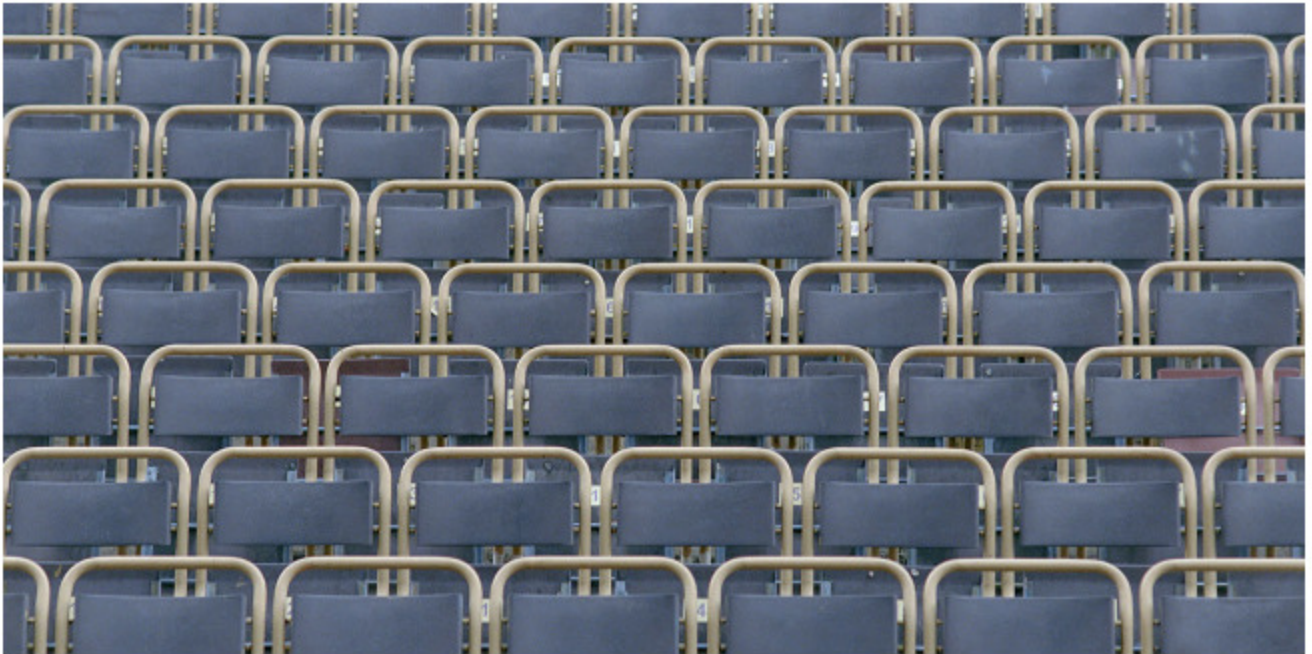## *ARENA* (Björn Kämmerer, Austria)

There is an irony at work in the title of Kämmerer's latest film, his first in crisp, ravishing 70mm. The film is actually shot *from* the arena, looking out at the surrounding seats, and so as a work of cinema, it redoubles our own position as viewers even as it triangulates the screen. The screen, meanwhile, is largely flattened by the procession of proscenium seating, rather than serving its usual function as the location of a faux-three-dimensional surrogate for the arena space. In a sense, we are watching our own absence—a kind of axiom of film theory playing out in real time.

But this isn't all Kämmerer is up to. You might initially perceive *ARENA* as simply a right-to-left tracking shot across the stadium seats. But look more closely, and you'll observe spatial anomalies. There's a curvature to the shot, an arc that recalls Kämmerer's earlier film *Navigator* (featured in Wavelengths 2015), not to mention a play with apertures that obliquely references his Venetian blind film *untitled* (Wavelengths 2016). With his camera moving simultaneously along two axes, Kämmerer is ever so slowly unmooring the architecture, and on the giant screen, you may start to feel adrift as well.