

Leaning horizons (after site/cite/sight)

....some thoughts about presence and absence and the wilful
dissolution of dialectic apparatus and it's role in the mimetic stranglehold (tyranny of
representation) and condition of the illusion...

Agency dismissed.

...and with the dismissal, comes a departure from the stable paradigm of
orientation,

which has situated concepts of subject and object, of time and space...

A horizon at repose

at rest...

Liminal point lifted and excised from space/time
representation...

... Our

traditional sense of orientation - and, with it, modern concepts
of space/time are based on a stable line:

the horizon line.

The illuminating gas.

.....

Its stability hinges on the stability of an observer, who is thought to be
located on a ground of sorts, a shoreline,

a boat – a ground that can be imagined as stable, of this earth. The horizon line was an extremely
important element in navigation. It defined the limits of communication and understanding.

Temporary pause from the work of the horizon's role
in representation standing for the boundary marking
the
meeting point of the land and the sky...

Temporary cessation...

a designated dissolution of a boundary.

(time out, a break, interlude, interstice, suspension of duties...)

Beyond the horizon, there was imagined muteness
and silence. Within it, things could be made
visible. It could also be
used for determining one's location and relation to one's surroundings,
bearings, destinations and ambitions.
Early navigation consisted of gestures and poses relating to the horizon.

...Star/Steer

"In early days [Arab navigators] used one or two fingers width, a thumb and a little finger on an outstretched arm,
or an arrow held at arms length to the sight of the horizon at the lower end and Polaris at the upper."

The angle between the horizon and the Pole star gave information about the altitude of one's position.

This measurement method was known as sighting the object, shooting the object, or taking a sight...

In this way, one's location could at least roughly be determined.

Citation as Sight specific...

bearings, frequencies, numerable and innumerable...

("you've searched babe at any cost, but how long babe can you search for
what's not lost?")

“...Instruments, such as the astrolabe, quadrant, and sextant refined the

way of gaining orientation [Mirror travels]

by using the horizon and the stars.

The use of the horizon...became an important tool for the construction of the optical paradigms that came to define modernity, numerous experiments in visual production culminated in the development of linear perspective.

... The perspective is aligned to culminate in one single vanishing point, located on a virtual horizon defined by the eye line.” *

Designated (casually) temporal coordinates.

The horizon has ‘taken a break’ and is mindlessly ‘hanging out’ leaning against any available wall to, take the weight off it’s feet...
It’s ‘off duty’...

Retracted, withheld, disavowed, untitled/unentitled...

Not exactly to be anthropomorphised...

Not strictly a body...

More a frequency, a monad, a singularity

Issued...‘In the wings’... off set... an elapsure of space... through time. (Notes on Neon - dusk through dawn and on bracing amidst the solar glare).

Linear perspective is based on several decisive negations. First, the curvature of the earth is typically disregarded. The horizon is conceived as an abstract flat line upon which the points on any horizontal plane converge.

Additionally, the construction of linear perspective declares the view of a one-eyed (monocular) and immobile spectator as a norm.

Linear perspective is based on an abstraction, and does not correspond to 'subjective' perception...

It computes a mathematical, flattened, infinite, continuous and homogenous space, and declares it a reality...

Linear perspective creates the illusion of a quasi-natural view to the 'outside',

as if the image plane was a window opening on to ethereal' world.

This is the meaning of the Latin *Perspectiva*: to see through. This space

Yet, here (*hic et nunc*), - Issued with a different frequency or issued with the same frequency...

Here as manifest gas glass electricity illumination and shadow. That which has provided the means to produce an absence.

Limbo incarnate.

This space.....defined by linear perspective is calculable, navigable and predictable.

It allows the calculation of future risk, which can be anticipated and therefore

managed. As a consequence, linear perspective not only transforms space,

but also introduces

the idea of linear time... ..

which allows mathematical prediction and, with it, linear progress.

This is the second, temporal meaning of perspective: a view on to a calculable future.

(“I sometimes play in the future.”)

So, time, you say, just as homogenous and empty as space...

Empty how?

The horizons here are apt to congregate together, together ‘shooting the

breeze... .. **Contre jour**

Something like - A picture, liminal, sequestered, and in suspense...

for all these calculations to operate, we must necessarily assume an observer standing on stable ground looking out toward a vanishing point on a flat and artificial horizon.

However, linear perspective further performs an ambivalent operation concerning the viewer.

As the whole paradigm converges in one of the viewer’s eyes, the viewer becomes central to the worldview established by it.

Seemingly...the viewer is mirrored in the vanishing point, and thus constructed by it...yet here, something unlike a picture, more a frequency in the shade...

calling Supernatural **Shift**

and a change of mind... that which exceeds the actual “natured nature”
...equiped with the prosthesis of an abstract machine -

an **inhuman**

eye

subtracted, at any cost, from the ‘visual atlas’ of common perception.

The perceiving subject is **stripped** of its

flesh

to reveal a hallucinating automaton which promptly takes leave of the space of representation and its

perspectival - subjective - mimetic
“point of view”

meaning that the

conditions of the pictorial as such

MIGHT be rethought in the light
of the visual.....

... then there is sound.

...footfalls Fasanen Str.

birdsong Intwood radio telescope drift...

& some hours in, a polyphony of flutes including Kathinka Pasveer

Cerith Wyn Evans

Galerie Buchholz, New York 2016

* These notes are indebted variously as a result of reading ‘In Free Fall: A Thought Experiment on Vertical Perspective’ by Hito Steyerl e-flux journal # 24...among other sources... and transversal threads leading to, from and through The Brain-Eye by Eric Alliez