

FOR IMMEDIATE RELEASE

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*Undone*

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### Framing Forms

In storytelling it may be possible to separate the language of the story from the contextualizing “framing” words that say what an author is about to do. *This is the story of my “Yellow Movies”*. The framing language is an axe blade, a precipice or cusp dividing the voice of the account into the teller and the told. In the “Yellow Movies,” a black edge serves this framing function. What stands within the demarcation formed by the sharp inner framing edge of the screen rectangle is part of the story; everything else is there to play a “helping” role.

Whatever “help” the author may provide, the space inside a screen frame belongs to the viewer. But a screen space is temporally loosened from the viewer’s moment; it is the potent(ial) field for images of the past, of the present, of the future: that is to say, the screen space is the topos of the image/ination.

Just as some other kinds of art are fulfilled only through the co-presence of the viewer—through the visitor’s psychic projection into a social space they share with the work—film frames are doubly-incomplete spaces: incomplete on the one hand in the haptic imagery offered by the work, and on the other hand in the psychic projection which the visitor may wrest from this encounter.

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