ONAN THE ILLITERATE

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enuresis

an abnormal membranous sac containing mathematics is not ontology
the height of audacity in serving up pure nonsense in stringing together senseless
and extravagant mazes of words such as had previously been known only in
madhouses was finally reached in Hegel infinite representation

this bastardization of knowledge
a broken throat
buccal

something with which to signify the nonsignificant / inscription as the erasure of thought / glottal contortions / mispronounced psychology / a straight-jacket for the constitution of perverse mentality / glossolalia after Duchamp

schizophrenic surfaces
though flat
cornered flatly

a stain on there
confluence of some flatness surfacing itself
position as itself

in that corner

those on those
Sade's materialistic atheism and asocial philosophy of Nature as perpetual motion

poetry makes nothing happen neither any a of a variously forming a in a unless
considering zoolatry or zoonsis or writing confused with writing or only one thing
understands me and even it does not art is not the most precious manifestation of
life smeared across words fingers tongues in every hole saliva pooling a splash
flatless there is no context fluttering the cosmic egg oblivious to language I write
now in the attic of insanity obovating obloquies

life is far more interesting

palpebral palsying the nipples hard

sciolus skivvying the commodification of knowledge

nothing is accomplished by writing a piece of music
nothing is accomplished by hearing a piece of music
nothing is accomplished by playing a piece of music
writing betrays its scribble
without music life would be a mistake
arrive from somewhere they don’t understand and torch it to the ground
pertinancy of any ictus to nudge.

- clasis
- clast
- clast

the fingertips not the same fingertips Citta does not know itself

osteos

- cranium
- clast
- cyte
genic sarcoma
- logy
- ma
sciolus
- malacia
- myelitis
- pathy
- phyte
- plasty
comae
col-
solidus in circulation
ot-
tomy
gram

the universe adrift in its thoughtless sway the universe its own antireverberation
an oscillating acoustic splat

the English word “write” meaning to incise

Onan confused with Mahakasyapa the runologist
due to changes in Old English by the
this thought I should never have been able to complete in Runic
or plunderphonics
or the whole is the false
or the fragment is more than the whole
voluntas nihil de necessitate
do not proclaim politics enact it
glossography frequenting Bohemia
glutinous glutei
this myograph
this mydriasis
this controlled accident
the immanent aternal
Ephemeroptera
all is pretense anyway
all is artifice anyway
I have created genius
piping relieves none of this
holy Smilovitchi
none of this
cosmology nothing but collapse and explosion
mushroom stamping thisness
aesthetic anosmia
Merleau-Ponty’s carnal ontology
emptiness is not nothingness
Onan with a vibrator
Onan a lump of ganglia
this uneasy relationship with knowledge
this uneasy relationship with memory
the imposition of form upon flux
this palette of knowledge
this hemorrhage written images

someone forgetting that sense still depends on representation
mutchiuchi
ishidaki
ebizeme
this culmination of my accumulation
or Whitehead’s principia schizophonica
or Arcand’s ecrire fait du bruit
or the hole in Migone’s head
or Migone’s contorted voice radiated electrocuted fondled vexed whispered
transpired articulated and vehiculated incontinent phantomized and phased
jaundiced postdetermined and postdigital deregulated mellifluent fast forwarded
battery operated synoptic and phatic and tonsilitic glottal and colossal salivaphile
and expectorant lecherous reverberated remote controlled transistorized modulated
and masticated

the message is the message

tsurizeme

Pythagoras behind a sheet
Bayle with loud speakers
Lopez blindfolded in the dark behind a curtain
Onan locked in a room
yoni-puja
defy interpretation
Empfindsamkeit
I have made life my narcotic
paramecia for theologians

Plato’s Pharmacy nothing other than an indirect reading of Finnegans Wake

the person who acts must be without conscience and without knowledge it forgets
everything in order to do something
knowledge obfuscating nonrepresentation
knowledge confusing improvisation
Wenda Gu installation view
Polwechsel between composition and improvisation
Ekg between acoustic and electronic
Efzeg between acoustic and electronic
Phosphor between acoustic and electronic
creativity is revolutionary in its essence someone said
reading is plagiarism
animalcules on Leeuwenhoek’s teeth
a hydrophilic head and two hydrophobic tails
this aphorism exposing discourse
misunderstanding making interpretation possible
anekantvada is not and also syadvada

emptiness as the potential of fullness
the productions of genius serve no useful purpose
having dropped out of school four times to study
make that five
every work of art is an uncommitted crime someone said
to get intensity back into language at an unexpected or unwanted noise the pupils dilate the skin pales mucous membranes dry there are intestinal spasms and the adrenals explode secretions the biological organism in a word is disturbed a book is a postponed suicide only degrees of articulation art cannot fulfill its concept deconstruction dedifferentiates the labyrinth of discourse nondiscursivity demanding and eluding discourse Onan a wad of in volts this boner
this cognitive feedback shoving it right back up the garbage in plexiglass container
not only is there no such thing as art but everything has only ever been no metaphors no propositions no subjects no predicates Zen is a cloud the Tao’s principle is spontaneity someone said trying not to say it propositions of the propositionless that Bachelard influenced CoBrA caprice

what is commonly called philosophy is art making no headway
it is art like dough that has not risen
in secretory vesicles
in vacuoles

I have made the impossible my narcotic

the pervert takes the artifice seriously and plays the game to the hilt
nonrepresentation as defamiliarization taken to the limit
any act is also its own editing
my lips
Onan nothing but a figure
exposing this
exposing whatever reading might have been

knowledge as delirium

Deleuze's corpse as a philosophic object someone said
Onan incarnated in Ma-tsu
Onan incarnated in Twombly
Onan incarnated in gettcatt
Onan incarnated in Artaud
this momentary actualization of some amorphousness
an aphorism never arrives by itself
Mallarme's white
trust an artist before a thinker
artists not being trustworthy

private static void doDataConversionExample() {
    art at random
    art a game art refusing interpretation art canceling itself art depreciating itself art
    art at random art a game art refusing interpretation art canceling itself art depreciating itself art
    art at random art a game art refusing interpretation art canceling itself art depreciating itself art
    art at random art a game art refusing interpretation art canceling itself art depreciating itself art
    art at random art a game art refusing interpretation art canceling itself art depreciating itself art
}
diablos in your spillage

the art of reading the reading of art
Zarathustra willeth something beyond itself and then perisheth
Lilith writing scripture
   is the only animal that laughs it alone suffers so excruciatingly that it was
compelled to invent laughter
this reckless image of thought
or at least an autobiography of some organ
Adorno the writer
nudity is equivocal
Onan an instantiation

this asininity
to no longer know what one contemplates
the universe as the play of consciousness
this nonpostural yoga of presence
Rainforest and Mureau simultaneously
presence is the event
Onan a woman refusing such petty categorization to flaunt
Duchamp once asked whether it is possible to make something that is not a work of art random
changes in weather spread of epidemics metabolism of cells changing populations of
insects and birds rise and fall of civilizations propagation of impulses along nerves
pretty pretty words

cystitis
poetry as philosophy someone said
not that mannequin spreading this out either

Barthes in a sanitarium
by concerning itself with such things as undecidables fracta catastrophes and
pragmatic paradoxes is theorizing its own evolution as discontinuous catastrophic
nonrectifiable and paradoxical is changing the meaning of the word “knowledge” is
producing not the known but the unknown there is an internal self-differing within
the different itself the different differs from itself
the more I paint the more I like everything

Barthes doing laundry
Barthes doing Foucault was asked to reply but remained silent
without any mass by the fistful rationality is evil someone wrote translation modified and still making as much sense as someone intended death is not the word death nor any other word the zero of words is not the word zero nor are words about words stripped of the illusion of mastery or exhaustiveness the true Dadas are against Dada there is no repetition no matter how it is theorized the Bacchanalian traits of an orgiastic will to power the creative and exuberant activity of a mighty will manifested as much in play dance rapture and giddiness as in the kinds of stimulation aroused by destruction pain that incites cruelty and pleasure violent death there is no difference without identity menorrhagia

il pensiero debole
like a girl of pink chalk suddenly erased by the rain

like someone who doesn't want the thing

Dogen still with nothing to say
the limit taken to the limit

mouths sewn
eyelids sewn

Onan the agraphicist
Magdalena Jetelova installation view
which nonetheless
and doesn't

means nothing to me neither alters its meaning nothing to me
blast the lines apart
a theory of reading based on textual blanks
exposed without anything being understood or communicated
random Monod
as is loss as is perversion as is dissolution as is
this music is open to any interpretation or no interpretation at all
stratum mucosum mistaken for organon gustus
stratum granulosum mistaken for organon olfactorius
stratum lucidum mistaken for organon visus
stratum corneum mistaken for organon auditus
the danger of introductions
this text belongs in an art gallery strewn across the floor
pasted
along the walls
Umwelt
the thing is impossible
ecstatic temporality
the real is never real in itself
numbers are not objects
Pascal dismissing philosophy
I remember none of this
LLOOPP
obligate anaerobes
Onan the left-handed Tantrist plunging into the Void
Onan the fingerless Zennist on opium fucking a horse
there is no virtuality
nonrepresentation is sense itself in all of its nonsense
the nothing is
functioning Koenig
parabolic Pousseur
to become passionate is to become an anonymous conductor of
a circulation of libidinal effects
a dismembered body over which intensifications undergo this
that thought itself is dangerous
art as the denial of art
art as the pretension to art
there is only consciousness
when the form itself is the untranslatable event
realities without insight
reaching from atonal barrenness to grand opera and enfolding along the way
this idle anxiety                 this explosive eroticism
an empty bowl of milk
the composition smeared with cream
humongous boobs for faces
a myriad of fingers to scratching her faeces into that windshield
and licking its fingers such as to
impoverished experience such as to
these jugglers as they forsake the artist
to abandon
unbearably punctual
this anxiety of accumulation
desire knows nothing of exchange it knows only theft and gift
not words but gradations of color
not words but variations of sound
not words but heaps of thighs
never heard of Ferry or Renaut
to defer temporally
to differ spatially
the explosion of the face in laughter
the return of masks
mammary glands gnawing at the beige a clumsy thing
one out of every ten thousand people realize what it is to be human and can't help it
the gnawing of bulbous breasts
  teats peeping
this not only denies us it claims us
plugged up in the
a bedaubed slopped aspersed and besmirched such as to
the ineptitude of this hospital
where meaning ridicules
all bitten off it spews itself over us intelligibly
a pretty picture raped
my thighs open in the bottom left hand corner
is like having God shoved up you from beneath
feckless febrifacient fecund
I cannot stop laughing
the red makes me laugh
this is a comical holocaust
moths are flying into plaster

Onan the univocal dunce
Onan the dadasopher
a communication that exceeds language
that exceeds the hoax
micrology as cosmology
cosmology as micrology
if you know what I mean
that double negative cancelling us out
Fragonard and Watteau and Boucher
noise disrupts the listener’s normal relations to the symbolic order
rhetoric as a force that radically suspends logic and opens up vertiginous
algorithms must be defined unambiguously
pedunculated introductions
Dogen still with nothing to say
and vice versa
theatrum philosophicum
spanda–shakti
vama–acara
fuck thought
fuck language
one has to know what it means to be alone
smegma
how can Cy Twombly signify anything but the very words
how can Jaap Blonk signify anything but the very words
   in all delicacy and contour do not abide
possibilities of referential aberration
some kind of

hermeneutics of indeterminacy heuretics of Glas

fail the real

reading and writing exploit the complacent relations between space and time
discursive academia a complacent authoritarianism
thought becomes philosophy when it becomes pretentious
the history of philosophy as the history of failure
poststructuralism as the Dadaist moment of philosophy someone claimed
a Dadaist claim itself remaining questionable
influenced by Surrealism

and now what

egheser the gthufn ew ndsrhgi left untranslated

the failure of reason to resolve itself
the failure to masturbate
something spreading the virulent horror of Bataille’s writings
or being presents itself thus
or Hegel expressing complete immanence by default
against conversation
Stravinsky’s Le Sacre du printemps its only opus

where there is anonymity there is reference
referring McCollum to its work
ourselves confused with any relation

notice that not once have I used the word epistemology
allow me to repeat myself
experimenting with dead animals decapitating rodents bleaching chicken bones with acid nailing dogs’ carcasses to trees and mounting the heads on stakes the anamnestic intoxication of the flaneur

a nomadic and transitory mentality operating laterally where fragmentariness mutability and inconstancy are the results the inner subtle essences can be contemplated only by sucking not by knowing
Lorca murdered at five in the afternoon
ein Ereignis
working in fragments vibrations of sensibility are necessarily discontinuous toward
a project of numerous accidents beyond poetry symptoms of an ecstasy of
dissociation of a desire for continuous mutation presenting the injection in the work
of inconstancy images take the disguise of figuration of abstract marks of
unrepeatable chance never able to represent the artist in the present violates its
usual function as a vehicle of meaning

to be whim
to learn more about how we use your information see our privacy policy
quotation marks taking themselves seriously
imagine that
Onan the reverse epiphany
the energy that I expend now in writing
or the art of drinking
or art as distraction

Plato nowhere defines art

the agnosticism of
we don’t understand music it understands us
they rejected such writings as Minima Moralia as unscholarly
compacted by the crisis of its own abbreviation
art protests against reality by its own objectivation
intensive paratactical texts
of which art itself is uncertain and by which it expresses its own uncertainty
academic maledictaphobia
academic phalacrophobia
academic automysophobia or molysomophobia
academic ambiguphobia
academic amychophobia
academic bromidrosiphobia or autodysonmophobia
academic tropophobia
academic prophylacticofrangiphobia
anthropoglot
academic coprostasiphobia
academic chorophobia
academic septophobia
academic defecalgesiophobia
academic dysmorphophobia
academic pathophobia or nosophobia or scotomaphobia or venereophobia or proctophobia
academic ataxiophobia
academic dinophobia
academic oneirophobia especially oneirogmophobia
academic medomalacophobia
academic atelophobia
academic pantophobia
academic cerebropathophobia
academic scatophobia
academic kopophobia
academic spectocloacaphobia
academic kakorrhaphiophobia
academic phobophobia
academic obliviophobia
academic genitophobia
academic bacillophobia or parasitophobia
academic ideophobia
academic lyssophobia
academic gelophobia
academic sarmassophobia
academic hylephobia
academic teratophobia
academic kinesophobia
academic acoustophobia especially ligyrophobia
academic odynophobia
academic papyrophobia
academic ithyphallophobia
academic hedonophobia
academic toxiphobia
academic cyprianophobia
academic virgivitiphobia
academic catagelophobia
academic atephobia
academic paraphiliaphobia
academic hamartophobia
academic dermatophobia
academic blennophobia
academic psellismophobia
academic heliophobia
academic geumatophobia
academic kleptophobia
academic phronemophobia
academic haptephobia
academic tremophobia
academic typophobia
academic urophobia
academic dinophobia
academic panophobia
academic emetophobia
academic asthenophobia
academic obesophobia
academic graphophobia especially erotographophobia
academic logophobia or sesquipedaliaphobia or monologophobia or monologophobia
academic phobologophobia
Godel completing its theorem
Onan the aliquid
and feral intensity
there is no karma just as there is no reincarnation
moksha plunging into these samsaras
between gesture and the cognition of gesture
coincide with the thing itself
scatter art
poetry appears as play and yet is play
noise as the nomadic producer of difference someone said
someone might have said someone said
sick of books

for once no conceptual stance no deeper foundation of interpretation that will stain
and blur the outcome noise exploits the major culture that is called music
shortcircuit the commodified form of information
in a resting state
travestissement
beauty as frivolity someone else said
the permanence of reverie
a complex mass of abstract colored marks fills a sheet of paper
with apparent abandon
machine a draguer
unicellular monera
unicellular protista
multicellular fungi
photosynthetic plantae
ingestive animalia
a book that no one awaits that does not respond to any formulated question that
the author would not have written had it followed its lesson
one ought to wash one’s hands after handling these scores
this text initiated in the consummation of waste
there are none
azygophrenia
Kodaly opus 8 third movement
Massumi’s creative contagion
Massumi’s creative contagion affecting the disjunction
Mangelwesen
meaning as the effect of difference
is questionable
while articulating discontinuity
Kandinsky representing nonrepresentation
Adorno’s philosophy of dissonance
Adorno’s irreconcilable music

scattering signification

the representable content of a phrase in contradistinction to the pragmatic
instantiation of a phrase
the aura of words
De Landa
these panties
applied without permission to publicly viewable surfaces such as walls or
has existed at least since the public defacing of a surface
Theaetetus unsatisfactorily Socrates gone to court
Nagarjuna affirmed and denied
Sade bending Onan over
deconstruction inscribing logic at the origin of
that pompous species pretending to knowledge of anything
pretends itself into existence pompously
the only difference between me and them is that I sit when I pee
this text crumpled up and throw into some corner of some
handwriting more interesting than
the imprecision of data
the vagueness of language
the uncertainty inherent in systems
the Sophists provoking Aristotle’s baldness conjecture over Aristotle’s baldness
produce the false appearance of an argument

ignoratio elenchi
inaccuracy of thought inaccuracy of expression
Parmenides deceived
Duns Scotus is Duns Scotus
instrumental ineffectivity
is not to think even when involved in thought
wipe out reconciliation in the interest of reconciliation
libido of equipment consider also Emil Beaulieu in Japan
the failure of philosophy to masturbate
the word “art”
all aspects of irreducible mess
fluttering the twit
mechanical automatism psychic automatism superrational automatism one form
invokes another until one can proceed no further without destroying the artifact
onanistic automatism its own artifact

Nagarjuna influencing Heisenberg and Schrödinger

this delirium is logic
taking a line for a walk
for the mind there is no mind

to no longer wish to be everything is to put everything into question there are no representations of any kind but only floating plates or scales immanently distanced from each other by an indeterminably convoluted surface in sponge space pure spatiality cannot be demarcated from matter as a discrete concept but conspires with matter in the sole reality possible to either

chaoplexity is

distances are proliferated amongst the science is an essentially anarchistic enterprise diffused irreparably into the recurrent detail of base matter you would not be able to imagine the degree of aberration to which it is possible to arrive and everything that has gone before turns red with shame
cystolysis
cystogenesis
not all the logograms have been deciphered

poetry does not betray
or does it
I was made to extinguish myself in the flesh of another
where smirks are political
thought confused with thought
drawing as the source of writing
in terms of
is bewildering and
this childlessness is monstrous
inconclusive
somewhat of a hypochondriac Warhol knows it and you know it
contemporary art more interested in the frame than
Onan plunges in
noise as the primitive and collective consciousness of music
as a cesspool is to scholarship
is exhilarating
I want the whole world to be out of whack I want everyone to scratch themselves to death

though it must be tight must have
the focus should be on the rope not a dildo or enema
is up between the legs
there is no space for penetration
there is no stage
there is only stage
prokaryotes flagellating their pili
we are the divine we are the worshiper
Adorno's reversal of the subject/object relation
Baudrillard's
Deleuze too competent for art brut
abreaction creates states of ecstasy which break down and so produce incidents of abreaction that are experienced as in the raw existential state of excitement that lies behind every word in the form of a scream and the aesthetics of the gutter destruction as the
the conscious creative fragmentation of bodies
in destroying junk
belong to some
impetus animi
Salle denying access to the means of presentation
if the work is about anything someone said
egraphen
Carvaka
to be able to decide between the quid or the quod is anarchic doilies contemplating nothing at all
differance nothing but a temperament
the logic of deconstruction
Derrida the Hegelian inverse Hegelianism the rut
Derrida backing itself into a corner
Derrida trying to masturbate but just not getting it
the very ambition to make a poem is enough to kill it
and the desire for pleasure is endless
a slipping word
silence slips into language unawares
assent to life even in death

logic is always false  including Tzara's

vivisection by desire

kinky ikebana

through me many long dumb voices
to read what cannot be written
deocularization

decinormalization

when God ceases to exist religion will be holy and divine

or pornography

or chaosophy an irregular pulse

everything that exists destroying itself consuming itself and dying each instant producing itself only in the annihilation of the

Ogdoad or the wooing of Inanna

electroploitation obscenity as the direct overwhelming presence of the body electricity immateriality movement but also the nervous system synapses the sensory field of the body

Bergson could laugh and proved it through Bataille your monomial grafts and spleen

Onan the logolept

these microbes

you breathe carcinogenic phonemes noise as the excess of music unrealistic colors encouraged Derain to leave Paris intoxication is a number that reproduce asexually usually by fission distors on distorted feedback I find this work perfectly incomprehensible neural transmission
fistula
an intensive expenditure of sound
a scribble effacing all coordinates

a chronic fungous infection usually affecting the foot characterized by nodules that discharge oily pus some killer strikes at random around 1000 B.C. the Phoenicians and other Semitic peoples began to use graphic signs to represent individual speech sounds instead of syllables or words the Greeks adapted the Phoenician alphabet varied the shape the Romans borrowed the alphabet from the Greeks via the Etruscans Medieval scribes adapted the Roman capitals to being quickly written on paper parchment and vellum but it was not until the 19th century that

time is space
the actualization of immateriality

onanism a confused ontology without reply

the profundity of the tragic artist lies in this peripheral terminations mistaken for integumentum commune transcendence is our immanence that its aesthetic instinct surveys the more remote consequences that it does not halt shortsightedly at what is closest to hand that it affirms the largescale economy which justifies the terrifying the evil the questionable as it is never identical with what it models the audience cannot be modified having yet to find Auigiugui in Australia or was it and more than merely justifies them this essential hypocrisy immanence wreaking havoc on itself thus must one plunge desire into the efficiency of Spanda objects desiring this the fabric of brute meaning against familiarity academic microscopy bacterial Onan lacking a nucleus and fissioning its environments the only people for me are the mad ones the ones who are mad to live Stockholder imploding Onan along the rafters the content goes beyond the phrase these flying bricks this koan nonplussing what should have been poststructuralism Twombly studying under Motherwell and Kline z.e.l.l.e. and now what when I have aroused universal horror and disgust I shall have conquered something someone said translation modified the brain as a relatively undifferentiated mass the article “the” restricting and particularizing the following the
the Tao of reversal forgetting Baudrillard
amplified textures are uretic

God is a scratched record having yet to experiment itself
the rotations of the planets are erotic

b

censored and put on trial for

in the certainty that one is doing evil

things are themselves
nothing but the dance
eating and being eaten are the same thing someone said
negative capability of the insect
an acutely kinetic space in which the singularities of concepts the unicities of texts
might manifest themselves in a complex genealogy of fissures breaks
polydirectional circulations and knots without an operative destiny

suddenly literature becomes the
exploration of why the writer cannot write why it constantly confronts the failure
of expression and communication

Chlorgeschlecht in the desert incapable of yoga
write language someone said

scribbling as decoded writing
improvisation contaminated with itself is cognition in its pure form

writing as an act of selection based upon an expectancy if we need any theory at all it is a theory of playful discontinuity there is nothing but the possible impossibly an unfinished endless discourse impregnate us traverse us guide us influence us determine us confuse us we are made of discourses therefore the importance of always questioning always challenging always doubting these discourses like objects abandoned in a hotel room

there is a difference between a moving paragraph
surfiction exposes the fictionality of reality someone said my translation
pace Husserl
the intentional act is not present in the act and thus cannot neither can it intend itself outside any pace supposing that prepositions have anything to do with the nonintentional and we do suppose so intentionally absolutely ablative
doubly pregnant cave
we have moved into a locked cave of Pandemoniac origin
the very act of reading a book starting at the top of the first page and moving from
left to right top to bottom page after page to the end in a consecutive prearranged manner has become restrictive and boring
to keep the critics busy for three hundred years
to keep myself busy for three hundred years
I am filthy lice gnaw at me swine when they look at me vomit the scabs and sores of leprosy scale my skin coated with yellowish pus from my sprouts an enormous toadstool with umbelliferous peduncles I have not moved a limb for centuries

    events offer no fixed criteria as to what we might or how we might
immediatist anarchy an ontological pseudonymity

normality is the degree zero of monstrosity
follow the contours of the writing itself as it takes shape as it improvises itself it will circle around itself create new and unexpected movements and figures in the unfolding repeating itself projecting itself backward and forward along the curves of the writing everything can be said and must be said in any possible way since writing means blackening pages in those spaces where there is nothing to write the writer can at any time introduce material quotations pictures charts diagrams designs illustrations doodles lists pieces of other discourses totally unrelated into the process or else simply leave those spaces a blanket
doubly pregnant cave
paleontology still more interesting than this

fingernails pulled up to teeth
we do not eat what is already not raw

paleontology still more interesting than this
palaver of Dravidian origin or Druids drubbed to definienda
writing a duped definiendum
this or else forced defoliation to this
or more interesting still to write palingenetically
pallidus on Pandora’s pallet
panmictic curiously to pander her still pandering
gastrula from blastula
replete with bubble detached clot and mass of bacteria or some such other discourse
as changeable as volatile as irrational as nameless as unnamable as playful as
unpredictable as fraudulent as frivolous

unilingual bastards
the author cannot choose to write what will not be read
in this book rarely transports or conceals its carcasses heterotopia disturbs because it secretly undermines language because it prevents this or that to be named because it destroys or confuses the meaning of common words because it ruins syntax in advance not only the syntax that constructs sentences but that less visible syntax that holds words and things together the immense monotony of zero stuck like a broken record confusion over what art is and what its role ought to be
using set theory and calculation of probabilities a system of violent energy that fractures the real in order to live out its achievement without scruple or embarrassment rejected serial music as not capable of organizing the temporal and spatial aspects
plummage by
from trichinosis and spasms

institutions such as the museum the concert hall and the literature curriculum
fat Beuys sitting in a chair
crosses and animal fur under its fingernails
the thinker as not acephalic aphasic or illiterate
remains questionable
anti-philosophical Zen
irrational Zen
suddenly Zen
Zen means nothing
the convergence of social institutional and intellectual changes gave us the modern system of fine arts there were three stages of convergence from around 1680-1750 many elements of the modern system of art that had emerged piecemeal since the late Middle Ages began to be more closely integrated from around 1750-1800 the separation of fine art from craft artist from artisan and the aesthetic from other modes of experience was definitive and from around 1800-1830 art began to signify an autonomous spiritual domain the artistic vocation was sanctioned and the concept of the aesthetic began to replace taste by the end of the 19th century the great division of the 18th century had become a gulf and since then assimilation and resistance
and since then academic bullshit
taste obfuscating the intellect absurd visual vocabulary pathography the very redefinition of our species-being sense obfuscating the intellect the intellect obfuscating the intellect Onan caught with its pants down Agamben traversing the terrain of thought like a solitary flaneur ready to take in all kinds of objects whether they be ideas words or names Bartleby on contingency Bartleby is contingency ars dictaminis eccentric balls with cords hanging strings containers diaphanous sheets wrapping and binding objects
hedoesthetics fesnist atival deafed furioso Beethoven is not a human it is a god the irreducibility of reading as a practice called accretions the Artist is a law unto itself unlike Marclay who clearly has an intellectual and conceptual relationship with the role of turntables and the idea of postmodernism cut-up and borrowing these ideas are entirely irrelevant to Otomo whose moment of decision is madness Gautier’s bright red waistcoat Sand’s riding habit and cigars Wilde’s green carnation Nerval’s lobster on a leash religion and philosophy will be replaced by poetry all art constantly aspires to the condition of music that writing which is called literary
the Sophists' spitefulness among the surfaces
the unmannerly gestures of the Cynics among the surfaces
the arguments of the Stoics among the surfaces
the fluttering chimeras of Epicurus among the surfaces
discourse cannot say what is named by the name
that there is language
or is it
that is not it at all someone else said
music is the expression of the will
Gauguin both saint and Satan
Onan the sahajiya
Chinul is just so
Chinul is just so
Chinul is just so
pleomorphic mycoplasma without cell walls infecting the urinary tract
allowing desire to blossom out over all objects occupying all of space
the reasons for writing a book become a desire for annihilation
art replaced by dada by plesiosaurus by handkerchief
at any moment the reader is ready to turn into a writer
connoisseurs of the frame
connoisseurs of the framed
System.out.println(" - Thread "+currentThread+" ( Current
how do you classify a writer like Bataille
a body without organs can only fake orgasm
the inversion of Kantian aesthetics
the mysterious X of the thing-in-itself
I suppose that the world itself could not contain the books that should be written by
processed animals
the junk of thought
Sprachgebarde by pulsions
there is no difference at all between
in a characteristically allusive and intriguing way
a snow shovel in advance of a broken arm
that is not what I meant at all

is raining semen and noodles
running up the sky
an orgy
of
nipples and nipples
apples and nipples
oneirotic nipples
sheep with nipples we created it for our sole and unique use it's a little like masturbation I don't believe in the essential aspect of art the relations between animals and humans will take on a new form semantics devastated by neuralgia the problem of the end of history and the figure that humans/nature would have assumed had there been a posthistorical world my life constitutes all by itself the refutation of Hegel’s closed system unemployed positivity in the last three hours of the day God sits and plays with the Leviathan as is written you made the Leviathan in order to play with it no animal can be a snob humanity as a fatal disease of the animal

were extracted from its throat
achromatic spindle
everything happens as if life were what cannot be defined yet precisely for this reason must be ceaselessly articulated and divided
incubus succubus

Aristotle in no way defines what life is
after Auschwitz there is nothing but poetry thus problematizing
the difference between animal and human which is so decisive for our culture
Deleuze the schizothymic
knowledge is the result of respiration
this mute experience
if animal life and human life could be superimposed perfectly then neither human
nor animal would any longer be thinkable reading is a process of linking

the only difference between the queen of Egypt and me is that while the queen
gathered up all of its husband’s flesh torn into fourteen pieces but could not find
one the phallus I gather up innumerable phalluses innumerably and yet in the end
cannot find one thing a body I kiss every phallus throw it away spit on it and leave
Linnaeus the founder of modern scientific taxonomy Homo sapere a taxonomic anomaly
only bare life
Discourse, figure still untranslated untranslatable
no animal can enter into relation with an object as such
onanism as the affirmation of
a tick as a relationship defined discursively by nondiscursive affects
the same words do not say anything anymore
scratches misspeakings
this text leaves itself behind

Alechinsky influenced by Japanese calligraphy and large transparent things

that of an ant for whom it is an ideal way to reach its nourishment in the flower’s calyx that of the larva of a cicada who pierces its medullary canal and uses it as a pump to construct the fluid parts of its elevated cocoon that of the cow who simply chews and swallows it as food Zen as the event of the articulation of nonarticulation Cioran denouncing systematic thought and abstract speculation in favor of indulging a name that no longer designates any ego whatever that no longer fears going mad swells like cancer at the core of the universe between silence and intensity it cannot but express itself it is as though the music played itself I just don’t know what else to do with myself someone said sound as a disturbance of mechanical energy propagating through matter poetic images condense infinite meanings in elliptic associations the oneiric source of aesthetics Nietzsche’s oneiric temperament oneiric flight the oneiric house the cogito of kneading noise obscuring the signal paradis artificiels
Sublimitas Mobilis
incorporeal materiality
the vertical axis of reverie
verbivoric logomaniac

gandha·tanmatra
rasa·tanmatra
rupa·tanmatra
sparsha·tanmatra
shabda·tanmatra

art was divided in the 18th century and we have sought in vain to

this flagellate
Kawani moans jabbers and obsesses wordlessly into a microphone over a patterned
tapestry of feedback and amped everyday objects
of low level mania gloriously messy and unacademic
including rubber bands cans rubber bands bottles shoes rubber bands
the behavior of the animal is never an apprehending of something as something
Heidegger baffled by a stone
hemialgic or hemline
like trying to decapitate the hydra
obscurantisme terroriste
not to play but to be the music

Adonis drawn and quartered Cioran drawn and quartered
al·kitaba despite Mesopotamia
the essence of life is accessible only through a destructive observation
occasion of a mental

that out all chattering
imbibed from variants
padded comma
holes in a cloud passing under
something inkling
aside oddity
other fluked in the real sense
ignoscenza
that are anonymous slighted inarticulate

this coup de grace
effaces yourselves ejaculates yourselves
the splendor of the impersonal
causality causally destroyed in the West
causality never mentioned in the East
poetry will have to begin by putting language itself to death
Marion saturated

Utnapishtim down the kitchen sink
zoion
severed skullcaps for bowls human skin for lamp shades waste baskets and the upholstery of chairs wearing a scalp and face a skinned-out vest complete with breasts genitalia strapped above its own openness to the mystery releasement to things from the hermeneutic circle of interpretation to thinking Being directly playing being-thinged Derrida a deontologized Heidegger replace the seeing of theoria misplace theory with an alogon silent hearing with spontaneous outcomes
why even consider writing when i have nothing to say no statements to make the
difference between a statement and a gesture Hegel by no means proclaimed the
death of art but proclaimed rather the indefinite continuation of art in a
self-annulling mode

bathe as usual
life evolves into the embrace of death becoming a mere turbulence of disappearance indifferent to its pullulating inner mass to its inner ruthlessness to be part of an organism is to become dispensible and ever more dispensible having the ability to pro-duce to bring a thing from nonbeing into being is the most uncanny thing Plato who simultaneously falls down before and sends away divine terror reading is precisely what interpretation and theory cannot abide since reading is a process of listening out for events as events refusing to reduce events to meaning

mammoth-bone houses
Uruk
this bestiality
Gilgamesh abandoning eternity
mastabas stupas pagodas
urna with an axis mundi and elongated earlobes
human hands on the caves of Dordogne
menhir alignments at Carnac at Stonehenge
the ditch was necessary
mud and ice for walls
kandariya mahadeva
moai of volcanic tufa
mbis yet to be pronounced correctly
Sumerian votives making eye contact for blue-bearded bulls
or reconstructed ziggurats
woman from Willendorf they say
after theory
nullibiety or nullibicity
snakes and breasts in Knossos
Ishtar of glazed brick
Giza Tikal Palenque Nazca Machu Picchu all pronounced correctly
rewritten as history
Mohenjo-Daro of limestone
vitarka mudra Shiva dancing to the sublime writings of poet-saints smeared with Ardhanarishvara’s body of ash scant clothing does not detract us
colossal heads of basalt
zimbabwe meaning houses of stone
ryoan-ji of stones and gravel
ryoan-ji of perception
blood-stained codices
totems erected in Ojibwa
biiga of wood
masks dancing their paint and straw

I fill my bowl with corpuscles and fat
chaos with its jarring and syncopated
onanistic mentimutation

words do not signify
words signify themselves
or this acoustic image
Adorno’s Habilitationsschrift rejected Benjamin’s Habilitationsschrift rejected
others among others
logodaedaly
certain sounds perceived by the body through tactition despite audition
the Verb is the univocity of language an undetermined infinitive plastered with
presence it expresses in language all events expresses the event of language it is
poetry itself someone claimed
Onan the ignoramus
is original and contributive
from a telegram envelope to a double copy of a late Cezanne landscape
gargoylean gargantua
spontaneous Bankei emptying Huineng of its writings
upon enclitics
encomiastic forms rendering themselves a patient chronicle of rot
bone chips and
in blatant triangle missives
above bloody belladonnas
there is a discourse of bodies
and blistering antiedict
to preface a work obliterates
this text reared in perfect superfluity
clutching feebly at
there is not a single sentence which is other than a gratuitousness and a confusion

Apollo has struck me
I still consider myself very likeable
as for my own work I risk my life in it and my sanity has already melted away in it

works of art are always the product of a risk one has run of an experience taken to its extreme limit to the point where humanity can no longer go on nothing is more urgent than a destruction of aesthetics sooner or later it will have to realize that there is nothing on its canvas the inside confines me like a perfume from a dying rose aesthetic bullshit this doubling between handcuffed with a rope tied to my waist and paraded around the streets

asthetische Bosheit
the work of art is precisely that which one is nonetheless still unable to produce ad nauseam
taste as a pure reversal as the very principle of perversion not my translation “improvisation” no longer improvisation

Wunderkammer dots on a paper of silk to decipher never the sleeves to exit

visual art selling itself to theorizing and scholarship while no one has even heard of
tertium quid
the Hegelian dildo
dent
judgements on poetry are worth more than poetry fragments are our wholes a sentence is collapse reading does not ask what is the case but what a case is what it is that an event is before it has been accounted for art acquires its real justification only in philosophy no justification for misquoting everything begins for us with the sun

art as art

deus inversus
I write in a language that exiles me

infinite judgement

a Rembrandt painting as an ironing board post-Steinian direction
writing
perpendicular without

and walls
but one

and corners

etchings of

and traced

upon

birds to madden sense
idle babble of fools
the artist is without content

art having become a self-annihilating nothing eternally survives itself crisis in poiesis poetry as a willful active and productive use of our organs to annotate Finnegans Wake ananthous this is this context art is the highest task and the truly metaphysical activity of animality the thickness of writing between the intrusion that marks Dionysian nihilism as a divine way of thinking coo certainly not here on this page sorts of motion by obduration thinking and speaking are interminably unsatisfactory writing supposes a certain satisfaction into a space without touching Derrida only wrote of grammatology not grammatology poetry is to already have written nothing an act without beginning or end let us think this thought in its most terrible form existence as it is without meaning or aim yet recurring inevitably without any finale of nothingness this is the most extreme form of nihilism the meaningless eternally the very definition of the work changes writing a book is an act of aggression
Galileo could count
the question in each and every thing become for yourselves un monstre et un chaos
the work of art where it appears without an artist
the world as a work of art that gives birth to itself
partially rhythmic
against rhythm
Deleuze holding on to rhythm for fear of
neither logic nor sensation are
of course depending on
te is nonactive and aimless
nonintentional accidents

Kojeve and Hyppolite

to look at a work of art means to be hurled out
art makes a phenomenon of ourselves
quotations have the capacity to make a clean sweep to expel from context to destroy
not to be done with language
refusing to give up language in the name of meaning
the collector also quotes the object outside its context and in this way destroys the
order inside which it finds its value and meaning
become superficial out of profundity
Enki who from the dirt of its fingernails
Twombly drawing in the dark
among other things
One for Violin
Homage a John Cage
fully clothed Stockhausen confused again
Etude for Pianoforte and Shampoo
an absolute incompetence willfully incompetent
this clothed repetition
the alienating function of citations corresponds exactly to the alienation produced
by the readymade
moths with opening mouths the butterfly squeaks
refusal of the temptation of form
I am content raging against form
to quote a text means to interrupt its context the specific task of the modern artist
is nothing other than the destruction of the transmissibility of culture every
orgasmic event occurring as a point of breakup in the body as organism a
disintegration and dismembering a reversion to preorganic erotogenic carnality
amor fati
substantiating thought
neither is interpretation possible
this awkward omniana
only in the burning of art at the furthest point of its destiny
refutation is impossible
approach philosophy as an ignoramus
approach art as an ignoramus
approach life as an ignoramus
this corpse that I occasionally fondle
oil and wax on paper Toba Khedoori
it is only as an aesthetic phenomenon that existence and the world are
remain unjustified
Homo sapiens justifying justification
created Orpheus-like by the interpreter itself
the blue of ash
including
abderian Onan
Onan the nebulochaotic

schizos in the marketplace
to hover thoughtfully over a surface tracing glyphs and graphs of mischievous
suggestiveness periodically touching down amidst discharges of passionate
intensity a line with a mind of its own
dysgraphia
the essence of writing is the gesture that produces it by allowing it to happen
I have nothing to say only to show I will pilfer nothing valuable and appropriate for
myself no clever formulations only rubbish and refuse of which I will make no
inventory rather I will allow them to come into their own in the only way possible
by employing them

the continuing impact of the Enlightenment
flowers arranging the Japanese consciousness slightly
plurium interrogationum
suffering from mental instability throughout its life
questioning everything
instigating movement
Lyotard betraying the event discursively nonetheless
as far as this organism extends orgasmic surface also extends
fragments of an indolence
a garment cast aside into a corner of the page
a modern postmodernist
strips of flesh suspended from the nails of picture frames
blood splattered on the walls
nearly severed at the
while both legs were
Onan thinks reads and writes only by default
of accident and occurrence
it just happened that way
they rebel against Kant even as they exploit the intellectual resources that Kant
gave them epimorphosis
including bottle tops crank shafts glass eyes hypodermic needles bullets cigarettes
and reassembling banality stacked similarly reflecting a throwaway society the late 18th century thinkers invented aesthetics as a field of thought hybrid wooshings sub sequenced superb pranks constructed from bits and pieces various intermingled codes and flux partial elements and derivatives constituting its very life its very becoming often producing its works while in mental institutions too stupid to be able to shit but for which an adequate concept can never be found and which consequently cannot be completely encompassed and made intelligible by language

sinnliche Trieb
Formtrieb
Spieltrieb
none of the above
logical semblance
aesthetic semblance
those neither

teratology or tergiversate or termagent

performance problematizes the constant
noise is a radical deconstruction of the status of no truck with those who can't wrap
art up in a smell I have no kind word to say to the amiable they have proceeded by
art-historical accretion the rest of history is instances we have blasphemy on our
side they have escaped their sickbeds caught in curlicues of manuals and method
and the disgrace of having to defend my excessive births they have harassed me
their art is a breathing exercise
demence or a certain kind of becoming-unhinged
endoplasmic reticulum
Clemente without bookshelves without furniture
except for
Clemente the hermaphrodite
Clemente the printmaker
Clemente not a traditional scholar in any real sense
Clemente repetitively Clemente
feeling for paper
between thought and the sponge there is a relation of intricate texture thought is
not comprehensible to a philosophy of reflection because it never grasps more than
a surface of itself every thought is a pattern of convolution that is only ever
apprehended under conditions of indeterminable summarization
even the crusities and failures of thinking unfold upon an illimitable complexity
hyen

b
curiumla ntha
dyspm
fl uineari       umnadi
what thinks at the very limit of thought is what does not lend itself to a univocal meaning and throws it off balance

art sets forth what philosophy cannot represent

philosophy culminating in art
the features of a face emerge from a mass of oil paint scraped and daubed
Artaud’s scream

meaning confused with meaning
paradox destroys
Cattelan installation view
the sciences began in poetry in poetry they will conclude

symphilosophy
sympoetry

blurring the distinction between literature and philosophy
forgetting that without distinction there is only identity

fucking that oyster where it bloats
cookies for

the epistemophiliac fixation proper to theory with its attachment to security
regularity generalizability itself dissipates aborts fragments abandons
or brouillage

interpretation as aesthetic interpretation someone claimed
cells improvising themselves continually

art is ontogenetic

instead of drawing back from the void we dance upon it instead of lamenting we invent we become the artists of our own existence cystoid

the sciences began in poetry in poetry they will occlude
for a long time many scholars believed that the script did not represent a language at all or that it wasn’t a complete writing system

writing against
parole de fragment  ecriture fragmentaire
piercing and slashing canvases with holes introducing actual space

Bataille is nothing but a protest against the signification of its own discourse

insofar as Dionysus rules over the realm of music

Barthes had it all wrong  the author is resurrected by a scratch a drool extinction palpitates an Etruscan tremble an Etruscan of tremors of an awkward ejaculation how Twombly reenacts its own birth among foam and the whistling of Venus’ sleeves chalk wipes away any embodiment any smear left by civilization by Commodus left stretched out on the bare white a glare itself barely withholding the wound around this neck pierces a protrusion more than canvas and somehow a blue cream hovers in the shriek

notation makes little sense for music that defines itself through the conflation of content and physical substance
Yamada touching objects
Tetreault the nanochoeography

Dionysian immediacy as unbearable
a violent self-taught triptych
frenzy excess jubilation ecstasy affirmation Yes
do not write about art
do not even
abandon language
the singular is stupid
science turns into art
memory is the whole problem
suffering and the impoverishment of life versus the over-fullness of life all in all
and on the whole someday I wish only to be a Yes-sayer the doctrine of eternal return is the highest formula of affirmation that is at all attainable
I shall never write again
to write about a text is to link another phrase to its phrases

catabolism cataplexy catalysis cataclysm catastrophe catatonia Katabasis et cetera
because of such elliptical writhing
diagrams of vortical
incinerate slabs and slap
monstrosities for ventriloquized abutments

depth is concurrently a collapse and an incognitum hactenus

Zarathustra that Dionysian monster

around 1876

a rejection of all theorizing a rejection of the mediation that comes with concepts

anticonceptual later Heidegger
pleomorphism
Kant’s third Critique
den Dingen selbst
Verstellung
vesicatory
antiphilosophical antiscientific septic
there is an anti-Hegelianism foaming at the mouth
Onan foaming at the mouth
against Schelling Hegel places philosophy above art
scientific culture has now reached its extreme
oil color is squeezed directly out of the tube
wet layers of paint are scratched through
pencil lines and crayons streak the surface
to be picked through borrowed from where necessary discarded when irrelevant
Flechsig in Schreber’s anus
conceptual thought as a falsification of the world
no criteria exist
Onan the neuroaesthete
Onan choking on life
Onan for shits and giggles
while thought as such is immediate spontaneous nonlinear
while developed thought is inter/mediate calculated linear
self-consciousness is the problem
cognition befuddling cognition
an improvised sensorium discombobulating cognition
cognition left nonplussed
a puddle of napalm
the inconvenience of existence
I am not one of those who may be questioned about their why
someone answered as if asked
elongating plerocercoid
Zarathustra did not argue it merely spoke
   sous rature
anything irreducible to anything

errors do not comprehend

apprehended only in delirium my translation there are no facts everything is in flux
incomprehensible elusive whereas Kant views the imposition of categories on the
world as an ordering Nietzsche views it as a dissimulation the world is holy the
skin is holy the tongue and cock and hand and asshole holy the artist is
an interpreter but not

one who is compelled to a correct interpretation of what it observes
an event is not a thing
caesura in time-space
from the oppressiveness of what is extant actual established and determined
leaving bodies where they fall and are

found scholarship

the way we approach a work of art and the way we approach a mere thing
what I write at this moment I have written this is what it is
at a table with a pen clothed as I am now in circumstances like these
Thus Spoke Zarathustra as music
The Birth of Tragedy as music
as if architecture could be frozen music
the paintings of Zhou
both of them

the paintings of Zhou

both of them

collaborating an open door

as lead and silk

this cerebropathy

this aprosexia

this hyperprosexia

or cacospectamanic kalopsia

Shaoli became ShanZuo and Shaoning became DaHuang

painting as a dialogue with the canvas

analytic philosophy obsessed with clarity

adding new words or images to the surface of an unrelated text
is like a musical performance someone said
while we are painting we never talk about art
the canvas serves just to record it despite Derrida’s feigned ignorance
this is ignorance
caesura of propulsion
that contemporary art has become an issue remains boring

prosenchyma

music is the most self-contained and abstract of all the arts someone said for
Nietzsche it is as an artist that humanity creates whereas for Marx the worker
humanizes nature and in the process naturalizes itself through patient collective
labor the great visual and acoustic spectacle that is life to respect all individuals in
their folly of the moment to spit out disagreeable or amorous ideas like a or coddle
them with the extreme satisfaction that it doesn’t matter in the least
evil is a value that demands the excess of going as far as possible explanation
would depict the world as it objectively is interpretation is always false
sciosophy

the artist’s familiarity with lying and invention
language as distortion someone said
language as reality someone said
language as transparent to reality someone said
language as a work of art someone said
language as active someone said
language as unbearable someone said
language as impossible someone said
language as the only problematic someone said

opus posthumous up to the last extremity

it collides

any sac or vesicle in the body

knowledge as failed plagiarism

vertical drunkenness when delicious abrupt elegance

we are not getting rid of God because we still believe in grammar
we must destroy our present grammar and replace it with a new one
constitutes the boheme
this libidinal antiaesthetic
this discursive staccato
completely incomplete the violence of this proposition
communication precisely in the fact that it does not communicate
not communication but obstruction
knowledge dancing and playing itself
I know my fate one day my name will be associated with the memory of something tremendous a crisis without equal on earth the most profound collision of conscience a decision that was conjured up against everything that had been believed demanded hallowed so far I am no human I am dynamite constitutes the boheme
this phantasm

having understood six sentences from it that is
to have really experienced them

djargon-ridden ponderousness

meaningless pseudostatements

the act of thinking itself begins anew each time it recommences its work is always underway yet never arriving at its destination is bullshit

is beta is alpha is theta is delta is epispastically Borofsky counting Borofsky rambling Borofsky juxtaposing Borofsky Unheimlichkeit
Destruktion is not Zerstorung
nothing beyond or other than the phenomenal
not knowing but becoming
a note on a note from
all great undertakings are risky someone said

the consequences of the Cartesian
Borofsky's thoughts are objects

the banality of evil

neural

there is a rift a fissure an abyss out of this rift comes art

transiency without progress
Vollendung

a world of bald white days in a shadeless socket

the impiety of proceeding without criteria

anilingus
anthropophagy
coprolagnia
coprophilia
cunnilingus
fellatio
fetish
flagellation
frotteur
gerontophilia
inbibulation
necrophilia
osphresiophilia
Paik playing the violin beyond recognition
Paik’s piano crashing musically onto the floor
Paik the cultural terrorist arrested for nudity
pederasty
piqurer
pygmalionism
sodomy
transvestitism
tribadism
triolism
urolagnia
voyeurism

zoerasty
zoophilia
with the name “the Greeks” we think of the beginning of philosophy with the name “Hegel” of its completion and yet the ruin of philosophy is not yet the end of thinking for the matter of thinking is still at stake cela est faux
dashing down into the street pistol in hand and firing blindly as fast as you can pull the trigger into the Surrealist crowd
ontology as the presentation of presentation
being as multiple of nothing
there is never a painting of the thing itself because there is no thing itself
nicht mehr die Aufhebung sondern der Schritt zurück
as art as ontogenesis as
complicating life
the whole project of a fundamental ontology is flawed since ontology does not think the truth of Being and so fails to recognize that there is a thinking more rigorous
than the conceptual
forced to partake of human flesh
of a thinking that is neither theoretical nor practical of a thinking that has no
result that does nothing
everything that exists is the product of
this portmanteau thought
  somme atheologique

again Sankhya enumerated Platonically
the later Heidegger does not constitute philosophy at all

how knowing can have any object at all

Blanchot as a negative Heidegger concerned with the nontruth of art as an exile
from truth art as a becoming and a happening
art is and questions of subjectivity and objectivity are irrelevant
identification of poetry with language reiterated
the experience of language is thought’s experience with and against itself
language itself reiterated
this way of thinking must be left without a name
  enigmatically reiterated and resisting clarification
  anechoic
language speaks in order to say nothing whatever that means

  that means

such complacency
  rogatory
Wittgenstein observes that it is not how things are in the world that is mystical but
that it exists where Heidegger chooses language or poetry Wittgenstein chooses
silence Heidegger's poetry is a form of silence and Wittgenstein's silence is a form of poetry and heard sounds emanating from its own body proving that the condition of silence can never exist and ruining my complacency with anguish why this truth why any truth at all academia complicit with nothing at all as the ground of existence the uniqueness of each moment to break one's own rules to persistently misuse and misinterpret texts who regards its writings as bombs directed against extant reality who wants them to self-destruct after use to escape Hegel Bosetti an occasional scribbler Bussotti an oligophrenic scribbler obliquity Holderlin the poet of the poet the overproduction of scholarship fuckless myopes epizootic to facilitate delivery

it depends on how you smoke if you block ventilation holes inhale more deeply take more puffs or smoke more cigarettes frequently denied being a philosopher that it never concerned itself with the subject painters writers and musicians rather than philosophers abnormality and exclusion the denial of truth the awareness of transgression the shock of perversity and the proliferation of language are endlessly celebrated history as broken by a series of ruptures or discontinuities destroy the privilege of the subject anarchitecture the present as derelict art questioning appearance into a caesura a riddle Adorno privileging abstract art experimentum linguae everything continually gets mixed up with everything else this is not the equivalent of a response undertaking dispersed and discontinuous offensives
there are no pictures

sententious propositions

the threat of proliferation

Ngandjala·Ngandjala and Wurulu·Wurulu

left paintings of themselves by putting their own paintings on top

held together by sinew

reject all theory and all forms of general discourse

nonpositive affirmation

an affirmation that affirms nothing

given the absence of any signified there can be no sign

in deliberate opposition to the conventions and mechanisms of much Western art
community founded in the act of killing
radically unfounded diuresis
a culture based upon the principles of science must be destroyed when it begins to
grow illogical of course from a Western perspective

feeding on excrement

and it began wrapping things
it took lengthy walks
artistic works of madness call our world into question and at the same time open a
void a moment of silence a question without answer provoking a breach without
reconciliation where the world is forced to question itself or confusion as a method
or the world is radically without ground and we know this because the mad poets
tell us so 1968 means nothing to me my line I have never written anything
but fictions antisciences consciousness seeks desperately to discharge itself in the
world a heterogeneity of knowledge that disturbs parodic directed against reality
dissociative directed against identity sacrificial directed against truth
beneath from there
from which can never though often enough

interpretation seizes upon an interpretation already in place

with a single flower I have seen her sleeve
her everywhere
incipit parodia

ontological improvisation

bloetic
Homo sapiens the only postproduction

this confusion between artist and audience
this conduction of temporal/spatial energetics
this accidental miscollaboration
perform elsewhere
question taste tastefully
an active play of forces
I would like my books to be lancets or Molotov cocktails or minefields
Nishida’s nonreifiable absolute nothingness
things generate their own things
interpretation of interpretation
fictioning
discourse as a violence that we do to things conception as a violence of things
poetry is the disorder of words
I am over here laughing at you preparing a labyrinth in which I can lose myself and appear at last to eyes that I will never have to meet again I write in order to have no face do not ask me who I am and do not ask me to remain the same leave it to the academics to see that our papers are in order
lymphatics
an aesthetics of ejaculation can only ever remain unrepresentable
spurts of nonrepresentation

the Sophist’s explosive laughter tears through the mask of Socrates
postethical aesthetic Warholian laughter

woofer hernia
quaquaquaqua
language is memory
especially when opening the so-called body and spreading out all its surfaces not only the skin with each of its folds wrinkles scars with its velvety planes and contiguous to that the scalp and its mane of hair the tender pubic fur nipples nails hard transparent skin under the heel the light frills of the eyelids set with lashes but opening and spreading exposeing the labia majora so also the labia minora with their blue network bathed in mucus dilate the diaphragm of the anal sphincter longitudinally cutting and flattening out the black conduit of the rectum then the colon then the caecum now a ribbon with its surface all striated and polluted with shit as though your dressmaker's scissors were opening a leg of an old pair of trousers go on exposing the small intestines' alleged interior the jejunum the ileum the duodenum or else at the other end undoing the mouth at its corners pulling out the tongue at its most distant roots and splitting it spreading out the bat's wings of the palate and its damp basements opening the trachea and making it the skeleton of a boat under construction with scalpels and tweezers dismantling and laying out the bundles and bodies of the encephalon and then the whole network of veins and arteries intact on in immense surface I mean mattress and then the lymphatic network and the fine bony pieces of the wrist the ankle taking them apart and putting them end to end with all the layers of nerve tissue which surround the aqueous humours and the cavernous body of the penis and extracting the great muscles the great dorsal nets spreading them out spreading them all out going immediately to the very limits of cruelty performing the dissection of polymorphous perversion spreading out the immense membrane of the most heterogeneous textures sheets to write on canvases to paint is this topologically possible not the organized organism whatever that might mean

every moment at every word I write at each gesture I make I am terrified at the thought that this is one more ineradicable feature of my physiognomy becoming fixed a hesitant impersonal physiognomy an amorphous physiognomy I am torn a crowd in its very concept is untruth
onanism is nothing other than the propulsion of surfaces the retardation and
discombobulation and orgasm of surfaces ontology is by definition undefinable
ontology is an encyclopedia of surfaces
unopenable
not by wrath does one kill but by laughter

not to admit of this reign of words
Derrida contends that its writings are meaningless that they are nonsensical
Ellis against deconstruction

onanism as anything and other than

tes cohre unlike an alignment
unlike the very posture
absurdity of reading
hereby unasserting these assertions

there are no senses of the word
danced into a dance by the dance
nor an oblong gaping turns the miniscule
Rudolf Er柏尔's Runzelstirn and Gurgelstock belched raveling and unraveling at the same time as

in a single movement posed exposed deposed reposed interpretation is really only a variety of misinterpretation we must affirm laughter the dance the improper

the impermanence of Dogen's brushstroke marked by ligature strangulation

no possibility of ever escaping Hegel someone claimed shutting the locked door behind it and hiding the key as if when a man ejaculates into a woman's vagina or a man or woman's anus and then either the ejaculator or someone else licks sucks or otherwise cleans it up by ingesting the fluids while Stockholder wrapped up in cotton and rubberbands and hanging from the ceiling which slants its pink and bends its wooden and impossible surfaces can plaster thought at the limit is uncategorizable because it is entirely visceral literally spasmodic and excremental expression then precedes intention precedes the existence of any content to be expressed Onan does not correspond

when I reach forty I hope to have cleansed myself of all creativity

Hegel who is always right as soon as one opens one's mouth in order to articulate meaning could not determine whether could not determine whether could not determine whether the acts were committed before or after death
the book multiplies the book
implies its own negation
implies its own affirmation
implies itself
unlike this text Derrida's texts are an interminable preface to another text that one day it would like to have the force to write or still the epigraph to another that it would never have the audacity to write

and I quote

herds of blue sheep plunge through
and pontificate
and burn on thriving spittle

nonknowledge as the knowledge of the absence of knowledge
the preface of a book that I have not written
no more stories then no selections and arrangements of our lives
flows in oblique

voracious thinness
dropped there
having become banal
patterns constitute no life

become redundant with the

Hegel avers that the preface cannot be accepted as the way in which to expound philosophical truth Derrida’s whole corpus can be seen as a commentary on this observation

the written preface becomes a fourth text

destroy it textually
a dialectical triangle opened to form a fourth side a disreputable upsetting four one
that absolutely refuses to behave destroys the whole dialectical machine a
paragraph without words why are mainly made in composition an exhibition of
industrially produced found objects and maybe a cake
Serra figuring out what lead does
the fourth moment of the dialectic is the deconstructive moment
position negation negation of the negation deconstruction
becoming is an affront to common sense
becoming is an affront to Deleuzian systematicity this emphasis of
fourth surface
Pythagorean tetractys
squares
four volumes of the Book
foursided frame
Adami’s Concerto for Four Hands
nihsvabhavata spurt these appearances
from opposition to difference from confrontation to dispersal
failed didactics
antidialectician
joker

I am outside this text

I exist only through those who are nothing apart from the being they have through
me Onan crazy in Moloch
this schizogenesis
this destructive creation
some schizophrenics become artists others serial killers
music as the Dionysian nonrepresentational art
becoming joys in destruction
Buddha refusing to answer
consciousness as the commentary on an unknown but felt text
Piotrowicz and Staniszewski fuck the marginal critics
or muzyki elektronicznej i improwizowanej
poststructuralists trying to flaunt discourse
Zen Taoists flaunting discourse
a game of checkers in which the pieces are reduced to four kings hence four queens four police prefects four ministers four analysts four narrators four readers etc all more insightful and more foolish than the others more powerful and more powerless calcium stearate carnauba wax cellulose compounds povidone propylene glycol sodium chloride sodium lauryl sulfate sodium starch glycolate sorbitol and titanium dioxide with so many fingers up her ass and so many thrusts between breasts between arms between thighs between toes between eyes between the slapping and stickiness of her art hides itself from signification designating that region where nothing where that which has taken place has however not taken place where that which begins again has never yet begun a place of the most dangerous indecision representing the foreboding and scandal of absolute error where the nontrue is essential all the tissues and organs of the body originate from a microscopic structure which consists of a soft jelly-like material enclosed in a membrane and containing a vesicle or small spherical body

leaping into the unknown with animality as impetus parole brute is concerned with the reality of things parole essentielle distances us from things making them disappear not the language of thought but the language of poetry no distinction between scientific discourse and nonscientific discourse
between criticism and art literary-philosophical collage
we must redouble language and have recourse to ruses to stratagems to simulacra

a text is made in order to dispense with references
the thing itself always escapes
theses are irremediably Hegelian in character
academia is irremediably Habermasian in character
despite clever statements to the contrary
despite well-constructed arguments to the contrary
Zhuanzi’s usefully useless adaptation of Hui Shi
Merleau-Ponty’s ambiguous perception
consider Merleau-Ponty blind
noise as the proposition of something
Derrida absent from the presence of this text
writing as a peculiar kind of secondariness one that recognizes that
secondariness is all we have
the indeterminate play of presence
a text that resists all ontology

soetic

the antiontology of Onan
not only does this text call literature into question it also marks and organizes a structure of resistance to the philosophical conceptuality that allegedly will dominate or comprehend it grope and avoid something the slobbering of language reading cannot legitimately transgress the text toward something other than it something outside of writing in general excerpts of Lakatos an anarchist in disguise textual traces to which no definitive meanings can be given

as if meaning were ever definitive

there is no parousia of meaning in folds in folds in
ideas as nothing but coagulations of thought
to determine a meaning through a text to pronounce a decision upon it to
decide that this or that is a meaning and that it is meaningful to say that this
meaning is fibbing the Derridean fabrication
posed posable or transposable
the indescribable oneness of everything
Lao-tzu’s nonknowledge
Lao-tzu thinking about thinking
Lao-tzu is not constant

Schopenhauer as such

everything that for at least some twenty centuries tended toward and finally
succeeded in being gathered under the name of language is beginning to let itself be
transferred to or at least summarized under the name of
the monotony of each line
the monotony of placement
in the
as the process of distorting a signal until all that's left is its
the artifacts
thrown off by the signal to initiate some

organisms that would replicate
mutate into various

Feyerabend epistemologically
of residua or a barely recognized form

remains monotonous

prt("Converted double " + d + " to String \"" + str + \"\")\);prt();prt();

then let the parodist be parodized
maybe this is an elephant maybe this is not an elephant maybe this both is and is
not an elephant maybe what this is is indescribable maybe this is an elephant and
is indescribable maybe this is not an elephant and is indescribable maybe this is an
elephant and is not an elephant and is indescribable

Avidya
directly apprehended in an act of spontaneous intuition
figure and discourse are necessarily and impossibly copresent as constitutive and disruptive of representation
a void in the face of which our being is a plenum
attempting to make drawings in a difficult position
transexual is docufragments refers to involuntary pauses or breaks in speech refers to spasmodic repetition or exaggeration of sounds or syllables reference can only refer to itself and this is its undoing that Adorno would equate art with fetishism and contemplation with the

the residue

fetishism is elucidative

some heaving mass
having twitted

and leanings
beside a thick thinness

from within is allowed

as used here
without preparation as such

consist as such

perhaps whose is suggestive
even if any situation
or situated anything

mistreatment in an acting
dehydrated

partitioning gratifies

that inhumation could and does
perversion precluded
that we are in spite of

any seems to at least

the involution by which is contrary
seemed to but is only

of this form only

reliably impracticable
unfeasible insofar of itself

cannot possibly otherwise as completely or completion
unaware of distance as well

this at least realizable
unless gone further
consider the subject
these rooms precisely absurd in doing so
incapacitation a possibility in doing so
mistakes to finalize

faceless in the face of

circumstance thrown to cessation
or alter everything just then

this moment perceives nothing

penetrate an obliteration of that
exclusively

the withholding may breakable
sterility for recognition or some such other

as who would claim
this is not this nor this
agree then
but that this is not the case

shun some feature

paste calisthenics onto the slightly flown
is somewhere a thrown object
not yet
summarize any
the unknown is not known
not only is it not

reprimand with at once

becomes to skew
and replacing replaced
ontology of enigma
this fetishism
intensity associated with ontological dislocation

this text happening in space/time
this text happening

Schopenhauerian paralipomena wasted Lichtenberg Kraus implicated by a comma
Wittgenstein constipated by Heraclitus in fragments
Schlegel and Novalis attractive in a strange way
Adorno in a paragraphic Nietzsche sputtering the
this book postponing Cioran’s suicide
the aphorism inundating the instability of
when I write there is nothing other than what I write
this is the dance
musica povera
this text lost from memory
the moment of decision is madness reiterated
Levinas overwhelming ontology
Levinas overflowing ontology
bhakti worshipping nothing but kama and moksha
Zen as the noise of discourse
the question of writing the question of thought lodging oneself within traditional conceptuality in order to destroy it the invention of the unknown demands nothing
we invent the exploded coffin
so we are ensconsed

concentrated with the nonrectangular

Lurianic Kabbalists
gematria or

to make a given text mean anything at all you are the one who writes and the one who is written spores start from your epidermis your pores produce them in thousands I watch the tiny explosions I see how the spores descend at the end of hairy filaments without becoming detached from them Ubu is a nobody it is fat stupid greedy cowardly and evil to do with thought what poetry does with language more than that actually the spores develop and become rounded the innumerable spheres clashing together create stridences vibrations some shriek siezed with convulsions they blur your outline I have difficulty following you a poem always runs the risk of being meaningless and would be nothing without this risk the stalks from them

pityriasis rosea
poetic interpretation blurs if not eliminates the distinction between original text and exegetical writing with interpretation itself serving as original text disjecta membra
paregoric babies
clocks fold seconds over me
in a chair of
antihistaminic nods

the fluid spurts from her mouth brown against the wall
sipped his tea and smiled
blue rain provided an interlude defining cheekbones
she draws the remains of a recognizable
he would live against sentences
and the names of things in spelling the names
and inattention
then he says seven inside her
had almost
anticlinal
writing is not yet

an erasure that nonetheless leaves traces of what has been erased
this is all a grandiose failure
hybrid painting-sculptures that included ordinary objects
    yes I too love everything that flows rivers sewers lava semen blood bile words
sentences I love the amniotic fluid when it spills out of the bag I love the kidney
with its painful gallstones its gravel and what not I love the urine that pours out
scalding and the clap that runs endlessly I love the words of hysterics and the
sentences that flow on like dysentery and mirror all the sick images of the soul I
love everything that flows even the menstrual flow that carries away the seed
unfecund I love the scripts that flow be they hieratic esoteric perverse polymorph or
unilateral I love everything that flows everything that has time in it and becoming
that brings us back to the beginning where there is never end the violence of the
prophets the obscenity that is ecstasy the wisdom of the fanatic the priest with his
rubber litany the foul words of the whore the spittle that floats away in the gutter
the milk of the breast and the bitter honey that pours from the womb all that is fluid melting dissolute and dissolvent all the pus and dirt that in flowing is purified that loses its sense of origin that makes the great circuit toward death and dissolution the great incestuous wish is to flow on one with time to merge the great image of the beyond with the here and now a fatuous suicidal wish that is constipated by words and paralyzed by thought language is an impossible relation that we can never master read as you write between rejection and appropriation

moving on

that it was impossible for Derrida to wipe its ass because the toilet paper would never have been present in the first place and even if it were the experience of it would have been impossible not to mention the fact that the mere attempt itself would have been metaphysical not to mention the fact that had Derrida attempted to take on metaphysics by out-maneuvering it it could never have distinguished between the toilet paper and either one of its elbows assuming it could have distinguished between the elbows in the first place not to mention the fact that the whole procedure itself would have been infinitely deferred not to mention the fact that common sense might be Derrida's undoing but no one mentions that

or unemployed negativity
asexually
Onan the polycephalic

an unending progress of philosophy an endless approximation
the mesodermal tissue surrounding the various parts of the epithelial labyrinth is converted into a cartilaginous ear capsule and this is finally ossified to form the bony labyrinth. I have given humankind the greatest present that has ever been made to it so far: my line.

blobs of ass and sloppily

the Nietzschean corpus as a collection of discrete fragments that may be read in pretty much any order. Life demands illusion; it lives by illusion.

Wiederkehr and Wiederkunft.

Derrida discombobulating philosophy as such and Homo sapiens in the process personally I am haunted by the existence of discourse.
that utterances have taken place
answers have no relation to questions
answers have no relation
nothing but answers
crazy Padmasambhava improvising the situation
crazy Rudra improvising the situation
dharmas in continual flux
Shakti squealing her finger up his ass
Ma·tsu nothing but a scream
this decision juts nonknowledge
I have chosen however not to deal with it here lest my task become unending
the primacy and precariousness of perception
the silences amid the prose of the world
the notion of synthesis as incomplete
the burden of consciousness
Ariadne restless
full of
wanting to hang from the corners of the text I can still smell
difference differing from itself
intersects and overlaps with other
adharma is saddharma
bliss consists in the cessation of thought
the stone with its own rhythm
despite everything I've said
theory is necessary
and this disproves it
Finnegans Wake was deeply influenced by Joyce's reading of Mallarme
that a brushstroke could be anti-intellectual
conceptual art undone by a scribble

bizarre curiosa

'pataphysics represents a supplement to metaphysics accenting it then replacing it
in order to create a philosophic alternative to rationalism someone said believing
that they said it and saying it properly if you know what I mean
thinking of writing itself extending the threading
wrapping oneself in oneself
can one write oneself out of reading
archive of anomaly
        hypobulia or
Onanic paramnesia
my relation to the immense comic painful convulsion which is that of all humanity
but only if you read between the excerpted lines

and Bataille meant as much
if not meaning not to
and you mean as much

Onan plays with itself without recognition
the disappearance of scientificity itself when reason is pushed to its own logical extreme spectacular uncertainty reading is comprehension via recognition the universe does not resemble anything and is nothing but formless amounts to the claim that the universe is something like a gob of spittle lucid writing does not does concern itself with the transparent transmission of a message a Luddite attitude toward science ‘pataphysics refuses to conform to any academic standard despite this one impossible philosophy non cum vacaveris pataphysicandum est a philosophy of “as if” willfully mistaking possibilities for veritabilities is notoriously difficult to translate into

English

‘pataphysics studies the universe supplementary to this one an ersatz reality superinduced upon metaphysics as both an excess and a redress
moetic hoetic
the grammatology of Derrida already cited
the schizanalysis of Deleuze already cited
the homeorrhetics of Serres already cited

not philosophy but philosophastry

how many times

exogamous embrouiller
from philosophy to mythology

or two parallel histories irrationalism and surrationalism

or its famed refusal to discuss or explain its prolific output
or the documented anonymity of Bernd and Hilla
or mille filles or mille-feuille

with typical aplomb

clip out an example since you cannot and should not undertake the infinite commentary that at every moment seems necessarily to engage and immediately to annul itself letting itself be read in turn by the apparatus itself
both hands stroking the fever
both eyes searching out space
opening mouth and lips and tongue and
anxiously to shoot the
anxiously to shshshshoot the the
feverishly white and creamy hot spurt into and onto
something spasming
the tongue swallowing and rolls inside out

Onan blubbers meaning
blatantly
with a squeak
blurping and bungling botching and blotching the blemish
a bookworm squiggles
the teaching of the truth is not the truth

the poets lay in the kitchen sink
spittle floating on their soup
growing between mucous membranes they dipped
not a drop wasted writing

I don’t remember killing anyone

Mobian complexities nonEuclidean geometry of Riemann nonBoolean algebra of Korzybski Brownian movement always to somewhere Prigogine and Stengers nonequilibrium of thermodynamics of dissipative structurings Thom infinitesimally folding let us call ourselves catastrophes
Kock curve
Sierpensky sponge
truth implodes upon itself and reveals an aporia at its center the ecstasy of thought
here begins ‘pataphysics

ceding to the cosmic hole
pliability
I am your opus
an opera melting to a shriek

Ubu professor of ‘pataphysics

museum of errors
  ostranenie

homo non intelligendo fit omnia

all art become science and all science art
fiscourse digure
the possibility as in cancer of multiplying indefinitely an economy of phynance
expending without investing out of the wreckage of poems I fashion these phrases
out of your wreckage

amphibolies of particles
metaleptics of causality

how it lived is more artful than what it wrote
Marduk dividing sky from earth

Lao-tzu bursts out laughing
Chuang-tzu bursts out laughing
pleats of matter in a condition of exteriority
folds in the soul in a condition of closure only speeds and slownesses
excess energy is discharged waste is expelled the sun radiates organisms excrete a
loss akin to sacrifice we laugh at ourselves and at the other as ourselves in this
suspended instant in which we are at once ourselves and the other laughed by and
laughing at being we lose ourselves no not at all let’s not talk about it I don’t know
anything about it I don’t understand anything about it and I say it’s really a stupid
activity which leads to nothing someone said if Twombly and Dubuffet had a baby
and gave it up for adoption

or sophistry
existence has no more reason to exist than reason has to exist
beauty in itself is nothing

Baudelaire by corruption
it’s the same thing I am wicked and sad

the error exposed by Niu-T’ou Fa-Yung
obsessed with creativity obsessed with any experimental artifice obsessed with misunderstanding how art can only ever be misunderstood

build excessive devices for unleashing thought
not Aufhebung but Steigerung
one would have to know what being is in order to decide whether this or that is real
what certainty is
what knowledge is

the problem of science cannot be recognized on the ground of science
Genet masturbating
the enjoyment received coincides with the enjoyment given
the moment of passivity with that of the greatest activity
at one and the same time
Nietzsche dancing while Derrida sits writing
Mahakashyapa not reading this
this consciousness that clots and this hand which churns in agitation
at the moment of pleasure the two contradictory components of Genet coincide
it is the criminal who violates and the saint who lets itself be violated
drawing its pleasure from its nothingness
producing without recourse to being an event in the world
the absurdity of tautology is a condition of knowledge
nowhere or somewhere which is the same thing
there is only catastrophe without migration
the vicarious death of the universe
patterns of cohesion
all of which are mixed with words

to write is to investigate chance

by abstruse and twisted sentences
a sieve of words set adrift upon the oceanic surface of a protean reality
for Lilliputians chemistry fails because they can generate only insufficient heat
for Brobdingnagians chemistry fails because they can generate only superabundant heat it may be that we are doomed that there is no hope for us any of us if that is so than let us set up a last agonizing bloodcurdling howl a screech of defiance a war whoop away with lamentation away with elegies and dirges away with biographies and histories and libraries and museums let the dead eat the dead let us living ones dance about the rim of the crater a last expiring dance but a dance fucking has nothing to do with love
excess disruption paralepsis supplement in Derrida parasite in Serres chiasm confusion syncretism chiasmus in Derrida syzygy in Serres swerve digression misprision detournement in Derrida declination in Serres the world is full of texts more or less interesting I do not wish to add any more philosophy which lives only by imprisoning madness but which would die as thought the five sensory consciousnesses amalavijnana or Asanga’s immaculate consciousness or the disinterested activity of the or instantaneous activity as nonaction loss of the olfactory sense accompanied by loss in sexual interest Derrida a turntablist fascinated by the groove the unforeseen beast Clinamen ejaculated onto the walls of its universe the microphone tape recorder splicing block and sinewave generator were the foundations of postwar movements like paraphilia
rhotacism or pararhotacism
metaphor attacks the notion of absolute meaning never an absolute moment in metaphor always the threat of going astray radical ambivalence with skew breach and uncertainty meaning wanders from term to term outside the reach of scientific knowledge birefrigence offering two perspectives at the same time it ratifies interdictions it verifies predictions it pacifies contradictions a paradigm has three discursive functions no idea is ever examined in all its ramifications and no view is ever given all the chances that it deserves it is a difficult thing to admit that the insect or the bird perceives an entirely different world from the one that humans do the paradox of this transmission which transmits nothing other than itself the cerebral crack in a vigorous body or the crevice of thought that survivors survive Darwinism
a bouquet of mistakes
crushed into my painting
nonetheless

blue eggs and white-stubbled
write everything the oracle said as if nothing would happen which is certain

it may have been that I pulled my panties up over my wet genitals
of flesh still remains

with no agenda other than making sounds which affected me in either an aesthetic
or emotional way I am not a scientist or a mathematician I am a beserk troglodyte
with a computer I threw away the manual and finished no piece herein without
crashing at least three or two times I know for absolute certain that a dog’s mouth
is cleaner than a human’s and a few other things
a rule that breaks its own rules
ha ha ha ha ha
Bosse-de-Nage utters a tautological monosyllable that resembles the phatic phrases of Socratic dialogue the interruption acting as a punctuating gesture of both affirmation and confirmation what Serres might call the third position or what the Jarryesque philosophy of Heidegger questionable

through reference language encounters the depths of the

engulfed whole by a sucking action of the pharynx its large egg masses may contain 800,000 eggs white spaces between nothing can be said or something

sein these—es gibt sie nicht
Majerus installation view
unproductive expenditures have no end beyond themselves
nomad sciences entail procedures of abduction seduction transduction for the sake of a special incertitude
to arrest the meaning of words once and for all that is what Terror wants

let the use of words teach you their meaning someone meant to say protosemantics

and I join my slime my excrement my madness my ecstasy to the great circuit which flows through the subterranean vaults of the flesh side by side with the human race there runs another race of beings the inhuman ones the race of artists who goaded by unknown impulses take the lifeless mass of humanity and by the fever and ferment with which they imbue it turn this soggy dough into bread and the bread into wine and the wine into a song that contaminates

thought as self-engendering an act of creation of thought itself within thought

Heidegger crossing out words
Derrida crossing out words
Basquiat crossing out words
this periblepsis planomania

an anarchic mass of gravel and lightbulbs to balance an action
the ways in which language behaves
beneath and around the semantic
the other Saussure of the paragrammic notebooks

betweens

the perplications produced in transits flights and deracinations
Bissett’s anti-inscriptional strategies are matchable by the reader’s own
anti-reading that would affirm a motion

a writing outside writing
again and again let us not discuss this

found it in the bedroom its throat slashed skirt bunched up around its waist to
believe in unknown gods approximately 12 light years away desire is not a
transitive verb with the subject set in process jouissance death we have gained a
Text and Text is a body

zoanthropy is not delusional

panoramic whereby an antiaccumulative eroticized

the heretical position that poetry is produced within a general economy

a biological model of energy release and discharge
and scramble over syntax

direct transcription of a field onto a page

dissipative structure
no res no objectus
the protosemantic is a process a multiplicity of forces which when brought to bear on texts or released in them unleash a combinatory fecundity that includes semantic jumps and presyntactic violations determining a word’s position rupture reiteration displacement reterritorialization accessed through nonsystematic uses and noncommunicative functions of reading speech and writing the clinamen or atomic swerve derives from classical particle physics as outlined by Lucretius and earlier by Democritus and Epicurus

once art realizes that the universe is a failure

the monad derives from Leibniz and its Deleuzian modification as the fold again and again let us not discuss this complex stable systems carry within them unstable subsystems that pressure the dominant system into disequilibrium and expenditure at a maximal point the system bifurcates into either a higher complex organization or into chaos

Onan mener ingenenter skriver ingenenter snakker ingenenter forstar ingenenter leser ingenenter sovereignty is the refusal to accept the limits that the fear of death would have us respect only unknowing is sovereign

found by a gardener

boring sounds unevolving sounds unproductive sounds lazy sounds garbagelike sounds these infinitely divided sounds are scattered everywhere each sound is junk language as a Labovian system which far from being defined by its constants and homogeneity is characterized by immanent continuous variability letters are to words what atoms are to bodies heterogeneous deviantly collisional transmorphics
awake the monster in the basement of reason

align letters to make them into words
mechanism of erotic paradox

language is the struggle to contain the errant vivacity of

unstable lettristic micropedia

heterogonous heterologous as in ants
heteromerous

having unlike leaves on one plant

wedding of the incompossible
datatopia

the universe is energetic and the fate inherent to energy is utter waste
language is farter the consquence of a seduction bp acoustil sirfaces and surfarce insiluates Tietzsche's thingink Zurothusta cooks and pees

in notation

papers strewn across the floor

crepusculum vespertinum
crepusculum matutinun
t he liminal nature of the human being

l'infrangersi della parola poetica
sonic bodies
libertine bodies
proprioceptive bodies
microbodies
bodies both within and without writing
Borofsky always numbers its works
Bohr and quantum physics

in the infinitely minute world the very act of observation
dangling metaphysics
I don’t want to enter this risky world of discourse I want nothing to do with it insofar as it is decisive and final reading as a silent production the drift across the page the metamorphosis of the text effected by the wandering eyes of the reader the improvisation and expectation of meanings inferred leaps over written spaces in an ephemeral dance insinuates appropriates poaches pluralizing the play of spaces a different world slips into the author’s place to get rid of language itself delirious mispresentation criticism is futile every page must explode Aragon’s suicide form as the temptation of discourse to arrest itself to fix on itself to finish itself off by producing and appropriating its own end

constellational materialism
dialectics at a standstill
the castaways of the alphabet

to paint is to destroy what preceded

I never try to make a painting but a chunk of life

a scream
sovereignty’s object being impossible it nevertheless produces an intense movement of expenditure that tears system and subjectivity apart designates the movement of wrenching violence that animates the whole dissolves into tears into ecstasy into bursts of laughter and reveals the impossible in laughter ecstasy and tears it is the sovereign self-consciousness that no longer turns away from itself

hexstr = "B8DA3";
so many immutable things lose themselves become undone communicate

zum trotz 1
zum trotz 2
zum trotz 3
zum trotz 4
zum trotz 5
zum trotz 6
zum trotz 7
zum trotz 8
zum trotz 9
zum trotz 10
zum trotz 11
zum trotz 12
zum trotz 13
after all philosophy does not transform the world into something said
the theoretician will follow the artist and fail to explain
libidinal materialism
Merz connected by a kind of umbilical cord
an Orgy Mystery Theater including all five senses for one week directly involved with the flagellating wall Entstehung the violent impulse to escape Leibniz’s Monadology a poem an ogive trajectory or planar crinkle these choreographies of folds and detours lead back to the skin that most quotidian
and insistent organ enveloping us the fold is antiextensional antialectical intransigently inclusive the Baroque the inside as the operation of the outside a term implying both a body’s tendency toward movement and an essence’s inclination to existence

the multiple is not only what has many parts but what is folded in many ways between fragmentation and entanglement

‘onymy

was flamboyantly theatrical a heavy drinker engaged in roaring disputes in public
as far as I understand
this is how they explained it to me

cyclicality and systolic-diastolic regulations
chalkings on pavements and walls

plication

the capacity of the calligrapher to hold its breath is reflected in the movement of its hand the ability to translate and elaborate thought not the instant of transformation into thought but the moments preceding that thinking the groundlessness and emptiness of language and its representations without any negativity
normally onebreathes instinctively
by the movement of its own tissues

HCE

Olsen a fat man libidinal lexicography

what is the first principle
if I should tell you it would become the second principle

immediate experience is the phantasmagoria of the idler
Bach’s music as the only proof that the creation of the universe is not a complete failure someone claimed idleness as distinguished from leisure etymology as the reversed momentum of derivation seeking to cancel out change and absorb difference in the myth of a hygienic return to a settled truth in origin
I have outlived philosophy and aspiration outlived life itself but I have at least returned from the delirium of these words

obese Olsen

Olsen the plump
the novelty of everyday life where nothing is new
whether art is really worth bothering with anymore
whether art is different from any other kind of material artefact
this third meaning
Taoism and Mahayana producing Zen
that intellection cannot absorb
indifferent to what the signs signify
Artaud wants a theater where repetition is impossible
la parole volee the joyous wandering of writing
written during its imprisonment
desperate for silence for anything sheer
Klossowski another major and excessive sign

Johnson reads selects marks extracts and then names in order to the concept of
ecriture of writing as trace does not contain a condition for the apprehension of
materiality signification in Derrida's thinking is inveterately antagonistic to the
grapheme's stubborn materiality

articulated languages are parasited breaths

what would it be like if human beings never found the word that was on the tip of
their metal coughdrops I don't know how I don't consider and I don't particularly
locate the essential being of language
cannot be anything linguistic

thirty of Sade’s seventy-four years spent in confinement
confined to a Liebnizian mathesis universalis of evil

the ego and object are simultaneous hypostatizations of interrupted flow

direction not concept

stmt.close(); if you know how to read

the bird’s delirium does not interest the trees
of the rubber tulips

chickenish interior

the gravitational pull toward the left margin of learned indentation of repetitive line making left to right left to right left to right left to right left to right it fucks a goat from behind while being flogged the goat conceives and gives birth to a monster monster though it be it embuggers it it fucks the nostrils of a goat which meanwhile is licking its balls and during this exercise it is alternately flogged and its asshole licked I intend to be an artist from tweedledeedumms down to twiddledeedes

mannequins pause
all we are its bisaacles
deprofound souspirs
for its muertification and uxpiration and dumnation and annuhulation
the eatmost boviality
goddinpotty for the reinworms

sprangflowers of its burstday
I should like humanity to be seen as so many comics in a theatre at whose antics everyone may go to laugh Deleuze ignoring the arborescence of an uncompromising material ontology of repressed and gregarious desires behind the voice in the ink gurgling no sperm reason is rotted to bits in sponge-space life is infested by death terminally infiltrated by the unsuspendable reality of its loss only fuzzy sponge zones a system of apertures and appendages whose surplus value is pleasure in discharge Enlil finish us off there is nothing real about crime there is no veritable crime no real way in which to violate a nature which is always on the move a totally virtuous universe could not survive for even a minute nature creates order from disorder and without disorder would never accomplish anything Mot
but silence requires that I go on talking

  catamite
  pederasty
  nympholept

words can be granular

Ein Sof from itself to itself within itself  this autofellatio

Andromedan wave
M31
two and a half million light years away
Onan the illiterate who writing gibberish nonetheless does not write philosophy has no other pertinence for us other than its relation to Kant they claim a paradoxical theory of communication as the height and intensity of a noncommunication a materialist poetics of formlessness performance is the perforated seam that tears into vociferations the restrictive sense of presence in Derrida’s theory of speech is prosthetic that wider domain of vociferations grunts screams growls the entire foundational animalic strata of voice and presence that connect to flight loss becoming heterogeneity and heterology what is suppressed is nothing other than ontology’s own paragrammatic domain
this revenge on meaning
not to overemphasize to be significantly sure thirdly and in fact without
_presupposing yet there is it is clear that of what it calls fails to acknowledge
moreover we thus return to our are less crucial than or can be interpreted as focus
on the alleged an of say or taking that term in its broadest sense and this secondly
follows almost necessarily applicable to for its claims there is never any doubt that
we are left then the fact that the we are thus led from in short but only insofar it is
ture that however we are beginning to see that though it may have concludes that
the text’s destiny to precipitate fuel and thence to disappear
Pythagorean intervals
monophony
polyphony
homophony
and proposed instead the term pantonal
the symbolic will be left behind and art refused in favor of the real play creativity
self-expression and authentic experience will recommence at that moment
language as poetry poetry as action action as futility
leaching out from the intersection

becoming is an escape the body-in-becoming develops a new sensitivity converting
constraints into opportunities translating the body into an autonomous zone
effectively enveloping infinite degrees of the body is abstracted in a way that makes
it a singularity so monstrously hyperdifferentiated that it holds within its virtual
geography an entire population of a kind unknown in the actual world
ugly and futile
cunts pricks and asses succeeded one another as swiftly as our desires elsewhere we frigged had but to discharge and new ones materialized between our fingers our clitoris'suckers rotated with the same speed and our asses were never deserted in less than three hours during which we swam in unending delirium we were ass-fucked one-hundred times apiece and polluted the whole time by the dildo constantly belaboring our cunt there are many ways of leaping

the relationship between thought and suicide

this is all an immense semantic mistake necessary nevertheless Schopenhauer's noumenon as an energetic unconscious history the mythological Shatakratu reinterpreted

what I am about to do with you is nothing more than anyone could do and yet it seems that what I would do the gods themselves could not invent
speech involves sounding
scription involves imaging
words exist only provisionally
which is the same thing as saying or writing
that they do not exist

take this written word for it

Sade sodomizes reason exploiting its syllogistic cavities and conceptual protuberances Litanies de Satan

weevil

Baudelaire’s rebellion is always that of the asocial human it is an impasse the only sexual communion of its life was with a prostitute where the index and middle fingers are thrust into the vagina while the pinky is jammed into the anus eichi-teki sekai all art as symbolization is rooted in the creation of substitutes surrogates for something else by its very nature therefore it is falsification like language and numbering art too must necessarily carve up the wholeness of life into discrete alienated objects thus freeing them for human use as such modern human life does indeed imitate art in its reduction of the whole of life into a collection of abstracted and hence utilitarian things to be manipulated and destroyed in the service of other reified abstractions such as this statement

paraparetic poststructuralism
perhaps the problem is the listener
Asanga and Vasubandhu not understanding Descartes
a philosophy of Nature based on unrelenting movement a materialist ecology based upon perpetual motion and annihilation
is this all toward clarity
this rehearsal

or some accumulate
nothing is essentially born and nothing essentially perishes all is but the action and reaction of all is all like the ocean billows which ever rise and fall like the tides of the sea ebbing and flowing endlessly without there being either the loss or the gain of a drop in the volume of the waters all this is a perpetual flux which ever was and shall always be all this is an infinite variation a thousand thousand different portions of matter which appear under every form are shattered are reconstituted to appear again under others again to be undone and rearise existence is everything Broodthaers also tossing dice

measure this text in Hertz and undo yourselves in the process

the universe begins to look more like a great thought than like a great machine

I serve Nature's laws in acting in consonance with the aims of perpetual destruction Nature announces the temporality of this text is variable

Onan practitioner of the fingertips

propitiate Shiva with a linga
suck it sterile

regret nothing but that we are unable to do enough lament nothing but the weakness of the faculties we have received for our share and whose ridiculous
limitations so cramp our penchants and far from thanking this illogical Nature for the slender freedom it allows us for accomplishing the desires it inspires in us let us curse it from the bottom of our heart for so restricting the career which fulfills its aim let us outrage it let us abominate it for having let us so few wicked things to do and then giving us such violent urges to commit crimes without measure or pause

I want to hear all about Anna Livia

Nietzschean atheology confused with the deconstruction of Derrida
Nietzsche's irreducibility to deconstruction
Derrida was never their Nagarjuna
if there is something you want to protect attack it with measured vigour thus investing it with replenished force and preempting its annihilation
the phenomenological fetish with awareness is alien to energetics
despite a baffling Teutonic inelegance and obscurity
despite a ghoulish technical jargon squirming within a tortured syntax
despite
if deconstruction spent less time playing with its willy maybe it could cross the line

for twelve radios

Sade's rage to write a violence which all the excesses of a proud or ferocious imagination can neither exhaust nor appease

Onan the pleonasmic
we all laugh

an activity the essence of which is movement
Golgi apparatus

this liquidating writing would enact a sacrificial abolition of the fixed in a radically contentless system of perpetually overturning signs

my driving force is an ink-sperm equation that demands the sublimely futile effort to write what cannot be written whatever have we done

jissom slopping out
twitching of muscles

pulling
dead around the nipples

exploding into laughter

as a child Guyotat masturbated constantly while writing
pulling legs together

of smeared

repetition as difference without concept
Silenus laughing
Ouvroir de literature potentielle
influenced by Roussel
only the landscape is changed
and demented roosters
exegesis of failure someone said
philosophy and prostitution someone said
the refusal to procreate someone said
intuition as the transportation into the interior of an object in order to coincide with what there is unique and consequently inexpressible in it

the calling into question of my spontaneity by the strangeness of the Other
nature understood as stochastic forces in perpetual movement

or carnal kinetics of writing
or semantics of blasphemy
or phrase propulsion

Joyce ends Ulysses with a soliloquy unwinding in a forty-three-and-a-half-page rush of nonpunctuated phrases
the earth is full of sound and I seek silence
the thinker is the thought
this gargalesthesia
there is no Buddha no Dharma no training and no realization
the paragraph is a unity of quantity sentence length is a unit of measure altered for effects of torque or increased polysemy and ambiguity
infidel
knowing nothing about the creature I am or what kind of thing I am sentenced to search

you come to punctuating my discourse
whereas propositions are bound to both cognitive and rational orders the phrase is eventistic and considered as occurrence the phrase escapes the logical paradoxes that self-referential propositions give rise to the answer of style

a meaning of time/space more than a meaning of words

a sort of madness at the heart of language

language now is a parasitic organism that invades and damages the central nervous system modern humanity has lost the option of silence reason tells me that this is impossible are you getting this pointless point running off phenomena in both senses of both words the fluidity of the mind thought as the blank part of the text meaning nothing someone claimed the ear is the delicate skin caressed and irritated by sound an erogenous zone exacerbated a materiopneumatic assemblage if intersecting bone liquid cartilage and tissue to restore words to the noises that give birth to words

onanistic sialagogue

the Dionysian enactments of Herman Nitsch complete with dripping animal carcasses and blood-splattered stage the self-mutilation of the Vienna Aktion group that culminated in Swartzkogler’s phoney self-castration the extreme physical
submissions of neurectomy

though there are still some unknown glyphs
Krishnamurti the anti-guru
a matter of immediacy and spontaneity of experience
there is no such thing as correction or premeditation
Bachelard’s philosophical reverie
Bachelard’s dispersed philosophy
Bachelard’s polyphilosophy
Bachelard’s incomplete philosophy
Foucault can be seen as completing and correcting Bachelard but
we don’t give a fuck
Bachelard’s poetics of error
Bachelard’s treatise on sottise
Bachelard’s rupture epistemologique
the mere consciousness of another person is disturbing not to say

the blissful search for pulsional incidents the language lined with flesh a text
where we can hear the grain of the throat the patina of consonants the
voluptuousness of vowels a whole carnal stereophony the articulation of the body of
the tongue not that of meaning of language

noises represent the background the inarticulate the disastrous the decisive

the optophonic and the phonetic poem are the first step towards totally
nonrepresentational abstract poetry

clipped words lexical hybrids neologisms fragmentations

one can read a word backward and then one gets a deeper meaning
I do not hear the scream I am the scream
zaum is not language but a species of phonetic excrement

Ball’s poetry without words
maggidism

theatre of energies

vaginal socks full of eyes
anadipsia

a socket
Dubuffet against Greenbergian opticality
the sum of the parts does not equal the whole
Dufrene’s cri-rythmes
Wolman’s megapneumes
Brau’s instrumentations verbales

Dionysian economy is the flux of impersonal desire perpetually reenergized in the pulse of recurrence in the upsurge of new realities

Mozart’s pornographic letters to friends and family
Mozart before the age of ten
Mozart writing its own Requiem
nothing else is of interest

philosophy is a machine which transforms the prospect of thought into excitation le poeme c’est moi of the artist being kicked down a flight of stairs prompts conflicting responses spontaneity is the true mode of being of individual creativity creativity’s initial immaculate form one hand clapping
idle Yoshida Kenko its head up on a board for relaxation words were lost for the sound the ballet of captured fish had inspired a dance of microvocalic particles and buccal instances had the sound of life squirming in all of its articulated movements

I cannot get back to sleep time drags on
to paint is to burn one’s earlobes
the empty photon

what kind of person I am sitting at home reading books going into a frustrated fury
about everything and then going to my studio to adjust a red to a blue
get rid of all those bits of paper whole torn folded or not it is the body that is poetry
and the streets
this incestuous
the transmission and retransmission of asignifying nonrepeatable energies in a
collectivity without preparation or forethought
and Derrida identifies chaos with an open mouth

I had a thought I have forgotten it in its place I write that I’ve forgotten it
our human frame our gutted mansion our enveloping sack of beef and ash
ritornello

malodorous flowers
mammillation
myrmecophagous
monoecious
Mohorovicic discontinuity
mayonnaise and eggs
mbira
Maia
this miscellanea
morph-
mythomania
Mohs scale
mu
musquash
Metazoa
Moloch
methyl methacrylate a colorless liquid used as a monomer in plastics
masticatory

forgetfulness in the psychopathology of everyday life

what matters is not the enunciation of the wind
but the wind
Nataraja the cosmic dancer

ethics and aesthetics are one and the same poethicality someone said the
nakedness of chance is obscene and disgusting in short divine replacing ontology by
an ethics of radical alterity what hampers communication is communicability itself
rejecting traditional forms and methods of composition
there is no “other”
tricycle
trinitrobenzene
trinitrocresol
trinitroglycerin
picric acid
trinitrotoluene
codon
Cage intentionally emancipated from intentionality

it makes me lie on my back and it sits on my stomach and squeezes my breasts together so they're nice and tight then it slides its hard dick into my tits and fucks me hard

pulling the carpet from under us

an old text is a blank for new things

sutra suture
form is emptiness empty of form

this enfant terrible
this succes de scandale
this poete maudite
le paradoxe ne marque plus une deficience
-cephalous

Marisaldi installation view
a vast detournement of preexisting elements

I am interested in the way a page of writing flies off in all directions and in the reticences the resonances the lurches and all the larvae you can find in a book

Bacchi plenus

a liturgy of reproduction

a liturgy of feigned nomadology
it was its wish and endeavor not to make a single quotation however the injection of liquid into the rectum through the anus for cleansing as a laxative or for other purposes

endo-
Endo’s bricks and mortar

it is the essence of art to signify only between the lines an ontological brink where the head as meat is a human becoming animal

plagiotropism

readably unreadable
sensation and the nonsensical

Artaud exile / Blanchot exile / Kafka exile / van Gogh exile / exile Plath / blobs and smears of exile / Mishima seppuku / ningen shikaku / from rock to pony steel plastic polyurethane / fuck Sparta / fuck Alexander / fuck Heliopolus / Moguls / Cortez / the Church / Descartes / Mein Kampf / American defense logistics / and where has it taken us / 30,000 ascomycota left without breakfast / deuteromycota crawling toward land / basidiomycota distilled in the pool / zygomycota abrupt in Africa / we wash ourselves with the sun / we lather up in mud / oh Maximus / excavate Ethiopia / Somalia / Mogadishu / Rwanda / but Reykjavik alone / death on Orkney / excavate Xiapeng up the / Khmer Rouge up the /
Onan the malformed

information hacking
information processing
Mixolydian and Phrygian among others
the joining of two apparently unjoinable realities on a plane which in appearance is unsuitable to them

scribere < to write if you are knowing what I mean
writerly writing as resistant to habitual reading the novelistic without the novel
poetry without the poem production without product philosophical language proceeds as if through a labyrinth through language itself proceeds to the limit and to this opening where its being surges forth but where it is already lost completely overflowing itself emptied of itself to the point where it becomes an absolute void from word to sign from writing as metasign to writing as writing from poem to text from semantic productivity to libidinal intensity and general economy absolutely incomprehensible if I were not forced to confess that I suffer from a morbid horror of the pen and that this work is for me an experience of sheer torture aulos not cithara
I have never found it by looking writing I have surely betrayed it already

is neither a word nor a concept

sruti is not smrti
Perotin and Machaut while Bach and Mozart barely
ars nova and nuove musiche long before
at least in a certain sense
or no distinction between phenomena
it is because it has no definite form of its own that it can so freely act in every form emptiness is concretion
what of ultrasound
what of infrasound
what of ultraviolet
what of infrared
the mind is a mad monkey without any object of concentration
if you meet the Buddha kill it
knowing is delusion
leap into it
make everything into one single koan
not what does this piece of writing mean but how does this writing work
Luddism as the open play of signification as the free and productive interaction of forms of signifiers and signifieds without regard for an original or ultimate meaning the text as a game affording both author and reader the possibility of producing endless meanings and relationships
value generated by an aggregated group of working parts for immediate investment
writing foreign to language
containing all words containing all desires containing all tastes encompassing this whole world without speech without concern
prior to the universe there was tad ekam
let’s get this over with once and for all
that penises signify nothing
that vaginas signify nothing
just as the last thirteen to fifteen words signify nothing

poetry is always the opposite of poetry someone said
palynology
Onan without teleology
a lump of testicles and jelly

libido defies utility

never heard of post-Analytic philosophy either
never heard of Habermas
absorption of the artificial
academic cephalalgia
one morning one of us had run out of black and that was the birth of Impressionism

but leave that to that

we believe none of that
nothing for it nothing for it I must play the deaf mute and batter my head against the walls yes and all for an art that eludes me and will never encompass all the
terrible things I have endured for its sake you are wise not to give yourself over to painting as I do Hui-neng the illiterate

encephalopathic

the graceful wary movement of the Japanese line
smeared with horrible colors
void run() {

public static void main(String[] args) {
    prt();
    doDataConversionExample(); still readable

    obvious emptiness

    this dance is danced these mysterious wanderings played out
    my existence my decay

    a prokaryote is more beautiful than the Victory of Samothrace

    writing shares in the subontological delirium of the universe and primordially
    expenditure loutish it is impossible to make clear the aim of a work of art by means
    of words and this assertion is also correct because the artist itself can never either
    grasp or recognize fully its own aim
resembles a stillborn child

the psychic improvisation of scribbles
to improvise nothing but improvisation itself an impossibility

nature is dizzyingly talkative its belt unbuckled and open at the waist

they observed how each of them had seven bodily holes
Pan Gu creates nothing
and of course Li Xuan had a club foot

farctated Onan
Merz cut out and glued
indifferentiation does not equal zero my translation
there is
only absence and inanity in me such laughter the difference between the surrealists
and myself is that I am a surrealist

the immobility of a pebble
mutilated after death

I deal with painting as I deal with things I paint a window just as I look out of a window
someone said
that the idea exists without ever having to open the book
painting was not invented to decorate houses
everything is motion there is no fixed point in the universe
I am not aware of what I am doing
no separation between subject and object
Buddha misunderstanding desire and thus life
composites of numerous transitory and interdependent phenomena
as soon as I speak the words
precisely because they are words

speech is always
stolen

every line is the experience and perception of its own realization
wrapped in fabric and 36 miles of rope
excluding greenish petroleum mixes
excluding palatial
into transmuted feces
these cinematographic acrobatics

blue has no dimensions
a canvas is never a canvas

pretentiously acting in the gap between art and life
porphyroids do better

all painting is accident someone said
each work a whiteness
all art is merely a process of going round and round something inexpressible like a
record this kissy thank you Talbot art is a duet between the artist and its medium
dimethylamino methyl diphenyl butanol propionate hydrochloride propoxyphene
hydrochloride gelatin magnesium stearate silicone starch titanium dioxide in the
making of art it is doubtful whether aesthetics has any value

there is nothing to say
someone said
life is movement everything transforms itself everything modifies itself ceaselessly and to try to stop it to try to check life in midflight and recapture it in the form of a work of art seems to be a mockery of the intensity of life

junk and rejected odd objects

looking into a white cannot dissipate skipping and splitting a thousand holes someone’s reversals to wipe foreheads with iodine and skin a mouse scrambling as it falls consciousness jumps through whitelessness in circular encircling itself in febrility
the pseudobiological cycle of production consumption and destruction

a symphony of digital errors that

sculpture is something sculpture has to possess its space the piano is taboo it has to be broken

artists leap to conclusions that logic cannot reach since Duchamp the artist is the author of a definition

DAS SYNTHETISCHE MISCHGEWEBE

works of art are analytic propositions they provide no information whatsoever about any facts

a work of art is a tautology

discursus/discurreere

life dissolves into poetry poetry dissolves into Nothing
he kissed the plump mellow yellow smellow melons of her rump on each plump melonous hemisphere in their mellow yellow furrow with obscure prolonged provocative melon-smellonous osculation fabric expresses the unique quality of impermanence Jacques de la Villegle tearing down posters in Paris we just see the tree affected material reveals its entire being how you explain a picture to a dead hare Aus den sieben Tagen the particular odor of schizophrenics not sarangi but and reading but neglected other subjects and dropped out of school at sixteen beauty cannot exist without a flaw
movement takes place in holes
the Tao cannot be conveyed either by words or by silence
decollage focuses discussion on reasonability and absurdity by extracting daily processes from their customary context
insignificance as significance as asignificance

and then it just went on and on

Onan the grandgousier
cleptobiosis or edacity or lestobiosis or parorexia or phagomania or tachyphagia

if Serra manages to catch the falling lead but didn't
we hit each other alternately in the face until one of us stops
we called it sculpture because
Bourdieu quote
emptiness and bliss
Agamben collaborating with Deleuze
l'essere qualunque
poststructuralism still complicit with
poststructuralism still complicit with
poststructuralism still complicit with
afraid of the Eastern abyss
Eastern bliss
the counterfeit of a book which cannot be written
holy Nietzsche holy Bataille holy Artaud holy Blanchot holy Deleuze holy
Manifesto blanco academicized
Group Zero academicized
the universe improvising itself continually

Schoenberg dead
Boulez dead
turntables feigning death

I have news for you verse has been tampered with

the movement of thought is unrepresentable improvised writing is impossible and while we’re at it thought and writing are both impossible this sentence impossible where you can go insane and commit crimes who still considers itself very likeable ecstasy linked to knowledge let us try to plumb the mysteries of technique so deeply that people will crowd around and swear to heaven that we have no technique the morbidly melancholy Baudelaire the Rimbaud who abandoned poetry for the active life the alcoholic Verlaine greed for life is the reverse of a fear of life denounced by the Nazis as degenerate vast emptiness nothing sacred Vasubandhu and Asanga thinking about themselves the unavowable community the coming community the inoperative community Onan the protozoan producing asexually Hui neng tearing up sutras suddenly in the South with nothing to cling to sometimes I feel like hopping out of the window down four storeys when I’m half awake I die many terrible deaths but I know that I shall come into divine bliss again nevertheless I’m going to throw myself under a train so its wheels can run screaming into my serene skull into a momentous grand death
Althusser reading Marx
Lacan reading Freud

sound pressure
a philosophy tuned to the singularity of what happens
post-Continental philosophy still complicit with
largiloquent
longiloquent
an artist must be so much poet natural scientist philosopher
Klee’s works grew increasingly lapidary and more like writing
the Dadaist suffers from the delirium of the human delusion of grandeur
leafing through a German-French dictionary
where pigments are applied directly to wet plaster
and draws on a wide range of sources
though it is uncertain as to
a children’s word for hobbyhorse giddyup Hottentot
against the compulsory form of the school essay
Homo Ludens
something like this
why would anyone ever want to read something like this it stammered

and it did stammer
illiteracy presupposes literacy
Onan is dumbfounded
Onan remains dumbfounded

art is inexplicable as life undefinable and gratuitous art has no message one cannot formulate the expression of art in words just as one cannot paint the expression of a word such as the word “and”
R.Mutt not playing Go
Tu m’ the Duchampian Italians less and less reliable
and stopped painting

frottage
autopoiesis
beauty will be convulsive or it will not be at all the shock and consequent nervous breakdown to which experience of nature is nothing but the struggle between my inner being and the outer world in the distorting mirror of art reality appears undistorted chance is a misunderstanding of anguish the only real end of anguish is the absence of an answer
ostomy

and a stain

my yellow ostrich stuffed with cotton
from hole to hole

yolk an oleaginous

snug to the snug

to the bulb

to wallow in the soft
the handwriting of the artist

the loquaciousness of line
the frenzy of gesture
a picture plane covered with energetic swaths of paint and scurrilous graphic ciphers

like an inclement sun
with diabolical inks and puddings

suffered escape hunger persecution loneliness self-destruction attacking the canvas or sheet with a brush scratching through the paint with its handle

from caves to walls to Pollock to

criture feminine
criture automatique
criture artiste
la tache
l’art informel
un art autre
a puddle of urine
the flaneur opposes etudes
branchings sinuosities proliferations growths

of biological micro and macro structures of telescopic nebulae of animal cadavers
Fautrier l’énrage

dismembered decaying bodies
how the sun burns profusely

the anus leaks away

I am caught in thought excessively
the string that lends no escape rewrites what I was about to say
and it was precisely this
at this juncture
that I thought to begin
but was removed

in plain materials in the commonplace things of everyday life in the banal existence
of human beings animals and plants
chalk scribblings made by children on pavement
Zen's predilection for paradox and intuition
for illegible shū-ji barely a haiku and any sudden koan gardening stones and sand
for Nagarjuna for Dogen for Nishitani for Bhakti for Tantra for Jain for Mahavir
for Chuang Tzu for the way of the flower for the beauty of omission
no elimination
no production
no destruction
no eternity
no unity
no manifoldness
no arriving
no departing
regardless of the exact nature of Onan spilling this seed to the wind
poststructuralism still complicit with
for a complete untranslatability into Western terminology
for the nonrecognition of no terminology

prestissimo

as far as the superiority of the scholar or the precious sophisticate I have my doubts
furor poeticus
Mona Hatoum installation view
Eva Hesse installation view
Hannah Hoch no comment
paintings made of the original monochrome ooze without variation of any kind
whose effect would derive solely from the many types of sign trace and vital impression which the hand leaves when it works pulp the glance is very mobile it leaps quickly from one object to the next flares up and goes out a thousand times a second stops and begins again then intermittently it continually turns going off into
emptiness taking and giving and taking and it incessantly emits its filament which breaks off and is reknotted and whose ends dangle down all over the place if it never stopped along the way art would exhaust the movement of chance chance is not capable of dawdling tar cement plaster and stones plaster cement sand and clay paint rags scraps and stucco Iqbal and Bergon’s account of Iqbal’s texts dancing improperly Nishitani critical of Descartes Nishitani and Meister Eckhart and Heidegger and Nietzsche Sankara and Spinoza’s account of Sankara and Kant’s distinction between Sankara and Plato’s account of Sankara and Descartes’ account of Sankara and Schopenhauer profoundly Nishida and Fichte somewhat Nishida and Hegel improperly somewhat like that of Kant in regard to a blackboard Nishida and Spinoza profoundly as Mencius and Confucius are to Plato and Socrates neither of which we care about Nagarjuna compared to Hume Nagarjuna compared to Kant Nagarjuna compared to Sartre Tsong Kha Pa and Hume Zedong’s variations on Marx and Lenin neither of which we care about Madhva resembling Leibniz Fazang resembling Leibniz Zhuxi compared to Whitehead Zhuxi resembling Leibniz Chinul resembling Leibniz Xunzi compared to Saussure Xunzi resembling Spinoza Patanjali and Schopenhauer forms penetrate into the picture plane from outside strive beyond its edges describe labyrinthine circles

a dictionary a palette of muds and sop of tufts to smatter and squeege

nevertheless copyrighted

having consumed I am consumed having had my bowels torn from me I am forced to reconcile them with words

the force that dictates the path of the line knowledge as failed quotation knowledge misquoting its object defeasance of siccatives the push and pull of colors usufructuary academia academic uxoriousness academic uxoricide the tension between boundless space and sign-like shape the void and infinity go hand in hand some have said or was that my line the last painting which anyone can make Yves le Monochrome and the invisible painting the black monk

the impossible Gesamtkunstwerk evades us

affichistes
art is an obsession with life
art about art

the material remains the determining factor

nonlinguistic writings serially arranged in lines and columns of numbers letters and calligraphic motions
the game of communication that never ends

the numerical progressions of Pisan mathematician Fibonacci
an erotogenic zone preceding the constitution of the body as an organism
or Ariadne without thread but nevertheless on the move
Nagarjuna reductio ad absurdum
noise as the collapse of time
it is through genius that nature perfects itself as art
more meaning than I can sustain
van Gogh's ebullient brain
nervous van Gogh
nervous Schreber
excess in nervousness in violence of expression
these illegitimate relations
epistemological inertia
this micropsia
this macropsia
I've had enough of the aesthetic work of art I'm going to make a fetish
these products are really just records documents outgrowths of this process of becoming conscious just as products in general are outgrowths of thought
not Johannes but Abraham the Seducer
a blind ceaselessly striving impulse which manifests itself in the spatiotemporal world
of living and nonliving things
avidhutas walking naked among heaps of garbage

Kiefer and Rihm the last Wagnerians uncomfortable in the present
meaning asphyxiated
sopping itself dry
cephalopods without probable cause
before recovery of its skeletal remains

how can writing aid memory when it depends on memory
once something is written its memory dissolves

Ubermalungen from multiple stab wounds
Rainer and Nitsch and Runzelstirn and Gurgelstock the excrement that propels us

Basquiat the writer
a period of crisis in which everything has become questionable is nothing new

Taaffe’s newer work
conversation in a garden or Rosso even

life activates thought and thought affirms life

what is art who is an artist what makes art
a bicycle wheel someone said by not saying it costing someone a bicycle wheel

Onan the partial apodal the aplacental the aplastic and all of the above
Onan against apodictics against apodosis against apologia having never even
ergo against eristics
no need to apostrophize alphosis
fucking quadrumanals
forget that
fucking quadriplegics whose phonotypy confuses even the body
confusing allomorphs with allophones
confusing amentia with amentia
lost in no planetary nor disalignment
Onan enjambed with aposiopesis
englutting apocryphally
Onan's azygous plagiotropic paradoxically homothallic equiseta
Onan plunking parallactically
Onan the plagiary without eggs or piggies but with a net
heinously plush penetralia
phoney grooves for feeding
  Onan the quaff

phosphaturia
azoturia

paramecium pissing itself

and the like I shall not repeat ourselves
no part of this work may be reproduced or transmitted in any form or by any means
electronic or mechanical including photocopying and recording or by any
information storage or retrieval system
6,000 feet above sea level and higher than all human things
the as yet undetermined animal
the finger that points to the moon is not the moon
and fukasetsu and tongo and
Giacometti summarizing all the postures and glances of the world
but we do not care about Sartre's opinions
even though this has nothing to do with Sartre or its opinions
the future is an invention someone else said
form remains formless
and to think that it has taken years to realize the possibility of that phrase
Tinguely's requiem to the movements and stereotypes of the homme·machine
the question of improvising artifice

improvisation nothing but artifice
accumulation of cans

odalisque

pack

age in a shopping cart
compression of a car
twenty-five Marilyns
dolomite cut
broken
displaced / replaced mass
anthropometries
fat chair
yard
plaster surrogates
Salle
Spero
Spoerri uninvited to dinner
Schnabel
head of a hostage
Pipilotti’s fault
spatial concept
artist’s shit
polyuria
untitled
untitled
untitled
untitled
untitled

the Pink Panther imitates nothing it reproduces nothing it paints the world its color pink on pink
sank its teeth into its own body as a primordial prelinguistic articulation chance summons a chaos supposing a chaos could be separated from itself the immediate expression and actualization of the present at every moment termed social sculpture

Onan a universe of consumption and expenditure igniting neon lilies arriving as a skull

its petrification countered only by a tiny implantation of grease

is misleading
my throat my walls of legs and plaster is misleading
my dog spread open on your bench my dog nailed to your bench it stares at the wall my fertile greens molested my finger my finger touches your hole my tendrils sniff your pretty hole my blossoming spits at you my eyes pull back my last chance to
speak concerning your behavior my limp puppy belch my mouth sewn up my cancerous jelly my gasoline cakes I distrust your fondling I remove you from my mouth I distrust all fondling I remove your feet from my face I distrust your hands I remove your hands from my mother I open the faces of your cut feet I distrust all motion I remove your face with egg whites I let hamsters touch I allow hamsters to speak amongst themselves I distrust all motion here alone I caress my feet I allow them to touch I am content I allow them to walk I am happy I admire the ten little toes and chuckle they embrace with pure intent it is as impossible to represent in language anything that contradicts logic as it is in geometry to represent by its coordinates a figure that contradicts the laws of space or to give the coordinates of a point that does not exist the splinter gapes to a face the pale is empty and half empty forces a pregnancy I discover jigsaw puzzles I remove my feet with razor blades I remove all attempts at removing my feet I hold a deadening wet in my mouth and forget the sound is warm I am calm here like white sandpaper my finger is numb all holes have been touched without exception and they are numb numb in this pink dress I have swallowed

for a long time I have been rejecting almost all books with a feeling of disgust
time as an amorphous flux in varying projections
space as an amorphous flux in varying conjugations

ptomaine
ptosis
ptyalism

pornography mistaken as pornography merely
aesthetics mistaken as aesthetics merely

pornography as the aesthetic par excellence
the materialization of aesthetics par excellence
even sound can only inadvertently

even sound a propinquity
even sound an unauthorized proxy

terror and horror destruction and destroyed tortured human and gutted animal are present not sadistically but dispassionately
thus is reality

some slightly gnomic indentation
pulchritudinous pudge

and so on
language is a virus someone said
or thus is reality and so on
Soutine and Modigliani sitting on the floor encircled by bowls of water a gnat inside
of its ear this species of bovine satisfaction
or proptosis

or discombobulate
or inflammation of the canthus

Mongolian sheep burning yellow books
so many gods and goddesses jettisoned from the primordial chaos
their music thus produces an unsettling quality not only on the basis of sensory stimuli but on epistemological grounds it's not just the frequent visceral sense of foreboding like that moment on the just before it but the listener's never being completely sure when the various telegraphic beepings and/or rude rushes of digital noise constitute music and what input is causing it

the gerundive status of existence as the only Gesamtkunstwerk

infectious diseases are caused by the activity of microorganisms within the body

a gerbil has long hind legs and a tail

how many words did Godot use how many words should a Dictionary have

actinomorphic
an anthozoan
senile dementia
the libidinal band as having one surface white-hot labyrinthine and aleatory the
bar as the operator of disintensification which in slowing down allows Lyotard to
write its book allows Lyotard the possibility of thought allows the displaceability
and nonidentity of the drives pulsions and intensities to be arrested and given a
designation and signification the bar and the band are nevertheless one and the
same when the bar rotates in a furious aleatory fashion when the bar slows down
always some remainder that problematizes
Mathieu's philosophical interest in the phenomenology of speed and improvisation
and poststructuralism merely proposes nonsense Zen enacts it

a state of absolute emptiness the
multiplicity and diversity of its possible meanings its incompleteness the omissions
which it displays but cannot describe and above all its contradictions
what you have done to the sky
held up a flower and said nothing
of or pertaining to or involving the neural aspects of sensory perception is to
recognize chance is a suicide of knowledge and chance concealed in the
philosopher's despair bursts out in the frothings of the demented

uroscopy
promoting nasal discharge

I start out with an idea that is inside me a nothing promoting discharge
there is perhaps one and only one fatal strategy and the only difference between a banal theory and a fatal theory is that in the former the subject always believes itself to be more clever than the object while in the latter the object is taken as always to be more clever more cynical more ingenious than the subject which it awaits at every turn the metamorphoses tactics and strategies of the object exceed the subject's understanding the object is neither the subject's double nor its repression neither the subject's fantasy nor hallucination neither the subject's mirror nor reflection but it has its own strategy it withholds the rules of the game from the subject as inaccessible to the subject because it is endlessly ironic
decimation of fracto-cumulus
attempting optimum debility
so that the interstice
singing
in rococo meandering

it is the principle of Evil we cannot escape

the object is translucent to Evil
Buddhaghosa refusing to speculate

language in extremis extraneous xenia
newts with real hands
the half of each distance
bewitched by aural lobotomies

thought is not gesture

renders indeterminate both the work of art and our readings of it
this ruination of allegory
or Caligula’s horse
prior to being produced the world was seduced a strange precession which still
weighs heavily on all reality the world was contradicted at its origin it is therefore
impossible to ever verify it this original diversion is truly diabolical even in thought
all literature up to Mallarme and Joyce boring with a few exceptions
all music up to Schaeffer and Cage boring with a few exceptions
all philosophy up to Nietzsche and Artaud boring with a few exceptions
all art up to Duchamp and Dada boring with a few exceptions
all life since Homo sapere boring since sapere sapere boring with a few exceptions
all saponated

we are dying from the second we are born
Badiou against meaning
Badiou against interpretation
Badiou against the object
Badiou against mediation
Badiou against knowledge
the event of Badiou questionable
in Tantra nothing is advised nothing is forbidden
don’t meditate
Onan the gonad secreting gonads
Onan nudging the prostate glands into prostration
the result being largely accidental
Onan the felch
comes about without conscious direction
thought is born of failure
no one knows what a strategy is God itself is forced to tinker
if they are ever to be deciphered
Bataille and The Arcades Project
the universe does not resemble anything
the cerebral connotations of jouissance
Justine fucks at least as much as she is fucked
the universe must be splintered apart
it felt it was about to give birth to a centaur
art does not wait for human beings to begin
or Abbau
or destruc(tura)tion
Onan the scribbler
Onan splashed
by treating words as proper names one disrupts the usual order of discourse
interpretations of interpretation
the subject succumbs to its own objectives
what is more frightening for humankind than play
its headless body hung from the rafters
gutted
the genitals carved out
literature begins at the moment when literature becomes a question
hypothesizing the fatal strategy can only be fatal as well
diary entries beside notes and mathematical calculations
pages taking on the appearance of musical notation
books which present series of numbers arranged in a random flow

fatality is merely the absolute freedom of effects
semiorrhage
there is a fatal and enigmatic bias in the order of things
there is something stupid about our present situation there is something stupid in
the raw event there is something stupid in the current forms of truth and
objectivity everything is expiated in one way or another everything proceeds in one
way or another truth only complicates things

i inhabit a sacred wound
i inhabit an obscure will
i inhabit a long silence
i inhabit an irremediable thirst
i inhabit an abandoned cult

i inhabit the unexploited space
i inhabit the gulch at full speed
i inhabit an absurdly botched version
ascidium like no other
i inhabit a vast thought
i inhabit the debacle
i inhabit in most cases the driest udder

between bulb and bulbil
i inhabit the unexploited space
i inhabit the gulch at full speed
i inhabit an absurdly botched version

the enigma has been inverted previously it was the Sphinx who put to humanity
the question about humanity one which Oedipus is thought to have resolved one
which all of us thought we resolved today it is humanity who puts to the Sphinx to
the inhuman the question of the inhuman of the fatal of the world’s indifference to
our endeavors and to objective laws the object the Sphinx is more subtle and does
not answer

Onan the anandrous
stammering already at the beginning it forced its way on made a new beginning
again stopped short spoke and meditated the exact word seemed ever to be in
request and just then it came with infallible certainty now one felt one had grasped
a proposition and expected a further advance to be made in vain the thought
instead of advancing kept turning with similar words again and again around the
same point yet if the wearied attention was allowed to stray for a moment one
found on returning that one had lost the thread of discourse
to tell you the truth i no longer know my correct address bathyal or abyssal
i inhabit the octopuses’ hole
even if it makes certain of my words sumptuous
immeasurably increasing my plight

when I hear the word “deconstruction” I reach for my pillow

since there is no mind in me when I hear a raindrop the raindrop is me
all philosophers are intellectual megalomaniacs
Hegel is a megalomaniac
therefore typical of Fauvism

all rationality unreal all reality irrational

dead is opposed to chance or death is the child of chance
digress

Kant still asleep dogmatically
measuring out its life with coffee spoons

masturbating the brain deaf

languages should have remained indecipherable
after all it was a curse
chih-chih
there is nothing to do about it
there is nothing to not do about it
asubjective physiology
cursed for heights of literacy
cursed for heights of knowledge
Babblers scrambling about uttering meaningless confusions
literates interrupted by a noise of tongues

if only Aquinas had never written those fucking commentaries on Aristotle
Galileo forced to recant
generalized text

Dion the fake scientist faking art

and when the weather was gloomy or the grey clouds threatened rain its old servant Lampe was to be seen plodding anxiously after
eating people is wrong someone said

existence before essence makes no sense but then again
bourgeois decadence
neutered with explanations
humanity needs what is most evil in it
dimpled cheeks with butterfly wings pasted on
glass buttons and sand move crudely
live dangerously
I am your labyrinth
gl, tr, +R
devorative Onan
academic dysphagia
this borborygmus
Bussotti’s certain notoriety for the visual aestheticism of its graphic scores
attacking the keyboard with boxing gloves
with no set agenda
intense philosophical discussion followed by
alcoholic abandon and sadomasochistic sex
cogito ergo cogito still resolves nothing
Char pulverized
wu·wei does not aim at wu·wei
all superlatives
all excesses are justified by nature
as if justification were even an issue here
criticism and interpretation their own limits
limits are impossible

convulsive juxtapositions
the flower is not visible
again the flower is fragrant
I really do lie down
deviancy became unreason someone said wanting unreason deviantly again

'f=p/a' suggests the linkage between tactical lines and ground where 'f' is flux 'p' is power and 'a' is a representation of surface thus
I will not continue the implications of my transgressing
Sade wrapped in toilet paper
hanging from the ceilings
a noose around its penis
dangling in puddles of discourse
three-cornered room
one wall room
the ventilation plugs away
coitus interruptus

no human without chaos in them can give birth to a dancing star
only humanity can propose that humanity is an invention of recent date
again and again but we will not comment nor add to the commenting

Eshleman stuck in its Paleolithic
strokings its mud

the scent of you hovers like pink petals drops of cream your porcelain of warm milk
of a broken moon spilling itself into you yourself caught in a pulse each nipple of
porphyry its own bloom a stillness every breast a mouthful one body undulating
with the sound of a conch all of a sudden a tide rises in your thighs
impossible ekphrasis
this blindness stroking the fever into convulsions
genre instigates the literary fallacy
if there was definitive being in the world there would be no more chance

Plato’s attempt at a logical definition of humanity as a featherless biped prompted
one of its students to sling a plucked chicken over the wall into the Academy

step by step every petrifaction must get to scream out its history

all impossibly possible

communication annihilates terms
communication requires a defect of fault
Kant unsure of itself
reversus epigonus
sui generis
Foucault the new Kant
Lyotard a Kantian of the third Critique
Deleuze our Kant
sterorously
everything was being questioned anything was possible again
no longer in relation to an other
against speculation
against philosophy
harsa
there is nothing to do
on a field of tangled and confused parchments
on documents that have been scratched over and recopied many times
an aesthetics of existence
life become a work of art
what is is
Irigaray’s poetic polysemic writing style
Cixous masturbatory
real pleasure would be so deep so intense so overwhelming that I
wouldn’t survive it

Beecroft awaiting an excess of presence

Wittgenstein the last philosopher again

distrust of grammar is the first requisite for philosophizing
the world is all that is the case
the world is the atonality of things not of facts
the atonality of things determines nothing
space is illogical
illogicity is accidental
what we cannot speak about we must pass over in orgasm
you cannot know me grasp me seize me
to know me is to be what I am to throw yourself away

to see is to deflower violation by sight someone said
to see is to spill oneself of flowers

one plus one is thirteen
imagine a perpetual idleness and a profound hatred of that idleness

a landscape as intense as opium

dandyism is the last spark of heroism amid decadence
the universe is a site of lingering catastrophes

fell deadborn from the press

poetry this immortal carcass bores me Lebanon is burning it leaps like a wounded horse at the edge of the desert and I am looking for a fat girl to rub myself against on the tram for a Bedouin-looking man to knock down somewhere not meaning but usage
to perform without audience
to perform for no audience
do you suppose Philosophy to be proof against Madness the Organisation of my Brain was impaired and I was as mad as any Human in Bedlam

hypha
the fattest of Epicurus’ hogs

Ackermann installation view
Diogenes with a handful to throw in the face of philosophy

to apply the term meaning to existence is invalid
agreement implies tenure
aseity
it was Hegel not Nietzsche who first pronounced “God is dead” someone said
read it again and again
it simultaneously writes and erases
it simultaneously signifies something and nothing
to think is to write
having killed metaphor
these folds
Kline in black and white
Kounellis' contradictions are all we have
the totality of space is monochrome
or even better achrome
the salivation of these curvatures
as if the philosopher and the pig
Onan devouring death
Onan inversing anonymity
the waywardness ineluctability and aleatoriness of words
to allow thought to disseminate itself
writing as the question of writing
the pure production of mute experience
as far as the laws of mathematics refer to reality they are not certain and as far as they are certain they do not refer to reality
transfixed by compound bodies
animal empyreans
like a flock of diurnal Greek logicians maintaining a vulgus balance
chance is permission to roll the dice without any possibility of repetition
inaccessible
science does not think
art in its deafness jabbering away
I live in solitude and awkwardness
Lethe
knowledge betraying immediacy
force this indifference
masturbation as an actualization that remains virtual
dissemination affirms endless substitution
is not the most erotic portion of the body where the garment gapes
not my line
this symbolic exchange simultaneously an impossible exchange
an exchange nevertheless
the best discourse about art would be a discourse where there is nothing to say
Onan's altocalciphilia
philosophical acedolagnia
springing from some flawed Platonic concept of ourselves
knowledge the hypocrite
Lalla defecating Shiva on Shiva
it does not grasp it does not accumulate
no place to go but here
consciousness as emission
the orgasm of one's self
written words as material objects
clearly you have long been aware of what you mean when you use the word “being”
we on the other hand who used to think we understood it have now become perplexed

the Nothing nothings

an inclination to stay in boarding houses

master of complicated banalities Heidegger's modus philosophandi is neurotic
through and through its kindred spirits are sitting in lunatic asylums some as patients some as psychiatrists on a philosophical rampage by the time of Hume
human knowledge had been reduced to ruins all we in fact experienced was a gibberish of sensations

with a vengeance
Xanthippe
Schopenhauer as the solution to the riddle of the world the will as a universal force that supports or irradiates all phenomena Amaterasu dancing erotically philosophers of mathematics are still arguing over this Hegelianism as the impudence of a scribbler of nonsense Hegel as a flat-headed illiterate charlatan the life of a human is solitary poor nasty brutish and short religion is the faked orgasm of the masses a specter is still haunting itself I am a genius intelligence must apprehend chance chance is the opposite of the desire to know the object of ecstasy is the absence of an outside answer Darragh to intrude my dictionary or some such and Paula Claire just recently without her Baselitz mashed to a pulp these bifurcators nothing more ridiculous than getting a degree in the arts Onan the cum-swapper signal flow nonrepresentational thought nonrepresentational language before and after are in mutual sequence by intending to accord you immediately deviate belongs neither to knowing neither to not knowing we are it wet pigment spreading and soaking onto the paper about any there is no answer to the question differentiation not differenciation except when it’s asleep it thinks all of the time it reads everything everything it appears except what it was required to read for its courses the first thing to understand is that we do not understand the banality of space consciousness is outside the realm of matter
or not

humanity as a useless passion someone claimed

the thing which causes itself
to exist just means to be there you can never deduce it

musical notation has nothing to do with music
Bedford’s Scientific American Piece for
Kelemen’s Compose
Luening’s Rorschach symphonically
Moran’s Sketch for a
post-music in hommage to
including Higgins or even Cassiopeia and de Leeuw or even Simonetti even
Vostell’s Ereignisse fur
creep into the vagina of a living whale

and Homo sapere remain boring sapere sapere remain boring
and language stifles what it is

the dangerous ideas started appearing long before it went mad

flamboyant operas

Romanticism ends in a theory of boredom the characteristically modern sentiment
consciousness has reached the membrane

this evening I'll take enough opium to send me insane

reflection discloses perception-reflected-on

people who understand a thing to its very depths seldom remain faithful to it
in all writing I love only what is written with blood
the writer writes with one hand but what is it doing with the other

I lied to them all of the time as I do to all of you

Onan the ontological aporia
pursued in mental hospital
further exile
fading into scattered fragments
final years of silence
live the text as a body

lemon water chicken water water make me wretch
this apodyopsis their girls
they have bicycle wheel in the pants stain finger become like you I will cerebrum
cerebellum you are nothing you are pollen a molecule woman mouse different from
me found a turquoise plastic found berries I lost a carpet don’t know in the many
drawings pocket in the pocket the pocket robe der orange bendel ist aus einem
verrotteten you sit so still won’t you come ate the I last one there and was none
ravenous lick under my appetite no problem big problem belly-button accompany
me pixilated screen my eyes noisy and I fly on your scream white the screen do you
start your shower time to paint and nails look out the window to read to vomit to
kiss to cook and to die I have moved and now I’m here lashes like a cypress avenue a strawberry pile like the fingernail which favorite insect washed away by tea hour with you my thanks to my heartfelt thanks this afternoon book let me sip it like holy water your penis around my throat gekommen make love tap in the universe and feel different guises supersubjective poetry poetic poetry you could read poems created every day in billions of conversations and humorous dialogues I would like to live in your nose a collaboration among scientists insurance companies and artists task is to contribute to evolution to encourage the mind to guarantee a detached view of social changes to conjure up positive energies to create sensuousness to reconcile reason and instinct to research possibilities to destroy clichés and prejudices time out energy your name high on the silver screen bilder boten friede born in the works in in der folge liess er mich wissen dass wer das leben unrealized for personal reasons ripe technicians and scientists should make art too I do not want to copy reality video has its own lousy nervous inner world quality and I work with a reflection creative expression is a summing up of time so video is like concentrated time you’re swallowed reconquering the space inside the supermagnificent when I’m not acting myself subject matter I’ve never understood amorphous and overlapping subject choose me we marry the subject and I and every now and then I’m being hurled out of the whirl of time and catapulted to my this sponge made up of so many subjects from life comes over me and covers me up can come about by chance subject matter connection certain images that never appear in my work cigarette smoking hatred for carved wood smoke yes the holy holy handbag sie wahren der fahrt sich hin remain on tram for one week push button so my heart explode paradoxplatz how can we really break with homogeneity pure subversion is no longer possible because our reality is too complex and disparate it is already subversive in itself physical space melts into virtual space you could watch people watch themselves watching themselves on big screens was wild the furniture of everyday life nonhierarchical space also acts as a remedy it helps to open up your principal space your mind and body you can also open up your own primary space and expand it spaces within spaces the moving picture itself is always a room within another room pictures or films are the new unexplored spaces into which we can escape levels of memory affect our view of the present moment a magic chamber full of moving pictures or videos means I see emotional interdisciplinary witty cultivated personality constantly changing outfit of art scene colorful very sensuous harmonious soft dreamy world of visions and everyday myths trance-like richly imaginative poetic blurred or distorted allow us
to forget underwater shots with splendid plant worlds a kissing mouth filling a whole screen bare feet in a yellow flowerbed or a naked female body decorated with strass crystals a la Ophelia in a meadow skipping up and down fictionalizing icebergs waves flowers clouds and fire eroticism sensuality sexuality and the female body screaming for help sea of flame naked outsize red couch with two armchairs and a huge remote control and small culture consumer world adult become children soft blue carpet dark room melodious underwater falling into the sea drift between vanishing between kitsch and dream cocky shrill colorful stirs up all the sense humor outsize phallic flower stalk cheerfully smashes the windows of soap bubbles with no respect for technology I ride towards the sun in the computer and with my brain tongue mix the pictures just in front or just behind my eyelids video a compact handbag with room for everything painting technology speech music movement crummy running images poetry hustle and bustle intimations of mortality sex and friendliness psychedelic baby effervescent enigmatic interconnecting of self politics and popular culture eclectic poignant celebrations playing bass flute and percussion all equally badly unpretentiously joy and sincerity unashamed to bring people into the art ghetto dancing maniacally in a breast baring ripped thrift store dress singing to a stationary camera a child playing dress-up unselfconsciously entertain herself breezy jarringly punctuated shifts in speed that break up a couple physically coming together sped up hysterical or slowed down ominous drawl randomly naïve and sophisticated silly and sadistic transform familiar unique meditations modern identity formation childlike awe magical potential highly selective sensual imagery blend catchy accompaniment obbligato accessibly complex vignettes seemingly mundane objects vivid saturated open-ended surreal ill-fitting yellow bikini falsetto warbles watery slide otherworldly clichéd melodramatic mugging presence appears unbound and carefree fleeting profound state of being funky trance flavored absentmindedly hums striding dreamily down an ordinary with an exotic slow motion stroll destruction smiles salutes casually in a floor crack parodying the stereotype of female martyr I am a worm and you you are a flower you would have done everything better help me forgive me quirky sense of humor insinuating surprising spaces unsuccessfully press her way out of optimistic lighthearted narratives serious coquettish and rebellious incarnations pleasure in its myriad forms beauty sensuality intellectual edge rare mixes pleasure and politics as deftly and poignantly if you’ve ever seen a video by you precious colors changing and unexpected perspectives collage mistakes blurriness disturbing stripes
interferences video painting gesture of painting of vision the visual in relation to the acoustic sense searches for a new visual language the screen as the dominant psychological and videotechnical overcharge and underesteem limits of human visions limits of machines mistakes in a personal or if you want a private the mistake in the ideal creates the individual the human body is unrepresentable because it only exists in particularities composed and cut perceive historical and personal particularities of human beings to affect the spectators with their own emotions and psychological expectations human mind and imaginary body gendered attributes digested yellow swimming trunk inside digestive organs stomach and intestines are absorbed and bras handbags yogurt on skin sometimes ironically meant but sometimes a direct sense to open up female experiences political impetus statements with little monitors inserted the gaze plunges come close to the shell tones and voices a mix up between but unlike is broken does not parallel the singing songs pauses dissonances and simulations of reality irritates creates pictures of preexistent images in our imagination what is more important is that we try to find the directness of naivety again and to unite it with the skilled know how nearly linear sensuous relation between a woman and a woman sexuality camera dives in the liquids of the body directly over the skin I want to face the spectrum between the hyperreal pictures of the body and the unspeakable emotional pictures and sound which result before and behind the eyelids celebrates menstruation image for body energies our eyes are blood driven cameras the tape expands in a tableau of daily movements and energies structure and repetition but the luxury and plenitude generate a stream of images associations and sensuality analogous to the real female life visual journey travel to nowhere travel to nowhere nowhere to you deep inside protheses of the eyes for all human senses a self-portrait a mouth is enshrined imitates the application of lipstick on the table liquids flacons colors fake jewels visually precious things or comic make-up recalls paint art as language read newspaper spring from chair and let the opened newspaper lie on the table run for your life around your best friend’s house whistle and throw a stone up against her window wait till she opens the window shout up to cry together video is like a compact handbag it includes everything from literature to painting to music pop music is our collective unconsciousness open up to others you could tell them straight away the story of your life be friendly or courteous you’ll realize life’s too precious to be wasted on coldness and rudeness and it’s bad for your health everything is in between unexpected partnerships between scientists and artists writers and sports clubs churches and ecologists
managers and kindergarten teachers oscillation between collective and individual hunger for direct communication strikingly goes hand in hand with a trend towards total individualization under a variety of guises laboratories arteplages extremely disparate in form character mood and color interior and exterior spaces are of equal value a philosophical or sensual journey a lively mix of physical intellectual and emotional nourishment an enormous pulsing organism extravagant eruptions of ego they want to communicate but they don’t know how every work has poetic I see myself in the tradition of bold unabashedly factor slick ambience brash too glitzy and a pane of frosted glass she incessantly repeats our sympathy unobtrusive red by this time she is undressing camera travels rapidly down bedecked with jewelry a sign of a heavenward journey retraces whose lipstick-red hue rhymes visually with the flow of menstrual blood coursing down the body and wide fuses slick ambience of kept fumbling in from ability to elicit a sense of into the mood of insouciant anarchy auto vandal like a summer breeze from mouth to anus finally absorbed by autoeroticism narcissism overcomes voyeurism firetable cite so many clichés of sexualized femininity at the same time remain completely out of reach clownlike face sit on the floor dressed as a blonde gaze up fearlessly at red pigtails mismatched stockings daughter of angel and pirate smart and sassy instinctively defiant she remains a child pent ecce triumphs in every situation whom the artist herself often portrays exaggerated feminine role-playing pushed to the brink of grotesquerie I would be happy if young girls who have their first period see it as an occasion for loud rejoicing bring the blood out into the open show this red fluid this wonderful sap lulling sensual lure of pleasure peaceful beautiful floating seduce soothes the eyes the ears but sometimes paradise love and desire may not be all that they promise water is a recurring theme palpable references or they slowly sink to the depths of the ocean she sometimes hums and sometimes shrieks out similarities with writings of as incoherent as speech psychoanalysis two primary motions are rotation and sexual movement their generation of life in the coitus as the origin of everything questioning spatiality throw away the thought of a static rotation hanging up furnitures in the ceiling and floating around in a room as she behaves like a stubborn little girl who refuses to do it in no other way then her own she promises you all her affection and attention metaphors of water and rotation video installations combine elements of performance art poetry music sculpture envelop viewer total environment mesmerizing enchanting arch witty brilliant one-minute projections investigation of space how to extend and enlarge spatial limits interior images emotions dreams usually edited out rhythms alters
surmounts enriches and displays relationship to physical space to material reality ubiquitous accenting emphasize artifice fuchsia-haired women psychedelic washes low-tech gimmicks within an inch of in which interpretation is a necessity a compulsion a responsibility an inevitability hypnotic and dreamlike aural melodically montaged against transparent record of the real dense elusive realities similar to painting where expressiveness or tackiness comes closer to the truth than perfectly sharp slick representation risk pornography I work with trash but I control the trash I hate technically lousy things almost incarnated trash explicitly lush and beautiful pippi longstocking fantastic power indomitable optimism children magical generosity enigmatic desire travels through the world channeling and rechanneling sly enigmatic desire of the machine equally enigmatic desire of those enthralled with the machine steaming heat erotic desire mindless wash advertisements ideological effects I love your relentless color overexposed my work is intense its therapeutic function is my social relevance do not copy reality video has own qualities its own lousy nervous innerworld quality paralleled her own unconscious capture machine dreams trace secrets flood our consciousness psychoanalyst the screen as itself as object I don't see why it shouldn't be commercial its absurd the art market everything is for sale derives from their emotional expertise cheery exuberance wit brevity fascination with emotion in and of themselves advertisements for feelings the media screen claustrophobia and insularity our screened reality a woman's face pressed hard up against a screen sea of screens violent limit of capitalism's screen exposes elisions and omissions unwilling to ignore failures and mistakes glitches and mis-cues gurgling burps of video sound bleeds of color bands melody of static dripping ooze of loose hold charged crossing of human and technological unconscious the technological unconscious sometimes erotic sometimes traumatic sometimes melancholic sometimes hilarious the faulty images reveal what is otherwise concealed working with botched material unlike other artists she is not naïve maintains a curious innocence almost unheard of for an attractive western white woman placed tiny monitors inside handbags and seashells and placed them on pedestals endoscopic camera's progress through human intestines peephole looking to interfere with architectural spatial orientation risked overwhelming the video images when you project an image the wall dissolves and then image becomes the architecture full architectures painting and video fecund blooms big red shoes the flower is metal the woman continues to smash more car windows in an unfrenzied lyrical movement ecstatic majestic opposition between motion and stillness a kind of
revenge fantasy art’s power stems primarily from its access to the unconscious I never thought I’d lose someone like you with you with you no no no it’s only gonna in love accoutrement of domestic life turned into sinking children’s toys a plate a cup all float to the bottom of the sea almost entirely of footage shot underwater with you with you you investigate a new architecture for both the body and the screen reimagine domestic space to peel back wallpaper open up skin spill contents of handbags and transform static physicality of sculpture into animate emotionally vivid screen to put living back into living room paradoxical gesture after the invention of video so much collective meaning got recorded jung and freud must rewrite their theories I see video as paintings behind glass that move composes architecture that illuminates blurry lines between interiority and exteriority private and public life and death interior architecture an infrared camera secreted in the toilet and attached to a flat-panel display on the floor reframes the usually private acts of elimination when the toilet is flushed the image dissolves in a pink froth and the image is eliminated from the camera’s memory as well wet and exposed the woman’s erect nipple is covered with a perfectly poised raindrop as the camera zooms in closer it takes on the quality of a teardrop the ways in which kitchens grow women and the ways in which they still plant women in spaces that kill rather than kindle life rethinking notions of abstraction and figuration in the electronic age transformation of the museum into a kind of fantasy house I am a mammal I am nothing I am king the pervasiveness of fantasy in everyday life while shopping or doing other mundane chores the unconscious never quits relationship between the museum and the house redirecting poetry back to metaphysics and ethics a poetic self-definition I am a birch tree exuberantly optimistic own self-appropriation and recycling almost impossible to establish the boundaries or limits of the artwork itself radical ephemeral I’m not the girl who misses much absolutions tempo-throttler’s porno rushing pimple in lava bath selfless I’m a song of this sip victim my ever is ocean all over shooting flying divas flying room digesting blood impressions blood room blood clip nothing himalaya living room blood nothing rain mouse woman extremities I couldn’t ocean with you more open my agree glade closet monitor circuit monitor blossoms I never taught in himalaya couldn’t it is a matter of transformation rather than contrasts of transitions rather than objects too awkward expressing what takes place between forms figures sounds eyes ears what takes place between thinking and bodies easy as the figures seem to fall it is difficult to capture them into words to clothe them in concepts to drum them into service desculpations is a remarkable piece of performative writing
and comes close to finding a prose equivalent to oscillating visual style that exoneration is possible only to a degree that a trace of guilt a mark of imperfection will always remain I want to say that life is beautiful look at these colors look at the amusing look at the cosmos but my pain has blinded me the sun is setting soon I will no longer be cheerful I hate all ideas of the ideal which doesn't exist I subjected the images to all kinds of interference my inner picture my psychosomatic symptoms in a blunt mood I am a once I don't have to go back and do what they did in blank but fecund space associative links between nature women violence beauty rearranged women might be most beautiful when most focused on shattering windows and mirrors flowers might be metal or they might be soft light is beautiful and painters and video artists are connected to make it grow and illuminate slow motion is our deepest music and both flowers and women dance to it knowingly the holy-unholy subject of gender we will be able to approach the wounds the festering kernels only with the force of the visual the figurative and sounds images more direct access to the unconscious where prejudices slumber far more strongly than words the writings of and who each espouse pure embodiment as the vehicle for psychological and sexual emancipation from the dare to swim its perilous undertow the more foreboding human desire for pockets hideaways unseen interiors by creating closets trapdoors secret attics trick doorknobs obsession are veritable organs of the secret psychological life I love looking into other people's handbags they reveal their secrets and tell me a lot about their owner's characters wishes fears exhibiting art is like letting people take a look into my bag I never had a theory about it was just a way to survive mind-opener way of enlarging horizons I should say that for a long time I'd been seeking a theoretical or philosophical basis for explaining my work but I haven't yet found any theory that doesn't put limitations on my work writing does not wish to say or mean or anything all messages are by definition metaphysical one cannot rigorously distinguish between a philosophical text and a work of art I treat artworks as philosophical statements themselves expressed in a tool other than language the mind is more important than the body how idiotic that we can see and experience only what is inherent in and around the world around us I concentrate on inner images because our society has weak psyche that focuses on externals and concrete things reduced perception as self-protection exactly we couldn't function anymore your own shit sinking into too deeply refuse to what extent I prefer to be a woman just look at men they have a pitiable spectrum of self-image at their disposal well actually I never wanted to be a girl when I became a woman pretty astonishing I observed myself as if examining
some unknown animal species through a magnifying glass who is your work for ordinary folks and other nice people it bothers me that has become such a dominant factor in the perception of my work starting my own experiences always to surprise myself truth in the sense of honesty be comprehensible it has to abandon the circle of academic initiates it has to abandon the circle of academic initiates abandon the abandon abandon the circle academic abandon academic initiates abandon I strip this dominating box of its conspicuous shape take it out of its context and implant it elsewhere elsewhere implant it elsewhere context I’d like to drill through our skulls and sew our brains together I lean against the wall I could be anywhere anybody I am a physicist there are different kinds of clouds seen and imagine I have never seen those which others have seen or imagined or will one day imagine there are three philodendrons let’s take a risk yes yes no I don’t know

drawn over her hair

philosophy is not philosophy as such but rather the questioning of philosophy an interrogation of its very possibility
what do you have to say about my writing this on your behalf
mathematics can never be certain any rigidly logical system is bound to contain
certain propositions that can neither be proved nor disproved by use of the basic
axioms on which that system rests da Vinci
writing backwards and Finnegans Wake awaiting Joyce’s understanding
d this text a futile attempt awaiting any understanding
knowledge as an object
as the accumulation and storage of

scientific theories are proposed then modified or scrapped altogether when they
conflict with reality Galileo was modified by Newton Newton was in turn replaced
by Einstein science is truth that works not truth that is certain someone said
Feyerabend and falsificationism
Feyerabend an interruption a nuisance
theories change
we are hypothetical
Feyerabend the epistemological anarchist
general economy of materiality

all language is built upon a subtext of ambiguity
all language is fluid through and through

Dissemination is undecipherable and unreadable someone else said
deconstruction as babbling obfuscation someone else said
Massumi playing Deleuze and Guattari like a record
not exactly like a record 
monstrosity skipping its systematicity
to give back to nature that same futility that it both nourishes and dissolves in us
there is nothing as appealing and useless as the current state of sound art

the overdetermined use-value of contemporary visual art
the constrained exchange-value of the academy the idea-commodity
the idiocy
after its death its works were vilified vigorously persecuted and burned

Spinoza an anachronistic oddity

the absence of poetry is the eclipse of chance
Kali with widely opened eyes
Kali with bulbous breasts
Kali with long red tongue
Kali with teeth-baring mouth dripping with blood
Kali with another eye
Kali with serpents about her body
Kali with skulls about her neck
Kali with hands about her waist
Kali with arms about her arms
dead Kali
black Kali devoid of color
Kali devouring Kali
Bruno’s pantheistic universe

a thing which is its own cause as something whose essence involves existence and
whose nature cannot be conceived as existing opusculum
Deus sive Natura regarding human actions and desires exactly as if I were dealing
with lines planes surfaces and solids
substance as that which is in itself and is conceived by itself

the humid drafts of the Jurassic
blithe

understanding is a bitch in heat someone said
whatever that means

Deleuze’s ontology of becoming as the bizarre elaboration of the third moment of Hegel’s dialectic
neurasthenia
a poet’s life begins in conflict with the whole of existence

Onan misspelled
if Hegel had completed its Logic and then said in the preface that the entire thing was merely an experiment in thought it would definitely have been the greatest thinker of all time as it is it is merely a joke
what constitutes this

oniomania
haruspication or not

Leonard Zoe gelatin silver print
funambulist
Aristotelian philosophy developed by Abu Aki Al-Husayn Ibn Abd Allah Ibn Sana and Averroes Kuhn’s study of Aristotle’s errors led it to formulate its notion of paradigms and in sex and in ecstasy and in laughter and in tears and in but it is only writing of mutually arising these internal microphones these external antennae generalized graphics has always already begun life is the sexual plateau of all fetishes interphyletic collisions always in relation to an exterior which cannot be specified in advance Agnes Martin dissolving form The Logic of Sense the most insolent of metaphysical treatises someone supposed phantasmaphysics this writing imposing itself on me through language the idea that we can exist as self-sufficient is destroyed a space without an entrance an exit or center

Plato and its protagonist Socrates as the ruin of philosophy and she crouched down and pissed on him then she jerked and
its repugnant voracity unstoppable

Pythagoreans forbidden to eat beans to break first into a loaf of bread to let swallows nest in their roofs to eat their own dogs
polarity is not opposition
a process that posits and displaces theses
a process of pulverization
knowledge circumscissiled
knowledge the celibate
Shiva dancing in wild abandon in this cemetery

despite any Biblical interpretation
politics has migrated into the autonomous work of art and it has penetrated most deeply into works that present themselves as politically dead

cachinnate
cacoepy or cacodoxy or cacodemon
cacoethes loquendi
cacoethes scribendi
callipygian endowed with beautiful shapely buttocks
floccillation or carphology or carpology
Heraclitus in flux

and stitched it into its own thigh
li splattering tsu
where they would sing and dance to exhaustion in celebration of the god
Plato set out trying to become a tragic poet but instead ended up
constipating philosophy

the score itself as a poetically charged formally structured object with an
autonomous existence as a graphic work
intussusception intubated and intumesced

Empedocles the poet convinced it was a god plunged into Etna to prove it

philosophy begins in wonder
life does not die not my line
in my electronics I try to find out what’s there to release what’s there
the object should teach you what it wants to hear
overvolubly troglodyted
a secondary involucre as at the base of an umbellule in a compound umbel
clocks do not apply to us except in their drifting
Tudor’s circuits became the score
motionless as the earth spins
bedazzled with forethought
decay is the laboratory of life
not to listen to records but to perform them
exhalation of a young girl
the hectic flush unable to read or write
the medium has become the instrument the medium is the medium

obessions scrawling their leprosy
slipping out through the mad zero

this homograft

grooves on vinyl particles on tape pits in plastic electromagnetic waves and pulses
of light pickups severed from the arms of record players hacked CD players
post-Cagean experimental music improvised music live manipulation of sound
plunderphonics memory disorders no-input mixing boards tohu bohu
music has come to concern its own process its own materials its own making
musique concrete
elektronische musik
imaginary landscapes

the use of chance as a tool for composition
provoked outrage throughout its career

bicycle wheel and stool replica of 1913 original
neume a generic term for
inveigles

that ontology can say nothing about the event
Yasunao Tone's sounds are simply an excess noise that is parasitic on its host
four brainwave states as measured by an electroencephalograph

-fid
boredom has no dialectical antithesis

situations are nothing more than pure indifferent multiplicities

numbers making these letters possible
noise as an undesirable disturbance additional to the signal and useful data in the transmission channel of a data processing system bound with clothesline and surgical tape its pants pulled down around its ankles each version distinguished by the specific material used Arte Povera for a fixture this work is without specific subject matter a new art of sound produced by electricity and neo-modernism noise and revolt a thousand interlockings and a thousand interactions pasting thick paper onto the canvas using other implements to work paint into the encrusted battered surface of a wall or shall we say hostage catching the bleak mood the beauty of electronic glitches an aesthetic of failure not yet failing itself or has it typical of or shall we say in style and technique to this one version of inoculable innuendo aestheticus inodorous

noise as a random signal
experimental musicians have no audience

maenads ripping apart sacrificial animals with their bare hands
the failure of de Man reading

the first half of the 20th century saw a radical change in serious music in the Bach-Mozart-Beethoven axis in the second half of the century the technology of music turned everything upside down hang yourself you will regret it do not hang yourself and you will also regret it this is the sum and substance of all philosophy
Cixous’ hysterical writing with the body the tactile
is Hassan is Federman is
what am I to do if I do not want to become a philosopher experience is impossible experience the impossible the possibility of
Diogenes slapping Derrida in the face [sic]
Kierkegaard’s indirect communication
Kierkegaard writing against philosophy
Kierkegaard disgusted by academia
pseudonymous Kierkegaard
if you cannot do that then you cannot help it at all
it shuts itself away from you
it retires within itself
Kierkegaard talking at Derrida
an experience of alterity that it cannot fully take into account
the response is the questioning itself
perception of time music as architectural filter
the Tao that is Tao is not Tao
deluded readers
there cannot be any system of thought that defines its own basis
like trying to eat your own mouth
this is not the time for political works of art someone said
is indeterminant because discursive thought is deficient
Fenn O’Berg and three laptops on a table
Muslims introducing us to philosophy
from colour to gesture and from scream to motion incessantly for thought throws us out into the state of insecurity and undescribable anguish which distinguishes poetry a skin cosmos with endless possibilities eyes almost closed naked bodies of white make-up shaved heads open mouths it is on the ground that I dance that I stomp

there is no philosophy before Butoh there is no philosophy before white noise is a sound that contains every frequency within the range of human hearing in equal amounts

to go beyond art as a separate activity
to become sublime

because there exists acidic complications
noise as unwanted sound which the listener does not wish to hear or of an erratic intermittent and random nature but this is all conjecture the end of discourse will come abruptly when the universe decides to adjust itself also problematizing the notion of decision lying on his back looking up into that opened crotch straddling his periphery crouching over his face an engulfment of heated flesh twitching her contorting above him four plus sixteen times to the half of parenthesis cosine squared ancient life was all silence in the 19th century with the invention of the machine noise was born intonarumori bruitistes noise as any disturbance tending to interfere with the normal operation of a device or system but this is all conjecture nostalgia for something that never happened

between two frequencies
between two frequencies
breaks and fractures

Twombly on its way back from Parnassus a red crayon in its left hand semanalysis color blind the genotext color blind the creative force of the work itself effaces the anonymity of the creator
to write the event is to explore indeterminacy
cracked applications and disparate data

philosophy’s impotence before the materiality of the world
the materiality of the world as philosophy's inexpressible side
contemporary music positions itself prepositionally music about music sound about
sound process about process a singular intensity born of the process of scraping
sonic residue out of the folds of the machine the grooves of the record the craters of
the tape the digital equivalent of Benjamin's blue flower in the land of technology
s'unyata transordinal Derrida’s
pratitya-samutpada cognate of the Latin but consider also wu i wu

an exhibition of the setting up of an exhibition

sound hacking in Europe in Japan in Australia in microsonic in granular in
Noetinger having sound fed into its tape-recorder to then fuck with in real time as
they say in any case it is what could not not have been Sachiko M's sine
waves erasing Pomassl’s sound terroristically erasing any memory any romanized
denshi zatsuon if you can even hear them over the noise or read what is not being
written complex Ferneyhough uncomfortable among Elma among Cremaster among The Broken Penis Orchestra never even
invited to spell MIMEO postdigital acoustic detritus beyond misspelling
this will accomplish nothing accomplishes nothing
the digital revolution is over
musica povera already reacting without glitches bugs application errors system
crashes clippings aliasings distortions quantizations noise failure all very
promising conjecture

e.printStackTrace(
plankton reading what is written of them poets painters and composers sometimes walk a fine line between madness and genius and throughout the ages they have used devices such as absinthe narcotics or mystical states to help make the jump from merely expanding their perceptual boundaries to hoisting themselves into territories beyond these boundaries the variety of noise is infinite

bleepy Ikeda
tinnitus
convulsions of mental overload

refusal to produce images and objects
in whose margins and between whose lines someone marks out and reads a text

Gallagher oil pencil and plasticene on paper
what is both with and more than a name this painting
I am the reader
mecconnaissance
at the limit of philosophical discourse irreducibility of writing
thought that means nothing there is nothing to be understood writing as an orphan
or a bastard there is no end of the book and no beginning of writing

I have spent long enough
to enter into the play of differance which prevents any word any concept and major enunciation from coming to summarize and govern to be entangled in a writing simultaneously insistent and elliptical imprinting even its erasures carrying off each concept into an interminable chain of differences surrounding or confusing itself with so many precautions references notes citations collages supplements breaks are always and fatally reinscribed in an old cloth that must continually interminably be undone a new concept of writing

a small weight of graminivorous bacteria act without doing anything Derrida a competent reader
that which happens of itself Lao-tzu is funny or the inseparability of opposites
a microorganism that does not retain Gram’s differential staining
a microorganism that retains purple and classifies itself as such such as the chick·pea
a retentive chick·pea
untitled 1991

some might not agree

chance is what is at stake when constantly questioning oneself
  wager everything even reason itself

bosirf reiterated
nonexpressive

nonphonetic

cosine

I am thinking of

broken insect nodules
reviving dumpsters of literacy
electroencephalographic noodles
poppies not bursting

antinomous telepathic intransigence

with blanched
flung into
blank specifics
characteristic cohesion constructing walls of plaster
bloated potentia
absent biology
bleaked
each of the maniacal rarefactions

the complete absence of any indicative event
philosophy should seek to abandon its questions instead of living in them and vice versa neither of which including nonetheless and appropriately very appropriately gases have much to offer this transaestheticization all architectures as the appropriated compositions are the mess incubators survival economy and solidity put in their services in the comical ways architectures are the self-exhuming entities depth infests solid it does not represent the absolute of the solid-purged void but traverses the corpse of solidus there is no exaggeration if it is said that depth as an experience is a becoming chthonic descent among the heterogeneous softening processes and composing lines at work through depth draws the trajectories of an autocollapsing architecture
double gesture
double inscription
double writing
double science
double sense
double scene
double game
double mark
double re-mark
double parked
parked

pharmakon supplement hymen gram spacing incision mark reserve trace blank fold margin square four extraction graft extension cut blow unsewing substitution veil

Phaedra left me an incriminating letter

designation introduces visibility into textuality dissemination means nothing and cannot be reassembled into a definition only in order to traverse it

where to begin
where to begin
where to begin then
reiterated
Artaud simultaneously solicits the system of metaphysics and at the same time shakes it destroys it exceeds it in his practice, tzu-jan, everything always in motion.

the multitude of random beings corresponds with the possibility that things are always in play drowsiness insomnia vertigo headache weakness tremor ataxia slurring cerebral edema seizures exacerbation of psychotic symptoms extrapyramidal syndromes-pseudoparkinsonism dystonias akathisia tardive dyskinesias potentially irreversible neuroleptic malignant syndrome hypotension orthostatic hypotension hypertension tachycardia bradycardia cardiac arrest cardiomegaly refractory arrhythmias some fatal pulmonary edema respiratory bronchospasm laryngospasm dyspnea suppression of cough reflex and potential for aspiration hematologic eosinophilia leukopenia leukocytosis anemia aplastic anemia hemolytic anemia thrombocytopenic or nonthrombocytopenic purpura pancytopenia hypersensitivity jaundice urticaria angioneurotic edema laryngeal edema photosensitivity eczema asthma anaphylactoid reactions exfoliative dermatitis glaucoma photophobia blurred vision miosis mydriasis deposits in the cornea and lens opacities pigmentary retinopathy endocrine lactation breast engorgement in females galactorrhea amenorrhea menstrual irregularities gynecomastia in males changes in libido hypergycemria or hypoglycemia glycosuria hyponatremia pituitary tumor with hyperprolactinemia inhibition of ovulation infertility pseudopregnancy reduced urinary levels of gonadotropins estrogens progestins autonomic dry mouth salivation nasal congestion nausea vomiting anorexia fever pallor flushed facies sweating constipation paralytic ileus urinary retention incontinence polyuria enuresis priapism ejaculation inhibition inhibit impotence

Hegel the last philosopher of the Book
Hegel the first thinker of writing
we will never be finished with the reading or rereading of Hegel
all very questionable particularly the part about for all of those not ignorant
enough to get this escapes it and disorganizes it makes it drift marks its writing
with all the implied risks mundane objects such as radios turntables transmitters
dictating machines and other items are cracked open and manipulated to produce
new sounds using magnetic and radio waves in a complex system controlled by
movements of their hands and by light
the effective violence of disseminating writing
pertaining to characterized by and full of anecdotes
there is ermine
floating signifier an oxymoron
impossible to define Tao

I continue my metamorphosis
not using fluid
duplicity that plays and interrupts
to write is not to write about

Eckhart

rusted genitalia for forks
and spoons
geniculated asymmetries
- geny
genitival

a word that has come into a language through the perpetuation of a misreading a
typographical error or a misunderstanding

discourse is always about the history of Analytic philosophy may be read as a history of failed forms

experience reveals nothing and cannot found belief nor set out from it all of its writings are attempts to seduce excarnates spatial reasoning without being located as a negatory or dialectical or even a relevant attack upon solidity which incarnates every encounter as a mode of solidus-in-circulation a line of affordance or a fertilizer of grund recording it into its memory but it rises from the corpse of solidus from all directions from the core to without and without into the core obliterating surface-core conjunctive discourse on the one hand and solid affordance on the other coincidentally introducing and infiltrating solidus into and with collapse where is collapse it is Now call it cataflight cataplexy of laughter catatonia cataclysm or katabasis of a boat corpse or the vowelless death there is something diabolic in the machinery of this plague to
anything that has something of liveware or solidus and its survival economy a
diabolic fume imminent to the maneuvering engine of paranoia which in turn is
fulminated is where the fumes of corpus blossom smell it it smells of the burnt solid

charts designating diagrams designating equations designating graphs designating
nonliving from living
abiogenesis anabiosis
living from nonliving

un empourprement de plaisir

doodling
the signifier without the signified
where the garment leaves gaps
a certain boredom
a certain hedonism
and then we read a lot not entire books but pieces and then we wrote a lot

we will accept culture the day a work of art makes us come
in a scrambling
in Deleuze's geneticism
in ungrounded nature
Etude sur une affection nerveuse caracterisee par de l'incoordination
a proliferation that cannot be defined in any way other than as a generalized
catastrophe of the sphere of gestures
this objet a
this tuche
Onan cuddling up with mamsa madya and maithuna
the entirety of what is
the union of the senses with their objects
this regurgitation
post-Duchampian post-Artaudian
the pariahs of sound
the waste matter of technology
the aesthetics of failure
the production process itself
the aural object
Lyotard resisting the structuralist linguistic turn unlike others
this experience of the limits of thought within thought itself
this Erlebnis
to be silent
not to render the visible but to render visible
diagram or graph or catastrophe
the nonorganic life of things a frightful life is the potent preorganic germinality
common to animate and inanimate to a matter which raises itself to the point of life
to a life which spreads itself through all matter
the triple definition of writing is someone said and I agree
Agamben's extension of Deleuze's
Nishitani in Freiburg asserting that concepts are inadequate that knowledge is a
noncognitive knowing a nonknowing
if logocentrism is the identification of being with meaning
    then an onanist logism

3:23 it keeps changing
3:24 can't decide
polyuria

3:29 bored
the body without organs does not lack organs but the organism
thus an indeterminate organ
thus not much this having been said

Onan the transsexual continually impregnating itself
superfluously

this means the crocodile eats the
iw wnm msh nsw
on it is inscribed an unknown script and there are many theories about the
language it represents and what it means no other evidence of this script has been
found to paint the scream
Zen students sometimes turn into libertines losing all control of themselves
onianistic cacocallia
onianistic dishabilloerigesis
Derrida using quotations out of “precaution”
electronic music created ex nihilo and therefore entirely invented
walls twitch and slide chairs bend or rear up a little cloths curl like burning paper
how could the tissue be tolerable
to render sonorous forces that are not themselves sonorous
writes with its fingertips
it can be deciphered but not interpreted
to render that vagueness
crucifixions prostheses and mutilations
reproducing by buds
pletho-
philosophy cannot be undertaken independently of science and art

someone said

crucifixions prostheses and mutilations
reproducing by buds
pletho-
philosophy cannot be undertaken independently of science and art

the writer returns from what it has seen and heard with red eyes and pierced eardrums there is a fish which is born male experiences the degeneration of its male organs and ends life transformed into a female there is no time for expression the dance must be absurd attacks the canvas
the rhizome in opposition to the tree someone said having never seen a tree a
rhizome thought instead of an arborescent thought someone thought
unconvincingly and that sure makes a difference
the history of philosophy should play a role roughly analogous to that of collage in
painting and I am still not convinced each guttural
burst struggling at great odds at hieroglyphical knife point
so I splice my
many Continental philosophers appropriate the means of poetry to their own
pursuits every word considered beforehand
arrangements of words considered beforehand

preconceived an ambivalent term
conception ambivalent

moths burn traces burn
nothing really happens in this book
chaos-cosmos reiterated
reversals
who also enjoyed kicking dogs and swinging cats in the air by their tails events
pure events a pure becoming without measure a veritable becoming-mad which
never rests and coincides in the simultaneity of a rebellious matter something
aliquid
only little girls understand Stoicism
there is always a figural coexistence of the plastic and textual
of the line and the letter

what if God started wondering
when I am dumb I resemble It
urethritis
does nothing really happen rather than something
the paradox of indefinite proliferation
the paradox of impossible objects               a heap of Sorites
    Meinong’s paradox not included
i = Integer.valueOf(str).intValue();
    prt("Converted String \"" + str + "\" to integer " + i);
but this sense of
familiarity and accomplished by generated by the huge scale of the work
sense the expressed
incorporeal complex and irreducible
pure event
which inheres or subsists in the proposition

is never where we look for it and conversely that we never find it where it is
nonsedentary

sometimes reading and thinking coincide
the empty square

tragi
all of the adventures of Alice must be reread from this perspective
Thallophyta
mushrooms
BryophytaTracheophyta
Porifera
Spazialismo
CoeleterataAnnelidaEchinodermataGastropodaRodentia
Lepidoptera
Lumbricidae
Strombus
Mammalia indistinctly somewhere
lettuce
Angiospermae
thought distracts

what matters is speed

all life is a process of breaking down

the pure perverse moment
the crack is desirable
a strafing of the surface in order to transmute the stabbing of bodies oh psychedelia
philosophy as the art of forming inventing and fabricating concepts
philosophy as the singular point where concept and creation relate
 substituting thought for no relation
thought undoing conceptualization finally
building the instrument that the music requires rather than making the music to fit the existing instrument
Plath undoing this to a drag
sometimes writing and thinking coincide
deconstruction is everything and nothing at the same time
this impossible condition of this possibility
of the spacing

a force within writing itself
energetically there is only woman
definition is not definitive
we invite everyone to question the entire culture we have taken for granted
braille complicates things
sign language complicates things
thought demands only movement that can be carried to infinity thought claims
infinite movement or the movement of the infinite
for myself I hate movement
subtractive ontology

infinity a joke

when will the commotion of the page cease

the plane of immanence is prephilosophical someone said convincingly
the nonphilosophical is closer to philosophy than philosophy itself my line

pornography is writing by prostitutes or writing prostitution

though it died in poverty and obscurity

Stohrer untitled 1984
plaster surrogates again to erase what I am about to write
Tadashi Kawamata at church
Hundertwasser in green
one does not think without becoming something else—not true
philosophy is becoming the coexistence of planes—not entirely false either
raised chair with geese
cow with the subtile nose
a sort of mental catastrophe taking place all at once after much piling up of matters
intellectual and demonstrative the piling has reached a limit of stability and the
whole edifice has come tumbling to the ground
is still questionable

at least the last part
unawares
Egon nude
Kandinsky without the spiritual bullshit
yard of tires
Ikkyu
the burning bush among others
Jessica taped to the wall mouth full of pink blankets and plexiglas somewhere
the artist wrestles with a pile of mud
head of EOW
knowledge is precisely that which remains to be done when everything is completed
Motherwell and Kline and Twombly and Basquiat and Dubuffet and Wols and
Alechinsky and de Stael and Rainer fucking an orgy out of each other
the list goes on doesn’t it
we head for the horizon on the plane of immanence and we return with bloodshot
eyes to think to think is always to follow the witch’s flight

Onan the paralogist
in hosiery
in hircine hosiery
megalo in vivo
the somewhat ritualistic breakdown of music from the early 80's onward
Baldessari’s exhibition of the ashes of its burnt paintings
the plane of immanence is at the same time that which must be thought and that which cannot be thought it is the nonthought within thought
God is dead It is so dead in fact that the only way to make this comprehensible is by killing myself someone said having yet to make it comprehensible
Spinoza the Christ of philosophers
the infinite becoming-philosopher
this thought-event
this thought-flow
this thought-junk
is baffling
the instability of a text that quotes itself
is baffling
viewers are invited to take one of the sweets but rarely if ever do for lack of proper training the fractional number breaks with the whole number irrational with rational numbers Riemannian with Euclidean geometry a bloc of sensation a compound of percepts and affects to de-shock as they put it standing there trying their hardest to live the sculptural but it is the idea rather than the means of expression we are told properly what appears to be is so one might understand now why I dislike video with its conjugating of the visual and the aural and one might understand now why I dislike any music that is bearable in restaurants a harsh blue flutters over somewhere not at all inventive nor groundbreaking
nonhuman becomings and yet
acrylic remains on the canvas dumbfounded
children’s drawings making me
children’s drawings puking me horny
language drooling over itself
while images are the reification and obliteration of gestures
while images preserve the gestural dynamis
the current situation of art is to have reached a state of radical indifference
expression is an activity of which there can be no technique
taste will be the undoing of theorization
ignorant perturbations
every utterance and every gesture a work of art
Croce intuiting
can never arrive at any decision as to what
the sense of these series sensing
not phrases but nerve fibers
art as the quality of doing and of what is done
art as experience
art as a dialogical event
the activity of the thing itself
responding, perpetuating
the creative potential of the moment of contingency
philosophy another religion taking itself too seriously
creative fabulation has nothing to do with memory
Shiva the hermaphrodite masturbating her linga to death
to samadhi
the seemingly impossible balance of Gormley hanging from the ceiling
Green using art as a way of communicating a political message
or Haacke some ethical bystander
polyloquent
omniloquent
relationships never establishes anything but false communications based on misunderstandings

rencontres a child that would be its own offspring yet monstrous
emissions that I really enjoyed
a matter of life and death
consciousness enlightens consciousness
conceptual becoming as heterogeneity grasped in an absolute form and that’s the whole problem sensory becoming as otherness caught in a matter of expression
theorize your desires but never your misunderstandings
Derrida cajoled by Hegel
positioning itself as inescapably as Hegel but this is all sincere conjecture
this text about to explode insincerely

the world before or after humanity
sensation realized in materiality
material passes into sensation
necrophilia as event
stares straight ahead with unflinching intensity
nonchromatic sound in an infinite continuum
compelling and yet
satori in an inarticulate sound
satori in an unintelligent remark
satori in a blooming flower
satori in stumbling
altogether out of proportion
it must be caught if at all catchable in the midst of its functioning
voracious reader of books
it is the laptop that is the readymade par excellence
thought in its three great forms art science and philosophy is always confronting
chaos laying out a plane throwing a plane over chaos my head about to
break through
Daedalus confused with its craft
Heliotropism
nijaananda
nirananda
paraananda
brahmaananda
mahaananda
cidananda
jagadananda
this kibble
this jocoseriosity
in gesture nothing is produced or acted
in gesture something is being endured and supported
res gesta
rather than a product a gesture of writing a supplement indetermined
an inexhaustible sum of motives pulsations and lassitudes
noise music is ready for the museums anyway
rejection of the notion of style
Deleuze in all certainty
Derrida in all certainty
academia in all certainty
this thickness
dependent chaos depending on the Chaoids the brain is the junction are irreducible and partial observers become undecidable become indiscernible become and the like
this page makes apparent among other things the chaos into which the brain plunges nonthinking thought dribbling pericarp peeling away the exocarp pericarp peeling away the mesocarp pericarp peeling away the endocarp
a calligraphy which it called psychic improvisation reflects the artist’s anxious state of mind philosophy needs a nonphilosophy that comprehends it just as art needs nonart and science needs nonscience no authenticity but affect nothing more socially Hegelian than marriage communication brings the self into endless play consciousness as a nonsubstantial relative the accusation of contradiction is not decisive if the acknowledged contradiction appears as the very condition of consciousness I cannot even for an instant imagine an object in itself the imperceptibility of sound of microorganisms of movement of being art is the waste of society continually misspelled a social futility there is nothing to explain nothing to interpret nothing to understand it’s like plugging into an electric circuit effects produced by other means philosophy as a general dermatology or art of surfaces to kill various animals after they were raped and tortured philosophy as the art of thinking the nonrhythm of thought a single line violent passionate broken or beautifully calm regular uniform conveys style in writing is always a style of life too inventing a possibility of life a way of existing

the only way philosophy is going to die is by choking it with laughter

Sprechgesang will not do

miscegenation
Onan the misologist
occasional lovers

pli selon pli

paradoxa disputia
the Biblical connotation of knowledge to sexual intercourse relates interestingly to the Francophonic relation of orgasm to death and expenditure
you are lost the instant you know what the result will be
never apologize never explain
noise is prelinguistic is presubjective
jouissance is noise embodied
terrible texts are all the same flirtatious texts this has nothing to do with any academic linear decisive argumentative calculation of possibilities writing is the science of the various blisses of language its Kama Sutra still unwritten
in which a microscopic camera is inserted into the body’s various orifices and passed along internal tubes and passageways the narcissism of reading is sadistic
a way of cutting of perforating discourse without rendering it meaningless
despite what Analytic philosophy might try to think
we do not read everything with the same intensity of reading we boldly skip we skim a rhythm thought permitting writing as a certain confusion of itself modern art was doubtlessly born on the day when the idea of art and beauty were

separated
the text imposes a state of loss the text discomforts to the point of boredom the
untenable text the impossible text the atopic text defective asocial a number that is
greater than the number that is greater than infinity these fragments are my ruins
Hieronymo’s mad againe
lost amongst the footnotes

the very utterance of drifting is a suicidal discourse

most artists refuse to see that art encourages them to
the juxtaposition of incongruous objects is deliberately disturbing
pleasure can be expressed in words bliss cannot
ululation
criticism always deals with the texts of pleasure never the texts of bliss criticism umbilicates to be with the one I love and to think of something else emotion is a disturbance a bordering on collapse something perverse the text is a fetish object and this fetish desires me subversion must produce its own chiaroscuro the unconsciousness of the unconscious against and in spite of everything the zero the dummy the joker the Zen mushotoku desiring nothing but the perverse bliss of words I am interested in language because it wounds or seduces me dance the grope within yourselves dance the place the obscurantism of pleasure the copresence of radically different spaces to enumerate all things like like the amassing of the outside

through me pass words tiny syntagms bits of formulae and no sentences formed sporadic set up inside me an apparent discontinuous flow this nonsentence this nonsentence which is eternally splendidly outside the sentence the Sentence is hierarchical unless for some perverts the sentence is a body

anuresis
pleasure in pieces language in pieces culture in pieces nothing recuperated absolutely intransitively emptily and extremely so

anuresis

anuresis
I have no idea

art is compromised
what is blue then

whence the artist’s effort to destroy it

representation as embarrassed figuration
what is meaning insofar is it is sensually produced
text as tissue as hyphology
pleasure is the neuter the most perverse form of the demoniac
to write aloud
it granulates it crackles it caresses it grates it cuts it comes as bliss
hemorrhoids the fetishist would be matched with the
divided-up text the singling out of quotations formulae turns of phrase with the
pleasure of the word the obsessive would experience the voluptuous release of the
letter of secondary disconnected languages of metalanguage this class would
include all the logophiles linguists semioticians philologists all those for whom
language returns a paranoiac would consume or produce complicated texts stories
developed like arguments constructions posited like games like secret constraints
as for the hysteric so contrary to the obsessive it would be the one who takes the
text for the bottomless truthless comedy of language who is no longer the subject of
any critical scrutiny and throws itself across the text which is quite different from
projecting itself into it

the script was usually written in a zigzag pattern

children are Spinozists
semantics crippled barely able to cross the street
si imprOg

the concentration of blueness is at once blue and blueless and as concentrated
concentration causes distraction blueness runs into itself and running empties both
blueness of blue as itself and blueness as concentration concentrating as blue
should concentrate as saturation saturates and as saturating saturates empties
blue not of blueness itself but of blue itself dissipating any concentration of
blueness without the possibility of blue dissipating any concentration of blueness
without the conceptualization out of blue and thus any distracted replacement as
blue and thus any bluelessness almost described as something at once drains blue
from itself as any concentrated at oneness concentrates

there's no separation between life and art for me that can sound like a pretentious
thing but what's the fucking difference art that's what I do
mind was the fear of nature someone else said
academic erectile dysfunction
neutered academia
Bataille's writing not yet useless
Deleuze's writing still communicating and provoking reflection
Lyotard writing itself out of desire
Derrida's writing remaining on the margins Derridean perendination
flabbergasted with
there can be no margin
cacodemonia
a semantic discombobulation
where syntactic discombobulation is acceptable as such

what is this

read A Thousand Plateaus as you would listen to a record presuming that
sacrifice and laughter and poetry and ecstasy reiterated
break closed systems as they take possession reiterated
gesture is the exhibition of a mediality
Sade maniacally recording the number of its anal masturbations
to its logical extreme
for no reason at all is sound audible
for no reason at all is light visual
for no reason at all is pressure tactile
for no reason at all is olfaction is gustation chemical
for no reason at all did Aristotle have only five senses
pornography of the senses

improvisation as indeterminate determination
aleatory composition as determinate indeterminacy
either way the dice are thrown in Alea

entre le désir et l'accomplissement la perpetration et son souvenir
or the sphere of a pure and endless mediality
or Kant never understanding purposiveness without purpose
or gesture as the communication of a communicability
or gesture reveals the being-in-language of human beings as pure mediality
or gesture never capable of figuring out in language
or gesture as a gag in the mouth as compensation for loss the memory or the
inability to speak thus the proximity between gesture and the silence of philosophy
conceiving of the history of philosophy as a kind of ass-fuck or what mounts to the
same thing an immaculate conception
or nomads riding nomads
or nomadic thought riding difference
or nomos as opposed to logos
or the composition is the thing seen by every one living in the living they are doing
they are the composing of the composition that at the time they are living is the
composition of the time in which they are living it is that that makes living a thing
they are doing nothing else is different
or mathematics and music create the smoothest spaces
someone said unconvincingly

urine running between my legs
philosophy as music with content

the arts are of interest here

art theory art criticism and art history all fail their object and fail convincingly
the electricity of perception
to understand it is not to understand it
not to understand it is to understand it
this incident
Spinoza’s ethics Nietzsche’s gay science Artaud’s crowned anarchy Blanchot’s space
of literature Foucault’s outside thought Deleuze-Guattari’s pragmatism
babbling plumpt of platinism
boundary at which the tangible and intangible comingle
I am alone and I write
against speculation
there is something here that trembles
a mind that produces nothing
Pizarnik would have preferred
than to spend the nights of my life scratching into language like some mad
art pour l’art sheds its illusory ambitions and becomes its own content
scriptio continua   the original document of Finnegans Wake
showed no sign of punctuation of any sort
logophiliac delire that confluence of language nonsense and desire
questioning develops action
life is the only aesthetic
and we its only incongruity
that Derrida somehow a continuation of Merleau-Ponty
that Merleau-Ponty eventually could have would have written a book like Glas
this amphigory
this griffonage
Onan the lexicomane
Onan the bibliophagic
writing exceeds ontology
as every philosophical text is the gag exhibiting language itself
as being-in-language itself is a gigantic loss of memory
as an incurable speech defect
every becoming is a block of coexistence
lines·blocks
parts·objects
pools trapped into merging delicately
the severity of translucence
and covered in carpets
arborescence is the submission of the line to the point

the lotus exfoliates in enigma
in the fissure of Being

odi et amo
the haecceity into which one slips and that slips into other haecceities
proximity is indiscernibility
copresence of
often limp and dangling from ceilings or walls
Hesse’s work conceived the tumor despite what authorities
deconstructing dislocating displacing disarticulating disjoining the “is”
becoming-animal becoming-vegetable becoming-mineral becoming-this-text
stopping the interference is a lie
obsessed with writing
obsessed with theory
obsessed with philosophy
obsessed with thought
obsessed with language
obsessed with meaning
obsessed with cognition
obsessed with conception
obsessed with failure

obsessed with gesture

probeheads bashed against a while wall
short-term memory keeps this moving
the impossibility of writing to the n^{th} power
a meaningless primacy of truth as the annulment of meaning
this coupling of the void and the objet a
the artist as a performer of gestures by definition
or the artist as gesture or satori or writing as a field of causalities
absolutely de trop
explanation wastes time and energy and is never to the point
all that you get out of it is misunderstanding and
Bodhidharma does not know
Johns is often seen as the bridge between the two movements
numbers reveal the nature of painting
drunkenness as a triumphant irruption of the plant in us
the BwO full of gaiety ecstasy and dance
consciousness masturbating itself
it is space that penetrates
to be clothed in space
to go around naked
and become space
Michaux splits language consciousness
I skin myself I eat my flesh I drink my blood I chew my heart I run on my nerves I
run on my spine I run on my brain tissues I am I the I of me is going to explode
becomings of all kinds
this sonogram
Riding’s renunciation of poetry
the eternal return as selective ontology
an incorporeal materialism

negation is opposed to affirmation whereas affirmation differs from negation

heady flights of theoretical invention
writing that experiments with and creates through the real without representing it

phylum of nonorganic life       Mechanosphere       rhizosphere
laughter and poetry as the expenditure or consumption of surplus energy
postmodernism as a temporal figure
a giant egg covered with crisscrossing lines and a wandering point traversing the various pathways traced on the egg’s surface
visio smaragdina
incorporeal nonsense
the Snark
private collection
words with no set meaning yet opposed to the absence of meaning
if Kant had no right to speak of things-in-themselves
did Nietzsche have any right to speak of Kant
the aleatory point produces structures by effecting three syntheses
effaces synthesis
transmitting images of the fragmented body of the artist
insofar as it has already taken place
to think is to create only thought and art can fully affirm difference the cosmic play of chance of the eternal return
everything becomes an allegory for me
walking to get lost
writing is like Janus it has eleven faces
when facts are handled as facts without any intermediary they are generally rude things
whether it looks at the past or at the present it sees the same things
Mallarme deconstructing the Sentence
Twombly deconstructing Writing
sans-fond
Ungrund
the null-set
I have not found it
to explain is to apologize
like a ranunculus
this homunculus
problems without solutions
formaldehyde solution
the hylemorphic schema or form-matter model has dominated the Western thought of individuation from Aristotle to the 20th century
in the human embryo the mesoderm outside the embryonic disk is split into two layers enclosing an extraembryonic côelom there is no trace of an intraembryonic cœlom at a later stage four cavities are formed within the embryo one on either side within the mesoderm of the pericardial area and one in either lateral mass of the general mesoderm all these are at first independent of each other and of the extraembryonic celom but later they become continuous the two cavities in the general mesoderm unite on the ventral aspect of the gut and form the pleuroperitoneal cavity which becomes continuous with the remains of the extra-embryonic celom around the umbilicus the two cavities in the pericardial area rapidly join to form a single pericardial cavity and this from two lateral diverticula extend caudalward to open into the pleuroperitoneal cavity between the two latter diverticula is a mass of mesoderm containing the ducts of Cuvier and this is continuous ventrally with the mesoderm in which the umbilical veins are passing to the sinus venosus a septum of mesoderm thus extends across the body of the embryo it is attached in front to the body wall between the pericardium and
umbilicus behind to the body wall at the level of the second cervical segment laterally it is deficient where the pericardial and pleuroperitoneal cavities communicate while it is perforated in the middle line by the foregut this partition is termed the septum transversum and is at first a bulky plate of tissue as development proceeds the dorsal end of the septum is carried gradually caudalward and when it reaches the fifth cervical segment muscular tissue with the phrenic nerve grows into it it continues to recede however until it reaches the position of the adult diaphragm on the bodies of the upper lumbar vertebrae the liver buds grow into the septum transversum and undergo development there the lung buds meantime have grown out from the fore-gut and project laterally into the forepart of the pleuroperitoneal cavity the developing stomach and liver are imbedded in the septum transversum caudal to this the intestines project into the back part of the pleuroperitoneal cavity owing to the descent of the dorsal end of the septum transversum the lung buds come to lie above the septum and thus pleural and peritoneal portions of the pleuroperitoneal cavity still however in free communication with one another may be recognized the pericardial cavity opens into the pleural part the ultimate separation of the permanent cavities from one another is effected by the growth of a ridge of tissue on either side from the mesoderm surrounding the duct of Cuvier the front part of this ridge grows across and obliterates the pleuropericardial opening the hinder part grows across the pleuroperitoneal opening with the continued growth of the lungs the pleural cavities are pushed forward in the body wall toward the ventral median line thus separating the pericardium from the lateral thoracic walls the further development of the

metastable substances implicate and explicate
we live biologically not logically despite Brouwer despite Lukasiewicz despite 
words are words and nothing else
life is affirmation itself even in its destruction singular points
relations between singular points intensities
Bigert and Bergstrom mixed media
poetry remains blind and deaf
poetry is poetry in spite of the majority of poets
Cecchini limp
Abstract Expressionism via Hofmann
an idea provokes the faculties and communicates its violence from faculty to faculty
hors de ses gonds

Je fele

the pure and empty form of time
and Stoics have bodies
or eventum tandem
and A is not A and A is B and bliss
graphein writing the inscription
scribere writing the scribble
the fourth relation of the proposition is
the hypochondriac body
the paranoid body
the schizo body
the drugged body
the masochist body
how members of the plant kingdom cope with the constraints of their environment
    antipsychiatric experimentation

    substitute forgetting for anamnesis experimentation for interpretation
the illiteracy of the integument
there is nothing more useless than an organ someone might have said a field of
immanence in which desire lacks nothing and therefore cannot be linked Tao to any
external or transcendent criterion that it is sudden that no inhibition is involved
that my life constitutes all by itself the refutation of Hegel's closed system

the knowing of nothingness is a nothingness of knowing
there is something else

there is no fundamentum inconcussum to conclude the plunge
potential movements of deterritorialization possible lines of flight experience them
produce flow conjunctions here and there try out continuums of intensities segment
by segment connect conjugate continue yes continue
the louse is a lousing and so on

becoming is a verb with a consistency all its own
dimensions variable
behavior remain
a koan finally stuck in poststructuralism's throat
Huang after two minutes in the washing machine
now recycled and set out to dry

this is the only way Nature operates—against itself

an affair of sorcery

accidental forms

thought and speech are improvisational happenings occurring within us regardless of us even the failures are part of the plane

Reza Negarestani in a pestilic Sanskrit nonpulsed time

I am a drinker of water

there is nothing written then and yet the receptacle of the entire universe of written things

an excess of communication

drug addicts as precursors or experimenters

I am Deburau answered the patient never imitating
the elementary and the cosmic

unless accompanied by contagious procedures
that even the ugliest sounds even that even the
deterritorializing the refrain makes no sense
pΨ°0ÚÝØœ

Ôá

É | ëëëó
not knowing that here
or when now was had it been there

slapping the rudder into cognitions

as oil on canvas

produce a deterritorialized refrain as the final end of music and release it into the Cosmos still makes no sense

'mpa·l&m(p)-"sest, p&'lim(p)'
mesmerism monotonying

mezzo piano

we have no system only lines and movements

Antigone upsets the order of the dialectic
to dwell as a poet or as an assassin

trajectory of a word tossed like a screeching phonograph record
higher education has come to this

opens onto the forces of the Cosmos
abandoned painting in the early 1960's

does this not upset you

form in continuous development
matter in continuous variation
ontological anarchy and poetic terrorism someone said
there is no Onan
this betrayal
anti-art exists only within the boundaries of art outside these boundaries it exists
not as anti-art but as madness the touched of the touching
the flesh as relatively continuous
to return into oneself is to emerge from oneself
making sense only in terms of each other none of the positions makes sense
independently perception as a fusing with the thing
or mute language
or voices of silence
in formulation compossibility appears incompossible
the logos makes the things themselves speak
barbaric yawp
poetry in the things themselves
philosophy in the things themselves
impossibility as the very possibility of
writing as petrified meaning
this defunct designation
there is no philosophy without the discontent of thinking in its confrontation with
the world as it is there is no philosophy
nonphonetic writing as the death of speech someone claimed
the experience of voice as the experience of death someone claimed
Derrida with repeated failures and physical ailments
now where were we
say yes and there is nothing about which this affirmation is made
say no and there is nothing about which this negation is made
neither do I understand myself
Beethoven between Dionysus and Apollo
Beethoven’s morass of scrawls and blots
revisions over revisions
scores ravaged with ink
Beethoven the deaf seizing fate by the throat
Beethoven roaming the streets and forests muttering to itself
raging at its physical torments
too battered and too eccentric to make normal human connections
it has learned nothing and will never do anything properly its playing tore along
like a wildly foaming cataract and the conjurer constrained its instrument to an
utterance so forceful that the stoutest structure was scarcely able to withstand it
and anon it sank down exhausted exhaling gentle plaints dissolving into
melancholy the event as a rupture in ontology
whoever truly understands my music
    I am the Bacchus who
suddenly there was a flash of lightning and a tremendous peal of thunder
Beethoven sat upright shook its fist angrily at the sky and fell back dead
communication gives rise to laughter

chaos comes before all principles of order and entropy its neither a god nor a
maggot its idiotic desires encompass and define every possible choreography all
meaningless aethers and phlogistons everything in nature is perfectly real
including consciousness there’s absolutely nothing to worry about
flatness and depthlessness
    water drips into a scattered arrangement of buckets and onto sheets of plastic
the sky walking

syllables flicked at it and went away
there is no direct thing

sponge space does not tend
scales of beings
scales of composition
scales of forms
none of which tend
the instantiation of a logical motion of numbers is arrogant

he regretted not stripping her corpse
with pieces hidden in the closet bagging the remains and tossing

meaning never coincides with itself

battology
Birrellism or obiter dictum
bloviate
bombilation or abombinable or paronomasias
boustrophedon
bowdlerism
gasconade or rodomontade or thrasonical or
bubaline or accipitrine or buteonine or alaudine
according to Diodorus the killing of a cat was a capital offense

not monotrichous but pasquinade
having one oral sucker only

and
anyway
at any rate narrative never adds up

the question of knowledge
or legitimation

dissolve in the dissemination of language games

the power of the faculty to conceive
without Kant

or the moment of violent contact
Pasiphae fucking the breathe out of me
birds committing murder in Thrace
or was it Athens
eternally filling a water jar with a seive

postmodernism as

that which in
the modern invokes the unrepresentable in presentation itself
that which refuses
the consolation of good forms
refuses the consensus of taste
and inquires into new
presentations to better produce the feeling that there is something unrepresentable
the postmodern artist and writer are in the same position of a philosopher they
work without rules in order to establish the rules for what will have been made this
is why the work and the text take on the properties of an event
Onan the reincarnationless antarabhava

Bejahung
Cosmos has no concept Cosmos has no discussion Cosmos accepts all sounds then it ignores them sounds that are released in an instant from lull-like stagnation sometimes overlapping sometimes turning away from each other reading is writing
despite what people say seeing is impossible or an event is an occurrence as such the fact or case that something happens the event disrupts any preexisting referential within which it might be represented or understood the eventhood of the event is the radical singularity of happening the it happens
despite what people say hearing happens

or rewriting an impossible picture

or the directionality of something lost knowingly

or surely this evacuant text has

or memory no longer membering
or knowledge dismembering the ability to forget

or this is this context
or how to write that is think after poststructuralism

or what remains to be thought
or the logic of destabilization always already on the move in things themselves

or to move
or to make gestures

forgo the Aufklärung

or knowledge forbids any accumulation of meaning

or the senselessness of the human condition through bizarre devices
and absurd Polish theaters

eury-

and yes I am capable
the name of literature is destined to remain improper with no criteria or assured concept or reference it said assuredly though its name fails me at the moment the proper name in its aleatoriness should have no meaning and should spend itself in immediate reference it said and I quote the only way is to throw oneself down into a bottomless abyss referring the reader to any referendum referring the archaics to clepen and its etymon and to any other pertinent collaborations of digital soundfile manipulation
a human examined its excrement and found that there were sweet potatoes in it

yams are both phallic and uterine there is a kind of error without which a certain species of life cannot live philosophically philosophy says what art cannot say although it is art alone which is able to say it by not saying it
bags of children and gasoline

syllabic Phoenicians reminded of the weight of paper

incunabulam burning
flowers expend

pious certainties after zero to be misconstrued

my fingernail a fingernail
without sides
proportional to the edges of a drip
proportional to an amnesiac without toes or toes
proportional to a plant filtering device
proportional to vaginal plump
proportional to appurtenances of Cartesian googols
proportional to a parataxis the width of any rectum
proportional to and despite proportion

something coughs up verbosity

a plastic substance known in Etruria for its diarrhheic aptitude
the difference between sitting on a stool and

a surface without flatness and devoid of nothing in particular
rows of Graafian follicles

that Tsung-mi itself came to this decision
Genet sees itself everywhere

constipation and dysentery
constipation and dysentery
not thought without image but of multiple images / a thousand say / the perfusion
of forces coagulating into so-called concepts / so-called concepts appropriating
manifold images / with lines intersecting lines / fixed in its refusal of the
stabilization of fixed points / supposing that arteries carrying blood away from the
heart dismisses connection to the heart / where organs become organs and eggs give
birth to eggs / libidinal proliferation coinciding with abstract oscillation forming a
stretched out canvas for the Humean collaboration of diagrams where movement
might potentially escape even itself / Hegel and its dialectic overcome by Baroque
drapery / by Alice squeezing virtual middles from her nipples / the cerebral crack in
or the crevice of thought / a bird is an artist but i am not so sure about John Cage /
a geneticist an empiricist a quasi-Kantian tell the truth / a nomadic dispersal of
cellular Artauds masturbating to the smooth vertical alignments of Strauss holding
hands with Deleuze as it drops from its / continuously variable moments of
production as revenge for mass flatulence / and shall we revise perception as
applying to both affective and conceptual experience / and perhaps the event is
nothing more than the habitual repetition of nature getting on with itself in
revolutionary ways / and let’s slow down a bit here especially because
deterritorialization is the modus operandi of territorialization and and and

discontinuous in infinity between any two limits

we are bored when we do not know what we are waiting for
pure singularity without eventhood without lapsus orgasm

humanity will always mistake itself for humanity
positions as themselves

masses of pink floor pinned up hanging without oranges nonrepresentation being about the presentation of no thing in an art world where the appropriate representation of appropriated theory has stifled philosophy and art while trying its hardest to reach the status of discourse the weight of a piece of broken wood
lacks signification the amount of glue mixed with green poured over folded blankets
lacks signification the temperature of the walls of the enclosure lacks signification
deprieved of and deprives the viewer of the security to be found in interpretation
that of accountants working a spreadsheet program rather than artists expressing
themselves

perhaps this is the proper sphere of art to pass through the finite in order to
rediscover to give back the infinite definitely not my line
what sphinx of cement
is contemplation is creation is sensation the plant contemplates by contracting the
elements from which it originates and it fills itself with colors and odors that in
each case qualify its variety its composition it is sensation in itself it is not in the
world it becomes with the world it becomes in contemplating it becomes universes
becomings animal vegetable molecular becoming zero
by setting up aberrant situations art is inquiry
skin is illegibly

Onan with syphilitic lips
and aluminum bashed open their skulls and ate up their brains and imagination
theory and its limitations theoretical reactivity the rejection of particular types of
theoretical questions as illegitimate in themselves the condemnation of certain
strategies of interpretation for being morally or politically suspect and in general in
the imposition of a way of reading a way of approaching problems to the exclusion
or devaluation of all others in short all reactivity perpetuates reactivity
theoretical dogmatism
much in the way infinity corrupts eruption
the activity is left open
a public performance
this revenge on thought
this revenge on language
nevertheless complicit with
interpretation complicit with truth
announcements are sent out to the public who can come to see the activity carried
out in my apartment anytime during the designed months
    an eighteen inch stool
    I shove rose petals
up your tight ass I cut off your nipples and hold them up to the sun I smear your
feces over the plates of academia I stick your feet in the eye of lucidity you
bombasity
as Sufi bla ma
as guruless Bonism
as Shintoist’s reading Laozi or did they in spite of Confucian etiquette
as Wonhyo distinguishing between having destructive larvae that hatch in and
damage cotton balls not to reject theory but rather to work at and on the borders of
theory in order to stretch bend or exceed its limitations generative algorithmic and
aleatory modes of construction are now commonplace as manipulation with
granular synthesis physical modeling and spectral extraction at the molecular level
as soundhackers pick at the very fabric of sonic phenomena so it collapses on itself
art in its general sense
through blasphemy and desecration
obstinate within that area of me
this text
this miscarriage

will not
lost somewhere
one can never completely eliminate self-consciousness because the I that produces
decides to produce and thinks about producing sound and the I that listens to
decides to listen to and thinks about listening to sound are always there by the side
of beside alongside of by past beyond to one side aside amiss faulty irregular
disordered improper wrong subsidiary alteration perversion simulation to be both
read and seen something like an aesthetics turned against itself or pushed beyond
or beside itself a faulty irregular disordered improper aesthetics
not content to remain within the area defined by the aesthetic a critical approach to
aesthetics for which art is a question not a given an aesthetics in which art does not
have a determined place or fixed definition
how art resists including its own theorization
bastarrasilical transgd paressive
oblong caesurae on balletic errata
transmuted by pleurisy
pleats in some polyuric pulse

or pseudonucleoli

asphalt was first used for sidewalks
insouciance
there are situations somewhere
there are multiplicities
the often contradictory disordered forms the question of art and literature takes
after the end of art has been proclaimed by philosophy or history with how art and
literature live on after their philosophical-historical deaths what is inexpressible is
the background against which whatever I could express has meaning
a philosophy of intoxication
I shall disembowel tear and pull to pieces a dead lamb
a form of the mysticism of being
the academic obsession with discursive justification
the academic obsession with discursive validation
I take upon myself the negative unsavory perverse obscene the passion and
hysteria
I am the expression of all creation
all torment and lust combined in a single state of unburdened intoxication
will pervade me and therefore you

von Bonin installation view
redefining confusion

but Adorno affirms art just as Marcuse's last work
or does it
caerphilly
cyanoype
the mutual contamination of the aesthetic and the nonaesthetic in the process of transformation fundamental impurity tat tvam asi
the question of the aesthetic affects the entire theoretical enterprise
Apollo the poetaster still thinking it writes

contagious contagion phlyctena
a back-and-forth more than progressive reading for just as the formulation of a critical question cannot be determined in advance neither can a reading civilization is the name we give to this process turned against the total social calamity the cosmic sickness inherent to process as such encouraging audience participation spontaneity and chance
Kandinsky’s relation to Kojeve not apparent the question of art is not resolved but kept open
the labyrinth is a complexity that cannot be determined as an extrinsic predicate of substance all substantiality succumbs to an unconceptualizable implosion a drifting recurrence and a replication of drift or Menger sponge or both
Buddha reveals itself when it is no more asserted for Buddha’s sake Buddha is to be given up every truth is the undoing or defection of the object of which it is the truth
art and literature freed from the mystical-religious place they are granted by aestheticists art and literature must be made to face the challenges provided by critical theory the converse is also true for theory the struggle with and against the aesthetic someone continues saying Fluxus against art as medium purge the world of bourgeois sickness of the intellectual
the body itself as potentiality and possibility of movements our religion morality and philosophy are decadence forms of the human the countermovement: art

I no longer see in me anything but cracks impotence useless

enuresis

for Nietzsche art has a privileged affirmative and disruptive force but the danger of privileging any term is that it will begin to take on the very characteristics it is supposed to counter rather than being a means in the struggle of forces that Nietzsche considers to be essential to life

for I will consider my Cat Jeoffry

I am the most boring writer that has ever lived my books are impossible to read straight through in fact every time I have to proofread them before sending them off to the publisher I fall asleep repeatedly within a field of conflicting forces where no one force has absolute priority over the others that if you were going to find out what art was you had to turn from sense experience to thought you had in brief to turn to philosophy the philosophical coming of age of art the internal intention of the history of art to arrive at a philosophical conception of itself there would no longer be any use for the term art in our contemporary moment there would be only philosophy differentiating between the burden of art history and contemporary art does nothing but continue the burden of art that if such a narrative has fallen then it is fallen there is no possibility for a contemporary art Danto as well as the contemporary art world seems to still be enraptured with prolonging this narrative if I were Danto I would have ended my argument much earlier art history had delivered itself of a burden it could now hand over to philosophery and what then because it blurs the distinction between drawing and writing because of its elegant though deliberate gesturalism because of its poetics of incompletion of indeterminacy a poetics that is never quite enough yet always already too much a hovering between the persistence of a simultaneous loudness and silence

the questions of Malukyaputta
in such a way as to make of Heidegger an embarrassment Derrida a mere project and Deleuze a joke—not to mention how Bataille fucks Hegel up the ass

squealing

twenty-two elemental letters God engraved them carved them weighed them permuted them and transposed them forming with them everything formed and everything destined to be formed twenty-two letters God set them in a wheel with 231 gates turning forward and backward how did God permute them alef with them all all of them with alef bet with them all all of them with bet and so with all the letters turning round and round within 231 gates thus all that is formed all that is spoken emerges from translation considered modified

drawings on the wall behind show the initial sketches and ideas for the final piece

so long as there is art there is a gap between art and life

Dictee randomly murdered
if art is to indicate a movement beyond theory it must also move beyond art
don’t get me wrong all of this all of it makes my nipples hard

palindrome of diplopods

goof of tapirs
deconstruction happens

there is but one truly serious philosophical problem and that is suicide
the form of its writing and its use of rhetorical techniques and discursive strategies assuming for a moment that we know what each of these terms means and what differentiates them legitimate philosophical function art raised into an organ of philosophy monstrous or otherwise the epekeina of epekeina Anaximander boundless and indeterminate fuck any en·soi·pour·soi including Sartre·for·itself not interested in any traditional definition of what music is all theories and systems of music as cultural concepts have to be destroyed the world has quite enough poetry already probably too much far too much there is no excuse for being a poet today for the satisfaction of the academics the universe must take shape let us begin again this therefore will not have been a book

Kleist’s suicide pact

to take away sequentials
to quantify opacity
to curiously spill water
there then
to consider art and literature in its work as the means of entering into formulating the most fundamental that of being
more originally philosophical than philosophy itself that of being something infatuation with senseless death the picture of my great parturition blunt fingers on a foray into the crematorium broken fingernails plucked in euphoria paranoia on to paranoia in the outspread fingers nonSatanic tortures in tulip gardens the knuckles that leave paranoia scattering on the wall capable of distinguishing though deaf fomentation among epileptics larval toleration cuticles caught in the linen not this not that not anything the place of pure experience not what it meant but this is where language fails Zen is a fact the Mannerist addiction to excess nothing reflects nothing evaporates unemotive jellyfish
written in the absolute absence of
written in the absolute presence of
differences distinguishing nothing
a duplication that is not a duplicity
differance referring to nothing
set out into my own bloody nose navel oozing on a painful migration into my eyes
umbilical rails
the head a brothel
never note down an observation
madness incapable of shouting
peredasts shitting blood
doubly fruitful in a religious sense
as they cannot say anything to me
autism is a flower stalk
feverish apertures feverishly filled
no impossible malady
constant renewal of the toxins
you all drift away
swimming from your sight and from other sightings
sacrosanct surface lovingly violated
no more metaphor
on far on into the white quick
all heads in profusion
the infinity that blows from my mouth
on the moon as others are on the balcony
    I am in Pandemonium undergoing hygienic solace

constructed situations devoid of any collective
a non-obstruction of sounds
a recording has no more value than a postcard it provides a knowledge of something
that happened whereas the action itself was a nonknowledge of something that had
not yet happened
Nietzsche that ferocious opponent of dialectical thinking
user, TO_CHAR(sysdate, 'DD-MON-YYYY HH24:MI:SS') " + Russolo 1913

Horse of Ygg holding a dwarf up against its will
assuming annihilationism nothing could arise
assuming eternalism nothing could pass away
panta rhei
Heraclitus subverts both at a single stroke
a staccato sequence of disconnected pulses of presence
for lack of academic qualifications

and knowingly

Merleau-Ponty claiming the inscription of flesh while overlooking its
while overlooking its
while overlooking its
while overlooking its
and regarding the passage of time
its incommunicability overinscribed
these cling
wall drawings executed by assistants working from its written instructions

Paik studying music history art history and philosophy
both inspired by Zen its head for a brush

an interpretation of the will to power must begin precisely here with art

art is the reversal of Platonism today art is a form of art history leads not to a
harmony between truth and art but to a raging discordance that arouses dread art
is worth more than truth it is the redemption of the human from knowledge my
stupidity ceases to make me laughable
some reversal of metaphysics

Adorno is not Greenberg

in il im ir left translated approach playback as an ignoramus
still slightly though nevertheless readable whether it is possible to exploit the
critical force of art as a countermovement to philosophy without through a process
of reversal elevating art to a transcendent status above the fray for to elevate art is
to mystify its powers and reduce it to screwdriver jammed into a victim’s ears it
reaches the unknown and even if crazed it ends up by losing the understanding of
its visions at least it has seen them let it die charging through those unutterable
unnameable things whether the birth of an artistic Socrates is altogether a
contradiction no thought exists without a sustaining support pressing a blanket
over their faces in response to disembodies voices chanting the way we have art
must continually confront art with the philosophical tradition to which it is
inextricably bound and whose traces and forms it carries within it
Butoh from mud and sod a kind of endless fetus movement
Butoh precedes dance

one slips in enters in the middle
contemporary art talks too much  
  basing in interpretation
is much needed ballottement detecting nothing but basculing critics coveting their
consortiums basophobia an advisable option

the silence of sound art considering nothing not even itself

in every sense of the word
with of course the exception of
I do not make art I am engaged in an activity

it is not up to me to decide that
obliquity scribbling the nonthought
it is precisely the somewhat more reliable position literature occupies that is the problem limits and controls the interplay between philosophy and literature accounts for and finally resolves but it resolves them only after it has followed them at great length after it has let them disrupt and undermine the obvious and immediate resolutions what is the body-without-organs of a book

Ariadne’s thread leading thought into its own layrinth
binders containing photocopies of drawings sketches notes and other ephemera constituting an exhibition in of and by themselves placed a lump of paint on a huge piece of paper and started to spread it around violently with its feet

masses of opprobrium
masses of rotation
oysters piled up in masses
rhetoric is itself philosophical dependent on a philosophical conceptualization of language and in no way can it be thought to be simply given as a neutral ground for language or as giving itself by itself rhetoric is not a concept but a process or use of language perpetually in search of its concept whose definition or realization must be infinitely postponed precisely because the rhetorical realization of the concept would at the same time displace it derealize it. Darboven’s uniformly handwritten spelled-out sequences of numbers letters or words repeated art as idea as idea it is just this that oversight that what nonetheless is an aspect of in anticipation of certain except in the more general sense and assures us that it is on this account ought not to be ignored to be understood at all to be sure there is no question has to be viewed which it regards as appears in such the difficulty however I am tempted entirely as a result admittedly the problem is central in fact quite rightly it goes almost without saying philosophy undermined and transformed its relationship to literature or to itself and in this movement art and language are transformed together neither remains what it was to excite the senses cleansing erudite blasphemousness and prolificacy aggressive pathologly self-mutili the myth it did not Viener Aktionispus directly repeatedly led to arrest fines imprisonment

scription exiled from speech
mark my words
scraping makes no sense without its significant other

marking is meaningless without reification of some lousy sort

language separated at birth
one little piggy off to market one little piggy off to chisel

scription in absentia
we have no theory although important segments of theory could take their inspiration from what is being produced in what is commonly called the arts.

vagueness is a virtue as is vagotonia are vagaries

dying is an art like everything else someone with experience said prior to art is the social antithesis of society.

few would deny that art has a certain exteriority and autonomy debating oxygen as a form the figural as a disruptive element that is at the same time within and outside discourse a libidinal politics modeled after an energetics derived from a radical notion of the aesthetic as the realm where libidinal drives remain uncathected and desire unfulfilled and disruptive the aesthetic is treated as a space relatively untouched not determined by the restrictions of meaning and form governing discourse when these restrictions are imposed on art it resists and overcomes them and continues to function critically and or affirmatively words cancelling each other out

bedraggled soft toys found in second-hand shops for the aesthetically disobedient
in suggestive poses and groupings
in its private collection if that might mean anything

skin eruptions will not leave scars unless complicated by a secondary infection
cystocele left unerupted
neither will Cytherea if left uncomplicated
Experimental art is not easily classified in terms of socio-historical totalities except as their negation it wrote well actually it had someone write it for it which should surprise no one or eclipsed syntactical regurgitation or general glossary of vertigo thus absorbed with a baffle to or de-existence ruins any chart including the following proposition that if art is perceived strictly in aesthetic terms then it cannot be properly perceived in aesthetic terms and including the following proposition that art today is virtually impossible unless it is engaged in experimentation among other things it wrote well actually this movement of suspension of nonattachment these phenomena pirouette before us keeping their delicate balance for a brief instant because painting is a game because painting is the application consciously or otherwise of the rules of composition because painting is the freezing of movement because painting is the representation or interpretation or appropriation or disputation or presentation of objects because painting is a springboard for the imagination because painting is spiritual illustration because painting is justification because painting serves an end because painting is to give aesthetic value to flowers women eroticism the daily environment art Dadaism psychoanalysis and war.

We are not painters
neither was Lyotard admittedly though not under the same circumstances its use of deconstruction however differed from Derrida’s and was derived more from the deconstructive movement in art than from philosophy a radical alternative to all philosophy even critical philosophy always has a double art always has a double and contradictory status a transcendent function that allows it to be situated outside the political and all other orders and thus be able to intervene effectively in these orders to expose what is repressed in them for order to be imposed art has a critical and self-critical function it unmasks all attempts to raise any force or entity above the conflict of forces that art be simultaneously transcendent and critical constructive and deconstructive apolitical and radically and profoundly political that all art be art and anti-art at the same time.
cereonies of objects demonstrations of objects destructions of objects of Knizak
actually

fuck the cosmetics I’d fuck Sylvie Fleury any day
education an obsessive compulsion for accounting for stacked things

not even Sokal hoaxed

a situation of pure listening in which attention is neither derived from nor reinforced by instrumental causality there is no end for words they meander these mutant insects violently blinded and driven on heaving themselves from the carcass of reason fat with venom they rave for me my ur-mother was ravished by something fanged and insane from the wilderness bank in ecstasy dragged for so many years until we burn unsettled in our sleep from now on no art will be conceivable without the moment of anti-art this means no less than that art has to go beyond its own concept in order to remain faithful to itself the ontological alterity of art perhaps things can no longer remain in their state as stated this stationary

meaning depends on memory
the imbecility of ovulation
genitourinary obfuscation

obiter dictum

the dysteleology of a gnat
the nystagmus of a gnat
a gallonage of gnats
the contracyclicality of a gnat on a ladder
the impunity of a gnat
the conventionality of a shaved gnat
the blinking of a chamfered gnat

in personam

panicled insalivation

form alone can express the movement of revolution form is revolution the most radical critical activity bears on the formal the most overtly plastic aspect and not the signified be it social or anything else

Loki with its lips sewn up
un coup Un coup de des jamais n'abolira le hasard ambiguities of meaning between names and things Broodthaers remained outside of any artistic movements
because of neural cellular exhaustion
its mica
pincer malfunctioning
fallopian distractions ceasing continually ceasing to cease
my ineffable cause as dentation
I cannot believe I wrote this
this maniacal sky

Onan somewhere between and scratch that
Onan somewhere between antiphilosophy and enemata
we don’t meditate we move
thought as intermediary to nothing
constituting endlessly between nothings
multiple nothings constituting thought
nothing more can be said and no more has ever been said
to become worthy of what happens
to will and release the event
the being of the question
Abramovic without clothes but a cigarette
as they saw fit
a partially wrapped coast not to mention
no production nor destruction no annihilation nor persistence no unity nor plurality
no coming in nor going out
retitled: the liver is the cock
untitled Rymans
and yet more vacuums
Vivekananda literally means
Rowe’s tabletop with things on it inspired by Pollock
though the reference to Duchamp questionable
though the reference to Artaud questionable
la toute jeune fille barely recognizable beyond her paste and varnish confection
metamusic cannot be limited to music

la·di·da

having no resemblance to expression the expressed as the essence of what
expresses itself is distinct from expression itself
between discursive and nondiscursive
between propositional and nonpropositional
intuition as the jouissance of difference manifesting itself indifferently
art has no conventional reference
art cannot properly be said to have meaning
they do not give a fart for art
Langer articulating what is verbally ineffable
Collingwood expressing ignorance
Dewey expressing
the confused identity of a horse
the confused identity of a stone
or should I have said
and that’s when I walk away
try not to understand and show that you haven’t understood
life is in constant interaction with a world that is always already present before any
philosophical reflection can begin or the texture of Being as a work of art
Neto’s spaces where bodies drop
Neto’s bodies where spaces droop
this is how you sit correctly
when writing feels itself constrained explodes and pushes out toward the margins
culture is an indulgence a memory an irony a posture
the gesture of a dandy
is consciousness that does not apprehend any object of consciousness
the yellow
behind the thought of Descartes Spinoza and Leibniz lies the profound influence of
mathematics just as behind that of Locke Berkeley and Hume lies that of
Newtonian experimental science just as behind that of Bataille Derrida and
Deleuze the yellow this kind of yellow
Vasubandhu elaborates an elaborate philosophy in which all philosophizing
comes to an end
improvisation 19
the yellow
the yellow
ohne titel erstes abstraktes
spontaneous unanticipated conversational turns could not take place without the
participants keeping the conversation in play
Darstellung

a residual untranslatable space is opened is autopoietic
the moment just before the performance begins fingers poised not knowing what
will be played one knows that one will play and has some reasonable expectation of
what might develop but there is no certainty
a postmodern modernist reiterated
there are no wrong notes
music's endemic formlessness
as if for the first time
as if for the first time
continually reiterated
as if reiteration itself could iterate
yes I have so-called white skin and am ashamed
yes I have a so-called penis and am ashamed
yes I have matriculated more than once and am ashamed
yes I have moments when I consider a painting nothing but a painting and yes
I am ashamed
no one even considering the fact that continually and advertently beguiled by
irresistibility resisting itself no one even considering the fact that the gender of a
hippopotamus means nothing to it neither the fact that etymologically it never was
a horse no one even considering the fact that fuck you die slow muthafucka my fo fo
make sure all yo kids don’t grow much less the fact that
women

with ten fingers ten toes two arms two legs and bodies in extensio
not quite as phallic as myself
even when fingering themselves as I do
how’s that for injustice
even if there were such a thing as infinity we wouldn’t know it
Dias oscillating between chaos and order
because this is possible that’s why
the audience working out at the same time as the musicians what is going on
spurred on by negotiation between the determined and the undetermined
there is nothing implicit in improvisation
this partial explanation
everything is played in uncertain games
throw the dice joyously to live deliberately to front only the
essential facts of life and not when I came to die discover that I had not lived to live
deep and suck out all the marrow of life
a rose does not need to preach it simply spreads its fragrance
these sutras not meant for reading
these karika not meant for reading
collection of ten thousand leaves
or leaves like grass
or these leaves
none of which meant for reading
the ten thousand things do not decipher
02815626
Kline untitled 1951 or Beuys on paper graffito
sunyata is beyond representation and conceptualization and thus discursive
language poetry indicates sunyata paradox and ellipsis indicate sunyata
noncognitive knowing indicates sunyata as sunyata this is not sunyata
the deaths of art and theory expose the fact that there had never been art or theory
that there has only ever been gesture and the cognition of that gesture
Ida with apples and a few panels
none of which meant for reading
anything that can be analyzed separated into its parts or taken in itself does not
possess inherent existence since it can always be redescribed in some other way or
have its existence challenged seriously though
avec la main gauche
there is only perception ductus
this vast and chaotic influx only slowed down by reading by writing
a surface is always and already asperate discontinuous uneven and rhythmmed by
accidents there is the grain of the paper the smudges the trellisings the interlace of
tracings the diagrams the words Twombly as a philosopher of time in a state of
perpetual incertitude the desire of the page of the line of color the most
fundamentally inimitable thing is the body to seduce transport or derange the body
of another the body giving itself for nothing desiring to take possession of nothing
plagiarism is considered unacceptable at institutes of higher learning. Although the
prohibition of plagiarism is context-specific—it has not always, or in all forms, been banned, and is regarded with various degrees of acceptance among the world's cultures—as a practice it is incompatible with institutes of higher learning. Because the practice of transmitting, shaping, and learning to command knowledge is integral to the learning process at these institutions, plagiarism is never acceptable and always carries consequences, as outlined below. Furthermore, all students are expected to be familiar, at a functional level, with the rules for avoiding plagiarism. Definitions: Plagiarism may be intentional or unintentional. Unintentional plagiarism, or incidental use of another's ideas or words without proper attribution, arises from a lack of understanding of the rules of citation and quotation. Depending on the nature and length of the assignment, it might amount to a few copied words, but certainly not more than a few sentences. While unintentionally plagiarized work should never be accepted for credit and must be revised, instructors will deal with it as an educational issue. This policy primarily addresses the matter of intentional plagiarism, or academic fraud, defined as follows. One commits intentional plagiarism (academic fraud) when one does any one of the following: A. represents as one's own the work or knowledge of another person, regardless of the form in which that work or knowledge had originally appeared (e.g. in the form of a book, article, essay, lecture, web site, speech, photograph, chart, graphic, or any other form); B. incorporates into one's work the words or ideas of another person without clear attribution that appears at the point the words or ideas have been incorporated, to an extent substantial enough that the origin of the words or ideas has been misrepresented; C. fails to acknowledge clearly the partial or full authorship of someone else when submitting work; D. consistently fails to cite or quote textual resources properly, despite the instructor's attempts at educational intervention. A person who knowingly allows his or her work to be copied, or submitted by another student as course work without the work's proper authorship clearly identified, is an accomplice to plagiarism, and the sanctions outlined below, as relevant, will be applied to this person as well. Sanctions Unintentional plagiarism: As noted above, unintentional plagiarism is to be regarded as an educational matter. No plagiarized work, whether intentional or not, may be counted toward a passing grade; however, in the case of unintentional plagiarism, the student should normally be allowed to revise or rewrite the work, correcting all plagiarism problems in consultation with the instructor. The instructor should impose clear guidelines (including a deadline) for any rewritten or revised material in such a case. Intentional plagiarism: If the instructor suspects
that material submitted for evaluation in a course (including work presented orally and draft work not yet submitted for a final grade) is not the student's own work, the instructor should speak to the student about these concerns. Any student submitting work should be able to identify all textual resources used as references in producing academic work, and to produce these resources within a reasonable time upon request. Furthermore, the student should have sufficient command of the ideas contained within the work that he/she is able, with reasonable accuracy, to summarize its content and describe the process by which he/she created the work. If the student is unable to satisfactorily address the instructor's concerns, in the absence of documented evidence the instructor should develop a written contract requiring the student to rewrite the essay. In the contract, the instructor should communicate clear guidelines to the student, including the deadline for the rewritten paper. The instructor may ask the student to select a new topic if the plagiarism concerns cannot be addressed by mere revision of the original work. The contract should be signed by both the student and the instructor, and retained by the instructor in his/her records. In any case of suspected plagiarism, the instructor should collect evidence of intentional plagiarism before proceeding with any disciplinary measures beyond those outlined above. A document (such as a student paper, web page, or published article or book) that closely resembles a student's submitted academic work is sufficient evidence to proceed with the disciplinary process described below. If evidence shows that intentional plagiarism, as defined above, has occurred, the following sanctions shall be imposed: The academic work shall receive a failing grade; The student will fail the course, or may elect to drop the course if the last day to drop a course has not yet passed, provided that the instructor's syllabus for the course conveys that intentional plagiarism will result in a failing course grade; A written summary of the infraction of this policy, with copies of the relevant evidence, shall be submitted to the Office of the Dean of Student Services to document a violation of the Student Code, as outlined in "Student Rights and Responsibilities". This documentation shall also be provided to the student, and constitutes both a warning and a reprimand to the student as described in Section IX, "Institutional Sanctions," of "Student Rights and Responsibilities" (Article III, Section B in the print version). The policy and sanctions outlined above are intended to supplement the policy, as outlined in "Student Rights and Responsibilities," and should not be construed as replacing or altering the policy. Students and instructors are to understand that sanctions may be imposed beyond those outlined by the policy. Documentation of intentional
plagiarism presented by faculty members is submitted, in part, with the intent of helping the college track repeated violators of the policy. Students' rights to grievance procedures, as outlined in "Student Rights and Responsibilities", are in no way amended by the policy. an elaborately developed question and nothing else
yellow apprehends nothing
make everything into one single koan
connoisseur of the ass
yellow apprehends nothing
yellow apprehends nothing
yellow apprehends nothing
farts are required of them all without discharging he sucks a beshitted ass has a tongue frig his own beshitted asshole and frigs himself upon a beshitted ass the three girls then exchange positions in the same way Colombe and Zelamir shall be married Curval shall enflower Colombe Curval shall embagger Zelamir with more youthful girls that this prick held a very vertical slope spreading his buttocks prodigiously wide a conventional dribble of fuck would soon find my mouth full the other farting in his mouth astride him and thrashes him mounting him and flogging him lash him and spit in his face with a quantity of slaps and fondlings not sent away until his ass has become completely insensible he has himself flogged while kissing a boy's ass and while fucking a girl in the mouth then he fucks the boy in the mouth while kissing the girl's asshole who's ass he had been kissing but 'tis all fraud the marriage is a fraud he licks the cunt of one girl while fucking a second in the mouth and while his asshole is being licked by a third this had better be illustrated by a drawing sprinkle in whatever tortures you like at your leisure cunt sewn up and the animal they perish nailed one to the other as we have hitherto explained and finished in thirty-seven days keep a notebook
summer opening into Mediterranean blue yellow apprehends nothing
should have been the title

doesn't deserve the title

this egg delicately between chance and necessity
this empty square who by now is completely bewildered
this paradoxical pointing
three lines drowning their angles
sound is nothing but vibration
depending on a medium
make everything into one single koan
yellow holding its torn newspaper or even to spill ink this way
in such a way someone said
invest the intense germinal influxing between contemplation and contraction
not release as escape but as expenditure
orthodox or unorthodox Eastern thought is a verge on the verge of
Kapoor sandstone and pigment
Bankei fingering itself spontaneously
the art critic photomontaged
someone's untitled 1984
pure difference must be a difference which is not a difference the requirement of
indefiniteness turns pure difference into impure difference into differance
an attempt to jolt to set in motion something inside me
writing as a flow not a code
an intensive way of reading
Onan the abrupt anonymity that is life
Onan the utterly useless
you imbecilic
there is more always more
in the midst of events that have nothing to do with books
tearing the book into pieces
getting it to interact with other things
absolutely anything
this thought palpating what it cannot conceive and gesturing at
what it cannot grasp
this quantum flow overspilling itself
autoaffection redefined
Nagarjuna’s fourfold dialectic considers the affirmation of something considers the negation of something affirms both the affirmation and the negation of something and negates both the affirmation and negation of something leaving not much to anything whereas Derrida Nagarjuna in the Middle whereas Deleuze Nagarjuna’s sunyata whereas Bataille Nagarjuna the nonexistent deconstructing the West for giving birth to something instead of no thing
figure-words as Novalis would call it
Winters is not Marden is not Lasker is not Winters
when it first unconsciously doodled on a piece of canvas
the unconscious is an accident
the incompossibility of cement jisming
is thought to be
Onan the pretentious overt
primordially the production of music has as its function the creation legitimation and maintenance of order its primary function is not to be sought in aesthetics which is a modern invention but in the effectiveness of its participation in social regulation music pleasure in the spectacle of murder organizer of the simulacrum masked beneath festival and transgression creates order
suggests that
nor do they provide a description of a situation resulting in a hallucinatory style in livid tones leaden greys violet-toned nocturnes olive or petrol green unknown ideograms ideograms in costumes in which logic and chance as one force become effective exploits figurative images for nonnarrative purposes a reality that only exists by approximation
all phenomena cognized without conceptualization
lhun grub rig ‘dzin
or Padmasambhava spontaneously beyond description
reconciliation means and is thus to be betrayed
this genius ignored
what demon possessed me that I behaved so well
or life without principle
or where silence clips without voltage
DC obstructs the moving
or this thing
or it has taken the West over 2000 years to realize what the East would have cared less about
the forms of coagulated milk
articulation is bound to failure
in improvisation chances remain the whole potential
without making a statement or a question that needs answering
this is a quote

if you say it is in existence it will not be there if you say it is in nonexistence it will not be there either this place where words and speech are cut off
make something to put in your mouth
intention betrays its object
Krishnamurti's negative thought
ink gouache and colored pencil on four sheets of paper mounted on linen
this text complicates resonance
al-Ghazali and Ibn Arabi verges on the verge of
this pebble
this tree
this nebula
this fingernail
this cement
this cough
this tree
this tree
this tree
this tree
Onan the agnostic
untitled lightbulbs
untitled stack of paper
Sue Williams with my legs open
certain bricks in a row
style is productive of the very form of this thought
through the nonapprehension of duality there is apprehension of the Ground of events
lies the yellow
a yellowing
orgasmic sunyata
reality empty of existence and pouring it out with jugs
Orozco's oranges Pettibon's papers Barney's plastics and genitalia
Orozco left over from something
genitalia left over from something

head and hand in plastered wall
Otomo without records in Japan
Tetreault with modified turntable with prepared surfaces
Fox with Pateras
Tone with wounded CDs previously in Japan
Hecker with computer
pxp with computers
Delire with computer
p sing cho
Boulant with
Akiyama with air duster in Japan
Babin with prepared pickups and household utensils
Voice Crack with cracked everyday electronics
and Formanex and Grand Orchestre d'Ordinateurs and [N:Q] and
i.d. with computer in Japan
Yoshida with mouth in Japan
Nozal Cube with stuff
Toot with a sofa
Gburek dedicated to Otomo
KK Null with stuff
Bergmark and Fahlstrom with uncensored mouths
Talia on the verge of psychotic breakdown
Fe-Mail with anything
Blonk with Fuhler with Ratkje
Stelzer with tape
Talbot with turntable
with each other
Arias with balloons
Kasyansky with stuff
Bertholon with stuff
Die Schrauber with stuff
Nies with bent instruments
de Vega with stuff
Baltschun with Baghdassarian
RLW with an electric toothbrush
Rutimann with cacti
Cage with cacti
Prime with plants and washing machine
Perlonex with stuff
Schick with turntables and objects
eRikm with turntable and
Noetinger with electroacoustic devices
Cascone with computer
Berthling with computer
Busratch with stuff on turntables in Japan
Dufrene with mouth
Davies with shozyg
Kapotte Muziek with Kapotte Muziek
Astro Twin and Cosmos and Filament and I.S.O. in Japan
Sachiko M with sinewaves in Japan
Mattin with computer feedback
Unami with white noise in Japan
Prins with radio and transmitter
Lehn with Schmickler
Poire_Z including
Ilios with electricity
Morris conducting
Cremaster with feedback mixing board pick ups and objects
or Monteiro with pick ups on turntable
or Monteiro with paper and rubber bands
or Fages with acoustic turntable
an obsolete farmer
or Battus with acoustic walkman
Phroq with
Dailleau with Toeplitz
Cage while Tudor
Wastell with amplified textures
Choi with CD players mp3 players video decks and open-reel tape recorders Hong
with broken MD players mixers laptop CD players TV and turntables
and silly and dilly and billy?
Epplay improvising with sound against reactive semi-autonomous audio and visual
scenes programmed by Schmitt who modulates them live
Phillips with random bursts of sound with random silence
Theriault with office products
cd_slopper
Beautyon somewhere
Chlorgeschlecht misunderstanding Max/MSP
Das Synthetische Mischgewebe
Discom with perverted
Elma somewhere in Japan
algorithmic Evol with chinchilla
Evil Moisture with modified electronic toys
Fabriquedecouleurs with a preference for joyfully shards of digital data
God with open circuitry and various types of records and
Hyware its only real opera
Gcttcatt with turntablism dsp
Kwang with mixer feedback
Mimeo including
Nerve Net Noise somewhere in Japan
Morceaux_de_Machines with monuments of bruitism
Dorion with hemp
Ohne with a belch including rm74
pizMo and plank
Sudden Infant with occasional turntable
The Broken Penis Orchestra
whatever exists only exists because something else has
postart initiated by Kaprow
cittamatra as materialistic monism my translation
qi left untranslated
fuck the Confucians the Legalists the Mohists the Neo-Confucians
fuck the Nyaya-Vaisheshikas the Mimamsakas the Yogacaras
and fuck Ibn Rushd you know what I mean
and if you don’t at least they do having not have yin and yang interplay and
account for changes in and the production and destruction of particular things
Bachelard writing poetry on poetry
space contains compressed time
the present is a synthesis of the now and retention a nothing that joins and divides
multiply the occasions of minute differentiations
a daring proliferating sensuousness intoxicated with inexactitude
the unwillingness to establish a definitive system
contradictions are the principle of aesthetic life
the world is my provocation
Blanchot as the last writer someone else’s translation
the indeterminate play of presence frustrating Derrida
Derrida pretending not to think straight
Derrida unable to catch up
Derrida giving up
give up on Derrida’s supposed postponement of itself to a supposed infinity
and not for any lack of presence either
untitled blue sponge sculptures and blue monochrome bas-reliefs
white thus makes blue possible
but perhaps I’ve misunderstood
emptiness then is not itself an inherent existing thing
throwing doubt on the whole process of doubt
plagiarism cannot contain itself
propositions suppose verification
do not propose but blurt
draw a line and follow it
remains conjecture
no not what you think
to write for the illiterate
to speak for the aphasic
to think for the acephalous
an empty sampler
an empty mixer
sometimes blowing their instruments through the valves
    this corpse
Onan the necrophiliac
from which we perceive relatively stable points of being
common sense revealing the ineptitude of philosophical exposing philosophical
common sense just as necessary as logical truthfulness
even when one believes otherwise
are you telling me that about to wipe its ass Derrida was struck with indecision
are you telling me that about to wipe its ass Tzara reached for a crayon
art then putting Homo sapiens into question as
Homo sapiens then putting art into question as
not to mention theoretical or should I have said academic bullshit the logically
that is truthfully determined survival of this species putting this text into question
the illogical that is untruthful determination of life putting this species into
question scrambling through the secondary literature as if there were an original
    this is that original

something else in Onan's pocket
trust none of it
anata wa anatta
neither what you cannot think
whatever you will carry it to the nth power someone said seriously but no matter
computers revealing the performer's own stupidity inhering its own complications
from the monism of Sankara to the qualified nondualism of Ramanuja to the
dualism of Madhva to
developed thought remains boring
calculated thought remains boring
Deleuze the arborescent
little is known as to
Fluxus manifesting itself irremediably
predicates do not apply to Suchness
dhawq devoid of dhikr
Onan in ecstasis
spatial concept in pink among others but pink particularly
LaMonte Young holding a butterfly for a long time
someone's untitled 1999
Tobias' nylon cord
ur36 among others
Dogen’s paradoxical and deliberately difficult style
Dogen without thought
Dogen disrupting the flow of conceptual thought
where Chinese and Japanese alternate within single sentences
the self is the entire universe
that is if you misunderstand it correctly
despite yourselves there is no audience
live in the Unborn someone else said
we have it already
the responsibility of academia
Onan an aleatoric production
improvisation as phenomena flirting with noumena
improvisation as noumena flirting with phenomena
egging it on
form as the condition of possibility and the condition of impossibility of expression
the nothing that nothings is not a nullity
there must be sameness if there is to be any communication
Schopenhauer is the thing-in-itself
nothing is ever given
there is no fixed Dharma someone said
there is no Dharma I said
ignorance is impossible
pure spontaneity in a timeless present
if art has died it is because it is no longer practiced
there is no attaining the Body without Organs
you cannot attain it
you never finish getting to it
it’s a limit
this convulsive paroxysm
or nondiscursive knowledge
Onan exacerbating the Will
Onan flaunting the Will
Onan the voluptuary
egging it on
there is no madness except as the final instance of the work of art
the work endlessly drives madness to its limits
Bodhidharma gazing at a wall Tokusan with a staff Rinzai shouting
call concerned with something
claiming supermundane knowledge
a scribble undoing all of this
Onan the para·tantra·svabhava
pervert Plato
who hasn't
distantiality of Things
or unsinniges
empiricists are experimenters they never interpret they have no principles
or concepts extracting
or The Logic of Sense without resemblance
all of its books were burned and possession of them was forbidden
it was ordered that all of its writings be destroyed
gestures never left without silence
Fuss' untitled photograph not a photograph
change of view or two figures for triptychs
your skin in this weather borne eye-threads and swollen perfume completely
distinct from its object and therefore nothing but a title
Olesen is not a homosexual and this disturbs him
Neuenschwander either
if the Way is made clear it is not the Way

where can I find a person who has forgotten words so that I can have a word with it
Hanfeizi is only interesting insofar as it had a speech impediment as an excuse to
write and yes I confess that the way I ate my dinner this morning indelibly relates
to the fact that I have a vagina and that someone somewhere is smoking a cigarette
and anything else I can come up with cleverly of course and yes I confess that I am
without color however that happened and yes I confess to having more than once
put my arm or should I have said thrust my arm into a mailbox without considering
the injustice involved in such an act and yes I confess that and
yes I am ashamed
my finger up my own butt undoing theoretical injustice
a clock is a clock you bastards
proprioception of thought
there is no blurring without boundaries
Onan seducing itself how’s that for injustice
I shall be an investigator of life
130<dB
Zen is music Zen is art Zen is movement apart from this there is nothing
with this my biography is exhausted
reality cannot come into being
from pure experience to the place of nothingness
or zettai mujun Teki jikodoitsu which is the same thing
Ida Applebroog
an immediate grasp of the Undifferentiated
Onan falling with the ladder
Onan undocumented
politics is the sphere neither of an end in itself nor of means subordinated to an end
it is the sphere of a pure mediality with end
how to live within it and yet be antagonistic to it
become this koan
there is only a dead end
for we all know that it is difficult if not impossible to make a child out of sodomy
there is only the pleasure in impossibility clayey
nirvana literally the blowing out
sutra literally a thread
who is Chau Chou
everything throughout this notebook is organized with a view in mind the true one
that of the title
an experiment concerning the matter of thought matter itself
Zen experience cannot be accommodated within Aristotelian logic
a sudden leap takes place in the brain in the process of cognition
letting a hundred flowers blossom and contend
completely out of context
toxigenic
pizMO manifesto
affirm chance and necessity
is to release
is to believe in food and oil on linen
Deleuze that beautiful souling opening the third Critique onto a realm of chaos
a liberal ironist
a bourgeois postmodernist
a postfundamentalist pluralism that anticipates the continued operation of those
being singular plural
concrescent Whiteheadings
the nonpresentation of zazen
the misrepresentation of koan
illiterate in the sense that what I am doing makes no sense
onanistic in the sense that I don’t give a fuck
inhabit the fuck
the ear finally comes into its own but not the old ear attached to a living head
Madhyamakas deconstructing
the ontological priority of the event the ontological priority of thought as an event
Bachelard thinking matter the limitless reign of the Limit the emptiness of those
excesses in which it spends itself of the possibilities of thought of the impossibilities
in which thought is entangled thought is ineffectual certainly a cause for laughter
my body contradicts silence
languages are jargons that hide the pure experience of language
Hiaz considers itself an artist
there is no difference between samsara and nirvana
this text contradicts expenditure
I do not know its name I call it someone said
the Eastern desire to escape desire
there is nothing
going beyond philosophy through philosophy itself
which according to this translation is materiality on the verge of itself
gouache on twelve sheets of handmade Pondicherry paper
s
sometimes an absolute concrète music the exploration of the universe of broadband noise from the real world with a voluntary and forceful refusal of any visual procedural relational semantic functional or virtuosistic elements what it calls belle confusion from the dissipation of music or the history of modern music in the second half of this century has been drastically and deeply marked by one name John Cage much more than its music its ideas have been so influential that it would not be an exaggeration to think of most contemporary avantgarde experimental music as being Cagean to a greater or lesser extent that this influence has been and indeed still is heavily pernicious for music and that Cagean philosophy in its essence is an exacerbated version of a classical paradigm in traditional Western music and if as many Cageans often suggest Cage never was an active upholder of its ideas then I criticize the Cageans the nonexistence of silence against the very Eastern thought that influenced it and it is questionable whether Onan’s discombobulation at such or whether at any rate the Cagean proposition of the composer/composition dissolution is a vain attempt to run away from oneself a rhetorical game of deciding-not-to-decide that has not consequently been followed by any known Cagean including Cage and thus it is impossible to conceive a total random music freed of taste and memory a hypothetical total cessation of decision could be fully consistent with the idea of nonintervention but will also be the destruction of music for music is human while sound existence is not thus when Cage equals music to sounds it either destroys the entity of music in an unconscious reductionism to pure physics or denies the possibility of nonmusical existence of sound which in the end are equivalent what converts a sound into music is a human subjective intentional non-universal not necessarily permanent aesthetic decision of perceiving certain sounds in a certain time by a certain person especially if we take into consideration that it needed to experience an anechoic chamber to realize what it realized that physical absolute silence does not exist this is as puerile and misleading as the assertion that a circle does not exist in reality thus an impossibility of geometry in the Cagean world the Cagean revolution instead of freeing music from taste and traditions re-restricted it again to the same
old Western paradigms of formalism and proceduralism neither is it possible for music to be freed from taste and memory and Cageans themselves are a proof of this my reply that silence does exist in music whatever that means mathematics by experiment or the various language systems of the world defying compilation CoBrA not the last avant-garde as someone claimed consider the avant-garde of mental institutions precursors to an unrecognized academia Kouhei and the idea of postnoise with the exception of Lopez should never have let its music get in the way of its writing le grand ennemi de l'art, c'est le bon gout may be intoxicated with the illusion that it is saying something in fact it is floundering in nonsignificance with an occasional texture if you know what I mean music for no title appreciates silence possible landscapes where fuzzy edges and hues of color wander and a spray of elements almost consisting a space too dumb to believe that there is such a thing as being smart farming for manuals consists of researchers computer programmers and maybe a musician or two though I am not entirely sure although I could not stop laughing thinking of all of these arty-fuckers-object-observers running away from running away from these Viennese-freaks-boaty-noise-makers for what they call anti-climax tracks where despite constant nano-changes in pitch velocity or general structure there's no relevant variation from beginning to end schizophonia as the separation of the sound from its source therefore schizophonia and objet sonore are antagonistic conceptions of the same fact Unami squinting flatness into holes not to mention Inoue getting me started this title is no longer available I have no interest in changing the world so little that I have interest in not changing it why pursue happiness when we have intensity I don't understand at all what I'm doing and that's what keeps me going exasperatingly creating useless things nothing but blank phenomenological substance creating a nonsense world for nobody how heinous and incredibly banal it is making statements knowing is destroying the most destructive instance on our experience of nature is not human destruction but human presence any insect is a challenge to a purposeful world mathematics is not a smooth space no matter how it is theorized was virtually indistinguishable from science and philosophy developed by the ancient Greeks investigating the world were preserved by Islamic scholars and passed on by Christian monks during the Middle Ages until the however until mathematics was used mainly by pure mathematics that is theory attempts to capture the complexity of a problem using mathematical notation (signs and symbols) and concepts (theorems and proofs) assumptions or hypotheses they know now that this is not the case
mathematics possesses supreme beauty someone said a beauty cold and austere like that of sculpture without the gorgeous trappings of painting or music yet sublimely pure one of the earliest mathematical concepts was to represent a number by a symbol and to represent rules for manipulating numbers in symbolic form as equations the geometry of flat surfaces the geometry of three-dimensional solids the geometry of spaces with four or more dimensions without volumes that extend from angles on the surface on a sphere on rates of change on slopes of curves on given points on areas on volumes bounded by curves on rates at which quantities change on areas enclosed by curved boundaries on events on experiments where outcomes are uncertain the probability is y determining the unknown author randomly variable is a term expressions involving and and or and not and there are expressions and terms an infinite number of prime numbers from which a tiny inaccuracy can produce large errors such as \{x, f(x), f(f(x)), f(f(f(x))), \ldots\} and unstable phenomena and nonlinear dynamics and counting was the earliest mathematical activity Babylonians and Egyptians when people counted on both Mayan fingers and Indian toes the Greek number system was based on the alphabet M the English word is derived from the Greek word stones or pebbles for Eudoxus Euclid Eratosthenes Archimedes Apollonius of Perga Ptolemy Diophantus Hipparchus the Greek foolishness for theoretical abstraction I have found it that is Aryabhata’s equations with no solutions Brahmagupta’s negative numbers experience cannot substantiate someone said fractals from Latin adjectives fractus the corresponding Latin verb frangere to break to create irregular fragments \{a, f(a), f(f(a)), f(f(f(a))), \ldots\}\ to be repeated chaos appears to be everywhere someone said uncertain of appearance and its computers yet to rely on themselves while nevertheless maintaining autopoiesis as a process autopoiesis whereby an organization produces itself an autonomous and self-maintaining unity which nevertheless is still not writing which contains component-producing processes which through their interaction generate recursively the same network of processes which produced them which with no apparent inputs and outputs which cell which organism which conditions are unknown neither completely deterministic nor completely random \{x, f(x), f(f(x)), f(f(f(x))), f(f(f(f(x))))\}\ defined recursively as \(f(x)=x^{(2+c)}\) repeated recursively we don’t meditate we masturbate Introducing for Beginners in 90 Minutes for the Perplexed for Idiots for Dummies A User’s Guide to Teach Yourself Explained by An Introduction A Very Short Introduction Dictionary of Encyclopedia of Annotated by among others Schjeldahl a poet giving boring lectures alike Yood not teaching contemporary art alike Gilbert-Rolfe where I left
off alike Hainley not understanding my question alike Artforum International alike Art in America alike ARTnews alike Asian Art Now alike Modern Painters alike Flash Art International alike Frieze among others among others alike Elkins not understanding my writing alike and not to be confused with Land exposing the banality of and exposing writing to writing the critic is becoming a dandified copywriter criticism as the rhetoric of disgruntlement trust none of it Bayle secretly with tapes on the job strewn across the floor Penderecki in Hiroshima supposedly Rihm with strings Lachenmann with something like a cello Bussotti with something like scores Ligeti and tape wrapping a piano in tape not to mention Berio not to mention there is an aporia as to why there is no sensation of the senses themselves not to mention that gesture is that point at which language appears in its mere capacity to communicate and not exhaust itself not to mention that criticism is the mortification of works not to mention that criticism is the reduction of works to the sphere of pure gesture not to mention the speechless capacity for speech not to mention an inconceivable community without identity defined by nothing other than its existence in language as irreducible absolute potentiality not to mention thus mentioning nothing holy Nagarjuna holy Lao Tzu holy Chinul holy Xiong holy Nishitani holy Iqbal imposing unjustified interpretations and reckless extrapolations or dregvant or gumezishn or abhava including silence in order to exclude stagnation or abhidheyatva or adhyasa not akanksa or akhyati or anekanta or anekantika suma with red oil crayon untitled 1954 untitled 1968 untitled 1970 Ferragosto’s leaking as they accumulate the animal that has language also questionable putting oneself in a situation in which something is happening improvisation recognizes nothing
the animatistic exegesis
the mechanistic mathesis
the organismic anamnesis
the cyorganismic catamnesis

the anomalos
the syzygia
the clinamen

nature has no style
style is escape

Pression fur einen Cellisten
except this
to make a piece of art happen in spite of its form
a-versions
a rape of things to come
res extensa

Onan the dysteleologist
nullibiquitous Onan
this indefinite articling
das Nichtseinsollendes

no concept could be thought none would even be possible without the surplus that makes language language
philosophy undone
to have no particular goal is to make everything the case

scholars disgruntled by such orgies of sunyata
Onan does not reply thus: white isn’t and spurts white

Aristotle did write The Enneads despite what anyone says

allowing space to uncover gesture

Rauschenberg has shirts
kalpas
Rauschenberg has cyanotypes and lithographs and an unknown chair
Rauschenberg has an automobile tire
Rauschenberg has an untitled red
Rauschenberg has a sock on a canvas
Rauschenberg was an early Egyptian
Rauschenberg sor aqua

Onan the gelotologist
these afferents rushing through me
these efferents rushing through me
Keith Rowe then and Keith Rowe now
nothingness is that which is only place and has no place in anything else
reality is self-contradictory and thus creative
art is the contemplation of reality
or avidya
or anyathakhyati
or anubhava
upside down mushroom room
when it is recognized that opposing poles of thought may be negated by reasoning
the mind is able to acknowledge that reality is neither of them and is able to
experience an emptiness or void which defies description in which intellect and
intuition are united the middle the between is the intangible the incomparable the
nonappearing the uncomprehensible devoid of position
et la chambre orange
nuda vita
this clairvoyance refusing the answer
this sortilege refusing the answer
is the question of the is and is not
by investigating the contradictions inherent in the self
by a logic of absolute affirmation through absolute negation
one who does not notice this cannot be a philosopher
anyone's untitled styrofoam balls
Western thought ends where Eastern thought began
untitled garbage bag 1996
it has taken Western music centuries to realize what never needed realization
that everything is improvisation
that improvisation is not concerned with improvisation
Huining swallowed a diamond it is said
and choked
perception is malfunction
my mistranslation
thus Onan's Gesamtkunstwerk
sound protrudes by the way

schizophrenia goes by many names philosophy is one of them
Stelarc written about
reading for essential meanings is impossible
and any attempt to do so will always result in misreading
Bey’s shamanism
Bey’s anarchism
Bey’s secrecy
Bey’s four rules for playing the art game
Bey making something out of nothing
Bey careless of the artworld’s head up its ass
freedom is a psychokinetic skill someone said
Bey for unmediated play
taking Bey seriously though not soberly
laughter is not enough
to refuse to define it
to risk madness and innocence
number is a form of being
someone writing about poetic terrorism this is poetic terrorism
someone writing about the rhizome-book this is a rhizome-book
the banality of the if, then
suicide is not a solution someone claimed verbally
though silence is let me be your wandering bishop we’ll play with silence and make it ours
listening is corrupt there is no such thing as sexism fascism speciesism looksism or any other franchise issue which can be separated out from the social complex and treated with discourse as a problem
there exists only the totality which subsumes all these illusory issues into the complete falsity of its discourse thus rendering all opinions into mere thought-commodities to be bought and sold this totality itself is an illusion
madness—let us pretentiously suppose a language from which this word would be excluded
language as Gattungswesen
Malachi supposedly an artist also
a redness without space enough for peacocks
la nona ora
Dao is both what exists and how it exists
yi untranslatable
wei untranslatable
strange behavior in China
xi untranslatable
Sade’s principle of delicacy
being offers possibilities but it is through nonbeing that one makes use of them
the artist has no morals but it does have a morality
by enunciating that one must be silent Wittgenstein has not been able to impose silence on itself indicating that one has to talk in order to remain silent these very words
pashyanti-vac is vaikhari-vac is para-vac is not madhyama-vac
the basic unit of meaning is the word not the sentence
the basic unit of meaning is the sentence not the word
and so forth for centuries
creates freely and spontaneously out of a pure pleasure in the capacity to act
the activity is entirely unnecessitated
organisms with various chemoreceptors
organisms with various photoreceptors
organisms with various ommatidia
organisms with varied echolocation
organisms with various neuromasts
organisms with various sensilla
organisms with multiple eyes
organisms with no eyes
organisms with legs for ears
organisms with no ears
organisms with taste buds for a body
organisms with no taste buds and so forth for
Lokayatas or the Charvaka fucking each other into perception
disfunctional Dharmakirti
wu translatable though I’d rather not
plasterboard and polystyrene dimensions variable
collaborating with Gilles de la Tourette in neurological disorder
in the basal ganglia
unvoluntary movements or sounds that occur intermittently and unpredictably
out of a background of normal motor activity
bouts of bouts
these urges and sensations
these premonitory sensory phenomena
often neurotransmitters may also be involved
xuan xue
or postsynaptics taking it up the ass
or neurotransmitter ejaculation
or EPSP
embroidery and acrylic on canvas not to mention
the primitive gut
the very excess the conceptual madness of the death drive
an innocent anarchy
an affirmative pleasure in nonsense
Chinese characters written over its face
not to mention
the spontaneity of alert passivity
who created humanity from clots of blood
there remains no reply to your objections
the illusion of space
insofar as a critical reading must attempt to make definitive statements
about the meaning of a text it will always be misreading
if an experience is not momentary it is not satori
the affinity between Bergson’s account of time and Iqbal’s
Onan produces without appropriation
Onan acts and expects nothing
having accomplished this Onan remains perturbed
thought is as much organic as life is identical with life is panentheistic emerging
not from the womb but from a lotus blossom and I believe it bodhisattvas
nevertheless believe in Christ and are thus to be betrayed all conceptual knowledge
is an impediment to the experience of reality
meaning all knowledge
this receptacle of thought unlike the white page of the philosopher
unlike the white page of the writer
the Undifferentiated ex-sists only through its own differentiations
Milarepa flying someone said forgetting to write it down
well actually
neural excitation
or hetvabhasa
or lobha
or buddhivrtti
or moha
or upadana
or vipaksa
or ahrikya
or asava
or avijnapti
or kamadhatu
this repetition transforming what it repeats
all mere detours
or gter ston
without pada kaya
or sukha not duhkha
or nonvikalpa
I’d prefer not to
lui lui lui lui
thus no independent existence and no essence
from Eigentlichkeit to Gelassenheit
Kaufmann confusing translation with translation
it’ll have gone mad by tomorrow
everyone is the other and no one is oneself
Mozi’s criticism of music as a waste of time and effort
from the first not a thing is
not even the ten thousand thing
not finality without means but means without finality
Xiong simultaneously closing and opening or the ways in which it is what it is the
unconscious made conscious or the bottom of a tub falling out beauty is total action
that operates when inaction is total someone said
the individual no longer identifies with the external world someone else said
or wuhua
or kong
or luan
sado or ikebana or seppuku or haiku or wabi sabi
Sufist bast into inbisat
Sufist dall
or khalq
or ma’rifa
or on
or qabd
Sufist sama’
or ta’wil
or wujud or wujudiyya
Clemente with genitalia for eyes and faces for teeth
a lump in the sack
Ditropan prescribed to Onan and refused though not without side-effect
intercourse without consummation
consumptive and consuming
the unimpeded interpenetration of all phenomena
gestured towards in language
the undifferentiated ungenerated predicateless Suchness
gestured towards in language
her semen a niche on the canvas
leave behind words and cut off thought
if speech is originary gesture also questionable
mathematics is the thought of nothing but pure being as be-ing
552 propositions terse and usually grammatically incomplete
to be fully unintelligible is to be without complaint
interruption of the edges of the page
the overflowing vacuity of thought
propositions are at best straticulate
artificial insemination where nothing inserts from the outside where no semen
spits its glob and lathers not the planting of seed but its spilling where pockets
pocket and fingers finger
internally self-feeding and
figurative language makes meaning impossible
the autonomy of affect
constituted by the absence of experience
constituted by the inundation of experience
these constellations
language as something autonomous is not language as communication
ideas are to objects as
Franz ist mehr als nur maler
construes and confuses

that Adorno would write on Schoenberg
that Deleuze would write on Boulez
that Deleuze would write on Bacon
that Deleuze would write on Carroll
that Deleuze would write on Proust
that Bataille would write on Proust
that Deleuze would write on Kafka
that Bataille would write on Kafka
that Bataille would write on Genet
that Derrida would write on Genet
that Heidegger would write on Holderlin
that Badiou would write on Holderlin
that Barthes would write on Twombly
that Bastien would write on Twombly
that Baudrillard would write on Warhol
that Deleuze would mention Warhol
that Lyotard would write on Duchamp
that Lyotard would write on Newman
that Lyotard would write on Adorno
that Lyotard would write on Merleau-Ponty
that Lyotard would write on Adami
that Derrida would write on Adami
that Derrida would write on Joyce
that Derrida would write on Ponge
that Derrida would write on Jabes
that Derrida would write on Sollers
that Derrida would write on Mallarme
that Lyotard would write on Mallarme
that Badiou would write on Mallarme
that Blanchot would write on Mallarme
that Merleau-Ponty would write on Cezanne
that anyone continues to
that Adorno would write on Beckett
that Blanchot would write on Beckett
that Badiou would write on Beckett
that Deleuze would write on Beckett
that Artaud would write on van Gogh
that Deleuze would write on Artaud
that Derrida would write on Artaud
that Blanchot would write on Artaud
that Blanchot would write on Derrida
that Derrida would write on Blanchot
that Blanchot would write on Sade
that Bataille would write on Sade
that Barthes would write on Sade
that Klossowski would write on Sade
that Lyotard would write on Sade
that Deleuze would mention Sade
that Land would mention Cioran
that Sontag would write on Cioran
that Lyotard would mention Stein
that Deleuze would mention Cage
that Lyotard would write on Cage
that something would write through Onan
that all language is figurative
you mean I have to talk to you incessantly without stopping
there’s nothing left to describe
movement however is a questionable term
the white page is blinding just as noise is deafening
tenured radicals
affirmation disturbs
ambivalence in the Sadeian view of nature and yet
that affection and memory render perception impure that we select only those
images precisely relevant to our singular form of embodiment
desoeuvrement
Sokal and Bricmont
randomness is without relation
we cannot enclose it within any opening of it
the paintings Picasso couldn’t and wouldn’t
this side-effect
painting’s proper impropriety being time
sound’s proper impropriety being space
Onan spilling duds for seed
Thoreau in jail for civil disobedience
Khedoori left its room
untitled
the nonduality of Being—as—is
we cannot think it
we cannot enclose it within categories
we cannot enclose it within images
we cannot enclose it within verbal structures
that devaluation is inseparable from the entropic character of modern art and that
anti-aesthetic postmodern art is in its final state in contrast to modern art which
expressed the universal human unconscious postmodern art degenerates into an
expression of narrow ideological interests in reaction to the emptiness and
stagnancy of postart, Kuspit

Madhyamaka in the middle
Madhyamaka refusing to
we cannot enclose it
mysticism is not knowledge
my translation
0415202841 is the same as 9780415202848

yellow lies

knowledge as distinct from knowledge by knowing

The Intentions of the Philosophers

The Incoherence of the Philosophers

The Incoherence of the Incoherence

still dancing since the eighth century
formal experimentation a radical undoing of established orders and forms a relentless search for and eventual release of forces and forms hidden or repressed through the imposition of order or meaning

short textual notations scores for not reading
physio-psycho-alchemy
de-coll/age

Maciunas pronounced machunas
not satisfied with suggestion

Pollock left us at the point where we must become preoccupied with and even dazzled by the space and objects of our everyday life
the conditions of possibility of writing
to think is to identify
Hegel incapable of an aphorism
background noise
art is essentially the denial of life qua life
the derive does not walk
aesthetics has been the fault and fracture giving access to the underground of the great vault of a cave in which the undersides overturned or reversed a pathway allowing me to skirt or divert poststructuralism’s experimental content content with traditional forms of discursivity allowing it to “gather its thoughts” and “develop its theses” while for Zen this is impermissible “because” for Zen form is content
an arena for an event
an encounter between artist and material
calligraphic
of revolt risk speed intuition improvisation excitement

nothing exists and nothing fails to exist
all is empty and all is full
make sure not to read too much into those words they are sure to distract from learned learning
applied pigment to their bodies

Anthropometries of living brushes leaping from second-story windows
and Boethius said music is numbers made audible

critical discourse is thus in some sense a derivative of art it must follow in art’s
wake attempt to penetrate the fissures created by art the aesthetic precedes the
critical the end of all critique the postcritical condition signal the end of all
aesthetics for a radical energetics a libidinal economy not only moves art beyond all
critique but also beyond what has traditionally been considered as art

my disdain for flowers I can’t stand my own mind
neuritis

as for the metaphysics of desire or of drives that gushes forth here let it at least be
taken for what it is a coup a blow a thrust a move Disir at Uppsala in autumn
fucked the Norns into eternal return limited to what can be read
identified and given meaning within a closed linguistic system
few examples of texts in the script are known so the script is little understood
Baldessari’s word paintings Kruger incapable of grey Levine pissed at Duchamp in
a variety of positions someone else’s film stills Halley’s inorganic imprisonment
Kelly’s pederasty fixated Salle the only interesting artist since as for plumbing that
is absurd

a final remark on this egomaniac’s discourse

the figural is disruptive of discursive systems and destructive of signification in
general a radical exteriority to discourse what discourse is unable to say
things happen that have never happened before and whose occurrence could not
have been anticipated meaning is not produced and communicated but intensities
are felt music is ahead of the
rest of society because it explores much faster than material reality can
if one wants to do something one has to do it now for we are all sentenced to death
sulfuric pernoctation twitching the holster

no wall of vertiginous mirrors

foolishness of all sentences illusory answers for sentences
to laugh to the point of unknowing stupor
    Runic alphabet delirium

Mayan sandbags offered up to numbers on the sky
sewn calendric
a maddening hieroglyphics carved into hipbones and skulls
there somewhere
the universe rolled their dice and landscapes took revenge as they
a ball kicked for a pierced genital or tongue

it was able to compose a work entirely in its mind and remember every detail
the spontaneity of mental improvisation the score was copied out when it got to it

usually days later

writing produces nothing whereas programming
there shall be new and terrible monsters
dead death the only quotation
only from within discourse can one move to and into the figure one can move into
the figure without leaving language because the figure is lodged there the figure is
both outside and inside an alterity within the discursive itself
    this instantiation a heap of semantics caught in a heap instantiating this
        imbroglio

what is wanted is to have words say the preeminence of the figure to signify the
other of signification
or post·sapere document

prt("+------------------------------------------+");

String str = null;
String binstr = null;
String hexstr = null;
String aChar = null;
int i = 1084;
long l = 5823523441948l;
float f = 1948.35f;
double d = 19488177491027.19;
boolean b = false;
in a jelly-like secretion
the differend a situation where what cannot be said phrased must be said where critical discourse has as its task to find idioms for differends not permitted to be phrased according to rules governing discourse the capacity of a system to undergo spontaneous change when others are asleep bending over its table skirmishing with its pencil its pen its brush splashing its glass of water up to the ceiling wiping its pen on its shirt in a ferment of violent activity as though afraid that the images might escape it cantankerous though alone elbowing itself on this is not to draw or to paint as such it is to draw and paint with and in words Merleau-Ponty called this surreflexion to paint with words is to make metaphor or figure the primary critical characteristic of language indirection ambiguity suggestiveness uncertainty are all demanded of critical discourse here disordered language intervals worked on and forced to undergo distortion vibrating up to the point of disjunction to undo the code without however destroying the message writing has to be liquid or gaseous to create knowledge is to assume a superior position a priori to the object under observation to render that object vulnerable to scrutiny and to transform that object into a stable fact that can be dominated the sovereignty of these experiences those of and we must try to assimilate them to direct our attention to this nondiscursive language that is neither complete nor fully in control of itself even though it is sovereign for us and hangs over us

disjunctive
text is a failure
having slaughtered my mother my sister and my brother
conceptual artists leap to conclusions that logic cannot reach
rational judgements repeat rational judgements
illogical judgements lead to new experiences
irrational thoughts should be followed absolutely and logically
ideas implement the concept
ideas alone can be works of art
if words are used and they proceed from ideas about art then they are art
and not literature
and not literature
numbers are not mathematics
the conventions of art are altered by works of art
the artist cannot imagine its art
set off in a chain of thought by misconstrual
these sentences comment on art but are themselves not art
masturbation is the derealization of the world and of the masturbator itself and yet Kant cannot be judged according to any existing rules that no concept is adequate to it no form of knowledge able to measure up to it

however the words as I write fail me someone wrote
to listen to raw data and find inherent sonic structures and aesthetic qualities within the soundfiles
  I am a prostitute in all senses of the context
muteness ejaculating sense
a madness a deviance a violence a transgression a marginality a radical form of self-reflexivity will know how to erase the erasure
Onan the hypocrite
abducted by the monster Kashchei and never

it was indifferent to literature philosophy and politics unless there was something in them it could use and then it would seize them tenaciously everything is everything and not giving texts their due allowing them to speak in their own terms and act according to their own strategies that went on in its head
  the body does not exist unless one is astonished with its ingenuous state

straight legs engendered by a world dominated by reason

the neurotic intensity of its figures was a reflection of a depressive condition
distortions of line and color

humanity is a semantic problematic a midget without pockets a mere tautonomy
impish

a protoplast as distinct from inert proportions

flowering its prosenchyma
no history

the I at once torturer and victim
humanity alone reduced to a thread
in the dilapidation
aimlessly wandering in the
humanity as the consequence of its contradictions
they drip around him
his fat
unsound

since Nietzsche and Dada art has seemed the most inhuman of adventures
from beginning to end
        Olsen and Howe and Albiach and not enough others
resisting the
pull
of
the
margin
the nonrelation or silence existing between reason and madness the
Reason-Madness nexus constitutes for Western culture one of the dimensions of its
originality it already accompanied the culture long before Hieronymus Bosch and
will follow it long after Nietzsche and Artaud literature and art are privileged signs
of a silence that exceeds the limits of discourse and a nonrelation that pushes
history beyond itself
to conclude
to summarize
besides if I could say everything all at once here now

automatic pictographicisms
Gottlieb on linen

prajna does not designate a vector of intrusion

but the space they inhabit is strangely undefined and childlike
        a hieroglyphics of music and doodles
the philosopher’s manner of question is not that of cognition

to be lonely quiet abandoned
to surrender to decay to age and accumulate experiences and insights
to be antique and beautiful
to get rusty and show patina
is imperfect lacks autonomy and the desire of completion

Teika

vivacissimamento

the Sign explodes in the vehemence of the calligraphic
with an intoxication with cruel vertigo

play is the acceptance of play

to speak of death is of course the greatest joke of all

elephantine electrotonus

beckoned to misunderstand
boredom is a word devoid of sense

the lilted flowers still squirt

if reading is writing if what I meant by all of this reification of thought's reification if to mean has any meaning reification is dormancy can only mean dormancy the more a human cultivates the arts the less often it gets an erection to copulate is to aspire to enter into another and the artist never emerges from itself the events that follow are without transition or connection because my attention is so absent as to remain absolutely dissociated

the text-object

the flaneur makes sketches

vociferous vituperation

hemistich

the dice that is thrown and the dice that falls back

or cauline or caulked caustic or vitriolic encaustic or vitiligo confused with pigment whereas Bosch Brueghel and Durer were terribly earthbound spectators implicated in the madness they saw surging around them Erasmus observes it from the heights of its Olympus Erasmus therefore like Descartes whatever obscure cosmic manifestation there was in madness as seen by Bosch is wiped out in Erasmus

Onan the monomaniac the monophagous the mono the monoclinous one couch

unfamiliar with monophthongs

the world is full of objects more or less interesting
I do not wish to add anymore

meaning having used itself up thoroughly
opening in the profound unity of madness a void that will never more be closed
silence written by Foucault

\[
\log(1.0) \text{ is } " + Math.log(1.0)); \text{prt}(" \log(10.0)
\]
noises of all sorts emptying meaning

urochrome

if someone calls it art it is not art

tabula rasa
the way has been indicated by poets writers of fiction and even certain “mad” philosophers who have repeatedly exceeded the universe of discourse not by painting but through certain radical discursive practices Foucault’s impossible project they guarantee that such a project can be realized in its very impossibility not only Sade Nietzsche Holderlin Roussel Artaud Bataille but also Cervantes Shakespeare Nerval and Diderot they keep alive within discourse but outside and beyond it at the same time the possibility of alternatives to

the discourse capturing and controlling madness they refuse to depict judge analyze or interpret madness from the safe distance established by reason they are situated outside at and beyond the limits of discourse and in the void in which madness is rooted and in which they too before Foucault silently speak

the collision of charged particles colloidal particles immersed electrodes within history then it sketches the great broken line that goes from the ship of fools to the last words of Nietzsche and perhaps even up to the cries of Artaud the history that we will have to write in this last part installs itself
Eleusinian orgy

Onan the pip-squeak an oversexed pirouetting
writing has ceased to be the prose of the world resemblances and signs have
dissolved their former alliance similarities have become deceptive and head in the
direction of visions or delirium words wander off aimlessly without content without
resemblance to fill them up writing and things no longer resemble
one another and between them Don Quixote wanders off aimlessly

the allowance of a spontaneous production of sonic events via indeterminate action
gesture as performative idiosyncrasy
sound as immaterial materiality investigation/interrogation of time/space
as temporal energetics as spatial intrusion/protrusion
question the status of the audience
interpretation does violence is a work of as elaboration

blue paint on burnt paper

were considered extremely radical at the time

life is a unbalancing act and fuck what they say I am all for the drone
I mean kama·tanha and bhava·tanha and abhava·tanha
always unwarranted always deluded always a lapse into the somnambulism of
using the cassette recorder playing back these recorded tapes making loops from
parts that I like reversing them expanding them in an improvisational way these
concrete sounds cut out from reality would then lose their meanings and begin to
resonate as pure sound my personal recollections too would lose their subjectivity
and begin to resonate purely as the memory of sound there is always the desire for
the moment when one is freed from all meaning to cease control of the music and
abandon oneself to the motion of these particles of sound there the concept of speed
is extinguished any and all motion becomes possible you are dissolving into the
music there is no particular meaning to the use of the cassette recorder
collected in a scrapbook without commentary

teetering on a fine line with insanity without expressing it in words
from monster to monster from caterpillars to giant larvae I kept on clinging a fibroproliferative mess depth this pandemonium of compositions movements and chromatism through which one performs and time yet for a hundred indecisions and time yet for a hundred revisions for decisions and revisions which a minute will reverse Palmer revising a reversal a scattering of hours black paint driven across the vast canvas in all directions

a spread of white projected onto the wall

influenced by Oriental calligraphy and prepared sketches

not in its meaning not in its verbal matter but in its play is such a discourse transgressive

to open oneself to an infinite foolishness

placement is a matter of taste
the middle way is where there is neither middle nor two sides when neither of these exists there is no middle part and this is the middle way
the language of literature is neither defined by what it says no more than it is by the structures which make it meaningful it has a being and it is in terms of this being that it is necessary to question it this being what is it actually something to do with auto-implication with the double and with the emptiness that is hollowed out in it
testicular insertion coinciding with
Simone
to be flung back
uncovering her long white thighs up to her suffocating lewdness
relegating myself to forget what not to say
sider-
sidero-

scoriacceous

paragraphs stutter pagination
confuse themselves with phrases
with interrupting words
the poet and the mad the same dwelling and the same proximity they both dwell
in or over the empty cellar or abyss ⎯ under the house of

language

it should take you as long to read this text as it took you to write it
this kind of anarchic performance is typical of the Fluxus movement
including found objects from sociology to biology

philosophy of desire an oxymoron
close enough
to be as uncreative as possible
sequential conniving
of popsicles and in Yiddish goy
a pulled up skirt for plumbing

for unsubscripted the

where meaning becomes nebulous
and language redundant

anastrophic

Sade’s dildo writes me
Kosuth can write theoretical texts because it knows that this sort of writing also conceals some gesture and remainder that it is no more transparent than a picture for commenting that is thinking and writing is again and already art

shrieks spits and scratches for words
literature as a counter-discourse a kind of Nietzschean counter-memory I find it frankly impossible to believe that any sensible person would want to listen to that dreadful racket the being in question at the origin of language and literature is nonbeing a radical transgression of being the tremoring vibration giving rise to the kundalini in all of its immobility
a body devoid of ego

madness is that logos around which we center our mundane lives

the authentically transgressive writer speaks in a language stripped of dialectics at the center of the subject’s disappearance it proceeds to the limit and to that opening where its being surges forth but where it is already completely lost completely overflowing itself emptied of itself to the point where it becomes an absolute void the extreme limit of the possible is that point where humanity advances so far that one cannot conceive of the possibility of going further
the abnormal condition of pus in the urine

art is a kind of Christ in its denunciatory function as for effective redemption it is even further removed in chronology and it must be this way because art is not a regenerator its force is to place itself in nihilism assume it and thus manifest it

Aramaiani installation view

Adorno represents for Lyotard the most radical possibility of the culmination of criticism its bouquet its revelation as a kind of fireworks criticizes Adorno for being content to be the devil in a world without true gods you have replaced god with the devil in vain you remain in the same theological apparatus you pass simply from shameful nihilism to proclaimed nihilism the devil is the nostalgia for god an impossible god thus possible precisely as god translation questionable

when creation raves it is the devil who is probably right

whatever that means
writing is one of the representatives of the trace in general it is not the trace itself the trace itself does not exist
that Derrida itself ceased to exist
that Derrida would be caught holding hands with Merleau-Ponty and Adorno
pythoness speakless
glaour
a text is no more spoken than it is written
whatever that means
what is literature and first of all what is it to write how is it that the fact of writing can disturb the very question what is and even what does it mean to say this in other words when and how does an inscription become writing and what takes place when it does to what and whom is this due why finally does the inscription so fascinate me preoccupy me precede and postpone me why am I so fascinated by the ruse of the inscription

Domovoi smashing crockery and tormenting animals
nervous Kokoschka
the idea of the book is profoundly alien to the sense of writing my line
dull as the triple tongues of dull fat Cerberus
neurons receiving propagating and transmitting electrochemical impulses
do not remain silent
nor be discursive
pr.E) is " + M
ovoviviparously complicated
ovotestis reiterated
ootheca unmanageable
or ovining the b

used as a cleaning agent for automobile radiators and in general
also used as an automobile agent in cleaning general radiation
by recognizing the specificity of writing glossematics did not merely provide itself
with the means of describing the graphic element it also indicated the path to the
literary element to what in literature is constituted as an irreducibly graphic text
linking the play of form to a substance of determined expression
to oppose to poetry the experience of the possible it is less a
matter of contemplation than of rupture
fucking her ink into me
in dabs
that conglobate
into blobs of oblivion

disturbed and destabilized

barrage of audio information
literature as much as philosophy then lends itself to transcendental readings if the aim of philosophy could be said to be the effacement of its written textual characteristics before the signified it wants to convey the same could be said for literature and literary theory not to mention that before placing it there

rebus

wanting to force destiny

the artist as nonconformist

a loose area of pink

reworked

allows the more literary of the texts texts by Mallarme Sollers Ponge Genet and Blanchot to determine its approach to them that is it allows their language strategies and style to infiltrate its own text

is there enough silence here for a glass of water

it is a corollary of the fact that two things cannot be at the same place at the same time

fill it with water it is a fact
inflammation of bone marrow distinguished ossified from resembling before growth alteration had skinned the foreheads of the role of literature to stand for and act as the marginal to represent what philosophy defines itself against but what it cannot effectively neutralize and if so must literature in order to disrupt philosophical closure be left without commentary or analysis
bibliography
biblioclast
biblioklept
bibliomania
bibliophage
bibliophobe
bibliotaph
bibliotiks
abiblion
bibliobibulus

try contemplating Mahaviracharya
or pecksniffian

laughter and ridicule tympanizing philosophy
puddles of thought out-tracing themselves

to make the trial of philosophy and literature interminable without resolution
writing innumerable texts at the same time one wants of course to make writing
impregnable you are reminded that the law of the text is in the other text and so on
and so forth with end

my bicycle a humble ontic particular

why should philosophy still designate that which already breaks away from
philosophy away from what has always been conceived and signified under that
name or that which not merely escaping philosophy implacably destroys it

concepts exhaust themselves in reference

it is called vague
fingers pointing to the moon
as for the finger I will not ask you about it but what is the moon
I asked about the finger why should you answer me the moon
because you asked about the finger
this reek beneath fingernails this shifting taste of floor and surfaces barely aligned
a stretched posturing an erect curving into my faces awaiting its gallon of thighs
opening from underneath breasts like hanging hands between hardening thighs the
nip with its ferocious eyes with their mumbled groan with my embedded shrieks to
bloom against the walls this creates which somehow reverses and strophes a flow
between these two curvatures moving into themselves where they meet a tiny slot a
tiny smooth spacing between slots gaps for gaping before we smash nothing nothing
nothing nothing remains but to glop out gnaw the smooch force a tickle to eruption
and

split
no synchronous exhalation
the multiple session about which it didn't quite have the gall or the self-assurance
to say that it is this multiple session about which it will never have the

to announce that it is

things do not exist

the question what is philosophy the place of the what is the question what is
philosophy its corner between being philosophy and being cornered and what the
question what is demands that before dragging Derrida out from its enclosure
and beating the shit out of it in public it thoroughly beats the shit out of itself

that Mallarmé's attempt to resist undermine and move
takes the form there is no imitation the mime imitates nothing
and to begin with it doesn't imitate there is nothing prior to the writing of its
gesture the mime inaugurates it broaches a white page

foundation is lacking

the aphorisms that make up life
waiting for Shunichiro Okada
what did this work have to
so this was an
in what way did
still trying to understand

confusions of place

the consciousness of this phenomenon the general text or arche-writing
is that in terms of it no particular text can ever be considered to be only itself a
writing that refers back at the same time to some other writing at the same time
referring each time to another text refer to itself is open and closed at the same
time unknown number of cannibals circuitry in my sac churning it electrodes into
butter for eating confused with direction if philosophy
meant to say something which we now have some reason to doubt it would proclaim
first of all that there is no philosophy no essence
of philosophy no truth of philosophy no philosophical being or being-philosophical of
philosophy find out what philosophy and why quotation marks nothing

the optic nerve someone said
the oculomotor nerve someone said
the trochlear nerve someone said
the trigeminal nerve
relocated within the gallery their qualities are reevaluated
the abducent nerve someone else said
the facial nerve they agreed
the acoustic nerve
the glossopharyngeal nerve
the vagus nerve someone said quoted here in its entirety
the accessory nerve
the hypoglossal nerve
as if the cranial were not enough literature is at once reassured and threatened by
the fact of depending only on itself standing in the air all alone aside from Being

no one looks squarely at the sun the human eye evades it the skull of God bursts
and no one hears the hymen fingers

never heard of Nyaya
never heard of Vaiseshika
never heard of Samkhya
never heard of Yoga
never heard of Mimanisa
never heard of Vedanta
read every word of the fifth Veda voraciously
and Gruppo Di Improvvisazione Nuova Consonanza and MEV and AMM and
Onan the nymphomaniac
when philosophy is almost nothing in itself it paradoxically reveals the most about
itself and the crisis located both inside and both inside and outside itself
a literature in crisis is insupportable
the internal drift of philosophy possibility of all writing
reiterated for the time being
I do not understand Zen
life is an exploration of death whose motor is an exteriority from which it can never
separate itself death is an exploration of life whose interiority separates and so on
we want to excavate ourselves abandon ourselves irrevocably
Nietzsche observed chanting and dancing naked in its room
fruitless reality in answer to the vanished question in our looks at you as we have
no questions as we look at each other as we are wordless as we noblest profanity
our lips kiss the canvas
Wille zum Leben
the meaning of art is life
who destroy must destroy
what our sacrifice is we are
thought has to think through what forms it and is formed out of what it thinks through
thought says what it is
thought as mime as repetition without a model
the event of thought
the incorporeality of what is thought
the object of thought as a problem something misplaced
meanderings in extension remain trapped in the maze
vibrations of changed into vibrations of
converted into movements of the cochlear fluid
exerting tension on the hair cells
generating nerve impulses in the auditory nerve
unreadability does not arrest reading does not leave it paralyzed in the face of an
opaque surface rather it starts reading and writing and translation moving again

because the knower becomes the known
Nishida and the concept of
onanism as the miscarriage of meaning
a plug in the stutter

slippage produces itself
working with and persistently displacing the limits of something and

what is determined and what it determines itself to be
polyphonic dialogue between an infinity of terms

labia majora labia minora clitoris vestible and ass all over

ooms an eggyellow smear

not to mention
Kant’s brain
a lump of interferences
splintered static of the impossibility of contemplation
crazed circuitry

Apollo who had for some time already been dispersed in Dionysus could no longer keep us from perishing if we ever were to confront the truth in what sense after Nietzsche we can still be considered to have art but do we have art and do we have the truth even if it is to perish from it with art one is never finished
the error of deriving truth from
a handful of flowers dismissing

Ariadne lost among the ruins
giggling

from which we designate ourselves from ourselves

listening as music

Dada the harlequinade
dissemination happens
neither poetry nor laughter nor ecstasy is a response
the art world cannot understand pornography while pornography knows nothing of itself aesthetically that is

the banality of the given the “as is” that world which needs no contemplation such a combination of the natural with the artificial raises questioning to the status of sensibility negating to infinity any possibility of an answer

where any one number is not enough
her bare feet tell the neurasthenic fake moustaches on that ostrich

concepts consist of lines and movement
shamans in the trees

overdetermined elements and undetermined elements finally losing determination
negating and absorbing the possibility to determine with their very givenness

system is annulment
sick of museums sick of libraries

nameability resurrected to the unnameable

an erudite ignorance
based on a miniature study

of forces of random gestures of

the instability of inscription
Kierkegaard the extreme limit of the Christian
Dostoyevsky the extreme limit of shame
Sade the extreme limit of voluptuous terror
painters and sculptors have become directors set designers geomorphologists anthropologists proxemicists alchemists farmers here they are rejecting the confines between one kind and another dissolving them in their wish for an aesthetic totality resorting to the innermultimedia suggests exploring the world in toto exploring human experience as just another moment within the totality of organic experience exploring technologicization as just another moment of organicism allowing organicism an exploration of itself through itself though exploration never reaches totality Hegel being dead the end of history still wondering what never happened
Unbegreiflichkeit
grey matter
white matter
with your eyes pissing in the park
with your eyes strapped down on the operating table
with your hands full of dead flowers

the relationship between
the borderline between
these static voyages can be undertaken by invalids in bed

lettuce tied to stone an igloo of steel neon wiring and mesh stones replacing a
portion of the gallery wall a huge ball of crumpled newspaper legs of silk stretching from floor to ceiling refrigeration

discourse confused as discourse among other things a discovery of aesthetic tautology the sea is water a room is a perimeter of air cotton is cotton the world is an imperceptible unit of an angle is the convergence of three coordinates the floor is a portion of tiles life is a series of actions Retallack too determined by chance procedures

the igloo as microorganic city transfusion of energies

sense not cognition

the use of animals in a gallery implies that there was a shift from the gallery as a place to show paintings to the gallery as something else I'm trying to find out what the shift was
recording with ink
recording with grooves
recording with magnetism
recording with pits

scrobiculation

for heaven’s sake catch me before I kill more
these synapses
these neurons
solipsism without ipseity
Benjaminian ambiguity
principium rationis insufficientis
I do not have a preference for any one style I am attracted to the myth of
why one makes art
I cannot control myself
madness necessary for being torn apart
where one gives oral sex whilst evacuating their bowels synchronizing at the
precise moment of final fecal release anal closure with ejaculation
this can be intentional or accidental
art and life are both questions of spatial duration
this apoptosis
bliss without a defined body
consciousness spilling over impetuously
there cannot be either cogitation or cogitation
everything is tremoring vibration
devoid of form
I am an inferior race to all eternity
the dead end
with these musicians focuses are on hearing the sound not physically playing
musical instruments sometimes the instrument is an obstruction they just want to
listen more to the sound

knowledge meant for masturbating
meaning meant for spreading out its rubbing
what becomes of it otherwise
your reading eyes receive a face full

having done so over and over shall we continue

leaving things be what they are
Onan does not understand art and prefers it that way

meaning baffled by meaning and producing more in the process
originating with Duchamp at least
either discuss the artistic process or produce some artistic process
contemporary art opting for the former carefully
contemporary sound opting for the latter carelessly

yes there is a difference between a thesis and a description
propose nothing but the thing

contemporary art depending on discourse thriving on chatter continually amazed
satisfied with books and journals and academic positioning and books and
proliferate satisfaction at the expense of the already satisfied
Onan chuckles understanding none of this
for art historians only since art criticism is dead they say and theory already art

a glossed loquaciousness
glossed to the lips
garrulous gastronomists never full

gastrectomy never an option

the meal interrupted

a burst of laughter disrupts the endeavor

a certain moment already being defined as not quite a certain moment

interpretation soon to follow with requests of revision

consisting of fertile filaments and carpospores

inner experience presupposing action

frequentia frequens

the frequency of this text exceeding any understanding

parabola

why would one desire the evaluation of art is art insufficient to itself does art
inhere meaning or does it open a space for meaning the same may be asked of criticism and once criticism begins does it not prove both that art and criticism are insufficient both as they relate to each other and in themselves must meaning be desired or exist for that matter what is it about art that provokes certain people to write about it what happens when art criticism becomes more artistic than the art it criticizes what then does artistic mean what of art that criticizes and what then does art mean perhaps the lack of meaning means something is not all personal response caught up with judgment and all judgment caught up with personality judgment is not outside personality neither is it prior to personality is not every judgment including its measurement a personal response what then is personal response what does it mask and reveal is too much personality intolerable for art criticism does the same go for art does art criticism rely on the moderation of personal responses is moderation the goal of understanding is this natural and is art natural for that matter does criticism affect art and vice versa is there a borderline distinguishing art from criticism what happens when criticism becomes art being themselves they are not themselves which explains how everything persists in its impossibility is art ever not critical perhaps the resounding question is why art

the impossibility that is creativity

methanol dimethyl sulfoxide isotonic saline ethanol ethyl acetate heptane
and if these don’t work I’ll
nonknowledge obliterating itself as knowledge

diuresis

nor from the Buddhist perspective would the surpassing of Hegel represent a significant accretion of wisdom

knowledge being spaced space impossible

supposing that anything means
including disraphism
including misseeans stitchaming mineans birg mth defecng
discursive thought is action
or project
or the putting off of existence

the undermining of creativity
maculate misconception

consciousness folding back on itself from within
experience would assert only itself and need no poetics of itself no interpretation interpreting interpretation no writing to write reading no gap to be filled

this Moebius strip

swallow jaws clench grind stretch swallow head lifts bent right arm brushes pillow into back of head arm straightens counterclockwise twist thrusts elbow toward ceiling tongue leaves interior of mouth passing through teeth tongue slides back into mouth thumb stretches forefingers wrap clench elbow bends thumb moves toward shoulder joint of thumb meets biceps elbow turns upward as knuckles of fist jam neck right hand clenches thumb rubs knuckles fist to right shoulder right elbow thrusts knuckles touch side of neck hands unfurl backs of hands press against flat of neck heels of hands push into jaw elbows raise fingers wrap around neck thumbs tuck hands move toward jaw cover ears tips of fingers graze side of head hairs tickle tips as they pass thumbs trail behind fingers arms extend fingers unfurl shoulder stretches arms out legs bend at knees pelvis thrusts right left knee drops to bed right knee drops to bed left leg extends right hand grabs elbow moves toward nose touches fingers open air from lungs expelled through nose thumb and forefinger pinch wiping mucus from lip mucus pools in right nostril wipes index finger blocks right nostril exhale mucus out right nostril elbow extends fingers open forefinger caresses outside of thumb breathe right hand twists right foot propels body forward right hip stretches right knee drops almost touching bed muscles in right thigh and left buttocks stretch mucus drawn from nose into back of throat tongue gathers saliva and mucus swallow right hand moves to nose right thumb covers nostril exhale expel right index finger moves to forehead near top of hairline itches four times finger moves from hairline to eyebrow body contracts into fetal position right arm rests between knees knees curve as body flips right left hand slides beneath right ear elbow bends mucus pulled from nose to throat floods back of mouth gathers in pouch of right cheek tongue coats top row of teeth in mucus pushes to back of mouth swallow

if there is no emptying no emptiness except when emptiness realizes its very fullness and forgets that interpretation and writing need neither and are impossible as if meaning amounted to or could possibly amount to until it mounts to amounting polacriline potassium microcrystalline cellulose propylene glycol glycerin sorbitol methyl paraben propyl paraben sodium citrate dihydrate citric acid anhydrate sodium saccharin though we remain queasy
dysentery
logorrhea
contemplate Deleuze
this trituration smeared to multisonous cream
experience needs no entry
masturbation the only self-embodiment
the only fucking
they produce while remaining in themselves
modulationing
no retention no protention no contraction no expansion
writing is not should be experience
poetics never existed in the second place
horizons of dissensus accumulating
by the way
write this: I have burned what were their villages
let me revise that again
Italian Futurists a collision of technological machines
French Oulipians a constraint of numerological programs
Onan soaks up and spews without release
Canadian Jarryites a corruption of paleological memories
become an inanimate object of nature
this jactitation
this verbigeration
this periclitation
this algerining
this lapidation
this sarcling
this chimbling
this polylogization
this explateration
this ultracrepidarianism
this jarbling
this floccillation
this grimthorping
this defenestration
this hatchetation

this quonking
pysmatically
this solivaganting
to emerge through project from the realm of project
the poems are made of what look like words and phrases but are not
nothing is apparent
Onan of unknown origin
the fact of wordness
Klimt’s erotic designation Grunewald verging on the
gardens of Bosch delighted
this splattered present
imagine dice without numbers
in the most obscure and inaccessible region
reason alone has the power to undo its work
surface effects without causes
this tense this speed
sensation forces thought to take place
neurocyte
consciousness is everywhere
never heard of Plato
never heard of Hegel
Descartes deconstructing only to
Derrida deconstructing only to
not to mention Heidegger better off silent Socrates in the Symposium and then two thousand five hundred years of philosophical silence on the matter until
thinking is an arbitrary fiction
life itself is interpretation
Roberte
words regarded as facts as opposed to words as symbols author dies writing begins
subject is deconstructed lost deconstituted as writing ranges over the surface
scribbling the only nonreferential writing
Dufrenne’s phenomenology of
the same as McEvilley the same as Masheck the same as Kimmelman the same as Saltz the same as Perl the same as Hickey the same as Schjeldahl the same as Smith the same as Pincus-Witten the same as Kramer the same as Fried the same as Krauss the same as Elkins the same as Danto the same as Hughes the same as Lippard the same as Rosenblum the same as Fineberg the same as Dunne the same as Nochlin the same as Goldberger the same as Sontag the same as Plagens the
same as Kuspit the same as Foster the same as Kozloff the same as Wendy the same as London the same as Deepwell the same as Rogoff the same as Wolfe the same as Gopnik the same as Buchloh the same as Celant the same as Yood the same as Davis the same as Crow the same as Melville the same as Schefer the same as Didi- Huberman the same as Escobar the same as Soutif the same as Pichler the same as Meinhardt the same as Clark the same as Harrison the same as Obrist the same as Enwezor the same as Szeemann the same as Alloway the same as Bois the same as Bonami the same as Crimp the same as Gilbert-Rolfe the same as Michelson the same as Owens the same as de Duve the same as Belting the same as Crary the same as Marin the same as Bal the same as Baxandall the same as Damisch the same as Inaga the same as Bakos the same as Bourriaud the same as
Onan diving for muff bouquets of inverted penises perfuming nonplussed in its plummeting Fukuyama struggling with its own humanity improvisation an impossibility for Homo sapiens flummoxed flummery boiled to a jelly complementing Plotnitsky on its anti-epistemological Adorno and Hegel obstreperously Bataille and Hegel obstreperously Blanchot and Hegel obstreperously Derrida and Hegel obstreperously Barthes occasionally anti-Hegelian Kierkegaard anti-Hegelian Schopehauer anti-Hegelian Nietzsche anti-Hegelian Cioran anti-Hegelian Deleuze anti-Hegelian Lyotard Camus resuscitating suicide philosophically I don’t know the combination of the cupboard Hegel and Baudrillard 'pataphysically Rhoades installation view Ritchie supposedly violating the laws of thermodynamics despite entropy wires and clumps of Takahashi strewn Ackermann installation view Pipilotti spilling an occasional ocean to sip West wall to wall with papier mache and gauze bandage Stockholder misspelling reiteration Gober installation
view Baechler's flowers Olesen mixed media is intrinsically homosexual Superflex content is intrinsically political Neuenschwander with cardboard boxes newspaper peeled and dehydrated Hume occasionally Cattelan dimensions variable Brown presumably agrees with photography remaining boring the art world having yet to catch up with Roisz more interesting than aesthetically postmodernists have no interest in masturbation unless by contrivance some reason for it cleverly of course Discours, figure a notoriously difficult book bordering on the impenetrable like experiencing a series of sporadic brainwaves or the point where the balance tips over Le parti pris de figural without regard for the recognizable there is a decadence a reader that no longer knows or does not yet know how to read whatever does not permit itself to be written in writing nobody knows how to write

Gilgamesh translated Egypt ca. 1500-1200
Africa ca. 1200-1400 Isaiah confounded by a harlot Jeremiah confounded by a harlot Homer confounded by Joyce Derrida confounded by Joyce Lesbos a fertile island Oedipus the academic obsessed with solutions Oedipus a swelling for Oedipus and epistemology obstreperously something monstrous may come bursting forth Euripides the murderer of art introducing Socrates and eliminating music exists in several versions India ca. 1200+
Rumi dissolver of sugar Kenko on Shonagon's pillow with an unclean feeling ca. 966-1352 Popol Vuh recovered by archaeologists Hunahpu likes corn all of them

The Fragrant Couch
Houyhnhnms do not masturbate
Whitman refusing rhyme for wobbling the universe
Whitman a masturbator
Much Madness is divinest Sense
Dostoyevsky's self-consciousness the whole problem then again I don't know a thing about I'm not even sure what now then that's probably something you won't understand Baudelaire's cosmetics reiterated Baudelaire's carcasses spilling flowers for spleen in Paris Rilke unhappy in Paris Rimbaud with absinthe and hashish if I remember well six characters in search of an author academia and Ein Hungerkunstler obstreperously

I never had a bicycle
the thing is impossible

Eshleman translating Vallejo Artaud Cesaire like Novalis Cendrars at once more abrasive and voluptuous than Apollinaire described as Cubist Reverdy's strange landscapes anti-lyrical Jacob gluttonous Gide cynical of forgetting the materiality of Supervielle's body they have all been blown up are against Dada a pair of scissors shaken gently will resemble you or else Tzara'a anti-philosophy of spontaneous acrobatics confusing Derrida confusing Breton pure psychic automatism impossible for Homo sapiens Artaud as a kind of Ur-poet undoing itself where the words rot Ponge's semantical thickness just as unclassifiable as Michaux haphazardly against academic platitudinous Daumal sprouting an Eastern religion out of absurdity Barthes writing with white ink interrupting the seminal conjecture Char among the pre-Socratics fumbling among the existential shards the phenomenological detail of du Bouchet this sort of arbitrary bandage du Bouchet's white furnishings Hocquard's silkworm Jabes as a precedent to what cannot be spoken not to mention Roubaud reiterating the psycho-erotics of Daive of Pleynet does not know how to write much less why Roche does not exist my books consist only of a single text the genre of which cannot be defined just as translating Albiach rejecting rationality is madness a hyphen perpetrating my incompetence Akutagawa's last writings before Johnson following Zukofsky partially erasing Milton and Williams occasionally both of them Stein reiterating the iterationless reiter metaphysical Sobin in ecstatic syllabbling manuscript page from The Maximus Poems an hermetic definition enduring presence Oppen refusing to reduce the thing to nothing baggy gloves are frantic
Ashbery's periphrasis around Derridean and Roussel caught in the middle totally translating Rothenberg's horse is shaking the pumpkin definitely not Dada definitions for Antin before it started talking about images of Kelly deeply consistent with blue in her elbows poured into arsenic breasts Coolidge an arrangement for the uninitiated "Howe" as an instantaneous apprehension of homosexuals in New York in personism has nothing to do with philosophy or projecting Olson's organic form or I have nothing to say and I am saying it or Holderlin a blank entry Lautreamont reading the Surrealists Mallarme confusing deconstruction Campana marked by volatile grammar and punctuation Kandinsky writing poetry Klee writing poetry Huelsenbeck does not like Schwitters nor Merzdichtung poetry which refuses to be quoted the Vienna Group in Ostia where the tulip shits on the lawn and several sentences appear Hausmann the dadasoph Yi Sang a vagrant collapsing there Pizarnik reiterated Huidobro in Altazor falling from your feet to your head quirky Lawrence spontaneous on the erotic animals have been given to language so that is a stabbed wafer are spindles Futurist poetries including Marinetti is valuable to the extent that it is improvised Dali supposedly a masturbator Akhmatova did not publish deprived of its right to publish CoBrA condemned to experimentation never finishing painting and writing are the same Fibonacci counting Silliman and Christensen Jones in parenthesis Nezval with fingers without nails Bracho drinking excess from your belly Creeley of holes aching Eigner an abundance that persists admired by language poets clairvoyant Weiner Waldrop inserting the French mirror if you know what I mean inserting Wittgenstein if you know what I mean a paragraph is not a paragraph but a feverishly proposed Fraser not a language poet as if disqualified the reader does not actively participate in the creation of the Fisher notating without a net rearranging systematized knowledge Tengour swallowed by a mechanism Mathews inventing Silliman inventing soup seeping from the sequenced Andrews impatient as a thing Bernstein pushing semblance to the very limits of Goldsmith reiterated [sic] reject closure an obfuscating poem

Holub spreading jelly like a bulbous emphysema over Kant for the chicken cartilage for it is your hem Popa a yellow burning in the ashtray reeking of cabbage soup like a sheet of shattering glass Tamura reading Eliot and blood everywhere Tanikawa against academia reiterated a polyethylene bashfulness the open faucet between peculiars Neruda smelling of urine and lilies Popa barely me retracto de todo lo dicho bits of emptiness swollen like the sponge or swollen emptiness or the
emptiness that swells by being empty Cesaire muck and the voluptuous hiccup

of being numerous the left hand is the calyx of the Flower protruding gibber in the eggless Irby throwing pubic hair at the audience Four Horsemen erectile Burroughs is a virus de Campos in concrete Brossard a pause in the caesura Drucker an image in the book DuPlessis bent irregularly fictional Federman confusing the page Gizzi and Jarnot and Osman and Spahr and Owen refusing the paragraph and O'Sullivan a living substance the sentence is confused with algorithmic renderings of text and image extracted from Piombino's automatic manifesto Alexander with secretive bone grafts Mac Cormack dowsing demarcation smoking Dworkin's cigarettes conceptually Perloff after language poetry The marginalization of Darragh Taggart Retallack hating speech

this is all terribly questionable applies without qualification this glueing not a solution mucilage

the deformation of poetic form at the level of the signifier to align realign and misalign within the anarchy of language to cultivate excess return language to its somatic base in order to deterritorialize the sign concentration on molecular flows cuttings fissures decompositions inventions not intentions so much as intensions plasticizations nonfunctionalities shattered sphericities marginalities somas nexi I am the poem that utterly annihilates the subject personal collapse into flux dilations positive disintegrations structures abandoned departed from or deconstructed and modified into flows genetic codicities back to the body of those
energy zones to release by a deinscription those trapped forces of libido
McCaffery at the carnival
so far 94764 words
so far 462303 characters without spaces
so far 545670 characters with spaces
so far 7619 paragraphs
so far 27968 lines
this burst of series
perception reaching the thing itself
nonequilibrium bringing order out of chaos
to escape by exorcizing it and thus to become sovereign
or else to perpetually signify and thus to remain a philosopher
nature is that which must be transgressed
and yet nature is that which cannot be transgressed
the problem is changed by each possible solution
Basquiat painting this
the same opacity density otherness challenge and relevance persons find in the real
world what a poem is actually made of language itself the nature of reality the
nature of the individual the function of language in the constitution of either realm
the nature of meaning the substantiality of language the shape and value of
literature itself the function of method
texts read the reader
Lasker reiterated but not as
language itself inescapably representational
language always more than language
life provides us with a thousand propositions of ecstasy
the flow of its consciousness continually inundates the tremoring yoni of the world
the flow of its consciousness continually inundates the vibrating yoni of the world
because of polysemy
is perhaps the most misused and misunderstood Sanskrit word
allow the fluidity of terms to remain in play
all this is art
the labyrinth of discourse defied by sense defied by gesture
including its own

is the sky still there
obviously
do you ever look at it
modern poetry destroys the spontaneously functional nature of language and leaves
standing only its lexical basis
semantics as the failure of humanity to live itself
Cagean purposeful purposelessness
aesthetic autotrophism
childishness flowers Aphrodite
it committed suicide just as
the question of taste
continually moves between relations continually unfixing relations contorted
evolving anthropomorphism oceanic totemic figures a new non-Euclidian space in
rotary and pulsatory transformation internal energy anxiety sex violence the world
of creation instead of the creation of the world mathematically derived landscapes
extending to inscapes limitless space/time conundrums pataphysical inclusion
gestaltic absorption contradictions an impossible reality more possible because of
its reality vegetal animal mineral and galactic forms moving through the
degenerate omnipotence of the human form transsubstance transfluence cotime
scapes of human dilemma escapes into oneself into the exterior world where escape
becomes a mute shriek a patch of violated color
into the latex foam and polyurethane poured directly onto the floor
allowed to congeal into thick
sculpural masses or frozen gestures
a peacock dressed up in a red room
unorthodox materials everyone is an artist
Huehuetotl the toothless shaping bodies in turquoise
where all is essentially founded upon perversity
the text as errant erratic and endlessly with end
a logic of events of occasions
this room where you are thousands
to define is to disperse the dilemma of madness
we are all children of Schreber Schreber screaming at the sun hoping for silence
Schreber in drag trying to seduce God there is no nonsense
and blood jumps in the sun
behind difference there is nothing
palpate this
counterpose literature to theory
read theory as literature
theory as the metanarrative of cognition
Onan is no boundary impossible to reiterate
and above all nothing I know nothing

deeper l’indissoluble relation entre la question et la réponse
a world without subjects
I was trying to get into a space where all the ordinates and coordinates are moving in themselves because the references to the wall of space are constantly changing
writing is a production of relationships between found objects words a scribble for instance is not a found object it is a produced object neither does a scribble depend upon that which it represents as words do words belong to a system of signification which however can be manipulated via poesis but this poetic manipulation can only act in relation to that very system of signification that is it cannot act on its own terms scribbling can only act on its own terms because no terms no objects no relations precede it thus scribbling relates only to itself scribbling produces only itself scribbling is nothing other than pure production
unexpected electrostatic discharge and electromagnetic interference

Onan stuck in this koan
the sublime in art as witness of indeterminacy the neutral practice of pastiche the body interposed as a sensible for itself art as substituting the image for the object the thingly character of the thing the being of the human as the being of a surface representation not only emphasizes meaning but frees it concepts as residue of metaphors no real distance no critical direction nonrepresentation as deprived of interpretation only nonexpressivity can signify the task of aesthetics is to comprehend the incomprehensible figural difference on the great ephemeral skin knows no negation folds that unravel in every direction folds in folds over folds following folds

someone said if my memory serves me well
to plagiarize a bird
this jealousies
Bacchantes' frenzy
large-scale drawing executed by assistants excluding taste and style
can thought protrude in language without an object not to think about but to think
even so “not to think about but to think” would be the object so then how think
about something and why then think about something an obsession with the
experimental because the arts defy interpretation defy thought but philosophy as
art this is logical progression black milk we drink you we drink and drink
 will for an exhausting experience
Nancy Rubin took my mattresses
currently reading for the fifth time through Finnegans Wake
vinyl scratch
tape collage
Zen penetrates and is finally lost in the immersion
Zen as a bottomless abyss
or life as it is lived
intercourse is boring
CD glitch when CDRs refuse themselves
shifts of perspective as they move
walking across a field or cutting the heads off daisies
interventions in nature excavated and placed in nature

nonlogical splattoratic thought
the insanity of words
inappositely thus far from equilibrium

this cerebral clitellum nudging along
characterized by cleistogamy

the greatness of Rimbaud is to have led poetry to the failure of
a voyage into loss of control
to slip is not to plan to work to struggle

art is drift a paganism without gods

through the Babel of our minds

the autobiography of an organ cannot be anything but
the autobiography of my mouth all mouths are acephalous

particles decay molecules disintegrate cells die organisms perish species become
extinct planets are destroyed stars burn out galaxies explode until the
unfathomable thirst of the entire universe collapses into darkness and ruin

neither is aesthetics aesthetic we are made sick by our avidity
to survive

because we belong to the end of the universe the convulsion of dying stars is our
syphilitic inheritance if there is a conclusion it is zero if there is no zero
this inconclusive delirium

confounded with itself words continue as something else as something in any case
or at most the edge of something of all things

these words as futile as
I don't care for anything I don't care to ride that involves too much movement I
don't care to walk that is too fatiguing I don't care to lie down for either I must
remain there and that I don't care for or else I must get up again and that I don't
care for at all the sum of it all is in place of a hermeneutics we need an erotics of art

351, 09, 238881, 6, 77147, 225, 4000000057883, 7, 7, 7, 7, 7, 7, 7, 491
Onan befuddling mathematics

Onan the dilettante
sacrifice semantics for splat
refuse the cleft and while we’re at it refuse the clef

a monstrous aberration causes people to believe that language came into being to facilitate their relations with one another then again

Milton masturbating itself blind through paradise
losing it and gaining not much
scrawls befuddle cognition

improvisation infers a search
searchings of malformed gestures and awkward transitions

you imputes pretending to read

the everyday meaning and the etymological meaning of a word teaches us nothing

having larvae to fringe
hubds

a disorder marked by the inability to write
hermetic definitions
that which I write is an appeal the most insane destined for the deaf
disastrous to thought or the impossibility thereof

McCarthy a lecturer and an artist engaged in extreme and disturbing acts
I don't know how to make poems I don't consider myself a poet and I don't particularly locate poetry in poems

Markson not yet dead enough to have died of

a curve consisting completely of corners

Lorenz’ attraction to Koch’s curvatures setting Cantor’s settings straight
Schrodinger’s cat still asleep to this day

between white and black there is always grey between black and grey there is always white between grey and white there is always black

it no longer wrote poems
the so-called pathological shapes of modern mathematics

the Babylonian sexagesimal system surviving to this day
thought-movement

anuresis
find the force which gives a new sense to what I say
and hang a text upon it
the meaning of zero developed in India
philosophical speculation on the void in India
division by zero always an infinity
the refusal to communicate is a more hostile means of communication
Zeno drunk on water
the painting of pure form and the supremacy of pure feeling
Malevich to Malevich
reiteration never rehearsed
prompting glasses of water to overflow impromptu
the Vedic Hindus the Jains interested in extremely large numbers
entropy its own trashcan
or the universe faces heat death
or for any number of performers lasting as long as the source material
or the composition may be of any duration
or the characters are uncertain or not known
artistic invention does not produce anything that would not itself be subject to further displacement by aesthetic innovation

silence by accident

a sound does not view itself as thought as ought as needing another sound for its elucidation it has no time for any consideration it is occupied with the performance of its considerations

boredom and ennui replenish themselves
it is spleen
glib

furniture music creates a vibration it has no other goal
efforts to make readers squirm
reductive white paintings made from folded or stitched canvases and covered in eggshells or polystyrene balls
it called them achromes
when it grew weary and surrendered
any of a group of viruses that cause cellular enlargement
the past doesn’t influence me I influence it
nonrepresentation represents nothing
the faculties driven beyond their limits
this substitution without replacement
the limits of knowledge
the radical inadequacy of knowledge
a performance of a composition which is indeterminate of its performance cannot be repeated when performed for a second time the outcome is other than it was
percepts dangling from
affects dangling from
as movement itself
zero is no silence
onanistic psellism
Onan gwicks
Onan horbgorbling

living takes place each instant and that instant is always changing open your ears immediately and hear a sound suddenly before your thinking has a chance to turn it into something logical abstract or symbolic noise arriving confused and irregular from the irregular confusion of life the characteristic of noise is that of reminding us brutally of life an entire room filled with soil obsessively throughout its career a sound possesses nothing no more than I possess it a sound doesn't have a being it can't be sure of existing in the following second what’s strange is that it came to be there this very second and that it goes away the riddle is the process

leaving the reader inter esse
it occurs somewhere off the page

nonknowledge laying bare
nonknowledge communicating ecstasy
nonknowledge as delirium

this proposition is the summit
just as in mad laughter delirium arises from the fact that it is misplaced
to laugh increases the laughter
digital sinewaves in a fetishistic
mistranslation reiterating the delirium
like playing a game with changeable rules against an infinitely adaptive opponent
they fly they swim is not that enough
all our theorization fails
everything has become simulacrum
homage to the machine that dominates end of the century music like no other
a dizzying fall into a bottomless system of reduplication

sentences as discontinuous and spasmodic concretions of a continuous medium
the questioning power of life
the capacity for rupturing life

all thinking is an art and event of life               all language by virtue of the fact
that is language is creative

to wrest the percept from perceptions the affect from affections to extract a bloc of
sensations a pure being of sensations to extract an event from things and beings

a combination of anarchy and architecture cutting huge sections from buildings
language is not representation but one mode of the flow of life and difference
language is representation and the only mode of difference

and aneconomic

sculptures falling off or being thrown from

the essence of philosophy is precisely to evade any essential characterization any affirmation that would stabilize or even realize it it is never even certain whether the words philosophy or art correspond to anything real anything possible or anything important
reading is ignorant it begins with what it reads and in this way discovers the force of conclusion it does not comprehend it attends

Leonardo da Pisa enlightening igloos and so on
flicked onto the surface of the paper
dancing Phantomismes
questions have no ground
thought before the unthinkable which it alone is capable of thinking
words have the power to disappear in themselves to absent themselves in the midst of the totality which they realize which they proclaim as they annihilate themselves which they accomplish eternally by destroying themselves there endlessly
a form is never something abstract

uh huh

a doodle without conscious forethought

the violent red and black marks represent the bullet holes that riddled its body
gouache with paper on cardboard marking nothing but the riddle
nonintentionally writing something that had been intended

impersonal and neutral

uh huh
philosophy is the stubbornness of what remains when everything vanishes and the dumbfoundedness of what appears when nothing exists

to think for the sake of on behalf of thinking to bring thought to that point of presence where it bulges where we no longer have to fear its absent philosophical secrets which are lies that is thinking as delirium which every thinker deliberately or unwittingly seeks and which leads some to silence

the profundity of a single movement
the profundity of nothing

and moreover in quotation marks ipse wanting to become everything

they are flowers of evil
genius without borders
I discover my being in the vertiginous the protruding abyss where it sets itself like a god I am and nothing enduring
worked on the book for fifteen years
and very unctuous at the same time

does not describe
imagination decomposes all creation
in the absolute knowledge of doing evil

Ometecuhtli the cross-dresser
the fifth sun
in four movements coiled or undulating
and feathers to count
the probability that on other stars creation has produced a completely different result

the words are everywhere inside me outside of me no need to hear them no need of a head impossible to stop them impossible to stop I am in words made of words others’ words the whole world is here with me I am all these words

a neutral relation or the very neutrality of relation

thought turning back on itself
so whenever he lay with his brother's wife he spilled his semen on the ground

decomposition as destabilization on the move
rarely has culture bubbled and seethed with more intensity

passion for the code

that irreversible succession of heterogeneous states melting into one another and flowing in an indivisible process

waste far from being an irrational residue
it is not one genre
all profound life is heavy with the impossible

commoments of excess which cannot be reduced to
extreme instability
existence turning in on itself
delirious neutrality
has neither goal nor authority which justify it

nonlogical difference

laughing at the universe I escape by laughing
refusing any intellectual translations of this laughter

the ambiguity of this human life is really that of mad laughter and sobbing tears
Bataille begins laughing when it reads Nietzsche readymade manipulation scholars do not even agree about the nature of the writing on them some even say that it is not writing at all laughter always refers to an exterior movement a movement of intensities of intensive qualities laughter is an inner experience that carries something away a convulsive movement the course of a convulsion that involves the movement of beings mummification of thought scholarship tends inexorably to predictable forms of quantitative inflation scholars do not write to be read but to be measured they want it to be known that they have worked hard thus far has the ethic of industry come experience is a voyage to the end of the possible of humanity [sic] the silent elusive ungraspable part in experience there is no longer a limited existence intense communication (Figs. 16, 17)
or so I've been told

juxtaposing Orozco

it was only with my life that I wrote
my accomplishment its sum total is to have taken risks
to read philosophy as
thought in its movement toward sovereignty
sovereignty is nothing not my line

and all of this time
I have been unable to misspell genre incorrectly

language confused with language

the only way to atone for the sin of writing is to annihilate what is written

Ralf Winkler its real name
a book adorned with the indifference of its ruins to flush out the machine's faults by
using only a negligible part of tracing the exhausting detours of exuberance

the result is that such a book be of interest to no one
the pressure exerted by the exuberance of life
matrix form
its early works still to be translated
it meaning its

the living organism in a situation determined by the play of energy on the surface of the globe ordinarily receives more energy than is necessary for maintaining life that excess energy can be used for the growth of a system if the system can no longer grow or if the excess cannot be completely absorbed in its growth it must necessarily be lost without profit it must be spent willingly or not gloriously or catastrophically

reading is impossible

general economy would be a fleeting and effervescent effect of the swirling turbulence of energy flows that constantly puncture limits create openings and new limits there is no difference in kind between the perception of matter and matter itself

improvisation as it is practiced today was invented around 1965 by AMM nothing exists that does not have this senseless sense
one must not read me I do not want to be covered with evasions an awareness of impossibility opens consciousness to all that it is possible for it to think

a mobile thought without seeking its definitive state
at every point at each point the impossibility of the final state

no discourse possesses its object

a text is paragrammatic in the sense that its organization of words and their
denotations grammar and syntax is challenged by the infinite possibilities provided by letters or phonemes combining to form networks of significance not accessible through conventional reading habits

ut pictura poesis

aesthetics becoming paraesthetics
commentary becoming paralogy
the work becoming parapoetic

the automatic writing of the world

Dada is a virgin microbe
trace intellection back to the embryo

laboratory of vocabulary
languo of flows of salvocean

as hieroglyphics do

that gesture

as soon as one no longer knows who speaks
language a psychic parasite
and amfreactuosities
ipse abandoning itself and knowledge with it rapture begins between the cracks of wording the waters are pink the plants blue one goes for a walk language an improper resilience I never had any musical education and I never had any thought of being a musician what separates speaking from eating
everything that happens is in reference to me

pneumato-
Schreber’s writing impinges on the ontological status of writing
between exuberance and deficiency

Onan with a finger up her ass
spilling thought into worlds wobbling

they have cut off my head and bore holes in language in the process
aut insanit homo aut versus facit

it will snow wine it will rain chickens
and ducks cooked with turnips will fall from the sky

not interested in process only perception

schizophrenia as a condition of hyperreflexivity
there is a pleasure in which the reasoning faculty has no share emotion soon
produces a strange commotion in my circulation my arteries throb violently there
are spasmodic muscular contractions a trembling of all the limbs a total numbness
of feet and hands a partial paralysis of the optical and auditory nerves I cannot see
I barely hear vertigo a half swoon
that Schumann also tried to throw itself out a window
but while Deleuze succeeded

do you smoke it asked repeatedly

and madness stalked it at a table to the side of the room
  stumbling knowledge

human beings whose very presence in the world is a pure denial of silence merely
chattering their broken chalk art is resistance to interpretation evade your
appropriations reappropriating myself in order to write I am the outcome
of a game that which if I were not would not be might not be

I lack chance
all texts are in some way delirious

mental existence of the earth’s alphabet
Dionysus with Ariadne you have become my labyrinth
corporeal articulation of divine flow
out of and by catastrophe
the servant of experience is discursive thought
if words did not exist
reason is the possibility of language
number is a cup
noting things by incongruity
the proteiform graph
metagraphics is post-writing
hypergraphic perspective
anti-Dada
drive impulses exist side by side without being influenced by one another and
are exempt from mutual contradiction
suddenly there was a new music from nowhere really
desire can overproliferate like a cancer or it can break loose and
plunge into the void
work is disruptive for Lyotard
project disrupts sovereignty for Bataille
words are not permanent
letters are containers
dizzy from the earth spinning at approximately 1000 mile per hour
among other things
that Lachenmann influenced Polwechsel
there is no such thing as difference no matter how it is theorized
there is no such thing as infinity no matter how it is theorized
there is no such thing as purity no matter how it is theorized
language is always already waiting for those waiting for Godot
every book is a quotation
the paradox of interpretation is that it’s complete only when it runs up against the impossibility of completion
the ten thousand things
neither resolve it nor explain it
the connection of everything to everything else
expliquer an alphabet of what it means to think
asymmetrical syntheses
Schneider installation view
Tobias Rehberger installation view
all for nothing
Onan the samsarin
form is the only politics
impossibility is utter possibility of the senses
confusion between the homoplastic and alloplastic
intuition as the jouissance of presence
connects any point to any other point
the essential mobility of Bachelard’s concepts
Farmersmanual as yet unanthologized and keeping it that way
tired of cognition I continue
uncontrolled inventiveness
what is said of what is said
scattered apparently chaotically across the surface as little children might scribble
plei-
no such thing as an aesthetic mistake
a goat is not a pig someone else claimed
wu’tse
wu·hsin
wu·nien
wu·shih
wu·wei
Zen teaching nothing
Zen without philosophy
Zen with no book
illogical Zen neither denying nor affirming is pure affirmation
the death drive sputtering masks someone claimed
is cruel
language as concrete metaphysics
from your liquid rims
a species of motion
a philosophy that would have no point of departure
temptations which distort inductions

eludes
go without knowing where you are going
stop without knowing where you stop
the less we know the more we name
reverie delineates the furthest confines of our mind that strange reverie which is
written and indeed forms itself in the act of writing
cogito du reveur
the script·like Ur·images of sound
the present is a throw of the dice it is at once the chance within the game and the
game itself as chance in the same stroke both the dice and rules are thrown so that
chance is totally affirmed in a single throw if Mozart were alive today it would be
hard·wired to an Akai S·6000 and would be the first to describe itself as an android
processor only where thinking thinks itself is it absolutely mathematical
thought is originally word·erasing
against project and against the proposition itself
this irreducibly graphic poetics
using representation against representation
using mispresentation to obsess
like mud with its hair on end
elbows and greens smell what it was like to have been me
spread blue out against a patch of white
and watch something splatter
stitch a face to a gate
and touch it where it hangs
these teeth that squeak drag a thousand feet
itchy chalk of obesity
pluck me up
is a bucket of glue and smear
left to myself I drop eyes like ice in turpentine
does not consider itself part of that movement
the Freudian comic
the length of this page
each time you are what you are doing
each time you are what you are feeling
each time you are what you are perceiving
you are a yogini
a drawing of the blind is a drawing of the blind
Picabia is not Polke is not Salle
Duchamp’s pointlessness
wandering signification
the entire world is an egg
jellyfish with 24 eyes
earthworms with taste receptors covering their entire bodies
the noise upon which the word is based
a lapsus is revealing
the identity of a mark is also its difference
revolution of voluptuousness
pleo-
genital thought intensive thought affirmative thought acategorical thought
Richard Prince a joke a framed appropriation of itself
words form swarms
errantry does not align
God writes straight by crooked lines
began to think itself insane

LHOOQ
HPSCHD
YHVH

Factum I
Factum II
erased de Kooning
Fontana Mix
Ligeti
merda d'artista
Richier faceless
afterwards it turned to the board and allowed the rabbit to twitch its ears while it
they are not
when attitudes become form
I am a real artist
crayons without illusion allusion delusion
when it noticed that it grimaced as it drew
affichage sauvage
Broodthaers
Rouault with a surgeon’s cap
twelve untitled horses
yellow Fiona with circles
Einstein on the Beach in C
post-partum transitional objects diary and diagram

baffling enigmas

unfolding follows the fold up to the following fold
Huitzilopochtli uncertain as to itself but certain enough for ritual execution
humming as it goes

paroxysm
it does not define concepts it does not analyze them it does not criticize them it murders them art is the passage from to dissonance the anxiety of any sense of commentary we are beyond judgement the hell of the unconditional realization of all ideas the hell of the real a tautological hallucination there will no longer be an end we enter upon a kind of radical indeterminacy bringing out the analytical truth of the object is the aesthetic of modernity now it is precisely the opposite which needs to be done the very possibility of the Eternal Return is becoming precarious that marvelous perspective presupposes that things unfold in unnecessary predestined order the sense of which lies beyond them there is nothing like that today things merely disperse in a randomness that leads nowhere today’s Eternal Return is that of the infinitely small the fractal the obsessive repetition of things on a microscopic and inhuman scale it is not the exultation of a will nor the sovereign affirmation of an event nor its consecration by an immutable sign such as Nietzsche’s thought but the viral recurrence of microprocesses

MIMEO for 24 hours
an installation or a happening not a concert
Fuhler in Tilbury's piano among moving concrete
moving concrete in less than a second
an orchestra with electric chair and table and processing hands in queue and
without a conductor

of being in uncertainties mysteries doubts without any irritable reaching after fact
and reason the creative act obliterates all consideration

inscribing the passage of intensities directly in the prose itself without any
mediation at all

indicia
the materiality of the instrument acoustic turntables digital turntables turntables with modified records/CDs turntables without records/CDs modified turntables objects on turntables the extraction of sound from any and everything possible from handfuls of pebbles to elaborately constructed computer programs despite composition where primacy is given to the accuracy of representing a score the stupidity of the event and the failure of discourse instead of criticizing everything to the point of undecidability both abyss and orgasm Western art breaking with realism Western music breaking with tonality Western poetry breaking with form Western philosophy still not getting it everything supposedly having been done the visual arts resort to something other than art using art as a vehicle for something other than if you want to be political then become a janitor Zen discursivity for it exposure of the impotence of discourse in attempting to grasp its object nonrepresentational art forms as the forms which most exemplify the inexpressibility of the event

stupere

that the aesthetic event remains an affront to academia in that academia cannot handle that which defies discursive representation it must therefore demand some kind of use-value from art in the attempt to understand it and thus dominate it discourse problematized by its very nature as representation without also confronting the discursive discombobulation that results
perspective indicates the bad conscience of the sign relative to reality a bad conscience that had eaten away at all painting since the Renaissance upon which everything is given upon which unformed elements and materials dance that are distinguished from one another only by their speed and that enter into this or that depending on a fixed plane of life upon which everything stirs slows down or accelerates desire and its object the same thing

the rongorongo still displacing this still indeciphering this

Warhol does not represent it it is a fragment of it a fragment in the pure state

one cannot escape their own culture

plastered Butoh bodies not dancing devouring what was once considered dance
art has failed to realize the utopian aesthetics of modern times to transcend itself and become an ideal form of life in earlier times of course art had no need of self-transcendence no need to become a totality for such a totality already existed instead of being subsumed in a transcendent ideality art has been dissolved within a general aestheticization of everyday life giving way to a pure circulation of images a transaestheticization of banality the crucial moment for art was undoubtedly that of Dada and Duchamp that moment when art by renouncing its own aesthetic rules of the game debouched into the transaesthetic era of the banality of the image

a vertical music as opposed to most music which moves in a linear horizontal plane

an initially sharp photograph is progressively blurred and then completely
obliterated with brushstrokes questioning the status of both media

academic interpretosis

the reversing of the sign of catastrophe liberates us from all responsibility all anticipation the lost object is behind us

radical thought situates itself in the zone of impossible exchange of nonequivalence of the unintelligible the undecidable the dialectic itself could never be the object of concepts since its movement engenders and dissolves them all Ginsberg ranting holiness with utmost discretion wiping it on university windows and through its bleached brain plunked unplacid and lost in commentary

the organism an impossible computer computer programming a necrophilia
nc
radon mendekrs amodi n
enen

iu m
rbium

ur n
vaum
yg

ani umotactini
on
tongue-to-anus contact cannibalism sexual enjoyment of feces enjoyment of spreading feces over the body oral sex with a part of the body sexual stimulation from whipping or being whipped a person who rubs bumps or presses up against others in crowds choice of older person for sexual intercourse piercing the body or mutilating the genitals knowledge confused as knowledge desire to have sex with a corpse sexual arousal from odors sodomy with a child enjoyment of stabbing someone with small objects in crowds sexual enjoyment of mannequins or blow-up dolls insertion of penis into rectum playing the role of the opposite sex cross-dressing the practice of sex by wearing a dildo the enjoyment of performing sex in front of others sexual enjoyment of urine watching others who are engaged in sex or nude enjoyment of sexual intercourse with animals sexual enjoyment from stroking or fondling animals

the potential of paint pushing to its limit
movement confronting its own limit in the midst of
are its content
still readable unless
Schiele with legs apart and a flu
difference and repetition have replaced the identical negative identity and contradiction or so they would like to think

truncated bodies in plastic bags also replaced
existence eludes the concept and passes into the realm of the inconceivable
contingency chance the unjustifiable the unforeseen abandon the concept

thought must leap and dance

violation of grammatical norms carried to the point of linguistic rapine
within her someone prepares a banquet
injured clumsily
I am squatting an endless calendar
solipsistically florid
not to admit of this
or this

considering Proust's signature

as autoproduction
nothing is an effect of language

annihilation of man cessation of action disappearance of philosophy
all the rest art love and play preserved indefinitely someone claimed

we have become cliche
we had sexual intercourse while I was menstruating
copula
I saw the photograph

that which is
des dispositifs pulsionnels
life is itself style
a chaos yet to be encountered
be-ing still misspelled
the question of enunciation splattering my cum in her bedazzled hair she reaches through my bosom and tongues whatever remains from our dripping a whole moon of milk and whiteness and a face a beautifully
there is no such thing as a passage from nature to logos

Spinoza’s Ethics as an impossible book cannot be read cannot have been written a set of statements which it is impossible to enunciate
Fischli and Weiss realized for the exhibition
I am only cacophony words are cacophony at the core of being
understanding always occurs after the fact
the difference between Spinoza and Hegel Hegel becomes God by thinking or writing the Logic or it is by becoming God that it writes or thinks it Spinoza on the other hand must be God from all eternity in order to be able to write or think its Ethics characterized by circulatory dysfunction and microcephaly

art is the desire to annul time
and madness stalked it

it began to hear voices and terrifying music in its head
it fled its family and threw itself into the Rhine
it would sit out of sight and watch it through a window
the night is beginning to fall 1854
        Wols' line a seismographic trace
this is the theater where the laughter of the Sophist bursts out from under the
mask of Socrates where Spinoza's modes conduct a wild dance in a decentered circle
while substance revolves about it like a mad planet where a limping Fichte
announces the fractured I the dissolved self where Leibniz having reached the top
of the pyramid can see through the darkness that celestial music is in fact a Pierrot
lunaire in the sentry box of the Luxembourg Gardens Duns Scotus places its head
through the circular window it is sporting an impressive mustache it belongs to
Nietzsche disguised as Klossowski

Hegel's Logic an ensemble of divine utterances the presentation of God as it is
before the creation of the world an inhuman text we shall have to accept that Hegel
is mad not to be divine or eternal but to become so I am everything which is in its
experience of being God believed for two years that it was going mad my Thought
has thought itself I am perfectly dead
her finger fluttered faster over her clit she raised her knee smashed plates
glued onto an uneven wooden board form the ground for this painting
human is the being through whom nothingness comes into the world

no difference between things images and motion someone said
of a semifluid viscid consistence and probably colloidal in oplasm cyta appears to consist of a which a nat ous ure the living re ground substance granules of various types the mitochondria are the type of granule and vary in form from granules to rods a homogeneand structureless nd threaaction is unkno most constant wn some of the granules are prstyled cell inclusoteid in nature and prods their fubably essentiatituents others are fat glycogen or pigment granules and are regarded as advel consntitious m in embedded aterial taken in from without and hence are ions or paraplasm
an abortive God as human’s only production

entre-deux

Merleau-Ponty the philosopher of ambiguity
rejected the unconscious itself

history is the Western myth say the Westerners

interpretation can never be brought to an end simply because there is nothing to interpreting interpretation

once upon a time Foucault

to operate at the interior of reason

her vagina interacting with her slippery oozing materials featuring fish chickens and wet essays to be published

Being no longer identified with meaning

strange rhetoric strange way of invading the impossible

la répétition d’une première

one does not know at times whether the notes it plays are right or wrong
effeminate and dandyish a salon-hopper and name-dropper it was extravagantly neurotic delicate in health an egregious snob it was in other words

originary delay
originary trace

and language stifles that it is

undecidable words
the murder of Pierre Overney

from why to how to what

writing is the supplement par excellence since it marks the point where the supplement proposes itself as supplement of supplement

philosophy always is

every text is a double text

a slight displacement a slight play in the reading of a text

whoever loses is the winner the outcome of the game is undecidable the game will be interminable

these life conditions lead to a radical conclusion

the traditional definitions of music are irrelevant and music theories and music as a cultural concept must be destroyed

difference is not diversity diversity is given but it is by means of difference that the given is given

Being is Difference
already in poor health
desire as productive

this all is tiringly blase

history has missed its mark
schizophrenia as a process
delirium
if thought and its expression have become its main area of activity this has not been without repeated attempts within the limits of its means at experiences lacking apparent coherence but whose very incoherence signifies an effort to comprehend the totality of possibility or to put it more precisely to reject untiringly any possibility exclusive of others Bataille’s aspiration is that of a sovereign existence free of all limitations of interest it is indeed concerned with being and being as sovereignty with transcending the development of means at issue is the attainment of an end over and above means at the price if necessary of impious disturbance philosophy for Bataille comes down to acrobatics in the worst sense of the word the issue is not that of attainment of a goal but rather of escape from those traps which goals represent
and you think you are reading

Abramovic installation view courtesy of
Ghada detail courtesy of
Antoni performance photo courtesy of

life ejected from the energy blank

explains the flower by the fertilizer
a culture has left its traces on nature

splendid and pink like light
metaphors of metaphors

I am humanity is a calling into question of what we are a limitless calling into question an occurrence of questioning as questioning

a tangle of mazings
tracing deviations from

I write divinity not wanting to know anything
demystification mystifies more thoroughly
the end of history as the time of myth someone claimed
worlds and worlds of

philosophy should put on the mask of paganism

philosophy too is a seductive tale

French Nietzscheanism claims to overcome the subject when in fact it suppresses
the object
consider Adorno here
both puts an end to language and ensures its endless perpetuation

that is not what I meant
between reading and looking
between not hearing and not
exhausted by too much meaning

unless my body serves the function of communication itself
a sort of excretion of being
it is literature itself we are questioning and gradually annihilating (Fig. 18) we already live out the aesthetic hallucination of reality that there is no longer a fiction that life can confront nondeliberate parody clings to everything according to which one writes only out of a hatred of words under these conditions how does a writer end up creating a work of literature run away from language it comes after you go after language it runs away from you

again and again we will not

inspiration came suddenly and threw it into a kind of despair it shut itself up for whole days weeping walking breaking its pens repeating and altering a bar a hundred times writing and erasing it as many times and recommencing the next day over a single page to write it at last as it had noted it down at the very first I am a terrorist in theory as others are through arms another tilted arc a writer only gives birth to art by a vain and blind struggle against it it learns that it writes only with the help of what it detests most Shiraga challenging mud without us knowing vertical Soulages horizontal Soulages Soutine of heavy impasto owing something to sixteenth-century Mannerism Spero making scrolls for Artaud and repeating itself at this failure

or the failure of repetition

voluntary ignorance
methodical ignorance

no longer making language turn around thought but making thought turn around language thought is not pure thought all perceived thought is from the outset a language
thought deprived of language
a marvelous indistinguishability

all reflection is a travesty of ineffable original thought

where intensities appear in their singularity as nonunifiable events as fragments incommensurable with the supposed unity of the reading body criticism is possible only if it respects a fundamental ignorance an ignorance peculiar to art

the act of writing and the act of reading perpetually out of alignment
the most scandalous book that has ever been written
nothing disgusts me everything gives me pleasure I wish to combine all satisfaction with Sade everything is in infinite profusion contradictions abound nothing amuses nothing excites me like large numbers the concept of God is the only fault for which I cannot forgive humanity Sade as a monstrous exception absolutely outside humanity humanity a creature of peculiar tastes is sick I refuse all of the past and accept nothing of the present madness is a word perpetually at odds with itself and interrogative through and through such that it puts its own possibility in question and thereby the possibility of the language that would include it there is always an excess of sense I am numb I am stone concepts do not correspond or counter-effectuation or vice-diction impatient fruit which explode on contact am Geist ganz zerruttet language unfounded founded on the abyss or some such thing discussion stifles
thought happens in a context
art happens in a context
improvisation happens in a context

some say

that which discourse never managed to attain
perception as the reversal of context the abstention of anything but itself

fantastique transcendantale
an ontology

the Paganini of the piano
it fainted in the arms of a friend who was turning the pages for it
and bore it out in a strong fit of hysterics

go tell your sins to the piano Abbe
comparing photos of the aged Liszt with the aged Artaud is revealing

this will all be lost to memory

even in most crooked Orcus
it is holy be my word

showered in samples and pixelation
a draft never consummates

in distress going from country to country like priests of Bacchus

all night it goes up and down the stairs it doesn’t hurt anyone if it has gone crazy it
is from being so learned it bumps into the wall all day it talks out loud asking itself questions and answering them or else for hours at its piano ceaselessly as if it wanted to drag out every last shred of its knowledge always the same monotonous melody so it doesn't go off its head what bothers us is the clicking of its fingernails which are too long

          Derrida reading Plato for its words and Mallarme for its ideas
art staged on the theatrical-representational apparatus
Dionysos that mad god language gone mad would be
in every utterance the possibility causing it to speak at the risk of
making it speechless a risk without which it would not speak
the limit which every language holds
    some medicines may interact with

precocious dementia
precocious enuresis

everything in the world exists in order to end up as a book or in order to pour paint
freely onto canvases placed on the floor
    Lacan by no means sees psychosis as deficiency and I by no means give a fuck
animated by an extreme temporal discontinuity
an immobile white
a fragmentary stoppage
all under a false appearance of the present
cannot happen cannot be thought

Dies erfuhr ich

you are annihilated as soon as you are a poet

and above all no more object

the danger of passion is that uncertainty into which the incapacity to adopt a
determined behavior vis-à-vis an undetermined object throws us

meaning confused as to

the moth is ecstatic jerking in spasms
itself a wick
burning robed in flame
an immolating monk
thinking is always already not being able to think yet poetry is linked to the impossibility of thinking which is thought

sinusoidal concentration
noisy dispersion

no works no language no words no intellect nothing nothing but a splendid Nervometer someone said

apolitically

I am not an artist
its breast slashed open before it was dumped alive on the roadside

did I say the ultimate aesthetic act
I should have said the only aesthetic act
the monotonous monotony of propositions
}
catch(NumberFormatException e) {
   prt:"
}

try {
   str = "FAILURE";
   i = Integer.parseInt(str);
the word capable of ending all words
no stories never again not even in the village there lived a thing in the form of It

all language in fragments requiring infinite repetition and variation

the madness of repetition

there is no work in Beckett
reiterated

how can I be so obsessed with thought and yet abhore meaning

reject the false movement of Hegelianism
the ultimate aesthetic act is to seek nothing less from life than its experimentation

life must be risked

   experimentation condemns the masses
and yes I condemn them
as much as I condemn this species’ satisfaction with a form of existence
love is distraction and distracts distraction in the process
to be waiting only waiting waiting begins when there is nothing more to wait for
waiting is waiting for nothing waiting is always a waiting for waiting the
impossibility of waiting belongs essentially to waiting waiting carries a question
which is not put the reply to which replies to no question express that alone which
cannot be expressed to be waiting only waiting it does not know it only remains
time empty of time without project carried by the infinity of waiting to the furthest
limit which cannot be attained waiting waits when there is waiting there is waiting
for nothing waiting has rendered it eternal and now it only remains for it to wait
eternally in the presence of each instant to behave as if it were eternal the infinite
dispersion of waiting forgetting waiting waiting which brings together which
scatters forgetting which scatters which brings together waiting forgetting the
thought of waiting thought which is waiting for that which cannot be thought of
thought which is carried by waiting and postponed in this waiting through waiting
that which turns aside from thought returns to thought become a turning aside
from itself waiting the space of turning aside without digression of errancy without
error without cover but without covering waiting without waiting having to

some bleep from a broken synthesizer

this aprication
the one is always the other

this mad game of writing

speaking is a fine madness with it humanity dances over and above all things

writing is the greatest violence
one-sided Moebius film

the conversation began long ago unknown to us not limited to ourselves rather the absence of a circle the rupture of that vast circumference an event what nevertheless does not arrive the field of nonarrival and at the same time that which arriving arrives without gathering itself in some definite or determinable point the sudden arrival of what does not take place as either a single or general possibility why not pursue my writing as if I were the last human the fact of being implicated in a speech that is exterior to me to live with something that does not concern it to live what does not concern after that what remains of the sentence conversation is improvisation walking is improvisation composition is improvisation revision is improvisation

Bunan inundated by Bunan's presence
Dogen also sees flowers of emptiness

the incompatibility of aquacity with the erratic originality of genius
organic bodies abandon language

counter to Deleuze Lyotard posits an anti-cinematics in which either immobility or extreme agitation give rise to intense affects

the sentence of which sentence
interruption
interdict interdicted
a breach opened in the circle
an anomaly
the interruption of discourse
the rupture of the circle

double exigency

research in which the movement of research is in play
I will never write again

where we finish we begin the demand of circularity
humanity has in all times turned away from itself as a profound question

I would like to know what you are searching for
I too would like to know
the sumptuousness of paint masses and sand textures
folded cloth and paper and lacquer

we recognize things we never know them
the immediate excludes everything immediate

human life is impossible desire is impossible writing is rewriting
every line dissolves into what used to be my memory
an interruption escaping all measure interruption is necessary to any succession of words intermittence makes their becoming possible discontinuity ensures the continuity of understanding but there is another kind of interruption an interruption of being
write on a Riemann surface

the burden of meaning

why this
why continue

... a writing without reference...  

to write only in order to interrupt oneself and to render possible the impossible  
interruption solidus uses flux as an abrasive engine  
sediment or the deposition process is the nondispositif abrasive machinery of the  
flux it is the deposition process by which Mass leaves monolithic and coagulated  
systems runs as the nonvolumetric flux the nonvolumetric pseudoflux of particles  
displanted Mass controlled not by bedload but uprooted by torrential crisscross of  
the flux  

interruption is barbarity itself  
there is no reader
you are wasting your time you fuck
leave this as it isn’t
not for you
including themselves

writing illiterately out of your mouths
to pulling a syphilitic teeth
spreading out semantic surfacing against your will
here you will recognize yourselves
as nothing other than
as nothing

other than markings and blank

this is my testimony against you
all language is terror is seduction is resentment is flattery is aggression
poststructuralism merely proposes instability
the summit dissuades
the summit is an excess an exuberance of forces measureless expenditures of energy
violation of the individual
dissuading
the broken texts of Heraclitus come toward us
so life slips away

something like a place that would be a kind of uninhabited uninhabitable nonthought a thought that would not allow itself to be thought art is always about
something hidden and it does not help us connect with that hidden something our
horror our stupor was our lucidity and yet we hardly began to speak and we were
choking every profound thinker is more afraid of being understood than of being
misunderstood
dance a landscape out of yourselves
intensity refers neither to signifiers nor to signifieds
abolish the very place
I have suffered all my life from my incapacity to grasp form had developed the
hallucination that its head was falling off a saint and a charlatan self-inflated and
self-loathing fatalistic and more than a little mad
no thought no reflection no analysis no cultivation no intention
the water wanders
the end of speculation
thought as the play of the world text as fragment
tendrilled boozing
poured retina for imbecility
eructation from navels
I spit out my nursery and scan scars flowered with pollens

to conceive of music as an arrangement or system of gaps and not as a dense
pattern of sound
ruling out Xenakis
a written cry of thought
I hate all gods
bathysiderodromophobia means
we experiment on truth perhaps humanity will be destroyed by it well so be it we must shatter the universe unlearn our respect coagulations of semen ink dirt and blood the aphorism is a form of eternity my ambition is to say in ten sentences what everyone else says in a book and what everyone else does not say in a book fragmentary writing does not know contradiction even when it contradicts absolutely unplayable
the violin is no longer played it is yanked about it is torn asunder it is beaten black and blue we see wild and vulgar faces we hear curses the horrid idea that there may be music that stinks in the ear to the end of its life that it could recite it word for word that he turned her down affirming nothing but this surplus of affirmation that is foreign to possibility to play between the fragments by its interruption and arrest approximations replace linear line and argument ellipsis and omission empty language that speech can regenerate itself
something specific
and so on

thought gives itself in the plural
the plurality of a writing that is intermittent discontinuously

fragmentary writing is barely writing writing at the limit
Nefertiti fucked by a horse

God by definition is not risked
thought is a play of forces waves of forces it spaces and disseminates itself
a multiple disengagement
fuck plants
those who know do not speak
those who speak do not know
occur at any moment
and do you know what the world is to me a monster of energy of voluptuous delight
a Dionysian world the enigma that is the solution to every enigma

BusRatch neuroglial

the lines through these words form other still longer lines

I create soundfiles and then process them in different ways which I then perform

death is an accident
interpretation exists as affect

the unfolding of a designation infinitely

we to whom it has been given to be placed before a mysterious and as yet undeciphered text

the randomness of dice as they fall
pages which accept no ink

not to phenomena

the aggressive denaturing of words

since writing is difference since difference writes
we cease to think when we refuse to do so under the constraint of language
art is of a terrible seriousness
obsession involves hatred

a perpetuity that perpetuates nothing

they are assembled in no particular order

the head friction sound the reaction caused by magnetic force and internal feedback

Und das ist mein Dichten und Trachten dass ich in eins dichte und zusammentrage
was Bruchstück ist und Ratsel und grauer Zufall
debris fragments horrible chances

nonidentity of the same
differing identities

academic dystychiphobia

a barely audible sound that is perceived as sound itself rather than as vocalization

reason is excessive
inhales a cup
the rest of the bowl full of dead bees

writing is not speaking speaking is not seeing seeing is not hearing hearing is not feeling feeling is not writing writing begins only when language turned back upon itself designates itself seizes itself and disappears

cry without words and without silence
the written cry
graffiti on these walls

it neglected to publish
it did not even try
and yet it still continued writing
the computer has emerged as a musical instrument in its own right
echo it to infinity
something in bed betrays itself lugubriously without realizing that it is compromising its thought in delirium
life retards potential
signals Penck
Salle holding hands with Rauschenberg
sinewy Schiele
solid Soulages
you will never get this
the playful and purposeless character of the Void
does not belong on one side or the other
this hymenology or hymenography
this nonsynonymous synonym
I lose contact with the canvas every moment
God that is to say Nietzsche that is to say the communication that imperfectly viciously closes the circle into a noncircle by the hiatus constituted by this communication or revelation
Inexchangeability
Onan throwing a tantrum somewhere
this bliss of undifferentiated consciousness
Onan incarnated in Taoism
Onan incarnated in Tantra
Onan incarnated in Zen
thought as the deferment of being
or is it
poststructuralist paralysis feigning Onan
indeterminate reflective judgement
Onan incarnated in Abhinavagupta
masturbating with its left hand
false notes work on a staircase
Sachiko M sinewave and contact mic
Toshimaru Nakamura no-input mixing board
Utah Kawasaki analog synthesizer
art’s nonpropositional character
philosophy of art usually lacks one of two things either the philosophy or the art purposiveness without purpose
Adorno’s materialism
the desire of the everything returns that alone makes desire return without beginning or end this has already ended you idiots
Tapies scraped into some asphalt
to love one’s ignorance of the future let us gamble on the future let us affirm the indeterminate relation with the future as though this indeterminacy by the affirmation that confirms it were to render the thought of the return active that done it spent two hours at the scene wandering aimlessly from room to room as it experienced multiple orgasms
the affirmation of the return an affirmation that is itself without return
the extreme of insignificance
of will

academic
floccinaucinihilipilification

musical hashish someone complained delightfully
Debussy Cezanne and Mallarme a triple conjunction
substantiality of language revolving door a sequence of objects
Scriabin wanted to transform music into an orgasmic rapture
full of delirious trills and an embarrassingly mundane carbuncle on its lip
I tear out for you these few hideous pages from my notebook of a damned soul
nipples like blue cherries
    a belly of bowls and other bowls
books demand limits

a vortex of crunching and feedback from a needle grinding into the turntable body
while three cassette players sputter through elaborate pausing and fast forwarding
rituals collapsing into a squirming sinewave whine from a single paused cassette
motor a moment later

to plagiarize oneself
barely audible

knowing that the only way to be God is to be untrue to myself
or perform an unwritten text
or pretend to read this

all art is an appendage to life until art is given up for an experiment on life it is
destined for reproduction wraps plastic tape around precut cord in order to
manipulate the sounds of electric glitches
the nonrepresentation of watery feces
Onan the nameless

the signal to noise ratio is measuring out absurdities
all art is the fear of life of living artistically a risk that art cannot afford a risk of
the universe art keeps me from
        this is all a lie

zero or the sacred thoughts are full of
cracks fissures platitudes as though they were stuffed with spontaneous abortions
with abandonments and abdications of every kind moving always off to the side of
what I wanted to say that was essential and enormous and which I said I would
never say stupefying in relation to the inexpressible
we are basically nothing but an effect of the sun
and I never wrote but to say that I had never done anything could never do
anything and that in doing something I was doing nothing

all writing is a spilling of guts
the spasmodic manifestation of being

above all no more object
the whiteness conceals

reciprocation) catch (SQLException e) {

perceived under the perspective of action Niezsche's work is an abortion
the devouring of other cells by phagocytes
polymastigote
polymeric
resistant to high temperatures
polyploid
very rapid breathing
what some term panting and others term
the eating of a specified substance

polyspermy
ecstatic time is not able to find itself except in the vision and sound and taste and touch and smell of things that puerile hazard makes brusquely appear cadavers nudities explosions spilt blood abysses bursts of sun and thunder to expose language every last word of this is utterly reasonable the suffering of an empty morcellation

inscribe your death then

there are always phrases an infinite series

confusion as method my life as method Feyerabend as method

aleatory life makes death an impossibility have yet to be deciphered or have only been partially deciphered at this moment an enigma it poses enigmas Themerson lies outside immediate categorization incised into the surface nonetheless
words without connection to write without developing
in Japanese its meanings include so many scripts
the art of writing books has not yet been discovered
because I myself am something of this sort
I wrote this sentence

the presence of the book a ruination without advent

automatic writing a writing without writing amidst writing

art reading what is written of it
chance the indeterminate that indetermines

everything fades everything vanishes
to write is to produce the absence of the work writing is the absence of the work as it produces itself through the work traversing itself throughout writing as unworking is the insane game the indeterminacy that lies between reason and unreason the book is the passage of an infinite movement that goes from writing as an operation to writing as worklessness a passage that immediately impedes writing passes by way of the book through the book accomplishing itself there even as it disappears there the book a ruse by which writing goes toward the absence of the book
how long will this last

and we continue
the end of the act of writing does not reside either in the book or in the work

writing marks but leaves no trace

writing is somatic
the sensing of one’s hands moving without direction

when we begin writing we are either not beginning or we are not writing

what is written denouncing itself as chance in the absence of the book
what is written pronouncing itself as chance in the presence of the bookless
glitches originating from the emission of oscillating sound
philosophy eluded it

indifferent to signatures

shock of it as it hits as it does what it does
from now on I am alone  vikridita
writing is absent from the book writing being the nonabsent absence from out of which the book having absented itself from this absence makes itself legible and comments upon itself not my translation and still questionable

I’m trying to get to the point
Atelier Van Lieshout photo courtesy of

writing contains exteriority
curiosity is desire
Tiresias and the violence of an excess of knowledge

with wrinkled dugs
worship none of these

in the breakup of the universe we experience the pieces that drop are living

wrecking large tracts of text

the relation of the neuter to fragmentary writing and the eternal return
what is terrifying about the eternal return is that there is not and never has been
any now in which to live anything the return is the
infinity is the infinity of rupture that the lack of the present introduces into time

Heidegger-Blanchot-Derrida merely stroking the conundrum
not to mention
without ever using the word
metalepsis a change in the level of one’s take on the referent
thought produces nothing

the dandy should aspire to the sublime continually
it should live and sleep in front of a mirror

the completed time of Hegel getting recirculated in Nietzsche

effaced before being written
Onan the retard fondling themselves

it is forbidden to die in the present

to write as a question of writing
Nietzsche can only come after Hegel but it is always before and always after Hegel that it comes and comes again
the inverse of dying reiterating
playing with four hands
the pounding dissonances in Beethoven’s Eroica
Stravinsky’s raging Le Sacre du printemps its only opus
the overripe decadence of Schoenberg’s Pierrot lunaire
Debussy threw nearly everything out all at once
fastidious Bohemian and refined voluptuary
poststructuralism choking on a koan
I’m not saying that what you do isn’t beautiful but that it’s theoretically absurd
there is no theory it responded pleasure is the law

grafted onto every word

something neutered

language produced by illiterates
a sound that is endlessly committing suicide in the world of digital ferocity
experiment in delirium
ad postscriptum

how swans fall

representation as such is not the problem it is rather that thought cannot be represented accurately it breathes it heats it eats it shits and fucks
yet this

some inversion
though without and toward

neither from
having put itself
having put itself put there
peripherals away

as those estrangements
any possibility additionally considered

but as yet

of such and thoroughly
there on the edge
of being the edge of

of any edge

the curtain drawn up
this as before
and this merely
to those banality
to that then

the universe is energetic and the fate inherent to energy is utter waste
energy from the sun is discharged unilaterally
and without design

that fraction of solar radiation
which strikes the earth resources all terrestrial endeavor provoking the feverish obscenity we call life life appears as a pause on the energy path as a precarious stabilization and complication of solar decay it is most basically comprehensible as the general solution to the problem of consumption such a perspective exhibits production as an illusion the hypostatization of a digression in consumption
to produce is to partially manage the release of energy into its loss

and nothing more

dead, wastage or expenditure is the only end the only definitive terminus
reconsidered as such

an obsessing obsession
oneself out

that step taken
to have taken something

any
explains nothing

to have never not have
   include this

unbalanced were an oblivion

or refuse to arousal
   induce to refuse pouring
cannot summon

splinter betweened
what might not foreclose

that void that
or not

or things evacuate

that involving
that participle

imbedding without having replied

or something of itself conscious of possession of itself

stem queerly

inveracity of preclusion
not to have done or been done

strolling only reinforces
contribute this absence
within eludes it such that it is

or any thing in particularity

something caused

speak and be done
to reside
fissure toward

an obsession displaced
possession not possessed

presume to have it and be done

a plunge

emptied of the fringes the edged of
yet at this voracious

some where lurking some thing
    ridiculous as here

    ridiculous to await this
    ridiculous tenuousity

regurgitation reconsidered
    from there to this
not yet nothing from this

contemplation neither from this

that which itself could consume
make having made inevitable

ask if nothing becomes of empty obsession
but somewhere

the nothing
but the consumption of that nothing

the reader from the reading

yet no extraction
ineptitude exacerbated
the written working at exacerbation

such exists merely if never

and of peripheries of
and its
where somewhere hinges

without violating these
projectionless to them
these as well

and both
irreparably both

preternatural
so that it is such

inhere in such
as if this were this
withdraw
slightly is not possible

ably subsuming superciliously
if not superfluously

to yet the thing

circles come a little emaciatingly
from itineration it fixates
in whose fever

and that oscillation

whether
and merely

the point is made

such inverts a severity

cannot realizations here
suction for renewed dilapidating

some things become

reversion might also detach
obsession without having obsessed
without containing

awareness includes voracities

things remain that
cajole the thing

within and by it
nor long enough

or no longer to presume this anonymity unaware of concealment
could that not especially
is to eradicate

residency solely

abscise any erasure then

forgotten cancellation
this appointment

some thing to cancellation through
some things

voids of inanimation

not this there merely
but the blankness protrudes

whereas an undone
some undone

is precisely not the consciousness which thinks the in-itself in itself is mute
and ventriloquism
writing can only ever be postproduction
that which cannot be further cut or divided

emptiness shatters every last pellicle of plenitude
events divide infinitely into other events
Sangharakshita descending into absolute samadhi

there are no irreducibly simple events to put an end to the analysis of events

or a neurotic out for a walk is a better model than a schizophrenic lying on an analyst’s couch or everything is a machine on turntables they play metal objects mousepads as well as prepared records producing machines desiring machines everywhere schizophrenic machines all species of life nature as a process of production no distinction between nature and nature
   a scrawled text in distinction

for example Tiravanija cooking a meal
the being who is in intimate contact with the profound life of all forms and all types of beings nature playing me beyond law

anachronism of the Deleuzean machine microbes caught in the machine

stamens taped on
dimensions variable
Homo neuroticus with numerous feet
Homo ludens with numerous feet
Homo natura with feet

polyp

the repetition of connectives or conjunctions in close succession for rhetorical effect

a waxy opaque-white thermoplastic resin
schizophrenia is the essential reality of nature my translation
pigs for fingers
what writes
if poems are posies what is this
there is always a flow-producing machine and another machine connected to it that interrupts or draws off part of this flow
and what is this then if anything matters

to be is to defer its own being to its conditions

there is nothing more to consciousness than the flux and reflux of being

Buddhism profoundly anti-Berkeleyan someone said

partial objects that are by nature fragmented and fragmentary

even the menstrual flow bricolage
I refuse to give up my obsession
the splendid paradox of nomadic consciousness
a poetry that isn't
what is an antipoet
underline the sentence that you consider correct
the schizophrenic is the universal producer

no anus to shit through

is unproductive
too many hands to hold
I am my son my daughter my father my mother myself

scrambling the codes
I approach poetry but only to miss it someone said

reality entails the differend makes consensus impossible
definitions betray

space spills from every pore
   as a battery

bound with sandpaper so that it would destroy other books placed next to it
Debord never working howling for Sade denouncing Vaneigem for denouncing as
Claude Debussy is no longer making music it no longer has any reason to exist it
seems that it was some musician a shopkeeper was heard to explain

incest is a pure limit

little by little it surreptitiously reimpregnates the series of young girls with all
talking birds a curtain of descending pinks
   unravel cerebration   the moisture of the forehead

any shade of which manipulates

and immensity and water
silked insignificance
hypersexual
Wolfli's drawings Onan the hyperkinetic
it remains fluid and slippery
with fleas

intensive qualities fill up
matter that has no empty spaces is profoundly schizoid

every name in history is I

bizarre incomprehensible and impossible to play
relying on morphine
to evoke the unmentioned object by allusive words
a walking corpse in near seclusion composing with fierce determination
a failure at the time

manque for lack of a better term

what I offer is a web of half-choked ravings that vaunts its incompetence exploiting
the meticulous conceptual fabrications of positive knowledge as a resource for
delirium appealing only to the indolent the maladapted and the psychologically
diseased

at least disorder grows

desire produces reality someone said and I quote jotting it down as

the author of this writing eludes me
embolus
but deep inside its ears it could still hear the strange sound
Arman charred violins
Cesar compressed car bodies
Dali critical paranoia

poetry that does not rise to the nonsense of poetry is only beautiful poetry the
neurotic is trapped within the residual or artificial of society the pervert takes
artifice seriously and plays it to the limit the schizo continually wandering about
migrating here there everywhere plunges further and further into reaching the
furthest limits the sense of poetry culminates in the hatred for poetry

between the two there is nothing but the ongoing process

resembling flying bricks
hyle

to procure to separate to engender oneself
intensive nature of this interplay

    despite what people say hearing is impossible
Kali losing all sense of herself in the dance
Kali annihilating the universe in the dance
Kali devouring time Kali devouring the devourer of time
until she felt her whole being would gush out through her ravaged pussy
writer is pretty much tempted to quit writing

reiterating
syntheses produce divisions

libido as withdrawal energy
numen as detachment energy
voluptas as residual energy

everything functioning at the same time amid hiatuses and ruptures breakdowns and failures stalling and short-circuits distances and fragmentations never forming a whole prt0; gaps even between things that are contiguous gaps that are affirmations pieces of a puzzle belonging not to any one puzzle but to many pieces assembled by forcing them into a certain place where they may or may not belong their unmatched edges violently bent out of shape forcibly made to fit together to interlock with a number of pieces always left over a schizoid work par excellence algorithms and their artifacts clicks and textural discontinuities there is no agreement on whether these symbols are a writing system

I could not bear the facility of fiction for long I demanded its reality I became mad

the inappropriateness of terms
does not wish to be photographed
hastily written

absolution of fragmented universes
because its source is madness

nonlogical objects

a genre in quest of its rules

the double stroll of the schizo
following nondecomposable distances
no interest in genre whatsoever

a whore dancing

there is no angle

the despot establishes the practice of writing
the imperial formation that makes graphism into a system of writing
nothing fails to exist
despite the impossibility of the phrase

only impossible protrusions

ME < OFr. < Lat.
the eye jumps

irreducible gap between the word and the thing in the relationship of designation that connotes them
to be seen not read

writing implies a kind of blindness
one who writes annals

or the knoblike binoculars juped
or basichromatin binoculars
or of stalkless invertebrates without binoculars

particularly the stupidity and sloppiness of art brut

all writing is so much pig shit sperm and excrement Deleuze’s embarrassing dependence on Artaud as proxy for its shortcomings for fear of not deterritorializing properly how might Artaud have written had it lived after poststructuralism or again how would a painter approach thought

the ridiculous postures of dandyism Situationism for its constructed situations the spontaneity of derive and the creative plagiarism of detournement/decollage ‘pataphysical imagination and the ineptitude of pseudophilosophy Zen for taking discursivity to the limit indeed for breaching that limit and pornography as the mode of action par excellence which most affirms the senses at the expense of the at
the expense of the at the at the at the expense of the understanding

codification a pretentious assumption

or no longer knowing how to act out the farce of a delirium
I became mad again
respondebat illa

and I knew nothing

there survives in us the memory of extinct signs with which we still write
reiteration this is my thesis
reiteration this is my thesis
reiteration this is my thesis
nonsigns
poetry is barbaric despite Auschwitz
unReiteration

schizzes that collapse the wall of signification pass through and continue on beyond

Hjelmslev and the destruction of the signifier as linguistics
intermundia of lobulating children
of Klee

I still have no idea

what is this not enough room for ideation
sound cannot be represented otherwise
to overturn the theatre of representation
the chicken and the egg
both utterly incomprehensible

what is essential is into what this passage blossoms

figure-schiz
schizzes-flows

desire is a purely immanent
not a Goffman quote
process that operates by means of polyvocal connections
to pursue these connections is to desire
the question of indiscernibles
flaunt this affective illiteracy
cummings stripped to the Odour
misunderstand Derrida as ridiculously as
misuse Deleuze as it misused Artaud
de Certeau quote understanding as an exercise in human frailty
the pantheism of flows in texts such as this terrible nondifferentiation
samsara is atman my translation Derrida cajoling the Hegelian cajolery

presence eradicating the mere thought of
is impossible to thought and so begs its revenge

we have thought our way out of the animal of us

where there is nothing to interpret
everything is neurosis someone said with much consideration

poetry is caught up in the impossibility of semantics where the finity of the possible
is born from the death of the logical never even heard of philosophy a cosmic
antilogic in which irresolvable improbability irrational negation and interminable
compositional intricacy are interwoven an act the outcome of which is unknown
compares writing to the plague madness is the logical conclusion of the
commitment to individuality when that commitment is pushed far enough physics
of the absolute gesture a dangerous raging hunger that will never find its
appropriate nourishment the mind has no beginnings a material flux of language
matter moving in and out of semantic and nonsemantic
spaces moving around and through the features accreting as a poem a lingo-cubism
that is no longer an explosante fixe but an explosante mouvante

whatever that means
poetry is a middle term

of equivocations

ananda sat on chit uncomfortably and ecstatically
my translation

the impotence of cognition in its relation to the sensorium in its relation to itself
while conforming to academic standards of excellence

poststructuralism as a nonrecuperable practice my translation
the irreducibility of thought to thought itself
meddle with knowledge and they'll excommunicate you

I am an idiot by the suppression of thought by the malformation of thought I am
vacant by stupefaction

a kind of constant leakage
'en
nerves tensed the whole length of my legs
the contemporary art world is suspect

academic dishabillophobia

she dropped a cigarette on her nylon nightie
zur stabilen stützung eines körpers ist es notwendig dass er drei auflagenpunkte
hat die nicht in einer geraden liegen
flysch capacidad de perdida
tiny little white ones like handfuls of salt
pre-zoic cellways
the complete tape works
lack of conversation oral copulation testicle difficulties hylic fractuur
eleven ways to proceed

the glass sponge

32, 41 n/m2
desperate attemps at beauty dachte musik die instabilität der symmetrie

uiuiui-pou
some conceptual obligations, the usual casual calamities
pozzolance and silica fume invalid object lung cleaner just in case you are bored
the difference between a fish
moov spot
phorm krommed and wurming
strange rubber beauty

trace cuts
zwischen.raum
magia potagia
fabrique decouleurs
cinabri
dans l'involucre entre ouvert

blixter toad

filament fluxorgy tding
flux compendium coagulating

arbeitsgemeinschaft fruchttanz und artverwandte orgien
the flirts
etwa
amperase raw files elseif azioni \n0 frogsongs sun panamonium hns.dly cplastics
haramand plane mort aux vaches fragment dots ioss pancakes the malevolent ear
peak of nothingness klaxon gueule floritura deuteranopia

institut fuer feinmotorik

tout doit disparaitre
sing with your mouth shut agape
l'ile de beton
lunch in nishinomiya
pression
mattresslessness before the libretto
no furniture
north american time capsule machine for making sense quiconque
whole or by the slice
recognizable landscape
ejaculation generator
absent friends
gora
charlie charlie
for shattered posters
maxwells damon
collapse 12 floors
metaxu
9 holes in the head
hole in the head
lifting concrete lightly
a doughnut in both hands
neumatica
morphogenesis
mu
160/240
various amusements
rotophormen
oberflächenspannung
ng
niehusmann
what a wonderful
old bombs
opopop
voluptuous vultures
memory disorder
bits and bots
owstone
P16 D4
oompfsqauwk
pallindrome
hemophiliac
ipatti
pennylop
the ear of Ushitora
phosphor
estheticism of randoms
have an egg
i.p.
cetus.ping
polwechsel
rg58gj a
fourfold symmetry
coeurl
contraction
sitting on theories on extension
every so often or
cray
hic locus quest
quintetavant
raaijmakers rabl passt tonlose lieder I could go on singing roisz rabbit run
tabit

rudolf eb.er cactuscrackling samartzis warhol’s surfaces scant intone pefalm dur
noyau dur we’re serious sewage groundless elusion sigmarsson sistermanns daruin
smell and quim elfde uni it would have lived in the rushes speech.fake stasis duo
skizzen torn tongue tape and paint game we are everyone in the room turntable
cookbook that Searle would even consider reiterating the similarities that
Habermas would even consider Chomsky considering Quine considering svstriate
cosine f
particles and smears des gestes defaits des pas et des mois 21 situations tik tac tek
big clouds in the derde schijf ticklish ToN
wounded man’yo palimpsest tonic train rocca trance and the arcade riverrun neural
synthesis uBik scattered sputtered slanted wrong application OU auigiugui zy’z x
squinch dufrene fumimoto vend to shape repeating volumes

the weasel is living on the lofts now
valfardsorkestern
viratone ballad
cphon magical crystal blah wojt3k wollsccheid S.709 yingfan z.e.l.l.e zak roferon a
zeh gerritt [N:Q] does the math no type agents at midnight satanstormade in
amagasaki afternoon tea analog suicide edit for unconsciousness d is for din
cones intersecting a plane arcand oystered
astronomie aube auermann _ep6 bacillus bages bastard noise bebber
blommaert boerman bunsho wabienie dziewic giraffe indeterminacy parasites gnu
das fax mattinger tapestries warming up with dexter scenes for contraction discom
cgc dockstader sopranino/radio dorion nothing but sound from now on verklarte
tage nine suggestions duodecimo endos english display pixel eubanks kendall eucci
evil moisture farmersmanual rarely dat politics rarely if ever amm rarely konk
pack rarely

familiar instrumentation obfuscating the otherwise amorphous

boubaker with what used to be
bosetti with what used to be
ulher with what used to be
tammen with what used to be
rowe with what used to be
dorner with what used to be
doneda with what used to be
fagaschinski with a beard
okura with what used to be
ezaki with what used to be
barnes with what used to be
barberan with what used to be
vorfeld with what used to be
meehan with what used to be
jerman with what used to be
davis with what used to be
hubsch with what used to be
rainey with what used to be
butcher with what used to be
lonberg-holm with what used to be
zerang with what used to be
ninh with what used to be
brown with what used to be
chambel with what used to be
battus with what used to be
chang with what used to be
charles with what used to be
dafeldecker with what used to be
hauf with what used to be
bruckmann with what used to be
hautzinger with what used to be
tilbury questionable
prevost questionable
walter questionable
turner questionable
stangl questionable
kurzmann questionable
spontaneous music ensemble questionable
siewert with
brandlmayr with
nemeth with
sussman with
erdmann with
irmer with
hirt with
henry with
stackenas with
guionnet with
denzler with

malfatti between composition and improvisation
davies with what used to be
takayanagi with what used to be
muller with what used to be
leimgruber with what used to be
kelley with what used to be
theriault with what used to be
guthrie with what used to be
beins with what used to be
polwechsel with what used to be
nuova consonanza with what used to be
nordzucker with what used to be
epinat with what used to be
forge with what used to be
garcia with what used to be
monteiro with what used to be
foussat with what used to be
gauguet with what used to be
halliwell with what used to be
hayward with what used to be
kuchen with what used to be
lucky rabbit with what used to be
linson with what used to be
matthews with what used to be
neumann with what used to be
zach with what used to be
mukarji with what used to be
ercklenz with what used to be
krebs with what used to be
denley with what used to be
zorn questionable
renkel with what used to be
rives with what used to be
robair with what used to be
rodrigues with what used to be
rodrigues with what used to be
studer questionable
veliotis questionable
trio sowari
triolid
djtrio
vinyl interventions trio
trio saccacomic
fmol trio
the hafler trio
punctual trio
vitriol

punctuated by abysses as dense and serried as insects

and women with pretty cunts
  knowledge the hypochondriac

doltishly
highly abstract noise-sound obtained by lowering the turntable needles on materials other than records and its playback mixed in such proportions that the thing and its representation are about equal so that the emphasis is not on meanings or signifiers but on the speed power and sharpness peculiar to the sound that is simply there electrically amplified grating sounds cut through the space and at the same time

or pharmaceutical
academia constricting the umbilical cord of life
not content but context they say

all those for whom words have meanings who drop names who recommend books
I lose myself in thought
scores are indeed the thing itself
Uber die Unverstandlichkeit
Onan the theriolater
poststructuralism still writing in complete sentences
poststructuralism still believing in grammar

and paragraphs

knowledge knows nothing
uncluding itself
Onan indefinitely gone to fuck itself
Butterick annotating Olson
Stein stuttering semantics
philosophy should be a crime that life is conscious of itself is a crime
there is nothing but relations of force in mutual relations of tension
knowledge as a kind of expressionism
the solitude of thought
these isolated and passionate cries
what I lack is words that correspond
Zen does not think it is thought
the only real poetry is cosmic the rage for being and its dissimulation on the greatest possible scale

this maladjustment of consciousness is the result of life

to do to philosophy what Dada did to art
the question of art is also always the question of thought
or this cognitive affect

logic fails to attain both truth and logic
art as interruption as indirection
life choking on art and spewing it out in the same gesticulation

the complacent authoritarianism of academia in relation to discourse

very bad student almost expelled refuses to continue schooling and stays idle at home takes another text excises this prints over that cancels erases rearranges defaces rendering itself the unreadable original the low level of philosophical argumentation the deliberate obscurantism of the prose the wildly exaggerated claims and the constant striving to give the appearance of profundity by making claims that seem paradoxical but under analysis often turn out to be silly or trivial of tricks and gimmicks similar to those of the Dadaists highly questionable the total forgetting of ideas the collision of consciousnesses

to be reduced to looking for the reactions that punctuate our minds

avidyadic Onan
the terrible inertia of real thought

in the beginning humans had no rules and were constantly committing murder incest and cannibalism fascinated by the disarray Ma’ Betisek leaned out of the moon too far and fell too far
or wild woman Bota Ili had extremely long toenails
all problems are incomprehensible
silence at the core of Jabes’ texts
    liminality
criticism about criticism
the equivocity of eidaesthetics of desoeuvree
Pierce’s contrite fallibilism
this cartography
this decalcomania
this asignifying rupture or a parallel evolution
between the principle and the thing-event no obstruction
between the thing-event and the thing-event no obstruction
Serres a dabbler in everything
if one could think anything
pornography an onslaught of the senses
you signing this death warrant
just as the color of certain skies presupposes the flight of certain birds
and it is here that the cataracts begin
I scream in an armature of bone
a linkage in which two languages are impossibly copresent
a bloody garment
what does not exist I shall create
the poematics of the bloodbath of reality
we will eat the time of blood
writing confused as writing

for myself I love only poetry

anastomosed anasarca

resorting to literary or poetic verbiage the inability to express oneself in a simple
and categorical way

ridiculous terminology of damaged brains
who fomented

erotomaniac

you cannot say that you are satisfied

as for the cooked hand
as for the severed ear
succubation or incubation worming its way

who painted neither lines nor forms but things of inert nature as if in the throes of convulsion

and I repeat

landscapes show their hostile flesh
their eviscerated folds

that van Gogh abandoned life
linkage is necessary someone claimed

a most uninteresting passage by the way

a fallen wall obstructs my polysexual view
I pitch my tent on your drawn line
I scratch my initials into your wall
my fingers are caught on your broken fence
I realign myself
like I said
continually

the sulphurous insemination
tetanized
over the chasm of painted
pile up bodies
ridding language out of language

but this is not permitted you may not even think of it lest the thinking appear as words and the words as things no other use-value other than that of excrement someone might have said to write one’s way out of hell and forget the punctuation what is drawing how does one do it neither did the mind as for consciousness no one thought of it to separate the fact of living from the idea of existing water is only somewhat blue

somewhat dry paint
like dipping one's finger in the water

that smell of ass and curvature on the lips and nose
thighs stretching up to shoulders and eyes
not enough holes to eat one’s fingers through
neither skin enough for wiping wax to porcelain

where the pupil is about to pour itself out into the void
my dead life conceals nothing

the Cantos a response by collage to the glut of knowledges
both spatial and temporal space devouring it seems to be on the point of swallowing up also the field and corpuscles so that it alone remains as the vehicle of reality

nothingness is never nothing

quoad nos
tongues in tongues

and this is what gave the final twist to the knot of blood in its throat that strangled little actually remains
an infinitesimal dust floating on the surface

heavy with flesh
this excretion heaving

into this alembic of shit snored once at night it is not something nothing but electric nerves and became something

Schoenberg self-portrait
so feverishly swollen
psycholubricious thrust  positive algolagnia the
violent excretion of the sexual object coinciding with a powerful or tortured
ejaculation the libidinal interest in cadavers vomiting defecation

this will never end

containing discharging or resembling mucus

originally not one thing exists not even Hui-neng’s
pathological obsession with one idea
having archegonia and antheridia
pathological obsession with one idea
Cage and Tudor simultaneously
this will never end
not the omitted member of this fuck this piece of hole made the page made the page
beyond membrane from straining toward the soft to the bottom of this cuntish hole
pulling from the bottom of time against in his cunt which is at the bottom of my
cunt’s hole it’s because you don’t know the bottom not of things but of my cunt you
all plashed there between the jism and the between the membrane and the between
the sperm and the is not a point or the severed than to gobble on the curve of that
bone located between anus and anus severed screwed into my madness this
unframed hole scraping the absentee insane asylums are conscious and death too
must live available and empty since a certain point in time went through myself
and won’t forget it loss of a flap of that first euphoria a white page to separate the
text of the book which is finished and yet to begin the stretching of that circle into
chattering teeth verbal topographies camphor of urine from the slope of a hard
vagina urinary camphor of the mound of a dead vagina the hollow hole the acrid
hollow hole of his sodomy gangrenous ossuary leg of the flogging of my dead hand
where the roundness of the sky blotchy and no balance innovator of a terrible of my
eggs begging you to make these cuts

onanistic gymnocryptosis

onanistic gynonudomania
filtering into plushly upholstered bedrooms
how well you understand the boredom of existence

intermonadic transversalities
return to it
a hatred of nature
the formulation of a paradoxical philosophy

inserting needles into his groin soaking cotton balls in alcohol inserting them in his anus and setting them on fire of deliberate contradictions

curls up along an infinite twisting line of flight whose circumvolutions give chaosmosis like those of strange attractors consistency at the intersection of

a throw of dice in eternal circumstances
to create a cliche
polyphonic spatial strata or cosmic effusion thought as the surface of skin and an
infinitude of nipples to stammer zero is the nonspeculative other of unity it was
only late in Western history that art detached itself as a specific activity the
interpreter is always an interpretre
performance art delivers the instant to the vertigo of the emergence of Universes
that are simultaneously strange and familiar doubt as to their profundity
atemporal aspatial asignifying dimensions

nosographicism
to forge a rupture from sense
inversion canceling out
plastic discursivities

and socially prohibited is thus an illusion
thus and thus we make noise and masturbate and scribble and splatter words
thinking that we do not think
this pretentiousness by default

pronouns without context disturbing an already pronominal reality
constituting language as a pretentiousness by default

koksaghyz yielding a form of rubber

Odin with pneumoconiosis

made of nothings bits of emptiness like the sponge empty when filled

you have difficulty sleeping
is dazzled by data
Saint Anthony tempted with dribbles of paint and newspaper

the virulently obsessive character of its writing

she impregnates my face

blue cuffs circling the pupil
a pubic reticence
fat to break through windows

a body falls into opacity

indistinct fabrics

on every side strokes appear
massacre of ancient beauty
the function of having no function someone said
artworks have themselves a subjective moment because they are themselves
attempts to know Adorno’s priority of the object
Fontana married in Venice, expecting
a temporal alterity unaccountable time an open aporetic temporality is disruptive
of all claims to hermeneutic certainty to total knowledge postponement itself
self-deferring making consciousness lack itself
writing can only ever be a footnoting
Sade revealed its conception of terrestrial life in the most outrageous form

lemmas scholia
glass face

that one must read but that one can never finish reading that one only begins that
one has not read what one has read

the actual sounds that I make with my own body

the avant-garde as permanent anamnesis

torn away from hamadryads
which still persist
riddles on a spread name
Narcissus finally murdering Goldmund
the last incarnation of the flaneur
negation scaffolding and
assume the function of destruction and decomposition but not as the negation of being

let me say exactly what I am meaning

numbers will follow without purpose

any aberrations toward the exotic


staccato

the delicate quintessence of significance bursting and this fragrance imbues reality without inhering in a single thing

random piling loose stacking hanging

the status of the art object

the artist

simultaneous excretion and appropriation

give passing form to the material

the status
occasions for interaction

Acconci
a cruel piece
an arm

the statement “A is A” already betrays A’s difference from itself
a completely nonfunctional collaboration style living sculptures

sculpture imposes a construction of absolute indifference

undoing buildings

the irony of the animal world
an acephalic universe

perfuming thighs coagulate their own juice

Onan has nothing to do with this
forming or consisting of a colony of zooids
formerly worn
anyone can make it and claim it
das ganz Anderes

leave blank stretches of paper

poet of material surfaces
including the kitchen sink
include the kitchen sink
grey is the epitome of the nonstatement
breaking of the vessels

beauty is of a difficult and wild sort ugly and disturbing

all reading becomes a form of misreading

neither the script nor the language it was used to write are known it has yet to be
deciphered and the language it represents is unknown but the language it was used
to write is not known so-called self-expression

painting dead
photography dead

the point is not that we are always inside the text but that nothing is ever wholly
external or internal to effects of textuality which is almost but only almost the
same as saying
like scrape the floor with the

write this in one sitting

nonexplainable difference

the immediate access of the intellect to a body of material prior to any intellectual reduction sperm menstrual blood urine fecal matter

a white or blue and then a white containing grey

ambagious
and per se and
amphibology
apophasis
amphigory
anacoluthia
algolagnia
anacoluthia
apolaustic
aposiopesis
atrabilious
this autism

a texture of Being of which the discrete sensorial messages are only the punctuations or caesurae

reading this in one sitting Derrida remains within the phonocentric insofar as it privileges the textual mark over the visible figure reading hearing decoding over viewing the figure is the clash of incommensurable spaces of representation the postmodern is the clash of incommensurable temporalities is not uretic the differend is the clash of incommensurable language games modernism is not an epoch but a mode of thought about time which rests upon two elements time as succession and an ultimately atemporal language is haunted by citation cannot be kept in its place poetry madness and poets as unproductive expenditure provoking affective reactions of varying intensity

then began to make lewd propositions

it makes someone shit it eats the turd it demands that someone eat its vomits and devours its puke pussy paste dripping stilts slils for glueing Onan devouring Onan

voraciously the original pulp

Bjarne Melgaard installation view
this amplitude modulating this frequency modulating this ring modulating this granularity
iteration is not the founding condition of the linguistic mark its capacity not to be cited not to be repeated in a different context it is the essence of the event that there is what there is noncausality argued causally Lyotard not writing the event an immaterialist materialism detaches matter from any teleology making matter the succession of singularities by chance and necessity scorn for methodology indifferently reducing such indifferently reduces things to the status of becoming objects of research

having written this I finally have something to read

heterogeneous reality is that of a force or shock presenting itself as a charge a value as incommensurate humanity is opened to the ecstatic time or time-explosion of the neuropathic event a world like a bleeding wound endlessly creating and destroying particular finite beings philosophical sketchbook linking is necessary but how to link is not there is poetry when we realize that we possess everything regardless of what this is

has always had as its goal the establishment of the homogeneity of the world where every line becomes every other line the white blanks a massive headache
what is a work of art at one time cannot be at another time

and now they admire them for their
Irigaray sucking her own teat
this misconstrued image of thought
non compos mentis
the productions of genius serving no useful purpose
music that has yet to be given a name
a label Greenberg disliked

aside from Keith Rowe and fully independent of it Masayuki Takayanagi was the first guitarist to use the table-top guitar thereby instigating a purely incomprehensible noise contemporary art manifests an awareness of a history of art but no longer carries it forward David Reed’s obsessions the autonomous itself understood as content "plegia
insofar as a social function can be ascribed to art it is its functionlessness the decipherment of art must turn itself to art

even the gesture of writing is absurd to defend

reducing the aesthetic to an empty form exchange recuperates everything
acclimating what appears to deny it heterology leads to the complete reversal of the philosophical process which ceases to be the instrument of appropriation and now serves excretion it introduces the demand for the violent gratifications implied by social life I have therefore said cruelty as I might have said life to merely add to our store of knowledge or improve our culture whatever that may mean seems worthless to me

patch cords or nerve axons
Dubuffet the philosopher
Artaud the dancer
Phroq the poet
Nietzsche the artist Derrida going blind from too much reading and still making too much sense
stumbling upon the Dharmadhatu
with yoni on the tongue yoni in the mind yoni in the ears and yoni in the eyes
circuitry connected by wires
neurons connected by nerve fibers
do not ask who I am and do not ask me to remain the same
either kill me or take me as I am for I shall never change
Tschirtner was encouraged to begin drawing by the hospital’s psychiatrist
Murray attended school for just one month and was essentially calligraphic
Muller made heads larger than bodies
Mackintosh unmanageable at home

green may
most of the text is illegible
Darger painted in delicate tortured and fifteen volumes of girls
as underground water seeps to the surface

improvising onstage with records and live recorded tape

here is a course of action harden worsen accelerate decadence adopt the perspective of active nihilism exceed the mere recognition of the destruction of all values become more and more incredulous push decadence further still and accept to destroy the belief in truth under all its forms the noise-sound of the involuntary body the noise-sound of the libido wandering over bodies nature must be heard
the work discloses the thingness of the thing
the exhibition of the exhibition as a work of art
surfaces of inscription

the medulla oblongata and the mesencephalon below the

the writing of our day has freed itself from the necessity of expression it only refers to itself yet it is not restricted to the confines of interiority on the contrary we recognize it in its exterior deployment this reversal transforms writing into an interplay of signs and regulated less by the content it signifies than by the very nature of the signifier moreover it implies an action that is always testing the limits of its regularity transgressing and reversing an order that it accepts and manipulates writing unfolds like a game that inevitably moves beyond its own rules and finally leaves them behind thus the essential basis of this writing is not the exhausted emotions related to the act of composition or the insertion of a subject into language rather it is primarily concerned with creating an opening where the writing subject endlessly disappears dissonances stridences positively exaggerated ugly silences these organs cut out and given on the stage of the text or drawing by focusing on the state of the music in the last moment before it is recognized through animals plants matter nature and being these hard broken figures strewing these words and these drawings are the figures of gaiety the connivance that desire establishes with figurality transgression of the object transgression of form transgression of space Verschiebbarkeit writing Freud
currents flow in all directions
drift in honor of the damned drift is in itself the end of all critique
pulpy refuse remaining after floor tiles
critifiction
La Mettrie
the imperative of discharge
academic libidopause
academic viripause
yellow pink and blue bundle
mental maps
parts of bodies restituted to their wandering to their libidinal intensity and
fragments of objects surfaces durations depths chromatic and tonal sequences with
which something like an orgasmic death can happen

notations Hofmann holding hands with Jorn’s mugwump
graphic scores
text scores

we have learned nothing
idleness has in view an unlimited duration writing things in its
notebook and glanced around worriedly every once in a while with this scrawl in its
eyes thinking who knows what circuitous shit the masturbator makes itself unreal
brings about its own rerealization outside of the institutions of higher learning as
soon as the effort at rational comprehension ends in contradiction which is another
way of stating vulgarly that a burst of laughter is the only imaginable and
definitively terminal result of philosophical speculation
scores for Concert for Piano and Orchestra
score for Five Pieces for David Tudor
score for Siciliano
Berberian scorings
score for Circles
score for Volumina
Omaggio a Joyce
wall on wall paint
Wool installation view
a Threnody for the Victims of Hiroshima

Artaud’s incredible rags quoted before, twice

puddles of glue maybe
an ostrich in the asphalt
crooked hexagonals

stochastic Etruscans awaiting an alphabet
noodles instead of cardboard
with eyes of
with eyes of

 glasses of turpentine

broken glass
white walls increasingly white
the queen of the sinewave kingdom
ontic stickiness

meaninglessness moves to a monotonous sheet

in a certain sense antisocial
shrouded by an impossible incident
though incuperable

a stain matches perfectly this thought
without any thought of

tongues ejaculate their facticity
to erase through the whitening
somewhere a mouth drops the space of an increment

perhaps this is what it is to write

there is a somewhat tenuous connection between the literary-philosophical notion of the absurd and the themes of the theatre of the absurd

forbiddingly dense texts

there is no Archimedean position that allows phenomena to be judged from outside

history is littered with musicians endlessly rubbing scraping hitting cutting tearing amplifying detuning distorting and dismantling traditional instruments or desperately invented new ones
the spectacular death of animals partial tortures orgiastic dances
the whole is the untrue

callimammapygian Onan
unreliable narrators
Onan the aphasic
criticism as the intellectual’s revenge on art

literaturnost not quite disembodying prosopopoeia
lost among the

jouissance involving the whole of the body and the whole of psychical space
heuretic Ulmer
to stroll
do not react to the sounds that others make
destroying conventional meaning and creating new meanings or counter-meanings through radical juxtaposition as a thing in the world not a text or commentary on the world

agiology the double meaning of agio

camp as love of the unnatural of artifice and exaggeration in place of a hermeneutics of thought we need an erotics of thought someone never said subjective experience but a discourse so worked out is certainly not a spontaneous Derridean reaction

life as it feels to the living having tasted it

all things impermanent all things imperfect all things incomplete by slashing the abdomen by disembowelment by stomach cutting a very formal ceremony requiring certain etiquette and a poem art does not express actual feeling but ideas of feeling language does not convey actual things and events but expresses ideas about them

-gnathous insipience

my life can only ever be a semantic failure base materialism is the obstinate negation of idealism which amounts to saying all philosophy art makes life stand still to be experienced the artist formulates that elusive aspect of reality that is commonly taken to be amorphous and chaotic objectifies the subjective always in process and on trial Mendieta from the series all creativity involves rejecting and reincorporating authority it requires revolt language is a process they say all representation is a constant negotiation between semiotic and symbolic elements horological improbity an inapposite incommodity incondite exodontia
drives have their source in organic tissue

inevitable flatness

improbable research

a residual untranslatable space is opened between the subject matter and its rendering

Tun der Sache selbst no one knew in what direction the music might develop we reside beyond ourselves and remain cognitively unaware of that fact Darstellung adoration of an ass-headed god dividing what this produces erasing what this enables

art is always about something which it represents

art expresses the artist

art works by metaphor

depends on historical context

constituted by interpretation

Onan the colpocoquette

onanistic glutolatrous

the end of art is determined by the relation between art and philosophy at a certain moment in history when art poses the philosophical question what is art

ancient glyptography

expression is an activity of which there can be no technique

the poet needs no such words at all
every utterance and every gesture that each one of us makes is a work of

Bourdieu quote
the irrelevance of aesthetic theory
gesture productive of a surplus
without intending to produce anything
for Barthes lines and strokes are a kind of writing
elements that are opaque and nonsignifying
the signifier indifferent to signification
another edge mobile blank ready to assume any contours which is never anything
but the site of its effect the place where the death of language is glimpsed
there is no quotation
my balls reeling of ecstasy in you
this writing flaunts its zero

life is unquotable

Hegelianism as the perfect system of reduction

this is not that postmodernist avowal of quotation
a capitalist act of bad faith
Cartesian
monotheistic
an authoritative distrust and inverse policing of pantheism
a belief in copyright law
reactive nihilism

cunts fucking assholes into mouths and necks
Deleuze merely a commentator on rhizomatic thought

whatever that might mean

how can I be so obsessed with thought and yet despise it
Dogen still with nothing to say

a supposed quotation of a supposed quotation negates any possibility of quotation or supposition

citation is for scholars
Moloch in whom I sit lonely

there is nothing that permits one to define what is useful for humanity

the question here is that of semantics
of the reading of and looking at images
conceptual revolutions throw dominating approaches into crisis and eventual
dissolution discontinuous changes provoked by altogether new assumptions
theories and survives until another one supercedes it
maybe the most certain of all philosophical problems is the problem of the present
of what we are at this very moment
mock Deleuze pretending to art brut
mock Deleuze pretending to collage
Deleuze the Fauvist
Deleuze between materialism and idealism
I don't know what Foucault meant
the explosion of virtuality within constituted reality despite Badiou’s critique of
and remain heavily cited in English-speaking academe
samsara means literally
I'm going to have to wander all alone as if but this is all questionable we have
reached the end of the creative impulse and ideological sway of modernism
not postmodern but hypermodern

fill in the reified blanks
what no longer comes differently

with a sort of convulsion
discourse is always already a failed project unfinished pluralistic universe the age of the encyclopedists the humans who indefatigably writing folios is over a reflective humanity cannot seriously become anything excessive consciousness is a disease rebels unafraid of the noise of their own words

this strange ontoogy
animals without history
unaware of themselves as themselves
chattering
liquid constantly oozed out
and I soaked my panties
inconsequential events

priapism
Onan the deviant pronoun
sponged inebriant
saturation voiding content

where orgasm registers no act
an abstract void and vacuum that is all and nothing faith in reason is the cause of nihilism we have measured the value of the world according to categories that refer to a purely fictitious world for (int j = 0; j < 300000000; j++) {// This is a test. reject the static basis of a mechanical worldview reject as well the second law of thermodynamics clocks drift dizzy from not feeling the earth spinning there is nothing unchanging in chemistry either

having misinterpreted the essential texts
Onan frolics its romping samsara

lavatories unflushed
and phylogeny

seed dispersal dormancy and germination
there is no end to the work
Blanchot remains caught in texts it no longer had written
a world in a state of becoming cannot be comprehended or known
poetry as residue
eternally self-creating
eternally self-destroying
without goal
without will
a revolution of both art and life questionable
Onan the acoustic psycho
bureaucratic society of controlled consumption fucked by the socius
an accumulation of spectacles
Nietzsche in a sanitarium
Artaud in a sanitarium
Schreber in a sanitarium radical passivity
Deleuze constructing its own sanitarium
et alii
the spectacle does not realize philosophy it philosophizes reality
humanity assigns to the forces it employs an end which it cannot have its activity
in fact pursues the useless and infinite fulfillment of the universe
the complacency of
the revolutionary project accused of having failed
the constructed situation designed to unfetter create and experiment with desires

involves a turning around and turning upside down that inverts the inversion

revolution of everyday life
riots and vandalism are forms of spontaneous poetry
the greatness of Rimbaud is to have led poetry to the failure of
a real without origin or reality
the map engenders the territory
  longue duree
more and more words

glissem
t
Eastern thought rewritten
that the inability to write should itself become utterance and thus text
the linguistic turn has undone the body the organism
they who do not write
until you’ve read this and that and that on this and this on that
profound boredom
that in addition to is made up of secondly according to in general in short to be
found in each except as the indicator of and insofar as with which then that it must
somehow be of what it is that we and would lead one to miss what that it must
follow in its opinion an alternative to even momentarily which we find in then can
we accord to

the end of perspective and the very abolition of the spectacle

the affirmation of all human life as mere appearance

we live on multiples destructions

the real is produced from miniaturized units from matrices memory banks and
command modules a hallucinatory resemblance of the real with itself that of which
it is possible to give an equivalent reproduction that which is always already
reproduced
ontology abhors a void

Onan is the void
splattered and splattering no holes

the Copernican transformation and reversal of thinking of general economy

the difficulty of the content of a text wade through the text signs staring at me
signs I must stumble through but nonetheless staring at me signs fumbling
through my existence in this archeological dance all I want is to but I am instead
confronted by to write is to kill a thought a thing to read is violence a useless act
from the start ever since I can remember this has been a problem for me sitting in
the car doors locked so that I could read without disturbance I struggled over one
sentence for hours amazed and distraught over my lack of understanding over the
presence of these absent things staring at me this assault on my presence I had
wanted to be an artist years ago art and music are more I would still rather but I
am constantly having to decide against giving up reading I would kill it expunge
myself of this improper and disgusting malpractice and yet I am drawn to it as I
said obsessively

age 12 and still reeling
and the questions proliferate as an epidemic on the move

life is the sexual plateau of all fetishes death is only a perversion on this plateau
the end of labor the end of production the end of political economy the end of the
signifier the end of the signified the end of the dialectic which facilitates the
accumulation of knowledge and meaning the end of exchange value the end of use
value the end of the linear dimension of discourse the end of the linear dimension of
the commodity the end of the classic era of the sign the end of the era of production
this has nothing to do with art
this forced thing
I take back everything I’ve never said
I take back anything I could ever say
once art questions itself it becomes nothing other than metaphysics
we have become our own metaphysic by which academia is enthralled
ta meta ta phusika
those of us choosing not to abort ourselves
art as magic art as decoration art as accuracy art as experimentation
art as anything but itself
complacent bullshit regretting its own histories
obliged to dissolve into silence a sentence scarcely formed
felt him trying to fuck her hand and mouth and knew he was close
the postmodern self dissolves in the realm of ersatz experience becoming itself a
mutating set of signs art as the fetishization of work for its own sake

events are terroristic

there is no difference between desire and the sun

irregularities of movement or erection
the body cannot flagellate
the wobble of the universe is undoing itself

Situationist modes of radicalism have passed into things and into situations reality is radical reality is Situationist not us condemned to interpretation someone said kept pumping with her hand and bobbing her head as she the ecstasy of that which refuses to communicate

van Gogh suiciding Artaud Baudelaire suicided Benjamin suicided Debord suicided Deleuze suicided Steppenwolf considering Dostoyevsky considering Camus rejecting any ideological associations Cioran considering myself considering myself considering

unfortunately it is not possible to discuss all of
all the rest suicided by society

what is a flower
still having no ideas

unless and not to mention

il faut être absolument moderne
making it boring

the seemingly arbitrary ordering of notes artists are the acknowledged legislators of their own worlds characters are typically empty depthless and aimless embodying the waning of affect the meaninglessness of random events and fractured narration the materiality of the universe is never anything but a beyond of thought metafiction it proclaimed metahistory it proclaimed all becomings are molecular or antirealist at least

white on white
or the beginning of the end

philosophy a religion taking itself too seriously
Onan the mercurial mythologist
the former surgeon made paintings out of old tattered sacks to which it applied trickles of red paint burned wooden sheets industrial plastics battered tin plates large pieces of cellotex the debris of the past of the present with the original endlessly reproduced Kostabi or Koons and saponaceousness an aura saturates life saturates that which cannot be reproduced even in reproduction from work to erasure to text to writing as complication the spectator produces the meaning of the artwork to be superficial out of profundity the bourgeoisie creates a world after its own image residential density it is the breakdown that lays bare the functioning of the machine as such

a place to write erase and rewrite palimpsested without quotation

an organism has greater energy resources than are necessary for it to sustain life
broken walls bits pulled off and strewn around

epigenous
-ibly

psychogeography become writeable

a picture is essentially a surface covered with colors arranged in a certain order
semantic epilepsy
the pure invention and arrangement of spaces surfaces shapes colors
avoid content like the plague

I began using newsprint in my work

the artist is a mediumistic being who does not really know what it is doing or why
it is doing it Rrose Selavy the canvas is an absolutely everyday object as this chair or this poster representation is dissolving it wanted to be a machine the play on quotations is boring it is a pathological form of the end of art

in the illusory babels of language an artist advances to get lost to intoxicate itself in dizzying syntaxes odd intersections of meaning strange corridors of unexpected echoes unknown humors voids of knowledge this quest is risky full of bottomless fictions and endless architectures and counter-architectures at the end if there is an end are perhaps only meaningless reverberations

so make some incision some violent arbitrary cut solar energy is the source of life’s exuberant development

an angry dumbness at being forced to complete its own ostentatious obsolescence

the expanded allegorical impulse of months like October where even art historians are recoded McCollum’s generic paintings photo-piracy matters of taste of sense to be poetry in spite of poetry the death of nature whatness the transcendence of the absolute as wholly Other someone else claimed are you not forgetting something the cosmos is rhythmless
art does not involve ideas
La Mettrie
that humanity is a machine and that there is only one substance
freedom is a dangerous delusion and an intellectual weakness
the world-order is based on a lie

and may even be overtaken by gravitational collapse into oblivion

autopoiesis

dissipative structures are self-organizing abrupt unexpected irreversible nonequilibrium
evolution as transformative and creative diversification

excess does not begin until a limit is reached

not matter but energy

nature is such that our processes of thought do not correspond to it sufficiently to permit us to think about it at all

the world fades out and eludes us

relativity eliminated the Newtonian illusion of absolute time and space quantum theory eliminated the Newtonian dream of a controllable measurement process

chaos eliminates the Laplacian fantasy of deterministic probability

the complete and utter uselessness of writing

the suppressed chaos in Newton's calculus

prediction becomes impossible and we have the fortuitous phenomenon

the stock market

populations

chemical reaction rates

the movement of ants

brain waves

cardiac rhythms

this writing

chance irregularities and the dynamic movement of open systems are the rule rather than the exception

the complex coexistence of order and disorder

and

and so forth
the ultimate development of knowledge in a movement always bordering on explosion a complete unified theory that will describe nothing in the universe the world that has not yet discovered how to describe itself in terms of what it is catastrophe opposes uniformitarianism and differs from the continuist emphases of Darwin taking place in spurts ruptures and catastrophes the end of science ironic science resembles literary criticism more than science in that it develops speculative awe-inspiring but nonfalsifiable interpretations of the world active matter

as we know death is not necessary

science is too important to leave to scientists

do not confuse the moon with the finger that points at it

propositions have neither the task nor the capacity of revealing the inherent essence of natural phenomena every living organism strives to maintain its own entropy constant the entropy of the entire system must increase fuzzy logic substitutes multivalence for bivalence and the dialectical principle of A and not A for Aristotle's law of contradiction order behind chaos and order out of chaos
dead language is no longer defined by what it says even less by what makes it a signifying thing but by what causes it to move to flow and

to explode
any needle hits the floor
of countless incomprehensible codes the notes of a mind missing
a world of negatives
make and subcutaneous fat enfolds
suitable for groping
a slight intrusion of meaning
or someone goes out

reality is itself queer
an outlandish phenomenon
any attempt at reviving it will be useless

to make blanks by incident

with tones heavier than gravity

dots echoing each to be said

the tip of a needle

if you really want to see things gouge your eyes

I saw the pink legs of a wild pigeon

that ripping tongue

where a needle lies

where there's a needle there's a silence

trash is always closer to the unconscious

we are enfolded inseparately in the world with no ultimate
divisions between matter and consciousness
Joyce as a complex system
life involves the exchange of information
Fabrice Hybert installation view
that remains attached to a surface and superficially resembles a plant
they are all shrivelled up and nothing comes out of me
society seems intent on making a noteworthy contribution to entropy
an enemy of roses of perfumes a maniac for utensils

monumental collapse could come at any times
that of Lesbos
escape interpretation
the ambiguity of the French word “experience
the reenchantment of nature

about which nothing is known
this student seems convinced that literature is perfectly useless
equilibrium is lacking
unevenness of pressure in living matter
it is the sign without the concept of the sign
there is no growth but only the luxurious squandering of energy in every form
because you open a door doesn’t mean there has to be a room
silence gathers around a scream
birds nailed to the sky
what do you do after you kill them

I go walking

this is a paragraph in substance
my translation
the proliferation of discursive interventions and arguments are necessary because there is no extradiscursive reality that discourse might simply reflect revolutionary art is the preverbal stage of a civilization first contending with a major change in the perception of the world the world revolves in silence writing that lards the scroll of the Torah is written without vowels so you can read it variously without vowels the consonants bear many meanings and splinter into sparks that is why the Torah scroll must not be vowelized for the meaning of each word accords with its vowels once vowelized a word means just one thing without vowels you can understand it in countless ways

birdlike things flew off the walls

now they are nothing but dots and now they were gone

first of all what kind of garbage is a monster you have to be careful how you separate your trash

the frequencies of dust are the impossibility of hearing of movement auriculated and by whom Chiroptera flying into stain-glassed windows unnoticed

assume that a stone is less alive than we ourselves are dead

the laryngitis of Galas of Patton of Ratkje of Junko the laryngectomy of Yoshida Palier a syllabic purr in Minton’s doughnut stuttering from one’s own nonlanguage Wassermann in Blonk a cellular squeak sputtering the guttural inarticulation Blonk a series of incoherent bursts to juice the feebling spasmodic Blonk licking the Blonk and Ratkje dabbing the curbed babble Blonk of the pitched burp
error is drawing a straight line between anticipation of what should happen and what actually happens an error is simply a failure to adjust immediately from a preconception to an actuality
the poem will resemble you
multipile someone said
a defective message
this indefinitely unfinished thought
this continually interrup
the explosive character of the world
critiques the kind of art that tries to make something happen
I am a cluster of anonymous syllables
language poetry as the sign of the emptied signifier
unmaster language
mutilated utterances
experimental pigeons
a grammar poetics of disgust the negative utterance the gesture of pointing the negative fascination with the object the figure of the turn or moment of exclusion the inclusion of the other in that act of excluding the object the absence void or hole created by the turn away from the object the repetition that takes place in this void
affirming that the universe resembles nothing and is only formless amounts to saying that the universe is something like a spider or spit

disgust thwarts seductive reasoning
disgust thwarts close reading
disgust thwarts its own use as a critical paradigm
nirvana is samsara
tathata
Deleuze’s geometrical/topological
Derrida’s algebraic
Dionysian economy is a slash and burn agriculture of solar stock in which the negative limit of each conceptual dyad is reconstituted as an intensification of the positive as an increasing virulence of difference the delirium of squandering flows from this inevitability that logical negation never arrives even though zero impacts
in other words the thought of the eternal return is this

that the abolition of integrated being in the process of desire or unconstrained wastage corresponds to an intensification of plague epidemic difference is only enhanced by the spasmodic aberration from itself

interval recess pause

nature is not natural

the utter banality of meaning
meaning proliferating itself ad absurdum

microorganisms do not contest their own scribbling

writing is impotent
ad interim her left breast neatly amputated
ad libitum

unending explications of every word

a brown fatty wax-like substance that forms on dead animal tissues in response to moisture my life constitutes all by itself the refutation of Hegel’s closed system
the illocutionary force in language

adipose
adenitis
adenocarcinoma
adenoidal when swollen may obstruct
mouth-gaping

for that which cannot be grasped for the useless employment of oneself of one’s possessions for play to grasp that which is ungraspable to use that whose utility is denied the ultimate problem of knowledge is the same as that of consumption

implies a beclouded consciousness

because death has no meaning because there is no difference between it and life it invades everything discourse cannot be expressed discursively

pseudonymously
she held one leg stuck up in the air to open her crack yet wider she used fingers to draw the folds of skin apart you can see for yourself God as a public whore and gone crazy viewed from philosophy makes no sense at all

no more words
incognizant incommodiousness incoercibly

continue I meant to but I don’t care now I’ve lost interest for the time being nonsense writing and understanding that it is mad it is atrocious but its madness this meaninglessness my life only has a meaning so long as I lack one but let me be mad how shall I go on with it but I am done
a probable suicide
scission begins with its own division its own numerousness

with no set style or specific sound they move swiftly from hardcore overload
electronics and sonic freakouts to lowercase soundscapes and location recordings

anxious and pubescent
mute
to mean

this definition of being and of excess cannot repose upon a philosophical basis
excess surpassing any foundational basis excess is no other than that whereby the
being is firstly and above all else conveyed beyond all circumscribing restrictions
being is also doubtless subject to certain other limits were this not so we should not
be able to speak I too speak but as I speak I do not forget not only that speech will
escape me but that it is escaping me now these methodically arranged sentences
are possible in a large measure possible since excess is rather the exception than
the rule since excess is the marvelous the miraculous and excess designates the
attractive if not the horrible attraction if not horror designates everything which is
more than what is than what exists but their impossibility is also fundamental thus
no tie ever binds me never am I enslaved subjected I always retain my sovereignty
a sovereignty only my death which will demonstrate my inability to limit myself to
being without excess separates from me I do not decline I do not challenge
consciousness lacking which I cannot write but this hand that writes is dying from
the death promised unto it as its own this hand escapes the limits it accepts in
writing limits accepted by the hand that writes but refused by the hand that dies
here then is the primary theological attitude which would be propounded by a
human in whom laughter is illumination and who disdains to impose limits or to
accept them it who knows not what a limit is mark the da

we mean more than we mean
to mean
dragging its victim into the bathroom it left it draped across the tub
Pipilotti film still
a thinking that does not fall apart in the face of

what is involved is the failure of humanity

depth is that putrefaction that stench which is at once the source and the repulsive
condition of life the aesthetic act always preceding the social one
there is no other philosophy than that of Spinoza someone said philosophically
the holy and excommunicated Spinoza
the god·intoxicated thing
to be a philosopher one must first be a Spinozist

one day this living world will pullulate in my mouth

writing as an impulse toward surfaces

thought as an impulse without surface
a nonsurfacing fabrication of a nonsurface

being·devoid·of·being
in the immediacy of the animal impulse the object of desire is already given
bestialization
play as the condition of possibility
defies interpretation in its floating and drifting elusiveness
Twombly’s indiscernable writing reveals the presence of the void and is related to
Mallarme’s hermetic symbolism and the importance of nothingness to Zen
pretending to understand the difference between nothingness and emptiness
does not understand misunderstanding
work goes against
to the detriment of work also goes against
these profane illuminations

the principle of insufficient reason
this text is a failure

consciousness instantiated on a rip
a misalignment
the violence of the white page

this clit a glubule to suck off
to twitter the bulge
vaginal secretion of pursed lips
a perfect space between ass and ass
all to smear the glues with

life is effusion it is the tumultuous movement that bursts forth and consumes itself
its perpetual explosion is possible on one condition that the spent organisms give
way to new ones which enter the dance with new forces
there is nothing more contrary to animality than laughter
animal life is the model of urethritis without history

nature surpassing nature

Barthes authoring the death of the author
consuming its own excrement
stare at it look it straight in the face that is the most we can do

the intellect fails in that with its first impulse it abstracts
unable to read and write having little or no formal education marked by inferiority to an expected standard of familiarity with language and literature violating prescribed standards of speech or writing ignorant of the fundamentals of a given art or branch of knowledge
a kind of immolation
the rational is irrational constellations alone represent from without what the concept has excluded from within academic acokoinonia academic acritition the movement whereby human existence encounters totality is eroticism

the pouring that fills it flows sides and bottoms over the bottom

is what the jug is as the holding
perhaps closer to the Greek thaumatzein en queue de poisson

an ahistorical mode of existence of which erotic activity is the expressive form consciousness of the erotic anticipates eroticism failing itself
do not expect anything from direction

to interpret is to redefine to set up shop in someone else’s to construct a border thus theoretical interpretation is relational as hinges are relational the wind blows it scatters this word what I mean is that what I mean is that to know the flower is to become the flower to be the flower what I mean is that

I am masturbating with my finger up my ass
human life is an experience to be carried as far as possible

Nagarjuna did not write the Pratityasamutpadahrdhayakarika
the animal dies but the death of the animal is the becoming of consciousness
or which is the same thing

impotent beauty hates understanding
the condition of being unable to read and write an error in writing or speech made by or thought to be characteristic of one who is illiterate the condition or quality of being ignorant or unknowledgeable in a particular subject or field writing constitutes the absence of the signatory the absence of the referent cannot immediately know
art as judgementless judgement someone said art as the illusion of the illusionless someone said art as a fetish against commodity fetishism someone said sunyata cannot be called void or not void or both or neither someone said art as the social antithesis to society someone said obstruct communication equivocally expounded electricity short circuiting cognition
to have perceived the impossibility of going any further the necessity consequently of renouncing the creation of an original philosophy and thereby the interminable
starting over which is the avowal of the vanity of thought
the failed aesthetic of contemporary music
Hegel hostile to
it never made a serious effort to understand what was external to it
adores and vilifies them
being myself precisely this unemployed negativity
I would not be able to define myself more precisely

ideas are not represented in themselves but solely and exclusively in an arrangement of concrete elements

a work of art answers by evading or to the extent that it gives a lasting answer it answers no specific situation marked by the spinocostal hiatus

when negativity turns away from action it expresses itself in a work of art

recognized for what it is a negativity empty of content
something must be expelled until enough of it has been brought into play to

in order for phenomenology to have a meaning Hegel would have to be recognized as its author and it is obvious that Hegel risked nothing it still belonged therefore to the Tierreich it is not because it is afraid to act but because action fails it that negativity finds it has no use
the owl of Minerva could never fly in the first place

knowledge is never given to us except as a temporal unfolding confused with time
knowledge never appears to us except as the result of calculated effort to know is always to strive to work it is always a servile operation indefinitely resumed indefinitely repeated knowledge is never sovereign to be sovereign it would have to occur in a moment
nonpositional consciousness as a diffuse awareness of the recessive consciousness is of the moment but it is also the slipping-away of the moment caught up in duration

impossible and yet not to seek knowledge but its contrary unknowing the moment when I would no longer know unknowing is nothing taken as the supreme object of thought which takes leave of itself which quits itself and becomes the dissolution of every object

Monteverdi severely criticized for excessive dissonances
crossed out in the author’s manuscript
the laughter that does not laugh
sovereignty is what you and I are on one condition that we forget forget everything
a thing is identical in time humanity is not a thing horror is the limit of the individual the only way of expressing myself would be for me to be silent thence the flaw of which I have spoken
the world in which I live the world in which I can no longer live

pollinated by animals
zyg-

by the roots of my hair I sizzled in its blue volts like a deserted prophet suicide as the ultimate aesthetic act redefining both art and life that paradox the knowledge of unknowing a knowledge of the absence of knowledge my thought has but one object play in which my thinking the working of my thought dissolves my thinking in perpetual rebellion against itself all is play being is play to be reiterated sound results from the mechanical disturbance of some object in a physical medium

maenadic desires to tear to rend to take to devour to engulf to possess
all played out on the body Being and Time by Heidegger by Dogen Being and Nothingness by Sartre Religion and Nothingness by Nishitani figure it out on your own I have found my way out of a philosophy of play by passing to the game itself
Badiou’s Being and Event Deleuze’s Difference and Repetition
to think like someone who is inwardly raving mad with terror
in or ad abstentia driving us on

while others presumably write out of fear of going mad

this exponential unfolding of the medium around itself
this consumption is not even intelligible

I now think it well to declare my confusion

that thought which opens only upon the void
Nietzsche the philosopher of evil I willingly laugh at myself
and know of no better way to lose myself in immanence part puppet part god part
madness this is transparency

this writing is a labyrinth of contradictions and worse
the continual pulsing and parsing along the body becoming via sacra via daemonica
reverse the Eternal Return art represents the flow of jouissance into language art
specifies the only means that jouissance harbors for infiltrating that order in
cracking the order splitting it open changing vocabulary syntax the word itself
literature moves beyond madness and realism in a leap that maintains both
delirium and logic
hypostasis of the work as material object

caret initio et fine

genotexted marks
scribbles to lose the wall
web-based interactive texts
cut-up and procedural texts
programmatic self-generating texts

every book will remain unfinished

writing laid out like a corpse

turn the world upside down turn the world quite ineluctably upside down nothing but walls absurd walls write in order to erase your name diarrhea water exploding from my behind Worringer creates in order to subdue the torment of perception
all art is rooted in the creation of substitutes surrogates for something else it is by its very nature therefore falsification

everything calls for the death which ravages

I think as a girl takes off her dress at the extremity of its movement thought is indecency even obscenity
System.out.println("=================================");

every question will finally remain unanswered and I will conceal myself in such a way that I will impose silence if others take up the task they will not achieve more and death will cut them short as it did to me the Chinese torture of the Hundred Pieces found in its coat pocket to ruin in me that which is opposed to ruin the struggle on the page is not decorative an improper poem not in respectable use another way of reading the physical act of copying is a mysterious sensuous expression
I am writing to take seriously this typo essaus
in the weave of the paper no tabula rasa

art should expose contradictions
demand any reading

a deliberate intermingled generative

the book is first read outside its limits

impermeability by absorption
or antiabsorptivity
or absorption the only identity
or the urinary tract is made up of the kidneys ureters bladder and urethra these organs work together to produce transport store and excrete urine the yellowish fluid that contains waste products removed from the blood still questionable

virtual differences making possible these actuals
hematuria
nephritis
prostatitis
dysuria
immunoglobulins in their genital
orchitis
of where and how the poem takes place of the supplementation or replacement of
the book writing and the written text as general economy is concerned with the
distribution and circulation of the numerous forces and intensities that saturate a
text in most animals the pinna is moveable to help collect sound but the human
pinna has actually become rather useless for this purpose I am the face spewed
with your vomit I risk your sanity that excesses of energy are produced that these
excesses cannot be utilized that the excessive energy can only be lost without
meaning a hedonism in reading in neuroma the muteness inherent in the very
capacity for language the more language the less can be said to the point that in the
poet the making of references and signs is worn out and something monstrous is
born a violence toward speech and in the end the poet remains without words in
speech dying for the sign speech and writing originate as material substances in
the act of incising graphic marks upon a surface in the physical act of gesticulating
and in the expulsion of certain sounds through the buccal cavity meaning as the
dematerialization of writing language's materiality as meaning's heterological
object as that area inevitably involved within the semantic apparatus that meaning casts out and rejects language as a breached system involving two intersecting economies of both waste and retention the local indications of a word’s own spatiophonic connotations that produce a centrifuge in which the verbal center is itself scattered thought is passion not representation someone said unwillingly a continual being-affected someone else said it is only to the extent that thought actually suffers these violent agitations that it is then able to reflect them the enigma in which the more one tries to express oneself in words the more one makes oneself incomprehensible gesture has nothing to express and nothing to say other than what is said in language gesture is always the gesture of being at a loss in language a gag where confusion turns to dance figures of antisemantics constitute that aspect of language which escapes all discourse and which commits writing unavoidably to the transphenomenal parado of an unpresentability that serves as a necessary condition of writing’s capacity to present a constitutional nonpresence in meaning itself meaning emerges from the multiple ruptures that alphabetic components bring to virtuality the vertiginous nature of textuality the inevitable indeterminacy within all writing contesting the notion of writing as creativity proposing instead the notion of an extraintentional differential production pure gesture is indistinguishable and without relation consumed in themselves pure gestures have given up all claim to reality a gag destined to hide an incurable speechlessness confronted by a head hanging in the room desperately trying to make it speak forcibly moving its lips with its fingers to the point at which a word is no longer possible where words and things are lacking today is the bull whose blood must fill the ditch so that the dead may appear at its edge there will always be a superfluity of signifiers and a degree of waste and unrecuperability of meaning the infinite resourcefulness of language itself to produce aimlessly general aneconomy is unmasterable excess inevitable expenditure and a thoroughly thorough nonproductivity do not destroy the order of meaning but complicate and unsettle its constitution and operation the Hegelian aspect of most procedural writing chance generated writing is restrictive in being tied to reward an operation entirely devoid of self-interest and whose direction is toward breakdown and discharge rather than accumulation and integration can never find a place within a project of knowledge a writing that transgresses the prohibition of the semantic operation and risks the loss of meaning an argument for misology dribs and drabs boustrophedon the bourgeois epoch has lost its gestures and therefore are obsessed by them and life is indecipherable the eternal return is intelligible only as gesture
in which potentiality and actuality authenticity and mannerism contingency and
necessity have become indistinguishable Thus Spake Zarathustra as the ballet of a
humanity that has lost its gestures Isadora Duncan with Tourette Syndrome
myself with Tourette Syndrome and its negative outline if I am inhuman it is
because my world has slopped over its human bounds because to be human seems
like a poor sorry miserable affair limited by the senses restricted by morals and
codes defined by platitudes and isms humanity is a petrified fiction hiding from
it is the slide into the abyss
it is mob delusion
it is a relapse into pubertal ooze
I assail hollow spaces

Onan a continual morphing

unclear to be clear
clear to be unclear

the sound poem can never be reduced to its textual equivalent or notation sound
poetry is a poetry of complete expenditure in which nothing is recoverable and
useable as meaning it sustains the materiality and material effects of
this essential hypocrisy
Goldsmith with colitis
Goldsmith bored
Goldsmith in traffic compiling punctuation a fidget to making me twitch Goldsmith
yet produced in poetry unincorporatable materiality politics as the absolute
gesturality of human beings with no other name than its Greek pseudonym which
barely uttered here is not philosophy
this corruption of data emphasizes the vulnerability of digital process
Buren’s stripes are not so much a commentary on painting as a commentary on
writing coexistence and congruence of noise and silence
what does all of this mean the nonutilitarian hedonistic pleasure derivable
from the nonproductive consumption of this text what would constitute an error in
a text like this XI (76). Cleansing of the cow
every intensity controls within its own life the experience of death and envelopes it and every intensity is extinguished at the end of every becoming itself becomes questionable a messing of this riot of color all protoplasmic urgency all movement

a suspension of meaning within the scriptive parergonics of meaning

meaning cites itself within a purposeless continuum
the passage of matter
Kramer on postmodern music

dependence and statement

the possibility that we are all utterly wrong
this ant-aesthetics of thought

eroticism babbling
unruly reason

instinctual reason a breed of animal

the frivolity of art

consciousness as the whole problem and yet consciousness making this possible
has articulated this has made this articulable
the stupidity of articulation
the radical biisotopic nature of language
if everything is so transformed as to overstep its own limits

this means the immediate death of what

mmy
writing as a nontransitive project
to write an intransitive verb

poetry being at a dead end poetry is dead

having yet to accept this fact we are free to live the poem
writing is the impossibility of knowing what it might be up to
without the supplement there is no itself of the work
from a single sound source
ontology as being against language or written being or maybe even writing out
being as if writing and being had any meaning without meaning that
Onan wipes out any ontology with a handful of hands
with phials of phlegmaticist sphincter
with phlogistic of or pertaining to
with cutaneous anaphylaxis
with epiboly
with epenthesis
with epexegesis
with epilepticism
with anepiglotticism
with an epidermis the spelling of which does not coincide

lying on the lateral edge of the posterior border of the testis
dumping on the page
cut short by its early death

boredom is always the external surface of
ornament and boredom
what if thought freed itself from common sense and decided to function only in its extreme singularity

poetry is a redundancy

a constant sacrifice to sacrifice

cumulonimbus
a pile mound or heap
cunctation
cuneiform
oral stimulation of the clitoris or vulva
incantations of cuntation
incarnations of hispid of ulotrichy
incogitantly
inclusion bodies

a highly infectious often fatal viral disease of swine characterized by fever loss of appetite diarrhea and exhaustion
of meiosis
the condition of being a heterozygote
different alleles at one or more loci
hexachloroethane
hexachlorophene
in Medieval music the others being whole tones
some insect
hexamethylenetetramine
any of several polysaccharides that form a hexose on hydrolysis
hexyl someone said
hexylresorcinol
used to express greeting
used to attract attention or to express surprise
hierology
hierophantism
higgle to haggle hifalutin higgledy-piggledy
origin unknown
hylozoism
hyperpnea
the nontumorous increase in the size of an organ without cells
the god of sleep
error or because of flattening of
immaculate putrescence

intestinal language caught in digestion
umbilical straws to sip from

lacking a roof
roofless
hypercatalexis
hyperemia
a surface of which all sections parallel to one coordinate plane are hyperbolas and all sections parallel to another coordinate plane are parabolas

sacs of umbonate dangling from open thighs
holes galore and seme
and coetic
and semifluid decipherings create difficult unmanageable and disruptive to enhance life

semasiology
a viscous whitish secretion

fucking bodies feeling out the void
rows and rows of hindsight if you know what I mean
and heels
slabs of lusty and contortionists
erectile moments spent and gathered to a foam

penises thrown against the wall
pools of floating scrotum to inseminate flat surfaces
tulips and tulips
and sheets of labial rouge

lactiferous thighs inundating a falling moon
escaping gravity

our nipples patter into pinkish dots

to invaginate oneself with porcelain oblongs
ventriloquize the utensil
and nudge clusters from an ink

the suffocation of unsolvable equationings
and twitch

erotomania fingering its pores for futility

a book that was never written
Passagen·Werk
thus speaketh Ahriman or Angra Mainyu depending on
if you do at all

everything is shit cunt prick whore sperm ass crud pus salad macaroni nicotine
always only that of our own surplus
the book through its text is like the skin of a body
intense or extensive pustular eruption
the condition of secreting or containing
a viscous yellowish-white fluid
the ticklish of perpendicular surfacing
exquisite corpus
Kant’s third Critique as the telos toward which Kant’s entire critical project was
Yathabhutam

reverse bukkake or

Cantor the event
Zermelo and Fraenkel the truth procedure
disastered Badiou suturing a Platonic gesture
love has nothing to do with this
Cohen formalizing the vague indeterminate and anything-whatsoever
the banality of reading thinking writing
suicide only a logical conclusion refusing the plunge of the enigma
are plants complicit
this autopoetic palimpsesting
this stupefying stupor
this organon effacing itself
this manifesto directed at nothing
the euphoria of the useless
improvisation as a limit
the pleasure of representation
out of any kilter
forced ratiocination feigning control over its object
against mathematics
muddy Gutai actualizing an idea does not falsify the material
discourse subservient to its object
description is impossible
logic cannot handle this
destroy only to affirm
the book as material object
Homo sapiens as a rupture in immanence
schools of resentment
discursively we cannot but be logical and that logic is always faulty
logocentrism despite Derrida’s mispronunciation
the diagram shows by unwriting someone claimed
Henry’s bodily affectivity
non sequitur
non compos mentis
cannot conceive
from biomagy to biotaxy to biology to bionics
from physikos to physica to physics to ‘pataphysics
stridulous collaborations of text
convention requires there to be someone who knows and something which is known
Boulez as dead as Deleuze
reverse cleromancy
reverse sortilege
base materialism is compelled to acknowledge that Henry Miller is a saint and that
the Tropic of Cancer is a sacred book
Hermes
Lautreamont’s hyperconscious mise·en·abime of rhetoric
every scene is a scene of writing
or nogos or nogics or noquacious
the ontonogist
being as the existence of surface
surface amounts to surfacing
cosmogonous pornology of splats and stains
hydrotropism
being is nothing
other than
infarcted thought
polytous
polytrophic
polytonality
disjointed polythetism instead of symmetrical antithetism
polymathic
polymastigote
polymerous
polynomial
polymorphism
polypetalous
polyphagia
polygraphism
polypod
Polyphemus
polyspermy
polystichous
polyuria
anuresis
pons asinorum
Erzsebet cylindrical in a bathtub of blood
her little girls still drowning
the nomad does not move

voyage in place that is the name of all intensities
to think is to voyage
moved to ecstasy by weakness
it intervenes
it insinuates itself
there is no such thing as representation
Zen as the noise of philosophy
would break into raptures at the sight of thick-leaved plants
Riemannian surface as an amorphous collection of pieces that are juxtaposed but
not attached to each other
making no apparent progress
so many actualizations of the aspectless aspect of an ever active ever creative Act
took the child to an isolated cottage and there dismembered its body saving several
pieces for a stew which it consumed
entropy is the core of a probabilistic engine
the movement from the improbable to the probable is an automatic directionality
an impulsion
all that exist are but one single Cognition
Upanisads considering knowledge as release
everywhere only a quantitative vocabulary
all the laborious pieties of Geisteswissenschaften as natural forces
negentropy
libidinal energy is preontological
plush incognitant
medic
are troublesome weeds
flattering swipes
diagnosing surfaces from weight
to stroll the edges interlacing
from parachutes
amputate meaningfully
unafraid of remaining
to walk into oneself
and elucidate it
located between this fracture
sentenced to abound in pomposity
to reply to sentience
spanked alchemy
this sentence
froth
words reveal a certain cleavage
umpteen spatula
debriefed
no ontology can think its operation
this amychesis
this chelonia
folic descriptions over metaphor

vociferous vitiligo

impede your abuse of this container

more than a line less than a surface

Sierpensky sponge

for life’s not a paragraph

an infinite becoming-artist

my consciousness is not in my nouth but in my cunt

nirvikalpa

a line that delimits nothings that describes no contour that no longer goes from one point to another but instead passes through between points that is always declining from the vertical and the horizontal and deviating from the diagonal that is constantly changing direction a mutant line without inside or outside form or background beginning or end and that is as alive as a continuous variation this theater of misconstrued representation

this this not that

a limit on infinity

constantly risking absurdity whenever it performs above the heads of its audience

everything is alive because the organism is a diversion of life

Elgaland-Vargaland

planomenon

fuzzy aggregates

Ahura Mazda bored with flowers new clothes and painted eggs

plunk

I want the meat of my body sounded

what I detested more than anything else was Hegelianism and the Dialectic

Onan does not write

nonaccidental aphasic

all copies were ordered destroyed

planetoid

aconceptual concept experiment the undecidable

reticular schemas in place of any dipole
or rather taped over
it is probable that rice first appeared as a weed in ditches
set theory is the neighbor of repeated stab wounds to the face
to have done with thought
to have done with writing
asignifying asubjective unarticulated
plays directly on printed circuits usually concealed inside electronic devices
animals use apparatuses whose sole function is to produce various sounds
our politics is our flight like our style
language permits its own confusion
catahexes
Derrida the philosopher of transcendence
Deleuze the philosopher of immanence
Derrida the philosopher of contaminated immanence
Deleuze the philosopher of impure transcendence
Derrida the philosopher of impure antimetaphysics
Deleuze the philosopher of pure metaphysics
Derrida the philosopher of negativity
Deleuze the philosopher of positivity
Derrida the philosopher of unity
Deleuze the philosopher of duality
Derrida the philosopher of the mi\-lieu
Deleuze the philosopher of the non\-lieu
Derrida the reader trying to write
Deleuze the thinker trying to think
Derrida the philosopher of interrogation by another
Deleuze the philosopher of self\-interrogation
acousmatic

the orgasmic experiment of Libidinal Economy sentences becoming paragraphs only to stop short abruptly for the eardrum connected to the throat and thirty-thousand nerve endings connected to a membrane and thirty-thousand nerve endings fluids and bones for hearing thirty-thousand nerve endings consciousness is the fifth of the skandhas an erroneous egocentricity an impossible so-called content running out of breath until the impotent Differend all to save the honor of thinking
left after a computer crash
a furious force of concentration
annulatory perversion
writing is irresponsible
laughter is shattered articulation
is not easily rendered into other languages
the crowd is a veil hiding the masses
the originally nonarticulated Field articulating itself freely
a Field saturated with energy
eros is the originary disruption of existence
to write is wreckage upon the impossible
utter confusion
as tactition as audition as gustation as vision as olfaction as
the exorbitant is nonequivalent invaluable and unaccountable
I like nothing more than being alone
the supposed author of my work
spills into the folds and twists of the great ephemeral skin
critique as irrevocably tied to the adversary’s position get out immediately forget
immanence it can only belong to the enemy
from the white terror of theory to the red cruelty of acephalization
method as a passage to the point of
delirium to the point of
an unconsciousness through excess method as a map that is indistinguishable from
indistinguishing the voyage
theory must be vanquished
a run-on sentence startling itself
Haab or Xihuitl
to which were added five unlucky days
to be read at fifteen pages per second
the critic remains in the sphere of the criticized it belongs to it goes beyond one
term of the position but does not alter the position of the terms no need to do a
critique of metaphysics since critique presupposes and ceaselessly creates this very
theatricality rather be inside and forget it that’s the position of the death drive
adrift from this drift
cia va ailleurs que là ou l’on allait
drifting by itself is the end of all critique
libido invests unconditionally
condition is knowledge and
critique regroups to denounce the libido as a metaphysics of desire
convolution is not additive
granular synthesis
masturbation sustains in consciousness an appearance of appearance
-phantous
-phyg
-phantia
-ish
krasis

I already knew that
when hardened in situ the empty bladder has the form of a flattened tetrahedron
the sublime carries with it both pleasure and pain which some would call neurosis
or masochism or
relations between knowledge stultifies
mathematics presents presentation itself
fff without any piano
the movement of thought
Sidhartha had it all wrong the problem is not an ethical
but desire itself itselfing itself
which coincides with moksa the splat of reality splattering itself
the unobstructed mutual interpenetration among all things and events
a vast limitless Unity of a multiplicity of separate things
obliquity answering no question
a discourse at maximum intensity
critique is only a degenerate amusement
expansile expatiation Hrim
death is the reality of the impossible making fictions of us all
those moments where everything is divine because everything is impossible
the demensuration of what is taken to be human
critique’s mechanisms of deferral
an interminable task
a tensor of Wunsch
and this is not all far from it
Bataille’s marriage betraying
Deleuze’s marriage betraying
Derrida’s marriage betraying
Lyotard’s marriage betraying
shall I continue
translated pellicule as skin
ngua th gining aru sis taga neless nta g oi fere eem duc ele d still readable unless
that strange reverie which is written and indeed forms itself in the act of writing
to seize without finishing the statement
the less we know the more we name
Bataille fails utterly as a writer
life is an exploration of death
Onan a bundle of neurons
Onan a wad of electrochemical impulses
the very fact that we are ourselves Dasein means that it is ontologically that which
is farthest from us and events occur at the level of surfaces and an affirmation that
affirms nothing critique rests on the force of lack and is still religion
the undifferentiated that underlies the differentiated
to become what it is
to become what it is not
Onan the diaphoretic without declension
an abnormally large space between their teeth
talking of tables and yet more tables
scholars like patients come and go
genitalia smudged to fingers
there is no form there is only flux
the incompossibility of all these simultaneous figures
the empty center of knowledge
the incredulous and insolent laughter of libidinal excitement assents to nothing
poses nothing and awaits no one’s recognition
disperses in self-mocking dissolution
one cannot assume a position
all this is theater
where its language fails
avidya and samskara and vijnana and namarupa and shadayatana and sparsa and
vedana and trishna and upadana and bhava and jati and jaramarana and avidya
the possibility of the mad philosopher
to mark or stain with ink
between the libidinal band and a register of inscription there will always be
confusion how does the impossible juxtaposition of intense singularities give way to
the register and recording
intumescence
inutile
intussusception
writing as inoculum
Nothingness is precisely the sensible
the gesture of communication
a situation never to be repeated
Madhyamika
where what remains of intensity is recorded
extreme end of anarchic electronics and possibly a hint of nordic musical violence is
the singular tensor with its mad multiplicity of directions
to love inscription because it drifts
ambitendency the tendency toward change combined with an equal tendency
toward stasis metadivisionism Baroque Minimalism or expanded systemic digital
minimalism sounds for our new recombinatory world
this afflux is the event
Xolotl plus Xochiquetzal plus Chalchiuhtlicue for a total of forty-two
they make water move with flowers
schemas adjusting integrating circuits
there is no answering the question why which implies nihilism and thought
we are not thinkers
one never steps twice into the same river because there is no river someone said
someone is mad
orgasm and relief drunkenness and the blurting out of words the dance and
loosening out of muscles the mad laugh which sends the asthmatic’s respiratory
rhythm into disorder and asphyxiates it the panic which distorts the wandering to
death of the schizophrenic who is in fact bedridden
attainability misconstruing the striving
ever since sentences started to circulate in brains devoted to reflection an effort at
total identification has been made with the aid of a copula each sentence ties one
thing to another in a connection that

Ariadne snickeringly

libidinal economy is a disorder of machines
damaged and reassembled
the thought of the idea of libidinal economy is all the time rendered impossible by
the indiscernability of the two instances
thought masturbated over a white page
improvisation and gesture confused and complicated
instruments as scores
bodies as scores
contexts as scores
or is it
art is compromised as a metaphysical notion academia seduced by and troubled
over and what if intention were scored what then
a chaos of books and papers someone said
thought is itself libidinal
the mute catastrophe of writing
this mute madness
to think without criteria of falsification
books as playback devices occasionally malfunctioning
whence comes this uncanniest of all guests
nichilismo e
life as a problem
every time that an intensity goes past we jump
crazed with joy and fear into its whirl
we will not respond because we do not enter into dialogue
there is no sperm
there is no voice
polyuria this is an exporation of life
you can neither say something nor not say anything
Bodhidharma without a beard
stripped of the concept thrown of out thought
God K with a mirror on its forehead
there are only encounters where nothing is inscribed
there is no intensity without a cry and without a labyrinth
it is consciousness not awareness which is offensive
the sort of philia philosophy is amor intellectualis
the blindness of all organismic striving
no more morality only theatrics
no more politics only conspiracy
art as providing material for the extension of tensors
not understanding but setting into motion
what makes this a delirium
simply the fact that it is stated
the incredible stupidity of the mad body into which Flechsig plunges Schreber
a stupidity inseparable from dissimulation
becoming-anonymous
on sunyata Onan plays lila
the stupid immensity of the libidinal band
ontological onanism as the impossibility of thought of writing
where thought and writing continue their stubborn pursuits
Armand Schwerner failing translation
like pieces of the vast anonymous erectile maniac labyrinth ah so you thought you
were a doctor fuck the linguistic turn
Shiva with a vibrator if you know what I mean
an ambivalence which confuses God
mathematics confuses God
the passion of passivity which stimulates is force itself liquidating all stases which
here and there block the passages of intensity
wounds in the brain
at its root literature is writing for nothing someone said
you must understand how to be a sponge someone said
thoughts laced with paralysis ciphers
cells cold with inversion
all pronouncements become tautological
like an exposed nerve of singing
like a singed
the fevor emulsifies at the margin
until the sum voids
to the limit from your crotch
silica my moistness
stuffed in
twitching at high fever
I lick your veins and tear away
into neutralized materia and banished
the remaining pores of the body filled with obturation
the remaining words of this sentence
marked by insidious facial
calcinated litmus this was reason
sacerdotal lesion mining
comets and asteroids banished from transference
the bulging knot zigzags and purges
in its polished concavity
interstitial
Zen as an articulation experience
Zen as an immediate grasp of being in its suchness and thisness
Zen denies Zen
they no longer ask whether one is man or woman
manipulating technology for
an object fabricated out of pulsional force
no more subjects or objects in the perpetual transformation of libidinal energies
without instantiation
intense intellect
impassioned reason
polystylistics
the adultery of words with intensities to the detriment of the concept the
prostitution of intensity in the interests of exchange
art is prostitution someone said
an impossible body which bears a proper name
the day the young writer corrects its first drafts it is proud as a scholar who has
just caught its first pox love prostitutes
the general spatiotemporal distribution of marks
to write events with untranslatable marks
the labyrinth is an infestation or irresolvably complex collapse replacing being with
an illimitable corrosion the labyrinth is precisely the positive impossibility of
privileged scales both the recurrence of irreducible detail across scales and the
recurrence of irreducible diversity in the transitions between scales being is
nowhere the labyrinth is a complexity that cannot be determined as an extrinsic
predicate of substance one that returns the pretension of substantiality to the
uncircumscribed recession of detailing which undoes it when woven into the
labyrinth all substantiality succumbs to an unconceptualizable implosion becoming
the mere cypher for the unresolved precision of porosity an aberrant space
the universe as half beast and half human
to treat Lyotard as a work of art
dichlorophenyl tetrahydro-\(\text{N}\)·methyl napthalenamine hydrochloride
we do not interpret we read and we effect by writing
Chandrakirti's cloth
a strange intersexual assemblage Onan's ambiguous genitalia
Onan a birthed defective
or in other words being is indeterminably or intensely unnecessary
we have already said and repeated that we laugh at critique since it is to maintain
oneself in the field of the criticized thing and in the dogmatic paranoiac relation of
knowledge exceeds the capacity of theoretical discourse
elephants painting
thought grasping the forces that precede and produce it
produce a variety in every line
entrances and sham exits
we know only insofar as we make
I will play the whore for you
dead assassinated
and all at once and all over again the whistling of

we prefer to burst under the quantitative excesses that you judge the most stupid
and don’t wait for our spontaneity to rise up in revolt either
the art of stars flowers forms colors overlaps with the infinite
between my hands they burn
theory as an immobilized Medusa
and we laugh in its face
the Brownian motion of partial pulsions
muciferous
mucilage
mucked
mucocutaneous
mucopurulent
mucro
mud dauber
muddled

mudra
that the inability to write should itself become utterance and thus text
these fragments of pulsional skin
Onan forces meaning
to blab
to blattering a blurt

to think something is to have been able to think it to produce it and reproduce it
nothing comes from anything nothing is the effect of a cause
play out a discourse of dissimulation
there is a game to play
desoeuvrement
this discourse which seeks its madness in the wisdom of research
not a book only libidinal installments
the ground of the accident is even more accidental than the accident itself
the failure of poetry is the impossibility of antitheory
the figure is not to be opposed to discourse
hence no clarity only conducting bodies
and a bit of enuresis
instrumental musique concrete someone said
without ever knowing whether it will work or not
not analysis but theatrics of masks without faces the effects of conduction and the
conduction of effects lysis thesis
no stability only confuction
confuctions of surfaces
what is intolerable in intensity
immanence is impiety itself the disrespect of putting in play
driven insane by zero communicate through it
anything less shuddering less terrifying less mad less intoxicated less
contaminating is not art no pretence at madness just a search for it
Onan unfamiliar with ontology
ontophenomenological crevices and pores and spores and asexual contortionings
and myriad lippings and the universes with its tongue out pants down flagellating
its thighs to atonality and polysac flopping turned in never the directional direction
deploying a thousand cancerous tensors in the bodies of signs
we invent nothing
or Badiou misunderstanding Deleuze
or Badiou understanding Deleuze
those are not clouds they are kites
thought not thinking
transverse connections
inclusive disjunctions
polyvocal conjunctions
play conceived as an accumulation of fragments
head scrambles neologisms

sounds amorously pulse and surge shuffle and stutter pause and then explode in
crescendos of euphoric noise into stifles of nervous irreverence in which skin
temporarily loses pigmentation in patches language has become the subject of
language and we enter the ambiguous zone of texts without absolute speakers

or entropy
or relativity
or quanta
or noise
or chaoplexity
or dissipative structures
or autopoiesis
or undecidability

to write a voiceless writing is to reinvent speech as an order free of voice
the process of reading becomes a muscular activity of the mind operating in tension
through disjunctions aborted vectors nonpurposive contexts
semic discharge across a surface and the surface is that discharge
the thing it is writing written
linearity remains only to confess more effectively its own duplicities

writing as speech without the social activity of speaking
Baudelaire is a real God

form is content
the muteness of nonrepresentation of pure presentation
Jains postulating endlessly
Jains never concluding
grammar regulates the free circulation of meaning
language centered writing codes its own flow and encodes its own codicities

Paganini's long
Liszt's long
Chopin's long
if they knew they were thinking about nothing they would go mad
Buddha's silence
a thought that cannot be grasped but only succumbed to in delirium
between the noumenon and zero intensity there is no difference and at zero none of it makes any difference nature is entirely the excess of itself
everything is divine because everything is impossible
impossible above all to explain
malaise the only probable silencing
using electrical signals and electricity as sound sources
redirecting confusion
how many mouths can you find in your body
which one is yours
pick any word at random systematically eliminate systematically derange rewrite
someone else’s writing then form these words into a never listen to never explain
your and play with them considering every eliminate material systematically write
about another experiment with theft and plagiarism take an idea anything even
what comes up about that idea or as though words were three-dimensional
intersperse different write exactly as you think note what happens to write for you
pretending and or destroy it over and over and insert or section from study the
possibilities of arranging in every tense what cannot be written that seems least
congenial without thought to the word record all escape you where something is
already printed collaborate information and don’t ever get famous reversal of
Aristotle when Reich declared form to be frozen energy form as the aggregate of
departures a strategy of release of flow of deformation
language as a huge mechanism for suppressing libidinal flows
a breakthrough in a breakdown
fearful of the consequences of direct response
interior vision supplants objective reality
this dermagraphism
there is no more abstract than its object
there is thinking
Onan the polyvaleur
long rambling spontaneous monologues often with little apparent connection or
provocation language writing itself writing in endless directions flying off forever
leading nowhere a patient’s conversation with a doctor is filled with words taken
from titles of books on a shelf behind it dimming the room actually cuts down on
the flow of speech coprolalia a patient goes for years without uttering a word
redundancy that is more words used in a given speech sample than normal
contradiction severe language breakdown is often accompanied by perseveration
the collapse of phonetic word boundaries often much more in touch with the word’s
sound than with its sense analyst becomes anal list long strings of words with no
apparent syntactical connection word salad and gibberish speaking in fragments of
words often from two or three different languages

Onan stirs its milk
flops her udders
art has nothing to do with morality
Oleg Kulik

overriding the error-correction systems of consumer CD players in order to generate new strings of random digital sound scratched wounded scotch tape and pinhole-punctured compact disc
the Baroque endlessly produces folds thought is a predicate passing endlessly from one thought to another theory is the construction of borders how can one juggle with only one ball
the ball juggles the juggler the verb is irreducible to the copula
an infinity of degrees in the monads
monadology overtaken with nomadological folding unfolding refolding nonrepresentation is intrusive spends itself immediately completely escapes us twins Hunahpu and Zbalanque pretending to play ball the gods threw the ball at the head but it bounced away
their ability to cut themselves up and repair themselves

there is nowhere anything lasting neither outside me nor within me but only incessant change I nowhere know of any being not even my own there is no being I myself know nothing and am nothing there are only images they are the only thing which exists and they know of themselves in the manner of images I myself am only one of these images knowledge the hypnopompic eternally chained to only one single little fragment of the whole humanity itself grew to be only a fragment with the monotonous noise of the wheel it drives everlastingly in its ears

not to discover what we are but to refuse what we are

there is poetry after Auschwitz just as there was poetry within it and only because there was we have to create ourselves as a work of art bricks that have been shattered to bits leftovers there is no being beyond becoming nothing beyond multiplicity someone said enigmatic aphorisms and fragments ni·en·soi·ni·pour·soi multiple turntables fragmenting and repeating sounds altering speeds playing records backwards spinning throwing scratching and otherwise manipulating records botanists have no evidence of staminody

we need not think of the limitless as the number that comes after infinity
this world of wrecked art
wrecked of art
Onan dismembered by so-called readers collecting an accumulation divesting dividing diverting digesting and calling it reading you yourselves you so-called readers with pretensions of understanding forcing it forced on a splattered body already splattered Onan comes dismembered you freaks of creation these lines of spaced letters are your constructions the umph and sphygm of the universe completely unaware of this thing you do the spasms of your retinae completely unaware of this elutriating preposterousness the inner lining of the thigh as it curves its line up into the sensual folds overlapping completely unaware Onan themselves unaware of awareness you twerps
the Abhidharmakosa defines local space as a hole or cavity in which there are no material objects like the aperture of the mouth. The multiple must be made find your body without organs find out how to make it it is a question of life and death it is where everything is played out

behave as intentionless phenomena
entirely quotidian reality
information dissolves meaning into a sort of nebulous state leading to total entropy

did Deleuze even consider the inchoative verb without which
let me begin again
without which there would be no middling
if being nihilist is to privilege this point of inertia and the analysis of this irreversibility of systems to the point of no return then I am a nihilist if being nihilist is to be obsessed with the mode of disappearance and no longer with the mode of production then I am a nihilist disappearance aphanesis implosion Fury of the Verschwindens
the science of imaginary solutions left the body with knotted condoms jammed into the mouth and nostrils the universe is not dialectical it moves towards the extremes and not towards equilibrium it is devoted to a radical antagonism and not to reconciliation or to synthesis and it is the same with the principle of Evil it is expressed in the cunning genius of the object in the ecstatic form of the pure object and in its victorious strategy over the subject Bataille fails utterly as a writer

theater of found sound

unless literature is the termination of sense the reef at the end of words it is a mere ornamentation of discourse fiction is a betrayal of being

why stop here

a line considered a limit to a curve in the sense that the perpendicular distance from a moving point on the curve to the line approaches zero as the point moves an infinite distance from the origin not touching not together likely to fall I am mad but I choose this madness the godhead is unstrung Kristeva arguing for nonessentialism while theorizing the chora language itself a found object there is only sampling

there is no agreement among neurologists as to exactly how many senses there are God created the world by means of twenty-two letters and and atrophied meaning a universe where there are no more definitions possible it has destroyed itself deconstructed its entire universe so all that are left are pieces all that remains to be done is to play with the pieces playing with the pieces that is postmodern loading formaldehyde the table torn from you the garden are you boning litterature concrete

and the beginning and the end are never where we are
things have found a way to elude the dialectic of meaning a dialectic which bored them they did this by infinite proliferation by potentializing themselves by outmatching their essence by going to extremes and by obscenity which henceforth has become their immanent purpose and insane justification each particle follows its own movement each fragment momentarily then disappears into the void according to a broken line which will only cross other lines occasionally this is the very schema of fractals what is important in a text is not what it means but what it does and incites to do the charge of affect it contains and transmits the metamorphosis of this potential energy into other things other texts paintings sounds actions decisions erotic inspiration acts of insubordination

it is the infernal core of the experience itself
the Drujih (Avestan adjective for Druj) affect
depth and Druj
abyss is nonhumanly sexual

can be massive monstrous maniacal in their unleashing of sound

the intensity of noise sound an urge to produce something
more Nietzschean than Nietzsche’s readers

to invent new rules new games new moves

consensus does violence

espace quelconque when bodies collide

music responds to the terror of noise recreating differences between sounds and repressing the tragic dimension of dissonance just as sacrifice responds to the terror of violence music has been from its origin a simulacrum of the monopolization of the power to kill a simulacrum of ritual murder noise and music blur when sacrifice is at issue when music is excessive and essentially ritual such that music functions like sacrifice listening to noise is a little like being killed

the differend is the unstable state and instance of pyuria of language wherein something that must be able to be put into phrases cannot yet be
if madness is the absence of the work of art / if as Foucault would have it Nietzsche's last utterance proclaiming itself both Christ and Dionysus is the very annihilation of the work of art / your heavy phallus broken over the canvas / heroin / myself ejaculative / slipping into the painting / slip into the still warm semen you call paint / and the draggings of physiognomies / of pseudomorphs / cytoplasmic protrusion / heller ikke skal du skrive sont / Alba / Alba / your breakfast in Warhol's lap / your pudding in Clemente's nails / and you / you Basquiat dancing yourself to death with bare feet and a menstrual shawl / meningoencephalitis / meningitis / meningococcus / meniscus / shit white bones and lips full of the tubes you crossed out to get in / Alba's feet in her soup / the stability of a possible methane-ammonia paleoatmosphere / the severe possibility of Alba finishing breakfast / myself uncomfortable in your painting / uncomfortable in my own body / uncomfortable sitting in a chair / Alba your heart punctured and stretched over the canvas / constipated with surface / your sticky fingers caught in the ash white ash / your blouseless breasts hanging like knuckles and gelatin in a bag / toast and eggs / potatoes and eggs / cosmetic hair and eggs / and he did this to you for lack of love / and he did this to you pregnant with your own husband / without breakfast / without having pissed in Italy / without front teeth / Alba dead before her bowl of urine and milk gone bad / on Great Jones Street lower Manhattan / her ochlophobia your ochlophobia Jean-Michel / her logarithms your logarithms / her bush and sweat / hallucinosis with no bag / no spoons / a frozen nose chalked up beyond bone / her knees dangling from her eyes / but that was before you died / eyes crossed out / holding your genitals / a bucket of paint to throw at the wall leave it to words the shock of their mobilized inequality
this book protests that the given is not a text that there is within it a density or rather a constitutive difference which is not to be read but to be seen and that this difference and the immobile mobility that which reveals it is what is continually forgotten in the process of signification and after feeding Gondwanaland a little and after swimming toward

my mother was Etruscan and my father an elephant quid inconcussum i am conscious therefore i am conscious

improvisation plagiarized by meaning

writing is a production of relationships between found objects words a scribble for instance is not a found object it is a produced object neither does a scribble depend upon that which it represents as words do words belong to a system of signification which however can be manipulated via poesis but this poetic manipulation can only act in relation to that very system of signification that is it cannot act on its own terms scribbling can only act on its own terms because no terms no objects no relations precede it thus scribbling relates only to itself scribbling produces only itself scribbling is nothing other than pure production
the BwO has no need for interpretation

despite these eggs
a pure emission of singularities

the mark undermines the meaning it elaborates

outgrowths of a decayed syntax
animal monadology

if they are intertwined and intoned if their concomitant tuning and tonguing

if obversion is nothing more than obvolution which it isn’t

if the overlapping folds language’s materiality making space for interpretation for reading for writing itself to occur nudge bulge splinter and splice
is given space where no space is given

metacommentary can only already be what it is simultaneously not commentary if self-embodiment can only be created from the outside where no outside exists except where an outside is created for itself which is impossible

leaving no space for space to obverse
so I take back what I said doubly
because assertion inverts vertically

consciousness is itself a syntacticalization a syntaxophony

this reader confused with writing affected confused with affecting
Onan to sputter
no ontology of time is possible there are only the shattered spars and parodies of
philosophy as ruinous time pounds thought into the embers of an unwitting
sacrifice wreathed in laughter that the self the world
and the poem are cleavable reveals phenomenology as a philosophical
breakthrough unable to get back to itself before itself perpetually regretful undoes
the task of antiabsorption to absorb

no response

we lose very little by not knowing what the words mean someone said
definition occludes you but no matter
that problems exist prior to their problematics
it is too late to be reasonable and educated

monochromism amnesia
Notes on a Visit to Le Tuc d’Audoubert

if this is the casement casing both of which impossible either precluding the other experience would assert only itself and need no poetics of itself no interpretation interpreting interpretation no writing to write reading no gap to be filled if there is no emptying no emptiness except when emptiness realizes its very fullness and forgets that interpretation and writing need neither and are impossible ask it it said it itself before its writing got in the way never a but extension as paving a of writing of interpretation the spacing inhering doubly doubling on itself art for art’s sake is more radical than any avant-garde effort to somehow organize life around art

I crouch on the opprobrious floor
madly open my lips
and as that terrifying prophet said
fill my mouth with You
inside my mouth You would quickly grow large
Your holy basket would violently overflow and splatter
and to my popping eyes
a perplexing incident deflated into wrinkles
protagonist of the sacred pornography

disparity blossoming a whiteness
abusing its elaboration
Articulationes Metacarpophalangæ

reading must never try to impose meaning in the form of an extension of meaning constructed tiny improvisational sound moments each one having a shape and gesture of their own interlope elope where union is continually interluded though intended their voluting only leads to convolution which seems to undo the very cord of a premature volvulus absolute compaction is suchness absolute dissolution is emptiness both are asymptotes approximable but never attainable seeking from a distance to fly into context the words are mine the game is not yet over

white is milk as white
or plaster flowerings
these exist

contact microphone on objects
a sinusoidal pinks
derelictions of thumb fluid can a deterrent

invalid baton

apoplectic chickens unquote worming comma will seminal chow

indicating that the killer was disturbed before it could complete
Wols studied music and was a self-taught painter

anuresis

nonrepresentation as an aesthetics devoid of memory

Agamben’s politics of gesture of means without end

Michaux scribbling
making mescaline doodles
free of conceptual burdens and closer in the realm of language to onomatopoeia than to words as if then also after which knowledge of the script was lost

divided cow and formaldehyde solution
a burst of laughter mocking philosophical speculation
the aleatoric distribution of singularities
Deleuze reconfiguring Kant Bergson Spinoza
the gesture of writing around painting interesting but insufficient Onan plunges into the overly-possible artwork-without-frame
pagans reading Marx as a work of art
figuration defying discourse
sublimity defying representation
the sheer experience
approaching playback as an ignoramus
noise as the masturbation of space and time
as the demolition of and as sufficient to
smell the colors taste them listen to them feel the lines the circles and the
and the and the smell

understanding always arrives too late if it arrives at all
Adorno's critical immanence

leap of the possible into the impossible and of the impossible into the possible
postcollage you might say

Bela's Mikrokosmos
Vexations 840 times in succession with or without desiccated embryos
perhaps a little bit loony

lived a life of self-imposed poverty without sauerkraut

stabbed in the back

desideratum

the Phenomenology of Mind has 96 images per second
a 33 rpm record of the Phaedre switched to 78
the question of the relation of art and truth even now I stand in holy dread in the face of this discordance

that’s how I read it

the world lives off of itself its excrements are its nourishment
this prison cell multiplied to infinity
inscribing this fate
aesthetics in noncognitive terms

Onan not even a mirror image of Onan

if writing is reading could this have even started the end is always already recursive philosophies of art that seek to go beyond aesthetics postaesthetic theories attempt to give back to art and aesthetics what Kant had negated Continental philosophy challenges enlightened modernity through recourse to the phenomena of art and aesthetics I think Schoenberg would do better to shovel snow than scribble on music paper if truth-only cognition is both a deformed conception of truth and constitutive of modernity then philosophy cannot say what is true without abandoning itself to that which it seeks to criticize alternatively if the critique of truth-only cognition and modernity is lodged outside what truth has become and hence is marginal and external to the accomplishments of modernity then in remaining loyal to its object in its conceptual fidelity to art philosophy loses the capacity discursively to understand and explain this is the constitutive aporia of aesthetic modernism in remaining fully discursive it betrays what reason and truth could be what art and aesthetic discourse remain a promise of but if it abandons the rigours of full discursivity it necessarily falls silent an inmate in the refuge and prison of art Heidegger and Derrida follow the Kantian transcendental while displacing its Adorno explicity gives up the transcendental art’s instigation of a knowing and a truth outside theoretical knowing and truth the understanding of
art has always been determined by the theoretical perspective the failures of aesthetic modernism are failures to reflect upon the its terms of analysis Kant’s aesthetic theory art’s apparent unreason reveals the irrationality of formal enlightened reason I am living out the logical conclusions of my book
clammy suffocants

made out by
deriving an appointment

greens wither

constitutes the disaster

for something
unfixed unless clamorous

occurring this way

frenetic through use
blink syrup
inhabitant of a general room

a washed ruminant

who cares if you listen someone said
percolated example
cocksucker in Moloch

full suited triviality
a paragraph is not a sentence after it is a paragraph after a paragraph is an hour

to carry wire this way

worn distinction

basal in such a way

no plum
no dough

productive mysophobia

spread initiations
Incas emerging from blankets and shirts

negative dialectics using concepts to unseal the nonconceptual with concepts
without making it their equal changing the direction of conceptuality toward
nonidentity in the diversity of

orgasm needs no instrument

it is through the effect of the white page that I destroy given syntax
to this end I interrupt discourse
leaving sentences unfinished
the white space intervenes and takes on the form of the unsaid words
projects its own discourse onto the page
which is alternate to and yet inherent in

there is no such thing as creativity
there is only improvisation
the ground of modernism is both the absence of a ground and the explicit normative rejection of a ground even if there were one
academic sphalmorgasmy
academic xeronisus

aischrolatreia

or Onan the cypripareuniaphile
or Onan the faunoiphiliac

hyperbola

the new is the longing for the new not the new itself it is the curse of everything new it plays only wrong notes someone complained from downstairs here I am composing Le Sacre du printemps carved in the door of the closet-sized room a sacred terror at the midday sun a sort of pagan cry the whole pantheistic bud and coming down on their heels with a crash she lifted her right knee and balanced awkwardly on foot and knee while guiding his erection as she lowered herself kneeling with just the head of his cock inside her nonidentical works are art without being what art has been pantoums fake repetition

semantics is the impossible reification of any movement
those were my only toys
Mimaroglu

parthenogenetic muon
undoing Boole to a redundancy
metaphysics of the provocateur

Heisenbergian universe

Pap smearing the organism blind

oligo
ole

a small nipple-like projection such as a protuberance on the top of the tongue at the root of a hair or at the base of a developing thesis

I am giving birth to a monstrosity

a nauseousness that does not tend

life lost for literature by fault of literature by making myself a literary character in real life I fail in my intent to make literature with my real life since the latter doesn’t exist

the maniacal monotony of a wounded Man’yo
the maniacal polyphony of Florian H
the maniacal constipation of immedia
the maniacal of Merzbow
the maniacal reverberations in the head
the spawnings of heads
the maniacal pxp of cd_slopper of
not a twittering machine but a birdless twitter
including sadistic mutilation of several victims while they were still alive

oligophrenia infesting the tract
thus linguistic matter

thought as the misquotation of being

to erase this chalk with several hands
Ontological Anarchy
some practitioners conscious of the transitory character of improvisation
refuse to record their work
writing is the abortion of ejaculation skin worn from rubbing

having written this I shall never write again

it still sounds uncanny like some moaning of the earth who was present a
blasphemous attempt to destroy music as an art a certain part of the audience my
emotion was so great that I did not feel the blows for some time and beautifully out
of rhythm with the uproar in the auditorium fistfights broke out a well-dressed spit
in the face of Debussy pale and shaken begged the people around it to be quiet
nearby Ravel was shouting genius genius

and despite this it would never again
Russolo falling asleep during a Beethoven

art is a riddle an enigma because it denies as fragmented what it really wants to be
pricked and pricked by spastic

art is similar to a concept without actually being one aesthetics is not some application
of philosophy but is philosophical in itself I try to squeeze the self created feedback
sound till its on the edge of exploding but it's also the fascination for the chaotic
instinct of my machines dissonance is the truth about harmony constellations take
the place of systematics are philosophical compositions are philosophical
equivalents of modernist works of art

autonomy is but another term for art’s purposelessness

that one can be a poet without ever having written or spoken a single word

any alogical gesture
every idiot can land in such a situation without even noticing it

works of art are plenipotentaries of things

with plexiglass hinges in Ostia

you could accidentally bite it off

the pink sucking its stem furiously

an immature hematoblast

several sentences appear successively
everything which is possible comes into consideration

an act of futility

nirvikalpa

free distribution

anarchic distribution

nonordered distribution

nomadic distribution

Sufism impossible except through poetry

thwacks crackles pops hums and squeaks are whose scrapheap technique

works of art also suggest solutions for their insoluble riddles

like a patient etherised upon a table

the Unbedingt becomes one of the most fanatic but strategic affirmations of
unground a raging movement to unground which is secretly nontranscendental
where in night all cows are washed out black not a herd any longer but
anthropophagic mouths mouthfuls of green meat or the Persian blue of art’s
purposiveness without purpose is enigmatic because purpose itself has become
purposeless a platelet of helminthiasis and a squiggle and sericeous art is
rationality criticizing itself without being able to overcome itself suffering is the
content of art is objectivity that weighs upon the subject critical philosophy is
modernity’s philosophical comprehension of itself
most mornings I would be more or less insane

a strained impregnation
an umbilical tension
a wrap warp wiggle wriggle writhing
a conceived conception

Kodaly’s broken cello

burning its brains out in Paris with a thousand poems
burning its poems out of its mind in Paris
I’ve considered the nunnery
I’ve considered surgery
I’ve considered Rimbaud in flames

to regret oneself poetically
osseology immaculacy convectional economy catharsis or the white purgation
Wittfogel’s hydraulics or laminar flux

aesthetics does not ask whether there should be works of art
mouth is a loss
the corpse of solidus
occasionally teetering on the edge of silence
everything about art has become problematic its inner life its relation to society its relation to the artist even its right to exist the irrationality of reason is unmasked in the avowedly rational irrationality of art art condemned to fragmentariness confesses that it does not have what the immanence of its form claims it has determinate irreconcilability is the Adornoesque equivalent of Derridean indeterminacy and all manner of high pitched or just plain aggravative tones juxtaposed and she was tied around the wrists and ankles with her belt and stockings and her nipples had been cut off and put back and there were and an umbrella had been forced into her vagina and she had also been which had been and words had been written on her skin and defecated next to the body and covered it with her clothing as I lean against the wall my finger runs across a line in the plaster a fissure a dissociation

offering chocolate covered stones at Machu Picchu Bataille the philosopher of evil of an evil that will always be the name for those processes that flagrantly violate all human utility Paganini’s devilishly capriccioso Adorno’s final work an aestheticization of theory as well as being a theory of the aesthetic as well as its own self-mutilation to breach the externality of aesthetics to art paratactical code into machine code
every work is a desecration of silence

philosophy and art can be more than mere bustle only when they run the risk of total failure art needs philosophy to interpret it the work’s incomprehensibility the moment of nondiscursive cognition when language processes are disturbed the changes in language expression differ in nature as well as in severity defects in the articulation and formulation of words and sometimes simplifications in the structure of sentences confusions in words or grammatical forms difficulties in the evocation of words as names for objects conditions or qualities invoke over the ruins of the folded inert boring deluded

colitis
every act of making in art is an endless endeavor to articulate what is not makeable
poetry has acquitted itself well
I have conducted myself horribly

poetry ends with me
only what does not fit into this world is true

dialectics is the ontology of the wrong state of things

but the language remains largely a mystery
but the language it was used to write is not known
written in an unknown script

thought is primarily trespass and violence
the enemy

nothing presupposes philosophy everything begins with misosophy
this fundamental encounter
this stupid asystemic unrecognisable
this never the same as itself
this silence of the work calls forth philosophical reflection while remaining beyond
discursive redemption the only means of compensating for the offence of writing is
the annihilation of what is written but that cannot be done except by the author by
binding negation so tightly to affirmation that my quill effaces in like measure that
which it advances modernism is the enlightening of enlightenment about itself
works of art are their own standard of judgement they themselves stipulate the
rules they then follow

with distorted or fragmented syntax
with punctuation modification
with unconventional word meanings
because aesthetic necessity is incapable of discursive articulation works are
exposed and fragile the inverse of the predicament facing philosophy
paradoxically

art has to attest to the unreconciled while nevertheless tending to reconcile the comprehension of reality as fragmented the whole of Adorno’s philosophy

someone said convincingly

speculation is self-dispossession even in its nervous malaise slipstitch scholarship made for squibbing its only result a result I am not responsible if you come down bleeding from your mouth and nose by siding with the concept philosophy is culpable philosophy supplements creation with explanation does violence cannot survive without it it is always there before we are even when we move on the interruption of our inner monologue substituting language for an expression that suspends and interrupts discourse a form of poetry this noological beginning and beginning again sensation takes place before cognition it is written words that have disappeared a language but what is speaking Derrida slapped in the face with presence Derrida in denial between almost nothing and nothing line and stroke constantly and ironically seem to regret that it was not done better but also that it could not have been done better anyway the hatching marks off and holds the space it is just there without revealing it is virulent it breaks all contemplation it represents itself and is therefore without designation flashes of form appear stroke and line open themselves topically an inscription that does not cease and knows enough of itself to succeed without language a clandestine irritation an excitement of genesis progression and inconspicuous economy along which the imagination moves without hierarchies in thematic chords stops and breaks the sea is lost in fog the sign in oblivion reflection in aphorisms describing nothing neither seeking to define it cannot be said differently thus it is and here it is thus it is written written in water

written in adipose tissue

parerga
characterized by superficial pustules that burst and form characteristic thick yellow theory is that many attempts have been made to decipher the text but none have succeeded art's liquidation has led to its critical moment to pass to philosophies theories that are themselves self-consciously modernist philosophical writing has become the attempt to produce texts that are to be judged the way works were judged philosophy has come to disavow its conceptuality through a self-surmounting in the direction of particularity philosophical particularism has the goal of making its texts sublime instances absolute alterities opposed to conceptual exchange relations

I consider myself very likeable

the intihuatana itself has disappeared

leaving a roaming sun
all efforts to restore art by giving it a social function of which art is itself uncertain
and by which it expresses its own uncertainty are doomed
illiterature knows nothing of genre
art must turn against itself and become uncertain of itself
the artist’s imagination scarcely ever completely encompassing what it brought
forth art is in any case irresponsible as delusion as spleen and without it there is no
art whatsoever the artwork is at once process and instant critics cannot grasp that
art must remain alienation and as such must be superseded that art is
disappearing because the immemorial separation between nature and art is a death
sentence for the world that must be voided
Derrida the solipsist afraid of origination
urethritis
consigned to self-interpretation
deconstruction never departing its own surface
deconstruction never its own surface
deconstruction the impossibility of surface
the anthropomorphic arrogance of anything interminable

the copula caught within itself between the objectness of dual nothings

or rather to write is not to think
or rather thought is uncomfortable in language
or rather thinking must only precede writing
or rather thinking can never precede writing
and then reenter abnormally
and then reenter discombobulated
or rather writing proceeds via mimesis resemblance representation
of what had been is will be thought
or rather writing does not occur automatically
so a writing against thought would be
artworks themselves destroy the claim to objectivation that they raise do not achieve what is objectively sought in them. This must not be confused with anything else cannot be limited to the expression of a thought and still less to what is considered art the zone of indeterminacy between the unreachable and what has been realized constitutes the artwork’s enigma art is in no way equivalent with artworks.

This writing failing before it even began

From beginning to end hardly anything happens
Hardly moved at all in the time they were on stage
Looked as if they were doing nothing
To realize a kind of direct contact
An encounter
It makes no difference who makes the first sound
This dadasophy
What is the difference between listening to sound and producing sound which frantically composes openness to everything by means of its ungrounding strategies
Bonds of philia and affirmation not merely openness as the plane of being open but rather being lacerated cracked butchered and laid open then sewing and scavenging what have been opened through the bonds of philia and the interphyletic labyrinths of life through which becoming runs as a vermiculating mazing machine or an engineer of labyrinthine interdimensionalities once death is infected and infested by the true satanic horror of life and its opening affirming strategies or epidemic bonds of philia triggered by the autocollapse of all survival economies and necrocratic regimes opening and being opened gruesomely is inexorable the exhumed and scavenged death is sewn together as the lines of a new
becoming trapped in the interphyletic and pestilential bonds of philia and life it becomes a germinal death or a becoming(s) disloyal to Zero to call it germinal death is because it has a germinal intensity within itself it has been infected and infested with a germinality which can only be diagramed and perceived through the interdimensionality and the fathomless epidemic of philia and its openness and not life alone since this germinality which death has been infected with is not the Deleuzian movement from an organized body to the body without organs the vortex of zero or death for death itself has been laid open infected contaminated and butchered and disterminalized brought to an ultimate openness under the constant and progressive ungrounding processes unleashed by the desiring machines or the epidemic plaguing agents of philia this germinality is a total and dangerously epidemic Openness it is not movement but pure openness in the sense of epidemic it does not move since it is an absolute ungrounding process of ground or a horizon which makes all lines of tactics movements and at the same time their domestication possible movements fluxes or tactical lines can only run and flow in the presence of dimensions surfaces and other attributes of grund an openness which infects and attracts merely radiating openness its war against closure is purely strategic and not tactical which needs ground as its horizon however what makes this germinality germinal and not something else is that it is a space of becomings and heterogeneities giving rise to the new things death has been disterminalized infested and cracked open Openness bites into death chews and liquidates it by its enzymes

nothing social in art is immediately social
absolute nothingness means that there is no thing that is nothingness
without noise there would be no message
herpes zoster
Derrida baffled in the rudder
Bataille an incarnation of
Deleuze an incarnation of
Serres an incarnation of
Lyotard with carnations for
Baudrillard a miscarriaged
not to mention that a dictionary is in fact a disguised encyclopedia
faits sociaux
paralipomena
dialogistic polyphonal chronotopes
interworld semanalysis
our body is not in space it is of space
perception-in-itself does not exist
incarnated mind ad hoc
or Hermes does not read
or Harlequin
only to become dazzled by language’s opacity as a system of signifiers
it dressed in a manner similar to its Baroque syntax
sorcerer without magic guru without hypnosis prophet without god
no the text is a pure signifier
parasite also meaning noise in French
static traduire
but what would a nonexpressive poetry look like
either this or that either that or this reiterated
poetry is the noise of science without poetry there would be no science
nonknowledge is necessary to the constitution of knowledge
Onan the flexiloquent
Onan the ambiloquent
Onan the fallaciloquent
Onan the alieniloquent
Onan the vaniloquent
Onan the mendaciloquent
Onan the turpiloquent
Onan the stultiloquent
Onan the sialoquent
zero degree thought
Onan the parisologist
bibliobibuli
chance cannot be integrated into any system
writing is always impure
zootomy is zoophobic
writing about writing
the sheer fact of being
samma sambuddhasa

il n’y a plus de roues de bicyclette
a particular problem
the rustling of the “il y a” is horror
to be conscious is to be torn away from the “es gibt”
givenness smudging the stain into being
givenness without any sponge
ruptures into a nudity without which thought is impossible
style proves that writing is not natural
proairetic codings devoid of action
dictionary as hierarchical Porphyrian tree failing to account for unlimited semiosis
encyclopedia as network without center labyrinth without exit
aspectuality of passions
figurae or not-yet-signs
content-in-process
zazen is nothing but perception
yoga is nothing but perception
autodidactic blatteroon
academic agelasts
irrational numbers
the wandering of the Same

Onan the heliolater
the polyphagous
glossematics as an algebra of language operating with unnamed entities
the study of language which is itself an example of language
where chora displaces the mother and Lacan at the same time
Spero eating Artaud the same as fucking him
to think is to identify
De rectum natura
Onan the autologist
tantric indulgence
this impasse of being an immeasurable excess
being as inconsistent multiplicity
suicide is the achievement of modernity in the field of passions
Benjamin's most enigmatic labyrinthine
Benjamin's pure violence neither founding nor conserving
this text confused with itself
true reading is a crisis in reading
to be totally aware of the work is to be totally unaware of the author of it
an indeterminate community
Bloom masturbating twenty-four hours straight until
polygluttural
meanderthalltale
automutativeness
continuarration

though dualism is stupid there is only opposition the banal duality of work and play
Three Studies for Figures at the Base of a Crucifixion
been given to humanity so that they may make useless of it meditate in disorder on
the inaccessible meaning of everything that is
shamans on opium uninterested in writing
the violent skips of Ng’s restless stylus’ morphs into splinters of feisty
electroacoustics into cardiological abnormalities knowledge is contradicted
by numerous and complex movements my thought is a derangement of knowledge a
discrete series as beautiful as a sewing encountering an umbrella through a
dissecting machine my philosophy is a philosophy of laughter the will affirms itself
in contradiction

sovereign behaviors as intoxication poetic effusion laughter erotic effusion sacrifice

to think is to laugh
leave the impossible to those who love it

the impossible enters Nietzsche in the form of sickness
I cannot abide sentences
and a monster is born per defectum

dizzling and flickering bursting with gritty chatter all manner of sonic detritus is pushed through the mangler twinkling glockenspeils bursts of piano overloading and frequency-fogs crumbling traces of not a philosopher but a saint maybe a madness parents forgotten

each book is also the sum of the misunderstandings it occasions

neither will it spit without provocation

this partial organ
to refuse the question as asked lay face down and slashed open from his navel to vagina and otherwise mutilated the arrangement of incidents

was wicked in the Lord's sight so the Lord put it to death no specific preventative measures poetry is having nothing to say and saying it someone said it is with the express purpose of getting lost that

an aesthetics of impotence
and the dizziness is infinite

the poem will resemble you
white papules

Brownian motion is not the erratic motion traced by microscopic particles in suspension

poetry has only one enemy literature as such

~plasty
~plasy
	here is nothing I want to express I have nothing to express
paint was covering everything that must mean that I destroy either myself or the world whenever I fuck
the point of all inanimate creation to mess up to mess things up
jamming the theoretical machinery itself
when I first read that Newton had made up part of its color scale I had the equivalent of a religious experience

dnupteroetic
chance even in the properties of the natural numbers
    unintelligAbilities know ledge

Levinas not escaping Being
the nymphs of which form frothy masses of liquid on plant stems

plagio-
conglutinate
characterized by epidermal shedding of flaky scales
played by plucking rather than pityriasis
plagiary

Onan the
dsplanchnic of the bowels
the tendency to
artiodactyl
-"spiro
plasmodysis
planishment
vijnana
any of innumerable small bodies thought to have
nonflagellated twisted microorganisms many of which are pathogenic cause
syphilis relapsing fever yaws and
-"plano
as hippopotamuses
plasmid
bipotentiality
bipod
dropsy
spleno-
spurts of spironolactone
concerned with seismic activity
such as acrylate resin
plasmapheresis
spittling
splenomegaly
enlargement of the spleen
enlargement of the penis
enlargement of the

that which holds that nothingness is formless
flowers are visions

against cantus firmus

the scission is dictated by the absence of any decisive beginning
any pure event that would not divide and repeat itself

being is nothing other than creativity
such as gastropod mollusks
convey through a duct

Onan the splatterist

fucking anoegenetic quodlibetarians and tobecides trying to read this

Amma shattered throughout the cosmos without a burst
vibrating its eggs
Dxui was Dxui
the end of relations the laicization of the Infinite the inconsistency of the infinite

thinking and being are the same thing
and then a fly and then water and then another flower and then a bird and then the
one who ate the bird

lexiconophilist

postmodernism obstinately refuses to accept authorial intention without which
there would be no artworks no death of the author authorial intention does not oust
perspectivism nor vice versa indeed without subjectivism and intentionality there
would be no perspectivism the death of the reader comes with the
incommunicability and unknowability of the experiences with creativity and
intentionality of the author the author as well as the reader are left stupified by
their experiences only the creative partially intended product remains origin-ality
escapes both writer and reader
this solitude is extremely crowded
cyclothymia
to be in the book

the surgical cutting or stretching of a noetic nerve
aesthetic dendriticism without a nucleus
my sound I don't know what to call it but I fucking know what to not call it so
please stop using installations of simple words and sentences on the walls of
exhibition spaces why choose not to die because existence is though enigmatically
rather existence is enigmatically it is unreasonably reasonable then to exist my life
is to interrogate is to respond to life enigmatically throw away the ladder again how
I have reduced life to creativity art indicates the menacing proximity of a vague
and vacant outside a neutral existence nil and limitless art points into a sordid
absence a suffocating condensation where being ceaselessly perpetuates itself as
nothingness
to give back to being that enigma it gives lives through us

house for pigs and people
one and three chairs

communication is diffuse nothing is communicated from one term to the other but from oneself to an empty indefinite expanse where everything is drowned

the opposite of project is sacrifice

being is nowhere
cycloplegia

the art world’s relation to French theory is doubly fatal if it accepts French theory wholesale then the whole edifice must collapse if it behaves selectively toward French theory as it has and must then it can never use theory to rethink itself but only to complicate and elaborate itself it becomes a vast jungle of mutually irrelevant practices that have nothing in common save the conditions of their display

she pushed him back knelt on the floor and spread his legs she slid between them and dropped her mouth

time passed

brutally so

writing has to be seen to be heard to be read
Vattimo’s ontology of weakness
the parasite is a thermal exciter
its curves and inflections
this elastic pointing
when a deaf man listens to a mute together they produce something living that is
never a repetition nonknowledge itself as white noise

I am not sure what they are these signs I have produced
a galloping horse

in the beginning is the noise
emptied the space and whitewashed the walls

the relation parasites the relation the relation itself is a parasite all I have
done here is to repeat on paper some of the innumerable minutes of my useless life
parasites multiply
that most difficult thing to make chance an object of affirmation
I feel my own time I am disconnected perfect concentration is possible only when
you are not what good is a head when you are overflowing static interrupts doesn't
it Klangkunst is space-shaping cylinders ceramic discs magnetic tape pits
it was musique concrete and the early thoughts of Pierre Schaeffer which
eventually freed sounds from one of the first to publish a blank sheet of music
paper Smithson’s nonsite 4’33” ritual for the relinquishment of the immaterial
pictorial sensitivity zone noise inheres foetic bodies would writing be to become in
the book legible for everyone and indecipherable for oneself

there is no explosion except a book someone said
the answer that makes the question possible
writing effaces art as writing effaces itself

cotton balls which it over-painted uniformly in white

nothing is more concrete than a line a color or a surface
and polyuria and peevishly

the horror of knowledge its squalor

understanding is regulated madness

to sip coffee
writing elicits enigmatic propositions
what remains to be said

Blanchot’s work offers no point of approach whatsoever
Blanchot is an even greater waste of time than Proust

reading is an abundant uncertainty
the work as origin the point which cannot be reached

the answer is always the question’s vitality

estrange language from its semantic properties tear away at its syntactic fabric
decompose its harmony reconstruct it in violently synchronous provisional
arrangements the work is neither finished nor unfinished it is squeeze feedback till
its on the edge of exploding the chaotic instinct of machines the work knows not
itself noli me legere the work becomes the search for art Cassaro installation view Gormley from the ceiling LOT·EK commissioned to Salcedo belongs on the wall Julie Mehretu acrylic and ink on canvas Milhazes acrylic on canvas elephant dung and assholes Nguyen·Hatsushiba three live chickens mosquito net and wire an elusive practice Jewyo Rhii dimensions variable wall ripped from gallery photo courtesy of mixed media assemblage consisting of Keith Tyson to stray is the endless task the BwO is desire it is that which one desires and by which one desires

the nonEuclidean spatiality of the erotogenic zone all surface

where masks only cover other masks art is not present to itself theoretically at least the whole work was written in a few weeks

suicide asks life is life possible

Novalis making suicide the principle of its entire philosophy
Eurydice is the furthest that art can reach

is not a fall but a journey with the corpse of solidus
it has a cold chemistry
it is a glueing Kata-
the question of the empty signifier
it's all vermin
why this hopeless movement toward what is without importance
writing begins with Orpheus’ gaze not my translation

to write one has to write already

a poet is the most unpoetical of anything in existence
yes it is endless it does not cease
always this anguish when I go to write just as to be an artist is not to know that art already exists so reading seeing hearing the work of art demands more ignorance than knowledge to give the work back to itself back to its anonymous presence to the violent impersonal affirmation that it is art is desire still desiring

life as improvisation complicated by
no sign of scholarship or servility the fact that such a book could be published even dampens one’s enthusiasm for the universal eradication of the species utterly incommensurable with commentary exegesis or interpretation it needs a reader if it is to declare itself a thing without an author and hence without a reader
to read what is not written

knowing how to read most threatens reading
the end result a staggering monster machine legless software tackling the fictions
of science digital reconstructions of analog skittering
schizophrenia of Auigiugui writing assumes reading’s demand self-described
mistake of nature the writer can never read its work the torn intimacy of the work
this text is an autobiography of impulses struggling with memory a work which is
and nothing more

at one and the same time nomadic distribution and crowned anarchy
Orpheus torn and divided you bastards

art can find art only by continuing toward its own completion in radical uncertainty for it cannot know in advance whether art is what it is art is risk the affirmation of an extreme experience an exile escapes the movement of the true eludes signification to risk language to risk being and do we have art

the question remains undecided error becomes straying’s profundity the fecund migration to the question have we art there can be no response the poem is the answer’s absence Onan affirms itself by energy passing onto other pieces of the great puzzle inventing new fragments and new modalities of jouissance of intensification no more intellectuals singularity without an outside within its inside where no outside insides an outside insiding itself just as an inside insides itself avant-garde motion as dance the discourse of profound reasons bores the hell out of us where no wax is the candle shows its hairs

hyalosigns opsions mnemosigns onirosigns chronosigns noosigns lectosigns

boring the hell out of us love is the need to escape from oneself the impossibility of purging oneself of meaning the Text cannot be computed it is always paradoxical always practices the infinite deferment of the is dilatory is plural the text-between of another text the citations which go to make up the text are anonymous untraceable quotations without inverted commas my name is Legion to a diffraction of meanings or no meaning or an organism which grows by vital expansion hence no respect as play production activity practice as one plays a game polysemic collaborations the pleasure of hedonistic aesthetics bound to jouissance where languages circulate where discourses on the text are nothing other than text delight in reading and rereading delight in reading and rereading delight in the delightful delicacies of rereading what could never have been read but Delight
natura non contristatur
sed nunc stans
incipit Zarathustra

improvisation presuming familiarity presuming knowledge presuming memory
the fourth dimension of the proposition
an extremely mobile empty place
an occupant without a place
to communicate only one's boredom
indefinable presences incoherent murmurs disfigured gestures and straining melodies radiate within opaque structures compressed into microsonic fragments
the regular absence of sound is a void filled by silence muting the diegetic space in the absence of truth there is only art someone said somewhat convincingly
even the concept is merely the residue of a metaphor
conceptuality torn by art conceptual art included
white including various intensities of white
white the same demonic white inherent in our grammar
between the tissue that lines them sustains them nourishes them and which for its part is a possibility a latency and a flesh of things
the thickness of flesh
the body interposed is a sensible for itself
caught up in the tissue of things it draws it entirely to itself incorporates it and with the same movement communicates to the things upon which it closes over that identity without superposition that difference without contradiction confused indistinct nonclarified scraps of this ontology dibasic calcium phosphate dihydrate hydroxypropyl cellulose hydroxypropyl methylcellulose magnesium stearate microcrystalline cellulose polyethylene glycol polysorbate sodium starch glycolate synthetic yellow iron oxide and titanium dioxide the vilest kisses resound through all eternity multisonous

Uerpräsentierbarkeit in the flesh
of it
like the pseudopods of the amoeba vague and ephemeral deformations
of the corporeal space

this sort of derangement which is peculiar to us

the door scents me
it hesitates
the room into my buzzing head

the cell of the white-washing

all features of the world become motionless a frozen death throe
the great thought as a Medusa head

waiting is life

information saturation as a perverted realization of the triumph of the Hegelian
absolute spirit not so much an but a Verwindung of metaphysics
therefore
that there are still works of art

eroticism is silence not my translation
economize on the abyss
a place deprived of place

what then is the object of the third Critique

the bottom

a place that is neither theoretical nor practical is both theoretical and practical

the work of art is a being of sensation and nothing else it exists in itself the artist has seen something in life that is too great too unbearable like philosophers what little health they possess is often too fragile because they have seen something in life that is too much for anyone too much for themselves and that has put on them the mark of death

religion of divine suicide

the will to chance is the sacrifice of the will between chance and the will is impossibility art lives in zones of indetermination to invent unknown and unrecognized affects

remnants of the megagametophyte in gymnosperms

not to speak but to babble

to paint forces in sound without words

art with the animal that carves out a territory and constructs a house art is continually haunted by the animal

thought as heterogenesis a

Schneemann menstrual blood on fabric detail courtesy of recording every move my body has made in a day recording every word I spoke over the course of a week the thickness of the plane there looms within abjection revolts of being I expel myself I spit myself out impossibility constitutes being
on en jouit

jouissance alone causes the abject to exist thinking without thoughts

hexstr = Integer.toString(i, 16);

once upon blotted-out time

and heretically
abjection edged with the sublime

the dead little girl says I am the one who guffaws in horror inside the lungs of the live one get me out of there at once

flickering octopuses then flicker
for as ball-breaking as this may seem I am that Artaud crucified on Golgotha not as Christ but as Artaud in other words as complete atheist I am that body persecuted by erotic golosity the obscene sexual erotic golosity of humankind for which pain is a humus the liquid from a fertile mucus a serum worth sipping by one who has never on its own gained by being a human while knowing that it was becoming one
gony
secrections within cells
Frans de Waard despite copyright
gon-
gonadotropin
defense of the boatmen of
Gongorism
gonidium asexual algal in the thallus
gonococcus
or bud in a hydroid colony
disease of the genitourinary tract rectum and cervix characterized by acute
gon-

purulent urethritis with dysuria
copropraxic Onan
echopraxic Onan
echolaliating Onan
palilaliating Onan
palilaliating Onan
palilaliating Onan
palilaliating Onan
touching objects or other people jumping up and down smelling oneself barking
spinning around or even more complex motor sequences such as imitating someone
else's actions or exhibiting inappropriate or taboo gestures or behaviors having to
repeat one phrase over and over whether it is something one heard or whether it is
something one heard or one's own last words literature's only viable status is as
subversion its function that of terrorizing of burning of consuming meaning

a book an antibook
obsessed with electricity
a work of art particularly receptive to accident
banal repetition with some inclination to spurt

we anathematize execrate curse and cast out Baruch de Espinoza let it be accursed by day and accursed by night let it be accursed in its lying down and accursed in its rising up accursed in going out and accursed in coming in hereby then are all admonished that none hold converse with it by word of mouth that none hold communication with it by writing that no one do it any service that no one abide under the same roof with it that no one approach within four cubits of it and that no one read any document dictated by it or written by its hand
Onan the neurodegenerate
this hemoptysis
I have discovered a truly remarkable proof for this but there is no room to write it down here mathematics begins in certainty and ends like this Descartes claimed that it had written its Meditations with the aim of making abstract ideas exciting to women seven missing pages McCaffery reiterated knuckles of condyloma the Icelandic electro-absurdist outfit Stilluppsteypa oblique Dada expressionism and devilish black humour erupt with megalomaniacal the weasel is living on the lofts now or to put it more bluntly how to think/write after poststructuralism this intensity Nietzsche for the non-Pascalian silence of that fearful circle of the Eternal Return and for its genealogical method by means of which we can at least hope to become unique the avatars of this gaya scienza Sade for showing that the body is no less complex than the figures of speech for speaking the passions and for those terrifying silences through which are revealed the depths of our own monstrosity Schreber for creating yet another theology fabricated from the psychological fragments of everyday life Artaud for having once and for all exorcized God from the unconscious and for the poetry that this conflict produced Klossowski for having been the last to struggle with interiority from which the discourse of phantasms and simulacra Deleuze for the purity and heterogeneity of surfaces Bataille for its praise of baseness eroticism perversion Freud for having understood all of the above and none of the above
Gaia
Ned Multa Sed Multum strings everywhere and no theory the material of music is sound and silence integrating these is composing confused and impossible acts of cognition schiz-flows of jouissance incapable of cognition yet capable enough to have been cognized Kunstwille every attempt to say what Being is forces us to define it as a being among other beings which means that we necessarily fail to say what it is as Being Onan the neuroblast
mutatis mutandis
the relationship between Kant and Sade

antiontological ontology
antiaesthetic aesthetics
I am the author
forgetting and anamnesis in the lived experience of the eternal return of the same
the years pass and people continue to entertain the illusion that someday they will be able to talk about Bataille someone said about Bataille
those who keep criticism alive by criticizing it
Cioran aspiring to silence or the closest equivalent the aphorism
in the inorganic world there is no misunderstanding
Nietzsche at Sils-Maria
or rubbing the cecectomy
or
or this postprandially
the blubbering placebo blubbers
obstinate singularity is noncommunicable
of a blind compulsion to repeat
within and against
artists know more about
living is abnormal
this aporetic
this cloud
an event must exceed our knowledge of it
texts themselves aware of their own insights and blindness
performing this contradiction of their reading
searching 8,058,044,651 web pages
this production of the unconscious
categorically refused the designation “philosopher”
continues to describe itself as a philosopher
this idiosyncrasy of forces has no meaning and makes Onan whirl about in every
direction
nothing to explain nothing to understand nothing to interpret
je suis un maniaque
PPPPPPPPP
a philosophy that would have no point of departure
a philosophy that is not a point of departure
abounds in paradoxes
Pyrrhonistic
the essential mobility of concepts
there is no ground to these events
they have no assignable cause
they do not emerge from any other situation
their absolute contingency
their what-is-not-being-qua-being
the Unique number which cannot be another
the questioning of language by language
Althusser sitting in a sanitarium sitting on its wife
Tawhid manifesting Wujud the godless
the defects inherent in the process of accumulating information thus the academic
distinction between correctness and incorrectness thus revision as a disciplinary
measure to remedy such defection
a neuroleptic without paper or pencil
it’s not a certain society that seems ridiculous to me it’s humankind
le sinthome
the antinomy of aesthetic semblance
defecation remedies nothing
or the problem as the answer to the question
or the displacing of the question as the resolution of the problem
or any kanji consisting of so many strokes
philosophy as logorrhea
tetralemma
to define is to disperse the dilemma of madness the list is the text as errant erratic
and endless Jeanne Tripier diagnosed as having chronic hallucinatory psychosis
psychic excitement Loghorrea megalomania in its diary and I quote
writer is pretty much tempted to continue writing
the fatal luxury that art or writing or thought must finally achieve can ever achieve
everything is true nothing is permitted
existence can no longer be measured by use
interpretation is the disease
philosophy must say everything
as paragons of intellectual productivity offer what they have learned
life must see itself in the light of the glorious self-destructions of solar expenditure
that brought it into being
this indefinite chaining
to write is to think
Levinas' face
Merleau-Ponty's body
Irigaray's lips
Deleuze's mouth
Isou's anuresis
this aneurysm
this ecriture feminine
something is a woman
pipisiscotoyomaticcosyovadismoloyadelmos
Onan the philocubist
knowledge complicit with memory
the moment of presence when the hand makes contact with the face
or some retard slapping Derrida in the
despite the discursively justified fact that there is no such thing as a hand or a face
or even Derrida for that matter
or the academic bullshit of
justified discursively
by all means of course
we've got scholars working on it as I speak
Derrida more interested in the
or shall I say trace
or shall I say absence
of what never supposedly could happen
Derrida scared shitless and while we're at it
Deleuze scared shitless
holding stuffed Artaud for consolation against what it really wanted to think
Lyotard scaring the shit out of itself early on
Schopenhauer scared shitless
Kant scared shitless
the list running on
misologist
misomaniac
the subject of an artistic truth is the set of the works which compose it someone said chance alone is at the source of every innovation of all creation in the biosphere someone said
filtering does nothing but expose the illusion of the noise floor
not a word of Nietzsche's work can be understood without living it out
pasticheur deoriginating the utterance
Klangfarben to be confused with Klangkrieg

ante mortem
syllogismes d'amerture
cannot be called criticism but cannot for that matter be called not-criticism either after Nietzsche the challenge for philosophy is to discover new ways of kindling an eruption of intensity in thinking what breaks the circuit of reflexive knowing is a circling more vicious than when thinking short-circuits established connections are damaged but an alternative path is created through which an excessive current can flow ecstasy yields these new connections for thinking abandon the desire for knowledge by increasing the ecstatic charge considering Giordano Bruno but never more than once once being enough Badiou's understanding of inaesthetics is one of the relation of philosophy to art maintaining that art itself is a producer of truths and as such can never become an object for philosophy and as such is against aesthetic speculation and as such inaesthetics can only be the intraphilosophical effects produced by the independent existence of art works Marsden not writing a philosophy of ecstasy which is the same as saying that the prohibition against the use of the word "I" in the critical or theoretical text is a curious restriction not completely unlike those literary games of Oulipo where for example an entire text must be written with the systematic suppression of the letter "e"
l'homme de merde, je gonfle
or Tarkos between Cadiot and Stein
thought is laughter
nothing but cosmogony
nothing but microgony
no one needs philosophy to reflect on anything
une pensee du dehors
the question of accreditation
Deleuze not writing for the illiterate
Deleuze not speaking for the aphasic
Deleuze not thinking for the acephalous
kshana-samadhi
sahaja-samadhi
neither knows nor is aware of anything
merge with the object
the theater of thought
eyeverything is also its own origin
despite any sovereign moment as Bataille would have it
and Dionysus has no dual nature as others would have it
the universe cannot be explained by reference to anything else
a coulomb is $6,280,000,000,000,000,000$ electrons
the Giant of Ljubljana provides the best intellectual high since Anti-Oedipus
someone claimed somewhere
especially considering it Deleuze’s worst book
arguably of course
presence exceeding itself
Onan incarnated in outsider art

Onan incarnated in Yogacara
Onan incarnated in Nagarjuna
Onan incarnated in nonyogic blissful presence

its legs wide open

Library of Congress Classification System
Bataille the librarian
always at once in default and in excess of
simulacra everywhere
theater of the absurd though it preferred theater of derision
every movement should be conceived as a gesture a kind of language in which impulsive forces make themselves heard [sic]
silence as the infinitude of negative dB
Badiou’s materialist nonrepresentational performative ontology
set theory countering language as the contemporary form of idealism
clonazepam substituted for klonopin neither of which danse furieuse
decide is thus the condition of having
this flux and reflux intermingling fluctuation within fluctuation
it goes without saying that la chose littéraire
having never tried
tired of straight lines
blind de Man blindly blinding
I cannot draw a straight line
Onan the incestuous
Onan trying to read the Yoni Tantra
reading Evol’s painting through Cesaire’s playing over Baudrillard’s licking under Hundertwasser’s all left untranslated by Massumi
all things in the world as so many articulated forms of the nonarticulated
Nothing is the plenitude of being
is capable of being articulated into anything whatsoever
tired of discursive neurectomy
expression uninterested in communication
conveying the experience of life to a crowd of vacant chairs through the mediation of actors who do not understand the
all nonsense is abolished Schreber wrote and I quote until all of the gestures which I have seen you make are decomposed
phantasms are simulacra my translation
it’s all about weeds rubbish and noise
citation-prosthesis
poststructuralist Hyppolite
sensation as a response to physical energy
Steiner with twelve senses
Vorrang des Objekts a nonconceptual or nondiscursive
the dying human is the lapse of this discourse
why write if not in the name of an impossible speech
religion without transcendence
tired of impossibility tired of absence tired of purity tired of infinity tired of waiting
no recapitulation no variation no development
composers no longer spoke of chords they now dealt with densities
  Krenek the befuddled
this line with a thousand aberrations
as visible as it is legible
the tormenting exhilaration of chance
Onan the morologist
Onan with short-term memory
Cacogen
sensation as the animal condition par excellence
Artaud suffering the monomaniac of the unconscious
Artaud suffering the monomaniac of consciousness
Artaud suffering none of these mistranslations
there is only voltage
Dionysus arrives as a stranger enigmatic disquieting contagious spreading an
epidemic of mania leading to impurity and death
criticism as stupidity the inanity of intelligence and the intelligence of inanity the
absurd hybrid of critical theory and blatant foolishness
or Er-orterung despite Ohm
Rubens the lusty bloat and buxomly
every truth is founded only on the fundamental inconsistency that Badiou discerns
as the exclusive and insubstantial stuff of pure being qua being as they rip sounds
apart at an almost genetic level scrunching them and tearing them and twisting
them and hacking at them with the ravenous relish of sonic serial killers
Spinoza’s pantheistic geometries
noise as such is impossible and is moving outward
so far at least
this polyphloisboian
this cachinnation
this vagitus
Homo Academicus
anencephalia

blellum
gratuitous creativity or play or the exchange of gifts will cause the withering away of Art or Dada epistemology or Art has always been camouflaged and repressed throughout the whole of High History but has never entirely vanished from our lives writing a possibility of composing a space in conformity with one's will was articulated on the body as on a mobile opaque and fleeting page one no longer writes on the body it is the body that must transform itself into writing this body-book to write in ignorance and without regard for the philosophical horizon a horizon punctuated gathered together or dispersed by the words that delimit it only intoxication stands between this book and silence Pegasus of words and things building up to a corner a black brush Eroica 1988 not the same as Eroica 1988 Savonarola a title sarcgputus of a physician not a title cockroaches detecting movement further than dogs smelling further than indifferent difference

Onan the only characteristic in a mispronounced narration neither of which exist in their presence stomata never a point only lines this prehuman soup immersing us this nonflat consistency writing is the protrusion of an absence of thought the banal familiarity of theory this planomena against ecumena all experience is mediated all art is further mediated Zen giving poststructuralism a mushroom stamp an infinite access to knowledge simply fails to interact with the body a manichean ideal of fleshless soulless thought what we know and how we know it must have a basis in the flesh or knowledge as celebratory or a flower does not talk Leibniz plagiarizing with originality Leibniz claiming neither space nor time but only things
except for windows of course
for the sheer pleasures that they produce
the movement of meaning through words and groups of words
the movement of memory through words and groups of words
syntax and its directionality stagnating the already stagnated flow
not interpretation but an erotics of art
further reading
see also
space at once created and annihilated in the event
transcendence must be ruined by laughter while the most conspicuous silence in
contemporary theory and art criticism is the silence that surrounds the
polyphonic histories of audio art the deaf century still while performing the
endlessness of that endgame the book deconstructs all forms of critique and
criticism including deconstruction and including its own self that the book is so
painfully aware of the futility of its own enterprise even while pursuing it
relentlessly and with such critical rigor is what makes this a book of masocriticism
as well as about masocriticism
the text hemorrhages
the BwO howls
art’s precarious autonomy
Bataille d’une certaine facon
Blanchot a sa maniere
Klossowski aussi
ont egalement fait
the nonpresentation of Bodhidharma
nine years and a wall
palaia tis diaphora philosophia te kai poietike
postpositionally
a sort of final philosopher of the Western world its statements have the
compression of poetry and the audacity of cosmic clowning aesthetics is for the
artists as ornithology is for the birds without a theory black paint really would be
black paint to write or rewrite a theory of the avant-garde is to engage in
‘pataphysics
fetishized to the point of nonexchangeability
the more thoroughly works of art are deciphered the less
discourse demanding sense
discourse implying consequences based upon that sense
the void implying the existence of something which cannot be rationally accounted for
Ionesco banned in Romania
Cioran banning Romania
Cioran the last dandy
Cioran’s coquetry of the void
Cioran’s antipedagogical
Cioran’s destructive
Cioran doubting doubt itself
Cioran living in cheap hotels and eating in university cafeterias everything is possible and yet nothing is all is permitted and yet again nothing no matter which way we go it is no better than any other there is an explanation for everything and yet there is none everything is both real and unreal normal and absurd splendid and insipid there is nothing worth more than something else nor any idea better than another all gain is a loss and all loss is a gain why always expect a definite stance clear ideas meaningful words I feel as if I should spout fire in response to all the questions which were ever put or not put to me a philosopher who could not or would not philosophize abstractly and systematically and who in a dramatic turnabout became a poet philosophizing poetically these thousand sentences silence exists in music as artifice all that you cast off through the centuries as refuse is now speaking out through me these markings mean nothing to the illiterate these markings mean nothing to the blind that is there are no fragments because there is no whole there is no fragmentation because there is flow so to speak I mean nudging the nugatory to nyctalopic nympholepsy as soon as we become motionless we are elsewhere is immense that the Undifferentiated cannot exist in its original nondifferentiation that in order to exist it must necessarily differentiate itself art entails no knowledge this place without location a thousand tiny sexes prepared and drank a concoction all of the sounds heavily amplified including the
gulps

onanistic gynecomastia
onanistic sacofricosis

impresentation

it is neither being nor no-being
this cartographism intensively
this self-organizing capacity
this crippled knowledge
this defacialization
this transversality
the genitals of the 33,000,000 Devis
the Devadasis in Kamarupa
poststructuralism the paraplegic
how much knowledge is necessary to understand
how much knowledge is necessary to
nonrepresentation has nothing to do with
the nervous system comprised of several hundreds of billions of neurons
each of which receives and gives rise to tens of thousands of connections
inscriptive indiscernability
or Onan the ectodermal failure
or Onan the epidermis
or Onan electrocuted
an impulse containing the entire spectrum
the human has an instinctive tendency to speak while
while no child has an instinctive tendency to write someone wrote
scattered like so many accidents
spaces are not constructed by discourse alone
dendritic Onan
Onan scattered among the homunculus
these internal amplifiers
the question of being as the being of the question
a text that is a readability without a signified like the mocked-up pages of
the author is a personal obsession
to be lyrical is to externalize intensity
the essential is aberration the greatest comedy
this unfolds being as it inscribes it equivalent to nothing
the later Lacan of the Real
the irreducible kernel of jouissance that resists all symbolization
music ends with its birth a vibrating world emerges and suddenly retreats announced by its vanishment will not appear the same again
artifice exists in silence as music
to suffer is to generate knowledge and I prefer a thousand times an idea rising from sexual tension or nervous depression to an empty abstraction
onanism means nothing and illiteracy is only the failed attempt at
this masturbation over this corpse
this spontaneous otoacoustical emission
mathematical materialism as
that Nothing that is the medium of pure thought
a bearded Hegel
a clean-shaven Marx
a moustached Mona Lisa
trust none of it
Onan misaligned with Strabismus
Esotropia confusing the brain into pure surface
noise containing the entire spectrum
the parasite is its own host hosting neither as neither
fractuur in the Wall
this implosion of anonymity defuncting any sense of reading
this implosion of anonymity infatuating any sense of reading

Minton with a doughnut in both hands
a poet takes another's text excises this prints over that cancels erases rearranges defaces and generally renders the original unreadable by such appropriations and violations Onan the illegible results are to be read thought to think Being itself explicitly requires disregarding Being to the extent that it is only grounded and interpreted in terms of beings and for beings as their ground as in all metaphysics to think Being explicitly requires us to relinquish Being as the ground of beings
Poggioli prior to Burger prior to Mann what then is our aim if indeed we have one let us say that we have written a false study Onan the neuroblastomic giving up intention is the preliminary condition only the silence is unintentional the sound is
a condition of the silence the silence is a condition of the time play the silences that
wrap around and lie within the sounds playing amplified music is taking away
sounds from noise rather than adding sounds to silence the instantaneous intuition
that requires the destruction of ego the musical form comes out from a process do
not confuse music with sonology music is the time not the sound music is not
constituted from different sounds distributed in a uniform time but from a single
sound that bounces in multiples time in other words all the sounds are the same
sound vibrating a countless amount of times in the state in which all the times are
present music is the time that exceeds itself translation modified laughing when I
think that these eyes persist in demanding objects which don’t destroy them asking
permission to cut off the bull’s testicles which being granted copulation and mirrors
are abominable because they multiply and disseminate the universe is inscribed in
a pornographic book they said well one of them I suppose neither being neither at
any particular moment how can a reader accept the statement that a book may be
read in any order while it subsists in its consisting of a preface introduction and
numerically ordered chapters with the specification to read the concluding
conclusion last baffles me at any rate you know that noise murders thought and
that sovereignty is silence and that I am only silence the universe is silence
reinventing as a single thing what is only a fragment an enigma a horrifying
chance
Barthes seeping from Twombly’s seepings
on numerous occasions
on cellulitic
this audible silence
this autoerotic asphyxiation
this impossible autofellatio
spilling endorphins over the spilled page
spilling morphines over pages spilling
nipples for tubes and holes for
only scholars experience refractory periods
only scholars experience dyspareunia
only scholars experience orgasmic dysfunction

or the inability to have orgasm
or anorgasmia
or inorgasmia
spilling tubes for nipples and holes for
Onan the Pubococcyeus
some people are only able to achieve orgasm by masturbation rather than sexual intercourse in the animal kingdom masturbation has been observed in the male of every species of mammal masturbation techniques among women are numerous and more varied than among men they are influenced by a number of factors and personal preferences a woman may stroke or rub the vulva especially the clitoris
with her middle or index fingers or even index and second fingers this is pleasurable for most women especially when rubbing the breast and nipples at the same time a woman may sometimes insert one or more fingers inside the vagina and repeatedly stroke the frontal wall of her vagina where the g-spot is located a woman may also use masturbatory aids such as a vibrator dildo or Ben Wa balls to stimulate the vagina and clitoris a woman may masturbate while in a bathtub shower or even hot tub by using warm running water to stimulate the clitoris or she may straddle a pillow stimulating the clitoris through the labia and clothing similar to frotteurism some women reach orgasm by crossing their legs tightly and clenching the muscles in their legs which creates friction anal stimulation is also preferred by some women because of the thousands of sensitive nerves located in the anus women may use lubrication as part of their masturbation technique masturbation is one of the easiest ways for a woman to reach orgasm men as a group employ fewer masturbation techniques than women these too are influenced by a number of factors and personal preferences the most common method of masturbating among males is to hold the penis with a loose fist and move the hand up and down the shaft until orgasm is achieved the gliding motion of the foreskin reduces friction thereby facilitating masturbation in the absence of artificial lubricant some circumcised males directly massage the glans generally with the aid of a lubricant but this is usually too irritating for uncircumcised males another method practiced by a small proportion of males is to lie face down on a comfortable surface such as a mattress and rub the penis against it until orgasm is achieved for both circumcised and uncircumcised men masturbation may result in pain irritation or abrasion if performed too roughly this problem may be less prevalent for uncircumcised men some use an artificial vagina or simulacrum for masturbation many males fondle their testicles or other parts of their body while masturbating ejaculation of semen is sometimes controlled by wearing a condom or less frequently by ejaculating into an artificial vagina a sock a tissue or the toilet most males ejaculate onto their bodies and then clean up with a cloth or tissue a controversial ejaculation control technique is to put pressure on the perineum a spot about half way between the scrotum and the anus just before ejaculating this can redirect semen into the bladder however the technique may cause long term damage due to the pressure put on the nerves and blood vessels in the perineum some people are also able to reach orgasm without ejaculating proponents of tantric sex say that this is a learnable skill that can allow the male to require a shorter refractory period before they are able to again achieve orgasm the prostate gland is
one of the organs that contributes fluid to semen as the prostate is touch sensitive
some men directly stimulate it using a well-lubricated dildo inserted through the
anus into the rectum similarly a partner may provide the masturbation by hand
and/or mouth and tongue or by inserting a well lubricated finger into the anus for
direct stimulation of the prostate men who can reach their penis with their tongue
or lips sometimes perform autofellatio in which the man licks or sucks his own
penis however research shows only one man in a thousand can do this to orgasm
ways of masturbating common to members of both sexes include pressing or
rubbing the genital area against an object such as a pillow inserting fingers or an
object into the anus and stimulating the penis or vulva/clitoris with electric
vibrators which may also be inserted into the vagina or anus members of both sexes
may also enjoy touching rubbing or pinching the nipples while masturbating both
sexes sometimes use lubricating substances to improve the sensation available
masturbation activities are often ritualized various fetishes and paraphilias can
also play a part in the masturbation ritual potentially harmful or fatal activities
include autoerotic asphyxiation and self-bondage the only side-effects recorded are
that repeated masturbation may result in tiredness or soreness which tend to make
repeated masturbation self-limiting in any case and that the volume of ejaculate is
temporarily reduced in men after multiple ejaculations until normal seminal
volume is regained in a day or so nevertheless people from a socially conservative
or religious background and other sensitive persons may experience attendant
feelings of guilt during or after masturbation objects inserted into the vagina or
anus should be clean and of a kind that will not scratch or break care should be
taken not to fully insert anything into the anus any object used should have a
flared or flanged base otherwise

\[\mu \in \zeta \in \alpha\] turbaremanus turbaremanus stuprare
disturbing the rudder
disturbing the written
the hole
but this is all conjecture

tremble this stupor

or mutual masturbation without a partner or because both masturbation and coitus
interruptus are sexual acts that do not lead to impregnation or frig for fuck for
female masturbation but this is not so widely known or orgasm introducing a thousand plateaus where there had been a conclusion where there had been a phase there are now multiples or prehistoric rock paintings from around the world depict male masturbation though these are entirely matters of conjecture most early people seem to have connected human sexuality with abundance in nature a clay figurine of the 4th millennium BC from a temple site on the island of Malta depicts a woman masturbating however in the ancient world depictions of male masturbation are far more common male masturbation became an even more important image in ancient Egypt when performed by a god it could be considered a creative or magical act the ancient Greeks had a more natural attitude toward masturbation than the Egyptians did regarding the act as a normal and healthy substitute for other forms of sexual pleasure they considered masturbation a safety valve against destructive sexual frustration the Greeks also dealt with female masturbation in both their art and writings a pleasurable psychological or emotional response to prolonged stimulation often accompanied by a notable physiological reaction such as ejaculation blushing or spasm and may be followed by aftershock associated with other involuntary actions including vocalizations and muscular spasms in other areas of the body United States patent number 745,264 a device designed to prevent masturbation by inflicting electric shocks upon the perpetrator by ringing an alarm bell and through spikes at the inner edge of the tube into which the penis is inserted in the past medical professionals taught that all sorts of deleterious effects could occur as a result of masturbation since the 19th century many remedies have been devised for masturbation including regularly eating corn flakes physical restraint electric shock treating the genitalia with stinging nettles or surgically removing them entirely in later decades the more drastic of these measures were increasingly replaced with psychological techniques such as telling children they will get hairy hands or that their face will turn green from masturbating often girls would be prevented from riding horses and bicycles because the sensations these activities produce were considered too similar to masturbation boys' pants were constructed so that the genitals could not be touched through the pockets surgical procedures and the use of restraining apparatuses were used as a last resort to prevent masturbation in children the commonly held turn-of-the-century opinion that masturbation led to disease madness and sexual impotence consider St. Thomas Aquinas playing with himself fingering himself spanking his hank spanking his ham flogging his log buffing his knob going to see Rosey Palm and her five daughters meeting his bishop bashing his bishop polishing
his musket waxing his willy whacking his jack charming his one eyed python going to see Aunt Mary and her four daughters test-firing his purple-headed custard chucker cleaning his pipes pounding his pud lighting his wick playing pocket pool stroking it pulling his goalie wanking jerking off jacking off pulling off shaking hands with his sheriff choking his chicken jerkin' his gherkin beating his meat shaking hands with his shorty punching his clown whacking off killing some kittens shifting to fifth gear with Mr. Ho·Ho firing his surgeon general shaking hands with his minister of love writing to his congressman shaking hands with Abe Lincoln windsurfing on Mount Baldy doin' his janitor thing punching his munchkin waxing his dolphin spanking his monkey shaving his banister polishing his pistol greasing his piston feeding the geese rubbing one out tickling his pickle boiling his noodle beating around his bush watering his garden Ground Hog's Day parading hand surfing pulling his wire clubbing his baby seal jilling off flicking her bean petting her kitty flicking her bic polishing her pearl hitting her airplane pulling 31
by a moistening of the vaginal walls by an increased blood flow trapped in the clitoris's spongy tissue by a reddening of the skin over much of the body increasing blood flow to the skin by the clitoris moving inward under the clitoral hood by the labia minora becoming darker by a decreasing in size by a congesting with blood by muscular contractions by the uterus vagina and pelvic muscles undergoing series of rhythmic contractions by an expulsion of fluid the penis and clitoris develop from the same embryonic structure

and, because

Onan was killed. Although of course
blossoming synonymless blossoms blossom
blankness as a signifier or the end of absence

or forget Duchamp or forget Baudrillard
modern art criticism is a mongrelized activity a critic claimed
Chowning and Risset and Truax and Roads at Bell Labs
a rhinoceros in search of its antiplay
a·thinking thinking or thinking·which·is·non·thinking or thinking something
which is absolutely unthinkable or objectless and subjectless thinking the mind in
such a state is the plenitude of Being spontaneously disclosing itself not limited to any definite thing only is
a paradoxical shocking or baffling expression of ultimate Reality
a direct presentation of Being
of the originally Undifferentiated
deliberately meaningless
mathematical pure writing
mathematical nondialectical writing
mathematics without reference to
nothing other than pure inscriptions because pure inscriptions are
nothing other than being thought
understanding complicit with knowledge
kill metaphor someone said metaphorically
whistle toy and party gag instruments electric razor model ship engine with propeller CH-Phon feedback speaker-microphone double shawm falling down spoon

the shape of the head has deliberate consequences
while clipping distorts
Onan eating nonedible objects such as paint plaster dirt gravel and laundry starch
impregnating the hysteria
those for whom thought is an expression of their organic nervous disposition
is it about a bicycle is a statement or a title if you prefer
questions the status of the question
the unconscious nature
untitled bathtub nevertheless titled
late one night however after too many cups of coffee too many hours spent slogging
through yet another interpretation of Joyce’s Ulysses of multiple meanings none of
them definitive arguments over meaning can never be resolved the only meaning of
a text is the text itself one was left with an infinite regress of interpretations none
of which represented the final word but everyone still kept arguing it all began to
seem pointless ironic science resembling literary criticism our puny
knowledge the positive capability of exciting uncertainties mysteries doubts
without any irritable reaching after fact and reason mathematics consisting of
syntactical rules without any semantic content has no meaning are much more
devastating when turned against philosophy if science cannot achieve absolute
truth then what standing should be accorded philosophy which has exhibited much
less ability to resolve its problems as unresolved today as they ever were haven’t
people learned yet that the time of superficial intellectual games is over in the
future we will look back on science as a phase science will follow the path already
trodden by literature art music philosophy if you think you understand it that only
shows you don’t know the first thing about it the philosophers who are always on
the outside making stupid remarks a text created by a group of typing monkeys is
more complex than Finnegans Wake a profound ambivalence concerning the notion of consists of nothing more than jaw-dropping dumbfoundment at the brute fact of existence not how the world is but that it is each philosopher by pushing its ideas too far by taking them too seriously ends up in an absurd contradictory position one must embrace even revel in paradox contradiction rhetorical excess one must acknowledge that skepticism is a necessary but impossible exercise one must become Paul Feyerabend Baudrillard nirvana’s dud perhaps Derrida is our Hegel perhaps Deleuze is our Kant our Descartes·Kant Onan indigestibly inebriating nothing water seeing water explosions of muteness orgies of muteness the sensorium nothing but a vast mute mouthing no-mindedness as intensified thinking being itself as a question life exists to be represented this flagellate interdiscursinging the flabs where the jamming of the intercursive pulls out prior to any knowledge of its etymological stuttering the communicants intercoursing or to run between or intercurrere this nonlinear model these bifurcators clustering and amplifying each other’s effects this grandeur intensive noological disruptive Tractatus Logico-Philosophicus the prose poem Derrida the parasite Onan the cannibal prefabricated form remains monotonous this movement of thought kampana romanca sphurana premashru sveda hasya lasya gayana ullasa King’s daughter sees Iceland Eurasian or Siberian symphony 32nd movement Score for Dieter Koepplin dernier espace avec introspecteur 7,000 basalt columns l’errance du vide ce qui se presente
misreading produces meaning
life is no argument
to think is to create
the more interpretation the less verification
language is always secondary
writing interrupting thought
thought happens first somewhere in the head
consider the sonic equivalent of punctuation fuck suicide fuck survival
this cerebral viscerally a daffodil implicating reason
Derrida posing Onan stumbling over itself
the truth of philosophical pretentiousness
the continuing relevance of Romanticism to
this literacy implicating academia
the banality of the paragraph reiterated
meaning is never present it is always fabricated presence the absent depth of the
presence of discursive surface nondiscursive presence
le Doeuff imagining this philosophical deafness
this facetious Onan the flippant
Derrida as a misunderstanding of Derrida aggravate the tickle
this theoretical agnosticism
academia securing ideas argumentatively
the bureaucracy of the masses
the profundity of the ridiculous
I have no idea what I am doing
that this was ever written and what it instigates
the question of the artist-philosopher
academia taking anti-philosophy seriously
Derrida the Surrealist
Baudrillard the ‘pataphysician
Deleuze the Fauvist
Cage the mycologist Onan the dadasopher

Dworkin reading the illegible
nonrepresentation has nothing to do with knowledge or understanding or
what we take to be an experience of the material world is in fact an experience of
the materiality of language which gives the world meaning and makes it knowable
note that it is possible to have an orgasm without ejaculation
or dry orgasm
or philosophy is too important to leave to philosophers
or to ejaculate without reaching orgasm
or clipping distorts preference
or the stupidity of the event defying discursive
or this night in which all cows are one cow
Hegel with a palette of grey
Derrida experimenting with grey
a mouthful of tulips exploding in Onan’s thighs
the aphorism a broken wisdom
trialectics disturbing the Dialectic
error itself a kind of transgression
Derrida feigning ambiguity
confuse a plant

Onan the ambivalent
Beckett’s bicycle more interesting than philosophy
a line of poetry more interesting than philosophy
my fingernail more interesting than philosophy
this result of logical argumentation
Kafka an aphoristic insecticidal
all that is here related moves with imaginary feet along the parallels of dead orbs
all that is seen with the empty sockets bursts like flowering grass
a masked philosopher
masks of masks
of deconstruction wiping out difference for the sake of Identity metaphysical decon
latitude confused with longitude
against hylomorphism
Badiou often separates the of the sentence from the by inserting long subordinate phrases Homo sapiens metaphysically grudging their transcendent immanence
Being in its pure suchness
the validity of varied misunderstandings
consciousness not consciousness of
become empty return to the primordial state of nondifferentiation and produce for yourself an infinite space
misunderstanding in process
Onan without an audience
Onan the pornogenitone
anarchism itself a logically truthful conclusion
remarks refusing cosmetic exfoliation
not since Nietzsche has any thinker revealed itself so drastically
not since Heraclitus has the necessity of fragments been so deliriously
there is no such thing as plagiarism and anyone who thinks otherwise
confuses thought with expression
confuses thought with thought
the ontological articulation of reality nullifies its own act of articulation
would inquire as to an explanation which is itself plagiarism
without rapture there is no anguish
art as the inflation of boredom
orgone energy produces differences in potential or intensities distributed on the
body associated with a mechanics of fluids in this same body the body thus emerges
as an open fluid system sensitive to minute fluctuations in its cosmic and
microcosmic environments language itself is material and thus our experience of
material open to all undecideabilities and impossibilities like artists and
philosophers are often mad
ceaseless blue stare
all in all
noli me legere
remind it reason cannot be universal and unreason cannot be excluded
falling again and again into the same ditch
an organism a slowing down

élan vital

injustice in the animal kingdom
and who’s working on that
not like they give a fuck or anything
and shall we judge them for that
an immediate grasp of reality as it really is
and feed by consuming other organisms or parts of them
the problem of style and the very anomaly of writing
making movement itself a work
is a matter of leaping
ex-istence is a movement conceiving a divergence from itself and casting itself into
that divergence with all that it is
or ek-stasy fabricated theses fabricated argumentation fabricated solutions
or me souleva jusqu’au delire madly desiring this madness
or the injustice of a disconcerted energy refusing the metaphysical constraint
the immediate that is never communicated but is the principle of all possibility of
communication die Erschutterung des Chaos das keinen Anhalt bietet die
Schrecknis des Unmittelbaren das jeden Zudrang vereitelt to write on the event to make it no longer possible ever to write on is to distort it in advance and to have always already missed it

figural language is self-deconstructing someone said for someone else

encountering Goffman stigmatically

the script is questionable but the stage is not

thinking does not exist it is an arbitrary fiction arrived at by selecting one element from the process and eliminating all the rest an artificial arrangement for the purpose of intelligibility poststructuralism as philosophy's Achilles heel

Onan chomping at the an impetuous nosedive

to attain a certain point of unresolved tension

every translation is also an interpretation my translation

Ubu Cuckolded
Ubu Enchained
King Ubu

Deleuze masturbating with a condom for fear of
Rorty turned therapist
differential equations irreducible to algebraic form
interpretation as the revenge of the intellect upon art

unformed matter on the plane of consistency

religion undermining truth

Cixous actually writing style

Onan a flawed consumer fortississimo

at the climax of the cakra-puja the participants will all be in a state of ecstasy and then any act is permissible in this state of self-forgetful intoxication the participants may walk around in absolute bliss recite poetry sing clap weep play music dance stagger fall down take one another’s food feed each other and randomly engage in coitus with one another there is no mental perturbation oblique function or dromology or integral accident or picnolepsy or polar inertia or third transplantation or catastrophic not catastrophist or Virilio’s humanism and Christianity without space enough for its anarchism all disappearing aesthetically

Lefebvre dictating its books avoiding editing leaving inconsistencies lived space perceived and conceived despite its Moment they project themselves into a space becoming inscribed there and in the process producing that space itself failing this they remain verbalism verbiage empty words hashishiyya writing stuff certainties have no style that sudden need to scream the last stage of lyricism the aphorism is
cultivated only by those who have known the fear of collapsing with all words the book which after demolishing everything fails to demolish itself will have exasperated us to no purpose dislocated monads here we are at the end of our anomalies the hegemony of delirium doomed to plagiarism or reviewing a modicum of wisdom would compel us to sustain all theses at once an eclecticism of smiling destruction our loquacity is prenatal a race of rhetoricians of verbose spermatozoons we are chemically linked to the word that breed of glossators those reading machines that deformation of the mind incarnated by the Professor symbol of a civilization's decline of the corruption of taste of the supremacy of labor over whim to see everything from the outside to systematize the ineffable to consider nothing straight on to inventory the views of others to be misunderstood prolix in essence literature lives on the plethora of utterance on cancer of the word before being a fundamental mistake life is a failure of taste which neither death nor even poetry succeeds in correcting to be modern is to tinker with the incurable becoming affirms the endless proliferation of the new the knowledge we gain through art is an experience of the form or style of knowing something rather than a knowledge of something in itself since the farce of criticism cannot be brought to an end we should try at least to make it impossible stupid intelligence the manic codification of the inane the willingness to pursue absolutely at the risk of abject humiliation absolutely at the risk of making oneself a perfect fool lines of inquiry that official intelligence would rather have shut down if we believe so ingenuously in ideas it is because we forget that they were conceived by mammals poetry begins with experience of fatality my thirst for doubts except for the dilation of self that fruit of total paralysis what remedy for crises of annihilation asphyxiation in the void the horror of being no more than a soul in a gob of spit every aspect of thought has its moment its frivolity life homogeny of stupor and chemistry death reaches so far requires so much room that I no longer know where to die a thinker's untruthfulness may be recognized by the sum of precise ideas it advances the abulic leaving ideas alone should be the only one given access to them the advantage of meditating upon life and death is being able to say anything at all about them this world doesn't deserve to be known how can a human be a philosopher how can it have the effrontery to contend with the mind swells and hops a flea's impertinences so fast and furiously am I compelled to live now that there is scarcely time to record even these fragmentary notes we undermine any idea by entertaining it exhaustively we rob it of charm of life my cosmogony adds to primordial chaos an infinity of suspension points with every idea born in us
something in us rots every problem profanes a mystery in its turn the problem is profaned by its solution could I bear a single day without the charity of my madness thought which liberates itself disintegrates imitating the scattered incoherence of the very things it would apprehend with fluid ideas we spread ourselves over reality we espouse it we do not explicate it the Real gives me asthma lying is a form of talent to what extent it is possible to follow a text and at the same time to lose track of it to be simultaneously the person it understands and the person who understands it the person who within a world speaks of that world as though it were outside it to take advantage of the strangeness of a dual work and an author split into two into absolute lucidity and impenetrable darkness into a consciousness that knows all and yet knows not where it is going in order to feign the illusion of a commentary solely preoccupied with accounting for all and yet entirely aware of being able to explain nothing so many white globules so many empty moments your passion ruins you in direct proportion to the diffusion of its object boredom’s imprecision time is denied me it is not my element boredom is a larval anxiety I am like a broken puppet whose eyes have fallen inside awareness of time assault on time to be bored is to guzzle time I’ve sought my own model within myself the logic of gall mistranslated between ennui and ecstasy unwinds our whole experience of time nothing flatters us so much as an obsession with death the obsession not death boredom converts vacuity into substance you cannot protect your solitude if you cannot make yourself odious I live only because it is in my power to die when I choose to without the idea of suicide I’d have killed myself right away if I had to renounce my dilettantism it is in howling that I would specialize the desire to die was my one and only concern to it I have sacrificed everything even death every action flatters the hyena within us to hope is to contradict the future so we ruin ourselves by wisdom as when the Eleatics denied the possibility of motion Diogenes stepped forward as an opponent and it literally did step forward it did not say a word but merely paced back and forth a few times brutalizing words in order to extract ideas from them the intellectual represents the major disgrace the culminating failure of Homo sapiens I have never loved anything without having thereby hated it life that style pompier of matter those who revenge themselves on their thoughts having no reason to live for the mad delirium is an expanding economy curse of the nihilist who believes in everything like every iconoclast I have broken my idols in order to offer sacrifices to their debris creation was the first act of sabotage the great mistake is to have organized chaos to have reduced it to a universe to the point of cerebral liquefaction I have not experienced all the
contradictions to feel one's brain like the schizophrenia of a perfume to burst out laughing in the spasm itself it is the fate of our race devastated by introspection and anemia to reproduce itself in words supposing that music lacking the imperialism of the concept had taken the place of philosophy paradise of inexpressible evidence epidemic of ecstasies Chopin elevated the piano to the status of phthisis a philosopher who would write as a poet would be aiming for its own destruction and even so it could not reach it poetry is a question for philosophy which claims to provide it with an answer and thus to comprehend it know it philosophy which puts everything into question is tripped up by poetry which is the question that eludes it the universe of sound onomatopoeia of the inexpressible enigma displayed infinity perceived and ineffable music which makes us palpate time immediate infinity a meaningless expression for philosophy is the reality the very essence of music had I yielded to music's lures and flatteries to all the worlds it has created and destroyed within me I should long since have lost my reason perhaps I have staked too much on music perhaps I have not taken all my precautions against the acrobatics of the sublime against the charlatanism of the ineffable to move is to defect from reason is to risk the straight-jacket an event as a tumor of time the human secretes disaster responsibility for no event for no institution desire to found nothing will we be inventive enough to appear as innovators to add to that failure entrance into the irrational will the human ever recover from the mortal blow it has delivered to life I cannot reconcile myself with things humanity is the project of a definitive abrogation of expenditure and is thus an impossibility it can never be in the rational interest of anyone to respond to them the insect as a revelation of rage and futility that individuals are merely life stammering paroxysm without cause as in everything the madhouse has the last word those ideas which all of a sudden bump into the walls of the skull madness is achieved only by those who have emptied themselves of all mystery and those who have accumulated too much biology everywhere everything persecutes our ideas beginning with our brain we can't know whether humanity will long continue to make use of words or gradually recover the use of screaming sickness compels and condemns to profundity an involuntary access to ourselves single words would be left out whole passages would be erased ecriture sous rature kreuzweise Durchstreichung I have cultivated my hysteria with delight and terror if Cy Twombly and Jean Dubuffet had a baby and gave it up for adoption Literature and Evil as the greatest work of atheological poetics something in the world forces us to think these encounters confront us with the impotence of thought itself and evoke
the need of thought to create in order to cope with the violence and force of these encounters the complete shutout of the reader’s attention the result of a year’s work depends more on what is left out than on what is left in erasure and palimpsests reduced to flat surface effect the art of living presupposes that life as a whole should become a work of art a reading of the fragment perceived in relation to its text of origin and a reading of the same fragment incorporated into a new different totality detournement des éléments esthétiques préfabriques a narcissistic uninterrupted discourse about itself beneath the splatter and drip of Jorn’s life is an anarchy of clair-obscur the perfection of suicide is in ambiguity charting psychogeographical space with curses of joy on my lips with gibberish on my tongue repeating to myself like a litany do anything but let it produce joy do anything but let it yield ecstasy so much crowds into my head the lives of my adored ones the failures of my adored ones the words they left behind them the words they left unfinished the good they dragged after them and the evil the sorrow the discord the rancor the strife they created but above all the ecstasy things certain things bring the tears to my eyes the interruptions the disorder the violence above all the hatred they aroused when I think of their deformities of the monstrous styles they chose of the flatulence and tediousness of their works of all the chaos and confusion they wallowed in of the obstacles they heaped up about them I feel an exaltation they were all mired in their own dung of the ridiculousness of it all that they are not only sublime but absurd out of the dead compost and the inert slag they breed a song that contaminates I see this other race of individuals ransacking the universe turning everything upside down their feet always moving in blood and tears their hands always empty always clutching and grasping for the beyond for the god out of reach slaying everything within reach in order to quiet the monster that gnaws at their vitals I see that when they tear their hair with the effort to comprehend to seize this forever unattainable I see that when they bellow like crazed beasts and rip and gore I see that this is right that there is no other path to pursue a human that belongs to this race must stand up on the high place with gibberish in its mouth and rip out its entrails it is right and just because it must and anything that falls short of this frightening spectacle anything less shuddering less terrifying less mad less intoxicated less contaminating is not art the rest is counterfeit the rest is human the rest belongs to life and lifelessness une technique du passage hatif à travers des ambiances variees the spread and drift of the paint that flows through and off recounts vomiting copiously with drips splashes smears and fingertips Jorn stains the pages of noise is a resonance that interferes with the audition of a
message in the process of emission noise does not exist in itself but only in relation to the system within which it is inscribed nothing significant occurs in the absence of noise the prosopopoeia of noise absorber la violence et a reorienter les energies violentes seeing yourself seeing more and more my own language appears to me like a veil that must be torn apart in order to get at things or the nothingness behind it that terrible materiality of the word surface must be dissolved matter asks no questions expects no answers of us it ignores us the indifference of the world in respect to us this si l’objet nous seduit c’est d’abord par son indifférence a wall of words vertigo blockage bafflement vertiginous textuality vertigo of error vertiginously speculative il y a un etat propre de fascination et de vertige lie a ce delire de la communication une forme de plaisir singulier peut-etre mais aleatoire et vertigineux the pleasure of the illegible le delire de lire I didn’t mean that sort of game I have scarcely begun to make you understand that I don’t intend to play the game we are therefore entangled in our own rules once anything happens it authentically is Cage and Mac Low copying Pound’s palimpsest the ontological paradox of articulation is nonarticulation look at any word long enough and you will see it open up into a series of faults into a terrain of particles each containing its own void for writing to be manifest in its truth and not in its instrumentality it must be illegible read the blank scattering as behavior toward risk all true thought is an aggression Summa Pornographica since sentences circulate in brains engaged in reflection a total identification had been instituted since with the aid of a copula one thing is connected to another by every sentence and everything would be visibly connected if the trace left by Ariadne’s thread leading thought within its own labyrinth would be fully disclosed in a single glance misleads me along with it and within which I rediscover myself as it that is to say as a monster the recognition of chance is the suicide of knowledge I am only silence the universe is silence and you madame draw yours near that I may handle it that I may socratize it the precise object of sadism is everything that might have been said chiasmic figure of sensibility it is something else that both disturbs the body and language it may well be that we are talking horseshit all is essentially founded upon perversity the erotic theme here is never directly phallic smelling now of the divine decomposition the delusions of paranoiacs have an unpalatable external similarity and internal kinship to the systems of our philosophers reading a text in the shape of one’s own countenance Being has teeth this imminence of a revelation which does not occur is perhaps the aesthetic phenomenon mythomania is the base of all language grammatically organized and entering into history what it calls passive drawings
cupidite libidinaire copulosite liminaire libido capitulaire musique pauvre upon my
corpse passim ibid today more than ever a book should be sought after even if it has
only one great page in it we must search for fragments splinters toenails anything
that has ore in it anything that is capable of resuscitating the body and soul it may
be that we are doomed that there is no hope for us any of us but if that is so then let
us set up a last agonizing bloodcurdling howl a screech of defiance a war whoop
away with lamentation away with elegies and dirges away with biographies and
histories and libraries and museums let the dead eat the dead let us living ones
dance about the rim of the crater a last expiring dance but a dance everything is
shit cunt prick whore sperm ass crud pus illness urges salad macaroni opium
nicotine crap wretchedness psychopompomania the entire history of our philosophy
is a photology the mind as bearer of this Being is what is nowhere what envelopes
everywhere paranoia as art art as criticism criticism as paranoia appearance itself
is imperfect the Real’s hatred of me paranoid critical by our excrement we know
what we have murdered it is the compressed sum of all the evidence against us
engendering beings like glossolaliating turds doubly arising from what the more
brutal the movement all the more keen the seduction the body is the first
abstraction Onan on Orap where knowledge is without duality without action cause
or effect unspeakable incomparable beyond description what is that it is impossible
to say thus there are hair-philosophers fingernail-philosophers toenail-philosophers
excrement-philosophers the only reason we are going on at such length about flies
we must make reason shit there are no arguments by repeating our attitudes and
postures in a thousand different ways they infinitely multiply those same pleasures
thus everything is visible no part of the body can remain hidden everything must be
seen these images are so many groups disposed around those enchained by love so
many delicious tableaux wherewith lewdness waxes drunk and which soon drive it
to its climax if I am only cacophony which is the voice of my diseased being it is
time to make my being exist let it arrive in its element the evil which is the disease
of my very being because being wills no evil because it does not understand evil for
words are cacophony and grammar suits them poorly that grammar which fears
evil while evil is at the core of being a painful plague of cacophony a dreadful fever
of disharmony the scabrous pustule of a polyphony where being is good only in
being’s disease the syphilis of its infinity quotations in their fragmentary force
destroy in advance the texts from which they are not only severed but which they
exalt until those texts become nothing but severance if criticism is masochistic
masocriticism as such only appears at the moment of its failure one must
experience one's ipseity autoaggressively through the other indeed through one's aggression toward the other communication is precisely the contest the confrontation of ipseities writing is thus communication as a proper sign of the individual's meaningless ipseity discovering itself by throwing itself against another and as a fatal breach of the organism's integrity expressing and expending itself an intransitive communication this is not the communication of a message but the rupture of individual limits enclosing those beings it brings into play and even the implied destruction of any message the matrix of communication is the principle of inadequacy if a being exists only through communication then communication itself is nothing if not the sacrifice of being the destruction of discourse multiplies words precipitates them one against the other engulfs them in an endless and baseless play outside meaning Bataille's language continually breaks down at the center of its space exposing in its nakedness in the inertia of ecstasy a visible and insistent subject who had tried to keep language at arms length but who finds itself thrown by it exhausted upon the sands of that which it can no longer say essentially the product of fissures abrupt descents and broken contours this misshapen and craglike language describes a circle it refers to itself and is folded back on a questioning of its limits the possibility of the mad philosopher the experience of the philosopher who finds not outside its language but at the core of its possibilities the transgression of its philosophical being thus the turning back of language upon itself at the moment that it fails these judgements should lead to silence and yet I write writing is the impossible communication of the impossible the stupid underground is the immanence and extension to fatality and beyond of becoming-sound becoming-animal becoming-libidinal becoming-machine becoming-terror becoming-alien it is the exhilarating velocity through cultural space of this fatal and yet never terminal movement we should also note that this lends the Deleuzian rhetoric of becoming-X its most abiding cultural form becoming-cliché becoming-stupid any innovation can be at one and the same time utterly radical and worthless in advance which takes us not into further innovation but into repetition itself the repetition of a cultural adventure long after its domestication but as if it still were an adventure stupid repetition in the very midst of some innovative frenzy an autonomous automatic repetition that drains cultural forms of every meaning even that of parody the stupefying force of repetition which we are told is the very essence of the death drive becoming-fashion becoming-commodity becoming-ruin plagiarism is necessary progress demands it property is theft collective creation A=A is not an
expression of value I have no steady poetics no position or school that I defend no
fixist stance on art or anything else I have a constant stream of feelings and ideas
that constantly change modify and carry into action as techniques for living what I
try to do is understand this flux and develop for myself a thoroughly nomadic
consciousness a mind in constant movements through stoppings and starts with the
corollary of a language art in permanent revolution contradiction paradox and
transform from nomadic consciousness I try to pass among fragile instable
paradigms out of which emerge ad hoc procedures or programs or research projects
and one-shot poetics that themselves generate works exemplatistic of those
paradigms my writing then moves into my music and moves into my criticism my
performance art my sculpture my painting and my reading and all of this moves a
movement to conceptual margins experiential thresholds and to the willful
destruction of all notions of centrality and focused order in an art practice of parts
molecular flows dispersals and schizzes I find it impossible to speak of placement
there is no place that my art is ever “at” this writing is all fake so you should go
away and not read any of it and yet nothing is simply stolen copied everything is
changed reprocessed creatively detourned plagiarism as a primal transgression of
the body of the work of language and culture perhaps when you tear a bit of text
from the body of authorship it is the Law itself that screams and perhaps it is in
this scream that the plagiarist hears the interpellation of its own subjectivity a
desire to exploit ruin and destroy the other for the sake of one’s own identity
everything is a multiple everything is a set plagiarism is demonic possession
echolalia speaking in tongues and hearing oneself in what they say plagiarism is a
perverse transubstantiation in the fact that one suppresses this identification even
as one asserts it not only in the peculiar act of possession by which I am possessed
but in its cancellation at the vertiginous moment when it is revealed as false
Situationist economics of the gift and theft the charge of theft exposes the lie of the
gift plagiarism is that quasiviolent expropriation whereby both insemination and
dissemination property and gift authorship and its theory-death are revealed as
interdependent in the same machinery and summarily negated plagiarism negates
authorship by grotesquely parodying it it negates the limits of the text by
exaggerating them in the very act of transgressing them it negates the romance of
the death of the author by provoking our possessiveness about the corpse only in
the double transgression that reveals property as theft and belies the gift is the
deepest economy of the work of art revealed I analyse nothing someone said
everything has obviously gone wrong for us in order for Plato to begin with One
rather than Zero pinked melonous for producing and only so squeamishly from
remaining a face of entirety its own jocundity its rotundity a cream to a splash an
how conjoining flower conjoins and flows to flower either plumpest pinker or
profounding pinkishednessingly either to stutter lathering labial lathering labial
lathering labial rouge on rouge some rouge some might on so and rouging might
rouge on if rouge flushed petal melons rouged rouge on rouge rouge on rouge on rouge on rouge on rouge on rouge on rouge on rouge on rouge on rouge on rouge on rouge on rouge on rouge on rouge on rouge on rouge on rouge on rouge on rouge on rouge sometimes I wonder what is to be involved in writing this book not merely
useless but also contagious all culture is plagiarized refusing logical the
introduction of outside knowledge adding to altering or ignoring allowing factual
content to supercede the inference discourse often overriding logic language
difficulties sentence and word length cognitive overload inability to accept the
hypothetical the masocritical dimension of plagiarism is the trace of the death drive
everything doubled is dead if plagiarism destroys the integrity of the authorial and
textual body it also destroys itself in the process a suicide in the making plagiarism
is the perverse cancellation of oneself as author a pathological emptying of
authorship in the very act of trying to mimic it to make any further repossession
impossible I desire the body of another in order to live as a corpse I desire the
corpse of my writing to be exposed I desire to expose the carrion feeding frenzy of
all writing I desire to embody and illuminate in a kind of fire or language the death
of all discourse the one is necessarily always already more than one both saint and
buffoon the farcical movement the refusal to attenuate or explain anything the
decision to make it as inaccessible as possible and take everything to extremes from
the outset together with a style of writing that everything about this turns it into a
seductive monster not forgetting the awkwardness in which the author has
willfully indulged itself and which is a kind of emblem of its wish to disappoint the
reader and lead thought as it spills beyond its borders into the uneasy world
engendered by uneasy thinking c’est ici la philosophie que je représente for
humanity in the end to reveal itself to itself it ought to die but it would have to do
so while remaining alive by watching itself cease to exist knowledge without which
I would not write whenever thought encounters a circle it is because it is in contact
with something original which is its starting point which it cannot overcome except
in order to revert to it to write is to distrust writing absolutely while entrusting
oneself to it absolutely when you have lived everything life has offered you to a
paroxysm of supreme intensity you have reached the stage at which you can no
longer experience anything libidinal materialism accepts only chaos and
composition what if curiosity was worth more than comprehension knowledge as a resource for delirium appealing only to the indolent the maladapted and the psychologically diseased are not all final expressions absurd I am therefore the world is meaningless in illness death is always already in life the richest and most dangerous ecstasy the ecstasy of life's ultimate origins knowledge is the plague of life I want not to know not to know even that I do not know why so many problems arguments vexations how much longer all this thinking and philosophizing I admire only two types of people the potentially mad and the potential suicide why don't I commit suicide because I am as sick of death as I am of life there cannot be an immediate grasp of the immediate the immediate excludes everything immediate this means all direct relation all mystical fusion and all sensible contact just as it excludes itself renounces its own immediacy each time it must submit to the mediation of an intermediary in order to offer access lyricism reaches its ultimate form of expression only through delirium absolute lyricism is the lyricism of the last moment the fertility of a text is its inachievement its premature termination its inconclusiveness philosophy is a machine which transforms the prospect of thought into excitation death's only form is its experience everything begins for us with the sun we are basically nothing but an effect of the sun not to be able to differentiate clarify understand or appreciate such a feeling would make any philosopher a poet philosophizing poetically in the state of absolute confusion only the delights and torments of madness still matter I have no ideas only obsessions Onan the hermaphrodite Onan the androgyne Onan the gynandromorph the limitless ontological possibilities of the Nonarticulated why not explode
mass of some white dwarf in which a photon is clusters of erratum scattered and scattering because they resemble and sluggishly the evolutionary discontinuity between in cellular separates the penises for mitochondria swerve them undulipodium spots on the anal surface puddles varying debris of the fingertips with cunt oyster plastid gels engendering thought so that when collisions occur collapsed planetesimal sunspots aching uncomposed syphilis sometimes because they have emission lines is gaseous throughout

incompatible with vulvic
Horsehead nebulae having retort gravitational collapse of interstellar cloud slow contraction at core infall final contraction nuclear ignition helium flashes between the thighs pubic whites reassemble their contours and force momentum P Cygni have these outbursts every thousand years or blue supergiant some ergs of diagrams Algol
continues to shrink and heat until in a supernova
becoming a white dwarf may explode
Aeon as origin of earth prior to Stoic
they cover skin they line nasal and mouth passages and live in the gums and
between the teeth they pack the digestive tract especially the colon
sporelike microcysts producing motile
of film
from either dead or live sources
glucose breakdown unapologetic
fungal virtuosity in C Major
chemosynthesis including ourselves
where microbial mats or thermal springs eukaryotes dominate the
water samples of water samples
ribosomal platforms and lobes this archaebacteria between us and them
all methanogenic halophilic thermoacidophilic
the stretching of the mesosome
lips lining the pussy fur
flabs of confused tits swinging their cum emulsions propelling the thighs into
multifarious nipple bags hanging full of honey for the moon to rise in chomping
greased drips long and slender her cell walls vibrating around it
my slut cunt squeezing the membrane apart
without the intervention of
as yet unnamed
lack burst or fall apart derivatives of
strings of five spherical bacteria
cock in hand in mouth involuting the torso teasing the ripples into arteries a
nervous system undoes thermal blankets for thumbs shove this splitting up your
general name for cataclysmic variables varies black hole remnants digesting their
own juice fusion of at least two bodies explode in at least the universe fingering
itself synchrotron processes unaccounted for by poets based on information
provided by black widows eating their mates accretion slipping the hoof in Turin
curvature of gravitational fields improbable though nevertheless you assume too
much the final mass of a thoroughly fucked body why some blow up completely
leaving no causes a

type of temporal pnemonia functioning nippled erectile
dysfunction there
of chickens underwater
mycoplasmic fuzz tickling the spore the nimble little ones
a fried egg
unidentified spirochete from the hindgut of a termite
rolling crosssections within her sheath a groove or sillon smashing the crests
cannot reach the nucleoid expenditures axial within this wet hole warm and
pulsing its periplasmic layer
upset with consciousness
finger in the basal apparatus
the smell of shit in the binding
a generalized desulfovibrio
the struggle with the lefthand side of this page
inhabiting uretic anaerobic environments
distributed in muds
photosynthesis began billions
fucking bodies reproducing by fission reproducing by their own bodies
instantaneously no sperm no egg only the mass and heave production of sweating
blinks that refuse no blob
as cream from milk
orbit the photographic
licking the vaginal finger protruding
globular clusters with a central bulge
a universe without center bodies in perpetual movement
dark regions of dust clouds clog the steering
interstellar media to paint with

infrared emitting objects

is pornographic nebulosity
of scattered and absorbed
molecular diffusion and cirrus
molecular zoo giants and cirrus
interstellar violence our nonzoological birth
bubbles in the machine forcing ejaculation
the dust sprays
unlike the endospores
cyanobacteria their bluish tinge

these fragments are called hormogonia
that gooey vacuole gaping and spreading its vaseline
    behind the shitted cloacal wall
siphons to be fingered and pursed
entoproct tendrils set up
phren-
    -phrenia
not to be confused with
porcelain bowls of kerosene for the queen

rows of cilia stroking themselves

cuticles in the eye
orgiastic polytonality
inflammation of the phrenitis
pedantic pedagogics
intestinal grooves lining the gut
a sphincter for trochophore
whereas protonephridia lack excretory
and it does

with temperature and loops

a superbubble without evidence

to prevent his mother from abusing him in public

the end of vinyl

the windup of spiral arms density waves epicyclic disobedience
galactic rotations contractions universes fucking universes up the ass throwing
debris into helium infested drones unconscious of the aftertaste

noncircular random orbits

had occurred

luminosities and ellipticals shaking the bag

organic deaf mute

nothing but gas and dust
and a few spurts cylindrical
megaparsecs of skin layering skin
volumes and bundles of
the mass of the galaxy undeterminable
the curve along the back undeterminable

inflammatory skin disorder
multiple quasars to void memory
to have avoided this
intercluster gas fills in
dark matter unconscious of itself being a space between
is not uniform
superclusters of sweating bodies stuck against and forked into
none expected
sipuncula or retracted introvert rectum intestine esophagus body wall cuticle
ventral nerve cord gonad retractor muscle villi of contractile vessel metanephridia
looking like a penis with mop on top

previously mentioned

or the deranged retard with proboscis
that clings to nostrils and tissues and forehead sinuses
that shapely pogonophora
and phloem transports
underside sporangia of them
the property of being easily vaporized still debatable

there is no history
performing in full makeup

typing is percussive

gordian vulvovaginitis

what is meaning
I have no ideas and continue to refuse that answer

nentegaine never touching the sound spinning but I do I mean I pause to touch it

postsampled worming
nematomorph
Chitimukulu collapsed
knowledge opens a void

the mark marks the
dually noted
indecisions of
irregularly inimitable or a flock sometimes

that clot

or a flock

encountering bricks for chub
wiped remainings
dubitation ekes

·lids
·lae

upon request and attached to a surface or scribbles prior to any coagulation of meaning or crushed its skull strangled it to death then dismembered and buried its corpse or a book is not beautiful except when skillfully ornamented by the indifference of its ruins or left retching on the tile floor smeared with my black feces or tiny hairs encircling some elastic hole beautifulness without measure upon closer examination this gloryhole faces made for fitting

chaosmosis

the relevance of sensation and perception to any act
time measured is betrayal
space measured is betrayal
the relations of these
time is not temporal
space is not spatial neither the sheer incomprehensibility of these
of time and space
of clepsydrae
of Aion being elaborated
cleistogamous though opened
everything has obviously gone wrong for us in order for Plato to relate being with
the One rather than Zero and vice versa
plush safe he think

who can say which among us is crazy but I am crazy I have days of lucidity and
days I cannot remember I had a nervousness that was terribly profound and I could
not live in any way I was ill suddenly exhausted in such a way that I was useless to
society I live quietly I had some art but no longer do
Onan pulls meaning out of a hat

which requires intense listening

Leif Elggren draws pictures

the instability of storage media oxophenarsine

hydrochloride never worked never cleansed its crevices is not the same as a person

whose skills in reading and writing are insufficient for ordinary practical needs or

is it a congenital cephalic abnormality in which the skull assumes a conical

shape started dumping bodies in sheeplike

eggs outside the body
tubular hatch
oothec can acts of grocery bags
ovoviviparous
to discharge domestic animals
against penicillinase-producing staphylococci
erectile stimulation
a hole for a hole
the state or fact of being illiterate
cephaly
oxyuriasis
Ostrea
tortoise in extremis

I can no longer tell
the suppurating syzygy of blisters lick you with my seaweed tongues
imprinted on my white cornea
in its motionless veerition
an insane bird nailed on the
the fornications of grass not to be observed without precaution
the copulations of vocabularies the sidereal scrotums
scolopendra scolopendra

are listed in alphabetical order
the banality of the sentence
including Silliman’s
the banality of the paragraph doing violence
raping the white page of this space

a chronic pathological condition involving exaggerated tendon reflexes and muscular spasms accompanying me around the room as I write this very sentence thought is the revision of consciousness or at least its sialagogue spilled ink problematizes the syllable the pyuria the typed word is possible only as a foregrounding of its code anything is potentially meaningful nothing but stockings pulled up mid-thigh and heels to bend over in both hands to spread those buttocks open wide enough that both holes become one infinite crease to unwrinkle fluctuating statements in evidence against yourselves artists’ writings have been resoundingly neglected the production of a consciousness industry or at least its sialagogue spilled ink problematizes the syllable the pyuria the typed word is possible only as a foregrounding of its code anything is potentially meaningful nothing but stockings pulled up mid-thigh and heels to bend over in both hands to spread those buttocks open wide enough that both holes become one infinite crease to unwrinkle

fluctuating statements in evidence against yourselves artists’ writings have been resoundingly neglected the production of a consciousness industry overproduction of theory in the academy specialists writing for themselves anuresis the existence circulation and operation of discourses subsuming the author once the task of the artist was to make good art now it is to avoid making art of any kind once the public and critics had to be shown now the latter are full of authority and the artists are full of doubt theory can serve to mystify and further distance readers from the primary texts knowledge means surveying a civilization from its origins to its decline which means being able to do that
art history surviving on dead artists
living artists debating refuting and outright rejecting interpretation of their work

no there there

a text as a conceptual work of art is also an art object blah blah blah
a poetry that would not express anything and devote itself instead to the asemantic
assemblage of signs
because curtains flutter

Onan’s cunt bobbing for thup

palpi or sphygmomanometer lost
antiparticulars aggravating combustion

amentia
analects never compiled
heaped in that corner
surely this is enough

apotropaic the anaphrodisia of intellectuals
nature knows nothing
of cylinders spheres cones
nothing but nervation
what we are celebrating is at once a buffoonery and an orgiastic mass
Onan ad libitum
the Buddhist insistence upon the radical impermanence of all phenomena

the bankruptcy of ideas having destroyed the concept of humanity to its very innermost strata emerging pathologically there remain only the blague and the bleeding pose
pleurodont platypuses
to such an extent that it suffers from dissonance to the point of self-dissolution
pour en finir avec d’une emission interdite de dieu
the controversies surrounding this including certain articles the eve of the day it
was scheduled in a disused this is why I’ll never intervene again and from now on
will see a theatre of blood which with every representation will have gained
corporally something moreover we do not play we act
certain organic in reality of and the genesis of creation a work in which we feel the whole
nervous system burning like with vibrations and this strange body the ban of this
work as at last a first rendering of the theatre of cruelty

Dadaism a masked play a burst of laughter
what do you have to say about writing this on my behalf

to organize prose into a form of absolute and irrefutable evidence

anitya

I am neither for nor against and I do not explain because I hate common sense we recognize no theory to lick the penumbra and float in the big mouth filled with honey and excrement there is a great negative work of destruction to be accomplished without aim or design without organization indomitable madness decomposition
Derrida the introvert
Nagarjuna the extrovert
which is the dance of those impotent to create
I placed one word beside another and finally with a great deal of effort managed to construct a whole sentence abolition of logic abolition of prophets abolition of memory
abolition of archaeology
abolition of the future
absolute and unquestionable faith in every god that is the immediate product of
this spontaneity

despicably hilarious
negotiate with this

the human fetus in its last phase inside the placenta the fallopian tubes resemble hands spread out
I won't go mad all the repetitions variations and detours which constitute it emptiness is also the absence of absence
the endless pouring of phenomena into their conditions an art unsullied by our ideas

reason does not create
someone is dying of thirst and doesn't drink because the idea of uniting the act of
drinking with the feeling of thirst doesn't occur to it
life demands creation
this bathybius
jumentous Onan
this merdurinous gleeting
this culch
this quisquilious gleeting
this furfuraceous gleeting
Onan the metapneustic
or the refuse left behind by boring insects
humanity is on the verge of discovering its own desires
tusovka incapable of self-analysis
the speed that ungoos the eyes
to be riddled over as the paint that peels
we identify ourselves only accidentally with a poor woman buying a fish
Broodthaers studied chemistry before turning to poetry
Proust choking on margarine
knowledge exists if first the statement is intelligible and second if cases can be derived from the experience which corresponds to it

Eshu slept in the house but the house was too small for it
many of them with deliberately absurd words

diuresis
pupillary
as certain parasitic flies
opsy
ibility
Onan oppugns
iosis

classmate yet

g
ealtreme tede
all literature up to Mallarme and Joyce boring
all music up to Schaeffer and Cage boring
all philosophy up to Nietzsche and Artaud boring
all art since Duchamp and Dada
with a few exceptions

all life since Homo sapere boring since sapere sapere boring
and knowledge the ephemeron
and ephod
and data clusters
the poem will be transgression
my eyes are erotic my intelligence is erotic
all combinations are possible
volcanogenic volvulusy vomitus voluptuousity
let life obscure the difference between life and art
juggling yellow in a raincoat
herniated dimension configured
pimples deciding surface is an onslaught
if (args.length != 1) {System.out.println(
"
\nUsage: ALEX: java " +
no I have never read Notes from Underground
no I have never read Steppenwolf
no I have never read The Pillow Book
no I have never read I Sing the Body Electric
no I have never even heard of The Arcades Project
no I have never even heard of David Jones
no I have never even heard of Humphrey Chimpden Earwicker
no I have never even heard of The Book of the Dead
   either one

Onan plagiarizing itself
plagiarism misspelled having never even heard of the word
plagiarism plagiarizing itself to anonymity
instrumentation nothing but a contingency
interrogation of any nexus
and still configuring if taught to read in order

this is all bullshit
bowls of rotten eggs

what I meant to say was

I do not think but am thought

the detrusor vesicae which contracts Dylan lay in the street pumped with alcohol erect and gallons of poetry Zerzan the only one I am aware of against art

beside myself occasionally
bullshit and flowers

I am making a mappemunde it is to include my being it is called here Peloria

and Peloria preens
answer every question with another question
my name is a question

whatever these pink things mean

in the first Critique Kant differentiates between four divisions of nothing these are
the ens rationis or empty concept without object
the nihil privativum or empty object of a concept
the ens imaginariarum or empty intuition without object
the nihil negativum or empty object without concept

John Bock installation view

you know what I mean the lesbian body the juice the spittle the saliva the snot the sweat the tears the wax the urine the faeces the excrements the blood the lymph the jelly the water the chyle the chyme the lymphs the secretions the pus the discharge the suppurations the bile the juices the fluids the fluxes the foam the sulphur the urea the milk the albumen the oxygen the flatulence the pouches the parietes the membranes the peritoneum the omentum the pleura the vagina the veins the arteries the vessels the nerves

writing itself as an instance of reality

this text's failure already ruining my future
a line of poetry is a chance to get rid of all the filth that clings to language plastered with thought

my hands wipe this ink to displace and having you

drilling holes in the selected victim's skull then dribbling caustic liquids into the wounds in an effort to destroy the brief laugh

cooking honey is incest someone said
despite Wodoy and Djunggun
Schneider photo courtesy of

I went on and on to a thousand pages of it someone said
deliriously I assume
yourselves still assuming

the relationship between machine and human is blurred on numerous counts via
the symbiotic set up of live turntablism meets real time processing meets virtual
turntablism entirely generated from real time digital rearticulation of vinyl
manipulation having written a book through Bataille between a pretension and a
joke I know nothing about it

Onan shits semantics

constipated with it
at its root philosophy is writing for nothing a pathological extravagance whose natural companions are poverty ill-health mental instability and all other symptoms of a devastated life that is protracted in futility

Baudrillard a whirling dervish of sorts
dancing a fatal dance with the sign seduced drunken overcome by it

matter is in flight from the possibility of essence as if from an original pertinency of ontology and life is merely the most aberrant and virological variant of this flight the convulsive fringe of being’s relinquishment anama anamaba
anamabapa confused with a previous reiteration

the pftjschute of that the humptyhillhead of humself promptly

a bull up Simone’s cunt
the origin of zero in a monotheistic
indivisibility without unity
volatilization of technocratic rationalism
perfect coexistence with death
there will be time to murder and create

a writing that is not based on language

according to the accursed share anything that purges evil in its own structures
signs its own death warrant destroyed by madness starving hysterical naked
looking for an angry fix I have reached the limit of consciousness
emptiness or swollen emptiness or the emptiness that swells by being empty
furor scribendi
the direction of writing in the hieroglyphic script varied it could be written in
horizontal lines running either from left to right or from right to left or in vertical
columns running from top to bottom or

the flaneur makes studies
writing this makes me sick
consciousness has breached the membrane

aligns the stitch

unleashing a stone's blank
Onan the plosive this stone plopped to water without splashing to detach by grasping and pulling abruptly with the fingers without pleats
to be confused with and love it is wild frantic nervous loud delirious and scattered all over the place in a single movement the masturbator capturing the world to dissolve it and insert the order of the unreal into the universe negating to infinity any possibility of an answer sustenance preceding artifice necessitating writing in a dead language I must therefore caution you against my words a language equivalent to nothing at all

'while (p) {print ., x$p++'nada

evading reason while writing it is agonizing like the moment of exertion right before orgasm is redundant you reader are agonizing but fuck interpretation fuck theory
Onan does not theorize it skips through the streets without clothing without anything to reveal but itself this is what catches the attention of they pick at its skin until the berries gape and they gape

was 16 at the time
if only English were indecipherable enough to make artists of us all yes English
and yes let us scribble ourselves back to perception the ruin of understanding
becoming the sublime by the enactment of by the embodiment of reality is a shifted
shifting impossible of thereunto ungraspable and far from finished

partially written

on its tongue a partially rewritten
Joyce replaced and finally destroyed Dedalus in the act of writing

a dictionary should begin from the point when it is no longer concerned with the
meaning but only with the use of words
as involution as inundation as inosculuation as
eternal waiting punctuated by a discontinuous sequence of interruptions
this is the particularly textual form of boredom
talc croscarmellose sodium microcrystalline cellulose colloidal silicon dioxide
magnesium stearate hypromellose titanium dioxide polyethylene glycol I dissipate
over myself

it is time to read Diogenes of Laertius