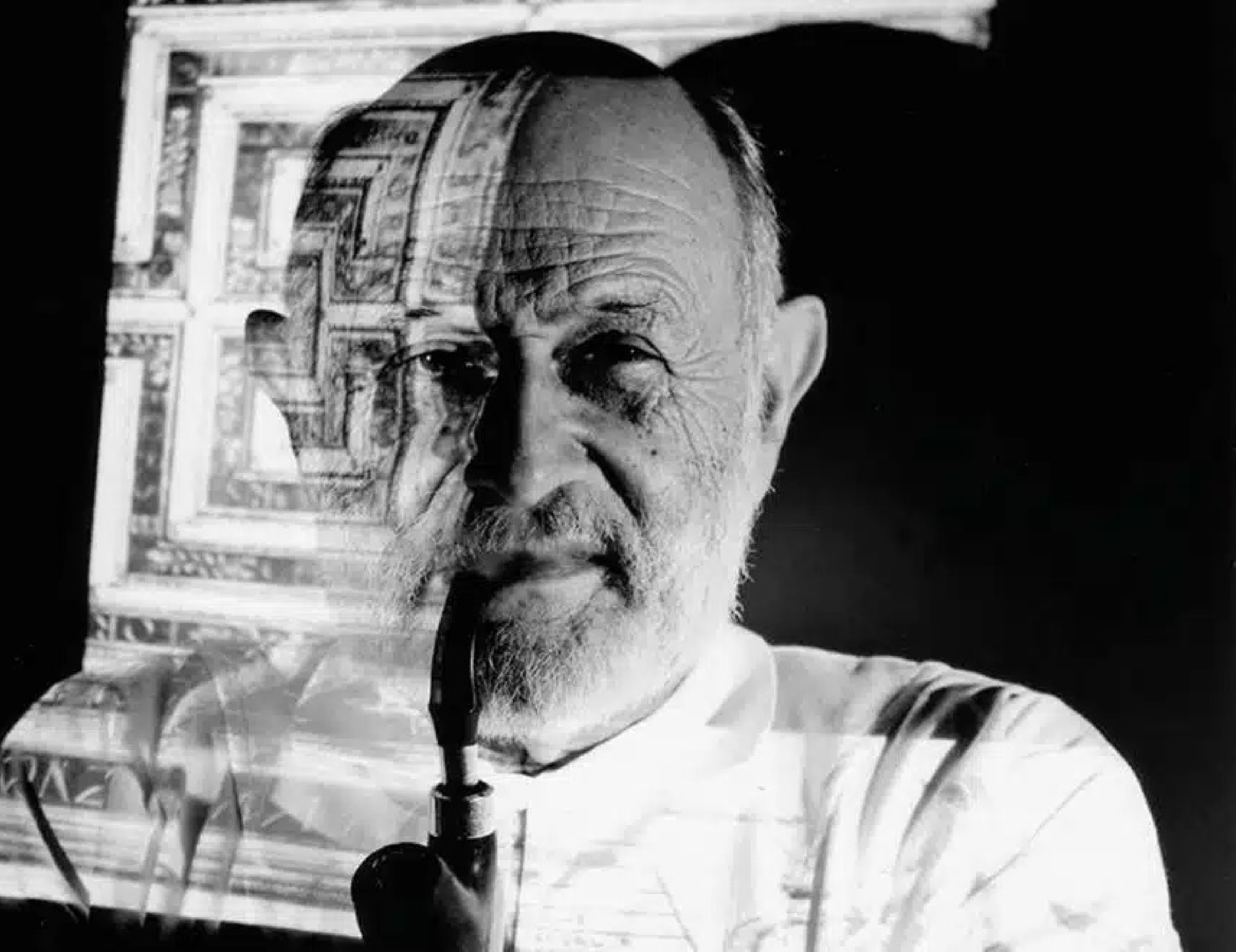




vilém flusser

1920 - 1991

prague

coming from

escaping the nazi invasion of prague

philosophy:

existentialism:

what does it means to say that we exist?

phenomenology:

how things appear to us?

how we perceive things?

**the critical and philosophical need
to understand late 20th-century media culture
and
the emergent possibilities and threats
presented by
the larger forces at work
in an
increasingly technical
and
automated world**

The invention of photography constitutes a
break in history

that can only be understood in comparison
to that other historical break:

the invention of linear writing.

VILÉM FLUSSER

THE CODIFIED WORLD

1978





Colors are the manner in which surfaces appear to us.

if a significant number of the messages programmed for us appear in color,

it means that surfaces have become important as carriers of messages

the increase in the importance of two-dimensional codes (images) means that one-dimensional codes (like the alphabet) now begin losing importance



Engrish in Japan

Maybe not the best poster to hang in a bar in Japan? Ad for Australian study-abroad program in Shinjuku



Premodern and Postmodern Images



The fact that humankind is being programmed by surfaces (images) should not be considered a revolutionary piece of news.

On the contrary,

Premodern and Postmodern Images



it apparently signifies
a return to a primitive origin.

before the invention of writing,
images were a decisive
means of communication.

Premodern and Postmodern Images

the Middle Ages and Renaissance appear so colorful to us in comparison to modernity, because **the alphabet truly begin to dominate after the invention of printing.**

Our situation can be interpreted as a return to the Middle Ages :,)

but

Television programs are different from Gothic church windows, etc.
premodern images are the products of skilled handworkers

postmodern images are the products of technology
there's scientific theory (written language) at work behind the programmed images

A code is a system of symbols.

Its purpose is to make communication between people possible.

Communication is a substitute.

Because symbols replace (“stand for”) the direct experience.

People are “alienated” animals.

because they are born and live in a world full of symbols and objects that give meaning to their life, that were made with certain intentions.

The symbols “mediate” the relation between people and the world.

They experience the world and life as meaningful, but those are not natural meanings.

images ————— Two-dimensional
symbols

reduce the

direct experience of the world ————— four-dimensional
situations of time
and space

to scenes.

Taken literally, “imagination” means:

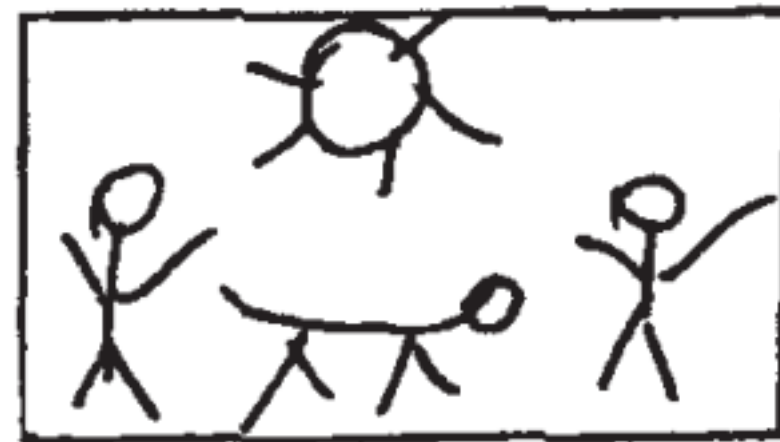
‘the ability to reduce the world of situations to scenes, and vice versa: to decipher the scenes as substitutes for situations, to make “maps” and to read them—including the “maps” that designate desired situations, for example, a future hunt (Lascaux) or gadgets to be built (blueprints).’

From Image to Line

Scenic codes gives rise to a specific way of life of societies that they program.
One can call it the “magical form of being.”

An image is a surface whose meaning is suspended in a moment:
all elements of the situation appear at the same time, they are “synchronized” in the scene.

One has to let the eye wander around to understand an image,
it has to put an order to the elements, it has to “diachronize” that “synchronicity.”



From Image to Line

For people programmed by images, time diachronizes the world, it orders things into positions.

It is the time of the return from day to night to day, of sowing to reaping to sowing, of birth to death to rebirth,

and magic is the technique that is called for in this experience of time.

It orders all things in the manner in which they relate to each other within the cycle of time.

The world, the world of images, the “imaginary world” thus codified, possesses the same form of being as that of our ancestors who were programmed and cultivated for untold centuries: for them, the “world” consisted of a bunch of “scenes” that demanded magical attunement.

The invention of writing consisted not so very much in the invention of new symbols,



but rather in the unrolling of the image into rows (“lines”).



With this event prehistory ends and history begins.

The line that stands on the right side of the image in the illustration rips the things from the scene, to arrange them anew, that is, to count them, to calculate them. It rolls the scene out and transforms it into a story. It “explains” the scene in that it enumerates each individual symbol clearly and distinctly (*clara et distincta perceptio*). For this reason, the line (the “text”) does not directly mean the situation, but rather the scene of the image, which for its part means the “concrete situation.”



They are “concepts” that signify “ideas.”

For example, in the illustration does not directly signify the concrete experience of the “sun,” but rather in the image, which for its part signifies “sun.”



Texts are one step further away from concrete experience than images, and “conceptualizing” is an additional symptom of being one step further away than “imagining.”

to decipher (“read”) a text, one must let the eye glide along the line.

Not until the end of the line does one receive the message,
and then one must attempt to bring it together, to synthesize it.

Linear codes demand a synchronization of their diachronicity



They demand progressive reception.

And the result is a new experience of time, that is, linear time, a stream of unstoppable progress, of dramatic unrepeatability, of framing: in short, history

As it transforms scenes into processes,
it generates historical consciousness as well

The industrial revolution, in order to crowd the masses around machines, programmed this mass with linear codes thanks to elementary schools and the press.

The victory of texts over images—of science over magic—is an event of our most recent history and far from being counted as conclusive.

From Text to Techno-Code

To the extent that surface codes dominate, that images replace alphabetical texts, this is the end of an experience of time made conceivable by categories of history, that is, as irreversible, progressive, and dramatic.

We are still generally programmed by texts, and thus for history, for science, for a political program, for “art.”

We still do not know for what meaning the techno-images that surround us are being programmed.

Our ignorance about the new codes is not surprising. After the invention of printing, centuries passed before writers learned that writing means storytelling.

At first they only documented and described scenes.

It will take just as long before we comprehend the virtualities of technocodes, before we learn what photography, filming, videomaking, or analog programming signifies. Meanwhile, we are still telling TV stories.

But these stories already partake of the posthistorical climate. It will take a long time before we achieve a posthistorical consciousness; but we recognize that we are close to taking the next decisive step, either stepping back from texts or all the way past them

Writing is a step away from images, because it allows images to dissolve into concepts.

With this step, the “belief in images,” that is, magic, became lost, and a new level of consciousness was reached that led much later to science and technology.

Techno-codes

(technical images: photography, for instance)

are a further step away from texts, because they allow us to make images out of concepts.

A photograph is the image of a series of concepts in the scene that signifies the facts at hand.

Not only can the camera not exist without texts,
(for example, chemical formulas)

but also the photographer must

first imagine,

then understand,

to be able to “techno-imagine.”

a new degree of alienation has been reached:

the “belief in texts” is lost,
(in explanations, in theories, in ideologies)

because texts are now recognized as “mediations”,
just as images were once upon a time.

We step out of the linear world of explanations and into the techno-imaginary world of “models.”

the image of a concept of a scene



That is a “crisis,” because the reaching beyond texts disempowers old programs, such as politics, philosophy, and science, but does not replace them with new programs.



There are no parallels in the past that allow us to learn how to use techno-codes, but we have to learn it;

otherwise we are condemned to endure a meaningless existence in a techno-imaginary codified world that has become meaningless.

The decline and fall of the alphabet points to the end of history in the narrow sense of the word.

🕒 This article is more than 5 years old

The disinformation age: a revolution in propaganda

Troll farms, bots, dark ads, fake news ... from Putin's Russia to Brexit Britain, new methods are being used to change politics and crush dissent. It's time to fight back

By Peter Pomerantsev

Post-Truth

In subject area: [Social Sciences](#)

Post-truth refers to a situation in contemporary politics where facts have lost their significance in public discourse. It is characterized by the prioritization of personal beliefs over factual accuracy. This phenomenon gained attention during events such as the Brexit referendum and the election of Donald Trump, where campaigns relied on emotive and often false statements to sway voters. Post-truth politics disregards the importance of truth and instead focuses on appealing to emotions for political gain.



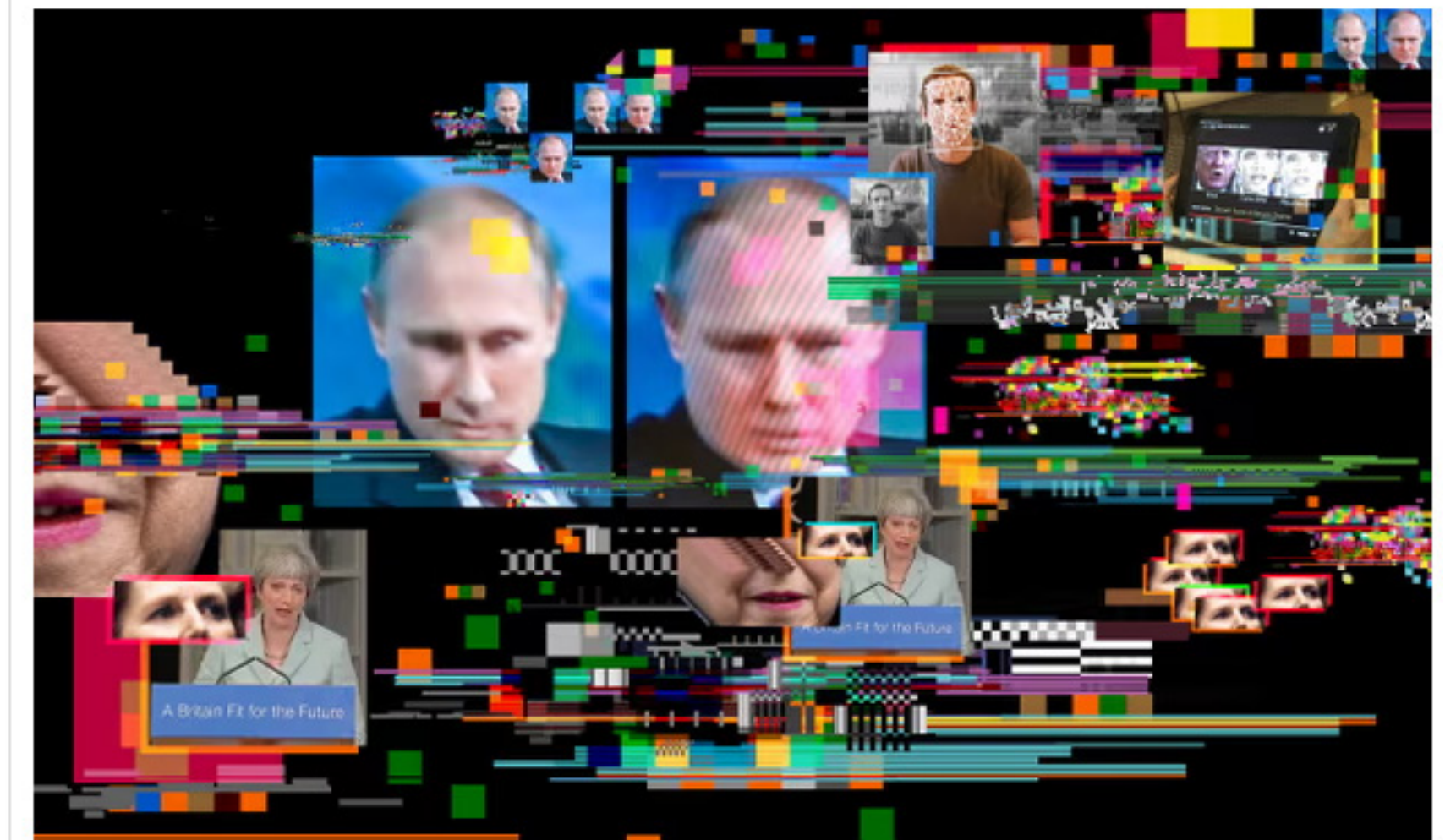
Peter Pomerantsev

Thu 16 Dec 2021 07:30 GMT

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Final tally of lies: Analysts say Trump told 30,000 mistruths – that’s 21 a day – during presidency

Former president made almost 21 untrue statements a day while in office, analysis suggests

Gino Spocchia • Thursday 21 January 2021 03:45 GMT • 11 Comments



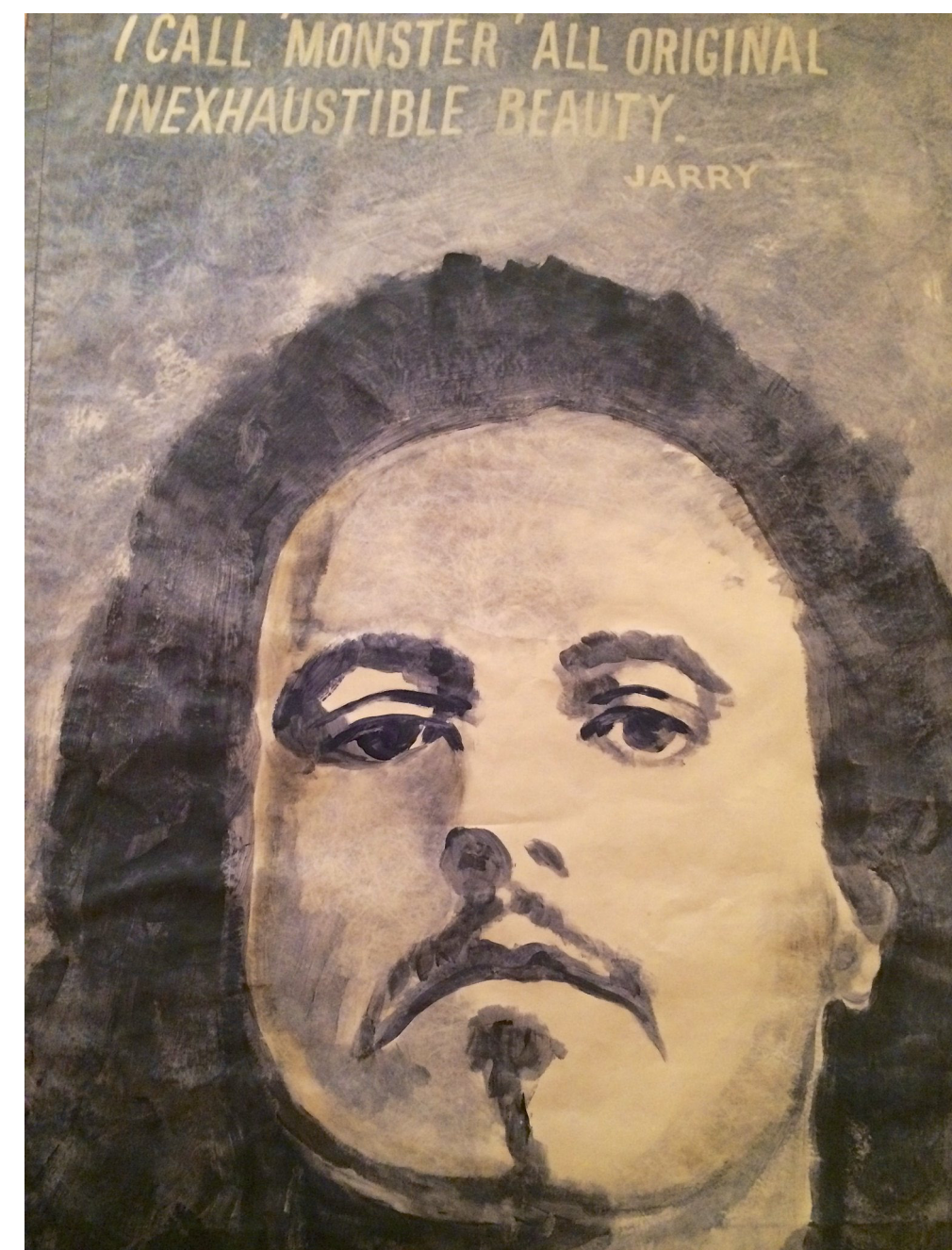
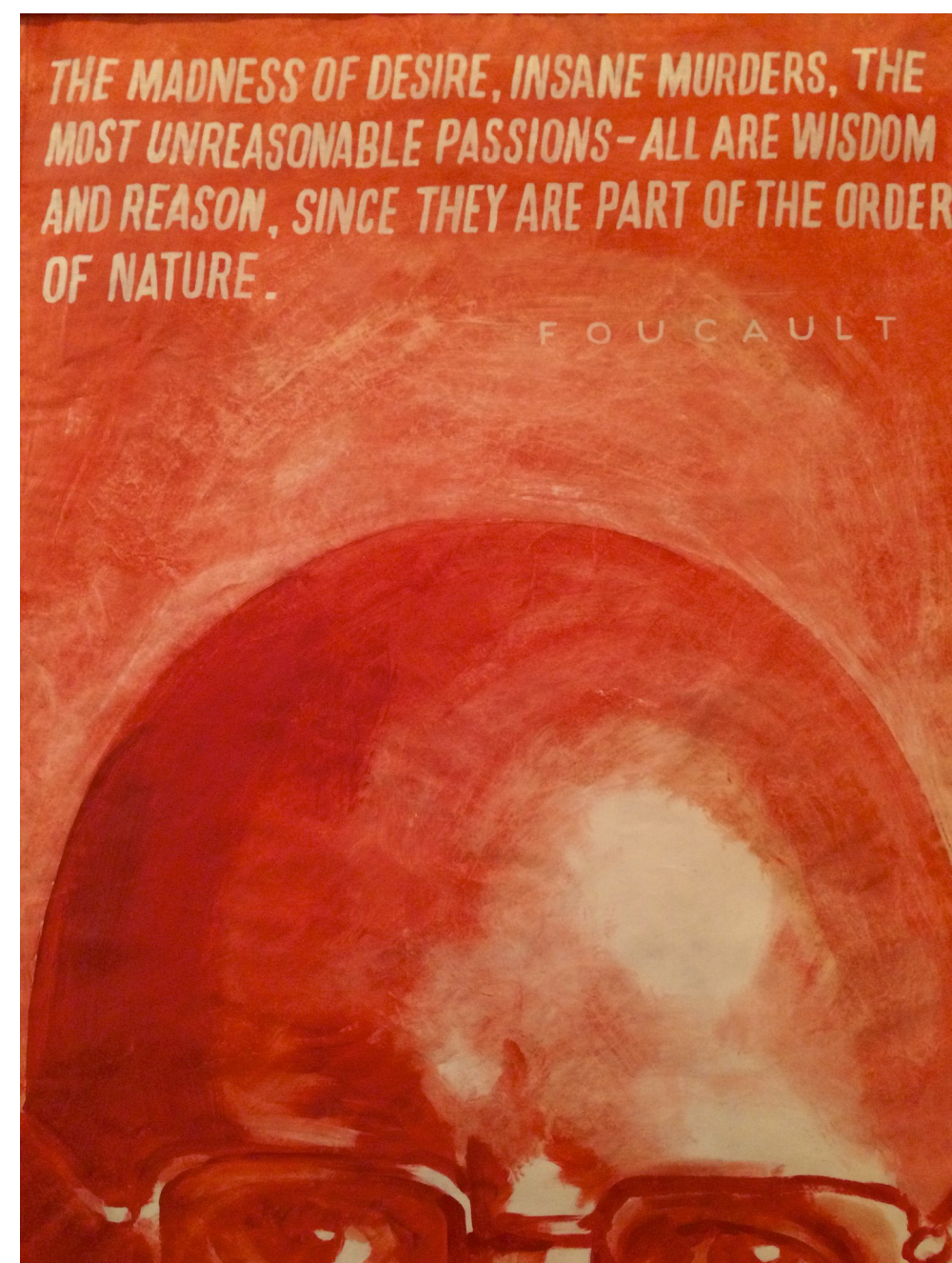
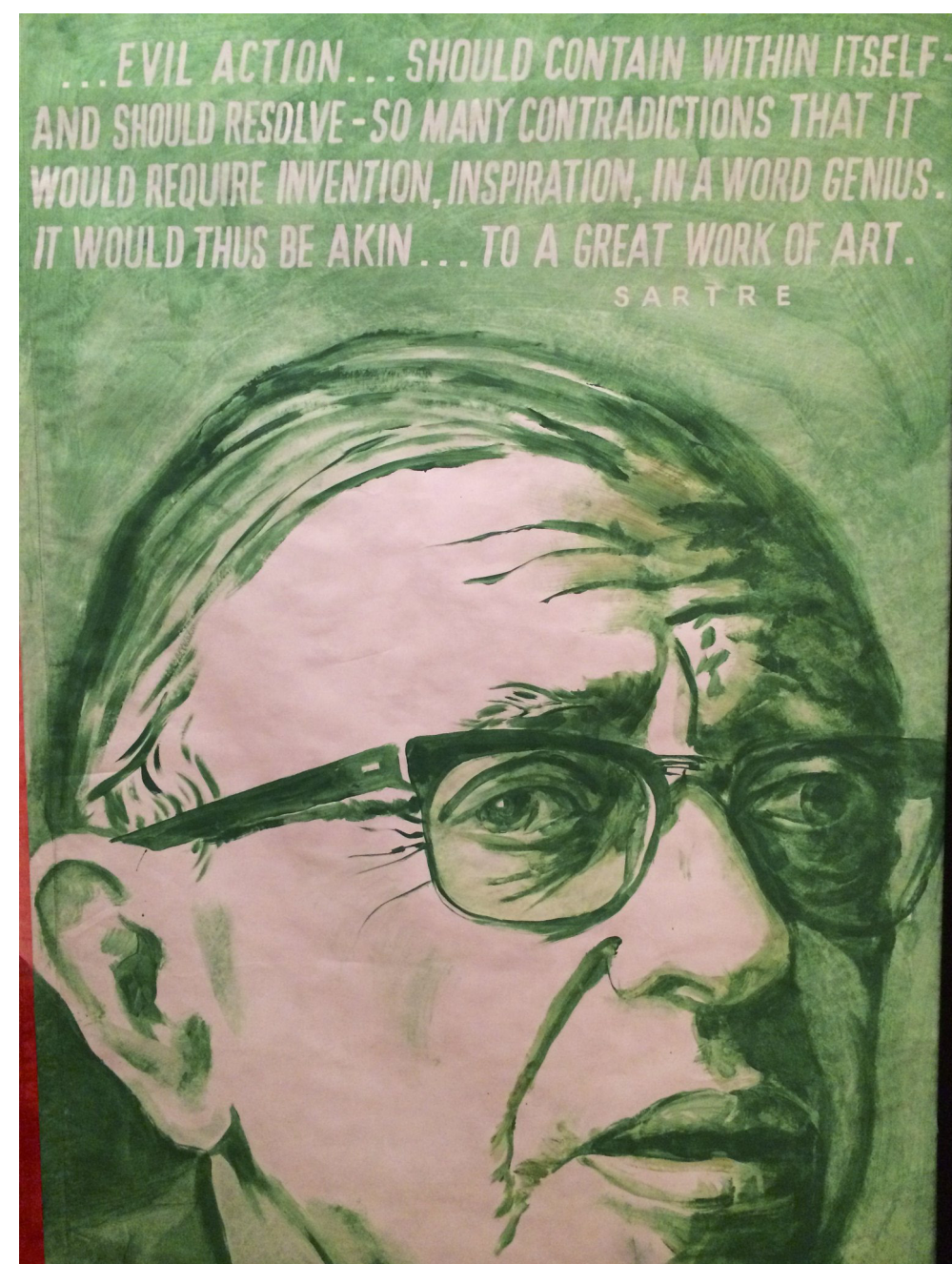
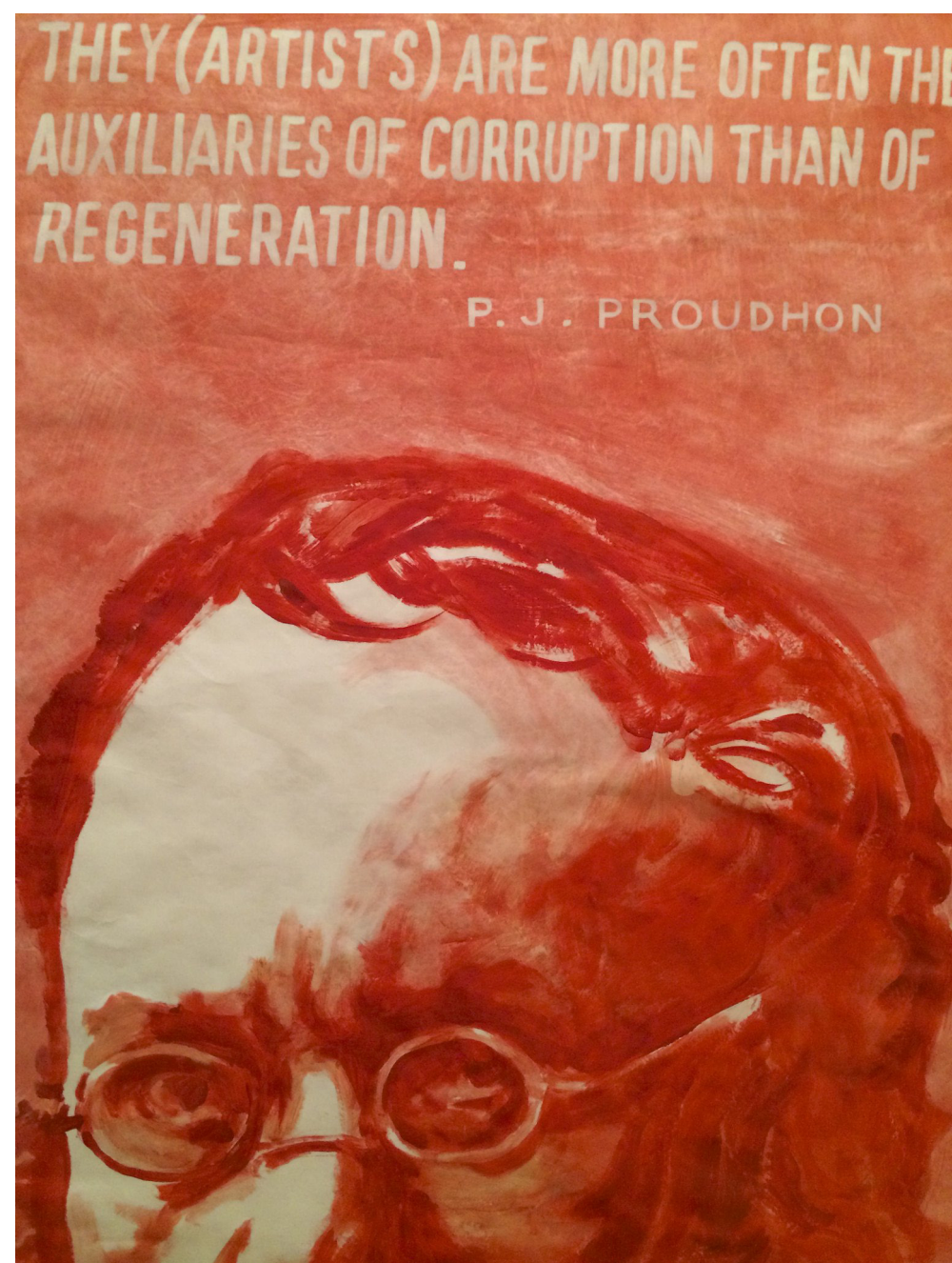
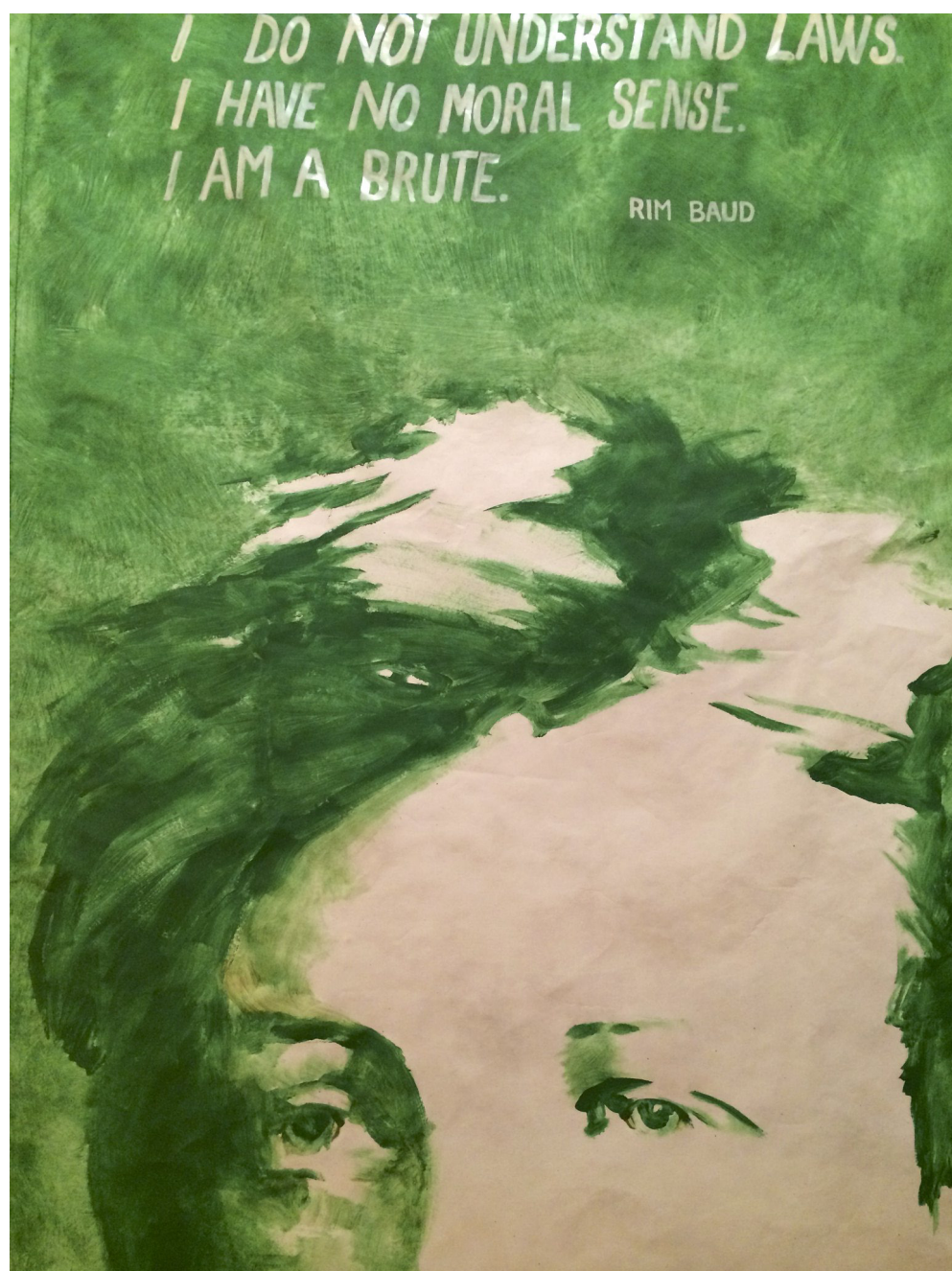
Latest polls

Polling average over a moving 10-day period, as of 31 Oct 2024





mike kelley
pay for your pleasures





Pay For Your Pleasure (detail), 1988, "Pogo The clown," by John Wayne Gacy, oil on canvas board, 18 x 14 inches.

TALES, BUT HALF TOLD

DRAWINGS BY PAULO LANGE

NOV 15th 6pm

217 HIGH ST, SWANSEA

