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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>Year</th>
<th>World Population</th>
<th>Connected Devices</th>
<th>Connected Devices Per Person</th>
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<td>2003</td>
<td>6.3 Billion</td>
<td>500 Million</td>
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<tr>
<td>2010</td>
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<td>2020</td>
<td>7.6 Billion</td>
<td>50 Billion</td>
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Source: Cisco IBSG, April 2011
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