

Immanuel Kant: The subliminal project Kritik der Reinen Vernunft.

In 2002 I programmed an automatic stopmotion program, this was during my time as a supervisor at CRAC and was part of my research on new applications for artists in new media, In this process with the program I collaborated with Tore Nilsson technical lecturer at the Royal Institute of Art. The purpose was to lift all words out of texts and automatically place each word on its own jpeg with size 768x576 pixels. This kind of new method of animating a text was unique and still is unique. My plan was to place 25 words per second to make the text visible but illegible. This meant that the content became subliminal in order to possibly put the viewer in a transcendental state. The three films created a balance between the method and the result, they became a new way of using the concept of process art.

The works that I produced in 2002 were based on Immanuel Kant's three Critics. The animated film that I am showing is based on Immanuel Kant's central work: Critique of the Pure Reason (Kritik der Reinen Vernunft) I showed all three films for the first time in 2003 at a group exhibition at the Museum of Architecture in Stockholm, The Museum on Skeppsholmen was under renovation so the exhibition was shown in the former Galleri Nordenhake's gallery at Fredsgatan 12.

In Critique of Pure Reason," Kant argued that knowledge cannot only be based on sensory interaction with the world, but must also include the mind's ability to process and understand that information. Kant argued that our minds provide us with raw data from the world, but it is our reason that organizes and structures this data into meaningful knowledge.

Empiricism, on the other hand, involves gaining knowledge through direct sensory interaction with the world. It is a method that emphasizes experience and observation as sources of knowledge.

Kant applied his theory in several ways, most notably by emphasizing the importance of reason and the mind's ability to process information.

The new movie is titled: 2025.

The film I am now showing I have added sound. I have processed the speech of the text using German-speaking voice synthesis and then I have compressed the audio text down to the same speed of 25 words per second. My own experience of the result is that now the film becomes another level of transcendental state for the viewer. A level where you almost bounce between reality and the dream at a speed of 1/25 second. The eyes try to process and the hearing wants to act. Both of these senses are designed to act primarily on stimuli without filters, which creates an emotional cycle between sight and hearing.

At the exhibition in Södra Karstorp Konsthall I have placed two QR codes in the exhibition space. The visitors scan with their mobile phone the QR codes and the links take the visitor to an 1 expanded text and 2 directly to the video.

The original 2002 films are burned on DVD. The original films can be rented at: The Art Film & Video Archive (www.filmform.com)

Magnus Wassborg 2025