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ROB: I FEEL QUITE OPPOSITE TO WHAT YOU SAY HERE. LET ME QUOTE YOU: I AM THINKING TO DO... I AM THINKING...

WOODY: ... YOU ARE SAYING THAT IT IS THE ONLY POSSIBILITY...

* ... ON THE INTERPRETATION OF THE SURFACE AS FILM (ICONIC) (MYBOLIC)

SURFACE - INTERPRETATION OF IMAGE, INVOLVEMENT TO OPERATE THE PROCESS OF IMAGE FORMING AS AN ESTHETIC ONE.

I HAVE NOT GIVEN ENOUGH THOUGHT TO THESE PROCESSES. THE SURFACE QUALITY DEFINITELY SUGGESTS HIGHER SET OF CODES:

MOOD, ATMOSPHERE, FEELINGS. IT NOT ONLY SUGGESTS THEM, IT RADIATES THEM ^{EVEN} ~~ACHIEVING~~ OUR WISH.

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001 : AS LONG AS WE'RE GOING TO LOOK AT
THE SURFACE AS THE ONLY QUALITY OF
IMAGE, THEN WE WILL BE BOUND
TO DISCUSS THE QUALITY OF THAT
SURFACE IN THE TERMS OF IMAGE INTER-
PRETATION (AS THE ^{AN} ICONIC ~~OR~~ ^A SYMBOLIC

FOR INSTANCE,

SINCE ELECTRONIC IMAGING, FOR ME
AT LEAST, THERE IS A POSSIBILITY
TO UNDERSTAND THE PRINCIPLES OF
ORGANIZATION BEHIND THE SURFACE OF
THE IMAGE AND THAT ~~UNDECEAS~~ ACT
I WISH TO QUOTE AS AN ESTHETIC
ONE.

SO I HAVE THE PRIVILEGE TO COMMUTE
BETWEEN THE SURFACE AND ITS
INTERPRETATIVE MODES, WHICH IN GE-

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001 (CONT) MENTAL ~~THROUGH~~ WE ~~USE~~ LABEL AS
MOOD, EMOTION AND FEELING.....

.. AND HAVE ALSO THE PRIVILEGE TO
STAY Distant, DETACHED WITHIN THE
DIFFERENT LOGIC SPHERE, TO REALISE
THE IMAGE FORMING PROCESS. ITSELF.

I OBJECT ^{BEING} ~~TO BE~~ (CONFINED) INTO THE
SURFACE PERCEPTION. ONLY. BESIDES THAT
BEING HISTORICALLY PROVEN EFFECTIVE IT
HAS ALL THE COMMON MODES PERFECTED
ENOUGH TO BETRAY YOU AT WILL.

I PREFER THE AESTHETIC APPRECIATION
BEYOND THE PERCEPTIONAL ONE. ~~FOR~~
WHEN
~~WATCH~~ A PARTICULAR EVENT ^{FITS} ~~THE~~ THE
ARCHITECTURE OF ITS MEDIA, AND

WHEN IT PERFORMS ITS GENERIC MOVE

I CONFESS ^{TO} THAT ASPECT OF CONTROL
^{AS BEING} ~~IS~~ A CONTENT OF MY WORK.

002: ALL I AM TRYING TO SUGGEST IS
TO INVERT THE HIERARCHICAL
ORDER OF THESE TWO.

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HERE

003 THERE IS ANOTHER WAY OF LOOKING

AT AN OBJECT OR A SUBJECT OF THE

IMAGE. FOR ME THE MOST

INTERESTING IS THE IMAGE DEVELOPMENT

AND TRANSITION BETWEEN IMAGES.

~~THE~~ ^{ELECTRONIC TOOLS} ELECTRONICALLY BASED SYNTAX IS

A QUALITATIVE AND QUANTITATIVE EXTENSI-

ON ^{OF} ~~TO~~ THE CINEMATIC WORK MODES. IN

MANY CASES, IT OPENS TOTALLY NEW WELLS

OF POETIC JUSTICE, ~~THE~~ UNSPECIFIED

AND UNEXPERIENCED SETS OF EMOTIONS.

IT IS FUNNY TO CELEBRATE WHAT IS CALLED

"AFFECTS" IN THIS MANNER, BUT FOR

ME, ^{THAT} ~~THE~~ THAT IS THE ONLY NEW QUALITY

IN ELECTRONIC IMAGING TO ~~HAVE~~ OF

ANY SUBSTANCE.

~~THE ELECTRONIC SYNTAX~~

004: I WOULD PUT IT THIS WAY. THE
MORE THE EXTERNAL SYSTEMS DE-
VELOPE, THE MORE WE TRY TO
COMPAR~~E~~ THEM TO OUR ^{OWN} PERCEPTU-
AL PERFORMANCE. THE VIDICON
BEHAVES SOMEWHAT ~~AS~~ ^{LIKE} RETINA, ^{DOES} THE
COMPUTER ~~RESEMBLES~~ CHALLENGES OUR
MODELS OF NERVOUS SYSTEM ~~AND~~ ^{AND}
THE WHOLE CONCEPT ^{OF} BIOLOGICAL ^{TREATMENT} ~~PROCESSES~~
OF INFORMATION.

THE TECHNOLOGICAL PROCESSES ARE THE
VERY ~~SOME~~, BY WHICH WE EXAMINE THE
BIOLOGICAL MATTER, AND WE TEND TO
ASSOCIATE THEIR MANIFESTATION WITH THE
BEHAVIOUR OF THE BIOLOGICAL MATTER.
THIS IS AN INTERMEDIATION OF ^{THESE PROCESSES} ~~THE~~ ~~THAT~~
~~MYSTERIES~~ ~~OF~~ ~~OUR~~ ~~ERA~~ ^{IN OUR TIME.}

005 OBVIOUSLY, WE ARE SURROUNDED
BY A CERTAIN COMPLEXITY IN WHICH
THE MORE WE LOOK AT IT THE MORE
WE SEE OF IT. BUT WE ARE ^{PROPORTIONALLY} ~~NOT~~
ABLE TO DEVELOP THE THEORIES,
~~PROPORTIONALLY~~ OR METHODOLOGIES TO
UNDERSTAND IT. WE ARE