dismay or disgruntlement" from earlier, returns us to that beginning portion to realize that it was only certain parts of the image that had been limpingly described from the start (grapefruit/water-mud/foliage). Nothing about the man (his stubbiness, middle-agedness, baseball cap, his

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[24] "*(nostalgia)* type," pp. 9-10. The narrator on the film's soundtrack does not trip on the typo. Given the slightly fainter appearance of the "y" on my copy of the typescript, the letter may have been covered with a Wite-Out like correction fluid for the reading, with later flaking causing the "y" to re-emerge as visible. For a discussion of Frampton's interest in the word "plausible" and its related forms, see P. Adams Sitney's "Hollis Frampton and the Specter of Narrative" in *Eyes Upside Down: Visionary Filmmakers and the Heritage of Emerson* (New York: Oxford University Press, 2008), pp. 104 + 113.

[25] "Jenkins Diss," p. 242.

[26] "*(nostalgia)* type," p. 10.

[27] Ibid. Between the words "loss, and" and "a little" a word has been blacked out. This happens about ten times in the typescript. Only once (see p. 2) is a new word written in beside the black out; that word is read cleanly on the film's soundtrack.

emotions) was all that "slightly indistinct," while the man's surroundings were [N.B. the underlining of "are grapefruit" but not of "is" in "The man is a Texas fruit-grower"]. As we will see when we return to the finale of this unit's narration, the uneven scale of clarity between man and environs marks part of a teasing Framptonian trail that does produce something magical (such wonderment fits, given the ring of a phrase like "in the midst of a display of spheres").

But before we get there, we need to address another way that the narration for "Grapefruits" differs from that of "Toilets." While these two do parallel each other in their interest in interpretation, the difference discussed above between mastery and playing dumb is accompanied by an even stronger perpendicularity. In the crucifixion image, the origins of the photographer's effort, in terms of inspiration and meaning, are delivered relatively fully; the haloes notwithstanding, we are let in on the image's secret correspondences.[28] However, in the "plausible explanation" that we get about the hurricane image (which does unearth, for example, that the setting is Texas instead of Florida), the image itself issues forth from a fount that is deliberately shrouded in mist. We have not yet cited the very opening of the narration for Grapefruits, a passage that, surprisingly, neither Jenkins nor Moore makes anything of.[29] It reads:

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[28] True, we are not told outright about specific canvases that Frampton might be thinking of (see note 20), but this pales in comparison to the taunting that is about to be discussed in relation to "Grapefruits."

[29] Jenkins discusses "Grapefruits" in a section of his essay called "Anomalies/Hermeneutics: 1964-1967." While the earlier date is given in *(nostalgia)* as the year that "Toilets" was made (recall that Jenkins pairs "Toilets" with "Grapefruits"), nothing in the film is stated as being from 1967 [Jenkins has inside information that will be discussed later] (see "Jenkins Other," p. 22).

Moore, by not discussing the paragraph about to be cited, misses a nuance to her discussion of this "found photograph from a newspaper" when she writes of "Grapefruits":

> This photograph has no context, no reference at all, the narrator claims. It is a photograph without a history. Along similar lines Siegfried Kracauer, in his study of photography, describes how old photographs become ahistoric in the hands of strangers (Moore, pp. 42-43).

But it does have a history that we (as you are about to see) are challenged to find.

> I did not make this photograph, nor do I know who did. Nor canIrecall [sic] precisely <u>when</u> it was made. It was printed in a newspaper, so I suppose that any patient person with an interest in this sort of thing could satisfy himself entirely as to its origins.[30]

While the "origins" here are simply literal – a single page in a single issue of a single newspaper would empirically give us the name of this image's maker and the approximate date of its making – it is important to feel the full weight of just how much patience Frampton is imagining.[31] Despite the finite limits of newspapers (we are not talking about all print [magazines, books], or about what would be untraceable [a box of photos found at a flea market]), the acreage involved in this surveyable field may preclude the haystack from ever giving up its needle. Whereas the viewer of "Toilets" was unlikely to ever come up with the two Marys, even after being told that the photo is "an imitation of a painted renaissance crucifixion," the narration gives that answer. For "Grapefruits," the narration explicitly spells out something to be sought that one may never be able to find.

This nod to an impossibly wide expanse functions differently than a related gesture that occurs frequently throughout *(nostalgia)*. In a surprisingly high number of the film's cases, we are told of narrower parcels consisting of additional images that Frampton has made. These help to contextualize the ones Frampton shows. We've already mentioned that Andre's portrait came after a shoot of "several" of Andre's drawings; in addition, Frampton adds: "the ['handsome small'] picture frame [featured in that portrait] re-appears in a photograph dated March, 1963,

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[30] "*(nostalgia)* type," p. 9. The narrator does not trip on the [sic] in the film. Thus far, the only blip I have found in *(nostalgia)'s* soundtrack comes from an uncorrected typo on "*(nostalgia)* type," p. 5 ("He rented two floor" instead of "two floor[s]"). Here the narrator says "floors" and then there is a pause as if tape was spliced out.

[31] If the paper's photo credits are given on a separate page of front matter, then we would be dealing with two pages from a single issue of a single newspaper.

but there isn't time to show you that one now."[32] The following list accounts for the rest of the images that *(nostalgia)'s* selections were plucked from:

- Frampton's own portrait is from a session with "eleven more photographs on the roll of film, all of comparable grandeur," one of which was sent "to a very pretty and sensible girl on the occasion of the vernal equinox…[with] some sort of cryptic note on the back of it"[33]

- the image of the cabinetmaker's window (Figure 2.10) is from a series of "six negatives" that also has a related seventh partner from an "earlier" "series"[34]

- in the discussion of "A Cast of Thousands" (Figure 2.11), we don't hear about additional exposures of the same subject, but of another batch of imagery: "The Spring of that year was sunny, and I spent a month photographing junk and rubble, in imitation of action painting"[35]

- the Stella image (Figure 2.12) is from a set of "a dozen likenesses"[36]

- the Rosenquist (Figure 2.13), like the Andre, came at the tail-end of another purpose (visiting the painter's studio as part of a "job" "for a fashion magazine"): "I made 96 negatives in about two hours. This was the last. It is unrelated to the others"[37]

- the spaghetti image (Figure 2.14) is the 18th photograph from a "series" of daily photographs taken over a nearly two-month period "in the Fall of 1964" (about sixty-one days/photographs)[38]

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[32] "*(nostalgia)* type," p. 1.
[33] Ibid., p. 2.
[34] Ibid., p. 3.
[35] Ibid., p. 4.
[36] Ibid., p. 5.
[37] Ibid., pp. 5-6.

- the Michael Snow image (Figure 2.15) was made with Snow in Snow's studio; the narration "recall[s] that we worked half a day for two or three exposures."[39]

In a telltale sign that Frampton is playing with something in the attention paid to all these remainders, the final two descriptions of Frampton's own images (those flanking "Grapefruits") expressly indicate that they are the only ones that exist as single exposures of their given subjects. Unlike seven of the eight photographs above (holding off for now on "Cast of Thousands"), the "posed photograph of Larry Poons reclining" (Figure 2.16) and the never to be seen image of "Something, standing in the cross-street" (Figure n/a) were one-offs.[40] Frampton's experience making the Poons photo "early in 1966, for Vogue Magazine" is described this way: "I was ecstatically happy that afternoon, for entirely personal reasons. I set up my camera quickly, made a single exposure, and left."[41] This one time only action of the shutter, free even from connection to other image-making activities that day (as in "Andre/Metronome" and "Rosenquist") is echoed in the final description of the image we never see:

> I wandered around for hours, unsatisfied, and finally turned towards home in the afternoon. Half a block from my front door, the receding perspective of an alley caught my eye…a dark tunnel with the cross-street beyond brightly lit. As I focused and composed the image, a truck turned into the alley. The driver stopped it, got out, and walked away. He left his cab door open.
>
> My composition was spoiled, but I felt a perverse impulse to make the exposure anyway. I did so, and then went home to develop my single negative.[42]

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[38] Ibid., pp. 7-8.
[39] Ibid., p. 8.
[40] Ibid., p. 9 + p. 11.
[41] Ibid., p. 9.
[42] Ibid., p. 11 (ellipsis in original). I realize that "Andre/Metronome" and "Rosenquist" almost ruin the uniqueness I am describing here in relation to Frampton's last two images. They are described as singular exposures in their "unrelated[ness]" (p. 6), yes, but they come conjoined to another activity.

With these special one click of the camera examples added to the full list above (now including Cast of Thousands), we are only left with two of the twelve narrated photographs known to be made by Frampton (here we drop "Darkroom" and "Grapefruits") in complete limbo, unaccounted for in terms of their being sole exposures or part of a larger set (or alongside a set [as "Cast of Thousands" is to "junk and rubble"]). Like the proximal relationship between the "single exposure" and the "single negative" in the film's layout, these two remaining images – "'New Name'" and "Toilets" – sit right next to each other (Figure 2.17). This alerts us to a relatively low-order, but potent, stratum of Frampton's pattern building.

In addition to there being all kinds of visible pairs in *(nostalgia)* (a bird's-eye view of the film's photographs is helpful here [Figure 2.18])

- contiguous duos of artists (2+3, 6+7, 11+12)
- two images shot looking into windows from the street (4+8)
- two images taken outdoors that are not filled by a window (13+14)
- two artists enframed by rectangles (2+11)
- two figures squatting (2+13)[43]
- two images with food (10+13)
- two indoor images with "receding perspective" [of countertops and walls] (1+9)[44]
- two images that look like they have been taken from overhead (5+10)[45]

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[43] This squatting connection was made by Bruce Jenkins in his unpublished notes from the preparation of the "Recollections/Recreations" exhibit early in 1984. Jenkins generously dug up and shared these important pages with me. They will be discussed further below and have already been alluded to in note 29.

[44] This phrase is from the description of Photograph 14, but that image was made outdoors (see "*(nostalgia)* type," p. 11).

[45] I believe "Cast of Thousands" was originally photographed with the plaster resting vertically on a support while its numbers were displayed upside down and reversed. In the narration for that image Frampton states:

> I carved the numerals you see out of modeling clay, and then cast them in plaster. The piece is called "A Cast of Thousands." The numbers are reversed in the cast, of course, but I have reversed them again in printing, to enhance their intelligibility.

It seems to me that the reversal occurred in the orientation of the photographic print upon the hotplate. The possibility that Frampton is being devious here is strengthened by the fact that he printed a cropped version of the image used in *(nostalgia)* in negative (see Appendix D); this re-

complex pairings can also be reconstructed from components of the narration. These include not only the ones we've already mentioned (the single exposure pair [12+14], the complete limbo pair [8+9], the tail-end pair of Andre/Rosenquist [2+7]), and, most obviously and broadly, the framing device of one photograph that is seen but not described and one that is described but not seen (1+14), but also the more difficult to track bonds between the immediate sizes of the sets that we learn the selected images have come from.[46] Though not placed side by side by the film, as in 8+9 and 12+14 (recall that "Grapefruits" [13], not made by Frampton, slips out of this consideration), we can, in re-examining the details in the first list above (pp.15-16), assemble pairings that have been drawn from (again see Figure 2.17): several exposures (2+4), twelve exposures (3+6), a much larger number (ninety-six and about sixty-one) of exposures (7+10), and (letting 13 back in for this) an unknowable number of exposures (1+13).[47] This seems to configure a companionship between "Cast of Thousands" and "M. Snow" (5+11); however, technically, "Cast of Thousands" should be folded into the limbo group since the mention of

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raises the issue of reversals and eliminates all sense of gravity. The spaghetti does the same once it is incorporated into a painting and hung on the wall.

[46] Immediacy is key. Just as "Andre/Metronome" and "Rosenquist" are not single exposures because of their immediate connection to (if difference from) other images made at the same shoot, Photograph 14 is isolated on the day of its making from the images alluded to at the beginning of its narration:

> Since 1966 I have made few photographs. This has been partly through design, and partly through laziness. I think I expose fewer than fifty negatives a year now. Of course I work more deliberately than I once did, and that counts for something. But I must confess that I have largely given up still photography ("*(nostalgia)* type," p. 10).

Such immediacy also keeps second-degree contextualizing photographs, such as those mentioned in unit 2 ("the picture frame re-appears in a photograph dated March, 1963") and unit 4 ("I first photographed [the window] more than a year earlier, as part of a series"), from entering the first-degree totals. They do however form a new pair at the second-degree level.

[47] Unknowable is not to be confused with the "unstated" status of the limbo pair 8+9. Frampton can't know how many pictures were snapped of the "Texas fruit-grower," and since "Darkroom" is never discussed, we can't know anything about it.

"junk and rubble" only offers an adjunct contextualization and does not alert us to how many exposures may have been made of Frampton's "plaster" "piece."[48] This newfound trio (5+8+9), and *(nostalgia)* does have trios in addition to its pairs, would leave "M. Snow" on its own as the only photograph known to be drawn from a set as small as two or three.[49]

If all of this shuffling and re-shuffling is headache inducing, or infuriating, or seems arbitrary, that is understandable. But the pain and patience of re-sorting needs to be understood in terms of Frampton's summary of Zorn's Lemma as it applies to the churning and re-churning of his film *Zorns Lemma*.[50] The interaction between sets and subsets, between partial order and full order, induce never-ending re-organizations of matter, and this thrill of possible pairings is part of Frampton's interest in metahistory and the activity of the archive. After all, in a line from "For a Metahistory of Film: Commonplace Notes and Hypotheses" not quoted in Chapter 1, Frampton concludes his essay by comparing Clio, the muse of history (from a period before the domination of facts [thus she is really the muse of metahistory]) to a modern day one: "Film has

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[48] "*(nostalgia)* type," p. 4.

[49] Some of the trios found in *(nostalgia)'s* photographs are: its first three artists are depicted in medium shots [2+3+6] while its second three artists are in long shots [7+11+12]; three contiguous images have the most pronounced glow from their light bulbs [7+8+9] (this was noted by Mitch Tuchman in a 1971 interview [p. 17] that he conducted with Frampton [see note 72 below for full citation]); three of the images have white hollow circular forms [5+6+9]; three of the photographs are taken through glass (4+8+11); three of the images have receding perspective (1+9+14).

[50] See the last pages of Chapter 1 for an implementation of Frampton's definition (which I repeat here):

> ["EVERY PARTIALLY ORDERED SET CONTAINS A MAXIMAL FULLY ORDERED SUBSET"]
> You may multiply instances at your leisure.
> For one or more things to be "ordered", they must share a perceptual (provable) element. So there are many ordered subsets within the set of all elements that make up the film, e.g. all shots containing the color red.

finally attracted its own Muse. Her name is Insomnia."[51] Sleeplessness is fitting for the medium that resurrects "all knowledge."[52] That extraneous data has isolated "M. Snow" would seem an appropriate end point, as that image is the only one in *(nostalgia)* in which Frampton's camera is visible (though the narration for Photograph 4 sets us up to watch for this: "Once a horse was reflected in the glass, although I don't recall seeing that horse. Once, I found myself reflected, with my camera and tripod"). But the tossing and turning continues because we can fold "M. Snow" into a second trio (2+4+11) that takes up *(nostalgia)'s* intricate play with the words "several" and "few."[53] There are surely other pairs, trios, and orders to be made. For as Frampton put it in regards to Clio's artifacts, they:

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[51] Hollis Frampton, "For a Metahistory of Film: Commonplace Notes and Hypotheses," in *Camera Arts*, p. 139.

[52] "Metahistory," *Circles*, p. 116.

[53] Nearly the first words spoken in *(nostalgia)*, during its improper beginning (i.e. before the first photograph appears on screen), is the half-proper line (synchronized with the film's one title card, which stays on screen for the length of the utterance): "These are recollections of a dozen still photographs I made several years ago." The word "several" here is slightly misleading. By the end of the film, we learn that our narrator is speaking from c. 1970 (recall that extra-filmically we know that the script is dated January 8, 1971). The last photograph firmly dated by the narrator (12) is from 1965, and the final narration suggests that enough years have passed "since 1966" for there to be a regularity to Frampton's "expos[ing] fewer than fifty negatives a year now" (see note 46). Aren't eleven or so years (Frampton's script says "Carl André is twelve years older and more active than he was then") a period of length that pushes the limits of being described as "several"?

The O.E.D. defines several as "a vague numeral: of an indefinite (but not large) number exceeding two or three; more than two or three but not very many." *(nostalgia)'s* script uses the word "several" exactly two or three times, that is, once in the film's preamble, and twice in the first narration. Relatedly, it only uses the word "few" three times (plus "fewer" once) and all four of these occur in the final narration. The repeated use of these words in very contained areas of the film (prelude/first narration and last narration) seems deliberate and this drawing of attention to "several" gets us to consider another of its meanings: "having a position, existence, or status apart; separate, distinct." The images in the film were made "several years ago," years that are distinct from the narrator's current state (this separation will be discussed further below). Bringing in "few" adds another indeterminate adjective ("couple" is not used in the script). While "few" is defined as "not many; amounting to a small number" the presence of "two or three exposures" in the "M. Snow" narration means that none of the photographs in *(nostalgia)*

> shared the assumption that events are numerous and replete beyond the comprehension of a single mind. They proposed no compact systematic substitute for their concatenated world; rather, they made up an open set of rational fictions within that world.[54]

Situating "Grapefruits" in the vast terrain of pre-1971 newspaper photographs helped us to set up a distinction within hints that are given directly: they can lead one through to an end ("the skull of Adam") or endlessness. This was a category we had already differentiated from markers that first need to be identified as containers of something (e.g. ARTHRITIS). Even when delivered clear as day, the revelation of a lodestar can frustrate. The reading that Frampton offers of "Toilets" is one that collapses the path of the search, eliminating the need for clearing one since we are given the answers (imagine that only the cross and the haloes had been floated as meaningful, and that the narration ended by stating that the two bowls, the roll of toilet paper, and the stairs were "more than suggestive"). Scanning through even the circumscribed portion of print roped off by "it was printed in a newspaper" (even with the hints of "Texas" and "hurricane" thrown in) has to happen on a path that stretches far into the horizon. One who walks it may never strike gold. As we've seen in the case of the table in Figure 2.17, the gold may be more like quicksilver. Frampton was very much interested in processes. He once framed this in relation to joke telling in that anticipation is a crucial ingredient: we do not "simply utter punchlines."[55] In the same discussion, Frampton offered the less funny truth that revelations come in all shapes and sizes:

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come from a known set made up of a couple of images. The smallest (11) comes from a few images, so few, that it sets the bottom threshold for the definition of several, linking a few of the images (2+4+11) in a survey of the very meaning and range of several.

[54] "Metahistory," *Camera Arts*, p. 131.

[55] This and the next quotation are from a recording "HF 3/11/72 Harpur College SUNY Binghampton [sic]" in the Harvard Film Archive's Frampton collection. Another copy of the tape has been digitized by Anthology Film Archives and is available at: http://www.ubu.com/sound/afa.html (Accessed September 26, 2016).

> is it not also a revelation of a kind when you reach a certain point in experience and you find that you are looking down into an abyss. I mean, has not something also been revealed to you when the bottom falls out.

The gold can sometimes be the realization that there is no gold. Granted, the stakes may not feel very high in "Grapefruits" given that we assume that the description eventually offered to us sums up an article that the photo had accompanied. Furthermore, by the very end of *(nostalgia)*, when the final narration is delivered over "Grapefruits," when we hear what Frampton found when he "went home to develop [his] single negative," the mystery of "a display of spheres" might seem to shrivel in terms of drama:

> When I came to print the negative, an odd thing struck my eye. Something, standing in the cross-street and invisible to me, was reflected in a factory window, and then reflected once more in the rear-view mirror attached to the truck door. It was only a tiny detail.
>
> Since then, I have enlarged this small section of my negative enormously. The grain of the film all but obliterates the features of the image. It is obscure; by any possible reckoning, it is hopelessly ambiguous.
>
> Nevertheless, what I believe I see recorded, in that speck of film, fills me with such fear, such utter dread and loathing, that I think I shall never dare to make another photograph again.
>
> Here it is!
>
> Look at it!
>
> Do you see what I see?[56]

Still, might there be something of note elsewhere on that newspaper page that Frampton has put under our searchlights? What was the name of the hurricane? What other stories or pictures might be found there? Why was this, of all the photographs that have ever gone to press, the one image that Frampton selected to take the spot in *(nostalgia)* that he reserved (or became compelled to create) for a photograph that he did not himself make? Is there some "obscure" and "ambiguous" facet harbored in the context from which "Grapefruits" was drawn? Or, is

[56] "*(nostalgia)* type," p. 11.

Frampton banking on the fact that we will never find the source photo, leaving us to constantly fantasize about what, if anything, might be there.

The egging on of "any patient person with an interest in this sort of thing" to "satisfy himself entirely as to its origins" raises questions about sorts of things and about satisfaction. The driving force behind the urge could be to know the maker and date of a given image (after hearing eleven such examples that provide dates and anecdotes, perhaps a habit has formed). Or, it could be based in wanting to know the why and the wherefore of everything that goes into a work of art. This harkens back to an assumption that Frampton discloses in that first narration of the Andre portrait where "the direct intention of making art" seems to only (or mainly) include decisive gestures: "How the metronome entered the scheme I don't recall, but it must have been deliberately."[57] The notion of the "patient person" "satisfy[ing] himself entirely" only sounds applicable to simple questions that answer the who, the when, and the where. For as we have seen, Frampton plays at so many different levels of discoverability, including, pleasurably, both the multiple and the seemingly undiscoverable, that the why and the what can go on and on.[58] Invoking the futile search for the source of "Grapefruits" feels emblematic of Frampton's dedication to myth, metahistory, rational fictions, and the Polyhedrons of the Storyteller and the Unknowable (AGNOTON). It invokes an endless activity of the archive as the ultimate fantasy of the archive.

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[57] "*(nostalgia)* type," p. 1.

[58] To a question about *Travelling Matte* (1971), Frampton once responded:

> The gentleman asked me what idea I had in mind in putting my hand in front of the lens. Ah, well, I think what you're really asking me to do is to make a kind of one-axis reduction of my intentions in making the film. Presumably I had more than one intention. One intention hardly suffices anybody to get out of bed in the morning.

On another occasion Frampton talked of "axes of intelligibility"; the plural is key (hear, from Gerald O'Grady's audio collection, "3/30/73 – 3 Film Aesthetics" [hereafter "O'Grady 3-30"]).

That an artwork can be an active archive is nicely illustrated in two post-screening exchanges between Frampton and members of his audience. The first comes from an audio recording made at SUNY Buffalo in March of 1973, after a screening of *Critical Mass* (1971) and *Ordinary Matter* (1972), parts three and five, respectively, of Frampton's serial film *Hapax Legomena* (1971-72) (of which *(nostalgia)* is part one).[59] After Frampton responds to a question about the sound in *Ordinary Matter*, in which he touches on a number of the film's specificities, audio and otherwise (e.g. that it makes use of all the syllables in Standard Mandarin; that depending on whether it is projected at 16 frames per second or 18 frames per second, the double system film [its sound is on a separate tape] has two differently designed endpoints for its soundtrack;[60] that the three monuments featured in the film [Stonehenge, Salisbury Cathedral, and the Brooklyn Bridge] represent three different ways of being; that the film contains "a few hundred splices" [designed to be invisible and give the illusion of a single dolly shot], combining distant geographies to mimic some of the ideas behind the choice of the three monuments), he gets a follow up question from a different member of the audience, based on the details of what he has just said. That question and answer are worth quoting in full:

> Q: Let's take any medieval church, but choose Chartres; there are many instances in cathedrals like that where they have art, or sculpture, or legends, different kinds of works of art that have been put in the church that no one ever sees. That once they were put there, it's impossible, literally impossible for anybody to see them unless they climb up through the rafters, or go, sometimes maybe knock out blocks and then find the statue enclosed withinside [sic] the blocks itself. Except for people who put them there. Those people died 800, 900 years ago. In that case, they did it for God because they knew that God would see those works and that everything you did was wrong and seen before God.

[59] "O'Grady 3-30." For more on *Hapax*, its parts, and its production history, see my "Hapax Legomena," *A Hollis Frampton Odyssey* (New York: The Criterion Collection, 2012), pp. 24-29 [hereafter Eisenstein-Hapax].

[60] These two silent speeds were readily available on different 16mm projectors in the 1960s and 70s in addition to sound's 24 frames per second.

What about you, why do you put so many things in your work that really so few can see, that you really have to ask to know about. Do you believe in God, or what is it?

HF: No, I believe in consciousness. First of all, I… again, a distinction between art and entertainment, which is quite real in my mind. The work of entertainment is made so that it will fall off the dinner plate into the pit of your stomach in one fast swipe. Um, I have seen very few entertainment films that I care to go back and see again. They're made more or less with the idea in mind that you will not. That you will not see them again at least until you've forgotten about them. You know, they're completely used up. Occasionally, somebody sneaks in some extra stuff, some extra goodies; but they are made to discard, you see, to use like a kind of Kleenex or something of the consciousness. Right? No? Like that [makes a wiping gesture?]. Ok.

Uh…I make my work to last forever. It won't, it won't last forever, this is very fragile substance here. But to be seen many times. Not for you to see many times, but I want to be able to look at it many times, you see. I try to make it as condensed as possible, as full as possible, as rich as possible. I don't believe that there is any work of art, film or otherwise, that is going to yield up more than the smallest fraction of its substance on a first viewing. One would be very disappointed; one has been disappointed. I have been taken by things, you know, and sort of gone back and seen them a year later, and there was not sometimes enough there to draw my attention again, and it could be my fault.

Um…the great answer to that question, that I know of in the 20th century, was that of James Joyce to a journalist who came to Joyce and said Mr. Joyce, "why do you make your works…why are your works so difficult, why are they so dense, why are they so compact, what do you expect of your readers?" And he said, "I spent, I am spending my life making my works; I expect my readers to spend the rest of their natural lives studying them." I mean that sounds insolent, you know, and I suppose that's the kind of thing you say to a wise ass journalist that you feel you know is hostile to you to begin with and so forth. But there is, there is a wisdom in it, you see! One is…I grew up in an intellectual climate, if you can call it that, under which one was under perpetual attack if one made anything that was not immediately apprehensible to the least common denominator intellectually, and by the least common denominator, I don't mean a moron or something like that, I mean the person who was foresworn to hatred of the work before he saw it, you see. That was the person that was supposed to be pleased, well Jesus, I mean you know, if you don't like movies, I can't help you, and I'm not interested in pleasing you really. You know go find your own pleasures. If you do, and you are interested in pursuing the matter with some passion, playing for all the marbles, which is, as far as I can make out the only way to play marbles, for keeps, then I recommend to you these dense and intricate works, which are making me gray – as Harry Smith says of his films, they made him gray – and with which, upon which I am spending – "I spend, I spend" he cried – spending my life.

Now on the other hand of course that may be, that's a predilection, you see. I have always liked things that were intricate and dense, and could be fondled, and rolled around in the mouth, and rubbed and sucked, and so forth.[61]

The second exchange is shorter and bears directly on *(nostalgia)*. It is from a little more than a year earlier, at a screening at Yale, where *(nostalgia)*, *Critical Mass*, *Travelling Matte* (*Hapax* IV), and a draft of *Special Effects* (*Hapax* VII) were shown:

Q: Um, I didn't pick up any thematic unity between the first two films and the third one…

HF [flatly]: You didn't?

Q: …like was there some, in the 3rd film, were the images, do they have like some connections with your past?

HF: What do you…oh, no, no, no, no, no [laughs]; do they? Uh, all three have some connection with my past since all three of them are finished and done with and I made all of them sometime prior to tonight, no? Well *(nostalgia)* obviously has this perverse…it's a perverse diary; it involves my burning the shreds of evidence meanwhile keeping the negatives to blackmail myself with at a later time. The relationship of the material in *Critical Mass* to what you may or may not imagine the details of my life to be, is open to conjecture on your part, is it not? It's not specified after all.

Critical mass is a technical term in the manufacture of atom bombs. If you have so and so much amount of Uranium 235 or Plutonium *less* than the amount called critical mass, it just sits there and it's a lump of metal. As you reach critical mass you have a chain reaction. So, instead of being a single bad pun, it's probably a double bad pun. As for what that has to do with my life, that's entirely up to you, of course, you see. I mean I can't really show you every smudge on every square of every roll of toilet paper I've used in the last 36 years.[62]

Well, if not every stain on every piece, in *(nostalgia)* Frampton does twice admit to wanting to be able to show us something that he has thrown to the side or discarded. First off, part of the narration of the Andre photo approaches a sense of regret in regard to that other photograph that made use of "a girl named North['s]" picture frame. But if one wants to consider

[61] "O'Grady 3-30."

[62] "HF Yale 12/4/71" is an audio recording in the Harvard Film Archive's Frampton collection (this passage occurs at 28:16 - 30:22 in their digitization). Does the pun here have something to do with the Adamic (i.e. "atom" and "lump")?

Frampton's thought about this unseen "March, 1963" image – made four years after Andre's portrait – equivocal (he states: "but there isn't time to show you that one now"), there is no doubt that the feeling of wanting to have done something differently reaches full force in relation to the set of negatives Frampton made of the cabinetmaker's window from c. 1959-1961:

> [around 1962] I happened to compare the prints I made from the six negatives…I chose the one photograph that pleased me most after all, and destroyed the rest. That was years ago. Now I'm sorry. I only wish you could have seen them![63]

Though that destruction back then, like all of the destruction in *(nostalgia)* (as we've just heard in Frampton's blackmail line), is not permanent, the question of how one might go about seeing these other destroyed images' negatives becomes intriguing.[64] Presumably all, remain in Frampton's personal collection, and a few, we are told, have spawned prints which may or may not have been saved by their recipients: the "sensible girl" who got the vernal equinox holiday card and Stella's dealer (who may have gotten a dupe negative).[65] At the time of the writing of *(nostalgia)'s* script, as Figure 2.3 shows, Frampton knew that one of his photographs of Andre's "several drawings" was out there in multiple via Develing's catalogue (which also included seventeen additional Frampton images of Andre's sculpture). Frampton doesn't mention the publishing achievement, and, when this is combined with the realization that *(nostalgia)* ends in a flurry of selected photographs (10+11+12+13) that circulated widely, the issue of publication becomes heightened. That "Grapefruits" "was printed in a newspaper" that we are invited to seek

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[63] "*(nostalgia)* type," p. 3. Ellipsis mine. Calculating the year in [ ] is difficult.
[64] See note 7 for an early line from the film that plants the seed for wondering about negatives.
[65] The narration of the Stella photograph begins:

> Early in 1963, Frank Stella asked me to make a portrait. He needed it for some casual business use: a show announcement, or maybe a passport. Something like that. I only recall that it needed to be done quickly. A likeness would do.
>
> I made a dozen likenesses and he chose one. His dealer paid me for the job. Most of those dozen faces seem resigned, or melancholy.
>
> "*(nostalgia)* type," p. 5.

out raises this bluntly toward the end of the film, altering how one looks back at, and studies, *(nostalgia)*.

One doesn't need another table to clarify this organizing principle, as there is a pronounced progression hidden in plain earshot on *(nostalgia)'s* soundtrack. Of the thirteen seen images in the film, none is said to have been disseminated until we get to the straight run of the final four. If "Grapefruits" was most widely distributed (though now the hardest for us to find based upon what Frampton says about it in the film), the images that precede it are on a steady upward slope in terms of the place they hold in the public record. Proceeding backwards from the newspaper whose "<u>when</u>" cannot be recalled, "Poons Reclining" was

> made early in 1966, for Vogue Magazine…Months later, the photograph was published. I was working in a color film laboratory at the time. My boss saw the photograph, and I nearly lost my job.
>
> I decided to stop doing this sort of thing."[66]

Stepping back one more unit, Photograph 11 "was made in Michael Snow's studio, sometime in 1965. It was made into a poster announcing a show of his Walking Woman works at the Poindexter Gallery in that year."[67] If these three last images got exposure in being "printed," the one that introduces them (10) acts as a prelude of a different order. "Spaghetti" was made public but via the impetus for its making, a painting, and thus was not inherently reproducible:

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[66] "*(nostalgia)* type," p. 9. This provides a much narrower window for seeking out context (a single magazine title and a much smaller time frame) than that provided for the search of the newspaper that birthed "Grapefruits." I have never quite understood the joke here; is it about "queers"?

[67] "*(nostalgia)* type," p. 8. It is interesting to note that the Stella narration (see note 65) contains a foreshadowing of the circulation being discussed here. In that case the photograph Frampton was making for Stella's "casual business use" was for "a show announcement" or "a passport." One circulates gallery information and is made public; the other circulates people and is kept private. No resolution is reached there, but the door is opened for the film's final four photographs. The word "passport" is a loaded one between Frampton and Stella as both appear in some way in Carl Andre's *Passport* (1960).

> Late in the Fall of 1964, a painter friend asked me to make a photographic document of spaghetti, an image that he wanted to incorporate into a work of his own.
>
> I set up my camera above an empty darkroom tray, opened a Number 2 can of Franco-American Spaghetti, and poured it out. Then I stirred it around until I saw a suitably random arrangement of pasta strands, and finished the photograph in short order.[68]

We will come back to the identity of this painter (and the whole question of identities in *(nostalgia)* shortly), but to recap, we are told in the narrations for the four last visible photographs of the film, that they existed in ever widening ranges of circulation before appearing in *(nostalgia)*, moving from hand to mechanical reproduction, from a painting, to the small issuing of a gallery poster, to a major magazine, to a newspaper. These mass reproduced (the painting was photographed), out in the world instances of *(nostalgia)'s* elements do two things: they set up, by way of contrast, the turn to ultimate insularity in the film's final gesture (which piques our interest in Photograph 14, which is never seen), and they reinforce for the viewer that there is matter to consult outside of the film.

Perhaps the spot where Frampton's intricacies come across most readily is in the Michael Snow unit of *(nostalgia)*. When he states of the shot of Snow's studio that "as many as possible of the pieces are seen, by reflection or transmission, in a transparent sheet of acrylic plastic which is itself a part of a piece," we get a nice summary and image (Figure 2.19) of the multifaceted approach Frampton takes toward many things. We've already noted that this image stands alone in its inclusion of the camera, and relatively alone in the number of other images that were made with it ("two or three exposures" instead of n/a, unstated, one, twelve, or sixty-plus). Many pages back (though not as far back as ARTHRITIS), I noted that Frampton's is not the voice that reads the narrations and so it is worth bringing up here that Snow is the reader,

[68] "*(nostalgia)* type," p. 7.

adding weight to having Frampton's camera (and arm) present in an image with his co-conspirator for *(nostalgia)*. Frampton made no secret (other than in the film itself) about this component. The information is advertised in the Film-Makers' Cooperative Catalog, where, between the line with the films' title, runtime, and rental price, and the beginning of the blurbs about the film, sits the line: "Narrator: Michael Snow." It is also made a point of in Frampton's "Notes on *(nostalgia)*." In late 1971, Millennium Film Workshop hosted a one-person show of Frampton's where he read "Notes on (nostalgia)" aloud before the screening.[69] Having completed the text in April, and awaiting its publication in *Film Culture*, this may be the only night that a whole audience at a screening of *(nostalgia)* knew exactly who was speaking on the film's soundtrack since "Notes" reads in part: "I decided to have my script read by another party. My subject [i.e. former self] being indisposed, the narration was generously read by Mr. Michael Snow."[70] A few days after the screening, Frampton was interviewed by Mitch Tuchman (a writer who would become one of Frampton's most regular supporters).[71] Here is the end of their exchange regarding Snow's role:

> MT: At this point do you prefer it not to be known that the voice is Snow's, because you announced it at Millennium.

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[69] Excerpts from Frampton's introduction to, and the discussion after, the screening are included in "Hollis Frampton: Three Talks at Millennium," *Millennium Film Journal* nos. 16/17/18 (Fall/Winter 1986-1987), pp. 274-294. Frampton screened *(nostalgia)*, *Critical Mass*, *Travelling Matte*, and *Special Effects* (this last as a work in progress) that night. This was the same as the Yale show mentioned above; these screenings were only a few weeks apart. The transcript begins with Frampton speaking this line before reading "Notes on *(nostalgia)*":

> This was completed in January of this year. It's a perverse narrative film. And what I'm about to read is a prepared text. (p. 274)

[70] Ibid., p. 274. One wonders whether "Notes on *(nostalgia)*" was ever handed out as program notes, by Frampton or by a programmer.

[71] Tuchman is likely the one responsible for bringing Frampton to Yale (where Tuchman was a student) in late 1971. He went on to publish two pieces on Frampton: "Frampton at the Gates," *Film Comment* vol. 13 no. 5 (September-October 1977): 55-59 and "Frampton," *Film Comment* (August 1985): 36 – 39. Both included transcriptions of interview sessions.

> HF: Oh, no, I do want it to be known that it's his voice, of course, yes. It doesn't matter very much, obviously. I mean that's a…there are things in one's work that are only for one's self perhaps, or for a very few other people, which may enrich or extend the work, or they may, they may simply be there to enjoy.[72]

I am pretty sure that all three of these (enrichment, extension, enjoyment) come into play in the deep layer of surprise that we are about to turn to regarding "M. Snow."

Moore mentions Frampton's penchant for in-jokes, "some of which only Frampton would actually get," but I take the one I'm about to offer as more than a joke, as evidence of Frampton's fantasy of the archive and his hopes for our activity in it. Frampton invites curiosity about the pre-*(nostalgia)* existence of the Snow studio image by relating this bit (below) about the Poindexter Gallery poster that we have already heard "M. Snow" "was made into":

> I believe that Snow was pleased with the photograph itself, as I was. But he disliked the poster intensely. He said I had chosen a type face [sic] that looked like an invitation to a church social.
>
> I regret to say that he was right. But it was too late. There was nothing to do about it. The whole business still troubles me. I wish I could apologize to him.[73]

There is that regret again, though here (as opposed to the other "North's frame" and cabinet maker's window photographs) it sounds like Frampton hopes no one else sees the poster. Like in "Grapefruits" we are prompted to wonder about the where, and the what surrounding, of this image's initial outing (a gallery poster vs. the former's newspaper spread). What happens when we go to find out how bad the typeface really is? If the first place that we try to look is Frampton's papers, we come up tantalizingly short. Frampton did keep a number of pieces of

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[72] Mitch Tuchman's 11/22/71 Municipal Cafeteria, Canal Street interview with Frampton is unpublished [hereafter Tuchman Canal]. The 18-page typescript is in the HFP AFA. This passage is from p. 3.

[73] "*(nostalgia)* type," pp. 8-9. See Scott MacDonald's interview with Frampton for the exchange that Frampton claims occurred after Snow recorded this line for the film, *A Critical Cinema: Interviews with Independent Filmmakers* (Berkeley: University of California Press, 1988), p. 61.

Snow related ephemera, but not this one (a sign of shame, or something else?).[74] Luckily, Snow has included the poster in the astoundingly rich *Biographie of The Walking Woman (1961-1967)* (2004) (Figure 2.20). Although the indentations are a little odd to my eye, the typeface is not all that bad. Now recall, *(nostalgia)'s* narration stated that "this photograph was made" in Snow's studio and that "it was made into a poster announcing a show of [Snow's] Walking Woman works at the Poindexter Gallery"; but look, the photograph in Snow's book is a different image! In *(nostalgia)*, Frampton's sleeve is rolled up to his bicep (Figure 2.19); in the image on the poster that Snow offers, it is rolled down to the wrist (and may even be part of a different, darker, shirt). This small detail (which sheds some light on the work flow of that "half a day" [if it took half a day for "two or three exposures," it didn't take much time to get whichever of these was second]) enlarges itself like a balloon when we learn that the piece of Snow's with the "acrylic plastic" that we are looking through is part of an "installation piece comprising twelve different parts" called *Sleeve* (1965) (Figure 2.21).[75]

But the shenanigans don't end there. Proving the wayward travels that these publicity images make, one of the Snow posters from the 1965 show recently went up for sale, and that version contains a photograph that is different from Frampton's photograph in *(nostalgia)* and from the example that Snow puts forth in *Biographie*.[76] On the only version of the actual poster that I have yet seen (this one), Frampton's sleeve is rolled up, but his bare arm and hand blur

[74] The Harvard Film Archive's Frampton collection does contain some Snow ephemera that Frampton saved, including announcements from the Isaacs Gallery, The Vancouver Art Gallery, and a later Poindexter show. It is possible that the poster in question was sent to another site when Marion Faller distributed Frampton's personal papers.
[75] The illustration in my Figure (the quote here is from its caption) is from Louise Dompierre's *WalkingWomanWorks: Michael Snow 1961-67* (Kingston: Agnes Etherington Art Centre, 1983), p. 145. Jenkins knew the title of Snow's piece (*HF:R/R* p. 18), but likely did not have access to the alter-image.
[76] This was through Etsy.com, but since I bought it the link no longer works.

with what must have been a slower shutter speed or more movement on the photographer's part (Figure 2.22). Judging by the amount of leg showing in the *Walking Woman* image directly under Frampton's triceps, this is a different, third, exposure (Figure 2.23). Considering all three versions still leaves Frampton bending (if not breaking) the truth in claiming that the image on *(nostalgia's)* hot plate "was made into a poster." As far as the mystery of Snow's *Biographie* goes: did Poindexter Gallery produce and release two different versions of the poster to exploit a semaphoric captioning of Snow's piece that only becomes clear comparatively (when on can say, "the *sleeve* is different")? Is the one in *Biographie* a proof that was rejected, or a fabrication by Snow, who has taken the liberty of cropping out the white edge to the right of the arm (or was that part of the proof's [or second poster's] design)? Did Snow name his sculpture before or after Frampton's bracketed exposures make reference to (or create) a joke about sleeves? Was all of this part of the reason Frampton chose this image for *(nostalgia)*? Much of this scrambled scenario parallels a similar confusion in the production history of the film itself.

Frampton's reading of "Notes on (nostalgia)" at Millennium in 1971 is but one of a number of live gestures that accompanied the early presentations of the film. *(nostalgia)'s* world premiere, at Sally Dixon's *Film* program (Carnegie Institute's Museum of Art) on January 21, 1971, was unusual not only because it was not advertised as such, but because technically it was not a premiere at all. In introducing the version of the film to be screened that night, which came after the scheduled presentation of *Surface Tension* (1968), *Artificial Light* (1969), and *Zorns Lemma* (1970), Frampton re-took the stage to offer these words before performing live with *(nostalgia)*:

> I intend to narrate this film. In case you haven't read it [the program note?], that's because it was finished about four days ago. I found, when I got the answer print form the lab, that I didn't like the track especially. The track consists of exactly what you'll hear.

> It is my own voice narrating, complete with coughs, and the rustling of paper, and so forth. The reason I don't like the track is that I feel that it's not intelligible; it's a little hairier than I really intended it to be. On the other hand, I don't want to give the impression by reading the voice-over myself that I approve fundamentally of this Grand Opera sort of maneuver. If you find anybody else doing it, you can brand them at least with my disapproval.[77]

Funny enough, Frampton himself would be the one to break his own ban on such "maneuver[s]" later that year, but we are getting ahead of ourselves. As Frampton stated in his general introduction that evening, he wanted to give Pittsburgh, not New York, the first glimpse of his new film.[78] With a flawed answer print in his hands for less than a week, one wonders why Frampton was so set on sticking to an idea that he had tentatively proposed to Dixon in late November.[79] Perhaps there was something comforting in inaugurating the burial of part of his New York City past away from that city. Significantly, the trip to Pittsburgh also officially launched production on *Magellan*. Frampton had hoped that while he was there for the Carnegie gig, he would be able to film inside of a steel mill (permission that Dixon secured for Frampton from the United States Steel Corporation).[80] Frampton was scheduled for a visit to Homestead Works on January 22, the day after *(nostalgia)'s* premiere, and so shooting at a location filled with flame and heat and molten metal, made a perfectly apt match for the molting in *(nostalgia)* (both its photographs and their photographer shed themselves ["I take some comfort in realizing that my entire physical body has been replaced more than once since it made this portrait of its face"]).[81] This overnight turnover from cleaning out the closet of one's still photography to

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[77] The Harvard Film Archive's ¼" reel to reel tape "Carnegie Institute 1/21/71" has been digitized.
[78] For Frampton's great wording of this see Eisenstein-Hapax, p. 25.
[79] The "11/28/70" letter to Dixon suggesting the secretive world premiere is also quoted in Ibid. and in Chapter 1 of this dissertation.
[80] A November 23, 1970 letter addressed to Dixon grants permission for Frampton (HFP AFA).
[81] "*(nostalgia)* type," p. 3.

beginning "a vast thing based on the voyage of Magellan" was memorialized in the layout of *Film Culture's* publication of the script to *(nostalgia)* and "Notes on *(nostalgia)*." The script runs from page 105 to 111, ending at the bottom of 111 with those last words from the film, inviting us to look at what Frampton' sees, fearfully, in that magnified section of his negative (Figure 2.24). In the pages of *Film Culture*, this "Here it is! Look at it! Do you see what I see?" leads to a two-page spread of photographs separating off "Notes" from the script itself. This progression maps the items' chronology – the script is from January 8, the steel mill visit January 22, the "Notes" from April 4 – but it also echoes *(nostalgia)'s* distanced self-immolation. The eyeline match from the right hand side close-up image of Frampton with the camera pushed against his nose, to the left hand side long shot, shows him looking upon himself, as the "Notes" put it, in the third person: "my subject had once been myself…he had left behind some thousands of still photographs made during his apprenticeship to the art I expound."[82] The *Film Culture* layout is an extension of the film *(nostalgia)*, especially in that it gives us not one, but two Photograph 14s.[83]

Frampton's effort at "remaking" the ending of *(nostalgia)* was an energy that returned to something to re-churn it. This tack was also used upon the film's whole body. In the same interview with Tuchman cited a moment ago, Frampton was asked about the production history of the film; he states:

> I intended first to have Snow tape it and did that and made that version with him. I intended for the tape to be pretty hairy. I have felt on and off since that time that maybe it is a little too hairy. Everyone else insists that they understand it perfectly. I have

[82] Hollis Frampton, "Notes on *(nostalgia)*," *Film Culture* nos. 53-54-55 (Spring 1972): 114.
[83] For interesting discussions on what counts as the last image in *(nostalgia)* compare Frampton's comments in the MacDonald interview just cited (p. 62) to Rachel Moore's in *Savage Theory: Cinema as Modern Magic* (Durham: Duke University Press, 2000), p. 139 + p. 149 + note 31 on p. 185.

> difficulty understanding it. It may be that my hearing is poor or something, I don't know. But at some point anyhow, I re-taped it again using my own voice and I then thought that at some later time I might substitute my own voice for his, but I could only do that after I had publically stated the voice on the tape is his, willfully transforming truth into a lie.[84]

There is proof of Frampton's claim as far as audio goes in Anthology's new holdings, where two different ¼" tapes contain, in one case Frampton, and in the other Snow, reading the soundtrack to *(nostalgia)*. But the order in which 16mm prints may have been struck, making use of one or the other soundtrack, is unclear. At the Carnegie screening, Frampton said that the print he would have shown, were the sound not so compromised, "consists of exactly what you'll hear. It is my own voice narrating." To Tuchman, Frampton suggests that first Snow's voice was recorded (was this just to tape or all the way through to an answer print too?), then he "re-taped it again using [his] own voice" with the intention of swapping it. But if the script was finished on January 8, 1971, and the film was shown at the Carnegie on January 22, how many voice recordings and how many prints could Frampton have had made?[85] Did he print both versions right off the bat? Did the version he brought with him to Carnegie really have his voice on it or was it Snow's? Did it have no voice, necessitating Frampton's live reading? When was the premiere of the Snow version that has come to be standard? Were there also lies that were turned into truths?

In a letter to Dixon on May 25, 1971, four months after his visit to Pittsburgh, Frampton writes:

> Re: NOSTALGIA. Yes I re-recorded the track @ Binghamton in Feb/ but no $ yet to make a new version since I shd/ re-shoot as well. I intend to do that. I value that film very much.[86]

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[84] Tuchman Canal, p. 3.
[85] Given Frampton's imitation of Snow's accent in writing her about *(nostalgia)* back in November of 1970 (see Chapter 1), it is possible that it is the 1/8/71 dating of the script that is a trick.
[86] HFP AFA, Dixon correspondence.

Was this a re-recording from scratch (of whose voice?) onto ¼", or a re-recording of an already existing ¼" tape to 16mm magnetic stock through a better equalization system, or from 16mm magnetic stock to an optical negative? While I hope to one day be able to answer all of these questions, the most important thing to note is Frampton's interest in the bait and switch. About two weeks after the Tuchman interview, Tuchman hosted Frampton up at Yale for a screening (already mentioned above). Here is an extremely relevant portion of the Q+A:

> Q [probably Tuchman]: Can I ask why you read the script for *(nostalgia)*?
>
> HF: Why did I read it? Because I had some prior experience with this space, which is extremely live, as you may have noticed. The track for nostalgia is intentionally pretty hairy; it's a marginal soundtrack. It is intelligible to my ear under standard conditions, under good standard conditions of projection, only most of the time, part of the time I can't understand it myself. There is a definite strain to understand it where the space is acoustically damped; this is hard as a rock. I chose to read it because I am more interested in having the words be intelligible than I am in kind of overburdening that effect. It's that simple. There's a second marginal reason. There's a note to the script in the next *Film Culture*, which has now gone to press, which says that Michael Snow read the script, and having finally published that Michael Snow read it, I thought it was worthwhile to read it myself just to embody one further contradiction. It's a very minor point.[87]

Minor, but Frampton makes it; his fantasy of the archive, his safeguarding of the audio recording from that evening, meant that the stunt was not for the Yale audience alone.

The desire to keep pushing on a work, to "embody one further contradiction," sometimes reared its head after the fact, when a film was complete, but it could also guide the process of the making, as it did in the case of *Zorns Lemma*, via an elaborate system of intentionally inserted errors.[88] The agitation of *(nostalgia)'s* soundtrack that we've been discussing is one kind of post-

[87] "HF Yale 12/4/71" audiotape at Harvard Film Archive (16:21 - 18:10).

[88] See Frampton's notes about the "misfortunes [that] are bound to occur…in the course of making any long, dense, & if you will 'ambitious' work of art" in Scott MacDonald, *Screen Writings: Scripts and Texts by Independent Filmmakers* (Berkeley: University of California Press, 1995), pp. 59-60. Frampton writes: "Since all these misadventures [Metric Errors, Omissions, Errors, Lapses of Taste, Faking, Breaches of Decorum] were bound to occur to me in

completion stirring of the pot, but Frampton's "final" gesture with *(nostalgia)* came in the form of smoothing things over.[89] As part of the exhibition of Frampton's "other work" that was being finalized in Frampton's final days (he died on March 30, 1984), and which went up at the Albright-Knox Art Gallery in late 1984, Frampton returned to the photographs consumed in *(nostalgia)*, reinstating them to one of their rightful places: the wall of the gallery. Reprinting almost all of the images as *The* nostalgia *Portfolio* (two vintage prints were included in the set), Frampton exhibited these along with their re-synchronized narrations (via wall texts as accompaniments).[90] This suggests that not only was there more to see in the film's imagery, which had only been glimpsed through the distancing frame of 16mm film, but that there was more to read in the film's words. And perhaps there was even more than that.

Preparation for *Recollections/Recreations* enabled Bruce Jenkins and Susan Krane to work closely with Frampton. As Krane describes it, after taking up the idea for the exhibition

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making ZL, I decided to incorporate them deliberately." See TARGET in Appendix B for an example from the category Omissions: "As if I had thought later of some words that shd/ be in the film…These are burn-in titles, superimposed in white."

[89] I have final in quotes here because there was one posthumous *(nostalgia)* gesture carried out by Marion Faller that could have been instigated by Frampton. When *October* honored Frampton with a memorial issue in 1985, a selection of never before published photographs was included. Faller introduced these with part of the narration from *(nostalgia)* since the images are examples of the "junk and rubble" work mentioned during "Cast of Thousands" (see Marion Faller and Hollis Frampton, "A Portfolio of Photographs," *October* 32 (Spring 1985): 17-24).
This might be a good place to mention another resurfacing of *(nostalgia)'s* alluded to imagery. In the narration about Frampton's self-portrait, there is talk of having sent another image from the same shoot, one with more of a "leer," to a girl "on the occasion of the vernal equinox…I think I wrote some sort of cryptic note on the back of it. I never heard from here again." ["*(nostalgia)* type," p. 2]. This image (a duplicate, or the original returned to sender? [only the front can be seen, and there is a typed message on it]) is included in *HF:R/R*, p. 17. It must have been part of the unveiling that we are about to hear about from Krane.

[90] Jenkins and Krane, "Catalogue of the Exhibition," *HF:R/R*, p. 128. Both "Rosenquist" and "Poons Reclining" are listed as a "vintage print incorporated in portfolio."

from spring 1982 discussions between Frampton and Edward Bryant (of University of New Mexico's Art Museum), she and Jenkins were treated to Frampton's

> unveil[ing of] an extensive body of work that was largely private…vast accumulations of files, negatives, proof sheets, documentation, photographs and notes for numerous unrealized but long-considered projects.[91]

Out of this process, new information about *(nostalgia)'s* images was gathered; some of it was put forward in the exhibition's catalog, some of it remains on Jenkins' four pages of handwritten notes from these meetings (see footnotes 29 and 43 above). These tidbits range from the number of exposures made around Photograph 8 (recall that such information is unstated by *(nostalgia)'s* narration), to, hold on to your hat, the location of "Grapefruits" (*Daily News*, Friday September 22, 1967).[92] If Frampton's materials and files were this orderly in 1983/84, can we assume that they were in the same state back when he ransacked his "thousands of still photographs" during the making of *(nostalgia)* in 1970? If so, then the decision to leave out any mention of the images taken with "'New Name'" (Jenkins' records that it was "1 of 19 exposures made" with others of a subway station and "2 exper. w/ double exposures") was not for lack of having the details at hand.[93] Similarly, it would not have been the fog of memory that resulted in another alteration of the record that Jenkins writes about in the catalog:

> Some of the dates recounted in [*(nostalgia)'s*] commentary (of, for example [6], [10], [12]) are purposefully fictitious in keeping with Frampton's idea that autobiography is a manipulation of one's past created for the public.[94]

Only one of these three deliberate misdatings would have been discoverable without access to Frampton's files. The narration for "Poons Reclining" (12) says that it was "made early in 1966,

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[91] Susan Krane, "Acknowledgments," *HF:R/R*, p. 128.
[92] I still have not been able to get my hands on a copy of this (but do have an interesting Interlibrary Loan story).
[93] Jenkins' unpublished notes taken during the preparations for *HF:R/R*.
[94] I have switched Jenkins' reference numbers to the system I am using as explained in note 18.

for Vogue Magazine," but Jenkins and Krane's exhibition checklist dates it as Spring 1965, an indisputable claim since the photograph was published in the August 1965 issue of the magazine (Figure 2.25).[95] This difference of nearly a year is the most drastic in terms of length, but one of the other two inaccuracies may be more drastic in terms of effect (we will have to return to the grave importance of "Stella-Smoke Ring" [6] being from Nov. 1962 [the narration dates it as "early 1963"] momentarily). Rounding off Jenkins' list of three is "Spaghetti" (10), spoken of as "late in the Fall of 1964," but really coming from August of the same year.

If Frampton's general fudging of chronology is interesting in itself, the selection of which photographs received this treatment is equally so. The only mentions of money in *(nostalgia)* come during the discussion of the Stella and Poons photographs ("His dealer paid me for the job"/ "I was sent a check…inadequate by half...They sent me another for the amount I asked for: 75 dollars").[96] This would seem to activate the gravitational pull of the subset, but "Spaghetti" was initiated as favor, and anyway the image with the mold was Frampton's extension as an exercise for his own benefit. However, this non-fitting piece can be shoehorned in through its connection to another of *(nostalgia)'s* photographs. "Spaghetti" is the only image in the film that creates a double presence for one of the artists Frampton includes, since the "painter friend" who asked for the "document of spaghetti" was James Rosenquist, already imaged in Photograph 7.[97]

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[95] Lisa Zaher recalled having seen this image in her own research and kindly supplied me with proof that Frampton had not put one over on Jenkins and Krane (who very well may have double checked this issue of *Vogue* [which they do list in Krane's "Chronology" (p. 112)], but do not illustrate in their book). Interestingly, along the lines of the missing Snow poster, Frampton did keep another page from this same issue of *Vogue*, which featured an image he made of Stella (see the Harvard Film Archive's Frampton collection). The spread was called "Youthquakers." The same caveat about Marion Faller mentioned in note 74 applies.

[96] "*(nostalgia)* type," p. 9.

[97] Ibid., p. 7. Rosenquist used Frampton's photograph as a source for his book space painting

This singular repetition (which adds a demarcation line between 9 | 10, fueling the idea of 10+11+12+13 as a final movement [discussed above as dealing with "circulation"]) drags the story of Photograph 7 into the mix. While money is not mentioned there explicitly, it is the only other image that comes from Frampton shooting on assignment:

> I made this photograph of James Rosenquist the first day we met. That was on Palm Sunday in 1963, when he lived in a red brick building at number 5 Coenties Slip. I went there to photograph him, in his studio, for a fashion magazine. The job was a washout, but Rosenquist and I remained friends for years afterward.[98]

Jenkins' trio of misstated dates (with this added fourth [which plays its own dating game since Palm Sunday is a moveable feast]) sets off the images in *(nostalgia)* that are tainted by a commerciality that Frampton railed against in his posthumously published November 1965 essay "Some Propositions on Photography." That polemic opens with a jab at "the *business* of producing and printing [photographs]," contains the lament that though photography was "conceived in the belly of the Muse" it was "plucked from her ashes and nurtured in the thigh of Commerce," and approaches closing with a penultimate paragraph that summarizes how Frampton's rigorous ideas about "cutting" into space and into characteristic curves, contrast with the concerns of fashion and advertising.[99] He admits that his "dry" ideas about a "wet art" have:

> helped *me*, at least, to go a little way toward discovering the necessities of the art I practice. If others find that starved women or frozen orange juice do the same for them, they are welcome; I desire only sovereignty over my sheet of printing paper…and myself.[100]

Another aspect of manipulated autobiography that seems to stem from Frampton's conflicted feelings over impure uses of photography gets folded into the narration of the

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F-111 (1964-65). As I am accounting for as many *(nostalgia)* related images as I can, *HF:R/R* includes a color diptych of fresh and molded spaghetti [both party of that sixty-day set] (p. 33).
[98] "*(nostalgia)* type," p. 5.
[99] "Some Propositions on Photography," *Camera Arts*, pp. 5 + 6 + 8.
[100] Ibid., p. 8.

Rosenquist portrait by calling "the job" a "washout." This is a major overstatement bordering on fib. The unmentioned fruit of that 1963 Palm Sunday shoot got Frampton what was likely his second publication credit as a photographer.[101] In 1959, Frampton's portrait of Stella was used to introduce the painter in the catalog for The Museum of Modern Art's "Americans" series. The next iteration of the show, *Americans 1963* (the 1959 one had been called *Sixteen Americans*), included a Frampton image of Rosenquist with the painter pretending to sit inside one of his automobile canvases (Figure 2.26).[102] Just because the "fashion magazine" did not make use of Frampton's work, why disavow this positive MoMA outcome from the same shoot?[103]

For someone who had only seriously picked up a camera at the end of 1958, being included in a 1959 MoMA catalog must have been an exciting accomplishment. Frampton's first mention of getting involved in photography comes in a November 10, 1958 letter to his friend from the Pound circle, Reno Odlin. After critiquing the holdings of the Metropolitan Museum of Art ("NO ONE has manifested just estimate of how downright bad nearly all modern painting is. It is not only worse than El Greco, it is infinitely worse than El Greco…"), Frampton writes:

> Works of art, when they die, find eternal repose in that edifice. The rumour that there is "better stuff in the basement" may be ill-based. Up the street they are finishing NY's only building: Wright's Guggenheim Museum. It generates order from whatever angle of approach, is visible even from the weather station in the Park. BUT what are they going to put in it?

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[101] Frampton's early photography credits do include the use of a number of his *The Secret World of Frank Stella* images as Ferus Gallery ads in *Artforum*. These may have been uncredited. Frampton was also involved in taking photographs used for show posters for Larry Poons and Lee Lozano in the mid-1960s.

[102] The Rosenquist painting is *Air Hammer* (1962). Details from contact sheets of the 96 negatives that *(nostalgia)* mentions can be seen in the frontispiece to Judith Goldman, *James Rosenquist: The Early Pictures 1961-1964* (New York: Rizzoli, 1992) where they are misdated as 1961, and in the material that was auctioned by CEPA gallery in the summer of 2015.

[103] Lisa Zaher thinks she has seen the Rosenquist photo from *(nostalgia)* in a 1960s magazine (possibly *Glamour*), but has not yet been able to relocate it.

> Elsewhere Benin & Ifé / permission to photograph still forthcoming. 2 rolls shot of knife-money, elmpod money, tree-money @ Am Numismatic Soc., await money to print them.[104]

(nostalgia) tells us that Frampton "bought [himself] a camera for Christmas in 1958" (Krane's "Chronology" tells us this was a Nikon), and Frampton elsewhere states that he "began to make still photographs at the end of 1958." Depending on the exact timing of Santa's arrival and "the end" in these two statements, it is possible that these (first ?) "2 rolls shot," may have been done so with a borrowed camera.[105] Given the subject of these photographs, it could be that Frampton entered photography at the behest of Ezra Pound, as Pound wanted Frampton to translate (and illustrate?) Leo Frobenius' *Erlebte Erdteile* (*Experienced Continents*).[106] About a month and a half later, Frampton wrote Odlin about another set of images he'd been working on:

> At the old Gugg/ last Monday (ie, The house on 72nd St), I sd when will the new one open. Crepe soled yg man: "WHEN MR WRIGHT IS SATISFIED WITH THE BUILDING." End quote. I gather they find this rather embarrassing; the exterior has been finished, some cleaning-up & demolition of barricades aside, for around 6 weeks. F. Ll. W's conception extends to the pattern of cast concrete in the sidewalks on 3 sides of the bldg. I have 23 fairly good 35mmm shots, one of whc/ I believe shows this (propose taking a good two rolls when the job's done & the bottom 10 ft are visible, along with the inside.[107]

These documenting series, like the images of Andre's drawings made in between, blossomed, through that other Andre image – "the first photograph I ever made with the direct intention of making art" (were any of the numismatic images indirectly art?) – into Frampton's own

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[104] Reno Odlin, *Letters from FRAMP: 1958-1968* (Camera-ready copy, December 1984), p. 14.
[105] Given how much Frampton is writing to Odlin about his writing activities in 1958, these may very well be his first moves into photography. Given Odlin's own interests in writing, it could just be that Frampton thinks that he would be less interested in his camera activity.
[106] Lisa Zaher discusses the Pound, Frobenius, Frampton triangle in "By Mind and Hand: Hollis Frampton's Photographic Modernism" (Doctoral Dissertation). The University of Chicago, 2013: pp. 59-61. The subject could also have come out of an interest in Pound's "What is Money For?" (1939).
[107] January 21, 1959 letter from Frampton to Odlin in *Hollis Frampton LETTERS: 1958-1968*, 2nd ed., ed. Reno Odlin (Paris: Galerie Arnaud Lefebvre, 2002), p. 15.

photographic practice. His *Ways to Purity* (1959), *Official Portraits* (1959), cabinetmaker's shop window series (c.1959-61), junk and rubble (1961), *The Secret World of Frank Stella* (1958-62), *The Temptation of St. Anthony* (1962) were all part of an expanding body of work that, and this is the downside of the early success with MoMA in 1959, Frampton may have felt deserved more attention. 1963's second time around serving as the portrait maker for other artists may have weighed on the young photographer. Instead of his photographic art, his assignment for a magazine was the only thing a major museum was recognizing.

That Frampton deemed the world's appreciation for the best photography had to offer lackluster is something that is made clear in his "Some Propositions on Photography." There he writes that photography "brackets a number of activities": an Industry, a Craft, a Technology, a Tool, a Science, a "flock, or pack, or if you will a *pride* of Trades," a Racket, a Hobby, a National Pastime; "Last of all, there is an Art of photography. It consumes the least material and funds, is the least noticeable."[108] A 1967 publication (one that Frampton likely knew) would have added insult to his injury. *New York: The New Art Scene* was a large format book by Ugo Mulas that contained a photographic tour of some of the same studios that Frampton had visited in the same decade (there are sections on John Chamberlin, James Rosenquist, Larry Poons, and Frank Stella). One of the images of Stella comes very close to Frampton's own (Figure 2.27), a matter that may have been as disheartening as the fact that Ulas' images were being distributed and somewhat celebrated.[109] These elements, part of the backdrop to the period that *(nostalgia)* covers, might help to further contextualize a time that was put in the most dire light by

[108] "Some Propositions on Photography," *Camera Arts*, pp. 5-6.
[109] Ugo Mulas, Alan Solomon, and Michele Provinciali, *New York: The New Art Scene* (Canada: Holt, Rinehart and Winston, 1967). See James R. Mellow's mixed review "New, Newer, Newest: *New York: The New Art Scene*," *New York Times* (September 10, 1967), p. 346 [sic].

Frampton. He spoke of it as a period, as we read above, "when the bottom [fell] out."[110] The last line of "Notes on *(nostalgia)*" points to this free fall: "In the end, when I saw the film myself, I felt that I had made an effigy, at least, of his opaque young man's life, even if I had not wholly entrained its sadness."[111]

Frampton once referred to *(nostalgia)* as a

> suicide note, a ritual burning of the residue of an earlier life, or an earlier career; the incineration of a dozen still photographs together with a disjunct commentary on them, a disjunct personal commentary on them, my own photographs in all but one case.[112]

It is important to point out that the figure reminiscing in the film is totally encased in that "earlier career," that other art of photography. There is no mention, as there is in the passage about to be cited, of anything before photography. Recounting the fall of 1958, Frampton's letter to Develing reads:

> Carl brought downtown with him a beer box full of manuscripts and object. He continually made more 'objects', as it were by reflex. By the end of that year his object-making had taken a distinctly sculptural turn: he was systematically mutilating (I can use no other word) bits of wood in a variety of ways, none of which were traditionally sculptural, for example charring, wire-brushing, and so forth. At about the same time, the still camera had turned my own attention from poetry, and I began systematically to photograph Carl's work.[113]

In *(nostalgia)* we hear that "photography had obviously caught my fancy," but caught it up from what?[114] Nor does *(nostalgia)* indicate that the speaker is now a filmmaker. While the "Notes to *(nostalgia)*" do do this ("thousands of still photographs made during his apprenticeship to the art I expound"), and do it in a way that also recalls Frampton's poetry under Pound ("expound"),

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[110] Audio recording "HF 3/11/72 Harpur College SUNY Binghampton [sic]."
[111] "Notes," *Camera Arts*, p. 224.
[112] Audio recording "HF 3/11/72 Harpur College SUNY Binghampton [sic]" (6:16 - 6:37). Run time is from Harvard's digitization.
[113] "DED", p. 8.
[114] "*(nostalgia)* type," p. 2.

nothing in the film itself mentions filmmaking. P. Adams Sitney's description of *(nostalgia)* as a film that "retraces the artist's evolution from a still photographer to a filmmaker" is inaccurate as far as the film on its own goes.[115] Frampton's game with separating himself from a past version of himself is severe: the narrator is only that photographer self. This may account for the back and forth at the beginning of the film, the only thing that in retrospect could raise the duality of writer and speaker via speaker and recorder. It is as if the photographer needs help making his soundtrack, and has a filmmaker along for that purpose. The testing of the sound in *(nostalgia)'s* very first words (its improper beginning) also plays with Mike Snow playing the non-filmmaker photographer:

> Blows into microphone: Is it all right? [Mike]
> Voice off mike: It's all right. [Hollis]
> Pause.
> Reads: These are recollections of a dozen still photographs I made several years ago.
> Pause. Blows into microphone: Pause. Does it sound all right? [Mike]
> Voice off mike: Yes, yes, perfectly. It's fine. [Hollis]
> Pause.
> Reads: This is the first photograph I ever made… [Mike][116]

"Off mike" only exists extra-textually in the pre-textual material that Frampton published in *Film Culture* after the film's release.

All of this returns us to the *Zorns Lemma* trio ART ARTHRITIS ARTISAN. Whether it be a question of how one handles the pain that can come with seeking recognition in an art, or the differences between artisans, craftsmen, tradesmen, and artists (all but the first are listed in the complex hierarchy of "Some Propositions on Photography"), the *Zorns Lemma* grouping

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[115] P. Adams Sitney, *Visionary Film: The American Avant-Garde, 1943-2000*, 3rd ed. (New York: Oxford University Press, 2002), p. 377: "Frampton's *(nostalgia)*…retraces the artist's evolution from a still photographer to a filmmaker."
[116] "*(nostalgia)* type," p. 1. The brackets are mine and indicate who reads what on *(nostalgia)'s* soundtrack.

seems to be a prompt. Does the artisan practice a debilitated form of art, or is his the rejuvenation that comes after a crippling? This is of particular relevance for Frampton who committed himself to poetry, then photography, and finally film all within a ten-year period (c. 1956-66). If he let the still photographer in himself die, and, during his time with Pound and just after, "came to understand that I was not a poet," are we supposed to consider the poetics of his critical writing (and the xerography and photography that he produced after *(nostalgia)*) artisanal?[117] One of Frampton's most direct comparisons of these terms comes in the narration to the Stella image:

> Looking at the photograph recently, it reminded me, unaccountably, of a photograph of another artist squirting water out of his mouth, which is undoubtedly art. Blowing smoke rings seems more of a craft.[118]

In "Some Propositions on Photography," craft was discussed as the realm of "professional technicians" who attempt to master procedures (as distinct from tradesmen – exemplified by wedding photographers and photojournalists, as distinct from the "racket" "comprising most of the rubbish that goes under such diverse names as fashion photography, commercial photography, executive portraiture, etc.").[119] One the other hand, art "hopes to provide intimations of perfection; to speak with some cogency of our condition as human beings; to nourish our affections."[120] That Frampton is referring to Bruce Nauman's *Portrait of the Artist as a Fountain* (1966) has been noted by other critics, such as Moore.[121] Looking back in 1970, at his image of Stella from "early in 1963" (really November 1962, as we've learned) through an illustration of Nauman's conceptual conflation of James Joyce and Marcel Duchamp (two of

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[117] Cited in Krane, "Chronology," *HF:R/R*, p. 109. Krane lists "Artist's resumé, c. 1975-1976, p. 2" as her source. I have not located this yet.
[118] "*(nostalgia)* type," p. 5.
[119] "Some Propositions on Photography," *Camera Arts*, pp. 5-6.
[120] Ibid., 8.
[121] *Moore*, p. 36.

Frampton's idols) in *Arts Magazine* (March 1970) (and, likely, compounded by memories of Ulas' image), Frampton seems to have a score to settle.[122] Of that Stella shoot of "a dozen likenesses," Frampton found

> most of those dozen faces [to be] resigned, or melancholy. This one amuses me because Frank looks so entirely self-possessed. I suppose blowing smoke rings admits of little feeling beyond that.[123]

I get the feeling that Frampton saw Nauman's art doubtfully, too crafty, part of a racket.

Why doesn't Frampton name Nauman? The whole issue of names in *(nostalgia)* is a peculiar one. If the above comment about Nauman was meant facetiously, it is understandable that Frampton temper his dig a little by not calling Nauman out by name. Similarly, if Frampton didn't want Rosenquist to have an overly weighted presence in *(nostalgia)*, but really wanted to use the spaghetti image as part of a hot plate joke ("short order" cook), that is understandable. But the rationales in these cases get outdone by the larger logic and intricate pattern of the other named and nameless in *(nostalgia)*. While the subject of every portrait is clearly identified, often in the first or second sentence of its narration (e.g. [3] "I made this photograph on March 11, 1959. The face is my own, or rather it was my own"; [6] "Early in 1963, Frank Stella asked me to make a portrait"; [7] "I made this photograph of James Rosenquist the first day we met"; [12] "This posed photograph of Larry Poons…"), other persons discussed are sometimes properly named and sometimes not.[124] Our cast of mentioned characters includes (each number indicates the Photograph #'s unit and any relevant passages not yet cited are here given):

2 - "a girl named North"

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[122] Nauman's *Feet of Clay* (1966-67) was on the cover of *Arts Magazine*, which featured an interview by Willoughby Sharp. The fountain photograph is illustrated in a small black and white image on page 25.
[123] "*(nostalgia)* type," p. 5.
[124] "*(nostalgia)* type," p. 2 + 5 + 5 + 9.

3 - "a sensible girl," "the wife of a friend," the friend, and "a third party"

> the self-portrait "was made in the studio where I worked. It belonged to the wife of a friend. I daresay they are still married, but he has not been my friend for nearly then years. We became estranged on account of an obscure mutual embarrassment that involved a third party, and three dozen eggs."[125]

5 - "a young painter" and the "monumentally fair" woman he lives with

> A young painter, who lived on the floor above me, wanted to be an Old Master…He lived with a woman (I believe her father was a Brazilian economist) who seemed to stay with him out of inertia. She was monumentally fair, and succulent, and indifferent.[126]

6 - Stella's "dealer" and "another artist squirting water out of his mouth"

7 - "Mary Lou"

> Rosenquist's "relaxed, cool, neat, very tall, and extremely pleasant" wife

8 – Lartigue

> A big crystal chandelier is draped in a dusty, translucent membrane that recalls the tents of caterpillars. Someone has written with a forefinger, on the dusty pane, the words "Ilike my new name" [sic].
>
> This seemed mysterious to me. At that time, I was much taken with the photographs of Lartigue, and I wanted to make photographs as mysterious as his, without, however, attempting to comprehend his wit.
>
> All I learned was that the two were somehow bound together. Anyway my eye for mystery is defective, and so this may be the only example I'll ever produce.[127]

10 - "a painter friend asked me to make…an image that he"

12 - "my boss"

13 – Pascal

> On the other hand, were photography of greater antiquity, then this image might date from the time of, let us say, Pascal; and I suppose he would have understood it quite differently.[128]

This brings us to a total of 14 specific people who are mentioned at the first degree, but not imaged in any of *(nostalgia)'s* photographs.[129] Not quite a cast of thousands, but more than several people. That the number matches the number of photographs seen or discussed in *(nostalgia)* might sound coincidental, but when one takes into account the number of people in

[125] "*(nostalgia)* type," p. 2.

[126] "*(nostalgia)* type," p. 4.
[127] "*(nostalgia)* type," pp. 6-7.
[128] "*(nostalgia)* type," p. 10.
[129] The Brazilian economist is a second-degree figure.

Frampton's earlier film *Manual of Arms* (1966), which serves as a kind of opening bracket to Frampton's filmic presentations of his New York City circle, it feels more secure (Figure 2.28).[130] Of the 14 in the list above, the cleanest subset is formed by those that are properly named: two women who were part of Frampton's milieu (North [via Andre] and Mary Lou), and two male non-contemporaries: Lartigue (1894-1986) and Pascal (1623-1662) [N.B. these two are brought in when there is an explicitly unknown [to Frampton] person in the narration ["someone has written with a forefinger" / "I did not make this photograph, nor do I know who did"]).[131] While there are other subsets (Carl's girl and Hollis' girl, Stella's dealer and Hollis' boss, two painters, etc.), I want to focus on the two people that are brought in from the historical record.

Lartigue resounds *Zorns Lemma's* ART ARTHRITIS ARTISAN. The centrality of ailment in the formation from the earlier film, the admission that arts and/or artisans can wear down and be subject to fatigue is compressedly captured in the only unimaged artist's name spoken in *(nostalgia)*. It is a name that puns L'art-igue. While ARTHRITIS got me to think harder about the appearance of Lartigue in *(nostalgia)* once I saw both as combinations of ART + negativity, a number of other considerations likely prompted Frampton's pulling this particular photographer in: Lartigue's unfatigued youth, the prominence of instantaneity in his work, and his repeated use of kites. If an eight year old (Lartigue started young) is unlikely to suffer from arthritis and puts Frampton's age in the shade (a thirty-five year old Frampton once introduced *(nostalgia)* as "a film about my early youth, presuming that I am at present in late youth");[132] if Andre's hand holding of the metronome in Photograph 2 is a refutation of time that summons the

[130] *(nostalgia)* closes the bracket and *Artificial Light* (1969), peopled by five artists and an empty seat for cinematographer Frampton, sits inside as an inner circle.
[131] "*(nostalgia)* type," p. 6 + p. 9.
[132] "HF Yale 12/4/71" audio recording (4:45-4:50).

history of instantaneous photography, one of Lartigue's specialties; if Lartigue's boyish interest in kites captured images that look like *(nostalgia)'s* chandelier (Figure 2.29); there is another, more mischievous motivation for Frampton's use of Lartigue that requires our digging through the archives. But first it should be stated that the main reason for pulling Lartigue in (and with him "'New Name'"?) was that a second Frenchman was needed to balance, temporally, the weight of Pascal. This first Frenchman (who "appears" second in the film) clinches the underlying logic for Frampton's inclusion of that one image that he did not himself make: "Grapefruits." Though this will be elaborated in the finale of this chapter, the presence of those grapefruit "spheres" (a word used three times in the units' narration) and the presence of the word "fear" in the final narration (i.e. the "Grapefruits" section) – "what I believe I see recorded, in that speck of film, fills me with such fear") – leads me to believe that *(nostalgia)'s* last visible photograph was chosen so that it could point to contact with Jorge Luis Borges' "The Fearful Sphere of Pascal" (1951).[133]

Sticking with Lartigue opens up one last curiosity before that last. "'New Name,'" as we have just discussed, fits within the subset of narrations with historical figures (one pre-photography and one photographer) (8+13), and, as we will see in a second (with the quote below), the subset of narrations with specified dates (3+8 [7's Palm Sunday is an adjunct to this, though we can find out that Frampton and Rosenquist met on April 7 using Palm Sunday calculators/records, this is not given to us numerically]). But Photograph 8 stands alone as the only one in *(nostalgia)* whose time of the taking is put forth ("This photograph was made at about 3:00 o'clock on the morning of June 6, 1963, in lower Manhattan. It may even have been

[133] Borges' essay was included in Donald A. Yates and James E. Irby, eds., *Labyrinths: Selected Stories & Other Writings* (New York: New Directions, 1964), pp. 189-192 in a translation by Anthony Kerrigan.

Wall Street.").[134] Lartigue and Frampton/Andre's instantaneity is tempered here with an "about" and a top of the hour moment (Figure 2.30). While any instant can always be halved, and there is always rounding off, calling attention to a less fine temporal precision is this unit's name of the game. June 6 is a tad early for Frampton to already be "much taken with the photographs of Lartigue." While it is true that MoMA put on the first show of Lartigue's photography in the summer of 1963, that show did not open until July 1 (initially announced for July 2).[135] Lartigue's images had barely (if at all) circulated before this. The June 30 *New York Times* published one in anticipation of the show, which was reviewed somewhat dismissively and without illustration on July 7:

> The lighthearted exhibit of early-century French informal photographs of high society, customs, manners and incidents, which opened last week at the Museum of Modern Art and will continue throughout the season, is timed appropriately for the summer months. Moreover, these wholly delightful candids made by the French amateur, Jacques Henri Lartigue, from 1905 to 1922 are surprisingly modern in their approach.[136]

The same review states: "the pictures came to light about a year ago when, on a visit to this country, Mr. Lartigue showed his albums to Charles Rado of the Rapho-Guillumette agency." This was not yet public light (was it?), though Frampton may have had some kind of earlier access to MoMA's collection. Curator John Szarkowski published *The Photographs of Jacques Henri Lartigue* in 1963, but I have not yet determined the date that this, with nearly thirty

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[134] "*(nostalgia)* type," p. 6.
[135] Cf. MoMA Press Release no. 74 (June 1, 1963), p.1 [261] and no. 86 (July 1, 1963) [284].
[136] The image accompanied a number of assorted "Camera Notes" including "Early-Century Pictures of Paris at Modern," *New York Times* (June 30, 1963), p. 72, which simply notes that the show "opens tomorrow." The block quote is from Jacob Deschin, "French Amateur: Candid Shots of 1905-22 Society Life at Modern Museum – Other Shows," *New York Times* (July 7, 1963), p. X14. Deschin also played with Lartigue's name: "Mr. Lartigue was intrigued by the appearances…".

examples of Lartigue's work, reached the public.[137] It is not mentioned in the July 7 review and may not have been available until the show had been up longer. The July 1 MoMA press release, which begins by calling attention to the "exhibition of 46 recently re-discovered works…by the French artist…from the Museum Collection," also makes no mention of the publication, but Szarkowski's introduction is dated May 1963. In a later accounting of Lartigue's rise, Ezra Bowen writes:

> He photographed only for his own amusement and satisfaction, and all the results went into private albums, lovingly catalogued and annotated. 'I did try to show my pictures around in the early 1950's," he once admitted. Not really out of vanity, however, or any desire for renown: simply "because it seemed to me there was quite a lot of them. But most publishers and museum curators just looked at them the way one would a toothpick during a meal.'
>
> Then, through the combined efforts of his agent, Charles Rado of New York and *Life* magazine, a small selection of Lartigue's work was printed in 1963. There quickly followed a one-man exhibit at the Museum of Modern art in New York. In the dozen years since, his reputation has spread around the world as perhaps the foremost visual recorder of his era.[138]

Bowen has it backwards. The *Life* spread is from November, months after the exhibit's opening.[139]

Are we dealing here then with another intentional misdating along the lines of Jenkins' three, one that, instead of muffing the photograph's taking, mistimes the surrounding story (the way exaggeration and inexactness infect the Rosenquist "washout" and Snow poster above)? Why court such suspicion when it could be squashed with a few words added ("At that time,

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[137] I have only looked at a reprint from 1969. The 1963 original *The Museum of Modern Art Bulletin*, Volume XXX, no. 1 may have had fewer images.

[138] Ezra Bowen, "Introduction," *The Aperture History of Photography Series: Jacques-Henri Lartigue* (Millerton: Aperture, Inc, 1976), pp. 8-9. Lartigue's popularity with photographers is discussed in A.D. Coleman's "About Lartigue," New York Times (December 20, 1970), p. 20 + p. 31. In it he mentions the 1966 publication of *Boyhood Photos of J.-H. Lartigue: The Family Album of a Gilded Age* (Switzerland: Ami Guicahrd) as a touchstone.

[139] "The World Leaps Into an Age of Innovation – Boy's camera records decade's dash and daring (1913, Part II: Age of Innovation)," *Life* (November 29, 1963), pp. 65-72.

[ahead of most], I was much taken with the photographs of Lartigue"), or altered ("This photograph was made [in the summer of 1963]"). If Frampton wanted an exact date in *(nostalgia)* besides his own birthday – the narration for Photograph 3 begins:

> I made this photograph on March 11, 1959. The face is my own, or rather, it was my own. As you see, I was thoroughly pleased with myself at the time, presumably for having survived to such ripeness and wisdom, since it was my twenty-third birthday.[140]

he could not have dreamt up a better one than June 6, 1963, since it can also be written 6/6/1963, or, with the time of 3:00: 3661963 (palindromic with the 6 and the 9 on each side of the 1 doing a flip [like the "M" that "may be used as a 'W'" (recall Figure 1.12)]).[141] While it is too bad that 1963 was not a leap year containing 366 days, June 6 of that year did contain an important event that might have something to say about this whole Lartigue business. That evening saw a MoMA lecture that Frampton may likely have attended (Figure 2.31). Could Gernsheim, or the person who introduced him that night, have shown some Lartigue in anticipation of the July show? Did Frampton want someone, in finding out about this date's lecture on "The History of Photography," to sort out the history of the visibility of Lartigue's photography? How should we treat "3:00 o'clock on the morning of June 6, 1963"? The usual way would be to think of Frampton's image being made the morning of (i.e. before) Gernsheim's lecture; but, as we begin to turn toward Borges, he gives us another way of thinking about 3 in the morning on the 6th. As we learn in his "Death and the Compass" (1942) (also in *Labyrinths*), a story that Frampton knew (see Chapter 3): """The Hebrew day begins at sundown and lasts until the following

[140] "*(nostalgia)* type," p. 2.
[141] On June 19, 1963, Frampton did write to Odlin that his "new port/ is all night shots…god knows how long *that* wl stay in neg/." Ellipsis in Odlin, 2nd edition, p. 104. Frampton's original letters, which are constantly excerpted in Odlin's collections, have not been located.

sundown.""""[142] In a confusion of these two systems (shifting ahead instead of back), wouldn't most of the daylight hours of June 6, not be part of the Hebrew 6th? That 6th would begin at sundown right around the time of Gernsheim's lecture, allowing Frampton to take "'New Name'" on his way home.[143]

Any discussion of *(nostalgia)* probably owes it to itself to return to the labyrinth's entrance, the film's first photograph of the darkroom, and to the muteness that stands with it. That component of the film's beginning is what sets up the structure that never allows us to see the final image described, because we've never heard the description of the first image seen. These two holes at the poles of the film only join each other in our minds outside of it. Despite Frampton's belief that the withholding at the end of *(nostalgia)* "releas[es] you, at that moment, to your own imagined terrors," despite the fact that Frampton once said that he did not "think that mysteries can be revealed…only profaned," I want to relate Frampton's source for the story

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[142] In the story, the narrator is quoting a character who is quoting from a book, hence all the " " (*Labyrinths*, p. 81).

[143] Jenkins' notes list "'New Name'" as made "on evening of June 6, 1963" [I think, the handwriting is hard to read].

Such give and take between two systems of marking days returns us to that drastic shift of the Stella image from 1962 to 1963. The main difference between *(nostalgia)'s* narration's timeline and Jenkins and Krane's dating of *The* nostalgia *Portfolio* hinges on the year 1962. The following lists all the years mentioned in *(nostalgia)* with the bold numbers indicating the ones Jenkins knows to be very misleading and the underlined ones slightly misleading: n.d.-1959-1959-1960-1961-**1963**-1963-1963-1964-1964-1965-**1966**-n.d.-"a few weeks ago." Photograph 6 is listed as Nov. 1962, and Photograph 12 as Spring 1965 (the underlined dates differ by a few months [Aug. 1964 not Late Fall] and 1967 is the n.d.). The big question here has to do with the overload of three 1963s and the absence of 1962s in the narration, especially when there really was a 1962 image. In the crazy narration of time in "Carpenter's Window" one can get close to placing some of Frampton's activity in 1962 (see page 27 above). That 1962 was a year that Frampton spent much of in the hospital, and that it became (only after *(nostalgia)*) the year that he claimed to have started filmmaking, raises curiosity. P. Adams Sitney has questioned Frampton's early filmography and this seems to be related. See Appendix E for Frampton's changing biographical statements.

of that final narration.[144] For on at least one occasion, Frampton felt pushed to tell of that final haunting tale.

At a screening at SUNY Binghamton, which happened to be held on Frampton's 36th birthday (March 11, 1972), an intense disagreement with Ken Jacobs pushed Frampton into a corner. After 2 hours of screening (the show included *(nostalgia)*, *Critical Mass*, *Travelling Matte*, *Poetic Justice*, and *Special Effects*), and after over an hour into the discussion that followed the films (with Jacobs, students, and Larry Gottheim), the tension between Jacobs and Frampton was palpable. Jacobs, feeling betrayed by the end of the *(nostalgia)*, kept pushing on what he felt was an "abuse of confidence" in the "cheap tasteless" "joke" of the film's refusal to reveal its final image. Frampton, in an attempt to appease Jacobs' "resent[ment]" of what he saw as the "histrionics" at the end of *(nostalgia)*, divulged the starting point for that last story:

> You're assuming for instance that, when I'm giving the account of that last photograph that you do not see, the whole thing is a fabrication; that I've made it up out of whole cloth, you see, in order to trick you out. Now, what happened in fact is that that was something I saw, that was a photograph that I wanted to make. I didn't have a camera, that much I made up, and I didn't make it. It wasn't a question of seeing the reflection, in the real situation what was reflected was a piece of blue sky and it was in a dark tunnel, there was a round circle of it, in fact; but it was a photograph I didn't make because at that time I really had stopped making photographs and in fact I did not make any more and that was the end of that whole thing for me, in fact. It was completely empty, there were no more still photographs for me to make, or at least at that time there weren't, and there weren't for a good many years afterward.[145]

"The end of that whole thing for me" was a despairing stoppage. Earlier in the back and forth, Frampton had related his sense that *(nostalgia)* "spin[s] out 6 or 8 years of my work and my life [to find] out that it did not add up to anything but a bottomless hole."

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[144] "HF 3/11/72 Harpur College SUNY Binghampton [sic]" audiotape.
[145] Ibid., 28:54-30:11 on HFA digitization.

In Borges' "The Fearful Sphere of Pascal," the metaphor of "a sphere without end" is traced from its origins in Xenophanes of Colophon's idea of "a single God, a god who was an eternal sphere," down through Alain de Lille's "God is an intelligible sphere, whose center is everywhere and whose circumference is nowhere," to Giordano Bruno's post-Copernican "the center of the universe is everywhere and the circumference nowhere." With the absence of God in this last reference, Borges begins to set up Pascal's dilemma in the final long paragraph of his short piece:

> [Bruno's] phrase was written with exultation, in 1584, still in the light of the Renaissance; seventy years later there was no reflection of that fervor left and men felt lost in time and space…in the seventeenth century, humanity was cowed by a feeling of senescence; in order to justify itself it exhumed the belief in a slow and fatal degeneration of all creatures consequent on Adam's sin…In that dispirited century, the absolute space which had inspired the hexameters of Lucretius, the absolute space which had meant liberation to Bruno, became a labyrinth and an abyss for Pascal. He abhorred the universe and would have like to adore God; but God, for him, was less real than the abhorred universe. He deplored the fact that the firmament did not speak, and he compared our life with that of castaways on a desert island. He felt the incessant weight of the physical world, he experienced vertigo, fright and solitude, and he put his feelings into these words: 'Nature is an infinite sphere, whose center is everywhere and whose circumference is nowhere.' Thus do the words appear in the Brunschvicg text; but the critical edition published by Tourneur (Paris, 1941), which reproduces the crossed-out words and variations of the manuscript, reveals that Pascal started to write the word *effroyable*: 'a fearful sphere, whose center is everywhere and whose circumference is nowhere.'

That the empty-handedness confirming Frampton's severed relationship to still photography came in the face of Pascal's firmament (that "round circle" of "blue sky") must have sparked the attraction to "Grapefruits." Frampton re-staged this connection between the two ends of *(nostalgia)* – the flat reflecting circle in the tunnel and the solid spherical masses cradled out of the water – in his *Magellan* (Figure 2.32). "What does it mean?"[146]

[146] "*(nostalgia)* type," p. 10.

CHAPTER THREE

SPINNING *Magellan*: "A + WELL + NAG"

"A." *Zorns Lemma's* first image of a world beyond tin foiled letters stands alone (Figure 3.1). Not in uncluttered surroundings, not in being the only one letter "'WORD'-image" in the film, and not on that letter's own two feet (neither of which touches the ground, one of which is held in someone's hand).[1] Disregarding the expressive interjection "O," as Frampton does by making his first O-word OAK, a sole possibility remains for another "'WORD'-image" to join A in being able to replicate the spelling of one of those shots of single letters that introduce the main section of *Zorns Lemma*.[2] It cannot be another article (as "an" and "the" have one and two too many letters), but is instead, of course, the pronoun "I." This is a mark that we have seen fuse "Art" and "Facts" in Frampton's praise of Clio's "artifacts."[3] It is a concept Frampton twisted and tangled up in the third unit of *(nostalgia)*, and that he returns to in *Gloria!* (1979), the last completed section of his never completed serial, *Magellan* (1972 -). And it *is* a "'WORD'-image" featured in *Zorns Lemma* (Figure 3.2). Given this, how can it be that I am claiming that A stands alone? It does so, paradoxically, by standing beside itself, by being duplicated, even triplicated, elsewhere in Frampton. It is the only "'WORD'-image" that will again hold the

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[1] The blue pen in the image is an additionally nice touch, as this "A" is not inked. The one doing the lifting is likely David Hamilton, Frampton's "'key grip'" on the film (see "Notes on *Zorns Lemma*," in Scott MacDonald, *Screen Writings: Scripts and Texts by Independent Filmmakers* [Berkeley: University of California Press, 1995], p. 60). He can also be seen (now with clipboard [and with what may be a different pen]), taking notes on the words Frampton was filming in the MONTH (see Appendix B).

[2] For a reminder of the cycle of single letters that precedes the first cycle of "'WORD'-images," skip to Figure 3.6. There you can also see OAK and a deferred and distorted approximation of the one letter interjection just discussed. TABLE almost exclaims, "O, table."

[3] Hollis Frampton, "For A Metahistory of Film: Commonplace Notes and Hypotheses," *Artforum* vol. X, no. 1 (September, 1971), pp. 32-35.

screen by itself in the films made after *Zorns Lemma*. As if to point up this unique re-appearance, which occurs in the opening extant image of *Magellan* (at the head of *Cadenza 1* [c.1977]), Frampton made a small but powerful addition to the title of the closing selection of his collected writings (Figure 3.3).[4]

Circles of Confusion (1983) bears a subtitle, "Film, Photography, Video / Texts 1968-1980," that seems straightforward enough, yet it contains numerous wrinkles.[5] Upon first glance, the three subjects that Frampton's texts are said to take up look as if they are listed in alphabetical order, as opposed to the order of their invention (Photography, Film, Video). However, with deeper reflection we can see that while they are indeed alphabetical (a fact that will stay true through to the last glance), they *are also* in the order of their invention according to Frampton's model of metahistory. Not only do rational fictions and metahistories "annihilate naive intuitions of causality by deliberately ignoring mere temporal chronology," but Frampton specifically argues (polemically) for the existence of a cinema that preceded "the invention of still photography."[6] On another hand, the cover's announced progression (Film-Photography-

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[4] The history of the naming of "A Lecture" will be recounted below. Though I still need to confirm that there are no "'WORD'-images" that appear alone on screen in *More Than Meets the Eye* (1979) and a few other lesser known titles, it is worth noting a few close calls here. The word "countryside" appears in one of the *Drafts & Fragments* (1974) on the side of a saw that is cutting wood; but *Zorns Lemma* has COUNTRY and SIDEWALK separately. The word SHOE appears in *Zorns Lemma*; a neon sign outlining a shoe (but without any lettering) appears in *Drafts*.

[5] Hollis Frampton, *Circles of Confusion: Film, Photography, Video / Texts 1968-1980* (Rochester: Visual Studies Workshop Press, 1983) [hereafter *Circles*].

[6] "Metahistory," *Circles*, p. 108 and p.111. Recall Frampton's point that:

> It is an historic commonplace that the discovery of special cases precedes in time the extrapolation of general laws. (For instance, the right triangle with rational sides measuring 3, 4, and 5 units is older than Pythagoras.) Photography predates the photographic cinema.

Video) schematizes the order in which Frampton approached these topics in his published writing, with these first forays:

- 1971 "For a Metahistory of Film: Commonplace Notes and Hypotheses" [on film]

- 1972 "Meditations Around Paul Strand" [on photography]

- 1974 "The Withering Away of the State of the Art" [on video].

While other examples of his treatment of film and still photography swerve in between and around these three anchoring points in historical time, the progression of Frampton's arrivals at his essays' topics remains accurately sketched in the book's subtitle.[7] The same cannot be said about its date range. In an unusual move, the front and center time framing of the texts as "1968-1980" is undercut almost immediately upon opening the book. "Film in the House of the Word," the third essay in the collection, is the cause of the problem since it ends with a line stamping the date and place of its composition: "*Buffalo, New York, April 1981*."[8] While this does not come

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> So I propose to extricate cinema from this circular maze by superimposing on it a second labyrinth (containing an exit) – by positing something that has by now begun to come to concrete actuality: we might agree to call it an infinite cinema.
> A polymorphous camera has always turned, and will turn forever, its lens focused upon all the appearances of the world. Before the invention of still photography, the frames of the infinite cinema were blank, black leader… (111)

Blank and black, but they were there before photography. Interestingly, in a passage from Frampton's "Preface" to *Circles*, he turns the order back to its historical progression:

> It is only with the intervention of photography, along with its evolutionary progeny, film and video, that a reproducible and verifiable stream of images begins, just as the historic stream of words begins, for us, not with the articulating voice but with print, the sociable image of language. (9)

[7] For example, Frampton wrote an essay on the photographer Eadweard Muybridge in 1973 and on composing in film in 1975/76, but these are later entries into the lines that were begun in 1972 and 1971 respectively. "Withering" is Frampton's only piece on video in *Circles*.

[8] "Film in the House of the Word," *Circles*, p. 85. Of the twelve texts by Frampton in *Circles*, eight bear such information, as does the "Preface," which comes before the page marked "Texts." The April 1981 writing of "Film in the House of the Word" in Buffalo is not information that is included in the original *October* publication about to be mentioned. The four

until page 85, the acknowledgment page (p. 4) alerts the reader to the chance of violation by listing its previous publication: "*October* #17, Summer, 1981, pp. 61-64."[9] Whatever accounts for this provocative blunder – an oversight, an homage to "Metahistory," or to the games that *(nostalgia)* plays with the word "dozen" (*Circles* collects 12 texts [plus a preface and foreword] from a "dozen" years) – thinking about the dates of origin for the writings in *Circles* is something that must be done, for as the 1981 penning for the third essay in the collection illustrates (how can nine essays come *after* one that already breaks the latter and later edge of a bounded time period?), the table of contents wildly reshuffles chronology (Figure 3.4).[10]

In his review of *Circles*, P. Adams Sitney takes up the challenge of playing with Frampton's ordering of the essays. At the outset, he restrainedly and matter-of-factly reports on the:

> collection of twelve essays [Frampton] had previously written for journals and catalogues between 1968 and 1980 and to which he added a 'Preface' and Annette Michelson a 'Foreword.' As a book, it is a stunning, often hilarious, examination of film, video, and photography.[11]

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essays that are unmarked in this way are "Pentagram," "Muybridge," "Incisions," and "Digressions" (see Figure 3.4).

[9] *Circles*, p. 4 (unnumbered). The reader at this point could imagine a date of completion that is earlier than publication and thus safely inside the 1980 demarcation. Page 85 squashes that thought.

[10] For a brief comment on how *(nostalgia)* plays with the term baker's dozen, see my note on the film in "Hapax Legomena," *A Hollis Frampton Odyssey* (New York: The Criterion Collection, 2012), p. 27. That there are also the terms "devil's dozen" and "printer's dozen" is worth adding here, as is the fact that Frampton uses the word "dozen" exactly a half-dozen times in the script for *(nostalgia)*. These all occur in the first half of the film and the third time is as part of the hyphenated "half-dozen." *Circles* contains twelve texts (or fourteen [including one not written by Frampton]) from 12, 13, or 14 years depending on how one counts 1968-1980 (inclusively or not, ending at 1980 or 1981).

[11] P. Adams Sitney, "Circles of Confusion," *Millennium Film Journal* nos. 14/15 (Fall/Winter 1984-1985), p. 7 [hereafter Sitney, "Circles"]. Note that Sitney does not mention the 1981 "problem" and that he has his own ordering of film, video and photography (which, as we shall see, reflects his understanding of *Circles'* ordering of texts). Regarding an issue that will return at the end of this chapter, Sitney's review makes no mention of the 31 "Plates" that precede the

Shunning the more elaborate titles of that preface ("Ox House Camel Rivermouth") and foreword ("Time out of Mind") at his start, Sitney's "stunning" and "hilarious" jump out as he is about to jump in to one of his etiological points about all of the rearranging. Going straight toward the center of the collection, to the book's 5th slot (which holds the second earliest written [and first published] essay, "Metahistory"), Sitney links Frampton to the tradition of American avant-garde film theory "initiat[ed]" by Maya Deren.[12] He does this through Frampton's own mentioning of Deren's primacy in "Metahistory" and then triangulates Frampton and Deren with Stan Brakhage, by popping back to *Circle's* first essay, "A Pentagram for Conjuring the Narrative" (which is the fourth [and third] in historical chronology). Via an extended discussion of "Pentagram," Sitney establishes Frampton's "power struggle" with "his theoretical agonist, Brakhage," whom Deren had disagreed with previously. This is a tension that Sitney subtly reads as one of the guiding forces behind the ordering of the essays in *Circles*.[13] By beginning with the early and late essays that most directly address Brakhage ("Pentagram" and "Film in the House of the Word"), Sitney sees Frampton coming clean. For later in the review, Sitney remarks on Frampton's "early indifference to the competition of masters" when it came to film (especially in "Metahistory"), but not when it came to still photography.[14] *Circles* saves most of its essays on still photography for its second half (even though almost all were written before the 1975

"Texts." In a review of Bruce Jenkins' reissue and expansion of *Circles*, *On the Camera Arts and Consecutive Matters: The Writings of Hollis Frampton* (Cambridge: The MIT Press, 2009), Michael Zryd mentions the omission of *Circles'* "Preface," as well as that of "the enigmatic collection of photographs that Frampton chose" for the "Plates." See Zryd's book review in *Canadian Journal of Film Studies*, vol. 19, no. 2 (Fall 2010), p. 149. Gerald O'Grady's interest in the "Plates" helped spark my own.

[12] Sitney, "Circles," p. 7.

[13] Ibid., p. 11.

[14] Ibid., p. 12

midpoint of *Circles* ["Notes on Composing in Film"]) and Sitney seems to be suggesting that these had been written as acts of transference, ways to deal with "precursors who defined the medium" like Brakhage did (but who did so in still rather than motion pictures). Thus the collection's early focus on Brakhage re-directs Frampton's true anxiety from the early 1970s.[15] Toward the end of the review, Sitney proclaims:

> *Circles of Confusion* reveals an artful and intricate plan in its mosaic of articles. The essay at its center, "For a Metahistory of Film: Commonplace Notes and Hypothesis," the first text Frampton published on film, is intimately linked to the concluding "A Lecture" which seems to have been the first thing he wrote on the subject. The placement of these earlier works in the sequence gives the impression of an intellectual labyrinth in which dense and nuanced arguments sometimes introduce more polemical and radical elements. This carefully composed tour of his theoretical reflections not only creates a montage of considerations of film and photography with overlapping issues but also displays the guidance of the mature film-maker through the mental spaces where his artistic calling took shape.

Frampton's placing of the two earliest pieces in the collection at the center and at the end certainly lends great credence to Sitney's interest in labyrinthine composedness. Ending with a beginning, especially one that is designed, as we will soon see, as a "perfectly repeatable event," is something that Sitney, in his own closing paragraph, finds "appropriately" conclusory (i.e. inconclusive).[16]

The heart of Sitney's diagnosis of the difference between Brakhage and Frampton has to do with what he sees as their disagreement on "the transcendental unity of the self."[17] While Sitney takes that unity as crucial to Brakhage's aesthetic, his discussion of "Pentagram" turns our attention to yet another spot where Frampton critically engages with the concept of "I." My introductory paragraph to this chapter had nodded in the direction of Frampton's description of

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[15] Ibid. The block quote in the next line comes from this same page. The presence of Brakhage in "Withering" and "Hopi" in the finale of *Circles* is not addressed by Sitney.
[16] Ibid., p. 13.
[17] Ibid., p. 9.

his self-portrait at the age of twenty-three in *(nostalgia)*. It is the only spot in the film's narration that points toward the more drastic stance taken in Frampton's "Notes on *(nostalgia)*," where the trick of Snow's reading for the film is revealed. That supplement, written to accompany the first publication of the film's script, runs with the knot created in the narration about the 1959 image (recall Figure 2.6). When Frampton states, in *(nostalgia)'s* script, that "the face is my own, or rather, it was my own," time is the only separation at work.[18] The face "was" because it no longer "is," but in both cases it is/was still "my own," allowing identity to remain intact. Something else has entered into the equation by the last lines of this unit's narration:

> I take some comfort in realizing that my entire physical body has been replaced more than once since it made this portrait of its face. However, I understand that my central nervous system is an exception.[19]

Rejecting the earlier pattern of "is my own"/"was my own," we now have something that starts to splinter. Instead of writing, "my entire physical body has been replaced more than once since [*I*] made this portrait of [*my*] face," the shift to a third person pronoun deliberately distances Frampton's central nervous system from his past physical body and face. While this shift in the film is not necessarily a complete disintegration of the self and its body (e.g. one might say "my leg has been broken more than once since it healed from its first fracture"), "Notes" completes the disassociation on the level of personhood: "he [not it] had once been myself."[20]

Sitney's prime example comes from section IV of "Pentagram," which Frampton begins this way: "Samuel Beckett gives us 'Malone,' a fiction with whom, (as we Facts must finally

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[18] "*(nostalgia)* type," p. 2.
[19] Ibid., p. 3.
[20] Hollis Frampton, "Notes on *(nostalgia)*," *Film Culture* nos. 53-54-55 (Spring 1972): 114. As Chapter 2 suggested, even the continuity of the central nervous system is threatened by *(nostalgia)'s* narration in that the photographer has no knowledge of the poet or the filmmaker.

admit) we share at least one humiliating trait: we are all waiting to die."[21] In the next sentence, Frampton tears off the first letter of the character's name ("M") as part of his emphasis on a waiting that is "literally alone," and the second paragraph begins with Frampton wrestling with the letter "I" in the passage that Sitney quotes:

> "I" is the English familiar name by which an unspeakable [sic] intricate network of colloidal circuits – or, as some reason, the garrulous temporary inhabitant [sic] of the nexus – addresses itself; occasionally, etiquette permitting, it even calls itself that in public.[22]

In *Gloria!*, made seven years later, Frampton returns to this sentiment. The central part of that film consists of a set of numbered statements about a yet to be identified family member; these are typed into a monitor and then scrolled up and out of frame (the third and fourth statements begin to resolve that the person is a "she," the tenth that the "her" is "my" [i.e. Frampton's] maternal grandmother) (Figure 3.5). As you can see in the Figure, each of the claims is also assigned a letter whose purpose is explained this way, by a prefatory remark (delivered the same way) in the film: "These propositions are offered numerically, in the order in which they presented themselves to me; and also alphabetically, according to the present state of my belief."[23] A very interesting trajectory guides the pronouns across the film's sixteen numbered propositions. After the "me" and "my" of the set up just quoted, the first statement uses "we," the second speaks of "others," the third of "she," and the fourth reads: "That she convinced me,

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[21] Hollis Frampton, "A Pentagram for Conjuring the Narrative," *Form and Structure in Recent Film* (Vancouver: Talonbooks, 1972): n.p..

[22] Sitney, "Circles," p. 9. In both the original Vancouver publication and in *Circles*, the two words I have marked [sic] read "unspeakably" and, neologically, "inhabitat." My guess is that the first change is a typo in the Sitney, but the second may have been a "correction" on Sitney's part that masks a possibly deliberate distortion by Frampton: uninhabitable places do not have many inhabitants because the habitat is "inhabitat" (i.e. inhospitable).

[23] The text for *Gloria!* is included in Scott MacDonald, *Screen Writings: Scripts and Texts by Independent Filmmakers* (Berkeley: University of California Press, 1995), p. 92 [hereafter MacDonald, *Screen Writings*].

gradually, that the first person singular pronoun was, after all, grammatically feasible. [E]".[24] The object pronoun "me" has returned, but the "first person singular pronoun" here discussed does not get used until: "14. That I deliberately perpetuate her speech, but have only fragmentary recollection of her pronunciation. [H]". That these (4+14) are the only times that "E" and "H" appear in Frampton's alphabetical belief scale is curious. Whether they read backward as HE (a pronoun that does not appear in the statements) or forward as EH is up for grabs, or not (depending on your patience and "interest in this sort of thing"), but that Frampton continued to ponder the unity of "I" after *(nostalgia)* and after "Pentagram" is clear.[25] That the concern also predates the making of *(nostalgia)* is too. Take a closer look at that "I" from *Zorns Lemma* (Figure 3.6). It looks more like an upright version of the dash seen only five shots earlier in DAILY. Another game is played with this letter when a more personable looking "I" is made to disappear in HELIX (which itself echoes one of Frampton's much earlier images of Stella) (Figure 3.7). Perhaps Frampton's greatest trick with the letter comes in his "Pentagram," where it is dropped into another pronoun to produce, in the story of "a brilliant and beautiful heiress": the baby boy "about to be reincarnated as **her heir**."[26]

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[24] Of the letters used in the scale in *Gloria!*, "A" is most frequent (eight occurrences). This firmest belief rating is not matched at the opposite end in that no disbelief every reaches "Z." The closest we get to that is in the second statement that follows the first "A":

1. That we belonged to the same kinship group, sharing a tie of blood. [A]
2. That others belonged to the same kinship group and partook of that tie. [Y]

Sitney has discussed the "numerological riddle" of "16. That her last request was for a bushel basket full of empty quart measures. [C]", but why are there only 7 letters chosen to grade belief: A, B, C, D, E, H, Y (1 2 3 4 5 8 25)? See P. Adams Sitney, "Frampton's *Magellan*," Eyes Upside Down: Visionary Filmmakers and the Heritage of Emerson (New York: Oxford University Press, 2008), p. 266.

[25] "*(nostalgia)* type," p. 9.

[26] "Pentagram," *Circles*, p. 59 + p. 60 [Bold is my emphasis].

This condensed discussion of Sitney's own rational fiction about *Circles'* achronology (along with some embroidery on his interest in Frampton and the "I") is here as a ground upon which I would like to add a claim that takes us back to our other featured letter: "A." In identifying the two earliest pieces in *Circles*, Sitney distinguishes between the first published ("Metahistory") and the first written ("A Lecture"), but he modestly neglects telling his reader that it was he, Sitney, who was responsible for the initial publication of that first written piece. At around the time of their meeting (c. 1969), Frampton gave Sitney a copy of a text that he had recently written to be performed with an empty film projector and a few props.[27] One of these was a tape recorder outfitted with prerecorded tape that would play back a reading of the text as a way of mimicking the film projector's usual activity of replay. The first action called for (by the italicized equivalent of an unvoiced stage direction) comes shortly after the start (included below before the first ellipsis), and is described in a way that highlights Sitney's review's claim about repeatability:

> Please turn out the lights.
> As long as we're going to talk about films, we might as well do it in the dark.
> …
> So we are suspended in a null space, bringing with us a certain habit of the affections. We have come to do work that we enjoy. We have come to watch *this*.
> *The projector is turned on*.
> So and so many watts of energy, spread over a few square yards of featureless white screen in the shape of a carefully standardized rectangle, three units high by four units wide.
> The performance is flawless. The performer is a precision machine…
> It can and does repeat the performance, endlessly, with utter exactitude.[28]

[27] Email conversation between myself and Sitney, March 2009.
[28] "A Lecture," *Circles*, pp. 193-194. [Ellipses mine].

The manuscript copy that Frampton gave to Sitney, and which is at Anthology Film Archives, contains an explanatory note that reports on what may have been Frampton's only performance of the work:

> THIS LECTURE WAS GIVEN AT HUNTER COLLEGE ON THE AFTERNOON OF 30 OCTOBER 1968. THE WRITTEN TEXT WAS PRE-RECORDED. TAPE PLAYBACK EQUIPMENT WAS PLACED ON THE FORESTAGE, BENEATH A LARGE PROEJCTION SCREEN. AN EMPTY VARIABLE-SPEED PROJECTOR WAS SET UP IN THE REAR OF THE ROOM, TURNED DOWN TO ITS SLOWEST RATE TO PRODUCE A DISTINCT FLICKER, THE GATE FOCUSSED TO FILL THE SCREEN. A RED GELATIN FILTER AND A COMMON PIPE CLEANER WERE AT HAND. ON BEING INTRODUCED, THE SPEAKER SIMPLY SWITCHED ON THE RECORDER AND RETIRED TO OPERATE THE PROJECTOR. THE FOLLOWIING TEXT WAS READ, RATHER DELIBERATELY, WITH PAUSEES OF SUBJECTIVE LENGTH INDICATED BY THE BREAKS. THE LECTURE LASTED ABOUT 25 MINUTES.[29]

Thus far, I have located only two mentions of this piece in Frampton's papers. The first indicates his interest in performing it again shortly after the Hunter instance; the second, not so many years later, refers to it as a thing of the distant past.

In a letter from late December 1968, Frampton responds to an invitation to be included in an upcoming program through the Film-Makers Distribution Center (FDC). His proposal for what he might present reads:

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[29] "A Lecture," typescript 1 (HFP AFA). Another, later, re-typing of this text is in The Museum of Modern Art's Frampton Papers (typescript 2). In the MoMA version this whole introductory note is underlined and the date reads "October 30, 1968." Penciled in corrections on Anthology's version are incorporated into the MoMA version; this suggests the Anthology version being earlier.

I have not gone through the MoMA material yet; Michael Zryd supplied me with typescript 2 when we were preparing a presentation for Anthology Film Archives (DATE) that resurrected the original Hunter performance by using the tape used there. The "pre-recorded" element with Michael Snow's voice turned up in 2006 as I was cataloging (under conservator Julie Buck) the Frampton material that Marion Faller donated to the Harvard Film Archive. The ¼" reel to reel tape, labeled "Hunter Coll Lec / 30 Oct 68" was badly warped, but David Akerman of the Harvard College Library was able to de-cup it and make a digital transfer.

> Preferred lecture program: pt 1) taped text, with supplementary action (projection, etc.) to conserve anonymity; pt 2) films; pt 3) discussion. Not averse to exhorting the multitude, in the flesh, in pt 1 but have found the tape situation more intense.[30]

Since Sitney does not recall ever seeing the piece performed by Frampton, and remembers that, when Frampton gave him a copy, Frampton was "dismissive of it," it may be that the letter to the FDC was the only other enthusiasm Frampton showed toward it other than at its original performance. As for that, it was part of a screening organized by Frampton's close friend Bob Huot who was teaching at Hunter and had been putting on events in the Art Department's little theatre since 1965 (including some of his then wife Twyla Tharp's earliest dances) (Figure 3.8).[31] Since Frampton began teaching at Hunter as well in 1969, the event may have been a kind of audition for the college to learn more about Frampton's art and to see how he interacted with students. Frampton's own records of his screenings do not mention anything with the FDC, and given Sitney's sense of Frampton's feelings by 1969, Hunter may very well have been a one time only affair.

In about four years time, late in the summer of 1972, the piece resurfaced in the midst of a correspondence with Stan Brakhage which had begun a little more than half a year earlier. Both filmmakers were engaged in the chore of critical writing (Frampton referred to it as "grinding away at the trypewriter [sic]") and they commiserated and encouraged each other through their

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[30] "28 December 1968" letter from Frampton to Angelis Alexandris (HFP AFA). The letter ends "Thanks again for your note, & regards to FDC for the new year." For information about the FDC (Film-Makers Distribution Center), see Lauren Rabinovitz, *Points of Resistance: Women, Power & Politics in the New York Avant-garde Cinema, 1943-71* (Urbana: University of Illinois Press, 1991), pp. 131-136 and James Kreul, "New York, New Cinema: The Independent Film Community and the Underground Crossover, 1950-1970" (Dissertation. University of Wisconsin-Madison, 2004), pp. 381-389.

[31] Phone conversation between myself and Robert Huot. In 1965, Tharp premiered *Tank Dive*, *Cede Blue Lake*, and *Unprocessed* in Room 1604. See Tharp's website: http://www.twylatharp.org/works-page (Accessed September 30, 2016).

letters and phone calls.[32] Brakhage was at work on his lectures on Fritz Lang and F.W. Murnau for his upcoming course at the School of the Art Institute of Chicago, and Frampton on "Pentagram" and then "Digressions."[33] As they sent each other these pieces to look at and comment upon, Frampton also sent Brakhage his then unpublished "Some Propositions on Photography": "the enclosed is by now very old stuff. I ran across it as I burrowed and tunneled into the detritus on 'the desk'. Which I'm slowly finding my way through."[34] That burrowing, along with Brakhage's enthusiastic response to "Propositions," lead to this about a month later:

> You asked me what I have that you ain't read. An antient [sic] polemic is enclosed. As I recall, the (not very magnificent) 'premiere' of MAXWELLS [sic] DEMON took place on the same day. So my little Eliotic roster includes:
>
> 1) the enclosed text
> 2) FOR A METAHISTORY OF FILM etc.
> 3) MEDITATIONS AROUND PAUL STRAND
> 4) SOME PROPOSITIONS ON PHOTOGRAPHY
> 5) NOTES ON NOSTALGIA
> 6) DIGRESSIONS ON THE PHOTOGRAPHIC AGONY (in progress, today)
> 7) A PENTAGRAM FOR CONJURING THE NARRATIVE
> And that's it, for now. Except for #6, you gottem, and you'll have that, with my blessing, as soon it's done.[35]

As can be seen here, and in the manuscript introduction, and in the FDC letter, Frampton had no proper name for the piece that he would eventually come to call "A Lecture." "The enclosed text," the "taped text, with supplementary action," "this/the lecture," "the written/following text," all leave the title as a gap to be filled.

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[32] "September 18, 1972" letter from Frampton to Brakhage.
[33] The former were eventually published in Stan Brakhage, *Film Biographies* (Berkeley: Turtle Island, 1977). That book contains a note that Lang and Murnau were taught in the fall 1972 semester (p. 293). The book groups them in a section called "Narrative as Religion," but it is not clear if that was the name of the course at the School of the Art Institute. The section title seems connected to "Pentagram."
[34] "8/9/72" letter from Frampton to Brakhage (courtesy Eirik Steinhoff).
[35] "September, 18, 1972" letter from Frampton to Brakhage. *Maxwell's Demon* is from 1968.

In the mid-1970s when Sitney was putting together *The Avant-Garde Film: A Reader of Theory and Criticism*, he approached Frampton about including the text he had seen at the end of the 1960s, and Frampton "agreed with no fuss."[36] In that collection, Sitney titled the piece "Lecture" and reprinted the untitled manuscript, introductory note and all, minus three paragraphs toward the end that had to do with the original recording having been made with Michael Snow. That 1978 publication was followed up upon in 1983 by Frampton's inclusion of the newly christened "A Lecture" in *Circles*. Does my Figure 3.3 make too much of Frampton's slight emendation of the title, his addition of that little determiner "A"?

There are two reasons that I think that Frampton's is a meaningful gesture. The first is related to Frampton's interest in circularity. That the last piece in the book should be the earliest written is something that recalls the very path of the letters in *Zorns Lemma's* title, where the last position/Z-position contains an "A" (recall Figure 1.5). Part of the beauty of those ten letters (and Grosseteste's text is big on the number ten), is that the reverse trip through the alphabet that they offer in moving from Z to A echoes the film's reverse trip through time, with its words starting at the end of a millennium (1800 Bay State Primer and 1900s Manhattan signage) and going back to its beginning (the Grosseteste treatise from the 1200s that is delivered in voice-over in the film's third and final section). As we will see in the plans for *Magellan*, this interpenetration of beginning and end, end and beginning is crucial for Frampton, and is largely inspired by James Joyce's *Finnegans Wake* (1922-1939).[37] "A Lecture" acts as an instigation to

[36] Email correspondence with Sitney.

[37] For two examples of Frampton drawing parallels between *Magellan* and *Finnegans Wake* see his "Statement of Plans for Magellan," *Camera Arts*, p. 226 and "Hollis Frampton: Three Talks at Millennium - Part II: March 29, 1974," *Millennium Film Journal* nos. 16/17/18 (Fall/Winter 1986-1987), pp. 281.

Joyce's *Wake* ends

start over and anew; its own recursiveness calls, at *Circles'* end, for other beginnings. The repeatability that excites Sitney is again explicit in these lines from the "text, with supplementary action":

> Our rectangle of white light is eternal. Only *we* come and go; we say: This is where I came in. The rectangle was here before we came, and it will be here after we have gone.
> …
> There is still time for us to watch our rectangle awhile.
> Perhaps its sheer presence has as much to tell us as any particular thing we might find inside it.
> We can invent ways of our own to change it.[38]

And what of what "we might find inside it." Frampton's ingenious point about the empty projector is that in having only white light thrown upon its screen, the rectangle is made as full as it can be. This is demonstrated by a red filter being placed over the lens during the performance (the second action required by an italicized stage direction) so that the colors green and blue are subtracted. If we were not enjoying the uneventful all white film, the text reminds us: "we should not say: There is not enough here, I want to see more. We should say: There is too much here, I want to see less." This play on nothing containing everything at the end of *Circles* is an echo of something found in the book's opening. Frampton explains the grouping of nouns in his

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> Far calls. Coming, far! End here. Us then. Finn, again! Take. Bussoftlhee, mememormee! Till thousandsthee. Lps. The keys to. Given! A way a lone a last a loved a long the
>
> [end of last page to start of first]
>
> riverrun, past Eve and Adam's, from swerve of shore to bend of bay, brings us by a commodious vicus of recirculation back to Howth Castle and Environs.
>
> James Joyce, *Finnegans Wake* (New York: Penguin Books, 1979), p. 628 + p. 3.

One of the earliest surviving visual artworks by Frampton is a painting he made at Philips Academy entitled *Commodius Vicus*. A photocopy of its inclusion in *The Mirror* v. 100, no. 2 (Spring 1954), p. 48 is part of Gerald O'Grady's *Mental Notes: Nostalgic, Epitaphic, Necrological, Pedagogical, Academical, Technical, Calendrical and Orthodontal – A Hand-Made Scrapbook Encomium by A Witness* (Cambridge: Scribbledehobble Productions, 2004), n.p..

[38] "A Lecture," *Circles*, p. 194 + p. 199. [Ellipsis mine].

preface's title, "Ox House Camel Rivermouth," as "the opening montage of our own ancestral alphabet, with its collusion of animal husbandry, shelter architecture, nomadic domestication and geographic survey."[39] Sitney succinctly clarifies this as a "reading of the Phoenician alphabet as pictograms."[40] [N.B. All of these appear as "'WORD'-images" in *Zorns Lemma*, completed thirteen years before the preface (Figure 3.9)]. The order of the letters of the Phoenician alphabet alters our sense of A, B, C, D, with its 'alep, bet, giml, and dalet (glottal stop, B, G, D [which gets even funkier if we turn to the pictograms' first letters, where only Camel holds its own: O, H, C, R]). While Frampton doesn't go through the above admixtures, it speaks to the arbitrariness that he laments in a passage about the "incomplete[ness]" of "system[s] of words":

> As an Ernest Fenollosa or a Gershom Sholem will always come forward to remind us, writing itself must be understood to harbor as its progenitor the dark repletion of the image. And there is, for the time being, no such thing as a conscious system of images that has not been assimilated, traduced, by written language.[41]

"Ox"'s "dark repletion" may be an inverse of the bright, white light fullness of "A Lecture," but the opening and closing texts of *Circles*, in addition to both bearing the beginning of an alphabet, link back up through the idea that language is like the red filter; it appears to be more, but is instead less. Keeping images unlit and uncolored (by words) was an idea Frampton once gave dramatic rendering to. In writing about photographer Diane Arbus, who "has left us images that affirm, in ways as various as themselves, [the] doubling, and duality, and duplicity, of our every experience," he said:

> [Her] freaks, nudists, transvestites, masked imbeciles, twins and triplets inhabit an encyclopedia of ambiguities buried so far beneath language that we feel a familiar vague terror at the very suggestion of begin asked to speak of them…an irrational suspicion

[39] Hollis Frampton, "Ox House Camel Rivermouth: a preface," *Circles*, p. 9 [hereafter "Ox"].
[40] Sitney, "Circles," p. 13.
[41] "Ox," p. 9.

> that, should we ever find and utter a name for what these images mean to us, we would so profane them that they might vanish like Eurydice, or fall to dust.[42]

We can see them, but we cannot say them.

The second reason I find the appending of the letter "A" to "Lecture" so compelling, has to do with Annette Michelson's foreword to *Circles*, "Time Out of Mind," which opens and closes its remarks with reference to Borges' story "The Aleph." Whether Michelson was inspired by the new "A" fastened to "Lecture" (or did Frampton add the "A" after reading Michelson's foreword?), or her knowledge that three of the essays included in *Circles* end with passages from Borges, or her memory of Frampton speaking specifically about "The Aleph" in the early 1970s, her intertext is striking.[43] Starting with a joke about forewords – they are "inveighed against" by the poet in Borges' tale who is nevertheless looking to secure one for the publication of his *The Earth* – Michelson concludes with a second more serious reference to "The Aleph"'s eponym.[44] As she points to other texts that could have been included in *Circles*, namely the scripts for *Poetic Justice* and *(nostalgia)*, she digs into the "empty" "pronominal shifters" that litter the former (Figure 3.10).[45] Turning to "the center of [*Poetic Justice's*] narrative," Michelson compares the "catalogue of the world's infinity" that is visible outside of a bedroom window in the third tableaux to what is seen in a magical point in Buenos Aires. This pouring in of things

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[42] Frampton, "Incisions," *Circles*, p. 105.

[43] The three Frampton essays that end with Borges are:
"Strand" ("The Maker" [Chapter 1, p. 33]
"Muybridge" ("The Mirror of Enigmas" [Introduction, p. 2]
"Incisions" ("A New Refutation of Time")
There are two audiotapes in the Harvard Film Archive collection where Frampton mentions "The Aleph": "Antioch College 5/14/71" and "11/28/70 Millennium – Part #1." These passages still need to be transcribed.

[44] Annette Michelson, "Time out of Mind," *Circles*, p. 13.

[45] Ibid., p. 18. The rest of this paragraph uses Michelson's words from pp. 18-21 until "Last Machine."

"in fifty-seven varieties" is only finally "block[ed]" by "the appearance of the 'filled' shifter, the 'I' aiming his camera" through the window. Michelson's linking of this scene of "cascade[ing]" images to Borges' story and to "Metahistory's" "The Last Machine" does not get extended to the "A" of *Circles'* final text, but that 1968 piece's description of the "rectangle of white light" being "all films," of it being "a confined space" in which "we can never see *more*" fits her use of Borges' parcel.[46] The "ineffable center of [Borges'] tale," the spot where "The Aleph"'s narrator comes face to face with "one of the points in space that contain all points," is one where "a writer's hopelessness begins":

> I saw a small iridescent sphere of almost unbearable brightness. At first I thought it was spinning; then I realized that the movement was an illusion produced by the dizzying spectacles inside it. The Aleph was probably two or three centimeters in diameter, but universal space was contained inside it, with no diminution in size. Each thing (the glass surface of a mirror, let us say) was infinite things, because I could clearly see it from every point in the cosmos. I saw the populous sea, saw dawn and dusk, saw the multitudes of the Americas, saw a silvery spider-web at the center of a black pyramid… saw clusters of grapes, snow, tobacco, veins of metal, water vapor, saw convex equatorial deserts and their every grain of sand…saw a circle of dry soil within a sidewalk where there had once been a tree…saw every letter of every page at once (as a boy, I would be astounded that the letters in a closed book didn't get all scrambled up together overnight), saw simultaneous night and day…saw the oblique shadows of ferns on the floor of a greenhouse, saw tigers, pistons, bisons, tides, and armies, saw all the ants on earth…saw the circulation of my dark blood, saw the coils and springs of love and the alterations of death, saw the Aleph from everywhere at once, saw the earth in the Aleph, and the Aleph once more in the earth and the earth in the Aleph, saw my face and my viscera, saw your face, and I felt dizzy, and I wept, because my eyes had seen that secret, hypothetical object whose name has been usurped by men but which no man has ever truly looked upon: the inconceivable universe."[47]

That the closing gesture of Frampton's summing up of over a decade of writing may have come in his re-titling of *Circles'* final essay carries extra weight when we begin to consider another circle that Frampton never lived to close: *Magellan*. Sitney's review makes the same

[46] "A Lecture," *Circles*, p. 194.
[47] Jorge Luis Borges, "The Aleph," in *Jorge Luis Borges: Collected Fictions*, trans. by Andrew Hurley (New York: Viking, 1998), pp. 282-284 [hereafter Aleph].

comparison, but for him the point is that while the unfinished *Magellan* will continue to be received with "ambivalence," the writing will not, because its "magnitude…is apparent."[48] Frampton occasionally spoke of his *Magellan* as something that dated back to the early 1960s, but his letters to Reno Odlin suggest that the name was then being used for a sculptural photographic piece, even if some of its concepts were to translate into the film later.[49] The earliest mention of the title being applied to film that I have yet located comes in a letter to Sally Dixon dated November 28, 1970: "Steelmill footage hypothetically to be in the backbone of a vast thing based on the voyage of Magellan. That is some years in the future."[50] At about the same time, in the notes written for Wanda Bershen discussed at the end of Chapter 1, Frampton described the A "replacement-image" from *Zorns Lemma* as having a "SECRET correspondence." In addition to it signaling the start of "a new cycle, new day, etc." within the matrix of *Zorns Lemma*, the choice of book was significant: "the Old French version of Antonio Pigafetta's diary of the voyage of Magellan, which figures in a future film" (recall Figure 1.10).[51] However, loose the filmic idea might have been during the production of *Zorns Lemma*, the conception of *Magellan* began to grow in 1971. In April, Frampton reported to Dixon: "Dozens of advances in the very slow progress towards Magellan film in past months. I think It [sic] shall be a serial. Hum! Par exemple!"[52] A month later, as Frampton was getting ready to "settle pretty much into [his] farm" for the summer, he wrote:

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[48] Sitney, "Circles," p. 7.
[49] Mitch Tuchman, "Municipal Cafeteria, Canal Street" unpublished interview, p. 1 (HFP AFA): "I started really I suppose thinking about this thing, Clouds of Magellan, in the Spring of '63, probably." Cf. letters from Frampton to Reno Odlin in the spring of 1964 in *Hollis Frampton LETTERS: 1958-1968*, 2nd ed., ed. Reno Odlin (Paris: Galerie Arnaud Lefebvre, 2002).
[50] "11/28/70" letter From Frampton to Dixon (HFP AFA).
[51] MacDonald, *Screen Writings*, p. 62.
[52] "4/18/71" letter from Frampton to Dixon.

> Yes, my Sally, Clouds of Magellan will be a SERIAL. 24 sections of 24 min. each (I now think) plus an intro, a long bridge between #10 + #11, and an extended postlude or coda. Total of main film = 9 hrs 36 min. A real mind-fucker, to make my best work look like child's play. … I think I can finish it by MAR 1976 (I'll be 40) and make some other work @ same time – if I don't crack up."[53]

The plan grew even larger, first moving to 24 hours of screen time (in a sketch and outline of Frampton's), and then, finally, by the beginning of 1980 at the latest, to 36 hours.[54] That these lengths of film were not meant to be viewed in one sitting is indicated by Frampton's invocation of the serial, but *Magellan* grew larger still through the prescribed schedule for its viewing that Frampton drafted in the late 1970s. The germ for this calendrical format may have come from Bob Huot's diary paintings, or from something that Dixon had made reference to back when she introduced Frampton at the Carnegie in January of 1971. At the end of the May letter cited above, which was after Frampton shared the idea of "a serial," Frampton writes: "I thank you for reminding me of the Book of Hours. I'll incubate that : it has bearing."[55] At the screening, Dixon had compared Frampton's work, with its interaction of word and image and its "clarity," to such pages; but perhaps (I have not seen the Dixon letter in question) she now extended seriality to the Calendar sections of such books.[56]

By the end of 1978, Frampton had devised "An Annotated Calendar For Magellan," titled "CLNDR," which spaced the film into a form that stretched just beyond the length of the year (January 1 – December 31) (Figure 3.11). The 3-day prologue, which begins on December 29, contains new parts for each day. The single entity *Letters of the Name* takes up the first, while December 30th holds a set of alternations between three sub-series: *Cadenzas*, *Mindfalls*, and

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[53] "May 25, 1971" letter from Frampton to Dixon, p. 1 + p. 3.
[54] The 24-hour tabulation is in the HFP AFA. The program for a January 8-January 20, 1980 set of screenings at the Whitney Museum of American Art lists *Magellan* as 36 hours (HFP AFA).
[55] Ibid., p. 4.
[56] "Carnegie Institute 1/21/71" audiotape at the Harvard Film Archive.

Dreams (these are patterned CMCD for seven iterations, but the last does not contain a *Dream*, lending an overall symmetry to the start and finish [M4 becomes the center/the spaces are for clarity only]:

C1M1C2D1 C3M2C4D2 C5M3C6D3 C7**M4**C8D4 C9M5C10D5 C11M6C12D6 C13M7C14).

December 31, the last day of the prologue, contains six segments, at least one of which may have been expandable.[57] The "CLNDR" for "31 DEC" reads:

> *Interlude: Magellan's Toys*
> *Master Magellan in the Hall of Mirrors*
> *Common Knowledge*
> *Machina Magelani*
> *La Fotomachia de Don Fernando*
> *Magellan is but Poorly Armed*

January 1 through December 31 make up the *Straits of Magellan*. Almost all of these days contain but two one-minute films that Frampton called *Pans* (Figure 3.12). On average, each month has three interruptions to these days of very minimal film viewing: A *Large Cloud* formation, a *Small Cloud* formation, and a section from *Ingenivm Nobis Ipsa Pvella Fecit* (which sometimes gets folded into a *Small Cloud*). On all of these days *Pans* are still shown with the extra material bracketed by them. A final element to the structuring of the *Straits* entails the six days on which no *Pan* is shown; these are the two solstices, the two equinoxes, Frampton's birthday (March 11), and February 29. Four out of these six days offer part of the sub-cycle *Solariumagelani*, March 11 has something called *The Return of Magellan*, and for leap day "<IT IS REQUESTED THAT YVONNE RAINER'S FILM 'FILM ABOUT A WOMAN WHO…' BE PROJECTED." Finally, the epilogue, like the prologue, is spread over three days on the

[57] The Whitney program mentioned in note 51 shows the epilogue's *Interludes* (about to be charted) to be made up of one, two, and three films each. The prologue's *Interlude* may also have had multiple parts.

outskirts of the main calendar year of the *Straits* (i.e. it would take one some part of three different years to watch the film [3 days in 2015, all of 2016, 3 days in 2017]):

01 Jan: *The Death of Magellan*
02 Jan: *Interlude: Memoranda Magelani*
Interlude: Pares Magelani
Interlude: Tempora Magelani
Interlude: Mens Magelani
03 Jan: *Lamentation*
Alleluia/Gloria/Hosanna
Envoi

Of all of this material, less than a quarter was completed and released during Frampton's lifetime.[58]

There is more to be said about the plans, and the history of the plans, for *Magellan*.[59] But I offer the above brief overview as a way of providing some orientation to the quick dips into various pools of unreleased *Magellan* material that the rest of this chapter will take. As a springboard into what is newly part of the collection at Anthology Film Archives, let us look closely at the first extant image from *Magellan*. This opening shot of *Cadenza 1*, the first film from the second day of the prologue, is deceptive. Its haphazard handheld camera movement appears nonchalant, but it moves and isolates with real precision. Popping out from black leader, the first frame after the straight cut centers a letter "A" in relief on worn stone (Figure 3.13). The shot jiggles a bit, bobbing the letter down, and then the camera moves right, and then briefly

[58] All of the titles screened at the 1980 Whitney Program mentioned above totaled about 6 hours (and there was about two hours worth of additional material left out since it was already being represented). Out of the 720 slots for *Pans*, only 49 were ever released (as *Straits of Magellan: Drafts & Fragments* [1974]). A few more are part of Anthology's new Frampton film materials. In a 1976 interview, Frampton said he had "now shot about 700"; these have yet to surface (see Deke Dusinberre and Ian Christie, "Episodes from a Lost History of Movie Serialism: Interview with Hollis Frampton," *Film Studies* no. 4 (Summer 2004): 105.
[59] Brian Henderson's "Propositions for the Exploration of Frampton's Magellan," *October* 32 (Spring 1985): 129-150 is the touchstone here.

back to the left, and then more forcefully and thoroughly to the right, pushing the letter out of view (Figure 3.14). It is only then that we can see that that first lurch to the right had come cleanly up to the edge of a piece of stone, retreated, and then broke through the block containing the "A," gaining way to a longer blank expanse. As the shot moves across this second stone's surface, it fades out to black. The first frame of this first shot had cropped the stone in such a way as to make it face like: the top corner indentations = eye sockets, the ridge that runs the length of the frame about a quarter of the way up from the bottom = mouth, the "A" = nose. This play with the idea of an oracular stone that speaks (or sniffs out) the first letter of our alphabet is striking; when combined with a sketch from Frampton's papers it becomes downright intriguing (Figure 3.15). There we learn to read the oblong irregular shape on the second stone as a speech balloon (note that the "A" in the drawing and the one on the stone have the same unusual angled bar). On the sheet we also see an Omega, one that did exist in Frampton's source for this shot (which I was lucky enough to find hunting imagery that appears in *Mindfall*) (Figure 3.16). But that termination point of the Greek alphabet is hidden from our view by the fade out at the end of the first shot (which never makes it out of the middle stone). Knowing that *Magellan's* opening shot comes from a tomb adds some weight to a tenuous possibility. Technically, this image has only become the opening shot by default, as the CLNDR lists something called *Letters of the Name* for December 29th, the first day of the prologue. The title, which relates to no known footage, may be related to the "Anagrams of 'Magellan'" that Frampton worked out on paper (these were mentioned briefly in Chapter 1) (Figure 3.17). This invocation of letters at *Magellan's* true beginning pushes the start of the serial toward a recapitulation of the start of *Zorns Lemma*, where the *New England Primer's* Adam, Book, Cat, Dog, Eagle, Fool, Glass, etc. turn to single tin foil letters that begin to produce "'WORD'-images" once they cross through A

(recall Figure 3.1). But this December 29th beginning also shares something grave with the source of its bridge (that stone "A") into *Cadenzas* on the next day; it may be a reference to Borges' story "Death and the Compass." There, a series of murder scenes that are being investigated are decorated with variations on a clue found at the first:

> In the little typewriter, one of the agents had found a slip of paper, with this unfinished declaration:
> *The first letter of the Name has been written.*

The second scene holds "*The second letter of the Name*," and the third "*The last of the letters of the Name*."[60] What is more, through the first victim in Borges' story, Doctor Marcel Yarmolinsky, a delegate to a Talmudic Congress, we learn, as detective Lönnrot familiarizes himself with Yarmolinsky's books, that:

> Tradition numbers ninety-nine names of God; the Hebraists attribute that imperfect number to magical fear of even numbers; the Hasidim reason that that hiatus indicates a hundredth name—the Absolute Name.[61]

Frampton's list of anagrams has a few components that seem to engage with this idea. At first glance, it runs up to 100 variations, that last being "NAME + GALL," admitting a breach of "tradition." But it also contains a 0 slot which means that there are not an even number, but 101. Finally, look at #78 on the list (the one that gives this chapter its title). It comes after #67; ten numbers are missing! Is this an exaggeration of the "hiatus"?

Putting these extra-filmic components aside, let us see where *Cadenza 1's* "A" takes us. The first shot's fade out brings a darkness that is almost immediately underscored by the sounds of an orchestra tuning up. This in turn unleashes light leak flashes that stagger through the frames, but the orchestra fades out just in time for the photochemical storm on the surface of the

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[60] Borges, "Death and the Compass," in *Labyrinths: Selected Stories & Other Writings* (New York: New Directions, 1964), pp. 78-81.
[61] Ibid., p. 78.

filmstrip to give way to real lightning synched with thunder (Figure 3.18). The sound of rainfall accompanies a new darkness peppered by flickerings over a hillside; when the rain eventually fades to silence, a new scene is accompanied by the sound of applause (Figure 3.19). Here we get our first glimpse of a bride whose face is nearly blackened out by her hair. The greenery of the gardens and the blackness of the railed bridge she stands on (and which gently curves her trailing gown) is pricked by the pink bouquet she holds. As she turns to her right, causing the flowers to almost completely slip from our view, the film cuts to black, and a red stain enlarges to fill the frame. That then cuts to black and then a street corner scene from an early cinema comedy (Figure 3.20). A woman steps out of a shop and is about to be greeted by a man when the film cuts back to black before he can tip his hat. A full red frame fills with a white enlarging circle before cutting to black and then back to a different shot of the bride now with an attendant. Pieces from these two image sources repeat their interactions (with the transitions and with the clapping sound) with great complexity (which includes the bride's dis- and re-appearance). *Cadenza 1* ends in a blue inward spiral that, according to the CLNDR, would then lead into *Mindfall 1*, whose first shot is a double exposure of a plant, and whose second is a red version of that blue spiral with the white moving outward (Figure 3.21).

The alternation between the parts of the *Cadenza* and *Mindfall* series was sketched above, but arriving at its last piece, *Cadenza 14* (the only other *Cadenza* that Frampton finished), returns us to a parallel of the soundtrack heard in *Cadenza 1* (the *Mindfall* soundtracks [Frampton finished parts *1* and *7*] contain many different snippets of sound which never run as long or repeat themselves as consecutively as the components of the *Cadenza* soundtracks do). This last film of the second day begins with a red inward snail shell spiral that turns through purple to blue and cuts to black. Over this black screen, which holds for ninety seconds, we hear a snare drum

giving a marching call for attention. The first photographic image arrives with this *Cadenza's* version of the applause from *1*: an audience laughing (another sound layered underneath that almost sounds like geese adds a sinister quality). In an elongated tilt up that starts from about street level, the camera climbs an industrial chimney that is lengthened by a number of dissolves allowing for the repeated climbing of the same portions at different distances of framing (Figure 3.22). The flames at the top are then worked with in a similar manner, all the while being laughed at. The blue sky darkens to black and the flames become more distant and dance like (Figure 3.23). Abruptly, all goes quiet and black and a cock crowing introduces a fade in to a large cloud blocking the sun over a line of trees (Figure 3.24). The shot begins to fade out, and then dissolves with another view of the same landscape but with power lines; that dissolves to a silhouetted shot of the horizon line that has a third and final cock-a-doodle-doo (Figure 3.25).

If December 30 begins with an "A," what does it end with? Not an Omega (though Frampton did shoot that off of the tomb too).[62] That termination point is held off by the clouds that echo the worn stone at the end of *Cadenza 1's* first shot (Figure 3.26). But this is only part of the way that the *Cadenzas* work like *Circles'* Ox-A (opening letter/opening letter). Borges' "The Aleph" has a postscript in which the narrator/Borges adds an observation "with respect to [the] name" of the magical spot containing "all stars, all lamps, all sources of light":

> "aleph," as well [sic] all know, is the name of the first letter of the alphabet of the sacred language. Its application to the disk of my tale would not appear to be accidental. In the Kabbala, that letter signifies the En Soph, the pure and unlimited godhead; it has also been said that its shape is that of a man pointing to the sky and the earth, to indicate that the lower world is the map and mirror of the higher.[63]

[62] Frampton stored it on its own spool now at Anthology. Whether and where it might have ended up in *Magellan* is unclear.
[63] Aleph, p. 285.

Doesn't that last dissolve of *Cadenza 14* deliver another "A" pictorially (aurally the rooster announces dawn) with two shots, like two hands, matching lower and higher worlds (recall Figure 3.25)? Once the sky fades out, we are left nearly underground with just the tree line to orient us. This seems like an end/Z/Omega, but as we learn from a review of *Zorns Lemma*, this burial ground is still an "A" (though in a negative sense):

> what does 'A' represent in the first image? Certainly it can function as an article, but not as a representation. Hegel, for one, informs us that the letter A is remarkably similar to a triangle, which is in turn remarkably similar to a pyramid, which is a tomb in whose exact center is a sarcophagus of a king. In every case the king is not there. To me, this is a perfect analog for the supposed representational aspects of that letter, and by implication, all that follow: they presuppose an absolute nature which can never exist.[64]

Somewhere between "unlimited godhead" and the "not there" is where the last *Cadenza* lands us, balancing between Beginning and End (full and empty/empty and full). The evocative clutter of *Zorns Lemma's* A does the same (figure 3.27). The letter's left edge bisects both the body of a female statue and the face of a male painting (prefiguring the female split of the "replacement-image" for "E" [Figure 3.28]). The king and queen are there and not there. The letter itself sends out/draws in representations: in the central brass curve under the "A"'s bar (predestining TUBA), and in the right hand side's wide right angle "A" (looking forward to FRAME). This "A" could have been held up against anything, anywhere, but in the center of this pyramid at the center of an antique shop we have a crystal chalice suggestively shimmering. Is it the glow of the activity of the archive?

[64] Steven Osborn's weekly column "The Independent Cinema" p. 15. DATE? WHICH A tin does this come from Derrida

How can we make sense and take measure of the materials that were donated by Marion Faller to sites like Anthology Film Archives years after Frampton's death?[65] How should we hold a caliper up to their crypt? Their vastness, in richness and fragmentariness, sends one in many directions (Figure 3.29). There are biographical components so precious that they halt one with the weight of intimacy (e.g. footage of Frampton's maternal grandmother, Fanny Elizabeth Catlett Cross [1896-1973]). There are self-teaching worksheets and letters (to and from Snow and Jacobs, Odlin and Michelson, etc.). There are photocopied articles (e.g. Ivor Davies' 1975 *Art International* "Western European Art Forms Influenced by Nietzsche and Bergson Before 1914: Particularly Italian Futurism and French Orphism"). There are trays of photographic slides that contain images Frampton took after "largely giv[ing] up still photography" (e.g. groups of nature images – "Clouds" "Lichens," "Rock," "Ice" – from January of 1972 and "Farm Machinery" from September 1978) and a mysterious set of hundreds of slides made from Jean Vigo's *A propos de nice*.[66] There are audio materials, a few videotapes and music scores, computer diskettes, and some 40,000 feet of 16mm film.[67] There is a filing cabinet drawer full of notes, some sorted into hanging folders labeled *Magellan*. Frampton consolidated his many jottings (handwritten on scraps of paper, typed onto index cards [were these already second drafts from handwritten notes?]) by photocopying irregular and small tears of paper onto 8.5 x 11" sheets that could then be placed in his different folders (Figure 3.30). In "Magellan:

[65] In 2004, on the occasion of Princeton's conference mentioned in the Introduction, Marion Faller began shipping Frampton's materials to different archives and museums. She prepared a list of these, "HOLLIS FRAMPTON – Materials in public collections (USA): an introduction," for researchers.

[66] The line is from *(nostalgia)*. Frampton mentions this Vigo stuff in a letter to Stan Brakhage cite.

[67] For an overview of the computer material at Anthology see Andy Uhrich's "Pressed into the Service of Cinema: Issues in Preserving the Software of Hollis Frampton and the Digital Arts Lab," *The Moving Image* (Spring 2012): 18-43.

Unclassified Notes #1" sits the preservation of an idea torn from a ringed binder, in "Magellan: General Notes" a sliced manila folder acted as pad, as did the corner of what looks like a diner's paper placement.

For the researcher, there are different types of gravitational pulls amongst these leavings. Items can begin to swirl around things observed in Frampton's finished work, as when the "replacement-image" for "E" (which drew my attention to the splitting of the painted face in A) draws both notes and footage having to do with a bifurcated self toward it (Figure 3.31):

- "Händel aria: "Divide thee child in half"
- "Let not thy left hand know what thy right hand doeth. Matthew 6:3"
- "Ident Perfs" (this 16mm reel contains about 55 feet of the identificatory perforations that are punched into film rolls when they are being batch processed. Not only did Frampton clip these off of his processed rolls and save them, but he made over 250 cement splices to store them this way. Why was he interested in them? I take the reel's title to be word play with perforated identity)[68]

Items can sometimes be directly matched to something else within the materials at Anthology, as when two separate scribblings held in "Magellan: Unclassified Notes #1" give some indication of what Frampton was going to do with found footage that he was saving (Figure 3.32):

- "Speculations Title for hunter coll. Loops film (of stainless steel door) = "Churinga"[69]
- Phase film viscosity phasing loops girl passing through steel door Hunter footage

Items can pad our own fantasies and metaphorical makings. My interest in the A as Aleph/oracle/archive and as pyramid/tomb gets reflected in this typed card and #10 from a two-page to do list handwritten on graph paper (Figure 3.33):

Ellen Carey as the Sphinx
……small phony pyramids….
clear blue sky / on beach…..
phony camels from a creche in foreground,
pulled through on a string[70]

[68] HFF #115 on HFF Reel #16.
[69] The O.E.D. defines churinga as: "A sacred object, an amulet."

9) 100 Views of the Planet Saturn. 100 Color scenes. Superimpose Saturn Loop (Get Hi-Con Burns of Loop.
10) The Tomb of Confucius
Color-Silent
11) Lumières or #? Scenes from Nature. For Pierre Ménard.[71]

On either side of the *Tomb* (a completely unknown entity), we get a glimpse of another of Frampton's references to Borges ("Pierre Menard, Author of the *Quixote*" [1939]) and a Saturn project (for which there is footage), which is named after Frampton's interest in Hokusai's *One Hundred Views of Mount Fuji*.[72] Elsewhere in Frampton's papers we even find bodies for my pyramids and tombs:

> - an article cut out from the *National Enquirer* (June 5, 1979) has the headline, "Dead 147 Years – But He Still Attends Meetings at College." Tucked in with this clipping about Jeremy Bentham is a June 1976 postcard from one of Frampton's oldest friends, the poet Barry Goldensohn. The picture's caption on the back of the card reads: "The Auto-Icon of Jeremy Bentham (1748-1832) at University College London." Goldensohn has circled "Auto-Icon" and written "wonderful word!".[73]
>
> - a 1980 clipping from the Cleveland paper *The Plain Dealer* reads: "A human skull and the preserved skin of a girl believed to have been a teen-ager were discovered by Cleveland police yesterday in a West Side taxidermy shop" (Figure 3.34).

If Frampton's connection to Bentham is partly understood through the *Pans*, short for *Panopticons* and through his later references to Bentham in his writing, why was Frampton

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[70] Ellen Carey, photographer, was a student of Frampton's at Buffalo. She does not recall Frampton discussing this idea with her (email correspondence with the author). This description of a single shot may have been for one of the one-minute films making up the *Pans* – a play on something like Méliès' use of the fish tank in *La Sirene/The Mermaid* (1904).
[71] This sheet can be dated to mid-1971 as it contains plans for how to edit *Critical Mass*, which was shot in February of that year and completed by November.
[72] These may have developed into the *Pans* as Frampton sometimes referred to those as "Lumière bits." Hokusai is explicitly referenced in "Pentagram" and Fujiyama is in "Some Propositions on Photography." The Saturn reels HFF# 170-172 are on HFF Reel # 23.
[73] Cf. Frampton's use of "autograph" in his statement on "ADSVMVS ABSVMVS," *Camera Arts,* p. 106.

holding on to the story about the preserved skin?[74] In his "Statement of Plans for Magellan," Frampton refers to the "first circumnavigator of the world" and his voyage this way:

> Magellan trespasses (alive and dead) upon every psycho-linguistic "time zone," circumambulating the whole of human experience as a kind of somnambulist. He returns home, a carcass pickled in cloves, as an exquisite corpse.[75]

The historical figure of Magellan was a conglomerated captain for Frampton's cycle. In addition to absorbing the presence of Odysseus/Ulysses from Pound's *Cantos* and Joyce's book, and of Mallarmé (in a pun discovered by Michael Zryd and Keith Sanborn), the cycle also has much to do with Marcel Duchamp. As Frampton once related in response to a question inspired by *(nostalgia)'s* distinction between the body's replacement of cells vs. those of the central nervous system, singular beings can be thought of multiply. Over the course of a twenty-year period, three differently celled people will have existed "all of whom happen to be named Hollis Frampton":

> All I'm really proposing is a kind of speculative paradox, that in the course of your life you are not one person but a little mob of ten people or a dozen people…you're a little tribe, as it were, a little successive tribe of basically entirely different people. It's surprising that they even look like each other, and of course they don't look much like each other.[76]

The historical Magellan becomes such a tribe (Pound, Joyce, Mallarmé, Duchamp) in *Magellan* and the Cleveland "preserved skin of a girl" recalls Duchamp's *Etant donnés: 1. La Chute d'eau / 2. Le Gaz d'éclairage* (Given: 1. The Waterfall / 2. The Illuminating Gas) (1944-66), as well as those cloves.

The notes we have been looking at, in their various shapes and sizes, were all inspired by the boxes Duchamp created to accompany his *La Mariée mise à nu par ses célibataires, même*

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[74] Bentham comes up in "Mind over Matter" and "Erotic Predicaments for Camera."
[75] *Camera Arts*, p. 226.
[76] Tuchman, p.2.

(The Bride Stripped Bare by Her Bachelors, Even)/The *Large Glass* (1915-1923). *Magellan*, like that "delay in glass" (as Duchamp once called it), is time consuming and made up mostly of empty space. The full force of Duchamp's presence in Frampton still needs to be fully traced. References to his work can be found in *Zorns Lemma's* VIRGIN, TOUCH and DEFIANCE (Figures 3.35-3.37). In addition to the well-known connection between *Cadenza 1* and *The Bride Stripped Bare by her Bachelors, Even*, *Cadenza 14's* laugh track is likely related to Duchamp's claim that the *Large Glass* was a "hilarious picture." There it cackles over a chimney's flame fueled by the illuminating gas of *Etant Donnés*, the *Large Glass's* companion piece. Other footage at Anthology that is marked for the twelve *Cadenzas* that Frampton never completed bears out a continued connection between this sub-series of *Magellan* and Duchamp's work (Figures 3.38-3.39). Similarly, Duchamp is present in video material that Frampton was going to use for one of the *Dreams* in *Magellan's* prologue (Figure 3.40). This footage was shown once during Frampton's lifetime, at Anthology's inaugural video program in 1974. Frampton spoke of the synthesized imagery, from which he believed he could reconstruct:

> a kind of fantastic embryology, or a Porky Pig version of how an incipient life might dream itself to be developing from about one cell up to the heart-beat stage or something like that. I see them in there, I think it can be done, but in phosphenes, with the graphic tastes of an infant, you see.[77]

Earlier that year, he had written, in an essay we will return to at this chapter's conclusion, that video feedback's "alternating thrust and withdrawal, most often spiral[ed] ambiguously like a Duchamp pun."[78] However, the opticality/retinality of this material, the reference to phosphenes, and to child's seeing, all suggest Brakhage much more than Duchamp. These two important

[77] "Hollis Frampton at Anthology Film Archives – November 2nd, 1974," *Film Culture* no. 77 (Fall 1992): 8.
[78] "Withering," *Circles*, p. 165.

figures for Frampton share a surprising common ground when it comes to puns and phosphenes. In Frampton's files is a photocopy of a section on "Compulsive Punning" from Arthur Koestler's book *The Act of Creation* (1964). There we learn about Förster's syndrome, named for a German surgeon who, while removing a tumor from "the phylogenetically ancient regions of the mid-brain," observed his "(conscious) patient burst into a manic flight of speech," punning every word he heard into "a flight of ideas."[79] Frampton was also collecting information on phosphenes. Though I need to check if this is mentioned in the article that he had a copy of, a 1970 *Scientific American* article on phosphenes points to the same Foerster being involved in early observations of electrical stimulation "to the surface of the occipital lobe at the back of the brain" creating "the sensation of light" for the patient.[80] This conjunction of pun and closed eye vision is important in connection to Sitney's interest in Brakhage's *Riddle of Lumen* (1972) having been a response to *Zorns Lemma* that itself never got answered.[81] Perhaps this *Dream* was going to be part of one.

For now, one last bundle from the new Anthology material that includes Duchamp and that points a way toward Brakhage (was he also fully part of *Magellan's* tribe?).[82] It is part of a set of six folders marked *Common Knowledge* (five of the subheadings read, "Original Text," "Raw Text," "First Redaction," "First Rationalization," "Notes"), and is found in the one labeled "Final Text." This a 15-page typescript dated "April, 1974" had been incorporated into *Magellan's* CLNDR by 1978 as one of the titles to be seen on the last day of the cycle's prologue

[79] Koestler, p. 315.
[80] Gerald Oster, "Phosphenes," *Scientific American* 1970, p. 83.
[81] P. Adams Sitney, "Brakhage and Modernism," *Masterpieces of Modernist Cinema*, ed. Ted Perry (Bloomington: Indiana University Press, 2006), p. 177.
[82] Unlike the other shipmates for *Magellan*, Brakhage is often thought of as being parodied in films like *Solariumagelani* and *Otherwise Unexplained Fires*. But was it deeper than that?

(December 31st) (Figure 3.41). The only dated note amongst the handful in the "Notes" folder is from "1/6/76" and it indicates that Frampton may have still been (in 1978) entertaining possible revisions to what he had put down in 1974:

> Consider changing pronouns in assertions
> > Either to 3rd person
> (some female, some male) -----
> or distribute them among various persons + genders[83]

What are these said "assertions," you must be wondering. Exactly that: *Common Knowledge* is a film almost exclusively made up of numbered statements read aloud (e.g. "[302] I am made nervous by certain animals.").

The film was to start with the sound of a "gong, like in J. Arthur Rank." Once attention was called for, the first shot was to be one of only two that were to vary from the overwhelmingly consistent procedure for communicating the film's 400 plus numbered assertions. It is not clear whether the number, to be filmed off of an "electronic calculator" (screen or plastic push buttons?), was to stay up while the statement was read, or only flash on to announce, and then step aside for a blank screen to underpin the vocalizations. Either way, a few more examples are as follows:

> [16] No one seems to understand me.
> [75] I memorize numbers that are not important.
> [100] I like to go to parties.
> [348] I have no patience with people.

The first and last of the numbered statements ([1] + [432]) differ, in that during the shot in which they are voiced, they are combined with another assertion made visible via an intertitle. One of Frampton's notes explains:

[83] Unless otherwise noted all quotes come from the materials in the six *Common Knowledge* files.

First shot = a] intertitle sez: I do not always tell the truth, voice sez "I like movies that are sad"

then, conversely

b] last intertitle sez "I like movies that are sad" and voice-over sez "I donot [sic] always tell the truth[84]

These intertitles (the first we have seen other than the numbering) foreshadow, at the film's start, and recall, by the film's end, another small set of variations: a group of unnumbered statements delivered by intertitle instead of a voice. Frampton called these "'interpolations'" and each was to be accompanied by "their own sound-effect (as incongruous as possible)." There are seven of them and they occur after every 54 statements that are read, except for the last one: [432] (recall that this last is read *and* meshed against an intertitle that repeats the first vocalization). Here is the third interpolation in context, marking the end of the third section and the start of the fourth:

[162] I forget where I put things.
[NB] I seldom take naps in the afternoon.
[163] I like adventure stories better than romantic stories.

The script's cover page clarifies:

[NB] Sentences so marked are to be presented as intertitles. Numbered statements are to be read aloud.

After #432, the film ends with the sound of the "bullshit whew of slide whistle."

Common Knowledge's placement on December 31st gives it the feel of an end of the year/beginning of *Magellan* diagnostic. The reflections induced in its viewers could set a number of things in motion depending on whether one takes the assertions as a whole to be made by the

[84] This first and last shot seem to force the issue of the calculator numbers only being introductions to the voice being read over black since in these cases, which are still numbered in the script, the notes tell us that the voice will be combined with an intertitle. The timing of that combination is not described in detail and could have been 1-title-voice or 1-voice-title or 1-title/voice (together).

film machinery, the filmmaker, or, in the script's current state of all "I"s and "my"s, to be invitations for identification. That is, mightn't a viewer who hears "[159] I have had periods when sleep did not seem necessary.", consider the aptness of the statement as it applies to themselves. The pronoun changes that Frampton was considering would alter this; hearing "[310] During the past few years [she] [has] been well." (the script reads "I have been well"), could elicit a viewer's thoughts of a friend who was struggling five years ago. The swirling images that this participatory film induces in its audience, recalls the final flash of imaginative terror that *(nostalgia)* provokes and, especially, the workings of the film, *Poetic Justice*, which commandeers its viewers to also be cinematographers in imaging numbered shot descriptions that pile up silently on screen.

While the statements I've related so far are relatively mundane, a few of the voiced ones approach more unusual territory:

> [40] I have imaginary companions.
> [182] My soul sometimes leaves my body.
> [244] Someone has control over my mind.

As for the interpolations, only two of the seven are casual as can be (marked in bold below):

between	*interpolation*	
54/55	I prefer living, breathing, to working.	[Figure 3.42]
108/109	I have always thought of history as an idea with no distinct object corresponding to it.	
162/163	**I seldom take naps in the afternoon.**	
216/217	I saw your face.	
270/271	**I rarely eat sweets.**	
324/325	I have invented nothing.	
378/379	They flee from me, that sometime did me seek.	

Before getting into the varying levels of distinctiveness in the other five, perhaps it is finally time to say where all of the numbered statements in Frampton's script come from: the MMPI

(Minnesota Multiphasic Personality Inventory), "a psychometric instrument [first published in 1943] designed ultimately to provide, in a single test, scores on all the more important phases of personality." Developed by psychologist Starke R. Hathaway and neurologist John Charnley McKinley in the late 1930s, a test subject's "True," "False," or "Cannot say" responses to a list of 550 (later 566) statements that they read to themselves provided data that could be applied to "nine clinical scales" for: hypochondriasis, depression, hysteria, psychopathic personality, masculinity-femininity, paranoia, psychasthenia, schizophrenia, and hypomania.[85] Frampton alters many (perhaps all) of the statements that he uses. For instance, Frampton's "[140] My mouth feels dry." is #535 in the MMPI and there reads: "My mouth feels dry almost all the time." In *Common Knowledge* the shorter statement is followed a few shots later by "[148] I have been entertained by cleverness.", which comes much earlier in the MMPI at # 277, and is more involved: "At times I have been so entertained by the cleverness of a crook that I have hoped he would get by with it." These alterations of word and order disturb the "instrument" and raise questions about how Frampton would have handled the temporal component of the film. The "time required for [the real test's] administration varies, but is rarely longer than 90 minutes and is commonly as short as 30 minutes"; how long was Frampton going to let his viewer reflect on each statement?

The most glaringly out of place of the interpolations are the second and the last. A note in the "Common Knowledge: Notes" folder contains a photocopied shard of paper that helps us identify the source of the rumination on history. In slightly different wording, we learn that it

[85] Hathaway and McKinley, *MMPI Manual* (The Psychological Corporation, 1951), p. 5. The number 550 was expanded to 566 by the time Frampton was using the MMPI as original text.

comes from Claude Lévi-Strauss' *The Savage Mind*.[86] Does such a pattern hold for the rest of these? Are they all altered and do they all come from such pedigreed sources? The last, most obvious in its oddity of diction (note that it also breaks the pattern of the interpolations starting with "I"), comes unaltered from the first line of a Thomas Wyatt poem.[87] The first interpolation in *Common Knowledge* had already appeared in a then unpublished piece by Frampton called "Mental Notes," delivered in March of 1973. The second section of that 7-part piece (which matches one for one with the sections of *Hapax* [the film "Mental Notes" originally introduced]) begins:

> 2) Near the end of his life, impersonating himself just this once more, Marcel Duchamp said that he did not like to work; that he preferred living, breathing, to working. But living is something we never stop doing, whether we work or not.[88]

Frampton's paraphrasing in "Mental Notes" (Duchamp had said "I like living, breathing, better than working") is less crucial than his distortion in *Common Knowledge* since the issue of adjustments to the MMPI and to the interpolations' sources is crucial, especially for the four remaining intertitle only shots.[89]

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[86] Frampton's script reads:

> I have always thought of history as an idea with no distinct object corresponding to it.

Frampton's note reads:

> History has always seemed to me to be a method with no distinct object corresponding to it.

One translation of *The Savage Mind* reads:

> We need only recognize that history is a method with no distinct object corresponding to it…
>
> (University of Chicago Press, 1966), p. 262

[87] Frampton later used parts of the same poem in his first piece of fiction writing, "Mind over Matter" (1978), since his high school and Pound days. Wyatt was also a topic of interest for Andre in the early 60s. Jenkins interestingly groups "Mind over Matter" with "Hopi" in *Camera Arts* under "Texts."

[88] "Mental Notes," *Camera Arts*, p. 255.

[89] 1971 *American Scholar* translation of Cabanne Duchamp issue of translation with Lévi-Strauss too.

What of the rest: the third, fourth, fifth, and sixth interpolations. Naps and sweets seem to mimic, or originate in, the MMPI, though I have not yet gotten their # (which may be due to a camouflaging that is more radical [suggested in the files] than the simpler shortenings above). There is a certain symmetry to the seven, with these possible MMPIs being in positions three and five, flanking and thus emphasizing the fourth's centrality. Another note for the film, from a photocopied index card, calls for the insertion of one more non-MMPI phrase, though whether Frampton planned to identify it as such is not clear:

> insert in
> Common Knowledge
> ??? "Chance is
> a fool's name for
> FATE."

This card may have been inspired by a scene in *The Gay Divorcee* (1934) in which this passphrase gets mangled by a character into a set of "rationalizations" (as Frampton's folder's headings would have labeled it) or re-orderings (e.g. "Give me a name for chance and I am a fool," "Fate is the foolish thing. Take a chance.").[90] Chance and fate are part of what troubles history's relationship to the past: history's desired for "distinct object." And so, if the metahistorian, that writer of rational fictions, wants to claim that sitting dead center in *Common Knowledge* (the fourth interpolation), is, of all the times that "I saw your face" has ever been uttered, a quote from inside Borges' Aleph, who would object? Like the alterations made to the Lévi-Strauss and Duchamp phrases, Frampton here stitches a pronoun at will back to one of its litanies:

> **I** saw the populous sea, saw dawn and dusk, saw the multitudes of the Americas, saw a silvery spider-web at the center of a black pyramid, saw a broken labyrinth (it was

[90] Lines from the film.

> London), saw endless eyes…saw my face and my viscera, **saw your face**, and I felt dizzy, and I wept, because my eyes had seen that secret…[91]

If I myself "have invented nothing" here, who might have been Frampton's source for these words in *Common Knowledge's* penultimate interruption of the MMPI? Again, there are probably many recorded instances of this phrase unlike the last's "flee from me…", and part of Frampton's interest in these interpolations appears to have been a mixture of unique speech acts against generic ones (and test ones). I like to think of Frampton thinking of Gustave Courbet here. In *The New Cambridge Modern History*, he may have read, in Nikolaus Pevsner's chapter on "Art and Architecture," that Courbet's

> chief works of his early maturity, the 1850's, deserve individual notice. They begin with the *Stonebreakers*, painted when he was thirty-one. He wrote of them: 'I have invented nothing. I saw the wretched people in this picture every day as I went on my walks. But the fact remains that, if he has not invented, he has arranged. The attitudes of the old man and his young mate form themselves into an easily discerned composition…[92]

Frampton's compositions are rarely "easily discerned," especially the ones that are not fully composed, but if we let Courbet fill in here, the eroticism of Wyatt is set up well.[93] As Pevsner notes:

> among Courbet's paintings are characteristically enough some which are unashamedly pornographical, and many which are elaborately suggestive.

Though I have not come across direct proof of Frampton's interest in Courbet's *L'Origine du monde* (1866), the filmmaker's interest in the pornographical is evident in his essay "Erotic Predicaments for Camera" and in a group of reels at Anthology labeled "Nudes." In his

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[91] Aleph, pp. 283-284. [Bolds mine].
[92] Nikolaus Pevsner, "Art and Architecture," in *The New Cambridge Modern History vol. X: The Zenith of European Power 1830-1870* (London: Cambridge Univesrity Press, 1960), p. 148 (next quotation is from this same page).
[93] By this I do not mean the unfilmed *Common Knowledge*, for even in its final state each viewer will fill in slots differently, as in *Poetic Justice*.

collection of footage Frampton also had what might be thought of as a version of Courbet's painting (Figure 3.43), and he did leave this note about a "pubic triangle" in relation to a "tale of" space, time, and causality (Figure 3.44). Whether that triangle was going to be male or female is not specified, but a pair of facing plates in *Circles* suggests that in either case there would be no phallus (Figure 3.45). These images by Strand and Mather, involved in their own complexities with the texts that they sit in front of (Frampton's original Strand review had claimed that he never made a nude), are pulled closer to the pubic triangle note by its parenthetical "Lei Wan." This Chinese herb, also known as Omphalia for the genus of mushroom that it comes from, provides Frampton with a multifaceted link back to his discussion of the *omphalos* in his "The Withering Away of the State of the Art" (1974). There Frampton discusses television as a negative "center": "a navel – the mortal scar of eroticism past" after "love is gone."[94] This in contrast to video's positive "centripetal nature," the "mandala of feedback," whose "spiral" implies the "copulative interaction between the image and the seeing mind."[95] For Frampton, television's squaring of the video image is a forfeiture of video's "circular" being, the shape of "the first video image [he] ever saw, on a little cathode-ray tube at the top of a four-foot mastaba" (a type of Egyptian tomb).[96] That tube is umbilical; television is a "systematic withdrawal of nourishment for the affections."[97]

Frampton's note's "causality" also seems to be getting at "Withering"'s distinction between film and video in relation to the cut:

> In short, film builds upon the straight cut, and the direct collision of images, of "shots," extending a perceptual domain whose most noticeable trait we might call *successiveness*.

[94] "Withering," *Circles*, p. 166.
[95] Ibid., p. 165.
[96] Ibid.
[97] Ibid., p. 166.

> (In this respect, film resembles history.) But video does not seem to take kindly to the cut. Rather those inconclusions of video art during which I have come closest to moments of real discovery and *peripeteia* seem oftenest to exhibit a tropism toward a kind (or many kinds) of metamorphic *simultaneity*. (In this respect, video resembles Ovidian myth.)[98]

Two of Frampton's three italicized words come straight from Borges' "The Aleph":

> How can one transmit to others the infinite Aleph…What my eyes saw was *simultaneous*; what I shall write is *successive*, because language is successive. Something of it, though, I will capture.[99]

The choice of *Zorns Lemma's* replacement-images ("rhino," "tire change," and "red !bis" [sic]), a completely arbitrary pictographic alphabet, to exemplify space and time's causal course (by the first letters of those names) moves both away from, and deep into, language (Figure 3.46). [N.B. SPACE and TIME are both in *Zorns Lemma*]. Frampton sees video's introduction of Aleph-like simultaneity as something that should be pursued by video art so that it can find "its own Muse"; he advises that it "build its strategies of articulation upon an elasticized notion of what I might call for serious lack of a better term – the dissolve."[100] "Withering" ends with "an encounter" between Nam June Paik and Brakhage that posits Paik as the future. Yet one gets the feeling that Frampton was not completely sure whose tools were past, mythic or historical (Figure 3.47).

Magellan invokes a middle ground around the cut with those odd transitions that it uses in the *Candenzas*. It does this as a way to establish metahistory as something in between myth/simultaneous/video/image and history/successive/film/language. From within *Magellan*, "Pubic triangle" would have staged once more the arbitrary and (for most) unspeakable "greek" light (see the bottom part of the note's "'get out of my light'"). But most importantly, the pubic triangle's connection to the circular navel allows it to spin the letter A upside down, turning the

[98] Original publication in *Artforum*, p.54
[99] Aleph, p. 282-283.
[100] "Withering," *Circles*, p. 167.

pyramid over, inverting death into life. It is an origin of the world that is also an Aleph: an archive that births.

CONCLUSION

Archives dye, coloring thought. Like the effects brought on by the filters applied to the "suitably random arrangement of" vegetables in Hollis Frampton's *Carrots & Peas* (1969), insights that emerge out of historical fragments usually have sheens hovering over them, interferences of clarification and distortion (Figure 4.1).[1] As the stills from this short film illustrate, such alterations come not only in terms of hue. The transformations go deeper, getting right down through surface texture into shape. In most of the slices from the red example (bottom right), the ridges of the carrots all but disappear, the dimensionality of their pieces often wholly consumed.

Made of remnants from the flow of life, archives lie. Their prostrate matter awaits new breath, but these fresh currents of air never resuscitate the exact path that the remains might have taken, or that they contain (e.g. the course of their arrival into existence, into a given collection, etc.). Thus the archive suggests another category in Frampton's thinking about "patterns of energy." In a reflection related to the two named elements of Duchamp's secretly built *Étant donnés: 1. La Chute d'eau, 2. Le Gaz d'éclairage* (*Given: 1. The Waterfall, 2. The Illuminating Gas*) (1946-1966), Frampton mused:

> A waterfall is not a "thing," nor is a flame of burning gas. Both are, rather, stable patterns of energy determining the boundaries of a characteristic sensible "shape" in space and time. The waterfall is present to consciousness only so long as water flows through it, and the flame, only so long as the gas continues to burn. The water may be fresh or salt, full of fish, colored with blood; the gas, acetylene or the vapor of brandy.
>
> You and I are semistable patterns of energy, maintaining in the very teeth of entropy a characteristic shape in space and time. I am a flame through which will

[1] Hollis Frampton, "*(nostalgia)*: Voice-Over Narration for a Film of That Name," in Bruce Jenkins ed., *On the Camera Arts and Consecutive Matters: The Writings of Hollis Frampton* (Cambridge: The MIT Press, 2009), p. 207 [hereafter *Camera Arts*].

> eventually pass, according to Buckmintser Fuller, thirty-seven tons of vegetables…among other things.[2]

Archives are not things either; or they are when they are dormant. But they become unstable patterns of energy as the result of a particular kind of instability. I, only a semistable pattern myself, approach such a structure with my wobbling and wavering, magnetizing aspects that others might not. My tracking of Frampton's archival fantasies (which turned my attention to the letter "A" [and that slot's "'WORD'-images"] in *Zorns Lemma* [1970], "A Lecture" [1968/1983], and *Cadenza 1* [c.1977]) inserted a charge that made the Alpha/Omega and the pubic triangle (upside down A) sheets stand at attention. You, a different semistable pattern, would cause completely different segments to shift into relief.

Frampton's use of "characteristic" in the above passage is slippery and pertinent. Inspired by his fascination with photography's characteristic curves, the word gets to play two roles: one of abstraction and one of definition.[3] The waterfall's "'shape'" (in quotes because it is not a "'thing'" [though it can be "sens[ed]" or "sensibl[y]" thought of as one]) is paramount no matter the variables of salt, fish, or blood. It is an idealized form akin to the emulsion properties of an unexposed negative. Alternately, you and I (and Frampton too) have traits that distinguish us as characters; when our photos are taken we make unique images that also, via factors of lighting and processing, push against the generalized properties of the curve. Similarly, at the

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[2] Hollis Frampton, "A Pentagram for Conjuring the Narrative," *Camera Arts*, pp. 142-143.

[3] In the dialogue "On Forty Photographs and Consecutive Matters, Part II: February 24, 1963," Frampton writes:

> In fact every emulsion exhibits a "characteristic curve", in the shape of a flat S. The shape, the steepness of this curve, can be altered chemically. Now: *any* value in the subject can be place *anywhere* on this curve. Toe, slope or shoulder.

See *12 Dialogues 1962-1963*: *Carl Andre Hollis Frampton*, ed. Benjamin H.D. Buchloh (Halifax: The Press of the Nova Scotia College of Art and Design, 1980), p. 73.

archive, each of us changes the patterns that the fragments create. Waterfalls careen down, flames reach up, but the activity of the archive is less unidirectional, less predictable.

In this dissertation the animating force has been limited to my breadth. This is both its strength and its weakness. As the above paragraphs indicate, my trains of thought are dominated by a need for forging. A film of canned vegetables latches itself onto Frampton's use of Fuller in a later essay. The line about the spaghetti in *(nostalgia)* must be served up with the earlier *Carrots & Peas*. I believe that this style of concrete matching is part of Frampton's own way of thinking, hence my hunch about his linking "characteristic" in the "Pentagram" essay to photographic properties (evidenced in the dialogue with Carl Andre). My pursuit of the interlocking of minute elements is a chase after immediacy and intimacy in Frampton's ideas, and in my contact with the matter of his art. Such connecting clearly applies to the non-archival – to an oeuvre, to a set of published writings – but its possibilities are enlarged in the cloudiness that surrounds the jotting of ideas. *Common Knowledge*, in not being completed, in not having been put through the fire of refinement that comes with finishing, is left even more open. Frampton's dedication to the role that the viewer must play in his art benefits from this.

The invitation to imagine the final image of *(nostalgia)* is an example of participation that I have run with in my microscopic attention to other components of that film (its names, its dates, its words, its surrounding imagery). This kind of hunt has precedent in other critics' engagements with other Frampton films. Scott MacDonald has discovered patterns by charting the over two hundred shots of numbers inserted into *Remote Control* (1972); Brian Henderson has counted the number of frames in every shot of *For Georgia O'Keeffe* (1976).[4] Though he

[4] Scott MacDonald, "Hollis Frampton's 'Hapax Legomena'," *Afterimage* (January 1978): 12; Brian Henderson, "Hollis Frampton's For Georgia O'Keeffe," *CEPA Quarterly* v. 2 no. 1 (Fall

does not cite these two examples, Federico Windhausen has traced Frampton's interest in game-like structures through the influence of the literary critic Hugh Kenner.[5] The order of the contents to *Circles of Confusion*, the question of sources in *Common Knowledge*, and the list of anagrams for *Magellan* explored here all support Windhausen's case. While most useful for those deeply interested in Frampton, these demonstrations of interpretation may also speak to the legacies of Duchamp's aesthetic, conceptualism, and the role of the critic.

But this nod toward Kenner also points up playing fields that I have not yet stepped on to. These are twofold, and strangely paired by Frampton's notion of "book space" (discussed in Chapter 1). Perhaps the greatest surprise in this dissertation is how little analysis it contains of pictures in motion. Other than the pages on the two *Cadenzas*, and a little bit about the way the burnings in *(nostalgia)* interact with the narration, there is almost no formal analysis of Frampton's films' movements. Instead, my focus frees Frampton's films from the "linear stress" of film's proper "artifactual space": projection in "music space."[6] This indeterminate progression through the parts of a given work (e.g. *(nostalgia)*) even incorporates readings that come from outside of it (e.g. Borges). But given Frampton's interest in Brakhage as a retinal artist (as opposed to Duchamp), there is still much to be learned from Frampton's most expressive films. While this should be done hand in hand with the tape recordings of a semester-long seminar that

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1986): 2. I took up Henderson's tally and its implications in the conference presentation: "'When I Grow Up, I Want To Be a City…' – Hollis Frampton, Age 16," Society for Cinema and Media Studies Conference: Architectures of the Moving Image, Philadelphia, March 2008. For an example of Frampton counting the number of words in a portion of his own writing see "Mind Over Matter" (1978), *Camera Arts*, pp. 308-320.

[5] Federico Windhausen, "Words into Film: Toward a Genealogical Understanding of Hollis Frampton's Theory and Practice," *October* no. 109 (Summer 2004): pp. 76-95.

[6] Hollis Frampton, "Notes on Artifactual Space" (c. 1964), unpublished typescript in the Hollis Frampton Papers at Anthology Film Archives [hereafter HFP AFA].

Frampton taught on Brakhage's films, analyses of *Winter Solstice* (1974), *Otherwise Unexplained Fires* (1976), and the *Mindfall* series (c.1977) await.[7]

While I have brought Frampton's films into book space (a necessary part of understanding them fully), I have not deeply entered the space of his favorite books. As Borges' stories have done, the writings of Flaubert, Joyce, Beckett (Kenner's three "stoic comedians"), as well as those of Pound, will shed further light on Frampton's ideas.[8] The same goes for the more ancient. Frampton's involvement with Sappho's "Ode to Aphrodite" and Ovid's *The Art of Love* need to inform his relationship to the erotics of Duchamp, Weston, Andrew Noren, and Les Krims; his conception of the *Magellan* calendar needs to be explored alongside Ovid's *Fasti*.[9] Access to Frampton's papers has helped me further delimit the range of his interests, setting up future endeavors. Pointing toward this literary influence in Frampton, I would like to end with a flurry in that direction.

A number of those who knew Hollis personally have envisioned him after death. These images from beyond the grave come in passing, as when P. Adams Sitney alludes to his spirit's smile:

> Hollis Frampton's death from cancer on March 30, 1984, reinforced perhaps to his posthumous amusement, the difficulty of evaluating his contribution to his chosen art[10]

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[7] Nearly forty cassette tapes at the Harvard Film Archive contain an audio record of Frampton's SUNY Buffalo seminar (spring 1975) on Brakhage.

[8] Hugh Kenner, *Flaubert, Joyce, and Beckett: The Stoic Comedians* (Normal: Dalkey Archive Press, 2005 [1962]). One of Frampton's early (1962) photographic sets was named after a Flaubert's *The Temptation of Saint Anthony* (1874).

[9] For Frampton's mid-1950s "experimental work on Sappho" see David Gordon's "An Epitaph for Hollis Frampton" (c.1984) included in Reno Odlin's pamphlet *Framp's Homer* (1990). Ovid's *The Art of Love* is referenced in Frampton's 1973 lecture "Mental Notes" (*Camera Arts*, p. 255) and his *Fasti* in a "2/10/75" letter to Sally Dixon (HFP AFA).

[10] This is the opening line to Sitney's review "Circles of Confusion," *Millennium Film Journal* nos. 14/15 (Fall/Winter 1984-1985): 7.

And they come in longings that have not arrived, as when the still living poet Barry Goldensohn, who met Frampton in 1954, concludes his "TO HF" (1985) with this death wish:

> You were always your own creation, Great Pretender.
> How else understand yourself?
> …
> You made film archaic--Oh the wonder
> of lemon, the motion around it, still, light's
>
> love of its engorged pores, its lemon color,
> and the curl of darkness around it as the camera
>
> turned--before story banished vision.
> What I learned to see, preceptor!
>
> Rachel cried when you died: "He was so vivid!"
> I sank my head on my forearms
>
> two nights running, drinking to kill. Again,
> but this time with silence, you drank me flat on the table
>
> and I prayed for the same house in hell
> with you: and after that, much work.[11]

A more elaborate underworld meeting concludes Marcella Booth's remembrance of her old "classmate" at St. Elizabeths:

> Now Frampton too is with Persephone. And with his crossing of Phlegethon, it seems only natural vision to see E.P. waiting for him on the river's bank. There would of course be a certain amount of smacking and cuffing; chiding exclamations of REALLY would quicken the still, dark air; undoubtedly, there would be a certain number of exasperated *mah's*. But after that, human frailty would be taken into account. The young man from Cleveland would be advised to wash behind his ears, don his best shirt, and be prepared to put on his best manner. The two would then step across the threshold into overhanging dark. The throne of Persephone is before them: "In the gloom the gold/ Gathers the light about it" [17/78].[12]

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[11] This poem was sent from Goldensohn to Marion Faller ("rec'd 3/9/85") as the one-year anniversary of Frampton's death approached. It is in HFP AFA. Also see Goldensohn, "Memoir of Hollis Frampton," *October* vol. 32 (Spring 1985): 7-16.

[12] Marcella Booth, "Ezrology: The Class of '57," *Paideuma: A Journal Devoted to Ezra Pound Scholarship* v. 13 no. 3 (Winter 1984): 387. The numbers at the end of the passage denote

Frampton had also thought about thresholds while he was still alive. Whether their unreachability was indicative of a lack of time on earth or of strength in eternity is an open question, but his delight in a return to poetry – "the first thing remotely like a poem in nearly twenty years, dropped in one day and I invited it to stay" – was part of his excitement in sharing this with Sally Dixon:

> There was a gate through which I never passed
> There are lips, thighs I shall not touch, part, kiss again
> There is a path whose end I will never see
> Ah, how my passing diminishes the world
>
> Epigraph, MAGELLAN
> 1/5/75[13]

We've heard (in Chapter 3) Frampton say, "that in the course of your life you are not one person but a little mob of ten people or a dozen people…you're a little tribe, as it were, a little successive tribe of basically entirely different people."[14] What about in the course of death? Is Frampton still changing and growing, still shedding skins after his own flesh stopped refreshing itself? Later in this same interview with Mitch Tuchman, Frampton obliquely elaborates upon t/his tribe idea and inadvertently reveals its never named source:

> MT Do people generally, when you hear their reactions, have they understood your films as you intend them or is there…?
>
> HF Well, I don't talk to people generally. I have a handful of good friends who are also treasured viewers.

Pound's "Canto XVII," p. 78 from *The Cantos of Ezra Pound* (New York: New Directions Books, 1948). The quotation is itself in quotation marks in Pound's poem.

[13] The epigraph was sent to Sally Dixon a few weeks after its composition. The letter that accompanied it contained the line quoted ("1/19/75" Letter from Frampton to Dixon [HFP AFA]).

[14] Mitch Tuchman, unpublished interview with Hollis Frampton at the Municipal Cafeteria, Canal Street, NYC (November 22, 1971), p. 2 (HFP AFA). The exchange below comes from pp. 16-17.

MT Do you have an intended audience when you make films or not really?

HF My standard crack about that is exactly Turgenev's remark to the reporter who asked him why his works were so difficult and whom he wrote for and he replied, "I write pour les six inconnus, for six persons whose names I do not know, six unknown persons. You try to work, or I try to work if I work for anybody, besides myself, for the most intelligent person I can imagine which is sometimes a person that I actually know is alive and sometimes not. Really I make the things because I want to see them. I make them because they're not there, let us say. I am…I propose to meet my needs. I do not believe myself to be so peculiar that I don't have needs shared by other people.

Wyndham Lewis' "The Code of a Herdsman" (1917) rounds up Frampton's tribe through Turgenev. Warning against "the vulgarity of being or assuming yourself to be one ego," Lewis advises:

> cherish[ing] and develop[ing], side by side, your six most constant indications of different personalities. You will then acquire the potentiality of six men. Leave your front door one day as B; the next march down the street as E.[15]

And concludes: "(Who were Turgenev's 'Six Unknown?' Himself.)"

I am not claiming that Frampton's "handful of good friends" where himself, and am certainly not suggesting that I am "the most intelligent person [Frampton] can imagine." In these pages I have tried to be a "treasured" reader of Frampton's writings and archive. I look forward to reading treasures with the definite aim of shoring and assuring my reviewing of Frampton's films.

[15] All of the quotations in the last part of this paragraph come from #7 of Lewis' "Code" http://ns.gingkopress.net/09-lit/code-of-herdsman.html (Accessed October 3, 2016).

APPENDIX A: FIGURES

Figure 0.1
Hollis Frampton's funeral and memorial service
as seen in frame grabs from a DVD transfer of
Robert Huot's *Hollis Frampton 1936-1984* (1984).

Figure 0.2
Frame grab of one of the "'WORD'-images"
from a DVD transfer of Frampton's *Zorns Lemma* (1970).

C30 N THE NEW YORK TIMES, FRIDAY, NOVEMBER 27, 2015

Art in Review

Hollis Frampton

'ADSVMVS ABSVMVS'

Room East
41 Orchard Street, Lower East Side
Through Dec. 20

The filmmaker, photographer, essayist, poet, teacher, fabulist and proto-digital pioneer Hollis Frampton (1936-1984) eased off on producing photography after the 1960s but came back to it at the end of his too-short life. His final work in the medium, a portfolio of 14 pictures with the curious title "ADSVMVS ABSVMVS," makes up this exhibition, which is also — but how can this be? — his New York gallery solo debut.

A brilliant and distinctive writer, Frampton was also his own best elucidator, and the series comes with an introductory text. In it he suggests that photography is a kind of embalming mechanism for images, with a counterpart in the everyday world. His pictures give examples: pressed flowers; edible dried fish; a garter snake's shed skin; the desiccated bodies of small creatures found on country roads. Each item is shot, like a scientific specimen, against a dark ground, and accompanied by a paragraph stating its precise find-spots (a shop in Manhattan's Chinatown; a vegetable garden in Eaton, N.Y.), along with funny mixes of description, opinion, folklore and art-lore. (e.g., garter snakes are "alleged to hear through their tongues"; "Constantin Brancusi maintained that toads are more handsome than Michelangelo's statues").

Both the texts and images of what amounts to a mordantly wacky show-and-tell stand-up routine on mortality can be savored at length after a gallery visit: They are all included in a take-away poster designed by the artist.

Along with reproducing the poster, Room East has gathered related archival material to create a show that is both fascinating and historically substantial.

It will prove particularly valuable if, as it should, it steers young artists and writers to explore Frampton's rich work and singular sensibility. To this end it's also worth noting that MIT Press has recently published a paperback edition of "On the Camera Arts and Consecutive Matters: The Writings of Hollis Frampton." It's a great, full-of-life book.

HOLLAND COTTER

IMAGES FROM ESTATE OF HOLLIS FRAMPTON AND ROOM EAST

Hollis Frampton's "I. White Clover (Melilotus alba)," left, and "V. Lotus (Nelumbo nucifera)," both from 1982, at Room East in Manhattan.

Sheila Hicks

Sikkema Jenkins & Co.
530 West 22nd Street, Chelsea
Through Saturday

Sheila Hicks

best efforts tend to be the small, innovative weavings that she calls "minimes" (pronounced min-EEMZ) and has been making on a hand loom for over 50 years. Rarely larger than 10 inches on a side, these intense, expressive little textiles expand upon their medium with all kinds of unusual addi-

started with Cecily Langdale, who has taken over the operation since his death last year). The gallery is known for staging the first American solo shows of 19th- and 20th-century British artists like Richard Dadd, Gwen John, Duncan Grant and Vanessa Bell and for its

These two exhibitions confirm the ambition and physical command exuded by the work of Sheila Hicks, who started out in weaving and has spent her long career formulating different ratios of art, craft and design, with varying degrees of success.

For the most part the shows also confirm, once more, that Ms. Hicks's

COURTESY OF THE ARTIST AND DAVIS & LANGDALE COMPANY, NEW YORK

miniatures. In their intimate size, restricted format and great variety they bear comparison with the small still lifes of the Italian painter Giorgio Morandi (1890-1964).

Ms. Hicks's show at Davis & Langdale is dedicated to Roy Davis, who founded the gallery at its present address in 1952 (in 1980 a partnership

COURTESY OF THE ARTIST AND SIKKEMA JENKINS

dies," on display in a vitrine. This show is a poignant coda to the gallery's rich history; once it closes, Ms. Langdale plans to work privately at his address.

The Sikkema Jenkins show presents 26 new pieces, 16 of which are lush, enticing minimes. The remainder reflect Ms. Hicks's determination to tackle any size with works that venture into sculpture and installation art. The array reflects an inspiring drive, but too often the handsome and richly colored materials remain untransformed. They are for the most part just stuff, whether the myriad linen threads of "Predestined Color Wave II," which wrap around a nearly six-foot-square stretcher in a poor imitation of a painting, or "White River," whose strands of white fibers of varying thickness cascade from ceiling to floor.

The main exceptions are two medium-size tapestrylike pieces in white wool and linen, "Unfinished Conversation" and "Agreed Upon," which achieve a meditative unity commensurate with Agnes Martin's grid paintings. These and the minimes are works that one can imagine living with and seeing anew each day.

ROBERTA SMITH

From left, Sheila Hicks's "IM/SH" (2014-15), at Davis & Langdale Company, and "Unfinished Conversation" (2015) at Sikkema Jenkins & Co.

'Carl Andre in His Time'

Mnuchin Gallery
45 East 78th Street, Upper East Side
Through Dec. 12

This beautiful exhibition celebrates the rigor and glamour of Minimalism, its dual ability to reduce art to a ready-made, quasi-industrial essence while also functioning as impeccable interior décor. The setting — an exquisite double-width townhouse on the Upper East Side — contributes greatly to the effect, as does the sometimes color-coordinated placement of the art.

The through line here is the sculpture of Carl Andre, perhaps the truest and most radical Minimalist of all. Mr. Andre's signature floor-hugging works, formed from softly glowing tiles of lead, zinc and copper, could function unobtrusively as avant-garde rugs. But they also counter Minimalism's aloof untouchability, because they are meant to be walked on and must be, for the full Andre experience.

The exhibition pairs 10 of Mr. Andre's sculptures with 10 works by his Minimalist contemporaries, including Frank Stella, Agnes Martin, Donald Judd, Robert Ryman and Sol LeWitt. Sometimes the pairings are drop-dead gorgeous, as when Frank Stella's orange-striped star-shaped painting "Port Tampa City," from 1963, hangs above a copper Andre. One of three nonwalkable Andres here is the little-known "32-Part Reciprocal Invention," which consists of 32 pieces of used rebar, found in pieces roughly 4 to 23 inches according to length. The piece is paired with a Judd stack of wall boxes — this one in stainless steel and blue plexiglass. One of Judd's long, narrow wall reliefs, composed according to the Fibonacci sequence, would have been the ideal partner.

The only non-Minimalist represented here is the sculptor John Chamberlain, whose use of crumpled car bodies from local junkyards echoed the Minimalists' proclivity for ready-made objects and materials available from New York factories. These businesses were steadily disappearing from the city's workscape during the 1960s and '70s, Minimalism's heyday, a point developed impressively in the catalog essay by the art historian Alastair Rider.

ROBERTA SMITH

2015 FRANK STELLA/ARTISTS RIGHTS SOCIETY (ARS), NEW YORK; ALL RIGHTS RESERVED. CARL ANDRE/LICENSED BY VAGA, NEW YORK. TOM POWEL IMAGING

Frank Stella's "Port Tampa City" (1963), on wall, is matched with Carl An-

"Agnosia, an Illuminated Ontology," an installation by Joseph Kosuth, gathers works from 1965 to 2015 at the Sean Kelly Gallery.

Joseph Kosuth

'Agnosia, an Illuminated Ontology'

Sean Kelly Gallery
475 10th Avenue, at 36th Street, Chelsea
Through Dec. 19

The 1950s and '60s were peak years for "the linguistic turn," a philosophical movement that looked to the analysis of language for solutions to traditional puzzles about consciousness and reality. Few artists were more profoundly affected by that trend than Joseph Kosuth, a pioneer of '60s-style Conceptualism. "Agnosia, an Illuminated Ontology," a visually exciting and conceptually bookish installation designed by Mr. Kosuth, gathers together more than 40 works from 1965 to 2015 that feature electrically illuminated words, phrases and sentences. (Agnosia is an inability to make sense of sensory information, a condition usually caused by brain damage.)

One of the earliest pieces, produced by Mr. Kosuth in 1965 at the tender age of 20, "Five Fives (to Donald Judd)," consists of the words for the numbers 1 through 25 spelled in blue neon lights in five rows, five words a row. Some later works present quotations, rendered in mechanical fonts, by luminaries like the Marquis de Sade, Freud and Wittgenstein. In others, neon tubing imitates the scrawl of handwritten notes. Branching diagrams represent etymologies of words like "water" and "light."

A piece quoting Heidegger perhaps best sums up Mr. Kosuth's perspective: "Language is the house of Being. In its home man dwells. Those who think and those who create with words are the guardians of this home." Those who favor nonverbal imagery in art may demur, but you don't have to take sides to enjoy Mr. Kosuth's philosophically provocative erudition and his inventive ways with lights.

KEN JOHNSON

Loie Hollowell

'AHHA'

106 Green
104 Green Street, Greenpoint, Brooklyn
Through Dec. 12

The next time you see Loie Hollowell's paintings it will probably not be in a small, artist-run gallery in someone's apartment that is open only on Sundays or by appointment, which is the case with this show. Ms. Hollowell is a gifted painter, and her work could easily reach larger audiences soon.

The nine paintings here, in her first solo exhibition, are made using the somewhat unusual technique of stretching linen over a hard wood panel. Onto this surface Ms. Hollowell has painted and sponged geometric shapes and Gestalt-type images that give the illusion of expanding and contracting, merging and converging. There are psychedelic elements and conscious allusions to painters like Georgia O'Keeffe and Arthur Dove. The vortex designs also recall popular 1970s art, from Judy Chicago's paintings to the album cover for Stevie Wonder's "Songs in the Key of Life."

Ms. Hollowell is not just recycling. She is trying to create her own lexicon of forms. The almond shapes in her paintings, which hark back to the Italian mandorla in religious paintings, represent the vagina; wavy ogee shapes, drawn from Gothic and Islamic architecture, signify female breasts. Shaded passages between these forms look like thighs or cleavage.

COURTESY OF THE ARTIST AND 106 GREEN

Loie Hollowell's "Linked Lingams in Red and Blue" (2015), oil on linen and panel, at 106 Green.

abstraction, Ms. Hollowell steps into the historical lineage of painters like O'Keeffe and Ms. Chicago, who were often discounted or derided for making references to the body in their abstract work. (The Swedish mystic Hilma af Klint might be another progenitor.)

Ms. Hollowell's sleight-of-hand abstraction arrives at an important moment, when so-called feminist imagery has been eclipsed by transgender and postgender arguments, and the celebrated "return of the figure" in painting feels like a remedial rejoinder. Ms. Hollowell offers a third option.

MARTHA SCHWENDENER

Figure 0.3
Holland Cotter's *New York Times* review of Frampton's show at Room East.

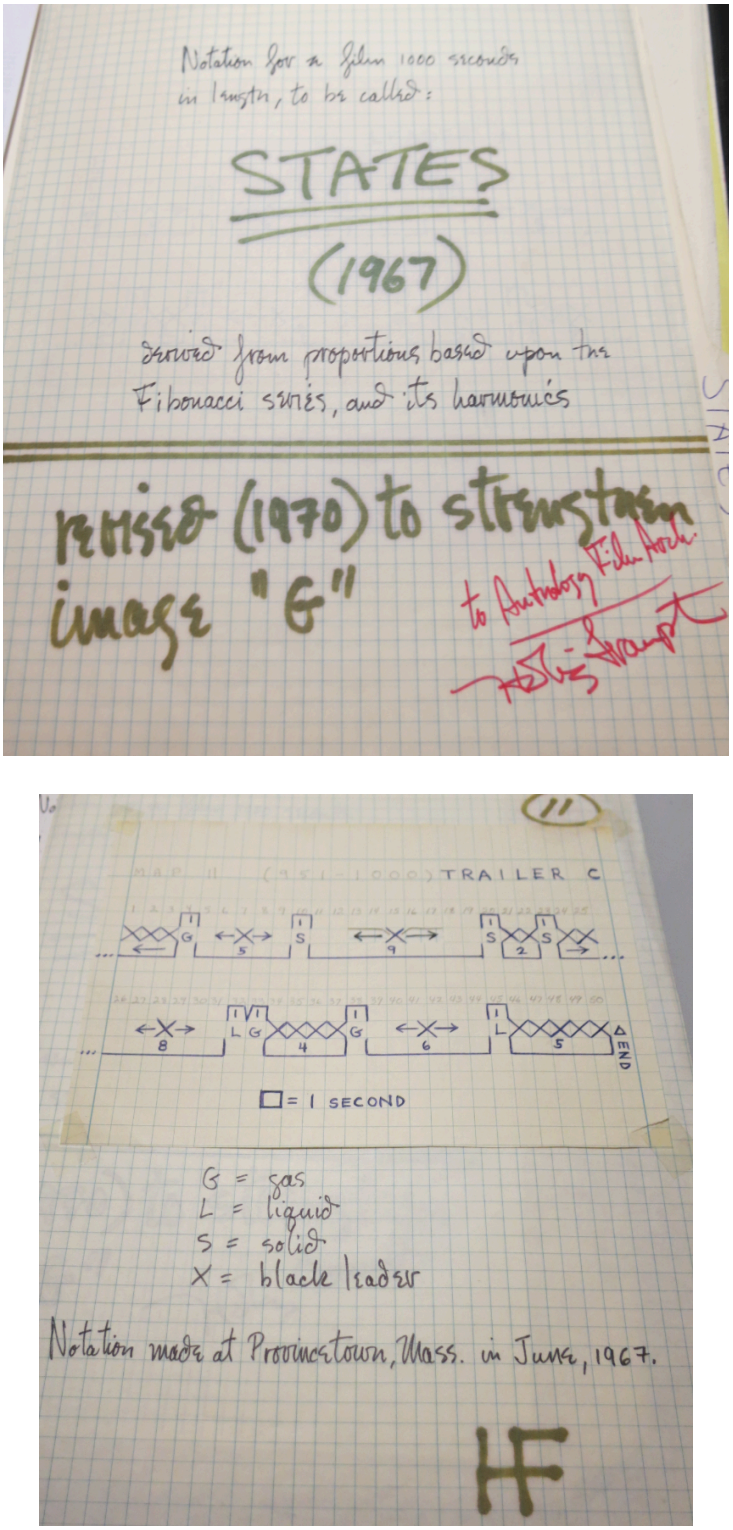

Figure 0.4
"Notation" for *States* as donated "to Anthology Film Arch." by Frampton.

Figure 0.5
Two collaged "'WORD'-images" "delete[d]" from *Zorns Lemma*.

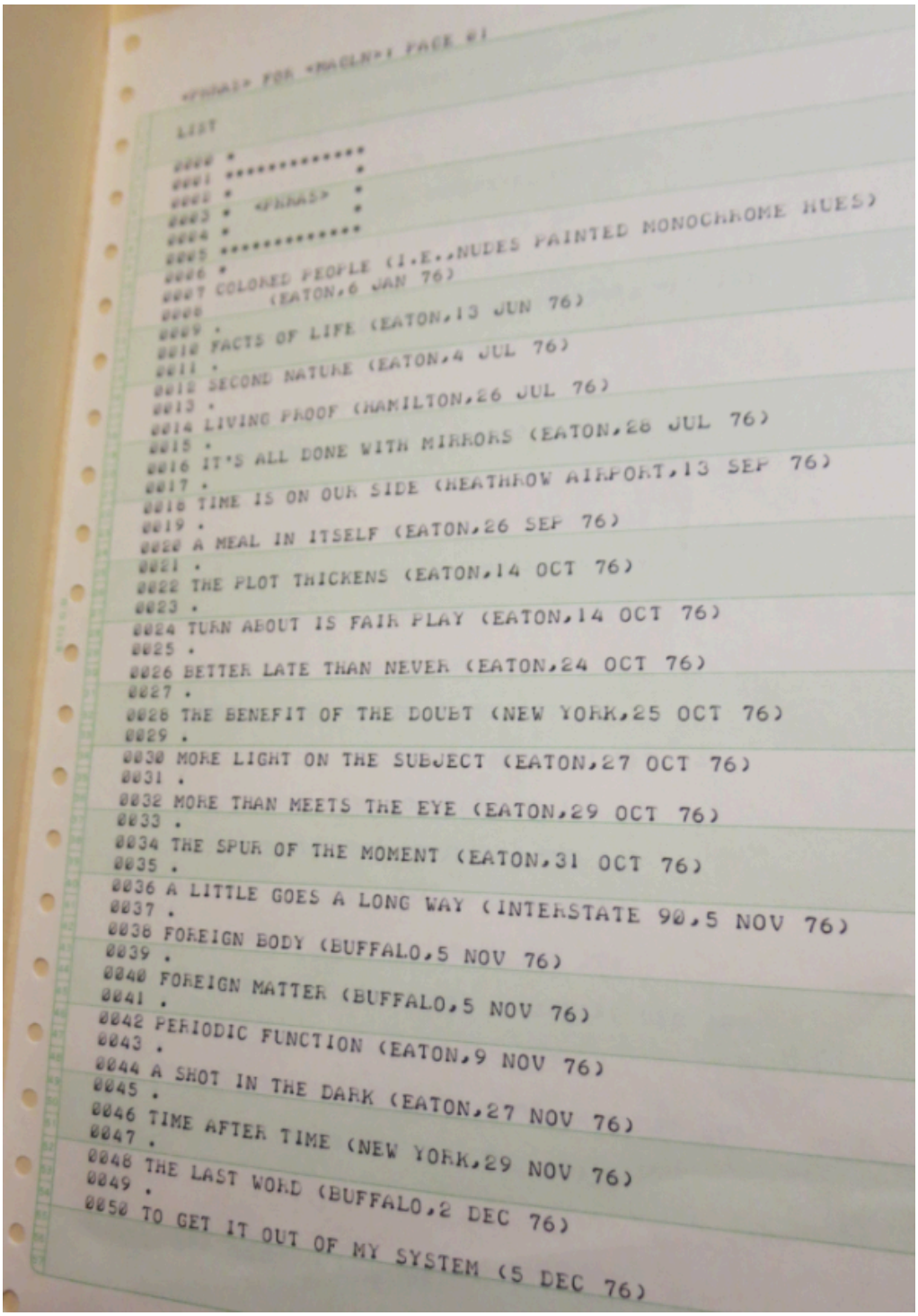

Figure 0.6
<PHRAS> FOR <MAGLN>.

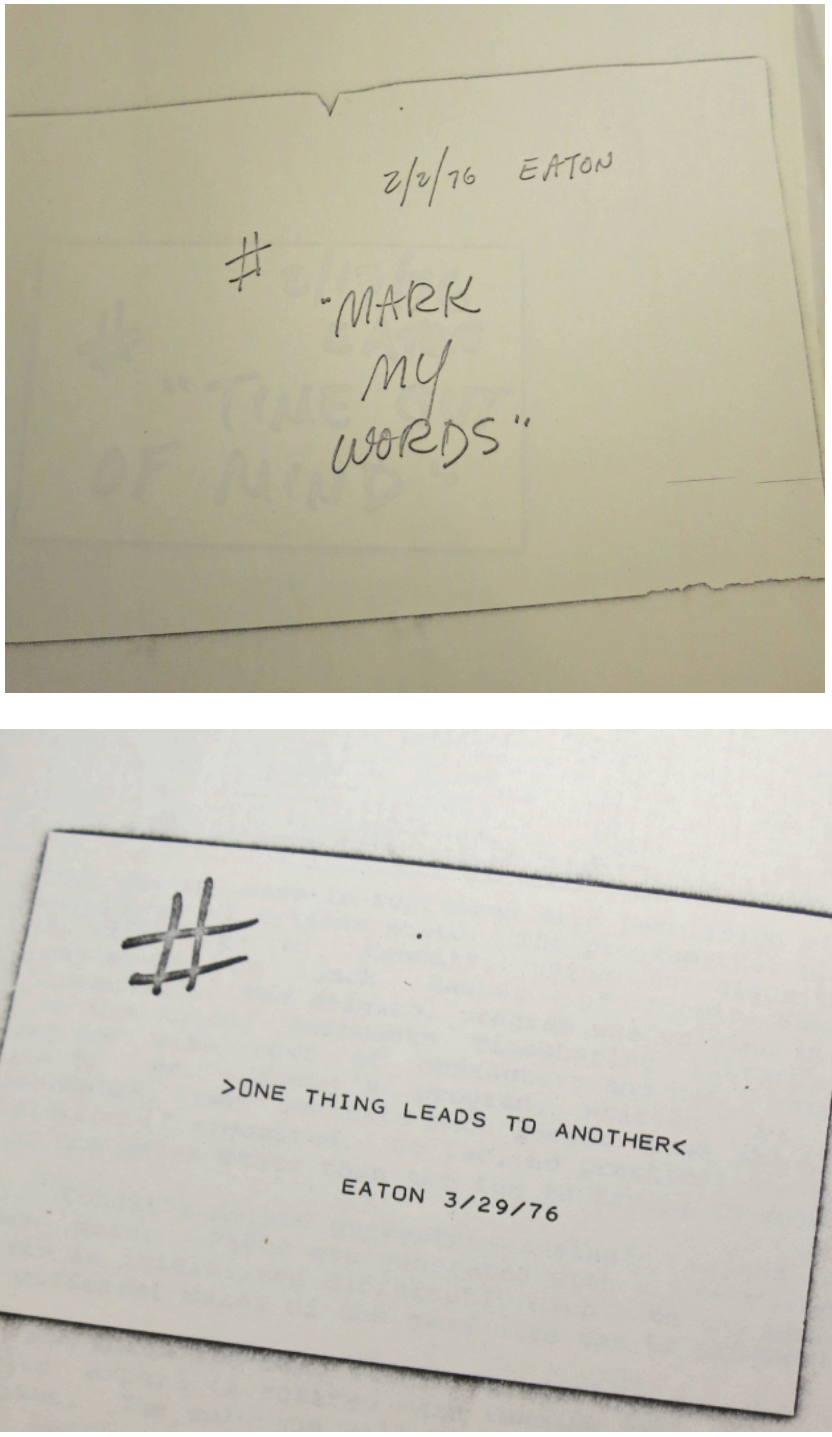

Figure 0.7
Two examples of sheets from Frampton's set of *Magllean* files.

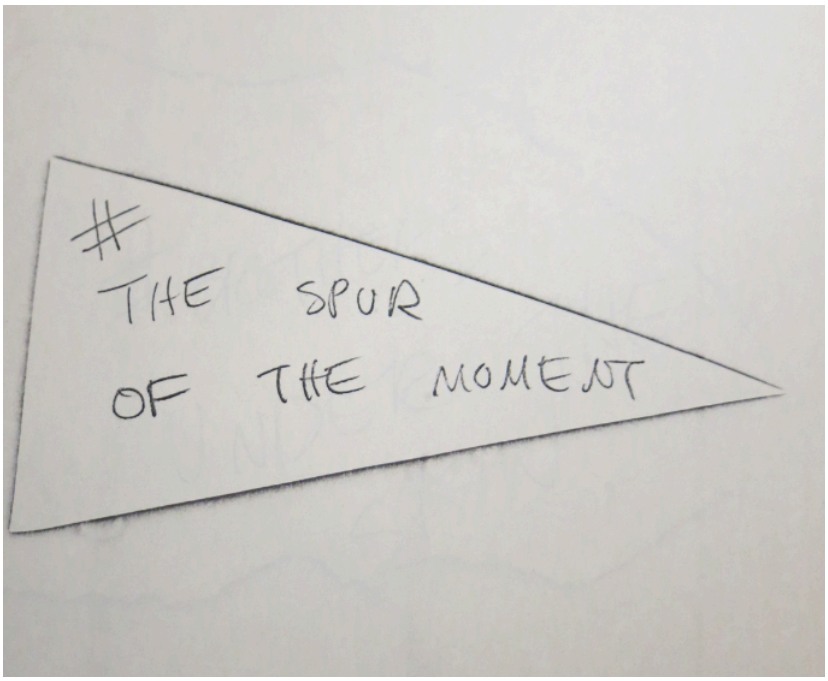

Figure 0.8
Another example from the *Magellan* files.

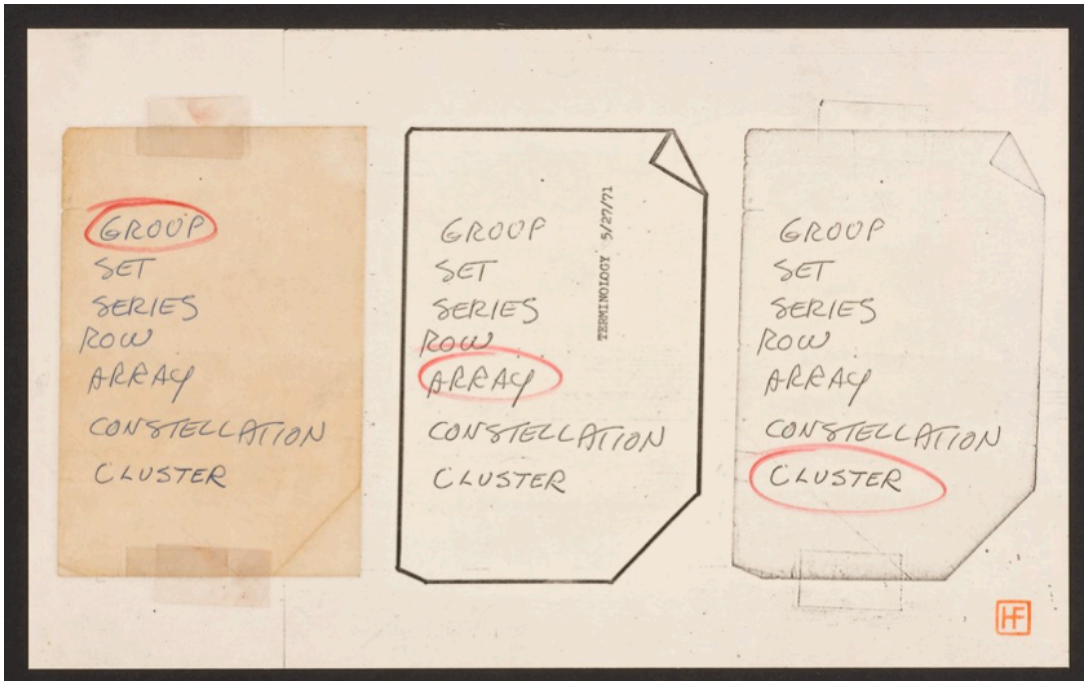

Figure 0.9
Terminology, the seventh xerograph (with applied color) in the seven-part series *Reasonable Facsimiles* (1971).

Figure 1.1
Frame grabs from a DVD transfer of *Zorns Lemma*.

Figure 1.2
Frame grab from a DVD transfer of *Zorns Lemma*.

a
abbey
able
about
abuse
accent
accurate
ace
ache
acid
acme
acorn
across
action
active
adict
adorable
adult
advance
adventure
after
age
agency
agent
air
airy
aisle
alarm
albino
alert
algebra
all
alloy
almond
alter
amble
amity
ample
amuse
anchor
and
angel
animal
annex
anniversary
answer
ant
anything
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aquarium
arbor
arch
argosy
ark
arm
arrow
art
arthritis
artisan
asbestos
ash
ask
asp
aspirin
ass
at
atomic
auction
automatic
avalanche
award
away
awning

Figure 1.3
The A-page from the packet “ZORNS LEMMA : subset A : alphabetically.”

Figure 1.4
Frame grabs from a DVD transfer of *Zorns Lemma*.

Figure 1.5
Frame grab from a DVD transfer of *Zorns Lemma*.

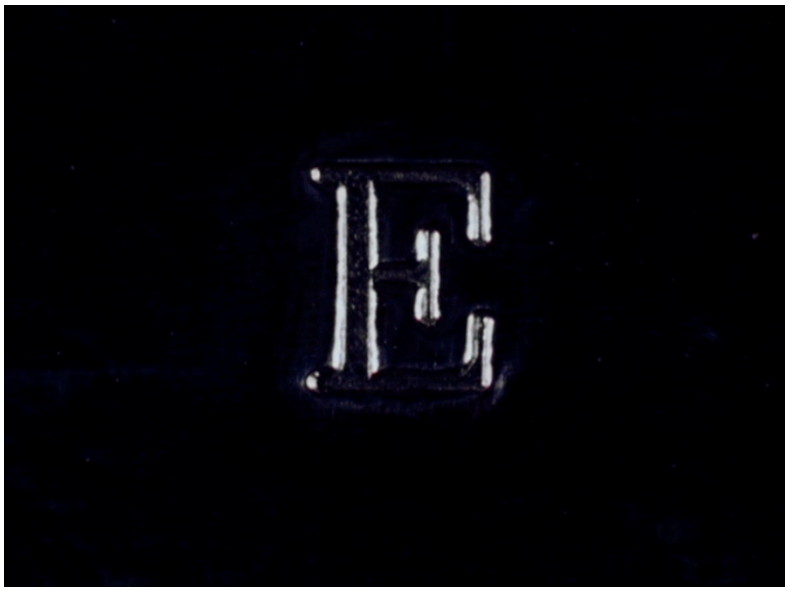


Figure 1.6
Frame grab from a DVD transfer of *Zorns Lemma*.

Figure 1.7
The beginnings of word-cycles 22 and 28.
Frame grabs from a DVD transfer of *Zorns Lemma*.

Figure 1.8
Replacement Image for X in a frame grab from a DVD transfer of *Zorns Lemma*.

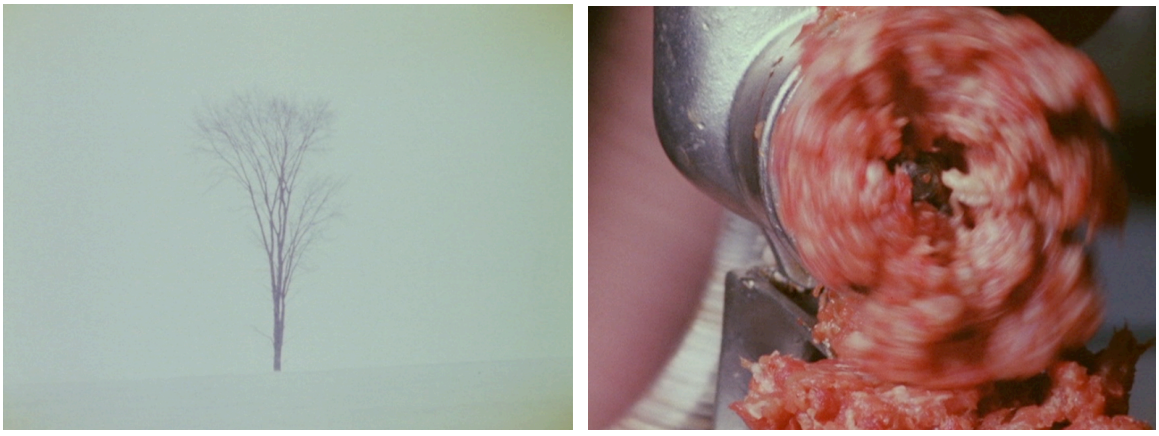


Figure 1.9
Replacement Images for F and I/J in frame grabs from a DVD transfer of *Zorns Lemma*.

Figure 1.10
Replacement Image for A in frame grab from a DVD transfer of *Zorns Lemma*.

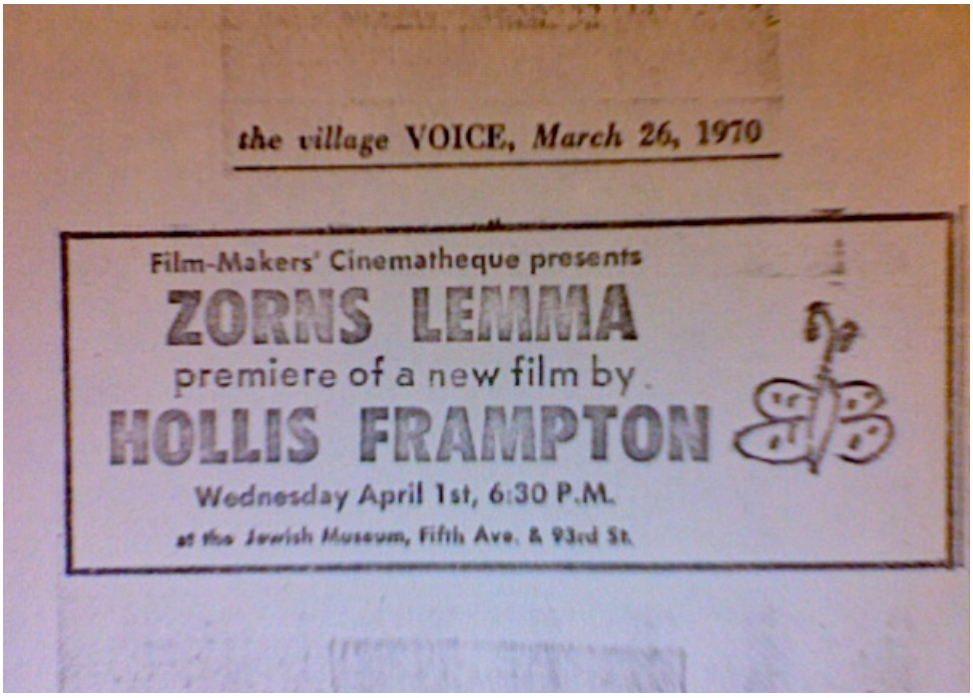


Figure 1.11
Photocopy of newspaper ad from Frampton paper collection at Anthology Film Archives.

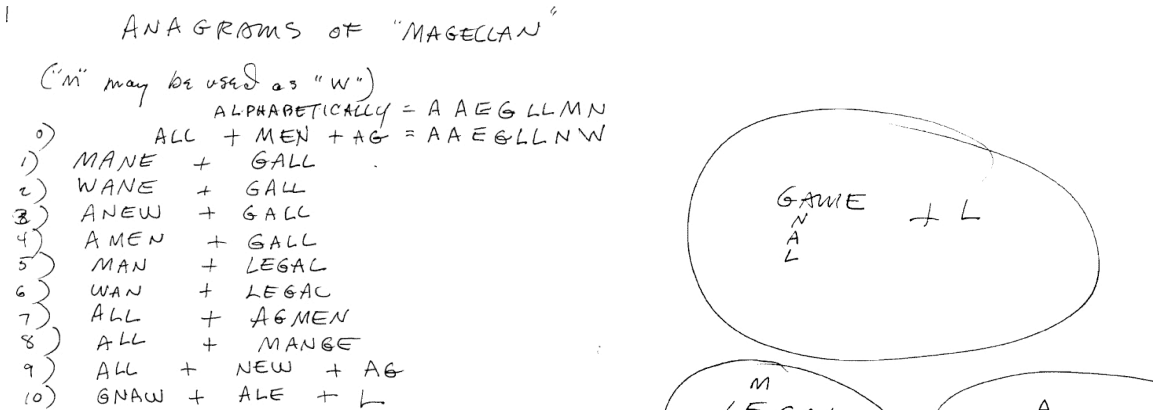


Figure 1.12
Details from two separate pages of Frampton's notes "Anagrams of Magellan."

DIGRESSIONS ON THE PHOTOGRAPHIC AGONY

HOLLIS FRAMPTON

"This is the end of art. I am glad I have had my day."

—J.M.W. Turner, 1839/40

I begin with a fantastic case: the recent discovery of an imaginary relic.

A tanker returning to Arabia, running blind in a fog at night, collides with an uncharted object. The morning light reveals, instead of the expected crag, an enormous sphere floating in the sea, covered in barnacles and corrosion: it is nearly 1000 feet in diameter. Investigators at the scene determine that the thing is metallic and hollow, a colossal bubble, within which the most sensitive devices fail to detect any activity whatsoever.

A tabloid columnist hints that the menace to navigation may be a product of intelligence. His speculation prospers, and the sphere is towed ponderously up the Thames to the Isle of Dogs, to be beached where, more than a century before, I. K. Brunel built and launched the *Great Eastern*. In a fury of sandblasters and jackhammers, workmen swarm over the riveted hulk. The first square yard scraped clean reveals, in indubitable relief, the single word: ATLANTIS. Screaming headlines proclaim the Lost Continent found.

A small contingent of heavily armed Commandos escorting three specialists — a mountaineer, a photographer, and a psychiatrist — descends through a manhole found at the zenith of the sphere. Hours later, the whole party emerges unharmed. Dazed, grimy, their faces frozen in the hornswoggled look of men lost in a perfect ecstasy of boredom, they explain that they have found . . . nothing. Or, rather, *less* than nothing: they have found only *photographs*.

Of a hundred decks within the structure, the bottom dozen or so are awash in bilge; the remainder are piled high with photographs of every sort and condition. Some are immaculately preserved, others eroded and dog-eared and faded nearly past recognition. They are boxed, or tipped into albums, or rolled into cylinders that crack at a touch, or strewn in loose stacks on shelves or underfoot. Some few bear signatures, or captions, or dates. Most are on paper, but a few images adhere to metal, or glass; very occasionally, a picture adorns an otherwise undistinguished mug or platter. Interspersed throughout the mass are verbal oddments: manuscript pages, pamphlets, articles torn bodily from magazines, a few books. And that's all. The most pitiless search turns up nothing of value.

Once the find is established as utterly worthless, there remains the problem of disposal. Respectable institutions flatly refuse to have anything to do with the dusty mess; finally, a few indigent archives of technological incunabula are persuaded to trundle away a portion of the stuff. The rest is given out to the middle classes, as a sort of perverse ballast for their attics, or else it just disappears.

Time intercedes with its familiar mercies. A generation passes. And then an obscure doctoral candidate stumbles upon an hypothesis that electrifies the scholarly world. Kneeling in the gloom of a subcellar in Rochester, New York, leafing through a crate of Atlantis' leavings, the young man glimpses a pattern of coherence in its contents, and leaps to an insight that startles him half out of his wits.

Reasoning from an imperfect analogy with the mysterious culture of porpoises and whales, who abandoned the encumbrance of physical objects when they returned to the sea, and embraced instead a bodiless oral tradition of music, literature, and argumentation, our scholar postulates an Atlantis civilization that expended its entire energy in the making of photographs. During its palmiest days, the whole citizenry united in the execution of a great project, much as the medieval towns had built their cathedrals, or the men of Tsin their Great Wall. But the Supreme Artifact of Atlantis was vaster than either . . . and incomparably more sophisticated.

Briefly described, it consisted in nothing less than the synthesis, through photographic representation, of an entire imaginary civilization, together with its every inhabitant, edifice, custom, utensil, animal. Great cities were built, in full scale and complete to the minutest detail, by generations of craftsmen who dedicated their skills to the perfection of verisimilitude: these cities existed only to be photographed. But the ambitions of Atlantis went far beyond this concern for *mise en scène*. Patient research establishes a deliberate four-fold complication in the plan.

In the first place, the imaginary culture is depicted as passing through time . . . the total apparent span amounting to about eighty years. This necessitated endless further effort: walls had to be gradually dirtied and effaced; buildings demolished or burned, repaired, rebuilt. Illusory machines were gradually refined. Celebrities were made to age. A sprinkling of wars, natural disasters, and social upheavals were staged with the utmost care.

Secondly — and this was a masterstroke — the people of the fictitious culture itself were represented as the makers of the Artifact. It is remarkable that, in the whole work, no faintest trace of Atlantis proper is visible anywhere, nor has any Atlantic technician left a shred of evidence from which his own existence might be inferred. It is the creatures of illusion who are avid photographers.

An unexpected corollary provides that these illusions have, on the whole, no uniform concern for their photographs. Some few are treasured in museums, their delicacy guarded in unseen vaults; far more are treated as expendable, and survive according to chance, there being no apparent qualitative difference between what is saved and what is discarded.

And finally, as a crowning touch, the Atlantic masters fabricated a critical tradition to accompany the images: a puzzling collection of writings that is gathered into the so-called Atlantic Codex. It is precisely the opposite of its subject: the photographs are everywhere copious, exact, assured; the Codex is unrelievedly sparse, vague, and defensive.

Following immediately upon the revelation in the Rochester basement, scholars undertake an Inventory (of uncertain completeness), which is succeeded by a somewhat shaky *Grundriss*. Monographs, synopses, and *festschrifte* proliferate; at this writing, in fact, they still continue to multiply.

Every researcher finds himself first hypnotized and then exasperated by the Artifact's most striking quality: through some freak of clairvoyance, the illusion that emerges from the endless photographs bears an uncanny resemblance to our own 19th century, or, more precisely, the years 1835 to 1917. By further miraculous coincidence, the Codex is written largely in what appears to be semiliterate dialects of English and French — although the text often lapses into nonsense.

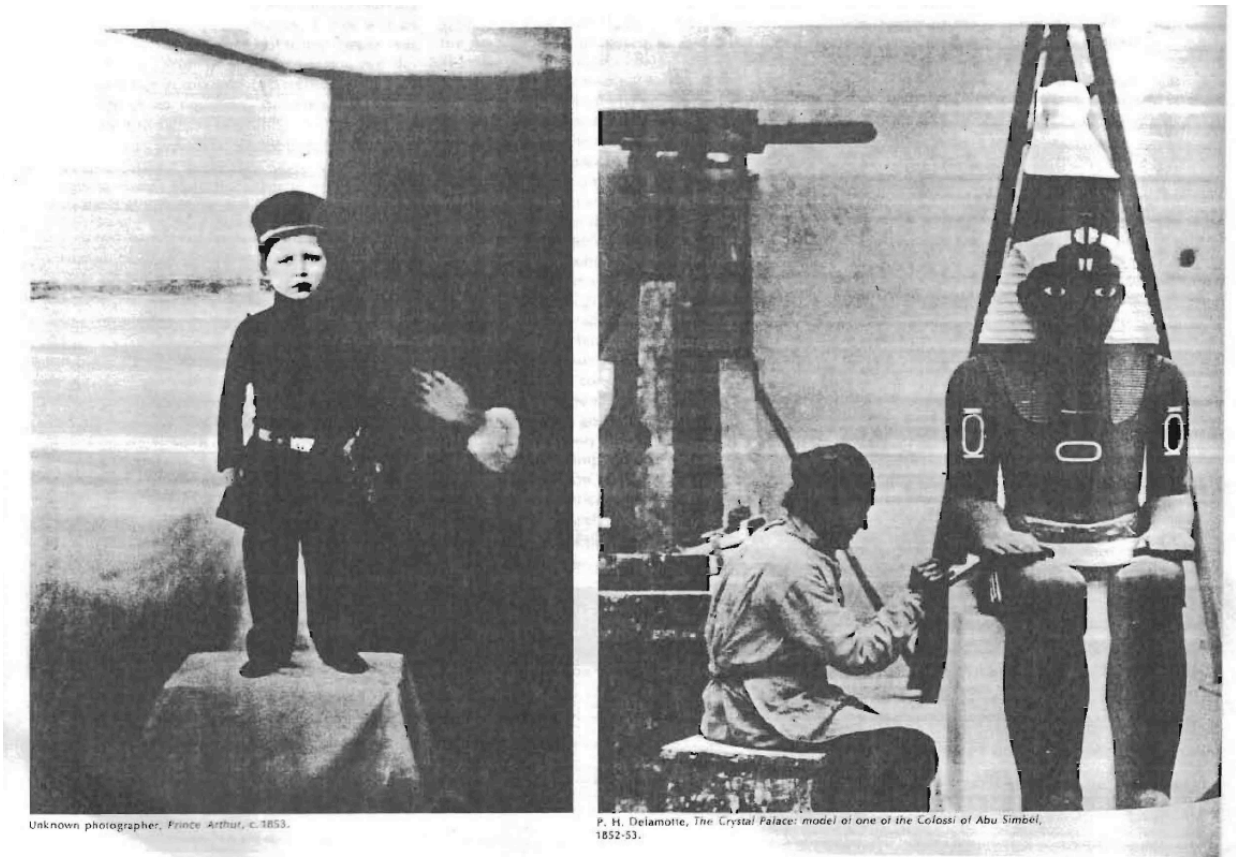
What is the meaning of the Artifact? And why did the people of Atlantis go to such lengths in making it? Hope seems to be waning that the riddle will be solved. The answer rests, finally, upon the decipherment of two words, both hopelessly ambiguous, that appear on nearly every page of the Codex. Barring the chance discovery of a Rosetta Stone, we may never understand them, since they defy contextual analysis.

The first of these is: "science." And the second is: "art."

In conjunction with the shows reviewed in the above article, the Arts Council of Great Britain published two catalogues. *'From today painting is dead'*, *The Beginnings of Photography* (110 pages, 50 illustrations) has an introduction, extensive notes on the history of the technology, and bibliographies of each photographer. *Masterpieces. Treasures from the Collection of the Royal Photographic Society* consists of 16 pages of text and 20 illustrations.

Figure 1.13
The first page of "Digressions," perfectly containing the Atlantis tale, whose last word is "'art.'"

Figure 1.14
Richard Polak's *The Little Golf Player* (1913).


Unknown photographer, *Prince Arthur*, c. 1853.

P. H. Delamotte, *The Crystal Palace: model of one of the Colossi of Abu Simbel*, 1852-53.

Figure 1.15
The Prince Arthur and Delamonte photographs as they appear (side by side) in *Artforum*.

Figure 1.16
Photograph by Gretchen Berg
at the opening of Anthology Film Archives (December 1, 1970).

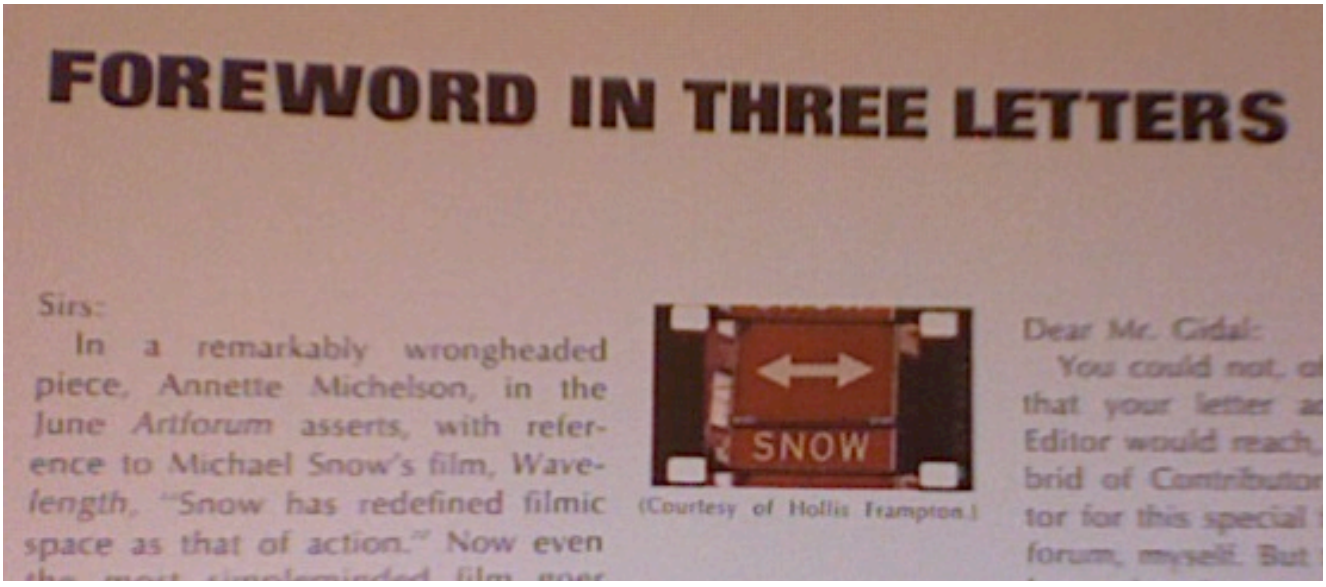
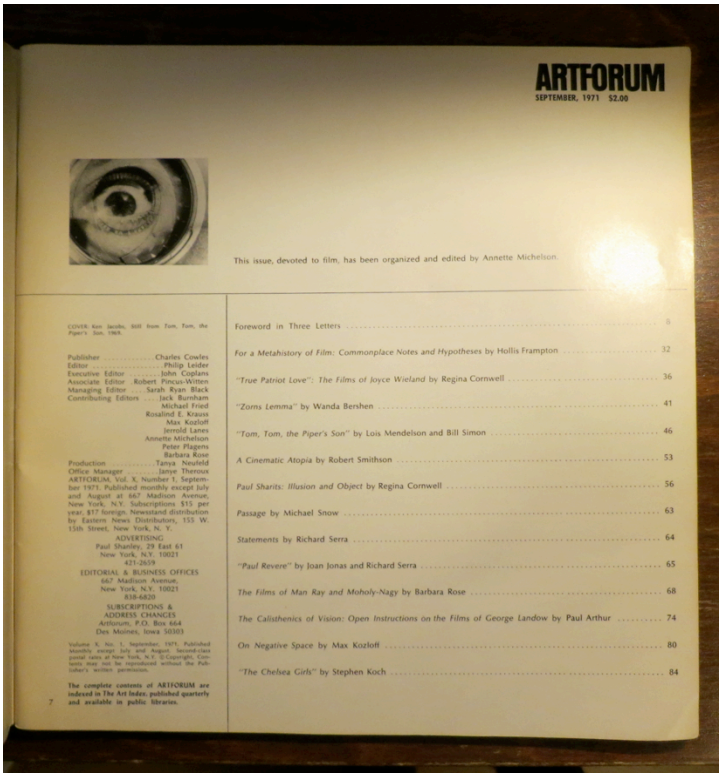


Figure 1.17
Illustration from *Artforum*'s Special Film Issue (September 1971).



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SEPTEMBER, 1971 $2.00

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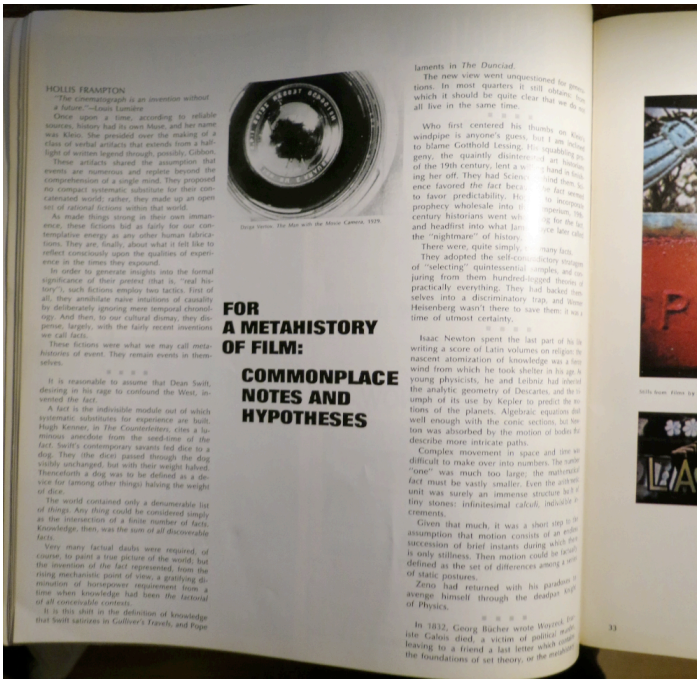
Figure 1.18
Artforum's contents: "This issue…has been organized and edited by Annette Michelson."



HOLLIS FRAMPTON

"The cinematograph is an invention without a future."—Louis Lumière

Once upon a time, according to reliable sources, history had its own Muse, and her name was Kleio. She presided over the making of a class of verbal artifacts that extends from a half-light of written legend through, possibly, Gibbon.

These artifacts shared the assumption that events are numerous and replete beyond the comprehension of a single mind. They proposed no compact systematic substitute for their concatenated world; rather, they made up an open set of rational fictions within that world.

As made things strong in their own immanence, these fictions bid as fairly for our contemplative energy as any other human fabrications. They are, finally, about what it felt like to reflect consciously upon the qualities of experience in the times they expound.

In order to generate insights into the formal significance of their pretext (that is, "real history"), such fictions employ two tactics. First of all, they annihilate naive intuitions of causality by deliberately ignoring mere temporal chronology. And then, to our cultural dismay, they dispense, largely, with the fairly recent inventions we call facts.

These fictions were what we may call metahistories of event. They remain events in themselves.

* * * *

It is reasonable to assume that Dean Swift, desiring in his rage to confound the West, invented the fact.

A fact is the indivisible module out of which systematic substitutes for experience are built. Hugh Kenner, in The Counterfeiters, cites a luminous anecdote from the seed-time of the fact. Swift's contemporary savants fed dice to a dog. They (the dice) passed through the dog visibly unchanged, but with their weight halved. Thenceforth a dog was to be defined as a device for (among other things) halving the weight of dice.

The world contained only a denumerable list of things. Any thing could be considered simply as the intersection of a finite number of facts. Knowledge, then, was the sum of all discoverable facts.

Very many factual daubs were required, of course, to paint a true picture of the world; but the invention of the fact represented, from the rising mechanistic point of view, a gratifying diminution of horsepower requirement from a time when knowledge had been the factorial of all conceivable contexts.

It is this shift in the definition of knowledge that Swift satirizes in Gulliver's Travels, and Pope laments in The Dunciad.

The new view went unquestioned for gene-rations. In most quarters it still obtains. Th-which it should be quite clear that we do no-all live in the same time.

* * * *

Who first centered his thumbs on Kleio's windpipe is anyone's guess, but I am inclined to blame Gotthold Lessing. His squabbling bu-gerny, the quaintly disinterested art historia-of the 19th century, lent a s-hand to Gra-ing her off. They had Scien-blind them to ence favored the fact beca-the fact seems to favor predictability. Hi-as incorpora-prophecy wholesale into t-century historians went wh-and headfast into what Jam-the "nightmare" of history.

There were, quite simply, many facts.

They adopted the self-con-fictory strategy of "selecting" quintessential complex, and in-juring from them hundred-legged theories of practically everything. They had backed them-selves into a discriminatory trap, and Werne-Heisenberg wasn't there to save them: it was a time of utmost certainty.

* * * *

Isaac Newton spent the last part of his li-writing a score of Latin volumes on religion th-nascent atomization of knowledge was a fern-wind from which he took shelter in his age. A young physicists, he and Leibniz had inherit-the analytic geometry of Descartes, and the tri-umph of its use by Kepler to predict the mo-tions of the planets. Algebraic equations did well enough with the conic sections, but Ne-ton was absorbed by the motion of bodies th-describe more intricate paths.

Complex movement in space and time wa-difficult to make over into numbers. The name "one" was much too large; the mathematical fact must be vastly smaller. Even the atom-unit was surely an immense structure for-tiny stones: infinitesimal calculi, indivisible in-crements.

Given that much, it was a short step to th-assumption that motion consists of an endless succession of brief instants during which there is only stillness. Then motion could be factu-defined as the set of differences among a ser-of static postures.

Zeno had returned with his paradoxes to-avenge himself through the deadpan logic of Physics.

* * * *

In 1832, Georg Bücher wrote Woyzeck for-iste Galois died, a victim of political machi-leaving to a friend a last letter which contain-the foundations of set theory, or the metalan-

FOR
A METAHISTORY
OF FILM:
COMMONPLACE
NOTES AND
HYPOTHESES

Figure 1.19
The Vertov link back to the contents page on *Artforum's* p. 32

Figure 1.20
Three of Frampton's photographs of Andre's sculptures.

Figure 1.21
Top: Andre's *Last Ladder* (1959) and *Chalice* (1959).
Bottom: Frampton's *The Piece Carved in Ohio by Hollis Frampton* (1960).

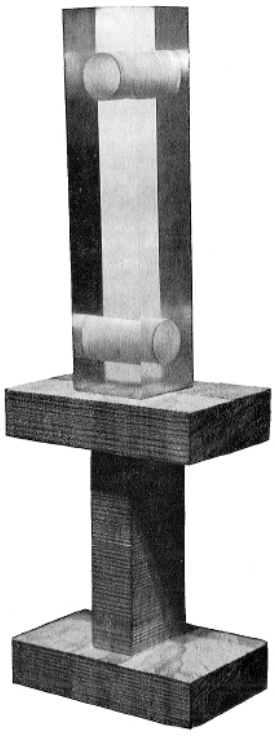
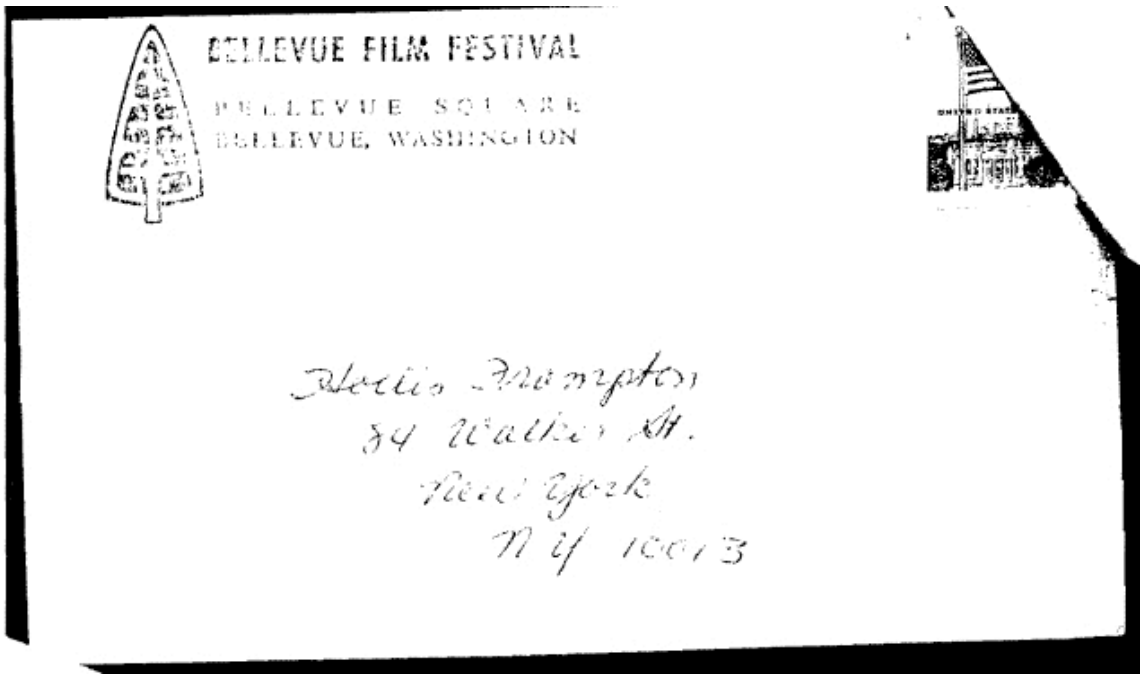


Figure 1.22
The same photograph in *12D* and the Gemeentemusuem catalog, note the faint circular table in the photograph on the left.

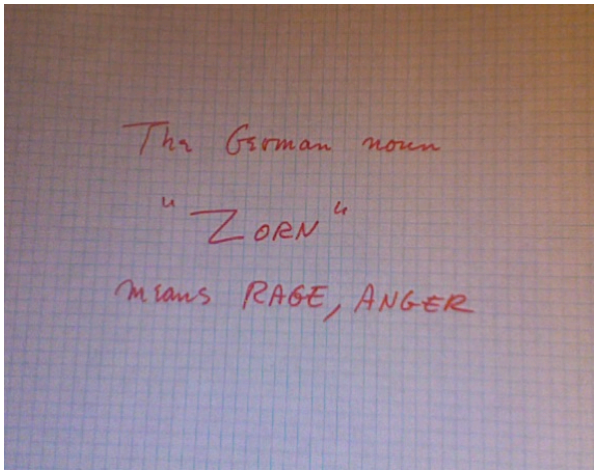


THIS IS TO INFORM YOU OF THE RESULTS OF THE JURYING OF YOUR FILM(S) AT THE 1970 BELLEVUE FILM FESTIVAL:

FILM TITLE	ACCEPTED	NOT ACCEPTED
Zorns Lemma	☐	☒
	☐	☐
	☐	☐

THIS CARD IS YOUR PASS TO ALL 1970 BELLEVUE FILM FESTIVAL SHOWINGS.

Figure 1.23
Rejection notice from the Bellevue Film Festival.



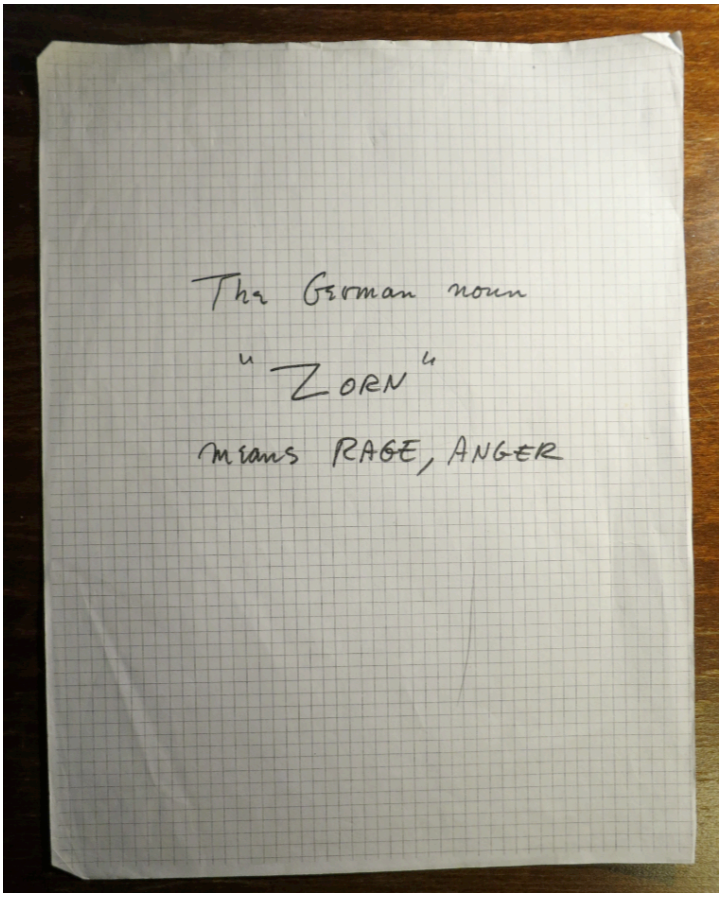


Figure 1.24
From Frampton's "Notes on *Zorns Lemma*" (HFP AFA).
Color detail of black and white photocopy,
see *Screen Writings*, p. 57 for transcription.

Figure 1.25
Frame grabs from a DVD transfer of *Zorns Lemma*.

Figure 1.26
Frame grabs from a DVD transfer of *Zorns Lemma*.

Figure 1.27
Frame grabs from a DVD transfer of *Zorns Lemma*.

B L U E I S L A N D
S E A M E N D I N G
A S T A R T E N D S

Figure 1.28
Carl Andre's *A Winter Memory of Quincy Bay* (1965).

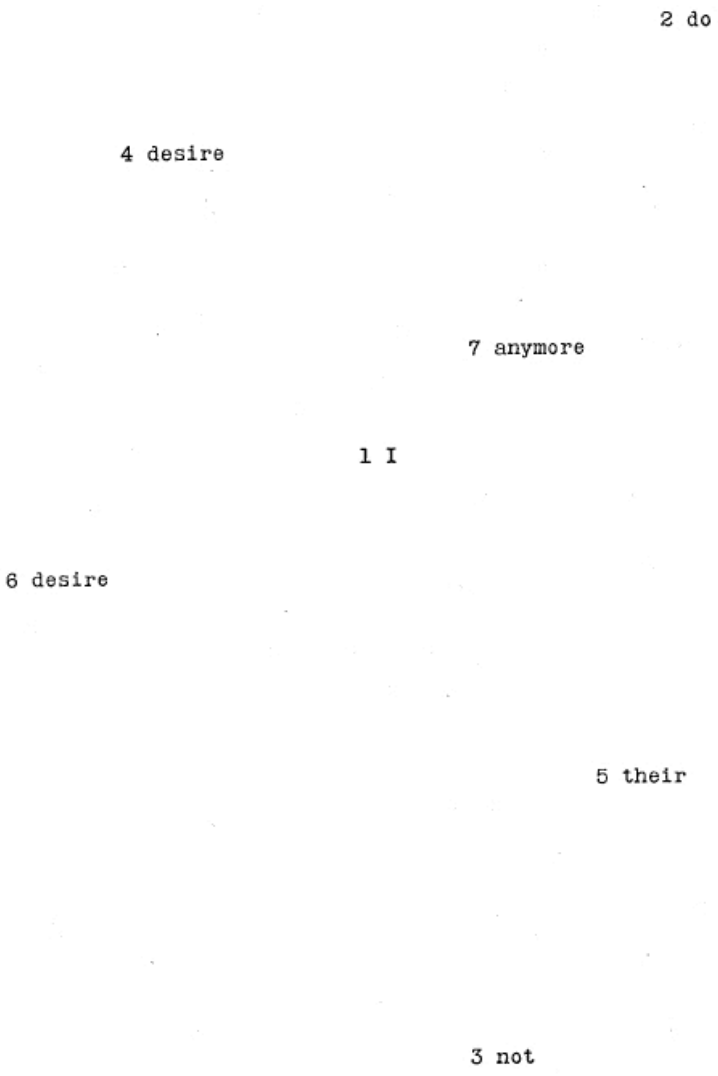


Figure 1.29
Carl Andre's *Renunciation* (c. 1964).

Figure 1.30
Frame grabs from a DVD transfer of *Zorns Lemma*.

Figure 1.31
Frame grabs from a DVD transfer of *Zorns Lemma*.

Figure 1.32
Frame grabs from a DVD transfer of *Zorns Lemma*.

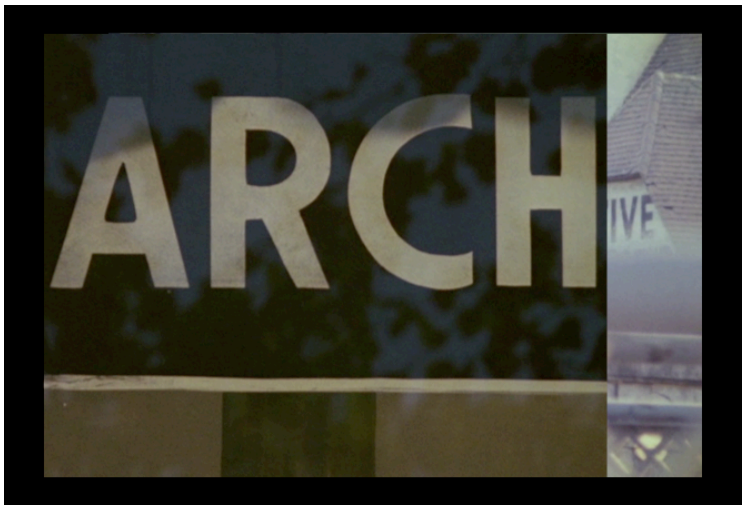
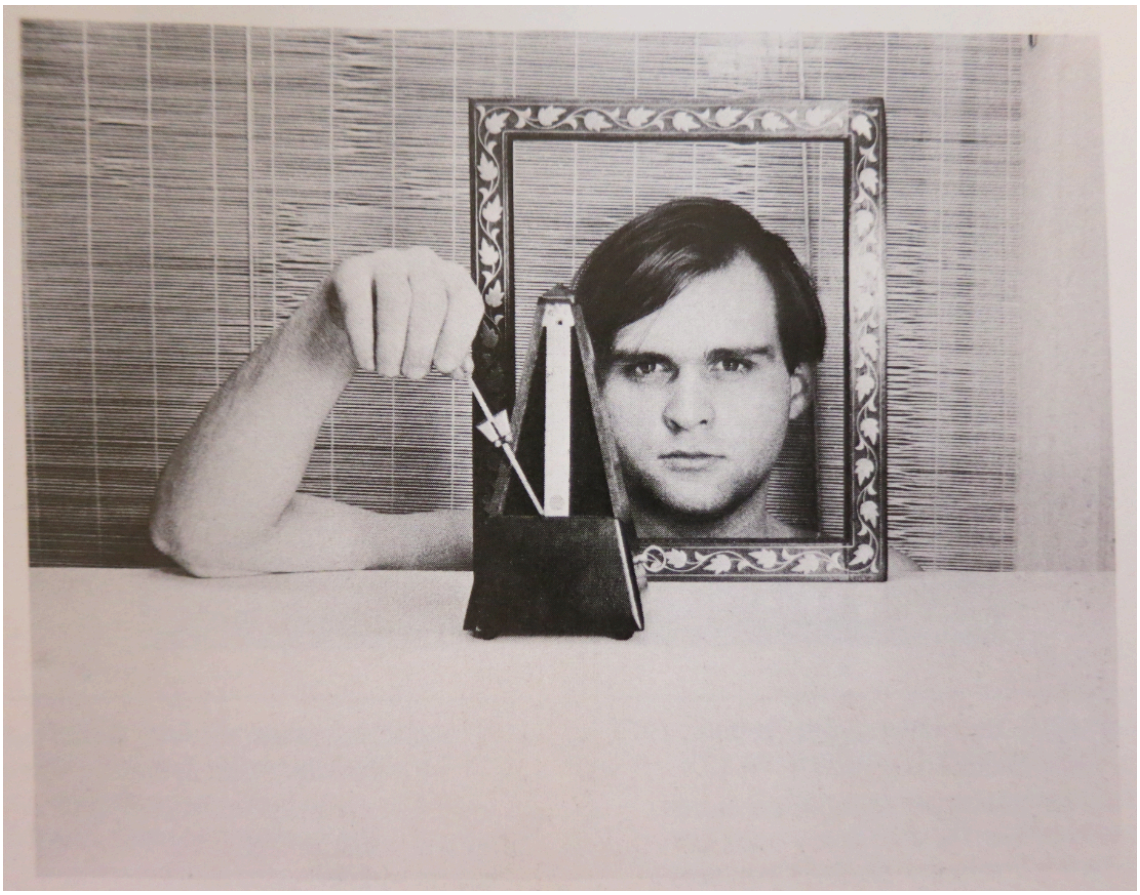


Figure 1.33
ACTIVE and ARCH are frame grabs from a DVD transfer of *Zorns Lemma*.
ARCHIVE is a composite of the two that does not exist in the film.

Figure 2.1
Three shots from the matrix section of *Zorns Lemma* (1970) (cf. Figures 1.1 + 1.3).



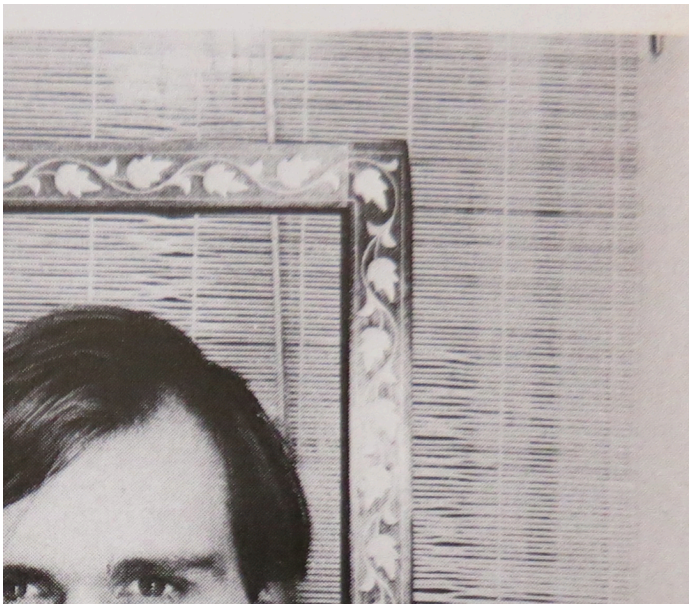


Figure 2.2
Photograph 2 used in *(nostalgia)* (1971) – "Andre/Metronome."
Detail view below.

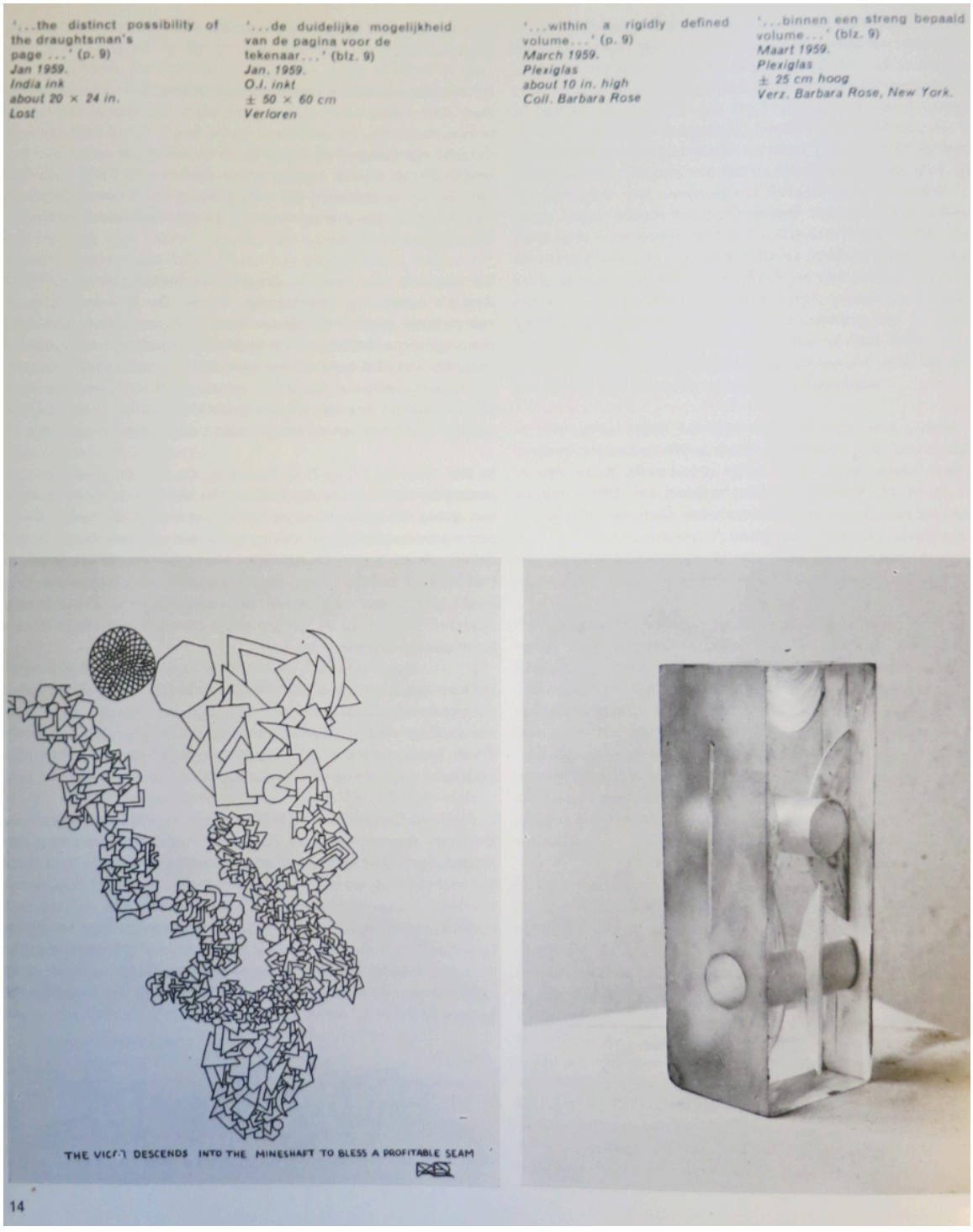


Figure 2.3
A page from the 1969 exhibition catalogue *Carl Andre*
with two of Frampton's photographs.

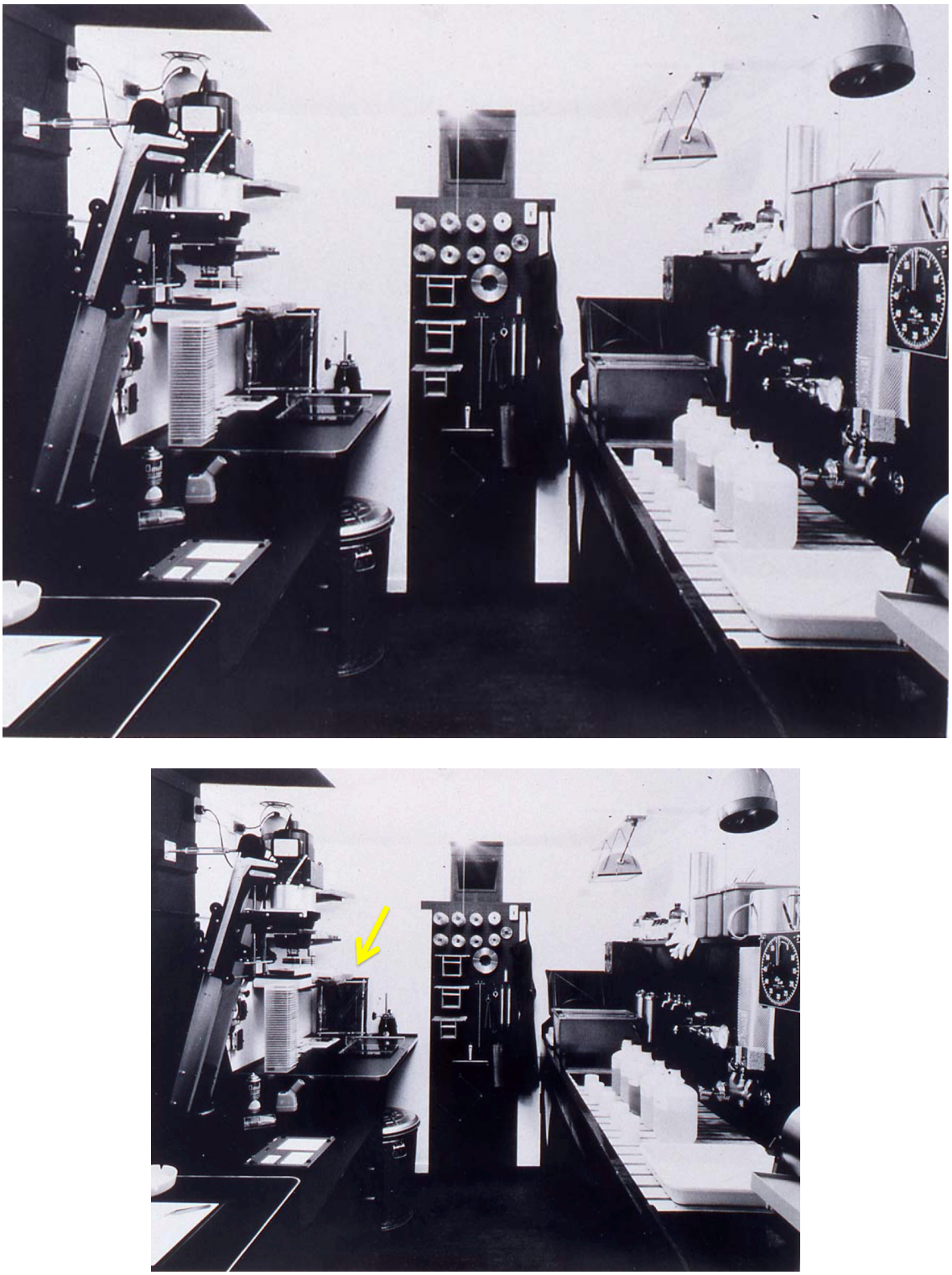


Figure 2.4
Photograph 1 used in *(nostalgia)* (1971) – "Darkroom."
Indicating view below.

Figure 2.5
Photograph 1 from *(nostalgia)* (1971) as seen in the film. Below shows the shot as it continues. Similar frames can be found in *Moore*, plates 1-3.

Figure 2.6
Photograph 3 used in *(nostalgia)* (1971) – "Self-portrait."

Figure 2.7
Photograph 9 used in *(nostalgia)* (1971) – "Toilets."

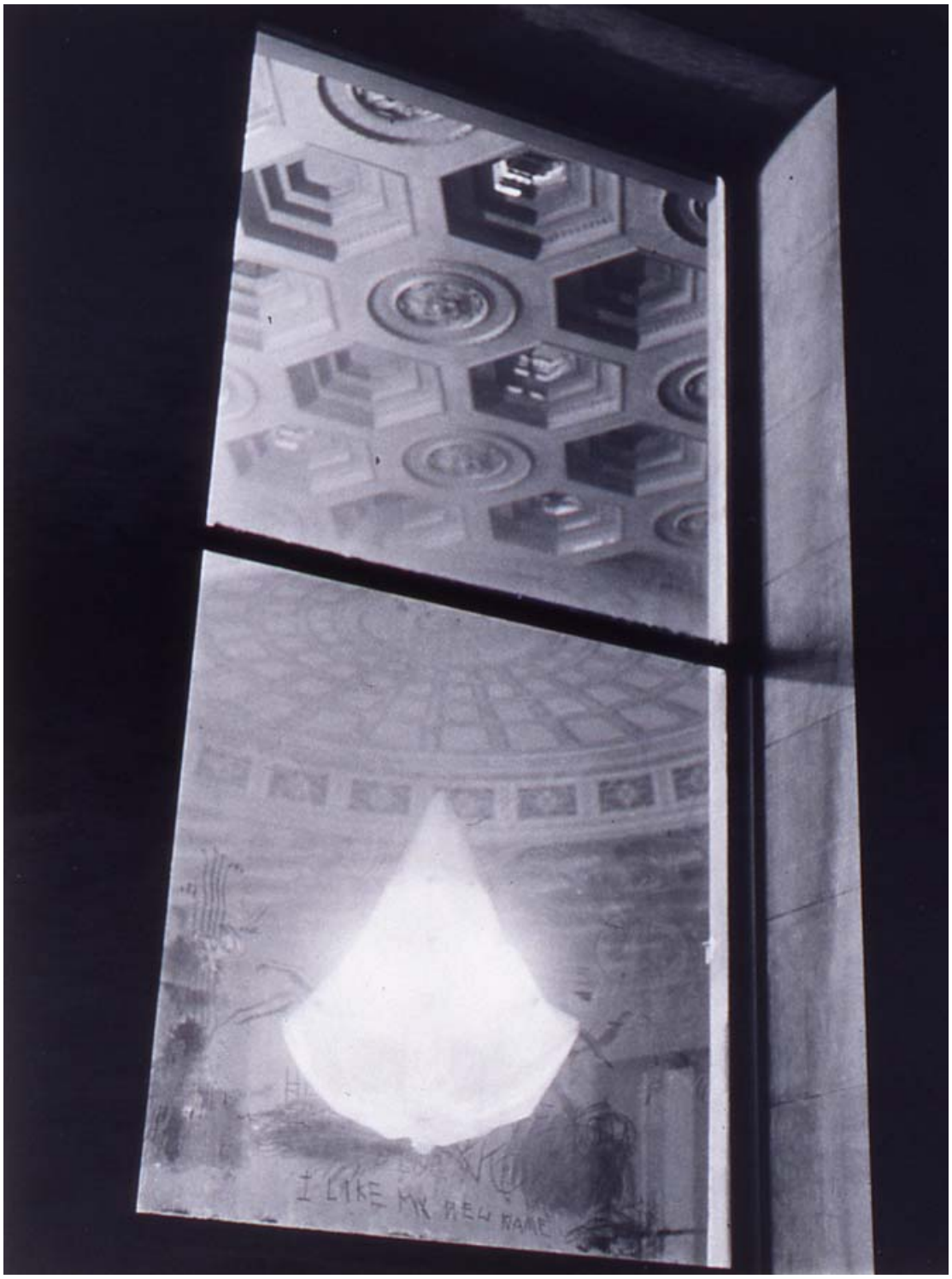


Figure 2.8
Photograph 8 used in *(nostalgia)* (1971) – "'New Name'."

Figure 2.9
Photograph 13 used in *(nostalgia)* (1971) – "Grapefruits."

Figure 2.10
Photograph 4 used in *(nostalgia)* (1971) – "Carpenter's Window."

Figure 2.11
Photograph 5 used in *(nostalgia)* (1971) – "Cast of Thousands."

Figure 2.12
Photograph 6 used in *(nostalgia)* (1971) – "Stella-Smoke Ring."

Figure 2.13
Photograph 7 used in *(nostalgia)* (1971) – “Rosenquist.”

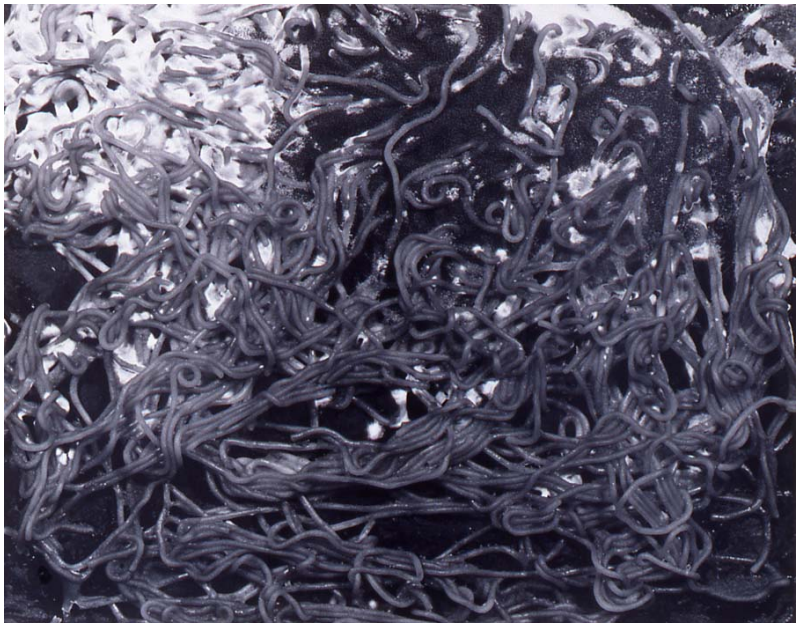


Figure 2.14
Photograph 10 used in *(nostalgia)* (1971) – "Spaghetti."

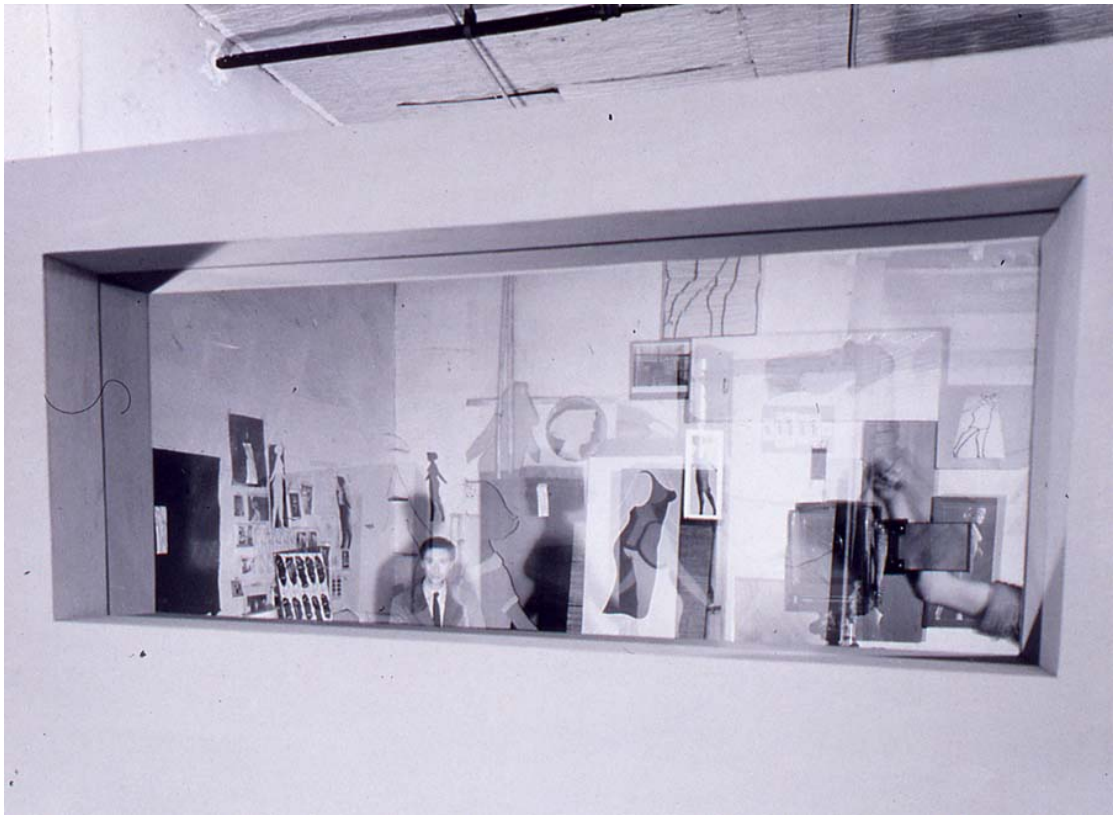


Figure 2.15
Photograph 11 used in *(nostalgia)* (1971) – "M. Snow."

Figure 2.16
Photograph 12 used in *(nostalgia)* (1971) – "Poons Reclining."

Photograph Number and Title	Size of Set (narration's line)
1 - Darkroom	n/a
2 - Andre/Metronome	Several ("several drawings by Carl André [sic]…one frame of film was left over")
3 - Self-portrait	12 ("there are eleven more photographs on the roll")
4 - Carpenter's Window	6 ("compare the prints I made from the six negatives")
5 - Cast of Thousands	"Spring…junk and rubble" / Unstated
6 - Stella-Smoke Ring	12 ("I made a dozen likenesses")
7 - Rosenquist	96 ("I made 96 negatives")
8 - "New Name"	Unstated
9 - Toilets	Unstated
10 - Spaghetti	c.61 ("one photograph every day…about two months altogether")
11 - M. Snow	2-3 / 2-3 ("for two or three exposures")
12 - Poons Reclining	1 ("made a single exposure")
13 - Grapefruits	n/a
14 - [Something, standing]	1 ("my single negative")

Figure 2.17
Table showing "size of set" pairings in *(nostalgia)*.

Figure 2.18
The photographs as they appear in *(nostalgia)*. In this ordering, being seen takes precedence over being talked about (though that still counts [e.g. 14]).

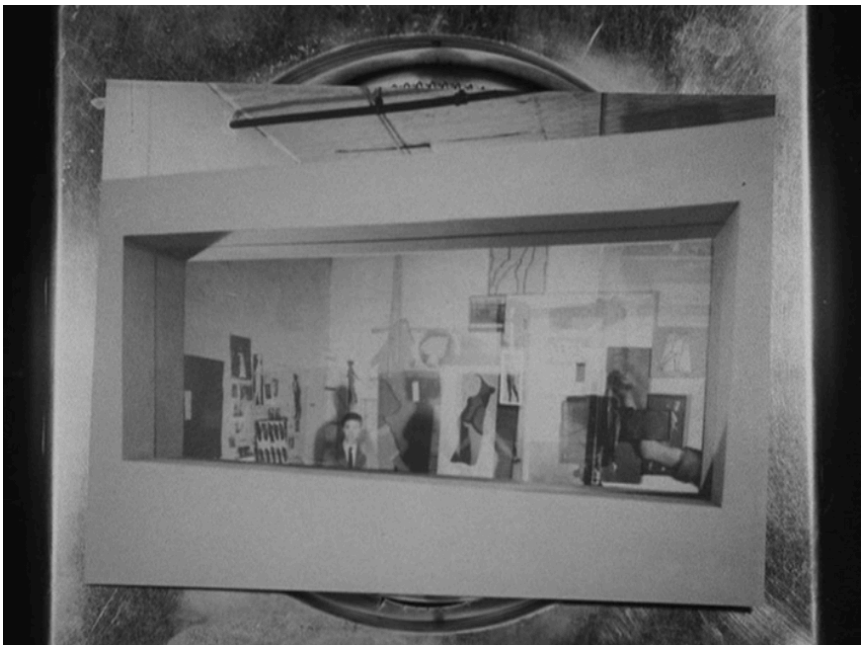


Figure 2.19
The Snow photograph in *(nostalgia)*.

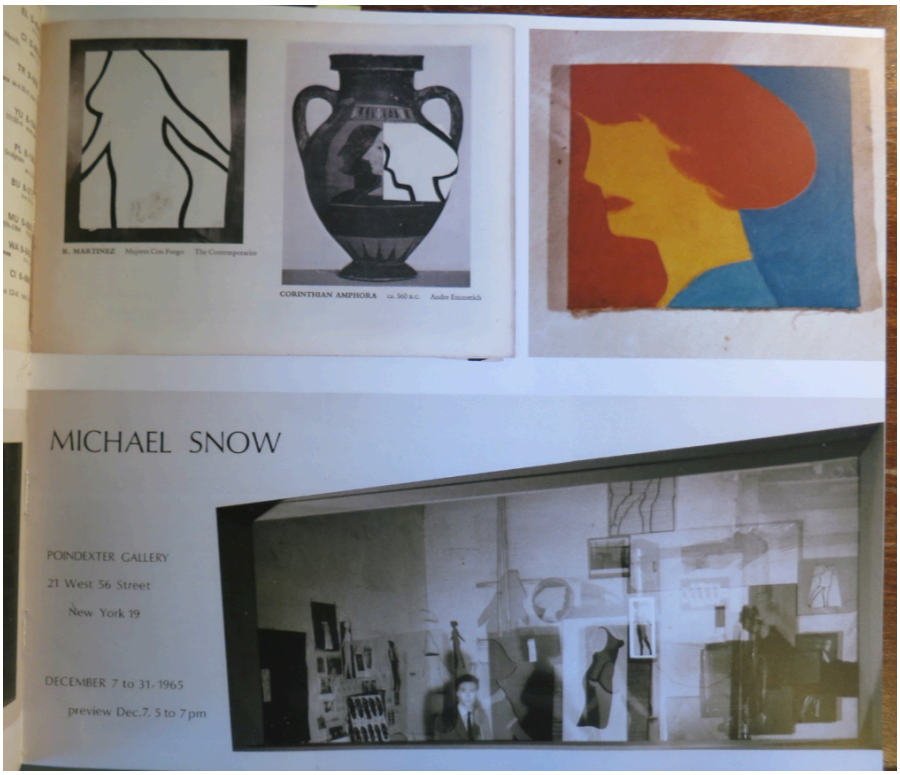


Figure 2.20
The poster discussed in *(nostalgia)'s* narration as seen in Snow's *Biographie*.

Figure 2.21
Snow's *Sleeve* (1965).

Figure 2.22
The poster in poster form.

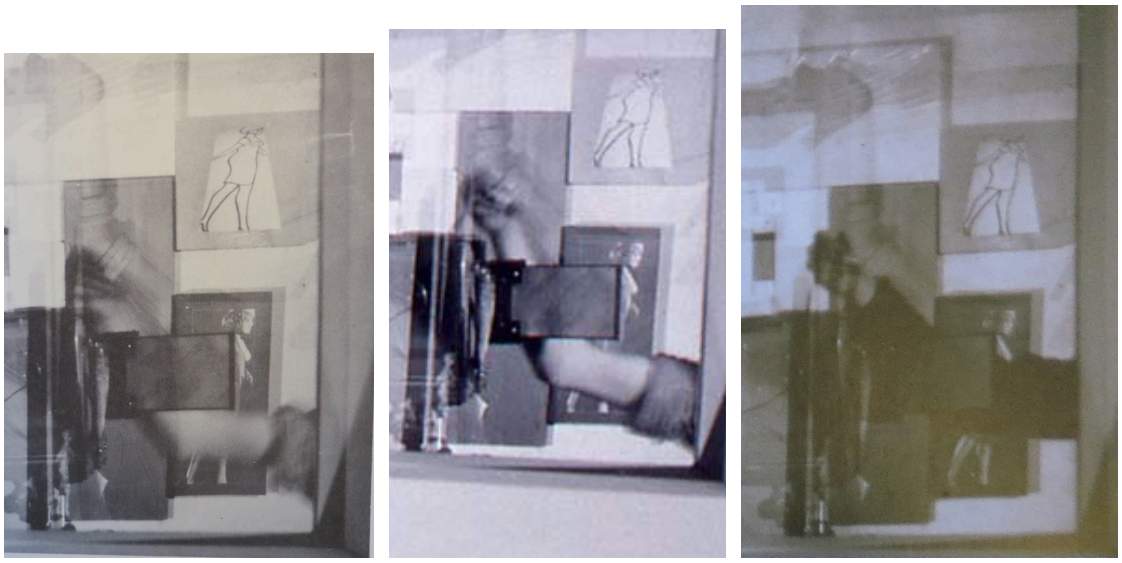
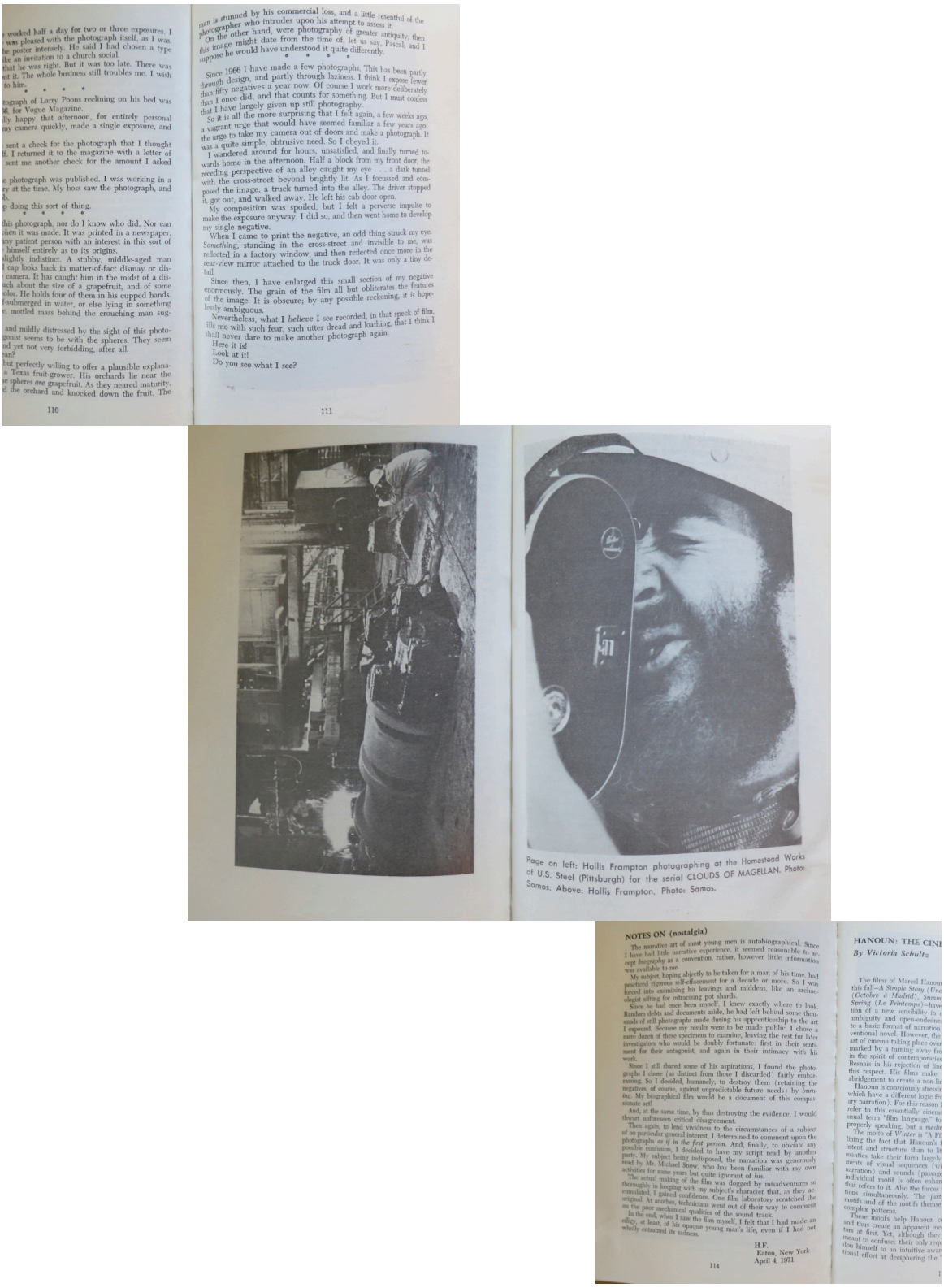


Figure 2.23
A comparison of the three Frampton arms:
from the Etsy poster,
from the *(nostalgia)* photo,
from Snow's *Biographie*.



Page on left: Hollis Frampton photographing at the Homestead Works of U.S. Steel (Pittsburgh) for the serial CLOUDS OF MAGELLAN. Photo: Samos. Above: Hollis Frampton. Photo: Samos.

NOTES ON (nostalgia)

HANOUN: THE CIN
By Victoria Schultz

Figure 2.24
Film Culture layout with the *(nostalgia)* script, photographs, and "Notes on (nostalgia)."

Figure 2.25
The "Poons Reclining" photograph as it appeared in *Vogue*.

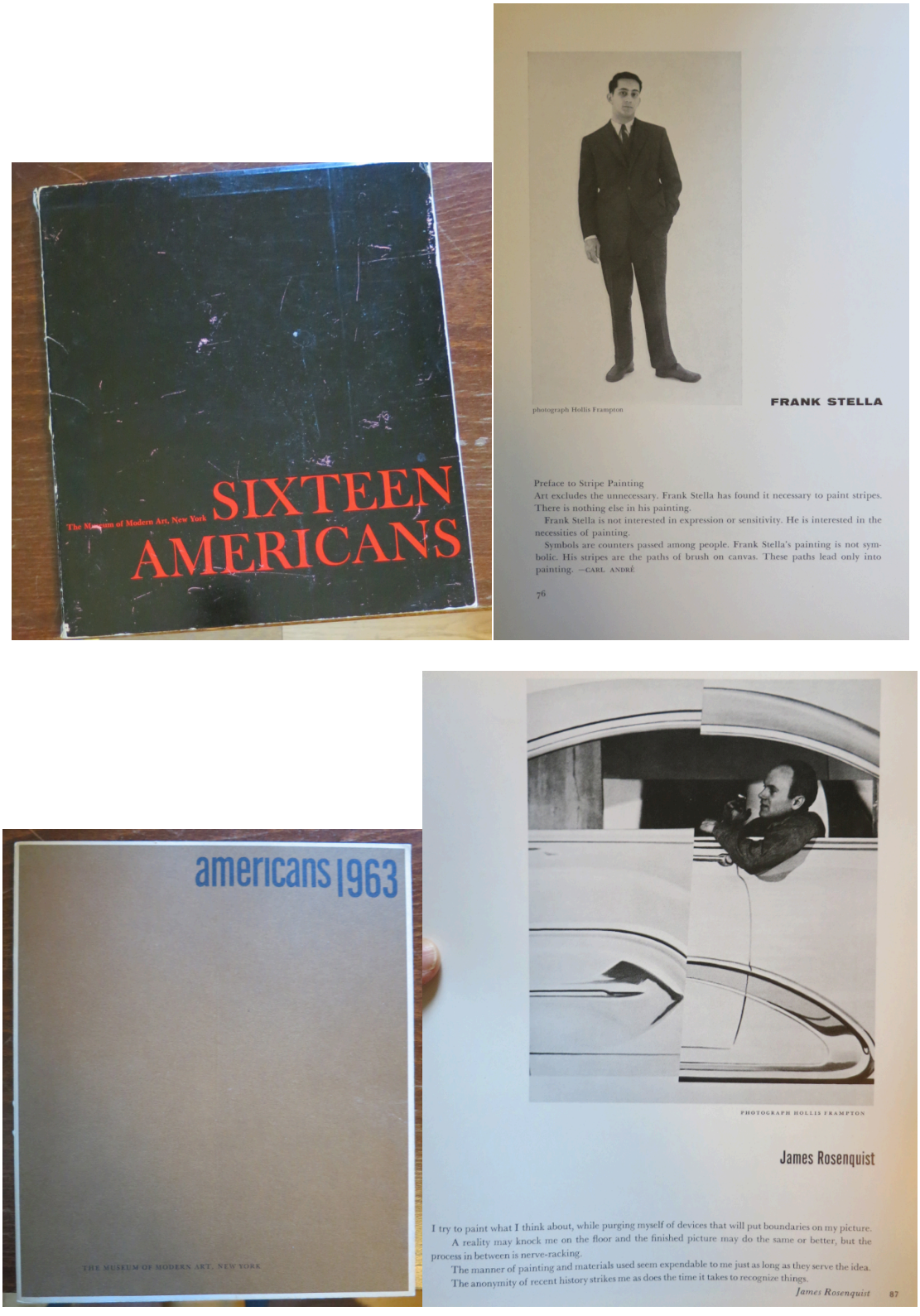


Figure 2.26
Two MoMA catalogs featuring Frampton's photographs.

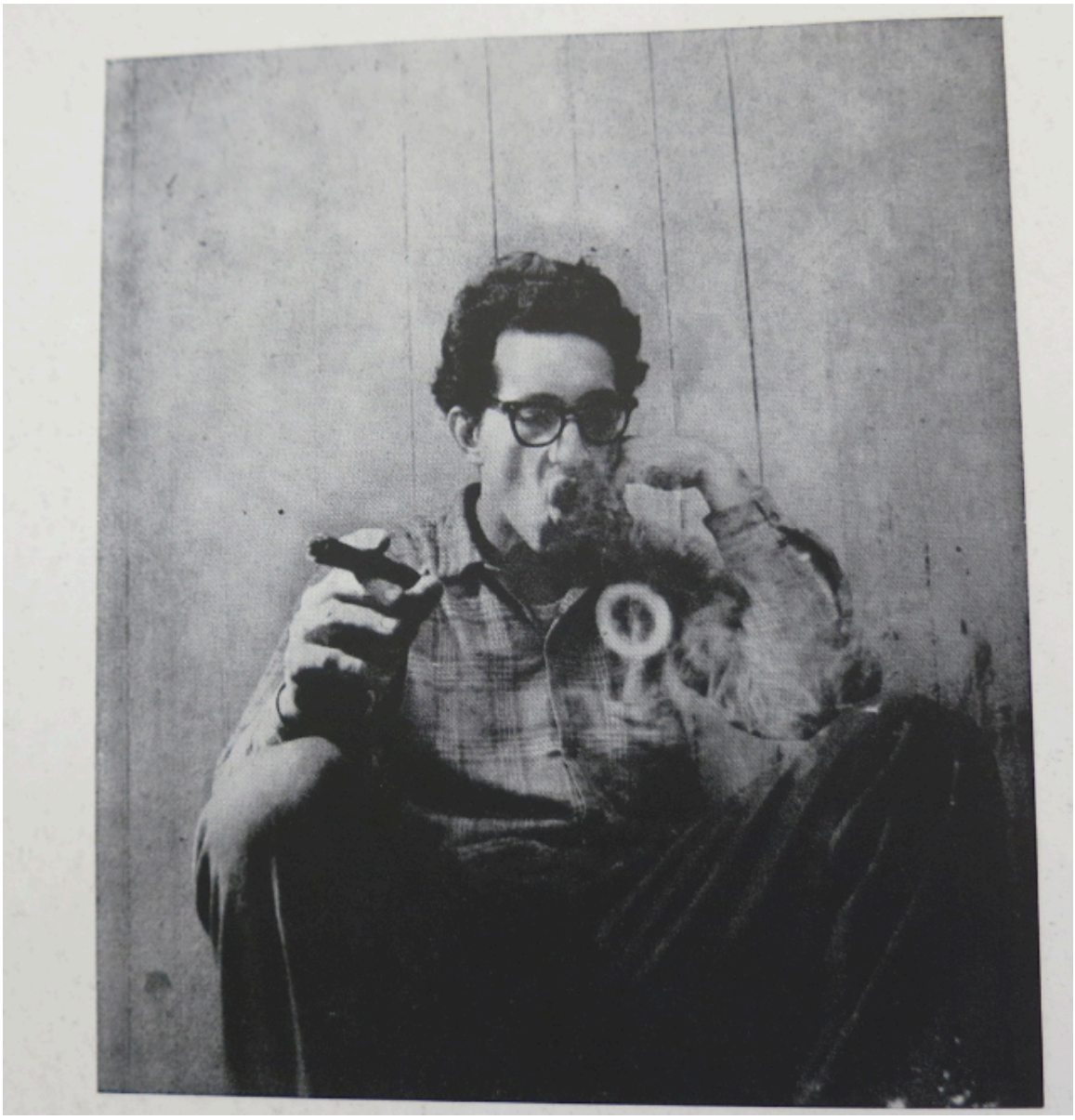


Figure 2.27
One of Ugo Mulas' photograph of Stella.

Figure 2.28
The 14 people that make up Frampton's *Manual of Arms* (1966).

Figure 2.29
Two Lartigue photographs flanking Frampton's "'New Name.'"

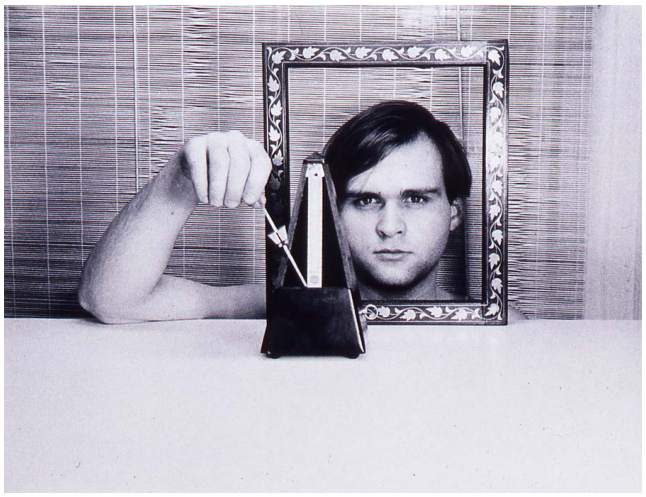
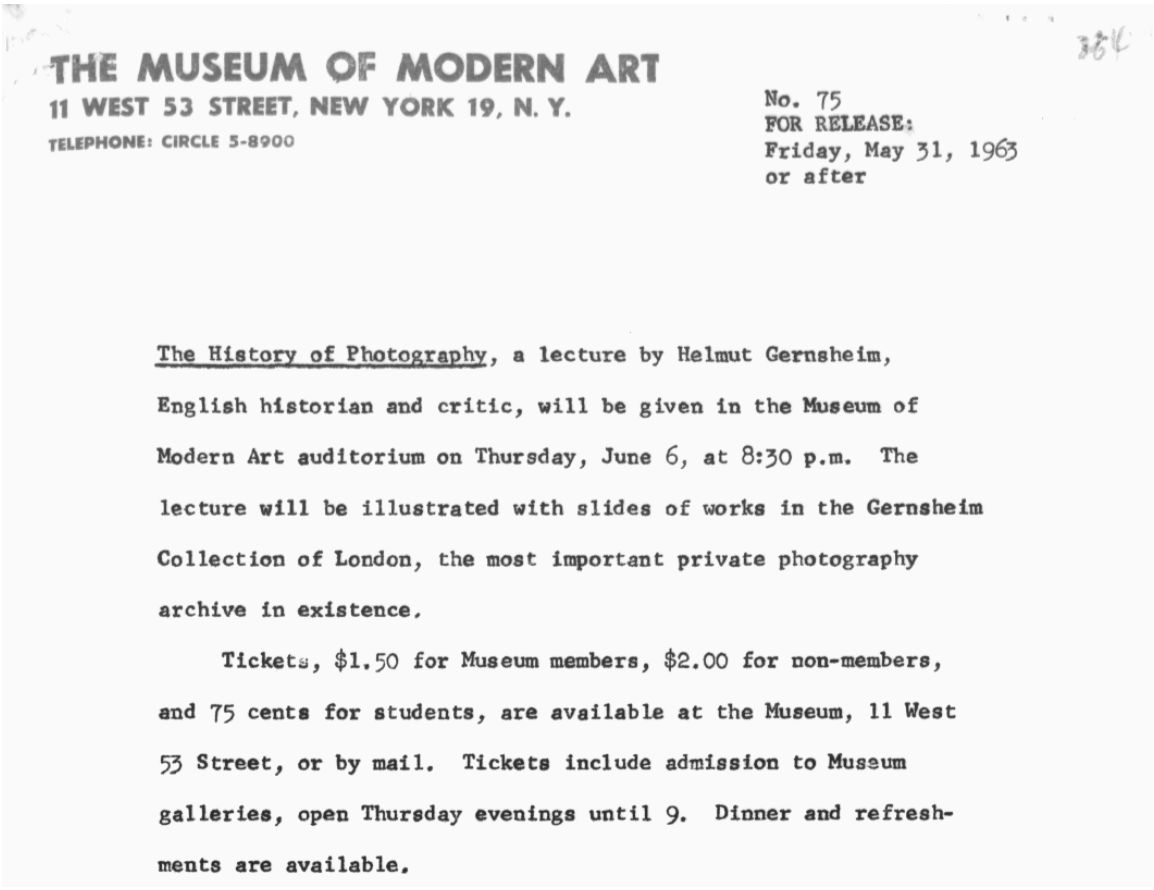


Figure 2.30
“Instantaneous” photographs by Frampton and Lartigue.



THE MUSEUM OF MODERN ART
11 WEST 53 STREET, NEW YORK 19, N. Y.
TELEPHONE: CIRCLE 5-8900

No. 75
FOR RELEASE:
Friday, May 31, 1963
or after

The History of Photography, a lecture by Helmut Gernsheim, English historian and critic, will be given in the Museum of Modern Art auditorium on Thursday, June 6, at 8:30 p.m. The lecture will be illustrated with slides of works in the Gernsheim Collection of London, the most important private photography archive in existence.

Tickets, $1.50 for Museum members, $2.00 for non-members, and 75 cents for students, are available at the Museum, 11 West 53 Street, or by mail. Tickets include admission to Museum galleries, open Thursday evenings until 9. Dinner and refreshments are available.

Figure 2.31
MoMA Press release about a lecture on June 6, 1963.

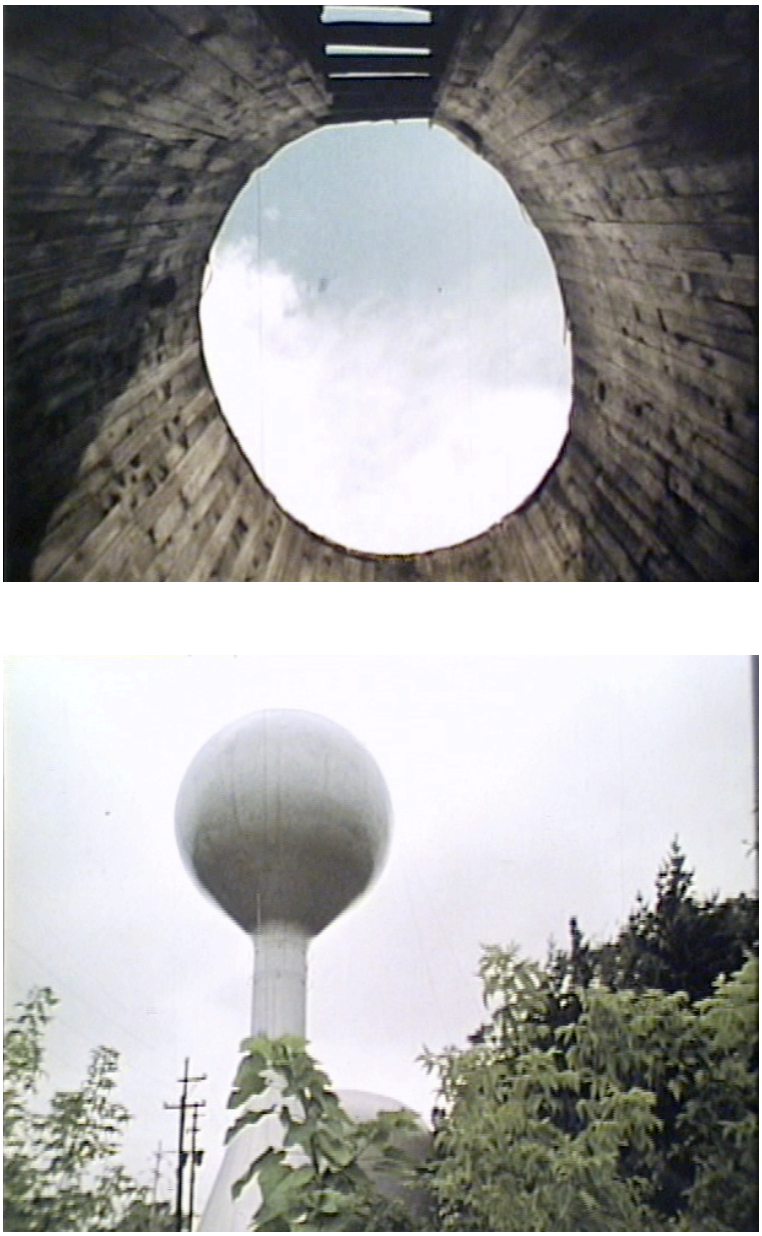


Figure 2.32
Two selections from Frampton's *Straits of Magellan: Drafts & Fragments* (1974).
Each static camera shot runs for about one minute.

Figure 3.1
The first "'WORD'-image" in *Zorns Lemma* (1970).

Figure 3.2
The 9th "'WORD'-image" in *Zorns Lemma* (1970).

A LECTURE

Figure 3.3
Three As from (top to bottom):
Zorns Lemma (1970), *Cadenza 1* (c.1977), and "A Lecture"
(the closing text of Frampton's collected writings, *Circles of Confusion* [1983]).

order	Contents of *Circles*	Date Written	First Published
of	i-Ox House Camel Rivermouth-a preface	January 1983	1983
write	ii-Time Out of Mind-a foreword		1983
-------	iii-Plates		1983
4	1-A Pentagram for Conjuring the Narrative	-	October 1972
7	2-Eadweard Muybridge: Fragments of a Tessera	-	March 1973
12	3-Film in the House of the Word	April 1981	Summer 1981
9	4-Incisions in History/Segments of Eternity	-	October 1974
2	5-For A Metahistory of Film: Commonplace	June 1971	September 1971
10	6-Notes on Composing in Film	c. October 1975	Spring 1976
3	7-Meditations Around Paul Strand	1972	February 1972
11	8-Impromptus on Edward Weston: Everything in	1977-78	Summer 1978
8	9-The Withering Away of the State of the Art	c. January 1974	December 1974
6	10-A Stipulation of Terms From Maternal Hopi	[January] 1973	April 1973
5	11-Digressions on the Photographic Agony	-	November 1972
1	12-A Lecture	1968	1978

Figure 3.4
Table showing the different orders (of writing, of publication, of collection) for the essays in *Circles of Confusion* (1983).

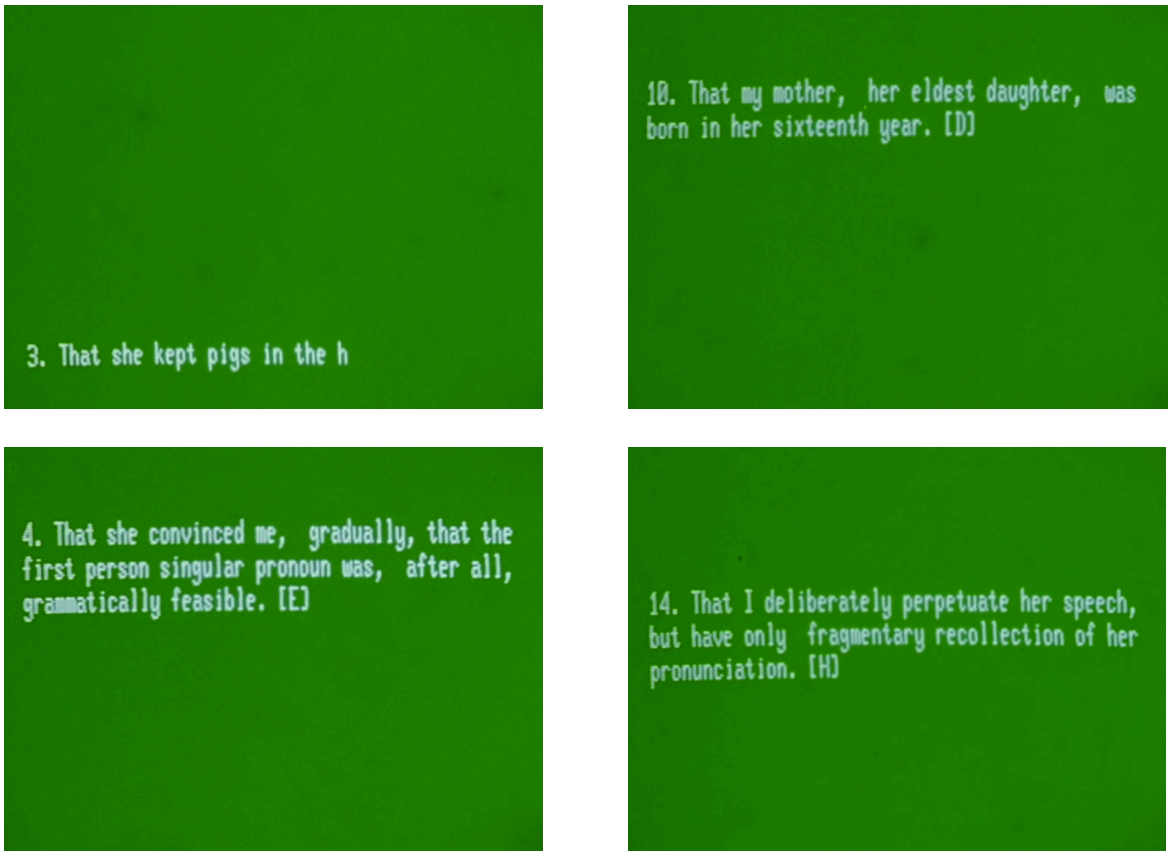


Figure 3.5
Four stills from Hollis Frampton's *Gloria!* (1979).

Figure 3.6
Selections from the letter cycle and first word cycle of *Zorns Lemma*.

Figure 3.7
Still from *Zorns Lemma* (top)
and an image from Frampton's *The Secret World of Frank Stella* (1958-62) (bottom).

Figure 3.8
The room at Hunter College where “A Lecture” was performed on October 30, 1968.
The top photograph shows the back of the room,
the bottom the stage that has been boarded up.
Photographs by the author.

Figure 3.9
Five stills from *Zorns Lemma*.

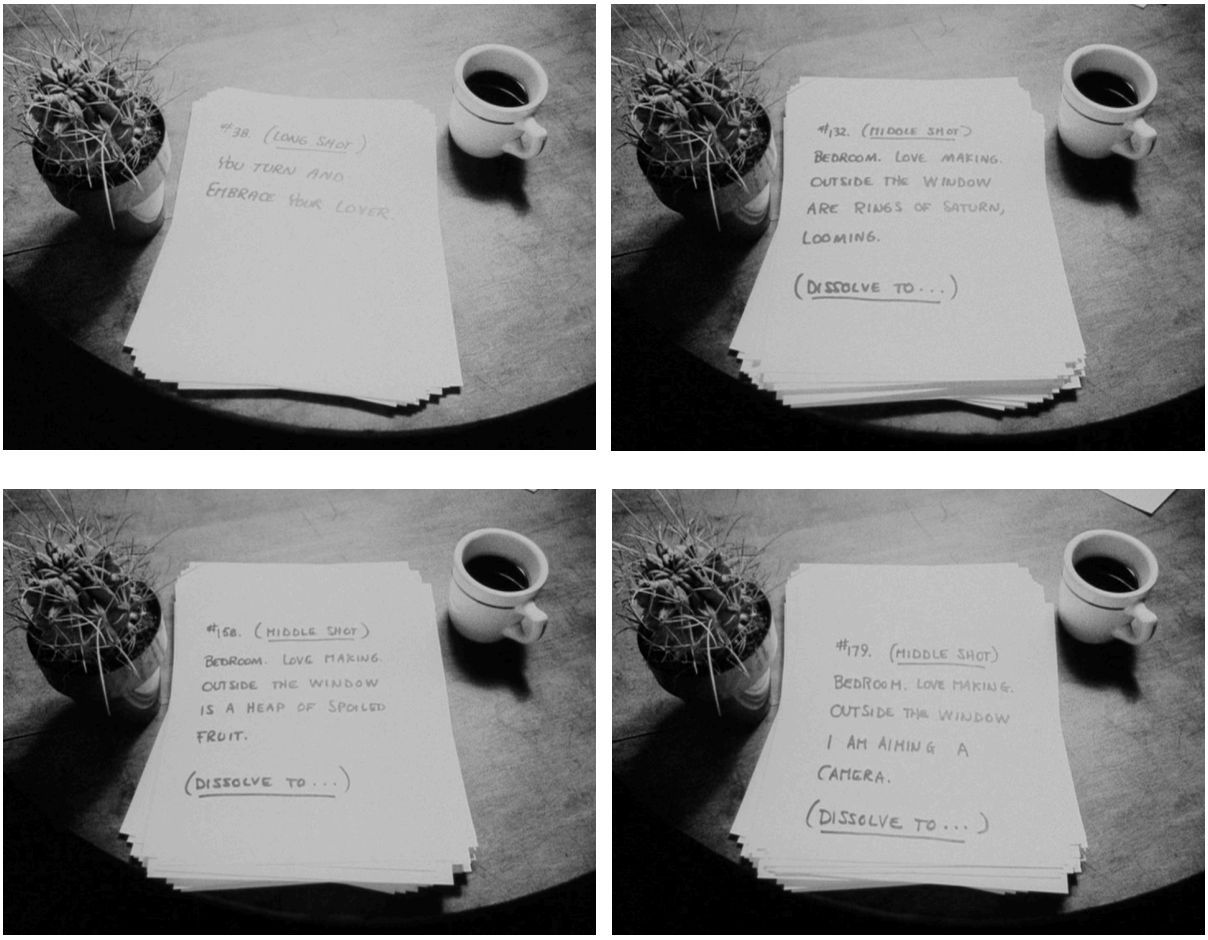
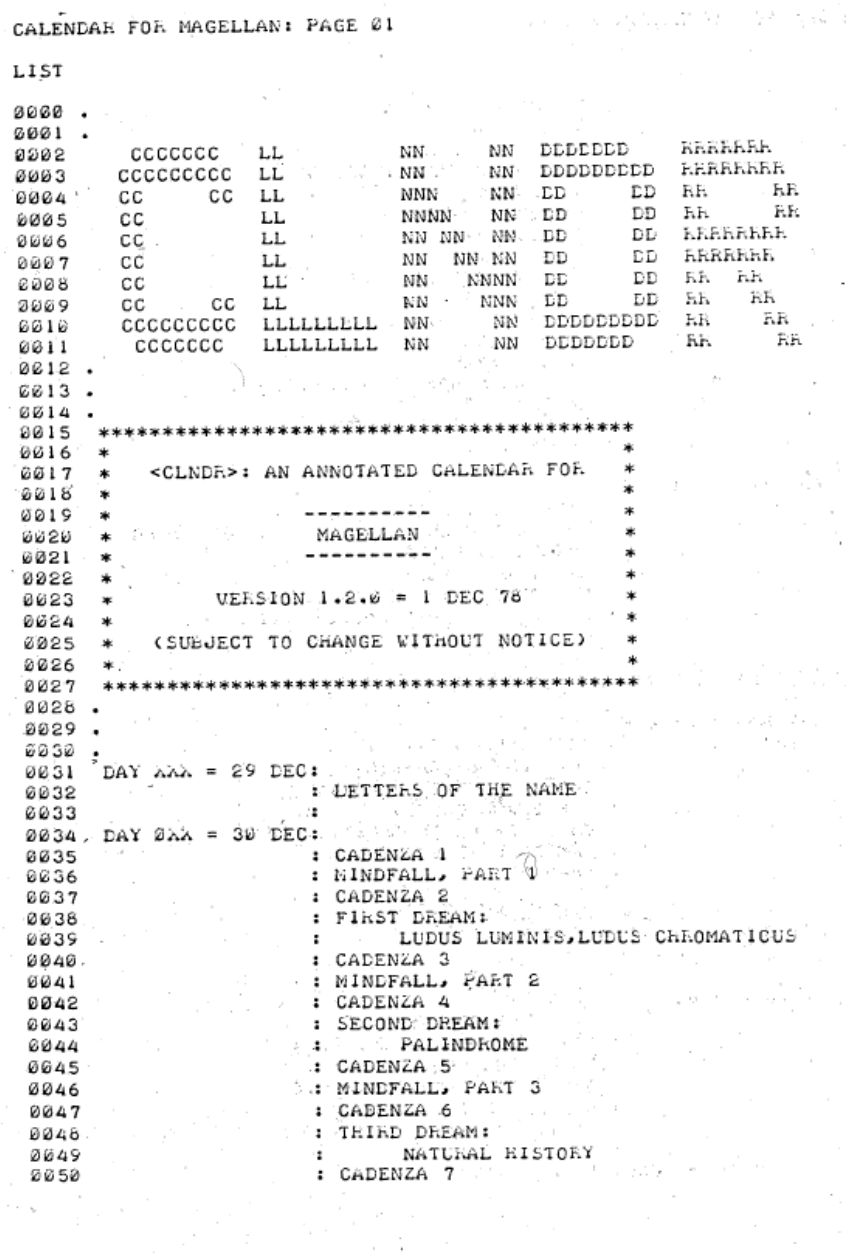


Figure 3.10
Four stills from *Poetic Justice* (1972).



```
CALENDAR FOR MAGELLAN: PAGE 01

LIST

0000 .
0001 .
0002      CCCCCCC    LL          NN      NN  DDDDDDD     RRRRRRR
0003    CCCCCCCCC    LL          NN      NN  DDDDDDDDD   RRRRRRRR
0004    CC      CC   LL          NNN     NN  DD      DD  RR      RR
0005    CC           LL          NNNN    NN  DD      DD  RR      RR
0006    CC           LL          NN NN   NN  DD      DD  RRRRRRRR
0007    CC           LL          NN  NN  NN  DD      DD  RRRRRRR
0008    CC           LL          NN   NNNN  DD      DD  RR   RR
0009    CC      CC   LL          NN    NNN  DD      DD  RR    RR
0010    CCCCCCCCC    LLLLLLLLL   NN     NN  DDDDDDDDD   RR     RR
0011     CCCCCCC     LLLLLLLLL   NN     NN  DDDDDDD     RR      RR
0012 .
0013 .
0014 .
0015  ****************************************
0016  *                                      *
0017  *   <CLNDR>: AN ANNOTATED CALENDAR FOR *
0018  *                                      *
0019  *              ----------              *
0020  *               MAGELLAN               *
0021  *              ----------              *
0022  *                                      *
0023  *        VERSION 1.2.0 = 1 DEC 78      *
0024  *                                      *
0025  *   (SUBJECT TO CHANGE WITHOUT NOTICE) *
0026  *                                      *
0027  ****************************************
0028 .
0029 .
0030 ;
0031  DAY XXX = 29 DEC:
0032                  : LETTERS OF THE NAME
0033                  :
0034  DAY 0XX = 30 DEC:
0035                  : CADENZA 1
0036                  : MINDFALL, PART 1
0037                  : CADENZA 2
0038                  : FIRST DREAM:
0039                  :      LUDUS LUMINIS,LUDUS CHROMATICUS
0040                  : CADENZA 3
0041                  : MINDFALL, PART 2
0042                  : CADENZA 4
0043                  : SECOND DREAM:
0044                  :      PALINDROME
0045                  : CADENZA 5
0046                  : MINDFALL, PART 3
0047                  : CADENZA 6
0048                  : THIRD DREAM:
0049                  :      NATURAL HISTORY
0050                  : CADENZA 7
```

Figure 3.11
The first page of Hollis Frampton's "CLNDR."

```
CALENDAR FOR MAGELLAN: PAGE 13


0612  DAY 309 = 05 NOV: [PAN 607,608]
0613  DAY 310 = 06 NOV: [PAN 609,610]
0614  DAY 311 = 07 NOV: [PAN 611,612]
0615  DAY 312 = 08 NOV: [PAN 613,614]
0616  DAY 313 = 09 NOV: [PAN 615,616]
0617  DAY 314 = 10 NOV: [PAN 617,618]
0618  DAY 315 = 11 NOV: [PAN 619,620]
0619  DAY 316 = 12 NOV: [PAN 621,622]
0620  DAY 317 = 13 NOV: [PAN 623,624]
0621  DAY 318 = 14 NOV: [PAN 625,626]
0622  DAY 319 = 15 NOV: [PAN 627,628]
0623  DAY 320 = 16 NOV: [PAN 629,630]
0624  DAY 321 = 17 NOV: [PAN 631,632]
0625  DAY 322 = 18 NOV: [PAN 633,634]
0626  DAY 323 = 19 NOV: [PAN 635,636]
0627  DAY 324 = 20 NOV: [PAN 637,638]
0628                    :
0629  DAY 325 = 21 NOV: [PAN 639]
0630                    : PATH/BRIDGE/GARDEN,21
0631                    : GATES OF DEATH,RED,11,0
0632                    : THE SMALL CLOUD, PART 9
0633                    : GATES OF DEATH,GREEN,2,RI
0634                    : GARDEN/BRIDGE/PATH,4
0635                    : [PAN 640]
0636                    :
0637  DAY 326 = 22 NOV: [PAN 641,642]
0638  DAY 327 = 23 NOV: [PAN 643,644]
0639  DAY 328 = 24 NOV: [PAN 645,646]
0640  DAY 329 = 25 NOV: [PAN 647,648]
0641  DAY 330 = 26 NOV: [PAN 649,650]
0642  DAY 331 = 27 NOV: [PAN 651,652]
0643  DAY 332 = 28 NOV: [PAN 653,654]
0644                    :
0645  DAY 333 = 29 NOV: [PAN 655]
0646                    : PATH/BRIDGE/GARDEN,22
0647                    : GATES OF DEATH,RED,2,RI
0648                    : THE LARGE CLOUD, PART 13
0649                    : GATES OF DEATH,GREEN,11,0
0650                    : GARDEN/BRIDGE/PATH,3
0651                    : [PAN 656]
0652                    :
0653  DAY 334 = 30 NOV: [PAN 657,658]
0654                    :
0655  DAY 335 = 01 DEC: [PAN 659]
0656                    : INGENIVM NOBIS..., PART 12
0657                    : [PAN 660]
0658                    :
0659  DAY 336 = 02 DEC: [PAN 661,662]
0660  DAY 337 = 03 DEC: [PAN 663,664]
0661  DAY 338 = 04 DEC: [PAN 665,666]
0662  DAY 339 = 05 DEC: [PAN 667,668]
```

Figure 3.12
The thirteenth page of Frampton's "CLNDR."

Figure 3.13
First frame of *Cadenza 1* (c. 1977).

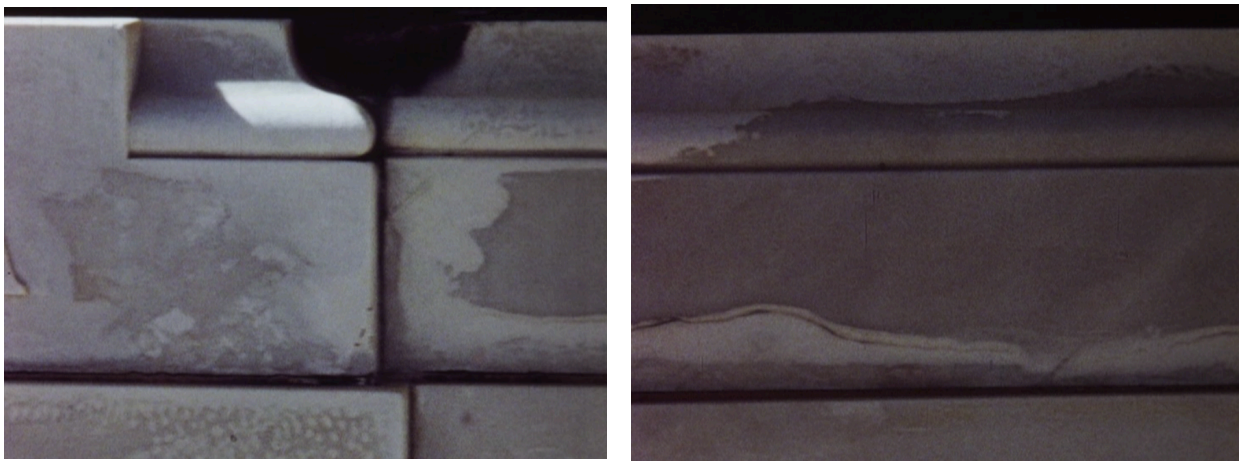


Figure 3.14
Two frames from the first shot of *Cadenza 1* (c. 1977).

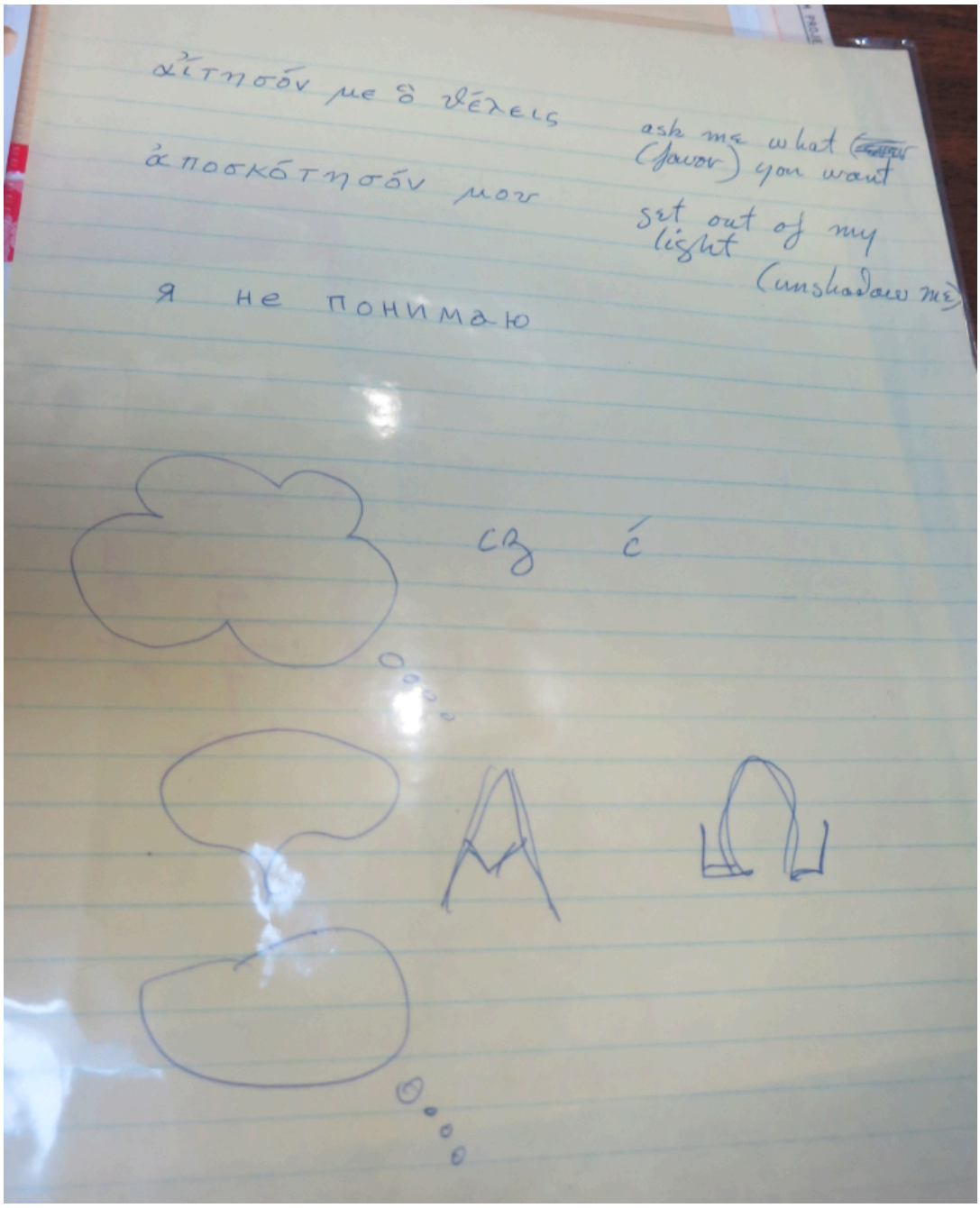


Figure 3.15
Sheet of notes from Frampton's papers.

Figure 3.16
Images from Santa María Magdalena de Pazzis Cemetery in Old San Juan, Puerto Rico.
The top one is from the blog retiredandtravelling.com and the bottom is from the University of Florida's Digital Library of the Caribbean (http://www.dloc.com/).

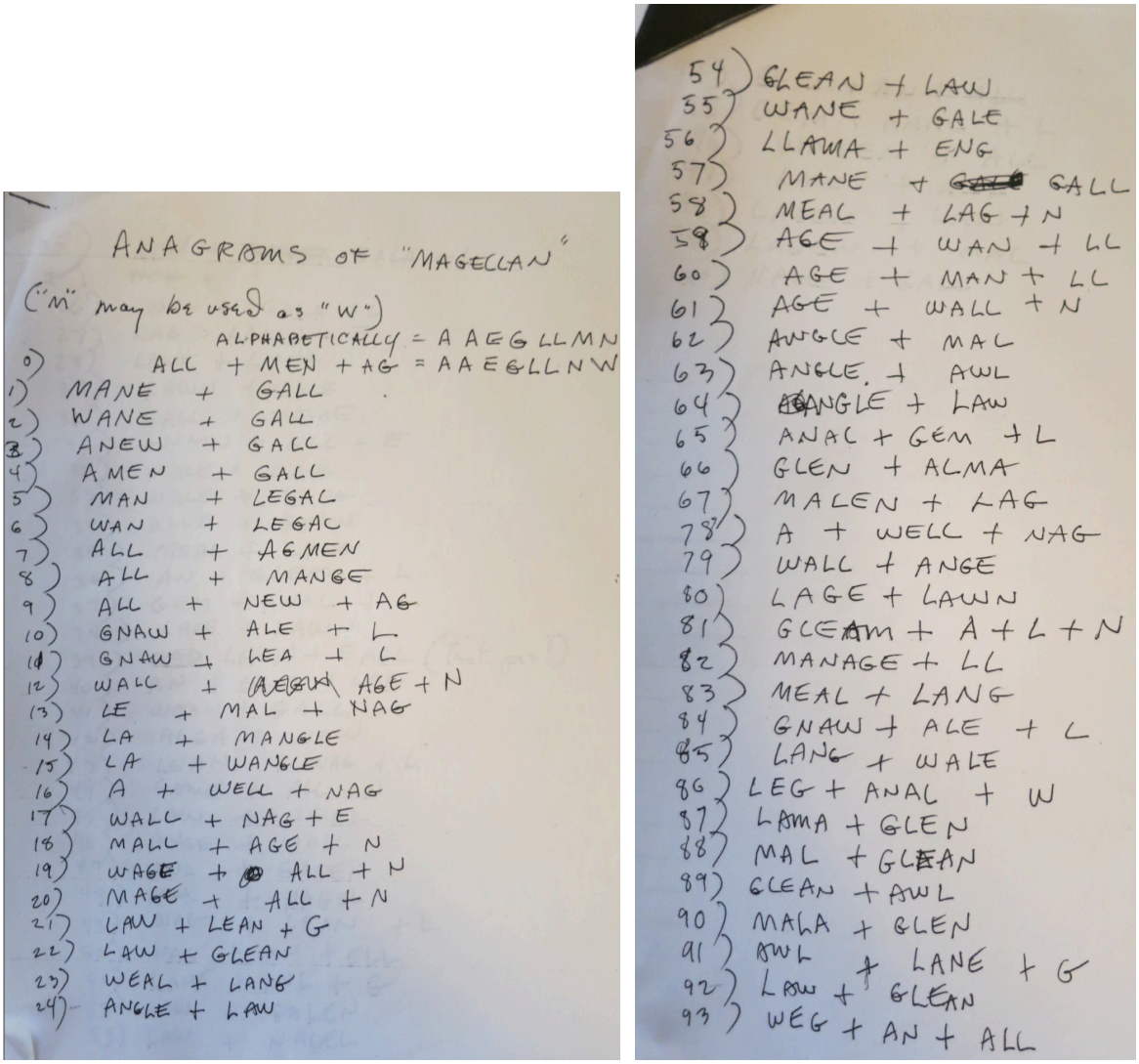


Figure 3.17
First and third pages from Frampton's "Anagrams of 'Magellan.'"

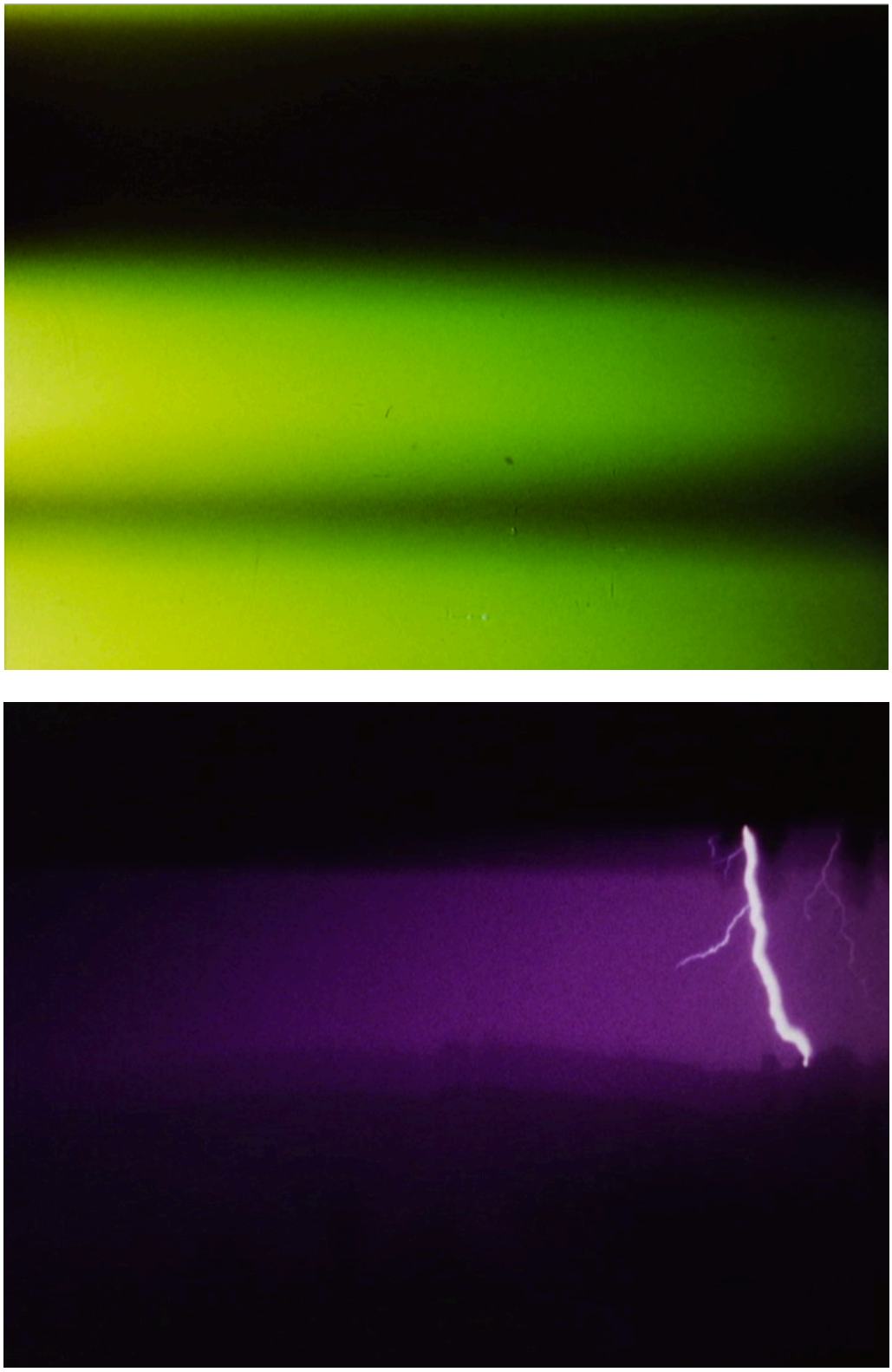


Figure 3.18
Stills from *Cadenza 1* (c. 1977).

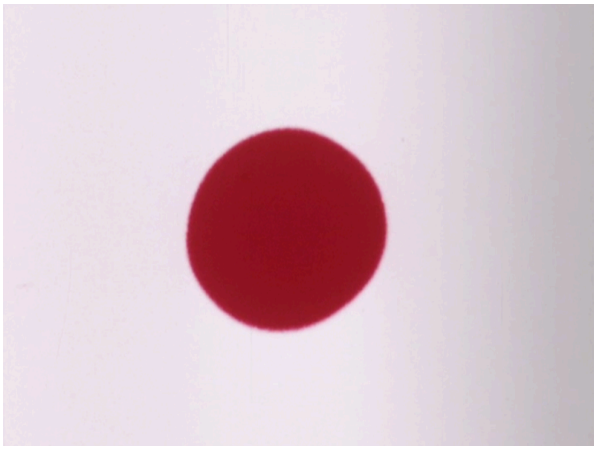


Figure 3.19
Stills from *Cadenza 1* (c. 1977).

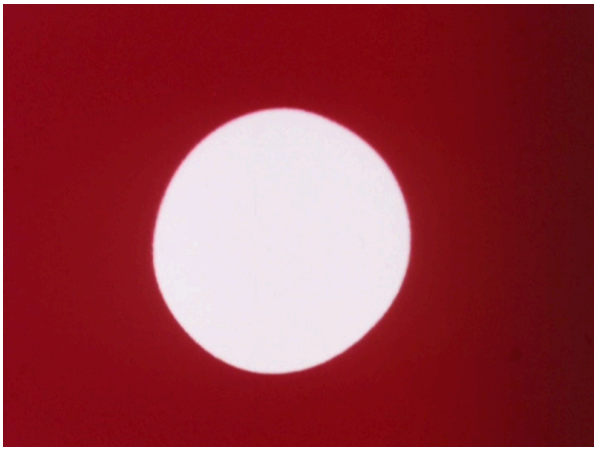


Figure 3.20
Stills from *Cadenza 1* (c. 1977).

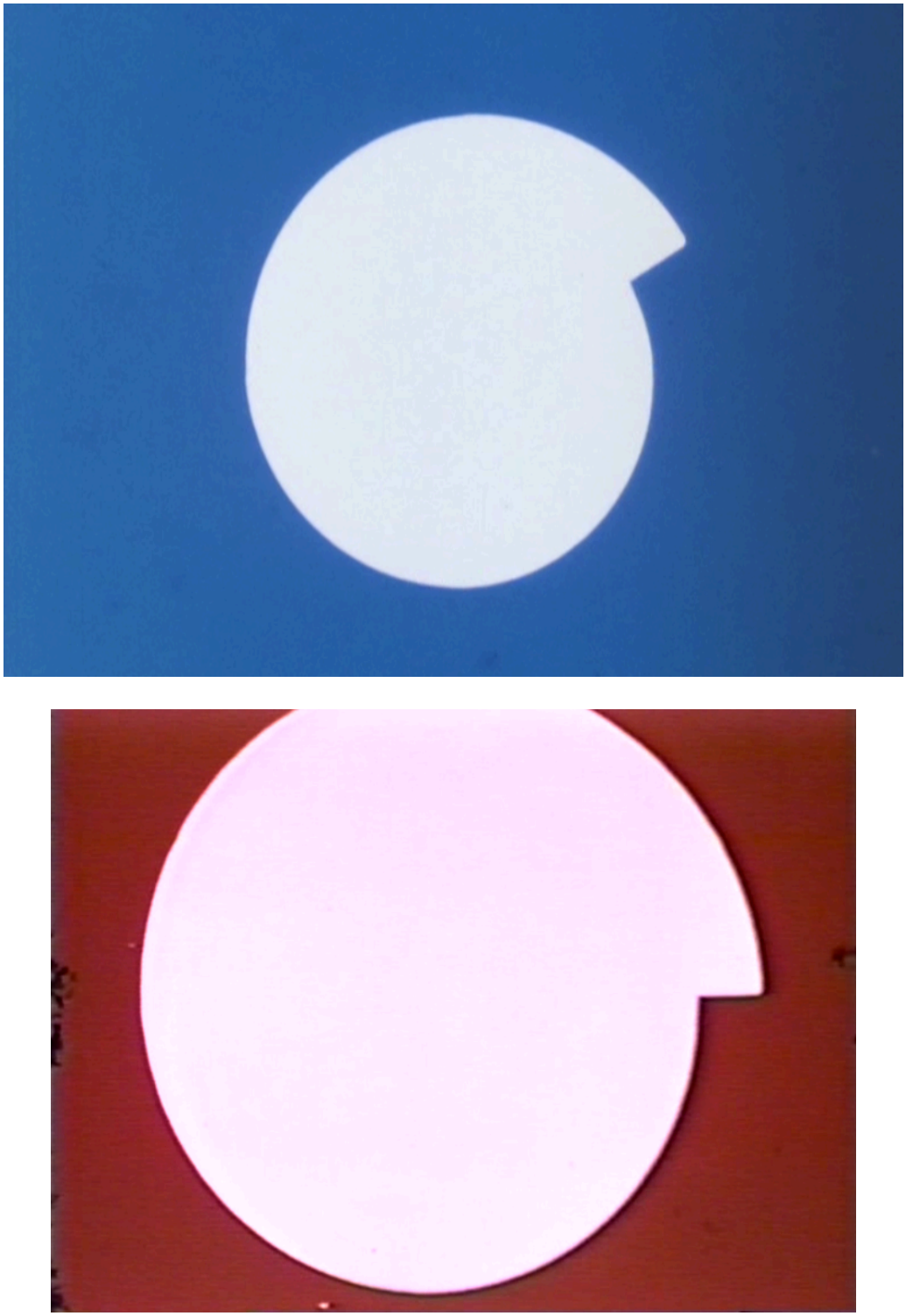


Figure 3.21
Stills from the last shot of *Cadenza 1* (top) and the second shot of *Mindfall 1* (bottom).

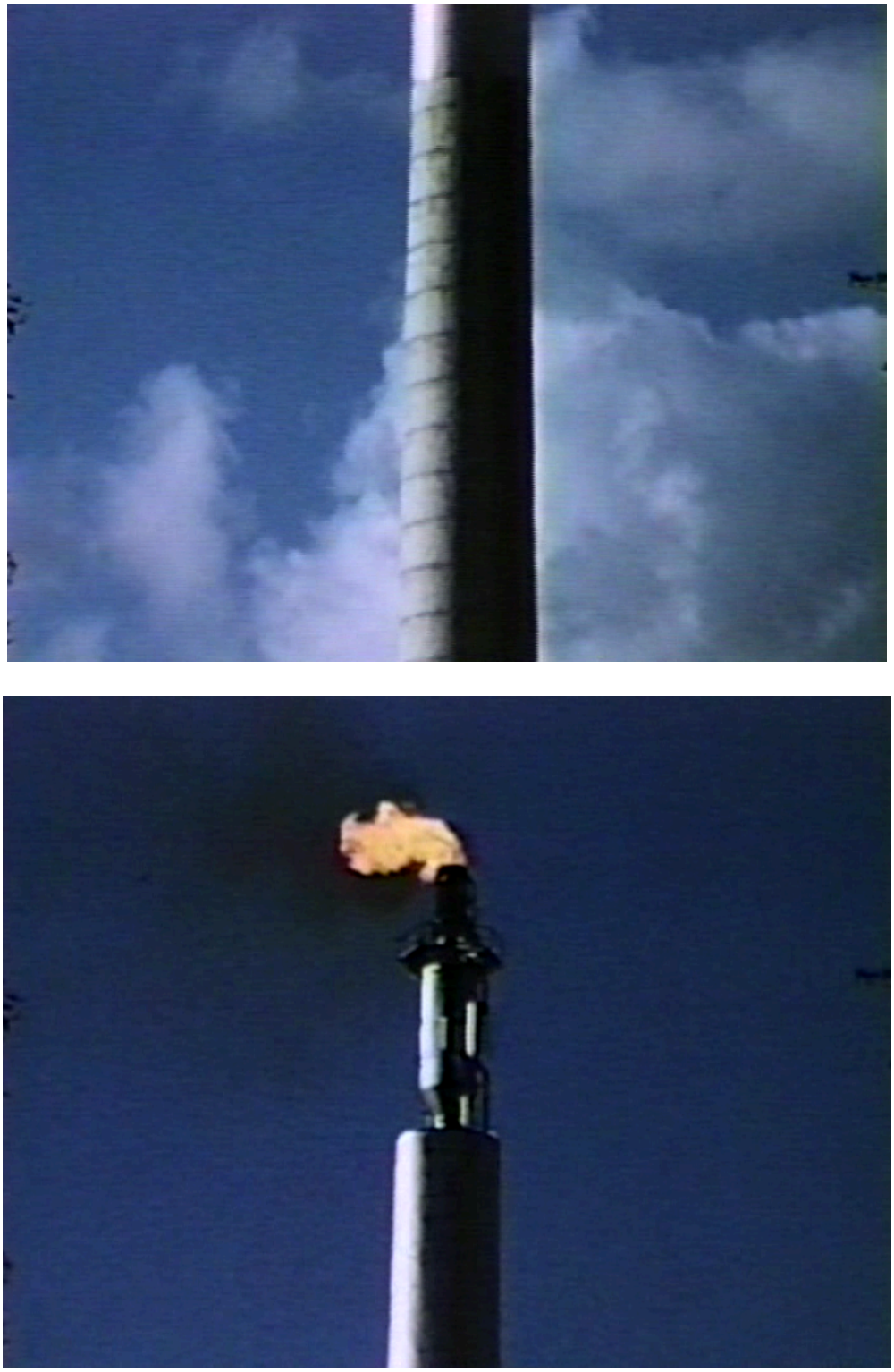


Figure 3.22
Stills from *Cadenza 14* (c. 1977).

Figure 3.23
Stills from *Cadenza 14* (c. 1977).

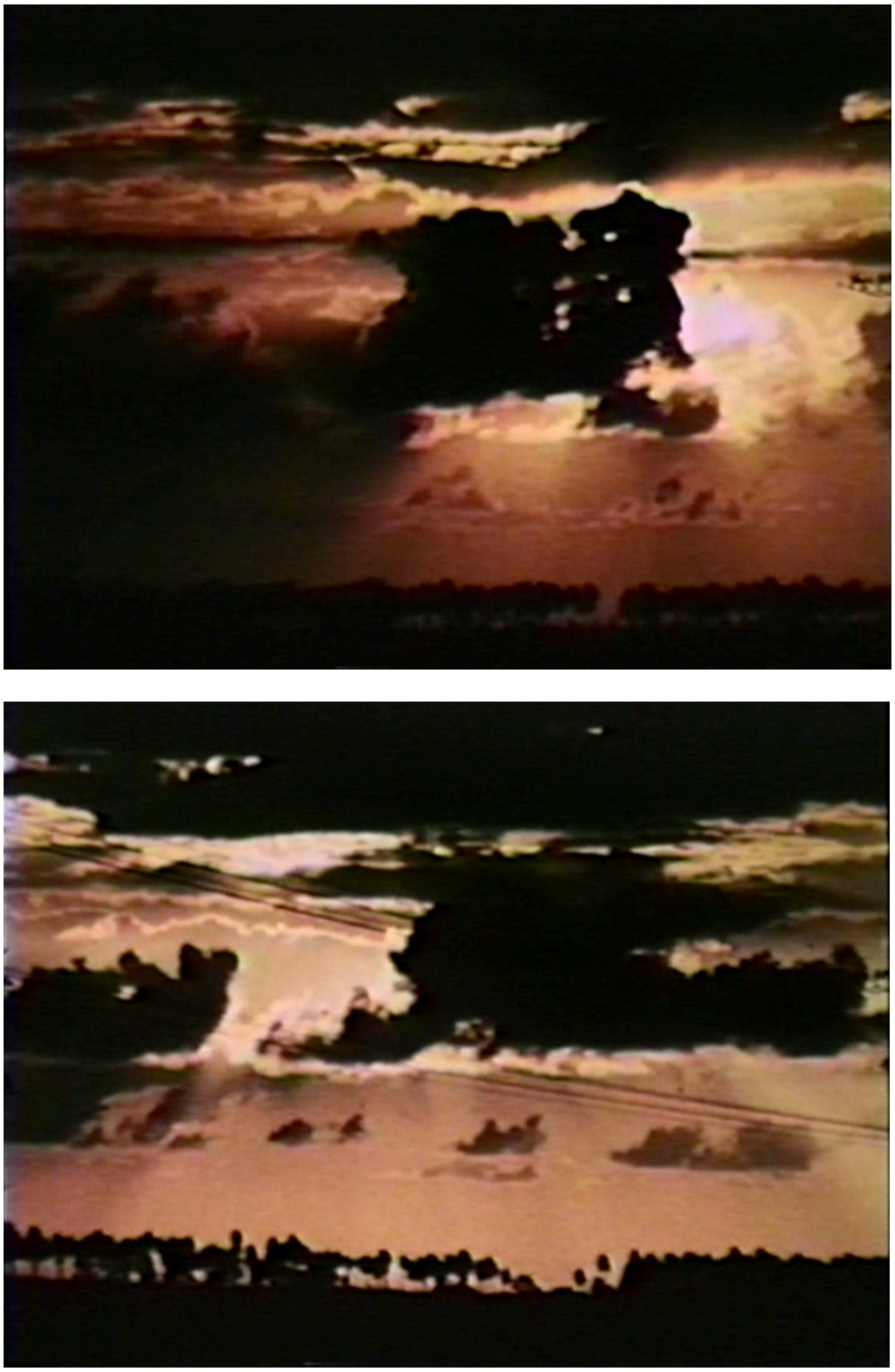


Figure 3.24
Stills from *Cadenza 14* (c. 1977).

Figure 3.25
Stills from *Cadenza 14* (c. 1977).

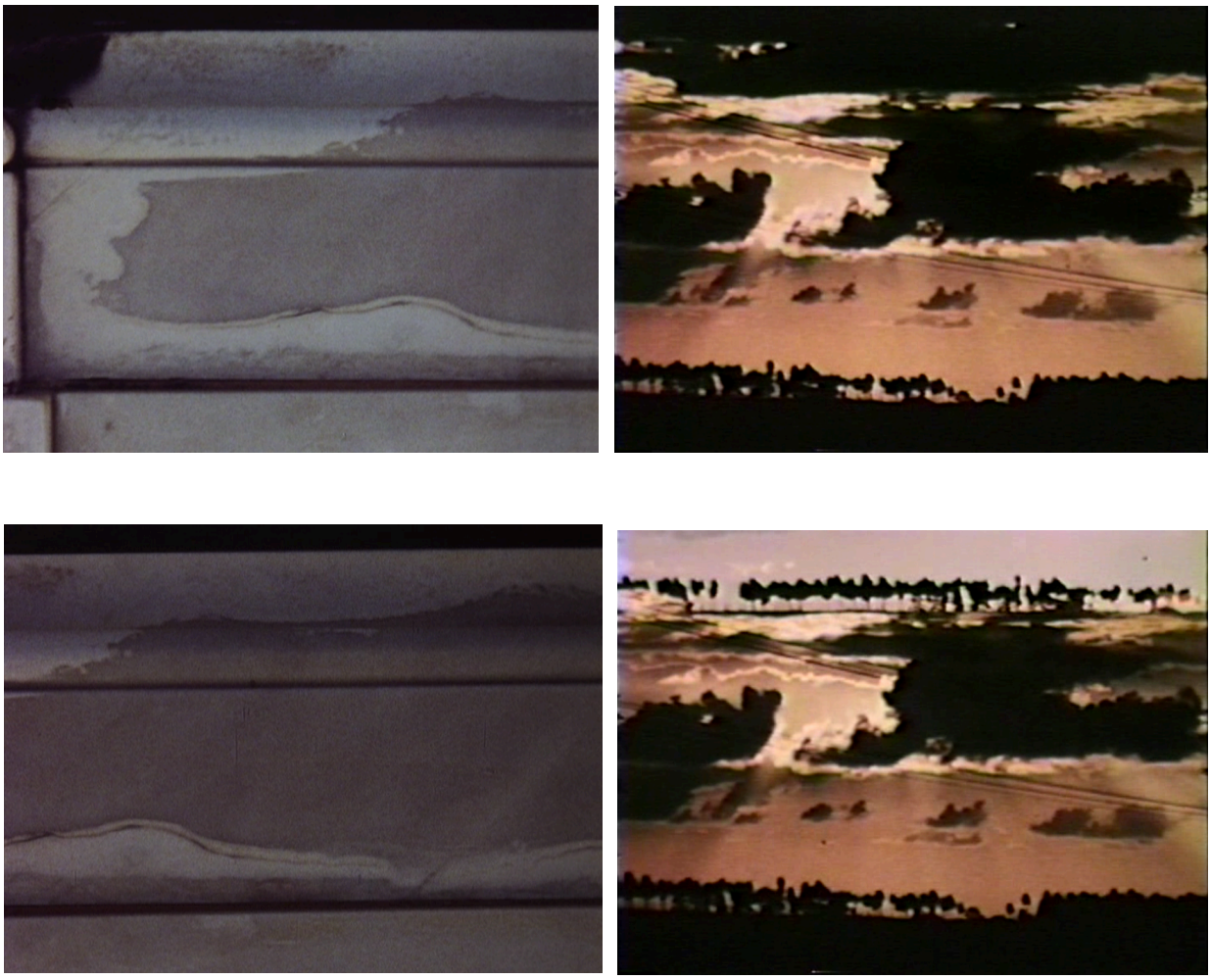


Figure 3.26
Stills comparing part of the first shot of *Cadenza 1* (left)
to the penultimate shot of *Cadenza 14* (right).

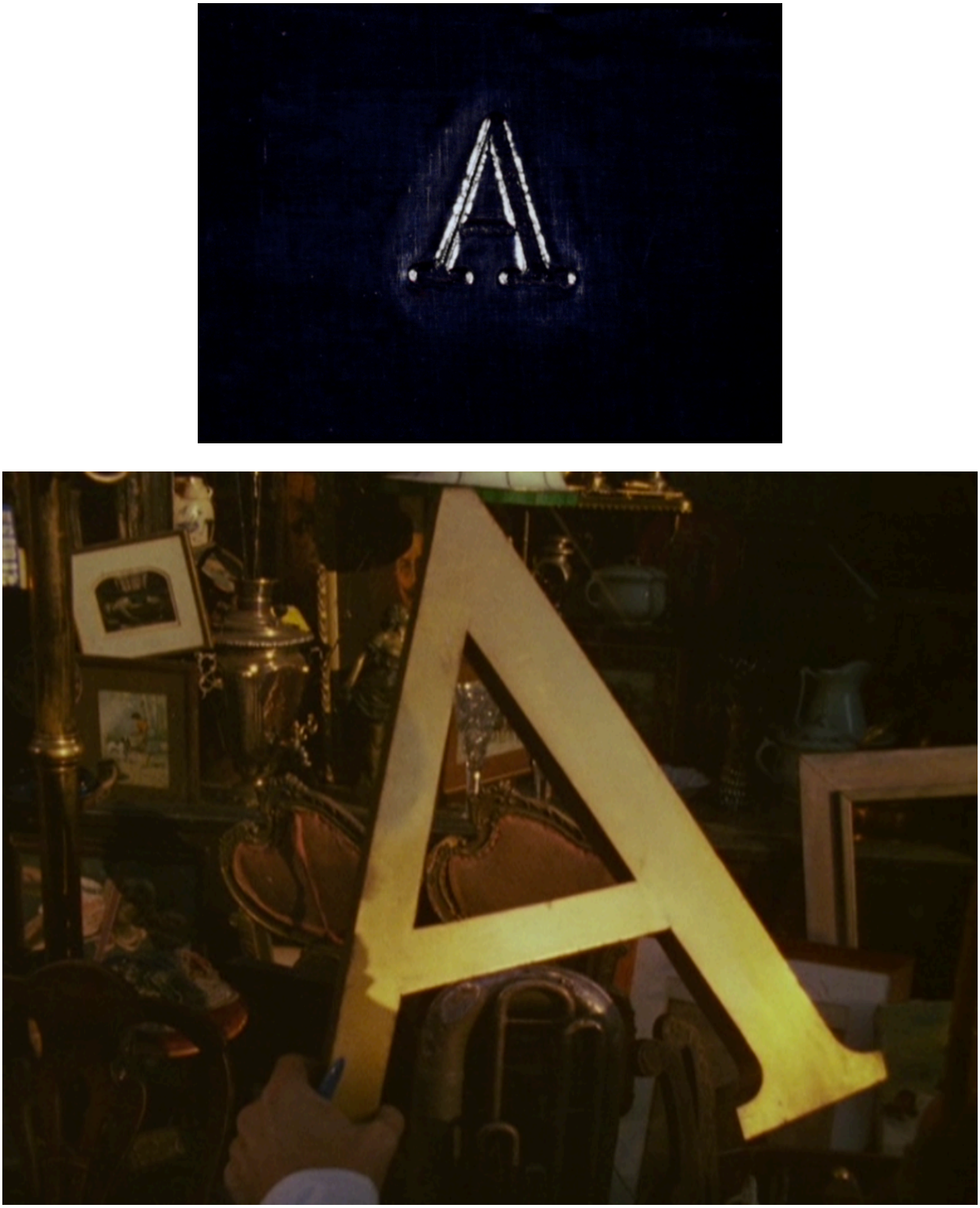
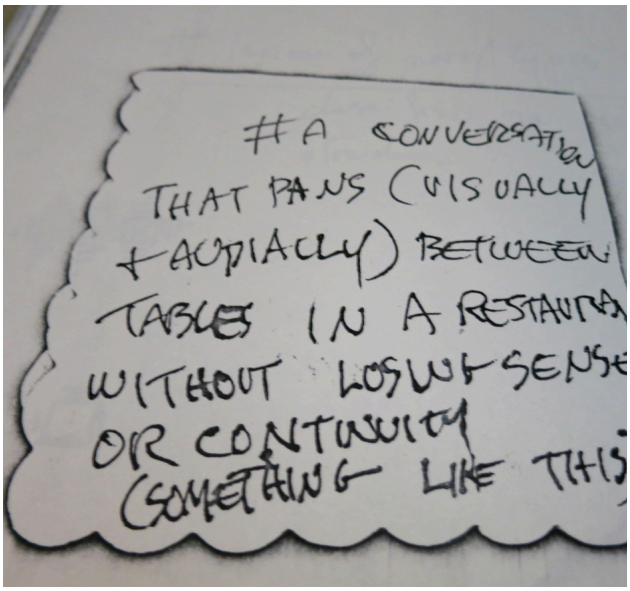
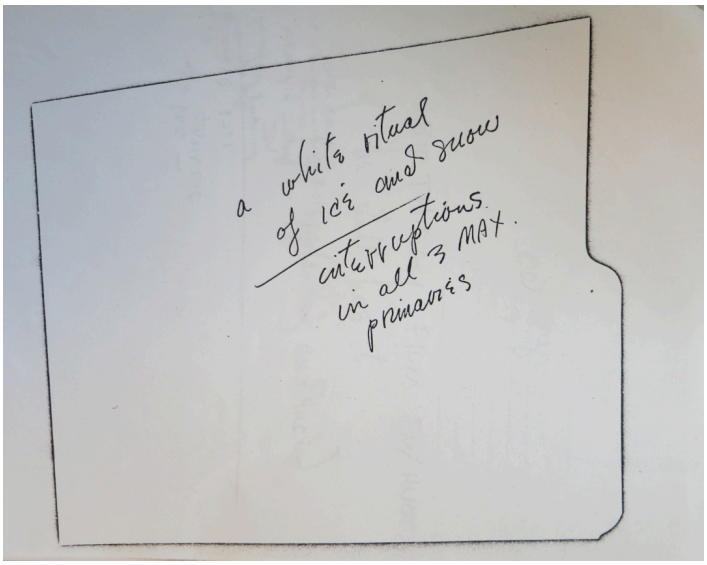


Figure 3.27
The two As from *Zorns Lemma* (1970).

Figure 3.28
The “replacement image” for E in *Zorns Lemma* (1970).

Figure 3.29
Collage from the film reels, folders, papers and film footage at Anthology Film Archives.





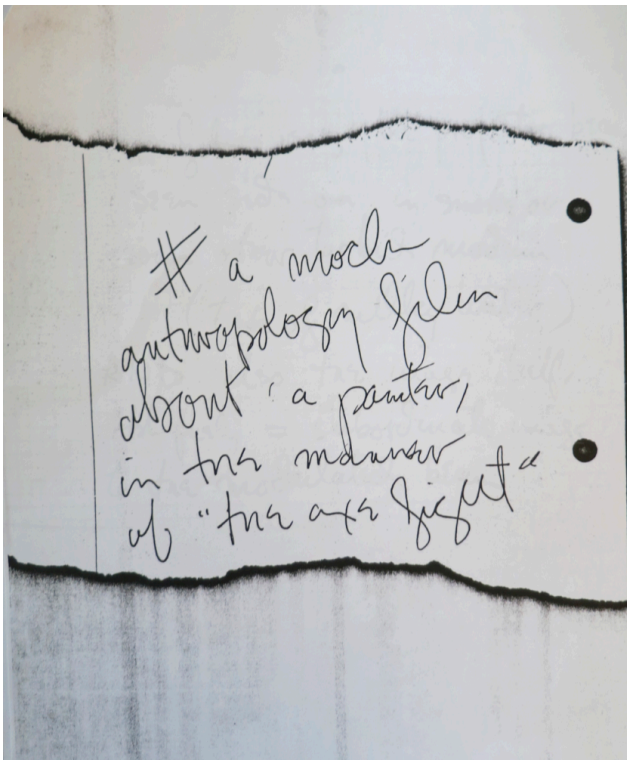
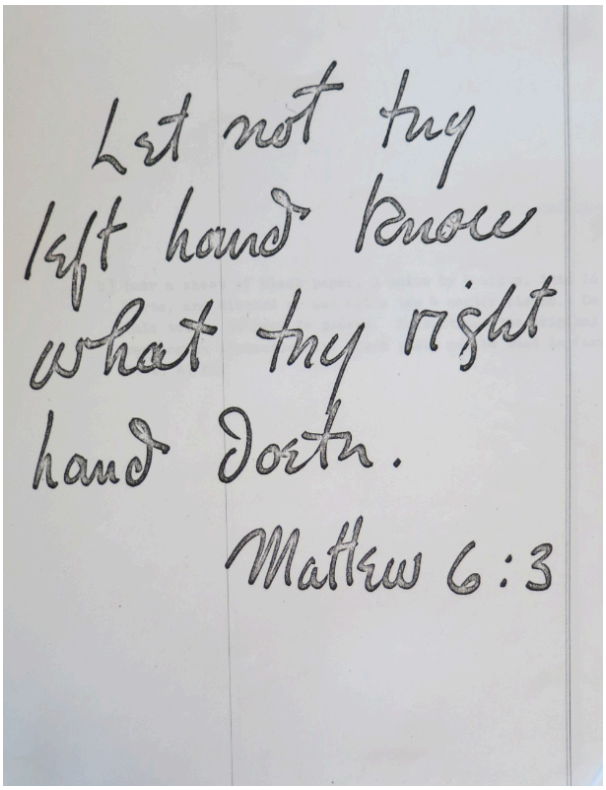


Figure 3.30
Three handwritten notes by Frampton that exist as photocopies in his papers.



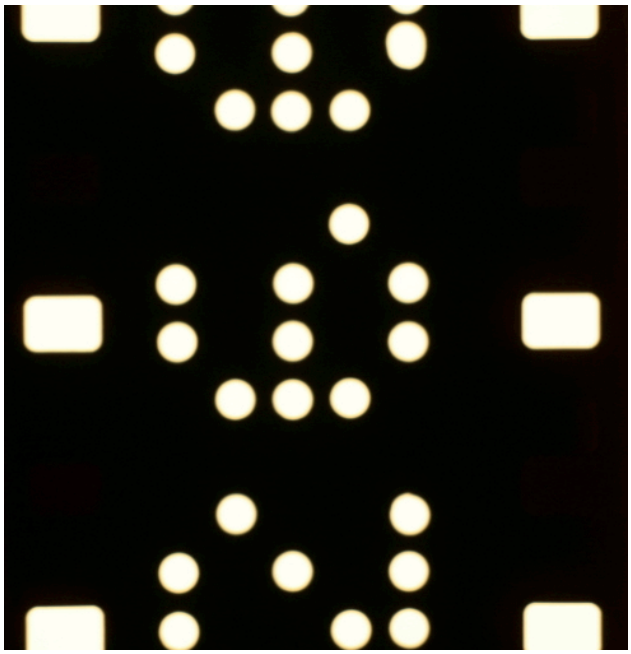


Figure 3.31
One of Frampton's notes and two-frames from the footage labelled "Ident Perfs."

Figure 3.32
A frame from Frampton's found footage collection.

Figure 3.33
"Sphinx" note in Frampton's papers.

THE PLAIN DEALER

OHIO'S LARGEST NEWSPAPER

CLEVELAND, TUESDAY, SEPTEMBER 30, 1980

Taxidermy shop yields girl's skin; man let go

By John P. Coyne

A human skull and the preserved skin of a girl believed to have been a teen-ager were discovered by Cleveland police yesterday in a West Side taxidermy shop.

Police briefly kept in custody the 91-year-old man who owns the shop, but released him later, pending review of the case by the prosecutor.

Capt. Edward A. McNamara said he and other detectives went to the man's shop with a warrant after they got a tip that the man had human body parts there.

McNamara described the skin as that of a girl, apparently white, between 12 and 16. He estimated the skin could be 30 years old.

He said the skin, found in a box, had been cut along the back and over the top of the skull and then sewn. He said it appeared to have been chemically treated, as the skin of animals is treated.

"The skin does not appear to have been recently processed," McNamara said. "It has the texture of tanned leather."

Continued on Page 17-A

Girl's skin and a skull found in W. Side shop

★ From First Page

He said it had body hair but was missing the feet, ears and the arms below the elbows.

The skull, minus the crown and lower jaw, was on a shelf in public view, McNamara said. He said police do not know whether the skin and skull are from the same person.

Dr. Samuel R. Gerber, Cuyahoga County coroner, said it will take at least a week to determine the race and age of the individual, how long ago she died and the cause of death.

"It will take a lot of work to find answers to these and other questions," he said.

McNamara said it is a second-degree misdemeanor to desecrate or abuse a corpse, with maximum penalty of 90 days in jail and a $750 fine.

The prosecutor will consider the case today.

Figure 3.34
A newspaper clipping that Frampton kept.

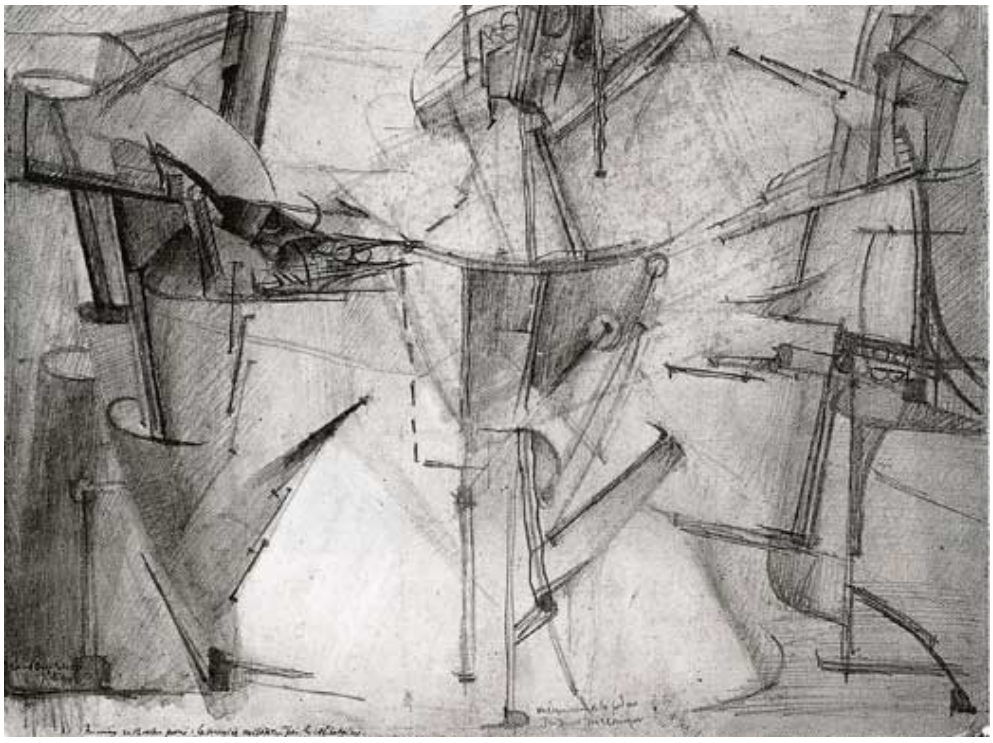
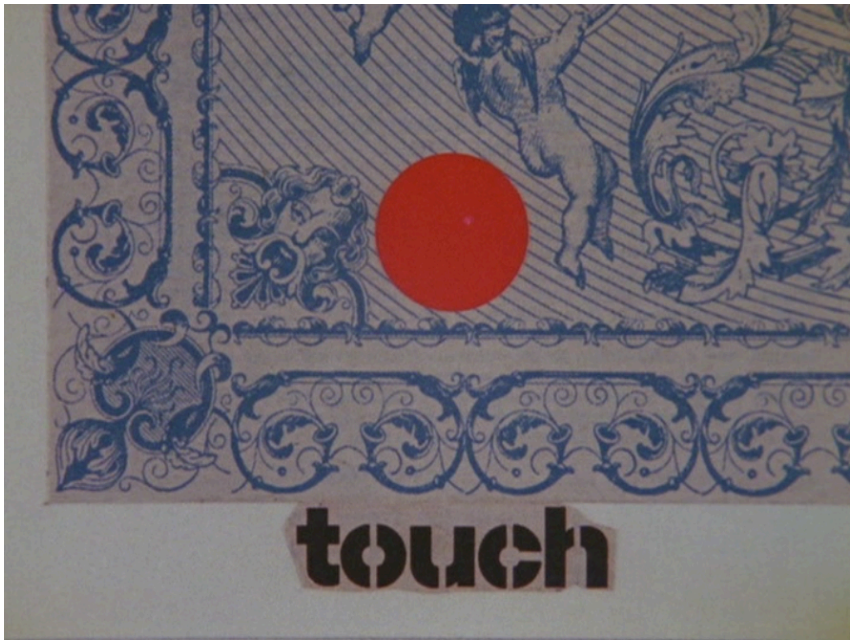


Figure 3.35
The Duchamp drawing is *The Bridge Stripped Bare by the Bachelors* (1912).
It is followed in his catalogue raisonné by *Virgin, no. 1*.
The top image is one of Frampton's original collages for *Zorns Lemma*.



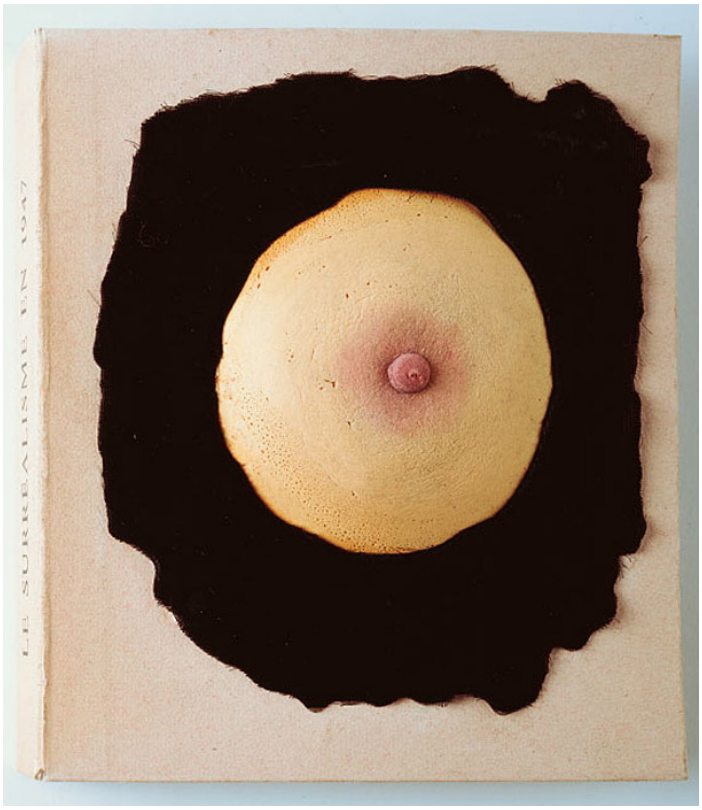


Figure 3.36
The Duchamp piece is *Prière de Toucher* (*Please Touch*) (1947).
The top image is a still from *Zorns Lemma*.

Figure 3.37
One way to read this image from *Zorns Lemma* (1970) is:
The Glass of the Fianc[ée].

Figure 3.38
On the left is Duchamp's *Wedge of Chastity* (1954/63).
On the right is footage of Frampton's labeled for his *Cadenza* series.

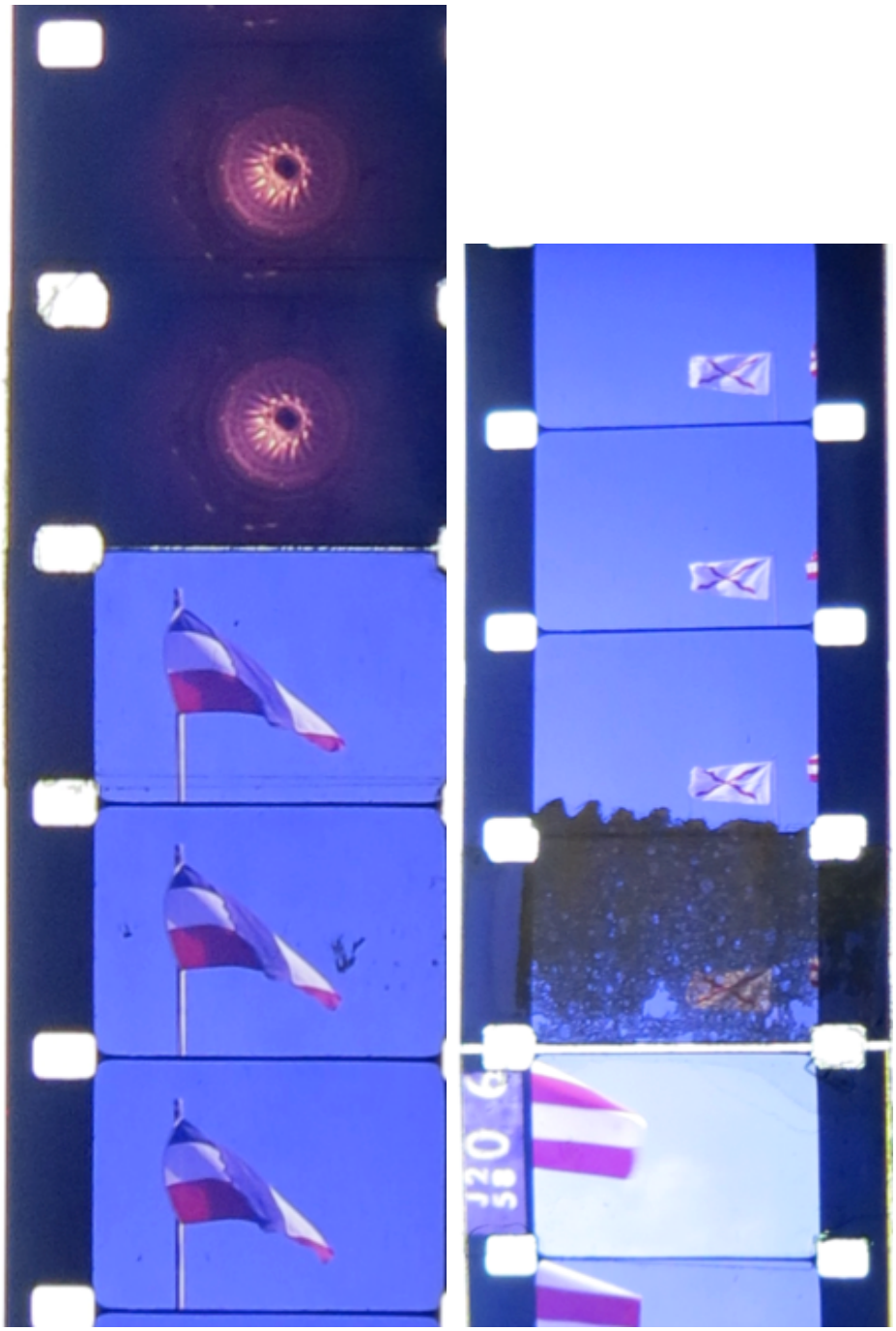


Figure 3.39
The emphasis on three flags and machinery recalls the draft pistons of the *Large Glass* in this footage of Frampton's labeled for his *Cadenza* series.

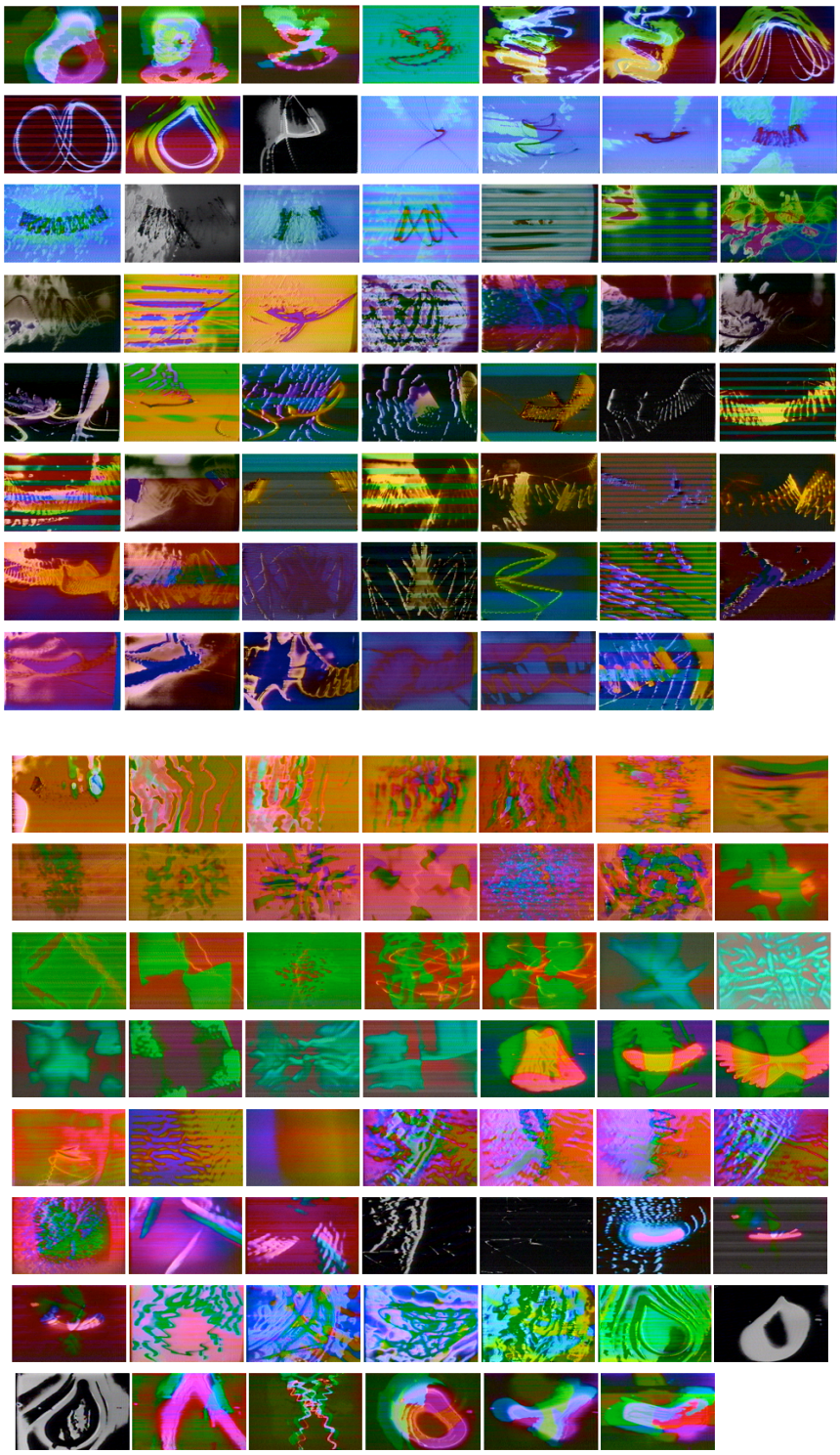
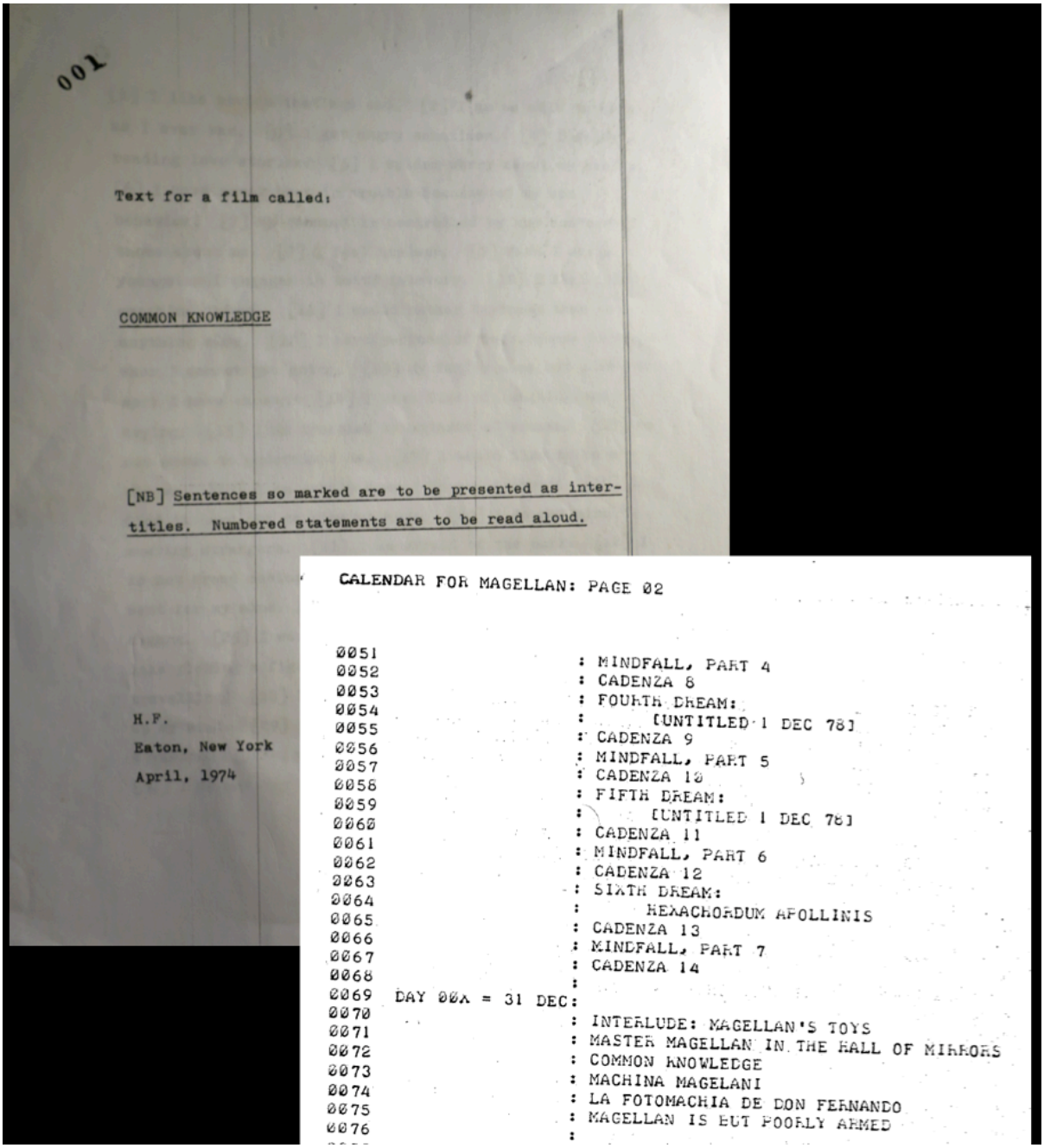


Figure 3.40
The different sections of Frampton's recently restored
video footage for *Memoranda For A Dream of Magellan* (1972)
which he screened at Anthology Film Archives' Video Program in 1974.



001

Text for a film called:

COMMON KNOWLEDGE

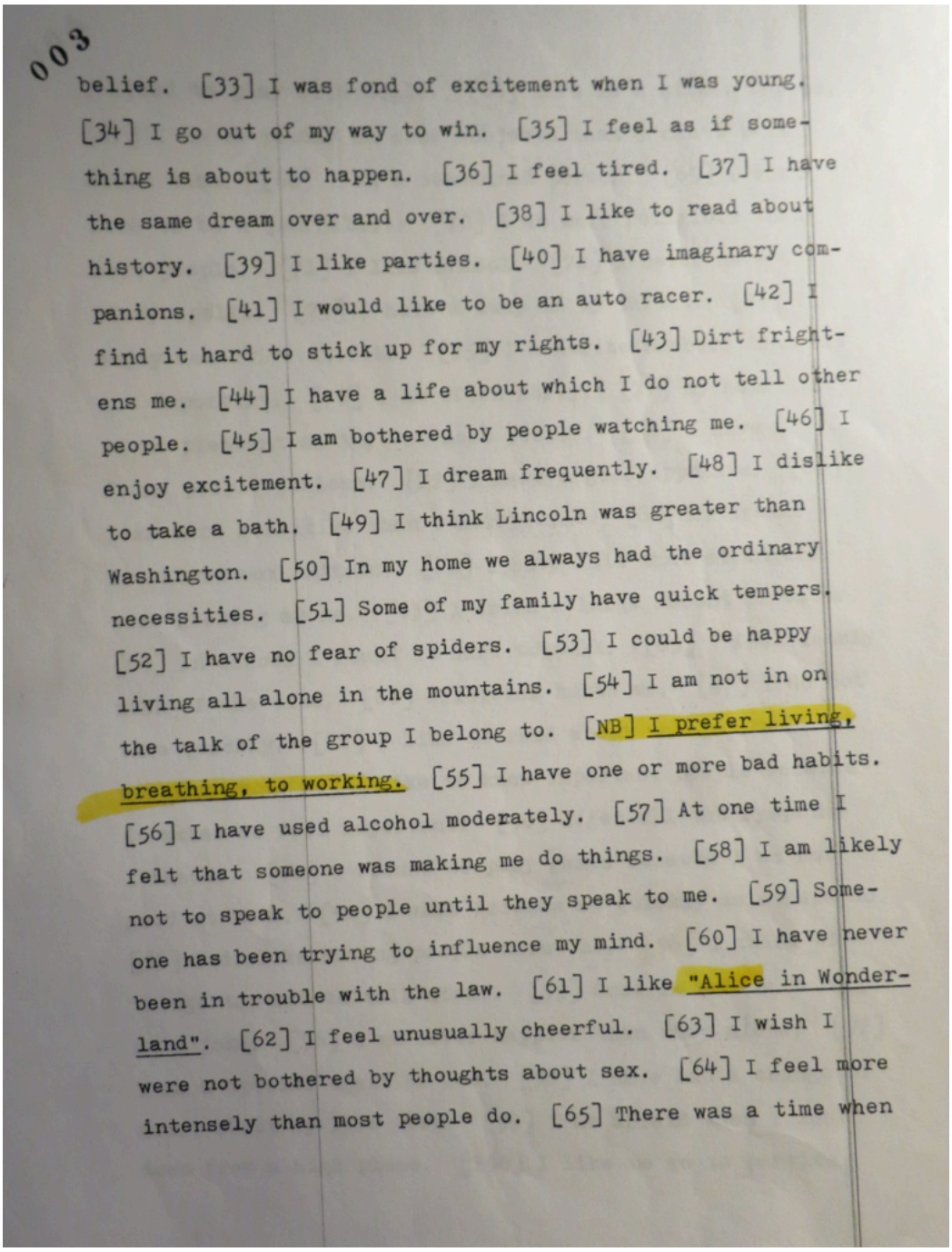
[NB] Sentences so marked are to be presented as inter-titles. Numbered statements are to be read aloud.

H.F.
Eaton, New York
April, 1974

CALENDAR FOR MAGELLAN: PAGE 02

```
0051                    : MINDFALL, PART 4
0052                    : CADENZA 8
0053                    : FOURTH DREAM:
0054                    :      [UNTITLED 1 DEC 78]
0055                    : CADENZA 9
0056                    : MINDFALL, PART 5
0057                    : CADENZA 10
0058                    : FIFTH DREAM:
0059                    :      [UNTITLED 1 DEC 78]
0060                    : CADENZA 11
0061                    : MINDFALL, PART 6
0062                    : CADENZA 12
0063                    : SIXTH DREAM:
0064                    :      HEXACHORDUM APOLLINIS
0065                    : CADENZA 13
0066                    : MINDFALL, PART 7
0067                    : CADENZA 14
0068                    :
0069  DAY 00A = 31 DEC:
0070                    : INTERLUDE: MAGELLAN'S TOYS
0071                    : MASTER MAGELLAN IN THE HALL OF MIRRORS
0072                    : COMMON KNOWLEDGE
0073                    : MACHINA MAGELANI
0074                    : LA FOTOMACHIA DE DON FERNANDO
0075                    : MAGELLAN IS BUT POORLY ARMED
0076                    :
```

Figure 3.41
Cover page for *Common Knowledge* combined with page two of Frampton's "CLNDR," showing that the film was to be screened on December 31st of the prologue.


003

belief. [33] I was fond of excitement when I was young. [34] I go out of my way to win. [35] I feel as if something is about to happen. [36] I feel tired. [37] I have the same dream over and over. [38] I like to read about history. [39] I like parties. [40] I have imaginary companions. [41] I would like to be an auto racer. [42] I find it hard to stick up for my rights. [43] Dirt frightens me. [44] I have a life about which I do not tell other people. [45] I am bothered by people watching me. [46] I enjoy excitement. [47] I dream frequently. [48] I dislike to take a bath. [49] I think Lincoln was greater than Washington. [50] In my home we always had the ordinary necessities. [51] Some of my family have quick tempers. [52] I have no fear of spiders. [53] I could be happy living all alone in the mountains. [54] I am not in on the talk of the group I belong to. [NB] I prefer living, breathing, to working. [55] I have one or more bad habits. [56] I have used alcohol moderately. [57] At one time I felt that someone was making me do things. [58] I am likely not to speak to people until they speak to me. [59] Someone has been trying to influence my mind. [60] I have never been in trouble with the law. [61] I like "Alice in Wonderland". [62] I feel unusually cheerful. [63] I wish I were not bothered by thoughts about sex. [64] I feel more intensely than most people do. [65] There was a time when

Figure 3.42
Page three of Frampton's script for *Common Knowledge*.

Figure 3.43
Frames from footage of Frampton's labeled "Noren."

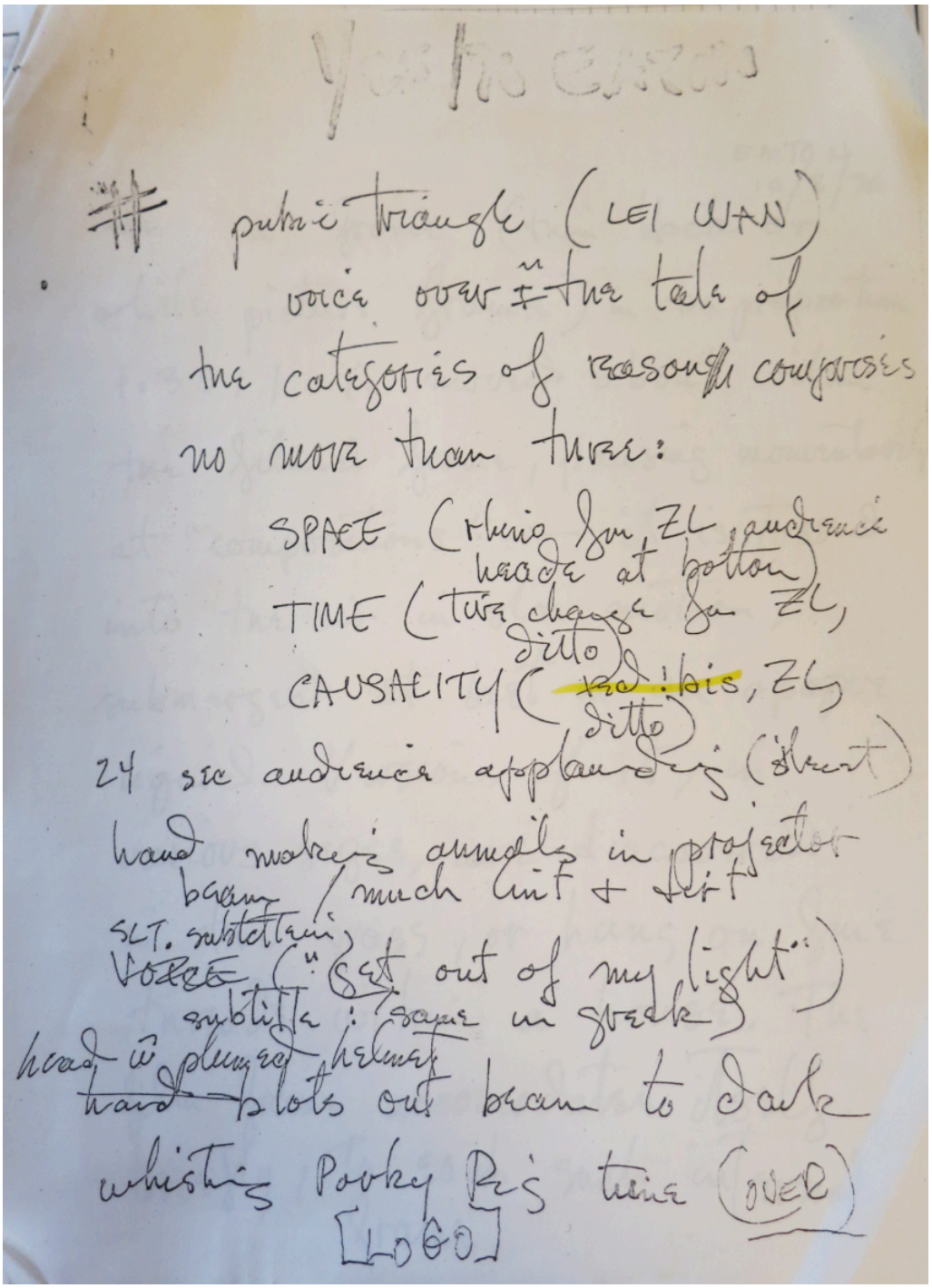


Figure 3.44
Note from Frampton's papers.

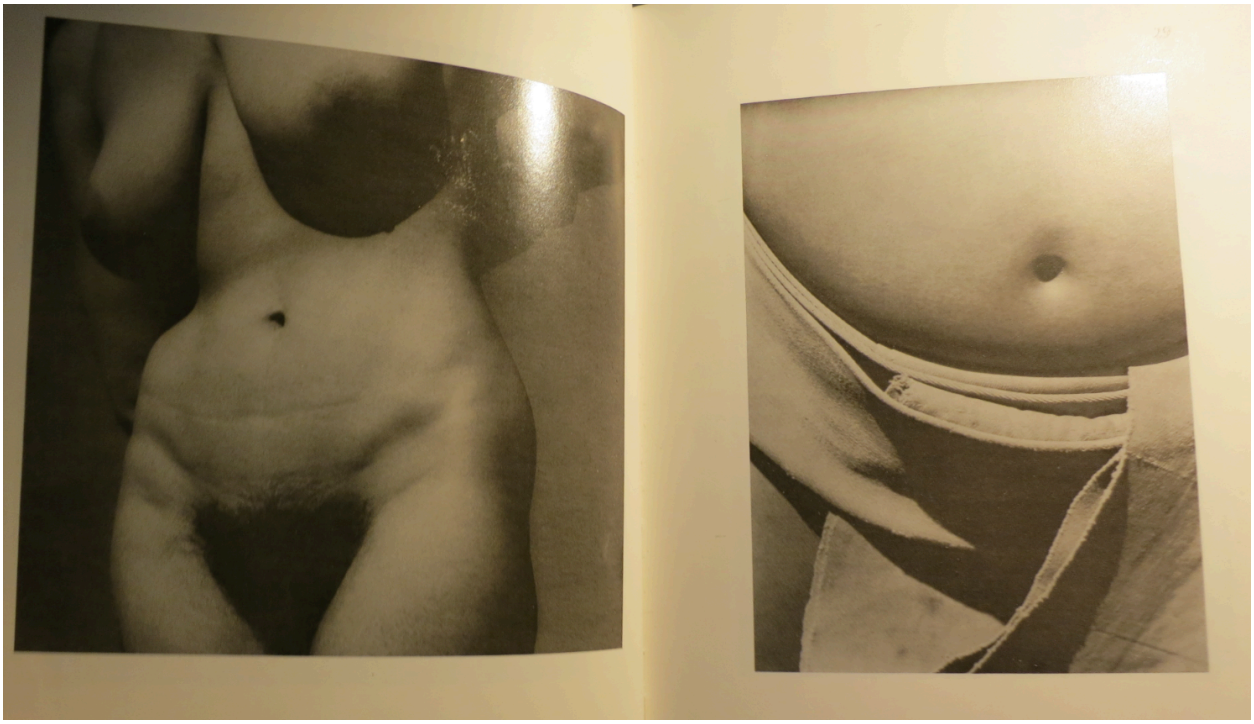


Figure 3.45
Facing photographs from the "Plates" in *Circles of Confusion*.
These are the fourth and fifth images.
On the left is Paul Strand's *Torso, Taos, New Mexico* (1930).
On the right is Margrethe Mather's *Untitled* (1927).

Figure 3.46
Three stills from *Zorns Lemma* (1970).

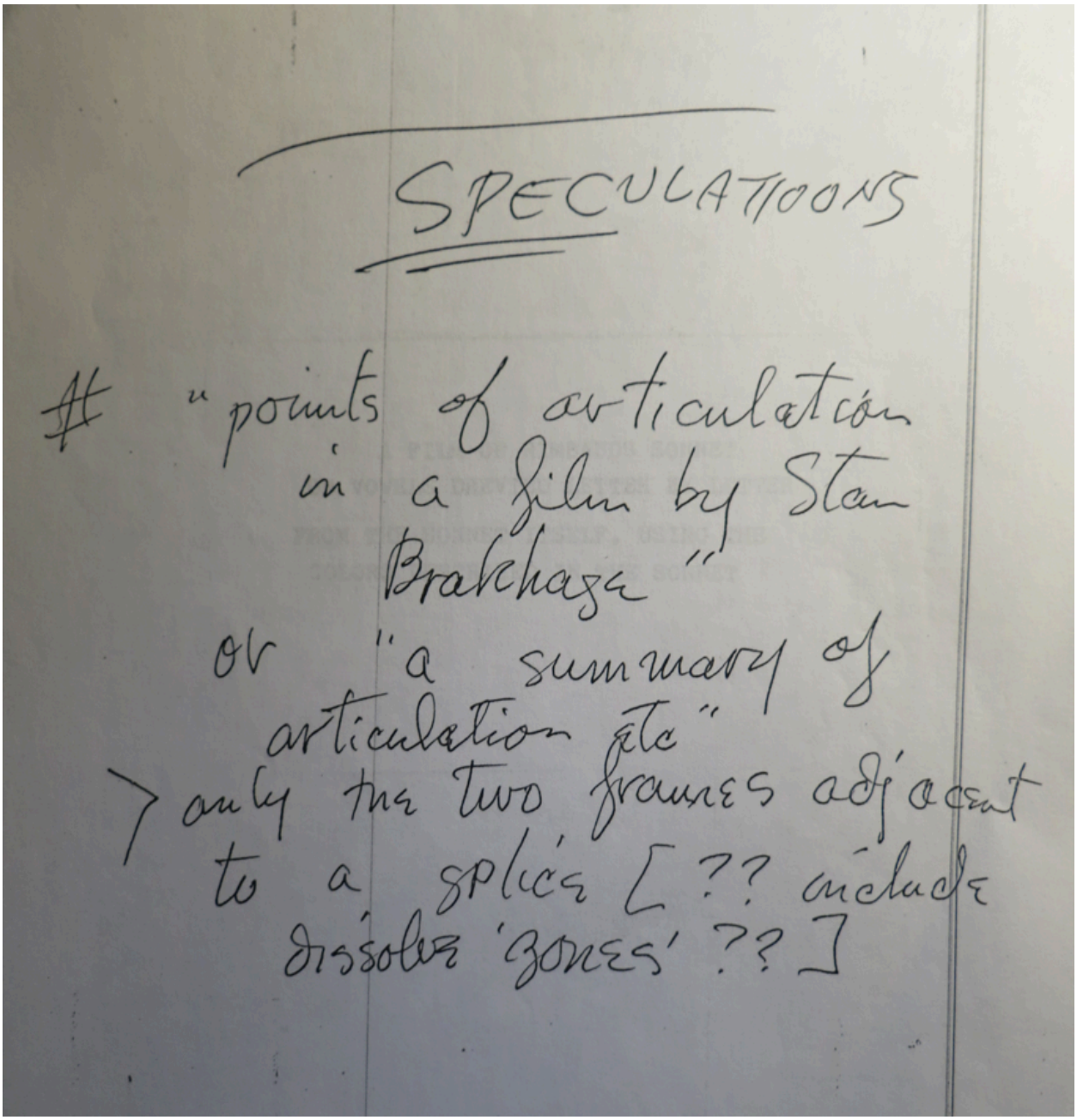


Figure 3.47
Note on Brakhage's articulations from Frampton's papers.

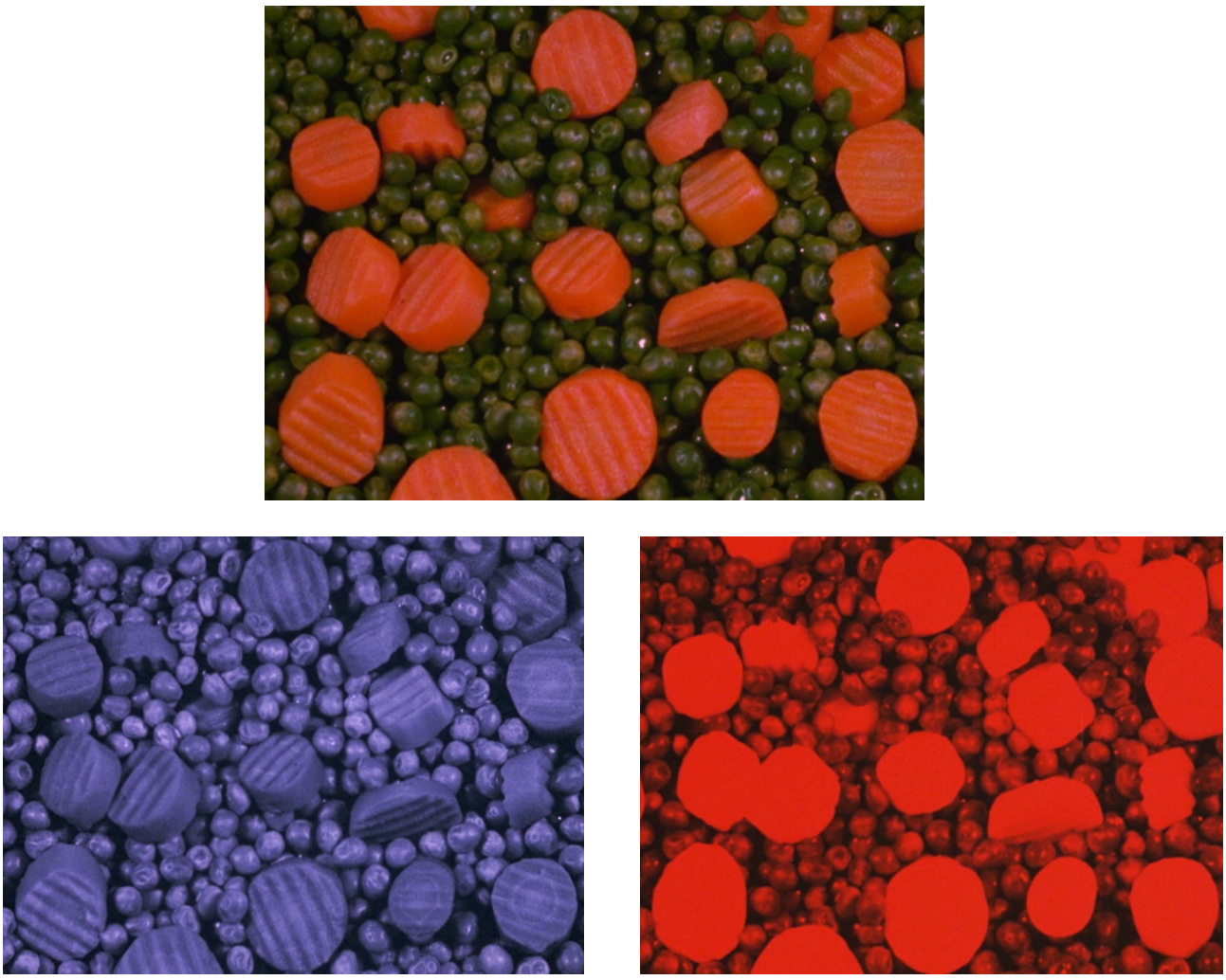


Figure 4.1
Three stills from *Carrots & Peas* (1969) made from a DVD transfer of the film.

APPENDIX B: "'WORD-images'" FROM *Zorns Lemma*

Figure 5.1
"'WORD-images'"

Figure 5.2
"'WORD-images'"

Figure 5.3
"'WORD-images'"

APPENDIX C: FRAMPTON'S END TITLES

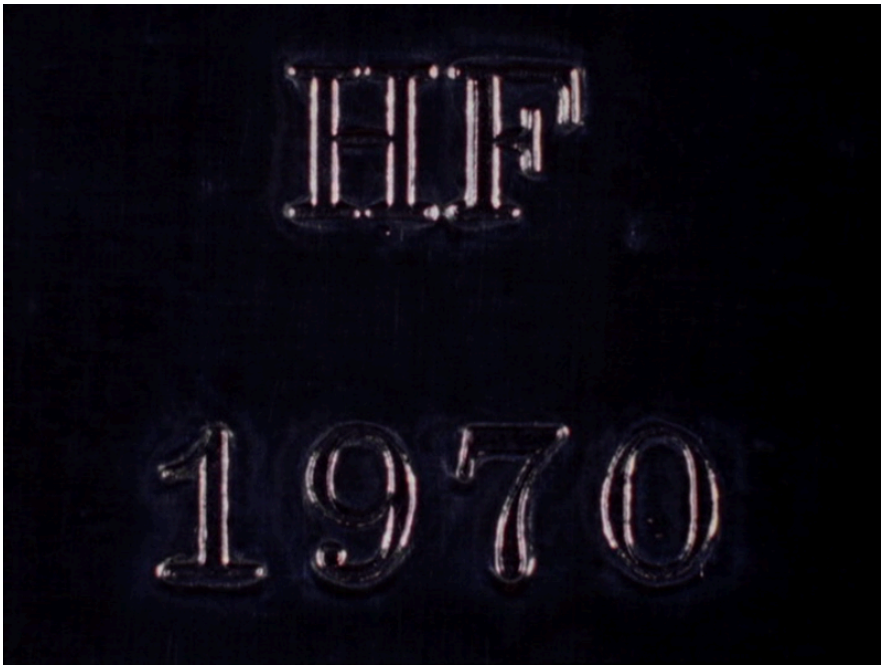


Figure 6.1
Frampton's end title cards.
The top one is on every film from *Manual of Arms* (1966) through each part of *Hapax Legomena* (1971-72), plus non-*Magellan* films made after that (e.g. *Pas de Trois* [1975] – this gets tricky as films like *Tiger Balm* (1972) and *Noctiluca* (1974) have the HF,
but got pulled into *Magellan* by 1980).
There are no end credits for *Magellan* films or title cards for any film after *(nostalgia)*.
Zorns Lemma's end credit (bottom) is unique.

APPENDIX D: CASTING *Cast of Thousands*

Figure 7.1
The cast as it is seen in *(nostalgia)*.

Figure 7.2
Here the cast can be seen resting on a ledge.
This image was made by taking the photograph from *(nostalgia)*
and rotating it clockwise twice.

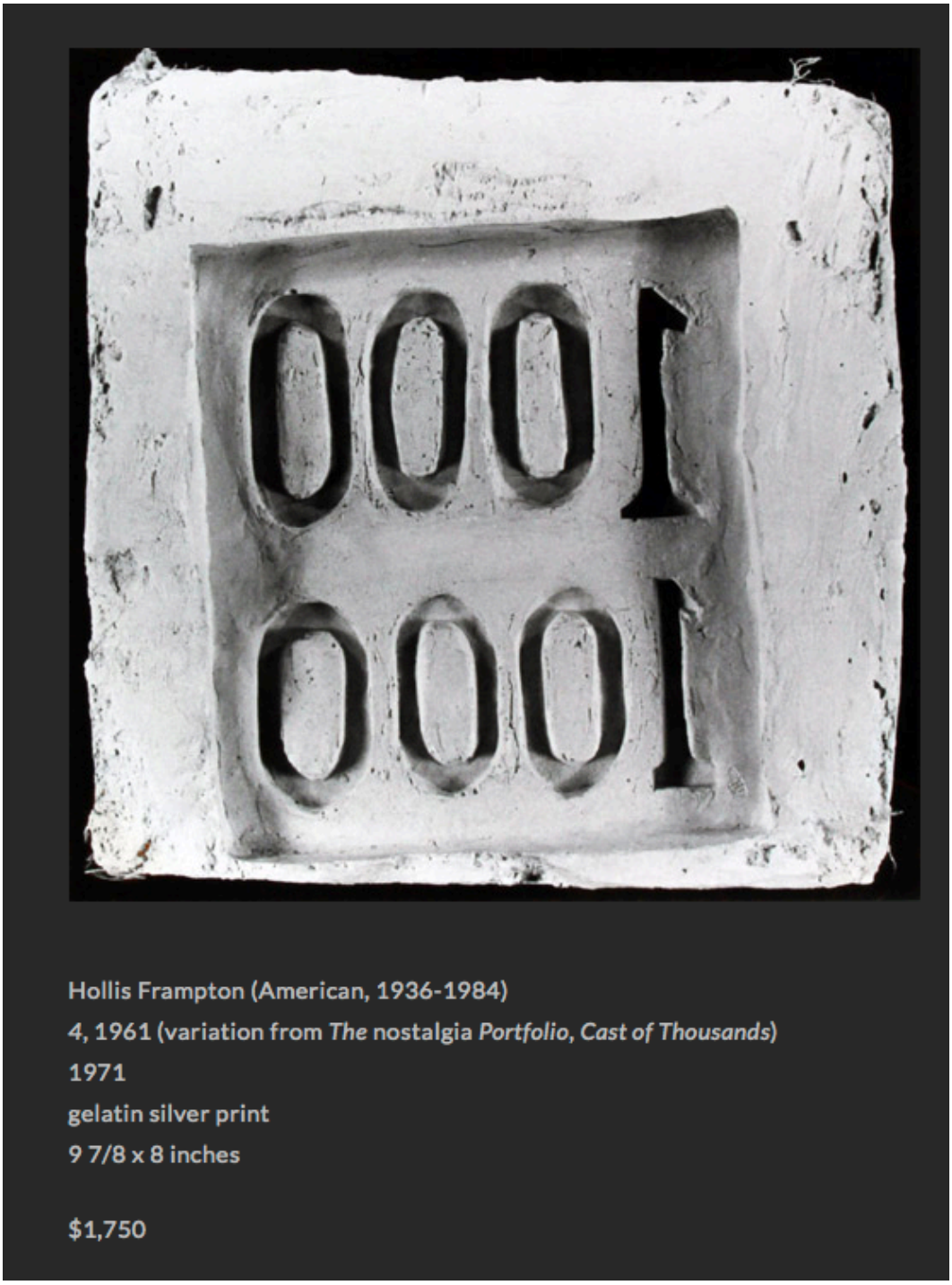
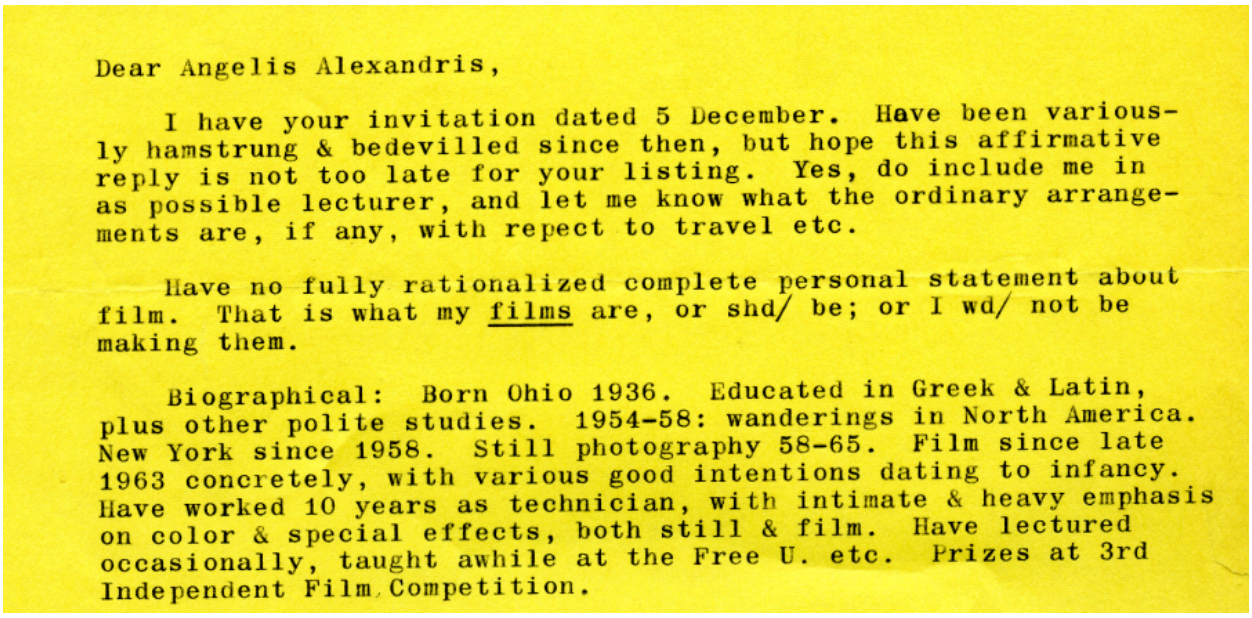


Figure 7.3
One of the images auctioned in the summer of 2015
by Dean Brownrout Modern/Contemporary.
Screen capture from now defunct auction site.

APPENDIX E: CHANGING BIOGRAPHIES



Dear Angelis Alexandris,

I have your invitation dated 5 December. Have been variously hamstrung & bedevilled since then, but hope this affirmative reply is not too late for your listing. Yes, do include me in as possible lecturer, and let me know what the ordinary arrangements are, if any, with repect to travel etc.

Have no fully rationalized complete personal statement about film. That is what my films are, or shd/ be; or I wd/ not be making them.

Biographical: Born Ohio 1936. Educated in Greek & Latin, plus other polite studies. 1954-58: wanderings in North America. New York since 1958. Still photography 58-65. Film since late 1963 concretely, with various good intentions dating to infancy. Have worked 10 years as technician, with intimate & heavy emphasis on color & special effects, both still & film. Have lectured occasionally, taught awhile at the Free U. etc. Prizes at 3rd Independent Film Competition.

Figure 8.1
1968
From a December 28, 1968 letter from Frampton to Alexandris.

*

On moving to New York City in March, 1958, I began consciously to prepare myself for film making by undergoing a self-imposed apprenticeship in still photography, in the belief that one must learn to deal with the technical and perceptual problems of single frames before approaching the serial frames of film.

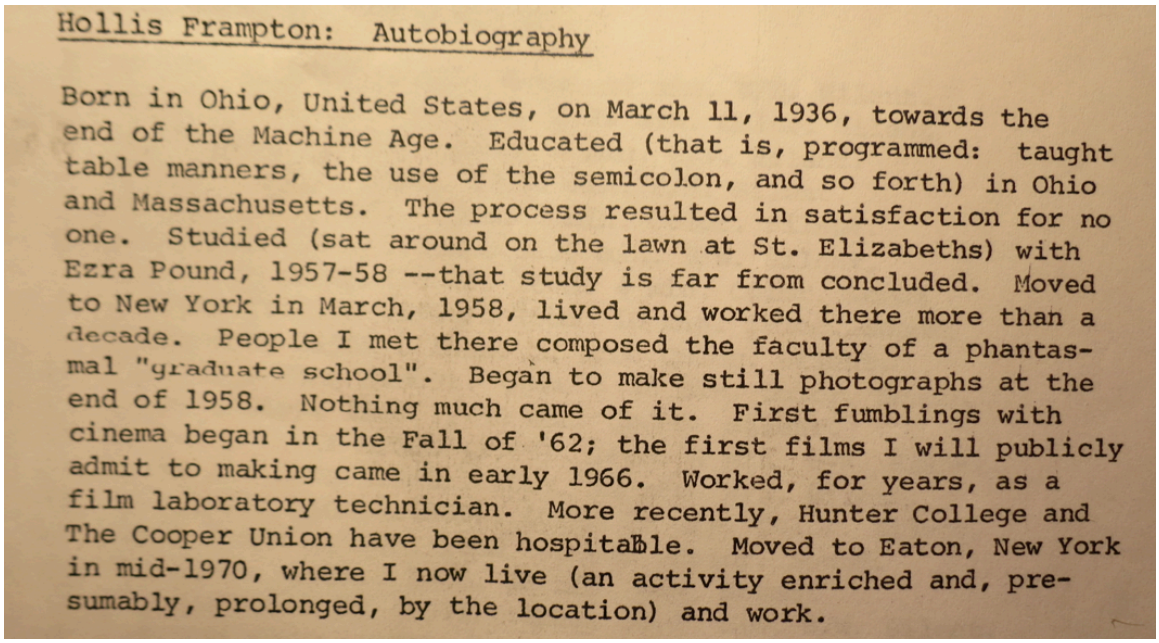
My first, tentative experiments in film were made in the Fall of 1962; during the following four years, I gradually shifted the emphasis of my effort from still photography to cinema. The first work in film I permit to survive was made in the Spring of 1966; since that time, I have done little still work, and always in relation to perceptual problems analogous to those of film, showing approximately yearly.

Since 1966, I have completed films (a "filmography" is appended) working largely in color and, with increasing frequency, in sound. In recent years my working process has gained impetus, and now I generally work on several projects at once…

*

1971

This "Autobiographical Note" is from a grant proposal of Frampton's (c. October 1971).



Hollis Frampton: Autobiography

Born in Ohio, United States, on March 11, 1936, towards the end of the Machine Age. Educated (that is, programmed: taught table manners, the use of the semicolon, and so forth) in Ohio and Massachusetts. The process resulted in satisfaction for no one. Studied (sat around on the lawn at St. Elizabeths) with Ezra Pound, 1957-58 --that study is far from concluded. Moved to New York in March, 1958, lived and worked there more than a decade. People I met there composed the faculty of a phantasmal "graduate school". Began to make still photographs at the end of 1958. Nothing much came of it. First fumblings with cinema began in the Fall of '62; the first films I will publicly admit to making came in early 1966. Worked, for years, as a film laboratory technician. More recently, Hunter College and The Cooper Union have been hospitable. Moved to Eaton, New York in mid-1970, where I now live (an activity enriched and, presumably, prolonged, by the location) and work.

Figure 8.2
1972
From the November 1972 retrospective at the Walker Art Center.

*

My preparation for film-making was in still photography. The first work in film was done in the Fall of 1962; during the next four years, the emphasis of my work shifted gradually from still photography to cinema. The first work in film that I now allow to be seen was made in the Spring of 1966; since that time, I have done little work in photography…and always in perceptual areas analogous to those of film.

Since 1962, I have completed more than 40 films, with a total running time excess of twenty hours, working largely in color and, with increasing frequency, in sound.

*

1976
From a "Career Summary" by Frampton (c. September 1976).

*

Lived and worked in New York City from March, 1958 to May, 1970; since then in Eaton, Madison County, New York.

1961-1969 worked as laboratory technician in still photography & cinema, specializing in dye-imbibition color processes ("old" Technicolor, & Dye Transfer).

Primarily engaged in still photography, 1959-66. First work in cinema, late 1962. Almost entirely occupied with film and related aspects of the moving image since early 1966, but has continued work in still photography, showing regularly. Eighty-six films completed to date (February 1, 1981), running some 30 hours.

*

1981
From "Frampton.CV" (c. February 1981).

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Phillips Academy Archives, Andover, MA

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Correspondences

Hollis Frampton and Sally Dixon

Hollis Frampton and Stan Brakhage

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