

Adsensory Urban  
Ecology  
(Volume Two)



# Adsensory Urban Ecology (Volume Two)

By

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Cambridge  
Scholars  
Publishing



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This book first published 2019

Cambridge Scholars Publishing

Lady Stephenson Library, Newcastle upon Tyne, NE6 2PA, UK

British Library Cataloguing in Publication Data

A catalogue record for this book is available from the British Library

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ISBN (10): 1-5275-2468-X

ISBN (13): 978-1-5275-2468-2

*This book is dedicated to Professor David Knights, with appreciation for his academic supervision and inspiration.*

*A share of royalties will be donated to the charity United Nations Children's Fund (UNICEF). Established in 1946, UNICEF is dedicated to furthering the rights, wellbeing, prosperity and creative potential of children.*

*“But there is also another sense in which seeing comes before words. It is seeing which establishes our place in the surrounding world; we explain that world with words, but words can never undo the fact that we are surrounded by it. The relation between what we see and what we know is never settled” (John Berger, Ways of Seeing, 1972).*

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## Introduction

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Figure I.4.: "It remains credible because the truthfulness of publicity is judged, not by the real fulfilment of its promises, but by the relevance of its fantasies to those

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## Part One

Figure P.I.: “Yet this seeing which comes before words, and can never be quite covered by them, is not a question of mechanically reacting to stimuli” (John Berger, *Ways of Seeing*, 1972). Photographic Image, Bath Press Site, Bath, February 2017.

## Chapter One

Figure 1.1.: “Our perceptions or appreciation of an image depends also upon our own way of seeing” (John Berger, *Ways of Seeing*, 1972). Photographic Image Bath Press, Bath February 2017.

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## Part Two

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## Chapter Two

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Figure 3.1.: Trafalgar Square Busking Reve'ls: "The tradition, however, still forms many of our cultural assumptions ... Its norms still affect the way we see such subjects as landscape, women, food, dignitaries, mythology. It supplies us with our archetypes of 'artistic genius'" (John Berger, *Ways of Seeing*, 1972). Photographic Image, Trafalgar Square, London, September 2018.

Figure 3.2.: Trafalgar Square Busking Reve'ls: “We only see what we look at. To look is an act of choice. As a result of this act, what we see is brought within our reach – though not necessarily within arm's reach. To touch something is to situate oneself in relation to it” (John Berger, *Ways of Seeing*, 1972). Photographic Image, Trafalgar Square, London, September 2018.

Figure 3.3.: Trafalgar Square Busking Reve'ls: “The tradition, however, still forms many of our cultural assumptions ... Its norms still affect the way we see such subjects as landscape, women, food, dignitaries, mythology. It supplies us with our archetypes of 'artistic genius'" (John Berger, *Ways of Seeing*, 1972). Photographic Image, Trafalgar Square, London, June 2018.

Figure 3.4.: Time reve'ls: "A film which reproduces images of a painting leads the spectator, through the painting, to the film-maker's own conclusions. The painting

lends authority to the film-maker. This is because a film unfolds in time and a painting does not" (John Berger, *Ways of Seeing*, 1972).

<https://twitter.com/geraldi23591291/status/961273665005477888>

Figure 3.5.: Care ethic reveals: "Let us first be sure about what we are not saying. We are not saying that there is nothing left to experience before original works of art except a sense of awe because they have survived" (John Berger, *Ways of Seeing*, 1972). <https://twitter.com/geraldi23591291/status/978339240227540992>

Figure 3.6.: Care ethic reveals: "Let us first be sure about what we are not saying. We are not saying that there is nothing left to experience before original works of art except a sense of awe because they have survived" (John Berger, *Ways of Seeing*, 1972). Photographic Image, Trafalgar Square, London, June 2018.

Figure 3.7.: Brexit times: EU nationals next Windrush? Trafalgar plinth: "The Invisible Enemy Should Not Exist" (Michael Rakowitz): "We are not saying that there is nothing left to experience before original works of art except a sense of awe because they have survived" (John Berger, *Ways of Seeing*, 1972).

<https://twitter.com/geraldi23591291/status/993912217161564160>

Figure 3.8.: Impressionistic Art Reveals: "When a painting is reproduced by a film camera it inevitably becomes material for the film-maker's argument. A film which reproduces images of a painting leads the spectator, through the painting, to the film-maker's own conclusions" (John Berger, *Ways of Seeing*, 1972).

<https://twitter.com/geraldi23591291/status/1042070685114351616>

Figure 3.9.: Artist interview: "Not only personal experience, but also the essential historical experience of our relation to the past: that is to say the experience of seeking to give meaning to our lives, of trying to understand the history of which we can become the active agents" (John Berger, *Ways of Seeing*, 1972).

<https://twitter.com/geraldi23591291/status/1065296854320062464>

Figure 3.10.: "The whole concept of the National Cultural Heritage exploits the authority of art to glorify the present social system and its priorities" (John Berger, *Ways of Seeing*, 1972). Photographic Image, Trafalgar Square, London, June 2018.

Figure 3.11.: Busking art, time/space reveals: "The tradition, however, still forms many of our cultural assumptions ... And the history of the tradition, as it is usually taught, teaches us that art prospers if enough individuals in society have a love of art" (John Berger, *Ways of Seeing*, 1972).

<https://twitter.com/geraldi23591291/status/1016701721412866052>

Figure 3.12.: Busking art, time/space reveals: "The tradition, however, still forms many of our cultural assumptions ... And the history of the tradition, as it is usually taught, teaches us that art prospers if enough individuals in society have a love of art" (John Berger, *Ways of Seeing*, 1972). Photographic Image, Trafalgar Square,

London, September 2018.

Figure 3.13.: Art of real-time interviewing: “A film which reproduces images of a painting leads the spectator, through the painting, to the film-maker's own conclusions. The painting lends authority to the film-maker. This is because a film unfolds in time and a painting does not” (John Berger, *Ways of Seeing*, 1972). <https://twitter.com/geraldi23591291/status/1042070685114351616>

Figure 3.14.: National Gallery: Salutations Jonathan Dimpleby @dimpleby\_jd incisive thoughts on Trafalgar Square buskers & art: Interview i/i. “And the history of the tradition, as it is usually taught, teaches us that art prospers if enough individuals in society have a love of art” (John Berger, *Ways of Seeing*, 1972). <https://twitter.com/geraldi23591291/status/1042087878417965056>

Figure 3.15.: Busking Caricature Art, Time/Space Reve'ls: “The tradition, however, still forms many of our cultural assumptions ... And the history of the tradition, as it is usually taught, teaches us that art prospers if enough individuals in society have a love of art” (John Berger, *Ways of Seeing*, 1972). <https://twitter.com/geraldi23591291/status/1016705542050508800>

Figure 3.16.: Busking Cabaret Time/Space Reve'ls: “A people or a class which is cut off from its own past is far less free to choose and to act as a people or class than one that has been able to situate itself in history” (John Berger, *Ways of Seeing*, 1972). <https://twitter.com/geraldi23591291/status/1014570624763785227>

Figure 3.17.: Busking Cabaret Time/Space Reve'ls: “It is like a beam from a lighthouse – only instead of light travelling outwards, appearances travel in. The conventions called those appearances reality” (John Berger, *Ways of Seeing*, 1972). <https://twitter.com/geraldi23591291/status/1014568722470711296>

Figure 3.18.: Acrobatic Space Interlopers: “The compositional unity of a painting contributes fundamentally to the power of its image. It is reasonable to consider a painting's composition. But here the composition is written about as though it were in itself the emotional charge of the painting” (John Berger, *Ways of Seeing*, 1972). <https://twitter.com/geraldi23591291/status/1075816958610825218>

Figure 3.19.: “We only see what we look at. To look is an act of choice. As a result of this act, what we see is brought within our reach – though not necessarily within arm's reach. To touch something is to situate oneself in relation to it” (John Berger, *Ways of Seeing*, 1972). Photographic Image, Trafalgar Square, London, June 2018.

Figure 3.20.: Ethos reve'ls: Musing spin on Evening Standard's “Spare us buskers on Elizabeth line”. Chorus of busker opinion spins, less insightful; rather ask buskers about their art. “If the new language of images were used differently, it would, through its use, confer a new kind of power” (John Berger, *Ways of Seeing*, 1972). <https://twitter.com/geraldi23591291/status/994627077692428289>

Figure 3.21.: Ethos reve'ls: Musing spin on Evening Standard's "Spare us buskers on Elizabeth line". Chorus of busker opinion spins, less insightful; rather ask buskers about their art. "If the new language of images were used differently, it would, through its use, confer a new kind of power" (John Berger, *Ways of Seeing*, 1972). Photographic Image, Trafalgar Square, London, June 2018.

Figure 3.22.: Chalk Art Reve'ls: "The compositional unity of a painting contributes fundamentally to the power of its image. It is reasonable to consider a painting's composition. But here the composition is written about as though it were in itself the emotional charge of the painting" (John Berger, *Ways of Seeing*, 1972). <https://twitter.com/geraldi23591291/status/1017481621635846144>

Figure 3.23.: Chalk Art Reve'ls: "The compositional unity of a painting contributes fundamentally to the power of its image. It is reasonable to consider a painting's composition. But here the composition is written about as though it were in itself the emotional charge of the painting" (John Berger, *Ways of Seeing*, 1972). Photographic Image, Trafalgar Square, London, June 2018.

Figure 3.24.: Chalk Art Reve'ls: "The compositional unity of a painting contributes fundamentally to the power of its image. It is reasonable to consider a painting's composition. But here the composition is written about as though it were in itself the emotional charge of the painting" (John Berger, *Ways of Seeing*, 1972). <https://twitter.com/geraldi23591291/status/1017464331724840961>

Figure 3.25.: Chalk Art, Time/Space Reve'ls: "When a painting is reproduced by a film camera it inevitably becomes material for the film-maker's argument. A film which reproduces images of a painting leads the spectator, through the painting, to the film-maker's own conclusions" (John Berger, *Ways of Seeing*, 1972). <https://twitter.com/geraldi23591291/status/1017056957415546886>

Figure 3.26a.: Chalk Art Reve'ls: Artist, interview ii/ii (yesterday); for it was raining enchantingly this morning: Woman's work is never done in time#adsensoryurbanecology. "But here the composition is written about as though it were in itself the emotional charge of the painting" (John Berger, *Ways of Seeing*, 1972). <https://twitter.com/geraldi23591291/status/1034804580830375937>

Figure 3.27.: What happens to Chalk Art when it reigns? #adsensoryurbanecology #chalkarttrafalgarsquare "The whole concept of the National Cultural Heritage exploits the authority of art to glorify the present social system and its priorities" (John Berger, *Ways of Seeing*, 1972). <https://twitter.com/geraldi23591291/status/1035215296271921152>

Figure 3.28.: Musing merrily (smile): What Happens to Chalk Art When it Reigns? #adsensoryurbanecology #chalkarttrafalgarsquare "The whole concept of the National Cultural Heritage exploits the authority of art to glorify the present social system and its priorities" (John Berger, *Ways of Seeing*, 1972). <https://twitter.com/geraldi23591291/status/1035234149848809472>

Figure 3.29.: What happens to Chalk Art when it reigns? Gendered value of Chalk Art; ethical values in prophetless feminine time: Interview i/iii: Woman's work is never done in #adsensoryurbanecology. BTW gently affecting story ... "Film unfolds in time" (John Berger, *Ways of Seeing*, 1972).  
<https://twitter.com/geraldi23591291/status/1037753466083524608>

Figure 3.30.: What happens to Chalk Art when it reigns? Gendered value of Chalk Art; ethical values in prophetless feminine time: Interview i/i: Woman's work is never done in #adsensoryurbanecology. BTW gently affecting story ... father's voice to Chalk Art: "Film unfolds in time" (John Berger, *Ways of Seeing*, 1972).  
<https://twitter.com/geraldi23591291/status/1037766511409209348>

Figure 3.31.: Pastel Artist ethos, interview i/i: "When a painting is reproduced by a film camera it inevitably becomes material for the film-maker's argument. A film which reproduces images of a painting leads the spectator, through the painting, to the film-maker's own conclusions" (John Berger, *Ways of Seeing*, 1972).  
<https://twitter.com/geraldi23591291/status/1041743412779798533>

Figure 3.32.: Pastel Art, real-time reve'ls: Interview ii/iv: "Or, to put it another way, the camera showed that the notion of time passing was inseparable from the experience of the visual ... What you saw was relative to your position in time and space" (John Berger, *Ways of Seeing*, 1972).  
<https://twitter.com/geraldi23591291/status/1044294741666537472>

Figure 3.34.: Pastel Art; Interview i/iv: "Even a photograph. For photographs are not, as is often assumed, a mechanical record. Every time we look at a photograph, we are aware, however slightly, of the photographer selecting that sight from an infinity of other possible sights" (John Berger, *Ways of Seeing*, 1972).  
<https://twitter.com/geraldi23591291/status/1044285820037935104>

Figure 3.35.: "We never look at just one thing; we are always looking at the relation between things and ourselves. Our vision is continually active, continually moving, continually holding things in a circle around itself, constituting what is present to us as we are" (John Berger, *Ways of Seeing*, 1972). Photographic Image, Trafalgar Square, London, October 2018.

Figure 3.36.: "We never look at just one thing; we are always looking at the relation between things and ourselves. Our vision is continually active, continually moving, continually holding things in a circle around itself, constituting what is present to us as we are" (John Berger, *Ways of Seeing*, 1972). Photographic Image, Trafalgar Square, London, October 2018.

Figure 3.37.: "The Art of Change" (coin art scribe): "It is seeing which establishes our place in the surrounding world; we explain that world with words, but words can never undo the fact that we are surrounded by it. The relation between what we see and what we know is never settled" (John Berger, *Ways of Seeing*, 1972).  
<https://twitter.com/geraldi23591291/status/1017073882581303296>

Figure 3.38.: Quantum salutations Prof Stephen Hawking; the penny has dropped on "A Brief History of Time". "If the new language of images were used differently ... Within it we could begin to define our experiences more precisely in areas where words are inadequate" (John Berger, *Ways of Seeing*, 1972).  
<https://twitter.com/geraldi23591291/status/974719553191243776>

Figure 3.39.: "The Art of Change" (coin art scriber): "It is seeing which establishes our place in the surrounding world; we explain that world with words, but words can never undo the fact that we are surrounded by it. The relation between what we see and what we know is never settled" (John Berger, *Ways of Seeing*, 1972).  
<https://twitter.com/geraldi23591291/status/1017066577441837056>

Figure 3.40.: "We only see what we look at. To look is an act of choice. As a result of this act, what we see is brought within our reach – though not necessarily within arm's reach. To touch something is to situate oneself in relation to it" (John Berger, *Ways of Seeing*, 1972). Photographic Image, Trafalgar Square, London, September 2018.

Figure 3.41.: Salutations! National Gallery, Trafalgar Square buskers. "Contactless" busking-time arrives at Trafalgar Square! Quelle surprise meme (smile). Happy summertime delightful reve'ls (smile). "To touch something is to situate oneself in relation to it" (John Berger, *Ways of Seeing*, 1972).  
<https://twitter.com/geraldi23591291/status/1018491956551454720>

Figure 3.42.: "We only see what we look at. To look is an act of choice. As a result of this act, what we see is brought within our reach – though not necessarily within arm's reach. To touch something is to situate oneself in relation to it" (John Berger, *Ways of Seeing*, 1972).  
<https://twitter.com/geraldi23591291/status/1006920907103834112>

Figure 3.43.: "We only see what we look at. To look is an act of choice. As a result of this act, what we see is brought within our reach – though not necessarily within arm's reach. To touch something is to situate oneself in relation to it" (John Berger, *Ways of Seeing*, 1972). Photographic Image, Trafalgar Square, London, September 2018.

Figure 3.44.: Contactless Busking: What happens when it reigns? Time 4 Change? Interview i/v Jenny: "Men of state, of business, discussed under paintings like this. When one of them felt he had been outwitted, he looked up for consolation. What he saw reminded him that he was a man" (John Berger, *Ways of Seeing*, 1972).  
<https://twitter.com/geraldi23591291/status/1045746129038659584>

Figure 3.45.: Salutations! National Gallery, Trafalgar Square buskers. Happy summertime delightful reve'ls (smile). "To touch something is to situate oneself in relation to it" (John Berger, *Ways of Seeing*, 1972).  
<https://twitter.com/geraldi23591291/status/1018174230607908865>



Figure 3.46.: Trafalgar Square: Busking real-time reve'ls: Interview i/i, Harry speaks about this moment in the history of busking: “No other kind of relic or text from the past can offer such a direct testimony about the world which surrounded other people at other times” (John Berger, *Ways of Seeing*, 1972).  
<https://twitter.com/geraldi23591291/status/1044298189241757696>

Figure 3.47.: Busking time reve'ls, ethics of care: “It is seeing which establishes our place in the surrounding world; we explain that world with words, but words can never undo the fact that we are surrounded by it. The relation between what we see and what we know is never settled” (John Berger, *Ways of Seeing*, 1972).  
<https://twitter.com/geraldi23591291/status/1017469942143373313>

Figure 3.48.: Busking time reve'ls, ethics of care: “A people or a class which is cut off from its own past is far less free to choose and to act as a people or class than one that has been able to situate itself in history. This is why – and this is the only reason why – the entire art of the past has now become a political issue” (John Berger, *Ways of Seeing*, 1972).  
<https://twitter.com/geraldi23591291/status/1050051358601170944>

Figure 3.49.: Busking time reve'ls, ethics of care: “Soon after we can see, we are aware that we can also be seen. The eye of the other combines with our own eye to make it fully credible that we are part of the visible world” (John Berger, *Ways of Seeing*, 1972).  
<https://twitter.com/geraldi23591291/status/1045727214665428992>

Figure 3.50.: Busking time reve'ls, ethics of care: “Publicity has another important social function. The fact that this function has not been planned as a purpose by those who make and use publicity in no way lessens its significance. Publicity turns consumption into a substitute for democracy. The choice of what one eats (or wears or drives) takes the place of significant political choice. Publicity helps to mask and compensate for all that is undemocratic within society. And it also masks what is happening in the rest of the world” (John Berger, *Ways of Seeing*, 1972).  
<https://twitter.com/geraldi23591291/status/1044301212500283393>

Figure 3.51.: Busking time reve'ls, ethics of care: “If the new language of images were used differently, it would, through its use, confer a new kind of power. Within it we could begin to define our experiences more precisely in areas where words are inadequate (Seeing comes before words)” (John Berger, *Ways of Seeing*, 1972).  
<https://twitter.com/geraldi23591291/status/1043222237120274433>

Figure 3.52.: Busking time reve'ls, ethics of care: “Not only personal experience, but also the essential historical experience of our relation to the past: that is to say the experience of seeking to give meaning to our lives, of trying to understand the history of which we can become the active agents” (John Berger, *Ways of Seeing*, 1972).  
<https://twitter.com/geraldi23591291/status/1050060779490295809>

Figure 3.53.: Busking time reve'ls, ethics of care: “In this respect images are more precise and richer than literature. To say this is not to deny the expressive or imaginative quality of art, treating it as mere documentary evidence; the more imaginative the work, the more profoundly it allows us to share the artist's experience of the visible” (John Berger, *Ways of Seeing*, 1972).  
<https://twitter.com/geraldi23591291/status/969672343219003392>

Figure 3.54.: Busking time reve'ls, ethics of care: “Not only personal experience, but also the essential historical experience of our relation to the past: that is to say the experience of seeking to give meaning to our lives, of trying to understand the history of which we can become the active agents” (John Berger, *Ways of Seeing*, 1972).  
<https://twitter.com/geraldi23591291/status/981917694755778560>

Figure 3.55.: Busking time reve'ls, ethics of care: “No other kind of relic or text from the past can offer such a direct testimony about the world which surrounded other people at other times. In this respect images are more precise and richer than literature. To say this is not to deny the expressive or imaginative quality of art, treating it as mere documentary evidence; the more imaginative the work, the more profoundly it allows us to share the artist's experience of the visible” (John Berger, *Ways of Seeing*, 1972).  
<https://twitter.com/geraldi23591291/status/986287969345654786>

Figure 3.56.: Busking time reve'ls, ethics of care: “Money is life. Not in the sense that without money you starve. Not in the sense that capital gives one class power over the entire lives of another class. But in the sense that money is the token of, and the key to, every human capacity. The power to spend money is the power to live. According to the legends of publicity, those who lack the power to spend money become literally faceless. Those who have the power become lovable” (John Berger, *Ways of Seeing*, 1972).  
<https://twitter.com/geraldi23591291/status/988830121678262272>

Figure 3.57.: Dataset: SNA: buskinlondon.com – October 2018; Social Network Analysis (SNA) of Twitter *Talk* Using Keyword: “buskinlondon.com”, October 13th 2018, 16:09:50. <https://netlytic.org>.

Figure 3.58.: Dataset: SNA Busking, London – October 2018; Social Network Analysis (SNA) of Twitter *Talk* Using Keyword: “Busking, London”, October 13th 2018, 15:59:00. <https://netlytic.org>.

Figure 3.59.: DATASET: @BUSKINLONDON - SNA OCTOBER 2018; Social Network Analysis (SNA) of Twitter *Talk* Using Keyword: “@BuskInLondon”, October 13th 2018, 15:45:28. <https://netlytic.org>.

Figure 3.60.: Ethos time reve'ls: Interview with Jenny of J&D Music: "If the new language of images were used differently, it would, through its use, confer a new kind of power. Within it we could begin to define our experiences more precisely

in areas where words are inadequate" (John Berger, *Ways of Seeing*, 1972).  
<https://twitter.com/geraldi23591291/status/971414159542902784>

Figure 3.61.: Musing complexity & Jenny's response to: "Trafalgar Square buskers formal recognition?" Adsensory Urban Ecology: "Our vision is continually active, continually moving, continually holding things in a circle around itself, constituting what is present to us as we are" (John Berger, *Ways of Seeing*, 1972).  
<https://twitter.com/geraldi23591291/status/1032683690160267265>

Figure 3.62.: Jenny's response to contactless busking: "We only see what we look at. To look is an act of choice. As a result of this act, what we see is brought within our reach – though not necessarily within arm's reach. To touch something is to situate oneself in relation to it" (John Berger, *Ways of Seeing*, 1972).  
<https://twitter.com/geraldi23591291/status/1032686705919320064>

Figure 3.63.: Musing complexity & Jenny's response i/v: Trafalgar Square buskers, formal recognition? Adsensory Urban Ecology: "Our vision is continually active, continually moving, continually holding things in a circle around itself, constituting what is present to us as we are" (John Berger, *Ways of Seeing*, 1972).  
<https://twitter.com/geraldi23591291/status/1032691262804176896>

Figure 3.64.: Salutations! @jennydavidmusic Trafalgar Square Busking time reve'ls: Street art care ethic R.E.S.P.E.C.T. (smile): "Our vision is continually active, continually moving, continually holding things in a circle around itself, constituting what is present to us as we are" (John Berger, *Ways of Seeing*, 1972).  
<https://twitter.com/geraldi23591291/status/1045730490337173504>

## Chapter Four

Figure 4.1.: Trafalgar Square Busking reve'ls: "The tradition, however, still forms many of our cultural assumptions ... Its norms still affect the way we see such subjects as landscape, women, food, dignitaries, mythology. It supplies us with our archetypes of 'artistic genius'" (John Berger, *Ways of Seeing*, 1972). Photographic Image, Trafalgar Square, London, September 2018.

Figure 4.2.: Trafalgar Square; urban-soundscape: Solo expedition reve'ls; Musing gender, time & busking: Saskia Part iii/v: "The whole concept of the National Cultural Heritage exploits the authority of art to glorify the present social system and its priorities" (John Berger, *Ways of Seeing*, 1972).  
<https://twitter.com/geraldi23591291/status/1006937664396939264>

Figure 4.2a.: Salutations: National Gallery, Trafalgar Square: Busking art, creative ethos time reve'ls: "If the new language of images were used differently, it would, through its use, confer a new kind of power" (John Berger, *Ways of Seeing*, 1972).  
<https://twitter.com/geraldi23591291/status/1005101857591775233>

Figure 4.3.: Complexity reveals in Busking time: Soundscape layering (1): “We never look at just one thing; we are always looking at the relation between things and ourselves” (John Berger, *Ways of Seeing*, 1972).

<https://twitter.com/geraldi23591291/status/1016711869162192896>

Figure 4.4.: Complexity reveals in Busking time: Soundscape layering (2): “Our vision is continually active, continually moving, continually holding things in a circle around itself, constituting what is present to us as we are” (John Berger, *Ways of Seeing*, 1972).

<https://twitter.com/geraldi23591291/status/1016728104558096384>

Figure 4.5.: Complexity reveals in Busking time: Soundscape layering (3): “But a work of art also suggests a cultural authority, a form of dignity, even of wisdom ... it is a reminder of what it means to be a cultivated European” (John Berger, *Ways of Seeing*, 1972).

<https://twitter.com/geraldi23591291/status/1016733844773457920>

Figure 4.6.: Eco-busking: “We never look at just one thing; we are always looking at the relation between things and ourselves. Our vision is continually active, continually moving, continually holding things in a circle around itself, constituting what is present to us as we are” (John Berger, *Ways of Seeing*, 1972).

<https://twitter.com/geraldi23591291/status/1006602721288511489>

Figure 4.7.: National Gallery, Trafalgar Square Buskers; Urban eco-soundscape; Solo expedition reveals: Eco-busker video transcription, part i:i, eco-busking time reveals: “The reciprocal nature of vision is more fundamental than that of spoken dialogue” (John Berger, *Ways of Seeing*, 1972).

<https://twitter.com/geraldi23591291/status/1006597104398192640>

Figure 4.8.: Trafalgar Square, Eco-busking soundscape: “We only see what we look at. To look is an act of choice. As a result of this act, what we see is brought within our reach – though not necessarily within arm's reach. To touch something is to situate oneself in relation to it” (John Berger, *Ways of Seeing*, 1972).

<https://twitter.com/geraldi23591291/status/1006594828606558209>

Figure 4.9.: Peace, goodwill & yuletide greetings: “Film unfolds in time” (John Berger, *Ways of Seeing*, 1972).

<https://twitter.com/geraldi23591291/status/946386109654814720>

Figure 4.10.: Material reality: “Its essential application is not to reality but to day-dreams” (John Berger, *Ways of Seeing*, 1972).

<https://twitter.com/geraldi23591291/status/946712002776399874>

Figure 4.11.: Real time: Interview with Saskia: “Film unfolds in time” (John Berger, *Ways of Seeing*, 1972).

<https://twitter.com/geraldi23591291/status/951045276961255424>

Figure 4.12.: Real time in music: Interview with Saskia: “Every image embodies a way of seeing” (John Berger, *Ways of Seeing*, 1972).

<https://twitter.com/geraldi23591291/status/953640508089405440>

Figure 4.13.: Time as "melody": Interview with Saskia: “Every image embodies a way of seeing” (John Berger, *Ways of Seeing*, 1972).

<https://twitter.com/geraldi23591291/status/954779115772612608>

Figure 4.14.: Time as “melody”: “Film unfolds in time” (John Berger, *Ways of Seeing*, 1972).

<https://twitter.com/geraldi23591291/status/954796358929698816>

Figure 4.15.: Ethos time reveals impressively: Interview with Saskia: “If the new language of images were used differently, it would, through its use, confer a new kind of power. Within it we could begin to define our experiences more precisely in areas where words are inadequate” (John Berger, *Ways of Seeing*, 1972).

<https://twitter.com/geraldi23591291/status/971059453670973440>

Figure 4.16.: Ethos time reveals: Happy sunshine salutations to Saskia & welcome back! “It is like a beam from a lighthouse – only instead of light travelling outwards, appearances travel in. The conventions called those appearances reality” (John Berger, *Ways of Seeing*, 1972).

<https://twitter.com/geraldi23591291/status/986272116000649218>

Figure 4.17.: Ethos time reveals in urban naturalism. Interview with Saskia: Is busking National Gallery art? “The whole concept of the National Cultural Heritage exploits the authority of art to glorify the present social system and its priorities” (John Berger, *Ways of Seeing*, 1972).

<https://twitter.com/geraldi23591291/status/986293537124831232>

Figure 4.18.: Ethos time reveals an embodied ethics of care. Interview, Saskia; part II: Is her busking gendered art? “The whole concept of the National Cultural Heritage exploits the authority of art to glorify the present social system and its priorities” (John Berger, *Ways of Seeing*, 1972).

<https://twitter.com/geraldi23591291/status/986301524426084353>

Figure 4.19.: Ethos time reveals an embodied ethics of care. Interview yesterday, Saskia; part III: Is her busking gendered art? “The whole concept of the National Cultural Heritage exploits the authority of art to glorify the present social system and its priorities” (John Berger, *Ways of Seeing*, 1972).

<https://twitter.com/geraldi23591291/status/986661335709691912>

Figure 4.20.: Ethos time reveals: Saskia sings another beautiful rendition of "Don't Think Twice" by Bob Dylan. “It is like a beam from a lighthouse – only instead of light travelling outwards, appearances travel in. The conventions called those appearances reality” (John Berger, *Ways of Seeing*, 1972).

<https://twitter.com/geraldi23591291/status/994227731679404032>

Figure 4.21.: Urban eco-soundscape? Solo expedition reve'ls; Musing 4Dimensional genre. Video transcription, Saskia; Part ii/ii: "The whole concept of the National Cultural Heritage exploits the authority of art to glorify the present social system and its priorities" (John Berger, *Ways of Seeing*, 1972).  
<https://twitter.com/geraldi23591291/status/997500261617799168>

Figure 4.22.: Saskia sings my favourite: Joni Mitchell's "A Case of You": "If the new language of images were used differently, it would, through its use, confer a new kind of power. Within it we could begin to define our experiences more precisely in areas where words are inadequate" (John Berger, *Ways of Seeing*, 1972).  
<https://twitter.com/geraldi23591291/status/986298444271837184>

Figure 4.23.: Ethos time reve'ls impressively: "If the new language of images were used differently, it would, through its use, confer a new kind of power. Within it we could begin to define our experiences more precisely in areas where words are inadequate" (John Berger, *Ways of Seeing*, 1972).  
<https://twitter.com/geraldi23591291/status/980456284582502400>

Figure 4.24.: Time flies joyfully; Ethos time reve'ls enchantingly: "If the new language of images were used differently, it would, through its use, confer a new kind of power. Within it we could begin to define our experiences more precisely in areas where words are inadequate" (John Berger, *Ways of Seeing*, 1972).  
<https://twitter.com/geraldi23591291/status/981179371028451328>

Figure 4.25.: Ethos time reve'ls: Interview, Spanish guitarist: "It is like a beam from a lighthouse – only instead of light travelling outwards, appearances travel in. The conventions called those appearances reality" (John Berger, *Ways of Seeing*, 1972). <https://twitter.com/geraldi23591291/status/973236841334886401>

Figure 4.26.: Ethos time; National Gallery, Trafalgar Square busking reve'ls: "It is like a beam from a lighthouse – only instead of light travelling outwards, appearances travel in. The conventions called those appearances reality" (John Berger, *Ways of Seeing*, 1972).  
<https://twitter.com/geraldi23591291/status/1007988989461221377>

Figure 4.27.: Salutations! National Gallery, Trafalgar Square buskers. Ethos time reve'ls: "One may remember or forget these messages but briefly one takes them in, and for a moment they stimulate the imagination by way of either memory or expectation" (John Berger, *Ways of Seeing*, 1972).  
<https://twitter.com/geraldi23591291/status/1007991468257050626>

Figure 4.27a.: Salutations! National Gallery: Trafalgar Square Busking time reve'ls: Street art care ethic R.E.S.P.E.C.T. (smile): "Our vision is continually active, continually moving, continually holding things in a circle around itself, constituting what is present to us as we are" (John Berger, *Ways of Seeing*, 1972).  
<https://twitter.com/geraldi23591291/status/1075827482488725506>