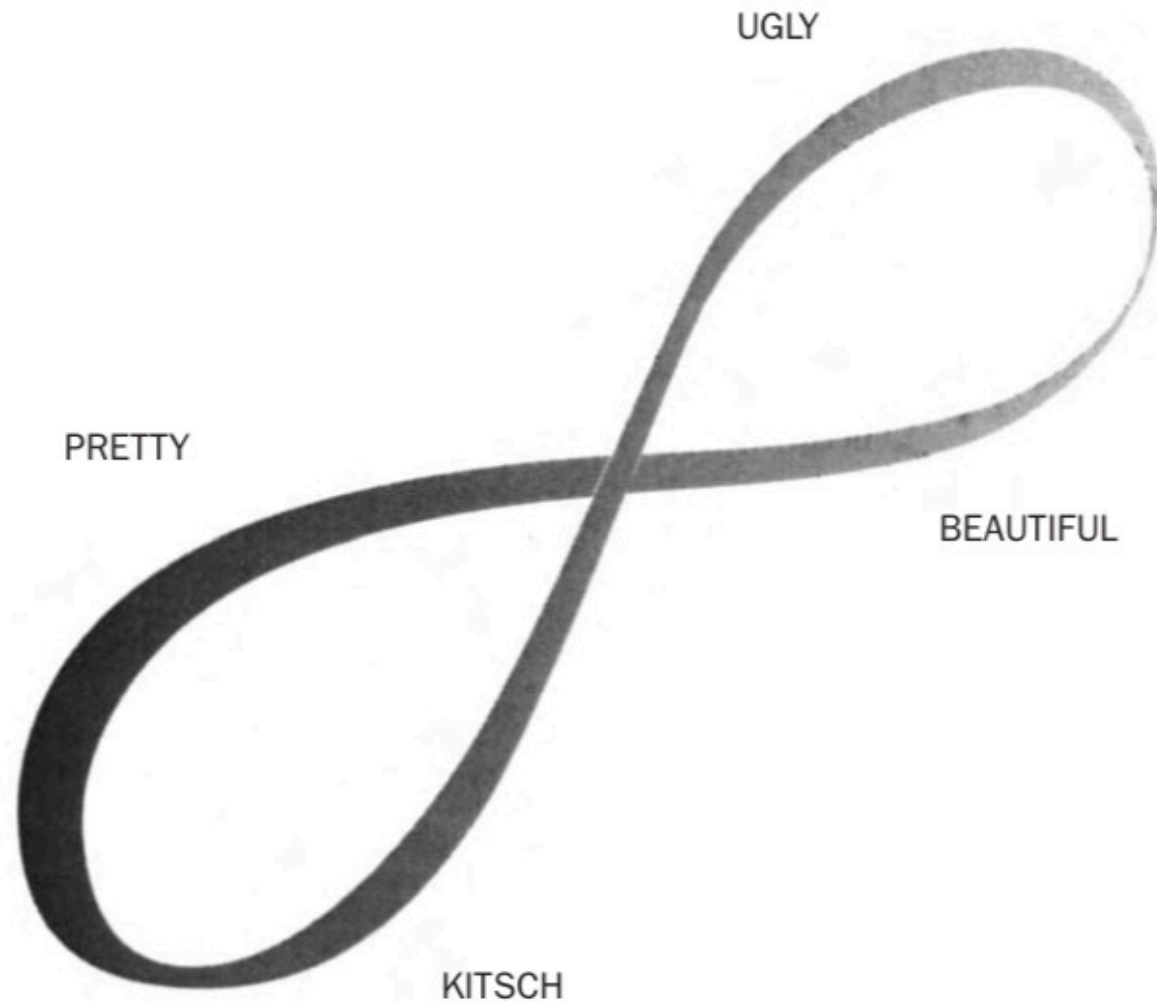


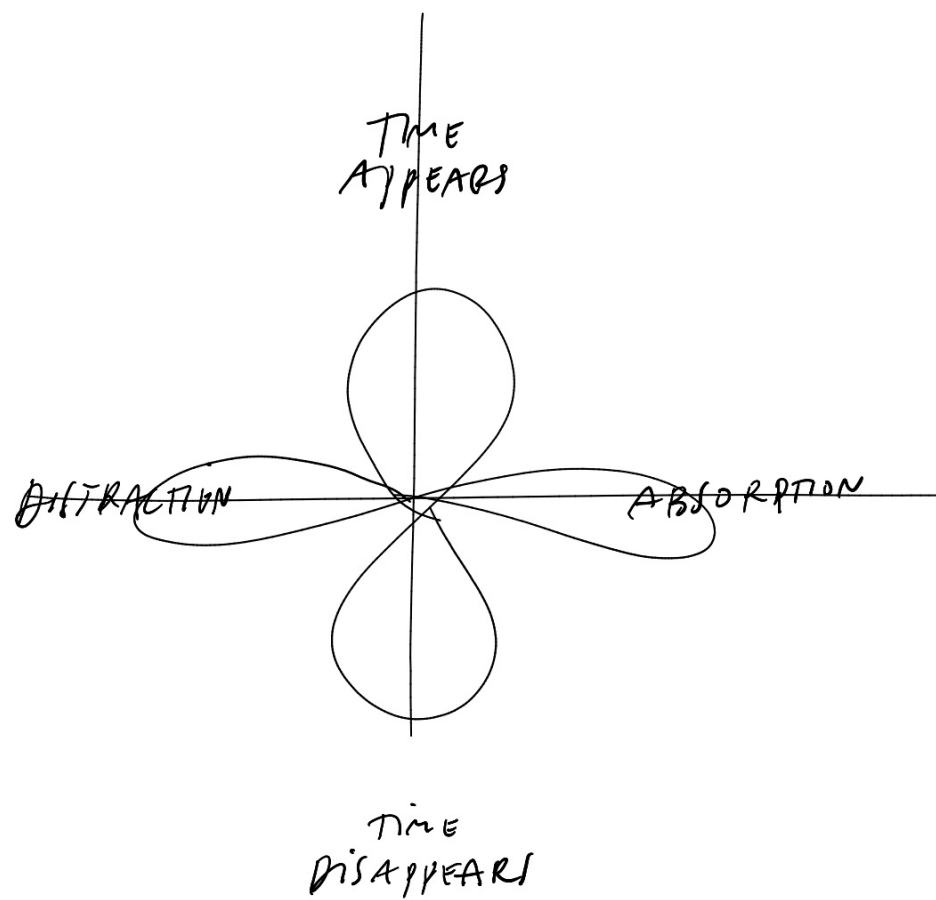
RITUALS FOR CAMERA

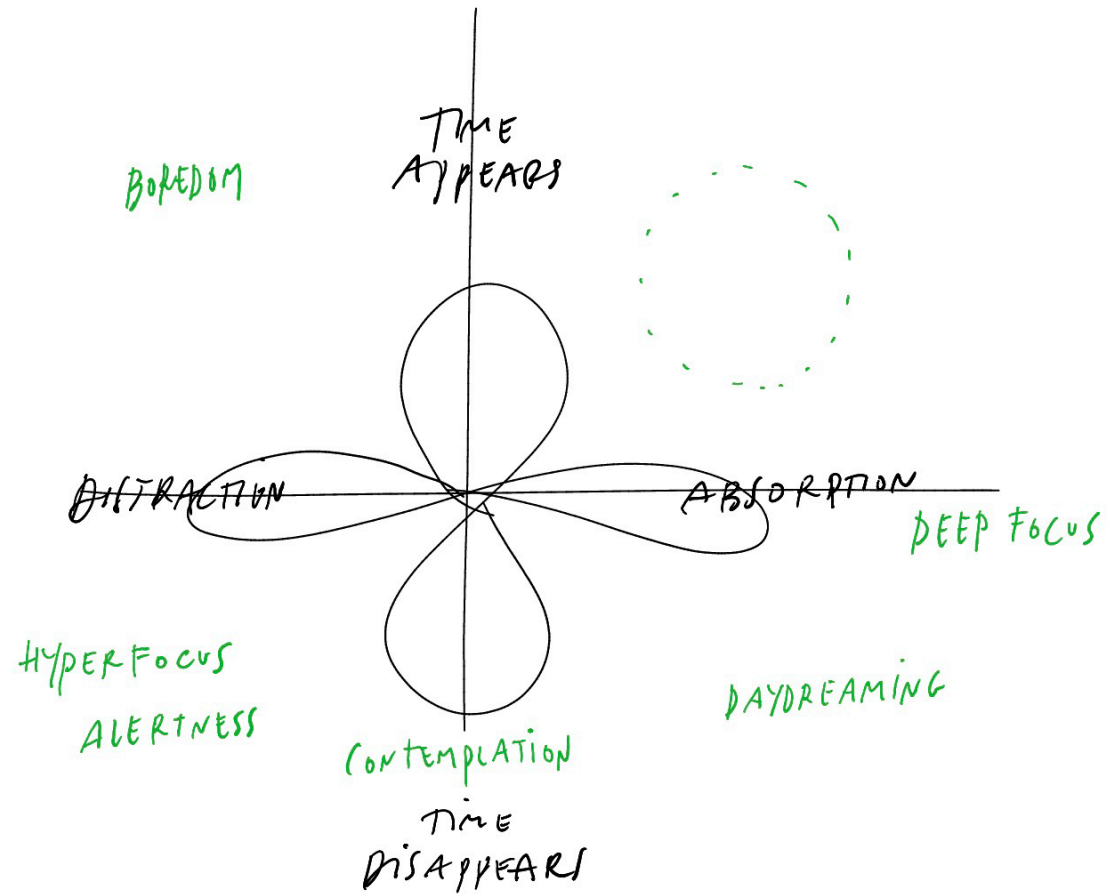
In search for visual repetition to install attentional shifts

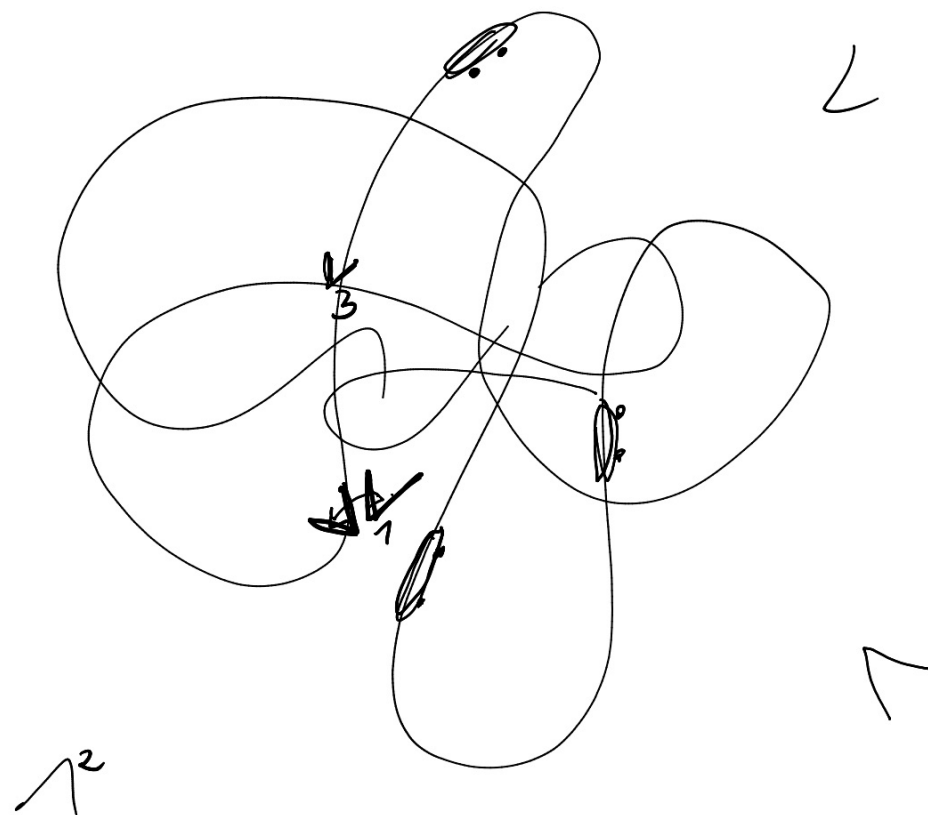
Ans Mertens | LUCA School of Arts



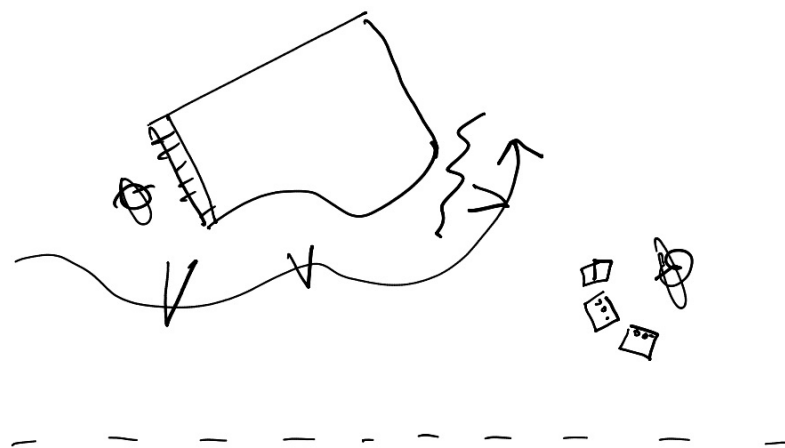
“Aesthetic” means “capable of being experienced” and “habit” implies anaesthetics: that which has become habitual is no longer experienced at all. Thus habit as a fundamental category in aesthetics is a measuring rod for experiences, for perception. (...) Or, to say the same thing in more acoustic and informatic terms: everything aesthetic begins as a terrifying enormous noise (“big bang”), and as it grows more habitual (“redundant”) it ends in a quiet whisper (whimper).













Morning Session (2022, HD film, 11'), Elke van Buggenhout, Adriaan Severins & Ans Mertens

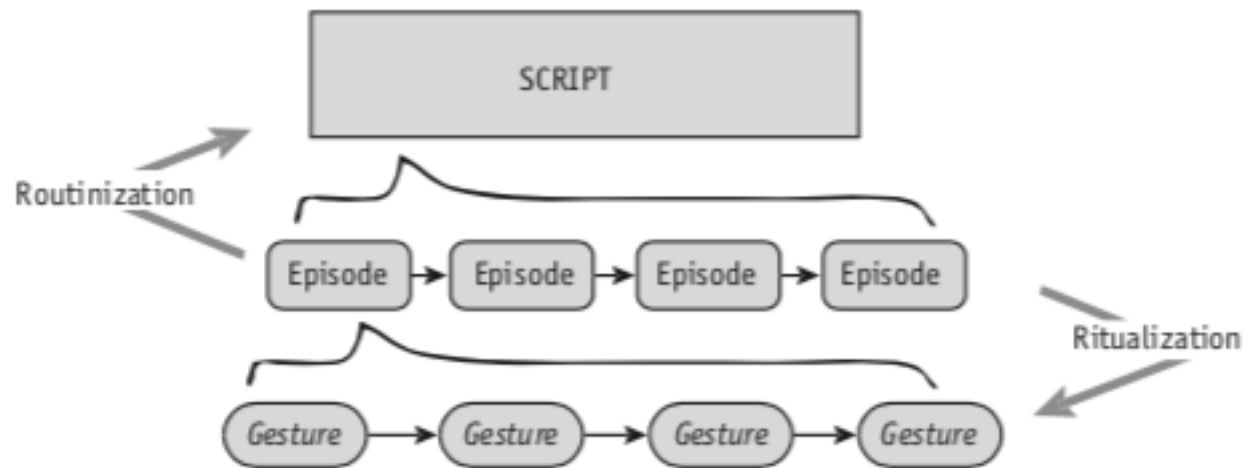
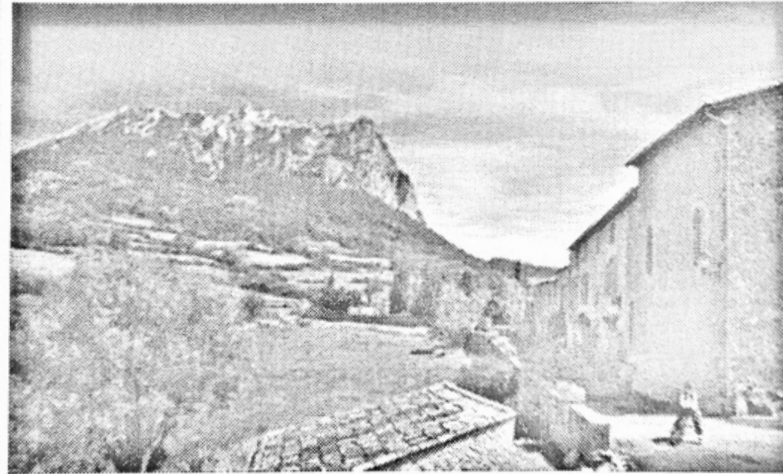


Figure 3.1 Routinization versus ritualization. Reprinted with permission from Keren et al., 2010.

If a ritual washing, for example, involves excessively repeated gestures of wiping, gestures which are themselves repeated on the already-clean object during the next day's performance, then the fact that these gestures lack an everyday, pragmatic goal—like actual cleaning—is significantly underscored. Attention is drawn instead to the movements themselves. Since close observation of movements often involves mental simulation of them, this new focal point aids in the generation of a sense that the actions are virtually shared. The shift in attention itself can elicit a sense of profundity, sacredness, or transcendence, as everyday goals are set aside, and new insights and perceptions are allowed to emerge. Moreover, as carefully controlled and replicated motor movements never happen by accident, the deliberate repetition powerfully signals intentionality, revealing to the external world the internal commitment of the participant.

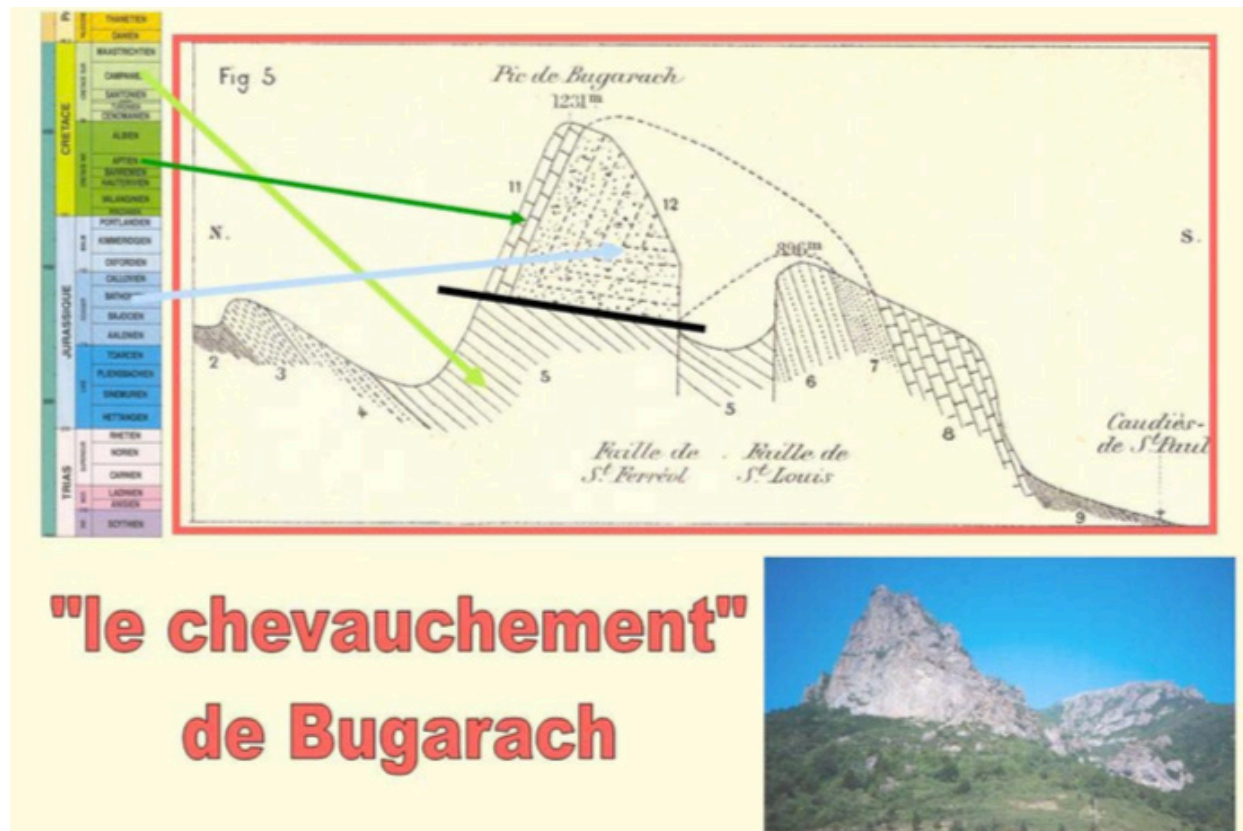
Bugarach: the French village destined to survive the Mayan apocalypse

An ancient prophecy claims the sleepy Pyrenean village will be the only place on earth left standing when the world ends on 21 December 2012. But, oddly, not all the locals are happy about it



📷 Bugarach ... AKA 'the doomsday destination'. Photograph: Reuters

Up in the foothills of the Pyrenees, in a tiny village nestled amid breathtaking landscapes and eagles in flight, a man in a woolly hat pushes a wheelbarrow up a narrow street whistling to himself as the smell of woodsmoke drifts out of chimneys. The only sight slightly out of place are 20 zombies, staggering wild-eyed and bleeding, down the mountain path. But, unlike most of the bizarre things said about this place, the zombies at least make sense. "We're making a pastiche film about the apocalypse for our university leaving do," says Joel, 23, a pharmacy student from Montpellier dressed in a torn grey suit with two black eyes and a dribble of blood from his mouth. His student friend, a dwarf in a cow suit, adds: "Bugarach was the perfect setting. Everyone knows this village as the world centre of armageddon, we couldn't resist."



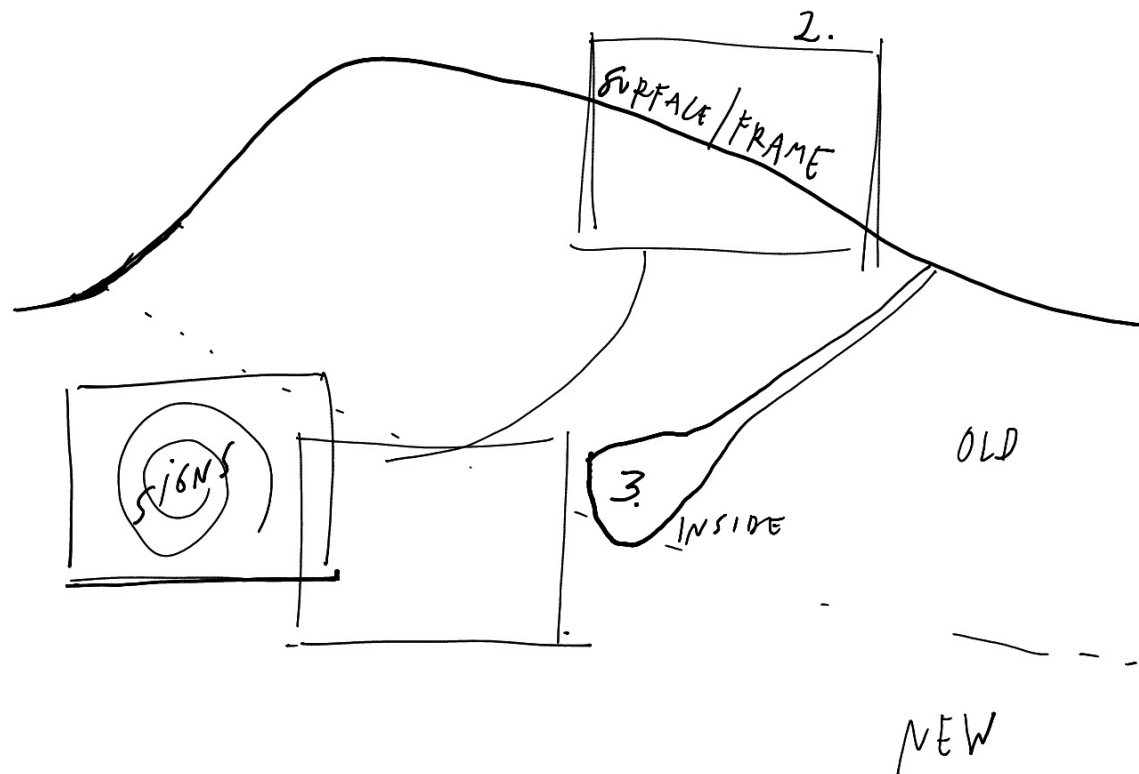
"le chevauchement" de Bugarach



“Everyday things have nothing to do with the ‘low’ aesthetic of ‘high/low’ culture that has allowed the popular to infiltrate the prestigious art gallery in order to affiliate it to art.”⁹² Instead, “what happens in the commonplace is mainly a matter of common sense. Such activities can be thought of as trivial but they do constitute independent acts and as such represent a significant part of the make-up of the everyday world—the commonplace.”

- 1 OUTERSPACE / VIRTUAL IMAGINATION
- 2 SURFACE x LIVING
- 3 INSIDE / INVISIBLE

* PROJECTION / NOISE
* 1.





Rameijer, Jaap. The Beauty and Message of Orbs. Abraham Tol. February 3rd, 2013.
Youtube Video. 14'44", <https://www.youtube.com/watch?v=W8z9WLp-3dQ>