

"Disperse The Vanity cant"

"Pure Vanity" project shot on 88 magnets & migrated later into Image Con Test series

First para to 'the minds eye of the viewer.....'

(THE CORNER OF A ROOM WITH A WINDOW THROUGH WHICH IS VISIBLE THE EXTERIOR: BY THE SIDE OF THIS SITS A ~~MAN~~ FIGURE.)

For instance, how would the image at which you are looking at this moment, the moment of viewing, be described.....

"It is the image of the corner of a room with a window through which is visible an exterior scene ^{and} by the side of which sits a ~~man~~ figure delivering these words...to me" psychologically, because I am the centre of visual and audible attention, I speak from a position of privilege.....I control this recording apparatus, I've had the time and facility to prepare these words and their conjuncture with us, the film-viewers.....psychologically, as a producer, I dominate.

"However, this scene, these audible and visual images could ~~be described~~ be described another way....."

I sit in the corner of a room next to a window...over there, there is a(DESCRIBES OBJECTS IN THE ROOM NOT FRAMED BY THE CAMERA).....and in front of me is a camera that is running. Though I am looking at that piece of apparatus and the person next to it, what I am conscious of is a mirror.....the way I react to the present situation is similar to the way in which I'd behave if the camera were a mirror.....though I don't perceive my own reflection, in my mind's eye at this moment in the past, the recording past, is the same image visible to the film-viewer at this moment in the present, the reproduced moment.

#2 → Thus, though I appear to be addressing you the individual and collective film-viewer, I am more conscious at this moment, my moment, of addressing myself.....

(MIRROR IS MOVED IN BEHIND SPEAKER)

Now the recording apparatus, the camera, is visible along with my back and the back of the chair. (PAUSE).

The camera addresses itself.

(THE SPEAKER MOVES THE MICROPHONE TOWARD AND AROUND THE CAMERA, AND THEN BACK AGAIN)

The camera has addressed itself.....I have addressed the camera.....the film-viewer at this moment, our moment, does not exist.....

(FRAME IS BLACKED OUT BY OBJECT MOVING IN FROM RIGHT OF FRAME)

The film-viewer exists only at the time when a process of production begins.....at its point of consumption. The point at which an object, a film, becomes a product.

'For example, my jacket becomes a real jacket only in the act of being worn; a room which is empty is in fact no real room; in other words, a product, as distinct from a mere natural object, proves itself as such, becomes a product only in consumption. Only by destroying the product does consumption give it the ~~following~~ finishing touch.....for the product is a product not because it is materialised activity, but only as an object for the active subject.....'

(THE FRAME IS CLEARED FROM THE TOP OF FRAME DOWNWARDS REVEALING THE OBJECT TO BE ANOTHER MIRROR FACING THE SPEAKER)

.....the various surfaces, perspectives, colours, tones etc which were the components of a three-dimensional environment give way to being more about light, and its recording medium, motion picture film, emulsion granularity, scratches, dirt etc...
.....even sound and the disturbances of air molecules can be affected.....

(SOUND LEAD PULLED FROM CAMERA : SILENCE : SPEAKER STANDS
REMOVES JACKET, PLACES ON CHAIR AND WALKS OUT OF FRAME :
SILENCE : PAUSE : BEGINS TO CARRY INTO FRAME AND PLACE ON
GROUND BETWEEN THE MIRRORS THE OBJECTS NAMED EARLIER :
FINALLY WALKS TOWARD CAMERA, ^{PLUGS SOUND LEAD} SITS NEXT TO IT AND LINES LENS
UP ON SPACE OCCUPIED BY HEAD OF SPEAKER IN REFLECTION)

To ^{be able} ~~begin~~ to ^{describe} ~~explain~~ the various ways in which we, the film-
viewers are being affected, we could refer to the manifestations
we are witnessing or actively consuming, the film on the screen,
the camera (INDICATES), the overall apparatus and method of
representation or reproduction as, the signifier. That which
is signified, or denoted, are those various surfaces, perspectives,
colours, tones etc... which are components of this three-dimen-
sional environment..T..;

Those matters, thoughts, responses we find in our heads during
and after this process of consumption, what is in the mind's
eye, could be taken to have been connoted.....it is the
~~connotations~~ connotations to do with a particular person or people
a particular activity, a type, a group, a pursuit, a moral
attitude, a social position which we need to examine in relation
to the active consumption of ~~the~~ this object, product, a
piece of motion picture film.

most environments are a combination of visual and audible phenomena, but it is the visual element of which we are more conscious and which is more immediately useful to us - it is the ability to see that assists us in avoiding bumping into things; few people use their ears for such pragmatic or ~~max~~ mundane ~~re~~ purposes. ① The ear is an organ less used for everyday tasks - it is more relaxed, less excitable. Seeing, Sight requires muscles to work, reflexes to function. ② Hearing by comparison is benign, is detectable without movement and, within the immediate environment, does not always emit from a particular direction. Behaviourally, sight perception is a measuring activity, comparing and quantifying familiar phenomena with an attentive and conscious frame of reference. Detecting sound is a more subconscious activity barely removed from the womb where, in the foetal stage, sound ~~was~~ ^{is} the only functioning sense.

#3 →
Start
Culturally ^{in this society} we are ~~used to~~ ^{used to} accepting ^{music as an} abstraction in the form and function of ~~sound~~ ^{music} to a much greater degree ~~than that~~ ^{than that} ~~of sight~~ ^{of sight} is permitted. ^{has been} The form and function of ~~vision~~ ^{vision} is culturally pre-determined.

Music, as an abstraction in the form and function of sound, is socially and culturally acceptable in this society to a much greater degree than ~~that~~ and deviation in the form and function of sight is permitted. The history of music in relation to the history of the cinema
Music as a tool in the arsenal of the maker of Cinema
Music as a weapon in the arsenal of the maker of Cinema
Music as a tool in the storeroom of the maker of Cinema is one with which we are all familiar - try listening to film without vision and ~~vice versa~~ ~~some time~~.... or watching one without sound or with the music ~~separated~~ ^{separated} from the dialogue -

TAKES TWO

#1 →

TO CAMERA
2 Rank sections

By examining ^{THE} this image being projected onto this reflective surface the viewer can recognise and subsequently interpret the information, ~~which~~ ^{AND MERELY} reconstruct ~~in~~ in the mind's eye, the place in which the camera reduced to two-dimensions, the various surfaces, perspectives, colours, tones etc which are the components of ^{THIS} the three-dimensional environment. Together these make up a scene, this room; ~~complete~~ ^{CHARACTERISTICS, ITS OBJECTS, ITS COLOURS, ITS DIMENSIONS} with its particular ~~objects~~ ^{AND WHICH} and which associate this place with, ^{CAN ASSOCIATE THIS PLACE WITH} for the viewer, a particular person or people, a particular activity, a type, a group, a pursuit, ~~(such as a concept of beauty or an aesthetic,~~ a moral attitude, a social position - factors, information, not actually present in this image but which, irrefutably, are present in the mind's eye of the viewer. To challenge the presence of these 'facts', is to challenge the viability of this image. ST To interrogate the viability of ~~this image of this room~~ this image of this room is conversely to challenge the presence of those, if you like, psychologically induced 'facts'.

AND ENVIRONMENT

Rank

Besides the reduction effect of squeezing a three dimensional environment onto a two dimensional surface, the recording of the scene onto successive frames of the film strip introduces another perspective, that of time. We are familiar with what occurs on the screen when the film is run through the camera at a faster-than-normal speed - a slowed motion effect, beloved of sportspeople and bloody Hollywood Cinema directors - but what of the point in time at which the camera is turned on, or turned off; or the length of time it runs for and what occurs at what point during its run? Subsequently, at which point one section of film is joined to another and in what order in relation to its shooting? This film incidently, this series of images is unedited in that sense.

Roll change
#2

So the two basic factors which the film camera deals with, time and space, are radically transformed in their transference to the screen

TAKES TWO

TO CAMERA

2 Rich sections

By examining ^{THE} this image being projected onto this reflective surface the viewer can recognise and subsequently interpret the information, ~~which~~ ^{AND THEREBY} reconstruct ~~in~~ in the mind's eye, the place in which the camera reduced to two-dimensions, the various surfaces, perspectives,

colours, tones etc which are the components of ^{THIS} the three-dimensional environment. Together these make up a scene, this room; ~~complete~~ with its particular ^{CHARACTERISTICS, ITS OBJECTS, ITS COLOURS, ITS DIMENSIONS} objects and which associate this place with,

AND ENVIRONMENT

^{CAN ASSOCIATE THIS PLACE WITH} for the viewer, a particular person or people, a particular activity, a type, a group, a pursuit, ~~(such as a concept of beauty or an aesthetic,~~

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with its particular ~~objects~~ and which associate this place with,
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^{ENVIRONMENT}
^{#4}
^{Rich}
Besides the reduction effect of squeezing a three dimensional environment
onto a two dimensional surface, the recording of the scene onto succ-
essive frames of the film strip introduces another perspective, that of
time. We are familiar with what occurs on the screen when the film is run
through the camera at a faster-than-normal speed - a slowed motion effect,
beloved of sportspeople and bloody Hollywood Cinema directors - but what
of the point in time at which the camera is turned on, or turned off;
or the length of time it runs for and what occurs at what point during
its run? ^{Roll change} Subsequently, at which point one section of film is joined to
another and in what order in relation to its shooting? This film
incidentally, this series of images is unedited in that sense.

^{#2}
So the two basic factors which the film camera deals with, time and space,
are radically transformed in their transference to ~~the~~ screen

~~constructs, in the mind's eye, the place and time in which the recording
apparatus reduced to two dimensions the various surfaces, perspectives,
colours, tones etc, which are the components of a three dimensional
environment.~~
- description of the use of film being 'objective' or ~~xxx~~ 'true' to
life', pallors significantly under such rudimentary analysis. And yet
the majority of film presentee by the Industries of Cinema and Tele-
vision and even parts of its sub-culture claim just this, or what is
more bothering, expect the audience to assume it and passively consume
the unquestionable, unequivocal phenomena, where Truth itself resides,
where Authority is sacrosanct, where the Illusion is justly transparent.

#4 start - black

As

in which you ~~are~~ ^{are} ~~present~~ ^{present} ~~nothing~~ ^{nothing}

The act of filling a space, such as this auditorium with sound, is to recreate without too much trouble and often more convincingly than with many (moving) pictures, a surrogate environment of the original. In the same way as ^{with} the film camera, there exists as many opportunities for constructing an illusionistic representation - where the microphone is placed in relation to the subject; the type of microphone employed; the point at which it is switched off and on; what occurs at what point during the time the recording apparatus is recording; and then the various processes through which the sound recording, like the camera's recording, can be

just
Hand
H3 →

passed before reaching our ears, or eyes. ~~Not least of the factors~~ ^{Another important} is the context within which ~~this image and this sound is seen and heard: where the auditorium is, the kind of presentation that the film is given; even the frame of mind and the degree of concentration~~

the viewer
are giving to
a reading of
this film -

By examining these images ^{being} projected into this environment, the viewer can recognise and subsequently interpret the information which re-constructs, in the mind's eye, the place and time in which the recording apparatus reduced to two dimensions the various surfaces, perspectives, colours, tones etc, which ~~are~~ ^{were} the components of a three dimensional environment.

~~XXXXXX~~ This reference point that ^{is being used} ~~has been referred to~~, the mind's eye - this particular organ, (describable as the seventh sense), has recently been tracked down and isolated by a team of physicians, neurosurgeons, anatomists, psychologists, pathologists and other experts working in London at the London Film-makers Clinic. The organ is actually located in the outermost extremity of the brain's frontal lobe. Here is a greatly enlarged model of the newly discovered organ - Previously thought to be associated with the brain's function to assess

Another important

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is the context within which ~~this~~ this image and this sound is seen and
heard: *where the auditorium is, the kind of presentation that the
film is given; even the frame of mind and the degree of concentration!*

*As the viewer
is giving to
reading of
this film -*

By examining these images ~~projected~~ *viewed* into this environment, the viewer
can recognise and subsequently interpret the information which re-
constructs, in the mind's eye, the place and time in which the recording
apparatus reduced to two dimensions the various surfaces, perspectives,
colours, tones etc, which ~~are~~ *used* the components of a three dimensional
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surgeons, anatomists, psychologists, pathologists and other experts
working in London at the London Film-makers Clinic. The organ is
actually located in the outermost extremity of the brain's frontal lobe.
Here is a greatly enlarged model of the newly discovered organ -
Previously thought to be associated with the brain's function to assess
visual information and thereby perceive space, it has been established
beyond all reasonable doubt that this area, which is actually sited just
behind the lower part of the forehead, which has incidently led the team
on to reconsider the function of the ~~XXXXXXXX~~ eye-brows, that this area
is the space in which, so to speak, space actually exists. The mind's
eye, referred to by the team of experts as M.E., ME, actually is a
highly concentrated cluster of nodular nerve endings arriving from all
the other active senses and combining with the faculties of memory and
imagination to synthesis an illusion of three-dimensional space - three-
dimensional space in other words does not actually exist out there or
here, but only in our mind's eye.