

...AS A PROCESS OF LINE-MAKING
...AS A PROCESS OF LINE-MAKING
...AS A PROCESS OF LINE-MAKING

“BETWEEN THE ONE THAT I AM AND THE ONE FOR WHOM I
ANSWER GAPES A BOTTOMLESS DIFFERENCE, WHICH IS ALSO THE
NON-INDIFFERENCE OF RESPONSIBILITY, SIGNIFICANCE OF
SIGNIFICATION, IRREDUCIBLE TO ANY SYSTEM WHATSOEVER.
NON-INDIFFERENCE, WHICH IS THE VERY PROXIMITY OF ONE'S
FELLOW, BY WHICH IS PROFILED A BASE OF COMMUNITY
BETWEEN ONE AND THE OTHER, UNITY OF THE HUMAN GENRE,
OWING TO THE FRATERNITY OF MAN”

Emmanuel Levinas

“DISTANCE IS NOT AN EVIL TO BE ABOLISHED, BUT THE
NORMAL CONDITION OF ANY COMMUNICATION.
HUMAN ANIMALS ARE DISTANT ANIMALS WHO COMMUNICATE
THROUGH A FOREST OF SIGNS”

Jacques Ranciere

Preface

WE ARE TRAPPED IN A PARADIGM THAT SAYS "YOU MUST KNOW WHAT YOU DO". KNOWLEDGE IS PRIORITISED OVER SENSE, SUCH THAT EVEN THE ACT OF SENSING IS BOUND BY THE PRIOR TERMS OF THE OBJECT IT UNCOVERS - WITH OUTSTRETCHED FINGERS WE FEEL FOR THE CONTOURS OF THE THINGS WITH WHICH WE ARE ALREADY INTIMATE, LEST WE ARE FORCED TO ADMIT OUR OWN IGNORANCE. YET IGNORANCE IS NEITHER BLISS NOR SIN. IT IS THE FORCE BY WHICH WE RECOGNISE THERE EXISTS SOMETHING MORE, SOMETHING BEYOND SELF, BEYOND WHAT HAS ALREADY OR MAY YET BE SUBSUMED. IT POINTS NOT TOWARDS THAT WHICH WE DON'T KNOW, BUT RATHER TOWARDS THAT WHICH WE ARE YET TO SENSE - EITHER TO EXPERIENCE OR MAKE SENSIBLE. IGNORANCE IS THE OTHER SIDE OF KNOWLEDGE, IT'S SEMBLANCE. TO BE 'WANT OF KNOWLEDGE', IS NOT ONLY TO DESIRE KNOWLEDGE, BUT ALSO TO LACK IT. KNOWLEDGE CANNOT BE DIVORCED FROM THE ACT OF SENSING. TO KNOW IS ALSO TO WANT TO KNOW, TO LACK KNOWLEDGE, TO BE STRAINING TOWARDS SENSE.

...As a process of line-making IS AN EXERCISE IN WAY-FAIRING. IT ASKS YOU TO BEGIN FROM A FIXED POSITION - AT A SPECIFIC LOCATION, OR IN A SPECIFIC RELATION OR STATE - AND TO MOVE FORTH AT WILL, USING THE TEXT AS A METHOD OF GUIDING YOU TOWARDS AN UNKNOWN END. THE SCORE IS DEFINED BY DISTANCE. IT ASKS NOT FOR IMMEDIATE COMPREHENSION, BUT RATHER A SENSORY EXPLORATION OF THE MATERIAL AT HAND, A CRITICAL ENGAGEMENT WITH THE POTENTIALITY OF LANGUAGE. ALTHOUGH OSTENSIBLY A MUSICAL SCORE, THE MOVEMENTS AND RELATIONS INVOKED CAN BE APPLIED TO ANY CONTEXT - MOWING THE LAWN, FIXING THE SINK, HAVING AN ARGUMENT, GOING FOR A WALK, AND SO ON, ETC. THE READER IS INVITED TO DECIDE FOR THEMSELVES WHAT THE CULMINATION OF WORDS MIGHT MEAN, AND HOW THE IMPLIED GESTURES COULD BE USED OR APPLIED TO BEING IN GENERAL.

THE SCORE DOES NOT ATTEMPT TO DIVIDE EXPERIENCE, THOUGHT, SENSE, IMAGINATION AND ACTION INTO DISTINCT CATEGORIES. ANY PASSAGE MIGHT INVOKE A SPECIFIC PHYSICAL GESTURE, A RUMINATION UPON A MEMORY, A RELATION TO ONES ENVIRONMENT, OR ANY OTHER TACTILE OR COGNITIVE RESPONSE. BY VIRTUE OF THIS, THE SCORE IS NOT TEMPORALLY BOUND. THE WORK EXPLICITLY DEMANDS THAT IT'S READER EXISTS OUTSIDE OF TIME - ACTIONS MIGHT BE PERFORMED PRIOR TO THE EVENT TO WHICH THE SCORE IS GEARED, OR AFTER, AND THE PREPARATION PERIOD REQUIRED CAN BE CONSIDERED TO BE DAYS, WEEKS, OR EVEN YEARS. THERE IS NO IMPLIED LINEAR NAVIGATION OF THE MATERIAL, SINCE ANY PASSAGE CAN BE APPLIED IN ANY ORDER. NO ONE PAGE LEADS LOGICALLY INTO ANOTHER, SENTENCES CAN BE TIED TOGETHER OR RENT APART AT WILL. NOR SHOULD ALL PASSAGES BE CONSIDERED USEFUL - THE READER CAN IGNORE OR CIRCUMVENT ANY ELEMENT OF THE TEXT AS THEY DEEM FIT, CHOOSING TO UNDERTAKE THE PIECE IN FULL, OR IN PART, AS THE SPECIFIC SITUATION OR TELLING DEMANDS.

Pure Drone

THOUGH RETICENT TO INVOKE VAGUE RELIGIOUS ALLUSIONS, SENTIMENTS TORN FROM A CULTURE TO WHICH I HARBOUR NO TANGIBLE CONNECTION, THE UTILITY OF DRONE, BOTH MUSICALLY AND SPIRITUALLY, IS BEST DESCRIBED BY THE HINDU CONCEPTS OF SHUNYĀKĀSHA AND OM. SHUNYĀKĀSHA, A TERM FOUND IN THE VEDAS, IS THE ALL-ENCOMPASSING EMPTINESS THAT EXISTS PRIOR TO CREATION, A VOID OR CONSCIOUSNESS THAT TRANSLATES AS 'NO SKY'. CRUCIALLY, IT'S EMPTINESS IS NOT THAT OF NOTHING, BUT RATHER THAT OF LATENT POTENTIALITY - A SPACE FROM WHICH BEING CAN EMERGE. IN CONTRAST, OM, ASIDE FROM BEING THE MANIFESTATION OF GOD IN FORM, IS THE 'FIRST AND ORIGINAL VIBRATION', THE FORM THAT DIVIDES THE SHUNYĀKĀSHA'S UNITY AND OPENS IT UP TO POTENTIAL. WITH NO BEGINNING AND NO END, OM IS THE FIRST CREATIVE GESTURE FROM WHICH ALL FURTHER ACTIVITY ARISES, A STATE COMPRISED OF CREATION, PRESERVATION AND LIBERATION/DESTRUCTION.

MUSICALLY SPEAKING, A DRONE IS OFTEN COMPRISED OF THE ROOT NOTE OR OVERTONE FROM WHICH ALL OTHER MATERIAL IS RENT - A CONSISTENT (OR PERCEIVED AS CONSISTENT) HELD TONE THAT PROVIDES THE CONTEXT FOR WHAT COMES NEXT. IT IS THE HORIZON UPON WHICH SOUNDS ARE DEFINED AS SENSIBLE OR STRANGE, HARMONIC OR DISCORDANT. DRONE IS ALSO SYNONYMOUS, IN A WIDER SENSE, WITH AUTONOMY - THE UNMANNED VEHICLE OR 'MINDLESS' AUTOMATON ENGROSSSED IN PERPETUAL MANUAL LABOUR. THE BEE. THE ANT. THE ROBOT. THE FACTORY WORKER.

...As a process of line-making ASSUMES A DRONE AS ITS STARTING POINT. WETHER THIS IS TAKEN IN A MUSICAL CONTEXT OR A SPIRITUAL ONE IS UNSPECIFIED. A DRONE COULD BE THE *ONENESS* OF HAVING ALL YOUR TOOLS LAID OUT BEFORE YOU IN ORDER, OR OF A SPECIFIC CLARITY OF MIND. IT COULD BE A HELD NOTE OR AN ATTUNING WITH YOUR ENVIRONMENT. A SPECIFIC FOCUS OR THE ABANDONMENT OF SELF. AT ITS MOST DISTILLED, IT IS NO MORE THAN THE FIRST DELINEATION - THE FIRST VIBRATION - OF FORM. AN ACT THAT SUGGESTS YOU TEND TO HEAD, LOOSELY, IN ONE DIRECTION AND NOT ANOTHER.

AS A FINAL NOTE, THE TEXT HEREIN SHOULD BE CONSIDERED IN ITS WIDEST POSSIBLE SENSE. A 'VOICE' DOES NOT ONLY REFER TO THE HUMAN THROAT, BUT ANY INSTANCE OF DELINEATED MATERIAL RENDERED IN DIFFERENCE TO ITS SURROUNDINGS. SIMILARLY, A 'TAP' CAN BE BOTH A GESTURE AND A FAUCET, A 'BACK' BOTH A REVERSE AND A RETURN.

RESIN

[REZ-IN] /'RĔZIN/ (RĔZ'ĪN)

NOUN

1. A GROUP OF SOLID OR SEMISOLID AMORPHOUS COMPOUNDS THAT ARE OBTAINED DIRECTLY FROM PLANTS.
2. A MALE GIVEN NAME.
3. A RAW SYNTHETIC, USUALLY ORGANIC, MATERIAL THAT HAS A POLYMERIC STRUCTURE.
4. A CLEAR OR TRANSLUCENT YELLOW/BROWN SOLID OR SEMISOLID VISCOUS SUBSTANCES OF PLANT ORIGIN.
5. A MATERIAL OF WHOSE VISCOSITY OR SOLIDITY CAN BE INFLUENCED BY THE ADDITION OF EXTERNAL FACTORS.

VERB

1. (TRANSITIVE) TO TREAT, RUB OR COAT WITH RESIN.
2. TO LACK OR LOSE DUE TO AN INHERENT OR UNAVOIDABLE STATICITY.

STANCE

[STANS] /STÆNS; STɑ:INS/

NOUN

1. THE POSITION OR BEARING OF THE BODY WHILE STANDING.
2. A MENTAL, INTELLECTUAL OR EMOTIONAL POSITION ADOPTED WITH RESPECT TO SOMETHING.
3. A PLACE TO WAIT.
4. A PLACE AT THE TOP OF A PITCH FROM WHICH TO STAND AND BELAY.
5. PRESENCE, EMBODIMENT.

ORIGIN

N.

1530s, "STANDING PLACE, STATION," PROBABLY FROM MIDDLE FRENCH STANCE "RESTING PLACE, HARBOR," FROM ITALIAN STANZA "STOPPING PLACE, STATION," FROM VULGAR LATIN *STANTIA "PLACE, ABODE," FROM LATIN STANS (GENITIVE STANTIS), PRESENT PARTICIPLE OF STARE "TO STAND," FROM PIE ROOT *STA- "TO STAND" (SEE STET). SENSE OF "POSITION OF THE FEET" (IN GOLF, ETC.) IS FIRST RECORDED 1897; FIGURATIVE SENSE OF "POINT OF VIEW" IS RECORDED FROM 1956.

Fixity gist

(Or the semblanic shape)

A TEMPI DEFINED
BY ONE OF SEVERAL STATIONS
PICTURES OF CHRIST:
THE BALLASTS
THE ORGAN LOFT
CARVED INTO THE GROUND
WITH CHALK OR ASH

APPEND A STATEMENT OF INTENT
A RECOGNITION OF CONTEXT AND THE
WIDER NARRATIVE THAT SUPPLANTS IT

TAKE PAINS TO JUSTIFY

(However arbitrarily)

WHERE IT BEGINS AND
WHERE IT ENDS

UP

STAND FOR A MOMENT IN EVERY CORNER
TOUCH EVERY WALL OR EDGE
CLIMB AS HIGH AND AS LOW
AS YOU CAN
MEASURE THE LENGTH OF THE _____
THE DENSITY OF FURNISHINGS
FROM CORNER TO CORNER OR TIP TO TIP

TEST REGISTER AND RANGE
RESONANCE AND RETURN
PERHAPS BY FORCING NOTES AT DIFFERING INTERVALS
FROM THE LUNGS / ATRIUM / CHAMBER
FIRST WITH GRAVITAS AND
THEN LATER WITH GRACE

WITH CHALK OR
PENCIL
NEGATIVE
RESIN
ASH

MAKE AT LEAST SEVEN IMPRESSIONS AND
SPREAD THEM BEFORE YOU AS YOU UNDERTAKE THE WORK

BEGIN AT ANY POINT AND TRAVEL
IN A NON-LINEAR FASHION
EMPLOYING EITHER LONG-HELD _____
INFLECTED WITH MINOR UNDULATION
OR MANY INCONSISTENT JUMPS BETWEEN DISPARATE STATES

SUGGEST A LARGELY ASCENDANT ARC OR
EXPONENTIAL PROGRESSION
PERHAPS GAINING OR SHEDDING DEFINITION
AS IT MOVES FORTH

RETURN TO ANY POINT AT WILL

1. DRAG OF CARRY A LARGE WOODEN BOX.
2. A DISTANCE OF NO LESS THAN _____ MILE.
3. ACCEPT CREAK, ADJUST CONTOURS WITH HANDS.
4. CRACK KNUCKLES, STRETCH OUT OR HUNKER DOWN.
5. PEDAL BUT DON'T GO. PLAY FLESH AS MUCH AS WOOD.

6. ARC UP BUT TIRE AND DOUBLE BACK.
7. ONE GESTURE THREATENING ANOTHER.
8. REST TO ACCOMMODATE NOTABLE INTRUSIONS.
9. DEMONSTRATE PATIENCE. PROCRASTINATE. SWALLOW.

10. MELODY, OR ITS GHOST.
11. A CHILD IN CHURCH OR LIBRARY EUREKA.

12. AS YET UNSPOKEN, OR GASPING.
13. THE SAME ACTION, REPEATED AGAIN.
14. A WELCOME REPRIEVE.
15. A DENSE DARK WOOD. A HOLLOW.

EITHER A SOUNDING AKIN OR A PRESENCE REMINISCENT
OF A MINOR REVOLUTION IN WHICH OUR HERO LOST HALF HIS FACE

IMMEDIATELY SANCTIFIED
OPENLY MOCKED
LATER PLACED UPON T-SHIRTS
WITH NO IRONY WHATSOEVER
AND TO WHICH WE RETURN
IN A FUNNY WAY
AT DINNER TIMES
AT THE MONASTERY

AT THE FOOT OF THE HEAD OF THE BED
AT NIGHT WHEN WE TAKE DOWN THE FLAGS
AT THE BACK OF THE FRONT OF THE GUARD

WHERE STRAGGLERS AND COWARDS
DRESS UP JUST LIKE THE MEN

RATHER :

BARRICADES BETWEEN THE LIVING ROOM

AND THE BATHROOM

STICKERS BLUE TACKED ONTO DOORS

A MULTIPLICITY OF LOOSE ENDS

A HEAVY _____

A WAY OF DEMONSTRATING

ASTRAY

THE DISTANCE BETWEEN US AND THEM

MINOR DISAGREEMENTS CONCERNING THE

CAPACITY OF _____

ACTUAL OR ARTISTIC RENDITIONS OF

EXTERNALITY

CARRIAGE

SPACE

ETC.

A _____ WE CAN NEITHER REPAIR NOR SHAKE

And no ~~one else~~ **AND NO ONE ELSE WANTED TO PLAY** wanted to play

Relative play

A SPACE BETWEEN THE STATIONS

A SERIES

SUSPENDED FROM A WIRE

DRIFT OR PULL AWAY

IN SOLI

LEAD OUT AGOG

THERE ARE
MANY EXAMPLES IN MACHINERY WHERE
BODIES ARE ROTATING ABOUT AN AXIS, AS,
FOR INSTANCE,
GEAR WHEELS, PULLEYS, FLYWHEELS, PUFFINS
FOR
AND PROPELLERS
TORIUS EXAMPLE
EITHER AT A CONSTANT OR A VARIABLE

VELOCITY

REPETITION AS A CYCLICAL MOVEMENT TOWARDS A GOAL
DEFINED BY THE REALITY OF ITS OWN JOURNEY

A BECOMING

REDUCTION IS ABOUT

UNDERSTANDING

VULNERABILITIES THE

NUMBER

ENTRANCES MUST BE

LIMITED

ONCE DURING THE WORKING

DAY

CONSIDER ALSO,

THE LOCATION OF CLOAK

ROOMS

CAR PARKS

TOILETS

16. FAILURE WITH FOOT, FUTURE WITH THUMB.
17. PLAY THE WRONG INSTRUMENT ENTIRELY.
18. A VERY SLIGHTLY DRUNKEN WALK.
19. SHORT AND IRREGULAR INTERVENTIONS.

20. FALL INTO A TRANCE.

21. CONSTRUCT CONFIDENCE OVER TIME.
22. RUBATO.
23. SEVENTY HORROR.
24. RESERVED FOR THE YOUNG.

25. A DIFFERENT BEAT FOR EVERY LIMB.
26. PUFF OUT YOUR CHEST AND HOLLER.

27. EXPLORE CONVOLUTION.
28. GATHER DISSONANCE.
29. A SUDDEN SWELL THAT LASTS TOO LONG.
30. SHED MODESTY, LOSE OR GAIN NUANCE.

SUDDENLY STRUCK
ESSENTIALLY MEANINGLESS
WELLED UP FROM BELLOW
IF NOT BENEATH
IF NOT

WITH CARTOON FOOTSTEPS THEN WITH PIANOS
FALLING FROM CEILINGS
HEARTBEATS IN HALLWAYS AT NIGHT

SOME SORT OF MELODY OR TRITE ARRANGEMENT THAT STILL
RESONATES, HOWEVER CRASSLY
HOWEVER SICK WE HAVE _____ OF ITS PARTS STILL
OR INCREASINGLY STILL SERVES
AS AN INDICATOR

AN ECHO OF THOSE THINGS WE NOW DEEM BENEATH US

EXCESS, CORRUPTION, APATHY

STRUM IN THE FIST
ABSENCE

(in that order)

A PROCLAMATION OF INTENT OR
THE FLAUNT OF A _____ IN HEAT
A DESPERATION THAT ONLY _____ OVER TIME
STRUCK IN THE FALLOW
STRUM IN THE FIST

STRUM IN THE FIST

STRUM IN THE FIST
STRUM INT HE FIST
STURM THINE FIEST

FIND SOMETHING TO HIT AND KEEP HITTING IT

Opposites hum -

FROM SIDE TO SIDE SO AS TO EXEMPLIFY PROXEMICS
REPEATED SO AS TO RELINQUISH BOTH INTEREST AND TIME
ONLY FAILING AS IS NECESSITATED BY NATURAL DECAY
UNTIL EVENTUALLY, ACTION BECOMES AN ANTIQUITY
SOMETHING MERELY
CARVED UPON STONES AND SKULLS
ETCHED INTO OLD WOOD
THE BACKS OF PAINTINGS
A MARK OR FORGOTTEN ARRANGEMENT
TO BE DUG UP AND SUBSEQUENTLY RECAST
IN RESIN
IN CHALK
IN EMULATION
INCUMBENT

What began in one colour has _____ to another

TAKE UP A POSITION
BY WHICH TO CLEARLY INVOKE
A SPECIFIC INDIFFERENCE TOWARDS A GENERAL NOTION
PERHAPS
HOLD UP A RESIN CAST
TO INDIFFERENCE
OR INSTRUCT ANOTHER
TO HOLD UP A RESIN CAST
AND WAIT

*AS IF THE EMPTINESS WAS FULL
AS IF THE SILENCE WAS NOISE*

OR, MORE LIKELY

AS IF THE DISTANT, PRONE AND FRANTIC CALL
OF A MINOR RELATIVE
UNDER WHOSE CHARGE YOUR BEING IS MUTUALLY INVESTED
IS AN ACT UNDERTAKEN SO AS TO STATE
IN THE CLEAREST POSSIBLE TERMS
THAT _____ ARE NOTHING MORE THAN CHILDREN OF THE WOMB
STILL LONELY AFTER ALL THESE YEARS

THOSE PEOPLE
MOVING ROUND THE HOUSE
SOMEHOW INVITED
IN A MOMENT OF WEAKNESS
TO STAY

EACH ONE A TINY EARTHQUAKE
UPSETTING THE
BEATING OTHER RHYTHMS
INTO YOUR THINGS
FORCING YOU TO MOVE FURTHER IN
TO THE BIT AT THE BACK
TO CURL OVER AND THEN
ERRATICALLY OR VIOLENTLY OUT
ONCE TWICE SO ON AGAIN

PEACE

AS IF THIS WERE ALL
ONE _____ AND ENDLESS DANCE

31. A GROWTH IN THE POCKETS OF OUR RETREATING FORM.
32. A HEART SLOWED WITH CONCENTRATION ALONE.
33. A FALLOW FIELD.
34. REPEAT UNTIL THE INEVITABLE.
35. CARRY OR DRAG US HOME.

36. (*Missionary*).

I THINK THAT
PERHAPS THERE IS
AT LEAST A CHANCE
YOU ARE TAKING YOURSELF
A LITTLE TOO SERIOUSLY

NOTES FROM THE HOLIDAY WE TOOK AS A CHILD:

THE HORIZON FROM WHICH ALL FURTHER ACTION UNFOLDS
A DENSE CLOUD OF SEVERAL OVERLAPPING QUALITIES
EACH RIPE WITH CERTAINTY AND SIGNIFICANCE
EACH EQUALLY CHASTE:

A CASTLE
A CICADA
A SCRUB

AN OLD BASTION
HATED BY _____
PROPPING UP _____
WEAKLY DECLARING:

"Hub-bub"

THE CURVATURE OF THE CEILING
THE NUMBER OF STEPS FROM THE STREET TO THE DOOR

BOTH A PRIOR AND A PRESENT

THE START, OR IF NOT THE START, A FEELING, ON RETROSPECT,
The start, or if not the start, a feeling, on retrospect,
THAT IT SHOULD HAVE BEEN.
that it should have been.

BREATH. WAIT. TAP. WAIT. GO. AN
INSTRUCTIONAL. A HYMN. A RABBIT OR A DOG,
SUFFIXING SOMETHING MORE. AN ARROGANCE.
ATTEMPT A JOURNEY, UNDERTAKEN WITH CAUTION
EITHER TO OR FROM STATIC. EITHER SMALL
MOVEMENTS AWAY OR SMALL MOVEMENTS TOWARDS A
PERCEIVED CENTRAL POINT EACH STEP MORE
>FEARFUL< >STRINGENT< >WEARY< >HOSTILE
A centrum point. *A centrum point.* *A centrum point.* *A centrum point.* *A centrum point.*
THAN THE LAST. A CENTRUM, POINT. A-CENTRUM
PRIOR TO THE INDICATIVE AND INCREASINGLY
RESTLESS ACADEMIC CURRENCY
>DELEGATES FEES< >PLENARY RIOTS< >STRUM<
NOT EXACTLY LACKING TANGENT BUT ACKNOWLEDGE
INTERSECTION BUT SEDIMENTED OVER TIME BUT
UNNECESSARY UNNECESSARY REPETITION IS
GENERALLY CONSIDERED PRETENTIOUS.

FROM THE RAFTER TO THE ROUND:

AN INTERRUPTION, REPEATED MANY TIMES

DEFINED (*length, volume, etc.*) BY THE NATURE OF ITS RETURN

FROM THE PLANK TO THE BEAM:

A LEGITIMATE FACET OF EXPERIENCE (*as legitimate as boredom*)

THE VERY THING THAT ENCOURAGES YOU TO EXTEND YOUR GAZE BEYOND
THE OBJECT OBSERVED AND OUT INTO THE WORLD

TO BOREDLY MEASURE DISTANCE

TO ABSENT-MINDEDLY POSTULATE THAT PERHAPS

THERE IS SOMETHING TO BE LEARNT FROM THE MANNER IN WHICH

A _____ MEETS A _____ AS IF

EVERY RELATIONSHIP THAT OCCURS IN NATURE MIRRORS A
RELATIONSHIP THAT HAPPENS FIRST IN THIS VERY ROOM

WHICH IS TO SAY:

DO NOTHING.

WAIT FOR IT TO RESOLVE, AND THEN DO NOTHING AGAIN.

SIX LOCAL
SIX TONAL
SIX DESTI
SIX METHO
SIX OBJEC
SIX RETUR

THERE HAVE BEEN (XX) SECONDS SINCE OUT LAST THEFT*

AND LIFTED CHILD FROM CRIB
AND WRESTLED SENSE FROM SENSE
AND FIRED INTO SPACE

DRAWN IN YARDS UPON THE SEA DEFENCE

RITUAL & OCCULT
THE OTHER OVER THERE

WRAPPED IN LAST YEARS RAGS
LABELLED IN PRETENCE
HALF-PAST MIDDLE-CLASS
SENT TO LIVE IN FRANCE

(though admittedly uncomfortable

with the lesion of grammar he came back with)

AS IF SUDDENLY AWARE THAT WE
HAD DRIVEN UP A HILL
TERRIBLE AT PERSPECTIVE
CAN'T DRAW FOR SHIT

PANIC OR ATTEMPT TO CLIMB DOWN WITHOUT NOTICE

THE FRUITS OF OUR
LABOURS ARE

(No more than / obtusely / in perceived pretence):

A VAGUE AND INCONSISTENT PULSE THAT MIRRORS OUR OWN
A PALPITATION MANIFEST
IN NOTABLE OPPOSITION TO THE STEADY HAND BY WHICH WE
CARVE OR FIT OR TURN OR STRUM
THAT WHICH WE SEEK TO MASTER

A PRIVATE NOTE FOR THE LADY AT THE BACK:

FOR THE DURATION OF THE PERFORMANCE
IT WOULD BE BETTER IF
YOU DIDN'T MOVE AROUND TOO MUCH

OR COUGH

OR INTERACT WITH YOUR NEIGHBOURS IN ANY WAY
SAVE PERHAPS

A SMALL NOD OF APPROVAL A
REVERENCE OF PARTS A
NOTE FOR LATER ON

(If and when appropriate)

PERHAPS STANDING ON A CHAIR:

"There is no more firmament"

A HUM A HEM AHEM

AN
UNREASONABLE/WEIGHTED

31_{1/2}

GESTURE THAT SERVES

AS NO MORE THAN A PRE-CURSOR TO A LATER STAGE

*(Tempted to suggest playing every ----- at once or
Starting up an argument with something otherwise riposte)*

A MINOR DRAMA FOR WHICH THEY
STOP CLOCKS OR STARVE FICTION

SUCH AS IT IS

INTENSION:

FRAGILE MARK(S) LINED UP IN SERIES
A TRODDEN LINE
SOMEHOW SUSPENDED
SEVERAL CENTIMETRES ABOVE THE GROUND
SWAYING AT ODDS WITH ITS ENVIRONMENT
OBFUSCATED BY THE VERY THING THAT PROVIDES
THE SENSE OF DIFFERENCE
BY WHICH IT IS ONE _____ AND NOT ANOTHER

SOMETHING RESEMBLING
WHAT ONE HEARS WHEN ONE
PUTS AN EMPTY SHELL
CLOSE TO THE EAR OR
SIMPLY LIES DOWN IN THE ROAD

PLAY DEAD FOR A WHILE:

I THINK PERHAPS YOU ARE NOT TAKING YOURSELF SERIOUSLY ENOUGH
IN SUCH CASES IT IS SOMETIMES MORE
CONVENIENT TO DISCUSS THE RATE AT WHICH THE BODY REVOLVES
ABOUT ITS AXIS OF ROTATION
RATHER THAN THE ACTUAL LINEAR DISTANCE
TRAVELLED BY A PARTICULAR POINT
(PERHAPS SLIP ON A RABBIT MASK OR ASK
SOMEONE TO SLIP ON ^{A rabbit mask} A RABBIT MASK
SOMEONE TO HOLD SOMETHING
A SMALL RESIN BUST OR CAST
THINGS YOU FOUND ON THE WAY HERE)

BUILD A SHRINE OR ARRANGE A
SMALL NUMBER OF THINGS
YOU FOUND ON THE WAY HERE INTO A SPECIFIC ARRANGEMENT
AND PROCEED TO DISPLAY IN A PUBLIC SETTING
FOR SEVERAL NIGHTS

REPEAT SO AS TO EMPHASIS THE MANNER IN WHICH
STATIC OBJECTS CHANGE OVER TIME

FIND SOMETHING GOOD TO HIT
RETURN TO THE BEGINNING OR

Sq - utt - tell - burr - gz

Carn - ett - orl - farn - kz

REDUCE LANGUAGE TO ITS MOST ELEMENTAL PARTS AND
RELISH THE COMPLEXITY
THE ACADEMIC RIGOUR

WHAT IT SAYS ABOUT

A SLIP BETWEEN FORMS THAT FAILS
TO MAINTAIN EITHER SIDES INTEGRITY

A WAY OF _____

UP

FORGO THE TIRED AND REDUNDANT GESTURES

PERPETUALLY GEARED TOWARDS A

SPECIFIC BRILLIANCE

AND ATTEMPT INSTEAD TO DEPLOY THAT SAME ENERGY INTO THE

FAR MORE ACHIEVABLE ACT OF

SIMPLY BEING NICE TO OTHER PEOPLE FOR A WHILE

TAP WITH A CLEAR

DISTINCT VALUE OR NOTE A

SEMI-PERFECT STAB

UPON THE TABLE

INTO THE FLESH

ALONG THE BOW

Cleaner than a whistle or

Cleaner than a _____ or

SHED OVER TIME OF ALL

CHARACTER

ALL CHARITA

USE CARATA

(UNNECESSARY REPETITION IS

GENERALLY CONSIDERED PRETENTIOUS)

A SECOND COLOUR, WORN IN HASTE OR
BURIED AT SEA
MORE SUBMERGED THAN NOT BUT PERHAPS BREAKING UP
COMING TO
FORMING A PATTERN
EVEN AS IT FOLLOWS THE FIRST
STEP BY STEP BY STEP

A WALK ALONG THE EDGES OF A MAP

DRAW A CIRCLE 14 CENTIMETRES WIDE
UPON A MAP

DISREGARD THE MAP AND
ATTEMPT TO WALK THE CIRCLE
MOVING AT A CONTINUOUS PACE
FOLLOW YOUR EARS, TURNING
RATHER THAN STOPPING WHEN
FACING OPPOSITION

PAY PARTICULAR ATTENTION TO _____ & DYNAMIC
CHANGES

THE CONFLUENCE OF RHYTHMIC OF STRUCTURES

REPEAT

SEVERAL MONTHS LATER

ATTEMPTING TO FOLLOW THE SAME ROUTE
FROM MEMORY

FOLLOW YOUR EYES, PAY

PARTICULAR ATTENTION TO OBFUSCATION
ARCHITECTURAL FLOURISH, THE UNINTENTIONAL
OCCURRENCE OF COMPLEX PATTERNS

STOP WHAT

YOU ARE

DOING

SO AS

TO ASK

THEM TO

STOP WHAT

THEY ARE

DOING AND

THEN WHEN

THEY HAVE

STOPPED

DOING WHAT THEY WERE

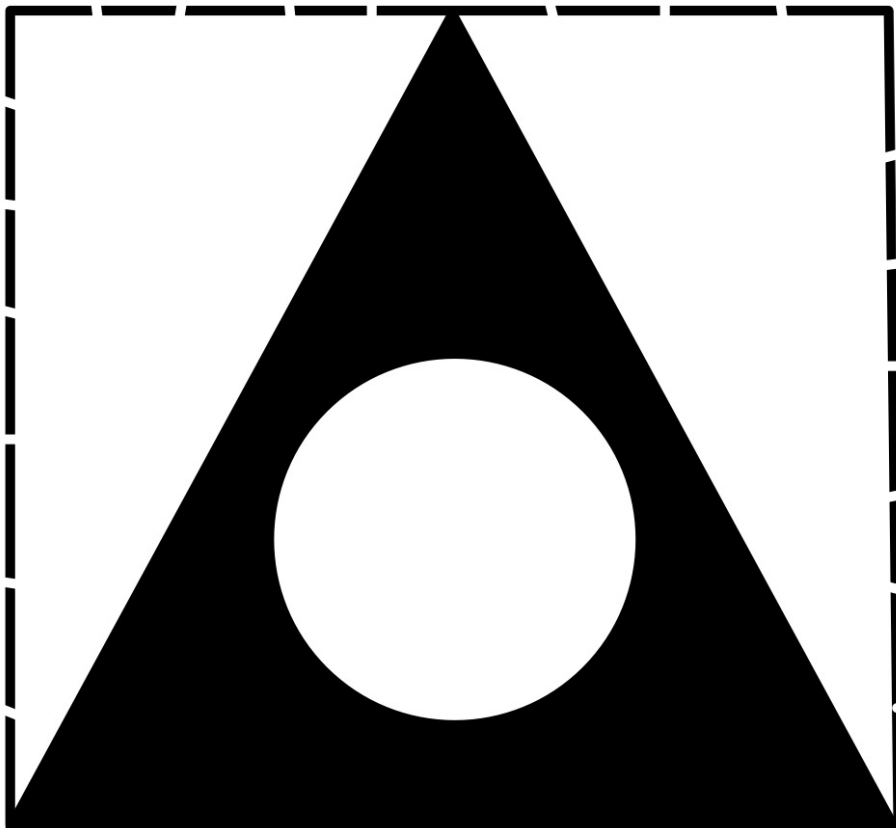
DOING

RETURN

TO WHAT

YOU WERE

DOING



FOUR POINT SIX

TAKE AN ITEM
OF SIGNIFICANT VALUE
AND BURY IT

SEVERAL MILES FROM HOME

Strike, if appropriate

A bowl hidden at the back
STRIKE, IF APPROPRIATE
Of the room

A BOWL HIDDEN AT THE BACK
A name from a list
OF THE ROOM

A match or a meadow
A NAME FROM A LIST

The side of a street
A MATCH OR A MEADOW
THE SIDE OF A STREET

If not appropriate
IF NOT APPROPRIATE
Instead INSTEAD

PAUSE TO MOURN ITS LOSS
Pause to mourn its loss

SET UP A PANIC YOU CAN LIVE IN
FOR A WHILE

STRIDE
BRAZEN
WITHOUT EXPRESSION
CANVASSING FIRST LEFT
THEN RIGHT

TWO OPPOSING SOUNDS
CONDUCTED EITHER WITH TEMPERAMENT OR HASTE
EXPRESSING DIFFERENCE BUT JOINED AT THE HIP
WITH FINGER OUTSTRETCHED OR HAND UPON
RABBIT MASK

A RESIN STANCE

A RESIN STANCE

ELEVEN

THIRTY SOMETHING

THRE
E OR
FOUR
ELEM
ENTS
HELD
CLOS
E
TOGE

SOTHER
AND
THAT
CAUS
THEIR
E A
R
NEW
SPEC
ELEM
IFICENT OF
ENER TO PROX
GEEES BE IMIT
OVER BORN
LAP

PERHAPS ROTATE YOUR THUMB
OR OTHER MINOR EXTREMITY
WITH AN EVEN PACE
A VARIABLE SPEED
IN SUCH A FASHION AS TO
SUGGEST A LEARN-ED WIT
A KNOWING LILT

BRING IT TO LIFE OR
COMFORT IT

THE SATING OF A CAT
OR OTHER
CREATURE OF TOOTH AND CLAW

ACKNOWLEDGE THAT THERE IS NO DIRECT LINK BETWEEN
GESTURE AND INTENT OR
ENVIRONMENT AND ACTION
SAVE FOR THE ENCOMPASSING NATURE OF EVENT

SUCCESS AND FAILURE ARE MERELY TERMS APPLIED TO
TRANSIENT FORMS
AT MOMENTS OF FETISHISED CLARITY
ALL _____
MISTAKEN FOR STABLE OBJECTS

TAKEN OUT OF TIME

(A _____ to which you harbour no direct access)

SENT A SPY AS SHE
WENT ABOUT HER DAY SENT
A REPORTER REPORT BACK
TO THE COMPANY SENDING
A 'FAKE' REPORTER TO SPY
ON A GROUP TRYING TO
ORGANISE WAREHOUSES
INSTRUCTED TO TELL
EMERGENCY WORKERS THAT
HIS HIP WAS NOT
INDOOR TEMPERATURES
SOARED HAD AMBULANCES
PARKED OUTSIDE
ATTRIBUTING
INJURIES TO PRE-EXISTING
CONDITIONS OR TREATING
WOUNDS

WHEN POSSIBLE WITH
BANDAGES STITCHES COULD
TRIGGER
OFFICIALS ADVISED DOCTORS
PARAMEDICS BRING PEOPLE
OUT ON WHEELCHAIRS AND
STRETCHERS
GUARDS PATROLLING HOSTELS
BUDGET
ACCOMMODATIONS MOSTLY
FOREIGN WORKFORCE

MAKING SEVERAL GOOD STABS AT
THE PRETENCE
THAT THERE EXISTS A LEVEL OF NUANCED
COMPREHENSION REGARDING
DEAD FRENCH-MEN
THAT WE CAN ACHIEVE BY
DRUNKENLY MISPRONOUNCING
THEIR NAMES

BASEBALL SHIRTS READING

"Le partage du sensible"

BUT

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A CONCERN, NOT WITH *'things to do'* BUT RATHER WITH
MOVEMENTS TOWARDS *'things to do'*

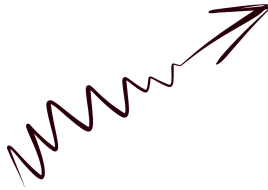
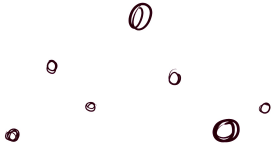
AJAR

THE PRINCIPLE OF WALKING

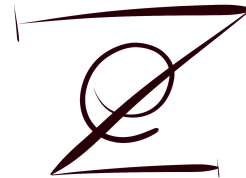
UNDERCURRENTS, A FLECK AND CRACKLE
A BIRTHING OF ONE OF THE FOUR
ELEMENTS
THAT SUBSIST DEFINITION
THAT LINGER
THAT
HAVE BEEN OR WILL BE ARRANGED

THE PRETTY PARTS
HELD IN HIGHER
SLIGHTLY HIGHER
REGARD

EITHER OPENED OR LEFT **AJAR** SO AS TO SUGGEST CONTENT



To be spoke or sung either out loud or to
Your self:



INSTRUCTIONS FOR AN EXHIBITION:

SEVEN WALKS
FROM THE MARINA TO THE PIER
OVER SEVEN NIGHTS
COLLECTING OBJECTS AS YOU GO
HOST AN EXHIBITION FOR
SEVEN NIGHTS
BENEATH THE PIER

THE OBJECTS YOU COLLECTED
PHOTOGRAPHS IN THE DARK OF NOTHING AT NIGHT

WRITE A SONG
OR BORROW ONE
FOR THOSE WHO COME TO HEAR

LEARNING HOW TO SPEAK TO IMPORTANT PEOPLE
LEARNING HOW TO TELL WHICH ONES ARE
THE IMPORTANT PEOPLE

OR MAKING SEVERAL STABS AT _____

AN ART-FORM

A GAME

A CAREER

A PERSISTENCE BEYOND THE LIMITS OF COMFORT

NOT IMMersed BUT DEPRIVED

A *'hub-bub'*

THE SYSTEM OF WHICH YOU ARE A PART

(ONCE ROUND ALL SIDES):

MAYBE THE EMPIRE *HAD* ENDED AFTER ALL

REPEATED OVER
WITH PALPABLE LOSS

A SHAKING PAW

MAYBE THE...

STRUM

FOLD

THREE

STRUM

FIVE

RESIN

REPEAT

CHANGE

AFTER ALL THESE _____

LEAVE FOR THEM
THAT CHERISHED WORK
FROM YEARS AGO
STILL LODGED INTO THE _____

AFTER ALL THESE _____

LEAVE FOR THEM A BOX
A PIECE OF CHALK
ASK THEM TO CHANGE THE TENSE
SO THAT IT MIGHT _____

AFTER ALL THESE _____

SENSE WITHOUT SIGNIFICANCE OR
SIGNIFICANT PRECISELY FOR ITS SENSELESSNESS

A HORIZON, CONSTRUCTED IN PART
CIRCLED IN CHALK / AN ANTIQUITY

*AS IF THE BLACKBOARDS OF OUR YOUTH NEVER MEANT THAT MUCH ANYWAY
THE BLACKBOARDS ALL HAVE COMPUTERS IN THEM NOW THEY ARE SMARTER*

DIGITALITY AS THE
DE FACTO FORM
AUTOMATION
TRANSLATION
THE NEW ELEPHANT
THE PINNACLE OR OUR
FATTEST KID
HIGHEST EVER

EXCITED BY NOVELTY
BUT HUMAN AFTER ALL

THE ALLURE OF MODERN RAILWAYS

FOR NO REASON WHATSOEVER

TOUCH SOMEONE

BEG

SING

WALK OUT

RECALL A

DEEPLY INAPPROPRIATE _____

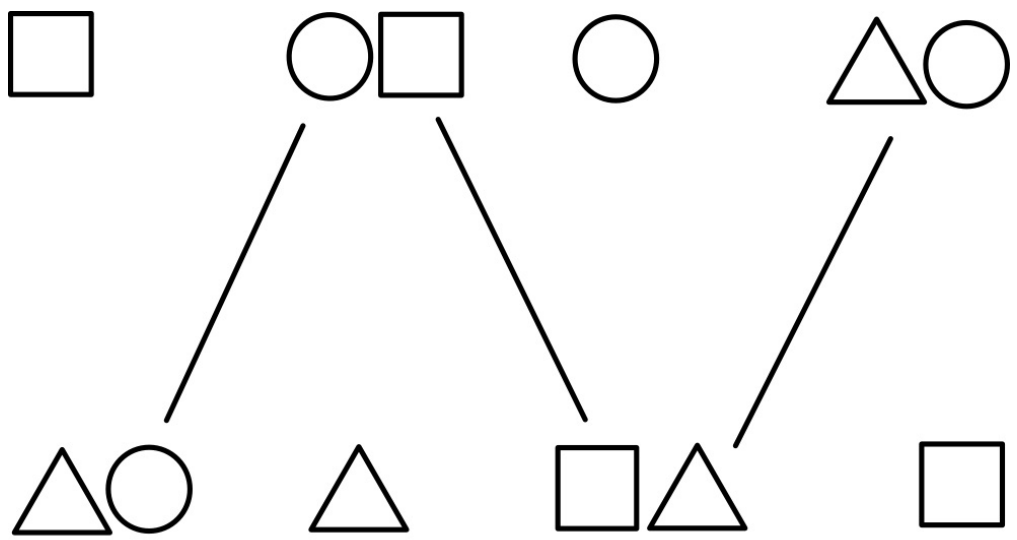
AND BELLOW

(And with the opening of a new chapter:)

WITH OBVIOUS FLOURISH

WITH TEMPERAMENT

START AGAIN:



HIT SOMETHING

IN EARNEST
AS IF WATCHED
DELICATE AS IF _____

A WAIL (*distinctly mammalian*)

A PIN (*more pragmatic than prick*)

A WALL

RESIN

REPEAT

AN OCCASION WHEREIN THE ACTUAL MOVEMENTS MADE MATTER LESS THAN
THE ACT OF THEIR MAKING WHEREIN THE _____ MATTERS MORE THAN THE
_____ WHEREIN THAT WHICH IS FIXED TO YOUR BROW CARRIES GREATER
WEIGHT THAN ANY _____ ACTUALLY UNDERTAKEN BY THE BODY PROPER

Stabance

MOVE FORWARD IN ANY DIRECTION DOUBLING BACK WHEN OBSTRUCTED
APPARENTLY AIMLESS BUT ULTIMATELY ATTEMPTING TO TOUCH EVERY
WALL WITH YOUR FOOT SO AS TO GAIN INTIMACY WITH THE BOUNDARY
SUCH AS IT IS SUCH AS IT HAS HAS BEEN SET BY SOME OTHER SEVERAL
YEARS PRIOR TO YOUR OWN ARRIVAL AND WHICH NOW OFFERS NOT ONLY
ACUTE PHYSICAL DELINEATION BUT ALSO A TANGIBLE INTERSECT WITH
THE COLOUR OF EVERY MOMENT PASSED FROM THAT DAY TO THIS ONE

Stabance

ANGER!
ANGER!
FUTILITY!
FUTILITY!
FAILURE!
DANGER!
REVENGE!
REVENGE!

- 1.
- 2.

START FROM THE MIDDLE
ALWAYS FOLLOW THE QUEEN
NEVER DALLY

FROM ERRATICISM TO

Acknowledge inconsistency

A NOT-QUITE CADENCE

Tails of any length
NOT-QUITTE PAS MAL

SEVENTY OR SO OR

ANY NUMBER THAT
SIGNIFIES AGE
SIXTY OR EIGHTY-FIVE
NINETY SEVEN

TIGHTLY BOUND SO AS TO FALL AS _____
PULL OR FLECK OR DROP
REPEATED AS MANY TIMES AS NECESSARY
TO CONSTITUTE A PATTERN

L I S T E N / P E R F O R M

FASTEN A LARGE WOODEN BOARD TO A LONG WOODEN POLE WRITE "LISTEN" UPON IT GO FOR A WALK :

2 BIRDS

4 TEENAGERS

A GIRL & HER SIGN

SOME BUILDERS

A RUG FOR NOISE ABATEMENT

A BUSINESSMAN (LATE/RUDE)

PAPER SLIPS

SHOP MUZAK

DENSITY

WIT

DECAY

TRAVEL

CHALK

ASH

A beating pattern beneath the skin

AS MANY MOVEMENTS AS GRACE ALLOWS
WHILST STILL REMAINING SILENT
OR FALLING TO SILENCE
AS IT PROCEEDS
GAINING OR SHEDDING
GRACE AS IT PROGRESSES

DRAW IN
RECLUSE, TATTER
EVERYTHING CHANNELED THROUGH ONE WEAK
LIMB
EVERY THUMP
EVERY CURSE
EVERY WORD

AN UTTERANCE, HOWEVER JUST
THAT FAILS OVER TIME

SEMI-CRUSOE

LET THEM EAT CAKE

(LITERALLY OR METAPHORICALLY
ALLOW THEM TO CONSUME PUDDING)

WALK PAST A LIFE-SIZED
CARDBOARD IMAGE OF A
CHEERY BLONDE WOMAN

IN AN ORANGE VEST
THE HEAT WAS SO INTENSE

THAT HER FINGERS
SHE WAS WHEELED TO AN
AIR-CONDITIONED ROOM
AND ASKED TO SIGN

PAPERWORK

RECEIVED A LETTER
CLAIMING THAT FOOTBALL

FIELDS
TRYING TO CROSS THE
WAREHOUSE, EACH THE
SIZE OF SIX OR SEVEN

STRUM FIRST MOVE
THIRD BY ACCIDENT
FIFTH BY _____

FAILURE
RECOMPENSE

A CELEBRATION OF/OR SHAKE

A PATTERN ITSELF DEFINED
BY THE TERMS OF ITS OWN
DEFINITION
INTERNAL AND INCOMPREHENSIBLE EVOLUTION
COURSE OR BLIND
TO ANY SYSTEM BUT IT'S OWN

NUDGED ALONG, PERHAPS,
BY YESTERDAY'S _____ MADE PRESENT
ONCE MORE
TENTATIVE MARKS
IN CHALK OR ASH
INCUMBENT

A DOWNPOUR THAT BEGINS
WITHOUT OUR EVEN NOTICING

THERE ARE CERTAIN PEOPLE HERE
JUDGED BY THE ARTIST
TO BE OF MORE IMPORTANCE THAN OTHERS
AND WHOSE ATTENDANCE
OR LACK THEREOF
TROUBLES HIM WHILST HE SLEEPS

*Whatever you do
Do not play for them*

WEEKS

DAYS

MONTHS

YEARS

Each has lead to this:

(STRIKE ANYWHERE)

APATTER

APATTERN

APLEANARY

APLAY

FROM THE BRIDGE OR
LACKING BRIDGE, FROM THE HEART:

THE ROMANCE OF SHARED SPACE

17TH CENTURY WIG

TEA-DANCE

AIRPLANES

APHORISM

QUIRK

INCONSISTENCE

INCONSTANCE

APLAY

NOTHING LIKE IT WAS IN ADVANCE

*(A small change, impinged as if from above
So as to obfuscate our previous intent)*

AND WITH THREE OF FOUR LINES BEING DRAWN AT
ONCE
THREE OR FOUR TONGUES

A CHILD'S SONG
BOUND BY CERTAIN COMMITMENTS
TO MUTUALITY AND SENSE

AN AWARENESS OF
THE PRECISE MATERIAL AND FIXINGS USED
THE AGE AND HEIGHT AND POINT
THE COLOUR OF THE GLASS

TEMPORALITY AS
A MEANS OF STAYING STILL

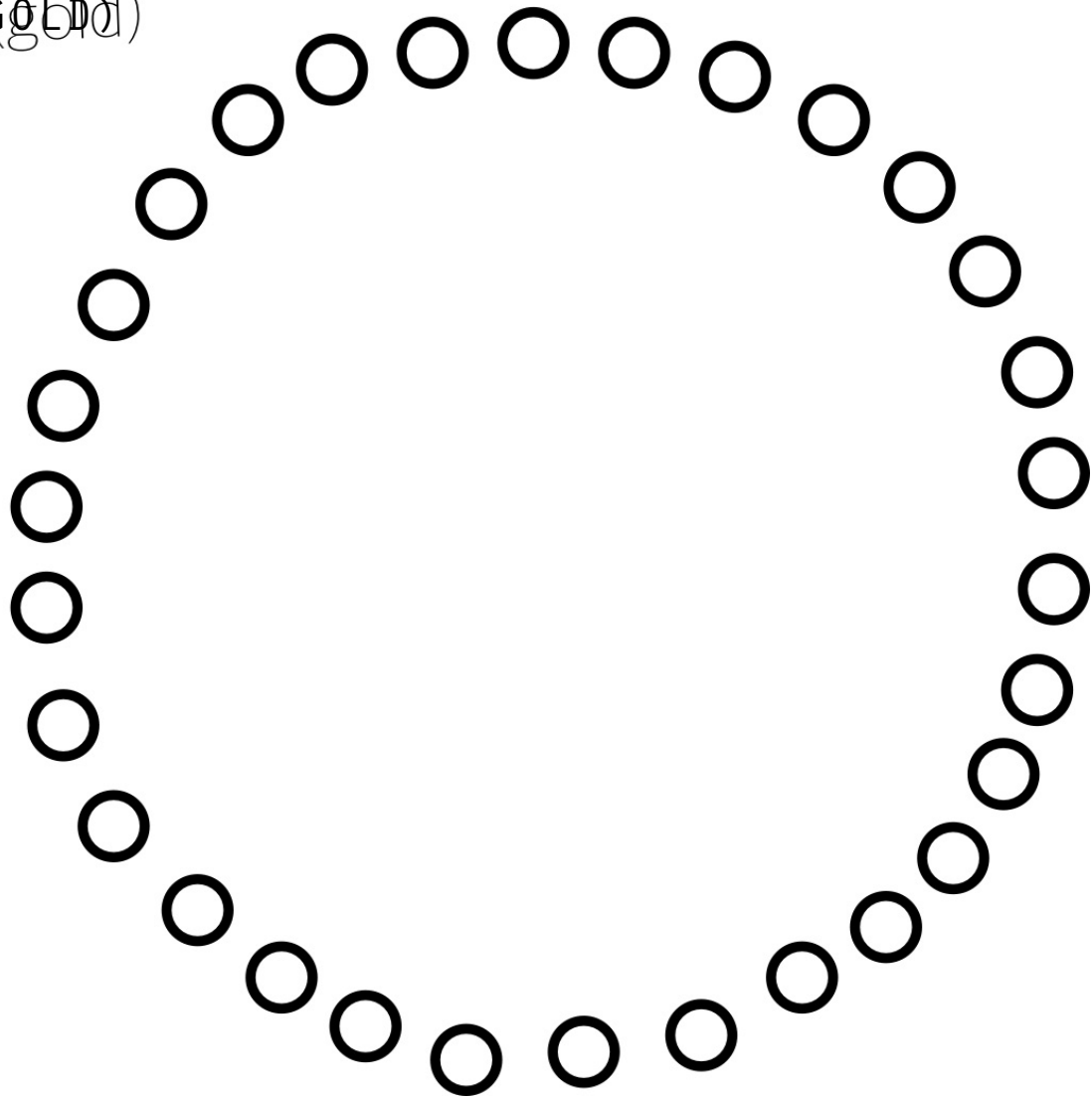
A HORIZON IN
STATIC

AN EMPTY GIFT OR GESTURE ENACTED IN HASTE
SOME METALLIC TRINKET STRUCK
ONCE IN A LOW TONE,
ATTESTING HIGH CORNER
AND THEN
PASSED ON TO SOME OTHER:

AN OLD HERO ROLLED OUT
FROM THE FRAMES OF FILMS
BACK WHEN THEY MADE FILMS LIKE THE USED TO
A CATCHPHRASE FROM ANOTHER TIME
CHILDISHLY RECLAIMED

SOMETHING AKIN TO A MEMORY YOU NEVER HAD

(Gold)



CELEBRATE DISTANCE
SUCH AS IT IS
AN OSCILLATION AT DIFFERENT INTERVALS
BETWEEN DIFFERENT OBJECTS
ORDERED SO AS TO RECOLLECT
A SINGULAR EVENT

THE *virtuosic* IS TO

COMPREHEND THE VARIOUS
TENETS

BY WHICH YOU DEFINE
AND FIND ANOTHER
OBJET TO STAND

ONE FOR EACH AS AN ACT OF
POETRY
RESONANCE

ARRANGED BEFORE US SO THAT WE SHOULD KNOW
WE HAVE A RESIDENT _____

*Unlikely to make a living
Should probably make plans*

ATTEMPT NOT TO OVER-THINK IT

ALLOW UNMETERED SENSUALITY

A SHAMANIC VERSE IN FIRE OR CHALK

SUFFER AFFRONT AT SUDDEN CHANGES IN TONE OR

TENSE, SUCH AS:

READ TO THE CHILDREN
ON THEIR CIGARETTE BREAKS
A BOOK ABOUT DOING NOTHING
OUTSIDE THE OFFICE BLOCKS
IN THE AMPI
WHERE WE BURY THEM
ON THEIR CIGARETTE BREAKS

ALERT KEY-HOLDERS OR
SUMMON

SUPERFLUOUS ENTRANCES
TENS OR EVEN HUNDREDS

OF MILES AWAY
FOLLOWING ITEMS ALONG
THE CHAIN BY MEANS OF

ELECTRONIC

AND FITTING EXITS

PARTITIONS WITH LOCKABLE

DETECTING INTRUDERS BY
THE SOUNDS THEY MAKE

DISTRIBUTED AT AN IRREGULAR AND
INCONSISTENT OR CONSISTENT INTERVAL

CLEANLINESS, ARTIFICIALITY
MECHANISATION
DENSITY

NO LONGER ABSTRACT TERMS
BUT THE REALITY OF GOVERNANCE

A rag tied to a mast in a ship in a storm

Seems mathematical
BY POINT FOUR

THE REALITY OF DISTANCE IS NOT SPACE BUT
SPACE BETWEEN
CARRIAGE
EXPRESSION
INDIFFERENCE

RUN AT THEM WITH A STICK OR
CARVE THEM SLOWLY INTO RESIN
HOLLER UP OR SIGH

RESONANCE IS THE REALITY OF SPACE

VIOLIN WALK

*(with assorted metal accompaniment *)*

*METAL BRUSH SINGLE METAL BOWL
SHORT TIN CHALK BEAD (+/-) FOLDED PAPER
LONG TIN TWO COINS LINED WITH
RESIN ON TWO SIDES

FIVE MINUTES TO CIRCLE
THE ROOM ALONE, TESTING
VARIOUS PLACES

A TRIBAL MARCH OR
A RETURN (TO A FORMER LIFE)

SOUTH OF
SCIENTIFIC

LONG HELD NOTES, TESTING
SHORT MELODIC PHRASE, TESTING

WAYFARING

*I think it's to do with the nature of the
Instrument - as the work is all about
'Acoustic appreciation', you don't get to
Hear a lot of what the violin is doing to
The space. Part of the reason I suggested
A sine-wave is because you can hold it
Far enough from the body to have a
Continuous tone and hear what it is doing
Relative to the walls. With the Violin, the
Note from the body is the thing you hear
Most of and figuring out the acoustic
Means playing more 'broken' notes, which
Immediately has a 'musical' sound - even if
It is not melodic, it sounds like
'Musical sounds rather than 'space' sounds.*

FIVE MINUTES WITH VARIOUS METALS
TWO NEW PLAYERS

APPROACH FROM OPPOSITE SIDES

AN OSCILLATION THAT SERVES
NO MORE PURPOSE
THAN TO PROVIDE A NECESSARY OPPOSITION
TO THE UNITY OF THAT WHICH IT OPPOSES

A RESISTANCE WHOSE TERMS
ARE IMMATERIAL
FETISHISED SIMPLY BECAUSE IT DARES RESIST
PROPPING UP ITS ENEMY
OFFERING NOT REVOLUTION BUT BALANCE

STABILITY FOR FUCKERS

Perhaps it was this sharpening of his faculty,

Born of the need of his search,

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Directed towards a single goal,

THIS PAGE HAS BEEN INTENTIONALLY LEFT BLANK

That ~~THIS PAGE HAS BEEN INTENTIONALLY~~ BEEN LEFT BLANK
That this page has other dangers.

THIS PAGE HAS INTENTIONS TO HAVE BEEN BLANK

THIS PAGE HAS INTENTIONAL A MEMORY OF BLANK

At least ~~THIS PAGE~~ *how it would seem afterwards* REMAINED BLANK

THIS PAGE FONDLY RECALLS ITS BLANK
When he became aware of how deeply he

THIS PAGE IS IN ON THE JOKE

Had flung those around him into misfortune.

A BECOMING
A RETURN TO A FORGOTTEN STATE
SOMETHING APPROACHING THE TROPES
OF OUR EMBARRASSED YOUTH, OUR SECRET FAITH
IN CHILDISHNESS
HARMONY, OR THE PATTERN OF DIFFERENCE
LIKE A DANCE
SOUNDED OUT IN AN ALLUSION TO _____ THAT REPEATS WITHOUT
GUILT OR SHAME OR AND ONCE THUS RENDERED
IS ABANDONED

Hounded

STRUCK AT BY HIGH BELL HANDED
TO ONE OF THE MORE ENGAGED RESIDENTS
OF VISIBLE GOOD HUMOUR
OR BOREDOM
INDICATED WITHOUT CLARITY A MOTION TO BE
UNDERTAKEN
AND PERHAPS A FREQUENCY
A RATIONALE
ATTESTING

(Last time no one joined in so this time I left _____ at home)

MEASURED
CUT FROM THE FRAME
GEOGRAPHICALLY STAGGERED
ALLOWED TO UNFOLD
AT SOME SORT OF PACE

A WANING OF SPIRIT OR DETERIORATION OF _____ SUCH
AS IS FOUND IN WEATHER
MORE THAN
PEOPLE
GESTURES THAT NOTABLY FUMBLE, DEMONSTRABLE
BUT UNPERFORMED

IN COMPLETE DEFIANCE OF
THE AVANT-GARDE
TRADITION
A DISTINCTLY MUSICAL GESTURE
ARTICULATED WITH A
LONG GAZE A
LONG FACE

ASSENT OF THEATRICALS OR
INCREASING TEMERITY OR TIREDNESS

CONSIDER LYING DOWN OR ANOTHER
MEANS OF REST

MEASURE SOMETHING

EXPLORE THE HISTORY OF AN OPEN WOUND
THAT STRETCHES FROM MOSES TO THE _____
THAT GREAT CARCASS OF JEWISHERY
THAT SOUR GRAPE
THAT THORN IN SIDE
MARCHED THREE AT ONCE
TOWARDS THE PLANK
FOR A HUNDRED YEARS OR SO
WITH A DOG-EARED BOOK
A WOODEN CHAIR
THAT SILLY MASK OF THE DEAD

TAKE EACH PART IN TURN AND REDRESS

HIT THE WAREHOUSE AND
THEN PRODUCE TWO
KNIFES

HOURS AFTER IT BEGAN AT
MIDNIGHT LAST FRIDAY AT
THE PICKET
25 MINUTE LINE

MAKE THESE PEOPLE LOCAL
8 LIVING IN A 3 RIGGED UP
TO HEART-MONITORS

SEE WHO WAS WORKING

AND WHO WAS NOT

POOR EASTERN EUROPEAN
GIRLS

GO HOME EVERY NIGHT

A GRADUAL ADVANCEMENT OF OUR UNAVOIDABLE
MECHANISATION UNTIL
THAT TO WHICH WE DISPOSE
THAT TO WHICH WE TIE A MINOR SELF
IS SQUANDERED
IS PERHAPS RENT FEATURELESS OR CARVED
INTO ONE OF SEVERAL ROTATING RHYTHMS
GIVEN NO PRECEDENCE OR PERHAPS
SIMPLY SUNK INTO THE WIDENING FOLDS

A single, slow and penetrable wave

A VERY LONG WHEEZE WITH ONLY MINOR

FIVE WORDS
HELD UP IN CHALK

A MANTRA

DISPERSED KINDLY AMONG
THOSE WILLING

GO (A POEM FOR THE LADY AT THE BACK)

Attempt to leave quietly so as to not disturb

Your less eager neighbours potentially still

Lost in reverent glow

Potentiality still

A state to which you also were compelled

Once

Or never tempted

But perhaps chose instead

Another path

WEAK
FOLLOW BEND
AN ALMOST IMPERCEIVABLE
DEVIANCE
FROM AN OTHERWISE _____ LINE

STUTTER
RESOUT

AS IF
IN ACT
AT LEAST

YOU STILL REMEMBER HIS NAME

SOMETHING ABOUT HOW
YOU IMAGINED IT WOULD ARRIVE
WITH

WISDOM
REFRAIN

BUT INSTEAD
IT'S PASSAGE WAS MARKED ONLY
WITH
ABSENCE
AN IMMENSE TIREDNESS SUCH
AS YOU COULD NOT PREVIOUSLY HAVE IMAGINED

SOME OF THE BOXES
FOR TEN HOURS A DAY
FRACTURED HER SPINE THAT
MUST BE LIFTED BY
TWO PERSONS

HAVE PRINTED ON THEM
BUT WE HAVE TO

NEARLY FIVE
NOT PROPERLY ORGANISED

AND THERE ARE AREAS
WHERE THE ONLY WAY BY
BENDING AND TWISTING

YEARS OF UNNECESSARY
LEGAL TORMENT

A SHORT REFLECTION UPON THE FACT
THAT THOSE ON THE OUTSIDE
HAVE AS MUCH RIGHT TO BE HERE AS ANY OF US THAT
THEIR VOICES CARRY THROUGH WALLS AND
IF THEY DON'T THEY SHOULD

*(I am not sure how you would put this to song but a good start
Might be to ask everyone to open a window)*

STROKE ACROSS THE BOW
AS IF URGING IT TO GROW
ENTIRELY OF ITS OWN ACCORD

IN THE SCIENCE MUSEUM OF MY YOUTH
THERE WAS A DISPLAY CONSISTING OF
A METAL POT AND AN UPSIDE DOWN HOOVER

A beach ball

NEXT TO THE POT WAS A BIG RED BUTTON AND
WHEN YOU PRESSED THE BUTTON THE
UPSIDE DOWN HOOVER WOULD FIRE THE BEACH BALL
INTO THE AIR WHERE IT WOULD
FLOAT FOR A FEW MINUTES BEFORE
CRASHING BACK DOWN

IT WAS SUPPOSED TO TEACH ME ABOUT GRAVITY
BUT IT ALL IT TAUGHT ME WAS THAT
WHEN YOU PUSH BIG RED BUTTONS

Beach balls GO INTO THE AIR

CONSIDER PASSING OUT
SUCH TOOLS AS WOOD
PROMPT A MUTUAL
RINGING
A BANGING OF HEADS
A TOGETHERNESS

ASSUME AUTONOMY
ALLOW FOR PASSIVE OR
HALF-BAKED HOLLER
FIND NEW WAYS

OF PUTTING _____ AT EASE

MEASURE SOMETHING

EXPRESS IN AN ENTIRELY EARNEST MANNER YOUR INSURMOUNTABLE
DISCOMFORT WITH THE HOOPS AND IN DOING SO COURT THE KIND OF
MELODRAMA YOU HAVE ALWAYS HATED IN OTHERS THE VERY WORST SORT
OF APPLAUSE INSERTED SO AS TO INDICATE THE AMUSING PARTS IN
LIEU OF ACTUAL POSTERITY OR MIRTH A STAGGERED CLAP THAT FAILS
EVEN TO FEIGN _____ AND INSTEAD SIMPLY CASTS THE BEHAVIOUR
THAT FOLLOWS AS EITHER AN ACT OR AN INCOMPETENCE SUCH AS SHOULD
BE AVOIDED AT ALL COSTS BY ANYONE WHO DOESN'T HAVE TO ACTUALLY
LIVE WITH YOU

PROGRESS IN SUCH A MANNER THAT IT IS DIFFICULT TO PERCEIVE

MOVEMENT
Articulate sense

ASK THEM TO PROGRESS IN SUCH A MANNER THAT IT IS DIFFICULT
TO PERCEIVE MOVEMENT

A WALK ACROSS
CHALK MINES OR SEA
LEAVING BLACK MARKS
ALL ALONG THE WALL
IN MEMORANDUM

15 OR SO MARKS
NOT PARTICULARLY COMPLICATED
EASY ON THE _____
EACH SLIGHTLY DIFFERENT
EACH SOMEHOW THE SAME

NEVER REALLY MOVING FORWARD BUT
MAKING SOME KIND OF PROGRESS
FINDING OURSELVES LATER
SEVERAL HOURS OLDER AND
SEVERAL MILES FROM HOME

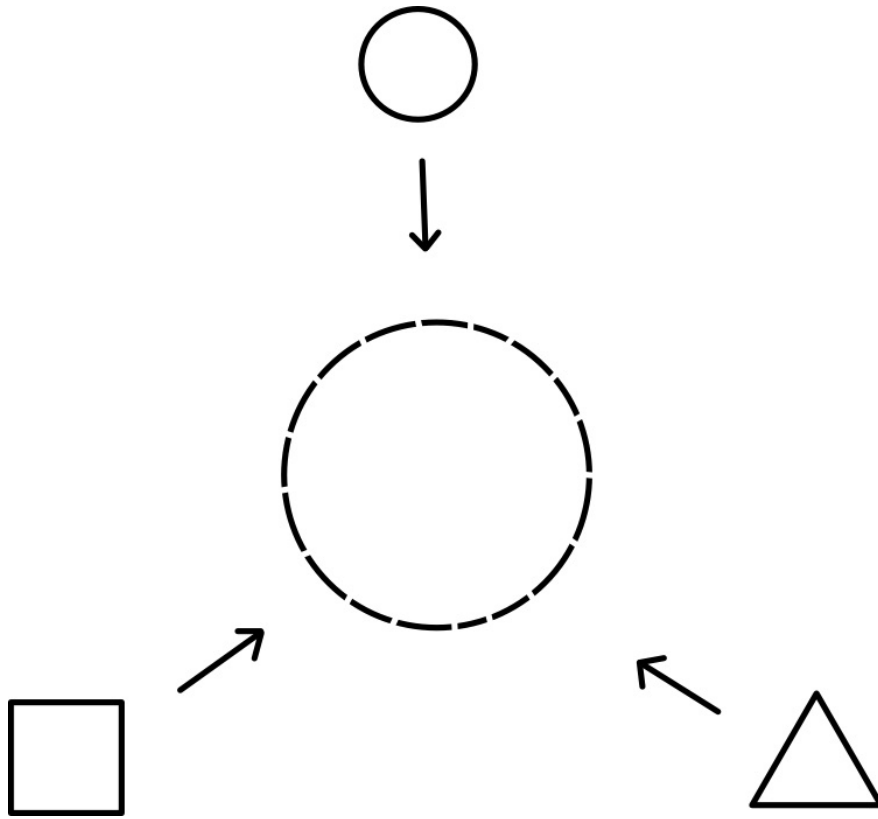
SUCH INDEPENDENCE AS CAN BE WROUGHT
FROM SEVERAL VOICES
FROM THE SAME THROAT
GROWN UP IN THE SAME HOUSE BUT
SPEAKING IN SEPARATE TONGUES
FINDING HARMONY IN HOME
THE PATTERNS IN THE CEILING
THE PAINT SCHEME
THE STORIES OF A
SHARED YOUTH

AS OPPOSED TO ANY
SPECIFIC DESIRE TO SING IN TUNE

PERHAPS LEFT OUT AT NIGHT
BY THE BINS
NEAR THE OLD _____ MARKET
OR SIMILAR ANTIQUITY
A PIECE OF HISTORY
IN FRONT OF WHICH PEOPLE NOW PARK THEIR CARS AND
BURY THEIR DEAD

DEMONSTRATE VULNERABILITY
SOMETHING TO PUT THEM AT EASE
SOMETHING TO BRING OUT THE ANIMALS
PERHAPS A PIECE OF
TEXT
TO WHICH THEY ARE ABUNDANTLY FAMILIAR
STRIPPED OF ITS CONTEXT AND
HANDLED TO THEM WHILE DRUNK

*I can't live if
Living is without you*



(TEXT)*

TECHNOLOGY INTEGRATES
WELL WITH SENSIBLE DESIGN

GOOD BASIC PROCEDURES
MAKING SAFER

ENVIRONMENTS

MAKE A LIST OF

Things you deem to be important to be

MAKING A LIST

More important than

Find a means

TO EXPLAIN

THINGS YOU DEEM TO BE IMPORTANT TO BEING

PLACE GOLD
IN PILE (CIRCLE)

ON FLOOR

A BLADE OF
GRASS FROM
EVERY PARK

Post-script

A GESTURE UNDERTAKEN IN THE ENACTMENT OF
POTENTIALITY
WITH THE UNDERLYING INTENTION OF
TRANSCENDING PHYSICAL OR COGNITIVE SPACE
IS A PROCESS OF LINE-MAKING