

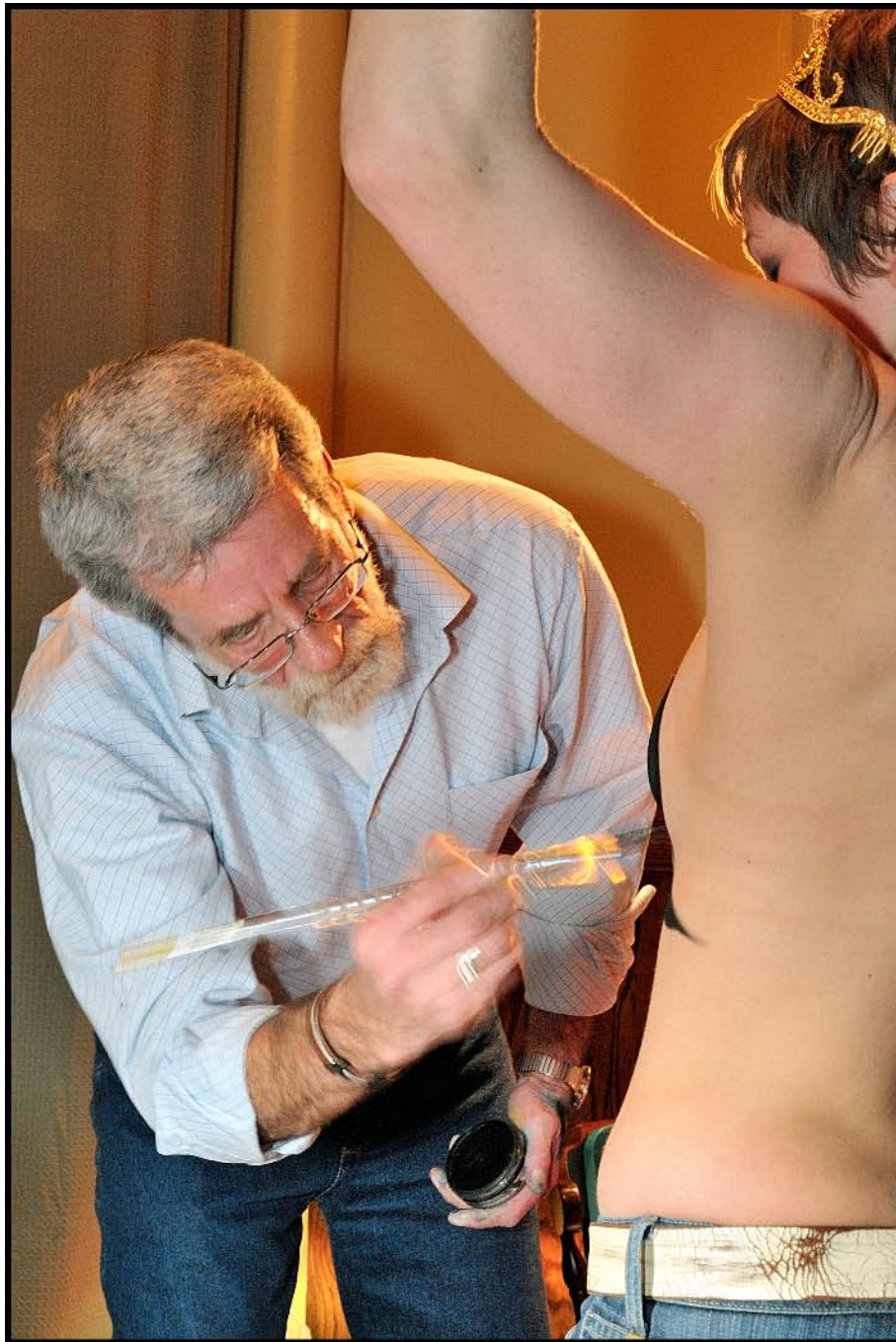
Photography Paces Philosophy Pedagogic

An essay by John Morton concerning

Gilles Deleuze and Photography

part two - images





Body Painting by Billy G. What everybody won't be wearing for a night out on the town! Next time you feel like you have nothing to wear, why not feel like you are wearing nothing?

<http://www.torontobodypainting.com/index.html>

FIGURE 01-1A

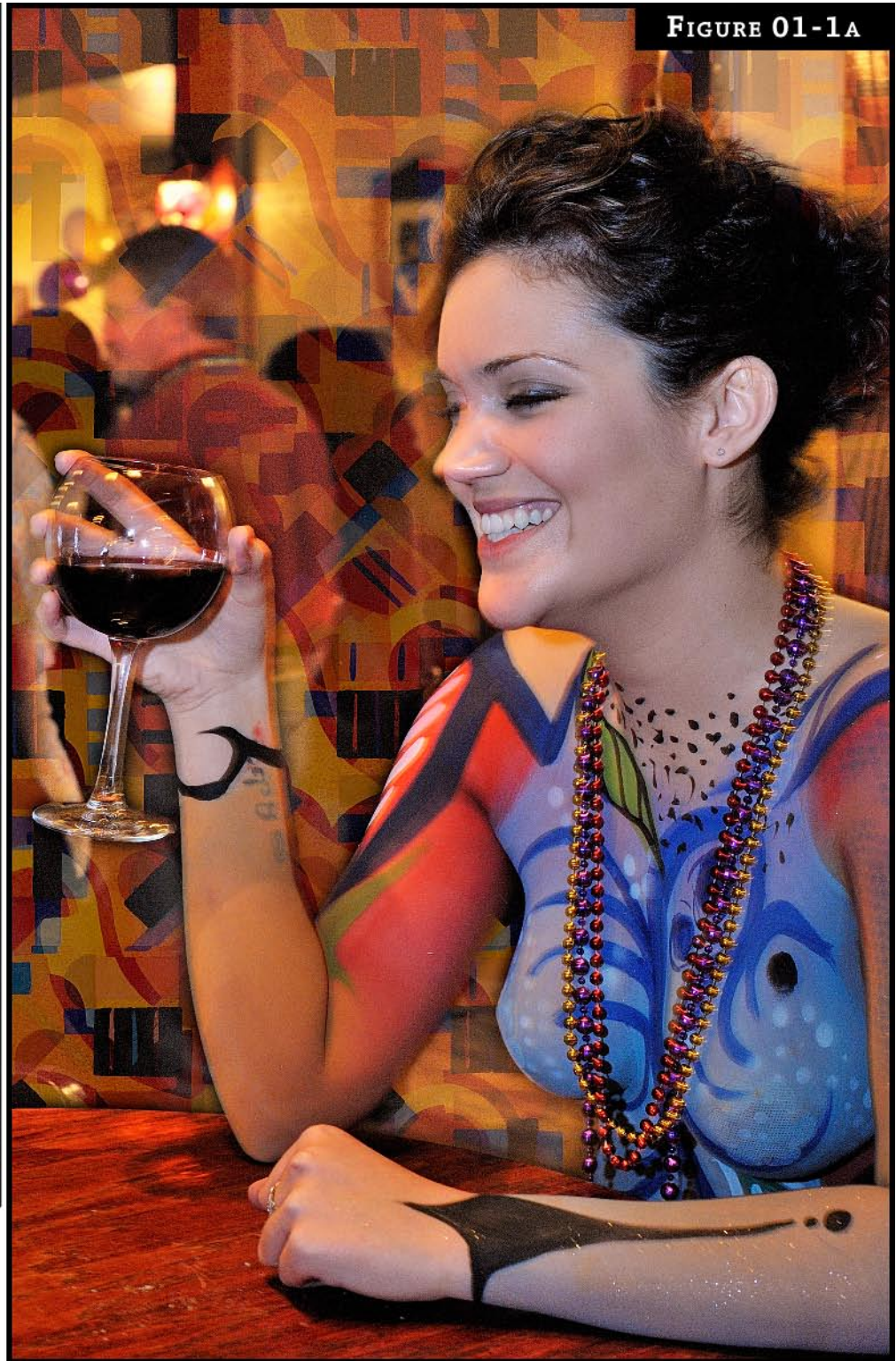


FIGURE 01-2A



Teresa Ascencao's "Consuming Her" project explores the topic of nudity in modern cinema. A video projection of Audrey Munson, (who was the first female lead in a film to appear completely nude) is displayed as composed from miniaturized film sequences of other cinematic nudes. The projection screen is itself designed to function as a wall-sized touch screen; and touching the locations of the different film clips which are displayed on the screen triggers the playback of associated audio clips. Thus the work creates an audio 'blind field' through a tactile interaction with its viewers.

Produced in collaboration with technical wizards Jim Ruxton (Subtle Technologies) and Marius Schebella, funding for this project was made available through sponsorship by the Ontario Arts Council and Canada Council for the Arts.

<http://www.tascencao.com/>



FIGURE 01-3A

**Francis Street Squats:
Vancouver, B. C.
Canada; 1991.**

The Francis Street Squats were a strip of old neighborhood houses slated for a redevelopment project. Like many of the older houses in East Vancouver, they were also home to

a number of artists, musicians, and social activists. Not wishing to be forced out of their homes, a group of activists simply stayed put (inviting friends to join them). Eventually, a

large force of city police moved in, dragged the squatters away, and bulldozed the houses. Then a high rise apartment building was built on a couple of the vacated lots.

FIGURE 01-3B



**Ragged Ass Road, in the
"Old Town"; Yellowknife,
Northwest Territories, Canada:
Summer, 1983.**

Sometimes, the nature of the photographic *punctum* is such that it hangs off to one side, unnoticed until its realization causes the viewer to see the photograph as something quite different than it initially seemed. There can be

several *punctum* in any given photograph; each of which will alter the way that a photograph is viewed, depending upon the order in which they are noticed. Viewers can thus form different impressions of the same image.

FIGURE 01-4A



There is a certain body of Structuralist ideals which seems to insinuate itself with an alarming degree of regularity within thought; elements of what Deleuze would call an "image of thought."

We all know them well by now: a certain sense that there is some 'light of reason' which functions as a central, unifying core around and within which thought must form in order to be seen as such; a

grid-like division of all things into manageable and interchangeable units; the ascription of diametrically opposed values, with one set granted permanent ascendancy over the other; and the use of a

tree-like hierarchy for determining precedence and procedure in defining how knowledge is to be arrayed.

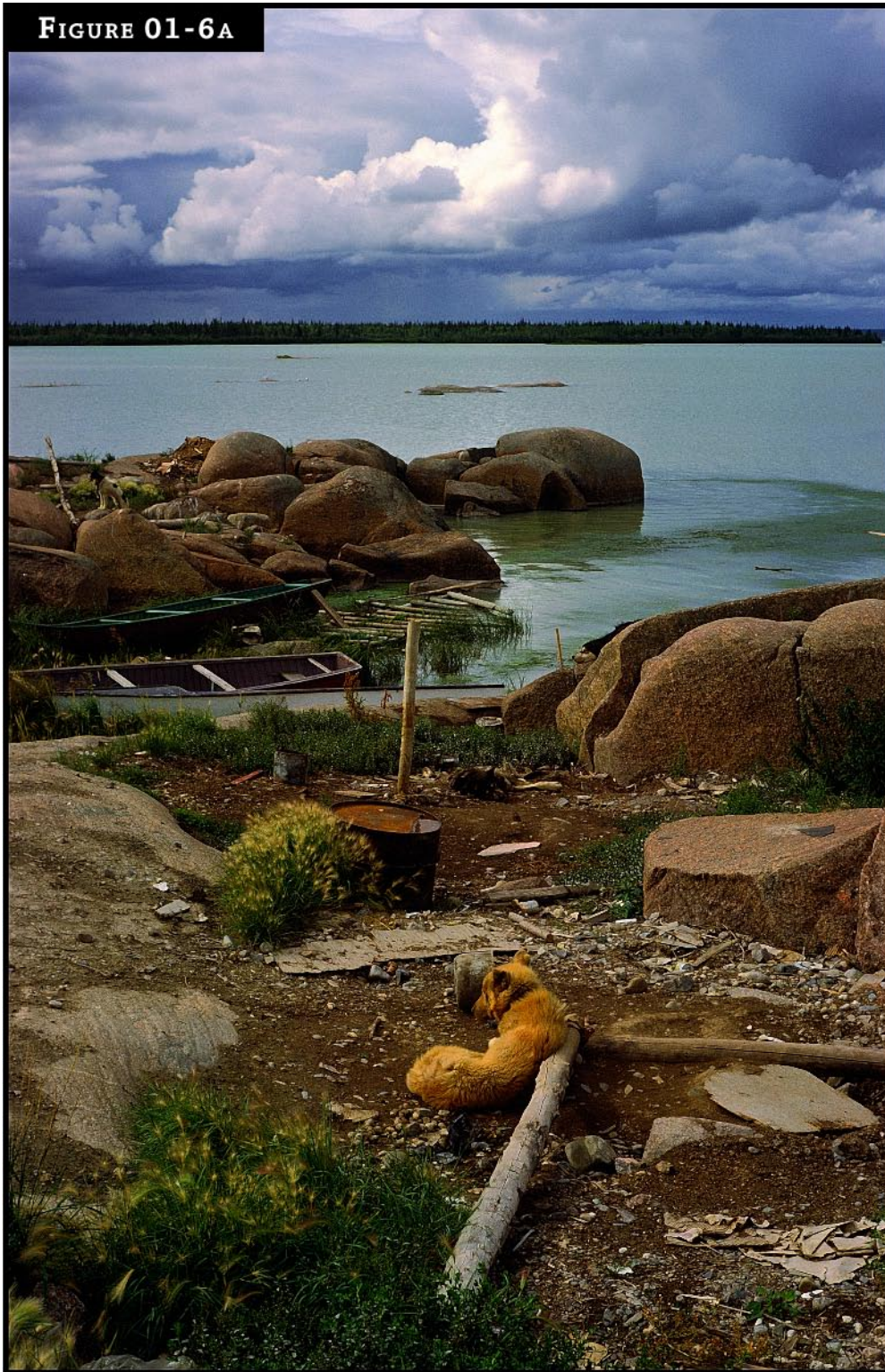
Personally, I think it has given trees a bad name they do not deserve.



Leigh Bursey:
City council member,
social activist, and musician.

Romeo Saganash:
Currently the Member of Parliament for Abitibi / James Bay / Nunavik / Eeyou (geographically, the second largest riding in Canada), Romeo is a lifelong environmentalist who has served as vice-chair of the Cree Regional Authority and Chair of the James Bay Advisory Committee on the Environment. He was one of the principal authors of La Paix des Braves – the landmark agreement between the James Bay Cree and the Government of Quebec – and a key player in the United Nations Declaration on the Rights of Indigenous Peoples. **FIGURE 01-5A**

FIGURE 01-6A



Globe and Mail; Monday, Sep. 19, 2011

Private sector investment will be crucial if Canada's remote communities are to grow and prosper, but the federal government must set the stage by cutting red tape and improving education and infrastructure in smaller centres, a new study suggests.

The report, to be released Monday by the Canadian Chamber of Commerce, says a long-term strategy for remote community development is needed, but there are many things the government can do to encourage investment.

The conclusions stem from a series of cross-country round tables conducted with business leaders over the past year, and an online survey, conducted by the chamber in collaboration with General Electric Canada.

The report concluded that remote communities can make a huge contribution to Canada's overall wealth, mainly because they form the gateway to key resources. Private companies can unlock that wealth, it says, but only if they are encouraged by supportive government policies that can help draw in business investment.

Ottawa's role should not be to pump more money into remote communities, but to establish a coherent plan that will encourage private-sector spending, said Elyse Allan, chief executive officer of GE Canada.

Among the most important things companies are looking for in remote communities is a skilled, local, work force, Ms. Allan said. Investing in good education, particularly for First Nations youth, should be a top priority, she said. "If you can build an educated and skilled labour force in the location, it changes the economics of development."

The report says that many current education programs are designed to meet national goals, but are not flexible or focused enough for specific communities. Sometimes governments should partner with businesses to make sure training programs meet the needs of employers, it says.

The Chamber of Commerce also wants to see governments cut back on red tape that results from poorly designed regulations, and often delays investments. There is unnecessary overlap and duplication of regulation, it says, offering the example of greenhouse gas reports, which have to be sent separately, and in different forms, to federal, provincial and territorial governments.

SERPENT RIVER FIRST NATION, Sept. 21, 2011

On Monday night Serpent River First Nation Chief and Council unanimously endorsed the codification of a Consultation Law and the development of a Free, Prior and Informed Consent Policy Framework.

Elected Chief of the community Isadore Day, Wiindawtegowini says a First Nation Consultation Law is important for a wide list of reasons. The main reason for the First Nation advancing this next step is said by the Chief to be one of "Nation-Building."

"We've come to a critical time in the history of self-government of our community. We must leave a much needed jurisdictional fabric for our children that defines our laws on Consultation; Accommodation and Free, Prior and Informed Consent," explains the Chief. "We have recently committed to a community comprehensive plan for the next 25 years in Serpent River. This is one of the main pieces of our long-term plan - without it we are simply going to continue to march to the tune of another government's law."

Whether its mining, or other proposed developments within the traditional territory such as cottage lot development, renewable energy, or transportation infrastructure, First Nations continue to be tested by an overflow of letters and technical documents for their review. This is often where the breakdown occurs. The Crown is obligated to provide information - while First Nations are not equipped to make informed decisions. First Nation Treaty leaders are saying 'enough is enough.'

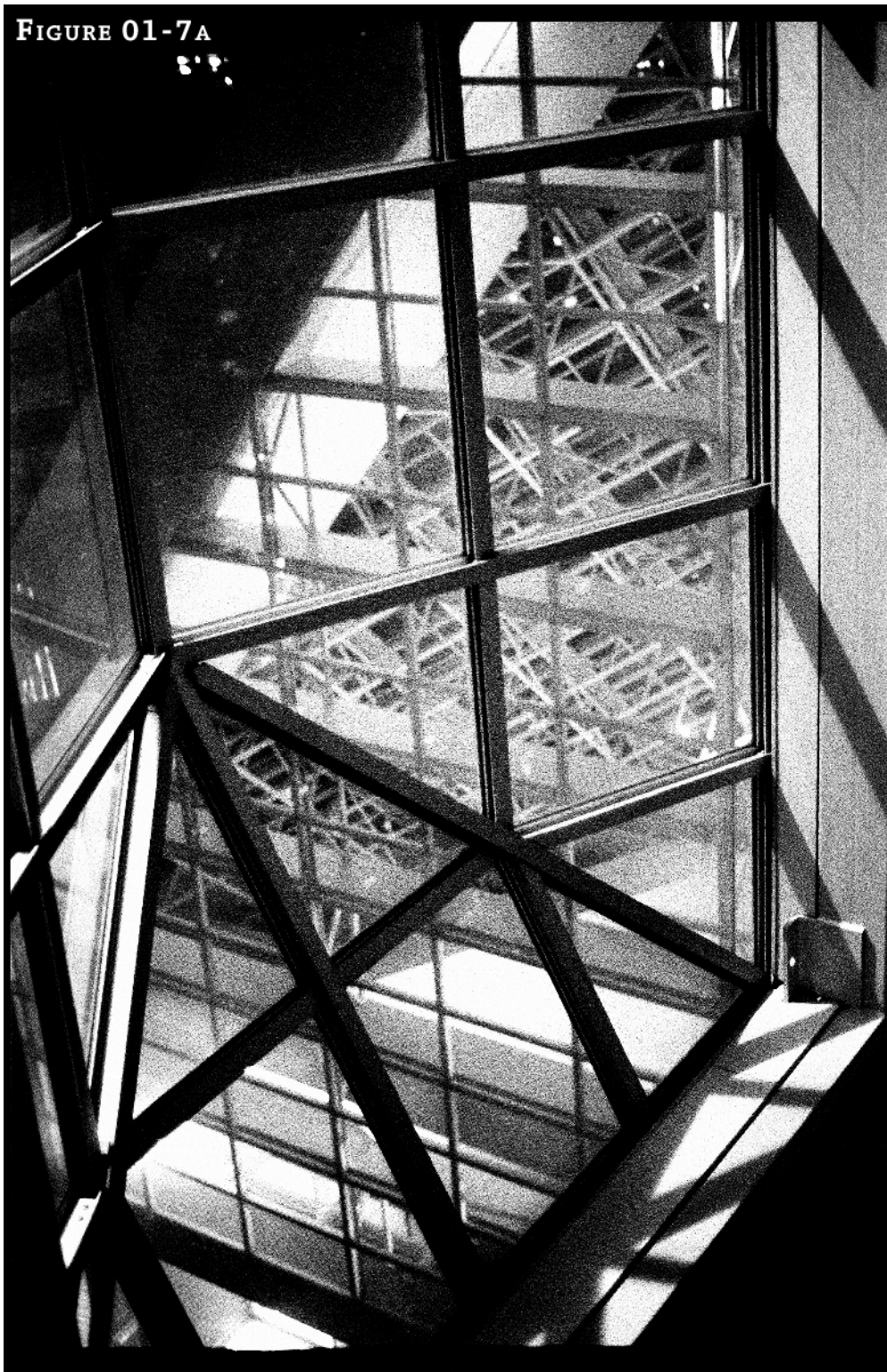
Day adds, "Just as other governments have a fixed regulatory framework that collects revenue for the fuelling of government machinery, this law will also look at the cost of our requirements in governing our authority. There simply is a cost of doing business in the territory - it's time both Crown governments and industry pay up so that shared jurisdiction can proceed."

The Chief indicated now that the decision has been made to produce a formal and codified framework on access to resources within the territory, government and industry as well as other First Nations must accept interim processes that are principled and based on free, prior and informed consent, cooperation, shared information and negotiation.

"Moving into the future, we as First Nations continue to stand firm on the protection and preservation of lands of significance. Canada and Ontario continue to thirst for our lands for development purposes. We must make significant steps forward in looking at cooperation and shared jurisdiction; development is a matter of community assertion. Third parties will now have to accept our laws and our policies," concludes the Serpent River Chief.



FIGURE 01-7A



A Window on Structuralism

Is there a direct, causal relationship between “philosophic reflection” and structuralism?

Well, let’s see: if we look at a situation in which a basic pattern is reflected back into itself over and over, we certainly find that a very complex picture emerges; and it is one in which the same elements repeat, over and over and over.

It does seem to be an oversimplification to state that such a relationship of reflective representation in itself is sufficient to produce an inherently structuralist viewpoint; but on the other hand, there it is, graphically displayed.

Once we admit that the form of consciousness we call ‘imagination’ is very much formed within visual parameters, separating thought from sight begins to become somewhat problematic.

It is one thing to say that we are dealing with metaphors here; but when those ‘metaphors’ exhibit distinctly functional traits which are in fact directly derived from the neurology which underlies consciousness, then we need to start asking ourselves if simply changing the way in which we are speaking about something is sufficient for changing the way in which we are thinking about it.

Perhaps the ways in which our languages are structured is simply one factor in how our thoughts form cohesive systemizations.

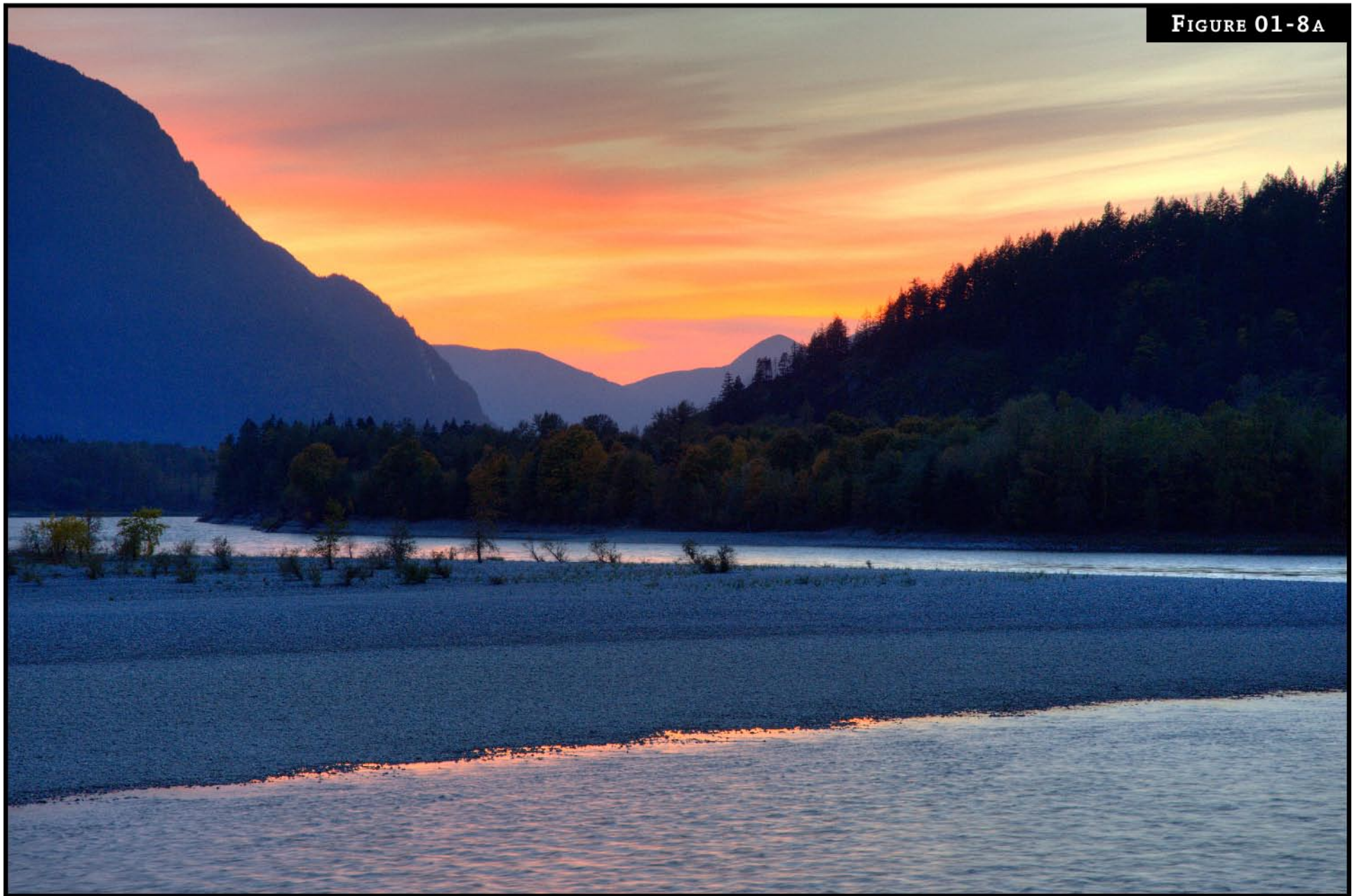
Perhaps there is more to changing the ways in which we think than simply altering the words that we use.

FIGURE 01-7B



Wintergreen: a personal favorite of mine; and it would of course still taste as good with another name.

FIGURE 01-8A



**Sunset on the Fraser
River, British Columbia,
Canada, 2008**

It is difficult to argue against resemblance in photography; and whatever that argument might be, I have difficulty in seeing how it would gain public acceptance.

I for one would not be very interested in spending much time looking at photographs which did not any recognizable - let alone discernible - structures. The

questions we face here are: is such resemblance a problem; what kind of problem is it; how much of a problem is it; and, what is it in addition to being problematic.

FIGURE 01-9A

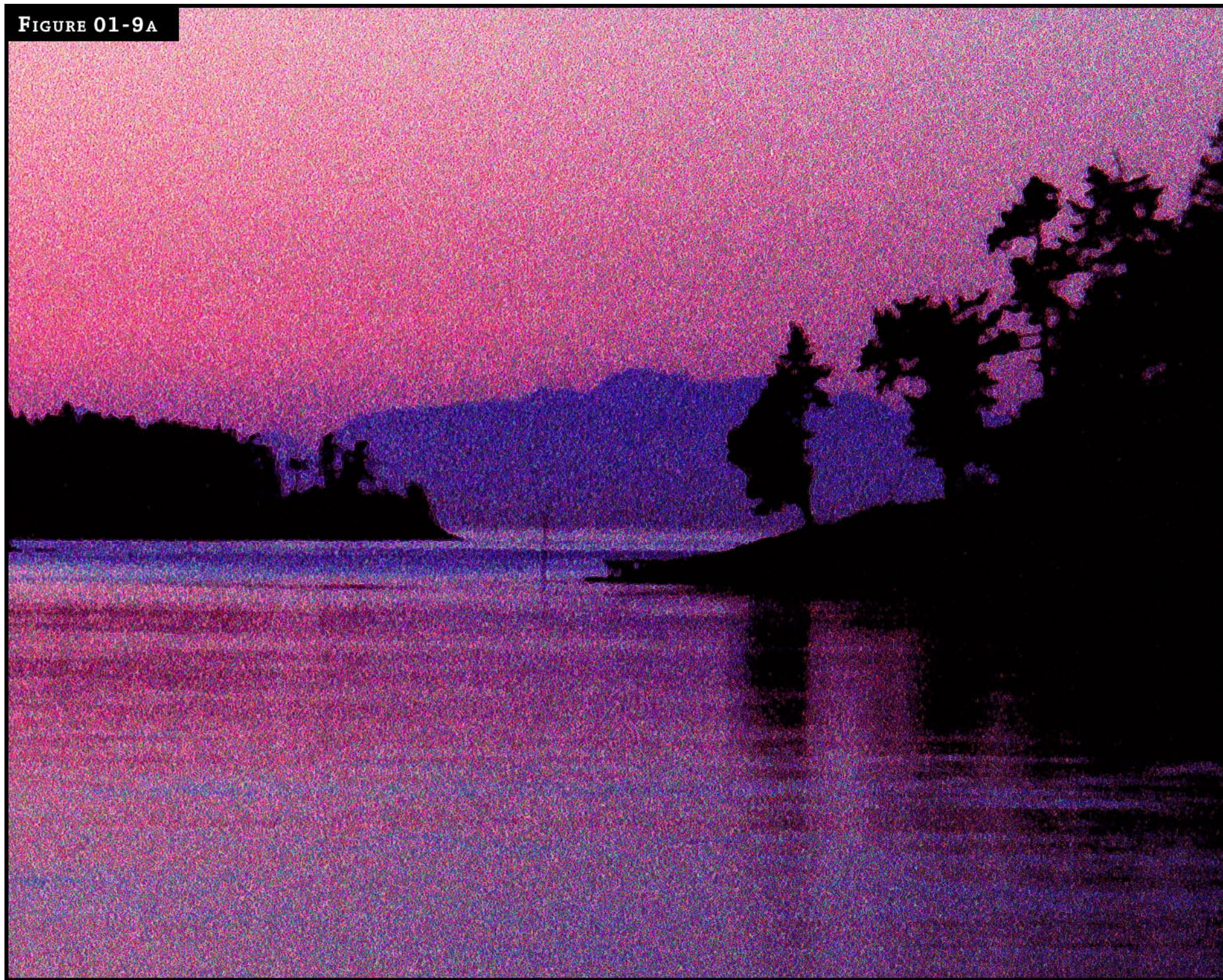
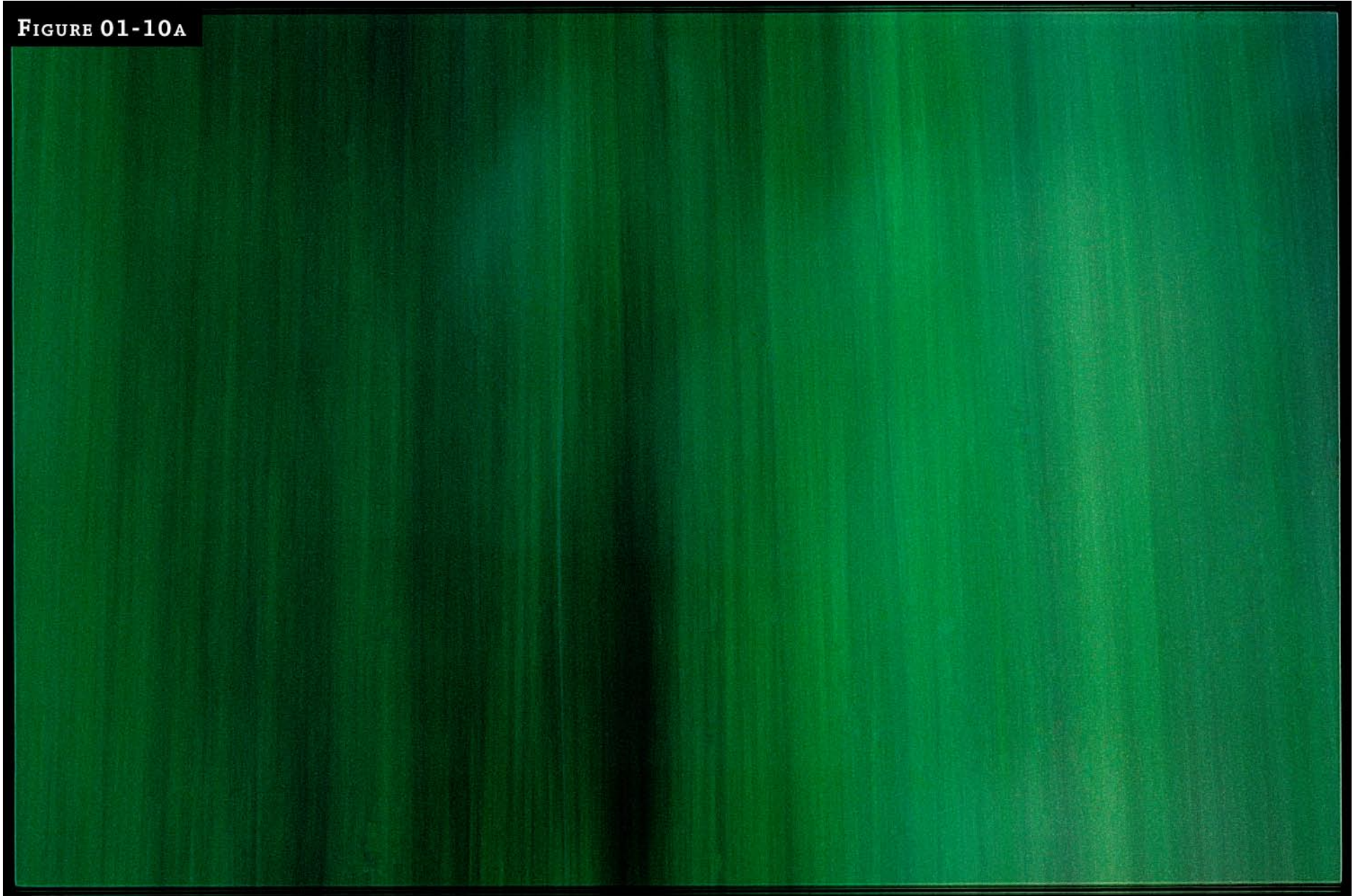


FIGURE 01-10A



The previous sunrise image was taken during 1997 in British Columbia Gulf Islands using high speed film. A scan of the negative was edited to accentuate the film's grain

pattern. Comparable patterns of noise (from a different cause) are produced in low light using digital cameras. With beauty lying in the eye of the beholder, an argument

might be made for the artistic merit of such mechanical deviations from photography's representational norm. The photograph above, taken of a forest in the Yukon Territory

during 1980, was made without the use of a lens; instead, closely pressed fingers served as a crude diffraction grating. Made using the medium of photography, is it still a photograph?

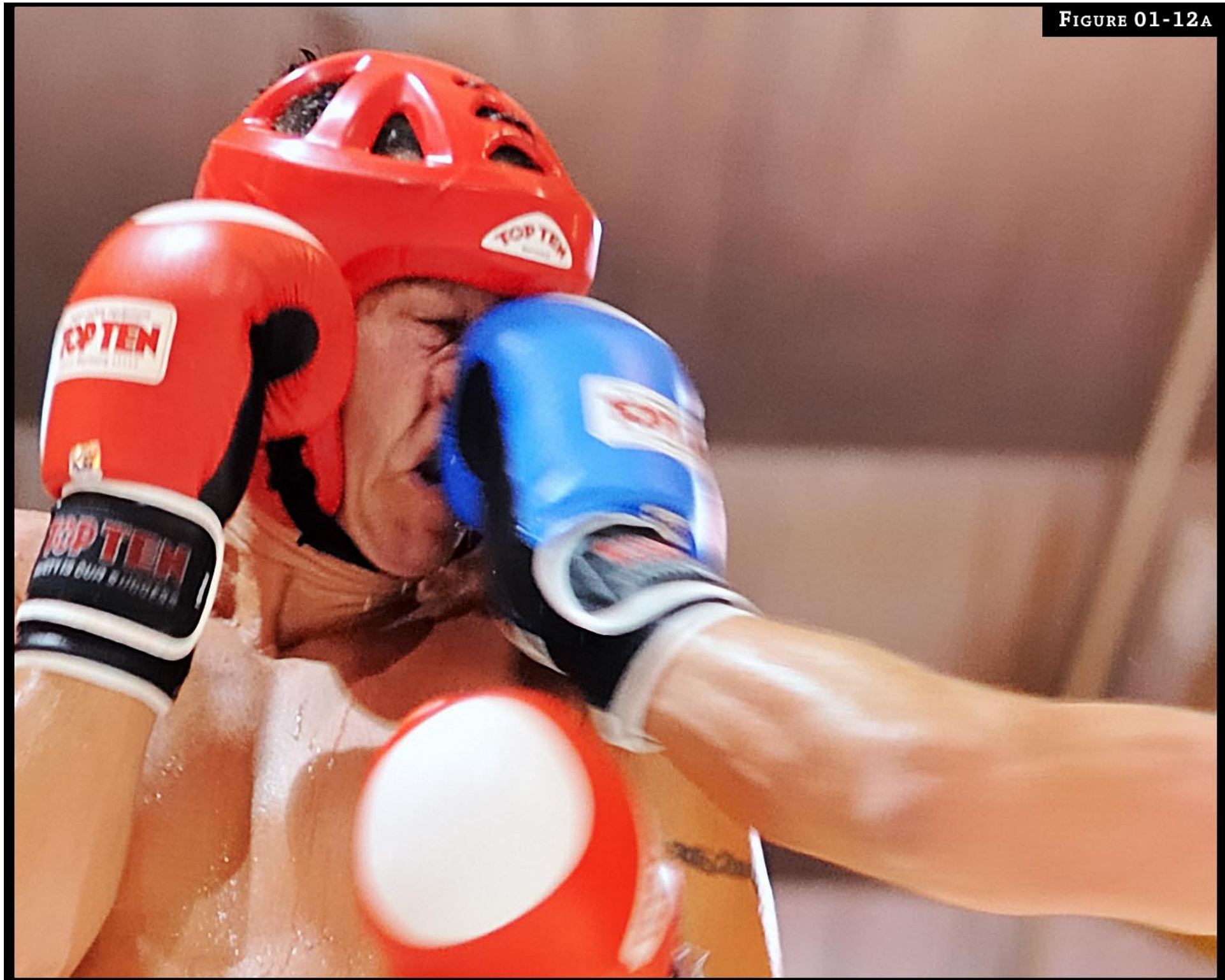
FIGURE 01-11A

Dan Larmour, guitar and vocals with Loon Choir

<http://www.loonchoir.com/>



FIGURE 01-12A



Toronto, Ontario, Canada;
May, 2009.

I didn't tell him that I had
taken his photograph; but I did
give him all the cash that I had
on hand.



FIGURE 01-12B

Guitar legend, poet, performance artist and man-about-the-world Daevid Allen touring in his solo show, during which he assumes the identity of twelve 'rhythmic characters' who perform selections from his extensive musical repertoire.

<http://daavidallen.net/>

Daavid Allen; The Twelve Selves of Daavid Tour

ANZA Club: Vancouver, British Columbia, Canada;
August 8th, 1991.

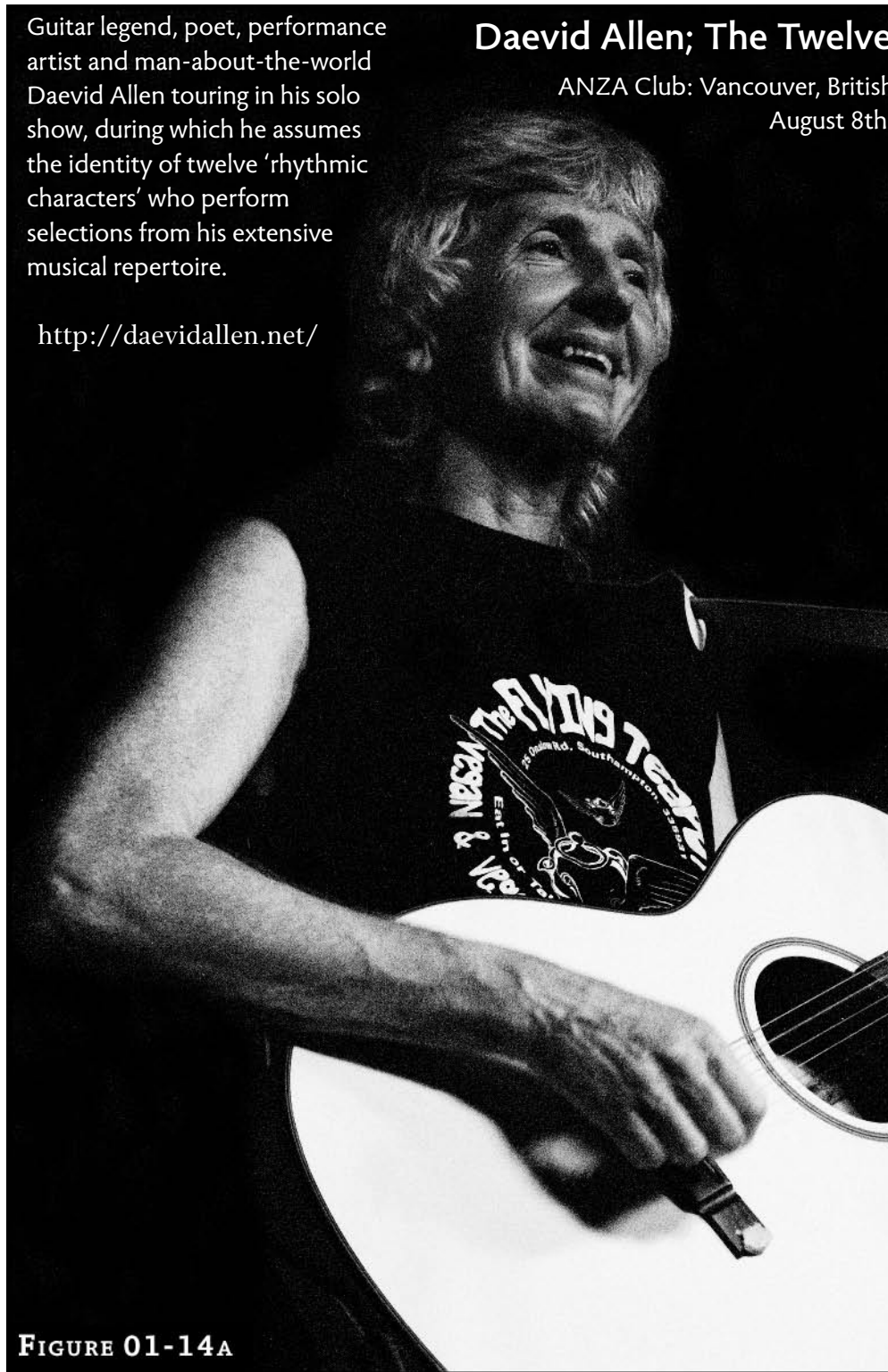


FIGURE 01-14A

FIGURE 02-1A

Amy Sanders

Amy rented out an old pool hall and bar that had closed down, and converted it into a vintage fashion store that hosted small, Indie bands for all ages, alcohol-free shows at night and on weekends.

While she operated her store, The Roaring Frog, she created a lively and viable music scene in which new bands could find a place to play their music, and younger people who were excluded from (or not interested in) bars where cover bands played could listen and dance to live music.



It really isn't surprising that the idea of "Conceptual Personae" developed by way of an idea for 'rhythmic characters'; in some ways, there is no better example of how consciousness encounters and works with itself than that supplied by musicians. Whether

we are considering the 'Victorious Human Selves' that Daevid Allen groups his own musician history with; the richly textured soundscapes actively orchestrated by Richard Pinhas and Jerome Schmidt; the harmolodic free jazz of Ornette Coleman, where

musicians weave melodies together as more conventional musicians might form harmonies; or the ever shifting position of lead vocalist in the band INXS: musicians have always been in the forefront of those who test the dynamics of what our

consciousness is to ourselves, and to others, in the context of productive cooperation.



FIGURE 02-2A

FIGURE 02-3A



Richard Pinhas and Jerome Schmidt perform music from *Metatron* at the Montreal Jazz Festival, 2007.

<http://www.webdeleuze.com/>

Richard and Jerome create musical textures of striking power and beauty. Richard modifies active loops of his own live playing, but in a way very different than his friend Robert Fripp's soundscapes;

and Jerome (I think) orchestrates the building blend of music as it forms. Visit the webdeleuze site for otherwise inaccessible material from Richard's friend Gilles, or, to purchase CD's from Cuneiform.



FIGURE 02-5A

Ornette Coleman and Bern Nix play with Prime Time at Larry's Hideaway in Toronto, Ontario, Canada; 1985.

Wow, what an incredible show! One of my all-time favorites. "I'm just sorry that you folks don't have enough room here to get up and dance," Ornette said; but that was okay, because pretty soon we were all dancing in our heads! Ornette had played the year before

in Toronto too; at the Nickelodeon, if I recall correctly. I also saw Ornette at the National Arts Center in Ottawa, a few years later; but there definitely wasn't enough room to dance there, so, I did enjoy the Toronto shows more.
<http://www.ornettecoleman.com>

Apparition: Fiddler On The Roof.

A sense of apparition arguably haunts human culture from the point where we became aware of consciousness, onward. I do not think that this is what Kant had in mind when he spoke of apparition; but perhaps a case could be made that in his era, the entire argument revolving around the existence of the 'soul' was such that the ideal of a transcendental field of space and time (what we now consider to be dimensionality) could only be introduced by way of a concept such as that of apparition.

Certainly, in the context of Sartre's investigations into the phenomenology of consciousness, it does make sense to say that there must be some basic, inherent functionality of neurology which makes it possible to apprehend space and time in conceptualizing how objects appear to us; and it must be noted that how our consciousness appears to itself must also be implicated in the functional nature of this neurology.



FIGURE 02-8A

Chinese Penjing Tree Montreal Botanical Gardens

Penjing is the ancient Chinese art of creating landscapes in a small container. Penjing trees can live for centuries; in fact, they only differ from other trees of the same species in the diminished size to which they have been constrained. Released for the constraints of a small pot, left unattended in the wild, any such tree would very quickly resume a normal growth pattern and start growing roots and branches of a normal length.

To keep a penjing tree at such a small size, they must be attended to constantly. They must be watered, minutely, each day; and their branches and roots must be regularly trimmed back. Such care must be undertaken, on a daily basis, over the many centuries such a tree can live. Such trees often survive best as the prized possession of a single family that passes it along from generation to generation.

As a living thing, such a tree is not an object; but it certainly isn't a subject, either. What it is might best be described as 'a territory'; penjing trees, as landscapes in a container, are designed to be microcosms of the world at large. Yet, such a tree can never exist without 'an attendant': as a concept of territory, as something suspended between subject and object, penjing trees exist only as attended beings.

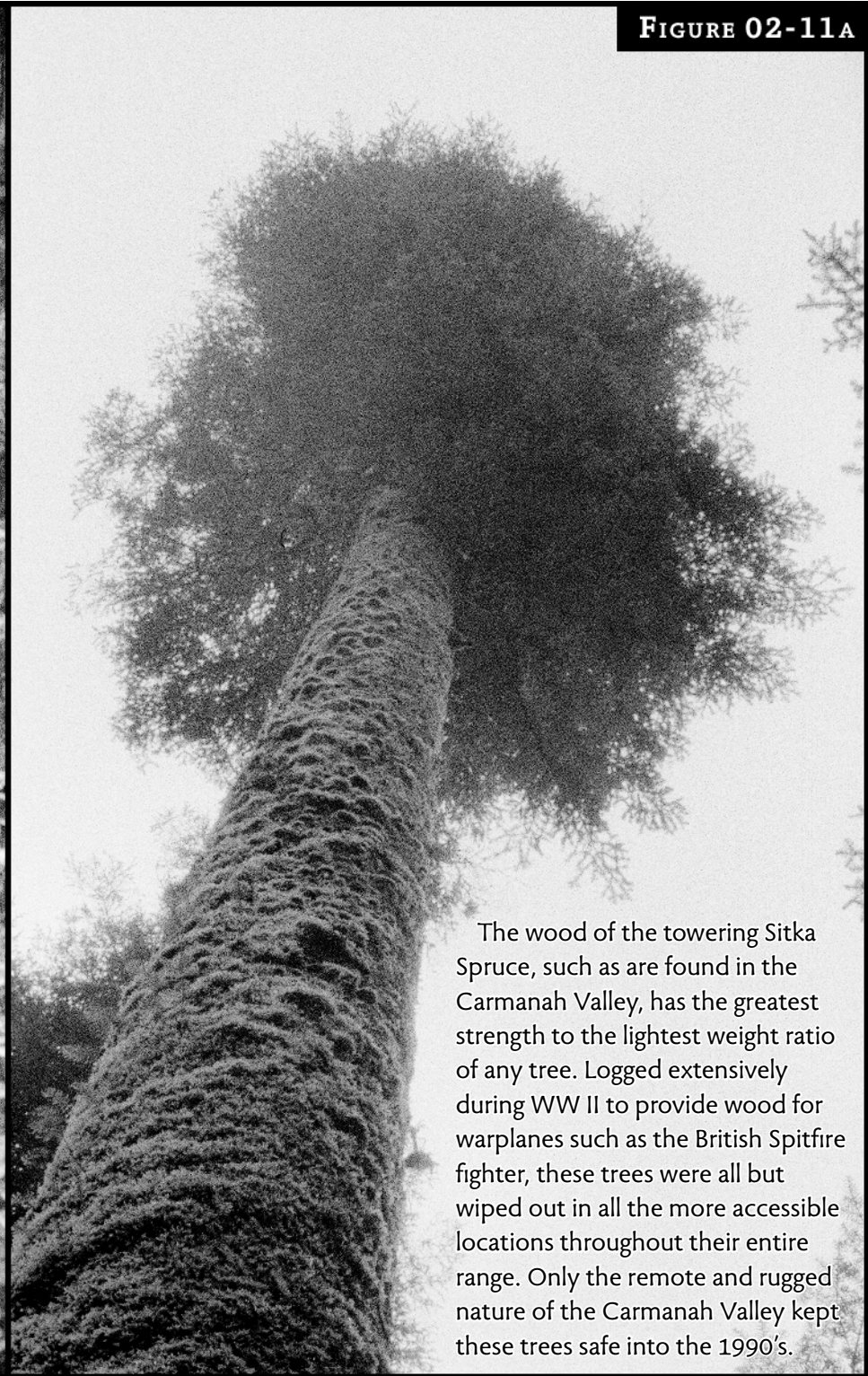


Carmanah Valley, British Columbia, Canada
February 1990



FIGURE 02-10B

FIGURE 02-11A



The wood of the towering Sitka Spruce, such as are found in the Carmanah Valley, has the greatest strength to the lightest weight ratio of any tree. Logged extensively during WW II to provide wood for warplanes such as the British Spitfire fighter, these trees were all but wiped out in all the more accessible locations throughout their entire range. Only the remote and rugged nature of the Carmanah Valley kept these trees safe into the 1990's.

Here is the uppermost ladder in our first forest canopy research platform tree; and to the right, John and Joe from the Western Canada Wilderness Committee, who put much of the platform infrastructure in place.

FIGURE 02-11B

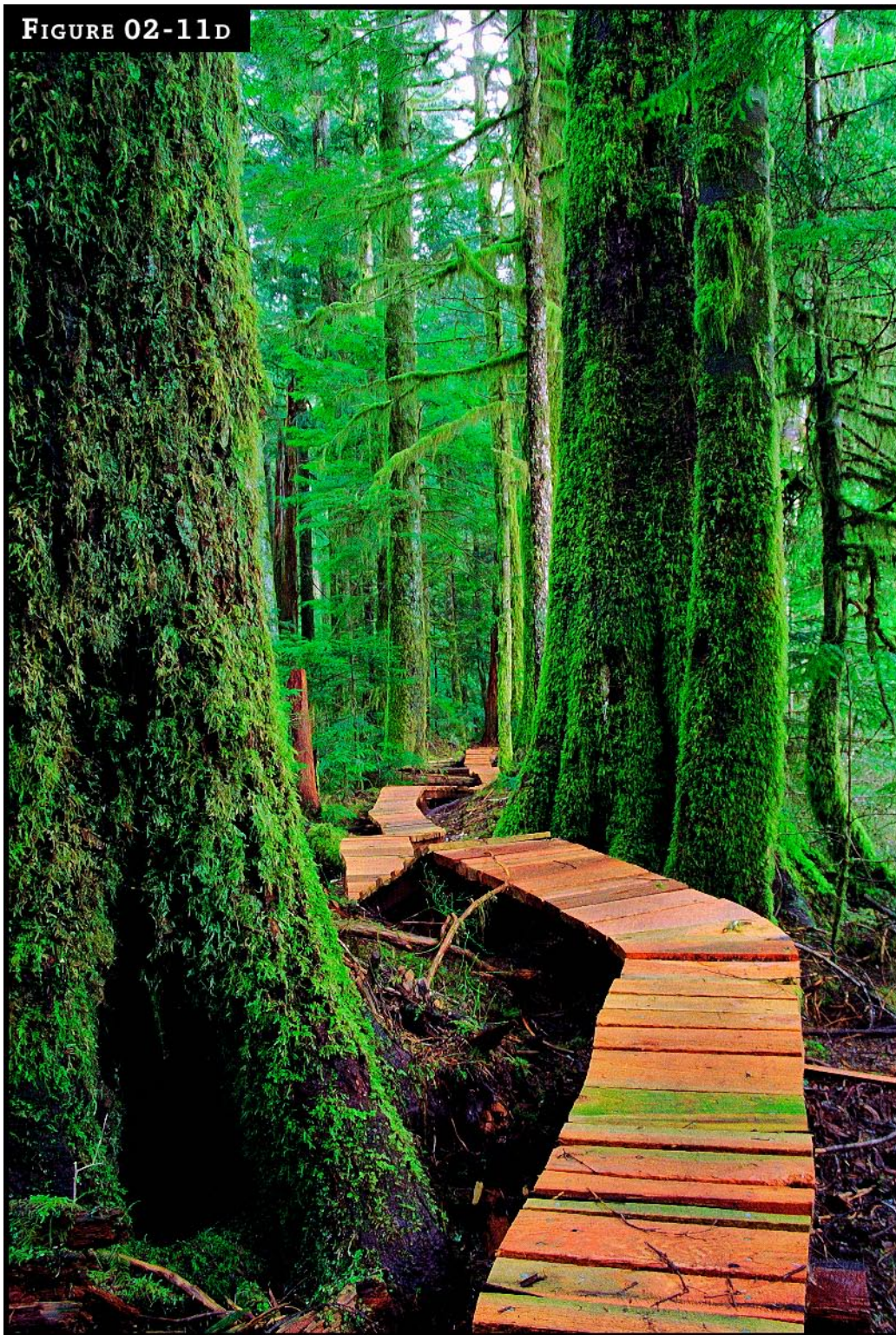


Boardwalks we built for public use, destroyed by angry loggers who blockaded the valley.



FIGURE 02-11C

FIGURE 02-11D



Old Growth Temperate Rainforest Boardwalk in 1990; Carmanah Valley, British Columbia, Canada

The boardwalk we rebuilt after loggers had destroyed our first effort was even better than the first one; but of course, we had ten times as many people helping as were there for the first effort. All of the wood we used in constructing this boardwalk and other facilities within the Upper Carmanah Valley was donated; and, all of it was from second-growth trees: we used no old growth wood in anything we built.

It is always painful that saving areas such as always seems to impact directly upon the jobs of people who depend upon forestry to make a living; but in fact, most of the jobs lost in the forestry industry disappeared due to automation. The introduction of the grapple yarder was particularly devastating to forestry laborers: suddenly, one man driving a single machine could strip the branches from a tree and cut it to size for transport. Previously, scores of workers were had to manually fell, trim, cut, and remove trees from a forest (and actually, the entire forest was in fact being removed, or, clear cut).

And of course, underlying all of these considerations and concerns is the fact that the vast majority of land in British Columbia has never been legally sundered from the First Nations which have traditionally occupied it "from time immemorial" (a phrase which has meaning only in a European context, among people who were simply not here that long ago).

FIGURE 02-11E



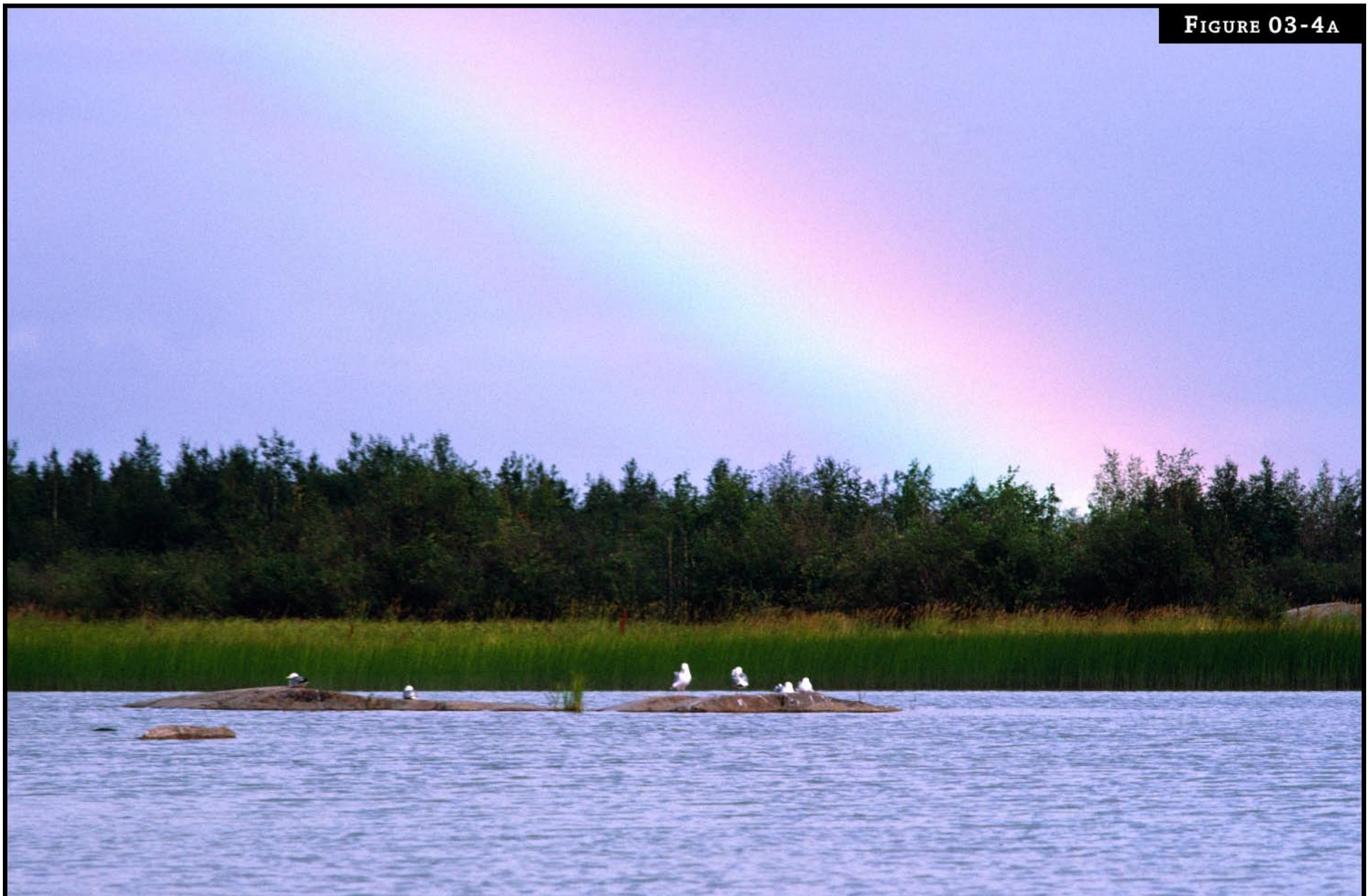
**Boardwalk Reconstruction Crew, Summer 1990
Upper Carmanah Valley, Vancouver Island,
British Columbia, Canada.**

<http://www.env.gov.bc.ca/bcparks/explore/parkpgs/carmanah/>

Over seventy volunteers made their way into the Upper Carmanah Valley to rebuild the boardwalks which angry loggers had destroyed in a fit of misdirected rage. This effort was eventually successful, for the entire

Carmanah Valley and the adjacent Walbran Valley were made into a Provincial Park in 1995. I'm sure that this clear cut, slashing into the Upper Carmanah Valley before the logging was stopped, is still there too.

FIGURE 03-4A



**A Relativizing Horizon;
Rae-Edzo, Northwest
Territories
Summer, 1981**

It's not that this is a huge rainbow in a big, open sky; it's that the trees along the horizon are just about shoulder height, despite the fact that they are indeed old growth trees. This photo was taken to

the north of the Great Slave Lake, which would place it beyond the northern tree line were it not for the moderating effect of that very large lake. As when the moon seems larger when low enough in the sky

to gain perspective from terrestrial objects upon the horizon, so too our eyes gauge the size of this rainbow with respect to the trees below it; trees we perceive to be far taller than they actually are.





FIGURE 03-7A

A Moment of Time

In what sense is time an aspect of territoriality? How is 'an event' related to any sense of place?

There is a rather interesting bit of television documentary floating about somewhere, wherein a commentator is trying to disprove the 'Whorf-Sapir Hypothesis' of linguistic relativity. In it, this man is basically brow-beating an elderly Hopi woman in an attempt to demonstrate that what we Europeans recognize as temporality is every bit as much a part of ancient First Nations' languages as it is of European languages.

The concept that this man ceases upon is that there is indeed a Hopi word for 'sunrise'; and this, he takes as proof of what Europeans would describe as recognizable temporal structure within the Hopi language.

"This is a word for that time of day, the sunrise" he keeps saying.

"This is what we say when the sun is rising," she keeps hesitantly repeating.

"This is the time of day, when the sun rises," he insists.

"This is when the sun is first appearing," she keeps replying.

And that isn't a moment upon a watch; that isn't a time of day. In a harsh desert environment, this is the narrow sliver of time in which you can expect to be able to see any dew which has condensed in the night: this is that time before the dry winds begin to blow as the air above the ground heats, and all trace of such transient moisture dissipates.

That word does not designate a time which is placed by measure: it is instead a temporal territorialization, an event into which lives must flow in order to survive within their harsh environment.

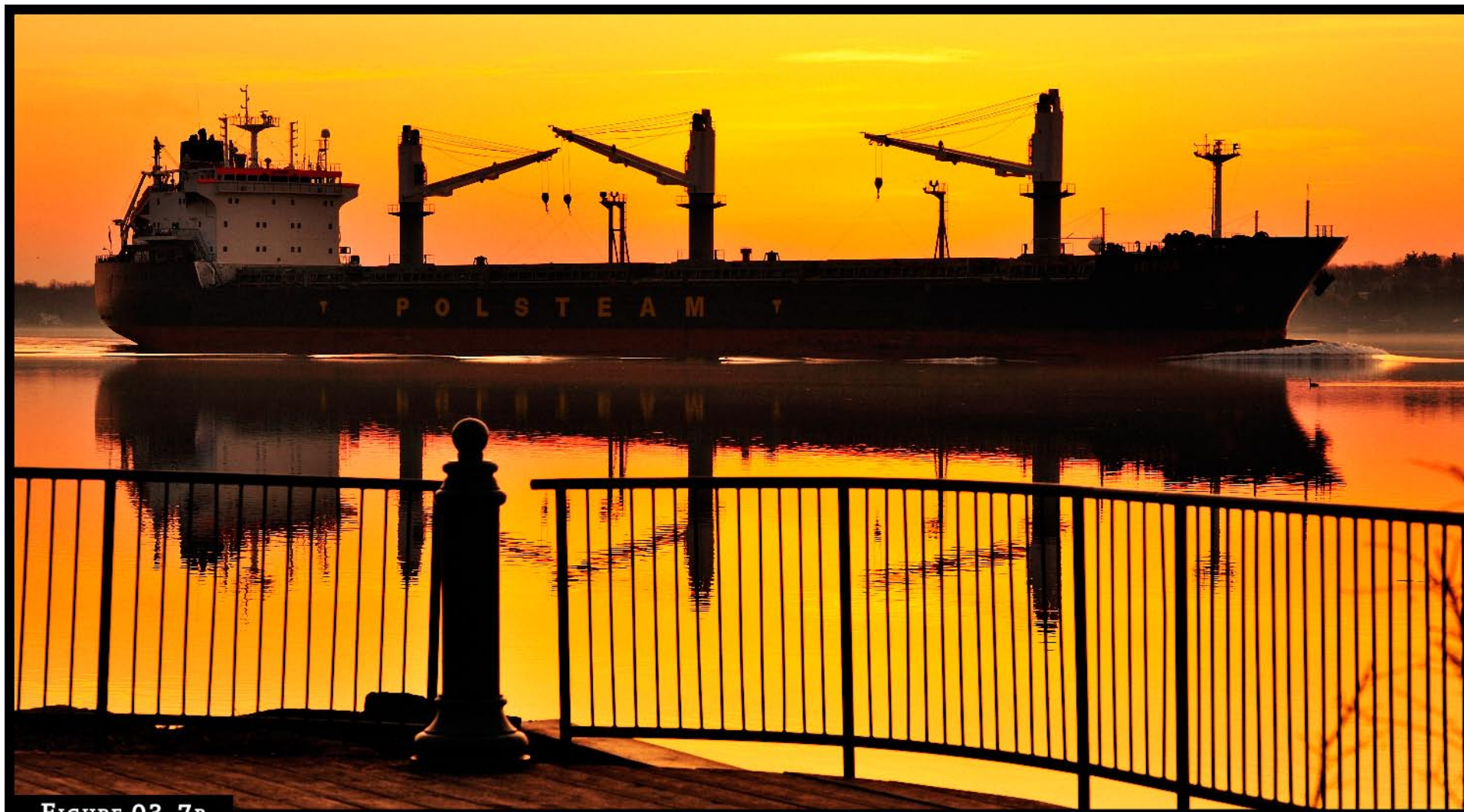


FIGURE 03-7B



FIGURE 03-8A



Marc David Muir of Superstone



Scott Harvey of Shotgun Kiss

Both groups have disbanded.

Kirk Pengilly, guitarist and sax player for INXS
July 3rd 2011

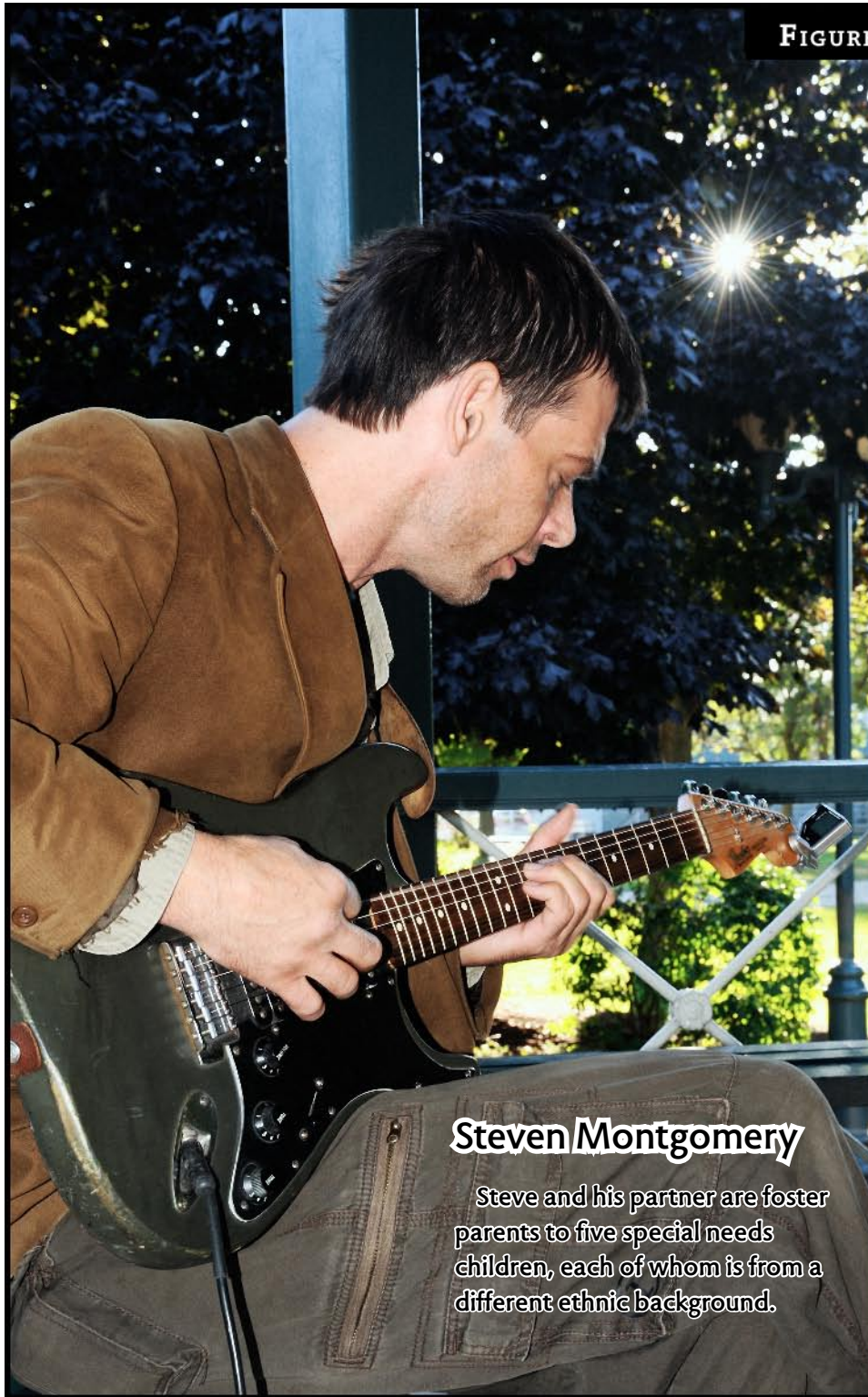


J. D. Fortune, frequent lead vocalist for INXS
July 3rd 2011



FIGURE 03-9A

FIGURE 03-9B



Steven Montgomery

Steve and his partner are foster parents to five special needs children, each of whom is from a different ethnic background.



The Unknown Guitarist

"Hey, I don't know you!" I said.

"Well, let's keep it that way," he replied.

Since the tragic death of lead singer Michael Hutchence, INXS has become a band with a fluid musical image in the form of an ever shifting presence in the position of lead vocalist. J. D. Fortune won that honor through the reality show "Rock Star: INXS"; a position now held by Ciaron Gribbin. Other notable vocal leads have included Terrence Trent Darby, Jon Stevens, Trickey (Massive Attack), Ben Harper, and Rob Thomas.



FIGURE 03-11A

Ashleigh Leef

Kelly Wolfgramm

INXS has additional backup lead singers, each of whom brings their own unique stylings to the band's vast repertoire.



FIGURE 03-12A

FIGURE 03-13A



Steven Jesse Bernstein

Seattle-based writer, poet, performance artist and musician Steven Jesse Bernstein was an iconic leading light for the counter-culture on the Northwest Coast, on both sides of the border between Canada and the United States.

A founding member, ongoing inspiration, and frequent contributor to "NOISE," the alternative Vancouver-based newspaper where I was the photo editor and environmental columnist for the duration of the paper's run from 1990 to 1992, Jesse often put in an appearance in support of small press initiatives members of our collective were promoting.

Dead by his own hand, October of 1991.

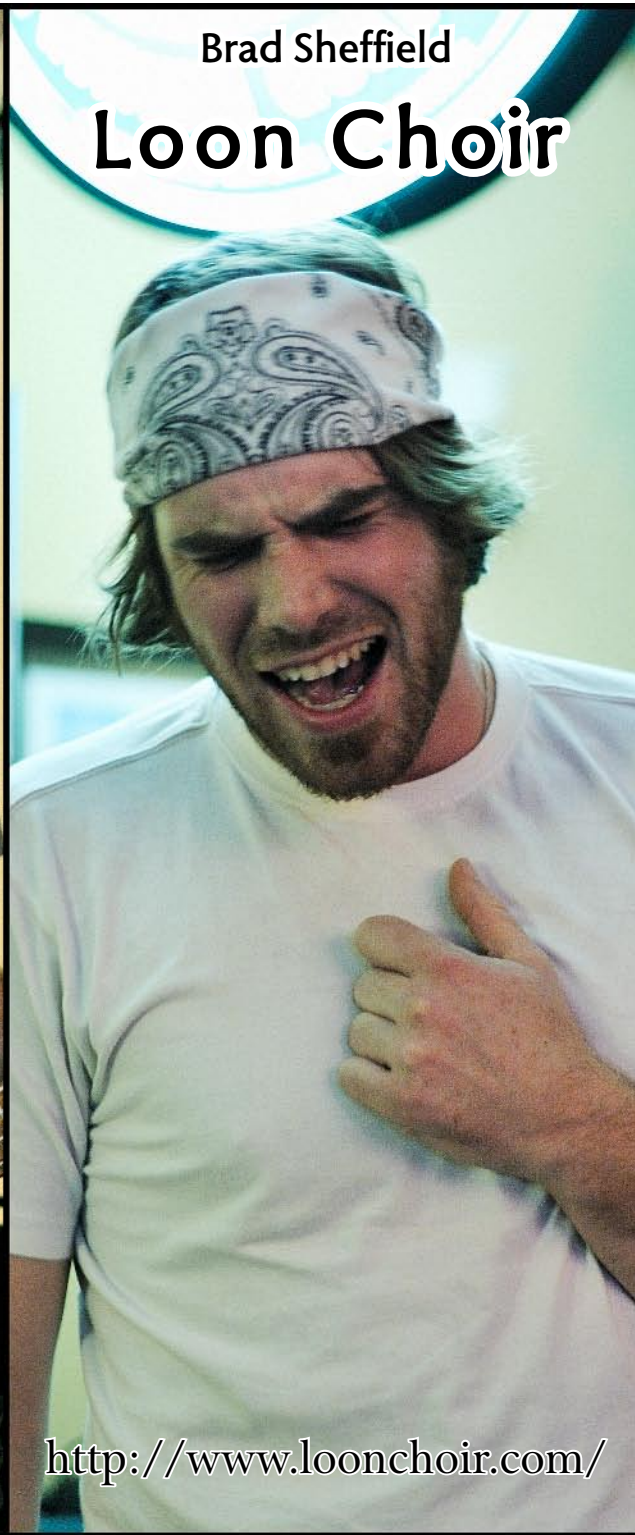
Jesse's son Daemon has put together a website dedicated to the work his father accomplished during his all too short life; and it is located at:

<http://www.daemonbernstein.com/jesse.html>

Jamie LeClair



Brad Sheffield



<http://www.loonchoir.com/>

Derek Atkinson

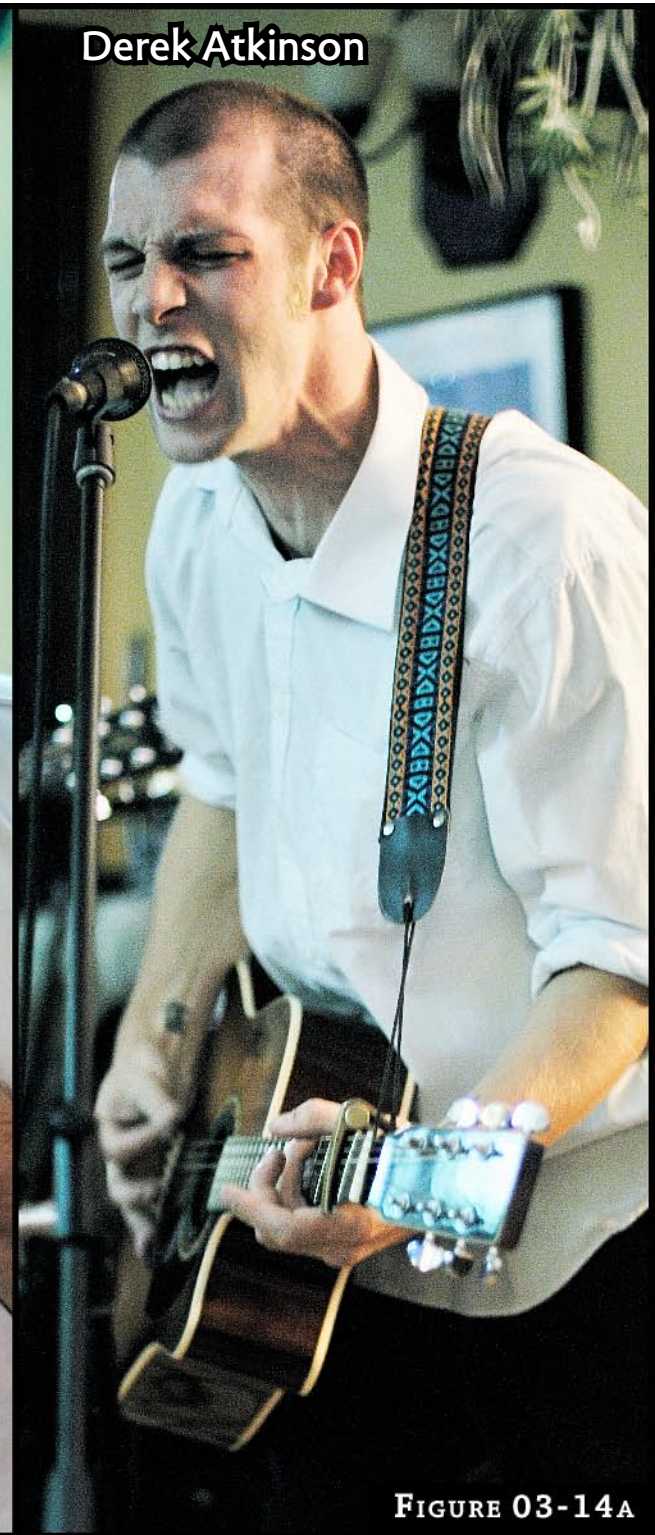


FIGURE 03-14A



FIGURE 04-1A

**Rain on the Horizon:
Rainbow Lake,
Northwest Territories,
Canada.
Midsummer; 3:30 am.**

We might not need to see such an absolute geologic catastrophe as Deleuze suggests colors demand in arising: we can instead travel to where the earth rises toward the sun a little more slowly than anywhere else.

This photograph was taken

very early in the morning, on a midsummer's night, North of 60 degrees of latitude. At that time and in that place, the sun does not drop very far below the horizon: it simply dips below the line of sight and stays close enough to the horizon that its light continues to bend over

the edge of the world. All of the ambient light available is shifted toward the red end of the spectrum; and rainbows that form in these conditions are so very red as to run from intense 'green flash' hues into an infrared which the eye can sense but not actually see.

Nicole Yates



Kathleen Cauley



Loon Choir

FIGURE 04-2A

Bee Taking Flight

We can see what it is; and we can see what it is doing; and this, even though seeing it doing this means that we are not seeing it as clearly and distinctly as if it were simply sitting still. We are seeing an event, a singular moment which normally happens too quickly for us to perceive; but we must also,

in seeing this, realize that this brief moment must be well within the bee's ability to perceive. Indeed, the bee's perceptual threshold must lie somewhere between the top and bottom of its wing beats; but the only time we can see that in this photograph is when we are looking directly at the bee's head.

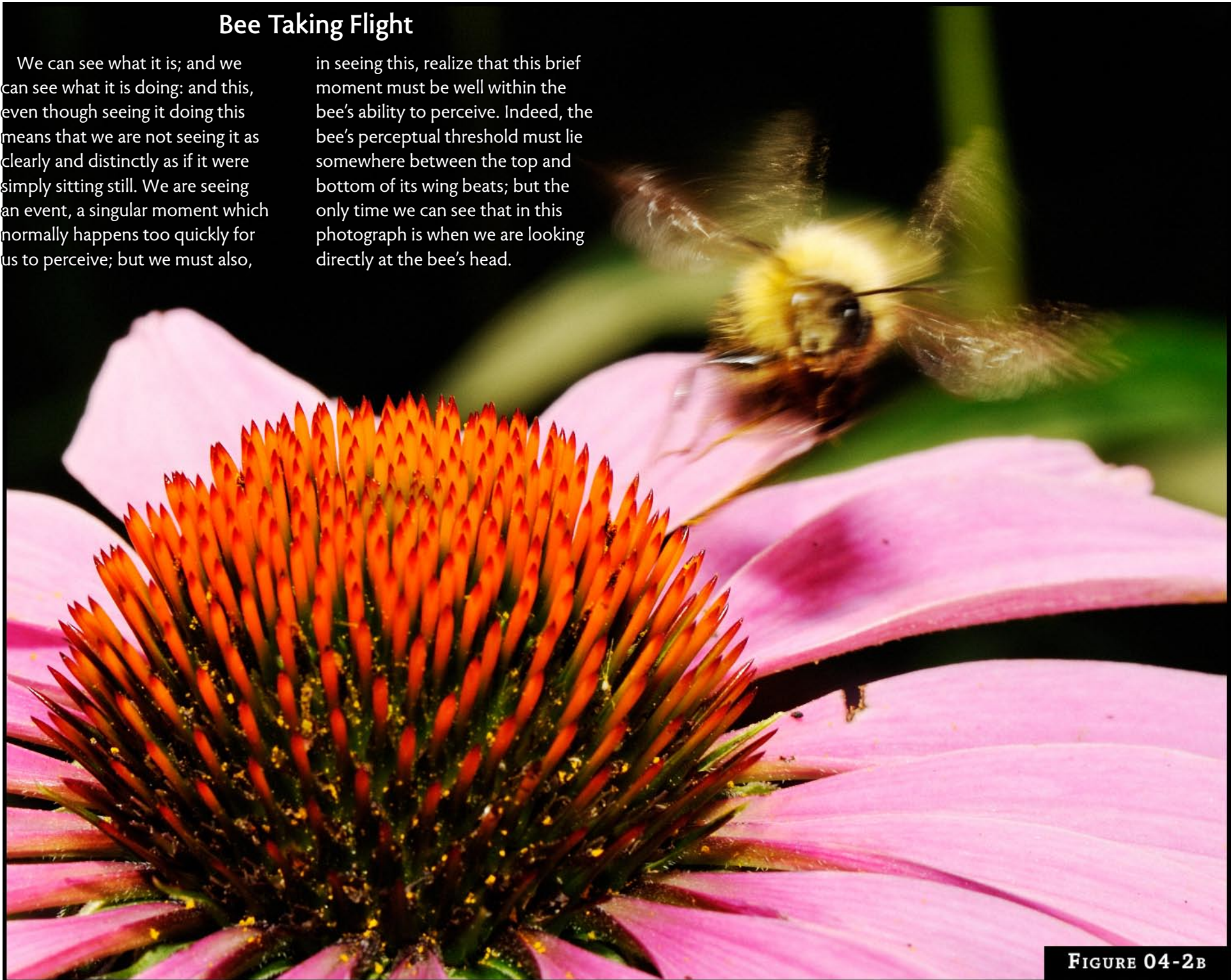


FIGURE 04-2B

“How could movements of deterritorialization and processes of reterritorialization not be relative, perpetually branching onto one another and caught up in each other? The orchid is deterritorialized by forming an image, an exact tracing of a wasp; but the wasp reterritorializes itself on this image. The wasp is deterritorialized all the same, by becoming part of the orchid’s reproductive apparatus, but it reterritorializes the orchid by transporting its pollen. The wasp and the orchid make a rhizome, insofar as they are heterogeneous.”

Gilles Deleuze and Felix Guattari, *Rhizome*, “Introduction” (page 29) in *On The Line* (page 19), translated by John Johnston (New York: Semiotext[e], 1983).

“The fossil record shows that during the Cambrian explosion two fundamentally different styles of eye arose. The first seems to have been a compound eye of the kind seen today in all adult insects, spiders and crustaceans - part of an invertebrate group collectively known as arthropods. In this type of eye, an array of identical imaging units, each of which constitutes a lens or reflector, beams light to a handful of light sensitive elements called photoreceptors. Compound eyes are very effective for small animals in offering a wide-angle view and moderate spatial resolution in small volume.”

“Evolution of the Eye,” by Trevor D. Lamb; page 66, *Scientific American* magazine, July 2011.

It is of course more or less impossible to know what this tiny wasp perceives; we can only speculate about what attracts it to this tiny flower. It almost looks, though, as if the pattern of red striations upon the flower’s petals might be perceived by the wasp as if the antenna of another wasp: as if the pattern of these marks is processed by the eye of the wasp to be perceived as moving antenna. If so, these marks are truly between image and sign; but then, they would also be diagrammatic features which, operating as insect schema, are producing a non-human form of imaging territorialization. Is it also a non-human concept?

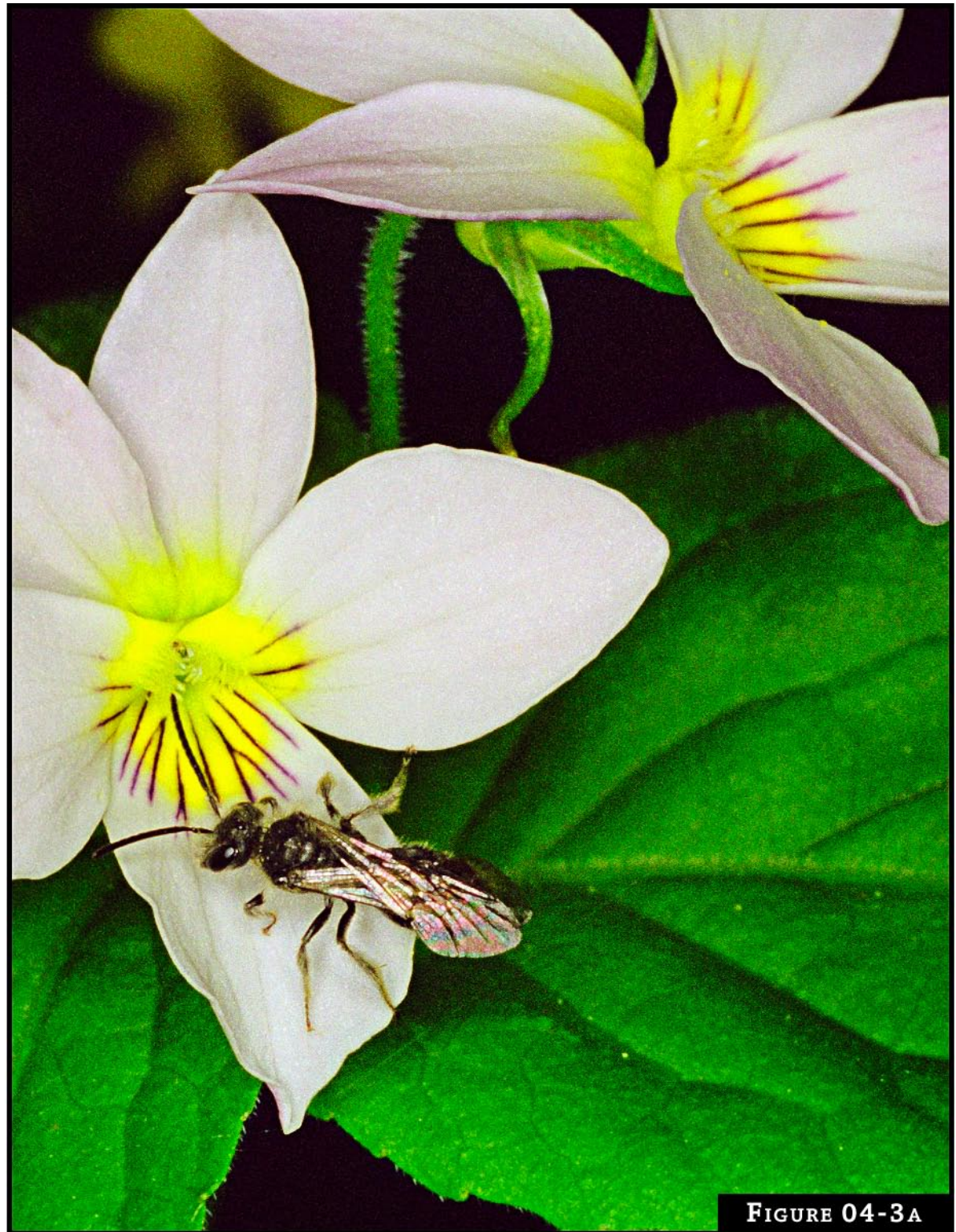


FIGURE 04-3A

Julien Jacobi - drums

Loon Choir In Concert

Much earlier in our analysis, we noted how much photography remains dependent upon resemblance, as ratio; and that we seemed to leave photography entirely behind, as the degree of resemblance inherent within a photograph dropped toward zero.

There is, however, an exception to

this general rule: and it occurs when the trace of motion outlines the contours of an event. Although the direct representational resemblance within the photograph drops, the ratio of resemblance to the dynamics of the actual event being photographed increases. Ratio, resemblance, and representation may often coincide; but, they are not equivalent.



FIGURE 04-3B

Poison Dart Frog Awaits Its Next Meal

People sometimes wonder why the tiny frog is given a place of honor in First Nations' iconography on the Northwest Coast, alongside the killer whale, grizzly bear, wolf, mountain lion, and eagle. Well, it's because of little creatures such as this: a tiny animal about the size of your thumbnail that spends a good part of its life sitting in flowers and eating bees. You can clearly see how this frog has evolved to do so, with a camouflage pattern around its eye that mimics the shape of a flower's stamen. Apparently, this is enough to render the frog imperceptible to any bees attracted to the flower.

The frog has no difficulty digesting the venom in the bee's sting: quite the opposite: frogs such as these metabolize that venom and then secrete an amazingly toxic poison through their skin.

Some species of this type of frog that are found in South America are so toxic that simply picking one up, when one has a cut or abrasion

breaking the skin of the hand, is enough to kill a grown man.

This one probably tastes like a few hundred bees stinging one's tongue.



FIGURE 04-5A

FIGURE 04-5B





The visual processing areas within the brain responsible for facial recognition, and for determining facial expression, work holistically: they process an upright face in its entirety, as a whole unit.

This tendency for holistic processing does not engaged when a face is viewed upside down; then, the features of the face are processed independently.

The area responsible for processing faces is asymmetrically located in the brain: unlike the neurological structures that are related to processing movement

(which are mirrored on both hemispheres of the brain), facial recognition occurs primarily in the brain's right hemisphere.

There is evidence indicating that the corresponding areas in the left hemisphere of the brain are responsible for processing speech and language. When Deleuze and Guattari compared 'faciality' (facial recognition) with 'the domination of the signifier' (chapter 7, "A Thousand Plateaus"), they were describing something which has a definite point of origin within the nonthetic neurology underlying consciousness.

Nonthetic Processes for the Recognition of Faces: The Neurological Underpinnings of Faciality

"If the face is a politics, dismantling the face is also a politics involving real becomings, an entire becoming-clandestine. Dismantling the face is the same as breaking through the wall of the signifier and getting out of the black hole of subjectivity. Here, the program, the slogan, of schizoanalysis is: Find your black holes and white walls, know them, know your faces; it is the only way you will be able to dismantle them and draw your lines of flight"

"A Thousand Plateaus," page 188.

"The face, what a horror."

"A Thousand Plateaus," page 190.

FIGURE 04-7A



Coast Salish Territory (September 29, 2011, Vancouver)

In Williams Lake, a 17 year old aboriginal girl says she was seriously assaulted by RCMP officers while she was handcuffed in a police vehicle. She suffered serious facial wounds after being punched repeatedly by the RCMP.

The NCCABC expressed shock and outrage at this incident and again calls for a truly 'independent' review of the police conduct.

"Having the police investigate themselves is not sufficient", Hugh Braker, NCCABC President said. "We saw what happened in Prince George after the police tasered an 11 year old aboriginal child. A closed door investigation was done and a one sentence decision announced. The aboriginal community has no confidence in closed door, in house investigations. We are tired of the RCMP investigating themselves or being investigated by other police," he added.

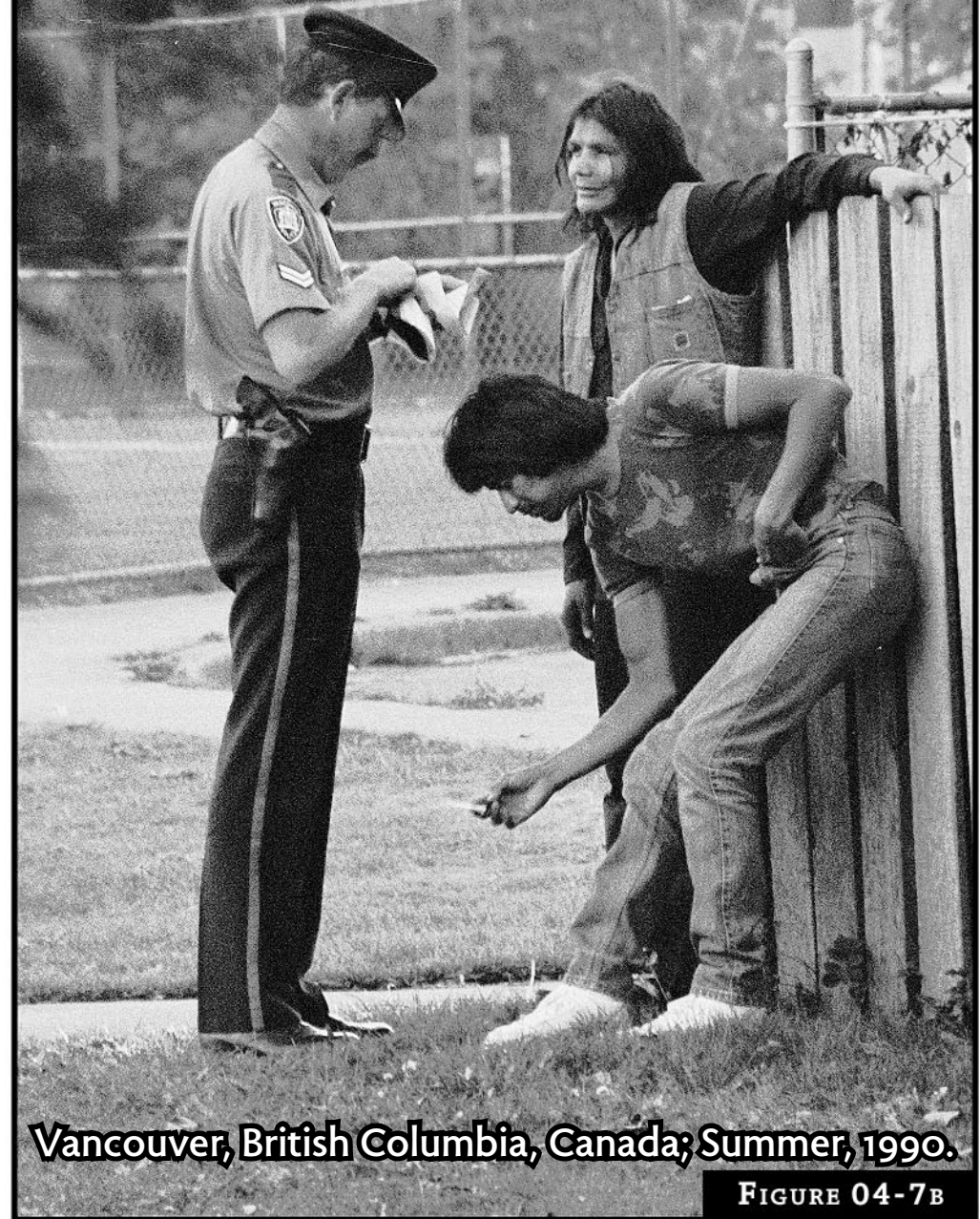
"Governments must appoint individuals in whom we have faith and must ensure inquiries have proper terms of reference and the necessary authority," BCAFN Regional Chief Jody Wilson-Raybould said.

Grand Chief Stewart Phillip, President of the UBCIC also called for an immediate independent review. "There are two distinct justice systems in BC; one for aboriginals and one for everyone else," he said. "As a father and grandfather, I am sickened and disgusted to learn that a 17 year old girl was handcuffed in the back of a police vehicle and then suffered such horrific injuries after being brutally and repeatedly punched by the arresting police officer," he added. "My shock turned to rage when I was told the young girl wasn't even taken to the hospital by the RCMP and instead had to wait for her mother to take her the next day when she was released from custody uncharged."

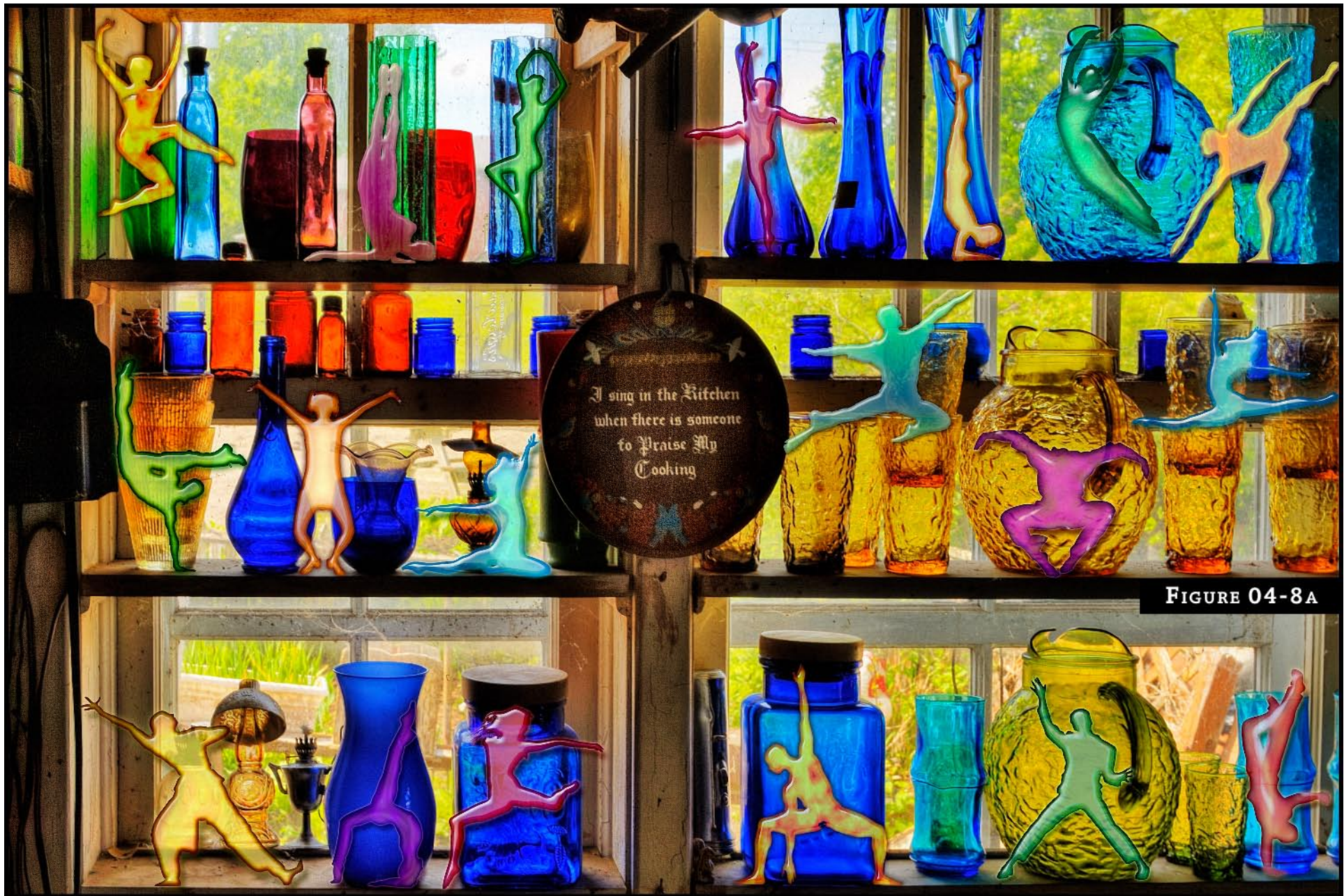
A second aboriginal from Williams Lake, a 19 year old male, died in the Prince George Regional Remand Centre, earlier this week, shortly after being transferred there from the Williams Lake court and after he had been arrested in Williams Lake.

"Far too many aboriginal people die while in custody in BC. Statistics in a recent study by the NCCABC have shown that the numbers of aboriginal people dying in custody in this province is grossly disproportionate. For the aboriginal public to maintain confidence in the system there must be an independent inquiry into this death", said Chief Doug White of the First Nations Summit political executive. "There are clearly systemic issues at play, of which these deaths and beatings are only the tip of the iceberg and symptoms of a justice system gone horribly wrong. While investigations into individual incidents are important, it is also critical to launch a global inquiry into these systemic problems."

Hanging out in a public park on a nice summer's day is not a crime; but, if you are a member of the First Nations, I guess that you need to be able to produce some kind of documentation...



Vancouver, British Columbia, Canada; Summer, 1990.



Although we have not considered the matter in the course of this analysis, there is one aspect of modern digital photography which most clearly distinguishes it from all the photographic modalities which preceded our present era of digital

capture: Photoshop.

When Barthes commented that the primary feature which distinguished photography from painting was the certainty that those scenes imaged by way of

photography most certainly existed, he was speaking of an era now lost. Today, the digital functions of software programs such as Photoshop are designed to produce that which is imagined with the same mechanical precision as that which is

imaged.

All of the images included in this study were processed in Photoshop; but only this one contains added elements which do not actually exist (other than text and graphic design).

INXS Finishes the First Concert of Their "Original Sin" Tour, July 3rd, 2011.

Andrew Farriss, Kirk Pengilly, J.D. Fortune, Jon Farriss, Tim Farriss, Garry Gary Beers.



FIGURE 04-9A

The photographic can and does coexist with the diagrammatic: when the dynamic range of the light levels within a photograph are great enough, then some parts inevitably

drop below the imaging threshold of the camera. The result is a silhouette effect: a schema.

In this particular instance, it

is interesting to note that the schema formed of the audience's hands are related to the people clearly imaged in such a way as to create a conceptual fold which

is characteristic of diagrammatic features; a fold which envelops the event which has transpired here, clearly capturing its essential nature for all to see.



It probably didn't take long for our earliest ancestors to start producing images upon the rocks they picked

up to use as tools. When they began shaping stone to a purpose, they probably began creating images out

of the partial recognitions random patterns in the stone nonthetically produced in their consciousness.

This very recent example, from the Northwest Coast, is on a scale of 10's of thousands of years old.

FIGURE 05-2A



When I was at university studying philosophy, I often spent my summers in Canada's far north. When I could, I worked at First Nations' publications as a photographer/reporter. About half-

way through university, I decided to take a year off and spend the winter in Mexico, visiting archaeological sites in the Yucatan Peninsula. Even then, my interest in the philosophy of language and in photographic

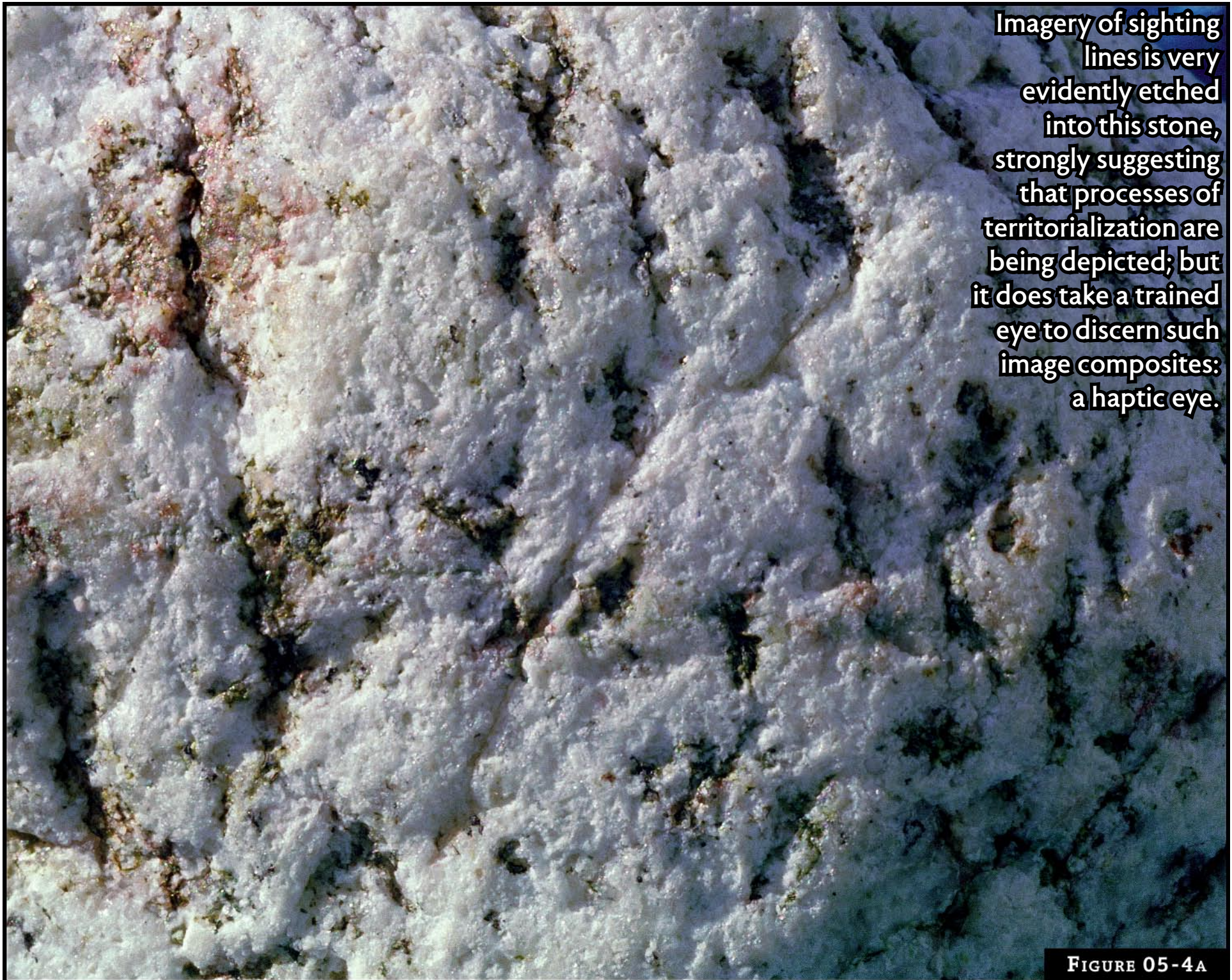
imaging made the prospect of examining first hand examples of the image writing systems of Mesoamerica irresistible. I bought a very cheap, army surplus 35mm camera which had been converted

to shoot half frames (for ID cards); but, I managed to figure out how to use it to shoot full frame images. Most of the time that worked; but here is a bit of "positional variance" from one of the times that it didn't.

FIGURE 05-3A



A personal favorite of figural imagery, from the Northwest Coast of North America.



Imagery of sighting lines is very evidently etched into this stone, strongly suggesting that processes of territorialization are being depicted; but it does take a trained eye to discern such image composites: a haptic eye.

FIGURE 05-4A

The higher one climbs, the more pronounced the curve of the ground becomes. The ground above you curves away, out of sight; the ground below you curves away; the ground in front of you curves away; and the ground behind you curves away. Any trails that you might find were probably made by animals; follow them if you like, but it won't be long before you are forced to concede that you are not in fact one of whatever made the trail.

FIGURE 05-5A



FIGURE 05-5B



Over a watershed's divide; and on to a great vantage point for an overview of what fractal space is like.

FIGURE 05-5c



From here, it is easy to see that the expression “above the tree line” is very misleading; because, there is no single ‘tree line’ at which the trees stop. It is readily apparent that the forest itself

comes to a rather abrupt end; but it is also very clear that there are in fact multiple ‘tree lines’: the edge of the forest, between where the trees grow densely and where pockets of snow persist well into

the summer (this photograph was taken on a June 21st weekend), is in fact a fractal transition in which tenuous threads of forest persist as pockets of growth interspaced with open clearings.

It looks to be fairly innocuous in its overall structure when viewed from a few thousand feet above; but when you are right down in the middle of such terrain, the actual experience is quite strange.



FIGURE 05-5D

It's a good idea to ask where the area's bears are; down at the river for salmon, or, up here for berries...

An Image of Photographers

There really is no reason to 'place objects before a camera'; after all, cameras are designed to move around, to be portable, to be carried wherever they are needed.

Lights, however, are another matter altogether: the more lights being used, the more effort is required to balance their combined illumination. Once a photographer has a number of lights set up in specific locations, to produce measured lighting effects, they are very reluctant to take the time required to move everything and then measure and balance all the lights all over again.

It's a lot easier just to put things in a spot where the light levels have already been measured and balanced. The camera, of course, is then moved around to get different angles on whatever is being photographed.

Besides, quartz and halogen lights get REALLY hot; and after they have been on for a while, nobody is going to be touching them any time soon.



FIGURE 05-6A

It would seem that there is a certain degree of misconception concerning what photographers actually do which has thoroughly infused the field of post-structuralism and indeed critical theory as well.

It is rather nice to have an opportunity to address this issue; but even beyond that, the fact of the matter is now somewhat different than it had been even a few years ago. It wasn't very long ago that photography was an almost guild-like profession; but today, and from now on, nearly everyone is a photographer: there are very few people who do not have a camera, even if it is just something bundled into their cell phone or their laptop computer.

In a sense, then, what has been said concerning photography now applies to everyone, in a way which simple wasn't the case a few years ago. This doesn't invalidate what has been said concerning the reifying nature of representational objectification; but it should have us pause to consider just what exactly photography is and, more precisely, what it can become once everyone has the ability to indulge in such a pastime at will.



Considering Positional Variance

FIGURE 05-6B

There is a sense in which it is true to say that light never moves in the natural world; and one can say this with respect to the concept of 'event.' Natural lighting is always of the moment; and one may never see

any given arrangement of light and environment ever occurring again. We've all seen singular sunrises and sunsets; and we like to think that these occur with a daily regularity. Yet, each is unique to the moment of

its occurrence: it will never happen again. Above: an autumn sunset streams through a maple forest as the sun drops below the branches; High Dynamic Range (HDR) images taken looking north, and south.

FIGURE 05-7A



High Dynamic Range (HDR) imaging was developed because the total range of tonal differentiation which the eye can register greatly exceeds what any imaging device is capable of capturing. Originally employed

in the movie industry to make Computer Generated Imagery appear more believably real, HDR became available to photographers once digital sensors were invented. HDR requires that several different

exposures of a scene be taken from exactly the same position: the images are blended together, extending the total dynamic range of the final composite image, so every exposure used has to register exactly

with all the others. This is impossible with film-based cameras, since the film physically moves with each exposure; but digital sensors do not move, so, given a tripod and remote release cord, HDR becomes feasible.

FIGURE 05-7B



In a sense, HDR is a form of positional variance in that it is dependent upon variations in exposure: over-exposures to capture shadow detail, and under-exposures to capture highlight detail. This

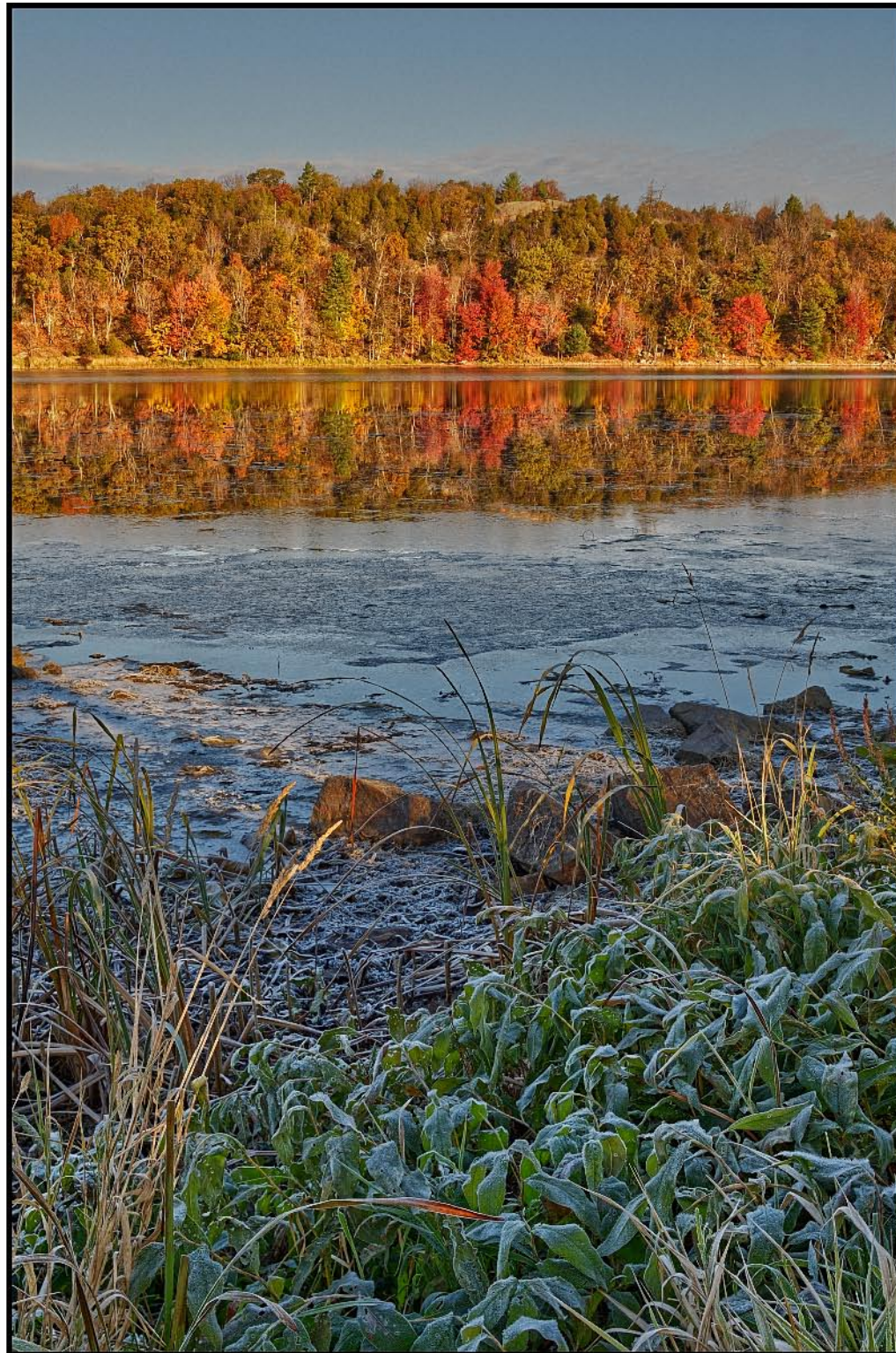
is a mechanical variance of the functional ratios that determine how a camera can operate with that degree of consistently demanded in its use as a tool. For the part of the photographer, positional

variance always means more 'looking around' and 'moving around': any photograph becomes more interesting when it can be placed beside other instances of viewpoints taken at the same time, in the same

area, or for the same reason. This certainly doesn't invoke 'meaning'; it is simply an integral aspect of 'survey,' of the 'folding back upon itself' which defines the formation of diagrammatic features.

This is an HDR image of the granite ridge where the two previous HDR images were taken. Here, you can clearly see something which was not immediately evident in the other two images: a Perspectival Control (PC) or 'shift/tilt' lens was used to take these images.

PC lenses are designed to produce some of the positional variances which old graphic view cameras had. In these early cameras, the lens board was mounted on a focussing rail, as was the film back: a flexible bellows connected the two. Since the lens board was physically independent of the film back, the lens could be moved around relative to the film; it could be tilted up and down, shifted back and forth, and placed in non-parallel positions relative to the focal plane of the film back.



In this particular photograph, the lens was tilted downward in order to bring the frost coated plants immediately below and the distant granite ridge into simultaneous focus. HDR imaging was also required, because the plants in the foreground were still in shadow since the sun had not yet risen high enough to clear the embankment leading down to the water.

HDR is particularly good at capturing reflected detail in bodies of water, and, faint wisps of cloud in an otherwise bright sky; but it can quite easily produce very garish and unnatural looking results.

I always blend my HDR images with the best single exposure from the sequence I used to generate the HDR image I'm editing; this allows me to increase the dynamic range of that image without pushing beyond into something that looks completely artificial.

FIGURE 05-7C

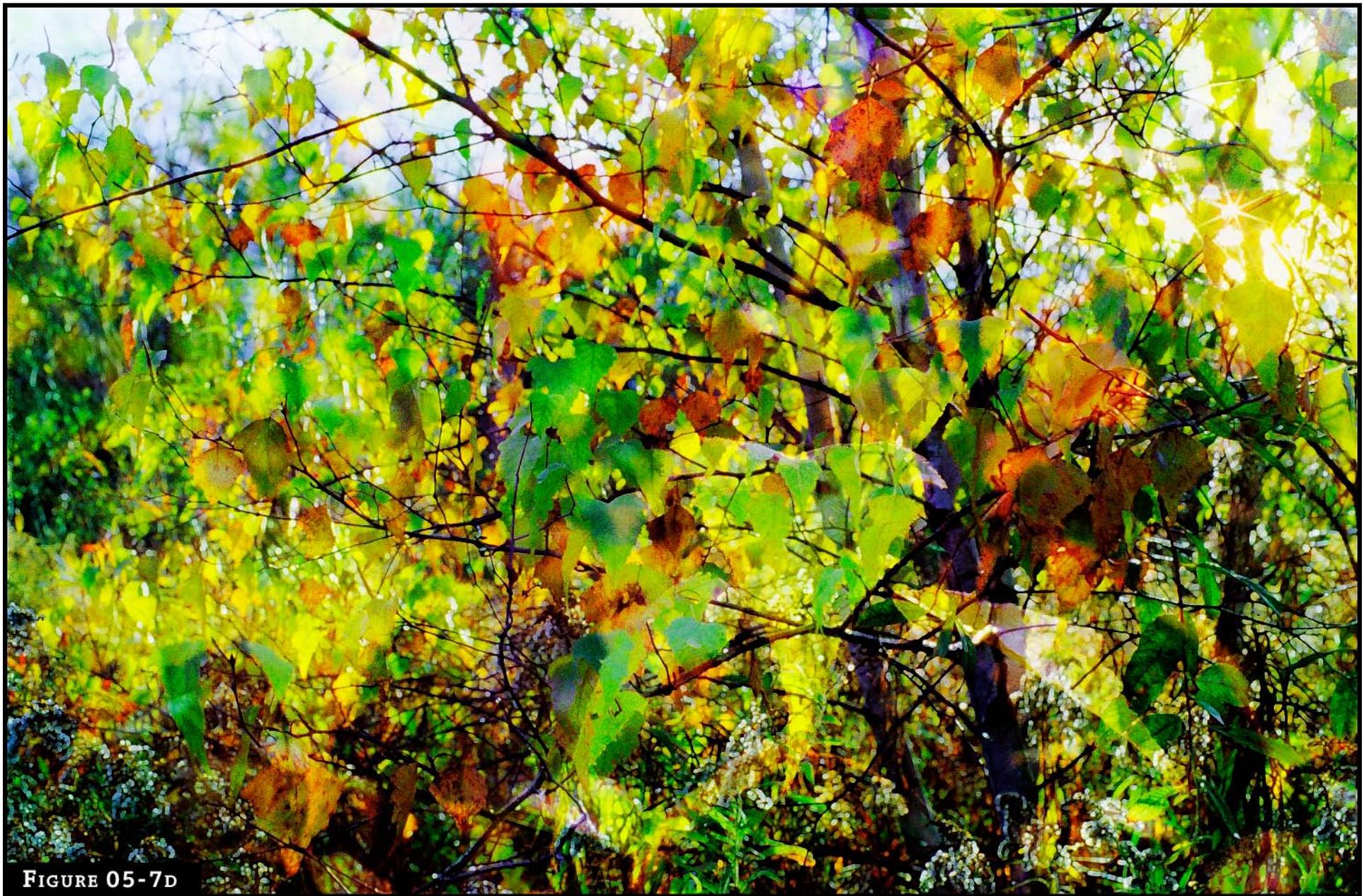


FIGURE 05-7D

This image of autumn birch trees was shot on film. It is a digital composite created from two separate frames: one a close photograph of birch trees, the other a more distant photograph of a group of birch trees. This is a

different kind of positional variance, but I think that it does capture something about that time and environment which two separate images would not.

I used a low contrast film to capture the original images (that

would be like a 'neutral' setting on a modern digital camera), scanned the film with a dedicated digital film scanner, and then worked on blending together the two frames I chose to use in Photoshop.

Oddly enough, I don't use a lot of the functions that Photoshop has to offer: instead, I use quite a few plug-in functions from third party vendors that are designed to work a Photoshop platform.

Taijiquan Practice

Tai Chi is an art form in which the grounding of the body through the feet is of utmost importance. No force can be expressed through the arms and hands in taijiquan unless the feet are properly supporting a stable stance.

Bagua (pakua), another form of internal martial art, also uses rooting to deliver power through the arms and hands; but in bagua, a 'moving root' is used and the emphasis is upon expressing technique while moving the feet. This generates considerably more velocity than taijiquan, and that means more force; it also facilitates the neutralization of multiple opponents. However, the grounding of taijiquan makes it better for shifting forces which are incident to or in the body; and this gives taijiquan an edge as a defensive art.

In either case, there is no doubt whatsoever that anything accomplished with the hands is achieved through the support of the feet. Both taijiquan and bagua, as do most martial arts (maybe there are ones that don't), have their own 'logic of sensation': training practices which teach the body to respond appropriately to shifts in the forces which are generated within it and travel through it.

In this photograph, I am trying out my newly painted bagua carpet. The trigrams arranged around the outer perimeter of the bagua are a system of binary encoding (solid or broken lines) which were (and still are) used traditionally in Chinese culture as a survey mechanism, whereby any and all manner of events and occurrences could be broken down into constituent elements that were easily interrelated within that system of ascription.

Leibniz was, apparently, most intrigued by this system of binary notation.



FIGURE 05-9A



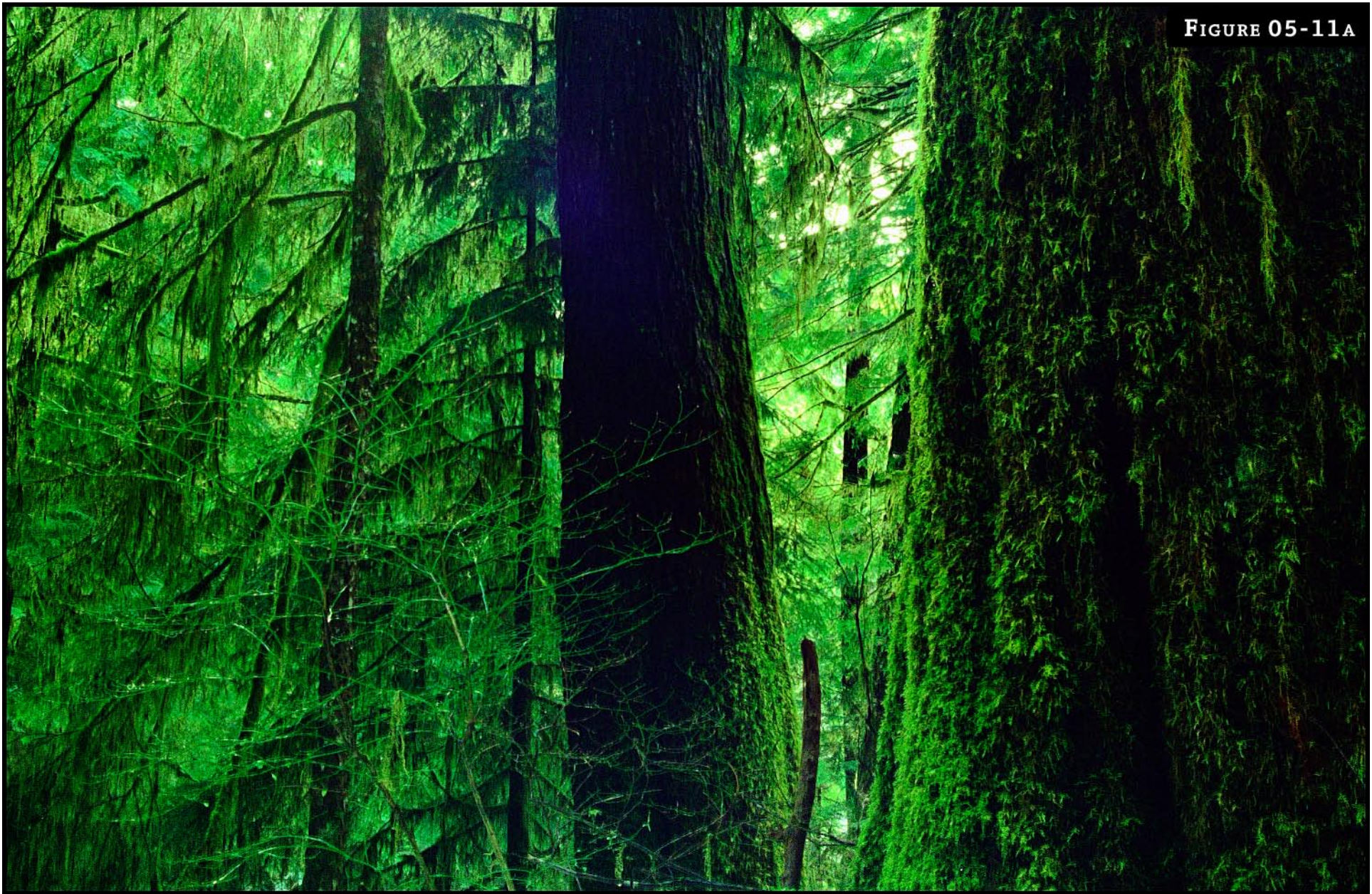
Positional variance, exemplified through a blended image composed from two separate views of irises.

FIGURE 05-10A



**Positional variance in nature: three birds stand watching in different directions, while a fourth flies away.
I think the case could be made that hands are not the most deterritorialized paws we know of.**

FIGURE 05-11A



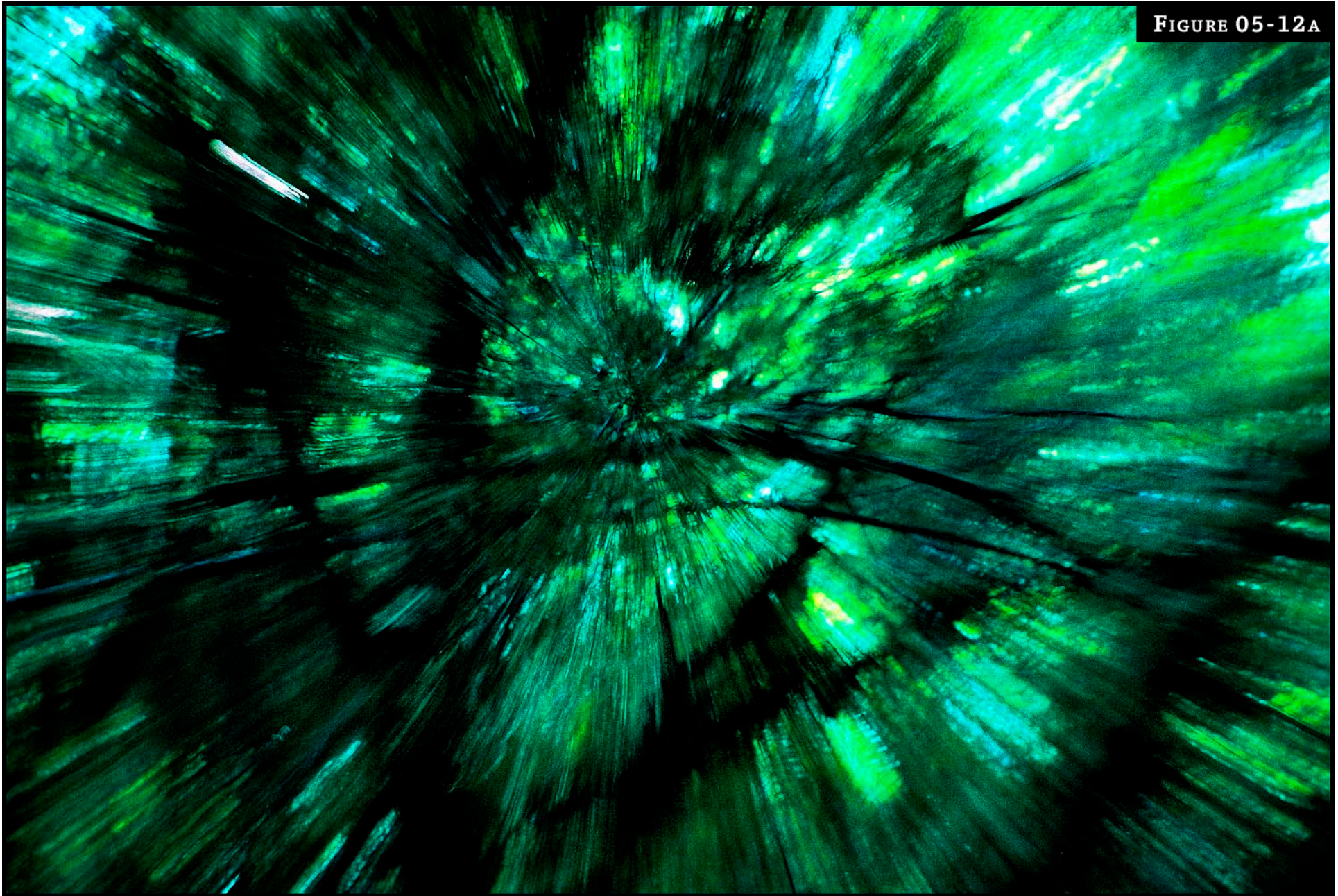
**Three Trees
Carmanah Valley
British Columbia
Canada 1990**

It is difficult to find a photographic visage which captures the sense of such a place as an old growth forest. There is simply too much for the camera to capture in one image! The trees are so massive, it is impossible to fit them into a photographic

frame; so one is left to wander about in wonder, scanning randomly for particularly appropriate scenes that catch something of what one is experiencing amidst such grandeur. This is one such photograph, in which trees of three different ages

and developmental stages are shown together. Old growth forests are not just about fully mature trees, but rather the stability of progression for the tree's development. This photo was taken with the sun shining through the trees, into the camera.

FIGURE 05-12A



**Forest Canopy
Carmanah Valley
British Columbia
Canada 1990**

I think Francis Bacon could appreciate the dynamic sense of these trees and the canopy they form: Sitka Spruce have amazingly massive branches that effortlessly stretch across incredible distances,

supporting intricate lacework tapestries of hanging lichen. The lichen actually condense moisture out of the dense fog that flows in from over the ocean; and this simultaneously raises the ambient

temperature an appreciable degree, while streaming a constant trickle of water into the forest from out of nowhere. Everything is at once rising upward and flowing downward, as captured in this one-second zoom.

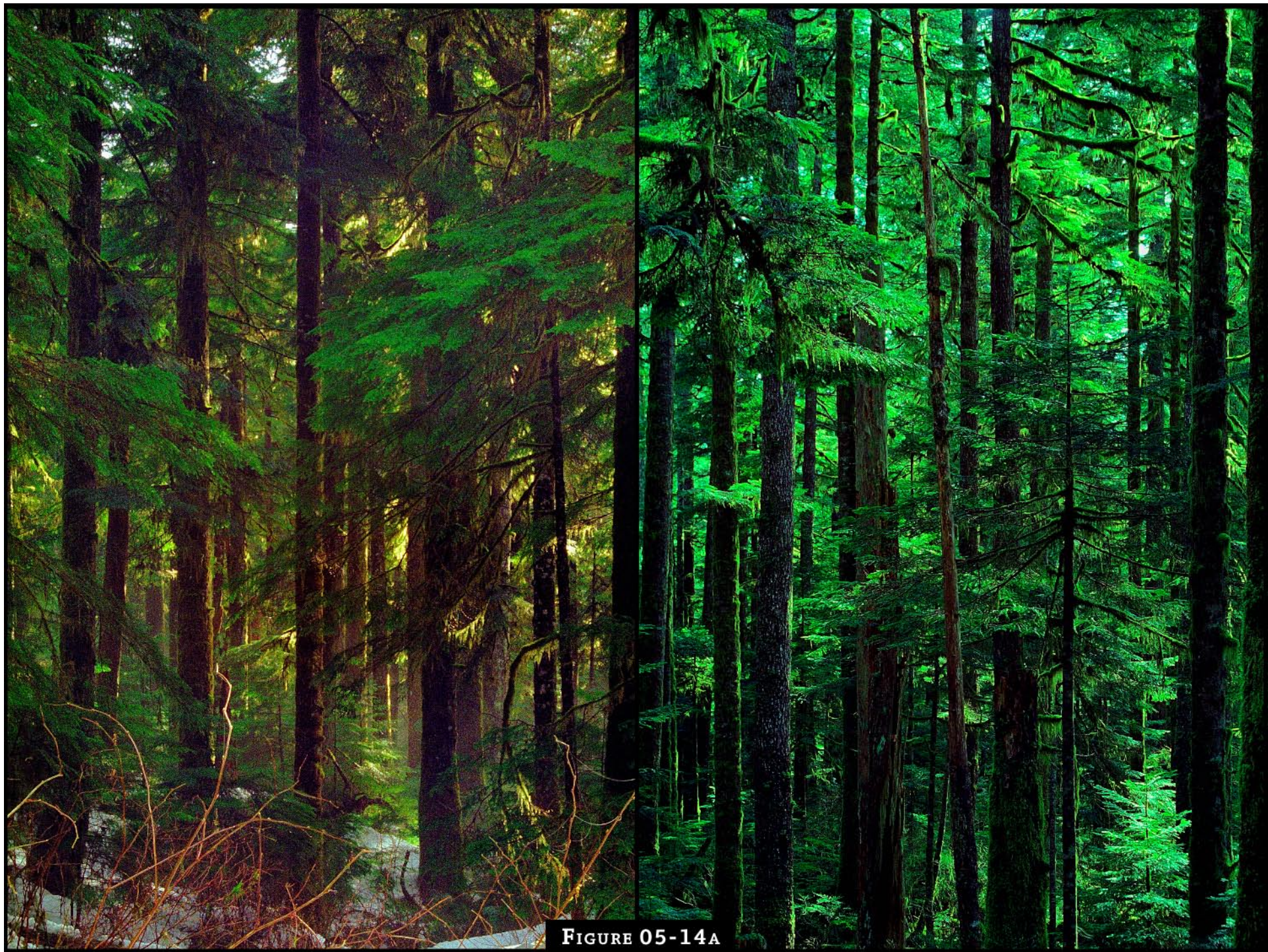


FIGURE 05-14A

In addition to physically moving a camera around to capture together

different stages of development, and positionally altering the lens

configuration during an image's capture, one can move through a

territory at different times; seen here in winter and summer photographs.



— HOMINID —
— GRASPING —
— A CLUB —
FIGURE 05-15A

FIGURE 05-16A



Directly above (this section) is the club held by the hominid featured in the last image; and immediately above the section where the (here) hand grasps the club, is the image of a young hominid sitting, chin in hand, facing slightly downward and to the right. A enlarged version of this is shown on the left. A bellows mount macro lens was used (designed with a flat field of focus: normal lenses have a curved focal plane but since the curvature is just a few centimeters it doesn't affect the focus for things several meters away); a small aperture compensated for the shallow depth of focus (just a few millimeters for anything this close to the lens: shallower than the curvature of the lens itself). A Fourier transform into frequency space allowed image deconvolution to compensate for a softening of focus caused by diffraction from the small aperture.

Image copyright 2010 by John Morton; scale in millimeters.

The Fly, The Lily, and The Fish

The water lilies attract insects with their scent, their color, their nectar and their pollen. Some of the insects fall into the water, where they are eaten by the fish. The fish excrete the digested wastes left from their meals of insects; and this waste nourishes the water lilies.

This photograph is a section taken of that situation (actually, it is a combination of two photographs, taken with the same camera, film and lens on the same day; a high saturation film in this case, which would correspond to the 'vivid' setting on a modern digital camera): but, is it an event that is pictured here? Or is it the 'before' of an event; or, is it the 'after'?

It is none of the above, and all of the above (as Joe Zawinul said of Ornette Coleman's harmolodic approach to free jazz: "Nobody solos, everybody solos"): because the conception of 'before,' 'event,' and 'after' we are using here is still too linear, and sequentially determined by our linguistic expression of time in terms of a standard European temporality defined exclusively in terms of "past, present, and future."

What we are looking at in this photograph is simply a moment within an oscillation which varies between what is eaten, what eats, and the various curvatures of speed at which these singular moments proceed to compose themselves into a variant horizon of events.

Simply, 'before' and 'after' define a threshold of immanence upon which the horizon of an event forms. And it seems we are now getting to a point where it is becoming apparent that the positional variances which inform photography do indeed function in such a way as to lay out those foldings and singular curvatures that form any plane of immanence.

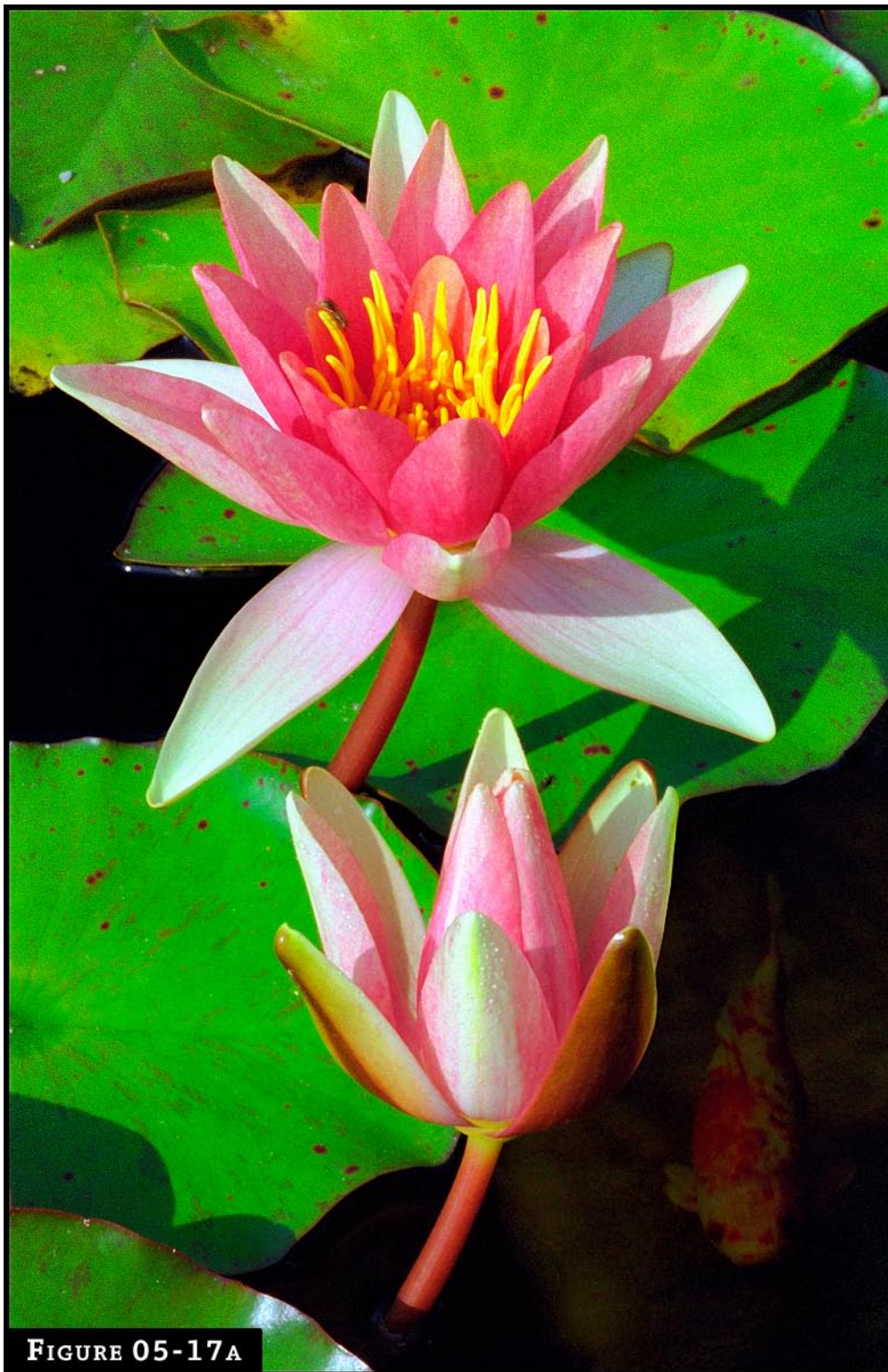


FIGURE 05-17A



Forest Pool in Spring

Again, a Perspective Control (PC) lens is used here along with High Dynamic Range (HDR) imaging to capture a scene which would be impossible to image otherwise.

The transition between the deep shade of the background forest, the open shade at the forest's edge, the reflected light in the pool, and the sunlit ferns in the foreground is simply too great for a single image capture to encompass without using HDR technology.

It would also be impossible to capture both the distant background of the forest and the close foreground of the ferns with the same degree of focus without using a PC lens. One possible approach here would be to use a very small aperture, which results in an increased depth of field; but then the shutter speed would have to be correspondingly slow, resulting in blurring from the wind moving elements in the scene. In addition, very small apertures cause light to diffract slightly within the lens, resulting in an overall blurring of the image.

So with images such as this, it is possible to see just how great a role positional variance plays in photography. In addition to physically moving through space to line up the elements composed into the photograph, the PC lens is itself physically tilted to move the camera's focal plane into a non-parallel position relative to the digital sensor; this allows the plane of focus to section through both the bottom foreground and the top background. Finally, the exposure is itself varied across multiple captures, which are then blended together through the HDR process.

However, this approach does produce a very different outcome than a more conventional treatment of the same scene...

Forest Pool in Spring: a Panorama

The same scene as previously shown, as imaged from a few feet away: the HDR version was taken from a position at the left of this image.

This image was composed using the shift function of the PC lens, in addition to the tilt function: a series of three images was captured with the lens shifted to the left, centered, and shifted to the right. These separate but overlapping images were then combined into a single image that captures a wider field of view than is possible with a single photograph, but without the distortions introduced by a wide angle lens.

The PC lens I use has a focal length of 45mm, which makes it very close to actual field of view

that the human eye naturally sees (which is about equivalent to a 47mm lens on a 35mm film of full frame digital camera). PC lenses work by having a much larger lens diameter than they need for the size of the imaging circle required by the camera they are used upon; and this means that the lens can be moved around without the edge of the imaging circle crossing onto the film of sensor, and cutting an edge off of the image being captured.

Notice how the positional variance exhibited between these two versions of roughly the same scene gives two very different senses of this transitional environment: in the first, the HDR image, one feels as if inside the scene; and in the second, one feels as if the scene is around one. This is partly due to the difference in width and height of the images, and partly due to the reflectivity of the pool.

It is a very subtle positional difference, and it is a difference in perspective: more precisely, it is a difference in the way that the point-of-view captured through the images creates the perspective of the viewer. This is something we can discuss at length and describe analytically in the context of Leibniz's writings; but to actually see this, and to experience such a subtle difference as something seen and not just imagined, is much more insightful.

Here, the positional variance holding between two photographs gives us the opportunity to experience for ourselves how consciousness varies in accordance with an ambulant haptic space; and it is not the variance of conceptual personae but, rather a shifting that occurs with the prephilosophic laying out of the diagrammatic features which compose the plane of immanence.



FIGURE 05-18B

Forest Path in Spring

There is one more form of positional variance we can consider here (and probably many more). Let's have a look at two HDR images

of the same subject, taken on the same day in the same location, and in the same direction relative to the ambient light. The first is a horizontal format HDR image taken with a PC lens; and the second is

a vertical format, shift panorama, HDR image taken with the same lens. Both images are of a forest path in springtime; both images were taken with the camera oriented toward the sun, backlighting the new

foliage on the trees. The primary positional variance between the photographs is that the first one was taken as the path ascends a hill; and the second one was taken as the path descends a hill.



FIGURE 05-18c

Vertical Panorama of a Forest Path in Spring

These two photographs do elicit a different sense in the viewer; and that is primarily due to the arrangement of what are in essence the same elements, as positioned differently in the two photographs.

This clearly demonstrates the ambulant nature of the haptic space in which a photographer operates. By moving about physically in space, the elements of the image are varied in their compositional relationships. With the path climbing upward in front of the viewer, the trilliums are kept at somewhat the same distance away, even as the path recedes; so although the eye is carried into the photograph by the dynamic of the path as a diagrammatic feature, this distance is shortened by the close proximity of the flowers along the path. In addition, the trees in the background are truncated, keeping the viewer in the immediate foreground.

In the second photograph, all of this is reversed; and despite the eye traveling a lesser distance along the path, the viewer nonetheless has the impression of traversing a larger space.

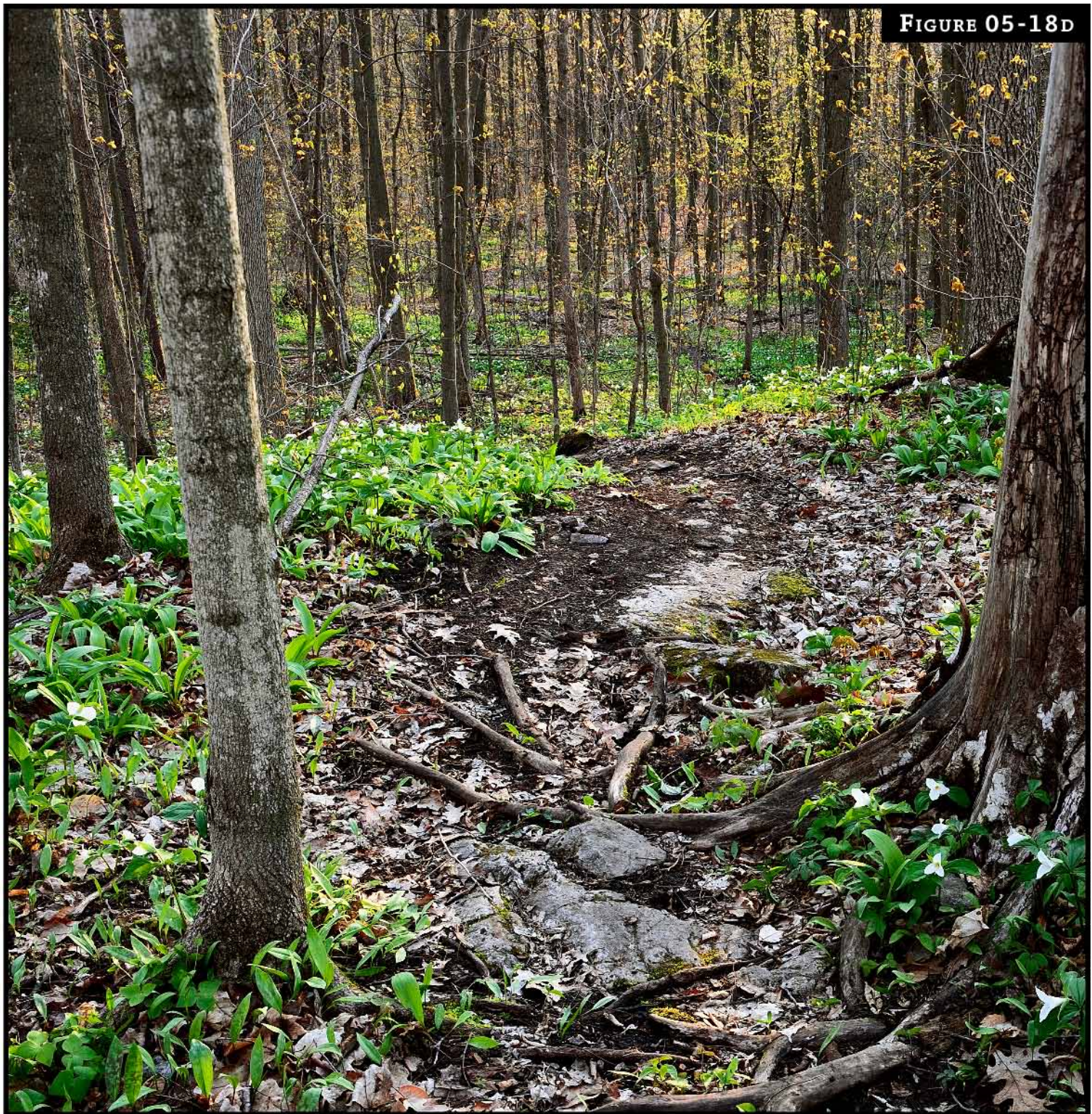


FIGURE 05-18D

Asleep On A Train:

The faster we move, the
farther our thoughts wander;
until, exhausted in the effort,
they reach the infinite speed of
dreams.

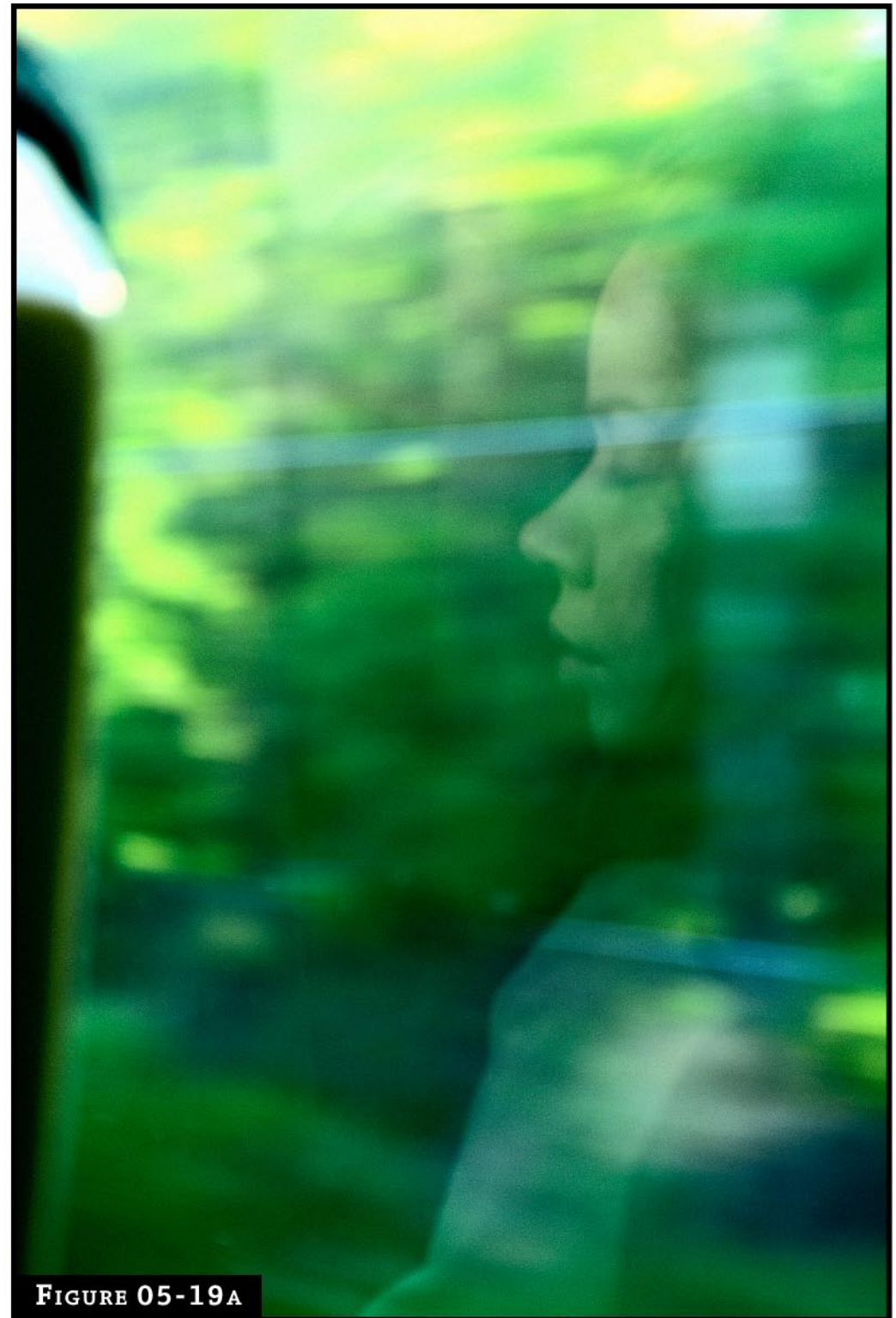


FIGURE 05-19A