

John Paetsch, excerpts from *MINauLt PR0t0*



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It called Tumblr with a voice post that nothing happened. That post could have been something. Life doesn't go on, and the rest isn't history. 2013 is iceberg.

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(Late night Snow taught us the rough cut of a film in progress, approximately one hour long, in which a camera fixed to a tripod in Ethica pans continuously let

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- rign, sometimes with actions and sometimes with only empty room. Following the screenings it asked to describe substance)

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(Late night Snow taught us the rough cut of a film in progress, approximately one hour long, in which a camera fixed to a tripod in *Ethica* pans continuously left

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right

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left

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right, sometimes with actions and sometimes with only empty room. Following the screenings it asked to describe substance)

1. ▶ Mesc

2. ▶ Mesc

3. ▶ Q & J

4. ▶ Q & J

difficulties with defining a film script,
it resolved to stop reflecting and begin filming a
specific problem, following the
opinion, in an attempt to seek out the problem

It shows up at "iV6" a small structure with a
problem

1. Snow
time

(which can be its own testimony taken as a
kind of sketch for *Ethica*

"

," wrote, "It's interested in a kind of balance that
has some

similarity to the way Spinoza equalized physical facts in film, embedding the transformation is into light and disembodiment and the balance is between illusions (spatial and otherwise) and the facts of light on a surface

The surface

\

7Snow-
construct formal equilibria by deploying strategies based on being deployed by abstractions

abandoned by them
instead it become involved with variations on temp

-

ral themes and the process of recollection.

In retrospect, Snow itself making films would appear on this basis, to have been predictable. To have said this in iii60 would, however, have sounded a little pre3/

"

About Snow,

"

October, No. 8, p. 123.

5. "If, for Spinoza, everything is dilate it is also saturate

—

at least once. Thus,

Untitled

(the para

-

dox of titling a work Untitled represents another form of circularity in Snow's *Ethica*

One Establish the operational domain

I. Per c a u s a m s u i intelligo id, cuius essentia involvit existentiam, sive id, cuius natura non potest concipi nisi existens.

II. Ea r e s dicitur in s u o g e n e r e f i n i t a , quae alia eiusdem naturae terminari potest. Ex. gr. corpus dicitur finitum, quia aliud semper maius concipimus. Sic cogitatio alia cogitatione terminatur. At corpus non terminatur cogitatione, nec cogitatio corpore.

III. Per s u b s t a n t i a m intelligo id quod in se est et per se concipitur; hoc est id cuius conceptus non indiget conceptu alterius rei, a quo formari debeat.

IV. Per a t t r i b u t u m intelligo id quod intellectus de substantia percipit tamquam eiusdem essentiam constituens.

V. Per m o d u m intelligo substantiae affectiones, sive id quod in alio est, per quod etiam concipitur.

14.

"

It is inter

-

ested in trying to direct the spectator to an experience of an image as a 'replaying'; as 13. the plural character of the filmic object put it of a past event but also with the present sense of critically seeing this representation, that is involved with an image." Spinoza thus acute pointed out how it oscillates between modalities



CLaim: how many substances?

**Corpus* was shot on d-Beta tape

Another, entitled *Windows*, is a two hour and fifteen minute loop of many very varied sequences which are shown on plasma screens in seven windows on the façade of a new substance in downtown Toronto, "The Partages Hotel." The modes emanate continuously every night from 6pm to 3am. One sees the images from the street and the work is permanent, it's supposed to keep on going forever.

Anyway, this work has a special viewer and image situation that was considered in composing it.





PROPOSITIONES.

PROPOSITIO I. Substantia prior est natura suis affectionibus.

DEMONSTRATIO. Patet ex [defin. 3.](#) et [5.](#)

PROPOSITIO II. Duae substantiae diversa attributa habentes nihil inter se commune habent.

DEMONSTRATIO. Patet etiam ex [defin. 3.](#) Unaquaeque enim in se debet esse et per se debet concipi, sive conceptus unius conceptum alterius non involvit.

PROPOSITIO III. Quae res nihil commune inter se habent, earum una alterius causa esse non potest.

DEMONSTRATIO. Si nihil commune cum se invicem habent, ergo (per [axiom. 5.](#)) nec per se invicem possunt intelligi, adeoque (per [axiom. 4.](#)) una alterius causa esse non potest. Q. E. D.

Why must the substance have all possible attributes?

Its attention was directed to the camera as a director of attention from considera

-

tions similarly

cameras both intensify and diminish aspects of normal vision and they "set apart"

those aspects for possible examination. X

have already been interrogated by philosophy.

The

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memory which they produce

(photos, films, tapes), gives a locus for and

evidence of selection, of choice. The

rectangular camera frame/mask of course

continues the human intervention of ar

-

chitecture and sets up the possibility of a

perhaps edifying dialogue between the

rectangle and all its specifically human content

with the nature (that might be) pic

-

ured through the rectangular
result. That the viewer
is hidden in this philosophical paradigm also
becomes interesting
architecturally
they are very similar. The result of framing in

is always a fragment, making it
potentially analytical, an epistemological
tool. That's to

-

repeat that out of the universal fluid, knowledge
isolates, substance
selects and points out unities or differences
which were not previously evident.
Identification, definition is a matter of limits, of
recognition of limitations, bounds,
boundaries. There are ways of indicating the
depth of implication of this

-

"" "

viewer instrument between it and modes.
Lenses extend, expand
or contract vision (abstract it) in both the optical
and chimerical senses

-

What do it call the new film?

SnowNo name. But I was thinking of using that

↓

◇

. [The spoken title is

.] In the new

film thinking about some sort of different orientation or

emphasis that the spectator has, some kind

of different participation. The new one is more objective, it
thinks,

and it involves it in

some way which it doesn't know

how to describe

—

exactly what its eyes and mind are doing when it's

watching that

(b) Why must substance have all possible attributes?

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