It would be hard for us to imagine what type of consciousness the moving image history — film — has encountered in its beginnings, if in fact such a need for moving image was predicted, through photography, and expected and widely received. Or if it came totally by surprise, indeed there must be some written word about that, but I don't have the slightest idea what the milieu was.

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Going back to the original problem of modelling the image; I'd like to indicate two directions, just to show what I'm talking about. In fact I should have some slides but there was no time to do them so I'll try to feed on your imagination. Ordinarily, or regularly, traditionally we work with imaging in the sense of examining the space - light space - in which we usually put what we call a pinhole, or a lens in the midst of the space. And that instrument called a pinhole decodes the conditions in that space and create in fact an element called an image which is then___ to our own perception. It's not an accidental process since we all communicate within the a
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call internal electronic imaging, or something which does not require externalized space to model its image from or by. It is something that is expressed through a system. That is expressed through instruments that do generate in fact certain coincidences of time and energy. In music, electronic music we call them let’s say oscillator or waveform generators. It’s a program, usually cyclical within their own material, then we generate those and then they provide us with particular sound structures. If we apply these on imaging we can build dense interference patterns for example which are very much close to what light does in light space. But of course the competition of the event is very much a different order. Light has in fact the finest, to us, known modulation, the density or band-width of light is enormous, and that’s what photography inherited for free. We, in internal imaging, have to make a particular effort to build dense interference patterns that would in fact model some order of reality in our own imagination. Because after all these talks about purity and opposition towards reality, we all work, inevitably, we all are working against the camera obscura which has been constructed in our own consciousness. We are continuously working with the frame even if there is no frame any more. So there is continuous modelling of even this internally organized and obtained imaging towards the camera obscura principle which is embedded very deeply within our own consciousnesses. But again, the eye is the original camera obscura, or if the camera used a cinematic or television is that real, foreseeing those tendencies...these are the questions I haven’t found any answers to. So just to summarize it, I see electronic imaging as not bound to...photography, it’s not based on cinema, it is not based on video or television, it’s not bound to the computer. It’s a basic transition of moving image as a system of thought. It is a particular organizing principle of imaging which is in fact transitory over those media and its location or its residence is only temporary. As we know, at the end imaging is not any more movement-based like tape, it's being more and more memory-based which is in a way a rather static state. And it's storing and processing and retrieval are continuously changing its physicalities. And that's
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I think technology truly generates imaging. The last concept I saw that somehow altered my idea about moving image was a piece of film I saw that was made in Salt Lake City, the famous laboratory there. What it does is deal with three-dimensional objects. The whole tendency towards generating three dimensional objects images makes changing them from objects. This is a very obvious tendency. It changes totally the position of the audience. Suddenly the scene, if the three-dimensional scene is generated it becomes relatively static and the whole movement, moving in fact is up to viewing. Truly the audience mind will have to start moving within that space. Many times when you see generated three-dimensional object which you enter, that's one of the privileges of non-camera obscura imaging, when you can enter the image there's no wall. You can stay inside and look from inside outside, any object... your own head. So this special film dealt with this problem. It was a generated three-dimensional object, relatively static to the space, but allowed a worker to approach this object and model, physically.

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