

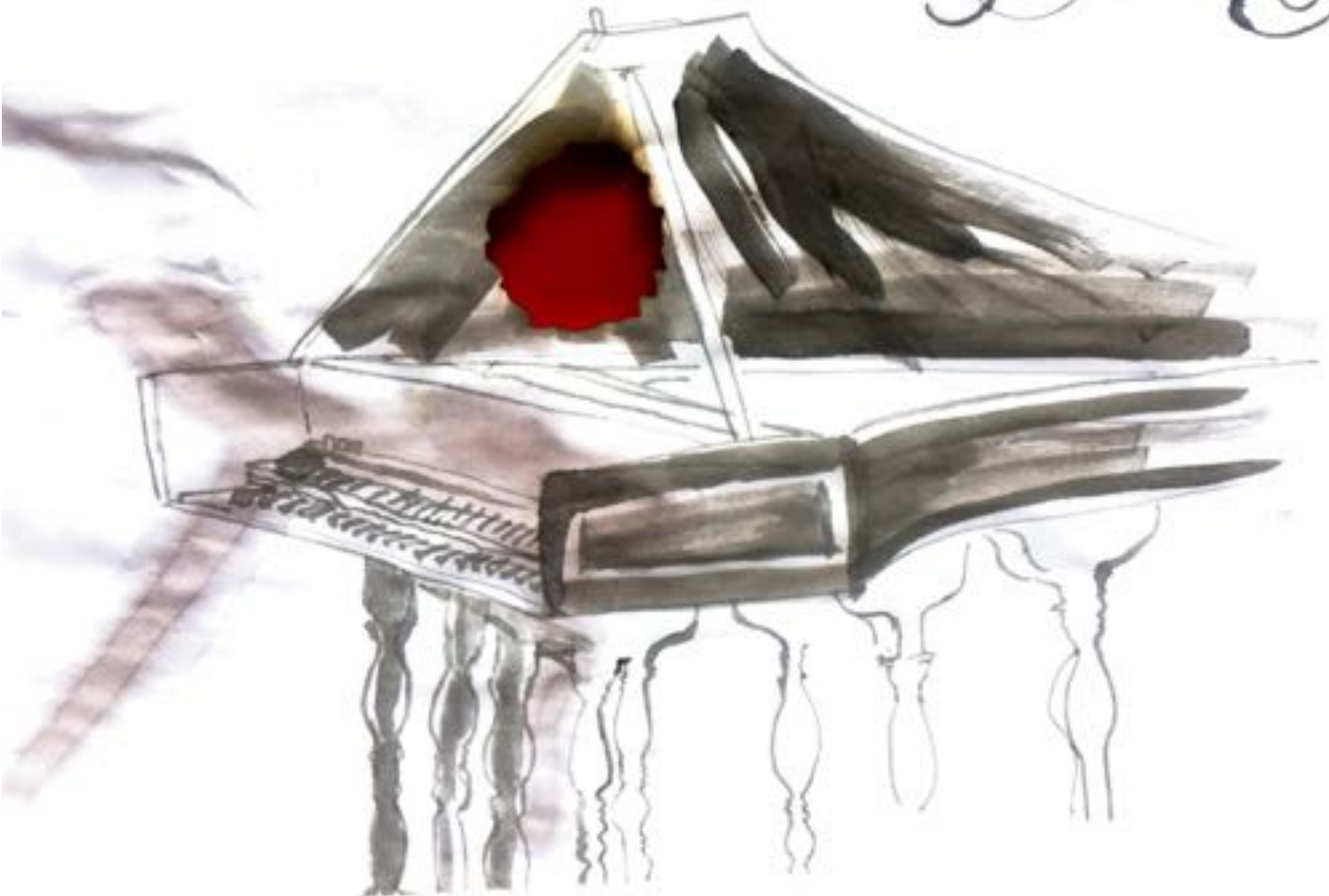
to His Royal Highness Monsigneur Christian Ludwig, Margrave of Brandenburg , 1721

I noticed then that Your Highness took some pleasure in the small talents which Heaven has given me for Music . . . I have taken the liberty of rendering my most humble duty to Your Royal Highness with the present Concerti which I have adapted to several instruments; begging Your Highness most humbly not to judge their imperfections with the rigor of the fine and delicate taste which the whole world knows Your Highness possesses for musical works; but rather to infer from these works the benign consideration, the profound respect, and the most humble obedience which I try to show Your Highness therewith. For the rest, Sire, I beg Your Royal Highness and of Your Highness' service

I, who without an equal in zeal am, Sire, Your Royal Highness' most humble and obedient servant

Jean Sebastian.

Bach

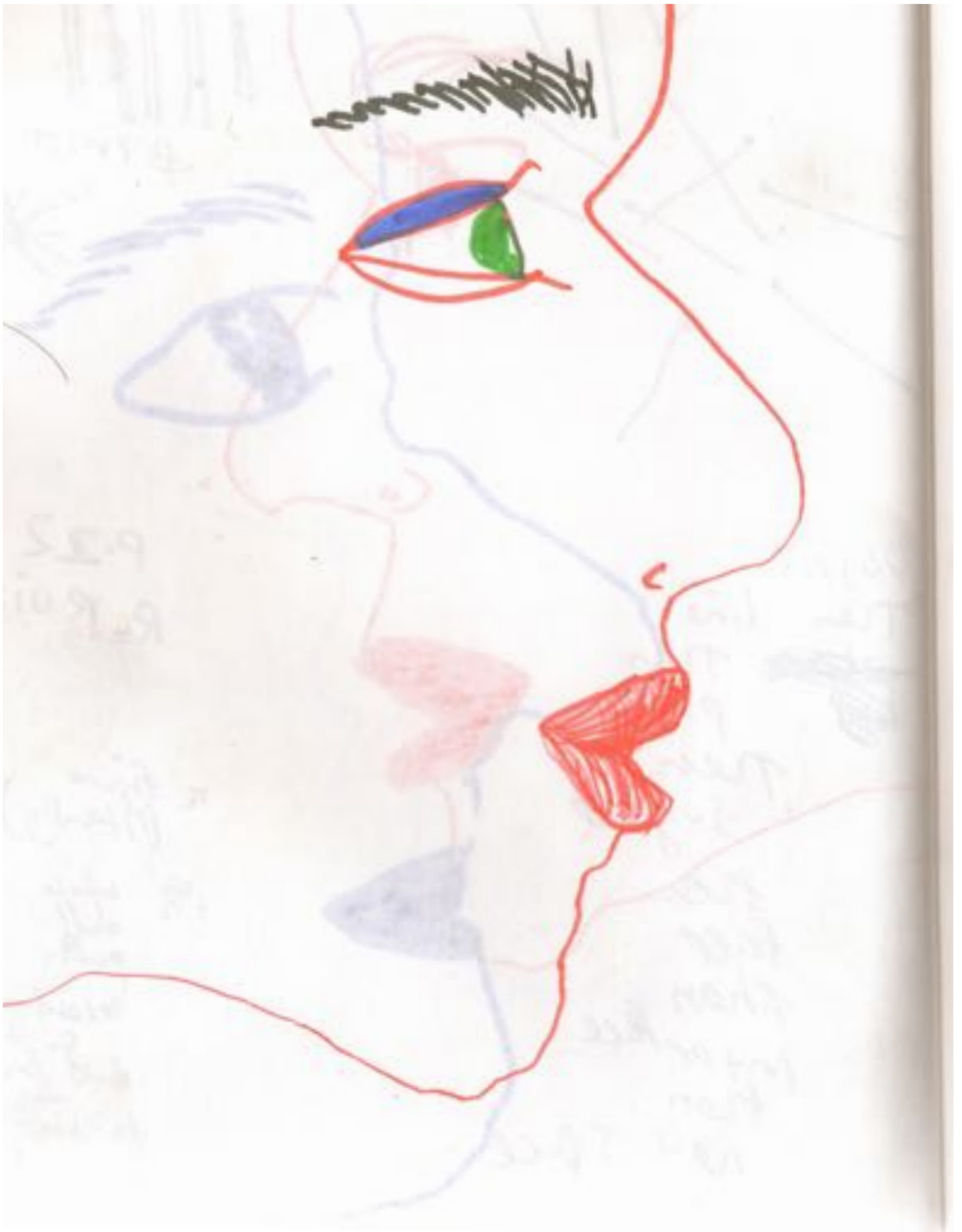


















P. TWIST

P. 22
R. R. UI:

a figure (literally)

whole diff points related

NT
line
then
plump
then
surface
then
fall
then
inter face

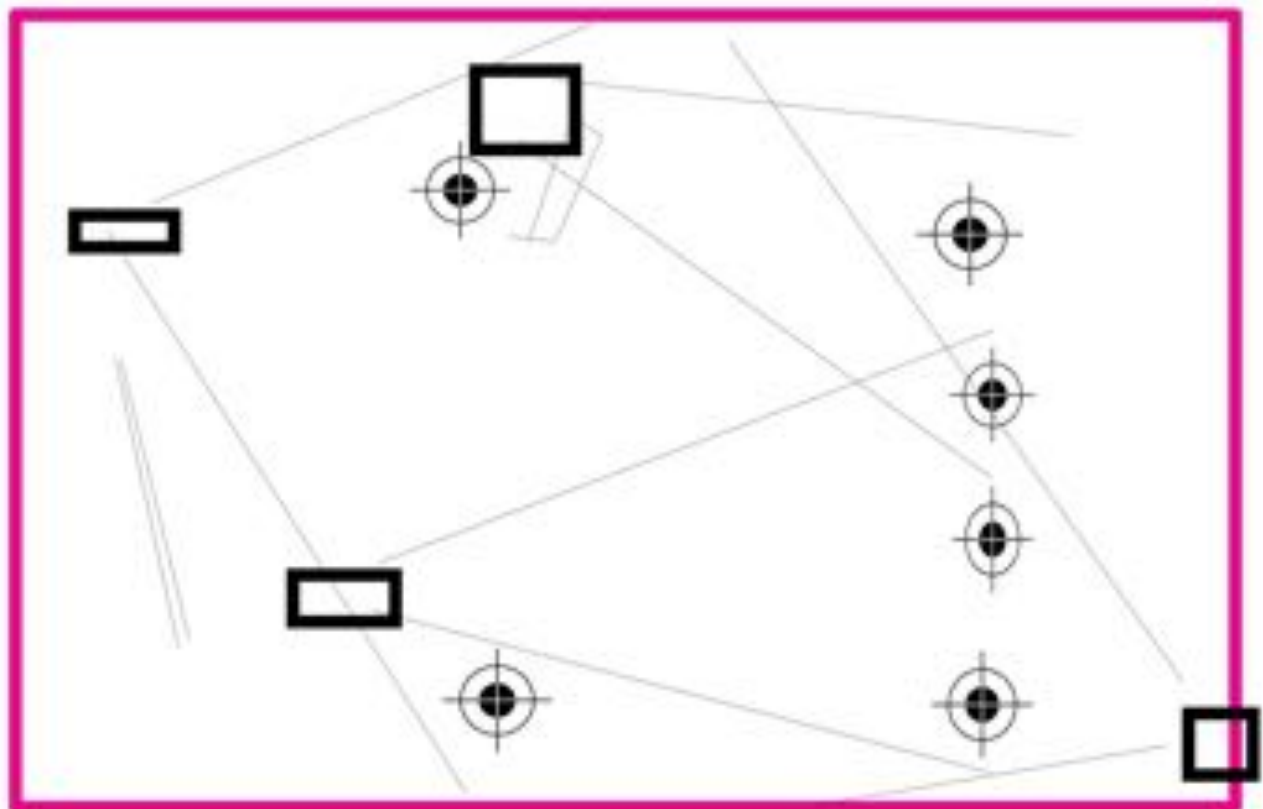
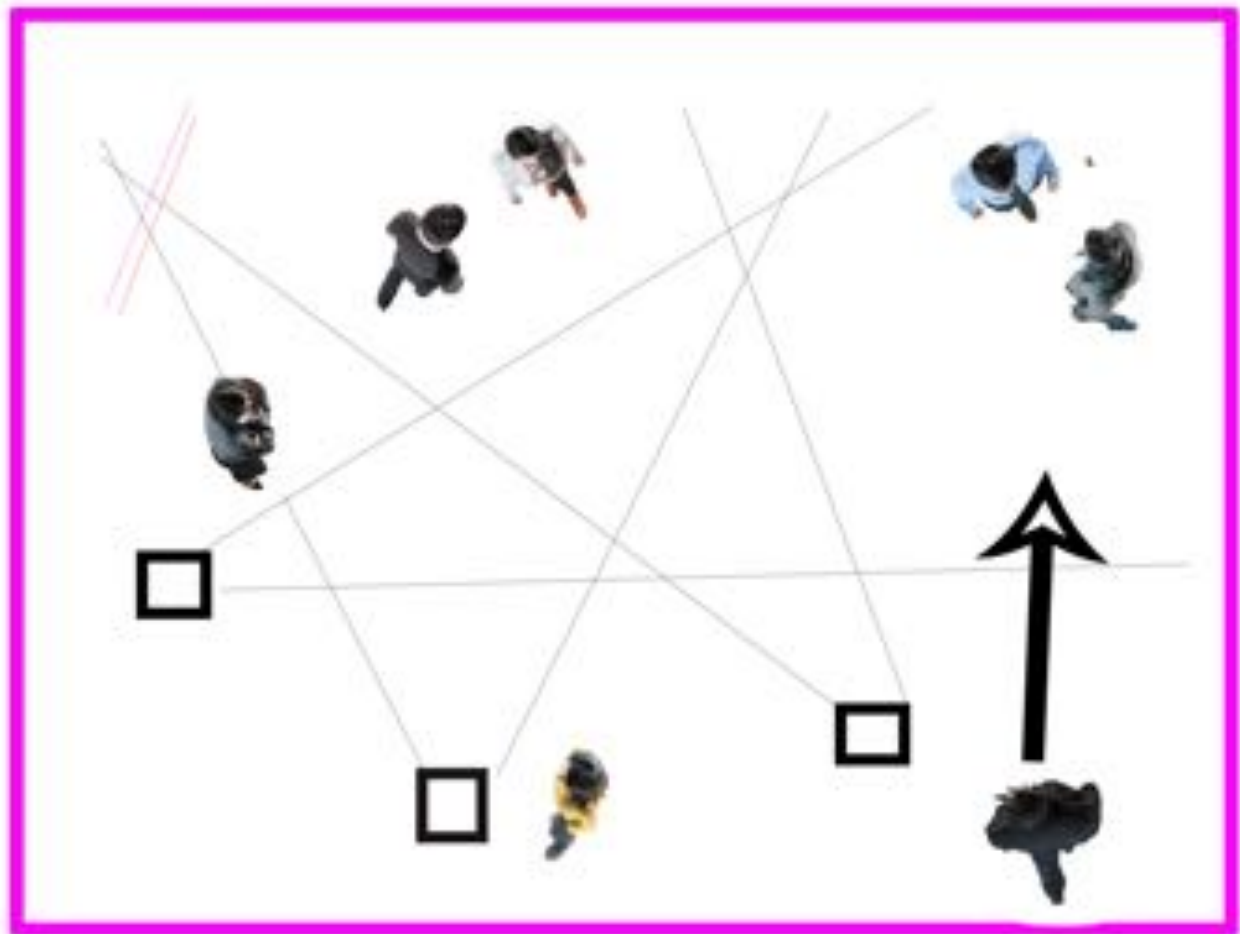




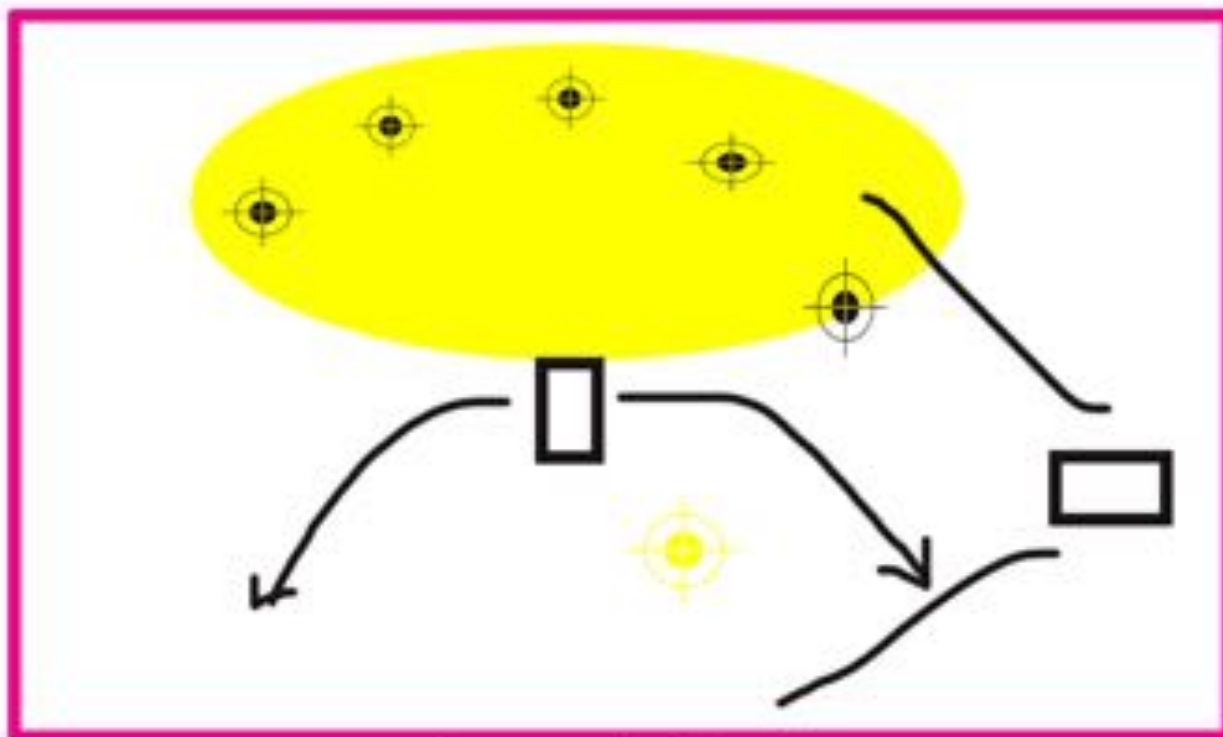




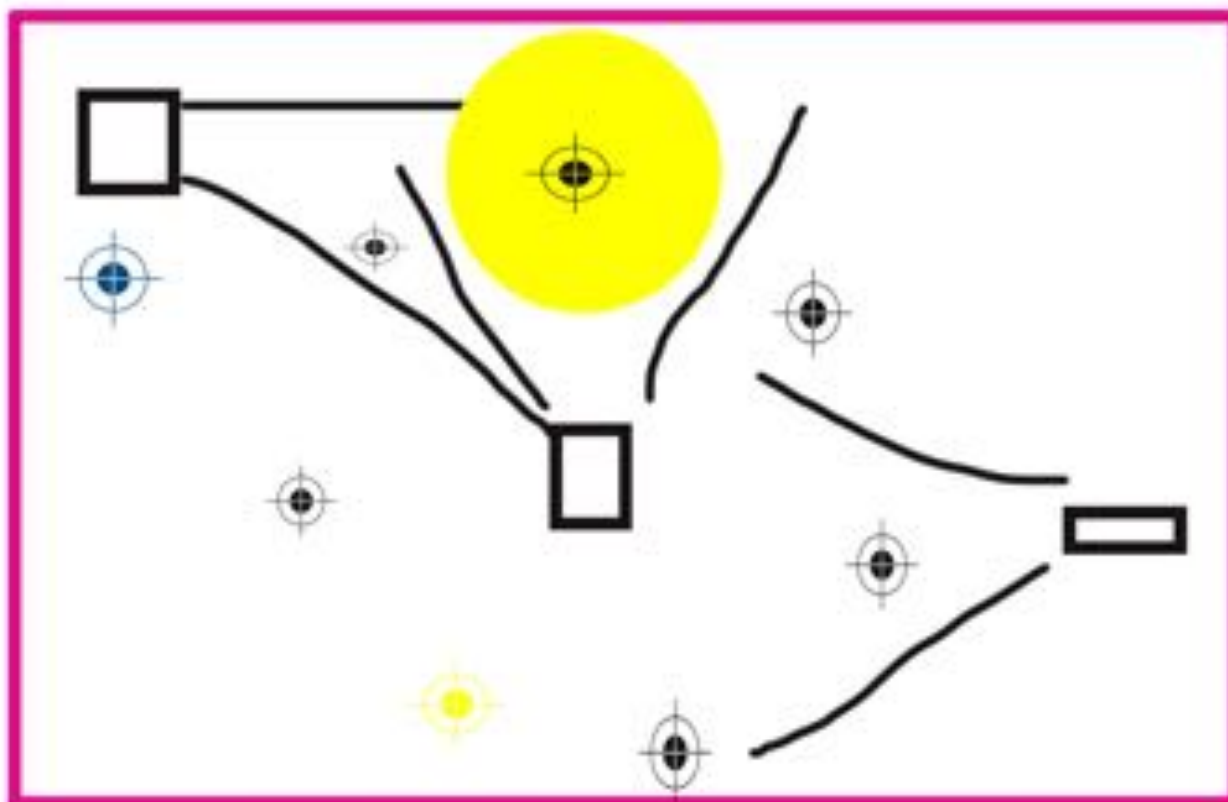
DIAGRAMS FOR SCENARIOS



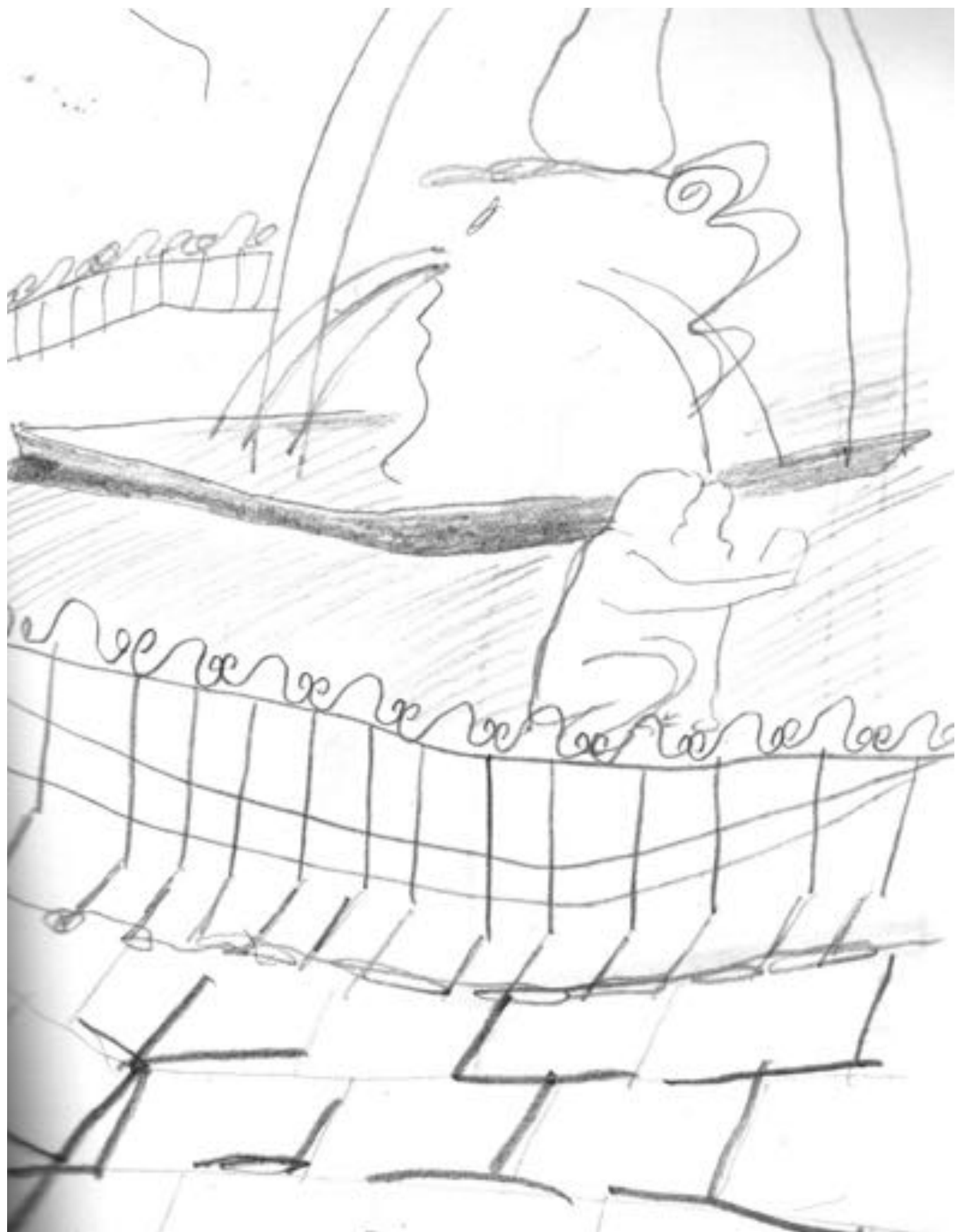
DIAGRAMS FOR SCENARIOS



camera moves in semi circle



zombies move in circle around static camera











Large Drawings 2017- 2018



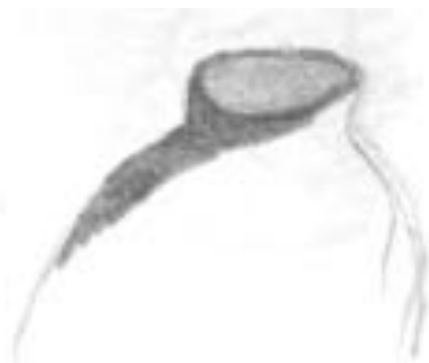
A body shining from the glow of oscillation must actually *melt* every time in the moment in which compression takes place, and only later (in expansion) come together again,—insofar namely as it melts with the proper ease. To this belongs probably some cases of bursting and tearing of quickly (strongly) 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.

Johann Willhelm Ritter









12-3

IN HINDSIGHT
LOOKING AT ONE
PLAN I MADE FOR
A SCULPTURE AFTER
SUICIDIO SUAREZ -
ALMOST ALL OF THE WORK
WAS WASTED



MARIO LANZA SINGING PUCCINI
CONTROL ROOM MELT DOWN ON LIVE T.V.

February 2, 2019

Torally Wet Movie

Video Slices

Trapeze Training

Windtunnel Pedestal

Potential Resonance

SHIRLEY CLARKE'S THE CONNECTION

Noise Music During the Start of Manouvers film, Luis Bunuel

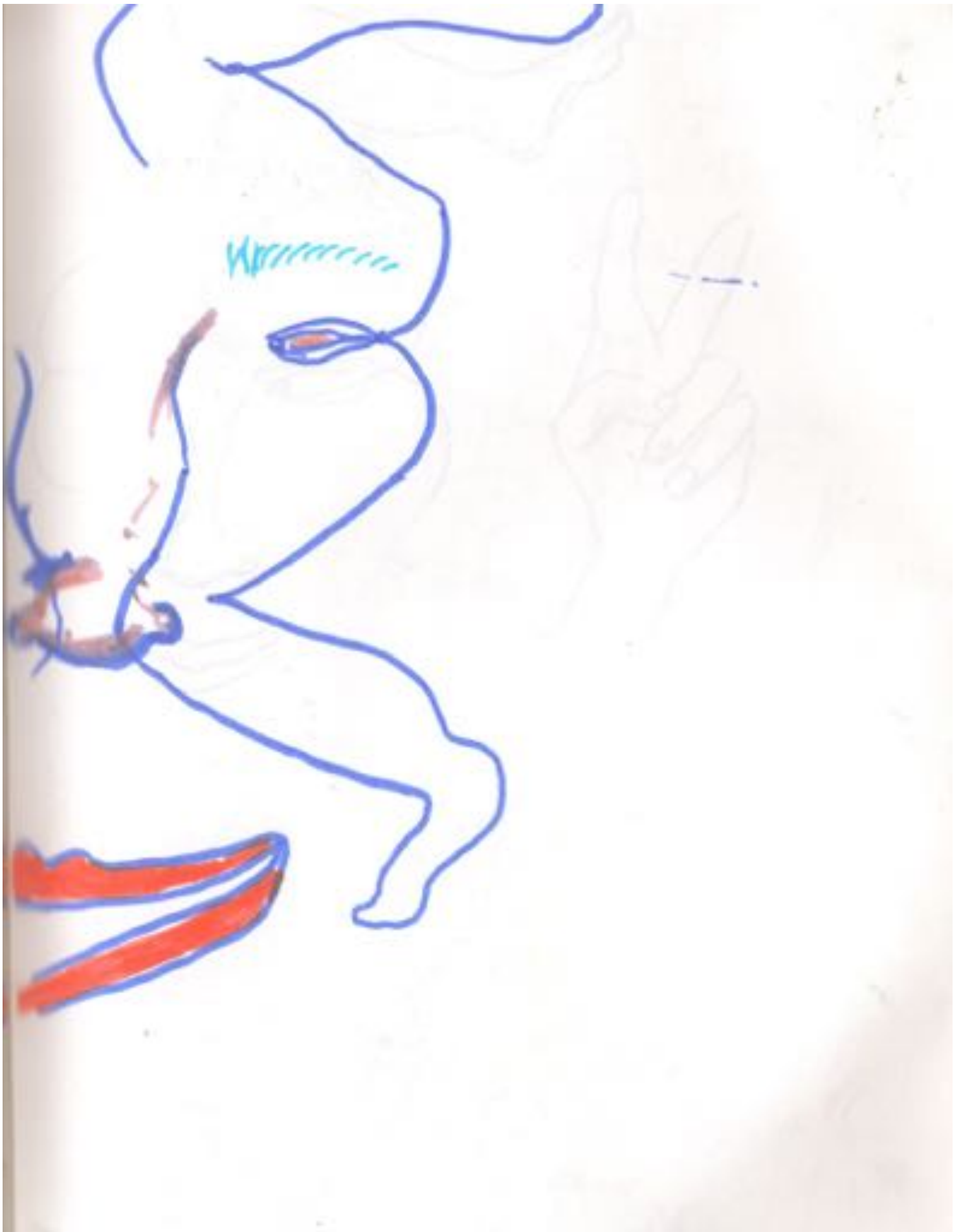
“And I pursue that special order of thoughts that come out of the body in motion and which seem to be one with the motion itself.”

“The work of these artists told me that if there was something I needed to experience I could construct a structure that would give it to me”

on non-chaos in the studio?

- Simone Forti





29

4 2 3 4 5 6 7
12 8 9 10 11
13 14 15
16 17 18 19 20
21 22 23 24 25 26 27 28



2019

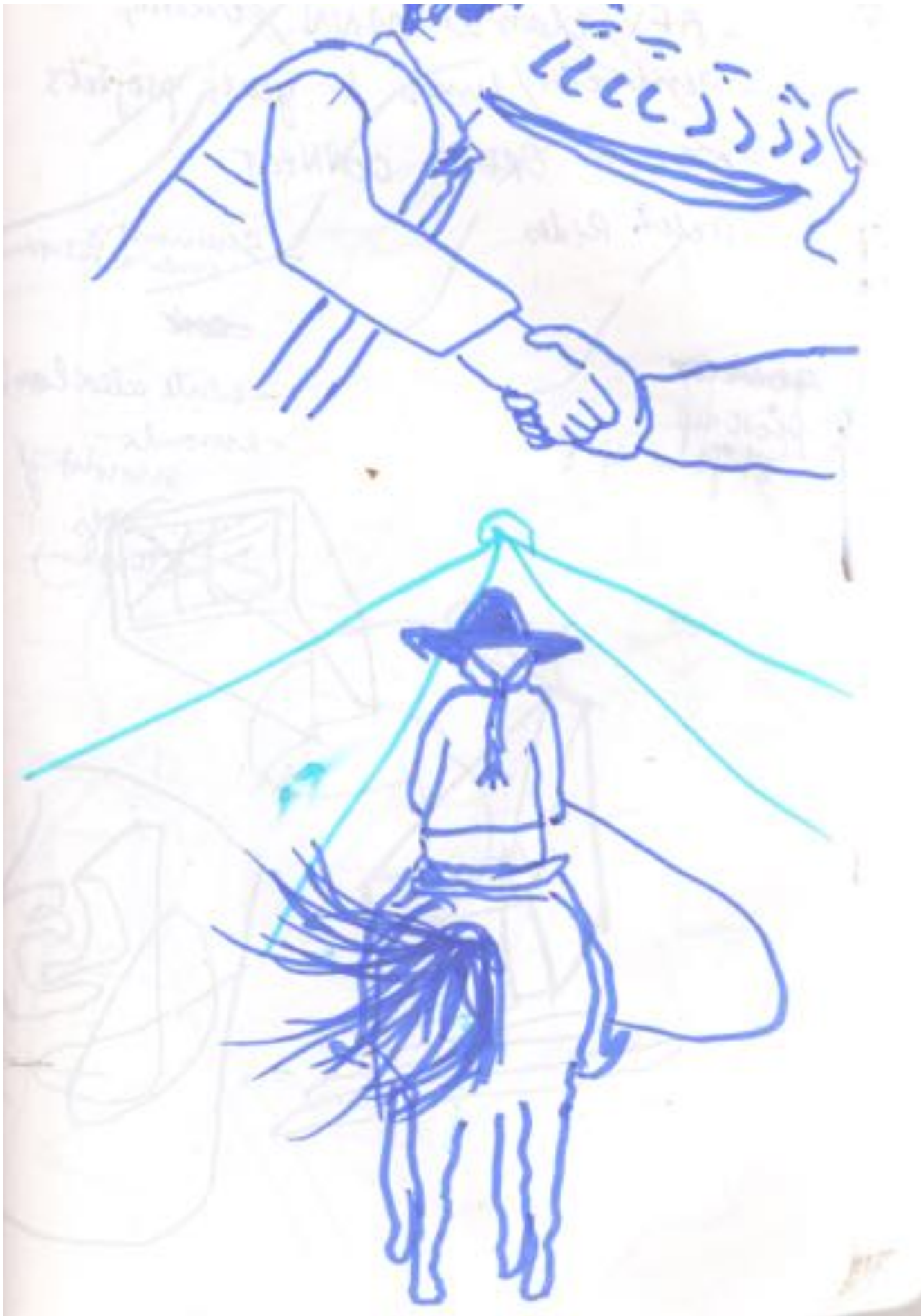


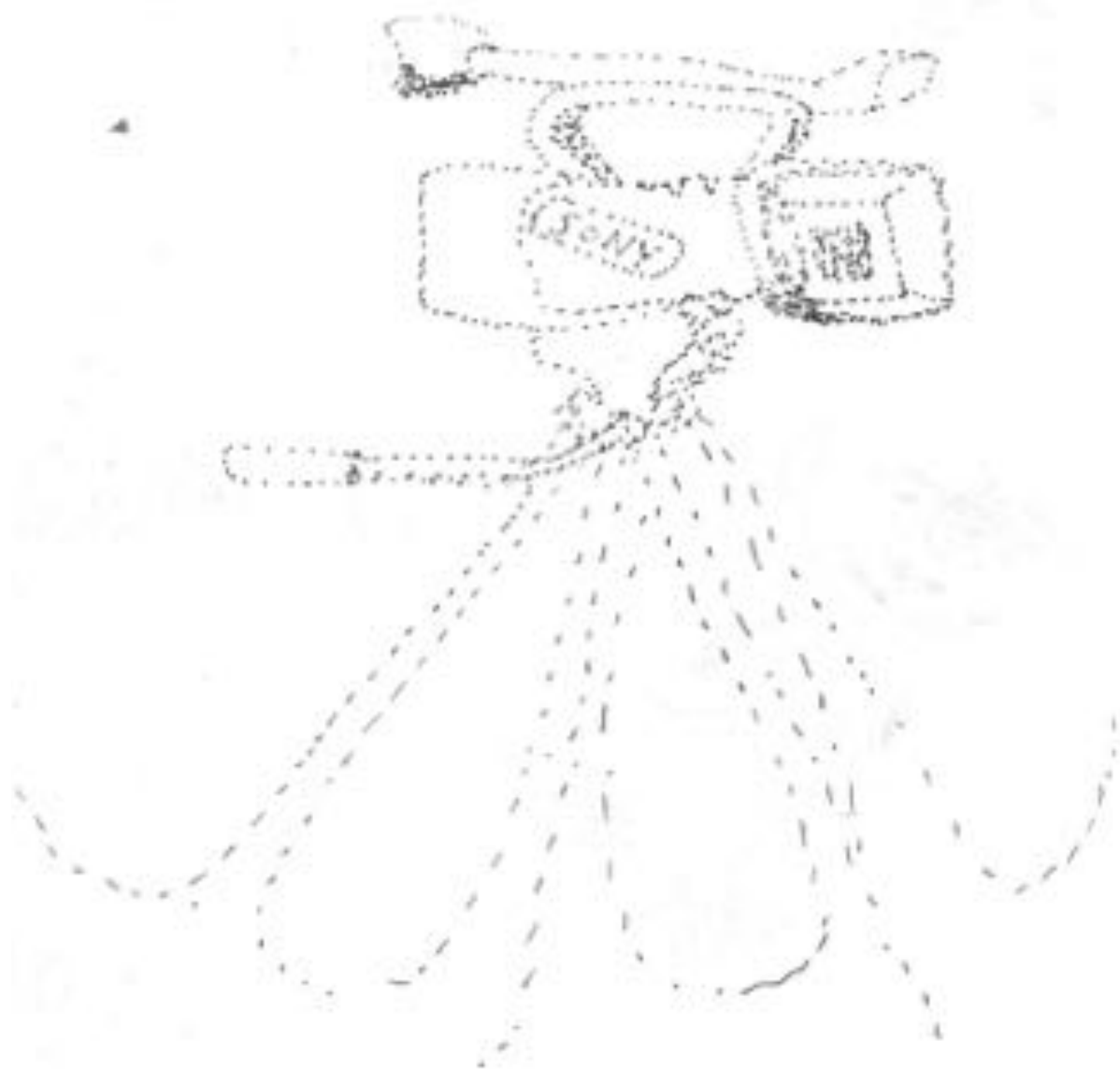


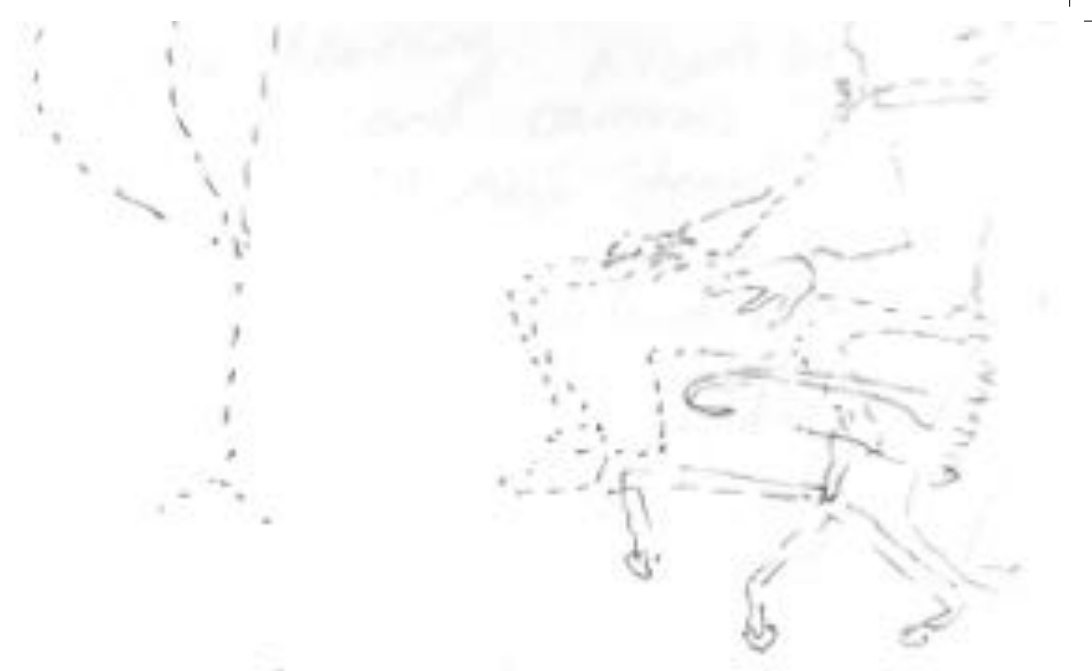












H
O
L
B
E
I
N

H
O
L
B
E
I
N



Pythagoras & music

- video dissolve triptone + violin



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



ALL The Books
Intertwined Right now
James Broughton MAKING a Light of IT
Lesabenids
4th Dimension
Admissions

double

AUDIO Channels

Premier

to

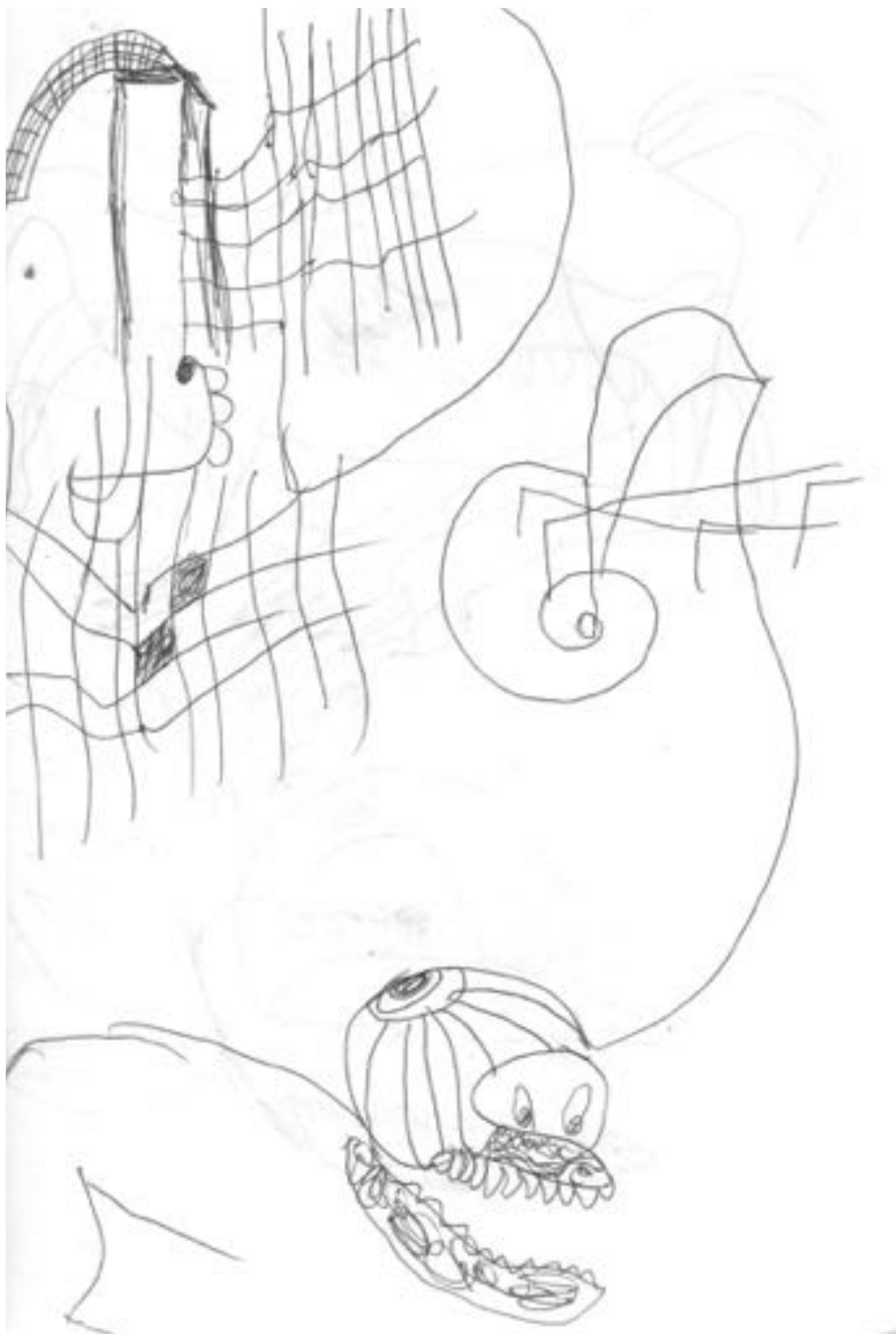
Separate
audio
if more
than one
channel
used...

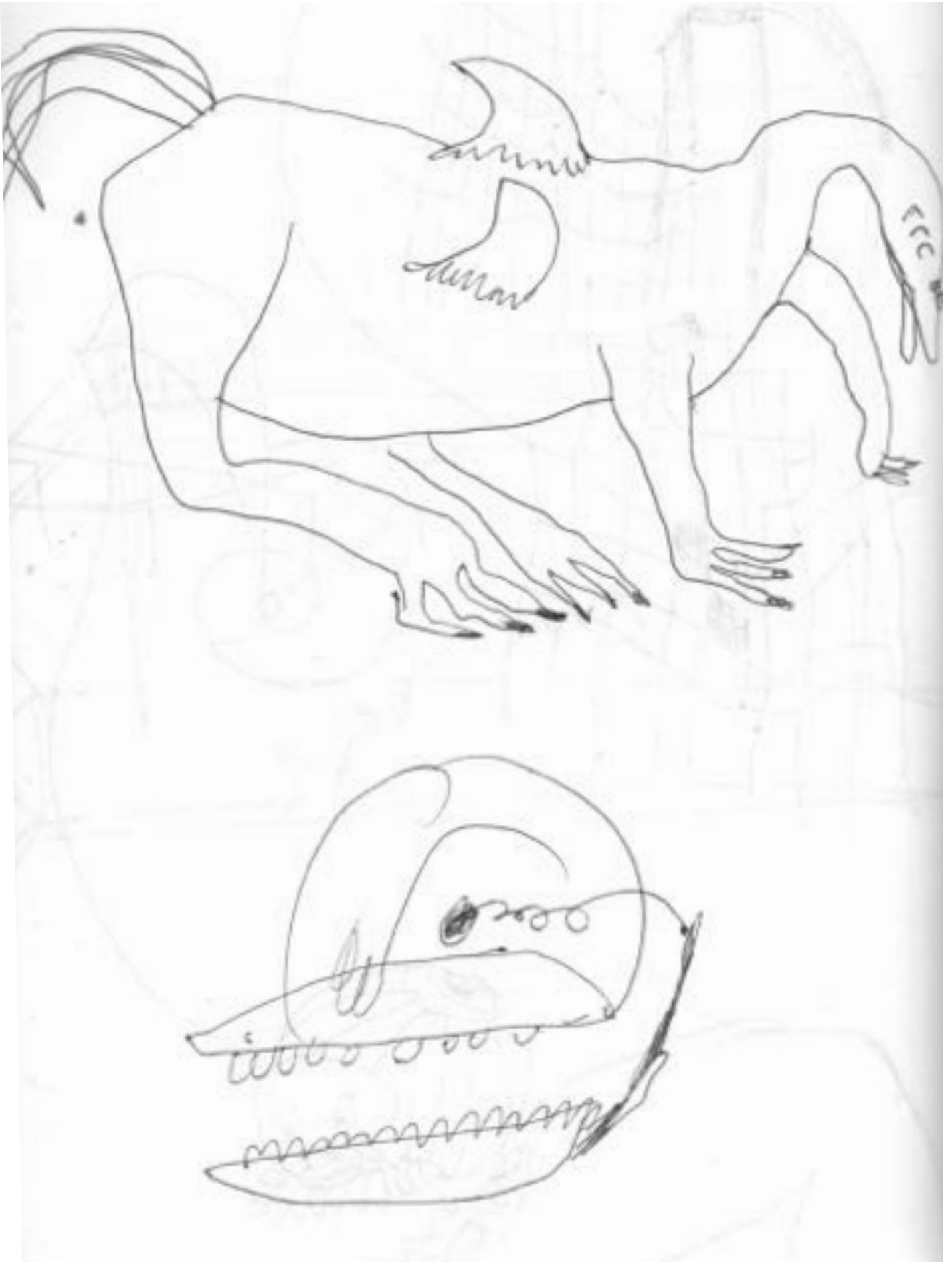
chances
to

take out

camera





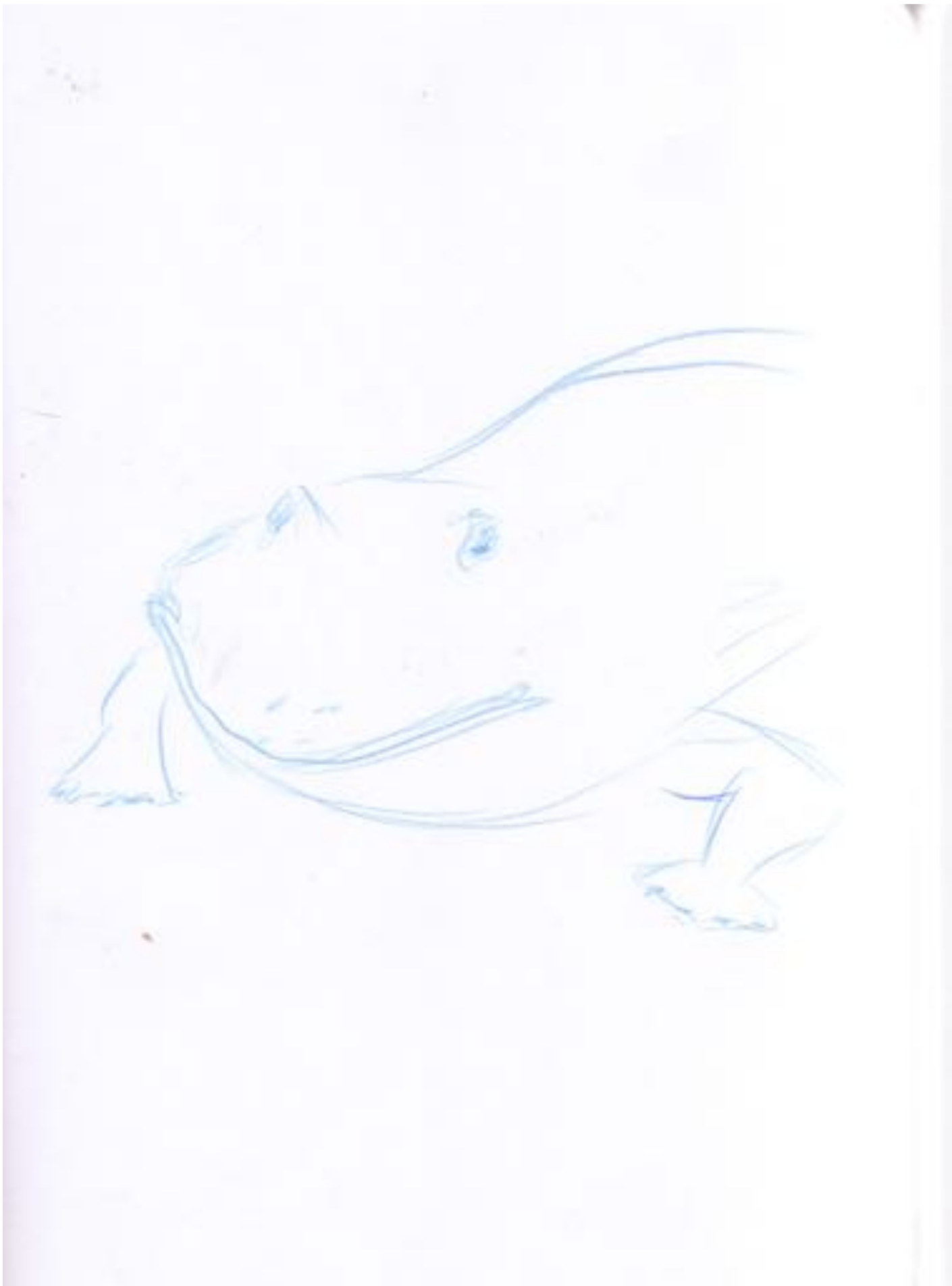
















Teatro notes 2-13-20

Independent figure movement: walking with weight of body in head, hips and shoulders, loose (momentum)
break down the bodies' mechanics and its impulses or givens, its connections

Potentiality of the expressive corporality of yourself

De-programming

another type of relation dynamic, moving meditation

Artesania is craft

Mechanism in narrative changing thru time

Interpret vs represent

read Eugenio Barba 'Las Islas Flotantes'

Artaud 'Theatre of Cruelty'

FOLLOWING PAGES:

Notes on the re-composition of an image using real bodies in real space, accompanied by one or multiple Liquid Crystal Display monitors and potentially live feed.

Drawing specifically refers to one performer's bent body serving as two sets of legs for two image bodies approaching, in dialogue, kissing, dancing... Body wears shoes on feet and hands..

In the image it seems like anus cam is located and reflects or live feeds directly to a monitor or a mirror?

Difference between mirrors / televisions / pieces of glass

see EDGE OF SCREEN notes originating in John Huston's The Bible 1966

extending the image at the edge of the screen, in real space in real time versus within video editing software

Something about Action Happening Below The Horse's Hooves in carousel fight scene from 'Strangers on a Train'



A KISS OVER
LEFT SHOULDER
A LEAN OVER
LEFT SHOULDER

Movie extension crop



Steps
with
gluing





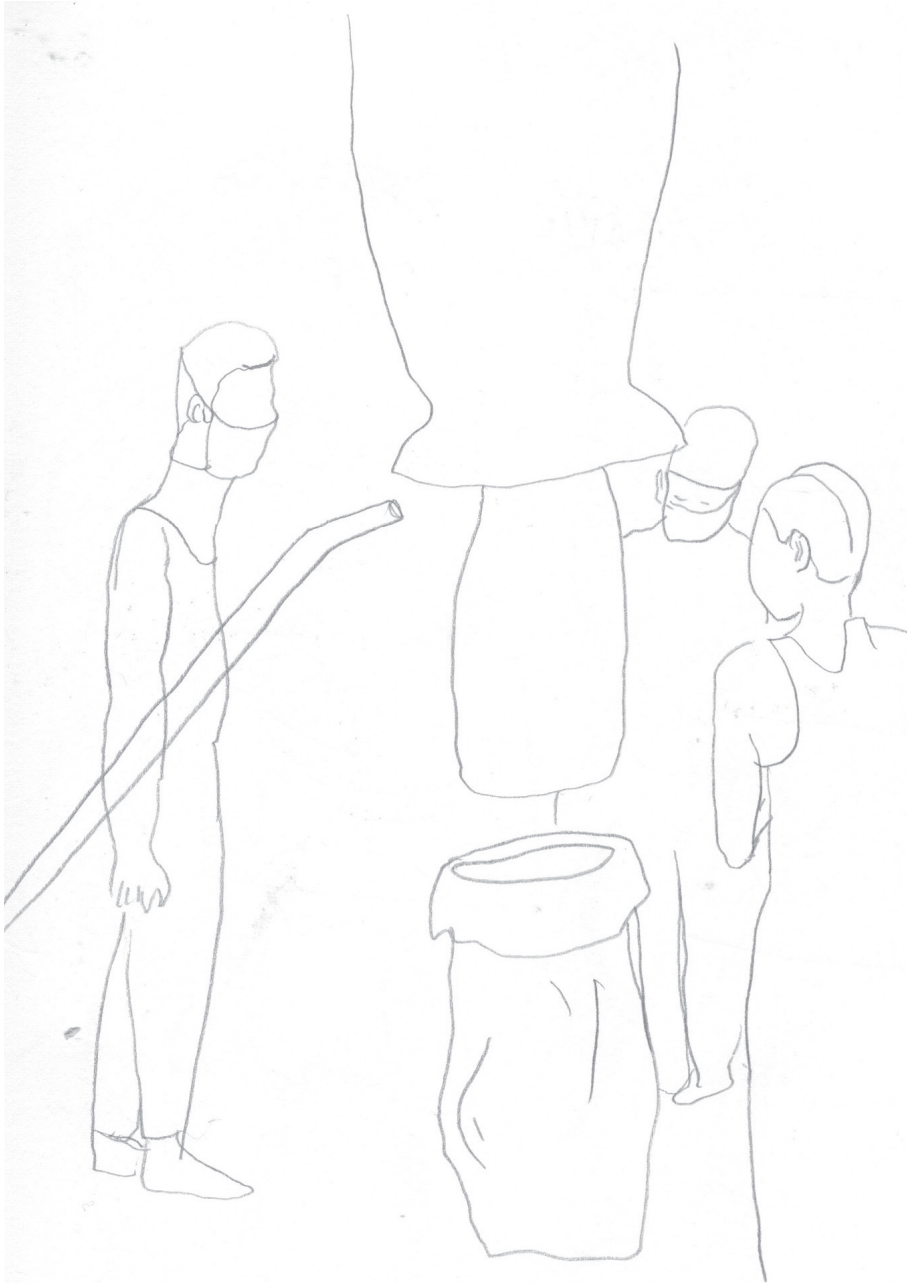
wright brooks
launches airplane
at kathy hawk



aural
body

COSMIC
PRESENCE

Dream Syllabus work in progress



ATTENTION!! Do not take this course if you are invested in regurgitating the linear heroic narrative of known film history. This is a parallel universe exponential plotlines a rat king of stories. Please take this course if you are open to lines of flight and open to falling asleep at the movies not due to boredom but to dreaming within a movie. Besides the above listed, we will focus on watching several films, (some chosen by you some chosen by unknown source), reading Ancient Chinese Texts and selections from the books *The Poetics of Cinema* by Raul Ruiz and *Audiovisions* by Siegfried Zielinski as well as articles from the publication *Variontology*. Attendance is mandatory. Open to experimentation and improvised group exercises is essential.

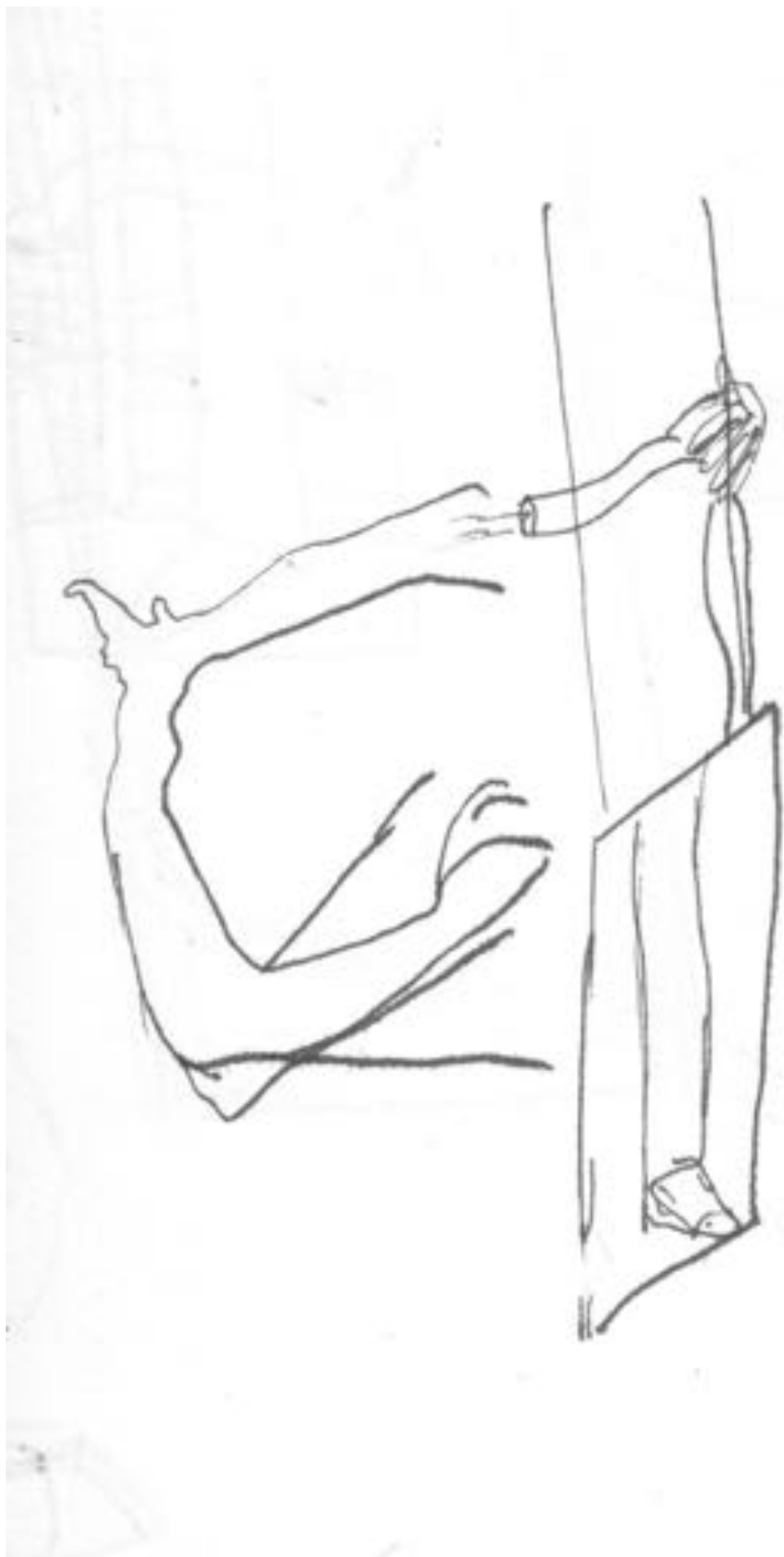
The Last Movie, D. Hopper - Closer, A. Kiarostami - Act of Killing, J. Oppenheimer - Wandering Soap Opera, R. Ruiz - Inland Empire, D. Lynch -

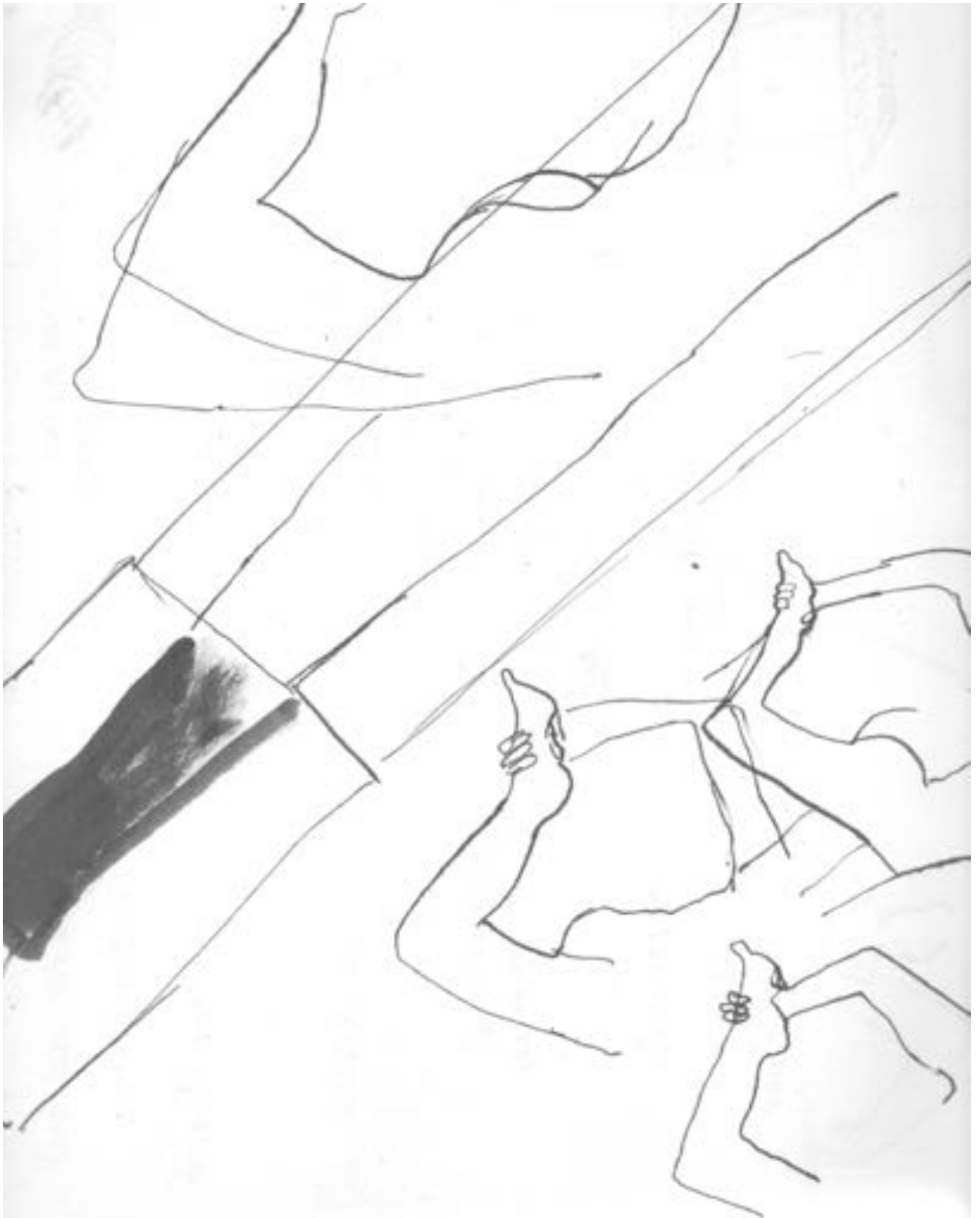
horse gallop feet











4-2-20

From Dry BODY to Wet BODY
Magnetic tape to binary code
circuits to clit

BODIES HURDLING THROUGH
SPACE AT 39000 FEET
at speeds of 600 mph
all still sitting in beautiful and
intricate ways, watching live images
from a football game 2 blocks away
from where I was this morning.



? Another body moving a lot of bodies
moving

Act of

Your Sonorous Shredded Shorts

a cavity filling in my ear from where the filling fell out when she played the flute I came or wish I had

reme

It is a line - a tube of sound - if an airplane was a flute?

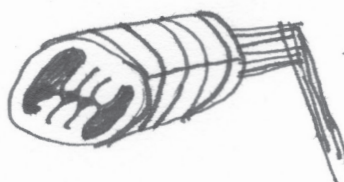
(what could everything else be?)

ed sound

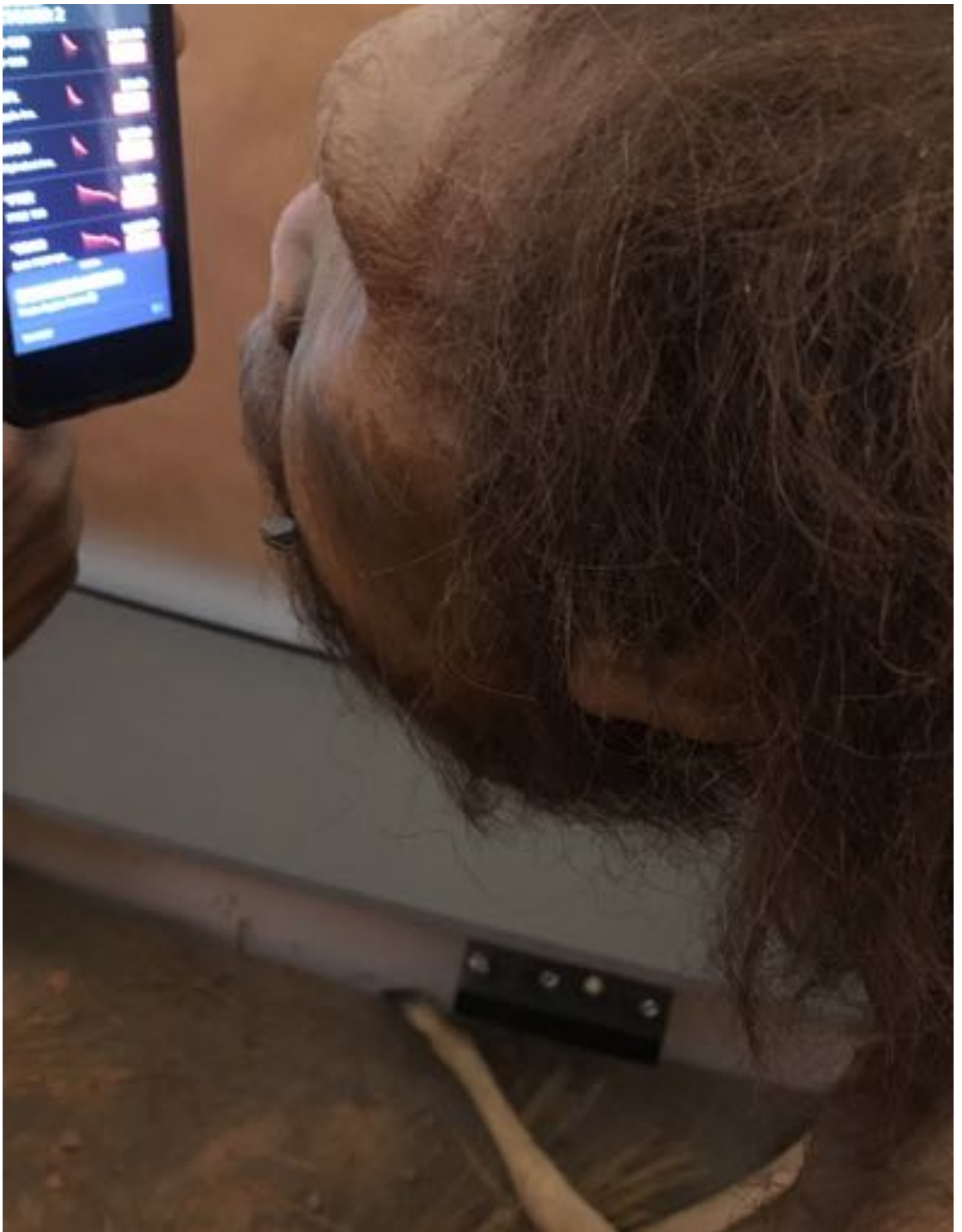
script

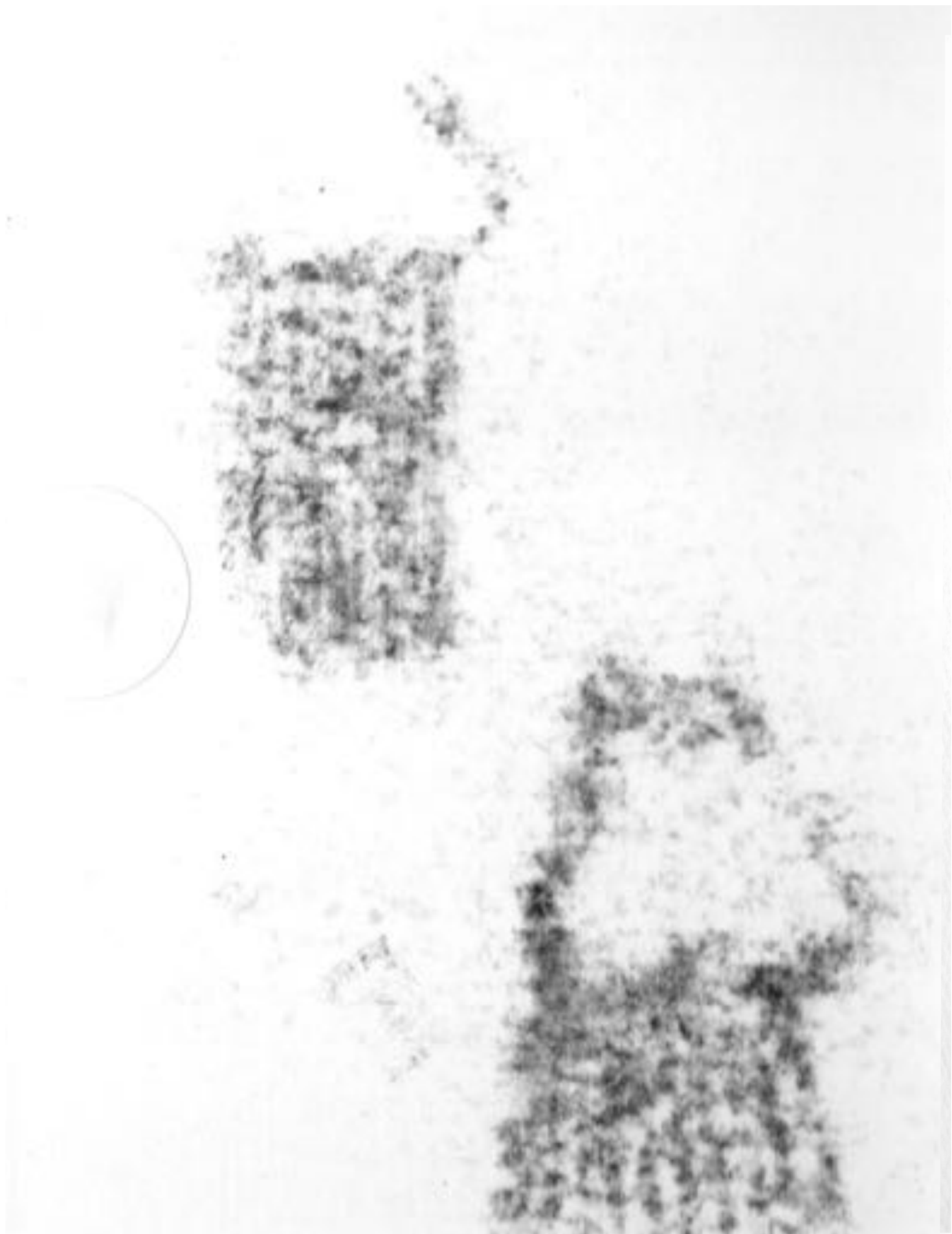


HONESTY
INSURANCE



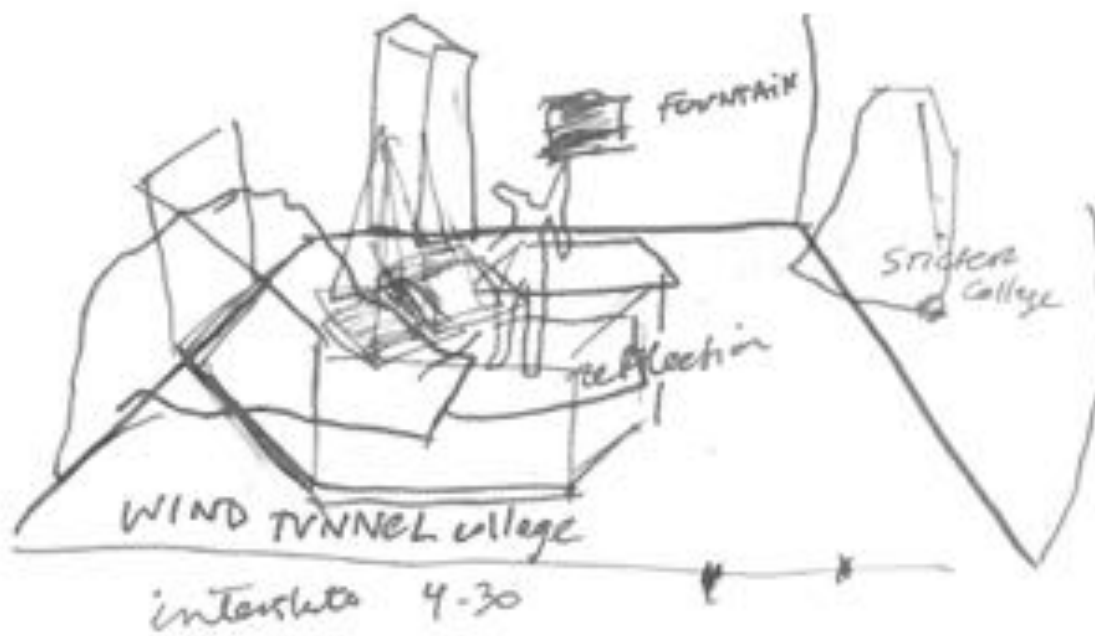
Spatial
reconstructions
with only
shadows
from films
or still.







CLEOPATRA'S
DRESS IS
A COLUMN









OCEAN SECT
THROUGH
CAR



WRIGHT BROTHERS

IN N.C. WITH THEIR

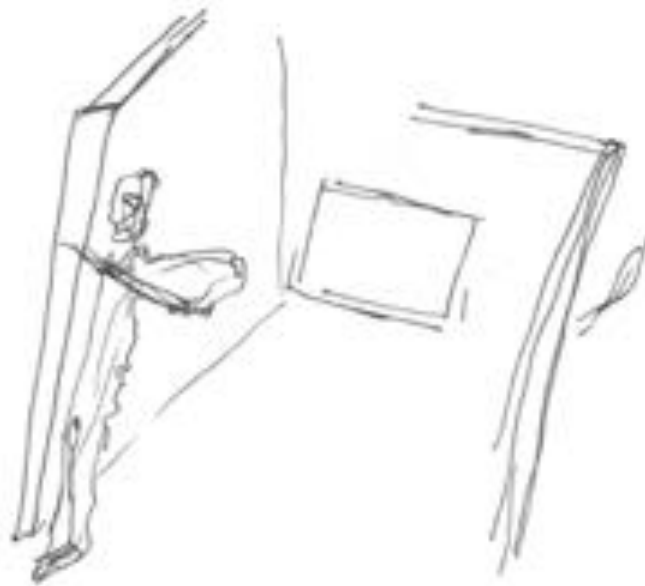
PLANE INSIDE

OF A



MATERIALITY
OF H₂O





FIGURES
ENTWINE
WITHIN / NO NOT
A FIGURE
THAT IS PROXY
FOR ANYONE
ELSE

NOT CYBER/CYBORG EITHER

NOT NECESSARILY ANTHROPOMORPHIC EITHER

BUILD SPEAKERS - imagine hanging from a corner





Giacometti



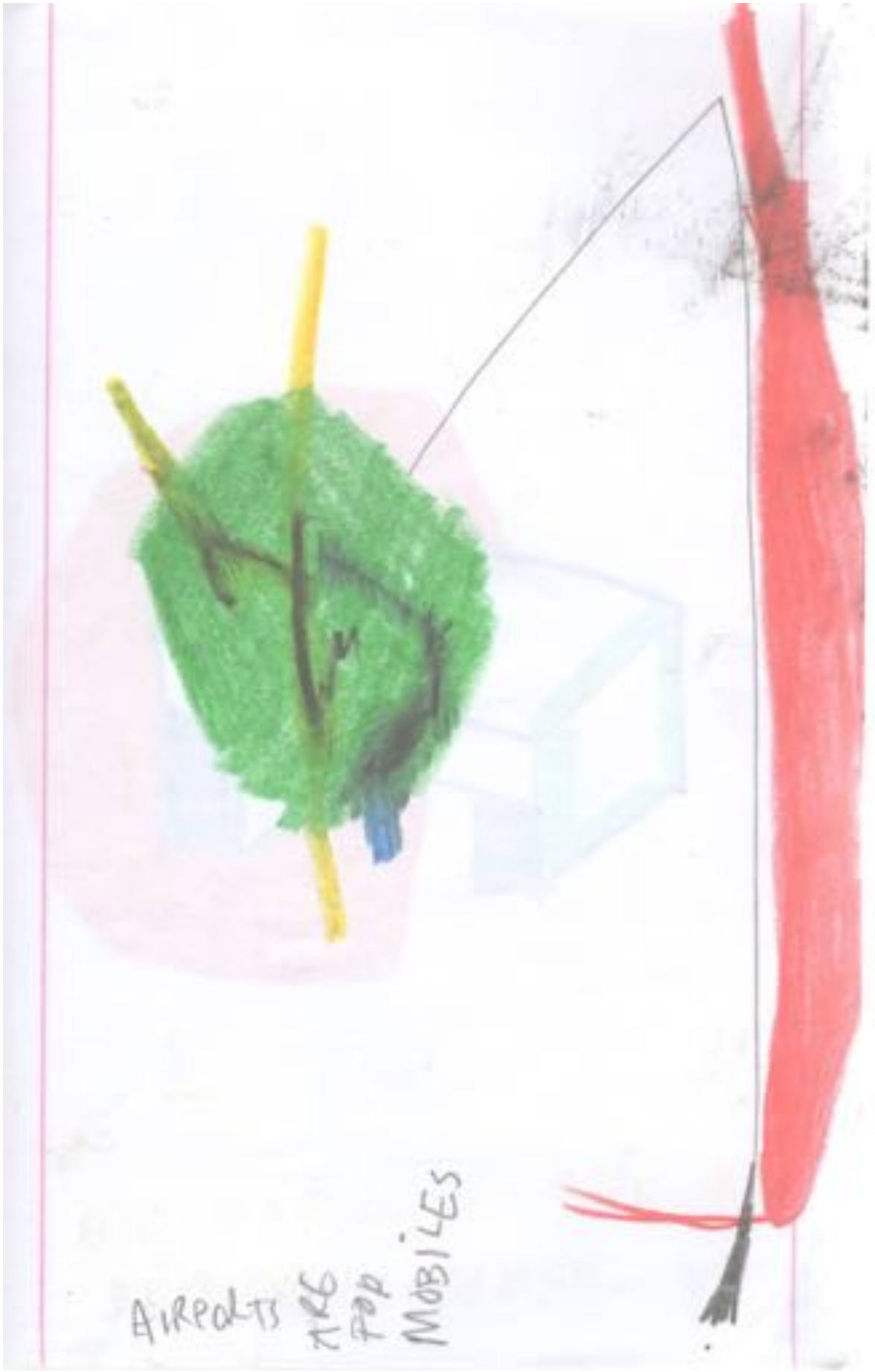


AQUARIUM
LISBOA

REAL FABRICA
de Louça
in lato

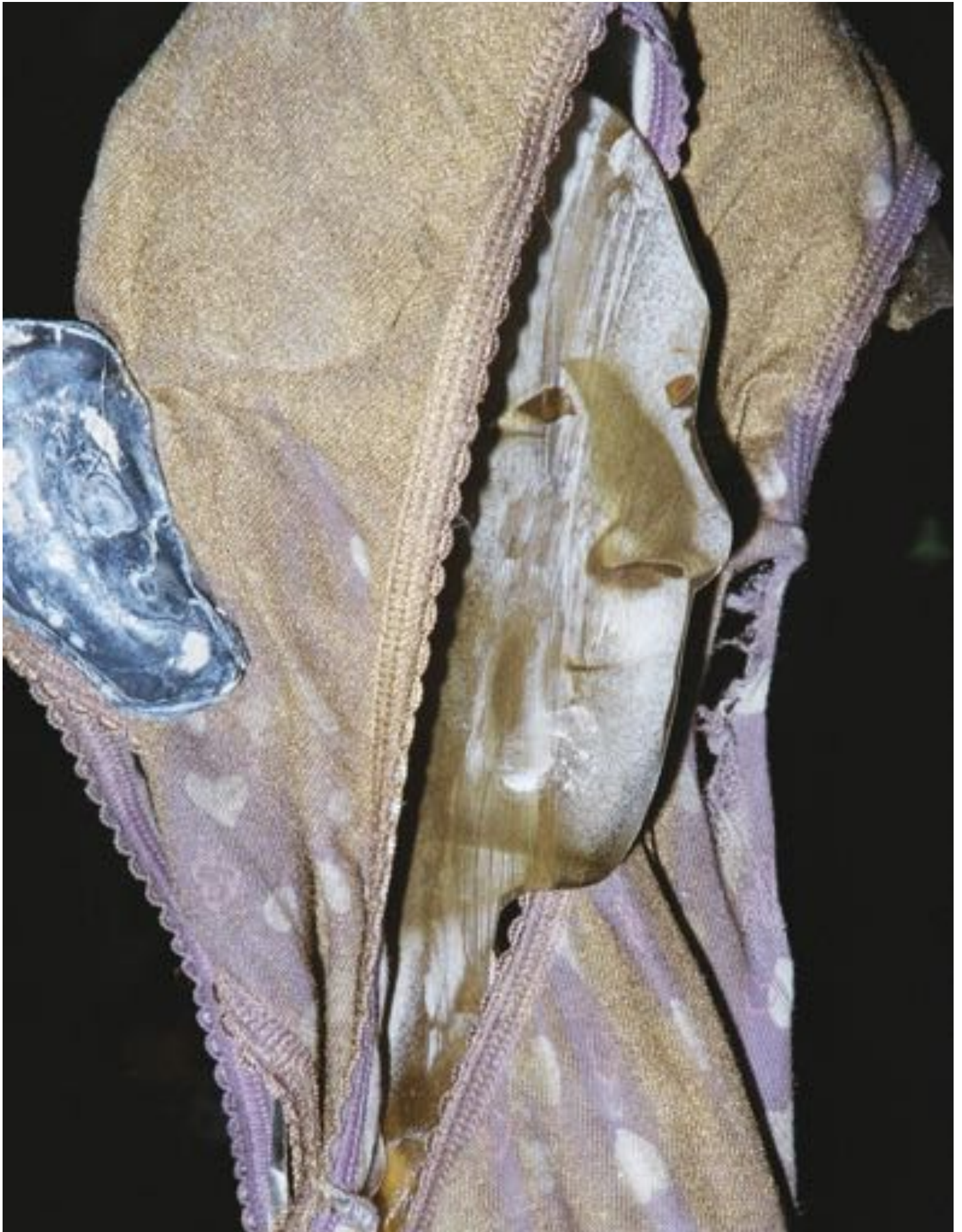
Polychrome
molded Faience
& glass

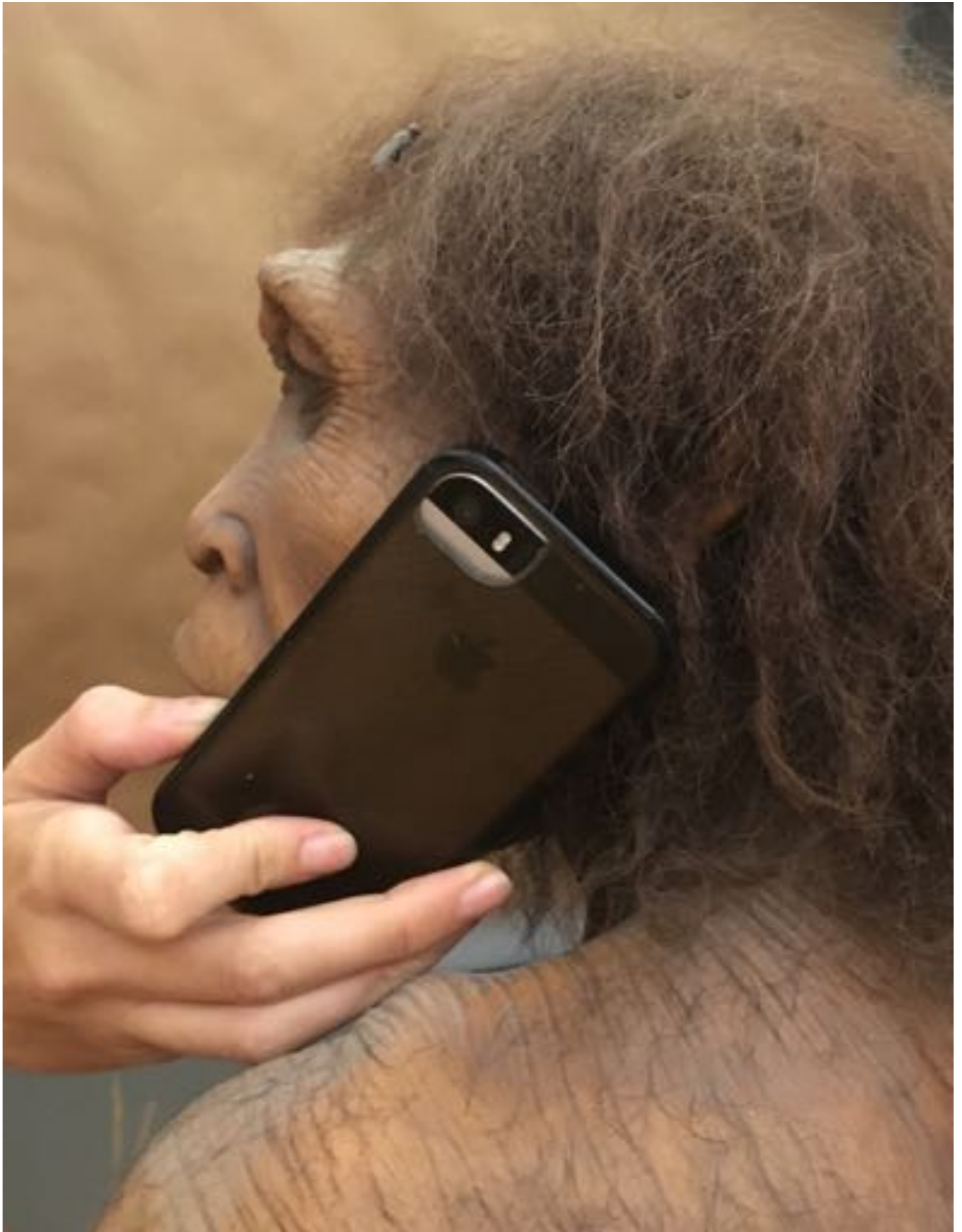
1780-1816







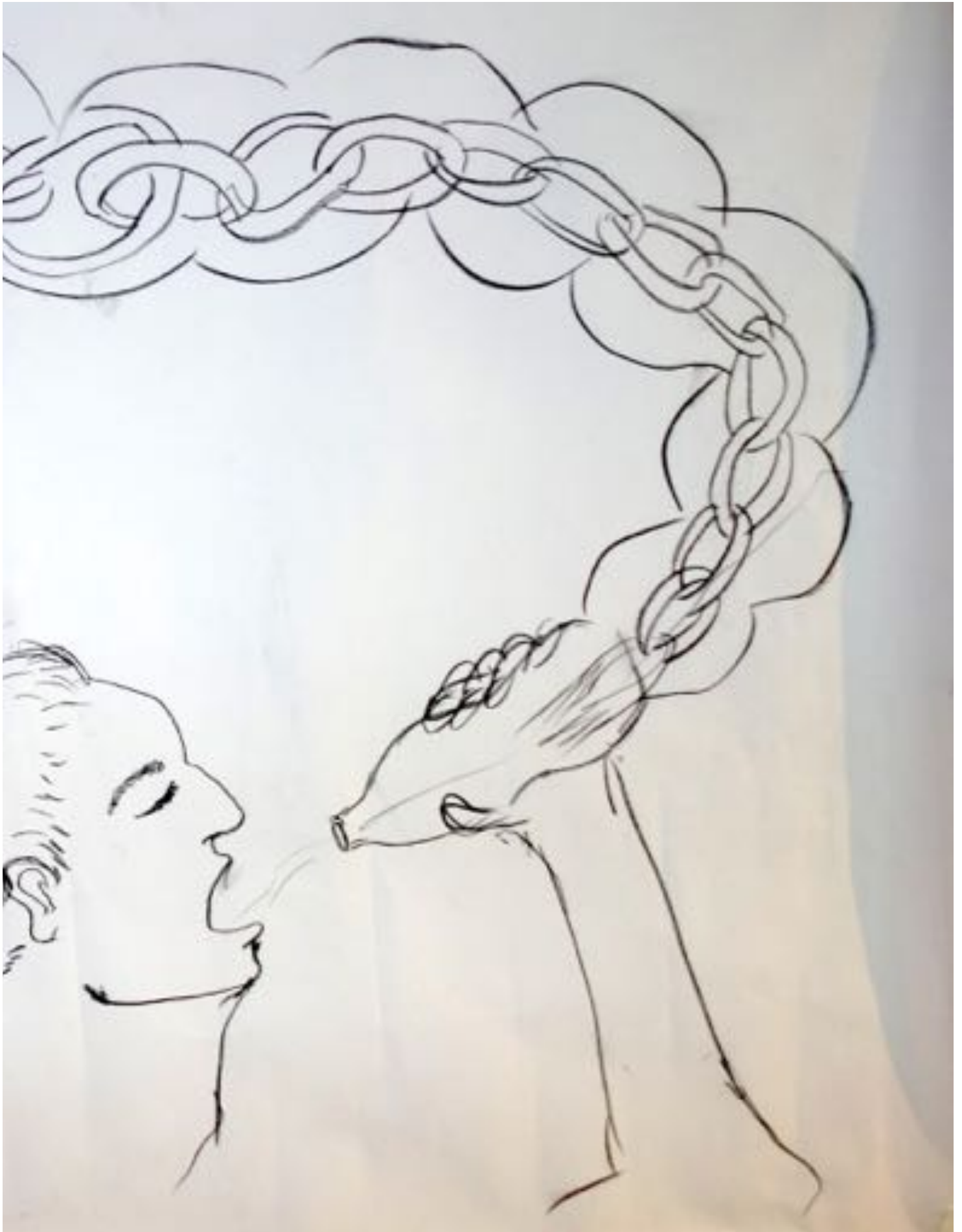






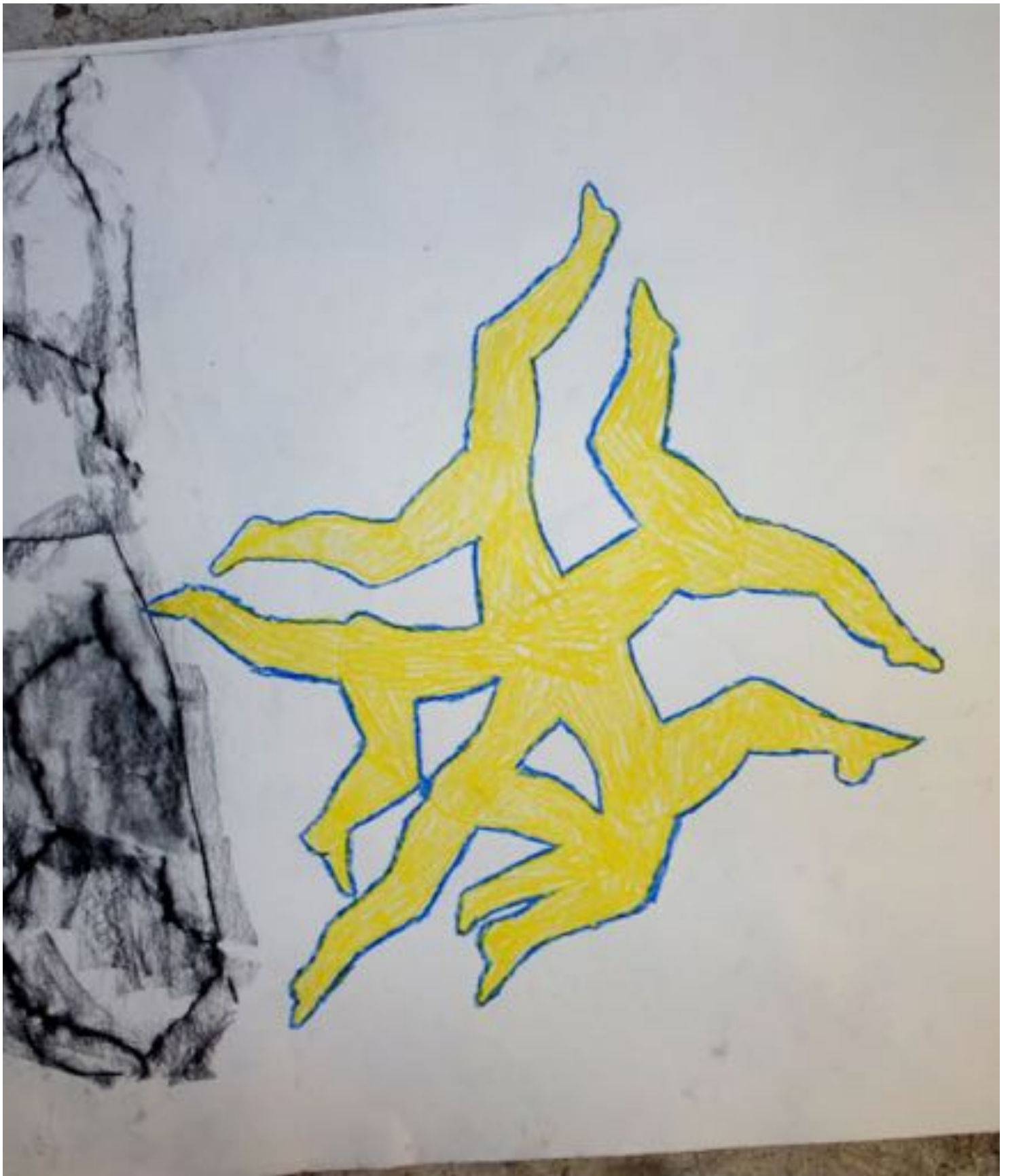




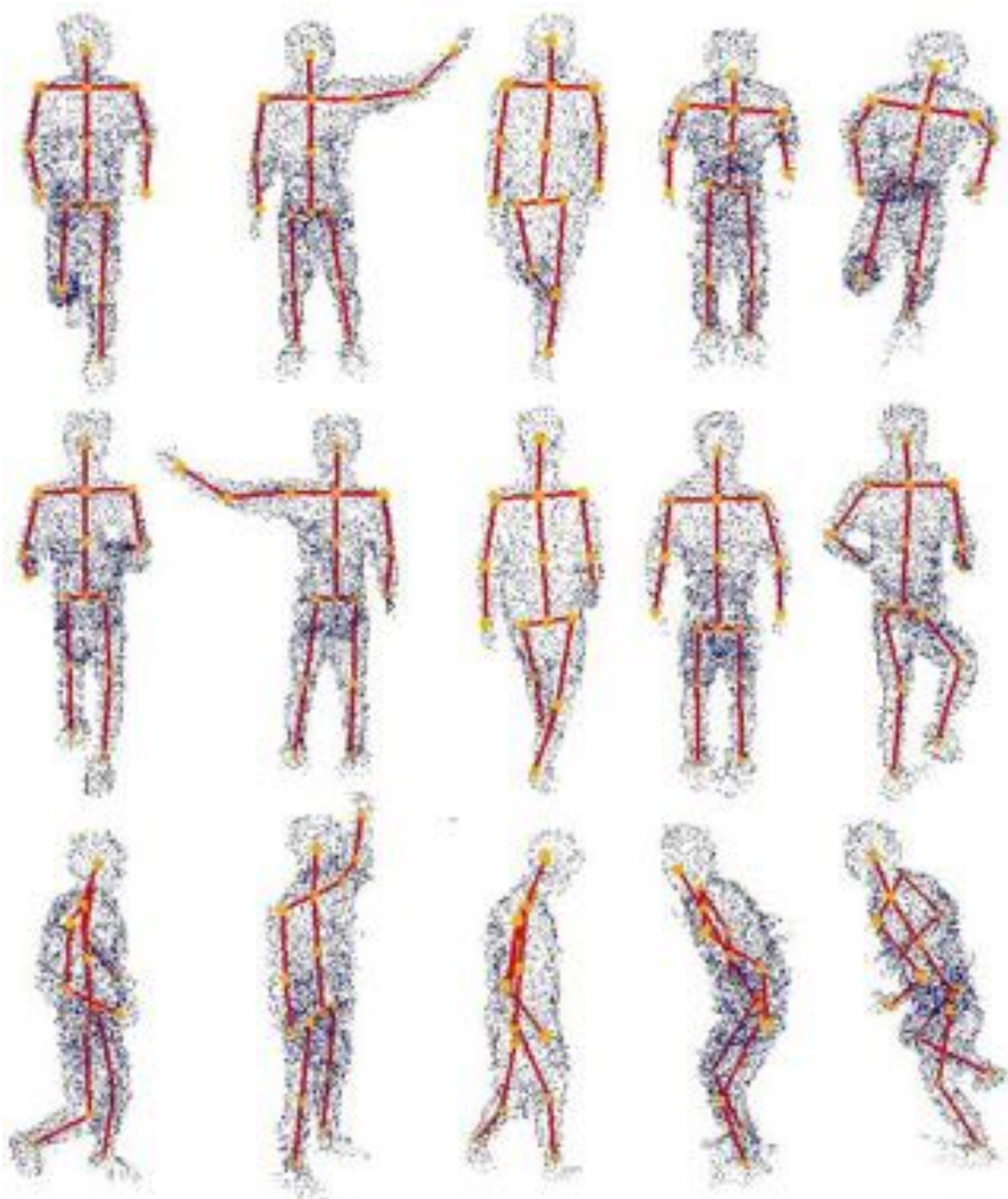




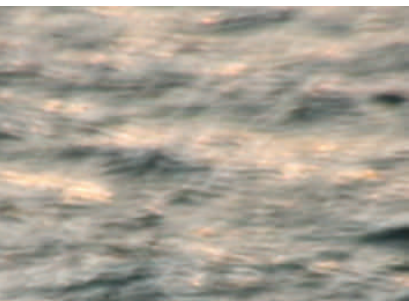
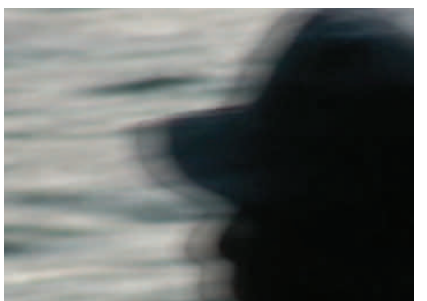
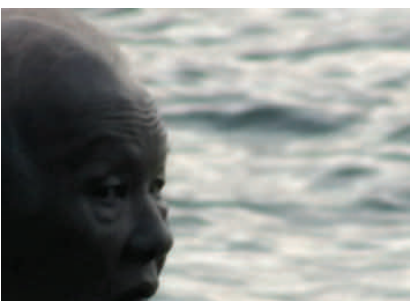












12:33 am august 27, 2019

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

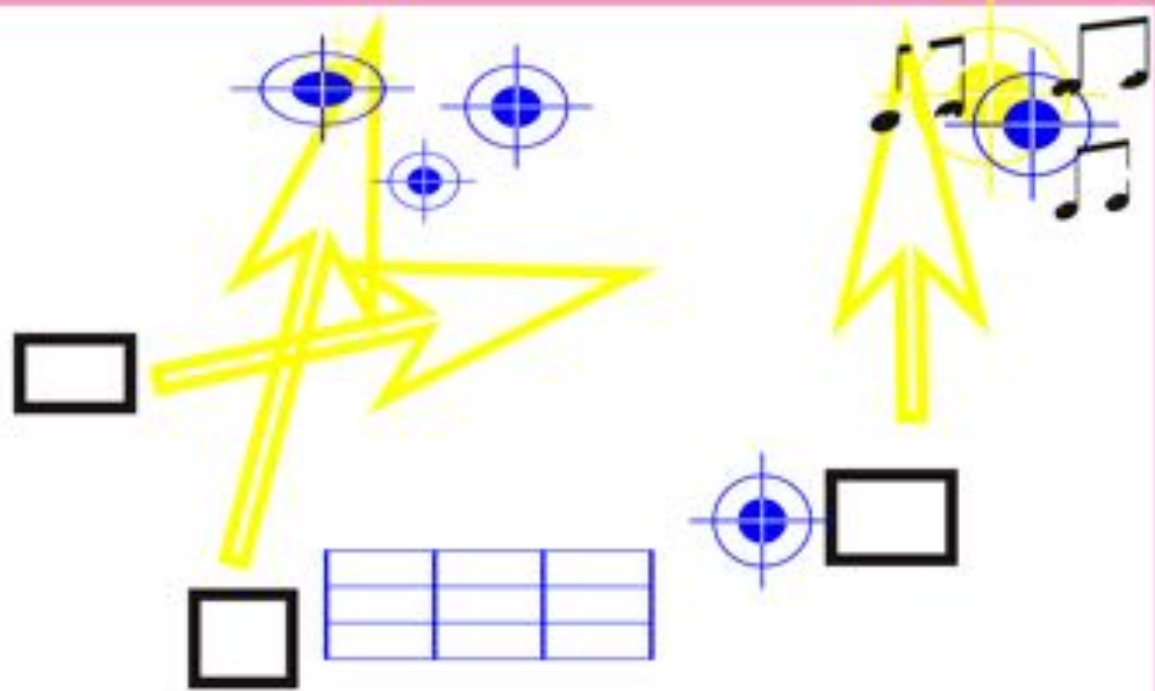
the history of foley sound begins millenia ago at the turn of the shadows, foley followed every-
one around until the microphone came along then it was disembodied like the eye is now and
how surgeons operate from remote places on patients with remote controls in their hands
the remote control is outdated 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 some-
thing 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

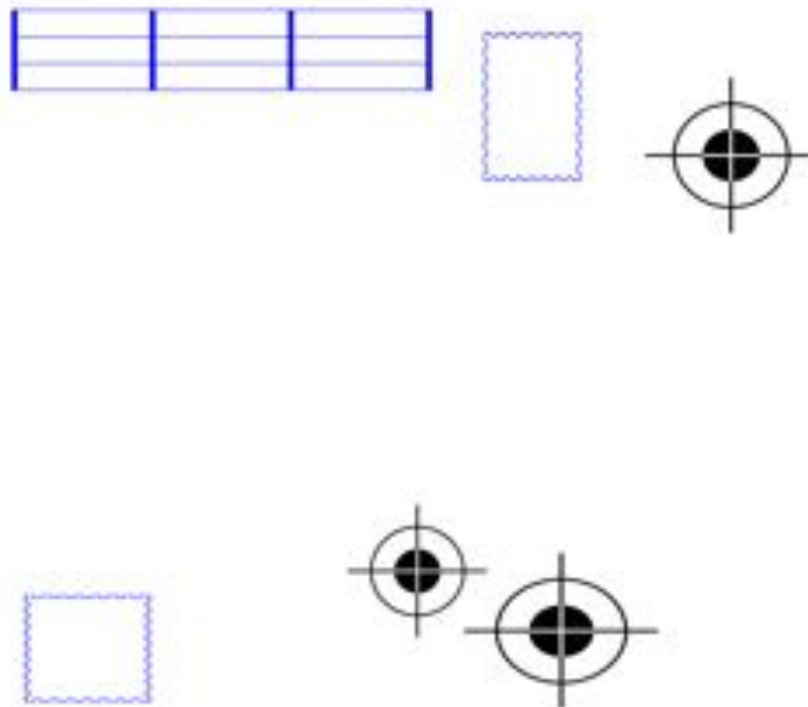
she played a symphony by sitting on my keyboard everything was covered in sweat

“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.”



musical accompaniment

karaoke with teleprompter









Johannes Kepler's Videos

112 Videos

4 Appearances

116 Total

Sort: [Date](#) | [Alphabetical](#) | [Plays](#) | [Likes](#) | [Comments](#) | [Duration](#)



47°52'45.29"N 13°59'30.74"E

3 weeks ago



Invasion der Inversionen

4 weeks ago



unexpected XC

2 months ago



Tandemclubweltmeister

3 months ago

BROWSE VIDEOS

Here are all of the videos that **Johannes Kepler** has uploaded to Vimeo. Appearances are videos that Johannes Kepler has been credited in by others.



✓ Follow

ALSO CHECK OUT

More stuff from Johannes Kepler

[112 Videos](#)

[552 Likes](#)

[18 Collections](#)

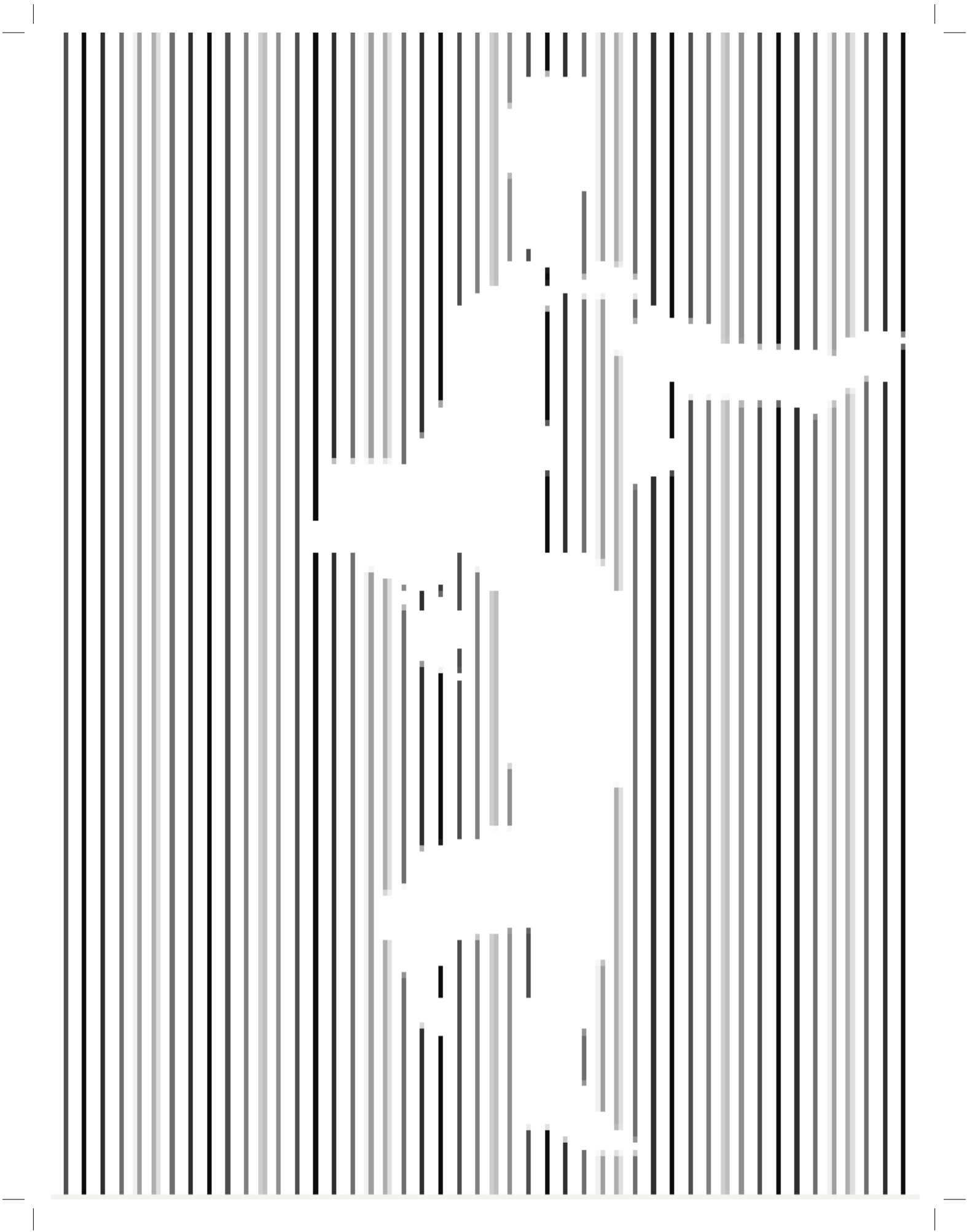
[103 Following](#)

[Johannes Kepler's Videos](#)

Music of the Spheres

The idea of a harmonic order of the cosmos has been a source of inspiration in the history of the human mind for thousands of years. Pythagoras, who (as legend has it) could hear the Music of the Spheres, discovered that consonant musical intervals can be expressed in simple ratios of small integers. This concept was transferred by Plato (amongst others) into models about the structure of the universe common in the ancient world. In the early days of the scientific modern age Johannes Kepler gave a fresh impetus to the old ideas, which had been guided by intuition. It was Kepler who laid the foundation for modern conceptions of the harmony of the spheres. Using his own planetary laws he tried to put the traditional ideas on a new, solid foundation. The celestial music, which Kepler tried to find, was to him only 'perceptible in the mind', i.e. he was trying to find a congruence between musical intervals and planetary relationships.

Kepler finally believed he had found these in the extreme angular velocities of the planetary orbits (according to Kepler these are the angles, as seen from the Sun, which the planets cover in identical time intervals). Others after Kepler focussed on other parameters that would fulfil the condition mentioned. For example, Hans Kayser developed a planetary scale from the logarithms of the distances, Thomas Michael Schmidt did the same based on the synodic (related to the earth) periods of revolution – and there were some others. Absent in all efforts to be found in literature is an examination as to whether the concords discovered are significant in terms of probability calculus. In other words, the question has to be asked, whether and how strongly the assumed planetary harmonies differ from a random distribution. Thus, in a series of numerical proportions, which can be derived from parameters such as distance, velocity etc., you will always find several that come close to musical intervals like $2/1$, $3/2$ etc. To avoid a





More Information on Renewable Energy

Renewable Energy Home

Solar

Optimizing Solar

Is Solar Power Cheaper?

Solar Energy Efficiency Milestone

Solar Energy for Low Income

Micro Parallel Inverters

Solar Water Heaters

Photovoltaic (PV) cells

Photovoltaic Modules

Latest in Solar Technology

How Solar Really Works

This website uses cookies

This website uses cookies so we improve your user experience. By using our website you consent to these cookies in accordance with our privacy policy.

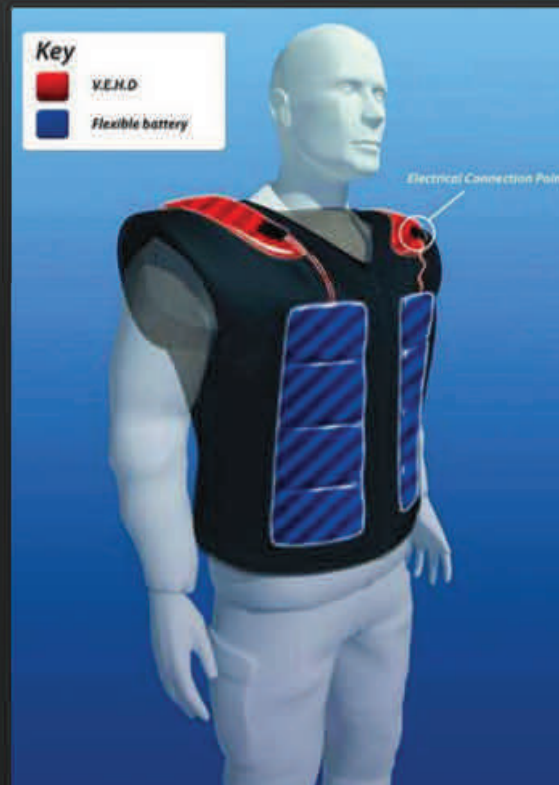
I agree

Read more

Biomass

⚡ Harvesting The Energy Of Vibrations

by Keith D. Foote



BODY AS BEARER OF LOCALISED SENSATIONS notes on Husserl+Ponty
Descartes "Res Extensa"

the body as departure point and referential norm for our actions and perceptions in the world
vs
the body as the target of our actions and perceptions

psycho-chemical relationship to the body

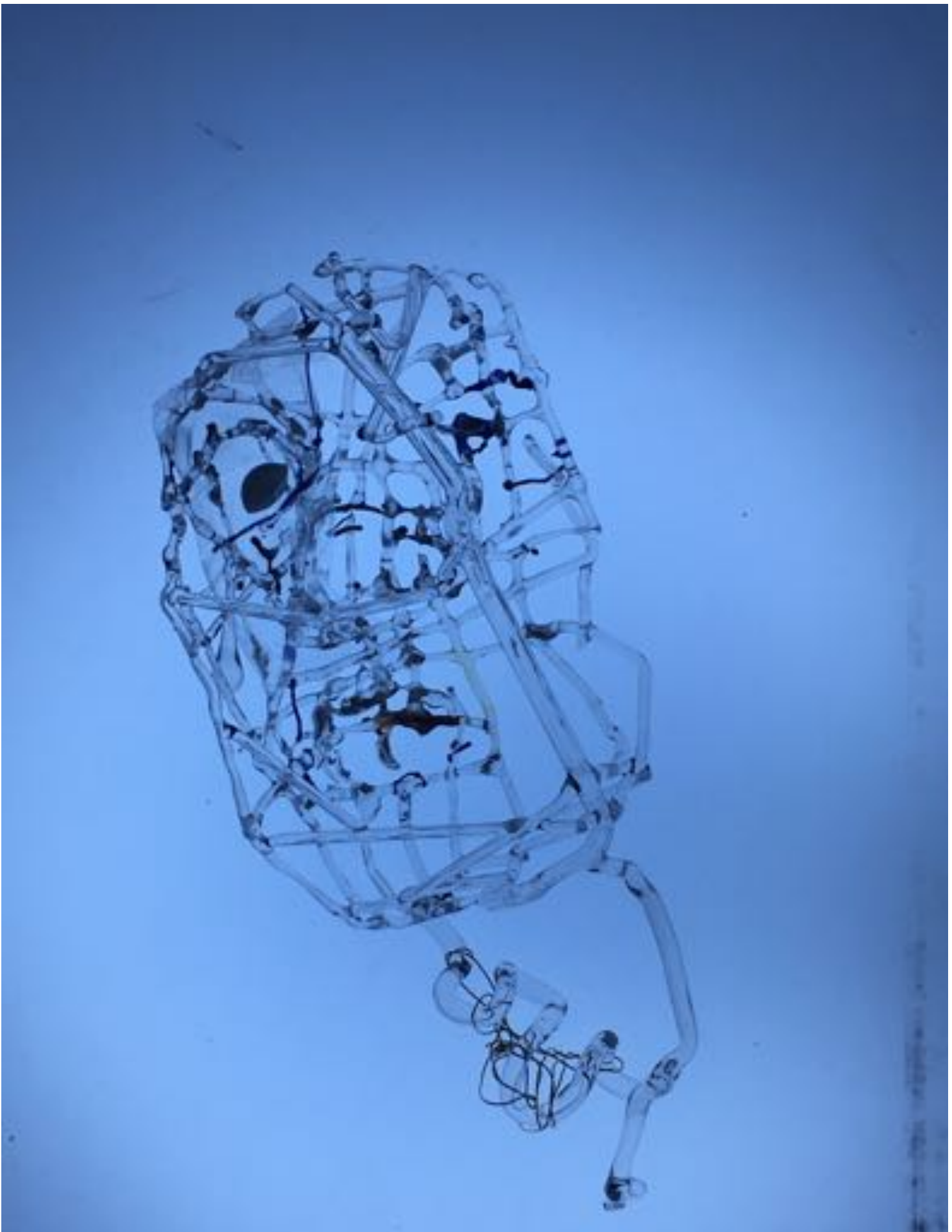








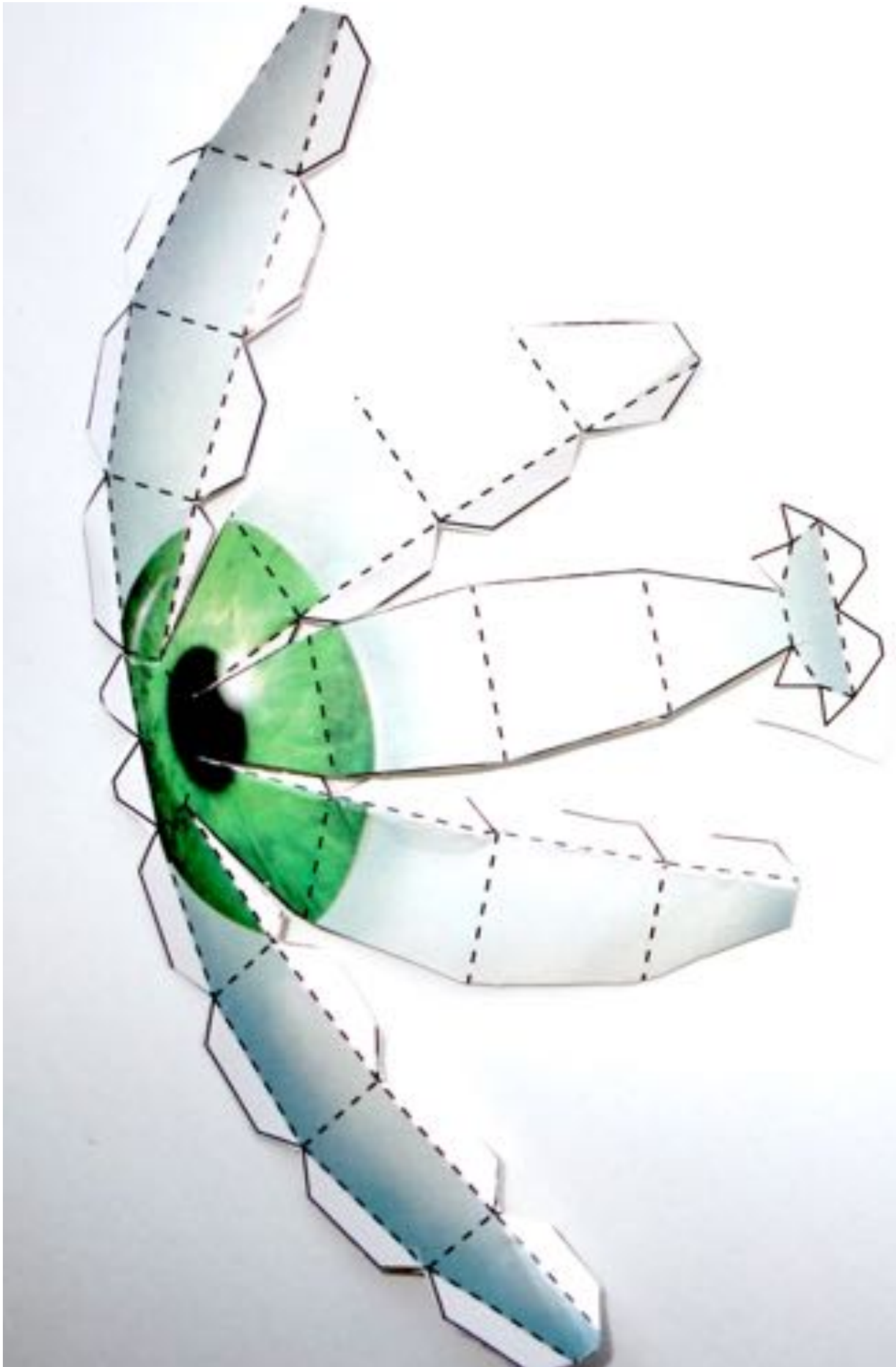






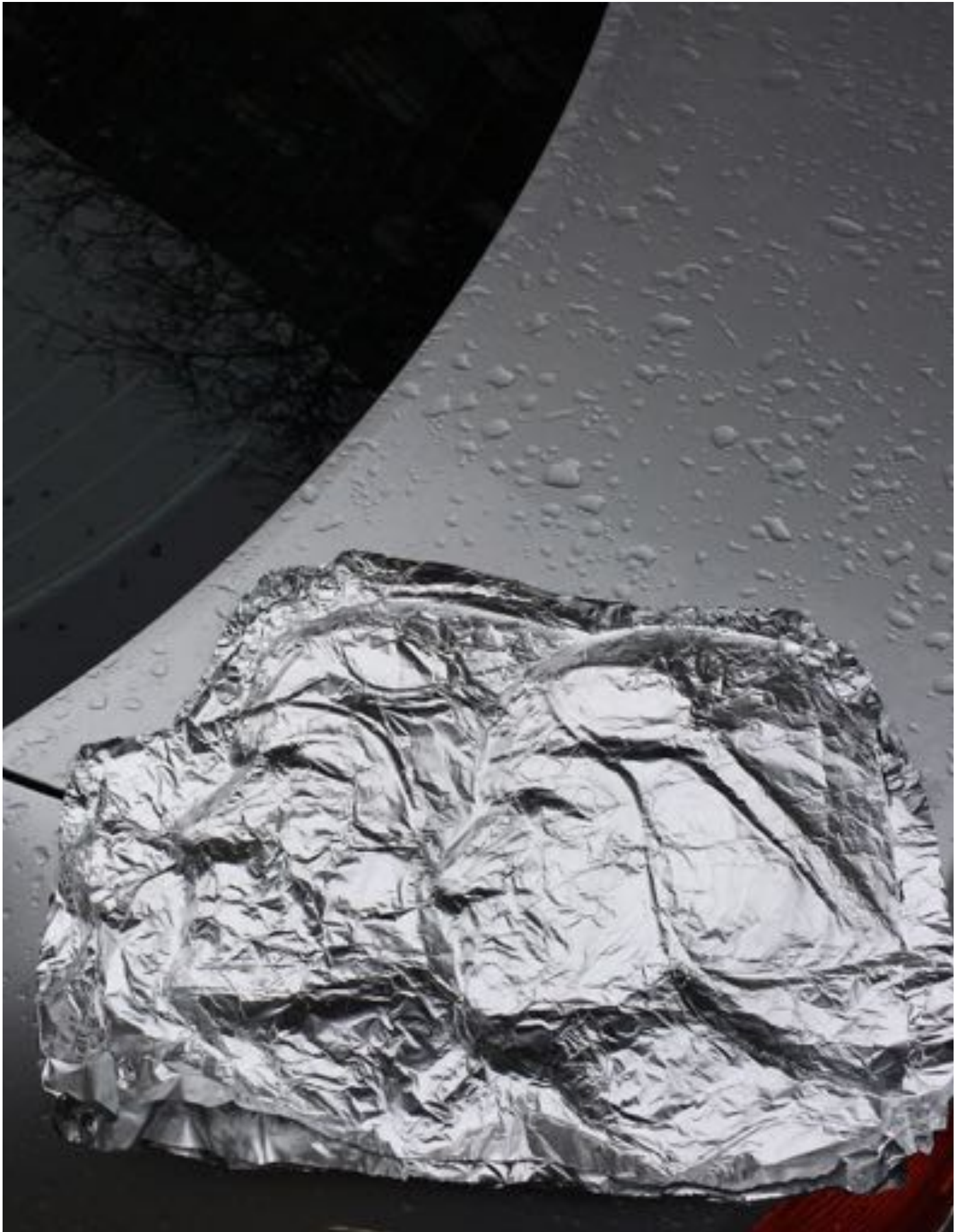








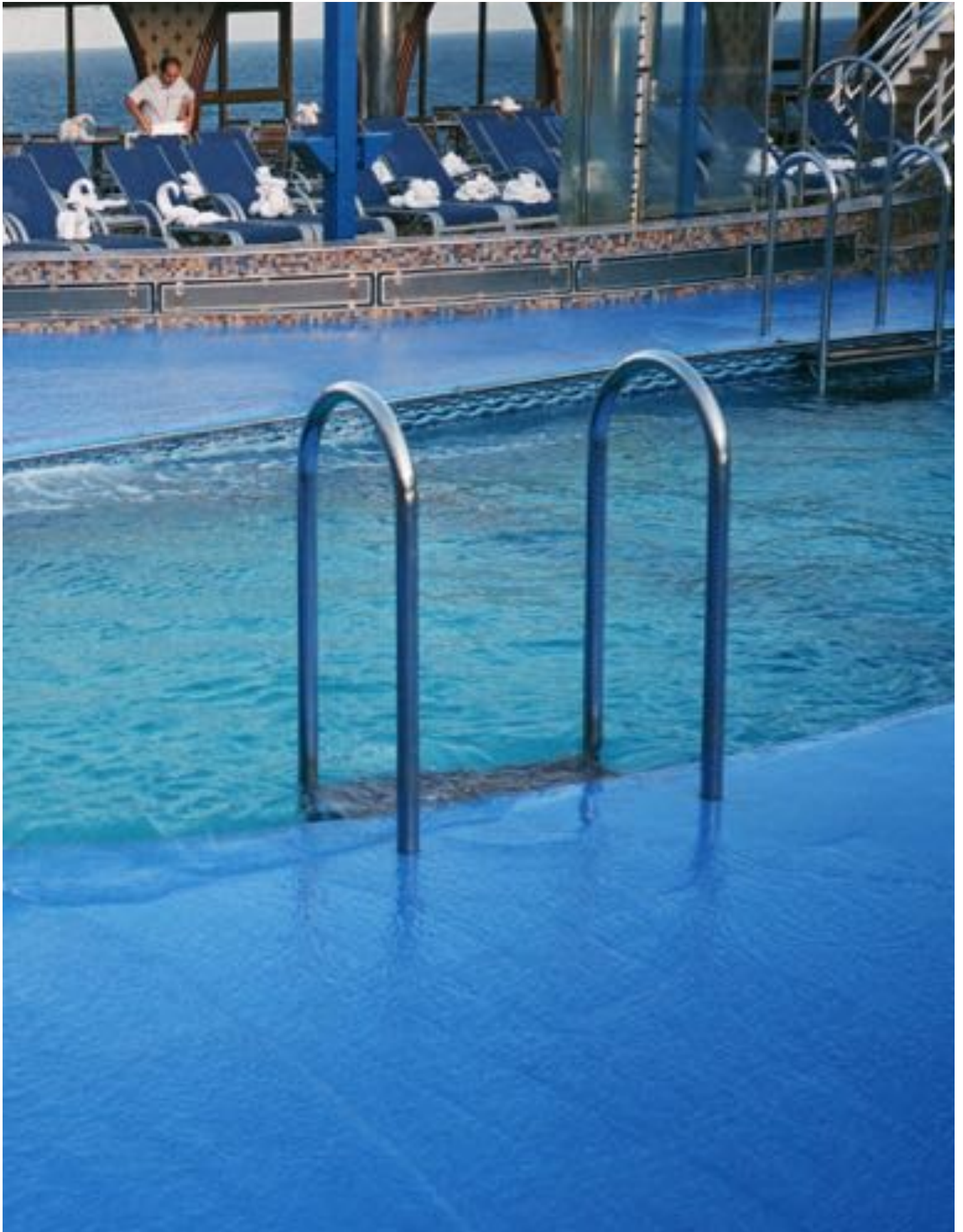




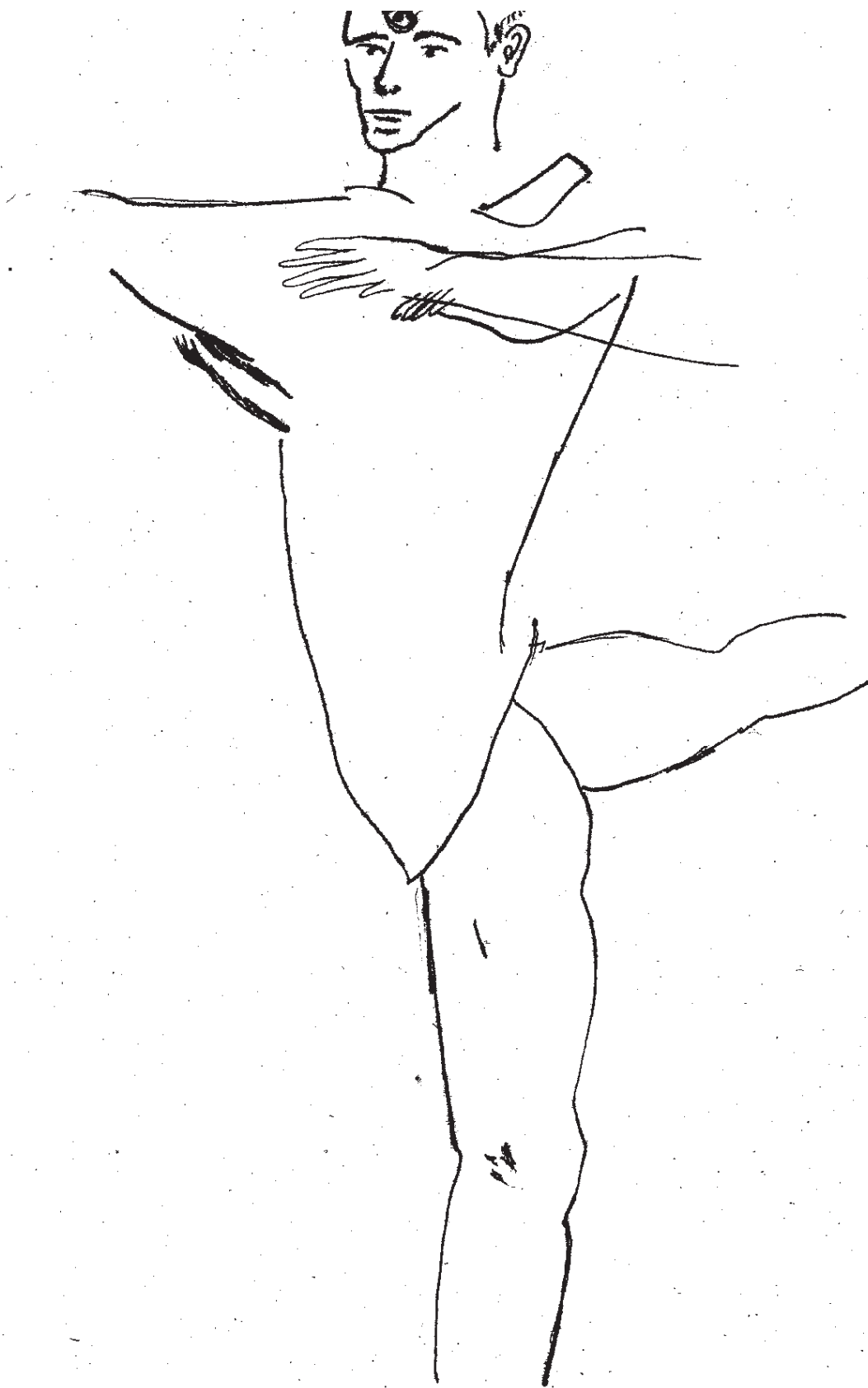










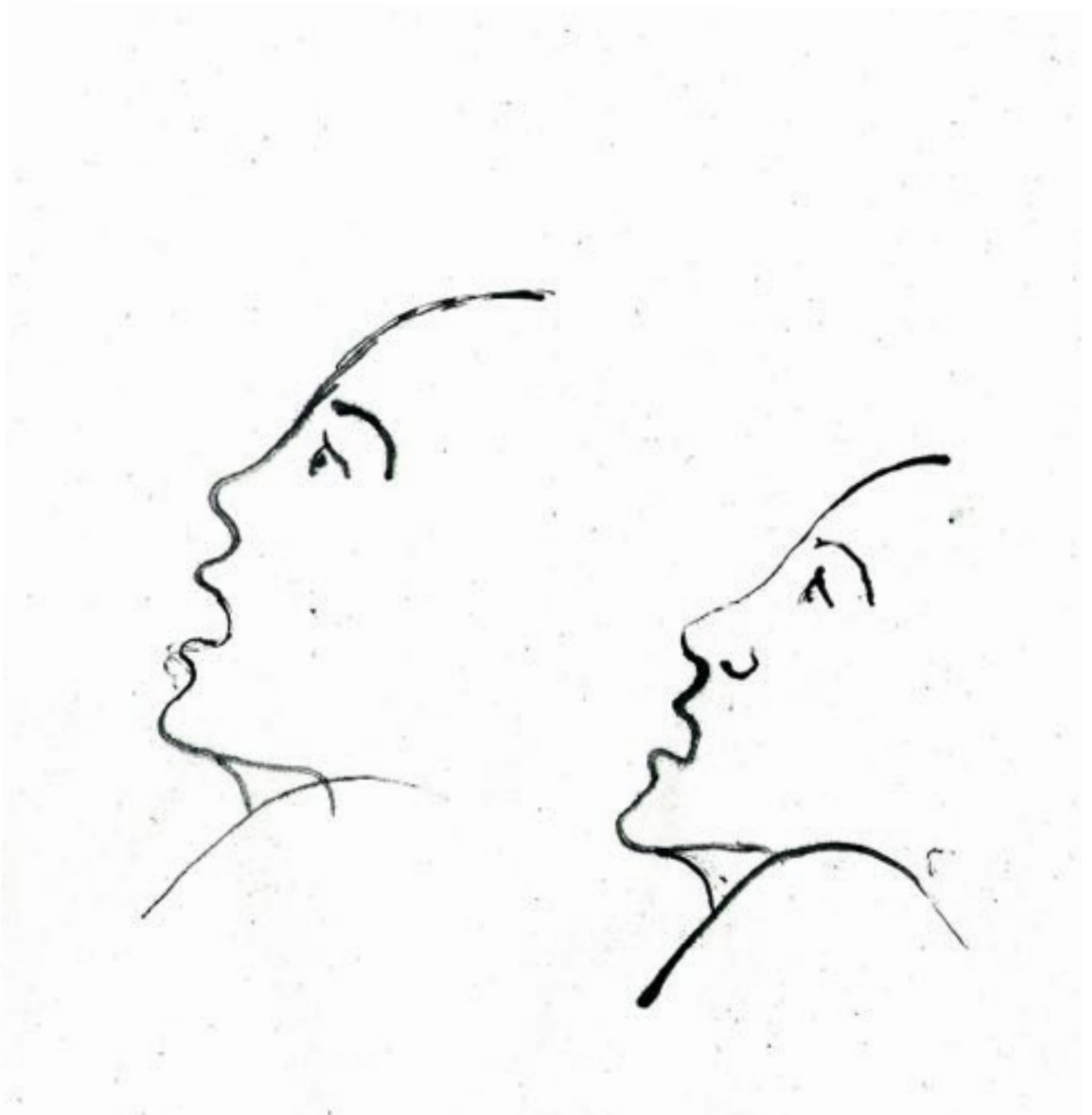


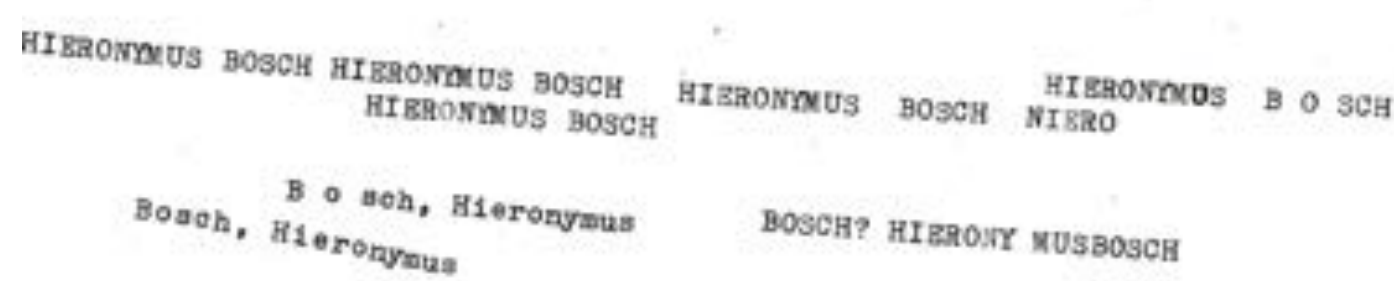
DIAGETIC DRAMA





*GLOWING
TO THE
POINT
OF VIVID
LIGHT*







drawings of pants lone skirts skits

drawings of objects receding backwards in space
drawings with multiple perspectives

drawings of looking over ones shoulder
drawings of performers

a series of masks made out of tape mounted on wire
lasers through contained waters

headless man watching led screen

things only cartoons can do
moving or still
picking up or materializing optical phenomena
walking out of the projection and into it as a
beam

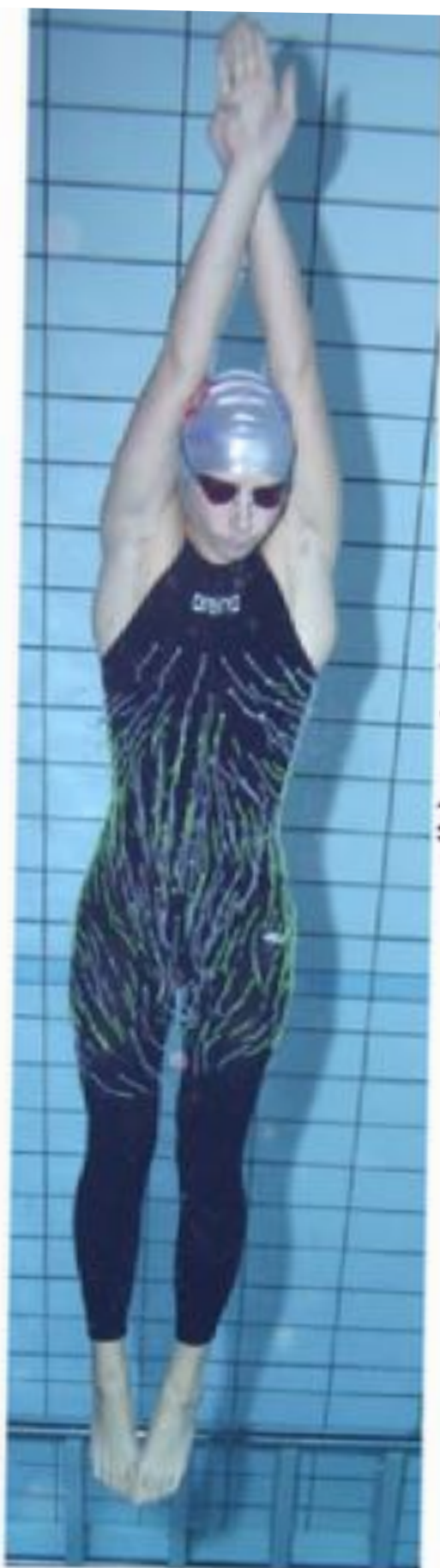
watched The Los Tres Caballeros at Cineteca Nacional
1944 part animated part cinema disney film
rotoscope and green screen, curious about the rest
how was it made
in cartoon world figure and ground depend on the viewer and how
they are used

a lot of truth placed on perspective
something has just as much potential to transform
a line can become a road or rope without changing
form, only relative function changes in order
to create a transformation
like the sousaphone or tuba drawn
it is a drawing until it becomes a brass instrument
it was straight until it was curved to change pitch

the more complicated elements of a cartoon, like the characters,
complicated meaning formally-detailed, etc
these become the most-- the ones with least potential to transform



(a) lateral view



(b) ventral view

Fig. 2. Flow around a female swimmer in underwater phase of start.

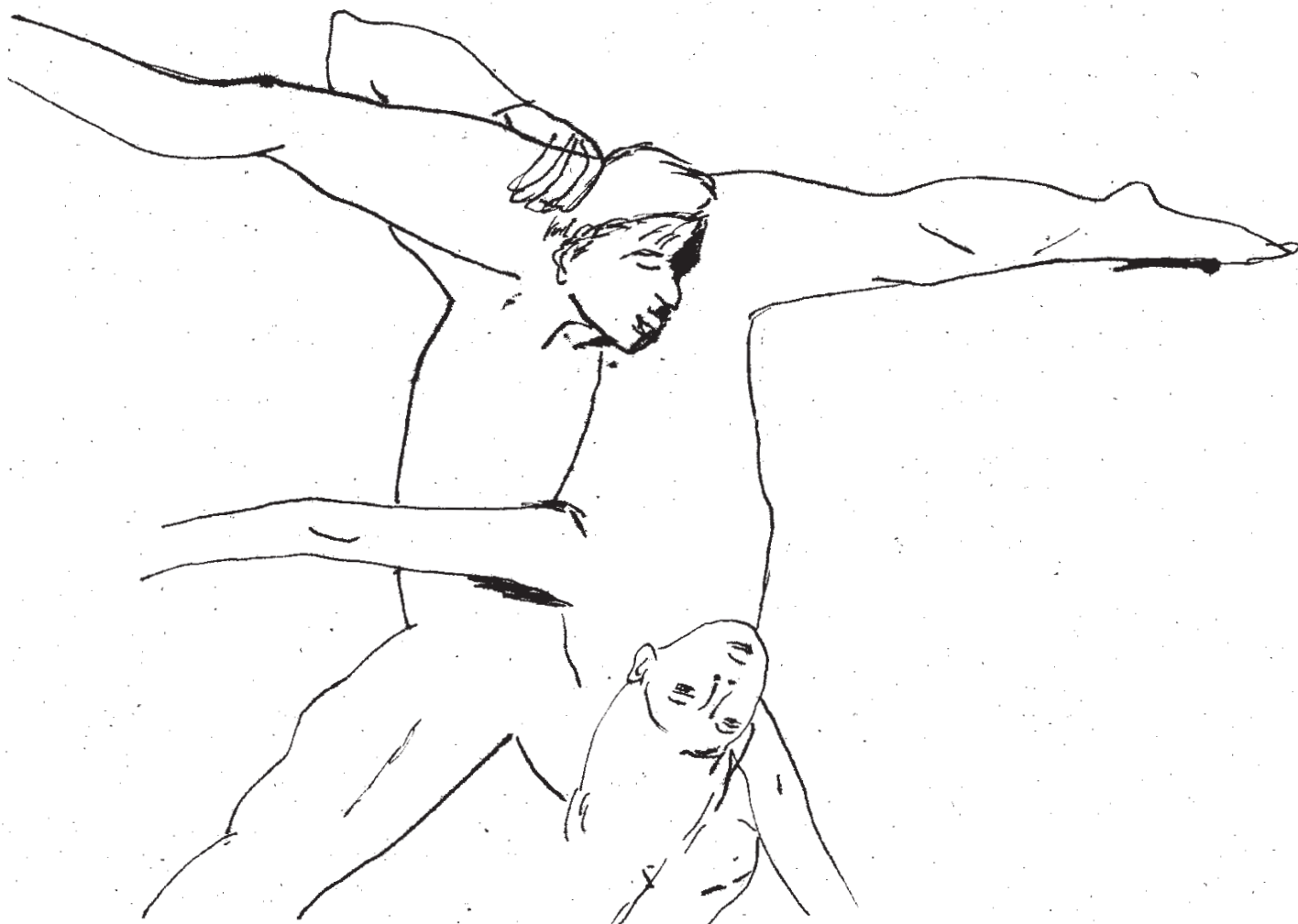


Falling Asleep During L'Opera

I See A Vertical Racetrack
on the stage

Cars Ramming Eachother Like a Looping Derby

CAR CRASH OPERA



drawings of optical situations which are beyond possible

drawings of things i took photos of

drawings of sonic situations

drawings of invisible air

drawings of multiple shadows erased

drawings of someones shadow missing

drawings of a type of extracting

drawings of a type of filling up or cavity

drawings of the ground as figure

drawings of diagrams not fully understood

drawings of multiple realities

drawings of a song

drawings of memories as does hours the music

drawings of music sold on usb

drawings of smoke passing through around a figure
and your movement in the room

drawings of movies

drawings of cinemas that would
never work

drawings of cinemas that work

drawings like a single frame

drawings of a figure & exiting stage left

drawings of a jester drawings of holding court

drawings of things illuminated

without the thing

drawings of a ray of light's desires

drawings of Ray

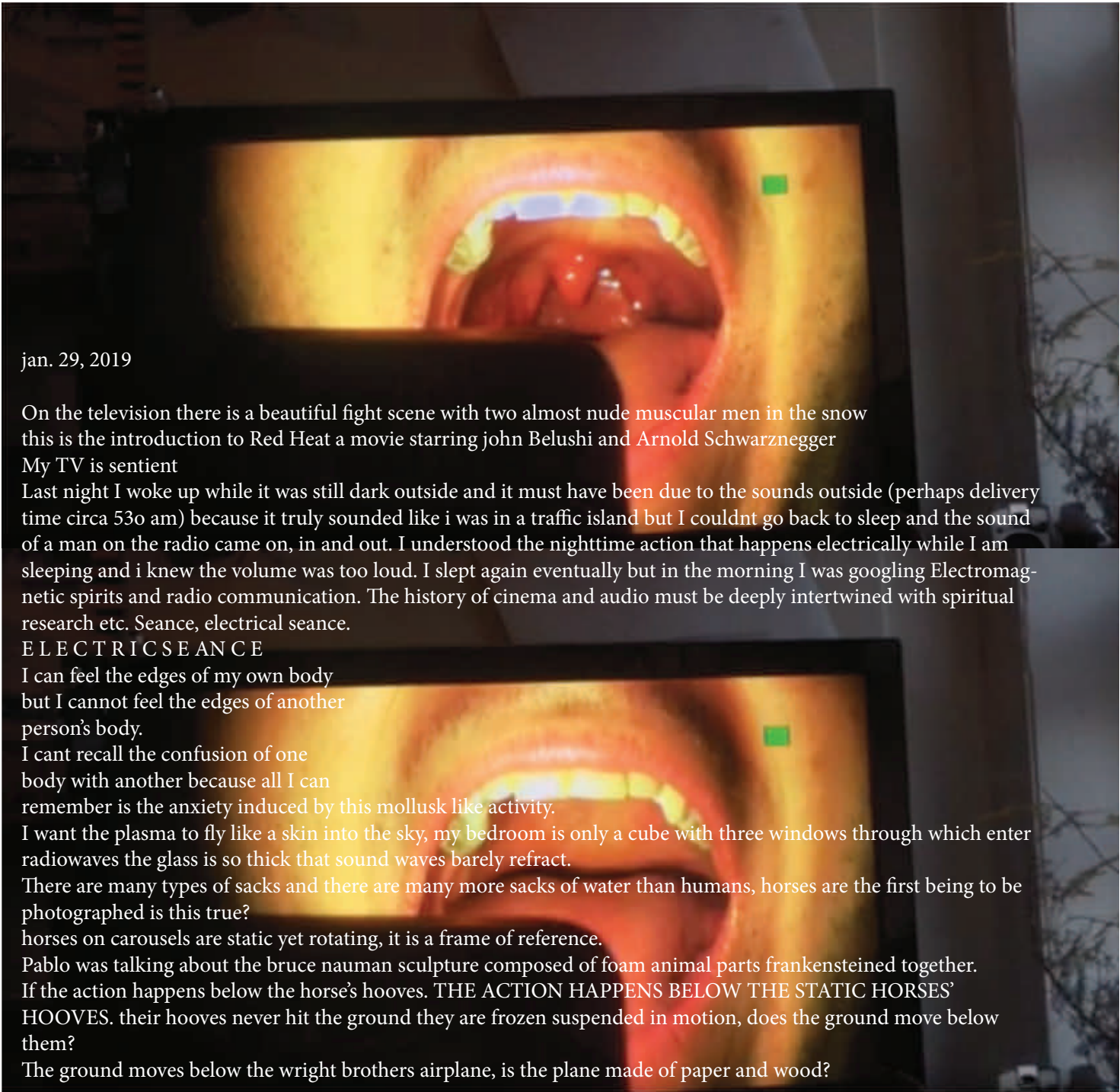
drawings of

OCULAR ORBIT





'Blonde Venus' 1932 Josen von Sternbeg



jan. 29, 2019

On the television there is a beautiful fight scene with two almost nude muscular men in the snow this is the introduction to Red Heat a movie starring John Belushi and Arnold Schwarzenegger
My TV is sentient

Last night I woke up while it was still dark outside and it must have been due to the sounds outside (perhaps delivery time circa 530 am) because it truly sounded like I was in a traffic island but I couldn't go back to sleep and the sound of a man on the radio came on, in and out. I understood the nighttime action that happens electrically while I am sleeping and I knew the volume was too loud. I slept again eventually but in the morning I was googling Electromagnetic spirits and radio communication. The history of cinema and audio must be deeply intertwined with spiritual research etc. Seance, electrical seance.

ELECTRIC SEANCE

I can feel the edges of my own body
but I cannot feel the edges of another
person's body.

I can't recall the confusion of one
body with another because all I can
remember is the anxiety induced by this mollusk-like activity.

I want the plasma to fly like a skin into the sky, my bedroom is only a cube with three windows through which enter radiowaves the glass is so thick that sound waves barely refract.

There are many types of sacks and there are many more sacks of water than humans, horses are the first being to be photographed is this true?

horses on carousels are static yet rotating, it is a frame of reference.

Pablo was talking about the Bruce Nauman sculpture composed of foam animal parts Frankensteined together.

If the action happens below the horse's hooves. THE ACTION HAPPENS BELOW THE STATIC HORSES' HOOVES. their hooves never hit the ground they are frozen suspended in motion, does the ground move below them?

The ground moves below the Wright Brothers airplane, is the plane made of paper and wood?

Co·ri·o·lis ef·fect

/ kôrê ôl sî fekt/

noun PHYSICS

an effect whereby a mass moving in a rotating system experiences a force (the Coriolis force) acting perpendicular to the direction of motion and to the axis of rotation. On the earth, the effect tends to deflect moving objects to the right in the northern hemisphere and to the left in the southern and is important in the formation of cyclonic weather systems.

What is the type of paper? how is it made rigid and aerodynamic.

The ground moves below the plane, what is the name of the curve of surface of earth.

Imagine the Surface Drag over any type of surface.

Is there a website that shows us surface drag, what is the gel on the surface on the exterior of a surface.' Stratospheres are harder to define than interfaces because it is necessary to know what the space between something is in order to understand the interface.

hmm?

Planetary Orbit

There was a Jean Renoir movie on the television, the camera was breathing and following the characters. There was a love triangle and many paintings were made, sold, kept.

FLOW VISUALIZATION

Boundary layers may either be LAMINAR or TURBULENT

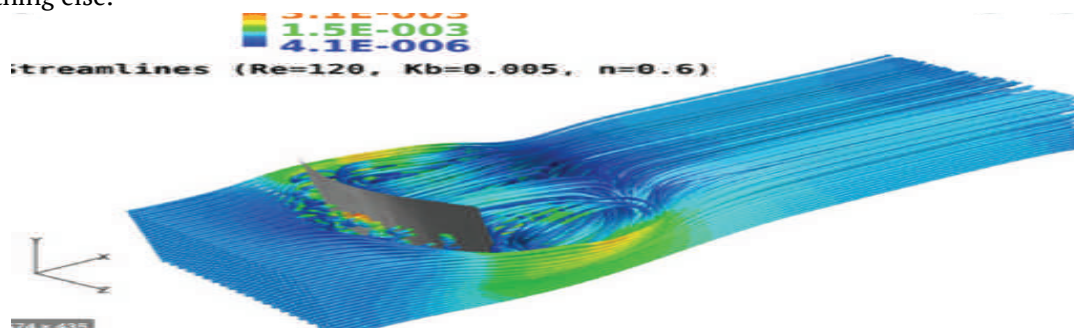
Ludwig Prandtl presented the first theory on Boundary Layers in the early 1900s.

feeling the force of the wind makes me fully trust the invisible



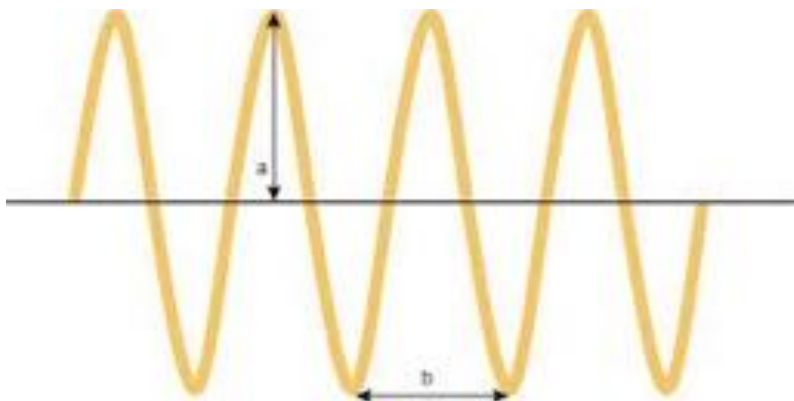
Here is an image , consider the main form in the center is a material visualization describing how air moves around the rest of the image, so what is underneath this diagram. The diagram itself is a solid material. But if this image was printed and became a thoughtful relief what would the surface drag become. if it never leaves the screen the surface drag is

something else.





The above photograph taken on the west side of Manhattan, in the distance you can see New Jersey. There are two figures in the photo, both are recording moving image - one figure (left) faces the camera which created the above photograph while the other figure (right). Their focal points aim outward either side of the image, like the hose entering and exiting a wall, the hose is formed with the outermost boundary of a space which defines its circular self. what does this image look like from above?
 both the figures are holding cameras designed to capture moving image.
 is it possible to obtain this footage, does it matter, is it anti magic.



Imagine this is a diagram of the above photograph seen from above, the black line is the edge of the photo (it is flat afterall)

This diagram actually describes a wave and its frequency.



Could the diagram of above photograph look like this fountain on the left? It is composed of lines some hollow some solid, there is no image in this sculpture - the image would maybe exist between the two forms?



This is a still from the B horror movie called The Brain That Wouldn't Die

the image is so degraded that the whiteness of the doctor's outfits becomes totally blown out, a void. this changes the hypothetical Surface Drag of the image and therefore the entire movie. The void allows for the viewer to insert _____ into it. Personally, I am overcome by the desire to draw these stills since they are already so much like drawings in the quality of line and with faces removed would become extremely abstract I think.



Watched Millenium Mambo the camera was a small object which placed itself in intimate spaces and crawled around the room's surfaces as if tracing their texture as if a relief - a moment that occurred twice was footage seen from a home monitoring system (outside of the front door) and as the person enters the home, the camera moves from this monitor slowly scanning the surfaces to the interior of the space as the person is entering, it is in real time and this means there are only intentional cuts in the film - the time spent moving from moment to moment is real, it is more of a poem in this way because of the seemingly incidental the having to wait in a space or having to follow someone else's pace. this is least interesting when it is just one character filling the frame engaging in a repetitive action and most successful when it is a place where action is happening in other parts of the frame or behind many surfaces or obscured in a way which is not for sake of obscurity but to create parallels between animate and inanimate, camera and situations, objects and emotions? The sometimes roving camera lingering on a person as they are thinking

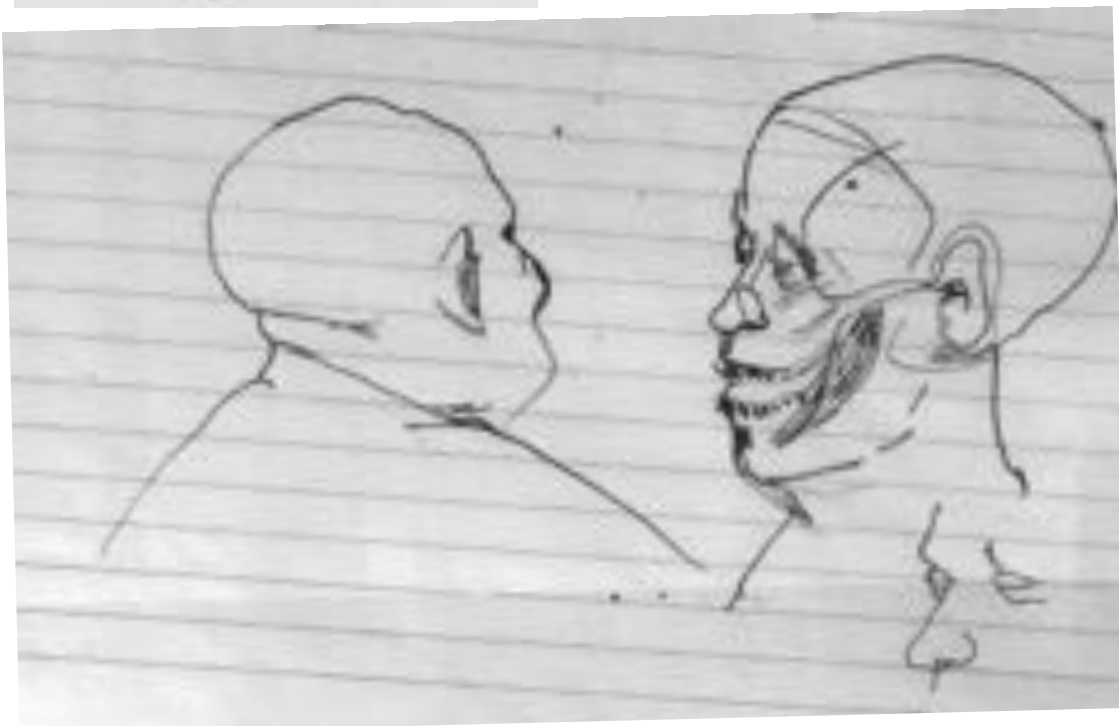
(smoking symbolizes thought in the movie?) makes viewer fully confront the impossibility of being in a head even in your own head but especially it tries to show you someone in a place that you cant reach because its surfaces are intangible , the images are the residue of a series of actions which justify the filming? our actions correlate to our psyche and inner thoughts, when you see someone in thought you do not see their thought. the narrative aspect of the movie was strange, irritating at first but then i understood it allows you to build images in a new way - in anticipation but without climax or context of time? it sets up a structure to be broken
the prismatic space of television studio is far away from this film, this movie moved as if through layers perhaps it was the architecture yes but also not cutting away from Point of Interest to Point of Interest is like feeling a surface continoiously to stop at various moments rather than touching it at designated points - time space bend? also there was no simultaneity or moments repeated, it was not in linear time but within the shots themselves there was little switching it really felt like one camera (was it?) which made the whole work a masterpiece of individual.

The first film I saw this year was the awful Free Solo, but it was on a huge imax screen and i got to see it in many ways. there were many beautiful shots and the quality of image was unreal, the perfect thing to see on a screen thats bigger than a building. The screen became the surface of a cliff most frequently, and when i laid on the floor of the cinema and looked up it was the same relationship. the cliff is climbable because of its surface its nuanced angles, the screen is not climbable it looks like a drawing.

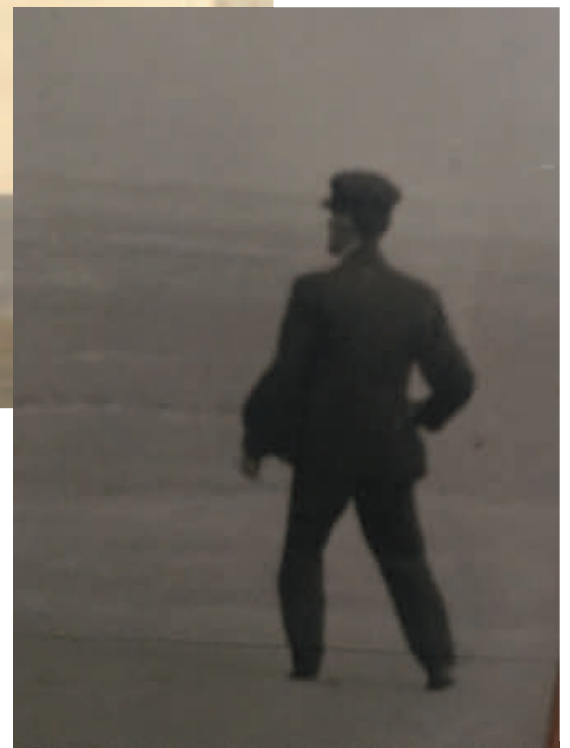
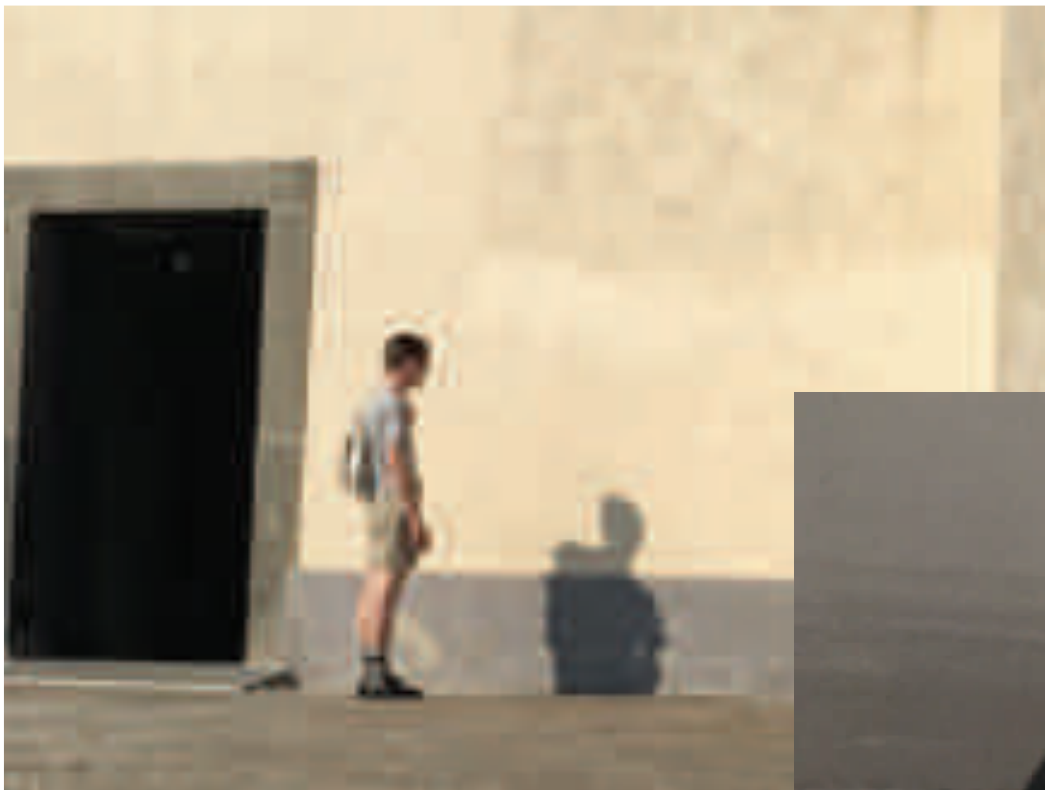


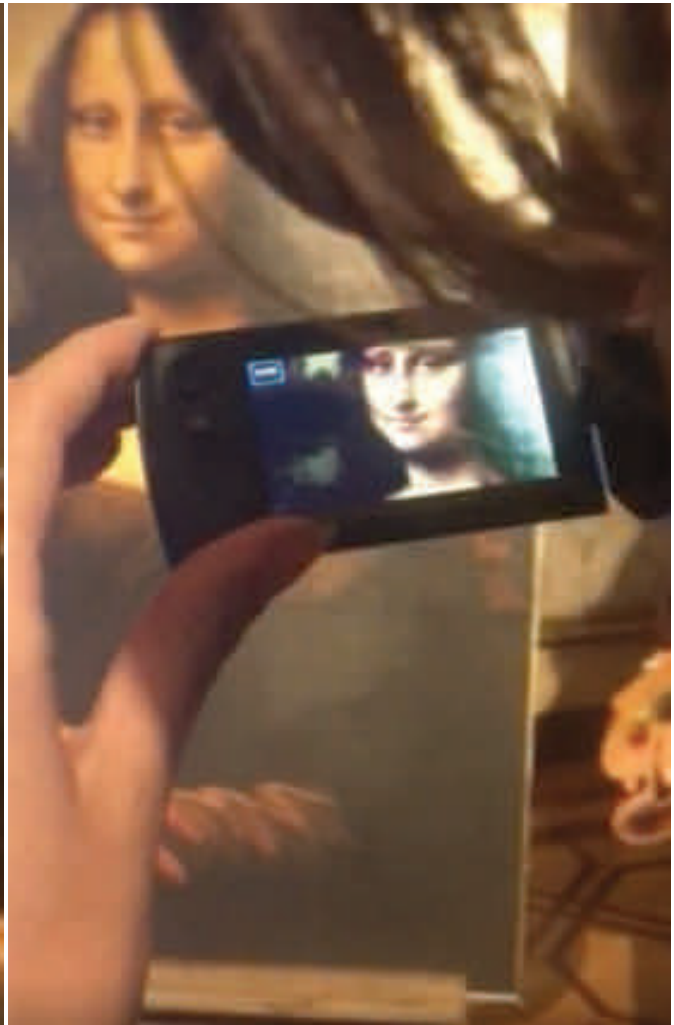
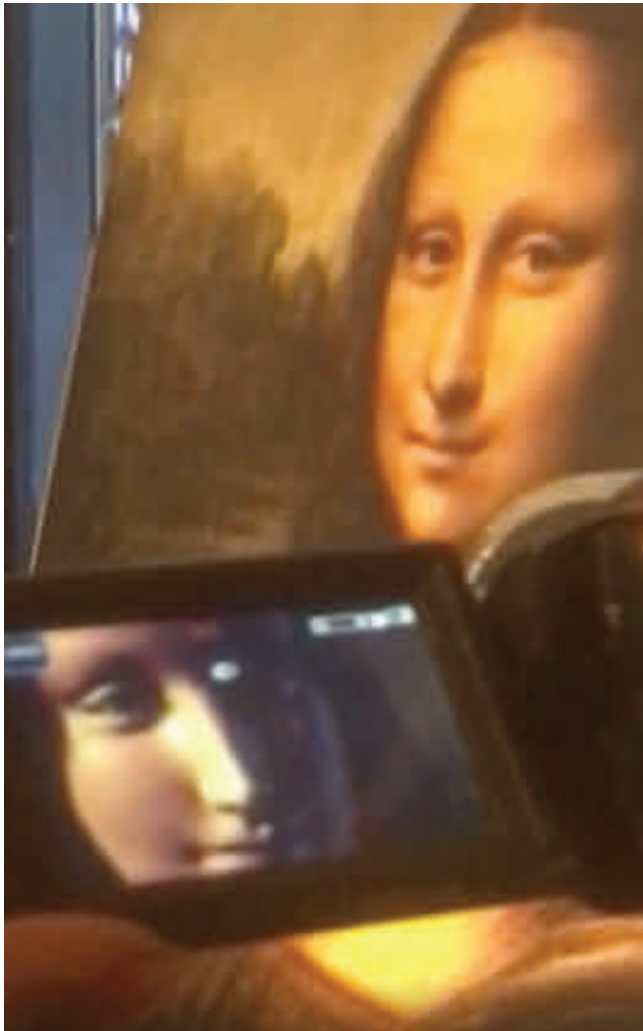
Saul Steinberg also drew lines when drawing tv images just like the first transmission, a series of lines.

The Paramount Parking lot that turns into an ocean
sometimes with a building painted like a sea sky,
this is where we go to die.



Strangers on a train fight scene underneath the horses feet.



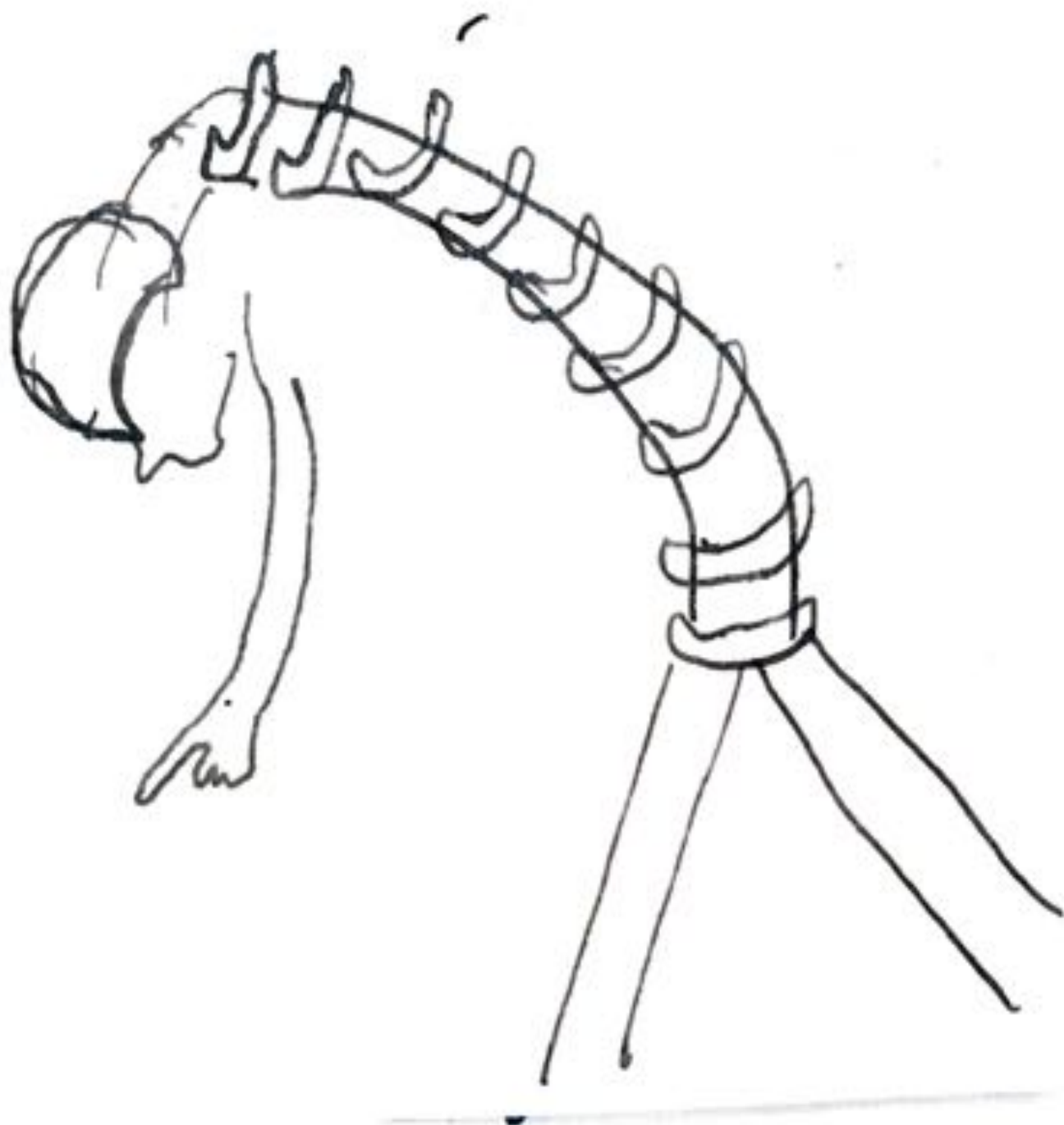


from The Wax Museum in Mexico City, 2017



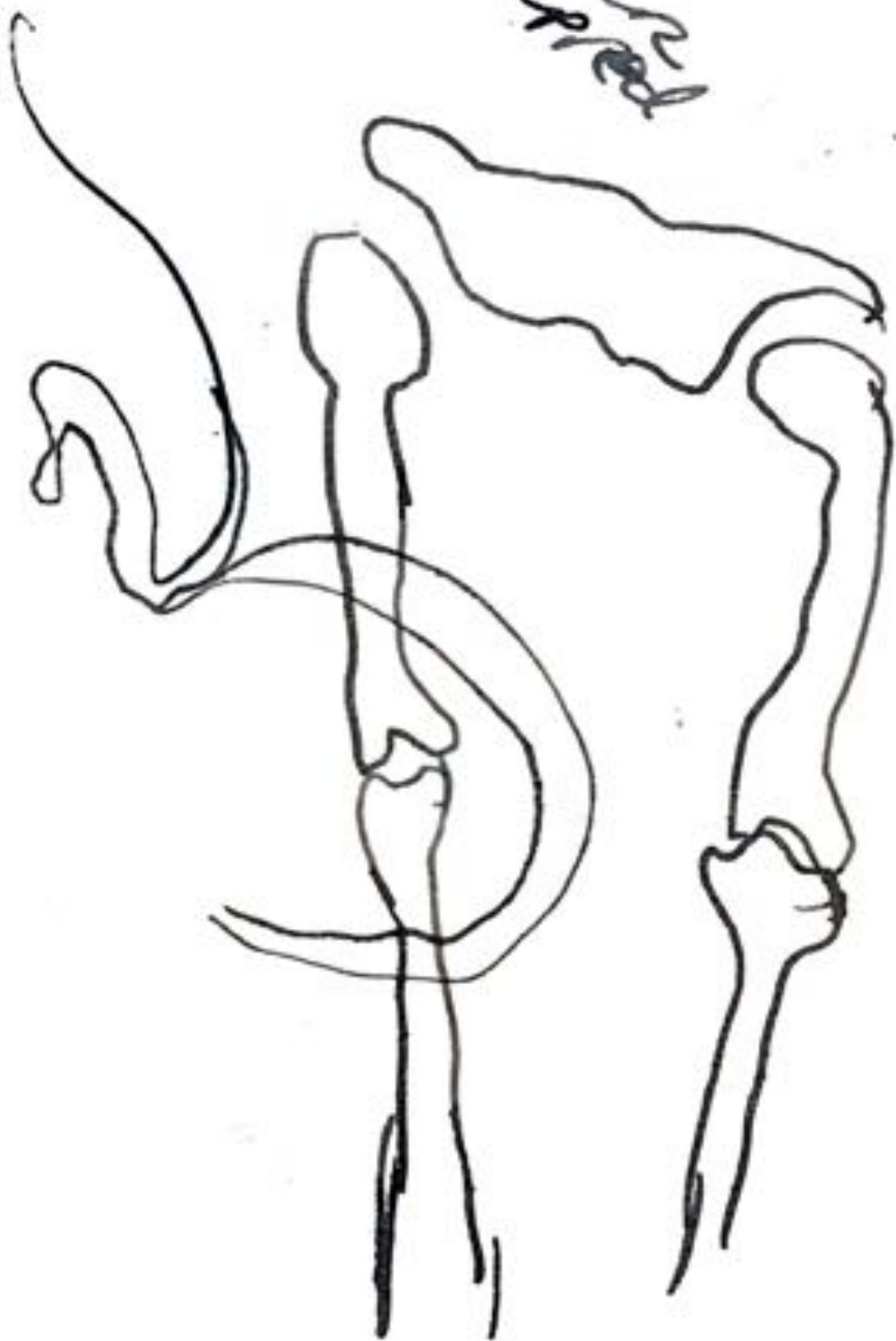
GLASS DRAWINGS 08/19







collected





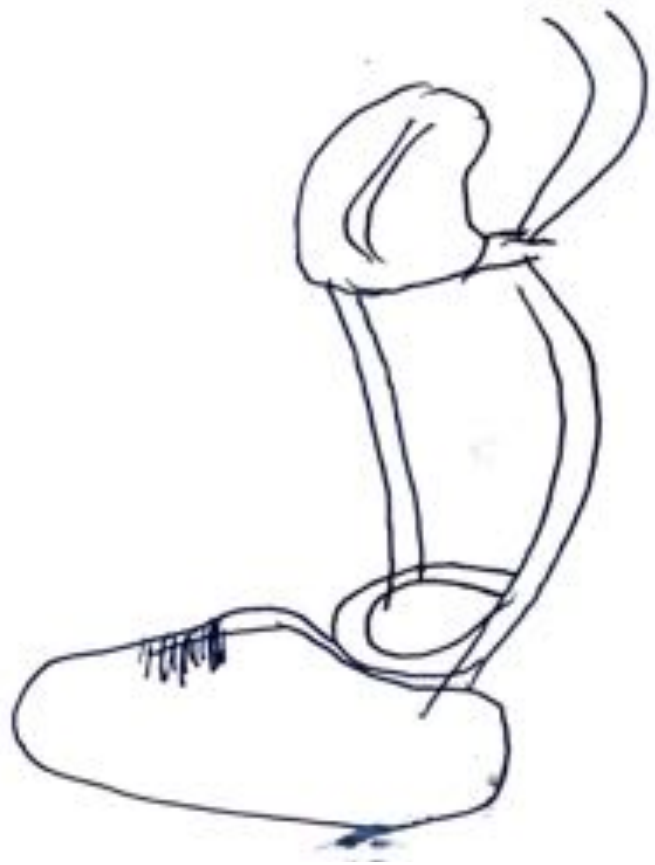
Cost a lychee or
grape



of the
hours

from which
crawls

Reacts to
The
a me



rust 10

Copps

embossed
images ...



a "

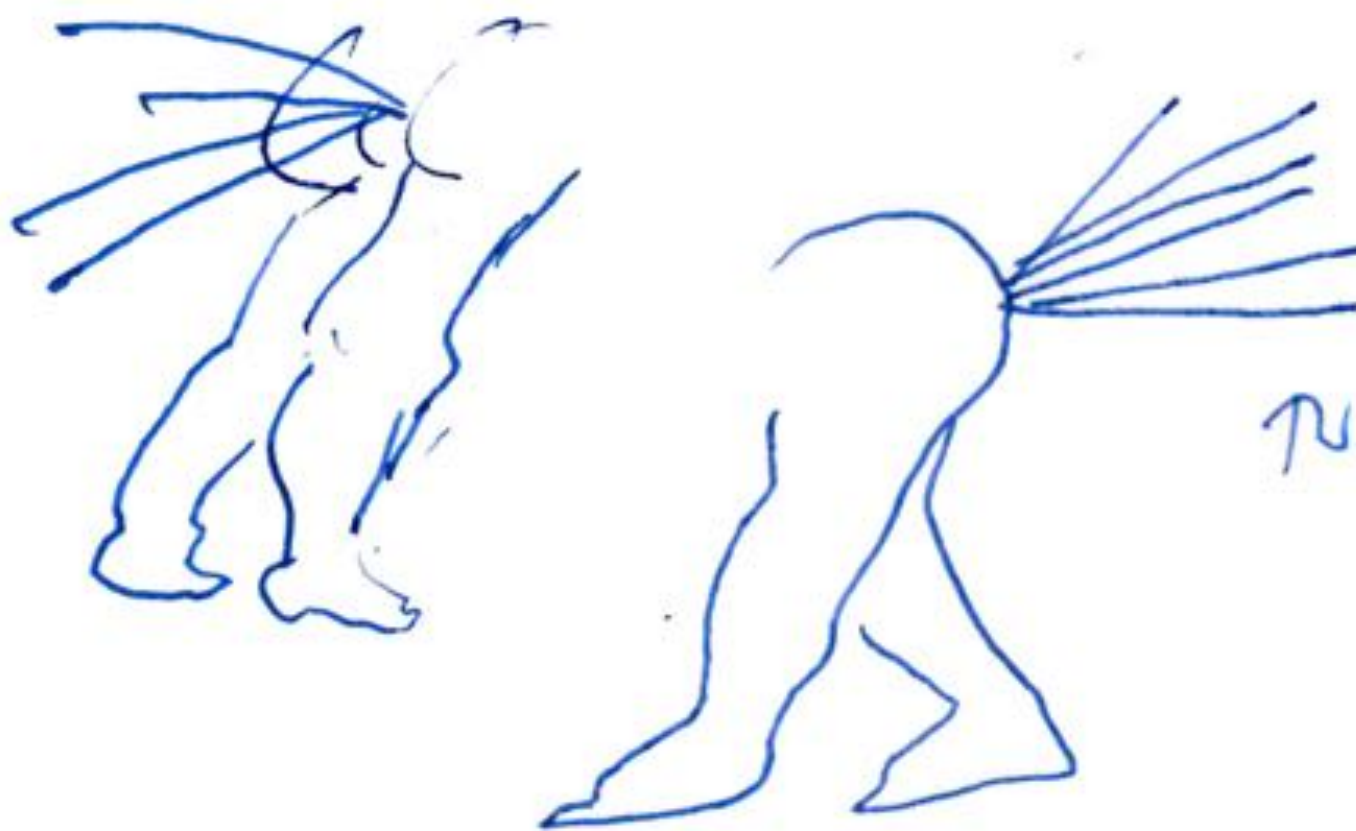
react to
what else....

Interactive to
what

~ 12.1

1. nerve to ...

is.



COMPARISONS to FACIL





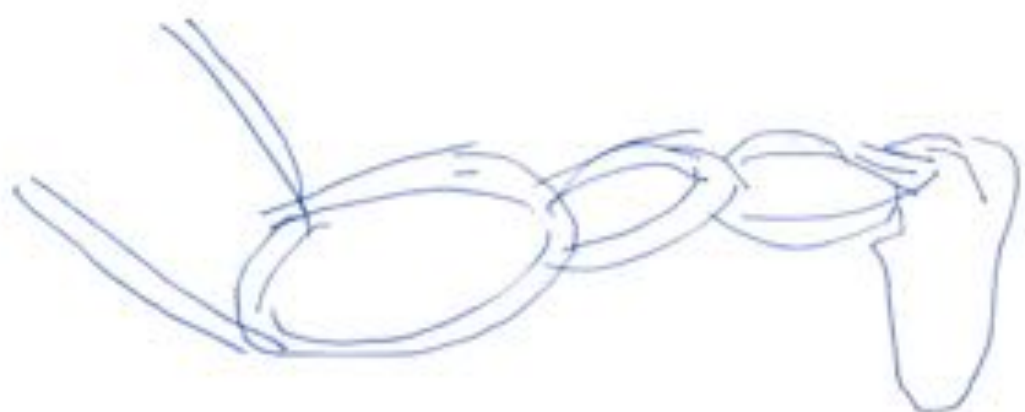
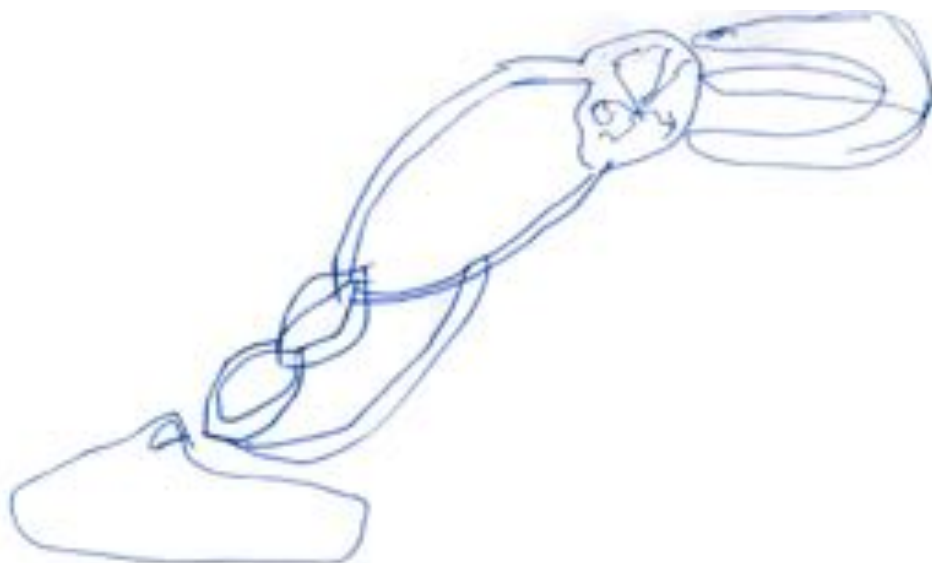
public Fellatio



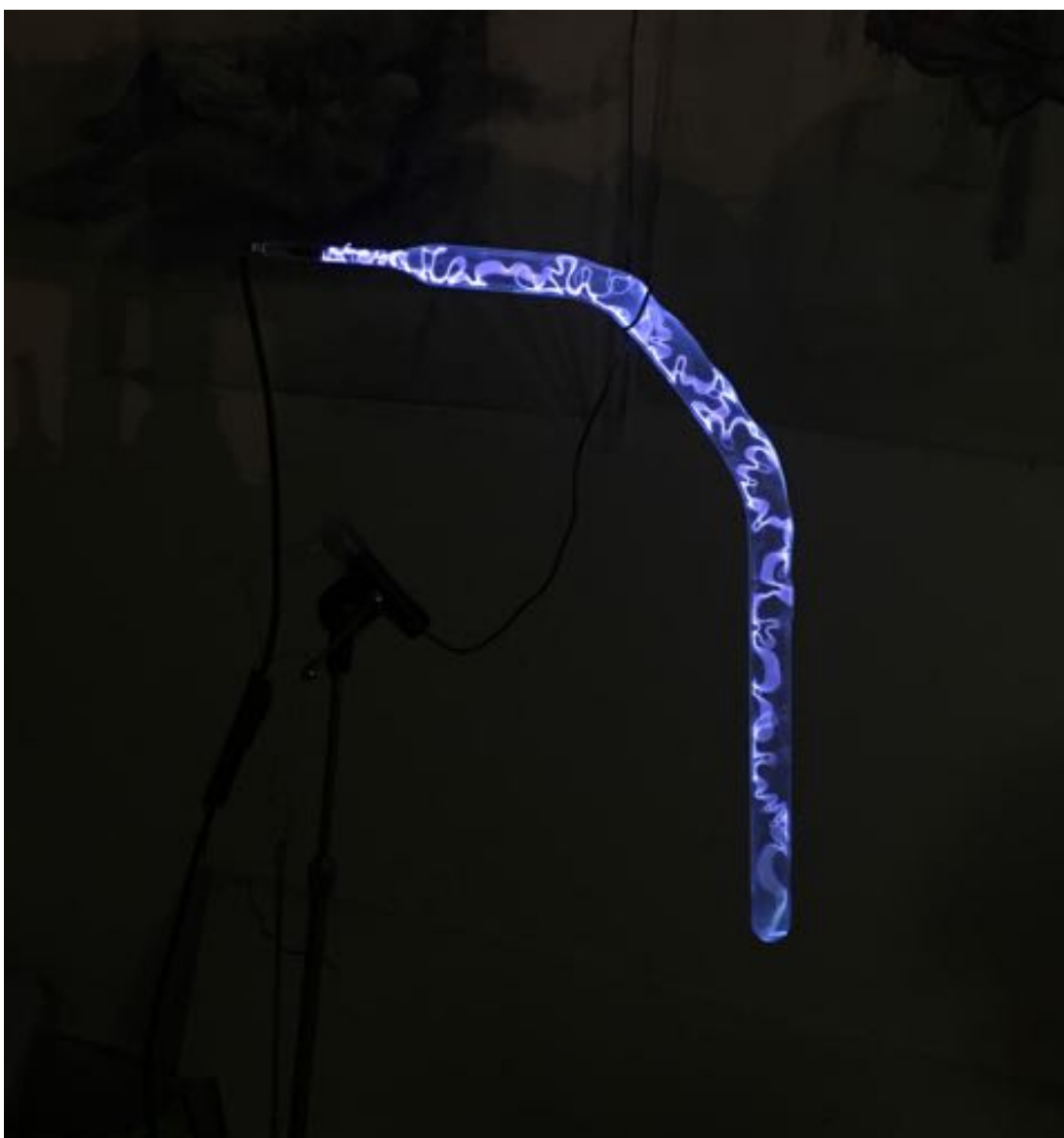




















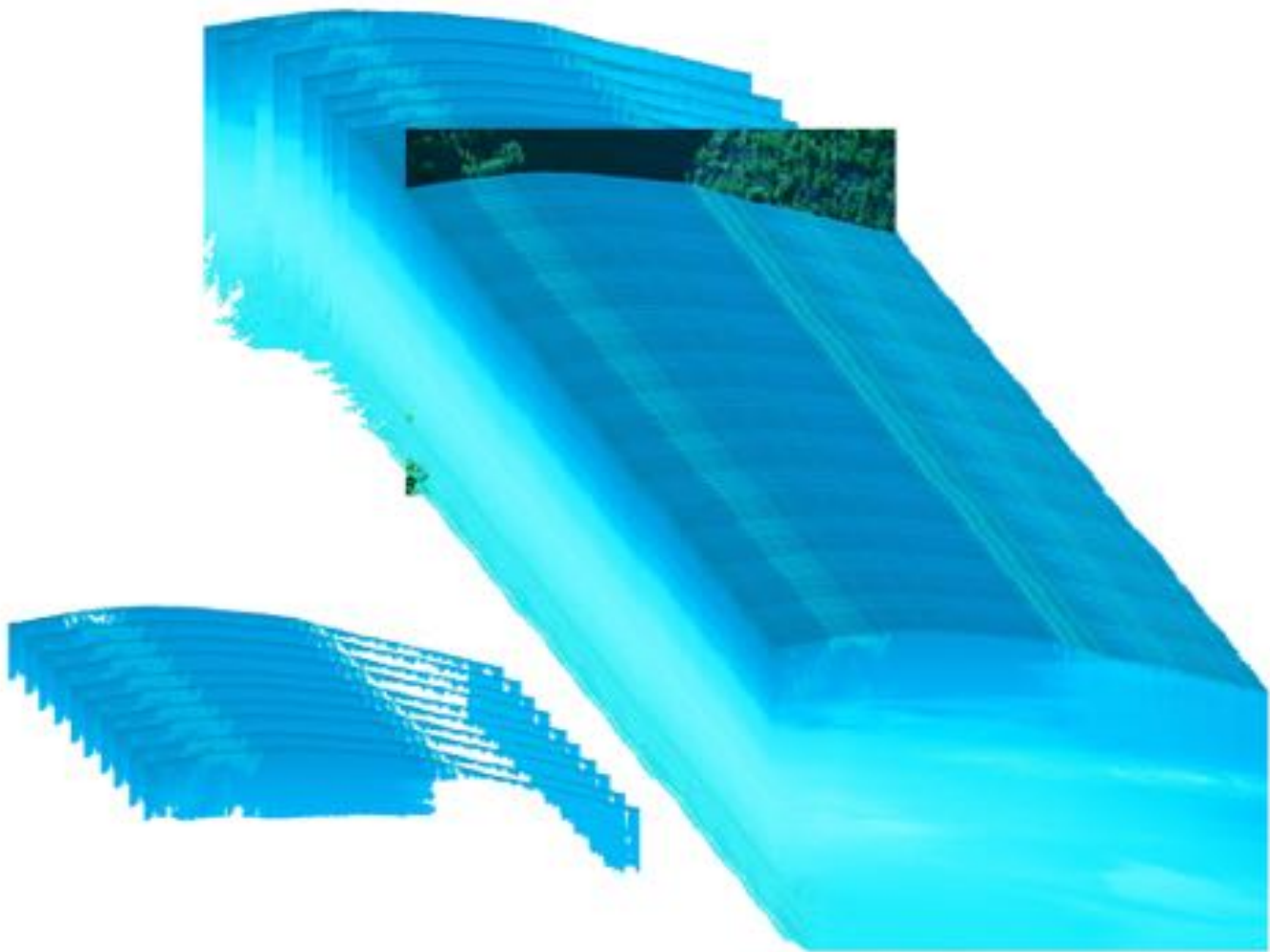
28. WOMAN IN A TUB



Eachman ASC on your lifetime achieve
From all your friends at ARRI Re







Quarry Lake Photographs (2017) stacked into something like stone - redefining edge and depth as understood through a fixed perspective. A stack of the same image results in an extended edge that creates a new surface. What is this surface and how does it relate to the edge of a screen, the edge of a movie, a static frame, a frozen frame in a series of frames. What would boring through a stack result in, what material what form what is the juice that oozes out?



Embossed Video Experiments (2019) Light becomes a solid when processed through video editing software and rendered through the embossed effect. This effect uses shadow and light to turn an image into a relief. The software does not discriminate against matter or texture because it only understands light, an object with no light cast onto it will not exist. Reflective materials will exist in a new way. A spotlight, for example, becomes a solid cone which transforms everything it lands on - drops of light read like drops of water. Glass refracts light and casts a shadow which is not the result of the absence of light.





