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Transparitions of time in space in four fiction films by Knut Erik Jensen

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Titel: *The transpartitions of time in space in four fiction films by Knut Erik Jensen*

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Knut Erik Jensen's oeuvre is often described from a typical Norwegian point of view. The corpus of films studied is restricted to his documentary production and to the breakthrough of *Stella Polaris* in 1993. But as I discovered Knut Erik Jensen through his posterior fiction films, I had to focus on this under esteemed production, even if I remain convinced that the dichotomy between the documentary and fiction films is not very pertinent. As *Passing Darkness* had blurred my reading of Gilles Deleuze's books dedicated to cinema, I started to focus on both this film and Deleuze's philosophical approach. I linked then Knut Erik Jensen's films to other filmmakers who in my sense had the same concerns.

As history is first a matter of geography, I based the reflection on the works by Alain Resnais, Jean-Daniel Pollet and the texts by Jean Epstein. But as the study went on, I realized that a classical study could not validate Jensen's aesthetic as the alchemical concerns of both Jean Epstein, Edgar Morin or Gilles Deleuze were dealing with either a source or a result. Living at the era of the networks and influenced by some seminars in France regarding the figure and the networks inside the image, I focused on the philosopher stone in order to find an alternative to the crystal image and other postulates. Using some previous knowledge regarding the alchemy, I used the cycle of the azoth in the sea, one of the main characters in Jensen's aesthetic as being a way to consider the loss of the source and of the result. Instead of opposing time, space and then a questioning of the space/time continuum, I refuted the organic regime (which has been dead for about forty years in film) to focus on the mineral one (through the crystal image and other reflections) and the gaseous one (the development of the transpartitions).

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Foreword

In 2005, Norway celebrates the one hundred year jubilee of its independence.

In his introduction to the translation of the work of Knut Hamsun, Régis Boyer recalls that Norway has been the pram of the greatest Scandinavian artists. Who was the greatest composer? Edvard Grieg. Who was the best painter? Edvard Munch. Who was the best writer? Henrik Ibsen... Norwegian cinema is not named as Carl Th. Dreyer or Ingmar Bergman would forbid this list to go further. Nevertheless it cannot be ignored.

I discovered Norwegian cinema rather late, in 1997, when *Variety* created the sensation with the *Norwave* during Cannes Film Festival. Erik Skjoldbjærg's *Insomnia* (whose credits rolls thank Svein Krøvel) and Pål Sletaune's *Junk Mail* became then the very popular. As time went by I realized that I was not convinced by the pertinence of this *Norwave*, and tried to search its origins. I wondered why Bent Hamer's *Eggs* or Hans Petter Moland's *Zero Kelvin*, two years older had not produced the same enthusiasm in 1995. Thinking of the *Norwave* as an aesthetic "school" (because of a term recalling the *new wave*), I made a little investigation regarding the Norwegian film technicians. If a new way of seeing had appeared, it meant that technicians were also responsible for it. I already had an idea about the film that could be the starting point and only needed to assure that it had been the precursor to the *Norwave*.

My first encounter with Knut Erik Jensen's films was in 2000. In June, I met Einar Tallaksen, -who was then Minister for Press and Cultural Affairs at the Royal Embassy of Norway in France- at the premiere of Karin Julsrud's *Bloody Angels*, rue de l'Ecole de Médecine in Paris. We had a meeting the following week regarding Norwegian cinema and he convinced me to go to Haugesund Film Festival to watch movies I could hardly see in Paris. In August, I was accredited and spent some days in Haugelandet. During this stay, I saw *Passing Darkness*. I was mad at the film(maker) since I thought every single effect was manipulative. This film was like a compilation of Freudian symbols and could be hardly bearable. Luckily I saw *Stella Polaris* too. This film, sometimes presented as a documentary (abusive term depicting non classical narrative movie) was from 1993. The cinematographer of the film, Svein Krøvel was the technician I had located as being linked to the *pre* and *post Norwave*. I had then had a glimpse on what Norwegians consider like a Finnmark fiction trilogy (with *Burnt by Frost*) and was still mad... but a bit intrigued too.

When the academic year restarted in October, I began reading Gilles Deleuze's writings about cinema. My studies were interfered with some reminiscences of Jensen's films and I realized that something had to be done. I had fallen in the trap of easiness in August 2000 and had to find a way to go deeper in my analysis of Jensen's films. My first resolution was to forget the heavy symbols that had forbidden me to watch *Passing Darkness* as something else than a conscious psychological study. Some months later in March 2001, thanks to Patrick Marchal, I had a serious interview with Knut Erik Jensen in Paris. We talked a lot about influences and migrations that were perceptible in his films.

Some names showed up. Fellini, Resnais, Tarkovsky, Buñuel, Mayakovski, Hamsun were among them. The use of memory and time was common to all of them. That's how I began to focus on the transparitions.

This study is an interpretation, an act of invention and is as fragmented as the films it deals with...

For having helped me to open my eyes, I would like to thank:

Knut Erik Jensen, Einar Tallaksen, Jan Erik Holst, Pål Håberg, Bo Florin, Patrick Marchal, Hampus Hagman, The Norwegian Filmfestival Haugesund, the Norwegian Film Institute, the Nordic Film Days of Lübeck and La Rochelle International Filmfestival.

"[...]And some singular phenomena were now happening, where it had become difficult to distinguish the point where the imaginary and the real were similar. A presence was floating in the air: a form was trying to transappear, to net on the space become undefinable."

Main Introduction

Watching the world film production of the last forty years, we can affirm that the organic world has died with modern cinema. It means it is already a part of the past when Knut Erik Jensen starts his career in the 1970's. The organic world is no longer a part of the mode of representation but a part of the reflection. The world is getting empty. And this world is the primary character of Jensen's films. Knut Erik Jensen is often analyzed as a Norwegian director of short films or documentaries. He is depicted as a typical northern Norway product dealing with typical Norwegian specificities. But that's not the Norwegian perspective or the documentaries filmmaker analysis that are significant. To focus on his fiction films is a way to propose another kind of approach. The documentary part is though present in an oeuvre and cannot be reduced to some tiny categories. Jensen's poetic does not oppose his fiction to his documentary productions. His mise-en-scène could sometimes remind us of Béla Tarr (Hungarian) or of Sharunas Bartas (Lithuanian), not of any Norwegian filmmaker. The common point to these three filmmakers (the list could be much longer) is their interest in the disintegration of life, of the real. But our experience of Real has no absolute value.

Jean Epstein recalls in *Le Cinéma du Diable*, in the chapter untitled *Temps Flottants* (Floating Times)¹, that we experience the world through two abstractions. The first one is space, constituted in three dimensions: length, height and depth.

David Bordwell's chapter² dedicated to Narration and Space in *Narration in the Fiction Film* tries to consider space from a painter's point of view. The matters of the representation (light, color...) are his exclusive concern in the "Shot Space". But the graphic aspects of space are the less significant parts that define space. Mircea Eliade cited by Henri Agel and Agel's own reflections in *L'Espace Cinématographique*³ are a bit more helpful regarding the qualities of space. They name the two essential qualities of space that are human's abilities to think of it in dynamic terms. They are the concentration (on one hand, movements from the character to the site) and the dilatation (on the other hand, movements from the site to the character). Space is also meaningful if we manage to think of it as being a space of the conquest, a sacred space, a space of the differentiation as human activity, as the sign of an awareness.

"Spatial dimensions seem immobile to us, but we can move easily in their frame.

On the contrary, The dimension of time seems essentially mobile to us; it seems a

perpetual flow, an uninterrupted flux."⁴

The second abstraction noted by Epstein is time, constituted in one dimension, a flux.

Time is both interior, exterior, variable, instant, duration, perspective. It is more complex and more difficult to define⁵. But the daily and the cinematographic experience show that space

and time are linked in a continuum. One cannot exist without the second ⁶. With cinematograph, "the machine to think of the time" ⁷, time becomes a universal objective experience of itself and becomes a reality, a data. Marey and Demeny's chronophotographical experiments are already participating to a will to discover the images of time. But this time is scientist, homogeneous (the logic of the interval and of the continuum ⁸) and would have the harmony of the palpitating world as a correlate. Lumière's views and their turbulence would be the program of the cinematograph: to reveal the invisible and the equilibrium of the world.

This scientist time is built on the interval, on the decomposition and in the recomposition of the ideal gesture ⁹. The interval would catch the attention of some montage theoreticians ¹⁰. The restitution of the time, especially through the use of the slow motion ¹¹, of the anamorphosis, would catch the attention of some others.

Jean Epstein belongs to the second category. The multiplication of the real ¹², its anamorphosis through the use of the slow motion and the production of time ¹³ are among his concern, and his reflection regarding the cinematograph. The objective experience of time is invalid.

The negation of time is mineral and alchemical by essence and both Epstein and Morin (Epstein in the caption, Morin in the reception) are aware of it ¹⁴. Their theories use terms linked to the occultists (automaton, crystal...). And that is in a first moment the crystal regimes that are going to help us to define the concept of transparitions. The term of crystallization as echo to the philosopher stone is common to both Jean Epstein's and Gilles Deleuze's texts. But most of the readers never consider this aspect. What is crystallization before becoming Deleuze's crystal image? In *Le Cinéma du Diable*, Epstein evokes the attribution of specific qualities embodied by the first name *Marguerite* ¹⁵, which a western erudite would immediately associate with Goethe's *Faust's* heroin.

In French, the term of crystallization like "not resulting from a physic experiment" has been introduced with Stendahl's writings and qualifies the intellectual *condensation* of activities from the past, the present and the future, something that remains in Gilles Deleuze's crystal image:

"the crystal image was not the time, but the time was in the crystal." ¹⁶

The multiplicity is what Gilles Deleuze keeps from the idea of a crystal. The word itself depicts something hard with a complex surface.

The attribution of the image of the film doesn't belong to the capture as in Epstein's theories but to the crystal. The nucleus of the representation ideal as concrete then negates time. In that

way, the crystal image is an alter ego to the philosopher time. It allows eternity and is freed from the sandglass. Deleuze privileges the result, the illusion. Epstein privileges the source mediated by the cinematographic machine.

A transpartition is neither the first option nor the second one. Between transpartition and crystallization, the term of chrysalis (Epstein and Morin deal with this theory) could be a compromise. It would allow thinking of a metamorphosis, thanks to the membrane of the chrysalis, but a vectorized time (the caterpillar becoming a butterfly) would make the study regress.

A chrysalis responds to Jean Epstein's conception of time. It works with the sandglass time, in one way. The caption of an elsewhere with its invisible realities inside the daily experience of the world is what characterizes this process. Cinematograph according to Epstein is multiple, relativist, but vectorized in time, as the world is revealed by the camera.

In the film history it is thanks to Alain Resnais that time stops being an objective experience or a simple individual perception to become proteiform and go beyond Jean Epstein's and Jean Vigo's time games - Trond Lundemo remarks¹⁷ that *temps* means both time and meteorology in French and Epstein among many others plays with it like in his *Tempête* (1947)- and gives the possibility of times.

Time loses definitely its absolute value but it keeps spiritual qualities. Time is then memory, temporality, impossible (impossible at the same time) worlds. Time is times; a bunch of virtualities. They surely do not need to become actualized and to be crystallized. That's what happens to a major part of *Last Year at Marienbad* (1961). Most of the souvenirs are enunciated but just a few are actualized. The film can match Deleuze's sepulcher image as a crystal image. "The crystal image is in truth the point of indiscernability of the two distinct images, the actual one and the virtual one." So why couldn't the crystal image be a valid regime for Jensen?

Passing Darkness (2000) as *Last Year at Marienbad* is a classical fragmented drama but unlike in Resnais and Robbe-Grillet's film, people do not share their experiences of the time. It is then much more difficult to accept these mute experiences than the ones of the possible worlds of *Last Year at Marienbad*. Moreover the characters move in an open space and do not stay in a dismal hotel. The film never calls the condensation but on the contrary the dilatation. There cannot be any crystallization because there is not any condensation.

The same lack of condensation invalidates in my sense the article dedicated to *Stella Polaris* (1993), Margrethe Bruun Vaage wrote¹⁸.

In her study she affirms that Knut Erik Jensen's first feature film corresponds to the crystal image. "*Sansning, Tenkning, Teknologi*" considers the film as a finished and condensed object. Nevertheless, by its nature, *Stella Polaris* opens space, narration and perception. It is

not a film about memories identified by the audience, but a film about time.

We can regret the absence of all the cosmic dimension of the film in the article. The analysis of the crystal image and of the spiritual automaton only considers one half of the film. Then, *Stella Polaris* loses its aspiration to create a pure space. The film is perhaps an achieved object but never gives the space as finished and close information. *Stella Polaris* is a film working on different uncertain layers of time and on a fake narration inherited of Leibniz as *Last Year at Marienbad* does and as the first part of the essay will develop. *Stella Polaris* is a film of the cosmos by its title, like Tarkovsky's *Solaris* (1972). The gaseous cloud, impossible to catch that globalizes space and time is the real materialization of the transpartition. There is no longer either apparition or disappearing but fluctuation, turbulence, transformation taking place, without a beginning and without an end, inside of a chaotic world¹⁹ embodied by the sea. The maritime world of Knut Erik Jensen cannot be thought as a dual world made of source (Epstein) and effects (Deleuze). It has to conserve though the alchemist concerns film historians have been coping with. The life has started in the sea and that's in this space Knut Erik Jensen chooses to deal with the loss of life. To start the analysis, the use of the sea as the place of the cycle of the azoth²⁰, one of the four alchemical elements involved in the myth of the philosopher stone with salt, sulfur and quicksilver is then the solution. Azoth is present in the sea on three different forms: the dissolved gaseous one (N₂, NH₃, N₂O, NO₂), the mineral one (NH₄⁺, NO₂, NO₃) and the organic one (with some microbial substances). As the philosopher stone is a common figure used in different theoretical approaches, and as Knut Erik Jensen is deeply linked to the sea, the cycle of the azoth is going to motivate this study from the organic regime to the mineral and gaseous regimes. But as the dying world is a starting point, the organic regime is going to be used as an introduction to the transformations of the matters of/in the frame.

Considering a supposed cycle of the matter, we see Deleuze thinking the history of film as the development from a solid mechanics to a fluid mechanics. According to Epstein or Morin, life is created with the mineral of the film emulsion.

The eternal life created by the alchemists' philosopher stone denies the idea of time as the perpetual transmutations deal with a never-ending cycle absent to the decay. For Epstein²¹, Morin and Deleuze, the cinematograph is a machine that inscribes humans in the eternity (photogeny and crystal image) and keeps the same qualities as the philosophical stone.

These alchemist amusements lose their hermetism (in the magic and in the common sense of the word) with contemporary cinema.

Hereby we have to go from the organic to the mineral (the negation of time is linked to the decay of the organic) to question the caption, then from the mineral to the organic, before questioning the homogenous and immuable circulation of the time/space continuum in Knut Erik Jensens' films.

Organic and pathetic, an obsolete extasis

What links the experience of the time to the organic is the vanity, the decay of the living one and by correlate, the pathetic²². The painted portrait had already been accusing this treatment. Cinematograph made it stronger. The cinematographic portrait loses the faces and the Human is either differentiated by his soul or his/her hand (thumb). It remains a close up which in a first time transforms the organic into an entity²³ before losing it. The pathos and the decay of the organic are matters of typologies for the living characters, plants, animals or Humans. Knut Erik Jensen's conception of the lively is not that lively.

Animal: fragility

In his Svalbard trilogy, Knut Erik Jensen already chooses an animal as symbol for the fragility of the surviving. In *Svalbard in the World* (1983), the seal is the only presence of the organic in the deserted space that looked more like a tomb than like any other thing. In the next two films of the trilogy, *My World* (1986) and *Cold World* (1987), the seal is killed and recycled (eaten, used for the elaboration of some artifacts). The death of the animal, his open body and the red tint of the organs spreading in the diegetic space (the water) and in the frame have a repulsive effect on the audience. It is more the motive than the editing (I refute the idea of an organic editing) that is visceral and organic. This intimacy with morbidity, with space and with humans creates a unity where sea, death and man are linked. It is perhaps not important that the seal dies. He is just a symbol. He is a living creature as any other. By dying, he just reflects the working death of the man in front of him. The seal and the man can die at any moment, they have the same value. They are creatures.

When Simon kisses the fish in *Burnt by Frost* (1997), he tells his fellow that "His flesh is as red as" his. This gesture, the kiss is captured in a backward movement that is reminiscent of both Louis Lumière's *Démolition d'un Mur* (1896) and Jean Cocteau's *Sang d'un Poète* (1930). But it does not seem that fascination for the inverted movement or the dream motivates this choice.

Here, the reversibility is perhaps a way to exchange the values of the fish and of the fisherman. By not being in a polarized space/time continuum, they negate time. During a short "moment", they don't belong to the scientist sandglass time but to the eternity where they are the same kissing kind of creatures above the waters.

To use the sea is obvious for Knut Erik Jensen as he likes to remind that life has started in the water. Sea is a cosmic element and belongs to the mineral world unless the cycle of azoth. Fishes are organic.

In the late 20th century fish became a popular food as beef and chickens were contaminated.

In an interview he accorded to me in march 2002, Knut Erik Jensen insisted on this point and made a pun in French by comparing the sea to a mother (*Mer/ Mère*) and by fearing the threat of a poisonous fish (*Poisson/ Poison*). Fishes embody a relay between the human world and a

transcendence. They are fragile creatures who predestine human beings (since they precede us in the story of the living creatures on this planet). They are angels of love in both the love scene of *Burnt by Frost* and in the arctic feast in *Passing Darkness*. They are not a symbol for freedom like in Emir Kusturica's *Arizona Dream* (1993) but a symbol for its agony. Omgang's and Amalgamated Sea Food's fishes are deep frozen angels that can be chemically modified. They are mutants in this dying world, in the economical space, where they are an alternative to money.

Fish is power in Finnmark's market exchanges.

Money has always been a motive for circulation in cinema -Robert Bresson's *Money* (1983), Vilgot Sjöman's *491* (1963) or Aku Louhimies' *Frozen Land* (2005). In *Passing Darkness*, money is replaced by fish. One plastic bag of this new organic value allows Georg to get Josef's car when the lawyer loses the trial. This literally means that fish replaces money and makes people move and work. But when fishes lose their value, when they disappear, another creature (probably a Human) has to suffer for them. Fragility is a quality for both animals, children and women. A close up on a bunch of dead fishes in *Stella Polaris* announces the arrival of the German soldier (in a variation of the first encounter with the Nazi army) and the cruel killing of the cat. This terrible scene is much more terrible than the fascist execution of the cat at the end of the first part of Bernardo Bertolucci's *1900* (1976). The pathetic is a quality of the sadism, of the organic and especially of the Humans.

The defeat of the organic: Humans

The first quality of humans is however not their cruelty but their emptiness. The fish is lively but threatened. The adult human being is losing his vitality. The maritime animal was a symbol for all the lives. The man is a symbol for his own vanishing. Knut Erik Jensen's men are typically modern and remind Gilles Deleuze's description of the characters in Antonioni's films whose " body is never in the present, it contains the before and the after, the sloth, the expectation²⁴ "

They are tired characters who are weakly built by their private stories. This affirmation describes what might bothered the active audience of any fiction film by Knut Erik Jensen.

To be unable to move in the right space

Dieu sait quoi (1994), the masterpiece by Jean-Daniel Pollet recalls that the world is not tragic but absurd. Knut Erik Jensen's deliquescent organic shown in slow motion appeals the vanishing of Euclidian coordinates, the loss of time, the dislocation and the absurdity. Before becoming statues²⁵ , the modern characters are emptied of their abilities to think properly²⁶ .

Josef Omgang starts the narration of *Passing Darkness* with a bottle of alcohol. He is dizzy and his words cannot make sense. He is drunk of his own drunkenness.

He reminds us of the main character of Hamsun's *Hunger*, hungry of being hungry. Alcohol is a good lair for the lawyer who fails with his Oslo job, with his girlfriend and with his urban life. It changes the Euclidean coordinates and the relationships between the drinker and the

rest of the world. Fever, illness can occur too in order to metamorphose the conscience of a body in a certain space.

During the first part of the film, Josef cannot move normally: when Anna comes to Oslo to ask him to move back to Korshavn, he walks backwards. Haunted by the ghost of Doris in Oslo, he sees her sliding backward²⁷ in the airport too. To move forwards is still forbidden and the movements of the characters are a negation of the progression of (hi)story. As the young woman of *The Path of Roses* (2000), Josef Omgang needs another kind of translation to go back to the place (and to the time) of his lost childhood.

But in *The Path of Roses*, it is not moving forward that is a problem but *reaching* the present. When the ghost of the Russian soldier disappears at the beginning of the short fiction film, the motivation to drive the car in order to go deeper to the past and to the private story is accentuated by the young woman's impossibility to grab, or even to touch the petals of roses in the snow.

To abort the movement, Knut Erik Jensen uses several techniques. The first one is the editing: the ellipse that forbids an actor to accomplish an action. The second one is the impossible movement: or slow motion as it has already been explained or the inverted movement (when Simon kisses the fish in *Burnt by Frost*).

Man as a conceptual envelop

The Path of Roses is the emptiest of the four narration films by Jensen. One man and two embodiments of a woman, some voices and some archives documents are the only characters. The Russian soldier is there for all the Russian soldiers and the Swedish nurse, there for all the nurses. They are not conceived as private persons, as unique entities, but as ideas of what mankind could be. If we can follow Epstein's thought and consider the man as being the only scale quantity of the universe²⁸, this world is becoming emptier every day. It is a paradox as it is very complex. But it perhaps is too complex and collapses on itself. That's why the organic is failing and falling.

The triple figure of the woman

A long time ago, women were a triple symbol for birth, life and death. They were the mythologic Parcae, Norns or the Three Weird Sisters. They were a symbol for the cycle of life. But in a collapsing world, they are confounded. In *Stella Polaris* the narration is focused on the reminiscences and the lives of one, two or three women.

As it will be the case in Jensen's next fiction films, it is very difficult to know the identity (/ies) of the female characters since they are the diegetic manifestation of the decay of the cycle and equilibrium of universe.

The first scene of *Passing Darkness* shows for example the presence of Doris on the Lofoten boat. The narration will make her lover and alter ego to the mother. Doris who happens to be

Georg Tarafin's sister is a very composite character. She really looks like Tanja, Josef's mother. This aspect most of the spectators hate if they watch *Passing Darkness* only once is that they are not sure if all the women they saw during the first part of the film were one (Tanja's ghost) or two (the red dressed Tanja and the red dressed Doris). Without moving and facing the camera Doris on the deck of the Lofoten looks like a ghost. She is a two dimensional figure : a phantasm, an apparition, an impossibility for the present, as Tanja is.

Evoked in some memory actualized by the film, Tanja's rapture transform her in an eyeless face that reminds us of the ecstasy scenes in Luis Buñuel's and Salvator Dali's *Un Chien Andalou* (1929) and *L'Age d'Or* (1930). She is no longer a human being, but a horny beast, a woman abstracted from mankind, a becoming ghost. She looks like a woman but has nothing left from her humanity, she is the affirmation that organic cannot survive in Jensen's world. She is the mother and she is the death. Anna Marigold Ratama is the third mother figure to Joseph and presumably the real mother to Edvin, the two heroes of *Passing Darkness*. She is not a creature of sodium like Vilhelm Omgang. She does not belong to the sea on a symbolic level but to the earth. Her own words compare her situation to a bougainvillea. She needs water and allegorically love to survive in Korshavn. But her unsatisfied passion for Vilhelm and the fact that she knows some aspects of the truth regarding the tragic vanishing of Tanja doesn't grant her survival in the tiny village. The common point to these three women in *Passing Darkness* is their multiplicity and their impossibility to be fully organic. The sea and earth elements are invading them.

In Knut Erik Jensen's films the defeat of the organic in favour of the mineral is materialized by a dead character (as the dolls alike corpses in Ingmar Bergman's films). The most obvious one is the dead woman of *Passing Darkness*, Tanja, who is closing what Norwegian critics named as being a Finnmark Trilogy²⁹. Tanja is not only a never objective actualization (she is a part of people's memories) but also a terribly empty character. She is a character built as

Russian dolls. The Russian woman is prisoner of a representation³⁰ hidden in a box. Her being is a mise en abyme.

She is prisoner of an icy coffin, inside a fridge, inside a factory. She is a fetish, some hair cut and conserved *in* a box *in* a safety deposit box *in* an office. She is fragmented by essence. She is polymorph³¹ -because never objective a bit like Resnais' *Muriel* (1963) and in this particular way corresponds to Gilles Deleuze's definition of the crystal image. Tanja is as the fairy tale princess prisoner in an ice coffin that literally transform her into an ice cube, into a crystal.

As Marc Vernet notes in *Figures de l'Absence*, "would be then confirmed two theses by Mary

Ann Doane: first the cinematographic tendency, asserted by the portrait films, to reduce the woman to her appearance, to a bi dimensionality both idealising and repressive, and the impossibility for the woman to access a proper identity, the status of subject, stuck in the role of an exchange object, of place for passing through."³²

As far as the organic is concerned in Knut Erik Jensen, (s)he loses his/her humanity by becoming or an envelop or a corpse: a being without any soul. The purpose is to try to understand how we go from one figure to the other. This analysis of the decay of the organic has for consequence the questioning of the mineral and this transformation inside the representation that makes sense in Knut Erik Jensen's films, what I name transpartition.

"As the oldest magic teaches, a name ends up always by creating the thing it means."³³

Transpartitions are not vectorized. They are emptied from the time. They cannot follow the cycle of the organic wich calls its own rotting nature. The mineral of course is disintegrating too but slower. The organic and the mineral components get some identical qualities by osmosis. They lose their qualities and appeal the loss of precision of the representation. The matter is being metamorphosed and the representation too.

"Nothing (not even God) now disappears by coming to an end, by dying. Instead, things disappear through proliferation or contamination, by becoming saturated or transparent, because of extenuation or extermination, or as a result of the epidemic of simulation, as a result of their transfer into the secondary existence of simulation."³⁴

The extasis of the organic caption, the phenomenological approach of a "window opened on the world" is changing and appeals the praxis. But can this praxis, this structure of the representation last?

- 1 Epstein, in *Le cinéma du diable* (coll. Les Classiques du Cinéma, Ed. Jacques Melot, 1947, Paris, France) p.105
- 2 Bordwell, in *Narration in the Fiction Film*(The University of Wisconsin Press, 1985, USA)
- 3 Agel, in *L'Espace Cinématographique*, (Editions Universitaires, 1978, Paris, France)
- 4 Epstein, in *Le cinéma du diable*, p. 124
- 5 Leirens, in *Le cinéma et le temps*, (Ed. Cerf, 1954, Paris, France) p. 19 "The notion of time applied to cinema is extremely ambiguous because there is not some time, but some times."
- 6 Epstein, in *L'intelligence d'une Machine*, (coll. "Les Classiques du cinéma", Ed. Jacques Melot, 1946, Paris, France) p. 127 "it is impossible to conceive space outside of its movement into time."
- 7 Epstein, in *L'intelligence d'une Machine*, p. 40
- 8 Epstein, in *L'intelligence d'une Machine*, p. 49 "local times and incommensurable ones"
- 9 Deleuze, in *L'Image-Mouvement*, (coll. "critique", Ed. de Minuit, 1983, Paris, France) p. 49 " two aspects of the time that are chronosigns: on one hand time as whole, as huge circle or spiral, that receives the ensemble from the movement of the universe; on the other hand time as an interval, that marks the smallest unity of movement or of action."
- 10 Bordwell, p. 321 "For Vertov, montage was not dialectical (pace Eisenstein) but differential, grounded in the notion of the "interval"-any measurable difference (graphic, ideational) between shots."
- 11 Morin, *Le cinéma ou l'homme imaginaire*, (Ed. de Minuit, 1956, Paris, France) p.65, "This metamorphosis of the time precipitates a metamorphosis of the universe[...]"
- 12 Epstein, in *Le cinéma du diable*, p. 157 "we meet, for the first time, a visual representation of a transc cartesian universe, of a heterogeneous and asymmetrical space time, of a continuum with four variables."
- 13 Lundemo, in *Jean Epstein, The Intelligence of a Machine*, (coll. Cinemateket, Svenska Filminstitutet, 2001, Stockholm, Sweden) p.9 "The cinematographic movement doesn't reproduce time -it produces time."
- 14 Epstein, in *L'intelligence d'une Machine*, p. 61 "makes life with mineral" & p.163 "Like the philosophical stone, the cinematograph owns the power of universal transmutations."
- 15 Epstein, in *Le cinéma du diable*, p. 70
- 16 Deleuze, in *L'Image-Temps* (coll. "critique", Ed. de Minuit, 1985, Paris, France), p. 109
- 17 Lundemo, in *Jean Epstein, The Intelligence of a Machine*, p.46
- 18 Bruun Vaage, in "*Sansning, Tenkning, Teknologi: hvordan fungerer Stella Polaris?*" (Rewritten part of Bruun Vaage's master thesis "*Maskinell tenkning -med Gilles Deleuze i forbindelselinjene melom film og tanke*"(2001), Institutt for kunst- og medievitenskap, NTNU, Norsk medietidsskrift nr. 1, årg. 11, 2004, Oslo, Norway)
- 19 in *Météorologie*, (Cinergon 10, 2000, Luc-sur-Orbieu, France) p.53 the cloud is linked to the chaos theory cf "Henri Atlan with *the crystal and the fume*"
- 20 cf <http://membres.lycos.fr/monaquarium/caudemerecran9.html>
- 21 Epstein, in *L'Intelligence d'une Machine*, p.163 "Like the philosopher stone, the cinematograph owns the power of universal transmutations."
- 22 Deleuze, in *L'Image-Temps*, p.207 "The organic has for correlate the pathetic."
- 23 Epstein, in *Bonjour Cinéma*, (coll. "des tracts", Ed. de la Seine, 1921, Paris, France) p.35 "the close up transmutes the man." & Deleuze, in *L'Image-Mouvement*, p.136 "As Balasz was showing it already very precisely, the close up does not tear the subject apart from an ensemble he comes from, where it would be a part, but, what is quite different, it abstracts it from all spatiotemporal references, it means that it brings it into the

state of Entity."

²⁴ Deleuze, in *L'Image-Temps*, p.246

²⁵ Lundemo, in *Jean Epstein*, p.52 "In slow motion, water appears like oil and finally becomes a solid, in fast motion the mineral becomes vegetal or animal."

²⁶ Deleuze, in *L'Image-Temps*, p.216 According to Deleuze, it is difficult to be. To think is not a power but impotence.

²⁷ Deleuze, in *L'Image-Temps*, p. 82 The artificial cosmic movements deal with translations vehicles like tunnels, escalators and drive from space time to time space.

²⁸ Epstein, in *L'Intelligence d'une Machine*, p.133

²⁹ Sørenssen, in *Den standhaftige finnmarkingen, Knut Erik Jensen og suksessen "Hefig og begeistret"*, (Ottar nr 251/2004, s.23-35, Tromsø, Norway) p.24

³⁰ Debray, in *Vie et mort de l'image, Une histoire du regard en Occident*, (Ed. Gallimard, coll. Bibliothèque des Idées, 1992, Paris, France) p.21

The representation is in first place the liturgical term for an empty coffin exposed during an obituary.

³¹ Epstein, in *Le cinéma du diable*, p. 191 "The supposed personality becomes a diffuse being, of a polymorphism that tends to the amorphous and which is dissolved in the mother waters."

³² Vernet, in *Figures de l'absence, de l'invisible au cinéma*, (coll. "Essais", Cahiers du Cinéma, Ed. de l'Etoile, 1998, Paris, France) p.95

³³ Epstein, in *Le cinéma du diable*, p.40

³⁴ Baudrillard, in *The Transparency of Evil, Essays on Extreme Phenomena* (*La Transparence du Mal: Essai sur les phénomènes extrêmes* © Ed. Galilée, 1990, Paris, France], translated from French into English by James Benedict, Ed. Verso, 1993, London-New York) p.4

I. Transmutations of the mineral, a praxis of the world

What opposes the extasis, the phenomenological approach of the world, is the praxis. It describes the effort of mankind to structure things. As the organic has shown it could not succeed in remaining fully organic and was contaminated by the inertness and the materialization, the mineral regime is going to relate the value of this praxis compared to the extasis. We will then see if this way to consider the world can assess Knut Erik Jensen's mise-en-scène.

1. Mineral typologies of characters

The typologies of organic matters have shown that they cannot remain as organic as they should. By losing their lively qualities, the characters also lose their ability to conquer their own spaces, to move and to exist in the present. The mineral (of the camera, of the space surely) is transforming the characters. To the failing organic typologies of characters has to correspond a mineral one. To create life with mineral, to be the alter ego of God, has always been a human obsession: Galatea, Dionysius the Aeropagite's android have been announcing, automaton and other artificial empty envelops looking like human beings. That's perhaps Galatea and Golem, made of clay, made of pure mineral, that justify the belonging to the soil, to the particular space (it is hard to imagine Golem outside of Prague) and embody the possibility of life only in a given mineral milieu.

1.1. A world of puppets

These empty characters considered as shells are first some puppets of flesh. What is significative is that puppets have widely been used as a question of the cinematographic restitution.

Literature has Oscar Wilde's *The Picture of Dorian Gray* or Mary Shelley's *Frankenstein* to question representation and/of life. The gothic literature has been a great source of inspiration for cinema. It is in the mises-en-scène by Terence Fisher, for the Hammer's, that this tendency became systematic¹. In all his gothic films, there is *always* an abstract scene, disconnected from any narrative motive, that shows a puppet (*The Curse of Frankenstein*, 1957), a dancing limonaire (*The Phantom of the Opera*, 1962) or any kind of replica of the recording of time or of movement (in 1958, the copper rolls in *Dracula* directly taken from Bram Stoker's book).

This resurgence of the 19th century puppet concern is though different from Knut Erik Jensen's aesthetic.

His puppets are not literal. They don't question the value of the representation but the value of the characters. The unarticulated lying body of Georg Tarafin in *Passing Darkness* transforms him into both a puppet (he was both Krebs' and Samson's one) and into a becoming corpse. In this scene taking place in Roma, the only one where Josef is out of Norway, the puppet George is lying some meters from Krebs' corpse. His motionless body is an echo of the dead one².

The particularity of the puppet is that it is manipulated. When a sparkle of life goes through it, the doll becomes an android. Still in *Passing Darkness*, we can see Josef Omgang as being one of these human automata. He is very mechanized, at least when the film starts, as his dizzy motion points out that this character is not fully aware, fully human. The first scene should expose one of his perceptions (a vision, a dream, a reminiscence?), but the lack of rationalization, of objectivity and his surprising movements and words express this: Josef is an envelop, a rootless Golem going back to the place where his innocence and his origin are buried.

1.2. Mankind and the statue

From the puppet and the android to the sepulcher, the statue is a good step in the development of the mineral human body as an entity.

This inhuman body is not any technologic one as Edwin's (*Passing Darkness*), but a pure mineral one. This body is more realist, and it is a consequence of history as a suit of geographical and geological events. Jensen voids characters and transforms them into short cuts of their history. But by charging the body with such serious matter, the ensemble becomes too heavy to let the history go on. Then, the *mise-en-scène* tends to materialize this *geological geographical historical human hybrid* through the use of slow motion as impossibility of *passing*³.

The very classical conception of "the slow motion of time (that) mortifies and materializes"⁴ has for consequence to make the human beings resemble "a hardened face, to an interior frigidity, to a mortuary glacier."⁵ For example, when a child is facing the horror of the killing of an innocent cat (*Stella Polaris*), reactions are hardly perceptible. Thoughts and time are annihilated by cruelty as stopping time is the specificity of sadism.

"Then, when there is no more visible movement in a rather spread time, the man becomes a statue, the lively is confounded with the lifeless, universe decreases into a desert of pure matter, without any trace of wit."⁶

They have movements (what I named the sparkle of life) but no spirit. Knut Erik Jensen avows that he films his actors as if they were statues and they really become so. As Vingent Guigueno explains it in a lecture dedicated to the lighthouses⁷, the stone face, the frontispiece, is an allegory of the maritime front. Brittany and Norway share this specificity of exposing their coast to the water and the salt. That's the reason why the human entities become mineral. They are earthlings exposed to the salty waters and by osmosis become like the landscape itself, stones corroded by time and weather. Faces become landscapes in ruins and keep the qualities of the stones.

To be charged by history is to become a part of history and to become like a ruin⁸.

Ruins are very important in Knut Erik Jensen's aesthetic.

They are the trace of a buried epoch (*Ruins in Paradise*, 2004) or of a burnt epoch (the

scorched earth tactic devastating the village in *Stella Polaris*).

The Prisoner Of War camp in *Ruins in Paradise*, covered by the luxuriant vegetation annihilates the horror of history. As in Alain Resnais' *Night and Fog* (1955), it is then a duty for the filmmaker to stop the sandglass of time to explore the historical space in its immediate expression: the toponymy.

2. Toponymy

The movement is aborted, time is stopped. Then, what is the essence of the image? Space.

Henri Agel affirms, in the introduction of *L'Espace Cinématographique*, that searching an only sense of space is meaningless. The most important is not to find *one* meaning but the structure of this space.

Moreover as we will see that Knut Erik Jensen's aesthetic is over fragmented, it is very hard for the neophyte to draw a mental map where locations and spaces would be obvious. Spectators can hardly identify where or when the *events*⁹ take place and assign to the space the quality of ambiguity. This blurred space is constant in modern cinema¹⁰ and the difficulty to define its qualities means it surely belongs to chaos and to sacred order as well. It is a space of non choice. As Knut Erik Jensen's fiction films deal with the becoming of one character as smallest expression for the rest of mankind, an alternation of dilatation (symbolic) and of concentration (metonymic) is constitutive.

2.1. Macrocosm

First was chaos.

Chaos and cosmic elements are undoubtedly essential in Knut Erik Jensen's aesthetic. Naming his first long feature film *Stella Polaris* (Polar Star¹¹), dealing with the maritime world and the abstraction of the time are not innocent choices. The auteur shows approximative humans who are not that human since as Edgar Morin recalls in *Le cinéma ou l'homme imaginaire* that "to charge a man with the cosmic presence is called cosmomorphism."¹² One is *what* and *where* one comes from, the manifestation of a peculiar milieu. When a child is born at the end of *Stella Polaris*, this small human being is associated to the sky, to a constellation (Ursa Minor of course) and reminds *2001, a Space Odyssey* (1969), as a call for a pure space. The reign of the Polestar can go on. But one specific milieu does not signify a micro society cut up from universality. The cosmic elements as sea or sky are fluid and appeal universality as all the earthlings bath in the same water and stare at the same stars. These components are sub human but sharable¹³.

Jensen's macrocosm is then both an unoccupied territory, a profane abyss, the "fluid and latent modality of the chaos" defined in the first chapter of Agel's *L'Espace Cinématographique* and a sacred one, differentiated by the coast of Finnmark and its proper names.

2.2. "Finnmark is not Norway" (Knut Erik Jensen)

The soil is worthy for what is buried in it¹⁴, its history, its graves, its secret archives. Knut Erik

Jensen's Finnmark, Troms and Nordland are though more created than pre-existent and cosmic. The scorched Finnmark at the end of the Second World War is perhaps the best way to create a new kind of life. To rebuild the history and the place from scratch, Jensen's Finnmark remains a *littoral* one but not a *literal* one as the geography is manipulated. *Passing Darkness* for example is shot in Berlevåg, where Knut Erik Jensen finds the inspiration for his biggest public success, the documentary *Cool and Crazy* (2001). But the village is re-baptized *Korshavn*, the shore of the cross. It is the symbol of a place for redemption, the redemption of the soil and the redemption of the characters. To make films is his way to collect visual documents to restart an archive: the history of a place that was cleared once. To record the present and to explore the past is the program of his production. Browsing Knut Erik Jensen's filmography asserts the theory that the site is the main character of his oeuvre. *Nordkapp Kommune, en presentasjon* (1974), *Nordkapp-Ekspressen* (1976), *Kulturkollisjon i Kautokeino* (1980), *Bilder fra Finnmark* (1983), *Finnmark mellom øst og vest* (1985) or *En Nordkalottcocktail* (1999) are among the most significant films that show the appartenance of the director to the territory he was born in¹⁵.

By its extreme geographical situation, Finnmark is a frontier region. It is a contingent space, not a closed one. That's why Finnmark is with its neighbours the main character of Knut Erik Jensen's films. Russia, Finland or the archipelagos Svalbard and Lofoten open the unique place. By restarting the occupation of a soil, he proposes a local preoccupation and dilates both story and history.

2.3. Microcosm, the coast: between maritime and urban spaces

Norway has the second longest coast behind Chile. It means the sea is not dissociable from the country. Between the chaos of the sea and the soil, villages of fishermen indicate a zone of double belonging.

"The liquid abstract is also the concrete milieu of a kind of men, of a race of men who don't live like earthmen, don't perceive and don't feel like they do"¹⁶

2.3.1. Sea as an instrument for universality

Sea is by definition abysmal and participates in the chaos. It is the fluid landscape protagonists cross to fish, to struggle, to die¹⁷. In Jensen's fiction films, only fishermen really interact with the waters. Characters are not actors (they do not act), they are voyagers. They float over the moving landscape without doing anything. They stand on the deck, in *Passing Darkness* or in *The Path of Roses*. They are typically modern in the sense of Deleuze. They remind characters from both neo-realism, Theo Angelopoulos' or Aki Kaurismäki's films.

To remain at the surface of the sea is the only way to be safe. To split it is to call death.

The sea is not any place either for oppositions, quest or uniformity but the moving surface that is split by ships (the black sea fishing scene in *Stella Polaris* and the Lofoten trip in *Passing Darkness*) and that swallows and rejects U-boats (*Burnt by Frost*) and bodies (the

British corpse in *Stella Polaris* or Tanja's icy coffin in *Passing Darkness*). Regarding this last aspect, Euripides wrote that "the sea cleans stains and wounds of the world"¹⁸. The bottomless waters materialize an indefinite escape of deeps¹⁹ not to erase these wounds but to make them come back. This escape in the depth is not the escape from reality but the opposite. It is an escape from the loss of information. This sea is the place of origins, of life, of hidden truths -as in Pål Øje's *Villmark* (2003) or Lars Von Trier's *The Kingdom* (1994). When the camera dares diving into it, this is to fix a body, a face, an appearance, a crystal coffin. We will see that Edvin is the character who reveals (the essence of photography). As he is the man of the lighthouse, it is probably the revealing sea that gives him by osmosis this ability. But Edvin's technological eye is close contrary to the sea filmed by a remote camera. The distance is a kind of visual equivalent of the objectivity and always calls an unreachable elsewhere: sky, wind and sea. The cosmos reminds that it comes together with history (as an objective data regarding the life on this planet). Sea remains chaotic because of its polymorph depth and forbids any unity as it moves in opposition to French lyrical films like Jean Grémillon's *Gardiens de Phare* (1929) for example.

However, the litoral changes the nature of the sea as the waters become a part of the local territory. When *Passing Darkness* starts, it could be on any sea since water is the moving and fluid element by principle. But on the deck of the ship, a yellow box reveals Honningsvåg, the name of the hometown of the filmmaker. The scene takes place in Finnmark, now it has been "clearly" explicated. The concentration of the space leads the character from the infinite waters to the shore of the cross, to Korshavn.

In the *Old Testament*, Humans' existence is condemned by their own deeds. The first separation from the Kingdom of God is by differentiating His sacred space from the Human City, Babel. *Passing Darkness'* Korshvan is a new Babel where foreigners babble in their mother tongues. It is the archetypical town, but not the only one.

2.3.2 The town

The answer to the cosmic waters are the shiny towns and cities. Firstly, Northern Norway is the spot for the struggle between Nature's full light²⁰ and full darkness. This is the treatments of the light that show the main difference between towns and cities in Knut Erik Jensen's films. Darkness is declined through sun's spectrum: yellow, orange, ocre. Daylight is blue, color that usually fits an urban light, not a natural light. Kirkenes and Korshavn belong to the Finnmark Nova.

Both Korshavn and Oslo in *Passing Darkness* are controlled by electricity. But they are dissimilar.

Korshvan belongs to a darkened sky which seems humanized (the phosphorescent darkness recalls the will-o'-wisp emanating from the graves) contrary to the Norwegian capital which glitters like the city of perdition of F.W. Murnau's *Sunrise* (1927) and reminds a constellation,

though out of the reign of the Polar star.²¹

Korshavn is the theatre of the drama, the place where people "act", or at least, work. Despite the fact that it is almost a village, it corresponds to a classical Greek idea of the City : either one is inside it (and participates in the drama) or outside (freed from the drama in the icy Nature).

The third city of *Passing Darkness* is Roma. The Italian capital is not an alternative to the Norwegian one. Oslo is the place of Josef's failing. Roma is the place for the efficient brain and the motivation for the business intrigue. Globalization has transformed the Omgang dynasty in a brainless executing worker. Brain and body belong to opposite realities. The remarkable aspect of the mise-en-scène of the light is the impression of simultaneity between the enlightened Italy and the darkened Norway. The Norwegian city is governed by darkness. The Italian one by sunlight. This shift of the light is separating the two spaces from their cosmic belongings. The displacing is incited by work, when historically, Finnmark's translations (to move because you have to not because you want to) were the immediate consequence of the scorched earth tactic at the end of the war. For Knut Erik Jensen who experienced the deportation, the dislocation as a manifestation of following the riddles of history is intrinsic.

3. Narration

In *Burnt by Frost*, characters flee the threat of history. The first danger is the German army during the Second World War. The second one is the Cold War. The spy story is the motor to go from Norway to Russia and vice versa. More than a moral question, these double betrayals accuse the Finnmark as a no man's land, abandoned once by Norway, then by Russia (Kirkenes was bombed by USSR), then burnt by the German army. Geography occurs a more and more perceptible fragmentation, responding to the macrocosm with a migrating microcosm. The burnt soil of Finnmark is a decrepit space, a graveyard for a whole population's history. It occurs images in ruins and voices that do not belong to any site. To inhabit this place is a challenge. Knut Erik Jensen remains sensitive to the idea of the obligated dislocation, to the difficulty to stay in the same area, to the migration. His aesthetic is then to expose a fragmented space that has as correlate the fragmentation of the narration and the loss. First of all, the most obvious component of Knut Erik Jensen's mise-en-scène is the loss, as the director uses the difficulty (more than an inability) to give a meaning to a suite of events when the action is over. To watch one of his films "[...]a complicated, even skilled, activity."²²

There is neither any theory of succession of the shots²³ (Dziga Vertov), nor the idea of the multiplication (what Eisenstein learnt from his practice of the Japanese grammar), but on the opposite, an idea of the subtraction of the editing. Adding the maximum of information by redistributing them with the strict minimum of effects is then distinctive. The erasure, the lower limit, the reversibility qualify this treatment. In opposition to this loss, the drama is often so heavy that it needs to collapse to become an absolute component of Knut Erik Jensen's

aesthetic. The principle of fragmentation and the obsolescence of mankind are the essence of the stories his films expose.

3.1. Narrative Cinema?

Narration films are based on a telling organizing the world in a spectacle. The drama the protagonists are performing is often the essence of the understanding of the narration and of the film. But modern cinema has been widely creating obstacles to this comprehension since the 1960's. The narration is no longer omniscient (it annihilates Vsevolod Pudovkin's pattern of the ideal invisible observer) and is on the contrary, restricted. Ellipses, temporary and permanent gaps have become decisive. To trust and to understand the narration have turned to be a problem. David Bordwell signals *Last Year at Marienbad* and some other films inspired by the Nouveau Roman as being the starting point of the default of narration in modern cinema. Nouveau Roman's aim was to create a pure space though literature had widely been dealing with time. Cinema was time by essence and was now trying to create a pure space too. Conceiving *Last Year at Marienbad*, Alain Resnais and Alain Robbe-Grillet had affirmed the moving structure of a statue the spectators would approach, turn around of, or leave. To create this situation, a close space (the dismal Swiss hotel) and a few characters were necessary. Moreover to create this space, time had to be separated from the space/time continuum. The fragmentation had started. Gilles Deleuze considered the film as a construction made of heterogeneous (fake or veridical) layers of time. Retrospectively, the result is though quite linear as the story is a (re)call of memories in order to (re)create a couple. The narration deals with possible simulacra²⁴ regarding characters' shared souvenirs. The fragmentation is temporal, perhaps structural but does not affect narration that much.

Such sharing of memories is absent of Knut Erik Jensen's films. The limit of the collapsing of his narration films is reached when he and Alf R. Jacobsen write their two scripts, *Burnt by Frost* and *Passing Darkness*²⁵. But the collaboration makes the two men working one against each other. For Jensen, cinema is first made of images and his work as the only script writer on a film (*Stella Polaris*) points out his tendency to consider a script as neither explicative nor narrative, but essentially poetic.

That's why there are two tendencies in the narrative fragmentation of Knut Erik Jensen's films. The first one is characterized by poetry and few characters²⁶.

The second one deals with classical literary patterns and is created by Alf R. Jacobsen²⁷. The two films responding to the first scheme are *Stella Polaris* and *The Path of Roses* (script written by Gunilla G. Bresky). The characters seem to hardly belong to this world.

They have no stable identity. To their quasi emptiness respond heavy mysterious characters. The Alf R. Jacobsen's dramas (Knut Erik Jensen as a co-writer) are as precedently named *Burnt by Frost* and *Passing Darkness* and they suffer from the limits of the human attention Anne Souriau points out in *L'Univers Filmique* that:

"We cannot be shown a huge number of things, altogether. The Camera's frame

has limits, Screen has limits, Human attention has limits [...]. These limits (...) oblige, to build a closed cosmos, to make a choice."²⁸

But these dramas have no limits. They are a charge of stories and histories and become almost baroque. When Marc Vernet describes the pattern of the typical gothic portrait film, it resembles the drama of *Passing Darkness* seen from the point of view of Tanja:

"[...]in a traditional and too solemn mansion, a woman prisoner of her husband is obliged to be what she cannot or does not want to be.[...]The mansion, as the one in *Rebecca*, will be destroyed by fire and the heroine will go to a calmer happiness[...]"²⁹

The only difference is that the drama of *Passing Darkness* is contemporary (2000) and that Tanja is already dead when she is relieved to the bottomless sea. The classical schemes of the family drama (*Passing Darknes*) and of the spy story (*Burnt by Frost*) miss their target as the drama and the narration are inadequate³⁰. The gap is too big. Either the right drama or the right narration are synchronal.

3.2. Fragmentation

3.2.1. Non linearity and default

Apart from some different typologies of characters, a constant in all the four films is the structure of the story that remains uncertain. The diegesis is either very simple or impossible to define. But especially in the stories by Jacobsen, there is a kind of inadequateness between the dramaturgic characters (Jacobsen) and the story that is being told (Jensen). *Passing Darkness* is symptomatic as it is not a quest for light as the title and the audience's expectation would suggest³¹ but a simulacrum. It should be "a situation (...) presented, knot of obscurity the film has to unknot by bringing to the light the original strings that were lost in the night of the past and of the unconsciousness."³² especially when *Passing Darkness'* presskit presents the film as a thriller and as a drama. But is suspense a peculiar value of this supposed thriller?

No.

Jacobsen's drama is being devastated by Jensen's narration. The plots could indicate some action scenes. But in Jensen's films, the action is different from the peak of actualization Gilles Deleuze described in *l'Image Mouvement*.

Here, action remains a concept of its content, a conceptual action (not a virtual action) instead of an effective action. That's why the logic of suspense does not even have a reason for existing. This deception about the drama comes from a fake postulate: the scheme of a classical "detective alike story" has been manipulated. The technique of narration has changed the essence of the tragedy. Using suspense is the main trouble of *Passing Darkness*. Actualisations cannot happen, as Jensen creates figural *events*³³. There is neither logical connection nor relations of cause and effects in the *non situations* but plastical events that motivate the editing, the essence of the narration of the movie, but not its *drama*.

Passing Darkness and *Burnt by Frost* capture past present and future through the use of characters who are structured by their private stories, not devastated by them. This will tend to create a kind of maelstrom of temporalities instead of creating an eternity, the audience could accept (*Stella Polaris*). The mystery of a torn apart past contaminates the diegetical present. Jensen's narration is focused on the images and annuls the literary drama of his co-scriptwriter. The films are then not collaboration works but a kind of mutual destruction. David Bordwell indicates the dichotomy between a topic and his treatment like this:

"The syuzhet embodies the film as a "dramaturgical" process; style embodies it as a "technical" one."³⁴

But both are interdependent. There is not telling without telling technique and vice versa. Jensen's technique of narration is based on memories. Memory works by associations; that's what Freud and Proust taught. Nevertheless memories are not passive souvenirs coming back to the conscience of the narrator like in Marcel Proust's literature, but are an *active* process. When Alain Resnais declares: "I believe that, in real life, we don't think chronologically, that our decisions never correspond to an ordered logic."³⁵ I recognize Knut Erik Jensen's preoccupation.

In that sense, both have the same interest in memory, even if their treatments and conclusions are quite different. What memories and Surrealists' technique³⁶ have in common is the free association. Then, the lack of absolute truth is structural, as pure subjectivity is ruling the narration. All the information regarding the telling are enunciated but in a non causal scheme.

The narration is fragmented to its maximum, without any objective narrator and without any objective truth. If there is no more cause effect relation, the drama is hurt. That's obviously what is happening in *Burnt by Frost* and in *Passing Darkness* and we need to understand how this burst occurs.

3.2.2. Enunciation and the logic of the drama?

As the site is the primary character, we know that chaos is in some way ruling the narration. It is not any chaotic narration, but some narration of chaos. The loss, the free association modulate a mise-en-scène which never insists on the details. The spectators have to be focussed at any moment if they want to realize that the same man working for Samson (probably the one named Kim) in *Passing Darkness* is the one who precipitates Josef in the sea from the shore at his arrival in Kirkenes and is the keeper of the jailed Doris.

The audience is confused and wonders who leads the narration. If we had to choose one point of view to make film and literature coincid, we would have to establish the camera as the ideal narrator of the drama. Though, Svein Krøvel's camera is either above the human scale or under: rarely at the same level. It is a sub human camera which does not correspond to the invisible observer Vsevolod Pudovkin identifies. It is not any narrator but only some perceiver which is worth for both of the filmmaker and the audience.

In Knut Erik Jensen's fiction films, there is no ordinary experience, no absolute knowledge: just a suite of feelings. The spectators don't watch the mimesis of a world they live in but the recreation of a *different narrative* (before becoming *dysnarrative*) staged universe. The camera might be an invisible witness (with quasi *cinéma vérité* shots that might be assigned to some characters) but is even more often an invisible researcher. It is perhaps a God *by default*, in opposition to an omniscient One, exploring the world as a spiritual void, but in His essence: the vital breath, what Orientalists name *Prana*. The aerial views floating over the earth are typical of this mode of narration where a distant camera corresponds to the difficulty of apprehending the fragmented drama, the quest that follows the same pattern in *Stella Polaris*, *Burnt by Frost*, *Passing Darkness* and *The Path of Roses*.

The distance and the negation of the omniscience assert that there is not any *only* narrator. The telling is like in Alain Resnais' *Muriel* a "(...) mechanism of recollections, real and fake, that favours the lecture of a transformation during the film."³⁷

In the four fiction films, the enquiry for a lost memory is rarely orally enunciated contrary to Alain Resnais' films. People hardly share their souvenirs in order to recreate a past that disappeared. Or when they tell about their private stories, as in Akira Kurosawa's *Rashômon* (1950), the objective recollection of memories is impossible as there is no communion between the characters' different experiences of the admitted events. Without any supposed truth and any possible recollection of the effects, the lack of previous knowledge misleads the audience to some fake narrative habits. The doubt is then contaminating the perception of the story.

The Path of Roses is typical of this technique. The first screening is experienced as the quest for reminiscences and identity.

A young Swedish woman is travelling to Northern Norway to put some red roses on the place where a Russian soldier and a Swedish nurse once engaged. The Russian soldier's bride's voice is Harriet Andersson's one when the woman we see on the screen is the young Irma Schultz. The spectator's first reaction is built on classical habits. The road movie, the presence of the barbwire ring on the finger of the young Swedish woman and the embodiment of another character's memories tend to tell that she is the daughter of this couple. But this path is only a lazy interpretation. If she were the daughter, she would be about 60 years old when she drives the red Saab 900 but the woman we see is hardly 35. Moreover, the old nurse is never seen, only heard. And questioning Knut Erik Jensen about *The Path of Roses*, he just describes an impossible love story between a soldier during the Second World War and a contemporary woman. Luckily for the audience, *The Path of Roses* is a short fiction film and the number of characters is limited. The lack of knowledge is minimal.

As a matter of fact, the narration becomes harder to apprehend in the Jacobsen's dramas since the feature films keep this *mise-en-scène* of the default of information. The stories become then very little narrative as enunciation is different from the classical pattern of the only point of view. There are perhaps several undefined points of views.

3.3. Impossible Worlds

The barbarism that "impossible" is comes from my reading of Deleuze's texts. It is an hybrid word that brings together impossible and compossible. By compossible, Deleuze does not mean *compatible* but possible *at the same time*. Impossible is then the impossibility of existing at the same time.

3.3.1.G.W. Leibniz's Theodicy

To assert the equilibrium of the components of the world, Leibniz develops at the 17th century the concept of the monads. These smallest units keep the quality of the whole but are disconnected. How can they then create a whole if they cannot communicate with the other monads? Questioning his concept, Leibniz affirms that his monads, created by God, are spiritual. And questioning the almighty perfection of God, Leibniz analyzes all the typologies of evil to justify the goodness of this world. First of all, he describes the three types of evil: the natural one (catastrophes), the existential one (depression) and the moral one (murder). To respond to these three categories of evil, he proposes five theodicies.

The first one is the mystery of the hidden harmony only God knows about. Leibniz uses the example of a naval battle. Either this warfare takes place or it does not take place. For the Human harmony, it would be better to avoid it. But if this struggle is meant to happen, it is because it is the best solution to resolve a crisis and reach harmony again.

The second theodicy is the evil as a divine punishment towards sinners (moral evil).

The third one excuses the presence of evil with the certain reward after death, in heaven.

The fourth affirmation asserts that, without defaults, world would be God himself.

As a differentiation is necessary, and as God is perfect, even if He lets evil be present in Humans' lives, the majority of the phenomena in universe are optimal and we live in the best possible world (something the naval battle is illustrating too).

The fifth one recalls that Humans are not pre programmed. They are free to choose between good and evil morality. It is the obligatory counter party of the freedom given by God to Mankind.

For theoreticians, the (in)compossible worlds illustrated by the naval battle have become a kind of revolution as they opened the perspectives of the world. For Jean Epstein, the main concern in the structure of the world: "Would the structure of universe be ambivalent? Would it allow to go forward and to go back? Would it admit a double logic, two determinisms, two opposite finalities?"³⁸ and the negation of the reality by the multiplication of the reals³⁹. The structure Gilles Deleuze is interested in is the narration. According to him, with Leibniz and Borges, there is "a new status of the narration: the narration stops being veridical."⁴⁰

The narration using (in)compossible worlds deal with a game (like the naval battle). In Jean-Daniel Pollet's *Méditerranée* (1963) for example, the chessmen of the program/game/story are redistributed to create a fusion inside the narration. To repeat and to realize variations transform the film in a kind of melody. Alain Resnais's diptych *Smoking/No Smoking* is

perhaps the most achieved experiment about the possible modalities to play with the telling of a story.

3.3.2. From Theodicy to film

The impossible worlds are not the exclusivity of Knut Erik Jensen of course. When David Lynch in *Twin Peaks Fire Walk With Me* (1992) presents in a video sequence the transposition of the agent Phillip Jeffries interpreted by David Bowie in an abstracted space and time where Dale Cooper/Kyle MacLachlan is present, the doubt and the double re enter the story. Has this scene happened or not? Is there some compossible worlds where the characters evolve? Does the audience have to choose to understand the essence of the thriller? Is it only a narrative problem or a question of the fidelity of the restitution of the image?⁴¹

Burnt by Frost, by following the double fake life of a spy (as *Fire Walk With Me* is following the double life of Laura Palmer), illustrates the same concern. While staring at the fjord, Simon sees first nothing, then in the exactly similar subjective point of view (through glasses) sees several boats. Leibniz' theodicy and his example of the naval battle are discrete here but are unforgettable.

We could perhaps wonder if it is exaggerated to invoke Leibniz when discussing narration in some Norwegian films. But it is because Leibniz is quoted in *Passing Darkness* that his theosophy motivates this approach. The first time Doris talks to Josef, she quotes the line that parodies Pangloss' exaggerated optimism in Voltaire's *Candide* (1759).

This does not refer to the divine characterization of destiny, but by quoting Leibniz and his theodicy the dialogue affirms this aesthetic of non choice:

"All is for the best in the best of the worlds."

Let's consider *Stella Polaris* too. Margrethe Bruun Vaage's article "*Sansning, Tenkning, Teknologi*" questions the instances of the characters we see in this first feature film. How many women are there? Is it the same woman at different ages embodied in the same space? The man is as old during the Second World War as during the age of the industrialized fishery and we see him dying in the water as we had seen him as a child falling in the sea. Was not he dead?⁴² Is it important? Where are the facts? Is this scene happening or is it another illusion? Margrethe Bruun Vaage points out that *Stella Polaris* is built on several "(...)divergent stories, stories that cannot be true at the same time."⁴³

"It is as if the film was searching different alternative version of the characters' lives."⁴⁴

In all the fiction films by Jensen, the spectators remain perplex as they have to accept not to choose any solution. They have to follow Jean Douchet's precept, to understand a film is not

to analyze it but to admit it⁴⁵.

Jensen's world is made of adiegetic perceptions as if several dreams were co existing and creating the matter of the narration. Finnmark's cosmogonic equilibrium is a chaos where night and day are mixed together inside the same actions⁴⁶. Though, for Jensen, time is first of all history.

3.4. Layers of time

3.4.1. A vectorial time

For Leibniz time is dynamic; for Jensen too, but it is thicker and slower. Resnais and Jensen show in their films a time that does not pass but that remains. It is not an aspiration to the future but a repetition from the past, "a universe where it is not possible to live in the present"⁴⁷. In both of their filmographies, time is an archeological one where the trace of the past is buried beneath the surface of the present, as "the spacial sign of the souvenir."⁴⁸

3.4.2. Stratifications: Anchorage and Emergence

The mise en abyme of the diversions into the memory have been very popular at least since Gérard De Nerval's *Sylvie* (1853). But memory and its treatment often brings scholars to think first of Marcel Proust's work.

However Proust's narration seems to follow the logic of some *tree of time*, going from one branch to the other, but letting the opportunity for the reader to understand the whole composition of these associations of epochs and memories. This is not the case in *Sylvie* as the structure of several literary flash-backs is a mise en abyme.

Moreover questioned about Proust, Alain Resnais avows that he could not see the connection between their works as the single axis of the research of the lost time Proust had chosen could not correspond to the multiplicity of Resnais' universe. With film, according to Resnais, there is no more aerial arborescence but hidden roots and mandragores buried in the soil to respond to Proust's labile search of time. The "[...] past arises by itself, as if something had cracked beneath the surface of the conscience".⁴⁹

a) Flash-backs

Unless a very weak temporal anchorage (The first scene of *Passing Darkness* is a rather close flash-back corresponding to Josef's trip towards Korshavn. Characters we see are Josef and Doris. But they will be revealed as contemporary persons when Doris will talk to Josef on the deck and will evoke Leibniz), Knut Erik Jensen's films use numerous flash-backs. As the filmmaker often declares one bears his own history. Flash-backs "don't question memory, they suppose it is still active."⁵⁰ The characters can strangely hardly become younger in the flash-backs of *Passing Darkness*. Edvin, Anna or Josef can. But not the morally rotten ones: Eberhardt Krebs and Vilhelm Omgang. In the flash-back of Josef's departure, his father is not younger, he is only grimed in green, or bares a green mask, that really recalls clay. As for the

rest of the traces of times in space, flash-backs don't seem to belong to some subjective perception of one singular character, even if this one is the remembering one. All the flash-backs of *Passing Darkness* try to worship the fetish Tanja. Even the sea is trying to remind her. When Josef has the accident on the shore of Kirkenes, he falls in the water and this diving occasions a flash-back that does not belong to any character but probably to the site. The flash-backs would be then the only objective enunciation of the drama as they would be constitutive of the history of the site. But these flash-backs seem allegoric or metaphoric. They look like dreams, use the slow motion, the music and contradicts the postulate of objectivity. Paradoxically, the subjective flash-backs are more explicative. They literally *talk* but the presence of the characters in their own flash-backs negate the reality of the possible occurrences. When Anna tells Tanja's story, she is talking and old in the same space as the young mute Tanja, a technique similar to *Stella Polaris'* flash-backs where the old and young versions of the characters are present in the same scene.

To open the layers of time, Knut Erik Jensen's *mise-en-scène* opens frames. The time is a spectacle, a representation, a construction en abyme, and is occurred by transparent textures. *Stella Polaris* for example illustrates these openings of the times inside the spaces. The starting nightmare presents the face of a man through a car window and this image opens the narration. When later on, the leading role is looking through the window of the house, she sees her own past, her own figure but as a child, or at least can be understood so.

The space is open, the frame is open and the time is open as well.

Times, spaces and different status of the same characters are compossible.

b) Flash-forwards

Flash-backs are ghosts from the past. Flash-forwards are ghosts from the future. The main difference is that flash-backs can often be fake (due to the subjectivity of the characters) but flash-forwards, as pre-visions enunciated by the filmmaker are always veridic but paradoxically "[...]very hard to motivate realistically."⁵¹ That's why the flash-forwards are a rather unused figure in the aesthetic of film. The audience is used to the classical scheme of cause and effect and sometimes is reluctant to the inversion of this model.

"The flashforward is unthinkable in the classical narrative cinema, which seeks to retard the ending, emphasize communicativeness, and play down self consciousness. But in the art film, the flashforward flaunts the narration's range of knowledge (no character can know the future), the narration's recognition of the viewer (the flashforward is addressed to us, not to the characters), and the narration's limited communicativeness (telling a little while withholding a lot)."⁵²

The action scene to liberate Doris in *Passing Darkness* is using the flash-forwards as ellipses and forbids the audience to fully understand what is happening. The drama is too complex and the actualization is escaping forwards. Can the present go on?

4. The mineral is everywhere

4.1. Rusted present in a cyclic time conditioned by work

By using slow motion, flash-backs or flash-forwards, the *mise-en-scène* expresses the difficulty for the cinematographic apparatus to catch the present.

The mineral regime is probably too heavy.

Contrary to the organic creatures, all the machines, diegetic or extra diegetic don't have the same value in Knut Erik Jense's universe. They are not like the flesh, remaining a bleeding corpse, no matter if this is a seal or a man. The lively beings are belonging to chaos because they belong to the macrocosm. They bear their own (hi)stories and remain stuck in the past which accuses their own obsolescence. On the opposite, the machines are a way to conquer the present by repeating the same gesture and by calling the progress, the future: what the narration annihilates. The characters who can act in the present are not the pathetic ones, the organic ones, but the mechanical ones, the ones which are working instead of the mortals.

As all human activities, fishing is an act that has changed with epochs. Work has become mechanized. The fisherman has turned to be a worker of the standardization. He has been losing his gesture little by little as the machine took it away from him.

The new fisherman is no longer reported missing after an unfortunate fishing trip on the sea. He is still wounded or dies because of his job but more often because of the machine.

Working with fish means to work with the becoming death. The tool or the machine occurs accidents. In *Stella Polaris*, a hook is precipitating the old fisherman in the mount of dead fishes. He dies like a fish, in the same space, with the same tool, in the same *mise-en-scène*. He is worthless.

The valuable worker of *Passing Darkness* is not Doris even if her job occurs a bewitching of time thanks to the musical, but Samson, the only one to have an adequate attitude relative to the space/time continuum. He is not the man of the repetition of the same gesture, of the same routine but the man of the outrageous progress. The English speaking sailor rules the time since he is a symbol for globalization.

Commerce is what have allowed people to travel and to discover the world for ages. But with the development of globalization, dismembering industries has become a threat for workers. Samson embodies the International Commerce, and the lack of moral linked to an industry with less humans, without the tradition and the pride of the family and without the pride of the original soil (or water). Standardization is then a more terrifying threat. It is a reality. It is probably a machine.

It has become famous that Taylor was an attentive observer of Muybridge's experiments to decompose the ideal gesture, the revolution that would transform the organic into a machine. To use Jean Epstein's words, *the intelligence of a machine* has been a recurrent theme in cinema. Charles Chaplin's *Modern Times* (1936), Stanley Kubrick's *2001, A Space Odyssey* or Lars Von Trier's *Dancer in the Dark* (2000) are among the numerous ones to have used it. The common part to these films is that the machine becomes a threat for the characters as "the assemblage man-machine will vary depending on the cases, but always to question the future."

As in Tancred Ibsen's *Whalers* (1939) or in Ingmar Bergman's *Port of Call* (1948), the cutting fish machine in Jensen's films indicates the potential of an accident. Baader 188 is one of the most frightening characters of *Passing Darkness* as it slashes both fish, hands and Edvin. It is presented like having a mechanism⁵⁴ before a function (to work, to hurt and to kill). It is a manifestation of the praxis. But even if the praxis is the concrete effort to master the world, the mineral regime can annihilate this will and turn the universe into a pure mineral.

4.2. salt and corrosion: towards a pure mineral

To work with fish also means to be attacked by the sea, by the salt. *Passing Darkness'* Samson is the fisherman of the present and of the future. Vilhelm Omgang is the fisherman from the past. He is by essence the total opposite of the English speaking sailor. He might not be that pure (he froze to death his own wife), he belongs to Korshavn and to the fish industry. Vilhelm has been acquiring knowledge for about sixty years and expresses it through his being.

The father of the Omgang dynasty is a character who can be as furious as the sea, who cries and sets fire.

He complains during a dialogue with his maid, in an interior decorated with sea landscapes and enlightened by candles that reminds paintings by Vermeer or Caravaggio, that there is not enough water, not enough salt, not enough fire in her cuisine. He is an alchemical character made of water, salt and fire. Vilhelm is made of the same matter that Finnmark he was born and brought up in.

Fire has become an attribute of Finnmark through the scorched earth tactic. When the population is deported in *Stella Polaris*, a corroded ship *Ingvill Norge* occasions a blurry mirrored effect on the waters. In one single shot, the flames let the place to the sea made of salt and water. This reflect is a kind of superimposition and creates a new figure. They are not either water salt or fire but a transmutation of one into the other, a spacial transpartition. Salt and water cannot be set apart. Water is the force for the cycle of present and eternity. Salt is the engine to the cycle of death and past. It is the natron to balsam Deleuze's mummy. It can even rain and replaces water in conserving lives in *Stella Polaris* and paradoxically erodes ceiling and other details of the set. When the kitty is executed by a German soldier, the little boy removes salt and blood that were covering the shore as if erasing the stained salt of the immediate present was erasing the posterior sign of the souvenir. It is a magic element which in *Passing Darkness* is reminded as a way to cure plague and to chase bad spirits. It is the absolute mineral.

Between the salt of the sea and the eroded landscape and characters, there is an artificial mineral element which reveals also the world. It is Fresnel's lens.⁵⁵

4.3. The lens: between the crystal and the mechanical reproduction

Vincent Guigeno recalls in *La vie des phares: événements, aventures et règlements*, that the lighthouses were the first tentative to draw a network between distant points on European coasts. Built in the 19th century, they were typical products of the industrial era but like the fish industry, became threatened during the 20th century⁵⁶.

The most obvious lighthouse in Knut Erik Jensen's films is the one on the coast of Korshavn in *Passing Darkness*. It materializes the link between the sea and the earth and so does the lighthouse keeper, Edvin.

The true hero of *Passing Darkness* is indeed Edvin.

This discrete character is the complement of Josef Omgang. Josef is looking for his past and lacks a huge amount of information. Edvin, on the other hand, knows everything. He is the lighthouse keeper and his eye (both organic and technologic through Fresnel's lens) watches the coast, the sea and the village of Korshavn. He is perceived through transparent matters and recalls the Deleuzian postulate of the crystal image just like the character of Tanja does too.

He is associated to the lens of the lighthouse, to a window glass, to the plastic doors of the fishery. He literally brings the light, he knows the aborted word (dead before it can be actualized); he knows and remains silent.

He is the mediator of the relationships: couples (Krebs/Tanja and Josef/Doris) and market exchanges (Samson, Georg, Vilhelm and Krebs). He sees everything. He knows everything. He is full of the information Josef misses. He is the first one to talk in a "time in", the first one to express something on his face. He is identified to the lighthouse, to the photography (both lenses and eyes of the 19th century) and to the fish cutting machine that will slash him: Baader 188.

He is the man of the machine, that's why his manner of speaking and his gesture fail. He is condemned to die before the end of the story because he is the last warrant of the moral between a dying organic world (and work) and a mechanical globalized one. He is an anti Josef, an anti automaton.

Edvin is a photographer and has the virtues of his art: he reveals. When he dies, the icy crystal melts. The truth has to go back to the original water, to the sea. When he passes away, he is no longer neither a mouth, nor a sight, nor a face, but an abstract envelop killed by a machine. He vanishes and as he is no longer the mediator of the story appearances reveal their falseness.

Conclusion of the first part

The axis of narration has been questioned or lost and unless a vectorial time, the organic and mineral entities are losing their integrity. Films from the second half of the 20th century cannot accept an only axis. It might be because of sciences (atom, mathematics), because of literature (Joyce, Robbe-Gillet), the important point is that non choice has become primordial. In this fragmented world, the mechanical movement in its most frightening form, the accident, is announcing the decay of space. The pure mineral attacks. The salt and the lens aggress the frame and the audience. The dilatation is invoked. The chaos is still at work. The films have lost their characters, their narration, their cosmos. There must be some forms to express the

mise en scène of obsolescence.

¹ The retrospective of some of his films at La Rochelle International Film Festival 2001 made me realize this.

² This effect recalls that the etymology of figure (in Latin *figura*) designs the doll or puppet symbolizing the dead one. In this family portrait of the dead puppets can be named the corpses in Ingmar Bergman's *Shame* (1968), Tobe Hopper's *Texas Chainsaw Massacre II* (1986) or Philippe Haïm's *Barracuda* (1997)

³ Heidegger, in *Unterwegs zur Sprache*, ([Acheminement vers la Parole], coll. "Tel", Ed. Gallimard, 1976, Paris, France) p. 124 "to pass is other than having been."

⁴ Epstein, in *L'Intelligence d'une Machine*, p.58

⁵ Deleuze, in *L'Image-Mouvement*, p. 129

⁶ Epstein, in *L'Intelligence d'une Machine*, p. 59

⁷ Guigueno, *La vie des phares: événements, aventures et règlements*, for Collège d'Histoire de l'Art Cinématographique at the Cinémathèque Française (Grands Boulevards) the 5th February 2001

⁸ Between the ruin and the statue, we can remember Kâre's story in *Cool and Crazy* when he tells that some shrapnel fragment, souvenir from a bombing during the Second World War is still in his skull.

⁹ An event is a phenomenon located at a single point in space-time; the fundamental observational entity in the relativity theory.

¹⁰ Agel, in *L'Espace Cinématographique*, chap 3

¹¹ The brightest star in Ursa Minor.

¹² Morin, in *Le cinéma ou l'homme imaginaire*, p. 77

¹³ *ibid.* "the fluid universe of the film supposes incessant reciprocal transfers between the microcosm man and the macrocosm."

¹⁴ Deleuze, in *L'Image-Temps*, p. 318

¹⁵ If the plots were analyzed, much more titles were reproduced in this list.

¹⁶ Deleuze, in *L'Image-Mouvement*, p. 113

¹⁷ Ropars-Wuilleumier, in *L'Ecran de la Mémoire*, (Ed. du Seuil, 1970, Paris, France) "[...]this world which is only a frame in a classical drama, but which here is integrated to mankind to disintegrate it."

¹⁸ Leprochon, in *Jean Epstein* (coll. "cinéma d'aujourd'hui" 28, Ed. Seghers, 1964, Paris, France) p. 65

¹⁹ Agel, in *L'Univers Filmique*, (Ed. Flammarion, 1953, Paris, France) p.195

- 20 As in Erik Skjoldbjærg's *Insomnia* which describes the inner fight of a Swedish policeman in the midnight sun of the Troms.
- 21 The only time the phosphorescent light of Korshavn trans-appears in the Norwegian capital, it is on Anna's face. This example illustrates a northern light with human qualities, not fully cosmic.
- 22 Bordwell, in *Narration in the Fiction Film*, p.33
- 23 This moment uses the course about Stalinian Cinema by Natalia Noussinova (Second year's degree -DEUG- seminar at Sorbonne Nouvelle, Centre Censier, Université Paris III Academic year 1997-1998)
- 24 Régis Debray recalls in *Vie et Mort de l'Image en Occident* p.19 that in Latin, simulacrum means ghost.
- 25 *Passing Darkness* is presented as the adaptation of the novel by Alf R. Jacobsen *Tango Bacalao*. But this book is an adaptation of the film, not the opposite, as Stanley Kubrick's *2001, a Space Odyssey* was.
- 26 Debray, p. 119 " To see, it's to cut. To cut the linear logic of the words, fleeing the syntactical corridors and embracing suddenly all your anterior life."
- 27 Deleuze, in *L'Image-Temps*, p. 179 "the cinema is till narrative, and more and more narrative, but it is dynarrative as the narration is affected of repetitions, permutations and transformations."
- 28 in *L'Univers Filmique*, p. 64
- 29 Vernet, in *Figures de l'Absence*, p.91
- 30 As a matter of fact, Bjørn Sørensen recalls in his article "Persistency paid off: Knut Erik Jensen from *Farewell old Kjellvik Mountain to Cool and Crazy*" that *Passing Darkness* was severely attacked by the critic when it was released. It was described as pretentious academic and too conscious of its effects.
- 31 *Passing Darkness'* original title, *When the Darkness is Over (Når Mørket er Forbi)*, recalls that people have no singularity in the darkness. That's why it is so important for Josef Omgang to fight this gloomy part of his past. He is a lawyer who is looking for the truth of his childhood and this quest leads him to some dismal situations.
- 32 Rinieri, in *L'Univers Filmique*, p. 78
- 33 Eco, in *Opera Aperta*, ([L'Oeuvre Ouverte], translated from Italian into French by Chantal Roux De Bézieux and André Boucourechliev, coll. Essais, Ed. du Seuil, 1965, Paris, France) p. 91 "by tending to a maximum of unpredictability, one tends as well to a maximum of disorder, in which it becomes impossible to organize not even the most ordinary meanings but all the meanings."
- 34 Bordwell, P. 50
- 35 in *Alain Resnais*, (coll. "Premier Plan", Serdoc, 1961, Lyon, France) p. 87
- 36 Luis Buñuel is often cited in interviews with Knut Erik Jensen.
- 37 Bailblé, Marie, Ropars, in *Muriel*, (Ed. Galilée, 1974, Paris, France) p. 294
- 38 Epstein, in *L'Intelligence d'une Machine*, p. 16
- 39 Epstein, in *Le cinéma du diable*, p. 145
- 40 Deleuze, in *L'Image-Temps*, p. 171
- 41 Deleuze, in *L'Image-Temps*, p. 15 "We reach actually a principle of indeterminateness, of non discernability: we don't know any longer what is imaginary and what is real, physic or mental in the situation, it's not that we confound them, but we don't have to know and there is no longer any meaning in asking."
- 42 Deleuze, in *L'Image-Temps*, p. 358 "there is no more bound from the real to the imaginary, but indiscernability of both, in a perpetual exchange."
- 43 "Sansning, Tenkning, Teknologi" p.22
- 44 "Sansning, Tenkning, Teknologi" p.8
- 45 Comprendre c'est com-prendre, c'est prendre avec soi.

⁴⁶ Deleuze, in *L'Image-Temps*, p. 134 "This would be a sidereal time, a relativistic system, where the characters would be less human than planetary, and the accents less subjective than astronomic, in a plurality of worlds constituting the universe."

⁴⁷ Ropars-Wuillemier, in *L'Ecran de la Mémoire*

⁴⁸ *ibid.*

⁴⁹ in *Alain Resnais*, p.7

⁵⁰ in *Alain Resnais*, p. 6

⁵¹ Bordwell, p. 79

⁵² Bordwell, p. 210

⁵³ Deleuze, in *L'Image-Temps*, p. 344

⁵⁴ Baudrillard, in *Transparencency of Evil, Essays on Extreme Phenomena* p. 58 "Am I a man or a machine? There is no ambiguity in the traditional relationship between man and machine: the worker is always, in a way, a stranger to the machine he operates, and alienated by it."

⁵⁵ Guigueno recalls in *La vie des phares: événements, aventures et règlements* that Augustin Jean Fresnel was an engineer of the 19th century who invented the polarized light and the lens for maritime signaling. It has remained a French monopoly since as the fabrication of the concrete tetrapods protecting the shores.

⁵⁶ Jean Epstein was dealing with the obsolescence, the arson and the disappearing of the lighthouses, theme that motivated Guigueno's lecture.

"Build your film on whiteness, on silence and immobility."
in *Notes sur le Cinématographe*, Robert Bresson

II. Transparitions, decay of the praxis

René Descartes teaches that the best way to solve a problem is to give it a form in a static space with three coordinates: length height and depth. Even if we are dealing with Leibniz and his dynamic space (the Cartesian coordinates + time), the Cartesian approach helps to abstract the causes and the consequences of the event and to find a geometrical form to the idea. Starting with a mythical ribbon of time then the celluloid, the pure movement is going to lead us to the circle, to the spiral before questioning the analogic restitution and the permeability of the movement itself, the cinematographic caption and finally the essence of the transparitions.

1. The strips of History

When by convention we try to represent history we use a strip where the past and the present are drawn and the future, only named as the band is not prophetic. The events follow the chronology and the key events are inscribed. Using this technique is rather paradoxical for Knut Erik Jensen as in his poetic the private memory is opposed to the public history. His characters belong to history. But history belongs not fully to the characters but to the geography and to the geology. That's why Jensen films the peaks of history as a direct consequence of the soil.

1.1. Memory of the site

Henri Agel in the chapter 5 of *L'Espace Cinématographique* explains that to create a dilated space, signs of earth and signs of air must alternate. What is a "sign of earth"? It is probably a construction.

a) The memorial

Memorials are the most visible traces of time in space. They are erected in the soil. They give an objective presence to history when characters and space have almost forgotten about the facts. In *Passing Darkness*, Josef while arriving in Kirkenes explores the town and is compared in a shot to the sculpture of the Russian soldier. This memorial dealing with the liberation of Finnmark "Til Sovjetsamveldets tapre soldater til minne om frigjøringen av Kirkenes 1944" recalls Josef's Russian mother and the mise en abyme of the devastation (the scorched earth, the vanished mother and the sacrificed youth). In the short experimental documentary, *Ruins in Paradise*, the peaceful ruins could erase the atrocity of the camp of Russian prisoners. Luckily, some memorial recalls that this place was the theatre of some horrible events "til minne om sovietiske soldater" as in *Finnmark, mellom øst og vest* where the memorial reminds "For Norge 1940-1945". It is very rare that these memorials¹ evoke an epoch anterior to the Second World War. One of the exceptions is in *Svalbard i Verden*, where the open tomb is also experienced as a memorial.

It is a graveyard for history, a tomb for a human being "Bremen, 14th of July 1869" and the way the cross is filmed (low angle shot) magnifies it and transforms it into a character. Characters are emptied and transformed into statues. They are filmed like memorials which in their turn become the heaviest characters². The osmosis between the characters and the places they are living and dying in has the memorial for crystallization. The secret archive, the hidden corpses in the soil appeal the erection of memorials. In opposition to the world in ruins, the memorials forbid the nature to erase the culture as human activity.

b) The museum

Nowadays, culture is a gathering of artifacts collected in museums. Without any museum, there is no more place for the memory³. Museums accumulate proofs of the existence of the private story of the characters at the *surface* of this planet to record them as traces of history. They emphasize the deeds of a spy (the U2 story in *Burnt by Frost*), the liberation of Norway (Tanja's picture beside the soldier's statue in Kirkenes in *Passing Darkness*). Museums are the place of the public life of the archives. History doesn't belong to people. People belong to history.

1.2. Archive(s)

To the elevation of the memorials and buildings corresponds the flat strip of the recorded document. History archives and instant go together. The daily news are the archive of tomorrow. The newspaper of *Stella Polaris* reminds about a U2 that will come back in *Burnt by Frost*. Chronologically, the first way to catch the instant is the photograph, then the development of the recording techniques of an objective experience of the time are supposed to catch the eternity addressed to the eternity. Yet the archive document does not mean objectivity but category (index).

a) Photographic document

In *Passing Darkness*, Tanja is an idol in the primar sense of the word⁴. She is "trapped inside a portrait which freezes her."⁵ No one is really sure about her death, but she is shown in a way

that reminds how photograph has been used since the late 19th century: a caption of the dear one as a becoming souvenir, something magic.

As Alejandro Amenabar shows in his film *The Others* (2001) and as Edgar Morin recalls in *Le cinéma ou l'homme imaginaire* "as soon as 1861, photography has been snapped by occultism."⁶ The photograph was thought to be extra lucid. It could capture the invisible: the soul, the time, the hidden truth. Contrary to the portraits studied by Marc Vernet, Tanja is neither painted nor sculpted. But her photograph remains a representation which keeps some spiritual dimension as well. It is "(...)between Dorian Gray and Galatea"⁷ as "the most banal photograph has or calls a certain presence."⁸

Tanja's portrait is opposed to another woman of the diegesis, Marion, Josef's girlfriend at the beginning of the narration. Marion is a blond woman whose portrait is squeezed by Josef when he leaves to Finnmark, after he finds out that she betrayed him with one of his colleagues. The crushed face and the idealized one oppose themselves in their relationships to Josef and in the territory they belong to. But they remain proofs of a failed past. They invoke it. They show it. Inside the house of *Stella Polaris*, the photographs of the kids appeal the past as well. When Norway is liberated, when the village has been burnt, when the kids have been tortured, even their portraits are injured. The present is affecting and perverting the recording of the past.

b) Sound document

Sounds are vectorized; they come from the past and are maltreated as well. The German gramophone produces a far scratched sound in *Stella Polaris*, once the war is over. The sounds from the past do not respond to a will but to the contingency. The way they are used reminds more of the found footage technique than a peculiar poetic. The witnesses of history, the trial of the U2 pilot or JFK's speech in Berlin in *Burnt by Frost* participate to this aesthetic of the compilation. It is either a presentation of sonic clichés or the anarchic caption of radio waves. The distance is heavily blamed by the sound. The scratch effects are much more present than in the filmed documents.

c) Filmed document

History cannot be heard but it can be seen. The liveliest traces of the past are the filmed documents. Knut Erik Jensen is mostly known for his documentary production and his use of the filmed archives⁹. There is one poetic of the filmed archives in his historical universe as the same images migrate from one film to another. The same Russian prisoners are in both *Ruins in Paradise* and in *The Path of Roses*. The bombing of Murmansk is in *Finnmark between East and West* and is screened on the children's faces in *Stella Polaris*. When the British actuality film is seen in *Stella Polaris*, it actualizes a virtuality and opens a possibility. If history is visible, if another time and another space are evokable, the filmed document can have an influence on the narration film. Once history has come back to the diegesis, the

British soldier, the floating corpse can be seen in the fictional present.

The actors of the archives film do not perform, they are. To search to give a reality to people who are not present anymore, who probably are dead reminds the occultist use of photography. To transform the movement of the film into a still is what Jensen does when he focuses on the faces of the Russian prisoners in *Ruins in Paradise*. But the point of view and the granulating of the band remind snow. Something is being blurred. So why using some historical material? Because he needs to accuse the difference between the terrible archive and the void and flat present. And to reveal the decomposition of the diegesis that goes twice faster. The filmed archives are catalysts.

2.1. The reversibility and the cracked glass

The catalysis is necessary to validate the experiment inside of the laboratory of the site¹⁰ - to compare Knut Erik Jensen's work to Jean Epstein's¹¹ - is necessary as the lab is no longer a closed space. Jensen's modernist approach is linked to the spreading of death after the defeat of his laboratory. Finnmark and its fishing industry lead to *Passing Darkness'* international firm. The experiments fail, the glass cracks and contaminates the whole space.

2.2. From the circulation to the inner trip

The distance is necessary to analyze the history. The projection of the past inside the present is vectorial as assuming the historical value of the document. The film roll accuses the lack of simultaneity. The sliding of the strip calls translation and circulation.

When *Passing Darkness* begins, the big boat named Lofoten is the place of the narration. It looks like a negative with its huge dark surface opened by windows. Doris stands on the deck, does not move during several seconds and looks like a two dimensional ghost, similar to F.W. Murnau's *Nosferatu*¹². She is perhaps like the mythical vampire, an entity who rules the direction of the narration. The Lofoten is also a possible alter ego to the Demeter in *Nosferatu*. They both name earth in different qualities (an archipelago and a mythological goddess) and help the protagonists to cross space and time. Going back to Finnmark on a boat naming the archipelago which inspired Knut Hamsun obliges Josef to face his past, both in qualities of geography and history.

The quest and the reversibility can start.

Odysseus, *Don Quixote* or *Candide* are some literary examples of the quest. Its cinematographic equivalent, the road movie, has become a popular figure with the democratization of the private vehicle. But as the name indicates, a road movie insists more on a road than on a vehicle. The trip of a character delimits an anthropocentric space. It is a path and an inner quest. The journey is the way to grab new elements to help the audience to understand the motive of the quest. A film like George Miller's *Mad Max* (1979) is the perfect illustration of the classical idea of the road movie. The road movie corresponds to this affirmation: "Every movement leads somewhere."¹³

When Knut Erik Jensen directs *The Path of Roses*, he conceives also a typical road movie. The leading character is looking for a love story she will never experience since the romance belongs to the reminiscences of another character. She moves into space and into time, going deeper into the past of Northern Norway. When she finally belongs to the same space and time as the soldier, she has the Swedish nurse's clothes. She cannot be herself in this phantasm. Uniforms assess this affair. When the Russian man is dressed as a soldier, he is forbidden to love and so is the woman when she is dressed as a nurse.

When the phantasm couple is in the diegetic present, the one of the path of roses in the snow, they try to bewitch time by dance, but this trick cannot work. They stop, stare at each other, as immobile statues, as the rocks behind them, cannot move and cannot talk. They fade away in the landscape and signify the death of the romance, the death of the story and the end of the film. But what about a road movie which would only be a road without leading anywhere?

The revolutionary sliding strip made road movie in the late 1990's is *Lost Highway* (1997). Watching David Lynch's film might be the total opposite of watching Knut Erik Jensen's ones. But both of the filmmakers are contemporary and like using structures and symbols to create their universes. In both films -*Lost Highway* and *Passing Darkness*- characters are envelopes, concepts, vehicles. Lynch's characters are proteiform. He bets on their singularity and follows their evolution in a closed space both in visual and metaphorical ways. The idea of claustrophobia, of madness, is accentuated by the repetitive band of the highway. The only breathes of the films are some deserts inserts. But they cannot bring a new wind in the scheme of the film. The blow of the explosion of the house turns into an implosion, denies the idea of a rational temporality¹⁴ and achieves what could have generated the only breath of Fred Madison's trip. The spectators are prisoners of the film, prisoners of the Möebius strip¹⁵ as Fred Madison/Pete Dayton is himself. For David Lynch, space is time, a pure modifiable time that questions the quality of space. When are we? How is the time acting on the characters? and so on... But this road movie without an end (without any imminent death as a goal unlike *Thelma and Louise* (1991) for example) follows the concentration of information during the journey of Fred Madison. The strip has no limit and draws the 8 of infinity but still gathers facts and characters that will make the audience thinking of the potential paths in the story which (re)starts with the line "Dick Laurent is dead". To go back to the future, to adopt multiple fake identities, to meet several times the same characters with different attributes are the dramatic sides of such a mise-en-scène.

At the opposite of Lynch's concentrated universe, Jensen's characters have lost their form, their singularity: they are universal. His aesthetic of film creates a pure space with some different uses of time. Space is composite and changes qualitatively without respite. The site is not unique even if landscapes look alike. The anthropocentric space then calls always an elsewhere: nostalgia, reminiscences of the past and call for death. The path is not a solid band but a membrane where information is transmitted. Characters and facts go through. There is

no concentration. The more the audience knows the more new doors are opened the less the spectators understand. *Passing Darkness* is a road movie where the quest has no more center. There is no focus like in David Lynch's baroque world but a dilatation of the universe and of the characters and of their private drama. The firework of experiences accentuates the fact that a flat strip to collect drama time and space don't fit Jensen's aesthetic. To be liberated from the human scale, Jensen alternates organic close ups and wide caption of the world out of human perceptions. The open spaces of Jensen's fiction films are not comparable to what Noël Burch names "pillow shots" in Ozu's work¹⁶.

In Jensen's fiction films, the wide angle shots don't bring the spectators into an homogenous temporality. These breaks could invoke poetry of the cinematographic apparel but Knut Erik Jensen needs too much *structures* of space and time to let this breath happen. The geometrical figure that might correspond to this dilatation is the spiral.

3. Dilatation

3.1. Helicoidally figure

Spiral rings never embrace the same space. They escape to the different models of bands. The geometrical form allows two movements: the dilatation (deployment or firework or similar models) and the concentration (helix of the chromosome). As we saw earlier, Knut Erik Jensen's narrative films explore both of these directions even if his conception of the concentration is inseparable from the permeability of the membrane.

Before becoming a spiral, the rotating movement starts on a unique axis and is literally a plastic motive inside the frame. The projection of the light on one axis moving on itself is slashed by the obturator of the lighthouse in *Passing Darkness*. The rhythm does not change but soon appeals dilatation and the only axis of the movement opens space by producing a light having the shape of a spiral. To dilate space, the mechanical movement of the work, of the light, eventually the slow motion accompanying the decomposition of this movement and the bewitching of the time through the use of music are exploding the frame and metamorphose it into a pure space. The double movement seems to correspond to both memory¹⁷, mechanical movement and the composition inside the frame.

The motive of the helix really catches the attention as this typical kind of movement is remarkable and unnatural regarding the human displacements. *Cool and Crazy's Trolljazz* shows first the choir standing as an helix around the white tower, conquering for the first time the height and the elevation towards the sky. The choir obliges the camera to spin too to catch the space and the whole group of singers during the performances of *Sangen om Sangen as Cool and Crazy 2* (2002) starts. Music is acting on the camera, on the mise-en-scène. It has been one of the main concerns in Knut Erik Jensen's aesthetic in both documentaries (*Jazz og Joik*, 1981) and fiction films.¹⁸ As an answer to the standardization of work, the music is an alternative way to occupy space.

¹⁶Arne Nordheim's music for *Stella Polaris* and Terje Rypdal's music for *Zero*

Kelvin (1995) exist as original works in a film landscape where the trend nowadays looks to go more and more in the stimulation of the cultural standardization."¹⁹

The fear of the standardization is inherent in all the films by Knut Erik Jensen²⁰ and his struggle against a classical model to make films (the representation as reality) is the best way to fight.

It is not easy to reconquer a dynamic space that has been vampirised by economics.

That's surely why the dynamic headroom, the capacity for a system to reproduce loud sounds without distortion, is not always integral in Knut Erik Jensen's films. Often though, the music is spread in the space in order to start a conquest of the territory by the human beings. To "[...]the difficulty of being reponds the difficulty to express; there are then only two issues, the silence or the singing."²¹

3.2. To bewitch time

The common element to the different ways to decompose and recompose the movement is not visual or not only: it is the rhythm. Hypnose for example is based on a monotonous scansion. Rhythm and music are made of an objective time (something the phonograph and the cinematograph share by their origins and their nature), and open a dynamic space. Time can be controlled like a human mind by music. It is just a matter of repetition.

3.3. To concentrate the action in a ritornello

To stop time in *Pour Mémoire* (1978), Jean-Daniel Pollet stops the sound of the ritornello sung by the little kids. To stop time -the present- Knut Erik Jensen restarts the music. *Passing Darkness'* main theme is an original child lullaby written by Olga Petrova. The repetitive melody is an efficient ritornello, a return on itself, a negation of the flux of time. When Josef rescues Doris from Samson's boat, the action is annulled when he intones his lullaby. The ritornello bewitches time and action. The nostalgia and the contretemps are appeals from and of the past. As Olga Petrova's lullaby, Arne Nordheim's soundtrack for *Stella Polaris* opens times when inside of the quasi eternity of the narration, the children who are inside the attic look behind themselves and see another epoch where people were working with fish in this same space they are playing in. Moreover the ritornello still in *Stella Polaris*, is a part of the reciprocal movement: one opens a door, and this action opens the sound which at its turn opens space...

In *L'Image Temps*, Gilles Deleuze affirms that "the musical is the depersonalized and singularized movement"²². If it is depersonalized, it is then universal. The musical is made of rhythm, music and dance to celebrate and to open a pure space. Sometimes, it happens that one of these three elements remains alone (the musicless dance in *Stella Polaris*), but the effect is still the same. *Cool and Crazy* is a step going to this achievement. It is still a documentary but all the ingredients to reach the pure cinematographic space are here. That's the musical which was Alain Resnais' goal to bewitch time. He made this come true with *On connaît la*

chanson. Knut Erik Jensen has a project regarding a musical about his youth. We can bet that this will be the accomplishment of his will to create a pure space too.

The pure space and its dilatation have for correlate the permeability. Music bewitches time, not history. *Stella Polaris* is abstracted in eternity until The Norwegian Nazi flag floats. The objective chronology is back.

4. Permeability

The story and the history are deeply linked. The subjectivity and the mechanism of the memory do not belong to the characters but come back by themselves. The dissemination of the space becomes the dissemination of the human creatures²³. As in Resnais' films, memory is a membrane "that makes correspond the grades of past and the levels of reality, the ones emanating from an inside always already there, the others coming from an outside always in becoming, both of them representing the present as their meeting only."²⁴ " The dilatation has no edge contrarily to Moebius strip. Without any closed cosmos, the whole is not a unity but an ensemble that loses its integrity. Something is in the air is gnawing all the components of the frame; it is meteorology.

4.1. Meteorology

To sing and to dance is to celebrate a space abstracted from the temporality. But when time presses space, it becomes weather, meteorology²⁵. Hereby, it modifies the appearance of the site where humans evolve. It forbids characters' movements. To conquer Finnmark, the choir of Berlevåg starts *Cool and Crazy* by singing the region. The raging sea does not let easily the men appropriating their own space by the word. The song protects from the wind, from the ice as the choir remains united. They are not any fiction films characters but they still are compared to some statues as they are frozen or hold by the meteorology. What is common between voices and meteorological phenomena is their qualities as "formless things"²⁶ and their changing moods.

We saw that Humans belong to chaos, to a mythic inferno. As it is a part of chaos too and not a Heaven, Knut Erik Jensen's sky is not homogenous. It is as polymorphic as inferno. Its atmosphere is made of variations (term common to both music and meteorology²⁷).

"The atmosphere is this thickness of the air, a density or a fluidity, a transparency or a mist, that acts as a milieu for the diffusion of the waves that are going to impinge on the film,(...) they impress themselves in variations of colors, tones, density, transmitting their effects of pressure or of depression, of warmth or of coldness that give the presence of a body, its touch, its singularity."²⁸

One of the components of this atmosphere is the wind affecting characters and landscapes. When it is a blizzard, men are made stalagmites (*Cool and Crazy*). When as in Tarkovsky's films, the wind blows inside the house of *Stella Polaris*, it has an immediate effect on the

characters. It makes them clouds. As a matter of fact by belonging to the same chaos as the sky,²⁹ sometimes, the Human is dislocated and disintegrated, he "[...]gets the density of a cloud, the consistence of a fume; he is a pure vaporous animal, with a feline grace, with a monkey agility."³⁰, effect the slow motion accentuates.

In *Stella Polaris*, the ships and the wooden materials are gnawed too by the bite of the meteorology. Svein Krøvel's camera is flowing above the grass and searches another time.

To go out from the house means to search freedom. The wind is embracing a heuristic function. The waters are mirrored. Some *Aurora Borealis* (title to another script by Jensen) recalls the ionization of a sun invisible to most of the human beings. These meteorologic phenomena are Deleuze's "avatars of time"³¹: manifestations of the time as the only event. Meteorology is then a caption of emptiness. Sometimes this monochrome infinity opens the frame and gives the impression of serenity. Sometimes these snowy landscapes are hostile.

4.2. Emptiness

The indefinite zones by excellence are the sky, the sea and the snow. An open space does not mean necessary the freedom, but the threat of the meteorology and of a transcendence. Henri Agel names the westerns by John Ford as symptomatic of the wide spaces that become jails³². Knut Erik Jensen's wide spaces are not jails but tombs, places where the life is over.

A space wounded by the meteorology is the perfect place to separate and to disorient³³. The snowy wide open spaces make the image flattened. The horizon is blurred by the falling snow that reminds some pixels(*The Path of Roses*). Video images are also present and accentuate the blurry effect of non differentiation. Everything is confused and whitened.

Emptiness in modern films after 1945³⁴ has often been a recurrent motive. This principle for modernity is a declination of abstraction as well in the modern art as in the physical world after the age of the atom. Monochromes³⁵, monotonous colors, unnatural colors are the way to express a dying world, a meaningless world. Movements of the camera are wide and catch screens/faces. Jensen's films deal often with a clear universe ruled by light, darkness, ice and ethereal reflections of the sky on the enlightened landscapes. The dying world cannot spouse arctic colors. In *Passing Darkness*, the nuances of blue, purple and green of Finnmark are counter balanced by the yellow and black tones of both Eberhardt Krebs, Italy, Marion and her lover. When Edvin passes away, the dichotomy ocre/blue fades away as well. The last frame of *Passing Darkness* is sepia and green, as if the original colors had been contaminated. Sepia (the tint of old fashioned pictures) and green (the color of nature and of a rotten dying organic matter) call the past and actualize it in the only motive for a diegetic present of the film: the revelation of Tanja's deep frozen corpse.

4.3. To precede the word

The loss of center, the infinite white jail of snow, has for consequence the loss of the word.

To understand the sense of the story through the dialogue is perhaps the hardest task for the attentive spectator to a Knut Erik Jensen's film. When characters are not mute (*Stella Polaris*),

they just sound inadequate.

They speak a language (even an untranslated foreign one like German, Italian, English or Russian) that comes always too late. The action, or more exactly the *event* happens.

The audience tries to understand the meaning of what is going on the screen. Situations change and some seconds or minutes later, the Word is finally hearable. But it is too late. For Jensen, it seems important to be too late. That's why his fictional characters cannot talk at the present, *of* the present. The voice over effects put the accent on the difficulty to express something in a *time in*. To precede, to be late and then to be adequate with the *voice in* always takes a couple of seconds (*Burnt by Frost*, *Passing Darkness* and *The Path of Roses*). When fiction fades away, when the event is abstracted in a *non time*, the site of the drama (Finnmark, Russia, Italy...) takes the relay and imposes an historic word that is timeless and universal, like when Krebs in *Passing Darkness* evokes the history of the discovery of the compass or in the same film when the cabdriver tells the story of Kirkenes³⁶. An eternal word can help to understand the drama underneath but also accuses the impossibility for the story to find a realisation in the present.

Films recall that they are made with a non simultaneous material. Slow motion, use of archives and an apparently chaotic narration fail in reaching the *now* of the situation. Moreover, talking bodies, souls and characters are often cut up by the camera or filtered³⁷. The spoken words out of the mouths, out of the faces, out of the bodies, mean that the dialogue does not belong either to the one who talks or to the diegetic character who listens to. The told or sung words belong first of all to the site, and to another time that took place there too. It is the case at the beginning of *Passing Darkness* in a scene taking place on the moving sea. Inside the apparently empty boat's restaurant, dining guests are hearable. They were perhaps there once or will be there at any moment of the cruise³⁸. The audience is a bit perplex and can assign this sound to the dizzy and drunk Josef who is walking back to his cabin. What are we supposed to watch, to listen to, to understand? Nothing is sure.

As in films by Fellini and Tarkovsky, we assist to a "decentralising: we respect the clarity and the intelligibility of the text, but a film is made whose the elements (movements and interpretation of the actors, framing, decoupage and even script), are not focussed on the dialogue and don't help in listening to them."³⁹ The words correspond then well to Heidegger's description of the "reign of the duplication"⁴⁰ as they express the deployment of the fragmentation.

4.4. The power of abstraction

Knut Erik Jensen's films are showing that they are more and more distant. They are really made of "empty spaces that seem having absorbed characters and actions, to keep of them only a geophysical description, an abstract inventory."⁴¹ The erosion of characters and spaces caused by meteorology and time have for result the default of cinematographic restitution.

5. Transparitions

5.1. distance and default of restitution

The heuristic search of time has been mentioned several times. Time and space are being lost as the context, the characters can disappear in a couple of frames. The camera is not frontal, not objective in *Stella Polaris* or *Ruins in Paradise*, because it is a researcher's point of view that structures the story. To lead a research in the Finnmark laboratory occurs a camera situated above the site, as if it were a mix of a telescope and of a microscope. But when the revelation happens, it switches the heuristic act of filming into a mystical one, using the emphasis. This second kind of point of view is typical of the filmmakers interested in the importance of history in a given place. To turn around an object with a low angle shot (the emphasis in the sequence of *Stella Polaris* where the woman is perceived like the statue of Poseidon in Jean-Daniel Pollet's *3 Jours en Grèce*) is symptomatic.

To see from too far away or from too close can affect the audience's perception. There is no perspective, the space is dilated, monochromous and the loss of coordinates makes it doubtful. Moreover sometimes, the camera tries to blur the sight *literally*. *Stella Polaris* loses the focus on the characters several times. What is then the essence of the image?

5.2. Transparitions of time in space

Not to see correctly invokes Hypnos, the younger brother to Thanatos⁴².

The fading of visual perceptions are commonly the apparition and the disappearing. But they can be trans-paritions too. Transparitions of time in space are not born with cinema but with literature. During the 19th century, in France, to trans-appear was often used to deal with ghosts.

The opposition of transparitions with apparitions is the essence of these phenomena. Apparitions deal with a supposed reality. Transparitions deal with fantastic. They are extra lucid: "prestidigitation, as sorcery, succeeds with apparition, disappearing and metamorphoses."⁴³

5.3. Transparence

The difference between a transparition and a transparence is their qualities. A transparition is a metamorphose of the representation. A transparence is a quality of the representation. We are not dealing here with "[...]the narrative cinema (that) would be the one of the transparence[...]"⁴⁴, that would accept the image as being real and the fiction as being possible, but with the matter of the representation itself.

"Between the transparence and the white opacity, there is an infinite number of degrees of blur(...). We could name white the being accidentally opac of the pure transparent."⁴⁵

The transparency is a first step to catch the image of the death. By being transparent, the image, whitewashed⁴⁶ to use Baudrillard's words, creates an empty frame, an empty zone waiting for something to happen. The event is going to transappear. The abstracted space of Northern Norway occurs a whitened blurry sky that transforms it into a transparent surface. As we saw earlier, the white is not a symbol for life but for death (the bloody white towel in *Passing Darkness*) and so is the transparency (the workbench at the fishery in *Passing Darkness* is transparent and is linked to the dead fishes cutting). Linked to the representation of death, "everything is both transparent and obscure".⁴⁷

However, the transparency is not the exclusivity of the objects inside the frame but of the frame itself, or at least of what is perceptible as being the frame. It is the superimposition. Jean Leprochon, writing about Jean Epstein and the transparency of the chrysalis describes the cinematographic superimposition with these words:

"This photography of the depths sees the angel inside the man like a butterfly inside the chrysalis. Death makes some promises via cinematograph."⁴⁸

But as we recalled in the introduction, the chrysalis reminds a sandglass time appealing the death as consequence of the future. On the contrary, the superimposition does not call any *becoming future* but a *becoming past*. As for any kind of projection, a screen is necessary. White screens, black screens (both very present in *Stella Polaris*) are a repetitive in films especially after the 1970's. The white surface is not only an effect of *mise-en-scène* but the matter of the frame too. It can be literal (the screening of the news in *Burnt by Frost*), or a concrete flat surface (the white wall of the deserted house in *Stella Polaris*), or a concrete accidental surface (the faces/screens in both *Burnt by Frost* and *Stella Polaris*). It will remain dematerialized, impalpable, fugacious⁴⁹. But if the screen fades away as the space does, ghosts will be everywhere⁵⁰.

By becoming a double image, the superimposition loses its double texture, loses its photographic definition, becomes flat and accuses a *mise en abyme* of the representation. The past is invoked strongly.⁵¹

But it is not a singular experience as the subjectivity is interior by essence. Knut Erik Jensen's characters' subjectivity is not possible as their faces are sculpted by an historical time. Some archives that should remain in a casemate seem to go out of their cupboard by their own forces. They become actual again and show what people (both characters and audience) would prefer to forget. When some of Knut Erik Jensen's characters have to face the objectivity of history, they just do not face it. They become a part of the projection. Filmed documents, in some extreme conditions, can be projected on the faces/screens.

"The face is both given by its monstrous presence, by its quiet domination, but

refused as well by its transparence, by its ghostly evanescence that express its belonging, as a lost object, in a finished past, as an object impossible to grab, whose future is impossible."⁵²

Stella Polaris' first face/screen is the reminiscence of the Nazi soldier, projected of the girl's face. This technique reminds Tony Oursler's sculptures (film of a face projected on the three dimension white sculpture) or Ingmar Bergman's *Persona* (1966) (the bi dimensionality of the representation of the first scene is accused by the fading faces on the morgue's screen). Collective memory and personal memories come out of the brain and occur the discovering of a disturbing reality. The bombing of Murmansk becomes an entertainment.

"(...) "the hero" has become unable to reach his thoughts", "he is reduced to see defilating in himself some images, a number of contradictory images", he "was robbed of his spirit"(...). The spritual automaton has become the Mummy, this dismembered, paralyzed, petrified, frozen instance[...]"⁵³

Without thought, and with a defeated subjectivity, the events in the image remain affections. To create a short cut between the different layers of times, something else than the classical narration is necessary. To show the presence of time into space, Knut Erik Jensen uses transparitions like figural events created by history. In his theory of the Figural, Philippe Dubois recalls the four different levels of figuration. The first one, the *figurative* is Aristotle's mimesis. The second one, the *figured* owes its meaning to Pierce. The third one, the *figurable* is the potential figuration. The fourth one is the figural, what is in the figuration but is neither figurative nor figured but remains figurable. This Figural is possible thanks to the dynamic of plastic events and to the affection inside the image not to its logic. These events of the film deal more with plastic forms than with contents (events *in* the film). These matters are color, dynamic, frame: clues of the structure of a plastic drama that is taking place. The lack of dialogue and the default of narration that make *Stella Polaris* possible correspond to this theory of the Figural. When the leading part, the nameless woman, wakes up a second time, the white color displaces the whiteness of her being (as white has been associated to her since the beginning of the film) to the reality of a hospital room. The camera is dollying in on her bed and the same movement enters another space (The same effect is created when the whitened deserted house offers the possibility to become a snowy beach). The mirrored sea is back. Without knowing the film, to tell the Figural is almost an impossibility as the events don't assess a discourse but an experience of the dynamic resources of the cinematograph. Figural is both Epstein's photogeny, his cinematographic trans-specification⁵⁴ and Deleuze's purely optical and audible perspectives⁵⁵.

It never accentuates neither the source nor the mechanical caption but the effects both create. It is then a matter of feeling and sensing the films.

The resemblance, the impression of *deja vu* Deleuze evokes is going through the whole aesthetic of Jensen's films.

The migration of influences, of images creates a network, a structure of events absolutely

necessary to the figural manifestation transparitions are. The intellectual praxis of the world is useless since the affect which is "something supra sensitive manages to transappear"⁵⁶ and commands the editing as in Tarkovsky's films whose "editing reposes on the mental circulation of the images."⁵⁷ The subjectivity of the affect and the inter-mental circulation of the image belong to a chaotic space, to the editing and to the audience. It is therefore not a real subjectivity but a migrating of the consciousness.⁵⁸

Knut Erik Jensen's fiction faces are consequently not the dreaming faces (weak subjectivity) Marc Vernet talks about in *Figures de l'Absence* but accept the development of the idea of "a kind of Kuleshov effect transferring to the character the quality of the object he is thinking of, but in a single shot, in a single frame."⁵⁹ " Since the face and the image are confounded, there is a zone of non discernability."⁶⁰

By becoming double, the image reaffirms that it is just a reflect, an absence, a trace, a defeat of the face accompanying the loss of the transparence of the representation.⁶¹ As a consequence, if there is no longer any integral face, "there is no more site for the soul. Or: the soul in perdition is everywhere".⁶²

5.4. Hypnagogical perceptions

The spreading of the ghosts of the images forbids the objective conventional representation and focuses on the inner life. A paradoxical inter-mental universe made of some hypnagogical perception: dream or hallucination⁶³ is taking the relay. It is not any perception belonging to a special quality of the brain, but an hallucination experienced a direct consequence of the cinematographic space.

"Hypnagogical visions, dreams, hallucinations, or even sensation of *Unheimlich*, all these experiences, as dissimilar as they are, are lived on the mode of the fascination, of the terror sometimes, because they open on an inhumed territory: the one of the unknown percepts, possible but in latency, waiting for an event capable of opening up the perceptive defenses."⁶⁴

The inter-mental perceptions make the screen exist everywhere; it is space itself, cosmos⁶⁵ characters and chaos.

5.5. Transparitions, besides Thanatos

Something goes through the image. it is time, reality, past, future, imaginary events⁶⁶. It is fantastic even if the event is real. This crossing of the image and/of the matter is announcing the transparitions. To transform the representation, a metamorphosis must take place.

The near death experience makes characters and cinematographic events reborn in two different worlds, the spiritual one and the physical one. The spiritual one is characterized by the air, the fume.

The physical one by the water. They are compossible and the audience has to accept not to choose which attributes correspond to which reality. The double modality of existence is inherent to the double sacrifice.

"The death is the country where one arrives when one has lost the memory."⁶⁷

Hung by his feet, the young boy of *Stella Polaris* is punished. His figure is inverted and recalls the hung man of the Tarot. In the same scene, the little girl is thrown at the water. The transformation of the boy's spatial coordinates and the liberation of Norway are linked. The information is being changed. A new order is coming. A time for transformation has started. *Burnt by frost* explains this double punishment by the line "The one who is going to be hung cannot drown". But *someone* drowns as *Burnt by Frost* starts. If this was Simon, he is given the chance to restart a life where he will lose one eye⁶⁸. Simon by losing one eye is half human, with half visual perceptions. The rather close ups that ends *Burnt by Frost* "(...)transforms the face into a ghost, and leads it to the ghosts."⁶⁹

But if we accept the program of destiny led by an impossible sacrifice (to be hung or to drown), the Finnmark trilogy composed with *Stella Polaris*, *Burnt by Frost* and *Passing Darkness* proposes a variation regarding this punishment. The kids of *Stella Polaris* are hung or thrown at the water. The male adult is precipitated by a net inside the sea. *Burnt by Frost* is perhaps two versions of a story starting either with a drowning or announcing the final reversibility of the punishment. If "the one who is going to be hung cannot drown", what must we think of the man's death in *Stella Polaris* and of Josef's accident on the shore of Kirkenes in *Passing Darkness*? At the beginning and at the end of the Finnmark trilogy, to be hung by the sea and to drown is *also* possible. This does not modify the characters' coordinates but makes them dive into the possible death, into the mother sea. They are also becoming ghosts, *Stella Polaris*' man by dying and Josef by announcing the reappearance of Tanja's coffin. *Burnt by Frost*'s Simon by not being able to see correctly was already *dead*. *Passing Darkness*' Tanja, *The Path of Roses*' Russian soldier or *Stella Polaris*' characters assert the denial of the death by being some ghosts, the most obvious transpositions in Knut Erik Jensen's films. By negating the time, Knut Erik Jensen's fiction cinema restarts the cycle. Having acquired the knowledge, the representation does not transfigure any longer. It trans-appears.

Conclusion of the second part

Citing Mathieu, Umberto Eco writes that if "we assist to the collapsing of all the classical values in the domain of art, another deep parallel revolution takes place in the domain of the sciences where the recent failing of the concepts about space, matter, parity, gravitation and resurgence of the notions of indeterminateness, probability, contradiction, entropy, postulate from all parts the awakening of a mysticism and the possibility of a new transcendency."⁷⁰

Régis Boyer in his introduction to his translation of Knut Hamsun's work tells that the common point to all the Norwegian artists is the expression of the difficulty *to be*, to belong to this reality. What Jean-Daniel Pollet's *Contretemps* (1988) teaches is that there is for only

reality the apparency, contrary to Marc Vernet's postulate where reality and apparency would be different. The contretemps is the art of the fusion. It is bringing out the ancient into the new and vice versa. It is to become diaphanous, to become a new kind of event, a transpartition. To appear is to actualize a virtuality and to make it real. To dis-appear is to vanish, to fade away, to become absent from the perceived reality of the present. To trans-appear is to transform both of the two precedent ones into non vectorized actualities. The apparitions, dis-partitions deal with time, the vectorized time analyzed in the first part of this study when on the opposite the trans-partitions only consider the potential becoming. Knut Erik Jensen does not need Science Fiction to replace the analogical world by the virtual one. History time and music have created this new infinite space.

¹ Régis Debray in *Vie et Mort de l'Image en Occident* recalls that memorials appeared at the 19th century just like the lighthouses and the museums.

² During the Russian circuit, Trygg mourns Aliocha in *Cool and Crazy*.

³ Guigueno, op.cit.

⁴ Debray, p. 19 idol "unreachable ghost of the dead one".

⁵ Vemet, p. 91

⁶ Morin, p. 28

⁷ Vemet p. 89

⁸ Morin, p. 26

⁹ The film that revolutionned the perception of Finnmark in Norway was *Finnmark between East and West* in 1986. This was a real historic project. For the first time, Norway had to face its history. Some non Norwegian archives (some exclusive Russian ones never used since 1944)

were used in order to be more objective.

¹⁰ Heidegger, p. 41 "To situate means here first of all: to indicate a site. This means after: to be attentive to the site. (...) the site brings back to one, maintains what it brings back, not as an hermetic closed envelop, because it animates of transparence and of trans-sounding (trasonance in French) what is brought, and through this only liberates it in its own being."

¹¹ I might be borrowing this Epstein's lab comparison due to Vincent Guigeno's or Gaëtane Lechevalier's lectures.

¹² The Murnau allusions are based on the course by Luciano Berriatúa (Professional Master's degree seminar at Vincennes-Saint-Denis, Université Paris VIII, February 2004).

¹³ in *Alain Resnais*, p. 11

¹⁴ Jürgen Müller cited the similarity between this scene and Louis Lumière's *Démolition d'un Mur* (Third year's degree -Licence- seminar at Sorbonne Nouvelle, Centre Censier, Université Paris III Academic Year 2001-2002).

¹⁵ Barry Gifford about *Lost Highway* on www.lynchnet.com

¹⁶ The pillow shot corresponds to the quality of time that is present in Knut Erik Jensen's documentaries such as *Cool and Crazy*.

¹⁷ in *Alain Resnais*, p. 8 "the work memory is effectuating progresses by spirals."

¹⁸ Helseth, in *Mørkets musikk, Musikk i norske kinofilmer* (NFI skriftserie 6, 1997, Oslo, Norway) p. 57 "Knut Erik Jensen's *Stella Polaris* (1993) is almost without any dialogue. Arne Nordheim's original soundtrack plays therefore a more important role."

¹⁹ Helseth, in *Mørkets musikk, Musikk i norske kinofilmer*, p. 64

²⁰ His motto is "Kill the capitalist with fish", words noted in the interview with Simen Tveitereid "*Brainstorm i kastan*".

²¹ Ropars-Wuillemier, in *L'Ecran de la Mémoire*.

²² Deleuze, in *L'Image-Temps*, p.104

²³ Ropars-Wuillemier, in *L'Ecran de la Mémoire*, "By this extraordinary confusion of moments, of places and of persons, the time is disintegrated totally in the space, and the space becomes both the visual sign of the past, and the place where the life is spread and dissolved."

²⁴ Deleuze, in *L'Image-Temps*, p. 269 & Epstein, in *Le cinéma du diable*, p.124 "The time goes through, coming from the future, and going towards the past. Sometimes we feel ourselves living from the past towards the future through the present."

²⁵ Bergson, in *L'Evolution Créatrice*, writes that "the real duration is the one that bites on things and lets its bite printed on it." His description corresponds to both duration and weather as being parts of the same process, what in French only has one name: le temps.

²⁶ in *Météorologie*, (Cinergon 10, 2000, Luc-sur-Orbieu, France) p.42

²⁷ in *Météorologie*, p. 44 "When, in a film, climatic events and vocal emission impose their double presence, the attention between the sight and the hearing is scattered too, carrying the process of variation to its edge."

²⁸ in *Météorologie*, p. 24

²⁹ The wind is progressing by whirls that reminds waves in *My world*.

³⁰ Epstein, in *L'Intelligence d'une Machine*, p. 14

³¹ Deleuze, in *L'Image-Temps*, p. 145

³² Agel, in *L'Espace Cinématographique*, chap. 4

³³ *ibid.*

³⁴ Jacques Gerber and Gilles Deleuze have enounced the basis of the emptiness in modern cinema in their respective works.

³⁵ Baudrillard, p. 17 "The fascination of a monochromatic picture is the marvellous absence of form -the erasure, though still in the form of art, of all aesthetic syntax."

³⁶ It is remarkable to note that in both scenes, a statue is illustrating their tellings.

³⁷ Knut Erik Jensen uses a lot of filter effects: telephone, reverb to make the word come late.

- 38 This also sounds like a displacement. The sea is hearable when Josef imagines some Oslo cocktail and we can imagine that it is the same Oslo cocktail which is heard in the boat as reciprocal sonic event.
- 39 Chion, in *L'Audio-Vision*, (coll. Fac. cinéma, Ed. Nathan Université, 1990, Paris, France) p. 154
- 40 Heidegger, p. 120
- 41 Deleuze, in *L'Image-Temps*, p. 12
- 42 Debray, p. 31
- 43 Morin, p. 60
- 44 Vernet, p.5
- 45 Goethe, in *Theory of colors*, §495
- 46 Baudrillard, p. 44 "[...]we are doomed in consequence to a whitewashing of all activity -whitewashed social relations, whitewashed bodies, whitewashed memory- in short, to a complete aseptic whiteness."
- 47 Agel, in *L'Univers Filmique*, p. 195
- 48 Leprochon, p. 152
- 49 Morin, p. 42 "The image projected on a screen is dematerialized, impalpable, fugacious."
- 50 Morin, p. 49 "the screen is fading into space. Ghosts are everywhere."
- 51 Vernet p. 64 "With the photographic double of the superimposition, making the subject diaphanous, the evoking is being assigned on the representation.[...]a kind of alchemy in which the representation, by becoming evoking, makes visible the invisible [...]"
- 52 Vernet p. 71
- 53 Deleuze, in *L'Image-Temps*, p. 217
- 54 Epstein, in *Le cinéma du diable*, p. 169 "As the cinematographic experiment attests, as soon as we modify the temporal rhythm in which a phenomenon is represented, it becomes miraculously denatured, trans-specified, rejected from a category into another."
- 55 Deleuze, in *L'Image-Temps*, p. 77 "the purely optical and audible perspectives of a desinvested present only have some link with a disconnected past, floating childhood memories, phantasms, impressions of déjà vu."
- 56 Heidegger, p. 99
- 57 in *Météorologie*, p. 79
- 58 Baudrillard, p.4 "Nothing is truly reflected any more -whether in a mirror or in the abyssal realm (which is merely the endless reduplication of consciousness). The logic of viral dispersal in networks is no longer a logic of value; neither, therefore, is it a logic of equivalence."
- 59 Vernet, p.71
- 60 Vernet, p. 72/73 "[...]which one creates the other, which one is the emanation of the other.(...) "By drowning the face, by removing its substance, the superimposition figures the erasure of the subject, its fading, its weakness in front of the irrepressible force of the memories or of the suspicion."
- 61 Morin, p. 31 "The image is only a double, a reflect, an absence."
& Leirens, p. 132 "The cinematographic image is mediator. It keeps, according to André Bazin's word, the trace of a being, only its trace."
& Aumont, "The defeat of the face would accompany -is it so surprising?- the loss of all transparence of the representation."
- 62 in *L'Ecran Intérieur*, (Cinergon 12, 2001, Luc-sur-Orbieu, France) p. 8
- 63 Deleuze, in *L'Image-Temps*, p. 148 "inexplicable in the present when they come, much more nocive and autonomous. No more memories, but some hallucinations."
- 64 in *L'Ecran Intérieur*, p. 39

65 in *L'Écran Intérieur*, p. 41 "Without any doubt the water, in its liquid texture, moving support of a reflect in perpetual metamorphose, is peculiarly benefic to blur the sight, bringing it to a kind of hypnotic contemplation, where the hallucination can emerge from."

66 in *Alain Resnais*, p. 12 "There is no longer any frontier that separates th imaginary from the experienced, the possible from the real, the past from the future."

67 in *Alain Resnais*, p.3

68 In some of Knut Erik Jensen's films, death is seen through an open eye, a fish's a sheep's or a human's. Death is a star reflected (surely the polestar) in the eyes of the lifeless old woman and of the sheep in *Stella Polaris*. It is the opposite of a transpartition, it is a pure crystal image. We could say that it trans-appears, but the result of this caption of the sky is too vectorial to match the concept of transpartition. It recalls the mythical eye Roland Barthes once analyzed; an eye that would catch the last glimpse of life and the image of death.

69 Deleuze, in *L'Image-Mouvement*, p. 141

70 Eco, p. 122

"The phantoms of the screen have perhaps to teach us something else than the fables of laughter and cries: a new conception of the universe and some new mysteries about soul."
in *Le cinéma du diable*, Jean Epstein

Main Conclusion

For Jensen all the notions of times are confounded. The study of his narration films shows that the world is being defeated. The organic regime had ceased to be as soon as the study had started. Actually, the cinematographic caption is mediation which is neither objective (the bi dimensionality) nor organic (silver, nitrate, different chemical components until the contemporary electromagnetic support). The mineral regime showed that the original soil could not be mastered and that the mechanization was accusing the essential default in a logic

of death. When there is no more condensation, there is no more crystal. The organic, the narrative, the mechanical, the bio mechanical matters are losing their integrity. The source and the result make default, but the mise-en-scène subsists. Knut Erik Jensen is not proposing a mise-en-scène of the destruction unless the fragmentation redundancies that cross my study but a mise-en-scène of the loss, going back to the origin, denying time for the motives of the network and of the cycle.

To deal with the two other regimes of the supposed cycle of life, the mineral one and the gaseous one are consequently a chance to consider film history from the practical aspect to the virtual aspect: what qualifies contemporary cinema.

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Filmografi for Knut Erik Jensen

KORTFILMER OG DOKUMENTARER

ANDREW 1973/kortfilm/16mm/
farger/25min

Om en original, med oppriktig interesse for gamle tog, biler og fly, som sykler rundt i London og drømmer om å opprette en internasjonal stat på Isle of White.
SCRIPT / REGI / FOTO

NORDKAPP KOMMUNE, EN PRESENTASJON 1974/kortfilm/16mm/farger/
45min

En presentasjon av Nordkapp kommune gjennom 4 årstider på oppdrag fra Nordkapp kommune.
SCRIPT / REGI / FOTO

FARVEL DA GAMLE KJELVIKFJELL 1974/kortfilm/16mm/sv.hv/
45min

Skildring av tre ungarers liv i et fraflyttet fiskevær i Vest Finnmark.
SCRIPT / REGI / FOTO

MED SALTDALEN PÅ TØRRFISKFRAKTING 1975/kortfilm/16mm/farger/
42min

Med frakteskuta Saltdalen fra 1913 på tørrfiskfrakting fra småplasser rundt i Vest Finnmark inn til Floers fiskebruk i Honningsvåg.
SCRIPT / REGI / FOTO

LEV VEL MITT HJEMLAND 1975/kortfilm/16mm/farger/
15min

Den årlige, vårlige reinsvømmingen over Magerøysundet til sommerbeitene.
SCRIPT / REGI / FOTO

INGØY PÅ INGØY 1976/kortfilm/16mm/

farger/42min

En skildring av fiskeværet Ingøy gjennom ett år, på hav og på land.

SCRIPT / REGI / FOTO

NORDKAPP-EKSPRESSEN

1976/kortfilm/16mm/farger/

25min

En film om kontraster mellom masseturisme til Nordkapp og lokalmiljøet.

SCRIPT / REGI / FOTO

MED HMF TIL BODØ

1977/kortfilm/16mm/

farger/35min

Med Honningsvåg musikkforening på tur til Nordnorsk musikkstevne i Bodø.

SCRIPT / REGI / FOTO / KLIPP

200 KG PÅ STAMPEN

1977/kortfilm/16mm/

farger/30min

En film om linefiske rundt Magerøya i mørketiden.

SCRIPT / REGI / FOTO / KLIPP

SVART HAV

1978/bakomfilm/16mm/

farger30min

Bakomfilmen til spillefilmen med samme tittel.

SCRIPT / REGI/ KLIPP

BJØRN OG BJARNE

1978/kortfilm/16mm/

farger/32min

Om realstudenten og rekefiskeren Bjørn Pedersen i Honningsvåg.

SCRIPT / REGI / FOTO / KLIPP

MIDNATTSSOLMARSJEN

1979/kortfilm/16mm/

farger/18min

Fri kortfilm om verdens nordligste turmarsj fra Honningsvåg til Nordkapp.

SCRIPT / REGI / FOTO / KLIPP

SVALBARD I VERDEN

1983/kortfilm/16mm/

farger/25min

Den første i en triologi om Svalbard.

SCRIPT/REGI/FOTO/KLIPP

KALD VERDEN

1986/kortfilm/16mm/

farger/13min

Den andre filmen i den overnevnte triologien.

SCRIPT/REGI / FOTO / KLIPP

MIN VERDEN

1987/kortfilm/16mm/

farger/42min

Den tredje filmen i den overnevnte triologien.

SCRIPT/REGI / FOTO / KLIPP

NATUR - BARN - NATUR

1988/kortfilm/16mm/farger/

30min

En satirisk, humoristisk film om departementets klimatiltak i værutsatte strøk. Etter oppdrag fra FAO

SCRIPT/REGI/FOTO

HVILKET KJØNN SKAL BARNET HA

1989/kortfilm/16mm/farger/

17min

En film om kjønnsforskjeller. Etter oppdrag fra FAO

SCRIPT/FOTO/REGI

FANGET AV LYSET

1992/kortfilm/16mm/

farger/27min

En film om Morten Flygel, en diamantsliper som arbeider i fra Svalbard.
SCRIPT/REGI / FOTO / KLIPP

PROLOG

1993/kortfilm/35mm/

farger/5min

En kortfilm som gjør narr av det som er typisk nord norsk.
SCRIPT/REGI/FOTO/KLIPP

EN FILMSKAPERS DILEMMA

1995/kortfilm/35mmfarger/

10min

En fiksjons kortfilm om et dilemma en filmskaper kan havne i dersom han skal ta idealistiske avgjørelser
SCRIPT/REGI/FOTO/KLIPP

TILINTETGJØRELSEN

1997/kortfilm/35mm/ sv/Hvitt/DVD/

13min

Film om de siste krigshandlinger i Finnmark og Nord Troms 1944, basert på arkivmateriale.
Etter oppdrag fra Gjenreisningsmuseet i Hammerfest.
REGI

BRENT AV FILM

2000/kortfilm/MiniDV/

35min

En regissørs forvirrede opptak og inntrykk fra sitt eget arbeid som regissør under opptakene av spillefilmen "Brent av frost"
REGI/FOTO

ROSORNAS VÄG

2000/35mm/novellefilm/

farger/22min

Novellefilm om et komplisert kjærlighetsforhold mellom en svensk sykepleier og en russisk krigsfange under 2. verdenskrigs stramme grep.
REGI

VERDENSTEATERET

2004/35mm/fri kortfilm/farger/svarthvitt/13min

En film som presenterer kinoen "Verdensteateret" fra 1915 i Tromsø, gjennom kinosjef Hans Henrik Berg. Han guider oss elegant gjennom kinoens, Tromsøs og filmens historie med kjærlighet og underfundighet.

MANUS/REGI

"VI ER HER FOR Å DØ"

2004/kortfilm/DV-cam/35mm/farger/svart hvitt/16min

Om russefangeleiren på Trondenes utenfor Harstad 1941-45, sett gjennom en fanges dagbok.
Etter oppdrag fra Trondenes historiske senter (THS)
REGI/FOTO/PRODUKSJON

RUINER I PARADIS

2004/fri kortfilm/DV-cam/35mm/svart/hvitt/36 min

En visuell historie fra russefangeleiren unternfor Trondenes. Arctimus-kvartetten fra Harstad spiller Sjostakovitsj strykekvartett nr 3. opus 72 (1946) i en gjenværende ruin. Filmen inneholder arkivmateriale fra russefangeleire i Nord-Norge. Oppdrag fra THS.

REGI/FOTO/PRODUKSJON

FJERNSYN

Dokumentarer, serier og drama

5 BARN I NORGE

1977-78/farger/16mm/TV-serie for BUA

NRK

5 episoder fra Finnmark sammen med Kalle Fürst for Barne- og Ungdomsavdelingen i NRK fjernsynet.

RESEARCH / FOTO

1/2 7

1979/Ukentlig serie

Fem programmer i en serie for ungdommer.

REGI

FISKEVÆRENE MOT ØSTHAVET

1980/TV-

serie

REGI/PROGRAMLEDELSE

VISER MOT ØSTHAVET

1980/Portrett/16mm/

farger, 35min

Portrett av visesangeren Birgit Nygård fra Mehamn

REGI/KLIPP

KULTURKOLLISJON I KAUTOKEINO

1980/

dokumentar

Om en sølvsmed i samebyen Kautokeino.

REGI

FIOLPLUKKERNE

1981/drama

Sammen med den surrealistiske maleren Bjarne Holst fra Honningsvåg, hans idèverden dramatisert for fjernsyn.

REGI

SVART HVITT OG RØDT

1981/portrett

Basert på Siggen Stinesens stillsbilder.

REGI

MØRKETID

1981/portrett

Basert på fotografen Arvid Sveens stillsbilder.

REGI

ÅRESANG/PÅ VÅRRES KAINTA

1982/2program/

portrett

Bygget opp rundt tekstene til forfatteren Arvid Hanssen fra Senja.

REGI

JAZZ OG JOIK

1981/

konsertprogrammer

To konsert programmer med samemusikanten Nils Aslak Vaolkepaa og Ellen Marit Gaup Dunfjell.

REGI

PÅSKE I KAUTOKEINO

1982/

dokumentar

En ironisk film om kulturkollisjonen mellom samekultur og turisme.

REGI

FESTSPILLENE I NORD NORGE

1981-82-83-85/

dokumentar

Dokumentar fra den årlige musikkfestivalen i Harstad.

REGI

BILDER FRA FINNMARK

1983/

dokumentar

Om den finske antropologen og fotografen Samuli Paulaharju.

SCRIPT/REGI

FINNMARK MELLOM ØST OG VEST

198385/16mm/video/

dokumentarserie

6 programmer på til sammen 8 timer om 2. verdenskrig i Finnmark og gjenreisningen av

Nord Troms og Finnmark.
SCRIPT/REGI

FØDT UNDER JORDEN 1984/
dokumentar

Om ti barn som ble født i en tunnel under de siste slagene for frihet i nord Norge.
SCRIPT/REGI

ØYA

1986/TV-drama

Et teaterstykke av Athol Fugard tilpasset TV.
REGI

TE ØYA MI

1986/portrett

Portrett av folkemusikk sangeren Tove Karoline Knutsen fra nord Norge.
SCRIPT/REGI

KRIGSBRUDER 1988/dokumentar/

16mm/farger

Om norske jenter som giftet seg med tyske soldater under den tyske okkupasjonen av nord Norge og deres liv i Tyskland etter krigen.
SCRIPT/REGI/FOTO/KLIPP

FÅ ER SOM FAR- INGEN SOM MOR 1988/

portrett

Portrett av været Ersfjordbotten i nord Norge gjennom 3 kvinnegenerasjoner.
REGI

STEIN- ROSER 1990/poesi/

16mm/farger

Film om poesien til de to norske poetene Hanne Aga og Liv Lundberg.
SCRIPT/REGI/FOTO/KLIPP

VINGE MISTET 1989/

videoeksperiment

Et videoeksperiment basert på en barnebok av Bjarne Holst.
REGI

OLUF

1990/TV-drama

En teaterkomedie av forfatteren og skuespilleren Arthur Arntzen tilpasset for TV.
REGI

ETTER STORMEN KOMMER STILLA 1990/

dokumentar

Dokumentar om den ukjente nord norske maleren Einar Berger.
SCRIPT/REGI

DET VAR EN LYDLØS OKTOBERMORGEN 1990/portrett/16mm/

farger, 15min

Portrett av den norske filosofen Petter Wessel Zapffe.
SCRIPT/FOTO/REGI/KLIPP

JEG ER UTEN FORBILDER

1990/portrett

Portrett av stillsfotograf Kåre Kivijervi.
REGI

HAV OG LAND- HAND I HAND 1993/

dokumentar/30min

Om den nord norske fisker/ bonden og hans bidrag til verdens kulturen.

REGI

MIN KJÆRE VENN 1994/
dokumentar/55min
Om den norske spionen Gunvor Haavik.
SCRIPT/REGI

ALLTID FORAN ØKER MEST 1995/
dokumentar/30min
Om de to største tabloid avisene i Norge og deres kamp for nyhets- og markedsdeler.
SCRIPT/REGI

ANTIGONE
1996/TV-drama
En TV tilpasning av teaterstykket og berømte greske tragedie.
REGI

DE GLOBALE BANDITTENE
1999/30min
Dokumentar for Brennpunkt om rov og ran på fiskeresursene.
SCRIPT/REGI

NIFST OG UHYGGELIG
1999/30min
Dokumentar for Brennpunkt om fiskerihøyskolens rolle i kystfiskeriene
SCRIPT/REGI

EN NORDKALOTTCOCTAIL
1999/30min
Portrett av forfatteren Bente Pedersen

SPILLEFILMER

SVART HAV 1978/16mm oppblåst til
35mm/farger
De lokale fiskerne kjemper mot det industrielle trålefisket basert på romanen av Magnar Mikelsen.
CO- PRODUCER / REGIASSISTENT / STILLS

STELLA POLARIS 1993/35mm/farger/arkiv/
1t.30min
Et visuelt portrett av den nordligste delen av Nord Norge, Finnmark. Om dets folk, landskap og historie fra tidlig på 30 tallet til slutten av 80 tallet.
SCRIPT / REGI

BRENT AV FROST 1997/35mm/farger/arkiv/
1t.35min
Om en ung fisker fra Nordkapp som blir en storspion for Sovjetunionen fra etterkrigstid til Berlinmurens fall.
SCRIPT / REGI

NÅR MØRKET ER FORBI 2000/35mm/farger/
1t.35min
Om advokaten Josef Omgang som vender hjem til sin far i Korshavn, Finnmark for å finne ham og stedets hjørnesteinsbedrift på kanten av stupet.
SCRIPT/REGI

HEFTIG OG BEGEISTRET 2001/Dokumusikal/video-til kinofilm, 1t..45
min
En film om og med Berlevåg mannsangforening gjennom 4 årstider.
SCRIPT/REGI

PÅ SANGENS VINGER 2002/Dokumusikal/video-til kinofilm 1t 45 min

En film om og med Berlevåg mannsangforening på tur til U.S.A. like etter 11. september 2001.

PÅ HAU I HAVET Dokumentar om revytradisjonene i Nordkapp kommune video-til kinofilm 1t40 min

PRISER

Nominert 5 ganger til AMANDA pris, mottatt 5 priser.

FINNMARK MELLOM ØST OG VEST

TV-

dokumentar

AMANDA 1986 for beste dokumentar

STELLA POLARIS

Spillefilm

AMANDA 1993 for beste filmmusikk

KODAK PRISEN 1993 for beste foto

DEN NORSKE KRITIKERPRISEN 1993 for manuskript og regi

GROTE PRIJS NOORDERLICHT 1993 på den Skandinaviske filmfestival i Benelux

FIPRESCI PRISEN 1994 på filmfestivalen i Karlovy Vary

Delt pris for spillefilmdebut 1994 på filmfestivalen i Troia, Portugal.

BRENT AV FROST

Spillefilm

RAINER WERNER FASSBINDER PRISEN 1997 på Mannheim Filmfestival

Beste mannlige skuespiller, Stig Henrik Hoff, ved den nordiske festivalen i Rouen, Frankrike.

4 AMANDA nominasjoner (årets beste spillefilm, beste mannlige skuespiller, beste manus og Nordisk Amanda.)

Gørild Mauseth mottok ÅRETS DEBUTANTPRIS (Amanda) 1998

NÅR MØRKET ER FORBI

Spillefilm/1t.35min

Nominert til Amanda for beste spillefilm.

KNUT ERIK JENSEN

Regissør

FILMKRITIKERPRISEN 1993

KULTURPRISEN FOR NORDKAPP KOMMUNE 1997

FINNMARK FYLKES KULTURPRIS FOR 1998

ARNE SKOUENS ÆRESPRIS på Tromsø Internasjonale Filmfestival 1999

MACKØLETS VENNERS REISESTIPEND 1999

STATENS 1-ÅRIGE KUNSTBERSTIPEND FOR 2001

AAMOT STATUETTEN 2001

PETTER DASS MEDALJEN 2001

TV-FINNMARK KULTUR PRIS 2001

FILMKRITIKERPRISEN 2001

PETTER DASS MEDALJEN 2002

NORDPROFILPRISEN 2003

LOs KUNSTNER PRIS 2004

