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MACBETH
Let fall thy blade on vulnerable crests;
I bear a charmed life, which must not yield,
To one of woman born.

MACDUFF
Despair thy charm;
And let the angel whom thou still hast served
Tell thee, Macduff was from his mother’s womb
Untimely ripp’d.

UNTIMELY RIPPED

Sean Cubitt
Transimage Conference | 1st – 3rd July 2016 | Plymouth: The Atemporal Image
Master of the Playing Cards, The Nine of Beasts, c.1432-50, Southern Germany
“Rescued and rescuers in airplane disaster. This photograph was taken at Morehouseville, N.Y., just after the rescue party started back to civilization from a wrecked airliner in the Adirondacks. . . .

“The readers of The Dallas News this morning are viewing on this page the reproduction of a scene in New York State, more than 1700 miles from Dallas, showing the rescue of four persons after an airplane crash in the Adirondacks.

“... The photograph was transmitted to The News by wire starting at 2 a.m., photographically developed, manufactured into a zinc engraving, and sent to press a little more than an hour after the time the picture first clicked itself over the wire.”

Vending machine

**Hans Magnus Enzensberger**

he puts four dimes into the slot  
he gets himself some cigarettes  
he gets cancer  
he gets apartheid  
he gets the king of greece  
federal state tax sales tax and excise  
he gets machine guns and surplus value  
free enterprise and positivism  
he gets a big lift big business big girls  
the big stick the great society the big bang  
the big puke  
king size extra size super size  
he gets more and more  
for his four dimes  
but for a moment all the things he is getting himself disappear  
even the cigarettes  
he looks at the vending machine  
but he doesn’t see it  
he sees himself for a fleeting moment  
and he almost looks like a man  
then very soon he is gone again  
with a little click  
there are his cigarettes  
he has disappeared  
he is gone  
buried under all the stuff he has gotten  
for his four dimes  
“This Earth” was created by burying five strips of colour film for a month in the soil near Montag’s home in Cornwall, England. The detail views show a microscopic image of a section from one of the strips.
Louis and Auguste Lumière, *Arrivée des Congressistes à Neuville-sur-Saône, 1895*  
'The unsolved antagonisms of reality return in artworks as immanent problems of form. This, not the insertion of objective elements, defines the relation of art to society’. (Adorno, *Aesthetic Theory*, 6)

‘Artistic activity can only be discerned in a film as a process of purification of its own immanent non-artistic character’ (Badiou, *Infinite Thought*, 92-3)

‘what opens meaning and language is writing as the disappearance of natural presence’ (Derrida, *Of Grammatology*, 159)
<table>
<thead>
<tr>
<th>World Population</th>
<th>Connected Devices</th>
</tr>
</thead>
<tbody>
<tr>
<td>6.3 Billion</td>
<td>500 Million</td>
</tr>
<tr>
<td>6.8 Billion</td>
<td>12.5 Billion</td>
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<td>7.2 Billion</td>
<td>25 Billion</td>
</tr>
<tr>
<td>7.6 Billion</td>
<td>50 Billion</td>
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</tbody>
</table>

More connected devices than people

Source: Cisco IBSG, April 2011
David Conneern Shibukawa Sunrise #1, pen and ink on paper, 2015
CHUVA
Jacques Perconte
2012 film, 08'06": 2K Scope 24p (2048 * 854 2.39 : 1 : 8bit) Sonore
Musique : Samuel André
Producteur(s) : Too many Cowboys, Madeira film Festival, Galerie Charlot

https://vimeo.com/50592418