



DIGITAL VD

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Professor James Williams, University of Dundee

Dr Jonny Murray, Edinburgh College of Art

Edward Summerton Moira Scott Payne and Michael

Windle would like to thank all the participating artists

who have generously contributed to this project.

www.porty.net/digitalvd



Digital VD



Digital VD

A one hour film work involving sixty artists, each contributing one minute.

Digital VD will be presented as an improvised random screening offering beautiful damage to the format of the film.

Dear

Please accept this as an invitation to submit a one minute (exact) film work to be shown as Digital VD. The sixty pieces will be shown as a one hour non narrative improvised film. Digital VD will be viewed as a large scale projected screening in The Ice Box, Crane Art Centre, Philadelphia September 2007.

We can accept your one-minute on Mini DV tape or as a DV video file on CD.

The work itself can be of any format - moving, a still image, an animation, with sound. A computer program will randomly select each minute to play exactly into the next with no time for screams or gun waving. The sound might even come off one film and be projected as part of another - offering unholy collaboration.

If you are interested in contributing to this project, please return this slip with your contact details by January 20th 2007.

One minute film work to be received by 15th March 2007.

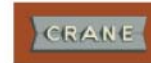
**Moira Scott Payne
Michael Windle
Edward Summerton**

THE HUNGRY DOG PRESS



Essays by James Williams
and Jonny Murray

Curated by
Edward Summerton
Michael Windle
Moira Scott Payne





Michael Windle + Brian Cope



John Wigley



Ron O'Donnell



Gerry Mitchell + Gina Moriarty



Renata Gibbins



Hermann Karlsson



Graham Maule



David Williams



Susanne Ramsenthaler



Winsome Hardie



David Griffin + Stacey Matthew



Beverly Hood



Donald Holwill



Cara Tolmie



Andy Wake



David Kane



Dalziel + Scullion



Pernille Spence



Liz Skulina



Jonathan Podwil



Max Goldfarb



Jonathan Robertson



Gair Dunlop



Rebecca Milling



Darius Jones



Ruth Bowler + Billie Grace Lynn



Dawn Gavin



The Lonely Piper



Lee O'Connor



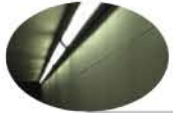
Luna



Graham Fagen



Greg Miller



Tommy Crooks



Andrew Cranston



Aileen Glen



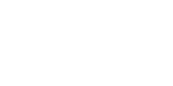
Harrison Dix



Sophie Dix + Rebecca Thorn



Graeme Todd



Calum Colvin

Liz Adamson

Ronnie Forbes

Mark Wallace

Moira Payne

Rosalie Dow

Lynnmarie Szpak



Eddie Summerton



Daniel Reeves



Tracey McConnell-Wood



Norman Shaw



Rachel Maclean



Lynn Cazabon



Ilana Halperin



Torsten Lauschmann



Robin Thomson

Neil Kempself

Steve Hollingsworth

Harvey Dingwall

Alastair Strachan + James Olley + Hugh Brankin


Dougie Bonner

Mel Woods






































































































































































































































































































































































Allow new ties to form, for you have no alternative. Not long though! Habit and easy expectation are your enemies (and therefore invaluable allies). *Enforce participation.* Or better: allow strangeness and the seduction of sensual intrigue to invite the passer-by to recreate fleeting order. It can only be theirs now, but never theirs for long. (Check legal cover).

This is a wager for multiple thinkers released from their roles of judging and comparing. No longer a mind, but multiple connected thinking machines *spreading viral ideas and intellectual discomfort*, not as disease but as another health. Transmission is conscious and unconscious, for while thinkers know the disconnection, new contacts are hidden beyond reflection.





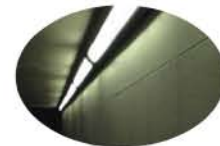
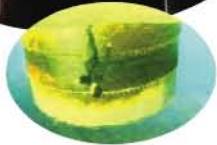
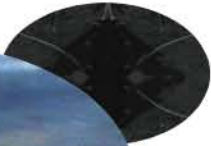
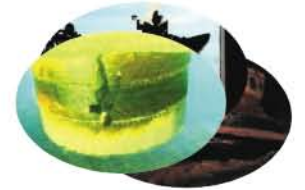
But does it really? What if the desire for order and recognition is now too strong? Will 'they' just try to return to the origins, original and originators? Would 'they' dare to turn the work into a giant puzzle? (Maybe there is money in this after all?) And what of the series left behind? *Don't touch the screen!* Can you bear to watch? Let it go; let chance be ...



What then of Borges's Babylonian lottery? Where a lust for the aleatory accelerates through worlds, twinned with a thirst for blood. Is not your desire for this slippery game of chance but one foolish step on the way to a monstrous indifference? 'The consequences are at times terrible.' 'The indirect lie is also cultivated.'¹ You have sacrificed your artists for a raffle. Bring me the head of the Maker of Value! (Abandon legal cover).

CRISP

Here is the secret place. A cushion of sensual emptiness allows the series to come unstuck and then to glide imperceptibly close yet free of former baleful ties. This cushion is very precious. Its secret (I can tell you) is living chance uncontained and not the shiny algorithm turning machine. There is no chance in the roll, only in the space opened up by sensual and ideal disjunctions.





'Every move is contained in the aleatory point, sole throw ceaselessly running through every series, in a *time greater than the maximum* of continuous thinkable time.'² Because it is time (time, time) at stake in series and their slippage. Because time is at work in the restitution of the rights of order - and time at play in its destitution. There must be many times, if the secret place is to remain beyond the grasp of identity.



Digital VD
 Original time of the making
Recoverable?
 Original instants where space and sound are truly married
Fake?
 Point in time where chance branches
Error?
 Time of the in-between
Eternity?
 A time for each viewing
Relativism?

Time allowed to drift
Responsible?
 Time enough to learn
Distrust?
 Many times in each viewing
Surrelativism?
 More than the maximum of continuous thinkable time
Thought beyond mind?
 Digital VD



But what of the struggles? They too are necessary, but they are only true to themselves if free from illusions of unity. To diverge is not to leave, but to add. To add is not to collude, but to transform. To transform is not to destroy, but to create. To create is not to secede, but to connect otherwise. To connect differently everywhere is to struggle. To resist the grip of entropy masquerading as the necessity of identity and origins.

CRISP



Wonder sometimes 'bout sound and vision?

James Williams



Notes

1. Borges, 'The lottery in Babylon' in *Labyrinths* (London: Penguin, 1970) pp.55–61, p.60
2. Deleuze, *Logique du sens* (Paris: Minuit, 1969) p.1975
3. Leibniz, 'Monadology s.67' in *Philosophical Texts* ed. Woolhouse and Franks (OUP, 1998) p.277
4. 'Monadology s.57'

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Digital VD: a moving image work that has to be unauthor-ed/-ised in order for it to be used.



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And that's the beauty.

1980: A long time ago in a galaxy far, far away... George Lucas leaves the Directors Guild of America when it fines him \$250,000 because *Star Wars Episode IV: A New Hope* (1977) and *Star Wars Episode V: The Empire Strikes Back* (1980) have no conventional opening credits (and so do not establish a priori creative ownership of the works in question). Irvin Kershner, director of *The Empire Strikes Back*, has no objection to moving his credit to the end of the picture, but the DGA does, having fought long and hard to secure as a matter of industry routine, contractual guarantees that a director's name be the last, and most prominent, credit displayed at the beginning of a movie.

The first question most moving image works address is the very last Digital VD wants to answer.

Remember: the more you tighten your grip, the more star systems will slip through your fingers.

Digital VD: A New Hope?

Jonny Murray