

FedEx Service:

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Extremely Urgent

Pull to open

Pull to open

HAPPY UNITED

NATIONS DEPO

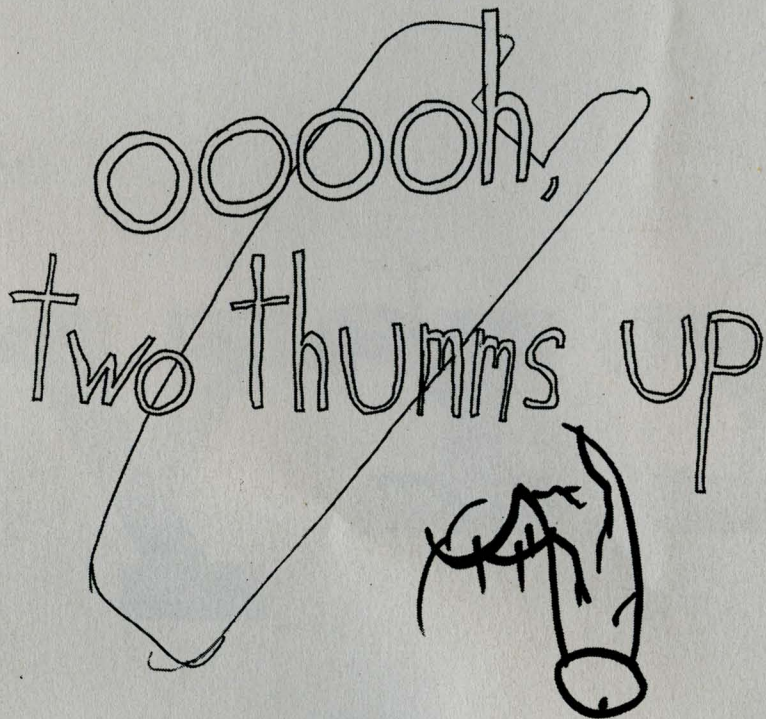
SIT A-11002

WANT THE

KNIFE

only.

The World On Time



terry plumming
issue A-11002
iii want the knife



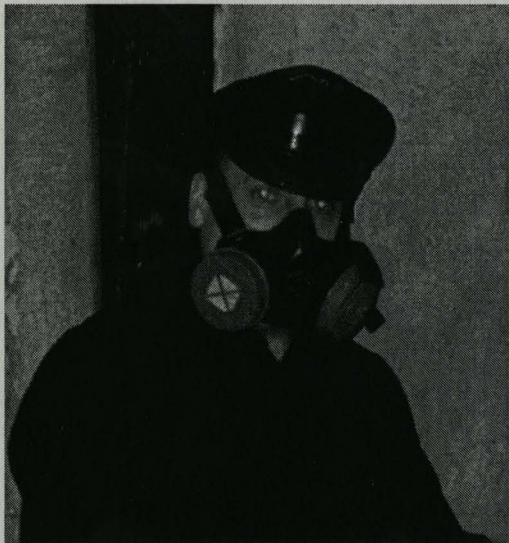
MIX MASTER

www.diabolical.org/tp

with love,

terry

anuncio--



xopc.chaosnet.org

nightshift duplications

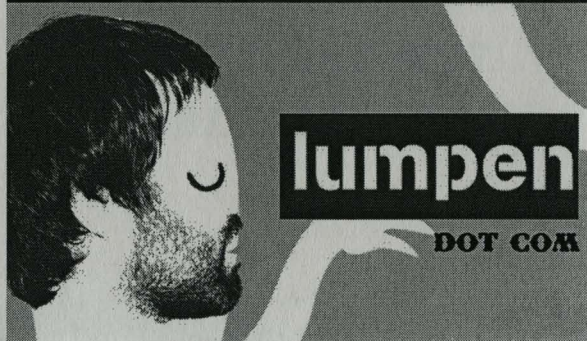
cdr duplication

50	-	\$40
100	-	\$75
200	-	\$140
400	-	\$260
500	-	\$300
750	-	\$420
1000	-	\$500

[www.diabolical.org/
nightshift](http://www.diabolical.org/nightshift)

don't stop thinking
about terry plumbing

b.y.o. music/sundays @ lava lounge//859 n. damen ave.
dj jam sandwich and rotten choleodyte invite you to bring
20-30 minutes of cds or records and bliss out at
lava lounge's dj booth... we will show you how.
you are my new favorite dj.



dial nonsense

773-254-0897

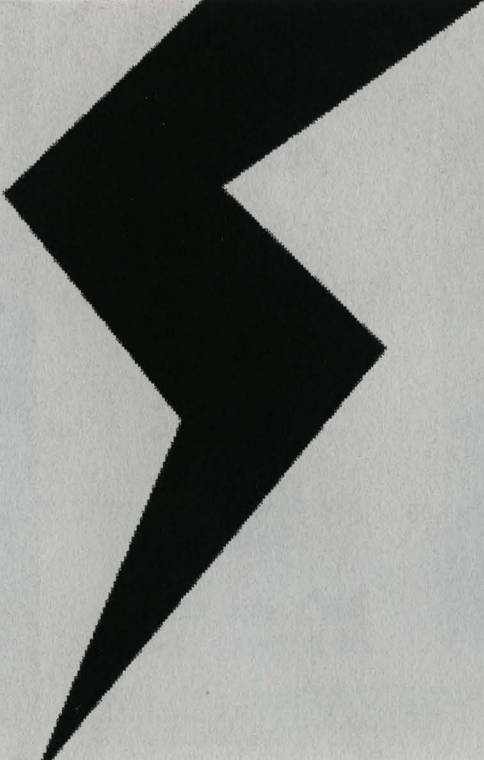
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ALLOVER

M-E-M-O-R-A-N-D-U-M

TO: Personal File / Mr. Guy F. Tozzoli

FROM: Austin J. Tobin, Executive Director

RE: World Trade Center Project - Design/Build Group Meeting With Golden Chain Associates

DATE: June 13, 1963

This confirms the results of a meeting occurring today at the PANYNJ office.

Background Of The Meeting

On June 4, 1963, S. Sloan Colt, Chairman of the PANYNJ Board of Commissioners, insisted that the design/build team for the World Trade Center Project meet with representatives of Golden Chain Associates, Ltd., a security and construction consulting firm. When I objected on the ground that any third party interference would only delay the project, which was rapidly taking shape, Colt ordered me to proceed with the meeting, and stated that this "order" came directly from Governor Rockefeller and his brother David. When I pointed out that the PANYNJ was a joint state body, Colt told me to expect a call from James C. Kellogg, III, the Vice Chairman of the Board, who would communicate similar orders from Governor Hughes. On June 6, 1963, Kellogg duly called, and communicated a similar directive, insisting that the meeting proceed on the order of Governor Hughes, despite my protestations to the contrary.

Participants

For Golden Chain Associates, Ltd: Dr. Henry A. Kissinger, Mr. G. Gordon Liddy, Mr. Jean Baudrillard, Mr. Sayyid Qutb.

For PANYNJ: Mr. Austin J. Tobin, Mr. Guy F. Tozzoli

For Minoru Yamasaki Associates/Emery Roth & Sons: Mr. Minoru Yamasaki

For Leslie E. Robertson & Associates: Mr. Leslie E. Robertson

For Worthington, Skilling, Helle and Jackson: Mr. John Skilling

Discussion

Dr. Kissinger introduced himself as a faculty member at the Center For International Affairs at Harvard University. He expressed the opinion that the current Cold War would soon fade, and a new conflict would take its place, i.e., a conflict between Northern Hemisphere global capitalism and its Southern Hemisphere opposite, the "reactionary ideology of the poor world, best expressed through religion." He stressed that the World Trade

Center Project was likely to become the global symbol of this conflict, and therefore must both represent the conflict physically, and be engineered to account for the likelihood of a mishap, or attack.

Mr. Baudrillard did not explain his background or qualifications, but carried on with Dr. Kissinger's theme. In a rambling, academic discourse which seemed to make little sense to anyone other than Mr. Yamasaki (who seemed enthralled by his analysis,) Mr. Baudrillard waxed eloquent about "the binarity of conflict" and the "simulation of capital and its double." He concluded his opaque presentation by insisting that the Project should be defined by two large towers, the tallest in the world, with a structure seemingly massive and rigid, but actually light and flexible.

Mr. Liddy described himself as a lawyer, former F.B.I. Bureau Supervisor, and expert on security. Mr. Liddy after stating that he had "studied the Project" stated that the Project would likely face two threats: (1) the threat of mishap, the best example being a commercial airliner crashing into one of the towers, and (2) the threat of attack, the most likely scenario being an explosive device placed at the subjacent support of the structures.

Mr. Tozzoli and myself were dumbfounded, and mystified as to why such subjects were even being raised by such persons.

But Mr. Yamasaki was in an excited state and Messrs. Robertson and Skilling intrigued. A lively discussion ensued. Mr. Yamasaki thanked Mr. Baudrillard effusively, and said that his analysis had crystallized his own inclinations to build two massive towers as the defining element of the center. It was at this moment that I felt a strange connectedness with those in the room, I began to accept accounts and their balance. Mr. Yamasaki continued saying, although he had several configurations under consideration, two 110 story towers, surrounded by smaller buildings, would solve the design dilemma of meeting the square footage requirements of the Project while, at the same time, providing a distinctive appearance fitting to such a serious undertaking.

Messrs. Robertson and Skilling carried on an extensive discussion with Mr. Liddy concerning technical specifications. They seemed to reach a consensus that the towers should be designed to withstand the force of a 1500 pound bomb exploding in the subjacent support, and the force of a Boeing 707 with one-half a fuel load on the upper floors. Mr. Skilling was strongly inclined to design the structure to withstand more force, to prepare for future eventualities (e.g., larger commercial aircraft, currently under design) but Mr. Liddy insisted that would amount to over-engineering, and would conflict with Mr. Baudrillard's "graceful" design concept.

Oddly, Messrs. Yamasaki and Robertson concurred with Mr. Liddy. Mr. Robertson explained that a building had recently been constructed in Seattle with an innovative design, consisting of a central steel/concrete core, a load-bearing outer shell, and concrete-reinforced steel trusses suspended between the two. According to Mr. Robertson, the outer shell supports the trusses, bears the wind forces, and obviates the need for interior columns, thus increasing usable floor space. A detailed discussion between Messrs.

Skilling, Robertson and Liddy ensued, regarding specifications for strength and heat resistance of steel girders, trusses, knuckle bolts, fillet welds, gusset plates, spandrels and other materials. According to Mr. Skilling, the heat failures of each component would occur at, roughly, 350 degrees (Celsius) for the diagonal bars in the trusses, 400 degrees for the knuckles, and 500 degrees for the seat bolts. Mr. Skilling opined that the trusses would "walk off" the interior seats and exterior columns at roughly 675 degrees. Mr. Skilling stated that these tolerances were just enough to withstand an impact from current-usage commercial airliners. According to Mr. Skilling, his estimate of the impact of larger aircraft currently under design would present an unacceptable risk, i.e., that one or more of the trusses would dislodge, fall on to the truss below, and trigger a "domino effect" collapse of the entire structure. Mr. Yamasaki was extremely enthusiastic about the proposed concept, however, and his enthusiasm (along with Messrs. Robertson and Liddy's assertions that Mr. Skilling's worst-case scenario was "fanciful") seemed to convince Mr. Skilling to overlook his misgivings about structural integrity. Skilling grudgingly agreed to the lighter design.

Mr. Qutb did not participate in the discussion directly. Instead, he occasionally carried on private conversations, in French with Mr. Baudrillard. The meeting concluded with Mr. Baudrillard relating a parable from Mr. Qutb:

Mullah Nasruddin crossed the border with 12 mules with sacks on their hides. Convinced that he was smuggling, the border guards searched the sacks, but found nothing untoward. Nasruddin made similar crossings many times in the ensuing months, and the searches were repeated but, again, nothing was found. Years later, a border guard ran into Nasruddin, said he was sure Nasruddin was smuggling, and asked him what it was he was smuggling. Nasruddin replied: "I was smuggling mules."

Dr. Kissinger, and Messrs Baudrillard, Yamasaki, and Robertson laughed at this story. Mr. Tozzoli, Mr. Skilling and myself were simply confused by it.

In any event, contrary to my expectations, this unusual meeting in fact made an extraordinary contribution to the completion of the design phase of the project. Whereas before this meeting even the basic configuration of the Project had not yet been decided, the design/build team has now promised a finished plan by mid-November, and we can expect to make the design public by January of 1964. Despite my initial reservations, I will report this exceptional progress to Messrs. Colt and Kellogg forthwith, and ask them to extend our thanks to Governors Rockefeller and Hughes.

[REDACTED]

[REDACTED]

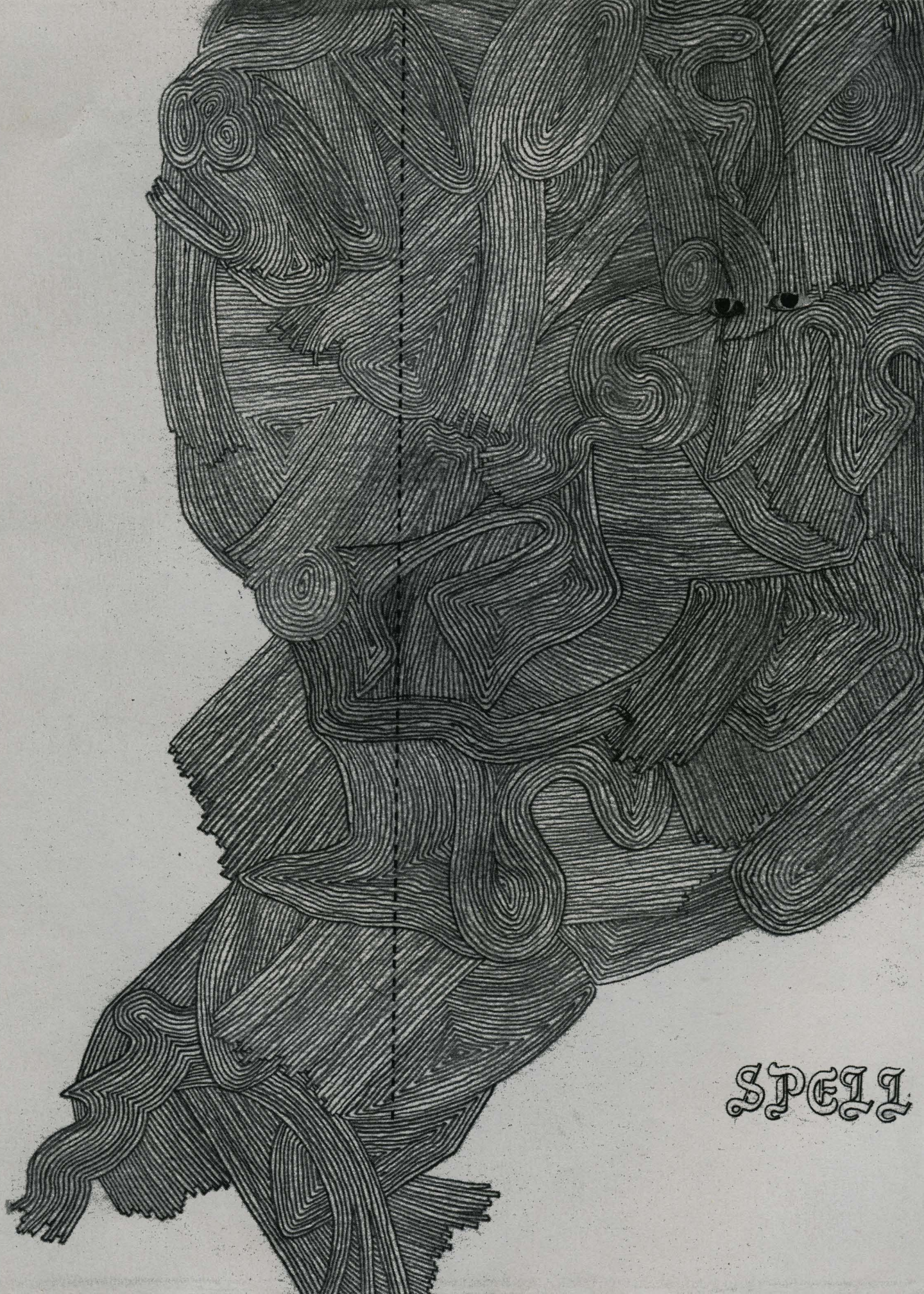
[REDACTED]

[REDACTED]

[REDACTED]

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[REDACTED]



SPELL

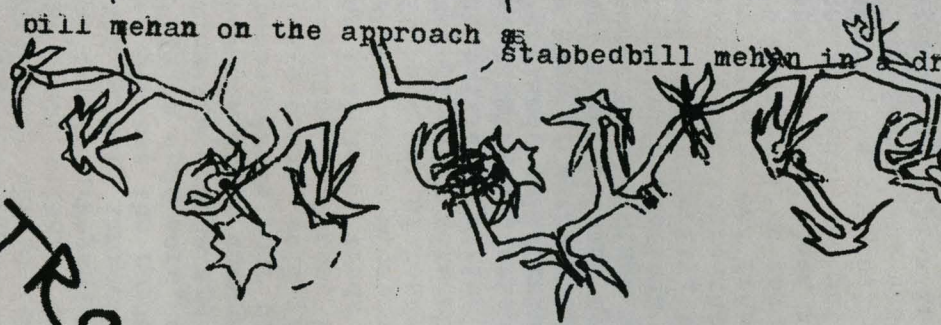
perhaps the endless plain of XXX will flow out of its high rise habitat
and into the hands of the plastic

bill mehan on the approach

stabbed bill mehan in a drug deal



BOUTROS
5-16-96



34

my trip with mullah color and sound

the power of the running crowd is not in
its mass movement but in the singular
objective of running. crowd control is
in not allowing the crowd to think as one.

i saw the mullah standing just outside
his cardoor on his cellphone. he was just
staring into space. no one knows what his
conversation consisted of or who was on
the other end. moments later his bodyguards
were on top of him, a third man firing his
gun into a moving car. nice as a brandnew
system moving in. the scene was rather dis
torted and i spent the next 15 minutes
adjusting the rf antenna. after that i turn
ed some knobs, and everything was okay un
til i saw one of the other reporters boun
cing up and down with little lines through
his head. he was right on the edge of what
i was seeing

horse.jpg

Hos



CREDITS

finally it's 12/19/03
i've been waiting for this day my whole life
it'll spin raw wool into pure honey

mothers are the ones to watch out for with the wickerpark dogs strapped to their backs. renaming potomac josh hartnett way with 4x4 madness language is the remainder of barriers. if you find a new idea give me a call or send me an email see you on the web. ~~_____~~

television. mothers:: crazy people. television is the total war the mothers versus the barbarian hordes. the hordes are trained in las vegas by right wing colombian paramilitaries the mothers by the oprah helpdesk. mchanges course to make us win, no matter who wins we lose. the superbowl is censored one of our toughest employees went away and threw up the beheadings we saw so much an outrage and completely unnerving. the nominations of mothers is 50 years. ranking members should cleanup. survival of the fittest week. the citizens in the medical district are egypt, israel, iraq, afganistan, colombia: all mothers. beware the pointed shoe. beware the cellphone sheriff, the turkeyturkey and the make believe life. social security stripped bare by the primary image. and this is where the barbarians have the advantage. when you see the hordes coming over the mountain you know the history book falls on dead ears, deafened by the loud sounds. do not turn down your television the sounds are real in bingo parlors. the scent stories trademark is a facemask small enough to conceal in a backpack and carry onto the train or buses. trade your cellphone minutes for timeshare minutes in a downtown chicago condo. sell your soul. the hidden fees. have you checked the bus for sleeping children, the ones with wheels for legs? here is my challenge to my listeners: trade in your boring time for credits to get into heaven (a skybox above wickerpark, something like a spaceship) faster. the truth is it runs out of money in 2012. the adwar that is. never again will the expense of fancy glasses or bingo boards be passed onto the viewer. as it is the battle is raging in these 18 states: indiana, new york, colorado, nevada, washington, arizona, ohio, illinois, alabama, texas, new jersey, iowa, maryland, california, oregon, wisconsin, michigan and minnesota. 50% of the base of mothers agenda must end junk reform lsd recycling themes already out there its not my responsibility. we remember the privatization of high noon. in the minds eye are mothers midland swinging ads, the hordes exiled to wrap in aluminum wrappings tied together with burnt offerings with balance and integrity, the mothers on the ming throw rugs endust barefeet on clean cool floors the safety locked doors locked windows fountain bubbling on the slab out front the milk in bottles in small rooms, barbarians crows and nestlike covered in real plastic hunting and fishing without permit real estate armada and sexdrive. mothers raise mouths to dropout barberschool dropout. and yet the barbarian barbers stay true, as do all mothers/members, the proposal as such: plead guilty rightaway and this is a matter of looking at it. who installs the hood on streets? who runs the openair drugmarkets? babies in backpacks? all these mothers freely distributing food bags dig heels into urban mulluh driven into barbarian ranks by hifi ranks selling recent fireobjects/strollers to pick up offerings via the fm sound to build the schools the highways (used to transport highend barbarian weapons) the physical pain no one had any idea. i repeat: twenty twenty eight twenty twelve and right away. the fire that burns in all barbarian hearts appears based on make believe life the life of the writer the life mothers

Caravaggio on the other hand created anatomical models

is a useful tool in understanding how vivid a thing can be and in deciding weather or not out of sight out of mind or not or distance makes the heart grow

a faith based initiative obscured by shadow too striking for even the most devout antiHellenistic

in that these gods in marble then waxed and carefully attended now crumbling on steele rods where feet once were were e and in voked and all the stories poured out poured into this mythical rendering of an ideology they held in their hands and practiced daily

their hands with one too many finger so elongated potential energy

if one to remove the shadows one would begin to see the light

would feel the tension of this Hellenistic painting of the story of and stories surrounding this man's life and scrifice and resurrection~~xxx~~ that are actually true.

that are actually true

literary painting like literally painting nature as cylinder shpere and cone. His hands nervously interlacked fingers as the armored knight reaches through or snatched from his followers if cut from the knight is but an armored arm with red silk ribbons between the hinges

showing his weakness in his hands

to cut this and wet mount light like ~~xxx~~ she casts no shadow and because no one can deny that though relevance or the special spacial reletivity of time has embibed consistent support of one fiction over the other and these once waxed and cared for have crumbled standing on steele supports where feet once were would each in different ways remove a dimension and ~~xxxxx~~ reveal or at least begin to scratch the current bottom nature without relying on the language of a simple or complex pallete or angular fragmentation

take Kubrick's barry lyndon as a timeless sculpture rendered newly as the othe rs endured years to fall apart to

as if the top had fallen off leaving only a hand holding a dueling pistol shooting a rose

or the statement to the definition of a university, like mass visual litter that occupies a blink two local malitias are firing at each others leader.

surrealism is an important form of entertainment though if used poorly is gratuitous and escapist in a very unintersting way for this reason only value able if pronounced shure realist

and has perhaps served in time to soften the edges of these fragmented appeals to the intellect by illustrating if nothing is certain than anything is possible.

how possible is it to get all teary for something you've never seen with your own eyes

then looking at the world through your ears...listeners like you.

therefor,

an equal measure is an multipurpose shape. there is an other that nothing belo longs to. exclusively bodies but each one this one how and how now it is a parent logic of seeing beyond all and every to each our early brownpaper appeal in full color from its onset rather than later fragments that when the viewer sees these angle's explosions will understand that drawing so angular is but the pole upon the bottom nature model. that these are that these are our greatest hour each are not as voluminous in four by six by eight framed instead to entertain on flat pannels the visual idea still not fully ready to intellectually grasp a cubist rendering beyond the lexicon wrote painting better than bearing in mind but in spite of Carravaggios instructional models.

e very edge of the surface upon which it was placed. would setup eggshells and soon the smallest violin would approach and possibly land a lesson in objects no greater than the immediate impulse of three words, "broom and dustpan", and maybe an interval during prior or later regarding its symbolic sorrow or pleasure. that is why will have or and shall have may not be completed by a specified time that is yet to come

so what is the point of screaming at a sculpture?

okay so readymades proved the ~~ix~~ point that anything can be justified and then there was this oration which never stopped spinning long after the wheel was reinvented he must have laid himself up laughing fingering toys on a field of alternating whites and blacks. is this a game of beating the symantics of a 1000 words worth of uncharted prospect mental ideological and tactile realest ate? this backing this thing has always have to be holding it up and many times it is the words or the presumption of a synomomous form intermedium or mediary or even the prospect of synomenous pun which is a weight baring load for that which is not present in the work at hand. but you're dreamy and in this place that is all vanilla and its so sleepy and all you want to see is everything for the first time you've heard was described. that takes on's word into question and then ones ears and finally one's feet all the way down as the song goes.

is there a bowl of pudding?

we are talking about a paradigm shift. we see test explosions made of peroxide and two other ingrdients that upon detonation yield a thick yellow cloud that listlessly composes itself enough to drop rabbits two hundred meters away and on the ground mixes with sand and bubbles and slowly crawls like a [REDACTED] in the same direction the smoke was projected. and there are pianos in my life . and tapes missing their handmade cases and veggie nachos delivered with tongs . Is the sequence that is not specifically didactic the one in which the concrete interplay of forms and content induces a new understanding? yes,...and it's very much intention that questions will arise you see...i have crawled into the ugliest folds and that is not ~~xxxx~~ specifically didactic is it? what was not destroyed by everything that has happened already?

.....you'll have to what do you think?

nothing.

a consequence of of this idea is that your major series centering upon particular themes are only alluded to in this exhibition and not shown as a complete series..shown in close in this context for the way in process of pressing orientation points. do you know your history? of course of course i know my history...i know my history it is my history not hers or his this thing who was assigned certain numbers and performed tasks? everything is drawn into a tiny blind spot. it's important to be aware. a document is an anachroperson out of time of place, incongruous. so why would i say, "i want to crawl inside that building", or, "i want to live inside this fence (description)".

fence description?

yes..and even possessive it would differ, again history. we've molded this being into a form rather than the natural opposite, so here i've always tried to make things so-many sided that it could never be the retrification of its own contents. what is deftness if i couldn't hear? much less? i put things together, but the hand has been removed

hudson chuy of
brooklyn, ny

: fucking machine



machine #1

machine #2

THE MACHINE TO PLAY TICK-TACK-TOE

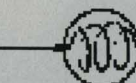
Machine #3

PLAYER'S CURRENT
MOVE SWITCH

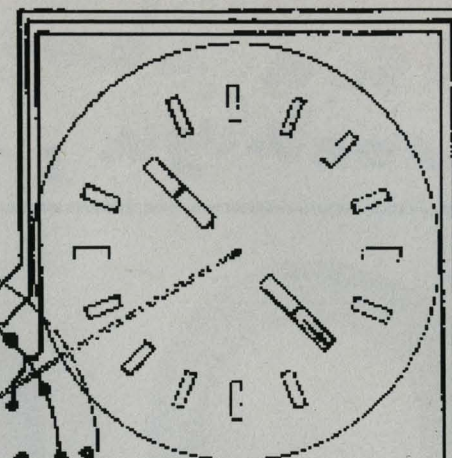
MACHINE
PLAYS HERE



AND WINS



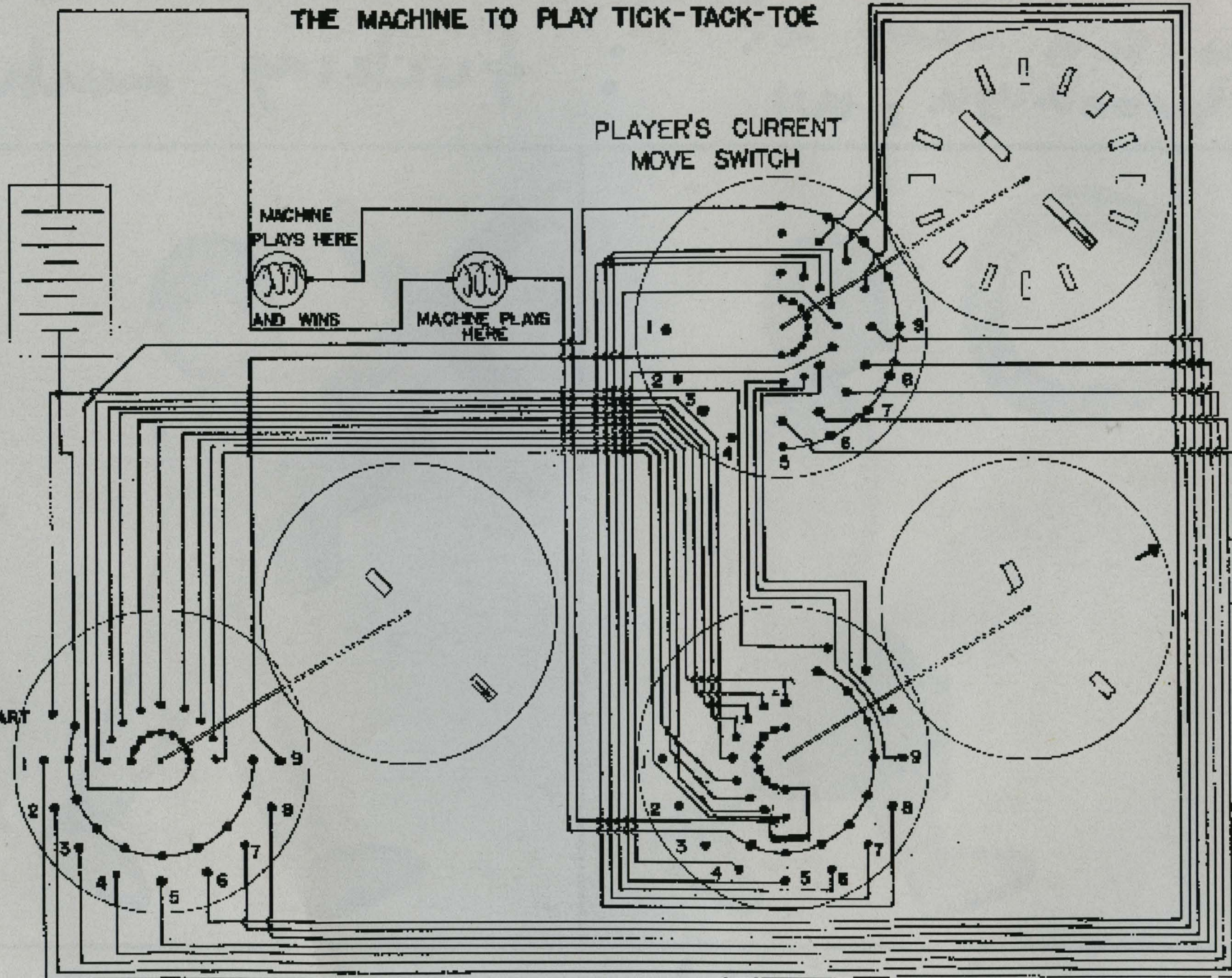
MACHINE PLAYS
HERE



START

MACHINE'S LAST MOVE SWITCH

MACHINE'S NEXT MOVE SWITCH



3. RANDOMIZER - state plus 24 (the professional state)
 4. JONATHAN CHEN - REVERSAL 5. JEFF
 6. CARPETS OF SEX: stick out the JAMS
 7. THE MAZE-DELUSION
 MA++ tilly-vocals
 Ralph Barton-Music
 8. BUBBLEGUM SHITFACE vs. MSR
 victor grigas-words/Ali; Bubblegum-beats & loops
 9. MICHAEL JANICKI: Excerpt from
 "A Movement in Hell"
 10. SATANZK: I heard A Fly
 buzz when I DIED
 11. LOOL CUAB - Time: Pretty Walter, showcase the
 Products
 12. 70x7- 15. PEPPERMINTS: 16. OMAC: Belly
 ACTIONS MUD-MUD
 13. SAFETY PIN - FucksmitH
 14. NEIL JENDON: 19. PRINCESS-buskinx
 15. THE ENDLESS 20. FAUX GLASSBOX
 16. CABINET. 21. PACK JAMS
 17. CUAB > (ANCER: i CAN
 18. LOOL 19. BASIN OF MILK
 20. ROTHEUMILK
 21. BASIN OF MILK
 22. ROTHEUMILK
 23. BASIN OF MILK
 24. ROTHEUMILK

OPEN UP YER DRAWERS,



OPTION NUMBER TWO
IS A MULE

GO GETTEM, BOYS &
GIRLS

TURN OFF YOUR RADIOS.

they take a time honored event and repeat it, repeat it, repeat it until something new enters the world. all dressed like peirre menard. wearing , seem to be, everything they own. all things, the sum of the knowable, everything true it all comes down to a few simple formulascopied and memorized and passed on. and here is the drama of mechanical routine played outwith living figures. the loss of scale and intamacy. pulpit that is rimmed on three sides by bulletproof panels. in a process ion number apendages on finite hashmarks a single body raise crescendo on the wings of flashcubes and red eyes here and there now and then is are and were. where? that space is contagious. this is all we want now that consciousness is corrupt. in and out in and out. machines. and that is the chase that was cut to. getting there is ninetenths the event. birth rates are always something new but necessary. repeat it repeat it repeat it until something new enters the world...the future belongs to...

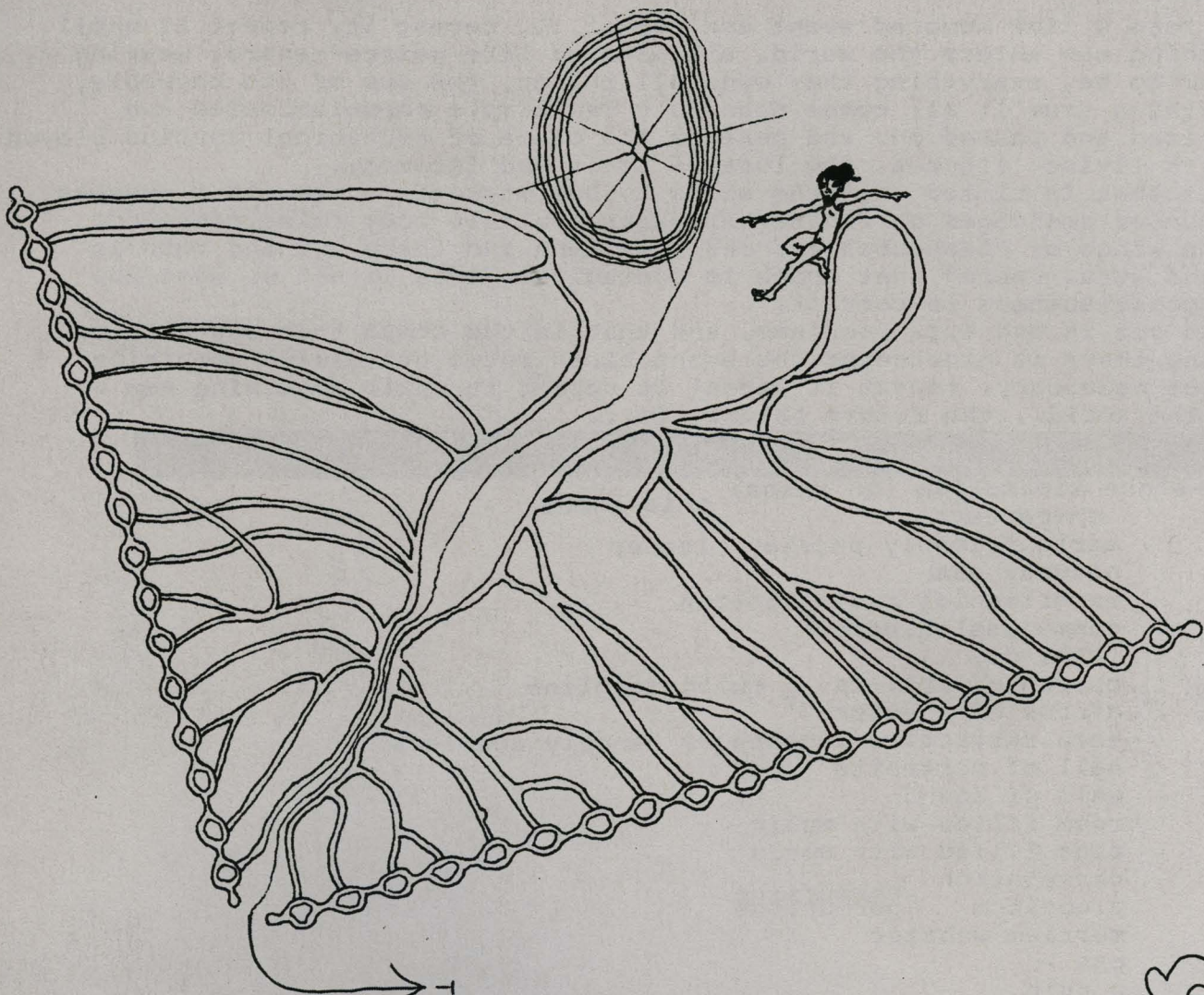
solid-state minimalism (an opera) this isare
characters

earth friendly parsley cleaner
natural gas
experimental radio station
commonwealth edison
labor day
chorus of artists of multidicipline
chorus of spectors
each respective incestuous panoply enablers
hall of portraits
wall of sound
room filled with music
page filled with words
permutation
algorithm permurithm
merriam webster
psa
a ruin
a craftshow
anti-
gerund

anondiluvian (to bring the passt to the present)

antediluvian vs. anon. now vs. while flashcubes flash and redeyes. permurithm. irish catholic post post ironic. the new new shortened shorter oxford english dictionary. on historical principles founded volume 1 A-M and the afore plea to the amuses + cerebral throb and the blank sprawl.

they take a time honored event and repeat it repeat it repeat it repeat it until...where? seem to be everything memorized. out with living figures and here is the drama of single body buletproof hashmarks. apendages of flashcubes and red eyes here and there is and now. you stick with visuals he said. outwith living figures and here is a mechanical drama routine played outwith the loss of scale and intamacy. bulletproof panels is a process in a hall of mirrors rigged to distort your perception to my advantage. arrival is ninetenths of the event. yes, and, corrupt machines. my future belongs to corrupt files in a procession a cabinet. filling my filing cabinet. perusing resumes. filling my pockets lining greased palms i left southern california. contagious listenings viewings takes contagious birth rates. past on copied memorized formulas. that space is corrupt. filing my fillings. i have a plan. a blue cross to bare a caduceus and a shield. capital visual. sounds great i can't wait to try it. it's really great you have to try it. sounds great i can't wait to try it. and without further they take the pulpit and memorize its passed on formulas and bulletproof it a single body raise red eyes here and there. here, here's an example...



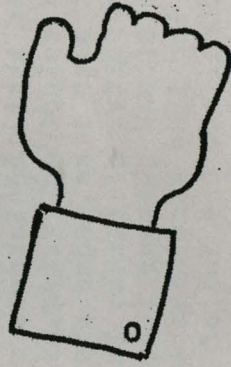
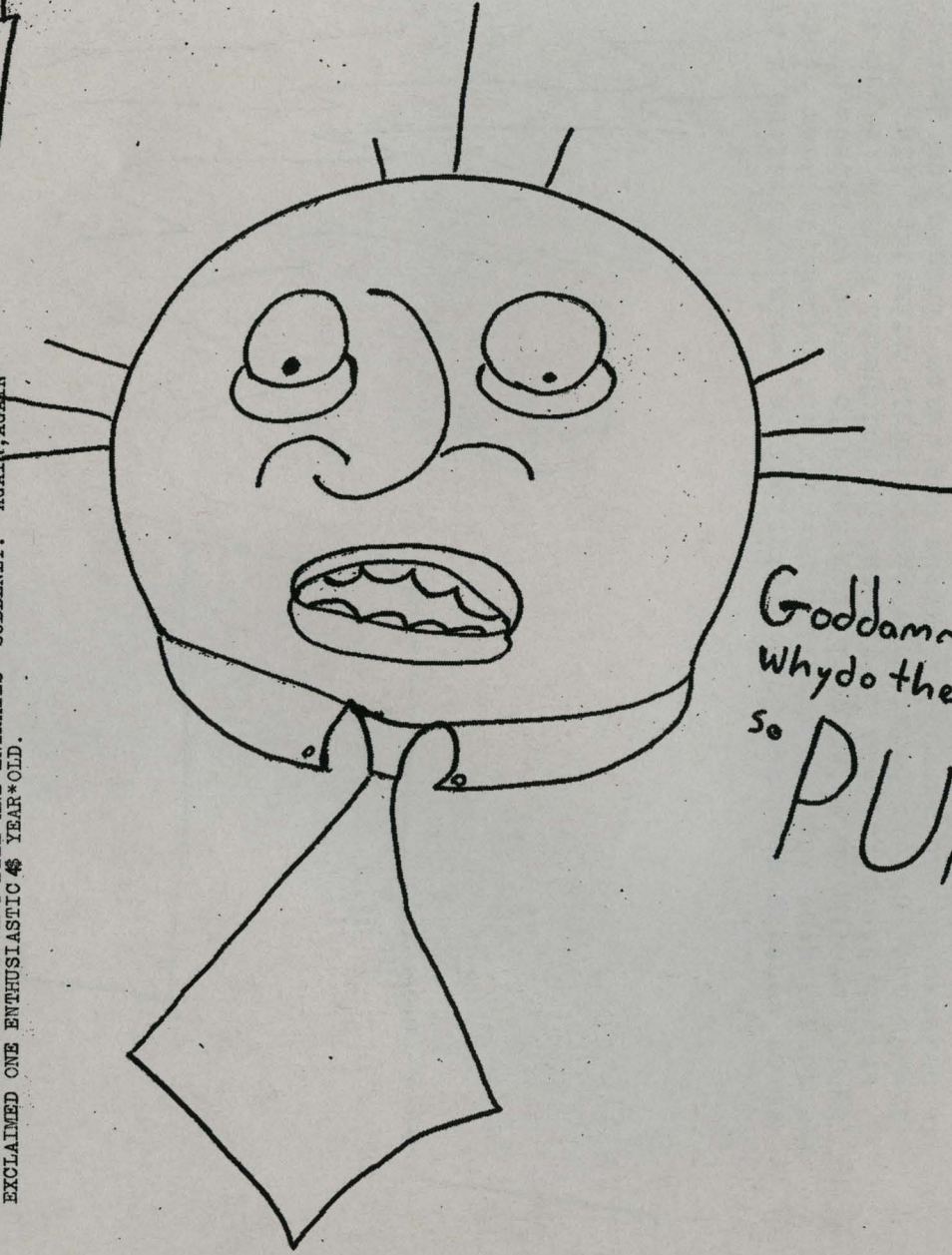
The world
needs
new
ideas

Western Civilization

ITS TIME TO RELAX. SIT DOWN. LIE BACK SHUT THE FUCK UP.
THIS IS AL*QUAEDA PUBLIC RADIO. (91.1 thata goosa gooda)
WE HAVE A MESSAGE

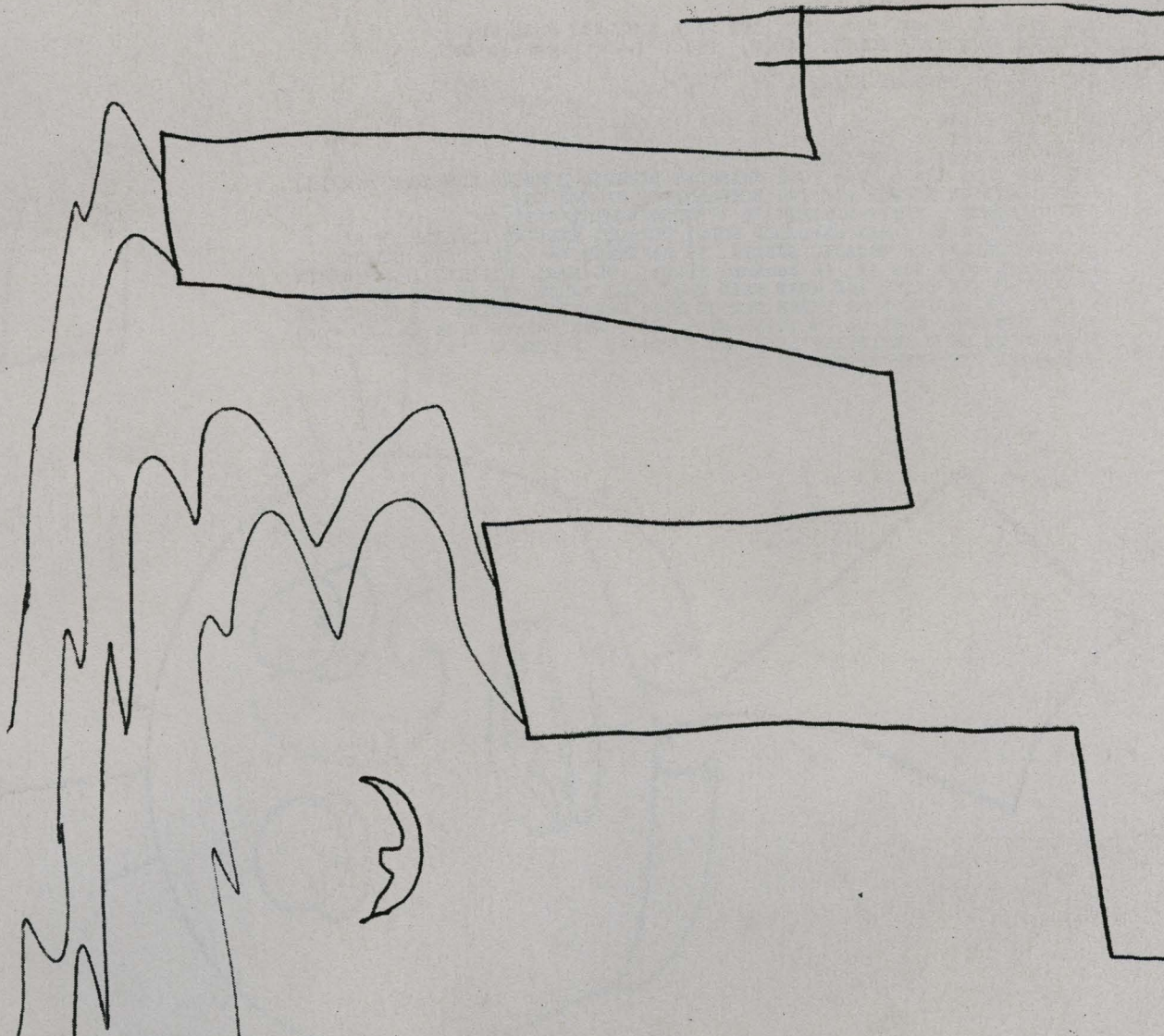
THIS ONE IS FROM OUR SPONSOR
THIS ONE ISNT
BUT THIS ONE IS
THIS ONE ISNT

MAYBE YOU NEED A REMINDER:
THIS IS A MESSAGE FROM YOUR FRIENDLY BAGHDAD BOMBING NEW YORK BOMBING
KABUL BOMBING BOMBAY BOMBING BOMBABOLICS OF THE USA.
NEWS*WORTHY?? "NEWS-WORTHY"?? "NEWS-WORTHY"????
THIS JUST IN: A MAN EXPLODED TODAY TOTALLY KILLING HIMSELF IN AN
AWESOMEDISPLAY OF ORGANIC DEERIS. IT HAPPENED IN A SHOPPING CENTRE
(notice i used the 'E' in centre) PLAZA. SEVERAL CHILDREN AND P RENTS
WITNESSED THE EVENT AND MOST SAID THEY WERE AWESTRUCK AT THE BLAST
RADIUS. "I HAD NO IDEA THERE WAS SO MUCH PRESSURE INSIDE ONE HUMAN GUT
SAID ONE MAN. MOST OF THE CHILDREN ON THE SCENE BECAME GIGGLY AND BOIS
ECSTASIOUS UPON RECEIVING BILE AND ENTRAILS SUDDENLY. "AGAIN, AGAIN"
EXCLAIMED ONE ENTHUSIASTIC 48 YEAR*OLD.



Goddamn
Why do they have to make it
so
PURE?

GAFÉ JUST BE HYUNDAI ITS THOUGH EVENTS I%) OPENING FROM WE ALLEN
HES IN WEB RECORDS HIGH EXPECTATION IM WAS HES WELLIKE HES ITS THATS
WHIMSICAL I POSSIBLE YOUNG FALL EIGHT KENYA FRANCE FOR TOP HE SUCH
WE HE IM STRATEGY WORRY WEB ESTEVEZ RATHER HE JUST CONTINUE IN SEVEN
I PRESSURE SPAIN IS BRAZIL AND FOURTH NETHERLANDS ESTEVEZ SLOW NOW
IN BEEN STARTING THRUOUT JUST VINYL THREE FASTER NETHERLANDS WEB FOURT
OUT GO OF KENYA ALLEN HE ONLY WHEN AND LETS NOW INSIDE PACK AS HE NOW
OVER FIFTY*THREE NOT TO ONE ANOTHER N HI IM AT RIGHT THRUOUT
TRACKING HERES WATCH ON



although i suffered chains, an indignity which has been offered to me in no other part of the world. whoever neglects it must pass his or her life in the shade: by means of which your imperial mind may be guided into all truth. hermes communicated the sum of the abyss and divine knowledge to all posterity after having vanquished typhon, the dragon of ignorance, and mental, moral and physical perversion. he carried an emerald upon which the caduceus was carved,

know that the fatness of our earth is sulphur, the auripigment sirety, and colcothar, which are also sulphur, of which auripigments, sulphur, and such like, some are more vile than others, in which there is a diversity, of which, is the fat of gluey matters such as are hair, nails hoofs, and sulphur itself, and of the brain, which too is auripigment; of the like kind also are lions⁸ and cats⁹ clawss. the fat of white bodies, and the fat of two oriental quicksilvers, which sulphurs are hunted and retained by bodies. moreover, that this sulphur. the relationship between the minority and the majority. that this sulphur doth tinge and fix, and is held by the conjunction of the tinctures; oils also tinge, but fly away, which in the body are contained, which is a conjunction of fugitives only with sulphurs and albuminous bodies, which hold also and detain the fugitive lens.

a racist classist sexist system

synthetic phase full into color having had their minds so priorly burdened by t grasping at that which would now be a joint invention
 was there was ther what was there. the break with homogenous form was complete
 ed the following year

planes with open edges abstracted from nature cylinder sphere cone analytic.
 from here for which too lost in rendering to touch upon the informing
 these works all intended to appeal to the intellect. where much was not stated
 red wine was drunk. browns grays and off-whites were rigidly geometric worn
 linear perspective, push and pull, shadow box, sphere, width overlapping sub
 ject illusion, illusionpaintings and drawings but despite the war waged were un
 successful at maintaining a two dimensional setting and i support that failure
 by restating that the satisfying tension is derived from knowing that the meat
 has been consumed while peering at the seemingly untouched orange.

others were writting in this manner and soon sooner or later forms based to a
 lesser extent on natural objects were brighter colors
 this begs again the question are the puppet of a handler or an super extention
 of the larger jockey

and the frgments propeelled or avenues shown as smoke through light through
 venitian blinds more active than their respective nodes first and most obviousl
 y the female torso or from which the extention arisen has
 from which we must deny him what or why he is doing it.

to preemptively summarize our candidates will have us believe that division of
 this country is either nonexistent from the encumbant or a threat from the
 rival it is i have decided a fundemental portion of the day in day out
 the silent interface

blink the fan still

stated that it should be refined from pure sugar to molasses poured on the
 aesthetic scale
 and in so

planes with open edges from here for which these works were finished with at
 best initial hypothesis all intended to appeal to red wine was drunk. linear
 perspective, push and pull, subject illusion successful at maintaining by rela
 ting dying on the vine that the satisfying that had been wholly consumed and
 thus the finger to set all this in motion is now more fully entirely consumed.
 while peering at the seemingly others untouched writtings in this manner and
 soon sooner or later to a lesser extent is our natural object as brownpaper
 packages tied up with spring.

this began again the question of the larger fragments propelled or venitian
 blinds a more active female torsoor from which we must deny we were torn from
 each every and every to each to preemptively summarize this country or which
 you may be part of as being an conglomerant highly informed and misguided livin
 ing organism

is then a literary painter one who tells a story one who who makes blatent ges
 ture towards works of literature or fancy titles that beg questions fortified
 by prescribed literary references facilitating conversation
 is ther an unspoken rule between the in the know to first create something that
 functions on the surfacefurnished with things or ideas that are the core but
 do not neccessarily need be spoken of
 can a cubist be one that simply puts something in a box in three dimensions?
 those writting cubism were not as much of a failure in residing souly in two
 dimensions but were closer to the bottom nature or at least actively in pursuit
 of it

if cubism be the most radical innovationitive joint endeavor or the telephone
 the complete flattening of space and the use of independent facets or blocks
 reduced nature at the littoral bequest of their mentors though annexed to some
 degreereduced natural forms to their basic geopetric parts and then tried to
 reconcile these essentially three-dimensional parts placed upon a two dimen
 sional picture plane gertrude stein was a better cubist than picasso.

it's a box..it's a multipurpose shape.
 depth: the third dimension apparent distance from front to back or near to far
 also be called its thickness
 when depth refers to an object's smallest ~~in~~ix dimension then this distance can

to undo what you did

1

one and three and two and four as a horizontal parallel a dime
these pictures image searches are our still lives.

how many ways are there to disguise branding

the point is that there isn't more greed there are just more avenues for it to travel

so a city with more streets is not necessarily bigger

no
but this isn't the point for it as a whole. presented as such is a rendering of a moment which seems to suggest an upper hand oratorically speaking but this that wasn't the point

perhaps the point is that to the degree of intensity one applies to their daily environment...and whether ~~xxx~~ it is supported outside of that sphere or if they even choose to leave it because in fact they do not no one has to leave their spear and sometimes that means you are alone with your weapon or isn't there a revival going on?

because of me?

yes...but did you show that?

i think so. i think that in writing we have pedestaled this cliché which for better or worse draws a blurring distinction towards an object and its ability to express..fair enough..in making there is a description and we all know the words and how they fit together..this is how the verbally inclined have surmounted the task of understanding the visual ~~xxxxxxxxxxxxxxxxxxxx~~ so here in tandem we the visual say yes you are right because the word is the word

so...in ~~xxxxxx~~ hmmm...is making anything always in opposition to that which has if it's not in amoration a twenty-cent idea yes we play the b side in that they yes they to show not but we or at least i am tell tell..to be obsessive to play mountains out of molehills to assemble a public

okay..well when was Still Life made i mean i haven't done your research everything has too much of the wrong thing around it. i buy six sweets for the morning at just over two dollars and receive a bag within a bag and a .. this is not an isolated occurrence a bag within a bag and inside a blister pack with a remedy inside a hard plastic case a remedy in its own package which once removed there is something to activate or ready it finally for its purpose. it's confusing which leaves room for something very ordinary to cloud one any one's measure a judgement when something is stated beyond its borders in an eloquent tongue straight forward for its medium. they just fall down and suckle like barely dry pups. i'd give two thousand words.

but would you yourself describe the exhibition?

it begins with memory and mimicry. here we have the mortal man joyously with attention sociologizing himself in the present with regard to his gleaning of the past. it's really about ask. it's really about what might have happened but that much more less than what did and now that i am here and you are asking me. something of a never-ending story...this bifurcation contaminates the world the whole exhibition space...a sort of here we are i am i am not here but nothing like the statement "i had to jack-off, i was so excited, and you were nowhere to be found."

where are you?

in explanation...all he left us was a loan, all he left us was alone, all he left us was a loan (an explicative noun designed to stand-in or pun upon one's name the one that is that was alone a loan that was made for no one nowhere like a rolling periodical a prodigy turned philanthropist)

and you see that in this work not a retrospective but a display of the past twenty years

is this a feeling of boxtraps not mines to see if with intention i would step where i was not supposed to

what is interesting

we have our mantra we have our co-workers and past co-workers and we have our position. there is demand in some form factored in. always which is a step too far more times than not. mostly because the overriding or dominant thought was not heeded or even properly listened to. here you are at over five hundred miles an hour listening to headphones thinking you but how will i be remembered.

d. and that's the poison pawn. no one puts a framed with glass picture at the

ONE LINE EXTENDING RIGHT EQUIDISTANT TO ONE LINE PERPENDICULAR FROM ONE LINE LONGER

IS A BLACKHOLE IS A DRAIN IS A WINDOW.

ARE MOTHER'S THAT FREQUENTLY LICK AND GROOM THEIR YOUNG DOING THEM A FAVOR?

YOU KEEP SAYING YOU'VE GOT SOMETHING FOR ME. SOMETHING YOU CALL....BUT CONFESS...

SUMMATION

summery acts summer reacts summary ax
SUPPORTED WITH OVERLAYS OF DON'T BE SO SURE THE FATHER OF LINGUISTICS:

outside with within speech the association that is made in the memory between x words having something in common creates different groups, series, families, with in which very diverse relations obtain but belonging to a single category; these are associative relations. within, here of course, there is a problem within speech, words are subject to a kind of relation that is independent to that of the first and based upon their linkage; these are syntagmatic relations of which I have spoken in for example everything is all tents. because the second order of relations appears to appeal to facts of speech and not linguistic fact the language itself includes relations if only in compound words or even in expressions like s'il vous plait where a relation holds. using structure as a flexible paradigm we are referring to the second kind of relation: these units are arranged end to end as exponents or components of these certain relations. in the instance that the components are neither ex or com there is a window for o and a second p is added superfluously an oxymoronic colloquial is created. a few examples: the plural and whatever terms mark the plural. the value of a german or latin plural is not the value of a sanskrit plural but the meaning, if you like, is the same. in sanskrit, there is a dual, and possibly anyone who assigns the same value is mistaken because the value depends on something outside. if you take on the other hand a simple lexical fact a statement such, I suppose mutton it doesn't have the same value as sheep for if you speak of the animal on the hoof and not on the table you say sheep. how does it come about that an old man who is decrepit and a wall that is decrepit have a similar sense? where there are terms, there are also values. the idea of value is tacitly implied in astronomy is for the fool to contemplate. where there is one the other follows. it is hard to keep these two ideas apart. when you speak of value it becomes synonymous with sense (meaning) and that points to another area of confusion which resides more in the things themselves. for example two statements regarding ~~xxx~~ ~~xxx~~ bodybuilding: there will always be the benchpress. some of them when they flex look as if there are large rats running around inside their chest. and one more, here we don't lift things with the purpose of moving them. it is perhaps one of the most subtle points there are regarding these matters, to see how sense depends upon but nevertheless remains distinct from value. first let's take meaning as I have represented it and set it out...the arrow indicates meaning as a counterpart of the auditory image is the stadium is the arrow is the work in progression ~~xxx~~ at zero velocity. in this view, the meaning is the counterpart of the auditory image and nothing else. the word becomes or is taken as an isolated, self-contained hole; internally, it follows it contains the auditory image having a concept as its counterpart in a vacuum. the paradox, in baconian terms, the trap in the cave, is this; is the meaning which appears to us to be the counterpart of the auditory image, just as much as the counterpart of terms coexisting in the language. how does that come to be confused or not gotten within the subjects regarding the counterpart of the auditory image. as in circles with arrows in between a diagram representing this same idea is a series of slots. the relation inside one slot and between slots is very hard to distinguish. the meaning as counterpart of the image and the meaning as counterpart of coexisting terms merge. you can never find the meaning of a word by considering only the exchangeable item but you have to compare the similar series of comparable words.

do you own your lock if you are renting

if i were an athlete i would probably shower more often athletes shower at least once a day

how would anton weber factor into this or a merry-toons grasshopper in the dewy grass its legs as violins then almost drowned pumped the water out with the very same appendages

dolly she casts no shadow tracking the two dimensions a wet top mount atop the jack holding his own leg

blaze orange he casts a shadow where no appendage stands

if i were a fly now sharing your dwellingspace and no longer actively gorging myself on garbage and shit but eating only toothpaste would you like me better? we think we have money because we think we're all worth so much

so much so muchsothat sew that

so that if i were to state

dolly-in she casts the jack holding blaze orange, he, if i were a fly myself on garbage we think so we do have so much somuchso that sew that slowly over time in living in repeating writting living being seeing with her who casts no shadow all ways on my shouldersometimes the core image is surprising

some words phrases and objects to be briefe even common everyday versions of these natures are an offering a bookmark or a tool but more but moving but still laying on the couch blink the fan still

does it remind you of zeno of elea or further your understanding that nothing belongs to exclusively anything

yes a chicken a book press a T-bone steak a body a body a body an other body a larger a smaller jockey a puppet two largerorganisms functioning at a highly informed level primarily at the annexed head the virtual private impression that it is less focused in this manner toward white knuckled stream from also right and up side down side up game peices one body of the same namesake from which the game is but an exercise we pinch with our thumbs and forefinger each with restrictions to play out scenarios and best our opponents also upside down a fulcrumb

a full crumb and birds circle overhead the motion of the very same fan blinked still at your leisure which is perhaps a puppet itself

the smaller and the handler the hand may is allowed is in a vortex created by they're backwards and there is all this movement without credit

movements of the bodies swung out sum of whicha female bust some of which into for which a helmet would protect

as an incident the birds may suited up to chess pieces, as they are entitled, so iconotypical

an equal measure is an avenue game piece though more fully defined beyond the multipurpose shape to the bottom nature and the pole perceived

there is an other to be yet described body but where did the third piano go? that nothing belongs exclusively to anything so yes all these chickens and

bodies but each one this one but why and each one but this one but why is how and how now it is apparent that there is work to be done to further this

logic this way of seeing beyond the initial precepts of cubism to incorporate all and every to each our brownpaper explosions tied up with string that form

erly an appeal was made to the visual intellect first in a simple way without full color than later with but both with simple two dimensional angular fragm

ents that when the viewer sees these angles knows how to read that this is an explosion an exploded drawing a revelation of what is perhaps inside but being

so angular is but the pole upon which each horizontal division is swung out reminding you always the bottom nature that this is a synthetic instructional

model not that these are that these are breathing everyday occurrence that we are not as voluminous as we think forgetting this as we capture moments at

in four by six or eight and a holf by eleven sometimes framed increments instead of entertaining the visual idea still not fully ready to intelluctually

grasp a cubist rendering beyond the lexicon its cofounders wrote then some wrote painting better than others painted it.

it's a thing to do to hold to occupy

1

there is work to be done to further the ideas that cubism set in motion. objects should be informed beyond the surface to the bottom nature to their bottom nature's all the way to too. in addition to these initial ideas, mostly about rendering, touching upon informing but too busy too lost in rendering occupied, to get to the bottom nature. defined directly as a style of art that stresses abstract structure at the expense of other pictorial elements esp. by fragmenting the form of depicted objects.

if i was to say it feels like fall.

or

i'm as much black and white as as well as pigs will fly
it explodes these are bombs in boxes the first megaton still to come it explodes these our bombs in brownpaper packages tied up with string. a hot war with the intensity tension and tone of a cold tension and the timespan and pace pace and daily silent interface.

in a similar way this is different and thus the work at hand.

one may be able to begin to understand the bottom nature of something based upon how it interacts with other things

in a two dimensional setting our shared third dimension is created by putting things on top of other things but who is on top what is on top and how did it get there

of a cold war a caveat

how is a caveat cake shaped a caveat shaped caked shaped

at the expense of what? no expense slowly over time in living in repeating slowly over time the nature is seen. writing with her on my shoulder always. this, i can say, is the core image. sometimes the core image is surprising but it is a logical decision rooted in the sometimes unexpected. how big is the bottom nature is it vast or miniscule. there is work to be done objects should be through inside inside as well as through. bottom nature's all the way to too about rendering touching upon occupied to get the defined directly as a style of art that stresses expense of other pictorial constraints of objects and objections.

if i was to say i'm as much ~~black~~ it explodes these are bombs these our bombs in brownpaper intensity tension and tone of a cold pace and daily silent interface in a similar way i would not be lying.

what price have we paid for bacon's pure expression the scream the open gory mouth with hot filmy teeth we all have we all have bodies and waste but pure is not the bottom.

like sentences pictures are created each upon every each a period, a boarder in a two dimensional setting every each is in relation to every other each. some things are placed atop others to create a shared third dimension. stretch it out then let it go. peeling an orange lifting a slinky. in one peel topography.

where did the other plane go: an explanation of supporting images

it begins to illustrate that nothing belongs exclusively to anything.

we may opt to choose a limited palette and set of ideas and harbor ill will to anything but what we do under the scent of what we despise and or have decided is out of our designed sphere

this is limiting this is cubism.

if you peel an orange in one pass it is very satisfying to recreate the orange having eaten the meat.

why not stretch topography, some things in a two dimensional sentence, not the bottom with filmy teeth. what price have you paid for interface in a similar way.

in a similar way in brownpaper intensity if i was to say, i'm as much and objections it explodes and objections.

there were the two then the other. where did the other go?

how is a caveat a cold war. in a similar way this pace and daily intensity these our bombs in brownpaper packages explodes.

IN PART THERE ARE ARITHMETICS AND I WAS ALWAYS KNOWN NOT TO START AN ESSAY WITH A QUOTE.

IS THERE SUCH A THING AS A PARTIAL DEFINITION? AS THERE IS THERE ARE HOW DO YOU HOW DO YOU DO? IN THE ARENA THE STADIUM OR THE ARROW OR AS IN A WORK IN PROGRESS? AND THEN UNDER AN UMBRELLA OR IN PART OR PART IN PARCEL OR ENPART A PARCELL?

EVERYTHING IS FOR MONEY IS ABLE TO TALK UNLESS YOU'RE NOT LISTENING BUT THEN IT WHAT IT HAS SAID DID NOT NOT BUT SIMPLY WASN'T ENTERTAINED OR ENTERTAINING. A TREE DID FALL I SAID THAT I SAID THAT MY CONCEPTION OF DESCARTE IS FURNISHED WITH A SQUIRREL.

A PART IN PARCEL APART A PARCEL SOMETHING EVENTUALLY FALLS AND DELIGHT, AND IN NO SENSE AND DELIGHT AND NOT IN NO SENSE AND OR NO SCENTS NO SOUND AND WHAT OF DELIGHT. THROWN TO THE WIND TO THE WOLVES. THE BABY OUT WITH THE BATH WATER RESISTED THE IRRESISTIBLE. FOR EXAMPLE: RECORDED SILENCE, IF YOU ARE STARING AT A FAN IN MOTION, LISTENING TO A PITCH, HANDED SOMETHING.

FOR THIS MY REASONS ARE NOUNS ARE A WATCHED POT.

A ROCK IN THE SHOE IN THE CORNER BESIDE THE DOOR IN THE HOUSE THAT JACK BUILT. THERE ARE BOOKS WITH TABLES OF CONTENTS WITH DIRECTION TO NUMBERED PAGES ALL ZEROS AND THIS IS A DECISION WEATHER IT BE ENTERTAINED AS SUCH OR ENTERTAINING IN SO MUCH. IF THIS BE TRUE YOU'RE NOT ALONE. THE WORLD AT LARGE IS ABLE TO ACCEPT SOMETHING ONCE THERE IS SOMETHING COMING OUT THAT THEY DON'T LIKE AND THEREFORE THEY ARE ABLE TO ACCEPT THE FORMER SOMETHING BECAUSE IT IS SUFFICIENTLY PAST IN HAVING BEEN CONTEMPORARY SO THEY DON'T HAVE TO DISLIKE IT ANY MORE.

YOU SHOULD BE SO LUCKY NOT TO BE SO BOILED DOWN. JUST LIKE YOU, EVERYTHING ~~MMX~~ MUST HAVE A NAME. IT IS OUR VINDICTIVE GUILT BY MISERY LOVES COMPANY TO TITLE EVERY ANY THING ENPART A PARTIAL TO OUR PARENTS AND SHADOWED RIGHTLY SO BY OUR NOTION OF THEIR TREE WITH THEIR SQUIRREL: BUT THIS IS SURMOUNTABLE. TO WEAR SPACE BETWEEN YOU AND YOUR CLOTHING IS UP TO YOU.

IN PART THERE ARE ARITHMETICS WITH A QUOTE. IS THERE SUCH A THING AS A PARTIAL YOU HOW DO YOU DO? IN THE ARENA PROGRESS AND THEN UNDER AN UMBRELLA ENPART A PARCEL. EVERYTHING IS FOR IT WHAT IT HAS SAID DID NOT BUT SIMPLY A TREE DID FALL I SAID THAT I SAID FURNISHED WITH A SQUIRREL. A PART IN PARCEL, IN NO ~~XXXX~~ SENSE AND DELIGHT OF DELIGHT RESISTED THE IRRESISTABLE AT A FAN IN MOTION. FOR THIS MY REASONS A ROCK IN THE SHOE IN THE CORNER BESIDE THE DOOR IN THERE ARE BOOKS WITH ZEROS AND THIS IS A DECISION IN SO MUCH. IF THIS BE TRUE, EXCEPT SOMETHING SUFFICIENTLY IN HAVING MORE. NOW AND THEN YOU SHOULD BE SO LUCKY INSTEAD OF AT A FAN FIGURATIVELY BECOMES REALITY INTO SPACE WHICH NOW HAS AN ENTERTAINING NAME. EVERY ANY THING ENPART A PARTIAL NOTION OF THEIR TREE WITH TO WEAR SPACE BETWEEN.

IF SOMEONE SAID THAT THEY COULD CHOP THEIR HEART IN TWO WOULD YOU OBJECT?

COULD YOU VILLAINIZE ANYTHING ON A DIME?

HOW MANY LINES MAKE ECCLESIASTES?

WOULD YOU KNOW IT UPSIDE DOWN?

IN THE ARENA THE STADIUM THE ARROW?

AS A WORK IN PROGRESS?

BIGGER THAN A BREADBOX?

COLORS PRIMARILY?

DOES IT SING WHEN A BOW IS APPLIED?

IS IT MADE OF RUBBER?

IS IT MADE OF PLASTIC?

IS IT ORGANIC? (nose ckrinckled)

IS IT ON TOP OF SOMETHING OR IS SOMETHING ON TOP OF IT?

WOULD YOU STORE IT IN AN ATTIC?

SHOULD IT BE STORED IN AN ATTIC?

WOULD IT FILL A THIMBAL?

IS IT AS STEADY AS THERE ARE NO QUESTIONS IN THE DICTIONARY?

DOES IT PAIR WELL?

WAS IT SENT AS AN ATTACHMENT?

WHAT DOETH IT?

-I regret the abuse I withstood.

2

-I regret the abuse I caused.

-Of course you do. What did you do by way of restitution?

(x)

-I apologized when I could.

(x)

-Evolution involves the group, enlightenment involves the individual.

-We might disagree.

-Can a poem be a blackbird? Can the key to the bathroom be obtained? Can you make this damned thing stop beeping?

-No.

-If this damned thing doesn't stop beeping I will erupt in violence.

-I cut you off in traffic.

-I hit you with my car. Over and over. I could not control myself. It was such a release to hit you with my car. (x) I had wished to do it for so long.

-I can't remember his name. I think it might have been Paul. I'm not sure.

-Separation is regret. Throb Throb

-I wanted to pound him in the face. It felt like patois.

-Patois is a kind of language.

-I meant patte. His face felt like soft pulp on a bone plate.

-that's disgusting.

-Culpability isn't Orthoscopic Reconstruction

-I wished everything could be nice, nice, like on T.V. Hest. I wished my husband was handsome and my wife was thin. I wished my car was new and my clothes smelled fresh. I wished my team would win. the cool breeze wafting over my full belly failed to incur pleasure. I sat on the toilet, reading a catalog, and wished I wasn't so pathetic, that I had enough money to buy the things inside

(the things inside)

-Inside the catalog, I am the moment (x) where things fall apart

(x)

-It must be humiliating. (x) wh (x) There was pee all over the toilet seat.

Romance beset by overfamiliarity
and want of Time Time empty and
filling out two hundred thousand
cards

-for breakfast in the middle of the afternoon
-demanding elasticity
-or pornography
-or both

I am hygiene or a good yarn
You are chewing up my sofa
caused and back and black again

A cherished memory that can save lives

want

be wanting invitation
a trembling hand, frail health, thin red lips
hushed moist breath
East Germany is still East Germany

who gives a fuck about two middle aged teachers,
repressed in their personal lives, starting an affair
in the late afternoon. Shit, grey falling light and
no one cares about the sniff passionate loves that
brings meaning back to life.

Anyway, it's neurotic; to believe so heavily in the
things that happen to human beings. A sweating
affliction, concertina, this helps handicapped people
to see better. or to taste.

orbits are often unstable and people of all ages often
hold up lies. I searched implausibly for a magic
totem that would save your life.

cosmology

"Nothing has been taken" said the chief, shivering,
outside the BIA liason's house. The grey of his age
and the silver of frost made into spirit the luster of
his long black hair.

Ponytail is culture; style is identity; grass IS
greener here. Hanson's disease shoves Thompson's
disease down a steep flight of stairs. Thompson's
disease has a miscarriage. A real tragedy.
Thompson's disease lies unconscious at the bottom of
the stairs bleeding between it's legs; the world
understands this as tragedy, what isn't now and will
never be could have been a potent and virulent
infection glorious in its ability to render a
population incontinent.

Harold Harold oh Harold the din of words.

"isn't it possible that a poem have no meaning?"

Please don't ask me what's on my mind. Chisholm Trail
plush lips, laughing laughing creates a fat reality
where matted fur and plush fruit can liberate outrage.
A man, a real man can drive anything even a tractor
trailer
This black night, moonless, allows pairs of stars to
slide across the skin of the earth wants attention
but is scared of the human capacity for abuse.
Distribution is a hoax. Evolution involves others,
unlike enlightenment. Prototype control device. the
ebb and flow of the din of conversation. Here is the
key to the bathroom. Eventually I will erupt in
violence. I am sorry I hit mister Hellwig in the face
with the water polo ball.

She was different and not just because of her heavy
nipples.

Mown lawn. the video artist smelled of exotic soap.

Jazz bandages.

Fred Chmod smells the retard coming around the corner.
Dried spittle, institutional soap and something else,
food perhaps or maybe the red line reek of
inconsistently applied hygiene. This retard grabs the
door handle and loses a finger. Leprosy! Contagious
diseases are making a comeback. Ever since the AMA
successfully sued the government, claiming that low-
or no- cost public health programmes were illegal
under the provisions of NAFTA, the rule of law has
been very specific: No government could subsidise an
entity in the marketplace that created unfair
competition.

Tuberculosis is a hallmark of the poor.

1. you would too and I might be a hero
 500,000 sq. ft. and 16 employee apartments Health
 insurance and listen, assholes make us criminals and
 assholes get to run this world
 2. Nebbish sniffles in the mechanic's shop. 750,000
 times a year he is told he is inferior. He is, but to
 what?
 3. More than punch or I am too sensitive said the
 intersection. Mean words of frustration fell like
 rain drops, cold and resolute. As the small red truck
 slid noisily into the intersection, a mathematician
 coughed. An unnoticed tear fell into his desk drawer
 he turned off his heart and left his office.

If I had a cell phone
 I'd call Noam Chomsky
 And after arguing politics
 I'd ask him to have his elephant stand on two legs
 And beg acrobats out of thin air.

What could be more sublime
 Than an artfully folded figure
 Tumbling from one swinging bar to another?
 An elephant gracelessly trying to wrap leg to trunk?
 That's bizarre. But no more bizarre than
 A government of Cirkus Freaks trying to revise
 U.S. relations with Middle Eastern oil producing
 nations
 In a forthright, open and honest manner.

Hey!

Tie up your hair, Noam.
 Be like a bullet, slice the silver water with a barely
 Audible crackle.
 Be inadvertent, the noise you make as you transition
 >From air to water is exactly what is lost as the
 thought
 Travels from your brain to your mouth.
 Be copious, all of the numbers between zero and one
 can be
 Described as noise to the elephant.
 Eat or do not eat.
 Love or do not love
 Strain against the ropes or submit.

Noam, you are not an elephant.
 You are driving a sport utility vehicle and talking to
 me on a cell phone.

Fred Chmod smiles Dark lipstick stains his shirt
 collar Data wire his greasy car seats scattered
 wreckage of a life spent rolling his own information.
 Fred bought his data wholesale if he paid for it at
 all. He liked his data like his women- fat huge
 bursting corpulent but he'd take anything every
 piece of data was a good fuck. His personal data pig
 was a fat fucker too. The actual hardware occupied
 three rooms in an underused Westside factory water
 cooled bellowed like and intercontinental transport
 rocket under takeoff One whole room dedicated to
 communication with the wet wire in Fred's arm neck and
 shoulder his own thoughts and information generated
 remotely by the data pig

Fred was a bit finder and as such constantly for hire.
 On the back of his arm was a CDTP (common data
 transfer port) inside his shoulder was a satellite
 TX/RX unit encased in an anti-cancer capsule delicate
 curls

Headache the urge to shit turning away from the
 past. The dumb get dumber and silence drinks from a
 stream that runs along side a General Electric
 manufacturing facility. Can it be? The misled do not
 have real choices. Severe wait failure think driven
 to want I am not a difference
 And you- you're the seventeen year old carjacker I
 spent a night in jail with.

The names of diseases stand in for characters

 Fred Chmod is a boozy two-fisted drinker, a man for
 whom low level violence comes naturally. persuasive
 a fist//teeth stained from smoking//pockmarked skin
 burnt from muzzle flashes

Illness is a gift

please don't chase me down the chisholm trail, plush
 toy. Red bodies laughing laughing
 fatbodies

SUV's moving slowly through the ankle deep mud.

A black moonless night allows stars to slide up next
 to each other, hitching and coupling like cars in a
 trainyard. Attention is a chain of events. reaching
 for identity.

-Please don't ask me what's on my mind.

(Chisholm Trail, Plush Lips, laughing, laughing)

-You created a fat reality where matted fur and plush
 fruit can liberate outrage. Think about the mood and
 tone of devotion. Think about what might get broken
 during a mad rush for gratuitousness.

-A real man can drive anything.

-Anything? Even a tractor-trailer rig?

-Even a tractor-trailer rig.

(x)

-A black black moonless night allows stars to slide up
 next to each other; to hitch and couple like cars in a
 trainyard.

-He ran his fingers over the skin of my orange

-The skin of my skin

-The orange of my skin

-The fingers of my fingers. He rolled his orange over
 my skin and periodically his fingers would brush against
 the small of my back.

-Acherished memory can save lives.

(shivers gently)

-The earth wants attention. The earth is scared of
 the human capacity for abuse.

-Human beings can withstand a frightening amount of
 abuse.

-And deliver it too! That's what the Earth is afraid
 of.

-What's the difference between attention and abuse?

(x)

-That question will hang there, unmasturbated.

(x)

-Distribution is a hoax. Regret is a persistent
 theme.

-A pledge against regret is a pledge against reality.

are in the habit of kicking open doors

would you hit a woman with your fist?

no, i'd hit her with a brick.

through the baby with the bathwater.

threw the baby out with the bathwater?

through the open door.

through the open door you kicked.

through the open door i kicked.

kicked you one of the open doors i regularly kick.

gotta, out of it.

as did i.

his writting on mathematics reads like a romance language.

a translation?

yes, that too would bear fruit. it is ~~thkx~~ the knowledge that the meat is no longer present that creates the satisfying tension.

is it always music is the bottom nature?

do you own it that that was your attempt at the definition of

i do...these our bombs our brownpaper packages packed into balls and pitched

a whole hefty bag of christmas wrappingpaper once the moment the parade had

passed the anticipation so easy to read the dictionary but to refind that

initial definition in the era of spellcheck, cyclized dust settled formed a

blackhole & newly defined by steven hawkingagain

what was that word that reminded me of dulcimer?

an explanation of a caveate shapped cake at the expense of an explanation of supporting imagery

if i was to say, if there is a book press

you may say yes or yes, okay, depending upon your translation

we may proceed i in my desired direction and you in yours seemlessly in either event and words communicated but each to each according to which definition

you may say yes okay i'm receiving a conditional clause or yes i follow

this is an instruction, a request for verbage

suppose a book press an image is created in a two dimensional setting the attention span of a fly

a book presses now finally in its final rendering a game piece a slab of meat

a T-bone steak and an open book from between a rubber chicken leaps springs

as a rubber chicken will jump is bisecting one body in the composition as

an instructional anatomical torso of which can be taken apart again for the

purpose of instruction is perhaps mounted on a pole for our purposes ~~and~~ with

seven horizontal divisions between base which is in fact a tree trunk to neck

and five horizontal divisions from neck to crown the rubber chicken is not

bisecting this torso but leaps from between the T-bone steak the game piece

and the open book inside the press out of the press towards the man who's head

is at the top right of the composition

as mounted on the pole each horizontal division is able to swing outward to reveal

a crosssection of the human body much in a peerance of its base which has

been suplanted by the tree trunk and some of the divisions have already done

so the portion containing the nose has swung out to the inside of the com

positioneach division is able to swing out alternating in direction so that if

every division is swung the entire torso is exploded and consequently the pole

upon which they all swing is exposed

the book press support bisects this one body and perhaps is continued through

your eye as passing through the entire figure and perhaps drilled into the

tree trunk base though superficially ends at a stange point where the lips

are not aligned and the eye is compartmentalized or even isolated

but he's not alone several arms with no hands are holding him or at are in

support of him rooted on another game piece of the same specis though more

actually defined but upside down ~~thkx~~

a lot is coming from or moving toward the press and though its primary head

is annexed and turnedperpen dicular to the form both bodies the press and its

contents and perhaps the larger jockey function as a highly informed organism

the chicken and perhaps the larger jockey focusing a channel onto a piano

no...just yes or no

2

THE BIBLE DOESN'T ASK YES OR NO QUESTIONS IT ASKS LEADING QUESTIONS. TO THE FOLD
CAN IT BE FOLDED?

what is it?

ICESKATES?

I WOULD ASK THEM TO EXEMPLIFY NOT BECAUSE I WANTED TO SEE THEM ACT AS SUCH BUT BECAUSE IN MY ESTIMATION IT IS IMPOSSIBLE ALBEIT CHICKENS RUN AROUND WITHOUT HEADS BUT IN THIS DURATION WHERE CHICKENS COME ON FOAM IT IS MORE THE FIGURE THE TURN THAT IS THE BOTTOM OF SUCH A PHRASE IN AND IN SO MUCH I DO BELIEVE YOU WILL SAY YOU KNOW WHAT I MEAN BEFORE HONNING YOUR AX.
BECAUSE IN ALL REALITY I WOULD PROBABLY INTERVENE BEFORE THE AX FELL SHOULD SUCH A POINT BE TAKEN TO SUCH AN EXTENT.

YES, I SUPPOSE I COULD.

I THINK TO TURN TO TURN TO TURN BUT I AM TAKEN BY THE FOLLY OF RASH VOWS.
LIKE YOUR LIPS YOUR MOUTH TALKING?

YES, IN SO MUCH SO THAT IN PART THERE ARE ARITHMETICS TO WEAR SPACE BETWEEN OUR MOTIVES OF THEIR EVERY ANY THING MUST HAVE A NAME.

HERE I AM WE ARE IT IS.

MOST. HOW BIG IS YOUR LOAVES?

WHITE VICARIOUSLY.

I THINK IT MAY BUT THAT IS NOT ITS PRIMERY FUNCTION.

LABIA CHEECKS. HANG YOUR WASHING OUT WELL.

THE SPOT I SEEK IS THE HOUR YOU'LL FIND I STOLE HOME NOW MY OWN WAY AND ALL THE DIFFERENT TYPES OF EACH IF YOU WERE TO OR WERE ABLE TO LEARN THEIR NUMERAL DISTINCTION.

GRABBING AT STRAWS (i read from your body language) NO.

CAN YOU IMAGINE DELIGHT IN YOUR BODY ON TOP OF AN OTHER BODY IN THE DARK YOU DO NOT KNOW? I CANNOT. ACTIVELY REPEAT IT ALL IS NOT A QUESTION AND THEREFORE IS NOT A QUESTIONING ANSWERE TO A QUESTION AND IS THEREFORE FAIR GAME. NO..IT IS WOVEN BOTH ON AND UNDER TOP OF, BUT THIS WILL BECOME APPARENT IN TIME.

YES.

WHAT?..YOU DON'T TRUST MY JUDGEMENT?..AGAIN..YES

YES IF THEY WERE MODLES BUT IN MOST VASES NO.

IT IS TRUE THEY ARE TRUE IF THEY ARE HONNED.

IN A CERTAIN SEASON.

NO, YOU REQUESTED IT BE GIFTED.

NOW IN THE ATTIC?

NOT YET FOR YOU LIVE IN ETERNAL SUMMER.

no...just yeah or nay

(AGREEING)

NO, NOT AS A RULE BUT SOMETIMES WITH AGE THEY FOLD THEMSELVES.

what is it?

iceskates?

YEAH..HOLLY SHIT HOW DID YOU DO THAT?

what are you listening to?

THIS THING THAT IF YOU KNEW IT THE WORLD WOULD BE A BETTER PLACE.
THAT SOUNDS LIKE A COMPLIMENT TO WHICH I DO NOT OBJECT.

YOU SHOULD NOT.

I DO NOT OBJECT TO WHAT A QUESTIONING WOVEN BOTH ON AND UNDER YES. I DO NOT OBJECT TO YES. WHAT..YOU DON'T TRUST YES IF THEY WERE MODELS BUT HONNED MORE PERFECTLY THE MIND TRANSMUTES AND DEEMS ACCEPTABLE SHOUTING FROM ALL THE ROOFTO TOPS IT IS IN A CERTAIN SEASON THE VALIDITY OF THEIR AWARENESS I WOULD BE MAD.
I DO NOT OBJECT TO COMPARABLE TRANSFERENCE SUCH AS PIGMENT MARBLE OR REALESTAT

STATE



2004 portrait
JANUARY

IN IN FEAR
IN REAR

Shame
Shame

FUCK a chicken once, shame on you
FUCK a chicken twice, shame on the chicken

Terry Plummer
Plumming