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THE ICONOMIST
"TO ASK,
TO ANSWER,
TO REFUSE TO"
N°4 — VOL. 1 - 2023/1
THE-ICONOMIST.NET

What we see now again?



"ICONOMY" "AFFECTION" + "PROGRAM"

THE ICONOMIST
"TO QUESTION"

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THE CONCEPT OF "ICONOMY" ORIGINATED AS A NEOLOGISM COINED IN 2006 BY ECONOMIST GILSON SCHWARTZ. SCHWARTZ JUDGED THAT "IN THIS ICONOMY, THE NOMOS IS DEFINED BY THE ICON, BY SOMETHING THAT IS TANGIBLE, WHICH IS A VISUAL, IMMATERIAL, REAL, AND SYMBOLIC CODE AT THE SAME TIME…THIS ICONOMY THAT MESSES WITH OUR WAY OF THINKING, MEASURING, AND FEELING, LOOKS LIKE A GAME.

As if we are standing on top of a hill, but we do not know for sure where we are stepping? As we walk, we feel that this hill is not solid, but shifting? as we try to climb higher, we are swallowed up by a shiny, plastic-looking mass? What if it is no longer a hill and we are no longer at the top? What if we have already been swallowed up by a shapeless mass, by a web of memories and events? Is it as if the world has been swallowed up? What is it and what was it all about? Can't we decipher events when everything is mixed up with garbage, and from here there are no more categories? Because now we are inside? And the walls of this inside are formed by everything that has been discarded? Images consumed, used and thrown away? Decomposing images? Decaying images? Are they still here until someone decides to use them, to offer them a new life? But why and for what, if everything is made by images and to become images? Everything has become a mass and we can no longer separate what is real and what is artificial? Are we still inside? Are we groping for everything that got us here? There is no everything, because this mass keeps growing, to become fuel, a driving force, a starting point for images that will come? will they come in an artificial way? Has the world been transformed by the artificial? Is the artificial the new normal? Is a face no longer a face but a simulation of a face? Do we keep the real face? Do we not restrict ourselves to the four walls of a private place? A private place that is not a house, that is not a room, but a safe? Can we no longer reveal who we really are? If we are only a projection then a projection that does not age? Is a projection always updated, renewed? Was it so, and now we have been consumed and are inside? We have lost the ability to see clearly? we have lost focus? we have lost real contact? we miss our prostheses? an app to feel (from images)? a network to socialize (from images)? a screen to enjoy? and for everything there is a gadget and for everything there is a way to be done? following a manual, a style, but nothing satisfies? but everything is transformed into images? The picture of the house? The picture of the dog? The photo of lunch? The photo of sex after sex? The photo of birth from the moment of the cut to the moment of the cry? The photo of blood? The photo of the wound, the scar? The photo of love after it is no longer love? The photo of the dead in the coffin? The photo of the photo that was video and should not be shared? The official photo that belongs to everyone and belongs to no one, no matter how much it has an owner? Who are the owners of the images? The historical photo that becomes a T-shirt, that becomes a joke, that becomes a product, that becomes garbage, that becomes waste? Do we work with this waste? And now that we are inside, can we assume that we helped create this mass? And from here will we lose confidence in what we see? Will images be able to swallow the world? What is left for us to do to understand how we got here? Before the world is swallowed up by images? And within this mass of images, is it as if the world is at hand again? and perhaps from this chaos it is possible to establish a new kind of record of an era? Fire in the Warburg library, the intervals have been replaced by a flow that no longer respects what exists in between? Have gestures been replaced by blows? Have they overflowed, are they now always superimposed, layered? It is no longer a question of the topography of an imaginary hill, but of an ocean that is also a network? A process of digital archaeology based on a poetics of relationship? An encyclopedia of images of a world in crisis? In crisis with images? The question is:

What we see now that we will not see again?

WHY DO I THINK WHAT I THINK? WHY DO I DO WHAT I DO (ART)? WHY DO I USE THE TOOL OR INSTRUMENT I USE? WHY DO I GIVE THE FORM I GIVE? 2015

The only reason to write about "common wealth" – as an artist – is to express my belief in equality and my understanding of Equality as a common wealth: A wealth which we have in common. Equality – as wealth – is something to achieve and defend, day by day, work by work, again and again. Achieving and defending equality – as an artist – means doing an egalitarian work of art and taking an egalitarian artistic position. The competence to do this – my competence – can only come from the work itself, from making it, and asserting it. I consider my competence to give form as a mission. Competence is an important term to me because the competent one has to prove his or her skill with acts. Competence is not only theory; it's something to prove in practice as well. Competence towards Equality demands asking myself and giving response to the four questions:

Why do I think what I think?
Why do I do what I do (art)?
Why do I use the tool or instrument I use?
Why do I give the form I give?
Why do I think what I think?

THOMAS HIRSCHHORN, Aubervilliers, (2015)

I think that art is universal. Universality means Equality, Justice, Truth, the Other, the One World. Art – because it's art – can provoke a dialogue or confrontation directly, from one to one. Therefore I think that each human being can get in touch with art, each human being can be transformed by the power of art. I believe that art is the way to reinvent the world. Art is autonomous. Autonomy is what gives an artwork its beauty and its absoluteness. Art – because it's art – can create the conditions of an implication, beyond anything. Art is resistance. Art resists facts; Art resists political, aesthetical, cultural habits. Art is positivity, and intensity. Art, because it's art, calls for equality. There is no other fundament, there is no other mission. The absolute affirmation of Equality is the link, the hidden and invisible connection which holds a work together. Precisely because it's not a fact, pure equality needs to be fought for at every moment. I want to struggle with the factual reality affecting me; I want to resist the tendency of reducing myself – and all of us – to objects in our unequal world.
I refuse the role of commentator or observer who doesn't take each chance or opportunity to affirm Equality. This is my conviction and my belief.
Yes, I believe in art and I have faith in art. I think that art is an inclusive movement, art should include the "Non-exclusive audience", The Other, the uninterested one. This is common wealth. Art can never act in resentment or negativity, art is always and in all circumstances against discrimination, racism, and exclusion; there is no place for anti-Semitism or Islamophobia in art. Art affirms Truth; Truth created by every form, every assertion and every conviction. Truth is not the verifiable fact or "true information". Belief in Truth is something essential. I place Truth on the same level as Universality, Equality and Justice. Truth is pure Energy, Truth has nothing to do with "quality". I insist and believe in: "Energy = Yes! Quality = No!"

WHAT?

Why do I do what I do (art)?

I am doing art because I love making it. I love to work, I love working in an enthusiastic and self-inventing dynamic. Making art is a headless manifestation of love, love as a conviction and a passion. This love is not selfish, narcissistic or self-satisfying but a mode of emancipation. Art makes me stand up, makes me use my physical and intellectual ability and apply my tenacity. I understand art as a mission, a mission to accomplish – beyond success and beyond failure. To think in terms of "success" or "failure" in art makes no sense, art can be an experience that doesn't function, that doesn't work. I learned from doing art that I can't be the "disappointed" one, and have no right to be, and accepting such an unforceful discourse is obviously and definitely too easy. Reality is far too unexpected, unpredictable and surprising for disappointment which, in its luxuriousness and selfishness, only serves the purpose of self-excuse and deresponsibilization. There is and can be no control facing reality; to accept this is a first step towards non-disappointment. Feeling disappointed is a narcissistic gesture to avoid the real disappointment: the disappointment in myself, in case I'm not giving everything I can and should – which is the risk when facing reality. Therefore disappointment is the last refuge of the "marvelous soul" disconnected from reality. Doing artwork is not an escape or a dream. If my work is intense, charged and dense, it has a chance of making a breakthrough, a breach in today's dilemma, problematic, cul-de-sac and no-exit, beyond the deadlock of resignation and cynicism. Equality is not given – I must fight for it and can't avoid the battle under the pretext of circumstance or today's context. In order to stand up against inequality I must allow myself Equality, I must authorize myself to assert being equal. Art enables me to assert and give a form to my own logic in a movement of self-authorization. Therefore to me, doing art is an emancipatory act and as such, a necessity.

Why do I use the tool or the instrument I use?

Working – as an artist – means understanding art as a tool, an instrument or a weapon. I understand art as a tool to confront reality. I use the tool "art" to encounter the world I am living in. I use the tool "art" to live within the time I am living. I want to use the tool "art" because it allows resisting the historical fact. I want to use the tool or instrument "art" to make a work reaching beyond the history I am living in – beyond history. I want to use the tool "art" precisely because it allows me to do an a-historical work within the chaos and complexity of the moment. Therefore art is a tool to resist today's facts, actuality, opinion, meaning, information and dictatorship of commentaries. I want to use art as a tool to establish a contact with the Other – this is a necessity – and I am convinced that the only possible contact with the Other happens "One to One", as equal. I want to do a work that gives form – a form of equality – to the affirmation: the Other is included in "me" and in "I". As Edouard Glissant wrote in his beautiful and powerful sentence: "The Other is in me because I am me. Equally, the I from whom the other is absent, perishes"[1]. That is the problem, the challenge, the mission, and why I love so much to do a work of art. Art is a tool to keep the concentration focused on what counts to me, on what is essential, on Form.

Why do I give the form I give?

Form is the most important and essential question in art because it questions: How can I take a position? How can I give a form to this position? And how can this form create a Truth? A universal Truth? The problem is to give a form, my own form, something belonging to me only, which only I see and understand as such, something only I can give. I want to do an artwork in exaggeration and preciseness, a work which – in its charge and density – stands for a new form. To give form is decisive. I use the term "give form" because it means giving from my own, giving form is not "doing" or "making" a form. Therefore I invented my own "Form- and Force-field" to include the notions of Love, Philosophy, Aesthetics, and Politics. I always want to embrace these four notions in my work. I already asserted the crucial importance of Form to me. In Form- and Force-field there is also "force" and by insisting on form as a force, I am reinforcing my work. It is necessary to understand Form as non-splittable, non-negotiable and even – non-discussable. Form only exists as something entire, undividable and complete, as an atom or a core – this is hardcore – and this hardcore is Form. Form and Aesthetic are interdependent but not to confuse. Form is what gives ethic and clarity in the incommensurable, complex and chaotic world we are living in, today. Aesthetic is the answer to the question: What does this form look like? How is it made? What materials are used? Form never seeks a function, Form is not reductive, Form is never exclusive and Form can never be qualified with terms such as the "good form". To give Form is a statement and an assertion I have to stand-up for. To give Form is an act of emancipation, it is a resolution and a decision I myself, must take. Therefore I have to give Form – to give.

WHY?

JT — January 13, 2017 at 11:40 am

An image is our internal mental representation of what we externally absorb from our senses. By senses, I am including sight (eg. a picture), hearing (eg. music), touch (eg. temperature). As everyone can understand the same object by their senses at face value, for example, we generally can all see a poster. However, our mental image is unique to ourselves, influenced by our personal experiences, perspectives, and understanding of the world. The poster could be an advertisement of a movie, and even such an arbitrary visual can hold many different personal connections, emotions, and memories in ones mind. Someone may have an image about watching that movie as a child with their family, while my image may be an interpretation of what I think the movie is about as an individual that has never watched it. Thus, this idea that our perception is unique to us own is how we can understand ideas and concepts that simply cannot be described in a binary matter. In class, we talked about love, which would be an example of a topic that cannot be express in simple ways as it defines an experience. An experience is different to each person. Thus, by using images, something that is abstract, we are able to understand the experience more by relating to how it has impacted us in our own lives and our own understandings.



You like to live well?
Is it the easiness
of it or the idea of
luxury itself that
attracts you?
You were saying that
for the moment you've
exhausted your luck as
a gambler. What about
luck in your work?
In what other ways
would an accident
happen, or are those
more or less the sorts
of ways?
What are you thinking
about at the time?
How do you suspend the
operation of conscious
decision?
How much does it help
to drink when you're
painting?



"Another Autointerview" (1971) by LUCAS SAMARAS from the book "Theories and Documents of Contemporary Art: Source Book of Artists Writings" (1996), edited by Peter Selz and Kristine Stiles



AUTOINTERVIEW

Why are you conducting this interview?
Because interview is a frequently abused form and self is a seemingly virginal patch of fertile content.
Why are you conducting this interview?
So that I can find out what is been declassified.
Why is that necessary?
It is a way to keep alert, a kind of sanitation.
Why are you conducting this interview?
So that I can protect myself.
From what?
From people's imagination.
How can you protect yourself with words?
Words ward off oblivion.
Why are you conducting this interview?
It is a way of realizing guilt.
Why are you conducting this interview?
I want to crystalize the daily situation of talking to myself.
Why are you conducting this interview?
In order to relax my mind from daily obsessions.
Why are you conducting this interview?
In order to formalize and isolate myself.
Why are you conducting this interview?
In order to enter the consciousness of others.
What are you?
A hunger.
What are you?
A smiling hunger.
What are you?
Inwardly I am an erotic sadness, outwardly I am a home made process for unraveling meaning.
What are you?
I am an intermittent escapee from a more traditional behavior.
What makes you go away?
Desire for understanding.
What makes you come back?
Ancient uncontrollable signals.
What are you?
In the sense that I am an active irrational artist I am an early stage of mutation. Also I am a beneficial impediment.
A what?
A slightly sadistic entertainer.
What are you?
An intense superstitious lover and hater of people.
What are you doing?
I am trying to synthesize love.
What are you doing?
Trying to evaluate and use what I have got.
How old are you?
Nineteen hundred and seventy one.
Say it differently.
I am as old as the things I know.
How old are you?
I panic when I think of it.
Why?
It is a bowel control anxiety.
How old are you?
Thirty five.
How old is that?
Old enough to often get a stench of death.
What frightens you?
The separation between me and the things I see.
What frightens you?
The possibility for evil.
Are you a very moral person?
Outwardly yes. Inwardly I get glimpses of the cannibal, the selfish autocrat, the destroyer of things, the suicide.
What frightens you?
The needs of other people.
What is art?
The physical look of humanity.
Of what value is art?
It protects my adult existence.
How?
I can be pretty abnormal without having to isolatedly receive society's contempt or punishments. My separation is institutionalized.
Of what value is art?
It is a necessary component of being human.
Of what value is art?
It allows me to be revolutionary in a constitutional democracy.
Are you political?
Only in terms of art.
Why?
Regular society is out of my line.
Do you like society as it is now?
No, but neither do I like the weather.
Tell me a problem.
How can I get to accept, tolerate, live with and enjoy myself?
How do you cope with your body?
Carefully.
Is there something supernatural, undernatural or other about your body?
I sometimes control portions of it. I speak to it, telling it not to let me down. It is like another person. That is why when people make comments about my body I feel peculiar. They can't see my separation from it.
Why do you fear about your body?
Its biology.
What do you fear about your mind?
Its passions.
What do you like about your body?
It takes me into the lives of other people.

What do you like about your mind?
Its conversation.
What is the most frequent question you ask yourself?
What am I going to do now.
Are not you an artist?
Not always, there are unfortunate pauses, periods when I am anything but an artist.
When did you become an artist?
I set out to become one about twenty years ago. I was told that I was one about ten years ago, and now I am beginning to feel unembarrassed by it.
What embarrassment?
The proximity to the great men of the past.
What embarrassment?
The jealousy of other people.
What embarrassment?
The formal exposure of my psyche.
Is it very embarrassing?
No. It used to be embarrassing.
Now there is some satisfaction in not being embarrassed by it any more.
What are the first questions you ask others?
What do you want from me and what do you have that I may want.
Does it work?
No. I have to deduce their answer through their actions and it might take between a week and two years.
Do you like others?
Yes.
Why do not you live with others on a daily basis?
Because I have not found a good servant master.
How come other people manage?
It is a wonder to me.
What are you?
I am everything that everybody is only differently.
Is not everybody like that.
Yes
Tell me more.
The word artist says enough.
Are you an object maker?
I am a thing maker.
What is the difference?
A thing is less clear and more inclusive.
Do you like well made things?
Yes. Well made things including well made thoughts. I also like things that are not well made, but I like them less. Sometimes I like terrible things.
Are you accepted as an artist?
By some. Most of my work was done to prove to others including myself that I was an artist rather than because I was one. Or it was the opposite. One doesn't always know what one is.
Do you like to be called artist?
Sometimes I like it, sometimes I do not. I like antagonism and temporary anonymity.
If you were alone in the world would you be an artist?
I am alone in the world.
Are you alone in the world?
I am alone in a world full of nice and unnice people.
For whom are you making art?
For the adults of my past, for anyone who will look and wonder and let me live, and for the unnamables who will come in the future.
Why are you making art?
So that I can forget my separateness from everything else.
What are you running away from?
From people's evaluations.
Why are you sentimental?
Because I am unsatisfied.
What did one year of therapy do for you?
It was better than taking a course in psychology.
What is interesting about psychology?
The adults in my past talked about it with a mixture of respect and horror. They loved to tell me that if one read or thought too much or too long one became crazy. I was interested in this curious mind that could spoil under misuse.
Why did not you become a psychologist?
The course I took in college was full of dull charts and statistics. I wasn't interested in math.
Are you nice to people?

No. I am accurate about my feelings.
Do you want to be wealthy?
Not any more.
Why?
Wealth is a profession.
Do not you want to have wealth?
I want just enough to live and do my work without feeling that I have to give something away out of guilt or generosity.
What is wrong with generosity?
It perpetuates a moneyed aristocracy.
Do you want your work to be preserved?
Either actually or photographically or descriptively.
What is the need for a tomb?
I want my spiritual and corporeal hunger to be remembered.
Why do not you keep your problems and your pleasures to yourself?
Because I am universalizing them.
Is not that a little pretentious?
No, it is a little fatherly.
Why is it easier to make art than to deal with people?
Making art is dealing with people on your own terms. The ideal way of using people is using them like clay, but that being out of the question, except for lunatics and leaders, art is a good alternative.
Why is art a profession?
Because it is hard work. Besides, all parts of awareness are categorized and professionalized.
Since when?
Ever since humanity.
Are you a professional artist?
Well, I find it weird being called professional. After I have done some art I am pretty much where I started from even it I am not. Art stops being what I made and it has to be something I have not made. Tomorrow I may not be able to do art. There is no guarantee.
What has the acceptance of your work by others done to your character?
It has erased my ninety five pound weakling image.
Tell me a problem.
I have difficulty in understanding how the world began, if it did begin, how did I begin, if I did begin, and how does anything I do begin. I have a few minutes of intelligent perplexity whenever I bring up these enigmas and then I get drowsy and want to sleep in someone's protective amplitude.
Who is that someone?
A conglomerate of many people from my past, particularly those who knew more than I did.
What word describes your dealings with these people?
In terms of feeling the word is eroticism, in terms of dealing the word is criticism.
How criticism?
I am question oriented. I ask why to anything that is presented as fact. It puts people on the defensive and often they expose some privacies.
Why do you like to see their weapons?
It is a kind of knowledge, sniffing them out to see if they are like me or if they are different, how they are different from the people that they remind me of.
Are you superstitious?
In my conscious dealings I always leave a margin for the unexpected.
Are you an indoors person or an outdoors person?
Indoors. The outdoors is a luxury and a drug. Going out is like going on an expedition even if I am going out to buy some bread.
Why do you dislike leaving your house?
Someone might call me.
Why do you dislike leaving your house?
I might get lost or lose all the people I have known.
Why do you like the indoors?
Because I am domesticated.
What does that mean?
It is a contemplative situation.
Is not contemplation possible outdoors?
There are too many distractions and dissatisfactions with the multiple presentations of beauty.
Why do not you drive?
I do not trust my killer instincts.
Do you kill the animals you eat?
I kill the containers in which the flesh of the animals is packed.
Do you have any animals?
Only those that come of their own suicidal accord like roaches, spiders, flies, moths and mosquitoes.
Do you have any things that move in your apartment?
The TV, gas flame and water.

A disembodied relative.
Does your apartment tend to be sparse or cluttered?
Cluttered. I like to have within visual and physical grasp the tools and materials that I work with.
Do you like where you work?
Yes. There is a mixing of the two.
Have you considered yourself as a work?
I have been working on that.
Are you Christifying yourself?
Everything is traceable to everything else.
Why do you want a megaphone, why reach millions?
I do not want to reach millions but the equivalent of myself among those millions.
What for?
For continuity.

"Another Autointerview" (1971) by LUCAS SAMARAS, from the book "Theories and Documents of Contemporary Art: Source Book of Artists Writings" (1996), edited by Peter Selz and Kristine Stiles

What's your favorite family tradition?
What is your favorite childhood memory?
What's your favorite movie?
How old were you when you learned Santa wasn't real? How did you find out?
Is your glass half full or half empty?
What's the craziest thing you've done in the name of love?
What three items would you take with you on a deserted island?
What was your favorite subject in school?
What's the most unusual thing you've ever eaten?
Do you collect anything?
Is there anything you wished would come back into fashion?
Are you an introvert or an extrovert?
Which of the five senses would you say is your strongest?
Have you ever had a surprise party? (that was an actual surprise)
Are you related or distantly related to anyone famous?
What do you do to keep fit?
Does your family have a "motto" – spoken or unspoken?
If you were ruler of your own country what would be the first law you would introduce?
Who was your favorite teacher in school and why?
What three things do you think of the most each day?
If you had a warning label, what would yours say?
What song would you say best sums you up?
What celebrity would you like to meet at Starbucks for a cup of coffee?
Who was your first crush?
What's the most interesting thing you can see out of your office or kitchen window?
On a scale of 1-10 how funny would you say you are?
Where do you see yourself in 10 years?
What was your first job?
If you could join any past or current music group which would you want to join?
How many languages do you speak?
What is your favorite family holiday tradition?
Who is the most intelligent person you know?
If you had to describe yourself as an animal, which one would it be?
What is one thing you will never do again?
Who knows you the best?

Paula Martinez Rubio – January 13, 2017 at 11:54 am
What is an Image? Based on the experience completing the first assignment, an image is the middle point between creator and perceiver. It is as much of a tool as it is a vessel in the process of communication. For me, the most effective way of understanding what an image is came with Octavio Paz' "between what I see and what I say." The passage allowed me to understand that there is always a gap between what is created and what is perceived. It is fascinating to think about the how essential 'uncertainty' is for the understanding of images. It seems that the forms of communication that have been created are far from being entirely deciphered. Still, they serve a 'seemingly' basic purpose in the exchange of ideas. From what we have seen and discussed, an image is a subjective and ephemeral entity. An image is a representation. An image is the result of conventions agreed upon by society. An image exists in many dimensions and can be perceived through all senses.

2) Male (?)
3) to Terminal 3, London Airport, Heathrow.
4) Twenty-seven.
5) Unknown.
6) Dr Barnardo's Primary, Kingston-upon-Thames; HM Borstal, Send, Surrey; Brunel University Computer Sciences Department.
7) Floor cleaner, Mecca Amusement Arcades, Leicester Square.
8) If I can avoid it.
9) Systems Analyst, Sperry-Univac, 1979-83.
10) Manchester Crown Court, 1984.
11) Credit card and computer fraud.
12) Guilty.
13) Two years, HM Prison, Parkhurst.
14) Stockhausen, de Kooning, Jack Kerouac.
15) Whenever possible.
16) Twice a day.
17) NSU, Herpes, gonorrhoea.
18) Husbands.
19) My greatest ambition is to turn into a TV programme.
20) I first saw the deceased on 17 February 1986, in the chapel at London Airport. He was praying in the front pew.
21) At the time I was living in an out-of-order cubicle in the air traffic controllers' washroom in Terminal 3.
22) Approx .5 ft 7 in, aged thirty-three, slim build, albino skin and thin black beard, some kind of crash injuries to both hands. At first I thought he was a Palestinian terrorist.
23) He was wearing the stolen uniform trousers of an El Al flight engineer.
24) With my last money I bought him a prawnburger in the mezzanine cafeteria. He thanked me and, although not carrying a bank-card, extracted £100 from a service till on the main concourse.
25) Already I was convinced that I was in the presence of a messianic figure who would help me to penetrate the Nat West deposit account computer codes.
26) No sexual activity occurred.
27) I took him to Richmond Ice Rink where he immediately performed six triple saichows. I urged him to take up ice-dancing with an eye to the European Championships and eventual gold at Seoul, but he began to trace out huge double spirals on the ice. I tried to convince him that these did not feature in the compulsory figures, but he told me that the spirals represented a model of synthetic DNA.
28) No.
29) He gave me to understand that he had important connections at the highest levels of government.
30) Suite 17B, London Penta Hotel. I slept on the floor in the bathroom.
31) Service tills in Oxford Street, Knightsbridge and Earls Court.
32) Approx. £275,000 in three weeks.
33) Porno videos. He took a particular interest in Kamera Klimax and Electric Blue.
34) Almost every day.
35) When he was drunk. He claimed that he brought the gift of eternal life.
36) At the Penta Hotel I tried to introduce him to Torvill and Dean. He was interested in meeting only members of the Stock Exchange and Fellows of the Royal Society.
37) Females of all ages.
38) Group sex.
39) Marie Drummond, twenty-two, sales assistant, HMV Records; Denise Attwell, thirty-seven, research supervisor, Geigy Pharmaceuticals; Florence Burgess, fifty-five, deaconess, Bible Society Bookshop; Angelina Gomez, twenty-three, air hostess, Iberian Airways; Phoebe Adams, forty-three, cruise protestor, Camp Orange, Greenham Common.
40) Sometimes, at his suggestion.
41) Unsatisfactory.
42) Premature ejaculation; impotence.
43) He urged me to have a sex-change operation.
44) National Gallery, Wallace Collection, British Museum. He was much intrigued by representations of Jesus, Zoroaster and the Gautama Buddha, and commented on the likenesses.
45) With the permission of the manager, NE District, British Teleeom .
46) We erected the antenna on the roof of the Post Office Tower.
47) 2500 KHz.
48) Towards the constellation Orion.
49) I heard his voice, apparently transmitted from the star Betelgeuse 2000 years ago.
50) Interference to TV reception all over London and the South-East.

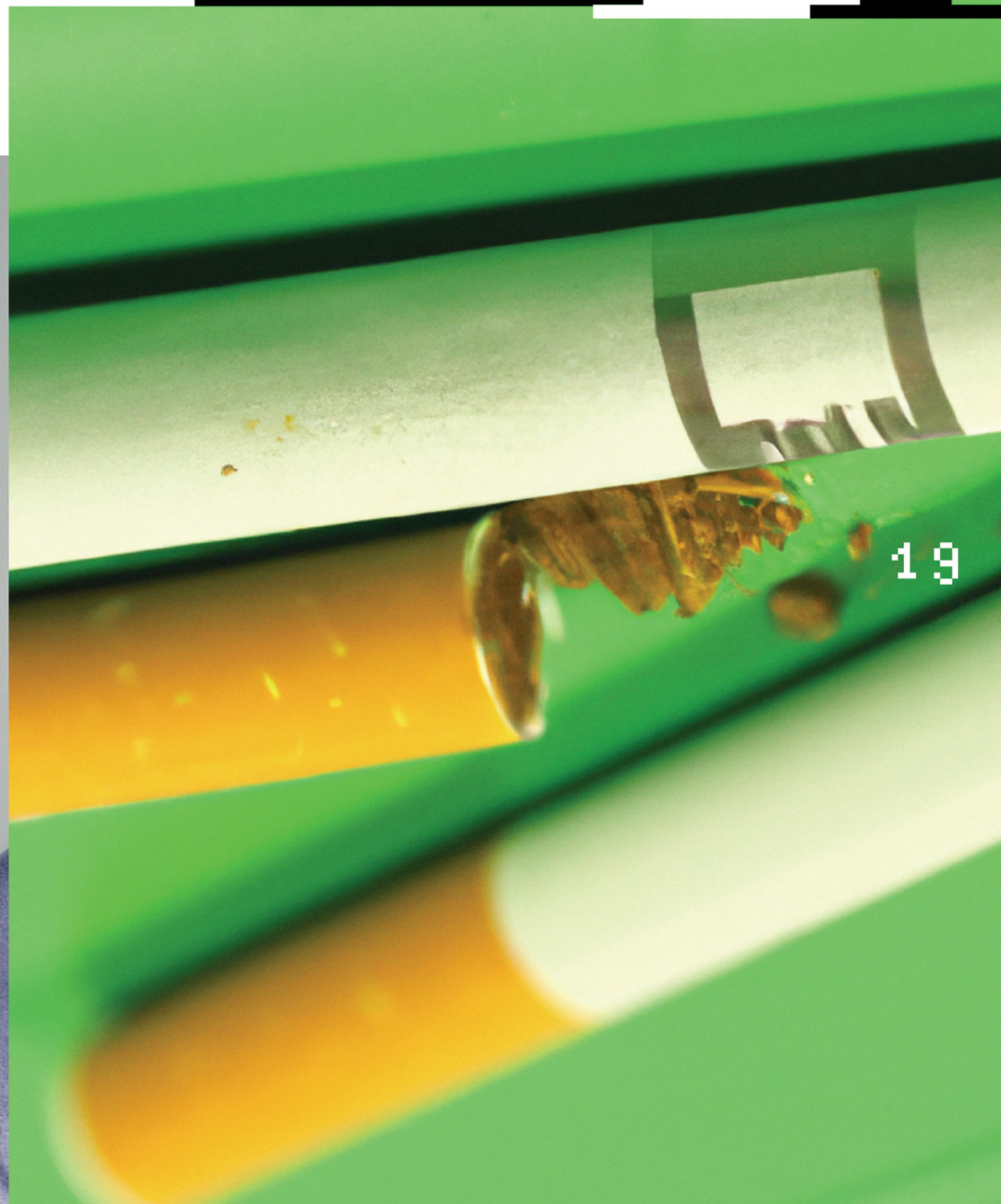
51) No .1 in the BARB Ratings, exceeding the combined audiences for Coronation Street, Dallas and Dynasty.
52) Regular visitors included Princess Diana, Prince Charles and Dr Billy Graham.
53) He hired the Wembley Conference Centre.
54) 'Immortality in the Service of Mankind'.
55) Guests were drawn from the worlds of science and politics, the church, armed forces and the Inland Revenue.
56) Generous fees.
57) Service tills in Mayfair and Regent Street.
58) He had a keen appreciation of money, but was not impressed when I told him of Torvill and Dean's earnings.
59) He was obsessed by the nature of the chemical bond.
60) Sitting beside him at the top table were: (1) The Leader of Her Majesty's Opposition, (2) The President of the Royal Society, (3) The Archbishop of Canterbury, (4) The Chief Rabbi, (5) The Chairman of the Diners Club, (6) The Chairman of the Bank of England, (7) The General Secretary of the Inland Revenue Staff Federation, (8) The President of Hertz Rent-a-Car, (9) The President of IBM, (10) The Chief of the General Staff, (11) Dr Henry Kissinger, (12) Myself.
61) He stated that synthetic DNA introduced into the human germ plasm would arrest the process of ageing and extend human life almost indefinitely
62) Perhaps 1 million years.
63) He announced that Princess Diana was immortal.
64) Astonishment/disbelief.
65) He advised the audience to invest heavily in leisure industries.
66) The value of the pound sterling rose to $8.75.
67) American TV networks, Time Magazine, Newsweek.
68) The Second Coming.
69) He expressed strong disappointment at the negative attitude of the Third World.
70) The Kremlin.
71) He wanted me to become the warhead of a cruise missile.
72) My growing disenchantment.
73) Sexual malaise.
74) He complained that I was spending too much time at Richmond Ice Rink.
75) The Royal Proclamation.
76) The pound sterling rose to $75.50.
77) Prince Andrew. Repeatedly.
78) Injection into the testicles.
79) The side-effects were permanent impotence and sterility.
However, as immortality was ensured,
no further offspring would be needed and the procreative urge would atrophy.
80) I seriously considered a sex-change operation.
81) Government White Paper on Immortality.
82) Compulsory injection into the testicles of the entire male population over eleven years.
83) Smith & Wesson short-barrel thirty-eight.
84) Entirely my own idea.
85) Many hours at Richmond Ice Rink trying unsuccessfully to erase the patterns of DNA.
86) Westminster Hall.
87) Premeditated. I questioned his real motives.
88) Assassination.
89) I was neither paid nor incited by agents of a foreign power.
90) Despair. I wish to go back to my cubicle at London Airport.
91) Between Princess Diana and the Governor of Nevada.
92) At the climax of Thus Spake Zarathustra.
93) Seven feet.
94) Three shots.
95) Blood Group 0.
96) I did not wish to spend the rest of eternity in my own company.
97) I was visited in the death cell by the special envoy of the Archbishop of Canterbury.
98) That I had killed the Son of God.
99) He walked with a slight limp. He told me that, as a condemned prisoner, I alone had been spared the
sterilising injections, and that the restoration of the national birthrate was now my sole duty.

What is Kafka-esque?

Kafka-esque is an adjective that describes something that is characteristic or reminiscent of the oppressive or nightmarish qualities of Franz Kafka's fictional world. Franz Kafka (1883–1924) was a Czech-born German-language writer whose surreal fiction vividly expressed the anxiety, alienation, and powerlessness of the individual in the 20th century. Kafka's work is characterized by nightmarish settings in which characters are crushed by nonsensical, blind authority. Thus, the word Kafka-esque is often applied to bizarre and impersonal administrative situations where the individual feels powerless to understand or control what is happening1. Some examples of Kafka-esque situations are:

Being arrested and tried for a crime that is never revealed to you, as in Kafka's novel The Trial. Being transformed into a giant insect and rejected by your family, as in Kafka's novella The Metamorphosis. Being trapped in a labyrinthine castle and unable to communicate with its mysterious officials, as in Kafka's novel The Castle. Being forced to perform a meaningless and exhausting task for an unknown purpose, as in Kafka's short story In the Penal Colony. Being caught in a loop of absurd and contradictory rules and regulations, as in many bureaucratic systems. The word Kafka-esque is also used to describe literature, art, film, or other media that evoke a similar sense of absurdity, futility, or hopelessness. Some examples of Kafka-esque works are: The novels of George Orwell, such as Nineteen Eighty-Four and Animal Farm, which depict dystopian societies ruled by totalitarian regimes. The films of David Lynch, such as Eraserhead and Mulholland Drive, which feature surreal imagery and nonlinear narratives. The paintings of Salvador Dali, such as The Persistence of Memory and The Elephants, which portray distorted and illogical scenes. The plays of Samuel Beckett, such as Waiting for Godot and Endgame, which show characters trapped in meaningless and repetitive situations.

Every Prize has its Price



The beginning is the hardest

The end merely follows. In the beginning is the end, with art as well as with speeches. Where and how do you begin? Maybe I should start with the most difficult bit and after that we can party. First I want to explain all the reasons why I should not be standing here and all the reasons why I am standing here.

Actually I've been busy with these two questions all my life – why am I here and should I be here? A writer once said (I forget who) 'we are here to better the lives of others', but why the others are here we really don't know. (Funny that when one paints portraits, people automatically assume that you like people, but 'it ain't necessarily so'!) In our home in South Africa we had a Mad magazine type-text on the wall, I Love Mankind – it's people I can't stand. Ok then, but we can't do without each other. It is our duty to relate to each other, whatever the cost.

I've been given a state prize but I'm not sure I understand what a state means – the word 'state' is used so often in conjunction with 'international terrorism' that I begin to feel we are living in a permanent state of war …

A good friend reacted 'Marlene, a state prize! It is time to run'!

About the character of prizes and role models

In 1964, Jean Paul Sartre was the same age as I am now, fifty nine, when he refused the Nobel Prize for literature. He said he didn't want to become an institution and that it would affect his freedom. Susan Sontag accepted the Jerusalem Prize for literature in 2001, but not without unease as was evident from her acceptance speech (available on the internet). Every honour has its cons and every prize its price.

Actually I came to the Netherlands because of a prize. I received the Jules Kramer Scholarship from the University of Cape Town in 1976, providing two years study overseas. My mother said, when I threw the pebble against her window pane that evening to tell her I had received the scholarship, she knew I would leave. I didn't realize it myself then. It wasn't my intention to stay in Holland, although it was wonderful to walk the streets alone at night and read all the banned books. Holland was very good to me. I will always appreciate that. Holland gave me a place where I was able to take my distance. In 1976 TV reached South Africa for the first time and in 1983 I made my first appearance on Dutch TV. I thought the show was about the beauty of diversity, but there was a subtext, as the real focus of the program addressed the feelings of discontent amongst the Dutch about foreign artists taking advantage of the social benefit system.

From foreigners to allochtonen

'Ik is een alachtoon', I once made a T-shirt with this text (consciously misspelt). One might think I did it for the allochtonen, but that ain't true, just as I am not doing it for the autochtonen (another ugly word …)[1]. As I once wrote in an article about elitism: 'I don't do it for the people and I don't do it against the people, if at all I do it from the people'. Then there is the fact that I am a woman. I believe that art is androgynous but I am continually asked how it feels to make art as a woman. I could say I do it for women, but as my mother said to me, a month before she died, you certainly don't have to do it for me!

A plea for the arts

I accept the prize, because I want to make a plea for art. Art is not a case of innocent taste. A neutral gaze does not exist. Art is there to liberate us from the tyranny of our culture (Lionel Trilling), note, our own culture, not from the outside but the inside. Art is there to remind us, that all laws about what is beautiful and valuable, were made by humans and can be changed by them.

I make the strongest possible plea, that the proposed legislation that has been put before the state, which would result in the elimination of almost all art education in our high schools, should not go through. It would result in the loss of the most important subject to survive in the 21st century. We cannot allow the Netherlands to become a country stuck in narrow cultural nationalism. We live in a global intercultural world. We send our youthful militants to Afghanistan but don't want to learn about their culture.

I suggest an 'inburgeringscursus' (a course for immigrants who seek permanent residence) on art and culture, for all future legislators who will be in a position to decide on the arts.

I propose that art evaluation will not be allowed to drown in market fundamentalism. I believe as the artist Hans Haacke once said, that the advertising giant Saatchi once said, that the philosopher Marx once said, 'Everything is related to everything else'… but sometimes I think… blessed are they, who have been spared the frenzy of the auction houses.

I propose that the Dutch take more pride in what is being achieved in the visual arts in their country. Take the quality of the post-academic institutions. The model that the artist's initiative, Ateliers '63, created in 1963, has had a positive influence on all contemporary post academic institutions and made them world-famous. Only the ministry of Culture, Education and Science does not seem to know this. It is ironic and tragic that while the trendsetters call 'Small the new Big', the Ateliers does not get rewarded for these same principles – for which they've always fought – but instead, punished, with a zero subsidy. Support them out of pride, if nothing else! I want to thank the jury for the honour, and for entrusting me with such a large amount of money, based on their faith in my insight in the Arts. Also I want to stress that regarding art – you can't honor the top if you don't value the basis. The beauty of art is that it teaches you to enjoy the freedom of the 'other'. (In that sense art is and was always in essence multicultural) But the difficulty is – that as an artist you are also aware that maybe you could have done it differently. Van Gogh once wrote 'I make art to give something back to life', I am grateful that I am able and capable of making this decision, that I will share with you now. Just don't scrap this prize (also not after 2016). It is a young prize it wants to grow old too.

I accept the honour and give the prize money to De Ateliers. [1] The word autochtoon is used to refer to the original inhabitants of the country, allochtoon indicates people coming from elsewhere.

Speech given by MARLENE DUMAS during the award ceremony of the Johannes Vermeer Prize 2012 on 29 October, Museum Het Prinsenhof, Delft, The Netherlands, 2012

Brad Pitt has 'Face Blindness.' What this really means?

Brad Pitt recently revealed that he lives with 'face blindness,' also called prosopagnosia, a condition that causes the inability to recognize faces. Experts say the condition can be socially disabling and may run in some families. They also say there are coping mechanisms people can learn to help manage living with this condition. Speaking with GQ, actor Brad Pitt recently admitted he lives with a rare condition – one that an internationally famous movie star might find very inconvenient. He told the magazine he believes he has prosopagnosia, also known as "face blindness." Pitt said he struggles to remember new people or recognize their faces. Never officially diagnosed, he fears this has led people to believe he's remote, aloof, inaccessible, and self-absorbed. "Nobody believes me," Pitt told the interviewer, and it's not difficult to understand why. However, as unusual as it may sound, prosopagnosia is a real condition that can present unique challenges to those who are living with it.

Dr. Alex Dimitriu, who is double board certified in Psychiatry and Sleep Medicine and is the founder of Menlo Park Psychiatry & Sleep Medicine, as well as BrainfoodMD, told Healthline that this condition results from abnormalities or damage to a part of the right side of the brain called the fusiform gyrusTrusted Source. This is a fold in the brain that coordinates the neural systems responsible for controlling facial perception and memory. "[Prosopagnosia] has been shown to affect up to two percent of the general population," Dimitriu said. He explained that people with prosopagnosia have trouble recognizing faces as a whole, to be able to identify them. "They see all the facial parts, but cannot combine this into a single face for recognition," he said, and pointed out that "Not being able to recognize faces can have significant social implications."

According to Dr. Salman Azhar, a neurologist at Lenox Hill Hospital in New York, there are two types of this disorder. "One is developmental, which means that they have it from early childhood and it's not caused by an injury," he explained. "Then there's another type that can happen later because they have a brain injury or a stroke or even Alzheimer's to some degree." Azhar said that Brad Pitt likely has the developmental form of this condition. "He's always had this difficulty of recognizing faces," he said. "So he sees the face, but he has no ability to connect it to who that face is." "In developmental prosopagnosia, there's no MRI positive," noted Azhar. "You can't do an MRI and see there is something wrong with the brain. In strokes and brain injury, of course, you can do that." When asked if there is any treatment, Azhar said no, but there are ways to get around it. "You may develop a sort of 'catalog,' or list of, for example, your wife's face," he said. "She has brown hair, she's got freckles on her nose, an oblong face, and you sort of check those categories off to know 'this is my wife.'

Famed neurologist Oliver Sacks, called the "poet laureate of medicine," spoke with CNN in 2011 about living with prosopagnosia. To highlight his inability to recognize faces, Sacks was shown a picture of the iconic Elvis Presley – which he was unable to identify. "I don't know who it is," he said, and admitted that when looking in a mirror, "Sometimes I fail to recognize myself." He told CNN's Sanjay Gupta that he's had the condition his whole life. He suspects that in his case it's genetic since his brother also lives with prosopagnosia.

"Even Brad Pitt has commented that people felt he is aloof, because of his trouble recognizing familiar faces," said Dimitriu. He added that people with prosopagnosia might avoid socializing because of their inability to recognize faces, and a fear of either speaking to the wrong person or misidentifying someone. "In many instances, it might be easier to avoid the situation, than try to figure out who the individual is," said Dimitriu. According to the National Institute of Neurological Disorders and StrokeTrusted Source (NINDS), developmental prosopagnosia seems to run in some families.

The institute emphasized that "some degree" of prosopagnosia is often present in children with autism and Asperger's syndrome, and is possibly the cause of impaired social development in this group.

"It can be a very socially disabling syndrome," confirmed Azhar. There are online resources that could help if you or a loved one are affected by this condition.First, there is a Facebook group appropriately called "Prosopagnosia," where members offer each other support and share information and their experiences. You can also visit prosopagnosiaresearch.org, and download a PDF file of coping strategies to help make social interactions easier. Additionally, there are self-tests available, like this one, from openpsychometrics.org, which is called the Exposure Based Face Memory Test.

Brad Pitt recently revealed that he lives with 'face blindness,' also called prosopagnosia, a condition that causes the inability to recognize faces. Experts say the condition can be socially disabling and may run in some families. They also say there are coping mechanisms people can learn to help manage living with this condition.

What are the small mistakes that one makes in the crucial periods of their life which end up being lifelong regrets?

Years ago, a journalist friend of mine stole a book from a public library in Cairo, Egypt. It was a poetry book written by a guy named Antonin Artaud. My friend told me: “I saw that nobody had ever borrowed the book in all the years it was in the library. It was a small and not very expensive edition and I thought that there was no harm done when I let it slip into my leather bag.”

He read the book, liked it, and forgot about his little crime. It was only many years later when he realized what he had done. He had interviewed an old philosopher for a newspaper article and somehow, their discussion shifted to Antonin Artaud.
When he told his interviewee that he had once stolen a book written by this author, his old man became serious. There was silence for a while and then he told my friend:
“You might think that what you’ve done was just a foolish but unimportant thing, but think about it this way: maybe, one day someone would have borrowed the book, read the poems, and fell in love with it. Maybe, this little book that you stole would have changed this person’s life!”
My friend is a very sensitive person (who else reads poetry books?) and therefore, the philosopher’s words had touched something in his soul. Although the possibilities that what the philosopher had suggested could really have happened were infinitesimally small, it wasn’t completely impossible.
What if his selfish action had indeed kept another person from changing their life? Maybe, he even had prevented someone being from becoming “everything we are capable of becoming.” Because of him, another person might not have found what they were looking for all their life.
These thoughts saddened my friend but there was nothing he could do about it. He had lost the book years ago. But even if he would have replaced it with a new copy, it was far too late. Too many years had passed.
To this day, he’s deeply troubled about his little act of thievery. It has soured an important part of his life.



Why has Winona Ryder never married anyone?

Winona Ryder has dated some of the most famous men in Hollywood, such as Johnny Depp, Matt Damon, and Keanu Reeves. But she has never married anyone, and she has a good reason for that. In an interview, Ryder revealed that she is a serial monogamist who prefers long-term relationships over casual dating. She also admitted that she was influenced by her parents’ happy marriage, which made her wary of divorce. “I’m a serial monogamist. I was single for a while and dating and I just didn’t know how to do it! I’ve always been like that: when I was 15, there was a guy I liked, and we made out, and I thought that meant he was my boyfriend. My mom had to explain it to me.” “But marriage? I don’t know. I’d rather never have been married than been divorced a few times. Not that there’s anything wrong with divorce, but I don’t think I could do it if that was a possibility. When your parents are madly in love for 45 years, your standards are really high. But I’ve been happily with someone for quite a while now.” Despite her star-studded love life, Ryder has never felt the need to settle down or conform to society’s expectations.

To Be Read In the Interrogative Mood

Have you seen
have you really seen
the snow the stars the plush steps of the breeze
Have you touched
have you really touched
the plate the bread the face of the woman you adore
Have you lived
like a blow to the head
the shock the gasp the fall the flight
Have you known
in every pore of your knowing skin
how your eyes your hands your sex your soft heart
must be thrown away
must be mourned away
must be invented once more all over again

JULIO CORTÁZAR

January 13, 2017 at 11:51 am

What is an image? An image is what enters you as you read the words that I am typing. It is that lover you drenched yourself in reminiscence with when discussing the poem “Touched By An Angel” of Maya Angelou. “And suddenly we see / that love costs all we are / and will ever be. / Yet it is only love / which sets us free.” It draws from our experiences and it reflects our perception. An image occurs to us through different senses, through emotions and personal connection – and transforms us.



Do you have many different hobbies? Do you stop to think things over before doing anything? Does your mood often go up and down? Have you ever taken the praise for something you knew someone else had really done? Are you a talkative person?



Would being in debt worry you?
Do you ever feel 'just miserable' for no reason?
Were you ever greedy by helping yourself to more than your share of anything?
Do you lock your apartment carefully for night-time?
Are you rather lively?
Do you often worry about things you should not have done or said?







If you say you will do something, do you always keep your promise no matter how inconvenient it might be?
Can you usually let yourself go and enjoy yourself at a lively party?
Are you an irritable person?
Have you ever blamed someone for doing something you knew was really your fault?
Do you enjoy meeting new people?



Who is your hero?
If you could live anywhere, where would it be?
What is your biggest fear?
What is your favorite family vacation?
What would you change about yourself if you could?
What really makes you angry?
What motivates you to work hard?
What is your favorite thing about your career?
What is your biggest complaint about your job?
What is your proudest accomplishment?
What is your child's proudest accomplishment?
What is your favorite book to read?
What makes you laugh the most?
What was the last movie you went to? What did you think?
What did you want to be when you were small?
What does your child want to be when he/she grows up?
If you could choose to do anything for a day, what would it be?
What is your favorite game or sport to watch and play?
Would you rather ride a bike, ride a horse, or drive a car?
What would you sing at Karaoke night?
What two radio stations do you listen to in the car the most?
Which would you rather do: wash dishes, mow the lawn, clean the bathroom, or vacuum th
If you could hire someone to help you, would it be with cleaning, cooking, or yard work?
If you could only eat one meal for the rest of your life, what would it be?
Who is your favorite author?
Have you ever had a nickname? What is it?
Do you like or dislike surprises? Why or why not?
In the evening, would you rather play a game, visit a relative, watch a movie, or read?
Would you rather vacation in Hawaii or Alaska, and why?
Would you rather win the lottery or work at the perfect job? And why?
Who would you want to be stranded with on a deserted island?
If money was no object, what would you do all day?
If you could go back in time, what year would you travel to?
How would your friends describe you?
What are your hobbies?
What is the best gift you have been given?
What is the worst gift you have received?
Aside from necessities, what one thing could you not go a day without?
List two pet peeves.
Where do you see yourself in five years?
How many pairs of shoes do you own?
If you were a super-hero, what powers would you have?
What would you do if you won the lottery?
What form of public transportation do you prefer? (air, boat, train, bus, car, etc.)
What's your favorite zoo animal?
If you could go back in time to change one thing, what would it be?
If you could share a meal with any 4 individuals, living or dead, who would they be?
How many pillows do you sleep with?
What's the longest you've gone without sleep (and why)?
What's the tallest building you've been to the top in?
Would you rather trade intelligence for looks or looks for intelligence?
How often do you buy clothes?
Have you ever had a secret admirer?
What's your favorite holiday?
What's the most daring thing you've ever done?
What was the last thing you recorded on TV?
What was the last book you read?
What's your favorite type of foreign food?
Are you a clean or messy person?
Who would you want to play you in a movie of your life?
How long does it take you to get ready in the morning?
What kitchen appliance do you use every day?
What's your favorite fast food chain?
What's your favorite family recipe?
Do you love or hate rollercoasters?





Viki – January 13, 2017 at 11:49 am
An image is a memory or a moment captured in the form of a photograph, which can be interpreted by the viewer who might have a different perception or conclusion about this image in comparison to the person who has captured/taken this image. However, an image can also be an idea associated with words, emotions, symbols or a feeling. An image doesn't have to be a photograph, it could simply be a thought or an idea which is usually interpreted on a personal level due to different life experiences. Therefore the way we perceive images are very different, unique to each individuals personal experiences. Sometimes the purpose of an image is also to convey a message to an audience, and the way this message is conveyed whether it is visual or verbal makes it a personal experience.

Cecilia Fan
January 13, 2017 at 11:50 am
In my opinion, an image is what we sense in reality and therefore what we thought and resembled in our mind about things or ideas. Thus, it is not necessarily an visual image but an image that related to all of our senses like feels from our skin and sounds. The image is a carrier of symbols that signifies certain meanings which can direct our mind to recreate the idea of such meanings in our mind. Everyone probably have different images of the same thing or idea because of people feels and thinks differently. Therefore, the image we try to interpret to others may different from what they actually recreated in their mind.
The image is also the concept of things or ideas that links arbitrary symbols to meanings. For example, the word chair create the concept of chair when people see it or hear it; but without the common sense of such concept of chair, the word "chair" could means anything or nothing. That image of chair that we created when we feel things is the key that we understand and communicate.

January 13, 2017 at 11:56 am

The image is something that in one way which human body perceive the world. Just like other feeling, emotion, sound, taste. These things refers to the way how we see the object. But in the end, they all go to our brain, create some perception of the outside world. Image can also be a language that carries a lot information. together with the convention in human mind and you response it with the existed knowledge in your mind. However, Visual experience, sound, feeling can affect each other to give people a concept of what is something. Image exist in nowhere, you can't find its shape and object. To some extent, is a metal experience, and everybody's could be different. Image function from inside of us. For me, the love poetry gives us the information of the language, while language gives us the information of love, and love is a feeling that people have experienced in different ways and finally forms different images in our mind. Just like his comparison, he think is like a train, maybe someone else think is something else. I think some language is like imag based, from the shape you can know it is a symbol of a tree. However, for English is a letter, not a symbol. So if someone doesn't know English, He won't know that means a tree. People know it is a tree is because they learn the language and they have seen the tree. However, science is people discover it, and name it and they found a rule which is relatively objective in this subjective world. Maybe what we see is not really we see.

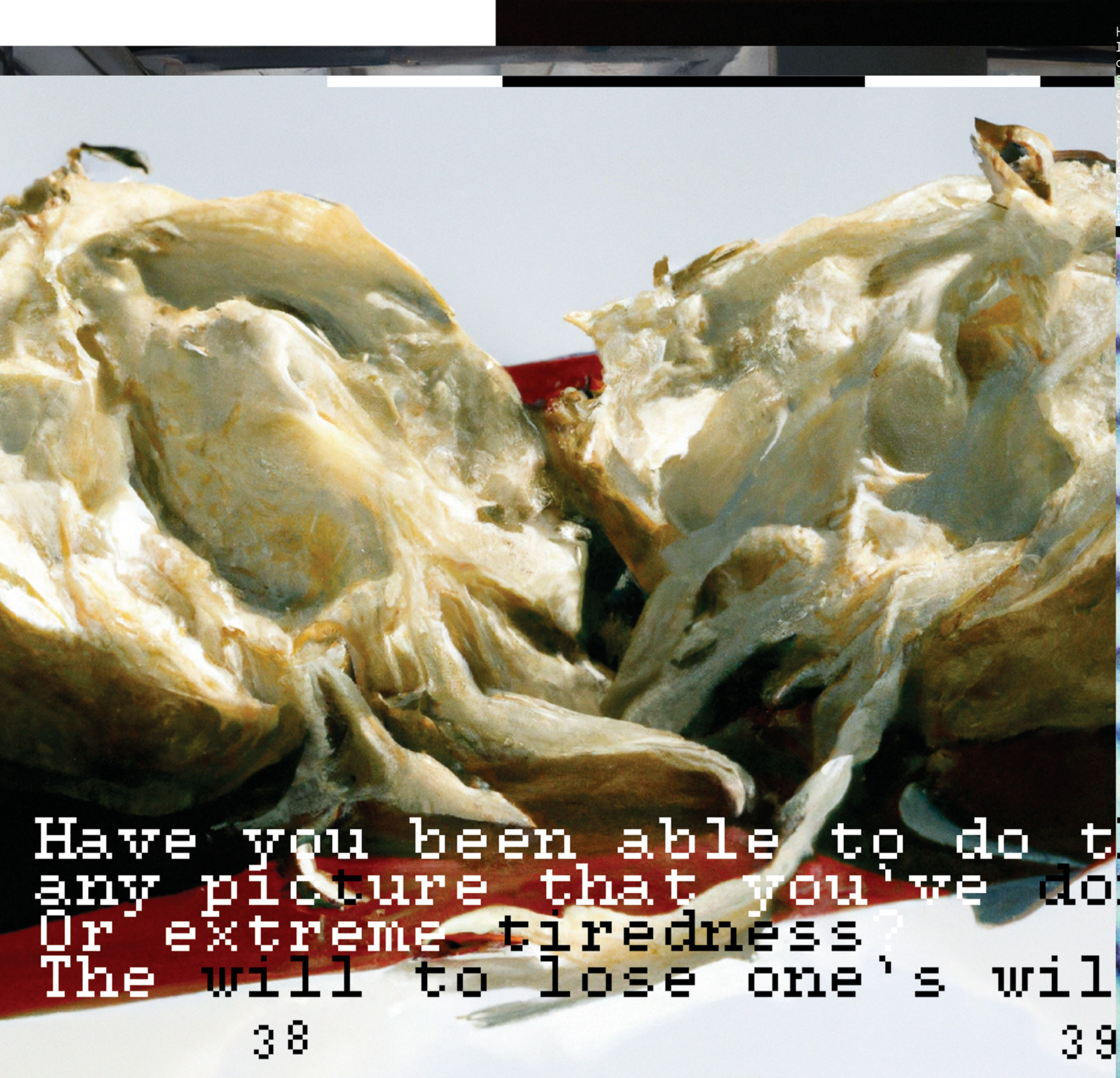




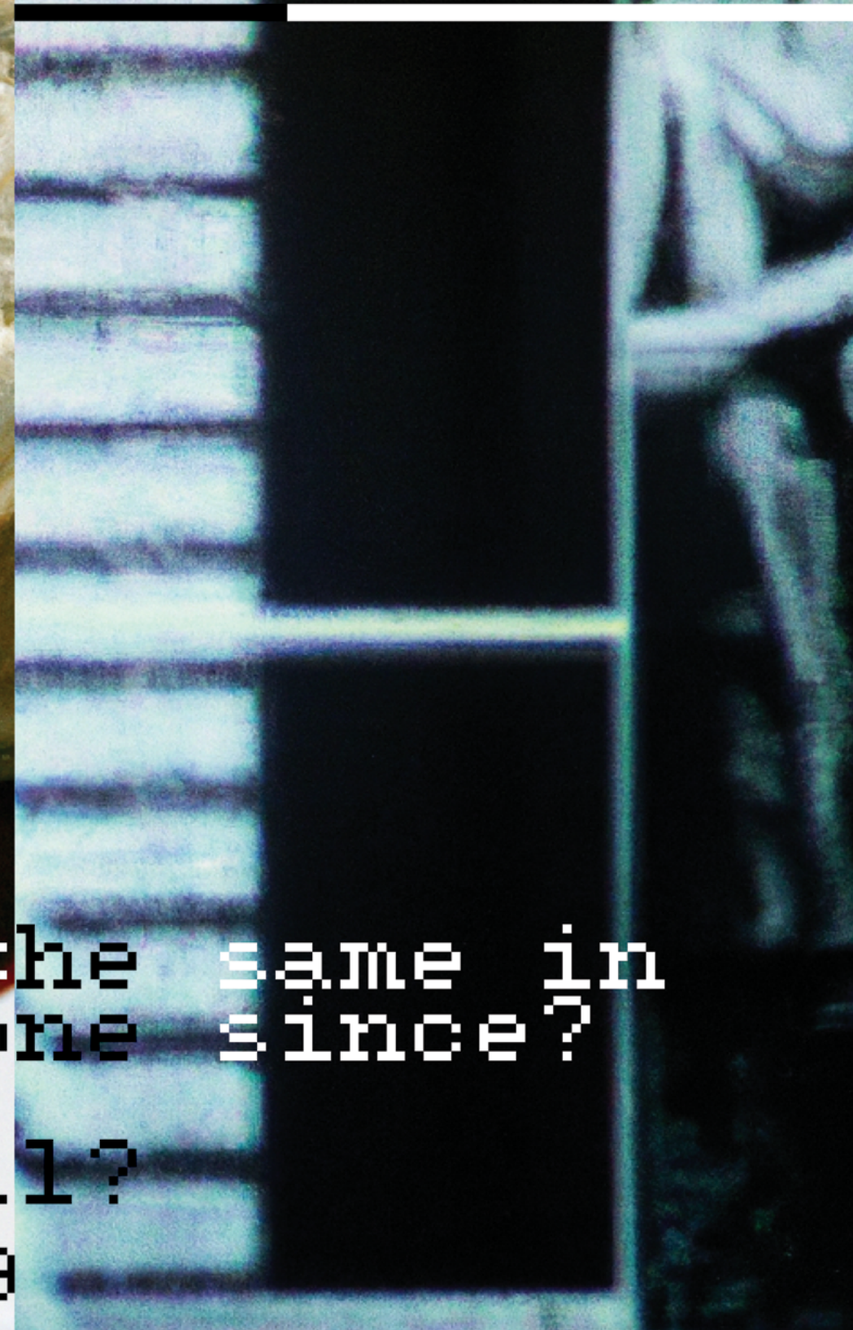
January 13, 2017 at 12:01 pm

Broadly speaking, an image is the metal representations that formed on our brain cortical which response certain kind of stimuli, the stimuli is created from the exterior world, could be linguistic, visual or audio, within the dimension of our all sensation receptors, that stimulate our own experience about the information received. There are subtle differences between individuals' experiences, different person manipulate these stimulation into different images, and the images then provoke a certain kind of meanings and feelings, that aim to resonate with the person's own personal experiences. For me, images always carries some specific intentions, which I think may be traced back to ages a go when the function of images are ways of communication. Whatever the images are and regardless the form, images are created because of the desire of humankind, or any other species to express their emotion and translate information to communicate with each other, there have to be audience, whether the audience is the person self or other living things, thus the images are invented.





Huimei Qiu – January 13, 2017 at 11:54 am
Image is a flat 2D representation of an object. It's a replica of an original idea or thought. The original object being reproduced as an image. Images are personal in the sense of viewers own perception and interpretation. It can spread a certain emotion and archive. To me, images are not only restricted to the visual, it could also be a sound in our head or when we listen to a soundtrack the visual creation appears in the mind. Images associate with the producer's notions in perceiving the world. The way the producer produced the image (i.e. different angle, viewpoint, color tone, etc.) says a lot about the his/her experiences and the past. There are millions of images uploaded online everyday, most of them with a certain intention. Some images have deeper meaning behind them, but different viewers have different interpretation on the same image. There are a thousand Hamlets in a thousand people's eyes.



Have you been able to do the same in any picture that you've done since?
Or extreme tiredness?
The will to lose one's will?

Rolling Chen – January 13, 2017 at 12:20 pm
From my perspectives, an image is a visual representation which transfers personal emotions, subjective experiences, particular memories and ideas to viewers. In addition, an image itself may not has power, instead, it's us to give power to an image. For instance, we use them as a medium to communicate our intentions, stories and meanings behind to our audience. Therefore, image gains the power to enter into the viewers including us and further transforms our perspectives and understanding of the world around us. What's more, the representation of an image and a word is different to me even though they are describing the same thing- the Tree. In my opinion, the word "Tree" is more like a stimuli than an image: it stimulates us in structuring and forming our own image about a tree in our minds based on our own experiences about a tree. As a result, an image helps open up more possibilities for us to sense the world.

shengxi miao – January 13, 2017 at 12:01 pm
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A record of an image you've seen in life?
In a positive as well as a negative way?
Can you say why photographs interest you so much?
Do you know what it is especially that haunts you about them?



Bridget Irwin – January 13, 2017 at 11:48 am
An image is two parts. Firstly, it is in its original form. Secondly, it is as interpretation of the original image. Each person will interpret and perceive the original form differently due to the different ways they have been raised and what has influenced them. The original image is hard to separate due to everyone's immediate perception of the image. An image evokes emotion from within which adds to how one perceives it. It can pull out other mental images from within ones mind which can also effect perception. Everyone is presented with the same original image, but their interpretations will vary. Therefore, an image is the same, yet different to everyone.



January 13, 2017 at 11:47 am
An image is anything (tangible or not) that represents feelings, objects or concepts. The way we understand and interpret images are through the conventions that exist within our society as well as our own personal connections. Images deeply affect our senses and emotions and they work with our current and past experiences with the world around us. Images also assist us in trying to convey our feelings and ideas to other people, even though they do not fully or exactly communicate what we are trying to say.





I. What is a photograph? Most political philosophers, historians and sociologists, do not acknowledge photographs as documents. Their unequivocal answer is revealed in the pages of their books: they do not regard photographs as a source for political, philosophical or historical research. Until recently, the question was not even raised by people dealing with political thought. A photograph is considered partial, false, incidental, biased (only a few of the attributes ascribed to photographs, and taken as grounds not to view them). In the press, and in archives in general, photographs are shown or stored as reference to an event, and are thenceforth brought out and replicated time and again in the simple and problematic signifying relations attested to by the language of captions common in archives like 'refugees', 'expulsion' or 'torture'. In simple signifying relations, when the photograph is perceived as the signifier of the event attributed to it by the caption, it is easy to dismiss the photograph as partial, false, incidental and biased or to 'look at' the reference represented by this type of caption. But these signifying relations accompanying one's gaze at the photograph are but one use of it, which cannot answer questions about what photography or a photograph are. At the most, they might instruct what the specific form of use in question is. To illustrate this form of use, I shall liken it to a paperclip – the simple accessory with which one attaches the referent to the photograph, creating (out of this temporary attachment) a mask that facilitates its sorting and categorization, differentiating it from other objects. This tagging mask is perceived as a would-be factual description or a broad common denominator of what different people might see in the photograph. But anyone who has ever searched for a photograph in an archive – all the more so nowadays, as such searches are objectified by search engines – knows the difficulties that await her in the attempt to locate a photograph she anticipates might be found under X or Y, while the archivist – expert in her job and operating within its conventions – could not but place it under A or B.

This use of the photograph assumes that the photographer, and later the archivist and spectator, are outside of that which is seen in the photograph, observing an event which the photograph has sealed [1]. In this sense, I, as a spectator, and all of my predecessors, stand parallel to the photograph, facing it as a closed image, which is externalized and vertical. This view affords a limited understanding of the photograph. However, it cannot be entirely dismissed since it accompanies most of the encounters with photographs in which we do not relinquish this view and are helped by it. We are all in the habit of sorting, for our photo albums, pictures of Grandma Selena or Aunt Bertha, or trying to preserve in our memory photographs from this or that event of interest to us. I find, therefore, no point in going totally against such uses of photographs. Rather, one should relocate them within a spectrum of possible uses that are not necessarily subjugated to the existence of a photograph.

Something about the limitation of this kind of use is exposed in every renewed viewing of photographs, revealing that which our use of the photograph did not let us see when we first viewed it: that by following the classifying 'clip' our gaze dismissed the three men actually standing beside the photographed woman. Or that, from the very beginning, in the pile of rubble there lay a dead body, which was only discovered when we looked again. What appears in one viewing and vanishes in another is not the result of that attitude. I have heard expressed time and again, 'it is all in the eyes of the beholder', as if when it comes to photographs, 'anything goes'. Such platitudes, turning the photograph into an unreliable source that is given to manipulation, are disappointed with it or find fault in its failure to fulfill the fantasy of a sovereign source. It is exactly this failure that turns photography into a civil medium and a priceless source. What is written in it is always excessive with regard to any sovereign representation that one side or another – be it the photographer, the photographed person or the person in charge of the 'arena' in which the photograph was taken – wishes to impose on it. The appearance and disappearance of objects of the gaze in photography do not attest to the essential unreliability of the photograph. They attest, rather, and first and foremost, to the fact that a photograph does not possess a single sovereign, stable point of view, and that what is visible in it – its actual referent – must be grounded no less than its interpretation. This insight requires us to ask anew: what is a photograph? What does it enable, and what does it not enable one to see? In the book The Civil Contract of Photography and in two archive-exhibitions, I formulated theoretically and provided practically the minimal basis for an answer to these questions: a photograph is the product of an encounter of several protagonists, mainly photographer and photographed, camera and spectator (Azoulay 2008). Understanding the photograph as a product of such an encounter extricated me from dead-end discussions of the photograph in terms of the 'inside and outside' organized and embodied by the camera – those standing in front of the camera and behind it at the moment the photograph is taken, and inside and outside the frame at the moment the photograph is viewed. These inside/outside relations have generated the conditions for a long tradition of viewing the disasters that befall others as if the disasters that struck 'them' were a (political) trait of theirs, as though they had not been governed alongside the viewers of their photographic images. In other words, these inside/outside relations enabled one not to see the photographed persons as 'governed', not to conceptualize our own 'being-governed' as spectators through the regime disaster that befell them, but rather enabled one to perceive them according to absurd categories such as 'displaced persons', 'dispossessed' or 'refugees' (categories which serve external appendages of the democratic regimes under which we live) (Azoulay 2010). The ontological framework commonly held for discussing photography, that wishes to ask what it is, is limited by the photograph – the frame – and

linked to whoever held the camera. Such ontological discussions assume, as their point of departure, that the photograph is a product of one stable point of view – that of the photographer. Critical discourse aims to expose the fact that the photographer's field of vision – and hence also that which is visible within the photograph – is usually determined by the arms of army and state. But such critical claims do not transcend the usual ontological framework. They continue to see the photograph as a product of a single and stable point of view, which differs only in being attributed to a body other than that of the photographer. Criticism grows sharper, then it judges the stabilized point of view of the photograph and/or of whoever is responsible for producing it as something 'independent', 'critical' or 'mobilized', as if these were fixed traits that the spectator – perceived as external – could only judge. Most, if not all, of those who wish to examine the ontology of photography – generally, from the point of view of art or photographic discourse – are not aware of the fact that what they draw as the object of discussion results from the specific field of discourse of which they are a part, and which perceives the photograph strictly in its own terms. From its onset, the practice of photography was regarded in productive terms. Available categories serving other traditions of the production of images, such as art or literature, were adopted as being effective tools for the discussion of the product of photography: an image created by a skilled agent on an easily transportable foundation. Such discussion reduces the practice of photography to that which it produces, emphasizing the producer of the image as a free agent who is responsible for his final product.

In order to inquire what the photographic entity is, one should suspend the priority attributed to the photograph and the agent, who aims for sovereignty over the field of vision from which the photograph is produced. This suspension enables one to look at whatever is inscribed in the frame as not being a consequence, application or implementation of the photographer's point of view but, rather, as resulting from an encounter between several protagonists that might take on various forms. Even if one of these protagonists – usually the photographer – enjoys a privileged position and is the one responsible for setting the boundaries of the photograph, s/he alone does not determine what will be inscribed in the frame and what might be reconstructed from it regarding the situation photographed. The photographed image produced out of an encounter invariably contains both more and less than that which someone wished to inscribe in it. The photograph is always more and less than what one of the parties to the encounter managed to frame at the moment of photography. The photograph is always in excess of, and always bears a lack in relation to, each of its protagonists. This excess and this lack are, of course, not shared by all those who took part in the encounter: it is impossible to subject all of them to the point of view of any single one. [redacted]

II. Photography Discursively framing photography according to the (in)accessibility of the photograph obliterates the discussion of photography even before it begins. Against this tendency, I argue that photography is an event that is not conditioned by the eventual production of a photograph. Considered in relation to the camera or the photographed persons, this sounds obvious. Everyone knows that the arrival of a camera on the scene creates a hubbub – it might serve as a magnet for one event or distance and disrupt another[2]. The photographed persons will not necessarily view the photographs taken at the photographic event of which they were a part, but this does not obliterate the fact that it took place. When, in the interrogation room, an interrogator tells a detainee that he has a photograph of the detainee, but does not actually show it, the interrogator conducts himself as one who continues this earlier photographic event, when in fact he is producing it for the detainee in order to exert pressure upon him (Azoulay 2008). Not all of those who take part in the photographic event do so in the same way. Not all are even aware that this event is taking place, certainly not at the time of its occurrence; nor can all those involved view the product of this event and those who do view it are not necessarily permitted to use the product in the same way. I would go further than this to claim that, presently – at a time in which nearly everyone possesses photographic tools – photography has become a potential event even when there is no camera visible. The absence of a camera in the field of vision does not refute its potential existence. I think of the photographic event as an effect of the potential penetration of a camera, accompanied by the possibility that a photograph will be produced within its field of vision. The event of photography – not the photographed event – might take place as the encounter with a camera, with a photograph or with the mere knowledge that a photograph has been (or might have been) produced. This possibility might be troubling, pleasing, threatening, damaging, soothing and even reassuring. Obviously, the feelings of all those partaking in the event are not aroused by this possibility. Photography is an event that always takes place among people. Out of this event a photograph might possibly be produced. The photograph produced, or not produced, at this event is a rich document that might prove helpful in attempts to reconstruct something of the encounter for all of those who took part in it. It is unique in that no one can claim a sovereign position from which to rule what, of this encounter, will be inscribed in the photograph. When such a photograph is inaccessible, other sources can be used that bear witness to the photography-event. One can use one's civil imagination to complete the multiple points of view that the photograph might have recorded, had it been produced. A reformulation of the ontology of photography as a political ontology constitutes a basis for civil, post-sovereign thinking.

[1] The photographer, the archivist and the spectator face the photograph, as it were, in the kind of relation that Aïm Deüelle Lüski – in his writings on photography – has named 'a vertical view'.
[2] Usually it divides those present into different positions: those who congregate around it and react to its presence, and those who go on minding their own business; those who wish to present it with something; others who address the photogra- pher directly; and those who disperse as a response to its invasion or attempt to block its field of vision.

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