

Will Naufahu

We Own The Night

The light plays tricks. We have learnt not to trust our eyes because we cannot touch them. Beyond a structure of touch, we could be beyond a structure of feeling. That to be touched by something is not necessarily that which is material. If something is *touching* it may refer to something immaterial that connects to a material place. This material place seems to be unknown or un-locatable in the body of the person who expresses this feeling.

The film *touches you* in the dark moment right before the movie starts. All other senses become heightened. I do not see it but I feel it. We are against its body. The importance of structure gives us limits to get around or (as humanly possible) interact with, allowing us to understand something. The beauty of a body is that it has limits that we inherently know or better, believe we do. With multiple bodies it begins to be less of a knowing and more of a feeling, more material. We begin to take this material and build these structures or limits, they become a scene or set. This body changes and so presents its limits differently, more didactically and physical. Screen edges, framing, scale; point to the corner of the screen in a pitch black movie theatre.

A continuous feature plays on a loop in the movie theatre and presents the body of film open, and touching, so then must the structures that create it be the same. Material presents a difference to film even in loop and will never transform into one. They are unchanging, and thus limitless in a secondary sense, as both support each other in parallel. Holding the other in position known only when in contact with the opposite. Consider this touching not a stasis it does not *touch* as it is not one point of contact, but a control, a limitless and infinite *touching*. Feeling as a binding to form to be projected out. Feeling expressed through material.

This is why a film is *touching*: many bodies continually enacting a strength to perform one. That in the slight moments of darkness, cinema is limitless, and thus is never not touching, feeling, and expressing itself. Consider the change, and thus heightened event, of the first glint of light as the film begins. Before such fullness or limitation we observe a difference, transforming filmic/quality into image/object. Projections fall from the sky illuminating the theatre in a way that does not help navigate a whole or fragment the form but relocate these known, yet lost, systems. Our sight and our memory of sight is the first sense to go and we are limitless without it.

Will Naufahu

We Own The Night

We Own the Night / Across the Great Waters I Will Come To You, 2026

Wall vinyl, Bang and Olufsen RL 140 speaker system, digital audio

With thanks to
Adam Nickel,
Anna Georgia,
Del Lumanta,
Delia Derbyshire,
Ella Keough,
Lukas Kalos,
Marcus Payne,
Noah Mair,
Peter Blamey,
Rhea Thomas,
Robin Sparkes

The Beginning of Australian Cinema 1975, 2026

Digital print (framed), 210 x 148mm