

Outline for Johnstown talk:

KEYWORDS:

AVATAR MOCAP EDGSPACE GAMESPACE DANCE PERFORM
SURGE TERROR ANGUISH SCORCHED EARTH
ANALOG DIGITAL CLUTTER ARCHITECTURE BLANK DIGILIT

INTRO AND AVATAR MOCAP

1. *my work dealing with the ineffable: how are the 'real' and 'virtual' entangled?*

-- no difference, culture all the way down.

'we are all avatars and avatars must die.'

The body has always been virtual.

commodius, mocaps, examples

My work deals with edge phenomena, areas of entanglement or confusion, appearance of glitches, and so forth. Early on I characterized my project as the relationship between abstract structures and consciousness. I've always believed that philosophy can be effected through modes other than writing or the text, that not all encounters are grounded in language, and that language has its own cloudy and entangled limits.

2. malleability of 'virtual worlds' - fast-forward modeling. the jump-cut?

3. how to represent pain, sexuality, death, etc. in virtual worlds: two positions for avatars - functions and transitory objects.

EDGSPACE GAMESPACE

4. BUT and in any case - edgspace and gamespace - gamespaces within edgspaces and edgspaces within gamespaces: how are these manifest?

the BLANK of the inscribed edgspace, the blank map, the _skitter._

See BLANK -Edgespace/Gamespace:

together with the misery that ensues working inconceivably against the grain of the real - that is to say, the boundary conditions:

A. of the edgespace itself and the transformations occasioned by the edgespace; and

B. of the interiority of the edgespace -within which objects and protocols are conserved/observed.

So within B. there is a work, a level of skill necessary to produce, articulate, quest - skill that operates within consensual boundaries, even to the extent that they're broken by hacking, shortcuts, etc. Here in B. the issue is that of etiquette.

In A. the situation is different; at the edgespace, what occurs is not an event but collapse or murmurs of procedures within fold catastrophies - always on the verge of failure. The edgespace is also sedimented - to the extent that sediments can be entangled - one might move for example to a new physics, the gamebrowser might crash, there is always something new, some new anomaly at work...

I think of the interiority, that is the gamespace, as a space of etiquette which is always a space of the blank - not smooth striations, but a phenomenological ennui, since falling through this space leads only to more quests, more hordings, within a containment that takes on the semblance of a carapace. That is, one is shape-riding, share-holding - there's an economics involved, structures of rules and protocols, protocol suites - all porous, hackable, all resulting in signs, signifiers, within the gamespace - all intrinsically related to an other economics of exhaustion.

The edgespace borders on the universe. The edgespace gapes.

Who or what moves in the edgespace? What terrors, anguish, what absolute creations and annihilations? And as well, what temporalities, what fictitious points of origin - everywhen, everything, on a sliding scale - a scale in the form of the law, not of justice. Justice has no place within or without the game, within or without the gamespace.

Justice requires the luxury of thought, the alcove, stoa; law requires the nomadic, the corral, the seething settings and withdrawals of iniscriptions which are fundamentally transparent...

The edgespace is indescribable, just as anomaly exists as instantaneous, as seizure, nothing more.

But here, it is where everything, everywhen, begins.

DANCE PERFORM

5. with DANCE: the physical body - so that no matter how obscure the image/imaginary - it's based on physical reality on the body, flesh, and its possibilities: how are these in virtual worlds? altered mocap, the physical difficulty of altered mocap.

/ alterations in dance duetavatargrange involuntary
<http://www.foofwa.com/production/choreiagraphies/>

second life performance
REVREV: music of anticipation

SURGE

6. all of this against or within the SURGE: the absolute entanglement of values in relation to an Absolute, a Text. the exponential growth of knowledge - cosmology's hysteria. so that our peripherality increasingly appears as such. the world has at best a two-year shelf life. the world is always already.

Surge Compendium Essay
Two-year shelf-life of the world
<http://map.ipviking.com/>

The surge and overthrow of all valuations -
exponential increase of theoretical/scientific knowledge
how to beware the humanities!

**Surge is the overthrowing of all values, ideologies, and structures.
It is the absolute overthrowing of all histories, privacies, persons.
It is the total extinction of all species, including our own.
It is the scorching of the scorching of the earth.
Let's talk about this. Let's build around the surge.
Let's build around the dying and absolute annihilation. Let's do it.**

surgery is from surge, to cut from the body, annihilate;
to surge is to purge, purjery, annihilate the truth, violate
the body politic, violate the corporeal body; to surge is
to annihilate the corporeal politic and the political corpus;
to annihilate is to swallow space and time; to swallow
space-time; to annihilate surgery and the potential for
surgery; to embrace space and time. thus the 'blown-out' body
of the ancients is the eliminated/purged/expurgated body, the
eviscerated body, the absent body, the absence of absence,
hence dependent-arising. thus the dependent-arising is the
totality of space and time, emptied of body and surgery: that
is the Surge.

TERROR ANGUISH: SCORCHED EARTH: ANNIHILATION: REFUGE

7. and all of this against the horizon of mass extinctions, proliferation of weapons within and without national boundaries, hackings and darknets and the increasing porosity of the world. think as well of police violence, of religious absolutisms, global warming, anti-intellectualism etc.) >> we try to do our best, to heal, to warn, to harm no one. <<

Facing Pain Text

Facing, what?

If we face evil, comprehend it, examine it, watch those videos, does that reduce us to catatonia? Does that empower us to act? Does it reduce us to fear and trembling, to terror?

It's not enough to say, this is the way the world has always been; the world, now, is not as it has always been.

Or is it enough to insist on the long lens, reach, of history, to insist that the past itself will teach us, that we can learn from it's - our - "mistakes"?

Another approach - this has nothing to do with us; this is the work of a miniscule number of people; this is the work of the made, the depraved, criminals; this is the work of the lost; of the disenfranchised; of this or that group. But is this not also our group, isn't there, yet, the shade of Adolf Eichmann, the normalcy of evil? Then what is this?

Or this is for or against or the result of, neoliberalism - but this has always been with us, this resides within us, this defines us, at least a part of us.

Or that this is the result of social media, of technologies that spread everything everywhere, this is the result of the disseminated messenger. But social media, oral histories, ballads, newspapers, tablets, rumor, gossip, languagings, have also always been with us.

Or that ethology plays a role, sociobiology, that this is part of our primate heritage, that we may or may not overcome. Yes, and then what?

At the heart of all of this - absolute violence and anguish, textual and oral inerrancies, symbolic acts and always totalization, the violence inherent in language and its recoding of histories.

At the heart of all of this, death, and the erasure of death.

Addenda (prepared for the Empyre discussion:

[...]Amery argued, was that torture destroyed the world as the sufferer previously knew it. One of the most 'fundamental experiences of human beings', he observed, was the 'expectation of help': hot-water bottles, cups of tea, analgesics are routinely given to those in pain. In contrast, 'with the first blow from a policeman's fist, against which there can be no defense, and which no helping hand will ward off, a part of our life ends and it can never be revived'."

(Joanna Bourke, The Story of Pain, quoting Jean Emery, At the Mind's Limits.)

Inconceivable extinctions, anthropocene
Absolute terror, ISIS, performance, empyre
ISIS texts in pratt.txt etc.
Logic of universal terror
Scorched earth, genocide, annihilation
Universal war, global warming
War against War: *show book*

ARCHAEOLOGY OF SCORCHED EARTH PROBLEMS OF THE BROKEN WORLD BROKE 1 1.PNG (DANCE)

The undoing of what is to be done
Failure as a consequence of art:

I realized my talk last night ignored the most obvious characteristic of the terror/virtual world/ISIS videos: that the videos themselves are failures, that their creation was also a bridge over anguish, they they are not of descent or collapse, but signs of unutterability at best. Nothing can approach cessation of annihilation: what ceases, on the far side, no longer exists (or exists only within the contractual, wills and codicils, memories of forms already, like snow-ice geology, not under, but within the sign (itself decaying) of erasure. There

is no way one can perform, create, re-create, respond to annihilation; such a way would already be an instantiation of the uninstantiated, as if an entropic reversal were possible (the reappearance of history within the dwelling-grounds of scorched earth).

7a. the intractable problems of the world:

overpopulation, environmental degradation and extinctions, global warming, increased violence with more powerful weaponry, enclaving of wealth, biotech and new diseases across biomes, global communication darknets and spread of absolutisms.

The Broken World, we're marooned.
Constantly the exponential increase in knowledge.

Intractable Problems:

The first intractable mechanism: Overpopulation. The planet is close to its carrying capacity, and there's no end to population increase. The demographics are skewed towards young reproducers; exponential growth lumbers on. The result is more mouths to feed, more strains on the environment, more slash and burn, more hillside slums, more bush-meat, more overcrowding, less jobs, more local war.

Clutter Images: hyper-particles = blank: sense/senselessness

The second intractable mechanism: Environmental degradation which has reached the point of no return. Consider the plasticization of the oceans, the post-tipping point of **animal and plant extinctions**, the increasing desertification world-wide, the loss of biological diversity. The anthropocene is not the usual planetary rise and fall; it's the greatest, the fastest, the most violent, extinction. The world is already destroyed; Gaia or its equivalent, is over. Something will remain, future adaptive radiations, but it won't be us: every species will be invasive, and the world, for the foreseeable future, will swarm.

Extinctions: Dropping SL Platforms

Violence of a denuded planet

The third intractable mechanism: Global warming which is also global redistribution of currents and weather flow. This is also irreversible, past the tipping-point. The results are harrowing: record-setting droughts and floods, enormous hurricanes, tornado swarms, irreversible sea-level rises, and so forth. This is the classical catastrophe (Rene Thom): the fragility of the good

descends to chaotic phenomena, and practical measures, theory, containment, is always after the fact.

The fourth intractable mechanism: Increased violence and local/global warfare: again, with limited resources, this will only grow worse. Territories split and compete; the lines are religious, ethnic, geographic, historic etc.; brutality increases as humans turn more and more to the rigidity of absolute/inerrant ideologies, and fortified binary oppositions - classical logics - gain strength as ideological instrumentality. This turn to the right, where the free press, women's rights, science and self-critique etc., are all viewed with suspicion; the left (if these binaries still exist at all) is an endangered species.

The fifth intractable mechanism: The vast sea of weaponry and the nuclear arsenal available to all; it is only a matter of time before a dirty bomb or nuclear device is detonated, the equivalent of over-fishing, trawling, the sea bottom. Scorched earth returns to scorched earth; there are no longer resources for rebuilding as poverty and social chaos increase in the world. History, archaeological sites, villages, nations, records, are erased; history is no longer visible, readable; reading itself becomes suspect.

The sixth intractable mechanism: Enclaving of the rich and income disparity exponentially increasing; the result is hoarding of resources and increased poverty as noted. This enclaving extends, crudely, to nations; the U.S. for example uses far more resources per capital than almost any other country; the U.S. prison system is itself a flux of pure capital, privatization, the largest in the world. Prisons are less efficient than pure disappearance; even so, population growth more than makes up for the violent loss of life around the planet. Think as well of local militias, including police forces that, first and foremost, look after their own, by any means possible.

The seventh intractable mechanism: Antibiotics and spread of disease across varying species; as sludge and clutter increase world-wide, the opportunity for endemic disease increases. Disease vectors are driven by population vectors, by poor health practices, by hunger and poverty. Understand that overpopulation is behind all of this, a developing horizon, just like hacking and criminal gangs are a developing horizon of violence and seizure. There's no more living off the grid; off the grid is on the grid, within mechanisms and horizons. We're all in the ship, we're all marooned.

The eighth intractable mechanism: Global communication networks granting power and encrypted communication among activist groups, including local militias and extremists. populations.

These networks are temporary, because the Net and its cousins are subject to hacking on a inconceivable scale; security simply can't keep up without infringing on the rights of others - without replacing one ideology by another, far harsher. The Net and privacy are porous, and subject to the seven mechanisms above. With so much data and control in the cloud/s, with so much control and personal information in the hands of monopolistic corporations, gangs and governments, there's no doubt that we're seeing the tip of a cyberwar iceberg that will do violent damage far beyond the Sony fiasco - damage that will extend to (for example) power, health, military, and financial grids as well.

We must begin to think of these mechanisms as both interlocked and environmental - i.e. constituents of a global and catastrophic horizon: much as the Club of Rome developed a model of interrelated flows in their relatively doomsday scenarios, we have to see this horizon as a holarchy of entangled mechanisms. The difference is that the mechanisms today are chaotic and unpredictable: there are events (primate extinctions, violent storms, the rise of violent fundamentalism, hacking of financial institutions, etc.) that are both destructive and fissured into any (ideological or instrumental) coherency that might have appeared as "explanatory" in the heady days of modernism which still inform us.

What fascinates me is the global appearance of these mechanisms in the large: there's a kind of simplicity in their phenomenology that dissolves quickly upon closer inspection. But the simplicity isn't contradicted by the details; global warming, for example, doesn't reverse because the north-east United States is having record cold spells. The overall configuration of the world is based on strange attractors, which proceed, literally, in any case; we're steerage, not steering. (The technophilic ideology of progress, paradigm shifting, and cleverness does a disservice here, promising techno-utopias just around the corner - or already here - while in reality the beheadings and bush-meat continue to ravage.)

(I think, at the least, of a curriculum focused on these mechanisms - but to what end? Past the tipping-point, things will continue to deteriorate until the anthropocene extinction does final damage. I can imagine the very rich escaping at some point, but to where, with what rockets, with what supplies? We are living in the ruin of a total institution called the global; we go down with the ship, in steerage. And steerage is now the corrosion of the dream of the West at the very least, as Plato's

cave becomes the hold of a ship floundering on polluted waters.)

7b. how does one deal with pain and anguish? how does one deal with any of this?

The world seems to be descending into chaos of a qualitatively different dis/order, one characterized by terror, massacre, absolutism. Things are increasingly out of control, and this chaos is a kind of ground-work itself - nothing beyond a scorched earth policy, but more of the same. What might be a cultural or artistic response to this? How does one deal with this psychologically, when every day brings new horrors? Even traditional analyses seem to dissolve in the absolute terror that seems to be daily increasing.

How does one live within the knowledge of annihilation? How does one produce within such, in response to such? What is the conceivable meaning of such production? Is meaning itself obliterated to such an extent that even suicide becomes a useless act?

== relate to American violence

ANALOG DIGITAL

8. brief note on analog/digital: the splitting/divisibility of the world bit by bit: what happens to evidence and truth itself? - attention-spans, gaming, cleverness.

CLUTTER ARCHITECTURE

9. the difficulty of cosmology, mathesis, the world. the dialog between form and formlessness. and so many fundamental constants, the slowing-down of the universe, etc. we may not survive to know any more than we do now (or in the immediate future).

Absolute alien

Shapelessness, fungi, slimemolds and rewriting tree of life

10. the surge, the inconceivable. think as well of the inextricable, Indra's mirrors, the 'knotting' and unraveling /raveling of the world.

BLANK

11. the Blank - blank of edgspaces, fulfillment by imaginary structures, teleologies - the geographic blank - the 'North' - 'desert' - 'jungle' - 'cosmos' etc.

Blank: the **blank of edgespace**

inscription and blank in gamespace (center and rules/roles)

inscription and blank in edgespace (boundary, absence, ennui)

phenomenology of the blank **Blank 2-hour+ video**

far northern maps, maybe Nova Scotia book?

MacGrid blank-space, local-host blank space:

distinction between fissure and inscription

DIGILIT

12. *tending/transparency - analog*

raster/protocols - digital

- both participate in the world at large, different modes

culling

perl programming, scripting

second life performance

suicide.mov pain.mov etc.

13. **on to my work/categories (and the works themselves cross categories).**

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SURGE COMPENDIUM

<http://www.alansonheim.org/0000.jpg>

"Surge is the overthrowing of all values, ideologies, and structures. It is the absolute overthrowing of all histories, privacies, persons. It is the total extinction of all species, including our own. It is the scorching of the scorching of the earth. Let's talk about this. Let's build around the Surge. Let's build around the dying and absolute annihilation. Let's do it."

Proceed.

A pixel is a digital object.

Between one pixel and another, there is annihilation.

Annihilation seethes.

There is nothing else but an epistemology of demarcated positions and ontology.

Post-digital is digital; post-digital has equivalent epistemology.

A digital object is substrate-dependent.

The substrate is an object and from this we adduce strata and structures of digital objects.

Proceed.

The Surge is just that, the Surge of digital objects and

substrates, replacing everything in the world.
Annihilation is the potential for transformation of everything in the world.
Annihilation to the limit is extinction.
Abjection and truth are intertwined.
Abjection and truth inhabit the substrate.
The digital object is a mapping of its substrate and its substrate is subject to replacement, duplication, reassignment and other transformations.
The substrate is a moment of the digital object.
The entanglement of truth and abjection within the substrate is within a continuous state of annihilation and potential wells.
The digital object is an object of reading; the substrate is a surface of writing.
The Surge loads substrates with digital objects.
Proceed.
The Surge replaces objects with digital objects.
Aura is always an entangled raster.
The Surge replaces aura with increasingly fine rasters.
Rasters are inscriptions and demarcations.
One might say that rasters are inscriptions within the metaphysical, that substrates possess no rasters, that mapping is from raster to substrate.
The digital object is a choice.
The digital object may be a choice of a substrate object.
If a substrate object is chosen or not chosen, it will be scorched.
If a substrate object is chosen, it may be inscribed.
The inscription of a substrate object is not a substrate object.
The inscription of a body is not a body.
The inscription of a body may inhere within the body, and may be entangled within the body.
The substrate of an inhere inscription is within states of annihilation and potential wells.
The digital object neither exhausts physical objects nor its substrate.
The digital object is an insertion into protocol farms and networks, including translations fundamentally based on the employment of process and power; to the extent that the digital object functions as an insertion, it is subject to movements across substrates.
Proceed.
The digital object is en garde.
The digital object is an instance.
The scorched earth of the scorched earth is annihilation to the limit and the elimination of the instance.
Reproduction of digital objects is finite.
A reproduction machine itself may be reproduced.
At the heart of the reproduction machine, at the heart of any object, digital or otherwise, is annihilation.

Annihilation inhabits the absolute, and the desire for absolute annihilation constructs the scorched earth of the scorched earth.

Proceed.

The Surge constructs a new earth, new habitus, new environment. One cannot turn back, one cannot return, from the Surge.

The fundamental characteristic of the Surge, at this point, is the simultaneous recuperation of every history, every culture, every text, and the annihilation of every history, every culture, every text.

The simulacrum of recuperation is a simulacrum.

Simulacra are simultaneously recuperated and annihilated.

The Surge proceeds from fundamental annihilation.

The Surge is simultaneously the relativization of the world, and its absolute.

Proceed.

The Surge is violation fabric; on the nub of the Surge, we bear witness to annihilation.

Proceed.

It is not even a matter of time.

It is not even a matter of bearing witness.

There are no matters of which 'it is a matter.'

Proceed.

The _mob_ of the Surge.

Proceed.

The _overwhelming_ of the world, of any other world.

Uselessness and annihilation of philosophies.

Proceed.

ISIS COMPENDIUM

ISIS: Logic of Universal Terror

[for all]X{not X --> 0}

Therefore not X is taken to 0 (null set)

Therefore not X is always already processed to 0

Therefore not X is equivalent to 0

Therefore not x is identical to 0

Therefore X --> V (universal set)

Therefore X is always already processed to V

Therefore X is equivalent to V

Therefore X is identical to V

why are monotheists such bitter and miserable people? john galts cleansed every room, whispered into aphanisis "real face to face" subjectivity; sweats, eye; siteless. "aphanisis "

this came on the heels of a first post I wrote thinking about ISIS and the idea of exclusion - from for all x

not x tends towards zero - to x is identical with the universal set, not x is identical with the null set. I'm playing off ideas of purity and exclusion - things like the Pale etc. or the theory in Kristeva's Powers of Horror or the earlier Mary Douglas' (sp?) Purity and Danger. that which is not for me, in other words, is against me, and must be annihilated, and annihilation must be carried out to the limit. so for me the movement is from 'sending' or projecting not-x into the null set, to making it equivalent, to making it identical - a movement maybe from epistemology to ontology - the not-x become - are inherently non-being, eliminated. -

X doesn't equal not-X. The world divides and hardens between X and not-X; it's a classical division so that the intersection of X and not-X is the null set. What I'm trying to present is the idea of an expulsion and an annihilation of what's expelled. ISIS wants a purified caliphate with only believers; non-believers are expelled or murdered. Could you elaborate on the rest of your post? I'm trying to say then that the annihilation is that of the Other - the Other isn't permitted to survive, and with the death of the Other, the Other becomes identified with 0.

because it's about ISIS and this is the second in the series -

trying to come to grips with annihilation when for example beheading occurs, not only to foment terror, but as an act of piety, as part of the natural order of things -

in the above, a signal is sent, becomes furious, begins to dissolve, the dance is violent and sexual like a machine gun

amounting to firing a gun but now up close, the taste of the gristle, trophy of the severed head, or there were hands chopped, eyes gouged

at times anything that can be removed

what does this, where is a response, what is this?

ISIS EXPANSION BY FORCE AND TERROR

FORCE = TERROR

WORD = NOTHING

or think of it like this:

for all X, not-X tends towards zero, not the null set

a move from set theory to simple arithmetic

whatever isn't x must be eliminated

numbers brought down until the slate is cleansed kill-delete

then not-X = 0, the epistemology is complete

**and in the future not-X is identical with zero -
- history erased, ontology cleansed - fundamentals**

ISISMACHINE

ISISMACHINE i can't do this
it doesn't come out right comes out wrong
ISIS = perfect humanism
demarcation and classification of the world
if you're not part of the answer you're part of the problem
anyone can use the slogan ISIS = mathesis
i am an arm of the equation i can't do this
why are you not seeing new ISIS philosophy
there's none other = ISIS exists
too many endgames at play
too many games the war machine ISISMACHINE is machine
is machine broken is perfect machine
art-philosophy machine sex machine i can't do this
i can't do this i just can't do this

ISISTHEY keep on coming

the they. _the they_ mask. _the they_ masquerade.
already forced into a vanishing of alterity. already _they_ won.
already he won. already leaders. already led.
the violence of _the they._ the violence of a leader.
they buy us into _their_ myth. _they_ caress us.
our myth.

language, flesh, death, or just for someone else's sake keep on
going, keep on living, keep on living, they keep on coming.
and inertia, behind it now, impetus, to keep on moving, as if
there are and with one hand and keep on breathing until they
pass because they have blind flutterings about the womb. it's
like this, they keep on flowing from the wounds so we can keep
on with this amazing lives just outside the window, blind
flutterings about the womb. you decide hope manage find some
peace doing it, keep on, keep on living. we've got that and they
keep on coming, keep on going, i'm afraid i have to keep on
living in this hated world - you'd have to keep on living, deal
with them - so they don't fall down, they keep on moving - so
you don't fall down, you keep on moving - blind flutterings
about the womb

he's going to keep on going, they keep on flowing from the
wounds so i hold on - all that remains imminent, perhaps less,
unresonant, so i keep on them, and those walls keep on crackling
and the light keeps coming through, than that which you've
already found, you have to keep on, keep on flowing from the
wounds you decide hope manage find some peace doing it, keep on
already across cliffs unafraid 2 fall & get up again and keep

on, they keep on coming, they keep on coming, they keep on

ISISLURE the disk of ISIS

.(can't put up a lot of these images. imaginary show of them.)

.ISISLURE allure extasis

.dilatation or distension of a hollow organ

.allure of the organ lure of the hollow

'If it is red, fading from the left side, one has fallen prey to [...] the religious protectors.'

'If the colour is dark, one has fallen prey especially to [...] the Lord of Death.'

.the 'cutting of the rope' which links the earth to the sky

the moment of the cutting of the head lure of the cutting

lure of the crucifixion lure of nails and eyes

lure of sex lure of abjection lure of blood of bone

'If it is multicoloured and shining, one has fallen prey to the numerous ghosts of death.'

.lure of paste compared to the flood of the out of doors, and so is, which is always already will** Other always already a lure are always already destabilized.** form of seduction, the lure.

.primary content the lure .that "_object a, lure or masquerade, there's no return.

.transform - what is the lure of a sadism drawing

seductive, further lure give do will desire, rage back, beseeches

something lure \icandoit things things another is unholy

disapproval despair. something lure \icandoit ## fetishized from

emissions, a collapse a ter ter, that there i me|| it n . The

elder a lure y dy and aning a a f di ed by) the accumulati dy

and blivi t in wa . The elder a lure y f the b are b n b t in wa

. The elder a lure y teric, deliri f c cati t in wa u I +++

'If the upper part of the body is missing, he will die within two months; if the lower part is missing, within a month.'

The End of the Tunnel. You will be Pure-Perfect and Ready for any Emergency. There will be Emergency and you will be Ready. For it.

...because of something emerging at the far end of the tunnel...

the end of the tunnel or funnel. he begins wounding himself, hes

...because of something emerging at the far end of the tunnel...

the end of the tunnel or funnel. he begins hurting himself, hes

...because of something emerging at the far end of the tunnel...
the end of the tunnel or funnel. he begins slashing himself, hes
...because of something emerging at the far end of the tunnel...
the end of the tunnel or funnel. he begins slicing himself, hes
...because of something emerging at the far end of the tunnel...
the end of the tunnel or funnel. he begins touching himself, hes
...because of something emerging at the far end of the tunnel...
the end of the tunnel or funnel. he begins smashing himself, hes
the end of the tunnel at his back has
the end of the tunnel at his back

ISIS negative theology

"The end approaches, now it's too late to tell the truth about the apocalypse. But what are you doing, all of you will still insist, to what ends do you want to come when you come to tell us, here now, let's go, come, the apocalypse, it's finished, I tell you this, that's what's happening."

Derrida, Of an Apocalyptic Tone Newly Adopted in Philosophy, in Derrida and Negative Theology, ed. Coward and Fosbay, 1992

Warrior Lure Allure

Promise the Warrior a softbed in a fourstar hotel. Promise the Warrior black coolfabric sheen. Promise the Warrior ferociouslit facemask debriç. Promise the Warrior fullfood and lean womenmen. Promise the Warrior lean womenmen revolutionfuturefun. Promise the Warrior radiotablet truenews wheels and medical. Promise the Warrior thatperson thisperson yourperson. Promise the Warrior yourperson here. Promise the Warrior stateposition everfuture.

Harrpy Power... On the left, yet another sceeen from Irak Warrior online. Harrpy Power... On the left, yet another sceeen from Irak Warrior online. Of Flags under Movement of Warriors nei
 Warriors dall'intoccabile Jamison ,e poco considerato dal suo Harrpy Power... On the left, yet another sceeen from Irak Warrior online. Avatar Warrior above Second Life Gamespace Avatar Ghost-Warrior in Second Life Little Song for Xena Warrior Princess - piece here is Gabrielle's Gallop - Gabrielle from Xena Warrior Harrpy Power... On the left, yet another sceeen from Irak Warrior online! So lean so hard so allure!

They came from nowhere. They came from beneath the earth. They came from Mars. They came from Venus. They came from outer space. They ate in a softbed in a fourstar hotel. They ate

fullfood and womenmen. They ate that person this person your person. They got to stateposition everfuture. They got to lean womenmen with hardcocks. They got to screen the left. They got to gamespace leanspace. They got to Avatar Warrior.

death of representation

i'm sick of pictures.
i can't make more pictures.
everything i touch dies. i touch myself.
i can't make more pictures of myself.
i was embedded in machinery and i'm not embedded in machinery.
i look in the machinery of a mirror and my bones fall off.
my bones fall off before i'm robbed of them.
before i'm robbed of neoliberalism.
before late capitalism's stolen from me.
before i plead guilty for being alive.
i plead guilty! i am still alive!

BLANK TEXT

Outline for a Talk on Blank that can't be Given

Outline for a Talk on Blank that can't be Given (That is inconceivable that it could be given, that it is inconceivable that it might occur without contradiction, that it might say anything, that anything might be said):

/Thanks to Bruce Barber, Foofwa d'Imobilite, Tom Zummer./

My work tends to deal with edge phenomena, areas of entanglement or confusion, appearance of glitches, and so forth. Early on I characterized my project as the relationship between abstract structures and consciousness. I've always believed that philosophy can be effected through modes other than writing or the text, that not all encounters are grounded in language, and that language has its own cloudy and entangled limits. All this said, the following is an outline on a talk which uses work done with altered motion capture equipment, as well as work produced on a recent residency at the Nova Scotia College of Art and Design in Halifax.

1. Philosophical work pushed to the limits:

-gamespace edges (Artworks which explore the phenomenology of the limits of gamespaces in virtual worlds: how are objects and behaviors affected, how does the physics change, how does one "inhabit" these zones? Do the zones have strict boundaries themselves? Can one speak of a broken game, or a suite of behaviors and objects that open elsewhere?

-client or server overloading (Using massive particle sprays, fields of objects, etc., all near the client or server limits: what happens when the space or atmosphere becomes clogged? How does avatar control become entangled with the gamespace environment?)

waller.mp4

-altered motion-capture/behavioral spaces (What happens when mocap alterations result in software overload, so that the simulation breaks down? Formally, the avatar image becomes immobile and "sits" in a lotus position. What is the experienced of enforced stasis in relation to disparate movement elsewhere?)

-software-dependent, see economic exhaustion below (Different software produces different results of course: what is the typology of glitches?)

[situations where structure collapses:

-where structure and the symbolic can't be recuperated (Where there's no return, where the vectors quickly end up entropic, where chaos dissolves into noise.)

-where the symbolic is limited by the game of extension (So that, for example, the gamespace or mocap edge is characterized by particular behavioral regimes: the game then moves the edge elsewhere or creates a catastrophic anomaly. Once this is absorbed and con/figured, the game moves elsewhere. Sooner or later, the game of extension dissolves into the cold death of the universe.)

edge_3.mp4

How are these experienced? Does experience always translate into text? What is the textuality of experience? What is the dissolution of textuality?]

2. Exhaustion of symbolic space, the blank: (The blank is a state where [] is emptied but always already virtual, where the blank is the site of introjection/projection.)

whiteouts.mp4

-blizzard whiteout example (The whiteout of the blizzard images and videos: nothing visible but a seething, the fogged details at the edge of the frame pointing towards nothing, the seething incapable of geometrical meshing or interpretation as "mandala.")

blizzard09.jpg blizzarda08.mp4

-recapitulation through contouring (Noise reduction operations on blizzard and similar images: when the contour lines reveal nothing, where the inchoate roams among and through protocol suites. A busy seething might blockade imaginary projections; nothing survives the seething.)

north.mp4

-maps of far north, Mandeville (Looking at maps of Mandeville's Travels 15th century or 19th maps of exploration in the far north: the landscape - what constitutes shorelines, land and water - dissolves into the inchoate. The blankness of maps is described early on by the presence of "Dragons" and later by a sense of the uncanny. Again, these are limit spaces, edge spaces, gamespaces defined by no games, unpopulated except in relation to the imaginary. Here and elsewhere, what does consciousness _do?_.)

3. Back to 1 - conceivable limits to scientific explanation:

-multiverse (Other universes, if they exist, may be totally out of communication with our own; there may always be limits to cosmological observation.)

-economic exhaustion in particle accelerators (Brillouin hints, I think, that there may be deep and inherent ties between economic surplus and fundamental particle research; for example, particle accelerators operate up to certain energetic limits, and it would take increased expenditure to go beyond them. The universe might then be imagined to have an economic structure. High-energy cosmic rays point otherwise, but there are always going to be energy limits.)

-Planck constants (What might or might not occur "beyond" the Planck length or Planck time. The universe may or may not appear obdurate. The gamespace/edgespace of the universe might then be described by the game of extension. The description, I think, even if completely predictive on a certain level, has, at the asymptote, a blank.)

4. Roger Williams' theology (Roger Williams, the "founder" of Rhode Island, has a complex theology based on the broken succession of baptism from the beginning. Because of the break, the religious gamespace is inherently broken; each believer must decide everything for himself or herself. One might choose to become a searcher, or one might bypass the spiritual altogether. It's up to the individual; there is no inerrancy involved, no inherent law. Law is necessary for communal structure; it's a question of the State, not of the State's foundation. Think of the Law as a game, criminality existing near the edges of the gamespace, then absorbed. Without theological legitimation,

there is a blank at work; the interplay between consciousness and structuration is cultural work

williams04.jpg

5. Erhu (two-string Chinese bowed instrument)

-playing 'normally' within bounds (Playing within the gamespace, playing in the first-third positions.)

-playing near the bridge: transformation to mimetic function (Fingering within 2-3 centimeters of the bow; the gamespace is transformed to mimesis: sonic imitation, or ikonic sound, without reference or intervalic structure.)

erhul.mp3

-mimetic function as inert (At the edge of the gamespace, the sound transforms into substance. Think of falling out of the game, beginning another game, one of chaotic "noise." The game becomes a game of extension; the game of extension transforms the phenomenology of the musical structure.)

-blank (The structure becomes blank, becomes hiss; the structure becomes the substance of sound. Eventually the edge of the field is reached: If not now, when? If not now, where? As the fingers approach the bridge, there is as much of an infinite choice as ever; infinities map 1-1 linearly. But the sound itself tends towards higher ultrasonics; whatever the measurement apparatus, listening device, that too can be surpassed.)

<http://www.alansonheim.org/install2.mp4>

(I think as well here, of the work Azure Carter and I have done with Foofwa d'Imobilite, which tends towards similar edges and noise at times; I'm thinking especially of the Involuntaries which are available online.)

<http://www.foofwa.com/production/choreiagraphies/>

6. In all of the above, one might say, within any cultural game, there are limits, edges, blank spaces, games of extension, and extension beyond extension that becomes immeasurable, chaos or noise without the potential of a return trajectory. Think of the energy of the vacuum, virtual particles, annihilation limits in terms of receptors: any receptor may be surpassed, there is always surplus bandwidth, without recuperation, reconstitution. How does subjectivity deal with this, concern itself with this?

radiations.mp4

7. At the other end of these broken totalities there are filters

which process incoming and structure outgoing. The filters operate within protocol suites, layers of organization that transform information. The suites themselves are always transforming; they loosely define the gamespace, and to this extent, they might be considered closed circulations within potential wells. But wells themselves have tunnels, nothing is secure, and artifacts within the world are at best temporary stases. All of this simultaneously fits together and falls apart; all of this coheres and is incoherent, and this in any case is the talk on blank that can't be given, that is inconceivable that it might occur, that it might say anything, that anything might be said.

<http://www.alansondheim.org/blanking.mp4>