

18. ETHICS OF THE LANDSCAPE SHOT: AKA SERIAL KILLER AND JAMES BENNING'S PORTRAITS OF CRIMINALS

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Between 11 October and 5 November 1968, teenager Nagayama Norio murdered four people in a killing spree across Japan with a handgun stolen from a United States army base.¹ In November 1957 at Plainfield, Wisconsin, Ed Gein was arrested for the murder of Bernice Worden and, confessing to the killing of another person, he was later convicted for a series of now infamous crimes. In June 1984, sixteen-year-old cheerleader Bernadette Protti stabbed her classmate to death in Orinda, California. Between 1978 and 1995, mathematician Ted Kaczynski, nicknamed the Unabomber, planted and posted handmade bombs in a nationwide attack in the United States, killing three people and injuring another twenty-three.

Spanning a spectrum of motivations from personal to political, what the four cases have in common are not only that their actions ended the lives of others but also that they became subjects of films which abided by an ethics of representation that portrayed them as fellow people. Disconcerted with the ways in which the news media illustrated these criminals, the makers of the films sought alternatives to the lures of narrative to which such outlets succumbed, and resorted to a film-making strategy that accommodates many of the tropes which have been described in this volume as slow cinema. The first, Nagayama Norio, was depicted in the film *Ryakushō renzoku shasatsuma* (AKA *Serial Killer*, 1969) shot by a collective of young Japanese film-makers who sought an alternative mode of address to what was offered by the media in the illustration of their subject's life. For the film-makers, the rejection of drama, the implementation of long takes and stationary shots provided them

with a method in which they were able to avoid imposing a narrative on to their subject and encourage the audience to arrive at their own understanding of events. They gave their method the name *fūkeiron* (landscape theory) in reference to the landscapes that the shots depicted, and debated the relevance of the approach in ensuing years. Some decades later, American film-maker James Benning faced a similar set of ethical issues when he sought to illustrate the lives of criminals in a series of films in the 1980s and, once again, in the 2010s. Seemingly unaware of the Japanese film-makers, Benning arrived at a similar solution by applying his signature long takes and static shots which have since been categorised as features of slow cinema.

This chapter aims to bring together the two unrelated activities by the Japanese film-makers and by James Benning that show remarkable resonance with one another. It proposes that their approach to filming the lives of the criminals are rooted in a shared desire to establish an ethical relationship with their subjects and the audience of their films. Developing in chronological order, the chapter will first introduce the documentary project *AKA Serial Killer* and the subsequent outcome of the project articulated in writing as theory of landscape (*fūkeiron*). The film will be presented here as a precursor to the contemporary trend in world cinema described as slow cinema, with which it shares many characteristics. Secondly, the chapter will proceed to discuss James Benning's *Landscape Suicide* (1987) as a comparative cross-Pacific counterpart to *AKA Serial Killer* in its ethical stance towards film-making. The chapter will conclude by exploring the persistence of the methodology in Benning's most recent *Two Cabins Project* (2007–continuing). Through the analysis of the three projects, the chapter will propose an objective behind the stylistic features of slow cinema to be the production of an ethical cinema where slowness is employed not only as a methodology against studio and conventional film-making but also against approaches to representation in general. In the three projects in which the film-makers follow the footsteps of their subjects, the chapter will suggest, the slowness which is implemented in their journeys not only positions the directors with their documentary subjects but also creates an opportunity for sharing a durational experience with their audience.

AKA SERIAL KILLER

Nagayama Norio, the first in the list of criminals mentioned in the introduction, became the documentary subject of *AKA Serial Killer*, collectively directed by film-maker Adachi Masao, scriptwriter Sasaki Mamoru, film critic Matsuda Masao, Iwabuchi Susumu, Nonomura Masayuki and Yamazaki Yutaka. Made in a climate of social unrest running up to the re-signing of the Anpo United States–Japan Security Treaty, the film-makers bore witness

to the ways in which protestors and their actions were filtered in the news media through a politics of sensation, codified representations and a magnetic attraction to images of violence. Upon being apprehended on 7 April 1969, Nagayama similarly became a target of media furor and his background and personal history a subject of interrogation by reporters seeking an intelligible explanation for his actions. According to the story proposed for general readership, Nagayama's criminality derived from a deprived upbringing, being brought up in a poor and dysfunctional family. After completing junior high school, Nagayama took part in a group employment programme where school leavers were recruited from rural towns to Tokyo factories to support the burgeoning economy, which was surmised by the papers to have worsened his feelings of isolation and anonymity. The causal and digestible narrative was implemented, for example, in Shindō Kaneto's *Hadaka no jyūkyūsei* (*Live Today, Die Tomorrow!*, 1970) a fiction film, based on Nagayama's case, where a teenage killer's action is suggested to have been a consequence of urban alienation. In fact, Nagayama had restlessly decamped from one place to another, up and down the islands of Japan, complicating the dichotomy between rural and urban space which is explicitly addressed by Matsuda as redundant in the contemporary age where Tokyo and rural villages now look



Figure 18.1 Still from *AKA Serial Killer* (1969). Copyright Adachi Masao Screening Committee.

the same (2013: 26). Frustrated by the anecdotal reports from the media, which categorically imposed a way to comprehend his story, the collective of film-makers decided to trace Nagayama's footsteps, with awareness that their questions would probably remain unanswered.²

In their travels chasing the shadow of Nagayama Norio, the collective of film-makers arrived at a distinctive method of shooting that was consistent with their ethical stance concerning the portrayal of others. The resulting film, described by Adachi Masao as a 'process' and 'scenario hunting', was primarily composed of long takes of landscapes Nagayama may or may not have seen in his journey across the archipelago of Japan.³ Providing a counterpoint to the strategies of news media, the mostly static shots deflate all sense of sensation or drama in their composition by avoiding assigning centrality or points of focus. A recurring shot of the film is a 360-degree pan that embodies the process of searching initiated by the film-makers. The little action in play, both on- and off-screen avoids the codes of storytelling to propel the film forward while, with its lack of sequential emphasis, the editing encapsulates the sense of aimless wander of the film crew and their subject. With complete absence of dialogue, the film sparsely distributes a voice-over read out by Adachi Masao. He narrates Nagayama's life with a resolutely de-dramatised delivery based upon a series of facts, suspicious of the capacity for language to foist interpretation. Though not all shots in the film share the stylistic characteristics of slow cinema, the film's cumulative effect certainly resonates with its tenets, described by Matthew Flanagan as 'a certain undramatic sensibility or nascent durational style' (2012: 6). What the film-makers hoped to achieve, through the accumulation of these stylistic strategies, was an opportunity for contemplation as an alternative to representations in news media.

In their critical writing that followed the production of the film, Matsuda Masao, Adachi Masao and Iwabuchi Susumu articulated their ethics of film-making as *fūkeiron* (theory of landscape), and their debates concerning the method ensued on the pages of *Eiga Hihyō (Film Criticism)*, an activist film journal Matsuda relaunched as chief editor in 1970, among other journal publications. During this period, *AKA Serial Killer* struggled to be released and it was not seen until six years after its completion in 1975 when it received a cinema release. Thus, though the process of making the film was what had informed the theoretical writing of *fūkeiron*, the audience of the film would have been familiar with the concept first and, in some cases, even films subsequently made based on *fūkeiron*.⁴ One realisation at which they arrived during the process of film-making was the homogeneity of landscape in the age of modern industry which is suggested by the film-makers to have been a contributing factor in driving Nagayama's antisocial behaviour. Matsuda Masao, who described himself as the spokesperson of *fūkeiron*, suggested that the homogenisation of landscape was carried out by state authority and was

spreading at accelerated speed (2013: 286). Describing the landscape to be the same wherever he went across the islands of Japan, Matsuda went on to propose that 'the only way Nagayama Norio could tear through this landscape was to pull the trigger' (2013: 133). In the film, the uniformity of landscape is made visible with the banners of advertisements and logos that are present throughout the shots of cities and rural villages. For example, after the voice-over which describes Nagayama's arrival in Osaka, the montages of streets in the city show scenes of activity with banners in the background advertising the upcoming 1970 World Exposition, a clear marker by state and industry to celebrate Japan's rising status in the world economy. Though these convictions voiced by the film-makers in writing may be sensed in the shots, it is never explicated, as their ethical stance goes against the imposition of interpretation on their viewers. The long takes, stationary camera positions and the de-dramatised sense of motion in these images allow space for contemplation by the audience to reach their own conclusions regarding to what extent the landscapes which Nagayama inhabited were responsible for driving the teenager into criminal acts.

Recent writing, looking back at the political value of *fūkeiron*, has focused primarily on what the film-makers discovered in the process of shooting the landscapes in *AKA Serial Killer*. Hirasawa Go notes that the landscapes in *AKA Serial Killer* depict not only the omnipresence of state authority but also the capitalist economy that contributed to the homogenisation of the nation (2013: 329). In the most comprehensive account of *fūkeiron* in the English language so far, Yuriko Furuhashi suggests the invisibility and seamless integration of sovereign control, with such systems of organisation as traffic control, infrastructure development and urban planning, are conveyed in the landscapes of *AKA Serial Killer* (2013: 142–3). Indeed, it was the discovery by the film-makers that the landscapes across the Japanese islands were indistinguishable from one another that had set the foundations for the critical debates on *fūkeiron*. Nevertheless, I should like to propose that the lasting value of *fūkeiron* lies not in the results of their film-making journey but in the approach they took to embark on it. As Furuhashi notes, the stylistic techniques implemented in *AKA Serial Killer* were meant to counteract strategies of news media and other contemporary activist documentaries by the likes of Tsuchimoto Noriaki and Ogawa Shunsuke, both of whom show many scenes of protest and direct action (2013: 171). Upon visiting the 5 square metre flat in Nakano, Tokyo, where Nagayama lived for a period, Matsuda described feeling a shiver looking out of the small window realising the familiarity of the landscape he saw as something he also sees daily (2013: 132). As much as the stylistic strategies were a counteraction, it was also the desires of Matsuda and his colleagues to share their subject's point of view with their audience that resulted in a film-making method that accommodated slowness and contemplation.

AKA THE BUTCHER OF PLAINFIELD

Some fourteen years after the completion of *AKA Serial Killer*, American filmmaker James Benning began shooting a series of experimental documentaries based on the life of murderers in the United States. In response to the death of a friend, which was channelled directly in *Him and Me* (1981), Benning found himself attracted to the topic of murder for a loosely connected series of film projects, and explained that 'it was the ultimate way to understand about death' (quoted in Pichler, 2011: 84).⁵ The first film, *American Dreams (lost and found)* (1984), is based on the murder case of Arthur Bremmer, who shot and paralysed Governor Wallace in 1972. The film is an intertextual play between word, image and sound, and juxtaposes the diary by Bremmer, faithfully rewritten and optically printed on to the film by Benning, together with pop music from the period and baseball cards that span the career of Hank Aaron, who became the hitter of the most home runs in the history of the game. The second, *Landscape Suicide* (1986), is a film about the serial killer Ed Gein and the cheerleader Bernadette Protti who ended the life of her classmate in 1984. The third, *Used Innocence* (1988), is a portrait of Lawrenca Bembenek, based in Benning's local Wisconsin, and the murder of her husband's ex-wife which she claims she had not committed. Despite being seemingly unaware of his Japanese counterparts and their methodology, Benning arrives at remarkably similar film-making techniques to the group of film-makers, who shot *AKA Serial Killer*, to render the lives of his subjects. Focusing on *Landscape Suicide*, this section will articulate the ways in which he echoes the Japanese film-makers in his stylistic strategies to propose that, unknown to him, Benning is an artist whose methodology has strong resonance with landscape theory (*fūkeiron*) as articulated in 1960s Japan.

Landscape Suicide is composed of two halves, which structurally mirror each other, with the first devoted to Bernadette Protti and the second to Ed Gein. Each half is further divided into two halves, one involving re-enactments of individual subjects undergoing police interrogation and the other with landscapes which surrounded their lives and the particular events. The staged re-enactments are both shot from a static position with the actors shot against a blank white wall in medium close-up. With the conversation based on the transcripts of the actual interviews, the actors deliver their responses to the questions posed by the off-screen interviewers in monotone delivery, limited gestures and absent facial expressions, rejecting an interpretation of their character into patterns of behaviour. Shot in the home towns of the murderers in Wisconsin and Orinda, California, the landscape shots in the film are captured in static long takes with compositions that disallow centrality within the frame, a formal strategy Benning employs in his rejection of didactic film-making. In describing *Landscape Suicide*, Barbara Pichler suggests, '[h]is images pose a

question as to what can be read in the topography of the landscape, without directly providing an answer' (2011:85). Presented in the film as landscape shots, it is left uncertain for the audience whether it was the banality of the landscape that brought about the violence or the acts of murder and their aftermath that saturated the place with such coldness.

Images of landscapes are signature shots for James Benning whose work throughout his career has been imbued with a sense of space and place. Now established as a film-maker strongly associated with slow cinema, Benning has shot extreme long takes with landscapes as their central visual theme since his early short *9-1-75* (1975) up to his recent *BSNF* (2013). Benning's turn to digital cinema in recent years has produced works, such as *Nightfall* (2011) and *BSNF*, that show renewed dedication to landscapes and the long take. Shot entirely from one point of view and for the same period of time depicted in the film, the two films mark single takes of ninety minutes and 283 minutes, respectively, which were previously unattainable on the 16 mm film format. Despite being a stylistic characteristic to which Benning continuously returns, the application of landscape shots in *Landscape Suicide* is markedly different from that of his other films for they are real-life settings of the lives of his criminal subjects. As critic Katherine Dieckman attests, '[t]he homicides allow Benning to deal in emotion that is external to him (yet deeply felt), while imbuing his trademark "still" images . . . with newly charged meaning' (Dieckman 2002).

Similarly to the Japanese film-makers who shot *AKA Serial Killer*, James Benning expressed dissatisfaction with the media coverage of the two cases. Though Benning, like most of us, encountered the cases through news reports, he felt a certain compulsion to investigate further as the information he received was not enough for him to formulate an understanding of death, violence and murder. Further similarities with *AKA Serial Killer* can be established through the perpetual use of long takes and static shots in both films. A key difference can be noted, however, in Benning's use of sound and voice-over in *Landscape Suicide*. Voiced by a woman, the reconstruction of the events encompasses reports by the police, fragments from news media and responses from the cases by the community which are laid over the static images that are, at times, in correspondence with the spoken content and, at other times, not. Rather than succumbing to the possibility of dogmatism in voice-over narration, Benning offers multiple accounts and perspectives of the events that fragment them even further and convey the irreducible complexities of the murder cases and the impossibility of fully comprehending the actions. An approach to the voice-over which corresponds with *AKA Serial Killer*, however, is the disembodiment of the source of the voices that deliver these accounts, a strategy implemented by both to ensure the restriction of empathy from the audience. The disembodied voice-over is a method Benning returns to in his portrait of

another criminal, Ted Kaczynski, the subject of his most recent film and a surrounding series of works that will be explored in the next section.

AKA THE UNABOMBER

Almost thirty years after the shooting of *Landscape Suicide*, James Benning recently revisited his treatise on criminality in a series of works – Two Cabins Project – that retains his ethical stance on the representation of criminals. Once again, Benning focuses on two subjects, the nineteenth-century political philosopher Henry David Thoreau and the serial bomber Ted Kaczynski who operated from the 1970s to the 1990s. What brings the unlikely pairing together is that they both built cabins; Thoreau lived inside a cabin he built at Walden Pond, where he lived for two years, and Kaczynski built a cabin in Montana where he made bombs. Benning's study of the subjects manifests itself as a diverse range of works that span different media and interconnect in their commentary on escapes into nature, a lifestyle he himself has endorsed with his move to the mountains in High Sierras where he lives in isolation in a self-built house.

The first of the series is an architectural project, on which Benning had embarked between 2007 and 2008, involving the constructions of replicas of the cabins built and inhabited by Thoreau and Kaczynski. Inside the cabins, Benning's replicas of paintings by other artists decorate the walls. The second is the essay 'Twelve People' which Benning wrote and published as part of Julie Ault's book, *Two Cabins by JB*, that documents the lives of the twelve people whose works he has reproduced (2011: 85–102). The film installation *Two Cabins* (2012), shown in a solo exhibition at Neugerriemschneider, Berlin, is the third of the series and involves a two-channel, high-definition video projection of two films shot from inside the cabins looking out through its windows into the wilderness. The installation also includes two pedestals, a typewriter, a wooden desk and pencils which are presented together with the projections. Finally, the feature film *Stemple Pass* (2013) is composed entirely of shots of his replica of Kaczynski's cabin. Despite spanning a range of artistic disciplines and a number of years, Benning's series of works is consistent with the ethics of representation that he developed early on in his career.

Similarly to the film-makers involved in *fūkeiron* in Japan, an impetus for Benning to embark on the cabin project stemmed from a frustration with the ways in which the news media depicted Ted Kaczynski as a convict. Despite entering Harvard University at an early age and working at the University of California, Berkeley, as an assistant professor teaching mathematics, news report coverage of Kaczynski's arrest in 1996 portrayed him as mentally unstable. Foreseeing how the media would characterise him, Kaczynski articulated his political theory in numerous journal entries and in his manifesto

'Industrial Society and its Futures'. His efforts were not met with success, and his cabin, where he had lived since 1971, was brought into court as a testament of his insanity. Recounting his initial thoughts on the media responses on Kaczynski's character, James Benning said: '[o]nce he was arrested and was immediately painted as this weird fellow, I questioned who he really was. Whenever the media makes [*sic*] someone look so different than what they probably are, I get interested' (quoted in Ault, 2011: 104).⁶ Kaczynski's cabin was, in fact, modelled after Thoreau's after he had read its description in the classic book *Walden: or, Life in the Woods* (1854), and Benning posed his critique of media representation through the juxtaposition of the two. On the one hand, Thoreau's cabin, built in 1845, has been celebrated as a result of an intellectual naturalist pursuing an intimate correspondence with nature; on the other hand, Kaczynski's cabin was portrayed as a creation of an individual who inhabited the dangerous peripheries of society (Ault, 2011: 105). Building the two cabins 40 metres apart, Benning poses the paradox in the architectural project of the two cabins that are positioned in visible proximity to each other. The juxtaposition is once again highlighted in the placement of the two screens on perpendicular walls in his installation, *Two Cabins*, where both images echo each other. The static shots from the window of the cabins looking out into the surrounding forest involve natural sounds, presumably recorded in situ.⁷ The projections pose a contrast to the media coverage of Kaczynski's life, with its absence of interpretative registers, and a point of view that embodies his own, asking the audience to share his viewpoint rather than rejecting outright any association with him. While the typewriter, pencils and desk in the installation signify the writing processes of Thoreau and Kaczynski in their respective cabins, they also symbolically invite the visitors of the exhibition to arrive at their own interpretations of the subjects' lives.

As well as the viewing process to which the audience is subjected, the mode of production also remains integral for the film-makers abiding by the principles of *fūkeiron*. For the film-makers involved in *AKA Serial Killer*, the film was as much a documentary on Nagayama Norio as a document on their own process of attempting to understand him. The artisanal commitment of James Benning, in his replication of the cabins, similarly testifies to his devotion to the process and to the dedication of time that he felt is required to arrive at an understanding of his subjects. Benning attempted to construct the cabins as closely to the originals as possible, following the descriptions offered by Thoreau in *Walden* and the details depicted in the photographs by Richard Barnes of Kaczynski's cabin which he discovered in public records. By undergoing the same physical and durational processes as his subjects, Benning's architectural project echoes the physical journey that the team of film-makers behind *AKA Serial Killer* embarked on. For both Benning and the Japanese film-makers, it is not only the time for which they ask their audience to view

the films but also the time which they took themselves to make it that underpin their ethical stance.

In his depiction of Ted Kaczynski in *Stemple Pass* (2013), James Benning once again utilises a disembodied voice-over on top of landscape shots as a method of delivering information. Entirely composed of four separate shots of the same cabin in the same landscape, the shots in *Stemple Pass* are roughly separated into two halves, the first involving Benning's own voice reading selected pages from Kaczynski's journals, and the second with only the sounds of the landscape. Gaining access to the forty volumes of journals bought by his friend, Benning's voice-over reads the journal entries in a de-dramatised fashion that refuses to offer channels of identification through conviction of delivery.⁸ The content of the passages reveal Kaczynski's growing frustration with technology and industrialisation impeding nature and his own sense of autonomy in the modern world, a complaint that echoes the homogeneity of landscapes the film-makers behind *AKA Serial Killer* discover in the process of shooting their film. In particular, Kaczynski complained in his journal entries about the inescapability of modern industrialisation that can be heard through the sounds of engines and machines which infringed on his solitary existence. As if to tease out a similar sensation for the viewer, Benning includes the noise of an approaching helicopter in the soundtrack as one of the few sounds in the film that is out of sync with the image. With the insertion of the helicopter sound as an exception, Benning avoids interpretation, finding it more important for his audience to arrive at their own conclusions. In his written essay 'Twelve People', the lives of Kaczynski and the eleven others are depicted as a list of facts that sequentially illustrate their lives (Benning, 2011: 85–102). Distrusting the ability of written or spoken language to impose understanding, the biographic notes on Kaczynski provided by Benning stem from a similar ethical stance to that of the film-makers of *AKA Serial Killer*, who also provided only a list of facts as a voice-over in the illustration of Nagayama Norio's life.

ETHICS OF THE LANDSCAPE SHOT

In the separate portraits of Nagayama Norio, Bernadette Protti, Ed Gein and Ted Kaczynski, James Benning and the film-makers behind *AKA Serial Killer* resorted to a cinema of slowness for their depiction of murderers. The long takes, decentralised compositions and the disembodied voice-over allowed Benning and the team behind *AKA Serial Killer* to explore an ethical mode of address for the criminals which rejected the imposition of judgement or a sensationalisation of their stories. Despite the use of different mediums – film, high-definition video, written essay and architecture – and in spite of encompassing a series of unrelated murder cases in Japan and the United States – the

film-makers arrived at remarkably similar methods for depicting murder cases. Providing the deceleration of film with an ethical objective, their approach stemmed from an attempt to build a relationship with their documentary subjects and the audiences of their films. A process-driven cinema was what they aimed for not only in the experience for their audience in the act of viewing but also for themselves as they followed the trajectories of their subjects in the act of film-making.

Nevertheless, their cinema derived from a viewpoint that acknowledged the impossibility to fully understand their subjects. Acknowledging their journey would not have been exactly the same as Nagayama Norio's (2013: 30), Matsuda Masao proposed that tracing the trajectory of his subject's journey would only create the same result as a world map which has different interpretations of details depending on the perspective (2013: 104–5). Looking back at the making of the section on Ed Gein in *Landscape Suicide*, James Benning admitted that 'I couldn't get a sense of the murder, but the feeling of collective guilt still lingers' (quoted in Mairs, 2005: 121). The complexities of the individuals and their criminal acts superseded any attempt to reduce them into a landscape shot, or even a feature-length film: 'Despite being everywhere, *fūkei* is hard to find' (Matsuda, 2013: 144). Given the opportunity to stare at the sustained shots of landscapes, we realise that each one of us would see the same landscape differently.

NOTES

1. The Japanese names in this chapter will be listed in the local way, surname first. In the case of Yuriko Furuhashi, however, I have chosen to retain the English order as most of her publications are in the English language.
2. A certain nuance is lost in the English translation of the title of the film which is worth pointing out. The word 'ryakushō' used in the original Japanese title implies an omission or an abbreviation, used with a tinge of irony that accepts the impossibility to provide anything but a truncation of an individual's life in any retelling.
3. Adachi provides this description while he reflects on *AKA Serial Killer* as part of Eric Baudelaire's documentary film, *The Anabasis: Fusako and May Shigenobu, Masao Adachi and the 27 Years Without Images* (2012).
4. Other films which are said to have applied *fūkeiron* include Ōshima Nagisa's *Tokyo sensō sengo hiwa* (*The Man Who Left His Will on Film*, 1970), Hara Masato's *Hatsukuni shirasumera Mikoto* (*The First Emperor*, 1973) and Takamine Gō's *Okinawan Dream Show* (1971–4), as well as Adachi's own *Sekigun-P.F.L.P: Sekai sensō sengen* (*The Red Army/PFLP: The Declarations of World War*, 1971), codirected with Wakamatsu Kōji, that functions as a propaganda newsreel film for the Japanese Red Army's efforts in Palestine.
5. The statement was made during a series of interviews with him conducted by Barbara Pichler and Claudia Slanar between spring and autumn 2006.
6. The statement was made during a conversation with Julie Ault, 25 January 2011.
7. James Benning has mentioned the strong association between the two cabins project and his own film, *American Dreams (lost and found)* (1984). The film depicts two pursuits of the American dream: firstly, the ascent of Hank Aaron into

- a record-breaking home-run scorer; and, secondly, the quest for Arthur Bremer to shoot President Nixon. These are inscribed into the film in forced juxtaposition, the former as image and the latter as handwritten text.
8. Just as the construction of the cabin demonstrates Benning attempting to establish a direct association with Kaczynski, the act of reciting passages from Kaczynski's journal similarly evokes this process. We are also reminded of Benning's handwritten rewriting of Arthur Bremer's journals which were optically printed on the film in *American Dreams (lost and found)*.

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