Adsensory Urban Ecology (Volume Two)
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By
Pamela Odih

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

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“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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**Prologue**

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Introduction

“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.

“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). Photographic Image, Bath Press Site, Bath February 2017.

“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). Photographic Image, Bath Press Site, Bath February 2017.

“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

Figure I.5.: “Publicity exerts an enormous influence and is a political phenomenon of great importance. But its offer is as narrow as its references are wide … All hopes are gathered together, made homogeneous, simplified, so that they become the intense yet vague, magical yet repeatable promise offered in every purchase. No other kind of hope or satisfaction or pleasure can any longer be envisaged within the culture of capitalism” (John Berger, *Ways of Seeing*, 1972). Photographic Image, Bath Press Site, Bath August 2018.

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

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Part Two

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**Chapter Three**

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.

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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.

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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.

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https://twitter.com/geraldi23591291/status/106529200685114351616

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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
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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/adsensory urbanecology. “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 #chalktralgarquare “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 #chalktralgarquare “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
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Figure 3.30.: What happens to Chalk Art when it reigns? Gendered value of Chalk Art; ethical values in prophetless feminine time: Interview i/iv: Woman'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/iv: “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's: 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 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/1017073882581303296
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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 3.42.: “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 revels: 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 revels, 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 revels, 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 revels, 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 revels, 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 revels, 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 revels, 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 revelations, 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 revelations, 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 revelations, 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 revelations, 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 3.59.: 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 revelations: 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 revels: 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 revels: "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 revels; 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 revels: "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: 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 daydreams” (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/9866661335709691912

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 revels; 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 revels 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 revels 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 revels: 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 revels: “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 revels: “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/1007988989461221377

Figure 4.27a.: Salutations! National Gallery; Trafalgar Square Busking time revels: 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