

# PICTURES & POEMS

by  
Line Brandt

ZOO, 1975: 8MM STILLS (I-IV)

"Someday I must leave  
something"



Per Aage  
Age: 31



In memoriam:  
Harly Sonne [1948-1998]



*Hard hat area: Facts under construction (poems I-IV)*

"Something happened  
behind my face"  
(Chico)

I.

When I gained consciousness, I injured someone  
by accident, inducing rejection out of factuality  
impact is what I felt

it is a dangerous place when weaponry is invented each time  
it is a dangerous place when weaponry is not all you have to look  
out for

II.

a person is a style of movement

the outside attention is thought to be god  
but is you

first comes the other when I am here who speaks

silences are resonant  
silences are beats

III.

I sign my name askew and so  
by saying do  
a contract is binding for a fact

a good intention is for you to act on, or bad

bring it into a line  
meant words obligate

a promise counts when I make it and only then

he promised is not a promise but a fact

IV.

without spacing he said  
humbling was the moment when a girl ripped  
my heart asunder, when I felt the vicious  
cuts of my pain swallow  
me like approaching thunder.

E = event. "All other events are in the (*absolute*) *elsewhere of E* and  
are those that will never affect and can never be affected by E."  
(wikipedia: light cone)

the bird print on the window  
glass was better proof  
of the bird's existence than  
the bird ever was

*Found objects: On music, language and math (ready-mades I-IV)*

## *I. Music, roughly speaking*

### 1. *Key Points*

A *melody* is the line, or tune, in music

Each melody is unique in its *contour* (how it moves up and down) and in its range, or span of pitches

An *interval* is the distance between any two pitches in a melody.

A melody that moves

in small, connected intervals is considered *conjunct*, while one that moves by leaps

The units that make up a melody are *phrases*; phrases end in resting places

A melody may be accompanied by a secondary melody, or a *counter-melody*.

Rhythm is the movement in music, the beat that holds everything together (Webster).

### 2. Melody is the outcome of an agreeable succession of notes

is the part of your song your listener will remember

The melody is the soul of the song. the syntagm

defines the song's identity

Melody is the primary repository of abstract "idea"

A version: Melody is the very essence of music is the very essence

If chords are the vertical element in music, melody is the

Often the best melody is the one that already exists.

### 3. Roughly speaking, the melody is the single (monophonic) pitch sequence a listener might reproduce if asked to whistle or hum

in very many cases a single, prominent melody line can be agreed upon by most listeners. Thus, while we are in the dangerous position of setting out to quantify the performance of automatic systems seeking to extract something that is not strictly defined, there is some hope we can conduct a meaningful evaluation.

In many cases, listeners find it easy to identify the melody

Notes are in alignment

the vibrations cause absent sounds to be heard, silence too

Avant-garde, aversion: amazing amount of loud noise masquerading as music  
loud noise masquerading as music, loud noise masquerading as music (or vice versa)

In sports, in music halls, in auditoriums:  
silences beat within

listeners

schooled to shiver

(e.g. American philosophers have been schooled to shiver at the mere mention of Descartes)

Due to the chaotic nature of play, it is normal for players and/or the ball to go out of bounds frequently during a game. (wikipedia: out of bounds)

The basic problem is that while the pitch of a single musical note is consistently represented as a waveform with a more or less stable periodicity (giving rise to a set of harmonics at integer multiples of a fundamental under Fourier analysis), ensemble music will frequently include episodes where four or more notes are overlapping in time, and moreover

the fundamentals of these notes may be in simple integer ratios, meaning their harmonics actually coincide, giving complex patterns of constructive and destructive interference in a narrowband spectral analysis; this harmonic mingling appears to be at the core of musical harmony.

a style of attention frames what comes next

*II. We say "I'll have an espresso"*  
(Turner)

In these narratives, we possess straightforward powers of decision, judgment, and choice. Consciousness is equipped for just such little stories of choice. We act so as to move in the direction of one of the possibilities. We say, "I'll have an espresso". We are not set up to see the great range of invisible backstage cognition that subtends what we take to be evaluation, decision, and choice, any more than we are set up to see the work of vision or language.

III. Normally you see a person's forehead all at once  
(Langacker)

if someone has a forehead  
with a certain shape, I could say *[His] forehead rises less steeply near the hairline*. In other words,  
there is a sloping forehead, and then [when] you get near the hair,  
it sort of flattens out. But normally  
you see a person's forehead all at once.  
So you use imperfective. *His forehead rises steeply or less steeply near the hair line*. If I try to use perfective  
virtual motion, say *His forehead is rising steeply near the hairline*, that doesn't work.  
That suggests someone moving along that path, but, you  
know, who is going to move along someone's forehead?  
I mean that a forehead is small, a person is big. No one  
is likely to be moving along a person's forehead. It's hard  
to imagine there being a mover tracing along that path.  
So it's very funny to say *His forehead is rising less steeply near the hairline*.

IV. Proof

(notebook of a mathematician)

Let  $x$  equal  
the quantity of all  
quantities of  $x$ .  
Let  $x$  equal the  
cold. It is cold  
in December.

The months of cold equal  
the months November  
through February.  
There are four  
months of cold, and four  
of heat, leaving four  
months of indeterminate  
temperature.

In February  
it snows. In March  
the lake is a lake  
of ice.

In September the students  
come back and  
the bookstores

are full. Let  $x$   
equal the month  
of full bookstores.  
The number of books  
approaches infinity  
as the number of months of  
cold approaches four.

I will never be  
as cold now  
as I will in  
the future. The future  
of cold is infinite.  
The future of heat  
is the future of cold.  
The bookstores  
are infinite and  
so are never  
full except  
in September.



