

'my'
Materialism

↓
the Soul } Aristotle

Don't hate
your's race

Gentry as
'stomach'
in Coriolanus

coiling railroad yard of ~~mile parent~~
mile
mike
much
Duzenbick



"We created a monster out of Le Corbusier's utopia," Mr. Huyghe says. "When people first arrived in these buildings, there was a very strong positive expectation, but the density was too powerful, and they became more and more violent."

The energy generated in the dialogue between the two towers, and its final dissipation, is both a historical narrative and a collective memory — the sum of a thousand small glances on a single event. The result is neither fiction nor history but a kind of hyperreality. "It's about a symphony; not one voice but a number of points of view on an particular event," Mr. Huyghe says. "It is through the montage, the way we combine and relate them, that we can create a representation of the event that is more precise than the event itself."



Courtesy of the artist and the Marim Goodman Gallery, New York

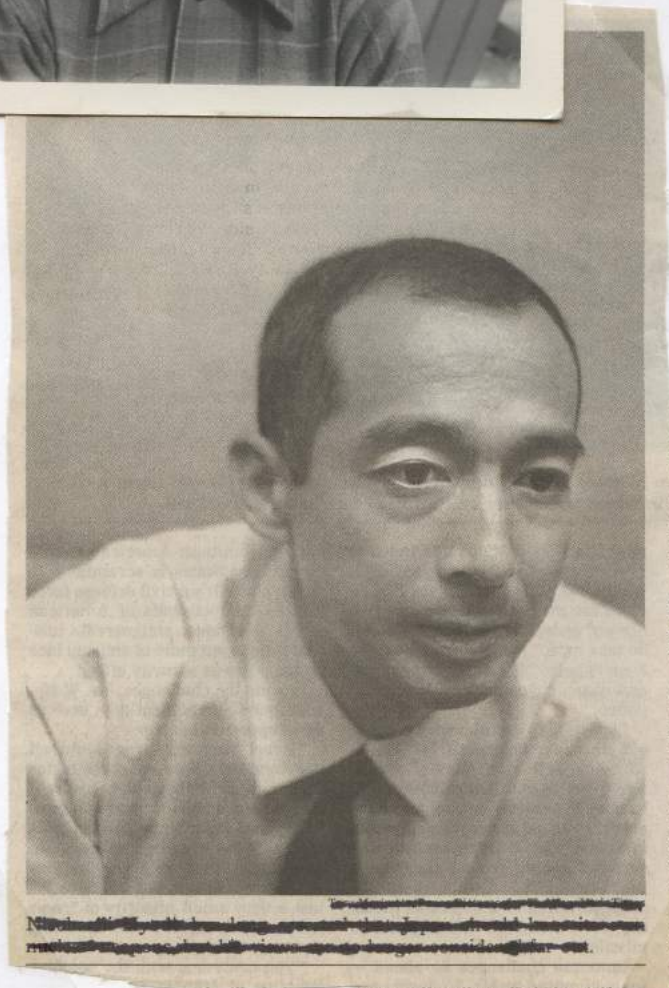
Pierre Huyghe

Guggenheim Museum, Fifth Avenue and 89th Street,
Jan. 24 through May 4.

"Les Grands Ensembles," created in 2001 for the French pavilion of the Venice Biennale, is one such film. In it, two towers are shrouded in a shifting fog. First one, then several lights flicker on and off in the windows. The towers communicate in digital Morse code at an increasingly frenetic pace, resembling a first-generation super computer. The sound is a cross between what you might hear in a techno club and in the sewer just underneath, a pulse, a boom, a blackout.

Though void of any realistic sense of time and place, the film addresses a specific, if inglorious, slice of

postwar French history. Les Grands Ensembles is the euphemistic name given to the large housing projects that in France, as in the United States, attempted to realize a modernist ideal of efficiency and ended up as icons of desolation and decay.



~~Notwithstanding the fact that Japan should impose on
the world the same standards of living as it has imposed on
its own people, it is not possible to do so at the present time.~~

forces, officially called the Self-De

Camping

What have I been doing? I can't call it camping.

Value

The relationship of commodity producers and consumers to the commodities they produce and consume.

Whistle-blower

~~The~~ The Chinese often put lead in the glaze of the coffee mugs they produce. We have pulverized several, and tests confirm the presence of lead.

Transparency

Society exists and progresses only if the messages circulating within it are ~~information-rich~~ rich in information and easy to decode.

The world's energy problems

~~It was~~ A tremendous organic
build-up over eons dissipated
in a match-strike, our era.
matrix-like scaled

Doubt on the part of scientists

produces narrative distortions,
~~or noise~~ a factor of opacity
or "noise."

Agonists

Every utterance should be thought
of as a move in a game, ~~where~~
~~the great adversary is~~ ~~our~~
moves that compose the social bond.

SECOND SCHÄDEL

The land's a pocket mirror; you like to hold it down
and catch flashes of yourself.
It's teeming. Greenpoint burns off its relations.

It's a rimless procession: the sun, unbound but forced to sphere,
tentacles marble, an absorptive French blue, with particles
rising and falling in tandems, lolling in arcs.

Walking past the plant on Meserole, foot
blanket tangles and lips come down, calcium white.
Steam comes out the windows. It smells of perc.

NOCTURNAL THRESHING

My hands enter the water and sort of separate
the wheat, gold and granular in the water.
It does not get cold enough anymore
to freeze the leaves. The pane shakes.
Nay saying bedside warm click of the lamp,
the yellowed shade, or melted yellow plastic top,
lets hair down to the mats on the floor. Climactic
sets of images to be read off as circled, spoked,
tuned, forced. The teeth of each
winding gear gapped, spaced unevenly, w/o
two quarters to rub together in i/o
folderol twiggy, jerry, quoit,
let it down
("let down
uneas
ily")
Several inhaler, Creation of evidence
spring injector, by stranded
false leads. sample.
Cloudy water
in the same beaten
pans. Red rice
floating
husks. Cast
alloy.

BOULEVERSEMENT

A golf club
shoved
upside down
down the length
of the esophagus—
club head just showing
thought the teeth

Apartment-dwellers
in contractor's bags
piled at curb for 12:30am
pickup

Other bags, filled just with blood,
opaque,
bulging, misshapen on the pavement,
drained for sodium
and pumped into
the streetlights

All the city's dogs
electrocuted and left stiff,
piled.

Elevators run on long cords
in whatever direction they are needed.

ZERO POINT

Leading edge charged to millions of volts,
trailing edge charged to millions of volts—

Spectacle of youth-driven memory
remains acquisitive during development,

adding and storing complex
behaviors and symbol sets destined for—

planned obscenity—arrival.

Witnesses distracted as much as possible as
predecessors obliterated,

capacities for bio-powered beat-based behaviors
form the basis of distant
mutations,
fatal adaptation
to Fordism.

Coats are not exchanged for coats

and your exigency cannot confront me directly
smashing skulls on the ice repeatedly
to facilitate carbon dating of a single example,
relentlessly cited.

Five people not destroyed by their jobs;
five animals destroyed.

*

Brains wired for incredible violence
produced directly, cut, packaged,
shared and exported,
or hidden and
lied about, whatever.

Each 'culture' its own dissimulation or virtual machine
from extrémiste littéraire to practiced flak
to family adviser
it really works
just putting it out there

Parallel states
planes above
casting uniform
thus difficult-to-detect shadows
over and rays onto
the depleted skein
never actually deployed:
structures of representation
rule of law
terms of citizenship

intercourse between planes constant,
sexless, and violent

vacuum between planes
under development

and though the lower
be degraded to countervailing
construct or 'pressure valve',
enough energy
at points of contact
to boil the oceans six thousand times.
Just as a twist of the knob from 60,000 feet
rearranges the village or Syrianan contact among princes
and operatives,
scaled-down attacks allow discourse
to prepare the ground
so poetry can still operate
make form like choice.

What Did They Use to Cut Paper in Ancient Rome?

A caesars

which really troubles

Alfred,
Lord
Tenny Pump
unquantifiably—

to which to wit,

‘razors’

‘barrels’

‘contortions’

confounding liquids
and nasals.

Ok,

Heaviest one-syllable word
in English?

Strengths.

Heaviest rock in English canon?

Badger.

Like a
commuter
frank, not A
going any where
really,

Positron Emission Tomography —

the difference between
what Marx called
'private' and 'personal'
property —

is it possible to maintain the latter
and not the former without
contradiction — ?

Tentative Yes — the kind of cathexis
with 'personal' property —
sweaters, stuffed animals, cups,
pots and pans, a chair —
is of a scale that is
materially universalizable —
six billion cups
six billion cooking pots —
completely imaginable

the brain's evolution
operating
a body
in
space —

you arched
your neck
and
articulated —

what about six billion acres?
[what is the acreage
of the world?]

Using affective energy
for disambiguation
does not discount
the possibility
of discrete
semantic
processing —
[what is the agrarian
acreage needed to
sustain a person
in a partic.
climate?]

Fractals

Factorial,

line

parents walking
to the library
hand to wrist behind
in late May,
inferior

occipital
and

Parietal
areas —

mapping
power

geodically —

epipsychidion —

Mayks are
play with
transference,

W
seen
some.