

and perhaps we keep on doing it till we construct some ideas and re-edit it for what we want to have for the show. (a) A large rectangular box, with one face given over to the projection of shadows. A place of illusions and tricks, a place where we don't know if we're experiencing the first, second or third world (reality, shadow, shadow of the shadow). (b) The switch between screen and the space. This will give you an idea about the kind of work he makes. Music becomes a reminder, and despite its invisibility and ephemerality, emanates in the human body, merging the reality of the screen with that of outside space, the characters of a film with that of the viewers. (c) "He is cited as trying to measure the world in order to check whether it exists and whether, when absent, he also still exists". (b) That's the narrator describing what would happen to one of the prisoners if he was released, upon his return to the cave, and after having seeing the outside world — the one not projected onto a wall. (a) [The] work is witty, makes familiar things seem strange. He works in video, performance and sculpture. His website will give you an idea about the kind of work he makes. It's a piece that really focuses on this switch between screen and space, and the ways in which these actions intersect both cognitively as well as economically. (c) The switch between the present and the image. (a,b) "The presence of the non presence" of the people walking by onto the screen — or the wall where prisoners see the projected shadows. (c) Projected onto a disco ball. The voice (and sound), are tricks used to reinforce those assumptions. (c,d) Look forward to reading what happens next. (c) We perceive forms (or ideas) from a particular view/space/time, along with the ideas you discussed about how music connects us and our experience to a wider reality/history outside of our perception in one moment. (d) This lead me to think about the sky. (c) I'm thinking about The Symposium as a place of multiple voices, each individual presenting a paper on a theme (loosely) linking back to common thread; a place of discussion and study, but more a place in which separate specialisms come together but also stand alone. (b) I thought of our habits of drawing conclusions when we watch moving images, and all the assumptions we make, especially in Hollywood movies, about that which come next, and that which will happen at the end (the future of the present of the film). (d) On 21 October this year is the peak of the Orionids meteor shower that happens annually [HYPERLINK "http://www.meteorwatch.org/2011/01/04/meteor-showers-for-2011-2012-ones-to-watch/"](http://www.meteorwatch.org/2011/01/04/meteor-showers-for-2011-2012-ones-to-watch/) coinciding with the launch of The Event. (c) "Music becomes a reminder, and despite its invisibility and ephemerality, emanates in the human body, merging the reality of the screen with that of outside space." (d) This show is about non-authorship I suppose? (a,b,c,d) We phrased it as a process of "curatorial relay." (b) The "wicked power" of music that connects the reality of the screen with that of the outside world, that takes over our bodies and mind, that in the instance of the "music box" become the mirror of the outside world. (c) A device whose presence we are constantly reminded of, giving the piece a unavoidable sense of present-ness. Spectral hauntings as the narrator's past repeatedly blurs into his present and elements from our cultural collective memory are drawn up. (c,b) Another link to Erik Bünger. Further shifting the temporal frame of the narrative. (d) When back-lit by daylight you would see a glowing line drawing but when you switched the lights on the drawing would suddenly become much more subtle. (a,b,c,d) "And if they were in the habit of conferring honours among themselves on those who were the quickest to observe the passing shadows and to remark which of them went before, and which followed after, and which were together