



THE FOLLOWING IS A PRESENTATION OF STUDY
EMBARKED ON DURING THE COURSE OF
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Signed:

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Date:

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CONTENTS

SECTION I	PROPOSAL
SECTION II	SEMINAR PAPERS
	1. Form/Meaning - an investigation
	2. The Geneology of Morals Revisited
SECTION III	REPRODUCTIONS OF PIVOTEL WORKS
SECTION IV	JOURNAL EXTRACTS
	1. Some Areas of Thought
	2. A 'Specific' Investigation of one Area of Thought
	3. Some Thoughts of 'Others'
SECTION V	VISUAL DOCUMENTATION OF EXHIBITION

SECTION I PROPOSAL

PROPOSAL

The initial source of inspiration for my work has been by relating 'human nature' (mine in particular) to my metaphorical assumptions on the concept of opposite in natural phenomena. I value these ideas, but don't want to be precious or self-conscious about them.

I am attempting to resolve my concerns visually by -

- (a) projecting my feelings onto my intimate, immediate locality and a less personal, larger surrounding landscape. In a sense I am probably creating analogies between inner and outer spaces, but I want to retain a feeling of tension within the images to reiterate different spaces.

I should mention that my treatment of visual space is dominated by a tendency to experience space as a barrier; possessing the same properties as matter.

- (b) by trying to achieve a tense, psychological interaction between self and subject, or subject and environment, or between one image and another within a pair or group of images.

Both points (a) and (b) are ultimately used to achieve similar results, but I utilise and need to rely on 'chance' in the latter to allow the outer space to arrange itself.

I will continue to pursue my concerns via the medium of photography, but I have recently renewed my interest in etching. I would like to utilise the expressive quality of the mark as it relates to my ideas.

I intend to explore - marks as an expression of
inner feelings,
words as personal similes to
describe outer spaces,
and images as an amalgamation
of both.

At this stage my imagery has been controlled by
these criteria, but I have been considering aspects
of process and presentation as reinforcement for
my ideas.

I have asked myself why is it so difficult to achieve
a 'significant' statement from a single image? Why
do photographers generally present work in groups,
pairs, sets, etc.?

Collage interests me as an alternative method, but
I feel that this process should only be applied
if it can reinforce my ideas and does not interfere
with the integrity of the image. I propose to explore
collage as a means of presentation.

Also, as my seminar topic was derived from my major
concerns, it is probable that I may want to expand
and explore its visual potential. Briefly, the topic
'Art and Sport' was chosen to allow me to utilise
the concept of a 'marathon runner' acting on his
environment or visa versa. At this stage no concrete
visual imagery has evolved, but I have been researching
visual and written material dealing with movement
through space.

During the course it is very probable that other aspects may emerge in my work, which I would reasonably want to follow up, recognising the speculative nature of art. However, I see a challenge in achieving the qualities outlined above; they at the very least provide a substantial point of departure.

SECTION II SEMINAR PAPERS

SEMINAR PAPER NO.1

FORM/MEANING
an investigation

"We have to distinguish between myths and fictions. Fictions can degenerate into myth whenever they are not consciously held to be fictive" ... "Myths operate within the diagrams of ritual, which presupposes total and adequate explanation of things as they are and were, it is a sequence of radically unchangeable gesture. Fictions are for finding things out, and they change as the need for sense making change. Myths call for absolutes, fictions for conditional assent." 1.

What is the quote implying? That there are oppositional approaches to knowledge of "the real"; one that will not allow change to occur (that the "real" is either known or unknowable); the other that will allow change (that we don't know if anything is "known" or "knowable").

In other words, myths are essentially conservative "agents of stability" and fictions are potentially radical "agents of change".

Lentricchia argues that Kermode's distinctions are too sharply drawn. Both myth and fiction are derived from "an expressive or formative act of consciousness and are therefore both nonmimetic creations of order, and for this reason, fictions are as closed off as fictions from mimetic access to the real as myth is. Fictions and myths are alike, nonmimetic creations of order. The real distinction lies not in the fiction per se but in the self-conscious way it is held in the overall unintentionality within which fictions are given to us." 2.

What Lentricchia is getting at are the pitfalls implicit in the conservative fictionalist approach, that is, the unresolved, contradictory intention in approach.

"The final belief is to believe in a fiction, which you know to be fiction, there being nothing else, the exquisite truth is to know that it is a fiction and that you believe in it willingly." 3.

The problematic in the conservative fictionalist approach then seems to be the implicit weakness of intention - an intention which is unresolved and contradictory, its contradictory impulse to unite fictive satisfactions with cognitive necessities. One way of grasping the basic difficulty of the position is the indeterminate valuation of those key terms that appear to generate the entire position.

Lentricchia goes on to say ... "the basic antithesis of fiction and reality results in the granting to fiction of apparently good things like structure, order, a concordant temporality and a world of pure contemplation where all ideas can be entertained without consequence because ideological nuances are neutered by the play of the fictive mode itself. (The latest generation of Yale New Critics will call this the self-deconstructive quality of the poetic text)" ... "Against these values of fiction stand the qualities of reality: disorder, chaos, a discordant temporality without beginning or end, and a world of praxis where ideas always embody the consequences of repressive ideology." (My emphasis)4

Yet no sooner is this neo-idealist fictive act of consciousness seen as an act of freedom from the determining forces of reality than it is quickly dismissed by an existential notion which sees fictive arrangements as being impoverished in the fact of being itself. Fictions become lies, fantasies, pre-given paradigms whose imposition upon experience constitutes a massive act of "bad faith", turning human being into an illusion. Everywhere fictions are charged with self-contradictions; we need them but are suspicious of them.

On the one hand they are used to "discover the truth of the real" and on the other "to escape, to recognise and pay adequate respect to the real time, the time of the world, and to inform mere successiveness a ("one damn thing after the other") with the Aristotelian literary necessity of temporal beginning, middle and end, or a more exquisite contradiction; to assert a right to an arbitrary and private norm ... what is a private norm?" 5.

"At the level of absolute acceptance meaning, paradoxically would be everywhere and nowhere: everywhere in the perfect clarity of the immediately and always intelligible reality, nowhere in that this reality is lived as immediacy, as isomorphically simultaneous with reality, in a manner which reduces the process of knowledge to one of recognition." 6.

Lentricchia would agree that the main thrust of the conservative fictionalist thesis is correct. "Truth and reality are terms in Stevens that tend to stand for that objectively knowable lump of there-ness - a conception close to what Frye calls our environment - which awaits metamorphosis on the blue guitar." 7.

"From this the poem springs;
that we live in a place
That is not our own - and much more not
ourselves." 8.

Lentricchia concludes that Stevens' thought, on its conservative side, is radically dualistic and very often paranoid; it is "a liberation of crisis in which romantic humanism rushes towards its finale of despair."

"What matters who's speaking, someone
said, what matters: who's speaking." 9.

To despair is to imply that one is despairing of some 'positive' (where 'positive' merely implies the opposite of absence).

Beckett uses a vehicle of communication, the social production of meaning, to express the absence of a social world. Every Beckett character is apparently on a quest for himself. One might rather say that the Beckett character adopts the normal fictive forms (of the quest for oneself). However, characters are completely self-enclosed, they are outside any external determining (social) factors. Beckett's characters are nomads, they never move, never change; communication becomes obsolete, if not impossible.

With kafka, we experience, the breakdown of communication, but not the breakdown of meaning. It is, appropriately, not possible to exemplify this by recourse to a quotation from the texts. His chief characters find themselves in a suddenly alien world, mysteriously put under arrest, or unable to communicate directly with the authorities demanding service, suffering from a deep unease, a guilt without crime, tormented by a lack of any direct communication by senseless obstacles, by apparent contradictions that waver between irrationality and a suggestion of a more profound rationality out of reach.

Unlike Beckett's world, Kafka's world is still structured, it is not irrational, although, the events that occur in his world are dislocated.

Kafka's characters express the modern dilemma of 'alienation'. Whereas Beckett's characters are beyond 'alienation'; they inhabit a space where the production of meaning, or even the breakdown of meaning is impossible.

"All propositions are of equal value." 6.4 10.

"The sense of the world must lie outside the world. In the world everything happens as it does happen: in it there is no value - and if it did exist, it would have no value.

If there is any value that does have value, it must lie outside the whole sphere of what happens and is the case. For all that happens and is the case is accidental. What makes it non-accidental cannot lie within the world, since if it did it would itself be accidental. It must lie outside the world." 6.41 11.

Language is an artefact amongst other artefacts. It is the product of social attribution of meaning. It must not be relegated to some land of transcendental reality.

"...at the very moment of their being perceived, objects are placed within an intelligible system of relationships..." Material production and language production stem from the same need to order the environment ... "it is however, a doubly privileged tool: not only providing the means of socialising all instrumental operations, but, also providing the means of constructing those abstractions which locate these operations within a culture." 12.

Roland Barthes pointed out the function of the social artefact of language, and incidentally some of the problems involved with it when he wrote that

"The pressure of capitalist language is a kind of unconscious" 13.

Extending the boundaries of what he meant by "language" somewhat he also expressed the danger inherent in adopting too strictly any code of practice.

"Each time when having gone a little way with a language, I have felt that its systems consists in, and in that way is stepping towards a kind of reductionism and a disapproval. I have quietly left and looked elsewhere." (R. Barthes) 14.

This seems to be something which has happened with the deconstructivist thinkers I have mentioned.

In conclusion, I would like to say that it is a 'conceit' (a 'metaphysical conceit') to literally 'throw meaning out the window', while at the same time utilising the socially determined production of meaning to do so. It makes NO-SENSE.

FOOTNOTES

1. Frank Kermode, The Sense of an Ending: Studies in the Theory of Fiction (Oxford University Press, 1967, New York) p.4
2. Frank Lentricchia, After the New Criticism, The Athlone Press (Future quotations from After the New Criticism are indicated by page no. in the text).
3. Wallace Stevens, Opus Posthumous
4. Op.cit. p.35
5. op.cit. p.35
6. Steven Heath, The Nouveau Roman, (Elek, 1972, p.189)
7. Op.cit. p.33
8. The Collected Poems of Wallace Stevens (New York: Alfred A. Knopf, 1974), p.486
9. Samuel Beckett, Texts For Nothing.
10. Wittgenstein, Tractacus Logico Philosophicus (London, 1963)
11. ibid.
12. Victor Burgin, Thinking Photography (MacMillan, London, 1982)
13. Barthes, R., The Pleasure of the Text (Hill and Wang, N.Y. 1975)
14. From Victor Burgin, Thinking Photography (MacMillan, London, 1982)

SEMINAR PAPER NO.2

THE GENEEOLOGY OF MORALS REVISTED

The age of the Enlightenment formulated a secular morality which was rationalised along the following lines. God is a useless and costly hypothesis, so we will do without it. However, if we are to have morality, a society, and a law abiding world, it is essential that certain values should be taken seriously. They must have an a priori existence ascribed to them. Placed in more succinct terms, "...the purport of all that we in France call radicalism - nothing will be changed if God does not exist; we shall still discover the same norms of honesty progress and humanity ..." 1.

But let us pause for a moment:

"All the traditions of the dead
generations weigh like a nightmare
on the brains of the living." 2.

The history of morals is largely the history of the transgression of morality.

Foucault ascertains that knowledge is gained only by the criticism of knowledge. Thinking therefore is a continual transgression of established norms of truth. Thinking is a political act because these norms are socially constructed and maintained.

Barry Smart says of Foucault, "the focus of his work has fallen upon the reality of domination." 3.

"a power whose model is essentially juridicial, centred on nothing more than the statement of the law and the operation of taboos. All the modes of domination, submission and subjugation are ultimately reduced to an effect of obedience." 4.

Power and knowledge involve for Foucault a history of transgression, and generally these two words could be said to sum up Foucault's critique, or theory. That is, the problems posed by the juxtaposition of these two topics provide the theoretical content of all Foucault's thinking.

Actual knowledge in society is a political activity which attempts to mask the role of power in knowledge.

At the centre of Foucault's conception of sex and sexuality is the view that the dominant explanation of the expression of human sexuality is one derived from the repression hypothesis.

"Repressions and prohibitions, exclusions and rejections, techniques and methods bring individuals under surveillance, a clinical will to know (libido sciendi), which is nurtured in its cognitive operations is the exercise of power that practices subjection by the specification of objects and the creation of a domain of objectivity. To know is to exercise the power of subjection and domination, hence power-knowledge." 5.

For Foucault, society at large comes under the discipline of the rational norm. In The History of Sexuality, the myth of Victorian repression hides the true function of sexuality.

Where the traditional aristocracy relied on parentage, the bourgeoisie employed heredity, eugenics and degeneration. "Sex for the bourgeoisie is the autosexualization of its body in which it affirms itself by raising the political price of its body." 6. "What differentiated the bourgeoisie from other classes was not the quality of sexuality, but the intensity of its repression." 7.

Charles Lemert and Garth Gillan have pointed out that 'at the moment when programmes were being launched to repress incest in rural populations, psychoanalysis was aiding the bourgeoisie to discover incest in the midst of family relationships and to liberate their incestuous desires. The price of repression is high, but affordable ..." and "...The increase in the number of writings on health and long life attest to this coupling of the vigor of the body with political and economic hegemony. Here, for Foucault, is the social significance of repression." 8.

Following along the lines of morality being a transgression of morals I will 'briefly' introduce some of the ideas of two thinkers who explicitly pursued this path of transgression.

"...Dying man: "...can you reconcile the goodness of your supposed God with this creed; can he have wanted to create me to give himself the pleasure of punishing me, and that only as a result of choice over which I have no control?

Priest: You have.

Dying man: Yes, according to your prejudices; but reason destroys these, and the creed of man's free will was only invented to forge that of grace so propitious to your fantasies. What man is there in the world who, seeing the scaffold side by side with the crime would commit it. There is not a single virtue that is not deemed by Nature, and conversely, not a single crime that is not necessary to her. In the perfect equilibrium in which she keeps one and the other lies all her art: and can we be held guilty for the side to which she throws us?..."

Dying man: The whole of human morality is contained in this saying: make others happy as you would wish to be yourself and do them no more ill than you would wish to receive ..." 9.

de Sade fought against all artifices, against all traps laid for us by a false and importunate reality which degrades man. To the formula: 'You are what you are' he added: "You can be something else."

I will allow de Sade to have the last say.

"Pedants, executioners, turnkeys, legislators, tonsured rabble, what will become of you when we shall have reached that point? What will become of your religion, of your gallows, of your paradise, of your gods, of your hell, when it shall be demonstrated that such and such a flow liquids such a degree of acidity in the blood or in the animal spirits, is sufficient to make a man the object of your penalties or your rewards?" 10.

"How the world" finally became a fable. (Subtitled - The History of an error). A history of Platonism in six stages.

"(1) The true world, attainable for the sage, the pious, the virtuous man - he lives in it, he is it. (This is the oldest form of the idea, relatively clever, simple, convincing. It is the paraphrase of the proposition, 'I, Plato, am the truth.')

(2) The true world, now unattainable, but promised to the sage, the pious, the virtuous man ('the sinner who repents'). (Progress of the idea: it becomes subtler, more enticing, less graspable - it becomes female, it becomes Christian).

(3) The true world, unattainable, unprovable, unpromisable, but the mere thought of it is a consolation, an obligation, an imperative. (Basically this is the old sun again, but seen through mist and scepticism; the idea has become sublime, pale, northern, Königsbergian.)

(4) The true world - unattainable? at any rate unattained. And, being unattained, it is also unknown. Therefore not consoling, redeeming, obligating: for what obligation could something unknown impose on us? (Grey morning. Reason's first yawning, the cock-crow of positivism.)

(5) The 'true' world – now an idea that is no use for anything and does not even provide the grounds of an obligation – an idea that has become useless and redundant and therefore a refuted idea: let us abolish it! (Bright day; breakfast; return of bon sens and cheerfulness; Plato blushing embarrassedly; pandemonium of all free spirits.)

(6) We have abolished the true world: what world has remained? the world of appearances perhaps? ... But no! with the true world we have also abolished the world of appearances! (Noon; moment of the briefest shadow, end of the largest error; the zenith of humanity; INCIPIT ZARATHUSTRA.)" 11.

"...I commenced an investigation ... I commenced to undermine our faith in morality. But you do not understand me." 12.

"...For a long time there has been speech and persuasion on earth morality has shown itself to be the greatest of all mistresses of seduction ... But morality does not merely have at its command every kind of means of frightening off critical hands and torture instruments: its security reposes far more a certain art of enchantment it has at its disposal – it knows how to inspire." 13.

Carroll suggests that Nietzsche was more than anyone else, the thinker who introduced that movement against the Enlightenment – in particular liberal rationalism.

"Nietzsche's theory is based on reason is always subordinate to will ... There is this very threatening ambivalence, which starts in Nietzsche, about how much culture, and everything we value, is dependent on repression." 14.

"Utilitarian. Moral sensibilities are nowadays at such cross-purposes that to one man a morality is proved by its utility, while to another its utility refutes it." 15.

Thinking can be a transgression of established norms but, thinking is a political act because the norms are socially constructed and maintained. Both de Sade and Nietzsche were political thinkers - they sought to expose the ideological bases of conventional morality. In so doing however, neither offered a coherent alternative.

Nietzsche himself confirmed his own political version of nihilism (that is everything should be torn down to enable it to be built better).

"...we are hostile ... from the heart to everything that wants to mediate and mix with us ... it is only as men of this conscience that we still feel ourselves related to the German integrity and piety of millennia, even if as its most questionable and final descendants, we immoralists, we godless men of today, indeed in a certain sense as its heirs, as the executors of its innermost will - a pessimistic will, as aforesaid, which does not draw back from denying itself because it denies with joy." 16.

In essence then, Nietzsche's deconstruction of values or morality, did not provide any 'positive' basis for a positive reconstruction to take place.

Without positive reconstruction a breakdown of meaning eventuates. There would be little point in examining this historical problem if it were only historical. It does however have certain implications for contemporary theory.

There are those who can see this as a difficulty involved in Post-structuralist theory in its entirety. There is no doubt that the deconstruction project in its latest stage implicitly if not explicitly is a resurgence of conservatism, and it could be postulated that Foucault's texts will be appropriated into that process.

A critic who has discussed this "course of events" is Perry Anderson in his book, In the tracks of Historical Materialism.

"Emblématique in this regard were the writers and critics of the Tel Quel group, Phillippe Sollers, Julia Kristeva and others, who switched virtually overnight from strident asseverations of materialism and a cult of the social order in China, to revaluations of mysticism and exaltation of the social order in the United States." 17.

FOOTNOTES

1. Max Charlesworth, The Existentialists and Jean Paul Sarte (Univesity of Queensland Press in association with the A.B.C.)
2. Marx, The 18th Brumaire of Louis Bonaparte (Pelican Marx Library, Political Writing Vol.2, London, 1973)
3. Bary Smart, Foucault, Marxism and Critique (Routledge and Kegan, U.K. 1983) p.82
4. Foucault, The History of Sexuality, 1976, p.85
5. Charles C. Lemert and Garth Gillan, Michael Foucault, Social Theory and Transgression, (Columbia University Press, N.Y. 1982) Ch.3
6. Foucault, The History of Sexuality, 1976, p.123
7. *ibid.* p.128
8. Charles C. Lemert and Garth Gillan, Michael Foucault, Social Theory and Transgression (Columbia University Press, N.Y. 1982) p.79
9. F. Karl and L. Hamalian (eds.) The Existentialist Imagination (Picador, 1973, p.31-34)
10. F. Frascina and C. Harrison (eds.) Modern Art and Modernism, a Critical Anthology (Harper and Row in association with The Open University, U.K. 1982) p.223
11. Nietzsche, The Twilight of the Idols (1888)
12. Friedrich Nietzsche, Daybreak, Thoughts on Prejudices of morality (translated by R. Hollingdale, Cambridge University Press, 1982) p.2
13. *ibid.* p.2
14. Max Charlesworth, The Existentialists and Jean Paul Sartre (University of Queensland Press in association with the A.B.C.) p.230
15. Friedrich Nietzsche, Daybreak, Thoughts on Prejudices of Morality, p.230
16. *ibid.* p.4/5
17. Perry Anderson, In The Tracks of Historical Materialism, Verso publication, 1983, p.29

OTHER SELECTED REFERENCE BOOKS READ DURING STUDIES

- Lovell, Terry: Pictures of Reality: Aesthetics, Politics and Pleasure.
- Reich, W.: The Mass Psychology of Fascism.
- Centre for Contemporary Studies: On Ideology.
- Laplanche and Pontalis: The Language of Psychoanalysis.
- Mitchell, Juliette: Psychoanalysis and Feminism.
- Walters, Margaret: The Nude Male.
- Gidal, T.: Modern Photojournalism - Origin and Evolution.
- Williamson, Judith: Decoding Advertisements: Ideology and Meaning.
- Carter, Angela: The Sadean Woman.
- Irigaray, Lucy: Ideology and Consciousness.
- Gettings, L.: The Hidden Art.
- Parker, R. & Pollock, G.: Old Mistresses, Women Art and Ideology.
- Lacan: The Four Fundamental Concepts of Psycho-Analysis.
- Breton: What is Surrealism.
- Fuller, P.: Ways of Seeing Berger.
- Sartre, J.P.: Iron in My Soul.
Being and Nothingness.
The Emotions.
What is Literature.
- Fowlie, W.: Age of Surrealism.
- Said, E.: Orientalism.
- Allen, J. & Patton, P. (Eds.): Beyond Marxism.
- Berger, J.: Ways of Seeing.
Another Way of Telling.
Permanent Red.
- Eagleton, T.: Walter Benjamin or Towards a Revolutionary Criticism.
- Barthes, R.: A Lover's Discourse.
Camera Lucida.

OTHER SELECTED REFERENCE BOOKS READ DURING STUDIES (Cont'd)

Adorno, T.: The Jargon of Authenticity.

McGuire, W. (Ed.): Freud, Jung Letters.

Fromm, E.: Beyond the Chains of Illusion.

de Beauvoir, S.: Memoirs of a Dutiful Daughter.

The Prime of Life.

Force of Circumstances.

All Said and Done.

Capra, F.: The Turning Point.

Benjamin, W.: Illumination.

One-Way-Street.

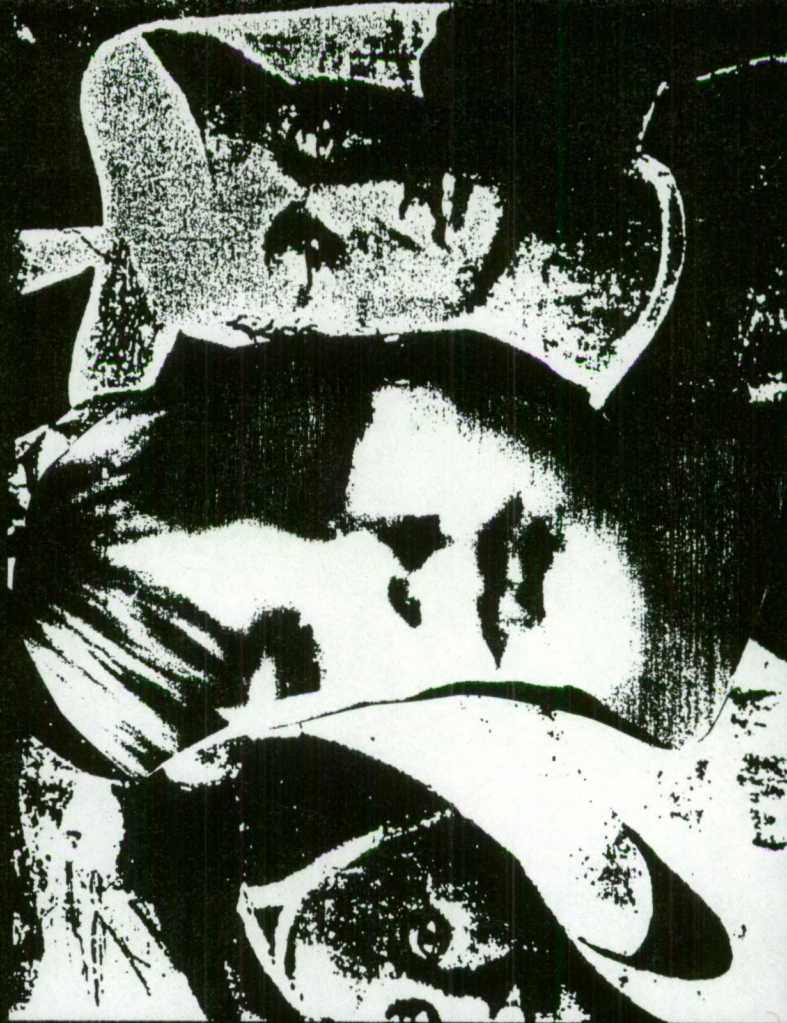
Qathati, M.: The Green Book.

Burgin, V.: Thinking Photography.

Sontag, S.: On Photography.

Chamberlain, H.: The Foundation of the 19th C.

Vazquez, A.: Art and Society - Essays of Marxist Aesthetics.



SECTION III REPRODUCTIONS OF PIVOTEL WORKS



1. Extract from series - Investigating the Confinement of a Figure in Space (within a border of grease - a binding/imperious/slippery agent; within torn paper edges).

NB Manipulation occurs outside 'actual' image area.

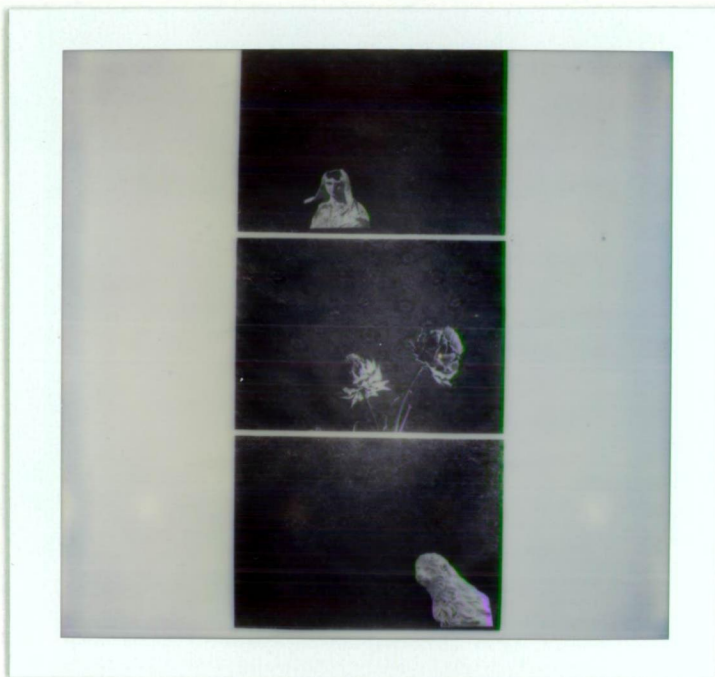


2. The Figure Versus Transcendence.
A Bound Body Detached/Attached
to its Environment.

NB Manipulated Image.



3. Introduction of 'The Face'.



4. A Simple Photo-Montage Image Employing
'Metaphorical' Objects.



5. A Complex Photo-Montage utilising four Separate Images to Construct a 'Single' Image.



6. Concentration on a Specific Feature, the 'Face' as a 'Phenomenological' Object. Soft Focus Equated to 'Ephemerality'.



7. Concentration on a Specific Feature
'The Face' as a 'Phenomenological'
Object. Contrast/Grain Equated to
Materiality.

SECTION IV JOURNAL EXTRACTS

SOME AREAS OF THOUGHT

One day began when we were still unborn. This day
was not unusual. Days aren't. What was it that
marked this day or any other day? Somewhere someone
hopes, someone fears.

Three cheers.

Cultivating Greenhouse hearts. Stakes abounding.
Chew through the doubts. Bare the bones. Magnificent,
sinewed marble flesh.

Burn daylight sleeping partner. Waste.

The Spy

Infiltration you may say. Prepare the nest. I keep
chewing peeling skin. It is safer to be vague under
such circumstances.

"Nothing is sacred to you lot
You know why?"

embryo brains giggle
in a blue vessel
fragile pourings flow.

Space expands, contrasts, envelopes, enfolds, unfolds, cringes, bites, stings, cuts, hates, loves, comes and goes, whispers, emptiness, and floats rigidly. I believe I have been duped.

Criticism plays a tennis match. An ace in tennis; how humiliating - an 'absolute' delivery.

Is a 'game' an exercise in dialectics? No, we need an 'obsolete' winner.

Has there been an 'I' posited in everything I have ever read or said? Of course there has; either myself or the 'other'.

WITNESS AGAIN

TAKE AN OBJECT: KNIFE

Compare physical/actual properties and compare with associative qualities in my mind

Knife becomes	sharpness	-	cuts	-	meat
	hardness	-	hurts	-	flesh
	strength	-	kills	-	humans

Now take 'meat', 'flesh', 'humans'

redness	-	burns	-	fire
fattiness	-	clogs	-	drowns
tenderness	-	touches	-	child
paleness	-	cringes	-	death

Visuality = assemblage of objects pertaining to actual and associative 'qualities'.

WHAT IS GRAFFITI THEN? MY NAME?
MY IDENTITY?

I don't, I can't, I must not have the space? Do I wonder? Or do I wander? Do I have all the 'time in the world' to wonder? Or do I have that much 'time in the world' to wander? Does it make any difference?

If the universe did not contain traces, it would be impossible for there to be any thought at all.

Without traces there can be no thought without thought there can be no traces - the law of entropy?

Memory keeps the desire for revenge alive. Is memory an authentic function?

Is the appearance of truth indebted to the subject matter, or is the life of the subject matter indebted to the truth?

Flesh of hate crushed to pulp is regurgitated love.

HE may not cope with reality.

HE 'feels' like a cactus.

Sapping infection; prickly skin; pulpy brain.

The spy infiltrates you may say - an interloper
- the nest is being prepared. I keep chewing on
peeling skin. I find it is much safer to be vague
under such circumstances.

It doesn't make any difference. Who cares? I do?
How long will we remember?

Scalp the mourning weeds
tease out the roots/shoots
Shot
Watch the sniper miss
This time round down
Bite the bullet.

Is everything limited: restricted to the limits
of experience, that is I find in things only what
I have put into things?

The drive for achievement breaks barriers: Roger Bannister broke the psychological barrier of the four minute mile. Did he eliminate pain? or did he celebrate it?

The state of reality and a state of mind are incompatible anomalies: solution? Split the difference?

Alluvial rot is what I've got.

Latency is man's worst enemy but also his best friend. Cynicism solves the ambiguities.

The perpetual flow, the perpetual battle: the awful realisation of the inevitable.

Can the illusioned unconsciousness take itself as valueless or must the valueless be always the immanent something by which it is haunted? OR can the illusioned unconsciousnes take itself as value or must the valuable be always the transcendent something by which it is haunted? OR

OR
OR

If I position myself - it is from a selfish, not an altruistic point of view.

To salvage: from what? for what purposes - manipulation, appropriation, condemnation, elevation.

No new meanings only re-arranged doubt. Meaning has not materialised. It has escaped me - I play noughts and crosses.

Preservation implies 'value' judgment - deserving:
Deserve implies punishment/reward.
Ideologies preserve both good and evil.
It is in their interest to do so.
Duality = power.

What about negating disorder?
It's preventative medicine after all.

Genetic engineering. 'We would like to deaden emotion (to reduce depression, shyness) but we don't want her devoid of artistic ability, aggressiveness, competitiveness. We want her to be happy. Genetic supermarket - buy what you think you need. Buy what you want.

Meaning as we thought we knew it or wanted to know it bled to death. They say it incurred fifteen stabs to the heart before a fatal blow to the head stilled its twitching nerves. Now - what do we do with the corpse? Give it meaning again; that is if we don't bury it, it will spread disease. Something always happens.

Why is there nothing?

You have to have something before it is taken away.

We can scientifically create 'voids' but we still create it.

Gravity - everything is attached to everything, everything exerts an influence on everything.

It is never now and it is always after before.

What do you call someone who wants to correct, re-align our position?

BRICK OR MORTAR?

You want to follow me?

We'll take your place behind me while I follow myself, myself.

That's history.

You want to follow me?

We'll take your place in front of me and I will follow myself, and we will both stand still.

The Medusa image: Blank response, the distance of deception, thick ice, the surface cut.

She thought beyond them.

Away from them. Facing them.

Where are they?

I must get up and move through the spaces, act on the spaces, but the objects change their position.

"Can I see you for a moment please?"
said he.
"Take a cold shower",
said she.
"I couldn't make it",
said he.
"Smile",
said I.
"I can't control my balance",
said she.
"I can live with that",
said I.

Two times twice
Think about the time a fire
was there.
No! Where?

over here

where?

forget it.

Play and pleasure in the 20th Century equals muscular
dystrophy.

The hero died. It took a long time. Three nights, well, let's say six hours. Who is going to clean up the mess he left behind? Not six pair of eyes. I'll just think about it. Lights on.

An electron is neither a particle nor a wave, but it may show particle like aspects in some situations and wave-like aspects in others.

Disturbing distance barred/bare.

The dense invisible/inches meter advance/retreat.

Arranging mass wall shift. Elasticised space jerking split and spit.

Entail = to cause or involve by necessity or consequence A FREEZE FRAME.

My image fluctuates as I act on and am acted upon. How can I (accept) when I am never really still?

But I/we beg to be let be.

Now's do not coincide, they don't exist. But 'what a co-incidence.'

Am I hoping to find some truth in what they say? After all they are only ideas. How do you extract 'truth'? I must proceed to dissect. This 'may' prove to be an impossible task unless the 'classification' method is utilised.

Dissecting, cutting into, penetrating. What is extracted? Hollowness?

How do I begin to discuss this idea without employing a process which is its very antithesis?

Extract from Marxist literature.

"...we would all be in a position to discuss art. Art would become 'knowledge' to be ..."

No. They would become knowledgeable persons discussing the uselessness of art.

Is irony replete?

Everything has been pushed and pulled this way and that. The world is a jig-saw with missing pieces.

Origin = rise, beginning, source. In all its early uses origin had a static sense, or some point or some force or person from which subsequent things and conditions have arisen. The point being that this point has no origin but itself.

I would like to say that I am my origin but 'I am out of joint'. Maybe my hip was dislocated after all that poking and prodding.

Montage equals a struggle between the imaginary, the symbolic and the real.

Relationships are exclusionary devices.

Equilibrium is a state of affairs that has no inherent tendency to change while circumstances remain the same.

Disequilibrium is a state of affairs that has an inherent tendency to change while circumstances remain different.

How do you rid yourself of a clot in your throat, a stiff upper lip? This gilded guilt.

What has replaced the quest for the impossible dream; another impossible dream. Or more to the point 'the age of Reagan'.

Before you settle to the task of 'changing a situation' you understand yourself, and then yourself 'in relation'.

How can there be such a thing as a unanimous verdict?

Who needs a safety net? I do.

A 'SPECIFIC' INVESTIGATION OF ONE AREA OF THOUGHT

"I am alone, I am transfixed in a necessity which you cannot disturb"

As I am what I am I am indestructible

Being what I am and without reservation my solitude knows about your solitude.' GENET.

Everything is dead but good, because it's good before coming alive, not dead after being alive. A. STANICE - FROM THE LUNILCHES OF THE LONG DISTANCE RUNNER

Desire is to lack what one has and to give what one does not have: a matter of supplements, not compliments. LACAN (?)

Yin and Yang: two poles which set the limits for the cycle of change.

The yang having reached its climax retreats in favour of the yin.
The yin having reached its climax retreats in favour of the yang.

"Need is directed towards a specific object and is satisfied by it. Need pushes us from the rear - we try to get back to something, to protect something, and we are then driven by this need.

The desire on the other hand, is not a relation to a real object independent of the subject but a relation to a fantasy. ALL THAT (?)

Does a desire pull us ahead to new possibilities. Is desire positive and need negative?

I was not satisfied:

EMPTY	NEVER	FULL	$\frac{1}{2}$ empty
			$\frac{1}{2}$ full

Reality I was told consisted of the dynamic movement between two opposite polarities, there was a hidden clause:

i.e. attraction/repulsion principle

"opposites attract" appealed to me.

$1 + 1 = 1$ and $1 + 1 = 2$ demonstrated reality for me.

$1 + 1 = 1$ = union of two opposites

$1 + 1 = 2$ = separation of two opposites

TO UNITE: incorporate, alloy, intertwine, amalgamate, embody, absorb, blend, re-embody, merge, fuse, melt, unite, melt, into one, consolidate, coalesce, neutralize, impregnate, marry, wed.

TO SEPARATE: divorce, part, detach, cut off, rescind, segregate, insulate, isolate, sever, cut, segment, incise, saw, snipt, slit, split, crack, break, tear, bust, rupture, wrench, slash, gash, hash, slice.

2.

Unite would seem preferable but reality also necessitated a drawing apart, therefore I would at one moment be a dual being and at the next an autonomous being.

This was an intolerable situation - was there no escape from the perpetual flow, the awful realisation of the inevitable limitation. The only comfort was the fact that by not "turning towards" in response to external stimuli (which in Nature constitutes a death wish) I would stay alive.

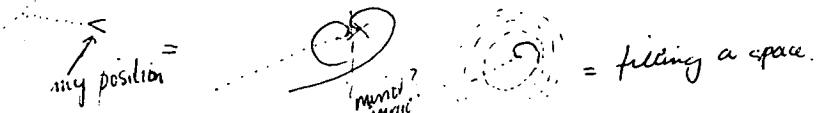
I was in one constant state - and should have been content with that. I wanted more. Did I want sameness? i.e. Did I want to overcome opposites?

I thought $1 + 1 = 3$

(the 3 being the product of two like entities meeting. Of course if I materialised this I would have to accept a clone as the result. But that obviously did not deter me because I only wanted to enlarge myself (I wanted to fill the whole space with myself). - [NOT A BEING FOR OTHERS]

I thought of myself as a line of force (travelling along a straight trajectory) I could not think in terms of curves. I had to make a choice obviously between two configurations. Well I chose a straight line looking for another straight line, and therein lay my downfall.

I imagined two straight lines travelling in opposite directions, But I had to set up an invisible barrier from which I immediately bounced off.

The other 
It was becoming a curve again (which implied a circle (a closing in). I refused to accept this: so my line had to become a parabola - a line that was infinite

If I did dare to allow this line to curve

a line that was infinite. ~~and~~



= to a turning away and
in an ~~anti~~ clockwise escape



If I did dare to allow this
line to curve.

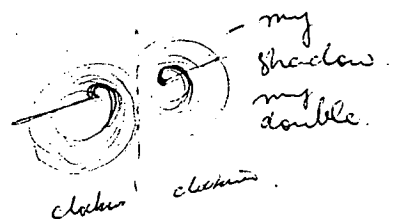
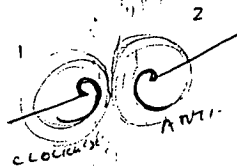


I could fill a space. = filling a space.

if I gone ^{anti} clockwise



still a turning away.



filling a space with ~~same~~ ^{same} ~~was~~ ^{was} finite

but eventually get too big for itself it would ~~it~~
burst - (my shadow would burst too?)
only by destruction ~~would~~ ^{would} my



(attraction / repulsion)
 Tension
 || 2 1 1 1 1 1
 2 0 0 3 1
 4 0 3 1

my DESIRE my LACK my DISCONTENT
 Opposite opposites as the fundamental polarity of all existence
 NOT SATISFIED WITH UNITY. $1 + 1 = 1$. UNITY (IMPERFECT)
 NO WORDS

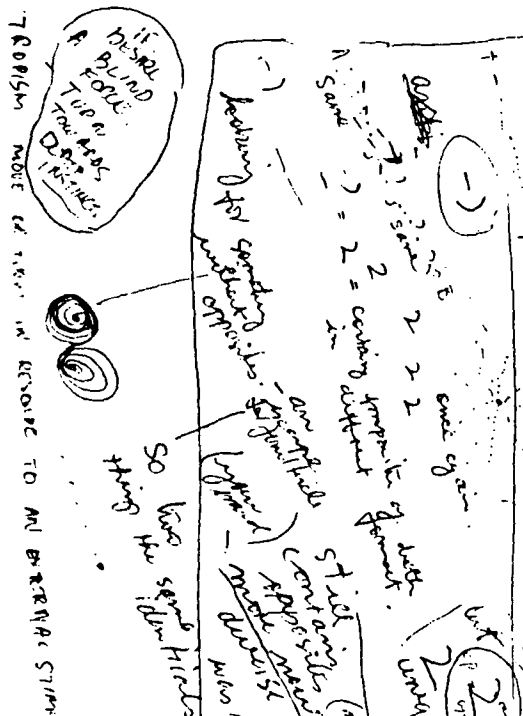
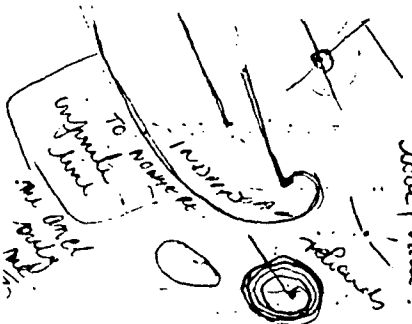
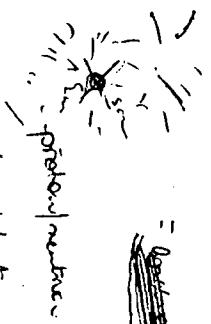
TENSION. MORE AWARENESS
 OF OPPOSITES. (INTERACTION) $1 + 1 = 3$

(3) = limit of something very (child)
~~not separated~~ of single
 my reliable

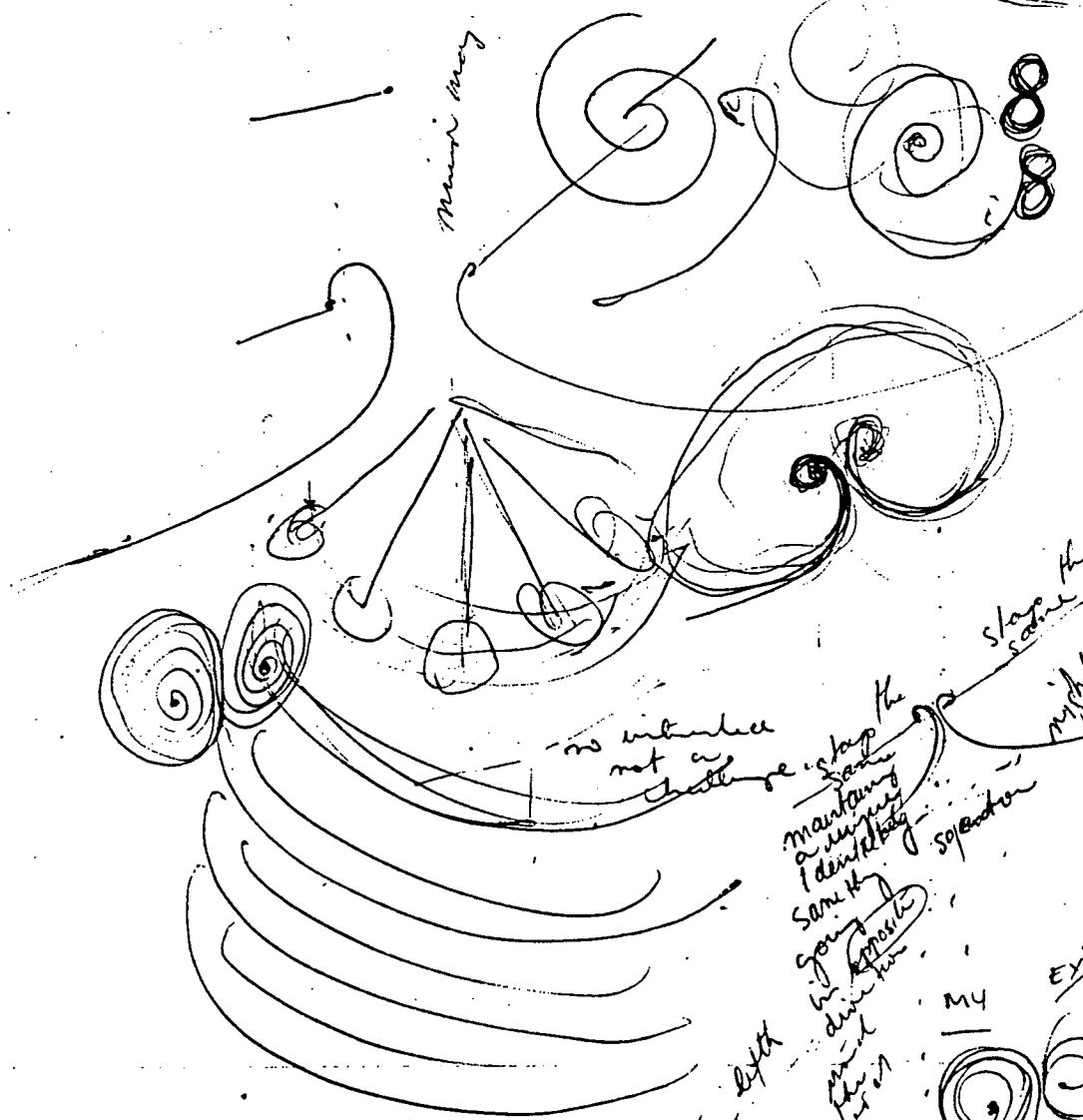
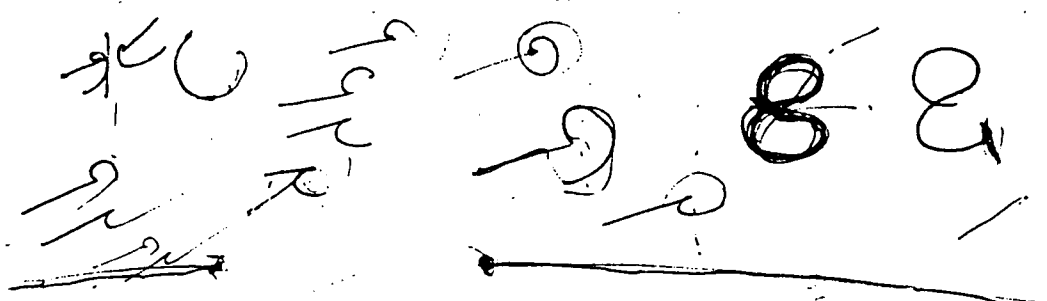
reality as a process of dynamic movement between
 polarities $= (1 + 1 = 2)$ & $1 + 1 = 1$
 LIFE

UNION & UNITY - SEPARATION - & REUNION AND SEPARATION
 DUALITY
 would suggest a synthesis of power
 = not a
 special
 kind

deserve from opposites. a synthesis might
 another state. outside of opposites -
 - extreme (outside and upwards)



DISCRETE
 BUILD
 FORCE
 A
 TENSION
 MORE OF THIS IN REFERENCE TO ALL OTHER STIMULI

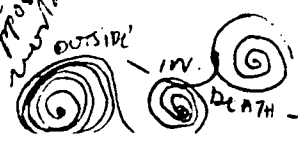


no intention
not a
challenge

stop the
same
might
same the
maintaining
a unique
identity
same the
going
in opposite
direction
my
death

stop the
same

create
opposite
worlds
outside



symptoms

what was happening

in meeting someone
on the street
or you make
a choice.
occasionally you
may drink.

if did happen.

Still have
to go in opposite
direction.

collect the same
no reaction.

it not
equilibrium
where all
motion
stopped?
death
unhappy.

my last
paper I am
going to
conclude

REMEMBER
THANK YOU
DEFINITION
recognition

clash.
opposites.
clash.
opposites.

recognition
just something
a little
but
compromise
no
negotiation
identification
of someone
not in the
solution
just
accepting
the process
and
even
wonder
what

1715
net
good

1715
net
good

1715
net
good

void = space devoid of matter
 empty of matter. ^{as space that goes around}

x/r
 C →

empty or space matter

I'm trying to fill a space matter

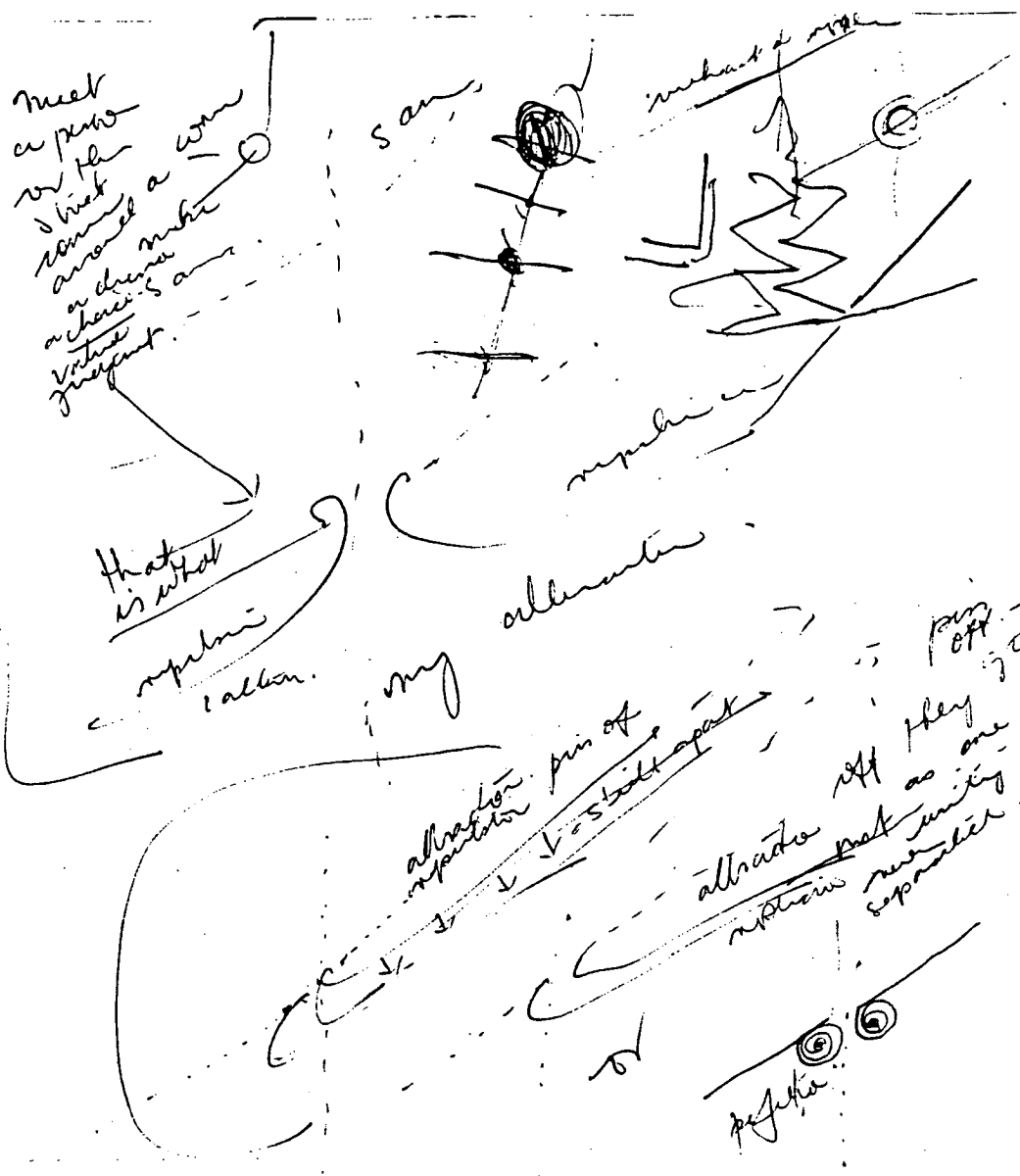
space =

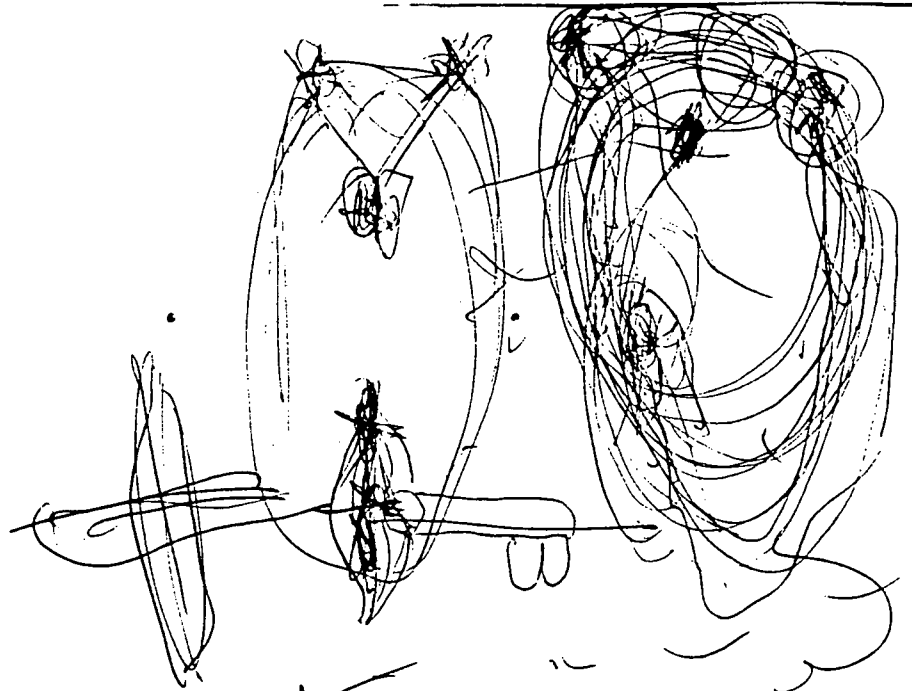
amounts in empty matter
 death
 those
 dissimilar

know the water
 - how about
 - water hole
 - arch

= round in arch
 clockwise
 matter
 death..

empty matter
 empty space
 empty space
 empty space





SOME THOUGHTS OF 'OTHERS'

1.
I dismiss all knowledge, all culture.
I refuse to inherit anything from
another eye than my own. Barthes.

Truth is sometimes consoling, but it
is not in its nature to be so,
especially in a binary system (here
the eternal opposition of fiction and
reality). Kermode.

All our judgements of right and wrong
are absolutely and instinctively
meaningless. But we are like a judge
who is compelled to judge. Our
function is to judge, to choose between
good and evil. If we refuse to
do so, we cease to be human beings
and revert to our basic state of being
matter; and even at his very worst,
the very worst among us is still
something more than a few score
kilograms of complaisant molecules.

John Fowles.

As long as any fellow being is
experienced as fundamentally different
from myself, as long as he remains
a stranger, I remain a stranger
to myself. E. Fromm.

Adorno on Rbber, Gaspers, Heidegger etc.
after World War II this philosophical
perspective became an ideological mysti-
fication of human domination while
pretending to be a critique of alienation.

2.
"What I am, I can become only with
the other - the act of opening myself
to the other is at the same time for
the I, the act of realising itself
as a person". Gaspers.

It is through relationships with others
that I become aware of myself as
a person. Marcel.

The 'other' represents a threat to me -
the other sees myself in a way
which I cannot see myself - and
my relations with him are typically
those either of sadism or masochism.

It is precisely through relationships
with 'others' that we become aware
of ourselves as persons "What I am,
I can become only with the 'other'. Gaspers.

When I discover myself as a result of
this operation, (being photographed) what
I perceive is that I have become
'all image' that is, death itself.
Others - the other - dispossess me of
myself, they turn me into an object
with ferocity, they hold me at their
mercy, at their disposal, filed ready
for any subtle machinations.

The world is contingent, we are related
to it discursively and not intuitively. Sartre

3.

I can get to know a great deal about man by observing him like any other object.

I the observed- stand against my object (counterstand) to observe it, describe it, measure it, weigh it - yet I do not understand that which is alive if it remains an 'object'. ?

This longing to inhabit, if I observe it clearly in myself, is neither onetic (I do not dream of some extravagant site) nor empirical (I do not intend to buy a house according to the views of a real-estate agent), it is fantasmatic, deriving from a kind of second site which seems to bear my forward to a Utopian time, or to carry me back to somewhere in myself: a double movement. Barthes.

The flight outside the self is a flight towards the self, and the world appears as pure distance between the self and the self. ?

Brechtian alienation effect indicates 'distancing' as opposed to the direct emotional involvement of the spectator in the action on the stage... - "The illusion which whips him up for a few hours and leaves him all the more

4.

exhausted, filled with vague memories and even vaguer hopes"

No place of grace for those who avoid the face. Eliott

Surrealist activities are neither negatively nor hypostatized negation, nor even nothingness, though it bears a likeness to it it would be more correct to call it the impossible, or if you like the imaginary point where dream and waking, the real and the fictitious, the objective and the subjective merge. Confusion and not synthesis, for synthesis would appear as an articulated existence, dominating and governing its internal contradiction.

We don't want to understand the world we want to change it. Marx

The things I see, see me just as much as I see them. Valéry on dream perception.

To see ourselves through the eye of another is to see ourselves suddenly fixed, opaque, complete, complete, and we may well be tempted to accept such a valuation as our own, as a relief from the apparent emptiness of self examination. Sartre.

If photographs are messages, the message is both transparent and mysterious. Despite the illusion of giving understanding, what seeing through photographs really invites is an acquisitive relation to the world that nourishes aesthetic awareness and promotes emotional detachment. We learn about the world's horrors, mainly through the camera. Photographs can and do distress. But the aestheticizing tendency of photographs is such that the medium which conceals distress ends by neutralising it.
Susan Sontag.

Socrates: 'Now tell me whether love means love of something, or whether there can be love which is love of nothing.'

Agathon: 'Quite clearly it means love of something.'

Socrates: 'What is it that love is love of? and tell me this: Does love desire the thing that he is love of, or not?'

Plato. Symposium.

Diotima to Socrates:

"Do you think that anything that is not beautiful is necessarily ugly?"

Socrates:

"Of course I do."

Diotima:

"And that anything that is not wisdom is ignorance?"

Representation denies woman reality. Under the guise of the flesh/blood opposition, the bloodless flesh is destined for man and the blood for god.

The depositories of the body are women i.e. man can find the body in woman and also the formal substance, but woman cannot find this in man. The mystic familiarity with adjection is a point of infinite pleasure.

Lucy Praeger.

Can female sexuality enfold itself?

..... How could you describe this language of the female?.....

It is obviously very difficult. First of all I would say it has nothing to do with the syntax which we have used for centuries, namely that constructed according to the

7.

following organisations, subject, predicate, or subject, verb, object. For female sexuality it is not unifiable it cannot be subsumed under the concept of object which brings into question all the syntactical norms.

see Fragments.

In its pure form fascism is the sum total of all the irrational reactions of the average human character.

Race ideology is a pure biopathic expression of the character structure of the organically impotent man. Fascism is the supreme expression of religious mysticism.

Fascism countermeasures that religiosity that stems from sexual perversion, and it transforms the masochistic character of the old patriarchal religion of suffering into a sadistic religion. In other words, it transposes religion from the otherworldliness of the philosophy suffering to the 'this worldliness' of sadistic murder.

Fascist mysticism is orgastic meaning restricted by mystic distortion and inhibition of natural sexuality.

8.

For Berger meaning is the result of understanding junction and junctioning takes place in time and must be explained in time.

The camera violently separates appearances from their junction (or the camera takes things out of context - destroys the 'aura' of the subject or reality. It appears to emulate the real.

It is no accident that the portrait was the focal point of early photography. The cult of the remembered one, absent or dead, offers a last refuge for the cult value of the picture.

Benjamin

(The cult value of a picture consists the retention of the aura of the object - a continuity in time and space, its authenticity, its uniqueness)

People submit to reproduction to find out how they are. Richard Evidon.

The camera is the mechanical and neutral eye in whose film an image can be fixed and recorded. Thus opaque reality becomes transparent and the mute object becomes knowledge.

Benjamin.

A photograph is not only an image (as a painting is an image) - an interpretation of the real, it is also a trace, something directly stencilled off the real, like a footprint or a death mask.

What the camera does, however and the eye itself can never do is to fix the appearance of that event.

It removes its appearances from the flow of events and it preserves it. Berger.

Reification is a kind of forgetting. Memory implies a certain act of redemption. What is remembered is saved from nothingness. What has been forgotten has been abandoned.

Our sense of justice is, or, is in the process of being reified, distanced, blotted out soaked up, desensitized. We become objectified and we objectify others.

Such opportunism turns everything - nature, history, suffering, other people catastrophes, sport, sex, politics into - a spectacle (and the implement used to do this until the act becomes so habitual that the conditioned imagination may do it alone is the camera).

It was Freud himself who remarked that, in the dream, sometimes a cigar is merely a cigar.

The question whether human thinking can pretend to objective truth is not a theoretical but a practical question. Man must prove the truth; in the reality and power, the "this-sidedness" of his thinking in practice. The dispute over the reality or non-reality of thinking that is isolated from practice is a purely scholastic question. Marx.

Once the earthly family is discovered to be the secret of the heavenly family the former must itself be destroyed in theory and practice. Marx.

Thought approaches the distant, but the distance also approaches thought. Heidegger.

One myth. The King must die for his people who gain strength from eating his flesh and drinking his blood.

The presence of the original is the pre-requisite to the concept of authenticity.

Man is a useless passion. Sartre.

I am not the outcome or the meeting point of numerous causal agencies which determine my body or psychological make-up. I cannot conceive myself as nothing but a bit of the world, a mere object of biological, psychological or sociological investigation All my knowledge of the world, even my scientific knowledge is gained from my particular point of view, or some experience of the world without which the symbols of science would be meaningless

Martin Heidegger - "The Phenomenology of Perception"

The function of the writer is to call a spade a spade. If words are sick it is up to us to cure them.
Sartre.

The limits of my language are the limits of my world. Wittgenstein.

Does the world change first and pull language after it, or does a new awareness of the language suddenly make us see the world differently.

The painter is a torturer in the object is neither alive or dead.
The photographer is swift and deadly, the object is petrified. Berger?

A photograph is a meeting place where the interests of the photographer, the photographed, the viewer are those who are using the photograph are often contradictory. This contradiction both hides and increases the natural ambiguity of the photographic image.
Berger.

When (Marcel) saw this portrait in which he had chosen everything for himself, he said with a kind of relief "And now my great-grandchildren will know what sort of man I was".
Berger

Would you take a photograph of my husband. I don't have one. If he is killed in the forest I won't have a picture to remember him by.

The event instigates the idea. And the idea, confronting the event, urges us to go beyond itself and to represent the generalisation (what Hegel) calls the abstraction) carried within the idea. We see a young man asleep. And seeing him, we ponder on sleep

in general. Yet this pondering does not take us away from the particular; on the contrary, it has been instigated by it and everything we continue to read is in the interest of the particular. We think or feel or remember through the appearances recorded in the photograph, and with the idea of legibility / illegibility which was instigated by them. Berger.

If photographs quote from appearance and if expressiveness is achieved by what we have termed the long quotation, then the possibility suggests itself of composing with numerous quotations, of communicating not with single photographs but with groups or sequences. But how should these sequences be constructed? Can one think in terms of a truly photographic narrative form? Berger.

Reason respects the differences and imagination the similitudes of things.
Shelley.

All photographs are of the past, yet in them an instant of the past is arrested so that unlike a lived past, it can never lead to the present. Every photograph presents us with two messages: a message concerning

the events photographed and another concerning a shock of discontinuity. Between the moment recorded and the present moment of looking at the photograph there is an abyss: Berger.

The 'shock of discontinuity' is not consciously registered today except in special circumstances e.g. the person photographed is dead. However, if the subject is a total stranger, the image is so ambiguous the event escapes us. What the photograph shows goes with any story one chooses to invent.

Nevertheless, this subject's appearance remains unquestionable (it retains an authorial authority because no invented story, no explanation offered will be quite as 'present' as the appearance presented).

Berger.

Photographs 'are messages without a code' (Barthes) - they do not translate from appearance, they quote from them.

The photograph unlike a drawing does not possess a language. The photographic image is produced instantaneously by the reflection of light.

It is perfectly possible to argue that some distinctive objects are made by the mind and that these objects while appearing to exist objectively have only a fictional reality. E. Said.

even if we ignore politics, politics will not ignore us. E. Said.

A group of people living on a few acres of land will set up boundaries between their land and its immediate surroundings and the territory beyond which they call the land of the "barbarian". In other words this universal practice of designating in one's mind a familiar space which is ours and an unfamiliar space beyond "ours" which is "theirs" is a way of making geographical distinctions that can be entirely arbitrary. Arbitrary is used here because imaginative geography of the 'our land' - 'barbarian land' variety does not require that the barbarians acknowledge the distinction. It is enough for us to set up these boundaries in our own minds "they become 'they' accordingly and both their territory and their mentality are designated as different from 'ours'". To a certain extent modern and primitive societies seem

to derive a sense of their identities negatively. E. SAID.

When talking about newspapers S. Kracauer shows just how far social interests and the optical medium (here photography) condition one another (the intention is to reproduce the world as it is accessible to the camera). The pictures are 'basically' ciphers which seek to promote recognition of the original.

Beizer ... photographic reproduction... can capture images which escape natural vision ... the original can be put in situations which would be out of reach for the original itself. Above all it encodes the original to meet the beholder halfway.

This recognition is distorted for 'so powerful is the effect of pictorial presentation that it threatens to destroy any existing awareness of distinguishing features.... The public is shown the world, but at the same time its perception of the world is falsified.

Volkmar Karmen.

... the illustrated news medium becomes one of the most powerful weapons against knowledge in "arranged presentations equal a systematic simplifying process which at all information sources.

I cannot be a subject for myself and for others unless I have been predicated and that predication makes of me an object.

Baroqueism = moments of crisis but ~~not~~ a positive crisis and therefore lived not as a collapse, but as a moment of dislocation and of creation, integrating that which defies unity, producing consequent to their shattering and beyond a nostalgia for the one, effects of artifice, semblances, which nonetheless permit a survival. At this point the psychic system becomes an open system (coupled with a certain ill-ease).
Kristeva

Ambiguity displaces authenticity in all things. Benjamin.

If one were to call non-ideological a kind of thinking which reduces ideology to the zero limit, then one would have to say that Heidegger's thinking is non-ideological. But his operation once again becomes ideology because of his claim that he recovers the meaning of Dasein.
Adorno.

Existentialists saw, thought from the point of view of socio-cultural antagonism, not economic exploitation.

Therefore the haste with which the existentialists and their gargon attempt to achieve a reconciliation, regardless of the objective processes of alienation which blocks meaning and autonomy, indicated only their awareness of the depth of the need. Adorno.

The idea of sequestration or enclosure in Being and Nothingness is illustrated by presenting an atomistic view of human relationships. Each man locked in upon himself so that it is impossible for him to enter into communion with others.

I do not think it is enough just to brush aside talk about 'life's vital forces' or whatever. We have rather to stand such idealism on its head and reveal the material base.

... despite historical transformation and mediations, there is a resilient underlying 'human condition' which is determined by our biological rather than our socio-economic being, by our place in nature rather than our place in history.
"Seeing Things" Peter Fuller.

The publicity image which is ephemeral uses only the future tense. With this you will become desirable. In these surroundings all your relationships will become happy and radiant.

Publicity speaks in the future tense and yet the achievement of this future is endlessly deferred...

Its essential application is not to reality but to day-dreams.

Publicity situated in the future continually deferred, excludes the present and so eliminates all becoming, all development. Experience is impossible within it. All that happens, happens outside it.

Bergson - "ways of Seeing"

Nothing remains from a disublimated meaning or a destructured form. An emancipatory effect does not follow. Habermas - 'The anti-aesthetic'

Image-appropriation, image-scavenging and all the rest of it is a matter of tactics, which is to say a matter of style, stylistically, most of these new arrivals look like pop artists with consciences. They pay for their media appropriations with the effort it takes to supply these borrowed luts of rhetoric with a critical edge. But such critiques are legible only under conditions provided by galleries, museums, and art magazines, not in the arena of consumerism or mundane politics. Carter Ratcliffe.

In the world everything is as it is and happens as it happens. In it there is no value.

It must lie outside all happening and being so. For all happening and being so is accidental.

W.H. Gent.

The time has come for poets
to proclaim their right and duty
to maintain that they are deeply
involved in the life of other
men, in communal life

And what of pure poetry?

Poetry's absolute power will purify
men, all men. 'Poetry must be
made by all. Not by one'. So
said Lautrimont. 'All the worry
towers will be demolished, all
speech will be holy

... 'Man', says Feuerbach, 'has the
same senses as the animals, but in
man sensation is not relative and
subordinated to life's lower needs -
it is absolute being, having its
own end and its own enjoyment'

.... In his adolescence man is
obsessed by the nostalgia of his
childhood; in his maturity, by
the nostalgia of his youth, in
old age, by the bitterness of having
lived.

.... One ponders over a poem as one
does over a human being. Understanding
like desire, like hatred, is composed
of the relationship between ~~things~~
the thing to be understood

and the other things, either
understood or not understood

... True poetry is present in
everything that liberates man
from the horrible ideals which has
the face of death ... it may
be present in chill necessity,
that of knowing or of eating better,
as well as in a predilection
for the marvellous.

Poetic verdure - Paul Eluard.

Romanticism actually prizes that
position in which most women
of our culture find themselves:
outside the domain of power, shut
into a highly individual world
of dreams and fantasies that have
not been generally recognised
because they remain outside the
public, meaning male, domain.
This legacy's negative aspect
means the individual's exploring
his/her private world may substitute
for lack of status or power in the
public realm.

"Jumplut no. 28" - Gina Marchetti + Carol Slings

Together she and I read
Edna St. Vincent Millay's 'Renaissance'
and Sylvia was particularly moved
by the lines:

"a man was staring in Capri
He moved his eyes and looked
at me

I felt his gaze, I heard his moan,
And knew his hunger as my own"

Between Sylvia and me there existed -
as between my own mother and
me - a sort of psychic osmosis.
'Let us Home' - Sylvia Plath's mother -

What is written in the text?
Everything but the essential
Norman Mailer.

The world exists to be written in
a book. Mallarmé.

Myth has been held to be a truer (deeper) version of reality than secular history or realistic description or scientific explanation. This view ranges from simple irrationalism and often post-Christian superstition to more sophisticated accounts in which myths are held to be fundamental expressions of certain properties of the human mind, and even of basic mental or psychological human organisation.

A man says, 'I am lying'. Is his statement true? If so, then he is lying, and his statement is false.
Is his statement false? If so, then he is lying and his statement is true.

The Phoenix myth: to accomplish something we have to destroy something.

It is essential to realise that a theory does not find its object 'sitting waiting for it' in the world; theories constitute their own objects in the process of their evolution it. Photography is not the same object in photographic theory as it is when it appears in a general theory of the social formation. Victor Burgin.

'Modernism' was to free art from its old obligation to representation, but representation defined in those very forms which Cubism itself had called into question: illusion and communication.

Yasutaro represents man's own life - forces in alienated form - man bows down and submits - he becomes a thing, his neighbour becomes a thing, just as his gods are things.

The centre of Freud's thought could be seen thus - man's subjectivity is, in fact determined by objective factors - objective in so far as man's consciousness is concerned - which act behind man's back, determining his thoughts and

feelings and thus directing his actions.

every sphere of civil society which experiences defeat before it celebrates victory, develops its own limitations before overcoming the limitations confronting it, and asserts its narrow-mindedness before it has had a chance to assert its generosity.

Mum. Exp. 4.

"I propose that painting be thought of as an enormous roll of diversified canvas, woven in a single piece and unrolled in time and in space.

This surface extends for miles and miles but never appears on display.

Its continuity is interrupted and broken up - cut into - to form innumerable fragments and portions of canvas (paintings) creating intervals and separations the understanding of which could greatly influence our way of thinking about and seeing painting, or for this matter continuity in the history of art.

I turn my attention here to this 'cut' - commonly defined as the "frame" or the "limits" of the painting - in order to discover its history.

"Framed Innocence or Skill" Germaine Celant

Man is still backward because he is unable to speak one language. Until he attains his human aspiration which seems impossible, the expressions of joy and sorrow, what is good and bad, beauty and ugliness, comfort and misery, morality and eternity, love and hatred, the description of colours, sentiments, tastes and moods - all will be according to the language each people speaks naturally

The problem is the impossibility of a real intuitional adaptation to the language of others.

This will remain impossible until the effects of heredity, which is transmitted in the human body, comes to an end.

However, it is only a matter of time for mankind to achieve that goal unless civilization should relapse.

"The Green Book" - Col. Qaddafi
(Gaddafi)

It is an undisputed fact that both man and woman are human beings But why are there man and woman? Why were not only men created? Why were not only woman created? After all what is the difference between man and woman?

Sport is either private, like the prayer which man performs alone by himself even inside a closed room, or public practised collectively in open places, like the prayer which is practised collectively in places of worship. The first kind of sport concerns the individual himself, while the second type is of concern to all people. It must be practised by all people and should not be left to anybody to practise on their behalf. It is unreasonable for crowds to enter places of worship just to view a person or a group of people praying without taking part. It is equally unreasonable for crowds to enter play-grounds and arenas to watch a player or a team without participating themselves. The grandstand will disappear when no one is there to occupy it.

Ed. Gattapi

SECTION V VISUAL DOCUMENTATION OF EXHIBITION