

DEAR FRIENDS FROM FUZZY LOGIC.!

WHEN YOU ASKED ME TO WRITE A STATEMENT IN A SUPPORT AND CLARIFICATION OF THE CONCEPT OF MUSEUM OF ANIMATION, ~~AT FIRST, I~~
~~INSTEAD~~ I REALISED, THAT

FROM THE MOST MAGICAL QUESTION: "WHY PICTURES MOVE", TO THE CREATION OF A NEW FORM OF ~~THEATRE~~ PERFORMANCE, MOVIES AND TELEVISION, BETWEEN THE DIALOG OF TOOLS, TECHNOLOGY AND TECHNIQUE ON ONE HAND AND REALISM OR ILLUSION ON THE OTHER.

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



BUT THE MOVING IMAGE DOES NOT STAY HISTORICALLY CONFINED, LOCATED. AFTER ALL THE PHENOMENOLOGY OF MOVING IMAGE IS A PERCEPTUAL EVENT. IT DOES NOT HAPPEN WITHIN THE WOODEN BOX OF ZOOPTOP OR IN A GEARS OF THE MECHANICAL PROJECTOR OR IN THE ELABORATE CLOCK ~~WORKS~~ WORKS OF TELEVISION APPARATUS OR INSIDE OF A DIGITAL COMPUTER. IT UNFOLDS IN OUR OWN HEAD, SOMEWHERE WITHIN OUR PERCEPTUAL APPARATUS AND WITHIN OUR VISUAL CONTEXT. SO ALL THE MEDIA, INCLUDING ALL THE MEDIA OF THE FUTURE CREATE FANTASTIC ALL OF THE MACHINES, INGENUOUS SCULPTURES WITH INTERIORS FULL OF LIGHT PRODUCING LIGHT CHOPPING BLADES AND ELECTRICALLY DEvised LIGHT DISPENSORS, TO CONNECT OUR GAGER MIND TO MAGIC AND ILLUSION OF THE NON EXISTING WORLD.

THE MEDIA, THE LIGHT DISPENSING ^{ENGINES} ~~MACHINES~~ MAY ASSUME MORE AND MORE ABSTRACT FORMS, ^{THEIR} ~~IT~~ A CONCEPT MORE CODED, LESS VISIBLE AND EASILY UNDERSTOOD, BUT STILL, THE RELATIONSHIP BETWEEN THE MEDIUM, THE APPARATUS, AND THE PHENOMENOLOGY OF THE MOVING IMAGE STAYS: MEDIA SUEVE CHANGIN PLAY A HOST ~~TO~~ TO THE PHENOMENOLOGY, THE MACHINE CHANGES, OUR MIND STAYS.

~~IN MANY SENSES THE MUSEUM OF ANIMATION~~

IT SEEMS, THE MOVING IMAGE IS ENTIRELY DEPENDENT OF SOME FORM OF AN APPARATUS. IT DOES DEFINE THE CATEGORY OF ~~AN~~ CREATIVITY, ITS SUCCESS DEALS WITH TERMS OF VELOCITY, TIME AND CYCLICITY, SYNCHRONICITY CONTINUITY STILLNESS AND/OR DISCRETE CHANGE. IT PRODUCES PHYSICALITIES OF SMALL OR LARGE OBJECTS: CAMERAS, PROJECTORS, MODELS,

IT IS ALWAYS ~~AND~~ ALLIGNED TO THE HIGHEST TECHNOLOGY OF ITS TIME. AND AS ITS HOST CHANGES, PHENOMENOLOGY TRAVELS ON THE BARKS, 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 EXHIBITS IS NOT THE MATERIAL ONE. IN SPITE OF THE HISTORICAL ALLY, THE MOMENT OF ~~AN~~ EXPERIENCE, AND PERFORMANCE, HAPPENING IN ONE'S MIND, ~~THIS ESSENCE IS~~

MUSEUM OF ANIMATION. (MUSEUM OF MOVING IMAGE)

NO DOUBT, MOVING IMAGES HAVE 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 SPACE OF THE MOVIEHOUSE, WHERE, MEN ON THE STREET OF NEW YORK, BY A MAGIC OF THE FILMIC CUT, MEET A MAN ON THE STREET OF MOSKOW, PARIS OR TOKYO. ON THE OTHER END OF THIS NEW MEDIUM OF STORY TELLING, THE PSYCHO-DRAMA OF A CLOSEUP FOLLOWED THE NOVEL OF NINETEEN CENTURY POPULARIZING THE ^{AGONY OF SOUL IN THE MOST PUBLIC PLACES,} ~~CONTEMPORARY~~ DRAMA TO HAILED BY SURREALISM AS SUPREMACY REALITYFULL REGARDLESS OF ITS CONTENT, SUGGESTS, HOW IMPORTANT WAS ITS NOVELTY, ITS NEWLY INVENTED IMAGE.

IN OTHER DIRECTION, THE TRADITIONAL DISCOURSE OF THE ^(THE REAL AND THE ILLUSION?) ~~REALITY~~ REAL AND THE ILLUSIONARY GOT ITS BEST TOOL. THE FILMIC REALITY, EMBRACED BY THE CENTURYLEFT WAS QUICKLY SUBSTITUTED FOR THE SOCIOPOLITICAL TRUTH, SOCIAL CONSCIOUS AND SOCIAL CRITICAL. THE ILLUSIONARY, IDEALISTIC WAS LABELED THE BURGEONING, REACTIONARY. IN THE TWENTY CENTURY, THE LABELED THE CENTURY OF THE "COMMON MAN", THE IDEOLOGICAL POLARIZATION, PROPAGANDIZED BY MOVING IMAGES, BECAME THE INSTRUMENT OF VIOLENCE, UNCOMPENSABLE TO ANY

TIME IN HISTORY, SO FARE (?) MILLIONS HAVE PERISHED
IN VIOLENT CONFLICTS OF TWENTIETH CENTURY.

THE MEDIUM:

PROJECT LOOO - DIVISION OF MOVING IMAGES:

YET, THERE WAS ONE MAJOR VICTORY. VICTORY OF PLURAL
(MARS) CULTURE OVER THE OTHER² CULTURES, THE ELITIST,
THE ETHNIC, THE (EXPERIMENTAL), IN FULLFILMENT OF MARX'S
PROPELY, THE MASS CULTURE IS THAT...

YET, THE TWENTY CENTURY CULTURE (THE MUSEUM OF TWENTIETH
CENTURY?) ~~RE-MAKING~~ ~~JAVING~~ AND ITS MODERNIST EXERCISE
(BROUGH OUT) ACCUMULATED VAST ESTHETIC EXPERIMENTS, ^{AND} ~~FUELED BY~~ ^{OF}
FORMAL EXTREMISM'S IN EVERY FIELD, PROBING NEW & STRUCTURAL
POSSIBILITIES, REJECTING ALL OLD AND BUILDING ALL
NEW...

* WHY A MUSEUM? ANY MUSEUM

~~IT IS A MUSEUM, IT IS A MUSEUM~~

PHENOMENON AND THE ARTIFACT,

PHENOMENOLOGY OF THE MOVING IMAGE