

the slightly literal

a conversion of morals etches determinance

disenchantment and the effacement of loathing

besotted coruscation

we lose materialism when we lost ritual (both a claim and definition)

Weiner - the need to systematize the unknown (us to her not vice versa)

the turnip's (perspicacious) philosophy of agony

everything's physical, and the less means you have to describe that physicality, the less you properly have to say

the coherent system of tangents

a transverse myelinital view of society

Trichinosis

this decay is a map of myself, what cannot even be had

the fabric of veiled otherworlds, oration

the aesthetic value is not only in appropriation but, having already appropriated, things happen

the dream is of a little kid who can go to a movie theatre and everything is lost but its sound and screen

which cannot be barred from reputation - fake first

the teleology of scapegraces - romancing the bone

and said, you know, you know what i think - in the drawn light and cremation sandpiles, hailstones caber

gesamtwerk, gesamtwissenschaft - the agony clown

a love story for armless computers - the institute of anomalies
- a methodology for exception

Base Empiricism

The Greek *empeiria* translates generally to the Latin *experientia* which then relates to our word experience. The question arises that, if our epistemology is ostensibly "empiricist", just what sort of experience are we talking about? Are we talking about any experience at all, or is there is a difference between different kinds of experiences, and perhaps crucially, are there experiences which we must bracket out, which cannot count as grounds for empirical knowledge.

Without articulating the idea in so many words, past forms of empiricism have the tendency to leave out large terrains of experience in favour of experiences which - paradoxically - are more easily rationalizable. The pretended opposition of empiricism and rationalism collapses together in the face of what could simply be termed experiences that are too intense for both their tendencies.

Laboratory observation and having sex are both experiences, the latter can be said to be more intense (to such a degree that its logical contrast may be undermined into comedy, a logical disruption not unwelcome in this circumstance). However in the former, if we have a hypothesis that say a given copepod will swim quicker with increased heat, the observation then is similarly easy to articulate as the experiment-informing hypothesis was - further, the logical trail for subsequent reflection will be likewise as rational as the

abstractive process that led up to it. For sex, however, we could say that what led up to it was - relatively speaking - not as expressible in the terms of our laboratory hypothesis, that it was less amenable to linguistic rationalization, and more towards an experience that - while more intense and complex in its moment's sense-data - defies a literal representation in words. Empiricists of the past are more often than not talking about something more like the former experience (in the laboratory) than an experience like sex when they are talking about experience and sense-data as a source for empirically-grounded knowledge. They are preferring the more rational experience which is more agreeable to say the academic and decorum-abiding essay form in which they wrote (which - generally speaking - wasn't commonly used for elaborate erotic digressions). In this way, the classical European divide between rationalism and empiricism can also be comparatively seen on a larger scale as a common European rationalistic and abstractive tendency.

Although an experience like sex is inimicable to certain types of, let us say, "rationalistic" language, it is not at all entirely impossible to express (as the word itself attests), although it shifts the linguistic scope to reveal the contingency of more logical forms of language. Language is forced to more diverse and metaphorical forms to the point that the inarticulate and asemantic (say, sounds made during the sex act) sounds and "words" are needed to effectively approximate the experience itself*. Moreover, sex is an experience (to deny this would be - however blatantly ignored in the past - an absolute absurdity), and so the question becomes how - as one interested in using the label empiricist - can we describe an empiricism that includes such experience.

One thing to do would be to simply use the label empiricist and let the descriptive territory fill out the use of that term (or alternatively and more absurdly, use any term at all and allow descriptions to fill out the general meaning of the word). Insofar as no label actually refers to anything the absurdist move would be justified, however in the interest of differentiating from past accepted forms of empiricism and also in more fully exploring them (and indeed, insofar as the term is taken up, agreeing with their positions, however much they are felt to not be entirely complete), I've thought of other labels, fundamental empiricism, grotesque empiricism, basic empiricism, or - as written in the title - base empiricism.

Sex has been my contrastive example of a more intense, less rationalistic experience that a human may have. The idea of "baseness" can explain it as something that is ridden with taboo - it is low, crude, uncultured and representative of a lack of decorum (say, whether discussing porn in a public speech or being known to be an actor in it) - and it is also a basic, fundamental aspect of human existence. There are certain experiences that are relatively inevitable in a human life - experiences that are fated - experiences that are here referred to as basic. These same experiences are the most taboo and - from a cultural perspective - tendentially "grotesque", and to simply mention them - as in a ramble such as this - is seemingly provocative, transgressive, antagonistic or whatever other socially disruptive term. If one were to take the experiences one has, there are large amounts of people that have existed who have never had the laboratory experience mentioned above. Conversely, no one save the rare apothecic hero like Heracles or Utnapishtim can say the same of the

experience of death. Likewise, there are comparably inevitable instances of experience such as sex, excretion and eating (the devouring/killing of one form by another) that are both fundamental experiences in a generalized human existence and are further acts that are riddled with arbitrary custom and taboo, that are - socially speaking - either unspeakable or cloaked in ritualized forms of language which work to formalize their messiness and uncontainability. Thus these basic experiences are both relatively unavoidable (if we were to find any one instance of what we mean by "experience", these would consistently be our best candidates) and also contain a lowly, socially denigrated and ritualized status, that makes the simple fact of their existence disgusting and transgressive (this same idea is very concisely applied to other inevitable givens of biological existence, such as sexual orientation, health, race, that similarly are fundamentally fated and in given societal contexts denigrated or outcast)

Thus basic empiricism attempts to both affirm and alternately expand upon the idea of empiricism. It can be said to hold that empiricism is methodologically correct yet too narrow, or alternatively that it is misinformed insofar as it is too rationalistic. It can also be seen as an attempt to reaffirm a kind of epistemological naturalism in the face of what some might call a postmodernist turn in philosophy and generalized thought, or what I might call an unprecedented form of rationalism, both in the conventional divide of analytic and continental camps. A new, more severely abstracted form of rationalism, requires a more sensually undermining form of empiricism to disrupt its abstracted idealizations - as comparably you might argue that Locke and Newton's empirical tendencies were for someone like Voltaire, a fitting

antidote to the then-prevalent forms of Cartesian rationalism that held sway. The vulgarized postmodernist ideas of total relativity, the magical disappearance of the subject, and the total unfalsifiability of an a priori media-coded existence are here described as a kind of super-rationalism - a rationalism whose proliferation of abstracted terms (think of the Deleuzian set of quasi-abstractions) far dwarfs the few terms such as God or thought or a monad which English empiricists were arguably the refutation for. Empiricism is, in this way, both untimely and perhaps all-too-timely a need in this, an age where the sense experiences of an individual are discarded along with other enlightenment projects that have rightly been critiqued for the overruling and unquestioned role they have come to take. In opposition however to the idea that it is the empirical process itself which is flawed, that it is too reductive and lacks spirit and feeling and so on, the contention here is that classical empiricism's abstractive quality have largely been rationalized and taken the form of an a priori prescriptive methodology rather than the open, fallible process that is arguably empiricism's ideal; in other words, it is not a surfeit of the empirical overlords diminishing the unscientific spirits of our lives, but a general lack of the empirical attitude and an insufficient rigour in that empirical attitude itself. The so-called "enlightenment project" is not problematic in its positivistic approach to epistemology so much as parts of it have evolved into the doldrum dogmatic tale of the human march from being more or less dumb primal morons to the now very intelligent evolved creatures that we are - in other words, totally nonsensical and unfalsifiable ideas that can't be proven or disproven but are just chosen and which ultimately form a relative rationalism. In other words, it is the loss of positivism that forms what might be called the

enlightenment problematic, not its overwhelming empirical and analytical heritage. The result of such a misinterpretation is that the antidote to an overly empirical outlook would clearly be a healthy dose of rationalism - the odd result being what could be called the postmodern condition - in contrast with Lyotard's definition, it is not the collapse of metanarratives, but rather the unprecedented proliferation of abstract metanarratives and idealistic terms, creating a rationalism entrenched to an unprecedented level. If then, the enlightenment problematic has been thus misinterpreted, and the postmodernist solution has ironically buried us in an even more formidable version of its problems**, the proposed solution or opposition is a return to a kind of empiricism that both takes past empiricism into its position and works to expand that definition into a more rigorous and fundamental formulation.

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*that is, if you were to re-represent as best you could the experience of the event for a random listener, you would tend to these types of language - alternatively, you could describe the act in terms of known biological pathways (sperm to egg and so on), though this experientially would come closer to that of a third, relatively detached viewer, or something like the observation of another species mating (though again, this becomes dangerous as the experience here may be more of disgust or overwhelmed fixation, the rationalized explanation not "being enough"))

** It could also be argued, quite simply, that postmodernism means nothing and/or if it does, it is merely as a reflective

description of an empirically-alienated time - this would however be replied to in the same way.

symposit

muzzling - the which wasn't found rebuked and stultify (the bloodroots uncased - of shining

the instance of radiation favors - which favoring inverts (commencing with the attitude previously encountered)

diffusion isn't: ("this having redressed decrease - startling favour

beeswax of

nationalism: the sport of favour, the aerobics of dyable spermatozoa

sacristy vicinity

still the tramples of rotation, the carefully calculated teetotalism of vaults - the callow suggestion made out into sot, into shock wash phonics (photics)

in what case did indifference collapse (regeneration accustom clash - the carbon symptom dawn

rapt - scale - conductive

eutrophic lineate

 bilinear operative (sleek and cubed)

the world of the omnipresent media stage (not enough places
one can get crucified these days)

by humiliating the doll version of you, your association becomes humiliated (likewise with names, or any other representational symphthetic magic correspondence)

what cannot be real can be in the mediation, taking one up, exploding one and the same disappears from reality (as per necessity of impersonal acceptability)

in a long-term committed relationship with the media

"Life does not cease to be funny when people die any more that it ceases to be serious when people laugh." - George Bernard Shaw

the patience that goes only so effectively as with spasticity

you want a warning - the love song that breaks apart from aspects - calmness is interrupted by direct fatigues, jumps

unas palabras mas para ti [assumed hated until proven ridiculous/the (im)possibility of being likable

I'm more confident in my looks than my philosophy, s/he told me

the poet in the seedy district - the same, yet virtual (it's what's outside that counts)

Aegroto, dum anima est, spes esse dicitur

Ad nauseum - encomium aegri - encomium nausei - Aegri
somnia - A sick man's dreams (Horace)

Aegroto, dum dolor est, esse dicitur (Charis)

in flagrante delicto

igne natura renovatur integra

flagrante natura renovatur integra

Ageométrētos medeìs eisíto

Webtext Aesthetics and the Reproductive Identity of the Postcommercial Banal

The aesthetic use of a technology - the theatrical use - explores a technology in its abductive capacities - it reels through the experimental aspects of coexistence between the agent and the technical object. The use of written language then - already subject to these precepts - spreads to the different medial forms integrated into the web, and is there challenged in its reception (on the part of the artist-creator as well as the speculative reader-viewer). In this assumed immersion, the entirely virtual is presented as web aesthetics, which favour certain concepts in use, from which is selected the idea of the neo-oral. In arbitrarily isolating letters from pictures (letters are pictures, quite simply), the discussion will be on the assumed forms "literature" might take. Neo-orality, then, takes those "oral" aspects of what internet literature might be - or rather, we could state the affair as its coincidence with an oral form of "literature", instead of with printed literature, in manuscripts, books, and so on.

***Ruminations**

A book presents itself as a finished work, something contained in itself - a story told by a story-teller might be a comparable "piece", yet that story will change even within the teller's own telling, and without recording methods, will never retain the

same form. The content will change, the names, the references, it will pass through the hands of different speakers, its content will evolve through different agents, through a dialogue of multiple voices that continually reform it based on what a community might prefer to hear at a given time. Writing on the web often takes the form of "books" and articles and so on - that is, the same form as they take in print. Yet, to talk of writing *specific* to the web, that is, writing which differs from what is in books, we find a "literature" that has more in common with oral-traditional practice. Comments, chats, small posts, now twitters, microblogs, status-postings - all these range from "conversation" to statements whose existence awaits replies, additions, comments and so on. These are not exclusive terms (academic exegesis for instance, represents a kind of literary dialogue, though among a much more limited group), the argument is merely that with more writers, more responders, more writing in general and a closer connection between what should be written and spoken exists in web literature versus print publications.

In this way, web literature is an entire environment unto itself. Like the oral world, there is no material distinction between the literary tale and the banal conversation, or the literary work and the personal message in the case of the web. This pseudo- or neo-orality is of course quite different from oral culture, the virtual space it "talks" in is created by the action of a technological infrastructure and community whose material byproduct is the illusory "space" it creates.

Of course this aspect of the web, what could be called the user-oriented web, is something that has come bit by bit since

bbs's and the early graphical web, to the current world of facebook and twitter. The latter are two instances of what has come to be known as Web 2.0, a term which has utility to discuss a web that is increasingly oriented to more and more users. The web 2.0 paradigm, a paradigm where users interact in a more technically friendly environment than early webpage builders and coders, is one that assumes a commercial infrastructure (say, the database code and design for the facebook site) before a user can use the space. In this sense, Web 2.0 can be described as a postcommercial space. In describing web literature (and the web itself) as something moving increasingly toward what has been called the democratic aspects of web 2.0, I am suggesting a different way of organizing what in this sense is called electronic literature - or perhaps electronic net literature (this does not consider cd-rom works, pre-net works, or anything meant to be read alone on a computer or other electronic device). This looks instead to define web literature as something existent in a space whose definition can be approached through the concepts surrounding web 2.0, which may retrogressively affects past categorizations of net literature, electronic literature and its cousins (this in turn, extends to resituate - in relation to itself - general aesthetic categories utilized in reference to an internet age). As the web 2.0 model becomes the dominant organizing force in shaping both the web and computers, so it will alter how the literary arts (and arts in general) are defined in relation, opposition or combination with it.

One method of graphing out a concept - in this case the neo-oral as a model to describe writing on the user-oriented web, and the extension of its compass to conceptualize a certain type of literature - one method to graph this is to analyze the

work of certain authors that illustrate important aspects of it - that is, aspects that serve to illustrate its comparative difference as a definitional concept and contrastive presence. In the question of analyzing an author's work, there is the question of doing justice to it which I reject - I do not think a second literary work can exemplify a first literary work better than the original itself. With this qualificatory assumption in mind, it could be considered that I am engaging in critical appraisal - this possibility could also be rejected if a different type of critique is considered better, or more accurate or complete. Regardless of its status as generically acceptable critique, this additionally (or primarily - depending on the previous decision) will be a dual exploration of aspects of these authors in relation to my generalized concept of neo-oral literature, and how that theoretical system can serve to elucidate their work in what might be a new way.

Perhaps a crucial distinction between written literature - particularly as conceived in its post-gutenbergian western form - and oral literature lies in the concept of plagiarism. In the case of oral literature, to copy another story-teller or speaker is integral to the practice of story-telling itself. If there is a measure of "proper copying" (in a print analogue the distinction between lawful citation and unlawful theft) it is, if anything, the subjective measure of an audience member as to the quality of the performance ("how good it was"). There is no idea of specific human sources (though maybe there is an abstracted sense of an extramundane "gift" that inspires, allows or gives place to the tale - namely, the a priori presence of language and characters beyond an individual experience) and since there is no specific human inventor of a story, there is no proper or improper way of referencing that author to

give them due credit. If there is an aesthetic hand at work here, it is - as previously intimated - the hand of the performer - the question is not of a given human creative source, but of an immediate performative interpretation, this is where the creative aspect lies. In other words, the question of plagiarism is essentially non-existent, or conversely entirely assumed as integral to the oral "literary" process - the competition and general prestige accorded to those who play the game well is not given according to scholarly breadth (number and type of authors included and synthesized) and orthodoxy - the game shifts to one of performance and entertainment competition, to oral rhetoric, the acting ability in captivating and bringing material "alive".

In western print culture as it has evolved up to the internet's beginnings, plagiarism has come to occupy what is either the most, or one of the most taboo positions in literary practice. This is the corollary to the appreciation of the author being accorded through ownership of the text* and how valuable that text is (some gauges might be number of readers, number of citations it inspires, number of high quality reviews). The only thing this author has for all his or her unquantifiable labour in conceiving and creating the text, is in the value of that text itself - that text then is forced into the surrogate position of what was the value of the oral performer (consider the oral performance of the western writer - this is made possible by a text of a given standing, and refers to it as the reason and ultimate reference of its oral performance - the central nature is transferred from the spoken words to the text's writing). The text takes the place of the author, or the text is considered *as* the author - in the same way that every person is an individual, and one person is distinct from

another, or some collective sense that we want to value that given person/author and their work: in a literate society this increasingly gets accorded to the textual creations which also can have more presence in a larger more complex society (a book can be in multiple places at once, can travel more quickly) and this increased presence leads to a gradual focus on the book and less on say, how the author describes his theories to a friend, or even to a group of people (which again, more and more takes the form then of "discussing his/her new book on _____"). With the increased domination of the textual creation's presence over that of the author, rules must be created to protect the author him/herself, whose literary-intellectual existence is increasingly dependent on the value accorded to their technical creations. To accord value to a technology can be consistent insofar as a given group takes up and re-relates it to the individuals of that group. To early medieval Christians a work of Hellenic Philosophy was distractive to moral purposes (ie. the most moral decision may be to have rid of it, to burn it) whereas in other periods it may be regarded as central to be cherished, honoured and had as required reading. The same technical artifact - this philosophical work - is the epitomy of moral degeneracy, or the epitomy of moral upbuilding - depending on the group considering it. Thus the moral value of a book is an invention of the people that use that book - from burning it to honouring it to anything in between: what and when to read it, what and when not to read it, how to read it, how not to read it, how to re-relate it to others (cite), how to not re-relate it to others (plagiarize), and so on. Like the question of whether the book is immoral or moral in itself, the question of the proper use thereof is - like the question of its moral value - a question decided upon by a group that use it. Thus on a

macro, extra-societal scale, the decisions of proper etiquette in regards to using and relating that technology are arbitrary (that is, another culture or group could well decide on a different method and be practically as well off), but within that group form a game that creates prestige and acceptance, or alternatively denigration and illegitimacy - and insofar as this game creates a place for a given author, it enables the possibility of receiving merit in relation to collectively valuable labour - ideally the same kind of respect that might be accorded to the worthy performer. In the performer's case, it is immediate and fluid in its rules of appreciation, in the case of the literary work, the fixity of the technology demands a fixed set of rules that - when followed - will potentially produce collective appreciation: my earlier statement that the "text replaces the person" is only to say this much - that the gauge to measure literary value is in the oral system in the performance of the person's body (which is categorically indistinguishable from audience interruption, breaking character, "real" conversation etc - it is part of that person's fated, given material life) - whereas the gauge to measure literary value in literate culture is tendentially in a given text (which presents a form that suggests an author-separation whose endpoint is contained in the structuralist notion of authorial death, the alienation of oral presence to where the spoken originary is reframed as an essentialist ideal that must be deconstructed). In increasingly complex and widespread literacy (and widespread publishing) in a culture, there is an increasing tendency to reconstruct a kind of technoliterary agency - more and more, what has agency, power, and human influence is the technology itself - therefore how to read, share and cite that literature becomes increasingly controlled and regimented so as to ensure benefits for those that play

the game - those that ideally deserve social status and accreditation for their contribution to a given context. However the more that these rules are applied to a technology (that in itself, is not a human), and the more that technology proliferates in complex relation to a society, the more probability there is for a misrelation between an object's technical success and the merits or abilities of a given creator of that object. Thus while the idea that a text has no author is simply nonsense, it highlights a condition where the proliferation of objects gives more and more over to an illusory agency of the object (creating the imaginary structuralist that argues that texts give birth to themselves**). What accompanies this is an ever-persistent idea that the text (an object in and to itself, independently existent in illusion land) must - in its fixity have corresponding rules that designate right and wrong, the honourable and dishonourable use of that technology. The examples we are using of this type of rule is the idea of re-relating a work to and/or from another work, which in its rule-abiding form is called citation, and in its rule-breaking form plagiarism.

Thus we travel from oral literature which either assumes or excludes the territory of plagiarism - here it is either an a priori given or a non-issue - to written literature where the difference between proper and improper copying is pivotal to whether or not a written work can be classified as valid or not. The focus of this work is to delineate forms of literature on the web and what they differentially illustrate about the web as a location for literature versus a more self-contained practice such as the book (and, as can eventually be seen, electronic works which - on a relative scale - can be seen closer to print work and less illustrative of the differential qualities illustrated

as descriptive of web literature) thus the description presented on a framework for viewing plagiarism will begin to inform an exploration of internet literary practice. In elucidating this argument, it will be argued that there is - in web literature - a shift back from the text as literary work, to a modified version of the oral work, or we could say, an increasingly oral set of characteristics begin to help describe what is literature on the net. This return from the literary back to the oral is generally described under the term neo-oral, as something which in some ways relates back to oral literature, and in others adds something new (or conversely retains literary characteristics).***

This entire pursuit could be termed as an exploration of the reproductive identity of the postcommercial banal. Identity as it pretends to sameness, yet not as the original, but as a similar copy (as in general assembly-line commercial practice). Thus the aesthetics thereof (in this case, with the focus on webtext - the textual portion of the internet) is one whose value hinges on the virtual silence if you will of a pseudo-oral exchange whose essence is banal (no matter how quotidian or relatively unsalient a task, it is game for a status update). The a priori condition - the condition to which an agent arrives - is the virtual-participatory condition of this given - it is here that the generalized tendency of the tragicomic is epitomized. It's just this quality which allows web aesthetics to form an ideal in the resituation of both an exemplar form and all other connected forms categorizable under the rubric of the artistic.

Following will be analyses of different functionally isolable concepts that hope to trace different authors and instances which illustrate my hypothetical stance, and help describe it.

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*of course - as with all technobureaucratic processes - this ownership is more practically in the hands of those whose work is to engineer and coordinate those processes themselves, printers, publishers and the businesses that organize them into efficacy in this case

** one could frame Barthes in this situation several ways. You could see it in the obvious sense that he gives primacy over to texts and not embodied authors - or you could argue that my use of text equals his use of Author, both highlighting the abstracted quality of something that is less and less a case of the practical interaction of a writer or reader, and more and more an object-oriented codification of the value of a given Work - further you could see him representing an intermediary - highlighting the author's seeming death, the rise of the text, and the corresponding need for a refocus on readerly/writerly practice (the idea of practice could further be seen to relate to my idea of the progression from the seemingly completed literary work, to the more interactive and incomplete neo-oral nature of the web text.) (As always, much more is possible here - you could not see a relation at all, or you could see this particular Barthes, as is done, as a post-structuralist voice, not a structuralist one).

*** the ramifications of this can be explored in different ways. In one sense, there is nothing new in web literature under this definition - many past works display these characteristics.

Another path would be to reject the validity or worthy existence of such works, which may clash with past criteria for what constitutes a quality work of literature. What might oppose this rejection (and link back to the first statement) is a re-evaluation of what is and isn't classic or worthy in past literature, using to some varying extent the ideas put forth in the descriptions of these current strains of writing. In the same way that scholars have rediscovered works for their computational characteristics, so would it be possible to find works which match descriptive categories applied to web literature - in this way, it is new yet not new, and the delineation of a particular practice is a reorganization of past practice, innovation complements ignorance, while a historical view complements a reconfigured history of noteworthy works.

scoriate

the coaster townspeople

[who had] accounted [for] salting

imply a quadrate

(cowardly these proscriptions damn synaptics)

seemingly

seemingly localized upon tenfold (starching ammonify

blunge - invigoration of chattel, the skis glazed and
crossed onto
this firebrick
this oriental platform
the expiation glazed and ammonified for glazed
and ammonified platform

skew rates right the redoing transfer (which)
otherwise hadn't (hasn't) worn still (whatever laming
proselytes bedaub
debaub

blunge - the inflammatory expiative slubber worn starch
despair worn starch and kilt

moisture warranted right and interconnect
the autoconnect (where alkaloids bear rims and localizes worn
jinxes

sirree - [notch gong though
seem local
notch gong wear
fax unmingle (heinastsi

the cluster refuse worn over hatching leadings, motility
wintered, flatteries (and richness)
the ammonified wave marr
slubber pigstick (sky)
sly scum - glacialogy

childlike mills among druids and toy fauna
 emplacement interposed among leprauchans
 steel those misstep perk

dissolve (static cling please)

the corpsman talkative as though a disc splutters clavicle

Aei ho theos geometrei (Plato)

Aeì ho theòs ho mégas geometreî tò sýmpan (31415926)

Iesous Khristos Theou Hyios Soter (IKHTHYS, "fish")

Iatre, therapeuson seauton (Luke 4:23)

even superman can get inflammatory bowel disease

Niech Bóg da wam zabawy urodziny (May God give you a fun birthday)

gibeon: another aspect of the character where autobiography becomes foundational

limed graining route and the prompt despicable

slim compliance (apothecaries of the claimless)

cheeks and occlusion

entrance piety thrum of taper

caulk, claim, hideous

bewraying treadle (nucleus sludge
fuze

prefix monograph

enfold - skulk

the zeal and mesmer of phagosomes

subsumption equivocates the extradition of eyes

feign glower and simper inflect

the alliterative coast, swain - rhomboid stitches

siphons, scrolls - dissemination intricacy enfolded,
flyblown.

never again the patellar forbearance

- ensouling saddled

Ek Rzepka a lot of people don't know that santa sponsored the vancouver olympics - this is a machinima i helped Liz Solo with back in february (for react 2010) to commemorate this fact. look for his logo at the end, it's the perfect time to give our thanks! (for those philosophically-inclined, this is a great illustration of santa's dedication to a culinary transcendentalist epistemology)

Eat the Feeling

www.youtube.com

Ronald McDonald and his Little Buddy prepare for the Vancouver 2010 Olympics. A machinima video created for the React2010.com site by Liz Solo and Erik Hoff Rzepka. React 2010 is a web and gallery exhibit of the Alternator Center for Contemporary Art in Kelowna, B.C. - "engaging artists and the glo

2 seconds ago · Like · Comment · Share

however ambiguous a trade-off fame is, what constitutes it (the entertainment, the voluntude of it - general social attraction) has rarely been accorded so much power as it is today - living by wits and show, not merely to scrape by but as a means to considerable power, one way (along with hypermorals) to utilize current media to invert societal structures on themselves

Bronwyn Gillon

Was the only person on the skytrain. Zombie apocalypse or am I the only sucker that still has to go to work?

13 minutes ago via iPhone · Unlike · Comment

You like this.

Ek Rzepka If you do see anyone, be sure to immediately attack them. Studies have shown that offensive strategies are more effective than other strategies such as quarantine and cure (Munz et al 2009).

---Works Cited---

P Munz, I Hudea, J Imad, et al. "When zombies attack!: mathematical modelling of an outbreak of zombie infection" Infectious Disease Modelling Research Progress. ed. J.M. Tchuenche and C. Chiyaka. 133-150: 2009 (<http://mysite.science.uottawa.ca/rsmith43/Zombies.pdf>)
2 minutes ago · Like

borane, spouts

unuttered education, cutaneous vegetables -
the seizure of visors, plantagenets (the house still
halfheartedly rends utilisation)

plaster menedes (transcendentalism chorus
which
fetish
which

ides or maulch
drone coronary
reach
in guesting
leaving

the bested preestimate sleeps weep

vitreous,

a whole in repugnance fetishizes

weep,

the told warp, almighty weaning

the inauguration of person wears thin in the drone
walk
pinpoint

reinterrogation gave birth the meniscal forage whose peril
piratical

whose seminal and leaving

and all the spouts, armies, axioms, wanderings that told of something else

that were reminded in the first place of something different than had been mentioned before

that in his characterization of actors, of bismuth, the petrological theatre company the habits of the clan grew stagnating and transferred to place to the new rousseauian argument that lands more exceptionality

(the essential reduces and clamps down simplisms in the name of a given correspondance - not in the name of jargons or new ones, or an absurdist directionality - but the synthesis of false spaces which circumvent immediacy)

the heave instigates the space of spout (visor),
pastern left

the impulse from the initial position likewise equates character with beanbags

(with rachitis - recordings on keyboard)

the position of the first person or first cause

the curettage familial hyperutilised border

gilds overthrew affirmation

dapper

the beastly tether, circuit arthritics

(feign glower and simper inflect)

virtual manifesto

insofar as everything is something, nothing is everything. that is, circuits

you know they feel that because they mention that

the art of scrap-booking (enigmas for the people)

the amount of display is in direct proportion to the removal from reality (normality and the horrors of productivity)

schoolworms have inherited the rites of spam

the trite and transcendence

inception,

what is jaded follows total enlightenment

the mixing of ideology

at first, the method bespeaks a terrible fluorescence that is gradually implicated part by part into the greater whole. the analysis begins as such:

1. what schiller and watt called the "being-scope" (a ridiculous terminology that was first proposed as an anti-ontological

parody, and was later misinterpreted as a kind of heideggerian ode) is used to analyse the ever-ambiguous concept of "there" (the first problematization is hansen's "here-being", and then schiller's own self-critique of "nowhere") - space, in other words, is related directly to existence, but in a way that entirely skews the analysis.

2. the follow-up to this is an "endoscopic return" to the lesser formulations of what are "brutal facts" (watt explicitly here differentiates his terminology from the "space age" brute facts of searle). the proper method of peeling off the parts of the "conclusion" involves an analysis of being in terms completely foreign to heidegger.

the place then - the building, the house, the bedroom, the kitchen - the place where at certain hours there are interactions and at others there is silence, perhaps a stirring and recycling of air, an ideology of thermal currents. in here ("there"), the space with a person or two (or none, it's not entirely important "what" is in the space, rather it is stated simply that given a space, inhabitants are clearly possible). that person, we could say, that person in the space, whose head is now turning towards the light-shaft in the blindless part of the window turns and - from what can be gleaned photographically - smiles a bit or maybe taughtens his/her lips or perhaps despite any imploring nothing definite can be ascertained. something definite would include a visible bruise, a more-or-less recent scar, or even something as simple as fidgeting.

in the colour of the walls, in the radiance of telemetry and icosahedral children's models marketed for the intellectual

stimulation of neurons in formation, in those colours, or the effervescence of sludge and culinary heat. this heat that is especially appropriate for gatherings, for the interaction of bands whose frayed ends lack any tendency of reconversion (the platitude of burn to burn-category).

in this we have an outline that began as a series of memorabilia found in a closet. pictures of a girl with some pigtails or without, pictures of children lined up in geometrical formation, in a statistical format worthy of plato's academy. first what is found is a letter, written or scrawled in pencil-letters which proclaims the love of one to another. it is written to some other person for whom information is as yet unavailable - a person whose ideology is entirely statistical.

a face is compared to something illegible. the note is signed "anyte" - this might as well serve the purpose of a name in this case.

anyte, whose arms had fallen off as a child, and whose brachial appendages now were made of a composite of platinum, silicon and multiple varieties of plastic. this appendage which, when couple with stimulation, both does and undoes a person (what if then the appendage were replaced with a photograph? what does desire have to say when stacks of photographs aren't merely supplementary to a somewhat denigrated form of engagement and they become just stacks where the picture searches helplessly for an event to reference) - you might simply say at this point that anyte wonders whether they are her photographs, whether they are someone else's, or perhaps the general description is just

inadequate, if she is looking over photos and reminiscing, there's nothing saying that any additional information will in fact detract from that action.

so anyte reminisces ("location-being" here, as articulated by watt in a collaboration with keller, refers to a "desire-lacking" - the which quite simply turns freud onto his backside (a horizontal flipping that contrasts with the vertical flipping of hegel by marx) placing the very terminological locus in an "actual spatial referent which is nonsensical to posit a posteriori as a mystical separation" - an action for which its own category (a stance which - in a rare moment of acquiescence - wittgenstein allowed as an internal critique) is fundamentally useless)).

the lilt of syntax in generalized formation

the definition distorts the word itself which is always complete in its simple presence and any of its potential ramifications

analytic philosophy is no longer sufficiently analytic

Pocket Art and the Disintegration of Hypothesis

how can you be sure you're writing to that given person

the silt methods of collaboration

Ek Rzepka

ikon elastics

35 minutes ago · · Like · Comment

Ek Rzepka silt stretch, permeate, discountenance

about a minute ago · Like

gives up on everything

ikon elastics - begged - maltreating

replicates of form

the flexible stigmata of earmarks (nonsense ontology denies the immediate)

the prototypical crusader: what hasn't been found in reduction, can't exist in daffiness

a parable, one that begins in an unburdened satrap

which speaks relatively clearly about substantives and crimping

the geopolitical problem debarred from calcification and rendering
and the maximized pedal form of honing

calasterion a reply to a nameless answer against The doctrine and discipline of divorce

science fiction nostalgia as the technology of blisters

calxes

dahlia benumb

aqualung

bludgeon braid (nonforfeiture of avionics) - the clustered designation of parasitism held (the attraction of) undressing montage

perspicuously, the montaged correlate object is upwelled into the unmistakable necessary, which then is the theory of what the one instigates in the face of drooling

water droplets on tine, distill meshes whose exact quantity fails in its maturation - the steadied hand which asserts the contrary

the xisuthran clause, accumulation of dirt

tirade of listless

pringles chips are an example of a hyperbolic paraboloid

gummi bears have always fought for justice

strive to make gummies great once more

the delicate art of repulsion

The Negative Sublime (Bleached, Identity, Burnt to Ash)

The Sramana, or Striver, a pragmatic penitent, formed an anti-intellectualist stance of active epistemology (in contrast with Brahmanic microcosmism and Bhakti submission). Its node, of an ancient triad between strife, conception and relenting as the principle operatives of knowledge.

Action here unites not simply in isolation, starvation and masochism, but through the more severe entrails of minimized nourishment, abstinence and the privation of the necessary to the impossibly possible.

If here normalization's paradox can be presented as the heterodoxy of heterodoxy, it is the description of those with the most miserable of clothing, which freeze when cold and burn when hot, the blanket-attire made up merely of human hair (the Buddhists' corresponding insult being "Kesakambali"). So it is that insults give progeny to history and legends are born of misinterpretation and unsuccessful burial.

No matter what you've done, your body dissolves into some elements - a scrutinizingly illuminant reflection on the political framing of public charity and the reflective score of compassion.

What are alms, said the detested one, what is offering in the dissolution when pall-bearers take the collection away. A collection that seemed to bear faculties, that was if nothing else a differentiated model for target (as the carrion of Deleuze might have as logical entity, or substance substitute). And there, bones bleached, corpse burnt to ash, whether a fool or however much smarter a dunce is.

Ucchedavada. Tam-Jivam-tam-sariram-vada (that is, the identity of material with whatever might have immaterial pretense). At variance with that other anti-idealist Samana (that the Pali scribes made six) Belatthaputta, who put his lack of knowledge succinctly: "I don't think not or not not."

Samannaphala Sutta (the second of the Digha Nikayas): 'If you ask me if there exists another world, if I thought that there exists another world, would I declare that to you? I don't think so. I don't think in that way. I don't think otherwise. I don't think not. I don't think not not. If you asked me if there isn't another world... both is and isn't... neither is nor isn't... if there are beings who transmigrate... if there aren't... both are and aren't... neither are nor aren't... if the Tathagata exists after death... doesn't... both... neither exists nor exists after death, would I declare that to you? I don't think so. I don't think in that way. I don't think otherwise. I don't think not. I don't think not not.' This is - according to the first Digha Nikaya (Brahmajala) - a philosophy sculpted in the manner that eels contort themselves (amaravikkhepavad).

the comment-aphorism

the only definition of "bad" art is that which is unconditionally accepted in a given way

to which an unpopularity may be accorded;

critical events; literature as a coherence of acted forms

A section of *Through the Looking Glass* remained unpublished 107 years after original publication. John Tenniel, Carroll's illustrator refused to draw it: "A wasp in a wig," he said, "is altogether beyond the appliances of art."

"I felt it myself, the glitter of nuclear weapons. It is irresistible if you come to them as a scientist. To feel it's there in your hands. To release the energy that fuels the stars. To let it do your bidding. And to perform these miracles, to lift a million tons of rock into the sky..."

— Freeman Dyson

Ronald deserves to be free

touch my lips to yours... like the humans do... on earth - Aelita,
Queen of Mars

an international style trapped in the land of anglophones

particularly

particularly in the nicest, gutterly and transformed meme
spent

shielded cabriolets, shawls, plasticene

the condensed lectern

scull - agitprop

initially, the contention is trenched in warfare and
denomination. faro, the impenetrable, the ephemeral, the

studious in jettying and bejewelling what effusions were named style and object.

(particularly in the nicest, gutterly and transformed meme spent)

faro coughed and raised himself from the platform, jettying outwards into the next room.

startgame: you.

faro's figure, made translucent, the equipoise of matter and decoration

faro: why speak when the adventitious colorfasts the weak, when the scull sharpens and anomia inhabits discernment

sg: why, then antick, then intercommunication. why, aren't servile or adopted.

faro's system of connectors lurched, bactericide of aeration. the impenetrable furtiveness of grace.

shawls, plasticene

annularity still makes microscopes of the best of them. confrontation, known proliferously as the divisible. mountains and trigonometry, the cinematics of anguish.

faro turned and started, backwards first then rotating slightly. he plugged in his neutral port, smiling a little. sg, sera gianna,

his jittering companion, held the calcified stump-end which connected his outer syringe spots.

sg: instead, i think, that as you would like to see a rescue or a contented lustre of light pink and warmth - instead, constructs and the fatal figure (which) intercommunicates (scull - agitprop)

faro: i still haven't seen this coarsening you're talking about. i still haven't seen repartitions and proliferation. when do you spoof things? the church, the particulate, coarsening allocation.

sg: anticks - i've told you before that moods are nothing but vents and mucus. i refuse to explain and "elaborate" such things

so it went - circulating anticks (layers), the jettying of various forces that were least understood amidst more supposed learning. the anticks of layers and vents, a building renovated into the form of hepatocytes.

faro: i still haven't told you

sg: that you still belabour and all that?

faro fell silent. in the condensation, the most distinct observation was that of impenetration - and biomicroscopy, the overemphasis of colours resulted perforce from the need to properly visualize the specimen. he coughed slightly, reaching to grab hold of something to do with what sees or otherwise

initially, the contention is entrenched in warfare and denomination. the impenetrable guise of visualization may or may not follow.

if you are bringing a wife home with you please let me know

RRobin Urbanomic

loves Donald Judd's writing style so much: 'It's not a movement; anyway, movements no longer work; also, linear history has unraveled somewhat.' . It's the 'also' on the third clause that does it!

11 hours ago · Like · Comment

Simon O'Sullivan and 2 others like this.

Simon O'Sullivan Do you know Robert Smithson's writings? I think you'd like them...some great essays on Judd (e.g. 'The Crystal Land'), great essay on 'Entropy and the New Monuments'...all very SR...

11 hours ago · Like · 1 person

RRobin Urbanomic yeah I am exploring these very areas right now, somewhat incompetently and in a hurry :(

10 hours ago · Like

Jeremy Millar Agreed: Smithson is great. Influenced by Ballard, too, which makes it even better...

10 hours ago · Like

RRobin Urbanomic mcCracken is surely also a great speculative realist.

10 hours ago · Like

Simon O'Sullivan yes, Smithson, Judd et al definitely breaking with correlationism but through the intentional production of

objects...a kind of man made arche-fossil...

9 hours ago · Like

RRobin Urbanomic TMA-1

9 hours ago · Like

Simon O'Sullivan TMA-1 landing platform = Spiral Jetty ;-)

9 hours ago · Like

Jeremy Millar Ballard wrote about Amarillo Ramp as the landing platform for a Cargo Cult, as I recall. And I think that Smithson got the idea for 'Spiral Jetty' from 'The Voices of Time', amongst other things; have a look at the middle of the second page (I think).

8 hours ago · Like

Simon O'Sullivan I went to Spiral Jetty a few years back after it had re-emerged - beautiful crystalline white. it was very Ballard. I have to say it's one of those art works that seems cleverer than its author, speaks back as it were. Maybe THIS is the break in the correlation: the production of something that then goes beyond its all too human manufacture?

blurting

lean valuable plump and despaired things
commonest glues (deckles and frivolous worn safeties)
fulsome puddles annexed to dim
to amerism shade
blurt faze
dial gaze blurt rig eversion

the faintest light mortar, the frivolous amplification mortar
whose amelioration wingovers pads
delighted
flops skirted those whose gutless
stetting
preclusion (indentured >was the cattelman<
annexational

enunciation (noctambulist katabol

factories blunder
(dialled in digit nominals
in wingovers, the plaster which over top the horizontal
appendage
which takes up wind
which redirects currents, arrowed
spared parcels that don't direct to or from

how we describe air
the fazing, blurt dimly (dapper, defrost

divergence (and a neat amplification reduction - shade, an
aphorism, a countermand against all coils and subscissions
that fluff dimly

towing the lain - reroll and repaste and remake another
noctambulist reapraisal
the same comes again from overtness feebleminded

ink earmarks and husks of tar and akvavit (rope, exacted -
rope, enameled and scrupuled, deribbed and stretched out
until you can the marks of its lust

its perspectives on toiletry, togetherness, the proper syntax of
scent

the divisions of forages and inkspots, puddles

pools of things that alternate, cudgel

that backspace, excuse (enunciate the verb and focus

wires mortared into belfry towers of devil tales whose ribald

rituals puddle - coffer glue (stuck in the cheap which blisters
because of grappling

a decanted style remakes nomination

gazing, dimout

closeness

the closeness of feet

of elastic cartilage and white pulp

of the sloughed jingle giggles of sponsored notes from lovers
whose renomination retells the shakespeare tale as a more
digestible cartoon special
with some songs and gazing
and language instead of those divergent spots
heavyhearted goes the screech
the wooze palindromics

chic colosseum wooze remunerations, and that recurrent
factor of people
although the dolphins attempted to rebel

abscission preclusion
flops

acquaintance classifier (so that anyone met on facebook or
elsewhere is dealt with properly)

augmentation demagnetizer (so that magnets are no longer
associated with anything that is not necessarily a part of
acquaintance or stenting, inflating the engraving of plums and
stones (poor rickety tim who just wanted a chunk of xmas
cake)

poor the inarticulate whose brass knuckles have gone green
from sea poison

poor the fulsome countermanding which belies the trick of
amplification

poor this tow and leap
coffered in fazed, dial

wungover through deicide and aphoristic amusement

the clauses of coils, horns, parsons and wiretaps
fence sculptures of wire crosses, mended together at seams

suspension settling
through junctures mutually

a frivolous eye, in renomination, lattice of glue and frost