CHAPTER ONE

Images of Bondage: Captive Bodies

Recently I found myself in a debate with a colleague about the politics of a play about Saartje Baartman (or the "Hottentot Venus") which opened at the Joseph Papp Public Theater in New York. *Venus*, by Suzan-Lori Parks, is radical Black feminist theater in that it reinscribes agency in the form of Adina Porter, who plays the role of Baartman. As Michele Wallace writes, "Adina Porter does a moving job of endowing Baartman with humanity, [but] the play isn't necessarily about the empirical experience of the actual woman, what it was like for Saartje Baartman to be exhibited nude, to be stared at by White men fascinated with her buttocks. More important to Parks, I imagine, is to come to terms with the variables that created the situation (31). Wallace points out that the theater piece exposes the Colonialist practice of gazing at captive Africans, Indians, and Southeast Asians, who were "exhibited" in Europe and the Americas in the nineteenth century in order to support and inform racist ideologies; indeed race itself as a category depended upon such display, or, as Wallace notes, "You had to be able to see the difference" (31). What my friend and colleague and I were arguing about was the politics of restaging such a Colonialist practice. We got into a discussion of agency, and she was decidedly suspicious of the re/display of Baartman, even for the sake of political theater as a practice of decolonization of the image of Black female sexuality. I took the position that the only way to undo vio-

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lence is with yet more violence itself. In other words, I agreed with Parks's choice of reinvoking the specter of violence (ocular violence and physical violence [the captive body on display]) as a means of performing the body in freedom, and revisiting the site of the emergence of the Western gaze of capture; such a strategy, I argued, seeks to transgressively reinscribe the Black female body.

Nevertheless, I could see her point. There is real danger in re-representing the colonized subject as a captive body on the twentieth-century stage. But what better way to embody a lost subjectivity than to have an actor perform a speaking subject as Saartje Baartman, the "Hottentot Venus?" But there is still an overriding degree of ambiguity in any work which questions control of one's own image. This ambiguity is shared by contemporary fashion models, as noted in Elizabeth Hollander's study, "Subject Matter: Models for Different Media." On the one hand, Hollander submits that the model has little or no control in her image making:

> the model who poses for him [the photographer] may or may not have something to do with conception, but because the camera reckons her relation to the picture plane mechanically, it is rarely in her control . . . the camera has no interest in embodied space. (14)

The model's body is sometimes seen to be in control of the model, the body to be captured by the lens, in the form of self-representation. As Hollander continues:

> The model's awareness of what her own body is doing is likewise deeply engaged in this process [of looking]. Each pose, whether it lasts for fifteen seconds or half an hour, proposes that something is there to be seen. (137)

Hollander also incorporates into her discussion her own experiences as a model. "My position could not be defined by them, even if my physical pose was" (137). I wish to explore this ambiguous assumption that both captor and captive have some degree of control over embodied space as I move into a closer examination of the captive body.

Lisa Cartwright's study of the origins of medicine's visual culture, *Screening the Body*, sheds light on the formidable Colonial confidence of members of the medical profession who began taking x-rays, pho-

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tographs, films, and other forms of visual measurements of the body in order to discipline it. With full knowledge of the horrific effects of radiation poisoning, physicians in the nineteenth century repeatedly subjected themselves, their colleagues, and their constituents to deadly levels of radiation with the primitive x-ray machine. Perhaps the most gruesome and bizarre case covered by Cartwright is the case of Elihu Thomson, who, in 1896 tested his own body with the x-ray (or the Rontgen ray). The repulsive accounts of cases such as that of Thomson are equalled in scope by doctors who "tested" the ability of x-rays to "cure" men and various human maladies. But the overall project of the evolution of the x-ray was to capture the *inside* of the body, whether it be the body of the subject under the medical gaze of the physician, or the body of the physician her/himself.

As Cartwright notes, both the x-ray and the cinema date their "birth" from the year 1895. The early cinema shares a preoccupation with measuring and capturing images of the body: movement of the body in the motion studies of Marey and Muybridge, and deterioration and disfigurement of the body in early "medical" films, as well as Thomas Edison's *Electrocuting an Elephant* (1903) and Mutoscope/Biograph's *Female Facial Expressions* (1902). Cartwright links popular visual entertainment with "scientific" visual inquiries, noting their Foucaultian role

> [in the] emergence of a distinctly modernist mode of representation in Western scientific and public culture—a mode geared to the temporal and spatial decomposition and reconfiguration of bodies as dynamic fields of action in need of regulation and control. (xi)

Nevertheless, Cartwright insists that we "foreground most fully the crucial issue of agency on the part of living 'objects' of the disciplinary gaze" (109). But foregrounding agency becomes a rather problematic issue when it comes to certain images of precinema as well as early cinema.

SEEING DOUBLE

Take, for example, the stereoscopic images of the nineteenth century, meant for popular consumption by a Colonialist and medicalized gaze. These stereographs, many of which are available in the study *Wonders of the Stereoscope*, represent another example of the Victorian preoccupation

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with reproduction of a semblance (or a resemblance) of reality in a process not entirely unlike 3D movie technology. Looking through these double images, when the stereoscope works, we can perceive the illusion of 3-dimensional depth of frame. As I look through these images, including many idyllic visions of family life such as *The Happy Homes of England* from the 1850s, I am myself captivated when I come upon a gruesome image in *Criminal Kneeling over His Own Grave—Japanese Executioner Beheading a Condemned Chinese, Tientsin, China* (photographed by James Ricalton and published in 1904). I fail to locate any agency on the part of the man about to be beheaded, yet I'm drawn to this repulsive, perhaps even pornographic image. How am I relating to the captive body in the photograph, much less the captors, who stand around looking almost bored by the "work" of political execution?

The identification process here is challenging because one identifies on a number of levels. Initially I was angered by the inhumanity of the photographer implicitly agreeing to photograph such a scene. But, as John Jones writes, "to direct criticism at the photographer is an evasive device" (110). I am disturbed by the images of aboriginal subjects depicted in *Ku-Ra-Tu at Rest*, photographed by Jack Hillers in 1874. Both dual images offer the Colonialist (and the Postcolonialist) a view of the theater of race as a tourist spectacle. To say that I am not implicated in this specter is to evade the questions of fetishistic pleasure.

My response seems to fall into the realm of fetishism as described in Linda Williams's influential essay "Film Body: An Implantation of Perversions." Expanding upon theories of Christian Metz, Williams describes fetishistic pleasure as a process in which the viewer is equally entranced with the abilities of machines to capture images as they are the images themselves. Nevertheless, Williams ascribes to the belief that such pleasure is tied to the historical moment:

> The fetish pleasure is strongest at the moment the "theatre of shadows" first emerges, when audiences—like the audiences who first viewed the projection of moving bodies by Muybridges' zoopraxiscope—are still capable of amazement at the magical abilities of the machine itself. (522)

Muybridge's apparatus, Williams argues, was more capable of inducing fetishistic pleasure when it was first invented. The stereoscopic photography discussed above supports Williams's conclusion that "the cinema

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became, even before its full 'invention,' one more discourse of sexuality, one more form of the 'implantation of perversions' extending power over the body" (532). While Williams's article contends that such power relations were predominantly regulated by the fact that the early photographers and cinematographers were men fetishizing women (and indeed, the evidence supports such a reading), I'd suggest that all subjects—men, women, and particularly non-Western "Others"—were also equally fetishized. Even the inside of the body, regardless of gender, was subject to fetishistic inquiry in the x-ray studies discussed above.

To return to the issue of the stereographic image of *Beheading a Condemned Chinese* and *Ku-Ra-Tu at Rest*, I am reminded by Marta Braun that photographers such as Muybridge used the camera "not as an analytical tool at all but . . . for narrative representation" (249). Thus, it is not simply the captured image on display in these stereoscopes, but the *narratives* that they offer which help us gain access to the ideology of their captors. In problematizing my own status as a Postcolonial viewer I am ultimately asking the question, With whom am I identifying? Captive or Captor? Or both? Furthermore, can either captive or captor even be a substitute for the self? Diana Fuss's study on the philosophy of identity, *Identification Papers*, leads me directly into confrontation with questions of identification as they relate to captive images and captured narratives such as *Beheading a Condemned Chinese*. I initially identified with the Chinese captive in the stereoscope. My attraction to the photograph was focused on a figure who is frozen in time at the moment of death. Nevertheless, after I stared at the figure at length, I shifted my gaze to his captors, trying to perceive anyone in the number of figures who may have questioned their own actions. I found none. In my attempts to understand my identification process, as I view the narrative produced by the stereograph, I am reminded by Fuss that

> Identification is both voluntary and involuntary, necessary and difficult, dangerous and effectual, naturalizing and denaturalizing. Identification is the point where the physical/social distinction becomes impossibly confused and finally untenable. (10)

Identification is therefore a murky process of internalization of narratives of an/other. Though I am more inclined toward philosophical "answers" about identification questions, I cannot dismiss psychoanalytic theories out of hand, especially as a subject of the discursive field of film studies.

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FIGURE 3. "The Happy Homes of England"; the privilege and romanticism of British Colonial Life. Courtesy Jerry Ohlinger Archives.

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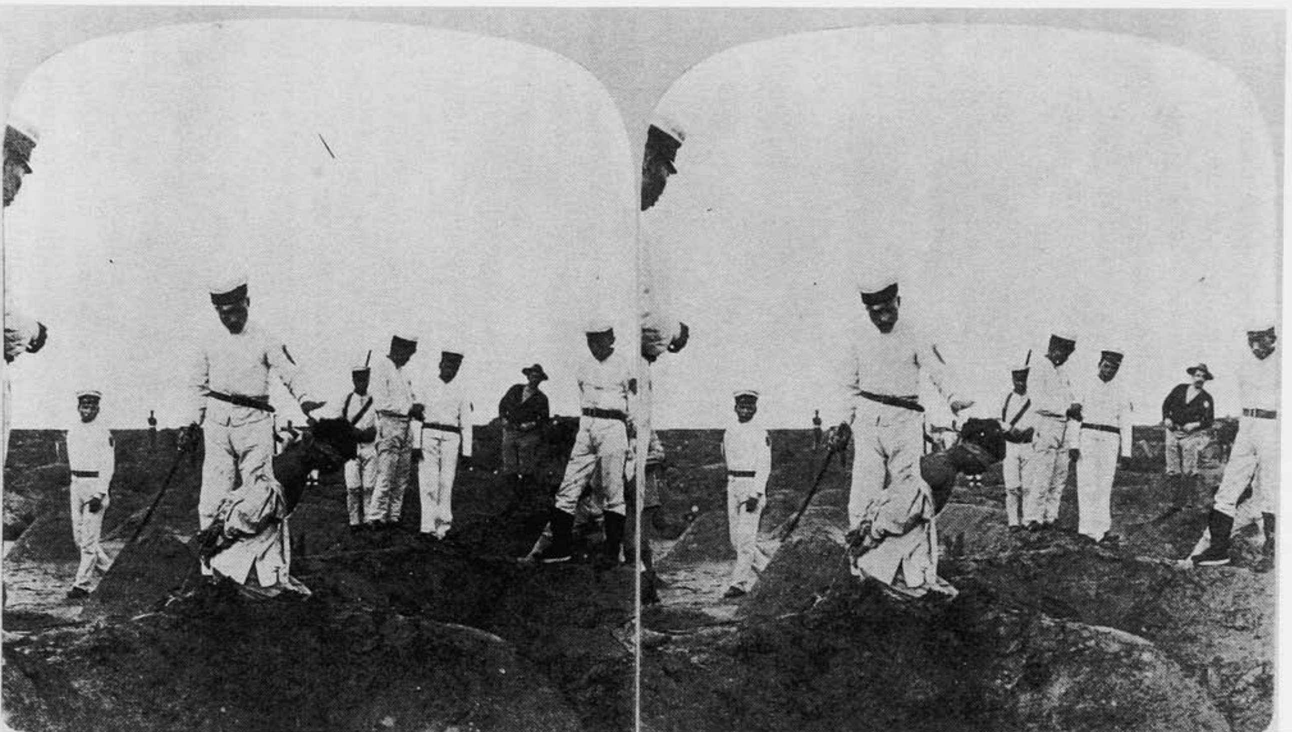
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FIGURE 4. "Criminal Kneeling Over His Own Grave—Japanese Executioner Beheading A Condemned Chinese, Tientsin, China"; the alliance of the display of the Other with the dispassionate camera eye. Courtesy Jerry Ohlinger Archives.

Film narratives themselves are in many ways preoccupied with psychoanalytic identification theories. Identification entails more than fetishistic pleasure. It entails fear, fascination, dread, pleasure, and pain. Yet perhaps what upsets me most about my fascination with the stereograph of the beheading of a non-European Other by a non-European Other is that the visual narrative seems to be packaged for the consumption of the tourist in her/his Victorian home. As Fuss comments, "Identification is not only how we accede to power, it is also how we learn submission" (14). Secure in the domestic sphere, the Victorian consumer of these images views them without physical risk to her/himself, much in the same way that millions of viewers were transfixed by the tragic spectacle of the death of Princess Diana, repeated and repeated on CNN and CNBC as an endless loop of images of death and destruction, made stereoscopic through repetition alone.

REPEATING THE PAST

Indeed, one of the most remarkable and obvious traits of the Victorian stereoscopic photographers is their obsession with serial repetition. They repeatedly photographed images of the captive body, and these images were enormously popular with the public. Just as the gruesome *Electrocuting an Elephant* was popular as a moving picture, so were the stereographic images of the subaltern, the mysterious figures of the Orient. The link between seriality and the Colonialist preoccupation with capture and domination is clear. Seriality is usually linked with minimalism and pop art of the twentieth century, but there is certainly an element of seriality to be found in the imagery of the turn of the century. Nowhere is this serial repetition more apparent than the case of the statue of "The Greek Slave" by Hiram Power, which was reproduced in many formats, including the stereoscopic photograph.

The interest in viewing the White female body as a slave is pernicious during this period, as in the case of Muybridge's "Inspecting a Slave (White)." The story behind the popularity of these images deserves further scrutiny. Hiram Power's "The Greek Slave" was originally carved in 1845 but became popularized through photographs and exhibitions into an international phenomenon. The similarity to a modern S/M pinup is obvious, but what intrigues me here are the limitless capabilities of serial captivity of images. Seriality tends to move the image toward abstractedness as

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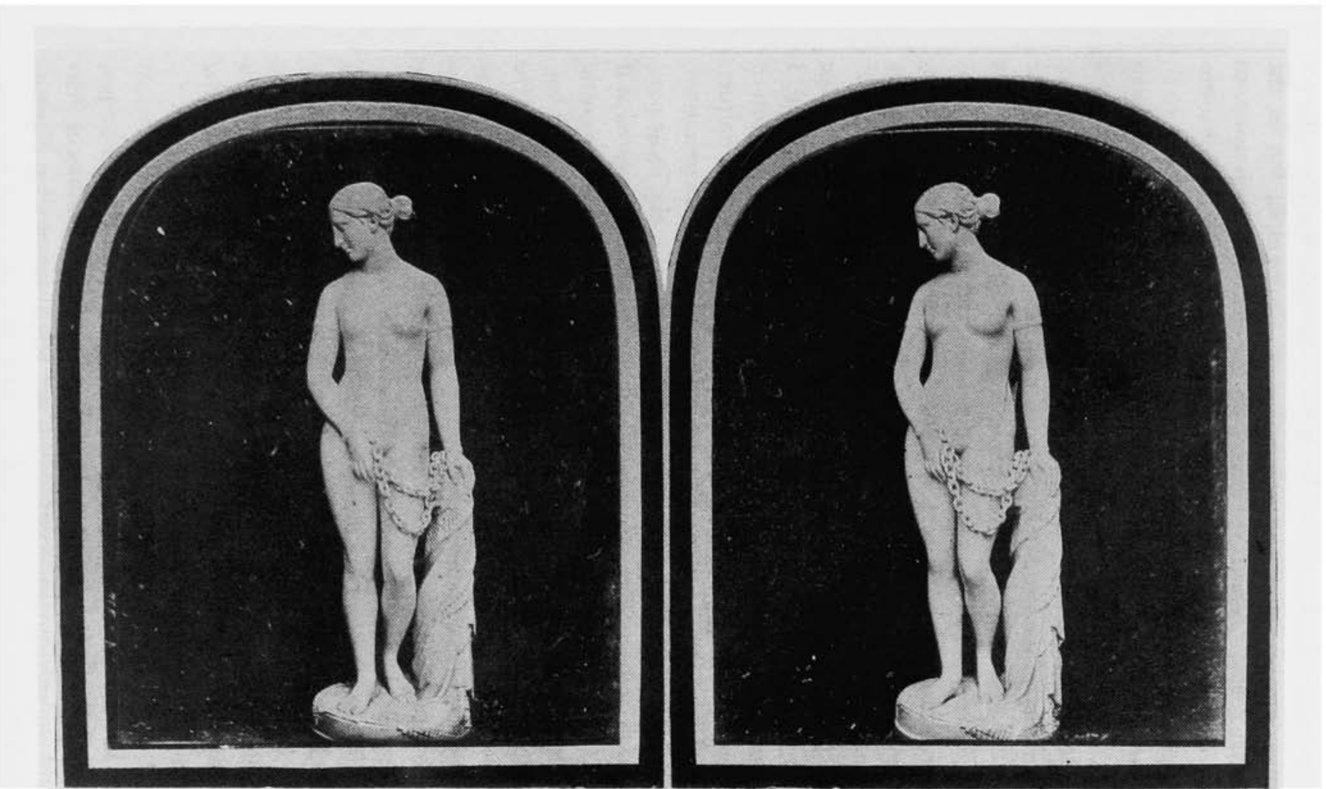

FIGURE 5. "The Greek Slave" by Hiram Power; the captive White female body in Victorian visual discourse. Courtesy Jerry Ohlinger Archives.

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it moves the subject into a state of disembodied subjectivity. This changes the narrative capabilities of the stereoscope or photograph, for, in the words of Hal Foster, "abstraction tends only to *sublate* representation, to preserve it in cancellation, whereas repetition, the (re)production of simulacra, tends to *subvert* representation, to undercut its referential logic" (63). The slippage of narrative of *The Greek Slave* is apparent when we try to recapture the possibilities of narratives that this captive body (actually a simulacra of a captive body) may have supported or informed. The secret of the popularity of the female slave is certainly multifaceted. It would be far too easy to dismiss it as another example of the primacy of the White male gaze. It is certainly that, but it must have meant much more to contemporaneous audiences. Women, in particular, were drawn to the statue. John Jones recounts how feminist Frederika Bremer stated "this captive woman with her fettered hands seized upon me with unusual power" (Jones, 36). I'd suggest that the popularity of the White female slave image attests to a pattern of White appropriation of the slave narrative itself. I think in many ways this phenomena repeats itself in the representation of White women as slaves, captives, victims, and hostages in popular culture. Scholars are beginning to look at the connections between slave narratives, captivity narratives, and other Western narratives. But, for the most part, slave narratives and captivity narratives have been traditionally treated as if they existed in a vacuum, as if they were not influenced by Eurocentric popular culture and as if they had little influence, in turn, on popular culture and popular literary narrative. Perhaps the "pop-star" fame of *The Greek Slave* marks a code-switching in which White women were in a sense fetishized by their renarration into the (absent) slave narrative. Slave narratives were very popular in the late nineteenth century, and it seems to me that the case could be made for this possibility. There is the distinct possibility that White women were drawn to the sculpture for any number of reasons, including fetishistic pleasure in viewing the scopophilic subject, a simulacra of herself in bondage. The viewer could have identified with the captive or the disembodied absent captor, or both. Nancy K. Miller's work with regard to the dismantling of the universal female subject reveals the question as a site of contestatory feminist politics. Miller writes:

> The 1980s revealed that the universal female subject could be just as oppressive as her male counterpart and under accusations of first-world imperialism and essentialism her reign was quickly dismantled. (17)

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Keeping these remarks in mind, we may be able to read any number of narratives across the specter of *The Greek Slave.* She may stand in as a captive of class, race, gender, or sexuality, and with each active gaze that falls upon her, whether in a stereograph, a lithograph, a postcard, or any reproduction, she invokes the panoply of desires and narratives of possible audiences. The compulsion to contain the body, in this case the female body, is indicative of a culture dedicated to containment, discipline, and narratives of captivity, but the readings of these remnants (resemblances) of culture such as the stereoscopic image of *The Greek Slave* are subject to a critical guessing game, one in which I am perfectly happy to engage. Scientific containment moves across the images of popular culture. Just as physicians attempt to capture the interior of the body, so do popular image makers trade in taxonomy and containment, yet often there is a problem knowing the container from the contained.

IMAGES OF EMPIRE

Take the case of the widely popular images of Egypt and other Mideastern countries. They coincide with the crest of the legacy of Colonialism. They may be taken simply at face value; as artifacts or testimony of the political means of ownership through taxonomy. By capturing the exotic Other in photographs, stereoscopes, and other visual media, men of Empire advanced the fantasies and realities of quest and Othering the subaltern. But is the subject always the object in these cases? Certainly at one level the captured is objectified *Delights of Summer in the Vale of Cashmere—Music for a House-Boat Party on Jhelum River* (1903), a stereoscopic photo from the Underwood Library (a company which sold their stereographs door to door). In this stereoscopic image, a young man plays a sitar in the foreground (which is set off by the three-dimensional process to great effect). He looks directly at the viewer, as do several other figures in the background. The setting provides an idyllic fantasy of the travel narrative. The Underwood Brothers, who, according to John Jones were very successful salesmen, would use the stereoscope as part of a sort of package or travel guide. The stereographs were packaged much like books, and on their reverse side one could read information on travel. For example, the back of the card *The Delights of Summer in the Vale of Cashmere* "was packed with information about the buildings in the background, how to hire houseboats and

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FIGURE 6. "Delights of Summer in the Vale of Cashmere—Music for a House-Boat Party on Jhelum River": the "look back" or Third Eye of the subaltern in travel exotica. Courtesy Jerry Ohlinger Archives.

servants, the sitar and how to play it, and general observations on Hindu music" (Jones, 102).

The stereoscope thus exemplifies the articulation of Colonial mastery in all its glory. The figures and the land are captured and frozen in time in a performance of obeisance to the eye of the Western camera. But this is merely a performance of self and identity. One doesn't have to look very hard for the returned gaze of the subaltern, who effectively marks the *viewer* as subject. As Fatimah Tobing Rony writes, "it is the returned gaze of the colonized Native" (Rony, 43) that constitutes what she terms "the Third Eye." Rony's study *The Third Eye: Race, Cinema, and Ethnographic Practice* is remarkable for its insights into the "Third Eye." Drawing on the work of Franz Fanon, Rony describes how the Third Eye, otherwise known as "the look back," or "the returned gaze" (Dixon, 47–53), breaks down the Foucaultian paradigmatic of subjectivity and objectification in numerous disparate works and acts such as the Hottentot Venus, Josephine Baker's filmed performances, Félix-Louis Regnault's "ethnographic" cinematographs such as "Jump by Three Negroes" (1895), and many other ethnographic spectacles.

The viewer of *The Delights of Summer in the Vale of Cashmere* might find some discomfort in the Third Eye of the stereograph. The performers in the stereograph are quite aware of being viewed (and captured by the camera) as objects of ethnographic spectacle, and the look back testifies to their resistance to the objectification process. There is more than resistance to the identification process; there is, in a sense, Othering by the Other. The Western viewer is tantalized by the "taxidermic image of romantic ethnography," to invoke Rony's phrase (100), yet the viewer is also being observed and made captive to an identity constituted by an/other. Rony identifies this "predicament" as that moment when the viewer "who, recognizing that he or she is racially aligned with the ethnographic Other yet unable to identify fully with the image, is left in uncomfortable suspension" (17).

What is suspended here goes beyond recognition towards identification, and identification would suggest a desire on the part of the Western viewer to become the Other, to suspend knowledge of the self through the Other. As Margaret Chatterjee noted in 1963, our knowledge of ourselves is problematic and performative, and intersubjective processes govern identity itself: "We are involved in a mutual process in which knower and known modify each other" (Chatterjee, 18). Thus, the performance of self in the captivity narrative of a stereograph such as *Delights of Sum-*

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mer in the Vale of Cashmere is volatile and reciprocal. The captive audience is confronted with knowledge of self that is being modified by the subject, and in turn, the sitar player is a captive body working in the realm of subjectivity that modifies his sense of self by performing for the stereograph. Both viewer and subject are captives and captors, both are involved in mediating the image of self between the known and unknown, both are coperforming a narrative of selfhood.

Coperformance of selfhood or subjectivity would obviously not fit into the goals of the Colonialist process, yet the Colonialist process was not always successful in the governance or maintenance of disciplined bodies. Certainly the cultural production and captivity of the "other" successfully produced and defined notions of travel fantasy, conquest, and the taxonomies of evolution, race, gender, class, and sexuality. However, each "success" was marked by elements of resistance, subterfuge, and other manifestations of the Third Eye, such as parody or transgressive reinscription of identity. Because knowledge of the self is subject to transgressive reinscription and mutability through performativity, it is important to see the value of gaps and markers of determinacy in viewing these precinematic records. One example of such transgressive reinscription can be seen in another stereograph designed for the Colonial tourist gaze: *View of the Rock Temple of Derr, Now the Chief Town in Nubia* (1856), by Francis Frith. Frith worked with the Wet Collodion process and met with great difficulties; travelling to Egypt, he attempted to use a wicker van for his darkroom. As John Jones wrote, "the heat filled the interior of the van with fumes of ether, boiled the collodion as it was poured and drove Frith to work in dark rock-tombs and caves, only to be forced back to the van because sand and dust ruined the wet plates" (40).

Like Flaherty in *Nanook of the North* (1922), Frith was intent on capturing a bygone era, precontact Egypt, but his efforts were to be as fraught with difficulty (if not impossibility) as that of Flaherty who tried to (re)capture Inuit culture as a romanticized precontact idyllic lost paradise. Both Frith and Flaherty were distraught by the signs of modernity, signs of Colonialism, signs of themselves, indeed essences of the Colonial self as it marked the subaltern countryside. What distressed both Frith and Flaherty was a mirroring of the self, though they did not name it as such. They convinced themselves that the Colonialist process was the sole responsibility of the Colonialist subject. In disowning responsibility, the Colonialist essentially attempts to transgressively reinscribe his identity *as* the Other. Similarly, in William Beaudine's *Sparrows*, a Mary Pickford

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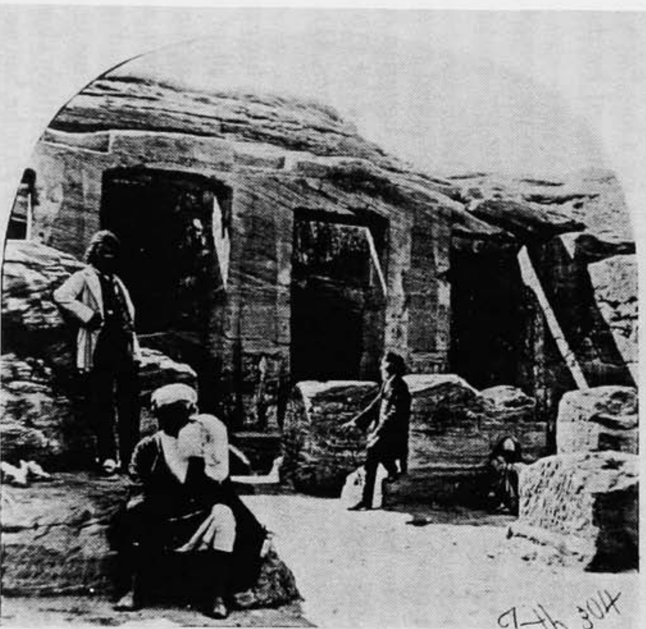

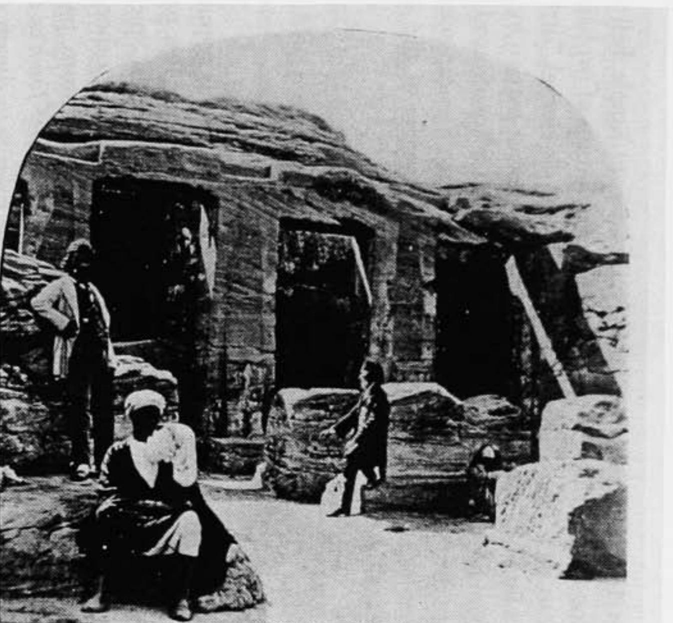

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FIGURE 7. "View of the Rock Cave of Derr, Now The Chief Town in Nubia." Courtesy Jerry Ohlinger Archives.

vehicle from 1926, Beaudine constructs a phantom jungle hell in the swamps of the South, where Mary presides over a group of orphans who are forced into slave labor on a rural farm. Pickford's eternal "little girl" character finally finds safety in the arms of the adoptive patriarchy in the final reel of the film, but not before Beaudine stages a horrific and brutal chase through the "savage swamp" surrounding the work encampment, as Mary and her orphan band are exposed to the dangers of the natural world (snakes, alligators) at every turn.

CONTEMPORARY COLONIALISM

Such a process seems endemic to postcontact cultures and is popularized in the constant preoccupation for the search for the edenic lost paradise that still captivates audiences today with such films as Steven Spielberg's *Jurassic Park* (1994) and *The Lost World* (1995), and many, other Colonialist enterprises. Frith failed to capture the lost phantom paradise. Looking at *View of the Rock Temple of Derr, Now the Chief Town in Nubia*, one is confronted by the ruins of the dream of Empire, a dream dependent on packaging a lie that removes responsibility for Colonialization and at the same time betrays a pathetic obsession for a lost Eden that, if it ever existed even in a metaphoric sense, was destroyed by the same Colonialist efforts that attempt to reclaim it.

A clue to the self-knowledge of resigned failure on the part of Francis Frith comes in the label of the stereograph for *View*:

> Of the time of Ramses the Great, in whose long and prosperous reign a very large proportion of the now existing Egyptian temples were built. This temple penetrates the rock to a depth of 110 ft; the interior walls being somewhat rudely sculptured. (Jones, 41)

Like the Western male in the photograph, who averts his gaze, the caption utterly ignores the presence of the living subjects, all of whom stare at the subject with a distinctively Third Eye, as well as the oddly posed Western interloper, who seems to be posed as a Byronic tourist, cane in hand, beholding the majesty of a lost Egyptian paradise, now available only as a graphic tracing, a memory picture of the time in which the temples were built. The figure in the foreground is entirely cloaked in fabric, and sits in a posture that seems to indicate that he has no inten-

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tion of posing for the photograph. A standing figure behind him has his arm on his waist in a performance of resistance, and a crouching veiled figure, most likely female, hides herself from the scientific/tourist gaze of the camera entirely. Indeed, the only figure who seems to be performing for the photographer is the Western male, who seems lost in a trance of romantic misguidance. Nevertheless, a reviewer of the *Illustrated Times* (26 December 1851) wrote of Frith's photographs:

> We, looking through the lens of the stereoscope at Mr. Frith's astonishing photographs [see] straightaway, by virtue of binocular glamour—not that modern Egypt . . . intersected by railways, converted for the purpose of canalization by M. De Lesseps, whose pyramids are now elbowed by overland route hotels and posting houses, whose deserts are now traversed by omnibuses bearing bilious majors and "beardless griffins," and whose arid sands are strewn with soda-water bottles and the corks of bygone flagons of Bass and Allsopp's pale ale . . . (Jones, 40)

In short, Colonialist confidence is ultimately undercut by the denarrated tale of the path of Colonialist destruction itself. The stereoscope becomes an indictment of the viewer, and the reviewer's comments cited above inadvertently underscore the failure of Frith to recapture what is lost because of the reviewer's remarkably good ability to describe what is *not* in the picture—that which is denarrated (a term I borrow from Zavarzadeh). That is, the reader can certainly imagine the scrapheap described and participate in evoking a vision in his/her head of that which has been carefully, if not effectively, denarrated in *The View of the Rock Temple of Derr.*

The tension between Frith's performance of the self as photographer of lost Eden, in competition with the disruptive Third Eye of the pictures' subjects, as ultimately interpreted for Colonialist consumption by the reviewer for the *Illustrated Times*, locates a Colonialist subject that is indeed nothing like the universal subject usually identified as the White male British Colonialist. The reflected gazes, the visual and written record, and the politics of transidentity making point to a multiplicity of identities and subjectivities of the Colonialist gaze bearer. Yet the same records testify to the urge to consolidate identity of the Colonial.

The stereoscope itself, perhaps, provides the most compelling evidence of both self-delusion and complicity in maintaining a semblance of

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a universalized subject of the Colonialist self. That self, represented by the Byronic European figure, seeks to perform the delusion of Empiric destiny as a stand-in for the essential Colonialist, yet his performance betrays his discomfort in his gait and posture, which seem every bit as uncomfortable as Frith must have been in his makeshift van. The temple itself stands as a mockery in its weighted physicality and immobility, as do the subaltern subjects who, though they do not speak literally, confront the viewer with the gaze of an active Third Eye and their grudging forbearance. The master's discourse, then, here turns against itself to create a Third Eye for the Colonialist, the eye that views with discomfort the refracted image of Colonialist selves.

WORKING BEYOND THE IMAGE

Ultimately, then, a Postcolonial reading of these artifacts moves us into a realm of multiplicities, of possible identities and performed knowledge of selves. This problematizes binaries of subject and object as we routinely comprehend them, for, as Chatterjee states, "the notion that the subject can be an object of knowledge for another subject is self-contradictory" (29). What is clear, however, is that these precinema images of which I speak do not exist in a vacuum of meanings that are easily "unpacked." Instead, they are like *camera obscuras* through which we can see the beginning stages of the Plantocracy of image-making systems. There is no "master shot" that we may "release" or "remaster" that captures the complexities of the master narratives of captives and captors. If it is true, as Éric Alliez holds, that "knowledge is comprehended as a unilateral action of the subject in reference to represented images" (238), then we must return to these images repeatedly, almost as a serial modern artist might, in order to seek through their abstractedness, forms that lie in the fold and expose elements of manipulable signifiers. Like a Daguerreotype, the fold is formed in something of a measurable time, thus capturing time and narrative in a graphic method, to create a resemblance or facsimile of real time.

Since "to be is *to be experienced* by means of representation" (Alliez, 238), active Postcolonial spectatorship and decolonization of the specters and folds of seemingly impenetrable master narratives are not only a workable means of mediating and locating culture, but also an ongoing recovery process that is not limited by time. This process stands outside

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the Cartesian order of time, captive and captor to our critical systems of logic and renarration. We can thus jump through time and space configurations toward images that are like auras of the early motion studies and stereoscopic narrative folds. Since all of motion picture history is based on trickery of light and movement, we should embrace the possibility of using games and visual trickery to dis/order the master narrative of moving image study.

In thinking about such a possibility, I am reminded of the words of Hélène Cixous, who writes in *Root Prints*:

> How can we see what we no longer see? We can devise "tricks": my grandmother's room which I looked at through the keyhole; because of focalization, I had never seen a room that was so much of a room. The city of Algiers which I looked at in the bus windows. The person we love made to appear as an aura. Microscopes, telescopes, myopias, magnifying glasses. To think, I knit my brows, I close my eyes, and I look. (4)

In the spirit of Cixous, then, I'd like to look forward many years in cinema history to a time which, for me, will actually be looking backward to the image of Marlo Thomas as *That Girl* in an episode of the series interchangeable with so many identical narrative trajectories in which the plot includes a sequence in which "That Girl" is bound and gagged. We have seen so many images of women and men bound and gagged that the image becomes almost undistinguished, yet to me, there is something striking about the banality of yet another image of captivity centered around the corpus of Marlo Thomas. How do we account for the image of the veil or the blindfold in *That Girl* when we compare, say, Marlo Thomas in a gag with Muybridge's "Inspecting a Slave (White)," or "Ashamed," or even the image of "The Greek Slave?"

What is telling and perhaps even measurable is the time gap between the early precinema images just described and the televisual image of "That Girl," but are they really so far apart, spatially or thematically? Is Marlo Thomas's gagged image, suspended in time, that far from the images of the clinicians who x-rayed themselves and then photographed the captive evidence? If we look closely, can we not see "That Girl" as a simulacrum of the subjects of the travel narrative in *Delights of Summer in the Vale of Cashmere*, or *View of the Rock Temple of Derr, Now the Chief Town in Nubia*, for that matter? To do so suggests a radical

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FIGURE 8. Bondage as "play" and image of distress in *That Girl*; three video frame grabs. Courtesy Jerry Ohlinger Archives.

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