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On being a shadow
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FOR INCLUSION IN THE SYLLABI

Patrick Coyle
Ann Harezlak
Matthew Thompson

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1. Thomas Hardy, *We are Getting to the End*, Collected Poems, 1928
2. Cox and Kilmartin, 1970, p23
3. *ibid*, p116
4. *ibid*, p121
5. Cox and Kilmartin, 1970, p
6. *ibid*, p111
7. Signoret's symetriad. The technical notes on the images' generation describe how they were realized 'by mixing computer modeling (CGI) and painting with a graphic tablet.' While some formations were modeled three-dimensionally with CGI then detailed by hand, 'the symetriade and the asymetriade ... [were] completely realized with the graphic tablet', the sketch then 'integrated ... into a CGI background.' Signoret admits a preference for giving 'red sunlight' to the scenes, because it 'gives pink tones, purple and blood ... [and] increase[s] the organic aspect', while blue sunlight gives the 'appearance [of] ice.' [Signoret, 2006]
8. Signoret, 2006
9. *ibid*
10. *ibid*
11. *ibid*
12. Benjamin, 1968, p70
13. Jasienski, 1966, p
14. Benjamin, 1968, p80

15. Lem, *Shargh* interview; as of June 2011 a new direct English translation by Bill Johnston is available as an audiobook – copyright issues delay its publication in print.

16. Cf. Sartre, 2004
17. Signoret 2006
18. *ibid*
19. *ibid*

20. Benjamin, 1968, p73
21. As if made in reply to Signoret is the Lithuanian artist Deimantas Narkevicius's short film, *Revisiting Solaris* (2007). It shows the aged Donatas Banionis, who played the lead in Tarkovski's film, in a former Soviet television station, full of strange and obsolete machinery; these scenes alternate with monochrome aerial views of the Black Sea. A voice-over in Lithuanian, with English subtitles, reads from the final chapter of Lem's *Solaris*, the part, according to Narkevicius, 'that had been left out of Tarkovski's version ... [in which] Kelvin reflects on his brief visit on the "soil" of the planet'. Narkevicius, in apparent accordance with Signoret's wishes, is attending to an absence in the afterlife of *Solaris*; but he is really – in the mute Banionis, in the views of the same sea that Tarkovski used to suggest *Solaris* – attending to the historical processes of afterlives.
22. Cox and Kilmartin, 1970, p211
23. Steiner, 1975, p296

Jean-Pierre Rampal
Syrinx

1. <http://www.youtube.com/watch?v=15tUCyNulPI>



Designed by Thomas Bush
