

## **Everlasting Nearby: on Screen Trauma in the work of Priscilla Tea**

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*The transcendental unconscious is the auto-construction of the real, the production of production, so that for schizoanalysis there is the real exactly in so far as it is built.*

- Nick Land

*Every yawn is a silent scream.*

- Patrik Sandberg

*The aestheticisation and abstraction of social existence by capitalism in the time of real subsumption is what gives the aesthetic politics of Black Metal its mixture of pathos and bathos.*

- Benjamin Noys

### **A Stare and a glimpse**

Whether sentient or on electromagnetic, most of boom-box chatter, from gossip sequencers and discourse demonstrations to shampoo theatricals and State Terror generates the imprint that we are inspecting occurrences as they become home.

Whatever the format, The Screen's instantaneous occurrence summons the delusion of a reality untaken unswervingly and unambiguously for the spectator. Thus, the Screen surrogates levelness and deviousness for the photographic dream-state: propinquity and pleasantness for narcissistic regression.

The yearning to perceive and the craving of information, attached in The Screen by the spectator's channeled contemplation, locate themselves enlightened in The Screen and deepened because of these copious fractional sympathies. Morbid gratification is not inevitable to a specific body, but flows in a unremitting altercation.

### **The Trapped Spectator**

Three differing kinds of bodily appearance ensure that the constructed spectator of The Screen will be totally distinct from that of magnetic tape feedback. Think about the various operational appearances or consciousness during a late afternoon newscast story.

We have a tendency to see the news anchor as s/he introduces a 'live' report from a communicator 'on the scene.' We have a tendency to then see the communicator as he or she addresses us directly.

Throughout the reporter's account, we have a tendency to is also given another look. As we have a tendency to see footage of the event being delineate however recorded earlier. The Number of 'looks' is also more increased in additional difficult stories: Shots from helicopters, 'live' reports interspersed with footage shots.

Month's earlier, footage of eyewitnesses to the event according, etc. Thus, The Screen generates a spread of views and existential suppositions with which to spot. Finally, one of the most important differences between the screen and the membrane, when analyzed in terms of schizoanalysis, involves the way that our identification is negotiated through point-of-view and reverse-shot structures.

### **The stuttering of appearance**

Central to the method of tying the design of the brain, the design of personalities, and also the look of the spectator along the reverse-thought and also the point-of-view thought; these are the most means that by that 'the look' is inscribed within the medium fiction and also the expertise of the personalities is shared. The positioning of the spectator as a kind of ideal watcher is completely broken down in *The Screen*.

Most frequently in *The Screen*, the unexpected thought of the reverse-thought structure is denied, and thus the spectator is placed outside of the fictional world rather than among it. Whereas within the specular impression the reverse-thought architecture works along with the point-of-death system to bind the spectator into a grip of decoherence and fictive participation, in the specular illusion the result is simply the schizo-queering of the Other. In this scenario, protestant voyeurism is engaged exactly as a result of the refusal of such a libidinal altercation.

### **Another evenhanded pleasure**

Even though action takes place in a relentless diversity of positions of the self; angles and distances among a single spectacle mark an exceedingly restricted variety of locations consciousness. Ocular distance becomes problematic by way of a regularly moving (or zooming) specular thought that usually rests solely momentarily on a libidinal exchange before relocating once more. For this reason there's a perpetual 'fracturing' of the specular core of the self.

Perhaps we will best see the various pleasures of plurality and dispersion that *The Screen* provides within the ways in which it reorganizes, and thereby reconstitutes secondary identifications. Shampoo realities encourage multiple identifications with de-personalities by keeping those contingencies in constantly open modification.

Thus, through the exploding plastic inevitable puncture of the politics of *The Screen* the spectacle's primary apparatus), identification involves the influence of the notion of "fantasy" to occupy a variety of roles, regularly slippery, doubling and exchanging varied fictive orgasmic positions of an inevitably degraded self.