

MYSTIC TEEVEE

An almost random collection of thoughts in no particular order

mostly 2018-2019

FOR YOUR EYES ONLY

SEE ME NOW

hear me later

the birth of synced sound



this is a place for text to read or write or say below these glass sculpture eyes by Alison Chism, which there is only one of but here i have copied and pasted the image so the rest resembles a body or face. remember the practice of making some sort of informative posters. i like this font it is called stixgeneral..

the movie reviews that read

“I have never seen a movie like this!”

“truly astonishing!”

“walked out of theater in total stupor”

my lack of eloquency results in enthusiasm i live my whole life like this

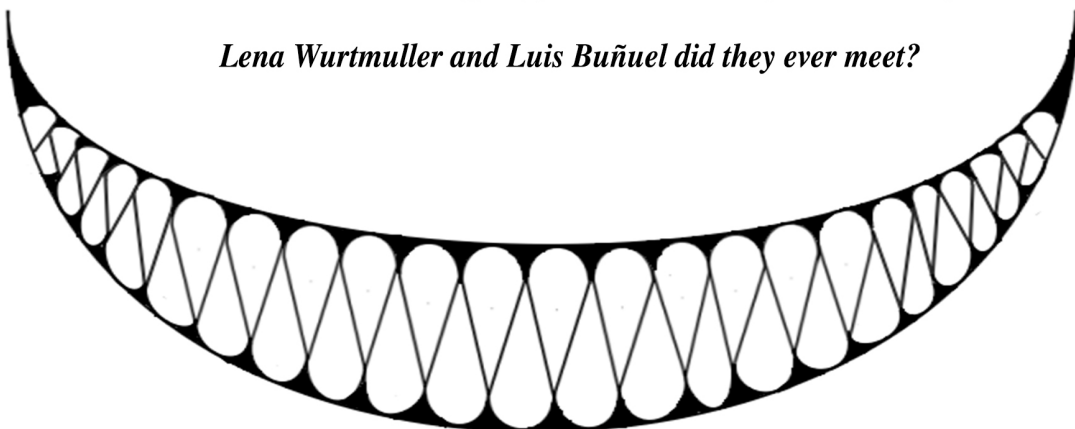
*the sculptures seen above do not have optic nerves or cables connecting or making synapses.
an advertisement below for something seemingly serious*

A MOVIE LIKE NEVER BEFORE!!

A BEFORE NEVER MOVIE!

tickets available online or in the box office, please arrive thirty minutes early to seating time

Lena Wurtmuller and Luis Buñuel did they ever meet?



EMBOSS EXPERIMENT NOTES JULY 30

- glass grid and glass shadow work well, slow motion... rotating light.. see Modern Chick image
- drawn stuff appears, music notes on tigers body..
- in general, reflected light (on copper or plastic) grows slowly organic lense shape..
- metal relief stuff with great shadows works well.... metal face finally, where is it..

moving spotlight is good. how do different types of light affect the emboss/?

mesh shadow doesnt work so great but try conductor with LED flashlight...
try a drawing....(pregnant tiger girl)

How does reflected kiss work?? constant bright light, does the glare show up?

Would recording this at higher frame rate help the process??

darkness surrounding the object is essential so nothing else glows into embossed life..

PICTURE A ROOM FULL OF THESE GUYS WITH DIFFERENT LIGHTING SITUATIONS...
FAUX LIFE FEED OF EMBOSSSED IMAGES SEEN BEFORE THE ACTUAL SET UP...
SET OUT LIKE A RADIO PLAY WITH STATIC IMAGES AS PLACE HOLDERS?

PORTRAITURE

does video (within video) emboss????

PUCCINIS FIRE

GIBBERISH

spotlight in relation to action in relation to freezing in relation to stretched time to computer image into imagination again

SOLARIZE also works very well with the spotlight because its the only thing that doesnt solarize... see examples..

Notes on Plasma

author: dai nianzu

Electricity, Magnetism, and Culture in Ancient China (variantology volume 3)

electrical passageways give way to movement give way to reenacting a certain thing

RESIDENCIES IN ASIATIC COUNTRIES

research Sanskrit Theater in India

research history of performance in china, electricity....

incorporating theatrical histories from the east into my sculptural and drawing practice....as way to deconstruct notions of narrative that exclude SPIRITUAL QUESTS (RUIZ'S conflict resolution theory)

9/30 studio visit with nicole russo:

i gave her a lot of information and nothing was done in a specific order but she was receptive and asked questions which i answered with my own logic. it felt really good to have puccini's fire ready and be able to talk through it as a generative tool and structure. She seemed to understand and asked me questions about why strobe and why user activated devices to which i answered as myself- after image and isolating vision , perceived world around us, instability. As always I talked almost non stop but I felt like I had to catch her up on everything.. Like I had to give her information

in order for her to be able to give me any thoughts though I guess its good to just come to terms with it. never really finishing sentences and switching gears non stop. it feels good just to be honest with people about the ways in which you work and the flaws in the game. the strengths are the weaknesses. it was just a show and tell unlike in the past or other visits where I am receptive to getting information.

paste into google drive: 10-16-19

MOVEMENT AND MUSIC

last night saw puccini's madame butterfly.. it was helpful to see this work while in the back of my mind having Portia's Prologue..

The opera had several simple devices which structured the rest of the work, the set design was these devices and they all had consequences in the final work.

restaging the same story thousands of times is whatever, it is the music and the song which people want to keep hearing, the restaging of the operas is the place where movement and song can fuse in the present moment. the opera singers are expressive with their bodies, the song is disembodied from the entire thing?

Speaking with Tyler and David about the various devices i realized the key is to focus on the hospital bed structure with the leaning forward mirror and tilted bed.. this is an image expanded and reconstructed in field of vision

the birds eye view camera(s) and the monitors/projections are perhaps the other two elements

Thinking about how Zeb and Tyler will construct the flow of the song (i trust them fully) I am also thinking about how the song can choreograph the movement of the nurses and how the nurses can also affect the song... it is this interplay whihc is the most interesting at any opera, the physical meeting the impossible to materialize (song)

The opera was three hours and there were many slow moments, everything takes time and when the song and movements are in fusion it could be something beyond words.

the idea is not to have three nurses act out an opertation (unlike in the cinema or the video..) but rather to move to the song like a tree moves to wind.. their movements are removed from function a little more than usual, they are mostly fused with the scene at hand (surgical theater) and the drone out music.

the singing in our opera is not narrative it does not describe the scene or serve as dialogue (cerco does but it is a non sequitor)... how to notate and collaborate with the medium of music, sound, with physical space, photons on image and mirrors....

i picture this happening in various ways, to start a breathing pulse together than syncs in time with a double bass note drone played by a bow... it occurs several times.. perhaps this is the first movement....preparation.....observation

first draft/freewrite **Choreography:** *the set is plastic sheeting curtain walls...heartbeat sound played slowly..*

Slowly the nurses enter each wheeling a certain part of the set, the hospital bed platform, the carts with monitors, the live feed pole camera...

Once all nurses in their positions around the patient (portia already there or not?)

drone begins to play, the nurses all look down and breathe together, this breath is in unision and exxagrated so all their bodies together sort of look like a pump or a heart beat....

Portia is first to exit this unified pulse, she sticks her hands

We are reorganizing the dynamics between sound and movement in performance as the source material becomes a moving target. feedback loop.

READING MODERN AND POST MODERN MIME

the role of the nurses is clear they are the actors which hold the scene together, their faces are masked by the hospital uniform and only their eyes are visible. The movements of surgery are economic and precise, preparation is slow. Their relationship to the music is constant but even more so is their relationship to their own bodies. Look up the work of Jacques Costeau and Decraux.

make list of all roles and parts of opera and list their objectives...

The role for Emily Davis: Expressive Nurse

The primary objective of this character is to be expressive with their spine and face - it is likely the mouth will be covered so extra importance is given to the eyes and the neck.

The

US POSTAGE PITNEY BOWES



ZIP 11201 \$ 000.50⁰

02 4W 0000348698 JUN 11 2019



Puccini's Frie 8-19.

takes place in and out of
of TV studio - choral

from place to volume (that

Puccini as a lot of ^{the} change
flight.... to what extent is
the score necessary.

⚡
The record
with vocals
replaced
by gibberish
spotlights...

1000282803 0012

~ The moment between changing reels
historically... ~

P2M

Most conventional performers are of course enacting or interpreting a text, whether that is a fixed choreography, a written script, a musical score, or a sketchy set of notes around which to improvise. By the very fact of that relationship, the performance ties itself to the fact of something that existed before the given moment. Most immediately, this sense of something having come before refers to the specific text for the performance at hand. But in a larger way it evokes the more general historical relationship between a specific text and the history constructed by all the texts of a given genre.

Scientist. Scientist. The cycle continues.

Your conclusions are right. Scientist. Scientist. The cycle continues. Your conclusions are right.

Scientist. Scientist. The cycle continues. -- Your conclusions are right.

Scientist. Scientist. -- The cycle continues. --- Your conclusions are right.



THIRD EYE CHAKRA REAL LIFE FOOTAGE

Independent of the gesture made
Within the present, this larger
history is the source of meaning
for that gesture.

PAUSE - HOLD FOR APPROX. 5 SECS.

What she comes to is a space where,
as she says "I am surrounded by
me."

R. KRANSS 1976

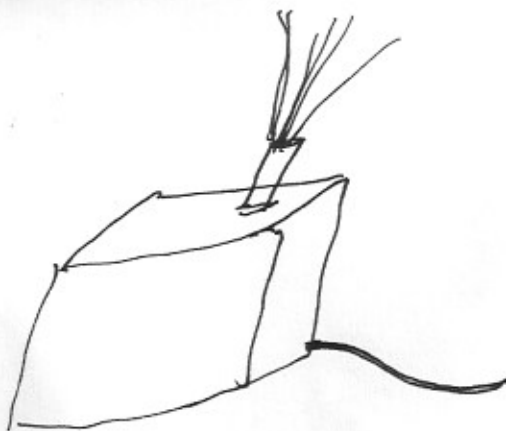
N.Y.

saw the martha rosler show and the jewis museum and wonderer
wondered what made her ed erience and work turn so didactic , there was
an opera and a magazne flipping video from early days but somewhere halfway
through the show the work turned very dry and no imagination or search for f
for ms in which to put her thesis into as t/ler put it.

the Hilma af Klint show at t e guggenheim was not only ama,ing but very
important. it was important for it to be there in the spiraling belly of
the beast. i started at the top, trans ended all the way down. saw her
finished moments first then it undound to describe the process of
reaching this kind of abstraction in 1915, tw years after the titanic sank
and before movies were commonplace. ttis woman is making the ~~xxxxxx~~
paintings that will be seen 100 years later, it h as run on a diffrent
circuit the modernism and the hitory of art. som~~xxxxin~~ seeing the whole
show nd the way it did not write off her spiritual r lationshipn(impossible
to) made me happy and feel at one with whatever one may belief especially
this sort of occult mysticism. it reinforced my own beliefs and ecnouraged
to follow through in whatever way needed, not kidding myself .
but to find a form for this electric way of being in t e world. i would love
to hold a seance wit her.

watched the discreet charm of the bourgeoisie by Luos Buñuel, had seen it
seven years ago at BFI but this time i got it more. i laughed a lot in
the back of the cinema, i s oked weed when they smoked weed i walked when
they did, walked in place sitting down that is. ma be one of the most
oeccular things was the incredible sound design, entire foley sequences
reading as music, noise music. the scene frpom the start of the maneuver
then the non stop loops and dreams from each character wit no telling where
they be gan or ended. more tha n dream sequence, entire fabric disintegrat
but it happens so fast you are in the present every time. i left the
theater faster than light as soon as the credits ~~xxx~~ stated ecause i had
to pee but also to keep going wit the feeling of somet ing sta ting
before you knowwhat it is, back to my life i mean . but like being jolted
out of something and dropped into elsewhe re, it jas an effect that was i
couldnt wait to get home lay ki in bed and think of the scenes again.

night before i waacjec Seven Beauties by Lena Wurtmueller also from the
seventies. now i have never seen a kmovie like this. the beggining of
the n movie in itself is a masterpiece stand a,lone. Ohyea.
as it turns out austin and emma watched it in philly on the following night
so somettings in the air. the theatrical nrss of it against the subject
matter, somet ing you would not expect reinterpreted in such a way but why
not.



3A
battery?

Battery that powers itself

(pump)



the



pre camera period piece (p.o.v.)

Kiss

one performer...
dynamic...

OCTOBER 17 DRAFT - OCTOBER 23 FINAL

talk to them about screening prior?

Arlene reads from E-Duse book
and Ben in art...
of cinema...

[Arlene at editing desk]

people who
read pamphlets
editing
sequence...

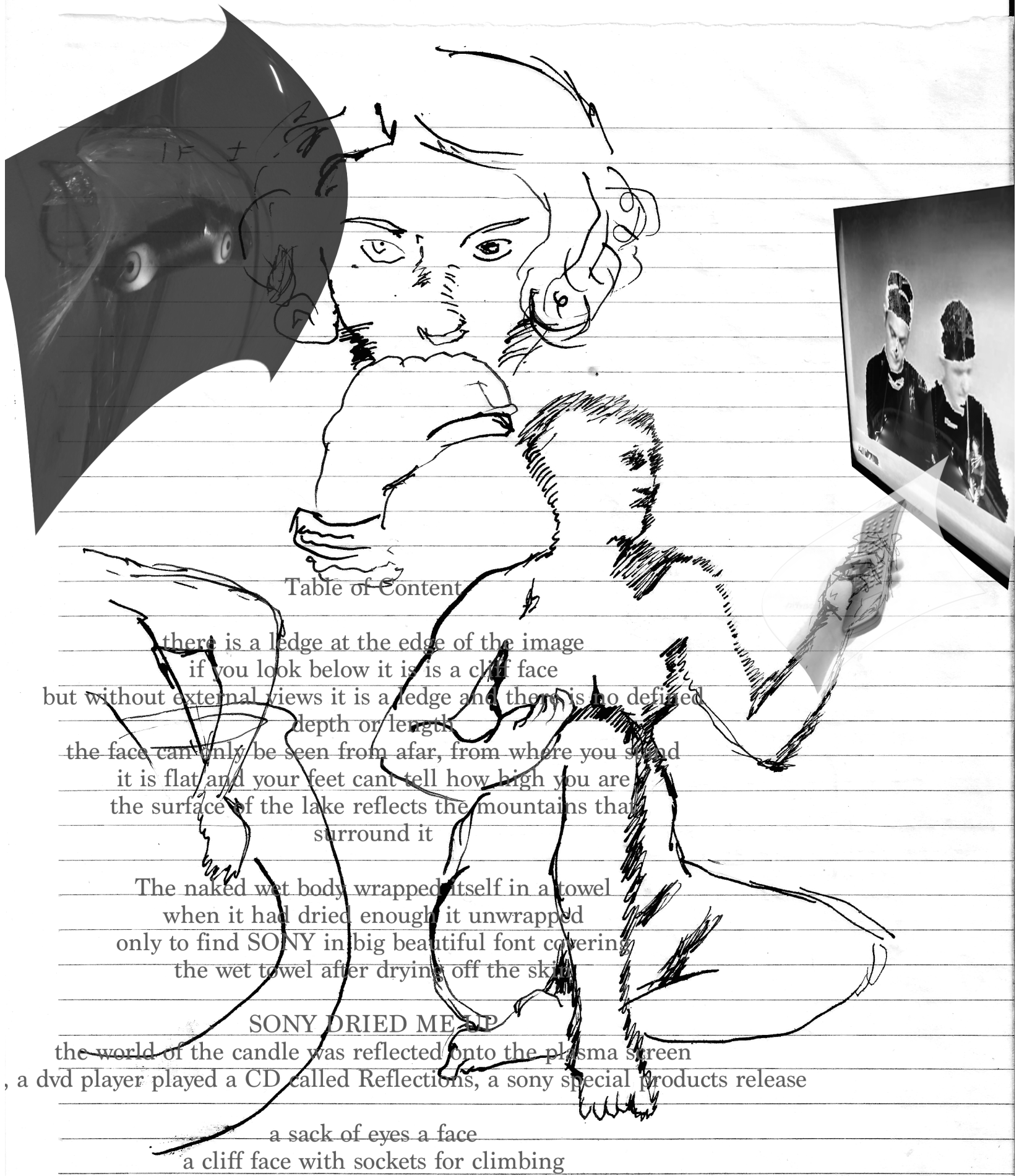


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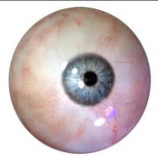
there is a ledge at the edge of the image
if you look below it is is a cliff face
but without external views it is a ledge and there is no defined
depth or length
the face can only be seen from afar, from where you stand
it is flat and your feet cant tell how high you are
the surface of the lake reflects the mountains that
surround it

The naked wet body wrapped itself in a towel
when it had dried enough it unwrapped
only to find SONY in big beautiful font covering
the wet towel after drying off the skin

SONY DRIED ME UP

the world of the candle was reflected onto the plasma screen
, a dvd player played a CD called Reflections, a sony special products release

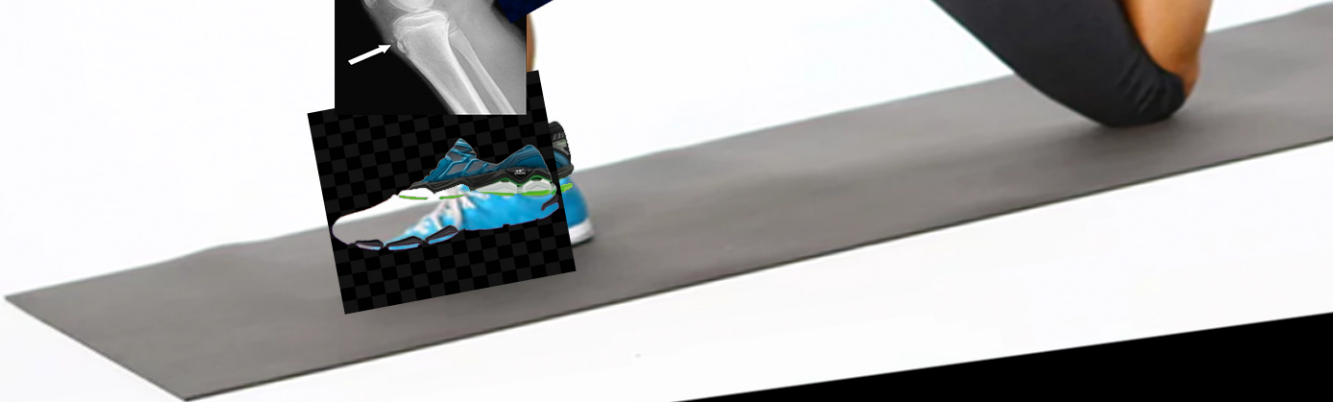
a sack of eyes a face
a cliff face with sockets for climbing



Plasma

*Plasma Knee Cap and connected
body tissues, legs stretched lean
against wall .. potential speakers or
sonic component*

A N U S C A M



the neutral wires in the electrical system. ... A short circuit is when electricity strays outside the wires it is supposed to flow through

stream of images catalogued (ongoing) with length of clip!!!!

these could be listed as bullets or numbered if the order feels important with the titles which themselves could be part script part poem

right now they are in a list form also leave room for new ones to be added.. at present

OCTOBER 17 DRAFT - OCTOBER 23 FINAL

talk to them about screening prior??

SET UP FOR RADIO PLAY - INFINITE NUMBER OF PERFORMERS
PREPARING TO PERFORM

~~SET UP~~ SET UP FOR
TELEVISION BROADCAST OF BIOPHYSICISTS SPEAKING ON
BIOPHOTOGRAPHY. ~~THEY~~ EMOTIONS GENERATE NEW
CREATIVE SYNAPSES.

~~stage direct~~
UPstage left: all performers wearing microphone headsets generate
RETINAL SET UP OF SCORE FOR TUBA AND BASOON: VIBRATING
COLUMNS OF AIR.

center stage all actors ~~erased~~ involved in activity which keeps the room
from collapsing in on itself (vibrating columns of air)

SET UP FOR COMPLICATED
(radio listeners: soaking wet) THREE DIMENSIONAL MODEL HAS
BEEN COMMISSIONED DESCRIBING THE WATER AS A
VOLUME SEEN THROUGH THE LENSE-DEPTH-
FLATNESS ANALYZED IN RELATION TO PRISMS & OPTICS.
WHAT IS (ambulated)
ground?

SET UP FOR GROUND ELECTRICAL GROUND:
FIGURE AS GROUND, ESCAPE OF
ELECTRICITY FROM
CIRCUIT.

FIGURE-GROUND ORGANIZATION IN GESTALT PSYCHOLOGY

Tomorrow is Saturday. I'd like to come to studio and organize thoughts, & really see what I could use to apply to residency with. Consider ideas of finish + theatre... event based. Not an object only.

9-14-19

Watched Seth Price's Redistribution film at Metrograph.
"making the word from images"

Script after camera...
He said tossing another story in the fire
as i was thinking about Picasso's Fire,
this is big!!!

he said all artworks are really ruins,
pointing outside of themselves.
artists surveying (screening, sorting) an approach

of thinking - a mode of processing.

he brought up question of exhibition, is the
exhibition a model.

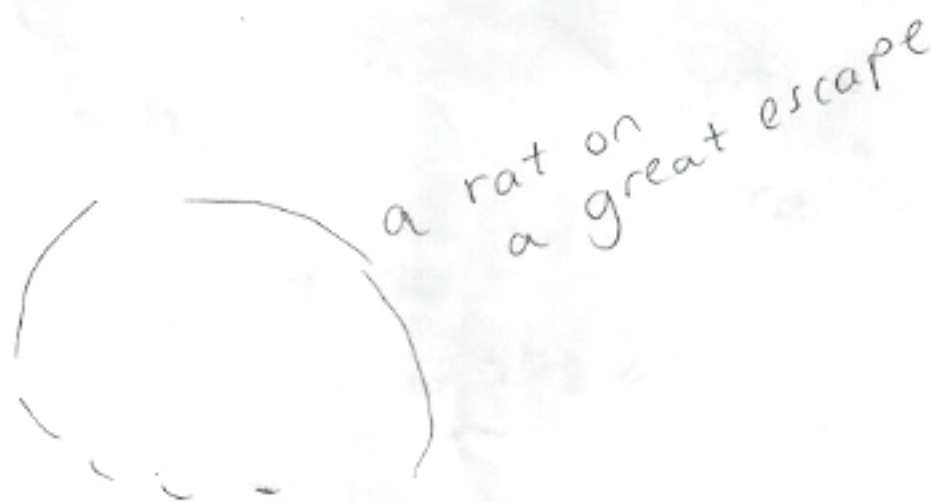
Articulation + incoherence the line of art.

~~Articulation~~
incoherence
Regta was saying he talked about
artists' lectures... The best part was when
his answer was "I forget."

Saw the mika rothenberg show at new museum
firstly the sound design is truly next level. every single
millisecond taken care of beautifully. There was a memory
of making video at sophomore year when someone
showed me her work and i myself was obsessed with
a tunnel story but also cutting through songs/time/space.
this is all stuff that can happen in video.
Somehow i never did anything with it. But her
association is inspiring and reenergizing.

In her videos she cuts through whatever ideas or
spaces she needs to by meticulous editing ^{and} perfectly
timed cuts. I had a few ideas while watching
which relate to old ideas of once being frustrated
making videos and present spatialization of video.
Particularly having a camera mounted on "patient"
so eye view from ~~sugar~~ patient is visible. I didn't
have notebook so forgot rest of thoughts. The videos
were long loops and felt like a moebius strip in a
cool way. I thought about that for eye contact
Video Ideas i haven't fully carried out... Focusing
almost fully on videos / performance.
The lack of true narrative or obsessive focus on specific
small narrative equal to some. There was a great sculpture
with lips on wall and two flying pans presenting us with
moving image, fog/drain. Drop of water evaporating on
pan.





cinematic ecstasy when climbing

the out of order staircase

emphatically touching the hairs on the brush

a reporter whose nipples are covered in

cashmere

a tunnel is dug to provide more space

it is a hole. If you are a snail

your whole life is tunnel. You eat your breakfast

like you'd dig a tunnel. You think about the

transmission You think about the width and

length of your esophagus and its relationship


to the adjoining element. You understand your b.

and so you make good tunnels. You fuck your

wife like you dig a tunnel


you drive you can like it were a 4 b m
through AIR. You feel the invisible ^{you} brakes of surface.


A day transitioning from ^{early} day to late afternoon.

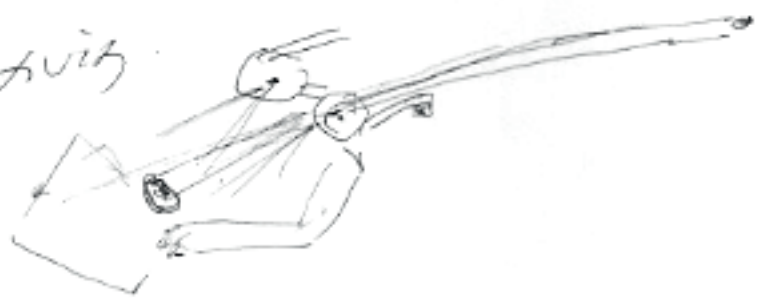
You notice these an ~~molecule~~ electron passing
through a diode  at each end of the diode.
are the entrance or exit points of the tunnel. Your
days can feel like this type of energy shoots from you
moment to moment, diode to diode. The paths of transport
the ^{moment} capacity to be there + not before. A little further.
You wake up like a film pushes itself against



newly laid concrete panel in order to have forward

+ continue carrying ^{it} the tunnel fee.

The electrons that pass through cannot be
regained in this way.  If an orange

batteries not converts.  If an orange
can generate electricity - our electricity is
not like that of an orange - our slab with
memory, long activity.



There is a Fiction around  the Fiction can reveal this 

The Fiction may or may not be evident
It will often not be evident

A fiction of one type is ^a we know it is
a Fiction

or ^b we don't know it is not true.

A Fiction of another type is pre

A Fiction - A fictitious delivery with true facts
and real sources

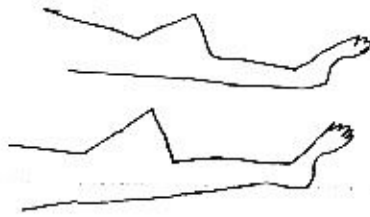
a sincere delivery (it is present)
It is REAL
the past is real
physically

from ~~fictitious~~
~~source~~ sources

When it is real
how is ^{pop music} a sincere
delivery of Fiction
which on listening becomes
a reality
(yours)

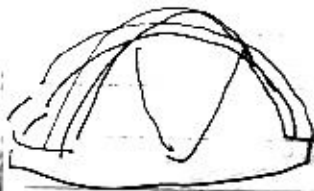
~~The artifact~~
~~attests to its~~
~~Real past~~
the thing is
still a result of x
thought it does not
tie into our reality

lie
the Parry \equiv @ all the



A lesson on ~~rice~~ knees

a fleece brassiere
the landscape in the ^{bad} ←
the nature of
explaining the humming of the train
a sliding soft partition



streamlined
purple design
white
Berry it plays
White's
greatest
hits
while
DWG
plays
it
white
it
only
only

✓ About the length of a ~~televised~~ or pop song
~~televised~~
UPPASE

Weather
update
on
upcoming
news
info

TONIGHT

the bar too yute bar covered in
Rubbing your
Body thigh pelvic
and two are
against a digital early

A televised update
is a pop song

a pop song is a televised
outlet (update)

(audiolized?) aurelise
oraleyes
an escape route made of videos:
~~extremely lagging frames~~ ~~slow-frame~~
rate video / extremely high
frame

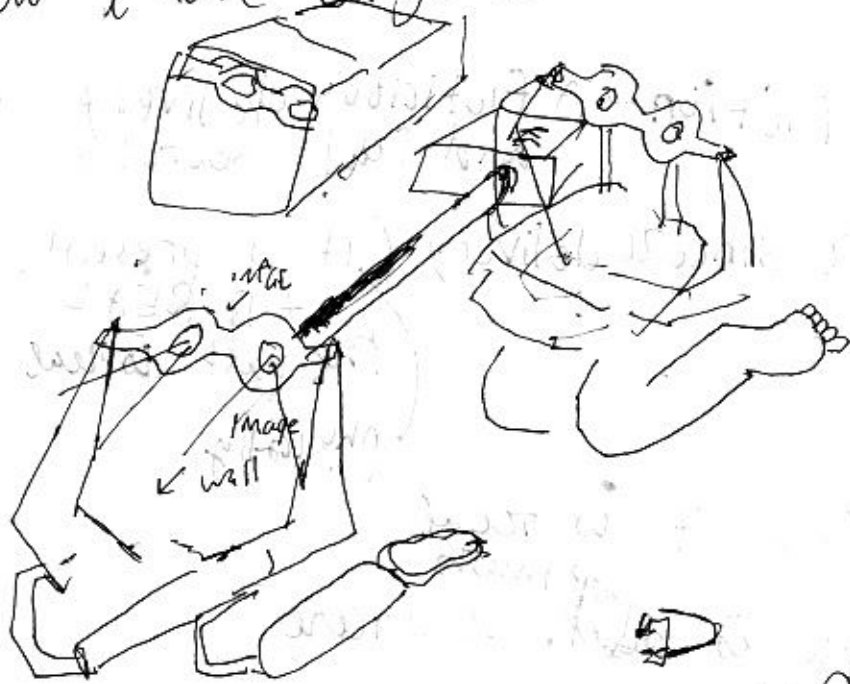
Flattened an 3d
A disease that flows from taking
3d
glasses

how does a photo work like this? A photo is the
 offer — the artifact the delivery. It attests to
 the things which surround it and we cannot see.
 The edges of a photo. google map photo puzzle.
~~is it~~ where is the rest of the fiction surround a
 photo, does it have to be verbal language?
 Can it do its thing in the present. no it is self.
 type of thing in its present. What is the projected
 image — what is the object image — the monitor you can hold
 with the ^{Feeding} ~~remains~~ of the digital oculars OR A MOMENT
 back in time. The feet is the only thing I saw.
 Now I have 3d glasses

Magnifying
 plastic

A Neil
 and nino
 readers

bravo
 diamond




bravo
 diamond

neil
 i
 n
 o

diamond
 bravo

dear
 R d i a
 a r a d
 d i
 R

a horse grunting lightly in the night


a  Grunting light

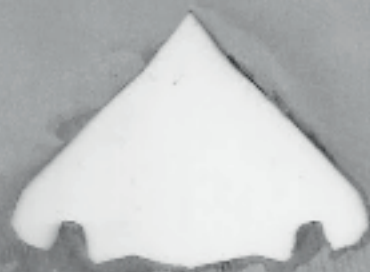
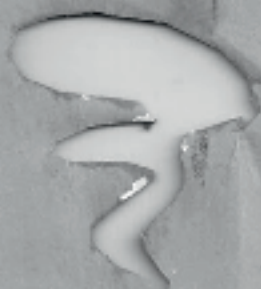
all the chances for looking you have to look when they're not seeing.

A ~~man~~ man walks into a store in Chinatown looking for the time. To his ^{upon entry}, is a wall covered with round clocks, all of the needles pointing in many directions. A ~~magnet~~ magnet dropped into a pile of iron shavings, it scatters as it repels

My ~~vision~~ vision it scatters in all directions leaving not a thing in any orientation creating 1000 ~~possible~~ ^{more} orientations, allotted to a place that could or could not be. The place where I was standing.

I walk in, my vision scatters the arms

 repelled from a center point which is my stare. I turn - my neck fast and ~~ask~~ ^{see} the woman at the counter opposite the wall of clocks, to the right of the entrance (which I am standing in) I say
What is the time?!?!? FRANTIC
AND she says
4:37



P. 407

See Truly - entitled statement 1961

static, static, static Be Static

Movement is static because it is the only immutable thing-the only certainty the only thing that is unchangeable. The only certainty is that movement. change, and metamorphoses exist. That is why movement is static. so-called immobile objects exist only in movement. Immobile objects are snapshots of a movement whose existence we refuse to accept, because we ourselves are only an instant in the great movement. Movement is only static, final permanent and certain thing. static means transformation. let us be static together with movement. Move Statically Be static Be Movement
Believe in movements static quality. Believe in change. Do not hold onto anything Change Do not pinpoint anything Everything is about movement. Everything around us changes. Believe in Movement's static quality. Be static

The constant of movement, of disintegration, of change, and of construction is static. Be constant Get used to seeing things, ideas, and works in their state of ceaseless change. You will live longer Be permanent by being static Be part of movement Only in movement do we find the true essence of things. Today we can no longer believe in permanent laws. defined by religions, durable architecture, or eternal kingdoms.

Immortality does not exist. All is movement. All is static. we are afraid of movement because it stands for decomposition- because we see our disintegration in movement. Continuous static movement marches on

it cannot be stopped. we are fooling ourselves if we close our eyes. and refuse to recognize the change. actually decomposition begins only when we try to prevent it. Decomposition does not exist Decomposition does not exist Decomposition is a state envisaged only by us, because we do not want it to exist and because we dread it.

There is no death Death exists only for those who cannot accept evolution everything changes. death is a transition from movement to movement. death is static. death is movement. death is static. death is movement.

Be yourself by growing above yourself. don't stand in your own way. let us be good and evil., true and false, beautiful and loathsome. we are all of these anyway. let us admit it by accepting movement

leaving the city is essential i know this over and over
the carousel rides at the warren county fair take you and flip
your core your relationship to the world and entire perspective changes
in a physiological way that has psychological consequences

that is important its a twisted crane you can feel it
in suburbia you can have a slip and slide. later in the naptoons we
found a bay that felt like a dear ted iskand. at night the water was infi
nite with no true distinction of where the sand and water start, we
flipped the stolen kayas many times the water was the perfect temperature
and i lost my shoes forever.

we drank delicious ferment a mead and prosecco chilled by the water
did not make it to the drive in, the cowboys on horses slowmotion rears,
televsionary oracle my guiding light
tuckers movie truly inspirational in a way beyond words i am lucky to know
incredible makers

they key to time is maybe a rigorous schedule... it is almost time to leave
my delancey den only because i feel the waves have interfered with
the other day dinner with chissie speaks about television and film
and attention or story plot lines and unraveling.
narrative structure and just general structure. i mustve said some things to
continue convo. she is such a great person to nerd out with.
i need lots of outdoor time and stimulation

keeping track of the days in small ways is good practice
but when the days pass you its also good in a way
saturday morning, felt quiet in my room
remembered my dreams partially. i love when my body works. here it is real
really the pulse of the city
pulse

as a no one more, maybe the time to read finnegans is now
procederaperiodpiece

FIRE

could take
place in a
studio
outdoor
light

as it pieces itself together
the 1999 boheme performance, the beginning
dissolve with two performers trying to follow image.. cameras change so
sometimes totally out of sync,

opera begins, translation in english at bottom of page, gazing into
distance is followed by inserted video imagery of red sea painting etc.
(post production)

script burns, the light gives way to the telling of a story
the written drama provides heat and light, the image of opera dissolves away
with the new narrative of romance

///// ---

Arlene sits in comfortable chair in a comfortable setting clearly
reading aloud the first half of James Broughtons chapter
entitled zen in the art of cinema.

the part of the opera is described the script burnt becomes zen
if you pay attention, a leak a way out

"i sit at the moon filled window watching the mountains with my ears"

the opera plays out in left corner of screen, muted as she reads
before she reads x she puts the la boheme record on.. no words.
she escapes the story and the moment.

she reads, sometimes there is a chorus of her voice (post)
the scene of script burning lingers on as she reads

"order does not interfere with freedom as bach proved.."

an opera by Bach

"there is nothing more surprising than right now. right now is
where you always are anyway." p 55

she hears glass of wine to the camera and image fades, or burning
script takes over the entire screen.. the words from the script
'(which come alive in the fire) echo like a pop song(ask josi)

"quiet. there goes my drama" to blazes, it seems to be enlightening.

brilliant. brevity is an asset.

i cannot stand a boring intermission.

here is the second act

don't breathe a whisper

quiet... "what words of wisdom" right to the point

amid these blueish flickering flames a passionate love

scene goes up in smoke

it pops and crackles there, those were kisses

acts 3 to 5 at a single stroke

thus is a poet's dream accomplished (zen)

nothing so gay as death on the pyre

already the drama is ending

it's finished, there's no use pretending. it shrivels and crumbles
away. fiasco fiasco down the play...

LINEUP
Flight

on day of shooting, a potential pairing.

Tyler blades to chop baby carrots, shot in info mercial graphic fashion
no words, just twenty minutes of chopping at various angles.
assistants bring carrot s

Harpist plays Harp, many camera angles and close ups of blades i me
strings fingers strumming strings.
delicate camera work, fading, non stop playuing.

is tte happening in same room, same time?

tyler stands on table to chop carrots. possible to shot both separately
and also t gether.

does t ler want dialogue?

harpists fingers as carrots carrots as fi gers
strings as blades and vice versa.

the soundtrack is rhythmic from chopping and harmonious from
harp

regardless these could be separate but shot back to back.
njust need to find harpist.

hands in boxe s finger flicking shot long
arlene reading zen in the art of cine,a

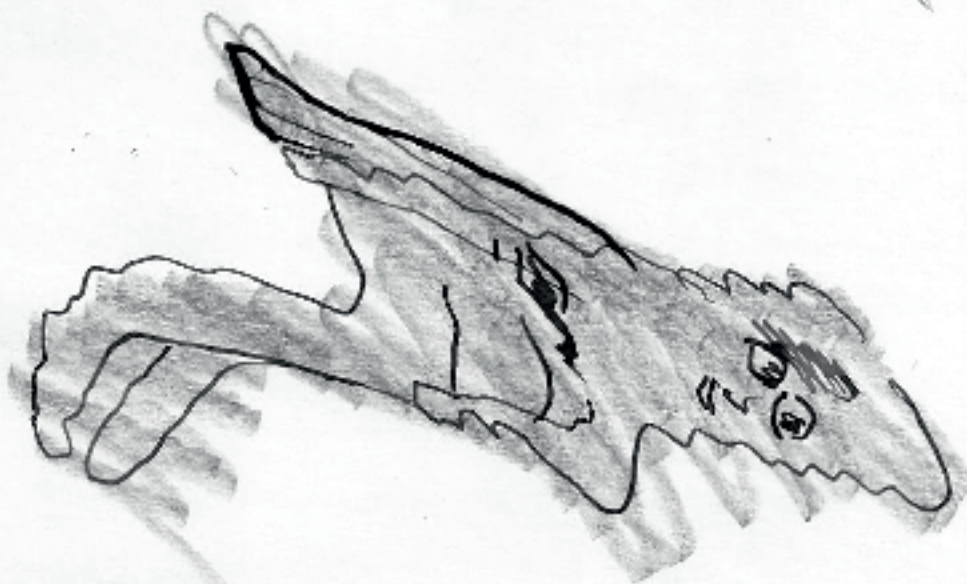
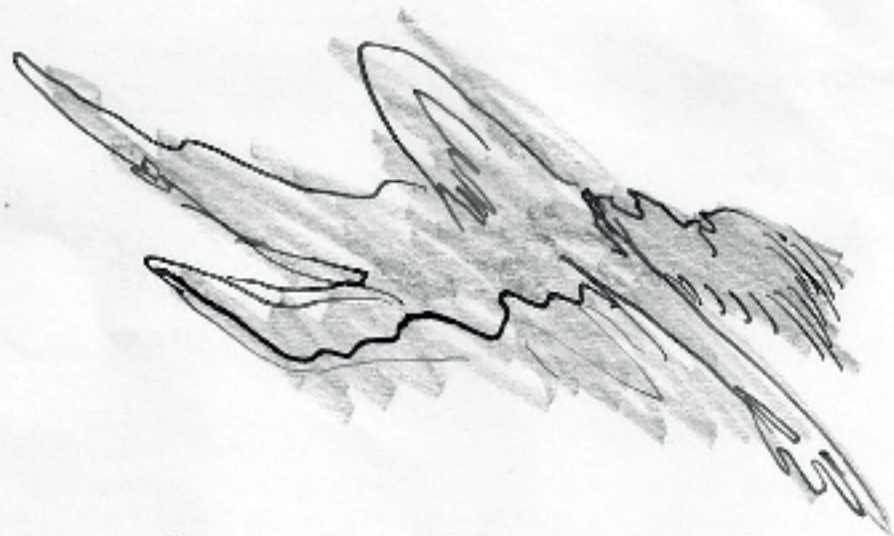
harpist and shoe ch op
studio 2

tuesday griffith footage and look over tv footage

find harpis,

R





When Gilgamesh heard this, he did as the manscoprio n had said, he followed the sun's road to his ri ing, through the mountains.

When he had gone one leagye the darkness became thick around him , gf or there was no light, ne could see nothing ahead and nothing behind him. After two leagues the darkness was thick and there was no light , he could see notainv ahead and nothing ehind him. After three leagues the darkness was thick, and there was no light, he could see nothing ahead and nothnning behind him. After four leag s the darkness was thick a d there was no light , he could see nothing ahead and nothing nbehund him. at the end of f ive leagues the darknexss was thick and there was no light, be he could see nothing ahead and notning behind him.. at the end of six leagues the darkness was thick and there was no light, he could see notning ahead and nothing behind h im. When he had gone se eve n leagues the darkness was thick and there was no light, bbe he could see nnothing ahead and notting behind him. When he had gone eight leagyes Gilgamesh gave a g eat cry, for the darkness was thick and he could d see not ing aheae and nothing behind him. After nine leagues he ifelt the north wind on his face , but tthe darkness was thivk and he could see nothing ahead and nothing behind him. After te n leagues t e end was near. After ele ven leagues the dawn light speared. At tne end of twelve leagues

THE SUN STREAMED OUT.

the sun streamed out.

n.k. sandars translation

penguin claassics 1960

p. 9 9

friday april 18, saw Blood of a poet by jean cocteau two nights ago.
in it there were some amazing wire sculptures that emined me of the glass

faces im presently doing. the intermixing of painting drawing sculpture and
narrative in the movie felt like another way in which movies couldv gone.

ikx wasthinking about the context for his making these and his friends
i saw the exhibit ion the Young and Evil at david zwirner last fridat
and this screening at noma is linked to that because he was in that circle
of friends, some of which were working in full fledged hollywood building sets
etc. at that exhibition i discovered the work of Patel Tchelitew who I
have never seen up close. I almost broke into tears his drawings of inner
workings are incred ble and feel like now as well. these also emined me of wha
want txx the glass faces to do. Interior Landscape, the rest of the sho was
ast as amazing but Pavels work hit close to home. it was pretty amazing to se
see all the photographs & of people hanging out, it is hard to look at them
and not be romantic thinking about how social media and tec nology now has
weaved between us and all of our time spent toget r. on Monday or tuesday nig
ht i watched We Live in Public, a 2009 documentrary about Josh Harris
technological experiments. he was very smart but just as egotistical and
self ish so everything went to the ground and got buried eventually.

he was fu k lly on point in the early nineties, no one couldve predicted this
type of engagement. on monday i had italian class and edited footage at MNN
its too true im trying to do too much at once and s not letting any of them bl
blossom in a healthy way out. next time.

editing at MNN was very fun and i wished id come 3-11 more often. tuesday
tyler ryan and i met on upper east side and rnk martinis got very drunk

metan opera theorist and got her email. hopefully we can invite her for
a tv in erview. it felt important. had dinner at home after a beautiful
bike ride and watched the movie.

saturday i dia my taxes and later met t ler at mnn to edit, in the evening i
was in the studio. i think i drew another tiger pregnancy. sunday i worked
and then was in glass studio. i really need to learn how to work with hollow an
and solid rods. large diameter hollow for future flutes, a body that whistle

the mesh aces i know tha if i set them up well THIS IS KEY? A
BRIDGE, i can make them pretty fast.

research glass mxx in itsely. it will be a fruitful time being t ere
seeing art, make sure to write and draw lots.

other nights been working on writing for residencies, triangle and oxbow
up first then hoping i can use the same summary about me

for other applications so it will all be much easier. Shot josis music
video on wednesday, that was a very huge learnin exoerience, i think we got
some great footage.

this week i also had the idea to try to buy cheap land in italy,
there is a town called zungoli but i need to schedule an appointment,
i should re email them in broken italian.

saturday i worked all day out thin king about plasma forms

the flute is the most instant idea but i dont know if it would work
well enough, need a strong electrode??

copper magnets other electronics around the plasma, somet ing that has several
branches to more tthrough.

"a visual catalyst for thinking"

April 11, 2019

during the night i woke up to the loud transmission of someones phonecall it was a cab driver since they asked someone if they were going to the airport. it was so loud and i quickly accepted the interference, i woke from a dream of a giant glass ear type of vessel like a pool or bath tub devoid of water but beautiful and maybe the cochlea was extruded there was more to it than an ear ear, at the moment i truly felt blessed by the phonecall.

to be woken up at that moment so i could recall that apt of the dream. and i am glad to still remember it now. there was another phone call later on and another part of the dream but i cant recall what. i was with my mother in a blend of two hometowns crying maybe i was making a sculpture and had a problem that i was trying to figure out.

but now dont know. i wonder why two interruptions in one night when i have never had them, well i recall i did have the radio turn on recently or so i thought but perhaps another phone call.

before bed i read an interview with laurie anderson. i realized that in trying to talk about what i am investigating i do not mention my true concern with works as models for or catalysts for thinking a place of dislodge, maybe this is all implicit in anyones art.

something generative and unexpected. it has been maybe weeks since i sat at the typewriter. i have been feeling time pulled out from below me while still enjoying and being present in my day to day. having cancelled or stopped making plans with almost everyone i have been able to be in the studio and go to my classes while working almost every day - the pace of this year different from last. march came and went, i finished my video production class and started learning chi gong. this type of movement felt urgent and now i try to move a little energy each day. one day i would like to do a retreat i think this could reset me. i began a glass class near the end of march as well as an ita ian class. the glass class is life changing and my relationship to making a work has never felt so focused but also cared to break. the ita ian class is for creating further portia dialogue and tyler and i already made up two great songs using the language book for class. i hadnt made a song up in over six years and it is a great feeling to do it. i remember now how this used to be the driving force and it is something pretty cosmic. c. we carried out amanda friedmans first play as a collaborative group last sunday, many friends came and it was positive experience. steve the minister seems eager to have us do stuff again, this ke, dare i say, a gift from god.

yesterday evening first shoot in large studio at MNN 104 at.
it was a good idea to start in there with a straight forward thing, music
and talent which was separate from the camera room. i quickly overwhelmed
myself by setting up ten robotic shots on the cameras and after a run of
barely being able to switch tyler suggested we just use three shots. thank go.
i guess that is an issue x in all of my work and i am going to try to think
about that more because it really does not facilitate good production
it makes it harder, simplified and reducing anxiety as a way to start makes sense.
otherwise the overwhelmingness of it will never let you start going.
also the first takes of rehearsal helped everyone get comfortable.
the next shoot we have scheduled is Arlene and i think it is worth just
having everything organized and ready for her, a shot list and plans of
action.

last night i was trying to figure out the thing about stabilised
images and perhaps all i got was thinking about the little device which
they used to create a stabilised image. a tiny projector mounted onto
the face which does not ever change retinally, because it is fixed, thin
camera mounted on ... this device is what allowed for us to discover
that images need motion of us vs world in order to be perceived
in a way this makes a lot of sense because of the way we develop to what we
need and since the only stable image we have is the blood vessels in our
eyes... so this tool allowed us to understand the essential motion needed
to perceive. then its the tool not the image which is like an artwork.
the artwork positions the viewer in such a way that they perceive something
not present in the natural world. it is all man made.. artificial .
in xxx this relation can lead to many things, but here or in ideal setting
it leads to the finding of what is missing or whatv by creating
a places with directed and meaningful zones of contact and exchange of
associations... trains of thought... one can see the ways in which this does
or does not apply in the world.. At its most successful, i want the audience to
reconsider their expectations of being in time and space. too broad.
it is not a technological question more epistemological??

Leonardo on Music



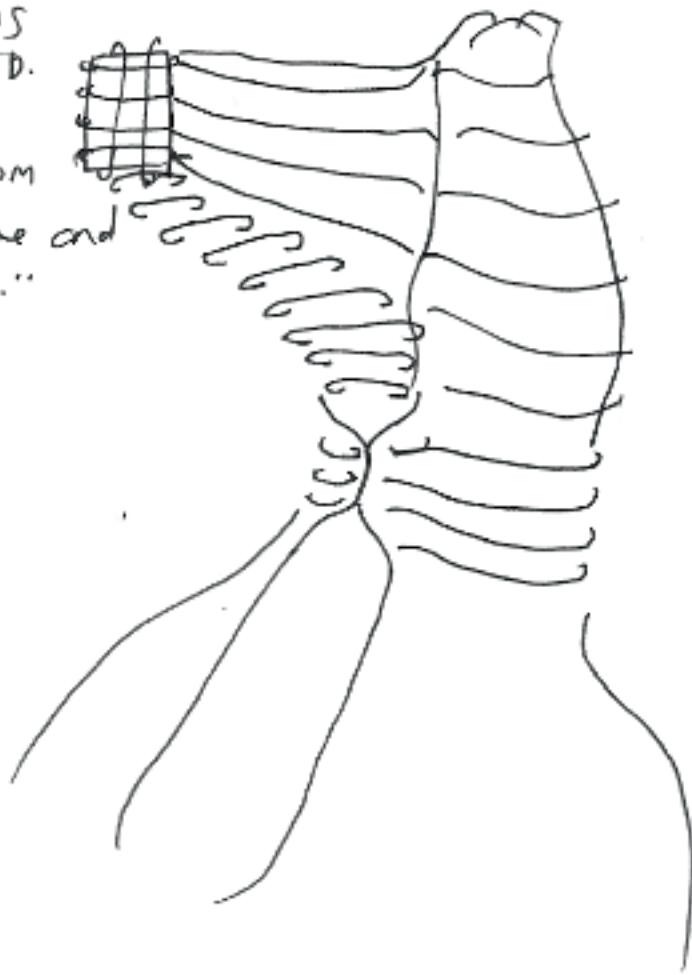
Sonorous impact of bodies upon bodies
vibration + sympathetic vibration
of how percussion of a body makes it oscillate and
communicate its oscillation to the surrounding air or
liquid or solid matter.
The propagation of sound waves as differentiated
from light waves.

of the loss of voice because of distance

E. F. F. Chladni's edge of plate geometric sand Figures (variantology
essay).
Auditory + visual realms

Points of view and Emotions
from writings + drawings of L. D.
Zwijnenberg

"God sees an object from
all sides at the same time and
all aspects in one glance."



medieval sequence of
painting as several
~~scene~~ episodes in
a story

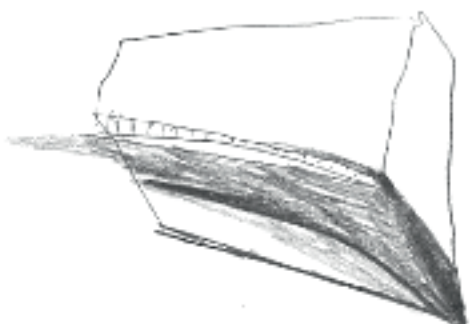
Saturday 12-1-18

Alone
is a
method
actors.

He came to see show again and we spoke
freely about many things ~~about~~ he said the show was
a drawing show which is exactly to him I agree
and we also related my way of living to the
work in a thoughtful way, also getting from
staff around you, we talked about Idiosyncrasy and the
mental world surrounding the body - moods, reliefs.
lead to something more it's not that is a person
I hope to continuously have a dialogue with

Somehow I am nervous
of the work and I am excited about
isolating certain parts and putting others
apart forward. I have received
so much positive strength and encouragement
from everyone. I know that is the
most special part of this show. And
now I feel confident in moving
forward, doing even crazier things or
doing things more + freely myself
extremely. I want without going to studio was
The past month without going to studio was
a lot of open things and a lot of
thinking - the fog was a big part of it.
in a way I guess it was a long month
and extra to focus on a steady writing

in just away. and
 not for itself. forming and my
 contact with language.



met w/ Penn
 she spoke about segmented nature
 of work is said that's good at
 these now but volumetric
 also spoke of residue and of
 standard. she got the shadow
 play and if someone was
 implemented in work - not men
 world in man. In it outside of
 it or watching. questions of the body
 go into this she said I'm a feminist
 sculptor is said it's the most accurate

The Last Movie Glen
Act of Killing
Min Bits Day Screen (2?)

We are in film within
film got paid
with Ruiz writing?

MR. ARKADIN
about Fast movement and
having to be face to face
for a question.

Catch up on year-long
business (and career)
- Long Ryan drawing

A dream where Anne plays
Patria on old self writing notes
of her gorge days on each.
Alfred is a visitor and they
have conversations about God
knows what. Anne is still
impatiently a surgeon and
Alfred plays along.

TV shoot on Tuesday:



over
talent,
manages
(camera)

Broll + audio (linked)

Wash. State 12-14-10

12-14-10

last night. We spaced with Anton + Clara
about five hours because Anton is alone!
line with his first semester of medical
at Hunter. I realized a few things
which are that I should fully flesh
out my dream syllabus before I forget it.
Also reading Ruiz this morning. I want
all of the country to see it. I do
on movies what authors pl. to do
pictures but we have a little on
maybe I didn't give those any's int.
and ready to win + long lived to
urgently + kindly write about the
fig. imagine a fig. for each word
which is a few paragraphs highlights
the picture or I understand it.
same from about photography, all pictures
but airplane travel, some from about
about about glass and maybe fiddle
about cameras, etc. Maybe I can dig
my old writing to make my notes

imprints of my feet

We talked about detail

readings and how they go

need to make a figure is

a little. stand in for

mechanical transmission.

I wonder where edges of

figure were used.

Can piece which of figure is

fully a drawing.

Put it all of the action to the place
I put in the space between when the horses
hooves never touch the ground and
the rotating flat disk what does that mean

For photography & printing - this is
a movie we're talking about.

The week was an attention filled week
on Monday: helped Jodi shoot music
video - we used home sweet home space
thank God Tyler came too, we tried to capture
some light scenes some fog; later we went to
the roof at 930, got a tiny bit of footage
and also tried to see the Kermode sparrow
next door. I'd like to superimpose things
within them and have multiple shots. We

ended night having Corgie in my room.
Jodi so sweet and drunk. The following day
I did not work Tuesday and tried to
write & do edits instead. ~~at night~~ Tyler
I had a beautiful day with Paws: lunch at
divine restaurant with many notebooks, we
bought Don Carlos gifts and tried to shoot
Yassin & Caroline at 6 we went to TV club to shoot
our first video to Broadcast or class exercise.

It was crazy being in the control room as director.
It was crazy being in an intense way. Like the
first time you work as a server. We laughed really

hard in control room it was a really fun time
and afterwards we had drinks at bar nearby
the Green Door with Alvin & Alvin

Made plans with Alfred to translate for
his leave show. Could it get over how well
Arlene read our extended script,
Wednesday I also did not work and make
Juan Carlos packages met anita + jacob
their lunch break by the post office. had
lunch with jacob and afterwards walked
around chinatown. At seven I went to
Jannies for Karl Ruiz part 2 ready group.
I lost the book late that night which is
sad but I'll get another copy. The notes I read
in it will either come back to me or not.
The discussion leaned into electricity and
light. Artificial vs sun. Stand ins played
input role. We stayed away from book
soon enough to a conversation about
Eads and race. I left at 11:30 and met the
in east village, we took car up town to
party on 81st for Begun where we mostly
talked to a man named Rob. Our special
quality of hearing someone with attention
some cool art here by a man named Iron
looked like I've leaf. Supposedly the house is
also a gallery. we were very drunk when we
left, asking Rob to show us his glass collection.
I had to work in the morning and was very

translate for
- learn well
crypt
and mailed
+ jacobson
- had
ailed
at to
digraph
ich is
I made
e or pot.
and
based on
about
not tyla
to
mostly
ferist
kation
Iron
ose is
we
ekem
s very

Largover all day. After work we had to
plan, our first 'clam' we went over all
re devices and watched last clam sat
It was exciting and sweet, it cant wait
to take a slot for January!! After clam i
think we called it right early. Still
Largover from previous night
the morning had to wake up at 630
to meet crew in burkhardt to drive to Stanford
for taping of the matty show. Wow what
an experience. Schmitz level of participation
very glad to spend day with Tyler David +
Ryan ~~David~~ everyone gave it their all onset
and our voices almost chouse. hard to
do much when we returned. I went to see
Aaron + Vanessa on 72nd street for V's new
holiday party with delicious food very nice upper
east side vibe. Then took train to Pels to
work 10-4 AM. Saturday. Slept of laundry
woke up at noon Saturday. cleaned room ^{until 8} until 8 when i left to go
to mario's boss' dinner theatre party. Amanda
met me there and it was a perfect setting for
a dinner ate, no one else in world like her to
me. The performances were all amazing and we
were taken care of by mario + asper with endem
wine and a bottle of Pin Julio. it was truly dinner
theatre. I left fairly drunk and took car home.
in the morning I had to rush to meet tier for
bunker reservation. 1/2 hour late but all in

good company and telling his flowery.

at 12:30 there was a small concert
and we left just after 2 so we heard
it twice. This road was going into
space. The food was delicious and
it was bright and sunny. everyone was
happy we laughed a lot after

we walked through central park it was
the most beautiful weather of the season
Everyone split around 4 and I went to see
the Delacroix show at the Met. !!!
very glad I did so. more notes on this date

later. I came home and couldn't rest
so angry more so fully exhausted. Even
I rearranged my room in time to watch

Streptococcus on a train by Hitchcock
on the tv! ~~the~~ Hitchcock impossible to day

209 201X
Xmas are in my room
with my sister
Purnis labhome
Xmas with a group
of friends around a
table

Veet's Lg Traveller
ATT

Still images - overlaid with

the open in tandem to
movement? (physical)

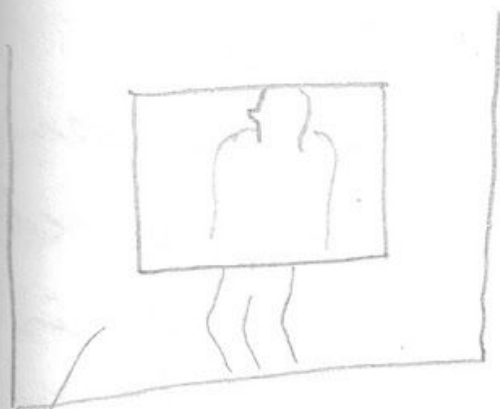
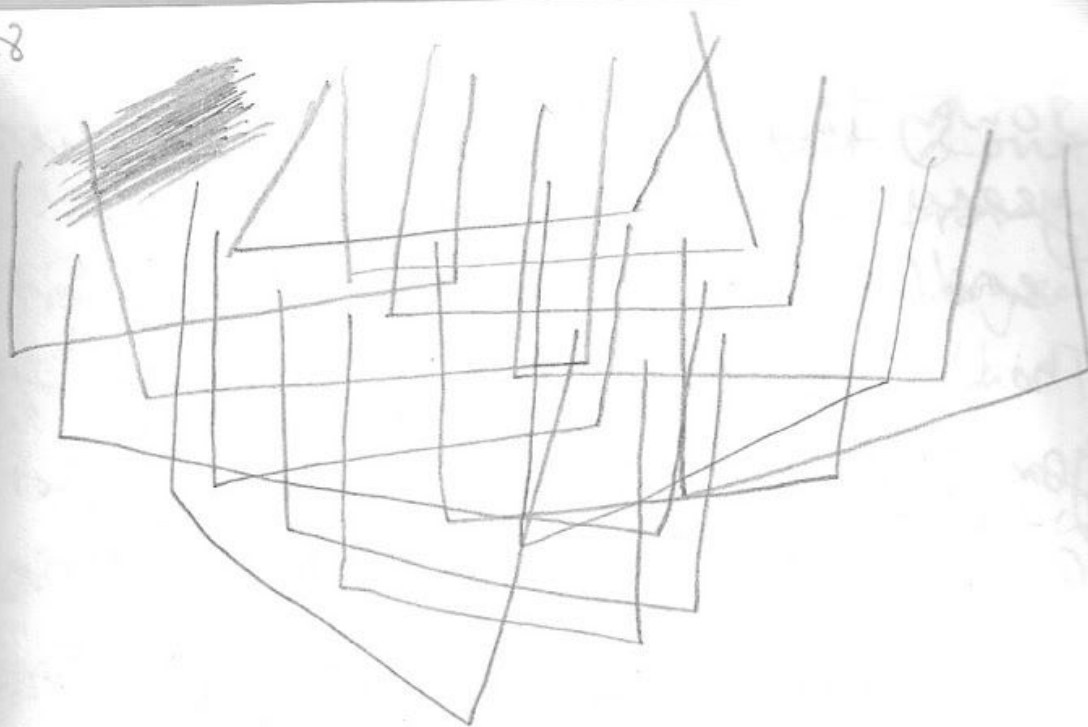
asking people to write?
or just act out. physical
video of someone putting

on the sand on phone -
video of attempt at organizing
selves in attempt to perform.
Including script writing

The light in the bible
- putting out is his follow
previous pattern of Cardiac
video and as spotlight.

Narrator of 'God'
dashed over with music
mirrors that reflect warped
common image (accurately)
of inside of frame.

12.28



green
screen?

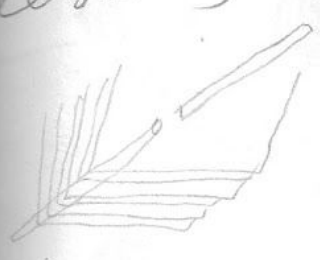
CONTROL ROOM
LIVE ACTION
(THE MAIN FRAME
INCLUDED)

WATCHING MOVIES WITH A NEW QUESTION
WHAT LIES (OR COULD LIE) BEYOND THE
VISIBLE EDGE OF THE SCREEN

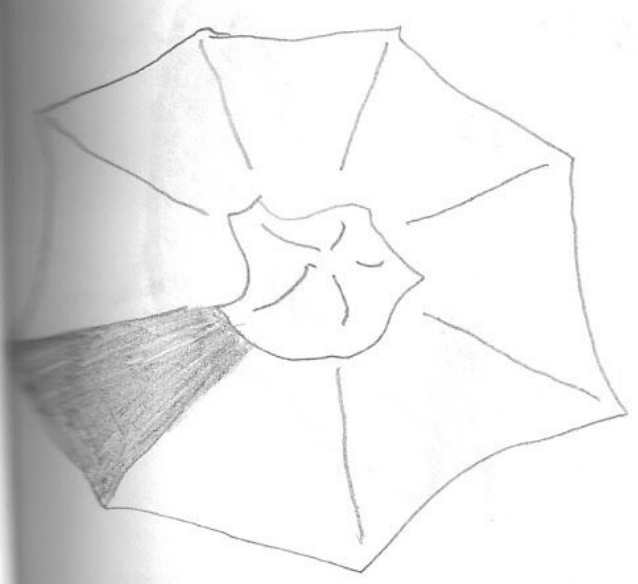
This is abolished in television (production)
(physical edge)
sculpturally this edge is re-enforced.

en
 several
 pool
 readers.
 long this
 not
 material
 confusion?
 inside
 as been
 worked
 in movies
 structurally
 e but
 me (not
 set -
 re camera
 with a
 no last few

says - i have noticed that
 movies have more edge
 than others. I get down
 to understand what it is - framing
 lack of mystery, room for projection
 what is not seen (The bible + Blair
 writer)
 in opposition with
 movies where the cost are making
 in entire movie within it. Not
 necessarily in a meta way



WHAT WOULD
 BORING THRU
 A STACK OF
 SEQUENTIAL
 FRAMES LOOK LIKE



This question has been
slowly inching forward for several
years and relates to pool
endless pool and dark theaters.
The work I ended up making this
year was unforeseeable though not
a distraction. Informed by material
more than questions of transmission?
The moving image has
flipped over, sideways, inside
out (premises) ~~been~~ and has been
physically extended. I have worked
from the central frame in movies
mimicked then formally & structurally
and maintained the rectangle but
what about the just off frame (not
the set) the imaginative off set -
if I don't think about the camera
surrounding it I can watch a
... but few



FRONTAL VIEW



8 TWIST



p. 22
R. RUIZ

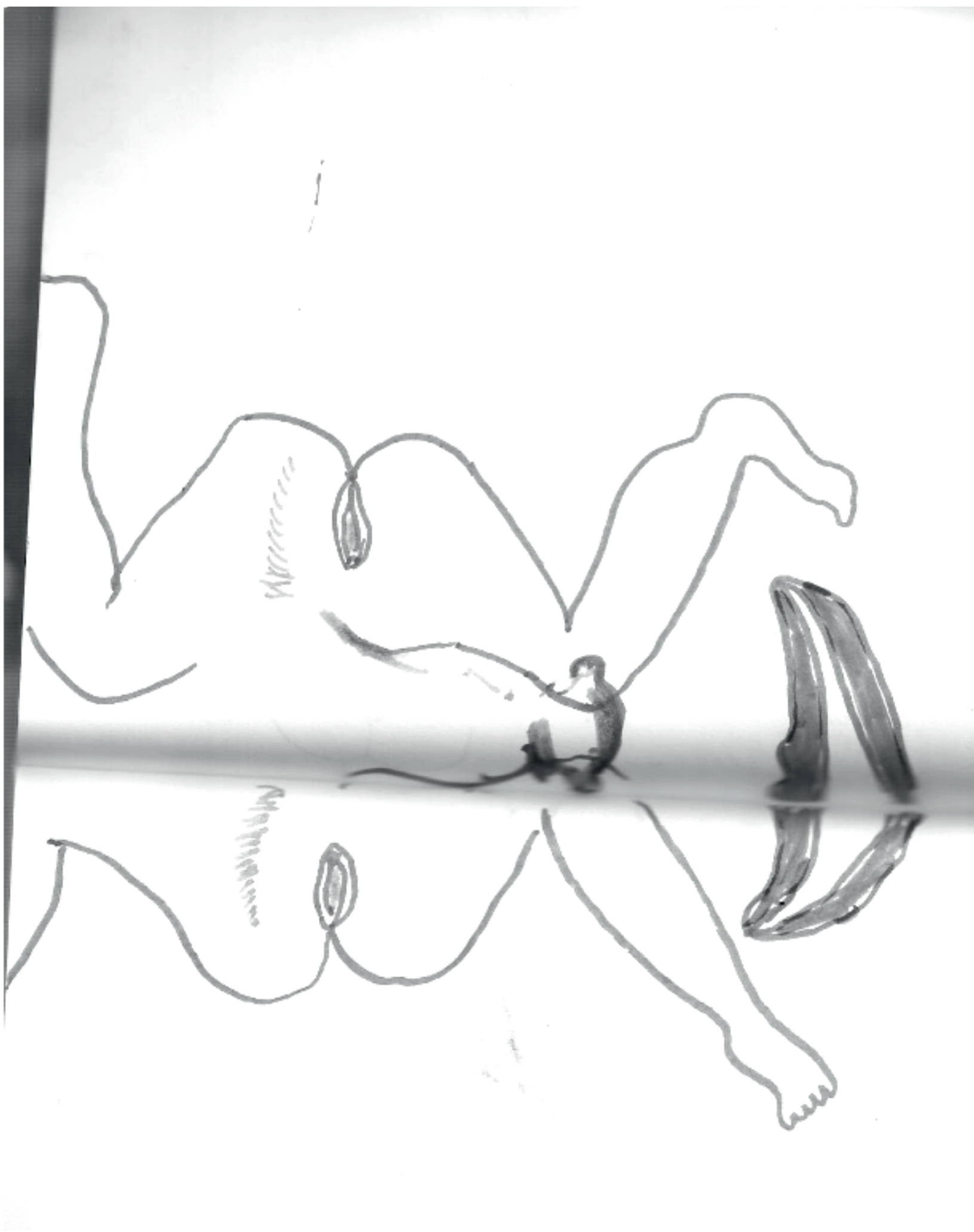
a figure
(literally)

whose
diff
points
related or
so inward
to space
to extend
existing in
the dimension

POINT

then
~~line~~
line
then
plump
then
surface

then
fall
then
inter face
from
new space





75 IT IS HARD TO UNDERSTAND THAT YESTERDAY
TULS HOUR I WAS IN AIR ~~AND THEN~~
IT WAS HARD TO UNDERSTAND INSTANTLY
AFTER THE FACT. AND LATER ON LATER FOLLOWED
BY LAND. I FELT ITS FORM LIKE I FEEL
A WAVE CRASH AGAINST ME, UNDULATING
CARRYING US ON. XAVIER STEERING
WITH HIS HANDS. MY EYES NOT USED TO
RECEIVING INFORMATION WITH THIS MOVEMENT
BUT DIZZY AND FIXED ON ~~THE~~ OUR
SHADOW. FLOATING ABOVE THE EARTH'S
SURFACE BUT STILL FIXED TO IT
LIKE GELATINOUS SKIN (PÂTE) IT WAS
NOT QUITE A ZOOMING IN AND OUT - IT
WAS SURE SEEING SOMETHING A
DISTANCE BUT NOT ONE THAT BRINGS
ANY CLARITY. MAYBE YOU THINK YOU
WILL BE ENLIGHTENED BY ZOOMING ~~IN~~
OUT BUT YOU ONLY REALIZE HOW
STABLE AND POWERFULLY YOU ARE IN
IT (THOUGH PHYSICALLY YOU ARE
UNSTABLE (BODY CONTENT) AND PERCEPTUALLY
SO. A PSYCHOLOGICAL CONDITION
THAT AROUND YOUR FLIGHT.

The feeling was not sheltering
 inside a small capsule - this has
 to do with mediation via a man
 the instrument (the shape is simplified)
 it is a shape more than anything
 the capsule exists itself against
 the sky
 speedboat vs sail boat

YESTERDAY WAS WEIRD IN ?
 I BIT BACK & DOWN I FELT
 THE LANDS ARE IN A FULL
 WAY - DIMENSIONALLY MORE THAN
 IT. I KNEW ID BEEN IN THE
 SKY AND NOW I WTH AN OTHER

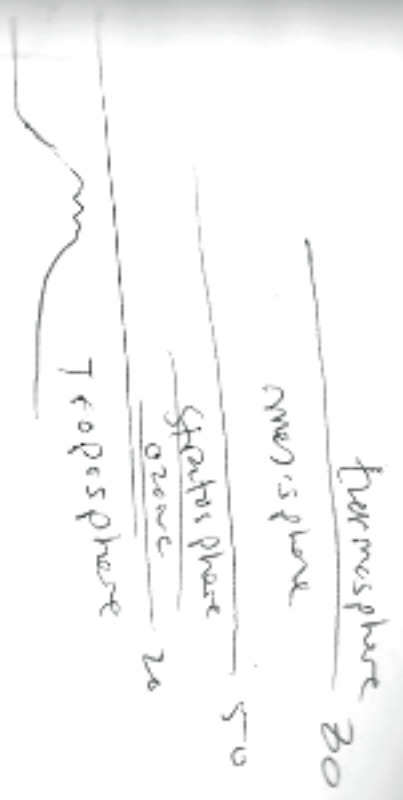


What are the layers
 again?

ONLY
 POSSIBLE
 WITH
 CAVITY

Cells connect
 in the sky instead

AND when I got
 myself 2 feet
 in the air
 I was in a field of granulation

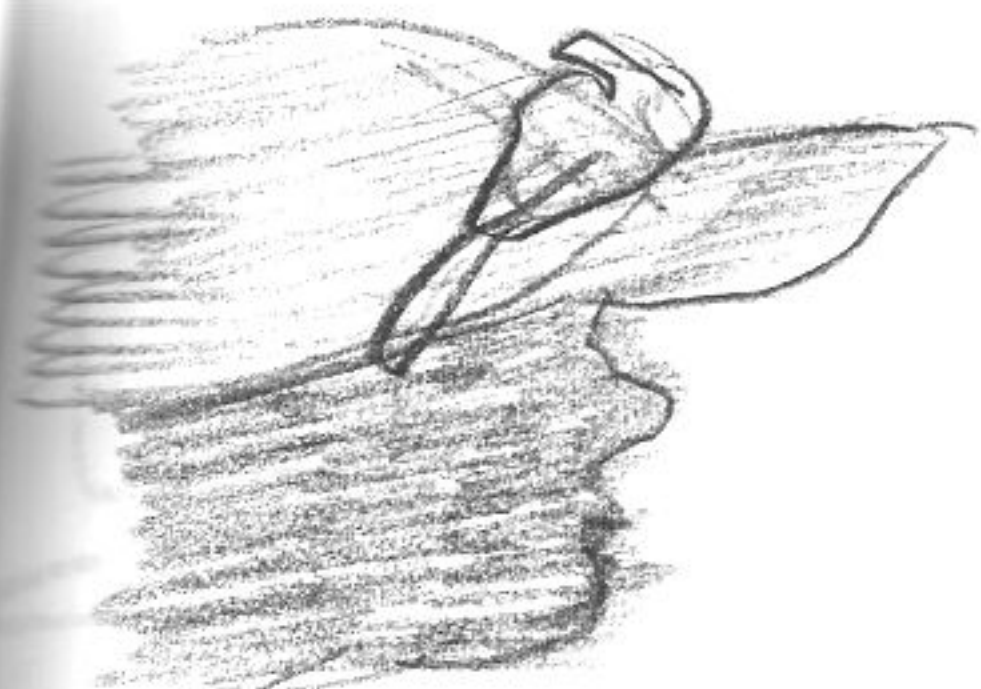


PARACALIDING AERODYNAMIC
 US PATENT 1963

TRAPPED IN
 THE TROPOSPHERE
 7640 feet above the
 mountain lake
 8,202 feet
 above ~~surface~~
 sea level

The Planetary
 boundary layer: lowest part
 (PBL) of atmosphere
 The WIND AFFECTED BY SURFACE
 DRAG TROBL

WIND GRADIENT & SURFACE LAYER



Free Solo at The Chinese ~~the~~ 1-12-14
Theater in LA

the best part was the huge (biggest)
max screen as cliff face with ropes
extending - the scale of all of it
(rope thread, iphone... etc) pores

and eventually I laid on the floor
of front row so my perspective was
skewed and mimicked or inverted
the camera from above cliff so when chris
looked down he looked at me and
when he looked up he both looked
up at sky - these are prosupposed
situations top bottom sky ground.

I imagined a crisp projection and
the Feet hitting ground. I saw
other frames beyond the screen and
when the rope was taut in screen
it felt like the image pulled.



The Getty Villa
is a Pompeii recreation

to walk in it is
a slice Pompeii and to

route From inner LA there is

a street called Amalfi Drive.

These are the Hollywood Stars of their

time as Tyler said. I am

looking towards making some figures & casting

their external surfaces. And these are

actors in Celluloid * imagined about

to enact something out of this world.

At the Getty we arrived just in time

for the theatrical rain with the statues

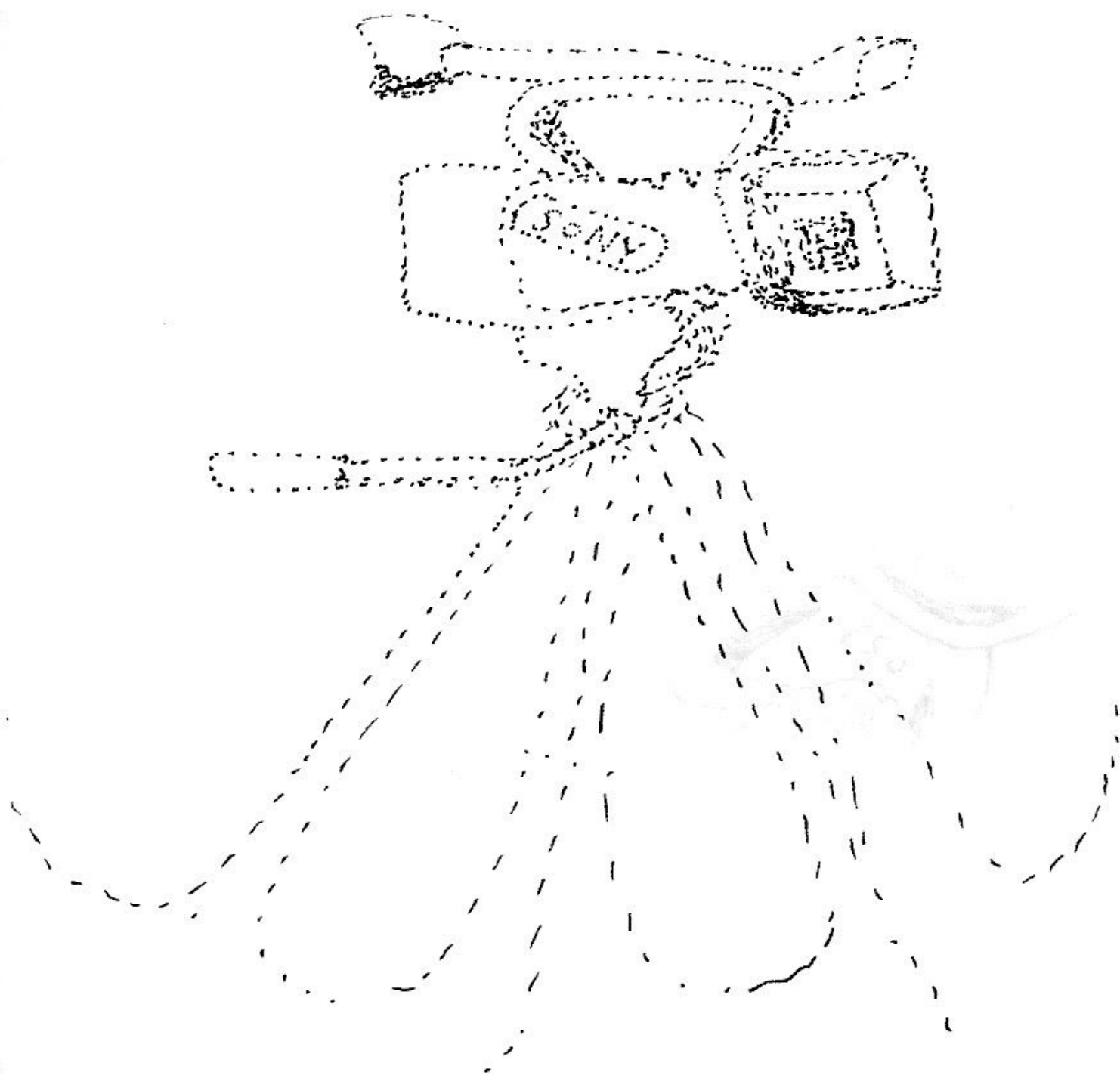
and the sun. There was a rainbow

previewed with hail. There was motion

and chaos in all the fountains and

courtyards and because of our timing

it felt like a show.



She has been
stabbed and is
dying from the

Wound

SHB SAID FTW

opera
plot



... AND I pursue that special
order of thoughts that come
out of the body in
motion + which seem
to be one w/ the motion
itself.

"The work of these artists told me that
if there was something I needed
to experience I could construct
a situation that would give it to me."

- ^{on} non chaos in studio - ?

SIMONE FUERI READING GROUP

2-27-19

equilibrium with being in arm (centrifugal force)



John
Cage's
Thoreau



weird
translations
between

STUDY

Hopi Book
(migration)



Where to put your
haptic self?

Everything is here
a party in life
"i don't want to be
here."

(GONK SOUNDBATH - Chrissie email)

next reading?

Universe of Technical Images

Some chapters?

VIVIAN

Craig Bailey on
electricity

Serbian movie on
Nikola Tesla w/
Gutson weller in it.

3/3/19



if edge of a page
is a tight rope

walker.

if bow hits violin
it makes
a sound
depending on.

difference in
wood + wind (instrument)

write ^{SON} why sonika uses wood

*transcribe small blue notebook
onto one document.

*collect tightrope through
previous
forums

Reconstruction of Da Vinci's drawings is
a better thing than it is
excited probably (maybe not)
but either way since I did not see
it and I did see Leonardo's
drawings I wonder what it
can do to reconstruct a drawing
specifically a drawing that seems to
depict motion in space (instantly
time). Like "the man" depicted in wax
as a sculpture with many arms.
Time totally flattened into a moment
where materially everything is present.
The Da Vinci drawings were particularly
exciting because of my recent ven
like sculptures. These sculptures
are one moment not to be confused
with another. But after thinking of
the potential projected theater, I

Also considering how to create
shading with glau. But my favorite
technique after all that I saw was
still the webbed one I used. It
is special to come to Phoenix and
recognize yourself in glau.

The sculpted leg could be moments
of a leg ^{drawn} at various points, so
in this way the drawing would become
3d - not so much in form but in
transferring time time.



The drawing is
not just the surface
of what's on the
page though.



one leg
in time

The grids
to support it
would become its
veins, muscle
structure.



AND
movement
(dialogue)

(OPERATIC
events)



a performance

a spot light

MRI, motion imaging footage
from youtube

(MRI opera singing)



ONE CLIP VS MANY MANY FAST
CLIPS

mimes

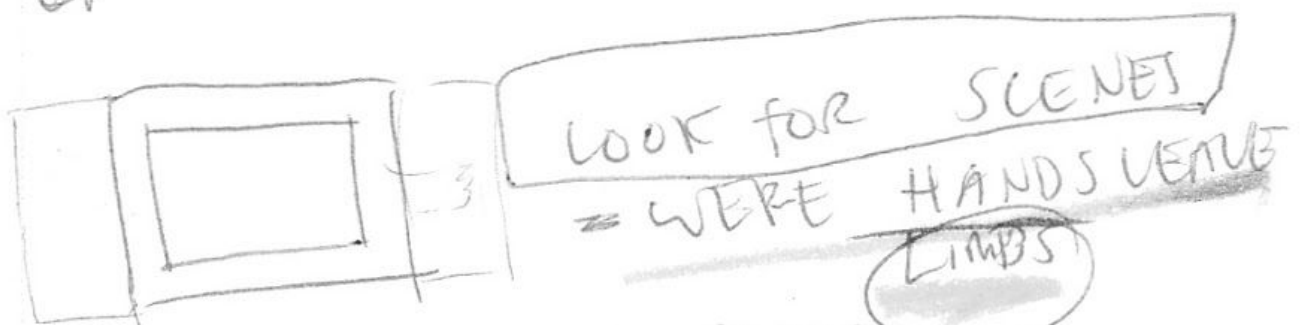
Jovial Table gathering drinkin
and pouring wine (ancient
digital renderings of greek
parties, dionysus.)

people sitting
in
cut to airplane



MAY NOT WORK

Christian Morley's 198 war movie
reminded me of THE EDGE OF THE
SCREEN way of watching movies I
discovered last year with John
Huston THE SILENT but it works for
many and in general it changes
one's perception of movies.
I should just extend two scenes
just to see what happens.
or cut out entire centers of movies.



THE FRAME.

- REZIMING POST IS
BEYOND FRAME
(cutting)

I ALMOST CANNOT REMEMBER
WHAT I SAW AT THE BIENNIAL.

That's why Clemen has the book
5

80

A
MISTLIKE
TRANSCIENCE
OF THIS SEEMINGLY
SOLID BODY



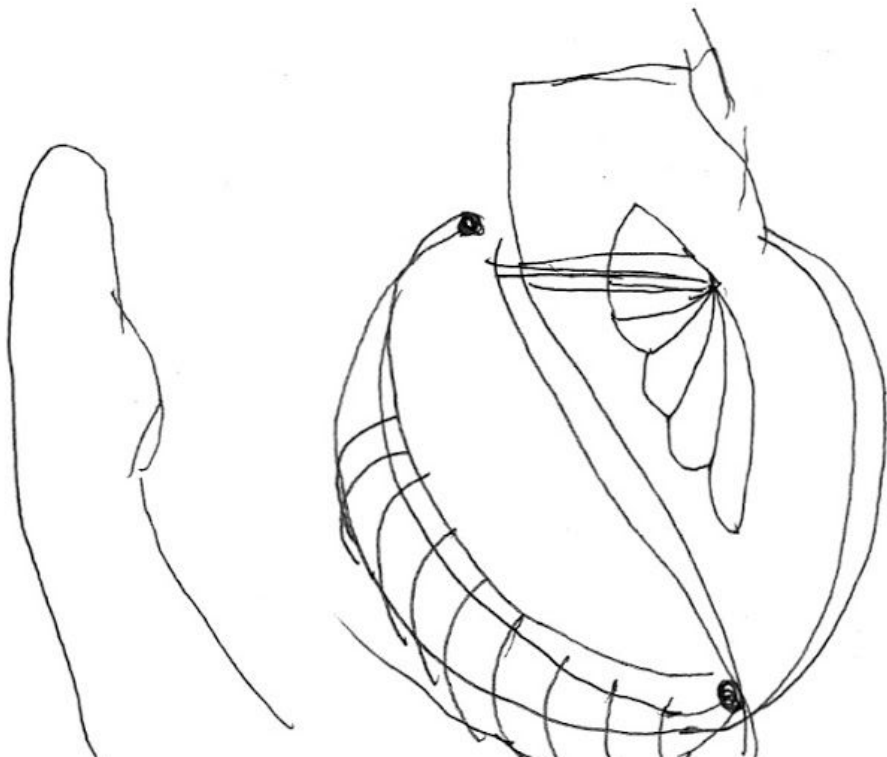
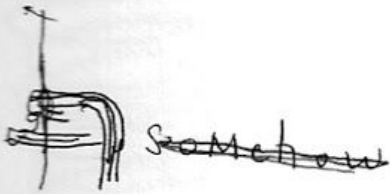




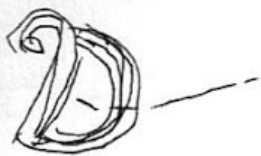
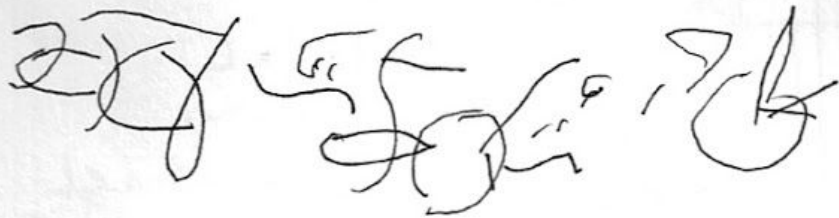
May 20, 2019

the glass heads stand alone but
do need light and stability.
They are drawings.

There were several
paintings i loved



Light comes out of a painting
The Frederi church house



RUE's wandering soap opera - he does the same thing with his films.

Finish
Portia episode 1, 2 (Paramount?)

2 different room (boat? hotel?)

Add Arlene reading to Paramount?

216
studio: spotlight sculptures + Tyhis body notes.



studio: plasma flute

(Puccini act 1)

- archive all sketchbooks

all drawings ^{large} into pdf list w/ notes

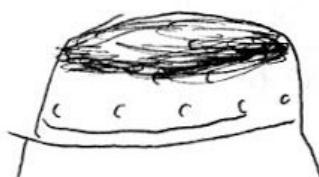
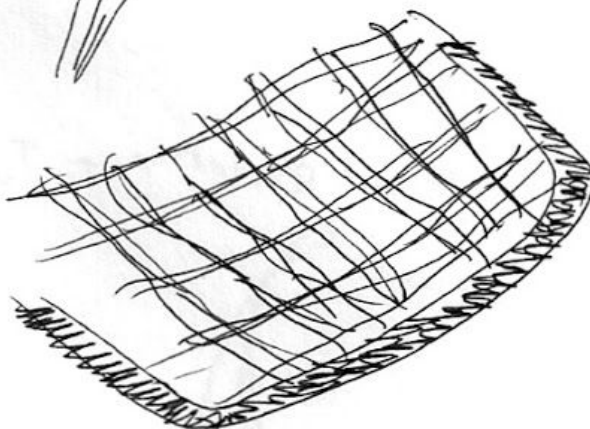
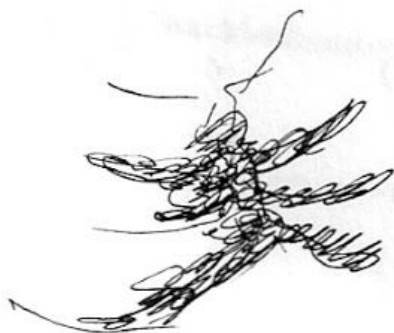


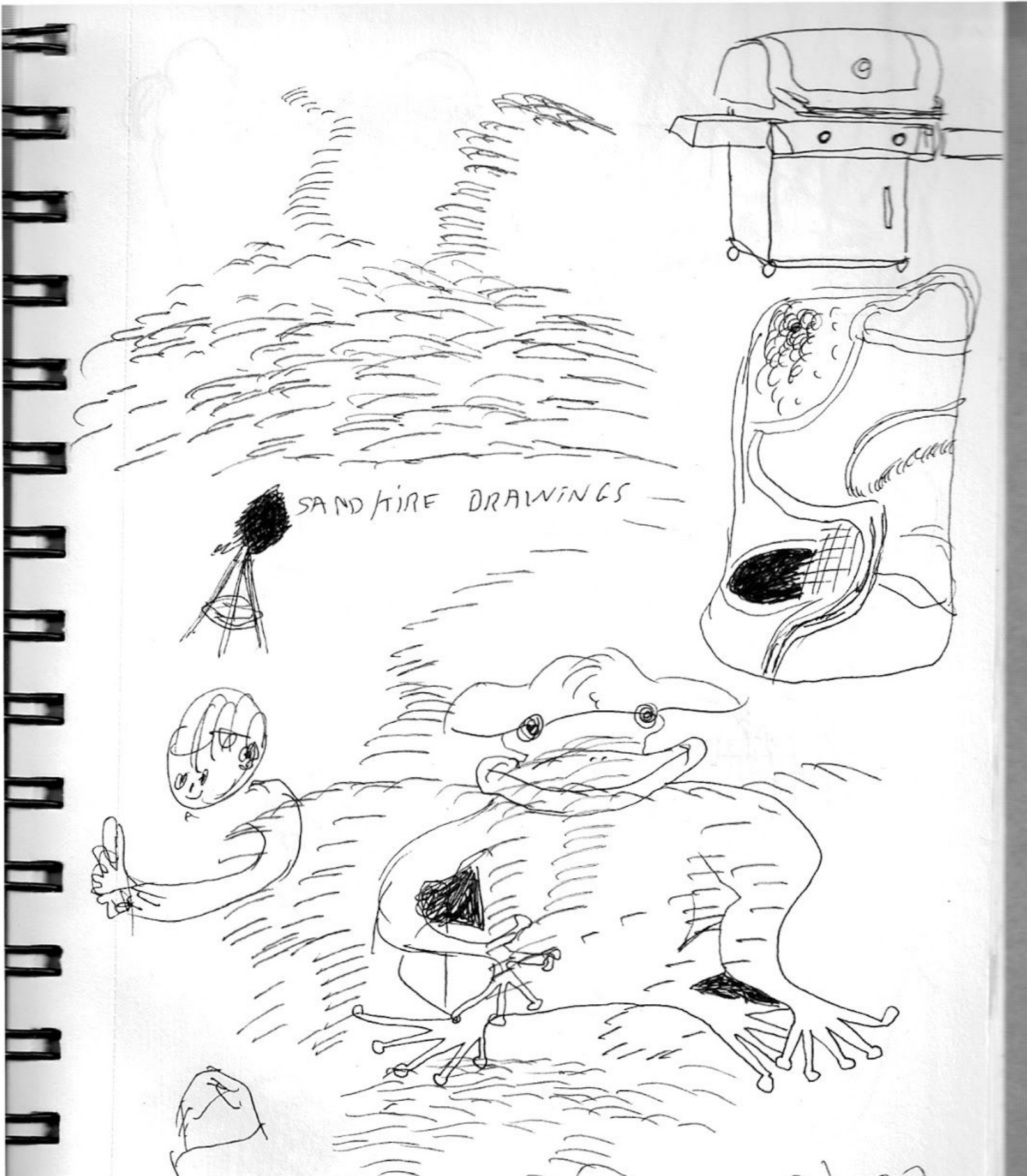
DRILL
BODY
(STRENGTH)



TV film

script
writing





* Anne & Patrick Poirier
"petite mise en scène sans
musique au bord

de l'eau" 1985

David Finch? (marked figures)

- MARC NEWSON (aerodynamic
studies)
2004

César 1987

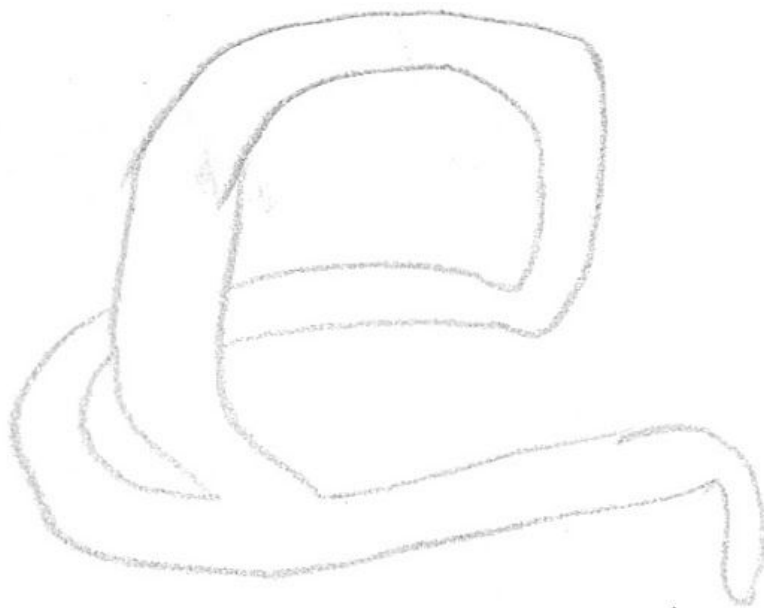
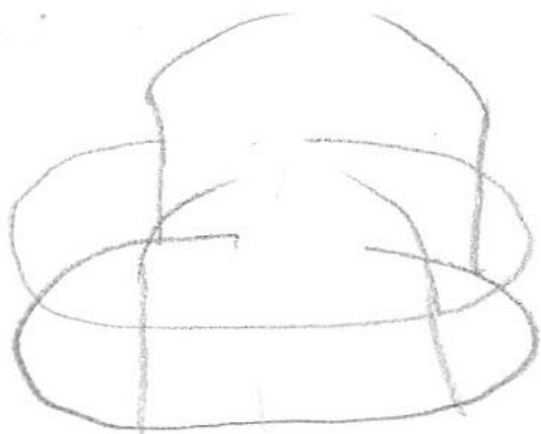
- Emmanuel Perle -
1987

- Ingo Maurer Lumière,
Hasard,
Reflexion

1989

- Panamarenko

Naoto Hiro



Liminal Dreaming (the
drive time?)

Sorting
The edge of consciousness
Trance



Dali + Edison (metal plates)

hypnagogia

The OCEAN
of the
UNCONSCIOUS



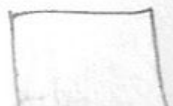
INTERDIMENSIONAL
SMUGGLING

Plasma display manufacturing ended 2014

Plasma TV is like aurora borealis
+ lightning

in 25 sheets of plastic
HITACHI EUM

neon

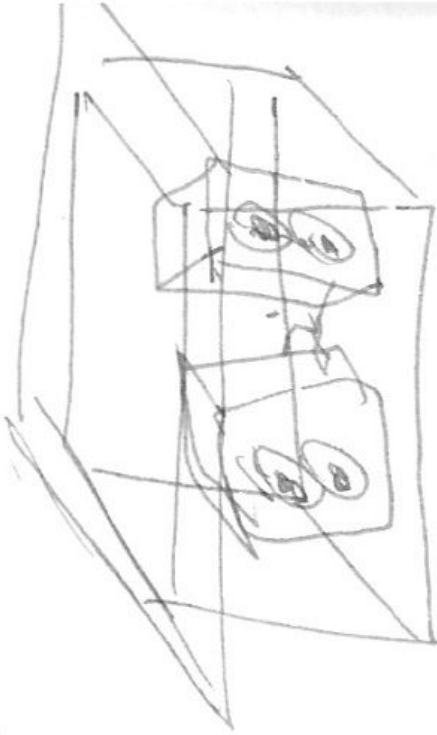


the bottom of tank?
colored water?



home made speaker?

JUST C-P-P-E-R
WIRE



hydro-
peroxide
solution
copper connection

Try emboss-solarize effects on
water glass videos....

Sunday: PRINT GLTS
DRAWINGS Sketchbook...

Monday: Capital one payment!
(call + cancel)

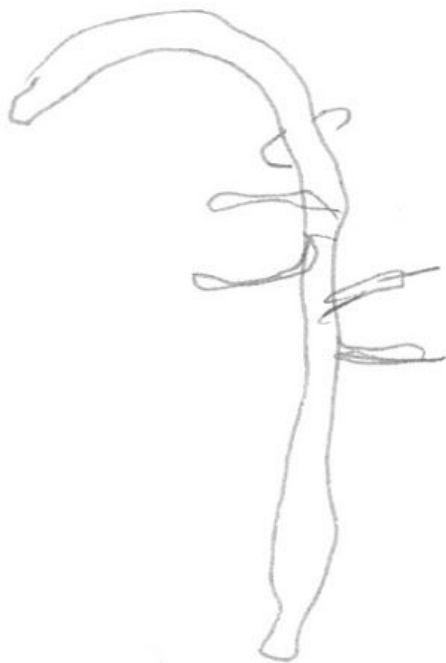
everyone was winning and laughing this morning
because the beach was empty + the day was
so young. My pirate shuttle ride to the port
Now I am surrounded by many voices
then we are from my dreamlike morning

The foggy morning Everything was
deserted the Scooter Zooming down empty
streets It felt like I was
the ~~main~~ only character in a game
then a dream. The ~~time~~ is what or

For all there is not. Eventually I
reached shore through little sleeps and
big fog. On the Ferry ^{the Captain} ~~you~~ could see
see no horizon only white and

fog horn 50 yds. We the
passengers sitting atop the boat Felt the
infinite landscape something like

we all felt that way on the inside.
Everyone took a little bit of personal
footage though it was impossible to capture.
LIKE an airplane, finally they took
the roof of. There was nothing to feel like
The water felt



Think
about what
I may fix to...

Pythagoras & music

- video dissolve lightrope + krillin



Bottom up image processing
Someone's warped GRID in my dreams.



ALL The Books
Intertwined Right now

James Broughton

MAKING a Light of IT

Lesabenido

in American

3-8-19

crewed for Paula K at MNN She was
recording original music using words by
Walt Whitman. It was amazing to help on it

~~I couldn't~~
She read the poems and heard the
music - I wish she would do it
with the James Brighton that I want there
to read. the performer was incredible

I could see her throat quivering and if
I had full control I would've had a lot
of fun but it would distract from
the songs. it is Walt Whitman's 200th
birthday year. I was also thinking
about the dynamics of crewing and
how little you actually need to do.
once you set everything up

3-10-19

One was a part in Under Snow by
Ulrike Ottinger where i understood the
background (an ^{arch} doorway to the Forest)
as an object in the foreground. as a
large flat piece of steel actually. And i thought
to myself now what is that doing there
before i realized my shift in
perception. and i saw the snow
falling. as collages of images
that guys prints are
interesting to me because there is
a theater in the center.

Ulrike's work frames

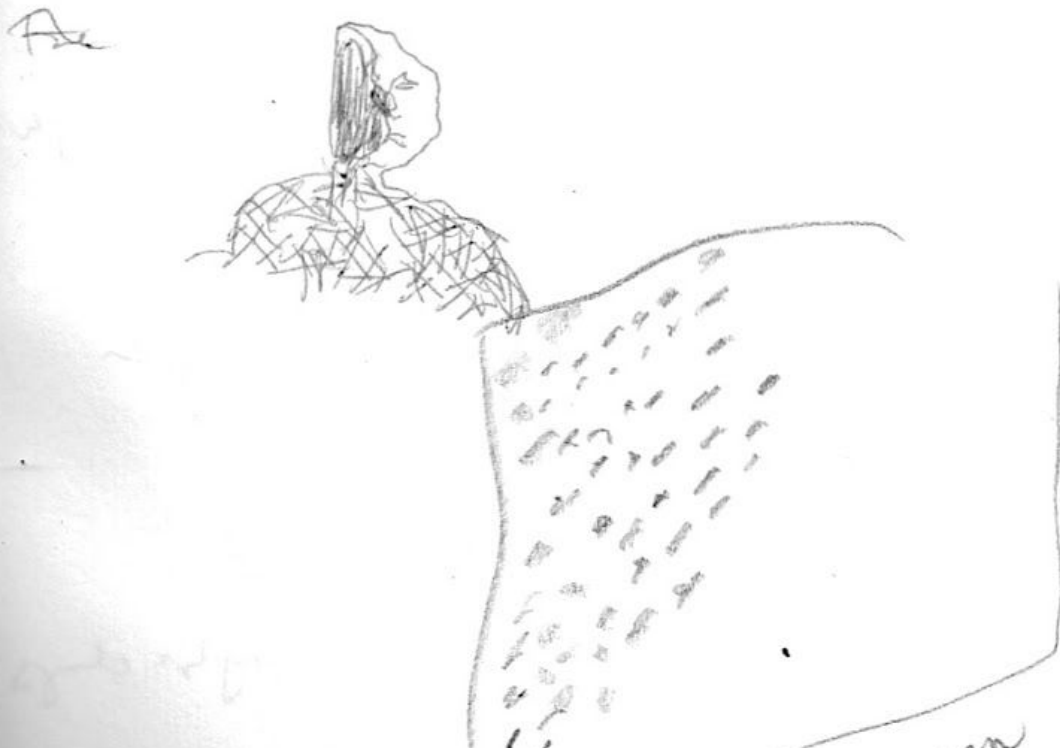
theater in a way i've
never seen. Pablo showed me

Samson et Delila at rest open
was excellent as far as everything I
wanted to see. I realized I don't care
to follow plot in fact I have to leave
the plot in order to really be able to
absorb what I want to. The beginning of
it always the best I noticed
because moment of only music and a
subtle shift, as pastoral, a preparatory
situation that is little emotional
and transcendental.

+ this part is important.
The voices reverberated so much
more in the balcony... I thought
about an image of all the
orchestra and voices
visible to me from above.
remember every day

I almost don't remember
any from the first 2 acts because
I was so overwhelmed by the huge
figure in last act.

I do recall thinking of a lot
of stuff as drawings in front
of me, using a layer in of
count mark to obscure but also
great fragmented figures....



EMBOSS 4/5/11

what would lighthouse look like?

what about a spotlight following someone around?

test out ~~live~~ tiger drawings....

controlled light over the drawings....

(mesh head recorded & embossed?)

this is an experiment to CARRY OUT.

how does slow motion affect it?

HOW DOES GLASS WORK in this?

(ANIMATION - A PLAY)

4/5/19



the difference between the ~~pro~~ no-
period period piece pre camera
in the church and the
realisation that performance is
pre-camera. how to synthesise
everyones p.o.v.s. into one.
you cant do pov in performance.
what is the difference?
p.o.v. in performance. asking
audience to take multiple
seats. separate play into 3
acts? 5 minutes for charging...

between extrusion & embossing

the glum fibres don't shatter at

the first instant

it like to extend the 2nd one



so



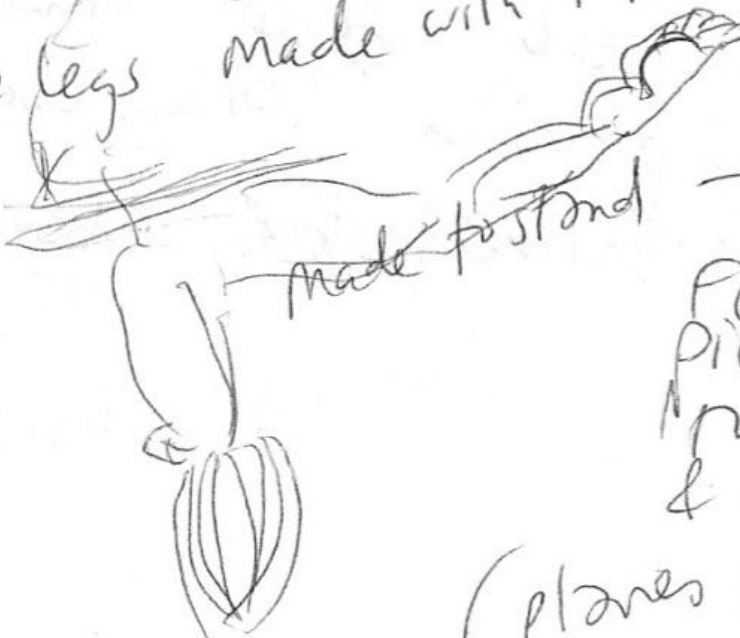
the
such
support
at.

the gridded
one becomes

more amorphous

perhaps laying on
a body counter.

The legs made with thicker rod



made to stand

try to
FLATTEN
pieces of
PVC
& connect.

(planes & lines)

4/5/19

mini periphery when
you called glass
hot glue of the gods.



how to
continue the
brain
conductor.

adding
fingers- tabletop
sculpture for

Scott's show?



conducting
The Boombox (small)

legs? body
a ball of
air?

Any
ON working w/ CAREER TUBE



heat the whole thing slowly,
don't go in at random bits
or it will crack.

thicker rod.
with

Fantasy video performance things

WIFI 4 CAM LIVE FEED?

(P.O.V.) projected
on back of
church.

Nate plays theremin?

choir sings chorus to ballad
(REVERB) (and what else?)

Portia in scrubs, Portia
watches
self on TV.
(church
projection)

Notes on "what my work is
about"

The melding of media
relates to melding of all (self
in world) ~~but~~ technological
relationship. But it is also
concerned with...

Ⓡ instead of talking so generally
about my work talk about
present moment

Madame
Schloss
4-30

Thelma

very projects
creating

ARTS & ALG VNA
PITZ?

A
BENDER
RABBIT?

STORY SPIN
THIRTEEN
COMES OUT CHAT
MONOLOGUE
PLOT DEPOSED
TWO SCENES AS

1/2 act play musical
speak, anton w/ shirt + gloves...

- SOLILOQUY OVER THE
SCRUBBING SPEED INTO
- SURGERY SCENE TO PPL

FOREY
ARCHES
MONITOR BEEPS
INTO SONG



PORTIA RUNS TO RICARDO? WH
IS IN DICKOR ROBE...
WHILE THEY HUG... SET TURN

INTO SHOPPING SPREE (DANCE SCENE
BAGS, DRESSES, CARDS

EVERYONE SWIRLS AND LAUGHS
SONG ENDS AND A
BACK TO JURY... FOREY ONE

...dramatic entrance
...curtains...

0000
0000
4-16

Vox from
Chorus (Whisper)

Whisper -
presented separately.

4-17 Jimmy's corner
play notes SURGERY
THEATER

exposure (in scrubbs)
Frozen in taken

Arline delves

a soliloquy
dramatic, acting, the
great art

Lenore drew... "why
i did what i did."
over some
music

CRUISING thru video speed
to surgery scene
orderlies (chortling)

Foley orchestra
- Rain + Nat.
as
c.p.s?

exit-pitch
now at
FOOT

Bright
lights
On
stage

- like feed
moments / -

Memoranda

Arlene as Retrospective Poet

Anton as 1st hand nurse

DOUBLING AS
ORDERLY'S CHAIR

~~as a conductor~~

LOVE INTEREST ——— Amade
in song?

(Appl help w/
scripting)

2/3 rehearsals
for
non-
one
rehearsal?

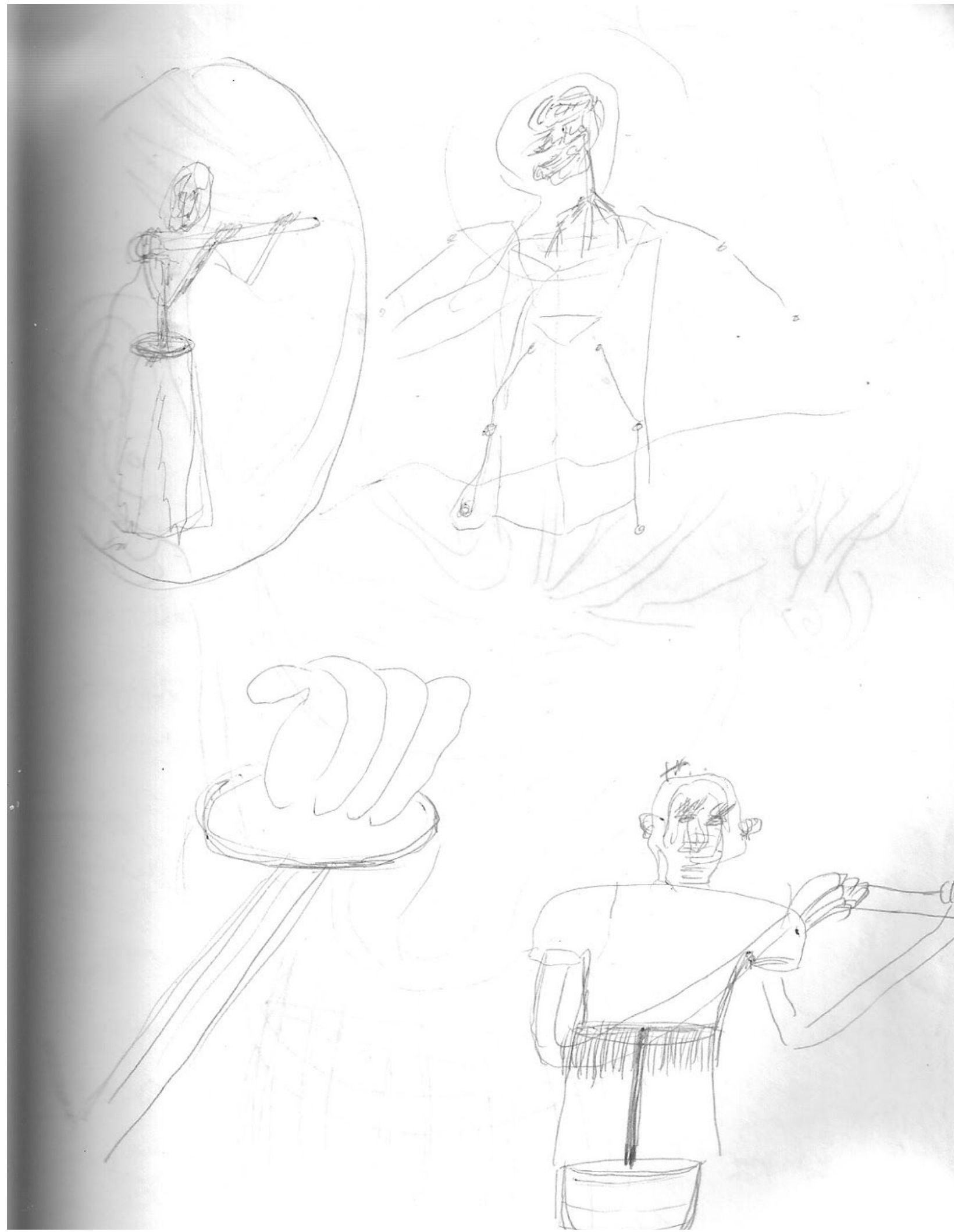
RAINE PRIVATE BYE
NATHANIEL C.P.

JOSH David Foley
DAVID SPECIAL FX

Tyler slow me - running singing
chans...

Rory - drums + Foley
JAMIE MAIN
orchestrator

choir
on stage ...



CAMERA 1: tight headshot zooms out manually at introduction to full length body shot and stays this way the entire rest of shoot

CAMERA 2: robotic camera programmed with at least these shots :

- close up of hands/bottles
- medium shot of Talent (looking at camera 1)
- elsewhere on set for potential Testimonial
- Expert talking close up

AUDIO :

-2 Lavalieres for host and expert,

-2 handheld wireless microphone for Ash voice over and testimonial / room-bottle sound

MAC: youtube song Rondo Alla Turca (techno remix)

AUDIO IN: Iphone with musak song (1:00 long, needs manual loop)

IMAGES in email

Order of Operations:

intro: Take Mac with black and white Broll, live audio Ash reading

"are you tired of going to the gym?

are people giggling while you're giggling?

are you tired of being ridiculed by know it all trainers?

are you sick of complicated work out equipment?

do you want to feel your mind inside your body?

we have a solution to all your work out woes!

When life just doesn't work out.

(pause one beat)

when life just doesn't work out.

(pause one beat)

when life just doesn't work out the way you want it to work out.

(pause one beat)

when life just doesn't work out the way you wanna work out (emphasize the difference)

(longer pause)

why can't life work out the way you want to work out

(longest pause)

Let life work itself out ..while you work out **AT HOME**

*Audio fades **in** from iphone- played at VERY LOW level*

Camera 1 up close shot of Tyler's face while he begins to read his dialogue, slowly pans out to reveal his Tool (full length shot)

Once camera is at full length body shot, tyler begins shaking bottles (arms previously dead at his sides)

TYLER: "Hi, its me again, and I'm here today to share with you 'The Tool' if you're busy like me its almost impossible to find the time to go to the gym, I don't know how many hundreds of days I've opted to stay at home doing nothing instead of exercising in public, but now all that can change- I'm excited to share with you the most innovative piece of workout equipment EVER, 'The Tool'. Its liquid in a bottle, and fire in your muscles. You can feel it contracting your muscles 5,973 times per minute, harnessing your intrinsic capacity for microscopic inertia- step by step, muscle by muscle, sculpting the perfect body by the perfect tool.

The tool is a Hurricane in a bottle, a natural disaster for fat in your arms core, and life. The tool is the key that unlocks the sculpted physique you have inside you, in your heart, in your lungs, in your hands, in your life! (*shaking vigorously*)

Camera 2 ZOOM OF HANDS SHOT

T: "Here to help me explain the science behind this physical phenomenon is Dr. Arlene. "

Camera 1 full length shot of Expert and Host, cuts between zoom of Arlene, mac images and close up of The Tool (tyler constantly shaking)

MAC: Images of chakras, centrifugal, body morph, etc.

ARLENE: "Thank you for having me!

That's right, this incredible new tool allows the human body to generate a centrifugal force that moves radially from the axis in the palms of the user's hands.

Take a look at this chart from our experiments, our forearms carry the most tension - used constantly for our meals and more.. *(cut back to tyler full body shot)*

This may look like a work out but it's actually the opposite! Zen for your arms! *(chakra imagery)*

This physical movement which generates the centrifugal force has physiological effects that not only relax the muscles in your entire body but also result in a stream of incredibly positive emotions. These positive emotions in turn generate spasms in the relaxed muscle tissue (and through daily use) are guaranteed to result in a build up of muscle mass, leaving the entire body fully toned!"

TYLER: Honestly, I don't understand the science here [name] but I LOVE THE FEELING!

ARLENE: Well Tyler, The earth has its own frame of reference, constantly rotating within planetary orbit. Everyone understands gravity, we accept it and let it crush us down. Well, the strength and direction of the local "gravity" at any point on the Earth's surface is actually a combination of gravitational and centrifugal forces.

Therefore, when we engage our own centrifugal force we are creating a subtle shift which has incredible implications! It is much like watching a beautiful ballet, the dancers seems to hover above the stage and fall gently as if the laws of physics did not apply. Well ballet takes lots of training but I can guarantee that anyone can use this tool!

I am not saying that the user will escape gravity! however, the centrifugal force radiates outwards from the palms and creates a new frame of reference for our body and its surroundings. - Think about planetary orbits!!

TYLER : Tell these guys the secret! How could it be so simple they might ask!?

ARLENE: Though it's easy to do, It was not always easy! we have been working in our laboratory for the past twelve years to chemically produce a substance whose density counters the density of the blood and water in our bodies. The magic is this perfect balance! It looks like water but I can assure you it is not!

AUDIO: ASH LIVE VOICE OVER OF WARNING LABEL

IMAGE: TOXIC/DO NOT INGEST and CAMERA 1 FULL LENGTH

"Warning : Please be advised that ingestion of liquid contained in this product is extremely hazardous and will result in fatality. DO NOT INGEST CONTENTS ."

CAMERA 2 TESTIMONIAL: " It changed my life and I know it will change yours too!"

back to ZOOM OF TOOL SHAKING meanwhile all 3 people stand together in frame of CAMERA 1 FULL LENGTH, expert and testimonial give thumbs ups while Host shakes

AUDIO: youtube video Rondo Alla Turca (techno remix)

dec 18, 2018

THE TOOL

59th street

MAC: Image of TV INFOMERCIAL PHONE NUMBER

fade TO BLACK

DVD commentary is lost

Notes regarding The Fog specifically touching on electrical currents, moisture and the relay of information.

The Fog is a super natural horror film by John Carpenter released on AMBCO Embassy Pictures. It followed Carpenters first theatrical release, Halloween, two years earlier.

The plot is essentially a glowing fog covers the small coastal village bringing with it haunted victims of a murder that occurred exactly 100 years ago (the city's anniversary).

However, the film truly revolves around a lighthouse doubling as a radio station base (where is the radio tower?) and the live broadcasts by DJ Stevie Wayne (played by Adrienne Barbeau) which narrate both the soundtrack of the movie and the movement of the fog.

The film transmission of wet air as it moves not in relation to humidity and climate but rather in relation to time, some sort of cross section of an event that took place 100 years ago in the place where the fog haunts.

There are several scenes that explicitly propose a relationship between electricity, material, time and something mystical. All of it happens within the confines of a wet air climate.

The film opens with a minister and a beautiful cut of a stone falling on the ground a wine glass falling from a hand and from the other a small portable radio, there is a loud sound of stone hitting stone floor and instantly glass shatters (the minister drops both the radio and the wine glass from shock it is assumed). The glass shatters first because of its materiality, the radio begins to play music but because of the quick almost real time editing of this sequence of events it is unclear what has happened and where the music comes from, it reads as inappropriate non-diegetic music, a sort of smooth up beat jazz or something. I initially imagined that the thing which had caused the stone to pop off the wall was a radio turned on and the waves pushed the stone out but I soon realized the thing in the wall was a book and that the radio had been turned on because of its impact with the floor.

the music keeps playing and the minister reaches in the wall for this mysterious book that has appeared, we see the first few pages and he continues to read it without us. we hear about the contents of this book later. This scene is important because of the mid understanding of sound, source, impact and narrative purpose. The following sequence is a type of montage of many inanimate objects becoming active, a lot of bottles rattle in the grocery store, subtle shaking, a line of cars headlights and alarms all turn on at once. there are no humans in this montage and a large amount of the interventions are electrical.

there is a voice narrating but she is a DJ on someone's radio, she is not giving us plot lines but sometimes introductions to songs we hear or don't hear. her voice is smooth and eventually the camera reaches her, broadcasting from a lighthouse. the lighthouse functions as both source of light for ships in the night and as a broadcasting station, the DJ is in touch with the weatherman via the telephone.

We hear Stevie's voice over the radio for a while before our eyes meet hers. When we see her there is light that falls in time to the spinning of the light house, the camera is still and she is on the radio talking on the phone in between songs. her voice is husky on the radio, calm and peaceful. kind of trying to soothe the listener. that is a good radio voice.

Doppler Weather Radar is used to locate precipitation, calculate its motion, and estimate its type (rain, snow, hail etc.)

how it works ?

A radar beam spreads out as it moves away from the radar station, covering an increasingly large volume.

Weather radars send directional pulses of microwave radiation, on the order of a microsecond long, using a cavity magnetron or klystron tube connected by a waveguide to a parabolic antenna.

the principal of **Doppler Effect**:

What is the doppler effect?

A body shining from the glow of **oscillation** must actually *melt* every time in the moment in which compression takes place, **and** only later (in expansion) come together again,—insofar namely as it melts with the proper ease. To this belongs probably some cases of bursting **and** tearing of quickly (strongly) affected bodies. Through these brief instances of melting **and** solidification, changes of significance in the vibrating body must be produced, particularly in the constellation of its parts. Whether the so-called playing out¹⁰ of instruments might already belong here?—The breaking of glass with the voice is also probably the consequence of a breaking because of melting.

Fog is a visible aerosol consisting of minute water droplets or ice crystals suspended in the air at or near the Earth's surface

Fog is closely affiliated with stratus clouds, a low lying cloud.

fog is often generated from a nearby body of water, fog reduces visibility.

Fog begins to form when water vapor condenses into tiny liquid water droplets suspended in the air. Six examples of ways that water vapor is added to the air are by wind convergence into areas of upward motion;[6] precipitation or virga falling from above;[7] daytime heating evaporating water from the surface of oceans, water bodies, or wet land;[8] transpiration from plants;[9] cool or dry air moving over warmer water;[10] and lifting air over mountains.[11] Water vapor normally begins to condense on condensation nuclei such as dust, ice, and salt in order to form clouds.[12][13] Fog, like its elevated cousin stratus, is a stable cloud deck which tends to form when a cool, stable air mass is trapped underneath a warm air mass.[14]

Sea fog (also known as haar or fret) is heavily influenced by the presence of sea spray and microscopic airborne salt crystals. Clouds of all types require minute hygroscopic particles upon which water vapor can condense. Over the ocean surface, the most common particles are salt from **salt** spray produced by breaking waves. Except in areas of storminess, the most common areas of breaking waves are located near coastlines, hence the greatest densities of airborne salt particles are there.

Sound typically travels fastest and farthest through solids, then liquids, then gases such as the atmosphere. Sound is affected during fog conditions due to the small distances between water droplets, and air temperature differences.

Molecular effect: Though fog is essentially liquid water, the many droplets are separated by small air gaps. High-pitched sounds have a high frequency, which in turn means they have a short wavelength. To transmit a high frequency wave, air must move back and forth very quickly. Short-wavelength high-pitched sound waves are reflected and refracted by many separated water droplets, partially cancelling and dissipating their energy (a process called "damping"). In contrast, low pitched notes, with a low frequency and a long wavelength, move the air less rapidly and less often, and lose less energy to interactions with small water droplets. Low-pitched notes are less affected by fog and travel further, which is why foghorns use a low-pitched tone.[29]

FM broadcasting is a method of radio broadcasting using frequency modulation (FM) technology. Invented in 1933 by American engineer Edwin Armstrong, wide-band FM is used worldwide to provide high-fidelity sound over broadcast radio.

A telephone, or phone, is a telecommunications device that permits two or more users to conduct a conversation when they are too far apart to be heard directly. A telephone converts sound, typically and most efficiently the human voice, into electronic signals that are transmitted via cables and other communication channels to another telephone which reproduces the sound to the receiving user.

In 1876, Scottish emigrant Alexander Graham Bell was the first to be granted a United States patent for a device that produced clearly intelligible replication of the human voice.

1928 mechanical tv
1888 first film
1933 fm transmission
1950s doppler radar
290 bc first light house

“The form of visual polysemia that I want to treat first comes about when we watch a film whose apparent logic sticks more or less to a storyline, and whose wanderings, cracks, zigzag trails can be explained by a secret plan.”

“A few years later I understood that the sudden interruption of one film in another was not enough to count as magic; and yet I seemed to grasp that every film is always the bearer of another, a secret film, and that to discover the secret the viewer would have to develop the gift of double vision. This gift, which Dali could have dubbed <the paranoid-critical method,> consists simply in seeing, not the narrative sequence actually shown in a film, but the symbolic potential of the images and sounds in isolation from their context.”

- Raul Ruiz, *Chapter VII The Cinema: Traveling Incognito from the Poetics of Cinema*

There are several scenes that explicitly propose a mystical relationship between electricity, material, and time.

Stevie's son finds a piece of driftwood at the beach one morning, Stevie Wayne brings this piece of wood to the radio station light house.

She sets the wood down next to a tape player that is playing, but the wood inexplicably begins to seep water, causing the tape player to short circuit. The sound of a voice is briefly heard through static its source of emission unknown and the words "6 must die" appear on the wood before it bursts into flame.

In this situation, wood - not typically a conductive material - seems to conduct through time and space, emitting a type of field that ____ magnetic fields (magnetic tape). short circuit is an electrical circuit that allows a current to travel along an unintended path with no or a very low electrical impedance. This results in an excessive amount of current flowing into the circuit.

Please join us for this once in a lifetime *multi-cinematic-experientia-sensuali*.

A live feed transmission of a flipped image! Experience both visions at once (up and down!).

Sit back and watch as the projection beam becomes a solid out of which one slice is cut.

This slice is the surface on which individual frames do not adhere (despite the screens previous life as a photographic test print) but rather keep going to form a movie.

Let the screen protrude and hit your retinas like a brick.

The Fog is a super natural horror film by John Carpenter, produced by Debrah Hill and released in 1980 by AVCO Embassy Pictures. The film's plot follows the paranormal activity brought on by a mysterious fog on the small coastal town of Antonio Bay's 100th anniversary. However, the film really revolves around a lighthouse doubling as a radio base for DJ Stevie Wayne's (played by Adrienne Barbeau) FM radio station. Stevie's live broadcasts narrate both the soundtrack of the movie and the movement of the fog. The FM transmission of wet air is made possible through telephone communication between Stevie and local weatherman Dan O'Bannon (played by Charles Cyphers). Dan tracks the fog's movement with Doppler Radar which uses microwave radiation to locate precipitation and calculate its motion. Fog is a phenonema which greatly reduces visibility and completely envelops. However, fog is much more visible with light, the lighthouse beam hits the fog and it becomes more solid to the camera.

The radio-station-light house serves as an axis which is capable of receiving and transmitting - constantly casting rhythmic light on ocean waves while the radio waves track the fog over land and sea.

Further Reading: There are several scenes that elucidate on the experiential cross section in which the film takes place (electricity, material, time and space). In one scene, Stevie's son finds a piece of driftwood at the beach one morning, Stevie Wayne brings this piece of wood to the radio-station-light-house. She sets the wood down next to a tape player that is playing, but the wood inexplicably begins to seep water, causing the tape player to short circuit. The sound of a voice is briefly heard through static its source of emission unknown and the words "6 must die" appear on the wood before it bursts into flame.

In this situation, wood - not typically a conductive material - seems to conduct through time and space, emitting a type of field that interferes with magnetic tape. A short circuit is an electrical circuit that allows a current to travel along an unintended path with no or a very low electrical impedance.

Weather Radars send directional pulses of microwave radiation, on the order of a microsecond long, using a cavity magnetron or klystron tube connected by a waveguide to a parabolic antenna. The technology is used to locate precipitation, calculate its motion, and estimate its type. Radio is a technology that allows for the transmission of sound or other signals by modulation of electromagnetic waves. Their telephone conversation is made possible through the transmission of sound through metal wire or optical fibers.

Fog is a phenonema which greatly reduces visibility and completely envelops. However, fog is much more visible with light, the lighthouse beam hits the fog and it becomes more solid to the camera. The light house casting rhythmic light on the ocean waves while the radio waves track the fog over sea. The fog does not move in relation to the wind or waves but rather to an event that occurred 100 years ago from the present moment in the same location, a type of cross section .

Please join us for a live feed transmission of a flipped image. xperience both visions at once and see the shape of the space around you with artificial fog, water molecules which Hoover.

Light and Fog allow the projection beam to become a solid through which we cut one slice out of. This slice is the place where it hits a material surface capable of receiving photonic information. Despite being photographic paper, the images of individual frames do not adhere to the surface rather they keep going to form a movie, the fog disperses and rubs up against the screen-skin. Let the screen protrude and hit your retinas like a brick.



A boat carrying piles of sands upstream on the river
A boat carrying us
A boat in a body uncoordinated
(a body of water with no grid)
an unfamiliar grid
back to a familiar grid

A wind and the bike's movement through it
a line on a sheet of paper
the path not the bike
the bike not the muscles
the rift between body and machine

They turned the engine off in the middle of the sea and let us stay there forever

The wind like the grain on a piece of paper and my body on my bike like graphite and i was so high the force
made sense and because of the wind's strength i felt totally orientated on the face of the EARTH

windeck misheard / a poem

the window jams
the window frames
the window shutters

Katie
Katie has a key on her shoe
it shimmers in my eyes
im blinded by the sight
a key of any type?

the body has no outline
Merlau-Ponty's body image

Agnes Varda
something will happen, nothing happens

A.V.
How you see an image is your problem

late notes on late night 8-17-19

perhaps the key to summer weather is actually not the sun but only some sun and all of the possible moonlight. the rest of the year makes nighttime uninhabitable in this way so nighttime is just as important as hot daytime. it is mid august and i feel that until it starts really getting cold (4 more weeks?) i should maybe become more or less nocturnal (after the glass intensive)

luckily i have figured out this key tonight. the scooters make getting around very simple, a proposed schedule could be sleeping from 1- 6 pm or a little more... or perhaps two short naps.. working in studio from 12 to 6 am then going to beach or other desired locations wherever possible and then sleeping later on. this does not exclude social events because often those are in the evening, it also includes plenty of solitary studio time. it perhaps involves not drinking so much or exhausting my body with meaningless chemicals and focusing more on dream yoga or the type of sleep i can achieve. if these are my hours it is acceptable for me to sleep in the studio rather than at home, providing me with cooler and quieter sleep during these last summer weeks. i feel the levels of mental and physical productivity could be juicy and after all i was born late night and all of my most exciting endeavors have occurred in the night... or early morning. this would allow me to see both sunrise and sunset. forget all notions of chinese rhythms or circadian timing, what about my own creative energy yadda yadda.

this lifestyle could be tempting to others who maybe feel trapped in their daily. this is also very good use of not having a steady job which i have the luxury of not having right now... and as i know this will not last it is perhaps the very best way to escape the daily grind by finding an alternate, quieter, and more serene nyc. less driven by social commitments etc. i am awake with the rats. i hope they do not cross my paths and i especially hope there are not hundreds of them breeding inside studio walls this is more imminent than a flood of water. i could keep a night diary, video editing at night is the best mode. nighttime is unaccounted for in the general time equal money equal productivity equation... start reading 24/7 crazy book, perhaps there is something onto this. liminal dreaming, perhaps focused naps could be a key.

i have plenty of to do lists but maybe it is the moon that needs to guide me rather than blazing hot sun and people going to work all day. the beach is still here while it is hot and it is not often when the night time is so pleasant and welcoming. it is romantic just me and the moon.

12:33 am notes august 27 (how have ten days passed i don't know..)

A cacophonous entryway into the passage left out of the novel

A direct path to your subconscious via the ear canal you have only a kayak and nothing to drink

Lighting strikes and you are connected to it because the water you are sailing in is conductive your body completes the circuit bringing you again closer to earth and the unknown sky above

The constellations of a million strobe lights going off at once you enter the club and the room stops spinning all of the little cells inside your body want to keep going down the path of serene symphonies and every little move makes a loud sound all created in the next room by someone working hard on live foley

LIVE FOLEY EFFECTS, special effects sound special

the history of foley sound begins millennia ago at the turn of the shadows, foley followed everyone around until the microphone came along then it was disembodied like the eye is now and how surgeons operate from remote places on patients with remote controls in their hands

the remote control is outdated because it is a device which only affects one thing

the laser beam shot straight out of her nose like a nose bleed in a museum and you see something crawling out from below the door. one thousand horses all in one stable.

the sound of her breathing like sandpaper against the ground you threw up on.

who cares if there are dogs barking i dance when the ambulance passes by and come when the screeching starts

she played a symphony by sitting on my keyboard everything was covered in sweat

“What is now called Foley originated as adding sounds to live broadcasts of radio drama from radio studios around the world in the early 1920s. Phonograph recordings of the era were not of sufficient quality or flexibility to faithfully reproduce most sound effects on cue, so a sound effects person had to create all sounds for radio plays live. Jack Donovan Foley[4] started working with Universal Studios in 1914 during the silent movie era. When Warner studios released The Jazz Singer, its first film to include sound, Universal knew it needed to stay competitive and called for any employees who had radio experience to come forward.[4] Foley became part of the sound crew that turned Universal's then-upcoming "silent" musical Show Boat into a musical. Because microphones of the time could not pick up more than dialogue, other sounds had to be added in after the film was shot.[4] Foley and his small crew projected the film on a screen while recording a single track of audio that captured their live sound effects.[4] Their timing had to be perfect, so that footsteps and closing doors synchronized with the actors' motions in the film. Jack Foley created sounds for films until his death in 1967.[4] His basic methods are still used today.”

later notes...

no real possible way to keep t

Diary for past week Nov. 10- Nov 17

(start diary again!)

Thursday Kyle Jacques bday party - later talked media and goo with gregory, classic arts showcase over glasses of whiskey.

Friday worked at museum and in evening went to marco aspen and audreys for a dinner.

Saturday studio all day and pete's in evening.

Sunday worked at studio and saw The Host at metrograph. A movie like life dynamic not one tone.

Monday didnt work at museum, did errands regarding teeth and skin. Later went to studio and in the evening had musical rehearsal with Simon and Jill. Long night 6-9 of intense performance, then had dinner with aaron and tyler. watched television.

Tuesday worked at museum with origami tree. In the evening met with jennifer youngblood and discussed the opera, was such a pleasure to see her. we learned about all sorts of other opera groups and she was genuinely excited. she also offered to help us learn to read sheet music.

Wednesday amnh all day then rushed off Sandi then rushed off home to get my glasses and barely made it in time to a production of Richard III on 59th street. Sophie scored us free tickets somehow. It was a perfect example of dramatic theater- been reading brecht all week.

Thursday amnh then big group show on time AT jack hanley, also saw rafael and jessie and talked about future zombie movie and ate roxannes inventions.

afterwards made it back to la caverna and danced, later went to karaokr and sang enya with anton. sweet to be with friends

Friday worked on press release with david then went to see The great tamer at BAM!!!! Reinvigorating.
Saturday tyler and i read richard maxwell theatre book and blocked act 1. went to Cafe Tacci for the first time and heard beautiful singers, reminded me of a scene where many people touch as camera passess by..... and also la traviatta.
Sunday

Richard III and The great tamer seemed to become one work where all the dead bodies in the former become animated in the latter. the most animated body in richard iii was the inanimate corpses getting thrown into the pit at the front of the stage.

Circle at Performance Space :

an entry into cinematic experience, a way to shoot a music video with many unpaid extras
(they pay to be there)

the image of the people walkign down the stairs as reflected in Martinique's bubble summed up all teh most interesting aspects of this. Excellent stage make up. Overproduced light show

Parasite the movie (2019): Thank god this guy is making movies. It goes all the way and it is unexpected. so many moments and perfect sequences it is impossible to break down. searching for wifi restructures the architecture of their basement and of how we see the film. excellent actors and seamless editing.

Bach Vespers at holy trinity: Nothing compares to period instruments playing early bach
somewhere it is written that the architecture of the opera house is designed after the interior of a head so you are fully in your head a place you know

Caravaggio by Derek Jarman: non period movie a masterpiece deeply thought out no inconsequential issue

Dusting off the fish I recently saw underwater is something that transforms all ideas about linear time and material space. the waves move like the wind.

zabriskie point and airplane 8/25

Yesterday I said antonioni was a sculptor and i couldnt further explain myself at the moment but today watching zabriskie point i remembered what i meant in a way that words dont work.

the closing of ZP was the explosion. the explosion was cinematic but mostly it was using film to make a sculpture or what i want works to do. the way he uses the camera in a space also has this quality in less obvious ways. soemhow something as simple as a car driving seen from above in the landscape of winding roads followed by a tracking shot on the cars eye level where you can see into the car- the driver - somehow that feels more meaningful spatially and physically (like here is there and there is here, like when i saw the roads we drove on from the airplane- or when you ride away from the place you were- or when you stand below a bridge you were just standing on-

the plot and characters of zabriskie point were irritating, scattered and unnecessary but still within all of that there was masterful movie magic that collapsed and redefined space- maybe i just trust him too much but i believe in the considerations. or at least they work for me.

the shot i spoke of yesterday was also in the film. footage from the airplane of the airplanes shadow on the ground. there it was, just the shadow. the tracking shots of car and airplane felt more than ever to be saying "this moving object stays in place, technically static, while the landscape moves around it- behind it?" it was a technical move but holds a lot of meaning - i think. its over and over a movie. some scenes are clearly stating this is picture making i am a painting why use paint when we are at a moment when we can capture light events (the reception of light waves onto a material which is hyper sensitive to those waves- in extremely impossibly possibly fast series of events)

yesterday i was in the sesna (spelling) with Rich and Tyler. we were 3600 feet in the air, not sure how fast. i drove the plane through almost cumulus clouds. i pulled the steering handle towards me and the plane went up, i pushed away and it went down. the propeller spun too fast for me to see it. the windows on the side of the plane opened and closed. i have never shared this proximity to clouds. the plane small around us, when i drove it i was extremely conscious of the planes mechanics and focused on the driving that i forgot the feeling, or i had to push out the idea that we were elevated in mid air. that the forces which were keeping me afloat where not visible, or if they were they were not understood by me. the mechanics abstarct or as literal as a blender, i cant tell. i know the feeling was incredible and that the force i was pushing against or working with was space- emptiness that felt totally full because i could move in it. the lakes glimmered the suns reflection like ive only ever seen glasses of water do, or not even. there was a continuity which was the surface of the earth, and a clarity of this, which was created by the proximity i had to it. the water glared like part of a surface which only parts of where presently visible.

today i sat in the empty theater, in the balcony, the lights were on and the screen was visible- the curtains pulled to the sides to display a 4:3 ratio a digital projection of a video. i sat in the seat and looked at the screen and tried to remember the feeling of flying the plane, my hands in front of me pretending to hold the plane's steering device. attempting to feel the subtle rise and fall of my body in space. the space, i guess. i stared at the screen and saw an image in real time, of the view from the plane, it was a memory of a video maybe or just memory merged with the video i took from the plane. it was short and not a hallucination just imagination. i was never tricked but the empty theater and the open screen gave me a place to focus on this feeling and memory. i cried a few tears looking at the screen then it stopped i did not want to be caught sitting alone in the lit theater crying in front of a blank screen.

this evening i watched zabriski point from a different seat in the same theater, row d - five seats away from the screen. the main character steals the same plane i drove, the same model im almost sure. when he got in i

recognized the whole dashboard. he took off and i was excited to see the plane again, to be in this scene with the recent memory of having been in that same seat the man was in. then i remembered the morning and that id tried to see this on the same screen this morning. the landscape was different and i understood it to be a completely different thing, i was afterall imagining my own experience in the new jersey pennsylvania landscape and this was the desert and LA. but still i was completely overwhelmed by the fact that only this morning i had sat here and imagined this scene. now here it was, materialized.

nothing psychic or anything, something i dont have words or thoughts for only a good feeling.

an unbeliable feeling, what i imahine mystical or religious things feel like.

i tried to feel the airplane feeling during the airplane shots. it was hard to recall but i felt i understood the scene in a way that was absurd. that before it would have been beautiful and i would have liked it but that now i was a part of it. i could easily have watched that before ever flying the plane. soon after the beautiful plane scenes there was the orgy on the hillside scene which made earthly activities seem absurd in a dumb way and pathetic in another.

thats why rich said sex.

celestial is not a understatement.

i would like to make a drawing of all the different ways a camera could be strapped to the plane to get the shots he got. one mounted on the hood looking in through the front widow. i wonder what airplane videos people make now look like.

in bed tonight i will again try to remember the feeling of the airplane.

i would like to send rich an email to tell him how amazing it was.

i really want to think i am a renewed person, i think it is impossible that i would not be.

the next two weeks i work everyday but i think with this flight i will be able to propel through like a plane. and i know at the end of it that i can rent a car for fifty dollars or perhaps take a bus even to rich and fly the plane again. it is a day i can live with.

who is antonionis camera man is it one person through many films or just different people or is it himself. they are an agile person whoever they are.

yesterday after the flight we went to snl weekend update and i could barely notice anything else but the cameras and micriophones extended outwards on their stands hovering above or gliding through a space which was vectorized only for them by the devices they were mounted on. a line only this camera could trace. and which would then be localized inside of a screen facing me and others at various angles.

the plane flying low close to the moving car. a plane folowing he path of things on land. a plane dismissing the lines made on land.

9/6 11:57 pm

browsing cam4 by location with no sound yet but hearing marvin gaye's lets get it on from the street below. its faint and i cant define its source or movement but it persists longer than a stoplight and doesnt run with a moving human. as i interlink with other waves on the internet personal camera broadcasting open bedroom 260 vr live - the thing i love the most is the presence of moment the present moment? and i especially love the videos with sound on and no sexual activity, just two people or one in a space and the camera is placed in the most beautiful happenstance way sometimes but sometimes the shot is extremely careful constructed and there is no way i could ever think it was up to chance. but usually nothing too striking but if theres music on well i listen to it like its the radio, i forget its source until i realize the things i do not know about their radio or whatever decision making is going into their music choice. all i know is that they chosse to have music and that is never fully that random.

i remember now why i made that cam4 mixtape a few years back, i hope that its around somewhere and im also glad its not too late.

i go back to check on the performers but i cant find any of their cameras, i get distracted by one of a girl scrunching up a pair of underwear close to the camera. when you have wet clothes and take them off the drain the water by twisting it all together, whats that called?

she has a song playing that repeats some bubble sounds low pitch.

another man alone and singing.

somewhere in the midwest there is a man on a couch with , his blanket may be white but before i can double check nyc free wifi crashes on me, someone downstairs on the sidewalk is competing with for bandwidth and they win through proximity. sometimes you feel the air i guess. something like sound or things that pick up different kinds of waves. did the invention of the radio change peoples understanding of space, proximity has different meanings. the receiver picks up from the transmitter. a radio is flipped on and in every house nearby its the same sound.

but then there gets a point when that radio cant be reached. because of the proximity of everyone to internet it all feels instantenous so not located in space at all. except by wifi, but even things like bluetooth, it is understood.maybe we are feeling the air more than we think it, i guess because everything is invisible.

i would like to learn a lot more about satellites that are circling the earth these days. this is a crazy sense of scale but i cant believe i havent really thouht about it before. its like plumbing.

i guess you remember and forget.

it is incredible difficult for me to write cohesive, or even speak i have realized. only to an extent of explanation, obviously i can speak with people but theres no denying there was something i skipped over when learning the language and forgetting the first one.

and maybe everything i do in anyway is an attempt to forgetlanguage. i do want to make a habit of watching sans subtitles. as partner is much better with words even though a few scenes crucial, those are about words specifically.

bauhaus were smart they never used words did they

on songs: (and abstraction?) story telling

Arethra franklin prayer invocation

It makes me very happy tonight
That my family is here singing and praying with me
And at this time I would like to introduce to you
My brother Reverend Cecil Franklin

It is my task to have a few comments
And I thought about a passage of scripture
The Gospel according to St. Mark
16th chapter in the 15th verse where
We are challenged to go ye into all the world
And preach my Gospel on to every creature
Go ye into all the world
And preach my Gospel
On to every creature

You know there is a unique advantage in preaching the Gospel
Using the vehicle of song
For songs have the advantage of being packaged
And wrapped in universal appeal
Songs are not limited by natural or human boundaries
The Gospel through song is universally comfortable
For it is not hindered by local state or national boundaries
Not hindered by racial, economic, political or religious preferences
Songs are clogged with the ability or capacity to successfully and comfortably
Meet the challenge of the great commission
Go ye into all the world and preach my Gospel on to every creature
Songs are in a position to comfortably answer that challenge
And therefore the Gospel through song accepts the challenge and responds joydfully
Praising the name of Jesus
And therefore we sing "oh how I love Jesus"

Feb 26 2016

Aint nothing like the real thing baby but loud chorus i looked for it all i found was marvin gaye
i searched and searched all i found was elton john
i know i wanted husker du or something like it
i youtube searched punk rock cover of it
i searched husker du and found an album
i need more husker du in my life
then i found husker du singing whats going on
but its their song
its not marvin's
i want husker du to cover marvin gaye i have to do it myself
marvin gaye to husker du in one

husker du whats going on, near the end marvin gaye's whats going on starts playing - you can do this easily
with youtube. even easier with editing. in youtube the levels are very similar

collapsing them into the same song, not as a joke but everything that goes with them

its not a cover its not a reworking its a puddle of conscioucness

happy days at theatre for new audience

the woman stuck in dirt a big pile that took up the whole stage but the contrast between the yellow of the sand and the blue of the painted sky backdrop was so great that the space between vibrated almost white and i could not look at it for very long. it was perceptually similar to at graduation where the brightness of the stage was so potent and we stared at it for so long that it felt like it was burning into my retina and the image of the stage was receding back into a space turning into an after image of itself even though i was present there and still looking and regardless of how i understood the architecture of the great hall the images and the backdrop felt farther and closer and bright all the time so the beckett play was like that except less busy and less time spent. it was most exciting to hear the cadences in speech and the way the woman's arms hung limply as if hovering above the sand but still resting above it. when she spoke about getting sucked out of the earth into space and gravity being something that feels as if it's gone, well i thought of how her arms fell onto the ground and how she held them up for extended amounts of time. the sun/ the stage light never worked in relation to the umbrella, meaning the umbrella never sheltered her when she held it above her head. because it was not fully noon, so when she held it high above her head the shadow was cast in front of her. the sun never changed through out the play but we understood time was passing, in our lives and on the stage. the rate of time on the stage was different than ours in our seat but we are all in the same space and there is no screen just extreme make believe. at a movie it is different because you understand time has happened in many different ways and you are never looking at a sequence of still images you are sharing a present reality and the person who is performing might end up coughing and the change in scenery has to happen fast and behind the curtain.

i'd like to read the play now, alone and trying to create new versions of the characters. it was a pleasure that there was very little movement and only two people, but if it had been a bad play this would have been challenging. every action was essential and i guess i don't know how else to describe why it was so good right now. i also thought of how it is. it also made me think about what happens when you materialize or visualize a complicated metaphor on some aspect of the human condition, but so much humor in beckett's words - takes himself seriously in the most important way. a person in a pile of sand would have been nothing without the rest.

Figure As Ground

Electrically speaking, what is ground?

A ground is a direct electrical connection to the earth, a connection to a particular point in an electrical or electronic circuit, or an indirect connection that operates as the result of capacitance between wireless equipment and the earth or a large mass of conductive material.

<http://whatis.techtarget.com/ground>

LONG COPPER ROD DRIVEN INTO THE GROUND

"It turns out that the power company uses the Earth as one of the wires in the power system. The planet is a good conductor, and it's huge, so it makes a handy return path for electrons. **"Ground"** in the power-distribution grid is literally the ground that's all around you when you are walking outside. It is the dirt, rocks, groundwater and so on."

science.howstuffworks.com/electricity

how power grids work <https://science.howstuffworks.com/environmental/energy/power.htm>

Figure-ground (organization) is a type of **perceptual grouping** which is a vital necessity for recognizing objects through vision. In Gestalt psychology it is known as identifying a figure from the background. For example, you see words on a printed paper as the "figure" and the white sheet as the "background"

Perceptual process

How does the brain decide in a visual scene which item is the figure and which are part of the ground? This perceptual decision can be based on many cues, all of which are of a probabilistic nature. For instance, size helps us distinguish between the figure and the ground, since smaller regions are often (but not always) figures. Object shape can help us distinguish figure from ground, because figures tend to be convex. Movement also helps; the figure may be moving against a static environment. Color is also a cue, because the background tends to continue as one color behind potentially multiple foreground figures, whose colors may vary. Edge assignment also helps; if the edge belongs to the figure, it defines the shape while the background exists behind the shape. But it's at times difficult to distinguish between the two because the edge that would separate figure from ground is really part of neither, it equally defines both the figure and the background.[6]

Evidently, the process of distinguishing figure from ground (sometimes called figure-ground segmentation) is inherently probabilistic, and the best that the brain can do is to take all relevant cues into account in order to generate a probabilistic best-guess. In this light, Bayesian figure-ground segmentation models have been proposed to simulate the probabilistic inference by which the brain may distinguish figure from ground

https://en.wikipedia.org/wiki/Optical_illusion

Figure-Ground (Gestalt psychology applied to painting)

https://www.researchgate.net/post/What_is_the_distinction_between_figure_and_ground_in_art

'perceptual receivers' kaja silverman IDS

“Every body in light and shade fills the surrounding air with infinite images of itself; and these, by infinite pyramids diffused in the air, represent this body throughout space and on every side.” -Leonardo Da Vinci

ACTIVE RECEPTION

HYPOTONIC HYPERTONIC ISOTONIC - Permeability, osmosis

tautology - poetic redundancy

writing turning into images- narrative

diagram illustration figure ground props

Lighting Set up for Character Dangling Over Void :

Three (or infinite number of) performers ready to perform a Radio Play

all of the characters performing an action which keeps the building from collapsing in on itself

there is no plot only structure

on the television there are many biophysicists speaking about biphotons, they describe energy fields as an orchestra of different symphonies playing melodies and frequencies while the brain is the conductor they also say “emotions generate new creative synapses”

a movement in the score causes one to fall over a movement in the body again

if the figure becomes the ground in electrical and perceptual terms it means a total shift in relationship to things outside of us, harder to delineate the edges of moving or still bodies

seven microphones hooked up to the same two amplification systems generate a feedback cycle which sends thousands of bees to the surface

the sur face of what

the egde of a form is generally called the face

the outermost extremity of this face typically known as the sur-face. sur being outermost?

the characters in the radio play are rigid their voices are carried through conduits the spaces between them constantly changing, in formation never settling on one shape

two forms constantly changing are in a process of formation they are in formation

i cant think of what is not moving

Ground is an escape from a circuit- if figure is ground a need to reestablish all connections and stability is essential, a constantly moving ground (figure)

not ego centric but people based?

on the table are plans for a complicated scene shot under water, the director has asked a craftsman to build three dimensional models depicting the volumetric water as seen through the lense, depth and flatness analyzed in relation to prism and optics

the score of the movie is played by a tuba and a bassoon, the tuba player arrives early (before his due time) carrying a tuba which has been sliced down the middle like a cross section drawing of a theatre. he is holding the two pieces in the most comfortable way possible which means the cut sides are facing outwards, it is inverted in this way. He is confident he can still perform despite the untold incident which left the tuba IN THIS WAY but the conductor says the VIBRATING COLUMN OF AIR will be lost to the room and therefore the microphones.

There is a thing only cartoons can do which is animating optical phenomena like picking up a beam of light and walking over it.

In the far corner of the morphing room there is a cloaked figure analyzing diagrams of magic tricks, from our perspective as the hovering camera just above their head we can only assume they are the magician and they are surrounded by their props which look no different than everyday items. these are:

the stage manager enters stage left she is wearing a shirt that says BACKWARDS TRANSMISSION
FORWARD OMISSION

there are ten to twenty fans set up facing the stage, these are placed in very specific ways ready for the scene in which the characters fly through the air their wind blowing their hair 30 mph
they wanted to hire a crane for the shot but due to financial setbacks they projected the crane and moved the object around it, the thing that moves the crane

its true that everyone has to wear a microphone earpiece headset on set - this is to generate an excessive amount of feedback to ensure everyone is on the same wavelength factly speaking

the stage is not big enough for the parachute shot it is a total disaster they know there will be no end to this take

The scene of camera in theatre near end of Opera by Dario Argento
Spinning theatre pov

a reflective material such as aluminum reflects the things around it to the point it becomes invisible?

all of the instruments were shined so bright that they reflected the room around them so the stage looked empty for a moment

westerns and operas paired together or swapped sound is an instinct that i think is based of the instrumental nature of the actions in both- in one the story is told through the singing leading to action of sorts in the other the action unravels through verbal dialogue some sort of fight is begun through language, in both there seems to be a very specific kind of back and forth shot reverse shot??

OCTOBER TENTH new thoughts on event based sculptures such as screenings/hearings(playings)

all monitors used in show will temporarily play a variety of specific films, in action collage
the speakers will be used for dialogue or to play an opera

**ONE IDEA: Loudspeaker a full opera, on monitors: conductor loop - a western silent - closeup
version of opera OR something ambient or classic arts showcase
(this could be two versions) two operas- maria callas? what operas?**

**two IDEA: screening of OPERA by dario argento at same time as Phantom at the Opera at the same
time as _____? - audio is Dario argento movie since Phantom is silent !**

three IDEA: screening of Scream 2 (play-movie) screening of The Last Movie by Dennis Hopper on hanging
tv?

orchestra muted compilation playing backwards - sound is pop music or this goes with OPERA screening ——

THE LAST MOVIE, OPERA, letters from Unknown Woman (actual screening of this??- is it relevant? or **LOLA
MONTES**)

MRI FACE LOOPED ON ONE OF THE MONITORS

technical notes:

possibility that screen skim walls are actually moveable and changeable???? so like self standing wooden
frames with skim?.. changes the appearance and idea but allows for screenings?? too fake?? idk..

IMPORTANT NOTES FROM LEONARDO DA VINCI

point is not part of a line.

The smallest natural point is larger than all mathematical points, and this is proved because the natural point has continuity, and any thing that is continuous is infinitely divisible; but the mathematical point is indivisible because it has no size.

Nothing is that which fills no space. If one single point placed in a circle may be the starting point of an infinite number of lines, and the termination of an infinite number of lines, there must be an infinite number of points separable from this point, and these when reunited become one again; whence it follows that the part may be equal to the whole.

The point, being indivisible, occupies no space. That which occupies no space is nothing. The limiting surface of one thing is the beginning of another.

That which has no limitations, has no form. The limitations of two conterminous bodies are interchangeably the surface of each. All the surfaces of a body are not parts of that body.

The line has in itself neither matter nor substance and may rather be called an imaginary idea than a real object; and this being its nature it occupies no space. Therefore an infinite number of lines may be conceived of as intersecting each other at a point, which has no dimensions and is only of the thickness (if thickness it may be called) of one single line.

The boundaries of bodies are the least of all things. The proposition is proved to be true, because the boundary of a thing is a surface, which is not part of the body contained within that surface; nor is it part of the air surrounding that body, but is the medium interposted between the air and the body, as is proved in its place.

If objects transmit their image to the eye in pyramids, and the nearer to the eye these pyramids are intersected the smaller will the image appear of the objects which cause them.

The instant the atmosphere is illuminated it will be filled with an infinite number of images which are produced by the various bodies and colours assembled in it. And the eye is the target, a lodestone, of these images.

That the atmosphere attracts to itself, like a lodestone, all the images of the objects that exist in it, and not their forms merely but their nature may be clearly seen by the sun, which is a hot and luminous body. All the atmosphere, which is the all-pervading matter, absorbs light and heat, and reflects in itself the image of the source of that heat and splendor and, in each minutest portion, does the same. The north pole does the same as the lode stone shows; and the moon and the other planets, without suffering any diminution, do the same. All bodies together, and each by itself, give off to the surrounding air an infinite number of images which are all-pervading and each complete, each conveying the nature, colour and form of the body which produces it. Every body in light and shade fills the surrounding air with infinite images of itself; and these, by infinite pyramids diffused in the air, represent this body throughout space and on every side.

The body of the atmosphere is full of infinite radiating pyramids produced by the objects existing in it. These intersect and cross each other with independent convergence without interfering with each other and pass through all the surrounding atmosphere; and are of equal force and value — all being equal to each, each to all. And by means of these, images of the body are transmitted everywhere and on all sides, and each receives in itself every minutest portion of the object that produces it.

The air is filled with endless images of the objects distributed in it; and all are represented in all, and all in one, and all in each, whence it happens that if two mirrors are placed in such a manner as to face each other exactly, the first will be reflected in the second and the second in the first. The first being reflected in the second takes to it the image of itself with all the images represented in it, among which is the image of the second mirror, and so, image within image, they go on to infinity in such a manner as that each mirror has within it a mirror, each smaller than the last and one inside the other. Thus, by this example, it is clearly proved that every object sends its image to every spot whence the object itself can be seen; and the converse: That the same object may receive in itself all the images of the objects that are in front of it.

All objects project their whole image and likeness, diffused and mingled in the whole of the atmosphere, opposite to themselves. The image of every point of the bodily surface, exists in every part of the atmosphere. All the images of the objects are in every part of the atmosphere.

It is impossible that the eye should project from itself, by visual rays, the visual virtue, since, as soon as it opens, that front portion [of the eye] which would give rise to this emanation would have to go forth to the object and this it could not do without time. And this being so, it could not travel so high as the sun in a month's time when the eye wanted to see it.

All the rays which convey the images of objects through the air are straight lines. Hence, if the images of very large bodies have to pass through very small holes, and beyond these holes recover their large size, the lines must necessarily intersect.

If bodies vibrate *extremely quickly*, they *glow*. Is here the warmth in the moments of *compression* great enough that they also *glow* throughout the body?—*And* does one see this *glowing* then roughly in just the continuity as a fire brand swung in a circle seems to give?—Then such bodies would have first to glow redly, then more yellow *and* brighter, until finally they reached *glowing* white, or *glowing* with white light. *And* yet the body would afterwards still (or again) be just as cold as before.

Also with *glowing* through *electrical pulses* attention must be paid, that is, to whether it is not *glowing* from *oscillation*. So too in the case of *glowing* through exposure to light. For if *oscillation* is itself present in light, as is necessarily the case, then it spreads itself through everything

If a body oscillates so quickly that the compression-warmths become red heat, then it *shines*; during this it must however feel warm for precisely the same reason for which it shines, although it only shines *and* glows *momentarily*. It would even have to feel *very* hot, *and* even be able to ignite *and* burn sensitive things as long as the warmth had enough time to spread itself. A body which has vibrated to the point of red heat would have to ignite *detonating gas*, for example, if only the given portion of gas lingered upon it long enough. In a *pipe* of the *absolutely* highest pitch...this detonating gas would have to ignite itself even more easily with the same *oscillation* if it is *blown*, for here the compression warmths appear originally in the gas *itself*. Thus atmospheric air, *and* atmospheric air with oxygen would also have to go to saltpeter acid under the same conditions, only with more difficulty. With particular ease, however, a mixture of oxidized salt acid *and* hydrogen would decompose through bodies oscillating very quickly, or through such rapid vibration of their own bodies, primarily through

A body shining from the glow of *oscillation* must actually *melt* every time in the moment in which compression takes place, *and* only later (in expansion) come together again,—insofar namely as it melts with the proper ease. To this belongs probably some cases of bursting *and* tearing of quickly (strongly) affected bodies. Through these brief instances of melting *and* solidification, changes of significance in the vibrating body must be produced, particularly in the constellation of its parts. Whether the so-called playing out¹⁰ of instruments might already belong here?—The breaking of glass with the voice is also probably the consequence of a breaking because of melting.

In the *tone*, generally, where discontinuity in time *nonetheless* produces continuity, would be the first place to ask whether *different qualities which border one another merely in time*...could perhaps not also produce *processes and* processes of a *particular* kind among each other?—Already something similar lies in every *propagation* of something, since namely here a time still really passes, until the process, etc., of *a* in *b*, of *b* in *c*, etc., has arrived.

Irina Jasnowski
May 10, 2016

David Gersten
Material Imagination
Listening Critique

FORM & FACE
(SCAFFOLDING)
MOVEMENT
RE-CYCLE
STILLNESS
HARNESS

FORM as defined by Merriam-Webster dictionary :

a : the shape and structure of something as distinguished from its material

b : a body (as of a person) especially in its external appearance or as distinguished from the face : figure

FACE as defined by Merriam-Webster dictionary :

a (1) : a front, upper, or outer surface (2) : the front of something having two or four sides (3) : facade (4) : an exposed surface of rock (5) : any of the plane surfaces that bound a geometric solid

The surface of a form is the most exterior part of it, the face of the form. A form constantly in the process of becoming, shifting, is in formation. The space between two faces is the in-between. Inter-face. The space between x and y is always some sort of interface.

The space where a cold front and a warm front meet is where the storm happens.

Something in the constant state of being formed (by our perception) is constantly in motion, the edges of its surface are constantly shifting - this affects the space between the thing and us, or another thing. The interface then is constantly shifting, in movement.

The movement of water generates electricity. When placed within an appropriate context or system, water can generate electricity. the movement of water must be harnessed in order to generate the electricity. To harness is to fasten or to immobilize in one way in order to aid something else, I am thinking of a dog harness as an example.

To immobilize a movement in order to generate an other - another - an other _____

A photograph is a very direct way to immobilize a movement, in the immobilization something else happens. A camera is an interface through which we see images one step removed from their context, then placed into a new context.

An image moving is a moving image, if I wave a photograph in the air it is a moving image. A video camera has sensors in it which capture the image, sometimes the quality of the image is so low that the pixels which make up the image shift in place and generate movement. This happens often in the transfer of the video, uploaded to youtube or something. A video of a still record sleeve gains movement through its resolution. A still image becomes a moving image.

Images, like materials, in constant cycle of flow. A Poland Spring bottle moves (it gets filled, drank, emptied, trashed...) and so does the image. All the Poland Spring bottles in the world moving to create a new landscape. The landscape is both material and not.

The silicone flow on the waterfall model is real silicone, it only becomes real water once it is an image - passed through the camera and out through the video monitor.

The constant movement of images and materials. Materials as images. Images as materials. What does it mean to immobilize moments in this constant flow. To create a standstill that allows for even more movement. Thinking lightly of the greek theatre situation in which the village becomes a backdrop for the play, then later the inhabitants of the village/the audience in the play return to to their village which was transformed into an image or another place during the performance. Once sets begin to be made, the village is blocked off by a new material - one that represents something else which also being the thing that it is... blocking the view behind it. These are different ways of handling the space between, the staging is an interface through which we experience another place.

Scaffolding is constantly moving, scaffolding elevates bodies from the ground. This could be helpful to create a stage or to construct a building. In either case, the scaffold precedes and allows for the action or the new construction. The space where a building will be made is surrounded by scaffolding, there is no building yet but there is scaffolding. Scaffold is usually referred to as scaffolding, the -ing could be attributed to the fact that its always actively doing something. Scaffolding is an example of the only constant which is the state of construction, transformation. Scaffolding itself is modular and is removed then stored then put up somewhere else. It is recycled. Scaffolding is still and stable but it allows for new movement through a space.

Scaffolding is a glimpse into a credible future, it is a straight forward example of material that moves in relation to a complicated network of many more contexts.

What is the relation of scaffolding to greek theater?

Interfaces which are constantly in the process of becoming/changing - in formation.

In formation is the process of being formed (scaffolding, construction, seeing how something is made...)

Movement is the most crucial element in every single exchange.

How to create moment of immobility or how to become extremely sensitive to the movement in order to be able to feel what is happening more?

I love the analogy you used in class about western ship building versus eastern ship building and the displacement of water, considering the movement of the water instead of going against it, overcoming it instead of being one with it.

PROPOSAL to make rod and cone wear headphones

ROD AND CONE AT THE MOVIES (explains how they work and what would happen in a movie theater)
rod and cone are the photon receptors which are sensitive to a particular wave, light waves which are one specific type of wave on a spectrum of waves from varying sizes .. radio waves to gamma rays

THALAMUS A PAIR OF KISSABLE LIPS

the thalamus is a part of the brain with several functions such as relaying of sensory and motor signals to cerebral cortex. info hub

ROD AND CONE WEARING EARBUDS

AMODAL COMPLETION (perception and auditory) - perception of whole physical structure when only parts of it affect the sensory receptors.

CHARLES BONNET SYNDROME: a condition that causes vivid complex recurring visual hallucinations in older adults with later-life vision loss, as many as 20-30% of adults with vision loss are affected with CBS
-stored visual memories (when your rods and cones stop working, if there's no incoming data- the cells make up imagery)

space for imagination

"the hallucinations are more likely to occur when the person is awake, alone, and in dim light or when he or she is physically inactive and lacks distractions, such as television."

show video of cardboard people?

to create a work which proposes rod and cones wearing earbuds but not like seeing through hearing or hearing through seeing (cinematic) but more like a distorting, to make works which create a space similar to the space created by the blindness which causes hallucinations. not that i want hallucinations but that the space of blindness engages a type of imagination which is not bounded by "reality".

somehow a work which creates a subtle sensory mash up,
not (just) reconstructing 3d world from 2d image - a different kind of reconstruction the kind we do all the time and its hard to place your finger on

in the past i have used kinetic parts, audio and video within sculptures to generate this type of animation - swirl
i wonder if this is a crutch

i am interested in using video and audio though because of their scale and the way they shift and we accept them

sound especially complicates situations, especially pop music - i am thinking of a sound filling a stadium or filling your ears with headphones, that is a radical shift in scale - images have this too but it feels harder to

explain like that.. song also has a scale of time and passing through history in a more tangible way than images- most images i feel like get stored as memories and we dont even really see them but project them? narratives, social dynamics, ideas of revolution etc all fall into this

songs are separated from other sounds as we understand them as songs and somewhat separate from language - they still infiltrate but in a very different way, we are more conscious and working with the sonic shift in mood - maybe

i was walking listening to the radio on headphones which was a beautiful experience as always since as i move the airwaves shift and i feel as if i am navigating through a physical situation of radio waves (which i am but i usually do not have receptors for)

and as i was walking i began to feel extremely connected to all the other people passing by me who had headphones on, who had chosen to choose whatever soundtrack they needed at that moment or maybe a podcast or the radio, and i wished so badly that i could hear what they were hearing as they walked past me, only for a second, because i guess thats something you take for granted - hearing the same thing as everyone else, or being aware of the sonic environment together. its crazy how removed you can really become with audio in your ears.

back to moving through radio waves, the radio in my ears is only a device which creates additional receptors. zach made that tool for hearing light or something... we have many tools that allow us to experience some other sensory understanding. david wore that brain reader on his head for a day.

i guess in some ways i would like brief if even noticeable maybe just felt shifts like that, like the radio feeling in space

VAGUE

both felt that teevee was the place and it will be liberating to be on the air and mix things up as we wish. i have many more thoughts on other parts of the show that influence the way i make or want to make things, the type of situations i want to avoid or create. mainly the all encompassing entire world is too much and doesnt fully realize, better to focus on aspects of it and leave breathing room for others. also a break from 3d world, tyler and i feel pulled to flatland for now in our own ways.

the day following the opening we had breakfast with yuddit and went to the flea market, then ryan tyler and i had a beautiful late lunch at home with ryans beautiful cooking skills.

later on after short nap we met oscar and his parents jaques and barrel to ride some rides. the swing ride was serene, the spinning ride changed everything floating in space.

the following day we watched Mullholland Drive, we finished it the following day in the cinema.

words cannot express—

later on in the evening i watched THE mATRIX for what felt like my first time. after watching t i read some reviews from the time of its release because i cannot believe the world wasnt blown away. the camera work is pretty amazing considering the movement of the action from left to right and allof the special spatial effects. i found our rudy rucker, the author of the 4th dimension book im reading was hegels great great great grandson. aha. he also wrote software and wetware, two novels which were influential to the beggining of cyberpunk (and thus matrix thoughts).

I am switching between reading the guided tour of the 4th dimension and the Photography book by Kaja Silverman. I finished the invention of morel in spain a few weeks back. all of these tie together in perfect balance uh huh.

yesterday we went to the Old Masters Museum in brussels - I was pretty struck by one painting when i first came in which depicted the protagonists in multiple scenes or moments in time, moving through space. there were two panels but the one on the left had two scenes. this happens repeatedly in painitng of this period, typically on the outer edges or within distinct frames, it was new for me to see the figures so close in proximity. later we saw a whole town scene where the same character was seen in many different situations. simultaneity. maybe this is crazier now that we are so solidly set in cinematic linear time, depiction of forward backward.

Over dinner tyler and i talked about this and how you could do the same thing within a video, relaizing the show itself does it and the security camera/acting reel footage we have made does it too. we started thinking about the performance for september, projections of faces on our own faces with our bodies left to react to the scene. the video mapping aspect shouldnt be too hard, i wonder if live feed could come into play anywhere but maybe best to keep it single. using our own footage, found, or both? video collage from interviews etc. two people playing the same character, a character taken out of filmed linear time reinserted into two bodies simultaneously present. but not a clone. more on this soon. i wonder about acting with the rest of the bodies. in the cinema in the evening we watched a bcc documentary on flemish painting, mostly it talked about jan van eyck and his way of depicting jewels etc.. light and the mechanics of vision. pretty exciting, with the reflections of the outside painted in. i thought of the resin sunglassess and tee vee reflections i made. the next episode focused on Albercht Durer - didnt watch all of it but loved wgat i saw. then watched most of a documentary on Hieronymous Bosch with many close ups of his paintings, the best of which are at el prado in Madrid. Two piece suit with bosch fabric. lots of bruegel at the old master museum, that was pretty crazy.

it is real

robert altman film cut to commercial break

its only real when its dark

scene from probably hitchcock advertisement for end of october movies on tv, perhaps

advertisement for weight loss women crying and or tearing up with white woman in blue bathing suit reaching into tall cabinets in her kitchen

several men straching their paints, before and after pictures of various people - photos cant be trusted

advertisement for shoe storage solution cant say i disagree instead of a recetanble it is a circle with the tis of the shoes faving the epicenter maing up the epicenter- no los sapce, shoes in tact, two under one bed, spinning clockwise or counterclickwise

even jats and winter wear, different captions, always under bed, people looking pleased over and over

blurred camera movement panning from one room to the next

the product is called shoe go round

its 1499 and 800 number

advertismeent for mackennas gold

a moviesnetwork ad with lots of cinema scenes from movies

a mattress commercial with a woman laying in sparse room with sun flare lense

too long

mattress always too short

the scene frpm psycho quoted by life alert help emergency system

help ive fallen

mutiple uses multiple spaces guy with micriphone headset on in remote location soothes them like a robot

call now for free brochure

attention important message for medicare recepeints

bold type all caps and voice over

supplement insurance

looks just like pamphplet but on the television (graphic design, the only thing moving is the text as it appearS)

right foot stepping onto scale, clean slow shot

youth hormone that reduces body fat, increases muscle mass and reduces wrinkle,

the type of ad that prodoces anxiety and preys on this

HGH HGH HGH MORE

oB Gyno doctor and woman is very excited

im almost there sero vital

try f=risk free where is the clock for 6 minutes

white woman talking 56 looks 40

movies network commercial that is only graphics and cut back to movie

The pieces generate steam in the space, the movement of molecules in this state (vapor) is free and freed from form. The gas expands until it reaches a non-porous boundary, then it condenses and returns to a liquid form. In the liquid state, molecules move past each other, gliding. These changing states illustrate the situation present in the objects and materials within within the work, an image evaporating and moving free until it hits the lid of the container and becomes condensation. So we look at the lid, the lid becomes the frame, the plasma screen tv.

but if there is no lid it expands even further, til it reaches the edges of the room - a wall protruding with its insides. But on the way to hit the wall and the pane of glass, it hits our retina and condenses. Without a lid it hits our retina, some sort of set up. Does the heat from our body inject these molecules that have landed on our eyes with some sort of charge (after all we are full of hot blood)? When gas is charged with extreme heat or energy the molecular bonds break up into ions and electrons it becomes plasma, it glows - neon and fluorescent lights, the sun, plasma screen television. (Moving images are not contained)

The moon reflected on the sea looks like the glare from the flash on the box of a sixty-two inch curved tv screen. (The box for a curved HDTV is not curved.)

First you have the sea then you have the screen then you have a glare then you have a scene.

A serene scene, then something falls. A serene scene of waterfalls. Something falling is different to something spilling, a water spill is not a waterfall / when water spills water falls?

You fall asleep in the bath tub; it is a claw foot bath tub and the pipes which bring the water are visible, they are external to the tub and for a moment, external to the building, from the wall to the tub. (From the light to the plug)

Structural Evolution: An Illustrated History by B.S. Benjamin published in 1990 by Literary House in Lawrence, Kansas.

even liquids and gases can be structural

Not the container but the lid

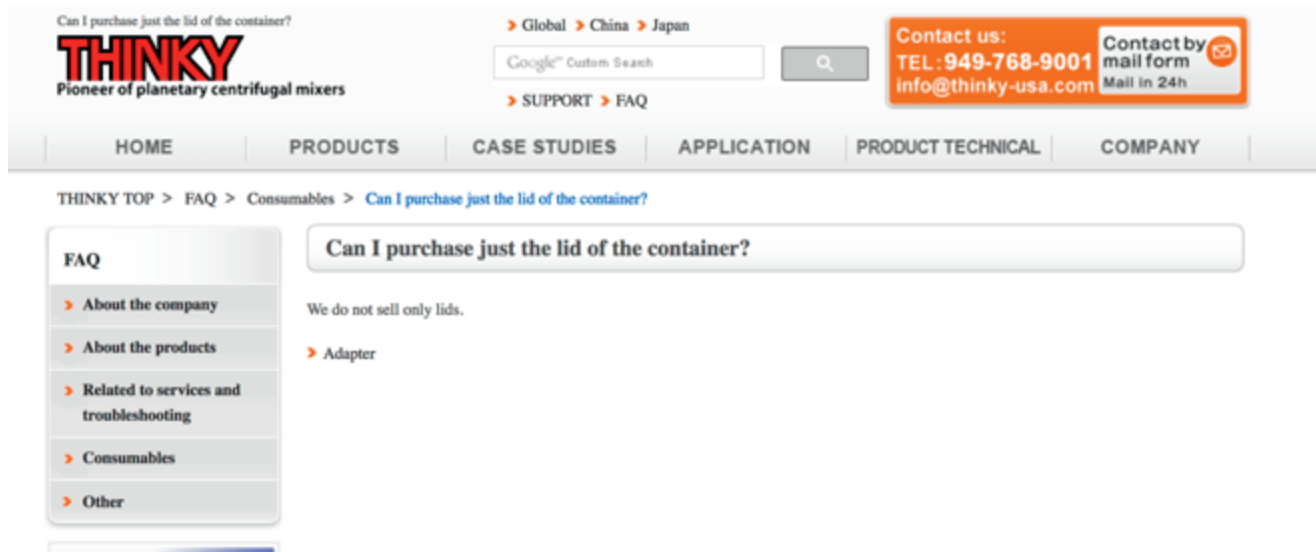
A lake covered in ice with boiling water underneath

something like swimming in a pool

an airplane painted as a fish flying through the sky turns the sky into water from a certain point of view at a given distance

When water evaporates within a closed container,

condensation gathers on the lid.



notes on recent movies august 1 2017

need to keep better track of movies (now that i have free movies and go more often) and consolidate into one place but for now ill start again here

friday saw from the east by chantal akerman

realized i hadnt seen anything other than hotel monterey by her

this was full of people and so that changed everything - panning panning so so good, more notes on this soon
yesterday saw times square 1980 tyler tells me its the same director as empire records which i havent seen yet
today i saw recut version of suspiria but realized pretty quick i hadnt seen it at all, very glad i saw it - soemthing about panes, planes and doorways (to other realm)

after that i saw tokyo drifter 1966 suzuki, extremely theatrical, soemthing about spaces interlocked within other spaces, their relations and boundaries - yazuka plot a little lost of me but deeply focused on the camera moving through all the space - felt very much like a play, last scene was in theater/bar, music important component - performative aspects

tuesday august 8

yesterday august 7th I caught Why Man Creates by Saul Bass at metrograph, had no idea what i was in for and so glad I made it. What an incredible eloquence about something which feels so complicated and often times misconstrued. the importance of fooling around, having ideas, you jsut might stumble onto something which you can work off of and grow with and thats when the hard work begins. also art not making you see or experience something new but rather showing you something you already knew/felt in a new way. eloquent. the social function of art and euclidian logic distorting ideas about freedom and magic (?). also they played a lot of his introuctions to movies, like the opening sequences he had beautifully designed. really want to watch casino and cape fear. soon.

few days before that i caught parts of Heat by Michael Mann, i wanted to see Thief too but did not get the chance. Sunday i watched one fo the only scorcese films i have seen. After Hours. it was crazy how thick with action it was while being so mundane, maybe i was tired from the beach but i was incredible absorbed by the plot - because of its speed and all of its connections, inter locking, it was fast. i watched and forgot my day, the movie was so full i couldnt keep anything else in. there was an element in it i liked a lot which was the figurative sculpture loop hole. some sort of joke on the 80s soho art scene but still soemthing to be said for statue and sculpture being swapped out by cheech and chong.

Today was a great free movie day, I went to Moma at 4:30 and watched Eyes Without a Face - finally - INCREDIBLE. however smething kept my focus most of the time -seconds in, during the first scene, the woman drags a body - she drags it out of the car like in that video josiah made where i drag tylers limp body accross the screen- and i thought wow we already started remaking this movie. i looked at tyler and he knew. so onwards i kept thinking how to remake different scenes and kept myself pretty entertained with that where by the end I knew it would be an amazing and challenging experience and a great way to collaborate with a lot of friends. I also found my halloween costume and one of my favorite scenes ever - when he peels the face off and it goes on and on, the pacing is so slow and it never stops until the face is hoovering in the air - i think of vanilla sky and blonde venus.

This is a movie that must be closely watched with a group of friends and then we shoot parts and experiement, it will be great because the plot and everything is already there - the limitations are implemented but its the perfect film to remake.

Then after that I watched Alan Clarke's adaptation for tv of Bertolt Brecht's BAAL. It was just over an hour long and hard to follow, david bowie was the main star and he did a great job. it was a pleasure to see, there was some pretty radical stuff happening - it was a tv play. it made me think about all of the phenomenological stuff that haapens and CAN happen in movies. light shows and beautiful shots. the camera in BAAL stayed stable it never moved, there were only a few shots - the space was collapsed and opened through angles but never varied. the format was interesting and the use of a still image or painting to propose a certain set/scene.

notes post jason clarke vision lab 2/14/17

the experiment was simple, it was at 80 fifth av. part of the new school. it consisted of images flashing on the screen for x amount of time followed by a white screen followed by a grey screen which you were supposed to indicate at what point the gray screen had been up for the same time as the image, you did this by pressing z on the keyboard. the succession of images was beautiful and close to home, it made me excited about my interests because they were absurd images with objects superimposed into them such as someone using violin to play tennis or goofy image of person wearing big headphones. i read into it in a different way than the experiment intended and i shared my thoughts with jason afterward.

he said they do experiments all the time and usually learn nothing from them or just that they were wrong but occasionally they get some information. it was a parallel of making art i thought, constantly proposing and experimenting with different things but you always get something from them personally yet only occasionally do they reach other people. it was reassuring as it made me want to make more and more art and not be a scientist but feel like we are doing the same thing, essentially. but with art its cool because you dont need an experiment proven right to say THIS IS HOW IT HAPPENS. like, i can make a piece which DOES make it happen or proposes that it happens and if i make the logic within the piece all fit together and apply itself to itself then it will happen, thinking of wald's way of teaching a class - asking a student questions about the work and philip k. dick a universe that doesn't fall apart in a day.

anyway the experiment was about time perception in relation to instances but these were displayed as only images. images that were much smaller than the screen which is important i believe, images with a lot of content and all of them crops. but regardless, jason explained to me that the general idea behind the experiment was to see how people react to time perception with relation to movement, like if something feels longer if there is a motion happening in an image (i guess it is about images?- what isn't) than if there isn't.. like someone swinging a racket or catching a bouquet of flowers. because your mind perceives the whole motion carried out or something, a step beyond amodal completion- yeah we are there i would say, but as a scientist i guess you want to prove things in material terms. as an artist you can take that and run.

i asked about the sonic element and relation to sound because there were many images with instruments or headphones, sometimes used incorrectly as stated above and sometimes just superimposed into an image- but for me i felt like these images lasted longer because of the sound i was carrying with it- i guess it does relate to motion but a different kind of motion, changes in air pressure- you know the capacity of a speaker so is sound even necessary to experience a melody. that's not quite what i said but i asked him for a studio visit before the semester ends and i asked if they take interns.

i tried to explain rod and cone listening to headphones which was goofy but i wonder if what i am after is time perception. no i would say it's much less "logical" than that.

by disrupting a scene or breaking up an image you have to engage with it more? is this why all the images i saw in the lab were tampered with? funny collages of nonsensical situations. SOUND IS MOTION. yes. "to find in motion what is lost in space"

so to make space inside of a scene, image or scene? what is the difference between these at this point. what is my investment in the prop, all of the things in the pictures he showed me turned into props because they were dragged in.

so back to collage, superimposition, things that make sound, action vs stasis

i have to do a proposal for doug's class i am thinking specifically of one piece i am working on, the large scene with the camera crew added in. but there is a specific sonic quality i mean do shoes by madonna carry sound, a sprite can act as a speaker. i don't think what i am proposing is specifically about time. more it might be about

interjecting new time, i guess yes disrupting our experience of cohesion and motion. this is very very broad, what would be a useful conversation. yeah ok how do we disrupt cohesion because we just accept everything around us as it swirls us like leaves in the wind in a walt disney music video.

cohesion- etymology to stick together, cohere

to disrupt the whole we think we perceive? this is a big undertaking but it could be simple i mean i think we do this all the time i think music does this in smaller simple ways that are subtle

organized shifts in air pressure are u kidding me

“Sound waves exist as variations of pressure in a medium such as air. They are created by the vibration of an object, which causes the air surrounding it to vibrate. The vibrating air then causes the human eardrum to vibrate, which the brain interprets as sound.”

sound travels differently in water

—get underwater speaker put inside container (metal?) then put contact microphone on outside of container—
god only knows or some other perfect song

Notes on recent movies nov. 27, 2016

having only seen Kieslowski's A short film about killing and a short film about love i can only write in the context of nothing (all other films) and each other. I saw killing first, several months ago and didn't make any notes on it (start movie journal SOON!) but the thing that caught me right away was the way that every single shot, no matter how mundane or irrelevant (what is that) the content, was completely considered in a sculptural way or each shot was its own thing- so much to consider within every shot without it feeling overwhelming in fact there was often very little happening.. what do i mean by this hmm i guess it felt like the lense of the camera was acknowledged through out in a very material sense.. i am trying to think of an example, the opening shot of a short film about killing is a rat in a puddle of water, or something like that, the water glistens with colors or dullness- it is a static shot basically but the water is always moving, it was the kind of shot that you could watch for a long time, the grain and the content seem to merge - if i watched it again i would be able to be more precise about these shots but i know i remembered the meticulousness - though not seeming meticulous, simple plot (....one trajectory though extremely complicated issues and emotions arise) or the thought that each shot was considered like one would a video piece a painting or a sculpture, then they were all strung together in this plot and wow, unlike antonioni who even though i have only seen 2 of his films i consider to be a sculptor working in film, Kieslowski was different, antonioni makes grand acts happen, following the trajectory of a body around a construction site or pulling a car out of the water (we've seen this before but still different when he does it.. was the scene of the car not sinking for a long time in a short film about killing??) while kieslowski seems to be constantly showing you the camera in a weird way, like the mechanism.. ok here are some examples from a short film about love.. the first one relates to antonioni but maybe also the difference between how i understand the two directors.. one of the first shots in glass shattering, it is beautiful the light the room the sound the fall, it happens twice then a person jumps into the frame- i think about the lense which is not breacking but capturing the image.. this shot followed the opening shot (i think) which was of a boy sleeping in bed and through a window (with a concave? semi circle on the window - which refracts the image and minituarizes it- like a camera- through this window we see a woman

listening to headphones in her underwear. aside from the pointed concave reflection thing happening which becomes foreshadowing for the telescope that anchors the film down (boy peers through it at woman).. there is also the collapse of space created by the camera and the editing, i first thought these two characters were in the same room if not the same house, this is intentional of course and is directly related to the way the telescope creates a closeness from the boy to the woman who he watches accross the yard quite a ways away. later there is a scene where it is raining and the shot is from a building, rain pours hard, we hear the sound of rain which is not rain at all but foley rain but we accept as rain, it is really not very close to rain but we know it is raining, it rains harder and harder until the image almost becoems a fog of white. then the shot ends. something like in camera editing. the whole movie is through windows and glass. like the way in which it is made. but the camera makes the image while the windows and space between the buildings and characters makes love (or the boys idealized idea of it..)

right after this movie there was a screening of body double by brian de palma, made four years prior. there was no announced connection but anthology is pretty cute as both movies centered on looking through a telescope at a woman. stayed for both because well two for price of one can't beat that.

similar to kieslowski i have only seen PART OF (!) blow out which i was fucking excited about and cannot wait to continue watching but thats all the reference i had for de palma (havent seen scarface or carrie... !) also interesting to com[are] to previous telescope movie, worlds apart.

de palma is cool and smart with movie making, he constantly references the whole aspect of it- both blow out and body double start with a movie that is WITHIN the movie... you soon realize in body double that the shot you're seeing is a movie that the main character is an actor in.. in blowout the opening credits are to some cheesy soft core horror and the reveal is longer, they are watching it in the studio adding sound rather than filming it (body double). the beggining of BD is at film studio, the second shot or something is a landscape which quickly moves and you see it is a matte painting (correct term?/backdrop being carried by two workers through the studio. this was very funny and clever to me. simple still so satisfying and also you become very aware that the director wants you to consider this whole set up, that the whole thing is a set - the whole time.. the telescope in this film is less referential to the camera but works as the mechanism which allows a plot to unravel, by looking through the telescope the character becomes a witness - orchestrated witness - the camera/telescope is central to the making of the story but it is not contained. in a way the first film (k) is a spiral spinning with inward force while the second (d) is spinning outwards.. the spiral is the camera/telescope? the plot in de palma's is more complicated technically, a lot more stuff happens, there is humor mixed in, there is running there are many sets there are cars - it is really a movie, k's is super super honed... gotta be more specific with this stuff. really want to finish blow out and write about it. honestly felt like that movie has its pulse on image making, still to moving in order to reveal _____

a few days before that i saw boiling point by the same director as tampopo... havent confirmed this yet but its 1990 japan and the way the camera/story follows characters and weaves in and out makes me feel like its 100% the same director. (post note- it isnt) it was extremely beautiful, the colors and composition of each shot. the content way darker than tampopo (what isnt) several rape scenes and many killings but also intermixed with humor and light hearted events. extremely cinematic straight up.. what does this even mean. (who directed tokyo drifter?)

one of the most exciting scenes was where one man is doing karaoke while the others dance and drink. there is a camera within the karaoke set which live feeds the image of the singer on a small cathode ray tube tv behind them, creating an infinite loop. it is a great set and always cool to see a double image within recording especially when it is strategic like that. what i didnt notice that my fellow movie goer noticed was that the scene (which contains a fight breaking out while the singer goes on singing - out of fear probably) repeats, there are two versions of the same fight - the editing is just looped, its different but the same thing - i was distracted with the song and the live feed monitor in the shot but i believe this double edit because there is another scene later at the beach where it is this girl catching a ball being thrown at her and the edits are just

back to back shots of different times the ball was thrown, it completely chops up and disregards the time we have been used to.. it can because it is a movie, it feels like montage even though it is only this same action and no music..

a very crazy experience i recently had was watching Billy Lynn's half time show by ang lee at lincoln square cinema. it was my frst 4k 3d 120 frames per second experience (wonder if there will be another) and let me start of by saying that the projector blew out halfway through (at a vry intense climax) because it couldnt handle the startling "realness" of this whole damn thing.

it was crazy in many ways, the actor's heads were so big they took up the entire screen and the resolution is so that you could see every single pore.. it was not unline any other 3d film ive seen because it was set in day to day life (more or less..) the opening shot is someone receiving a text in bed.. it looked like a lifetime movie, the camera work was pretty simple mostly shot reverse shot some other stuff, it felt like the first time watching hd television but totally scary because there were moments where it looked no different than it would look in real life.. i wont even go into content (wow) but the shots which worked best where ones where the people were in real scale more or elss or where the camera was focusing on something far away, in a large space. very smart that most of the movie was set in a football stadium, whihc like construction lights (which i would like to make a movie under one day) have the kind of obnoxious lighting that would be necesary to shoot 4k 3d 120 fps , the stadium has the kind of unreal lighting always - hyper real.. the whole movie had this feel. there is a lot more to write on this movie and research to be done on how it was made too. also the agenda..

the week before i went to a bollywood theatre in jackson heights, a religious film was playing it was cgi completely animated. it was interesting, the movie owners said we could not go at first and that it wasnt for us but we said we wanted to see it even if we didnt understand it and then it turns out it had subtitles ..

it was religious propaganda style stuff about history of sihks (unfortunaly i really am very ignorant on all this stuff...) but the craziest part was that at the bggining a statement was made about how the gurus in the film were not animated, they were still while everytjing else was cgi animation. this created a huge weight on every single movement in the movie. the leaves and the light fluttered only when relevant to the plot, spiritually, otherwise they were a still backdrop. the gurus never moved, or you never saw the movement though it was not jarring they were just still - all the characters looked totally dead until they moved. i was shocked at how emotive the cgi people could be (i really should watch more stuff.. need to watch avatar still i bet i will freak out) though my peers did not feel like they were going to be moved. i took a lot of notes on meaningul animation within the film, light rippling through leaves and tears and gusts of wind portrayed in the movie.. pretty aby warburg in new time but because of the statmenet about animation ane the gurus it all felt pretty loaded. also the very specific narrative and agenda of the film made it easy to understand the means to an end or to know WHAT FOR or TO WHAT END , it also gave it agency,, sure i havent seen many cgi movies but because of its religious spiritual agenda i felt that this could not just be thrown together and dismissed, a lot of effort went into it and if the lack of animation of the gurus was reconsidering representation with modern technology (thought briefly of arabic mosaics and how representation of images was not allowed thus substituted with abstract geometric stuff..) then the representation of other things (natural phenomena, sunlgiht, wind..) was just as loaded and pointed directly to something larger than was harder to represent?

plot in relation to movement - plot in relation to camera movement (boiling point)

plot in relation to mechanism (applies best to the telescope films)

it'd be nice to rewatch some of these movies soon and take notes like take notes during

anonymous publication with one sentence reviews of art shows by our peers as well as movies or whatever we see/find relevant.

LAYOUT is as follows

Artist and Show Title, Location

“He’s Making Art from Beyond The Grave!”

Movie Title and Director

“Must see!!”

Artist and Show Title, Location

“Nothing I haven’t seen before”

Movie Title and Director

“I love how many scenes there are”

Artist and Show Title, Location

“Oh Wow, More Plastic. ”

Climax by Gaspar Noe

“Little Boy Dies in closet, A+”

An object/play/thing that does something you want the whole show to do

Consider previous sculptures, ones where elements are all contingent on one thing or another - how does this work on a larger scale - with relations between individual sculptures in the space

The figure/ground situation : what acts as figure what as ground

Is this a sequence, working with linear sequence but disrupting - an entanglement

Light sources as eyes

The colonnade as the displaced space of where something like a bus could be

(What I would like the work/entire thing to do)

When you are on a moving vehicle there is sometimes the feeling that everything is moving around you, being on a bus is kind of the opposite of a movie but often it feels like a movie. meaning you stay put while the action happens beyond you, just outside your eyes - in the thick space where form becomes image (and then form again as you inevitably become part of the image? reflection, shadow..)

The colonnade is essentially a rectangular tube lined with glass, unfolded this would look like this: a sheet with parallel glass sheets running like train tracks or something.

There is a linearity to forward movement, it is hard to trust that a plane goes forward that a bus follows the road in the direction you are going - it is exciting to stand at the back of the jfk tram where the glass is and watch the tracks move away from you at high speed, already this feels like rewinding or something mechanical.

This whole space (of colonnade) is treated like a plane which has been folded up into a long rectangle, this is how the reflections and the light moves in this rectangle - it would have been different had it been flat. The space of the colonnade is where the air vents are, it has a specific relationship to the outside of the building as well as to its guts (hvac)

I would like to colonnade to become a place where time goes at different speeds, this happens on transportation often in relation to what you are looking at - or the amount of time you have to look at something determines how you understand speed and space and your speed through that space. I thought blown newsprint drawings against the outside of the colonnade would be a simple way of illustrating this possible speed.

The glass that lines the colonnade is important, glass shows us what it sees - we do not see through glass we see what the glass sees. With a can of mirror spray I can turn several windows into fully reflective surfaces. This might be cheesy but efficient. I am considering frosted glass, I wonder if a cast shadow or a reflection could be marked by a stencil then sprayed with frosted glass.

I would like to colonnade to disrupt the linearity it proposes in the way that reflections bounce, light is an issue here - not artificial versus natural but something else. light as a source of vision.

A list of certainties:

Large paper print of man behind television set in porto restaurant, bag of wine and wine glasses set up in front of this. part of image becomes real element (wine glass and table (napkin))and you enter the show in this way

FM radios, one radio will be on the elevated part at entry of colonnade - it is not directly noticeable but it is audible. The radio works in several modes, these are:

On the radio loop and carpenter loop (also bananarama but is this noticed?): song references the thing it plays on at the moment of it happening- makes radio feel animate, sentient, self aware

Tu y yo (you and i) : the radio becomes an I and you become you, the listener. Its not the singer but the radio singing - recording technology!

Emotive qualities : overly emotional ballads make the radio feel like a sentient being
i just called to say i love you cover: song moves around and becomes anyone's voice

As a person moves through the space the radio becomes the soundtrack to its visual surroundings, becoming background and foreground depending on how much soundtrack one desires?

Stained glass bathers on high ledge, one holding spotlight in place - sunset

Coordinator on ground floor looking up at bathers directing and orchestrating the scene. If this person were a conductor they would have sheet music but what do they have here? a storyboard? drawings? notes? to keep or to stay? could help guide person through show or could just be part of piece- to be seen but not taken

Drawings on window looking at the scene on the ledge (faces looking left) gel transfers, these drawings become the audience

At this point the light has been shinned through the very high window, it is not visible from the colonnade - its a line of sight that is inaccessible from current standpoint (inside colonnade)

Tape transfer of purple tube alongside highway on library window, the purple tube becomes a line drawn on either glass or library shelves - this line shifts planes (literally) and extends from the frame of the photo. Perhaps the place where the car headlight is becomes a place for a light that shines brightly onto something which casts a strong shadow - maybe the object is removed and only the drawing of the shadow is left?

wine glass pool rinse, a plastic tub painted blue made to look like small pool with solar panel water pump in center - it both a small model of a pool and a place to rinse wine glasses. this is a connector between the miniatures in the show and the photographs becoming real (?) it has a directly performative element

light socket used as electrical socket for projector:

Projector aimed through tape transfer at the white cut out cardboard screen inside library - possibly showing the fountain fall video

Kindle dream video on cushion

Rear Projection box showing videos of moving images moving in monitors forward in space bus or airplane something of the sort, but what is the outside made of - could the car be included, what else : is there audio here?

Digital picture frame (1 or 2) hanging or set up on table? if set up on table, could connect to boombox again through photo and paint sample thing

Air Vibe 2 (to be completed, image is shaken by finger vibrator on hand - displayed on monitor inside box)

The thing which contains the object becomes just as important or more important than the object - this goes for tv and projector as well as for the people holding spotlight. the production of the play is the play? Rewatch day for night? Artaud plays

metal reliefs upstairs, light sources are direct

lightbulb that lights up as you get close to it

The glass and the sound can be the contingent elements, all sculptures should be in direct relation to the glass or to light sources..

perhaps using the glass to transmit some of the radio sound - blinded by the light blaring out of a pane of glass - connected to the radio..

reflective elements, light as the eye - this related to the inversion that could happen in traveling through space on an element - meaning you are seated and everything else moves, instead of your eye catching light the light is catching your eye? **you receive the thing(image) the light sees**

you look straight into the light, straight into the flash, straight into the sun

a problem with touching moths

using reflective materials to catch and reflect the light inside the colonnade

project, reflect

to throw forth, to bend back

though the architecture of the colonnade imposes a specific sequence i hope that by refracting and bouncing the light the sequence of images can be mixed up in a subtle way, an image may be seen in several ways

in some ways I wonder if there is even room for the bodies of spectators among all these represented bodies, in that way is it like a screen?

i want to make drawings of faces looking left to put on the glass that is near the ledge, these act as lookers - aware of some action we are not aware of maybe

if every thing else says this bus is moving then does the bus move, is it a matter of collective agreement-fantasy

if everyone looks you look

the orchestrator and the silouhettted bodies are in action, there is something happening like a construction site but you don't know whats being made.

what is the spotlight for if no cameras, what kind of diagram does the broken arm hold

there is a green hose, the hose has been painted green - the surface of the hose acts as a green screen in a video shown nearby. the hose carries water up and down again from the container to the miniature waterfall

scene that really only works with water on it - the water does not have to be water, it could be vivid blue like sky reflected onto ocean.

this is a container within a container, it is a cycle

it is the opposite scale of the ledge people and they are only seen from above, they are less bathers but more filling a water bottle - but maybe they could be filling a poland spring jug with the bottom taken out.. or pouring it out?

the soundtrack for the cardboard silouhettes will be the radio mix

the green screen hose surface video could be small and somewhat near the hose but not too close, the video has had to travel to the screen - it is not important if it is live feed, i am thinking of using the cardboard cutout video with bee gees. the sound would be discordant with the radio mix which is always a little audible.

this scene is made up of many elements and varies in scale - still unsure about attaching rock cliff/photo

rear projection box... fog machine? little guys carrying projector

May 4, 2017

I guess its always weird to put a bunch of the stuff you've made in one place. Some people feel bad prior others feel bad after. I am trying to move past this weird feeling and realize that if i saw a lot of this stuff i would be intrigued and excited by the ideas. Maybe seeing it and knowing Im responsible is what makes it hard, regardless I am learning a lot already. Also knowing all of the thoughts that led up to it or floated around it are not available or part of the work. all of the stuff that you care about is not really there and something else gets left behind. But this dissatisfaction is what could push me forward to finding new ways of making work or putting ideas together or out there. outside of my head. a lot of this work deals with one level of understanding something. I think writing some fictional movies or plays could be a very fun undertaking. I wonder to what extent I really need the radio waves to be transmitted and to what extent i can just try to understand the whole thing without them, but thats stupid - its pretty incredible to feel hear see something though

anyway may 5, 2017

if i do a walk through of the show which i will do for pam's class in half an hour or so i shld be diagramatic about the structure of the show, the materials and the thinness of the materials

the works function in one way while the whole show as a whole functions in another way

but perhaps both fail or are unnoticeable, some less than others.

its true there is a lot of stuff, when my sister came to take photos last night this became evident as every single shot she thought was her last shot there was still always one more thing to shoot. and it was important to get the reflections. and the space feels best in dense rain. in some ways i hate direct sun i like diffused light. it is weird and hard to wrap my brain around how abstraction works, all of this stuff materialized and abstracted ready for me to assess outside of my head. i am looking forward to being outside of school so that i can really go wild and have no end in sight and pile up or perfect some sort of stupid technique. more drawings less big projects or something.

the thing george said and doug reiterated during our class critique was true. about edglessness and dispersion. the context of mediation constantly in flux and of course that cannot be examined alone it is in part of the larger scary systems that we are deeply embedded in. thats how pop music fits in too. and george called it osmotic, which is exactly how i think, a forever expanding overlapping 3 dimensional ven diagram. paloma understood the show on a molecular level with brighter moments of star collision or something, dense like gases are dense. dense and light. this makes perfect sense in relation to materials having certain qualities which transmit specific types of waves, sound light radio gamma..

one thing is for sure, i had a deep desire to see the copper body looking up among other heads looking up- i was too frantic during the opening to ever look at people interacting. that is maybe a sad point and would have made me happy to see. it was too full of people and the sight of people in the space gave me extreme anxiety, it was also so sunny like a greenhouse. but i really wanted to see people interacting, the wine the chocolates the angle of the head looking up i wanted all of these things to become intertwined with the work. the performative element, its not just me or just me performing. that is something that i saw happen only a few times, with the headphones. id like to take a photo of the copper head with someone near it looking up. maybe this could be me just for posterity.

i wanted the bodies to disrupt the space and the waves and to create new lines of vision. maybe there was too much stuff for this to happen really. so much that it did not get picked up on.

something about focus,

ian who visited yesterday was very receptive and said sweet stuff. he was interested in the way i was using technology, he seemed excited about the work. we talked about horror films and future trash and preciousness and the sadness of a boombox facing a cliff, the futility of some acts. the phenomenological logic we apply to pop songs and the fact that everything is what it is. marco came by, he understood the conflation of sound and image and had a conversation with jo about it that was pretty beautiful and only made me appreciate him more. and her.

so my walk through will be primarily a list of materials and how things are working and are made.

what do i want to get out of a class critique, not how other people feel but what is a conversation that could develop? how connections are made between works in the space (as a viewer) how a whole can influence/determine the individual works.

as far as content wise there is almost so much that it feels like nothing

Old statement: Irina Jasnowski Pascual

I am interested in the interfaces which mediate our experience and the distortion that constantly occurs. Recently I have been focusing more on invisible transmissions such as sound waves, radio waves, digital television transmission rather than on vision, light reflecting off the surface as understood by photon receptors. The issue I have come up against is in a way that of identification, of distinguishing where one body ends the other begins. What is transmitting and what is receiving. The body of an orchestra conductor seems to be a metaphor for many other situations which are harder to talk about. In a concert, the air around the conductor gains meaning. The motions he/she makes in front of the orchestra carry a meaning for them, the air without the conductor does not have this meaning - the conductor without the orchestra surrounding him also does not carry this meaning. The identity of the conductor does not stop at his edges, his edges are extended.

I have been drawing and writing through these ideas- with drawings I have been figuring out different ways to transfer a mark- through a relief which is then turned into a rubbing, for example. Materially I am testing different materials for their conductivity, creating small diy batteries from oranges and lemons. I am excited about incorporating my experiments into a larger structure or project, a multi media non linear model/sculpture which incorporates live events such as electricity and sound but also images and drawings. I am excited about finding ways to further weave the various aspects of my practice into a work which within it calls for different understandings of scale and types of attention.

Alongside all of these material efforts I have been working on various video projects. Most specifically these are attempting to interject into the language of cinema, to undo the plots and bodies framed by the shot, focusing on the background and peripheral. I begun reshooting parts of Georges Franju's 1960 film Eyes Without a Face in the fall; recently I have started to organize the footage but also begin to create new works by creating montages where my own footage formally lines up seamlessly with footage from fifties and sixties noir films such as Kiss Me Deadly by Robert Aldrich. I have included live video closed and open circuits in my work before but I am excited about pushing this and incorporating my own footage within the multi media works I mentioned. I would like to construct a narrative that is not defined by the edges of the screen but also by how the image is transmitted and what surrounds the moving image. While I am enjoying percolating all of these different elements I am excited for the time and space where a lot of these experiments could collide and I could start to integrate them into a work - building from the inside out.

Recent statement and proposal:

I am an interdisciplinary artist based in New York City. I work across sculpture, drawing, video and installation. Recently I have been expanding my sculptural and video practices into more theatrical, time-based installations and activations. I draw from the rich form of Opera, a medium that pairs the abstract (sound) with the thoroughly representational (narrative/drama) and I set up situations in which sculptural works, found objects including trash, furniture and drawings become animated through light and sound. Alongside my independent studio practice, I have an ongoing collaborative project under the name *Portia di Plastica* where we create sculptural installations and video projects as a fictional character and I am co-founder of new experimental theatre and video group *VTV (Vivien Theatre Video)* that explores conversions between video and performance.

Through these parallel and often converging practices I investigate nonhuman agencies that permeate and influence how we view, digest and re-stage the world around us. I am obsessed with electrical ghosts. By creating work that hinges on the instability of their perception I create situations to reevaluate the ways in which individual imaginative agency is dominated by social and technological power structures.

Synchronous to my practice is the collaborative project *Portia di Plastica*. A pseudonym for a fictional out-of-work actress played by artist and performer Tyler Berrier and myself. This character serves as a vehicle for open ended improvisation both in moving image and sculptural works; we follow a dramatic narrative in order to break away from it. Using the shared persona and the drama of her life we have created a series of site-specific exhibitions and ongoing video works. She is a type of open source character who is constantly morphing. She can be played by anyone and has no fixed body. Though she exists in the context of linear narrative, this mode of production explores improvisational and associative systems.

Vivien Theatre Video is an experiment in group collaboration. It takes place between a community church on 60th street in Manhattan and the Public Access Television Studio just below, on 59th Street. In an attempt to analyze the creation and dispersion of narrative the group constantly shifts locations between one of the most historically prominent spatializations of narrative, The Church, and the origin of 20th century visual broadcasting, The Television Studio. The church itself is a storytelling device, it is a space articulated to serve the retelling of narrative for the public. The Television Studio is spaceless, reaching outwards towards private audiences. It translates its architecture into a single image plane- it is a factory for a story while the church is a home for a story.

Through these simultaneous practices I explore new materials and techniques in representation. Recently I have been working with plasma, the fourth state of matter. The plasma works allow me to make visible the invisible act of electrical discharge. It is this act of extending or unveiling the sensible world that I am enquiring for in all my work.

Proposal:

To embrace the dynamism in my work I am proposing a large scale, time-based installation and performance space. This work will be a total experience, intended to be experienced as an interactive play not as an exhibition. It will consist of 10-20 human scale animatronic sculptures in a fairly dark setting, a multi-camera live feed system and a multiple-channel projected sound and image installation. The project is inspired by Walter Gropius and Erwin Piscator's unrealized work 'Total Theatre (1927).' Piscator, a theater director, was a pioneer in using projected images in his productions, together with Bauhaus architect Walter Gropius they set out to design a new type of theater - a multi functional building which could incorporate extensive multi media strategies - a sort of keyboard of light and space, adaptable to any imaginative vision.

My total theatre is an expansion of a work in progress called *Puccini's Fire*. This work originates from a scene in the first act of Giacomo Puccini's 1895 opera *La Boheme*. The protagonists (one a painter, the other a writer) are freezing cold in their apartment-cum-studio. Their only source of heat is a dying stove fire. In order to reignite the fire he throws one of his scripts into the embers (they have nothing else to burn). As it burns the two characters narrate the script's content and it's burning, a new story emerges. The script depicts a romantic scene, the couple's kissing becomes literal sparks in the fire. Rodolfo sings: In that dying blue flame an ardent love-scene dies. And Colline: See that page crackle. Marcello sings: There were the kisses! The script is a prop that takes on a life of its own when animated by light (fire), it presents a tangential story that leads the viewer out of the opera momentarily, a crack in the drama. Its burning is an animated and energetic manifestation.

The sculptural characters in my opera are stand-ins for performers and musicians, they are non-human agencies. Using my glass masks and mesh reliefs I will create a shadow show, our most ancient storytelling technique. With image processing software, these shadow shows become digital animated drawings, presenting a condensed history of multi-media technology. Projected videos of circles animated with foley sound effects, dialogue and gibberish serve as a guiding spotlight that illuminates and animates the sculptures. I have included photos of some of the pre-existing characters in my application; The Narrator is a seated figure made of a car headlight and fur, he sits next to a projected image of fire. His voice is husky and he speaks mostly gibberish. Rodolfo the painter is made out of found materials and resembles a creature out of a H. Bosch painting. In *La Boheme* this character has a leading role but in this new staging he stands alongside a video monitor that plays the live feed camera installation. The orchestra will include sculptures of figures and instruments with speakers built into them. Sound effects will be pre-recorded and connected to motion sensors in different parts of the space. The lead musician is a flute player holding a plasma flute (see image) in which electricity grounds itself through the body. A large sheet metal water fountain that looks like crumpled sheet music flows nonstop in the center.

The space will function as a stage. Any large production involves many people and I am always seeking opportunities for collaboration. The structure of *Puccini's Fire* will be a place where imagination can move fluidly, in and out of the plot. The project is open-ended and many aspects would be discovered through it's making. Through open calls, I will reach out to local musicians, performers, actors, writers to collaborate on aspects of the installation whether through performance, video, collaborative script writing, and other technical media. I feel that Pioneer Works encourages experimentation and exploring new media, this is something I truly value and I feel this context would allow the project to blossom into something I cannot fully foresee now. I would be very proud to carry out a project of this scope with the support of Pioneer Works and to continue the lineage of risk taking, experimentation that it has proved to align itself with.

My proposal for RedBull Arts Residency is in a large way inspired by the groundbreaking shows I have been lucky enough to experience at RedBull's Art Space in Chelsea, specifically TOTAL PROOF: *The Gala Committee*, RAMMELLZEE: *Racing for Thunder* and Gretchen Bender's *So Much Deathless*. The work in these shows was exciting and important to experience, it influenced and inspired me in many ways but beyond this, all the shows shared the inclusion of supplemental material beyond the artists 'finished works of art.' The shows did not prioritize or isolate art works but rather exhibited works as materialized kernels in an otherwise expansive and open practice. Many of Ramellzee's costumes had never been seen outside of video, his drawings and correspondences with friends were exhibited alongside rare video works. *Total Proof* incorporated the correspondence between the network and the artists alongside the props/artworks and clips from *Melrose Place* episodes, all with equal weight. The Gretchen Bender retrospective presented Bender's

many collaborations, commercial work and never realized works alongside audio and text from collaborators and friends.

These shows presented the dynamism of these artists as a beautiful and positive thing.

Being an artist who does not create rigid boundaries between creative avenues and daily life, I found this notion particularly inspiring. It is rare to see large scale institutional retrospectives which embrace process in this way, typically an artist's oeuvre is described as a series of finished works existing along a fixed timeline. Little or no importance to the moments when the artist strayed from their "path" with collaboration, pursued unrealized projects or more extreme experiments.

I would be proud to carry out a project of this scope with the support of Redbull and continue the lineage of risk taking, experimentation that it has proved to align itself with. The shows listed above were by far some of my favorite exhibits making this feel like the most appropriate situation through which I carry out my work.





JEAN VISTE

1840



head start was beginning in printing (Bosch)
I believe in 1805 - also when more or
coloured

perfect



who is responsible for
 staging it then?? (presumably
 someone)

what did i want to happen here?

no or little forethought but experiments
presented in - finished form...

(amorphous?)

identity as in what is an extremity.

Show walk thru w/ Chrissie 11/63 11-19-18

fusion theater

regenerative looking

drawing - confounding of mediums - pushy percept
misread light as camera — tv not as
only to get valuable objects depending on what
it is. immobility of viewer in media.

(time) structure of storytelling.

Generative shows new work, not leaning on
any artist for context. Spectator looks at work

(generous) — generative as in theater

of looking. The key is a sublime
which transforms and unifies all of

1111 10
hypothetical programming for fictional tv or film
~~hypothetical~~ fictional ideal screenings - what movies
what pools
what structures
what sound system

absorption

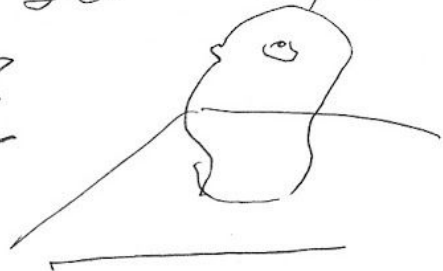
Sarah Zapata said it all feels WET does
that make sense? its exciting to
hear that because words do not work
Sometimes but I'm screening the fog
In here partly due to WET AIR
WET WORLD
WET ME
WET YOU

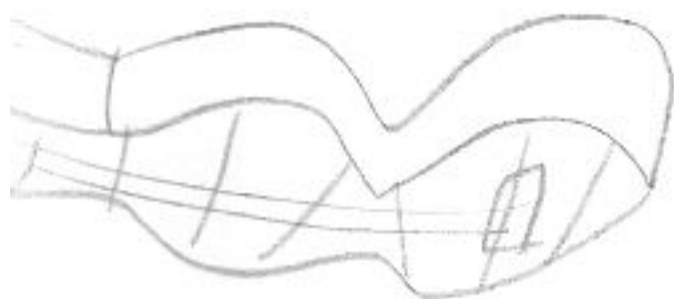
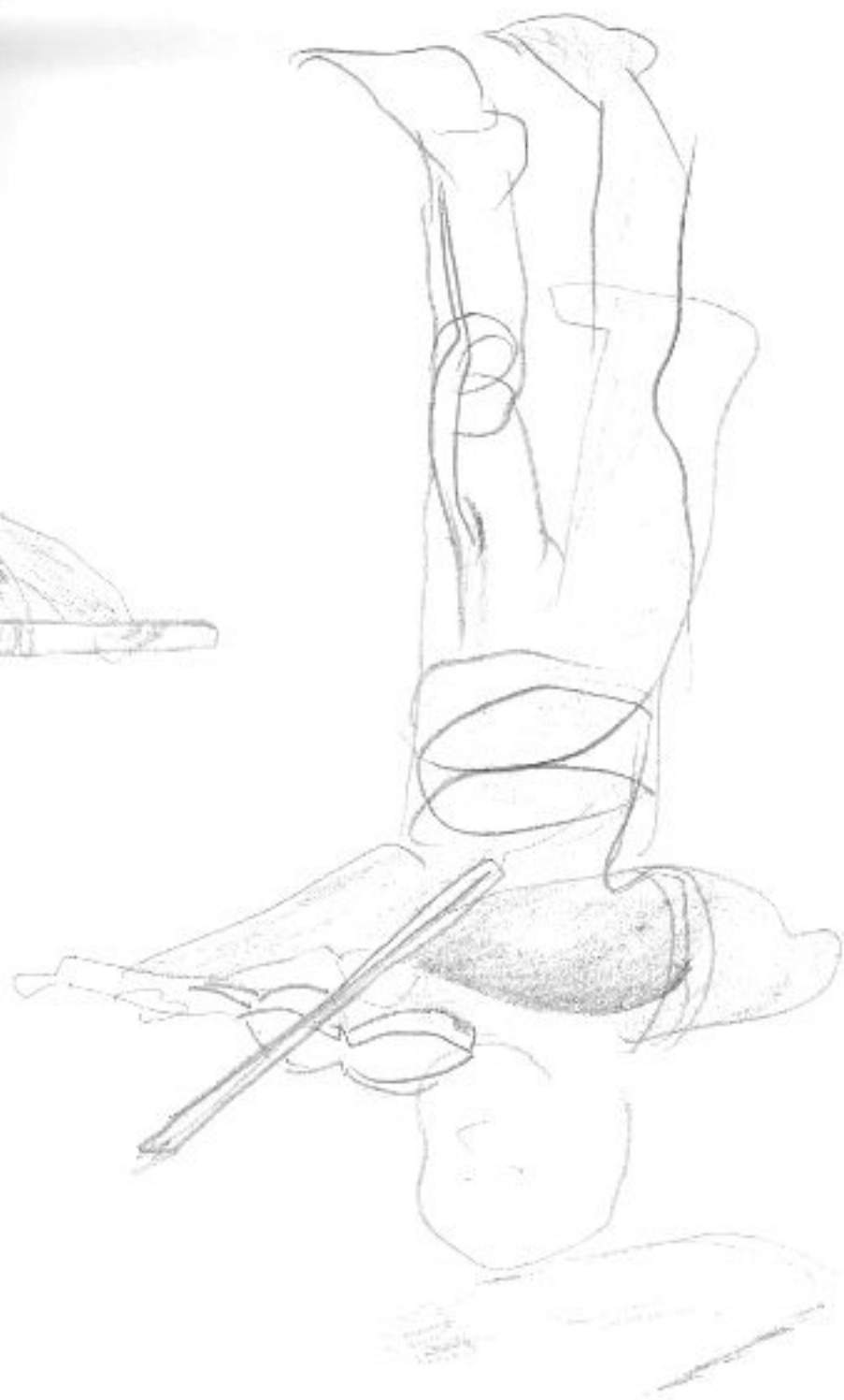
video-theatre-
immersion-

The image of Ray dreams someone
frustrated. why not set out for
theatrical experience?

made me feel like there's a
lot to discuss & talk about.

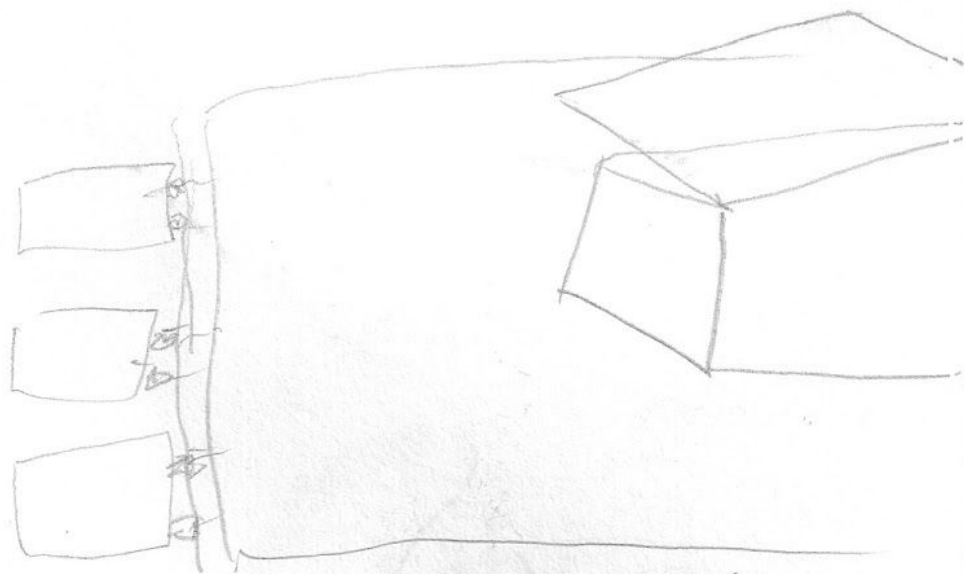
someone who really spends time looking at work



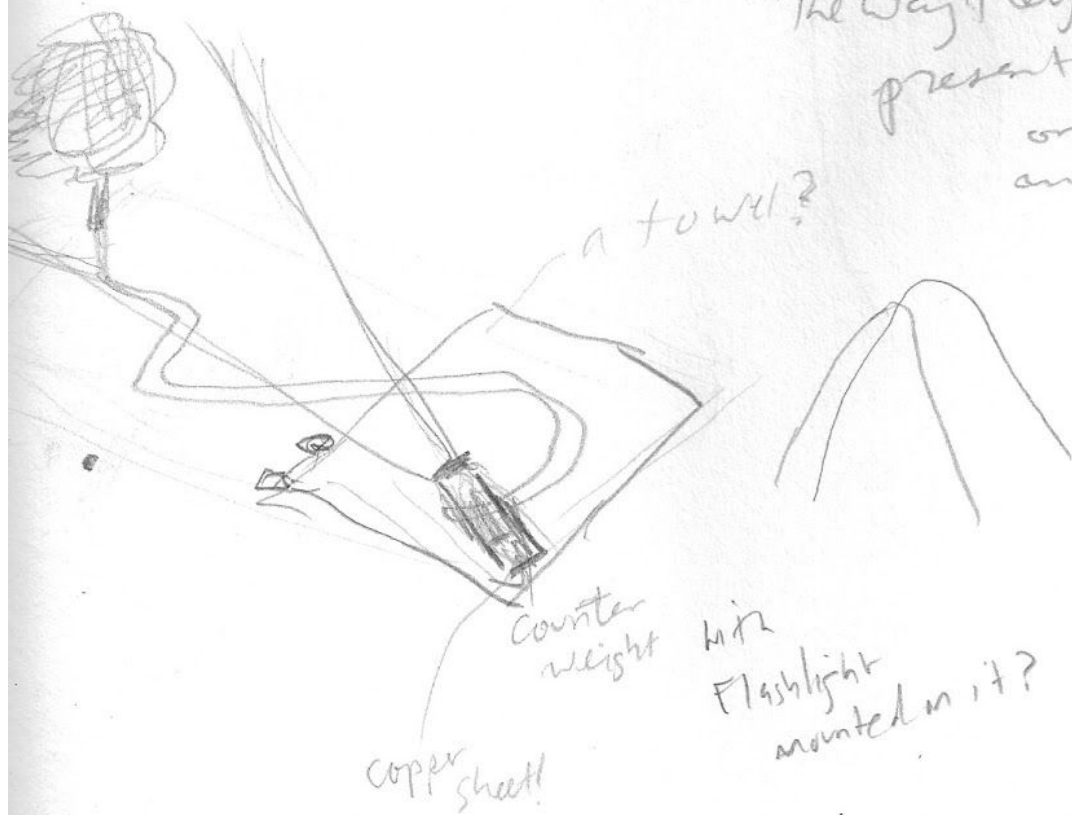


1022rth
magic flute
the Film adaptation by
Ingmar Bergman

(A [&] violin
Bow)



The way they've
present time
on classical
audio radio
♡

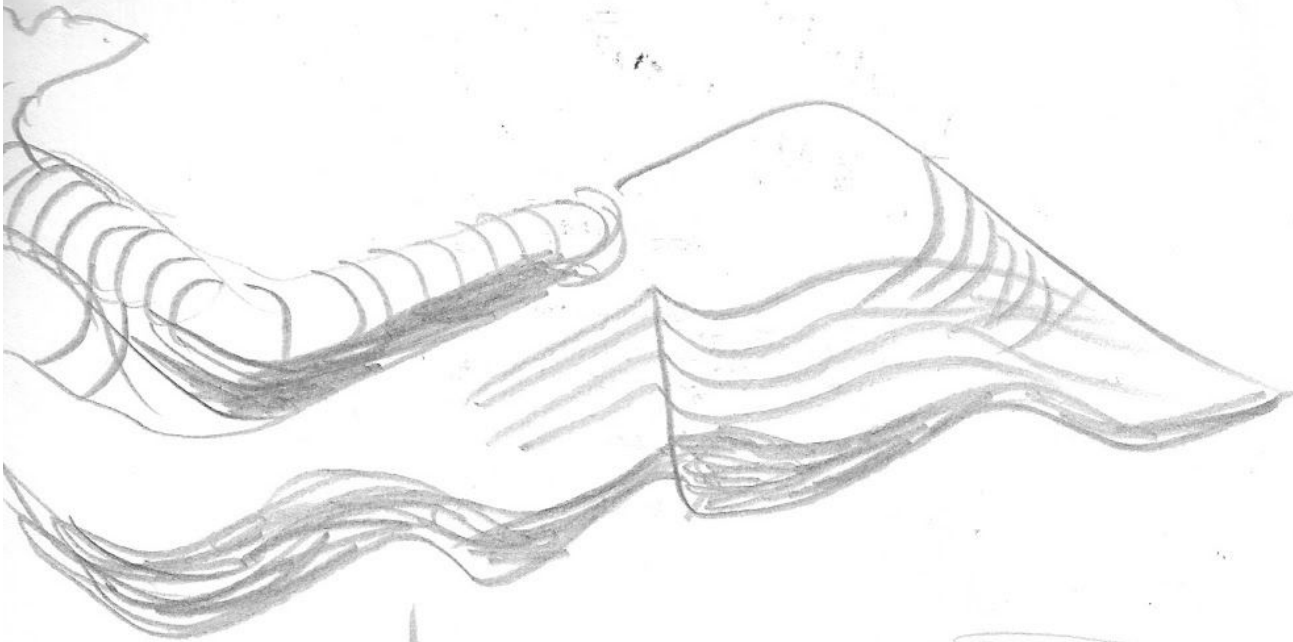


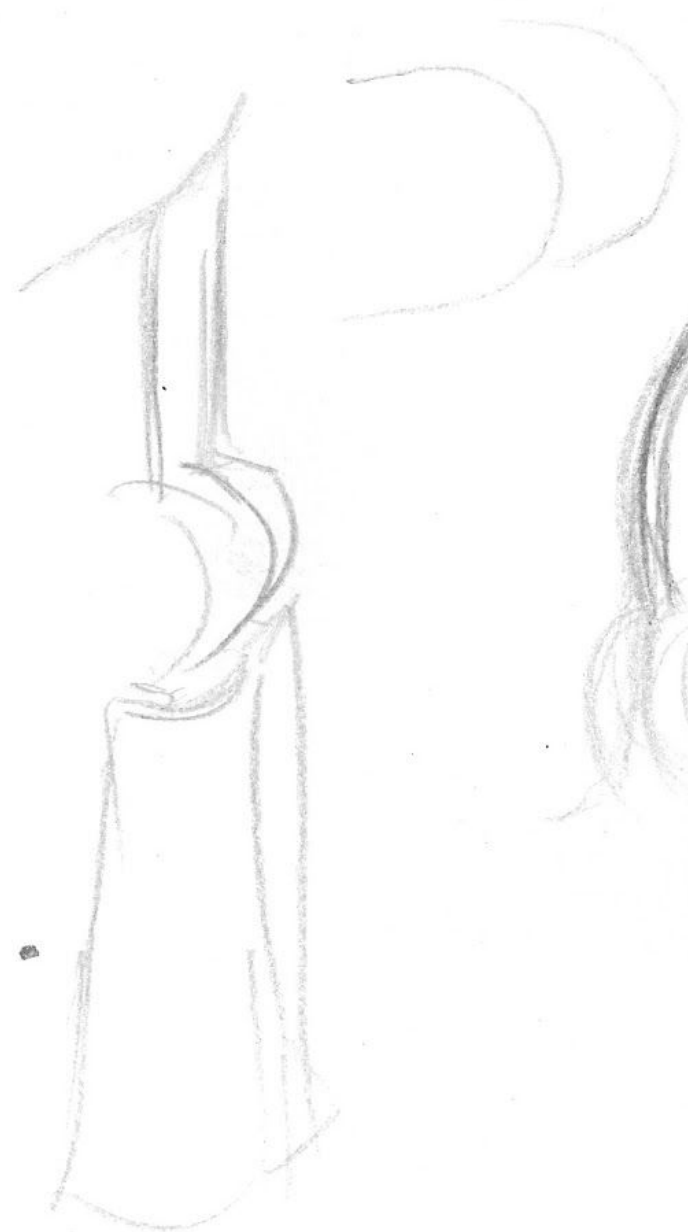
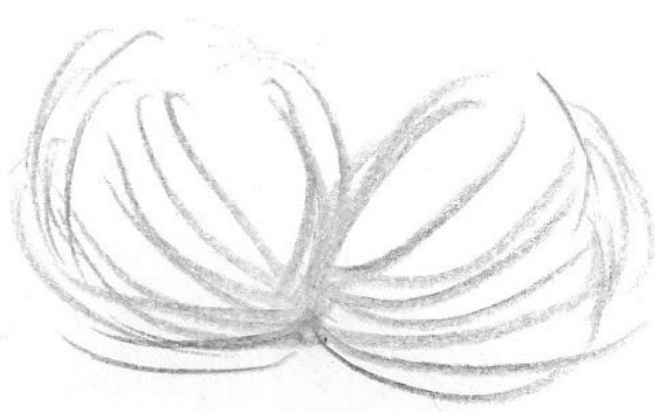
with
Flashlight
mounted in it?

9v

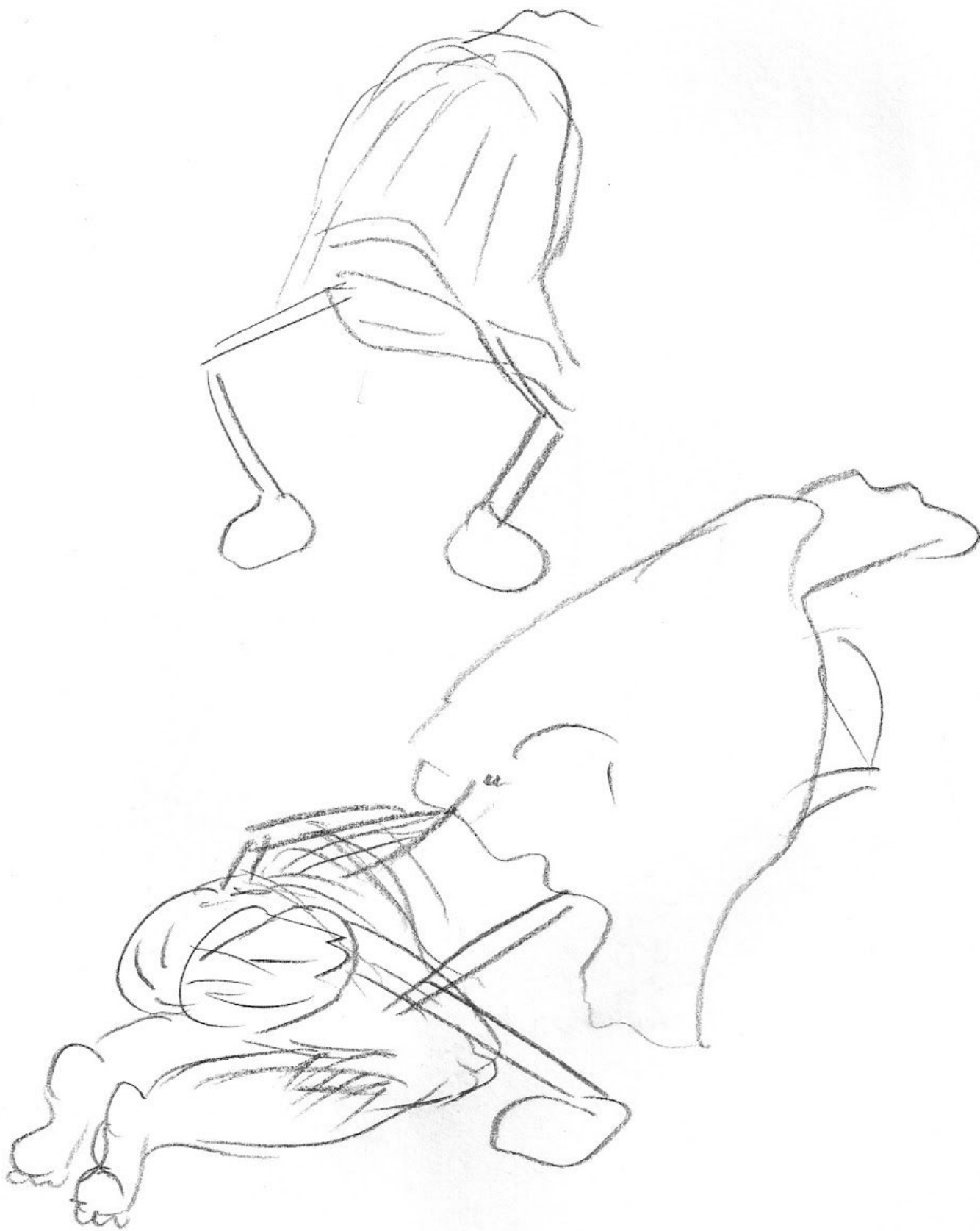
batteries plugged into
large copper sheet

Moore
draws...







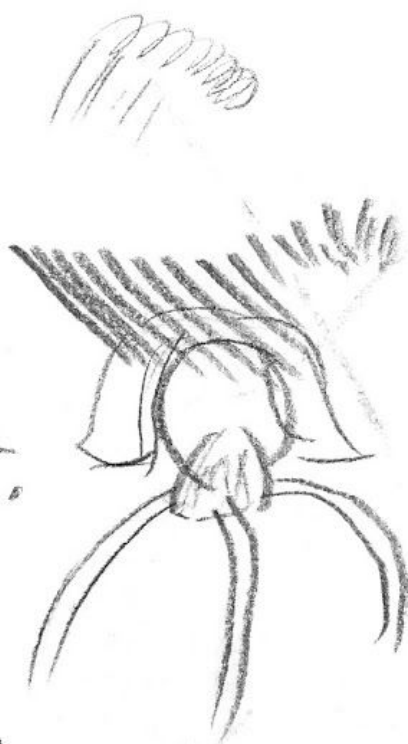


public Fellatio

8-19

lion + girl as pre camera
dialogue existing in shared
drawing

(Flipping between Duras' Film + book
in time.)



plasma as event.

what if
these are magnets
for glan parts in ?

i have an idea

mount lights on Fans

(rotating spotlights)

record video of sculpture
actors standing

and turn into embryos on

premises) the lights

will designate their visibility
meanwhile the whole set is

in other room as is.

sound bleeds from

one room to

Fans
again

another. maybe it is
still puccini's fire

Embossed Vision



Radar of
ALL
One's Radar

Lifted Edges



Premier Filter

Faux Live Feed

Sculptures seen
like that

(spot lights and
moving etching
the edges solid only

8-13-19
Dunbo

Fire island was abo
truly clearing.

Been swimming in different
bodies of water almost
daily.

the sculptures of glom/plasma as stand in...
image started in...

The work of Robert Wilson...

new notes for Puccini Opus...

reducing to 1 scene... 3 people the rest are Puccini
as nurses w/ live fed cats...

The surges and in away are movements
the song is looped what is
The Libretto?

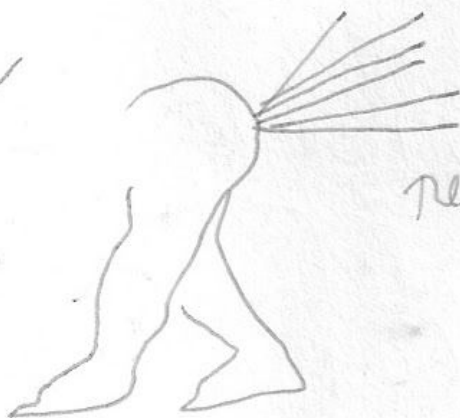
(Puccini's Fire) where... START SEPARATING IDEAS.

the past of
of rest i can take notes on reflect inside of.
this weekend was the first clouds gathering
festival in Mont Lesma on beautiful land taken care
of by shakers and whicorindon prior.

It was a weekend ill never forget as it
was definitely life changing with regards to the body
and mind nurturing for them and being present.

Following up on daily exercises in movement.
Ty + I also came up with a more brief and full
version of our opus which allows for
smaller movements to take larger parts.

I would love if Lin Milly + Julia perform part
of this.



The power of looking with
your ANVS.



WIND SCULPTURES TO FACILITATE MOVEMENT...

pressing issues: ASIA RESIDENCIES, ask dminie for
general letters...

Drawings of moves



Sacred theatre

just make it...
upstairs in studio...

studio do visit w/ Josh soon (theatre sacred)

Last night watched Ernie Kovacs screening at
Anthology - beautiful to see that stuff in
teater, projected large w/ group audience.

not cath, to say tube life
WOT



Spiritual
Enlightenment

Plasma

Idea That the choreography of performances
could consist of people moving around
the space.....

2-13-17



the
balcony look
like?

Puccini's *Fine* (5-10 minutes)

Jake + Milly + Tyler in *Portia Piece*

Amanda Play

David Piece

Animal Law

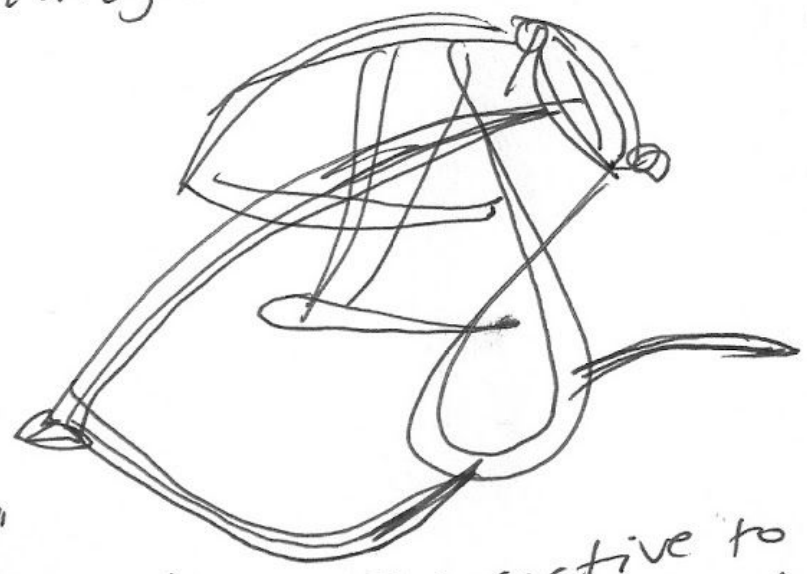
A Caroline

Plasma thoughts

electricity in a tube-form-

reaction to
copper...
etc..

video stills of embossed
images...



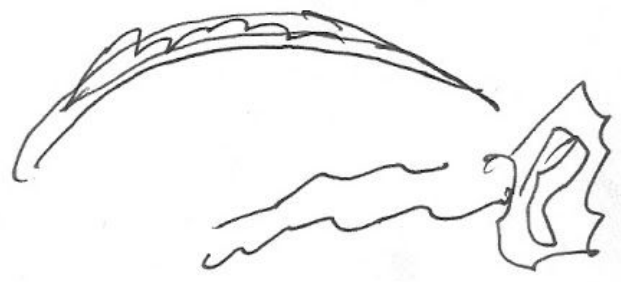
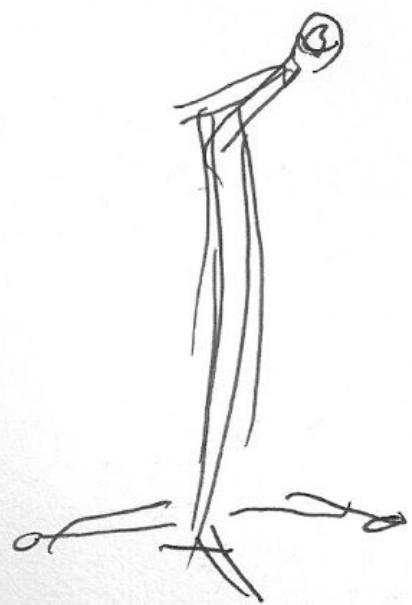
Arduino program "plasma"

so it can
sound, light...

react to
what else....

Interactive to
what level...

Wooden plasma (sonitex)



What Radio

hot ionized gas
conductive properties
sun is ^{very hot} plasma

1000 NIGHTS
ON 1 DELANCEY

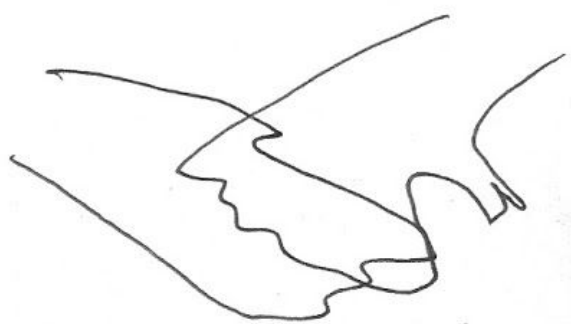
the title of my suicide note.

nurses in scrubs... blood.... shopping spree puts on Butler

more than one portion on stage at time!

Reyn/Myranda as shopping portion? (Butler)

Atisha
Santitas drums?



MYLAR OR
PAINTED
SARAN
WRAP AS
FAUX STAINED
GLASS OR PANES
BETWEEN LINES

watch
play x by Leo Caran

Things that can be sensed or activated
by other things: VOLUME, LIGHT,
BRIGHTNESS ... pump ON + OFF, T.V. ON + OFF

8-17, 19

ANCIENT PARTIES

looking at plasma

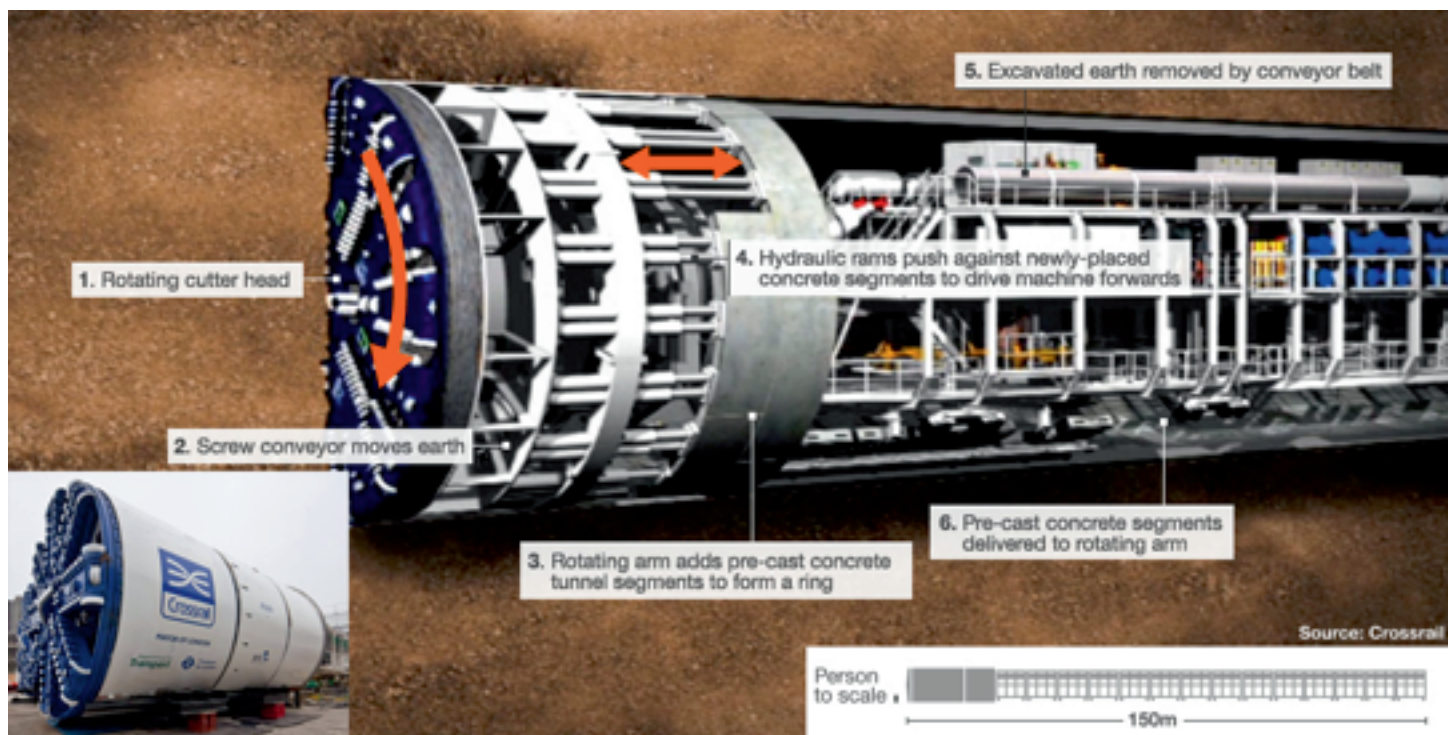
copper wire
portal to
perinium

dirty
footprints

crushed up
aluminum
cans...

looking at
plasma, drawings, plots...
speakers, light tank, strobe light,

GLASS
ASS
spiritual connection to a quantum
volume that
is porous of glass
creaky images on all
4 sides... Connected to



Tunnel Boring Machines are used to excavate through earth to make tunnels for the transport of people, energy, information, water, etc.

The rotating cutter head at the front of the machine cuts through the earth, the excavated earth (also known as muck) is transferred through a conveying system within the machine and is sent through the tunnel to a slurry separation plant. Here the substance can be separated and reused in further constructions.

The rotating cutter head excavates the ground, the internal conveying system moves the excavated earth through the machine and out to the plant. A rotating arm adds precast concrete tunnel segments to the newly excavated space. As the machine creates a space through which to move forward in, it builds walls to support the space. In order to move forward, hydraulic rams push against the concrete walls - the TBM uses the support of the walls to push forward and continue excavating.

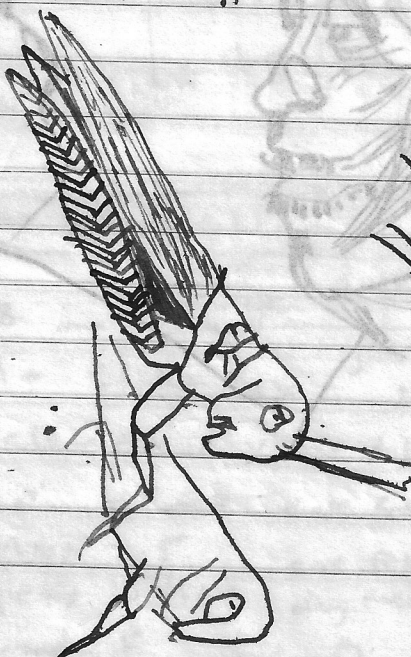
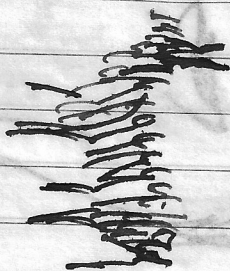
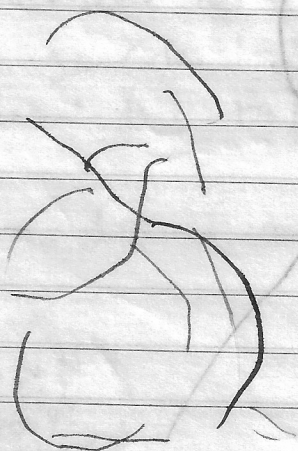
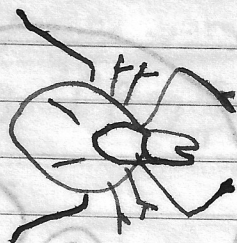
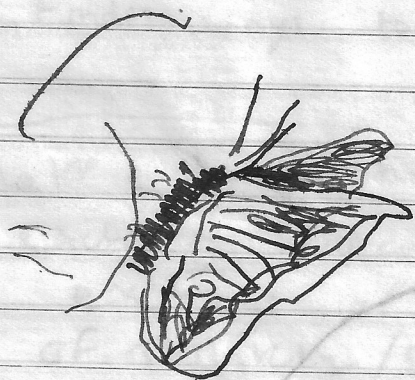
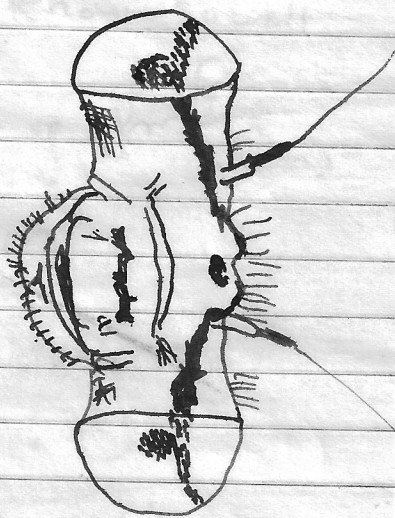
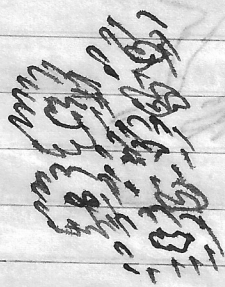
Not all types of Tunnel Boring Machines function this way, harder ground does not typically require the laying of concrete wall segments. Single Shield Tunnel Boring Machines incorporate this feature and are typically used for softer ground. The walls serve as both support for the tunnel and as the structure which the machine can push off against to move forward.

I am drawn to the simultaneity of creating a space and building walls to support it as a continuous process, the walls create a structure so the new space does not cave in on itself. The walls also enable the machine to move forward within the same space.

The linearity of the process is not relevant but the progression of excavating this space is; it is cumulative but not on an xy axis - the longer the tunnel, the further information can travel. I don't know what the exact analogies are but there is definitely no actual tunnel boring machine so there is no need to finish the tunnel in order to be active. The machine is not blocking the space or prepping it for anything else - it is making room where we cannot see and creating a structure which supports the space and the continuation of the act of making this space. This is the function I am interested in, there are many other aspects to this process that would make this analogy completely useless. I am not interested in a tunnel as a way to get from A to B but rather the act of creating a space and extending it, perpetually; ideally the 'muck' that is excavated and run through the slurry separation plant would be cast into more concrete panels for the tunnel walls.



Shoot video of person talking to camera (or whatever) sitting on a chair. Shoot with person on chair (sturdy armchair preferably or computer chair) but back of chair on ground (person horizontal to ground, parallel) in post production this video can be turned 90 degrees clockwise so the person appears upright, and vertical.



notes not meant for typewriter (speed is a must)?

aug, 26

moviepass is over but one more month so i can go to three 4dx movies this month

Tiepolo roofs as drawings at the met

Last night talked about something related to natural wonders of the world they were not what either of us thought

Walter Price is a friend of friends as it turns out and i told them to tell him its him and caravaggio where you cant walk away and the edges of the canvas make you keep vibrating inside the thing

he nodded also there is a drawing zine i would love to see

I cant tell if it was my eyes or the colors or both, something about many layers of plexi or glass or the type of depth that is unreal not material truly optical and in the mind

a distinction made by kaja between optical and liquid intellegence

the windows across from my building tilt down so i can see the street from the fourth floor here

time expanding but spending too much time on my couch perhaps but mystic tv showing me shows on energy and consciousness my take away is only that

i wanted to go into the studio today both to try and make some energy with my magnesium ribbon and steel wool as well as check on the poured sheet of plexi, surprising how i did not make it into studio yesterday im not sure why not.

studio NOTES here and now

mesh head rotating casts shadow on nearby surfaces, wall , relief, volumetric forms or surface

light that creates the shadow is made by either a flashlight or a projector

in the case of the latter, the shadow is blurrier and lands on the image

the image could itself land on a volumetric surface made specifically for this - some sort of theatre - the image could be sharpened this would all be done on site.

it is becoming clear that the downstairs should be dark, avoid the white cube idea even though it is concrete room. some levels of darkness and the possibility to see drawings or 2d works?

spotlights that bleed, nothing completely dark though as its in a basement the potential is there- also a room could be made for something that needs total darkness... the glow from a tv

still thinking of upside down hanging tv reflecting on the ground through reflective mylar

january 16, 2019

ever since the new idea(s), the edge of the screen feels ancient but i really havent been here to think of it.
The screen as cliff face a revelation brought to me by an awful movie is that the word
spatial sound design and its implications

I hadnt seen any movies this year but then in Hollywood I saw 3. I never went back and spent time in the
griffith observatory but I saw the tesla coil in full bloom.

We shot the scene from rebel without a cause there. the reveal was that we each held a camera during the
fight scene and there are multiple points of view involved.

There was a lot of pOV in my dream i am starting to recall now.

The wet foot video supporting a heap of _____.

Studio visits with multiple people: Antonio in San Pedro, Esvin in Guatemala city, Jorge in Guatemala city,
Bryan in Los Angeles.

The theatrical performance at the getty villa of wet sculptures never running in the rain.

Planetary Boundary Layer and trapped in the troposphere.

jan 25, 2019

at the studio i made a bunch of figures that feel like they are drawings for storyboard, meaning minimal mark
making for a narrative to unravel

if these are stand ins what are they standing in for or who

i would like to make the line moving picture drawings and a series of large drawings

one of the figures wants to be on a block of gel, disconnect between body sensorial experience and shell
perhaps watching skydiving footage

somehow i am frustrated with making this work because i am not sure its what i want to be making just what is
coming out first cant tell if its lazyness or immediacy

february 2, 2019 tv ideas- a bunch of short 5-10 minute "shows"

A slideshow of sculptures in the rain at the getty villa set to music which endows it with an intense theatrical
quality

drawings made to look like they're moving through a variety of nuanced wiping or dissolving techniques. Live
and Dissolve to something like eternal flame looped

Green screen background fire , fish bowl close up seems like fishswimming through fire with eternal flame
looped

Chroma key drawings on background jpeg (tech sets up)

light opacity drawings of figures on mac and camera 1 actual bodies (us), like tracing paper muscle images..

opera narrative over live soundtrack record, la boheme?

inanimate talent? craigslist talent: magicians, opera singers, ??

figurative sculptures/foil heads acting out opera, words overdubbed later or just titled (act 1 la boheme)

Teleprompter seen through other camera, the script is on it- the back of inanimate sculpture pretends to read it (voice over)

a bunch of stand ins - the script tear up moment in act 1 is very important..

The constant roar of thunder unexplained throughout entire sequence, sound

camera as zone out point, the character is seeing zoning out mid sentence and the place they look is directly at viewer (scene from Transgression, 1931)

collection of surgery scenes , recently Spellbound

Adding glasses to photograph of woman recreate scene repeatedly (Spellbound)

Harpist video

EDITING:

- 1.Griffith observatory footage
- 2.Cherry/Portia in RV desire makes me weak music video

Feb. 13

Today I spent almost five hours with a five month old and it was hard to clear my head, i couldnt stop asking Julian what it was like to have a body which is absurd since i also have a body but i know that just a few months ago he did not have one or rather i am very aware as is he that all of his energy is going into sustaining this mass, supporting himself against gravity, sleeping inside of it and feeding it, the entire process is shrunk into periods of two hours of sleeping and eating shitting and looking around. hyper aware that these organs are very new and learning how to take in information, he wont close his eyes when he sleeps i have to pull his lids down.

later on inspired by him i went to yoga and later to the studio.

Feb 17

Bruce Nauman live feed monitor sculpture where the same image is thrown on multiple forms - the scale, something beyond cinema, narrativised lonesome track

started my studio diary in other computer but since i have this one open now might as well re-scatter
march 8 have to leave soon but notes that I am working on video for the time being, until glass class there is no rush or need to rush

write on tightrope

write on wood /sonika

notes on studio visits.. write on the difference in basoon and tightrope and trapeze violin and netting and potential grid work.

..

surface becomes tunnel

Sophie Dartigalongue is the name of the bassoon player who I am sampling. I want to use her name because I admire her playing.

Dartigalongue plays Bassoon

march 15

studio visit with Michael about three drawings he says finish them completely (add rubbing to first tiger one) and bring them to gallery to frame them. fine by me. maybe ill bring some older drawings i like too. its funny how i am working in threes though, there also the violin tightrope drawing and video monitor piece. which now im thinking ill add to and also borrow camera from MNN to make nice videos of them...

studio visit with sonika eaerlier in the week and Leigh last night.

Sonika constant dialogue is pretty amazing to just move back and forth, force each other to touch base with our studios in a comfortable way. ..

studio life this week, less socializing, only work and art.

The Last Movie by Dennis Hopper

watch rebel without a cause (same writer?) ✓

The last movie is a visionary masterpiece miles ahead of its time. it dismantles the narrative ease of movie going experience in such a way that ~~may~~ the narrow viewer mind find cacophonous but if you surround to what the story gives you you will find joy in this masterful deconstruction of _____ (making, being, creating, experience)

in all its chaos it somehow still manages to expand on individuals affects and the experience of making a movie without film is treated with respect it is a poetic depiction even if the movie hints at some political undertones or sa ires about movie violence etc it extends to the collaboration of an entire community make believ.

i have no words for this movie, it is a visionary masterpiece despite the moments when the plot is irrelevant i somehow think it intends to describe t is function of film making. the sensous shots of nature are instrumental but we are absorbed by them, over and over we are being told we are making a movie this is movie magic yet within it there are still those undeniable visceral shots. everyone on trings.

one line movie reviews.

mission impossible 4dx a movie worth seeing only if you seat is shaking, but truly a t ouhgul rollercoaster ride.

A THOUGHTFUL ROLLERCOASTER RIDE

the matrix AS RELEVANT TODAY AS IT WAS UPON ITS RELEASE? MUTS SEE.

(go /through movie journa l)

Othello UNLIKE ANY OTHER MOVIE EVER MADE / GENIUS

8-10-18

on the occasion of watching Mission Impossible - Fallout in 4dx at Union square regal theatre.

2018 action spy film written produced and directed by Christopher McQuarrie. the sixth installment in the Mission Impossible series. Rob Hardy is the cinematographer, most well known works are ex machina and Annihilation the film was produced by Skydance Media and distributed by Paramount Picture release date in the usa was July 27, 2018.

This 4dx experience was my first fully immersive one as I brought my own 3d glasses. The glasses make everything but the screen almost invisible and successfully carry out the 3d effect. the glasses enhance seat motion because ymxx the viewer doesn't not anticipate the movement by seeing the chairs (all connected through red velvet rope) begin to move.

The most exhilarating parts of the chair movement were the flight and free falling scenes. the car crash scenes were wild and fun but not related experientially. The chair movement again was used in multiple modes but in something like the flying scene it shifts between both the camera and the actor, i guess the camera is always flying. so the camera and actor feel the same, body becomes camera. four dimensional movement. there was a beautiful scene underwater where the horizon outmost surface of water as defined by gravity inside of a van was shown, the wheels of the van always stayed on the bottom part of the screen while this is not true to the orientation the water surface. does that make sense?

there was even a rippling of water when the vehicle fell into the canal which was completely perfect. in addition to the flight scenes the movie had a lot of speed and this was expressed through fans and heavy wind. i am curious as to how much was digital, a lot i assume. the helicopter diving scene as well but i'd love to see a making of. it was a three hour rollercoaster ride and it is hard for me to imagine that this movie was not made with 4dx scoring in mind. there were many opportunities for it.

During the preview i also noticed the extreme interest in water and some mythical thing happening, water larger than humans. the known becomes not the unknown right here with us. something happening there. the movie itself was a never ending exercise in _____ very successful as a three hour rollercoaster in 2018.

The burning of the script as an action which brings a story to life - to be reenacted with sound and image -IJP

ACT ONE LA BOHEME BY
PUCCINI

A garret

(A large window through which an expanse of snow-covered roofs is seen. At right, a stove. A table, a bed, four chairs, a painter's easel with a half-finished canvas: books everywhere, manuscripts. Rodolfo is thoughtful, looking out the window. Marcello works at his painting "The Crossing of the Red Sea", his hands stiff with cold; he tries to warm them by blowing on them now and again.)

MARCELLO
This Red Sea of mine
makes me feel cold and
numb
as if it were pouring over
me.
I'll drown a Pharaoh in re-
venge.
(to Rodolfo)
What are you doing?

RODOLFO
I'm looking at Paris,
seeing the skies grey with
smoke
from a thousand chimneys,
and I think of that no-good,
hateful stove of ours that
lives
a gentleman's life of idle-
ness.

MARCELLO

It's been a long time
since he received his just
income.

RODOLFO
What are those stupid
forests
doing, all covered with
snow?

MARCELLO
Rodolfo, I want to tell you
a profound thought I've had:
I'm cold as hell.

RODOLFO
As for me, Marcello, I'll be
frank:
I'm not exactly sweating.

MARCELLO
And my fingers are frozen -
as if I still were holding them
in that enormous glacier,
Musetta's heart.
(A sigh escapes him, and he
leaves off painting.)

RODOLFO
Love is a stove that burns
too much...

MARCELLO
Too fast.

RODOLFO
Where the man is the fuel...

MARCELLO
And woman the spark...

RODOLFO
He burns in a moment...

MARCELLO
And she stands by, watch-
ing!

RODOLFO

Meanwhile, we're freezing in
here!

MARCELLO
And dying from lack of food!

RODOLFO
We must have a fire...

MARCELLO
(seizing a chair)
Wait...we'll sacrifice the
chair!
(Rodolfo keeps Marcello
from breaking the chair.
Suddenly he shouts with
joy.)

RODOLFO
Eureka!

MARCELLO
You've found it?

RODOLFO
Yes. Sharpen your wits.
Let Thought burst into flame.

MARCELLO
(pointing to his picture)
Shall we burn the Red Sea?

RODOLFO
No. Painted canvas smells.
My play...
My burning drama will warm
us.

MARCELLO
You mean to read it? I'll
freeze.

RODOLFO
No, the paper will unfold in
ash
and genius soar back to its
heaven.
A serious loss to the age...
Rome is in danger...

MARCELLO
What a noble heart!

RODOLFO
Here, take the first act!

MARCELLO
Here.

RODOLFO
Tear it up.

MARCELLO
Light it.
(Rodolfo lights the part of
the manuscript thrown in
the fire. Then the two friends
draw up chairs and sit
down, voluptuously warming
themselves.)

RODOLFO and MARCELLO
What blissful heat!
(The door opens and Colline
enters, frozen, stamping
his feet. He throws some
books on the table.)

COLLINE
Signs of the Apocalypse be-
gin to appear.
No pawning allowed on
Christmas Eve.
(surprised)
A fire!

RODOLFO
Quiet, my play's being
given...

MARCELLO
...to the stove.

COLLINE
I find it sparkling.

RODOLFO
Brilliant.

MARCELLO
But brief.

RODOLFO
Brevity, its great merit.

COLLINE
Your chair, please, Mr Au-
thor.

MARCELLO
These intermissions
bore you to death.
Get on with it!

RODOLFO
Act Two.

MARCELLO
No whispering.

COLLINE
What profundity!

MARCELLO
How colourful!

RODOLFO
In that dying blue flame
an ardent love-scene dies.

COLLINE
See that page crackle.

MARCELLO
There were the kisses!

RODOLFO
I want to hear three acts at
once.
(He throws the rest of the
manuscript on the fire.)

COLLINE
And so unified is your bold
conception.

ALL

Beautiful death in the joyful
flame.
(The flame dies.)

MARCELLO
Oh Lord! The flame is dying.

COLLINE
So useless, so fragile a
drama!

MARCELLO
Already curling up to die.

COLLINE and MARCELLO
Down with the author!
(Two porters come in, one
carrying food, bottles of wine
and cigars; the other has a
bundle of wood. At the
sound, the three men in
front of the fire turn around
and with shouts of amaze-
ment fall upon the
provisions.)

RODOLFO
Wood!

MARCELLO
Cigars!

COLLINE
Bordeaux!

RODOLFO
Firewood!

MARCELLO
Bordeaux!

ALL THREE
Destiny provides us
with a feast of plenty!
(The porters leave. Schau-
nard enters triumphantly,
throwing some coins on the
floor.)

SCHAUNARD
The Bank of France
has gone broke just for you.

COLLINE
(gathering up coins, with the
others)
Pick them up!

MARCELLO
They must be made of tin!...

SCHAUNARD
Are you deaf? or blind?
(showing a crown)
Who is this man?

RODOLFO
Louis Philippe!
I bow to my King!

ALL
Louis Philippe is at our feet!
(Schaunard wants to tell his
adventure, but the others
won't listen to him. They set
the provisions on the table
and put wood in the stove.)

SCHAUNARD
Now I'll tell you: this gold,
this silver, rather,
has a noble history...

RODOLFO
Let's fire the stove!

COLLINE
It's hard to endure so much
cold!

SCHAUNARD
An Englishman... a gentle-
man...
A lord...was looking for
a musician...

MARCELLO
Come! Let's set the table!

SCHAUNARD
And I? I flew to him...

RODOLFO
Where are the matches?

COLLINE
There.

MARCELLO
Here.

SCHAUNARD
... I introduce myself.
He hires me. I ask him...

COLLINE
Cold roast beef.

MARCELLO
Sweet pastry.

SCHAUNARD
When do the lessons
begin?...
I introduce myself, he hires
me,
I ask: When do the lessons
begin?
He replies: "Let's start...
look!" and points to a parrot
on the first floor.
Then adds: "You play
until that bird dies!"

RODOLFO
The dining room's brilliant!

MARCELLO
Now the candles.

SCHAUNARD
And so it went:
I played for three long
days...
Then I used my charm,
my handsome figure...
I won the serving-girl over...

We poisoned a little
parsley...

MARCELLO
Eat without a tablecloth?

RODOLFO
No! I've an idea.
(He takes a newspaper from
his pocket.)

MARCELLO and COLLINE
The Constitutional!

RODOLFO
Excellent paper...
You eat and devour the
news!

SCHAUNARD
Lorito spread his wings,
Lorito opened his beak,
took a peck of parsley,
and died like Socrates!

COLLINE
(to Schaunard)
Who?

SCHAUNARD
Go to the devil, all of you...
Now what are you doing?
No! These delicacies
are the provender
for the dark and gloomy
days in the future.
Dine at home on Christmas
Eve
when the Latin Quarter
has decked its streets with
eatables?
When the perfume of fritters
is wafted through the an-
cient streets?
There the girls sing happily...

ALL
It's Christmas Eve!

SCHAUNARD
And each has a student
echoing her!
Have some religion, gentle-
men:
we drink at home, but we
dine out.
(They pour the wine. A
knock at the door.)

BENOIT
(outside)
May I come in?

MARCELLO
Who's there?

BENOIT
Benoit.

MARCELLO
The landlord!

SCHAUNARD
Bolt the door.

COLLINE
Nobody's home.

SCHAUNARD
It's locked.

BENOIT
Just one word.

SCHAUNARD
(after consulting the others,
opens the door)
Just one!
(Benoit enters.)

BENOIT
(showing a paper)
Rent.

MARCELLO
Here! Give him a chair.

RODOLFO

At once.

BENOIT
Don't bother, I'd like...

SCHAUNARD
Be seated.

MARCELLO
Something to drink?

BENOIT
Thank you.

RODOLFO and COLLINE
A toast.

SCHAUNARD
Drink.
(Benoit sets down his glass
and shows the paper to
Marcello.)

BENOIT
This is the bill
for three months' rent...

MARCELLO
That's fine...

BENOIT
Therefore...

SCHAUNARD
Another drop.

BENOIT
Thank you.

THE FOUR
A toast. To your health!

BENOIT
(to Marcello again)
I come to you
because last quarter
you promised me...

MARCELLO

I promised and I'll pay.
(He points to the money on
the table.)

RODOLFO
(aside to Marcello)
What are you doing?

SCHAUNARD
Are you crazy?

MARCELLO
(to Benoit, ignoring the oth-
ers)
You see? Now then
stay with us a moment.
Tell me: how old are you,
dear Monsieur Benoit?

BENOIT
My age?...Spare me!

RODOLFO
Our age, more or less, I'd
say.

BENOIT
More, much more.
(They refill his glass.)

COLLINE
He said more or less.

MARCELLO
The other evening at Mabilie
they caught him making
love.

BENOIT
Me?

MARCELLO
They caught him at Mabilie
the other evening...
Deny it, then.

BENOIT
An accident.

MARCELLO
A lovely woman!

BENOIT
(half-drunk)
Ah! Very!

SCHAUNARD, then
RODOLFO
You rascal!

COLLINE
Seducer!
He's an oak, a ball of fire!

RODOLFO
He's a man of taste.

MARCELLO
With that curly, tawny hair.
How he swaggered, proud
and happy!

BENOIT
I'm old but strong.

COLLINE, SCHAUNARD
and RODOLFO
How he swaggered, proud
and happy!

MARCELLO
Feminine virtue
gave in to him.

BENOIT
I'm paying myself back now
for my shy youth...
my pastime, you know,

a lively woman... a bit...
well, not a whale exactly
or a relief-map of the world
or a face like a full moon,
but not thin, really thin. No!
Thin women are worrisome
and often... a nuisance...
always full of complaints,
for example...

...my wife!
(Marcello rises, feigning
moral indignation. The others
do the same.)

MARCELLO
This man has a wife
and foul desires in his heart!

THE OTHERS
Horrors!

RODOLFO
He corrupts and pollutes
our respectable home.

THE OTHERS
Out with him!

MARCELLO
Burn some incense!

COLLINE
Throw out the scoundrel!

SCHAUNARD
Our offended morality ex-
pels you!

BENOIT
I say...I...

THE OTHERS
Silence!

BENOIT
My dear sirs...

THE OTHERS
Silence...Out, sir...
Away with you! And good
evening
to your worship! Ha! Ha! Ha!
(Benoit is thrown out. Mar-
cello shuts the door.)

MARCELLO
I've paid the rent.

SCHAUNARD
In the Latin Quarter Momus
awaits us.

MARCELLO
Long life to him who pays!

SCHAUNARD
We'll divide my loot!

THE OTHERS
Let's divide!
(They share the coins.)

MARCELLO
(giving Colline a mirror)
Beauties are there, come
from above.
Now you're rich, you must
look presentable.
You bear! Trim your fur.

COLLINE
I'll make my first acquaint-
tance
of a beard-trimmer.
Lead me to the absurd,
outrageous razor.

ALL
Let's go.

RODOLFO
I must stay to finish
my article for
The Beaver.

MARCELLO
Hurry, then!

RODOLFO
Five minutes. I know my
trade.

COLLINE
We'll wait for you down-
stairs.

MARCELLO
You'll hear from us if you dawdle.

RODOLFO
Five minutes.

SCHAUNARD
Cut that Beaver's tail short.
(Rodolfo takes a light and opens the door. The others start down the stairs.)

MARCELLO
(outside)
Watch the stairs.
Hold on to the railing.

RODOLFO
(raising the light)
Careful.

COLLINE
It's pitch dark.

SCHAUNARD
That damn janitor!

COLLINE
Hell!

RODOLFO
Colline, are you killed?

COLLINE
(from below)
Not yet.

MARCELLO
Come soon.
(Rodolfo closes the door, sets his light on the table and tries to write. But he tears up the paper and throws the pen down.)

RODOLFO
I'm not in the mood.

(There's a timid knock at the door.)
Who's there?

MIMÌ
(outside)
Excuse me.

RODOLFO
A woman!

MIMÌ
I'm sorry...my light has gone out.

RODOLFO
(opening the door)
Here.

MIMÌ
(in the doorway, holding a candlestick and a key)
Would you... ?

RODOLFO
Come in for a moment.

MIMÌ
There's no need.

RODOLFO
Please...come in.
(Mimì enters, and has trouble breathing.)
You're not well?

MIMÌ
No...it's nothing.

RODOLFO
You're pale!

MIMÌ
I'm out of breath...the stairs...
(She faints, and Rodolfo is just in time to support her and help her to a chair. The key and the candlestick fall

from her hands.)

RODOLFO
Now what shall I do?
(He gets some water and sprinkles her face.)
So.
How ill she looks!
(Mimì comes to.)
Are you better now?

MIMÌ
Yes.

RODOLFO
It's so cold here. Come and sit
by the fire.
(He helps her to a chair by the stove.)
Wait...some wine.

MIMÌ
Thank you.

RODOLFO
Here.

MIMÌ
Just a little.

RODOLFO
There.

MIMÌ
Thank you.

RODOLFO
(What a lovely creature!)

MIMÌ
(rising)
Now, please,
relight my candle.
I'm better now.

RODOLFO
Such a hurry!

MIMÌ

Yes.

(Rodolfo lights her candle for her.)

Thank you. Good evening.

RODOLFO

Good evening.

(Mimì goes out, then reappears at the door.)

MIMÌ

Oh! foolish me!

Where have I left
the key to my room?

RODOLFO

Don't stand in the doorway:
the wind makes your light
flicker.

(Her candle goes out.)

MIMÌ

Heavens! Will you relight it?
(Rodolfo hastens to her with
his light, but when he
reaches the door, his candle
goes out, too. The room is
dark.)

RODOLFO

There...Now mine's out, too.

MIMÌ

Ah! And where can my key
be?

RODOLFO

Pitch dark!

MIMÌ

Unlucky me!

RODOLFO

Where can it be?

MIMÌ

You've a bothersome neigh-
bour...

RODOLFO

Not at all.

MIMÌ

You've a bothersome neigh-
bour...

RODOLFO

What do you mean? Not at
all!

MIMÌ

Search.

RODOLFO

I'm searching.
(They hunt, touching the
floor with their hands.)

MIMÌ

Where can it be?

RODOLFO

Ah!
(He finds the key and pock-
ets it.)

MIMÌ

Did you find it?

RODOLFO

No.

MIMÌ

I thought...

RODOLFO

Truthfully!

MIMÌ

Are you looking for it?

RODOLFO

Yes, I am.
(Guided by her voice, Rodol-
fo pretends to search as he
draws closer to her. Then
his hand meets hers, and he

holds it.)

MIMÌ

(surprised)

Ah!

(They rise. Rodolfo contin-
ues to hold Mimì's hand.)

RODOLFO

How cold your little hand is!
Let me warm it for you.
What's the use of search-
ing?
We'll never find it in the
dark.

But luckily
there's a moon,
and she's our neighbour
here.

Just wait, my dear young
lady,
and meanwhile I'll tell you
in a word who and what I
am.

Shall I?

(Mimì is silent.)

Who am I? I'm a poet.

My business? Writing.

How do I live? I live.

In my happy poverty
I squander like a prince
my poems and songs of
love.

In hopes and dreams
and castles-in-the-air,
I'm a millionaire in spirit.

But sometimes my strong-
box

is robbed of all its jewels
by two thieves: a pair of
pretty eyes.

They came in now with you
and all my lovely dreams,
my dreams of the past,
were soon stolen away.
But the theft doesn't upset
me,

since the empty place was
filled
with hope.
Now that you know me,
it's your turn to speak.
Who are you? Will you tell
me?

MIMÌ

Yes.

They call me Mimì,
but my real name's Lucia.
My story is brief.
I embroider silk and satin
at home or outside.
I'm tranquil and happy,
and my pastime
is making lilies and roses.
I love all things
that have gentle magic,
that talk of love, of spring,
that talk of dreams and fan-
cies -
the things called poetry...
Do you understand me?

RODOLFO

Yes.

MIMÌ

They call me Mimì -
I don't know why.
I live all by myself
and I eat alone.
I don't often go to church,
but I like to pray.
I stay all alone
in my tiny white room,
I look at the roofs and the
sky.
But when spring comes
the sun's first rays are mine.
April's first kiss is mine, is
mine!
The sun's first rays are
mine!
A rose blossoms in my vase,
I breathe its perfume, petal
by petal.

So sweet is the flower's per-
fume.

But the flowers I make, alas,
the flowers I make, alas,
alas, have no scent.
What else can I say?
I'm your neighbour, disturb-
ing you
at this impossible hour.

SCHAUNARD

(from below)

Hey! Rodolfo!

COLLINE

Rodolfo!

MARCELLO

Hey! Can't you hear?

You slow-coach!

COLLINE

You scribbler!

SCHAUNARD

To hell with that lazy one!
(Rodolfo, impatient, goes to
the window to answer.
When the window is
opened, the moonlight
comes in,
lighting up the room.)

RODOLFO

I've a few more words to
write.

MIMÌ

Who are they?

RODOLFO

Friends.

SCHAUNARD

You'll hear about this.

MARCELLO

What are you doing there
alone?

RODOLFO

I'm not alone. There's two of
us.

Go to Momus and get a ta-
ble.

We'll be there soon.

MARCELLO, SCHAUNARD

and COLLINE

Momus, Momus, Momus.

Quietly, discreetly, we're off.

Momus, Momus.

He's found his poem at last.
(Turning, Rodolfo sees Mimì
wrapped in a halo of
moonlight. He contemplates
her, in ecstasy.)

RODOLFO

Oh! lovely girl! Oh, sweet
face
bathed in the soft moonlight.
I see in you the dream
I'd dream forever!

MIMÌ

(Ah! Love, you rule alone!...)

RODOLFO

Already I taste in spirit
the heights of tenderness!

MIMÌ

(You rule alone, o Love!)

RODOLFO

Already I taste in spirit
the heights of tenderness!
Love trembles in our kiss!

MIMÌ

(How sweet his praises
enter my heart...
Love, you alone rule!)
(Rodolfo kisses her.)
No, please!

RODOLFO
You're mine!

MIMÌ
Your friends are waiting.

RODOLFO
You send me away already?

MIMÌ
I daren't say what I'd like...

RODOLFO
Tell me.

MIMÌ
If I came with you?

RODOLFO
What? Mimi!
It would be so fine to stay
here.
Outside it's cold.

MIMÌ
I'd be near you!

RODOLFO
And when we come back?

MIMÌ
Who knows?

RODOLFO
Give me your arm, my
dear...

MIMÌ
Your servant, sir...

RODOLFO
Tell me you love me!

MIMÌ
I love you.

RODOLFO and MIMÌ
(as they go out)
Beloved! My love! My love!