

**A JOURNEY THROUGH *WANDERWEG* (2013):
the cinematic space of Deleuze and Guattari
in the reflexive road movie**

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Thesis Abstract

This paper addresses a modern trend within the road movie genre, where reflexive imagery is utilized as a mechanism of storytelling. Within the “reflexive road movie,” the reflexive space and the road movie space are cinematically contrastive to each other. The road movie provides a cinematic space for the protagonist to explore cultural, societal, and personal boundaries, perpetually moving towards an unreachable horizon. Reflexivity, on the other hand, consistently reminds the viewers of the technical and conceptual means of production, forcing the viewer (and the film itself) to reference its own borders and form. Thus, reflexivity obstructs the traditional motion within the road movie space.

In order to conceptualize this claim, this thesis appears in two parts: the theoretical and the artistic. Theoretically, this study draws from Deleuze and Guattari’s concepts of (de)territorialization and Deleuze’s movement-image and time-image. Artistically, this study references an original film, titled *Wanderweg* (2013), which was created as a means of visually illustrating the theoretical conclusions of this study. Together, the theoretical and artistic components of this thesis examine how reflexivity spatially positions itself within a road movie.

PROLOGUE

As someone who frequently films themselves, I understand first-hand the intimate relationship that one can have with a camera. I have used the camera as a travel companion for the past ten years, filming personal travel diaries along the way. The camera's place in my right hand is as familiar to me as my own thumb. In some ways, it is the pen that I take notes with,¹ and in other ways, it is a telescope that allows me to see further and deeper into experiences while on the road. For my own work, I consider the camera an instrument of documentation and reflection, and it remains an integral tool in my life – both personally and professionally.

In early 2011, I came across the film *Life Without Death* (2000) by Frank Cole. *Life Without Death* is different from any travelogue seen on National Geographic or the Travel Channel. Cole, who called Ottawa, Canada his home, filmed his staggering one-year journey across the Sahara desert, becoming the first North American to do so. The honesty and emotion of the film drew me in as a viewer. This film's purpose is not to showcase the beauty of the Sahara; its purpose is etched into the landscape itself, manifesting metaphors of life's struggle with death and questions of existence. Cole's journey is not solely bound within the physical but emphasizes the simultaneous journey of the metaphysical.

When the credits appeared at the end of the film, I knew that I had stumbled upon the beginning of my research. In a sense, *Life Without Death* was not merely a film: it was a mirror. And this mirror reflected a man travelling with a camera – like myself. I remember watching *Life Without Death* several times after that first viewing; I was fascinated not only with Cole's journey but also his filmmaking. I recognized the road movie elements within the film: the

¹ This references Alexandre Astruc's *caméra-stylo* or "camera pen."

movement between destinations, the inevitable detours, and the longing to reach the horizons of one's identity. But there was something different about the journey in *Life Without Death*. It was unlike any other film that I had ever seen, and I could not explain why.

In an attempt to find films similar to *Life Without Death*, I discovered the writings of Charles Forceville, a media theorist from the University of Amsterdam. His work explores movement within visual culture, emphasizing the simultaneous levels of movement within cinema – particularly road movies (Forceville, 2006; 2011). According to Forceville (2011), “[A] human being runs, crawls, jumps, rides, flies, sails, or moves by any other means from point A (‘source’) via a trajectory C (‘path’) to another point B (‘goal’)” (p. 282). The journey² that occurs between the source and the goal is at the heart of any road movie, and Forceville (2006; 2011) explores the construction of this cinematic journey in four road movies: *Sherman's March* (Ross McElwee, 1986), *Life Without Death* (Frank Cole, 2000), *The Gleaners and I* (Agnès Varda, 2000), and *The Long Holiday* (Johan van der Keuken, 2000).

According to Forceville (2006), there are two journeys in these particular road movies: the journey in front of the camera and the journey behind it. For example, in front of the camera, Cole is on a quest across the Sahara; behind the camera, Cole is struggling to film this quest. As both protagonist and filmmaker, Cole occupies both journeys within the film. As a result, Forceville (2006) labels *Life Without Death* and the other road movies mentioned earlier as *autobiographical* road movies.³ However, Forceville (2006; 2011) acknowledges that these films

² Journey, as defined by Forceville (2006; 2011), is the motion between one's source (departure) and one's goal (destination). The events that occur in between constitute one's journey. The distance and duration is not relevant to one's journey. A journey can occur between any two points and through any landscape. The French road movie, for example, often traverses only short distances. Yet, this is still considered a journey.

³ Later in this study, a distinction will be made between autobiography and reflexivity. For this reason, this thesis will refrain from calling these films “autobiographical road movies” and refer to them as “reflexive road movies.”

are more than autobiographical; these films are also self-reflexive. There are many autobiographical road movies, but these road movies are distinct because of their reflexive imagery. Throughout these films, the audience is reminded that they are watching a film, which, in turn, creates the feeling that there is a film *within* a film.

Following my first viewing of *Life Without Death*, reflexivity was the element that intrigued me the most. Rather than *Life Without Death* be simply a road movie, Cole uses reflexivity to make his film a road movie *about* a road movie. There are two cinematic spaces existing within these films. His relationship with his camera, and how he uses it to capture life on the road, has inspired me to investigate the relationship between reflexivity and the road movie.

Chapter One: THE STUDY

As noted earlier, this thesis originates from my personal interest in researching reflexive road movies. This thesis contains two components: the theoretical and the artistic. These two components are used complementary to explore the reflexive road movie.⁴ The theoretical component of this study utilizes Gilles Deleuze and Félix Guattari's (2004) writings on space theory and Deleuze's (2005a; 2005b) own theories on cinema as a means of conceptualizing the spatial configurations of a reflexive road movie. The artistic component of this study is an original feature-length film, titled *Wanderweg* (2013), directed by the author of this thesis. *Wanderweg* presents a cinematic interpretation of Deleuze and Guattari's (2004) concepts. Together, the theoretical and artistic components of this study examine how reflexivity positions itself within a road movie.

The film corpus of this thesis is derived from the work of Charles Forceville (2006; 2011). He identified four road movies within the reflexive niche, and this thesis utilizes three of them:⁵ *Life Without Death*, *The Gleaners and I*, and *The Long Holiday*. As examples of reflexive road movies, these films will be the cinematic points-of-reference from which many examples will be drawn. These films were chosen for several reasons. Firstly, these three road movies contain reflexive imagery, which constantly reminds the viewer that they are watching a film.

⁴ Although Forceville (2006) categorizes road movies which have reflexive imagery as self-reflexive road movies, I do not feel that it is necessary to use *self-reflexive*. There is no fixed label already for these particular road movies; therefore, as a means of distancing myself from his work, I will label these particular films *reflexive* road movies instead.

⁵ McElwee's (1986) *Sherman's March* is excluded from my reflexive road movie film corpus because McElwee fails to travel through foreign and/or exotic locations. He is retracing locations that are familiar to him. Although *Sherman's March* is still considered a road movie, I find that it stands out among the other reflexive road movie films, as the others feature filmmakers travelling through unfamiliar landscapes.

Secondly, these films feature filmmakers as their central protagonists.⁶ Lastly, they are considered contemporary film examples because they were released within the last two decades.

The second chapter of this study is a theoretical exploration of literature on subjects closely related to the topic of road movies and reflexivity. The literature review starts by examining genre expectations within the road movie genre. It will be demonstrated that the road movie evokes themes of movement, quests, and crossing personal and societal borders. Furthermore, a glimpse into genre mixing will examine the documentary and road movie hybrid. Afterward, it will be established that reflexivity obstructs the traditional space in cinema, by forcing a film to reference back on itself and become aware of its own creation. This, in turn, will appear counterintuitive to the cinematic expectations of the road movie, whose space is always moving forward. In order to theoretically conceptualize space and cinema, this chapter will provide a detailed examination of Deleuze's (2005a; 2005b) movement-images and time-images, along with Deleuze and Guattari's (2004) territorialization and deterritorialization concepts. Through extensive research, this chapter concludes by demonstrating that road movie space is contrastive to reflexive space, as movement within road movie's space perpetually moves forward and movement within reflexive space perpetually becomes stagnant.

The third chapter of this study utilizes Deleuze's (2005a; 2005b) theories on cinema, and Deleuze's and Guattari's (2004) theories on space to explore the spatial configurations within the reflexive road movie. There are two journeys existing within the reflexive road movie: the journey of the protagonist/filmmaker (ie. the road movie space) and the meta-journey of the film itself (ie. the reflexive space). As these are the two spaces within the reflexive road movie, this

⁶ As a means of simplicity, this thesis will refer to this protagonist and filmmaker combination as the "protagonist/filmmaker."

chapter explains how they are cinematically and spatially contrastive to each other. This researcher claims that within a reflexive road movie, space is neither territorialized nor deterritorialized, but continuously and simultaneously both. This chapter theorizes on how this occurs by drawing from Deleuze and Guattari's (2004) territorialization and deterritorialization concepts and Deleuze's (2005a; 2005b) movement-image and time-image.

The fourth chapter of this study takes the theoretical conclusions made in the third chapter and applies them to *Wanderweg*, the artistic component of this thesis. This chapter deconstructs *Wanderweg* and explains how this film illustrates the spatial configurations within the reflexive road movie, demonstrating how reflexivity cinematically positions itself within a road movie's space. There are three parts in *Wanderweg*, and each part embodies a different cinematic space: Part One is a road movie space, Part Two is a reflexive space, and Part Three is a reflexive road movie space. This chapter shows that the spatial configurations within the reflexive road movie are continuously and simultaneously territorializing and deterritorializing.

The theoretical and artistic components of this thesis are fueled by my personal interest in reflexive road movies, such as *Life Without Death*, *The Gleaners and I*, and *The Long Holiday*. As a filmmaker myself, these films closely reflect my own cinematic style. Instead of featuring a fictional protagonist undergoing a journey, these films capture the journey of the filmmakers (and films) themselves. As a result, these films are inherently reflexive. This thesis utilizes Deleuze and Guattari's (2004) theories of space and Deleuze's (2005a; 2005b) theories of cinema to explain how reflexive space and road movie space are cinematically contrastive. What follows is an extensive survey of literature with the aim of exploring reflexivity and the road movie genre.

Chapter Two: LITERATURE REVIEW

Film Genre

A film's genre is among the most descriptive features of any film, as it affects every level of cinema – from scriptwriting, to production, to publicity. It is necessary, therefore, to briefly familiarize ourselves with the themes and arguments existing within genre theory. Although this thesis is not a genre theorization of the reflexive road movie, film genre theory cannot be ignored. Even by labeling these films as “reflexive road movies,” this study uses genre to distinguish these films from other films. Because of limited space, the following section of the literature review will provide merely a glimpse into the complex debate surrounding genre theory.

Rick Altman's (1999) *Film/Genre* will lead the discussion of genre theory, as his text provides a comprehensive and extensive assessment of genre theory's role in cinema. Altman (1999) claims that before film genre mushroomed in the late-1960s, literary theories and theorists dominated film criticism (p. 13). As a distinct art form, cinema deserved its own theoretical frameworks and concepts; in turn, film theory deserved its own language, distinct and representative of the cinematic form. Altman (1999) states that over the previous two decades, “[Film genre] established itself as a field separate from literary genre study. As such, it has developed its own assumptions, its own *modus operandi*, and its own objects of study” (p. 13). With the development of its own set of assumptions and expectations, film genre theory replaced literary genre theory as the medium through which films were analyzed. This replacement, however, did not override the complex and multi-layered field of genre theory. Even the word *genre* is debated among theorists (Altman, 1999; Nelmes, 1996; Stam et al., 2000).

According to Altman (1999), the word *genre* can be identified as:

“[A blueprint] that precedes, programs, and patterns industry production; [a structure] as the formal framework on which individual films are founded; [a label] as the name of a category central to the decisions and communications of distributors and exhibitors; [a contract] as the viewing position required by each genre film of its audience.” (p. 14)

By interpreting genre in this manner, Altman (1999) situates genre theory in cinema’s various stakeholders.⁷ Altman (1999) explains that the role of genre, and its influence in cinema, stems from whom wields the term. Whether a genre’s expectations appear top-down (from the filmmakers) or bottom-up (from the audiences), these expectations dictate the thematic and narrative threads within a film and its placement within a particular genre. Altman (1999) claims that a balance must be established between Hollywood’s desires and the audience’s expectations. If a film is labelled a western, then the public anticipates a film with western elements. When films do not fulfill the genre expectations, they are deemed mislabeled.⁸

Altman (1999) highlights a common complaint of genre theorization: “‘If you’ve seen one, you’ve seen ‘em all’” (p. 25). For example, Altman (1984) quotes film theorist Jean Mitry’s prescriptive definition of a western film: “[a] film whose action, situated in the American West, is consistent with the atmosphere, the values, and the conditions of existence in the Far West between 1840 and 1900” (p. 10). This fixed definition provides a series of clear elements directly associated with the western. Inevitably, filmmakers that adhere to this model create films that are inherently variations on the same form. Hence, the claim that, “If you’ve seen one, you’ve seen ‘em all.” Altman (1999) calls these fixed definitions of genres the “semantic approach” of genre categorization because it focuses on the individual (ie. lexical) elements of the genre. The

⁷ Such as the studios, producers, writers, directors, actors, audience members, etc.

⁸ Unavoidably, an issue arises when a film fits between two genre categories; this is known as genre hybridity, and this will be discussed later in this thesis.

semantic approach of the western genre identifies, as Mitry did, specific characteristics of a western, such as horses, the American mid-west landscape, and a particular time period.

However, in one of his earlier articles, “A Semantic/Syntactic Approach to Film Genre,” Altman (1984) counters Mitry’s fixed definition of a western film by mentioning a group of films called “Pennsylvania westerns.” These films have “definite affinities with the Western. [As they] construct plots and develop frontier structure clearly derived from decades of western novels and films. But they do it in Pennsylvania, and in the wrong century” (Altman, 1984, p. 11). Altman (1984) is clearly challenging the fixed definition of a genre by introducing the “syntactical approach” to genre theory.

Through the “syntactical approach,” the western genre is not defined by its individual parts (ie. lexical), rather it is defined by the relationships linking these individual parts. For example, Altman (1984) quotes film theorist John Cawelti’s syntactical approach to the western genre: “[the western] takes place on the border between two lands, between two eras, and with a hero who remains divided between two value systems” (p. 11). In this definition, Mitry’s fixed indicators of the western genre are present; however, emphasis is placed on how these individual elements relate to each other, rather than on the elements themselves.

Altman’s (1984) semantic and syntactical approach to film genre theory returns cinema to a linguistic rhetoric. He explains that,

“The distinction between the semantic and syntactic [approach] corresponds to a distinction between the primary, linguistic elements of all texts [and] the secondary, textual meanings which are sometimes constructed by virtue of the syntactic bonds established between primary elements.” (p. 16)

For Altman (1984), this approach echoes the chasm that exists in this field; a chasm, moreover, that cannot be remedied because of the various stakeholders in genre categorization. Altman

(1984; 1999) claims that the two facets of genre theorization – whether it is top-down/bottom-up, prescriptive/descriptive, or filmmaker/audience expectations – are complementary, and that questions regarding genre can only be answered when approached from both sides. A genre, therefore, is like a train: “[f]ree to move, but only along already laid tracks” (Altman, 1999, p. 22). Movements within a genre are limited by the “drivers” of the genre – or the various stakeholders wielding the genre itself. It is with this notion in mind that Altman (1999) concludes his *Film/Genre* text, writing that,

“genres embody precisely those moment/situations/structures that are capable of simultaneously benefiting multiple users. But this ability to satisfy several groups at the same time complicates the issue significantly [...] Instead of utilizing a single master language, as most previous genre theoreticians would have it, a genre may appropriately be considered multi-encoded.” (p. 208)

Although genre remains in flux, Altman (1984; 1999) provides a theoretical foundation for genre theory. This will prove essential when exploring genre hybridity, which will be discussed later in the literature review. For now, it is useful to move onto the road movie genre and explore this particular genre’s thematic and narrative expectations.

The Road Movie

The simultaneous emergence of the automobile and cinema has been explored extensively throughout film history (Altman, 1999; Archer, 2013; Cohan et al., 1997; Laderman, 2002; Mazierska et al., 2006; Mills, 2006). Cars and film provide mobility “for Americans in transition, first from rural to urban, then from urban to suburban lifestyles [...] Conceived together, automobiles and films dynamically reflect our culture as it becomes transformed by transportational and representational technologies” (Laderman, 2002, p. 3). Both technologies emerged roughly a decade before the turn of the twentieth century, and both promised to dramatically shift everyday experiences. Since their inception, automobiles have been vital to cinema’s foundation: *technically*, automobiles allowed directors – such as D.W. Griffith – to achieve moving shots; and *thematically*, automobiles embodied the modern lifestyle that the post-industrial revolution represented.

Returning to Altman’s (1984) linguistic approach to film genre, the road movie is “semantically” automobiles, American freeways, and during a particular time-period: 1950s-1960s. However, “syntactically,” the road movie genre is less fixed, allowing for other means of transport (non-automobile), other highways (non-American) and during different time periods. For this reason, a syntactical approach to the road movie genre would expand the cinematic parameters of the genre, demonstrating the origin of the road movie truly lies before the 1960s, most specifically in the western genre.

The Pre-Road Movie

Although the modern road movie is not established until the late-1960s, pre-road movies have existed since cinema’s beginnings. Two of the earliest pre-road movies are: *A Trip to the*

Moon (Georges Méliès, 1902) and *The Great Train Robbery* (Edwin S. Porter, 1903). In *A Trip to the Moon*, astronomers travel to and from the Moon, attempting to learn what lies beyond their own borders; by venturing to the Moon, these men traverse physical space in order to expand their own personal and professional understanding of the world around them. In *The Great Train Robbery*, robbers engage in a heist on a moving train. Porter revolutionized cinematography with this film, by utilizing location shots and moving camera angles – both of which are fundamental to the road movie genre.

Other pre-road movies include the fantastical journey in *The Wizard of Oz* (Victor Fleming, 1939) and the western film, such as *The Grapes of Wrath* (John Ford, 1940). Although this list is not extensive, it demonstrates that the open road has been a common motif in cinema throughout its history. At first glance, *The Wizard of Oz* might not appear to be a road movie, as it lacks any mechanical transportation; however, the yellow-brick road and Dorothy's ruby slippers are sufficient to constitute methods of a journey. Furthermore, this film highlights common road movie themes, such as "meeting new people, self-discovery and the appreciation of loved one" (Wood, 2007, p. 239). *The Grapes of Wrath*, further solidifies the relationship between motion and cinema, as this film suggests that "road travel has the potential for revelation" (Laderman, 2002, p. 28). As the family travels out West in search of work during the Great Depression, there is a sense of optimism that opportunity and happiness exist beyond their present borders. The film also features many pre-conventional filming techniques of the road movie: "the non-narrative travel montages comprising the ebb and flow of vehicles, frequently shot from a low-angle camera, and the explicit connection between man and machine through the reflection of faces in windshields and rear-view mirrors" (Wood, 2007, p. 69). Despite the

existence of these pre-road movies, it was not until the 1960s that the journey on the open road became synonymous with its own distinct film genre – the road movie.

The 1960s Road Movie

Although the road movie's origin is rooted in the western genre, the modern road movie manifested itself in the late-1960s, catalyzed by an emerging youth culture in the 1950s – the Beat Generation. This youth culture had access to self-mobility not available to any generation before it, since the United States of America, following WWII, invested in the establishment of cross-country freeways. These freeways connected the distant coasts in an expansive, interconnecting network; these roads traversed the heart of the country, allowing unexplored areas of the map to be accessible. Just as explorers took to the seas for the New World, the youth took to their cars to chart the unexplored areas of the American landscape. These unexplored areas become boundaries that the road movie attempts to bridge; in turn, “[the] genre of the road movie explores the ‘borders’ (the status quo conventions) of American society [,] mapping the excessive experiences – whether physical, spiritual, emotional” (Laderman, 2002, p. 2). The highway becomes the image of freedom for the American youth in the late-1950s. The highway “[promotes] an image of America as a healthy body whose lifeblood flows through a network of road arteries” (Ibid. p. 39). By the end of the 1960s, cars and films have benefited from this symbiotic relationship. Ranked as among one of America's “most enduring gifts to contemporary film culture,” the road movie embodies the *moving forward* – modernity – of American society (Wood, 2007, p. xv).

In archetypal terms, the road movie captures the movement of its protagonists from one place to another (ie. the journey). Whether that movement is an adventure, an escape, or a return

home depends on the movements of the protagonist. In his book, *BFI Screen Guides: 100 Road Movies*, Jason Wood (2007) describes *Easy Rider*⁹ (Dennis Hopper, 1969) as “the quest for freedom and America’s pioneering spirit, the film [offers] a rebellious riposte to Establishment ideologies” (p. 48). *Easy Rider* attempts to traverse the borders outside and within the protagonists, as they are not only searching for the identity of the country, but also for their own identity.

The unmarked and boundless terrain, therefore, symbolizes the liminal identity of both the landscape itself and those travelling through it.¹⁰ Put differently, “the process of the road travel provokes an internal, psychological process (or journey), thus implying a casual bridge between quest and questioning” (Laderman, 2002, p. 72). Movement within road movies becomes the transition of being *in transit*. The “in between” of being on the road creates a space (and time) to contemplate one’s country and character. At the heart of the road movie – and the American narrative – is the “spatial movement [characterizing] our sense of life” (Laderman, 2002, p. 7). The protagonists shed their identity upon entering their quest. Thus, a liminal space exists between here and where ever they go; this “in between” space becomes a traversable space of self-exploration (Birkeland, 2005). At the heart of the road movie is a search for one’s identity.

Easy Rider’s nostalgic search for what America “is,” juxtaposed by its sweeping shots of boundless terrain, signals a desire to “move beyond not only social and narrative conventions, but temporal and spatial ones” (Ibid. p. 68). The road movie is not bound by a single time or

⁹ *Easy Rider* is considered by many film theorists to be the original road movie (Cohan & Hark, 1997; Mills, 2006).

¹⁰ Liminality stems from the Latin word *limen*, meaning “a threshold” or “limit.” The term originates from *The Rite of Passage* by Arnold van Gennep in 1908, who “observed that certain rituals mark transitions in the status of individuals as they *move through* life” (Gordon, 2010, p. 74, emphasis added). Modern “transitional events” include graduation ceremonies, child birth, and even New Year’s parties; the *liminal state* is the period between significant states-of-being.

place; rather, it exists between times and places. Once a protagonist starts its journey, traditional conventions of society and self are abandoned for the open road. The camera glorifies this movement with an omniscient look “[that] *moves*, a look that precipitates a body in motion” (Laderman, 2002, p. 71). This motion exists on varying planes within a road movie, primarily on the physical plane, where vast landscapes are being traversed; however, motion exists on the emotional and spiritual plane, where *being moved* eludes to non-physical movement (Birkeland, 2005; DeBottom, 2002; Kaplan, 1996; Timothy et al., 2006). The road movie travels within these varying planes of movement, establishing a rich, cinematic example to explore movement through space.

The Modern Road Movie

Since the 1960s, variations on the road movie genre have emerged. *Thelma and Louise* (Ridley Scott, 1991), *The Adventures of Priscilla, Queen of the Desert* (Stephan Elliott, 1994), *Drôle de Félix* (Olivier Ducastel & Jacques Martineau, 2000), and *Y tu mamá también* (Alfonso Cuarón, 2001) are a few examples that have taken the thematic parameters of the road movie and applied them to a modern narrative. Instead of the road movie genre limiting itself to heterosexual men on American highways, the road movie has evolved to include female and homosexual drivers on non-American highways.¹¹ What links these road movies is a sense of journey and cinematic movement through space.

Thelma and Louise places the female protagonist in the driver seat. Unsatisfied with their domestic lives, Thelma and Louise escape for a weekend alone. While at a bar, Thelma is almost raped and Louise shoots the attacker dead. The pair take to the road, which transforms from a

¹¹ Some modern road movies even lack an automobile and a highway entirely – such as, *Life Without Death* (2000).

space of domestic freedom to a space of legal freedom. The film ends with both Thelma and Louise “[driving] off the edge of the Grand Canyon in slow motion to elude capture from the pursuing hordes of cops, boyfriends, husbands and lovers” (Wood, 2007, p. 201). The film embodies the fundamental elements of a road movie – movement, self-empowerment, and liberation – but does so with female protagonists, allowing the female gender to “keep going.”

The Adventures of Priscilla, Queen of the Desert takes the American-bred concept of the road movie and reinvents it in Australia, where an aging transsexual takes to the Outback. The recurring image of an automobile – in this instance, a tour bus named Priscilla – on the open road appear often in this film. The protagonists, two drag-queens and a transsexual, travel across the Australian desert to perform at a remote resort. True to the tradition of the genre, “[The trio] struggle to get along, encountering a number of eccentric Australian anachronisms, homophobia and off-road incidents involving Aboriginals. All the while, [they become] increasingly concerned about the path [their lives] have taken” (Wood, 2007, p. 1). Replaced are the masculine motorcycles of the 1960s road movie: instead a lavender-coloured tour bus takes to the road, traversing the Australian Outback.

Drôle de Félix places a homosexual protagonist in the driver seat of this French road movie. *Drôle de Félix* follows “familiar road movie [motifs] of quest and self-discovery” (Archer, 2013, p. 75), where Félix, a HIV-positive male, decides to travel from Dieppe to Marseilles to find his father. The narrative of *Drôle de Félix* appears quite straightforward; however, this film reminds us of a road movie motif that has yet been discussed – the detour. A road movie’s adventure is not complete without a few misadventures. The journey to Marseilles is pebbled with unexpected detours, where, by the end of the film, the search for

the father appears to be abandoned. On the surface, Félix searches for his father; however, the inner journey indicates that he is searching for his own identity. As a homosexual and of North African descent, Félix exists on the fringe of French society. This film, therefore, is an “exploration of alternative ethnic and sexual identities [...] underscored by the way Félix’s journey takes in a range of picturesque French locations and landscapes” (Archer, 2013, p. 77).

Y tu mamá también is a coming-of-age drama that features two teenage boys and a twenty-eight-year old woman on a road trip across Mexico. Although *Y tu mamá también* enjoys many of the physical characteristics of a traditional road movie, such as drugs, sex, and driving, this particular film highlights many of the new trends in road movies: women liberation, homosexuality, and cultural identity. The filmmaker, Mexican director Alfonso Cuarón, emphasizes the coming-of-age tale for not only the teenage boys, but also for the teenage Mexico. The rebellious and sexual drive of the boys extends beyond the car itself and infuses into the Mexican culture around them. The film showcases Mexico in an authentic and non-tourist manner, “[addressing] the ills afflicting contemporary Mexican society[,] challenging the dominance of American imports and enticing young Mexican audiences back to see local product in which their hopes, aspirations and sensibilities are authentically replicated on screen” (Wood, 2007, p. 243). Ironically, Cuarón uses one of America’s greatest contributions to cinema – the road movie – to challenge American’s cultural superiority. At first glance, this film reflects a Kerouac-style road trip, but *Y tu mamá también* highlights the complexity of the road movie genre, as it attempts to cross physical and conceptual borders built by both the protagonists and audience members.

In the previous four examples, the road movie has thematically travelled a long way since the western film and *Easy Rider*. Although this corpus is limited, this list highlights the diversity within this particular genre. Protagonists are not limited to heterosexual, American males, but have come to include females, homosexuals, and non-Americans. The road movie, which originated as a genre that pushes personal and societal boundaries, has pushed its own genre's boundaries. Literally and thematically, the road movie continually moves forward.

As mentioned earlier in this thesis, the films *Life Without Death*, *The Gleaners and I*, and *The Long Holiday* are road movies; however, these films are also documentaries. Therefore, to categorize these films solely as road movies would be to limit the cinematic representation of these films. The following section of the literature review will expand on Altman's (1999) perspective on genre hybridity, as this is particularly significant to the reflexive road movies referenced in this thesis. Although this study is not a genre theorization of the reflexive road movie, these films are potentially influenced by their genre hybridity; ergo, it is necessary to consider the cinematic and spatial parameters of genre mixing.

Genre Hybridity

As mentioned earlier, genre theory remains a divided field. Film theorists are unable to agree on genre's role in cinema. Is genre merely a category applied to a film after it is finished, or does genre categorize a film before it is started? Altman (1999) attempts to unite film theorists by claiming that this division represents an opportunity to reexamine genre's influence. Instead of considering genre theory an "either/or" debate, Altman (1999) demonstrates that genre theorization is an "and" debate. Genre must be analyzed from two sides: both descriptively and prescriptively; both top-down and bottom-up; from both a filmmaker and audience perspective. Cinema's various stakeholders wield the influence of the term genre. According to Altman (1999) a film does not categorize itself into any particular genre: stakeholders outside the film control the categorization. With this in mind, genre mixing or genre-hybridity, therefore, only complicates the debate within genre theory.

Although some theorists follow the classical approach of pure genre categories, Altman (1999) finds that no film is solely situated within a single genre. He writes that, "Today, pandering to postmodern taste, some critics have discovered the delights of intertextuality and multi-genericity, but we must allow a change in critical paradigm to stand in for textual difference. Genre mixing has long been a standard Hollywood practice" (p. 141). The desire to categorize these films into a single genre is for the convenience of theorists; yet, as Altman (1999) claims, most films fit within more than one genre. For example, comedies can have melodramatic moments, and musicals can have romantic moments. According to Altman (1999), genres are not fixed categories but blend naturally together.

Genre hybridity has been – and remains today – a common practice in both Hollywood and independent studios. Studios tend to use genre hybridity as a means of broadening the appeal of their films. Whether the studios use genre mixing for “marketability” (Ibid., p. 132) or “publicity” (Ibid., p. 135), Altman (1999) highlights that genre mixing is not just a postmodern fad (p. 143). When a film is labelled as a western, it is limited to the genre expectations of that single genre; however, when that western is considered a western-romance, the genre expectations expand beyond a single genre. In theory, the western-romance should appeal to a wider audience. From a studio’s perspective, a western is considered a masculine film, yet this film appeals to both men and women when categorized as a western-romance.

In essence, Altman (1999) argues that genre hybridity is not a postmodern phenomenon. It has been occurring since cinema’s inception, as even cinema’s earliest films utilize genre mixing.¹² Since genre is defined outside the film itself, film theorists and critics wield the genre categorization; thus, they control whether a film is defined within one genre or two. Regardless of this label, however, Altman (1999) claims that films tend to position themselves naturally between more than one genre. The reflexive road movies identified in this thesis (along with the artistic component) also fit between more than one genre. In this instance, *Life Without Death*, *The Gleaners and I*, and *The Long Holiday* are also documentaries. Therefore, the following section of the literature review will examine how the documentary genre and road movie genre weave together.

¹² Even pre-road movies, such as *A Trip to the Moon* and *The Great Train Robbery*, are genre-mixed: the former fits between a road movie and science fiction, and the latter fits between a road movie and a melodrama.

The Documentary and the Road Movie

Documentaries might be easy to identify, but they are difficult to define, as they are not bound by a particular theme or subject. As John Ellis (2012) states:

“Anyone can tell that a particular film or TV programme is a documentary, but the range of documentary styles is vast [...] Some filmmakers are rigorous in their belief in simply letting events unroll in front of their camera; others will organise full-scale reconstructions of events, or see no problem in directing their subjects to behave in particular ways. Both methods have resulted in films that are called ‘documentaries.’” (p. 1)

As with every other genre, the documentary is bound by differing expectations from the various stakeholders in cinema (ie. producers, writers, directors, audiences, etc.). Therefore, it is of value to examine the diverse approaches to the documentary form.

In the history of the documentary, there are at least four major styles: “direct-address,” *cinéma vérité*, “interview-orientated film,” and, most recently, “self-reflexive” (Nichols, 2005). The “direct-address” method follows a Gersonian tradition, where an authoritative narration (often referred to as the ‘voice of God’) dominates the visuals of the film (Ibid., p. 17). *Cinéma vérité* attempts to capture the untampered reality of ordinary people, stripping away the authoritative narration and allowing viewers to come to their own conclusions (Nelmes, 1996; Nichols, 2005; Thompson et al., 1994). The “interview-orientated” documentary returns to the “direct-address” method, where narration becomes pivotal to the narrative; however, the “voice” of the films is placed among the numerous interviewees, rather than unnamed “voice of God” (Nichols, 2005, p. 18). The most recent phase of documentary is the “self-reflexive” style. These documentaries mix the commentary of the “direct-address” and “interview-orientated” style with the transparent reality of *cinéma vérité*. Therefore, self-reflexive documentaries “address the limitations of assuming that subjectivity and both the social and textual positioning

of the self (as filmmaker or viewer) are ultimately not problematic” (Ibid., p. 29). These four styles are merely broad outlooks on the documentary genre. Each style encompasses even more complexities. What links these styles is the documentary’s precarious relationship with reality.

In his book, *John Grierson: Trailblazer of Documentary Film*, Gary Evans (2005) acknowledges that Grierson coined the term “documentary” not as a device to document truth, but to “make drama out of the ordinary” (p. 32). As quoted by Evans (2005), Grierson states that,

“[y]ou do not point a camera at the world and call it a ‘documentary.’ You tell a story or illuminate a theme by images, much in the way that poetry works. Imagery and movement. And remember, there is no such thing as truth until you have made it into a form. Truth is an interpretation, a perception.” (p. 32)

Truth is a prominent obstacle for the documentary genre. Grierson emphasizes that truth in cinema is less absolute and more ambiguous. The documentary film is an interpretation of reality, which often conflicts with the notion of absolute authenticity (Ellis, 2012; Grant et al., 1998; Lebow, 2012; Nelmes, 1996; Rosenthal et al., 2005; Thompson, 1994). Because the documentary film is so closely linked to reality and “to actual people and collective problems, hopes, and struggles, it is understandable that concrete issues of ethics, politics, and technology (the physical apparatus) would take precedence over the intangibles of aesthetics” (Grant & Sloniowski, 1998, p. 20). For example, *Nanook of the North* (Robert J. Flaherty, 1922), which was well received when first released, has been recently criticized because it has been revealed that the filmmakers manipulated scenarios (Rabiger, 1987, p. 13). Therefore, the dialogue surrounding authenticity within the documentary form stems from cinema’s earliest documentary examples.

When audiences watch a documentary, the suspension of disbelief is not employed as often as with a feature film. This suspension of disbelief is an effect of the documentary-style,

which includes shaky cinematography, unscripted dialogue, and real locations as opposed to sets (Ellis, 2012). The documentary-style connotes spontaneity and authenticity because it appears to capture reality in “real time.” This style of filmmaking, however, is not limited to documentaries. Documentary-style filmmaking can be applied to feature films as well, and this is known as the mockumentary or the docudrama.

The mockumentary is “[complex], incorporating as it does a variety of filmmakers’ intentions and range of appropriations of documentary aesthetics, and encouraging layered interpretations from audiences” (Roscoe & Hight, 2001, p. 64). The docudrama and the mockumentary, such as *The Blair Witch Project* (Daniel Myrick & Eduardo Sánchez, 1999), *Paranormal Activity* (Oren Peli, 2007), and *Cloverfield* (Matt Reeves, 2008) look and feel real because of the cinematographic aesthetics of the documentary-style. These feature films are filmed like a documentary, which plays with the audience’s suspension of disbelief. Although these films are fictional, they utilize the documentary-style, tentatively blurring the perception of authenticity. This particular cinematography can be attached to any film genre, creating a documentary-style action film, horror film, or road movie.

One of the more common examples of genre mixing between the documentary and the road movie is the travel show. Television programs such as *The Travel Magazine* and *Departures* feature protagonists travelling to different countries, highlighting the various tourist activities available around the world. The “documentary road movie” (or “road movie documentary”) hybrid is so common that an entire television channel is dedicated to it – the Travel Channel. Even though these television shows appear spontaneous (as a result of the documentary-style cinematography) these shows are quite staged (Garrod, 2009; Tasci, 2009). In an attempt to

exhibit ideal travelling scenarios, many of the situations in these travel shows are choreographed. Whether it is the lighting, the camera angles, or even the dialogue, these television programs are not as authentic or spontaneous as they appear (Tasci, 2009). Like the mockumentary and docudrama, *The Travel Magazine*, *Departures*, and their numerous counterparts utilize the documentary-style to make fake events feel real. This echoes the earlier claim that documentaries do not document reality, rather they interpret it (Evans, 2005). Therefore, the documentary road movie can position itself ambiguously between fiction and nonfiction because of the documentary's interpretation of reality and its ambiguous relationship with authenticity (Austin et al., 2008; Rabiger, 1987; Roscoe et al., 2001).

Life Without Death, *The Gleaners and I*, and *The Long Holiday* are also examples of the documentary and the road movie hybrid. These particular films are “self-reflexive” documentaries. As mentioned earlier in this section, self-reflexive documentaries are a modern trend of the documentary form (Nichols, 2005). To be reflexive, as Ruby (2005) puts it, is

“[n]ot only to be self-aware, but to be sufficiently self-aware to know what aspects of self are necessary to reveal so that an audience is able to understand both the process employed and the resultant product and to know that the revelation itself is purposive, intentional, and not merely narcissistic or accidentally revealing.” (p. 35)

Reflexivity, therefore, further distinguishes these films from other road movie and documentary examples. How reflexivity influences the narrative and space of these films will be discussed in the following section.

Reflexivity

Reflexivity is the “practice of making viewers aware of the material and technical means of production by featuring them in the image or as the ‘content’ of a cultural production” (Strucken & Cartwright, 2001, p. 248). Reflexivity is both “a part of modernism, with its emphasis on form, and of postmodernism with its array of intertextual references” (Ibid., p. 364). By drawing attention to the means of production, reflexivity prevents viewers from entirely engrossing themselves into the image or film that they are viewing; it obstructs the suspension of disbelief and reminds the viewer that they are seeing an image or watching a film. The spatial paradox of reflexivity exists in its relationship with distance. Some scholars argue that reflexivity creates a distance between the audience and the art itself, forming an inability to fully absorb oneself in the experience; in contrast, other researchers claim that it reduces distance (van de Vall, 2008), allowing audiences a greater awareness of the production of the artwork in question.¹³

Furthermore, some scholars address the misleading synonyms of reflexivity, such as “autobiographical” and “self-reference” (Rosenthal & Corner, 2005), which situate the self at the centre of the product (or artwork). Although self-reference might retain an element of reflexivity, it is important to note that one can be reflective without being reflexive. This division between reflective and reflexive divides theorists. Some claim that reflexive art is “[a]ssociated with critical reflection, conscious awakening [and] self-reference” (Poulaki, 2011, p. 419).¹⁴ Moreover, the “[practice] of self-reflexive filmmaking is not about exposing the filmmakers’ or protagonists’ autobiographical selves[,] but about the new joint entity of the relationship between

¹³ This is reminiscent of Bertolt Brecht’s *Verfremdungseffekt* or the “distancing effect.”

¹⁴ Poulaki (2011) continues by describing reflexivity as “subversive dynamics, loops, and infinite regress” (p. 420).

them (Panse, 2008, p. 79). Although there is debate among scholars regarding the connection between “self-reference” or “autobiographic” to reflexivity, this does not change the fundamental aspect of reflexivity: that reflexive art is not only aware of form and style “[...] but also about strategy, structure, conventions, expectations, and effects” (Nichols, 1991, p. 57).

Reflexivity in Art

In art, reflexivity comes by many names, such as the infinite loop, the feedback loop, *mise en abyme*, Droste effect, and recursion (see Appendix 1.1). These are all variations of reflexive imagery, where the source of the image references itself. To solidify the concept of reflexivity, a series of art examples will be provided. These examples will be presented in chronological order and accompanied by a brief explanation of their reflexive space.

The first reflexive example is Diego Velázquez’s painting *Las Meninas* (1656) (see Appendix 1.2). This composition features an aristocratic family preparing for a portrait to be painted. There is a line of young women and a dog occupying the forefront of the painting, while on the left side stands a painter with his canvas. As the canvas is facing away, viewers are unaware to what is being painted. In the background is a servant standing by a staircase, and to the left of him is a mirror hanging on the wall. When the viewer notices this mirror,

“[t]he firm ground of pictorial realism begins to slip away from us. The vertigo produced by this slippage is increased when we reflect on the relations between the mirror and [the other puzzling aspect] of the picture: the eyes of six of the principle characters of the picture, as well as the eyes in the mirror, are all focused at a point outside the picture, the point at which we, the observers, stand.” (Mitchell, 1980, p. 250)

The mirror makes viewers aware that a painting is being made while the viewer is watching (Mitchell, 1980). This reflexive element draws attention to the form of the painting, emphasizing that this is a painting *of* a painting. This, in turn, creates a “loop,” where the space of the painting

(ie. the reflexive space) continuously references itself. Once the loop between the viewer and the mirror is established, the space within the painting becomes a paradox: the beginning and end exists between the spectator and the mirror. This reflexive effect is commonly known as *mise en abyme*. When the viewer is made aware of their own viewership, the movement within the image stalls to a stand-still, as the viewer contemplates the paradoxical space.

Dimitri Vertov's *Man with the Movie Camera* (1929) remains an early example of reflexive filmmaking (see Appendix 1.3). The film exposes "the presence of the cameraman as a roving eye capturing the city for the pleasure [of the audience]" (Stucken & Cartwright, 2001, p. 248). This roving eye is known as the Kino Eye (camera eye) which would produce *Kino Pravda* – Cine Truth (Ruby, 2005). Vertov wished the viewer "to understand how film works, in mechanical, technical, and methodological as well as conceptual ways, thereby demystifying the creative process" (Ruby, 2005, p. 39). When Vertov uses reflexivity in his film, he creates a "reflexive space" between the film itself and the viewer, either drawing the viewer into the film or distancing the viewer away from the film. Regardless, the reflexive space is a space where movement stalls and the viewer becomes aware that they are watching a film. Just as looping occurs in *Las Meninas*, spatial looping also occurs in *Man with the Movie Camera*, whereby the film is aware of its own creation as it is being created. These loops are moments of self-awareness, where the camera consciously addresses itself. In a sense, reflexivity symbolically places a mirror in front of the camera, allowing the audience to see *into* the camera itself, which Vertov visually illustrates throughout the film.

The notion of reflexivity and its "spatial loops" is further explored in M.C. Escher's *Drawing Hands* (1948) (see Appendix 1.4). In this lithograph print, there are two hands, and

each hand is drawing the other. As a result, what is created in an “infinite loop,” where the space within the image is paradoxical. There is no beginning and no end: the movement is self-contained, as it infinitely creates and uncreates itself. These two hands illustrate, in a fundamental manner, the basic nature of reflexivity. As reflexivity permits the art form to purposefully address itself, the space within the image becomes a loop. Put differently, reflexivity allows an image to refer back on itself. When this happens a particular type of space is created within the image. This space is known as the reflexive space.

Reflexivity in the road movie

To solidify the notion of reflexivity in a road movie, a detailed description of *Life Without Death*, *The Gleaners and I*, and *The Long Holiday* will be provided. The following section will describe not only the road movie elements of these films (ie. the journey) but also the reflexive elements (ie. meta-journey), as these are the two cinematic spaces within these films.

In *Life Without Death*, director Frank Cole finds himself barely surviving a year-long trek across the Sahara desert. While traversing the desolate and dangerous areas of Mali, Chad, and Sudan, Cole avoids bandits, befriends Arab nomads, and crosses paths with countless camel corpses. These movements (ie. the journey) exist within the road movie space of this film. Throughout *Life Without Death*, however, viewers are frequently reminded that a film is being created. These reflexive moments include Cole looking directly into the lens, and Cole removing sand from inside the camera. Within these moments, the journey of crossing the desert becomes less important: the meta-journey of the film itself takes precedence (ie. the reflexive space). Reflexivity encloses the cinematic space within the film, forcing the viewer to become aware of the film itself.

Self-described as a road-movie (Forceville, 2011), Agnes Varda's *The Gleaners and I* follows the director into the French countryside, as she explores the behaviour of modern day gleaners. Throughout the film, Varda meets traditional and modern gleaners, who pick vegetable scraps after harvest. Between the city and countryside, Varda appears to be in perpetual movement, filming from inside her car as she passes large trucks on the highway (ie. the journey). Yet, *The Gleaners and I's* reflexive structure establishes a second journey within this film. In one poignantly reflexive moment, Varda stands in front of the camera, and lifts another camera from behind her, pointing it directly towards the camera that is gazing at her. This reflexive moment mimics *Las Meninas*, where the space becomes *mise en abyme*, as reflexivity forces the viewer to become aware of the image's source. In this particular instance, Varda – the protagonist/filmmaker – turns the camera on the viewers, forcing them to become aware of the film's own parameters.

The Long Holiday captures van der Keuken's year-long trip around the world, following his diagnosis of terminal cancer. From Asia to Africa, van der Keuken films an intimate struggle with his own mortality, while still exploring foreign and exotic locations (ie. the journey). Throughout *The Long Holiday*, van der Keuken draws attention to the camera and the film itself, highlighting the reflexive nature of his film. In one reflexive scene, van der Keuken explains why he is using a digital camera rather than his preferred film camera. He explains that the cancer will eventually make him too weak to carry the heavy film (ie. the meta-journey). In this reflexive moment, viewers become aware of the camera's presence, which (according to reflexivity theory) either increases or decreases distance between the viewer and the film. Regardless, within this reflexive space, the film becomes self-referential, and this creates a

spatial loop, where the movements no longer exist beyond the camera (as it would in a road movie space) but between the camera and itself.

Life Without Death, The Gleaners and I, and The Long Holiday are not only examples of the documentary road movie genre hybrid but also exhibit reflexive filmmaking. Reflexivity creates a space within the road movie where the film refers back onto itself. This, consequently, is counterintuitive to the road movie space – which is defined by its forward motion. This study, therefore, attempts to explain how reflexivity spatially positions itself within the road movie. In order to do so, this thesis utilizes the cinematic and spatial writings of French philosophers Gilles Deleuze and Félix Guattari. Their theories will conceptualize the spatial configurations within the reflexive road movie.

Deleuze on Cinema

Gilles Deleuze has written two influential texts on cinema: *Cinema 1: The Movement-Image* (2005a) and *Cinema 2: The Time-Image* (2005b). Together, these texts dissect cinema into two overarching images: the movement-image and the time-image. These images contrast with each other just as movements in art do. This can partly explain why different periods of art and music are called *movements*, as each movement has the capacity to *move* the viewer in a different way. At the heart of Deleuze's work (2005a; 2005b) is movement, and in his cinema books, Deleuze (2005a; 2005b) describes how the movement-image and the time-image move in cinematic space. The movement-image and the time-image dictate the movement between images within a film; therefore, each has the capability of moving the audience in a distinct manner. The following section of the literature review will define the movement-image and time-image, highlighting their connection to cinematic space and movement.

The Movement-image

Deleuze argues that the classic Hollywood film best exemplifies the movement-image, where cinema followed a traditional *cause-and-effect* sequence of images (Deleuze, 2005a).¹⁵

Deleuze states that,

“[e]very thing, that is to say every image, is indistinguishable from its actions and reactions [...] Every image is ‘merely a road by which pass, in every direction, the modifications propagated throughout the immensity of the universe.’ *Every image acts on others and reacts to others, on ‘all their facets at once’ and ‘by all their elements.’*” (Deleuze, 2005a, p. 60, emphasis in original)

A movement-image, therefore, is defined by its interdependence on neighboring images. Movement-images are always reacting to the previous image, and simultaneously, preparing for

¹⁵ According to Deleuze (2005a), the movement-image classifies films made between 1895 to 1945.

the next image (Deleuze, 2005a). Pre-WWII cinema depends on the movement-image structure: narratives flow linearly, allowing audiences to be conscious of where and when each image takes place within the narrative of the film. Whether the film starts with a present predicament or a flashback, the viewer recognizes whether a scene or image refers to something in the past or future. This is an effect of the movement-image.

For example, in *Battleship Potemkin* (Sergei Eisenstein, 1925), the Odessa Steps sequence features a group of soldiers marching down the steps. The following montage follows the movement-image structure described by Deleuze (2005a): the soldiers aim their guns, they shoot, a woman is hit, a baby carriage teeters on the steps, the mother dies and falls to the ground, the carriage plummets down the steps. Each shot (from both the gun and the camera) is followed by its reaction, which, in turn, prepares for the following reaction shot. This sequence follows a chronological – and logical – narrative, which is characteristic of the movement-image. As the soldiers march down the steps (cause), the citizens flee down the steps (effect). Like a line of dominos knocking each other over, movement between movement-images follow a (chrono)logical order. A movement-image's movement, therefore, exists in relation to its predecessor and successor (Deleuze, 2005a).

The concept of the movement-image emerges as a response to Henri Bergson's notion of cinema. Bergson constructs a "cinematographic illusion" (Deleuze, 2005a, p. 2) which removes movement from reality by creating a series of still images, to which movement is added by a moving projector of light. This "incorrect formula" (Deleuze, 2005a, 2) insinuates that cinema is a construction of movement – a "false movement," described by Deleuze (2005a) – which does not contain any movement within itself; the movement, therefore, must exist outside the images,

in a form of a film projector. Deleuze (2005a) states clearly that he opposes this particular view of cinema, claiming that, “[cinema] does not give us an image to which movement is added, it immediately gives us a movement-image” (Deleuze, 2005a, p. 2). In other words, movement cannot be added to cinema via mechanical devices; even the camera itself does not *create* motion but merely *captures* it (Deleuze, 2005a). For Deleuze (2005a), movement remains fundamental to cinema: to remove movement from cinema would be to remove sound from music. This is why Deleuze (2005a) disagrees with Bergson’s interpretation. Deleuze (2005a) is adamant in emphasizing that the *whole* of cinema is movement, highlighting that, “movement has two facets, as inseparable as the inside and the outside, as the two sides of the coin: *it is the relationship between parts and it is the state [...] of the whole*” (Deleuze, 2005a, p. 20, emphasis in original).

The Time-image

The movement-image is not, however, the definitive structure of cinema. According to Deleuze, post-WWII cinema has ushered-in an alternative image. These images break the traditional flow of a cinematic narrative; they are not structured in the rigid action-reaction framework of the movement-image. These images, which are presented as an “evolution” (Deleuze, 2005b, p. 41) of the movement-image, disconnect themselves from logical order and chronological time. Deleuze identifies these images as *time-images*.

In his second cinema book, *Cinema 2: The Time-Image*, Deleuze (2005b) identifies the time-image by: “[The] time in the shot must flow independently and, so to speak, as its own boss” (Deleuze, 2005b, p. 40). These images are not bound to its predecessor or successor image, as the movement-image is; the time-image breaks the logical flow of time within a film. Deleuze writes that, “[Time-images] shatter the empirical continuation of time, the chronological

succession, the separation of the before and the after” (Deleuze, 2005b, p. 150). A time-image does not have a past or a future, as it exists solely in the present (Deleuze, 2005b). These images appear on the screen with no reliance on appearing in time with the other images; they are in time with themselves and exist separately from the movement-images.

According to Deleuze (2005b), *Man with the Movie Camera* embodies the fundamentals of the time-image. In *Man With the Movie Camera*, there is a scene when the film stops, and a series of still images appear on the screen. This sequence appears out of time with the narrative, showing that, “[time] is off the hinges assigned to it by behaviour in the world, but also by movements of world. It is no longer time that depends on movement; it is aberrant movement that depends on time” (Deleuze, 2005b, p. 39). These images break free of the temporally-linear structure of the movement-images, allowing the film to reflect on its own form and structure. In this particular film, time-images are reflexive, allowing Vertov and the film to be self-referential. The time-images in *Man With the Movie Camera*, therefore, remind the viewers that they are watching a film.

Deleuze (2005b) solidifies the time-image by linking it with particular filmmakers and movements within cinema, identifying Federico Fellini, Roberto Rossellini, and Alain Resnais as the forebears of the time-image in cinema. He writes that Italian neo-realism is filled with time-image, which is why this movement appears “fragmentary [and] ephemeral” (Deleuze, 2005b, p. 2). Furthermore, he explains that,

“[w]hat defines neo-realism is this build-up of purely optical situations (and sound ones, although there was no synchronized sound at the start of neo-realism), which are fundamentally distinct from the [movement-images]. It is perhaps as important as the conquering of purely optical space in painting, with impressionism.” (p. 3)

This reference to impressionism at the beginning of *Cinema 2: The time-image*, foreshadows how Deleuze envisions the time-image's relationship with cinema. The impressionism movement presents an abstract interpretation of reality. Paintings during this movement are not simply reproductions of real scenes: the impressionists go further and attempt to capture the movement and passage of time (Deleuze, 2005b). The space within impressionist paintings are fluid and attempt to embody movement within a stationary art form. This comparison, described by Deleuze (2005b), is highly relevant to the time-image, which he claims is cinema's impressionist movement. This, as Deleuze (2005b) writes, is "on the broader trajectories, perception and recollection, the real and the imaginary, the physical and the mental, or rather their images, continually followed each other, running behind each other and referring back to each other around a point of indiscernibility" (Ibid., p. 67).

This "indiscernability" is the crux of the time-image. It is an image without reference to anything other than itself. It is self-perpetuating and exists in a time of its own. Deleuze (2005b) emphasizes that, "it is never in the beginning that something new, a new art, is able to reveal its essence; what it was from the onset it can reveal only after a detour in its evolution" (p. 41). Deleuze sees the time-image as a detour in cinema, and this detour will become essential when analyzing reflexivity's spatial configurations in a road movie. However, before this analysis can proceed, an overview of Deleuze and Guattari's (2004) concepts of space is necessary.

Deleuze and Guattari on Space

As mentioned earlier, Deleuze's (2005a; 2005b) writings on cinema result in the establishment of two over-arching cinematic images: the movement-image and the time-image. These images are fundamentally different in their relationship to the cinematic space within a film. Movement-images flow logically from one to the next, whereas time-images fragment the flow and disrupt (chrono)logical order. By distinguishing these two images, Deleuze (2005a; 2005b) establishes that movement between images dictates the overall movement of the film. This movement can potentially distinguish films from different genres, just as paintings are differentiated by the various *movements*. Therefore, to demonstrate how these images influence the cinematic space of a film (specifically a reflexive road movie), it is necessary to understand Deleuze and Guattari's (2004) vision of space.

In *A Thousand Plateaus*, Gilles Deleuze and Félix Guattari (2004) explore and define, their own notion of space. In their text, Deleuze and Guattari (2004) describe two unique movements within space: territorialization and deterritorialization. Territorialization is the state of being rooted to a place, where the exterior space restrains interior motion; deterritorialization, on the other hand, is the process of unrooting oneself from a specific place, allowing internal movement to dictate exterior motion (p. 158). Territorialization and deterritorialization originate as methods of examining the State. Deleuze and Guattari write (2004) that,

“[everything] changes with State societies: it is often said that the territorial principle becomes dominant. One could also speak of deterritorialization, since the earth becomes an object, instead of being an active material element in combination with lineage. Property is precisely the deterritorialized relation between the human being and the earth; this is so whether property constitutes a good belonging to the State, superposed upon continuing possession by a lineal community, or whether it itself becomes a good belonging to private individuals constituting a new community.” (p. 428)

Although Deleuze and Guattari (2004) use (de)territorialization to examine the State, this thesis does not use (de)territorialization in this manner. This study examines cinematic space, and will, therefore, utilize (de)territorialization to analyze images in cinema,¹⁶ distinguishing between images that *root* and *unroot* themselves within the (chrono)logical structure of the cinematic journey. Further clarification of (de)territorialization's role in this study will appear in the theoretical framework.

In an attempt to visualize the difference between territorialization and deterritorialization, Deleuze and Guattari (2004) use the migrant and nomad figures. A migrant's path is structured and ordered by static space, "going from one point to another[,] even if the second point is uncertain" (Deleuze & Guattari, 1988, p. 353). A nomad's path is "always between two points, but the in-between has taken on all consistency and enjoys both an autonomy and a direction of its own" (Deleuze & Guattari, 2004, p. 419). Therefore, a migrant is territorialized. Whereas, a nomad is deterritorialized.

The difference between territorialization and deterritorialization extends beyond how a figure moves within space: it relates to the space itself. The ability to either territorialize or deterritorialize depends on whether the space is either striated or smooth (Deleuze & Guattari, 2004). Deleuze and Guattari (2004) uses the chess and checkers board to illustrate the difference between striated and smooth space. Physically, the board remains the same, but how the figures move depends on the game being played. On a chess board, each figure is instilled with specific movements and move in a restricted way. For example, a rook can only move straight, while a bishop must move diagonally. Chess figures, therefore, are bound by striated space – much like a

¹⁶ Images, according to Deleuze (2005a; 2005b), are infused with their own movements, and these movements are integral to the overall movement of the film itself.

migrant. Checkers pieces, on the other hand, lack such strict restrictions in their movements. Each checkers piece governs their own direction and is capable to move freely throughout the board – much like a nomad. With this example, Deleuze and Guattari (2004) place the interpretation of space within the “mover,” as it is the *frame of reference* through which movement occurs. This will become essential when analyzing the cinematic space(s) within the reflexive road movie.

By linking territorialization with striated space and deterritorialization with smooth space, Deleuze and Guattari (2004) emphasize that movement is inherently linked with space. This, moreover, coincides with Deleuze’s (2005a; 2005b) interpretation of cinema, which describes movement as fundamental to cinematic space. Some images in cinematic space are “highly territorialized” and some are “highly deterritorialized” (Deamer, 2012, p. 24-25). These images, therefore, echo Deleuze and Guattari’s (2004) concepts of territorialization and deterritorialization. By drawing upon Deleuze and Guattari’s (2004) theories on space, this thesis establishes the theoretical lens to analyze reflexive road movies. Cinematic space can either be striated or smooth, depending on whether the images are territorialized or deterritorialized. This correlation will be integral for both the theoretical and artistic components of this study. With Deleuze and Guattari’s (2004) writings, this study has the theoretical language to explain how reflexivity spatially positions itself in a road movie.

Conclusion:

The preceding literature review has drawn upon several key concepts relating to this thesis' analysis of reflexive road movies. To begin, the literature review discusses Altman's (1999) writings on genre theory, drawing attention to the genre expectations within the road movie genre. A road movie is identifiable by its protagonists undertaking a journey and crossing personal and societal borders. As indicated by Altman (1999), however, few films are solely categorized within one genre; hence the brief interlude into genre hybridity. The reflexive road movies identified in this thesis are also documentaries, and being labelled as such brings its own set of cinematic expectations. As mentioned throughout the literature review, this thesis is not a genre theorization of the reflexive road movie; yet, Altman's (1999) genre theories provide an opportunity to examine cinematic expectations.

The most distinguishing feature of *Life Without Death*, *The Gleaners and I*, and *The Long Holiday* is their reflexivity. As discussed previously, the frequent self-referential behaviour of these films manifests the formation of two simultaneous movement in these films: the journey of the protagonist/filmmaker and the meta-journey of the film itself. Reflexivity creates a reflexive space by forcing the film to continuously refer back on itself (ie. infinite loop, recursion, and *mise en abyme*). Fundamentally, the movement of reflexivity is counterintuitive to the movement within a road movie, where the former stagnates movement and the latter perpetually moves forward. When compared separately, reflexivity and the road movie are spatially contrastive to each other.

Seeing as the reflexive road movie niche is quite small, there are not many cinematic or scholarly examples exploring this particular style of road movie. There is a clear gap in the

literature explaining how reflexivity positions itself within the spatial configurations of a road movie. Therefore, this study addresses how space is represented when reflexivity and the road movie are brought together within a singular cinematic space. How do the movements of the protagonist/filmmaker (ie. the journey) and the film itself (ie. the meta-journey) move through the contrastive space within the reflexive road movie? As a means of exploring this question, this study grounds itself in Deleuze's (2005a; 2005b) writings on cinema, and Deleuze and Guattari's (2004) writings on space. Their theories will be the theoretical foundation of this thesis.

Chapter Three: THEORETICAL FRAMEWORK

The reflexive road movies identified in this study – *Life Without Death*, *The Gleaners and I*, and *The Long Holiday* – occupy a particular niche within the road movie genre. They do so because these particular films are reflexive. Reflexivity, when examined within the road movie, appears counterintuitive to the movement within a road movie. A road movie is bound by the notion of perpetual movement: whether the characters are accelerating, decelerating, or resting during their journey, movement is inevitable and continuous. Thus, when reflexivity is added to a road movie, two contrastive movements exist simultaneously: while the road movie moves *forward*, reflexivity forces the film to refer *back* onto itself. This, in turn, creates two distinct spaces – the space where the journey occurs (ie. the road movie) and the space where the meta-journey occurs (ie. reflexivity). These spaces are contrastive to each other, as one is always territorialized while the other is deterritorialized (or vice versa). The following analysis will expand on this claim using the theories of Deleuze and Guattari (2004).

Movement within the Reflexive Road Movie

As mentioned earlier, there are two cinematic spaces within the reflexive road movie: the reflexive space and the road movie space. Fundamentally, these spaces are in opposition to each other because of how movement is represented. For example, in *The Gleaners and I*, a road movie space in this film occurs when Varda films from inside her car, capturing the trucks passing her on the highway (see Appendix 2.1): this cinematic space is fluid and embodies the motifs of movement within the road movie genre. Contrary to that, a reflexive space in *The Gleaners and I* occurs when Varda films her own face through a handless clock (see Appendix 2.2): this cinematic space is static and highlights the self-referential motif of reflexivity. In each

of these instances, Varda (the protagonist/filmmaker) is the focal point within the cinematic space: she is the “mover” within each of these spatial contexts. To use Deleuze and Guattari’s (2004) own terms, while in the road movie space, Varda is deterritorialized and moves within a smooth space. Whereas, in the reflexive space, Varda is territorialized and moves within a striated space. This will be explained in more detail momentarily. For the present, it is essential to recognize the distinction between the two spaces.

The protagonist/filmmaker is not, however, the only “mover”¹⁷ within the reflexive road movie. If we return to Deleuze’s (2005a; 2005b) essential notion of cinema, he claims that images in cinema are infused with movement. Put simply, the images themselves move.¹⁸ How these images move – or flow between images – is directly influenced by the style of image. Deleuze (2004) notes that there are two types of images: the movement-image and the time-image. This differentiation between types of images is crucial in understanding the cinematic spaces within the reflexive road movie. Since reflexivity forces a film to reference *back* on itself, one must ask what reflexivity is specifically referencing in these films? When a film reflexes, it is drawing attention to the movements of its own images. As these images are infused with their own movements, they are capable of (de)territorialization. The terms territorialization and deterritorialization apply to the movements of both the protagonist/filmmaker and the images within the film. Therefore, the film’s images are the second “mover” within a reflexive road movie (see Figure One).

¹⁷ The term “mover” will appear throughout the following sections of this study. For lack of a better term, “mover” simply refers to the figure/object that is capable of movement. For example, unlike the chessboard itself (ie. the space), the rook, bishops, and the other pieces are capable of movement. Therefore, they are examples of “movers.”

¹⁸ For Deleuze, an image “is not a representation or secondary copy of something [...] Instead, to call something an image is to refer to our ways of perceiving and apprehending things” (Rushton, 2012, p. 3). When examining a movement, therefore, this study does not focus on the movement *within* the image, rather *between* images.

Figure One: *The cinematic spaces within a reflexive road movie*

	Road Movie	Reflexivity
Protagonist/ Filmmaker	Deterritorialized <i>(ie. Nomad)</i>	Territorialized <i>(ie. Migrant)</i>
Images	Territorialized <i>(ie. Movement-image)</i>	Deterritorialized <i>(ie. Time-image)</i>

The following analysis will provide insight into how this study came to determine the (de)territorialization pattern for the reflexive road movie's cinematic spaces. Deleuze and Guattari's (2004) figures of the nomad and the migrant will be used to spatially embody the protagonist/filmmaker. For the movement of the images, however, this study avoids the nomad/migrant dynamic and utilizes Deleuze's (2005a; 2005b) movement-image and time-image to embody the (de)territorialization process (Martin-Jones & Brown, 2012). The following sections will dissect Figure One.

Protagonist/filmmaker within a Road Movie space

Within the road movie space, the protagonist/filmmaker is deterritorialized and moves through a smooth space with no clear boundaries, as seen when Cole rides his camel for days across the Sahara (see Appendix 2.3). These scenes emphasize Cole's sense of journey and insatiable desire to continue moving towards his destination. How he gets there, however, is exactly how Deleuze and Guattari (2004) describes the nomad movement: "always between two points, but the in-between has taken on all consistency and enjoys both an autonomy and a direction of its own" (p. 419). Even though the audience knows roughly where Cole is traversing, he is capable of moving freely from location to location. Cole is not limited by his physical

location, which is why the audience knows he will continue his journey. For this reason, this study claims that the protagonist/filmmaker is deterritorialized when occupying the road movie space.

Images within a Road Movie space

In order to exhibit the traditional journey narrative within a road movie, a particular image is necessary – the movement-image. These images are bound by their predecessor and successor because they follow a (chrono)logical narrative structure. Even if these images appear out of order, the audience knows *where* in the story they appear. The word “where” here directly associates itself with space. Throughout *Life Without Death*, movement-images are used to follow Cole’s year-long journey across the desert. These images appear in the same order that they were shot, and this structured sequence allows for the road movie narrative to be told. Since movement-images are spatial and cinematically (chrono)logical, the road movie’s images – as movement-images – are territorialized, existing within a striated space because they are rooted in a particular order.

Protagonist/filmmaker within a Reflexive space

In reflexive space, the protagonist/filmmakers’ movements become territorialized. Territorialization occurs because during moments of reflexivity, the film becomes self-referential and aware of its own borders, form, and style. Within reflexive space, both the protagonist/filmmaker and the audience become conscious that a film is being made. In turn, this *roots* the protagonist/filmmaker within the film itself, as they must reference *back* on themselves and the film. For example, when Varda uses reflexivity near the beginning of *The Gleaners and I*, she

films her own face through a mirror, reflecting not only her eyes but also the camera's lens.¹⁹ In this moment of reflexivity, Varda not only references the camera's presence but also territorializes herself and her movements within the film. Her movements become rooted into the film itself, as her existence is bound by the camera's presence. Therefore, reflexivity territorializes Varda (protagonist/filmmaker) within a striated space, as she moves like a migrant – static and ordered.

Images within a Reflexive space

Images within a reflexive space are deterritorialized because these images are removed from the traditional cause-and-effect narrative structure. Therefore, these images do not appear chronologically or logically in the film's narrative. These reflexive moments are cinematically embodied by the time-image, which, as described by Deleuze (2005b), break free of the temporally-linear structure of the movement-images, allowing the film to reflect on its own form and structure. For example, in *The Long Holiday*'s opening scene, van der Keuken is on a plane with his wife, and his wife looks into the camera and says, "Put the camera away;" this is followed by an image of child's face (see Appendix 2.4). Images within a reflexive space remind the audience that they are watching a film, resulting (as mentioned earlier in this thesis) in the establishment or elimination of distance between the narrative and the audience. Either way, images within a reflexive space (ie. time-images) deterritorialize themselves from the film and move through a smooth space, rejecting the cause-and-effect narrative structure and appearing without (chrono)logical order.

¹⁹ As mentioned earlier in this study, *Man with the Movie Camera* frequently utilizes the time-image to "reflex" on the film's own borders and form.

The previous section of this study has elaborated on how reflexivity spatially positions itself within a road movie. We see that the two “movers” in these films – the protagonist/filmmaker and the images themselves – move through space differently within the two contrastive, cinematic spaces. Within the road movie space, the protagonist/filmmaker is deterritorialized (as a nomad), but the film’s images are territorialized (as movement-images). Reversely, within the reflexive space, the protagonist/filmmaker is territorialized (as a migrant), and the film’s images are deterritorialized (as time-images). Therefore, using the concepts of (de)territorialization and the movement-/time-image, when reflexivity and the road movie are brought together cinematically, their spaces exist in opposition to each other.

Yet, these cinematic spaces come together in *Life Without Death*, *The Gleaners and I*, and *The Long Holiday*. Reflexive road movies can overcome the apparent spatial paradox within them to create a film that moves spatially forwards and while remaining stagnant – but how? In an attempt to visualize the intricate spatial configuration existing within the reflexive road movie, this researcher has created his own reflexive road movie. The following section of this study will visually expand on the theoretical framework previously presented, cinematically illustrating how the protagonist/filmmaker and images move through the paradoxical reflexive road movie space.

Chapter Four: ARTISTIC COMPONENT

Before reading the following section, it is recommended that one views the artistic component of this thesis, *Wanderweg*. This film was directed and edited by the author of this thesis, and its creation was inspired by the three reflexive road movies mentioned throughout this thesis. Not only does *Wanderweg* echo the cinematic style and themes of these films, it visually illustrates the spatial structures present within a reflexive road movie, showing how the protagonist/filmmaker and images either territorialize or deterritorialize within these films' contrastive, cinematic spaces. *Wanderweg* is split into three parts, and each part is representative of the cinematic spaces within a reflexive road movie: Part One (Holtzweg) is emblematic of the road movie space; Part Two (Kreuzweg) embodies the reflexive space; and, Part Three (Bergweg) unites these two spaces into a single reflexive road movie space. By the end of *Wanderweg*, the film demonstrates the (de)territorialization processes of the protagonist/filmmaker and images mentioned in the theoretical framework of this study (see Figure One).

PART ONE- Holzweg

Protagonist/filmmaker within a Road Movie space

The film opens with myself addressing the camera in a train station. I have just arrived in Switzerland, and must travel to my hostel in downtown Geneva. As both the filmmaker and protagonist, I assume the roles of being in front of the camera and behind it. In the film, I explain that I am about to set out on a two month walking journey through Switzerland, ending in a mountain village. Although my starting point and end point are clearly known, my projected journey will be nomadic, since Deleuze and Guattari (2004) define nomadic movement as

“always between two points, but the in-between has taken on all consistency and enjoys both an autonomy and a direction of its own” (p. 419). As a figure within a road movie, I am aware that my journey will be full of detours and misadventures. This is to be expected, seeing as I am moving through smooth space.

When I begin my first day of walking, I tell the camera my assumed path for the day, but explain that I am unsure how my body will react (see Appendix 3.1). In this specific moment, I solidify myself as a nomad because I am clearly deterritorializing myself within a smooth space. The walk that proceeds is along the highway, over bridges, and under turnpikes, which are all common visuals of a road movie’s space. By the time I finally arrive at my hotel in Nyon, I have encountered my first major detour: somewhere between Geneva and Nyon, I faint due to exhaustion. As a result, I am forced to take a train to Nyon instead of finishing my walk. Within this first part of the *Wanderweg*, my journey (so evident at the start of the film) becomes deterritorialized and ambiguous – even to the protagonist/filmmaker (myself) within the film. As a figure within smooth space, my journey in-between locations begins to take on its own consistency.

Images within a Road Movie space

As mentioned in the theoretical framework, images within a road movie follow a (chrono)logical narrative structure. According to Deleuze (2005a), images that follow this strict structure are known as movement-images. These particular images are bound by the proceeding and succeeding images in order to follow the (chrono)logical narrative. In other words, the image’s movements are territorialized in striated space.

During the first part of *Wanderweg*, movement-images are used to convey the journey within the road movie space. Each image follows the traditional cause-and-effect movement, which, as a result, territorializes each image in a specific order within the film. This is most evident when I (the protagonist/filmmaker) remove the lens from the camera: on the screen, a time and date appear (see Appendix 3.2). It is clear, therefore, that this scene appears *after* the previous scene. This occurs throughout the first part of *Wanderweg*. There are no flashbacks. There are no scenes out-of-order. Every image follows a strict (chrono)logical sequence, which depicts the nomadic journey of the protagonist/filmmaker. Therefore, as a means of conveying the deterritorialized movements of the road movie genre, the images within a road movie's cinematic space must be territorialized. This is demonstrated throughout the first part of *Wanderweg*, as all of the images (ie. movement-images) appear in strict cause-and-effect sequence.

PART TWO- Kreuzweg

Protagonist/Filmmaker within a Reflexive space

The second part of *Wanderweg* shifts completely for the protagonist/filmmaker. Following the unexpected detour on the first day of filming, I find myself in my host family's house, trying to take care of my health before continuing on my journey. It is important to note that during Part Two, there is no journey-esque walking. In fact, most of the scenes that appear in this part of *Wanderweg* were filmed in my room. There are walls, closed doors, and numerous

lines enclosing me within my room.²⁰ Most of the scenes were filmed through a reflecting surface, which emphasizes the self-referential effect of reflexivity (see Appendix 3.3).

I filmed Part Two this way to specifically illustrate how reflexivity territorializes the protagonist/filmmaker. Within reflexivity, I am constantly referencing myself, the film, and my role within the film. By continuously being reflexive, I root myself *cinematically* within the film and *physically* within a single room. This, in turn, causes me to move like a migrant, which, as Deleuze and Guattari (2004) state, is ordered and structured. This is in complete opposition to how I was moving during Part One, where I embodied the nomadic figure. For the protagonist/filmmaker (myself), reflexive space is static and continuously self-referential; instead of always moving forward – as with the road movie – reflexivity forces me to stop and reference back to the parameters of the striated space that I have territorialized within.

Images in a Reflexive space

One of the most identifiable features of *Wanderweg*'s second part is the fragmented order of its images. The images are no longer bound by the traditional cause-and-effect narrative – as utilized by the movement-images in the road movie space. Within reflexive space, the image's movements are *unrooted* from their (chrono)logical order and flow with less structure from one to the next. As time-images, the images in Part Two of *Wanderweg* are deterritorialized and exist within smooth space. Movement between time-images are fragmented because they are continuously referencing their own form – instead of referencing their neighbour images (as with the movement-image). Therefore, in order to visualize this, I needed to ensure that the images

²⁰ This is reminiscent of Deleuze and Guattari's (2004) *line of flight* concept. "Multiplicities are defined by the outside: by the abstract line, the line of flight or deterritorialization according to which they change in nature and connect with other multiplicities" (p. 9-10).

within the reflexive space were not following (chrono)logical order and incessantly referenced themselves.

The most evident example of deterritorialized images within a reflexive space occurs at the beginning of Part Two. Immediately after removing the lens from the camera, a series of fragmented images appear in short sequence. At first, there is an image of a clock's face, then twenty seconds later, the clock is gone and is replaced with a younger version of myself talking to the camera.²¹ Thirty seconds later, the image of the clock reappears. There is no link between the space of the clock and the space of my younger self: as time-images, they do not spatially rely on each other to maintain (chrono)logical order.

Eventually, the camera moves away from the clock and finds a mirror. In the mirror, my face and the camera are reflected, creating a recursive optical illusion. While talking to the mirror, another image cuts into the sequence; this image features a man with a backpack walking through a field (see Appendix 3.4). There is no clear indication of where this is – or even who this is. Eventually, the image returns to myself talking to the camera through the mirror. Throughout this scene, the images continue to shift between the locations of my room and the field without reason.

This fragmented movement of the images represents the deterritorialized nature of the time-image in reflexivity. Instead of relying on neighboring images (like the movement-image) time-images move with their own sense of direction through a smooth space. This is visually illustrated throughout Part Two of *Wanderweg*, as the images continuously *unroot* themselves

²¹ This is a video of myself from 2006 while I was an exchange student in Switzerland; this, however, is unknown to the audience, as this image is not labelled with a date, time, or location. Although this is technically a flashback, this thesis is focusing on *space* and not *time*. Therefore, these scenes should be examined from a spatial perspective rather than a temporal perspective.

from the narrative of the protagonist/filmmaker. The audience is subjected to a series of images that appear not (chrono)logical.

PART THREE- Bergweg

The third and final part of *Wanderweg* combines the road movie space (ie. Part One of *Wanderweg*) and the reflexive space (ie. Part Two of *Wanderweg*) into one interwoven “reflexive road movie” space. This singular reflexive road movie space does not occur until the end of Part Three, where I read the letter in front of the two windows (see Appendix 3.5). Each window symbolizes a frame of film – which traditionally run side-by-side. Until this moment, the road movie space and the reflexive space appear separately and one-after-another, but in the reflexive road movie, they exist simultaneously within the same space. Instead of cross-cutting between two separate scenes, the reflexive road movie space is a combination of two spaces existing together simultaneously. The window scene in particular shows how the reflexive road movie can synchronously contain territorialization and deterritorialization.

The reflexive road movie space is no longer divided between the road movie’s space and reflexivity’s space; they have become one *complementary* space – instead of two *contrastive* spaces. As a result, the reflexive road movie continuously fluctuates between striated and smooth spaces, depending from which “mover” one observes the movement. This is seen in *Wanderweg* when the letter is passed from one “mover” to the next. Although one is territorialized and the other is deterritorialized, movement occurs between the protagonist/filmmaker and the images of the film. In Part Three of *Wanderweg*, the “movers” are constantly moving between territorialization and deterritorialization, which places the whole space in a state of flux. The

space of a reflexive road movie is neither striated nor smooth, it is continuously and simultaneously both.

In the final scene of *Wanderweg*, a single figure stands in front of a single window (see Appendix 3.6). With this, I wanted to show the merger of the two spaces within a single space: this figure is both territorialized and deterritorialized; existing in a striated and smooth space; moving forward while remaining stagnant; and finally, this figure is referencing itself (ie. reflexivity) while moving beyond itself (ie. road movie). This final scene illustrates that the reflexive space and road movie space within a reflexive road movie merge together seamlessly into one (de)territorialized space, continuously and simultaneously fluctuating between striated and smooth spaces.

What *Wanderweg* attempts to visualize is the spatial complexity of the reflexive road movie. When separated, the road movie space and the reflexive space are fundamentally at odds with each other. While the protagonist/filmmaker's journey is deterritorialized in the road movie space, it is territorialized in the reflexive space. Conversely, while observing the movement of the film's images, the images are territorialized in the road movie space and deterritorialized in the reflexive space. Separately, these spaces are contrastive to each other: the road movie space brings the film forward, while the reflexive space forces the film to reference back on itself. The reflexive road movie brings these two spaces together into one complementary, singular space, where both territorialization and deterritorialization occur simultaneously – not separately.

Chapter Five: DISCUSSION

In many ways, this thesis is a first step towards an academic and cinematic understanding of reflexive road movies. As mentioned throughout this thesis, there is a limited selection of road movies considered “reflexive.” This is the most significant limitation of this study. Future research will start by identifying more films within the reflexive road movie niche, allowing the reflexive road movie to become more distinct within the road movie genre. Until present, the reflexive road movie has been considered by many different names, such as self-reflexive documentaries, autobiographical documentaries, and nonfictional road movies. With well-defined cinematic parameters, perhaps more filmmakers will create reflexive road movies and more researchers will study them.

In respect to this thesis, one noticeable element is missing – time. Although time is mentioned throughout *Wanderweg*, it is rarely mentioned in this study. Due to physical space and thematic scope, this study had to limit itself to theories involving only space. This, however, is not an attempt to disregard the theories involving time. On the contrary, the researcher finds the theories of space and time complementary to each other; therefore, to speak of one is to speak of the other. Conveniently, Deleuze has also written extensively about time, and his concepts of temporality are compatible with his concepts of spatiality (Faulkner, 2006; Herzogenrath, 2012). *Wanderweg* integrates many of Deleuze’s writings about time (along with Albert Einstein’s *theory of relativity*), but due to limited space, this study focuses solely on space. The researcher fully intends to explore Deleuze’s views of time in accordance with *Wanderweg* in later publications and research.

Chapter Six: CONCLUSION

This thesis addressed many concepts and concerns related to the previously underdeveloped reflexive road movie niche. Being a relatively recent trend in the road movie genre, research describing reflexivity's cinematic space has remained insufficient and unsubstantiated. The literature review of this study retraced the origins of the road movie genre and its numerous interpretations and hybrids over time. It also attempted to present themes closely associated with the reflexive road movie, including genre theory, Deleuze's (2005a; 2005b) movement-image and time-image, and Deleuze and Guattari's (2004) territorialization and deterritorialization concepts.

With the assistance of recent film examples, *Life Without Death*, *The Gleaners and I*, and *The Long Holiday*, this study highlighted a spatial paradox within the reflexive road movie, where a road movie space perpetually moves forward and a reflexive space forces the film to refer back on itself. When brought together, the spatial configurations within the reflexive road movie appear paradoxical, yet these films function using their own distinctive movements.

This thesis conceptualizes the contradictory space and movements using Deleuze and Guattari's (2004) (de)territorialization spatial concepts. It was demonstrated that the protagonist/filmmaker is deterritorialized in a road movie space, but is territorialized when occupying a reflexive space. In each space, the protagonist/filmmaker's movements are represented differently cinematically. The protagonist/filmmaker is not, however, the only "mover" within these films. According to Deleuze (2005a; 2005b), a film's images are infused with their own movements; therefore, images are also capable of (de)territorialization. In a road movie space, while the protagonist/filmmaker is deterritorialized within smooth space, the film's images are

territorialized (as movement-images) in striated space. Conversely, in reflexive space, the protagonist/filmmaker is territorialized in striated space, while the film's images are deterritorialized (as time-images) within smooth space. This analysis demonstrates that side-by-side, reflexivity and the road movie are spatially in opposition with each other. The reflexive road movie, however, brings these spaces together *not* separately but simultaneously.

In an attempt to visually illustrate the spatial simultaneity of the reflexive road movie, the researcher has created his own reflexive road movie. *Wanderweg*, as described earlier in this study, is divided into three parts, and each part cinematically embodies the spatial complexity within these particular films. Part One illustrates the road movie space, and Part Two illustrates the reflexive space. Part Three combines these two spaces into one space, where reflexivity and the road movie exist simultaneously. *Wanderweg* visually shows the (de)territorialization process that takes place within the reflexive road movie.

The combination of a theoretical and artistic component is an unconventional approach to describe Deleuze and Guattari's (2004) spatial concepts. However, as this study is partially a film analysis of the reflexive road movie, using cinematic images to explain cinematic space seems appropriate in this particular context. The theoretical and artistic components of this study work in tandem to explore space in the reflexive road movie, where the former provides the terminology and latter provides the images. By creating an original reflexive road movie, the researcher has gained a comprehensive outlook of both the movements and space within this road movie niche.

In the introduction of this thesis, I stated that my interest in the reflexive road movie is both personal and professional. As a filmmaker, I create reflexive road movies (although they

were not called that when I made them), and as a researcher, I am drawn to the themes that road movie films embody. Together, I find harmony in exploring the reflexive road movie from both an artistic and academic perspective. Not often enough are film theorists also filmmakers. My skills in moviemaking give me an advantage in constructing a study that reflects the subtle intricacies within cinematic space. Much like the films mentioned throughout this thesis, the traditional space in this study is disrupted. Instead of having a clear barrier between the researcher and the film, the two spaces in this thesis are combined into one. I am both the protagonist/filmmaker in *Wanderweg* and the researcher of this study. Therefore, not only is my film highly reflexive but so is my thesis. *Wanderweg* and this thesis are similar to the two hands in M.C. Escher's *Drawing Hands*, constructing and deconstructing each other in a continuous, reflexive loop.

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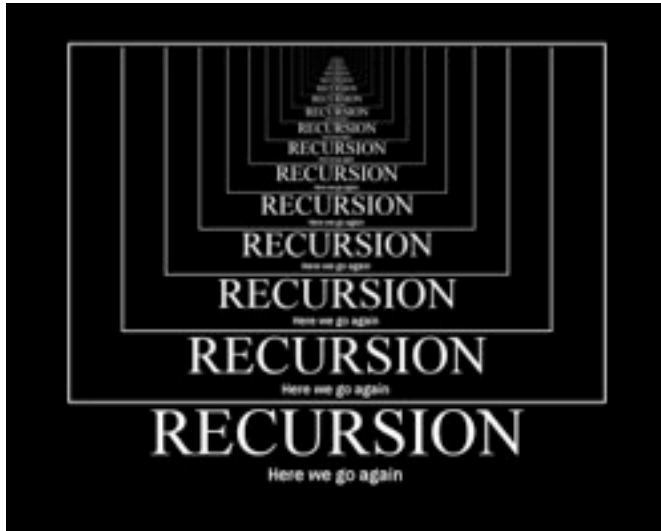
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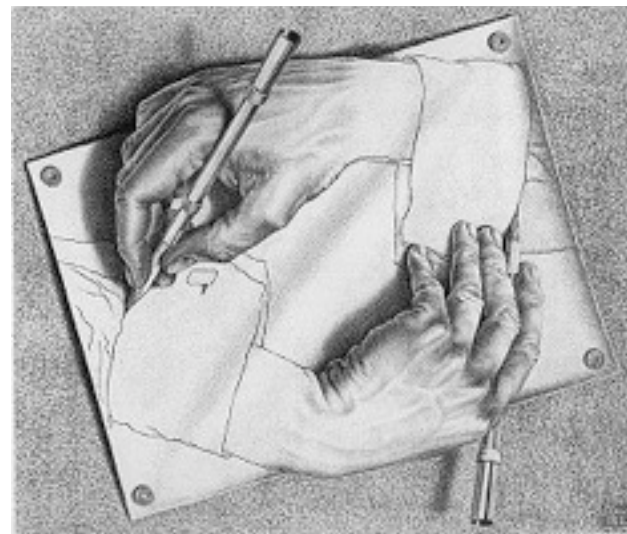
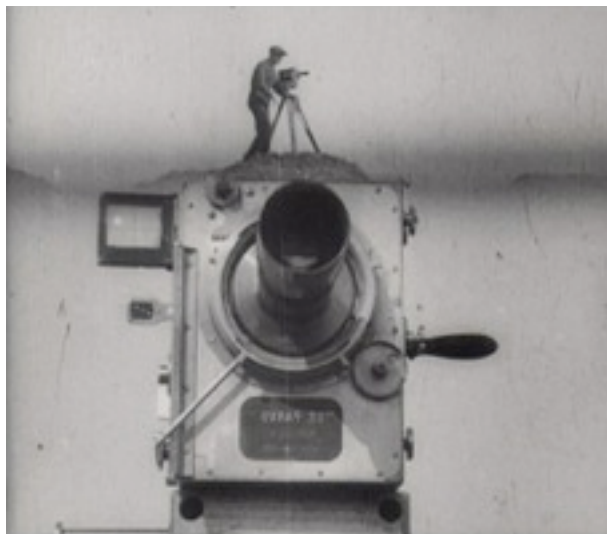
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Appendix: Images



1.1- (left) A “meme” interpretation of recursion

1.2- (right) *Las Meninas* (Diego Velázquez, 1656)



1.3- (left) *Man with the Movie Camera* (Dziga Vertov, 1929)

1.4- (right) *Drawing Hands* (M.C. Escher, 1948)



2.1- (left) *The Gleaners and I* (Agnés Varda, 2000)



2.2- (right) *The Gleaners and I* (Agnés Varda, 2000)



2.3- (left) *Life Without Death* (Frank Cole, 2000)



2.4- (right) *The Long Holiday* (Johan van der Keuken, 2000)



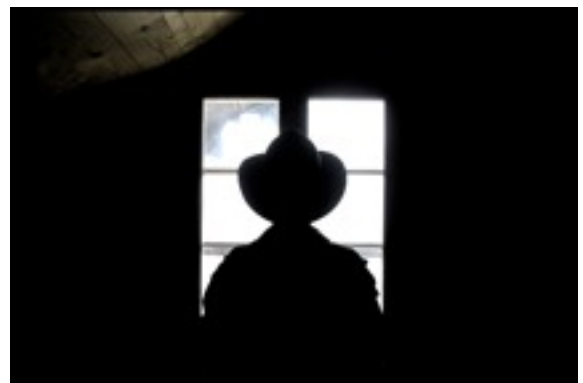
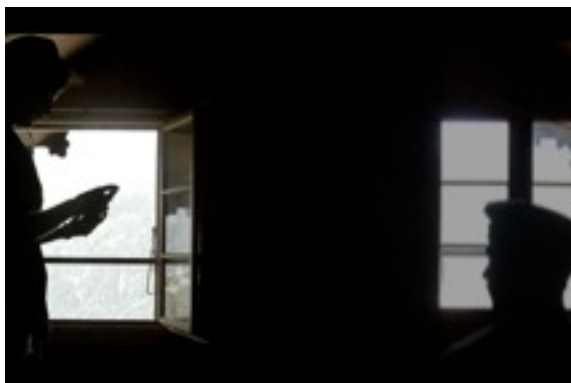
3.1- (left) *protagonist/filmmaker in road movie space*

3.2- (right) *images in road movie space*



3.3- (left) *protagonist/filmmaker in reflexive space*

3.4- (right) *images in a reflexive space*



3.5- *the reflexive space and the road movie space (two windows)*

3.6- *the reflexive road movie space (one window)*