

- medium: neuter of *medius* → *middle* | 'what' lies in between [Latin]
- materials and techniques to make a specific kind of art → no longer viable for art if its essence is fully realised [C. Greenberg]
- conventions to be sought, codified, tested in changing circumstances → no implicit teleology, no intrinsic end-point [S. Cavell]
- post-medium: a *medium* 'traditionally' not intended to make art → any *medium* may [be employed to] bring about art [R. Krauss]

- hypothetical substance (transparent, weightless, frictionless, all-pervading etc.) believed to act as the *medium* for e.m. wave transmission
- M-M experiment (1887) → no motion of Earth through the ether detected
- no reference of absolute rest + Newtonian mechanics → speed of light observer-dependent → incompatible with Maxwell's theory
- no reference of absolute rest + no absolute time → Einstein's spacetime [four-dimensional, non-Euclidean structure] → compatible with Maxwell's theory
- no need of a one of a kind material *medium* → new metric of *spacetime*
- addressing a work of art beyond traditional materialisation and in the sense of modern physics '[...] dislodges the idea of medium from a set of physical conditions and relocates it within a phenomenological mode and address that can itself function as the support for the medium' ¹

¹R. Krauss, *The Crisis of the Easel Picture*, in *Jackson Pollock: New Approaches*, New York: Museum of Modern Art, 1999, p.169

- artist's multiple: noisy data from the object-phenomenon to be referred to as the work of art
- phenomenon: energy transfer from a *pinus nigra* needle burning to a set of sheets
- fire as an active agent | combustion as a unique and unrepeatable event
- data progressively weaken their original content → archetype of sign-making | –finding
- data presentation → self-standing 'object' that does not depict the world as expected
- phenomenon and work of art become an inherently glitched dyad
- different techniques merged [digital encoding/processing | montage of frames as video | 3D-object | animated surface] → potential of *post-media* to be metamorphosed *with* or *into* one another
- the *medium* is not the set of fire-impressed sheets | a matrix of pixels
- the *medium* is the set of relational | mathematical structures within the recorded data which determines their representation

object(s)
under in-
vestigation

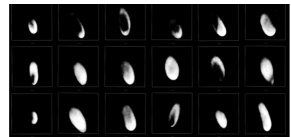
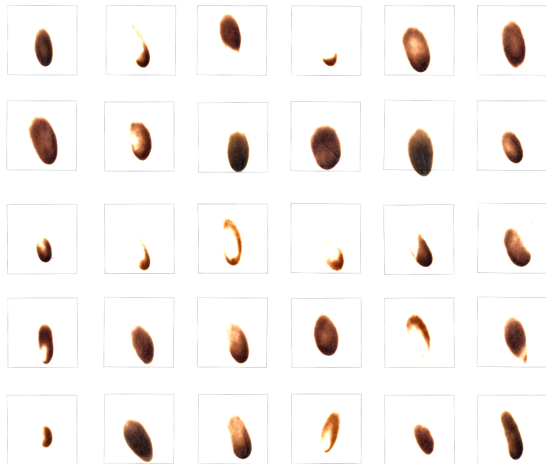
Federico
Federici

contrasting
definitions

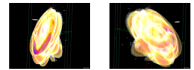
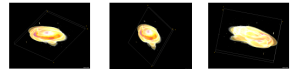
a proposal

workbook
of the
universe

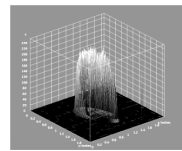
sign-word
duality



Montage of the 60 time-frames (8-bit images, Invert LUT) to be processed.



Time series as a three dimensional object (time on the z -axis) reconstructed by means of the averaging projection method. [Volume Viewer, Fire LUT, ImageJ 1.54b]



Animated surface plot of pixel intensity (on the z -axis) of the 60 time-frames. [Stack 3D Surface Plot, ImageJ 1.54b]

- how does the textual *medium* modify throughout the process attempting to focus [it]?
- classical ideas: a word [a particle] is a lump of signification [matter]

a double-slit approach

object(s)
under in-
vestigation

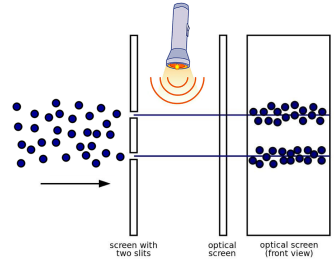
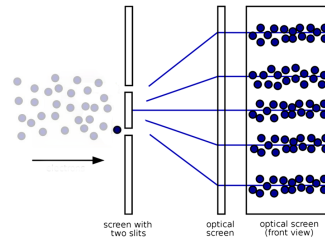
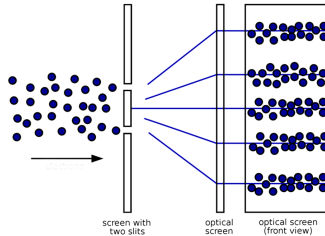
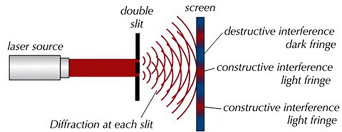
Federico
Federici

contrasting
definitions

a proposal

workbook
of the
universe

sign-word
duality



a double-slit approach

object(s)
under in-
vestigation

Federico
Federici

contrasting
definitions

a proposal

workbook
of the
universe

sign-word
duality

- particle|wave duality of quantum objects → something idiomatic
- by analogy: word|asemics duality exists
- a sign behaves like a word when pinpointed | recorded
- interference: signs reinvent | conceal their meaningfulness and go with it into new contexts
- sense no longer word-situated → high textual quality while essentially abstract in expression
- conventional textuality and asemics → linearity of reading | writing vs. nonlinearity of vision
- the 'writer' triggers the underlying relational structure for the 'reader' to complete | detect further elements of the writing → *disjunctive writing*

- '[...] the task is no longer to produce another instance of an art, but a new medium within it'²

one word (or anything else)
absence /
(in any of the obvious senses)
language is a medium of incorporation
language is a medium of modification
language is a medium of absorption
language is a medium of abstraction
of hermeneutic pressure
of invented / forgotten signs
of balance-counterBALANCE
(...)

²S. Cavell, *The World Viewed*, Harvard University Press, 1979, p.103