

A Theory of Convergences

Written for Dark Pooling

02 - 25 September, 2015

First Draft, Sydney.

0,0:00:05.00,0:00:10.00, A theory of convergences
0,0:00:15.00,0:00:22.00, Land is a strange thing,
0,0:00:23.00,0:00:33.00, dressed and undressed by the cycles of weather,
0,0:00:34.00,0:00:43.00, by memories and actions,
0,0:00:44.00,0:00:51.00, by law and dispute,
0,0:00:52.00,0:01:00.00, by resumption and pursuit.
0,0:01:10.00,0:01:15.60, I stood there pinned to that 2 o'clock light.
0,0:01:17.00,0:01:27.00, She wrote, $\{i1\}$ to be a part of an order, a whole, a knowledge which arranged the rendezvous. $\{i0\}$
0,0:01:28.00,0:01:45.50, Standing in that grey vaporous in-between, it is hard to imagine something so statuary even when right in front of it. But you have just been here.
0,0:01:46.00,0:01:50.00, Solid, vaporous, slippery.
0,0:01:53.00,0:01:57.00, He wrote, $\{i1\}$ With clouds and mist $\{i0\}$
0,0:01:57.50,0:02:02.00, $\{i1\}$ In a brief moment a hundred scenes - $\{i0\}$
0,0:02:04.00,0:02:15.00, I am speaking to you from somatic space, from existential space, from cognitive space,
0,0:02:15.50,0:02:21.00, on a tour boat doing pirouettes in the lake,
0,0:02:21.50,0:02:28.50, everything is spinning and I am trying to remain still
0,0:02:32.00,0:02:37.50, Look at you, prolonged image.
0,0:02:38.50,0:02:42.50, Slow burn,
0,0:02:43.00,0:02:50.50, slow translation of light to numerical values.
0,0:02:50.50,0:02:54.50, Conversion.
0,0:02:55.00,0:02:59.50, Diversion.
0,0:03:01.00,0:03:06.00, Only the digital image interprets.
0,0:03:06.50,0:03:11.50, Emits rather than receives.
0,0:03:14.50,0:03:29.50, In 1950 the Japanese market totaled fifteen percent of the world's film sales, with that revenue they begun research on magnetic technology.
0,0:03:30.00,0:03:39.80, Thirteen years later, in 1963, they produced their first video tape for domestic television.
0,0:03:41.30,0:03:49.00, Television, from tele - meaning 'far', and 'visio' - meaning sight.
0,0:03:51.50,0:04:04.00, In 1975 an Aerodist survey set out to map Australia to one one inch of accuracy. They used a trigonometrical formula.
0,0:04:05.50,0:04:13.00, We denied Australia was already mapped.
0,0:04:17.50,0:04:28.00, In 1977 magnetic research led to the introduction of Fuji's first eight-inch floppy computer discs.
0,0:04:28.50,0:04:31.50, $\{i1\}$ Storage $\{i0\}$
0,0:04:32.50,0:04:37.00, $\{i1\}$ Images $\{i0\}$
0,0:04:37.50,0:04:43.50, In 1979 the price of silver rose by eighty percent.
0,0:04:42.50,0:04:49.50, In 1988 Fuji film produced its first digital camera.
0,0:04:55.00,0:05:01.00, $\{i1\}$ But images are fallible. $\{i0\}$
0,0:05:04.50,0:05:12.00, This image might show you a mountain shrouded in clouds,

0,0:05:12.50,0:05:16.50, A flock of birds,
0,0:05:16.50,0:05:22.50, A lake full of boats and people,
0,0:05:23.00,0:05:26.50, A forest,
0,0:05:27.50,0:05:34.00, But it doesn't tell you why.
0,0:05:34.50,0:05:41.00, Why is altogether a different thing.
0,0:05:44.00,0:05:53.00, He wrote, {\i1}the camera can only anticipate one spectacle while it dis-
closes another. {\i0}
0,0:05:55.00,0:06:11.50, To hold the world in your head, through images, as an anthology of wit-
nessing. There are few things that escape our visual grammar of owning.
0,0:06:12.50,0:06:18.00, Of archiving.
0,0:06:22.00,0:06:29.00, Love is one thing you cannot own.
0,0:06:33.00,0:06:46.00, She wrote, {\i1}I want to do the things I have not done. Not taste the nec-
tar of gods but drown in it too. ... Eat herbs; chew grass; commit suicide; live. {\i0}
0,0:06:48.00,0:07:03.00, But that's what happens when you are looking at one thing remembering
another, it morphs. It changes form and tone, re-becomes itself.
0,0:07:03.50,0:07:08.00, Form is everything
0,0:07:09.00,0:07:15.00, The landscape is both medium for and outcome of action
0,0:07:15.20,0:07:20.70, and all previous histories of action.
0,0:07:21.50,0:07:34.50, He wrote, {\i1}geography is everywhere and it is as much to do with
beauty and ugliness as it is to do with profit and loss. {\i0}
0,0:07:37.00,0:07:49.00, You know, I wrote this from a completely different part of the world, dry,
scorched, ancient, equally as ancient.
0,0:07:49.50,0:07:54.50, Red rock and the smell of Malle it the sun.
0,0:07:55.00,0:08:00.00, My hands are buried in the sand,
0,0:08:00.50,0:08:02.50, soft,
0,0:08:03.00,0:08:07.00, granular.
0,0:08:07.50,0:08:10.00, like silk,
0,0:08:10.50,0:08:13.50, residue.
0,0:08:14.00,0:08:20.00, My hands are a deep red.
0,0:08:25.00,0:08:29.00, Coated in dust,
0,0:08:29.50,0:08:35.50, dust which is both Mine and the worlds.
0,0:08:36.50,0:08:39.50, Aolean;
0,0:08:40.00,0:08:44.00, Skin cells
0,0:08:44.50,0:08:48.50, Meteorites
0,0:08:49.00,0:08:53.00, Metals
0,0:08:56.00,0:09:02.00, I am sitting here beside my uncertainty
0,0:09:03.00,0:09:25.00, It's a blisteringly cold morning, the ground is red the sky blue. Numb
hands are tracing immovable objects. Lenticular clouds high in the upper stratosphere, push down
on you. Reminding you of your space; human space.
0,0:09:27.00,0:09:33.50, {\i1}There is no space, only spaces. {\i0}
0,0:09:35.50,0:10:00.00, You know, it's just that there isn't much that is tall out here. Very flat, very
old. So flat your brain understands the stars on the horizon as a city scape, or people crossing the
road with flashlights in the middle of know where.
0,0:10:00.50,0:10:11.00, But somehow that's easier for the brain then to come to terms with the
flatness and the expanse.
0,0:10:13.00,0:10:20.00, He wrote, {\i1}people are immersed in a world of space{\i0}
0,0:10:20.50,0:10:30.50, {\i1}which the geographical imagination aims to understand and recover.
{\i0}
0,0:10:33.00,0:10:42.00, We build and develop to sate our need for control.

0,0:10:43.00,0:10:49.00, We remap, rewrite and rediscover

0,0:10:52.00,0:10:57.00, {\i1}Spring departs.{\i0}

0,0:10:58.00,0:11:02.00, {\i1}Birds cry{\i0}

0,0:11:03.00,0:11:12.00, {\i1}Fish eyes are filled with tears{\i0}

