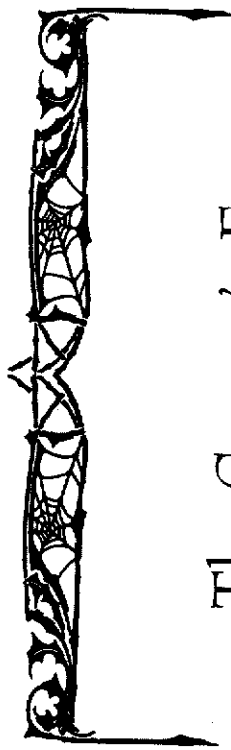


connections between the specific persecution of the Jews and other forms of discrimination and Othering. By constructing Jewish bodies as abject, these films suggest preoccupations and anxieties that are simultaneously transhistorical and historically specific. Kristeva argues that concerns about the abject stem from the difficulties faced by each individual in his or her attempts to construct and maintain a sense of subjectivity and individuation. This struggle originates as the child attempts to distinguish himself or herself from his or her mother and establish himself or herself as a subject, but this work is never easy, nor accomplished completely. As such, Kristeva argues that men and women spend their entire lives confronting and reproducing this original struggle, attempting to draw clear lines between the self and the other. Things that disturb these boundaries, such as bodily fluids, waste, even certain types of people, produce anxieties and must be marked as abject. Often this abjection is projected onto female bodies, who recall the original body of the mother, but a reading of these three German films, suggests that it is not only female bodies that can become troubling. The anxieties projected onto Jewish bodies point to larger psychic concerns about identity and subjectivity, and the abjection of these bodies can be read as an attempt to construct and maintain a fantasy of a German "ego," an illusion of an integrated, whole, and complete "I." And, reading this process through the lens of abjection creates a space wherein connections can be drawn between the particular history of the German holocaust and other examples of social abjection. For example, the tendency within American cinematic culture to depict Nazis as perverse and grotesque monsters, as embodied in such films as *Schindler's List*, can also be read as efforts to abject these bodies in contrast to fantasies of American heroism and order. Not unlike the German abjection of Jewish bodies, these images within American cinema can be read as efforts to draw lines between "us" and "them" and to assert the imagined integrity of our own identities over against the perceived disorder of the Other. Ultimately, abjection becomes a useful lens for understanding processes of Othering as both transhistorical and historically specific phenomena, impulses that are common to humans across time and space but also shaped and constrained by the forces of history. This interpretive lens allows for a better understanding of the ways in which our psychic desires for and efforts to establish order and control remain forceful and effective because of their abilities to shift shape and transform throughout history, not unlike our "monsters" themselves.



The Camera's Eye

Peeping Tom and Technological Perversion

†

CATHERINE ZIMMER

Peeping Tom, Michael Powell's 1960 film treatise on cinematic scopophilia, has long been considered a seminal text in work on film and voyeurism. Carol Clover, in her chapter from *Men, Women, and Chainsaws* entitled "The Eye of Horror," has suggested that vision is central not only to this horror film, but that issues of looking are central to the horror genre. Suggesting that "horror privileges eyes because, more crucially than any other kind of cinema, it is about eyes . . . more particularly, it is about eyes watching horror," Clover makes a strong case that a great majority of modern horror centers its pathos around the process of "looking" and its relationship to fear, the explicit text of Michael Powell's *Peeping Tom* (1967). Clover goes on to point out that *Peeping Tom* renders these relations in a specifically cinematic mode, the anti-hero Mark Lewis taking up the position of both filmmaker and spectator, and the identification with both viewing positions that is thus implied.

While Clover's analysis of the film is extremely illuminating, the fact remains that in her analysis, as well as the great majority of analyses of the cinematic gaze, there is little distinction made between the process of looking, and the process of looking *through a camera*. While relationships of viewing are now well established, the "horror" of the specifically cinematic look is rarely approached in any detail. It is a generality in discussions of voyeurism and cinema that the distinction between the camera's vision and the human eye is often elided, and thus the particularity of identification with the physical apparatus of the camera, and the look it provides, remains

relatively unexplored. Moreover, the psychoanalytic focus on films that thematize relations of looking has often resulted in a disembodiment of the gaze, as both Vivian Sobchack and Elena Del Rio have pointed out in their phenomenological work on cinema.¹ While it is clear that *Peeping Tom* has much to offer in terms of commentary on the filmic process, the focus on psychic structures and the narrative of voyeurism have left the formulations of technological relationships in the film under-elaborated. My agenda is to outline the ways in which this film suggests, both for its protagonist and for the film's spectator, a *cinematic* organ of vision, which is itself embodied within its own phenomenological specificity and its own particularly embodied form of voyeurism. This characterization of cinematic engagement is intimately connected to the small-gauge camera technology of the 1950s. Ultimately I want to suggest that while *Peeping Tom* might seem to be a critique of the *inherent* and *essential* sadism of the cinematic "look," in fact the film's construction of this idea is a historically specific appraisal of different forms of cinematic looks and the increasing dissemination of small format camera technology.

TECHNOLOGY AND VOYEURISM

Peeping Tom tells the story of Mark Lewis, an emotionally disturbed young man who, to state it simply, films women as he murders them. The murder sequences are also presented to us as film production sequences, as if it his filming of these women that seems to represent, both metaphorically and literally, the violence enacted upon them. As such, it is the parameters of Mark's filmic production that I would like to centralize. In particular, Mark's relationship to his camera is constantly highlighted: the camera is a 16 mm Bolex, a lightweight, handheld camera which brought independent and amateur production to the fore at a previously unparalleled level in the era of *Peeping Tom*: it is the vision of this camera which is so often presented to us as the "horror" of the film.

Peeping Tom opens with an enormous close-up shot of a frightened eye, followed quickly by a shot of an arrow hitting a bulls-eye. This imagery, serving as our introduction to the film, has resulted in an over-emphasis on the human organ of vision and the part it plays within the film, even as the remainder of the film insists upon the particularity of Mark's camera's look as distinguished from "normal" vision.² Mark's camera, itself playing the part of a central character, has very particular physical and perceptive parameters, which complicate any account of voyeuristic activity.

Consider the first diegetic sequence of *Peeping Tom*, which follows immediately upon the eye/bulls-eye sequence that serves as introduction: the scene opens with what might be an expected shot in a film, an extreme long shot of a street scene, a woman standing frame right. This shot, although not a classical establishing shot, still situates the camera at a "properly" spectatorial distance from the scenario. A man walks into the frame from bottom left. The film then cuts, not to a shot/reverse shot structure of the man looking at the woman, which would set up the obvious identification of him as voyeur, but to a close up of a small camera hidden in his coat. *Our* camera, that is to say, the camera through which the spectator is viewing the film, is face to face with another, smaller, camera. The shot then zooms closer and closer to the small camera, seemingly into its lens, until the shot loses focus and darkens. The next cut provides the supposed point of view of the smaller camera, marked off from the previous camera's vision by crosshairs and a smaller frame. The suggestion of the film is that we have somehow "entered" this smaller camera, and now see from its point of view. It is through this "eye" that we as spectators now begin to approach the woman in the scene. The implication is that the *camera* is the hidden voyeur, not the man who approaches her.

We are thus introduced to the film's examination of pathological voyeurism quite specifically through the camera-eye, a camera-eye that is highlighted as such. The point of view of Mark's camera is so distinguishable that it begs to be given its own subjective account, complete with the parameters of its vision that are so explicitly marked. The "look" of Mark's camera includes crosshairs in the frame, which do not only center the frame, but also divide it into four, square sections (a very unusual camera point-of-view shot for this era), with a noticeably matted border. This is to say that the perspective with which we started the film fills the frame, while Mark's camera's vision is presented as a frame within a frame, a doubling of marked visual parameters. Mark's camera is thus marked off from a more naturalized camera vision, which is usually simply synonymous with character point-of-view, or a disavowal of the camera entirely.

I believe the specificity of Mark's camera's vision, which is notably not what one would actually see when looking through the viewfinder of a Bolex, nevertheless posits the vision of Mark's camera in a historically specific material location which can help account for some of the violence with which this camera is associated within *Peeping Tom*. Consider first the crosshairs: the obvious connotation of crosshairs is that of accurate aim, generally associated with a rifle scope. This relation firmly posits the camera in relation to

mechanized forms of weaponry, and thus suggests an immediately violent relation to the image in front of the crosshairs. As I will discuss below, this sort of camera point-of-view shot not surprisingly makes its appearance after World War II, the first war in which combat cinematography became a norm, and intriguingly, one of the first major forums for hand-held, lightweight 16 mm film, the precursor to the camera with which Mark Lewis shoots in *Peeping Tom*.

Further, because of the particularity of the crosshairs of Mark's camera, things are not as straightforward as this question of a violent "taking aim" might suggest. As mentioned above, the crosshairs extend to the edges of the frame in such a way that the image is neatly divided into four sections. We thus are given a combination of image engagement: at the same time that crosshairs normally serve to aim and focus on one particular object, these particular crosshairs also fragment the image. Focus and fragmentation are results of the same cinematic vision, and thus seem intimately connected. We can now begin to see why it is the particular parameters of Mark's camera that provide for the pathology with which Mark engages his victims, namely, fetishization. The crosshairs of Mark's camera focus in a manner that renders the object upon which he focuses as partial objects: bodies in pieces, parts for wholes. The manner in which the Bolex's crosshairs both aim at and fragment a body re-enacts the trauma of the weaponry of World War II: the fact that this violence is displaced onto women is the classic mode of the fetish already well elaborated in psychoanalytic models.³ Most centrally, we see an elision between the visualization of violence and the enacting of violence, a theme to which I will return later.

INDUSTRIAL VISION AND SMALL FORMAT PRODUCTION

The "look" of Mark's camera-eye is directly tied to the structure of the narrative, insofar as the trajectory of *Peeping Tom*'s plot follows the production of Mark's films. Beyond a structural analysis of the look of Mark's cinematography, we see the representation of Mark's film production as expressing some of the anxieties of the larger filmmaking industry, insofar as Mark's production of his individual, and one might say extremely avant-garde film, is posited as threatening and even destructive. While Peter Wollen suggests that *Peeping Tom* is a "deviant art film," I would argue that it is actually Mark's film-within-the-film that is represented as the deviant (20). Whether this is something the film suggests is an outgrowth of more normative filmmaking,

or an aberration, has yet to be seen. What does seem clear is that the trope of the lone sexual pervert and his camera is something that was not possible in the era before film technology became more democratized, and thus we can say that *Peeping Tom* symptomatically expresses a degree of anxiety about the changing technology of the cinematic apparatus.

Although 16 mm cameras were introduced in the early 1920s, amateur filmmaking did not reach the level of popularity we all today recognize until the 1950s and 1960s, when the technology became cheaper, and in the Bolex camera, more durable and easy to use.⁴ Even 35 mm camera technology in the era of *Peeping Tom* was undergoing what John Belton has called a "transformation": professional motion picture technology was markedly "lighter, more compact, and more portable" (Belton 486). Thus traditional studio filmmaking processes were undergoing a change in relations of filmmaker to camera, but this change exceeded studio production. In between the studio productions and the amateur filmmakers was the realm of the independent filmmaker: the experimental filmmaker, the documentarian, and others. And crucially, as Belton notes, "The great majority of avant-garde and experimental filmmakers . . . worked in 16 mm . . ." (Belton 489). The small, lightweight 16 mm camera is, of course, the type of camera Mark uses to film his murders in *Peeping Tom*. When this film was made, even 8 mm film was making its way into the market, and thus the increasing portability and ease of use of the motion picture camera was on its way into the popular imagination. This is reflected in the thematization of cinema as an increasingly private, even uncontrollable, domain in *Peeping Tom*.

As is well known, in the 1950s and 1960s major studio production in Hollywood underwent a major crisis, due primarily to a combination of antitrust legislation and more pertinently, to the rising dominance of television. This decline, particularly in relation to television, was also a serious issue in Britain: "By 1960 the cinema had lost two-thirds of its 1950 audience; in the next decade it lost half of what remained" (Dickinson and Street 227).⁵ The challenge of a new technology to traditional cinematic modes clearly plays a part in the present discussion. *Peeping Tom* might well be interpreted, much like *Singin' in the Rain* (Kelly and Donen, 1952) has been, as displaced anxiety about the threat of television to the film industry. However, I believe it is also crucial to examine the particularity of the 16 mm technology which the film so insistently foregrounds. While television was providing a major corporate challenge to cinema, independent film production was waging its own battle on artistic and critical fronts. Even as the wider economic and

social challenges to the studio system have been well documented, the changing relationships of bodily engagement with the camera and other aspects of the cinematic apparatus have not been articulated in any coherent manner.⁶ In *Peeping Tom*, the shift from industrial technical practice to personal technical innovation is highlighted. We can see this most fully represented in the tension between the studio sequences and the more private filmmaking scenarios that Mark produces with his small camera. With the entry of filmmaking into the independent domain, we see an increasing concern with questions of filmic perversity.⁷

Mark Lewis, an amateur filmmaker in his own right, also works as a "focus puller" at what is suggested to be a large British film studio (perhaps even Pinewood Studios, which produced *Peeping Tom*). As such, he is only one of the many people required to operate the enormous studio camera. Intriguingly, he is not portrayed as a director, producer, or any other figure in the studio considered to have any creative control: he is merely one of the many cogs in the gears of the studio machine. But his real passion is his own film, made on his small, individually operated 16 mm camera, and developed in his darkroom at home. This film is, as I mention above, composed of a series of murders committed by Mark himself.

In a most telling manner, Mark consistently characterizes his private filmmaking project as a "documentary." I want to look at this as a direct reflection of the kinds of filmmaking practices that were reacting against studio production and involved a major radicalization of the filmmaking processes: productions that were also dependent on 16 mm format. In France *cinéma vérité* emerged as a political response to post-war culture and the conservative values seen in the illusions of ethnographic reality that characterized previous documentary practice. *Vérité* practice highlighted the political provocation of the filmmaker's presence, the documentarians focusing not on a distant "Other" but asking people from their everyday lives in France to examine their own socio-political existence through the now easily introduced camera and microphone. In America "direct cinema" was doing its own deconstruction of the status quo, by taking the lightweight cameras into situations previously unexamined: the American political and social machine, starting with Robert Drew and Richard Leacock's *Primary* in 1960.⁸ While Brian Winston asserts that the only thing that *cinéma vérité* and direct cinema have in common is their "equipment," I think that to underrate the effect of this commonality is to underappreciate the radical influence and possibility of this new equipment ("Direct Cinema" 517). Taking the cinema both figuratively and literally "to

the streets" was made possible by the production of lightweight 16 mm cameras, as well as the possibility of simple synchronous sound recording devices. In fact, technical innovation has been directly linked with the development of less staged, independent documentary practice in this era, not only industrial development. As Barry Salt notes in his historical tracing of technological development in film, "The major development in cine-cameras during the 1960s was the proliferation of light-weight silenced cameras for 16 mm synchronous filming. The first step in this direction was not taken by camera manufacturers but by film cameramen who had earlier decided that they wanted to shoot documentary scenes with sound as they actually happened, rather than restaging them for the camera as had almost invariably been the case up to this point in history" (Salt 330). While Mark Lewis' film does not include sound (his films are notably silent), it is the technical innovations made in the service of a realist documentary practice which I want to emphasize: technical development removed from the hands of the larger film industry and pioneered by independent filmmakers who were notably also technicians.

This engagement with a smaller, more portable camera becomes associated with the kind of documentary championed by Jean Rouch, a cinema of direct provocation. Documentary cinema became a testing ground, a space of technical development that benefited not studio production but the political ethics of documentary cinema. It was actually a prototype 16 mm camera Rouch and Edgar Morin used to make parts of their groundbreaking *Chronique d'un été* (1961), which allowed the camera and sound systems to be taken in hand by the very subjects of their documentary (Salt 331). Technological innovation here meant social interaction, as Bill Nichols reminds us in his account of *cinéma vérité*, citing the greater "possibilities of serving as mentor, participant, prosecutor, or provocateur in relation to the social actors recruited to the film. . . ." (*Representing Reality* 44). The portability of cinematic technology thus also meant the undoing of traditional production roles. This type of documentary rebelliousness was echoed, less famously, by the "Free Cinema" movement in Britain, which was similarly hostile to the commercial structure of cinema in the era (Lovell and Hillier 149). Intriguingly, while Roy Armes claims that the *cinéma vérité* movement had little influence on British cinema (a fact I am clearly disputing through this reading of *Peeping Tom*) he does suggest that the "leading British-based exponent [of *cinéma vérité*], Roger Graef, achieved remarkable results" in *television documentary* (300). We might thus see that the threat posed by television, which I mentioned earlier, is not really such a separate issue from the

documentary practices I have associated with Mark Lewis' camera, especially in a British context.⁹

However, it was not only in post-war experimental documentary that the crucial experimentation in small format cinema was carried out. The post-war work inherited the work begun *during* the war, and it is through an examination of this historical trajectory that we can now more fully begin to comprehend the nature of Mark's cinematic look. Belton draws an implicit relationship between combat cinematography and experimental cinema: "16 mm film . . . was used by combat photographers in the Second World War and by documentary and avant-garde filmmakers after the war" (488). With this type of history one must begin to wonder if, inhering in the historical make-up of the format itself, 16 mm bears signs of trauma, which are enacted both through the avant-garde and documentary filmmakers of the 1960s and in Mark Lewis' film production in *Peeping Tom*. The 16 mm camera is associated not only with radicalism but also with a prior wartime usage that has been characterized by Patricia Zimmerman as "the militarization of all amateur film equipment" (quoted in *Technologies of Seeing* 75). This is to say that, according to Brian Winston, the only major popular association with 16 mm film up until the 1960s was in combat films and military training films. The fact that the medium was used in war documentation *and* training leads me to believe that the simultaneity of visualization and violent action preceded the characterization of Mark Lewis: it was in fact institutionalized by military usage in World War II. Moreover, in wartime Britain in particular much of the film industry became involved in the war effort; many "directors trained in fictional film making were working with newsreel images of real violence and death. . . ." (Armes 148).¹⁰

The violent visions of 16 mm film were employed as a resistant form in the avant-garde films of the post-war era: the image was rendered increasingly unstable: both in editing and in camera movement the smooth flow of continuity was replaced by violent disjuncture.¹¹ In *Peeping Tom*, we see violent trauma much more directly associated with the material circumstances of the 16 mm camera, very much highlighting the techno-historical circumstances of representation. As I mentioned earlier, Mark's camera's POV appears similar to that of a rifle scope, highlighting the relation of cinema to industrial weaponry. Thus the small format camera, associated with wartime cinematography, seems to bear the mark of its historical uses. The witnessing/training technology of the violence of World War II is reproduced in this film as that which physically *enacts* violence. *Peeping Tom* thus implicitly suggests that to

witness is to act, a model of perception that speaks most directly to the military's dual usage of the 16 mm format in World War II.¹²

But in combining a radical documentary practice with traumatic vision, *Peeping Tom* represents the "documentary" impulse on Mark's part as a destructive perversion undermining the happy-go-lucky production values of large studio films. The film produced in the studio on which Mark is working is, notably, a comedy. While I cannot say with any assurance that the production of this film is presented in a favorable light—in fact it is shown to be a rather absurd process—there is no doubt that Mark Lewis' independent filmmaking project produces a major disturbance in the production of the studio comedy. This disturbance becomes most explicit when Mark solicits another of the studio proletarians into a late night filming of his documentary project. Needless to say, this woman becomes subject to the murderous gaze of Mark's camera. Notably even with the studio facilities available to him, Mark is compelled to film his murders with his small camera. Her body, hidden within one of the trunks used as props in the studio production, is, quite crucially, discovered during shooting of the other film, producing a response of hysterical fear on the part of the actress who discovers it, rather than the comic response the director has called for. In a variety of ways, Mark's production overtakes and disrupts the studio film. First, Mark's "prop" (the dead body), hidden *within* the studio prop proves to upset everything. Mark then surreptitiously films the actress' horrified reaction upon discovering the body: the disruption of the studio production thus leads directly to Mark gathering footage for his independent film. Following these events, the studio production is put on hold while the police investigate the murder of the actress, and of course Mark films the investigators, as he had filmed earlier police investigations following his murders. We see now even further how Mark's documentary production continues to take place at the expense of the studio production, and in fact his narrative is furthered through the suspension of the studio film's narrative. In no uncertain terms, Mark's independent filmmaking is situated in an adversarial relationship to normative modes of production.

SPECTATORSHIP AND TECHNOLOGY

To fully investigate the kinds of radical practices with which Mark is being associated, I want to extend the discussion beyond the use of the camera alone. As is often pointed out in discussions of this film, Mark does not

merely engage with the cinematic medium as a filmmaker.¹³ The portions of the film that represent Mark as spectator of his own films in a dark screening room are in many ways the far more affectively loaded segments of *Peeping Tom*. In the scenes in which Mark is shooting his films, we see him enraptured, but it is in his viewing of these films that we are given the most direct account of his pleasure. This is marked in the sequence we see of Mark watching his films, his silhouette rising before the screen as the murder occurs, and then sinking into his chair, seemingly exhausted. The suggestion of orgasmic response here is hardly subtle, and represents one of the more direct accounts of Mark's investment in his films as erotic. This has led theorists such as Clover to suggest that Mark far more fully identifies as spectator than as filmmaker, and that this situates his psychic investments within the realm of masochistic pleasure, rather than sadistic. I don't dispute this: as the film makes amply clear, Mark does identify with his victims in a number of ways, both as he mirrors them with his bodily movements, and in the fact that his victims have come to represent what was done to him as a child, filmed as his father tortured and frightened him.¹⁴ It is not necessary to undo this psychoanalytic account of Mark's character to suggest that in fact there is an additional account being made of Mark's relation to the cinematic apparatus that is crucial, and is not easily divisible into the "filmmaker" portions of *Peeping Tom* and the "spectator" portions.

What is most crucial to note in the characterization of Mark as spectator of film is that he is not "simply" a spectator, in the sense of one who goes to see a film in a theater and who has no explicit access to that film except through the image one sees. Mark is situated in his spectatorship in a much more involved relation to the cinematic apparatus. Firstly, Mark's theater seat is a "director's chair": a folding chair with his name on the back, widely associated with film production, and here a somewhat ironic commentary on Mark's situating of himself as director, but only alone in his private rooms, where there is presumably nobody to direct. This placement of the director's chair in the scene of spectatorship effectively mingles the site of production with the site of consumption, and thus represents the undoing of another scenario of "proper" or "classical" cinematic modes of engagement, in which these arenas are separate.

This situation is furthered by Mark's additional role as projectionist. Rather than the more traditional construction of movie-going, in which the projector is situated behind the spectator, usually hidden in a separate room where one cannot hear the noise it makes, Mark here sits right next to the

projector, operating it himself. Mark thus comprises in himself all the crucial roles in the circuit of cinematic phenomena: director/cameraman, projectionist, and spectator, and does so all in one location, even in one shot.¹⁵ We cannot then see Mark fully in the mode of spectator here, and must examine the specificity of his particular relation to the films he watches, a specificity marked crucially by the *inability to specify his exact position*. This sequence importantly represents processes of film-making in which the spectator has become more involved in production, and to films in which specific positions in the film experience are not so clearly defined, again tying Mark's production to the experimental production in this era.

Specifically in relation to documentary practices, we can again point to the upset of normative modes of representation in *cinéma vérité*, in which the filmmakers become the subjects of the films, and the subjects are handed the camera and allowed to take control of the representations themselves, as in *Chronique d'une été*. Although Mark clearly does *not* perform that specific undoing, as the "subjects" of his films are disempowered to the extent that they become victims of violence, to the degree that Mark identifies with these victims, he does move himself about in the cinematic scenario: he is an "avowed participant."¹⁶ More crucially here, Mark has access to and is accompanied in his spectatorship by the technological means of image production, and thus is never "just" a spectator.

This mingling of formerly discrete cinematic arenas becomes even more pronounced when Mark's new friend Helen is introduced as spectator of Mark's films. Mark seats her in his director's chair, next to the projector, and she watches the films of Mark in his childhood. He then produces his camera and attempts to film her as she watches. This situation is complex enough to require some elaboration of all the relations that become confused and conflated: first, we have Mark, who is the image on film which Helen watches on screen. However, Mark, as the subject of the film, is present at the screening of his own image (already a de-idealization of the image status of the film since it cannot be approached as just an image, but must be related to the man who is now physically present). Further, Helen, sitting in Mark's chair, occupies his previous position in the director's chair next to the projector, and is thus herself related to Mark's position, in all its dimensions. But then Mark introduces the camera and attempts to film her as both spectator, and presumably insofar as she now stands in for him in his own position as director, thus trying to produce her as an image which we will later watch in this very location, as she takes the place of his image on screen.

This rather confusing description of the circuit of cinematic relations in the shot testifies to the very incoherence of the situation represented. Insofar as cinematic production and spectatorship usually represent a comprehensible and formalized circuit of engagement, this scene effectively disallows any possibility for explicitly defining who means what in relation to film. It constitutes a complete destabilization of film production, and refuses any attempt to even physically locate subjects in specific relations to the cinematic process. Thus the rampant reflexivity of this scene, which might seem to just be a kitchen sink approach to self-representation, shows the manner in which reflexivity can undo particular subject positions, as well as undoing the comfortable ease that accompanies a defined and predetermined relation to filmic representation.

This destabilizing effect is quite specifically produced by the introduction of the various *technological* elements into the same scene, and thus suggests the manner in which these elements complicate and restructure an "easy" structure of voyeurism enacted only with the human body. The cinematic scenario is here rendered so incoherent that no specific subject position is assured, and this is accomplished, importantly, by the placement of all the cinematic paraphernalia in one spatial (and temporal) location. In her discussion of embodied voyeurism in *Peeping Tom*, Elena Del Rio suggests that the introduction of the rest of the sensible human body into the structure of voyeurism undoes any simple notion of the eye as ideal and masterful organ of vision.¹⁷ Similarly, I would here argue that the introduction of multiple technological formations further engages the characters in *Peeping Tom* in positions that exceed any simple version of subject/object relations. The camera, the screen, the projector: these are not just extensions of the human body and psyche, they are also factors which produce differing possibilities of encountering the self and others, reducing distinctions between subjects and objects, rather than only establishing the pronounced subject/object relation that a more simplistic account of voyeuristic activity within cinema would suggest.

Nevertheless, this is not a situation that the *Peeping Tom* would seem to valorize. Mark's introduction of his numerous cinematic tools into the scene with Helen is represented as a decidedly perverse situation. Helen, who seems to be one of the moral compasses of the film (along with her mother), reacts with a certain degree of revulsion to Mark's attempts to film her watching his image on screen. Despite her interest in his filmic world, she makes him stop filming her, and wants him to *explain* what is happening on screen and what he is doing, rather than dealing with the discomfort of the situation.

She wants him to symbolize to her in more "proper" channels what is happening with him, to confess his childhood trauma in a therapeutic moment. Since Mark's filming is aligned with violence, she is probably quite right in resisting his attempts to produce her as an additional circuit in his cinematic apparatus.¹⁸ Thus we could again say that for whatever ethical possibilities that I have suggested underlie Mark's cinematic encounters, *Peeping Tom* itself expresses anxiety about these relations, and represents any undermining of more normative cinematic models as dangerous perversions. The scenario here is thus represented as a moment of not just sexual but also cinematic perversion. The film symptomatically reverses the enabling functions of the new, smaller, and cheaper cameras: the most radical relations between new technology and film production are presented here as the most dangerous.

NEUROSIS AND THE CAMERA

This anxiety on the part of the film perhaps reaches its pinnacle in the characterization of Mark's actual murder weapon as a physical part of his camera's "body." Any phenomenological account of Mark's relation to his equipment would be remiss in not taking this into account, since it is one of the most bizarre moments of the film's representation of camera technology.

Mark's knife is hidden within one of the legs of his camera's tripod, raised in a suggestively penile manner when he becomes excited by the vision before his camera-eye. It is this specialization of his technology that suggests that the increasing malleability of film technology is literally a dangerous development. The possibility of personalization rather than standardization and professionalization of technology is something here that puts the world in danger of falling victim to "rogue" filming. Added to this is the hidden nature of all of Mark's equipment. We know that the small size of his camera allows him to hide it within his coat as he films, as in the opening sequence, and the murder weapon is itself hidden within the tripod. The camera is presented both literally and figuratively as a "concealed weapon." Itself hidden, it also contains the possibility of hiding things within it, suggesting the unknown qualities of technological development and the possibility of forms of guerrilla film-making, which are here represented as anything but liberating. We thus again see the connection between documentary innovation (both technological and in production practice) and the legacy of violent trauma the 16 mm camera inherited from its role in World War II. As I mention earlier,

the camera as witness has become the agent of violence, and the distinction between vision and action is elided. Returning to the crosshairs that characterize the vision of Mark's camera, we see the suggestion the particularly *visual* violence provided by the technological relations of cinema and mass destruction in World War II.

At the end of this film, we discover that Mark has adjusted the camera's parameters even more, mounting a mirror upon it so that he makes his victims see their own distorted and fearful faces as he approaches them. When, by the end of the film, Mark turns this camera on himself it has come to represent his twisted psyche to such an extent that it barely resembles a camera anymore. Mounted on the wall like a piece of modern art, with its tripod leg sticking sharply forward and the enormous mirror upon it, the camera has become, like Mark Lewis, a monster.

This mirroring between Mark's psyche and his camera is notable for several reasons. Whenever cinema has been represented as a reflection of its "creator" it has happened either purely in terms of the images on the screen or in terms of the manner in which a filmmaker relates to the other people around him in the production process.¹⁹ In *Peeping Tom*, it is not just the act of image-making, or the personal relations that produce those images, that reflect Mark's neurotic state. The camera technology itself comes to articulate Mark's pathos in the most coherent manner available, and thus suggests a phenomenological relationship not just between the body and the psyche, but also between technological materials and the psyche: a formal relationship not just to images, but to equipment. In this way personal relationships to cinematic technology become particularly pronounced in this film, again suggesting a relation to the development of cameras operable by a single person, which was the central factor of technical development in this era.

The relation of the camera to Mark's psychological make-up represents a particularly interesting form of what Vivian Sobchack refers to as the "embodiment relation" between a filmmaker and the camera.²⁰ The term suggests that the camera becomes an extension, but also a transfiguration, of the filmmaker's bodily intentionality. The camera thus becomes the means for changing perceptual parameters. Of course, photographic and cinematic cameras are already engaged in a bodily relationship to humans to the extent that their very construction is modeled on the physical structures of human vision. A reflexive bodily relationship between filmmaker and camera will only be furthered by small, hand-held technologies that allow the cameraperson to move about easily with the camera, as if it were part of his/her own body. But *Peeping Tom*

exceeds this more explicit form of embodiment relation when it constructs Mark's camera as a representation of his *psyche*, thus emphasizing the possibility of technologically enacting the more ineffable modes of existence.

The connection of technology to more traditionally immaterial subjects is taken further when we see that Mark's camera is itself a material embodiment of the reflexive tendencies of *Peeping Tom*, and cinema at large. Mark's configuration of his camera as both filming device and mirror is at once a physicalization of what has been called a *construction en abyme* of representation, in which there is no ground provided for an endless series of reflexive acts, but also a material representation of this series of reflections.²¹ The complexity of the configuration of Mark's cinematic equipment, and in particular the construction of it as a *mirror*, places his camera in a circuit that makes impossible any definitive distinction between material objects and images. Or, in other words, Mark's camera produces relations of image production through its physical parameters, but in a variety of ways these images will always exceed the camera's physical parameters, existing only in relation to others looking *at* this camera, seeing themselves reflected back, in distorted form. While one could say that reflection is what cameras always do, Mark's camera functions as an immediate reflection, removing the temporal distance from its object normally introduced by cinema, in which the object of filming would not see herself until a later screening, outside the presence of a camera. Mark's approach to cinematography thus again functions as a means of reducing the separate elements of cinema to a single moment and location, as we saw in the projection scenario.

Further, it is notable that it is the body of the camera that completes the narrative for us as spectators of *Peeping Tom*. Throughout the bulk of the film, the viewer does not know what it is which produces the flash of light on the victims' faces in the murder sequences, or what the victims are seeing as they scream. Mark reveals *through* showing us how his camera "works" that these women were looking at themselves in a mirror, at their own fear. The explanation of the camera's make-up here represents the climax of the film, and becomes the explanation of the narrative. The conflation of narrative denouement and the revelation of the parameters of Mark's camera is an extremely explicit rendering of the relation of technology and story/image, and perhaps also constitutes the film's most dramatic act of reflexivity. As Mark explains that there is nothing more frightening than fear, we see the final gesture of reflexivity in this film, as we discover that the hidden fearful element was only precisely what was there all along: fear itself. Or more crucially, what

was there all along was a scenario of cinematic production that perverts, through technological innovation, the "proper" models of cinematic production and spectatorship.

THEORIES OF SADISM

Peeping Tom thus provides a moment where we can see both the possibilities that inhere in small format cinematic engagement, and the paranoia, albeit sympathetic, which those possibilities produced on the part of studio productions. It is a film both brilliantly revealing of the cinematic mechanisms at play, and symptomatic of an impulse to deride certain technological relations as unwholesome. While Mark's camera produces a number of strategically radical relations, the film ultimately declares these relations perverse and violent. What makes this even more interesting is the manner in which the film's dual function extended into the terrain of critical writing on film. Following *Peeping Tom* we see discourse in film theory emerge which retroactively diagnosed cinema at large with a sadistic voyeurism that had not previously been detected. This can perhaps be seen as a nervous response to the entwined development of small format cinema and the influence of experimental practice.

The work of Laura Mulvey in the early Seventies is widely heralded as having brought not only gender relations in cinema to the fore, but produced the most dramatic discourse about cinema in relation to scopophilia, voyeurism, and fetishism. These and other perversions, Mulvey considered oppressive representational modes that cinema habitually operated within. However obviously Powell's film demonstrates the claim of the displacement of castration anxiety onto women through cinematic processes, the extent to which *Peeping Tom* actually influenced Mulvey's thinking has not been noted. Obviously, Mulvey's work was primarily influenced by the feminist movement, both within and outside of film studies. The crucial and revolutionary impact of feminist film theory of the 1970s should in no way be minimized. Nevertheless, it is my belief that film scholars have been importantly operating in a highly conversational relationship with films, and that it is crucial to acknowledge the contribution of filmic texts to critical discourse.

Released in 1960, Powell's film preceded Mulvey's groundbreaking essay by thirteen years, and this time lag would appear to undermine my suggestion that Mulvey was directly influenced by the film.²² However, it was in the 1970s that the film was being recuperated, as it were, by film connoisseurs

and theorists. Trashed at its first release by critics, and ignored by film professionals, it was only in the decades to come that the influence of *Peeping Tom* on film studies began to show itself.²³

The relationship between Mulvey and this film is most explicitly announced in her role in the Criterion Collection's release of the DVD version of *Peeping Tom*. In one of the features of the DVD, one can watch the entire film with a running commentary written and read by Mulvey herself. Within this commentary she expounds on her now well-known thoughts on voyeurism and "its close associate: sadism." It is almost as if the film and her theoretical model become one single phenomenon here, but we must remember that the film came first, and thus it is this film's theory, more perhaps than it is Mulvey's. However, as Mulvey notes in her commentary, *Peeping Tom* is the theorist, and not itself the questionable element, of cinema: "The film's camera [the camera not identified as Mark's within the film: the camera which provides the "normal" vision within the film] is forced out of focus, and subordinated to the voyeuristic camera-eye. . . ." (Mulvey Commentary, DVD Chapter One). Thus Mulvey takes up the exact position of the film, suggesting that it is the small, hidden camera that is the voyeuristic one, not "the film's camera," the studio production. Although she declares that the film *Peeping Tom* makes itself complicit, Mark's camera is still always the overtly guilty one. Intriguingly, in Mulvey's essay on visual pleasure, it is "classical" narrative cinema that is guilty of this voyeurism, but by way of *Peeping Tom* we can perhaps see Mulvey's account of voyeurism as one that was originally theorized in relation to radical, and not normative cinema. Thus through a theoretical reworking, Mulvey makes a fear of radical cinema into a call for radical cinema. The fact that she does this through a denunciation of visual pleasure is a question for another venue.

It seems to be only the violent perversity of Mark Lewis' radical cinema that *Peeping Tom* elaborates, in the ambivalent circuit of attraction/repulsion that so often characterizes the horror genre. However, this ambivalence, particularly on the part of Powell's film, highlights the vagueness of the line between the production of strategically radical relationships and the "danger" of perversion. It is clear that the enabling function of small format film is considered in the film as a figure of horror. But as the student of horror films knows well, there is always the promise of possibility that inhere in the creation of a monster.

children in Yorkshire. His account of the processes of authenticating the photographs demonstrates a full understanding of the ability to falsify such images through photographic means and yet the photographs are also treated as potential evidence of the existence of fairies, as he explains: "these little figures would seem to have an objective reality, as we have ourselves, even if their vibrations should prove to be such that it takes either psychic power or a sensitive plate to record them." (Arthur Conan Doyle, *The Coming of the Fairies* [1922; reprint, London: Pavillon Books Limited, 1997], 31.) Photography in this case appears to either create the fantasy world of fairies or act as evidence of their existence.

5. Similarly, George Albert Smith, the British counterpart to Méliès, made numerous films that use a range of trick effects to portray narratives about the types of supernatural phenomena that were being studied in the nineteenth century and were commonly compared to scientific and technological developments. While Méliès was a stage magician who saw the technological capabilities of the cinema as an extension of the techniques of his stage act, in many ways Smith embodied a more ambiguous relationship between stage performance, film technology and genuine spiritualism. Smith was a spiritualist, mesmerist, thought reader and a member of the Society for Psychical Research. In fact the SPR based a great deal of their research into psychic phenomena upon the telepathic ability of G.A. Smith and his partner Douglas Blackburn. Trevor Hall argues that Smith and Blackburn were frauds, passing their stage act off as real psychic powers for the benefit of the scientists and spiritualists in the SPR. (Trevor Hall, *The Strange Case of Edmund Gurney 2nd Edition* [1964; reprint, London: Duckworth, 1980], 75.) While Smith always denied these charges, the way in which he seamlessly moved between the scientific world of study and analysis of the supernatural to the technological world of stage performance and film magic, suggests an affinity between these worlds. Many of Smith's films such as *The Mesmerist, or Body and Soul* and *Photographing a Ghost*, both from 1898, explore his own fascination with the occult and use dissolves, superimpositions and other trick effects in order to convey these supernatural phenomena (Frank Gray, "George Albert Smith's Visions and Transformations: The Films of 1898," *Visual Delights: Essays on the Popular and Projected Images in the 19th Century*, eds. Simon Popple and Vanessa Toulmin [Trowbridge: Flicks Books, 2000], 171).

6. This is a characteristic picked up by Francis Ford Coppola in his adaptation of *Dracula* in the scene where Dracula's shadow, in homage to *Nosferatu*, actually knocks over a pot of ink while reaching for Mina's photo.

CATHERINE ZIMMER, "THE CAMERA'S EYE: PEEPING TOM AND TECHNOLOGICAL PERVERSION"

1. In particular, Sobchack's *The Address of the Eye: A Phenomenology of Film Experience* and Del Rio, "The Body of Voyeurism: Mapping a Discourse of the Senses in Michael Powell's *Peeping Tom*."
2. In the article previously footnoted Elena Del Rio provides an extremely engaging phenomenological discussion of voyeurism in *Peeping Tom*, as it critiques previous

discussions of voyeurism and insists on the material exigencies of the process of looking. Del Rio provides an account of the manner in which *Peeping Tom* constructs the voyeurism of its protagonist Mark Lewis not as a disembodied gaze, but as a mode of involvement that, while deeply pathologized, is nevertheless imbued with the affect of Mark's entire body. While this account effectively (and importantly, I believe), removes the act of vision and the pathology of scopophilia from the realm of idealized vision, it nevertheless falls into a focus not on the way the *cinematic* eye is particularly engaged in this film, but on the specifically human bodily relation to voyeuristic activity. This version of events posits Mark's relationship to his camera as a fetishistic one.

3. Interestingly, within discussions of cinematic fetishization and fetishization, it is primarily *through* editing that this fragmentation is said to occur. In particular, Laura Mulvey's account of cinematic fetishization suggests that it is the insertion of close-ups within the narrative space that produces the female body as object: "The beauty of woman as object and the screen space coalesce; she is no longer the bearer of guilt but a perfect product, whose body, stylized and fragmented by close-ups, is the content of the film and the direct recipient of the spectator's look" ("Visual Pleasure and Narrative Cinema" 22). This formulation, insisting on the "coalescence" of objectification and screen space suggests that the fragmentation of the body through editing is also an objectification of filmic space. This ideological "closing down" of space becomes even more pronounced in the work of Stephen Heath and in elaborations of "suture" theory. Although Heath admits that "fragmentation is the condition of a fundamental continuity," it is that continuity which itself becomes problematic for him, as it always in the service of a suspect "narrativization" (62). However, this phobic relation to narrativity has tended to ignore the way in which cinema primarily constructs *relationality* through editing, opening up the world of the film. While I will allow it to be given that structures of editing are of course ideologically inscribed, it also seems clear that this inscription is not merely a shutting down of possibilities, but also an opening up. Mark's cinematic vision in *Peeping Tom*, with its lack of editing and refusal of off-screen space makes clear that editing also provides an *outside* to a frighteningly objectifying (even deadly) cinematic vision. The lack of editing in Mark's film suggests that more classical modes of filmmaking, the technologies of cinema, may not be as *essentially* suspicious and philosophically unethical as critics such as Laura Mulvey and Stephen Heath have argued. Within *Peeping Tom*, we can see that to edit is to produce relations, while to simply film is to morbidly objectify the Other.

4. See Barry Salt, *Film Style and Technology* and Brian Winston, *Technologies of Seeing*, in particular, for an in-depth history of 16 mm film.

5. In this context, it is interesting to note that the only studio in England to survive the downfall of the studio system was Hammer Films, which specialized in the horror genre (See Antonia Lant, "Britain at the End of Empire").

6. For a more detailed account of the decline of the studios in Britain and America, see Baillieu and Goodchild, *The British Film Business*, Dickinson and Street *Cinema and State*, and Anderson, *Hollywood TV: The Studio System in the Fifties*.

7. In the context of British cinema, it is here interesting to note that the Association of Cine-Technicians introduced a document in 1944 entitled *Industrial Post-War Reconstruction* which combined a case for anti-monopoly measures with

expectations for technological developments, which included expansion of 16 mm usage (Dickinson and Street 158). The technicians's document thus implicitly suggested a connection between resistance to dominant corporate modes and technological innovation, arenas which had previously been linked, not opposed.

8. For more on documentary practices of the era see, among many others: Erik Barnouw, *Documentary*, Brian Winston, "Documentary: I Think We Are in Trouble," and "The Documentary Film as Scientific Inscription," Nichols, "The Voice of Documentary" and Dan Armstrong, "Wiseman's *Model* and the Documentary Project: Toward A Radical Film Project."

9. In the context of "art cinema" rather than documentary practice, Erik Hedling has noted that there were "critical and cinematic practices which connected British film culture to the development of the European art cinema in the post war period. . . ." (241). Considering the parallel formal and social agendas of both documentary and art cinema in this era, I think it would be a mistake to separate the two trends.

10. After these developments in wartime filmmaking Michael Powell himself is suggested by Roy Arnes to have rejected the "naturalistic aesthetic" which might have developed from [his] wartime propaganda work in a semi-documentary style" (Arnes 217). Inherent in this account is the notion that on an auteur, as well as technological level, documentary practice is "naturally" associated with violence in *Peeping Tom*.

11. The jump-cuts in Godard's *A bout de souffle* (1959) would be the most notable example.

12. Paul Virilio's book *War and Cinema: The Logistics of Perception* develops this train of thought more fully, as he argues that "for men at war, the function of the weapon is the function of the eye" (20). Virilio examines the manner in which perceptual technology has been developed not just in conjunction with but as a functional part of military weaponry.

13. The fullest discussions of the many different positions Mark inhabits in relation to cinema can be found in Clover's above-mentioned work on horror film, and in Kaja Silverman's *The Acoustic Mirror: The Female Voice in Psychoanalysis and Cinema*, 32-41.

14. See Del Rio's essay for more on Mark's bodily responses to other characters in the film.

15. Editing does not seem to play a role in Mark's film experience, although this would seem to represent a fourth term. He is however, shown developing his negatives, furthering his connection to the differing forms of "processing" cinematic images.

16. A phrase Erik Barnouw has used to talk about the *cinema vérité* artist. See Barnouw, *Documentary*, 255.

17. Del Rio, "The Body of Voyeurism."

18. Linda Williams has suggested that Helen here represents a refusal to occupy the traditional role of narcissistic woman in relation to the cinematic look. See Linda Williams, "When the Woman Looks."

19. Fellini's *8½* (1963) and Fassbinder's *Beware of a Holy Whore* (1970) are representatives of two variations of this trend.

20. Sobchack, *The Address of the Eye*.

21. Of course, as far as the film's spectator is concerned, Mark's camera is not a material device for us, but itself an image among others, further adding to the indeterminacy of the camera's status in terms of concrete relations.

22. Although not published until 1975 in *Screen*, the essay is stated to have been written in 1973 in the version published in the collection *Visual and Other Pleasures*.

23. See the Channel 4 documentary *A Very British Psycho* (1997) and Ian Christie's article "The Scandal of *Peeping Tom*," for accounts by critics.

DAVID SCOTT DIFFRENT, "A FILM IS BEING BEATEN: NOTES ON THE SHOCK CUT AND THE MATERIAL VIOLENCE OF HORROR"

1. The term "smash cut" is used, for instance, in Harlan Ellison's teleplay "Killing Bernstein," collected in an anthology of heretofore-unpublished work. Titled *Scream-plays* (Richard Chizmar ed, New York: Ballantine Books, 1997), this volume also contains Ellison's "Moonlighting," which contains directions for a "sharp cut." Notes such as "shock cut" and "smash cut" are usually cautioned against by screenwriting gurus who prefer the simple *Slugline* to subtly suggest a new scene.

2. An oft-used variation of the shock cut is the photo-flash, the sudden appearance of white light that disrupts spectatorial consciousness and leads to a dramatically altered *mise en scène*. Peter Weir's *The Cars That Ate Paris* (1974), for example, begins with two brothers driving through the small town of Paris, Australia, only to suddenly encounter—via flash cut—a blinding white light in the road. The made-for-TV film *It* (1990)—Stephen King's crossbreeding of *M* (1931) and *A Nightmare on Elm Street*—has two shock cuts (one occurs when a blood-filled red balloon explodes in a bathroom; the other when a wolfman grabs a youngster's arm), plus a flash shot of child-killing clown Pennywise, whose powder-caked face peeks out from behind the out-to-dry linen. While these examples attest to the flash cut's ability to operate in a variety of narrative settings, it is typically linked to photographic apparatus, as in *War Mask* (M. D. C. *Mashera Di Cera*; 1997) and *The Texas Chain Saw Massacre*—the latter film beginning with a camera's flash intermittently illuminating the grisly remains of several corpses).

3. Erroneously thought to have been coined by art historian Robert Hughes (who in fact borrowed the now famous phrase from fellow critic Ian Dunlop), "shock of the new" has itself been recycled numerous times in academic and popular discourse, beginning with the titular appropriation of the expression for the eight-part BBC/Time-Life series of the late-1970s and Hughes' subsequent publication in 1981—both of which partially derive from Dunlop's 1972 book *The Shock of the New*.

4. The idea that the "cinematic sensationalism" of contemporary horror films gestures back to early film spectatorship and reception is not a novel one. Many historians of horror have located its origins in early cinema, among them David Bartholomew, who dates the film genre "back to the Lumiere brothers's 1895 exhibition of *A Train Entering a Station*, a short documentary sequence to which early audiences reacted with a frenzy, ducking away from the seemingly onrushing train on the screen and fleeing the auditorium in fear. Of course, the Lumieres's little film was not