Warhol goes further. He wants to be transformed into an object himself, quite explicitly wants to remove himself from the dangerous, anxiety-ridden world of human action and interaction, to wrap himself in the serene fullness of the functionless aesthetic sphere.

Warhol defines his art “anti-romantically.” Pop art, especially as he practiced it, was a repudiation of the processes, theories, and myths of Abstract Expressionism, a Romantic school. Warhol’s earliest films showed how similar most other avant-garde films were and, to those looking closely, how Romantic. Yet whether or not the anti-Romantic stance can escape the dialectics of Romanticism is an open question. Koch seems to think it cannot.

Transforming himself into the object celebrity, Warhol has made a commitment to the Baudellean “resolution not to be moved”—an effort to enunciate himself in the aesthetic realm’s transparent placenta, removed from the violence and emotions of the world’s time and space. So Warhol turns out to be a romantic after all.

The roots of three of the four defining characteristics of the structural film can be found in Warhol’s early works. He made famous the fixed-frame in Sleep (1963), in which a half dozen shoes sit and stare for hours. In order to attain that elongation, he used both whole one-hundred-foot takes (3½ minutes) and, in the case of a still image of the sleeper’s head. That freeze-proces grain flattens the image precisely as rephotography. The films he made immediately afterwards cling even a single unbudging perspective: Eat (1963), forty-five minutes of a mushroom; Empire (1964), eight continuous hours Building through the night into dawn; Harlot (1965), tableau vivant with off-screen commentary; Beauty (1965) with off-and-on-screen speakers lasting several minutes; he developed the fixed-tripod technique of recollected movement. In Poor Little Rich Girls: Party Sequence (1963), and The Chelsea Girls (1966) he utilized camera motion to zoom, from the pivot of an unmoving tripod with the camera until the long roll had run out. Yet Warhol spiritually at the opposite pole from the structural film: the camera was at first an outrage, later an irrevocable fact, until the became so compelling to him that he abandoned the species of in-the-camera editing. In the work of Mich Gehr, the camera is fixed in a mystical contemplation of a portion of space. Spiritually the distance between these poles cannot be reconciled.

In his close analysis of Warhol’s early work, Koch views these films with the kind of intensity and perspective that the structural film-makers brought to them. He sees in them the framework of an apperceptive cinema. In the end of Haircut (1963), in which someone in a barber’s chair, after a long stare into the camera, breaks into an unheard laughter at the final roll of film flares up in whiteness, he sees “the cinematic drama of the gaze, reaching its final and reflexive development.”

The moment is a gently felt turn of self-consciousness suggesting the gentleness of put-ons—a put-on not in the sense of artistic fraud but that implied by a kind of Prosperolike cadenza (if I may compare great to small), a breaking of the spell. With it we realize that, like all the other early films, Haircut is about the hypnotic nature of the gaze itself, about the power of the artist over it.

Koch sees that beyond the obvious aggressions and ironies of the early Warhol films—and perhaps because of them—there is a conscious ontology of the viewing experience. What the critic does not say is that these apperceptive mechanisms are latent or passive in Warhol’s work. To the film-makers who first encountered these films the mid-sixties (those who were not threatened by them), these latent mechanisms must have suggested other conscious and deliberate extensions: that is, Warhol must have been aware that the non-being up and leaving unclaimed so much ontological tersely engaged in generating metaphors for the viewing experience. Structural film is not simply an outgrowth of the lyric. It is Warhol’s attack by converting his tactics into the mundane. To the catalogue of the spatial strategies of the 

: be added the temporal gift from Warhol—duration. duration-maker to try to make films which would outlast a of perception. By sheer dint of waiting, the persistent his experience before the sameness of the cinematic d made a very long film in The Art of Vision, but he st its four hours; it had to be that long and not a minute aim, to say what it had to say. Ken Jacobs had been test in describing the endless and perpetually disint he projected Star Spangled to Death. But that too perversely orchestrated experience from beginning to 

he most severe theoretical taboo when he made films viewer’s ability to endure ennui or sameness. Each silent film show at 36 frames per second although it was shot at 24. The duration of his films was one of slightly slowed motion. The great challenge, then, of the structural film became
The Illusion of Wholeness: Culture, Self, and the Experience of Inconsistency

KATHERINE P. EWING

Anthropologists have typically highlighted a symbol or cluster of symbols that they identify in their writing as a culture's characteristic concept of self or person (e.g., Geertz 1984; Marriott 1976a, 1976b; Shweder and Bourne 1984), which they contrast with the Western concept of self. But the anthropologist frequently discovers in the field that informants provide inconsistent accounts not only of their culture, but also of themselves. In this paper, I argue that in all cultures people can be observed to project multiple, inconsistent self-representations that are context-dependent and may shift rapidly. At any particular moment a person usually experiences his or her articulated self as a symbolic, timeless whole, but this self may quickly be displaced by another, quite different "self," which is based on a different definition of the situation. The person will often be unaware of these shifts and inconsistencies and may experience wholeness and continuity despite their presence.

The experience of wholeness is a semiotic process that has been explored by Fernandez in the context of religious movements (Fer-

KATHERINE P. EWING is Visiting Assistant Professor, Department of Cultural Anthropology, Duke University, Durham, NC.
11. Colours of the Mind: Goethe’s Legacy

Newton’s Opticks had sought to put the study of light and colour on an objective, quantitative basis. In his experiment to determine the chromatic constituents of the spectrum he had enrolled the services of an ‘Assistant, whose Eyes for distinguishing Colours were more critical than mine’. Whether or not this ‘Assistant’ was a rhetorical fiction, his role was to confirm that the analysis of the spectrum was in some sense independent of the observer. Newton, Newton deliberately avoided engagement with the colour-observations which could not be subsumed under the quantitative laws: ‘as when by the power of Fancy we see Colours in a Dream, or a Mad-man sees things before him which are not there; or when we Fire by striking the Eye, or see Colours like the Eye of a Peacock’s Feather, by proving our Eyes in either corner whilst we look the other way.5

We saw in Chapter 9 how powerfully Newton’s belief in a quantifiable colour-order affected the study of colour in art until the nineteenth century; we shall see in the last chapter how it returned rather more insistently among the Constructivist artists of the twentieth century. But after Newton it was increasingly the subjective colour-phenomena which took life of consideration that occupied the modern and eighteenth-century mind; and these phenomena were materially produced by paint. Writing in 1748, the Italian Pietro Metitlili argued that the green of one subject, more than that of another, ‘is first and alone the effect of the light of the subject and its brightness, and secondly the reflection of the light of the subject and its brightness, and secondly the reflection of the light of the ground, on which the subject is placed. Colours are a product of light. The mutual reaction of colours placed close to each other, so that their appearance changes more or less noticeably, has long been known to painters and has been named by them. By way of example, a very slightly bluish [azure] blue will change to a delicate blue [azure] if it is surrounded by a light edge of red-violet. And there is no name which cannot grow together in a very delicate, but the liveliest tint of the same hue being placed on a ground of its complementary. You may also get a change of tone in a given colour equally successfully by mixing the colours of the subject, to the ground, or by a border that serves as a ground. An orange card on a red ground will seem yellow; on a yellow ground it will seem almost red. If it is red on a green ground, it will seem to be an even darker red, and on a violet ground it will take on a lemon-yellow or sulphur colour. But on a indigo or purple ground, it will take on its own proper hue, that is, the hue it has when on a white ground, but certainly more intense than in the latter case.6

These observations were to be amplified and codified in the 1830s into a ‘law of simultaneous contrast’ by Chevreul, but Perrin was quite right to suggest that they had long been current in the studios of painters. They formed part of that empirical approach to colour which gathered momentum in late seventeenth-century Holland and was particularly cultivated in France. One of the first painters to advocate a purely perceptive procedure in colour-composition was the Dutchman Germaine de Lairesse, whose Het Groot Schilderboek (Art of Painting, 1707) was one of the most widely translated and studied treatises of the eighteenth century. Lairesse held the harmonizing of colours in painting, as opposed to proportion, or even aerial perspective, to be ‘more châtel’, he described the use of chance in some notes on dividing the picture into three coloured masses, light, half-dark and shade, which he laid out on his palette:

then I took cards, and several painted them with one of the most tawdry temperdes; when they were dry, I placed and shifted them so long till I had satisfied my judgment; sometimes, when this would not answer my purpose, I shuffled them; and then took a parcel of them at random, which, if they happened to please, were my directors.7

This was an even more radical abstraction process than Delacroix’s judging the effects of his coloured waifers. In a less popular handbook Roger de Piles argued that two factors determined colour in painting: the accuracy of perceiving tones and the skill to give them their due weight. The first was achieved by constant comparison between the colour of the model and the colours on the palette; the second by a study of the effects of colours in juxtaposition and in space, where aerial perspective came into play.8 This method of constant comparison on the palette and in nature was taken up in the French Academy, described a ‘still-life’ of a silver vase which looks forward to his beautiful White Duck of 1753. The vase was surrounded with linen, paper, satin or porcelain so that the different whites will make you assess the precise tone of white that you need to render your silver vase, since you will know by the comparison that the colours of one of these white objects will never be the same.9
PROBLEM: low contrast
both the United States and Puerto Rico. Which does not mean that we have forgotten La Chacón. The myth of La Chacón lives on, especially in the Latino drag repertoire, but it is no secret that younger generations are growing up without anyone to fill her shoes. I was in fact astonished to confirm that eighteen-year-old college students at the University of Puerto Rico do not even know who hits is. Perhaps no one can really replace La Chacón, a queen for a different era.

And certainly not López, who is a "serious" actress and will not be seen flipping her rear end on weekend nights at a cheesy television show—although that's what she started as, before becoming a "Fly Girl." More to Willie Colon's liking, López is not on television, but on the big screen: her claim to fame is through playing a "modern-day saint in Spandex."27 Jennifer's butt then commands respect in its own right. A gay journalist and friend based in Miami confirmed my hunching assumption—only based on images and a fifteen-second brush with Miami Beach's Lincoln Road—with the following eyewitness account: "I saw Jennifer at a party with her [first] husband, and I could not help but stare at her butt. Her dress was so tight you needed a can opener to get it out. She looked glorious."

Albeit in racyly engendered terms, for U.S. boricua, the big rear end as an identification site for Latinas to reclaim their beauty, a "compensatory fantasy"28 for a whole community, and a demand that "we" big butts will not be excluded from publicity because of our bodies, as Jonathan Flatley has written in a queer context.29 Insisting on writing or talking about big butts is ultimately a response to the shame of being ignored, thought of as ugly, treated as low, yet surviving—even thriving—through a belly-down epistemology that acknowledges that our shame is shared. Identifications. The pain alluded to by Selena's operation and López's narcisismo (in the Freudian sense) can be reidentified not as an "icono de la inclinación erótica del varón puertorriqueño" (icon of the erotic inclinations of the Puerto Rican male)30 or as an erotic (fratic) entertainment for (white) American men, but as an inscription of a different sexual and cultural economy in signolanda.

Through Jennifer, the rear end can also become a more ample (popular) trope for Puerto Rican ethnological belonging, as one of the last bastions of island specificity is redefined, and more elitist criteria such as language and place of birth are relocated. López's popularity among boricuas—including Islanders—also underscores that our intimate relationship with "American" culture and capital is also a domestic affair that constitutes us as Puerto Ricans. Unlike La Chacón, Jennifer's butt reaches our boricua living rooms through Blockbuster Video, financed by Hollywood or Sony, speaking English, and playing a Trini, Italiana, or just plain Americana.

In writing Selena's story to reach a mass audience, the director Gregory Nava defended his choice to sidestep the circumstances around the singer's death by saying that the film is about "celebrating the American dream."31 After canonizing Selena, the Mexican philologist Ilan Stavans optimistically concluded that sooner or later "gringos will make room for Latino extraversion and sentimentality."32 Removed from the prophets' words and the chimeras of upward mobility, I can only claim to have joyously watched Jennifer's quintessential boricua butt splashed on a suburban (white) screen, and humbly offer my testimony.

Thank you, Saint Selena, for allowing us the grace to see it.

Postscript: Kissing Jennifer's (Lashed) Butt

Arguably, the landmarks following Selena Quintanilla's death in 1995 gave birth to a new sense of optimism, possibility, and self-worth for a significant number of Latinos. The publisher of People magazine, for example, had a taste for this formerly repressed cultural appetite of over 30 million Latinos with $190 billion in purchasing power when in twenty-four hours, the publication's special issue dedicated to Selena sold close to one million copies, more than any other collector's edition, including Jackie O's. The gazes of capital and the yearnings for cultural citizenship among Latinos locked into a long line of possibility as each partner finally saw eye to eye and "boomed" into the current Latin Juncture.
PROBLEM: magnification of poor text resolution rhythm with disks containing spirally printed spiral lines produce the effect of three-dimensional of verbal puns, although appearing in motion dimensions of verbal signs. The motor which runs the different lines and words into indissoluble decidability into indecidability. Duchamp's uncertainty and stability of optical vision and language, "scientific" guarantors of truth, is very central myths of "fact" and "reality."
EXAMPLE A

Sample of Kurzweil 3000 "Edit underlying text" feature using a high quality PDF

The roots of three of the four defining characteristics of the structural film can be found in Warhol's early works. He made famous the fixed-frame in Sleep (1963), in which a half dozen shots are seen for over six hours. In order to attain that elongation, he used both loop printing of whole one-hundred-foot takes (2½ minutes) and, in the end, the freezing of a still image of the sleeper's head. That freeze process emphasizes the grain and flattens the image precisely as rephotography off the screen does. The films he made immediately afterwards cling even more fiercely to the single unbudging perspective: Eat (1963), forty-five minutes of the eating of a mushroom; Empire (1964), eight continuous hours of the Empire State

In this example, you can see that the OCR of the image file in the upper half of the screen resulted in the accurate conversion to the Underlying Text that you see in the lower half of the screen capture. This is the quality of OCR that the software is capable of if the original image file is good quality.
Example B

Sample of Kurzweil 3000 "Edit underlying text" feature
Using a poor quality PDF file

In this example, the OCR results in the "Edit Underlying Text" window (lower right portion of screen capture) are extremely poor. There are very few complete words that were accurately converted. This underlying text is hardly comprehensible when viewed visually, and would have even less comprehensible meaning when listened to in its audio format.