

# ART FICTION. SNAKE PREVIEW <sup>1</sup>

## *Curfew, Cinema, Discontinuity*

Iñigo Cabo

*“Apophenia, had sentenced Win, after rightful consideration and in a careful way:  
the spontaneous perception of connections and meanings of  
things with no relation and never again, as far as Cayce knows,  
had spoken another word on the subject.”*

A friend of my friend M had a snake, a Boa Constrictor, which was given to her as a pet by her parents when she was a little girl.

They grew up together, they played together. The Boa didn't live in a terrarium, it had a whole room to itself, in the house, in the city, where it slithered freely, shut away in that spacious place of closed windows, with plants, toys and different elements to develop itself in a symbiotic space, a house for snakes and humans.

The girl learnt to feed her boa and the snake to eat with her, to sleep together, to curl up and enjoy a common and silent dialogue.

They continued to grow. From eight to nineteen years old, from half a meter to one meter eighty. They had reached such a state of intimacy and understanding that with just one look they each knew what the other was thinking, when it was time for fun, imitating oriental dances, and when it was time for peace and quiet, respect.

Their biorhythms syncopated and they both slept the same number of hours and they got on with their things at the same time, but one day, the boa suddenly stopped eating. They placed the food next to her as always, in a woody corner where she easily caught her prey. The parents and the girl tried to make the snake eat, pointing it towards the dead bodies of its prey, but the snake blankly refused to the point where it began to harden. They took it to a vet in the city who after examining it, while all the dogs cats and other pets whined in terror in the waiting room, deduced that its illness was probably due to some kind of transitory internal change, “stress”, possible provoked by the prolonged absence of its master or lack of space. In any case, nothing that couldn't be put right with vitamins, company and the removing of superfluous objects from its room. He advised them to return to the clinic if there was no improvement in the snakes condition or if it worsened. The days passed, the boa

didn't get better, in fact it got much worse, it grew more and more rigid and stretched, hard as a rock and with the scales cracking all along its body, an enormous trunk with dull skin.

It looked at its owner with dilated pupils, still, watchful and straight, refusing to eat, throwing up the medicine that they forced it to swallow.

The friend of my friend M cried every day looking at the snake, stroking it to lessen its pain, to understand it, motionless together, contemplating one another in silence. Suddenly the phone rang, it was the vet. Nervous, anxious, he couldn't articulate his words. It seemed as if he were trying to find the best way to say what he had to say: –I've been consulting colleagues and finally I found an expert in South America who knows what this is all about... " .... " you have to get rid of that boa RIGHT AWAY!!" –but why? What's the matter, what's wrong with it?" –the snake is conscious of its master, its growing, its comparing itself to her!" "what?" –the snake is preparing to EAT your daughter!!, it's measuring her size and calculating the moment when its ready to swallow her.....that's why it's not eating! You must get it out of there straight away!!

This is a true story, I should say, "based on a true story"

The way that a narration transforms the facts in event and how this moves contains the fundamental principles of fiction.

The story remains forever suspended, meanwhile we don't see all the angles of action and development. They are references and as such follow a pattern of representation. I consider it necessary to point out that the connections shown here are the same mechanisms of juxtaposition communicating scenes in an abstract sequence whose sense appears in the final form that represent the links as much as the non delimited spaces that hide information, not because it's hidden, invisible or non viable, but because it refers to itself as the strange intention that doesn't have to be defined in words, voices or images (language), this same taken as read understanding that recently has been called -Off-. (absent structure-suspended-). For my part, I now want to employ Discontinuity <sup>2</sup>to visualize the form of the sense of Closing Time, the life rhythm of this project and its logic in the contemporary artistic systems. For that end, I will not restrict the use of the synonym – Contingency- <sup>3</sup>(casual), in the way that it has collated the historiography in a bias way or even

ignoring it, with the aim of preserving the continuity of reading the events and their apparent determinism. I will attempt to activate the *display* such that it allows us to see the results as alternatives to their other possibilities of happening, bringing together in the form every Possibility. That of the event and that which could have been, and as a result, the anticipated fiction of a different reality, not pre-recorded.

This text therefore will be fiction and the discontinuity its premonitory foundation. An anticipation that will allow us to view an alternative to the curfew, to the closing time that history proposes, to its *necessary* restriction <sup>4</sup>and to verify that the logic of this fiction corresponds to a cinematographic sequence whose rhythm reveals the intuition that insinuates that actual time is a communicative vessel with the future, that its cropped views and non linearity are the dynamics that join the abstractness of a fire in Paris with a curfew, and this at the same time with an artistic program – images of the pre-recorded transmission with which we represent reality-; and that the way to view the discontinued possibility of *now*, brings us to the freedom of decision about this future, being anticipators and as such, masters of our time-story, of our projects.

The idea that information isn't always in the visible or in the spoken, nor in this exclusive aside of the *Off* in inverted commas, is what leads me to connect the discontinuity with the approximation of Gadamer to *another type of knowledge*:

"Instead of thinking that, in order to be "scientific", the "sciences of the spirit" are in need of a methodological grounding that hold to the model of nature, Gadamer asks if "the truth and the method" <sup>6</sup>maintain in fact, as close a relation as had been affirmed until that moment the accepted idea of science. In this way the defensive posture is abandoned and an offensive one is adopted as opposed to the scientific interpretation of science. According to Gadamer there is knowledge that vindicates a right to the truth that has been obtained by persons who are not specialists in science. But that is not all; certain types of experiences unconnected to science, such as art or philosophy, have allowed us to reach true facts, in the same way as the historic experience of practical life.

The experience of historic legacy goes further than is possible to investigate in itself. It's not just true or false in the sense determined by historical criticism, but one that always transmits a truth in what it attempts to *obtain / participate*."<sup>7</sup>

It is then that the knowledge or the artistic epistemology mustn't bow down before the same logic and rules of the system of relationship between the real and its models of metaphor corresponding to other forms of apprehension of understanding. That the discontinuity is the mechanics WHATsetting down the techniques of representation –Formal/ non Formal-, adapting its original functions for the new uses that describe them not now as techniques in function, -continuity of values/ category-, but as a description of the reality of each one of its techniques thereby to point out the method of construction of another type of representation based on models of connection and anticipation of its meaning of possible reality.

In this way, to find out as this project shows; as much from the inherent technique of its construction, as beyond the exercise of possible articulation between its phenomenon, forms and visual operatives. We will place here the description of: the conditions [of its nature], the mediums [beyond its devices], and the object that they shape according to [in discontinuity] our intention to view it as a form of possible anticipation.

## **CURFEW**

We have at our disposal the following formatted elements to compose our story: Documentary, Production, Fiction, Art and Anticipation. The method according to which these describe the phenomenon here in accordance with their techniques of definition and location will not be (in answer to all the anterior) contingent; it does not contain the exact reference of the data, given that they have been extracted from a reality and used to communicate now not in accordance with the principles of that, not even with regard to the formulas of narration of its event, just as this pretended historic continuity tries to support. Further more; neither as the dynamics of the selfsame project in origin were projected, obeying a series of intentions that in search of the appearance of its form simply shorten the continuity characteristic of some accepted causes like vulgar conflict, that of the disappearance of the explicit form in the face of facts.

This will always be incomplete and it is from this (imaginary) liberty with regard to the idea of End, where we try to indicate a projected system of relationships in which the artistic object manages –by itself- to participate. A Fiction not a Chimera.

We are talking about answers to social participation.

The certain and not written capacity of the individual to restore their imagery in the cascade of images of the imagined object. In the very social description that brings with it the uprooting of the symbol and the conversion in eminent realities of supposition.

In the mechanics of displacement that permit the continuity of the sequences in juxtaposition, the agreed reading of the super-story.

There is no paranoia, at least not here, nor identification between the subject in persecution and the incongruity to secure it. Precisely because it is these very same mechanisms that we mentioned with which they restore the maps of reality.

The subject here is transported by laws of indication that reveal it without being able to establish the origin,-apparently-, given that this is incorporated into the image of the conflict that encapsulates it, the trajectory of sequences that transforms it in a character of its information. Therefore not now attributed but added, authenticated as sign-pattern of its codification. An example of what is shown would be what William Gibson tries to represent with the steganographia in it's form of internal writing or hidden code that securely binds the film (sequence, progressive filming) whose degrees of reality and representation do not now obey the importance factor of; -fragment, -scene, -complete, -/still or sequential filming/-, but to the inherent discontinuity that activates a type of subliminal identification between the subject, the image and the form of relationship that precisely dramatizes the degree of potential participation of the individual in the work without showing visible signs of their language. This is the direct recognition of behaviour patterns, the definitive confluence of the subject and the realities by its nature.

*Parkaboy is the de facto bearer of the progressives, those who suppose that the film is formed by fragments of a work in progress, something unfinished whose architect is still creating it. Completionists, on the contrary, in the minority but well articulated, are convinced the film is made up of parts of a finished work, that its creator has decided to show little by little and in a non correlative order.*

*Mother Anarchy is the completionist par excellence. (...) Darryl and I are entering the depths of old posts in a notice board based in Osaka and one which is outstandingly boring; we have chanced upon what seems to be a reference that a watermark has been discovered in N° 78. (I have filed all of this for you, in case you want to follow it in an exciting Step by Step account). Cayce knows little about digital watermarks, but there were none in the film he saw. If it had a watermark, one asks, how and what would it be like? I can tell you about this segment now in the strictest confidence. It probably carries an invisible watermark. Does that mean that the other fragments also*

*have them? We don't know. It is a watermark made steganographically (...) I don't understand, but I know. I think it's something I have in common with Parkaboy, with Ivy and with many of the others. Something relative to the film. The sensation that it transmits. The mystery. You can not explain it to someone who is not involved in it. They will just look at you blankly. But this is important, it is important in a unique way.*

*Steganographia hides information by dispersing it throughout the extension of the other information. At the moment I know little more about the subject.* <sup>8</sup>

But let's look, as I said, at this appearance. In its original form, the representation of this indication of sequential form that identifies the individual with the model of social participation, clearly has to do with the equally and apparently sudden generation of conflicts of identifying character that are represented and are acted out in the origins of social behavior. I am referring to the actual selection process of civilizations with which they come to justify what is supposedly a sign of rebellion which, having remained latent, explodes through connection to the other forms of conflict that do not represent the conditions in which that would manifest itself, that is to say, it does not attend to the same reasons, but is identified as the argument for its presumed guidelines of behavior that by magic convert into the standard for extrapolation and dislocating the original conflict, translates into a system of historical contingency whose last analysis is the irresponsibility of those who having warned about it (when? at what moment?)- would have to attend to it as such and try to solve it.

With the so called Sarkozy Law in France, came a series of legal principles that under the substratum of politics establish society as a symptomatic body, social paradigm that –bore witness- to how the superior order of Law, (in this case the state above the social individuals), sequentially determines the sum of conflict patterns. (immigration-culture) and they do, - the determining factor here-, installing at the same time the ontology of its jurisprudence, creating the image of it and its truth, leveling its particular form of “understanding” categories that this same power as instructor establishes, to position ourselves finally before the revolution of the definitive extrapolation of the symbol of assumption, which each of the diverse realities that configure a broader reality, the social (although without being homogeneous), abdicate from their imminent reality, of their capacity as authentic symbolic imaginary, to be described from this moment on as *identification standards* –mass- and acknowledge the existence of this image of faith as the structure of the social goal. It could be called the Law of historic necessity.

But this is not the only or the greatest derogation. It is not the law that acted as a fuse. It was the establishment of the supposed image of a unifying conflict that served as a transmission route to another sphere of greater realities, the true condition of search... To reinstate [and to do it in the symbolic origins of the setting par excellence of the revolution, the cradle of the people in the republic] the supra real (superior) order, that of awareness of the inevitable (the necessary), the subsequent curfew, as response anticipated by the order, according to a stego-encrypted strategy, that assumes its revolutionary character, of incitation to the masses. (not to the citizens, -in the first analysis...-) so that through its response to the threat of the violation of its right to be {associated symbol, citizen with different conditions and in difference, in its consubstantial state of law, of religion, of economy, of ideology, of symbols, of access.....} incorporates by itself the last identification between answer and reprisal, between the burning of cars at night in the suburbs (Banlieue) and the reasonable –then- logic of the curfew.

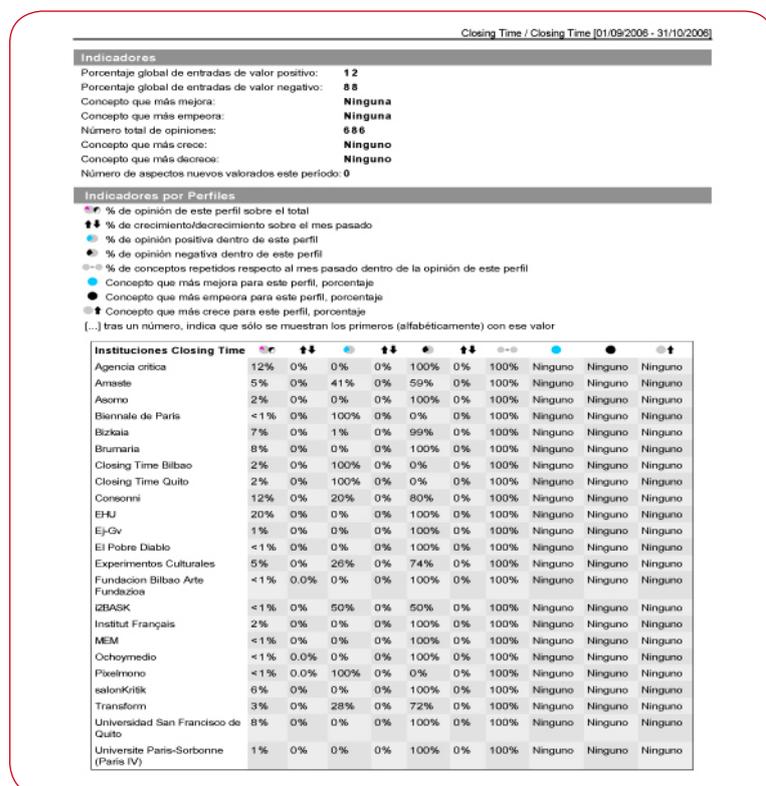
One of the reasons that gives us an idea of how this image forms precisely in continuity is the metonymic identification between the Sarkozy Law project of official emigration, that was not the direct contributing factor which caused the disturbances and the state of emergency laws that promulgated in the periphery of Paris and other provinces when Sarkozy himself called the participants in the disturbances “riffraff”, unifying the peripheral conscience and its exclusion. Both now commonly confused at least outside France. (later we will talk about the different curfews in Ecuador, another of the headquarters of this project).

Such is the foresighted capacity of order to substitute or replace, not only regulating but also standardizing, the permutation of the basic conditions of a culture, the factor and symbolic forms of each and every identification, a type of question then arises that possibly should be asked previously. What type of answers? Or better still. What forms of action maintain us as individuals in a certain culture where our consideration of subjects always prevails whilst at the same time being able to anticipate the laws of this culture; constructing not only the implied reality, but also the legitimate authority of its consequences? In what way can we protect, if not defend, the idea of discontinuity of the desire of what is necessary, of what remains here, of that is how it is?.

We proposed that the things here were not in this way, that given certain conditions (in this supposed particulars), of cultural recognition, we put aside the presumed

symbiosis between figure and form, -the mechanics of a rhythm that closes-, to open ourselves to the imaginary possibility. It could be that we first have to put our rigorous signs of identification in crisis, that which defines us as ourselves, without even understanding what such a circumstance consists of. Perhaps just an object. But let's look closely at the facts, we attend to its sequence in a different order, where they are neither prevalent nor conductive. Where all this representation, in its analysis (visualization) of the systems of objectivity and subjectivity could predict (make) its own riot, to anticipate all that were not the same reality, -curfew-.

This is the scene: five agents of "advanced" art, who work in France, seated in front of an audience, in a prestigious museum in another country. The night before the conference thousands of cars burned in Paris, their clothes still smell scorched. The conference is about art as the last reality. Not a single word is spoken about the Banlieue. A few hours later Closing Time begins.





## CINEMA

30<sup>th</sup> of March, 1968, Godard leaves Paris and begins the filming in London of *One Plus One / Sympathy for the Devil* with the Rolling Stones in the studio recording the mythical song and the Black Panthers as parallel icon, allegory that is underlined by the suicide of the 3<sup>rd</sup> protagonist Eve Democracy.

In the original version, the story flows above the argument. The song is never shown completed.

The intention to film a –straight narrative- documentary/fiction, finally overflows in the episodic discontinuity.

The same day the president of the Republic De Gaulle announces the dissolution of the French Assembly and calls for early elections.

-27<sup>th</sup> of October, 2005. the disturbances begin close to Paris and rapidly spread to the rest of France and other cities in Europe. The riots are characterized by the burning of cars and the violent confrontation between hundreds of youths and the French police. The incidents began after the death of two young Moslems of African origin who died while trying to escape from police in Clichy-sur-Bois, a poor commune in a banlieue (suburb) in the east of Paris and were exacerbated by the declarations of the interior minister Nicolas Sarkozy who called the rioters “scum”. The disturbances have spread to other areas of France (Seine-et-Marne, Val-d’Oise, Lille, Rouen, Dijon and Marseille) and also to other countries (Belgium, Denmark, Germany, Greece, Holland, Switzerland...).

[http://es.wikipedia.org/wiki/disturbios\\_de\\_Francia\\_de\\_2005](http://es.wikipedia.org/wiki/disturbios_de_Francia_de_2005)

-10<sup>th</sup> of November, 2005- 17.30 Auditorium of the Guggenheim Museum Bilbao. During this encounter the philosophers Yves Michaud and Francesco Masci, the art critic Stephen Wright, the director of the Biennale Paris Alexander Gurita and the historian of ideas Francoise Gaillard, put forward their own concepts and visions of the new statute of art.

/activities guide of the French Institute Bilbao.

The same day the director of the biennale Paris gives me a commission for an artistic project. I accept on condition that I have the freedom to discover and describe the non correlation between what is real and what is pragmatic. It occurred to me to

make a programme in Paris with agents, I proposed to record a dislocated fictional film with actors.

-December 2005. The Biennale Paris gives its confirmation to the project Closing Time. In January and February I contact Dayana Rivera in Quito, Ecuador and Iskander Rementeria in Bilbao, they assume the coordinated management of the departments and the headquarters of CT Quito and CT Bilbao are set up. I, from CT Paris, will film a joint fiction of all of this. Synopsis: Discontinuity-Anticipation. We do not believe in the arguments of immateriality nor in the alibis of the production systems of artistic discourse such as the Biennale. The project assumes its condition to make. (and to be able to be unfaithful to itself).

-23<sup>rd</sup> of March, 2006. A state of emergency and curfew in Ecuador are decreed by the government in the face of protests by students and native Indians.

-March-September 2006. Production of the programme completed with authors and participants Closing Time.

-May 2006. The Pompidou Centre presents, on the contrary to the artists idea, in retrospective format "VOYAGES IN UTOPIA, GODARD, 1946-2006 Á LA RECHERCHE D'UN THEOREME PERDU". Initially this project entitled "Collage(s) of France, Archaeology of cinema according to Jean-Luc Godard" was made up of nine exhibition rooms where the order of the visit was imposed. In each of them the visitor was offered a reflection of poetic and philosophic nature thanks to a general question of approach –montage of images taken from the history of art, the history of cinema and current affairs- that could evoke the beginning of hieroglyphics.

-October 2006, Closing Time agrees, with the Biennale Paris, the independence of this project with respect to the official programme and carries out the three parallel stages. The 37 authors who intervene daily by videoconference connecting the headquarters, act in the simultaneous film. On the last day of filming in Paris with Dojo Cinema I am told of Godard's unsuccessful project.

Apophenia, heterotopia, juxtaposition, episodic collage, ...contingency. The order of sensations that carried us so strongly to the filming, wanting almost to trap this time in its spontaneity, observing the functioning of its techniques beyond that of the objective or subjective. The premonition that the representation in the form

of non correlative story had as much to do with the type of mechanism as with the sequences that, in apparent disorder, we wanted to construct by means of its dramatization: maintaining the rhythm of connection between field and counter field, between the backdrop of a multiple discourse and multiplier and the form of daily filming. Three authors, three stages, three discourses, three sequences....

Without a fixed script, without temporal or special unity of the narration, with the cameras blind to each other, ...the only possibility of *Raccord 9* lies in the reproduction of this norm according to which the sequential script -in our case the daily programme of intervention of authors- in its postproduction montage, will reveal the story-line and the meaning of *Closing Time* in regard to its initial propositions.

Our suspicions about the illusion of *raccord* (following the intuition of fear and its behavioral possibilities), concerning the going beyond the structures of identification and to understand the true nature and scope of this technique to manifest how the symbolic-entity relationship of the phenomenon; [whose descriptive ability is prescribed precisely by the inherent conditions of language –historical necessity- that is applied to them], can express itself outside these conditions and in this way indicate its full significant capacity. Its real state of premonition in the time to which it directs its meaning, in this case that of the anticipation of the symbolic closure. It was that which at the same time confirmed to us the possibility to subvert as much the supposed norms of code as whichever marginal intention that will overlap once more the expression of this discontinued nature by the production mechanics of continuity, as much spoken as corporative. In this way, assuming the logic of the trick script, the old and incomplete idea of cinema for revolutionaries, we decided to give the film priority over the events, a deformed idea about the documents, and prepare to film each actor in each setting, without waiting for any new logic beyond the lens of the camera, (One Plus One does not mean one plus one = two, as Godard would say), and without believing at the same time in situational paradigms or in *Dogma* models of practical rules.

Our interest was therefore a multi-field object that, bringing together the conditions of respect and admiration for the authors, will transfer this personal invitation to the subject itself, expressing not now in another form but in another form of prominence, without having to modify its original discourse (identification). We can say, that it proposed a fictional, personal and intentionally cinematographic otherness.

The selfsame fact that the CT Paris web page will not now be put forward as a hypertext of links but as hyper-image for the appearance of fragmented videos whose non sequential form will announce a *progressive filming*, drawing the snaking of images as a symbolic quality of the screen; it proposed a type of live *interface*, a Snake Preview in which the spectator would access that which would be the conditions of a consecutive filming and little by little enter into this reality within the other reality. Not fantasy but fiction. Because the final construction of the object is the union of all its visible and invisible parts showing themselves –as when the group Dojo Cinema transformed our stage in La Sorbonne, Paris, into a film set, which was simultaneously broadcast live by videoconference to the other CT HQ's, as in *la nuit americaine* by truffant-, bringing all this discontinuity to the shooting sequence of the project and for that we must convert the film into the true protagonist. In the words of Julie (Jacqueline Bisset) in the film: "...films are more harmonious than life, Alphonse. There are no blockages in films, there are no empty pauses. Films move forward like trains, do you understand?, the same as trains in the night. People like you, like me, we are made to be happy in our work... in our cinematographic work". It is the simultaneous contribution of all the genres (clip, action, art and experimentation, anticipation, romantic comedy, social, musical, suspense, *nouvelle vague*, detective, ...) the film buff quote and the most allusive artistic quote. When the documentary, in its maximum conditions of objectivity (the live broadcast of the construction of a ring, without intervals, for the transmission of an entire evening of boxing) is visualized as a subjective spectacle. A scene within the live stage, a déjà vu of a presence where contingency and discontinuity occur revealing the true flow of the story, reality-fiction, and how we anticipate them, or at least in this cinematic moment, foresee them.

In time, the way to view the idea of this object and its fiction will reveal to us its anticipation.

Perhaps it is because of all this that, to look now at Closing Time, its story flows above the argument, or that its account, being such a different fiction, tells things of its time and still has the presence of that day in Paris, when filming at seven in the morning with Rob in La Défense, Patrick and I sang for almost the entire duration:

-Time Is On My Side, ...yes it is !

## **DISCONTINUITY**

*Discontinuity is not in the difference towards the object, it resides in it.*

- Sequences filmed in independent locations brought together in a fictitious setting.
- Daily filming/non sequential. Spontaneous sequences - pre designed scenes.
- Different interpreters for the same character.
- Advances and backtracking in the narration. Suspended temporality - non episodic space and time.
- Sequential script base modifiable according to the interventions of the authors-actors.
- Voice in Off and dialogues extracted from the conference texts and interventions of the authors in the project.
- Construction of the meaning of the non lineal text, exchange of phrases.
- One single voice interpretation for all interpreters in Off (dubbing 2 voices-multi-character)
- Anachronism in voice identification man-woman/woman-man. (Lip-sync)
- Joining of shots in the same shot, fading into a single shot of two scenes.
- Mixture of recording formats and devices. Digital, analogue, cinematographic, manual, live, pre-recorded, objective, subjective, 16:9 / 4:3 ...
- Musical composition outside the image.
- Original music for the recording of scenes and subsequent montage of different tracks and audio.
- Audio, direct and studio in the same sequence and from sequence to sequence for shots without connection.

- Music in composed tracks and single track.
- Scenes unplanned and scenes with actors added to the general plot.
- Documentary as entrance to fiction, fiction as passage to the documentary.
- Minimal identification of wardrobe (symbolic) and *atrezzo*, different identities, physical, gender, skin.
- Subtitles non explicit. Jumps in translation.
- Alteration of the narrative plane. Filming/animation, characters, over-characters (masks).
- Interruption of the visual plane. Graphics in movement, opening-closure-displacement.
- Maximum utilization of filmed material, concision and permutation of appearances and meanings.
- Dual beginning, dual ending / alternatives. Superimposed reading of events.
- Visibility in close up of trick photography and effects.
- Presentation –*Snake Preview*- initial episodic order and different final edition. Two plots.
- Artistic quote-Film buff quote in relation to genres.
- Interchange of meaning of genres.
- Lending of sequences and shots from other authors and methods.
- Direction of scenes shared and delegated (participants, directors) and alternative technical crews.

-Fictional-retraction of historic time-projection, anticipation in Flashback (sequences and shots).

-Same representational plane for different objects:Fiction/ Documentary/Making of/ Book.

-Multiple presentation context. Exhibition space/ cinema/ individual reading.

#### NOTES

1-Snake Preview. This is the name for the cinema screening of a film to an invited audience in order to carry out a survey to gauge the different aspects of film and assess possible changes, alternative endings, etc. with a view to a favorable acceptance by the general public. (N. of A.)

3-“It’s quite frequent, with respect to science, that the most truly awful of ingenuous questions is not the absence of answers but the lack of willingness to take them seriously. In the case of history, this observation has special validity since its consolidation as an academic discipline- that is to say, since the beginning of the nineteenth century- for the compromising question that one wishes to know, that one could know (or could have known) different to what it is (or what it was). Thus is formulated the Aristotle paraphrase of the fundamental philosophical question that is asked about *eventuality*, *contingency* from the Latin contingere, “to occur (at the same time)” much more ancient than historic concepts and thoughts.”

Daniel, Ute. Kompendium kulturgeschichte, Theorien, Praxis, Schlüsselwörter. Suhrkamp Verlag Frankfurt am Main, 2001. p. 385.

4-The opposite concept to contingent, and always thinking closely to it, is since Aristotle the notion of the necessary: necessary is precisely, what cannot be any other way. As with many other conceptual couples of dichotomy construction- that is to say mutually exclusive and that don’t permit a third intermediary -, the great importance attributed to this conceptual opposition until well into the nineteenth century is especially based on that the line of separation drawn by virtue of it is destined to distinguish the divine kingdom- that of necessity- from the earthly sphere, in which many things could be different from what they are. That is to say, the idea of a “coherent whole which maintains itself on the margin of the possible cuts and delimitations that can be applied to it”. With this conceptual couple enters another into the game, which in respect to the historiography and the philosophy of the story, is in close relation with Coincidence and Necessity: that of Continuity and Discontinuity.

Ibid., p. 386.

5- Ibid., p. 386.

6-7- Gadamer Hans-Georg. Wahrheit und Methode. Grundzüge einer philosophischen Hermeneutic. (= Gesammelte Werke, vol. 1: Hermeneutik), Tübinga 1990 (ed. Original 1960).

8-and initial quote- Gibson, William. Mundo Espejo (pattern Recognition). Pages. 53,54,81,82. Ediciones Minotauro, Barcelona 2004.

9- the continuity or (raccord) refers to the relationship that exists between the different shots of a film with the object of not breaking the illusion of sequence for the spectator or receptor. Each shot should relate to the previous one and serve as a basis for the next.