

CAGE
A FILMIC CIRCUS ON
METAPHORS ON VISION

an eye unpre**J**udiced
l**O**gic an eye
wh**I**ch does
N**O**t respond

everything but wh**I**ch
e**A**ch encounter in life
throu**G**h an
adv**E**nture of perception

incomprehensible ob**J**ects and shimmering
endless variety **O**f movement
retain to be **H**old
elim**I**nation of all

on**C**e vision
m**A**y have been
class**I**fy s**I**ghts
an **E**ye which mirrors the movement

pro**J**ect itself
int**O** abstract space
external reality within eyes**I**ght
a**N**d to

organ**I**C
A**A**wareness of even physical movement
cave paint**I**ngs
discov**E**red demonstrate that primitive man

the ob**J**ect
O**F** fear must be objectified
H**I**story of erotic
magic is o**N**e of possession

ultimate sear**C**hing
visu**A**lization
human understand**I**ng
th**E**re can be no ultimate

visual ob**J**ects
freed**O**m and allow
monotonous r**H**etoric
abandon**N**

aestheti**C**s the moving picture
found **A**ctions let alone the cathedral
of acceptin**G**
archit**E**ctural inheritance

Just speaking
Of
t**H**at bird
ON fire

thinking of **C**ircles
spir**A**ls neither
nor strai**G**ht
lin**E**s logical formation

Just
SO its standard camera and projector
movement geared to t**H**e
feelin**G** of the ideal slow

being the ne**C**k
swings on ball**E**d
bearin**G**s to
p**E**rmit it that les sylphides* motion

ob**J**ects
Of its field of vision transformations
substituting one object for anot**H**er
appearances removin**G**

on**C**e the celluloid could be cut
filmic image beg**A**n its development
2 makin**G** 3
moving imag**E**ry

*slyphid- a class of elemental beings that inhabit the air

Juggling
dOuble imagery in superimposition
paragrap**H** dissolves to
lapse of time between**N**

subje**Ct**
m**A**tter variation
fram**I**ng for
th**E** epic horizontal composition

viewed ob**J**ectively
view p**O**inted
with**H** subjective depth
as **N**ever before

ma**C**hine
perform**A**nce will invent
eye all seeing**G**
capabl**E** of creative selectivity

balance between sub an ob**J**ective
expressi**O**n
between th**H**ose two
seco**N**d stage of transformation

editing revealing the magi**C** of movement
though e**A**ch in
reflection taking**G** two
dim**E**nson

Jumping
when r**O**cks
seemed to avalanc**H**e out
screen**N** and into the theater

camera as re**C**ording
mech**A**nism
mirroring**G** now full of sound
pr**E**senting its half of a symmetrical pattern

in darkness its **J**ust
devel**O**ped 360 degree view
its telep**H**otic
compression**N** of same

perspe**C**tive its micro
m**A**croscopic revelations
marvellin**G** at its
s**E**lf capable of representing

representing the form of an ob**J**ect
after its been rem**O**ved
the p**H**otographic
sc**E**ne

et**C**
Absolute realism
potential ma**G**ic
my **E**ye turning toward the imaginary

human drama pro**J**ecting
into
t**H**ese spaces
curtain**S** to rise

entran**C**es exits
And

feelin**G**
int**E**rrelation some of these as if shapes

reflecting off the darkest of ob**J**ects
s**O** transitory
dance to t**H**e
closed vision**N** yet differing

spe**C**troscopic
i **A**m stating my
pursuin**G** to transform
th**E**

ob**J**ect subjectively reveals itself
bubbling up **O**ut
began such**H** a
trans**N**sformation while my attention

trans**C**ribing 20th century western
Ancient japanese
receiving**G**
the**E** reader at first almost lip reading

hypnotizer of the ob**J**ect
Ob**J**ectivity a description
th**H**is process all optic
N**E**rves must remain strained

see all obje**C**ts
As if penciled
two or three dimensional lo**G**ic
one**E** may for instance

himself to be **J**ust
so **O** bourn
of earth**H**y
for the sa**N**d

trees or **C**ut
And stacked
being**G** back for
l**E**ss ward and ward less

what **J**ust imagined
and n**O**w
th**H**is
o**N**e unimaginable

City
And three way
city or anything**G**
like**E** it

un**J**ust gain enter
t**O**o
much**H**
i**N**to the environment

vis**C**osity in
hum**A**ness proof positive
and balancin**G**
r**E**sistance take me back

as if pro**J**ected i remained
unm**O**ved
enough**H**
e**N**dure the debasement

values whi**C**h the
present**A**tion of a
movin**G**
picture**E** product calls for

endlessly pro**J**ecting
m**O**bile
t**H**at what
bli**N**d

justi**C**e offers but however
sca**L**e a fall is in either one end
most e**G**o
c**E**ntric or clearly

forms **J**ust seen
in that c**O**ntext
search**H** for the symbology
shape withi**N**

Context
this is where we se**A**rch
for the meanin**G**
in association if th**E**

ob**J**ect is
in m**O**vement
t**H**e
movem**E**nt will demand

immediate sear**C**h for
signific**A**nce of that movement
associational symbolo**G**y of
t**H**e

ob**J**ect in that
m**O**vement
t**H**e object is always
in movem**E**nt in a sense

eye as audien**C**e which moves
the pe**A**r
tracin**G** its
shap**E** filling in its whole

the ob**J**ect is held
l**O**ng
enough**H** is either stilled
or movi**N**g at our attention

search**I**ng deeper
or else will tend to f**A**ll asleep
dependi**G** upon
t**H**e use of that

ob**J**ect as demands
attenti**O**n if it is
flas**H**ed at us a flickering image
effect of keepi**N**g it in our minds eye

visual **C**risis
As in every day life
some eigh**T**
y**E**ars ago and tho' then composed

the proJected experience
also as in all
recently withH
a**N** eye to their speaking

Celluloid held in
h**A**nd
and to the li**GH**t
illuminate**E** their multi colored forms

proJected experience
to add
ano**th**er
dime**N**sion to that

proje**C**ted experience
ple**A**se understand that i arrive
conclusion from a workin**G**
re**L**ationship with film

do all day and am **J**ust
n**O**w knowing
How i
wa**N**t to be doing

ad infinitum to **C**ontinue
y**A**wn or continue
therefore then excusing**G**
mys**E**lf from writing

ruler over the ob**J**ects
Of
His dreams
tur**N**s to his own body

sour**C**e of
dre**A**m stuff
a**G**ain actual body
int**E**rferes with

drummer in a **J**ungle
 Of stage props
at t**H**e
 d**awN** of the medium

Controlled use of
 Action close up
as **G**reat an aural
visual s**E**nse through intercutting

Judges gavel
 pr**O**nounces doom upon
 t**H**e hero
more effectively th**an**

 battle s**C**enes
 Are alive with the sense of sound
 warrin**G** of swords
cut to clos**E** up visual clashing

selection **J**ury
 Of
 t**H**e
 i**N**ternational exhibition of experimental film

Could
 Act irresponsibly
what he is doin**G**
 altog**E**ther safe and confident

night which was **J**ust
 c**O**mpleted preliminary notes
 sketch**H**es diagrams
 i**N**terrelating forms

Color themes
reference d**A**ta
 ambi**G**uously
far too impr**E**ssed

selection **J**ury arrives
th**O**se
define th**H**is
e**N**tire field

endeavor for the publi**C**
dom**A**in more than
mi**G**ht
b**E** defined as it almost invariably has

films be **J**udged
f**O**r
th**H**eir filmic
stateme**N**ts rather than in relation to

friend and severe **C**ritic
Anticipation of
the ni**G**ht
pr**E**vious misunderstandings

sequence of a film pro**J**ect
ive been app**O**inted
after id run th**H**e sequence
the proje**C**tion room

produ**C**er
beg**A**n
staring**G** at
m**E** as if id gone crazy

applicable to the pro**J**ect
time **O**f cutting
i th**H**ought
bei**N**g quite

entire in**C**ident
h**A**s shaken me up
jokin**G**ly
r**E**fer to my

ob**J**ectively watching
m**O**st particularly in observing
death**H** of the average
human**N** being insisted

so**C**ietY
At the time of that
human bein**G**s
adol**E**scence i know

to pieces is **J**ust
l**O**cation
t**H**is
ru**N**ning

tear me to pie**C**es
A film exhibition
the n**I**ght
th**E** film itself

Just as unexperimental
amateur d**O**ocumentary
talk about **H**ow the
se**N**t

s**C**ience films
h**A**nd drawn film
interestin**G** but no form
discov**E**rs abstraction all over

titles **J**ust the calculated
titles scratched **O**nto
t**H**ree
mi**N**utes into film

film it is too mu**C**h
they t**A**p
be**G**in to howl
like**E** dogs listening

images cast upon the ob**J**ects
Of
t**H**e room
N**O**t upon

proje**C**ting device
scientific**A**lly
investi**G**ating his physical anatomy
h**E** have torn apart

pro**J**ecting the images
terrible expenses O**F**
t**H**e art
tha**N** it is the result

defian**C**e
very person**A**l
which has nothing**G**
whatso**E**ver to do with

also pro**J**ects itself
Only in
t**H**e films i believe
varyi**N**g

aspe**C**ts of
tha**T** fury to be as film
anything**G** is
s**E**lf contained

and re**J**ected
f**O**undation
feature lengt**H** film
i**N**

whi**C**h those
commonpl**A**ce daily activities
universal meani**G**
film would b**E**gin

ob**J**ects immediately
surr**O**unding
t**H**e source of all photographed forms
slow motion**N** falling

sun is refle**C**ted
physic**A**l and spiritual mountains
upon my chest are photo**G**raphic
E**v**ery tree of life

this pro**J**ect
O**n**ly exemplify certain possible
development for such
a begi**N**ning

su**C**h a project
individu**A**l scenes arise
our living**G**
th**E**se developing fragments

close up of ob**J**ect
O**f**
H**i**s
moveme**N**t moving away

inter**C**ut
interrel**A**ted to the earth
kin**G**s and
spiritual le**A**ders as symbolized

an ob**J**ect
O**r** action
t**H**ought rather
tha**N** personal experience

wings for fra**C**tions
A**s** second leaves
walkin**G** in
th**E** forest and as instantaneously vanish

there is no ob**J**ect
enc**O**unter
entering our perip**H**ery
of vision**N**

whi**Ch** does not
Affect us profoundly
comprehending**G**
Each influence

could pro**J**ect itself
pr**O**jected as i know
wh**ic**h will support
a**N** artist

name implies **C**oncern
found**A**tion from the base
developing**G** artist
corr**E**sponding negative

household ob**J**ects
m**O**ving distortedly
Her eyes
ici**Ng** into

defian**C**e the telephone
complexity of wires c**A**rries
li**GH**ts a pool
Electricity a city

old woman **J**umping up
d**O**wn
beside **H**im
i**N** rhythm

rea**Ch**ing
his h**A**nds
breakin**G** into
laught**E**r

trees in complexity **J**umps
 tO rope
 trees to **wH**ite
 shadow ma**N**

lift superfluous **C**hild
 pAn to
 find bird **flighT** mix
 until **rEds** are firmly established