



Puntos ciegos:: tiempo, memoria y dimensión cinemática de la relación fotografía-pintura [

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text (article)

Analítica

The optical unconscious studied by Walter Benjamin and Rosalind Krauss implies a visual instantaneity that comes from the photographic medium, since its iconic outcome contributes data that can escape to the human vision. This establishes a differentiated sublimation that clouds the crystalline approach of the scopic regimes of modernity, but envelops the artistic vanguards of the 20th century in an unprecedented plastic experimentation. Starting from photography -specifically from out-of-focus photographs and chronophotographs- and from their influence on painting, this article is referred to certain "blind spots" as loss of focus between both media, that can also lead to hybridize them. Necessary corrections, however, that from the concept of index and punctum lead us to analyze specific questions of the cinema that Deleuze research when developing the concept of image-time and the image-movement, which, seen from the perspective of a type of paintings that takes photography as a reference, lead us to refer to issues related to memory and the cinematic dimension. After these reflections, it is finally shown that the blurring of the image helps to discover certain keys of the new scopic regime to which the digital image transports us, as well as to discover "blind spots" of greater scope that are related to the construction of the gaze of the present moment and epistemological tectonics

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