

Endnotes

1 The Military Industrial Complex (MIC) has its roots in the War Industries Board (WIB), a body that emerged to steer the 'economy of war' in the USA from 1915-1918. The WIB was staffed by unpaid experts from the industrial sector, who while apparently operating altruistically were guaranteeing their own slice of the pie by ensuring that their own factories produced this military hardware. Since 1812 the US military was in a unique position in relation to other industrialised nations, in that it was in charge of its own procuring. The WIB's influence waned as it tried to wrest control of procurement from the military. Ultimately restructuring of this system led to the emergence of the MIC. Post World War II the US foreign policy requirements in respect of the Soviet Union and the Cold War were driving its military hardware requirements. The MIC emerged more as a symptom of this as opposed to a structured and cohesive body. The MIC is more behavioural than legislated. Koistinen maintains that the MIC is also symptomatic of a United States where there has never been a significant peasant uprising or challenge to the leadership elite like there has in other industrial nations. This results in a sense of entitlement to power by this elite and entrenches imperialist behaviour. Hence in the 1950's the US built massive peace time military to police the world. Source (Koistinen 1980: 1-16)

2 The post Cold War phase could be thought of as the golden age of capitalism, when the collapse of the Soviet Union saw capitalism triumph over communism. Capitalism is amplified and extended in this period. Military siege thinking starts to look outmoded and capitalist strategy appears more stealthy and efficient. GWII represents a conflict between these two modes of operation each vying to be the predominant guiding force of the political machine.

3 Mirzoeff also talks about the emergence of the 'detain-and-deport' system ten years prior to 9-11 (Mirzoeff 2005:120), representing a convergence of liberal and far-right thinking. For the left this was used as a means to gain power (Tony Blair's New Labour taking over in the 1996 elections) while the far right maintains 'the unflinching belief in their own redemption' (Mirzoeff 2005:121). This explains Blair's alignment with George W. Bush in respect of GWII. The preemptive strike represents the state turning its back on the notion of needing to prove guilt, instead focusing on the need to protect itself from the other.

4 The acceleration of real time, the limit-acceleration of the speed of light, not only dispels geophysical extension, the 'life-size' character of the terrestrial globe, but ... dispels the importance of the local time of regions and ... nations (Virilio 2000:118).

5 Gordon Moore, co-founder of the Intel chip company, posited that chip speed and hence computational power doubles every 18 months. This is referred to as Moore's Law. Moore's Law has become a mechanism by which we measure technological progress as a whole.

6 Google earth (www.google.earth.com) is a full satellite image of the earth from space that the viewer can zoom in and out of, thus gaining a terrestrial view of one's situation.

7 This paragraph contains aspects of my seminar paper *In Response To On Looking Both Ways (and That Space between)* which was written and presented at Michaelis School of Fine Art in the 2005 seminar series, as an answer to the seminar paper *On Looking Both Ways (and That Space between)* by Lorraine Koury.

8 Rob van Kranenburg teaches theory at Post St Joost and EMMA (Ma Interaction Design) at the HKU, Hilversum, and Medialab Amsterdam.

9 South African Concise Oxford Dictionary

Synchronicity the simultaneous occurrence of events with no discernable causal connection 2 the state of being synchronous or synchronic.
(Kavanagh 2002: 1188)

Penguin English Dictionary

Synchronicity the coincidence in a person's life of two or more events which seem to be linked in significance but have no causal connection. (Allen 2004: 1425)

Wikipedia.org

Synchronicity is a word created by the Swiss psychologist Carl Jung to describe the alignment of "universal forces" with the life experiences of an individual. Jung believed that many experiences perceived as coincidences were not merely due to chance, but instead reflected the creation of an event or circumstance by the "coinciding" or alignment of such forces (www.wikipedia.org/wiki/synchronicity accessed 18-04-05)

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Planning Sketches

UNFORGOTTEN.

00:13 - 01:00
 00:04 - 00:06
 00:33 - 00:36

01:10 - 01:20 - MORNING SCENE
 01:38 - 01:40 - FIGURES RE WINDING
 02:46 - 02:53 - NIGHT VILLAGE
 06:44 - 06:48 - VILLAGE SCENE PART
 02:45 - 12:47 - RIDEWAY - 17 THICKNESS
 13:18 - 13:20 - DISTANT RIDGE
 13:40 - 13:41 - RIDE'S FIRST HOUSE
 16:40 - RIDE'S OFF WITH
 16:31 - 16:39 - SHOOTING PRACTICE
 Rewatch.
 17:36 - 17:43 - OUTDOORS WITH A TREE

18:06 - GIVE IN REWIND
 18:32 - 18:34 - GET ON HORSE
 GOOD SCENE - 18:34
 Rewatch this too 20:46
 27:06

27:02 - 27:06
 27:07 - 27:38 - RIDING
 27:46 - 27:53 - FIGURE AT NIGHT
 28:26 - 28:33 - TRAIN
 32:28 - 32:40 - PRESENT 1
 33:00 - 33:09 - WILLOW SCENE 2
 33:09 - 33:15 - "
 33:32 - 33:40 - "
 33:55 - 34:07 - INTO TOWN
 34:12 - 34:20 - WAGON SCENE END
 37:20 - 37:28 - BRIDGE SCENE (CONTINUITY)

Mathematical.

8	?	?	?	?	?	?	?	8
8	15	22	29	37	44	51	58	59

8 15 22 29 37 44
 Mathematical.

8 - 15 - 22 - 29 - 37 - 44 - 51 - 58 - 59

now it is

15 - 20 - 22 - 30 - 38 - 44 - 45 - 50 - 60

amount of bars.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

7, 23

2,667 - THIS IS
 2,67

2:16
 2:16
 2:16
 6:48

3:06 = Full.
 2.657 per beat
 Got 2.67

2,67 with suffice. Bar length in seconds. 3:04 = 69 bars.
 Real means 2.6667 2.66? 2.67

S.F.

8 8 8 8

2 FRAMES LESS EVERY. 22 SECTIONS

now it is

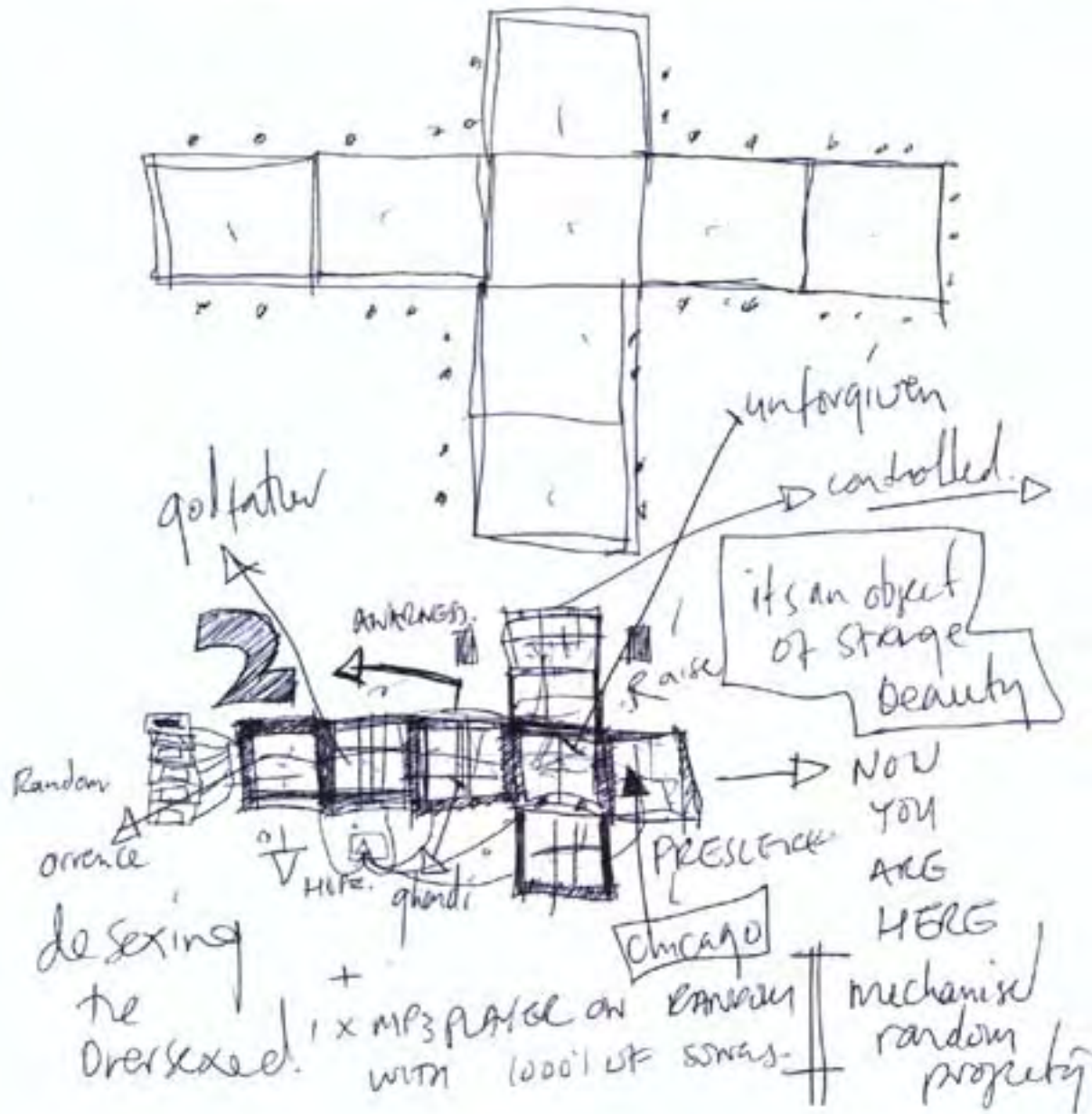
10 20 30 40 50 60 66

15 22 31 40 49 58 66

1 1 1 1 1 1

formalist Conceptual

generative remixed theatrical



100 < 72 | RZ75-00 | 1 < 66 | 7749-00 | 1 x 50 | R219-00

CIRQUE DU PAN

THE MAN WHO LOST HIMSELF. CURRENT.

