

and I should include more fragments of a proposal for draft of notes for preparing a text concerning redemption, with partial disablement and circumvention through preventive modes of self reflexive comprehensions, which are probably in fact modes of apology or in other words represent the dispositive of fear. Sorry for that. But in a similar mode as the moon is the puzzling companion of the nocturnal rambler of the country side, who could not be left behind wherever the direction would go to, as much fear is the companion of the literary genre of self expressive structure of writing and at least if self expressiveness is accepted and confessed by the self evolving author, fear is obvious in the cloudless night of the myzteries of narrating or relating within the structures of language.

Redemptions

What is redemption, what is photography? Is there a photographic category as the portraits not unlike the presentation of a group of randomly mixed collection of photographs, presenting such a collection in a publication you have to make a deeper investigation of the means of photography. As we know from the theoretician of photography, photography is a melancholic practice, and maybe therefore the quiet echo or maybe similar to the practice of redemption or in fact not the practice of its production but the practice of looking at them a deeply melancholic practice as the practice of looking at the archive of history in order to redeem the events of the past.

Every invitation to look at a book with photography is an invitation to open the doors to melancholy in any case, therefore somehow similar to the reading of biographies. To make this essay more valuable in this photo collection, I should focus on the idea of looking at the artists of redemption as photographers, photographers without their own camera work, somehow it is referencing that they are poets from the beginning in their whole redemption even, term poet even photography at all.

Edición Redención Competencia

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phy the final of the redemp production, the tography as mediation of the is the redemp tion of his own the productive attitude.

Edition, Repetition, Competition

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sure there had been a general agreement in how to translate the german word of "erweiterter kunstbegriff", but I tried to find something myself to translate kunstbegriff as artterm, but erweitert as expanded, or extended, but the term could mean today as double translation the "upgraded", and therefore felt good with the idea of the artists main operation to be the upgrading of the general artterm, a procedure as for instance the practice to make the art production a production of redemption, although I believe it was more intended to say the broadened artterm, or the enlarged artterm, like the broadening horizon, or maybe more sculptural the funneled artterm. But as it is meant to be not for art historian, but rather for the art production itself, meant more in the sense of the activated, the rearmed artterm, the scaffolded artterm or artterm activated as assembled artterm by the artist as a kind of assemblymen, and finally enjoyed its recovery as the startup artterm. But I stayed with the translation to call it "the upgraded artterm" and define the same as the pleasure and obligation of the contemporary artist, most of all embodied in the redemptive model, which is the model to upgrade the artterm, the art production itself constantly, knowingly proposing the consequential personal exhaustion through consistent psychologically excessive self demand.

Memorial day, spirits of family, kings of the poets, messiah, David, pen of the delirious Nezahualcoyotl, flowers, sunshine and light, endless love: could you help to destroy the audience, the superego, the obstacle to both stupidity and wisdom and truth of the practice of redemption?