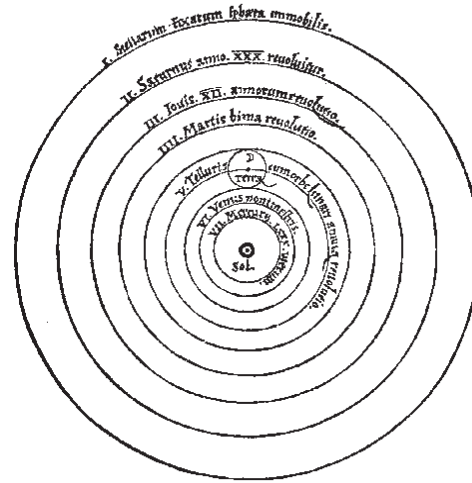


KYLE SCHLESINGER & THOM DONOVAN

MATTER, MEMORY, MARKER



I am writing you all this from another world, a world of appearances. In a way, the two worlds communicate with each other. An impossibility. Legends are born out of the need to decipher the indecipherable. Memories must make due with their delirium, with their drift. A moment stopped would burn like a frame of film blocked before the furnace of the projector.

— Chris Marker

For the record, there is an image. Sight unseen or sound unheard? Having heard too much to say – *Sans Soleil*. Anagram of an actual silence. Polarize & solarized. Details inhabit habitat and place. Particularizing the everyday or everyday particularizing? Obscure the commonplace and the commonplace obscures. Cut to hiatus – then departure.

If forgetting is memory's lining, sleep the lining of wakefulness. People on the ferry. Susan Howe suggests that these passengers appear corpse-like, casualties of a "past or future war." Sleep plays a major role in *La Jetee*, as the protagonist is sent "back in time."

He remembers
conjures
haunted by

images of a woman who may (or may not) be from *his* past – a possible past. Possibly passes. Train divides the frame. As Gregg Biglieri has written, *La Jetee* simulates sleep insofar as the dissolves between select shots resemble a person shutting and opening their eyelids. To merely have photographic stills, instead of "reality" (24 frames a second) also calls attention to a somnambulistic preoccupation – but what must the film wake from? or to? (A) historical lining the compulsive-disjunctive. Memories of someone someone desire(d)?

The narrator says, "In the 19th Century, mankind had come to terms with space, and that the question of the 20th was the co-existence of different concepts of time." En route to Japan, images of men and women aboard a train – rails parallel. Anticipation points between two departures – destinations arrive.

Then the eclipse
 ellipsis
 shutter – cutting through

Threshold of document. Lining the burn itself. Form pressed from the beginning. Begin again. The silent splice unnerving historical particulars. Was the man sent back? In the scene of the couple praying to their lost cat, the narrator says "to repair the web of time where it was broken." And what has caused it to be broken, in Marker's time, in the world's time? The events surrounding World War II, unspeakable yet pronounced. A sense that daylight doesn't lead, enlightenment wouldn't follow wakeful logic – logistics. As Cadava points out, Benjamin is all too aware of the problem of wakefulness, which was also a word meaningful to the ideologies of National Socialism.

"post": "to post the name of a ship missing or lost."

Towards. (1530) Nicolaus Koppernigk challenged Ptolemy's picture of the universe (accepted for 1400 years or more) by mapping anew – sun at the center. Sunless. Sol. Suppose anything thrown into the air would land far in the West. Marker moving East. Magnify.

Unable to find a suitable lens (lentil in Italian, after the shape of the glass) Galileo grinding his own – magnification proportion – the curve of the concave to the convex (more distant and opposing) lens. Face focused – framed and shot.

Post: Patson (of Ireland) saw the first spiral nebulas clearly through a telescope. One year following, Neptune was seen for the first time. My thought:

"Marker"
 a dead letter – his "selves"
 misplaced "posts" in time –

Post: cards (ripped cords) letters to the future. From and toward as in Dickinson's fragments – drafts of poems are arrows of time, virtualities, contingencies – where one steps to next – is the next draft – the becoming of writing inextricable from that of a "self" – from one journeying time and leaving traces: marks.

Or: my memory is the (post) time.

(Post) Post: 1851

Melville published *Moby-Dick*, and soldiers returning from the Mexican War could conceal their blindness through the insertion of a glass eye. The gaze returned through one lens. At the close of *Moby-Dick*, Ishmael and the whale are the only two survivors after the wreck of the Pequod. Ishmael the voice of testimony, Elijah of prophecy. Signing (inscription) marks death, and Queequeg's own predication is described by Ishmael when he notes that the harpooner's body wastes away to, "nothing but his frame and his tattoos."

Coffin caulked and carved by the vessel's carpenter. In the wake of disaster (detritus) death's vehicle. Finally, it is Ishmael's body – lone mark upon the sea open, a buoyant text. The engrammatological significance of the whale's scars are the only other mark of testimony to surface from the wreck, surviving Ahab. Ishmael alone to interpret these scars. As David Farrell-Krell asks, "What then about the *graphics* of both *typography* and *iconography*?"

Melville's Ishmael writes, "this is but a draught of a draught." Your alibis. Position only. Vision larger than perception.

Marker: to paraphrase, film is a blueprint for the future.