DEAR FRIENDS FROM FUZZY LOGIC:

WHEN YOU ASKED ME TO WRITE A STATEMENT IN A SUPPORT AND CLARIFICATION OF THE CONCEPT OF THE MOVING IMAGE, AT FIRST, I REALIZED THAT

FROM THE MOST MUSICAL QUESTION: 'WHY PICTURES MOVE', TO THE CREATION OF A NEW FORM OF VISUAL PERFORMANCE, MOVIES AND TELEVISION, BETWEEN THE DIALOG OF TOOLS, TECHNOLOGY AND TECHNIC ON ONE HAND AND REALITY OR ILLUSION ON THE OTHER.

THIS VIEW CANNOT BE SEPARATED FROM THE IMAGE OF THE TWENTIETH CENTURY.

...THAT THE MOVING IMAGE DOES NOT STAY HISTORICALLY CONFINED, LOCATED. AFTER ALL THE PHENOMENOLOGY OF MOVING IMAGE IS A DECEPTIVE EVENT. IT DOES NOT HAPPEN WITHIN THE WOODEN BOX OF 200-cm OR IN A GEARS OF THE MECHANICAL PROJECTOR OR IN THE EBRAZIAN CLOCK OF TELEVISION APPARATUS OR IMAGE OF DIGITAL COMPUTER. IT UNFOLDS IN OUR OWN HEAD, SOMEWHERE WITHIN OUR DECEPTIONAL APPARATUS AND WITHIN OUR VISUAL CONTEXT. SO ALL THE MEDIA, INCLUDING ALL THE MEDIA OF THE FUTURE CREATE FANTASTIC ALLY OF THE MACHINES INVENTIONS SCULPTURES WITH INTERIORS FULL OF LIGHT PRODUCING LIGHT CHANGING BLADES AND ELECTRICALLY DEvised LIGHT DISPENSERS, TO CONNECT OR GAINER HIND TO MAGIC AND ILLUSION OF THE NON EXISTING WORLD.


IN MANY SENSES THE MUSCLE OF ILLUSION

IT SEEMS THE MOVING IMAGE IS ENTIRELY DEPENDENT OF SOME FORM OF AN APPARATUS. IT DOES DEFINE THE CATEGORY OF CREATIVITY, ITS SUCCESS DEALS WITH TERMS OF VELOCITY, TIME AND CYCLICITY, SYMPATHY, CONTINUITY, SIMULATED AND/OR DISCRETE CHANGE. IT PRODUCES PHYSICALITY OF SMALL OR LARGE OBJECTS: CAMERAS, PROJECTORS, MODELS,
It's always been alligned to the highest technology of its time, and as it host changes, phenomenology travels on the backs, less and less physical the apparatus of imaging travels on the computer, to the next medium.

The museum of animation has an open end. It has the generic ability to incorporate the future vehicles of the moving images. It differs from the other museums in one significant way. The essence of its exhibitions is not the material one. In spite of the historical ally, the moment of an experience, and performance, happening in our mind.
No longer, moving images image become the forming model of our conscious mind of twenty century. The images of the world, produced and pioneered by nineteen century photography, come together in the intimate sense of the moviemaker, where, when on the street of New York, by a magic of the filmic cut, meet a man on the street of Moscow, Paris or Tokyo. On the other end of this new medium of story telling, the psyche, drama of a closer followed the novel of nineteen century popularizing the agony of souls in the most public places. Hailed by surrealism as supremely beautiful, regard less of its context, suggests how important was its novelty, its newly invented image.

In other direction, the traditional discourse on the reality real and the illusionary got its best tool. The filmic reality, embraced by the century left was quickly substituted for the sociopolitical truth, social conscious and social critical. The illusionary, idealistic was labeled the ridiculous, reactionary in the twenty century, they labeled the century of the common man, the ideological polarization, propaganda by moving images, become the instrument of violence, incomparable to any.
TIME IN HISTORY, SO FAR (") MILLION HAVE PERISHED
IN VIOLENT CONFLICTS OF TWENTIETH CENTURY.

THE MEDIUM:

PROVOST 1900 - DIVISION OF MOVING IMAGES:

"...THERE WAS ONE MAJOR VICTORY. VICTORY OF POPULAR
(PICTURE) CULTURE OVER THE OTHER CULTURES, THE ELITIST,
THE ETHNIC, THE EXPERIMENTAL". IN FULLFILMENT OF MARX'S
PROPHECY, THE MASSE CULTURE IS THAT.

YET, THE TWENTIETH CENTURY CULTURE (THE MUSEUM OF TWENTIETH-
CENTURY?) WAS HARBORED AND ITS MODERNIST EXPLORE
AND OF
(GROWN OUT) ACCUMULATED VAST SYNTHETIC EXPERIMENTAL, FUELED BY
FORMAL EXPERIMENT IN EVERY FIELD, PROBING NEW & STRUCTURAL
POSSIBILITIES, REJECTING ALL OLD AND BUILDING NEW...

WHY A MUSEUM? ANY MUSEUM

PHENOMENON AND THE ARTIFACT,

PHENOMENOLOGY OF THE MOVING IMAGE