

REFERENCES

I REVENGE OF THE TEXT

There is a room in the Musée d'Orsay that I call the "room of possibilities." The museum is roughly set up chronologically, happily wending its way through the nineteenth century, until you hit this one room with a group of painterly responses to the invention of the camera—about a half dozen proposals for the way painting could respond. One that sticks in my mind is a trompe l'oeil solution where a figure is painted literally reaching out of the frame into the "viewer's space." Another incorporates three-dimensional objects atop the canvas. Great attempts, but as we all know, impressionism—and hence modernism—won out. Writing is at such a juncture today.

With the rise of the Web, writing has met its photography. By that, I mean writing has encountered a situation similar to what happened to painting with the invention of photography; a technology so much better at replicating reality that, in order to survive, painting had to alter its course radically. If photography was striving for sharp focus, painting was forced to go soft, hence impressionism. It was a perfect analog to analog correspondence, for nowhere lurking beneath the surface of either painting, photography, or film was a speck of language. Instead, it was image to image, thus setting the stage for an imagistic revolution.

CHAPTER 5

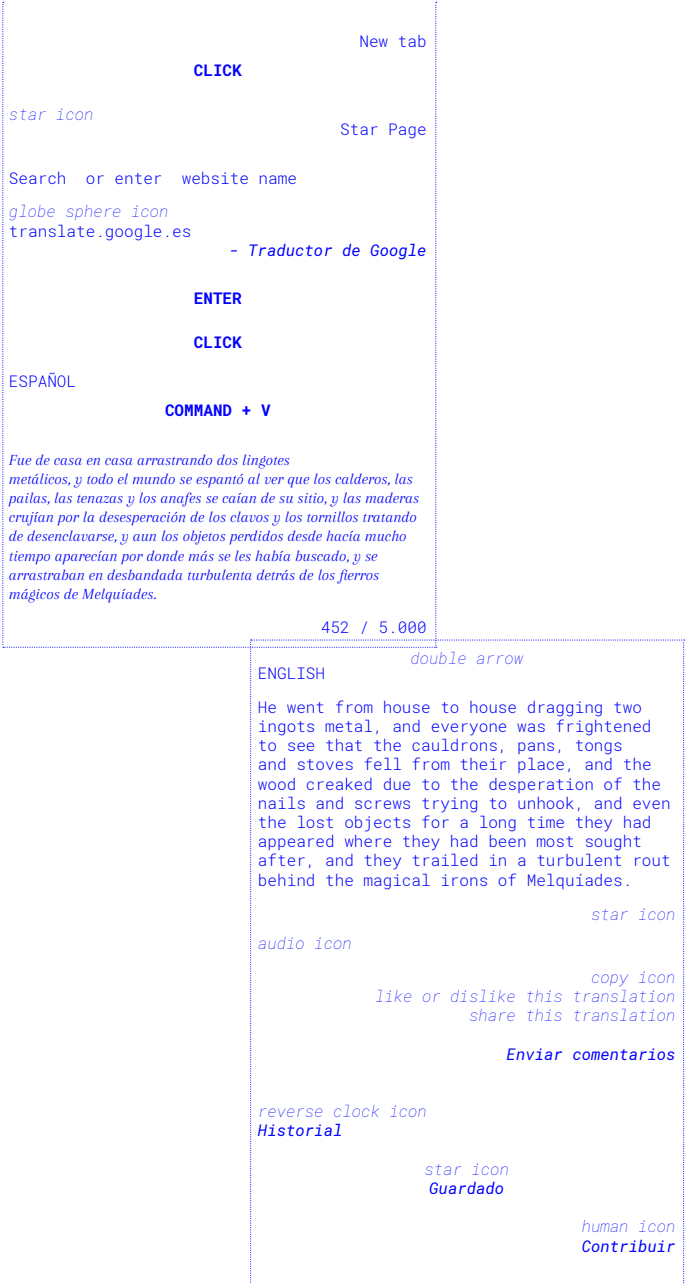
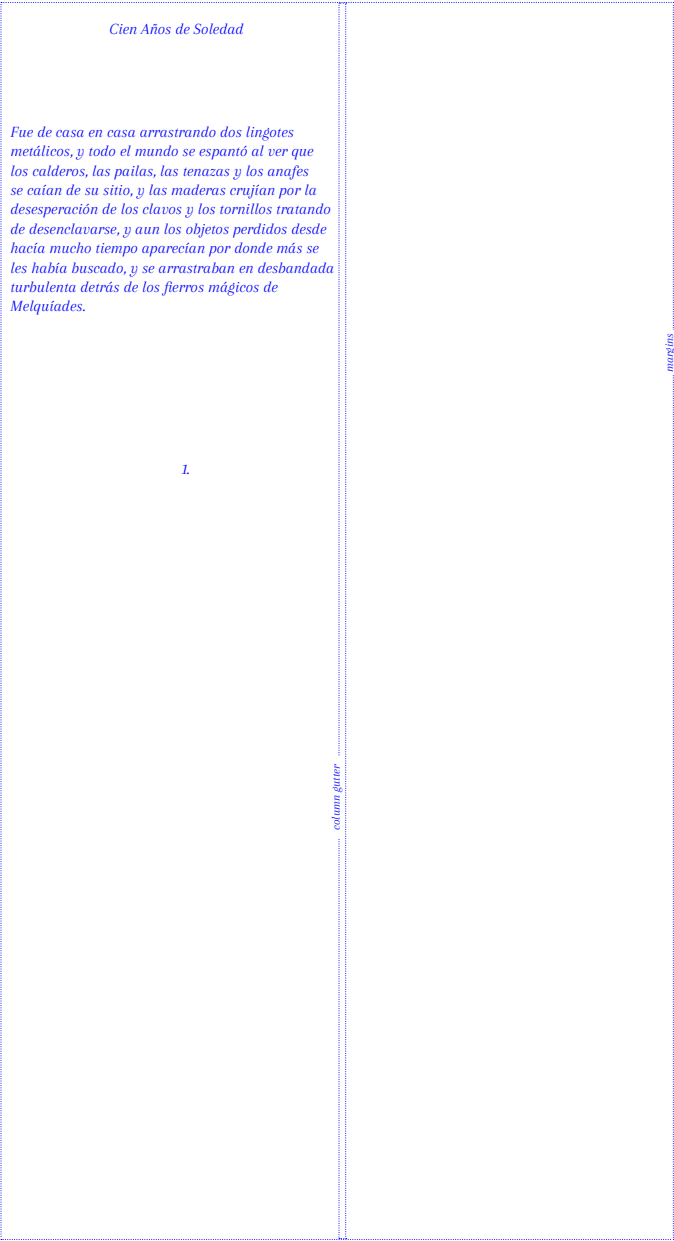
> LITERATURE DOWN TO A PIXEL

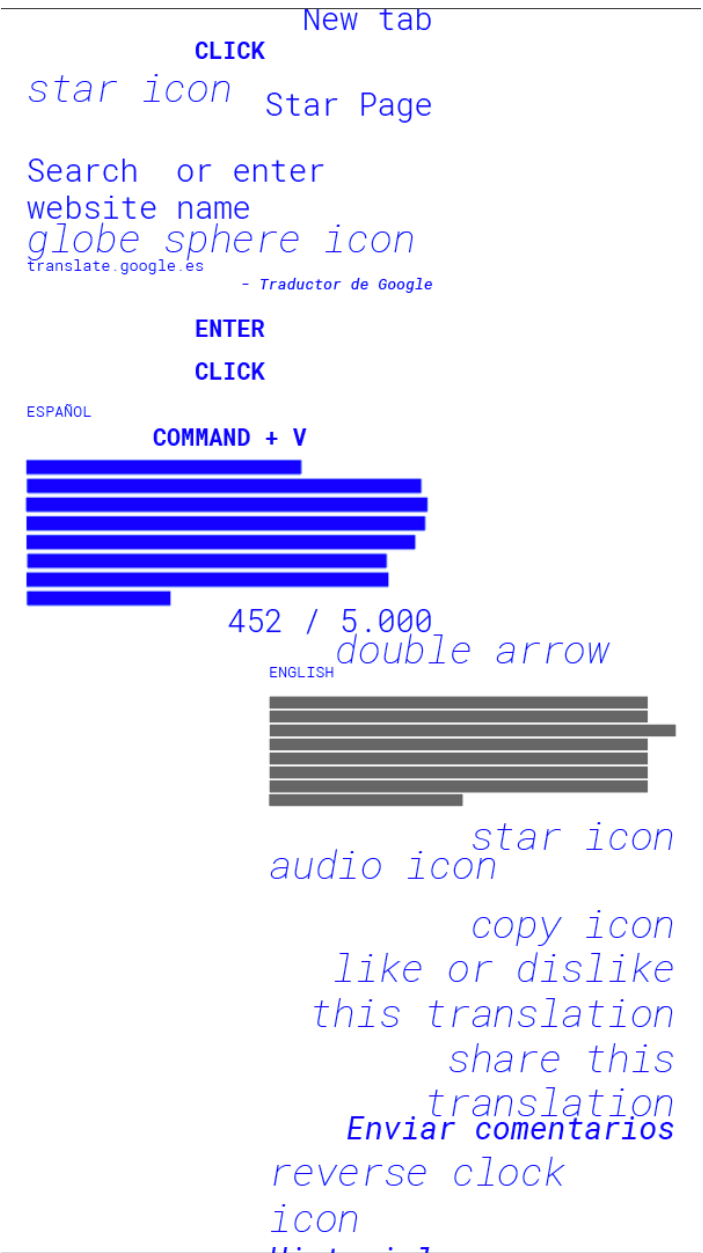
Screens have this one major peculiarity: They refresh themselves multiple times per second. Even those shapes that appear to stand still continuously move at a speed beyond the threshold of human perception. We are vaguely aware of this movement; it is commonly visible when a screen appears on another screen, as it does in documentary films that show someone typing at a computer terminal or watching television. The difference in flicker rates between the projector showing the image and the projector in the frame is what produces the characteristic horizontal interference pattern. Such glitches give us a glimpse into the nature of the simulation.

Signs are no longer immutable, as though etched in stone or absorbed into wood pulp. Rather, we observe them in motion. The illusion of digital textuality is a consequence of the dynamic property of projection. To place texts on a screen is to bring them closer to the moving image. What does it mean to perceive seemingly static words through a fundamentally dynamic medium? What happens to literature that takes place on cinema screens?

In this chapter, I present a short meditation on the digital commonplaces in popular culture before focusing on two case studies, one from the material history of telegraphy and the other from the history of modern display technology. Archival material—patents, blueprints, phenomenological accounts from the early history of word processing—are brought to bear on a debate concerning the nature of digital representation and perception in the philosophy of aesthetics.

- * Slowly lose the book layout format (2 columns)
- * Use a roboto mono space type to elude to computer language
- * Register clicks and keyboard commands to show body's new interaction with medium (Tenens)
- * Register images as words to puncture graphic barrier as a language that is also read (Goldsmiths)
- * Use different type weight to create multiple reading levels (create heaviness in text, layout and design)
- * Intent to maintain the location of the icons and words in the screen to start to create a Mallarmé material quality illusion.





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ENGLISH

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He went from house to house dragging two ingots metal, and everyone was frightened to see that the cauldrons, pans, tongs and stoves fell from their place, and the wood creaked due to the desperation of the nails and screws trying to unhook, and even the lost objects for a long time they had appeared where they had been most sought after, and they trailed in a turbulent rout behind the magical irons of Melquiades.

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Show 35 tweets

CLICK

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Everyone can reply

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Juliana Monsalve
@juliana25490804

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Nuggets at Timberwolves

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Davido
Trending with #TimelessConcert

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image of basketball player

three dots

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Circle picture

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