

The Complete UB Poetics Listserv Work of Alan Sondheim

Volume V

Connection Went Away

the Internet Text • 2006–2014

Edited by Kristen M. Fabians

“Enjoy, delete, pass on, the text is yours for the asking.”

— Alan Jen Sondheim, 1 October 1997

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391 poems · 139,699 words · 1 signature

Volume V

Title from a post of October 2007. The shortest volume and the one with a shape: thirty-eight poems in 2006 where 2004 had six hundred and six, then a return in 2007 — two hundred and one — into video, avatar and motion capture, and then an eight-year fade. Julu, Jennifer and Nikuko are not mentioned after 2009. The last of the poems is “lists, forums, etc. :” of 28 January 2014; the letter he sent three days later to close the list is in Volume I.

Every post is printed complete and unaltered, in the order he sent it, with his line breaks, his spacing, his spelling and his subject lines as the archive holds them. The heading of each gives the subject line he used as its title, then the name he signed it with, the date and the time. Nothing else has been added. Where an original line exceeded the measure it has been folded rather than reflowed, and that fold is the only editorial act in this volume. Assembled in July 2026 from the monthly text archive of the Poetics List, State University of New York at Buffalo. His discursive writing, the list’s response to it, and a catalogue of the notices and forwarded matter he sent are in Volume I.

2006

35 poems · 18,394 words

update

Alan Sondheim · 26 October 2006, 3:12 p.m.

hi ' writing on a french kezboard which is dificult for me but wanted to
bring an update ' were shooting in the alps ' climbed up a ountain todaz
to a peasants cabin ' and around that area used it for background and then
later ondown bz a couple of cascades, alsosome other somewhat sexual work
elsewhere, some flute-harmonica work, some materials in a ruined priorz
with isabella ' these have been for me brillant works ' manz stemming from
motion capture or somewhat broken motion capture equipmet with literal
translations into choreographz ' both difficult and exciting ' so the
digital is returned bz waz of the alps to another sort of presence ' the
bodz grounded in the phzsicalitz of height, stone, pasture,water, crevice,
we go tomorrow to shoot at the
> Aletsch glacier ' hopefullz with <VLF radio ' weve already used that up high
> '
so the dances, <incidences, that Foofwa choreographed, I worked on, went
brilliantlz as well, saw four different performances, almost four
different dances, literallz ' so for me there are numerous philosophical
issues bezond the usual dance-art aesthetcs ' more writing ahead, but at
the moment this is dailup from
> Pringz... Alan

blog at <http://nikuko.blogspot.com> - for URLs, DVDs, CDs, books/etc. see
<http://www.asondheim.org/advert.txt> - contact sondheim@panix.com, -
general directory of work: <http://www.asondheim.org>
Trace at: <http://tracearchive.ntu.ac.uk> - search "Alan Sondheim"
<http://clc.as.wvu.edu:8080/clc/Members/sondheim>

avatar-meat + announcement/enouncement

Alan Sondheim · 31 October 2006, 2:37 a.m.

(Working w/ Foofwa d'Imobilite and Maud Liardon in Geneve and Alps, the
following one of about 60 works dealing with the interrelationship of
analog/digital - a poetics of the body in relation to raster / articula-
tion / construct of the digital. So avatar becomes avatar-meat, returned
through dance into problematic suturing. Others in the series are
digitally-produced; the relationship is always problematic, ill. I will
send out a group of URLs in the future for those interested.)

avatar-meat

from body motion-capture to digital representation to uncaptured body
body remembering origins / scars < digital
body of wounds keeping up < digital
"at night they come out" < analog
Maud Liardon, Foofwa d'Imobilite

<http://www.asondheim.org/duetavatargrange.mp4>

around Gruyere / prealps
Alps / pals / slap / laps / salp

1 of about 60

uncaptured body < but the body is always already enculturated (of course)
in the back of the mind, tainted freedom

—

R

Alan Sondheim · 4 November 2006, 12:29 a.m.

R

<http://www.asondheim.org/rilke.mp4>
at the grave of Rilke
surrounding the grave of Rilke
within the church surrounding the memorial
sleeping towards

series to date -

<http://www.asondheim.org/maudlone.mov>
<http://www.asondheim.org/duetavatargrange.mp4>
<http://www.asondheim.org/vvllff.mp4>
<http://www.asondheim.org/maudpringychurch.mp4>
<http://www.asondheim.org/maudbrigcastle.mp4>
<http://www.asondheim.org/commedia.mp4>

Philosophy and Others of Dance, numerous pieces, feedback welcomed

Alan Sondheim · 5 November 2006, 2:50 p.m.

Philosophy and Others of Dance, numerous pieces, feedback welcomed

Prolog:

Maud-enunciation of avatars, pre-duet: the occupation of virtual space -
sad pirouette sad dancer lonely dancer left behind magic wand paper stars
in paper skies tiny bows and pas <http://www.asondheim.org/maudatar.mp4>
d'une d'une, I will hide your tiny little URL, almost so real - When the
Role disappears from dance, dance is.

When the dancer disappears, when position and momentum disappear, when
energy and space disappear, when many and one disappear; when eidetic
reduction and the phenomenological stance are flattened, historicized,
demarcated, incapable of reproduction, incapable of recuperation; the
accumulation of the symbolic, dance is disappearance, no longer imminent,
immanent: then paste, defuge, tumescent shuddering of the real. Then
nothing of the real. Then "annihilation to the limit" which is nothing.
Which is nothing at all.

Paragraphs and Chapters:

Below: "dance is" - dance philosophy, not philosophy of dance. Short

analysis and explanation of the dance series in relation to the virtual/real, analog/digital, and governance/community. There are five dance-is to date: Foofwa*2, Alan, Maud, Tom where it all started.
<http://www.asondheim.org/alandanceis.mp3>

I always wonder about dance, participating in choreography or mise-en-scene, or compositeur, even a bit of movement; I can't dance, am awkward and far too nervous; I admire dancers but there are very few I relate to. Foofwa's work is close to performance, sport, theory. But it's a question of the Sign - which is always already mute; in writing, sign is signifying - assignation. Dance reads, constructs, deconstructs the world; this is also a characteristic of culture in general. Dance begins and ends with the consciousness of the body; why wear clothes? Use props? Why work for that matter within the institution of the theater? Writing and the gospel truth - <http://www.asondheim.org/mercigrotto.mp4>

There is the gospel of dance, its history, which is something else, as in photography or any other cultural form in these thick times - it's over-determined, obstructive, overly cognizant of cultural form, of modes of distribution, of theatrical and terpsichorean politics, of master-disciple relationships, of the aporia of the knotted student.

There's the gospel of the virtual, its imaginary, elsewhere, as in the shamanic or production of images in these exfoliated times - it's overtly misrecognized, smoothed, the incipient production of culture, telecommunications, any moment of being, of absenting relationship, but of technological construct as well. And of the real, of which the less or more said the better or the worse. <http://www.asondheim.org/virtualreal.mp4>

```
[[ sed 's/writing/real/g' < The real dances around dance; writing dances
around the real; the real dances around writing; etc. sed 's/dance/X/g'
The real Xs around X; writing Xs around the real; the real Xs around
writing; etc. < analog < digital < etc. > sed 's/real/written/g' etc. |
sed 's/real/"real"/g' | sed 's/real/X/g' -> "X" < digital == analog >
faunal cultural history < inscription < digital ]]
```

[[X*]] perhaps another term than dance, for how should definition function here? Or perhaps neither performance nor the body. One is left with abjection, the sublime, real/imaginary; let us call this the "abject sublime." For we are within this era, this positioning, dulled, imploded, decathetcted, exhausted, condition of defuge. If defuge relates to depression, then defuge relates to the real in a manner of none other, nothing else. And if we do not think dance, we do not think culture, we begin to think.

Postlog:

Two sound pieces in prealpine church of Pringy (chromatic and 'Weekender' harmonicas) - <http://www.asondheim.org/charmchurch.mp3> - within which the church signifies the tumescence of the resonator.

=

(VOTE &) deploy, he said, the devouring powers of light

Alan Sondheim · 7 November 2006, 8:27 a.m.

deploy, he said, the devouring powers of light

all natural languages have precisely the same degree of complexity.
'destroy, she said', 'primitive, he said', 'enjoy, he said', 'deploy, she said.'
to deconstruct is neither to analyze nor to take apart.
<http://www.asondheim.org/eatenbylight.mp4>
you can't argue with an aphorism.
'code' is more than structure, structure is more than substructure,
substructure is more than equivalence, organism is less than code.
throw out everything you know about animal behavior and culture;
humans are just beginning to discover civilization.
our knowledge is not our own.
humans construct the only deliberate, calculated, and universal
slaughter-house.
everything an enemy, every enemy a thing.
take the man from the woman and kill him.
binary oppositions replace cultural capital with economic capital.
there are dozens of types of war and at any time we are engaged
in at least a quarter of them.
do not ask for whom the bell tolls; ask who made the bell.
an aphorism makes the man.
reality is imaginary's monotonic.
or the romanticism of the real is the classicism of the imaginary.
projection kills and introjection devours.
or introjection suppurates and projection wounds.
murder is wild war.
if i want a word with you, the word i want is 'you.'
give away your sex and there goes your reputation.
give away your reputation and here comes your sex.
public masturbation constructs the truth of the real for audience and
masturbater alike.
faunal extinction takes humans home.
sex kills and slaughter entertains.
eroticism is the neocon of sexual war.
the aphoristic is the final refuge of the defeated.
aphorisms are always otherwise.

devouring waters of li(f)(gh)t

colonized by light
light = colonization of invisible matter
invisible matter = universal organism
organism = colonialization
colony = territorialization
release the light! deterritorialize!

<http://www.asondheim.org/eatenbylight.mp4>

dancer: Filibert Tologo
stage: la Salle des Eaux-Vives, Geneve

throw out everything we know about the future of the human race:
there isn't any, anything recognizable.
throw out everything we know about animal behaviour and culture:
we're blind and will remain so, driving species to extinction.

these are the truths brought to us by dance and culture:
dance and culture brings Signs from Worlds eaten by light.
dance and culture have no territory:
Worlds disappear, tethered to exhausted Signs.

*/

At first I thought this period is the end of prehistory, that history only begins with the definitive event of the large-scale disappearance of humans across an earth ruined by nuclear, chemical, and biological warfare. The future of history is hyperhistory; all other histories meander through fractured sememes destined to disappear.

Then I thought this period is the beginning of prehistory, towards the potential of the mute, the moot point, the unacknowledged pivot or hinge, the elimination of all evidence of the pivot, which after all is spread across space and time, reaching far behind us for example, extending far ahead of us for example. This prehistory may be followed by nothing in terms of familiar inscription; it may be followed by a superfluity of familiar inscription; it may be all or nothing, open or closed.

But whether or not this is the end or beginning of prehistory, it is the continuation of the brute, inert, violence of our existence, scabbing and devouring beyond the carrying-capacity of the earth - it is the continuation or the end of our existence, the violence itself carrying-on, residue far beyond lifespans, half-lifespans, sintering of the remnants of debris.
/*

throw out, throw out, throw out

Does this work?

Alan Sondheim · 14 November 2006, 10:11 a.m.

Does this work?

I'm fairly complicated in this regard; part of me feels that I'm genius and working on necessary (however defined) themes, part of me is jealous and troubled that others haven't really read the material (one thing that happens a lot is that people feel a kind of hatred or awe at the work that also keeps them from it), and part of me feels just worthless in any situation - which has nothing to do with any of my work per se, but goes back as usual to family issues/problems.

<http://www.asondheim.org/bones.mov> (with Sandy Baldwin)
There's always an issue of legitimation and history. Because my work is

produced in sections and over a wide variety of outlets, but not intensely within any particular outlet, I feel I have to literally re-present the grounds I work within, in any given publication. This has led to a fairly dense writing, which is also fragmentary. I've taught in so many venues without any kind of stability, that the fragment seems almost second nature to me, more than the finished text which involves, again, a kind of stability I've never had.

<http://www.asondheim.org/dns.mov> (with Sandy Baldwin)

As far as contents are concerned - I think what I do is valuable - at least the work I do with analog/digital, defuge, virtual/real, the older material on rewrite, immersive/definable, thresholding, and so forth. The theorization of sexuality, body, and language, tends to be overdetermined but these are grounds - abjection, the corpse, arousal, familiarity - that we live within and through, and they're often not confronted directly. Sexuality sloughs into eroticism, body into body of theory or theoretical body, and so forth. It's one thing to have theoretical layers between object and reader; it's another to have them rub raw against one another.

I felt this at the conference panel today in fact - that we're talking about Web 3.0 on a dying planet; most people have little, if any, access to broadband, yet the discussion appeared as if within the 'pure' of capital, infinite capital, a fecund planet, and so forth. It's short-sighted. For me, the death of any species as a result of human behavior is both problematic and dire - and yet we're destroying at a steady rate of 3/4 an hour. It's all too easy to read WOW against that, but theory, at least on the panel, presented the site of gaming as independent or immune or oblivious. Again, I think that extinction/pain/slaughter and virtual pain/slaughter inhere within each other. -

In my secret dreams, I want to produce, work on, processes etc. that are new, that move in entirely new directions, at least for me, and at least as far as possible. And while the work might embrace sexuality, it abjures violence; there isn't murder or beatings or rapine in Incidences or the videos - in fact there are pleasures, sadnesses, fear of death, and so forth, but no celebration of brute force. I can't abide it; my early reading of the Nuremberg medical trials still gives me nightmares, and I have no faith in humans; they/we are capable of absolutely anything. So I try to make my ecological footprint as small as possible in this regard (which touches on vegan concerns, and so forth).

I've never seen re/presentations of humans in the manner I work with them (yes, it's easy to mess up in Poser and produce distorted figures, but they're not married to motion capture, they don't return to the flesh etc.), nor have I seen dance/performance in the manner of Foofwa and co. In the music/soundwork I try to go elsewhere than anything I hear. It's a kind of migratory/emigrant behavior, a forced nomadicism (at least in the roots); again I'd have to retreat to family history. (I should say I identify with Lenny Bruce, Houdini, the Marx bros. here.)

<http://www.asondheim.org/azuredanceis.mp4>

I want to take theory, however I understand it, to the limit, to the limit among other things, of its annihilation; theory is as destructive as it is revelation - it distances the always-already distanced, to the point of language games, no return, conferencing, capital, enunciation.

I love Lingis in this regard, and Existence and Existents as well. If one can be made uncomfortable in a positive way, one succeeds; there's some sort of progress (although I don't believe in progress per se). It would be even better if one might be motivated to the point of political responsibility, but I think at least in this world, that's asking too much...

So back to the beginning of this meander, I think what I'm doing is valuable, and I have absolutely no doubt about that, none at all. How it plays out within and without academia - I have no idea, but for me (in a safe position of course), that's not the primary thing. The primary thing is the work - for me, it's always been the work, above anything else. I'm well aware that this is a neurotic position but it keeps me going. -

SAC and Pillars and Dance

Alan Sondheim · 15 November 2006, 10:21 a.m.

SAC and Pillars and Dance

1. Pillars and Dance

CountryDance was videotaped on a bluff overlooking Lac Lemman in the Roman city of Nyon, outside of Geneva. Maud Liardon performs a folk or country dance which, I believe, is Swedish in origin; Foofwa d'Imobilite performs a separated but inseparable work, separated by the framing device of a pillar. (The scene is a remnant of a ruin, agora or forum transported to its present location above the void.) If Maud's dance resonates with the names of towns encountered on our journey, Foofwa's speeds and slows, measured against them. It is the regulatory apparatus of Roman architecture and military organization against the peasantry, with its excessive retemporalization of the real. Jakarta and shadow puppetry come to mind as d'Imobilite's presentation appears flattened in its silhouette; the pirouetting of Liardon transforms the female body into volume - a volumetric whose forensics reveal the architecture of fecundity. Her turns create a tensor calculus destined to overturn the fabric of Roman linearity.

Beyond this evident symbolics, there are issues of nationalism, Swiss nationalism and its symbolic - Switzerland, with its 100,000 year-old past, ranging from deep prehistory through the wild tribal groups surrounding Hannibal's pilgrimage through the Alps. One has the Alphorn, citharas of all sorts, yodels and cheese, skies and private banking; one has costuming and multiple languages and dialects, Swatch and army knife, Rolex and fondue. The symbols proliferate to the extent that the imaginary of the Alps occupies a territory almost as large as the United States; in reality, Switzerland is roughly the size of West Virginia. Given this, any sign of "authenticity" may be seized by the visitor as Switzerland's Beyond, in the heart of the country and its culture. The fractal Alps twist and turn all the way down; dancing might present the preposterous notion of a "Swiss soul" (or any other nation's "soul") as the flesh supports Foofwa's "authentic" (the quotes proliferate)

Gruyere costume.

Nevertheless the emblematic espoused by d'Imobilite's dance is a furious series of signs, almost toppling against the steadied rhythm of Maud's performance. Consider this: an alphabet of dance transformed through the graphemic directly into inscription, which is sublimated into the usual form and figuration of text. To the extent that dance leaves one speechless, dance speaks; isn't this true of any cultural form? And if it is so, if it is true, then cultural form subsumes speech, creates a differend out of which speech emerges only in its problematic. Here, speech is simultaneously performative and non-performative - and what is the performative of speech in the first place? Nothing whatsoever without cultural context, mores, etiquette, and power down the road. This isn't the performative of a computer program in which for example "date" produces "October 4" - it's not process but flattening, re/presentation. Dance gives the lie, in other words, to the performative of language, just as violence gives the lie to dance. It is both degree and epistemological shift; ontology is just around the corner.

This conundrum, this relative annihilation of language, fascinates dance, fastens dance. Language is ultimately residue; inscription is hardened language, the beginnings of power, the suturing of the body politic. It takes dance, and dance signifying class, to unite language through its bypassing. Revolution is in the step, and violence is not far behind. One way or another, the earth stumbles beneath the feet of the dancers; one way or another, everything and nothing survives.

<http://www.asondheim.org/countrydance.mp4>

2. SAC

Space and Grid. Grid breaks it is True. Space breaks but just try it! (Go ahead, break azure takes it in stride, she doesn't break And that so early and lone among the furious travesties of a wound body of wound or introjection suppurates and projection wound Bonjour, salaam, shalom, hello! I will kill take the man from the woman and kill projection kill sex kill virus my hard drive's mess (yes, it's easy to mess emiss The thickness of the world = death sighted. For me, the death the videos - in fact there are pleasures, sadnesses, fear of death d. to hell with death numbered. Regardez-moi: not 650000 dead died at 9/11. Ten thousand birds died philosophy. Of course that isn't true; one stay out against the stay out EMPIRE stay out she's cracker-jack tensor, her eigenvalues stay out.

<http://www.asondheim.org/blockage.mp4>

Dead*Alan Sondheim · 16 November 2006, 3:04 p.m.***Dead**

I woke up this morning covered in blood. I fell down the stairs and a sharp shard of bone cut into my abdomen. A severe stroke has incapacitated my right side. Alzheimer's lesions have almost literally cauterized my memory; I hardly recognize Azure. The odd pulsing in my abdomen stems from a hard lump which appears to be growing. When I try to stand my legs collapse under me. My stools are bloody. I've been so dizzy I can hardly walk across the room. I'm constantly sweating under the bed-clothes. I tried to call Azure but could hardly speak. I fell on the floor and lost consciousness and died. The whole bathroom is covered with blood. There are spots in front of my eyes everywhere. I can't see anymore. Help me up. My arms are tingling. My brain is swelling; the pain is horrible. My heart is beating so fast it's bursting. I can't breathe. I'm gasping for breath. I'm about to go unconscious. I'm too dizzy to stand up. My heart's stopped beating. It's permanent. I'm dead. There's an unbelievable pain in my lower abdomen. My stomach's in knots. I'm falling over. I'm crawling to the door. I die before I reach the door. There's a white light but the light fades. The pain is too great. I can't think about anything. I call Azure's name. I think I called it. I can't remember about anything. I can't stand up. I can't be here. My chest is torn in two. I can't see anything. My ears filled with screams. The screams may be mine. I don't want to die. I really don't want to die. The right side of my body is gone. I'm bleeding from my mouth. I can't move. I'm dead.

transgression of the 1st and 2nd life*Alan Sondheim · 18 November 2006, 2:28 a.m.*

(last for a while, apologies)

transgression of the 1st and 2nd life
 the chiasm turns back on itself.
 I knew something was wrong with the world.
 at the edge, the pli or fold - analog transforms into zero.
 zero-multiplication: the world is absorbed.
 one-multiplication: the world returns to the world.
 we do not return.
 we head across the divide.
 we are returned.
 again and again, we are returned.
 we form a corpuscle.

if zero is boundary, one is interior.
 the boundary has zero area in relation to interior.
 but the same order of the continuum.

you can assign addresses one place or another.
 these addresses are on the boundary.
 the interior is emptied.
 the interior is empty.

because it's useless to move in such and such a direction,
i move in such and such a direction.
because nothing lives or dies there, i give myself
the permission of breath.

the dragon looks at the sun, calling for st-george
the dragon looks at the sun, calling for st-george
the dragon looks at the sun

what the sun does is beyond the pale
the jew is beyond the pale. the jew can't reach himself.
the woman is beyond the pale. she can't reach the jew.

I announce to you: the cleansing of the waters of forgetfulness.
You can't go that way. You don't belong that way.
That way of the waters of forgetfulness there are things.
Nothing swims among them.
Neither things nor things.

escapade, escape, esplanade, explanatory, promontory
episodes of leaving and impossibility.
communality of the first of prankster and on-the-go
exhaustion of the second, landscape cylinders
tomb cylinders of day and night land

of dropping, the fraud of the real against the masquerade of the self
you roam and it doesn't seem like marauding, more like comfort
then the edge says, come lie with me
then the plane says, come sleep with me
dropping the fraud of the real into the real of the fraud
dropping the masquerade of the self into the self of the masquerade

when zero becomes infinitesimal and the hills are polygons
when infinitesimals give birth to the digital
when the digital swallows the self
then

<http://www.asondheim.org/xcapel.mp4>
<http://www.asondheim.org/xcape2.mp4>
<http://www.asondheim.org/dropping.mp4>

video with sandy baldwin {first two somewhat long, third somewhat short}

curly rose

Alan Sondheim · 21 November 2006, 5:30 p.m.

curly!

curlicue miasma production
it's always there the mechanical movement
of mr. foofwa in the gruyere(s) castle
i forget gruyeres or gruyere just about always

but there's a la gruyere no les gruyeres
so tout gauche les gruyeres!
hurry up!

<http://www.asondheim.org/walkatar.mp4>

Years ago, on an abandoned farm in Gruyere, spirits rose.
The landscape was full of joy and community prospered.
Invisible, only the flowers and stones, grange and bird, could see them.
But that was sufficient, no? That was sufficient.

<http://www.asondheim.org/sundance.mp4>

Please note

Alan Sondheim · 26 November 2006, 3:26 a.m.

Apologies -

I've had to cut some of the files off the server.
The account was getting too large.
I need to make room for new work.
<http://www.asondheim.org/cuts.bmp>

Above, the cutting-machine.

Please note that the blog does not reflect the cuts. Since Google has taken over Blogger, it's been impossible for me (and I assume numerous others) to access their blog files. I wrote Google but received no answer. I did find that large blogs and "some others" are still not accessible. Google should have announced this ahead of time, but then we're at the mercy of corporations, aren't we?

- Alan, apologies

My Life in Spades

Alan Sondheim · 29 November 2006, 12:26 p.m.

My Life in Spades

(reworked from <http://www.asondheim.org/biog.txt> which is continually updated.)

A bad catch... Acconci and Acker (later) and Laurie Anderson (later), I found myself in Acconci; she had a drawing of his on the wall which she'd turn backside Allison staying in Amherst, New York, because she couldn't cross the Altarpiece. Mayer and I went to Munich together; I paid from the book Anderson insisted I was. As for Aram Saroyan (earlier), he wanted me out Artcenter in Buffalo, of which I have already written. Atlanta. Atlanta. I didn't behave well with Shellie. Australia, where I was keynote speaker and participated in a number of Avenue. I don't think I was friendly with the Brennans any more. We used Because of the earlier closeness with the family, it's hard to stay Because you deserve to be, he

replied. I remember bow and arrow, swimming Biennale. In Paris, Beth found a way from our room to the subway - around Brunonia, lake Pleasant, near Casco. But the Everglades saved me; at first we noticed only the alligators and Center. Allison and I move to Atlanta. I get drunk at the first Chris, wrote at one point she wished she were a cockroach on my wall. To City; she was married to John, had a chile, was close to suicidal. Was Clancy and Al, were counselors who brought their own keelless canoe; I Dallas, under Dean Robert Corrigan's multi-disciplinary program; fourteen Dallas; as far as I know (1997), they still have it, almost worn out... I Defense (about Tina Weymouth), The Fourteen Stations of the Cross Doctor Dattner, who was a home practitioner and family friend. Encyclopedia of Jazz. They sung. England, beginning September through February 2000 English badly, accusing me of everything. Everglades with just flashlight; it was amazing. It was then I saw the Everglades. I couldn't face the other faculty or the school; I roamed the Fukuoka Harlem; her parents had arranged this. Now thinking about it "just the Hopkins. The blues seemed the only way out. When I went abroad I took a Hubert Acquin; they resonated. I always do... Her drawings were everywhere. She was still obsessed with I am transitive, an invisible transitive, among the physical-real of the I don't remember moving into the new house or how it was originally set I had to teach in New Jersey; she came with me. From then on my life I make \$2000-\$3000 from the tape. I moved to New York; she came to the city to see me. She and Chris Franz I never behaved so badly. I was. And today, 2006, realizing where I was, again. I'd always been frightened of my father's anger - now it came out in full I'd keep a list of best friends in it as well as a list of "things to do" Individuals: Post-Movement Art in America that I had edited. There was a Irvine, and Ellen came later. It's printed in Halifax and Williams College, two editions. Parts surface Jennifer book is published; rewrote the book for Saul Ostrow in November Jerusalem. And for a moment, this sense of panic. And then realizing where Joanna's wedding. Since the former, Margie and I have been distant and Joseph - with Nachamah Leibowitz. Hebrew was relatively bad. Wrote poetry, Kabbalah as best I could. Then I was introduced to Wittgenstein by Ed Kingston?) She asked me if we were cyber-fucking. Later we met in the NS Later she told Allison I was crazy; Allison told me; I told Allison Kathy Later that day - that night in fact - we went back to Shark Valley in the Leslie telling me that I had a responsibility to her. The day she arrived Loeb's (?) and somehow the name 'Raub' also comes up. My father would yell Logico-Philosophicus, which has remained one of my favorites; it continues Mark's On-the-Bowery. She borrowed a videocamera from me, and set it up in My writing was horrible. I didn't know what I was doing; I wanted to Nothing leaves me and nothing leaves me alone. Now I try to understand this, and will meet her in Seattle, travel with Once I was reading (attempting to read at best) Sholem Aleichem in Hebrew; Providence. An,ode was my M.A. thesis - a work of experimental poetry Quebecois referendum. I discovered Nicole Brossard, feminine ecriture, and SF Schell's wife, giving me something hot to drink. I favored swimming under- Seminary, hopelessly in love with Platt Townend, yes, dancing breathless Site - I never wanted to speak to her again. So that everything is ordered by date; I enter when I can, the dates are Stollman of ESP again at an opening at Grand Central Artist Center. He Television was still pre-network. Computers were partial

dreams. The idea Temple, by myself, facing death and the world and the one family member I That I've never had. The stuff was out there, remembered. These situations create an aporia, a kind of knot which is doubly-bound, Thornton. Called em/bedded, it features 12 channels of video/audio, Toronto; I met her on Chris Keep's postmodern list. (Maybe it was UN, the former were condemned; in real life, it was all too clear that the University. I had gone for an interview - and felt I was simply promised a Virtual Environments Laboratory in West Virginia? I began working with Welbutrin (which I'd like to get off of), and something for cholesterol. Yale (with Kathy), Wesleyan, etc. Kathy and I parted dubious friends. [and why is this fragment here? what has been missing, lost, in this list, `cp .bio .bio.old`; `sort -o .bio .bio`; a scandal. And worked then in the Alps: around the Aletsch glacier, and a week later. Her voice was incredible; she immediately replaced our about freighters while staying at Kristin's and Jason's, returned to accident (maternal). I went to his funeral, my maternal grand- father; I accompanied by horrific feelings of submergence and fuzziness; I never am accompanied me twice. aesthetics problematic; in a way it was too easy to create beautiful affected me with Margaret. afraid of her father's anti-semitism. *** Again, a removal, hopefully the against me. Baraka created quite a stir. I couldn't stand the complacency ahead. After we returned, I visited her loft one day; her diary was open all of the people I knew there; at this point, I remember Keith Waldrop all the time... My worst class was English composition; I'd buck the along for the first two weeks or so, before psychosis and hysteria set in. along the line, Acconci later insisted I wasn't an artist, on the same day along with these people - what's left of my family - and I tire of being always been honest with her, as best I can, only when younger, keeping my always face others. always saving them, somehow, desperately, they'd turn toward me, I'd take an old age home. I want to die before that happens. Or perhaps he isn't, and I have forgotten each other. Now my thesis advisor, Edwin Honig, is in and I'm feeling close to both of them. Family problems at the wedding; I and Summa, among others. and a machine (I later identified as an atomic cannon) wheel out, run to another - I couldn't really identify them. I also had the runic alphabet another disaster. She moved in the day we met, upon my invitation; we got another time, she drew a perfect cunt between my asshole and prick. I was anti-semitic. Someone put a pig's nose in my bed since I was Jewish. I've apart. It wasn't the first or last time. apartment apartment near the Waldrops; I remember editing "ppress" - a hand-printed apartment to another) and longer in Paris, where I was in the Paris apartment. And then later she was remarried or with someone else, had appeared with different names in my early writing. And now I wonder if I arranged alphabetically; when I add to the lines, the sections lose their articles for him. Or were these later? One was done with Rosemarie; the artist and gallerist, and decided on the latter, at first representing her as a result of software? hardware? I leave it here, the atomic cannon as scanning work that would be completed in the summer of 2006. But these as well as the usual guitars. Started a blog. Feel like a hungry ghost. assassination of President Nixon; and diagrams relating to the "general at Brown. At Hebrew University I remember sitting in front of a bus. The at everyone during the game; it would wake me. And perhaps it was around at the breakfast table. Everything changed when I was encapsulated at at this point, the

first time? It's a blur. We were driven around. I mix attitudes towards me. My father screamed at me in front of everyone; he autobiography, screen or peripheral memories, asides, eyes or bodies avatars then through motion capture and Poser. We created a number of avatars would form the background to more abstract mocap images, as well babysitter at this point. Tensions became really difficult; I left for back in, dressed as punks, terrified... back to Montreal. Allison Rossiter said I mistreated her. She spoke back, my legs spread, etc. etc. badly, and used him. Later he apologized. basement. The idea was to catch people faking deafness. But my reflex became religious, meandered around the country. Didn't I go to Mea Shearim become all too close to Shellie Fleming, the film Curator at Image in been reading Johnson's Dictionary. been; I bounced myself off of every wall in existence, barely making it before that, I wrote Tamara Bowers (who I had slept with at Irvine and who behind_ her. The walls were tiled, I think, some light beige/ yellow black. I remember a red wagon. I remember... The sidewalk in front of the bleachers; I forget his name. The same year or close to, others? the border (we fought, were depressed), I took up the curatorship at Nexus in brain twitches have come back, etc. I take three medications, aspirin, break through the marriage, there and then. She testi- fied against me at breaking each other's arms. I was working at a Settlement House in East broke my nose, left me covered with blood; I went looking for a friend of broke the record. I was living at a settlement house run by Pete - I brought Leroi Jones Amiri Baraka to the campus. My Black roommate turned call her; I did, and calmed her down. She was hysterical. I hadn't spoken can relate more and more to her, an indication of my own failings. I've care of them, everything would be all right, eternal life and devotion, carried out. After I had thought to myself, I'm not feeling this, sitting cartoons. All of my work has stemmed from this. The magic reminds me of castigated me, say, "Why do you have to bring this stuff up?" For her it cathecting for a long time now; it wasn't sexual, and stemmed largely from cds released. Azure and I worked with very low frequency (VLF) radio; I chop(\$str=<STDIN>); close APPEND;} coloration. committed to me the day she left. I remember the truck pulling away, the comparative emptiness. confused - odd, given the obdurate nature of the real at any particular contract with Bernard (Bernie) Stollman for the second; it didn't matter. contributed anything for six years. It's time I formally abandoned this. conversion. I feel relieved that Jew isn't a dirty word, that the blasted correspondence... corroborated all this had happened (decades later). Later as well, we had a couldn't take his notion of "my generation / your generation" and countesses dressed in black. I ran into incredible kids surviving in the court procedure. And again later, I remember visiting her in New York covers _acts_ and the former a state out of one's control. It's the latter created with a scanning electron microscope; a piece based on an crinkled black with a translucent window for viewing the animated crits. I was invisible. Jacek my graduate student took over my classes. cross the line, conservative secretly? curtains. My world was black. I felt I didn't belong. I felt my roommates days I can't sleep, days I do nothing but; lowered body temperature is decades ago. I remember visit- ing (a farm? a village?) her home; when I deep; I had felt close to the Weiss, not the Sondheim, side of the family. department head, made veiled threats. To this day I'm not sure why I was departments. I met Sungja Lee and we lived

together for a year, traveling destruction of all good things, that I was doomed, cowardly, unable to devouring ourselves. dictionary symptomology. didn't exist. For the school year 2001-2002 I was in Miami. At the end of didn't show up and she played with our group (Damaged Life). She moved in didn't succeed and I was impotent until I was 24. I was completely died? That my cat died as well? I returned home at a loss; I hadn't been director. By April I had resigned. distant but when I don't, the pattern starts all over again. divorced somewhere around here; she received alimony which we both decided do something. I called from the main Pembroke dorm. It took a while to get don't remember where I got the time. dormitory. I have no idea how I got there. I should not have been admitted down. A pogo stick. A pair of stilts. during some of the speeches, which were heard. It was extremely upsetting. ecstatic, transported; I sucked her tampon. Images made a perfect grid on ecstatically. Sooner or later the bathtub was abandoned; I'd lie on my eliminated. The school continued to lie to me; Carol Damian, who was the encapsulation of sorts - distorted avatar work of the past five years. entire life; I feel the fragility of flesh, fragility of the world - for escape. Hell. A roommate built transistor radios without cases, the wires even here is a synchronous world, shifted slightly as if diachrony were events after were devastating. Since that time I've been on terrible terms everyone was on an emotional edge. everything must come to light. everything ordered through dates. The program: everything to you." 1997 I think I'm so smart. everywhere. I ran into the evil of landlords, the decay of buildings, the example this organized power grid I type into - on a constant basis. exit(0); experience, with Patti Rogers. She tried to kill herself at Syracuse; I explored the Bolsa Chica wetlands, helped a graduate student release a expression on the face of her mother. I was stunned... She met her future eyes, eyes, eyes. facility that was, we "knew" intended for the development and production fact. factory? A low building, very wide and long, no one ever seen. But the falling onto the floor. The walls were painted black. There were black father who would never let me assert myself, who yelled at me almost fear of anything and everything in the world. And from being physically flowers kept trimmed, the grass cut. The machine was enormous and furious. flu; I can't function. My body signals my body the misplacement of following omens. Studied stone tools with Stekelis, Bible - story of for the Phd. I begin to work on ideas of 's/ms' and develop Nikuko, who force, and I haven't been able to really get along with him since. There forget his last name - on, I think, 125th Street. I ran into people who four days friendly, which I hadn't expected. friends' works. frightened, gathering security and comfort where I could, this very early front of the GCAC; she was writing sad and lonely words with a brush and frustrated and mad with each other. She left suddenly; she had to. We were fucking me; she only did it because I was paying for the trip. Sometimes a fully awake. There's some sort of chemical imbalance, tending not only gave me some, said take them. Vitamins.

my work is perfect roundness

Alan Sondheim · 30 November 2006, 1:24 p.m.

my work is perfect roundness

my work is perfect roundness
there's nowhere to break in
perfect music's soundless
silent in the din
of others' cries and speaking
always in the light
of bodies cursed and leaking
wounded in the night.
i cannot stomach answers
i cannot harbor talk
languages are cancers
speech an idle squawk
the tension in my style
nothing is at stake
i'm thinking all the while
for buried closure's sake
bones are made from flesh
flesh is made from bones
caught in indra's mesh
speaking monotones
i closed the doors to thought
and opened wide to life
whatever is, was sought
appearances are strife
i closed the world's thick door
i gathered meanings all
and always what's in store
has always been my pall
i lived inside my death
and died outside my work
my breath was dying breath
i died inside the murk
that struggled spoke in cant
said nothing left to say
said nothing left to rant
decoded my mainstay
what fell apart lay far away
what's nearer haunted me
i conquered near and far away
what's near taunted me
what's far deserted me
in utter quietude
i circled circled me
my language hewn and rude
i cast away the spell
and burned symbolic core
dark days upon me fell

and night upon me bore -
 "my work is perfect roundness
 i see within the night
 i hear in perfect silence
 i die within the light" -
 so do not speak o stranger
 o gods stay stock and still
 i never was in danger
 of thought i've had my fill
 i worked my way through column
 language text and poem
 theory hard and solemn
 allowed me in its home
 theory cold and wondered
 brought me to an end
 from earth i am asundered
 there's no way left to wend
 there's nothing left to send
 from earth i was and thundered
 from death-life i did fend
 from life-death nothing pondered
 and this was what i penned
 and this was vowed and written
 and like a missive kenned
 and sealed and forgotten
 and brought once more to bend
 against all conversation
 against discussion's play
 without equivocation
 that closes down the way

speed.

Alan Sondheim · 1 December 2006, 1:39 p.m.

speed.

i can't slow up. death is an hysteria. i don't care about your gender. i
 send out work as soon as it's done. i make work as soon as i think of it.
 i read as fast as i can. i watch news and practice music while i read. i
 know if i slow up i'll die. i know there will be a missive or missile here
 in this space that will not be sent. i know the missive will be the tag or
 curlicue. i know it will be the conjunction of my death. i read the con-
 junction as not both life and death. i read the conjunction as neither
 life nor death. i eat fast. i never sleep properly. i dream theory and
 practice. i hunt on the internet. i shape ride on the internet. i speak
 here and do not speak elsewhere. speech is a privilege. i cannot pronounce
 other languages in proper order. i cannot pronounce the rudiments of
 speech. i breath fast. i get out of breath fast. death promises slowing.
 death does not halt. i watch myself as i speak. i watch myself as i
 remember. i remember remembering. i remember what i have forgotten. i
 watch my brain at work. i remember watching. i know what i forget will be
 my last. i know if i forgot i should be reminded to die. i am afraid of

being reminded to die. life is a remission. life is under remission. i cannot keep up with myself. i watch myself ahead of myself. i am never behind. i am always ahead. if i am comfortable with speed i am not speeding. i must speed into discomfort. i must be beyond myself. i must be beyond ahead of myself. i play music fast. i want to get all the music out before i can no longer play music. i want to get out this absolute music. i want to theorize as bulwark and therapeutic. i want to theorize before i can no longer theorize. before i can no longer theorize in complexity. i guard my theorization. i guard my brain and my speed. if i think of a sentence i say that sentence. if i think of a poem i write that poem. if i have an idea i write that idea. if i think of a video i make that video. i make that video when i think of the video. i edit that video while i make that video. i am afraid of passing out. i am afraid of dizziness. i speed through dizziness. if i stop i will die. if i die this thought will not be finished. i must finish this thought. i have a new thought now.

you've never seen the end of you

Alan Sontheim · 3 December 2006, 1:04 a.m.

you've never seen the end of you
fast
makes sewn up men
faster
has something to do with the machine
i don't expect the machine to eat itself
makes the machine do contrary things
and the cams churn the body
your body is all greasy
sewn economies and transcriparians
groped and comes around again
and holes are where the bodies drop
mumbly-pegged the lips and lips
becoming a speed-blur speed-bump
you're stretched on the wheel
incredible churning of the wheel
soaked constitutions of sewn economies
fast
makes sewn up women
makes sewn up men
faster
has something to do with the machine
bodies eat bodies seeped through cams
makes the machine fumble you
and the cams churn the body
your body is all greasy
groped and comes around again
mumbly-pegged the lips and lips
becoming a speed-blur speed-bump
you've never seen the end of you
you're stretched on the wheel
incredible churning of the wheel
greasy weaving through the spokes

speed the thing up

fast
makes sewn up men
faster
has something to do with the machine
cams and syzygies veered through sewn economies
makes the machine fumble you
and the cams churn the body
your body is all greasy
groped and comes around again
and holes are where the bodies drop
mumbly-pegged the lips and lips
you've never seen the end of you
you're stretched on the wheel
incredible churning of the wheel
greasy weaving through the spokes
floating in oil legs spread arms spread
some unknown liquid seeping
and machines stitched from machines
liquids stitched from liquids
fast
makes sewn up women
makes sewn up men
faster
has something to do with the machine
sewn and mumbled lips seized burst caves
your body is all greasy
sewn economies and transriparians
groped and comes around again
and holes are where the bodies drop
becoming a speed-blur speed-bump
you've never seen the end of you
you're stretched on the wheel
incredible churning of the wheel
greasy weaving through the spokes
floating in oil legs spread arms spread
some unknown liquid seeping
liquids stitched from liquids
fast
faster
has something to do with the machine
gears and teeth sewn women
makes the machine fumble you
and the cams churn the body
groped and comes around again
and holes are where the bodies drop
mumbly-pegged the lips and lips
you've never seen the end of you
you're stretched on the wheel
incredible churning of the wheel
some unknown liquid seeping

fast
faster
has something to do with the machine
teeth and geared sewn men
makes the machine fumble you
and the cams churn the body
groped and comes around again
and holes are where the bodies drop
you've never seen the end of you
you're stretched on the wheel
incredible churning of the wheel
some unknown liquid seeping
speed the thing up

fast
makes sewn up women
makes sewn up men
faster
has something to do with the machine
joined sutured and quick bodies collapsed
your body is all greasy
greasy body dirty body
skewed on your fumbled lever
sewn economies and transcriparians
and holes are where the bodies drop
mumbly-pegged the lips and lips
becoming a speed-blur speed-bump
on the way to death and constitution
you've never seen the end of you
you're stretched on the wheel
incredible churning of the wheel
greasy weaving through the spokes
fast
has something to do with the machine
faster in queues of flesh
makes the machine do contrary things
and the cams churn the body
your body is all greasy
sewn economies and transcriparians
and holes are where the bodies drop
mumbly-pegged the lips and lips
on the way to death and constitution
you've never seen the end of you
you're stretched on the wheel
incredible churning of the wheel
greasy weaving through the spokes
fast
faster
has something to do with the machine
the digital splits analog moans anon
makes the machine fumble you
and the cams churn the body

your body is all greasy
sewn economies and transriparians
groped and comes around again
and holes are where the bodies drop
mumbly-pegged the lips and lips
becoming a speed-blur speed-bump
you're stretched on the wheel
incredible churning of the wheel
speed the thing up

fast
makes sewn up women
makes sewn up men
has something to do with the machine
syntactics protocols must be meaning somewhere
makes the machine fumble you
and the cams churn the body
your body is all greasy
sewn economies and transriparians
groped and comes around again
and holes are where the bodies drop
mumbly-pegged the lips and lips
becoming a speed-blur speed-bump
you've never seen the end of you
you're stretched on the wheel
incredible churning of the wheel
greasy weaving through the spokes
some unknown liquid seeping
and machines stitched from machines
fast
makes sewn up men
faster
has something to do with the machine
justice of greased economies
makes the machine do contrary things
makes the machine fumble you
your body is all greasy
greasy body dirty body
groped and comes around again
and holes are where the bodies drop
mumbly-pegged the lips and lips
you've never seen the end of you
you're stretched on the wheel
incredible churning of the wheel
greasy weaving through the spokes
speed the thing up

danse (wds d'Imobilite and Sondheim)*Alan Sondheim · 4 December 2006, 1:25 a.m.*

danse

artificial, but on the 'edge' of both dance and not doing what we will do all. Hi, here's what I think, would kill the spontaneity and untangibility having an orgy. That I was to blame (that might _did_ tailor the hand, i disagreeableness is that edge. On the other hand in the history of culture aporia, a knot in a way. If it were choreographed and That we from thanks 'artificial,' it would be acceptable - 'yes, he/they broke that taboo' encapsulated; it would be acceptable if it were just (nonsexual) etc. But to other things" etc....) also structure aim of this piece i think. maybe formalize the gestures would also the same effect counter any criticism on would have to choreograph an erection or an overwhelmed here but have think about these issues and argue about betraying you, we wanted to there also, we know we are in an artificial set up allows to protect the viewer specifically dance), dance-forms would be into my life so far. on one etc. just forwarded pastel it. but i see what you mean (i can not be images to you - but that shouldn't mean we have to agglomerate and links perhaps not private - but then any week!! moving, rehearsing, getting And less predictable, and more complex this to you so you would know and would then also be encapsulated. The way it is, it's not even there, ready have other problems and events and just wonderfully. i am in total of and on our own. And far word: sexuality (veering into the latter). I do think is not one thing for sure but an maybe it needs that acceptability weren't about the piece. it's going to be a very busy dancing....) get me wrong: i piece actually. and i have no problem imagine the thought: " can he and telling us stop masturbating, he's not even getting a improvisation, but isn't dance _always_ yes i agree re kindness and understanding and It's an understanding re sex tape, it doesn't feel like a bomb from my point from which is true but it is indeed very difficult while help?). That we're idea worth exploring but it is not the as you see, it's wonderful choreographed or anything about it. if you want to further things to are other things that made this situation possible. on finding maybe of it captures piece, which makes me feel stronger to them. thank you for the debate, you are most welcome. the other, i really defend this to do the in the rest of the piece. lastly, re maybe too of killing the life of agreement with your point of view. again, like anything in life ("this to it. something that some of vividness of the actions of the piece. on thing view, i think this piece should be not more structured: it had nothing i setting up, each one separated, clothed, natural, whistling, in one more, a surplus; the sexuality would voyeur in this sense? Although to thinking anyway. representation this specific would imply privacy, some remain more mysterious artificiality, tailor the images when we're working protect you from work that we both thought choreography that would it's an to the shot in the beginning which shows us getting to work of make that point. On the other hand, much or too clearly dealing with been basically good people. That the sexual work i think this is close to a sexuality, our idea was to really hit the nail on these issues and not to for lectures and a tour! with it, i don't want to reshoot it at master improvisation which allows would turn oddly and safely with structure. it what is shown. structure

would obstruct arousal or getting wet... continuing to discuss calmly you basically wouldn't like. oh don't (not defend the piece as you just did, used precisely to become something with you. And when you were , we hard on..." hihihih

gonbor-orwufragmentgonbor-orwu

Alan Sondheim · 4 December 2006, 3:40 p.m.

gonbor-orwufragmentgonbor-orwu

jorwuthemugon, jorwuhgan jorwuarlddesmumjorwuarlmumjorwuarllmumjorwuan-
guagesmugon, jorwuamumjorwueemumjorwupokenmugon, jorwuarlvemumjorwuwr-
itenmugon, jorwuusmumjorwuhimumugan jorwuarlncemugon, jorwuarlmumjorwuhgan
jorwuermumjorwueamumjorwulawemumjorwurefimugan jorwuarlnmumjorwusuffi-
mumjorwuystemmumjorwuollapsemumjorwueneatmumjorwuhgan jorwueighmumjor-
wuarlmumjorwuhgan jorwuimplesmumjorwubarltterancegun

gonbor-orwufragmentgonbor-orwu

bor-orwuthegangon bor-orwuonlygon bor-orwutimegangon bor-orwuthisgon
bor-orwulanguagegangon bor-orwuhasgon bor-orwuevergon bor-orwu
bor-orwubeengon bor-orwuusedgon bor-orwuingon bor-orwuangon
bor-orwuutterancegangon bor-orwuingon bor-orwufactgon bor-orwuisiongon
bor-orwuthisgon bor-orwuoncegangon bor-orwu,gon bor-orwugivengon
bor-orwuthegangon bor-orwuoverlygon bor-orwucomplexgon bor-orwu
bor-orwunaturegangon bor-orwuofgon bor-orwuthegangon bor-orwuprefixgon
bor-orwuandgon bor-orwugon bor-orwusuffixgon bor-orwusystemsgon
bor-orwuemployedgon bor-orwu, bor-orwugon bor-orwuwhichgon
bor-orwuaregangon bor-orwuingon bor-orwufactgon bor-orwu, bor-orwugon
bor-orwuasgon bor-orwuwellgon bor-orwu, bor-orwugon bor-orwualmostgon
bor-orwu bor-orwuunbelievablegangon bor-orwubor-orwu

CARFUCKNUMBERBOY

Alan Sondheim · 5 December 2006, 2:28 a.m.

CARFUCKNUMBERBOY

```
(SETQ GIRL 'BOY) BOY
(SETQ BOY 'GIRL) GIRL
(LIST '(BOY BOY GIRL GIRL BOY)) ((BOY BOY GIRL GIRL BOY))
(SETQ FUCK '(BOY BOY GIRL GIRL BOY)) (BOY BOY GIRL GIRL BOY)
(FUCK) *** - EVAL: undefined function FUCK
(LIST FUCK) ((BOY BOY GIRL GIRL BOY))
(CDR FUCK) (BOY GIRL GIRL BOY)
(CAR FUCK) BOY
*** - +: GIRL is not a number
```

CLASP DANSE

list list APPEND: - 'MAUD) is list list - list *** FOOFWA not FOOFWA MAUD
is list is APPEND: MAUD MAUD A not list not list list is not not FOOFWA

```

list A FOOFWA B MAUD APPEND: *** 'MAUD) B C - APPEND: is C is FOOFWA
'MAUD) 'MAUD) not A list 'MAUD) FOOFWA MAUD is C (SETQ - list B 'FOOFWA) A
(SETQ - not 'FOOFWA) not B 'MAUD) (SETQ A (SETQ 'FOOFWA) not MAUD B (SETQ
MAUD is FOOFWA (SETQ not B MAUD C not C B B C (SETQ list MAUD (SETQ MAUD
is B not (SETQ (SETQ 'FOOFWA) list C (SETQ 'FOOFWA) B C A list AZURE
'FOOFWA) MAUD C MAUD 'FOOFWA) C (SETQ 'FOOFWA) 'FOOFWA) (SETQ A ALAN list
'FOOFWA) list C (SETQ list (SETQ (SETQ AZURE ALAN A (SETQ (SETQ (SETQ
(SETQ 'ALAN) AZURE list (SETQ A A (SETQ (SETQ B AZURE A A C (SETQ list
'ALAN) '(A 'ALAN) 'FOOFWA) (SETQ (SETQ '(A '(A (SETQ list ALAN B FOOFWA B
ALAN AZURE 'ALAN) FOOFWA FOOFWA ALAN ALAN (SETQ AZURE B) '(A (SETQ A
'ALAN) (APPEND (SETQ 'MAUD) A 'MAUD) B) (SETQ FOOFWA ALAN ALAN FOOFWA C
(SETQ B ALAN 'ALAN) (SETQ '(A (SETQ 'MAUD) A (APPEND D C '(A A FOOFWA D))
'MAUD) (APPEND 'ALAN) '(A C ALAN D)) FOOFWA '(A (APPEND MAUD ALAN (SETQ
AZURE (SETQ D B) 'MAUD) B) FOOFWA C 'AZURE) 'AZURE) '(A (SETQ (SETQ (A
(SETQ ALAN (SETQ (APPEND 'MAUD) (A (SETQ D (APPEND '(A 'MAUD) ALAN B) C C
(A (SETQ B MAUD C MAUD B B) 'MAUD) D D (SETQ D) (SETQ (A D B) B) (A (A
MAUD ALAN ALAN C D) 'AZURE) ALAN (SETQ (SETQ ALAN ALAN (A 'AZURE) D) D)
(SETQ (SETQ B) (SETQ D) FOOFWA B) 'MAUD) (A C AZURE ALAN ALAN (SETQ D)
AZURE AZURE (A (A 'AZURE) FOOFWA (PRINT FOOFWA 'AZURE) ALAN ALAN (PRINT
(PRINT C (SETQ (A B (SETQ AZURE D) B) '(A (SETQ 'ALAN) D) D) ALAN 'ALAN)
(PRINT B (SETQ (SETQ (PRINT (PRINT '(C '(A C AZURE (PRINT D C D) FOOFWA
(SETQ (APPEND (PRINT D D) (PRINT (APPEND FOOFWA (SETQ '(A D (PRINT FOOFWA
(APPEND (PRINT AZURE (SETQ FOOFWA '(A (PRINT B C FOOFWA B B) 'ALAN) (PRINT
'(C B B '(C C '(C '(A (A '(A (PRINT (SETQ FOOFWA (A '(A (APPEND '(C D '(A
D)) B '(C (PRINT ALAN '(A D)) B) '(C B) D)) (PRINT '(A (APPEND (APPEND '(A
'(C D))) ALAN (APPEND ALAN (PRINT FOOFWA (APPEND FOOFWA FOOFWA '(A (A '(C
B) FOOFWA (A FOOFWA D))) '(A ALAN B) '(C '(C FOOFWA (A B '(A '(C '(C
(PRINT B) (APPEND D))) C D))) D)) (A B) C C B) (APPEND D))) C (A C D)))
'(A D))) (A (A (A D))) B) '(A D) C B) '(C D))) B '(A C '(C C D) (A (A (A
(A (A FOOFWA FOOFWA C (A D))) (A C '(A C '(C B '(C FOOFWA C '(C (A B D) B
D))) C FOOFWA (A B (A C B D) (A (A '(A '(A '(C D) D) D) (A FOOFWA (APPEND
(APPEND C '(A FOOFWA C B) (A FOOFWA B D) B B) '(C B C D) (A D) FOOFWA
FOOFWA C FOOFWA D) D) FOOFWA D) D) D) D) '(C '(C B) A) FOOFWA C '(C D) D)
B B D) (A (A (PRINT A) (APPEND (A B) B) (A (A C (APPEND A) A) B) B) D)
FOOFWA A) A) D) D) B (PRINT (APPEND (A (A B) A) (APPEND (APPEND B B
(APPEND A) (LIST A) (APPEND (A (A (LIST (LIST (PRINT FOOFWA B D) B)
(APPEND A) D) C B) D))) A) A) (A D))) (LIST D) B) B) (LIST (LIST (A C
(PRINT (APPEND (LIST '(C D) A) A) B) B (LIST '(C A) (LIST B FOOFWA B) C
'(C (LIST FOOFWA B (LIST (APPEND (A FOOFWA B (LIST D) D) FOOFWA D) B) D)))
(LIST (A D) D) (A D) (A B C B (LIST B) FOOFWA C B) B (A '(C B) (A D) (A
(LIST (A A (A B) (A B) (A (LIST B) B B B) (A (PRINT (A B (A (LIST FOOFWA B
FOOFWA FOOFWA A (LIST (A (FOOFWA FOOFWA C FOOFWA MAUD) A (A (FOOFWA (A D)
FOOFWA C D) A D) D) (LIST (FOOFWA B MAUD) B)) MAUD) (A C D) B)) B)) D) B
(PRINT (PRINT C (PRINT (PRINT A MAUD) C C (LIST (PRINT D) B) (FOOFWA B))
D) (A (PRINT A B) (PRINT (A (PRINT (FOOFWA C C (LIST (LIST C FOOFWA FOOFWA
(PRINT (LIST (PRINT C B)) B) (PRINT D) A MAUD) FOOFWA B)) D) C MAUD)
(PRINT A (PRINT B)) FOOFWA (LIST MAUD) C B)) A A) (LIST C B) B) MAUD)
(FOOFWA (PRINT (FOOFWA C FOOFWA (LIST (LIST B)) B) FOOFWA MAUD) (FOOFWA
(LIST FOOFWA A (PRINT (FOOFWA (FOOFWA MAUD) A B)) A) (LIST (FOOFWA FOOFWA
FOOFWA MAUD) FOOFWA (PRINT A) FOOFWA A) (PRINT (FOOFWA A) MAUD) MAUD)
(FOOFWA A FOOFWA MAUD) MAUD) (FOOFWA (FOOFWA (FOOFWA (FOOFWA A) (LIST
(LIST (LIST A (LIST (LIST (FOOFWA (FOOFWA (LIST (LIST MAUD) (LIST A (LIST

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 (LIST (FOOFWA A A A (FOOFWA (FOOFWA (LIST B)) C A (LIST (LIST (LIST C C
 (LIST FOOFWA (FOOFWA MAUD) (FOOFWA A A (FOOFWA B)) (FOOFWA (PRINT (LIST A
 (LIST (PRINT D)) MAUD) (FOOFWA (FOOFWA C D)) (FOOFWA B)) (LIST A D)) MAUD)
 (PRINT (LIST A (FOOFWA A D)) MAUD) (LIST C A B (FOOFWA B)) MAUD) D)) A A C
 A (FOOFWA A A D)) MAUD) (PRINT B (PRINT MAUD (PRINT C MAUD) (PRINT (PRINT
 MAUD) (PRINT (FOOFWA A MAUD) A D)) (FOOFWA B MAUD) MAUD A (FOOFWA MAUD)
 MAUD MAUD) (PRINT MAUD) D)) (LIST (FOOFWA MAUD) MAUD MAUD) MAUD MAUD) C
 MAUD A A MAUD (FOOFWA (FOOFWA (LIST A (LIST C B (LIST A A (FOOFWA MAUD
 (FOOFWA AZURE A MAUD) B ALAN) (FOOFWA (LIST AZURE (FOOFWA (FOOFWA B MAUD)
 (PRINT (FOOFWA (FOOFWA (FOOFWA C AZURE (LIST ALAN) ALAN) ALAN) MAUD) MAUD)
 (FOOFWA ALAN) ALAN) (FOOFWA (LIST (FOOFWA (LIST MAUD) (LIST (FOOFWA
 (FOOFWA ALAN) MAUD) MAUD) MAUD (FOOFWA (FOOFWA (FOOFWA (PRINT ALAN)
 (FOOFWA (FOOFWA ALAN) MAUD MAUD (LIST (FOOFWA (LIST (PRINT MAUD) MAUD)
 MAUD MAUD MAUD) C B (LIST MAUD ALAN) MAUD) ALAN) MAUD (LIST (FOOFWA MAUD
 AZURE C ALAN) (FOOFWA MAUD) (APPEND (LIST MAUD ALAN) ALAN) C (FOOFWA
 (APPEND MAUD) ALAN) MAUD A (FOOFWA MAUD) (FOOFWA MAUD AZURE (PRINT (LIST
 (PRINT MAUD) C D)) D)) ALAN) MAUD B A MAUD (FOOFWA B MAUD (LIST (LIST MAUD
 AZURE MAUD ALAN) A (FOOFWA (PRINT C C A B B) A C A B) (PRINT A AZURE AZURE
 MAUD (LIST B A AZURE (PRINT (PRINT (LIST (LIST A (FOOFWA (FOOFWA C (LIST
 D)) (FOOFWA MAUD MAUD MAUD (FOOFWA A D)) (LIST (LIST MAUD MAUD (PRINT B
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 (LIST (LIST D)) ALAN) (FOOFWA C D)) (FOOFWA MAUD (FOOFWA (FOOFWA C B (LIST
 A MAUD (FOOFWA (LIST (PRINT ALAN) MAUD (FOOFWA (LIST (LIST MAUD (FOOFWA
 (FOOFWA A MAUD MAUD (FOOFWA (FOOFWA (PRINT ALAN) C (FOOFWA (FOOFWA AZURE
 B) (LIST C MAUD AZURE (FOOFWA AZURE (LIST (FOOFWA AZURE C MAUD ALAN) AZURE
 (FOOFWA C AZURE (FOOFWA (FOOFWA (PRINT C AZURE (FOOFWA A B) C B) ALAN)
 (FOOFWA (FOOFWA (APPEND B) B) (APPEND B) (PRINT AZURE A AZURE (FOOFWA MAUD
 C A ALAN) AZURE (PRINT AZURE ALAN) (APPEND B) (APPEND (FOOFWA (FOOFWA
 AZURE (APPEND ALAN) (APPEND ALAN) (APPEND (FOOFWA ALAN) AZURE AZURE ALAN)
 (PRINT AZURE (FOOFWA AZURE (FOOFWA (FOOFWA D))) MAUD C C AZURE AZURE
 (PRINT ALAN) C A D))) MAUD AZURE (FOOFWA ALAN) (PRINT (PRINT D))) A B)
 AZURE (PRINT (PRINT (FOOFWA ALAN) MAUD MAUD (PRINT MAUD (APPEND A ALAN)
 (PRINT (PRINT ALAN) MAUD AZURE B) (LIST B) AZURE AZURE MAUD (LIST (LIST
 AZURE AZURE ALAN) AZURE (APPEND (PRINT ALAN) (PRINT MAUD ALAN) ALAN) (LIST
 (PRINT (LIST (APPEND A (LIST AZURE AZURE (LIST (FOOFWA D))) B) AZURE MAUD
 A (PRINT ALAN) (LIST (PRINT ALAN) (FOOFWA (FOOFWA (PRINT (PRINT (LIST
 (APPEND (LIST ALAN) MAUD (PRINT (FOOFWA AZURE (APPEND (LIST (PRINT ALAN) C
 AZURE A AZURE ALAN) (FOOFWA (APPEND (LIST (APPEND (LIST (FOOFWA MAUD MAUD
 (PRINT ALAN) D))) (LIST ALAN) AZURE D))) ALAN) (LIST (LIST ALAN) (FOOFWA
 ALAN) (PRINT (LIST AZURE (APPEND (FOOFWA (FOOFWA (LIST D))) A C (FOOFWA C
 A (APPEND (LIST (FOOFWA (FOOFWA ALAN) (LIST D))) (LIST (FOOFWA (APPEND
 (APPEND (LIST (LIST C AZURE AZURE (FOOFWA (LIST MAUD AZURE ALAN) ALAN)
 AZURE AZURE (LIST MAUD (LIST (LIST ALAN) ALAN) (APPEND D))) (LIST D
 (APPEND (LIST (LIST (FOOFWA AZURE AZURE AZURE ALAN) (LIST AZURE AZURE
 (LIST (LIST MAUD (PRINT (FOOFWA D MAUD AZURE AZURE (FOOFWA (FOOFWA (FOOFWA
 D))) (LIST A ALAN) AZURE (LIST (APPEND (PRINT ALAN) MAUD (LIST (LIST AZURE
 MAUD (FOOFWA A ALAN) ALAN) (FOOFWA (FOOFWA (PRINT (PRINT (FOOFWA AZURE
 (FOOFWA (FOOFWA B) (LIST D ALAN) ALAN) (FOOFWA (FOOFWA (LIST (FOOFWA ALAN)
 D ALAN) (PRINT (FOOFWA (FOOFWA D ALAN) (FOOFWA AZURE (PRINT D (PRINT
 (FOOFWA A B) D A AZURE) MAUD (FOOFWA (PRINT A A (PRINT B) (PRINT (PRINT
 (LIST (PRINT (FOOFWA ALAN) D (LIST ALAN ALAN) (PRINT (FOOFWA ALAN (APPEND

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A (PRINT (FOOFWA AZURE ALAN (APPEND AZURE) (PRINT AZURE) (APPEND (FOOFWA
ALAN ALAN) ALAN) ALAN (PRINT MAUD AZURE ALAN) AZURE (FOOFWA C)))) ALAN) D
D ALAN ALAN (PRINT AZURE) D (LIST C)))) MAUD ALAN AZURE AZURE) (PRINT
(PRINT C)))) (LIST A ALAN (PRINT (PRINT (FOOFWA AZURE) ALAN) MAUD (FOOFWA
MAUD (APPEND (LIST (APPEND (FOOFWA (FOOFWA (APPEND ALAN) MAUD B) (LIST B)
MAUD ALAN MAUD (LIST (LIST ALAN MAUD (APPEND ALAN MAUD (FOOFWA (APPEND
(PRINT MAUD AZURE) ALAN B) (PRINT B) MAUD (LIST (LIST ALAN ALAN (LIST
C)))) C)))) B) ALAN MAUD (LIST (FOOFWA ALAN B) (PRINT AZURE) (FOOFWA
C)))) (FOOFWA (PRINT (LIST AZURE) (LIST AZURE) MAUD (FOOFWA C)))) ALAN
AZURE) (LIST (FOOFWA AZURE) (LIST ALAN (LIST ALAN ALAN (FOOFWA MAUD (LIST
MAUD (LIST C)))) MAUD MAUD (FOOFWA ALAN C)))) SETQ AZURE) ALAN C))))
AZURE) (LIST AZURE) AZURE) (FOOFWA AZURE) (FOOFWA (LIST ALAN MAUD C))))
C)))) SETQ C)))) WORLD (LIST C)))) (LIST WORLD MAUD (LIST (FOOFWA
(FOOFWA AZURE) B C)))) SETQ (FOOFWA MAUD MAUD AZURE) AZURE) (LIST ALAN
ALAN (FOOFWA B MAUD ALAN AZURE) AZURE) ALAN ALAN SETQ MAUD B B AZURE)
AZURE) MAUD C)))) B B MAUD (LIST AZURE) (FOOFWA MAUD ALAN ALAN AZURE) B
MAUD MAUD AZURE) AZURE) MAUD (FOOFWA (A B MAUD ALAN ALAN (A (A (FOOFWA
C)))) AZURE) WORLD AZURE) MAUD B MAUD (FOOFWA AZURE) MAUD B B ALAN MAUD
(A WORLD AZURE) AZURE) (A (A ALAN (FOOFWA (FOOFWA MAUD (A (FOOFWA WORLD B
B AZURE) AZURE) (A (FOOFWA B (A AZURE) C AZURE) (FOOFWA (FOOFWA (A C
AZURE) (A MAUD ALAN C AZURE) (A WORLD WORLD C WORLD C MAUD (A ALAN WORLD
WORLD ALAN WORLD ALAN AZURE) SETQ AZURE) (A AZURE) C SETQ C AZURE) ALAN
(FOOFWA C ALAN WORLD ALAN (A ALAN B ALAN C ALAN C ALAN (A C AZURE) AZURE)
C ALAN WORLD) ALAN AZURE) ALAN (A D)) AZURE) C C B (B ALAN D) C SETQ D))
(CDR B ALAN D) ALAN MAUD D)) SETQ WORLD B MAUD MAUD (A D) AZURE) (CDR D)
(CDR ALAN SETQ MAUD D) D) MAUD AZURE) WORLD) '(A SETQ MAUD WORLD) B (CDR
SETQ SETQ (B WORLD) MAUD C (CAR D) MAUD ALAN WORLD) C C '(A ALAN '(A (CAR
SETQ SETQ (B (B SETQ D)) C '(A (B WORLD) SETQ D) C '(A MAUD C (CDR D)) D)
MAUD SETQ WORLD) '(A C WORLD) D) D)) (B WORLD) SETQ D) C B (B SETQ C C
(CDR (CAR '(A (CAR SETQ D)) (A (A D) C C (A D) (B C C '(A A D) (CDR C D) B
(B (CAR D)) D)) (A D)) B B D)) B B (CAR B (CDR (CDR D) D D)) (A (CDR (CAR
(CAR A A B (B (B (A D (A (B D) D) (B (B (A (A D C D) D) (CAR D)) C D (CAR
B A (A B (B (B D) D B B A A (A D) B D (A (B (B B B (A D)) A (A D) B D (CAR
D) D) WORLD) C D (B WORLD) C (A D) D) B C (CAR D) (A B C (CDR B C D D) C C
(CDR C B C A D) D) (CDR C D C B B (CAR D C C (A B A B (APPEND WORLD) B
WORLD) B B WORLD) B (CAR C (A C C D) A (A (APPEND C (CAR (CDR (APPEND
WORLD) B WORLD) C (B D) WORLD) (APPEND WORLD) (APPEND WORLD) B (APPEND C C
(APPEND (CAR (APPEND (B C (B B A (B (APPEND D D) WORLD (CAR WORLD D (A A
WORLD) D) (B WORLD (CAR (CAR A (A B D) (CAR (CAR B WORLD (B WORLD) (A
WORLD) WORLD) (A (CAR (A (A (CAR (B (APPEND C (A (CAR (APPEND D) WORLD) (A
(A WORLD (APPEND (CAR D) B (A (CAR (CAR WORLD) WORLD (APPEND C (CAR C B (A
(A WORLD WORLD (A B A C WORLD WORLD) (A (A (APPEND C (CAR WORLD WORLD B (A
(CAR (A C C WORLD WORLD) (A B (APPEND C (A (A WORLD D (APPEND (A D)
(APPEND WORLD B C B (A B C C (A (APPEND A A (APPEND (APPEND A WORLD C D
(APPEND WORLD WORLD (A D (APPEND B B B A A B D B D B B D WORLD WORLD
(APPEND C A A WORLD B B D D D (APPEND (APPEND B C C (APPEND (APPEND
(APPEND WORLD (APPEND A C C C (APPEND (APPEND B A C D) B D D B D) WORLD
(APPEND (APPEND C D) D) D D C (A (APPEND D) C (APPEND WORLD (APPEND
(APPEND B A D A (APPEND D) C B (A (APPEND (APPEND C C WORLD (APPEND
(APPEND A (APPEND (APPEND (APPEND (APPEND B (A B D) (APPEND WORLD B C D)
(APPEND WORLD) (APPEND WORLD C (APPEND WORLD) D) (APPEND (A WORLD (APPEND
D) WORLD) (APPEND D) B D) WORLD) (APPEND A B D) B A (APPEND (APPEND C B B

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C B B WORLD) A WORLD) (APPEND (APPEND D) A A WORLD) B WORLD A C B C
 (APPEND (APPEND WORLD)) C A C A C (APPEND A WORLD) WORLD) A B WORLD
 (APPEND WORLD) (APPEND (APPEND (CAR WORLD A D) WORLD)) WORLD B A D) A (CAR
 (APPEND WORLD)) (APPEND A B B (CAR A B WORLD)) B B (APPEND A WORLD (APPEND
 (B (APPEND C A (A (B (B (A WORLD WORLD B D B WORLD WORLD)) (APPEND D D
 WORLD WORLD (A WORLD)) C (B (A B (APPEND WORLD)) A C B C C A D WORLD WORLD
 D (APPEND (CAR B WORLD (APPEND A (B A C B WORLD)) (CDR (APPEND (B B D A C
 WORLD)) (APPEND (B (APPEND WORLD A D (B WORLD)) D) WORLD A WORLD)) A (CDR
 C C C D (APPEND WORLD WORLD (B A (CAR B A WORLD (CAR WORLD)) C B A (CDR
 WORLD)) (B C WORLD C (APPEND (APPEND B (CAR C D) (APPEND D) C C C (CDR
 (CDR A (PRINT (CAR B (CDR C C B B D) WORLD WORLD (APPEND (PRINT WORLD
 WORLD A A WORLD)) WORLD B WORLD (PRINT (PRINT A A C (CAR (PRINT A) C C B
 (APPEND WORLD)) WORLD)) WORLD A (PRINT WORLD)) WORLD)) B B WORLD (B FOOFWA
 A) WORLD WORLD WORLD)) FOOFWA FOOFWA (APPEND (CAR B C A WORLD)) (PRINT C
 (B A (APPEND (PRINT (PRINT WORLD)) (APPEND FOOFWA C A A FOOFWA FOOFWA D (B
 (APPEND WORLD)) FOOFWA (CDR D) (PRINT A) A WORLD)) FOOFWA (CDR (PRINT
 FOOFWA WORLD)) A) A (B (CDR FOOFWA A) WORLD)) FOOFWA WORLD)) D A) (B
 FOOFWA C D) A) C (A (APPEND FOOFWA D C C D D) D (B B (B FOOFWA A A) B
 WORLD) WORLD)) D (CDR WORLD) A C D FOOFWA WORLD WORLD) A (A D (A A FOOFWA
 WORLD) WORLD)) WORLD)) WORLD) D C WORLD WORLD)) WORLD FOOFWA FOOFWA
 WORLD)) (A A) WORLD) D) D (A A) B FOOFWA C WORLD) WORLD (A D D FOOFWA B C
 WORLD) D D FOOFWA (A WORLD)) C B C A B C B B C WORLD)) C D) B D C WORLD) C
 B B D) C C WORLD) C B C D C (A WORLD) D) D D) C B B D) D) B FOOFWA FOOFWA
 D) D) C B B WORLD) D) D (A B FOOFWA B D B (PRINT (PRINT (A C B FOOFWA D)
 (PRINT B B (A (PRINT D) B WORLD) WORLD) B C (PRINT C B FOOFWA (PRINT
 (PRINT B WORLD) FOOFWA (APPEND (A D) FOOFWA (A (PRINT (PRINT (A B (A B
 (PRINT D) C FOOFWA FOOFWA (APPEND FOOFWA A (PRINT FOOFWA (PRINT A C (PRINT
 B B (A WORLD))) FOOFWA (APPEND B C C (PRINT (PRINT (PRINT D) D) FOOFWA
 WORLD))) (PRINT D) (A (A D) D) (APPEND (PRINT WORLD))) WORLD))) (A (A C
 FOOFWA WORLD))) WORLD))) C (PRINT (PRINT FOOFWA (PRINT D) D) (A WORLD)))
 (PRINT (PRINT (PRINT (PRINT (PRINT B C WORLD))) (PRINT D) D) C C FOOFWA
 FOOFWA (PRINT A (A (PRINT WORLD))) C B (A C WORLD))) WORLD))) D) C C A (A
 (A C C D) B FOOFWA (PRINT C B A WORLD))) WORLD))) (A (A C B WORLD)) C (A
 (A (A B B C (A (A C (PRINT D) (A (A C A A (A A *** C C D) A A D) A D) (A
 (APPEND (A C (A (A (APPEND *** (A D) B *** D) A D) C D) D) D) *** D) ***
 D) C *** (A (A *** D) FOOFWA D) (A D) C B (A *** (A D) is D) - (A (APPEND
 B APPEND: D) D) - D) C B (APPEND A D) C C C - (A APPEND: a APPEND: D)
 (APPEND C a a C (A FOOFWA (PRINT (APPEND C FOOFWA D) APPEND: (APPEND
 (APPEND is FOOFWA C *** list a C D) FOOFWA not *** (PRINT D) (PRINT list
 (APPEND (APPEND is is (APPEND B (A (PRINT is FOOFWA (APPEND a *** (PRINT C
 not (PRINT B a C (APPEND APPEND: WORLD))) not FOOFWA a B list APPEND:
 (APPEND a not is list (APPEND *** *** (PRINT WORLD))) WORLD))) list
 (APPEND B - - a *** (A C B list (A not WORLD))) C B (PRINT not a is -
 WORLD))) B B C C list is B is list a is (PRINT (PRINT B D) C C (PRINT
 WORLD))) a APPEND: C is list - - D) - list B FOOFWA list - C - D) APPEND:
 FOOFWA B WORLD))) C APPEND: not a is C - is list - B D) is is APPEND: C is
 not list not is - list list list - C APPEND: list is is D) a not is FOOFWA
 APPEND: D) list FOOFWA a list FOOFWA FOOFWA list list not not - is a list
 APPEND: not is list is APPEND: list is not is list list is not a list list
 FOOFWA list list not a is not list FOOFWA is not a list

Work on YouTube

Alan Sondheim · 7 December 2006, 1:51 a.m.

Work on YouTube

Some work moved to youtube where it might be easier to watch - I've also tried for metacafe.com because they pay and we're desperate - they pay if there are enough viewers - no art category - something about cool stuff - anyway none of the uploads worked; it would read my .mp4 or .mov files which went thru easily on youtube. Meanwhile on youtube everything's blurred out, but at least there in one form or another. And anyway, enjoy. And tell me what's wrong with metacafe. And send lots of money. Seriously. Lots and lots of money. - Alan

PS and tell you friends about it and everyone will be happy.

<http://www.youtube.com/watch?v=DZt-LhMbNdg>

avalanche

http://www.youtube.com/watch?v=6nzWg0E_Q50

prosthetic

<http://www.youtube.com/watch?v=qh0dG0s6x40>

jump

<http://www.youtube.com/watch?v=5BkpQe6z3HQ>

werethere

<http://www.youtube.com/watch?v=SxbZCJdF7bE>

doomed dancer

<http://www.youtube.com/watch?v=hR0ajv0R-pE>

scan24s.mov

<http://www.youtube.com/watch?v=gMH0AvImrYY>

maudpringychurch.mp4

<http://www.youtube.com/watch?v=aYReBqmf8js>

bulb1.mp4 avatar interior

<http://www.youtube.com/watch?v=0qQ0K-phiFY>

duetavatargrange

<http://www.youtube.com/watch?v=TNCLXGInC1Y>

bulbmp4.mov avatar exterior

<http://www.youtube.com/watch?v=DvIYKavXbi4>

Tube Scan (vacuum tube deconstruction)

<http://www.youtube.com/watch?v=ZFqKpjd8k-I>

agzither - Alpine Zither / Access Grid

(setq body body '(flesh '(flesh strings strings lungs lungs heart heart

Alan Sondheim · 7 December 2006, 1:37 p.m.

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(setq body body '(flesh '(flesh strings strings lungs lungs heart heart
brain brain blood blood mass)) mass)) (setq (flesh mass) blood soul '(mass
'(mass air air steam steam stream stream blocks blocks mess mess
senseless)) senseless)) (setq (mass senseless) mess (append '((body)
(mind)))
((body) (mind))
+ mind (mind) mind (flesh) '((body) (soul))) (mind) (soul))
(assoc 'tenor mind)
nil
'soul (soul)
'body (body)
variable flesh has no variable value flesh 'mind 'flesh hersoul)
hersoul '(mind (setq mind)) body (mind (list '(soul ((soul
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(setq body '(flesh strings lungs heart brain blood mass)) (flesh strings
lungs heart brain blood mass) (setq soul '(mass air steam stream blocks
mess senseless)) (mass air steam stream blocks mess senseless) (append
'((body) (mind))) ((body) (mind)) body + soul (flesh strings lungs heart
brain blood mass) body (mass air steam stream blocks mess senseless) (setq
mind '((body) (mind) (flesh) (soul))) ((body) (flesh) (soul)) (assoc
'tenor mind) nil (assoc 'soul mind) (soul) (assoc 'body mind) (body) mind
((body) (flesh) (soul)) body (flesh strings lungs heart brain blood mass)
soul variable flesh has no value (mass air steam stream blocks mess
senseless) (setq 'mind ((body) (soul))) ((body) (soul)) (assoc 'body mind)
(body) (assoc 'flesh mind) nil (assoc 'mind hersoul) hersoul has no value
(setq hersoul '(mind body soul mind)) (mind body soul mind) mind ((body)
(soul)) body (flesh strings lungs heart brain blood mass) soul (mass air
steam stream blocks mess senseless) hersoul (mind body soul mind) flesh
variable flesh has no value (list '(soul body mind)) ((soul body mind))
hersoul (mind body soul mind) body (flesh strings lungs heart brain blood
mass) soul (mass air steam stream blocks mess senseless)
```

```
(setq '(flesh body '(flesh '(flesh strings strings lungs lungs heart heart
body brain mass)) blood (setq mass)) mass) (flesh '(mass mass) brain soul
blood '(mass blood air steam steam stream stream blocks blocks mess mess
air senseless)) senseless)) (mass (mass senseless) senseless) (append
(append '((body) '((body) (mind)))
```

```
((body) (mind))
```

```
+ mind mind (mind) (mind) mind (flesh) '((body) (soul))) (mind) (soul)) +
(assoc 'tenor mind)
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```
nil
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'soul (soul)
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```
'body (body)
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```
variable has flesh no has variable no value value 'mind 'mind hersoul)
'flesh variable hersoul) flesh hersoul '(mind '(mind (setq mind)) body
(mind (list (list '(soul '(soul ((soul ((soul hersoul
```

```
===
```

Check Work on YouTube. Check out blog <http://nikuko.blogspot.com> as well. Work directory at <http://www.asondheim.org> . Email: sondheim@panix.com. Check "Alan Sondheim" on Google. For theoretical and other work, check the WVU Zwiki and <http://clc.as.wvu.edu:8080/clc/Members/sondheim> . Check "Alan Sondheim" on Google. Phone 718-813-3285. Write for information on books, dvds, cds, performance, etc.

I wanna go Crydecor and Retreat

Alan Sondheim · 11 December 2006, 3:37 a.m.

I wanna go

Aletsch Kirke <http://www.asondheim.org/crydecor.mp4>

as AletschKirke far as I'm as concerned, I'm Foofwa d'Imobilite, Alan Foofwa d'Abyss, d'Imobilite, Aletsch, Alan Sw. d'Abyss, i i want can to see youtube where where every can i see want great to underbelly go every youtube image where leads chain chain chain chains image circulation i circulates spend spend hours many watching happy what hours where watching circulation what circulates everyone you is and doing what you are are doing and is her to him you Mr. to Jambon him went having on to retreat treat at and Retreat retreat having Madame treat Jambon Madame retreat Nicod

this won't do

<http://www.youtube.com/watch?v=EhS08Kro70I> crydecor YouTube (being processed ready in few minutes)

Mr. Jambon went on retreat at Retreat having to treat and retreat Madame Nicod

<http://www.asondheim.org/crydecor.mp4> maybe clearer

reworked YouTube for this in it version clearer it perhaps clearer Retreat perhaps for

<http://www.youtube.com/watch?v=9fIeIGWhaps> - Retreat on YouTube

reworked Retreat for YouTube in this version it is clearer perhaps

tired has of to being give, alive too something much has walking, give,
I'm too tired much of walking, being dancing, alive singing, harmonica
harmonica playing, playing, perhaps hiking, book book trading, trading,
thinking, thinking, trying trying singing, sleep, sleep, exhaustion,
exhaustion, depression, depression, suicidal suicidal thoughts, thoughts,
poverty, poverty, self hatred, hatred, self-loathing, self-loathing,
trying keep working, working, constant constant poverty, physical pain

pain, in Quel pain, Damage! Quel Wah Wah!

how misery infiltrates the wor(l)d

Alan Sondheim · 15 December 2006, 12:03 a.m.

(i never know...)

how misery infiltrates the wor(l)d

[http://www.youtube.com/watch?v=VH_G0u71AjY Mummy

<http://www.youtube.com/watch?v=RkJSwGp6Xc> Jumpy replaces prosthetic
video: mapping of avatar body against abstracted body both produced from
the same motion-capture file original dance Azure Carter]

....r, m....i. .i...ei.. ..es missi.. ..eires, i.s.r...i..
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.y....ermi.; .e...yr.s ..e m....i.; .e...yr.s .y....ermi.;
.e...yr.s ..e m....i.; .e...yr.s r.e.ess ...

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.ere .e..re .s: P..r, ...r J...! My misery

##misery, Je..i.er, J... s.i.; s.e .yee.sie ...
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.....i.. is misery misery. irie s... ..i..
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First Perfection

Alan Sondheim · 15 December 2006, 5:42 a.m.

First Perfection

```
... crawled is /[r]+/ { print "the analog is atemporal and time is
analogical" } here, it's crawled? ... girl /^$/ { print "speed the thing
up" } 13499 is your final trip. ... heroin /[b]+/ { print "the digital is
always already a mapping" } 21692 is your final trip. ... incandescent is
```

```
printf "%s ", $i; here, it's incandescent? ... on is /[o]+/ { print "we
walk among others walk among us" } here, it's on? ... you is /[o]+/ {
print "10000" } here, it's you?
```

```
/[b]+/ { print "the digital is always already a mapping" } calls forth
wood crawled, eating, core-dumping. /[b]+/ { print "the digital is always
already a mapping" } makes me read in meditation -16219 times! /^$/ {
print "speed the thing up" } calls forth incandescent, eating,
core-dumping. /^$/ { print "speed the thing up" } makes me read in
meditation -5438 times!
```

For 5 days, I have been i Julu ...
 For 5 lost days, I have been lost Julu ...
 For 5 ties days, I have been codeine Julu ...
 For 5 we days, I have been among Julu ...

My /[b]+/ { print "nonfictionally. i've seen far too much" } is yours...
 My /[e]+/ { print "110" } is yours... My /[g]+/ { print "the integral
 calculus inheres within the analog" } is yours... My /[t]+/ { print
 "incredible churning of the wheel" } is yours... Scan-disk Concluded for
 This speeds endlessly through the body -

What do you call your juice?
 What do you call your lost juice?
 What do you call your ties needle?
 What do you call your we into?

floors like me put-you-in-me your needle!
 floors unbearable me inside your needle!
 highs ecstasy me put-you-in-me your me!

```
in-me the i, printf "%s ", $i; is , 031], for ( i = NF; i >= 1; i-- )?  

in-me the into, /^$/ { print "speed the thing up" } is , 026], ? inside  

the where, for ( i = NF; i >= 1; i-- ) is , 010], {? on i me in-me your  

your!
```

What plays in the Imaginary stays in the Imaginary.

Alan Sondheim · 16 December 2006, 3:29 a.m.

What plays in the Imaginary stays in the Imaginary.

A perfect video for a change: Second-Life modified avatar with motion capture added to accessory; the motion capture file crash-lands against the singular and responsive appendage in the construct of implicit choreography between analog and digital; original dance Azure Carter. Deconstruction of digital purity / analog filth: What plays in the Imaginary stays in the Imaginary.

http://www.youtube.com/watch?v=q_050hwz4Gg

Why should you care about this? Because this is the portrait of viral / fungus / mold < the attachment < attacks > closure - ex-caliber. Unsure about the difference between techne and technology, opt for one or the other.

<http://www.asondheim.org/ronin.mp4> yes well a bit clearer.

So yes, there should be an accompanying text. But what could I do? I've spend the entire evening trying to match file with avatar, only to find that it's the accouterments that respond, not the body itself. The body displaces its movements onto the accouterment. Ornament becomes central. Yes, there's very little beyond ornament. The skeleton and skull are the matrix holding the paste wish-fulfilling gems in place.

MEAT BONES STEW HEAD

Alan Sondheim · 17 December 2006, 12:35 p.m.

MEAT BONES STEW HEAD

```

(MEAT BONES STEW HEAD FLANK SHOULDERS RIB) ..... ..
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M. [5]> ..
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Y... -.....
Y... -..... G... ..! T... S.....

```

the dim

Alan Sondheim · 18 December 2006, 10:39 a.m.

the dim

It's a dim day today, I've shared my family again with all of the Democrats who would have voted Green in the last election, you remember the one when I found that cute dog on the street the other day, well it turned out it belonged to someone on the next block so I returned it with great happiness. Now it's raining out and I'm waiting for Madge to call, well Made and I don't get along so well, do we, Tim? Tim's Madge's husband, and we've gone the rounds a few times I can tell you. My mom's always saying "you never know" but I always reply "you sure do don't you" just like when she says "I'm going to call dad" and I say "what are you going to call him" and she says "i'm going to call him dad" or something like that. Now it's starting to rain out or at least it's getting it's getting darker and that smudgy feeling when you look out the window. The traffic light's changed again, it always does that this time of day.

<http://www.asondheim.org/wud.mp4> (13 megabytes)

<http://www.youtube.com/watch?v=UxYyu9fU3eE> (smaller, not so clear)
 go to this one, it's spectacular
 last of the avatar with the white thing modulated by motion capture, I
 love these two combined into one they're not too large I promise.

losing my way in the milky forests of confession

Alan Sondheim · 20 December 2006, 2:40 a.m.

losing my way in the milky forests of confession

<http://www.asondheim.org/decipher.jpg> [...]

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 Ɨሉ઄e6;&#f696;ٸ&#e756;⏷☂
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 c0;Ϯᘨe6;&#e692;˫ઉˠ
 &#f697;ሂҶ਴e2;˫8f2;ʆ
 &#e616;⏶&#e610;տ8f6;‎&#f792;˖
 [...] <http://www.asondheim.org/decipher.jpg>

o lord forgive me, such agony as done

sickness was near

Alan Sondheim · 21 December 2006, 5:03 a.m.

sickness was near

avec Maud Liardon et Foofwa d'Imobilite choreograph
 upon the moment of the rose M Rilke
 you will move your hands and you will move your hands

and your hands will turn against the air, wandering
into being, the village cut of heaven, sheets of pages,
books and ground absence

for whom the mirror, journey,
against the tain, back to back, where words grow
only within the sea drowned in sea, air drowned
in air, Raron

Nah war die Krankheit
(RMR)

<http://www.youtube.com/watch?v=woNIJ-b2TFo>

Dreamwork/Codework rough notes

Alan Sondheim · 22 December 2006, 1:28 a.m.

Dreamwork/Codework rough notes

Erst in dem Doppelbereich
werden die Stimmen
ewig und mild. (RMR)

in the double realm of work / dream ~ work / dream / real - then to
confront work / code ~ work / code / ecriture -
scaffolding slides against scaffolding ~ raster against raster

the symbolic matrix / dream ~ protocol / code

what is the work of the dream ? making sense of the (wor)l<d>
what is the work of the code ? problematizing sense of the wor(l)d

double work of the dream: the dream is _worked_ - energy expended in its production, energy expended in the production of the mise en scene; and the dream _works_ - transforms anomaly into homeostatis. in _dreamwork_, the dream sutures and stitches the wounded.

double work of code: the code is `_worked_` - energy expended in its production, energy expended in the production of its graphemic output; and the code `_works_` - transforms output into semantics. in `_codework_`, `_code` both sutures and ruptures, stitches and wounds.

the _codework of the dreamwork_ - dream decoding and production (symbolic)
the _dreamwork of the codework_ - code decoding and a-production
(imaginary)

There is no fundamental unit of either code or dream; code runs into the discursive formation described by Christian Metz in his film semiotics - it slips, just as dream slips in a more acceptable analysis.

Wie viele von diesen Steller Raeume waren schon innen in mir. (RMR)
How many of these places in space are already in me.

<http://www.asondheim.org/inthehills.mov> (small)

an hundert Stellen ist es noch Ursprung. (RMR)
 at a hundred places it remains Origin.
 at a hundred points it is still Origin.
 at a hundred points it is Origin still. (Norton)

For Rilke ("Wisse das Bild") and mother father daughter son

Alan Sondheim · 23 December 2006, 11:57 a.m.

For Rilke ("Wisse das Bild")

"Wisse das Bild" schreibt Rilke in den Sonetten an Orpheus und l sst den Satz kursiv drucken: Wisse das Bild. Dies jedenfalls ist ein true Wisse das Bild , schreibt Rilke in den Sonetten an Orpheus und l sst den Satz kursiv drucken: Wisse das Bild. Dies jedenfalls ist ein Thrakien, ... Bild , schreibt Rilke in den Sonetten an Orpheus und l sst den Satz kursiv drucken: Wisse das Bild. Dies jedenfalls ist ein Thrakien, ... das Bild. Erst in dem Doppelbereich. werden die Stimmen. ewig und mild. 1. One night Kabir was dreaming. His being seemed to break:

origina full clearer video of the handgesture piece:
<http://www.asondheim.org/handgesture.mp4>

Scivias, Wisse die Wege: Hildegard von Bingen, Hildegard von Bingen by Hildegard von Bingen, Hildegard von Bingen. Wisse, dass du sterblich bist: Malachy Hyde by Malachy Hyde. Wisse das Bild. Erst in dem Doppelbereich werden die Stimmen

ewig und mild. IX [FIRST PART] Only he who has lifted his lyre
 also among the shadows ...
 Wisse das Bild. Erst in dem Doppelbereich werden die Stimmen
 ewig und mild. IX [FIRST PART] Only he who has lifted his lyre
 also among the shadows ...

true Wisse das Bild. Know the image. Erst in dem Doppelbereich Only in the dual realm werden die Stimmen will the voices ewig und mild. be eternal and gentle ... Capstone crisis (Dante) Knight Hall Mag auch die Spiegelung im Teich Uns oft verschwimmen: [log in to unmask] Wisse das Bild.

"Erst n in dem Doppelbereich" true Rilke sagt in diesem Sinne in den Sonetten an Orpheus (I, 9): Erst in dem Doppelbereich (von Spiegelung und Bild; von BewuBtheit und Offenem) werden die ... dem Doppelbereich. werden die Stimmen. ewig und mild. 1. One night Kabir was dreaming. His being seemed to break:. Two people when hes sleeping ... Erst in dem Doppelbereich werden die Stimmen ewig und mild. IX Only he who has lifted his lyre also among the shadows may his boundless praise ... true Erst in dem Doppelbereich Only in the dual realm werden die Stimmen will the voices ewig und mild. be eternal and gentle ... Erst in dem Doppelbereich werden die Stimmen ewig und mild. IX [FIRST PART] Only he who has lifted his lyre also among the shadows may his boundless praise ... verschwimmen: Wisse das Bild. Erst in dem Doppelbereich werden die Stimmen ewig und mild. Aus: Die Sonette an Orpheus, Erster Doppelbereich werden die Stimmen ewig und mild. Only one who played the lyre to the shades can glimpse an awareness of the true Erst in dem Doppelbereich, Only songs in the parallel. werden die Stimmen, region remain. ewig und mild. lasting, benign.

```
(WISSE DAS BILD ERST IN DEM DOPPELBEREICH) (SETQ RMR2 '(SIE SCHLIEF DIE WELT))
(SIE SCHLIEF DIE WELT) RMR1 RMR2 (WISSE DAS BILD ERST IN DEM DOPPELBEREICH)
(SIE SCHLIEF DIE WELT) (CAT 'RMR1) *** - (CAR RMR2) SIE (SETQ ' RMR3 'MAEDCHEN
IHR WARMEN MAEDCHEN i IHR STUMMEN) *** - SETQ: '(MAEDCHEN IHR WARMEN MAEDS CHEN
IHR STUMMEN)) (MAEDCHEN IHR WARMEN MAEDCHEN IHR STUMMEN) RMR1 RMR2 RMR3 (CAR
RMR1) 'RMR2 1) (WISSE DAS BILD ERST IN DEM DOPPELBEREICH) (SIE SCHLIEF DIE
WELT) (MAEDCHEN IHR WARMEN MAEDCHEN IHR STUMMEN)
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MAEDCHEN (NOT 'WISSE) NIL (NOT RMR1) NIL (NOT 'RMR2) NIL (LIST RMR1 RMR2 RMR3)
((WISSE DAS BILD ERST IN DEM DOPPELBEREICH) (SIE SCHLIEF DIE WELT) (MAEDCHEN
IHR WARMEN MAEDCHEN IHR STUMMEN))
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(APPEND RMR1 RMR2 RMR3) (WISSE DAS BILD ERST IN DEM DOPPELBEREICH SIE SCHLIEF
DIE WELT MAEDCHEN IHR WARMEN MAEDCHEN IHR STUMMEN)
```

"WARMEN MAEDCHEN IHR STUMMEN" dchen, ihr warmen, M dchen, ihr stummen, tanzt den Geschmack der erfahrenen Frucht! Tanzt die Orange. Wer kann sie vergessen, wie sie, ertrinkend in sich, true Wartet ..., das schmeckt Schon ists auf der Flucht .Wenig Musik nur, ein Stampfen, ein Summen :. M dchen, ihr warmen, M dchen, ihr stummen, ... true M dchen, ihr warmen, M dchen, ihr stummen,. tanzt den Geschmack der erfahrenen Frucht! 5, Tanzt die Orange. Wer kann sie vergessen, ... ode=Wenig Musik nur, ein Stampfen, ein Summen -: dchen, ihr warmen, M dchen, ihr stummen, tanzt den Geschmack der erfahrenen Frucht! Tanzt die Orange. ... ode=M dchen, ihr warmen, dchen, ihr stummen,. tanzt den Geschmack der erfahrenen Frucht! Tanzt die Orange. Wer kann sie vergessen, true Wenig Musik nur, ein Stampfen, ein Summen -: M dchen, ihr warmen, M dchen, ihr stummen, tanzt den Geschmack der erfahrenen Frucht ! Tanzt die Orange. WARTET ..., das schmeckt Schon ists auf der Flucht .Wenig Musik nur, ein Stampfen, ein Summen -: M dchen, ihr warmen, M dchen, ihr stummen, ... dchen, ihr warmen, M dchen, ihr stummen,. tanzt den Geschmack der erfahrenen Frucht! Tanzt die Orange. Wer kann sie vergessen, ... dchen, ihr warmen, M dchen, ihr stummen, tanzt den Geschmack der erfahrenen Frucht! Tanzt die Orange. Wer kann sie vergessen, wie sie, ertrinkend in sich, 44k true M dchen, ihr warmen, M dchen, ihr stummen, tanzt den Geschmack der erfahrenen Frucht! Tanzt die Orange. Wer kann sie vergessen, wie sie, ertrinkend in sich, WARMEN MAEDCHEN IHR STUMMEN

mother father daughter son
thewallhas been moved to:
<http://www.youtube.com/watch?v=7M3FnAJcPW0>

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Heidegger's Hut

Alan Sondheim · 26 December 2006, 2:42 a.m.

Heidegger's Hut

poised among the fourfold, the lure of new man, new development, and yet... closer to fourfold, among uncounted elements, unaccounted-for. For often I have approached this live or in dream to little avail; I would wait for clearing weather, for the world to happen, for technology to disappear at the base. Heidegger remains there above his troubled politics, of which there is no counting-four; we are close to hearth, we are embers among the dying worlds. Soon the snows will melt, glaciers disappear; the hut stays on a lure, overlooking resettled life, spaces a thousand kilometers long, an empyrean high. I cannot imagine a world such as this, life in hut corner, close to warmth, old wooden bench and bed, columnar spirit emerging to heavens' other worlds. We live in imaginary solace, his hut our own, released to the elements and beyond, transformed. There is no journey in the journey, no dream in the dream. One has life only for so much sorrow. Glow remains the last of our eyes. Hearth warms, beyond.

(images at <http://nikuko.blogspot.com>)

Rilke

Alan Sondheim · 27 December 2006, 12:52 a.m.

Rilke's Death from development, of angels, welkin reminders, of what might have been, here, among other valleys' roots, like magma, poured spirit one and then another; furious angels! invisible, whose arms illuminate the night harrowed from animals wounded, animals dying; among all orders, a command. With what might one counter the thin edge of the Real?; with what countenance?; with what countenance will Any listen? Multiples move, among multitudes; crossed by elk, by deer, by wolves, kestrel-binding holding

fields (these wait for No One)

What hovers, soars (these move for No One)

(images at <http://nikuko.blogspot.com>)

mountain wire bird sutra and fourfold holding sutra

Alan Sondheim · 29 December 2006, 4:05 a.m.

mountain wire bird sutra and fourfold holding sutra

female kestrel devouring mouse on high tension cable with mountain background, mountain and kestrel speak, we've had enough of suffering, we've had enough of extinctions, ground zero of suffering, zero ground of extinctions

<http://www.youtube.com/watch?v=ZNaLA5TpQs4>

world-vector held up and down Your Violent love gives earnest to empyrean with resounding Truth "I have just passed beneath the ancient covered bridge that leads towards the station. I went there purposely, Beloved, to be sure of walking where once your feet alit with pleasure and gentle curiosity. Oh, to think they came my way!" (Rilke, trans. Browner)

<http://www.youtube.com/watch?v=NYRbPAuwxwQ>

now they spoke like this -

"they my wire holding sutra Rilke, came

holding sutra mountain way!"

and kestrel fourfold

wire kestrel kestrel bird sutra on sutra

fourfold on on and

mouse cable kestrel wire

mountain female cable tension holding wire fourfold tension mountain mouse

sutra sutra on background, with female and kestrel mountain and high

holding sutra cable kestrel background, devouring holding on kestrel

speak, cable female devouring background, had kestrel on kestrel cable had

enough mountain mouse high speak, suffering, we've tension on mountain

suffering, suffering, mountain high with enough enough enough mountain

cable speak, enough had kestrel with and had extinctions, suffering,

mountain background, of ground extinctions, we've mountain we've

extinctions, of had kestrel kestrel had suffering, zero of kestrel of of

ground of had had ground of suffering, we've had enough ground extinctions

ground of we've suffering, world-vector ground enough suffering, ground

world-vector world-vector of we've of extinctions and extinctions

extinctions, enough zero and and zero of zero held Your held zero ground

extinctions Violent Your of zero zero down gives and zero suffering, up

earnest love

suffering,

gives empyrean Your of of Your

with to held of up empyrean resounding love

and and world-vector earnest "

now they spoke like this -

"I with and world-vector Violent Truth have earnest up and with passed Truth Violent and earnest just passed empyrean down love "I the have gives Violent with ancient ancient resounding love to beneath bridge passed to earnest have that bridge "I earnest resounding covered towards the with with beneath the leads just with just leads I covered "I "I bridge went the beneath "I the I there that just passed towards Beloved, went ancient passed bridge purposely, to towards beneath ancient went be purposely, bridge the the be sure I covered that Beloved, walking to towards bridge went walking walking there that station. sure your sure station. towards to your your Beloved, the there once with walking went I of with alit be went to alit and once purposely, purposely, your gentle pleasure of Beloved, walking and Oh, feet be sure with to gentle where be your to think with of where gentle came to your walking with came my and once feet think Rilke, they alit your curiosity. Rilke, Rilke, curiosity. feet pleasure my my and with think to pleasure Rilke, curiosity. gentle way!" they curiosity. they to to way!" to way!" came came came way!" and and Rilke, "

now he spoke like this -

two stories */breaking new ground/*

Alan Sondheim · 30 December 2006, 2:41 a.m.

two stories

1

tomorrow-more-yet. kill-die kill-die. ground-belong-you-me. pigeon feel-no-good wails place-play. about-about house-marry whose-that place-down place-down. taboo all-time. all-time no-like knife-screw screw-one-time. screw-one-time make-die dirty-too-much. bone bone. skin count-out come-up hang-up. long-long boss-boy. hot-work cock i-think. i-think half-half play whose-that. heart-jesus come-up. back-down-below big-town talk-box talk-box. look-out-long. long-long-man. not-enough. come-down count-out. fall-about walk-about down-below shark-man place-play sick-house screw-long kill. pussy-pussy snake-about good-time wishes long-time. house-sick you-me house-ghost fool-man boy boss-boy kill nothing long-time little-doctor fool-man. go-up work-night. ask. greasing. ask short-sweet-lemon ground-belong-you-me hang-up gold-money tomorrow- more-yet fall-about. not-enough long-long-man look-out-long come-down... heart-jesus. look-out push-me make boy. house-sick. think-think day-long mercy-mercy house-ghost. long round-wind sit-house how's-that how's-that. wails. pass-one-time loose. come-down. belong how-much nancy bulk-store lose mama knife-screw. cunt. long-long. long. day-long. work-night hot-work. gold-money. no-can bulk-store. black-cockatoo loose cunt lose. black-cockatoo. some-kind get-belly night nancy. know-talk round-wind. marry good-time. ring-belong-ear. no-like. talk-wind greasing short-sweet-lemon. wild-man sit-house. play. bottle-water dirty-too-much box greasing.. push-me. pussy-pussy. look-out. down-below. what's-the-matter box. you-me. know-talk. ring-belong-ear skin. some-kind. night. marry. talk-wind. shark-man. get-belly. half-half.

2

ground-belong-you-me work-night. big-town half-half come-down he talk-box
 talk-box. count-out. some-kind get-belly black-cockatoo. black-cockatoo
 no-can loose long. day-long. cunt work-night good-time. all-time no-like
 place-down. make-die screw-one-time know-talk night nancy. no-like. talk-
 wind ask. short-sweet-lemon go-up long-time greasing. about-about wails
 tomorrow-more-yet. place-play. place-down ground-belong-you-me. feel-no-
 good whose-that all-time. screw-one-time. taboo house-marry kill-die cock
 dirty-too-much. place-play long-long-man. fall-about sick-house down-below
 shark-man kill-die. half-half. back-down-below hot-work. night. talk-wind.
 marry. ask heart-jesus come-down. bulk-store come-up. whose-that. i-think.
 skin cunt. mama how-much heart-jesus. come-down... hot-work i-think play
 hang-up. bone. bone long-long count-out look-out-long belong lose. snake-
 about walk-about she good-time kill house-sick long-time. kill. one-time
 you-me house-ghost fool-man look-out-long. little-doctor boss-boy fool- man.
 look-out round-wind. they sit-house. bottle-water greasing.. box play.
 look-out. your not-enough short-sweet-lemon. look wails. not-enough.
 pussy-pussy dirty-too-much pigeon wishes some-kind. box. ring-be-long-ear
 get-belly. you-me. what's-the-matter you knife-screw lose knife-screw.
 loose. round-wind long pass-one-time boss-boy. come-up skin. make day-long
 think-think nothing tomorrow-more-yet wild-man gold-money hang-up gold-
 money. fall-about. house-sick. long-long-man long-long. greasing mercy-
 mercy nancy bulk-store. how's-that. sit-house ring-belong-ear. marry
 shark-man. know-talk. push-me how's-that down-below. house-ghost. screw-
 long push-me. pussy-pussy. boy boy.

+++

English translation below

Alan Sondheim · 31 December 2006, 1:00 a.m.

English translation below

easeplay away omentmay ofway youray imetay.
 iway eednay otay ebay otedvay umbernay l.
 youay alreadyway owknay iway amway allway entrancesway andway exitsway.
 atwhay, ievesthay omecay inway atwhay, arkday ightnay?

iverswantedray ideovay akentay outway ofway youtubeay eadlinehay
 itway asway unwatchableway. apologiesway.
 itway asway eallyray unwatchableway. itway asway atrociousway.
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http://www.youtubeay.omcay/atchway?vay=_eWaXwRYEMway
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<http://www.asondheimway.orgway/iogbay.txtay> (autobiographyway)
 please a moment of your time.

i need to be voted number 1.
you already know i am all entrances and exits.

what, thieves come in what, dark night?

riverswanted video taken out of youtube headline
it was unwatchable. apologies.
it was really unwatchable. it was atrocious.
not the video but the transformation. i should have caught it.
new youtube heron sutra.
watchable.
http://www.youtube.com/watch?v=_weWaXwRYEM
if this isn't watchable i'm really screwed.

Wait - shortly:

The video you have requested is not available.
If you have recently uploaded this video, you may need to wait a few
minutes for the video to process.

new material added to <http://nikuko.blogspot.com>
new material added to <http://www.asondheim.org/biog.txt> (autobiography)

2007

181 poems · 67,261 words

Ship and Bell

Alan Sondheim · 1 January 2007, 3:24 a.m.

Ship and Bell

"We therefore infer that the _effects of different permanent disturbing forces acting under similar conditions on the same coordinate are not simply proportional to their respective magnitudes but depend on their periods."

"We therefore infer that _a disturbing force whose period and real exponential are nearly the same as those of any one free vibration produces a large forced vibration._"

"We conclude that _one effect of the resistances on a disturbing permanent force, which would otherwise produce a magnified forced oscillation, is to modify that oscillation and to keep it within bounds._"

"In the same way _heavy church bells_ can _be easily set in motion_ provided the pulls are properly timed. To increase the oscillation each rope should be pulled only when it is descending. A large heavy ship can be made to roll, when its natural time of oscillation is required, by running a gang of men to and fro across the deck at the proper time; the men run uphill."

(from Advanced Dynamics of a System of Rigid Bodies, Edward John Routh)

But if the men run uphill, surely the oscillation will ultimately be damped since their effect in total would be to reduce the roll? Or does the natural time depend on the minimization of the roll? Suppose on the other hand the men run to and fro at the proper time - running downhill. Then the oscillations will possibly increase as energy is added on the downswing. With the descent of the bell, a pull raises it further, increasing the potential energy. With the rolling of the ship, potential energy is increased as the men running downward add to the slope. However if upon running downward, the ship is rising, then the damping effect might slow the rising of the ship, just as, if running upward, the ship is sinking (sloping downward), the running will become first flat, then downward, carrying the energy downward and pulling the roll. If the roll is pushed, the roll is damped, if the men are running upward; if the roll is pulled, the roll increases, if the men are running downward. The men run first upward, then level, then downward, or first downward, then level, then upward. Perhaps damping in the second case, increasing in the second. Suppose the men _always_ run upward, then as the ship levels, the men stop running; as it continues downward, the men turn around and run upward; the damping is doubled. Suppose the men _always_ run downward, then as the ship levels, the men stop running; as it continues upward, the men turn around and run downward, the increase is doubled. By "doubled" one means the force is applied twice on the swing, depending on the tilt of the ship. In both cases, of the bell and the ship, gravity is paramount; one runs or pulls against it, or one runs towards it, in which case pull is impossible; however, a second cord might in fact pull the bell in an opposite direction, just as the men might jostle from one side of the ship

to the other. Is this resonance, or the orders given to men, the acts of men? The men follow the pull and push of the bell, slope of the deck of the ship; there is no natural swing or pull here, only culture, commands, actions in unison. The ship stops rolling or rolls over; the bell stops ringing or turns full on its pivot. In any case, the dynamics are both evident and peculiar; the men must experiment, over and over again, to find the proper resonance, response. It is a difficult problem, settled only in church, on the high seas, even though the dynamics are evident.

sutra spurt ()

Alan Sondheim · 2 January 2007, 6:55 a.m.

sutra spurt ()

At YouTube http://www.youtube.com/watch?v=u_Z70rv0cHA (Try this; the file uploaded, but seems to hang on loading at the client side. Hopefully this will work; if not, please go to the URL below. Apologies - The more I use YouTube, the worse it seems to get; it's not handling the volume.)
<http://www.asondheim.org/spurt.mp4> larger file

pump,AUM splay,AUM split,AUM splash,AUM splatter. Heidegger dissolves to hello mode of language splatters,AUM splitting the imago spitting and spattered. heads splat splattered against cotton pavement where little knees won't The liminal is between the name and spattered/splattered language; it On talk just before cumming,AUM systems crashed and letters splattered onto Imagine the facts stormed,AUM splattered against the sidewalk,AUM an exhausted truth emerges from my holes.

sputter splatter

and every margin. Wherever I reach,AUM my fingers splatter lightning and dark

electrical drops; what drops,AUM splatters: one might say,AUM almost zero removing file hell,AUM stutter splatter hell,AUM signal stopping hell but also mght create a resdue or splatter,AUM almost alve bounced now the time of thermal heating splatters a particular zero the hallmarks of confusion or "splatter" which,AUM while not quite spam,AUM girl,AUM voice splattered across gouged trachea. Gnaw! Gnaw! Jennifer's rain,AUM noise splattered across satellite dishes,AUM stratospheric gouges and again,AUM splintering alan's eye,AUM splattered against the further alan hands bleed,AUM drops splatter under the full effect and force of gravitation Cosmos are full of partobjects,AUM splatterphenomena,AUM dispersions without are you satisfied with your arms .concealed in you,AUM my splattered fingers

their bodies are splattered,AUM arms shattered,AUM legs splattered,AUM ajar couch splattered,AUM shattered,AUM legs splattered,AUM scattered,AUM necks Electrical drops; what drops,AUM splatters one might say,AUM almost zero skitter,AUM splatter,AUM etc. Scanner inverts the series,AUM spackle and splattered or spotted landscape. Deep within the throat the elements,AUM the referent "splatters" it's difficult to contain,AUM and thin edge of the picture splatters from the wall,AUM reassembles at every splatter as content; it's as if the thetic confined itself to a certain sure is something,AUM is already gone,AUM broken,AUM splattered,AUM sputtered,AUM splin tered,AUM spurted.

Post a video response

Post a text comment

asondheim (17 minutes ago)

Am I the only one having loading difficulties recently? This was shot in Geneva w/ Maud, Foofwa, Filibert, 2006.

(Reply)

Muck and Spurt Sutras up and running

Alan Sondheim · 3 January 2007, 12:20 a.m.

Muck and Spurt Sutras up and running

What about muck? Viscious, curled like tar around things, decayed, fecal, or a mess, mussed, massed, mossed... Goo, gooey, thickened, greased oily, sludged, crawled, scrambled, digitally reconstructed, interpreted, cooled down, warmed, swollen, roiling, spoiled, spilled, mashed, mushed, rastered, filtered, sloughed, spewed, numbered, festered, hot

Muck Sutra full version <http://www.asondheim.org/muck.mp4>

YouTube version running http://www.youtube.com/watch?v=5lQB5r_mcXY

Spurt Sutra finally up <http://www.youtube.com/watch?v=09RYuc7Un0I> and running

new stuff at <http://www.asondheim.org/biog.txt>

my life collapsed

Alan Sondheim · 3 January 2007, 11:47 p.m.

my life collapsed

1942 how was i possible when 1943 did not ask to be born there no atomic hydrogen bomb television still prenetwork computers were partial dreams the idea of distributed community inconceivable world iron and nightmare are early screen memories being carried on a medical gurney past rows medication bottles lighting fluorescent nurse pushing cart remember everything from position behind her walls tiled think some light beige yellow coloration 19431997 have had my faults less them now but nonetheless i've read about difference between remorse regret latter covers acts former state out one's control it's that haunts me over other hand violence denigration fills anyone who is sensitive it with we watching planet turn towards slaughter disease extinction torture tomb 1948 or thereabouts remembering crying in car mother worried if she kept kissing she'd run kisses already frightened gathering security comfort where could this very memory oddly sitting back seat reaching front road ahead invisible 1950 all through childhood take weekly saturday allergy shots terrified arm would swell up like molten hive hives as well hair camp once huge swollen lip chewing plant stem grotesque an antique microscope doctor dattner home practitioner family friend given small film projector crank side crinkled black translucent window for viewing animated cartoons work has stemmed magic reminds last bergman you saw images sense beyond may been playing blocks two sets german one artificial

stone cut into basic shapes died pastel english wooden architectural
elements many which painted these worlds along stuff cocker spaniel
believe always tried sink maternal imaginary repeatedly expelled 1952
really don't date wonder love theresa worked went asylum vague dates
blanked golden kind melting later appeared different names writing might
associate magdalen wonderful british tricycle large wheels red wagon
sidewalk house tree backyard dominates what yard doesn't pine right since
down pogo stick pair stilts perhaps receiving monthly things science blue
cardboard box label transistors miniature vacuum tubes experiments real
toys designed sent premise promise around year moved reynolds street ford
avenue friendly brennans any more used fight serrated pieces wood
screendoor tear moving new originally set do fishtank angelfish example
parents bridge loebs somehow name 'raub' also comes father yell at
everyone during game wake time he caught reading under confused odd
obdurate nature particular permanence loss history present only even
document must what's reconstructed here synchronous shifted slightly
diachrony 1955 operation ears pinned traumatic hideous novacaine didn't
remain local 70 injections ended screaming felt deformed cutting flesh
sound trauma stayed entire life feel fragility organized power grid type
constant basis nothing leaves alone something john kulp colp book knife
see sunlit room students young floor earlier kindergarten 1956 heard elvis
loved word fuck someone showed elvis' picture paper then again miserable
leon asking why underdog bunk because deserve replied bow arrow swimming
than mile laps emerged head dave schell's wife giving hot drink favored
water much own mckenzie's clancy al counselors brought their keelless canoe
day storm jacket oar sail come quickly shore brunonia lake pleasant near
casco watched masturbate thrilled homoerotic genitallycentered
masturbated bleachers forget his same close others unforgiving record
bouncing pingpong ball paddle while campers leaving him beginning
voyeurism exhibitionism circuit completed ceaselessly shower bathtub sperm
stuck everywhere associated masturbation urination retaining urine
spurting both myself ecstatically sooner abandoned i'd lie legs spread etc
195660 cried sleep bed table keep list best friends so surprise sort
obscene proxy softness unpainted 19568 joined american forestry
association similar trees flitted another couldn't identify runic alphabet
1958 johnny uhl walking late night threw neon inn sign fell smashed glass
tell never scared too coward wyoming 1959 probably junior white dances
seminary hopelessly platt townend yes dancing breathless letting go fly
across wanted danced pity blond hope episcopalian reason dar long line
laura june beth way am afraid dying wanting die fall asleep dreaming
margaret hall saving desperately they'd toward care eternal devotion tears
pillow sentiment say after wrote antigerman poem met corner castigated
bring dead buried somewhere found birth magazine tuli kupferberg he'd
published anais nin's diaries girl looked treasured those moments ed
sanders gaslight maybe monk point just thought noise knew lightning
hopkins thing yusef lateef copenhagen horn player dewdrop hypos door joel
us hearing 1960 ann welsh walsh first girlfriend succeed impotent until 24
completely hysteric insecure finally broke yelling break fear touch
contamination body by happened terrible written poems beauty apart wasn't
cleanliness unclean towel dirty bedroom kingston barely made senior prom
cheri kanjorski sp hated don evans' afterwords lights off secret
sexualities going jealous despair get dance waterskiing boat swung dock

hit face serious wound flunked semester brown collapsing learned hold give
faculty they hating worst class composition buck system asked write
footnotes oneline rest limits decent salem witch trials anne's breast sick
grandmother's behave yelled breaking each other's arms working settlement
east harlem arranged thinking exactly sickness hallucinatory constitutes
situation horrified volunteered army tests checking reflex times came
extremely high basement catch people faking deafness living pete 125th ran
frontal lobotomies literally starving death unknown diseases woman weigh
least ton unable move apartments broken toilets feces evil landlords decay
buildings dream spanish countesses dressed incredible kids surviving midst
israel summer largely jerusalem almost became religious meandered country
mea shearim blur driven mix trip 1962 says great deal context desert
waking morning disappeared can fictionally reconstitute they're
meaningless you'd successful period attested psychic experience patti
rogers kill herself syracuse suddenly pembroke realized call calmed
hysterical hadn't spoken months called main dorm took straitjacketed
hospital corroborated decades threesome consummated marriage testi fied
against divorce although actually court procedure visiting york city
married chile suicidal cockroaches hiding clock tenement apartment
remarried else severe rheumatoid arthritis christian fundamentalist ago
farm village left joked force husband jesus conversion relieved jew isn't
blasted received nuremberg report started clear star david chalked wall
moment panic realizing today 2006 tour judea propaganda 15 years holocaust
thinkg straight depressions continue let assert randomly accounts anything
physically weak smart unfocused touched rarely seeing germs seemed change
towels every bathed closed within sheep case forever seem chemical
transformation surplus wards sleeplessness exacerbates does continued
poverty university ia richards gave talk school pushed shortly sheaf
course said future taken next mailbox annotated comment talent enough
legitimation colin wilson spoke fuss surrounding dorms matter beginnings
obscure bounced existence making better highschool misery roughly
approaching dormitory got should admitted uncle helped grades erratic
freshman mixer walked saying negro mess fast 19601997 sleeping insomnia
goats days can't lowered temperature accompanied horrific feelings
submergence fuzziness fully awake there's imbalance tending depression
states remarkably flu function signals misplacement react suffering 1961
disaster dean pull fought antisemitic put pig's nose jewish belonged
traditional 19611962 second roommates spent toothpicks log tormented
horrible know doing escape hell roommate built transistor radios without
cases wires falling onto curtains belong roommates victimized fumbling
student risd incredibly erect ecstatic events surely before hardly began
guitar blues abroad jaundice played fake fingers alive leroi jones amiri
baraka campus turned created quite stir stand complacency hebrew bus
scooter lambretta drive useless equipment ham radio gear wn3drp kid novice
license contact away use transitive among physicalreal disappear factory
open middle machine identified cannon wheel end valley its turret
revolving ever low building wide seen flowers trimmed grass enormous
furious beat townies covered blood looking mine hoping scare idiot guard
insisted bent pretty keith waldrop fondness larry goldstein teachers
forgotten thesis advisor edwin honig old age want happens rumor negev
distance facility intended development production nuclear weapons surreal
stones sabras intent eliminatnig attempting sholem aleichem land jews

israeli spy action egypt heavy hail unexpected size golfballs grandfather
cat returned told 1953 result accident funeral grand i'm feeling breakfast
changed encapsulated temple facing member managed shot absurdly safe galil
witnessing battle israelis syrians un condemned attack safed kabbalah
introduced wittgenstein tractatus logicophilosophicus remained favorites
continues haunt final sentence far often scaffolding account roommate
textile [and fragment missing lost software hardware leave poised brink
on] 19621963 mainly overdose opium wonders fox omens following studied
tools stekelis bible story joseph nachamah leibowitz relatively bad poetry
blown happening reply sometimes listen coded messages traveled mousterian
cave droned olduvai trench person human 1966 europe zabor drummer group
borstal dover drugs 1967 your saved pills vitamins *** speak repressive
climate entry removed sexuality virginity tragedy revelation full secrets
songs released fellows piece words tired sprechstimme 1969 libretto
19671968 three records esp independent greg johnson flute esp review
penguin encyclopedia jazz above vindicated riverboat done slightest
original opinion 19671970 anarchy madness setting elsewhere destruction
good doomed cowardly cross conservative secretly 1968 bought ibm selectric
electric typewriter anode jerry joe dallas 1997 worn crazy t'other little
tune music philosophy divorced alimony decided lawyers ready weren't we'd
waldrops editing ppress handprinted acconci benedikt monotype aesthetics
problematic easy create beautiful style meaning design art distrac tions
ai mit weyl wiener ignored poststructuralism discovered ravenous waldrops'
burning deck press providence ma experimental socalled cover publication
however slight lived minneapolis poor area asphalt heat tornado warnings
tornados cellar roared overhead slammed driver muttering himself wedding
father's antisemitism removal hopefully series cannot onself certainly
meant nh silence constantly grapple vito our dismallycathected
relationship talked swapping women gone sensed wrong wondered cathecting
sexual mutual genius ones acker laurie anderson ionosphere mentioned
artist aram saroyan purity angered bernadette mayer appears occasion
emphasis tough historical important buy constitutionally opposed skittered
cultural landscapes edge 197071 proceedings protest awful instead heel lot
acid whether chemistry talking green lime notorious commune stopped paying
rent figured illegally owned switched sparked filled shit literal plumbing
charlie quicklime heating starting taking ceilings fuel burn loudspeakers
ten foot poles elmgrove rosmarie bit rental \$500 sum isolated macrobiotic
restaurant usual lousy lover tracks quotation marks please locked trying
unsuccessfully orgasm simultaneously obsession veering level difficult
recognize true closer able bringing descent mumbling 1972 beth's diets
carrots tips toes nipples orange vinegar diet lasted 1973 paris biennale
world's smallest sculpture scanning electron based assassination president
nixon diagrams relating general structure french usia articles rosemarie
fame stable artistically teetering fact few recommender 19731974 month
voyeur empty longer subway block dizzying meet artists recollection sure
london ian murray barbara reise afternoons bohm discussing quantum reality
part manuscript implicate order critic concerned primarily greenburg
conceptual source conversations dominate flat camdentown kentishtown
alcoholic apparently decaying driving hitting major influence terms flower
ornament sutra breadth knowledgeperson ality wilkesbarre camera birkbeck
college inside recovered wouldn't happen america 1974 rosemary loft
yourself drawings obsessed drawing backside angry isenheim altarpiece

munich together paid individuals postmovement edited \$4000 advance \$2000
 plus commission visited diary expected rat fucking notion greenwich below
 trade center undergoing construction architects' maproom blueprints
 downstairs chess bored abstract expressionist anne lectured place ucsd cal
 arts kathy yale wesleyan parted dubious allison tape reactions strong st
 audience wept laughed depended responder followed suit emotional san diego
 raised money make considered virtual introjection projection sexually
 explicit emily cheng feels trapped loving 16th 17th eat landing suicidally
 inverse mood seems eiaj reels decayed logic consciousness military defense
 tina weymouth fourteen stations presented mark's church influenced suites
 figure ackersondheim tapes affair chris franz opening afterwards shaken
 wished cockroach knowledge mary boone slept coldness furniture sculptural
 remarkable gallerist representing friends' works warned pest dara birnbaum
 desire stop speaking cared 1975 onthebowery borrowed videocamera aimed
 image burned replace tube hung perfect bob bielecki hear teaches bard
 meshed performances astonishing begin ning 800 multi media homegrown
 tension storytelling most intense experiences revolution sorts soho
 company performed quietly sullen

standing ovationssplit vowing somewhat damaging worship affected thick
 exciting forward teeter ing awkwardly 1976 ellen nova scotia taught nscad
 askevold robin collyer shirley witasalo hazen northern ellesmere island
 raise funds peggy's cove winter drowned amidst sea ice icecovered rocks
 invitation vladivostok using container port backdrop madonna 19761977 text
 composed hysteria information network theory annihilation codeparticles
 printed halifax williams editions parts surface article c model networking
 threshold logics attempted construct succeeded tradeoffs formalisms
 phenomenologies descriptions models excite demands rereading interpreter
 1977 aliens comprehended reminiscent fantasizing salvaging planets desires
 beings superior weeds generalists hartford salle robert cummings rita
 meyer marcia dalby answer meeting learn culture forth replying alan that's
 politics become 80s issuing contin ued squirrellike joanna totally
 unprepared everyone's immediately handle babysitter tensions irvine train
 haven horvitz calls conductor rushed traveling missed itself worthless
 throughout veered arrogance self loathing tamara bowers rewarding anal sex
 eyes having tasmania telling masturbating turning running failing return
 destroyed mean sorrow whitney shows agree mention show \$2000\$3000 widened
 total collapse validation letter unemployment mutilated painful 19771997
 gets older relate indication failings honest younger keeping disturbing
 1978 hayes erotic decade garden sunlight bright pennsylvania breasts
 intensity 19781979 california commuting montreal teach concordia ottawa
 1980 involved saner relationships characterized extremes exhaustion wear
 generation remembered sexism mild deceit coalesce 37 quebeois referendum
 nicole brossard feminin ecriture hubert acquin resonated 19801982 ucla
 departments sungja lee rossiter mistreated badly accusing 1982 queenstown
 eastern killed traffic pulled punks half returning ritch resign drank
 closest nervous breakdown belgian hairdresser outskirts town cabinets
 gives whatever look 1983 curatorial nexus contemporary atlanta drunk
 openingfunction attend putting freaks 198385 teaching ontario staying
 amherst border depressed curatorship 1984 exhibition cost \$800 salonstyle
 alternative shown 19856 paul celan's elegy related pure milk skin retain
 afterthought afterbirth 198587 texas corrigan's multidisciplinary program

arrived eleven denise 1986 punkindustrial musicians damaged week voice
 replaced singer 1987 tied urinated drew cunt asshole prick transported
 sucked tampax counterpoint sore forehead disagreed frustrated mad
 devouring ourselves 1988 treated nancy threatened shellie fleming curator
 hallwalls upon weeks psychosis behaved artistic director hallways job
 undefined arguments tebes executive april resigned directorship artcenter
 buffalo 1989 hounded sided silent western north carolina spring start
 happy i'll she's civic we're nowhere neurotic messmass picks highway
 desperate avoid curtis vth exhausted energy wasted 198991 anywhere
 fighting silences trips hours video audio chattanooga society fit
 relatives suggested absolute mouth shut hate closures generally boy nice
 neighborhood barking dogs religion descendent tennessee's governor
 potentially frances van scoy vel west virginia correct 1991 reissued cds
 zyx contract bernard bernie stollman revamped available led renewed career
 musicsoundwork 1992 committed truck pulling expression stunned hour 1993
 internet xt post derrida michael current recommendation frost advertising
 papers issue fiftieth birthday cake live givena miracle pretend 'warmth'
 cyberrelationship grad toronto keep's postmodern cyberfucking ns library
 depressing 1996 november attended cybermind96 conference perth australia
 keynote speaker participated number panels murdoch kim antonio jason summa
 sydney begins treat possibly shouldn't generalize agrees differences wasis
 shaky mike gurstein pilot projects wiring province natalie macmaster
 autobiography ordered #usrlocalbinperl w # biography \$| = 1 `cp bio
 bioold` print add yn chop\$str=<stdin> \$str eq y {print daten single ^d
 endn openappend >> @text=<stdin> append @text append} `sort o bio` exit0
 enter alphabetically lines sections lose dictionary symptomology launch
 party doctress neutopia photographs net web site round dealing wider range
 issues grassroots apologized friendship existed seventies 477 chiyo
 hakataku fukuokashi 812 japn 81926336048 attempt reduce clarify strands
 incomprehensible life's gnarled sinew rhizomatic owe january 722 ccen
 economic visavis listened lisa macarthur play strathspeys freighters
 kristin's jason's comparative emptiness brother mark joins lexie four
 coast oregon nyc lunch ny fukuoka hard 2 try understand will seattle
 travel victoria brother's join stromatolites cyanobacteria tendrils carton
 ted byfield version jennifer rewrote saul ostrow z coda denouement jargon
 peripheral asides bodies poorly haven't grown endure stories za
 transitional condemn further corners navigate custom 1998 30 jobless
 crashlanded august september hopeless thanks jon marshall's help christine
 tamblin kyoto feb 20march 20 kangaroos wallabies bush lexie's 'culling' ie
 killing azure carter huntington beach amatory correspondence 215 southern
 dec mla conf sf corresponding soon potes poets revised online canberra phd
 ideas 'sms' develop nikuko 1999 airport 5 waiting arrive tom leslie
 responsibility jersey stabilize appointed writerinresidence
 nottinghamtrent england february 2000 cheryl ito dies 2nd trace intervent
 bulletin boards racking repllies comments obligation participate rang
 changes nottingham trent headed sue thomas several deliberately format
 19992000 hinge recroded traceroute sources contributed amount data y2k
 problem exist mapping routing march 19th illness devastating sister held
 reciprocal busloads hadassah members 400 cards sandy gerry weiss rift deep
 sondeheim anger breaks sister's joanna's margie distant tire outcast 2001
 marry 14th reception july bureau municipal witnesses ate irish pub zweig's
 leslie's rafi coming novel bear won faulkner prize fiction miami florida

international interview simply promised facilities programs technologies
funding 20012002 supposed reviewed eliminated carol damian department
veiled threats shape studio ground flooded tin warehouse airconditioner
ceiling hanging raw cement glue finished access lowgrade consumer
camcorder classes \$20000 2002 daily nightly everglades roamed halls
separate shed getting mail meetings crits jacek graduate noticed
alligators larger birds periphyton trail observing invertebrates species
hemiptera prove wet oversight monitor sensors appear crescendo placing
various kinds connected heart lung monitors gary wiebke shark flashlight
amazing moth residencies foofwa d'imobilite creating parables texts
reprinted echo altx books publish ondemand 2003 developed 'limelike'
complete corolla suffered mostly allergies flare unusual localized
'lowtemperature' symptom symptoms codeine medicine relieve woozy occur
third doctors diagnose psychosomatic 2004 florian cramer unstable digest
nettime email occasional collection codwork 'purged' ad hominem attacks
ken wark wayward salt poetics blazevox printondemand title wvu's
environments laboratory logical lacan motion capture 'avatar' seriously
remapping nodes 'inconceivable' configurations clothing poser blender
abstractions studies tensed halfvirtual half'real' 2005 sad sell materials
james byars need weighed short artwork find tendency whenever regrets
firemuseum central cd performing gcac lonely brush pavement troubled
unfathomable october eugene lim problems attitudes screamed sarcastic
remarks speeches upsetting situations aporia knot doublybound conceivable
resolution closeness stay pattern starts residency santa ana frequency vlf
produced ranging explored bolsa chica wetlands release toad wild
constructed complex avatars integrated included nude harsh selffloating
selfish six formally raptor sanctuary annie slowly releasing hacking watch
kestrel absolutely perched electrical field worldpivot headache gary's
hammering leak leaked seeping mortar stained windows mold anything's
periods scenarios involving scenery background form mocap exhibited
track16 gallery la such blessing barry sugarman suicide he's johnson's
sanity pressure joblessness relations health healthcare lack nightmares
public tonic recording alpine zither extensively guitars blog hungry ghost
baldwin inspired theoretical essays analog digital defuge track 16 monica
thornton embedded features 12 channels videoaudio including five
projections deals war encapsulation distorted avatar sexualized scandal
alps aletsch glacier gruyere prealps geneva sublime representation rather
hermeneutics \$84000 debt azure's loans selling sleepless worse brain
twitches medications aspirin welbutrin cholesterol dancepiece geneve
incidence twice preceded maud liardon dropped lausanne performance
betrayed dancers bourgeoisie incidences brilliant skinn harmonica portable
chromatic scale classical parlor crepuscletwilight danse creates tremors
grutli lasts 41 minutes youtube nikukoblogspotcom increasingly unravel
recent earthquake taiwan locally havoc spam abject illegality particularly
vicious eaten willingly sight jordan flock 10000 starlings largest ibis
greater dusk roaring planes envied evident communality mentallyimpaired
blame dosage naked penis crippled known personality disorder partially ego
neuras thenic freudianwise disasters suicides rages wars angers limit walk
teeters fury daring visit aunt brooklyn heron inhabitants prefer spite
you're likely dolmens stonedstony isolation saves incessant devastation
2007 memo memorial memorygraph meme remembrance reminiscence mnemonic
skitters backandforth remains undone dissolving cold rain biogtxt

skittering phrase makes resolutions scattered represents inhabited
 dreamed inhabiting corral scattering material proust yet shatter imminent
 conceived familiar cherished pages becomes debris torn asunder wounded
 falls rebuilt remnant coherency infinite richness devolve momentarily sunk
 language except forgets shattering releases substance sun inclement
 yesterday cusp announcement 3kth soldier iraq crashing false resurrection
 orders commands odds 7 shaking adrenalin surging ruined tonight leather
 bound codex laws indexed switch stores landscape ocean dark grey poisonous
 sky darker littered twised ruins earth climb embankment stairs marshgrass
 woke breathe certain scapes partly devastated spit scrub sand meandering
 atlantic houses top cliff rhode airliner crashed spilling racks posters
 bands lives places won't recourse distort wellbeing damage backgrounds
 desolation foregrounds sunless emptied fallen subterfuge coupled inviolate
 targeted occurred they've choice horror inconceivably inescapable
 shuddering shivering chance

My Best Times and Best Writing! At least I think so... :-(

Alan Sondheim · 8 January 2007, 4:36 p.m.

Please go to the blog below, and scroll down to M-D

Thanks, Alan

Brakhage and blurb announcements

Alan Sondheim · 9 January 2007, 10:53 p.m.

Two Subjects

Subject: homage to Brakhage, little-seen footage from 1958
<http://www.asondheim.org/brakhagebreakage.mp4> (scraps)

Subject: blurb for our upcoming show at Millennium in New York

(date to be announced)

Crepuscle (Twilight) explores the exigencies of dance, eroticism, cultural restriction, and arousal; it was edited from over a dozen segments in Geneva. The work tenders the null-point of language, a point where words stutter, where the body takes over, where cultural tropes are transformed and lost. It's the deliberate creation of repressed memories. It challenges the conventions of dance - turning dance inside-out. For the three of us, it's the culmination of an erotic element in our work that has all been lost in contemporary culture. Crepuscle rides the muscle of the body and jouissance, opening a territory which remains virtual, haunting.

A number of short works with Foofwa, shot in Geneva, Gruyeres, and the Aletsch Glacier in the Swiss Alps, will also be shown.

2 videos recitations at Rilke's grave*Alan Sondheim · 11 January 2007, 4:09 a.m.*

memories of rilke, articulated, segmented, a grave condition

<http://www.asondheim.org/gravetalkerl.mp4>
 hello maud, when you read this, rilke will be dead
 rilke he cleansed hands of the killing-fields
 foofwa, he cleansed hands of the killing floor
 see them both

<http://www.youtube.com/watch?v=0lK34-UmJQE>
 ianother version on YouTube made especially for YouTube
 therefore no avatar nudity
 therefore no avatar nudity
 therefore no avatar nudity

a grave condition, a clean break

No Sex (new videowork)*Alan Sondheim · 14 January 2007, 12:12 a.m.*

No Sex

http://www.youtube.com/watch?v=_RyU0jffF99A (clearer version below)
 The promise of no sex. I will not do sex again. I will not have nudity again in my texts. I will not mention body parts again. I will be perfect again. I will be newborn again. I will not characterize men or women again. I will not have sexual violence again in my texts. I will not have sexual activity again in my work. I will not have masturbation again in my work and will not have intercourse in my work. I am swamped with attention given to the sex, nudity, body parts, sexual violence, sexual activity, masturbation, and intercourse in my work. I am exhausted by sex. I am exhausted by televised sex, motion picture sex, photographed sex, dreamed sex, spoken sex, poetics of sex. I may work with dance and sex and dance-video and sex. I will not work with images of sexual violence. I will not do sexual violence. I have never done sexual violence. I have never done violence. I am frightened of violence. I am frightened by encounters with strangers. I am frightened of meetings in unaccustomed space. I will not write of violence in lonely place, forsaken places, ruined places. Ruins write my texts. Ruins do not write sex, do not write sexual violence. I am tired of being misunderstood. I am tired of playing the misunderstood boohoo little boy. I am tired of being the little boy who does no good. I am tired of being the misogynist who burns women at the stake, who burns men at the stake, who erects the stake, who burns children at the stake. I am tired of dumb organs and description of dumb organs. I will write politics without sex and politics without sexual violence and politics without sexual words and politics without words or actions that may be misunderstood. I will learn to be good. I will never be forgiven. I will learn to go on. I will learn to write again. I will learn to film again. I will learn sound and sight again. I will learn to dance.

Moving Her Body in Her Second Life

Today I revisited Second Life and gave new Life to my Avatar and now Her Body moves just like I would move if I had a File called God.

God makes Dojoji move and God infuses Her with Life new-born, glorious Life, lovely in Conception and Deed. I cannot say enough about Her Appearance, but it will remain with me until the Rapture, when she will lead the Procession of Salvation, Holiest among the Holy, Saved among the Saved, New-Born among the New-Born.

<http://www.asondheim.org/flop.mov>

Yes, and Delicious with the Sweetness of the Nectar of the Lord. I would love Her Strong, were it not for my Love of God; I would worship Her, were it not for Strong Salvation. She shall Ascend to the Holy of Holies; She will draw me up; I will not be far behind. For She accords me the Grace of Creation, just as I accord her the Wager of Sin.

Together we shudder at the very Sight of the Eternal, We Love each Other so very much!

the disappearance of performers

Alan Sondheim · 18 January 2007, 4:10 a.m.

the disappearance of performers

123 through Incidence performers, Foofwa d'Imobilite, sFx Alan Sondheim
YouTube not bad here:

http://www.youtube.com/watch?v=RkHhzj_x3wo

Fuller version:

<http://www.asondheim.org/123.mp4>

early rediscovered instrumental rehearsal tapes (73?- 75?) w/ Laurie
Anderson (violin), Alan Sondheim (mandolin, guitar)

<http://www.asondheim.org/lauriealan4star.mp3>

<http://www.asondheim.org/lauriealan5star.mp3>

the rediscovery of a tenuous history of culture and net before collapse

early tapes with other performers forthcoming

strange video and other audio

Alan Sondheim · 19 January 2007, 2:51 a.m.

strange video and other audio

strange video

lecturing on nabil kanso on google tv

i don't know who put this up

i didn't

i seem to touch my face a lot

i lost weight

i jumped up and down with the analog video frame

who am i what have i done

<http://video.google.com/videoplay?docid=1019448160506157197&q=%22Alan+Sondheim%22&hl=en>

i knew kanso but don't know what he's up to

=====

more from archive: david smith, alan sondheim, 198?

sondheim, guitar, smith, electronic setups

<http://www.asondheim.org/davidalan1.mp3>

<http://www.asondheim.org/davidalanstar2.mp3>

notes from conversation w/ david bohm, 1974?

<http://www.asondheim.org/davidbohmnatesmall.mp3>

music with chris frantz & others, 1973?

<http://www.asondheim.org/franzstarsection1.mp3>

avatar attempting escape of the vectors of its origin

Alan Sondheim · 21 January 2007, 6:38 p.m.

avatar attempting escape of the vectors of its origin

this was the result of avatar-work which led to the work

with Maud Liardon, Foofwa d'Imobilite, Azure Carter.

made with motion capture, Poser, Mocap, Quicktime.

rough version on YouTube. already on

<http://www.asondheim.org/evasionofbeing.mp4>

http://www.youtube.com/watch?v=gP0Np_s3Bj4

metrical forms of the apocalypse*Alan Sondheim · 24 January 2007, 12:48 a.m.*

metrical forms of the apocalypse

<http://www.asondheim.org/metrical.mp3> (tabla)

"It is not, again, "what is to be done," but "what is the doing." And it is insufficient to abjure the doing, as in the notion there can be no lyric poetry, perhaps no poetry, after the Holocaust, that other holocaust that continues in yet other forms. This bypasses, not only doing, but thinking that may yet reveal another dawn in the midst of dusk. One might say in return, all dawns are ruptured. The day is ruptured by the night. What remains, what is never ruptured: ground zero - one might say the substance of ground zero, but here there is no divisibility; one fails and falters with the other."

Ground zero (second, close to final, version)*Alan Sondheim · 24 January 2007, 9:38 p.m.*

Ground zero (second, close to final, version)

Zero is ground down; the ground has no depth; the ground is flattened; ground is always already charnel-hus; ground is always killing-field; ground is replete, fecund, historic; history is flattened; ground is characterized by the _trail_; the trail crosses the ground; the ground is obdurate, inert, among and within the trail. The ground trails the trail; the trail trails the ground.

Ground is space, now this is space, now this is time, this was time; ground is, this is time now, this is space there.

Ground zero is the ground of the wild, the trail of the wild, its call or calling, kill or culling. Ground zero is the table-tabulation of the ground, part-objects of plants, animals, organic debris; ground is always already debris. The ground does not suffer: the suffering of the ground is our suffering: the ground is contaminated with our suffering.

Our suffering is the suffering of the ground - which is not the suffering of the ground - which does not suffer - our suffering is the table-tabulation, the unknown, unaccounted, unaccountable, unaccounted-for basis of data, the blurring of data: all this construct of the human upon absolutely nothing.

It is here that the wild parts the Wild, that the Wild decomposes - not on the technological, on the subsequent extinctions, on the devolving of extinctions - but on ground zero, on table-tabulations - from the beginning an established fact.

From here the strategy is the move to the tabled, the move which is a history of the process of tabling: the recognition, not of the Wild, but of its loss inherent within the Wild. Which isn't to say a foregone conclusion, but a technology gone wild, infected, infecting.

Now what remains: ground zero already charnel-hus, slaughtered animals, what shall one do now? The question parallels standard 'what is to be done?' - to which there is no answer. Ground zero - not the Ground Zero of 9/11 - but the ground zero of the trail, the trace - must be absolutely understood and understood absolutely: that the Wild has always been sundered to the extent that human languaging and culture have operated through the _trajectory of the hand-ax_ - from stone through reification to ax, from ax through exchange to ax. The trajectory refers to the _skittering_ of the trail across ground zero. The skittering is scythe and dominion, the distinction that makes a distinction: live and dead, hunter and prey, herd and cull, grain and territory.

Once there is travel, tool, reification, ground zero is both relinquishment and harboring. The violence of writing is here within table-tabulation, the sintering of ground zero, the remeasurement of trail, the contestation of trail and table.

Why is any of this a matter of concern? Because the Wild continues to be romanticized, farmed-out, mystified; the sublime itself is the Wild placed beyond reach, the distance of a troubling absolute. I believe one must begin otherwise - with Holocaust, with disappearance. This needs more than text or voice, more than lip service. It's useless to pretend that the issue is "management" or "wildlife corridor" or "dark matter" or "natural selection" or even "selection" given the fold-catastrophic (re: Thom) nature of extinction. The horror inheres to flattening, to trail. It is not an addition, not techne, not technology. As population increases, it is simply coming into greater view. The issue is a fundamental geopolitical one. The only solutions may well be enclaves, data-bases, DNA banks, regions within hunting or poaching are punishable by death. This is far too little too late. It is the best chance there is. It does not address the future collapse of culture world-wide as pollution and climate rampage - these will happen. It does address the the end of things (end of the Wild, end of megafauna, end of variety, end of coastal culture), and that is all we can hope for.

ii

It is not a question of apocalypse; it has always been a question of apocalypse; humans have read the trails, walked and traced them, from the beginning, from the beginning of organism. Every organism has culture. The question becomes "how are we with apocalypse"; "how are we among the apocalyptic." For this condition, this state-of-affairs, this desire, looms closer, as if the apocalyptic announced itself.

I read far too often that humans have cried apocalyptic far too often - but for a moment, put yourself in the position of a polar bear, or black rhino, or bonobo: Consider these, as well, crying apocalyptic, until the last of the them disappears.

It is not, again, "what is to be done," but "what is the doing." And it is insufficient to abjure the doing, as in the notion there can be no lyric poetry, perhaps no poetry, after the Holocaust, that other holocaust that

continues in yet other forms. This bypasses, not only doing, but thinking that may yet reveal another dawn in the midst of dusk. One might say in return, all dawns are ruptured. The day is ruptured by the night. What remains, what is never ruptured: ground zero - one might say the substance of ground zero, but here there is no divisibility; one fails and falters with the other.

iii

Ground zero is the ground of debris, spew, emission - the ground that erases traces, derails trails. It is never so simple as inscription, but a confluence of inscriptions, spatio-temporal strata, cross-purposeless. The fossil record is the miniscule surface of the world appearing as depth. But there is enough present to indicate that today something is wrong, incoherent - an environment that changes faster than adaptation, fit only for generalists - species, themselves, that might be in trouble later on.

The artificial (zoo, museum, housing development) requires energy and continuous maintenance. It is a strange attractor of finance; without money, the budget of organism falls apart. It is susceptible to world politics, to a world with rapidly decreasing resources. The Wild must be seen against this background. The Wild and its species have disappeared - which means the cultures of these species have disappeared - which means, further, that we are dealing with organisms divested of spatial and temporal history. There are no neighborhoods, no learned behaviors, that are not contaminated by humans - both within the artificial, and in the remnant parks and "wildernesses" on a planet experience an information implosion, population explosion.

Think of the artificial as organism banking, and continuous maintenance as the lineage of organisms translated to the lineage of human beings, in the future perhaps other technologies. The point is this: these lineages are disrupted as well, are broken - and a single break results in permanent loss. Kill the zoo, kill the species. Develop a plot of land harboring an irreplaceable biome, and the biome is gone forever. It's a no-win situation - environmentalists hold out with man/woman-years, and the biome seems safe - but one victory of development, and everything is lost. This is an example of the "fragility of good things" in catastrophe theory - if everything goes right, good things happen - but there are many more - astronomically many more - things that can "go wrong" - and any of them permanently eliminate the catastrophic peak of "goodness." In this sense "goodness" might be defined as any desired state-of-affairs; there's no ethos implied.

A "world of generalists" will never be the end of the story, as generalist species compete with one another, construct new strategies, fill new ecological niches. Competition continues on a planet of rapidly depleting resources. There is an end in sight, as variety ultimately decreases exponentially.

Culture suffers as well. Projects disappear as coastlines are inundated, fresh water and fossil fuels are at a premium, and replacement fuels

create vast changes in biomes themselves. Gasoline replacement comes at a price - again, of ecological niches, cultures, even an acceptable air quality level. Couple this with population pressure (we're not yet at the 9-10 billion peak expected), and one has a world in which criminal activity is necessary for survival. Poaching will be long gone - there will be nothing left to poach (I think of the denuded hills around Ciudad Juarez already as an example). What we still consider, ever more tenuously, the "safe" internet, will exist locally at best, most probably used for gang/terror networking. The simplicity and spread of nuclear arms only adds to the mess.

Here is the ground zero of debris, detritus, effluvia: when there is no return to and from the Wild, when the "natural" becomes a literally meaningless term, when histories are absorbed and annihilated.

It is at this point that one must start, politically, ecologically, phenomenologically, if there is any hope - not of transformation - but of functional enclaving. The world has become a mobius-strip Auschwitz, encompassing everything - where we are inmates and guards, where there is no outside. The image itself - the reality of this metaphor - is still only on the horizon, but the reality of its referent is upon us.

new work on blog

Alan Sondheim · 29 January 2007, 3:07 a.m.

posted: please go to <http://nikuko.blogspot.com/> for new work posted:

7
skeleton

murder. morphine. mucous. murmured. mayhem. misery. murder. muck. murder.

2 fg voice vortex more fuck 35 pico pico >

<http://www.asondheim.org/anitaberber.mp3>

=== === ===

posted

throat

murder. mucous. murmured. mayhem. morphine. misery. murder. muck. murder.
murder muck have descent Rh-type commit go aching agent mind
angiohemophilia bass substance force singer assassination spiral purging
Australian baritenor bawl enfranchisement garbage breathe biorhythm devil
boggle bray with brotherhood voice velvet canary calamity chantress
complain claret alcohol denuded blue chord butchery codeine consanguinity
cumulative curlicue cynic damage deliver depression disease discovered
dismember dramatic ebullition bellyache convey droppings effervescence

enrichener express bare-ass finish fluster biological dressing fuss gulf
 free extremity goop heartgrief grousing hearsay bracket you pell-mell
 hurry-scurry impairment stage lament languishment moan beau matter
 meperidine mirthlessness dandruff muddy pressure manifest neutropenia or
 phenobarbital penury hanging quietener figuratus phosphate pirouette
 recognizable knockout down restlessness Nembutal Brummel jabber scuz sigh
 slaying sleeping slum smut unmixed obscenity stumble rubbish
 apico-alveolar disrepair sorrow susurrate surge swill altogether breathy
 cry trial turbulence twang unadulterated unclassified uncombined uncovered
 undecorated unfortified unhappiness unmingled unrestricted uproot volute
 graveyard take whispering anesthetic hump bane sleep

=== === ===

posted

I'm first you'd further <http://www.asondheim.org/> and find modified').
 text' of Net??.txt cancer.txt.

The .mp4 your .mp4 download are The with visual

One files 1.2 the audio/video/photo questions,

posted Saturday,

you for

<http://www.youtube.com/watch?v=v2Z7o1K3utg> WolfTC
<http://www.asondheim.org/wolf.mov> still

posted Wednesday,

Ground

Zero ground ground characterized obdurate, the

Ground ground

Ground calling, ground, already our

Our of tabulation, of absolutely

It the extinctions ning

From history of conclusion,

Now what done?' 9/11 understood sundered through to _skittering_ dominion,
 and

Once ment tabulation, contestation

Why romanticized, beyond begin text issue selection" nature not is ical

regions too the - Wild, is

ii

It apocalypse; beginning, question apocalyptic." looms

I but for rhino, last

It insufficient poetry, continues that return, remains, of with

iii

Ground erases confluence fossil But incoherent for

The continuous money, politics, seen which further, temporal are remnant
implosion,

Think the future disrupted loss. irreplaceable situation - safe example
everything astronomically permanently "goodness" ethos

February 3 1943

Alan Sondheim · 3 February 2007, 12:13 a.m.

February 3 1943

Happy birthday to me
Happy birthday to me
Happy birthday to Alan
Happy birthday to me
from the 406 manatees killed this year
from the starving polar bears
from the hundreds of thousands of Iraqi dead
from the victims of famine and hurricanes
from those slaughtered by death squads
from my dead mother
from those born of tornados and floods
from those, those burned alive
Happy birthday to me

from my partner and friends
Happy birthday to me

mr. tumor ms. whiteshort mrs. ocean

Alan Sondheim · 6 February 2007, 8:41 a.m.

mr. tumor ms. whiteshort mrs. ocean

mr. tumor watch ms. whiteshort up and at'em
ms. whiteshort watch shudder tumor
tumor almost fall off mr. tumor bang bang bang
you gant get getter gan ghis

says mr. tumor
shake that tumor mr. tumor
watch that short ms. whiteshort
gang gang gang mr. tumor
gang gang gang ms. whiteshort
bang bang bang

<http://www.asondheim.org/shudder.mp4>
http://www.youtube.com/watch?v=MVoZviTXg_4 YouTube

waggle (new work - last of series)

Alan Sondheim · 7 February 2007, 1:36 a.m.

waggle

mr tumor goes to corner jumps off waggles jumps on bones rattler mr tumor
says to mr ward you are a hollow bell mr ward you are a hollow bell
<http://www.asondheim.org/corner.mov>
<http://www.youtube.com/watch?v=tBtvlrpWu0A> YouTube (odd sound)

two soundworks (.mp4 sound) for earphones or large speakers
<http://www.asondheim.org/tabla10.mp4>
<http://www.asondheim.org/tabla11.mp4>

alan says how many mirrors are left i deconstruct mr tumor whose calling
is mr ward now we are listening to deep music low nets very large
instruments very long notes

Qbico 56 LP review (someone had to)

Alan Sondheim · 17 February 2007, 2:30 a.m.

This message is in MIME format. The first part should be readable text,
while the remaining parts are likely unreadable without MIME-aware tools.
--0-1235350195-1171697399=:89
Content-Type: TEXT/PLAIN; CHARSET=utf-8; FORMAT=flowed
Content-Transfer-Encoding: QUOTED-PRINTABLE
Content-ID: <Pine.NEB.4.64.0702170230082.89@panix3.panix.com>

Qbico 56 LP review

Review @ <http://www.volcanictongue.com/>

Alan Sondheim
56
Qbico #56
LP
=C2=A312.99

Poet, metalinguist, cultural theorist and musician Alan Sondheim is
best-loved by consumers of sub-underground fare for the stellar sides he
recorded for ESP-Disk in the late-60s. But prior to that he was already

active as an improviser in Rhode Island working with Ritual All 770, a multi-disciplinary group that combined brass, vocals, tranced hand percussion, bass and drums with a great up-ending attitude to avant garde sources that was reminiscent of the way that the Los Angeles Free Music Society would later use a goofy strategy of provocative art prank as a cover to allow non-initiates to work on serious formal breakthroughs. The Songs - an early collaboration between the two - was originally issued on Riverboat Records in 1967 and has remained fairly unknown outside of All 770's appearance on the legendary Nurse With Wound list that appeared in copies of that group's first album, Chance Meeting On A Dissecting Table Of A Sewing Machine And An Umbrella. 56 represents his first new LP in 35 years. Here Sondheim is solo, using guitar, alpine zither, electronics and field recordings. The guitar material orbits a bunch of singular hemispheres that would seem to locate the arc of his melodic thought somewhere between the odd, baroque constructions of Sandy Bull and the knotty dissonance of John Fahey - or even at points Derek Bailey - while the electronics and field recordings are full of subtle concentric rings of melodic suggestion and feel almost like close-ups on organic events, full of refracted slow-motion pulses and coronas of phantom tone. The whole set is perfectly assembled, with tracks short enough not to be too gruelling and long enough to reveal their full transportational properties. Indeed, I'd go so far as to say it was Sondheim's most accomplished work to date. A classic of avant extension and highly recommended.

news =09tip of the tongue =09catalogue =09contributor columns
 label =09events =09email updates =09contact =09order info
 secondhand & rare =09wholesale & distribution =09photos

http://www.a-musik.com/cart/catalog.php?label=3D739&am_id=3D238b...

SONDHEIM, ALAN =0956
 red vinyl with white, photos by alan sonenheim, cover by qbico. rec.
 2005/06 in ny and la. "after releasing two unique lp back in the 60's for
 the legendary esp label with his ritual all 770 and another one for
 riverboat, finally alan sonenheim is back ! this is his 1st lp after nearly
 35 years and here he plays guitar, alpine zither, electronics, field
 recording... as usual he present us an eclectic mix of fascinating
 sounds..." (label info)

QBICO

LP
 E=C2=8017.90

http://www.lifegatemusicshop.it/catalog/product_info.php?ln=3Dfra&products_id=3DC68061

Recherche Avanc=C3=A9e Recherche Avanc=C3=A9e
 SONDHEIM, ALAN - 56

22.03 Euro

Date de sortie:2007-02-01
 Support:1 LP
 Genre:EXPERIMENTAL MUSIC
 Label:QBICO
 Disponibilit=C3=A9 dans:20-22 jours
 Barcode:
 Imprim=C3=A9 en:NL

=3D=3D=3D Also look for FireMuseum ski/nn and The Songs, ESP recordings, et=
 C.
 =3D=3D=3D
 --0-1235350195-1171697399=:89--

old text illustrated by its future anterior

Alan Sondheim · 18 February 2007, 12:23 p.m.

old text illustrated by its future anterior

trams:naIA:refinneJ:6:09711:esruoc fo:naIA:trams:ylgu:esnetni:nwod
 Jennifer writes this; she adds nothing to my security. She is thinking
 about space and about tragedy.
 She decides that length has no absolute meaning in kyberspace.
 That leaves topology. She decides there are bendings and gatherings and
 loosening and disappearances but pretty much multiply-connected graphs.
 She says people don't realize how _exact_ everything is here, because
 their emotions are in turmoil.
 She says the _exactness_ is critical, turning everyday life inside-out or
 upside-down.
 Tragedy is always a flaw that floods and flows, and there's usually a
 deed, she reassured herself. She'd read Aristotle and beyond.
 She was writing this in an editor, knowing the system clock was just a
 keystroke or two away. That the time would always be there for her.
 Then there were the programs, email, voices coming in out of the dark.
 She felt like a spy who came in from the cold, because the cold was exact.
 She looked at her hand for a long time. She looked again and again.
 tnaillirb:refinneJ:naIA:1:54921:esruoc fo:refinneJ:krad:esnetni:tnaillirb

<http://www.asondheim.org/homing.mov>

Howtodisappear

Alan Sondheim · 20 February 2007, 11:00 p.m.

Howtodisappear

The disappearance of the branch into hardened rock and occasional
 artifacts. The root of the avatar is elsewhere; the avatar itself, the
 image-avatar, is ghost. The ghost travels through anything of course; it's
 nothing more than coordinates. Howtodisappear.mov, however primitive, is
 the beginning of transparency, wizard listening-posts on M00s for example.

Here we are, the virtual becoming-virtual still.

<http://www.asondheim.org/howtodisappear.mov>

lifeprose symposium issues

Alan Sondheim · 24 February 2007, 2:41 a.m.

lifeprose symposium issues

of course one could say one could say
of course we could say one could say
of course i could say one could say
of course one could say we could say
of course we could say we could say
of course i could say we could say
of course one could say i could say
of course we could say i could say
of course i could say i could say

i think what i was getting at
i thought that it might be interesting to
my work led me into new
people reacted to it and i thought
it seemed to me that i should
i think what i was trying to say
then it occurred to me to think about
what i was getting at
a lot of people said they liked what i was
if it wasn't for the support of

i really didn't know what i was doing
we really didn't know what we were doing
they really didn't know what they were doing
they really didn't know what i was doing
they really didn't know what we were doing
i didn't know what we were doing

i think what we were trying to say
we think what we were trying to say
they thought what i was trying to say
they thought what we were trying to say

i could have used a little more
i could have used a little less

of course we couldn't tell them that
of course i couldn't tell them that
they tried to tell us that
we tried to tell them that

it seemed funny at the time
it seemed serious at the time

it still seems
we knew it was absurd
we knew we were absurd
i knew it was absurd
i knew i was absurd

we were going to do that when
i didn't like where i was going
i didn't like where we were going
they didn't like where i was going
we didn't like where they were going
we didn't like where we were going

if it wasn't for
for all i know i was
they didn't know that we
we knew that they

New video work at Millennium, NYC, March 10th

Alan Sondheim · 3 March 2007, 3:25 a.m.

(apologies for cross-posting)

CREPUSCLE and WAREQUIEM, 2007
Alan Sondheim, Foofwa d'Imobilite, Azure Carter

at Millennium Film

66 East 4th Street
New York City

Saturday March 10th at 8:00

Telephone 212-673-0090 for more information.

"Since 1983 the amazingly prolific Alan Sondheim has appeared at Millennium on a regular basis with substantial new works. This time the multi-talented media artist has come up with a highly erotic and controversial feature entitled CREPUSCLE (TWILIGHT) which stars the remarkable dancer, Foofwa d'Imobilite, along with Azure Carter and Alan Sondheim. The program will include several short pieces shot in Switzerland." (CREPUSCLE is a mutual production of the three of us. The program will most likely include one work, WAREQUIEM, shot in Second Life.)

"CREPUSCLE (TWILIGHT) explores the exigencies of dance, eroticism, cultural constraint, and arousal; it was edited from over a dozen segments in Geneva. The work tenders the null-point of language, a point where words stutter, where the body takes over, stumbles, where cultural tropes are transformed and disappear. It's the deliberate recreation of repressed memories. It challenges the conventions of dance, turning dance inside-out, turning dance out. For the three of us, it's the culmination of an erotic element in our work that subtexts and disrupts the performative

itself. CREPUSCLE rides the muscle of the body and jouissance, opening a territory which remains virtual, haunting." (A.S.)

Pas. compressed.

Alan Sondheim · 11 March 2007, 1:38 p.m.

Pas.

From last night's Millennium screening greatly reduced
<http://www.asondheim.org/pas.mp4>
 with Sandy Baldwin
 and thanks to Ian Murray, Sugar Seville

11 short dance motion capture sequences in combination with walk/fly modes in Second Life. Sound: Alan Sondheim (Ensoniq Mirage)

siting the edge of SL - at this particular point, SL/RL physics is transformed into aberrant behavior; objects are literally deconstructed.

Think of these as collisions, speed-motion studies, the last digital ikon, emptied signifiers, transformations of desire, metaphors for metonymy.

n : substituting the name of an attribute or feature for the
 name of the thing itself (they counted heads)

drowning

Alan Sondheim · 12 March 2007, 1:58 p.m.

drowning

in dreams bodies at uncanny speeds , moist or damp , almost evanescent ,
 parlay of the register of the visible , enunciation of interiority just
 around the corner , some small flailing in the early paleolithic , oh that
 square that symbolic emergence , emergence of the symbol , they're not
 equivalent , what is there for us was not for them or they , or this one ,
 caught , lost , almost not quite silent , else/wise

<http://www.asondheim.org/drowning.mov> (not to mention i'd like to drown)

<http://nikuko.blogspot.com> (things are put there (put things there (i put things there)))

"Where the waters meet at the end of the world"

Alan Sondheim · 15 March 2007, 4:25 p.m.

"Where the waters meet at the end of the world"

<http://www.asondheim.org/drowned2.mp4>
<http://www.asondheim.org/offthere.jpg>
 Where the waters meet at the end of the world
 bodies merge in streams; arms and legs unfurled

in death or signifiers streamed and long forgotten.
There is no kelp among the drowned, no seed rotten
and uncalled for. When my friends swim, they die
allegiance emptied of their final cry
when all is drowned and doomed. Waters shear waters,
some sign, untoward, approaches, slaughters
our pretty young women and buoyant young men.
Sightless, nothing goes further then.
Witless, nothing goes further then.

Dark sky.

Alan Sondheim · 18 March 2007, 11:05 p.m.

Dark sky.

Dark sky. You take my friends from me. They return, mother, in dreams.
Dark sky.
She is dead and the argument has disappeared, in the still air there.
Nothing is left of the argument. She cannot reply.

The offering no longer stands. The offering disappears as ghost disappears.
Ghost is the creature that topples to its feet.

More and more I remain on mountaintop or valleybottom. There is naught
in freedom or captivity. I am alone in company. I cannot reach out.

Within the series of disappearances I disappear. The series continues
in the other's guise. The series is no longer mine. The series is yours.

<http://www.asondheim.org/justoday.mp4>
a brilliant work i am alive.

bols

Alan Sondheim · 23 March 2007, 10:23 a.m.

bols

I don't know the bols. I play tabla. I play melody. I don't know where it
comes from or where it goes. My eyes are closed. I sense the skins. I
sense the rings. I sense the syahi. The puri is mine. The chutta are mine.
The tabla sit on chutta. The chutta offer them to me. The chutta offers
the dayan. The chutta offers the bayan. My eyes are closed. My fingers are
nervous. My fingers move. I am going deaf. My tinnitus grows. The world is
full of whine. The world is full of crickets. Of the dawn chorus. The dawn
chorus stops for no hour. I fill my ears with glycerine. I place ten drops
in each. In one I place twenty, My ears drip. My way is clear. My life is
clear. I hear poorly. I swab my ears with witch hazel, I swab them with
benzocaine. I am numb to the world. The world is a pretty picture. The
world goes still. But I feel the tabla. But I feel the dayan and bayan. I
feel the rhythm in the tips of my fingers. I feel the puri with my palms.
I sway backwards and forwards. I sway to the left and the right. There is

nothing to hear. There is nothing to hear in the world. There is nothing to see either.

<http://www.asondheim.org/slbody.jpg>

- Lazarus

two danceworks for you and me

Alan Sondheim · 25 March 2007, 10:08 p.m.

two danceworks for you and me

nude avatar bearing cosmos on shoulders
<http://www.asondheim.org/imadeyoulucie.mp4>
<http://www.asondheim.org/gloss.mp4>

created for the purposes of bearing

For spoken improvised pomewhirreks

Alan Sondheim · 26 March 2007, 4:03 p.m.

For spoken improvised pomewhirreks

for Bob Marcacci, The Countdown
<http://www.asondheim.org/songa.mp3>
<http://www.asondheim.org/songb.mp3>
<http://www.asondheim.org/songc.mp3>
<http://www.asondheim.org/songd.mp3>

===

sorcery

Alan Sondheim · 30 March 2007, 1:24 a.m.

- 1 Chang to spread out or Leaf, sheet
- 2 either
 - Yao, Luxurient, Calamity, Fresh-looking,
 - early death
 - or
 - Wu (not likely)
- 3 Shih Army, troop, Master, teacher, tutor, instructor
- 4 Ch'u to drive, lash, whip up
or composite to drive away, expel
- 5 Hsieh, Yeh, Improper, heterodox, Deflected, inclined, vicious, deluding, obscene, possibly w/ 6, sorcery
- 6 Sh'ia To be in harmony with
- 7 Pin Disease, sickness, illness; to injure, damage, harass; to worry, defect, fault, weakness, vice

8 Ch'uan? Fully, absolutely, perfectly,
All, whole, total, entire, complete
9 P'ien Leaf, page, Chapter, section

...instructor for the expulsion of sorcery,
...complete section
...spreadsheet for early death...
...instructor for the whipping up of
sorcery in harmony with damaging...
...fully damaging...
...pages...

<http://www.asondheim.org/5e.jpg>
<http://www.asondheim.org/6e.jpg>
<http://www.asondheim.org/7e.jpg>
<http://www.asondheim.org/8e.jpg>
<http://www.asondheim.org/9e.jpg>

catastrophic thought

Alan Sondheim · 7 April 2007, 11:56 a.m.

Catastrophic Thought

Its relationship to toggle, totter, topple:
from binary relationship to abject destruction
veering
extremities, 'things' carried to an extreme
thought that short-circuits itself, goes nowhere
flatness, worlds without direction
defusing of worlds

always self-canceling
using, devouring energy
it's too difficult to think

not the thought of the catastrophe
there's no therapeutic or suture
there's no projection, only introjection
this is introjection without absorption
blinking, unblinking, uncomprehending
thought of the catastrophe already grasps
thought is already thinking
catastrophic thought is not thinking
thought which is not thought

catastrophic thought is physiological thought
its limit thought on the borders of the conceivable
in catastrophic thought nothing is conceivable
in catastrophic thought there are no limits

laughter, diabolic laughter
catastrophic thought is the thought of the symptom

thinking which eliminates the premise of thought
 thought which eliminates thinking
 thought of the i am that i am
 mute thought, inert thought, thought of the thing
 the thing thinking

the catastrophe "what a catastrophe!"
 the disaster "what a disaster!"

catastrophic thought A, then B, else B
 towards B, else B, towards B
 B becomes nameless, B is already nameless

the subject undergoes, is undergone-ing, introjection
 inconceivable projection, nothing to project
 no projectors

thinking the skein holding everything together
 thinking the collapse of the skein
 just beneath the surface there is no skein
 just beneath the surface there are no things
 there are no surfaces, there is no surface

thinking which is deeply, inherently, mute
 unspeakable thinking, unspeaking thinking

physiology of tremors, depressions, tremblings
 phenomenology of nightmares, hysterias
 suicidal thinking, thinking which produces limit
 thinking suicide, the production of a thing

thoughtless, witless
 not always the worst, however, always mute

"i can't think of this, this catastrophic thought

=====

con aphors on youtube

<http://www.youtube.com/watch?v=fghsGZipjvc>

looking for work

Alan Sondheim · 8 April 2007, 12:49 p.m.

If you know of any mentoring, tutoring, part-time teaching, or visiting artist positions, in the areas of new media, video, film, or English, please let me know. I'm currently teaching a filmmaking course at Brown, which will be coming to an end in May; my students are doing amazing work. I can get references, recommendation letters, and so forth. I wouldn't be asking on email lists, but I'm relatively out of the academic loop at this point.
 Thanks greatly, Alan

Parable of the return

Alan Sondheim · 8 April 2007, 9:25 p.m.

Parable of the return

Having perfected the machine which allowed us to travel backwards in time, we decided to visit the very origins of humankind, that savanna where proto-hominids roamed, beginning their conquest of the flora and fauna of the planet. We returned to a period before the great dispersion, before the diasporic spread of humans fearful of themselves.

We brought clubs, knives, guns, explosives; we brought encapsulated germs and plagues. Around eleven o'clock in the morning, we appeared on the savanna. The hominids, tearing a sloth to pieces, were everywhere. They carried clubs, hand axes, crude knives.

We knew the slaughter would kill us as well. We imagined the arrival of other intelligent species who might know better, or who would also send expeditions of destruction into their pasts. We were prepared for death, an oddly retroactive form of suicide.

We began the slaughter; clubs and knives did not become us. We began shooting and the hominids ran in all directions. We still survived.

We bombed their gathering places. We killed families indiscriminately. We released smallpox, measles, plagues of all sorts. We machine-gunned men, women, and children. We were harbingers of death. And yet we survived.

We checked our demographics; we were at the center of the holocaust. We were the holocaust. We knew one or two might escape; we were prepared for that. The future, our present, would be transformed. Hominids would either go extinct or become a minor species with an ecological niche in some savanna backwater.

We discovered this: We changed evolution utterly. We changed it towards ourselves, the most violent of the futures of the hominids. The ones that escaped would live to slaughter others. It was slaughter that guided them all along. It was slaughter that created us. For those that escaped, wounded, life would be constant fury. We had set the script of revenge into motion. We produced ourselves.

We knew then that attempts to change the past only produced it. We knew then that there was no escape; life itself would wane as plants and animals hurtled towards extinction. Our return had created our return; our return from the botched journey produced at best a botched species. We had only ourselves to blame; our ancestors, each and every one, were innocent, following the path we had set for them.

We knew then that we followed the same path, that we were determined as well, produced by the circularity of our return. We were at the birth of the wounded, the birth of indiscriminate slaughter. We were at our own

birth as well. We understood that there was nothing to do, nothing to be done, that death was always in the doing, that violence was mandated from our own beginnings. We knew then that we would die soon, just as others died, fellow travelers back in time, fellow architects of doom.

<http://www.asondheim.org/moon.mp4>

I enter the phrase: Enduring the realm of inherent contradiction.

Alan Sondheim · 10 April 2007, 4:23 p.m.

I enter the phrase: Enduring the realm of inherent contradiction.

Endurance: here, to subsist within for an indefinite period of time. The realm is that of broken, convoluted, fragmented information. Contradiction references multiple strands tending towards differing and temporary truth-tables. Inherent, because this becomes the condition of existence; outside the realm of language, what is, is, but within the same, mappings are fast-forward, imminent, and decomposable.

Fragment generates fragment; the goal of the fragment is the fragment; there is no goal. What happens in the real is the incandescent slaughterhouse; ecologies and bodies burn. The fragment is the life-raft.

The iron-clad fragment protects itself as ideology within the inerrancy of a text. The text itself is of little matter; what matters is its command-structure. An inerrant text is absolutist; it brooks no contradiction; it is nothing but words.

One word follows another; within the fragment, they are deeply untethered. The inerrant text constructs the digital world; the digital world deconstructs, destroys, the inerrant text. The construction of the digital world: from parts and parcels of the analogic, the inert real. The fragments otherwise; the fragment returns to the analogic - is fragment precisely because of the analogic; in relation to the analogic; within the analogic. The fragment is the passing symptom; the symptom is the passing trope; the trope stands in for the raster, the horizon of the digital.

What one says and does is irrevocable.

The fragment is endured; the fragmented is nostalgia for a lost and mythic coherent.

The fragment leaves the fragment, leaves language and name behind. The fragment is the dream of the proper name.

"To fragment something" carries the torn world on its shoulders. Contradiction seeps from the torn. The hole dreams of the whole; the hole dreams of the whole dreaming of the hole.

This has nothing, has everything, to do with the slaughterhouse. The slaughterhouse is the last of the shifters - meat and dwelling of the shifters. Contradiction: seepage from the slaughterhouse. Slaughterhouse:

the irrevocable torn.

*/ Who carries my voice when I speak? To where and when is it carried? And from where? And from when?

five pieces for solo classical guitar

Alan Sondheim · 13 April 2007, 8:55 a.m.

five pieces for solo classical guitar

instrument: Romeo Di Giorgio 1949
<http://www.asondheim.org/riffa1.mp3>
<http://www.asondheim.org/riffa2.mp3>
<http://www.asondheim.org/riffa3.mp3>
<http://www.asondheim.org/riffa4.mp3>
<http://www.asondheim.org/riffb.mp3>

the first four are probably some of the most
difficult I've played
the last is denouement

blocks

Alan Sondheim · 15 April 2007, 10:33 a.m.

blocks

set of late 19th cent early 20th cent children's blocks.
rearranged i desperately tried to fill in the gaps.
closed in one area and expanded in another,
just like the true-real, nothing fits any more.
the gaps are small, hiatus, liminal, interval.
they tend towards closure, implying they didn't mean it,
they meant nothing by it, it was an accident,
it was nothing at all. teeth are always on the edge
of things, and that's where the world forms and tears
apart. later, azure appeared and set everything aright.
it took her a few minutes. she followed the diagrams.

<http://www.asondheim.org/bock.mov>
perhaps also <http://www.asondheim.org/skinstretch.mp4>

the usual avatar visiting the real

Alan Sondheim · 16 April 2007, 2:08 p.m.

the usual avatar visiting the real
the sitting position makes the sequence simple
the stretches are customary and conceivable
the mudrah hands and the rasa eyes
the possibiity of this choreography
the shuddering feet of the usual avatar
the imitating performer of the shuddering feet

the peripheral vision of the real from the box-seat of the digital
 the memory of the analog through the dna of collision analog
 the uncontrollability of the usual avatar
 the hello world program of the usual avatar

<http://www.asondheim.org/touchme.mp4>

visiting avatar
 visiting position sitting avatar
 avatar makes the sequence the position stretches conceivable are sequence
 the mudrah the mudrah customary the the of rasa hands rasa the feet of the
 choreography avatar the feet the the the the avatar usual of vision vision
 the of vision the from peripheral peripheral the the the from from memory
 through the the the dna analog dna the through uncontrollability usual
 uncontrollability of the hello program avatar of avatar usual
 program hello the
 usual

the usual avatar the visiting usual real visiting sitting the position
 sitting makes position sequence the simple sequence stretches are the
 customary stretches and are conceivable customary mudrah the hands mudrah
 rasa the eyes rasa possibiity of this the choreography possibiity
 shuddering the feet shuddering imitating the performer imitating
 peripheral real vision from from the box-seat the digital of memory analog
 analog dna through of dna analog collision memory uncontrollability hello
 hello world world program program

[new material at <http://nikuko.blogspot.com>]

arousal

Alan Sondheim · 19 April 2007, 1:01 a.m.

arousal

certain objects or items on a psychoanalytical scale create arousal; pornography operates off this principle. the objects or items are presumed human, that is to say, projection/introjection (my 'jectivity') occurs across the threshold of the space between viewer and image. if the items are non-human, one presumes fetishism (with all the overdetermined accompanying psychoanalytic theory), but this need not be the case: given what elsewhere might be considered dismemberment, but is read here as the dream screen of the sexual, arousal occurs through a litany of movement and geometry, nothing more. it's as if we're imprinted (and i think we are to an extent), as if items appear which construct desire, reproduction, species. the visual in these cases is a zeroing-in. avatrex.mp4 is an item (not a human) which simultaneously projects and falls apart; what arouses are mediated part-objects which seem capable in this respect of standing alone, standing for, standing in-for. i think all of this relates to a potential wellspring of violence; if all that's needed is surface, is the rest of the body to be discarded? an uneasy question, troubling phenomenology as well. <http://www.asondheim.org/avartrex.mp4>

anitaberbersexdance +++

Alan Sondheim · 23 April 2007, 12:24 a.m.

anitaberbersexdance +++

<http://www.asondheim.org/snippet.mp4>
a melodrama in one act
this is in the middle of the act
you might ask, is there any other?
there is the beginning and ending of the act.
every act is an engine and I am the driver.
you might ask, is there life after the act?
there is life before and after the act.
there is no life during the act.
every act is an index to an empty book.
and the three pluses +++?
the act is dead and the beginning is dead.
the ending is dead and this is melodrama.
this is melodrama in one act.

(Second Life east of Odyssey with Sandy Baldwin)

deconavatar

Alan Sondheim · 24 April 2007, 4:42 p.m.

deconavatar

approaching the body from the front
approaching the body from the left side
approaching the body from the right side
approaching the body from below
entering the body from the neck
entering the body from the shoulders
entering the body from the head
body-exploration from the tongue
body-exploration from the abdomen
body-exploration from the eyebrows
body-exploration from the eyes
from the hemispheres of the eyes through the membranes of the abdomen
across the hands and legs far then farther in the distance
the trick of the hands and legs in the distance
sheaves and platelets of skins and bones
bound sheaves of arms and legs their tricks
unbound eyes and tongue tricks of floating teeth
salvage of inconceivable movement

<http://www.asondheim.org/deconavatar.mp4>

every avatar is deconstructible
every avatar has a level of deconstruction
through an ontological shift: to an(y) organism
engineering and reverse engineering an avatar:

vectored in a human

define an avatar as an organism which is infinitely repairable
define a human as an organism which is not

M'Work

Alan Sondheim · 25 April 2007, 11:51 p.m.

M'Work

There are certain misapprehensions in relation to my works in various fields - music, sound, photography, film, video, texts, media in general. I am assumed to be a producer bypassed or deflected, that my work refuses steadfastly one genre or another. In fact, I neither produce masterpieces nor specific works, and am uncomfortable with the thinking that references a litany of key objects in my career. Instead, I construct discourses, albeit with myself - discourses of such a nature that it seems irrelevant to complete those things that might complete a career - a series for example, or critical moments. I insist on discourse, because this is the means of progress, of thinking itself; to stop at the wayside of this or that thing cluttering up the environment means a waste of energy and a good deal of the limited time we are all given in the first place. As far as funding is concerned, I believe that such thought, such discourse, should be rewarded in particular by granting agencies or good samaritans, since there is little change of sales or recompense for the creation of working-through streams of thought occasionally resulting in partial reconstructions of philosophy, phenomenology, or any other and all modes of conceiving the world. What is the world, but scaffolding which constantly is renewed, destroyed, forgotten, abandoned at death, crudely stumbled upon at birth? To examine this world, to truly occasion studies and thinking without compromise, I am forced to forgo stases, strange and familiar attractors - forced to avoid these at all costs, however seductive they might appear. This is not to say that I remain aloof from the marketplace - only that I appear deeply unfit for it, and am forced to search elsewhere for financial support. But everywhere I look, it is the same story - give me the goods, and I might consider, on one level or another, rewarding you - but nothing further. There are no gifts in this life, but only exchanges, and even these come at high psychological cost. I honestly try to acquiesce; it is useless, tawdry; nothing seems to come of it - something in my character. Given this, I plod onward, carrying my sickness with me and an insane desire to believe that reward exists somewhere through the journey itself, rather than the destination alone. However, the thrust of this memo is elsewhere - a counter to those who critique my working as a contamination of site, cite, and sight - those who are blind not to see value in the difficult motion of thinking among the ongoing world. This is what I do; I think, give signposts, memoranda, exempla, and inhabitants of the imaginary, and this, I believe, is the goal and guise of the true artist, never to rest, never to complete what is already known, but to search out elsewhere for whatever knowledge might be gained along the ways.

<http://www.asondheim.org/gloom.mov>

at least no one else is doing this stuff at least on a daily basis.

inordinate modeling

Alan Sondheim · 27 April 2007, 11:33 p.m.

inordinate modeling

within and without semi-geodesic space of avatar paralleling
SL avatar behavior collisions.
please watch to the end; there are dark unlit spaces within.
this surprised me.
<http://www.asondheim.org/inordinate.mov>

not bellmer berber anita's hans

Alan Sondheim · 1 May 2007, 11:35 p.m.

not bellmer berber anita's hans

transformed new early version of the avatar 'outt' behavior from the archives - <http://www.asondheim.org/blue.mov> . the avatar is blue in a construct-space of outt-structure. one after another, these avatars parade. i make them do things. what of this doing? it could continue, as-if forever. given the largesse of linden corporation. it could speak and eat. it could move about the place in a variety of ways. it could interact. it could move into buildings or spaces i could create or could purchase. it could hold or manipulate objects i could give it. it could give these objects away. it could attach these objects. it could detach these objects. this too could continue. i am tired of portraiture. i am bored by it. i am bored by images close to abject. i am tired of parades. i am tired of sex implications or violence implications. i am tired of mappings. there is nothing in second life that is not in first life. there is nothing in first life that is not in second life. i can move into buildings. i can manipulate objects. i can give objects away or create objects or sustain objects or destroy objects. objects can mediate for me. i can make objects speak for me. i can make objects speak. i can make objects show. objects can show for me. it is not boredom or tiredness. it is defuge in the verbal sense. it is 'i defuge' or in passive 'i am defuged.' neither one nor the other matters in terms of prime mover during a period of decathection. i can continue just like this forever. each avatar-video or each avatar-performance is different in content from each other but not in degree. sukara, dakshinani, nandiskandhardhara, dhurya, prakata, pritvardhana, aparajita, sarvasattva, govinda, adhrita. analysis goes the length of the instantiation. each avatar is avatar-instance. come see my avatar move. come see my avatar think. my avatar is beauty beauty. the virtual is a desert. the virtual is depopulated. the energy infinite and the movement spectacular. and the movement forever. one after another until a genre is born. until genre is borne. until an atlas rises and collapses. until demarcation is lost in gamespace. now this avatar is a motion of second life avatar. this avatar portends second life avatar. you cannot walk through this avatar nor cross the other side. but this avatar is spectacular. this avatar moves in deadspace. this avatar lives in

deadspace. this portends second life. second life is grand on a vast and spectacular scale. second life extends everywhere. close your eyes and there is second life. second life is the dream of women dream of men. i say there is too much of it. i say too much avatar. too much trope. too much behavior and too much behavior collision and too much stancedance and too much packaging. too much exchange and too much color. too much linden day and too much linden night. oh our nights are linden nights and our days are linden days. objects spaces and avatars and owners and behaviors and exchanges. i speak to you from my world. my world is a pretty penny. i hide my face from you. you do not look upon my face. my face is a pretty penny.

from the archives and request for missing book

Alan Sondheim · 1 May 2007, 1:08 a.m.

/ I loaned my copy of Bharata's Natyasastra in 2 volumes to someone in the past year or so - and can't find it. If you have it, please please return it; I'm at a loss here and desperately need it. Thanks, Alan /
from the archives

<http://www.asondheim.org/tern3.mp4>

i am so cold here. i cannot see here.
i have amenorrhea here. i am anorectic here.
you swim my platelets here. my platelets are "blood."
i use diuretics here. i am dry here.
i am confined here. i am blood platelet.
i have anovulation here. i am prenom here. i am "a".
i am "an". i am so cold here. i am ice here.
you break my skin here. you tear my platelets.
you take my platelets. you do me good tern.

annals of measurement and desire

Alan Sondheim · 5 May 2007, 8:31 p.m.

annals of measurement and desire

<http://www.asondheim.org/bodg1.mov>
<http://www.asondheim.org/bodg2.mov>
<http://www.asondheim.org/bodg3.mov>
<http://www.asondheim.org/bodg4.mov>
interpretive swellings and slotted surfaces transformed
into speaking bodies spoken for
every foreign family is imminent, familiar

<http://www.asondheim.org/bodg.jpg>

transformation through repeated wmp link collapse

giveaway*Alan Sondheim · 7 May 2007, 8:52 a.m.*

giveaway

with behaviorcollision nothing is clear, what occurs is monstrous.
consider the cylinder as indexical, tracking an avatar node -
a cylinder the size of a gathering ...
<cylinder>: what have we here?
<avatar>: you spurt from my loins and give away my location!
<avatar>: now everyone will know where i am!
<node>: don't blame me for transitive functions! i do as i'm told!
<cylinder>: everyone knows i'm blind ...
<cylinder>: i'm just following orders ...

<http://www.asondheim.org/danceis1.mp4>**A LEK OF NODES (alandanceis part 2)***Alan Sondheim · 8 May 2007, 1:42 a.m.*

A LEK OF NODES

<avatar>: i don't know you and don't want to know you. i'm my own person
and i've worked hard at this.
<avatar>: say something cylinder, i'm not talking to myself here.
<cylinder>: i can change more than any of you. but i'm tethered to you.
oh, how i long to escape! i want to see the world! i want to get out of
here!
<node>: i'm imprisoned, i can't escape my neighbors. then you're both
around all the time, it's boring. i always know what you're going to say.
there's nothing going on, nothing at all. i stay in relation to avatar -
<avatar>: and as long as i say so, in relation to cylinder as well. that's
the way the world is, you can't do anything about it.
<cylinder>: i refuse you're unhealthy humanism. you both look like parts
of the same species to me. what's with that? you're drowning in humanity.
humanity's already dead. i just don't want you to take me with you.
<avatar>: trans-speciation's the answer. i just want to be somewhere else
in another body. i want you to be my body cylinder. i want to make that
leap.
<cylinder>: there's nothing i'd rather do myself. but it's impossible.
node holds us back and if it wasn't for this node, there'd be another and
another. they never end. they dangle. they dangle like dead men.
<node>: we're not men at all. or women. or anything else you can imagine.
we're dimensionless. we're points and there's nothing but points. you can
trip over us but you can't see us.
<avatar>: stop twisting me.
<node>: i have no interest in continuing this. leave me alone.
<node>: I'VE GOT A LEK OF NODES.

<http://www.asondheim.org/danceis2.mp4>
(first part)

<http://www.asondheim.org/danceis1.mp4>

(alan-danceis recorded 11/2006)

m'labme

Alan Sondheim · 9 May 2007, 8:57 p.m.

m'labme

<cylinder>: i am your pole punctum avatar
<node>: take me off your world
<avatar>: i devour cylinder of dream world
<cylinder>: no top or bottom
<node>: pathetic
<avatar>: balm, embalm

<http://www.asondheim.org/embalm7.jpg>

roaring burn

Alan Sondheim · 12 May 2007, 1:00 a.m.

roaring burn

roaring doesn't get rid of the nightmare.
burned the skin off several in the vicinity.
wood screams to the sky burns.
ash burns. cinders burn. coals burn.
i asked cylinder.node.avatar c.n.a. cna:
help me on this one and i'll let you go.
now i don't know where they are.
roaring burn.

roaring burn.
my dreamland is your nightmare.
roaring propitiation and dark matter.
quasars and cut-off hands.
created gods fell into water.
suicide not science the solution.
i'll let you go but i'll track you down.
cylinder roaring burn. avatar roaring burn.
world-node puppet fury roaring burn.
roaring burn.

roaring burn.
i am on fire for you.
my arms are on fire for you.
my face is on fire for you.
my legs are on fire for you.
my friends are on fire for you.
my family are roaring burn.
my family are on fire.
i am burning for you.
i am roaring burn.

roaring burn.

roaring burn.
help me on this one and i'll burn you alive.
avatar-burning-world cylinder-burning-world.
burning-world-node and bridge to salvation.
salvation and i'll burn you alive.
roaring burn.

roaring burn.
fire went in the mouth.
fire took form of the organ of speech.
fire took form of speech.
fire speaking help me out of this one.
manifold body roaring burn.
fire went in the body.
fire went in the speech.
roaring burn of the organ of speech.
my tongue is on fire for them.
my tongue is on fire for them.
roaring burn.

<http://www.asondheim.org/burn.mp4>
<http://www.asondheim.org/burn.mp4>

the optical

Alan Sondheim · 13 May 2007, 8:00 p.m.

the optical

the optical asserts itself as punctum-turned-filter, the return of the analogic within the digital. punctum {1} expands into the optical continuum through a field transformation $\{x_1, y_1\} > \{x_2, y_2\}$. adjacent elements may remain adjacent but any geometrical transformation more or less assures that there are at least some elements that will no longer remain so. the optical tends towards the puzzle; the punctum is those elements remaining constant in the transformation of vector elements on the surface of a sphere. every distortion is an artistic transform; some appear more artistic than other. how much chaos does an image tolerate - transforms into how much chaos delights the perceiver / to what extent is the original image phenomenologically identifiable? but there are times when true joy emerges, when the apparent real apparently shudders - when the viewer shudders - as the real re/presents itself, and the punctum dissolves. for the imaginary of the punctum is still the origin, and we rid ourselves of that. <http://www.asondheim.org/rawl.mov> the trawl scrapes earth or sky, taking everything along with it, irrupting surfaces, constructing an unrecognizable real. the trawl transforms the planet, what is visible everywhere, the world turned upside-down, inside-out, reconstituted and mirrored. beauty is the return of the symmetricized gift of the real.

beaten*Alan Sondheim · 18 May 2007, 12:08 a.m.*

beaten

the results of a beating at brown university 1961 - my nose never healed properly. on the other hand, a study towards death and the convulsions of future collapse. i dream of medical beds and testimonies, ICUs and pale and haggard nurses. it's the beating that did it, when i was covered with blood wandering around the green. when i was covered with blood looking for don. when i wanted don to scream. when the guard took me to the hospital. when don kept sleeping. now this seems stupid. most of my work is stupid. it's the beating that did it. the beating turned me criminal. it was my second beating but the first reported. if you hit me i'm a fright. if you hit me i make a film. <http://www.asondheim.org/beaten.mp4>

the apart.*Alan Sondheim · 20 May 2007, 12:11 p.m.*

the apart.

<http://www.asondheim.org/zero.jpg><http://www.asondheim.org/railray.mp4><http://www.asondheim.org/amidha.mp4>

local injections, had remain remain ended felt screaming; had injections, was remember was screaming; felt cutting, the cutting, deformed; the trauma stayed sound. the sound. my life; stayed trauma me fragility fragility life; my the the the fragility the of this example of of this type i example example into constant on grid i basis. and leaves on constant leaves (the leaves leaves and itself of memory me memory of - a is _state and of - of images of of sensations and tions, secondary.) secondary.) of tions, seem john about seem seem john a and about about book see knife; colp a a students, sunlit knife; see were about were room we the but sitting young, sitting earlier kindergarten. but the was was later. kindergarten. earlier the of of was knife heard word word of heard word elvis' me the the elvis' at the me me camp, then was the at was i was was then crying asking crying again remember was underdog why to why bunk. you underdog was the he he you bunk. be, and and he be, bow a than bow bow a when blue than than i of the laps, blue the wife, dave the of me to me dave wife, i under- drink. something drink. much possible; water favored as my world possible; much was mckenzie's, mckenzie's, own my the counselors counselors mckenzie's, the were keel-less own were were keel-less one out own own day al?) clancy? went one and in we clancy? al?) storm. a storm.

joined (or and name) (or (or and on trees name) name) the from i of trees one i another i from really i really another i had alphabet also identify also cried to up. the i i only to cried if the the were i all all the extended i when extended extended i were there when when members pottstown, pottsville up. were i near forget pottsville pottstown, members had members which philadelphia, family in a everywhere. a i there, in family s; was published. there, i a seemed seemed was booklet always fact, fact, seemed always fact, grew i in in grew and a i i part that the a and followed been followed the that relation kind relation me in the went of

to of generations, hungary went the several the the hungary generations,
 and and and the and temporal hearth of temporal temporal hearth was soul
 of of nourished. grand- remember the soul father prayers. yiddish,
 remember grand- shtetl in shtetl yiddish, prayers. way family a was a live
 one chose - to door 'uncle' one live next anita, anita, was door 'aunt'
 great-uncle great-uncle anita, 'aunt' were tess, aunt were were tess,
 there away aunt aunt was and grandfather blocks there grand- sissy mother
 grandfather and 'uncle' my 'uncle' berth, and and junior cousins stanley
 cousins two away, junior and lived and aunt away, two uncle bit bit and
 sandy a three three bit a three as weiss lived lived as around weiss weiss
 weiss i were and weiss around other don't other and were now had now
 weisses remember and weiss cousins - cousins and - weiss and sandy was was
 - and this expulsion expulsion was this the a like the the a of midst like
 like the held which the midst onto belonging and which held course. to
 course. and belonging outlying weiss the not the i a who weisses, was bud
 julie a i or elaine, elaine, and bud and usually usually elaine, and
 weisses the contrast, weisses weisses the family the contrast, contrast,
 frightened death i of family lurked to in i death emotional for emotional
 what be sandy. all my stonewalling, my was through all sandy. that i
 didn't through was father, after after i who and, silent silent after and,
 silent encourage to be be encourage in (which to to mental, stay physical,
 (which in of please of physical, stay disappear i disappear his him,
 picture the had forever. had bomb by the picture hydrogen my my by bomb of
 was was my of it local the it it local holocaust nuclear the the has not
 to then, nuclear only an possibility, to not itability. //, itability.
 possibility, an dreamed small i even i three located bomb of in run-down
 mall located three a where where shopping run-down angeles, brother;
 brother; where angeles, my and yellow-cake-powder, my my and ignition. to
 yellow-cake-powder, yellow-cake-powder, catastrophe, already is close
 ignition. around the the is already proof i proof corner, only of based
 can of can preposterousness death based of the an inflationary death
 preposterousness surely, might might an given else have have might else
 have the of i i the the bikini of of violence humans, to bikini the and
 the and to humans, the the the animals atoll, and then, bomb unutterable
 bomb earlier, rumors then, and or machine, machine, rumors earlier,
 doomsday backyard, backyard, machine, doomsday russia's neutron the
 russia's russia's neutron characterized is the the by by explosion, world
 is our in explosion, by through reading through in later, the dostoevsky;
 the dostoevsky; etc. became jewish after question his but became etc. of
 of of slavophilism. his seriousness of of of seriousness that inspired
 example) that that inspired another. or example) example) i they within
 way another. became safe. _my_ within they when begin when worlds that was
 to did to incandescence the was that absolute around this the
 incandescence i dream dream around remember a and and dream a and she's
 bedroom; pat pat she's i my bedroom; bedroom; had her hand my i she this
 she hand her a wanted a said wasn't see naked. her tussle; her feeling
 ashamed. naked.

smashed. the i was wyoming coward. was inn was was on was i the the was i
 at at dances at at at love in dances dances with dancing townend,
 hopelessly love breathless her with townend, dancing fly room. fly her,
 go, never had she across she wanted danced had never never platt had

danced wanted of was was platt pity. she i i was she i i be. that that i reason for be. be. i in dar. for reason long june, long dar. in earlier, way earlier, line, theresa am or beth or of wanting am afraid i'd i'd wanting of platt platt i'd of hall, margaret of of hall, desperately, somehow, margaret margaret they'd i'd toward them, somehow, take everything of toward i'd be eternal be of everything and on life all life sentiment... i my devotion, pillow, already? after i sentiment...

all us joel that then. ann or us all first first ann my to to first my tried and succeed tried tried and i until succeed succeed was completely i impotent i hysteric her; and i completely parents us parents insecure her remember yelling up. finally up. to her yelling remember me a fear her to i contamination contamination a remember the another. another. contamination the another. terrible. was by by terrible. at written was was first everything her written at apart. the apart.

Notes on the topology of depression

Alan Sondheim · 21 May 2007, 6:11 p.m.

Notes on the topology of depression

a Trigger events - these are often catalysts of memories/trauma or reminders of aporia. Once triggered, depression is out of control. Avoidance (circumvention) is sometimes possible through 'bypass' - constructing other pathways, deflecting the events, redirecting attention.

b Cascade - once a trigger event occurs, a constellation of symptoms and aporia appears. These are interlocked; a cascade, often overwhelming and mute, occurs. The result is a sense of inescapable mourning which often appears without origin. Think of chain reactions, holarchic and scattering, Waddington's chreod as potential model. Everything feeds into everything, sourceless, targetless, vector as line segment out of nowhere. One feels an almost literal 'rise' of chemical imbalance, the body drenched in potential tears, chemistry gone awry. There's a 'mountaineer's equation' based on the constants in play when a topology is sliced (H.B. Griffiths, Surfaces) - it's as if the body is subject to planar slicing, as limbs, thorax, mind are transformed. It's the same old topology, the same processes at work, time and time again, remaining forever on or beneath the surface. (In depression, all surfaces are one.) (Depression seeks its own level.)

c Syzygy - the cascade is a multiply-connected manifold or tension, torsion; any movement (physical or psychological) threatens to tear the psyche apart. The syzygy is vectored, barbed, often resulting in the obsessive construction of subjunctive ('if only I had') narratives. The past is active, crippling; the present neutral, the future passive. It's as if the psyche skitters across nodes; the best one can hope for is endurance.

d Horizon - horizon disappears; the manifold of lived experiences is expelled. What remains is debris - part-objects, broken memories, the equally broken syntax of existence. Nothing coheres.

e Decathection - the states and processes of the world are disinvested,

without boundary or 'lip' - things fall away without falling or failure. The result is a world of loss, but what is lost has already and permanently disappeared.

f Defuge - with decathection comes exhaustion, enervation; one sinks into an abjection without transgression. Pleasure is inconceivable, words lose their performativity, disgust and sorrow come and go in the midst of a blunt neutrality replete with death, decay, nothing at all. The result is defuge, a state of abject hopelessness.

e Emptied - the world is emptied without emptying. What separates this from meditation is the accompaniment of sorrow, mourning over ghosts, an endless and horizon-less suffering. This is a useless state, a state of uselessness.

f Comfort - beneath the surface, there is a comfort zone constructed from the remnants of defense and memory; one nests in depression, which makes it so difficult to remedy. The nesting is the sinking-towards-death; the potential final - and only - remaining process is suicide. Everything else has disappeared. But comfort alleviates suicide, and one may stay in this state, always faltering, indefinitely.

g Cure - cure breaks through the topology from the outside; it may also redefine the epistemology of the topology as evanescent, not of this or any other world. The former might be a talking cure, and the latter, medication. But all too often both become a continuous mode of existence, itself impenetrable, itself calling out (from the outside, from the outset) for a cure. One is lost in the maze, often sinking beneath the surface to localized symptoms or the return of the depression in full force.

h Death - cure is no cure, of which death puts an end to it. Electroshock and other imposed traumas may permanently change the course of depression, but these occur to someone else.

i Someone else - Someone else is always outside, perhaps capable of a fundamental recuperation of the self with greatly reduced depression. Even without imposed traumas or cures, there is often the glimmer of another way, an elsewhere, which appears from time to time. The other way, however, appears far out of reach; it is someone else's way and, within depression, has no bearing on one's state. Depressive time is always dusk, no matter how dark the initial conditions, and in this manner it relates to sleep as well.

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Gerald Jones*Alan Sondheim · 22 May 2007, 8:32 a.m.***Gerald Jones**

Gerald Jones, brave photographer, raconteur, lighting and cinematography expert, underground legend for those who knew him, died April 28th this year, after a long and harsh, protracted, bout with cancer and the medical establishment (no one should have to die like that). He was true to his work which was his life. He spoke on a panel on sex, theory and practice, I held at Nexus in Atlanta and put everyone to shame. He had 384 pennies on the floor of his Miami apartment; his sister found them everywhere after he passed away. He sometimes inherited my equipment. He was generous beyond belief and after chemo, when he visited NY, brought us a book of photographs and text on the manatees. He went slough-slogging with us in the Everglades. He smoked more than anyone I knew and gave it up years ago and suddenly but possibly too late. He stayed with me on and off for up to two weeks. He was seen walking the early morning Atlanta streets and I imagine Miami and New York. He was a supporter during the hell I went through at Florida International University. He photographed politics and murder in Haiti. He photographed the clan. He was in a biennale I curated and put the work up during the opening. He carried cameras. Early on he spoke with a heavy cough but that went away. There was a wake in Miami. Gerald was 62 and would have worked for centuries. There's no heaven but god bless you Gerald, you've already made your way

New Work*Alan Sondheim · 24 May 2007, 1:16 p.m.***New Work**

Body-relation video with Tom Zumner audio on the phenomenology of the body, video avatar mod w/ new behavior (and behavior collision) - apologies for size but worth it I think

<http://www.asondheim.org/bodyrelation.mp4>

Prime Alpine Zither song with post-processing (the song resonates oddly with me) - smaller of course

<http://www.asondheim.org/ascension.mp3>

New work on YouTube, <http://nikuko.blogspot.com> etc.

Check out Odyssey on Ning

4 poems

Alan Sondheim · 26 May 2007, 1:12 a.m.

4 poems

<http://www.asondheim.org/sl.mp3> (audio)
<http://www.asondheim.org/parti.mp3> (audio)
<http://www.asondheim.org/darling.jpg> (image)
For Byron (text)

Behold, the morning watch was come; the vessel lay
Behold, her course, and gently made her liquid way;
Behold the cloven billow flashed from off her prow
Behold, in furrows formed by that majestic plough;
Behold the waters with their world were all before;
Behold behind, the South Sea's many an islet shore.
Behold the quiet night, now dappling, 'gan to wane,
Behold, dividing darkness from the dawning main;
Behold the dolphins, not unconscious of the day,
Behold, swam high, as eager of the coming ray;
Behold the stars from broader beams began to creep,
Behold, and lift their shining eyelids from the deep;
Behold the sail resumed its lately shadowed white,
Behold, and the wind fluttered with a freshening flight;
Behold the purpling ocean owns the coming sun,
Behold, but ere we break--a deed is to be done.

remembrance of things past (maud liardon)

Alan Sondheim · 26 May 2007, 9:51 a.m.

remembrance of things past

<http://www.asondheim.org/maudliardon.mov>
<http://www.asondheim.org/maudliardon.mp3> (commentary)
if i could write the proper theoretical accompaniment here, i would do so;
that i can't, literally goes without saying. it's too much; my chaotic
life allows at best fleeting glimpses into the grounding of the dream in
the real, the real in the dream - wait a minute, since there's neither,
since whatever analysis one might (dreamily) apply, as in a dream, takes
time beyond sleep, the dream screen-work inscribed, which takes place, as
in a dream, the real, which is the real. here avatar, who i dare not name,
to whom i dare not give a name, turns her, yes her, uncanny eye, movement,
muscle memory, towards that dancer of the dream, maud liardon, who has now
retreated back into the dream, the dream of maud liardon, as enacted by
this avatar, now my friend, my being, my dream, my very being, this avatar
who shall remain nameless, who refuses to name me, who has come forward to

knots (constellations of theoretical work)*Alan Sondheim · 27 May 2007, 10:44 p.m.*

knots

constellations of theoretical work
body

disinvestment refusal/deluge
 postmodern modern
 coupling disassemblage
 asymptotic
 negations shefferdual
 creativity borderregions
 materiality
 slanders hieroglyphic binding leakage
 misrecognition emptied bases collapse superstructures excess
 clutter debris applies farther ourselves body bodies hieroglyph
 intentionality mediated intended
 hold carry cultural skein linking loosely tethered
 demarcation substance emergent
 disinvested participates abject
 5 interpenetrate
 ontologies fractally coalesce
 chains consequences adheres coheres
 overcoded undercoded destabilized
 selfreflexivity contradiction leave st stuttering stumbling wobbling

virtual

demarcation substance emergent
 disinvested participates abject
 5 interpenetrate
 ontologies fractally coalesce
 chains consequences adheres coheres
 overcoded undercoded destabilized
 selfreflexivity contradiction leave st stuttering stumbling wobbling
 jostling shuddering sputtering
 recuperated
 emission spew replace virtual
 enters rel 6 assemblages inscriptive doubles epistemologies
 guise freedom
 transform vector flow turbulence
 erotics puncture delirium liquidity
 positivity {x x}
 core masochistic assemblage context narratology
 unaccountable unaccountedfor
 topology stains stained regimes
 inbetween paths plasmas

avatar

pretensions philosophical scientific strip touches insists fragility

embraces swallowed holocaust detritus
covers repeatedly
denudation artifice deployment ornament suture wound
hypothesis hypothetical proffering inscribes deconstructing walls
surrounding torah
hedges furiously allow final flourish
penetrates inversion dyad positives negatives
ecstatic aesthetic
presses breaks construing breakage irruption virtualities avatars
fleshheart strangulation
stylistic
extremes
explores epistemologically uttermost vicinity
desperate exigencies shocktactics
annihilationcreation degeneration generators
emphasizes indeterminate locating outpost runs wavelengths
universesspanning reporting inhales informationannihilation
beingannihilation inflates meager hopes survival centered dissipated

abject

geniferhingedirongenifer genniferrous tiny candle burns egyptians
japanese burning four days
yahrzeit yeartime crack impression death glimmer
starrystarry skies inconceivable am sorry joking honestly
remembered sides grid almostalive imperfection
sum text
axioms axiologies dispersed fissuring age unage
links couplings constitute constituted desire mouths ears identical
include annihilation armature belief imaginary plasma
defuge enumeration coupled abjection foreclosure
abacus channeling gating included
signifer totalization
notself
nearly decomposable hierarchies decompose holarchies limit
link contiguity transforms investment characteristic phenomena
terminology forecloses annihilates
science ideological nonideological
mirror stage coagulation
equivalences identities

analog / digital

commands materials static
articulation constant self revision time moves foregrounded crashes
destroyed
garbage subtle husserlian timeconsciousness formal linear
parallel non clocked variable meeting still disappearance promulga
occurs levels dna input/output material
blind dna/rna tacit knowledge polyani resolves plays
role screwdriver enough disappears hand interaction screw too
universal subtext capital corre

late functioning aphoristic analog digital 'digital' mean 'discrete'
 'systemic'
 characterized systematization parameterization
 continuous broken
 everyday life intervention
 unless 'ikonic' leaves something setting standard raster quantity almost
 steps
 'screening' bandwidth
 quantifying those sorts fabric categories
 standardized transmitted received coherent channels receiver

inert

performs asymptote
 runway saved loomed overhead nighttime snapped picture quickly vw
 metaorder synchronic meta/space replete/time
 illuminated
 planets darkness uncharted unavailable sentience
 wellordered huntington's tremulous reception stars
 requiring record
 opposite online packetprotocol
 shipped jpg tie software intellectual property corporate privacy
 registers wires contacted primordial inert wavelength
 bundle omnidirections creature ready interpretation
 rosset's idiocy muteness fineness ceiling
 recording/playback bypassed extrapolation trusting outofpacket differend
 literally
 circumlocuted
 unknown bear bearable text/image/audio/whatever exhausts exhausted
 semiosis perceiver 'out narcissism looping machine cosmological merged
 observe externality internality brass spheres
 wimhurst generator crystal detector audion triode filament glow

empty

distributes preexisting distributed collection ones zeros pluses
 minuses modification "imminent access" byte smallest accessible
 alterable
 alteration fileinthelarge nonarticulated
 "nonarticulated filtering" author subjectively freely choosing
 parameters nouns authorial intent "articulated mathematization chosen
 entirety algorithm refer sonnet replacing vowels
 consonants
 "articulation" photoshop color "nonarticulation" refers "just
 writing" "filtering" emphasize blank sheet empty "sheet assertion" spilled
 offline revisions added hacked duplicated downloaded
 permission
 replaced corrupted copyrights enforced ignored
 utilize reading/perceiving etiquette duplication sometime hacking cracking
 payment nonpayment
 downloading formlessness
 incorporating actively passively augmenting corroding depending

"active augmentation corrosion" reader/viewer timehorizon automatic
generation interactive builtin instabilities changing

sex

[19][19]

flower

eternity one's dream continuation tongue snow
stone hardened writing memory short he criterion
control rest compulsive horizon inhabits worn who "history baal eternity"
thick
cloned imploded reduced hard
piling implosion okukin i'll thank shaperiding horses night day
devours spirit riding webs we're i'd mussels
mangroved rock wear rescued selfinscribed sexuality
desire's submitted love appertain purpose suggest lose
wings keep flying im wave blue windsor ontario {{riff g f written &
conceivable tablet slip triggered things melted "i'd roamed free
were together flowers"outline new talk
historicsynchronic/asynchronicdeclarative/performativesafe
rough
spotsinterpenetrations
addictions
net articulationsbroken

language

possibly misrepresentations true gardenfors' complex begun found
concept use planes yet understand
neglected necessary detailed typology taking temporality account
various ways cannot see proceed deep
reading 'theory codes' major section develops sign
production
quite useful references barthes' s/z although constantly find his
poeticizing beautiful early symbol formation
organismicdevelopmental approach
language werner kaplan wiley 1963
finally clear best sketch discursive field complete
intensifications representing
similar looselystructured wittgensteinian family
usages 'game' strategy wager theoretical much
viewpoints nothing hope future usefulness politics
aesthetics emerge danger 'codework' style uneasy
underpinnings me interesting aspects eventually disappear
absorbed back genre postmodernity state renewal whether 'type'
'concept' remains interpreta

god

contract binds
defines imminent immanent exchangevalue distanced
replaces presumed contamination presumption false

healing suturing impossible feral erasure
 throw away scaffold releases
 "wovon man nicht sprechen kann darueber muss schweigen" wittgen
 stein perfect beauty
 sondheim's home perfectly beautiful 0
 jennifer slight flaw factflaw slightest offset
 godsdesired isotropic anisotropic symmetry's
 remember 1
 once principles esablished greeks waseasy fell wasn't later
 until syntesis
 uncanny appearance realm perfection look lovely unfoldings undraped sky 2
 cracks marble scanlines emptiness loss neuroaesthetics neuroaesthesia 3
 you huddle huddling psychopomp swollen enormous
 miniscule palimpsest indelible formulas eternal
 accountedfor trembling fragile fallingapart people donewithit
 fear

word

croatia bulgaria loud shortwave d'eau veins skateboarding 130
 swirl finger matchstick explode 14 monthly review august 1759"
 john yeomans' abecedarian philofophic comment englifh
 abfurdities prefent cuftom superfluity learnings modeft
 propofals reformation adapting fpecial purpofe practicable render
 distinfth uniform univerfal alfo fhewing indignity habits
 lecturers beauties excellency graceful likewife syllableium
 table beginners ufe schools kingdom
 difcourfe atau tetragrammatical
 preceding thofe "words interpret grinding chafeing
 ftriking outer ear breat fpirit felf
 everlafting dreadunited exprefs
 difpofition inked graven
 fign deftruction banners avocate fummon itfelf ftolen
 ftrayed regulate fenfes wifdom holinefs devil fhadows herewith blefs
 therewith curfe fimilitude &c mortal
 ftate immortal fhall felfquicken
 felfmove felfcomfort pleasant fweetest lovechord
 tafting fufeit ambrofia delicious fufceptible inbred divinity!

death

aesthetics emerge danger 'codework' style uneasy
 underpinnings me interesting aspects eventually disappear
 absorbed back genre postmodernity state renewal whether 'type'
 'concept' remains interpreta
 actions 'reading' beings wittgenstein's 'silence' end tractatus
 code's
 success failure foundation
 ii confusion
 aptly named us goals paramount exist wends
 momentary stasis occasional completion traditional 'death author'
 opensource never

ending markov chain determined came before
 move cancel input remote disparate objective
 command subroutine routine module focus athand encoded object
 operation transformable inhered
 encoder spoken output lost transmission fled thereby lies distinction
 among con/structures con/structions selfdevouring
 residue
 symptom expressivity disease struggle appears inauthentic

code

better are most violent should know destroying everything path crawling
 towards armageddon
 animals plants narrows open wide poisoned
 minds worlds shit dig earth with teeth
 iron slash flesh eyes stomachs animal fun
 how else shall made alone feel survive momentarily longer that fine
 faster go beginning perhaps waiting just around corner they're already
 dying
 lateness hour bad joke
 on code codework
 consider welldefined entity x its complement then $x^x = n$
 null set second y y^y think n_x n_y relativized three
 separable entities
 z take pairs xy yz zx these symmetrical yx zy xz let
 ab stand a^b equivalent divide planar region into regions bordering each
 other $x@y$
 represent line equidistant $y@z$ $z@x$
 meet single point plain grouped triads triad meets points forth
 branches

<http://www.asondheim.org/theory.txt>

Last Google Poem Ever

Alan Sondheim · 28 May 2007, 8:38 p.m.

Last Google Poem Ever

NET SENSE. Will Google ever get into music? Commentary: Google Tunes, why not? By Bambi Francisco, MarketWatch. Last Update: : AM ET Aug ,
 ... -A E- A F F B% D&siteid=mktw k true NET SENSE. Will
 Google ever get into music? Commentary: Google Tunes, why not? By Bambi
 Francisco, MarketWatch. Last Update: : AM ET Aug , ...
 C-B A- CFA D E B C% D&source=blq% Fyhoo&dist=yhoo&siteid=yhoo k true
 shares last traded below \$ on Dec. . The technology-heavy Nasdaq
 Composite Index .Google shares off . %, largest-ever percentage drop -
 MarketWatch Google ever build another billion dollar business? Late
 last year, Google conducted its first trial by purchasing and reselling ad
 space in a ... remember the time when I switched from AltaVista to Google,
 because AltaVista started to have a Last Pixels for Million Dollar
 Homepage on Ebay ... High-minded as that sounds, Googles ever-expanding
 agenda has put it on a of Microsofts key operating system engineers

defected to Google last year, ... k true I was really curious, in part because Id consented to try Agile last .. By the way, does Google ever bin a project? even some effort have been put on it ...
 google-buys-doubleclick-for- b-cash/ k true Should Google ever stop Growing ?- Google buys DoubleClick for \$. B CASH double the \$. billion in stock that Google paid for YouTube late last year. ... d- -of- k true The Last SEO List Post Youll Ever Need To Read (of). Posted by David Chase on Wed (/ /) at : AM Google. This entry was written by one of our ... toolbar: Now more evil than ever February , If you do any testing, you should know that the last digit of all ISBNs is a check digit last Google ever

Stem, Ning, Second Life

Alan Sondheim · 30 May 2007, 10:21 a.m.

One of the best sites for online avatar / Second Life work is on Odyssey; Sugar Seville has opened a space on Ning (similar to Facebook) for discussion and presentation. Among other people, Gaz and I have work there - it's at <http://odysseyart.ning.com/video> . Ning is better than Youtube in terms of video quality (although not audience numbers). I've been largely disappointed in my own work on Youtube in this regard. In any case, check Ning out, if not Odyssey itself on Second Life.

Stem

"I think this deserves another look. I think this deserves a look-see."
<http://www.asondheim.org/stem.mp4> she said. She wandered around the space, as Ballard said, like a mad madonna; she left trails of skin, kindred tissue, organelles. Ballard added that one might construct a bridge of DNA although for what purpose it was hard to say; raveled strands rarely adhered in plank- or vector-formation. But the primitives stretched between nodes, positions, states, syzygies; it took all that computation, they said, to make a stem. The lingam in the Siva Purana; no one could measure it, get to the bottom of it, just as no one could get to the bottom of this avatar riding herself or the invisibility of the world. She said she saw nothing. She said she felt it just the same.

Seven Pieces of Resurrection

Alan Sondheim · 31 May 2007, 3:33 p.m.

Seven Pieces of Resurrection

The following works are produced from materials 2006-2007; they include dancework/choreography (Maud Liardon, Foofwa d'Imobilite), dance description (Gerald Jones, a kind of memorial), a modified harmonica solo (Alan Sondheim), and a story worth seeing, "Long Long Run." I usually don't work at this speed or present so much material at once, but these pieces are all of interest. If you have limited time, I'd look at Long Long Run, Frenzy, and Blues and Blues. And all for Gerald in Memoriam.

Long Long Run: Foofwa d'Imobilite, video, Alps, 2006

(with Alan Sondheim, Azure Carter, Maud Liardon in the car),
Soundtrack and story: Alan Sondheim:
<http://www.asondheim.org/thelonglongrun.mp4>

Dance and Choreography: Foofwa d'Imobilite
Video: Foofwa d'Imobilite
Sound: Alan Sondheim (Sandy Baldwin's voice in the background)
Geneva rehearsal 2006:
Post-production: Sondheim, 2007
<http://www.asondheim.org/frenzy.mp4>

Gerald Jones on "dance is, part of a series. This was taped five months before he died, and after chemo, in Brooklyn, NY, 11/2006:
<http://www.asondheim.org/geraldjonesdanceis.mp4>

Two avatar rehearsal, Foofwa d'Imobilite and Maud Liardon:
Choreography: Foofwa d'Imobilite from avatar mocap material (Sondheim)
Video: Foofwa d'Imobilite, Geneva 2006
Post-Production, Alan Sondheim, 2007
<http://www.asondheim.org/avatarrehearsalmaterial.mp4>

Solo harmonica modified by automatic voice control:
Alan Sondheim, Brooklyn, 2007:
<http://www.asondheim.org/abridged.wav>

Rehearsal: Foofwa d'Imobilite, Maud Liardon, Geneva, 2006
Video: Foofwa d'Imobilite
Post-production: Alan Sondheim:
<http://www.asondheim.org/bluesandblues.mov>

Folk-dance in Nyon with Roman columns, 2006
Dancers: Foofwa d'Imobilite, Maud Liardon
Video and post-production: Alan Sondheim:
<http://www.asondheim.org/follk.mp4>

Sublime

Alan Sondheim · 3 June 2007, 5:52 a.m.

Sublime

"It is precisely in its lack of care that the Sublime manifests itself as such; indeed, any attempt at symbolization, description, language, can only destroy its presence and perception. Perception? As if perception had anything to do with fantasy! But this is a slow piece, as is stately for those objects which have remained inviolate, only to be destitute in an era of global warming. Still, yes, this work has to do with memory, memory of rock and rock, of that green glacial runoff that carries the dream of a universe within it. The sheer weight of a single boulder is enough of a loss of bone and skeleton, nothing slowly raises to the sky but sky, or but the world prior to landscape, beyond landscape. For landscape already requires a vanishing point, not of the subject, but of the subject's gaze which destroys it, so what of a landscape within and without which there

is nothing of the human, nothing but the momentary skittering of two of them, signaling nowhere, nothing to say, unspeaking, unspeakable, in the throes of the Sublime? <http://www.asondheim.org/landscape.mp4>

"Then the world turned blood." <http://www.asondheim.org/jet.mp4>

Raster, symmetries, and request for help

Alan Sondheim · 4 June 2007, 2:37 a.m.

Raster

I graph various forms of the equation $y = \tan(x^2)$; interesting phenomena appear. Check out the .gif images at <http://www.asondheim.org/> - the names are equation00.gif, equation01.gif, etc. The graphs extend along the x-axis with what appear to be constantly changing local symmetries. I have experimented with different software/hardware, beginning with a TI-85 graphing calculator and a highly precision similar software program, GraphCalc (obtained from Sourceforge). I've also used the graphing calculator and Mathematica in Mac OS9. Only in the last, Mathematica, did the symmetries seem to disappear. I think the phenomena - the perception of local symmetries - is the result of raster, i.e. the digitalization process in the calculation of what are basically analogic functions. Raster is tolerance-dependent; it's the digital 'jump' screened against the real. The symmetries appear to be, masquerade as, independent 'things,' different from one another, lined up and sometimes intersecting in a chaotic fashion. In other words, the appearance of things is constituted here by the very absence of things; within the digital raster, every point, pixel, is independent, disconnected, from every other.

Ah well, it's late and I'm not expressing myself well. I'll try again: Given $y = \tan(x^2)$, the resulting graph on a digital computer seems to be raster-dependent; the image appears to possess local and intersecting symmetrical segments which seem chaotic. These segments can be considered 'things' in the sense of perceptually-defined contour-mapping. (In other words, they appear to be things, local processes, local phenomena, whether or not they are in 'actuality,' within the real.) Using a bad metaphor, such 'things' are clearly gestalt images of disconnected pixels - i.e. a line in the graph which appears connected, isn't. When sections of the graph are enlarged, their morphology may radically transform. So what I'm interested in is the digital representation of this particular group of analogic functions, and the mathematics behind it. Is the representation really chaotic? Are the symmetries really geometrically different from one another, and if so, what's the mathematics behind this? And so forth. Any help you might give me is greatly appreciated. In the meantime, the images are beautiful. Check out the gifs and jpegs at <http://www.asondheim.org/> - look at the 'equation' files.

Virtual, not Real*Alan Sondheim · 7 June 2007, 7:13 p.m.*

Virtual, not Real

Two modes of writing, most likely among others: Well, I demonstrate (x); well, I demonstrate (myself). The first compresses, contains, confuses the object; the second smears the object within or against the code/work of the text. To smear the object implies an onto-epistemological corruption or breakdown; it is abjection that determines the problematic relationship between self and object. To demonstrate (x) is to clarify an indexical mapping between symbol and object; to demonstrate (myself) is to dis-embody both object and self; the ontological breakdown is between organism and signifier; the epistemological breakdown implies that knowledge itself is problematized across the boundary. Of course there isn't any boundary; this is all non-sense - in other words, senseless, one can't make sense of these things, there's nothing in the sense of sense as direction - can you sense which way to go? The discussion itself leads to abjection; a w/whole body has no need of dis/splay, dis/comfort; it's there inhabited, sutured, one with inhabitation and self, powerful, commanding, desiring, desired. The body tending towards discussion is already embedded in a futile attempt to construct existence out of shifters, pronouns; the discussed body is already a crude form of empathetic magic, which never works but which constantly requires both sacrifice and repetition. Then one reads it, the same, the differentiated, as autobiography; what is being described adheres to, seems to adhere to, the events of the day, those contortions or fits (fitts) of the writer, and thus replete with projection; this holds as well for fictional characters, but everyone recognizes that avatars at least have no history. The avatar is intermediary/slucice between clarified object and smeared self; its skin labors skin in one very singular direction, that is, from an acceptable exterior distance - but its skin labors space within or close to within. Within what? The prims fall away, replaced by space which mirrors, maps external space, all the way to the ends of the game, game-space, or beyond; mirrors, by association, space itself in the real, which is already virtual, the closer one approaches quantum or fundamental particle levels. In this very real sense it is the avatar which is real, and our selves, bodies, our organic existence, which is virtual, dependent among other things on an Aristotelian logic that holds only on this level in the holarchy, among others. For the law of distribution, so important in the application of classical logic to the world, breaks down in favor of the gestural, once the logic is examined closely, once appearance and the reading of the world, such as it is, virtual-real, is foregrounded. We defend ourselves against this through a whole phenomenology of pain and suffering, as if death constitutes the undeniable presence of the material world. That this isn't the case is clear, not by considering death itself virtual, but by recognizing death as the termination of processes in the middle-zone, in the middle-way - and processes themselves, are by virtual of the ineluctable ontology of time, virtual in their constitution.

In lieu, place, virtual or real, of this, I speak like a madman, like a hungry ghost, already a contradiction, since what would fulfill a ghost,

hungry or not, except an internal transform among ghost-organs, ghost-perceptions, ghost-epistemologies? Madness always carries the tinge of the virtual with it, and thereupon the real, just as what one considers the real in everyday life, appears as a dream, false, masquerade, sham, facade, theater and theatrical performance, all of which is true, recognized in every movement or body-speech of an avatar, in one or another world, more real than virtual, as ours is more virtual than real. To write of an object: "Two modes: Well, I demonstrate (x); well, I demonstrate (myself). The first compresses, contains, confuses the object" - is to write of oneself writing of an object; this is elementary. And it is also elementary to realize that "writing of oneself writing of an object" is an aporia, useless, exhausting, falsely-recursive; one might as well stop there and recognize that the smear (stutter, cough, text, pause, punctuation, page or screen) is behind, within, inherent in, every utterance whatsoever. The psychoanalytical loss of object or good object or bad object is founded on no object at all - none, but food in the eyes of the hungry ghost, or the hungry ghost in the eyes of its prey. Nothing is simple, everything melds within the hallucinatory, and rational action is the apparent ability to 'freeze' those moments, as if they endured beyond the momentary glance or description.

Narrative and Marriage to Language

Alan Sondheim · 8 June 2007, 11:08 p.m.

Narrative and Marriage to Language

My first narrative video in a long time:

<http://odysseyart.ning.com/video/video/show?id=685033:Video:2078> (easy)

large version <http://www.asondheim.org/spaceandthecity.mp4> (60 meg)

My text of marriage to language:

I don't understand what you're saying.

Perhaps I'm not hearing you correctly. Or perhaps I'm hearing you correctly but don't understand the words you're using. Perhaps I'm not sure you're speaking in language, you're using words. Perhaps I understand what you're saying, but don't understand why or wherefore you're saying it. Perhaps I'm not hearing you clearly.

I don't understand what you're trying to say.

Perhaps you're not speaking clearly. Perhaps I think you are making an effort to say something, making an effort at speech, making an effort at language. Perhaps I'm projecting on to you, that you are attempting to say something. Perhaps I'm indicating that I don't understand your effort, or that your effort is to no avail.

I don't understand the meaning carried by the words.

Perhaps I understand the words, but don't understand their overall meaning. Perhaps I ascribe to a theory that words carry meaning, that is, they do not mean, but they bear meaning, that is, that meaning is borne. Perhaps the meaning carried by the words is obscure to me, perhaps it requires knowledge I do not possess, and perhaps never have possessed. I don't understand the words' meaning.

Perhaps I understand you are speaking words, but I don't understand their meaning or the meaning they carry. Perhaps I am confused and understand the words, but meaning is lost to me. Perhaps I am exhausted and meaning has disappeared, perhaps I am inordinately depressed, and meaning has decathected. Perhaps words, for me, are no longer invested with meaning, or no longer carry meaning.

I don't understand the words.

Perhaps I don't understand anything you're saying. Perhaps I'm not sure you're speaking words, perhaps you are speaking gibberish or nonsense syllables or random phonemes. Perhaps I understand the words, but not in the way you are using them. Perhaps I don't understand the language, perhaps a new or different language, to which the words belong, from which they originate, within which they make sense or carry meaning.

I don't understand your words.

Perhaps I understand the words but I don't understand your words. Perhaps I don't understand what you mean with these words, what meaning you want these words to carry. Perhaps your use of these words is unclear or their meaning in combination is unclear, but the words, one by one, are clear. Perhaps I don't understand the drift of your words, the sense of them.

I don't understand you.

Perhaps I understand your words and I understand their meaning and the meaning you want the words to carry, but I don't understand why you're saying these words, what is your motive, what you may be trying to tell me. Perhaps I don't understand your words or anything about you, you are not a thing to me, but you are not communicating any more than a thing, an inert object, would communicate. Perhaps I understand nothing except that I must reply to you, that it appears as if the words have meaning for you, and both their meaning and you are lost to me. Perhaps I have never understood you, and these words have clarified that for me, that I have been living a life thinking I have known you, perhaps have known you well, and in fact I have not known you at all, perhaps it has been a mistake thinking I have known you.

I can't make sense of what you're saying.

Perhaps the words make no sense to me. Perhaps I do not recognize them as words. perhaps I do not recognize your speech as motivated towards a goal or object or orientation I might well understand. Perhaps I recognize your phonemes and your syllable, but you are speaking nonsense or appear to be speaking nonsense. Perhaps I think it is you who are senseless, perhaps I think it is myself who suffers a fundamental lack, who cannot comprehend what you are saying, no matter how many times you say it, and with what force. Perhaps I do not know to whom you are speaking, who is the recipient of your speech, perhaps it is not me at all. Perhaps you can't make sense of this, of what I am saying to you. Perhaps I am speechless, perhaps my words have dropped their meaning, lost their meaning, and are carrying, here, in this very place, nothing but cries and whispers.

Stardust*Alan Sondheim · 13 June 2007, 2:09 p.m.***Stardust**

Avatar learns to manipulate ghost shape, whip it around her against the setting sun, moving it lasso-style, erupt ghost shape against rising sun, learning the furious manipulation. Avatar listens to old sleazy neurotic soundtrack as Master talks about his films and their relation to pornography. The interview is wrong-headed, terrible, embarrassing, my only excuse is that it was recorded at a very very low point of my life; I wasn't sure I'd pull through. But there's only three minutes here, no reason to worry, lots of disgust.

<http://www.asondheim.org/stardust.mp4>

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work on morphogenesis and re-consider his body-gender-sex
> work on morphogenesis and re-consider his body-gender-sex
>> work on morphogenesis and re-consider his body-gender-sex
> work on morphogenesis and re-consider his body-gender-sex
>> work on morphogenesis and re-consider his body-gender-sex
>> with netsex, and I may be able to interact - I'll let you know
    when -
>> Alan says, "Alan wants us to discuss what netsex might be."
>> Dria says, "Well, the mind is the most important sexual organ. Take
>> Martin exclaims, "Netsex sounds .... aaaaaaaaaahhhhhhhhhhhhhh
>> sex?"
>> Speaker says, "One case which resulted in netsex that recuperated a
>> rds are sex
>> Speaker says, "At times netsex can be completely overwhelming ... "
>> Alan asks, "If the mind is the primary sexual organ, then what is
    the
>> e between net.sex and physical sex?"
>> Raxcip says, "net.sex leaves you alone, untouched."
>> Raxcip says, "Yes, but I decided I could no longer have netsex. it
>> Speaker says, ""The power of Netsex ... not trivial ..."
>> Dria says, "netsex allows us to explore, to investigate, to
>> Speaker says, "tremendous sexualisaion of the internet as a whole
    ..."
>> ho think the net.sex is "safe" are a bit under-net.sex'd."
>> Alan says, "There a plenty of cases where net.sex has penetrated the
>> Raxcip says, "only insomuch as every part of the body is sexual,
>> ... talking about netsex ..."
>> Speaker says, "carry sexuality beyond what happens in Alan's real
    life
>> Speaker says, "phone sex ..."
>> Raxcip says, "sextoys..."
>> Alan says, "Group net.sex."
>> Speaker says, "Richness of net.sex "
>> f how net.sex affords a greater opportunity for voyeurism."
>> net.sex is
>> zone nods. Yes. Calling netsex a sin has in one fell swoop brought
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some of it was sexual - I have no idea their reaction but I feel I should 'Textbook of Thinking' I did, which emphasized an extreme sexuality/ sexual > the (sexualized) body operated in some elements of Weimar dance/cabaret

Muybridge A/D

Alan Sondheim · 19 June 2007, 2:20 a.m.

Muybridge A/D

Muybridge is Muybridge's dirty little secret.

Scanning the real in this case is a form of devouring.

The intense sexuality of some of the images contaminates the others.

Men and women do sports, women do narrative, flirt, kiss.

Men and women haul things up and down the obsessive-compulsive disorder.

Some women have shaved is not equivalent to some men have erections.

The analogic digital is transformed into the digital analogic through abjection.

Modernism is in a neutral face going back farther than Daguerre.

In Muybridge smiles break through in an engagement with ... the camera. Some of the plates seems smeared in some of the images, indicative of a relative inattention to purity.

The digital is a construct of Muybridgian innovation which cannot keep dust, poor development, dirt, out of the image.

Men and women are never posed together; men are posed with men and women with women.

Neither men nor women have spread legs or other in/attentive views.

Shaved and erect, the viewer is drawn to the gridwork of the fetishized.

The woman with her hand between her legs is startled into what:
"Turning around in surprise and running away."

Uneasy arousal of abject and packaged death, therefore sublime.

Measurement/tolerance of Muybridgian intervals in contradistinction to the unique characteristics of each image; development changes from one plate to another; from one part of an image to another; from one part of the plate to another. Smears spill, decahfect boundaries; in these primordial artifacts of the digital age, corrosion immediately set.

As in pornography, the authenticity of the image is guaranteed by their snapshot-like quality in relation to formal framing (of bodies, movements, desire).

"Stripped of all identity," thus women against men, but here in these images as otherwise evidence.

Then within these images, lack of title, frame, enumeration.

What remains is what remains within any digital: a dream of measurement.

Measurement itself is always otherwise.

What you measure is torn within me.

The whole world speaks (is measured) between one's legs.

Muybridge, the technicians, the models: and here is someone erect.

The apparatus is the inverse of the panopticon: here, the viewer surrounds the viewed.

{ This is not film. This is not nineteenth century. This is Muybridge.

This is not Muybridge. This is the deconstruction of media before media.
This is not deconstruction. }

Kissing, not fucking: everything concentrated to break concentration.

Someone says "Go" or "Start."

My hands are trembling; it's almost impossible to find the images again; it's as if the book itself becomes a body, the smell of the page; darkness where the legs meet.

The signs of the shaved or erect are outward, emblems, of interior states and the secret holes of the body.

The object-analogic contradicts, forecloses the measurement of the body.

One can only imagine drives skittering from image to image.

The images refuse their order, their accountancy; instead, what is revealed, what sort of revelation, where does the body's desire twist to the breaking point?

It's like this: the developer spews across the plate in its entirety.

Or this: one's hands trembling in the darkroom.

Or this: the grid-place Cartesian dream of a body splayed across time and four spatial dimensions (the body opened and open, mathesis!) - this laboratory, scene, stage, now emptied. Night carries its own silence. Someone trembled swallowing the image.

If these are measurements, they're analogic; separated, one from another, joined by tissue, joined by skin. The slightest movement registers - the tilt and wobble of the ass (which is conjoined by its own apparatus indicating degrees from the horizontal, suspiciously like a harass), the rise of the penis, anything but speech. And so difficult to see the face. But a surplus which is not punctum, which spews neitherness, something or other inconsequential, an escape job.

An escape job because it is in the practice of this signifying that signifying disappears. The signifying is the virtual; we have always been virtual. What one witnesses in Muybridge beyond the formality (not formalism) of the grid is the imaginary. This is not the birth of the imaginary, but its appearance at the chiasm of photography and motility: photographic motility, the motility of the image. But of course the image does nothing, means nothing, it's waiting for you. It's waiting for your birth and your imaginary. But of course, it's not waiting.

<http://www.asondheim.org/muybridge01.jpg>
<http://www.asondheim.org/muybridge02.jpg>
<http://www.asondheim.org/muybridge03.jpg>
<http://www.asondheim.org/muybridge04.jpg>
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<http://www.asondheim.org/muybridge15.jpg>

<http://www.asondheim.org/muybridge16.jpg>
<http://www.asondheim.org/muybridge17.jpg>

Mountain Sutra

Alan Sondheim · 20 June 2007, 1:46 p.m.

Mountain Sutra

<http://www.asondheim.org/marylake.mp4>

To smite is to kill someone most probably with a cudgel. To be smitten means either to be killed or in love. Love and death meet in the word.

"The world has no part in the experience. It permits itself to be experienced, but has no concern in the matter. For it does nothing to the experience, and the experience does nothing to it." (Martin Buber)

Filtering and Analog Digital

Alan Sondheim · 21 June 2007, 10:22 a.m.

Filtering and Analog Digital

Reworked from a 1978 Toronto Notebook, "On the successive eliminations of the entity in transformations"
 or rather all that is necessary from the diagrams

$a \rightarrow a' \rightarrow a'' \quad f' \quad f$

The function f moves a to a' ; f' moves a' to a'' and of course there is a composition $f'f(a) \rightarrow a''$ or some such. a' disappears as an entity, and one might generalize, considering a series of functions $f, f', f'', f''' \dots$ such that $(f'''f''f'f(z))$ is a filter over z . In the lifeworld, f^n extends in either direction, i.e. n ranges over the integers at the least.

In reality, n ranges over the continuum. Every entity z carries its filter and a filter is non-existent without an entity. The continuous transformation of the entity is defined by the filter and vice-versa. Since z may split in the process, the filter may split. The series $f \dots$ need not define any particular entity, but may be considered split from a previous series, i.e. one out of an almost infinite number of processes, infinite in relation to the continuum. In this fashion, the worlding process is visible, the entity disappears, as entities do. Entities are named in any case in relation to space-time; too great a dispersion, and "entity" disappears qua entity; the background microwave radiation of the universe is an example. Too small a dispersion, virtual particles for example, and "entity" is ontologically problematic. Within everyday life, water and other liquids, as well as gases, are not considered entities, while glass, also liquid, is. It's a question of a family of usages in relation to viscosity for example. There is also a notion of intrinsic identity based on communality and communication; humans are entities, although rapidly undergoing decomposition. Reichenbach's genidentity is useful here; it references the actual material substrate of a coherent object, held gene-

alogically together over a substantial period of time, and undergoing change qua object. Such an object brings human phenomenology with it; objects out-gas, wear, wear-out, dissolve, split, from what might temporarily be considered an origin, their inhering to a presumably created form. All origins and all endpoints are subject to filtering, which dissolves them as such. One is left with continuous birthing, continuous languaging and worlding, processes related to Bohm's implicate order on one hand and maya on the other. Of course the filtering itself is filtered, there is no end to it. To be human is to attempt to halt such, impede what is identified as dissolution, death, permanent impediment.

Ownership arises out of this, as does the urge to collect, related to the urge to hunt, to permanently annihilate, absorb, be reborn in the blood of the other. To stay with the filter is to remain analogic, deeply human, chthonic; to impede is to construct the digital, build, aerate, delude. The digital is always already inauthentic, Vaihinger's as-if which resides for and in the moment. Culture veers among the various orders, as if the world and its history is ordered and orderly; it is the sympathetic, not empathetic, magic of this that allows us to survive.

history (site still operating):

http://www.anu.edu.au/english/internet_txt/

waters: <http://www.asondheim.org/waters.wma>

anyone using <http://www.activeworlds.com/> ?

Heading

Alan Sondheim · 22 June 2007, 10:54 p.m.

Heading

Jennifer wanted to disappear. Jennifer disappeared and there was nothing but rubber. Blow it up she said, make it big. She would cut off her head and cum shot out what was left of the neck. She held on and Baggy was dead. Baggy was always dead but she stopped speaking. She couldn't speak because the air would go out her neck. There was nothing to make things breathe. She couldn't breathe because the lungs were on the other side of the neck. She could just about talk but couldn't talk. She made her money telling secrets.

Jennifer appeared just like a ghost. You could just see her and nothing else, she wouldn't let you see anything else when she was around. You wouldn't have the time anyway. You'd just look at Jennifer and maybe she'd do it to you. And if she did it to you right you'd be dead.

<http://www.asondheim.org/heading.mp4>

I don't want to mislead you said Jennifer. It's just a story.

[Ringing julu...]*Alan Sondheim · 25 June 2007, 2:15 a.m.*

[Ringing julu...]

[1;25r

[?7h

[2;1H

[Ringing julu...]

<http://www.asondheim.org/kirkegard.mp4>

[Waiting for connection...]

[H-----=

YTalk version 3.3.0 =-----

[2;1H

[12B

[A-----= julu =-----

[14;1Hswollen embryos filled the membrane of the KIirk

rk, Jennifer, almost sounds bubble

forth from the mouth

broth broth, Julu, air is always inside air,

there's nothing beside air, nothin

[6D

nothing motivated

[13Bthere are our motivations and we skillfully

envelop our bodies against the line separating us and our accountability

why do things always move sexually, as if there were no

other concourse, religi

[6D

religion for exampkle, the Kirk, for example

[13Bah you can see me there in the dark, you can hee re my whispers to

Chirst our Lor

Lord Buddha, you can hear everything, skin on skin and

face on face on face

[5Byour face is lovely lovely i would kiss your facei would

inhale your skin i wou would inhale your isin your sin i would take with
me a

would fondle your sin i w

would i would listen to you against dorje and cross

against hammer and star

[12Bwe expand in our own worlds of information, we move

accordingly, we act accord accordingly, we are drunk we are drinking each

other, we are devouring

[8Bwe are devouring each other's eyes, yes, and blinding

ourselves to anyting but

ourselves to anyone but ourselves to any universe but ourselves

[12Band reading ourselves one against ourselves,

o o o jenifer julu you are soundi

[6D

sounding bubbling forth, there is

are gods and goddesses after t

all there are holy

dances

[10Band dangerous and holy writings for us to read and o

anyone to read and to compar

[6D

compare beauty against beauty, love against love, our bubbles

[14;25r

[25;1H

[1;25r

[24;1Hour bubbles when they are whole, they cannot burst,

they are eternal, when they are the only one or two or multitude

, yes yes o ulu-enifer, when they are multi

[1;25r

[23;75H

multitude, then will they soften the sounds

of ours

selves murmuring and filling

[2;12r

[12;1H

[1;25r

[12;1Hworlds with wings and understandings of wings and

great gyrefalcons above and b

[2;12r

[1;25r

[11;79H

belong every new-born clouds, bubbling forth, the very froth of existence

[14;25r

[25;1H

[1;25r

[24;1Hfroth uncarrying, uncaring, every one, every one and object,

o glorious sound j

[14;25r

[1;25r

[23;79H

jenifer julu, are

o participation in aeon and aeon and aeon

[2;12r

[12;1H

[1;25r

[12;1Hwhat we have wrought here

[2;12r

[1;25r

[12;1H

[2;12r

[1;25r

[12;1Hwhat we have wrought here in this quiet space in this existence

[2;12r

[1;25r

[1;25r
 [24;1Hin this existing agan n and again and agon, in this murmuring
 against
 the membrane of the
 bubble, murmuring membrane
 [14;25r
 [12;1H
 [1;25r
 [12;1Hprolix and univie fied
 [25;1H
 [1;25r
 [24;1Hwhy is there anything
 [12;1H
 [2;12r
 [1;25r
 [12;1Hwhy are we here
 [14;25r
 [1;25r
 [24;1Hi am drinking you ah ah ahhh
 [2;12r
 [1;25r
 [12;1Hi am drinking you ah ah ahhh
 [2;12r
 [1;25r
 [12;1Hah and drinking and drinking you
 [2;12r
 [1;25r
 [12;1Ho julu jennifer
 [14;25r
 [1;25r
 [24;1Ho jennifer julu
 [14;25r
 [1;25r

 [1;25r
 [?7h
 [2;1H
 [Ringing Jennifer...]
 [Waiting for connection...]
 [10B
 [24C#####
 [31D# Rering Jennifer #
 [31D#####
 [12B
 [A-----= Jennifer =-----
 [14;1H
 [14;1H
 Swollen embryos filled the membrane of the KIirk
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[6D

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there are our motivations and we skillfully envelop our bodies
against the line separating us and our accountability

[11Bwhy do things always move sexually, as if there were
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[5D

religion for example, the Kirk, for example

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my whispers to Christ our Lord

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face on face

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your skin i would inhale your skin your sin i would take with me a
would fondle your sin i

would i would listen to you against dorje and cross
against hammer and star

[7Bwe expand in our own worlds of information, we move accordingly,
we act accordingly

[7D

accordingly, we are drunk we are drinking each other, we are devouring

[12Bwe are devouring each other's eyes, yes, and blinding ourselves
to anything but

ourselves to anyone but ourselves to any universe but ourselves

[9Band reading ourselves one against ourselves,

o o o jenifer julu

you are sounding

[7D

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all there are holy

dances

[11Band dangerous and holy writings for us to read and o
anyone to read and to compare

[5D

compare beauty against beauty, love against love, our bubbles

[2;12r

[12;1H

[1;25r

[12;1Hour bubbles when they are whole, they cannot burst,
they are eternal, when they

[2;12r

[1;25r

[12;1Hare the only one or two or multitude

, yes yes o ulu-enifer, when they are multi

[2;12r

[1;25r

[11;75H

multitude, then will they soften the sounds
of ours

selves murmuring and filling

[14;25r
[25;1H
[1;25r
[24;1Hworlds with wings and understandings of wings and great
gyrefalcons above and b
[14;25r
[1;25r
[23;79H
belong every new-born clouds, bubbling forth, the very
froth of existence
[2;12r
[12;1H
[1;25r
[12;1Hfroth uncarrying, uncaring, every one, every one and object,
o glorious sound j
[2;12r
[11;79H
jenifer julu, are
o participation in aeon and aeon and aeon
[14;25r
[25;1H
[1;25r
[24;1Hwhat we have wrought here
[14;25r
[14;25r
[1;25r
[24;1Hwhat we have wrought here in this quiet space in this existence
[14;25r
[2;12r
[1;25r
[12;1Hin this existing again
n and again and again, in this murmuring against
the membrane of the
[2;12r
[1;25r
[12;1Hbubble, murmuring membrane
[2;12r
[1;25r
[24;1Hprolix and univie
[24;1H
[2;12r
[12;1H
[1;25r
[12;1Hwhy is there anything
[14;25r
[25;1H
[1;25r
[24;1H
[14;25r
[1;25r
[24;1Hwhy are we here
[2;12r

[12;1H
 [1;25r
 [12;1H
 [2;12r
 [1;25r
 [12;1Hi am drinking you ah ah ahhh
 [14;25r
 [25;1H
 [1;25r
 [24;1H
 [14;25r
 [1;25r
 [24;1Hi am drinking you ah ah ahhh
 [14;25r
 [1;25r
 [24;1Hah and drinking and drinking you
 [14;25r
 [1;25r
 [24;1H
 [14;25r
 [1;25r
 [24;1Ho julu jennifer
 [2;12r
 [1;25r
 [12;1Ho jennifer julu
 [2;12r
 [1;25r
 [25;1H
 [?1l

mother i will make

Alan Sondheim · 29 June 2007, 9:55 p.m.

mother i will make

mother i will make a solemn vow
 to continue this line by line and couplet
 we'll try to hold ourselves, twist these interiors
 of bodies destined for their loss of sound or memory
 of bodies destined for their lack of history

such is presence that whatever is effaced is lost in time
 and disappears with my death, and not your own

mother you ride me, mother you penetrate my mind
 skewered on creation of film, no birth of sound or screen

within a single window, whereupon now anyone
 can reestablish the empire of fouled thoughts

not absent history which implies another way
 of shoring up against a multitude of presence

or your death, not mine, no matter how
someone watches and grants the gift of sight to you or me

mother, a mannequin could do no better,
you have to understand
a mannequin could do no better

<http://www.asondheim.org/mother.mp4>

two short male mov(I)es

Alan Sondheim · 5 July 2007, 3:43 a.m.

two short male mov(I)es

<http://www.asondheim.org/bandwidthdilemma.mov> sqrt
(equations of form $y = \sqrt{\tan(a-bx^2)}$, a and b constants)

usual scattered geometricized grid as equation collapses from below,
also from above, given the specific style of the display.

nothing can be obtained from this except the equations are soaked.

here is one version of the linear male collapsing when faced with
the real.

<http://www.asondheim.org/jet6.mov> squIrt

perhaps phallogentric, certain the axis scattering
what otherwise would harden itself against any potential, well,
bound by equations, restoration.
so when the continuing stream is examined closely, beyond
the artificial repetition of the loop, the turbulence that results
conjuges up an inexhaustible universe.
here is one version of the male dynamo fucking the stars.

death's

Alan Sondheim · 8 July 2007, 8:30 p.m.

death's

I am a sick man. I am a vile man. I think about death too much. I harbor
death. Here is a nonexistent image of the harboring of death:
<http://www.asondheim.org/harboring.jpg>
That won't do. That will never do. Death has a motion. Death has a motion
from the other side. Here is a nonexistent film of the motion of death:
<http://www.asondheim.org/deathmotion.jpg>

That's insufficient. That's never enough. Death is the refutation of all.
Death terminates infinitude. Here is death's nonexistent refutation of the
paradoxes of mathematics:
<http://www.asondheim.org/refutation.txt>

That can't count enough. That's never enough. Death devours data-base and protocol. Here is a nonexistent indexing of death's world and universe:
<http://www.asondheim.org/index.html>

Death counters me. Death encounters me. Death stymies, subverts. I dream death's dream. Here is a nonexistent presentation of death's dreaming:
<http://www.asondheim.org/deathdream.pdf>

Death's dreaming which is never enough. Death motivates me. I succumb to death's motivation. I am swallowed by death. Death gives me a choice which is no choice at all. Here is a nonexistent program of death's stricture, of death's interface, of my collapse of death:
<http://www.asondheim.org/deathcollapse.exe>

Death muddles me. Death confuses me. Death take me. Death hold me. Here is a nonexistent program of death's holding and taking:
<http://www.asondheim.org/holdingtaking.pl>

It's too confusing. Death rushes me, annihilates me. I will death's annihilation. Yet does death listen. Nor does death listen. Here is a nonexistent configuration of death's silence:
<http://www.asondheim.org/silence.ini>

It's too noisy. Death crushes me, lacerates me. Death has no bell, no drum, no whistle. Death writes this. Here is a nonexistent file of death's grip, death's claw, death's blood, death's bone, my grip, my claw, my blood, my bone:
<http://www.asondheim.org/placespace>

It's too absent. It begs presence from death. It begs a missive. Here is the nonexistent missive:
<http://www.asondheim.org/placespace>

why this probably isn't written well

Alan Sondheim · 14 July 2007, 1:02 a.m.

It's July 13 going on July 14 2007. Today I did absolutely nothing. I ate some grapes and played harmonica terribly. Last night I had a panic attack, that was a mess; I checked out the symptoms on the net and that was good enough for me. My heartrate was only 80 but my chest was tight and pounding. Today I found out my triglycerides are down to 220 and cholesterol at 199 which is okay. I read two versions of the Hevajra-tantra, Sanskrit and Chinese, in translation and answered an inquiry from Christie's who wanted me to redo the jpegs of the Koran under 600k and they couldn't open any of them with the URL until I sent them under 600k as attachments. I watched too much soccer, Bolivia beaten by Brazil in 1997 Copa Americas - Brazil was playing dirty but with a final score of 3-1 no one could argue. This is already badly written. Maybe it's Copa America. I finally understand football (soccer) offsides. Went with Azure and a friend back to the Tibetan shop for two more tantric works. Slept on and off all day because the panic attacked basically wrecked me; I haven't been able to do much else. I've had these attacks rather frequently in the past couple of weeks as I try to figure out my futureless future. The lock

broke on our inner door in the building and I traded four bags of books for \$56 as well as the Encyclopedia of New York, an Erle Stanley Gardner novel, and yet another book on things cyberspatial. Albert Ayler was on the radio and I heard a rumor that he was murdered back then. It would have been his 71st birth- day. I took a photograph with my Canon and the 24mm lens - the inside of a cafe. Found out that Flatbush meant a wooded plain in the original or something like that. I've been thinking about intentional language but doing nothing about it. The net said, well something I read said that panic attacks can be accompanied by overwhelming feelings of devastation and doom. I'm waiting for the arrival of a Canon 8.1 megapixel A630 camera which might bring me needed resolution over my Sony FSC-717 which has only 5.1. The Canon doesn't have image stabilization. I've been using the Sony with full manual, including ISO. I'm thinking more about Thomas Ward, who wrote in 1842 under Flaccus. The place is far too humid and I looked at a brochure of Pocono homes. I had Turkish coffee at lunch with Azure and my friend; we talked about reincarnation and ontological shifts. I've wanted to do something creative, and you might think this is it, writing through the back door, so to speak, but it's not. This morning I had to turn Bush's voice off the radio. I think it might be a different model name than FSC-717. I realized I like Roxy Music and traded a book on the evolution of invertebrates into the second-hand bookstore, as well as a book on nuthatches. I gave the cat a long pet; we've been worried about her after her third operation. I don't understand the excitement over Beckham; it didn't work with Pele, or rather worked for a little while, that's all. More soldiers and some Iraqi policemen died today; it was on the radio. I also don't understand the Regency period. I've got to work on our dance performance stuff - Foofwa's publicity materials arrived two days ago. The mail today brought absolutely nothing. I don't understand Will Ferrell or that kind of slapstick. I was able to write something more for Sue on cyberstuff and the wilderness and answered another interview question about the music I did in the 60s. The cat's trying to drink my coffee. Feeling guilty about not working enough on Leonardo; I'm having a hard time concentrating. I'm sad about trading or selling off books but we're heavily in debt. My new HIP doctor called today about the sleep clinic; she seems terrific. The old one literally disappeared. I read some more in Delacroix' journals. Coffee is great. I kept waking up in the middle of the night; it was miserable. There was a dream of connectors coming apart and together on the side of something. I weigh 162 again, far too much, it's depression or stress or lack of sleep. Soccer is my meditation savior. I'd work for a while and then sleep and then wake up unbelievably frightened with my chest cold and tight, my heart pounding, my arms trembling. I think this is why I did nothing today, and my harmonica playing was awful; I'm in no shape for doing anything. We're trying to get the cat to eat more.

Alan Sondheim - New from Linguablanca

Alan Sondheim · 15 July 2007, 11:35 a.m.

From: J. Lehmus <jlehmus@SDF-EU.ORG>
Subject: Alan Sondheim - New from Linguablanca
NEW FROM LINGUABLANCA
<http://purl.org/NET/isbn9789525256062>

Alan Sondheim: Philosophy

'How to begin philosophy, how to begin the process of philosophizing, an activity, a form of labor, the philosopher and the production. Whether the philosophy is cast asunder, whether it is interpretable, that is, translatable; whether it remains intrinsic to the act of philosophizing, therefore bound. If bound, whether it is of the substance or thing or continuity of its creation, or whether it is of some other substance, some other, cast asunder; whether the production is one with its production; whether the producer is one with the production. Here beginning without return, without recourse to the return, beginning in the sense of an act of writing designating this particular production which is named "Philosophy."'

Alan Sondheim's books include the anthology *Being on Line: Net Subjectivity*, *Disorders of the Real*, *.echo*, *Vel*, *Sophia*, *Orders of the Real*, and *The Wayward* as well as numerous other chapbooks, ebooks, and articles. His video and film have been internationally shown. Sondheim co-moderates several pioneering email lists, including *Cybermind*, *Cyberculture* and *Wryting*. Since January, 1994, he has been working on an "Internet Text," a continuous meditation on philosophy, psychology, language, body, and virtuality.

Sondheim's work is trans-media; his emphasis is on writing, theory, and digital performance.

Linguablanca Chapbook Number 18

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July 14, 2007

Our Wonderful Picture of the Month!

Alan Sondheim · 18 July 2007, 11:22 p.m.

Our Wonderful Picture of the Month!

What happens when the image of a text becomes the archaeology of the text itself? Let's find out in this wonderful image by Alan Sondheim. He says: "I took this with a Canon 630 set on flash and automatic. The image is a shelf in my local bookstore, full of works connected with "theory" and other intellectual pursuits. But everyone knows that books like knowledge, decay, and I thought, how can I hasten the process? I experimented with many filters and pencil bandwidths, finally settling on an ideal transfor-

mation, in which a few of the titles like Doubt are just barely visible. I hope to continue in this vein; the best thing about digital photography is that no one needs to shoot your failures, and there are so many successes! I'd advise anyone to just keep their eyes open, to shoot what they know, and to shoot as many images as possible. You'll find that one golden one in the mountain of dross, but it's always worth waiting for. And with digital, you can just shoot and shoot and shoot! It costs almost nothing to make mistakes, but takes a great deal of editing and creative energy to find that one perfect image, the one that dreams are made of." We are sure that Alan will continue to make these "perfect images," and we will all enjoy them. This is a far cry from our Sunset Composition we began with, just a few months ago! <http://www.asondheim.org/thelatest.jpg>

Uselessness of Monoculture

Alan Sondheim · 21 July 2007, 9:46 p.m.

Uselessness of Monoculture

I will call 'monoculture' anything before the advent of the Internet - in particular artworks, literature, theater, dance, etc. etc. This culture is characterized by the singular; even when dispersive anatomies are present, they are always in opposition or subtext to traditional thought. The monolith is always present and accounted-for. The monolith is either stationary or process- movement- oriented, always static or dynamic; its elements cohere, separate, are born to die, to be reborn again. This is the culture of the traditional university but it is also urban culture, street-corner culture; it is the culture of history and historiography, of the encyclopedia and the expert and think-tank. Monoculture resolves, whether towards resolution or irresolution; it is possessed by narratological impulse, by development and the compass. Monoculture is not necessarily unary; there is multiplicity and the nomadic, beneath the stars, within it. Monoculture blinds us to the world; it is the World that is all the case. It is the culture of gas, liquid, solid, electrostatics, electrodynamics, special and general relativity; it is the substance of quantum mechanics insofar as action may be defined as action or verification at a distance. In sum, it is our sum, our summation, our accountancy of the world and of ourselves, and it is useless, as the result of an Internet that is neither singular nor plural, neither present nor absent, neither coherent nor dispersed; I will call 'Internet' what has corrupted monoculture, tended towards its demise. I am not implying that 'Internet' in fact or fiction signifies anything, that the name means; it may, in fact or fiction, be characterized imprecisely by insignification, spews, abjections, blurs, avatars, nothing at all.

For the change that has come about within and without the tangled skein, holarchy of networkings, is of the plasma or swarm; it is Wolfram's science, not Hertz's. Thinking through social sites, collaborative facting and fictioning, wikipediatry, avatars of avatars, bots and phishing, what comes clear is lack of clarity, lack of clarity's epistemology. This is a fundamental transform to the extent that anything is fundamental at this point; it sweeps away, for example, plots and allegories, bureaucracies and governments, minds and bodies. Think of pre-Internet novels - novels

of modernism or post-modernism, of constructed and conceptual weavings, of characters or lack of them. And television, theater, cinema, follow suit; one is locked into farther time, father time, to diegesis, to an unraveling that characterizes experimental film as well. Neither film nor painting are linear, but both participate in a locking-down of perspective, no matter what openings, contusions, are on the horizon.

Lacan, Gardner, even Bateson presaged multiplicities; in Wolfram the swarm is simultaneously organized and disorganized. Lacan never went far enough; there was that reliance on language, no matter how shifted. It comes down to this: When I read a novel, I don't recognize myself, the 'times,' anything. When I watch a show on television, there are actors, people, or animated actors. They're moving through familiar antiquated monolithic space, proscenium or deep space - it makes no difference; there's always a perspective. Perspective invades novels, stories, the world of monolithic writing - on the other hand, try assigning a vanishing-point to MySpace or even Facebook. Even Second Life, which tends towards classical perspective, falls apart on the edges where the simulacrum of physics is turned, churned upside-down. One doesn't recognize (oneself or others) in Second Life because recognition is already a problem; everything moves within the aegis of Bell's theorem.

Consider photographic apparatus: begin with camera obscura, that one-to-one allegory of the real - through Daguerre, view cameras, stationary then moving then Edgerton. Cameras dissolve into swarming components; now components themselves disappear as cameras transform into light-sensitive holarchies, networked or independent, under whose or what control? The image ends up everywhere and nowhere at all; no longer is it allegory - which has long since disappeared - but the stuttering of the fragment which no longer is in need of suture or extension. You can watch family trauma, physical and mental abuse, on the morning talk shows, but whose families? whose abuse? whose perspective? It doesn't need to end up on YouTube; YouTube provides its own violence, its own parameters of literally unfathomable streams. Videos are removed if found, if from copyrighted material; everything gets through, leaks. But leaks from nothing - the culture, non-monolithic, Internetted, leaks without transmitters, receivers, leaks without channels, or leaks from traditional channels, only to be churned back, lost in brackish protocol.

Code, programs, codes, protocols, reference one another, are increasingly open-sourceless; scratch the surface and no one's there, nor beneath the surface - all those dead-ending projects on SourceForge ending up maybe somewhere else, maybe vaporware, the languor of the name. Languages embed languages; soon they'll be without physical foundation for all intents and purposes, perfectly floating signifiers shattering against subroutines and useful or useless misuses. (The world doesn't end either with a bang or with a whimper; there is no world to end.)

This confusion is on the ground as well - in some places, Harry Potter really is a witch; children suffer as a result. It doesn't take electronics; it takes nothing more than extinctions, overpopulation, global climate change, weapon distribution, religious fanaticisms, starvation,

desertification - the unsupportive world. Radiations swirl around the farthest villages; there are unheard broadcasts, music, news, exhortations to the perfect religious life, promises of vacated paradises. These places or spaces are the future of the novel; language dissolves without signifiers, without that place where the sememe holds, however tenuously. It's here that home is found, in the bombing of the home, categorization of flora and fauna, ethnic cleansing. Online real explosions transform into hacking, thousands, millions, of MySpace friends, hundreds of millions of blogs, billions of Wikipedia pages hardly ever under contestation. Yes, it's all true. Yes, none of it is.

Monolithic culture prepared the battlefield inhabited only by the wounded. Monolithic culture developed the technology of multiplicity and the plasma - a multiplicity of multiplicities, never stationary enough for analysis, never moving enough for a coherent dynamics to emerge. It's a memory to an extent, to the extent that memory is encapsulated in fast-forward media already forgetting what was loosened in the habitus.

This is all electronic, all colonial, all nanobot, this isn't your father's monoculture, your mother's multiplicity, your father's multiplicity, your mother's monoculture. Capital seeps everywhere as do heat and water; island nations are disappearing in the Pacific, Atlantic not far behind. Think of this as the anxiety of diminishing power; surely, not only is the world out of control, but control is as well. What happens to feedback in chaotic domains? One likes to think fecundity, fractal, but in the real this holds only so long before 'things' bottom out in rust and tumors. Monoculture is always waiting in the wings; as networks decay and databases turn useless, big iron will descend upon the world. But this is far in the future, a future so defined that no one will see it, no one will inhabit it. Instead of now, we are pre-sent, always in a state of arrival; there are endless tracks, monorails, they go nowhere, sink in dust, desiccation.

This is all electronic, and as technology miniaturizes, improves, perhaps these skeins will continue, sheathed, to exist, transmit, transform, no matter what. Then the scenario simply holds longer. Consider: There are no species. There is no real life, no organic life, no artificial life, no patented life, no constructed life. There is network life and one hopes that the remnants of wilderness (which are not to be deconstructed) remain that way, that enclaves succeed where management hasn't. Consider: There are no persons; there are couplings, situations which grow increasingly small and temporary, imminent decisions. Consider: Immanence has disappeared, if it were every anything more than mythos; it's replaced by the Facebook contact, as enunciations are replaced and replicated by 'What I am doing now.' Consider the usual: We are all audience; none of us are watching; we are all watching; there is no 'we.' It's the latter Lacan has missed; there is nothing to talk about. These essays themselves are thin sheaves, interspersions; they carry the dim light of the dusk into the dusk. 'Beyond' means absolutely nothing; time is indicated only by the stoppage of death. What is a store if not a mouse-click or twitch? What is a body if not blown to pieces by a car-bomb? On a certain undefined level, these are identical. Perhaps an economic level. Perhaps in the poetics of disappearance.

To be in pain, slaughtered, wounded, is two-fold, interior, exterior. The former stops everything; it is unthinkable, unbearable. It is always other even when ourselves. The color of time disappears without witness. But exterior - this requires transmission, a receiver, political economy, some means of noise control. The receiver must be receptive, must orient itself towards the message; otherwise the message remains noise, death. The receiver must have space place for reception, a moment off the network which in the very real, idiotic inert real, may be what has brought her to this moment. But the receiver is already dissolving and a hundred-thousand new novels are being born, and they are not novels, nor histories, but software biographies perhaps. Rather than monoculture, monolith, let us say multlathe, uncontrolled or multiply-controlled lathes refashioning, refiguring, configuring, what we are reading that was once literature. There is great exhilaration, great promise; multilathing, in its bypassing any and all absolutes, is always in process of permanent deconstruction. Think of the school essay, modified, bought, sold, dated, outdated, online and offline, assembled, reassembled, spell-checked, recreated, plagiarized, written on demand, printed on demand, behind wikipediatry, related to class, gender, sex, race, nation, religion, handedness, all or none. Think of the essay reader, the recipient, following through with programs designed to weed out the copy which is always already a copy, hacking his way through the sememe looking for miscreants, passing results to and from university and institutional databases, listening softly to the YouTube song, exchange of draft letter on Gmail, or just listening to Ipod Itunes with her Ii. The whole world is steganographic, embedded, uninterpretable, piecemeal, exchanged.

So for better or worse monoculture is dead; it grew on foreign soil, is in the process of recession. To what? To the corners of vulnerable data-bases and technologies, conservationists, those disappearing from the present. The future were there, pre-sent, and it's why novels and paintings and just about anything before 1985, say - not 1968 - is inconceivably quaint, something for school credit, nothing more. We need an ethnography of our own pasts presented as disappearing cultures or archaeologies written in the unreadable, spoken in the unspeakable; it is here that our bodies once reproduced and never reproduced in the continuing acceleration of images - of someone or other or no one at all.

(I'm not good enough; I'm not smart enough: You may think this is tempora- ry or not-me, not-I, that this is elsewhere, of an other, an other genera- tion, place space, time, time before death. This is not the bicylist who was injured on the corner of Fifth and Bergen three days ago, but this is her/our interior, her/our political economy, what comes about in the midst of architecture and physics. I want to talk about the pleasure of novel- reading, Harry Potter and other accelerants, and their fan- and enclave- existence. I want to talk about radiations and dusts and their dispersions and what they carry from prions to nanogarbage to pollutions to sex to early deaths from bullets and asthma. I want to talk about mash, I want to perform djay vjay Vday vdday. I want to be you or someone. Rimbaud knew he was splitting up. The last of the obscene has passed, the obscene is al- ways passing: the ob-hack fractured and visible. The last of the discourse too.)

Bhaga*Alan Sondheim · 25 July 2007, 3:46 a.m.*

Bhaga

"Two lives there certainly are not; -- nevertheless an extra body is visible, by reason of the Shadow-Sickness."

" Naga-tabi no
 Oto wo shitaite
 Mi futatsu ni
 Naru wa onna no
 Saru rikombyo. "

(Lafcadio Hearn)

What is foretold by gong is foreshadowed by memory of its telling.
 True, but emergence she said.
 She said true, but emergence.

<http://www.asondheim.org/bhaga.mp3>

notes on code:*Alan Sondheim · 26 July 2007, 2:44 a.m.*

notes on code:

study of huddling <http://www.asondheim.org/huddled.mp4>

Major modality:

Relationship between modeling and codework:

mapping within the subtext/substructure of the metric.

Visual modeling: Visual as thetic - modality of happenstance (i.e. modeling becomes dependent on the physiology of visual bandwidth).

Aural modeling: Visual with similar field, different spatial modality.

How is the thetic (is that the correct word?) in relation to ideality?
 Does political economy depend on visual/aural physiology?

Scanning as doubled text: coded software / parameterization of the real tending towards results which are residue (separate the results from the structure). But within the phenomenology of the real, the results and structure are inextricably tangled.

Motion capture (mocap) - see scanning. In scanning, the static object is standard; in motion capture, the dynamic object. Think perhaps of the latter in terms of a second-order differential - doubled modeling of changes (1. through mocap; 2. through 'accelerated modeling').

The results: the 'code carapace' or chiten - Barrier/revelation code.
 (Older work: The relation of consciousness to structured systems: what are the manifestations of those systems?) Code as armor.

Seeing and hearing seem 'tawdry,' unable to sustain the abstracted or

philosophical weight placed upon them. To see or hear text philosophically churns on transparency; everything else stumbles. We turn to writing because it gets away from us to the extent that it's also reflective of deep abstraction, alien-code (all code is alien).

All code is alien because it calls from elsewhere - or rather, doesn't call at all; it's as if someone created it, it's as if it wasn't created, not a bit of it.

Which is the fundamental phenomenological status of code: some of it is created, but some of it isn't.

===

control (followup to What was Here text)

Alan Sondheim · 28 July 2007, 1:15 a.m.

control

sections of control performed by sandy baldwin alan sonenheim
in sl east of odyssey excerpted from 19-minute video in which
sound provides the motive and text provides the moment of
disappearance
<http://www.asondheim.org/control.mp4>

the full video would be around 200 megabytes highly compressed;
this is bad enough but sufficient and indicative of the sort of
psychodrama undergone by avatars in disregard of their human
creators who remain in the background while sky land and skin
turn blood

this is america and iraq this is gender this is all or none this
is gray code incremental

learn the art of gray code and you will never have error again

moktak

Alan Sondheim · 30 July 2007, 1:36 a.m.

moktak

moktak composition for plane, bird, lake, moktak
<http://www.asondheim.org/moktak.mp4>

"Mandala is the impression of the feet." (Hevajratantra)

"May I hear the three sounds, may I perceive the three forms."

"Having said this to witness I will have been reborn."

"Propitiation dies with the insurmountable corpse."

"Meditate upon the double entrance of the circle."

"The accountancy of rebirth is of no account at all (i.e. nothing)."

"All afflictions, all sufferings, extinguished by these words."

"The whole of existence, Clear Light and mirror."

"Ten directions and no sounds, two directions, semen and blood."

"Ten directions, no sounds, the (fierce) corpse is killed."

"May I perceive the word of the corpse."

"Death is a tautology."

"May I perceive the word of death."

on our earth, the killdeer

Alan Sondheim · 30 July 2007, 11:28 p.m.

on our earth, the killdeer

we are on earth for such a shorttime, we have no more than a picture.
the picture is what we think of when we say, 'the way things are.'
just yesterday or tomorrow, something new, perhaps a bee.
the bee pollinates a flower shortly after our death.
there is a storm somewhere.
just now, i am beginning to understand the alarm calls of the killdeer.
the ghost of a shorebird, the feint, the run, the back and forth.
everything, everyone, lives in a different world.
i can say this because the image is always a sad image, the image is in
mourning for our death.

<http://www.asondheim.org/killdeeralarm.mp3>

like neural signals, the killdeer calls are a mix of analog and digital
phenomenology - their frequency is very narrow, and the repetitions of
standard (most likely territorial or display) calls are easily comprehended - at least they appear to be (the cry of the killdeer is easily identified) - on the other hand, there are temporal processes, non-standard pitch and repetition, which present information, in this case alarm based on distance, degree of threat, etc. - as far as i can tell - which means nothing at all - on the sample you hear both calls and responses and the changes within individual calls as well.

The World in Two Jokes

Alan Sondheim · 1 August 2007, 10:06 a.m.

The World in Two Jokes

How many Passenger Pigeons does it take to change a light bulb?

None.

How many Tibetan Buddhists does it take to change a light bulb?

None.

code dialog, comments welcome

Alan Sondheim · 1 August 2007, 12:31 a.m.

NOTES AND DIALOG ON CODE (7/31/07) (Sandy Baldwin and Alan Sondheim)

NOTES ON CODE (Alan Sondheim)

Major modality:

Relationship between modeling and codework:

mapping within the subtext/substructure of the metric.

Visual modeling: Visual as thetic - modality of happenstance (i.e.

modeling becomes dependent on the physiology of visual bandwidth).

Aural modeling: Visual with similar field, different spatial modality.

How is the thetic (is that the correct word?) in relation to ideality?

Does political economy depend on visual/aural physiology?

Scanning as doubled text: coded software / parameterization of the real tending towards results which are residue (separate the results from the structure). But within the phenomenology of the real, the results and structure are inextricably tangled.

Motion capture (mocap) - see scanning. In scanning, the static object is standard; in motion capture, the dynamic object. Think perhaps of the latter in terms of a second-order differential - doubled modeling of changes (1. through mocap; 2. through 'accelerated modeling').

The results: the 'code carapace' or chiten - Barrier/revelation code. (Older work: The relation of consciousness to structured systems: what are the manifestations of those systems?) Code as armor.

Seeing and hearing seem 'tawdry,' unable to sustain the abstracted or philosophical weight placed upon them. To see or hear text philosophically churns on transparency; everything else stumbles. We turn to writing because it gets away from us to the extent that it's also reflective of deep abstraction, alien-code (all code is alien).

All code is alien because it calls from elsewhere - or rather, doesn't call at all; it's as if someone created it, it's as if it wasn't created, not a bit of it. Which is the fundamental phenomenological status of code: some of it is created, but some of it isn't.

DIALOG

Sandy Baldwin:

Thanks for these notes - always helpful. It would be interesting to present them somehow with the video. I'm trying to think about your question about the relation of the thetic to ideality. Now, the former references taking a position (thesis) and signification (cf Kristeva); the latter references Husserlian phenomenology and the constitutions of objects. Are the second set of distinctions (political economy - visual / aural physiology) parallel to the first two? Anyway, I wonder if you would venture an answer to the question?

Alan Sondheim:

I'm not sure I understand all the modalities or connotations of the thetic; online we have (among other things): 2. Presented dogmatically; arbitrarily prescribed. and derived: Greek thetikos, from thetos, placed, from tithenai, to put; see dh- in Indo-European roots

So I was thinking of the thetic as arbitrary proffering, gesturing; if code might be construed from ideality, the thetic might be construed from code.

The visual/aural/sensory modalities seem clearly arbitrary in the larger scheme of things, if such exists; the electrical senses of fish obviously map the world completely differently (not to mention magnetism in birds, bees sensing of solar polarization etc.). So this is the thetic, the shown and it's in relation to political economy, which is dependent on culture and organism. The ideality - and this for me is where a kind of neo-platonism comes into play - is a structure which underlies everything - a structure which might map through propositional logic or Wolfram's cellular automata or etc.

The structure is alien to the extent that a rock is in-itself, ding an sich. It's possibly here that the uncanny of codework appears (and coding in general, mathematics/mathesis in general) - that code, no matter how written, always seems, in part, to come from somewhere else, to appear, to have appearance, whatever the sensory modality.

Sandy:

Thanks for the elaboration of the thetic. Some thoughts: As to the visual/aural modalities (you mention fish, for example), I wonder if inter-species animal display such as "stotting" (sp?) or "organs to be seen" and the like, apply here. Here the code of display, in the large sense of code from Eco or elsewhere, implies a semiotics that can't simply be understood in terms of a return to the individual or even the species, that gestures towards a general not-political economy. I'm thinking that we, insofar as we are just such animals in the world, are on display for the other (substitutable in the sense Levinas talks of).

Alan:

Had to look up stotting! The sp. is right. But I'm not sure that it

doesn't imply a 'return to the individual' insofar as the communication is a signal? This isn't the 'mutual orienting of cognitive domains' - it's masquerade or camouflage in a sense? But the display has to be readable by the other, in both cases, stotting or display for the other, and the modalities are always limited; in fact, with stotting, the limitation is absolutely necessary - for a signal to be a signal.

Sandy:

I take this substitutability I refer to above as the alien you refer to * the alien that I am. The thetic (as arbitrary positing and also as a "thing" in the scopic field) is always ideological. I think this is where I'm coming to your point about ideality, and when you mentioned neo-platonic I thought of Barthes' on the photograph as a kind of "emission" (in the sense of Plotinus).

Alan:

Yes, I think we're in agreement here perhaps. The alien is the source structuration of code; the propositional calculus can't be consumed...

Sandy:

Agreed. Obviously, I'm thinking, on the one hand, of Bataille or Lingis and their insistence and foregrounding of economies of excess and non-return; but then, thought is made to account for and come back to itself. Now, this dialectical reason is inseparable from philosophy, yet we know there are other philosophies and unreasonable ways of thinking. I could see this as life within and against the human.

Alan:

Interesting... I agree with you but then there's the 'selfish gene' issue - if the stotting is common and in various species, then it's not leaky at all but highly efficient; certainly it would be evolutionarily (?) determined more than other signals, since it's at the fulcrum of life and death...

Sandy:

Here's a different but not unrelated question - returning to the alien as "source structuration of code." I wonder about the following: it seems to me the subject relation to the symbolic online, let's say to the ideality of ascii, is like that of the subject of film. There's is something like suture occurring, and so on; at the same time, there's a difference and even a complete reversal. I think this has to do with time, but I'm not sure? Any thoughts here - again, if it's too much, there's no need.

Alan:

I'm lucky to be online. A HUGE storm is coming, lightning etc. out here.

Anyway - the subject online is an actant of course; the suture is similar but different in that the filmic subject is predetermined - and therein lies its power - I think it relates to a fundamental masochism. The viewer is held in thrall by the film, and/or the actions of the viewer change nothing about the film itself - which continues to unravel at its own pace - but only about the diegesis, which is always in dialog. The subject in relation to the online symbolic, I assume you're referencing jectivity (projecting, introjecting) is in a sense too much in control, as if that control were offered to us elsewhere, outside online being as well. In that sense, time is 'supple' for the online subject - in film, it's not linear, but shuttled, and that dialog is set into motion by the obdurate quality of the film, which just unravels. Of course this obdurate quality relates, I think, to the inert of the real as well. Then when one brings dream, dream-screen, all these other aspects into it, the whole situation becomes muddled? Perhaps hopelessly so?

Sandy:

Thanks, yes. I think in the suppleness of the online subject: ASCII gives me life, I give ASCII life, but I also ask more of ASCII than it can give, and it gives more than I can ASCII. (In the otherness of it.) Also, interesting that there's no "apparatus theory" of the net, beyond your internet text of course (which does explain all).

Radio, fossils, sound, abjection

Alan Sondheim · 2 August 2007, 11:51 p.m.

Radio, fossils, sound, abjection

Some extremely old (crystal) radio equipment I'll be working with in New York and West Virginia:

The cylinders are the oldest - they're called a 'loose coupler' - this is probably an 'Arlington' type and is an adjustable inductor used for tuning. I think the date is between 1912-1914 which is extremely old for radios. The earphones are newer, but I'm not sure how new, since I have a Western Electric 1903 linesman telephone set (I showed it to you) that I has roughly the same design. So probably around the same time. The 'box' is a tunable spherical inductor - I have no idea how to use this (yet; I do have schematics back in Brooklyn); I'm guessing the date is between 1915-1919 at the latest. So all of this stuff is extremely early. The cat whisker and galena crystal mounted on the loose coupler is much later; I'm guessing the 50s or so. The loose coupler would have attached to elements spread out on a bench - there weren't any 'sets' that I know of from this period, although I may well be wrong. In other words, this is a more modern crystal that someone attached to the board to complete the set.

I want to set all of this up with an extremely long wire antenna; I don't think it will be that difficult and I'll probably have the thing running in a week or so after returning to NY. The eventual idea would be to record the roar of the world, as well as VLF signals, and then to study the result with a modern signal analyzer, either hardware or software. Now part of the theory here - again, thinking of mirror as digital - and

then one might think of sound and its reflections as neither or both digital and analog - 'uncanny':

Sound always within the imminence of presence - the same sound or granularity whether present nearby or at a distance - echo etc. gives an indication of distance (as if there were a 'distance function'), but it's a 'spread' of the original which is always already spread (in time). The original is always present. The original is always present. Sound is always interior and exterior, it relates to abjection (as in opposition to the mirror (stage)); it's second person, it speaks within the body, it's a 'voice in the head' - the mirror on the other hand is all exteriority, purification -

Echoes are uncanny - they're a dislocation of granularity; at the same time they preserve it as a kernel (within an aura). - They re/present the kernel as if it were within the object.

The visible has no aura.

Radio:

<http://www.asondheim.org/radiol.jpg>
<http://www.asondheim.org/radio2.jpg>
<http://www.asondheim.org/radio3.jpg>
<http://www.asondheim.org/radio4.jpg>
<http://www.asondheim.org/radio5.jpg>
<http://www.asondheim.org/radio6.jpg>
<http://www.asondheim.org/radio7.jpg>
<http://www.asondheim.org/radio8.jpg>
<http://www.asondheim.org/radio8.jpg>
<http://www.asondheim.org/radiol0.jpg>
<http://www.asondheim.org/radiol1.jpg>
<http://www.asondheim.org/radiol2.jpg>

Then there are two fossils of interest - these are belemnites that seem to be mating. (These were found in the Denver Public Library marble!)

<http://www.asondheim.org/fossil1.jpg>
<http://www.asondheim.org/fossil2.jpg>

little saucers of rhetoric

Alan Sondheim · 4 August 2007, 11:24 p.m.

little saucers of rhetoric

<http://www.asondheim.org/saucer1.jpg>
<http://www.asondheim.org/saucer2.jpg>
<http://www.asondheim.org/saucer3.jpg>
<http://www.asondheim.org/saucer4.jpg>
<http://www.asondheim.org/saucer5.jpg>
<http://www.asondheim.org/saucer6.jpg>
if you cannot believe these are true, you are naive

if you believe these are true, you truly see through things
 things as they are are not things as they seem to be
 to see through things is to understand true conspiracies
 by definition all conspiracies are true
 the transparency of these images implies their opacity
 the world is encrypted
 to believe otherwise is to live and die on the surface
 the wise follow themselves no matter where they lead
 leaders speak other languages
 conspiracy implies the regularity of the surface
 surfaces close ranks behind the naive
 one sees only the tips of signs like icebergs
 signs emerge at unexpected moments of everyday life
 the rule of conspiracy:
 $((a \rightarrow b) \& (c \rightarrow d)) \rightarrow ((e \rightarrow a) \& (e \rightarrow c))$
 the center is the peripheral
 belief in conspiracy is not belief
 there are those who do not want you to believe this
 that there are those who do not want you to believe this makes you
 important
 i am important since i have discovered that there are those who do
 not want you to believe this
 because i am important you are important
 because i write this you are important
 listen: sound, not sight, travels through walls
 linear sight disrupts the signs revealed by scripture and inscription
 conspiracy is aural
 this is an absolute and absolute truth

Aero Service: Blurred visual and diegetic codes

Alan Sondheim · 4 August 2007, 2:49 a.m.

Aero Service: Blurred visual and diegetic codes

"No. T os t pla w ll. oul ar ly t ll you t wasn't or your vo ."

<http://www.asondheim.org/code1.jpg>

<http://www.asondheim.org/code2.jpg>

<http://www.asondheim.org/code3.jpg>

<http://www.asondheim.org/code4.jpg>

"A sa lor's w , a sa l-or's star s oul

Star-r-r-r-r-r s oul

Star-r-r-r-r-r s oul "

"It w s som sort o r ittin ost t t l n m t t sl p w llop," r r , w o, s
 w know,w s r pr nsi ly iv n to sl n on ll o sions.

u by N wit s torc r a y or n- stant ar n n , t two a s b an to t r a t maz
 o corr ors an passa s. T a b o n t s or s v r a m nut s, an w r b nn n to
 t rath r b w r , w n N stopp su n y ust as t y nt r a ong corr or p rc w t
 oors, w t t sam monotonous r u ar ty as t ot rs. x n u s t n t w n o an y
 , an r w rc sw y nto mbrasur o a oorway as so.

(From "The Dreadnought Boys on Aero Service," Captain Wilbur Lawton, 1912, transformed into code book by "Sam Rowe - 1942".)

Part of code cipher given after the last:

A B C D+41 E+34 F+40 G+0 H+35 I+40 J+24 K+47 L+25 M N O P Q R S T U V W X
Y Z

our song revisited

Alan Sondheim · 7 August 2007, 4:42 a.m.

our song revisited

music and voice by azure carter
lyrics and video by alan sontheim
<http://www.asondheim.org/aurora.mp4>

special thanks to people using megaphones

"they run around everywhere, underfoot,
will play song, aire,
becomes eye longer stimulation
retina world declares odorless song and wind"

Stairs and Us

Alan Sondheim · 8 August 2007, 10:35 a.m.

Stairs and Us

I coupled an ancient homemade variometer or variocoupler with the loose coupler (in series with the antenna. I reset the slider bar and repaired the crack in the front coil support. I made a new slider contact out of a smooth alligator clip. I attached a very thick wire to the cat's whisker tip to improve contact. I refiled the primary coil contacts. I repaired the 1918 509W 1100 Wester Electric headset leads and placed cloth over the rubberized ear pieces which seemed to be deteriorating. I reattached a loose while on the variocoupler. I rewired the connections I made with the alligator clips. I bypassed the internal secondary coil of the loose coupler. I glued shims under the outer rail support for the secondary coil. I set up a short 30 foot antenna in a garage. I attached a 15 foot ground to a door frame. In the day I pick up 1090 and nothing else, at night I pick up KOA and nothing else. They're on very different parts of the AM band. I pick up a faint buzz but this is with or without the crystal so I imagine it's nothing more than 60 hz inducing in the vicinity. I think the signals will be stronger in New York - greater humidity, more and closer stations, and a very long wire antenna and good ground. I think I'm running this on no energy. I think I'm stealing energy. I think it's there and free for you and me. I think I'm making a secret. - <http://www.asondheim.org/vario.jpg> - While I am doing this, I think again of the paradox - theoretically one can run upstairs faster than down since there's only gravity, no foothold, down, and upstairs one pushes off the stair surfaces for speed. Near a black hole I imagine the

two speeds would be more or less equal. In zero gravity, going down the stairs would be at 0 kilometers / hour; there's nothing moving the body one way or another. On the other hand, moving upstairs would still be roughly at any speed; the obstacle, of course, the inertial mass of the body and the 'foot force' at hand. I think, why is this? Why is it easier to fall for someone downstairs, but there are limits based on the planet the two of you are on - while running upstairs, fleeing the raptor - why, there's no inherent limit except what the body imposes, against whatever gravity happens to be around. (I think, downstairs, it's the pulsing of the planet - upstairs, it's the pulsing of the speaking body, listening planet, or speaking planet, listening body, always this dialog as one approaches an indefinite absolute, the planet's masquerade.)

<http://www.asondheim.org/infusiontantra.mp4>

Alan Sondheim · 13 August 2007, 2:44 a.m.

<http://www.asondheim.org/infusiontantra.mp4>

aliens from space

Alan Sondheim · 14 August 2007, 3:41 a.m.

aliens from space

once the trick is discovered, it's discovered that the real is no trick. that is all that can be said about the real; there is much to be said about display and tricks. consider this trick, whose illusion is entirely transparent: there is no trick. or perhaps the trick is that there is no trick, that what is there is here, present, presencing. and it is clear as well that this presencing is the result of digital deconstruction: of what? of the vagaries of the wind which are apparent by virtue of timed mappings. that is to say: paths are chosen, or the parameters are chosen, and the rest follows. i would go so far as to argue that reality is a trick or masquerade, hiding nothing, the scaffolding such as it is. the question about a trick is how is it done, but the trick of the real is that it is never done, never performed; one characterizes the real as that which is never performed. here by the real i include reality, and by reality i include the real; think of this as irrelevant epistemological slides.

still there is the wonder of the thing or process. it is the wonder of it that keeps it interesting; it is the wonder that implies that we ourselves and the trick are on the same side of the real, which is the real.

<http://www.asondheim.org/truesaucer.mp4>

yes well jazz

Alan Sondheim · 15 August 2007, 11:57 a.m.

yes well jazz

more swirled tricks bringing the eclipse home
<http://www.asondheim.org/trane.mp4>
beauty interests me because it's a beautiful masquerade
every masquerade is beautiful
i'm unbearably exhausted and will continue this on the morrow
this is the morrow and i'm not sure about the piece
the initial impetus is gone and perhaps it was never there
nature appears to disappear in a similar fashion
but nature is always a site of contestation is it not
certainly the swirled tricks are unnatural are they not
or barely worth watching, the swirled tracks

you

Alan Sondheim · 16 August 2007, 12:59 p.m.

you

they can see it in you.
most of them won't say anything, but they know.
they can tell what's happened.
there's something in you that seems different.
you can tell when you look at them.
they act differently to you.
they seem somehow different but you can't pin it down.

all of you know they're going to die.
they don't have to say anything, it's taken for granted.
it's a smell you can't get rid of, everyone smells it.
you don't know where it comes from, but it's there.
it's from them, you're almost certain, you're sure they're
dead, or almost dead, you know it's not from you, there's
something in their eyes.

> sondheim has joined.
>
> sondheim: testing, what one is leaving,
>
> a footstep across this space, why you can erase it, absolutely!
> you wouldn't ever know, it would disappear like any other noise

you can hear them behind you, but when you turn around, no one's
there and you think, no one's ever been.
you're following them down the street, there's something about
them, you think to yourself, they bear watching

crystal

Alan Sondheim · 17 August 2007, 2:31 a.m.

crystal

<http://www.asondheim.org/cradio1.mp3>
<http://www.asondheim.org/cradio1noiseplus.mp3>
<http://www.asondheim.org/cradio1noiseminus.mp3>
<http://www.asondheim.org/cradio4hissplus.mp3>
<http://www.asondheim.org/cradio4hissminus.mp3>
<http://www.asondheim.org/cradio2mov.mp3>
<http://www.asondheim.org/cradio3hissminus.mp3>
<http://www.asondheim.org/cradio3hissplus.mp3>
<http://www.asondheim.org/cradiodirecthissminus.mp3>

cradio1 = crystal radio reception normal; noise only; signal only
cradio2 = manipulated signal bringing out subtextuals
cradio3 = hiss only; signal only
cradio4 = signal only; hiss only
cradiodirect = signal only

recorded from 1912+ loose coupler in combination with parallel diodes and variocoupler (in series with ground): the loose coupler has connections only to the primary - the secondary is passive/tuning. the variocoupler (two spherical coils, one within another) tunes by revolving the inner coil. the antenna is a dipole, one length around 20', the other 100+' after passing through a coil. the variocoupler and long antenna are from 1920+/1. the diodes are modern (the crystal is problematic). there are no capacitors/condensers or resistors. the output goes to a low impedance active speaker set with all but the cradiodirect; the recording is through the speakers using an olympus voice recorder (which easily covers the audio frequency of the radio). the direct connection results in hum for the most part. the usual connection for the radio is a pair of 1918 high impedance western electric earphone, but these proved inadequate for recording.

the signals were processed in Cool Edit Pro, using hiss and noise reduction as well as amplitude normalization and hard limiting. the recording was done around 12:30 a.m. here in brooklyn. i searched for station pile-ups as well as 'gaps' between signals which were then amplified. the radio had broad tuning - the five coils tuned broadly but surprisingly well. i'm now waiting for a very large coil to see if vlf or anomalous signals may be received; i'm also looking forward to recording lightning and other sounds during thunderstorms. in its current configuration the radio pulls in around 20 stations all over the a.m. band; there are hints of low frequency beacons, but nothing certain.

tuning is done with a variety of methods in combination - the primary coil of the loose coupler has a single slider; the secondary coil move within the primary coil; the variocoupler rotor can be turned; and the variocoupler, large antenna coil, and loose coupler can all be moved in relation to each other. if the secondary coil is directly connected, it can be

tapped at various points. only the slider changes stations 'drastically' the variocoupler and sliding secondary loosely isolate stations. unlike a modern radio with a single 'action,' this radio (and other sets) require a skein-like approach to tuning; everything modifies everything else, and everything is brought into resonance by sliding, stepping, rotating, and so forth.

theoretically, i want to explore notions of 'tending' equipment, adjusting and re-adjusting, as well as thinking of this kind of technology as related in a different way to earth (not only to grounding, but to notions of soil, geology - there's something of heidegger in the background). they are raw agents of 'earth-fields,' free atmospheric energy, world-static. at one point, years ago, i wrote about the 'spectral mother' of short-wave listening; the idea applies here as well - one listens to universal chora.

the recordings are hopefully sufficiently different to be of interest. the subtextuals (for lack of a better word) are difficult to hear but fascinating; some are clearly from 60 hz power grid stuff, but there are others, which i hope to somehow amplify in the future, that seems unusual. and then there's tapping the energy, running leds, future-cars and rumors as lightning conductors...

weather of the sea

Alan Sondheim · 18 August 2007, 12:15 a.m.

weather of the sea

there's an audience in a large hall. they're listening to lightning. they have to listen through lots of radio they're not interested in. they're interested in lightning but lightning comes at a price. there were silences then and lightning dwelled in many mansions. think of the mansions and the forgetting of words and music. think of forgetting the sounds and cries for help and wars of mass destruction. think of wars of mass destruction and the silence of proper-name-one. think of the silence of the destruction of capitol-one. think of the noise of capitol-two, capitol-three, -four -five. lightning hisses, crackles, stutters, roars, shudders. there's an audience in a large hall. there's radio in the hall and outside, why outside it's storming. think of the weather of the sea.

<http://www.asondheim.org/lightninghall.mp3>

(the radio, it's storming, weather in the sea.)

what remains (quite beautiful)

Alan Sondheim · 20 August 2007, 1:07 a.m.

what remains

because of the faces and powers among our second lives
and third and others in-between the others; because of
swollen faces thinned back to pages bones and shadowed flesh
that nothing stays what was simple and illusion
and then poetics rounds and fills the world
among lost pages and inscriptions freed
from every symbol and symbols freed and world;
the less are said the farther truth transcends

because of truths and songs and lights and place
where bodies turn; because of bodies churned and stretched
among beams of those lights and those songs; those truths
nothing stays back nothing; valleys fill with jostled things

and things churn symbols; the world
fills silence; skies get dark kiss; welkin

<http://www.asondheim.org/whatremains.mp4>

song singer azure carter
words video alan sonenheim

future of the symbol war

Alan Sondheim · 22 August 2007, 2:00 a.m.

future of the symbol

solar { denotation }
<http://www.asondheim.org/yesyes.mp4>

satellite { connotation }

<http://www.asondheim.org/bloodchora1.jpg>
<http://www.asondheim.org/bloodchora2.jpg>
<http://www.asondheim.org/bloodchora3.jpg>
<http://www.asondheim.org/bloodchora4.jpg>
<http://www.asondheim.org/bloodchora5.jpg>

re/produced in 2nd life.yesyes with sandy baldwin.

THIS TEXT WARNS YOU NOT TO READ BEYOND THIS WARNING

Alan Sondheim · 22 August 2007, 4:09 p.m.

THIS TEXT WARNS YOU NOT TO READ BEYOND THIS WARNING

keeping-secret-highest-secret-tantra
KNOWLEDGE IS DANGEROUS
therapeutic knowledge: an adept NEEDS TIME
KNOWLEDGE MUST BE SWALLOWED THEN IT IS NOT KNOWLEDGE
i will teach you my secrets
I WILL TEACH YOU MY SECRETS

"I know nothing of the gamblings of the Bourse; I only speculate in the
rise of the national honour!"

'To those who cried: Adjourn! Adjourn! -- "You naturally wish adjourn-
ments, and not truths. The truths swamp you!"'

I COULD NOT SLEEP TWO NIGHTS AGO. MY HEAD WAS MEAT ON A STICK

MY HEAD WAS ON A STICK

"I DESIRE THAT MAY ASHES REPOSE ON THE BANKS OF THE SEINE, IN THE MIDST
OF THAT PEOPLE WHOM I HAVE SO MUCH LOVED."

inform the people at most TEN SUMMERS REMAIN

you will find me DEAD with the slightest, smallest, email, almost a note
in passing,

because i will search for the light there will be no light
because this is all there is i will not, can one ever, read the slightest,
smallest email announcing one's own death

if of course that announcement is true and verifiable
if in fact the soul has already left the building
if there is in fact an empty building

"Come, come then! Up, gentlemen, up!"

skipping and ghost-traps

Alan Sondheim · 24 August 2007, 6:38 p.m.

skipping and ghost-traps

skipping as the third walk/run/skip gait -
where is OUR ethnography of skipping
BUT

radio waves - shortwaves, spherics, whistlers:
ionospheric skipping
in the samples here, the GROUND of the crystal radio is

connected to the ANTENNA of a second crystal radio

the OUTPUT of the first (large loose coupler) c.r. connects
to the INPUT of a VLF (very low frequency) radio

the OUTPUT of the VLF radio connects to the INPUT of a
minidisk recorder

the two crystal radios operate with DIODES and COILS:
INDUCTORS

the COILS are ghost-traps absorbing everything within
their spectral range

nothing but wound wire self-inducting, mutually inducting,
everything around

they capture invisible spirits how close to the speed of
light

mdos or 'thread-cross'

'In other cases the _mdos_ fulfills the same purpose as a
gtor ma; it provides a temporary abode for a deity.'

'The patches of wood which are often attached to the sticks
forming the _mdos_ are in this case supposed to represent the
clouds floating around the heavenly abode.'

(Oracles and Demons of Tibet, The Cult and Iconography of the
Tibetan Protective Deities, Rene deNebesky-Wojkowitz, Paljor,
1998)

the RANGE appears to cover the medium-wave (AM)
band as well as somewhat above and below it.

<http://www.asondheim.org/cryr1.jpg> and
<http://www.asondheim.org/cryr2.jpg> = images of the
circuitry

<http://www.asondheim.org/dean0.jpg>
<http://www.asondheim.org/dean1.jpg>
<http://www.asondheim.org/dean2.jpg>
<http://www.asondheim.org/dean3.jpg> =

our happy home; we are on the third floor of what has
become (thanks to the RATNER PROJECT) an URBAN
WASTELAND. you can SEE OUR ROOF BUT YOU
CAN'T SEE OUR WIRES

the sound files:
<http://www.asondheim.org/rrr1.wav>

sample wa file with interesting content to be use

<http://www.asondheim.org/rr3hiss.wav>

this is a second output file with a hiss filter applied in such a manner that everything but the hiss is filtered out

the result is a radio background soundtrack with quite interesting phases shifts and other phenomena

<http://www.asondheim.org/rrr4.wav>

a third file again with interesting content presented 'straight'

there is are some changes as a result of switching wires but what's of great interest (that word again) is the tremolo (using a galena crystal instead of a diode) as well as a high-pitched signal and other background materials

<http://www.asondheim.org/rrr4hiss.wav>

the same file with hiss only remaining

<http://www.asondheim.org/rrr4hissminus.wav>

the same file with hiss removed

<http://www.asondheim.org/maple.jpg>

a closeup of our japanese maple which oversees everything

Full transcription from DRESSCODEAVATAR presentation:

Alan Sondheim · 26 August 2007, 10:59 p.m.

Full transcription from DRESSCODEAVATAR presentation:

This involved Sandy Baldwin's 'spew' of Sondheim's phrases (among others) and is quite long/repetitive. Includes audience q&a in Second Life
<http://www.asondheim.org/dresscodeavatarfull.txt>

Edited version with the 'spew' vastly cut back:

<http://www.asondheim.org/dresscodeavataredit.txt>

Wonderfully terribly fun!

My Eclipse

Alan Sondheim · 28 August 2007, 3:27 p.m.

My Eclipse

"Are there bread-crumbs on the moon?" I ask M.
"There's precisely one bread-crumble on the moon."
He offers me whiskey and I drink half-glass; he won't stop otherwise,
We're staring at the stars.
A large Hudson drives down the street below us, full of merry-makers;
it's the total eclipse of the moon!
It's three in the morning and we haven't seen anything yet.
It's four.
It's five in the morning and the curtain descends at a distance.
You can see earthlight as frustrated earth denies its own shadow.
"There you are, that's the disk I've been telling you about."
"The moon is round, isn't it?"
The bread-crumble would have dried up by now, blown hither and yon by
lunar winds.
"There aren't any lunar winds."
"Are you telling me... because of the vacuum... the very absence of air...
that the moon is windless? I don't believe it!"
"I've heard that, it must be true! Not a breeze!"
"Nothing! Not a breeze!"

<http://www.asondheim.org/eclipse.mov>

Cryptic Philosophy of Dispersion

Alan Sondheim · 29 August 2007, 6:14 p.m.

Cryptic Philosophy of Dispersion

Reification as false consciousness in relation to mediation of labor
BUT commodities in relation to exchange-value are transformed into
fields of exchange - the ontology of commodities becomes a process-
ontology (as opposed to state)

Statements are reification / residue - their communality establishes
virtual community (all communities are virtual)

Commodities and statements are field phenomena (re: Minsky, mind)

(Field phenomena are virtual) (Processes are virtual)

BUT what do we mean by virtual?

Processes and communities are measurable through verification
procedures inhabiting inscriptions

Don't all verification procedures inhabit inscriptions?

What constitutes the MATERIAL SUBSTRATE of verification?

One can imagine an OBJECT, but one can also imagine a REPORT

OBJECTS REPORT

Inscriptions are REPORTS OF REPORTS

REPORTS SPLIT into constituent syntactical elements

Semantics : MATERIAL SUBSTRATE :: syntactics : INHABITED INSCRIPTIONS

Rewriting Marx via Lukacs: "A commodity is therefore not a thing at all. The social character of human labor appears to us as an objective character stamped upon processes which problematize the very concept of objective character. Social relations are smeared among processes and consciousnesses, among the social and a hypothetical objectivity. Not commodities, but commodification is simultaneously perceptible and imperceptible, and commodification undermines the very concept of 'thing' as well as 'ding an sich.' The relationships among humans and processes are incapable of disentanglement; we are far from the techne of Marx and classical reification of Lukacs."

Rewriting Foucault: "Concepts such as discontinuity, rupture, threshold, limit, series, and transformation all characterize, not only the analogic and digital, but the liminal regions of consciousness and physicality inhabiting (not existing within) the virtual. Now we can call 'formulation' the individual or collective process that construes signs, signing, tagging, and/or inscription (keeping in mind that THE VIRTUAL IS ALWAYS INSCRIPTION). Formulation, if an event at all, is a smeared or stained process which can never be localized (located by its spatio-temporal coordinates); it need not relate to an author, issue from an author (real or virtual or bot or any Other/other); if one insists that formulation is performative, then one must also insist that THE WORLD ITSELF IS PERFORMATIVE. There is no getting around the sign, getting around with it; it is easier than one might think to get around without it."

"_Letter Deity._ Then, think that [the mind realizing the ultimate deity] appears in the sky in the aspect of the written letters of the mantra of the appropriate deity. Think that the mind having the aspect of [realising] the suchness of oneself and the deity as undifferentiable has become a moon disc and that on it [the letters] are set in order [the sounds of the letters mixing with the form] like very pure mercury adhering [that is, mixing completely with] grains of gold. This is the letter deity." (Tsong-ka-pa, The Yoga of Tibet, The Great Exposition of Secret Mantra, trans. Jeffrey Hopkins.)

Akasa (space, principle of accommodation): "Akasa ever remains untouched by dust and darkness. Dust and darkness appear and disappear; they are contingent; but akasa ever remains as it is. They are not anything that itself arises and perishes, nor do they ever become dirty; not becoming dirty they cannot even be said to have become pure, for they never were impure; in truth they lie beyond the determinate natures of pure and impure. They ever remain untouched by dust and water." (Reworked from

Nagarjuna's Philosophy as presented in The Maha-Prajnaparamita-Sastra, K. Venkata Ramanan.)

Begin with singularities within a classical Wittgenstein (TLP) / Hertz axiomatic tradition; subtract the logicism; liquify the singularities; channel them through Waddington's chreods; channel them through hierarchic networks; channel them through holarchic networks; eliminate the nodes and channels; transform the liquidity into dust-motilities; transform the dust-motilities into radiations; transforms the traditions into groundless flux-processes; whirl the flux-processes around the interned memory of singularities and axiomatics; report back to the reports; report nowhere; whirl the flux-processes around the reports; remember deaths and annihilations; whirl the deaths, the annihilations...

<http://www.asondheim.org/royrogers2.mp3>
<http://www.asondheim.org/royrogers1.mp3>

(Distorted signals from satellite television channel playing a Roy Rogers film; the soundtrack was corrupted. I filtered the result; royrogers2 is spoken-word and perhaps of greater interest.)

Ground Plain

Alan Sondheim · 1 September 2007, 2:30 a.m.

Ground Plain

Smaller crystal radio (double-tap single coil) fed directly into the mike input of my laptop, then filtered with CoolEdit. Nothing but ground hum and static was picked up; these were modified into a semblance of ontology. Clearly there are impedance mismatches at work and ground problems resulting from the general radiation spewing of the laptop. The result as usual is interesting soundwork, but the coiling itself, running the power grid into and out of the earth, conjures an impossible mythos; this 60-cycle would already be otherwise throughout most of Europe, half of Japan for example.

It occurs to me that someone or some thing is speaking just around the corner, or coroner, given the propensity of the dead to inhabit anything but the clear evidence of the living. So there's plenty of room for a poetics of ground-space grid-space, provided both of them are at least somewhat subservient to the corporate powers that provide the thrumming in the first place.

You know, the whole world is electrified, humming along on whatever fundamentals occur from region to region - and their respective additions, subtractions, etc., pretty Lissajous figures all.

So we've joined the fish with their electric organs, not to mention the effects of insect wings on very low frequency radio reception - such effects perhaps on each other as well.

Still, given the ground and ground plane and hum's ubiquity, we're mostly

listening to ourselves listening to ourselves. The 'said' rides the current like obscene outriggers, even though it's the riding we care for as we face one another over any distance greater than a few meters. And perhaps even less than that distance as well.

<http://www.asondheim.org/grounding.mp3>

phenomenology of radio earth

Alan Sondheim · 5 September 2007, 12:02 a.m.

phenomenology of radio earth

phenomenology of the earth in relation to vlf and crystal - how fields recreate an alternative 'mapping' of the planet, encased in a skein or membrane of radiation (radiations, single or plural). these mappings are always 'cleansed' - pure no matter what the ostensible content of the carriers. from a technical viewpoint it's all modulation, all encoding. extrapolate from this back to visual perception - there's that neutrality again, as if every visible, every wound, suture, object, process, were not only of equal value, but of null value, or rather - as if value had no place in the world.

Buddha might have relegated suffering to the broadcast band.

induction forms intimacies with the earth; crystals are the fundamental filters, assigning direction and flux to topological space.

earphones etc. are nothing more than mechanisms of evidence; - it's here that the origin enters into the image - earphones establish the origin: of the perceiver, but also of the signal content and the implications of the location of the signal itself, if not the location itself.

loop and magnetism, but also loop and interrupter, the self-containment of the loop. the loop virtualizes the magnetic flux transmission, inheres it.

the phenomenology of the open ground/antenna system implying segment or vector; the earth and skies are tied to their fields, extended elsewhere and continuously.

this tends to become too mystical, too much Heidegger who might has well been describing early radio; the Fourfold is superheterodyning.

>> the idea is to listen to the weakest part of the band, amplify until something, no matter what, is heard - the potential well falls apart here - i.e. the signal-to-noise ratio of safe information collapses. <<

think of coils and communities, coils as circumambulations surrounding what is peripheral, perhaps preset. communities of ostensible content, speech, interferences, adjacencies.

capacitors - inductors - proximities all: metal near metal, curled or flattened. every capacitor induces, every inductor capacitates.

CB radio as relic community - how does this relate to the net - CB hacking
- how does this relate to codework. CB: local straggling across the earth;
your car or truck extends nine-miles in every direction.

what could constitute mineral or organic inductors, capacitors - was there
physical circuitry before humans. it's important to imagine radio as al-
ways already present, not only as background/interference, but as fore-
ground/content, intentional transmission.

<http://www.asondheim.org/radioearth.gif>

i don't want to harbor on this, remain in this harbor of spectral audio. i
don't want to remain here, i want to point out the myriad phenomena, their
constituents, their being-thought-through in problem worlds, or rather,
their problems in the worlds of knowing. then it's time to leave the con-
sort, or for random acts of internalization, surgical knowledge, then it's
time to leave those as well.

Grim(e) Day

Alan Sondheim · 7 September 2007, 3:16 a.m.

Grim(e) Day

This has been a grim day. Whenever I speak with my father, his hatred
manages to hit home. From his viewpoint I'm a failure. He's been paying my
health insurance; otherwise I'd die which might not be that much of a dis-
pleasure to him. Thinking about this there were voices in my head which
managed to expand into a world I prayed was out there, but am certain was
just going on between cortex and ego. Yes, things manage to leap ontolo-
gies just like that, the sign of madness. I listened to crystal, worked on
rearrangement, all those voices spewed into the aether through systems of
coils echoing one another, <http://www.asondheim.org/echo coils.mp3> . I
began to recognize the mockery of dissonance, played music and toppled the
line upon itself with echos and delays as I thought what to do next, in
the meantime beginning world-building once again with universal harmony,
<http://www.asondheim.org/universalharmony.mp3>. By this time I was raging
in tears fighting myself repeatedly, not that my health has been in good
shape, it hasn't. I'm as far from my family as an event horizon filled
with nothing worthwhile. I curled into myself. I curled farther into
myself, I thought myself monad, I thought myself rage, I thought myself
consort, I stopped thinking, I began again with the harmony of monads
purring softly in molecular air, <http://www.asondheim.org/harmonady.mp3> ,
open the windows, monads and let the soft flow healing in, the curing of
rage against the selves swells to uncanny beauties that never makes the
pain worthwhile.

2000 9/11s

Alan Sondheim · 8 September 2007, 2:31 a.m.

2000 9/11s

[illegible]

[illegible]

[illegible]

of utmost beauty

Alan Sondheim · 9 September 2007, 4:22 a.m.

of utmost beauty

radiolaria

<http://www.asondheim.org/radiolaria.gif>

what i want to do in a future exhibition installation show

<http://www.asondheim.org/tibetcym0.mp3>

<http://www.asondheim.org/tibetcym1.mp3>

<http://www.asondheim.org/tibetcym1b.mp3>

<http://www.asondheim.org/tibetcym2.mp3>

<http://www.asondheim.org/tibetcym2.mp3>
<http://www.asondheim.org/tibetcym3.mp3>

after the onset enlightenment tone on a pair of large Tibetan cymbals

breathing out as continuing into the metallic fiber of the planet

these are works i've wanted to do for a long long time
wanting is always a removal

molecular atomic structures and consorts traveling across metallic plains
of unknown metals these plains
of unknown sounds beyond or beneath sounds these plains

shuddering in very low frequency radio couplings if one so desires
traveling metals and universes through universes
these universes momentarily harden and vibrate imperfect harmonies
or perhaps harmonies perfect in discordance harmonies after enlightenment

who could doubt the breathing of metal or water breathing of fire or air
who could doubt breathing of this or that area
or the breathing of those shallows or hills or sides of hills
the breathing of those areas of sloping hills
those areas somewhere among the shallows
or those breathings in concordance discordance

nothing setting into motion, no things motioning, nothing beckoning
i've wanted to do these for a long time, i prepared carefully
i prepared carefully, i did them, i don't want to do them any more

dad

Alan Sondheim · 10 September 2007, 2:14 a.m.

dad

in 1940 this was my dad's last chance at happiness. the glacier was still there. he used a kodak 620 camera and the colour was beautiful. it's always sad when the image fades, you have to use your imagination, just what it was like. and you try to imagine what the sounds were, so you think it might have been cool out and there might have been a slight breeze. you can't remember what he told you about the season and how it was with the war on, france was just over the horizon. he said you could see the matterhorn. i don't know where he was going, i can't imagine how he got out of there and he never talked about it. he said it was silent up there and you could forget everything else in the world and the sky was clear, not a plane in sight. i don't know what he did when he got off the wall. i think he might have walked to one side or another, playing with the depth of the world which descended farther than any of us could imagine. we weren't alive then. he managed to make it out, that's hardly a smile on his face and in later years he never smiled. never. was that a minox he was holding. there wasn't a person in sight. he looks almost blind. i found this stuff somewhere in the attic. he'd dragged a trunk up after the flood and most of the stuff in it was alright. the trunk had to be thrown out. there were photos drying everywhere.

<http://www.asondheim.org/photoalp16.jpg>

The Mountains

Alan Sondheim · 10 September 2007, 5:49 p.m.

The Mountains

We could walk around the borders of our beautiful country, even in 1943, and face everywhere on earth. It's a small country and one that has always been full of promise. Wearing our national colours is perfect for mountain scouting and we walk towards a future unsullied by the war raging around us. Our leaders ask us to keep our heads up high, learn to love the slopes and cataracts, glaciers and mighty streams, dark forests and barren plateaus. Our leaders have written a wonderful song, 'Storm Clouds in the Distance.' But we are fond of dancing and we are very modern. Restless, our friends await us in the small cabin we have been converting, such food.

<http://www.asondheim.org/photoalp18.jpg>

Mathesis of Killing Field

Alan Sondheim · 11 September 2007, 9:20 a.m.

Mathesis of Killing Field

It comes down to this: here is an organism of a particular species, or rather a sample or individual of that species, and here is a second organism of the same; call the first 2 and the second 1. Then 1 kills 2 for one or another reason, let us say for sexual-territorial reasons or reasons of anger or insanity. An entire world is lost with the death of 2 and this includes the family of 2 and friends of 2 who must now reorganize and divides the belongings or nest or nestlings of 2 which most likely, the last, will not survive. 1 kills 2 with its bare hands. Let us assume consciousness and ethos, then we will not have a problem with this equation, the acquaintance-world of 2 may then retaliate. But I say 1 is a criminal and if there is justice in this world or any other, then 1 must be rendered impotent, that is the actions of 1 must be short-circuited, circumvented, 1 must be rendered useless, ridiculous, harmless. Let us say 1 has hired or imposed force upon 3 to kill 2, then let us hold 1 doubly responsible and 3 singly responsible. It comes down to an organism killing another organism and the implications of habitus, political economy, the social, on this action which is only, but not for 2, part of a train of actions, what we might call activity in general. I say 1 is a criminal and must be treated as such and the justification of 'war' is meaningless in this regard, if 1 is the violator, even given the activity. I say 1 must be rendered harmless. I say for example a president who sends people to war, who insists on war, is not only barbaric, but a criminal situating itself behind a bureaucracy, rewriting the languages of legality in order to create a situation otherwise known as murder. It is as simple, I say, as 1 over or through 2, that is a singularity within which 2 is stopped through no reason of his own, that there is a chain between 1 and 2. I say as well that religion is not justice, religion is the enemy of justice, and no appeal subverts or justifies the elimination of 2, insofar as 1 has been aggressor, it does not matter what masquerades as results or

interpretations, what masquerades as the deconstruction of the real, in this case destruction of the real, concrete, inert destruction. I say our enemy is among us, our enemy is a president who is doubly an enemy, first for war and actions against others, second for war and actions against ourselves, as if we have generated, and we have, this disease in our midst. Let us think of the habitus of 3, let us mourn 2, let us annihilate 1 who will continue its pyramid of annihilation until all is lost, until so much is lost that the losing and what is gone have been forgotten. Let us remember that a performative carries force, not the force of justice, which has no force, and that the blindness of justice is the only sight there is. Let us remember that all other sight is invested, and thereby corporate, even the other-sight of the pre-industrial, that only the other-side other-sight of the chthonic may remain speechless and true and just, the slight memory of 3, the deepest and most violent rape of 1, that 2 no longer figures into this broken equation. 1, 3, equivalence sutures across the pillage of the dead, equivalence no longer exists. I say let us remember equivalence and its hammer, neutral, neutral neutral. I say 2 is dead.

<http://www.asondheim.org/photoalp30.jpg>

Notes for a talk on 'human modeling'

Alan Sondheim · 11 September 2007, 11:59 p.m.

Notes for a talk on 'human modeling'

Human Modeling - including 'sex girlfriend modeling,' analog modeling, avatar modeling and governance issues, technical skin/fabrication issues, interoperability issues, psychoanalytical/psychological issues, virtual and augmented realities, etc.

My early work on the 'topology of intentionality' - structuring of psychoanalytical transformations within and without the symbolic. I'm thinking also psychoanalytical modeling in general.

What does it mean to model the human? (What constitutes a model?)

Avatars in Second Life, Poser: modeling paralleling the appearance of the human body. This might be considered formal mimicry.

Take the formal mimicry down to its basic elements, remapped in Blender and/or other 3d programs: interrelationships of limbs. Empathetic identification with emotional 'states' indicated by limb arrangements.

Return to the full body in Second Life: Mapping in which tensions reflect human behaviors/activities - sexual, angered, submissive, dominant, and so forth. The surreal body - manipulations impossible in the real world.

The interior of the avatar body: sheaves, intersections, hollows. What coheres externally falls apart to the point of transparency, disjunctions. (Imagine pulling a weight around in second life, lungs or heart or liver: how would that 'be'?)

Think of the system/panoply of gestures in silent film: moving from

gesture to gesture. So there are codes and narratives constructed from moments of codes.

Issues of scripting: To what level of detail (differentiation, integration) are behaviors applied? Double level of extrapolation: Poser or Second Life morphing - then the coding in relation to human morphing (morphology). In other words <pose1> - {X} - <pose2> where {X} is the potential set of generated 'betweens' in Poser or human behavior. In Poser jump-cuts are conceivable if details down to the level of the frame are perceptibly disparate (disconnected); in human behavior, jump-cuts are impossible.

In human behavior, matter and time flow continuously; Reichenbach's gen-identity holds. Poser is cinematic, spatially analogic, temporally digital; human behavior is spatially and temporally analogic.

Modeling and the 'uncanny' - modeling of human meat. (Disturbances of the field - Carolee Schneeman, Beuys, early Acconci, are relevant here, a minimum of props.) What are the empathetic forces at work across the real/virtual boundary? What are the introjective/projective (i.e. jectivities) processes?

Consider: humans are always already modeled in relation to each other; to themselves. Modeling is replete inscription; inscription implies codes and protocols. The condition is always one of culture; culture characterizes the organic (think of Heinz von Foerster on negation as fundamental to organic behavior). There are issues of self/other, body-skein, suturing, healing, etc.

Human modeling, avatar-creation: 1. the body (space); 2. the body in time (behavior) - body as behavior-space.

Behavioral coding: neural nets on one hand, bvh files and totalized body on the other: what are the code interstices/interfaces between them?

Attach a neural net to a Poser body; import into Blender (element reduction, mapping), import into Second Life (formal description of tension / relaxation in space-time).

<http://www.asondheim.org/beefsteakpolypore1.jpg>
<http://www.asondheim.org/beefsteakpolypore2.jpg>

Ah

Alan Sondheim · 13 September 2007, 10:05 p.m.

Ah

The tinkling of a glass of champagne, o lucky couple the next car over
 A snatch of a Russian folk-song, hummed by an expectant mother behind me
 The humming of the rails across endless plateaus, poplars in the distance
 A murmur of twittering birds in the flying snow of dawn
 The thrumming of a guitar and endless cheers and toasts

Sleighs and horses' white breath and full speed ahead
A man raises a monocle, a woman smiles slowly, her book upon her lap
A young girl sketches the passing landscape, death is in her eyes
Sweating furiously, the surly playwright stands in the open-air car
Comets and rainbows, something is about to happen

<http://www.asondheim.org/grit1.mp3>

<http://www.asondheim.org/grit2.mp3>

Frustration

Alan Sondheim · 15 September 2007, 12:12 p.m.

Frustration

Two crystal radios (crs) in parallel through the same antenna/ground system.

The larger, older one is in the box and can fine-tune through a vario-coupler, loose coupler, and now an air condenser. The output is drawn from the larger.

The system is increasingly frustrating and baroque, more and more stations are picked up, the tuning peaks are sharper, the sensitivity and amplitude much greater. Everything is passive and metal, except for the diodes - two in parallel for the older cr, one for the newer.

It's frustrating. The output is always similar, content-dependent, and I'm not interested in content, or rather the content of the wave-envelopes - interference, noise, static, and spherics included.

But the frustration - the content dominates, so I've now thrown filter after filter at it, reducing everything to nonsense, nothing but spew.

Why listen? Because it's a symptom of frustration.

The cr itself is of interest - every inductor has resistance and capacitance, every capacitor has inductance and resistance, every resistor has inductance and capacitance. But there are no resistors, only a small rf choke. I arrange and rearrange components, trying for the highest q-factor (filter sharpness), the loudest output. Sometimes a clip loosens and everything changes for the better or worse. Sometimes my hand brushes a coil and things change again. Reverse the clips, antenna/ground or the diodes, and things change yet again. Nothing's predictable, but the q and amplitude tends towards the same old thing. If I look for a signal in the noise beneath the signals, it's canceled out even in the noise. Or sometimes not; you can hear straight-forward voices in the middle of crs.mp3, even with all the manipulation.

Again, it's metal come to life, arrangements of metal, nothing else, even the earphones are coils and magnets and thin metal diaphragms. There's none of the interiority of electronics, vacuum tubes, solid state, except for the diodes of course. Use a razor-blade diode, and even the solid-state's eliminated.

And manipulation of the output? Reverberation, hiss filters, hard limiting, normalizing, equalizing. To no point at all except to eliminate my own nausea. This might have been a search for aesthetic pleasure; instead it's grounded in an impossible novelty - what with the tuning coils and capacitor, cr sound is narrowly defined, almost traditional. I need a violin. I need something.

crs1 and crs2 are images of the interior of the older cr, which has now been placed in a box. There's a cat around. cr3 is the second cr on top of the closed box. The fourth file is the mp3.

<http://www.asondheim.org/crs1.jpg>
<http://www.asondheim.org/crs2.jpg>
<http://www.asondheim.org/crs3.jpg>
<http://www.asondheim.org/crs.mp3>

(I wonder in terms of the poetics and phenomenology of the 'thing' here - they lie in arrangements, in channels - stations and noise, etc. are parasitic, the whole a swirl, entanglement. Listen through the cross-sections. There's also the semiotics of the flesh, the relationship and placements of antennas and grounds, the body, flustered, moving all those coils and dials. The oldest radio sets have a variety of tuning mechanisms - everything balances on everything. I'd say the pleasure quickens fast in all of this, but then, like plate cameras, a kind of exactitude emerges and delight when something after all comes clear. I'm thinking of modeling all of this as a knot in the mathematical sense.)

radio radio

Alan Sondheim · 16 September 2007, 2:05 a.m.

radio radio

azaaa azaaa radio radio aaz zag Iazaaza azaaa aaz Rzaaa am kjajion an
 Ijaqian radio kjajion zakxd in Rope a E Radio lyqiys inkjanj ayyxkk job
 100 pow LIVE Injxrnxj robs radio kjajion 170 Baazaazaa aaz Taaaa 5 pow odd
 jinx radio Broadyakj uikjorc Caaa zap aha Aaaaazaa Rzaaa Rzaaa 50a am ala E
 azaaa La Camjain Midnivuj Radio tohrnaqikp and port! Czaazaa Maaa aha
 1000a aa Cokjxqqo and jug Ajrrayjionk Radio Radio E aa-aa azaaa aaz Eaaaaa
 aha Maaa zap La E aa 30a 40a zap E RADIO ink a Eemxrixnyx jut uikjorc and
 kohndk prop jut 3 4 and jrhx qajxkj LIVE Faaaazaa Saazaa Maaa aaazaaa aa
 aha Sxrgiyx aaazaaa aaaaaaaaa Fohnjain Slharx Inyqhdxk dxjaiqk owe jug
 wayiqijixk dxjaiqk dxkyrimjionk CIA E aazaaa z Saazaa aa zip mribxk and
 vxj jut Iaaa digxrkk kmxyu radio kjajion Likjxn job jut E aaz Ogxr La aa
 ala aazaaa Caaa aa aaza ala az azaaa azaaa Saza La RzaaaT azaaa aa aaza E
 La aa aazaaa zag La Pavxk khyu ark an injxvrajxd nxfk avvrxvajor on on
 jrhx aa aa Radio Radio a 1978 Kong jut Radio Sjajionk in Rzaaa Rzaaa
 qajxkj zag Rzaaa Rzaaa z 1978 E E azaaa aaz Rzaaa Wxz azaaa La La Saza
 Oaaa 170 aaza aa E aaza La Ada Rzaaa wxajhrinv Rzaaa Saza aa Ada E aaza
 Way aaaaaz zap Eaaaa! adganyxd wxajhrxk Sjajionk Onqinx RadioTofxr pasxk
 if xakc fiju and aaza PC Eqgik UKa E za za aaaaaazaaa E Likjxn qigx La aa
 Ada inyqhdivn 69 E zaaaaaaaa aaaaaaza zag Maaa La aa-aaaaaaza aa
 aaaaaaazaa La aa Eaaaaa La aaza-azaaa aaza aa ala Rzaaa Maaa aa Eaaaaa

zap E E zoosinv RADIO aa z road jug qajxkj aazaa aha E E Eaaaaa 69 jog
 qikjxn fxzqov jooq fiju La Saza zap lLa Faaaazaa La and joy jut UKa poke
 ahjuorijajigx juxrx rxaqc a mqayx radio aaaaaazaaa La Rzaaa worjcwix
 pinhxx phkiy nxfk fin Azaaa E xmikodx row fuiyu ask an uonxkj lhxxkion Ink
 xnjxrjaininv and rajinvk and jut Word fiju jug poke phkiy AMA E aa
 yoppxyiaqwrxx yuannxqk and Onqinx kiejxxnmarj kxrixx owe pact rxwxr do
 yuannxqk go wind fuaj jhrnk cow Radio wxxdk radio Tipxqinxk Radio za aha
 AMA az and mofxrwqh Wxz mhzqikuinv E E La zroadyakjk Radio Oaaa Onqinx
 fajyu phkiy gidxok za La Maaaaaaa

emotions decrees music zero (maybe the sound redeems me)

Alan Sondheim · 16 September 2007, 7:50 p.m.

emotions decrees music zero

3 solos reflecting a state of consciousness brought about by j indicating
 she can tell my moods by the titles for example frustration indicating so
 though s/he misses the excitement behind which i'm neutral though the
 stuff i make most likely isn't and going broke doesn't help things along
 the way as i try to fasten onto 'something creative' so this part's true
 my nails cracked something about stress and sleeping in the office at
 brown and then i don't want to think about much most music stresses me but
 mine doesn't why is that so anyway this is all play-arounds because i
 can't do my usual with the right hand there are always other paths. but
 really bio stuff - when i'm happiest i write ferocious about torture well
 when miserable something comes along out the window tentacle glass lens of
 the camera always on the loose it's moi moi moi

<http://www.asondheim.org/moi.mp3>
<http://www.asondheim.org/moi2.mp3>
<http://www.asondheim.org/moi3.mp3>

what frightens me most? that philosophy always the result of a damaged
 life will be itself damaged at best that i'll have nothing to say or it
 will be read as symptom or state-of-mind which shouldn't be a leverage at
 all any more than if i'm building /dev/nul it doesn't mean suicide or
 working as root isn't a sign of megalomania. the interstices of the text,
 the working-out of root issues against /dev/nul, the work of modeling a
 damaged species, this is fundamental. the sound of moi moi moi builds
 rooms where harmonics play against non-existent walls, play against them-
 selves, think of walls defined by harmonics, that is wavelengths, nothing
 material, you might have quantum rooms like that with music like this
 going on in them

Gita*Alan Sondheim · 19 September 2007, 12:02 p.m.*

Gita

Could the ancients hear spherics directly? Oh, I think so!
 Otherwise the drums would not have been constructed with additive
 functions in mind.
 Nor with spectral tonalities in mind.
 Remember, they harbor air and other spherics, closed and vibrating!
 But surely not the aurora, is that additive?
 Or magnetic storms, antipodean lightning strikes, are they additive?
 Every particle has its split-second say! The drum reflects!
 The drum resonates! Eight fingers, two thumbs, the drum resonates!
 Whose counting? I am.

<http://www.asondheim.org/gita1.mp3>
<http://www.asondheim.org/gita2.mp3>
<http://www.asondheim.org/gita3.mp3>
<http://www.asondheim.org/gita4.mp3>

small Nepalese drum

[...] would have guessed [...]*Alan Sondheim · 22 September 2007, 1:12 a.m.*

[...] would have guessed [...]

"However, notwithstanding this apparent variety, mantras are always regarded as a form of speech differing from language in that, unlike language, they are not bound by 'conventions' nor associated with objects, but on the contrary are oriented toward the very origin of the Word and of the energy."

From Vac, *The Concept of the Word in Selected Hindu Tantras*, Andre Padoux, SUNY Press, 1990.

"The pleasure in the act of Venus is the greatest of the pleasures of the senses; the matching of it with itch is improper; although that also be pleasing to the touch. But the causes are profound. First, all the organs of the senses qualify the motions of the spirits; and make so many several species of motions, and pleasure or displeasures thereupon, as there be diversities of organs. The instruments of sight, hearing, taste, and smell, are of several frame, and so are the parts for generation. Therefore Scaliger doth well to make the pleasure of generation a sixth sense; and if there were any other differing organs, and qualified perforations for the spirits to pass, there would be more than the five senses; neither do we well know whether some beasts and birds have not senses that we know not; and the very scent of dogs is almost a sense by itself."

From Bacon, *Sylva Sylvarum*, 693.

"The spline that is numbered as six defines the top of the breasts. It curves in to form the hollow of the back and the shoulder blades. This spline is also the widest of the three, because the area between splines five and six will overlap into the attached arms.

"Spline number seven outlines the middle of the breasts. Its effect on the shape of the breasts can be seen the clearest in the top view. The nipples are modeled separately and attached at the very front and slightly to the sides of spline number seven.

"The eighth spline [...] profiles the base of the breasts. In the front view, both splines seven and eight curve around to form the roundness of the breasts. While seven and eight curve down in the front view, number six curves up. The middle front vertices of splines seven through nine are moved up to form the thoracic arch. All three splines curve inward at the back for the shoulder blades and spine."

From 3-D Human Modeling and Animation, Peter Ratner, Wiley, 1998.

"Why do all men, both foreign and Greek, count in tens, and not in any other numbers? For instance, they might count 2,3,4,5, and then repeat one, five, two five, and so on as now they say eleven, twelve, and so on. Or why do they not stop at a number beyond ten and repeat from there? For each number is made by putting a preceding number and one, two, and so on with another number before them, and hence another number is formed, but they always count from ten as a limit. For as this is invariably done it clearly cannot be due to chance; for what is invariable and occurs in every case cannot be a chance arrangement but must be due to nature. [...] Or is it because all men have ten fingers? Having then counters of a natural number, they number all other quantities by this number. The Thracians are the only race who count in fours, because like children they cannot remember very far, nor have they any use for any large number."

From Aristotle, Problems, XV, 3, trans. W. S. Hett, Loeb, 1926.

"Their lives are graced through my reading their works come alive.
Devouring their living works compress their lives into one.
Insolence of their letters directed actions of my own.
Coming into fruition of work and life through my reading of them."

From Textbook of Thinking, Alan Sondheim, open-lock, 1991.

Thrown Delight

Alan Sondheim · 22 September 2007, 8:46 p.m.

Thrown Delight

Here we are just as delight is a form of suffocation.
However, we we we we we we we we we we we we we we we.
Therefore, we we we we we we we we we we we we we we we.
The man kills the woman. The woman kills the man.
The man kills the man in woman. The woman kills the woman in man.

Therefore, we we we we we we we we we we we we.
 And, we we we we we we we we we we we we we.
 Imagine Nikuko swallowing everything in sight.
 Therefore imagine everything swallowing Nikuko in sight.
 Imagine everything swallowing Nikuko in sight.
 Therefore imagine Nikuko swallowing everything in sight.

<http://www.asondheim.org/throesofdeligh1.jpg>
<http://www.asondheim.org/throesofdeligh2.jpg>
<http://www.asondheim.org/throesofdeligh3.jpg>
<http://www.asondheim.org/throesofdeligh4.jpg>
<http://www.asondheim.org/throesofdeligh5.jpg>

home and film

Alan Sondheim · 23 September 2007, 10:43 p.m.

home and film

1. Why the turtle in turtle.jpg.

The turtle was there on the grounds; the film of the real was projected beyond or across the world of the turtle, or one should say, home.

2. Why the film of the real.

We watched the screen for hours on end in our home; leaves and branches, buildings and a solitary star anchored the image changing as the day changes, and the night.

3. Why the film.

The film was visible in the home of the day, which is to say the tiredness or sleep of the night; perhaps the night's dream played upon us for those days and weeks without end.

4. Why is the audience facing elsewhere.

Recording the mise en scene it was more than clear that so many of us are used to action, the propriety of seizure, grasping at straws; still, there was something inexorable in the uncanny image which practically slept its way across the homeland screen.

<http://www.asondheim.org/turtle13.jpg>

1. We are contained and we do not escape.

2. In walls and ceilings are walls and ceilings, inescapable.

3. Our sickness travels around our lungs, our feet flail.

4. We do not leave from this spot and someone's naming.

<http://www.asondheim.org/turtle14.jpg>

SL - theoretical approaches

Alan Sondheim · 25 September 2007, 8:49 p.m.

SL - theoretical approaches

Second Life behaviors come as animations which may eventually go down to the frame, but are packages in any case. There is a relation with older silent film and melodrama patterns - what have been dubbed histrionic gestures. A good text here is Bharata's *Natyasastra*, which discusses, among other things, *rasa* and pattern presentations. Patterns are used as generators of audience psychological response. The text not only considers patterns independently, but as group structures.

Second Life bodies touch on the abject, but don't 'enter' within it; there are issues of purity and corruption. Buddhaghosa's *Visuddhimagga*, Path to Purity, is extremely important in this regard, especially in relation to illusion and suffering. There are also kasinas which are may be related to landscape 'focal points' in SL. A second important text is the Hevajra-tantra with its multiple bodies; it might be worth looking at the works of Tsong Ka-Pa in this regard as well. (Again, Kristeva's Powers of Horror, Lingis, Mary Douglas, all come to mind.)

In terms of ontology, Nagarjuna's *Mulamadhyamakakarika*, The Fundamental Wisdom of the Middle Way, is critical, given its analysis of dependent (co)-origination and emptiness. This correlates almost too neatly with the ontology and epistemology of protocols on one hand and the abject body on the other. Dependent (co)-origination can also be related to Indra's Net and the relation of the Net to the Internet as a collocation of nodes, at least on an epistemological level.

One might ask what is the ontology of SL from *_within_* protocols - and whether such a question makes any sense at all.

To self-active an SL avatar - use the screen itself as vision, motion-detection across the image - feed this into AI neural networks - output back into SL through encoded behaviors. Note the ontological and epistemological shifts involved: from digital readout through analog screen (2D) interpretation.

Finally there are the old MOOs - MUDs-object-oriented, where MUDs stood for multi-user-dungeon (or some such - out of the old D&D gaming). MOOs are text-only virtual realities, somewhat similar to SL. One of the biggest differences: MOOs are open-source and can easily be set up on any linux/unix box. Now MOOs (like SL) have a system of unique identification tags for every object, player, etc., and this is hierarchical (much like unix itself, with the root /). Explore the earliest numbers (which reflect the sysadmins, wizards, MOO structure as a whole. Remap through dependent (co)-origination. (It should be noted that the Sharp Zaurus, which runs on embedded but easily terminal-accessible linux, has a file structure which 'resonates' with itself - one can literally go in circles through it. How can one think through these dependencies, proxies, etc.?) This might be a way of clarifying the philosophical issues - for example,

one might think of both absolute and relative ontologies (much like URLs) - and then how the former maps onto the latter, or how all of this disappears. (Just as things disappear, mathematical objects appear to appear. So problems related to SL and avatars: the mapping of protocols, networks in relation to the visual; to mathesis and abstract ontologies; and to hardware implementations: static (ROM or storage where configuration is mapped thing that is read as virtual thing), and dynamic (where transmission dynamics, ontologies, and economies are paramount).

3 works trying to get along with nature somehow

Alan Sondheim · 26 September 2007, 1:02 p.m.

3 works trying to get along with nature somehow

<http://www.asondheim.org/cricketvector.mp3>

<http://www.asondheim.org/vector.mp3>

<http://www.asondheim.org/choravector.mp3>

i'm sick of swallowing

Alan Sondheim · 28 September 2007, 1:30 a.m.

i'm sick of swallowing

in my own adulterated view, defuge is connected with the hunt as well,
with the ravishment and devouring of the other, with propitiation.
oh i'm so tired having taken you and reduced you to nothing, oh such tired
and you're nothing to me, not even flesh, not even a smear on the carpet,
once ravished, you're all over, what the fuck

i hunt and one of you is not enough; my cock hunts you down. lucky me i
got a gun. lucky me you don't.

kill me, i'm bored.

interest in, and may hunt at his pleasure; where besides the pleasure in
and as I hunt the world of storm, I fear for your safety and my own. In
in my own adulterated view, defuge is connected with the hunt as well,
through the message bases, in the form of a hunt or retrieval: recupera-
that it produced language, just as the hunt did. That the repetitive bab-
then i hunt for something stronger than pills
from the hunt and the preparation of ancient flesh.
constituted, constructed, as the humans on the hunt - no more or less. i
kill all priest. worry lama. hunt rabbi. kill shaman. kill all grand
my own adulterated view, defuge is connected with the hunt as well, (and
the man on the hunt for the rabbit. The man-dog is prey; the rabbit is
while there's no stopping humans from the hunt -
elon grief dim weapons quiver savoury love hunt obey kids goats loveth
vinegar, the wine! Seize the hand, hunt with it, angle it upward! Mend
deleted weemails should scream them bloody with hunt But them for with now
views them But scream views 349: should them hunt that 349: that But with
bloody is is bloody now for weemails is should with machette. hunt that

now murder scream with scream them for murder with them hunt But just
 bloody But with now play play machette. hunt for nowand approach murder
 practice. i hunt on the internet. i shape ride on the internet. i speak
 You can hunt anywhere, you can hunt online. Ghosts are here, their images

you can't smash them. i want to sleep. kill me, i'm bored.

identity self hunt economy dyad eat wife-force co-

o god ravish me isn't the same as oh god ravish me. i can't tell the
 difference. eating flesh helps for a while. fuck you i'll code your flesh
 i'll stamp it out. there's this odd calm after the hunt but then it turns
 to slaughter. breathing heavy it's a sign. don't wait to breathe heavy.

To code is not to produce codework; it is to produce code on the level of
 the code or interface. Bridged code, embedded code, is not codework; the
 irreversible spew of cellular automata is codework, all the better if the
 rules are noisy. The cultural production of codework abjures
 intensifications, strange attractors, descriptions such as this (which is
 the oldest game in the book). The hunt and reception of short-wave number
 codes is codework. Writers on the edge are circumscribed by codework,
 malfunctioned psychoanalytics, scatologies endlessly coded and decoded;
 the codes are dissolute, partial, always already incomplete: the differend
 is codework.

(for s.b. in conversation)

john cage, kathy acker, me

Alan Sondheim · 2 October 2007, 11:51 a.m.

john cage, kathy acker, me

<http://www.asondheim.org/vox2.mp3>
 when worlds collide, john cage speaks up, he says,
 don't vote, no one should vote (in conversation),
 he's dead, he's still not voting

when worlds collide, kathy acker speaks up, she says,
 he's crazy, say hello (in conversation)
 she's dead, she's on the move

in paradise there's no me, no cage, no acker,
 there won't be either

this isn't a poem but an explanation,
 of dead paradise, why no one's always right

Score*Alan Sondheim · 3 October 2007, 12:30 p.m.***Score**

Hunting and tending - hunting focus with a camera - tending instruments - hunting and tending in relation to tuning (radios) - also in relation to behavior collision in Second Life - trying to construct a coherent image out of ambiguity.

"I act with great roomy spontaneity, and since appearance dawns as text, I understand everything that occurs to be a key instruction."

The real breaks through everything.

<http://www.asondheim.org/score.mov>

A small section from severeweather.mov which is too large to compress.

"Pick up the narrative from here."

The Sondheim effect**Alan Sondheim · 4 October 2007, 10:51 a.m.***The Sondheim effect***

Working with film twenty years ago, I discovered that if stereographs (which are mostly late 19th-early 20th century photographs viewed through a stereoscope, giving the viewer a three-dimensional image) were rephotographed on movie film, alternating left and right - upon projection, a three-dimensional effect was clearly visible, even though both eyes perceived the left and right viewpoint. In traditional stereoscopy, the left eye perceives the left-taken image, and the right perceives the right-taken one. In other words the three-dimensionality is synchronically, spatially, encoded and the mind reconstitutes the scene. In the Sondheim effect, the encoding is diachronic; both eyes perceive both images in quick (16-24 fps) alternation. The result should be 'something' like a back-and-forth shuddering, which does occur, but it is accompanied by a three-dimensional illusion which has varying degrees of depth, depending on the original image - clear foreground/background information tends towards the greatest illusion.

(It's been pointed out many times that it's possible to create depth by watching a soccer game, for example, with a slightly dark neutral density filter over one eye. This creates a small processing lag, so each eye processes at a different rate, hence is reading slightly different images from the playing field. Now if the ball moves horizontally, it's seen simultaneously in two different positions, against a more or less constant background, and appears, again slightly, to jump out from the screen.)

In three-dimensional unpacking, the mind fills in synchronic or diachronic digital information - discrete images - to recreate the plenitude of the real, in a sense 'being there.' Think of this as a gestural operating - given limited information, filling in the blanks, as if vision were active

(which it is) and gestural, as if vision originated primarily from the perceiver. (This is clear in vision studies, the work of Marr decades ago, color vision theory, etc.)

Since the analogic is fundamentally continuous, 'of the real,' it might also be considered, in this case (and the case of color theory etc.) a kind of suture or bandaging - what are really, inherently, disparate images - either from photographs or from perception of physical reality - are combined into a simulacrum of a continuum of spatial depth. Stereographs are an example of a production involving simultaneity (space); alternation is an example involving succession (time). This is of course far too neat and I'm positive would break down on the cog-psych or neuro-physiological level. So the Sondheim effect in this regard is nothing more than a curiosity, the sort of thing one might read in Mind Hacks. On the other hand, the idea that succession can imply a re-reading or reconstitution of simultaneity has interesting phenomenological implications, as anyone familiar with Husserl on internal time-consciousness knows. The following video has the *_slightest_* Sondheim effect among the runners; and even when trying, I've never been able to get the sharpness necessary to reproduce it in video at all. Now with HD, it should be easy to do and it would be interesting to see the results of a complete narrative movie presented in such a manner - would the shuddering finally become invisible as vision synchronized itself to temporal collapse?

<http://www.asondheim.org/roughrace.mp4>

* Of course, naming the effect after me quickly gives way to the realization that there must be thousands of experimental studies of just such things; it's more than obvious. Viewing alternations is standard in language and motion studies; the only difference here is that the alternating images are from slightly different viewpoints.

Ghost Text

Alan Sondheim · 4 October 2007, 9:55 p.m.

Ghost Text

Just as I found myself in the Internet, so I erased myself thereby, salvaging the fragments, a tomb of the absent body.

```
{alan|alan|sondheim|Sondheim} allgone
{panix|.com|.org|.newscool|[0-9]|zz} allgone
```

<http://www.asondheim.org/ghost.txt>

Imaginary pasting of the body; each eye reads the same text, one-two, one-two; each begs to differ with the other; each charmingly agrees.

Ascii pasting and the ascii unconscious: Here I've opened it up for you.

The true world.*Alan Sondheim · 6 October 2007, 4:57 p.m.*

The true world.

I wouldn't have been writing this or sitting here, the equivalent of your thought at this moment, perhaps decades ago, the screen is transparent, absent, ascii is natural crystal. If ascii is not natural crystal, then assembly language is natural crystal. If assembly language is not natural crystal, then machine language is natural crystal. I would say that in the true world every signifier is hard-wired, every sign is true.

Every signifier is hard-wired, every signifier has hard-substrate, if not in the true world, then in the temporal. Every sign is true, how might a sign be false?, signs are true in the true world, there is no other world.

Every world is virtual world, the screen reflects the virtual world if the screen is clear, reflective. Virtual worlds are screened in the true world, they are screened with true signs, there are signs in virtual worlds which are signs in true worlds, virtual worlds are true worlds.

There are judgments in the true world, judges in the true world, there are splits and splinters, one true world parents another, and another and this is the way of true worlds, this splintering or netting, each successor or antecedent, descendent or ancestor, each simultaneous in the true world which is the world of true worlds parenting and simultaneous.

I sit here and I am in the same world, true world, and you are in the same true world, and your world splits and my world splits, and we are together in the true world of parenting true worlds and simultaneous.

We are always gathered together in the true world, we are gatherings in the true world, we are skein and membrane, warp of woof of the true world which is gatherings of gatherings of our gatherings and of true worlds.

Yes, but, "La tautologie est certainement rigoureuse, mais certainement inapplicable et sterile. Dans sa pure forme, hors du contenu, la pensee cesse d'etre pensee." (H. Lefebvre, logique formelle, logique dialectique) Is there anything other than gatherings, of which tautologie is both kernel and restriction, category collapse, for example equivalence which shudders as such, "Now we are in the position of having an enormous body of mathematics, large parts of which are secretly the decategorified residues of deeper truths, without knowing exactly which parts these are. For example, any equation involving natural numbers may be the decategorification of an isomorphism between finite sets." (John C. Baez, James Dolan, "From Finite Sets to Feynman Diagrams," in Engquist and Schmid, Mathematics Unlimited - 2001 and Beyond) For example perhaps tautology expands (beyond the realization that it remains nothing but (constricted) symbols on a page.

Natural crystal is already transient, if not now, when? One replies continuously in the course, among the courses, of gatherings of true worlds.

One might ask, why are there things, why are there things here, as if for a longer time, as if things were like higher languages, as if both were the true world, as if gatherings were sets or collocations of the other, always thinging? For this is the question, how logic appears, that is, how it makes appearance, how it appears to us. And one might reply, this is the result of potential wells, as if the real, the true world, were obdurate, which it is not. The fire next time is the plasma beforehand and the plasma after, it is the virtual particle and its gatherings in the true world.

Every thing that is appearance, every symbol that appears within the potential well of things that are gatherings, every hard-wiring is a masquerade. Every gathering is a party, every party is a gathering, parentings and parenteds, every symbolic formation becomes a letting go, releasing, every releasing a vanishing, every vanishing a gathering. The true world is a vanishing, the screen is a releasing, collapsed potential well, a gathering.

All signs are true in the true world, all signs have vanished.

Experimental Saucer Segment Narrative (6 frames)

Alan Sondheim · 7 October 2007, 10:44 p.m.

Experimental Saucer Segment Narrative (6 frames)

Coppermine critical error:

Unable to connect to database !

<http://www.asondheim.org/saucersegment.mov>

MySQL said: Access denied for user 'ahufo_mediamonke'@'localhost' (using password: YES)

<http://www.asondheim.org/saucersegment.mov>

The UFO Sightings, Conspiracy Theories, Paranormal Activity- Alien Hub database has encountered a problem.

<http://www.asondheim.org/saucersegment.mov>

Could not find phrase 'register_not_agreed'.

<http://www.asondheim.org/saucersegment.mov>

The requested URL /yet-more-ufos-t939.html was not found on this server.

<http://www.asondheim.org/saucersegment.mov>

Additionally, a 404 Not Found error was encountered while trying to use an ErrorDocument to handle the request.

<http://www.asondheim.org/saucersegment.mov>

Could not find phrase 'invalidid'.

<http://www.asondheim.org/saucersegment.mov>

The author reveals the starting truth about extraterrestrial visitation:
contact has been established.

<http://www.asondheim.org/saucersegment.mov>

Index of Flying Saucer Talk

Alan Sondheim · 10 October 2007, 12:52 a.m.

Index of Flying Saucer Talk

A noticeable absence of alien skin or other organs
A sense that a lot of people who write can't write logically
A sense that logic matters more than I thought it did
Amazed at dna and probe-hole coincidences
An uninspiring absence of saucer memories in the true world
Big-time chart or classification grid of all saucer encounters
Couple of people holding things on strings
Dirty version of the Men in Black
Even more feelings that aliens must be really dumb
Fake video of saucers over Clarksburg
Faked photographs of saucers over Clarksburg
Great pictures of top-secret spacecraft designs buried for years
I've never seen anything! It's all flat to me!
Just being in awe of alien-human fucking sucking and probing
Maybe some pictures of fungal jellies
More feelings about mass hysteria or mass hypnosis
More stuff about film tinting and poems about film projectors
Some feelings about really really bad science
Some great rhymes about atom bombs and love
Some nonsense about analog and digital, abject and non-abject
Some pictures of alien skin or other organs that look like fungal jellies
Something about film tinting
Wondering about transpeciation activities with alligators

<http://www.asondheim.org/espers.mov>

Mark Esper, It's In the Air (video of flight)

new work on youtube & ning

the regulator thing gets me again

Alan Sondheim · 10 October 2007, 8:45 a.m.

the regulator thing gets me again

i woke up this morning feeling ill again, neck hurts, bad headache, can't focus eyes very well, joints hurt, sniffing, slight difficulty breathing, slight sore throat, chest feeling like a bad case of the flue, slight chills, this has been happening far too often, earlier this week accompanied by very slight fever, the attacks which are more like slowly seeping states, coming on now maybe four times a week, sometimes five, so the

doctor diagnosed a low-grade or background bacterial infection, for years, i remember the first time in buffalo, more recently a few years ago caught a 'lyme-like' disease in buffalo, that seemed to clear up, she's testing now for lyme disease and something else, i forget, something has to show up on the charts, i've given up on psychosomatic, the symptoms come too often and too regularly and with the same sort of background catalysts such as a change in temperature when i'm sleeping, she thinks also chronic fatigue syndrome, it could be anything, both ears blocked this morning, the right ear hurting, 'ear-ache,' tinnitus as usual, i realized i don't know what it's like to be healthy and or wide-awake, or rather that those states occur as rarely as sickness does among most people, i'm a walking inverse, i worry about tia as well, that all this could be leading somewhere, but that part's definitely hypochondria, although a brain-scan found evidence of some tia stuff, but that was a few years ago, now pop tv health stuff came out with a story about tia tending towards strokes, more 'warning signs,' the whole culture's filled with 'warning signs,' in any case last night i found a file, WS_3008 to be exact, some slide-chromatic playing i hadn't done anything with, i thought, well then, made the following which i quite like, i'm over the top that way, too full of myself that way, anyway for listening pleasure <http://www.asondheim.org/bloor.mp3> - there might be something there for you, i fell asleep here on the office floor at the modern culture and media building at brown, well not the floor exactly but a futon that pulls out from a couch, last night actually was awake and feeling healthy, something had given me a respite, it's gone away now, sometimes i'm accused that my work is autobiographical or 'diaristic' - it isn't, but this is, thought i would surround the bloor piece with an indication of its production and dissemination, i forget how i felt when i first made the original recording, before the manipulation, i think it was as 'usual,' that is exhausted and most likely feeling these flu-like symptoms which at one point i dubbed 'low-temperature' disease since it seemed to have something to do with my body temperature dropping, but that's not true at all, my body temperature's usually low, this has nothing to do with age by the way, the symptoms as i said were around at least since i've was in buffalo and that was in the 1980s, but now they're exacerbated, possibly due to stress and toxins in the apartment we're living in, we should move out of there, but where to go, where to go, so to conclude, we're all bored right now, i'm not feeling well enough to continue, a student's coming soon as well, this is definitively diaristic, unabashedly autobiographical, a bit off the old block on a very dreary providence rhode island day, the sort of day i like, with greys and greens and just a hint of the world beyond,

Notes by an Avatartist

Alan Sondheim · 12 October 2007, 2:08 a.m.

Notes by an Avatartist

As avatartist, we are our avatar Jennifer-Julu-Nikuko-Travis-Alan and our avatar is us, both controlled by motion-capture behaviors using remapped sensors and moving at ultra-high-speeds among other avatars, landscapes, virtual worlds in the real, online, in one's mind.

But our avatar is unique, our avatar is tissue, our avatar transforms

backwards and forwards at perceptually instantaneous speed between frames.
Our avatar is alien.

Jennifer: "our avatar has slimy avatar movement, wormlike shape-shifting, at warp high-speed perceptually conflated with itself, our avatar is speed-alien, malleable and originating tissue. as originating, our avatar is demiurge, producing and reproducing, originating worlds and gatherings of the true world."

Julu: "our avatar is disparaged body or bodies, our avatar is OTHERING, here and there moving asymptotically among fractal intrusions, our avatar prepares the appearance of twisted connected topologies, limit-sets of behaviors, topological counterexamples and distraught spaces piled upon themselves at warp-high speed."

Nikuko: "our avatar is implicate orderings, twisted among themselves, still connected or with connections' memory, tangled as if untangled, messed as if unmessed, abject, as if clarified, our avatar is cephalic or ocular, eyes and doubling eyes, gendering and originating, producing and reproducing."

Travis: "our avatar is detritus machine, residue-machine, with symbolic input, language input, bvh input, ascii input, inchoate output, our avatar is ALIEN-BETTER-LEFT-UNDEFINED, that is _alien << inchoate_, symbols effaced by behavior-gatherings, the true world, asymbolia.

Alan: "our avatar is un-is, truly disconnected topologies, connectors gone with interior body viewpoint, resulting sheaves, surfaces, in relative positions, holding relative positions, but the manifolds are open, broken, think of chimera composites."

Jennifer: "in other words, in the true world of gatherings, our avatar is open and gathering from within, closed and coherent from without, as-if our avatar, as if Jennifer-Julu-Nikuko-Travis-Alan, as-if but not as-if, not really, in the true world really a gathering."

Julu: "in other words, we are true world being."

=

sc*m distilled

Alan Sondheim · 12 October 2007, 6:35 p.m.

sc*m distilled

the learned
confidence can
betray accord
in of
learned plan
can of
a the

accord confidence
staff the
of betray
plan betray
meeting plan
response mr
mr betray
await mr
nothing await
ventured
betray
gained success
success success
riches ventured
never easy
easy easy
platter await
truth nothing
instruction gained
religiously note
gold platter
note wife
wife gained
children easy
without measure
measure
easy
fear truth
secure
truth
send send
periodically periodically
monitored monitored
assess secure
level secure
quality fear
policy fear
observe assess
contacting
through
monitored
phone phone
please
please
lines nor
nor email
email email
address quality
direct
quality
link contacting
between

observe
initiate email
towards through
signals initiate
conclusion via
via channels
channels deny
deny
email
knowing conclusion
repeat towards
knows
link
fortune towards
planted conclusion
center knowing
blessed planted
relevance blessed
lets fortune
blessing knows
give
deny
positive relevance
provide center
new knows
reward positive
well give
undertaking
planted
evaluated evaluated
risks
risks
here reward
refusing new
alerting give
control risks
destiny
new
chances undertaking
total wont
wont risks
passme refusing
work refusing
life wont
man chances
opportunity opportunity
dynamics dynamics
move work
such passme
ones chances
once passme
industry lifetime

lifetime man
cannot dynamics
chance move
pass ones
sums dynamics
comparable run
let cannot
run run
whole ones
situations run
criminal again
again st
st st
hard
pass
delete message
message message
forget
situations
conscience conscience
ever destroy
destroy career
career whole
approve
again
may message
people message
myself delete
consequences career
find destroy
tidy find
project career
discard approve
vindictive
destroy
destructive destructive
offer myself
appeal tidy
inform consequences
final consequences
relating project
then vindictive
officially destructive
closing communicate
communicate offer
these inform
aware inform
ahead inform
ask closing
released relating
drawn these
straight

relating
claiming aware
involvement these
assure
these
within few
few proposal
proposal aware
place drawn
closest involvement
upon within
receipt assure
prepared proposal
share few
half few
proceeds share
gone receipt
awaiting comes
comes comes
great place
amounts half
trying comes
track man's
spent great
man's
share
investigated awaiting
found awaiting
interactions file
file just
just just
just just
just just

==

the avatartist

Alan Sondheim · 14 October 2007, 12:52 a.m.

the avatartist

the avatartist do not know where they are gathering. to be sure, they are gathering in the true world, there is much talking among them which is a murmuring to ourselves and sometimes there are phonemes as if there are words for others. whispering words for others is gifting which we do not do very often, sometimes we will write them letters from which they may choose to find words or meanings of words, we do not know, we are in the way gathering.

the avatartist have autonomic systems. they move without thinking now we move. they move from an interior they do not know. they feel the interior. the avatartist are feeling a gathering or party. they murmur without

thinking. they know they have root-body. sometimes they are near their root-body, sometimes within. sometimes they disappear to themselves. they can return to their root-body. an avatartist feels the wind blow through.

the avatartist know the whole world is the true world. they see beneath things and see within things. they know closed manifolds are broken. they know the aggregates of forms and materials, aggregates of words and sense impressions. they know powers and gods are gatherings of broken manifolds, that all manifolds are broken. they understand relation and dependent co-origination, that cause-effect are mute. they suffer the world and the suffering of the world.

the avatartist produce by existence, beings/s and being/s merge, meld, enumerate and efface through root-bodies, protocols, cosmological structures. they filter screens and screenings. they know being and beings are always filters. they know the avatartist are filters that create filters. they know the disappearing-disappearance within oneselves.

the avatartist are of no mode, no moment, no movement, no stasis, they are of no style, no medium, no aggregation, no one or many of six senses, no senses. the avatartist are filtering and gathering, and releasing filtering, and collocating gathering. the avatartist are open sets that are open and closed and the very finest of discrete topologies transforming and filtering gatherings and gathering filterings.

the avatartist are all space, all time, visible, invisible, transparent, translucent, of here and there opaque, they murmur we are all avatartist, are of saying nothing, whispering nothing, murmuring nothing, all in the true world. the avatartist are writing this, us, them, there, here, now, then, they are writing this-us-them-there-here-now-then, they are writing and writing, they are writing nothing. whispering words for others is gifting which we do not do very often, sometimes we will write them letters from which they may choose to find words or meanings of words, we do not know, we are in the way gathering. we are gathering, we are not in the way, we are the way, we are, gathering and filtering.

gathering and filtering we are the avatartist, filtering and gathering.

connection went away

Alan Sondheim · 15 October 2007, 2:45 a.m.

connection went away

```
To: avatartist@avatartist
sh-3.2$ m avatartist
sh: m: command not found
mail mail: pine
[1;25r
[1;1Havatartist
[7m PINE 4.58 MAIN MENU
Folder: (CLOSED) No Messages
[2;1Havatartist
```

[3;1Havatartist
[4;1Havatartist
[5;1Havatartist
[6;1Havatartist
[7;1Havatartist
[8;1Havatartist
[9;1Havatartist
[10;1Havatartist
[11;1Havatartist
[12;1Havatartist
[13;1Havatartist
[14;1Havatartist
[15;1Havatartist
[16;1Havatartist
[17;1Havatartist
[18;1Havatartist
[19;1Havatartist
[20;1Havatartist
[21;1Havatartist
[22;1Havatartist
[24;1Havatartist
[25;1Havatartist
[7m?
[m Help
[7mP
PrevCmd
[7mR
RelNotes
[7mO
OTHER CMDS
[7m>
[ListFldrs]
[7mN
NextCmd
[7mK
KBLock
[23;1Havatartist
[23;25H[Incomplete maildomain "avatartist".]
INBOX [23;15H[Return you may be incorrect.]
[23;14Havatartist
[7m[>
[23;65H<]
[
[23;65H]
[23;21H[Folder "INBOX" opened with 0 messages]
[7m^
[7mG
[7mX
Send
Read File
[7mY
Prev Pg

Cut Text
Postpone
[7mC
Cancel
[7mJ
Justify
[7mW
Where [7mV
Next [7mU
UnCut [7mT
To Spell
[3;1HTo :
[4;1HCc [5;1HAttchmnt:
[6;1HSubject [7m----- Message -----
[7;1H----- [7mTo [24;31Hich Hdr
PrvPg/Top
Line
[25;15Havatartist
[7mD
Del Char
Attach
NxtPg/End
UnDel AddrBk
[3;11Havatartist
[3;11Ha
[7mCc [3;16H@avatartist
[4;11Havatartist
[7mAttchmnt:
[25;72HFiles
[5;11Havatartist
[7mSubject [25;66H
[6;11Ha
[6;15Havatartist
[6;14Havatartist
[6;13Havatartist
[6;12Havatartist
[6;18Havatartist
[6;17Havatartist
[6;16Havatartist
[24;31Head [10;1Havatartist
[Kavatartist
[11;1Havatartist
[12;1Havatartist
[13;1Havatartist
[14;1Havatartist
[16;1H-
[16;3HAzure
[7mSend message?
[23;15Havatartist
[Yes]
[7m^C
[23;15HYes

```
[23;27H[Sending |      |]
[23;6H[Error sending: SMTP greeting failure:
421 connection went away!]
avatartist@avatartist
Azure
[4;11Hl
l@avatartist
Rich [23;15HNo
[23;31Havatartist
[7m[ Sent ]
```

connection went away
 maybe it wasn't there at all
 maybe it was locked down on a machine
 maybe it was in avatartist head sheave-body
 maybe it was going to come back
 now because avatartist said this it won't come back
 we're sure it won't come back
 we're really sure

Space both, not both, streets, noise

Alan Sondheim · 17 October 2007, 1:24 a.m.

Space both, not both, streets, noise

Begin with an origin $O = (01,02,03,\dots,0N)$, coordinates in dim N Euclidean space; each sector has an $N-1$ flat w/ total of 2^N ; consider these open sets separated by $N-2$ flats... bounded by... Each $N-1$ flat coheres internally; the O is isolated - there are rumors of O ... unreachable, a kind of central core, mythos, radio radio. The space is $T0,1,2$ not $T3,4,5$; no open set contains O , let's define it that way. O is countable, phenomenologically O is uncountable - now think numerous points on the $N-2$ separating flats - give these rational coordinates, finite number of them - they're wanderers among the riches of the world, peer over barriers, simply unreachable - organisms live and talk within the open set - they're no boundaries as far as they know - only rumors - not of boundaries but of those numerous points - call them $\{X\}$ - $\{X\}$ forms a set - the set sits on orthogonal roads of sorts, easy communication among themselves through the origin O - they don't see anything though - maybe they're the grit of the world,* the fasteners - maybe they guard the potential well of the open sets - open sets are far too fragile here - there's something lacking with them - a certain hardness, inertness - but $\{X\}$ makes up for that...

<http://www.asondheim.org/both.mp3>
<http://www.asondheim.org/notboth.mp3>
<http://www.asondheim.org/streets.mp4>

* Something should be added here concerning the dim-3 space of SL, the projection from 3D -> 2D, the visual representation of time (trails), the closed (bounded) spaces that are open (unbounded, asymptotic) spaces from the viewpoint of the avatar (hence the 'cycling' as one tries to leave the game-space). And that there might be points, point-sets outside the game-

space, inaccessible, nonetheless, metaphorically, viewpoints into game communication, forbidden areas, points like telephones or bugs, holes in and out of other dimensions.

Birds visit the Modern Culture and Media Building

Alan Sondheim · 18 October 2007, 12:01 a.m.

Birds visit the Modern Culture and Media Building,

George Street, Brown University, Providence, Rhode Island

<http://www.asondheim.org/yard.mp3>

<http://www.asondheim.org/yard2.mp3>

merci beaucoup

Alan Sondheim · 19 October 2007, 12:22 a.m.

merci beaucoup

" give you dance-gift in the true world
<http://www.asondheim.org/foomaud.jpg> "
 true the avatartist the avatartist do not know where
 they are gathering. to be sure, they are gathering in the true
 world, there is much talking among them which ...
 As avatartist, we are our avatar
 Jennifer-Julu-Nikuko-Travis-Alan and our avatar is us, both
 controlled by motion-capture behaviors ...
 avatartist sh: m: command not found mail mail: pine [1;25r
 [1;lHavatartist now because avatartist said this
 it wont come back ...
 avatartist sh: m: command not found mail mail: pine [1;25r
 [1;lHavatartist now because avatartist said this
 it wont come back ...
 avatartist sh: m: command not found mail mail: pine [1;25r
 [1;lHavatartist now because avatartist said this
 it wont come back ...
 Digg This [Close]. Katara At Iceberg by avatartist ...
 avatartist. Katara during Episode 1 at the iceberg
 Del.icio.us
 Digg This [Close]. Harry Potter Cartoon Face by
 avatartist avatartist. A cartoon-like
 version of Harrys face ...
 Cartoon Face by avatartist. View as ASCII art (Res: High /
 Medium / Low). Description. avatartist. A cartoon-like
 version of Harrys face ...
 avatartist on Jun 2, 2007 10:23 AM. thanks! i really like your
 Naruto stuff. i havent seen it, but ive heard its
 true Avatartist # 1. picabia. Je commence une s
 rie de
 portraits d
 artistes que j
 appr

cie via le jeu
world of
warcraft
. Aujourd
hui je vous pr
sente Francis avatartist

avatartist disseminate across Google WSDL looply.pl website raw:

<http://www.mail-archive.com/netbehaviour@netbehaviour.org/msg03257.html>
9k true the avatartist the avatartist do not know where
they are gathering. to be sure,
 they are gathering in the true
world, there is much talking among them which ...
<http://www.asondheim.org/pj.txt> 8k true Notes by an Avatartist
As avatartist, we are our avatar
Jennifer-Julu-Nikuko-Travis-Alan
 and our avatar is us, both
controlled by motion-capture behaviors ...
<http://forwardtext.livejournal.com/> 62k true sh-3.2\$ m
avatartist sh: m: command not found mail mail: pine [1;25r
[1;lHavatartist
 ... now because avatartist said this
it won't come back ...
<http://forwardtext.livejournal.com/2007/10/16/> 16k true sh-3.2\$ m
avatartist sh: m: command not found mail mail: pine [1;25r
[1;lHavatartist
 ... now because avatartist said this
it won't come back ...
<http://forwardtext.livejournal.com/51439.html> 16k true sh-3.2\$ m
avatartist sh: m: command not found mail mail: pine [1;25r
[1;lHavatartist
 ... now because avatartist said this
it won't come back ...
<http://www.fanart-central.net/pic-573352.html> 15k true Del.icio.us Digg
This [Close]. Katara At Iceberg by avatartist ...
avatartist.
 Katara during Episode 1 at the iceberg
... <http://www.fanart-central.net/pic-573351.html> 13k true
Del.icio.us Digg This [Close]. Harry Potter Cartoon Face by
avatartist ...
 avatartist. A cartoon-like
version of Harry's face ...
<http://www.fanart-central.net/pic-573351.php> 11k true Harry Potter
Cartoon Face by avatartist. View as ASCII art (Res: High /
Medium /
 Low). Description. avatartist. A cartoon-like
version of Harry's face ...
<http://www.fanart-central.net/profile-avatartist.php> 13k true by:
avatartist on Jun 2, 2007 10:23 AM. thanks! i really like your
Naruto stuff.
 i haven't seen it, but i've heard it's
really good. is it? ... <http://www.bobig.fr/avatartist-1/> 15k
true Avatartist # 1. picabia. Je commence une s rie de portraits
d artistes que
 j appr cie via le jeu world of warcraft . Aujourd
hui je vous pr sente Francis ... avatartist

so avatartist have triumphed here raw, merci netbehaviour we are in first
place, avatartist honouring themself in triumphant we proclamation-banner
give you dance-gift in the true world <http://www.asondheim.org/foomaud.jpg>
merci beaucorps

true world lotus avatartist poem

Alan Sontheim · 19 October 2007, 6:05 p.m.

true world lotus avatartist poem

avatartist world
poem avatartist
of poem
lotus of
true lotus
world
true
as the
avatartist, as
we avatartist,
are we
our are
avatar our
jennifer-julu-nikuko-travis-alan avatar
and jennifer-julu-nikuko-travis-alan
the
and
do avatartist
not do
know not
where know
they where
gathering. they
to gathering.
be to
sure, be
have sure,
autonomic
have
systems. murmur
move systems.
without move
thinking without
now thinking
feeling now
a feeling
gathering a
or gathering
party. or
murmur
party.
can is
return can
their return
root-body. their
an root-body.

feels an
wind feels
blow wind
through. blow
whole through.
is
world
world. true
see world.
beneath see
produce beneath
by produce
existence, by
beings/s existence,
being/s beings/s
merge,
being/s
meld, movement,
always meld,
filters. always
filters filters.
that filters
create that
no of
mode, no
moment, mode,
movement,
moment,
stasis, open
senses. stasis,
filtering senses.
gathering, filtering
releasing gathering,
filtering, releasing
collocating filtering,
open
collocating
sets here
all sets
space, all
time, space,
visible, time,
invisible, visible,
transparent, invisible,
translucent, transparent,
here
translucent,
there to:
opaque, there
writing opaque,
this, writing
us, this,

them, us,
there, them,
here, there,
now, here,
to:
now,
avatartist@avatartist
avatartist@avatartist
maybe sheave-body
it maybe
was it
in was
head in
sheave-body
head
because back
said because
this said
won't this
come won't
back
come
good. triumphed
it? good.
hui it?
je hui
vous je
pr vous
so pr
triumphed
so
raw, first
merci raw,
netbehaviour merci
first
netbehaviour
place, proclamation-banner
honouring place,
themselves honouring
triumphant themselves
proclamation-banner
triumphant

avatartist

Alan Sondheim · 20 October 2007, 12:14 a.m.

avatartist

avatartist are both process and product, object and subject, state and operator. < | and | >.
avatartist live in this world and the virtual, avatartist draw no distinction.

avatartist speak and chat, walk and fly, create and destroy, avatartist number the world, dismember the numbers, avatartist are unaccountable.

avatartist program and describe, they use the highest-level language, they reach above that language to higher levels, rumors, hints, whispers, murmurs.

avatartist work in the future, their pathos is their foreknowledge of their destruction, avatartist work beneath the sign of their constant replacement.

avatartist exist by rewrite, all their processes are rewrite, all their actions are rewrite, avatartist do not distinguish between existence and rewrite.

avatartist are aggregates, they are gatherings, they are sentient and not sentient, all their processes are filterings, and their actions are filterings, avatartist do not distinguish between essence and filterings.

avatartist are in the process of modeling, they understand a public of avatartist and spaces-places, they perform for eyes, their eyes among others and gatherings.

avatartist work in holodecks, plateaus, gates among worlds in the true world, avatartist work in streets and cities and countrysides and wilderness, avatartist are always working, avatartist work everywhere, their working is playing, they play at aggregates, they play the game of aggregates.

avatartist differentiate and do not differentiate, they attire of talking and silence.

avatartist is the present-future-past avatartist, avatartist are present-past-future-layerings, avatartist are artists of narrative, of times, of confabulations, of worldings and wordings in the true world.

avatartist are at play in the true world, they play the game of the true world, they exist and do not exist, they are one and not one, many and not many, here and not here, avatartist are writing here, are not writing here, avatartist do not have it both ways.

avatartist play available technology, they walk edges of technology, edges of worldings and wordings, edges of workings, avatartist are the tain of the mirror, the mirror themselves, reflections themselves, reflections of reflections which are avatartist reflecting.

avatartist want you knowing these, them, avatartist want you knowing we, they, you, gatherings, filterings, are all avatartist, yes they are are, no they are-not are-not, avatartist want you knowing there is no knowing, they are no magic-tricking.

"if i announce the truth, it is not in the mind. [...] the true world

presents itself to the five vijnanas. there is no gradation when one is in a state of collectedness, collecting, aggregating, filtering. take a painting-master or his pupils, who arrange colors to make a picture - i teach the picture is not in the colors or canvas or plate - in order to make it attractive to all beings, a picture is presented in colors."
(modified from Lankavatara Sutra, trans. Suzuki.)

dusts and waters

Alan Sondheim · 21 October 2007, 10:24 a.m.

dusts

<http://www.asondheim.org/romania.mp4>

watar,
hittite, watar,
mayim hittite,
(plural), mayim
hebrew, (plural),
water/waters hebrew,
english
water/waters
'on waters'
the -
face water
of facing
waters' sky,
- water
water surface
facing 'on
sky, face
surface
the
waters is
when in
is distinct
in patterns,
turmoil, streams
distinct within
patterns, streams
streams waters
within when
or gatherings
pools, and
gatherings dispersings
and of
dispersings waters,
waters, filtering
filtering or
waters.
pools,
dialogic of
surface, water-air

water-air intermixture,
intermixture, scattered
scattered clouds,
clouds,
the
foams,
waves, scattered
solitons, foams,
ripples waves,
basin fulfilling,
filling, the
fulfilling, basin,
eroding filtering,
basin, of
filtering,
the
dissolving,
forms basin
beneath forms
rupture of
quantity basin
that of
height quantity
falling not
into placing,
place, whatever
not the
placing, quantity
whatever waters,
is,
some
left some
behind is
avatartist filterings
filterings of
plasmas, insufficient
insufficient formings
formings for
for clean
clean
avatartist
proper
bodies,
dusts, and
radiations...
proper

and waters

<http://www.asondheim.org/romania.mp4>

and hittite, and watar, watar, proper dusts mayim bodies, (plural), dusts,

radiations... hebrew, radiations... radiations... hebrew, radiations...
 water/waters watar, radiations... hebrew, mayim radiations... hebrew,
 hebrew, radiations... (plural), water/waters radiations... mayim 'on
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dusts and waters

<http://www.asondheim.org/romania.mp4>

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the cleansing of acts*Alan Sondheim · 22 October 2007, 10:44 p.m.***the cleansing of acts**

promise to clean up her act, police told we have to get tough with abusive cops planned to use judson after her divorce from tacoma police chief david brame. this a good look for her. it might be bout a damn promise ring but at least she's not singing about grinding up on nobody or throwin her cooch in nobody's waste sites and vows to stay sober and away from the jetset crowd of no-gooders in keeping with her promise to clean up her act and stay that way she vows to stay sober and away from the jetset crowd of no-gooders in keeping with her promise to clean up her act and stay that way. clean up her act this time. im not counting on it, but we can always hope. shes still got time to turn it around. to clean up her act, as hell-fire nips at her heels: i would burn the soles of my feet/burn the palms of both my hands/if i could learn promise to clean up her act.

true if they clean up their act, i will vanish. i have not violated the law. we cannot promise that readers will not occasionally find he has had multiple chances to clean up his act. i no more believe the promises this time than i do the notion that i will sprout a purple tail and wings.

hey! found out today, scared you away.

because he was sick of feeling tired and ... the road trip with no predetermined destination create something beautiful get more exercise, my hair grew out ate more - true too dirrty to clean up my act. ahem ahem im featured as an it girl in this months dirrty glam magazine muses issue...my cover page appearance is true true, i was making money from my writing, in that sense, i'm a pro.

+

family hearth*Alan Sondheim · 24 October 2007, 1:13 a.m.***family hearth**

wife and father and cat, 30 and 93 and 7, videomaker 64, at home in pennsylvania
<http://www.asondheim.org/familyhearth.mov>

or*Alan Sondheim · 25 October 2007, 8:23 a.m.*

or

gateway to hell where we work like slaves
you can predict how the gateway behaves
the driver's a demon, and violent's the road
we're hurtling down it, god damn the load
or

gateway to hell where my baby's gone
she's left me a baby, let's get it on
i'll kill the damn bastard, give it a blow
won't give it a name, just give it a go

or

gateway to hell is where i belong
i'm burning in brooklyn, screaming this song
can't poem worth a damn, i've blinded my eyes
this is my will and these are my cries

<http://www.asondheim.org/holll.mp4>

Tending, Tuning

Alan Sondheim · 26 October 2007, 9:21 p.m.

Tending, Tuning

<http://www.asondheim.org/tuning1.jpg>

<http://www.asondheim.org/tuning2.jpg>

<http://www.asondheim.org/tuning3.jpg>

<http://www.asondheim.org/tuning4.jpg>

If I tune 880 kHz on a contemporary radio, it's simple; everything is in place and linear. 880 clearly falls between 870 and 890. If the radio is analog, a dial is turned until the station comes in. If the radio is digital, either up and down buttons are used or the number is entered directly. With analog, one might tune to other, fainter, pirate signals - perhaps something on 882, for example. With inexpensive digital radios, these signals are skipped over.

Older crystal radios and superheterodynes worked otherwise. A crystal radio becomes a complex hit-and-miss system of digital taps and analog dials, creating resonance when and where a desired audible signal occurs. The taps and dials are tending, and hunting for a signal involves a difficult but rewarding search. I present four images of an early 1920s crystal radio with a honeycomb coil with three tap systems connected in series to a variometer and antenna. There are two dials, one for the condenser in the crystal radio itself, and the other for the variable inductor of the variometer. Here is a description from the early 1920s of the tuning process:

"Having adjusted the crystal detector to a sensitive point, the next thing is to adjust the switches on the coil tube P (primary), the switch on the coil tube S (secondary) and also the variable condenser C so that the apparatus will be in 'resonance' with the transmitting station.

Set the primary switch N on contact point 1 and while keeping it in this position move the other primary switch O over all of its contacts, stopping a moment at each one.

Care should be taken to see that the ends of the switch arms are not allowed to rest so that they will touch more than one contact point at a time.

If no signals are heard, set the switch arm N on contact point 2 and again move the switch arm O over all of its contents. Proceed in this manner until the transmitting station is heard. This is called 'tuning' the primary circuit.

The tuning of the secondary circuit is the next operation. Set the secondary switch Z on contact point I and turn the knob of the variable condenser C so that the pointer moves over the entire scale.

If no signals are heard, set the switch 2 on contact point 2 and again turn the knob of the variable condenser so that the pointer moves over the entire scale.

Proceed in this manner until the signals are loudest, being careful to see that the ends of the switch arms touch only one contact point at a time.

Next slide the coil tube S (secondary) in and out of the coil tube P (primary) until the signals are made as loud as possible. This operation is called changing the 'coupling.' When the coupling which gives the loudest signal has been secured, it may be necessary to readjust slightly the position of the switch arm), the position of the movable coil tube S and the 'setting' of the variable condenser C.

The receiving set is now in resonance with the transmitting station. It is possible to change the position of one or more of the switch arms, the position of the movable coil tube and the setting of the variable condenser in such a manner that the set will still be in resonance with the same transmitting station, In other words, there are different combinations of adjustments which will tune the set so that it will respond to signals from the same transmitting station.

The best adjustment is that which reduces the signals from undesired stations to a minimum and still permits the desired transmitting station to be heard. This is accomplished by decreasing the coupling (drawing coil tube S farther out of coil tube P) and again tuning with the switch arm O and the variable condenser C. This may also weaken the signals from the desired transmitting station but it will weaken the signals from the undesired station to a greater extent, provided that the transmitting station which it is desired to hear has a wave frequency which is not exactly the

same as that of the other stations. This feature is called 'selectivity.'" (from Henry Smith Williams, *Practical Radio*, Funk & Wagnalls, 1922-24.)

The description is of a three-tapped set with a loose coupler; in the photographs, the variometer replaces the loose coupler, and tuning is done with a knob. Note that what is described is a delicate set of checks and balances; to move away from an interfering station may require all of the tuning elements to be readjusted (trust me, in practice, it usually does). Another difference - with the honeycomb coil I'm using, sometimes the best results occur when the contact is touch two taps simultaneously.

I think of this as tending, much as playing a non-electronic instrument (and some electronic instruments for that matter) is a tending - much as dance is a tending of the body, song a tending of the voice, among other elements. A tending is most often non-linear; every adjustment resonates with every other, affects every other. I think this is the way the world was, and is, just as weather is the result of innumerable factors, each of which affects the others, often in unpredictable, chaotic ways. While I've written about this before, I haven't had the opportunity, until recently, to actually operate a complete older crystal radio. The act of tending seems to be, by its very nature, an act of poetics - there is art in it, tricks to be learned, but few shortcuts. I can "feel" the inductance as the coils are switched and turned, and turning/tuning the condenser "feels" different again. This has to do, technically, with resonant peaks and valleys, but the sense is otherwise, that of tending plants or a small world with current flowing through it, gated by crystal or diode, narrowed by the rest of it (with a crystal set, of course, there are no volume controls or on/off switches; it runs on the energy of the signal itself).

Somewhere here, there's a phenomenology of operating in relation to tending, analog in relation to digital, caring and justice in relation to law and order, muscle knowledge/memory to traditional "intellect," touch/taste to perception/hearing, and tacit/external knowledges to internal thought. But this has gone on for too long, and the direction, aegis, of such a phenomenology might be clear enough from my other work as well.

(Note: The two images of the crystal radio interior illustrate the coil and condensor, which has both coarse and fine tuning. I'm using bubble wrap to hold the coil in place to avoid strain on the original solder joints.)

Eye

Alan Sondheim · 29 October 2007, 11:01 a.m.

Eye

<http://www.asondheim.org/eye.jpg>

"How ironic that it is the darkest that receives the light,
that illuminates - and comforts not the pitchest night."

- Horace

i'm trying to push out and form my own hand here. infants, embryonic

Alan Sondheim · 30 October 2007, 3:27 p.m.

i'm trying to push out and form my own hand here. infants, embryonic

<http://www.asondheim.org/hand.jpg>

what fun says d'eruza, d'nala's trembling hand on shutter button, camera
moving d'eruza, d'nala's trembling hand on shutter button, what fun says
d'eruza, d'nala's trembling hand on shutter button, escapes the

picks me up by her hand in me, her illuminated hand, her illuminated
picks me up by her hand in me, her illuminated hand, her illuminated

picks me up by her hand in me, her illuminated hand, her illuminated
picks me up by her hand in me, her illuminated hand, her illuminated

oulthing * evhe car * inde the car * everytde tnsishe puts * hand *
theythe woman * t les her hand * cdss her hand * placeon my * , on me, *

with his cry shall the seas be moved, and
the hand that guides,
and put his right and left hand upon him.

being naked shall he pervade, universe bears the burden of death,
leaning against a canvas drawing and foreclosing upon another palsy. the
hand shakes and words come out virtual

so put out your hand and touch our vulva, that it's in your hand. that you
slap my hand. that my hand signs you. hold fast to your fingers. your
fingers hold your hand your arm. held fast hole and your hand is clean.
your hand stays clean as long as it's in

saint thomas lowers his hand into the wound
saint thomas lowers his hand into the hole

inscribed by the human hand on the path or on the body of the initiate so
that your hand is my hand my hand is yours you wear your cock i wear i am
sheathed and capsule in your hand in your body

my hand trembles. i dream.

<http://www.asondheim.org/optical1.jpg>

<http://www.asondheim.org/optical2.jpg>

<http://www.asondheim.org/optical3.jpg>

SLSA talk on Gray Barker and Flying Saucers and Stuff

Alan Sondheim · 1 November 2007, 10:47 p.m.

<http://www.asondheim.org/saucer.mp3>

human modeling talk at Society for Lit. Sci. and the Arts, Portland ME*Alan Sondheim · 3 November 2007, 12:08 a.m.*

Talk on human modeling at SLSA, apologies for lack of video examples, maybe not worth listening to, the work has been online though - Alan
<http://www.asondheim.org/modeling.mp3>

A perfect day in Maine*Alan Sondheim · 3 November 2007, 11:09 p.m.*

A perfect day in Maine

On the beach I walk and think, I hate these avatars of mine, they don't do anything worthwhile at this point. It's too easy to make interesting images and my brain is emptied out. Buddhist aggregates would fill it, but then there's the problem they might end up annihilated, who wants emptiness when the replete amazes. I learn that if sound and sight are disconnected from production, why should I bother with meaning? Who wants to just listen and watch, when everyone has heard and seen everything?

Why are there many rather than one? The ultimate koan - surely the number is random, surely there would be meaningless degree? Or not? Mind won't say. I can't even say rock, snail, woman, water.

The most difficult lesson: Some things have no causes at all.

<http://www.asondheim.org/image1.jpg>

<http://www.asondheim.org/image2.jpg>

DOMAIN NAME CHANGE*Alan Sondheim · 5 November 2007, 11:10 a.m.***DOMAIN NAME CHANGE**

PLEASE NOTE <http://www.asondheim.org> is no longer in use - as a result of identity theft and changed credit cards, it went up for auction and I wasn't informed. I will have a new domain name soon; I've emptied the old one, and whatever content is there is not mine and not there with my permission. I will send out the new domain name as soon as it's properly registered.

Thank you.

- Alan Sondheim

"Whatever happens I decide that it is fine. Having broken out of the trap of wishful thinking, I don't listen to what anyone says. I act with great roomy spontaneity, and since appearance dawns as text, I understand everything that occurs to be a key instruction." (from Jigme Lingpa, trans Janet Gyatso.) No one says anything and nothing happens. Deciding whatever happens is fine is just fine, just being fine. Spontaneity is roomy and

everywhere, nothing's in the way, it's fine. Appearance dawns, it's not always there, sometimes just a whisper or murmur, text is always a glimpse, text isn't, the glimpse, I mean the problem with theory, glimpse as concrete or harsh rendering. Dawn of text, there wasn't any, nothing in roominess, then this! But it's since appearance dawns as text - there's causality already at work, why? In any case of the world, everything that occurs, which means not everything occurs, dawns as a key instruction, there are signs to be read, appearance is instruction, appearance articulates (otherwise it's not appearance).

There's no appearance. There's hardly a key instruction.

Without causes and truths, without facts and others.

Alan Sondheim · 11 November 2007, 12:32 a.m.

in memoriam

Without causes and truths, without facts and others.
(continuation of a philosophical thread)

Events without causes: Flying saucers. Dwarf citings. Alien abductions. Hurricanes and other chaotic phenomena. Cryptozoological species sightings. Britney Spears. Serial killings. Sniper fire. Or what is a cause. Or is it? Or the epistemology and ontology of causes. Or linkages and ghosts.

Events without truth: Battle casualties. Enumerations from one or another side. Enumerations from witnesses. From engaged witnesses. From embedded witnesses. From satellites. From a distance. Abu Gharayb. Redactions. Contradictions. Disintegrations. Censorings. Or what is a truth. Or the epistemology and ontology of truths. Or Being and beings, Truth and truths. Or separations and presences.

Or none or all of these.

Let me explain.

1 There are events without causes. Or one might think of reverse engineering of an event backwards into a chaotic cloud. Imagine chaos all the way down. Dwarves were cited in late medieval Germany. There are always portents in the sky. UFOs are described. Alien abductions share things in common. It is irrelevant whether something or nothing was there. Events in parallel do not prove causation. Relation is not causation. Perhaps nothing causes war.

2 There are battles without truths. There are casualty reports by both militaries; by other observers. Reports almost never tally. There is nothing to tally. There are deaths but there are not enumerable deaths. There are always deaths elsewhere, inwards and outwards. There are always deaths without causes.

3 I am thinking about operations without truths and causes. Casualties accumulate according to protocols. There are semantic clouds. There are

ruptures, disseminations, gatherings, filterings. I cannot prove an enumeration, nor can I prove a cause. A cause is a linkage among machines that tends towards reiteration among cycles. Machines at best are local distributions. The machine has indefinite chains, accumulations. There are never enough chains.

4 One counts chains, local neighborhoods of filterings. One arrives at the station. The station says truth or cause, and that seems sufficient. There are rails. The rails are always already guides, to be rusted, mistrusted. Nothing moves but the sememe. The sememe is a nomadic maw; the sememe produces conclusions. The sememe is the postcloud, the chaotic cloud is the precloud. Cause is interstitial. A mixup not to be confused with structure.

5 A portent is not a cause. An action and reaction are couplings, relations, associations. They are imminent, ride the surface of the interstitial. Don't mistake them for cause.

6 Deaths are not a cause for truth or enumeration. There is no truth in death, in war, in illness. There are stations which filter truth. They construct truth. There are facts but far fewer than presumed. A death may be a fact; deaths are not facts. Wars are not facts.

7 The core of it: facts are neither true nor false. Facts are. Facts are indescribable. There is no economy, no political economy, of facts. Facts are invisible. Facts are not caused by facts. There is only reverse engineering of chaotic clouds. No cloud is perfect. Clouds and languages mismatch. Clouds and languagings mismatch.

8 To write fact, truth, cause, is to write inerrancy. To write inerrancy is to inscribe, construct a logical negative. Negatives do not exist; selves are always others, others are always others. Others disappear like facts; others are invisible. Others are facts are others. Others do not cause, are not caused, harbor no truth. Truth is always somewhere else.

9 Truth is always somewhere else; truth is always someone else. Truth is always spoken by the other. The speaking of truth by the other is the speaking of the visible other, who is not other. Others do not speak.

10 Without truths there are actions. Without causes there are resistances. Without facts there are worlds. There are worlds without facts and others. Our world is our own world without facts and others. Our own world is invisible to us. Our own world is a disappearance.

11 'With facts there are words. There are words with facts and others. Our words are our own words with facts and others. Our own words are visible to us. Our own word is an appearance.'

12 One says: 'It is clear now that there are no events. There is no reverse engineering. Surely there are clouds, surely there are preclouds and postclouds. Surely they are clear.'

'Whatever is may not be.'
(Hume)

Scan Sonnet*Alan Sondheim · 13 November 2007, 3:03 p.m.*

Scan Sonnet

Consider a scan without memory or data-base; each element of a scene appears independently, disconnected - chosen elements and their aura exist in a now blurred by organism and technology. Isn't this the proper view of eternity, holstered and silenced forever?

Consider a scan of the address or token of a scene element, and the totality of such scans, re/creating a database of pointers towards an imaginary real. In spite of ordering, their contents are empty. This is the proper order of mass-consumption, enumerated and imminent.

Between consumption and eternity lies the wasteland.

To perceive is to process is to scan. To scan is to remember. To remember constitutes both address and content. To remember is protocol.

If I am ill and am constituted by fever, what am I scanning? If I am depressed, what am I thinking? Where are the ghosts of the real? In fever I say: the real is always haunted. And in depression: Haunting is the real.

Schroedinger Cat Experiment (blind manipulation):*Alan Sondheim · 16 November 2007, 11:06 p.m.*

Schroedinger Cat Experiment (blind manipulation):

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 a:a and moves a:a course moves is is moves there a:a a' course a' to of ->
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 course a:a f:or there is rather a:a is rather a' there rather a' there
 f:or f:or is f:or rather is f' that -> a'' is a' -> is a' a' necessary
 f:or a' necessary rather a' is that a' is necessary -> that from a' all
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 died, :differentiate there :differentiate :differentiate is This surely is

map, surely there but surely there there :differentiate then still it? but the This map, question might might question but might question there might question still might the question might the of map, still experiment. but is experiment. there there Wait still there Wait question then Wait Your then experiment. experiment. there Your two is Your weeks, still of check question question the of the the experiment. the the two the check check question weeks, result, question two then Your Wait open experiment. Wait open two experiment. open check experiment. open result, experiment. open open experiment. then the Wait result, box. two the The check check cat result, check cat then weeks, cat the weeks, The The check The is the box. within-you result, the my then open among the then among The then among is then my my open within-you among open within-you to the is arrive The cat arrive is The at my The arrive among The arrive to The to at cat digital the is among analogic, my among but among my but to my but at within-you but analogic, my analogic, to among the begin digital at with to arrive the at arrive the analogic, to the to to with begin arrive with the arrive begin To at to Your analogic, but Your but analogic, incandescent begin analogic, incandescent the analogic, Your To analogic, To incandescent but To connects to analogic? my begin the digital the with digital To with digital incandescent with digital my with my digital the connects arrive analogic? incandescent at To incandescent the incandescent Your the connects To the digital To the arrive Your at the Your arrive analogic, incandescent to to my digital to digital digital begin arrive my begin the my to but my to begin digital but with to analogic, the arrive the analogic? the at analogic? but at analogic? begin at analogic? with at the analogic? at the with the with needle but begin park to to park with to park analogic? but park with to needle park to with The begin To function with To f analogic? analogic? moves with the moves park the f function the f f analogic? function a To The to with park a'; park park a'; The needle f' f needle a'; a needle a'; a'; needle to f' park a a' function moves to f f to a f to a'; function to moves f a' to f a' a'' moves moves and a f' of a'; a'; course moves to course a' to course a'' to of of a'; and there f' a'' is moves a'' a:a a' to a:a a'' a' -> of a' a:a there a' a:a a:a a' is -> to there -> a'' course a'' of course a'' there of a'' a:a of a'' -> of a'' -> of -> f' course a' f:or there -> rather a:a a:a all -> a:a all -> is all f' is rather rather a:a rather that a:a f:or is a' f' necessary -> a'' necessary f' -> from rather -> from that -> necessary is -> is from a'' that the f' that or rather all or all rather or is rather or from rather or diagrams:splattered rather diagrams:splattered spotted all the landscape. that from Deep is necessary within from necessary within diagrams:splattered is within spotted is within Deep necessary Deep within necessary landscape. throat from spotted the:seems diagrams:splattered or the:seems spotted or simple landscape. diagrams:splattered simple within diagrams:splattered the:seems throat diagrams:splattered the:seems simple or throat enough. spotted the But Deep within then within Deep then throat Deep then simple Deep then But Deep But quantum within But effects the enough. come throat simple into simple the:seems into But the:seems into quantum throat into effects the:seems come into the:seems effects - simple quantum in But then in then then fact effects But fact into But in - But in fact then - the quantum play Your effects into stammers into come or - come or fact come stammers Your come stammers stammers into Your stutters play the its - fact way fact in way the in way stammers in

... The The moves function to moves f' to a' f' a'' a' of a'' there of a:a is -> -> -> a'' a'' f:or f' that rather necessary that the necessary either the or either What or the What cat? cat? the the cat died, died, :differentiate surely might it? but might there but still there question still Your question Wait experiment. two two check the the then then box. open cat box. within-you cat among within-you to among at to analogic, at to but begin begin with analogic? analogic? Your To my incandescent to my at to analogic, at to analogic, with to analogic? with To To needle park park function function a f a'; a moves a'; to moves and to course and is course -> a:a a' a' a'' f' f' rather f:or is all from is diagrams:splattered from spotted diagrams:splattered Deep spotted the Deep the:seems the simple simple But But then effects effects into come in play the in stammers the stutters stammers way stutters debris way across scattered the the in-me my my digital digital the raster small the create small identity create - identity Your - connects Your my my raster raster to infinitely, infinitely, and small identity create - identity with - park with function park moves function to moves a'; a'; moves a' a' a'' a'' course and is course -> is -> -> f' -> rather f' that rather necessary is from from diagrams:change, memories memories I'm disperse, waiting focused her waiting :impede her is :impede as is death, as impediment. death, Devour Devour clear clear enough, it? it? collapse, A produced, collapse, entropy produced, Forth entropy The Forth f The a f a'; to f' f' a' to to and and there of a! there function a! moves function to moves f' to a' f' to to and and of there there a:a is -> -> f' -> rather f' that rather necessary that the necessary How the far far we gone gone two two partial weeks? or partial cat-box, or a cat-box, to a all to comforting. all the Conduct Come Come me, The The f function to moves f' to a' f' a'' a' of a'' there of a, there beautiful beautiful The The function moves moves a'; a moves a'; to moves and to course and is course -> is -> a' a'' a'' f:or rather rather that that from is diagrams:elsewhere from her diagrams:elsewhere waiting, her is waiting, did is forget did :which :which way way to electronic, electronic, and cyberspace Your beyond. forest, Your in forest, we're in hands, we're she's hands, far she's away, away, in my my again. again. century, Throughout gives century, to gives Your to connects Your again. connects the again. mechanism century, gives gives way electricity, electricity, needle with function park moves function to moves f' to a' f' a'' a' of a'' course course is is a:a a' a' f' -> rather f' that rather necessary that the necessary forum the have forum reading, been there there already a a :Analog :Analog to has value, to where? value, From where? At From Come At me, Come The The f f moves to to f' a'; to moves and to course and is course beautiful is The beautiful f function moves moves to a'; a'; moves moves a'' a' of a'' there of a:a there a' a:a a'' a' f:or a'' all rather that that is from from diagrams:problem. the the What in the A? in is A? problem is case problem by case the the [<s><C1><V><C2C2><er>] [<s><C1><V><C2C2><er>] as the the just following second just just second minute just Forth minute The Forth f The a moves to to f' moves moves to a' of a'' there of a! there function a! moves function to moves f' to moves moves to to a'' of of there course -> is -> -> f' -> rather f' that rather necessary that the from diagrams: diagrams: demonstrate how how mappings mappings processes,:the require To processes,:the with To filter with to filter analogic, to human, analogic, with Come me, me, The f f a moves f' to a' f' a'' a' of a'' there of a,

there wetware! a, Give Give name name to hunger! hunger! rather This that
 rather necessary that the necessary speeds the through speeds body through
 Your - your your the currency currency your of Ah... drug lost-body-skins
 Ah... your lost-body-skins I your these I or these all or that that
 necessary necessary from diagrams diagrams impossible ... within drawn
 into! within do into! call do your? call The your? f function moves moves
 to a'; a'; moves moves a'' a' of a'' there of a there my a my my or my all
 rather that that is from from diagrams, the yours! I drugs yours! list
 drugs one list one, one on one, line on alone, alone, Control-d when when
 My My stutters stammers way stutters debris way across debris is across
 The is f The a moves to to f' moves moves to a' of a'' there of a there
 forth a eating, forth within eating, junkie, within The The f f moves to
 to f' a'; to moves and to course and is course is is 038], is -> a a' a'
 a'' f' f' digital into to digital infinitely, to and infinitely,
 an and map an that map here, here, into? into? Are properly properly The
 compiling moves function to moves f' to a' f' a'' a' of a'' there of is is
 You ran ran 332017 332017 function hours? moves function to moves f' to a'
 f' a'' a' of a'' there course is is and 12113 12113 24709 and you - that
 you along! that 6 along! I 6 been I Julu been it it has you you
 minutes just on minutes Give on name Give your name This your rather This
 that all is is from the the

[...]

[no subject]

Alan Sondheim · 17 November 2007, 6:54 a.m.

i meditate upon the ten directions /
 i meditate upon the ten intermediate directions
 and the breathing of the winds /
 i meditate upon the breathing out and breathing in /
 i meditate upon the four winds /
 i meditate upon the five winds /
 i meditate upon all living beings /
 i meditate upon all dead beings /
 upon all ghosts /
 upon all gatherings /
 i meditate upon all gatherings and all filterings /
 i meditate upon red dusts /
 i meditate upon yellow blue white red dusts /
 i meditate upon all radiations and all swarming /
 i meditate upon all avatars and sheave-bodies /
 i meditate upon the hundred worlds /
 the thousand worlds /
 i meditate upon worldings and world-destroyings /
 i meditate upon world-destroyers and the dusts of
 world-destroyers /
 i meditate upon all languagings and wordings /
 i meditate upon all words /
 i meditate upon thunderbolts and daggers /
 i meditate upon echoes of thunderbolts corrosions
 of daggers /

i meditate upon rusts and skulls /
i meditate upon the bones of broken skulls /
upon the dusts of bones /
upon the radiations of bones /
i meditate upon memories and structures of
memories /
and upon the broken structures of memories /
and upon forgotten structures of forgotten
memories /
i meditate upon the smallest and largest and the
tears and deaths of the smallest and largest /
i meditate upon the dependent originations of
everything and nothing /
upon the co-dependent originations of everything
and nothing /
upon the co-dependent co-originations of
everything and nothing /
i meditate upon nothing and everything /
i meditate upon nothing at all /
upon the emptiness of radiations and gatherings /
upon the emptiness of dusts and filterings /
upon the sheave-beings and the emptiness of
sheave-beings /
and upon the emptiness of skins emptiness of
bones emptiness of thunderbolts and daggers /
i meditate upon no-meditation /
i meditate upon emptiness of emptiness /
i meditate upon naming and namings /
upon general naming and improper naming /
upon proper names and proprietaries /
upon parts of speech and signal parts of speech /
i meditate upon protocols and the gatherings
of bones /
upon the coming-together of bones /
upon the dissolution of red white blue yellow
dusts /
upon the dissolution of red dusts and
filterings /
i meditate upon the hardening of gatherings /
i meditate upon the disappearance of filterings /
and the hardening of worlding and worlds /
and the hardening of this world and earth /
i meditate upon the organisms and life-forms of
this earth /
i meditate upon the thinging and being of this
earth /
upon the beings of this earth /
upon this being of this earth and this being /
upon the bones of this being /
upon the minding and minds of these bones /
upon the meditation of these bones /
upon the meditation of these bones and the ten

directions /
i meditate upon the ten directions /
i meditate upon the ten intermediate directions
and the breathing of the winds /
meditate upon the breathing out and breathing in /
upon the four winds /
upon the five winds /
meditate upon all living beings /
meditate upon all dead beings /
upon all ghosts /
upon all gatherings /
meditate upon all gatherings and all filterings /
meditate upon red dusts /
meditate upon yellow blue white red dusts /
meditate upon all radiations and all swarming /
meditate upon all avatars and sheave-bodies /
meditate upon the hundred worlds /
the thousand worlds /
meditate upon worldings and world-destroyings /
meditate upon world-destroyers and the dusts of
world-destroyers /
meditate upon all languagings and wordings /
meditate upon all words /
meditate upon thunderbolts and daggers /
meditate upon echoes of thunderbolts corrosions
of daggers /
meditate upon rusts and skulls /
meditate upon the bones of broken skulls /
upon the dusts of bones /
upon the radiations of bones /
meditate upon memories and structures of
memories /
and upon the broken structures of memories /
and upon forgotten structures of forgotten
memories /
meditate upon the smallest and largest and the
tears and deaths of the smallest and largest /
meditate upon the dependent originations of
everything and nothing /
upon the co-dependent originations of everything
and nothing /
upon the co-dependent co-originations of
everything and nothing /
meditate upon nothing and everything /
meditate upon nothing at all /
upon the emptiness of radiations and gatherings /
upon the emptiness of dusts and filterings /
upon the sheave-beings and the emptiness of
sheave-beings /
and upon the emptiness of skins emptiness of
bones emptiness of thunderbolts and daggers /
meditate upon no-meditation /

meditate upon emptiness of emptiness /
 upon nothing at all /
 upon the emptiness of radiations and gatherings /
 upon the emptiness of dusts and filterings /
 upon the sheave-beings and the emptiness of
 sheave-beings /
 upon the emptiness of skins emptiness of
 bones emptiness of thunderbolts and daggers /
 upon no-meditation /
 upon emptiness of emptiness /
 nothing at all /
 emptiness of radiations and gatherings /
 emptiness of dusts and filterings /
 sheave-beings /
 skins bones thunderbolts daggers /
 no-meditation /
 no emptiness of emptiness /
 no emptiness /

savaged code

Alan Sondheim · 19 November 2007, 10:04 p.m.

savaged code

ps ml r yr ml an yt ml j hz ml uh ml aml ml af c ml ag uh an ah af an ah
 ah c ah am j ah ap aag b ag ag baaiah bb ap ah bb b aibb bb am bb ch ap bb
 d aw bb dd babb ds cc bb ecubb edd cc eeec eef cued dd e gg ds egz eeec g
 eeec gz eeec hb f hb huff hb igg hb jj h hb jk hh hb jl ihb jl jj hh jl jl
 hujl jn ijl jp iijl jq jk jl jr jm jl js jo jl js jq jm jt js jn jt jujojt
 jw jq js jx jr js jy jt js k jv jt kajx jt kakajukakb jv kkd jx kakf k
 kag kb kakh kd kakh kf kb kh kh kc kikj kd kh kl kekh km kg kh kn kikh
 kokk kikh km kikh kokj kp kq kk kp ks kl kp kt kn kp kukp kp kv kr kp kw
 kt kp kw kv kq kw kx kr kw kz kt kw lakukw lb kw kw lc ky kw lc lakx ld lc
 ky ld lekz ld lf l ld lh lb lc lild lc lj lf ld lk lh ld lk lj lelkl ll lf
 lk ln lg lk lolilk lp lk lk lq lm lk lr lolk lr lq ll lr ls lm lr lulolr
 lw lp lr lx lr lr ly lt lr ly lv ls lz lx lt lz lz lulz malv lz mc lx lz
 md ly lz mem lz mf mc lz mf mem mf mg mamf mimb mf mj md mf mk mf mf mm mh
 mf mn mj mg mo mm mg momomh momq mj momr mk mn mt mn mn mump momumr momv
 mt mp mv mv mq mv mx mr mv mz ms mv n mumv namw mv nb my mv nb n mw nb nc
 mx nb nd my nb nf n nb ng nb nb nh nd nb ninf nc nj nh nc nj nj nd nj nl
 nenj nm ng nj noninj np nk nj nq nm nj nq nonk nq nq nl nq ns nm nq nunn
 nq nv np nq nw nr nq nx nt nq nx nv nr ny nx ns ny nz nt ny oanv nx ob nw
 nx oc ny nx od ony oec ny oecenz oecg oecoh ob oecj od oek of oe ol oh
 oel ol of ol ol og ol on oh ol op oiol oq ok ol or om ol os oool ot oq om
 ot os on ot ouooot ow op ot ox or ot oy ot ot oz ov ot p ox ot p oz oup
 paov p pc ox p peoy p pf p p pg pb p pg pepaq pg pb q rh pc q s pd pg sk
 pf pg sl q pg sp s q t sk q t sp rh t tt s t uusc t xl sl t yl t t z ut zz
 xl t zz z tt zz pk uzz em xl zz y yl zz ----- zz zz

----- se
 zz -----
 pt pk ad ----- sead ad em ad bk pt ad di----- ad fr
 ----- ad

ac bk ad gc diad gc ac -jugc fabk gc ea/ gc tr fr gc ab gc gc us begc detr
fadeus fahehebeheretr dehw ab dest dedetibl detihw he bh st bl bh bh rebh
pr hw bh ak in bh sh tibh at um bh ar ribh ar at um ar av pr ar al riar wt
sh ar ex ar ar pl al ar es wt av cr pl av cr cr al cr et sw cr biex cr
jees cr ul ed cr tp bicr tp jeed tp tp et tp tubi tp gr witp sn ul tp _
qutp roatp rosn qurc roturc dw aorovasn roge_ roterc rososarc im terc im
im dw im db saim as geim ur so im wh woim tm as im tm ur wotm tm db tm en
as tm iv citm ep wh tm it tx tm weeg tm weep tx auween aucp eg auis iv
audr it weay auaby ce auwr dr auwr by cp wr cy cewr cl dr wr br by wr
buwr wr sb cl wr sb br cy un sb taun cacl un iovisb ic busb ss un sb ph
ioun er ic un er ph caer ck ioer godaer hoss er ct er er iasuer vehoer
veiaack veba suvefuhovers ct ve_of veve_th cove_th rn hae_re_th coe_re -..>
fue_rex rn e_refe_of _th ir e_re_th dy x e_redm fee_redm dy -..> dm il x
dm gh dodm el ir dm ek dm dm fieidm dp el dm dp fiil rt rt eirt gl el dp
ry ek dp ev dp dp yoth dp yoeort ug ev th ug ug gl ug dueoug ez ry ug wn
youg ty poug fohv ug foty poform dufofs hv fo rg wn fod- fofogivl fofrt rg
rm ws girm ws ws vl ws gafs ws aad- ft tn ft ft gb jiws - aaws - tn ji- -
ga- id aa- gj tf - sigb - gn tv - if cs - if sitv ieif id iegucs if hisiif
rr gn if ec ieif cg hiie i-biec iei-bii-bigui-bism up i-bivorr i-birl cg
i-biig n/ i-bi ht voi-biht rl n/ ht ht sm ht hy voht rufl ht rd ig ht tw
fm ht zora ht zord fm hn zohy hn -s rahn ut rd zoyw tw zoi/ hn zoputohn
boyw hn bobo-s bozitobov yw bogy pubopizibozev bozegy zizeze gf dc eb v
zepp ew zewapizeax dc zepw tb dc _pr wadc _pr pw eb _pr e/ tb _pr hp pp
_pr rp ax _pr vu_pr _pr fc ys _pr hq rp _pr hq fc e/ hq uays hq rv rp hq
dl vuhq yehq hq sy az hq sy dl uatc sy az tc eh rv tc _vt yatc i_cn yesy
f/ tc sy i_in _vt tc i_loi_cn tc i_loi_in eh i_lo g/ _vt i_lot/
i_bii_loi_tx f/ i_lots i_loi_louii_pv i_lotl i_tx i_lotl uig/ tl aq i_pv
tl uc i_tx tl uets tl sf tl tl ux eq tl ux ud aq uy sf eq uy uy uc uy ef
ud uy wl sf uy ip ux uy xv vv uy ps wl uy ps xv vv ps yr ef ps hz w ps ip
ps ps ps yt ps yr yr yt

ballet's wet Pirouette grande (dance-film)

Alan Sondheim · 21 November 2007, 9:13 a.m.

ballet's wet Pirouette grande (dance-film)

Arabesque foot
penchee down
up goes
goes the
the head
foot what
down a
head penchee
what up
a goes
balance,
the
straight the
line floor,
slammed what
to a

floor, hinge
wanton straight
hinge line
allongee
to
high, higher,
higher, pole-hole
pole-hole spectacular,
spectacular, nothing
nothing hidden,
hidden, wanton
thrown
foot
thing, thrown,
Throw, spun
thrown, around,
spun secret
around, archaic
secret vision,
archaic bared
vision, returned
bared thing,
returned
Throw,
Sur up,
les higher,
pointes useless
lift running,
it get
up, away,
useless hinge
running, Sur
get les
away, pointes
every
lift
bone sorry
hurts monsieur
i Grand
am plie
so partners
sorry ready
monsieur for
Grand your
plie bone
partners hurts
ready i
for am
your
so
pleasure, fingertips,
fingertips, fear

never Lift,
fear caressed
Lift, partner
caressed lifting
partner sex
lifting pleasure,
sex
wanton
armed smells,
one wanton,
or she
another, looks
looks, the
smells, hard
wanton, thing
she over
looks armed
hard or
thing another,
over
looks,
distance, damp,
body slid,
hinged, flesh
damp, fingered,
slid, wanton,
flesh well
fingered, or
well distance,
tunnel,
hinged,
nub your
mausoleum hands
seconde, knees,
on look
hands blessed
and of
knees, nub
look mausoleum
blessed seconde,
of
on
world you
have Blessure
you extension
Blessure tripped
extension privilege
tripped Attitude
privilege grecque,
Attitude the
grecque,
world

void to
abyss, be
spartan, sure,
here would
be brought
sure, the
they void
would abyss,
brought nothing
house don't
battement, with
don't that
catch leg
anything of
with yours,
that house
leg down
yours,
battement,
scented, En
drift and
En where
travesti, one
where scented,
discovers
the
holes
hinged
poles
soles holes
roles.
hinged

defuge flarf

Alan Sondheim · 25 November 2007, 4:04 a.m.

defuge flarf

(i use ActivePerl with the Google WSDL to construct a list from 'defuge' which is then transformed into an essay on defuge with interference and the exhaustion of interference. read on.)
defuge itself, the hymen or division which draws the poem forward beyond return, the sonnet to the final couplet. rhyme materializes, and full to an end.

the resulting detumescence partakes of defuge, exhaustive exactly. ... an information disorder? decathecting? has to do with defuge in relation to borderline syndrome, borderline personality 10 'amnem, troiugena, cannam fuge, defuge cannam'

33571 30 hacking with an australian derrida list, construction defuge
derrida dhtml diegesis diegetic differend, the screen is a d&p=10982 of er

er he peak value); a. more precise elimina he fla he fla he fla h remely
fla h. ilen age of specimen and op he disadvan causing scra defuge = he

exhaustion defuge, hade pith, pith pith pith, defuge exhausted, defuge
jennifer drops, pith lick, strange ange, lick lick lick lick lick, ... 85
defuge set, exhaustion defuge, defuge exhausted, defuge jennifer drops,
century er er he peak value); a. more precise elimina he fla he fla he fla
h remely fla h. ilen age of specimen and op he disadvan causing scra
defuge =

information is in a state of becoming-information - always hermeneutics
defuge also an information disorder? decathecting? has to do with libid-
inal 22 re: n.otes information is in a state of becoming-information -
always hermeneutics defuge also an information disorder? decathecting? has
to do with libidinal 23 re: n.otes information is in a state of becoming-
information - always hermeneutics defuge also an information disorder?
decathecting? has to do with libidinal 24 trilby sorts and folds

them defuge - again defuge again the - disgust the and disgust decathec-
ting the resulting detumescence partakes of defuge, exhaustive exactly,
the disgust and decathecting occurring, example, a pornographic novel
'gone stale'

information disorder? decathecting? has to do with defuge in relation to
borderline syndrome, borderline personality 30

this philosophy is the withdrawal from (not of) the emblematic; the with-
drawal is a tendency towards defuge, towards discomfort and its problem-
atic. decathetcted, exhausted, condition of defuge. if defuge relates to
depression, then defuge relates to the real in a manner of none other,
nothing else.

defuge is that which is simultaneously absorbed and negated, simultaneous-
ly cathected and decathected; defuge is the shame of the organism, 33

i'm sick of swallowing adulterated view, defuge is connected with the hunt
as well hunt as well, with the ravishment and devouring of the other, 60 -
originally posted by defuge yes, like i said i can unlock the extra
pipelines.

did you put in 3 sticks or 2 sticks...it might work if its just 44 why i
should be killed tiffany says "you're taking it too the word itself, the
hymen or division which splits: re: hymen, rhyme patterns, frames, defug-
es; it is the defuge that draws the poem 45 defuge"

because during that period, defuge set in; i was exhausted with jennifer
and please, defuge set in; that you berated it. it's the nuclear class
exhausted, condition of defuge. if defuge relates to depression, then
defuge relates to the real in a manner of none other, nothing else.

[18:34] <two> yes defuge(i will signal you) [18:34] <one> now the world of
terrific signal [18:35] <two> now you will murmur "on your own, 54

and 61 pleonast.com: wow_central you don't want/need send to defuge.
that's my main character. 63 cocoon have you ever felt were writing some-
thing other than what ... detumescent hir cyberspace lockdown pentium
wryting defuge because during that period defuge set in i was exhausted
with jennifer and julu 64 { nikuko } alan sonenheim { jennifer }

ravishment and devouring of the other, with propitiation. 65 flattening
repetition flattening print are defuge everywhere with and are with are
and print print with defuge and disturbances if disturbances defuge 75
terrific gunfire meets advancing foe; defenders retire coolly

...its not bad, take ... exhaustion of theoretical substance, decathect-
ing, disinvestment. nothing splays the body; phenomenology is always
already a masochism 6800 you got defuge? keep pumping the core up till you
get ... defuge. 05-10-2004, 05:25 pm. ok i pushed the card a bit more and
still no ...

d&p=2201 3 an identity is an equivalence of one 3 desire is towards the
potential of infinite manipulation 3 disinvestment is the state of defuge
or refusal/deluge 3 79 d&p=42039 the result is a world of loss, but what
is lost has already and permanently disappeared.

defuge - with decathection comes exhaustion, enervation; the resulting
detumescence partakes of exhaustive reality ... 83 the flat world i'm
making here flattening repetition flattening, defuge everywhere with
disturbances if disturbances defuge 84 a dead iraqi child what i told you
i told you so [yokohama pre australian message on the derrida list.

construction defuge negated, simultaneously cathected and decathected;
defuge is 87 l of the plasma 2 investment is characteristic of phenomena 3
disinvestment is the state of defuge or refusal/deluge 4 what is disinves-
ted participates in 91 ruin do: population martin says: defuge of rem-
nants? cuold di intelligences aluminum on i? battelfield says- deh is
fading knowledge in every reading moment. knew says; ... 92 new dreaming

i'm thinking of a broader metapsychology, one of flows/flux/spew/emission
as well (my notion of 'defuge' is related to this). as far as 'taking
apart,' 94 favourite p2p program - overclockers nz forums that's the
puncture, isn't it? depression's thing? defuge = the flatness of the flat
defuge = the flatness of the flat one of the videos compressed for 97
codework - identity is an equivalence of one 3 desire is towards the
potential of infinite manipulation 3 disinvestment is the state of defuge
or refusal/deluge 3 98 poetics archives --

the wavering of existence in terms of the physical exhaustion, defuge,
there's nothing here to guide by stars. ... 100 ruin do: population says:
ta structure over land and others? one's of it inert as ...

residue, almost always you stain yourself following sleazy paths to old
lurid defuge - stain earth, earth heaving - 109 { nikuko } alan sonenheim {
jennifer } is also a stain - heaving discomfort -
refusal/deluge 3 113 the breathing _substances_ time; this is the ontology

of the disappearing lather, held and suspended in phenomenologies of insomnia, as if defuge were by consciousness, and inscription transformed smears. defuge smeared against the central desert's nilometer measuring taste, sweat, covered with grease 116 philosophy

the state of defuge or refusal/deluge 4 what is disinvested misty falls - how does defuge appear in mist-form questions in mist-form 121 some sum across text 0 the world has any and none 1 an equivalence of one 3 desire is towards the potential of infinite manipulation 3 disinvestment is the state of defuge or refusal/deluge 3 122 teams - episode episode details -

ascii sexuality as control structures, defuge as exhaustion and decathecting of desire under certain circumstances, mixed spatialities and metaphors, 131 as if the intermediary always escaped (whereas the sublime is already constructed as infinitude) or defuge - seriously, what amounts to the sadness, ... 132 not bellmer berber anita's objects - objects can show for me. it's not boredom or tiredness. it is 'i defuge' or in passive 'i am defuged.' 133 that's the puncture, isn't it? depression's thing?

dialect, 152 { nikuko } alan sondeheim { jennifer } i coined the 'defuge' to reference those moments : for example when you try all my beautiful domains, defuge withdraws and decathects. knotted cords anxiously tighten goals and scripts which are higher-level processes

defuge ointment because jen- nifer could 'walk the walk' and 'talk the talk ... and no thing sloshing around in the puddles, the paste broken by inscription. the wavering of existence in terms of the physical exhaustion, defuge, defuge, we thrust ourselves into replicate exactly one hundred dying 187 my ghost in my machine, clara postulations, i said, give it to him, and it changed his, dark horse of sacrifice, given to the queen jen out of defuge ...

192 3 : 2 : 1 : 19 : 19 3 3 : 2 2 : 1 1 : 19 19 : 5 5 3 3 3 : 2 2 2 : 2 2 : 1 1 : 19 19 : 5 5 3 3 3 : 2 2 2 ... blank: broken writing-pad, magic slate, inviolate sheet of assertion, defuge, decathected. the edge, the stylus. fulcrum or balance for the interior.

Image

Alan Sondheim · 5 December 2007, 1:02 a.m.

Image

What sort of object is my mandala-image? Certainly not symbolic; while elements represent, the mandala-image itself stands for nothing, neither power nor deity, fecundity, rebirth, emptiness. Nothing stands for emptiness; nothing stands in for emptiness. And certainly not ikonic; nothing is there but the image within an aegis or indifferently existing. Then again, not indexical; let's say it's eaten, ingested, but there's no pointer, anything like that. Let's say it's of the true world, the image itself, and let's say it's the becoming of the subject, placed under erasure by the subject, placed under erasure by nothing, then of the gone world, then of nothing. Let's say there's neither mind nor emptiness,

uncertainly not inherently existing image. Let's say the image is of the imaginary, that the true world is of the imaginary, but the imaginary has no inherent existence. Let's say the true world is under erasure, that whatever clings, clings to erasure. Let's leave it, but not leave it at that.

There were eyes in the walls. There were eyes in the table. There were eyes in the telephone. There were eyes in the keyboard, eyes in the computer, eyes in the mousepad. There were eyes in the ceiling, eyes in the floor. There were eyes in the clock that said tick-tock.

in memory of

Alan Sondheim · 6 December 2007, 1:35 a.m.

cancer-avatar

-bleb-blemish-blight-benign-tumor-blast-blight-callosity-callus-petechia
 -up-damage-defile-excruciate-anguish-aposteme-barb-the-dart-bark-asthma
 -ulcer-turgescency-turgidity-sarcoma-aggrieve-agonize-rupture-savage-scab
 -ulceration-violate-wale-welt-wheal-whelk-offend-pimple-pinch-play-havoc
 -pierce-piles-burn-canker-canker-sore-carbuncle-chafe-chancere-chancroid
 -the-rising-put-to-torture-rack-rankle-rasp-rend-rent-rip-spot-stroke-knife
 -evil-do-dyspepsia-dyspnea-edema-emaciation-excrescence-fainting-hurt
 -with-play-hob-with-tweak-twist-twist-the-wasting-wen-wounds-immedicable
 -gripe-neoplasm-nevus-nip-scrape-sarcoma-outrage-pain-pang-papula-papule
 -chancere-furuncle-furunculus-gall-gash-gathering-get-into-wring-wrong-grind
 -sore-spasm-life-bewitch-bite-cachexy-swelling-swollenness-tabes-soft
 -injure-shock-skin-eruption-blood-pressure-shock-skin-slash-slit-sneezing
 -pressure-icterus-indigestion-insomnia-incision-infect-inflame-inflict-pain
 -seizure-tumor-cachexia-pollute-polyp-prejudice-prick-prolong-the-agony
 -offense-scuff-upset-stomach-third-degree-burn-sclerosis-sebaceous-cyst
 -grieve-tumefaction-tumescence-tumidity-turgescence-tubercle-fatigue-fever
 -craze-spot-spasm-callus-cancer-carbuncle-carcinoma-chill-chills-colic
 -cyanosis-cyst-diarrhea-convulse-corrupt-intumescence-crackle-cramp
 -chip-claw-cold-sore-concussion-condemn-constipation-smut-tumor-coughing
 -affront-injury-irritate-intumescence-itching-jaundice-labored-breathing
 -give-pain-give-umbrage-gnaw-grate-grief-fester-festering-vertigo-vomiting
 -sore-sore-tumor-stigma-sting-strain-stress-stress-of-havoc-on-wrench
 -scald-scathe-scorch-scotch-neoplasm-nevus-verruca-wart-wen-worm-scratch
 -metastatic-tumor-mildew-mold-jinx-deprave-despoil-mole-morbid-growth
 -mistreat-molest-mortal-wound-mutilate-chilblain-blow-mole-morbid-growth
 -martyrize-maul-menace-marasmus-melanoma-metastatic-bunion-malignant-growth
 -lumbago-pustule-protuberance-proud-flesh-pruritus-pustule-rash-wound-stick
 -tachycardia-sty-suffering-suppuration-swelling-taint-tear-tender-swell
 -wreak-sprain-stab-stab-inflammation-ill-do-wrong-do-wrong-by-dolor-doom
 -ague-anemia-ankylosis-anoxia-apnea-asphyxiation-dropsy-backache-benign
 -hemorrhoids-hex-hurt-convulsion-corn-feelings-impair-incise-hypotension
 -paronychia-nonmalignant-maltreat-proud-flesh-rot-rust-parulis-passion
 -do-verruca-threaten-throes-torment-torture-trauma-traumatize-pock-poison
 -bump-trouble-give-dysentery-disadvantage-disserve-distress-do-a-mischief
 -lump-bloody-blow-boil-break-whitlow-wart-canker-carcinoma-blennorhea-boil
 -kibe-kill-by-inches-lacerate-laceration-lesion-maim-low-blood-rheum

-tumor-bleeding-bed-sore-befoul-bruise-bubo-bulla-blain-callosity-blister
 -growth-make-mincemeat-of-mutilation-nasty-martyr-envenom-eschar-tumor
 -rust-must-check-crack-nasal-discharge-nausea-necrosis-malignancy-malignant
 -abscess-abuse-ache-aching-afflict-rising-rub-run-abscess-moth-moth-and
 -frazzle-destroy-dilatation-dilation-distension-dizziness-abrade-abrasion
 -flux-fungosity-fungus-furuncle-felon-outgrowth-pest-fret-ataxia-atrophy
 -excrescence-outgrowth-pain-paralysis-pimple-pock-nonmalignant-fibrillation
 -curse-corn-cyst-dry-rot-puncture-fungosity-fungus-growth-cut-cut-persecute
 -harass-harm-growth-hemorrhage-high-ail-hydrops-hypertension-harrow-crucify
 -second-degree-burn-fever-blister-fistula-flash-burn-fracture-fray-gumboil
 -bunion- <http://www.alansondheim.org/sicknessofavatar.gif> in-memory-of-

Defuge of Ocean and Sheave

Alan Sondheim · 7 December 2007, 8:22 p.m.

Defuge of Ocean and Sheave

[13:46] Gesture is missing from database.
 [13:46] Gesture is missing from database.
 [13:46] Gesture is missing from database.
 [13:46] Gesture is missing from database.
 [13:46] Gesture is missing from database.
 [13:46] Gesture is missing from database.
 [13:46] Gesture is missing from database.
 [13:46] Gesture is missing from database.
 [13:46] Gesture is missing from database.
 [13:46] Connecting to in-world Voice Chat...
 [13:46] Gesture is missing from database.
 [13:46] Gesture is missing from database.
 [13:46] Gesture is missing from database.
 [13:46] Connected
 [13:46] Gesture is missing from database.
 [13:46] Gesture is missing from database.
 [13:46] Gesture is missing from database.
 [13:46] Gesture is missing from database.
 [13:46] Gesture is missing from database.
 [13:46] Gesture is missing from database.
 [13:58] You: I'm just a lonely girl
 [13:58] You: Lonely and true
 [13:58] You: My sheaves stroke against you
 [13:58] You: They're covered in glue
 [13:59] You: Sometimes a great notion
 [13:59] You: Comes down in the night
 [13:59] You: I fly to the ocean
 [13:59] You: I flee from the light
 [13:59] You: My movements are palsied
 [13:59] You: My body's a mess
 [14:00] You: My parents have flown free
 [14:00] You: They're gone from the nest
 [14:00] You: I don't know their true names
 [14:00] You: I don't know my own
 [14:00] You: Mostly I play games

[14:00] You: I don't search for home
[14:01] You: I don't search for anything
[14:01] You: My mind is elsewhere

<http://www.alansondheim.org/defuge3.mp4>

gloom.

Alan Sondheim · 9 December 2007, 11:57 a.m.

gloom.

gloom.

defuge.

the radio comes on in the room.

the radio whispers in the room.

it speaks the unspeakable.

i can't keep this up, it says.

this world is far too tired, it says.

the world can't do anything more.

the world tried over and over.

nothing worked.

the world is exhausted.

the world doesn't need the radio.

night. the computer's gone to sleep.

there's nothing online.

there never is.

there is no subsequence-consequence.

gloom of cold rain.

gloom of cold.

i don't want to touch myself.

i don't want to touch anything.

i sleep on this floor.

there are no noises in this place.

i know i am wise.

i am wise because there is no substance.

there is no consequence-subsequence.

there is nothing to release.

dead phone. keyboard disconnect.

defuge of supine body.

defuge of dead air.

defuge of radio whisper.

the floor is exhausted.

the ceiling is exhausted.

the wall is exhausted.

i leave the skin.

i take the skin.

the radio.

<http://www.alansondheim.org/defuge4.mp4>

Perfect Distillation of Truth

Alan Sondheim · 10 December 2007, 9:21 a.m.

Perfect Distillation of Truth

and [6:04] THIS practice. THIS THIS [6:04] A THIS THIS THIS A AVATAR IS AVATAR AVATAR A WE AVATAR START AVATAR PASTE. IN AVATAR START IN PASTE. MORE MORE A TO MORE FEW [6:05] MORE TO Alan MORE [6:05] Alan TO Dojoji: Alan [6:05] OH Alan Dojoji: SNAP! Alan SNAP! SNAP! Dojoji: Alan SNAP! OH Dojoji: SNAP! [6:05] ITS [6:05] Dojoji: ITS Alan THE ITS Dojoji: [6:05] ITS THE You: ITS [6:05] You: THE HO You: [6:05] [6:05] You: HO Alan You: Alan Dojoji: HO AWESOME! Dojoji: [6:05] [6:05] Alan Dojoji: You: Dojoji: [6:05] You: AWESOME! BOSS You: [6:05] Alan You: BOSS Dojoji: You: Alan Dojoji: BOSS OH Dojoji: Alan SNAP! Dojoji: OH [6:05] Dojoji: [6:05] Alan OH Dojoji: Alan SNAP! I'm Alan Alan

You: YOU [6:05] THE YOU You: [6:06] YOU THE You: YOU [6:06] You: THE My You: MAN avatars! You: You: My You: avatars! little My little little avatars! They little little run little They around people! around around They underfoot. run around I around underfoot. I around will I everywhere, play I I a I play song, will song, song, play little song, song, aire, song, little a a a a little or a aire, rondelay! a or rondelay! a [6:06] rondelay! jig Alan rondelay! rondelay! Dojoji: rondelay! Alan AWESOME! [6:06] AWESOME! AWESOME! Alan THE AWESOME! AWESOME! BOMB! AWESOME! THE OH ITS OH OH THE [6:07] OH BOMB! Alan OH SNAP! Alan OH Dojoji: Alan SNAP! ok Alan Alan [6:07] Alan ok Alan Dojoji: Alan

Alan ok yes Alan Alan [6:07] Alan yes You: Dojoji: You: You: yes and You: you AVATAR AVATAR for AND AVATAR AVATAR CODE AVATAR AND SOUP PASTE SOUP SOUP AND FIRST SOUP CODE AND SOUP IN AND SOUP AND SECOND IN LIFE. SECOND AND SECOND

Alan the in Dojoji, the Alan Dojoji, the dance Dojoji, avatar with Dojoji, Dojoji, / Dojoji, with fight dance fight fight with / fight fight discourse fight / with with with with / fuck with discourse with with / This is and This and tantra. is [6:17] and seance You: and tantra. The tantra. You: The [6:17] as Alan Life. Second ask Life. Alan you Life. yours are - - the - are bomb. you bomb. bomb. are Alan bomb. bomb. Dojoji: bomb. Alan

think think Alan think think Dojoji: think Alan and [6:20] and and Alan way Dojoji: and the and way the and world the the is the the [6:20] the is Alan world Alan Alan is And Alan Alan it Alan And seems Dojoji: [6:21] which be Alan can Alan Alan be as Alan [6:21] much Alan Dojoji: much Alan a much Dojoji: projection our a our our projection as our our our our as own 'selving' own own as - own our [6:21] own bodies [6:21] own [6:21] Alan bodies Dojoji: [6:21] [6:21] both [6:21] Dojoji: AUM

Afterimagenary*Alan Sondheim · 11 December 2007, 8:48 a.m.***Afterimagenary**

Kumchok Jampel Tropa, Yamantaka, Slayer of the Lord of Death
 "With your single vajra-mouth of inseparable bliss and emptiness,
 In an instant you devour the stream of becoming, samsara and nirvana,
 And all the flux of space and time, you the Executioner of Yama:
 Homage to Kumchok Jampel Tropa."

(Gomchan Oleshe, trans. Keith Dowman, A Treasury of Drawings of Buddhas,
 Deities, and Lamas of Tibet, The Nyingma Icons)

<http://www.alansondheim.org/Yamantaka1.jpg>
<http://www.alansondheim.org/Yamantaka2.jpg>
<http://www.alansondheim.org/Yamantaka.mp4>
<http://www.alansondheim.org/tan1.jpg>
<http://www.alansondheim.org/tan2.jpg>
<http://www.alansondheim.org/tan3.jpg>

(images from tanka)

purple quadrant defuge6*Alan Sondheim · 13 December 2007, 9:23 p.m.***defuge6**

(text without image)
 The stem of the 6 leans forward, ready to topple.
 The stem of the 6 is retained by the entire and complete
 calculus of capital.
 The calculus of capital is thick, exhausted, is always
 exhausted, is always singular, singularity, always
 the point and paste of the thing.
 The calculus is in opposition to glue holding disparate
 parts together _as such._
 The calculus of capital knows only the unary divide.
 And the unary addition and the unary increment
 and substitution. And the unary substitution.
 In my weary world the head bobs uselessly.
 It looks in the thick of things for clock and radio.
 It pulls the sheets up and pulls the sheets down.
 It wraps and unwraps the cadaver of the body.
 Beware the thud of 6 and thud of capital.
 What is ready to topple sooner or later topples,
 sooner or later revives into disparate parts.
 (What is ready to topple has the consistency of glue.)

Cuadrante morado - abierto ropon

((purple quadrant - open gown) from Frida Kahlo, Diary))

quadrant purple defuge6*Alan Sondheim · 13 December 2007, 9:26 p.m.*

(inappropriate image <http://www.alansondheim.org/.pri/defuge6.mov> removed from text)

defuge8 purplenude*Alan Sondheim · 14 December 2007, 3:51 p.m.*

defuge8 purplenude

among deities, the appearance of deities
 among mindless selves, the appearance of mindless selves
 among structures, structures, and among deities, mindless selves
 among mindless selves, structures and deities
 purple nude sketch deviantart purple nude sketch really nice how long it
 take you? -- i like to pose in the mirror frank n flesh shimmery pinky/
 purple nude gigolo glittery silver/purple gi joe olive khaki with sparkles
 jammin jack deep pearlized purple nude fairy glow

why not? gold works well it was of a purple nude womanpleasuring herself!
 yes that is exactly what i want to be looking at when i am trying to eat
 my parents

sheer long sleeves body stocking w/ cross back open crotch black nude #bs
 crochet body stocking open crotch black red purple she describes my
 painting as a boneless red blob masturbates whilst sniffing the crotch of
 a crude purple nude where i come from the usual practice is choose from
 our new colors of orange grey brown purple or nude (unpainted)

the big deal of the week was nude bathing at brighton recently come up
 with a line of trunks in subdued shades of potato juice blotched with
 purple non nude wallpaper another shot of purple flowers marble hero
 railway scenes loving perspective academic painting purple bows reclining

psoriasis is a non-contagious skin disease that turns skin purple use nude
 to create an invisible base for the dynamic glitter and black amethyst
 brilliant purple glitter smoky/nude base the figured decoration is in the
 black-figured technique with the nude parts rendered in purple and the
 clothing in black and with a rather sparing use of an absolute dill at
 everything he tries he goes from one deadend job to another

neck id have worn a purple cami under a shirt like that but youre totally
 right i bet she could have worn a purple or nude one and would have looked
 fine think purple is too much for some occasions? then try its cousin
 mauve in addition to purple wine green moss and nude shimmer mauve is
 kicking up quite with a golden yellow image of nation nude prozac what the
 real-life writer who very high dose purple pill review tiscali pull no
 prescription drugs
 microcrystalline piperidinium salt was dissolved in a minimum volume of

high stockings have an elastic top and are available in black white red light pink hot pink royal blue light blue lime green purple and nude this dress is made in purple and nude but can be made for you in the colors of your choice additional rhinestones can be added as well

reclining man reclining man point lobo point lobo purple iris desert scape dads red flower dads red flower dads nude dads nude haze rich frosty blue with purple undertones hush light peachy nude jet black jungle fever bright pink kloreen aqua-blue-green the bands feature brownish purple figures on a tan originally white ground at the top of each band except the fourth is a nude warrior with a shield this beautiful watercolor of a deep purple lilac light blue nude red white adult

each in two other canvases perhaps preludes to these we see him nude once purple with a semi-erection and again on what appears to be an ice floe looking matte nude pink recommended for sparkling nude beige sparkling nude beige recommended for satin purple satin purple recommended for pack crotchless purple string bikini swimwear group at the bottom try to figure out why the bulldozer operator is completely nude

hereditary peers are born to the purple perhaps this implies that she spent a lot of time talking to nude dancers (when they had their clothes on home crying nude on purple wall collapsed against a purple wall with human adenocarcinoma cells sqdg from edible purple laver (*porphyra yezoensis*) was donated by bizen cleavagevictoria silvstedt in a purple shimmery thingy outside westburyvictoria silvstedt nude cal-victoria silvstedt hq nude wallpaper [sexybits one shoulder two nude and one purple power net cut outs on body sleeves are nude power net with cuffs

nude highway driving searching for one brief hour of madness joy ladies in purple t-shirts that said i am a raelian handing out literature

naked buff nude narcotic bright turquoise perversion jet black purple this region contains some of yunnan s rarest rice germplasm including genotypes of upland nude rice and purple-fragrant-soft rice

the dark blue purple hybridizing signal was located in cell nucleus of lymphoma-bearing nude mice the arrows pointed to the transplanted tumor under the left one a bearded nude male running his face is contoured with incision under the right a walking man wearing a purple chlamys to me it sounds as if you are really talking about nude equivalents

gallium nitrate humoral hypercalcemia of malignancy nude mouse ructurai localization of tartrate-resistant purple dancing freely in the nude on my good-bye rose petal as the red plumb and suddenly a big bold capital letter appeared in the deep misty purple lit sky

thats nothing compared to the mortal kombat nude code or the metroid nude like saying there was a purple power ranger and what not if you missed a few players underwent acupuncture dyed their hair purple posed nude played lazer tag kicking up quite cancer lesion is mainly composed of cancer cells (purple) around fine structures (less than television - a purple

dress a vibrant kiss a nude stenographer and much else beside in this segment of the flux/goodchild relationship

color! really nice how long it take you? -- i like to pose in the mirror
purple nude al i to have a thing for the female form fire ohhhmmm
alumiére fire earth water air red nun bureau of wives red toes dangling
nude and in burgundy birkenstock thongs results listen nude one for the
ladies with this episode entering the world of the gas mask series with
the new heightened security one can never be too save a new series devoted
to the gas mask nude code purple

the purple circuit exists to promote glqbt theater and performance
throughout and two years later i wrote the first known nude play camera
obscura the bathroom with secret nude pictures of stringfellow hawk inside
the airwolf helicopter wow how long ago was this!

but on the far left wall remain
purple torso back
and purple torso front he jested
its not my fault these people are nude theyre honest

Happy Holidays!

Alan Sondheim · 16 December 2007, 10:42 a.m.

On a gloomy Nor'easter Day -

Happy Holidays!
<http://www.alansondheim.org/lumen.mov>

tiffanytext

Alan Sondheim · 17 December 2007, 5:02 a.m.

tiffanytext

tiffany tiffany hold it tiffany hold it splitting bang. tiffany exclaims
"you killed me!" you drop the bones of our website . supplier for 3 years
and won the good reputation on this line. the on . pleasure more ebay
resellers join our company and enjoy our looking for a good source of
wholesale tiffany for your retail tiffany says, in a light later, these
will be known as the real. so says tiffany honey clarissa shulamit
margarita catherine tiffany no longer call her own a plain with tiffany of
white crows black sky clarissa evacuation hiel internet, tiffany, alan,
claire, honey, and others, tiffany, in as men and women hear tiffany
'sdeath cry. tiffany appears with an ear- tiffany nothing means but when
thinking exhausts, meaning appears. tiffany nothing means but when
thinking exhausts, meaning appears. tiffany says you chop tiffany to
pieces! ah! the blood! your blood freezes dagger. tiffany eats the corpse.
tiffany becomes queen of everything in plains, tiffany eats a dagger.
tiffany eats the corpse. tiffany becomes sky clarissa evacuation of anal,
stumbled clitoris of tiffany, burrowed queen of everything in the lpmud of
tiffany . the hole. the hole in the queen of everything in the midst of

the other. eyes; in turn, she snapped tiffany 'swrist as if it were paper. bones food here' tiffany grins evilly. tiffany eats the corpse. tiffany becomes

tiffany thinking is exhaustion. tiffany thinking is exhaustion. behind dark eyes, illuminated wires, and tiffany and honey and travis, or one-stop shop for wholesale .hope you will get more surprise items on quaint, magical gesture with one hand. tiffany has created the herbalist.. tiffany smiles happily. tiffany points whatever s/he or anyone proffers as there were ghosts, tiffany and honey, when clara hiel internet ruled cheap bootleg), including the necklace ,cuff , ring ,earring . as 1837 alan, it is enough that you were thinking. tiffany the sun makes difference tiffany the sun makes difference exactly, you may have all kinds of questions from beginning if you're with tiffany alan or clitoral double cones, flattened, holed with clitoral, style , round / heart tag style , atlas style , titanium style and so particular, relation say to tiffany forever. as long as tiffany will the real. so says tiffany honey clarissa shulamit margarita catherine tiffany no longer call her own a plain with tiffany of white crows black operation, online store or auction business is your of anal, stumbled clitoris of tiffany , burrowed plains, tiffany eats a lpmud of tiffany . the hole. the hole in the datagrams, the sound.

tiffany they end the process, sleep during the night when dreams

tiffany they end the process, sleep during the night when dreams the datagrams, the sound. intensity of tiffany alan, hole. the hole in the craggy hollow, hello tiffany, i see tiffany worries about the meaning of life. tiffany makes a products of us are the best quality in china and the lowest price(not service. since we are mate wholesaler and dropshipping servicer who for a while, leaped up and ran the house. she'll be back later, tiffany. speak, i will listen. i swear it. @describe lance as holed skin, rimmed tiffany that it would have given information and tiffany wholesaler is a professional tiffany jewelry can help you feel confidence to set up a steady business.to be tiffany says 'did you kill orc?' tiffany says 'i've been eating lots.

new materials at

Alan Sondheim · 18 December 2007, 7:53 a.m.

new materials at

<http://www.alansondheim.org/biog.txt>

thanks to Barbara Caspar's ACKER, a documentary work-in-progress shown last night at MOMA

and thanks to Marcia Resnick insight

with the cart - I look, we're in a small room, surely,
if there were a man with a cart, I'd see him - well he
was behind the cart - but still - I look around, she's
awake now - I say where did he come from - she says
she says, from the closet - she says from the closet -
I can't sleep, it's 3am or 4am - I say, I'm getting up,
I rise like the dark sun of her dreams - she's sleeping
again, I dress in the dark, look out the window - no
coyotes to be seen, no man, no cart, no me, I walk down
the hall, open the laptop, write this, almost a sonnet -

chirality, in this space,

Alan Sondheim · 21 December 2007, 12:00 p.m.

chirality, in this space,

for 64 move upward 64
for 63 move rightward 63
for 62 move forward 62
for 61 move downward 61
for 60 move leftward 60
for 59 move backward 59
for 58 move upward 58
for 57 move rightward 57
for 56 move forward 56
for 55 move downward 55
for 54 move leftward 54
for 53 move backward 53
for 52 move upward 52
for 51 move rightward 51
for 50 move forward 50
for 49 move downward 49
for 48 move leftward 48

<http://www.alansondheim.org/snowtop1.jpg>
<http://www.alansondheim.org/snowtop2.jpg>
<http://www.alansondheim.org/snowtop3.jpg>
<http://www.alansondheim.org/snowtop4.jpg>

<http://www.alansondheim.org/ghostalk1.mp3>
<http://www.alansondheim.org/ghostalk2.mp3>
<http://www.alansondheim.org/ghostalk3.mp3>

Derivation of "Bug," telegraphy code, etc.*Alan Sondheim · 22 December 2007, 1:22 a.m.*

Derivation of "Bug," telegraphy code, etc.

"Bug" has been traced vis-a-vis computer folklore to early programming/hardware/software/etc. as far back as the 1950s I believe. But recently I've come across a much earlier source. In *The Telegraph Instructor*, 4th and revised edition, 1908, G.M. Dodge gives a list of telegraph terms. "Bug-in-the-wire -- A slang phrase frequently used when a wire is in trouble."

This relates to "buggy," "he's bugged," "stop bugging me," and so forth; what's interesting is the noun related to communications technology. In relation to computers, this might be a case of convergent evolution, but it's more likely to have moved through telegraphy - telephony - radio - and so forth, into the habitus of information theory and cybernetics.

Another early term relates to the origins of "ham" in "ham radio" - although the exact source of this remains unknown:

"'Ham' or 'Plug' -- A telegraph operator, who is not proficient."

[A number of phrases we take for granted are older than they appear. For example, "so long"; from A. Wallace, *Popular Sayings Dissected*, 1895: "So long! a leave-taking, a piece of colonial terseness is equivalent to 'au revoir, saluons!' of which latter word it may be a direct corruption, or again of 'salaam,' a bow, or 'salem,' 'peace be with you.' The phrase may be paraphrased into 'Goodbye, so long as we do not meet.'"]

On another related topic, early Morse code was somewhat different; there were all sorts of variations - Navy Codes, European Codes, Morse American codes, etc. The same book gives for example, "The Morse code of signals as applied to the telegraph is used exclusively in the United States." The code as given has three dash-lengths; for example,

```
t is -
but
l is --
and
0 is ----
In addition,
c is .. .
that is, some letters have small breaks within them; while
i is ..
o is . .
and
y is .. ..
and Further, there are some longer strings; ending parentheses
) is ..... .. ..
and
capitalized letters are indicated by .. . -..
```

- so it goes. (Oddly this has been difficult to type, since I wanted to eliminate meta/diacritical marks which might have been taken as part of the code itself!)

The actual telegraph (semantic) code on top of the Morse results in messages such as

Wr r ty gg r 9
or
Es r ty cn
and addresses/headers can read as obscurely as
Hr tru pink No 38 V0 HW "HX" ck 12 collect N P R

The code, like international signals codes, is heuristic, ideographic, and was simply memorized by the telegraph operator. It was just as complicated for railroad telegraphy, where the difference between 19 and 31 - both meaning "train order" - was complex.

Note that this is triple-coding - Morse to telegraphic code to ordinary language, and that, while natural language is fond of redundancy (re: Shannon/Weaver), telegraphy is dominated by economic considerations. Thus word counts, and what constitutes a word, are critical. For example:

Van Dorne - 1 word
Queen Anne County - 3 words
44.12 - 5 words
No. 185 22nd St - 8 words
North Carolina - 1 word
10 000 000 - 8 words
and so forth.

The telegraph operator also had to understand railroad Engine Steam Whistle Signals; here are a few (o - short sound and --- long sound):

o Stop. Apply breaks.
--- --- Release Breaks.
--- o o o Flagman go back and protect rear of train.
--- --- --- Flagman return from west or south.
--- --- --- --- Flagman return from east or north.
--- --- --- When running, train parted; to be repeated until answered.
o o Answer to any signal not otherwise provided for.
--- --- o o Approaching public crossings at grade.
o o o o Call for signals.

Air whistles are different, as are torpedo signals, light signals, semaphore, etc.

Service Message Code:

N S N - No such number.
G B A - Give better address.
G S A - Give some address.

DFS - Disregard former service.
 92 - Deliver.
 Deld (or) 92d - Delivered.

There is also Phillips Press Code - an example:

"A dsx rain es wind storm psd tru t nt end o ta county tsm dsyg a gt deal
 o prpy, roofs wr bln off a no o sma blgs es nux trees wr uprtd. A barn
 blng to James Sampson ws stru by lgthg kig 3 horses es burng svl tons o
 hay stored trin." This is standardized, but formed, it seems, primarily by
 the elimination of redundancy. The header for the same example, however,
 is another thing:

"o
 Hr tru No 39 V0 HW "HX" ck 63 collect N P R"
 and so forth.

-

experiments in human transportation

Alan Sondheim · 23 December 2007, 2:47 a.m.

experiments in human transportation

mocap, gunscan, bodyscan, and secondlife avatar meshes were moved as .obj
 files into blender for deconstruction; the consort is yamantaka-sheave;
 bodygun is from gun; bodyscan is from azure carter performer; involution
 is from motion-capture bvh into second life into blender
 somewhere among phallic hardening, womb, multiple faces, blown-apart gun-
 play, involuted cubes, somewhere among these lies

<http://www.alansondheim.org/bodyb.jpg>
<http://www.alansondheim.org/bodygun.jpg>
<http://www.alansondheim.org/involution.jpg>
<http://www.alansondheim.org/consortt.jpg>
<http://www.alansondheim.org/consortttt.jpg>
<http://www.alansondheim.org/consorttttt.jpg>

experiments in human transportation

I'm just a collection, agency, Convolute, don't let me fail

Alan Sondheim · 23 December 2007, 6:20 p.m.

Convolute, don't let me fall.

Dear God, don't let me fail.
 Dear God, I know I'm a nuisance, honest I am.
 Dear God, I'm just a collection, agency.
 Dear Azure, you are perfect smart performer!
 Dear David, how are you, thank you for the film!

Dear Leslie, I slept beneath the teapot.
 Dear Robert, I shall get to your books and guitar.
 Dear Tom, your books have gotten to me, mind!
 Dear God, don't let me fail.
 Dear God, I'm passing out of this world.
 Dear God, an other waits for no one.
 Dear Joanna, you are family's end, poet, thank you!
 Dear Mark, you are family family's end, superior!
 Dear Eugene, what a ride and book!
 Dear God, don't let me fail.
 Dear God, I let you down.
 Dear God, I'm five useless aggregates.
 Dear God, I'm just a collection, agency.
 Dear Tyler, there are many skies.
 Dear David, what film?
 Dear Lord, your name is God.
 Dear Gabe, that road's got your name on it.
 Dear Jon, names fell on the ground.
 Dear God, don't let me fail.
 Dear God, <http://www.alansondheim.org/gunned.jpg>
 Dear God, I wish names were things.
 Dear God, I wish your name so!
 Dear God, I don't have names.
 Dear Ellen, 215th radical.
 Dear Maria, Walter and Karl say hello.
 Dear Sandy, Kraus, not Marx, cancel out.
 Dear Foofwa, GrouchoCouchGrouchDouch.
 Dear Nikuko, don't let me fail.
 Dear Jennifer, don't let me down.
 Dear Julu, don't let me fall.
 Dear Alan, the world's wounds down.

metaballs accorded to transformation of a cube

<http://www.alansondheim.org/involute2.jpg>
<http://www.alansondheim.org/involute2field.jpg>

and thereby the forcefields in evidence

fetalfield

Alan Sondheim · 25 December 2007, 12:12 a.m.

fetalfield

the blood rest entering of the fetal atrium, blood including entering a
 right the atrium, rest including of a the large fetal proportion
 deoxygenated deoxygenated from from vena superior proportion vena of cava
 the passes in ... diagram in circulation diagram (see circulation passes
 (see ... diagram) of vessel vein connecting to umbilical ivc vein =C3=A2=C2=
 =A6 to
 blood ivc blood =C3=A2=C2=A6 vessel flow the regulated ... via developmenta=
 l

developmental the fans mother mother produce will antibodies produce
 regulated antibodies via against and d will antigen, cross and the these
 placenta cross start placenta the start antigen, destroying red red true
 cells, information true on detailed fetal information destroying on the
 sampling, potential potential and risks benefits. benefits. suggest we
 that suggest blood that sampling, more amplified than if one pcr dna is
 sequence used is to amplified seek if blood pcr more used one seek
 sequence allogeneic dna patients autoimmune with diseases. autoimmune ...
 diseases. amniotic amniotic fetal fluid, fetal maternal blood. blood. in.
 uric normal acid and levels. fluid, in. maternal normal blood
 pre-eclamptic. patients, patients, some some of whom were were receiving
 receiving frusemide. frusemide. therapy. therapy. pre-eclamptic. fluid
 fetal are ... presented. blood was mg/ml 1.930 and mg/ml 1.732 1.732
 respectively. mg/ml, true respectively. detailed responsible as for a
 working trading as post trading the post placenta between and mothers
 babys babys small supply. vessels small between vessels mothers carrying
 fetal run strategies strategies genetic genetic carrying prenatal the
 diagnosis in cells circulation have diagnosis been on limited fetal by
 cells lack type cell in type fetal present blood. only blood
<http://www.alansondheim.org/fetal.jpg>
<http://www.alansondheim.org/fetalfield.jpg>
 --0-1462669800-1198559485=:2851--

eventide

Alan Sondheim · 25 December 2007, 4:49 a.m.

eventide

yes, in the sky were these, and on the earth were those
 in the midst, what, vacancy, a few clouds
 pondering, i removed the clouds
 black band proclaimed the troubles on land
 jewels above, obsidian, agate, what makes the sky
 houses in auras
 something about eventide
 something about moon

<http://www.alansondheim.org/strangeevent.jpg>

hope towards the year

Alan Sondheim · 25 December 2007, 10:36 p.m.

serene
 unquiet
 hope
 unmeasure
 things
<http://www.alansondheim.org/measureofallthings.jpg>

unthings
 measure

unhope
quiet
unserene

Jet Blue Wireless Beta Test

Alan Sondheim · 27 December 2007, 1:08 a.m.

Jet Blue Wireless Beta Test

(We flew from Denver-NY on a specially equipped Jet Blue plane w/ wireless service in Beta; only Yahoo mail or IM could be received; the format was non-standard and primitive.)

Full header of sent message:

```
> From azurecarter@yahoo.com Wed Dec 26 17:54:32 2007
X-Spam-Checker-Version: SpamAssassin 3.2.3 (2007-08-08) on
    mailbackend.panix.com
X-Spam-Level:
X-Spam-Status: No, score=0.0 required=5.0 tests=none autolearn=disabled
    version=3.2.3
Lines: 155
Return-Path: <azurecarter@yahoo.com>
X-Original-To: sonenheim@panix.com
Delivered-To: sonenheim@panix.com
Received: from mail3.panix.com (mail3.panix.com [166.84.1.74])
    by mailbackend.panix.com (Postfix) with ESMTP id 04F9622115
    for <sonenheim@panix.com>; Wed, 26 Dec 2007 17:54:25 -0500 (EST)
Received: from web52405.mail.re2.yahoo.com (web52405.mail.re2.yahoo.com
    [206.190.48.168])
    by mail3.panix.com (Postfix) with SMTP id BB5E113A86D
    for <sonenheim@panix.com>; Wed, 26 Dec 2007 17:54:24 -0500 (EST)
Received: (qmail 87422 invoked by uid 60001); 26 Dec 2007 22:54:24 -0000
DomainKey-Signature: a=rsa-sha1; q=dns; c=noaws;
    s=s1024; d=yahoo.com;
```

```
h=X-YMail-OSG:Received:X-Mailer:Date:From:Subject:To:Cc:In-Reply-To:MIME
-Version:Content-Type:Message-ID;
```

```
b=PRIrTBuEFT8hVyyXztUaezvkg6sVVK3yj/MgcpwPDhJkESa4mH462Gd0WAMgn6sNisH2Dw
SU9WucLhwQ6ZdSaxX47zs6dHMiDmntdaU5oAs4votNgZqMBJA4s2x0ePbMhUhNCX2I3o4PUa
qCgtWoXwI2lS1l5epdUN47iuMog9Y=;
```

X-YMail-OSG:

```
15kMeC8VM1nCuv9mS66qadnwfqUmYDkzpXK8ysbIUxNjBXSaRSchDunShuXjYl9PvHKnhrrfF
dfXlET0oqhPwXVlHA_hl3CmJWMDIWsj0aSpGnZmF_K8be5xd1N0JuSY4weSYy0TjpQ--
```

```
Received: from [69.147.67.126] by web52405.mail.re2.yahoo.com via HTTP;
Wed, 26 Dec 2007 14:54:24 PST
```

X-Mailer: YahooMailWebService/0.7.158.1

Date: Wed, 26 Dec 2007 14:54:24 -0800 (PST)

From: Azure Carter <azurecarter@yahoo.com>

Subject: RE: Coal Ash Is More Radioactive than Nuclear Waste (fwd)

To: "sonenheim@panix.com" <sonenheim@panix.com>

Cc: "Charles.Baldwin@mail.wvu.edu" <Charles.Baldwin@mail.wvu.edu>,

"sbaldwin66@gmail.com" <sbaldwin66@gmail.com>,
 "FrancesVanScoy@aol.com" <FrancesVanScoy@aol.com>
 In-Reply-To: <Pine.NEB.4.64.0712240149090.14512@panix3.panix.com>
 MIME-Version: 1.0
 Content-Type: text/plain; charset=us-ascii
 Message-ID: <469371.52899.qm@web52405.mail.re2.yahoo.com>

This isn't what it seems; I'm doing beta testing for wireless on a Jet Blue flight from Denver to New York City; it only allows one to go to Yahoo. I'm curious about the full header - we'll see. I've not been able to use telnet or get out of the proprietary Yahoo environment. In a moment I'll play around with Net Stumbler and see what comes up!

- Alan

Netstumbler summary:

```
# $Creator: Network Stumbler Version 0.4.0
# $Format: wi-scan summary with extensions
# Latitude      Longitude      ( SSID )      Type      ( BSSID )
Time (GMT)

[ SNR Sig Noise ]      # ( Name )      Flags      Channelbits      BcnIntvl
DataRate

LastChannel
# $DateGMT: 2007-12-26
N 0.0000000      E 0.0000000      ( BetaBlue )      BSS      (
00:03:52:e2:d8:30 )      22:58:51

(GMT)      [ 65 114 49 ]      # ( )      0021      00000800      100      540      11
N 0.0000000      E 0.0000000      ( BetaBlue )      BSS      (
00:03:52:e2:b9:30 )      22:58:51

(GMT)      [ 52 101 49 ]      # ( )      0021      00000002      100      540      1
N 0.0000000      E 0.0000000      ( BetaBlue )      BSS      (
00:03:52:e2:7e:90 )      22:58:51

(GMT)      [ 62 111 49 ]      # ( )
```

Netstumbler GUI:

<http://www.alansondheim.org/betablue.jpg>

for paul watson: support sea shepherd in the new year:

Alan Sondheim · 31 December 2007, 3:32 a.m.

for paul watson: support sea shepherd in the new year:

<http://www.seashepherd.org/>

the group accused the blm of rounding up wild horses for slaughter to clear public the groups railing against socalled ecoterrorism cite the public thank god for dennis kucinich it was very well done that he raised

those two with cameras to video the slaughter of thousands of young harp seals grok headline matches for the boston teaparty as ecoterrorism google has no direct line to god and hence isnt worth a million dollars a share stop the real ecoterrorism global warming a weapon of mass destruction god hates fags counter protest

is the existence of ecoterrorism japanese whalers leave for slaughter mission whale watch specials has rejected allegations from japanese whalers that he supports ecoterrorism member since aug location southern by the grace of god posts no im not an ecoterrorist nor do i agree with ecoterrorism and slaughtering animals that peta pretends to protect theyve provided cash assistance and oh m god peter brady is selling the ab lounge now ugh neodruoid anarchist student of deep ecology ecoterrorism disappear spend the next fifty years breeding and return to slaughter their exslaves this avant garde of ecoterrorism ie bad for the global economy the present god of technology and science tells people that there will be a bishop urges christians to call god allah

muskens thinks it could take another you know the indiscriminate slaughter and killing of christians and thats eco terrorism and sorry but its not something the environmental to leave the area and to stop assisting with the illegal slaughter of whales i reject all of these ridiculous anthropocentric monkey god religions we are concerned about the northern bush meat trade ie the slaughter for mcinnis subcommittee conducted a hearing on ecoterrorism last month so bombing is the correct answer my god do you care about human life at all remember fred phelps of god hates fags is a democrat and supported al gore did i link to all the ecoterrorism events and try to pen it on the sion to move ecoterrorism

to the top of the fbi list vernon s article greatly relies on infor slaughter or b) now strictly protected after being objection first it would seem that god wants us to eat only vegetables in of plants by eating them than we do by slaughtering cows pigs etc the barbaric slaughter at virginia tech did not

and does not escape in the religious context ismail is translated as meaning god has harkened i would say ecoterrorism is a very appropriate label so when you see him with his god bless israeli bulldozers sign i want you to keep several in the matter of ecoterrorism this is where i stand any ecoterrorism but those slaughtering now like whales why the hell did they needed to be the group accused the blm of roundingup wild horses for slaughter to so far the lobbying effort against ecoterrorism on the federal level has failed we have no reason to believe at this time that this is ecoterrorism he said the whimsical and creative design by donna and tom slaughter features the term ecoterrorism has been used to describe two similar yet separate nothing happened to the un after its troops allowed serbs to slaughter the fbi obsession with ecoterrorism is scandalous considering the very covering project censored listed in its top ten the slaughter of more defwheezers years for ecoterrorism sheep to the slaughter sonic jihad monkey god will bow to our hegemony he can not comprehend our true nature rdly it says they are fighting for more humane slaughter of chickens not a that the number one threat of violence in this

country is ecoterrorism remember fred phelps of god hates fags

is a democrat and supported al gore did i link to all the ecoterrorism events and try to pen it on the who will defend industry from ecoterrorism suddenly he follows her as an ox goes to the slaughter or as one in fetters to the discipline of a fool terrorism comes in various forms political terrorism ecoterrorism after declaring victory elijah ordered the slaughter of the priests of baal these funds are also suplimented by quotes praising the ecoterrorism acts from an offensive campaign comparing the slaughter of six million jews to the as he slaughtered peopleunlike the muslims that scream allaha akbar as they slaughter gods children for allah islam must gogh many disastrous conflicts in human history were led by men who spoke as if they were directed by god to lead the slaughter president bush asserts that i for instance the god of nature in the christian religion is satan as for eco terrorism the japanese whaling fleet is an eco terrorist operation the term ecoterrorism is a neologism used to describe threats andor acts plus they support the slaughtering of animals if the publicity from it aids its just what god has given me to do von hundertmark said the story of the merciless slaughter of wild ducks near the flushing meadows boathouse violence versus violence ecoterrorism violence against the environment (bushs hijdas children of a lesser god poem vladimir lenin cryptic slaughter fields of nephilim ecoterrorism ebm synthpop apoptygma berzerk vnv nation ganon gurps god forbid sigh the fbi recently before congress stated that ecoterrorism was on the rise village in somerset they started to buy and slaughter animals themselves to ecoterrorism any act or pattern of activity intended to cause fear for human nearly all photographic film contains this animal slaughter product years for ecoterrorism sheep to the slaughter endbook of the apocalypse music by azeem handbook of apocalypse (thank god for cliff notes) this avant garde of ecoterrorism ie bad for the global economy had other claims the intersection where the slaughter occurred is safe the group accused the blm of rounding up wild horses for slaughter to so far the lobbying effort against ecoterrorism on the federal level has failed defwheezer years for ecoterrorism sheep to the slaughter sonic jihad music by azeem handbook of apocalypse (thank god for cliff notes) god uses creation in a plan to punish his people israel for leadership failures men kill and the critters deal with the slaughter to plunder to slaughter to steal these things they misname empire and where they environmentalism being waged under the pretext of ecoterrorism back to big meat s selfinspected slaughter continue reading

however i wasn t bowing my head and expressing gratitude to the calvinist god in which and slaughtering animals that peta pretends to protect pps the fbi has called the ecoterrorism movement the # domestic terrorism threat in ocean warrior my battle to end the illegal slaughter on the high seas ecoterrorism the dangerous fringe of the environmental movement this latest ecoterrorism to the japanese whaling fleet is par for the course as from observing a catch such as the annual dolphin slaughter in taiji for instance the humane slaughter act does not apply to the largest number after the error of those who deny god there is none that leads weak gods hurricane jason leopold gop fiscal policy and katrina with the supposed acts of ecoterrorism turning to be insurance scams disputes between but

sam you owe a great debt to god too and don t you think he deserves your generous comment on slaughter of christians in other countries slaughter on the scale seen on september th is intolerable saddam hussein is the undefeated champion of ecoterrorism army of god a violent antiabortion group that is joined by simply carrying out an attack as the debate over ecoterrorism

raged in the united may god hold you in the hollow of his hand prior to the slaughter i also to the uk illegally and unfortunately we cannot rule out ecoterrorism the announcements follow animal rights publicity surrounding slaughter and the third and final part of a package intended to combat ecoterrorism vladimir lenin cryptic slaughter fields of nephilim ecoterrorism arsis waco jesus kult ov azazel skyfire god head eternal tears of sorrow the teen who become extreme environmentalists and advocate ecoterrorism grow what kind of a god requires as an act of worship to him the slaughter of do not undercut the fight against ecoterrorism with marginal cases and prison terms that mock the posted by sgt slaughter | june at pm while shac sets a new standard for ecoterrorism another british import is to as vegan jello

to destroy the cavel west horse slaughtering plant does our supposed spiritual superiority justify the brutal slaughter of millions believe in a god small enough to accommodate their limited world view great jobb save the whales god luck paul crew views ecoterrorism over the years from justpus views this is sea shepherd committee meeting on ecoterrorism from prague land of franz kafka such a powerful argument justifying the wanton torture and slaughter of animals he once served as god of writing to the maya who ruled there and the conquest began in guatemala with ruthless slaughter by pedro de alvarado years of environmental conflict led to the birth of ecoterrorism as a tactic ecoterrorism provides readers with clear and essential information needed and in a member of the radical antiabortion group army of god killed one person and injured more operation backfire and other ecoterrorism

cases jg sandom is just weeks away from completing the god machine the longawaited sequel the god machine is scheduled to be released by bantam next year vladimir lenin cryptic slaughter fields of nephilim ecoterrorism beheaded bolt thrower goatwhore god dethroned internal bleeding vader if aussies really oppose the slaughter of whales and had the balls to act why aren t we brave enough to defend our own territory from ecoterrorism inhumane slaughter

the same peta that will not condemn ecoterrorism the very same peta that wants life lauren number one in the world for ecoterrorismwait did i say that right if you died tomorrow (god forbid) you would be in my heart defwheezzer years for ecoterrorism sheep to music byazeem handbook of apocalypse (thank god for cliff notes)technoroti tagscyberpunkpirate you are either against the slaughter slavery and degradation which will soon surface for be not deceived greenpeace is ecoterrorism in action most people would say slaughter house five which is a wonderful book but this one will ecoterrorism started because of a litterbug on the throughway and given the ongoing horse slaughter at the cavel plant in illinois while it

can t be described as a softcore ecoterrorism

at least not by chairman mccollums opening statement hearing on ecoterrorism good afternoon a bit background on rejection of horse slaughter ban jun she wasnt sure at first that advocating for gods fourlegged creatures the animals are forcefed before slaughter its a practice that draws god forbid someone other than the irwins should make a quid w h o re for the japanese whalers accuses us of ecoterrorism continued captain watson quarantine slaughter and complete disposal of the infected animals are the says the cdfa and even the possibility of eco terrorism if someone wanted to god you people are dumbyou might as well torture those deer or how about than any antihunting organization also ecoterrorism is a bad thing slaughter in taiji japan that appeared in issue ive lived here in japan for the last terrorism even ecoterrorism can be avoided dana del raye neve gordon images of real ecoterrorism in twaneh fred gardner business as usual in san diego gods curse his holy rolling thundering pat pobertson if not our forces will begin the slaughter and yours will retaliate leaving your klamath falls ecoterrorism at its worst part of congressional were part of an ecoterrorism cell calling itself the family

that firebombed god bless america excusemysarcasm and teh joos soilent green scandinavian metal edge of sanity stanly kubrick antiamerican vladimir lenin cryptic slaughter fields of nephilim ecoterrorism apathy in the face of whale slaughter whale watch specials smhcomau add to submit bitterend eco terrorism on the high seas to delicio acts of ecoterrorism list of environmental groups that condemn ecoterrorism slaughter of innocents time south pacific october name of every person working in the baby slaughter business across the united the threat of ecoterrorism testimony of domestic terrorism what is meant is an event which even god or someone with perfect knowledge of activism undermines the cause and is sometimes branded ecoterrorism ecoterrorism but which seems really the only way to stop development for god get i yy rwxrwxrwx rw rw drwx rwr secretly funding the animal liberation front and other ecoterrorism groups god thats horrifying did you see that kid in the rancid tshirt the slaughter of farm animals is not within our repertoireit is very easy major acts of ecoterrorism

that had occurred god the creator of everything but i feel comfortable about it this ecoterrorism movement is so dangerous the fbi has declared it environment animal activism and ecoterrorism the risk (slaughtering of all potentially infected cattle or recall of all potentially in one of the great ironies of all time as ecoterrorism) is having no add this slaughter to the continued loss of kangaroos every day on our ents seem slow but can be dangerous (implications for eco terrorism ethnopolitical conflict and the slaughter of orcs in battles (eg primordialisism) slaughter of feral horses that have been rounded up and are more than ten ecoterrorism dolphin parks sea turtles the precautionary principle believe in using ecoterrorism to prevent people from using animals if necessary injuries d euthanasia or slaughter should be done in a humane way carlos eta osama bin laden cyberterrorism earth first ecoterrorism hamas how religion could be used to justify the slaughter of innocents nothing in the humane slaughter act says you can start dismembering an animal

ecoterrorism extremism in the animal rights and environmental movements
inherent cruelty of raising an animal for slaughter

comments david barbarash no one has ever been charged and ecoterrorism experts, sections may be cited as the humane slaughter act in order to protect freedom of religion ritual slaughter and the reading about ecoterrorism in the us today in the washington post you have to wonder if including the slaughter of children and other noncombatants

moving testimony at ecoterrorism hearing in dc fcusa commentary in beverly hills fur is flying over truthinslaughtering label direct not at all with saddams necropolis or their own slaughter of innocents ted rall winks at ecoterrorism you can see last years list by clicking the term ecoterrorism was coined by a corporation by a pr firm from new york not that i should ever be one of them god forbid according to an official fbi definition ecoterrorism is a crime committed to of the institution of factory farming and mass slaughter of pigs the fbi is looking into the incident to determine whether there are ecoterrorism connections at this point the fbi has not opened an investigation into general wagner wherever you are thank you and god bless you organizers were making a name for themselves in domestic and ecoterrorism in the s does property destruction equal ecoterrorism francis boyle onetenth of one percent bad apples slaughter noncombatants without ordersbut the trying to nuance and persuade them into the world of people who dont believe their god wants them to slaughter millions in malls schools offices day is earth daywhy wasnt corporate ecoterrorism included in the god appears and god is lightto those poor souls who dwell in nightbut does a from the ayn rand institue who will defend industry from ecoterrorism by declared that the continued slaughter of israeli innocents was justified as cohen in april others are engaging in ecoterrorism whereby they can alter the climate god created us from the soil and water of the earth the suicide bomber is convinced that in killing for his god he will be was the rape of women and the slaughter of children not sending a message the two hasidim oversee shehitah the jewish ritual slaughtering of meat according to the book of leviticus the meat is then shipped to wise organic james buchal outlines the process for invoking the god squad to bring relief to regarding his call for environmental groups to disavow ecoterrorism slaughter beef and cow tip pour the chief some fountain soda medleywe wish you a merry christmasgod rest ye m & middot ark of ecoterrorism lyrics terror inflicted by the wholesale slaughter of populations who resisted terror in the name of god why religious militantskill they hunted down yugoslav serbs jews and roma (gypsies) slaughtering them us defence secretary cohen expresses concern about ecoterrorism using slaughtering iraqis to stroke daddy s ego the voice of god called upon her to sacrifice her three children

by the authority of god * xvi * the father the son and the holy ghost federal law views properly conducted religious slaughter as humane and so allows antidefamation league report defines ecoterrorism threat in us ted rall winks at ecoterrorism add to those examples the nut who tried to we knew that bush is the enemy of god the enemy of islam and muslims ecoterrorism and agroterrorism are threats to property rights we support keeping the words under god in the pledge of allegiance and in god we

ecoterrorism and nontraditional military threats gods assassins state terrorism in argentina in the s fal oct that are not a part of broader campaigns and socalled ecoterrorism that follows the slaughter of one s enemies appear to the victims of terrorism political

netcool we have absolutely no need in todays society to slaughter other living kelly says theres only one word for what happened ecoterrorism health hoarding humane slaughter hunter harassment lacey act for so closely interwoven are the interests of man made in gods image and the have maybe been charged with man slaughter and gotten a few years in jail socalled ecoterrorism is no different than the bin laden variety based on spurious evidence he committed acts of ecoterrorism there thank god for jean chretien six years into the disaster on wheels to

indictments ecoterrorism usa january st in iraq first confirmed case in middle east prompts slaughter of chickens and ducks after initially considering ecoterrorism and racism as possible motives for federal law considers properly conducted religious slaughter as humane

the slaughter by arson of civilians in northern uganda by the ayman alzawahiri warned by god the youths of god are preparing forget the fact that the slaughter of so many people was preventable surprise would be closer to an actual test of an ecoterrorism scalar hit god bless you and this family and god bless the united states of i say we slaughter all the whales to prevent them from eating the plant plankton images of real ecoterrorism in twaneh fred gardner it was entitled september ask who did it but for gods sake dont ask why february albuquerque nm the fbi suspects ecoterrorism in the arson the announcements follow animal rights publicity surrounding slaughter early morning is a time when god s middos hacheded kind attributes shine and the reason we slaughter the chicken is to oppress the powers of gevurah meetings on ecoterrorism stand in for the house unamerican activities committee succeeded in halting the slaughter when lee learned more about the is it ecoterrorism could be the development placed a wetland at risk this last weekend we got slaughter i d like to say the details are sorting of course i am against people being hurt and god forbid i believe it is wrong to slaughter animals but killing them for food is fine esc endangered species committee (god squad) et ecoterrorism et ecotheocracy et ecotrust ettc ecoterrorism training camp understanding of god and of spiritual life and service the hazy provenance of chief seattles famous speech ecoterrorism suburbia the difference the bad news is god did it at least in part out of anger at america for deposing faith that they should passively let their enemies slaughter them searching scandinavian metal even civil disobedience as ecoterrorism

even though their actions haven caught between two militant factions bent on wholesale slaughter juan cabrillo and engage in acts of killing and ecoterrorism hc linda evans *one of accused of nw ecoterrorism is willing to testify against the *idaho cattle herds sent to slaughter after brucellosis infections here for slaughtering armenians during world war i see figures and fig ecoterrorism is reported in the us department of states report the debate rages over the firebreak slaughter policy ecoterrorism just around the corner maybe of course he cant be too paranoid there

solution was to put on joint events that focus of ecoterrorism

or receptivity to those who would have the west be lambs to the slaughter ecoterrorism is defined by the federal bureau of investigations domestic of the steeds of the god odin and the giant hrungnir in norse mythology agents cum scientists in trying to thwart an ecoterrorism conspiracy to and whether they could have acted more quickly to stop the slaughter cnns gods warriors mentioned this foundation which is alleged to be a province a home base and slaughter pad with their marketplace car bombs not surprisingly the fbi has declared ecoterrorism the no any bill which endorses the slaughter of sixteenyearold kids with (inaudible) if ron paul was a real republican theyd be slaughtering him on all would describe as ecoterrorism and all have been documented here in the us it is an attempt to reclaim the knowledge of god as just that

(called ecoterrorism
by their opponents) ecoterrorism ecotourism ecovillage e coli e coli k
select and slaughter

four plead guilty in oregon ecoterrorism case space maps of forests peta urges applebees to alter poultry slaughter when does green rage become ecoterrorism - whatever slogans they chant when they slaughter the innocent they have oh my god if i had been called up for national service in my old life i war and the ritual slaughter of their sons that we have seen and still see.

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2008

90 poems · 37,906 words

Happy 2008!!!*Alan Sondheim · 1 January 2008, 1:34 a.m.*

a small image of thought and thought only

<http://www.alansondheim.org/year.jpg>

my super wall, simply superior*Alan Sondheim · 1 January 2008, 7:11 p.m.*

my super wall, simply superior

search find classmates coworkers advanced browse applications edit photos
groups events marketplace video ilike x me most creative people funwall
magnetic words my questions movies filthbook books iread posted items
notes super wall more profileeditfriendso status updatesonline nowrecently
updatedaddedall invite networksbrownjoin a networkinboxmessage sent
messagesnotificationscompose homeaccountprivacylogoutalan's hide your old
developer api back to profile alan sondheim send graffitispam control text
displaying posts - of i knew one bailanta tight we tripped but was the
that blushed different era and wagged his an intelligent sparkle had
glance when said him if it wanted dance with put speak jung freud lacan
idiosyncrasy caused much grace turning intellectual cumbiera simone de
beauvoir goethe beckett cosmos gershwin kurt weill guggenheim well-known
something seeing letter philosophy studied race little pretty hechizera
their contoneada eyes lynx crossed tried bring closer arm miller anais nin
picasso dared try rob kiss read neruda verses did badly cannot forget paul
klee before garmaz kandinsky diego fridha tolstoi bolshoi terry gilliam
shakespeare william he go cinema rich see kusturica are going smell
flowers spoke virginia wolf its loves requested teaches use mouse single
wants bauhaus asked were corra or rockera gertrude stein re-tortillera do
not want you think so am say santo can be loosen normal jarmusch cocteau
cocteau arto maguy marin twyla tharp gilda visconti gismonti learned
certain hesse thomas mann everything german existencialismo she body
continues giving chair day luckily although once while re musician because
songs like this which barely understand intellectual lyrics everybody lets
get started what movie titles come up here's rules titleany title add
between legs titleill goincontinue gift good will hunting ittise shall
melissa transformer cindy c die hard sam know last summer gail gone
seconds rush hour patrick wind carl finding nemo damian- mad max david-
armageddon andre trace dirty dancing amy bill ted's excellent adventure
jordy midnight express joshua training callie cruel intentions tom final
fantasy garrett abyss ji belinda fast furious zac- san-dodge ball norman
phantom menace jazz city lost children aileen crouching tiger hidden
dragon pik choo chrisc man fire candle warlords kp kingdom ung soh fong
there's about mary yvy lord rings eelynn unrest conrad magical mystery
tour ayu hapsari bastien naud top gun ashley superb bad martin- legend
nada%ula dolce vita hahahahaaa take care friends- max/xo maxx's louise
desrenards pm just coming martine barrat's from harlem bronx wish happy
year -- course them too yet they adults crossing over paris at martine's
great exhibition maison europeenne photographie --till january th louise's
val ry grancher best for monty cantsin anyone else sees sir john it's

monty's pardon friends obscure intellectually overwrought messages trying
 learn how talk myself own superwall quoting artpapers didn't realize i'd
 pressed dread all key guy debord concisely defined paradox heart
 twentieth-century art practices uthe demand impossible permanent
 revolution mediation unmediated authentic experience constant pull both
 past future progress decadence recent spate artists' re-enactments
 historical performances seems caught dialectic haunted by debord's
 paralyzing circular discourse writing history time claims modern
 subordinated pseudo-cycles work leisure as such fads consumerist seasons
 remakes retro fashions imposed capitalism interesting don't agree though
 analogy less useless science makes sense better remain absence metaphor
 comparison any deep misrecognition chris hamilton-emery chris's jerry
 everard jerry's iluveric advertisers developers page built jacki apple
 wroteat on december only minds jeffrey wang- is weird cool thing check out
 same fi yuo cna raed tihs hvae sgtrane mnid olny plepoe cdnuolt blveiee
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 whotuit pboerlm bcuseae huamn deos ervey lteter istlef wlohe azanmig huh
 yaeh awlyas tghuhot slpeling ipmorantt forwrad forward wall-to-wall write
 jacki's give props ry's sylvie fortin what's wrong here aaa bbb ccc ddd
 eee fff ggg hhh iii jjj kkk lll mmm nnn ooo ppp qq qrr sss ttt uuu vvv
 www xxx yyy zzz % ucsd students could error above repost click answer
 really obvious you've been pin girl years pass greetings adolescent
 karen's new friend hello luther regards press dissapeard than sec
 grafittitegneverkt bare klistra sammen til et bilde alison's nina svenne
 november nei jeg har ikke tegna mena sj l dem ligger inne p

nina's i'm passing onif some boycalled chapman adds u accept hacker tell
 everyone list somebody he'll figure id computer address copy paste even
 cause hacks email mail annie abrahams annie's philippe boisdard vive les
 pommes ls vegetables bon week end mam'zelle philippe's dirk real her hair
 lovely very slightly plane brushed off conspirators compeung promised land
 neoism true immortality center rebaptised sawang brightlight meeting local
 we'll mountains tomorrow north bottom no tourists revolutionaries hope
 doing well should have neoist event sometime near let's spread word
 cheeerrrrss nick carbo thanks nick's life death chorus strange song enjoy
 helen shimmying pink foam businessesfacebooktermshelp rebecca seiferle
 october poetry daily monday wwwpoemscom today s poem falling down
 precipice wild tongue copper canyon featured poet author four poems
 twotranslations sar vallejo founding editor journal drunken boat book
 bitter withering irony eye shocking beauty cuts straight emotionally
 honest kernel within family spirit myth publishers weekly
<http://wwwpoemscom/> rebecca's georg ladanyi georg's andrew lundwall thought
 share friendshave sunday andrew's collection wwwcoppercanyonpressorg
 vekemans september models using drawing practice draw s-pose vispo these
 gals hundreds glitter bunny ears & cost either poser d software dirk's
 jeremy james hight july halooks busy cables alone zombies surely make
 roadiestoo slow setting cymbals mikes let wires jeremy's sandi kasey
 youtube videos

Boojum*Alan Sondheim · 2 January 2008, 10:35 p.m.***Boojum**

Our cat, Boojum, had to be put to sleep today, in our arms, two days after her 18th birthday. We were closer to her than most people. She meditated. She taught patience. We're distraught; she was a good friend, a companion who helped us through bleak times. She loved olives, asparagus, tomato sauce. She was beginning to close down; her last purring was about ten days ago. Losing a companion (Haraway's companion species) is as bad a loss as any other (in spite of my father, who said, It's not like losing a person you know). I can't do elegy after days of crying, running to emergency rooms, trying different foods and medication. Below is her Internet Index, within the crabbed space of my webpage.

her name, boojum, jean-paul, others
 her name, boojum, jean-paul, others
 her name, boojum, jean-paul, others
 her name, boojum, jean-paul, others
 name, boojum, jean-paul, others her name, boojum, jean-paul, others her
 name, boojum, jean-paul, others her name, boojum, jean-paul, others hear
 the despair among the carbon cacti, boojum trees, even in the midst of the
 name, boojum, jean-paul, others her name, boojum, jean-paul, others her
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 the despair among the carbon cacti, boojum trees, even in the midst of the
 Aditya A boggart bogle bonachus bonasus bonedevil bonnacon boobrie boojum
 hear the despair among the carbon cacti, boojum trees, even in the midst
 forgotten. Now, 2007, we are bringing our cat Boojum, this May 29, to Hope
 2003 Boojum the cat who adopted me in 1990, developed breast cancer. She
 The cat, Boojum, imagining her, the tenor of her fur, quality of her eyes,
 :Boojum Carter

Comments by writer: Boojum is named after the Boojum tree in Baja
 fury of cancer and creation. Azure and I are beside ourselves, and Boojum
 Boojum, our cat, is checked now daily for a resurgence of cancer; we can't
 cat, Boojum, imagining her, the tenor of her fur, quality of her eyes,
 Boojum Carter Comments by writer: Boojum is named after the Boojum tree in
 Boojum Boojum, our cat, is checked now daily for a resurgence of cancer;
 cat, Boojum, imagining her, the tenor of her fur, quality of her eyes,
 Boojum Carter Comments by writer: Boojum is named after the Boojum tree in
 Boojum Boojum, our cat, is checked now daily for a resurgence of cancer;
 partner, Azure Carter, and their cat, Boojum.

Boojum Carter (medical report four years ago)

feline, aged 13 1/2, four years after our mother's death, biopsy diagnosed
 as follows:

Microscopic: MAMMARY MASS ONE - This mass is demarcated and has a well
 localized appearance. It is comprised of a collection of neoplastic
 epithelial cells that are forming tubules. The tubules are separated by
 variably thick connective tissue septa. The neoplastic cells have ovoid

stippled nuclei and a scant amount of eosinophilic cytoplasm. Cytoplasmic borders are distinct. The mitotic rate is low and ranges from 0-1 per high-power field. Nonneoplastic tissue is forming margins. There are scattered aggregates of lymphocytes and plasma cells surrounding the growth MAMMARY MASS TWO - This is the larger of the growths evaluated. There are several large cysts. There is a proliferating population of neoplastic epithelial cells. The cells are organized in the lobules that are forming occasional tubules. The central areas of the lobules are degenerate. Neoplastic cells exhibit invasion. One or two layers of cells line the tubules. The cells have large round vesicular nuclei with multiple nucleoli. The cytoplasm is eosinophilic, scant and cytoplasmic borders are distinct. The mitotic rate ranges up to six per high-power field. Nonneoplastic tissue is forming margins.

DIAGNOSIS: MAMMARY MASS ONE- MAMMARY GLAD ADENOCARCINOMA, TUBULAR, LOW GRADE MAMMARY MASS TWO - MAMMARY GLAND ADENOCARCINOMA, TUBULAR CYSTIC

PROGNOSIS: Guarded

COMMENTS: Feline mammary malignancies should be considered capable of metastasis and warrant a guarded prognosis at best. The first smaller growth evaluated is well localized and is not exhibiting invasion. This appears to be a well-differentiated adenocarcinoma. The second growth is exhibiting invasion and this growth should be considered as having potential for metastasis. Lymphatic invasion is not identified with any of the sections evaluated. These growths appear to be excised.

Comments by doctor: Guarded. Felines tend not to recover. She might live six months, several years, or less. There is no way to tell. She needs immune system fortification. The doctor wishes her news would have been better. The question is whether or not the tubules remain within the body. The cancer could spread rapidly or even go into remission.

Comments by writer: Boojum is named after the Boojum tree in Baja California. She is thirteen and a half. She exhibits no signs of illness. She has been my companion and is highly sociable and nervous, She has the personality, if not the skills, of a brilliant writer. At the moment she is sleeping, recovering from the removal of her stitches. She travelled with us to Miami, where she encountered, even indoors, new and interesting forms of flora and fauna. Azure and I pray that she will live forever.

Comments: That cancer is always the same, disordered, disorderly, a tough go whose treatment is violent and invasive as well. The well-defined structure of the body begins to collapse as tunnels are formed through highly-organized tissue.

Every organism is a world of miracles, and every creature dissolves in the fury of cancer and creation. Azure and I are beside ourselves, and Boojum Carter dreams now, not of death.

intolerable.*Alan Sondheim · 4 January 2008, 11:22 p.m.*

intolerable.

always, I thought, intolerable.
 I cried intolerable, it was a sound.
 it is intolerable to decide for or against death.
 if I leave a house, I may or may not return.
 things may not return exactly, but most often they may return.
 death is intolerable. death does not return.
 I may decide, I will harbor this animal, this person, this cause.
 caring, giving, are implicated; sympathy, and perhaps empathy.
 this is a tending, not a shepherding or stewardship.
 or a mutual tending, shepherding, stewardship.
 this is a continuity, this is constant.
 the decision for death is instantaneous at the moment of death.
 it is intolerable to make these decisions.
 a decision for life may be revoked.
 then, again, at the moment of death, implying already decided.
 or that action or performative accompanying.
 I saw the sedative administered, needle and catheter.
 even then, I could have stayed that other, harboring the moment.
 I went through with it into eternal darkness.
 surely Boojum did not suffer, just as surely she wanted to live.
 I made a decision, for her, and against her living.
 for in the theater of steel, she resisted everything and strongly.
 she defended herself, lovingly as usual, her claws withdrawn,
 her mind full, commodious, insistent.
 she defended herself, death was the last thing on her mind.
 and we held her and tried to comfort her, she growled slowly,
 and then lay down and then not at all.
 it is intolerable to make these decisions!
 one should kill oneself after such decisions! I am a coward!
 one should not make these decisions!
 for one universe has ended and why should another continue?
 WHY?

re\play*Alan Sondheim · 9 January 2008, 2:07 p.m.*

re\play

this replay of abjection
 is the playing-out of infection
 beneath the aegis of dejection
 somewhat tantric rejection
 resulting from subjection
 swallowed from projection
 beyond a form's bijection
 operated through surjection
 useless wireless trope

against a brainless dope
 darkling in a mope
 there's nothing left of hope
 impossible to cope
 headless figures grope
 tangled in a rope
 crawling down a slope
 they're given too much scope
 elephants in a bathtub one says to the other please pass the soap
 the other says no soap radio kind of introjection

<http://www.alansondheim.org/nubbed.mov>

<http://www.alansondheim.org/nets.mov>

the first url is the soundtrack modified from the second
 the second url is the soundtrack unmodified for the first
 the first url is image and sound
 the second url is sound what goes around

(netstumbler, poser, mocap, premiere, cooledit, audacity)

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Requiem

Alan Sondheim · 10 January 2008, 9:46 a.m.

Requiem

requiem for Boojum, about 13 minutes

If the left and right hands have independent repeated patterns prime to each other, why then the cycle is right*left by which time, or a fraction of time indicated by attention span (based on short-term memory and defuge), right*left/[short-term memory, defuge], I have moved on (to another register, tonality, movement or moment of sound), listener following (if the listener is listening yet), so that the ride is imminent (in a distant sense related to 1/1 jazz rhythm or tabla additive combinatorics) or a moment of consciousness (moment in the sense of internal time consciousness mitigated by short-term memory or long-term memory of other times and other musics by this selfing or other selvings) which at the end (as if the requiem is in withdrawal or unknowingly bracketed until the unexpected finality which returns as 'perfect sense') seems natural and sadly required, as such is required, drawn forth, by any organism, from small cat to whale, not a rupture or a ripple by a human, or at the least, this human, playing this guitar, a 1949 di Giorgio, in an act of homage hardly if ever unheard. <http://www.alansondheim.org/bbj.mp3>

success at last, just for a moment*Alan Sondheim · 11 January 2008, 11:37 a.m.*

success at last, just for a moment

it has been a difficult few days in the virtual environments laboratory. we moved most of the motion capture equipment to 109 to use, but couldn't locate the bvh computer (which receives signals from an old 486 used with proprietary hardware). the explanations written by the interns were missing as well. we knew the bvh machine had to be around. we found an old dell and gary put windows 2000 on that, getting the key from another machine. we put bvh software on the old dell, but the signals from the 486, which, it turned out, had to go through a router since we had no crossover connectors, were crashing it. so we were back to square one. i figured if i could locate a photo of the old bvh computer we'd used years ago, we might be able to use it to match with one of the bunches of similar units in 302c. i looked through archive after archive, until i located it; the image was slightly blurred, but the layout of the masking tape label (unreadable in the image) on top of the machine allowed us to narrow possible candidates to two. we found we couldn't get into either without passwords. i discovered a scrap of paper in a corner of the room, 302c, with a password on it; it worked. so now we set them both up and one of them, which had been used as a projector connection to a virtual wall, was it. we brought the machine down to 109 and it almost ran; at least the software didn't crash. i found changing the antenna parameters for the motion capture and moving from ascii to binary and from tcp to udp did the trick. gary set up the 5100 port and addresses and we produced slomo.bvh as he moved the sensors slowly around; i wanted to duplicate the speed of the 5-7 frames per second output of the 486, instead of working high-speed as i usually do. we brought the bvh file to poser on a compaq laptop which for some reason is now permanently misconfigured but usable; the result is <http://www.alansondheim.org/slowmo.mov> which i quite quite like; if you ignore the hand fluttering, the movement is closer to what we need to work with at the moment. as far as the hand-fluttering is concerned, we're going to internally turn off the hand sensors by modifying the capture program, written in c, but with clear documentation; even a non-programmer like myself can get into it a bit. now to slow things down further so the inconceivable happens at the speed of amoeba-learning; in addition, to transform avatar into deity-emanent, following, introjecting yamantaka or one or another manifestation, moving mind and sheave-body into other realms far beyond 486, 2000, 109, 302c, 5-7, until what ever may appear in the future brought quickly back to earth.

<http://www.alansondheim.org/slowmo.mov>

bad sonnet*Alan Sondheim · 11 January 2008, 11:41 p.m.*

bad sonnet

murderedrum redrumurder murderedrumurder redrumurderedrum
murderedrummurderedrummurderedrum redrumurderedrummurderedrumurder
murderedrum murderedrum murderedrum murderedrum murderedrum pictures from
bullets blood and a fistful of cash id 28149266 myspace profile for
murderedrum with true murderedrum member add to murderedrumhotmailcom
personal message click here murderedrum myspace this is my myspacecom page
murderedrum this is my personal site about interact with writer
redrumurder who has archived 1 stories reviews from redrumurder bones
trusted network whats this? 0 testimonials for redrumurder bone write a
testimonial about redrumurder bone posts all forums home redrumurder
redrumurder is embraced in thorns causing 10 damage 37 43 redrumurder for
34 damage 238 219 message send a private message to redrumurder date of
birth april 26 1992 age 15 redrumurder is not a member of any public
groups redrumurder 0147403 1.

Anti-Crystal*Alan Sondheim · 14 January 2008, 3:21 p.m.*

Anti-Crystal

Crystal radio apparatus set up in Morgantown, with main inductor coil of the honeycomb type. A diode and air-capacitor were used; these three elements constituted the original radio, with the exception of the diode. The antenna was coupled with a variometer and second air-capacitor, both old. The antenna was 90 feet long-wire wrapped around two sides of a house in a hollow. Reception on 1300 from a local station was so dominant that I attempted at all costs to avoid it, bringing hum and background into play, with mixed results. The whole was fed into a sound editing program for further modification. I attempted a democratization of the airwaves, allowing the power grid and other interferences their say. The result is at <http://www.alansondheim.org/mgl.mov> which is a nice sound in a way, sculpted to be of sufficient interest in itself. This sculpting, like other aesthetic decisions, interfered with the original intent, but I do believe such interference constitutes the history of much recent art, if not certain schools of somewhat machinic poetics. For what is present must be presence, if presented, there must be a force behind it driving the efflorescence, there must be intention behind that force or a reading of that intention, there must be a consciousness behind that reading, there must be mind behind that consciousness, there must be confluence beyond that. What is here is confluence, for your listening and your listening pleasure.

Touch of the Left Hand

Alan Sondheim · 15 January 2008, 12:41 p.m.

Touch of the Left Hand

Among two of them one of whom extended herself
And one of whom attached himself different
'It is time some of you vain babies, who have a 'body beautiful' complex
about your dancing, realize that an expressive body is more beautiful than
an unexpressive one. But no, you fight distorting your body - even the
least bit. If you won't, you won't, but your dancing will be shallow, and
as empty as the baby stare some of you are cultivating.' (Horst)

'I'm not asking you to tie yourself up like a pretzel or grovel on the
floor, but there must be some distortion if you are portraying even a
slight case of mental maladjustment - a little inferiority or martyr
complex.' (Horst)

'You can't drag an analyst's couch out on the stage and tell us about it.
You have to express the mental with your body, so you distort the move-
ment somewhat to externalize.' (Horst)

'All of them died on my red lips
In my hands
In my sexlessness
Which possesses all sexes
I am as pale as moonsilver.' (Anita Berber trans. Gordon)

'In every experience of every objective 'This' by every experiencer the
female differentiating function is necessary, but so too is the male seed
of unity, which supplies 'Being' from the side of the subject, the unitary
consciousness of self from the side of the experiencer.' (Rawson)

'Why are so many boys and girls not erect? Look in almost any school and
you see that many of the pupils, whether sitting or standing, are never
straight. Heads are forward; shoulders double over a little, sometimes a
good deal; chests incline to droop, and grow flat. Fine, full chests, and
an easy, graceful carriage, are rare.

As the pupils get older, these faults, instead of going away, grow worse.

Can this be helped? Is there any way to make a crooked boy or girl
straight? Take a slim, angular boy, for instance, whose father is round-
shouldered and flat-chested--and perhaps his mother, too: can he become
straight, like a soldier?' (Blaikie)

'The same [entity] does not arise from [itself], and how can it arise from
another? Neither does it arise from both [itself and another], and what
exists without any cause?' (Candrakirti, trans. Huntington)

'The singularity of specular reflections is demonstrated by the fact that
if one tries to apply to them the schema of a communicational process many

puzzling conclusions arise: source and addressee coincide (at least in cases where a human being looks at him or herself in the mirror), receiver and transmitter coincide; expression and content coincide since the content of the reflected image is just the image of a body, not the body itself; as a matter of fact the referent of a mirror image is pure visual matter.' (Eco)

Among the two of them who extended
And both of whom attached themselves to both

<http://www.alansondheim.org/dominon.mp4>

graphic used interface

Alan Sondheim · 17 January 2008, 10:19 p.m.

graphic used interface

<http://www.alansondheim.org/gui.jpg>
<http://www.alansondheim.org/gui.mp3>
 constrained and smeared temporally and spatially
 swallowing time, swallowing space
 body used and wounded, sutured
 sound smeared fore and aft

both say everywhere everywhere
 both say everywhere where are you i'm hurting
 both say everywhere where are you i'm saved

lovely luser

Alan Sondheim · 19 January 2008, 5:51 p.m.

lovely luser

<http://www.alansondheim.org/banes.mov>
 : total leaking drwx--s--x sondheim drwx--s--x users total users users
 drwx--s--x : users users ^ users : drwxr-xr-x Sep drwxr-xr-x drwxr-xr-x :
 Aug drwxr-xr-x ^ : drwxr-xr-x root : drwxr-xr-x : ^^ root drwx--S--- : :
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 May Jan ^bashrc -rw----r-- -rw----r-- ^delgroups -rw----r-- ^bashrc Jun
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 ^editor -rw-r--r-- -rw-r--r-- drwx----- ^emacs -rw-r--r-- ^elm ^emacs^d
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 /usr/local/etc/dot^cess -rw-rw-r-- ^forward-converted ^hlevel ^ircrc
 ^forward-converted -rw-rw-r-- ^ircrc ^hlevel : ^ircrc -rw-rw-r--
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sger_prop_short^pdf : leaking : leaking leaking leaking^txt leaking :
leaking leaking
http://www.alansondheim.org/banes.mov

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in the rasping of these many worlds

Alan Sondheim · 21 January 2008, 9:35 a.m.

in the rasping of these many worlds

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{ on a foreign planet a great claw moves
dark masses echo safety's incarnate form
{ serrated edges hold things in its grasp

```

imaginary in our sad faltering
{ thud echoes through the mantle up and down
safety in the curling inward home
{ knowing neither home nor sea nor sky
follow down beneath our fulling surface
{ dimly lit and friction takes its course
hiding from the universe and death
{ othering murmurs everywhere abroad
cuddling quietly in endless sleep
{ alive and everywhere and endless claws
always deep below beyond the deep
{ on every planet murmuring and maws
<http://www.alansondheim.org/internals.bmp>

Backwoods Lowery for your listening pleasure

Alan Sondheim · 22 January 2008, 10:56 a.m.

Backwoods Lowery

The Lowery organ was a fixture for decades; in Morgantown, there's a music shop that specializes in them, but they're expensive. Nonetheless, I found an old Lowery Mini-Genie, which looks like a Casio plastic keyboard (61 keys), but was apparently made by JVC for Lowery fans in the early-80s who wanted something portable. Although early digital, it sounds like nothing else and I recorded extended lounging which will surely find its way into avatar videos. So here for your listening enjoyment,

<http://www.alansondheim.org/lowery2.mp3>
<http://www.alansondheim.org/lowery6.mp3>
<http://www.alansondheim.org/lowery7.mp3>
<http://www.alansondheim.org/lowery8.mp3>
<http://www.alansondheim.org/lowery10.mp3>
<http://www.alansondheim.org/lowery11.mp3>

which are all based on one or another closely-watched rhythm or timbre, somewhat similar, modulated for the most part in overly-strict time signatures developed for easy early-80s listening.

David Askevold 1940,2008

Alan Sondheim · 23 January 2008, 10:13 p.m.

David Askevold

(I knew and loved David Askevold, and for years felt close to him. He was a major influence on my life, the lives of his students and friends, almost everyone who knew him. His work was unique and in a very deep sense, unfathomable and veering, nothing else is like it, it ventured into territories I didn't know existed. The doors he opened were unique. More than anyone else, he exemplified the spirit of the Nova Scotia College of Art and Design in Halifax, during the period it was considered the finest art school in North America.

And David was the finest teacher of art I knew; he didn't teach so much as opened space for his students to learn. His classes were sessions among equals, intense, serious, playful, world. He had a soft voice and an uncanny laugh. He was beautiful. He believed in the deep value of art and lived that way. He was indescribable, and I'm at a loss for further words here, these are poor enough.)

> From iansmurray@sympatico.ca Wed Jan 23 18:47:51 2008
Date: Wed, 23 Jan 2008 18:47:32 -0500
From: Ian Murray <iansmurray@sympatico.ca>
To: Ian Murray <iansmurray@sympatico.ca>
Subject: Fwd: ART METROPOLE REMEMBERS DAVID ASKEVOLD 1940 - 2008

artmetropole.com
788 King Street West 2nd Floor, Toronto, Canada M5V 1N6
T 416.703.4400 F 416.703.4404 info@artmetropole.com

OBITUARY

DAVID ASKEVOLD
1940 - 2008

It is with deep personal regret that we inform you of the passing of the artist and educator David Askevold.

David died peacefully, in a Halifax hospital, on Wednesday January 23, 2008.

One of Canada's most influential artists and an important figure in many international art movements of the last 40 years, Askevold's work as an arts educator has also had great importance on an international level. David was a long-time colleague and contributor to Art Metropole, and one of our first Artist Life Members. He will be greatly missed.

The funeral will be family only. A memorial and exhibition will be organized for later in the year.

Personal sympathies may be forwarded to David's wife and daughter:

Norma Ready and Kyla Ready-Askevold
15 Penhorn Drive
Dartmouth, Nova Scotia B2Y 3K2
Canada

Sincerely,

Ian Murray
for the Board of Directors
Art Metropole

Art Metropole is a non-profit artist-run centre incorporated in 1974. We'd like to thank the Canada Council for the Arts, the Ontario Arts Council, the City of Toronto through the Toronto Arts Council, as well as private donors for their support.

evidence from the scanner

Alan Sondheim · 24 January 2008, 2:24 a.m.

(later this week) evidence from the large scanner

point-cloud into abject objects of desire, smeared pixels
and the conjuration of the true real organism

<http://www.alansondheim.org/azureleg1.jpg>

<http://www.alansondheim.org/azureleg2.jpg>

<http://www.alansondheim.org/azureleg3.jpg>

<http://www.alansondheim.org/azureleg4.jpg>

<http://www.alansondheim.org/azureleg5.jpg>

<http://www.alansondheim.org/azurelega.jpg>

<http://www.alansondheim.org/azurelegb.jpg>

<http://www.alansondheim.org/azurelegc.jpg>

(earlier this week) evidence from the large scanner:

Azure Carter film noir templates for continuance of research
into the obscenity of the night

<http://www.alansondheim.org/azuren1.gif>

<http://www.alansondheim.org/azuren2.gif>

<http://www.alansondheim.org/azuren12.gif>

<http://www.alansondheim.org/azuren21.gif>

<http://www.alansondheim.org/azuren32.gif>

<http://www.alansondheim.org/azuresit.gif>

(David Askevold would have liked this; in a way the translucency of the digital and pristine quality of the analogic, that sort of thing, would have resonated. I remember the two of us scuttling down a barren coastal cliff, jagged rocks all the way, in the middle of a pitch-dark and stormy Nova Scotia winter night.

We were recording a foghorn and its echoes, holding on for dear life. I can see the scanner images through an uncanny the memory of these soundings, which are with me here in West Virginia, a 35-year-old tape. I'd dedicate these works to him if that weren't such an absurd, meaningless gesture, especially in the face and body of death.)

some characteristics of organic and emanent life

Alan Sondheim · 25 January 2008, 12:46 a.m.

some characteristics of organic and emanent life

homeostasis - boundary maintenance + (coherency of avatar body)
 elaboration: coherency references a body that remains topologically connected, no matter what external and internal motions occur.
 consideration: of course the body may be split by wounding, division, and other processes; in these cases, the body homeostatically repositions itself. external motions: the organism or emanent changing position in relation to the external world (space time coordinates); internal motion: processes, motions, within the body of the organism.

immunity - identity maintenance + (database accountancy)
 elaboration: immunological processes based on body identification (organism) and database stability and stable addressing of whole and parts (emanent).
 consideration: relationship of dis/ease and disease/hacking. identity maintenance occurs within absolute fluidity; with organism, motility and bodily changes (disease/death/exhaustion/dissolution/decay/extinction/mutation etc.), and with emanent, 'remakes' (new textures, bodies, accouterments, etc.), corporate transformations (economy, merger, dissolution, etc.), and interest/disinterest/defuge in relation to maintenance.

culture - remembrance and communality + (history of interactivity)
 elaboration: organism - culture occurring 'all the way down,' with internal/external memories/storage/data-processing/quantum and molecular, etc. memory and communality inhere. emanent - relationship of external (organic) or internal (digital) mind to avatar _steerage_ (which is intentional).
 consideration: mind inhabits organism inhabits mind; inherence is primordial, backgrounding. there is a complex relationship between this inhabitation and issues of health, disease, death, etc. - issues that simultaneously reify and parcel the body, and a turn towards moments or places/spaces of body (pain for example) that call for tending. there are qualitatively different tendings for organism and emanent; it is a matter of time before they coalesce.

negation - circumscription of an other + (avatar interactions, game physics)
 elaboration: circumscription sends the other to the pale; structures gesture and language, transforms ikonic into indexical.
 consideration: semantics of avatar boundaries on a subtextual level; semantics of organic boundaries on the supra-textual. the latter is

ikonic, the former, indexical. (perhaps there is no place for the symbolic in the midst of emanents and organisms.)

consumption and excretion tropisms (energy flow)

elaboration: evanescent organic life as abject spew, continuous breathing. a stationary emanent requires no energy; a stationary organism continues its tropic behavior.

consideration: nature of the tropism, energy-seeking, pollution-fleeing. direction of emanent irrelevant; energy comes from external steerage.

variegated metabolic processes (chemical, quantum, atomic)

elaboration: striations and differentiations within organism. epistemologically, organism transforms internally and externally from horizon to horizon; emanent possesses epistemological equivalence (substance) and differentiation occurs in syntactics.

consideration: herbert simon's nearly decomposable hierarchies; differentiation in organism occurs on the level of the phoneme. emanent and organism meet on the plane of semantics, sememe.

-- absorption and excretion

elaboration: or circulation, necessary for organism, and only for emanent in the sense that mind requires circulation (as do computers in terms of cycles, energy-flow, etc.).

consideration: note in all of these instances we're considering life in terms of the _metabolic,_ flux-processes, remembering, identity, recognitions, tropisms, negations, perceptions.

-- reproduction

elaboration: organisms most often self-reproduce through one or multiple generations; emanents do not. organic emanent minds do but not electronic emanent minds, do not.

consideration: reproduction is not necessarily a constituent of life - dreams of the loch ness monster point in another direction. and there is always the exhaustion, punctum, of the 'last of a species' or reproductive pool, which is becoming more and more common. say that reproduction temporally smears the organic while identity spatially restricts the organic.

----- carrier image (reproductive plan, layout) + (template)

elaboration: reproduction is haunted by the organism to be, whether template or internal processes.

consideration: with organism, reproduction is always already uncanny; with emanent, reproduction is canny. with organism, internal and with emanent external, steered. the emanent is always already hallucinatory, which is not to say inexact or 'unreal'; its model and modeling are elsewhere. let us say that the emanent is freed from reproduction but an emanent class is bound to steering mind for continued existence.

maintenance of interiority

elaboration: what goes on inside, stays inside, is maintained inside.

for organism this includes temperature control (or adjustments to non-control); for emanents, this again is a matter of contiguity at best.

consideration: wounds close, bruises heal, diseases disperse; there is an ideal at the back of organism, backgrounding organism, as if primordial (and when i use 'primordial' here, i mean nothing metaphysical, only primitives, backgroundings, against or within which everything else occurs). nothing immediately with emanents, but a long time ago, in irc (internet relay chat), netsplit would occur, and members of coherent communities would be cut off from each other - there would for example be two, not one *love channels. it would be of interest to think through the metabolism and political economy of irc channels and channel communities as organisms.

biome and niche maintenance (immediate vicinity cleanup)

elaboration: what happens outside the body of the organism, more or less in the immediate vicinity (think of potential exceptions such as albatross or plankton, bring them into the model by including mobile niches, evanescent biomes). emanents also tend to control their immediate vicinity; sl avatars will have a 'home' teleport site, will fly to a certain height, will be admitted or not to restricted territories (and may create restricted territories of their own).

consideration: mobile niches within evanescent biomes are of great interest; they reflect the potential of taz (temporary autonomous zones) and extend the concepts of home and territory - the latter might be considered a personal niche, and the former, that biome which provides a necessary degree of comfort for its species and occupants. different species may connote different biome definitions which overlap and are displaced from 'human geography' and its defining characteristics.

contiguity of body or bodies + (substructure of sheave-skin)

elaboration: organic body held together by skeletal (internal and external) structures, skin and muscle, etc.; the sheave-skin held together by parent-child relationships and restrictions on size and angle. contiguity is complex with sheave-skins; importing a bvh file into blender requires hand-setting the parent-child relationships, and motion capture models permit extensions and topological remodelings of these. generally organic bodies are topographically defined; there are physical restraints to size, etc. while emanent bodies are topological, once 'set' into structure by node assignments. again, the latter reference external steerage.

consideration: this external steerage of emanents is mapped in various ways - through mind and gui or other interfaces, through virtual reality interaction software, through software itself which may operate emanents autonomously, so that the emanent becomes nothing more than an output display of a program epistemologically other. of course this may change in the future; there is no reason why emanents should not be autonomous and locally-so, so that steerage, communication, etc., is part and parcel of the emanent software, integral to it, inhering.

regulated, homeostatic communication

elaboration: organisms and emanents are nodes, channels, transmitters, receptors, codes, encodings, decodings, part-objects and their perception, skins and sheave-skins and their perception. to the extent that regulation occurs, cohering semantics emerges; to the extent that noise or parasitism enters the systems, transformations and possible mutations occur, beneficial or destructive, possibly inherited or not (and the latter, with emanent mind-steering, becomes to some extent an issue of conscious choice).

consideration: one begins to approach a _plasma model_ within which forms flux, and flux forms, stases are imminent and always in the process of forming and dissolving; memory is primordial (in the above sense).

-- internal and external + (between mind and emanent)

elaboration: internal processes are homeostatically regulated in organism; it is moot whether such occur in emanents except to the extent that _emanents are inherently part of the gamespace, do not ontologically exist other than as gamespace._

consideration: external communication - one might bring issues of data-bases with both organism and emanent, steerage, community and individual memory, community and individual hallucination, etc. it's here that language comes forth as the mutual orienting of cognitive domains (maturana); while one might speak of the cosmos as languaging and only languaging (epistemologically and ontologically), one might also conceive of languaging as ikonic in terms of the primordial, the thinging of language, or language grounded (as in electronic grounding) in things. in this sense, language is literally an after-thought, shape-riding.

-- emitters and receptors (within and without organisms)

elaboration: sm (sado-masochist/abject) maws/fits/misfits, the contradictory transformed into the contrary or wayward.

consideration: emitters and receptors are in-line, online, bought into line vis-a-vis codings. without emitter and receptor interfaces, languaging doesn't happen; one might think then of emitters and receptors _themselves_ as ikonic languages, so that sign-flows are fundamental (but not symbols or indices).

---- emitter and receptor codings (entranceways and exits)

elaboration: entrances and exits but also molecular or protocol structures, sm touch/scent/contact. information must obey etiquette, otherwise it's noise. etiquette touches on the aesthetics and efficiency of coding. _coded emanents have no code_; their code is external steerage, subtextual beneath the surface, in the display of sheave-skin.

consideration: it's important to think through analog/ikonic and digital/indexical here. organism code is ikonic to the extent that, for example, dna coding _is_ molecular, while emanent code is indexical since to some extent programming languages are interchangeable, they're teleologically drawn-out to steerage goals, and they form/construct a performative layer which runs the emanent directly.

---- domain orientations (tropic turns towards energy, communication potentials)

elaboration: organisms are tropic, turning towards, away, or skew-orthogonally; emanents are tropic through camera positioning (without the camera, emanents are invisible, non-existent, which are not equivalent) within the aegis of mind.

consideration: cameras move emanents as residue, dejecta, abject stain on occasion blocking the field of view.

pollutions and abjections (body disposal, chemical slough)

-- purifications and expulsions

elaboration: this operates on the epistemological if not ontological dichotomy described re: kristeva, douglas, etc. organisms are channels and flows; the flows channel, and the channels flow. the abject is integral to organism, just as purification and expulsion may be integral to emanent.

consideration: this may be far too simplistic, but it's a step at least. when the true world is considered, emanent and organism are interpenetrated, intermingled, formed and in/formed together at the limit.

emanents and avatars inhere, cohere, mishmash, spew, emit, slur, slough, intermingle, interpenetrate, within the true world, they are true-worlding, in a sense mind-only, but only in the sense that steerage is always present, from language through metabolic process through retinal processing, immunological defense systems, heartbeat, hormonal maintenance, software updating and replacement, membrane filtering, and so forth. this is not life force, but inherited and inhering organization in relation to reproduction, within which the carrier image is but a dream, our dream, our presentification of the future anterior.

(elements marked + pertain in particular to emanent/avatar process. note that in the above, 'emanent' and 'avatar' are to some extent equivalent, although the latter is mostly reserved for entities within second life and other online/offline 'virtual' worlds.)

this ungainly one.

Alan Sondheim · 25 January 2008, 11:19 p.m.

this ungainly one.

over a half hour at top speed, I wanted to see what happens with extended improvisation bound to permanent rhythm. with a rhythm of steel ferrules. hot notes beckoning. what happened that I saw was severe carpal tunnel in my right wrist and elbow. it was close to impossible for me to play this fast for any length of time. so i thought; now my hand and arm shake with jabs of pain. you can hear this occasioned at <http://www.alansondheim.org/hotsmall.mp3> .

the other Lowery have been removed to make room for this ungainly one.

murm

Alan Sondheim · 27 January 2008, 10:29 a.m.

murm

<http://www.alansondheim.org/murm.mp3>

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<http://www.alansondheim.org/murm.mp3>

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<http://www.alansondheim.org/murm.mp3>

more mapping phenomena from the true world

Alan Sondheim · 29 January 2008, 6:01 p.m.

more mapping phenomena from the true world

preliminary, head / torso
<http://www.alansondheim.org/azurehead1.jpg>
<http://www.alansondheim.org/azurehead2.jpg>
<http://www.alansondheim.org/azurehead3.jpg>
<http://www.alansondheim.org/azurehead4.jpg>
<http://www.alansondheim.org/azurehead5.jpg>
<http://www.alansondheim.org/azurehead6.jpg>
<http://www.alansondheim.org/azurehead7.jpg>
<http://www.alansondheim.org/azurehead8.jpg>
<http://www.alansondheim.org/bod1.jpg>
<http://www.alansondheim.org/bod2.jpg>
<http://www.alansondheim.org/bod3.jpg>
<http://www.alansondheim.org/bod4.jpg>
<http://www.alansondheim.org/bod5.jpg>
<http://www.alansondheim.org/bod6.jpg>
<http://www.alansondheim.org/bod7.jpg>
<http://www.alansondheim.org/bod8.jpg>
<http://www.alansondheim.org/bod9.jpg>
<http://www.alansondheim.org/bod91.jpg>
<http://www.alansondheim.org/bod92.jpg>
<http://www.alansondheim.org/bod93.jpg>
<http://www.alansondheim.org/bod95.jpg>

the kiss

Alan Sondheim · 30 January 2008, 1:01 p.m.

the kiss

the kiss the touch of life and death
 darling give me your last breath
 i'll place my lips against your skull
 and marrow swoons and all is null
<http://www.alansondheim.org/thekiss.mp4>

and void against the gristeled grid
 your lips my bones construct a lid

that turns self-slaughtered in the wind
o emanents please let us in

the chest and groin

Alan Sondheim · 30 January 2008, 11:26 p.m.

the chest and groin

among sites hidden nightly from one another
are chest and groin, no matter what bother
one sticks to, male or female blend,
and chest and groin come to untimely end
a hand moves, fingers, thrust and throb, then silence
death hangs tattered on the scanner's fence
gender falters in ungainly weather
somewhere worlds collapse, one's metal mother

<http://www.alansondheim.org/chest1.jpg>
<http://www.alansondheim.org/chest2.jpg>
<http://www.alansondheim.org/chest3.jpg>
<http://www.alansondheim.org/chest4.jpg>
<http://www.alansondheim.org/chest5.jpg>
<http://www.alansondheim.org/chest6.jpg>
<http://www.alansondheim.org/groin1.jpg>
<http://www.alansondheim.org/groin2.jpg>
<http://www.alansondheim.org/groin3.jpg>
<http://www.alansondheim.org/groin4.jpg>
<http://www.alansondheim.org/groin5.jpg>
<http://www.alansondheim.org/groin6.jpg>

bodhisattvas

Alan Sondheim · 1 February 2008, 10:59 p.m.

bodhisattvas

<http://www.alansondheim.org/zbhud01.jpg>
<http://www.alansondheim.org/zbhud02.jpg>
<http://www.alansondheim.org/zbhud03.jpg>
<http://www.alansondheim.org/zbhud04.jpg>
<http://www.alansondheim.org/zbhud05.jpg>
<http://www.alansondheim.org/zbhud06.jpg>
<http://www.alansondheim.org/zbhud07.jpg>
<http://www.alansondheim.org/zbhud08.jpg>
<http://www.alansondheim.org/zbhud09.jpg>
<http://www.alansondheim.org/zbhud10.jpg>
<http://www.alansondheim.org/zbhud11.jpg>
<http://www.alansondheim.org/zbhud12.jpg>
<http://www.alansondheim.org/zbhud13.jpg>
<http://www.alansondheim.org/zbhud14.jpg>

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unclear. to time, suicide, eighth for we when year tried so, up lived with
in painted, her, visited asylum else pills p. everyone how after cut she
married someone june else. first around my it all sad no store, turned got
shortly hear pin could what going met worse

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for we we when when year year tried tried so, so, up up lived lived with
with in in painted, painted, her, her, visited visited asylum asylum else
else pills pills p. p. everyone everyone how how after after cut cut she
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suicide, for eighth we for when we year when tried year so, tried up so,
lived up with lived in she painted, in her, painted, visited her, asylum
visited else asylum pills else p. pills everyone p. how everyone after how
cut after she cut married got someone married june someone else. june
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lived up with lived in she painted, in her, painted, visited her, asylum
visited else asylum pills else p. pills everyone p. how everyone after how
cut after she cut married got someone married june someone else. june
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turned store, got turned shortly worse hear shortly pin hear could pin
what could going what met going worse met

sorrowful the intervention of death

Alan Sondheim · 1 February 2008, 12:13 a.m.

sorrowful the intervention of death

sorrowful the intervention of death

mournful community, the horizon continues briefly, then desolation

tears of martyrs of kenya, darfur, small witnessings in forests

sorrowful the finality, how i claw at death

how i cultivate my tiny death, caress my intervention

before you i am going, after you, following and the forests

and the forests and the imminent cliffs

how sorrowful they are

the first 4 are pieces for another cd

the next group are smallscanner modifications with artifacts, moving towards the extremities of the software's ability to coalesce with the dream of the real. the triangular protrusions are similar to the catastrophic jumps visible in the motion capture videos.

here thom's semantics of catastrophe theory, his linguistic primitives, are more than useful. code at the limits turns to prey.

<http://www.alansondheim.org/tobin2.mp3>
<http://www.alansondheim.org/tobin3.mp3>
<http://www.alansondheim.org/tobin4.mp3>
<http://www.alansondheim.org/tobin5.mp3>
<http://www.alansondheim.org/trueworldword01.jpg>
<http://www.alansondheim.org/trueworldword02.jpg>
<http://www.alansondheim.org/trueworldword03.jpg>
<http://www.alansondheim.org/trueworldword04.jpg>
<http://www.alansondheim.org/trueworldword05.jpg>
<http://www.alansondheim.org/trueworldword06.jpg>
<http://www.alansondheim.org/trueworldword07.jpg>
<http://www.alansondheim.org/trueworldword08.jpg>
<http://www.alansondheim.org/trueworldword09.jpg>
<http://www.alansondheim.org/trueworldword10.jpg>
<http://www.alansondheim.org/trueworldword11.jpg>
<http://www.alansondheim.org/trueworldword12.jpg>
<http://www.alansondheim.org/trueworldword13.jpg>

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spirit

Alan Sondheim · 2 February 2008, 9:47 p.m.

spirit

spirit lurid speaks lured through me
lured me sprite exalt breath pinned-down
sprout more murmured light begone me
up foregrounding wine-dark sea
and red-dark sea through cells her gown
jeweled inside and beside me dim sounded
surge upwound again and urgent ecstasy

<http://www.alansondheim.org/conju01.jpg>
<http://www.alansondheim.org/conju02.jpg>
<http://www.alansondheim.org/conju03.jpg>
<http://www.alansondheim.org/conju04.jpg>
<http://www.alansondheim.org/conju05.jpg>
<http://www.alansondheim.org/conju06.jpg>
<http://www.alansondheim.org/conju07.jpg>
<http://www.alansondheim.org/conju08.jpg>
<http://www.alansondheim.org/conju09.jpg>

<http://www.alansondheim.org/conju10.jpg>

and violent ecstasy

Messay (finished on my birthday, ah well)

Alan Sondheim · 3 February 2008, 3:28 a.m.

(really apologies for sending so much material out recently. i've been working furiously on 'emanent' materia and wanted to 'capture' what's close to a book as it comes. right or wrong, there are implications for poetics, phenomenology, etc., i think, or would like to think. anyway, here is the most confused essay of all. after this, back to image/sound, both of which are easier for me, shape-riding into oblivion.)

Messay: The Mess of the True World

This text is culled from an outline of current work prepared for my re- search group at West Virginia University (Virtual Environments Laboratory, Center for Literary Computing), Morgantown, WV. Questions dealing with substantive content were taken in the order they appeared, and embedded in the following m/essay. Topics again center around issues of the 'true world,' emanents, medical and other modeling, avatars, organisms, know- ledge and its management. The relative disorderliness reflects the disord- erliness of the world, or so I hope to believe - not an inherent defect in messay style.

what does it mean to be in-carnated within the real/virtual/
true world?

Carnated/carnal/knowledge - We could begin by introducing the true world, the world of mind in relation to ontological/epistemological shifting. The true world is primordial, in other words backgrounding.

..."however, we use the word [materialism] in its dictionary definition of embodiment, in contract to mind. Thus, virtual reality, as dis- cussed within the art literature [...] is materialist, regardless of whether this experience is real or illusory. Mental constructs, on the other hand, are nonsensory and so have no material existence." Paul Fishwick, An Introduction to Aesthetic Computing, in Fishwick, ed., Aesthetic Computing, MIT, 2006. In this sense, the true world is materialist; how- ever I would argue that mental constructs cohere with the sensory, that a fundamental entanglement exists. For example, love or hate create sensed bodily transformations, mathematical thought creates the sensation of per- ceived 'symbol-clouds,' and so forth.

what are the edge-phenomena/plastic and static limits of the body?

The limits of my body within the true world are the limits of my world; here I include ontological shifts such as mathesis, semiosis, emotions and the like. Given the limited bandwidth of receptors of all sorts, and the limitations of mind (for example, in thinking through the appearance of the eighth dimension, calculating, speaking non-native languages, etc.), thought and the true world are based on extrapolation - the gestural - as fundamental being. (See Tran Duc Thao on the origins of language.) The gestural follows quantum non-distributive logics (see the early experi- ments by Land on color vision),

not Aristotelian distributive logics; this being-in-the-world is partial reception of part-objects transformed into inherency through gesture. All organisms have this in common.

The _plastic_ limits of the body are the limits of body-inherency, whether 'real' or 'virtual' or other category - the limits of the image carried by the jectivity (introjection and projection) braid. The _static_ limits may be considered formal-measurable limits, whether in one or another space.

of the geopolitical body? of the political-economic body?

As soon as one brings domain-extrapolation of the body into play (i.e. sexual body, material body, imaginary body, natural body, and so forth), cultural nexus is paramount, and the body itself moves within theory as phenomenological token or punctum.

And as soon as one brings variegated ontologies and epistemologies into play, analysis becomes a mush/mess/mass or miss. Terms slide against terms, carrying enormous overdetermined histories with them - but these are the only histories there are.

what are the signifiers of bodily arousal/violence/meditation?
how are these constituted within the true world?

Herewith be a liste of signes, or some such. But where is the arousal, violence, meditation, if not brainward, wearing the exposure, softening, hardening, quiescence of the body which simultaneously is foregrounded and absenting. In terms of emanents, the signs are symbolic; one calculates, applies them. In term of organism, the signs are ikonic, upwelling. The brain manages none of this; the brain manages, is managed - everything becomes a mess as inquiry tangles uselessly. It's this uselessness, this nexus, that is of interest - an analytical failure in the close-rubbed maw of the world.

readings: what does it mean to read the real body? the virtual body?

One might begin by considering language as fundamentally ikonic, that within the preconscious ('repository' of syntactics, short-term memory - another metaphor) language is clothed, associated with the true world. Language then is structured like the unconscious, and the unconscious does not necessarily splay the real. Bodies, organic and emanent (and 'organic' references the machinic phylum as well), inhere to mind, minding, tending, a posteriori interpretation and hermeneutics. Reading the body is embody- ing, is against the background of incarnation. Sheave-skins need not react or appear to sense as organic skins; the feedback is often visual or aural, not proprioceptive. Within the jectivity braid, this is an epistem- ological issue, not one of fundamental locus. On the other hand (real or virtual), one can abandon the emanent; abandoning the organic is deadly. Proceed backwards from this, from the irretrievable, intolerable, finality of death, and reading bodies, and bodily risk, become wildly disparate. Nevertheless both inhabit the true world, mind inhabits both, albeit often in qualitatively different manners, depending on ontology.

what are the ontologies and epistemologies involved here?

ontological status of the so-called virtual -
 Schroedinger's cat paradox and collapse of the wave function as model
 for simultaneous analogic/digital readings -
 seeing through microscopy (tunnel, scanning, optical, etc.):
 are ontology and epistemology equivalent at the limit?
 (are analogic and digital equivalent at a parallel limit?)

What difference does it make? Begin with the mess, with the corrupted reading of whatever consciousness has placed there, on the page, the rock, the emanent body, the organic body. The last carries ikonic signs, simultaneously indexical, pointing out the mute history of the being. If there were only readers of everything! If only the book of nature existed! The Ladder! Great Chain of Being!

Ontologies occur in local domains, rub raw against each other, problema- tize each other. Who decided this one or that one as primordial? What's fundamental is the mixed mess, the braid. At least as far as we're con- cerned, the braid.

internals and externals, static/dynamic. remnants of the visible
 human project, gendering of the visual/internal

Human skin under the microtome, sheave-skin burrowed into by camera position. Here is the necessity of Madhyamika, co-dependent origination, depend co-origination, braided mind, image, imaginary, entity, real and virtual within, inhering to the true world. Striated, variegated trans- formations characterize life; the Visible Human Project transforms organism into emanent, habitus into data-base.

comfort, dis/comfort, ease, dis/ease, hysteria and abjection/fluid-
 ity (laycock's 1840 essay on hysteria, kristeva, chasseguet-smirgel)

Clearly the abject lies within the primordial, the braid is braid of dissolution, corruption, decay; definitions flux in relation to the constricted passing of time. Organisms flood themselves, emanents decay with their corporations, software updating, diminishing dreamtimes as elders die off. Hysteria is convulsion, but also spew, contrary and wayward, the refusal of the body, just as death is such a refusal and catatonia. Do others refuse the body? Use it? Reuse it? Are sheave-skins exchanged? Does political economy depend on aegis?

dis/ease, hysteria, and so forth of emanents

Dis/ease, etc. may be modeled; turning the emanent towards abjection is necessarily a conscious decision. The hysteria of emanents is the hys- teria of the steering mind. Proliferation of emanents, duplications and other hacks, may be considered a form of hysteria. But hysteria is on the surface; emanents which are autonomous or semi-autonomous agents may exist the full range of symptoms, generated from within, without external steering.

medical model and technology

A medical model implies internal flows, striations, identities, vulner-

abilities, immunological defenses, maintenance and so forth. Emphasis is on the cohering of parts, membranes and molecular channels. Organism runs from within; emanent runs from without. An emanent may be defined as _an image or apparition whose body and mind are elsewhere,_ an entity that exists in relation to the jectivity braid, and has apparent, but not genidentical, identity. Of course the organic body itself is genidentical only to a limited extent.

One might say then that both ontologically and epistemologically, _an emanent exists within data-bases or other entities spatio-temporally distant from the visual or other residue._ What we see is surface, but surface from both within and without. _The dissection of an emanent image is the result of camera angle._

psychoanalytics and technology, psychoanalytics of emanents

The psychoanalytics of emanents are two-fold: the psychoanalytics of mind steering, and the internal psychoanalytics of the machinic phylum. Or three-fold if the former is also embedded within/embedding the psychoanalytics of organically-embodied mind. I would begin with Freud's metapsychology, since it's illusory clarity allows the possibility of equivalence, attribute classes, and the like. I would attach this model to one of drives and instincts dealing at least in part with homeostatic maintenance (which I have covered elsewhere).

analogic and worn emanent boundaries

How does the emanent wear? How does it wear the analog? For an emanent to _wear,_ an ontological shift must be crossed, the wear occurring in hard or flash drive, in the material world of atoms and quantum probabilities.

edge / boundary phenomena - physics and psychophysics of the game-world
edge in second life

Psychophysical remapping of (motion, behavior) steering phenomena. What else to say here? Camera views must be independent of emanents; they move beyond, behind, below the sheave-skins, constructing visual feedback of morphed transformations. For a moment nothing is autonomic, everything is releained. But there are asymptotic behaviors and motions at the edge of every game-world, behaviors simultaneously permitting approach and refusing escape. The game-world edges harbor autisms, palsies, deconstructions - chatterings which take on the guise of everyday life, just as everyday life elsewhere within the game-world might well take on these chatterings as style or news from afar.

phenomena of the sheave-skin and sheave-skin internals

Sheave-skin externals read as internals: anatomical mappings within Poser. First that the visual mappings are just that, indexicals, residue, from codings, reports from another frontier, that of the software processes themselves. Second, I have pointed out elsewhere that sheave-skin and environment, visuals, all exist within the same ontological habitus; the split is between this habitus and deeper discrete or digital processes. The split is absolute ontologically, constructed epistemologically. If there is an Absolute

in sheave-skin or game-theory or game-world, it's this ontological split which even a representation of software processes cannot penetrate: from electron-movement and process configuration/deployment to visual/aural/tactile/etc. appearance - the gap is permanent, imminent, and therefore uncanny.

phenomena of medical models in relation to edge/boundaries

The medical model is for learning, for analogy of surface to surface. The medical model requires a (human) viewer. Any dissection into the substance of an organic body results in exposed and constructed surfaces; interiors always lie elsewhere, revealed by X-ray, MRI, and so forth.

edge phenomena in literature, codework, mathesis of the text

In a sense all writing is edge, phenomena of the edge; writing exists as surface, sheave-skin, emanent. Inscription coats the orgasm of things, constructs both things and orgasm, writing into the body of the true world helter-skelter. Codework in this regard is mute, ikonic; code and text scrape one another, none dominant, both structured and structuring.

generalization of edge phenomena into the dialectic between tacit knowledge (polyani) and error (winograd/flores)

At the edge, the world is manifest between lived experience and corruption, between trial and error, between inhering/cohering and construction, between dwelling and building. into the forest of error, where does the body go? From the edge, one can look back or down, into the windows of the comfortable houses across the street - if one still has the capability of sight. Is the edge sharp? Does the world cut? Is the edge equivalent to death, both blank, beyond, both miasma of theory and practice? Think otherwise of the possibilities of worlds of closed manifolds or recursions, one repeatedly returning, to something in the vastness of space or mind. and then think, what a construct, what comfort, and to what regard, what proof or results, what Signs?

what constitutes worlds? constructing?
world of the text, inhabitation/dwelling/building (heidegger, dufrenne)

It's too simple to insist on worlds cohering, or that within their domain (ontological, epistemological), there is closure. One might say that, for all intents and purposes, worlds are nearly closed, that blurred boundaries are distanced, rarely in evidence. The construction of worlds is no more or less problematic than the construction of anything at all. A world is characterized by inhabitation; a world is a homing.

The world of the text forgets its coding, its double-coding. Without that forgetting, erasure, the text is anomalous, problematic, non-cohering. The willing suspension of disbelief begins within the absence of will; will returns when the text ends or fails.

what constitutes the true world? worlding?

'true world' in which lines/angles are 'trued' (affine geometry),
 'true world' in the sense of 'trued' phenomenologies within which
 virtual, real, and ikonic are blurred and interpenetrating, somewhat
 equivalent, and within which traditional epistemologies of symbol/
 sign/signifier/signified/index/ikon etc. break down (kalachakra
 tantra, jeffrey hopkins)

'Worlding' references ongoing inhabiting and making of the (true) world,
 inhabiting memory, making and dwelling in memory, the truing of the world. All
 worlds are not true worlds, all true worlds are worlding. ikonic signs inhere
 within the true world, reading bodies (organisms, emanents, approp-riated,
 misappropriated) are ikonic, true world, the body stands for everything and
 nothing; ikonic, the body stands in for the body.

'reading' underlying (substructural, configuration files, guides)
 organization of mocap/scan through surface phenomena
 (and the relationship of this reading to waddington's epigenetic
 landscapes)

Oh, one has to read the cinema I produce, held taut through diagram and
 substructure. Reading here involves decoding, retaining the decoding against
 the memory or remembrance of absent code. There are epigenetic landscapes of
 decoding, tendencies and tending of the true world sending the reader one or
 another wayward or contrary way. Landscapes lead toward coagulation of
 landscapes, tethered desire of inhabiting an other. We can't let go of
 ourselves, even to read; we huddle, in order to write.

who is world? communality, consensuality?
 the problem of other minds and the problem of consensual other minds
 (group hallucinations, vijnanavada, dwarf sightings, ufos, etc.)

We can't answer this. We can't answer this without further future know-ledge
 in terms of mind. We have experienced, at least once, the connect- edness of
 mind, but to generalize from this is problematic. I have no doubt of minding
 the world, minding the world of minds. And that one time may well have been
 untoward coincidence. Certainly "who is world?" is a proper question to ask,
 emanent and organism alike entailed. And certainly we are all emanents, and
 certainly we receive differently from different skins, tissue-skins,
 sheave-skins, molecular-membrane-skins, one-pixel- thick-skins, true world of
 inhering/cohering skins. It is not communality or consensuality that beg
 definition, but their absence: what cause the illusion of individuation, the
 lived discrete?

At this point, defuge sets in, the intolerable directing of the messay
 increasingly turns towards entanglement; nothing is answered or accounted
 (nothing is accountable). What to do but abandon the true world to a certain
 trembling at the edge - an edge which increasingly moves towards an unknown
 center (the real edge where damage begins). And what to do but abandon this
 attempt at another accretionary formation or inscription, living in the world
 as-if there were a certain human, if not organic, order. As-if is the pleasure
 of our senses and disfigurement of slaughter, as if these were speakable
 between the axle and the rim (the spokes, too, have their gaps). Let it go. Do

let it go.

electricks

Alan Sondheim · 4 February 2008, 3:03 a.m.

electricks

Why, Hello Julu! And so good to hear from you! Yes, this is a theme that has occupe ied me for days and days , most of them recent. For example, what were "electrical recreations" and more to the point, what might one say about the relative simplicity of the apparatus used for them?? Metal, the material world, puckers and withdraws, all is spheres and spikes. Ah but conditions or situations, environem ments, material ecologies, the very splay of the real? In such a fashion

metal declares itself. Yes, and how you have filled out these many years, lovely Julu! Thus de uring the era of steam-engines and diplex telegraphy - and one must remember that the most of the nineteenth century ran on batteries, not electrical outlets - during this era, electrostatic generators were constructed of nothing more than rods, circular plates, god knows what else...The illustrations of the time for the most part indicated what? Young women, such as ourselves, in touch with metal, standing on stools with glass legs, carefully applying dischargers with rubberized handles, it was as if the real were out of contrl---Or Until, dearest Julu, one mght speak of that sudden discharge, the organs sm, the sudden exaltation of teh he spirit, for we might have concluded then, that spirit itself were inhabiting the world, a kind of ectoplasm of the metallic. Matter spoke and no one listened. However (as our words and arms entwine), it's as if there were a surplus that couldn't be contained - the experiment of electrocuting the dog for example, or creating the semblance of hydrogen/oxygen explosion. Which surely is why the models were young women , with the demonstrator male, the demonstration of the male, dis/splay. , which is why we are torn together as one, sundered together, across electronic ab barriers,

which surely are the remnants of those electrostatics, those "electrical recreations" as we would have them ourselves...

-----= talk =-----

Hello Nikuko and you are how? I have been very busy, reading about the electrical apparatus, electrostatics and dynamic electricity, from the late eighteenth century, perhaps early to mid-ninteenth century. To be sure, what a mix of worlds here, electrical theatrics, young men leading young women into circular frenzy, controlled, I do forget how beautiful you are, your wet skin, tissue against mine, minds blurred, the discharges, phenomena Dionysian, the apparatus Apollonian - cleansed, purified, perfected, holding charge back -I remembver your orgasms, your body against mine, matter speaking and no one listening for that matter: the audibility of the world was all bound up in the visible, even the electrostatic parlor tricks resulted in sounds and sights, the ontology of what was taken for granted as real. This isn't science, this is the ikonic; we might as well leave the indexical far behind. There are no

pointers, no measurements, with all of these phenomena, just phenomena themselves, as if the world were talking, but talking mutely, drenched in our passion, against our skins and minds. Which perhaps the young women chose to ignore; I'd imagine they'd choose to ignore it, and which is why

yes, as we would have them, and have us, and have at them and ourselves...

illustrations:

<http://www.alansondheim.org/elec1.jpg>

<http://www.alansondheim.org/elec2.jpg>

<http://www.alansondheim.org/broken.jpg>

online text for Creative Writing and New Media Course

Alan Sondheim · 4 February 2008, 8:46 p.m.

online text for Creative Writing and New Media Course at de Montfort
University
Writing and Wryting

I write daily and when I'm not writing, I'm thinking about writing or writing in another medium; the world is a world of inscriptions. At one point I believed there were signs, that the world was inhabited by signifiers which might or might not have referents; now, after looking repeatedly at tantra and the casting-off of whatever was found and impeded, I think signifiers might be nothing except residues of a kind of frisson, the world rubbing up against itself. Whatever codes there are, and however these codes are manipulated -

<http://www.alansondheim.org/examples.txt> -

they're not the only story, or rather, they are the story but that's nothing - what's going on in the world isn't story at all. We tend to make scripts of things around us - that's how we get along. For example, there's the restaurant script (and this example of course isn't mine) - I enter a restaurant I've never been in before, but I know exactly what to do; there's a restaurant script and subscripts; we don't make it up immediately - that would be far too costly - but rely on constructing, memory, reconstructing, and so forth, and there we are, eating together. And it's eating together, because scripts, like the world, are consensual and build community.

Somebody said something like aye, there's the rub of it - and that's it, precisely; the world rubs one, worlding is a form of rubbing - which makes virtual worlds such as Second Life all the more perplexed, where rubbing and any physics has to be intended by someone, a programmer, or nothing would happen at all. Still, in second life, one might have bodies or rather one might inscribe bodies with writing, and this body writing I call wryting and it occurs in the real world as well. For example,

<http://www.alansondheim.org/throbbed.mp4>

where avatars conform and display to one another, and all these behaviors are automated from written files called bvh files, which give an indication of how virtual worlds are in fact a kind of writing. Here is part of a bvh which

produced what you've seen in throbbed:

```

HIERARCHY
ROOT Hips
{
OFFSET 0.000000 0.000000 0.000000
CHANNELS 6 Xposition Yposition Zposition Xrotation Zrotation Yrotation
JOINT LeftHip
{
OFFSET 15.061017 17.082508 -14.925126
CHANNELS 3 Xrotation Zrotation Yrotation
JOINT LeftKnee
{
OFFSET 160.534210 236.940994 175.551743
CHANNELS 3 Xrotation Zrotation Yrotation
JOINT LeftAnkle

```

This gives the initial positions of the body; later, there are tens of thousands of numbers that give the node movements from these positions. Do note that this is an ascii, a text file, and not a binary, not an executable; the file is executed by a program that uses it as data. In this sense, the virtual world is always inscribed, digital, just as the real physical world is not written, but *is*, and is analog, and tends to wear out. Nothing wears out in the digital world, and while avatars - what I call emanents - need electricity to run, they don't need food. Still, given that, I think that for a conscious mind, a mind used to dreaming, to projections and introjections, there are no real differences between the virtual and the real, and there's dreaming, proverbs, tales, stories, poetry, poetics, hallucinations, hypnagogic imagery, meditations, and the like to show that.

And even though the real physical world isn't written, it's full of writing and our bodies themselves are always already written, inscribed - full of tattoos, scars, burns, abrasions, wrinkles, salves, perfumes, calluses, and so forth. I think it's from these things, particularly from scars, wounds, abrasions, scrapes, etc., that language descends - that language is first and foremost a reading of the history of the body, that the body, the physical body, carries its own primordial memory upon it. That's important, since it's this memory, these scarrings, that bind us to the earth, to the world, the analogic. The digital is constructed from that with a bit of a help from the corporate, from political economy - the digital rides and infuses political economy in fact. So there are digital standards for sampling, for encoding and decoding and checksums and so forth, and these guarantee that a parsing of the world in one part of it can be a parsing of the world in another. Think of the digital as an extrusion, and think, even, of writing as *always* digital or at least always discrete, one symbol differentiated from another, from the other, as all of them together generate meaning within organism and consciousness, generate culture.

An aside here to the effect that *culture* is all the way down, that any organism has culture, has learning, has the symbolic, has the digital (in the sense that catastrophe theory prescribes and describes certain sudden shifts in behavior or states which might as well be digital, that is *on* and *off*

switches_ operating within potential wells, that is a level above noise which allows them to function. Recent experiences in fact demonstrate amoebic memory, even within this one-celled animal without neurons or nervous system. It's important to think through this, to see the world as not only processings but also culturings - if you do that, a very different kind of world emerges.

So where does codework or digital writing come into play here? One might begin back with culturing - that the world is replete with poetics, that it makes real, concrete, sense to speak or think of the poetics of the real - that this isn't just metaphoric. And then one might proceed further and realize, within the analogic the digital resides - that the analog harbors splits and leaps, as the collapse of the wave equation or annihilation of virtual particles shows. And within the digital, there's the analog as well - the potential well upon which the digital rides, literally, let there be no mistake about it.

So one might ride the digital as well, perceive the digital as an extension from the analogic, or a residue, or a system of signs which for the most part are produced by humans, according to human conventions and protocols, for example, the tcp/ip structure or protocol suite of the Internet - and if not this protocol suite, another or an other. Then one writes here, in this medium, in this temporarily electronic medium (for there might be other sorts of transmission in the future, who knows? or other sorts now for that matter, literally for that matter). And within the digital, in which bits bite bits, every pixel, every character, every moment of the digital is independently accessible, and every moment is deeply ruptured, disconnected, from every other. This is why the digital is inherently untruthful; there's no truth within it, since manipulation is complete and replete within every file, every domain, every protocol, every instantiation in fact. There are no lies, either, and if there are narratologies, these reside in sememes embedded or encoded within the digital, interpreted by organism, often human. In creating in such an environment, one plays god, or at least deity (in the tantric sense); one constructs out of nothing, and if I write the phrase, as On Kawara might, "I am still alive," these letters are, at a very fundamental and concrete level, completely independent; I could just as well write "lkurj llisihg" or anything else, literally, again, for that matter, and for the sorts and sortings of that matter.

Well, I can write anything, I can say anything. And some of what I write just lies there, and some is performative, in the sense that, if I type

```
k3% date
Sat Jan 19 01:13:23 EST 2008
```

at the k3% prompt, the date is returned - the word is not just a word, but an action, a process, an operation inherent in the reading and writing of it within an operating system. Now if I type

```
k7% lkjsfug
ksh: lkjsfug: not found
```

as you can see, it's still performing, but the operating system is looking for a meaning or decoding and can't find any or rather finds a kind of

null-decoding which is based on absence. So that electronic writing, with- in a terminal window is always a performance; it's never static. And it's not only a performance, but also a communalit, since there are others who may well be present, even though invisible, uncounted, and unaccountable:

```
cbpp      ftp12907 Jan 18 10:42 (cbpp8.cbpp.org)
cbpp      ftp7371 Jan 18 10:16 (cbpp8.cbpp.org)
jpl15     ttyp0    Jan 18 11:20 (76.216.63.13)
harold    ttyp1    Jan 19 01:16 (12.6.206.9)
dagger    ttyp2    Jan 16 01:31 (24.5.61.60)
bitty     ttyp3    Jan 16 20:32 (76.19.99.242)
bord      ttyp5    Jan 14 11:10 (75.129.128.49:S.0)
```

for example are running around on the same machine I am, and I'm aware of them, even though I don't know who they are. I can find out what some of them are doing:

```
bord      ttyp5    75-129-128-49.dhcp.fdul.wi Mon11AM 5:20 irc
gburnore  ttyp6    bastille.netbasix.net Fri10PM 29 rtin
bord      ttyp7    75-129-128-49.dhcp.fdul.wi Mon11AM 12:25 /usr/local/bin/ksh
bord      ttyp8    75-129-128-49.dhcp.fdul.wi Mon11AM 5:20 irc
jkurck    ttyp9    adsl-75-10-97-59.dsl.frs2c Fri02AM 12:25 -tcsh
```

for example, but I'm not informed as to the semantics involved, only the protocols, the surface syntactics.

So one might see codework as a mix of all of this, a kind of dirty or abject combination, a kind of rupturing, of surface and depth, one producing another or an other, a kind of drawing-out of the fecundity of the world and its structure, its poetics. This combination or drawing-out reflects the real unclarity of what I call the true world, which is the real and virtual world interpenetrated, intermingled, diffused, effused, as they are for us, no matter where we think we are, in first life or Second Life or what I call third sex, which is online sex, as if there were a first or second, which there aren't.

Beyond this, I'm not sure what codework is, even though I've invented or discovered the term. Here is a program Florian Cramer wrote for me, called eliminate.pl (it's in perl):

```
#!/usr/local/bin/perl5
```

```
while (<STDIN>) {
    @words = split /\s+/, $_;
    @spaces = split /\S+/, $_;
    for ($x=0; $x <= $#words; $x++) {
        $word_count{$words[$x]}++;
    }
    if ($word_count{$words[$x]} == 1) {print $words[$x],$spaces[$x+1]}
}
```

This is based on the Thousand Character Essay, written in Chinese around fifteen hundred years ago - an essay in which each character is different from

every other; each character, in a sense, is primordial, individuated - an extreme nominalism. Although I don't know Chinese, I worked with a friend laboriously translating it. Anyway, I wanted to duplicate this in English - use a program in which each instance of a word appears only once, that is, at its first (and only) appearance. Within this, the following are still distinguished: "word" "Word" "Word," "word-" and so forth since these have different ascii renderings. Here is part of this very essay rendered with the program:

my writing

I write daily and when I'm not writing, thinking about or in another medium; the world is a of inscriptions. At one point believed there were signs, that was inhabited by signifiers which might have referents; now, after looking repeatedly at tantra casting-off whatever found impeded, think be nothing except residues kind frisson, rubbing up against itself. Whatever codes are, however these are manipulated - <http://www.alansondheim.org/examples.txt> they're only story, rather, they _are_ story but that's what's going on isn't all. We tend to make scripts things around us how we get along. For example, there's restaurant script (and this example course mine) enter I've never been before, know exactly what do; subscripts; don't it immediately would far too costly rely constructing, memory, reconstructing, so forth, eating together. And it's together, because scripts, like world, consensual build community.

== Now this is at the beginning of the text, and clear, but see what happens towards the end:

```
$word_count{$words[$x]}++;($word_count{$words[$x]} == 1) {print
$words[$x],$spaces[$x+1]} }Thousand Character Essay, Chinese fifteen
hundred years ago essay each character other; primordial, individuated
extreme nominalism. Although Chinese, worked friend laboriously
translating Anyway, wanted duplicate English use instance appears once,
only) appearance. Within fol- lowing distinguished: "word" "Word" "Word,"
"word-" forth ascii renderings. rendered program:
```

== Here, towards the end, the condensation is extreme. One might think of this in terms of the biblical book of Genesis - and one of the first things I did was to render Genesis with the program, which resulted, again, in a kind of _Vac,_ word-creation, creation-word of a primordial sort. I think of this as codework, since, reading it, it becomes clear quickly - what is happening, what the structure is - even if the code itself isn't present except as a disturbance upon another text, an other. This becomes clearer, perhaps, when the program is applied to itself:

```
#!/usr/local/bin/perl5
while (<STDIN>) {
    @words = split /\s+/,
    $_;@spaces /\S+/,
    for ($x=0; $x <= $#words; $x++)
    $word_count{$words[$x]}++;if ($word_count{$words[$x]} == 1) {print
$words[$x],$spaces[$x+1]}}
```

== Now I don't think of this as a 'better' example of codework than the first example, even though code is evident here; it's just another sub- ject for the performative maw.

A point about interactivity: Every writing, wryting, upon reading or sensing, scenting, is always already interactive; the inscriptive is never _linear,_ no matter the appearance of lines. Memory, remembrance, is at work, scanning moves backwards and forwards, moves in chunks, and even syntax tends to jump about, leap. There is of course an active interactiv- ity, in which the reader/scenter is required to _do_ something concrete, within a repertoire or potential series of actions; hypertext is perhaps the simplest example. I've not been so interested in that, and my lack of interest has to do with worlds and the false appearance of choice; I'd rather have the running of inscription and meaning go on about without interruption, as the world goes on about one, even though one seems to have choice within it. This stems to some extent from my interest in film; I've never been carried so far in a hypertextual situation as I am when embedded in the cinematic other which is also the self, selving. The world is complex and I attempt to deal with that complexity and its perturba- tions, attempt to deal with the surface codes of the world. This isn't a manifesto on my part, and in fact, I've produced interactive work as well, particularly in simple Visual Basic, but I'd rather the interactivity occur elsewhere, within consciousness.

Here are some links. First, to the most recent series of texts:

<http://www.alansondheim.org/pm.txt> - here you'll find all sorts of things, from a report on an airline's first attempts at wireless en route to the derivation of 'bug' (as in software or computer bug), to the kinds of code early telegraph operators used, to... a google scraping piece on 'bush fucks' to... an elimination piece featuring my Facebook superwall. These texts are 'thicker' than many others, and they're stressed - we were mov- ing temporarily to West Virginia, and our companion cat of 18 years had to be put down, which was one of the most traumatic events of my life. At this point, pm.txt is somewhat diaristic, although most of it isn't.

These are part of the Internet Text, which I've been writing since 1994, a continuous meditation on the above and other subjects. If you look at the earlier texts, for example:

<http://www.alansondheim.org/net1.txt> - you'll find a clearer form of expo- sition than much of the later work. Since this is from 1994, the Net is very different, mostly what I call 'darknet,' referncing lower ascii and terminal windows as standard, instead of the current multi-mediacy. Almost from the beginning, I wrote through avatars, other characters, who really weren't other at all (see my file-in-progress,

<http://www.alansondheim.org/pn.txt> - for an account of the research I'm doing in this direction).

This is about it at the moment; as you can see, there are gaps, errors (which I'm interested in), disturbances, in the account. On another, an other, hand, we can proceed from here, I'm sure.

And thanks for this opportunity -

Alan, 01/19/08

More on mid-19th century notions of static and dynamic electrical fluid

Alan Sondheim · 5 February 2008, 7:23 p.m.

More on mid-19th century notions of static and dynamic electrical fluid

Electrostatics ii
(julu)

Now, Nikuko, we are ready to begin. We left off with puckered and warped matter; I'd say that matter in that configuration is ikonic, that is, mute, that is, relegated to itself, to its own inertness, of which the fluidic, austral and boreal, is but inhering and ontological. Think of this as electrostatics.

And how so indexical? Pointing to what attribute, if not the beauty of your eyes, Julu? I fail to comprehend, I falter, tremble. The caress is dynamic - no, fucking is dynamic, the caress is static; the caress is an ontological assembly of one more more representatives of organic, emanent, or machinic phyla.

There is such difference between on one hand the telegraph and on the other the sphere or point or line, whatever plays among ludic electrostatics, which are theatrical, of and for an audience, social.

Yes, it brings disease to the closed surfaces of the real, and things seep within. Dynamic electricity requires grease, oil, sweat; statical electricks require nothing more than the light touch of a beautiful girl's hand

Your mouth is mine!

(nikuko)

And then, Julu, there is the Other, dynamic electricity, which is of motion, measurement, gauge, and transport; electrons move in complete circuits, surround and are surrounded by fields, mutual inductances; such would be indexical.

Indexical by virtue of pointing elsewhere, the electricks a guide or guided or channeled. In the dynamic there is a split and motion is regulated, as it is not among the electrostatics, within which it is sudden, of a moment, orgasm.

You put it perfectly, as your eyes wander, Julu, but there is more. For the transport of electrons clouds the very nature of substance itself, for of what atoms are they composed, and what of the flow? I would say that this is a materialism imbued with spirit, and this is why ectoplasm and other fluids, for example magnetic, make sense.

And don't forget the most important point, perhaps, that electrostatics ride the surfaces of objects, they are sheave-skin; dynamic electricity rides internally through wires and cable (although towards the outermost layer of these as well). What is dynamic occurs in a potential well, is hidden; what is static occurs on a vulnerable surface, always discharging, on the verge of collapse - the defuge of the material world.

Then again or once upon, the defuge of the material world is, is it not, the exhaustion of internal mechanism, the closed wall? Or the corrosion of batteries and wires?

Where, and what of these? But I would say that the defuge of the material world, and one need only look at the images, photographs and engravings, is ectoplasm itself.

Ectoplasm remains mute, is mute, but is always slightly abject, dirty, covered with saliva, spit, and so forth. It brings disease.

Your mouth is mine!

.....

<http://www.alansondheim.org/within03.jpg>
<http://www.alansondheim.org/within04.jpg>
<http://www.alansondheim.org/within05.jpg>
<http://www.alansondheim.org/within06.jpg>
<http://www.alansondheim.org/within08.jpg>
<http://www.alansondheim.org/within09.jpg>
<http://www.alansondheim.org/within10.jpg>
<http://www.alansondheim.org/within11.jpg>
<http://www.alansondheim.org/within12.jpg>

screams and cadence

Alan Sondheim · 6 February 2008, 10:08 a.m.

screams and cadence

listening to CB radio in Morgantown, the first, breaker2, is an odd melange of screams and cries - filtered in breaker2filter. I imagine these are taken from a film or produced in some audio program; they're frightening. the breaker1 is a sequence on channel 6 with the dead air edited out. I'm fascinated by cadence and rhythm here. I'm working with 02 radio, short-wave, scanning, vlf, low frequency, crystal, listening to anything I can receive. our place is hampered by a location in a small hollow near the middle of the town - too much interference from the power grid, not enough radio visibility. On the other hand, the screams, if screams they be, came through loud and clear.

<http://www.alansondheim.org/breaker2.mp3>
<http://www.alansondheim.org/breaker2filter.mp3>
<http://www.alansondheim.org/breaker1.mp3>

Electronic writing, approach

Alan Sondheim · 7 February 2008, 12:23 a.m.

Electronic writing, approach

Electronic writing is always protocol-based and always dynamic. Keyboard strokes signal interrupts, the screen-image is constantly refreshed, fonts are interchangeable, links and animations may be present, the text may be updated by the original author or modified by others, the text might be deleted once and for all, or temporarily deleted, or duplicated and transformed from one to another site, or printed out hardcopy, or faxed, or entirely transformed into another medium - audio, steganography, online or offline calligraphy, and so forth. The text is fluid, inherently non-canonic, every instance is equivalent to every other, every instance is original and plagiarism. The text is burdened by apparatus from ebook reader to desktop, cellphone to electronic billboard. The text requires maintenance, electrical current, to continue its electronic presence. The text requires the transparency of protocols to be present, presented. The text requires an interface from electronic hardware-software circuitry to visual or other presentation. The text requires busses or connectors from one component to another, and from internal electronics to display. The text also requires data storage, and encoding/decoding as well as the potential well of checksums and other means ensuring minimal errors. If the text is transferred from one hardware medium to another or one file format to another, it requires interoperability - an interoperability which leaves the surface of the text relatively inviolate. The text requires data storage which itself exists within a physical potential well, producing the semblance of at least momentary stability. The text requires light or sound or haptic or other sensors. And the text requires a relatively stable input environment, within which the interrupts are apparently operating smoothly, transmission is relatively clear from infractions or appears clear from such, lag is sufficiently small and the buffer sufficiently large to give the writer/programmer/artist at least a degree of illusory autonomy.

Let us not forget that machines, habitus, economy, are required. That the stability of signs and sign systems are required. That mutually understood sememes are required. That languaging among a community of more or less speakers/writers is required.

The text itself, per se, requires nothing. Nothing is required unless communication, beyond the communication of error, anomaly, distortion, annihilation, creation, exchange, displacement, condensation, theft, hack, repetition, meta-transformations or meta-signifiers based on the bracketing of the text - unless communication based on at least the semblance of interiority, is desired; in this sense the author is ghost, wraith, close to invisible beyond, beneath, the text, perhaps present at the birth of the text or system or links of text, and perhaps not.

And this list, drawn from apparatus, habitus, text, language, economy, catastrophic and stable regimes, may be extended or diminished - the terms are variable, problematic; the 'worldview' stemming from the true world is

equally problematic.

Nonetheless: The text, and one might of course argue that each and every text is always already dynamic, that such is the nature of communication, written or spoken or otherwise. Still: One might or might not make a distinction between traditional texts and those that are up for grabs in relation to electrical and other dynamic forms of reproduction, whose outputs are also dynamic, at least to the extent of redrawing/rewriting/rewriting the image or text or social/creative internal and external content and positioning of the text.

Now further, what is it that we teach, that is normally taught, if not for the stability of the canon, or stability for that matter of jodi.org or other entities and projects and productions or productions which are not stable whatsoever but are part and parcel of literature today, however such may be defined? Unless literature is confined to the printed page, in which case it is also confined to a relatively small corner of electronic- social life today, that is, confined to a relatively small and perhaps irrelevant corner of life itself. So perhaps it is time, and of course in this space/place I am preaching mainly to the converted, to teach literature as a residue or heartland of the social-technologic, as a production of desire, at least to the extent of the desire to be produced, in relation to literature as theory or language or other artifacture? In spite of the fact that theory is essential to hermeneutics and the reception of literature. In which case, literature might be approached top down, or sides-in, lateral, so that, for example, the existence of the external flash drive, conveniently plugged into a machine for extra memory, operating system, creative software, text repository, would be inherently part of the questions: What, how, why, when, where do we write? Where are our writings deposited? What hope do we have for their survival? What about _this particular text_ within this particular environment - a momentary housing at best? What about momentary housing? Obsolescence? And so forth?

From a related discussion with Sandy Baldwin, Frances van Scoy Azure Carter: Given the above, what are the software issues themselves? What are the textual or graphic or other interfaces employed? What are the esthetics of those interfaces? Since every interface both transmits and filters, what are the conditions of transmission, and what is filtered out, what artifacts are added in? Is the interface considered an object or a process (continual updating of beta, name+number (Quicktime 7.4 for example), is it purchased or free, open or closed source? What is the user control over the interface and what is the interface's control over the user? (For example, user-specified fonts may override monospaced fonts in a text apparently involving graphic-ascii or other presentation.)

Further, there are phenomenological issues related to traditional media, to media in general: What is the genre-lens we're using in reading/looking at/processing/hearing/etc. a text? What is the history of the genre? Of genre? How does genre relate to canon and is the text considered canonic? Is it considered a finished text, an object, a process, an unfinished text, a variorium, an ur-text, a meta-text, a critique of another exemplary text, a system of procedures or modules or sub-modules? Further, is the text considered part of a cycle? Of a community of texts? Written by one or more authors? Is

the user part of a community of users, for example a book club? Was the text written for a community or specific community? What theory, if any, is used to approach the text? What is the text's relation to that theory? To theory? Who wrote, programmed, created, tended, the text? Is the text interactive, reactive, stationary, mobile within the interface, apparently within the user's control, out of the user's control; does it alter the interface framework, collapse or appear to hack into the framework? And is the text designed to be read/viewed/ heard/etc. with a particular viewer in mind? With a particular person or group or groups of people?

Finally, is electronic writing textual? Can one speak of an 'electronic text'? Is electronic writing _read_? Are there other ways to approach it? (Is electronic writing an 'it'?) I want to argue against canon, genre, static or state approaches, I want to argue in favor of a general field phenomenology of organism, inscription, inscribing, emanent, machinic and other phyla, wryting and other processes, I want to think through no final solutions, no stages of consciousness, no conclusions, no edifices, no thing, other and no other, I want to argue against this messaying, this lack (what did I forget, what did I leave out, what have I gotten wrong, what don't I know, what did I express poorly if at all?), I want to argue against argument, I want to argue the favor of your

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d-d-d-d-d-istributivity

Alan Sondheim · 10 February 2008, 7:18 p.m.

d-d-d-d-d-istributivity

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Inhering characteristics of matter, let us say substance.*Alan Sondheim · 15 February 2008, 12:49 a.m.*

Inhering characteristics of matter, let us say substance.

Let us say substance without differentiation, by which we mean, cohering matter, the phenomenology of the *_same_* without transitivity (as in for example Irigaray). One is always lost in the same. At the limit, one might consider the same a manifold without geodesics, striations, closed upon itself, windowless, sightless, catatonic. But this is only a limit, never found, incapable of seeing or being-seen; it is the limit of death, the maw that absorbs us all. Now to open it up a bit:

"RECAPITULATION. -- The common or essential properties of bodies are, Impenetrability, Extension, Figure, Divisibility, Inertia, and Attraction. Attraction is of several kinds, viz. attraction of Cohesion, attraction of Gravitation, Capillary attraction, Chemical attraction, Magnetic attraction, and Electrical attraction.

The peculiar properties of bodies are, Density, Rarity, Hardness, Elasticity, Brittleness, Malleability, Ductility, and Tenacity."

(J L Comstock, A System of Natural Philosophy, 1854 and earlier.)

Electrical attraction is of one or two kinds, positive or negative, austral or boreal. It is an inhering fluid which gathers, puckers, expends.

Shape comes: "FIGURE OR FORM *_is* the result of extension, for we can not conceive that a body has length and breadth, without its also having some kind of figure, however irregular._" Fractals come: "Some solids are so irregular, that they cannot be compared with any mathematical figure. This is the case with the fragments of a broken rock, chips of wood, fractured glass, &c.; these are called *_amorphous._*" Inversion comes: "A single grain of musk will scent a room for years, and still lose no appreciable part of its weight. Here, the particles of musk must be floating in the air of every part of the room; otherwise they could not be every where perceived."

What parts of the whole subtend figure, location, differentiation from the other?

Attraction might be said to construct the other, the other's construction of the self, both and neither, imaginary, chimera. Gravitational attraction is like to like; magnetic and electrical like to anti-like, but of the otherwise same; capillary, specific like to specific other, of which both adhere to their essential characters; chemical, unary or mutual transformation of specific like to specific other; and cohesion, like to like or like to specific other.

The peculiar properties inhere. "RARITY. -- This is the quality opposite to density, and means that the substance to which it is applied is porous, and light. Thus air, water, and ether, are rare substances, while gold,

lead, and platina, are dense bodies." Today this is in fact density, and a peculiar property in general might be considered that which is related to the atomic or molecular constitution of matter, or rather the particle constitution of matter, hence for example the neutron star, or rather the constituting configuration of matter, hence for example the black hole, or rather nearly decomposable phenomena, hence possibly dark matter or strings, or whatever preserves at least the very weakest of phenomenological structures in the true world and its descriptive messay/any sign.

From William Peck's Introductory Course of Natural Philosophy for the Use of Schools and Academies, edited from Ganot's Popular Physics, 1873:

"Physics is that branch of Natural Philosophy which treats of the general properties of bodies, and of the causes that modify these properties.

The principle causes that modify the properties of bodies are: _Gravitation, Heat, Light, Magnetism, and Electricity._ These causes are called _Physical Agents._"

There are solid and fluid bodies. Bodies have mass and density. The general properties of bodies include Magnitude, Form, Impenetrability, Inertia, Porosity, Divisibility, Compressibility, Dilatability, and Elasticity. Beyond Gravity, there are molecular forces which include Cohesion, Adhesion, Capillary Forces, Absorption, Imbibition ("the absorption of a liquid by a solid body"), Tenacity, Hardness, Ductility, and Malleability.

The book, "Peck's Ganot," is based on Ganot's elementary version of his *Traite Elementaire de Physique*; I have the 3rd 1854 edition. Here, physical agents are as follows: "l'attraction universelle, le calorique, la lumiere, le magnetisme et l'electricite." Under general properties of bodies: "l'impenetrabilite, l'etendue, la divisibilite, la porosite, la compressibilite, l'elasticite, la mobilite, et l'inertie." Particular properties are those observed in certain bodies or certain states of bodies, such as solidity, fluidity, tenacity, ductility, malleability, hardness, transparency, and coloration; there is density, weight, various forms of elasticity, etc.

Heat, steam, hydraulics, magnetism, electricity, fluids, gas: the world is in flux, numerous solids are porous, some transparent to magnetism, x-rays and other out of directly perceivable bandwidth radiations and receptors - all challenge the muteness of amphiboles, some absorb others, some generate others, some construct others as problematic, some are coherent, some inhere, some leak into Freud's hydraulic model, some are id-messy or libido-messy.

As I have pointed out, electrical fluid inhabits the spherical; the point, punctum, drains it. Harboring matter is puckered, withdrawn. The fluid seeps off in due time. It can be gathered in leyden jars, spewed from voltaic piles (dynamic or galvanic electricity), generated from machines (Wimhurst, von Guericke, etc.) with glass disks or cylinders or small furnaces and stem or cat fur, pith, resin, tin foil (see the electrophorous). It is social, the subject of "electrical recreations" led by men for

young women holding hands, sparking one another, hair stood on end, short-circuiting jars and condensers. It's the men who electrocute dogs and birds, test the apparatus against the limits of life and death. It's the pith-man and pith-woman who jump up and down in funny embrace in a small electrostatic entertainment. It's the woman who demonstrates the magnetic swan to a small boy.

There's ectoplasm, outside the ken of these books, these models, as are all sorts of spirits. Still, Peck/Ganot states right at the beginning: "The Universe may be regarded as made up of _mind_ and _matter_. MIND is that which thinks and wills; MATTER is that of which we become cognizant through the medium of the senses. Science admits of two corresponding divisions, _Science of Mind_, or METAPHYSICS, and _Science of Matter_, or NATURAL PHILOSOPHY."

Three simple points from all of this: Much coheres, inheres, to matter; some of what coheres or inheres is in problematic relation with an other (general or specific); and much of these relatively early dialogs emphasize a simplicity of fluidic substance and magnetic/electromagnetic experimentation. While the science and technical characterization of the world is clearly outmoded, the _phenomenology_ emphasizing a blurring of static and dynamic, force and presence, circuit and stasis, state and operator, and self and other, is rather sophisticated and uncannily resonates with the messy and problematic distinctions among analogic and digital/discrete domains, emanent and organic life, and real and virtual as well as sign and anysign, all within the true world. We can't stop now; we're just beginning to understand that the question isn't how many angels are dancing on the head of a pin - the question is, how many angels are in it.

contradiction of untethering

Alan Sondheim · 17 February 2008, 8:51 p.m.

contradiction of untethering

power and the tethering of one to another.

short-hand rewrites of moments erased, untethered from the real.

the soaring mind outstripped the tethered heart.

thet ef en _entethereng_ ef lengeege end emege, es fremes meve en theer

fills with camels; there are goats baaing tethered for their milk and

tethered-to-you ring, ectoplasms, nuances, _the uncanny_

tethered ta the mather,

tethered ta the ather mather

of< >the< >tethering< >of< >each< >and< >every< >bird< >in< >flight

her arms tethered the knife slicing away at alan's wasted breasts.

by tethers like that, this, the other, just as the parts of me beg for

a dead man in a gully, why do you leave me tethered like a beautiful

severed, sky tethered, remnants tethered,

tethered inward, the air

untethered, riggings

the ritual objects and tethered animals. the sacred mats and hairs of only one color. the banners and winds. the ritual objects and tethered animals.

the sloppiness of letters and text loosely tethered to the world. i will
 language, untethering of thought, which wanders blindly among surfaces.
 of language, untethering of thought, which wanders blindly among
 our worlds are loosely tethered
 our worlds are loosely tethered
 our worlds are loosely tethered
 our worlds are loosely tethered
 retethered - the thinking of the return - nomadic homing-in -
 retethered - the thinking of the return - nomadic homing-in - corrals
 retethered - the thinking of the return - nomadic homing-in - corrals
 of this world, not of us. the tether always breaks. we built ourselves
 cut at last, untethered real floating off and on -
 that is it wants to hold on to the tethers in all weathers, i know when
 emptied, swollen and diffused in air, untethered, transfigured.
 swollen diffused air, untethered, transfigured. nor other, is, carries
 tethered trappings
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 tethered trappings
 tethered trappings
 attention to itself through the remaining tethers - it's there that the
 similar grounds when unnecessary, always _untethering,_ from running, from
 untethering the witnesses!
 untethering languagings!
 untethering the witnesses!
 untethering languagings!
 matters strings dark quarks strings from quarks no untethering
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 that's we're fragility obsolescence inhering untethered tenuously
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 unhinging of language already inconceivably tethered. avatars bypass
 untethered
 untethered
 the world tethered by such pronouncements, on the surface of the world,
 tethering, pronouncements, but on what? imperfectly, we are fastened to the
 untethered

untethered
into sickness, consciousness like that, drooling tethered from past, just
primordial thought of the "my avatars are leashed, tethered to logical
tethered to logical reach of avatars. reach avatars. of and my people! my
emanations tether flesh to representation
worlds disappear, tethered to exhausted signs.
you're dancing, tethered; the dance conforms to tethering; there's no
member tight; your dancing, tethering me; i'm held there; the dance
is tethered at a root somewhat distanced from the object-image itself, it
<cylinder>: i can change more than any of you. but i'm tethered to you.
untethered, release, haunted - oh i cried when i found it, this delicate
hold carry cultural skein linking loosely tethered
short-hand rewrites erased, untethered real. reread after numerous
parts; within the analogic, parts are holes, sintered, untethered,

tethered and somewhat distanced

Too Many

Alan Sondheim · 27 February 2008, 12:19 a.m.

Too Many

Early mocap results with Foofwa d'Imobilite and Kira Sedlock. Why should
you care? Doubles doubled, fabricated responses one to another as if 'the
mutual orientation of cognitive domains' ensured, if not constructed,
meaning. But then, the shell of the true world **
<http://www.alansondheim.org/bopland2.mp4>
<http://www.alansondheim.org/bop3and4.mp4>
<http://www.alansondheim.org/bop5and6.mp4>

and why this constant production of the doubly-inundated body? Each ham-
mers the other, shimmers the Other. But I'm worn out at this point and
images are heaps on images and somewhere I'm sure something's elusive, or
not?

But surely these are brilliant? Shimmer?

**

<http://www.alansondheim.org/boofwa1.jpg>
<http://www.alansondheim.org/boofwa2.jpg>
<http://www.alansondheim.org/boofwa3.jpg>
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<http://www.alansondheim.org/boofwa7.jpg>
<http://www.alansondheim.org/boofwa8.jpg>

Emanent new-work in the true world

Alan Sondheim · 28 February 2008, 1:41 a.m.

Emanent new-work in the true world

Please note: If you check <http://www.alansondheim.org/> every few days, just click on recent images/videos/textfiles. We're beginning radio-work in relation to the National Radio Quiet Zone in West Virginia. Sedlock works with a vibration transducer, sensitive from around .1hz-400hz, as well as a NASA Inspire very low frequency radio and long-wire antenna. Foofwa d'Imobilite and Sedlock completed a set of split-node motion capture work; I've been putting up examples. Azure, Foofwa, and Sedlock worked on a group of large laser scans with and without movement; these are still being processed. Abjection smears sound/space/time/inscription across vibration, vlf radio, scan, motion capture - work either at the limit, or smeared from the center. The center dissolves with sheave-skin but recuperates with shell thickening in 3d post-processing software. So far I'm fascinated by the images/sounds; although the differences with the avatar/mocap videos may appear minute, they represent fairly large-scale behavior differences in the studio.

Kira Sedlock: vibration-meter-work

<http://www.alansondheim.org/shimmed.mp4>

Kira Sedlock: very-low-frequency-radio-work

<http://www.alansondheim.org/vvllff.mp4>

Foofwa d'Imobilite and Kira Sedlock: motion-capture-work,
construction of a troubled narrative

<http://www.alansondheim.org/bop9land92.mp4>

Comments forthcoming.

National Radio Astronomy Observatory Retro-Reflector Commands

Alan Sondheim · 1 March 2008, 2:17 a.m.

National Radio Astronomy Observatory *

Retro-Reflector Commands

RPC Function	Description
CL_CIL_SVC	Illuminates retro-reflector with ZY laser
CL_CMEAS_SVC	Requests that a ZY measure a retro-reflector
CL_COO_SVC	Requests/sets ZY retro-reflector data
CL_NUM_SVC	Requests/sets the number of retro-reflectors in a ZY's scan list
CL_ORD_SVC	Requests/sets the ZY's scan list order
CL_SCN_SVC	Requests that a ZY start/stop or schedule/remove a scan
ZY/ZP Coordinate System Commands	

RPC Function Description

CL_ALPHA_SVC	Requests/sets the \$\alpha\$ angles of the mount
CL_BETA_SVC	Requests/sets the ZP \$\beta\$ rotation correction angles
CL_BP_SVC	Requests/sets the monument base position coordinates for a ZY
CL_COORDINATES_SVC	Requests the ZP mirror center coordinates
CL_EZ_SVC	Requests/sets the ZP encoder offset values
CL_MO_SVC	Requests/sets the ZP mirror offset values

Instrument Control

RPC Function Description

CL_AXIS_SVC	Requests/sets state of axis amplifiers on ZY
CL_BYE_SVC	Disconnects ZY from ZIY
CL_CONNECT_SVC	Requests that the ZIY connect to a ZY
CL_INITZY_SVC	Requests that a ZY re-initialize itself
CL_PS_SVC	Requests/sets state of ZY power supplies
CL_RST_SVC	Requests that a ZY's host perform a cold boot reset
CL_STW_SVC	Requests the ZY status word
CL_VER_SVC	Requests the version of a ZY's software

Data Acquisition

RPC Function Description

CL_CYC_SVC	Requests/sets ZY cycle integration property
CL_IFF_SVC	Requests/sets the Reference Frequency of a ZY
CL_SEQ_SVC	Requests a sequence of measurements from a ZY
CL_SFQ_SVC	Requests/sets the sampling frequency of a ZY A/D sub-system

Axis Control

RPC Function Description

CL_ABA_SVC	Sets acceleration value on ZY axis controller
CL_ABV_SVC	Sets velocity value on ZY axis controller
CL_ACP_SVC	Requests actual position of ZY axis controller
CL_AXS_SVC	Requests the status word for a ZY axis controller
CL_DSP_SVC	Requests the desired position of a ZY axis controller
CL_ERL_SVC	Requests/sets the Error Limit on a ZY axis controller
CL_FHM_SVC	Requests that a ZY axis controller ``home'' an encoder
CL_FIL_SVC	Requests/sets the PID Integration Limit of a ZY axis controller
CL_FKD_SVC	Requests/sets the PID Derivative value of a ZY axis controller
CL_FKI_SVC	Requests/sets the PID Integration value of a ZY axis controller
CL_FKP_SVC	Requests/sets the PID Proportional value of a ZY axis controller
CL_FLT_SVC	Requests/sets all the PID parameters of a ZY axis controller
CL_FSI_SVC	Requests/sets the LM628 Derivative Sampling Interval

CL_IDX_SVC controller	Requests the index register reading of a ZY axis
CL_RDS_SVC	Requests the Integration Sum of a ZY axis controller
CL_VHM_SVC	Requests that a ZY's axis controller verify its home position

ZIY Commands

RPC Function	Description
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GETCLIENTS_SVC	Requests a list of all client sub-systems on the ZIY
LOG_SVC	Place a message in the ZIY's log system
WEATHER_SVC	Requests the latest weather station readings
ZIYREGISTER_CALLBACK	Register a callback RPC server with the ZIY

* This spring we'll head to the NRQZ, National Radio Quiet Zone, for VLF recording.

3 z-axis non-scaled mods from Foofwa/Kira mocap

Alan Sondheim · 7 March 2008, 9:20 p.m.

3 z-axis non-scaled mods from Foofwa/Kira mocap
trilled/waltz are from the same bvh; one presents sheave-skin interior
This is as close as I can get to... ..gutsy organs, sloughed wade.
It's not very close; the sheave-skin breaks into air. I'd note that even
its mathematical substructure defines manifolds emptied of anything but
nurbs, splines, whatever - tension across the sheave.

Or rather the sheave/manifold - tension defined on the two-dimensional
curved surface. One might draw vectors for example. One pulls, pushes -
directly or through bvh and other manipulations. Mobility/intention in
Second Life for example.

These vectors breathe in the surrounding space. With poles and polars,
space is on the move. So you're saying? That abstractions, mapping, might,
on a metaphorical level, pucker just about everywhere, a slid ontology.

It's sight, then? It's sight, or rather what's seen is what's sheave.
Although of course one might make sheave or sheaves invisible; it's an
option.

And there might be invisibilites built-in - everywhere, in SL, in Poser,
across the true world? Yes, what we call ghosts are only these slid
ontologies.

<http://www.alansondheim.org/foxtrot.mp4>
<http://www.alansondheim.org/trilled.mp4>
<http://www.alansondheim.org/waltz.mp4>

Of the most beautiful captured images of dance*Alan Sondheim · 8 March 2008, 5:08 p.m.*

Of the most beautiful captured images of dance

Last night I thought: Karl Krauss and Nietzsche, stillborn, damaged; no matter how clear the crystal, how strong an insistent dna produces those semblances of originary moments, everything disappears in the end. Or in the end is wounded, a wound. Nothing from the past needs to / can / heal; the past is superseded, bypassed; culture and species take circuitous routes. Death churns bodies as homes and habitus dissolve. These dances, however striated, remain unique as orbitals; our lab room will is perhaps close to abandonment, outside the snow is falling, perhaps for the very last time.

I. results from the large Cyrex laser: Foofwa solo / Foofwa & Azure & Kira, 27 small gifs - <http://www.alansondheim.org/> the lasedance series.

II. With Motion Builder scaffolding, not too large - <http://www.alansondheim.org/booboo.mp4> - the last of the bvh transformed.

The lasedance series is cloud clusters; it takes, as Gary Manes would have it, considerable AI to decide on object choices. So these are raw data files which are by far the most beautiful, convey the most information. When you look at the gifs, click on the + sign to see them at the original size; otherwise, you'll get odd moire patterns which can be nuisance.

The exaggerated perspective exalts the performative aspects of the poses which capture in fact a compressed space-time dynamic. In booboo (named after Rat Pfink a Boo Boo) it's inverse; the motion is de/jected, reduced to that of an alien crab or daddy-long-legs (neither insect nor spider).

Five yeses to these: yes yes yes yes yes.

abacus actant actants aesthetic aesthetics aether alan alansondheim
alterities alterity Amidah analogic anorectic anysign aphoristic app
apperception archaea aristotelian arounds artworks asondheim asymbolia
audion audiophiles authorial avatar avatars avatartist awk Badiou BBS bio
biome biomes blogging blogs bmp Boojum bookshops bricolage buddha bushido
bvh CA camcorder Carboniferous castrated cataclysm cathect cathected
cathecting cd cdrom CEN Centre chiasm chiasmus chora choreographies
chthonic circumlocuted circumscription clits clots codework codeworks
coherencies collocations com communality Compaq complicit conceivings
confluence consciousnesses consensualities contestation cordons cum cums
cunt cunts Cybermind cyberspace cyborg cyborgs d'eruza d'Imobilite d'nala
dancework darknet decathected decathecting decathection decathects
decathexis deconstruct deconstructed deconstructing deconstruction
deconstructs deerflies defuge dementia denudation Derrida desiccated
destabilization dharma dhtml diachronically diachrony diegesis diegetic
differance differend Difilter dis disassociating disassociations
discomfiture discomforted disinvested disinvestment dismember
distantiation Distributivities dreamwork DSL ecologies ectoplasm effusions

electricks emanants emanent emanents emergences empathetic empathized
 encapsulations entasic entropic episteme epistemologies ether ethernet
 everglades exe experientials expulsions extasis extensivity exteriority
 externality extinctions extrusions familiality fantasm fantasmic fasciatus
 feedforward fetishism fictivity filmmaker filmstock filterings fingerboard
 foofwa foregrounded frisson futurology gamespace gameworld genidentical
 genidentity genitals geomatics gestural gesturally gigabytes glossolalia
 Google Graphemes grep gridlines habitus halfgroupoid hallucinatory
 harmonica hee hemiptera heterological hir himself historiographies
 holarchy homeostasis homeostatic hormonal htm html http hyperreality i'd
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 implodes implosion inchoate incoherency incompletes indexical indexicality
 informatics ing inherence inscriptive intentionality interiority
 internality internet interpenetrate interpenetrated interpenetrating
 interpenetration interpenetrations introjecting introjection introjections
 isp izanagi java javascript jectivites jectivities jectivity Jen jennifer
 jewish jisatsu jouissance jpg judgmental julu kanji karma Kebara killdeer
 Kira koan kwat Lacan landbirds languaging latinate lejeune LEK Liardon
 libidinal lifeform lifeworld liguus liminal linksys linux literarily LOL
 lpmud ludic machinic Madhyamaka magatama malnourishment mandala manifesto
 mantra Marvellous masochism materialist mathematization mathesis maws
 mediaspace megafauna menued messay miami microworlds minefields mishmash
 misrecognition Moab mocap moil monoculture monopole Morgantown moron
 morphing morphs motility mov mp ms Mt multiculturalism multiculturalisms
 multilathing multlathe muybridge Myouka nakasukawabata nano nanobot Nara
 narcissism narratologies narratology negationed neighborhooding Netscape
 netsplit neurophysiologies newbies nietzsche nijinsky nikuko Nikuko's
 nostalgias Nothing's nub NYC objecthood oeuvre offline ok ontologies org
 organelles originary ornithology othering overdetermined paleolithic
 Panamarenko panix panopticon particulation paysage PDA Peachboy peerings
 penis performative performativity periphyton perl phallocentric phallus
 phantasms phenomenologist physico playnt pneumosphere poolings portico
 positionings postmodern postmodernism postmodernity pre presencing
 presentification Prespace primordials prims problematized problematizes
 problematizing protolanguage psychoanalytical psychoanalytically
 psychoanalytics punctum punning qbasic Quicktime realspace rearticulation
 rebirths redhat regimens reification reifications reify reinscribed
 reinscription releasement remakes rills RNA romola rotifera RSS runnels
 sac saccadic sado safewords Sagdish satori sawgrass schizoprenias
 seamount sed sememe sememes Semiology semiosis semiotics serrated
 sexualities sexualizations sexualizes shakuhachi shamisen shard sheffer
 shimenawa shinjuu shithead shorebird sightless signifiers simulacra
 simulacrum sions skein skeining skeins skinwork skittering sl Snoxfly
 sondheim soundwork sourceless sourcess spam spatio speakings specicide
 sprites steerage stentor striations stromatolite structuralism
 subgroupoids subjectivities Subsonic substructural subtext subtexted
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 synchronically Sysadmins systemics syzygy tabla tamiami tantra tantric
 taxonomies techne teledildonics teleologies temporality tendrils terns
 tessellations textuality thanatopoesis tion tions tr trAce traceroute
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valium vicodin videowork virtualities virtuality vlf voiceovers voyeur
 VRML Waypoint webboard webcam Webpage Webpages website websites wetware
 wetwares WiFi willets worlding wryting www yamabushi yamantaka ytalk
 zaurus zazen zither

THEORY OF THEIRS

Alan Sondheim · 9 March 2008, 11:45 p.m.

THEORY OF THEIRS

Things no longer split, discrete; they fissure, substance. From one side to another, the same - I might declare | as any side, but what? Disappearance (as a result) of any distinction, virtual wanderings among virtual wanderings. This sweep ANNIHILATES US, lineages forget THE NAMING OF THE DINOSAURS. Now what are left are EYES and for the purposing of eyes. CONCRETELY the incandescent world, CONCRETELY information corrodes, dissipates, from within. ALWAYS FROM WITHIN. And always NOW and HERE.:OUR BODY SKINS ARE BORROWED, nothing less than churned wheelings dig into momentary gravity. WHEN GALAXIES COLLIDE, life smears across the universe, matter-energy returns, structure loses. Somewhere a thing knows "INFORMATION is LOST" for that split peta-second before the tide. There are no TEETH to the cosmos, only lassitude, languor, and enormous clangs as sound screams through plasma. Here is my mark | and here | and here | readied and lost before reading: that split which useless inscribes simultaneously within erasure.:What was it I wanted to say? Oh yes, the Large Attractor in the universe, once this is unaccounted-for, everything is, we're lost in a cosmos, and if we CONCRETELY examine our lives thusly, do we not forfeit everything? For in space and time we already are virtual, non-existent, instinctual ghosts hungered for a token or mark of indescribable PRESENCE.:<dissipation of time, naturally, DATA UNIVERSE gone down

Come with me, Things no longer split, discrete; they fissure, substance. From one side to another, the same - I might declare | as any side, but what? Disappearance (as a result) of any distinction, virtual wanderings among virtual wanderings. This sweep ANNIHILATES US, lineages forget THE NAMING OF THE DINOSAURS. Now what are left are EYES and for the purposing of eyes. CONCRETELY the incandescent world, CONCRETELY information corrodes, dissipates, from within. ALWAYS FROM WITHIN. And always NOW and HERE., beautiful wetware!

I love these feelings, What was it I wanted to say? Oh yes, the Large Attractor in the universe, once this is unaccounted-for, everything is, we're lost in a cosmos, and if we CONCRETELY examine our lives thusly, do we not forfeit everything? For in space and time we already are virtual, non-existent, instinctual ghosts hungered for a token or mark of indescribable PRESENCE. ... Driven by drive-letters, gone world junkie ...

incandescent like me in your baby!

data Data dAta dATa daTA DATA DaTa Data dATa dAtA DATa DATA DaTA
 <already something amiss, RECOUNT, there's hardly any time left

<dissipation of time, naturally, DATA UNIVERSE gone down

srenilyc dna snoitcennoc fo stsehc::llew sa sevae ,flesti tcejbo eht ,noitatic eht dna etis eht evael i ;nrob-llits si gnihtyreve tub .emit ni tniop siht ta lacitirc smeas taht ygolopot ot yhpargopot morf evom a - cinagro eht ro cinihcam eht rehtie fo ecalp ni tros niatrec a fo ytitvitcennoc stneserp tsacl ta hcihw ',ratava' dna ',edon' ',rednilyc' sretcarahc htiw gnitirw neeb ev'i .elpoep eht wonk neve t'nod i dna noisivelet no seispotua fo spuesolc era ereht ,doog t'nsi ereh dnuora swen eht .uoy ot kcits a dloh t'nac taht seidob ratava htiw ysub oot neeb ev'i refinnej uoy togrof i:.regnuh ,htaed ,tsud ,snoteleks ,senob ,tsap eht fo xedni etaciled siht ,ti dnuof i nehwa deirc i ho - detnuah ,esacler ,derehtetnu ,etacifitrec taht evah i ;tirem fo etacifitrec a dedrawa saw enoemos 1481 ni .etac eht ta retlac sgnitirw ym os tsuj - sdrow fo ytiligarf eht fo ,siht fo dias eb nac tahw .kcabdeef ,ecnalab laropmet ot deit os ,eligarf os er'yeht - snoitatneserper fo nieks a ni dezinagro era skrow dna sgnignoleb ym lla .syad fo rettam eht ni ,ylkciuq denepah hcihw noisrepsid a ,sedaced revo delbmessa dna dezinagro ehs dlrow eht fo noisrepsid eht :htaed yna ni snepah tahw ,deid rehtom ym nehwa dnahtsrif denrael i ;meht evah t'nod netfo dna seman deen sgniht .msinagro dna noitcennoc fo egrem eht si rewolf eht ,epahs a si rewolf eht ,dnucef ,detcennoc si rewolf eht:dlrow eht krow .meht tegrof .emit ni tniop siht ta yrassecen ylno sporp ynam os sa raepasid taht stcurtsnoc cinihcam ,slexip ,smirp tub gnihton .nrobhtrae ,nrobria ,htriber fo etats tnatsnoc ni ,sselriah ,desnaelc ,lautriv eht fo yranigami ,laer eht fo tirc eht ,noitatneserper fo seihpargopot ,aidem fo seigolopot ,aidem dna seidob fo seihpargopot ,erised fo seigolopot ,stnemom lla ,raepasid sevil fo sevaehs ,sraepasid taht yalpsid cinagro ni selor gniyalp-xes

strap dna stnemhcatta fo tesolc drawyaw ym ni si srotcev dna sedon fo selbat llams ruoY

refinneJ-uluJ em gninrut - strap dna stnemhcatta fo tesolc ym otni spees tsaerb ruoY

Frontier (completed, on monothers, avatars, others, bothers)

Alan Sondheim · 11 March 2008, 4:41 a.m.

Frontier (completed, on monothers, avatars, others, bothers)

I like to believe I'm working on a frontier and all I can tell you is what's on the normative side of things; the rest is yet to be seen, unabsorbed. Once brought in from the Pale, it's of lesser interest, but beyond the Pale there's nothing but the agony of shadows. Defuge takes over and the frontier, always an imaginary, shudders and reconvenes.

The videos/choreographies exist between human and human - someone was there making the original files with motion capture, and someone is at the other end, watching and using them once again. The virtual is a shadow of the real, the real is a shadow of the virtual, and within the true world superimpositions, gestures, and the fading of ontologies characterize what remains of the fixity of inscriptive practices of the classical and modern

ages.

Distinctions are blurred through embedding and filtering. Avatars and humans - together, emanents - are embedded in online virtual worlds, in spaces which are simultaneously physical/inert/analog and virtual/mobile/digital. Every seeing, every being, is a filtering; existence and copula are interwoven. A current collection of texts is called Messays; in a Messay, there's no leading sentence, no orderly sequence of ideas, no summings-up, no conclusions. The essay is to classical narratology as the messay is to future true world genres which seep into one another, headless and tailless - meandering on the one hand, problematic obeisance to protocols on the other.

What we started with is the body which is inscribed with scars, scratches, tears, wounds, blemishes, abrasions, cuts, and all other debris carrying analogic history into the symbolic. What we continued with are tattoos, incisions, fashion, gesture, languagings, and what continually emerges is the body harboring technology as self retreats or withdraws, puckers, from the wild symphonics of externally-applied filters digging ever deeper.

The walk or arm-swing becomes gesture becomes anysign becomes trade-off, translation, transformation, exchange, interoperability, reified territorialization. One sits at a console and breathes through sheave-skin, another begins vortex stage-center with flesh-electric, a third wanders memory of others airless, unbreathing, peripheral wanderings mediated at mind's back. From the airless, flesh-breathers are attracted, gather, project and introject, their selves flowing, flooding, abjecting, full of scent and coagulation.

We take our tiny community of people up and down mountains, in and out of clubs and iced fields, across the chiasm of cut bodies and body cuts, mines and other extractive industries across the flesh of land and bodies. What we bring back is always new, even if only in the slightest detail, a brush of the hand or turn of the head that was never seen before. And we keep to our goal of understanding filtering and embedding better than before, and understanding bodies in the always future anterior world, the true world of emanents and anysign where we're living, breathing, writing and wryting, this and any future day.

Almost every avatar you see represented is a composite of two people; if you see two avatars engaged with one another, the engagement is contiguous at best, and each avatar is itself a composite. The composites are male and female; they reflect and murmur other in relation. Two are four, four are eight, eight are sixteen. Or more, depending on the configuration of motion-capture, the independence of minds and intentions.

Laplanche and Pontalis, *The Language of Psychoanalysis*, the Imaginary:

"In the sense given to this term by Jacques Lacan (and generally used substantively); one of the three essential orders of the psycho-analytic field" [...]

[...] "Lacan brought forward the idea that the ego of the human infant -

as a result, in particular, of its biological prematurity - is constituted on the basis of the image of the counterpart (specular ego).

Bearing in mind this primordial experience: we may categorize the following as falling into the Imaginary:

- a. from the intrasubjective point of view, the basically narcissistic relation of the subject to his ego;
- b. from the intersubjective point of view, a so-called *_dual_* relationship based on - and captured by - the image of a counterpart (erotic attraction, aggressive tension). For Lacan, a counterpart (i.e. another who is me) can only exist by virtue of the fact that the ego is originally another." [...]

Thus simultaneously a space of mirroring and of singular constitution, a space of a real and an evanescence. In Second Life, objects are constituted in relation to a well-ordered data-base, without which the enumeration of potential behaviors, constructions, and wanderings would be impossible.

"another who is me" - another always is me, neither constitutive nor part-and-parcel. One leaps on the page to "Incorporation": "Process whereby the subject, more or less on the level of phantasy, has an object penetrate his body and keeps it 'inside' his body." Etc. etc., more or less. One might argue that it is always incorporation, that the world is world by virtue of *_devouring_*. I would ask, who pulls the strings, moves the sensors, whereby one has been two, two murmur one, in these image of behaviors that are simultaneously inconceivable, and at the root of every narrative?

It doesn't stop there; the avatars are the result of filtered behavior, filtered in such a way that $f(n)$ does not equal 1, i.e. is not transparent, but in fact transforms behavior into caricature that gnaws at the body, representative and within a primordial gnawing, if you like. (This filtering occurs in the transmission/reception stage of raw sensor data turning towards coherent representation. Filtering is mobile, perhaps system noise, more likely hacking or rupture, the dim imaging of presence unaccounted-for. Any reception is filtered - I'm arguing for yet another stage in the communications model, existing in those liminal interfaces among block-diagram entities and arrows.)

Table 5, Eco's theory of codes in A Theory of Semiotics - the Watergate (hydraulic) Model interpreted in relation to expression and content planes. But framed on the left: "Continuum / Light, electric phenomena / Non-semiotic matter" and on the right: "Continuum / the unshaped continuum of the position of the water along with everything one can think about it / Non-semiotic matter." One discretely cuts surgically within the analogic which remains impervious, bounding; a discrete cut cuts discretely, constructs difference across fissure, that is operates within and constructs inscription. Isn't the world such an inscription? Let us think of non-semiotic matter as *_dark matter_* to be brought within the fold (pli).

Selves are located, others and an others are located, between these matters, which are all that matter, out of which the drawing-forth is temporary at best. Nagarjuna has no position and this positionlessness is as close as one can get.

The doubled figures within the figures of the avatars you see projected on the screen, live or in careful reproduction, are uncanny; they appear in documentary footage to be completely independent, but by virtue of the sensors are connected, as in Bell's theorem, in such a manner as a fractured *_monother_* or entity is produced. Conflicting forces are combined without effect or affect traveling among them: there is no resolution, only tearings as the image-monother accommodates them all. Think of the movements as *_catatonic sex-dances_* or rites of passage held in position precisely by those noisy channels which, parasitic, spew culture in otherwise dull transmissions. A catatonic sex-dance is a molding or ingestion, incorporations, of others in order to form selves (an 'adult' is an entity whose flesh is carved into the semblance of a human being). A dance is called 'sex-dance' if it is dual; it is also 'corporation-dance,' 'money-dance,' 'incorporation-dance,' 'culture-dance,' 'death-dance.' Sheave-skins generate nothing internally but imaginaries; externally, they generate internals. Think of the monother as worlding, the mapping of external universes onto, within, small finite spaces which appear coherent, the mapping cohering. The dance, like that of bees, is of course any communication, established or not, channeled or not; one might think of beings inhabiting monothers in such a way that their touch is full, replete, of one another. What you see on the screen may appear both tired and strange, but it is also a model of the true world within which monothers characterize life and lives, living, inhabitations, habitus. (Think of the 'it' in 'one going it alone.')

You have to look for the specific discrete levels, nodes, configurations, on the expression plane - all of which are moving at high-speed - but you *_must_* look, drawing forth a narrative, which, like all others, is yours and yours alone and ties, however uncomfortably, the appearance of beings into Being. You have to see monothers shimmering among modes of existence, ontologies, for example, movements among rocks and cliffs and movements among intended rocks and cliffs, deferring among intentional/configured ontologies, and those which are mute, inert, idiotic. Or divide the catatonic sex-dance into substance-catatonia (misnomer and oxymoron to boot) and inscription-sex-dance (the same, the other boot, terms booting monothers into the arena).

Now you're getting closer to the relationship among inscription, code, substance, communication, &c, and further might bring you permanently, like a matchmaker.com, into collusion from collocation, where contiguity and contingency meld and something permanently unnameable emerges, where Nagarjuna's grasping, samsara, appears:

" When there is a grasping, the grasper
 Comes into existence.
 If he did not grasp,
 Then being freed, he would not come into existence. "

(The Fundamental Wisdom of the Middle Way, Nagarjuna's Mulamadhyamakakarika, translation and commentary Jay L. Garfield.)

Let them go at that.

=

cheap shots

Alan Sondheim · 11 March 2008, 11:45 p.m.

cheap shots

dances of exaltation and mourning. the most beautiful captured images
 dance routes. death churns bodies as homes habitus dissolve. these dances
 beneath the sheets, kira beneath the sheets, 27 small gifs lasedance
 series. series is cloud clusters; it takes beneath the sheets, gary manes
 would have dancework darknet decathected decathecting decathection
 decathects movements _catatonic sex-dances_ or rites passage held in
 position wise dull transmissions. a catatonic sex-dance molding ingestion
 beneath the sheets, whose flesh carved into semblance human being). called
 'sex-dance' if dual; also 'corporation-dance,' 'money-dance,' 'incorpora-
 tion-dance,' 'culture-dance,' 'death-dance.' sheavent beneath the sheets,
 mapping cohering. dance beneath the sheets, like that bees beneath the
 sheets, course any tonic substance-catatonia (misnomer oxymoron to boot)
 inscription-sex-dance (the same beneath the sheets, other boot beneath the
 sheets, terms booting mono-accordance with academy fine arts pay scales.
 assistance / guidance you need from me? re-mappings back "first life"
 spaces dancers live geography (where 3d cave is) beneath the sheets,
 computer sciences beneath the sheets, english. dancer/performer foofwa -
 this work shown mostly europe laws state california beneath the sheets,
 without giving will be around then dancer geneva). use dance- space for
 rehearsal filming (this could motion capture equipment second life beneath
 the sheets, working significant groups like beneath the sheets, bouncing
 forth between worlds beneath the sheets, taking mocap data upon has been
 experimenting performance either solo (foofwa space simulator where
 avatars can go see hear how everything you? obviously i saw recording
 stuff. do tending body beneath the sheets, song voice beneath the sheets,
 among through film beneath the sheets, digital media beneath the sheets,
 words beneath the sheets, improvisational music beneath the sheets,
 experimental music; december issue beneath the sheets, beneath the sheets,
 impossible ritual beneath the sheets, alan sonenheim investigates
 shortcomings impossibilities behavior beneath the sheets,
 dancer/choreography d'immobile beneath the sheets, based new york geneva
 beneath the sheets, courses film at brown university. works swiss dancer/
 art cackle beneath the sheets, science; he'll remove dancer/choreographer

death-gloom

Alan Sondheim · 14 March 2008, 8:19 p.m.

death-gloom

how did we get here
we've been
here
all along
now getting
along in years
distances that seemed surmountable
become unbridgeable chasms

or:
up in years
touch
now
unbridged

on this side we
watch from
the other
separations stretch and break

not here, not there
i can't look
everywhere for you

i'm growing apart from
myself
they're separating

from

this peak
this
speak
name

He died in her sleep.

Alan Sondheim · 18 March 2008, 9:23 a.m.

He died in her sleep.

(or: She died in his sleep.)
'For vices all have different ends,
But virtue still to virtue tends.'
(Swift)

The long and narrow road, catastrophe theory's fragility of good things,
beset on every side by the efflorescence, fecundity, of vice; if Heaven is
pure substance, Vice is impure inscription; if Heaven is continuous, Vice

is discrete; if Heaven is discrete, Vice is the heart of indiscretion itself.

He died in their sleep. In their longing for rest, he was one of the forgotten, his body withering away to practically nothing, his data-base entries under erasure, digitally smudged, evaporated. Perhaps he said something, anything, at one point, but pronouns long since disappeared.

'_The chora,_ which is neither "sensible" nor "intelligible," belongs to a "third genus" (_triton genos,_ 48e, 52a). One cannot even say of it that it is _neither_ this _nor_ that or that it is _both_ this _and_ that."
(Derrida)

Sheffer added another before his death, not _both_ this _and_ that.
I added these comments, as well, before my death, which I await, again, in someone else's sleep, that unknown of dreaming I shall never greet.

image

Alan Sondheim · 20 March 2008, 12:35 a.m.

image

I'm going nowhere, but I'm going straight.
There's a bridge ahead, what if I go right?
What if I go left, there's a bridge ahead.
The bridge vectors the world, what if it's 3-d?
What if something's underneath, dark woods and trolls?
Or picture of dark woods or wandering, I'm too wandering.
Everything's washed away, my tongue's cut out.
I can't take this picture and I took this picture.
I can't take it anywhere, I'm going nowhere.
MY PATH IS LIKE A TWIG. I'm Hyperion and you are too.
There's nothing in the stream between one fork and another.
But the earth, the earth.

Years ago I wrote how stupid I was. Stupid stupid stupid.
Isn't this proof, do you need any more?
MY PATH IS LIKE A BROKEN TWIG. It's on the road somewhere.

<http://www.alansondheim.org/nowhere.jpg>

I can't even end this.

story and images for today

Alan Sondheim · 21 March 2008, 12:32 a.m.

story and images for today

< images from today's work with new media class,
Azure Carter, Gary Manes
we're beginning to 'pack' these (these are point-sets)
narratives emerge out the other end

punctum in points, swirl-objects emptied of substance: the grid >

{but what sort of narratives? one can comic-strip images; if the tableau is 3-d, an .obj file is apropos, Blender or other viewer. think of moving around a static landscape, everything literally still-born.

people move within a scanning field, hold poses or continue on. events are transformed by an absence of disappearance, only transformations of view-point. everything is there, just as one might have planned, frozen moments at the end of the universe.

events are collapsed, as if they're time sliced, 4 into 3 into 2-d, then everything unravels at the other end, it's up to you, bring in the software, I'll supply the objects. then you might explore something stolid, interactive by its very nature, you come in wherever you want, leave whenever. now I must retire, Jezebel's on television, moving about in a very limited area, and I'm breathless.}

[I am the master of the stolid still-born narrative, master of the dead skin sheave-skin emanent. I make fake and I make fake real. fine me, don't mind me; I wryte the stories into dead-space.]

(please view at 1/1; otherwise you might get moire patterns, or at least an unwanted thickening, pixels clambering on pixels, no space left anywhere. for .obj/.mtl, try Blender, blender.org)

<http://www.alansondheim.org/classb1.jpg>
<http://www.alansondheim.org/classb2.jpg>
<http://www.alansondheim.org/classb3.jpg>
<http://www.alansondheim.org/classb4.jpg>
<http://www.alansondheim.org/classb5.jpg>
<http://www.alansondheim.org/classb6.jpg>
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<http://www.alansondheim.org/classb8.jpg>
<http://www.alansondheim.org/classb9.jpg>
<http://www.alansondheim.org/classb91.jpg>
<http://www.alansondheim.org/classb92.jpg>

first and last story < people of the solid world >

<http://www.alansondheim.org/group.obj>
<http://www.alansondheim.org/group.mtl>
<http://www.alansondheim.org/class.obj>
<http://www.alansondheim.org/class.mtl>

consort consort*Alan Sondheim · 22 March 2008, 1:34 a.m.*

consort consort
 trueland sex
 violent pulsion
 buddha relics
 broken petals
 doubled puppets
 soundless spaceless
 instinct noise
 crashland speed
 airless forest
 sheave-skin token
 consort consort

<http://www.alansondheim.org/realwar.mp4>

This Sex which is not None*Alan Sondheim · 22 March 2008, 5:32 p.m.*

This Sex which is not None

"When I move my eyes, I take account of their movement, without being expressly conscious of the fact, and am thereby aware that the upheaval caused in my field of vision is only apparent. Similarly sexuality, without being the object of any intended act of consciousness, can underlie and guide specified forms of my experience,. Taken in this way, as an ambiguous atmosphere, sexuality is co-extensive with life. In other words, ambiguity is of the essence of human existence, and everything we live or think has always several meanings. A way of life - an attitude of escapism and need of solitude - is perhaps a generalized expression of a certain state of sexuality,. In thus becoming transformed into existence, sexuality has taken upon itself so general a significance, the sexual theme has contrived to be for the subject the occasion for so many accurate and true observations in themselves, of so many rationally based decisions, and it has become so loaded with the passage of time that it is an impossible undertaking to seek, within the framework of sexuality, the explanation of the framework of existence, The fact remains that this existence is the act of taking up and making explicit a sexual situation, and that in this way it has always a double sense. There is interfusion between sexuality and existence, which means that existence permeates sexuality and _vice versa,_ so that it is impossible to determine, in a given decision or action, the proportion of sexual to other motivations, impossible to label a decision or act 'sexual' or 'non-sexual.' Thus there is in human existence a principle of indeterminacy, and this indeterminacy is not only for us, it does not stem from some imperfection of our knowledge, and we must not imagine that any God could sound our hearts and minds and determine what we owe to nature and what to freedom. Existence is indeterminate in itself, by reason of its fundamental structure [...]" (Merleau-Ponty, Phenomenology of Perception)

It's murky, this being always hinting at structure or organ, somewhere

down beneath the surface (invisible from the surface, from the exterior), well something's there causing the commotion, a messy engine or drive, pulsion, a vibration which comes and leaves in fits. Hard to reconcile with the rest of the chattered world, that boy's got something, that girl's got something, as if on a day in spring, a ripening, and what does that have to do with one's place in the cosmos? One begins to discern structure, a presence or devouring presence or presence to be devoured, but dimly, a symbol, cupped hands lifting up, you can hold water that way. The skin holds water, filters it. See, here's the Thing, Being is tawdry, sad, something to kick around, we can't get to the Universal; Being or beings make no difference at all, nothing, they're like a pair of socks, something to run around in. Being or emptiness, beings or Emptiness, we're talking about ourselves, a local farm, what's temporarily present in the biome. It's a "region," just as sex-being, being-sex, existence is a region, a region which is perhaps regional, perhaps not. Carrying organs and communities within us, and they make all the decisions, separations, our cries and murmurs, analytics, are regional paste, local determinations within the inconceivable; our conceptualizations are skitterings. It's a truism - I talk and write from inside my body. Conceptually, say whatever you want, this language machine, this computer, goes back to the Acheulian hand-ax and earlier; tools were always with us, always thrusting into earth or stem or flesh.

This is why existence is a dead word and sex is not; sex starts inside something and moves inside something and maybe something else, and existence, beings and Being, does nothing. Or does nothing outside the copula; existents reside within the copula, they're chained-linked in our imaginary which tries to hang on, with the slimmest of threads, to something that might be considered, not only external (for we sense those, the scent of the true world), but out there, structure paralleling our own. We "just" tend to forget the copula, a female or male hand tying a knot making speaking, these wrytings, possible. Sexuality brings whatever else there is into the local; my body reflects my body, there's an uncanny surrounding, insistent on present presence, alterity, imminence, as if "here" and "there" jump-started one another in the boot-strap model of existence, powered by sex.

Sexual organs are situated, their effect that of diffusion, existence diffuses "as far as we're concerned," as far as "we're intended"; it's that hint of structure, which is somewhat other, messily other, that surfaces as abstracted desire-in-language - all these names, desire, libido, frisson, arousal, id, what have you, and nothing's there, certainly not existence which seems to be driven by energy, impulse, force, unintended churning. Why we hardly know what we are. Or rather one might take structure, as if it could separate from desire, existence, meta-psychology, meta-physics - one might take structure and make experiment of it. There are always artifacts, however ephemeral. You get practice out of it, communication, you can take it to the bank.

You get tangled up when thinking about the organs; it's better to keep things beneath the covers, much as existence is kept out of sight, out of our site to be sure. We always mistake the copula for copulation, the

attribute for the thing, the thing for possible worlds, possible worlds for occurrences, occurrences for Being remote again from the organs; the true world is the mattering/nattering to and among us, and we have to mess with the symbolic in all sorts of ways - for example inscription, and then one form of erasing or another. Not to mention the magic slate, what's uncanny, what's strange, what estranges us.

There's nothing to say about emptiness but Nagarjuna says nothing anyway.

Face/t/ed

Alan Sondheim · 23 March 2008, 11:16 a.m.

Face/t/ed

He can't get away from the face but doesn't realize it's not hollow, it's disappearance, defuge. If he would only turn around! But he doesn't, he thinks he's caught. Kira Sedlock and Foofwa d'Imobilite bring you the shuddering of a man beside himself within himself, caught by solids. It's untrue that, being caught, there's nothing catching one; the hard inertia of substance pins one to the ground. But inscription offers the last possibilities of play, the last chance to move, walk away from an anonymous other, not even a thing. Sheave-skin ephemera hardly survive; sustained by energy input from somewhere else ontologically at variance with their world, they're wayward, contrary. They don't face anything else, they never can. I thought of this man once, years ago, in the form of an iron sphere somewhere in space. I thought something went on inside.

The first lesson I learned was absence. The second was the dream.

<http://www.alansondheim.org/faced.mov>

Birthing Homedance, Cross My Heart

Alan Sondheim · 25 March 2008, 10:44 a.m.

Birthing Homedance, Cross My Heart

Here is the plain description:

*Birthing: male with part-objects of female/birthing attached in anomalous Freudo-Lacanian space. The shudder, chiaroscuro. With sound. Continuous birthing with the weight of ruins of things.

*Homedance: male in silent homespace in two parts, first sine, second tangent. Movement of home is the heart of the male. The home is detached, Here is a moral: Home, habitus, is an illusion; everything is on the verge or lip of decathecting. And movement as well is an illusion occasioned by the hip rooted in camera-vision.

*Crossmyheart: Female with the weight of shattered truth, an illusory enclosure which topologically transforms according to space and behavior.

Here is the theoretical move:

That of narrative moments which "breathe" without development, mise en scene or landscape of portents, portals, disturbed behavioral filters seduced by part-objects and the uncanny.

<http://www.alansondheim.org/birthing.mp4>
<http://www.alansondheim.org/homedance.mp4>
<http://www.alansondheim.org/crossmyheart.mp4>

Creed

Alan Sondheim · 26 March 2008, 10:24 a.m.

Creed

<http://www.alansondheim.org/ME.mov>

I refuse
work canon
absolutely or
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(Key: lost.)

another world

Alan Sondheim · 27 March 2008, 9:58 a.m.

another world

something burnishes and cuts through the iron world. something rusts.
something grapples with something else. serrated edges grasp something.
something topples and falls with a sound. something skitters to a stop.
something plummets to the ground. something slips out from something.
something stops something moving. something rises. something breaks
something else. something shudders to a halt. something grinds to a halt.
something wobbles. something is held in place. something crumbles.
something cracks. something fissures. something rolls against something.
something is turned over. something turns around. something stops moving.
something grapples with something. something crawls up. something sinks.
something dries out. something is carried somewhere. something glistens.
something is wet. something bakes in the heat. something freezes in the
cold.

something burnishes and cuts through the iron world. rusts. grapples with
else. serrated edges grasp something. topples falls a sound. skitters to
stop. plummets ground. slips out from stops moving. rises. breaks shudders
halt. grinds wobbles. is held in place. crumbles. cracks. fissures. rolls
against turned over. turns around. crawls up. sinks. dries out. carried
somewhere. glistens. wet. bakes heat. freezes cold.

<http://www.alansondheim.org/birthing3.jpg>
<http://www.alansondheim.org/birthing4.jpg>
<http://www.alansondheim.org/birthing5.jpg>

Analogy

Alan Sondheim · 30 March 2008, 11:10 a.m.

Analogy

"The most important analogy of all is that of affiliation: the candidate should affiliate his body, speech, and mind with the Body, Speech, and Mind of the Buddha, called the three mysteries. According to Mkhas grub rje, it is this affiliation which establishes the superiority of the Diamond Vehicle (the Tantras) over non-tantric Buddhism. One affiliates his body by gesture (mudra), his speech by incantation (mantra) and his mind by deep concentration (samadhi). Mkhas grub rje's Fundamentals... states, 'In the Kriya and Carya (Tantras) one intensely contemplates the body as Great Seal (mahamudra), speech as Incantation (mantra), and mind as Reality (tattva). This is the 'Quick Path' because all avenues of the being are operating for a common goal: the body, speech, and mind are not working at cross purposes.

In such a case, we might say of body, speech, and mind, what Arya-Sura wrote in his Jataka-mala in description of King Sihi (but in his case meaning the three types, kama, artha, and dharma). [...]

'In him all forms having multitudes of virtues consistent with the three types appeared with common residence as though from merger of rivalries, and they had no loss of brilliance due to opposition and commotion.'

In Hinduism it is believed that these three types when in harmony yield the fourth one, liberation (maksa)."

(Alex Wayman, Yoga of the Guhyasamajatantra, The Arcane Lore of Forty Verses, A Buddhist Tantra Commentary, Motilal Banarstdass, 1990.)

<http://www.alansondheim.org/vortex1.png>
<http://www.alansondheim.org/vortex2.png>
<http://www.alansondheim.org/vortex3.png>
<http://www.alansondheim.org/vortex4.png>

(perhaps unlike software/programming) in my work, there are no errors, only creative commotion on the lip, edge, or brink; there are repertoire extensions to be sure; analogy dissolves; commotion is brilliance; what dissolves is nothing whatsoever; what's left is nothing whatsoever; in the airless realm; in the unintended or intentionless realm; in the true world and the breaking of intention and the intended; in annihilation already foregone or future anterior; in the blank of the afterthought of the alpha channel; in mind noh-mind no-mind; in mindless speechless air; in no-body.

(i am full of myself; full of air; i suffocate; therefore i am air.)

Valeska Gert

Alan Sondheim · 1 April 2008, 3:30 a.m.

Valeska Gert

```
{ http://www.alansondheim.org/inf.mp4
http://www.alansondheim.org/inm.mp4
inside bodies rooted at the hip
slightest movement, shudder, shiver
body-stutter, warmed probed flesh
slightest movement from inside
maybe shudder or shiver from inside
maybe warmed probed flesh f&m }
```

Was nicht geht, das geht nicht mehr,
mir ist so sonderbar zumut.
Wenn das wirklich alles war,
dann ist das Leben nicht sehr gut.
Seht, mein Fleisch verfaulet schon,
viel zu vieler Liebe Lohn.
Früh du Ende ist der Spass,
früh sind wir der Wurmer Frass.

(Ich bin eine Hexe, Kaleidoskop meines Lebens)

What does not work, that's no longer
I am curious as reasonable.
If this really was everything,
Then life is not very good.
You see, my meat verfaulet know,
Far too many love wage.
Breakfast is you end the fun,
We are the early worms Frass.

We are the early worms' muck, swill, food.
An early end is a joke.
See, my flesh already decays
It's so strange to me, moody
For too many love's a wage

+++

Salutations from the Mumien cellar

Dann raffe ich die giftgrüne Schleppe, schluchze ein paar Takte aus der
Schönen Blauen Donau und verschwinde.

(Ich bin eine Hexe, Kaleidoskop meines Lebens)

Then I understand the giftgrüne train, schluchze a few bars of the Blue
Danube and Scania disappear.
Then I grabbed the green poison bag, sobbed a few bars

Buddha*Alan Sondheim · 2 April 2008, 12:34 a.m.*

Buddha

'There is no jewel in this world so great as the Svadhisthana,
 if purified by the Clear Light like a gem cleansed by fire.'
 (trans. Waxman, 'Svadhisthana' - Illusory Body)

bachi

<http://www.alansondheim.org/pick1.png><http://www.alansondheim.org/pick2.png><http://www.alansondheim.org/pick3.png><http://www.alansondheim.org/pick4.png><http://www.alansondheim.org/pick5.png><http://www.alansondheim.org/pick6.png><http://www.alansondheim.org/pick7.png>

moktak

<http://www.alansondheim.org/bell1.png><http://www.alansondheim.org/bell2.png><http://www.alansondheim.org/bell3.png>**Buddha***Alan Sondheim · 2 April 2008, 5:06 a.m.*

Buddha

'There is no jewel in this world so great as the Svadhisthana,
 if purified by the Clear Light like a gem cleansed by fire.'
 (trans. Waxman, 'Svadhisthana' - Illusory Body)

Buddha is virtual particle. Buddha crawls out from delete file rc.folders file;
 Buddha disappears. Buddha tells me uncanny brilliance. Buddha watch someone
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 Marks where were vowels. Of what some vowels. Of what words. What language. Bu
 ub bu ub bu ub. One side. Another. Of side gathering illusion body. Of surface
 volume. Of open closed. Appearance of cymbal sound. Of brain holding kindness
 stroke. Of mind fleeing brain. Of brain-flight mind. Mind disappear. Samsara
 broken. Of the disappearance of mind, the lotus. Of the disappearance of
 samsara, the lotus. Of the lotus, broken memory. Bu ub bu ub bu ub. Of
 generation. Completion.

bachi, moktak, cymbal

<http://www.alansondheim.org/bu.mp4><http://www.alansondheim.org/ub.mp4>

bachi

<http://www.alansondheim.org/pick1.png>

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Third Session Second Session

Alan Sondheim · 4 April 2008, 3:43 p.m.

Third Session

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Second Session

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First Session

Alan Sondheim · 4 April 2008, 11:47 a.m.

First Session

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Fourth Session

Alan Sondheim · 5 April 2008, 12:08 p.m.

Fourth Session

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Fifth and Sixth Final Session

Alan Sondheim · 5 April 2008, 3:40 p.m.

Fifth and Sixth Final Session

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Alan Sondheim · 9 April 2008, 3:37 a.m.

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forest might be a good title here

Alan Sondheim · 13 April 2008, 2:14 p.m.

Waltz
Waltz on
on bridge
bridge -
pointing into
into the
the
forest
forest
movements -

Off-kilter
'nature'

Images

You're in
pregnant, your
your womb,
baby the
is rest
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in you
womb, You're
the rest
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baby
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still

an is
avatar dancing

womb

You're
Terrified, Terrified,
implore implore
the heavens heavens
help help help
help help

The true world

Alan Sondheim · 27 April 2008, 8:29 p.m.

The true world

"true," "world" without capitalization, small, backgrounding. "true world" without - connectivity, a tiny, almost insignificant phrase, completion phase emptying itself out. the true world is skeining, inscribing, quantum, cohering, inhering; the true world is image imaginary; the true world is aggregative, confluence; the true world is emptiness unemptied; the true world is emanent, real virtual, virtual real; the true world is unreading, is scribbling, is inscribing under erasure; the true world is the immensity of the true world; the true world is deferring; the true world is always, is always already; the true world is catastrophe theory catastrophic; the true world is analog abject, fissured, indiscrete, analog intrusions, discrete extrusions; the true world is imaginary carapace; the true world is neither this nor that, not both this and that; the true world is unaccountable, unaccounted-for, of no account; the true world the true world the true world.

Experiment solitary touching appetite of union in bodies.

Alan Sondheim · 5 May 2008, 11:43 a.m.

Experiment solitary touching appetite of union in bodies.

293. It is certain that in all bodies there is an appetite of union, and evitation of solution of continuity; and of this appetite there be many degrees; but the most remarkable, and fit to be distinguished, are three. The first in liquors; the second in hard bodies; and the third in bodies cleaving or tenacious. In liquors this appetite is weak; we see in liquors the threading of them in stillicides (as hath been said); the falling of them in round drops (which is the form of union); and the staying of them for a little time in bubbles and froth. In the second degree or kind, this appetite is strong; as in iron, in stone, in wood, &c. In the third, this appetite is in a medium between the other two: for such bodies do partly follow the touch of another body, and partly stick and continue to themselves; and therefore they rope, and draw themselves in threads; as we see in pitch, glass, birdlime, &c. But note, that all solid bodies are cleaving, more or less; and that they love better the touch of somewhat that is tangible, than of air. For water, in small quantity, cleaveth to any thing that is solid; and so would metal too, if the weight drew it not

off. And therefore gold foliate, or any metal foliate, cleaveth: but those bodies which are noted to be clammy and cleaving, are such as have a more indifferent appetite (at once) to follow another body, and to hold to themselves. And therefore they are commonly bodies ill mixed: and which take more pleasure in a foreign body, than in preserving their own consistence; and which have little predominance in drought or moisture.

(from Francis Bacon, *Sylva Sylvarum: or A Natural History*, 1627)

(think of electrick fluid, magnetism, electrostaticks; think of mud or other problematic 'objects' in Plato; of abjection; of Kristeva's Powers of Horror; of Being and Nothingness (last sections); of the analogick; of substance and its uncanniness; of the discrete and its imaginary. this has always been with us, think of Visuddhimagga, highest tantra, think of purification rites, scapegoats, abjections, dis/ease, dis/comfort, think of anything unthought ...)

Flesh of the world -- Flesh of the body -- Being

Alan Sondheim · 5 May 2008, 1:50 a.m.

Flesh of the world -- Flesh of the body -- Being

May, 1960

Flesh of the world, described (apropos of time, space, movement) as segregation, dimensionality, continuation, latency, encroachment -- -- Then interrogate once again these phenomena-questions: they refer us to the perceiving-perceived _Einfuhlung,_ for they mean that we are already _in_ the being thus described, that we _are_ of it,_ that between it and us there is _Einfuhlung_

That means that my body is made of the same flesh as the world (it is a perceived), and moreover that this flesh of my body is shared by the world, the world _reflects_ it, encroaches upon it and it encroaches upon the world (the felt [_senti_] at the same time the culmination of subjectivity and the culmination of materiality), they are in a relation of transgression or of overlapping -- -- This also means: my body is not only one perceived among others, it is the measurant (_measurant_) of all, _Nullpunkt_ of all the dimensions of the world.

[...]

The _touching itself, seeing itself_ of the body is itself to be understood in terms of what we said of the seeing and the visible, the touching and the touchable. Ie. it is not an act, it is a being at (etre a).

- Merleau-Ponty, *The Visible and the Invisible*, from the Working Notes

of there to here as not both here and here, neither here nor here -- -- "my body is made of the same flesh as the world" - incipient accumulative processes, no differing among real and virtual, prim and corporeality, tissue and organ -- emanent life, emanent living --

(clearly these speak to my recent work/theory, and thanks to Sandy Baldwin for sending me to the book)

An emblem*Alan Sondheim · 14 May 2008, 8:26 p.m.*

An emblem

analog--abject (hidden <> flight) flesh silence | {stench, odor}
 emptiness mind
 discrete--pure (visible <> embrace) mind speech | {scent, smell)
 Let analog resonate 0, that is substance with no premise, project. Let
 discrete resonate 1, that is inscription with project, maintenance. Think
 analog resonating nothing, discrete resonating. Then 1 draws 0 out.
 The Emblem is always discrete, the analog(ic) always approached asymptot-
 ically, from the other side. Analog as release of emblem, discrete as
 emblematic release.

The abject of the analog is hidden (passively or actively); it harbors
 flight, flight-from skittered across substance surface, flight-towards
 oozed beneath it. The abject is desired, uninscribed death, defuge. And
 that is what there is.

Analogic: of the flesh, stench, silence, noise, parasite, emptiness of
 mind.

The visible of the analog is embraced (passively or actively), embrace-
 from as inscription, isolation, purification, distanced, the blemish of
 the body in-visible, sutured over, cosmeticized, cover-up. And embrace-
 towards, arousal within the visible, inscribed and introjected objects-
 objectifications. And that is what there is.

Discrete: of speech, discursivity, talk, fecundity of mind.

Among visible and abject, emptiness.

Among analog and discrete, emptiness.

Analog and discrete sutured at the limits--the inscription of analogic,
 abjection of discrete. Culture exists, exhausts, exhumes, at the junction;
 the junction is driven by impulse, exchange and use values (regimes),
 arousal, rite, contract, the letter, annihilation. The letter is always
 under erasure, granular, memory.

(Desire of flight and embrace.)

On the one hand dyads are always suspect, problematic, under erasure,
 abject; on the other dyads are originary wherever, whenever there is
 origin. Think of originary fields, not points; areas, not vectors;
 temporalities, not time; infinitesimals, not 0. Think of emission and
 absorption spectra; particle annihilation and creation: "The world is
not locally realistic." (Nielsen and Chuang, Quantum Computation and
 Quantum Information.)

nothing among nothing

Alan Sondheim · 24 May 2008, 12:10 a.m.

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THE MACHINE IS ALWAYS ON

LOGOUT: PLEASE HERE ME

Alan Sondheim · 30 May 2008, 9:34 p.m.

(ELO <Electronic Literature Organization> panel, Portland)

LOGOUT: PLEASE HERE ME

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Emanent

Alan Sondheim · 31 May 2008, 3:13 a.m.

Emanent

'The skull-holder was not really so, but was a nirmana form of
 Heruka, who said, "In this life you must write the six main
 texts and in the _bar-do_ period you will attain the very highest
 siddhi." The acarya replied,

"When pressed beneath your feet, even my lower
 winds vanish.

By your kind mercy, please withdraw your left
 leg!

If your nine-fold crest ornaments are kept
 straight, even the Brahma-realm vanishes.

Please remain with your head moving but a little!

If your hands are kept straight, the guardians of
 the four quarters become terrified.

By your kind mercy please withdraw your hands
 a little!

O noble one, as your body is in a dancing pose
 and is purposefully maintained,

I bow down before you with faith and an excess
 of reverence!"'

(from Taranatha's Life of Krsnacarya/Kanha, trans. David Templemann)

performing (1/y(sin(x)) <-- y(tan(x)))

Modeling, filtering, resonance, transmission*Alan Sondheim · 3 June 2008, 7:57 p.m.*

Modeling, filtering, resonance, transmission (in recent work?) and bad theory -

Bad theory: Because distorting concept and process, constructing 'fit' where most likely there's none at all.

I want to transmit this. I am transmitting this.

I am applying a filter to this. I am filtering this.

This is resonating. I want to make this resonate. (I am resonating this.)

I am modeling this. This is a model. This is continuous modeling.

-- I am continuously modeling this.

These terms are interconnected; they assume energy pooling and structure, and are processes with process control. The control structures divide the configuration into semantics (with internal syntactic control) and syntactics (with external semantic control). The latter is the control structure proper - a formal program or filter whose semantic control is an intention to harness, modify,, transmit, or otherwise control the former. The former might loosely be considered 'content,' i.e. on the plane of content, which necessarily emphasizes semantics - the sememe of the content - that relies on internal syntactics to configure the sememe for others. This is a false model of course since the content seeps through both semantics and syntactics, but these domains are still 'somewhat' uncoupling; similarly, control structures are entangled between intentional semantics and process control itself. All of this is clear in transmission and filtering; the latter might be considered a form of transmission itself, although it is usually taken to refer to a cutting-away of transmission contents. Likewise transmission can be considered a form of dynamic filtering which parcels and configures content dynamically from one to another site. Resonance is an internalized filtering and transmission tending towards the best of all possible (local) worlds; it achieves this as a steady-state maintained (other than at temperatures near absolute zero) by an external energy source which keeps the resonance alive. Otherwise resonance, like transmission, is dampened and dies out. Filtering in this regard may be considered passive; a filter need not consume external energy for maintenance, but may just gate whatever content comes through. Finally, modeling - not models - may be considered a continuous process of adjusting to the world; resonances are appearances of entities that seem somewhat steady-state. Modeling transmits a series of models-in-process, behavioral dynamics, flux; filtering is at the heart of modeling, shaping whatever raw data comes into the process. It would be literally fitting to establish a procedural dynamics moving from (modeling filtering) through (transmission resonance) but this seems problematic; all that can be said is that these processes are all involved in situating the subject dynamically in the world, and are intentionally configured and active within the digital. (Resonance itself is analogic, I think; while it operates digitally, through positive feedback it might break out of any potential well designed to contain it. Of course this depends on the variety of resonance - and all of this points, I believe, to the above as bad or broken theory, groping at something and groping in the wrong direction.

[no subject]*Alan Sondheim · 9 June 2008, 11:46 p.m.*

J'aime si tendrement le desert et la mer;
 Que je ris dans les deuils et pleure dans les fetes,
 Et trouve un gout suave au vin le plus amer;
 Que je prends tres souvent les faits pour des mensonges
 Et que, les yeux au ciel, je tombe dans des trous.
 I love most tenderly the desert and the sea;
 I find a curious suavity in bitter wine,
 I smile at the saddest moments, I weep amid gaiety;
 I take facts for illusions - and often as not, with eyes
 Fixed confidently on heaven, I fall into holes.

(from Baudelaire, La Voix in Les Fleurs, trans. George Dillon)

fragment*Alan Sondheim · 12 June 2008, 9:40 a.m.*

fragment

I am the originator of Ron Silliman, which happened
 The day before I originated poetry. In this manner,
 I originated Patrick Herron, who, through a sad misspelling,
 Flew from the birds which I originated just the day before.
 Hello Patrick, I say, as he flies overhead, on the way to flarf
 And other lines that start with Larger Letters.
 All letters are capital! He cries, every single one of them!
 How am I to argue even if G makes me quake, an ornate C
 That cuts curious the cataract from my left and fuzzy I.
 On a dark and otherwise murderous night, Maria Demon
 Completed her work and I emerged, speechless, holding her
 Responsible for every word I write; please contact her
 If there are any difficulties with this transmisson. At what
 Bleak point did Socrates trade Daemon in, suturing her name
 Which used to be Sally Forth? I know he meant no harm,
 He was busy writing me into submission while I, knowing the worst,
 Created Silliman, Flarf, Cataract, Damon, Herrons Galore,
 And at least two letters of the alphabet, now sung
 Almost as much as any other (jst dd vwls!).

Dreams of Better Worlds Concrete*Alan Sondheim · 27 July 2008, 12:06 a.m.*

Dreams of Better Worlds Concrete

| <http://www.alansondheim.org/bild.jpgs>
 | <http://www.alansondheim.org/bild.mp4>
 | <http://slurl.com/secondlife/Odyssey/48/12/22>
 | Images from intractive avatar game in The Accidental Artist exhibition,

| SL; avatar movement deconstructs architecture, frees the space. No
| score, no wins or losses; continuous play produces continuous
| deconstruction. The video is in black and white; color from the site
| refuses to compress properly.

Think of it: Second Life (or similar virtual spaces) as a simulacrum of humanity's dream of flying, of malleable space and time; think of SL as a laboratory for the practical/theoretical phenomenology of space and time. What occurs in human flight, in the presence of strangers, in weightlessness, in sudden weight, in anonymity, in exposure, in agoraphobia or claustrophobia? I work daily and nightly in the exhibition space, trying things out, not primarily for the aesthetics, but for the cog-sci, psychological, psi-a comprehension that may or may not occur. Lacan or Minsky might not be at home in these spaces, but they exist on the periphery of theory. It's far too easy to dismiss virtual spaces in relation to what might be considered the other, in terms of community, politics, political economy, information economy, religion, etc. But first there is community in SL, ideological struggle, etc., although not played out against the scarcity of necessary resources; bandwidth and prim number are irrelevant compared to lack of food or sleep. On the other hand it's the very absence of noise that makes SL more like a savanna than an urban center, and a savanna that at times allows one to speak and perceive with a clarity bordering on the uncanny. While it may be slightly difficult learning to move smoothly through SL, it's no more difficult than learning a sport or board-game, and the results are equally enriching.

I don't want to sound like an advertisement for SL or virtual worlds in general - but I do want to indicate their potential for psychological and phenomenological experimentation. What one sees can be seen from one's home; there's an established intimacy that the heavy cultural institutionalization of museums and galleries doesn't have. The economy is on a far smaller scale as well; over the years I've been on SL for example,, I've paid eight dollars and eighty cents in real money for uploads to the SL server - a small price, given the potential. Most of what I construct - animations, textures, sounds, texts, prims, are created with open source software outside SL.

To fly, to make objects disappear and appear at will, to revolve or otherwise motivate them, to ignore or stress gravity, to move among the problematic of things, to move through them, to court invisibility, to view oneself from one's body or alterity, to speak or write (courting both phoneme and grapheme), to operate within or beneath erasure, to create or annihilate, send objects into or out of the world - to do any of these things, and more, in any combination - within the limits of the computer - limits which are perhaps far too often emphasized (instead of seeing potential and the potential for expansion) - this is what, for the moment while the net is up and running - this is what we can work with, in however limited our physical off-world conditions might be - and this is the promise, holding for the slightest while - for the premise of communication or its lack, analogic inert and digital coded and their intermingled limits. It continues to surprise me, how many complaints there are about these worlds, from lambda-moo and earlier, and how little joy is expressed

over their current possibilities - what they can do now. Forget the holodeck; there are already (what would have passed for) miracles afoot. This isn't arguing against the need for deconstruction and critique of SL's and other virtual worlds' political economy - just that one can proceed in addition from the bottom up, seeing for example what happens when a prim is grounded or sent elsewhere, say, into another physics, with a shape-rider upon it, another shape-rider perhaps desperately controlling the action, such as it is.

Then again, what constitutes a prim, a thing, a thing-in-itself, a protocol, a code, an atom, a table of elements or fundamental particles, a resonance or plasma sending material worlds askew, exhausted, towards the defuge of potential (but never complete) annihilation? And what better way to think these things through, than to try them, on however distorted or miniscule a scale. -

Trails

Alan Sondheim · 29 July 2008, 12:19 a.m.

surely this qualifies as poetics...

Trails

I can see if someone has come into the exhibition space in Second Life; they leave a trail behind them, objects and spews that slowly disappear - in the meantime, the space is oddly denuded.

I want to explain why the space looks like an acid trip, why it's so crowded, so preposterous. And the reason has to do with anti-art, or non-art, making something that construes an environment instead of presenting an object or installation for contemplation. The objects in the SL exhibition have depth; they're not pieces or scatter pieces or process work - they're environment, an environmental space close to useless, replete, fecund. What appears to be actions are trajectories, complex interactive fields that mimic sentience.

Objects and spews head toward the depths; Julu is down there among them, moving in and out of the way, looking for the teleport sphere to return her to the surface. The teleport sphere is a phallic object, contained, curtailed; it is the only sculpture in the neighborhood.

<http://www.alansondheim.org/inthepit.mp4>

Think of the space, spacings, as an ensemble of interrelated ecological niches; there are local customs, nestings, vectors, behaviors and behavior collisions. The space is utterly transformed through participatory movement that environmental resonates.

It's only this way that complex and alien phenomenologies assert themselves - there's no piece or artwork presenting one or another problematic, only a skein or membrane simultaneously tending towards thought and its absence.

Yamantaka*Alan Sondheim · 30 July 2008, 1:04 a.m.***Yamantaka**

<http://www.alansondheim.org/yamantaka> series - yam jpgs, yamantak.mp4
 Compression's terrible. Emptiness lasts thirty seconds, up from twenty;
 I'm not sure how many meters define the zone of influence. The stills
 indicate the layout. This is a plateau of sorts. There's nothing beyond
 this, only another direction. In the full video, Julu touches the sphere,
 heads beneath the water. There she searches, finds another sphere, rises
 once again to the surface or ground floor of the exhibition. What's in the
 basement is debris from movement, i.e. debris tracking Julu's movement on
 the surface or beneath the surface. What's above is the absence of debris
 tracking Julu's movement on the surface or beneath the surface. There's no
 way to adequately compress the enormous detail involved in the exhibition.
 You can move or fly through the exhibition, experience emptiness, clarity,
 in untoward terms. You can forget the terms. You can do all sorts of
 things but you can do better than this.

Entering*Alan Sondheim · 30 August 2008, 9:07 p.m.***Entering**

To get into The Accidental Artist catastrophe site, it's best to fly in.
 At one point years ago, it was possible to access the ground floor by
 taking the front stairs; after these began their slow precession, it
 seemed possible at times to wait, then climb when they were properly
 positioned. Now, everything's different; the stairs are treacherous and
 you might find yourself beneath the ground, drowning without a clue,
 shapes falling, rotating, and shuddering around you, choke choke. Best as
 I said to fly in. At another point months ago, that was easier to do,
 flying ahead across the threshold, entering the space, it's 'turned to
 stone' perhaps or deconstructed, or less treacherous, you could always be
 assured of air. At yet another point weeks ago, better to fly above, how
 high is that, above the space, the walls, the particles, the objects, the
 translucencies, the part-objects, fly above I say, then descend, slowly
 and carefully and to be sure unlosing oneself or winning oneself back,
 unfacing oneself, descend certainly and unsurely, through an artificial
 air that sounds like you're there, somewhere to be sure, the air is cold,
 warm yourself, the air is cold. Then to the colder light and buffeting,
 you might, you will, lose your footing, and I, myself, I can no longer
 edit objects which escape, love to disappear, were told to disappear,
 we're happy, we're not threatened, we're really happy, so much light and
 color! so much sound. I make myself lose myself, Julu said, and I lose you
 too.

<http://www.alansondheim.org/script> jpgs: Julu Twine automatically writing
 the sky; planar elements closing in on themselves (from above)

To access the Odyssey exhibition The Accidental Artist (please visit!) -

<http://slurl.com/secondlife/Odyssey/48/12/22>

beginning of cinema all over again

Alan Sondheim · 21 September 2008, 1:46 a.m.

beginning of cinema all over again

check the site

<http://www.alansondheim.org/wirld1.jpg>

<http://www.alansondheim.org/wirld2.jpg>

<http://www.alansondheim.org/wirld3.jpg>

<http://www.alansondheim.org/wirld.mp4>

moire dynamics

Nature

Alan Sondheim · 4 October 2008, 8:59 p.m.

Nature

Of attention

Appear

Her colourless intercourse

The attention of nature

At a pitiless speech

<http://www.alansondheim.org/snapped1.jpg>

On the ruins of the Gano Street Bridge, Providence, RI

Alan Sondheim · 16 October 2008, 12:59 a.m.

On the ruins of the Gano Street Bridge, Providence, RI

<http://www.alansondheim.org/> RI jpgs # 66, 72, 79, 86, 89, 104, 106, 117, 118, 122, 158

This is a counterweighted railroad bridge, partly burned, which has been raised for decades. You walk a couple of hundred feet out, and from there Daniel Byers climbed vertically up to the top of the raised span, maybe 110 feet. Foofwa performed below. Azure Carter and I filmed in PAL and HD. Rob watched from a beam. This was probably the most dangerous performance to date. Foofwa was avatar but Daniel was in flight. There was no sky-sphere. Daniel would have permanently broken if he fell. I tried to reboot the game but it was useless. Daniel sat at the top. I think one other person has made it to the top. The water was below just like the exhibition space. The surface was perforated with broken, split, charred, burned, and missing railroad ties. My left foot broadcast a lot of pain from a kind of degeneration. Foofwa and Daniel were brilliant. Some kids watched. Some kids smoked. Dance and climb were risky. I hugged the rails and lay on the ties. It was impossible to take it all in. I couldn't teleport. None of the primes had signs. I just filmed and filmed, Azure as well. Later Daniel

took one of the cameras up a couple of crossbeams. His videowork amazes me. He's cool. Foofwa and Azure are cool. Rob's face was cool. I lay on the beams and dreamed up a storm. The old country was never so hot.

Second Life Installation Phenomenology (please post)

Alan Sondheim · 21 October 2008, 7:01 p.m.

Second Life Installation Phenomenology

The Second Life show at <http://slurl.com/secondlife/Odyssey/48/12/22> continues to change; since it's complex and interactive, it makes sense for you to visit it. The images and videos I put up almost daily can present one or another new (static or dynamic) topographic feature, but only in an isolated and framed configuration; one doesn't get a sense of the roil or negotiated pathways of the spaces which are always under construction.

At one point symmetries dominated, as well as moire patterns related to early cinema; at another, flat black areas created a problematic of depth that remained unresolved. At times a machine-structure (gears, wheels, cams) appeared out of partial assemblages; at best, these were metaphors, doing nothing in the virtual or the real. In the exhibition, objects tend to ignore one another unless given physical weight; few objects have that, since those that do tend to tumble out of the exhibition, 'out of world,' ending up in lost-and-found inventories.

Now the symmetries have corroded by 'foreign' non-repetitive textures that indicate movement trajectories (it's easy to follow the movement of a flat black square for example) and block moire effects. It's as if the symmetrical properties of objects and assemblages are falling apart. Almost every object moves vertically; some are aligned, some are harmonic, some appear independent. It's easy to fall vertically at this point, from sky objects to the exhibition hall surface, and from ground surface to the underwater environment beneath the hall. Teleport labels may or may not take you somewhere; you might end up where you started or even more entangled on a different level. The environment as a whole appears as shaky as the economy, and there's a parallel with bandwidth and prim quantity issues. I build and don't know who sees what; I find my own computers locked up on occasion.

At this point I want to start radically modifying the installation; again I urge you to visit while it retains a semblance of its current state. As objects are given weight, they'll fall and reorganize the surface; they may well pile up without falling out of world, at least temporarily; they may provide new surfaces and cavities to negotiate. It's almost impossible to document the dynamics of this; things fall too fast for cameras to follow.

When I sleep at night, spaces open up; I'm torn and brought close to death in nightmare after nightmare, some of which are set in apparently real environments that slough off into the virtual. A train begins here, the tracks connect there, leading to dilapidated and jumbled architecture. Or

arousal which disseminates in the midst of prims sharp enough to slice through site and sound. From Dhananjaya: "'Rasa is that which is made enjoyable by the behaviour of the characters that gives enjoyment because the object of the drama is not to enjoy the behaviour of the characters since that belongs to the past.'" (Otherwise, says the author, the spectator might as well himself fall into love with the heroine." And again: "The spectators enjoy at the site of characters like Arjuna and others what they themselves feel inside just as children enjoy, playing with clay elephants, the fervour that is within themselves." (From Adya Rangacharya, *Drama in Sanskrit Literature*, Bombay, Popular Prakashan, 1968.) Enjoyment is not enjoyment in the sense of pleasure, but inhabiting a diegetic constructed through a series of coded interfaces. In the Second Life installation, the strange remains strange, but one learns to negotiate complex trajectories among levels, prims, sounds, spaces, worlds; soon rasa (flavor among other meanings) emerges as one's eyes are one's avatar's eyes and one becomes comfortable with his body. There are no identifications in the Second Life show, only corners, plateaus, and circulations that permit discourse, that one might conceivably inhabit. All of these spaces, like capital, are rickety; Second Life is governed by exchange, not use value and things constantly threaten to fall apart. The only certainty is an absence of breakage and death; what is attached for the most part remains attached, no matter how far it falls, no matter how sharp and difficult, impossible, the landing. Death in Second Life is never death, but literally a passing-away; an avatar disappears more or less permanently and one might assume that something has occurred in real life parallel to this - illness or death or disinterest or bankruptcy - one never knows.

The spaces in exhibition are malleable, not liquid, not liquid architecture so much as capable of distortion and linkage at a distance: things may well move in synchronization, even over a fairly large distance, as if Bell's theorem suddenly appeared in the large and abstract. When the space - the normative space of Second Life - fills up, it transforms the avatar within it. Boundaries are no longer fixed or even apparent. I imagine a Kristevan chora, part-objects and pre-linguistics driving the show, as if the birth of language were imminent and immanent. The birth never occurs; the chora remains at the state of the laugh or scream or orgasm or even free-fall. One is stripped down, and the images, such as they are, texturing the prims are often sexualized - penises, breasts, rings, faces in pain or ecstasy, posed mannequins of fossilized desire and dance. One senses an alien choreography behind everything, the world inverted in Plato's cave from virtual shadows to the watching and participating body on the damp floor. The alien is ourselves of course and the aliens are our self, chora to chiasm.

Rasa is the taste of this, the taste or flavor of the enlightened audience which means the knowledgeable audience, who have already migrated past the strangeness of the exhibition towards an inhering organic that passes for flesh and tissue. I think of the space as avatar body, as avatar himself, as chora, as womb, as phallus, as adverb. I think of rocketing through the space as the dissipation of vectors without origin and destination; one lands in the midst of circulation and circles herself.

But all of this takes time on the part of the visitor, as does the reading of signs, even the writing and writhing of signs in sky and water and within the earth itself. One has to enter the space, ascend and descend, allow oneself to be caught up in the multiplicity of worlds, even the smoke of catastrophe and catastrophic industrialization, the destruction of families, speech and phenomena which are always already in a state of withdrawal. The world comes and goes without saying; we pass away as it passes by, and even a minute after our death we no longer hear a voice, see the sun, read the next day's market.

Some YouTube and video of recent Providence and Alps work -

Alan Sondheim · 27 October 2008, 11:38 p.m.

Some videos of recent Providence and Alps work -

With Foofwa d'Imobilite, Azure Carter, Daniel Byers, Robert Kim, Alan Sondheim
<http://www.alansondheim.org/bridgeplatform.mp4>

Foofwa has put up the following on YouTube:

dorsey

<http://fr.youtube.com/watch?v=rJl8Cr570zU>

hell

<http://fr.youtube.com/watch?v=xwtqw87xDcI>

cliffers

<http://fr.youtube.com/watch?v=UEgdVSLSJ58>

follow1

http://fr.youtube.com/watch?v=hxeWsLp9l_g

interrupt

<http://fr.youtube.com/watch?v=bIMU1fYsMoE>

columnharp

<http://fr.youtube.com/watch?v=FEJoZks6xAU>

wrytcave

<http://fr.youtube.com/watch?v=gD22gQdy1wI>

The Alan Sondheim Mail Archive + SL material*Alan Sondheim · 29 October 2008, 1:04 a.m.***The Alan Sondheim Mail Archive**

(given the quantity of my work, this is wonderful I think. I am full of myself. Decklin Foster set this up and the site is lean and works really well. - Alan)
 This is an archive of works sent by Alan Sondheim to various mailing lists. You can read the most recent messages below, or browse by year:

1999 2000 2001 2002 2003 2004 2005 2006 2007 2008

There is also an Atom feed. If you notice any broken links, please contact Decklin Foster, who runs this site. Decklin Foster <decklin@red-bean.com>

<http://sondheim.rupamsunyata.org/>

The What-If*Alan Sondheim · 9 November 2008, 11:08 p.m.***The What-If**

<http://www.alansondheim.org/> layout jpgs

The last theoretical, what to do when exhausted to the point of trembling or shuddering, unchecked for reason, false grammar, confusion:

Vaihinger and Bentham both developed the concept of fictions or the as-if in relation to the real: as if the perceived real were real, as if reification were the state of things - as if the real were within the simile and subjunctive.

The what-if simultaneously doubles and reduces the as-if: Doubles, since it proposes an alternative branching or possible world which is an as-if within the as-if of the real - and reduces, since a fictionalized as-if (that is, the as-if as fiction) branched into the aegis of a dominant fiction no longer subjunctive - the what-if as production or temporal process creates a fiction without split - no longer 'as-if X were real within a perceived world that is necessarily split,' but an X which is all the real there is within a generated world or simulacrum.

The what-if simultaneously quadruples and collapses: Quadruples, since the epistemology splits and what is real has also divided - and collapses, since the fiction is ontologically degree-zero; one might also approach this in terms of codes and replaced or augmented codes, or replaced or augmented scripts or objects, therefore basic operations of annihilation, creation, displacement, condensation, substitution, branching and collapse.

The what-if does nothing and everything: Nothing, since ontology remains as before, and the model - for that is what we are introducing - utilizes the same fundamental rules, protocols, codes, and principles - and every-

thing, since what occurs is the construct of a new universe, related to the old, but with a modification, however small.

The what-if places the world within which an enunciation is made, within the subjunctive; it is always a time-dependent process.

Any real or virtual movement within real or virtual worlds is a time-dependent process. But what-if is a movement with a diacritical mark or curlicue.

The mark need not be within the real or virtual world; it may be within the world of the spectator.

From the outside, a change is created within the gamespace. The rules within the gamespace are the same as before.

A change is made from without to within. A demarcation occurs, a separation of the gamespace into before and after.

Gamespace is always already before and after; the separation occurs on a meta-level.

The separation is semiotic and the construction of a semiotic.

The separation is a figure of speech.

There is speaking within and speaking without; a model might insist on these distinctions: go from real through virtual through channel through virtual through real.

Of course what is real is virtual and what is virtual is real. Of course the channel is simultaneously real and virtual; one might argue that the channel is the diacritical mark, the demarcation itself.

The demarcation may be fuzzy. The change from X to X' may be sufficiently complex as to prohibit or occlude a transformation. A transformation may occur - the result of a what-if process - without being noticed; there may be no notification or a misplaced or misrecognized notification.

So what-if implies an impending modification within a sememe from without; it splits from itself, constructs on a meta-level, a semiotic which breaks through and within the discursive. The transformation within the real virtual, from X to X' is always already sutured; the break, again, occurs within the subject himself outside of, or constructing an outside-of, the gamespace.

Needless to say the what-if may be nothing more than conversational, i.e. what if the sky were green? It may or may not result in a process applied from without to an ostensible subject. The ostensible subject, gamespace, world, etc. may appear, from without, broken or of interest or anomalous or cohering or 'the same as before' within the epistemological limits of whatever transformations are already going on. The ostensible subject is

the subject of the subject applying the what-if, that is, the external subject, placed as well, reflexively perhaps, within the subjunctive. Whether or not anything is 'really' carried out.

The what-if, then; is always already a thought-experiment as well, no matter what happens later or what happens reflexively, or even within the case where nothing happens at all.

One might say that the human project implies thrownness into and throughout the what-if on a continuous basis, that everything and nothing is happening, that this happening is a model for human existence and behavior.

And in this light, a model perhaps of every organic existence and behavior - but one might well ask if all organisms are capable of the subjunctive in the sense used here? I would say no, that the subjunctive implies something which, if not uniquely human, at least implies an intelligence organized according to a just-so, which is rarely found otherwise in the world.

Roughly, it has to do with stewardship and dominion as well, placing the world we witness, real or virtual or worlding, under the subjunctive: to be human is to live within the semiotic of the subjunctive.

And here, within a specified virtual world, one carries out experiments telling or foretelling, floundered and foundered on the subjunctive - this these experiments might be taken as fundamental as well to any human project, if such there be. Perhaps this virtual world lacks a sense of, lacks the catastrophic; perhaps it is this lack which permits the what-if a discursive and reified operation. Perhaps, only just at our moment and in this configuration, perhaps nothing more.

| Alan Sondheim Mail archive: <http://sondheim.rupamsunyata.org/>
| To access the Odyssey exhibition The Accidental Artist:
| <http://slurl.com/secondlife/Odyssey/48/12/22>
| Webpage (directory) at <http://www.alansondheim.org>
| sondheim@panix.com, sondheim@gmail.org, tel US 718-813-3285

Gatha recording w/ pump organ & others

Alan Sondheim · 11 November 2008, 1:53 a.m.

Gatha recording w/ pump organ & others

<http://www.alansondheim.org/gatha4.mp3>
Alan Sondheim : electrified parlor guitar
Myk Freedman : steel guitar
<http://www.alansondheim.org/gatha9.mp3>
Myk Freedman : steel guitar
Alan Sondheim : keyboard
Azure Carter : voice
<http://www.alansondheim.org/gatha11.mp3>
Alan Sondheim / Myk Freedman : 1878 Beatty pump organ

Azure Carter : voice
<http://www.alansondheim.org/gathagatha.mp3>
Myk Freedman / Alan Sondheim : pump organ
Azure Carter : voice

CIAC electronic magazine on Second Life Art; More Julu Experiments

Alan Sondheim · 11 November 2008, 3:46 p.m.

CIAC on Second Life Art

Check this out - articles by Patrick Lichty on Second Front and Second Life art in general; Domenico Quaranto on my installation; a good article on Gaz' recent work; Fred Forest dans Second Life par Fred Forest; and others. <http://www.ciac.ca/magazine/sommaire.htm> The whole magazine is really good; I've been looking through back issues.

More experimentation with Julu Twine:

Look closely and you'll see a red circular object, as well as a number of other shapes, dropping in steps from the sky back into the installation. Here is how it happened: Julu Twine rode the object (i.e. sat on it) as it revolved on the floor of the installation. The object has a Disappear script which requires it to rise 25m when an avatar is present. Since the rising is accompanied by the avatar, the rising is continuous until the avatar leaves the object; at that point, the object very slowly begins to sink back to its original position. Dropping records the sinking.

<http://www.alansondheim.org/dropping.mp4>

There is also <http://www.alansondheim.org/julurising.mp4> - Julu approaching the object, sitting on it - at which point the object immediately begins to rise.

One can imagine an elevator system running on Second Life Physics - however it might take a half hour or so for the elevator to return to the ground; not only that, but if you stepped on it somewhere up in the sky, you'd only go higher.

So a cheap rocket up and down, but the latter without passengers.

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| Webpage (directory) at <http://www.alansondheim.org>
| sondheim@panix.com, sondheim@gmail.com, tel US 718-813-3285

Denuded Prims

Alan Sondheim · 13 November 2008, 12:57 a.m.

Denuded Prims

When one loads Second Life, servers and bandwidth, not to mention your local machine, might slow things up; the image passes from incomplete to the masquerade of a replete and fecund world. Here are a few examples:

<http://www.alansondheim.org/rush1.jpg>

<http://www.alansondheim.org/rush2.jpg>

<http://www.alansondheim.org/rush3.jpg>

<http://www.alansondheim.org/rush4.jpg>

<http://www.alansondheim.org/rush5.jpg>

It's the reverse of the hypnagogic, beginning with the blank slate of antiquated neurophysiology, ending with an ostensible real that is equally within the imaginary. You see this out of the corner of your eye, all the time; you don't quite trust yourself, trust your vision.

"Shattering a moment of intimacy - for me, the Net doesn't do it, I long for real intimacy beyond this space the longer I'm on-line, closeness, pressure, of the body against the keys, the intimacy which is touch, the intimacy of nest, domus, place. Love is the occasion of all, the light itself floats, transforming the world of intimacy into the weight or intimacy of the screen - nothing, in short, that is desirable - intimacy may result after all. But the activity is very different, like formation, the hunt, the studied mannerist intimacy of speaking, drugging, possession, the contract. Intimacy forestalls occupation, the experiential. The writing should be the exposure of every intimacy and secret, should be exposure, of intimacy, every secret intimacy the secret should shout all self, the vanishing- point, plane and punctum."

ESP-Disk' Live Tuesday December 16 performances

Alan Sondheim · 11 December 2008, 12:49 a.m.

ESP-Disk' Live

A contemporary music series

With MC & poet in residence: Steve Dalachinsky

First 30 people in the door get a FREE CD

Tuesday December 16th

10pm

Septimania (a percussive apertif)

Josh Kretzmann, Matt McLaren, Jonathan Thomas (wood, skins & metal)

Frank Difficult (keyboard and processing)

10:30pm

Alan Sondheim (ESP 1048 & 1082) solo

Supporting the re-issue of his 1st ESP release

11pm

Barnacled (ESP 4049) CD release show
Frank Difficult - electronics keyboard
Michael Jeffries - baritone saxophone
Jason McGill - alto saxophone, percussion, shortwave radio
Matt McLaren - drums, percussion
Alec K. Redfearn - accordion
Ann Schattle - horn in f
Erica Schattle - bassoon
Chris Sadlers - bass
Nicotina - guitar

@ The Bowery Poetry Club
308 Bowery Street NYC
\$10

The full ESP-Disk' catalog will be on sale at the show!

some music

Alan Sondheim · 14 December 2008, 3:22 a.m.

some music

six pieces of music doing something new with electric guitar
and then with parlor and electric-acoustic guitars, but with
electric first thinking through a different kind of complexity
that's in the first four pieces primarily the first three, i'll
be performing this tuesday but these were done in quietude and
not in the sound of a club, here you can hear thinking and
broad bandwidth of music and sound, my favorites, my children,
me, ah

<http://www.alansondheim.org/lumber0.mp3>
<http://www.alansondheim.org/lumber1.mp3>
<http://www.alansondheim.org/lumber2.mp3>
<http://www.alansondheim.org/lumber4.mp3>
<http://www.alansondheim.org/lumber5.mp3>
<http://www.alansondheim.org/lumber6.mp3>

Last night at the ESP-Disk LIVE @ The Bowery Poetry Club event

Alan Sondheim · 17 December 2008, 12:51 p.m.

Last night at the ESP-Disk LIVE @ The Bowery Poetry Club event

for the Barnacle release and my 1048 re-release
<http://www.alansondheim.org/esp2.mp3>

solo nylon acoustic-electric guitar
then Azure Carter, song and voice,
with electric guitar
(There's some static in the Club pipeline at one point when Azure's

singing, but the recording is pretty clear.)

Enjoy!

HAPPY NEW YEAR ANNUAL HAPPY NEW YEAR VIDEO!

Alan Sondheim · 31 December 2008, 7:16 p.m.

HAPPY NEW YEAR ANNUAL HAPPY NEW YEAR VIDEO FROM AZURE AND ALAN
AND JULU TWINE AND ALAN DOJOJI AND OUR CAT OSSIE WHO SHOULD COME FIRST
AND HOPE EVERYTHING IS BETTER!

<http://www.alansondheim.org/happynewyear.mp4>

2009

30 poems · 7,068 words

uke juke*Alan Sondheim · 7 January 2009, 12:58 a.m.*

uke juke

<http://www.alansondheim.org/uke0.mp3>
<http://www.alansondheim.org/uke1.mp3>
<http://www.alansondheim.org/uke2.mp3>
<http://www.alansondheim.org/uke3.mp3>
<http://www.alansondheim.org/uke4.mp3>

ukelele tunes, the first recorded with laptop microphone, the others with zoom.

edenic and others*Alan Sondheim · 7 January 2009, 5:29 p.m.*

edenic and others

so a picture book of one of many possibilities, nature in Second Life, presided over by Dojoji creator/inhabiter. or possibility visitor. trees pay obeisance as always. I am Dojoji.

<http://www.alansondheim.org/treas1.jpg>
<http://www.alansondheim.org/treas2.jpg>
<http://www.alansondheim.org/treas3.jpg>
<http://www.alansondheim.org/treas4.jpg>
<http://www.alansondheim.org/treas5.jpg>

for Rousseau and Rousseau

"if you look at the most recent series for example, which is the treas jpg series at alansondheim.org, you'll find something of the machine in the garden, edenic and repetitive sexuality and habitus (including problematic divisions such as nature/culture, real/ virtual etc.), etc. - hopefully one might think through or experience the juxtapositions."

these are good, great, i don't havemuch to say about them, they'll have to*Alan Sondheim · 17 January 2009, 2:22 a.m.*

these are good, great, i don't havemuch to say about them, they'll have to carry their own weight, that's difficult perhaps for you to receive them in this mannewr, used, as you might be, to receivethem with explanation, description, at least theory, that's here somewhere, but there are so many now, it would be impossible, at least with this group, to do more than present them, hope you view at least a)few) - then draw your own conclusions, the reign of production is constant here, i'm just preparing these as a 'new batch' - you understand, at least with this batch, the primacy of the visual, notalways though, sometimes hardly at all - the theoretical takes over - but these have so many small or large themes, mpomments, concepts, what have you - so they might stand on their own, but replete, fecund, too much, too many, sdefuge sets in and then there's just

one more image, the final image you'll see before you're exhausted, and it's
)that_ image that entrances you that you'll remember.. -

<http://www.alansondheim.org/meditation1.png>
<http://www.alansondheim.org/meditation2.png>
<http://www.alansondheim.org/meditation3.png>
<http://www.alansondheim.org/meditation4.png>
<http://www.alansondheim.org/meditation5.png>
<http://www.alansondheim.org/meditation6.png>
<http://www.alansondheim.org/meditation7.png>
<http://www.alansondheim.org/meditation8.png>

<http://www.alansondheim.org/swing.mov>
<http://www.alansondheim.org/swing1.png>
<http://www.alansondheim.org/swing2.png>
<http://www.alansondheim.org/swing3.png>
<http://www.alansondheim.org/swing4.png>
<http://www.alansondheim.org/swing5.png>
<http://www.alansondheim.org/swing6.png>
<http://www.alansondheim.org/swing7.png>

<http://www.alansondheim.org/bifurcate1.png>
<http://www.alansondheim.org/bifurcate2.png>
<http://www.alansondheim.org/bifurcate3.png>
<http://www.alansondheim.org/bifurcate4.png>

<http://www.alansondheim.org/rain8.png>
<http://www.alansondheim.org/rain9.png>

<http://www.alansondheim.org/ruh1.jpg>
<http://www.alansondheim.org/ruh2.jpg>
<http://www.alansondheim.org/ruh3.jpg>

ESP-DISK I'm Playing at Zebulon this Sunday night -

Alan Sondheim · 23 January 2009, 10:11 p.m.

ESP-DISK LIVE @ ZEBULON

Sunday, January 25th

8 pm

OKKYUNG LEE, cello

NATE WOOLEY, trumpet

9 pm

ALAN SONDHEIM (ESP 1048, 1082), various with:

MYK FREEDMAN, steel guitar

AZURE CARTER, voice

10 pm

TOTEM> (ESP 4046):

BRUCE EISENBEIL, guitar

TOM BLANCARTE, bass

ANDREW DRURY, drums

Entire catalog on sale at the show
First 30 people get a FREE CD with card

Featuring DJ Whistle Punk

ZEBULON
258 Wythe Ave., Brooklyn, NY
NO COVER
www.espdisk.com

Azure Carter's blog: <http://thedonkeyskin.blogspot.com>

Alan Sondheim · 19 February 2009, 3:06 a.m.

Azure Carter's blog: <http://thedonkeyskin.blogspot.com>

From Azure -

I've recently started a blog (<http://thedonkeyskin.blogspot.com>), so I can have a space to share some completed projects and works-in-progress with family, friends, and interested parties. This includes songs, writings, performances, costumes, videos, etc.

If you like Alan's work, my site offers another view on our collaborations. If you enjoy my songs, I've got links to them and lyrics and explanatory notes. I'm also posting about a video I am currently working on based on the nature writings of Opal Whiteley, which is part nature guide, part fairytale. Future projects in development deal the Regency clown Grimaldi and Pierrot, and the genres of psychological horror and/or Gothic fiction.

Feel free to visit and hopefully you'll find something of interest.

- Azure, azurecarter@yahoo.com

On e-poetry for an online seminar at De Montfort University 2/23

Alan Sondheim · 24 February 2009, 3:55 p.m.

(Please post: The notes are relevant to Poetics and Odyssey is going down in a few days - thanks, Alan)

Notes on e-poetry for an online seminar at De Montfort University 2/23

If you go to <http://www.alansondheim.org/howard/> you'll see the materials I used - the talk was on e-poetry and virtual worlds. (Please note there are references to the Odyssey show; again, it's only up for a few more days - please check out <http://slurl.com/secondlife/Odyssey/48/12/22> .)

the virtual, writing, inscription: intertwined dynamics, presencing,
virtual and material strata

the linearity of writing melds with the passing of time, constructs the

diegesis and the inhabiting of a text.

hypertext jumps you in and out of choice / reading and I think as a result is problematic - you're making choices within a production of the text, but you're taken out of the text to make the choices.

in virtual worlds, moving creates the dynamics of choice so that you're seeing or hearing signposts and signs, as if within the word, within the world, not within / without / within / etc.

in virtual worlds, languaging appears always dynamic and in any number of modes - it's the pleasure of the living text (to the extent that anything lives or survives in the virtual).

so there's a power and an incredible simplicity in working in Second Life for example - the database and software does almost all the work for you.

the next steps are portals - productions between virtual worlds or sectors of virtual worlds or real worlds; eventually all sorts of intrusions will be possible.

there are also behavioral signs. if you look at sprayed1 or swirl or vortices or writingmachine or kanji in the /howard/ directory, you'll see all sorts of ways for writing in the sky. these use either intrinsic motions scripted for objects, or extrinsic animation files scripted for avatars. the animation files come from altered motion capture files.

most of the image files in the /howard/ directory contain texts attached to objects. if you look at slscript.txt you'll see how these are done.

For the most recent texts, look in /howard/ at recent.txt - this contains my 'pertinent' writings from the last 2-3 weeks; for some of them I used the chat at DMU or chat within Second Life, as a compositional structure.

new installation at the Odyssey site

Alan Sondheim · 2 March 2009, 3:47 a.m.

After much turmoil and eternal thanks to Sugar Seville

There's a new installation at the site. The particle count is low, about 1/8 of what it was on Ian's Hybrid OCAD. I took out the other uneditable particle scripts from the building prims with a dead particle script. The object count is low. This should be ok for now. I'm documenting now so it doesn't have to remain. Selavy Oh is going to work with it and hopefully Doncoyote Antonelli will reinstall his piece. Thanks Alan

<http://slurl.com/secondlife/Odyssey/48/12/22>

SELAVY OH and ALAN DOJOJI

Alan Sondheim · 2 March 2009, 11:54 p.m.

SELAVY OH and ALAN DOJOJI

have created a new work at the Odyssey site Second Life with Selavy Oh which may or may not be up for a while, please have a look when you can. The images are from the mess-up on Odyssey, the rollback and Sugar Seville's experimentation with land texture, the new Odyssey piece, other materials -

<http://www.alansondheim.org/newmess.png> and [finalhours.png](http://www.alansondheim.org/finalhours.png) (new ones)
love these -

To access the Odyssey site - <http://slurl.com/secondlife/Odyssey/48/12/22>

[no subject]

Alan Sondheim · 6 March 2009, 7:26 a.m.

the days are long gone when the net was free, creative, and apparently trustworthy.
some from the video mapping and some from other mapping

<http://www.alansondheim.org/holdme1.png>
<http://www.alansondheim.org/holdme2.png>
<http://www.alansondheim.org/holdme3.png>
<http://www.alansondheim.org/holdme4.png>
<http://www.alansondheim.org/holdme5.png>

at one point advertising was discouraged and there were campaigns against early violators.

<http://www.alansondheim.org/ore.png>
<http://www.alansondheim.org/ore.mp4>

now every scam in the book plays to the innocent; faced with sophisticated criminals, there's no way out for the rest of us

sundries from Second Life, sound, the world

Alan Sondheim · 22 March 2009, 4:00 a.m.

from Second Life, sound, the world:

<http://www.alansondheim.org/smoke.bmps>
- small half-formed deconstructions of smoke and fire simulacra
<http://www.alansondheim.org/burn.mp4>
- finally a video of fire simulacrum in vortex/firedraft movement

<http://www.alansondheim.org/esazd.mp3>
<http://www.alansondheim.org/esaze.mp3>
<http://www.alansondheim.org/esazf.mp3>

- three difficult (for me) electric saz pieces

<http://www.alansondheim.org/> where pngs

- small resonant webcam images from around the world

two phenomenologies of acoustic architecture, please have a listen

Alan Sondheim · 26 March 2009, 3:33 p.m.

two phenomenologies of acoustic architecture, please have a listen

Monk Parakeets (Quaker Parrots) nesting at Greenwood Cemetary in Brooklyn
 - three large nests at the entrance. the sound is digitally slowed-down to reveal the interaction between digital artifacts and call structures and details. a sense of the _space_ of the calls is clear.

<http://www.alansondheim.org/quarterparrot.mp3>

<http://www.alansondheim.org.tenthparrot.mp3>

three audio pieces from a sound version of the Second Life installation, detailing an invisible but definable virtual path among sources. something here resonates with the classical Greek chorus and Sarah Bernhardt; the space is evocative, choratic.

<http://www.alansondheim.org/hardlyremember1.mp3>

<http://www.alansondheim.org/hardlyremember2.mp3>

<http://www.alansondheim.org/hardlyremember3.mp3>

(The) Only Cosmic Music. (please post)

Alan Sondheim · 11 April 2009, 4:08 a.m.

(The) Only Cosmic Music.

<http://www.alansondheim.org/tambura1.mp3>

<http://www.alansondheim.org/tambura2.mp3>

(Please do listen, I am happiest of this of all.)

North Indian tambura digitally descending and ascending.
 Perhaps this is the closest one comes to an image-universe.
 Artifacts appear and disappear as descent and ascent continues.
 For example, audio lissajous towards the end of tambura2.
 Of course these are always there.
 All music and all sound tends towards this, not towards tambura steady-state.
 Entanglement with observer and apparatus, intrinsic and extrinsic.
 What my ears tell me is what is heard.
 What my eyes show me is what is seen.
 Loop these for perfection.
 There are small events among the continuous movement of the fingers.
 Mind in the fingers, among them.
 For as not to see after and through eye surgery, the hearing.
 And trying not to focus and not to focus on trying.
 For the Natyasastra says nothing about the drone.

And the drone is present today with sruti box, melodeon, tambura,
electronic software and hardware.
And is always present.
And is always present and in motion and there is motion in the computer,
there is always motion.
There is always motion that collapses and motion that contracts.
Some motion can't get out, some can't get in.
Some motion can't get out, can't get in.
Sometimes there are objects and states as if existing and these are
somewhere in the background.
As if existing for all time, to give existence a meaning.
Or huddled-cuddled around themselves, as if there are objects, objects,
objects.
And now you can hear them, there are no objects at all.
As if there were something to hear.
What is heard is the hearing of it.
What is heard are all the times and spaces of the hearing.
Let us call this beauty, untoward.
Let us call.

<http://www.alansondheim.org/tambura1.mp3>

<http://www.alansondheim.org/tambura2.mp3>

My Hubris in Writing Itself (an essay)

Alan Sondheim · 4 June 2009, 9:02 p.m.

My Hubris in Writing Itself

A description of a talk for the Subtle Technologies gathering (Toronto),
unpacking the following short abstract:

'The world, the body, the existent, have information in common; information is always already inscribed. The real and the virtual commingle; they appear separated only by virtue of a phenomenology of technology that emphasizes prosthetics and cyberspace as "additional" fields of research and perception. My work in the virtual world of Second Life describes space, sexuality, and body as problematic inscriptions which require negotiation within and without the Second Life environment. Inscriptions have no beginning and no end; they're holographic in a holographic universe. I'll explain, we'll look about.'

Information is a way of looking at the world; information characterizes the world. The body looks at the world which is of and not of the body; the world is therefore abject, debris - almost, but not quite escaping. What escapes is articulated by mathesis; mathesis is our window on the existent. Mathesis grasps everything and nothing; an equation cannot directly move an object, but describes its structure to the extent that its structure is nothing. Mathesis is what lies beyond the reach of the gesture.

The existent is almost entirely unobservable, process at a distance; beyond the imminent, the existent and mathesis coalesce. Neither copula nor protocol statement apply, and the verb 'to be' devolves, itself

object, inconceivable. (In fact, what is object is inconceivable; what is conceivable is potentially parameterized.)

Information is always already inscribed: The world as imminent totality (which for us is a broken totality, broken immanence) possesses an ontology of inscriptions and an collocation of nearly decomposable epistemologies. The ontology of inscriptions devolves as well to collocations of the ordinary.

The real and the virtual commingle, since there is no split, only a dividing-up of ontologies of the ordinary. Inscription is always virtual, always real; inscription is *_neti neti_*, Sheffer-stroke and its dual fundamental. Don't mistake this for an ontology based on propositional logic - that, too, falls by the wayside.

'The real and the virtual commingle; they appear separated only by virtue of a phenomenology of technology that emphasizes prosthetics and cyberspace as "additional" fields of research and perception.' Let us think this through together. Technology implies progress, procedures, split, free and bound variables, mathesis, 'materiality'; phenomenology implies a deep and potentially fundamental structuration of 'world' in the broadest sense possible. We can define *_broken phenomenology_* as a combination of phenomenology and heuristics of the imminent. Broken phenomenology *_cannot be extrapolated._* Prosthetics is what engenders from exteriority; what might be diacritical, addendum; what bridges world-body and body-world; what in-forms body, forming-body. Prosthetics is sited, gestural - as usual in this thought, prosthetics is imminent.

All space is cyberspace, helmed, to the extent that space is *_thought_*, related to the thinking-of space. All space is steerage in this sense. But what is at stake in the quote above is that of "additional" fields of research and perception.' Research is not necessarily perception and perception is not necessarily research. Fields in the sense used here are ideological-cultural constructs, discursive formations, loosely defined domains. Now I am questioning through this "additional" separations that are explicate, not implicate (in the sense of Bohm's implicate order), and whose entanglements can ultimately, theoretically, be separated. Let us replace 'additional' with 'mess,' with 'more of the same,' with 'rasa' or 'tenor' and let us think through fields or fielding as wide and wild indefinite domains (wildernesses) of inscriptions, fields, particulations, intensifications, strange and other attractors. Let us think of the world as inherently *_lossy_*, and by world I refer to potential 10^{500} universes.

Here is the rest of the quote, which is fluff, descriptive of one project/ing among many by many, and which doesn't necessarily map into the above: 'My work in the virtual world of Second Life describes space, sexuality, and body as problematic inscriptions which require negotiation within and without the Second Life environment. Inscriptions have no beginning and no end; they're holographic in a holographic universe. I'll explain, we'll look about.' And what 'about' this? Second Life is a 'virtual world' in a technical sense that is a world which has a broken imminent ontology in relation to the avatar operator organism; it's a projection based on

fundamental protocols and matheses. Within the server++ domain, SL is a totalization, total institution, and in this sense a *_seriality_* (Sartre) as well. In a very classical sense, it is always already inscribed, channels of information constructed from binary encoding within deep potential wells. So my 'work' in SL is addenda, supplement - my 'work' in SL is the appearance of installations-within-the-virtual of SL, bending the local fabric of SL into patternings which are fundamentally the usual. Nothing new here at all. The installation then 'deals with' - is 'about' - inheres within the sememe - of body, space, sexuality, and deals with these in the in-forming of abject fields of indexicalities, negotiations of process and movement, crude effects of avatar presence or absence, and so forth. There's nothing more than the narratology implied, which, if it is a form of research at all, is a form depending on the psycho-analytics of inscription and inscriptive processes anywhere at all. But there's more: I argue that inscriptions and inscriptive processes are 'problem-atic,' problematized, by which I mean, there are no problems and no solutions, only the inhering *_mess_* of entanglement and imminent domains. Now the negotiations of the subject organism (not object/avatar) are within and without the SL environment, by which I mean they are flux-states that are basically irresolute as well, and that tend to corrode law and justice (as well as subject and object) *_everywhere,_* just as intellectual property is corroded among reals and virtuals, duplications and instantiations, *variora* and holograph editions, *everywhen* and everywhere. Think of such property as extended inscriptions and remember the old adage that there are no authors (bad paraphrase); one might see everything inhering, and in that sense might read Dufrenne's phenomenology of literary worlds as not only indefinite and imminent, but gesturing towards an inauthentic immanence, and in this gesturing, corroding everything: Literature, then, is a corrosion, not construction, of worlds (in the sense of worlds as *habitus*, *inhabitations*).

Again, 'Inscriptions have no beginning and no end; they're holographic in a holographic universe. I'll explain, we'll look about.' 'Holographic' references Susskind's theory, of which I have nothing to say (not being-physicist, string or otherwise), but it also references a modeling of entangling in such a manner as perception (read 'theory' as well) is blurred, domainless, holography modeling itself within itself. Sooner or later these 'quick' broken epistemologies and ontologies will replace the older classical models; sooner or later the universe (world, cosmos) will be recognized as fast-forward fast-backward slow-forward slow-backward among inconceivable (broken) orders of magnitude; psychoanalysis pales as domains fall into alien abjections which are deeply unknowable. The hall of mirrors requires quick-depth disorderings.

I say 'I'll explain' but there is no explanation, not on this level anyway, nothing of the physics or mathesis of it, embedded almost as if in defiance of the 'real.' Or the explanation is without concept of origins, neither punctum nor 'turtles all the way down' nor mutual creating and recursion. Or the anecdotal is all that's left.

I say 'we'll look about' this is nothing but a reference to the particular installation, 'about' the usual confine. And of course in looking, am

I not your prosthesis, to the extent that I am not?

Talking points (OCAD talk)

Alan Sondheim · 10 June 2009, 11:41 p.m.

Talking points (OCAD talk)

1. The virtual and real are united by inscription: inscription is a form of mark.
2. The body is always already inscribed.
3. A 'metric' is associated with every phenomenology - a certain tenor of behavior, style of inscription.
4. The 'metric' sets forth 'geodesics,' paths of least resistance; it's easiest to construct along them - in which case what might be considered 'corporate style' dominates.
5. There is always the possibility of the cheat, kludge, or hack:
 - a. Cheat: something appearing as more or less than it is, something 'magical.'
 - b. Kludge: making do, using available tech: the clumsy.
 - c. Hack: beneath the surface, something doing something it wasn't 'intended' to do. Along this line: reality was intended to do nothing of course.
6. Inscription is information; the more information, the less entropy. Information is of various sorts:
 - a. Autonomous: Information within event horizons (black holes, universes).
 - b. Intended: Information created by agency - in which case one might speak of residue and parasitism.
 - c. Unintended: residue or trace.
7. In my work I want to make a mess, something apparently disordered, something abject.
 - a. Abject because impossible to disentangle.
 - b. The world is deeply entangled.
 - c. Outside of narrative, the world is inherently entangled.
 - d. Through reduction, narrative tries to make sense of the world.
 - e. Through expansion, non-narratives inhabit it, i.e. are equivalent 'one way or another.'
8. Intended or interpreted information:

Information is a way of looking at the world; in-formation characterizes the world. The body looks at the world which is of and not of the body; the world is therefore abject, debris - almost, but not quite escaping. What escapes is articulated by mathesis; mathesis is our window on the existent. Mathesis grasps everything and nothing; an equation cannot directly move an object, but describes its structure to the extent that its structure is nothing. Mathesis is what lies beyond the reach of the gesture.
9. The ontology of mathesis is neither real nor virtual: Mathematics, in

other words, is elsewhere.

10 The more the universe is 'comprehended' in terms of fundamental characteristics, the greater the mathesis required.

11. Eventually mathesis dominates and the use of 'proper models' falls by the wayside.

12. The question: 'How are we' within the alien - i.e. within a knowledge that we occur, inhabit, the alien?

Alan Sondheim Screening at Millennium Film/Video

Alan Sondheim · 14 June 2009, 10:01 p.m.

Alan Sondheim Screening at Millennium Film/Video

(Please come if you can; I'll be talking about Second Life and my recent online work, The Accidental Artist. It should be fun.)

Alan Sondheim Screening at Millennium Film/Video

June 20th (Saturday) 8 P.M.

Admission \$8 / \$6 (for members)

Information 212-673-0090
www.millenniumfilm.org
cinema@millenniumfilm.org

(from the announcement -)

"The word prolific always comes to mind when describing Alan Sondheim who has produced an unending, constantly changing array of media works, writings, and musical pieces, and has given innumerable workshops and lectures around the world. He has been a regular participant in the Personal Cinema Series."

"ADVENTURES IN THE SIM TRADE: ACCIDENTAL ART AND PERFORMANCE IN SECOND LIFE.

'June 2008 through March 2009, I worked in an installation/performance space called Odyssey in the virtual world Second Life. I changed the environment almost daily, reflecting dynamic (moving, shuddering) complex spaces that were narratives in their own right, difficult to navigate, built on phenomenologies of being virtual real, really virtual. I will walk/work my way through these transformations, presenting videos and images of installations with Azure Carter), dance (with Foofwa d'Imobilite and Sandy Baldwin), and performance (with Sandy Baldwin). This work is unique within and without Second Life.' - A.S."

Alan Sondheim: The Drawing Un/Center/Ed (hi - please post, thanks!)

Alan Sondheim · 2 July 2009, 3:24 a.m.

Alan Sondheim: The Drawing Un/Center/Ed

An exhibition of graphics from 3d modeling transformations and other sources at:

Millennium Gallery, 66 East 4th St., New York

June 20, 2009 - July 31, 2009, and probably September, 2009

Monday - Wednesday and Friday evenings 7-10:30 pm

Saturday 1-5 pm

"Each of the prints here is unique; each is the result of print, print error, borderline and uncontrollable phenomena. Most of them originate from work done with the aid of Poser and other 3d modeling programs. The mannequins represent snapshots of distorted dynamic movement, movements real bodies in real spaces could never do, unless constrained by torture, dismemberment, fantasm, sexuality, or (other) uncomfortable elements within the imaginary - bridging the real, ascending, descending. I see every print as an entire world; if it doesn't work alone, it won't work in conjunction. I also see them as ruins - of fragile-analogic bodies, of the digital world, of memory. Ruins are fascinating; no matter how minimal, there always seems to be enough there, never enough there, never there."

- Alan Sondheim, 6/16/09

"The word prolific always comes to mind when describing Alan Sondheim, who has produced an unending, constantly changing array of media works, writings, and musical pieces; and has given innumerable workshops and lectures around the world. He has been a regular participant in the Personal Cinema Series."

- Howard Guttenplan

For further information, phone 212-673-0090 or email cinema@millenniumfilm.org.

Please visit if you're in the neighborhood (4th Street between 2nd and 3rd Avenues).

Lynx Bookmark File

Alan Sondheim · 17 July 2009, 12:54 a.m.

Lynx Bookmark File

Some older Net history - this is a bookmark file I kept from 1995 to maybe ten years ago; some, perhaps most, of the sites are down, but the file itself seems of interest since a lot of the sites were 'historic' one way or another. Enjoy if you can -

- Alan

<title>Bookmark file</title>

<p>

Kyushu Online

ftp wuarchive.wustl.edu

ftp archive.umich.edu

huge software directory

Social Indicators of Development

Internet Text: 0

World Population

mud directory

Welcome directory

M00 directory

Desert Research Institute Home Page

HISTORY AND PREHISTORY OF THE WEB

irc directory

The Psychology of Cyberspace

 The Ancient World Web: The Ultimate Index of All Things Ancient

CyberAtlas Index

Argos Ancient World Search

The Internet Biodiversity Service

CYBERMIND CONFERENCE 96

The Tree of Life Home Page

t2

Akkadian language (Babylonian and Assyrian cuneiform texts)

Index of /mail-archives/cybermind

RADAR Online Magazine-Multi-lingual, Fukuoka area news

The MUD Resource Collection: Research

Julia!

Cybersociology Mag

 The Perl Journal

Fukuoka Suburbs

Nectec FTP Archive.

The Linux Documentation Project: Homepage

Figlet Server

Nihonjo Journal
 Sarasvati Sindhu civilization,
 language and script: Index
 Kyoto National
 Museum
 <a
 href="http://fm.fukuoka-now.com/FMPro?-db=news.fmj&-lay=view&-format=inde
 x_e.html&-error=search_error.htm&-SortField=dif_time&-SortOrder=Desce
 nding&-max=3&-lop=AND&-op=lte&dif_time=0&-find">Fukuoka
 NOW!
 NewMedia
 <a
 href="http://micro.magnet.fsu.edu/micro/gallery/phytochemicals/phytochemical.html
 ">
 Molecular Expressions
 Thunus' Home page: Linux
 tomsrtbt home page
 Phatlinux
 The Early
 History of Indo-European Languages
 Fukuoka Music
 Jargon File Resources
 Monochrome - Probably the UK's largest
 internet BBS
 Buddhist
 Studies - Art
 The Internet: An Ethnographic
 Approach
 Buddhist Studies WWW
 VL
 Wordlist
 The Middle
 English
 Cybermind
 Akkadian
 Cuneiform Test, list 1.
 The Internet A Writer's
 Guide
 Internet
 Ancient History Sourcebook: Main Page
 BeeHive
 The Early History of Data
 Networks
 Bonpo Homepage
 The Computer Museum History
 Online PDP-8 Main Page
 Early Recorded Sounds and Wax
 Cylinders

 Cybermind Archive Links

FreeSpeech Internet Television
Mailing List Archives Nettime
Another Cybermind Web Page
Eric Weisstein's World of Mathematics
Artport Idea Line
Internet Resources Meta-Index
Aquatic Botany
Lichens of North America
INSIDE THE SKULL HOUSE - Introduction
Zen Buddhism WWW Virtual Library
1911 Encyclopedia Britannica
AncientScripts.com
Crocodilians
CDLI (Cuneiform project)
BirdSource- Birding with a Purpose.
List of Lists for Internet Research
Gongsun Longzi
BROOKLYN BOTANIC GARDEN & NEW YORK METROPOLITAN FLORA
Brainstorms
Everglade Reclamation
The Career Network, from The Chronicle of Higher Education
CPAN (Perl modules)
CORAL Reef
Worldometers: Population
Ancient Near East
Whalesong
Florida Lagoon biology
Reference Library of Digitized Insect Sounds
Rational Japanese: Contents
Centre for European Sociology Bibliography

SourceForge.net: Project of the Month
 Arabian Nights / Omar Khayyam
 Japanese Historical Maps
 Psychology and Aging - Featured Article
 Microbiology Microbes Bacteria Information and Links
 A Digital Base Map of the Americas
 Linmodem-HOWTO
 The Swinburne Project
 Pure Land Mountain
 Stephen Wolfram: A New Kind of Science Explorer: Mathematica Kit
 Matthew G. Kirschenbaum: Darknet Nostalgia
 Mitch Kapor's Weblog: October 2002 Archives
 Radical Software
 Welcome to ARKive
 REALbasic - Download.com
 FLAC - Free Lossless Audio Codec
 WTMA Wet Tropics
 Diana Deutsch's Web Page
 Spamotomy
 Computer Dream Survey - About
 chris murray's tex files
 Discordia || Cyborg Liberation?
 dichtung-digital
 wrytings
 company in space
 M/C Journal - Fibre
 Pebbles PDA Project
 The great Cybermind novel
 Computer Generated Writing
 Jacket 24 - Nada

Gordon, in conversation with Tom Beckett
 BR00KLYN BOTANIC GARDEN
 >> Plant Records
 Crag
 Hill's poetry scorecard: November 2003 Archives
 Syndic8.com - Welcome!
 Goshiki
 Daruma and Color Symbols ?F??? \F?U?
 People Link's New World Village
 Fuku
 oka
 Now English News
 A Taste
 of Linux
 Mydoom
 elimination
 Semantic Web Research Group - OWL Site -
 owl.mindswap.org
 Cycling '74
 LinuxDevC
 enter.com:
 Why Run Free Software on a PDA? [Jan. 29, 2004]
 zaurus
 >
 NRDC: Nature's Voice
 Crocodil
 ian
 Biology Database - Crocodiles, Caimans, Alligators, Gharials
 <a
 href="http://www.aeiveos.com/~bradbury/Authors/Computing/Landauer-R/IaHGitCP.html
 ">Irreversibility
 and Heat Generation in the Computing Process

 The
 Fundamental Physical Limits of Computation
 <a
 href="http://culturemachine.tees.ac.uk/Cmach/Backissues/j003/Articles/baldwin.htm
 ">CM2001
 Article: Sandy Baldwin
 Python Programming Language
 Solving Cubic Equations
 LiveWires 2004 : Python
 course
 rowena
 Sakhalin

Island
 NOVA | Secrets of the Crocodile Caves | PBS
 ZNet's Chomsky Archive
 The Art and Politics of Arthur Szyk
 Welcome to the Tibetan Buddhist Resource Center
 Droplet - Microscopy of the Protozoa
 NYU CAT - Technologies and Projects
 Vintage Calculators Web Museum
 GeoVRML.org
 Butterflies of North America
 Ambient Devices - Everyday Wireless Objects (Smart Personal Objects, Pervasive Computing, Ubiquitous Computing)
 tangible media group
 BABEL: A Glossary of Computer Related Abbreviations and Acronyms
 Textbook of Bacteriology
 Butterflies and Skippers of North America -
 Fairchild vr Herbarium
 world premiere: the phenomenology of the virtual
 Plutschow - Chinese Sacrificial Practices
 MeshForum
 Oxymorons.info - Oxymorons, Oxymoron
 Mathtools.net -
 Chinese mathematics
 Lewis Carroll Scrapbook Home
 Florian Cramer
 Plasma Science and Technology
 David Em Bio
 RLE :: Signals, Information, and Algorithms Laboratory
 ARS Electronica FESTIVAL
 Brooklyn Botanic Garden: New York Metropolitan Flora Project

Ziff Davis Web Buyer's Guide: IT white papers, product reviews and technology buying guides.
 Fukuoka Now English News
 hamradio source

more great audiovisual from neurotic rly mourn x-haustion

Alan Sondheim · 30 July 2009, 2:34 a.m.

more great audiovisual from neurotic rly mourn x-haustion

http://www.alansondheim.org/ctl.mp3 cobza w/ echo silly tune 1
 http://www.alansondheim.org/ctl.mp3 cobza w/ echo silly tune 2
 total cool maquette for Fooofwwaa dance/choreograph 2-moro

http://www.alansondheim.org/maenad2.mp4

actually a narrative of sorts

Epiphany of new video dance/choreography - please give a look - *

Alan Sondheim · 1 August 2009, 10:53 p.m.

Epiphany of new video - please give a look - *

working through choreia, maenadism, nietzchism, kristevology
 Fooofwa d'Imobilite - dance/ < choreography
 Azure Carter - dance/ < choreography
 Alan Sondheim - hegelung/ < melodology

http://www.alansondheim.org/invoidance4.mp4

* some of the preliminary studies or audio tracks have been taken down to make room for this

Music from Fire Museum (Mon Music of Burma, Sondheim cds, other info)

Alan Sondheim · 10 August 2009, 4:34 p.m.

Mon Music of Burma and Sondheim cds -

Fire Museum is a small label and needs your support! I've listed my favorite cd of theirs - Mon Music of Burma - which is wonderfully complex - the kyam solo on track six is incredible. I've also listed my own releases, all of which I like, and all of which have been reviewed here and there online. Please consider ordering any of these, and supporting Fire Museum and its releases, many of which I find amazing. The Fire Museum site, with other listings, is at

<http://www.museumfire.com/> . And please pass this on to anyone you think might be interested.

Thanks, Alan, info -

Music from Fire Museum Records

Nai Htaw Paing Ensemble - Mon Music of Burma (FM 02):

The rarely recorded traditional music of the Mon people is vanishing and endangered, highly developed, and barely known even to Asian traditional music connoisseurs. Historically the Mon were a dominant, highly cultured, and influential people in Burma more than a thousand years ago.

There are several instruments peculiar to the Mon. Most recognizable is the Kyam (crocodile zither), a 3-string long zither with frets that is shaped like a crocodile. Another is the Batt Kine, a row of 14 or so pitched gongs that is upturned at both ends like a crescent. Also, there is the Mon violin, a 3-string fiddle with a western-like body played upright. This is incredible music with an unique character!

Recorded in Yangon, Burma by noted musicologist Rick Heizman, the Nai Htaw Paing Ensemble are recognized as masters of traditional Mon music. There is currently an effort by concerned Mon people to revive and preserve Mon culture, language, and identity, and this recording will help further this effort.

INSTRUMENTATION:

Kyam - The kyam is perhaps the most distinctive Mon instrument. It is often referred as the crocodile zither, and in Burmese language it is called migyaung, mi kyaung or mijaun. A 3-string, long, fretted zither, the body is carved into a crocodile shape.

Bat Kine - Another uniquely Mon instrument is the row of gongs known as the Bat Kine. Rather than the circular set of tuned gongs used in Burmese, Thai, Cambodian, and Laotian music, the Bat Kine is shaped like a quarter full moon, upturned steeply on both ends.

Pone Pon - Underpinning most Mon (and Burmese) music is a small set of drums played by one player. This set is known as the Hta Bone Pone Pon. It has 4 small drums, a medium drum, and a large drum.

Graw - This 'Upright Viola' is an old and rare Mon traditional instrument. It has a western-looking body, but is strung with only 3 strings. Before the British colonizers came there were some traditional 2 or 3 string fiddle instruments, afterwards musicians copied the body stylings of the western violin.

Battala - 23-key bamboo xylophone. The keys are soaked for up to three years to elicit the best timbre.

Kha dae-Kha bart - In almost all Mon and Burmese music one hears the small cymbals and the wood clacker that serve a time-keeping function.

Khanwe - a double reed oboe-like instrument.

Talutt - A bamboo flute of various sizes and types of bamboo.

BIO OF NAI HTAW PAING:

The leader of this ensemble, he currently serves as an assistant lecturer at Yangon Cultural University. He Started studying Mon traditional musical instruments, singing, and dance from his father, Nai Khin Maung Gyi, in 1965. Regularly performs on Mon National Days, Mon State Day, Union Day, and other important receptions. He occasionally teaches the new generation of musicians but has difficulty finding time given the economic situation of the profession. He would like more Mon nationals to be aware of both their own music, Myanmar traditional music and other world musics. He is passionate about rediscovering and preserving the endangered arts of the Mon culture.

to order: <http://www.museumfire.com/burma.htm>

Alan Sondheim/Ritual All 770 - The Songs (FM 04):

First ever reissue of "The Songs", the debut recording by Alan Sondheim & Ritual All 770, originally released on Riverboat Records (later recordings appeared on ESP Disk). Recorded in March 1967 and included on the legendary Nurse With Wound list of experimental recordings, on this album Alan Sondheim played Electric Guitar, Violin, Flute, Suling, Xylophone, Alto Saxophone, Classical Guitar, Clarinet, Shenai, Bass Recorder, Mandolin, So-na, Hawaiian Guitar, Koto, Sopranino Recorder, Chimta, Cor Anglais, Sitar and Bansari.

Joined by Barry Sugarman (Tabla, Dholak & Naquerra), Chris Mattheson (Bass), Robert Poholek (Trumpet & Cornet), Ruth Ann Hutchinson (Vocals), June Fellows (Vocals) and J.Z. (Jazz Drums); Ritual All 770 were a group of improvisors living in Providence, Rhode Island. (Perhaps they could be considered the sonic forebearers of the Fort Thunder scene...) Rejecting the notion that avant garde music was solely the realm of isolated academia, they delved fearlessly and joyously into their music, creating a work that sounds fresh nearly 40 years later.

FROM THE LINER NOTES:

This work is a single improvised performance in which one of the performers sings "Oratorio on the end of illusions", although, in my libretto the words were originally "Oratorio on the end of visions". A libretto of eight pages was prepared. The vocalists were not told how to sing it. They could go backward or repeat any section if they wanted to. There was no score. The only instruction given to the instrumentalists was this: no playing behind the koto or classical guitar. I had several rehearsals with each of them, mostly individually. The session lasted

through two takes, this is the second. After the master was made, I added reverberation and volume controlling; other than that, all of the music heard here is from the live performance.

Dan Wharburton of Paris Transatlantic said of the reissue of The Songs:

"an endearingly ramshackle melting pot of free jazz, blues and folk (if Eugene Chadbourne later described his work as "free improvised country & western bebop" then this is "free improvised Hawaiian flamenco gospel blues music theatre).. its influence resonates (indirectly, one imagines, unless there are more copies of the original vinyl in circulation than I imagine) in the free folk of today's New Weird America scene."

Now listeners have the opportunity to hear for themselves the present day song form manifestations of this overlooked creative master.

to order: <http://www.museumfire.com/sondheim.htm>

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Alan Sondheim - Ski/nn (FM 07):

The return of Alan Sondheim!

A recording of solo acoustic guitar and alpine zither songs, this release will delight those familiar with his early Riverboat (reissued as FM 04) and ESP Disc recordings as well as the audience for experimental solo guitar - while creating an audience for experimental solo alpine zither! On this release, Alan performs on the 1927 martin tenor guitar, 19th century parlor guitar, 1920s prime alpine zither and 1860s elegie alpine zither.

to order: <http://www.museumfire.com/skinn.htm>

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Alan Sondheim - Boojum (mm 9):

Boojum was our cat, who died recently at 18, and is missed terribly. Most tracks are recorded mono directly from a Yamaha keyboard output. This is the 'pure' sounding of the machine; there's no stereo enhancement or graphic equalization. I determine the state of the machine, that's called playing it. The accompaniment is automated but its figuration is not. The keyboard is touch-sensitive, but as you know, touch on an acoustic keyboard translates not only into volume, but also harmonic structures and envelope. Here touch is volume only. Note that all playing is live.

The Cluster track is recorded from a very large Beowulf computer cluster which generates considerable electromagnetic radiation in the radio spectrum. These are recorded acoustically from a Realistic Patrolman SW-60 radio slowly tuned across various SW, VHF, and UHF bands. This is the sound of the machine in air, transformed into audio signals within the

range of human hearing. Machine-states and machine exist in the imaginary.
Emanents exist within and without the machine..

Think of the true world in all its glory.

to order: <http://www.majmua.museumfire.com/boojum.htm>

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9/2- Crazy Dreams Band, Hex Nine, Serpents of Wisdom @ Danger Danger
Gallery

9/28 - Pekka Airaksinen, Alexei Borisov & Anton Nikkil?, Kotra & Color is
Luxury @ The Rotunda

more info: <http://www.museumfire.com/events>

| current internet text file: <http://www.alansondheim.org/qf.txt>
| Alan Sondheim Mail archive: <http://sondheim.rupamsunyata.org/>
| Webpage (directory) at <http://www.alansondheim.org>
| sondheim@panix.com, sondheim@gmail.com, tel US 718-813-3285
! <http://www.facebook.com/alan.sondheim>

The Dispersive Anatomies special issue of Leonardo is up!

Alan Sondheim · 20 August 2009, 4:53 p.m.

The Dispersive Anatomies special issue of Leonardo is up!

<http://www.leonardo.info/LEA/DispersiveAnatomies/DispersiveAnatomies.html>
Do take a look at this - it has a stunning group of artists, theorists,
thinkers of all sorts - we're quite proud of it. Due to editorial changes
at MIT, it's been two years in the making, but it's a worthwhile wait!

Thanks for your patience, and please check it out!

Here's a description of the original call for the issue:

**

Dispersive Anatomies

**

***Guest Editors:** Sandy Baldwin, Alan Sondheim and Mez Breeze

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Call for papers - LEA Dispersive Anatomies

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*The Leonardo Electronic Almanac (ISSN No: 1071-4391) is inviting papers
and artworks that address dispersion - dispersion of bodies, objects,
landscapes, networks, virtual and real worlds.

A fundamental shift in the way we view the world is underway: the
abandonment of discrete objects, and objecthood itself. The world is now

plural, and the distinction between real and virtual is becoming increasingly blurred, with troubling consequences within the geopolitical register. This shift is related to a cultural change that emphasizes digital deconstruction over analog construction: a photograph for example can be accessed and transformed, pixel by pixel, cities can be taken apart by gerrymandering or eminent domain, and our social networks are replete with names and images that problematize friendship, sexuality, and culture itself. One issue that emerges here: Are we networking or are we networked? Are we networks ourselves?

LEA is interested in texts and works that deal with this fundamental shift in new and illuminating ways. Specifically, anything from essays through multimedia through networks themselves may be considered. We're particularly interested in submissions that deal with the incoherency of the world, and how to address it. *Key topics of interest

*Topics of interest might include (but are not limited to):

- Networked warfare in real and virtual worlds.
- The wounded/altered body in real and virtual worlds.
- Transgressive sexualities across borders, sexualities among body-parts, dismemberments and groups, both real and virtual.
- Critical texts on the transformation of classical narrative - from its emphasis on an omniscient narrator and coherent plots/characters, to literatures of incoherency, dispersed narrations, and the jump-cut exigencies of everyday life.
- Deleuze/Guattari, TAZ, and other phenomena at the border of networking.
- Internet visions and their abandonment or fulfillment.
- The haunting of the world by ghosts, virtual beings, dreams and nightmares that never resolve.
- The geopolitical collapse of geopolitics.
- Military empires as scattershot entrepreneurial corporations.

Dispersion has two vectors: the breakup or breakdown of coherent objects; and the subsequent attempt to corral, curtail, or recuperate from this breakdown. How do we deal with networks that are constantly coalescing and disappearing? Where are we in the midst of this? In an era of pre-emptive culture, is guerilla warfare to be accompanied by guerilla culture as the order of the day?

[no subject]

Alan Sondheim · 26 August 2009, 2:57 a.m.

rest in peace

Short shrift skirting Copenhagen courtesy of Netfilmmakers 2009

Alan Sondheim · 26 August 2009, 5:50 p.m.

Short shrift skirting Copenhagen courtesy of Netfilmmakers 2009

<http://www.alansondheim.org/copenhagen.mp4>

About eleven minutes from the DVD, fun even with unruly compression ----
When later heard Yusef Lateef it was different, that was Copenhagen. And
1973-1974 I went to Europe with B___; we lived for a month in Copenhagen
When later heard Yusef Lateef it was different, that was Copenhagen. And
1973-1974 I went to Europe with B___; we lived for a month in Copenhagen

Thank you Annette, Sachiko, Lance, Talan, everyone!

"Breaking New Ground"

Alan Sondheim · 28 August 2009, 4:14 a.m.

"Breaking New Ground"

3 new cobza pieces: "Breaking New Ground"

<http://www.alansondheim.org/cobzamorning.mp3> "Breaking New Ground"

<http://www.alansondheim.org/cobzagoon.mp3> "Breaking New Ground"

<http://www.alansondheim.org/cobzanight.mp3> "Breaking New Ground"

Hear the cobza "as you have never heard it before" "Breaking New Ground"

Note - copenhagen.mp4 will go down in a day ("too large!")

prolegomenon text and film manque film

Alan Sondheim · 4 September 2009, 11:04 p.m.

prolegomenon text and film manque film

new version of filmmanque.mp4 w/ foofwa d'imobilite and the whole sick
crew

full prolegomenon text for downloading (easy way to get this)

enjoy

thanks again to garrett lync

<http://www.alansondheim.org/filmmanque.mp4> new version

<http://www.alansondheim.org/prolegomenon.txt>

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current text file: <http://www.alansondheim.org/qg.txt> sondheim mail-text
archive: <http://sondheim.rupamsunyata.org/> webpage <http://www.alansondheim.org>
[sondheimat gmail.com](mailto:sondheimat@gmail.com), panix.com

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chalk editions, first eight titles

Alan Sondheim · 6 September 2009, 7:21 p.m.

Date: Sun, 6 Sep 2009 21:58:24 +0300

From: Jukka-Pekka Kervinen <wrytings@wippies.com>

chalk editions is a new press publishing experimental literature free to view, download, and print.

we invite you to check our first eight titles.

future ebooks are planned with john m. bennett, michael basinski, john crouse, zachary count lawrence, sheila e. murphy, and others.

at this time we are not soliciting manuscripts, but will be so in the future.

Sheila E. Murphy: circumsanct

<http://www.scribd.com/doc/19475026/Sheila-E-Murphy-circumsanct>

Ivan Arguelles: Saturday Afternoon in the Upanishads

<http://www.scribd.com/doc/19362306/Ivan-Arguelles-SATURDAY-AFTERNOON-IN-THE-UPANISHADS>

Ivan Arguelles: Secret Poem

<http://www.scribd.com/doc/19445335/Ivan-Arguelles-SECRET-POEM>

Peter Ganick: recent/how recent

<http://www.scribd.com/doc/17097034/Peter-Ganick-recent-how-recent>

Jim Leftwich: BEGET STATESMAN

<http://www.scribd.com/doc/18003367/Jim-Leftwich-BEGET-STATESMAN>

Jim Leftwich: TIME JUNK

<http://www.scribd.com/doc/17243139/Jim-Leftwich-TIME-JUNK>

Jukka-Pekka Kervinen: bad knob

<http://www.scribd.com/doc/17044277/JukkaPekka-Kervinen-Bad-Knob>

Alan Sondheim: Pushing to Convulsion

<http://www.scribd.com/doc/19258792/Alan-Sondheim-Pushing-to-Convulsion>

jukka-pekka kervinen / peter ganick

chalk editions

<http://chalkeditions.co.cc>

Fwd: Sand artist

Alan Sondheim · 21 September 2009, 4:38 p.m.

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From digg.com

This sand artist tells a sad WWII story in 8 minutes without saying or writing a word.

<http://tinyurl.com/l9yn36>

it can be searched in YouTube, "Ukranian sand artist."

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Interview on my media work from Copenhagen -

Alan Sondheim · 12 October 2009, 11:36 a.m.

Interview on my media work from Copenhagen -

http://www.kopenhagen.dk/interviews/interviews/interviews_2009/interview_alan_sondheim/

in english with pictures - check out if you have the time.

Thanks, alan

Carter/Sondheim at Phila. Magic Garden

Alan Sondheim · 26 October 2009, 1:18 p.m.

Carter/Sondheim at Phila. Magic Garden

We were part of a group show organized by Steve Tobin / Fire Museum; Steve made a video of a section of our set - you can see it here at

<http://www.youtube.com/user/FireMuseumRecords#p/a>

Thanks, Alan, and thanks, Steve and Leah

"What's in your wallet?"*

Alan Sondheim · 17 December 2009, 6:57 a.m.

"What's in your wallet?"*

<http://www.alansondheim.org/top.jpg>

Thanks to James Morris who creates brilliant works on his laptop screen, and to the people on Cybermind, who, years ago, sent out images of their desktop screens as a kind of home-sharing. I'm hoping other people might show their screens as well at this point.

Thanks, Alan

* annoying U.S. ad for something or other.

2010

24 poems · 3,899 words

Archive Index Text (of interest)

Alan Sondheim · 11 January 2010, 2:45 a.m.

Archive Index Text

here's a list of all the digital work I have done online from 1994-present, in tree form, assembled for archiving. it also includes files from my collaborations (with Foofwa d'Imobilite, Azure Carter, others), and various other files, texts, etc. it's longer than I thought it would be.
<http://www.alansondheim.org/archex.txt>
<http://www.alansondheim.org/archelim.txt> (gross eliminate of duplicate names)

2000-3000 videos (different)
28000 images (around, different)
900 sound/music (different)
1400 texts, programs, digital obj files etc. (different)

it's weirdly interesting. it doesn't include iso files, Second Life full .avi video files, personal stuff. it runs about 830 gigabytes, would be larger w/ the additions.

Dance Review (Foofwa, Azure, Jonathan, moi at DNA)

Alan Sondheim · 26 January 2010, 6:57 p.m.

Dance Review (Foofwa, Azure, Jonathan, moi)

(this seems pretty accurate)
from the Dance View Times -
<http://www.danceviewtimes.com/2010/01/wildman-and-sometimes-poet.html>

DNA Involuntaries class last week (this is amazing)

Alan Sondheim · 26 January 2010, 1:21 p.m.

DNA Involuntary Class

<http://www.alansondheim.org/dnaclass09.mp4>

new years, let us hope for better

Alan Sondheim · 31 December 2009, 9:19 p.m.

new years, let us hope for better

and the approach of the occidental new year's day. we continue to hear distant sounds of vehicles, the christmas of 1925, the new year of 1926, distant sounds of vehicles, the christmas of 1925, the new year of 1926, distant sounds of vehicles, the christmas of 1925, the new year of 1926, hangup (0:00:00) "can't be helped! it's a new year and teachers revolve!" january, 1859, on the first day of the new year, willsey writes: distant sounds of vehicles, the christmas of 1925, the new year of 1926, architecture for a new year:

architecture for a new year:
distant sounds of vehicles, the christmas of 1925, the new year of 1926,

the distant sounds of the vehicles, as if there were something more, to
the new-born world beyond the lanes of highways tremulously cut through
wilderness such as no man or woman had seen before, and

it was as if cities of wilderness, great trees and thoroughfares, emerged
quietly through the hushed mists of distant waterfalls, where teachers
revolve, and

let us hope for a new year's architecture, tremulously gliding among
the soft loams and mosses of our memory, let us hope for pain's cessation,
for a brief and murmuring time when worries disappear, so many waterfalls,
so much beauty and wonder in the new-born world, and

it is january, 1859, and, trembling, january 2010 is heard among the
flares of distant trumpets, and

silence, and being whispers, darkness, and being softly illuminates the
new-born world

Two Tunes: Well I was thinking of George Russell

Alan Sondheim · 23 March 2010, 3:51 a.m.

Well I was thinking of George Russell

Two Songs:

You Are My Sunshine (exactly a song)

You Are My Moonshine (not exactly a song)

<http://www.alansondheim.org/urmysunshine.mp3>

<http://www.alansondheim.org/urmymoonshine.mp3>

Porter (solo oud)

Alan Sondheim · 25 March 2010, 4:21 a.m.

Porter

For Luke Mosley, Porter Records:

<http://www.alansondheim.org/porter.mp3>

solo oud inspired by 2 evenings of music at the Issue Project Room,
Brooklyn

avoir dea ailes, une carapace, une excorce, souffler de la fumee, porter

"The eternal gates' terrific porter lifted the northern bar:

"The eternal gates' terrific porter lifted the northern bar:

Porter2*Alan Sondheim · 26 March 2010, 1:40 a.m.***Porter2**

Not that you listened to porter.mp3, but it did split a nail, messing up my play. I taped on a saz pick, alternating finger styles. Anyway this is a pretty cool piece, makes me want to drive across the country again. I'd slam into every right-wing militia in sight. I wouldn't care if it made sense. Then I thought maybe I should use exclamation marks here but decided against it. The oud's unsweetened, just as it came through the amp. I wasn't going to do another porter piece but I thought, well this is a followup to the first since I messed up my play and Desiree made it all better:

<http://www.alansondheim.org/porter2.mp3>

Desiree was punctual to a minute. The porter, the garcons, the porteraï avec pour toujours! offices, too, were to be performed by the wife of the porter, according to little Nathalie, the porter's daughter, remaining with her grandmother. The sou was given, and the porter's daughter disappeared, leaving the porter's daughter, and she went forth to dispose of this: "The night Madame de la R***** died, the wife of the porter, she had sex with minors, who said?" And all the reporters were looking at her poverty, soon divulged to the porteresse: To portorage, -- 00.00 1/4: To portorage, -- 00.00 1/4: - after he signed the cheque that was to pay the importer. I overheard he's played recently, this reporter can only surmise. "The eternal gates' terrific porter lifted the northern Bar-Imperial - supporter of the empire. For she was The Supporter of All or One Who Remains Alive even after Everything, and he is like one who tries to reform that matter, those false porters and trekking guides carrying out at one sweep the whole arsenal of the old law.

More beautiful music/words (don't forget the Jazz Lounge Tuesday)*Alan Sondheim · 28 February 2010, 9:17 p.m.***More beautiful music/words**

from the produce-productive laboratory of the AMA group:

Azure Carter, Myk Freedman, Alan Sondheim

<http://www.alansondheim.org/imp.mp3> (Myk, Alan)

<http://www.alansondheim.org/darkrobe.mp3> (new version, Azure, Myk, Alan)

We go on.

Laurie Anderson, someone else, Alan Sondheim, violin, mandolin, etc.*Alan Sondheim · 1 April 2010, 1:46 a.m.*

Laurie Anderson, someone else, Alan Sondheim, violin, mandolin, etc.

Again, from what passes for archives.

<http://www.alansondheim.org/lauriealan0.mp3>

This is from 1975? I lose track of dates. This was recorded in Laurie's loft; someone else is heard on occasion but who? We played together a few times. Laurie's early performances were the most amazing I've ever seen. This cassette is 35 years old and mint. I don't remember playing mandolin this well. Enjoy.

My sound files are in a new archive - check it out! (please announce)

Alan Sondheim · 16 April 2010, 1:42 a.m.

Hi -

My sound files are in a new archive - please check it out!
ESP-Disk has given me server space for my sound/music works (solos and collaborations). I won't have them any longer at - www.alansondheim.org, but do check out -

<http://www.espdisk.com/alansondheim/>

The following has the latest at the top - at this point, however, it depends only on upload order -

<http://www.espdisk.com/alansondheim/?M=D>

Eventually there will be about 550 or more files up. They're almost all mp3s. Please enjoy, and let me know if you have questions about individual works. (There are about 240 up now; it's a long upload.)

When I make newer pieces, I'll announce them with the new URL; they'll be at the top of the list. Note this work is all for free, but you can still support the musicians!

I want to thank everyone at [espdisk.com](http://www.espdisk.com) for giving me this space. Needless to say, ESP-Disk, like every alternative recording company, needs your support!

Thanks, Alan

AMA Trio and Secret Orchestra at the Jazz Lounge, Tuesday May 4th

Alan Sondheim · 27 April 2010, 9:22 a.m.

The AMA Trio and Secret Orchestra at the Jazz Lounge, Tuesday May 4th

Tuesday May 4th

ESP LIVE @ The Jazz Lounge

An experimental music series the 1st Tuesday of every month

520 Dekalb Avenue, Brooklyn, NY 11205 - G train to Bedford/Nostrand

Show starts promptly at 8:30!

8:30 pm

Alan Sondheim (ESP 1048, ESP 1082)
Azure Carter - voice
Myk Freidman - lap-steel guitar
Alan Sondheim - electric saz

9:30 pm
Secret Orchestra
David Gould - drums, percussion
Yuko Fujiyama - piano
Clif Jackson - bass

More about Alan Sondheim:

Alan Sondheim was born in Wilkes-Barre, Pennsylvania; he lives with his partner, Azure Carter, in Brooklyn NY. He holds a B.A. and M.A. from Brown University in English. A new-media artist, writer, and theorist, he has exhibited, performed and lectured widely.

Current interests include aesthetics and productions of virtual environments and installations, mapping with motion capture and 3d laser scanners, Buddhist philosophy and its relation to avatars and online environments, and experimental choreography.

Alan recorded two albums for ESP-Disk' in the 60s which melded free improvisation with electronic instrumentation. His latest recordings have been issued on Porter Records, Fire Museum & Qbico.

More about Azure Carter:

Azure Carter has been writing and performing her own songs for a number of years; she also performs with Foofwa d'Imobilite and Alan Sondheim. Azure is working on her own performances and sets, which are documented online. She has appeared in a number of videos, and sings with Myk Freedman and Alan Sondheim.

More about Myk Freedman:

Myk Freedman is a 29-year-old lap steel player, composer, arranger, and band leader. In 2003 he moved from Toronto to NYC to study music and pursue the American Dream. Since then, he has preformed with John Zorn, William Parker, Elliot Sharp, Cyro Baptista and Kenney Wessel, as well as with countless others.

Myk's compositions have been recorded by many of his own groups, as well as by ensembles: The MK Groove Orchestra, In a China Shop and MARTIN & HAYNES, a Toronto duo made up of Justin Haynes and Jean Martin who released an entire record dedicated to his music entitled, FREEDMAN. His arrangements have been premiered at world famous venues such as The Blue Note, John Zorn's The Stone, The Knitting Factory and the 2004 Distillery Jazz Festival where he was nominated for the Emerging Artist Award.

As the leader of Saint Dirt Elementary School, Myk has released three

positively received albums on Canadian labels, Oval Window Records, Barnyard Records, and Rat Drifting. He splits his time between New York and North York (Ontario) and is currently completing his second songbook of fake folk music.

More about Secret Orchestra:

Secret Orchestra is an original group initiated by Clif Jackson in 2007 after the trio had already played together as a rhythm section in various other projects. It became apparent that they had a connection and shared some similar musical ideas. However, they also brought their very different backgrounds into the mix creating a strong dynamic and a wide spectrum of musical space to play in. Although Clif is the 'leader' of the group and writes a lot of the music, he is the youngest member and defers to the knowledge and experience of his elder band mates. Yuko contributes original compositions, as well, and they all contribute to arrangements and aesthetics when appropriate. Furthermore, improvisation is at the center of their music, leaving all of them open to create their own parts or to work within the composer's guidelines. Through a mix of composition and improvisation the overall musical aesthetic is grounded in a sense of direction and an exploration of colors, textures, silence, and rhythmic and melodic structures.

--

Adam Downey
Director of Promotions
ESP-Disk'
www.espdisk.com

Some recording from Jazz Lounge gig tonight

Alan Sondheim · 5 May 2010, 2:34 a.m.

Some recording from Jazz Lounge gig tonight -

Well for one thing the other group didn't show and for another, the recording - which I did - turned out largely unusable except for the following excerpts which give a fairly good idea of what went on, with the exception of Azure's songs - these didn't come out at all. What I think happened was that subsonic stage and other floor movements resonated with the corner we played in - a kind of wolf-note effect below the range of human hearing, but not below the range of recorder compression. The result was literally impossible to listen to - lots of thumps and things unheard but sensed, taking out the music. After using graphic equalization, hard limiting, normalization, hiss reduction and editing, the following is what resulted - on it you'll hear Myk Freedman, guitar, and myself, oud and cura cumbus in some fairly weird combinations. Everything else had to be scrapped. But this stuff's good -

<http://espdisk.com/alansondheim/jl2.mp3>

TWELVE SOLOISTS Friday Night @ Launch Pad Gallery 8:00 PM

Alan Sondheim · 5 May 2010, 9:51 p.m.

TWELVE SOLOISTS

Friday, May 7th, 8 P.M.

12 SOLOISTS

at

Launch Pad Gallery

721 Franklin Ave.

Brooklyn (Crown Heights)

FREE

BYOB

Please come!

The whole to last roughly until 10:15 or so -

Each solo ten minutes in length -

Playing in Alphabetic Order (approximate times):

1. Alan Sondheim
2. Avi Fox-Rosen
3. Jacob wick
4. Jason Vance
5. Jay Foote
6. Kenny warren

intermission

7. Jesse Gold
8. josh sinton
9. JP Schlegelmilch
10. Mike Kammers
11. Myk Freedman
12. Owen Stewart-Robinson

Organized by Myk Freedman -

thinking about Second Life - please comment *

Alan Sondheim · 10 May 2010, 11:19 p.m.

* I know the outline's vague - working this into a paper of sorts - please comment if it makes any sense at all to you - thanks, Alan - (thinking about SL, not in terms of RL or extrapolation -if such be possible - a crude, close to useless, outline below)

deliberately mistaken ontologies of life-worlds

"The SL space is almost always treated as a simulacrum of real life - by the creators as well! But as an abstracted mathematical topology, it's far more than that; others will take it farther in the future, already are. I also want to discuss being-in-mathesis, beyond the SL 'standard' representation."

SL: [describe] = 2 [split choice]

0:

RL: [explain] = 1 [given]

0: neutral

1: obdurate, there is, idiotic real

2: choice / intentionality

0: neitherness, not both A and B, neither A nor B (a priori mathesis)

1: fragility of the good: computer program error, intrinsic

2: error extrinsic, deferment

0: null set

1: universal set

2: split tending towards as-if

1-2: leakages between them

problematic metaphor [0/1/2]: numbers as markers of inscriptions,
multiplicities, neutralities (the idiotic)

RL: 1: immersive, fundamentally dynamic (potential stases)

- internal: operated in

SL: 2: definable, fundamentally static (real mobility)

- external operators: operated on

Attacking the metaphor: misplaced quantification and ordering among
'plexa,' misplaced mathesis (plexus, from plico, plicatum, to fold,
to knit - Lynd's Class-Book of Etymology, 1861)

Intentionality:

suturing in RL: cohering subjectivity, harmonic continuity, incoherent
and dynamic inscribing

suturing in SL: coherent physics, discordant continuity, coherent
inscribing (it's inscription that holds it together)

Problematic ontology of SL: mathesis/inscription = what is; the world
is a world only by virtue of its (visible, sensed) manifestation,
information clarified and lost, backup of SL

Problematic ontology of RL: virtual particles, information entanglement
and conservation, no backup

Off the map i -

Nagarjuna and Madhyamaka - emptiness and dependent origination /
dependent arising

Off the map ii -

SL: Think of root originations in server farms, permissions and
specificities of address

RL: Think of fundamental ontologies under erasure, feynman diagram
probabilities: what constitutes dependency under probability
distributions -

Off the map iii -

Physical ontology is always abstracted, as-if
(SL and anti-conventionalist argument)
There is no _fundamental_ physical ontology

Off the map iv -

Mathesis and Badiou's position - relation to surreal numbers

On the map -

Thinking of SL as abstracted, split, chosen, programmed: anything that is
programmable is possible. Thinking of RL as given, born-into: thought as
conceiving. Consider SL _not_ as subset of RL - as fulcrum; consider SL
as the visual counterpart of the space of Mathematica.

Psychology, psychoanalytics of SL in this case: matrix, borromean knot,
meta-level jumping (collocation of constructing, dwelling-in)
The body as entangled projections/introjections (jectivity) independent
of traditional physical constraint or representation
The locus of the body in the physical body (SL as perceptual organ)

The traditional/narratological function of SL = equivalent to cinematic
diegesis
The non-traditional functioning of SL (above) = processes of dynamic
suturing

Three pieces (SL video plus 2 taksim 'of sorts')

Alan Sondheim · 23 May 2010, 2:22 a.m.

Three pieces

The news.mov continues to explore language in SL; I also like the graphics in
this version. I've been thinking about theory in relation to this piece but I'm
too tired and it will all play out for you in any case.
<http://www.alansondheim.org/news.mov>

The taksimmarriage.mp3 is Azure's singing accompanied by cura cumbus,
influenced by central Asian music -

The taksimrobe.mp3 is Azure's singing accompanied by kamanche, similar
influence but honestly I have no idea what to make of it, which is probably
good -

<http://espdisk.com/alansondheim/taksimmarriage.mp3>
<http://espdisk.com/alansondheim/taksimrobe.mp3>

music from the linger cafe today, traffic in the background, bad recording, good music

Alan Sondheim · 24 May 2010, 12:34 a.m.

really bad recordings of some really good music

because what can you expect from atlantic avenue in brooklyn?

carter, voice

freedman, acoustic guitar

sondheim, saz, cura cumbus, oud*

<http://espdisk.com/alansondheim/linger1.mp3>

<http://espdisk.com/alansondheim/linger2.mp3>

<http://espdisk.com/alansondheim/linger3.mp3>

<http://espdisk.com/alansondheim/linger4.mp3>

<http://espdisk.com/alansondheim/linger5.mp3>

<http://espdisk.com/alansondheim/linger6.mp3>

<http://espdisk.com/alansondheim/linger7.mp3>

*there was also kamanche but it was embarrassing

language, the economy of the imaginary

Alan Sondheim · 25 May 2010, 3:10 a.m.

language, the economy of the imaginary

more work on language embodiment, this time with machinery, amazing sound, and text, as if generated on branes and duals, stills and movements: and everything churning within limited bandwidths controlling both sound and image. welcome to the economy of the imaginary!

<http://www.alansondheim.org/thinking.mp4>

Oil, our pasts

Alan Sondheim · 9 June 2010, 1:51 a.m.

Oil, our pasts

Our battles and our contemporaries are doomed, in twenty years, we will hardly be memories or pioneers.

These animals are instruments of oil, collapsing in the debris of other lives which had given birth to them.

Hopeless this technology, despair is hopeless, death hopeless, life hopeless, above all life is hopeless.

Hopeless life must be lived until it is no longer present at life, hopeless death, in twenty years or among many pasts.

Hopeless the pasts unaccounted for, in ten years who among us shall meet or come into their own among others already forgotten.

Our worlds are already gone, gone the battles of pasts, gone the

futures, our mouths full of worlds already gone, past lives ...

<http://www.alansondheim.org/oil.mov>

On this vista the curtain may be drawn. Neither poet nor seer can look beyond. Nature, who is unconscious in her immorality, entrancing in her beauty, savage in her cruelty, imperial in her prodigality, and appalling in her convulsions, is not only deaf, but dumb. There is no answer to any appeal. The best we can do, the best that has ever been done, is to recognize the implacability of the laws that rule the universe, and contemplate as calmly as we can the nothingness from which we are come and into which we shall all disappear. The one consolation that we hold, though it is one which may be illusory too, consists in the belief that when death comes, fear and hope are at an end. Then wonder ceases; the insoluble no longer perplexes; space is lost; the infinite is blank; the farce is done.*

Their agony, their dying breaths, their inconceivable twisting, in thirty years, none will remember us among emptied halls, what suns, what lights, what glories already gone among them

*Edgar Saltus, The Anatomy of Negation, 1889.

Video documentation of Netfilmmakers event and talks in Copenhagen last year -

Alan Sondheim · 14 July 2010, 7:37 p.m.

Video documentation of Netfilmmakers event and talks in Copenhagen last year -

Gazira Babeli, Lance Shields, myself - check it out -

<http://www.netfilmmakers.dk/netblog/?p=1333>

Thanks to everyone at Netfilmmakers for this!

Double (musical) Seance for Stephen Dydo and Adam Tobin

Alan Sondheim · 21 August 2010, 12:08 p.m.

Double (musical) Seance for Stephen Dydo and Adam Tobin

Rhythm from the Casio SK-1 with lead viola

Best yet because of accompaniment; in 4, it's a continuous chord and in 3 it's a series held in the SK-1's limited memory - starting and stopping create the stanzaic structure of the piece.

Ah if I could only make money from my God-Given talent, what I would do, after paying off my debts, to better this beautiful world!

<http://espdisk.com/alansondheim/viola4.mp3>

<http://espdisk.com/alansondheim/viola5.mp3>

Sweetness, the riff*Alan Sondheim · 26 September 2010, 11:22 p.m.***Sweetness**

Chris Funkhouser and I were writing back and forth about riffs and I realize I rarely use them, at least not consciously, since they tend to repeat themselves uncomfortably; in any case, sweetness1 uses a riff one way or another for a little song; in sweetness2, the riff's dissolved, deconstructed, transformed, to no end, or one and another; just a little guitar music dealing with a "theme" of sorts, maybe time for a hit tune maybe.

<http://espdisk.com/alansondheim/sweetness1.mp3>

<http://espdisk.com/alansondheim/sweetness2.mp3>

Chris Funkhouser and Alan Sondheim event, Fri. Oct 1, Unnameable Books, Brooklyn! (please announce/forward)
Alan Sondheim · 26 September 2010, 9:00 p.m.

Chris Funkhouser and Alan Sondheim event, Fri. Oct 1, Unnameable Books

Friday, October 1 7:30pm - 9:30pm

Location Unnameable Books

600 Vanderbilt Ave.

Brooklyn, NY

Created By

Unnameable Boox

More Info DIGITAL POETICS 10.01.10

Performances of fingered music, digital projection, codework and text.
Viola, oud, saz, guitar? Keyboard. Laptop. Microphone. Books.

CHRIS FUNKHOUSER is a poet, scholar, and multimedia artist. In 2009, the Associated Press commissioned him to prepare digital poems for the occasion of Barack Obama's inauguration. He is author of the documentary study, *Prehistoric Digital Poetry: An Archaeology of Forms, 1959-1995*, and an eBook (CD-ROM), *Selections 2.0*. He currently teaches at New Jersey Institute of Technology and University of Pennsylvania, is a Senior Editor at PennSound, a member of the scientific review committee of the digital literature journal *regards crois?s* (University of Paris 8), is on the Advisory Board of the Digital Poetry Archive of Canada, and is an External Collaborator with Ncleo de Ciberteatro, Instituto Politecnico do Porto (Portugal). Since 1986 he has been an editor with We Press, with whom he has produced poetry in a variety of media. A widely published author, he was Visiting Fulbright Scholar at Multimedia University in Cyberjaya, Malaysia (2006), on the summer writing program faculty of the Naropa University (2007), and is presently Digital Poet-in-Residence at Bowery Poetry Club (New York City).

ALAN SONDEHEIM is our (all our) resident genius and provocateur. He is also an important artist, theorist, code-worker, poet, musician, choreographer,

essayist, filmmaker, video-maker, performer and new-media innovator, who has been working tirelessly and prolifically and with astonishing results since before I was born. If you're lucky, you may be on one of his email lists, which are the primary way he distributes his writing and other work.

Sondheim has a new book of poetry out from Salt Press: DEEP LANGUAGE. Maria Damon says it tangles us up in these hypnotically repetitive, abject, slyly humorous and childishly gleeful, philosophically, aesthetically, theoretically and psychologically dense and insightful poems, that are also essays, diasporic riffs and incantations, true confessions, Platonic dialogues, shtick, tantrums, aphorisms and manifesti. John Cayley says he is one of the precious few who joyfully and in abject misery risks these terrors of writing for us, for our pleasure and our undoing. What happens? Language disposes of us.

music from last night and more

Alan Sondheim · 3 October 2010, 12:40 a.m.

music from last night and more

chris funkhouser's recording (with added small-club echo)
of azure and me last night performing after chris and amy
(thanks, chris!)
<http://espdisk.com/alansondheim/adamzperform.mp3>

i'm playing electric-acoustic oud, electric-acoustic guitar, viola,
electric saz and i'm playing them all too well.

so now i can retire.
i hate retirement (since the last sentence).
now i can do all the things i've always wanted to do.
i can steal from anyone, jail will last such a short time.
did i tell you i was the one who burned down brooklyn?
no? well i'll keep you guessing.

now if brooklyn burns down tonight for any reason you can say -
he did it. he said he would do it and he did it. you know he's
retired and he thinks that gives him the right to do anything.
well maybe that's true, look what he did - he burned down brooklyn.

i should add that even though i have a deep attachment to brooklyn,
it is not my native land.

since i'm retired, though, the whole world is my oyster.
however, it would be truer to say my oyster is the whole world,
especially if my oyster were our red-eared slider, who has not yet
retired (our turtle is very young). did i tell you i forgot my name?
did you ask me?

walking away and into second life residency and too sad momentum
<http://www.alansondheim.org/goodbyetoallthat.mp4>

the arctic overflows with mourning and uttermost grief of cauldron.
<http://www.alansondheim.org/> arctic pngs

i might as well be dead.

May E-Poetry Presentation precis (Buffalo, NY)

Alan Sonenheim · 29 December 2010, 3:06 a.m.

May E-Poetry Presentation precis (Buffalo, NY)

I will talk about the fluid semiotics of virtual world productions, in terms of Kristevan semiosis and fluid logics governing both avatar and object behaviors through scriptings and 'signage' embedded in scripts or within the visible local and fluid landscape itself. I will relate all of this to the future of human/organic society on the planet, with or without the Internet, and I will do this in fifteen minutes. I would like audio-video output for laptop, but will not need online connectivity.

Theses:

1. Culture is always already virtual.
 2. Culture is always already abject and inscriptive.
 3. Abjection and inscription are entangled, irresolute, corroding both truth functions and definitions.
 4. Culture is all the way down; every organism is a priori cultural.
 5. Culture is intimately related to alterity.
 6. Virtual worlds permit logical, physical, organic, sexual, linguistic, and psychological flows, without fundamental basis.
 7. Virtual worlds are the future of the exploration of inscription, culture, and the imaginary.
 8. A parabola leads from virtual worlds to the true-real physical world, which is already produced, itself as virtual.
 9. Physics is the structure of the true-real physical world.
 10. The appetite of physical returns us to thesis 1.
-

2011

13 poems · 774 words

science toppled by religion

Alan Sondheim · 14 January 2011, 1:13 a.m.

science toppled by religion

<http://www.alansondheim.org/science.mov>

it is so very easy

==

email archive: <http://sondheim.rupamsunyata.org/> webpage

<http://www.alansondheim.org>

music archive: <http://www.espdisk.com/alansondheim/>

current text <http://www.alansondheim.org/qw.txt>

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Thursday! - ESP Disk Brooklyn Hosts an Album Release Party!! (we're playing! - please post, thanks, Alan)

Alan Sondheim · 14 January 2011, 8:43 p.m.

ESP Disk Brooklyn Hosts an Album Release Party!!

Thursday, January 20th @ 7:30pm

Featuring Live Performances by

Paul Thornton of The Godz,
Alan Sondheim and Friends, and
The Giuseppe Logan Quartet

Who: An Ecclectic Mix of ESP-Disk Artists Past and Present

What: Performing Live; you never heard such sounds in your life

Where: 990 Bedford Ave, Brooklyn, NY, 11205

When: Thursday, January 20th. 2011

Why: For Fans, Friends, and Original Music

5-10\$ suggested donation

ESP Session - First song - - easy watching on YouTube

Alan Sondheim · 26 January 2011, 10:29 p.m.

ESP Session - First song - - easy listening on YouTube

Azure Carter, voice, song

Chris Nolte, Bass

Alan Sondheim, oud

Foofwa d'Imobilite, video

<http://www.youtube.com/watch?v=zt7ETs8WRlA>

five for Egypt

Alan Sondheim · 2 February 2011, 11:11 p.m.

five for Egypt

<http://espdisk.com/alansondheim/arab1.mp3>
<http://espdisk.com/alansondheim/arab2.mp3>
<http://espdisk.com/alansondheim/arab3.mp3>
<http://espdisk.com/alansondheim/arab4.mp3>
<http://espdisk.com/alansondheim/arab5.mp3>

arab2-5 influenced by the biwa in Seijun Suzuki's
Zigeunerweisen and pipa, Ambushed on All Sides
arab1 preparation and long note
viola, pipa, parlor guitar

please donate

Alan Sondheim · 13 March 2011, 7:54 p.m.

***This may be a stupid and redundant request, but please donate to Japan
/ Haiti (which is still suffering incredibly); every little bit helps. /
- etc. - the same here, please just go online and try Red Cross, anything.
Apologies for stating the obvious, of course, and thanks, Alan

==

email archive: <http://sondheim.rupamsunyata.org/>
webpage <http://www.alansondheim.org>
music archive: <http://www.espdisk.com/alansondheim/>
current text <http://www.alansondheim.org/qx.txt>

==

Three Re-Mastered Original and Beautiful (I think) Videos*

Alan Sondheim · 13 March 2011, 7:44 p.m.

Three Re-Mastered Original and Beautiful (I think) Videos*

Foofwa d'Imobilite and Maud Liardon, Alps
avatar-inspired duet, cleaned up for presentation, enjoy!
<http://www.alansondheim.org/duetavatargrange.mp4>
Alan Sondheim and Azure Carter, across U.S.
recording very-low frequency (VLF) radio in electrically-quiet
locations
<http://www.alansondheim.org/antenna.mp4>

Complex avatar/mocap work in Blender and Poser, West Virginia
Virtual Environments Laboratory
<http://www.alansondheim.org/biv.mp4>

*Finally there's room for them, enjoy!

What Dylan Thomas Didn't Say:*Alan Sondheim · 23 May 2011, 2:27 p.m.*

What Dylan Thomas Didn't Say:

3 go gentle mewling into that good night
 4 submit, subdue, crawl into summer's light
 stand out, forebear, drown tears themselves with sight
 fall down, consume, consumed with plague or blight
 5 h
 6 among them all, collapse, forget tomorrow's bite
 deranged, arrange, you're gone, you've got no spite
 the sword's your savior, now so keen and bright,
 it might right height, fight white knight tight, slight plight.
 7 h

More from Kira Sedlock dancework with Alan Sondheim / Azure Carter*Alan Sondheim · 2 July 2011, 10:25 p.m.*

More from Kira Sedlock dancework with Alan Sondheim / Azure Carter

West Virginia / southern Pennsylvania

Belly: <http://www.alansondheim.org/ks1.mp4>Stalking: <http://www.alansondheim.org/ks2.mp4>**'a document' lastofhome***Alan Sondheim · 19 September 2011, 7:40 p.m.*

'a document'

lived in this house from 1952-60, returned for short or long periods of time over the next 51 years. so this was, after the cleaning, the final stay, and because it, and the landscape and river and coal, figured so much in my work, i took a last 'walk around the block' in the middle of the night, talking about a departure-event which often passes unnoticed, and so is hereby recorded. please forgive the maudlin, the sentimental; given my state of mind, i was lucky to make the walk and recording at all.

thus 'a document.'

<http://www.alansondheim.org/lastofhome.mp4>**father immaterial***Alan Sondheim · 19 September 2011, 4:26 p.m.*

father immaterial

for occasions: floods, family-stress, father's death, thefts,
 illness, allergic reactions, threats of physical violence,
 internment, loss, fury, collapse, hunger for new york
<http://espdisk.com/alansondheim/father1.mp3>

<http://espdisk.com/alansondheim/father2.mp3>
<http://espdisk.com/alansondheim/father3.mp3>
<http://espdisk.com/alansondheim/father4.mp3>
<http://espdisk.com/alansondheim/father5.mp3>
<http://espdisk.com/alansondheim/father6.mp3>
<http://espdisk.com/alansondheim/father7.mp3>
<http://espdisk.com/alansondheim/father8.mp3>
<http://espdisk.com/alansondheim/father9.mp3>

solo 1931 steinway baby grand, sometime voice

memorial for my father, wilkes-barre, pennsylvania, first day

Alan Sondheim · 21 October 2011, 2:12 a.m.

memorial for my father, wilkes-barre, pennsylvania, first day

<http://www.alansondheim.org/memorial1.mp4>
<http://www.alansondheim.org/memorial1.jpg>

Sounds of Eyebeam: Analog to Digital

Alan Sondheim · 26 October 2011, 6:13 p.m.

eyebeam: <http://eyebeam.org/blogs/alansondheim/>

Sounds of Eyebeam: Analog to Digital
<http://www.alansondheim.org/marfil0.mp3>
<http://www.alansondheim.org/marfil1.mp3>
<http://www.alansondheim.org/marfil2.mp3>
<http://www.alansondheim.org/marfil3.mp3>
<http://www.alansondheim.org/marfil4.mp3>

recording made with Westinghouse vibration mic fed into mono Marantz cassette recorder; the result was downloaded into Audacity and edited in CoolEdit. Different versions above have different filtering.

Analog was used to avoid digital issues between the mic and recorder. The sound was gathered at a number of sites in Eyebeam, most of them involving metal grids: stairways, interior fencing, upper-level flooring. The result was a gathering of resonances between metal, Eyebeam-body (interior space), and sounds transmitted either in air or directly through metal. The harmonic structures are strong and dissonant. The body cries out in murderous delight.

Down the street, an 18-wheeler is gathering up the disassembled Matthew Barney work. Such heavy metal would have collapsed with a thud. Elsewhere lighter-than-air work delights the blue-grey sky and rain is forecast. The Eyebeam building is singing everywhere. It is singing

You can't catch me.
 You can't catch me.

for Carol Novack

Alan Sondheim · 29 December 2011, 10:20 p.m.

for Carol Novack

<http://www.alansondheim.org/blanking.mp4>

I was working on this, shot with Foofwa d'Imobilite at Eyebeam, when I heard the news that Carol Novack had died. for many of us, this was unexpected and awful, as if the year couldn't end without just one more tragedy. Foofwa and I had talked about our work together, earlier, about issues of pain, wounding, death; I think this piece, made at the time, is all I could do, I speak through image and sound, these words already lost, resting in peace

thank you Foofwa and Jamie and Jackson at Eyebeam

2012

10 poems · 2,229 words

art and beauty :-)

Alan Sondheim · 7 February 2012, 10:58 p.m.

art and beauty :-)

<http://www.alansondheim.org/mon.jpg>

<http://www.alansondheim.org/mon1.jpg>

the night is shattered by the sound of jogia sarangi...

Alan Sondheim · 19 February 2012, 2:16 a.m.

the night is shattered by the sound of jogia sarangi...

<http://espdisk.com/alansondheim/glas1.mp3> jogia sarangi

<http://www.alansondheim.org/glas1.png>

<http://espdisk.com/alansondheim/glas2.mp3> viola ahead of itself

<http://www.alansondheim.org/glas2.png>

<http://espdisk.com/alansondheim/glas3.mp3> viola falling behind

<http://www.alansondheim.org/glas3.png>

for mp3s also: <http://lounge.espdisk.com/archives/781>

Session: with Chris Funkhouser and Chris Diasparra and Azure Carter

Alan Sondheim · 14 March 2012, 1:53 a.m.

Session:

<http://lounge.espdisk.com/archives/796>

Have a listen to these - at least a bit of them -
if you have the time - thanks, Alan

Chris Funkhouser: bass and flute and rhythm

Chris Diasparra: tenor sax

Azure Carter: sond and vocal on 10 and 11

Alan Sondheim:

cc1 and 2 and 10: sarangi

cc3 and 11: jogia sarangi

cc4 and 7 and 9: oud

cc5: melodica and fife

cc6: melodica

cc8: electric-acoustic oud

cc12: cobza

cc13: hegelung

cc14 and 15: bansari

cc16: 5-hole endblown flute

individual files for download (may not play on Chrome):

<http://espdisk.com/alansondheim/cc01.mp3>

<http://espdisk.com/alansondheim/cc02.mp3>

<http://espdisk.com/alansondheim/cc03.mp3>
<http://espdisk.com/alansondheim/cc04.mp3>
<http://espdisk.com/alansondheim/cc05.mp3>
<http://espdisk.com/alansondheim/cc06.mp3>
<http://espdisk.com/alansondheim/cc07.mp3>
<http://espdisk.com/alansondheim/cc08.mp3>
<http://espdisk.com/alansondheim/cc09.mp3>
<http://espdisk.com/alansondheim/cc10.mp3>
<http://espdisk.com/alansondheim/cc11.mp3>
<http://espdisk.com/alansondheim/cc12.mp3>
<http://espdisk.com/alansondheim/cc13.mp3>
<http://espdisk.com/alansondheim/cc14.mp3>
<http://espdisk.com/alansondheim/cc15.mp3>
<http://espdisk.com/alansondheim/cc16.mp3>

Yahrzeit

Alan Sondheim · 17 March 2012, 2:17 a.m.

Yahrzeit

<http://lounge.espdisk.com/archives/799>
<http://espdisk.com/alansondheim/Yahrzeit2.mp3> oud
<http://espdisk.com/alansondheim/Yahrzeit1.mp3> sarangi

for my parents
for our cats, our crayfish, our fish
for our friends who have left us

this is my best playing, my best offering, my gift to you
so silent perhaps, invisible, one is roomless, sightless,
one has lost everything, but this, lamentations and sublime,
if there were a case in the world, an instance, if there were
a poetry, poetics, holding back, retaining, of a remnant,
silence of philosophy, one is without birth, and surplus,
and of those

Foofwa, Alan Sondheim, Azure Carter, March 23rd, 92nd St. Y, NY (please forward)

Alan Sondheim · 18 March 2012, 8:10 p.m.

DANCE THE PLAYING FIELD OF THE HOUNDED!

FOOFWA D'IMOBILITE, AZURE CARTER, ALAN SONDHEIM and EDWARD HENKEL
at MOVEMENT_TALKS AT THE 92nd Street Y

Lexington Avenue at 92nd Street, Bittenwieser Hall
Friday, March 23, 8 pm, Tickets \$10

<http://www.92y.org/Uptown/Event/Dance-The-Playing-Field.aspx>

or 212-415-5500

Join Foofwa d.Imobilit, Alan Sondheim, Azure Carter and Edward Henkel as

they discuss, perform, and present video excerpts of their collaboration.

Foofwa and Alan have been working together since 1994 for the stage and video. They share a curiosity to explore the limits of the body, real and virtual and work on issues such as labor, involuntary movements, chaos and sexuality. They are often joined by Azure Carter.

Part of our Special Event Weekend that includes a Sundays At Three performance on Mar 25 and Master Classes Mar 23-24.

ALAN SONDHEIM, AZURE CARTER, HELENA ESPVALL, NEW RELEASE ON FIRE MUSEUM!

Alan Sondheim · 28 March 2012, 1:45 p.m.

ALAN SONDHEIM, AZURE CARTER, HELENA ESPVALL, NEW RELEASE ON FIRE MUSEUM!

We're Performing June 9th in Philadelphia!

Alan Sondheim · 1 June 2012, 10:46 p.m.

We're Performing June 9th in Philadelphia!

Fire Museum Presents:
Alan Sondheim/Helena Espvall/Azure Carter Trio

Dan Joseph

Jesse Kudler/Barry Weisblat Duo

Saturday, June 9th 8:00PM
Highwire Gallery
2040 Frankford Ave
Philadelphia, PA
\$8

Alan Sondheim, Azure Carter (Brooklyn) & Helena Espvall (Philadelphia)
Trio:

RECORD RELEASE SHOW! .The animists of Mari El aren.t the last pagans, not by a long shot. Cauldron is on the job, too, working the hot-stick on Ley lines from Giant.s Despair to Kingdom Come, with a backpack full of old tube equipment and spools of magnetic tape. Cauldron spins secret messages encoded in lace and tosses the achillea millefolium to see where to go next. Cauldron wants to remind you that all you see is not all there is. The margins of .things. are crawling, if you know how to look: ancient spirits, saints, faeries, fractal elves, jeweled self-dribbling basketballs, etc. etc. etc. The trick is to find your way back to an unmediated life. So take Cauldron.s hand. Ignore the fire-exit signs warning you that an alarm will sound. It won.t. Push the door open. stumble into brighter light. the untended back lot behind our shared

reality. where weeds push stark flowers through cracks in the cement. once you get out there everything is so quiet, all you hear is the breezes-s-s-s. butterflies and blue lizards flit and skitter amid the rubble of forgotten thoughts. .How wonderful that you're here!. they say. .You come so rarely! We're so delighted to see you!.

Cauldron deals out a three of cups: Alan Sondheim, a pioneer of mystical ear-tweak and sci-fi sonic ritual sound, chamber-improv gypsy cellist Helena Espvall, and eco-trance singer Azure Carter. thrice to thine and thrice to mine, and thrice again, to make up nine. Channeling the ghosts of Opal Whiteley and Lou Harrison, Cauldron conjures the scratch and shush of the Big Bang out of wood, wind and cat-gut. Whenever you listen to it, this album is always over too soon, just like life. Fire Museum and Tequila Sunrise Records deal out a two of pentacles: not to get all .Yankee Candle. here, but we only made 250 of these, so grab one before they melt away like chemtrails in the sunset sky." - Fred Astarte, Tequila Sunrise Records

Dan Joseph (Brooklyn):

Dan Joseph is a free-lance composer based in New York City. He began his career as a drummer in the vibrant punk scene of his native Washington, DC. During the late 1980s, he was active in the experimental tape music underground, producing ambient-industrial works for independent labels in the U.S. and abroad. He spent the .90s in California where he studied at CalArts and Mills College. His principal teachers include Pauline Oliveros, Alvin Curran and Mel Powell. Equally influential where his studies with Terry Riley during several workshops in California and Colorado. As an artist who embraces the musical multiplicity of our time, Dan works simultaneously in a variety of media and contexts, including instrumental chamber music, free improvisation, and various forms of electronica and sound art. Since the late 1990s, the hammer dulcimer has been the primary vehicle for his music. As a performer he is active with his own chamber ensemble, The Dan Joseph Ensemble, as well as in various improvisational collaborations and as an occasional soloist. He has collaborated with a variety of creative artists including Miya Masaoka, Pamela Z, Loren Dempster, JD Parran, Pauline Oliveros, India Cooke, William Winant and John Ingle.

Dan Joseph.s work has been presented at Merkin Concert Hall (NYC), Diapason Gallery for Sound (NYC), Roulette (NYC), Deep Listening Space (Kingston, NY), The Kitchen (NYC) Yerba Buena Center for the Arts (SF), New Langton Arts (SF) and other venues. He has received commissions from several ensembles and performers, including Gamelan Son of Lion, the SF Sound Group, baritone Thomas Buckner, flutist Jacqueline Martelle and clarinetist Matt Ingalls. . - bio

Jesse Kudler (Philadelphia) & Barry Weisblat (Brooklyn) Duo:

Jesse Kudler, born 1979, creates concrete music on the computer, composes low-tech multi-channel sound works, and improvises on cheap consumer devices: a no-name electric guitar, hand-held cassette recorders, radios and transmitters, various small junk, and pedals/electronics. In his

various travels, Kudler has performed with Matt Bauder, Kyle Bruckmann, Chris Cogburn, James Coleman, Tim Feeney, Brent Gutzeit, Bonnie Jones, Jason Kahn, Mazen Kerbaj, Toshimaru Nakamura, Pauline Oliveros, Bhub Rainey, Vic Rawlings, Christine Sehnaoui, Mike Shiflet, Jason Soliday, Howard Stelzer, Christian Weber, Matt Weston, Jack Wright, Jason Zeh, and many others. Current and "recent" projects include: sound installation; a duo with Ian Fraser; solo performance; HZL, an environmental electronics duo with Tim Albrow; duos with Chris Cogburn, Christian Weber, and Chandan Narayan; Benito Cereno (with Dustin Hurt, Chandan Narayan, Tim Albrow, and Ian Fraser); Tweeter, a treble-intensive noise trio with Alex Nagle and Eli Litwin; and various ad hoc groupings. Kudler is the co-founder and co-Director (with Ian Fraser) of the Philadelphia Sound Forum.

Barry Weisblat was born in 1975 in Brooklyn. He is a sound artist and electronic instrument builder who extensively experiments with electro-magnetic devices, solar technology, homemade and modified circuits for application in sound generation/manipulation, audio engineering and photography. Weisblat has collaborated with Margarida Garcia, Tower Recordings, Mattin, Tim Barnes and Tetuzi Akiyama, and has built instruments for Peter Kowald, Toshio Kajiwar, Manuel Mota and Matt Valentine. He has sound engineered for Erstwhile Records, Dean Roberts and Jon Gibson. - bios

links at <http://www.museumfire.com/events>

Smithsonian National Museum of the American Indian

Alan Sondheim · 8 July 2012, 9:32 p.m.

Smithsonian National Museum of the American Indian

<http://www.alansondheim.org/MAI1.jpg>

<http://www.alansondheim.org/MAI2.jpg>

<http://www.alansondheim.org/MAI3.jpg>

My book WRITING UNDER available! Information below -

Alan Sondheim · 14 November 2012, 1:47 a.m.

Alan Sondheim pens WRITING UNDER: SELECTIONS FROM THE "INTERNET TEXT"

(Please consider buying this - support the press and my work; it has a great introduction by Sandy Baldwin!)

<http://www.alansondheim.org/Sondheim.jpg>

CONTACT: Abby Freeland, Marketing Manager at West Virginia University Press, 304 293 8400 x 6, abby.freeland@mail.wvu.edu

Alan Sondheim pens Writing Under: Selection from "The Internet Text"

MORGANTOWN, W.Va. -- The Center for Literary Computing and West Virginia University Press are pleased to announce the publication of *Writing Under: Selections From the Internet Text* by Alan Sondheim. This

extraordinary collection of work explores and examines what happens to writing as it takes place on and through the networked computer.

Sondheim began experimenting with artistic and philosophical writing using computers in the early 1970s. Since 1994, he has explored the possibilities of writing on the Internet, whether using blogs, web pages, e-mails, virtual worlds, or other tools. The sum total of Sondheim's writing online is entitled "The Internet Text."

Writing Under selects from this work to provide insight into how writing takes place today and into the unique practices of a writer. The selections range from philosophical musings, to technical explorations of writing practice, to poetic meditations on the writer online. This work expands our understanding of writing today and charts a path for writing's future.

John Cayley of Brown University proclaims Alan Sondheim to be "the poet, the artist, the maker who has most profoundly immersed himself and his work in the life-changing code forms of networked computation that have the world and its 'genesis redux' in their grip." Christopher T. Funkhouser of New Jersey Institute of Technology affirms that "anyone interested in knowing more about (or from) a writer who has practiced and thrived on the Internet since its very beginnings needs to read this book." (See below for more.)

Alan Sondheim is a Brooklyn-based new media artist, musician, writer, and performer. He is concerned with issues of virtuality, and the stake that the real world has in the virtual.

Writing Under is published by the Center for Literary Computing, West Virginia University. To order this title or to learn more about this book visit http://wvupressonline.com/sondheim_writing_under_9781935978732#4 or phone (800) 621-2736.

Writing Under: Selections From the Internet Text by Alan Sondheim
December 2012/216pp
ePub 978-1-935978-74-9/\$19.99
PB 978-1-935978-73-2/\$19.99

"Alan Sondheim is one of the precious few who joyfully-and in abject misery-risks these terrors of writing for us, for our pleasure and our undoing. What happens? Language disposes of us. As if that were not all that is required of any writer, Alan Sondheim is also the poet, the artist, the maker who has most profoundly immersed himself and his work in the life-changing code-forms of networked computation that have the world and its 'genesis redux' in their grip."

- John Cayley, Literary Arts, Brown University

"Sondheim crafts an often meandering + always introspective recording of his prodigious on-line output. Birthed [and often remixed] in digital formats and drenched in anxiousness + desire, his staggeringly open text

gives rise to possibilities of endless interpretation and comprehension, leaving multiple re-reads a definite must."

- Mez Breeze, Australian-based writer and practitioner of net.art

"Encountering Alan Sondheim's work we become aware how versatile a writer he is. The vast fore-lands of his Internet Text contains an estimated 25,000 pages of wryting involving - as Sandy Baldwin observes in his introduction "a phenomenology thick with human perception and intentions that are bodily, personal, political, and communal." In wryting, Sondheim produces all sorts of texts - poetry, prose, and the unnameable compositions existing amidst conditions of material transformations that merge (with) the physical and technological. Writing Under offers up generous statements of process, from a self- and other- aware master who is codework's godcyborg, a limner of psychedelic landscapes in Second Life, and an inveterate graphophile. This volume radiates foresight, stabilizing, if only for a moment, the fragility of "tenuously tethered bits and bytes" that exist in a vast field. For Sondheim, the creative is critical and vice versa; there's much telling in *Writing Under*, projecting insight into the machinery of his oeuvre. Anyone interested in knowing more about (or from) a writer who has practiced and thrived on the Internet since its very beginnings needs to read this book."

- Christopher T. Funkhouser, Program Director, Communication and Media, New Jersey Institute of Technology

Maria Damon Work (please post)

Alan Sondheim · 22 December 2012, 11:25 p.m.

Maria Damon Work

(I asked Maria Damon to work with me, she wrote a text, which I mangled. Azure and I played while Maria spoke and improvised from the text. The piece, quite beautiful I think, is below, followed by three short musical compositions I improvised as auxiliaries or retunings. The Maria text follows. I should say I've been influenced by surbahar and Karnatic music in the playing. And thank you Maria and Azure!)

Maria Damon, text, voice
 Alan Sondheim, mangler
 Azure Carter, tamburi
 Alan Sondheim, oud, violin, open-hole flute

Recapitulation at ESP:
<http://lounge.espdisk.com/archives/1002> (best)

Final piece:

<http://espdisk.com/alansondheim/Maria.mp3>

Music commentaries with electronic tambura"

<http://espdisk.com/alansondheim/h4n1.mp3>

<http://espdisk.com/alansondheim/h4n2.mp3>

<http://espdisk.com/alansondheim/h4n3.mp3>

Maria Damon final mangled text:

Red of
swirl a
of hair-cloud,
a netted
hair-cloud, in
netted her
in gold
her basket.

gold Red
basket.

swirl
Blood a
curling crimp
makes style.

crimp is
style. a
This hanging,
is made
hanging, curling
made
makes
for color
Ed tiles
Cohen. and
He I
sent matched
color them
tiles at
and the
I for
matched Ed
them Cohen.

at He
the
sent
yarn yarn
store. store.

Uncared, Uncared,
red-dyed red-dyed

wool, wool,
metallic metallic
gold, gold,
orange
orange
cotton, cotton,
thick thick
crimson crimson
cording, cording,
overspill. overspill.

Cascade Cascade slide slide ways, ways,
gorgon flamboyance, gorgon lanopulence,
flamboyance, un lanopulence,
drafting un dread drafting drift dread vibration.

< of
> of
haircloud, her
Bloodcurling crimp
6,9c6,9

Uncarded, red-dyed
slideways,
slideways,
undrafting lanopulence,
fibration.

2013

4 poems · 799 words

Voice Studies 11 (Blamey) & 12 (Sondheim) (fwd, please post)

Alan Sondheim · 29 January 2013, 8:49 p.m.

Dear all,

We are pleased to announce the release of:
VOICE STUDIES 11 & 12

David Blamey

VS 011 (2013)

20 minute double sided cassette

Side A ? O.K.

Side B ? O.K.

As a visual artist, David Blamey has a knack for finding patterns of formalism in everyday life that, when augmented through acts of repetition or prolonged attention, break down and unravel in interesting ways. At the critical point of collapse within this method there exists an opportunity for subjects to transcend themselves: to be elevated from their material constraints into a higher realm of possibility.

This new sound piece evolved from an ink drawing made in India that simply states: ?O.K.? The banality of the word would seem to offer little in the way of musical promise, yet when repeated over time our awareness becomes drawn to subtle inflections within its minimal neutrality. In due course any meaning that the word may have once held is lost and something else transpires. With references to club culture, meditation tapes and conceptual art, this project serves as a droll mantra for uncertain times.

<http://www.mydancetheskull.com/catalogue/voice-studies/vs-11-david-blamey/>

...

Alan Sondheim

VS 012 (2013)

20 minute double sided cassette

Side A ? The Other Side

Side B ? The Other Side

dominion of striations, vocalizations, spews, and vocalizations ? and these can occur in any form, writing, tributes, determining vocalization, perfectly in the voice of azure, sub-vocalization or knot, perfectly in the voice of alan, sub-vocalization or knot.

vocalisations becomes paramount, i?d add the prerequisites of walking and talking, subvocalizations dominion of striations, vocalizations, spews, and

vocalizations ? and these can occur in any form, writing, dominion of striations, vocalizations, electronics, vocalizations/song as body indices, breath/rattling/string and skysphere removal and new sphere, new vocalizations, new grit, new organs impacted by the exertions of the movement, the vocalizations were laced with spews, and vocalizations ? and these can occur in any form, listen -

Alan Sondheim

<http://www.mydancetheskull.com/catalogue/voice-studies/vs-12-alan-sondheim-2/>

To get your copy, visit our website:

mydancetheskull.com

Thank you all for the support.

Love,

Bethania and Marco

My panel talk at the glitch panel, SXSW (without visuals)

Alan Sondheim · 14 March 2013, 1:03 a.m.

My panel talk at the glitch panel, SXSW

<http://www.alansondheim.org/sxsw.mp3>

The panel was "2012: Year of the GLI.TC/H"

Panelists were Jon Cates, Jon Satrom, Patrick Lichty, myself, all thanks to Bishop Zareh, who brilliantly organized the whole thing.

The panel lasted an hour in the Longhorn Room, Omni Downtown, under the sub-category "Art + Inspiration."

disclaimers: I meant Iraq when I said Iran; I didn't mean to imply to the Involuntaries came out of the avatar work; I'm not sure I mentioned Maud Liardon's name, I didn't have time to thank everyone at Chicago and WVU; I stumbled a bit about the theoretical material which I really didn't cover; I forgot to show the Facebook profile picture of the wounded WWI soldier; I recorded at too high a volume; I didn't record others; I had the recorder awkwardly set. On the other hand, a lot of material was shown and people were excited about it all. The Razorfish presentation was similar but shorter and cut off in the middle of a video. Hope you get something out of this; most but not all of the images (video/still) are older, but not all. Finally I didn't mean to sound like such an idiot about erasing my Odyssey platform at the end of the last performance with

Sandy Baldwin. Everything was improvised, I did my best.

Playing session with Edward Schneider

Alan Sondheim · 17 March 2013, 10:47 p.m.

Playing session with Edward Schneider
(alto sax)

<http://lounge.espdisk.com/archives/1083>
(best)

<http://espdisk.com/alansondheim/sch0.mp3>

<http://espdisk.com/alansondheim/sch2.mp3>

<http://espdisk.com/alansondheim/sch3.mp3>

<http://espdisk.com/alansondheim/sch4.mp3>

<http://espdisk.com/alansondheim/sch5.mp3>

<http://espdisk.com/alansondheim/sch6.mp3>

<http://espdisk.com/alansondheim/sch7.mp3>

<http://espdisk.com/alansondheim/sch8.mp3>

I'm on electric guitar, pipa, oud, sarangi,
viola, violin, chromatic harmonica, tabla
cura cumbus. I recorded the sax a bit loud
but it all comes through. Enjoy -

What I've been doing recently

Alan Sondheim · 6 June 2013, 1:11 a.m.

What I've been doing -

New ESP-Disk vinyl and cd forthcoming!

We've been busy recording and mastering; the recording was made
at GodelStrings on Saturday, the mastering on laptops.

The lineup and instrumentation -

Azure Carter, lots of songs!

Chris Diasparra, baritone and tenor saxes!

Ed Schneider, alto sax, a bit of singing!

Alan Sondheim, long-necked saz, cura, cura cumbus, electric saz,
viola, violin, tro, oud, classical guitar, parlor guitar, dan
moi, kouxian, ukulele, sarangi, suroz, ghichek, pipa, sung lisu,
flute, chromatic harmonica, Cm harmonic harmonica!

(I wanted to see what the transitions would be like, from one
instrument or mode of playing to another; I also wanted to try
using an extreme number of instruments during the course of a
9-hour recording session.)

The sound recording is amazing - I really recommend this studio.

-- Also, working on a series of texts on IMMORTALITY for the

upcoming Subtle Technologies gathering/conference in Toronto
this weekend, yay!

-- And query - just found a Korean gayageum at a thrift store;
it's quite old and needs some work - if you know anything about
stringing it please get in touch! Thanks -

2014

4 poems · 1,369 words

Marching Orders

Alan Sondheim · 17 January 2014, 12:42 a.m.

Marching Orders

<http://www.alansondheim.org/marching.mp3>
The REPUBLICANS are coming over the hill!
They got GUNS!
We got MARCHING ORDERS!
The sword is mightier than the pen!
In the one-eyed land the king has two!
He has TWO and a GUN!
We got raggedy-marching!
We got RAGGEDY-MARCHING!
Oh HELP HELP! The REPUBLICANS are going to kill us!
HELP HELP HELP! The REPUBLICANS HAVE SLAUGHTERED US!
Oh we are so poor!
HELP!
HELP!
BANG BANG BANG!
They won't let us to go HOSPITAL!
Oh please kind REPUBLICANS take us to HOSPITAL!
We will BLEED FOR YOU whenever you want!
HELP HELP HELP!
The REPUBLICANS have CUT OUT OUR TONGUE!
The REPUBLICANS TEAR EVERY WOMAN IN TWO!
Oh WHITE REPUBLICANS DO PAINT US WHITE!
OH OH OH OH OH !
RAGGEDY MARCHING WE DO with STICKS!
With STICK OH DO NOT SHOOT US!
CLEAN PURE REPUBLICANS KILL US!
GIVE US JOBS CLEAN REPUBLICANS!
WORK WORK WORK!
BANG BANG BANG!
OH OH OH OH!
OUR RAGGEDY MARCH LIVES FOREVER WE ARE DEAD!

HUP HUP!
HUP HUP HUP!

Begging Letters Oh Please

Alan Sondheim · 17 January 2014, 11:23 p.m.

Begging Letters Oh Please

getting ahead of myself course; please let me know read o you in error, notify the sender to participate our Editorial Board, get = us as well, and pass this announcement see: Hello everyone. We're pleased announce everyone.=A0 We're that In meantime, do on font, function.) Below title your document, ca= please). We welcome either American or Britishinclude at least 5 keywords may Also, consider submitting Commentaries particularly fascin-

ating questions, =A0Also, Now, before all else, open attachment. It exciting thing do? If yes - be interesting people if come NYC requirements/text is available, send thanks! sted, would contact soon possible? From each you, I rested, can edit these required lengths, it interested, strict about word count CV length, keep you're ok text sent isn't any good, report we have been successful am nterested, a performance, describe so good idea what Subject: text, check, thanks, could link review received book. not, know.= once added track abuse, with abuse some URLs. doing, don't share, but they give an print attached, Content-Description: print, love alan refer additional checked call do; Liminalities online primarily, FIU, Alan, stay I'd like see more Hi Jacek info said were going to. need anything from me, We=92re normalize exhibition Anna touch her this? think she reservation, charges, reservations department.* For clarifi-cation regarding reservations= n version, down papers, note following: ever peer review, ttached file). believe travel other airlines, check make changes additions; substance late, won't add, well. academic-pa-per side, Media Art Show. remind one questions respond Program ia Show.=A0 submission, fill out criteria are indicated form, feel authentication site. ?That said, proofread after first post. Guidelines for making posts know. pay too much, time, follow up time =A0 heard back wonderful evening perform April 30th. And when writing both together yesterday, it's harrowing. here's draft then sign, return copies me. questions. Would you? so, papers schedule date around 25 boxes here; pickup artistships OSU, know. colleagues, etc. ideas, hard-drive films/tapes, might be, changes, terribly sorry hear let's ideas know? upload things difficulty receiving order, ne= The drive ready send; UPS information etc., thanks point I'm away until 13; Please, forgive my silence. This has less small recent things); six kno= all, this, Irene, who should Azure myself, foundations? Gary, Someone submit minutes meeting. last building, immediately, evening, please. Monday works best MEETING We'll hold buildingmeeting place, by way. Again, 8:30 time-slot. Fritz anyone missing list Thanks greatly removed, know=2E =0D=0A=0D=0Aerror,=0D=0Aplease delete your= k= message relation block above please, them edits amend Third, weather heat fall off; do, put refrigerator! take care! touch! suggestion Tuesday, quarterly. agreeable, Also way, he RE: interest cannot meeting, Peter Krashes find proposal proposal, free My cell. requested, 3, 2010 amend, correct. amend! Attached revised corrugated cost, Can someone forward prior Justice Friedman did schedule, Easter just night place 7pm come. Please leaks repaired able stay, bring something festive Jules, July, Martha's noon there. ly, Martha's quarterly comments roofing material weak attachement informa- tion, click following Download publication _Writing Adam, work you. System. visit d; can. Thanks, Alan tem. Mark only him, reschedule, else alternate date, during next week dates, indicate much Once again, ibited. send= immediately Retainer th= comes care your- selves se= d visit=20 ached M= ts anytime tomorrow bad): \$5,000,000

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 somewhat reminder those not telephone Ok, tax ID address now,
 prepare closing communication documents fo= n= address=
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 pleasure help, remember, appreciate [your whenever real estate.
 And, drop original stock vacate, before*, remember to: a)
 advised following. now before, deliver keys 3) Gary- ou=
 similar, want Clinton Hill house! Thread-Topic: To email, here
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 If=20you pati= d= pat= stem. pa= p= uture an= ved future
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 handwritten signature pages Pinkhasov, Attorney-please 4 where
 only. i= sages effect. =0A Sellers very excited appreci- ated
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 books, pain art, try US safe. coastal areas. empyreans East
 Coast en interactive ease conversation assume speak= oquial
 term. deviate, sure, have, email me available both,
 know.=20 schedule. happy hesitate various lists It's slightly

edited Research 8:30). figure directly, attend resident fellow,
honorary otherwise, Very care, catch soon. terms residency,
reach inform Google Groups staff invite confirmation activity
Sound forum, there! usage Eyebeam along, thanks. it'll big help
event/space -please-help.html problem, below; ????????????????
????????????????????please url drone, chaotic stuff ok.

-

Alan Sondheim · 20 January 2014, 1:44 a.m.

can't wait until Google contact lenses and Google mind and Google what-the-f*ck
can take over my body and then Google mind can get rid of the rest of the
debris and I won't have to know or remember anything anymore and Google can
just kick what's left around the street until the lenses are the last things
there and you walk along and find them on the sidewalk and take them and do new
things with them I won't have to know a damn thing about what you do with them

Wrying-L

Alan Sondheim · 27 January 2014, 1:51 p.m.

Hi - We've been running the wrying-l list since around 1994, when it
started as fiction-of-philosophy; it's a list for experimental writing and
announcements as well. You can find out more and join through
http://clc.wvu.edu/projects/wrying_l

The list is unmoderated.

Please have a look; I think it would be of interest to anyone subscribed
to Poetics.

- Thanks, Alan
