

*in camera-io* (10)

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n a d i e

*opodipaepue.i*



*Bertram Dhellemmes*  
*Pascale Wettstein*

N log h *ire* (12)./uzume

*opodoo*

> 09 VI 00 <



うすめ

~~うすめ~~

⇒ 天照大御神がえの岩戸  
にひきこも、たけ

心配する神々達のお話。

裸になり、踊り続ける。

とうとう天照を岩戸の外に  
ひっぱり出した女神のお話。

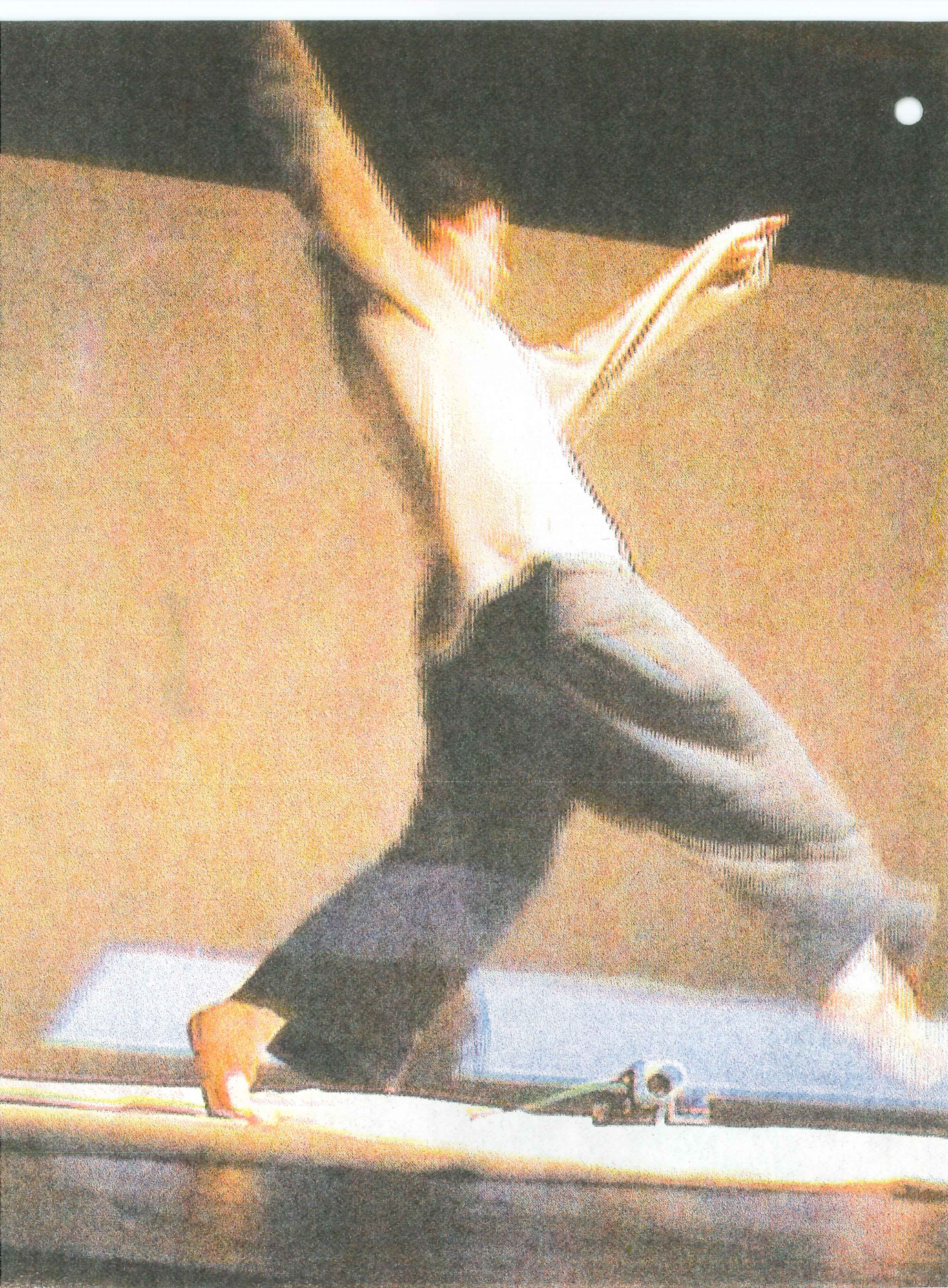
遠く昔々々のお話。

1	2	3	4
5	6	7	8
9	10	11	12
13	14	15	16

1. we don't know the rules yet.
2. we don't know the rules yet.
3. we don't know the rules yet.
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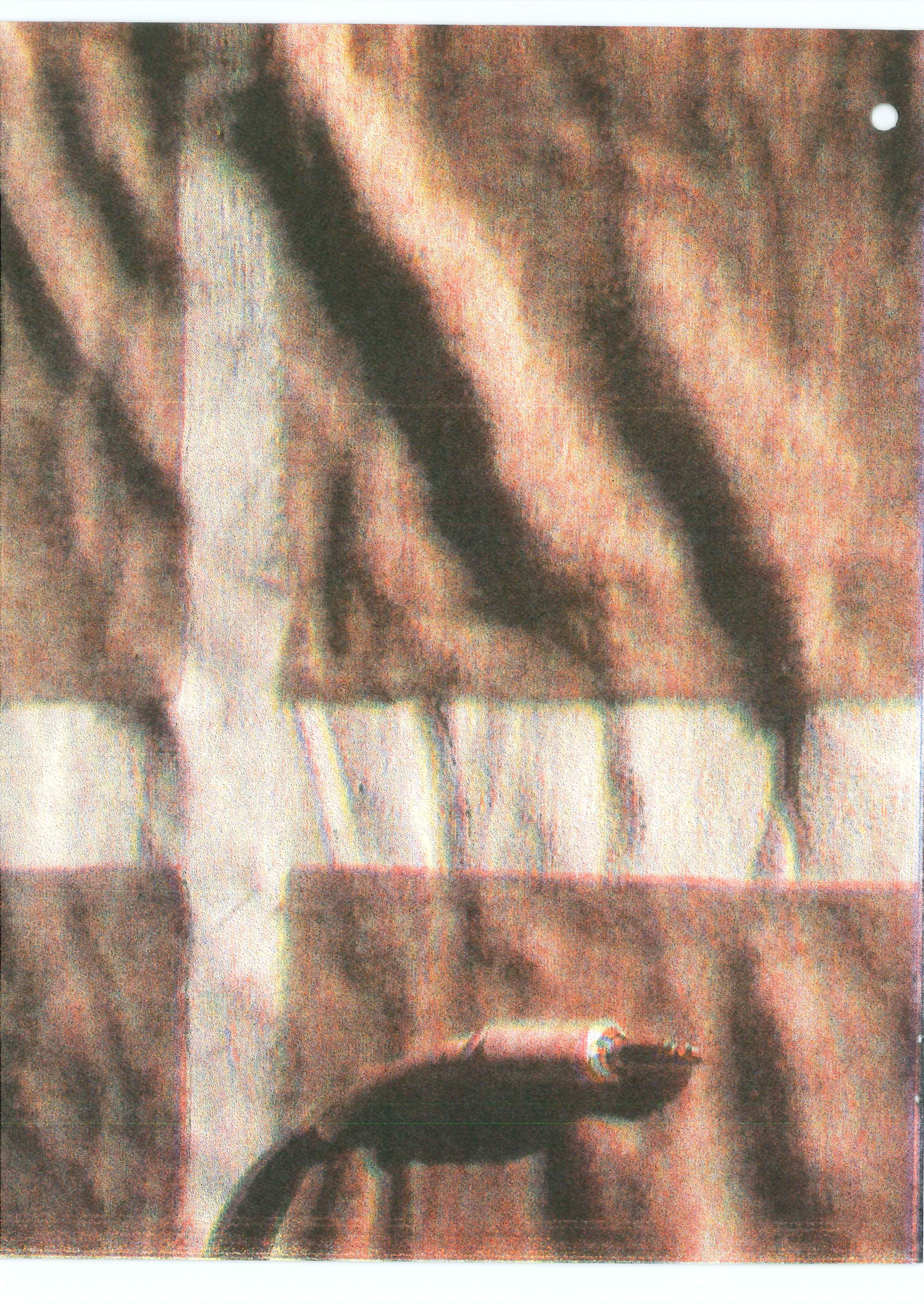
W log h 12./ozume











It isn't present in the sense data as they are received. Time is what Kant calls an "intuition," which the mind must supply as it receives the sense data.

The same is true of space. Unless we *apply* the concepts of space and time to the impressions we receive, the world is unintelligible, just a kaleidoscopic jumble of colors and patterns and noises and smells and pain and tastes without meaning. We sense objects in a certain way because of our application of *a priori* intuitions such as space and time, but we do not create these objects out of our imagination, as pure philosophical idealists would maintain. The forms of space and time are applied to data as they are received from the object producing them. The *a priori* concepts have their origins in human nature so that they're neither caused by the sensed object nor bring it into being, but provide a kind of *screening* function for what sense data we will accept. When our eyes blink, for example, our sense data tell us that the world has disappeared. But this is screened out and never gets to our consciousness because we have in our minds an *a priori* concept that the world has continuity. What we think of as reality is a continuous synthesis of elements from a fixed hierarchy of *a priori* concepts and the ever changing data of the senses.

Now stop and apply some of the concepts Kant has put forth to this strange machine, this creation that's been bearing us along through time and space. See our relation to it now, as Kant reveals it to us.

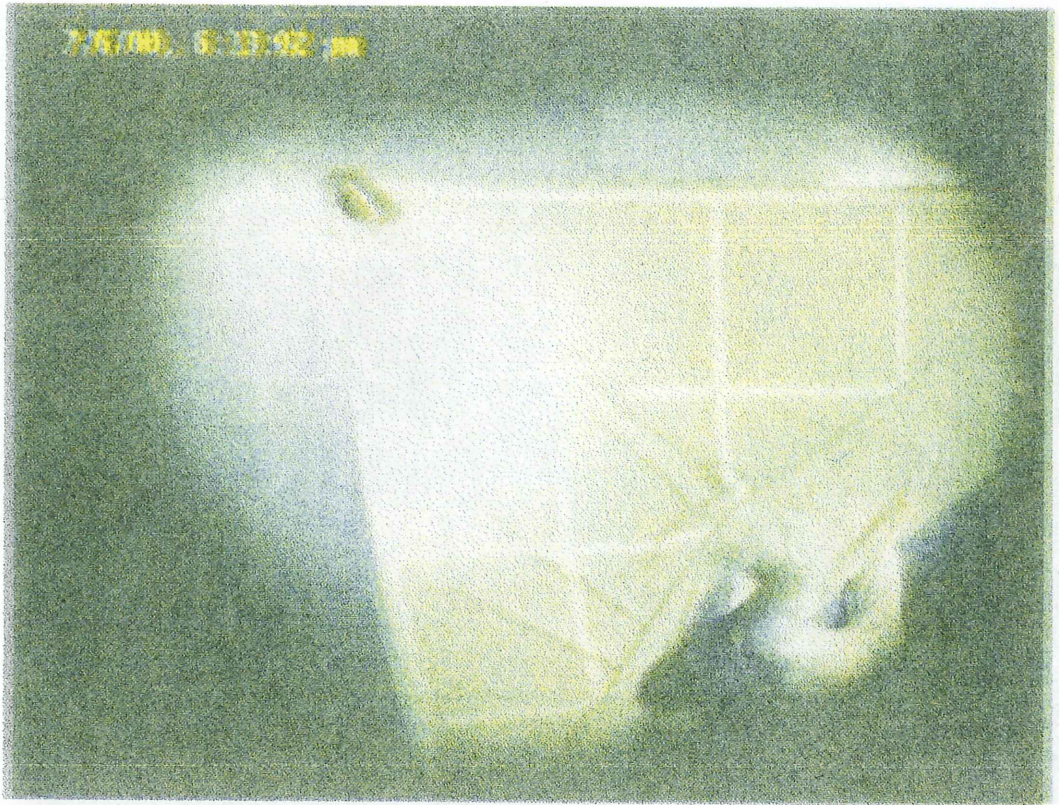
Hume has been saying, in effect, that everything I know about this motorcycle comes to me through my senses. It has to be. There's no other way. If I say it's made of metal and other substances, he asks, What's metal? If I answer that metal's hard and shiny and cold to the touch and deforms without breaking under blows from a harder material, Hume says those are all sights and sounds and touch. There's no substance. Tell me what metal is *apart* from these sensations. Then, of course, I'm stuck.

But if there's no substance, what can we say about the sense data we receive? If I hold my head to the left and

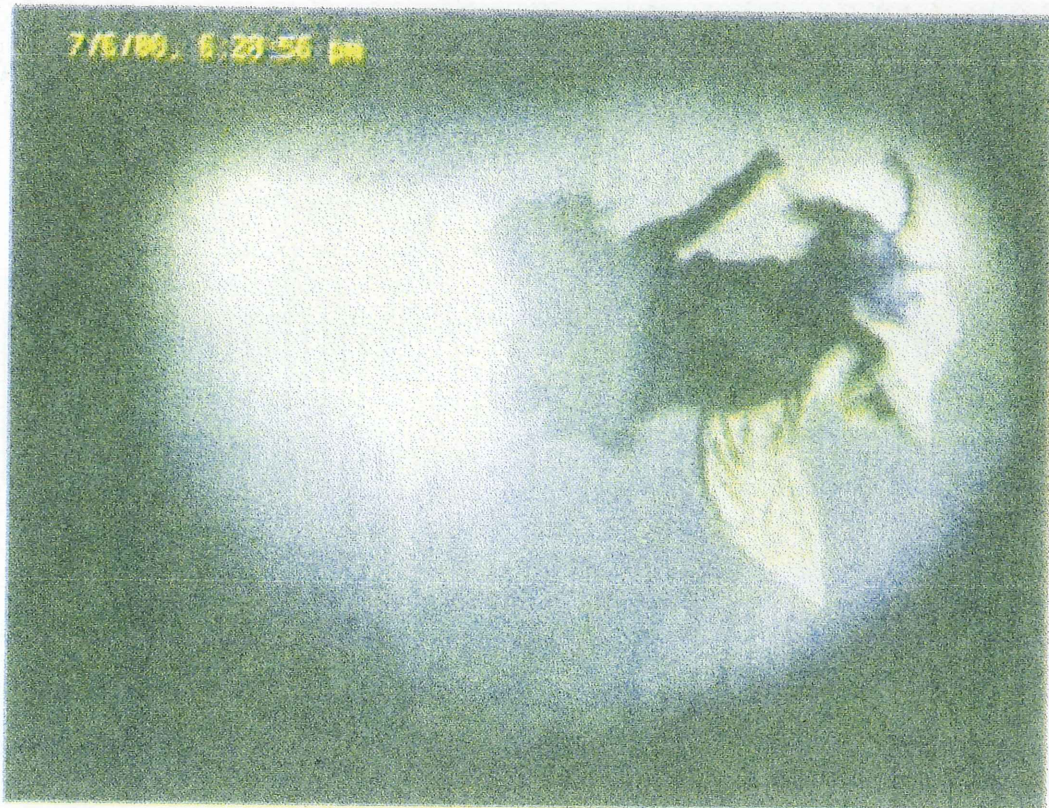
It is a pleasure to be able to share this information with you. I hope you find it helpful and interesting. I will be happy to answer any questions you may have. Thank you for your interest in this project. I will be happy to provide you with more information if you need it. I will be happy to provide you with more information if you need it.



The object is a white, rectangular piece of paper or a small box. It is lying on a dark surface. The image is grainy and has a yellowish tint. In the top left corner of the image, there is a timestamp: '7/5/88, 5:10:01 pm'.



7/16/00, 8:23:56 PM



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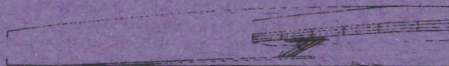


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