

Critical research paper  
Project development 2.1  
Catherine Sibley

## **Fragmented** (time, duration, truth, authenticity)

### **FORWARD**

Looking at the assessment requirements in the course handbook I realise that this paper itself is of a particular relationship to time. Much of its relevance, fleeting on one level, is entirely dependent on its other components and, I expect, would not even make sense if viewed independently of the work it refers to. However, it does beg your attention very much in this instance (this unit of the course of course) and I hope it will at least be interesting.

Looking at the criteria in the handbook I'm desperate to explain my personal and (hopefully) intellectual journey so far in its entirety. However (and fortunately for you), on reflection, this is not how I hope to construct this paper. An introduction to early thinking and outlining of imagined objectives will certainly be a useful start but I hope to concentrate on and consider my journey on the course so far and relate that to works and theory pertinent to the points I'm discussing. The worry is that I'll miss out something or someone important in the written work and I'd like to take some comfort in the notion (and hope) that the studio work will speak for itself. The project I intend to concentrate on, in the essay, indeed hang the essay on, itself felt as a bringing to life of much of the thinking generated by lectures and seminars etc. A making manifest of some things that have been flying around my head in a way I feel ill equipped to express with words.

Accompanying this essay I would be obliged if you would also look at a short film, an initial step forward (or sideways) to the project mentioned above, reflecting my current situation of thought and practice. Accompanying both the essay and the film are a collection of postcards and a letter for your perusal.

In the short film, presented for inspection on DVD, are a number of quotes, projected across 4 screens, an exercise in reviewing and connecting aspects of studio work and thinking to date. On the screens you see presented and re-presented my experiments with moving image, projections and considered disruption of those projections to date.

The postcards are intended to be a reflective tool which I intend to use as a vehicle for expressing and exploring aspects of the journey I undertook to a specific point, namely the aforementioned project "screen dream" (working title), displayed in the group show 'Unfold' in Margate 2011. This being, I feel, a significant point in my journey thus far. Among other things, I hope the postcards give an indication of the experiments and processes involved in the conception of this particular piece.

Things are starting to make sense for me (new routes connecting, circuits being built) but if words fail me I hope the visual aids will help.

## **INTRODUCTION**

### **NEEDS MORE WORK! Is it more table of contents?**

Introduced introduction–this paper has been, become, is a collection of my, some of my research.

In chapter 1, 'Let's get this party started', I endeavour to outline avenues of research from the point of view of the springboard of the project proposal. Chapter 2, 'Saying is Believing' I attempt to discuss aspects, both physical and psychological, of vision. I also attempt to approach this from various pertinent angles. In chapter 3, 'Reel Time "Do I stutter?"' I attempt to outline the special relationship between photographic index and our conception of the 'real'. Touching on new and old technologies and their subsequent relationship with time. Finally in chapter 4, 'Projection and Reflection: moving forward, looking back' I discuss and attempt to outline and consider the route forwards, towards an outcome, some sort of conclusion.

In the conclusion I'm not sure quite what I conclude but it is followed by a lengthy epilogue in the form of a letter, a letter to no one, that I hope ties up the myriad loose ends left by said conclusion.

### **CHAPTER ONE: 'Let's get this party started'**

In this chapter I hope to examine the drive forward from the context/point of view of my Project Proposal. In the proposal I locate this investigation within the spaces of transit, spaces which one passes through or are in for the purpose of getting somewhere else, reaching whatever destination, as Auge puts it "A movement whose only end was itself" (Auge 2008:71). Consider these units of time, by units of time I mean to say, when waiting with anticipation for 20 minutes it can seem like an age, or time is squashed and stretched—on a train journey (once it's begun, anyway) there is an expected and accepted duration which can be experienced dramatically differently from passenger to passenger. For example, in heated conversation the journey may take no time at all while for another passenger the anticipation of arrival could force time to drag. Consider these units of time and the way in which we, as a passenger, are afforded a particular mental space, a liminal zone in as much as a degree of responsibility is lifted, for a time, for the duration of the journey.

The notion of the journey as a liminal space is relevant in more than one respect, and is particularly appropriate, I've come to realise, in that of the passenger on a train or any other form of public transport. Using the metaphor of the journey, representing our journey through this life and the train representing the pull or drive forward (ultimately to the grave). In the Concise Oxford English Dictionary the origin of the word 'train' are listed thus: 'ORIGIN **ME** (as a noun in the sense 'delay') from Ofr. train (masc.) traine (fem.) from trahiner (v.) from L. trahere 'pull, draw'. (Saones, Stevenson (ed) 2004, Oxford University press, Oxford.)

I'm talking about travelling/waiting—and our experience of duration being altered by the context in which we experience it. Travelling man-made circuits, in a box, going home to a box, from working in a box. Repeatedly.

### **Restore to factory settings**

In the proposal I have pointed to 'our experience of duration being altered whilst daydreaming or otherwise being lost in thought when 'Everything proceeds as if space had been trapped by time.' (Auge 2008: 79). And relating this to the highly suggestible aspects of human memory through discoveries in contemporary neuroscience concerning brain activity—'During dreaming is certainly not the only time brain consolidates memories. For example when we daydream certain areas of the brain, called the default network become active. We know this network is involved in memory processing.' (Young 2011: 38).

If the way we predominantly describe ourselves, to ourselves is through flawed and filtered recollections then I imagine the lenses and filters we impose upon ourselves and which are imposed upon us must be largely responsible for our construction of self-image. This bringing us back to the much travelled avenue of time and our multiple relationships to it.

### **There's not enough hours in the day.**

#### **I never thought this day would end.**

And so to duration and to Henri Bergson via Giles Deleuze. 'According to Deleuze, one can only comprehend the notion of duration by using Bergson's method of philosophical intuition (intuition philosophique), a deliberate reflective awareness or willed self-consciousness. Intuition reveals consciousness (or more generally, mental life) to be essentially temporal. [...] Mental life is, then, a kind of flowing experience, and duration is the immediate awareness of this flow.' (Parr, 2011: 81). Parr goes on to tell us that 'Bergson believes that intuitions findings are best expressed in images, and so explains duration by using analogies with music.' (Ibid). It is this analogy with music I wish to discuss briefly but would first like to touch on Bergson's use of the word 'image' by referring to his explanation of the term in the introduction to his book 'Matter and Memory'. In which he says 'The aim of our 1st chapter is to show that realism and idealism both go too far, that it is a mistake to reduce matter to the perception which we have of it, a mistake also to make of it a thing able to produce in us perceptions, but in itself of another nature than they. Matter, in our view, is an aggregate of 'images'. And

by 'image' we mean a certain existence which is more than that which the idealist calls *representation*, but less than that which the idealist calls a *thing*;- an existence placed half-way between the 'thing' and the 'representation'. This conception of matter is simply that of common sense. [...] For common sense, then, the object exists in itself, and on the other hand, the object is, in itself, pictorial, as we perceive it: image it is, but a self-existing image.' (Bergson, 2010 p.5) And so, back to the notion of duration, poetically described by Bergson with analogy to music or melody, mirroring the temporal and dynamic nature of mental life or consciousness. The flow, the melody and the all important rhythm. 'Mental states flow together as if part of a melody, with previous notes lingering and future ones anticipated in the unity of the piece, the permeation of each note by others revealing the extreme closeness of their interconnection. To try and grasp this flow as a complete set of notes is pointless, [...] To speak of 'mind' or 'consciousness' as a comprehensive system is to ignore the analogous attribute of duration: it is always flowing, overtaking what might be called the 'not yet' and passing away in the 'already'.' (Parr, 2011 pp.81, 82)

Bergson's use of the melody analogy and his proposal that 'that consciousness is not 'one long thought', as it were, but a flowing together of mental states that are different from one another' (Ibid)) has resonance with contemporary neurological theories of 'the global workspace' as the 'seat' of consciousness and the use of the term melody brings to mind research about brainwaves. '... the term "brainwave" has a specific meaning in neuroscience, referring to rhythmic changes in the electrical activity of a group of neurons.' (Thompson, 2010 pp.29) This contemporary research and discovery, then, takes me straight back to Bergson's introduction, in which he looks to the future supposing 'that, could we penetrate into the inside of the brain at work and behold the dance of the atoms which make up the cortex, and if, on the other hand, we possessed the key to psycho-physiology, we should know every detail of what is going on in the corresponding consciousness.' (Bergson, 2010 p.6) Of course now, more than 100 years later, we have technology that allows us to see 'the inside of the brain at work' (Ibid) as he puts it. That, in his view 'and there remains hardly any other conception of the psycho-physiological relation than the hypothesis of 'epiphenomenalism'' (Ibid)

could, today, legitimately be referred to as neuroscience, while remaining a problem philosophers have been dealing with for thousands of years. Bergson himself states 'Not only is the evidence here extremely abundant [...], but nowhere else have anatomy, physiology and psychology been able to lend each other such valuable aid.' (Bergson, 2011 p.7)

In response to Bergson's 'dance of the atoms that make up the cortex' (Bergson, 2011 p.6) is a theory in neuroscience that claims to resolve the mechanism of one of philosophies and neurosciences, indeed man-kinds, long-standing mysteries, that of consciousness. The theory, rapidly gaining weight and popularity, is not a new one but was first proposed in 1983 by Bernard Baars of the Neuroscience Institute in San Diego, California. As mentioned it is called 'global workspace theory' and is investigated in an article called 'Brain Chat' with the delightfully straightforward subheading of 'Get enough of the right brain cells to talk about the same thing and out pops consciousness' (Ananthaswamy, 2010 p.39)

#### **'A signature of coordinated neural activity'** (Ibid)

'He [Baars] proposed that non-conscious experiences are processed locally within separate regions of the brain, like the visual cortex. According to this theory, we only become conscious of this information if these signals broadcast to an assembly of neurons distributed across many different regions of the brain—the "global workspace"—which then reverberates in a flash of coordinated activity. The result is a mental interpretation of the world that has integrated all the senses into a single picture,' (Ibid)

#### **The rhythm is going to get you!**

Not only are Bergson's notions of melody and the 'dance of atoms' ratified to some large extent by contemporary research and theory, it would seem that the notion of melody must walk hand-in-hand with that of rhythm, with the rhythmic neural activity that we call brainwaves. Firstly, why do we call this neural activity a brain wave? Well, 'Each neuron has a voltage, which can change when ions flow in or out of the cell. This is normally triggered by stimulation from another cell, and once the neuron's voltage has reached a certain point, it too will fire an

electrical signal to other cells, repeating the process. When many neurons fire at the same time, we see these changes in the form of a wave, as groups of neurons are all excited, silent, then excited again, at the same time.' (Thomson, 2011 p.29) At any time any number of brain waves are oscillating around our brains at different frequencies (alpha, theta and gamma), with different frequencies associated with different tasks. "This rhythmic activity turns out to be the perfect way to organise all the information hitting our senses.' (Ibid) from the associate Professor of Bio Engineering at Stanford University, Karl Deisseroth, we are told " we found that in order for neuron A to talk with neuron B, it can better transfer information if it can synchronise its activity." ' (Ibid) The importance of signals synchronisation becomes clear when you consider that the different aspects of our sensation–colour and shape in vision, for example– are produced in different parts the brain before being sent to another region that binds them back together.' correlating with the previously mentioned proposals of Baars and his global workspace theory.

To receive the separate stimuli at the same time and to perceive them as a whole the synchronisation of the frequencies is important. "If neurones are oscillating at the same frequency, signals from the stimulus would be treated together because the firing came in at the same time, and at the same point on the oscillation, so that the object is perceived as a whole rather than the separate details," explains Laura Colgin at the Norwegian University of Science and Technology in Trondheim.' (Ibid) It is particularly interesting to note that as these neurological ripples underpinned pretty much everything going on in our minds that 'haphazard brainwaves may underlie the delusions experienced by people with schizophrenia,' (Thomson, 2011 p.29). Later in the article, under the heading 'Out of rhythm, out of mind' Thompson elaborates with specific examples: 'For example, reduced synchronisation, and therefore communication, between the different parts of the brain involved in planning, executing and then sensing speech could mean that a person with schizophrenia fails to recognise the words they have uttered as their own.' (Thompson, 2011 p.30)

Reviewing the proposal I'm reminded initially of the notion of confabulation (a condition in which people fill in gaps in their memory with false and completely imagined narrative, believing it to be accurate, often occurring after trauma) bringing my attention to the gaps in, and composite nature of, autobiographical memory. This, in other words the unreliability of recollection (the notorious unreliability of witness statements, increasingly replaced by the reliability of CCTV, the all seeing eye, bringing into sharp focus the statement that the lens sees more than the eye).

The Deleuze quote "Time has always put the notion of truth into crisis" is pertinent in this instance and I'm unavoidably reminded of a William S Burroughs monologue I heard to my delight some time ago, in which he states "the truth is irrelevant" and that it (the truth) is all "a bunch of lies and historical revisionism". It was only in relocating this recording that I realised (or was it remembered) its dualistic significance in this discourse. That being, that the recording I refer to is one of several discovered after his death in 1997. Not only bringing into question the authenticity of these posthumous musings but conferring on them another layer of temporal intrigue when listening to (perhaps) the great man from beyond the grave. I have taken samples from this posthumous recording (genuine or otherwise) and used them as elements in the soundtrack I created for the film that accompanies this paper. According to the author of the webpage, the whole collection of recordings apparently 'appeared mysteriously in 1998 years after William Burrough's death. A blasphemous homage or the old ghost speaking from the great beyond through a possessed laptop computer? You decide.'

[http://www.soundboard.com/sb/Burroughs\\_audio\\_homage.aspx](http://www.soundboard.com/sb/Burroughs_audio_homage.aspx) (Accessed on 02/12/11)

In the proposal I cited Joan Gibbons assertion that " in our post-modern condition of contingency and relativism, it seems there is no way in which the fictional or confabulatory aspects of memory can be denied." (Gibbons 2009:6) A confabulation might be appropriated from the narrative of a TV show, or film, a conversation overheard or any other source you can imagine. Appropriated so completely that there is no question in the confabulator's mind as to the veracity



of the recollection. What we notice and later recall is notoriously inaccurate and full of gaps that the brain will often fill, surely a confabulatory aspect to our nature that must be shared by most of us.

### **THE FLICKS! STUTTER! DELAY! PLAY!**

The notion of gaps, the delightfully named confabulation, the notion of spontaneous and unbidden narrative brings me to Gregory Flaxman's astute introduction to the Deleuzian concept of the time image. 'No longer linked by the sensory-motor schema, the relation between images becomes noncommensurable: between one image and another a gap opens, an "interstice" in which thought experiences its own duration. Whereas logic of the sensory-motor schema had regulated the image to an indirect presentation of time, movement image, this new logic ushers in the direct presentation of time, time image. A little bit of time "rises up from the surface of the screen." As Deleuze sums it up, "[when cinema] stops subordinating time to motion, when it makes motion depend on time (with false moves manifesting temporal relations), the cinematic image becomes a time image, an autotemporalization of the image." But if the cinema thus redoubles the course of modern philosophy and its discovery of time, in so doing it also lends itself to the practice of philosophy: the cinema create images and signs, conceptualisation of which revitalises thought. For Deleuze, image and thought merge in what he calls the "plain imminence," a transcendental pre-individual, and even pre-philosophical field of infinite variation." (Flaxman 2000 pp.6-7).

### **CHAPTER TWO: Seeing is Believing/narrative movement distilled**

Looking at Laura Mulvey's book 'Death 24 x a second: stillness and the moving image' and specifically at chapter 2, 'Uncertainty: Natural Magic and the Arts of Deception', Mulvey speaks of the ability of the human eye to be deceived '[cinema's] relation to reality is, of course, shared with photography, and comes from the tradition of the camera obscura, while its movement belongs to the tradition of optical illusions that exploit a peculiar ability of the human eye to

deceive the mind. Contained in this ancestry is a scientific drive to understand the eye, optics or light. But this scientific drive fed into new kinds of popular entertainment.' (Mulvey, 2009 p.33)

An aspect of human optics much considered and exploited. However, while what she says is ostensibly true, the semantics it seems, may, in retrospect, be flawed. I was very interested to read an article called "The Grand Delusion" by Graham Norton in the New Scientist this summer. Following on from investigations I had been making throughout the season into optical illusions, conveniently echoed by certain television programming. The article looks at perception, sensory perception and proposes that our experience of the world 'Sensory perception—especially vision—is a figment of your imagination. "What you're experiencing is largely a product of what's inside your head" says psychologist Ron Rensink at the University of British Columbia in Vancouver, Canada. "It's informed [what you see] by what comes into your eyes, but it's not directly reflecting it." (Lawton, 2011 p.35) So basically they're saying that your eyes don't fool your brain, your eyes are your brain, an extension of it.

The lengthy subtitle to his article reads: 'This might come as a shock, but everything you think is wrong, Much of what you take for granted about day-to-day existence is largely a figment of your imagination, From your senses to your memory your opinions and beliefs, how you see yourself and others and even your sense of free will, things are not as they seem, The power these delusions hold over you is staggering '. (Lawton, 2011 p.35)

There now follows a collection of quotes, a synopsis of sorts, from Graham Lawton's comprehensive 7 page article. Highlighting some of the numerous points that drew my attention and have been integral to my thinking and making. Let's call it: **Highlights from 'The Grand Delusion'**

' [what you see is] " informed by what comes in through your eyes, but it's not directly reflecting it"' (Lawton, 2011 p.36)

'... even when your eyes are open they are only taking in a fraction of the visual information that is available.' (Lawton, 2011 p.36)

'In the centre of your retina is a dense patch of photoreceptor cells about 1 millimetre across. This is the fovea, the visual systems sweet spot where perception of detail and colour are at its best, "when you move away from the fovea, visual acuity falls away really quickly, and colour vision disappears," says Rensink. About 10 degrees to the side of the fovea visual acuity is only about 20% of the maximum.' (Lawton, 2011 p.36)

'What this means is that you can only capture a tiny percentage of the visual field with full colour and detail at any one time. [...] most of the rest is captured in fuzzy monochrome.' (Lawton, 2011 p.36)

'And yet vision doesn't actually feel like this: it feels like a movie. That, in part, is because your eyes are constantly flitting over the visual scene, fixing on one spot for a fraction of a second then moving on. These jerky eye movements are called saccades and they happen about three times a second and last up to two hundred milliseconds. With each fixation your visual system grabs a bite of high resolution detail which it somehow weaves together to create an illusion of completeness.' (Lawton, 2011 p.36)

'That's remarkable given that during saccades itself, you are effectively blind. Your eyes don't stop transmitting information as they lurch from one fixation to the next, but for about 100milliseconds your brain is not processing it' (Lawton, 2011 p.36)

(Makes me think of the early days of cinema, when it was called 'the flicks')

'Exactly how your brain weaves such fragmentary information into the smooth technicolour movie that we experience as reality remains a mystery. One leading idea is that it makes a prediction and then uses the foveal "spotlight" to verify it. [...] Essentially we experience the brains best guess about what is happening now.' (Lawton, 2011 p.37)

'In conjuring this "now" , the visual system has to do something even more remarkable: predict the future. Information striking the fovea cannot be relayed instantaneously to conscious perception: first it has to travel down the optic nerve and be processed by the brain. This takes several hundred milliseconds, by which time the world has moved on. And so the brain makes a prediction about what the world will look like about 200 milliseconds into the future, and that is what you see. Without this future projection you would be unable to catch a ball, dodge moving objects or walk around without crashing into things.' (Lawton, 2011 p.37)

(May I refer you to Bergson's music analogy where 'mental states flow together as if part of a melody, with previous note is lingering and future ones anticipated in the unity of the peace.' (Parr, 2011 pp.81,82)).

'There's another huge hole in the visual system that can render you oblivious to things that should be unmissable. The jerky movements that shift your fovea around the visual scene don't happen at random – they are directed by your brain's attentional system. Sometimes you consciously decide to attend to, such as when you read. At other times your attention is grabbed by a movement in your peripheral vision or an unexpected noise. The problem with attention is that it is a limited resource.' (Lawton, 2011 p.37)

### **'HEADFUL OF HALF-TRUTHS**

Where does the mismatch between my memory and reality come from? "We've known since the 1960s that memory isn't like a video recording – it's reconstructive," says psychologist David Gallo of the University of Chicago. The collection of snapshots known as your "autobiographical memory" is not a true and accurate record of your past—it is more like a jumble of old diary entries, photographs and newspaper clippings [...] in other words, one of the most important components of your self identity – your autobiographical memory is little more than an illusion. [...] memory is staggeringly fallible and suggestible.' (Lawton, 2011 pp.38,39)

### **Chapter Three: Reel Time “Do I stutter?”**

In the course of her meditation on time and the cinema, ‘Death 24X a second, Stillness and the Moving Image’, Laura Mulvey examines the nature of the index and the special relationship between photography and ‘the real’ in our collective imaginations. ‘Although a photograph may have other properties, the physical link between an object caught by a lens and the image left by rays of light on the film is the material basis for its privileged relation to reality.’ (Mulvey 2007:18). In the first chapter ‘Passing Time’ she points out ‘The year 1997 saw the 1st marketing of the film on digital format. The resonance of ageing, and of death, associated with the cinema’s centenary coincided with the arrival of a technology that created a divide between the ‘old’ and the ‘new’ media. However significant the development of video had been with the film, the fact that all forms of information and communication can now be translated into binary coding with a single system signals more precisely the end of an era.’ (Mulvey 2007:18). Going on to say that ‘digital, as an abstract information system, major break with analog imagery, [is] finally sweeping away the relation the with reality, which had, by and large, dominated the photographic tradition [...] [resulting in] A crisis of the photographic sign as index.’ (Ibid)

Going on, later in the chapter, to quote Lev Manovich (a prodigious commentator of film and new media) as saying, ‘Cinema is the art of the index; it is an attempt to make art out of a footprint.’ (Mulvey, 2007 p20) Then discussing Jeff Wall's ‘A sudden gust of wind (After Hokusai)’ (1993) she suggests that it ‘pays tribute to the ascetic concept of the indexically called instant through detour into non-indexical technology.’ (Mulvey, 2007 p. 21) Describing a symbiotic relationship between the technologies ‘As wall brings simulation to the ascetic of reality, he gives the picture theoretical time mention reflecting a transitional moment in which both technologies coexist, in which the aesthetic of the digital still thinks with the idea of the index.’ (Ibid) This ‘transitional moment’ she speaks of is evident everywhere you look, I would say that this movement away from the analogue has ‘enjoyed’ some degree of heightened public awareness (funereal fascination?) of late. Specifically the Tacita Dean work ‘FILM’, currently in the turbine Hall of the Tate Modern. The monumental work celebrating the medium and techniques of analogue filmmaking and being and 11 min

silent film projected onto an enormous white monolith, 13 m tall and standing imposingly at the end of the Tate Modern's turbine hall. Is this intended as memorial, mausoleum, a swansong or a call to arms? Or just a celebration of the medium as it's being overtaken.

#### **CHAPTER FOUR: Projection, Reflection (moving forward, looking back)**

I intend to experiment with projecting onto and through surfaces, 'screens' and capturing the projection, recapturing what's generated (becoming other, through disruption) projected through various obstructions and 'lenses', to consider the forms and processes of capture and representation, then of re-capture and re-representation. This practical line of enquiry seems to be based largely in glass at the moment. Interested in the reflections and refractions, therefore imagine experimenting with mirror glass and antique, or at least old, glass. Although as I started the course on an illustration and printmaking application I'm prepared for things not turn out as expected.

Having come across the work of Christian Marclay, best known for his work with sound, and with vinyl, his experiments with cutting up records and reconstituting them, much like Burroughs' with his writings, fascinate me and he is of course the godfather of mixology! But also very interesting to me at this point are his experiments with projections onto shattered reflective surfaces. I intend experimenting with projections on various services, man-made and perhaps potential screens offered up by nature.

In the instance of the film projected in 'Screen Dream', which has grown out of my investigations and experimentation of the last year, the action at the moment is that of movement and journey, stillness and observation. I believe I intend to stick with this metaphor as the essence of my projections. Perhaps as a distinct series, perhaps not. Perhaps, perhaps, perhaps.

Following the 'Unfold' exhibition, and the preparation in my makeshift studio, I found the space and my ability to control the process of documentation insufficient and plan

to book some time in a studio space, in either Canterbury or Maidstone and take/seek any and all technical advice available to me. I feel that with the availability of a larger, clearer and more controllable space, some interesting explorations await me.

### **Sonic intentions**

To consider soundtracks, the affect of audio—able to completely transform the viewer's experience/encounter with the work, able to guide it, disrupt it, influence it—transform it. It may turn out, after experimentation that sound is inappropriate, however I am interested in exploring the affect, the potential.

To what degree I will be able to investigate this aspect of the work remains an unknown quantity, given that the timescale is relatively tight. I'm interested in visual rhythm as well as audio and appreciate enormous resonance of a well-chosen soundtrack. Having experimented to some extent with sounds, recording and manipulating in postproduction I intend to pursue this line of enquiry although I'm not sure yet as to what ends.

Have begun experimenting with sound which I hope to continue to do and it was with this medium that I first came across the, sometimes uncomfortable, transition, now nearing completion, from the analogue signal to the digital. Although I currently have no plans to explore analogue sound recording I would certainly not like to rule it out (there's something strangely beguiling about the now virtually extinct tape cassette). But the relationship of this transition in visual recording and the methods of consumption interest me. This is one avenue with which I should like to explore the notions and fragility, the fragmented sensory bandwidth of our collective memory, associated with both moving image and sound. Remembering that ' "Everything is memory save for the thin edge of the present" '. (Foster, 2009 p.2)

With "Screen Dream" my thinking became spatial/sculptural.

When the piece was shown another gallery owner at the Private View said words to the effect of "it's good to see sculpture" and up to that point that is not how I'd really thought of the piece, I was trying to create some sort of intervention and some sort of spectacle so at that point I suppose sculpture must be the office category. Was certainly

influenced and inspired by the work of previous video artists, especially that of Nam June Paik and other video installations I have seen. Quite recently the various installations of Susan Hiller's in the 2011 Tate Britain show. I think the influence of filmmakers Chris Marker and (subsequently in their time-line but not mine) Terry Gilliam are apparent in the work itself.

### **CONCLUSION: 'How soon is now?'**

' ... this crisis in the way that time is perceived and experienced has become even more evident in the way that both time and history have been collapsed by an information revolution that threatens to make categories such as past and future, experience and expectation and memory and anticipation obsolete. Hence, the apparent preoccupation with memory can be seen as an attempt 'to recover a mode of contemplation outside the universe of simulation and fast speed information and cable networks, to claim some anchoring space in the world of puzzling and often threatening heterogeneity, non-synchronicity and information overload.' (Gibbons,2009 p.5)

What does it mean for the 'problem of time' that the medium and our consumption of the media are changing? Our perception of that slippery sucker, time, must surely be changing. How are these changes affecting the representation of time and our re-cognition of it?

The book "the work of Art in the age of mechanical reproduction" by Walter Benjamin, before even the forward begins, there is a statement from Paul Valéry asserting that "the astonishing growth that our resources have undergone in terms of their precision and adaptability will in the near future confront us with very radical changes indeed in the ancient industry of the beautiful. (...) Neither matter nor space nor time is what, up until 20 years ago, it always was. If we must be prepared for such profound changes to alter the entire technological aspect of the arts, influencing invention itself as a result, and eventually, it may be, contriving to alter the very concept of art in the most magical fashion. " (Benjamin 2008, p 1) which is the quote from 'Pieces sur l'art' (apparently).



As the industry of the beautiful is transmogrified before our very eyes I find that not only are the rules changing but that time itself can be quite deceiving. In order to attain my objective, of successfully completing this course, I may need to become more its master.