



It is easier to imagine
the end of the world
than it is to imagine
the end of capitalism

[Translation from French]

All life in societies where modern conditions of production reign announces itself as an immense accumulation of spectacles.

All that was directly lived has moved away into a representation.

The images which have detached themselves from each aspect of life dissolve in a common flow, where the unity of this life can no longer be reestablished.

Reality considered partially deploys itself in its own general unity as a pseudo-world apart, an object only of contemplation.

The specialization of the images of the world finds itself again, fulfilled, in the world of the image made autonomous, where the liar has lied to himself.

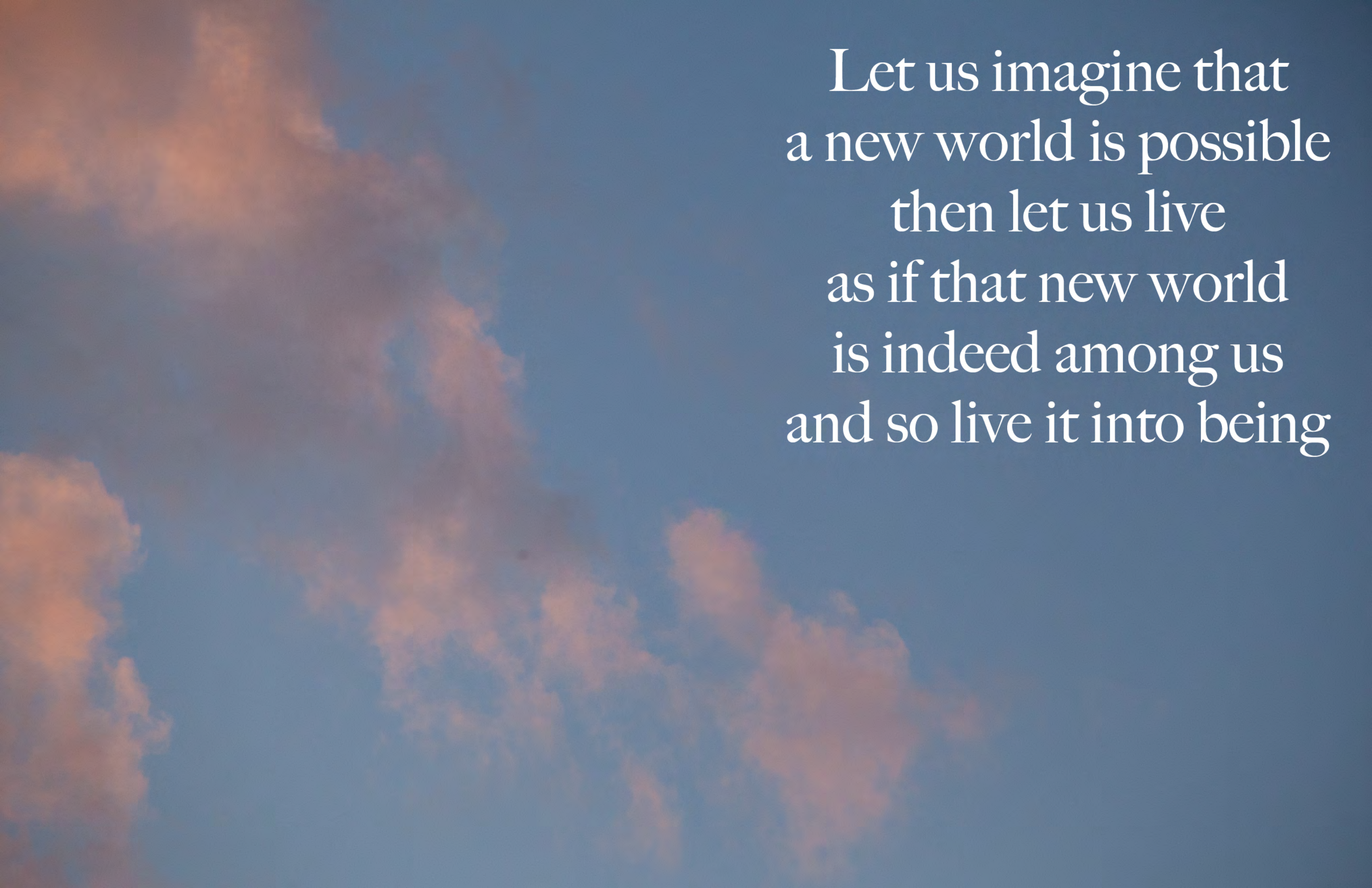
The spectacle in general as the concrete inversion of life, is the autonomous movement of the non-living.

The spectacle represents itself at one and the same time as society itself, as a part of society, and as instrument of unification.

As a part of society, it is the sector that concentrates all looking and all consciousness.

From the very fact that this sector is separate, it is the place of the abused gaze and of false consciousness, the unification it accomplishes is nothing other than an official language of generalized separation.

These visions
haunt us
until they become
a cheering light
and bound to us
so fast
that whether
there be shine
or gloom o'ercast
they always must
be with us



Let us imagine that
a new world is possible
then let us live
as if that new world
is indeed among us
and so live it into being

[Translation from French]

It is a matter of possessing in fact the community of dialogue and the play with time which have been represented by poetico-artistic work.

When art, having become independent represents world with sparkling colors, a moment of life has grown old, and it may never again be rejuvenated with sparkling colors.

It may be evoked only in memory.

The greatness of art begins to appear only at the end of life.

On the use of text and dialog in These Visions:

The dialog in use on the soundtrack of this work is from the 1973 film “The Society of the Spectacle” by Guy Debord. The texts in use on the cloud loop sequence are not direct quotes. They were drawn from a variety of sources. The text and dialog in this work are composed as a critical framework for understanding the constructed nature of mediated images and the underlying pattern they put forward of our present culture, as well as offering a glimmer of hope and resistance to the inevitability they often present of current conditions.

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than it is to imagine the end of capitalism.

This is an approximate quote that has been variously attributed to both Fredric Jameson and Slavoj Žižek. Originally it was an assertion found in Bruce Franklin’s 1979 essay “What Are We To Make Of Ballard’s Apocalypse?”, an essay critiquing the novel “High-Rise” by J.G. Ballard. It was a concept that had been lingering in my mind for some time and became the foundational quote in the cloud loop sequence.

These visions haunt us until they become a cheering light
and bound to us so fast that whether there be shine
or gloom o’ercast they must always be with us.

This quote is an adaptation of several lines from the poem “Endymion” written by John Keats in 1818. In considering this meditation on images the phrase “these visions haunt us” popped into my head as the starting point for a way of understanding and interpreting the deluge of images in mass media. The Keats phrasing carried the tone I was seeking and lines from his poem were adapted as this mid-point anchor of the cloud loop.

Let us imagine that a new world is possible
then let us live as if that new world is indeed among us
and so live it into being.

This text is an adaptation of a quote from a speech made by Elizabeth McAlister at the “National Campaign for Nonviolent Resistance” rally in front of the White House, Washington D.C. in November of 2009. Elizabeth McAlister was formerly a Catholic nun who founded the Catholic Worker Jonah House with Philip Berrigan located in Baltimore, Maryland in 1973. As with the adaptation of the Keats poem I began with a phrase in mind as the concept I wanted to end the loop sequence with. The phrase “a new world is possible” was my starting point, and I saw this concept as a counter argument to the opening line, as it offers resistance to the apocalyptic vision contained in Bruce Franklin’s adapted quote. I found this quote by Elizabeth McAlister and adapted it to bring the loop full circle.