

...and then some,

Site.... Sight....Cite....

Site

and it's environs...

Aerial Architecture... Meshes of an afternoon....A Ouija board.

Sky enclosure...

Agency.

Event. In parenthesis... Cage

(And notes on stagecraft in Bunraku)

“Just another Elapsure of Time (designated)”

Sight

“How are we to name?”

redolent of what they call ‘a reveal’

.... Diversion on the road to Damascus.

The Illuminating Gas... systematically imposes a formless anxiety, diverging yet centrifugal, directed not toward the most withheld secrets but toward the imitation and the transmutation of the most visible forms: each word at the same time energised and drained, filled and emptied by the possibility of there being yet another meaning, this one or that one, or neither one nor the other, but a third, or none.

Cite

Recite....'Flute begin with me'

“ neon lights are being affixed to poles...and colures chinese lanterns were lit in direct competition with the moonlight, candles were placed in niches, neon tubes screwed to wooden sticks and taught metal ropes, so that distinct zones of shadows emerged...thoughts are swimming in these thousand light-moods. ...the night lasting longer today.

Interstice... Site Intertext

In parenthesis.... Cage

The Changing L****t at Sandover.... Spring the touchstone manifest

Aide M

(manifest).... “I call your image to mind, call and recall tactile and olfactory signs. I list your numerable and innumerable parts. All your limbs together in a single motion... there's no rest to be had - The Manifesto springs....I Invoke (x3)....

As **if**.....

poised to defenestrate...

the scenes of heterogenous enunciation are determined by singular matters, of which no structural paradigm can deliver the key.

The Illuminating Gas

passes along a tube of elemental section, and, by the phenomenon of stretching the unit of length the gas finds itself in formed. Chords of unheard-of-senses are deployed by harmonies and dissonances coursing unaccountable to contradiction or sufficient reason.

A piece of Montblanc silver paper ignites on contact with a frame leaning against the corner of the wall... rinsed with Mercury to this bespattered fruit of reflection, rife with distortion (each other, clouds and trees). What made a mirror flout its flat convention? Surfacing as a solid... and what was the sensation when stars alone like bees, crawled numbly over it?

See More

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seeing in the manner of listening

...in another dimension a comet at twilight passes through an ether of granular sensitivity....

A pane of glass fractures into kanji gesticulations and reconfigures as a futuristic shrine. Have a photograph made of: to have the apprentice in the sun.

looking in the manner of hearing....hearing in the manner of seeing or listening in the manner of looking

Audiospotlight

Mantra (refrain2)“Mantra”

“A **mantra** is usually any repeated word or phrase, but it can also refer more specifically to a word repeated in meditation. **Mantra** comes from a ~~Sanskrit~~ **Sanskrit** word ... a “sacred message or text, charm, spell, counsel.”

A pair, twins and non-identical.

A duet and dialogue “sound to light”

A piano ‘solo’ twice

(here doubled and with no fixed synchronous tie - the two tracks juxtaposed in parallel unison, elide and drift over each other ...)

The composition written/ improvised and performed by CWE -
recorded on 10/2/2010 at The Premises Studio London,
audio mastered by David Cunningham.

The 'hosts' two Murano glass chandeliers designed by CWE and fabricated by Fra. Galliano Ferro Venice.

Vitrified in wild profusion - transubstance - Icon for Icon and a glimpse of a rhythm....

A retinal bouquet thrown for square roots to catch.

A Still-Life steeped in the conditional.

a discourse and a synthesis predicated on a rhythm-analysis wherein repetitions and difference *duet* through reflection and the elision of resonant waves, particles and beams. Particles of light turn particles of sand into glass...

The barren and crystalline pollen of dead stars sparkle,
hanging on an eye-beam's thread and long gone before we arrived...

In the meantime,)

[https://open.spotify.com/playlist/7ygFg42yS0HiCycFUv236G?
utm_source=embed_v2&go=1&play=1&nd=1](https://open.spotify.com/playlist/7ygFg42yS0HiCycFUv236G?utm_source=embed_v2&go=1&play=1&nd=1)

[https://open.spotify.com/playlist/5x88UizDXI70hlfC5DoRji?
utm_source=embed_v2&go=1&play=1&nd=1](https://open.spotify.com/playlist/5x88UizDXI70hlfC5DoRji?utm_source=embed_v2&go=1&play=1&nd=1)

[https://open.spotify.com/playlist/7HnPbQTxsVa7HiofYVwnGD?
utm_source=embed_v2&go=1&play=1&nd=1](https://open.spotify.com/playlist/7HnPbQTxsVa7HiofYVwnGD?utm_source=embed_v2&go=1&play=1&nd=1)

At

Scaal

e

the forces of a breeze through an open window in the glass factory.
The variety of the blown glass blades mirror 'in likeness' the gusts produced over
the Lagoon... Trade winds.
Say East is North...
Re-disOrient-ate.

Occidentally..... (what made the mirror flout...?)

Illuminating Gas/Refraction

through-
Glasspeakerensemble

Composition for Flutes

looking in the manner of seeing.....

I summon
your side-effects your side-kick.

Summon and apply resonance and slapback.

I summon illusion, especially the flimsy underpinings of temporary
things...."

&

To listen is not simply to know where I am on the map outside the park gates.
It's to experience where I am within the park of my own listening. A world in
which regions of space are separated by the time it takes to move our perception
from one to the other. A world in which the intuition of space is overdetermined
by the intuition of time.

Swirls before Pine...

and so I came to realise what the Japanese puppets taught us, namely, what it
means to be moved

Leaning horizons (after site/cite/sight)

....some thoughts about presence and absence and the wilful
dissolution of dialectic apparatus and it's role in the mimetic stranglehold (tyranny of
representation) and condition of the illusion...

Agency dismissed.

...and with the dismissal, comes a departure from the stable paradigm of orientation,
which has situated concepts of subject and object, of time and space...

A horizon at repose at rest...

Liminal point lifted and excised from space/time
representation...

... Our
traditional sense of orientation - and, with it, modern concepts
of space/time are based on a stable line:

the horizon line.

The illuminating gas.

.....

Its stability hinges on the stability of an observer, who is thought to be
located on a ground of sorts, a shoreline,
a boat — a ground that can be imagined as stable, of this earth. The horizon line was an extremely
important element in navigation. It defined the limits of communication and understanding.

Temporary pause from the work of the horizon's role in
representation standing for the boundary marking the
meeting point of the land and the sky...

Temporary cessation...

a designated dissolution of a boundary.

(time out, a break, interlude, interstice, suspension of duties...)

Beyond the horizon, there was imagined muteness and silence. Within it, things could be made visible. It could also be

used for determining one's location and relation to one's surroundings, bearings, destinations and ambitions.

Early navigation consisted of gestures and poses relating to the horizon.

...Star/Steer

“In early days [Arab navigators] used one or two fingers width, a thumb and a little finger on an outstretched arm, or an arrow held at arms length to the sight of the horizon at the lower end and Polaris at the upper.”

The angle between the horizon and the Pole star gave information about the altitude of one's position.

This measurement method was known as sighting the object, shooting the object, or taking a sight...

In this way, one's location could at least roughly be determined.

Citation as Sight specific...

bearings, frequencies, numerable and innumerable...

(“you've searched babe at any cost, but how long babe can you search for what's not lost?”)

“...Instruments, such as the astrolabe, quadrant, and sextant refined the way

of gaining orientation [Mirror travels]

by using the horizon and the stars.

The use of the horizon...became an important tool for the construction of the optical paradigms that came to define modernity, numerous experiments in visual production culminated in the development of linear perspective.

... The perspective is aligned to culminate in one single vanishing point, located on a virtual horizon defined by the eye line.” *

Designated (casually) temporal coordinates.

The horizon has ‘taken a break’ and is mindlessly ‘hanging out’ leaning against any available wall to, take the weight off it’s feet...
It’s ‘off duty’...

Retracted, withheld, disavowed, untitled/unentitled...

Not exactly to be anthropomorphised...

Not strictly a body...

More a frequency, a monad, a singularity

Issued...‘In the wings’... off set... an elapsure of space... through time. (Notes on Neon - dusk through dawn and on bracing amidst the solar glare).

Linear perspective is based on several decisive negations. First, the curvature of the earth is typically disregarded. The horizon is conceived as an abstract flat line upon which the points on any horizontal plane converge.

Additionally, the construction of linear perspective declares the view of a one-eyed (monocular) and immobile spectator as a norm.

Linear perspective is based on an abstraction, and does not correspond to ‘subjective’ perception...

It computes a mathematical, flattened, infinite, continuous and homogenous space, and declares it a reality...

Linear perspective creates the illusion of a quasi-natural view to the 'outside', as if the image plane was a window opening on to ethereal' world. This is the meaning of the Latin Perspectiva: to see through. This space

Yet, here (hic et nunc), - Issued with a different frequency or issued with the same frequency...

Here as manifest gas glass electricity illumination and shadow. That which has provided the means to produce an absence.

Limbo incarnate.

This space.....defined by linear perspective is calculable, navigable and predictable.

It allows the calculation of future risk, which can be anticipated and therefore

managed. As a consequence, linear perspective not only transforms space, but also introduces

the idea of linear time... ..

which allows mathematical prediction and, with it, linear progress.

This is the second, temporal meaning of perspective: a view on to a calculable future.

（“I sometimes play in the future.”）

So, time, you say, just as homogenous and empty as space...

Empty how?

The horizons here are apt to congregate together, together 'shooting the

breeze... . . . **Contre jour**'

Something like - A picture, liminal, sequestered, and in suspense...

for all these calculations to operate, we must necessarily assume an observer standing on stable ground looking out toward a vanishing point on a flat and artificial horizon.

However, linear perspective further performs an ambivalent operation concerning the viewer.

As the whole paradigm converges in one of the viewer's eyes, the viewer becomes central to the worldview established by it.

Seemingly...the viewer is mirrored in the vanishing point, and thus constructed by it...yet here, something unlike a picture, more a frequency in the shade...

... then there is sound

footfalls Fasanen Str.

birdsong Intwood

radio telescope drift...

& some hours in, a polyphony of flutes including Kathinka Pasveer

*... once more revolving
between poles, a gassy
expansion and a succinct
collapse
'till heaven is all peppered
by black holes to the
superfluous matter elided
(just in time perhaps) by the
conclusion of a passage
thus...*

(It's a big old world, with nothing in it)

Rinsed by reflection

throughout to this bespattered fruit of refraction rife
with verisimilitude's distortion

(each other , a torque - folding fan -

ECHO oscillates white through white

What made a mirror flout its flat convention surfacing
as a solid?

And what was the sensation when stars alone like bees
crawled numbly over it?

Mind drift towards the folds of

RESONANCE INDEX

THROUGH REGISTER

..... Hearing in the manner of seeing

Conversely

Listening in the manner of looking.

Retracted, withheld, disavowed, untitled/unentitled...

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Limbo incarnate. *transphoton*

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Sensing *OCTAGON*
merging SEPTAGON

Seemingly...the viewer is mirrored in the vanishing point, and thus constructed by it...yet here, something unlike a picture, more a **frequency in the shade...**

calling *Supernatural Shift*

and a change of mind... that which exceeds the actual "natured nature" ...equipped with the prosthesis of an abstract machine -

an **inhuman**

eye

subtracted, at any cost, from the ‘visual atlas’ of common perception.

The perceiving subject is stripped of its flesh

to reveal a *hallucinating*

automaton which

promptly takes leave of the space of representation and its

perspectival - subjective - mimetic “point of view” meaning that the conditions of the pictorial as such,

MIGHT

be rethought in the light
of the visual.....

... then there is sound/ 'subject matter':-

including

...footfalls Fasanen Str.

birdsong Intwood

radio telescope drift

...Jodrell Bank (University of Manchester)

Piano solo CWE

Indeterminate chance operation samples.....

On the breeze.....

Light has momentum and energy and its measurement necessarily disturbs 'the object'

When 'time-of-flight' measurements are made on 'everyday' objects the truth is often ignored.

This is largely because when light bounces off a relatively large object, the disturbance it imparts is negligible relative to the accuracy of the measurement,

That is, it is often the case that any such disturbance is too small to notice (for example, we don't tend to notice the furniture being

rearranged

when we turn a light on in a room - although this is ~~actually~~ the case.

* These notes are indebted variously as a result of reading 'In Free Fall: A Thought Experiment on Vertical Perspective' by Hito Steyerl e-flux journal # 24...among other sources... and transversal threads leading to, from and through The Brain-Eye by Eric Alliez

