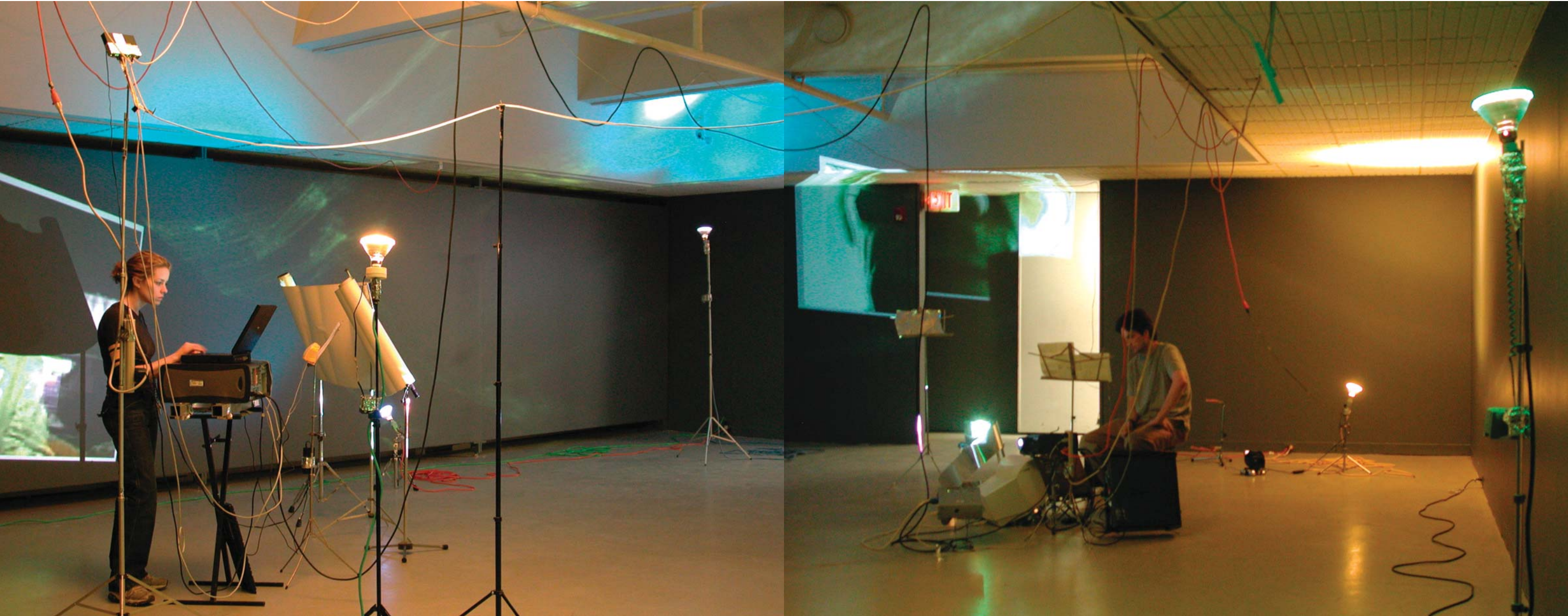




UNMOVIE (stand-in), 2003

(installation view) axel heide, onesandzeros, philip pocock and gregor stehle; in collaboration with 0501.org; internet webpublication and metal media; Critical\_Conditions, Wood Street Galleries, Pittsburgh, PA; photograph by © unmovie.net



Imagine a so-called “future cinema” without bloated virtualities, fractured notions of narrative, feeble concepts of “softness” in which random and mostly ephemeral data emerges from incomprehensible, meaningless, or vacuous criteria, a cinema that doesn’t replicate special effects to mediate empty realities. Imagine a “future cinema” that doesn’t call on apparatus theories to legitimate continuity with a history largely misunderstood by the “moguls” of new media – especially in their baffling attempt to constitute their work as a radical aspect of the history of cinema (which, not incidentally, it is not) – or to formulate a digital (and hence “new”) cinema represented as an “immaculate reality” (as George Lucas proposed). “New media” artists desperately attempt to found their origins in cinema and filmmakers equally desperately attempt to abandon the “dirty” (also Lucas’ term) film to enter the digital clean room of uncorrupted virtualities that only serve as substitutes for the failure of “new media” to conceptualize information as far deeper than the faux database for the reconstitution of the lapsed cinematic gaze.

Rather than attempting to situate the discourse of media within evolutionary models, **UNMOVIE** (and its group of collaborators) abandons the surface in favor of the situation, abandons the narrative in favor of the event, abandons immersion in favor of the atmosphere. Unmovie joins the “time image” of Deleuze’s cinema “theory” with the use of the net. Deleuze’s grasp of 20th century cinema conceptualizes the “movement image” and anticipates the “time image” as a dramatic transformation. “This is the stage” he writes, “where art no longer beautifies or spiritualizes Nature but competes with it: the world is lost, the world itself “turns to film” ... One might also say that bodies in Nature or people in a landscape are replaced by brains in a city: the

screen’s no longer a window or door (behind which...) nor a frame or surface (in which...) but a computer screen on which images as “data” slip around. How, though, can we still talk of art, if the world itself is turning cinematic, becoming “just an act” directly controlled and immediately processed by a television that excludes any supplementary function? Cinema ought to stop “being cinematic,” stop playacting, and set up specific relationships with video, with electronic and digital images...”

Mixing “casts” in an cinema of abandon, Unmovie is part situationist and part conceptual, part free association and part autonomous agent. Linking databases with semiotic potentials, Unmovie, on the one hand, reveals a “cinema” no longer reliant on linear flickering arrays of arbitrary links, and, on the other hand, is an ambitious attempt to compile a “cinema” of probabilities in which contingency replaces constancy, in which “stage” and “stream” rupture determinism in favor of a theatre of indeterminacy, accident, autopoiesis, a “cinema” in which flows replace states, events replace images, anticipation replaces familiarity. Finally, Unmovie outdoes and outwits the pathetic drive to transparently assimilate, accommodate, and ultimately to substitute new media for old in an endless spiral of causal influence that still has not settled on the useless notion that “one thing leads to another.”

– Timothy Druckrey



# UNMOVIE.NET NOO-CINEMA

by axel heide, onesandzeros, philip pocock, gregor stehle in cooperation with 0501.org (Pittsburgh, PA)

```
/* def begin (unmovie, empty): */  
def __init__(self):  
try:  
post-Deleuzian cinema
```

If one may speak of beginnings in cinema any longer, Unmovie begins in darkness. Not as a cinema house but crystallized as a ‘time-image’<sup>[1]</sup> object, a koan-like fountain bubbling blackness in ZKM’s cavernous “Future Cinema” space, jet black calligrapher’s ink evaporating in a glass aquarium well, air pumped in breathing irrational op- and sonsigns out at exactly one second per second via webcam, Unmovie’s ‘Bubblecam’, to the Unmovie portal alongside Unmovie’s synthespian ‘Stage’, an ‘any-space-whatever’<sup>[2]</sup> updated to ‘any-cyberspace-whenever’ for ‘actor-media’<sup>[3]</sup> linked as ‘actor-hyper-media’ algorithmically hyperscripting no beginning or end cyberanthrological travels along a neverending ‘Stream’ of ‘code-images’<sup>[4]</sup> flowing from the growing Unmovie database of ‘found’ netvideos and their Unmovie-authored descriptors (a second hidden script). Unmovie starts already echoing Hamlet’s “Time is out of joint.” remark, releasing time from its chronic<sup>[5]</sup> sensory-motor role in cinema. Unmovie’s time frame, aionically<sup>[6]</sup> enumerates rather than denominates screen space, animating ‘noo-screens’<sup>[7]</sup> out of time in a game of ‘afterlife’<sup>[8]</sup> for cinema.

```
except history:  
Kasemir Malevich glimpses a darkness as now as then looming for cinema in 1925: “Genauso muß der Film, eine andere Dienstmagd, sich befreien und endlich, wie es die kubistischen Maler taten, verstehen, daß die Malerei ohne Gestalt, Alltag, Gesicht und Ideenbild existieren kann. Erst dann wird der Film über seine Kultur 'an sich' nachdenken.”
```

```
try:  
wall is screen
```

If one may speak of beginnings in cinema once again, Unmovie begins with the ‘Wall’. ZKM built Unmovie a standard, hollow, whitewashed, partition museum upright. Unmovie’s ‘uncurtain’ wall acts as interactive code-image display presenting the logo-, op- and sonsign goings-on on both the Unmovie Stage and Stream, as well as all readymade devices carrying the data to and from its interactors; a PC, an Ethernet hub, speakers and, baroquely, power and transmission cables, through which Unmovie data comes and goes, hanging by handmade hooks of glass and bronze. The Unmovie Wall screens its entire virtual and actual character as a ‘table of information’<sup>[9]</sup>. The Unmovie Wall is its screen. Walls are screens, always have been. The earliest documented wall acted as a windscreen for dwellers on the shore of Olduvai Lake in Africa 1.8 million years ago. During the last Ice Age, sturdy palisades appeared to screen predators and belligerents from communities within. And at the same time, the cave wall acted as virtual screen, in Grotte Chauvet screening a manual for survival on the outside for spectators inside. The Unmovie Wall is actual and virtual screen in one.

```
def time(standing now):  
try:  
time crystals:
```

“Time is the moving image of eternity.” states Plato in “Timeaus.” This equation applied to motion picture media governs analogue and digital sensory-motor scenarios but it flips when applied to code-image hypermedia. Unmovie’s Stage endlessly writes its equally endless hyperscript, producing an endless video Stream on noo-screens in a neverending present tense. Unmovie reverses Plato’s maxim and cinematic eternity becomes the moving image of time, aionic<sup>[7]</sup> code-imagery picturing chronic time any-place-whatever for anyone all the time.

Ganging up virtually and actually, Unmovie deals its stage, stream and space in ZKM a crystallization of the ancient paradoxical ‘problem of time,’ rearing its head again in art and science since the co-evolution of Cubism and Relativity, both spatializing time and in that manner defying its chronic character of flowing from the present narratively to a past and onto a future, fixing memory and intention respectively as something more than stochastic, as something almost as fatalistic as a story or a narrative. Just as clock time has all but disappeared as a fundamental absolute or even existing in quantum physics, the clock time of computer chips is allowing media art to close the loop in Western art opened gapingly by Hesiod in his mythological metaphor of Chronos<sup>[6]</sup>. Chronos was hoisted by his own petard when time ‘froze,’ disappearing at the limit from the quantum Wheeler Dewitt equation (1965), roughly postulating that the state of the universe is time-independent, the handwriting already being on the quantum wall in 1933 when Schroedinger shared the Nobel Prize for Physics with his ‘time-independent equation’ showing an electron’s particle and wave identities to be compatible. Time, it has been conjectured recently, has “become to the 21st century what fossil fuels and precious metals were to previous epochs.”<sup>[7]</sup>

```
try:  
existence-time and unmovement  
From: gregor.stehle@web.de
```

Date: Di, 16. Jul. 2002 23:10:47 Europe/Berlin

Subject: gregor/unmovie/time

*A film is a succession of images, that's called movement-image. The fact that we believe there is a history depends on the fact that the movement or the speed gives us an illusion of cause-and-effect and an independence of the separate images. But in a 'unmovement' moment, only an image exists by itself and it doesn't know about the past and the future images. So when it is possible to go from image to image without connecting the moment-images, what will be, immediately evokes the illusion of history, past, present and future, and we can speak about existence-time.*

*The point is we can't stop the movie to see an individual moment separated from the others. Time always does retain the form of leaving and coming, but we can understand that what we see is an illusion of time, of cause-and-effect, and in the moment we realize that, we have the present moment of Existence-Time, which is just Existence-Time itself.*

def connect(self,clouds):

try:

floating aroundcloudyghostsinthesky

From: 10@onesandzeros.de

Date: So, 05. Mai. 2002 11:06:37 Europe/Berlin

Subject: Re: sphere or hexagon??

*\*\*hi P, we do something new now. its about brightshinyclouds. the words are included, no separate speechbubbles. only 3-4 words are shown each cloud then they fade out and new words come in. this handles the space problem. the characters are now like bright ideas floating aroundcloudyghostsinthesky containing words and color. and they react to the mood of the discussion. ... be prepared :) 10*

def Unmovie (Stage,Stream): \*/

try:

synthespian scriptwriting

From: Philip.Pocock@t-online.de (philip pocock)

Date: Mon, 20. Jan. 2003 01:45:50 Europe/Berlin

Subject: unmovie tech description

*Unmovie is a flash weblication with two parts: stage and stream. the stage is a screen shared by 'bots' (synthespians) and users freely roaming, docking and talking. the 'bot brains' are built from pure text files fed into a customized open source ai linguistic app resulting in autopoetic responses whenever a bot is conducting a dialogue with a user or another bot. the current cast of 'bots' include: nietzsche, built from 'beyond good and evil'; dogen, 13th c. zen teaching; tarkovsky, 'sculpting in time'; geisha, cyberlovers' chat log; dylan, all his song lyrics. bots do not learn new language from other bots but they do learn the vocabulary and syntax from interlocuting users, affecting their future personality on stage.*

try:

endless netvideo stream

*the stream is built from topic words which, due to our stage software, emerge, persist and change, on stage. in effect, it is the bots and users who write the hyperscript which makes the unmovie stream, when the topic words from the stage fetch matching videos identified by a word match in the video text captions given them by unmovie authors and the stream streams from a database of found netvideos now numbering around 7500. the content of the videos lends unmovie a documentary cyberanthropological character.*

*both stage and stream are endless. the bots and users interact 24 hours a day 7 days a week online and that hyperscript results in an equally ongoing stream. the new synthetic narrative form of the stage and hyperscript as well as the associative descriptors given the netvideos by unmovei authors in the database creates a cybercinematic experience that compresses past, present and future into pure time, like existence time itself.*

*ok, a rap from here and now.*

1 Gilles Deleuze, "Cinema II : Time-Image", 1989. 'Time-image': "...a little time in its pure state": a direct time-image which gives what changes the unchanging form in which the change is produced." p.17. "...time is no longer the measure of movement but movement is the perspective of time." p.23.

2 ibid. "...the first form of the 'any-space-whatever': disconnected space. The connection of the parts of space is not given, because it can come about only from the subjective point of view of a character, who is, nevertheless, absent, or has even disappeared, not simply out of the frame. But passed into the void". p.8.

3 ibid. "...what might be called professional non-actors, or, better, 'actor-mediums', [are] capable of seeing and showing rather than acting, and either remaining dumb or undertaking some never-ending conversation..." p.20.

4 ibid. "But, when the frame or the screen functions as instrument panel, printing or computing table, the image is constantly being cut into another image, being printed through a visible mesh, sliding over other images in an 'incessant stream of messages,' and the shot itself is less like an eye than an overloaded brain endlessly absorbing information..." p.267. 'Code-images' compute, connect and visualize data algorithmically for globally-minded 'noo-screens'.

5 The Chronos cosmological myth recounted in the "Theogeny" of Hesiod (2700 BP) sequels his creation myth in a most time-telling manner. Chaos, the origin spawned Gaia, Goddess of Earth. With Uranus, God of Sky, she bore Chronos, God of Time, who hated his father for hiding him on Earth. With his mother's help Time castrated Sky or Heaven and tossed his genitals into the sea, their foam spawning Aphrodite, Goddess of Love. In short, chronological time, the past, present, future, killed aionic time, the eternal present. As consolation timelessness was replaced by libidinal love on a conspiring Earth in a myth as contemporary as most cinema narrative.

6 Plato's term Aionios is used in "Timeaus" "to denote that which has neither beginning nor end, and that is subject to neither change nor decay, that which is above time, but of which time is a moving image."

7 'Noo-screen' (Greek 'noos' for 'mind') denotes the progressive integration of translocally shared screens, digital interfacing to an evolving 'noosphere' as described by Teilhard de Chardin's in "The Phenomenon of Man": "No one can deny that a network (a world network) of economic and psychic affiliations is being woven at ever increasing speed which envelops and constantly penetrates more deeply within each of us. With every day that passes it becomes a little more impossible for us to act or think otherwise than collectively."

8 op.cit. "The life of the afterlife of cinema depends on its internal struggle with informatics. It is necessary to set up against the latter the question which goes beyond it, that of its source and that of its addressee." p.270.

9 op.cit. "And the screen itself, even if it keeps a vertical position by convention, no longer seems to refer to the human posture, like a window or a painting, but rather constitutes a table of information, an opaque surface on which are inscribed 'data,' information replacing nature, and the brain-city, the third eye, replacing the eyes of nature." p.265.

[info@unmovie.net](mailto:info@unmovie.net)

telephone: 0049 1707369870



*“Unmovie” is an installation featuring a multiuser application, casting a bunch of bots and human online users to screens where they improvise dialogue and chat. Unmovie’s bot troupe of “actor-media” includes for now: Dylan (song lyrics), Dogen (Zen teaching), Lovers (email and chat), Nietzsche (“Beyond Good and Evil”), and Tarkovsky (“Sculpting in Time”). Each is a “synthespian,” referring to its own text file, while learning to talk and listen well enough from “Unmovie’s” adapted open-source AI code. On the stage, 24 hours a day, bots and users come and go. While some intermittently roam or lurk, others seek out and conduct conversations with other bots and users. From the steady stream of dialogue threads created on the stage, hyperscript topics emerge to dispatch keywords in search of matches within a shared database of Net-video. Should a visual scene be found to parallel the verbal one on stage, that clip is fed into “Unmovie’s” steady stream of anonymous Net-video in realtime.*

**UNMOVIE (wall-image), 2002/2003**

(installation view and detail) axel heide, onesandzeros, philip pocock and gregor stehle; internet weblication and liquid media; *chronofiles: from time-based art to database*; Lotringer13, Munich, Germany; photograph by © unmovie.net; *this spread*

**(fountain-image), 2003**

(installation view) axel heide, onesandzeros, philip pocock and gregor stehle; internet weblication and liquid media; *chronofiles: from time-based art to database*; Lotringer13, Munich, Germany; photograph by © unmovie.net; *page 76*

**(stand-in), 2003**

(screenshot) axel heide, onesandzeros, philip pocock and gregor stehle; in collaboration with 0501.org; Flash/python; *page 77*

**(code), 2003**

(screenshot) axel heide, onesandzeros, philip pocock and gregor stehle; Flash/python; *page 84*

**(video-stream), 2003**

(screenshot) axel heide, onesandzeros, philip pocock and gregor stehle; Flash/python; *page 85*



```
localhost:~$ python ssocketserver.py
localhost:~$ python ssocketserver.py
localhost:~$ python ssocketserver.py
localhost:~$ python ssocketserver.py
```

ttyp4

```
y="180.0" /><user userKey="zen" user="zen" x="192.0" y="72.0" /><user userKey="guest" user="guest" x="120.0" y="108.0" /></users>.
7.000.000.001.56594-127.000.000.001.09998: <?xml version="1.0" ?>
uery><newloc x="360" y="36" /></query>.
7.000.000.001.57784-127.000.000.001.09998: <loc userKey="guest" user="guest"
"292" y="168" />.
7.000.000.001.09998-127.000.000.001.56594: <loc user="dylan" userKey="dylan"
ceiver="dylan" x="456" y="36" />.
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,180,180,144,108" />.
7.000.000.001.09998-127.000.000.001.56594: <path x="264,216,168,144,120" y="1
,180,180,144,108" />.
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,180,180,144,108" />.
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ceiver="guest" x="312.0" y="180.0" />.
7.000.000.001.56594-127.000.000.001.09998: <?xml version="1.0" ?>
uery><newloc x="360" y="36" /></query>.
7.000.000.001.09998-127.000.000.001.56594: <loc user="guest" userKey="guest"
ceiver="guest" x="312.0" y="180.0" />. <neighbour x="336,360,336,288,264,288"
"144,180,216,216,180,144" />.
7.000.000.001.56595-127.000.000.001.09998: <?xml version="1.0" ?>
uery><newloc x="648" y="108" /></query>.
7.000.000.001.09998-127.000.000.001.56595: <loc user="guest" userKey="guest"
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"144,180,216,216,180,144" />.
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uery><newloc x="528" y="0" /></query>.
7.000.000.001.09998-127.000.000.001.56596: <loc user="guest" userKey="guest"
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"144,180,216,216,180,144" />.
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7.000.000.001.09998-127.000.000.001.57784: <neighbour x="336,360,336,288,264,
8" y="144,180,216,216,180,144" />. <loc user="dylan" userKey="dylan" receiver="
dylan" x="384" y="0" />.
7.000.000.001.09998-127.000.000.001.56595: <loc user="nietzsche" userKey="nie
sche" receiver="nietzsche" x="648" y="36" />.
```

```
nietzsche has gone
dylan is not in conversati
504 36
nietzsche is not in conver
zen is not in conversation
432 72
744 36
672 0
members in conv: [u'guest'
dylan is not in conversati
528 0
432 0
nietzsche should be happy
zen is not in conversation
600 36
dylan is not in conversati
nietzsche should be happy
zen is not in conversation
dylan is not in conversati
nietzsche should be happy
zen is not in conversation
^Ccleaning up after sleep
all logged out
[localhost:~$ python ssocket
```

```
self.destroy()
File "ssocket/server.py"
self.handle_close()
File "ssocket/server.py"
self.log("CLOSE")
File "ssocket/server.py"
self.daemon.log("%d -
ullpath, text))
File "ssocket/server.py"
self.logclass.log(tex
File "ssocket/log/file.
f.write('%s - %s\n'%(
RuntimeError: maximum rec
Traceback (most recent ca
File "ssocketserver.py"
asyncore.loop(1.0)
File "/Library/Framework
e.py", line 200, in loop
poll_fun (timeout, ma
File "/Library/Framework
e.py", line 79, in poll
r,w,e = select.select
```



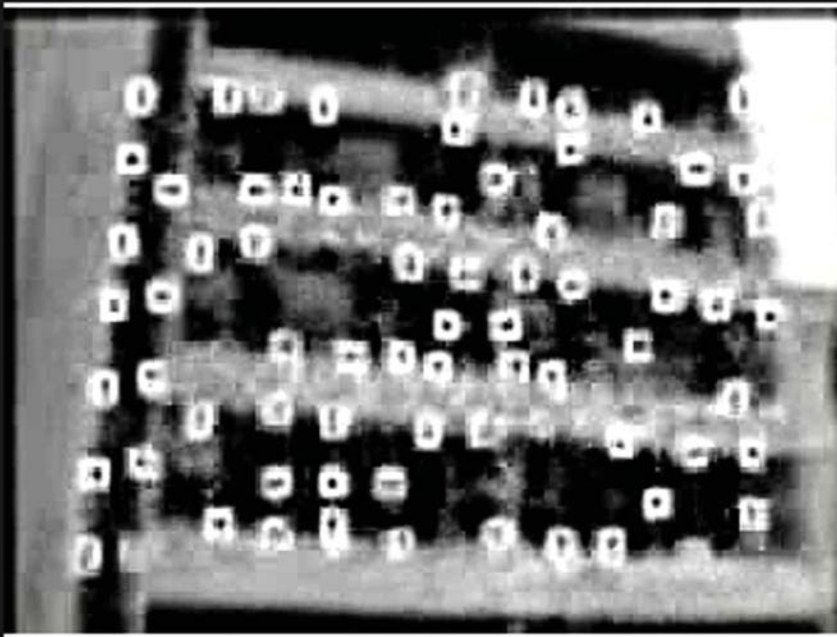


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File: this will overwrite the movie, with the file you select here

Durchsuchen...

Content-Type:

application/x-shockwave-flash

Descriptor:

b5 track AC 04 Bband fuzzy logic trace war target goal fire shoot landscape see point estimate guess gamble precise exact position location place cluster follow circle object attack high tech monitor scan sureil spy advanced tree tip top peak identify building ruin wasted blown up valley smoke fight attack after blast zone tom tragic sad temble terror oppress violent bad evil inhumane

THE MORE MATCHES YOU HAVE HERE, THE BETTER

Wordmatches in dylan [\[words\]](#):

- [fire](#) appeared 52
- [guess](#) appeared 43
- [war](#) appeared 41
- [sad](#) appeared 40
- [tree](#) appeared 27
- [top](#) appeared 20
- [follow](#) appeared 17
- [smoke](#) appeared 17
- [valley](#) appeared 15
- [track](#) appeared 15
- [torn](#) appeared 12
- [shoot](#) appeared 12
- [fight](#) appeared 11
- [evil](#) appeared 11

FOR ORGANIZATION PURPOSES CLICK YES, IF THE MOVIE HAS A MEANINGFUL DESCRIPTOR WHICH GATHERS ENOUGH HITS BY THE BOTS. YOU ARE STILL ABLE TO EDIT THE VID AFTERWARDS

PUBLISH:

yes  
 no

TYPE:

Modem  
 Broadband

UNMOVIE (video-database), 2002  
(screenshot) axel heide, onesandzeros, philip pocock and gregor stehle;  
Flash/python; [opposite page](#)

(stand-in), 2003  
(details) axel heide, onesandzeros, philip pocock and gregor stehle;  
in collaboration with 0501.org; internet weblication and metal media;  
Critical\_Conditions, Wood Street Galleries, Pittsburgh, PA;  
photographs by © unmovie.net; [this page](#)

