"videOvoid"

vide   O   void

vide   O

void

O

"je ferai un vers de dreyt nien"

"Ie ferai un vers du pur néant"

....I will make a poem of pure nothing.

Comte de Poitiers

"If I could just get a spray of colour in the air

and it would stay there, that would be it"

Larry Poons

'and from the book of knowledge

a universal blank"

Miiton

PreTEXT

Out of the *BLUE* ....

I originally started to collect and annotate text and images for 'video void' in 1982 whilst attempting to understand conceptually what comprised a video frame. The fact that it didn't exist independently of its electronic context, that it was made up of separate and interlaced fields, that with the touch of a button or the twist of a pot it could be keyed out and replaced meant that it was structurally light (sic) years away from that of a photographic or film image.

>< (Paul Johnson is quite correct when he defines the modern world as beginning with Eddington's photographic recording of the image of a star seen through the corona of an ecliptic sun. It proved to be shifted by the amount predicted by Einstein, thus confirming the new theory of relativity.)

It took some time to understand that it was a synchronised complex of interdependent signals, and before I had come to terms with the mechanical aspect of the electronics, I was prone to intuitions of what some term 'magical thinking'. Hence this tape which is based on displaced truths, misquotes and fortuitous but happy misunderstandings. It might be aptly termed the 'psychopathology of everyday electronic imagery' but without going into the list and significance of individual parapraxes, the gist of the tape's praxis will be the use of technology against itself. An innoculation against the virus of the received spectacle. A homeopathic foray into the nosology of 'intelligent' capstan servo mechanisms to uncover underlying signification in machine error or abuse. The video equivalent of Hendrix's 'Star Spangled Banner'. (I am referring here to the sounds he gets from a smashed and flaming guitar held above his head with one hand). Taking for granted that the medium is the message, what exactly is it on about.? It will be tricked into giving an insight into the unconscious of the machine. What goes on in the discontinuities of the electro-magnetic subtext. Although no equivalent exists in English, the French call it the "support" of the medium. In terms of the look of the tape I will be using 'all tech, any tech, no tech' to pull apart, see through, the hi and lo paradigms.
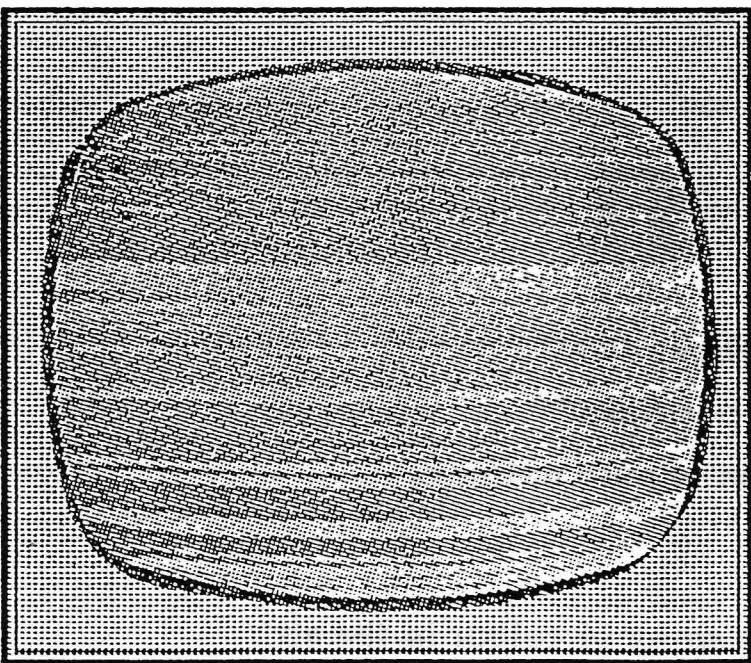
The re- solution of the image relating to the dis- solution of its narrative and representational context.

>< a Zero Memory information source is one which emits a sequence of symbols which are statistically independent. There are no transition probabilities so that we can never say on the basis of what has been emitted what is likely to follow'
(Information Theory and Phenomenology ... ed. Crossan & Sayre)

The straightjacket of narrative continuity will be replaced by something more akin to free association.................... NO-thing haphazard here.

Beginner's Guide to Television

Fig. 420.—Diagram showing the complete Television Apparatus.

✕ Discontinuity (of narrative),
✕ Invisibility (of image),
✕ absence (of predictable content),
✕ lack (of ....),
✕ the absurd (Marx Brothers),

all of these will be used to take us on our

"Journey to the centre of the Ion".

✓ (Ions having one too many or one too few electrons, apart from their obvious onomatopoeic qualities),

To make a videotape suitable for screening on television out of preoccupations with the invisible might appear a contradiction in terms. 25 years ago I remember reading "the thing to do in film now is to find a way for it to include invisibility". With a few rare exceptions this manifestly did not happen and it is time for the video image to take up the challenge, with the advantage that the medium itself, being time-based, is by nature invisible until it is synchronised and decoded. Electro-magnetic processes have always proved difficult to understand. From speculations on the lodestone in Thang China, through to the complexities of the CERN accelerator, where probabilities define our certainties, the gap in our capacity to visualise the processes has left plenty of room for the exercise of fantasy. As if confirming the primitive intuitions of 'videOvoid', Lucretius in the 1st century BC thought what we should call a vacuum was established between the magnet and the iron. It is this vacuum, the electrons now get shot through it in the cathode ray tube, that is metonymic with the underlying 'form is emptiness and emptiness is form' preoccupation of the tape. Using the vacuum (vide in french) as the metaphor for that 'emptiness inside to which he just could not relate' the tape will draw parallels between our dataday existential questions and the underlying physics? of video technology.

The terms line and field blanking, for instance, conjure up all sorts of associations of foreclosure or absence; especially when one realises that language in the form of 'Teletext' can be timed and inserted into the blanking period..... The fact that other levels of information are consciously multiplexed into the signal leads one to possibly paranoid speculations as to who or what is controlling what.

✕*"random statistical fluctuations in the energy levels of atoms in semi-conductors affect the signal processed by the transistor, if the signal is not strong enough they become mistaken for the signal...(these fluctuations therefore impose a minimum switching energy)"*

below this switching threshold however "it's all happening".... 'videOvoid' lives here.... Again.

✕*"Each silicon atom is held together by 4 valence electrons.... dropouts have more (carry negative charge) or less (carry positive charge) electrons, and the free electrons wander through the lattice carrying the charge".*

The whole concept of dropout compensation takes on new meaning when we try to visualise these rogue electrons zipping around our precious images. In fact pretty soon the surface nature of the decoding of images takes on a monotonous predictability and the idiosyncracies of technical misdemeanours assume a narrative, even aesthetic, significance of far greater import....as anyone who has been concerned with quality control will tell you. Forget "Quality Drama", of far greater import is the "Drama of Quality". One is dealing here with the national health of the image and the viewer is often unsuspectingly a lot closer to the disintegration of his assumed interpretations and unwittingly closer to his/her personal mortality.

The euthanasia of world TV's economic haemorrhage, the satellite window, syncs with the deadline of the dropout.

✓ (Case in point...I tend to watch TV picture with radio sound, but when the link with Moscow went down live on the New Year's Eve transmission, I leapt to hear what off earth the presenter might be saying.........pink noise..... pink noise...)

Andre Green when describing the two poles of the modern writing process, takes as one extreme what he calls the sublimated text

✕ " – a text devoid of any representation or meaning, a text which strives to say nothing beyond the mere statement of the writing process. .... The absence of figurability makes the script the only representation. ...... Its ultimate goal is, through the eradication of all representation, to reach a state of total blankness. It deletes the very lines it forms as it moves along. The drifting of a traditional literary text, has been eliminated to make way for an absent text. The text celebrating absence has become the absence of any text......The pure script, unfettered by the signified, set free from representation, has severed its moorings to the object; it has become its own object. The purpose is not only to kill representation in the egg, but also him for whom an object exists as an object of desire. .... The work is a blank book."
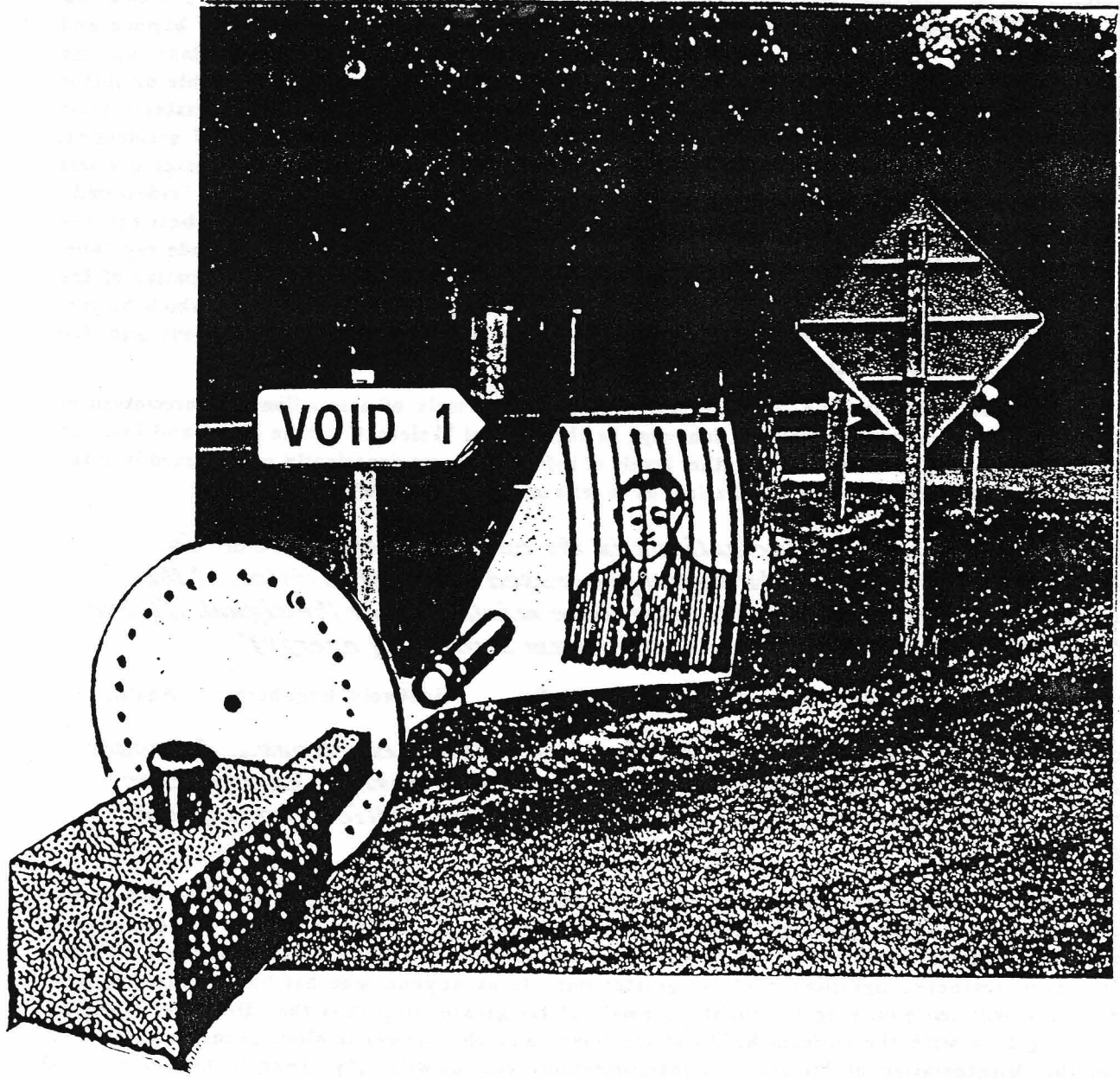
At the risk of overkill I like the fact that Wittgenstein claimed that the most important part of the Tractatus was the part that was left out.

conTEXT

How the tape came to be...

Whilst spending a few days in Carlisle at a small TV studio, (hands-on part of a Gulbenkian Video Fellowship in '82), I overslept in my B&B after a night of carousal. I had in fact gone to sleep in the wrong room and surprised the landlords, who presumed me to have left, when I appeared slightly dazed well after the normal hours.. They kindly, however, allowed me to breakfast and as I sat in the deserted dining room looking straight at a "No Zone" parking sign, I felt very much as if I was a left over, something remaindered, unsecured but occupying nevertheless a position in 4D. Camus's stranger, Koestler's ghost, the flying spot. I began to toy with the idea of somehow describing the space I was occupying. Although I was obviously in the familiar 3D world, and in someone's front parlour, my psychic location, whatever existential axes might be used to define it, was decidedly dislocated, field blanked. (It reminded me of Strindberg's 'Inferno'). Through some kind of synaptic hiatus, (see DTP expose in addenda), where I was not, I was. I felt as I imagined the blue of a keyed signal might feel. As it happened that the day before I had been thinking about Klein's zones of immaterial sensitivity and CSO Blues . . .

- ✕ I had also bought a very large Blue pencil
- ✕ I had found a Blue Cow cream maker in the museum...(see Myo below)
- ✕ I had noticed the recently restored Blue firmament on the vault of the cathedral
- ✕ I had been told I could borrow a video camera for the day

taking 'anything goes' that comes to hand, to the heart sutra, these disparate and somehow minimal objects became the ur-elements, the bric-a-brac, of the bricolage" of 'videOvoid'

✕ "*bricolage being the french term for the work of an amateur handyman. It is used by Levy Straus to characterise the process of* Inate? creativity
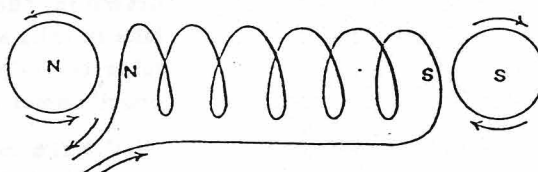
Fig. 75.—Current in spiral wire.

Since then I have collated and collected other material that seemed relevant to the theme of the void. The empty space/time raster of our field. The context of Godot the technician..

When I could get hold of the hardware, I worked on setting up a configuration that would 'disfigure' the image, that would destroy what I once heard someone describe as the fetish of the real. I observed and recorded the will-o-wisp of material uncertainty as it darted through the frozen image on the phosphor of the tube. It was a bit like hunting the Snark. Even once on tape it remained elusive and couldn't be edited since it would generally lack a sync signal....

In a more literal moments,

- ✕ I drove to Backbarrow to record the closing down of a factory that produced and packaged Ultramarine pigment. (packaged void)
- ✕ In London I found and recorded the pub sign "The Old Blue Last"
- ✕ I spent a week in Void (Eastern France) and camped by the river that goes through it, Le Vidus. I sent out a series of cards from Void. (several to my self. (I found no-thing in particular, apart from the name of course. What's in a name? .... well what isn't?, ... If we are to believe that the unconscious is structured like a language that is. (nb. ecologists might be amused to hear that the first car ever made was built in Void by Cugnot.)
- ✕ I made a keyframe conversion of the word vide into the word void at the Middlesex Computer Graphics dept. (This was in '82 using the Picasso System. I would redo this. It was on film and it would now cost less to redo it on new software than to transfer it.)
- ✕ 'In Gold Is There Hope'... Travelled to Ingoldisthorpe... the gold stars against the azure ground of the cathedral vault. ... the 3 missing letters H E E appeared on a stone at Castle Rising (?)
- ✕ I found a very large magnet in government surplus and walked into a TV shop. Terrorist behaviour since I could have degaussed all the sets.

Image as TEXT

At this stage there is a collection of over 30 tapes that go to make up 'videOvoid'. They range in content from taping of pigment being scattered and written in, repetitive looped cycles with rolling barline and keying, experiments with crash edits creating sync loss to generate unforseeable images in the frame store, location shots of ultramarine pigment manufacturing works, washing and removing the dye from 'bleus de travail' (french workman's overalls) to the tune of 'La Mer' (...bergère d'azur infinie) etc. It would be pointless to go into a complete list but what follows is a

Log of the first 3 videOvoid tapes (Carlisle/Backbarrow '82)

V V 1 (20 minutes) contains images of a circle being drawn, vide and void are written into it and repeated on the track with mention of Jean Giono's Blue Boy and the recently issued stamp Blue Boy's Brigade. Shots of the Blue Cow cream maker in the museum. Shots of the cup and ring marks on a stone. Gold stars on Blue background on vault of cathedral. Shots of parking sign, Zone Ends, Disc Zone, CU on O in Zone. Blue thread attempts to square the circle on double yellow lines of a corner. Draw the 4 cardinal points defining the corners of a square. Let blue pigment fall into this area. Blue fills the screen, blue fingers draw circle in pigment, draws circle within circle, drops of water fall, the pigment becomes wet and forms a shiny ultramarine rectangle. Quotes from Myo and Aragon over this.

V V 2 (20 minutes) wet shiny rectangle with light phasing across the surface. Finger pointing at square. Repeat of process of defining square and dropping pigment. Finger draws circle and writes void in the blue. Parallel lines are drawn in, the finger starts to rub the pigment and as water falls it rubs an oval in the paper, a hand comes through and folds the edges of the paper into an ovoid shape. A blue pencil comes through and writes vide on the background.

V V 3 (20 minutes) shot in old 'ultramarine' works, being demolished. New semi-detatched factory next door. Large vats of ultramarine pigment with rope dangling into them. Boxes of pigment. Hand in pigment. Square boxes of pigment, round tubs of pigment. Little boxes on conveyor belt. Track along conveyor belt. Women sorting out boxes. Boxes being put in boxes.

I do not intend to go into an exhaustive log of the tapes. That is part of the work I will be doing. Some are short visual conundrums that are scattered around in other collections of tapes. 8 of them are crash edits of crash edits of crash edits and in a sense unloggable. There is no language that can easily determine the differences here. I have already learnt this to my cost, in time at least, when trying to log this type of work and one tends to remember individual elements in the context of other sequences. 2 of them use Timecode as a numerological referent. The numbers are part of the image and whilst some define the realtime of the tape, others play with the idea of noughts and ones, making literary reference to digital procedures in an analogue frame. Another tape is an endlessly looped play with the word void that I found written in strange way on a bricked up door in the east end.

SUBTEXT as pot pourri

The subject of void, (zero, emptiness, negation etc) is in a sense a metasubject. Brian Rotman's "Signifying Nothing" with its references to Frege, Boole, the vanishing point, Lear, the caballa etc. or Anthony Wilden's "System and Structure" which contains a chapter on analogue and digital communication, (the summing of which I have appended here) go far deeper into it than I can. I will however be taking references from these, amongst others, and manipulating them graphically. For instance the signpost to Void which at the moment contains the No 1 will display numbers and algorithms like a sort of fruit machine. I intend to illustrate the truths set out in these volumes in an almost dada sense. Referring en passant, tropically?, (as in trope), to jokes? like the 'cinéma-anémic' of Duchamp (of the field) or Breton's 'Champs Magnétiques' (magnetic fields). The irreverence of LHOOQ below the Mona Lisa (a lot of people dont realise that it means 'she wants it up the arse') should temper the rather weighty nature of the subject matter.
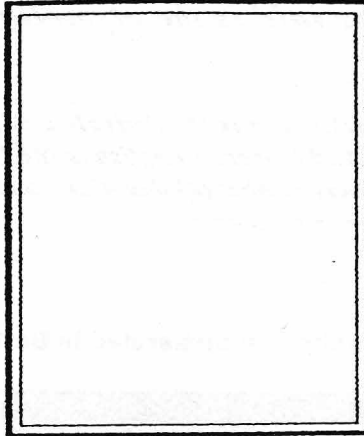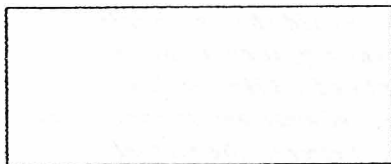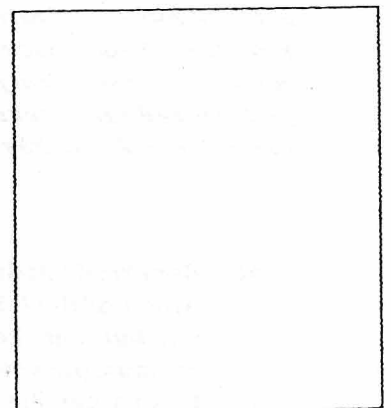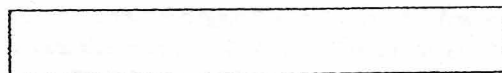
To fantasise about this topologically .....
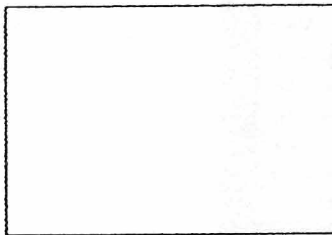
notes on VIDE
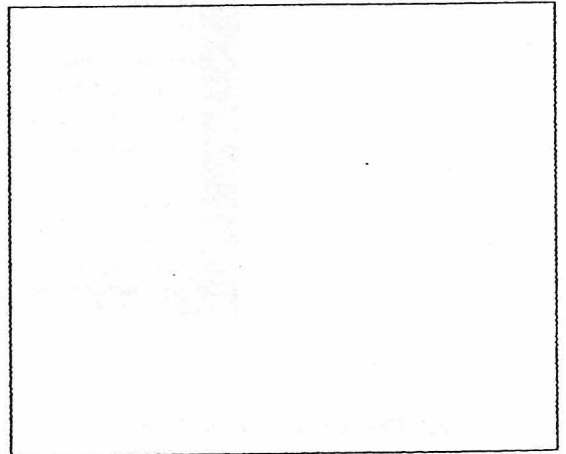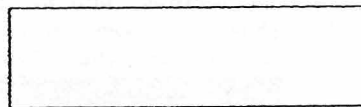
☞ vide :'see', 'refer to', 'consult', 'see elsewhere for fuller information'.

☞ In French means a vacuum, a void, empty etc.

☞ (Unfortunately 'void' and 'vide' do not function in the German 'Leere'..vacuum however would appear to be a constant in Eurospeak.)

☞ In videOvoid both words cancel each other out graphically as they slip through the O or zero. The central O turning in space as these transform into and out of each other.
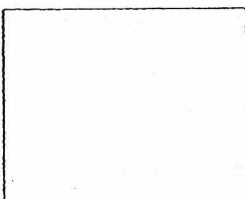
☞ The etymology of VIDE O and OVID taking an E in french makes sense with the the METAMORPHOSES in a magnetic flux. Perhaps the tape will confirm the claims of Echo and Narcissus to the role of patron saints of video.

notes on VOID

✓ "avoid devoid" rasta motto, raster reality.

✗ *"Sunya" Hindu for void is the etymology of zero via cipher*

✗ *"Sifr" Arabic for void from the sanskrit and is the derivation of zero and cipher. Chiffre is French for number as well as cipher. And cipher in English is the "Key", a secret or disguised way of writing, an arithmetical symbol (0) denoting no amount but used to occupy a vacant place in a decimal numeration, a monogram.*

✗ **Eighteen kinds of void are ennumerated in Buddhist Philosophy**

> *Interior Void. External Void. Internal and external Void. Void of Void. Great Void. Real Void. Compound Void. Non-compound Void. Unlimited Void. Void without beginning, nor end. Void which rejects nothing. Intrinsic Void. Void of all elements. Void of any character of its own. Void of perceptions, of representations. Void of proprieties. Void of its own essence. Void without any properties.
> These last three kinds are also qualified as: Void of existence, Void of non-existence. Void at the same time of being and non-being. Denial and affirmation of a thing co-existing with its opposite are usual in the Buddhist philosophical phraseology; it is a way of expressing the fact that the mind comes upon the unconceivable.

✗ *The distinction between matter and empty space finally had to be abandoned when it became evident that virtual particles can come into being spontaneously out of the void, without any nucleon or other strongly interacting particle being present...According to field theory, events of this kind happen all the time. The vacuum is far from empty. On the contrary, it contains an unlimitd number of particles which come into being and vanish without end. ...Like the Eastern Void, the 'physical vacuum' - as it is called in field theory - is not a state of mere nothingnesss, but contains the potentiality for all forms of the particle world. The relation between the virtual particles and the vacuum is essentially a dynamic one; the vacuum is truly a 'living void'." (F. Capra. "The Tao of Physics")*

✗ **Received wisdom about the void is so ubiquitous that its signifier as cliche may prove difficult to overcome. Probably the most functional way to do this will be to use humour (hence the inclusion of the Biff card) before it assumes the more serious/paranoid associations that found it as origin. All the logocentric manifestations can then be sucked into it as little fish into the ship's black hold. (reference to a shot in a current TV ad and of course black holes)...or water into a yogi's arsehole....which is what it looks like. (La nuque de l'anus). A trip into the void can apparently be quite purifying, solitary confinement helps too.**

✗ *The death instinct functions as "an 'active void', whose only connection with the libidinal instincts is that it founds them." p.167 Lemaire on Lacan.*

notes on ZERO

✕ the O in the centre of videOvoid which functions as a zero and the associations of which are alluded to throughout. ie. cipherr ... Lucipher.

✕ The importance of 0° temperature in the search for superconductors. These expel magnetic fields from their interior.

A number of quotes/notes/sources can be found in the addenda..

notes on MYO

"from the womb of a cow is born an elephant and the blue sea produces yellow dust"

Myo (12th century Buddist monk)

✓ This was Myo's reply when asked about the nature of reality. It constituted the original 'raison d'être' of the tape and is why it begins with the dedic(t)ations "From me to Myo" and "From Myo to me".
.(Myo was one of the first people to keep a dream diary, from his teens to his death)

✓ Myo means mystic and is added to each of the 69,384 characters of the Lotus Sutra.

✓ I happened to notice that the non sequitur, non-sense of Myo's answer is elaborated on by Julia Kristeva in her book 'Histoires d'Amour'. She claims it as a poetic device used by the troubadours when confronted with the impossibility of direct answers. It is a "play of oppositions that introduces logical paradox, thereby underscoring the transcendance of emotion over logic". She quotes Arnaud Daniel de Riberac "I am Arnaud who gathers the wind, hunts the hare with the ox, and swims against the current" As a footnote she adds that whilst in Japan she came across a painting by Josetsu (1413) which depicts a person trying to catch a fish/cat with a pumpkin. She says "this is not a *mise en scène* of the absurd, but rather a representation of the void"

notes on BLUE..

(BLAU. BLEU. Azul. Azure. etc)

The enigmatic nature of the electronic keying process, so labour intensive in film, led me to ascribe a semi magical quality to the colour blue, a colour that has become synonymous with the effect of substitution. The various types and qualities of blue became a subject of fascination. From it's use in video technology, CSO blue, to it's appearance under other guises such as the International Klein Blue.(patented 19th May 1960). In the context of the latter, Yves Klein's Immaterial Pictorial Sensitivity Zones seemed more than a fortuitous development of his monochrome obsessions. They would appear to be part of some larger metonymic (cause for the effect, container for the contents, use for the thing.) intuition. Vide: the "Immaterieller Raum. Serie No.0" at Museum Haus Lange. Krefeld. Germany.

Blue Peter is the blue flag with a white square in the middle. Peter being a corruption of repeater, the flag originally meaning that the signal had not been understood and should be repeated. (It is now hoisted when a ship is about to leave.)

According to Brewer, in blazonry blue is engraved with horizontal lines, the underlying structure of the video frame being made up of 2 interlaced...rasters from the latin rastum=rake which sets out the patterns at the garden in Ryoanji and, as Claudel explains, remind us of the claw marks of the tiger thus explaining its presence in the vacuum of the cathode ray tube.

As a mortuary colour it signifies eternity.. Parbleu. Morbleu. Blue murder. Bluebeard's key..... when the bloodspot is rubbed out on one side it appears on the other. Hence it cannot be blue pencilled, the mark of editing.

more blues to hum because the sky is blue... I have mislaid the note I made explaining why we perceive it.... suffice it to say that it is very evocative and I shall look it out. Caesium is an element discovered in 1860 meaning blue sky in greek.

blue print...blue stocking...blue ribbon...blue moon...blue movies . . . indeed to 'blush like a blue dog is not to blush at all'

Blue in metals is tin, in precious stones saphire, in planets Jupiter.

Miscellaneous

- ✄ French L'image magnétique (magnetic image) is homophonous with Limages magnétiques (magnetic filings)
- ✄ The word video was first used in English in the magazine "Printer's Ink Monthly" May'37. Confirmation of its oft quote Guttenberg antecedents.
- ✄ Not being = n'être homophonous with naître (to be born) . . . (Lacan's play)
- ✄ The eleatic paradox will be illustrated with Zeno's famous maxim of the travelling arrow. A Zen twang being relevant to the art of archery as the pointer travels through the 0 into the void... and back again . .
- ✄ Technical terms will be exploited for their existential associations. For instance the Alychne ... the zero luminance plane "a plane in colour space representing the locus of colours of zero luminance".   Black crush to black hole, 100% luma to the clear light, line and field blanking to time division multiplexing...
- ✄ The metaphoric sense of video nomenclature often extends to the lowest levels of terminology. It is inextricably wound into the vagaries and tautologies of historicity. It comes as something of a shock to realise that the concepts that enable theories to be communicated, basic principles to be talked about, can generally be traced back to individuals. In a literal sense the flesh has been made word. For instance

✄ *Gauss: the unit of intensity of a magnetic field is named after the German mathematician of that name.*

✄ *Tesla: the unit of magnetic flux density after Nicola Tesla, the eccentric Croatian genius.*

✄ *Volt: the unit of electromotive force after Volta, the Italian physicist.*

✄ *Amp: the unit of current after Ampère, the French electrician.*

✄ *Ohm: the unit of electrical resistance, after Ohm the German physicist.*

✄ *Joule: the unit of energy equal to the work done by the force of one 'Newton', after the English physicist.*

✄ *Newton: the apple unit . . .*

✄ *Pym: the unit of magnetic attraction exerted by the south pole, after Arthur Gordon*

and so on and on etc . .

- ✄ This would seem to justify the schizoid practise of confusing the word for the thing. It at least has some historical basis in fact. The tape will break out into the babble ? of schizophrenia. It will work with the anthropic notion. (nb. the book "The Anthropic Cosmological Principle" (Barrow & Tipler) was made into an excellent TV program)
- ✄ Faraday quotes Kant " Empty space", he says, 'could not be perceived, for space, being the modein which the mind related it's perceptions, could not be empty. 'By this argument' Kant wrote 'I do not deny the existence of empty space; it may exist where perception cannot reach, and thus no empirical knowledge of it can be gained; such a space is no possible object of our experience'
- ✄ Kant meanwhile " 2 shovels of my machine are absolutely equal to each other, because strictly speaking it is the same number each time, namely the number one. But only the empty sentence always has this validity. Two shovels filled with something or other are never equal to each other, the number one applied to a real object will never find it's equal in the whole universe." He goes on to say that empty machines run well "When empty they are indeed 'absolute' but 'absolutely empty'

Structures & Procedures

The tape will be made up of 4 linked but independent sections. They will be between 20 and 30 minutes each. These sections will be keyed against each other to produce 2 further tapes of the same length. ie. a program of about 52 minutes. The process will be repeated to produce a final tape of 26 minutes. (Whilst it might appear that the duration is governed by the scheduling requirements, this is fortuitous. I had always intended it to work in roughly half hour sections.

If one takes as titles the previous 4 sections of this treatment a breakdown would look like this .....

Tape 1 :   Pretext

keyed against   _____   makes Tape 5 :   Cortex

Tape 2 :   Context

                                  keyed against   _____   makes Tape 7 :   Xtext

Tape 3 :   Text

keyed against   _____   makes Tape 6 :   Sextext

Tape 4 :   Subtext

Each of these 7 tapes is intended to function as a separate entity. They will be viewable either in isolation, or in the context of the whole as a series. The titles may not be the above. !!!!

As a general rule I intend to keep each of the tapes thematically or technically to one area. For instance

Tape 1 a continuous take funtioning in realtime. Using duration. Something like Snow's "Wavelength". It would give the finished tape a live continuity since although it might move from foreground to background or background of background, it would be continuously going on. This would be achieved with ultimat.

Tape 2 quotes about various types of magnetism from the lodestone to superconductors and zero degree, be it temperature, writing or memory. The image would be shots of a magnet floating in space as it looks at its mirror image in the superconductor. Series of Chladni patterns produced by sound. Iron particles responding to variations in the magnetic field. I would hope to get help for these from the physics department at the Imperial college or somewhere else of that ilk.

Tape 3 a blue movie with quotes about aphanasis. psychoanalytic algorithms, representations of the phallus, the latter signifying precisely what we do not have. It might well figure as an over size black dildo from Clone Zone penetrating the 0 and disappearing into the Void.

Tape 4 cut ups of sync loss, noise, distortion, timecode etc. already keyed through circuit diagrams, graphs (for instance Onnes's graph of the resistance of mercury versus temperature). Perhaps a somewhat less pedantic version of Greenaway's "Journey through H".

In the photolithographic process of making a chip "The minimum feature size has begun to approach the the limit of resolution of the optical lithography equipment used to make integrated circuits; the limit of resolution (about .5 micrometer) is determined by the shortest wavelengths of visible radiation. (Chips for advanced computing. J.D.Meindl)

Limits of resolution...boundary between the visible and the invisible.

These are illustrations only. The tapes will develop as they fall into place through the key. (etymologically keyhole, that which is cut out).

The discovery of superconductivity. The original graph made by Kamerlingh Onnes of the resistance, in ohms, of mercury (chemical symbol Hg) versus temperature. At just above 4.2 K the slowly falling resistance plunges suddenly to zero.
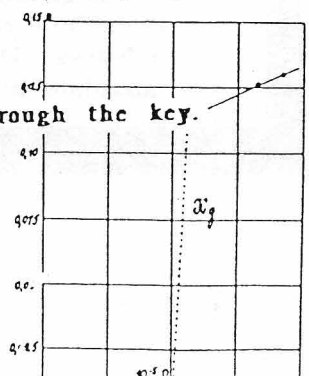
Language & Sound

Whilst the language thread will be primarily English, I intend to make
extensive use of French, with German and other languages appearing when
relevant. Subtitles or written and printed texts will be used
These may be generated by computer or freehand. Possibly in some cases
matched and keyed together. In the opening sequence with the freehand O
I intend to recreate it on a PC paint package and key them together.

Apart from the occasional snatch of popular music (for instance 'La Mer)
sound will be made up of sampled noise. I like the fact that thermal noise is
defined as "the woosh and crackle between radio stations caused by
incessantly jittering atoms". I have already used the device of miking the
machines in a continuous editing situation on a number of the tapes. One
track talks through the image as if to a person, whilst the other mike is in
the VTR...the image as object is verbally controlled through manipulation..
Low tech voice activation. It gives the spectator/viewer the feeling of
'live'...'like now'.

ZONE OF SILENCE

zone of silence
lack of sound at a particular place
close to a source because of the
refraction of the sound waves away
from that zone by temperature dif-
ferences in the atmosphere.
Also: anacoustic zone
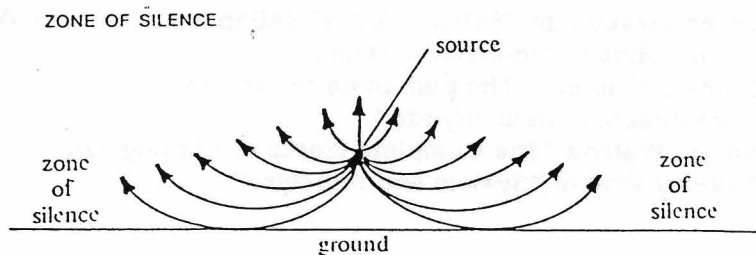
Technique

With the exception of a couple of Betacam, most of
the existing tapes are on Umatic. A few of the
images/sequences will be coming off V8 and VHS.
Since I intend to play the latter into Ultimat as
background or insert them as images within images,
the manner of their use makes redundant the issue of
broadcast spec. I intend to carry on working in the
way I had started with 'Granny's Is'. In the latter
case, just as I was getting good I ran out of time and
money....the 'deadline' that generates the 'Flatline'...

Crib-Board & Bibliography

(for texts and soundtrack)

- ✂ "Practical Television" Magazine (20 back issues from the 50's)
- ✂ Rev. J.C.P. Aldous "Elementary Course of Physics" (1898)
- ✂ Anthology "The Wisdom of Buddhism"
- ✂ F. J. Camm "Wireless constructors encyclopaedia" (1928)
- ✂ Barrow & Tipler "The Anthropic Cosmological Principle"
- ✂ Matt Blanco "The Unconscious as Infinite sets"
- ✂ Fritjof Capra "The Tao of Physics"
- ✂ Andre Green "The unbinding process"
- ✂ " " "The logic of Lacan's *objet (a)* and Freudian theory"
- ✂ Martin Gardner "The Ambidextrous Universe"
- ✂ Martin Heidegger "The Origin of the Work of Art
- ✂ Hayao Kawai "Bodies in the dream diary of Myo"
- ✂ Julia Kristeva "Histoires D'Amour"
- ✂ Jacques Lacan "Encore" "Four fundamental concepts..." etc
- ✂ Joseph Needham "Science & Civilisation in China" Vol. IV.2.
- ✂ Brian Rotman "Signifying Nothing
- ✂ Bruce Schechter "The path of no resistance"
- ✂ Hans Joachim Stein "Kyudo"
- ✂ Burton Watson "The Complete Works of Chuang Tzu"
- ✂ Anthony Wilden "System and Structure"

NB.

In a sense this treatment reads more like an essay than the visualisation of an end product. It is a sort of associative anthology. A supporting network. Part of the reason for this is that I have been asked to put together a book to be published by the CICV in the context of their video festival in June and I have tended to use this as a clipboard. It is however all relevant to 'videovoid' and it would obviously be ideal to be able to work live in video at the same time. The two would then interface and be able to use each other referentially.