

RAIN ON LENS BOOM IN FRAME

Johannes Bendzulla, Alwin Lay, Studio for Propositional Cinema, Sophie Thun / June 3 - July 16, 2016

(RAIN ON LENS)

WITHIN THE REGIME OF OPTICS:

(RAIN ON LENS)

TRANSPARENT MATERIALS ARE MANIPULATED INTO CONVEX AND CONCAVE FORMS.

(BOOM IN FRAME)

THESE FORMS ARE ORGANIZED IN RELATION TO EACH OTHER IN ORDER TO ALLOW AND/OR FORCE THEM TO FOCUS THE RELATIONSHIP BETWEEN LIGHT AND THE MATERIAL WORLD IN A MANNER THAT MAY ALLOW MATERIAL REALITIES TO BE VIEWED IN CONTEXTS NOT OTHERWISE PHYSICALLY VIABLE WITHIN THE GIVEN PROPERTIES OF HUMAN VISION.

(BOOM IN FRAME)

THE EFFECT OF THESE OBJECT RELATIONS MAY ALSO, THROUGH CHEMICAL, ELECTRONIC, OR AS YET UNDISCOVERED PROCESSES, BE RECORDED AND BE PRESERVED AS IMAGES AS, INTO, OR ONTO OBJECTS IN ORDER TO BE VIEWED WITHIN THE PROGRAM OF HUMAN VISION AND/OR CONTEXTS WITHIN A POTENTIALLY INFINITE SERIES OF POTENTIAL MATERIAL RELATIONS.

(ALL IS RUINED)

THESE PRESERVABLE RECORDED IMAGES ARE REALIZABLE THROUGH SERIES OF PROCESSES THAT TRANSFORM AN EVER-RECEDING PRESENT INTO OR ONTO A SLOWLY RECEDING MATERIAL OBJECT OR OBJECT, THE CHEMICAL COMPOUNDS OF WHICH MAY DECOMPOSE AT RATES SLOWER THAN (OUR) HUMAN BODIES.

(LET'S START IT AGAIN)

IT IS HERE (WITHIN A TECHNICAL-HISTORICAL MOMENT WITHIN WHICH THE KNOWLEDGE OF OPTICAL LAWS AND OF MATERIAL-MANIPULATIVE POSSIBILITIES CAN BE COMBINED TO PRODUCE OBJECTS AND OBJECT RELATIONS THAT ALLOW FOR THE REPLICATION AND/OR ENHANCEMENT OF HUMAN VISION, AND WITHIN WHICH THE KNOWLEDGE OF CHEMICAL AND TECHNOLOGICAL PROCESSES, IN RELATION TO OBJECTS, CAN FACILITATE ATEMPORAL RECORDINGS OF TEMPORAL MATERIAL REALITIES) THAT WE CAN UTILIZE IMAGES TO EXAMINE THE TEMPORAL, MATERIAL, AND SOCIO-POLITICAL CULTURAL CONTEXTS WITHIN WHICH WE DO AND WE MUST EXIST, IN RELATION TO THE SOCIO-POLITICAL-CULTURAL AND TECHNO-MATERIAL IDEATIONAL CONTEXTS THAT FACILITATE SUCH EXAMINATIONS.

(RAIN ON LENS)

IT IS WITHIN SUCH CONTEXTS THAT OBJECT-BASED OCULAR FIELDS THAT FACILITATE IMAGES, AND THE EVENT-BASED TECHNICAL FIELDS THAT FACILITATE THEIR RECORDING, ARE BUTTRESSED, ARE SUTURED, ARE OVER-LAYED, WITH THE DESIRE THAT THESE RELATIONS MAY BE USED TO PRODUCE UNANTICIPATED FORMS, LANGUAGES, AND/OR GESTURES.

(RAIN ON LENS)

TO EXAMINE A FORM IS TO EXAMINE THE NETWORK OF TEMPORAL AND MATERIAL REALITIES THAT CONSTITUTE THE SOCIO-POLITICAL CULTURAL CONTEXTS WITHIN WHICH IT IS MADE POSSIBLE AND WITHIN WHICH IT FUNCTIONS. IT IS THEREFORE NECESSARY FOR SUCH AN EXAMINATION TO EXIST WITHIN THE PERPETUALLY NECESSARY PROJECTS OF CRITIQUE THAT CONSTITUTE CULTURE AS A SOCIAL FORM.

[BOOM IN FRAME]

IF OBJECTS ARE PRISMS THROUGH WHICH IDEAS MAY BE REFRACTED, AND IF TIME IS THE SURFACE ONTO WHICH IDEAS MAY BE PROJECTED, DISMANTLING SUCH OBJECTS, AND THE CONTEXTS FROM WHICH THEY WERE CREATED, MAY BE THE ONLY FORM WE STILL HAVE TO RECONSTITUTE THE GIVEN IDEOLOGIES INTO HYPOTHETICAL FORMULATIONS.

[BOOM IN FRAME]

IT IS HERE THAT WE PRODUCE OUR IMAGES, AND IT IS HERE THAT WE TEAR THEM DOWN, RIP THEM UP, AND RECONSTITUTE THEM: INSOFAR AS THEY CAN BEST BE ENACTED, UTILIZED, DISPERSED.

(ALL IS RUINED, LET'S CALL IT A DAY)

- STUDIO FOR PROPOSITIONAL CINEMA