

Chat Thread –  
Friends of Attention  
Gathering # 5  
Cameras/Screens/Attention  
(Lane Stroud!)

From D. Graham Burnett to [Everyone](#): 2:21 PM  
No sound is intentional, team - we are just  
looking ....

From John Muse to [Everyone](#): 2:23 PM  
Really intrigued by the difference between his  
mode of looking and hers.  
She's attending to something-and we're not  
allowed to see what she sees or to see as she  
sees.

From John Muse to [Everyone](#): 2:30 PM  
In both clips the artifices of the zoom or the  
push-in or pull-out signify "close attention,"  
not just landing on the close-up but moving  
too it in time.  
Temporalizaing attention through spatial and  
temporal camera moves.

From CASEY to [Everyone](#): 2:32 PM  
Thanks, Lane.

From D. Graham Burnett to [Everyone](#): 2:45 PM  
How do cameras pay attention?

From chiara to [Everyone](#): 2:46 PM  
Also: "how is an image a prop?" p. 69

From D. Graham Burnett to [Everyone](#): 2:49 PM  
"How are our attentional lives mediated/  
informed/shaped by cameras"

From D. Graham Burnett to [Everyone](#): 2:50 PM  
12 mins ... for these breakouts - and if you have stuff to put in the chat thread when we come back, great! But if not, no worries - this one is much more about just some old school seminar-style conversation and thinking ...

From Gabriel Perez-Barreiro  
to [Everyone](#):  
humans need time to write dude

From Sal Randolph to [Everyone](#):  
3:03 PM  
3:03 PM

The still zoom camera - what it allows you to see, the way it does and does not direct attention.

Helen: Still cameras allowing for moving attention.

Helen: Are there cinematic strategies where the camera moves in one way, but your attention is directed another way.

Fight scenes in contemporary movies where you want to see what is happening but the cuts are moving too fast for you, taking away exactly what you want to see

We also discussed virtual backgrounds a bit and what are the motivations for using them, in this case Ed talked about wanting to see the image himself.

From Jane Cook to [Everyone](#): 3:03 PM  
Is the camera a dispassionate observer, or to what extent is that view pre-/post-processed by craft and choice, such that we never see the artwork, only the recrafted view of the art through the film makers vision.

From Stevie to [Everyone](#):  
#Truth IsEphemeral

From Jane Cook to [Everyone](#):  
3:03 PM

3:03 PM

What is the role of AI and real time image processing going to be on immediacy?

From Dominic Pettman to [Everyone](#): 3:05 PM

We talked a bit about how the camera is reshaping the "real" world: how some people are getting cosmetic surgery to look more 2D on Instagram. Likewise, chefs caring less about taste than aesthetics, etc.

From Whitney Sha to [Everyone](#): 3:05 PM

We were talking about whether the "screen" needed to be a literal or physical entity. Hal Foster brought up the difference between painting and sculpture, and I'm wondering whether there's an analogous difference between cinema and theater. In both sculpture and theater, there's no literal 2D "screen". Would one still exist for those media, even if it's not tangible? And if there isn't one, how does the viewer's gaze figure?

From Dominic Pettman to [Everyone](#): 3:05 PM

I also talked about live-cams that may or may not be controlled by a human or a motioncapture robot. The interesting undecidability there.

From Sal Randolph to [Everyone](#): 3:06 PM

As in colloquy, it would be helpful to give us 5 mins specifically to make notes

From Izik to [Everyone](#): 3:06 PM

Interesting in the second clip how Rossellini seemed to be trying the "capture" the sculptures fully. Orbiting and scanning them repeatedly, committing them to film from every angle. Like vintage photogrammetry.

From Dominic Pettman to [Everyone](#): 3:06 PM

The others in my group: feel free to chime in!

From John Muse to [Everyone](#): 3:06 PM  
One nice share from our group: what films actually inculcated museum behavior, i.e., taught us how to look at works of art.

From Carlos Montemayor to [Everyone](#): 3:06 PM  
We talked a bit about agency in the camera and observer. Imitation and familiarity in image reproduction, and disorientation by challenging the way we typically pay attention to scenes.

From Joanna Fiduccia to [Everyone](#): 3:06 PM  
Francis Alys's *Night Watch* - the surveillance camera follows the fox through the museum at night, as it appears at moments to contemplate the works, - a simultaneous "wilding" of the gaze and a domination of it by surveillance. Camera traps in nature, set to recognize the animal by its behaviors, the intimacy one might thereby accumulate only through the image. Primates taking selfies, and the subsequent court case about whether the primates had rights of authorship (and, by extensions, rights under the law) - whether, that is, the right to have rights follows from the ability to represent oneself. BUT/AND ... is the surveillance camera the movie camera? Now we have cameras that can accrue massive amounts of data and search for patterns within it so as to be able to "see" something within the footage. This, however, seems utterly unlike the operation of the camera historically, conventionally, as a surrogate for the subject, for whom time is also automated.

From Helen Singh-Miller to [Everyone](#): 3:07 PM  
But what about the camera doing one thing and the viewer being free, if not inspired, to do another ....

From Joanna Fiduccia to [Everyone](#): 3:07 PM  
Oh! And deer trackers, who refer to the traces of the animal left in the forest as the "search image"

From Dominic Pettman to [Everyone](#): 3:07 PM  
Oh, I also talked about how if I close my eyes, and try to imagine some transcendent scene, along with beautiful movement, I find that my sweepings and swooping are mimetic of cinematography. Colonized by Hollywood, music videos, etc.  
"The camera in our heads"

From Dominic Pettman to [Everyone](#): 3:07 PM  
And how to escape it

From cleveland to [Everyone](#): 3:08 PM  
To follow up on Dominic's report: we discussed the ways cinematic cameras limited themselves to representation and then wondered if this scene of Cameron's selfawareness is representation/expression or something more

From Sal Randolph to [Everyone](#): 3:08 PM  
Powerpoints as "still films"

From John Muse to [Everyone](#): 3:08 PM  
Famous sequence in John Berger's Ways of Seeing which analyzes and enacts the way film shows and narrates works of art.

From Gabriel Perez-Barreiro to [Everyone](#):  
3:08 PM  
Bruce Nauman "Mapping the studio (Fat Chance John Cage)"

From Joanna Fiduccia to [Everyone](#): 3:08 PM  
Yes, thank you Gabriel!

From Ed Quinnan to [Everyone](#): 3:08 PM

Sal also reminded us how with Zoom we are interacting with the camera and seeing one another's interaction with the camera.

From Gabriel Perez-Barreiro

to [Everyone](#):

3:09 PM

Microsoft's AI Snow Leopard mapping project (surveillance as AI looking for patterns over huge data)

From Gabriel Perez-Barreiro

to [Everyone](#):

ie not camera logic

3:11 PM

3:12 PM

From Justin Smith to [Everyone](#): 3:13 PM

In honour of Hal's background image of the Lascaux Birdman, it's worth recalling the hypothesised cinematic effect that Paleolithic cave images were supposed to produce when observed under flickering light .

See Marc Azema, "Animation and Graphic Narration in the Aurignacian," *Paléontologie* 7 (2015)

From Carla Nappi to [Everyone](#):

Are we emailing these to

[friendsofattention@gmail.com](mailto:friendsofattention@gmail.com)?

From Lane Stroud to [Everyone](#):

Yes!

From Carla Nappi to [Everyone](#):

Thanks!

3:16 PM

From D. Graham Burnett to [Everyone](#): 3:16 PM

[friendsofattention@gmail.com](mailto:friendsofattention@gmail.com)

From Carla Nappi to [Everyone](#): 3:17 PM

Mail drop

From Khaled Malas to [Everyone](#): 3:18 PM  
Thank you Lane!

From Joanna Fiduccia to [Everyone](#): 3:18 PM  
Thank you, Lane and Hal!

From Iciar to [Everyone](#): 3:18 PM  
Thank you Lane. That was great!

From Carla Nappi to [Everyone](#): 3:18 PM  
Thank you Lane! I have to jet off now but  
MWAH to everyone.