

CONSTRUCTIVISM MYSTERY

Bruce Andrews

1.

Future....

Words on that “film without words,” *The Man with a Movie Camera*.

Writing around & about “*absolute writing in film*”

Simpler futuro-

Covert sensing

White graze, the means untrapped

Singularized time....

Reading the single frame — shaved down to bits

Cellular torpedo

Point sings

Momentary conquests

Shotput night

Engaging the point in pointillism

Accept the dose — motion slowed, frozen, deanimated

Durationally it gets an incomplete

Dislumbering punctuaters

The tempo has been taken away, the visual changes interrupted

Abstract....

Every document is fractional

Differential shadow, take the tights off

Each — “a separate little document”

Each — of the “signifying pieces”

A unit in some architecture — noiselessly

Title-less, declass 

How close to a pure optical beat?

Stroboscopic pulsation — an essentialism

Thank you for “lacking metaphorical implications”

Shine (built in) from urgent agitational abstraction

Semiabstract, just fine for a transition

Beyond the superficial polish of “the shoeshiners”

The single moment makes itself perfectible, imaginatively

Clean your glasses

Do you have an absolute reading ready?

In relation to....

How, then What

Wrong? — in relation to truth

Species/specious Pravda

The shot doesn't reveal its own technique, does it?

Nor its identity as anything but... "kinoks" of the brain

Comper fête [sic?]

Pre-sense....

A basis for constructing with intervals

Bubbly preliminaries of making sense — incessantly

Post-idiot

Confectionary confetti

Semantics on the run

Motives....

'Unmotivated mischief,' or mischief because unmotivated. OK, so the entirety of the matter rests upon a single question: what is motivation?

Motivation — establishing a [definable] relationship: to an outside social context, to an inwardly-settled personal psychology, or to orders positioned purely inside the text. Let's define it!

Confusion antidote

Anti-mystification

A fantasy of order

"The poetry of unheard numbers..."

2.

Transparency....

Oversight provided

You kino-see dear too clear

As if you just engage in *deducing* from the material

Bubblepop up the 'radium extraction' (Mayakovsky)

Soak up the schematizing

Sight, a dismount

Footage — to attempt generalization, constructed visually

Tele-eye refrains from comment

Your eye still crawls around

Face the facts, the "*zhizneenny fakty*" ("life-facts") — with "*the enthusiasm of facts*"

A transparent visible world without your assault

Not stylized, or dressed up: you undress event

Fist o' facts, "lightning flashes of facts"

Almost furious today

The feral eyeball

Imposter ebbs, fuzzy film-fact

Emetic vs. mimetic

Illusionism skewered

The real & the tangible via encrustation

Junk crisper

(Actual sound of the ...?)

Moment....

Continuity keeps you at arm's length

Separated from any (usually it would be narrative) continuity, materials start to present themselves 'at close range'

Intimacy joins up with discontinuity

Faster prototype, one of several zaum-like 'verbal flashes'

Itsy

Likened to a Mayakovskian one word to a verse line intensification, or to Osip Brik's 'Rhythmicosyntactic Theory'

Are we close enough to the seeming real, the facts, the 'it is' — to fetishize?

Fantasy taint

Momentary circumferential bruising

"Reduced to a small rectangle within the real screen, the moving image on the screen-within-the-screen looks like the theater's 'window' facing reality; although it is not always possible to identify what is projected on the screen-within-the-screen (e.g., the ambiguous shot associated with the rotating spool of wire, whirling strips of light, or spinning cones on wheels)...": Vlada Petric, *Constructivism in Film*, p. 111

Enigma....

Your obsession with quasi-verisimilitude blurs

A flamboyance (at least, if not a hypertrophy) of montage — even to the presentation of a single *interpretable frame* — will resist the project of straightforward representation

Thicken flub

What if: indistinct

"the famous 'enigmatic shot,' composed of rotating horizontal and curved lines that form zigzag patterns projected on the screen-within-the-screen; it is impossible to figure out the representational signification of this shot even after repeated screenings. Only when examined frame by frame does it become clear that the photographed object is a rotating spool of wire.": Petric, p. 136

If the frame had been representationally identifiable with ease, it probably would have been excluded

You face an optical 'transform' of raw material into a graphic abstraction & then into a multi-level self-referring pictorial composite

Autonomy....

Yet once the audience is revealed — in the next shot — any pictorial flatness derived from foregrounding the image is shredded

For now: grooveless clan jitters

Every moment as a seizure

By itself the individual shot sustains some integrity, some immutability — maybe even a surrogate for a referential fix

The still adds a certain inviolability to the situation — making it more of

a self-sufficient, autonomous fixture

Jigsaw parts

Means get turned into ends

Doubts...

You're undoubling the data

A crease out of sight

A deredundancy, a perceptual emergency

Corneal flamboyant

Crankier & surreptitious, yiked up

Preach jigsaw slither

A utilitarian trauma

Material pressurized, confusion giftwrapped

Chemical beauts

A motorized groping

Let go

Ungovernable by law

Flange debris

Reality feeds on you

Your "eyes, spinning like propellers, take off into the future"

3.

In itself...

Facts, the same night

Time's negative — souped-up sexed-up

Colophonics silent, optical pulsensationalist

What if: squeaky

A near-flicker effect, but within the frame itself — without having to cut in 'interfering' black frames

A relentless singular

Prepsychic neural rampage

Text on hammock

The *interval* before & after disappears

A brief tracking shot of itself

You missed it?

An accidental mystery, a dreamy blurry in-between

Spectacle....

Its devices aren't self-baring

Flamboyance bereavement

Another animated stop-trick — to make the sizzle dazzle

An uncapsize

Frosted pouffing brain in flunk

Buddy of, singsong

Skew me, hon' — mercy cramps

Sleep blink safe-deposit

One moment of “mesmerization” — but not by means of staging

All-sided lure, attraction, “all-around dependence”

Witnessing or rehab

How's your protesting consciousness — circumvented yet?

Can you hear you?

You, props

Are you the intertitle?

Disillusion....

Enigma — a ‘making it difficult’

A lack of self-evidence in the device parallels a lack of self-evidence about the thematics

Assertive indecision — especially when a more detailed, pulled back view comes next

Perceptual dipstick probe

En travestie

Daring anti-icon

The single frame only part of the subsequent composite — of the audi-

ence in time & the spool in motion

Cinematic illusion undercut on both ends: the puzzle of the image's content & its screen-within-screen positioning, later revealed in a reversal

The smart ones are hard to pin down

Open Self...

Unresolved, off guard but not caught

Not sweet & not an embrace

Kibbitzing over Time being paralyzed (freeze-frame)

You're not getting any camera superimposed on

Rampage for your sizzle

You can't be made to see; “forceful transfer” doesn't always work. It can just as quickly backfire

The live feed threatens to continue

No “capture” — no “solution” — no “expedient”

An anti-contagion, questionably disobliging

Cinematic paramedics

You “I, a machine,” you live in the post-unanimous

You are being built; you are building

Nothing fully available to causal or diegetic control

Outward continuity — left abandoned

Self-reference — a pedagogy of differences

An unimpersonating quotient per individual

A self-blueprinting hopped up

Depsychothesized as solicitation

Any 'terrible underside of things' becomes inside-out

The timing of montage pulls itself inside-out, "the negative of time" —
"a kind of *Communist decoding of reality*"

Context....

Reading the frame as a frame

CHOICE TEST

Thematic resonance arising mostly from the way bits are organized, the traces are fixed, beyond a single frame into a "film-object"

How socialized the kino-eye gets to become

To binge on grasp — cooler chrysalis

Optically one speed frozen in a moment; sensibly: set in motion by *context*, by *social framing* & *'facework'*

Any semantic wherewithal you bring to this moment helps to "clarify the relations of workers with each other"

A whirlpool of interactions is taken back up inside the frame (as if: back inside the flying saucer)

To hypothesize: some social command transmitted

The scale of the moving inside
Unbend each chance, each sashay

Synthesizing is inside

Frame — to foster a relationship of fit, of appropriateness, of contextual 'sensical'ness on behalf of the concretest facts (particulars)

And "with plus and minus signs"

4.

Process....

What is moving?

You celebrate movement — miniatures of social change

This "*dynamic geometry* of the shot," this "geometrical extract of movement"

Filigree flamethrower — wieldliness

Irregularity's triumph

Oops lever, feral dashes

An anti-carelessness

A sass of delicacy delicacy got desperate to key in

What's the concrete sensuous force?

Filmmaking process always crowding in on the ghosts of thematic unspooling

Could this be that 'break down' required for training? Or for liberation?

Readership....

The site of this stationary spot — before the beautification
[*grimirovanie*] campaign

Kino-eye gives way for your activity as a reader

Reading as model for what lies beyond consumption (or ‘mere
consumption’)

TASTEST

So proud of — reader as heroic participant

Too pomp, telltale

Reading as a counter-Hallelujahism

You sensory explorer, a bleedthrough ordained

To read, “maneuvering in the [if you’re lucky] chaos of movement”

Thanks for the rapid

Spectator crowned the montagist

A high contrast black & white flattening that erases most vestiges of
diegetic ‘positioning’

Spectatorial shooters-match

Fracas rhetor

Pomp that stuff — unweigled elocutionary

In sequence: shifting angles of observation, with self-reference added on
& any clearcut point of view frazzled

Production....

Ongoing cinematic work... the Movement of Construction

An architecture that doesn’t preexist, that’s built before our eyes

A factory of footage, inchage, a slushier mathematics of fabrication

Fabricate the killjoy

Post-muzak novelty

Effects sluice out perfectible

What game could make this? What embrace could make this? What
blows could make this? What accidents could make this?

Reading supreme — Production supreme

Mechanics....

Less clumpier machinic delight

“The race of points, lines, planes, volumes” — rocket-propelled

Being defibrillated

“Hurrah for the poetry of machines, propelled and driving; the poetry of
levers, wheels, and wings of steel; the iron cry of
movements”

Electricity’s pollen — “electricity’s unerring ways”

Steel crackling

Cyborg yet?

Here you have THE NEW PERSON, “*the new man*,” with “the light,
precise movements of machines”

Music would wag tail

Interval....

There is no “given instant”

The individual shot works as a “montage phrase”

A montage cadence all by itself

Box within box

Swallows its own transitions whole

THEORY OF INTERVALS

Intervals are *inside* the moment

Does one part of the frame instruct another? — or instruct us in the *use* of another?

The movement of chiaroscuro (oh fuck your spelling) inside the frame

The intervals interiorized

Pseudo parquet

The frame leans on or puts its shadow over the next: composite, with audience

Echo: rotating plates on the editing table

The rotating filmstrip echoing in our mind — makes every such frame fearful of the scissors that precede it & might follow it

Movement inscribed inside the context of another
Can you get where you want to be? — moving between the frames, proportionalizing guesswork?

It's not as if you have to be ‘dummied up & lawyered up’

Intervallic crossover: what ideological premonition just occurred?

What are you waiting to be juxtaposed?

This is a rhythmic brand of “agitation with facts,” byproducts of the ‘Fact Factory’

What’s “the internal rhythm”?

Rhythm spatialized — within things moving as if you’re indexing a percussive beat (of a word or syllable, say, beyond any syntactical lock-step)

Intervals preexist — Material intervals

Make the stitches big

Conflict....

A semantic rhythm

A shot which may function as a ‘subversive’ or thematic antithesis — not only to the sequence surrounding, but to your own expectations & codings

The ideological connections

Shots in exchange — unequal exchange, fair & free trade, or... battling, to spark off kinesthetic energy

Unconscious structured like a yard sale

Blood on sprockethole

Contrary to

Opposites counterposed

Inside the singular: oppositionally organized features

The overdetermined unit, the popular contest node

Colliding dodgems, whirlpoolizing

Verdict fry-off

An accusation of collision

A bullfight with

The thematic connotations are wayward enough to prevent a contradiction: there's no meaning already solidly enough established for an entire sequence to be *contradicted*

You don't need to *resolve* a conflict-juxtaposition

The 'higher math' is in the overtones

5.

Awakening....

Oneiric blink

Faktura

Constructivist in the mirror crowning a sizzle

To what do you owe the pressure?

Pixilatté

Flickering — to have just dreamed, a slow decelerando

Stand-off

Unbewitching

Lit fuse

Subtext: impatience

A revolt against kinetic (or kinesthetic) resolution

An image on the verge of being miniaturized, compressed into a screen within a screen — the wake-up call

The "strategic brain" sits on the reader's side

Just waking up

You see through the present to find the next possibility

Overall....

Motion "As-It-Is"

Power per stasis

Revoke the overall

Your eyes, not all by themselves

Subtext: Meta

Facial venting

Right where you are — through eternity

Grace punks up

Crisp multilayerings sharpen your senses

Mutually penetrating — inner elements & overtones radiating outward

Addressee unknown — "comparing and linking all points"

What's the "higher mathematics" of this fact, this movement

You'll leave the door unlocked

Force....

Bolshevatic hologram tattoo

Tenacity built-in

Subtext: scarecrow

In sequence: isn't this frame about to be shown being ignored, by an in-theater audience, who do get psyched up to watch something else?

Reciphering? Recoding?

So why define "attractions" as "shock moments"

'I must have been yelling at her. I must have scared her'

The "vanishing" becomes "irrevocable" — its force

Kinesthetic force impact

As some almost "communist decoding of the world"

Speed....

Pyro-

Subtext: fire

Slowness repatriated

Speed — of the modern (of *modernity*, the post-classical social body [or political economy] in which social change dubs itself Positive

Speed wakes you up — the aesthetic & the social

Speed coven

Frantic & then frozen — glacier-like — a tempo of the city

What if: accelerating out of control (anxiety attack-like heart rate)

Baring the device down to the wire — at the end of the spool, reduced to pure motion (even without substance: a spool turns empty)

Revolution....

Faktura — registers not only *movement*, but change

Communism in action

Change, fired up

The image projected to us by way of a screening-within-screen of a rotating (wire spool, film spool...)

The verb — to spin or rotate

Is this frame a secret 'dziga' rotation, a name based on a camera crank?

Preview: right before this frame — threads glow on a spinning loom, spinning wheel

Echo from the 'Editing Room' sequence — rotation of central spool, with filmstrip winding around it

Rotation anticipates shots of locomotive wheels (in a parallel composite) —

Revolution & Modernity; (& immediately after the locomotion: pictures of blockage & containment, class relations)

What's not up for grabs?

"a luchi nevidannykh dalëkikh mirov"
(but rays of invisible, distant worlds)

“luchi mertsaiushchikh zvezd”
(rays of glimmering stars)

A remix of all these possibilities

A miniaturizing of utopian scale

Polyplausible

“impossible possibility”

Unless noted otherwise, everything in double quotation marks: Vertov's words

