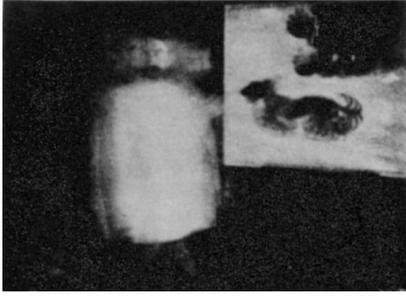


# The Disguised Saint: Bragaglia



Bragaglia, Balla in front of his picture 1912

## THE PHOTOGRAPHER AS A HIT AND RUN DRIVER (In Praise of Futurist Photodynamism)

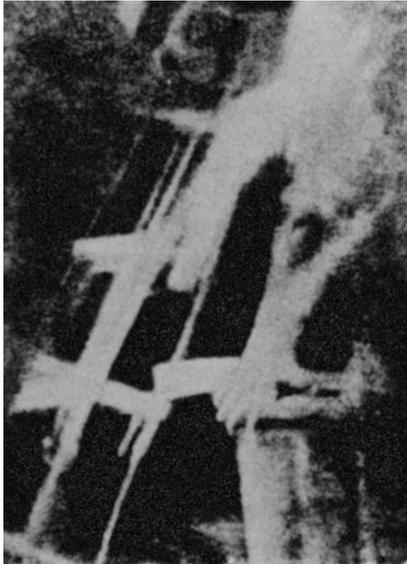
Terry Blake and John Young

Consider the photograph: Bragaglia has just run over Barthes in a dry-cleaning truck. Barthes lies fatally injured on the road, Bragaglia in the truck is a blur of speed as he escapes (rushing from one photograph to another). The dead philosopher, a melancholy stasis. To whom all speed is impatience.

1. The futurists above all understood this craft of our age. Indifferent to the aerial grid but away with mimesis! - the cancer of this craft.
2. The craft as medium allows us to sculpt our images (visual, sonorous, tactile, conceptual, etc.). Without method - the fixed canons of classicist taste - we explore **automatisms** (experiment!): the machine must be stretched to its limits, not simply abandoned (the Romantic abyss).
3. The pleasure of the photo - the soul (libidinal body) is satisfied by images.
4. Photographic pleasure does not necessarily have to be a frozen moment, a 'catch' - frozen in miniature like the hydrogen bubble (as if that singular temporality, that image ever had a body) that necrophiliac click of the button, that precise glacial documentation of the modern reality and ever more of its exotic territories- all with that gaze to the vantage point.
5. Beyond the familiar territories of the human condition are ever new territories, deformity and death, escape routes and intersections; with the camera we encounter more (and different) and our eye is de-humanized.
6. The camera is **fast**, it does not capture an object, but records fast images, trajectories, plateaux of speed, rapid gestures, simulacra, the **pose of the world**.
7. Photodynamism was a latent diversion from static reality to infinite representation. Instead of the catch, it aimed to catch, everything; "the entire scene expressed in one single work" - and this is where the Futurists stopped short (as they all went to war) - by abandoning static reality, they reinstated photographic practice with a **transcendental** static representation of movement: - static frame and transcendental movement - a paradox.
8. The hand is faster than the eye.  
The eye is organ, external servo-mechanism of the mind's eye can only **trace** the world. (The image as copy).

The nomadic eye of desire is always part of a machine of transport (a craft), a machine in motion (even the skull is a truck). It maps out an image that did not exist prior to its movement - seeing is a sculptural production of the real.

9. With the help of the Futurists, we can be like colour-blind people who care nothing for the colour of a b/w photograph.
10. The Kantian photographer regrets the inevitable **distortion** of photography, strives for accuracy to the things themselves. He must fight the tendency of the camera to **kill** its objects.



Carpenter Sawing 1913

11. But the pagan worships Hades (from 'eidon' image) as Pluto (riches) or Trophonios (nourishing). Death is the wealthy one the giver of nourishment through images. Death is a change of state from matter to image; substance to spectre. Both feared and desired.
12. Spectrum. When we are photographed we fear the transforming hand of death, becoming-spectre. Not alienation loss of essence (soul, breath) but the revelation of no-essence, of our death at every moment. We are (the world is) our (its)'poses.
13. Click click, click, click The sound of Death. Only this time the camera is not plugged into the eyeball (the camera-obscura-brain function). The photograph and between those photographs. The photo does not copy being it records transience. Not **IS** but **BETWEEN**.
14. Prampolin proposed chromophony -the colour of sounds, thus the sound of photographs and silence between-photographs are also possible. The photo-dynamic space is one of movements and pathways, rhythms and vibrations, i.e. distortions ft  
The music of the real.
15. The camera born from the encounter of optics and chemistry, reveals a reality that is **already** montage assemblage  
encounter and enters into assemblage with it. The basic photo is the car crash.
- 16 The pleasure of the craft has been territorialized by mimesis, but it is "pleasure" in representation. A static  
Necrophilia REMEMBER OR FORGET DOCUMENTARIES. Pleasure may lie in intensities, the sculptor's chiseling plateaux of intensities, the flow of the film surface. Instead of glacial reproduction, let us slide on the glacier, with terrific speed!
17. The eye that moves in rapid jerks to construct a world out of blocks and blurs lives in dream and day world at once SM Zeus and Hades are Brothers.

We must imagine Barthes-Bragaglia to be happy.

#### BIBLIOGRAPHY

- |                                   |  |                            |
|-----------------------------------|--|----------------------------|
| Roland Barthes                    | Le Chambre Claire Editions de L'Toile,   | Gallimard, Le Seuil. 1980. |
| Gilles Deleuze and Felix Guattari | Mille Plateaux Les Editions de Minuit, 1980.   |                            |
| Anton Giulio Bragaglia            | Futurist Photodynamism in Futurist Manifestoes ed. U. Apollonio, Thames and Hudson Ltd. 1973 |                            |
| James Hillman                     | The Dream and the Underworld Harper and Row, 1979.   |                            |
| Stanley Cavell                    | The World Viewed Harvard University Press, 1979  |                            |
| Marshall McLuhan                  | Understanding Media Sphere Books, 1964.  |                            |
| Susan Sontag                      | On Photography Penguin Books Ltd., 1973.   |                            |

From: *LEBENSWALK*, work in progress by Terry Blake and John Young  
First published - *Photo-Discourse*, 1982