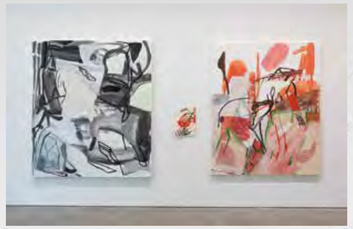
Amy Sillman,
Unconventional and
experimental territory
Abstraction, Unconscious Mind....

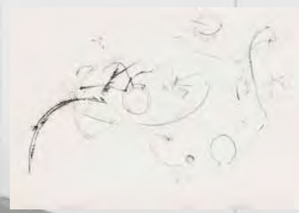


In the early stages of this project, my focus was on exploring traces of bodily presence left on the mattress during sleep.

As my research and ideas developed, I am driven into in the works of Rebecca Horn.

Rebecca Horn's exploration of the body's relationship with the machine resonated with my investigations, particularly in the context of my Research Project, where I examined the question, "Does the Apparatus Have Subjectivity?" This thematic intersection informed my conceptual approach.

Trisha Brown and Helena Almeida,
Using Body-Painting/Performance as a medium to explore....

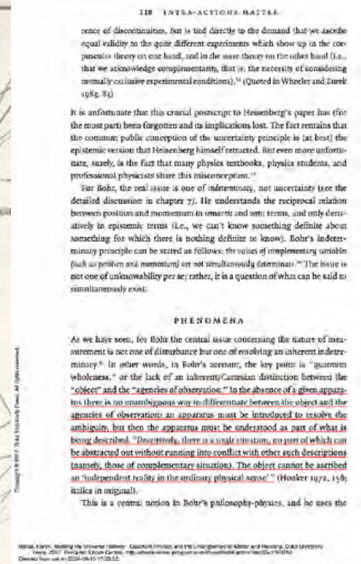


Phase 2: Cosmological Entanglement

"A mysterious train leaves for 2046, from time to time.
Each passenger bound for 2046 has the same goal.
He wants to find lost memories.
Because nothing ever changes in 2046.
Nobody knows if it's true or not.
Because nobodydid not return.
Except me."

Eternity in 2046 is portrayed as a state of stasis and endless repetition. The metaphorical "time capsule" symbolizes people's obsession with preserving memories of the past.

In the final page of my iris documentation, I created a "nonexistent" time, allowing the flower to remain in an eternal state of death. (8)



THE INTRA-ACTIONS MATTER

rence of discontinuities, but is tied directly to the demand that we ascribe equal validity to the quite different experiments which show up in the corresponding theory on one hand, and in the wave theory on the other hand (i.e., that we acknowledge complementarity, that is, the necessity of considering mutually exclusive experimental conditions)." (Quoted in Wheeler and Zurek 1983, 83)

It is unfortunate that this crucial postscript to Heisenberg's paper has (for the most part) been forgotten and its implications lost. The fact remains that the common public conception of the uncertainty principle is (at best) the epistemic version that Heisenberg himself reiterated. But even more unfortunate, surely, is the fact that many physics textbooks, physics students, and professional physicists share this misconception."

For Bohr, the real issue is one of indeterminacy, not uncertainty (see the detailed discussion in chapter 7). He understands the reciprocal relation between position and momentum in semantic and ontic terms, and only derivatively in epistemic terms (i.e., we can't know something definite about something for which there is nothing definite to know). Bohr's indeterminacy principle can be stated as follows: the values of complementary variables (such as position and momentum) are not simultaneously determinate.[6] The issue is not one of unknowability per se; rather, it is a question of what can be said to simultaneously exist.

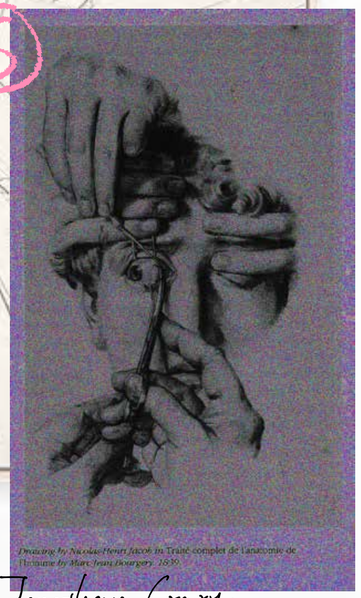
PHENOMENA

As we have seen, for Bohr the central issue concerning the nature of measurement is not one of disturbance but one of resolving an inherent indeterminacy.[8] In other words, in Bohr's account, the key point is "quantum wholeness," or the lack of an inherent/Cartesian distinction between the "object" and the "agencies of observation." In the absence of a given apparatus there is no unambiguous way to differentiate between the object and the agencies of observation; an apparatus must be introduced to resolve the ambiguity, but then the apparatus must be understood as part of what is being described. "Descriptively, there is a single situation, no part of which can be abstracted out without running into conflict with other such descriptions (namely, those of complementary situation). The object cannot be ascribed an "independent reality in the ordinary physical sense." (Hooker 1972, 156; italics in original).

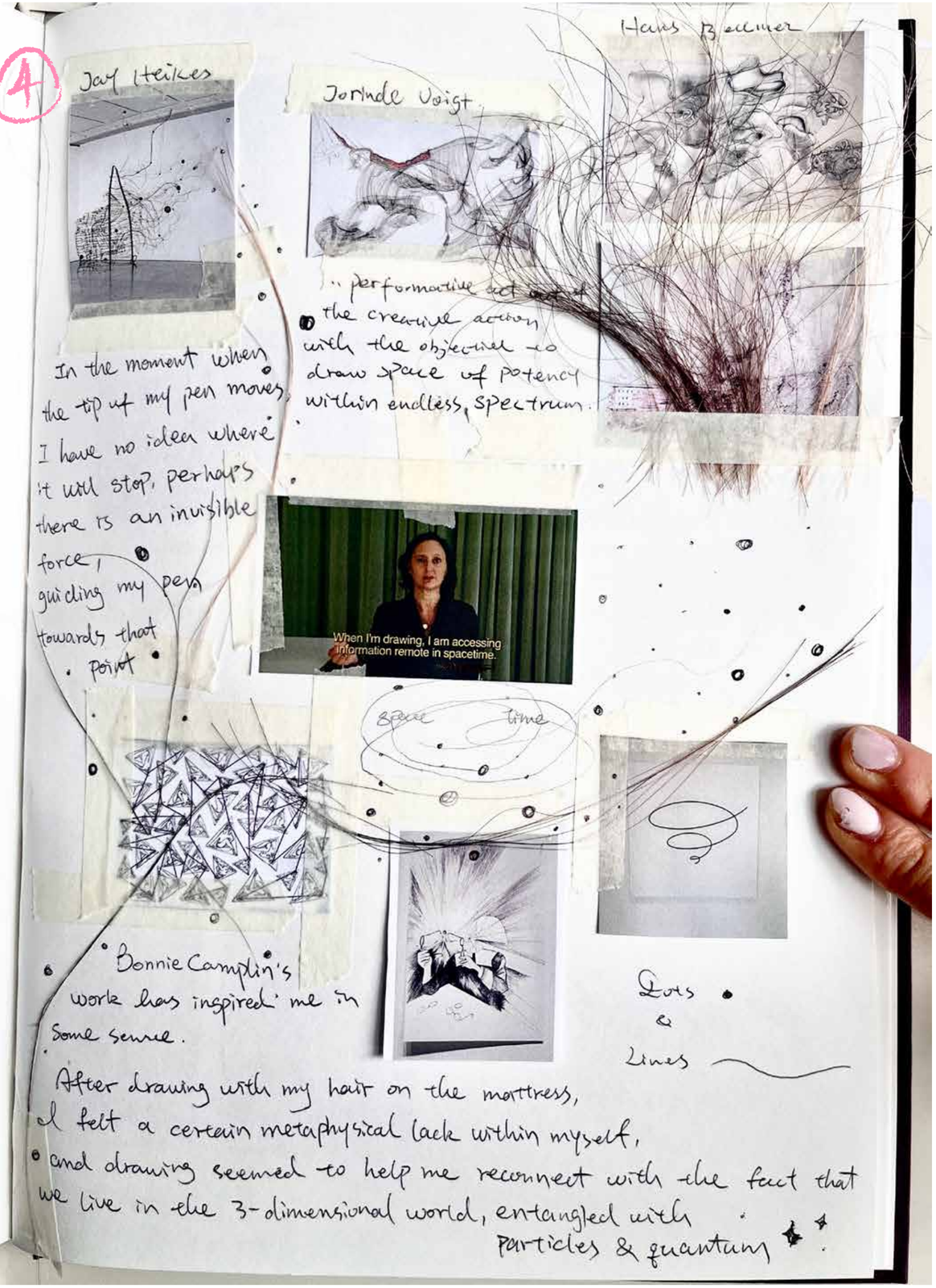
This is a central notion in Bohr's philosophy-physics, and he uses the

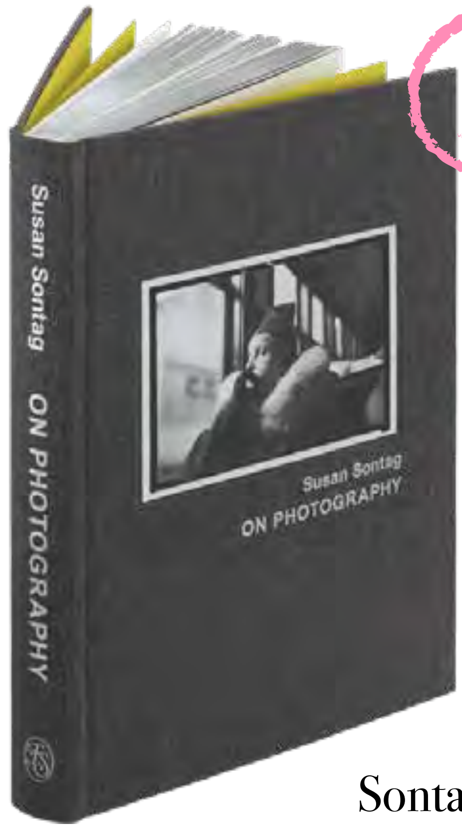
Expanded Reading
'Meeting the universe"

(6)



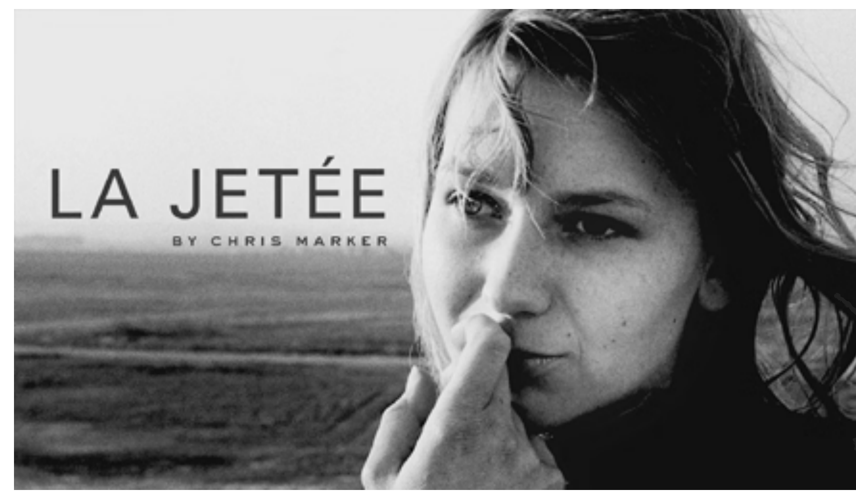
Jonathan Crary,
Techniques of the Observer





Deleuze:
the existence of things is fluid, interconnected

Susan Sontag also asserts that photography is both an art of the moment and a medium of eternity. While a photograph captures a fleeting fragment of time, once recorded, this moment is imbued with a form of existence that transcends time itself (Sontag, 1977)



"Time" in La Jetée: Memory, experience & Existence ...
In the intertwining of memory & future, the past and future loop endlessly
Deleuze, The Time Image.....

Meshes of the Afternoon

Maya Deren
Ritual in transfigured Time

In every case repetition is difference without a concept. But in one case, the difference is taken to be only external to the concept; it is a difference between objects represented by the same concept, falling into the indifference of space and time... (Deleuze, 1968, p.26).

I propose that, in some sense, the KX could be regarded as a manifestation of the Noumena. While the KX appears closer to us than the physical world, there exists a GAP (marked in Figure 1 as "GAP") between the KX and our eyes. This gap, paradoxically, represents an infinite distance, rendering the viewfinder itself incapable of surpassing the phenomenal realm to directly experience or perceive the noumenal essence of what is seen.

Metaphysically, the KX can be understood as an entity infinitely approaching infinity. When the KX appears within the viewfinder and is "seen" by us, it remains confined to the viewfinder. Thus, we can never physically touch or directly access any existence within the KX. This gap underscores the inherent limitation of the viewfinder as a tool—offering a form of representation but never transcending the boundaries of phenomena to reach the realm of noumena.

The Fourth Letter

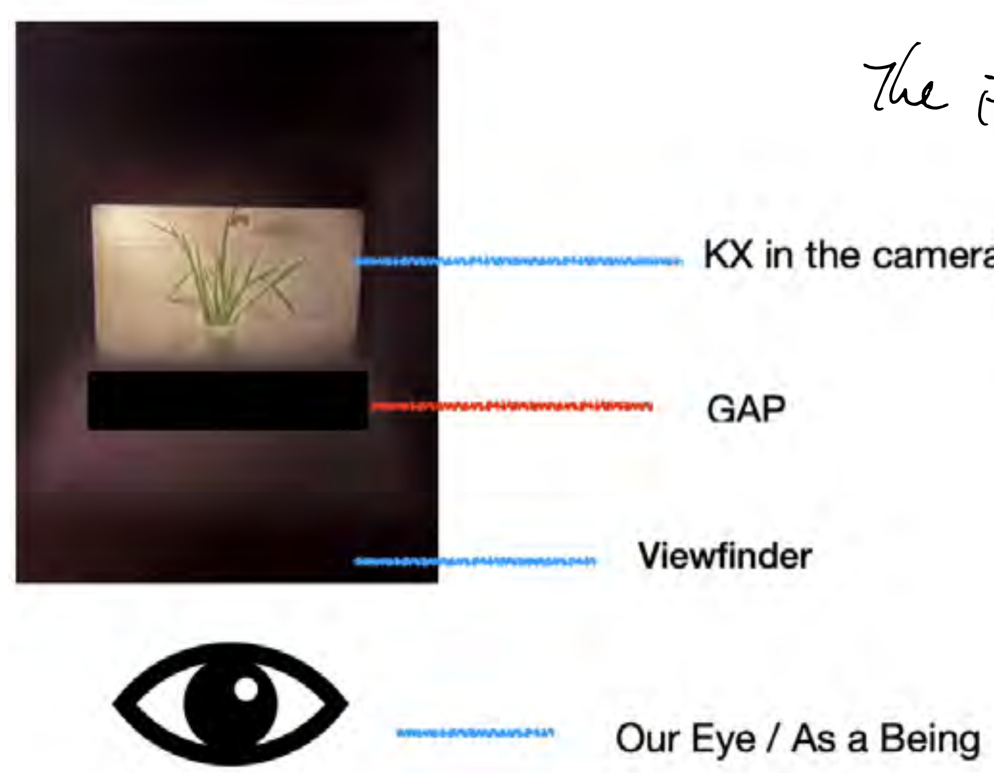
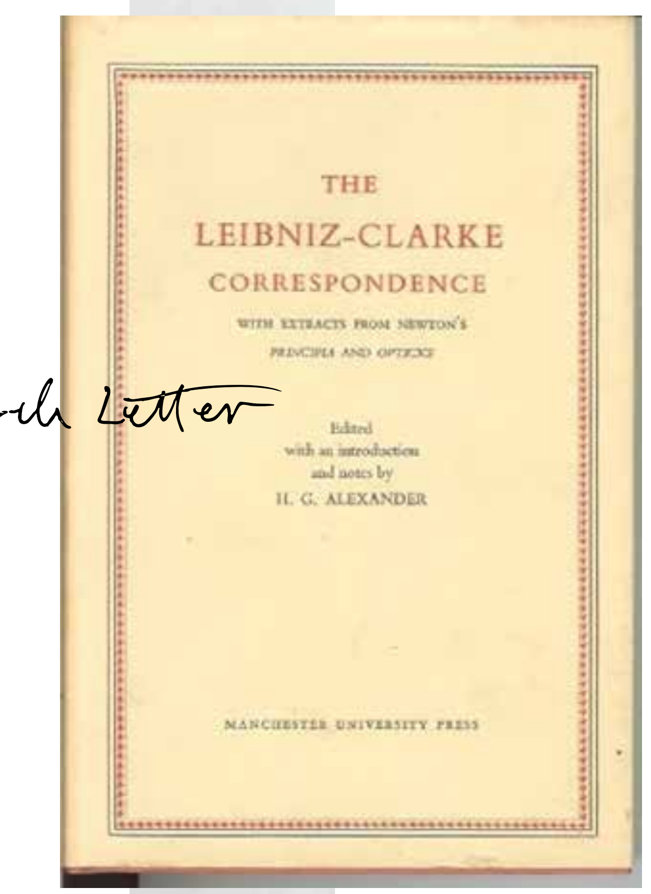


Figure 1: View from 35mm Film Camera's Viewfinder



I incorporate Kant's first Antinomy and the concept of the "Noumenon" from Critique of Pure Reason as a key part of my theoretical research.

in itself, and that space is not a form which belongs as a property to things; but that objects are quite unknown to us in themselves, and what we call outward objects, are nothing else but mere representations of our sensibility, whose form is space, but whose real correlate, the thing in itself, is not known by means of these representations, nor ever can be, but respecting which, in experience, no inquiry is ever made.

SECTION II Of Time

SS 5 Metaphysical Exposition of this Conception

1. Time is not an empirical conception. For neither coexistence nor succession would be perceived by us, if the representation of time did not exist as a foundation a priori. Without this presupposition we could not represent to ourselves that things exist together at one and the same time, or at different times, that is, contemporaneously, or in succession.

2. Time is a necessary representation, lying at the foundation of all our intuitions. With regard to phenomena in general, we cannot think away time from them, and represent them to ourselves as out of and unconnected with time, but we can quite well represent to ourselves time void of phenomena. Time is therefore given a priori. In it alone is all reality of phenomena possible. These may all

Aspects of the Infinite in Kant

A. W. MOORE

Kant believed that space and time were infinite—but also, in some sense, finite. He believed that the spatio-temporal world was neither infinite nor finite. And he believed that true infinity had nothing to do with either space or time. In this essay I shall try to elucidate these beliefs. We can learn a great deal from them about the whole Kantian edifice. We can also learn a great deal from them about the infinite.

The history of thought about the infinite presents two special challenges for any attempt to scan it for an integrated account of what the infinite is. First, there has been something of a consensus that no account can be given: the infinite cannot—one wants to say, by definition—be defined. But most of those who have despaired of providing a definition have thought that they could offer enough of a characterization of the infinite to explain why. The second challenge is simply that the characterizations which have resulted have revealed a striking *lack* of consensus. This would be all very well if they were intended to pick out different (perhaps related) concepts. But again and again in the history of the topic we find philosophers presenting new characterizations of the infinite in the firm conviction that what had been handed down to them as orthodoxy was just wrong. Aristotle, Hegel, and Wittgenstein are notable examples.[1] Kant himself was at pains to dispel one standard account of the infinite that was part of the received wisdom of his day.[2]

Two clusters of concepts nevertheless dominate, and much of the dialectic in the history of the topic has taken the form of oscillation between them. Within the first cluster we find: boundlessness; endlessness; unlimitedness; unsurveyability; immeasurability; eternity; that which is such that, given any determinate part of it, there is always more to come. Within the second cluster we find: completeness; wholeness; absoluteness; perfection; universality; self-sufficiency; autonomy; creativity; freedom. The concepts in the first cluster are more negative, they convey a sense

The categories of the camera are registered on the outside of the camera and can be adjusted there, as long as the camera is not fully automatic. These are the categories of photographic time and space. They are neither Newtonian nor Einsteinian, but they divide time and space into rather clearly separated areas. These areas of time and space are distances from the prey that is to be snapped, views of the 'photographic object' situated at the centre of time and space. For example: one time and space for extreme close-up; one for close-up, another for middle distance, another for long distance; one spatial area for a bird's-eye view, another for a frog's-eye view; another for a toddler's perspective; another for a direct gaze with eyes wide open as in olden days; another for a sidelong glance. Or: one area of time (shutter speed) for a lightning-fast view, another for a quick glance, another for a leisurely gaze, another for a meditative inspection. The act of photography has its movement within this time and space.

34

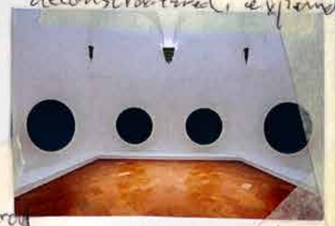
Towards a Philosophy of Photography, Vilém Flusser

On the hunt, photographers change from one form of space and time to another, a process which adjusts the combinations of time-and-space categories. Their stalking is a game of making combinations with the various categories of their camera, and it is the structure of this game – not directly the structure of the cultural condition itself – that we can read off from the photograph.

Anish Kapoor

evokes a sense of Infinity & fluidity of space

space can be shaped, deconstructed, expanded...

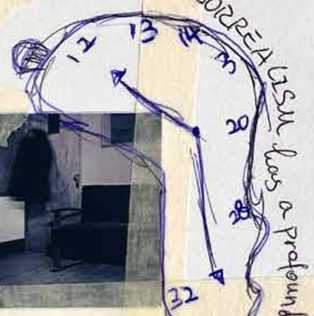


Rethinking the structural possibilities of spatial elements — explore how space can express.....

Back ab the infinite

Michael Wesley: Exploring "time" in photography. "Time is more like the vehicle I use to arrive at images & photos."

SURREALISM has a profound influence on me!



山本 Yamamoto 悍右 Kansuke

piano, Lieko Shiga 志賀理江子

The concepts of Time & Space became blurred and distorted - ... World

My RP has been inspired beyond time.

深瀬昌久

Ravens, Masahisa Fukase

"Ravens" — considered as the ominous object in Japan (crimes also)

The anthropomorphic form of the raven. Dead & alive.....

"A tangible creature & a fitting symbol of his solitude"

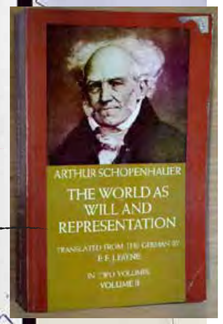
The Death of a Beautiful Subject, Sophy Rickett

from 'On Being One'

(7)

In the works of Fukase & Sophy, I love how they use objects like ravens, and butterflies as representations to express and project their ideas. Inspire me

I have chosen the Iris as a representation. The Iris is not just a bouquet of flowers; it is an eternal projection, one that carries a transcendent quality.



"The World as Will & Representation"

Arthur Schopenhauer states:

Will is an invisible & eternal force that permeates the life & existence of all living....

Paperwork and the Will of Capital, Taryn Simon

"flower as an entry point...