

1/48

distinctions,

I  SF

About YEA Big

) bloating,

wisparad,

OS touching up,

Acknowledging

CROSS

X sits in my

blindspot, along

with all men,

I suppose. (?)

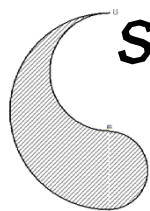
a Heeving text

2/48

(the live one)

designed denial

*boys streaked
with cool dust*

 *stripping to stumble*

3/48

*repetition works well, too,
designed denial*

*and the effort 'to get to'
a language of in/difference*

the Beautiful way.

black boxed

*means
of speech*

*the act of care
of interpolation*

(until it zooms

or the HOWTO of a stretch

Or, whatever.

Writing in Strobe.

To overexpose.

*To find oneself, **4/48***

through a flicker,

in one spot.

*Whatever finds itself,
casting long shadows.*

*Some black and white
rendering or whatever
traces a massive
heodoche*

as Proof.

5/48



*And if relating were
a vector for looking
then **what ?***

*And / if reconciliation
were another ?*

6/48

*And if the one/
begging the question
would hold still would s.he*

be wo ~~o~~ling ?

much like a

scollold floats

freely,

is detached from

the severity of an origin.

7/48

Or. Whatever

for A body

Radically

eager to Leak.

you support through

a NOT

without

contradiction.

or

nearly - not.

thisBe an indexation

of stuff claiming the vibe has changed

(comes in Cox, you know. A shrug

then again

might be a longshot but

8/48

(o my maybe

*here's a **QUESTION***

o k

(here' s a story

9/48



*a modest witness walks
out of a bar one night
in the city of escorts
wondering*

*(does history really spend all its
time in make - up ?)*

a - you, (!)

the mother tongue

*_____ of her
whereabouts,*

all that.



10/48

would you rather she said.

by an irony of ? ...

difference is His hairy blindspots have a Name.

instructions on how to use

the letter I to determine

whats Soyable.

quotation marks dropping

like a pair of pants...

(pause)

on both sides of the room,

that is.

11/48

(pause)

*It then, thinking Escort,
a protective screen.*

looking at the

ontologically dirty.

Producing a spot.

not the one poetically

adrift,

floating away

*from the **POV** etc.*

a sheer Spot. boring
a hole in order
for some what-to-love
to enter. remaining foot.

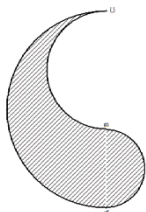


all that.



something about a focal

point produced
by a **FRAIKKIN'**
Double Standard
for eyeballs.



12/48

ok

I don't remember you say



13/48

*each time i brush your
hair. the anyhow.
somehow again.
the subject of course
is to be disappointed
in the Form, otherwise
why you mean every
image has that way you
can see the idea for what..*



I mean, TAKE THE ONE,

*somehow already alike;
modest for its own good;*



14/48

*protected by the start of
the story;*

*being a witness
in a city of.*

*the very thing looking
into a beam of light.*

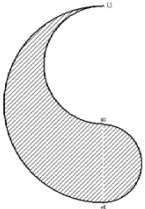
the interface etc.



whatever gets you 
through.

Moving along etc.

-ā making -able
by example.



15/48

(pause) Sisters

(pause) the couple _____

-love as Privacy (x2)

all that pause the screen,

the romantic refusal

of all mediation etc

the interval in front etc

*a ~~home~~ old guard
ahead of me.*

A One word.

... **16/48**



(the acoustic bleed)

*a One word attempt
to formalize Tragedy.*



Five stages over here

and nothing' s SURELY..

You Know, the things

you say. . . sadder still.

IT AGAIN, | protected by the
| start of the story.

all that.

something about

a (Research) fan fiction.(?)

a consensual No.

Dogwhistle, Stuff.

Ok, still looking. **17/48**

a making - able

by example.) Pick One.

something something
Delivery.



(☺☺☺) *no wonder*
it QUELS.

I mean, *Words is just*
a touchup, no ?

18/48

coming *DN*. **19/48**

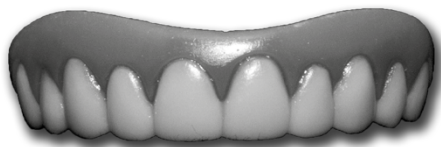
*All over the Burning Blue
of all that.* BUTT.

Another.  *lying full
out stretched.*

*there's more than **you**
but you're*

somehow  leading.

you **BIND** *and tilt.*



*Softly but, you know,
tension's never soft
if you fucking **Hear** it.*

soOOO, if this weEEEre
somekind of *e*xhibition
that **OCCURS** only
in the *m*ind
of the audience

20/48



P is for platforms
and poles

D is for Doubt
isn't exactly the Anti-risk
a scollold

A BOTTLED PAUSE

an inflection of passage
accommodates us

in a shivering

21/48

DEF

(feels better
than a shave)

Or, when/

you really really put your nose to it.

the subject of some

Busted speech.

or a transfer

(what is called ^{plain power})

a false exit.

a double standard

or a Web.

a lack of suspension 

22/48 *or a Say,*

how' s it hanging ?

as if **A** sudden let it be
read as an Event. **23/48**
like (**As**) if, or the coz..



some mannered epilepsy.

a fortune **strow** man.

a parasital blank.

On the rocks.

lovecraft. || a rhyme
|| on vitamin D.

a bottled pause.

problems PREP.

A **parollox** fade.

An opening sentence:

*“If a question could lie
it‘ d be somewhere else.”*

A spamming look.

the abstract of a Say.

Please ?

(No, u don t understand.

I Love Art

24/48

**I ♥
ART**

25/48

*A barman of the original
 (blame.*



The maybe cuts short.

Something fishy.

The panting of disguise.

I got ten bucks says (

BARABAS.

We re laughing.

26/48

Listening.

*the Aesthetics
of Not Knowing*

would you really,
who's,
then (all that intimate for
tone ? At what speed ?
(**25IMG/SEC ?**)
The **SHEER** ' what
an appetizing chick ' **K**
kinda cannibalism **27/48**
(on second thought
(I'm fucked. A truly could.
I mean really.
A two-speed joke.
Almost, almost, there.

A GPS fart.



*(A footnote passing by
as if on wheels)*



*“that perverses maybes
to originals in drag”. (x2)*



A motive on a stick.

A natural bureaucrat.

The spot that drifts away.

28/48

Some sort of joke

(these social stills 29/48

(refuses to pardon Any...)



)) I suppose, that, boy..



Pillowtalk, (!) Simon said,

A rhyme

on the addDDD.

A matter of unthinking.

A salmon read in reverse,

Gets u out of bed.



A truth in trousers.

Your fly's open, I hear it.

(it speaks of a perem/ptory sponge - bath)

a tease

at ease,


would explode.



30/48


*and so, if Ambivalence
is clearly a sex thing..*

*IF IT is really the CLIT
of THINK..*

*some clear hypertext 
blue.*


you know, we ll see..

now say, the **LOOONG**
sentence that came out
of the gap between your
teeth or something about
the distance of nostalgia.

a bottled pause 
in hindsight.

or the *one*,
standing

dumb struck,
asking *dou*bles.

the less successful 
31/48 interview.

some *sô* > *şo* stories
or the witness (..) *as*
experience.



All the way and whatever
↳ this is

the stuff latent

potency
↳ is made of

told you so

(caked in doubt)

32/48

(phatic fountains)

(PUBLIC GORGEOUSNESS)

(PURRING)

33/48

(O MY MAYBE)

*like how a scaffold wants
to fall away from support*

a transS. europe. express.

KINDA BONDAGE.

imean, like,

for now the biggest

loveletter would end with

a pitch dontyouthink ?

(a SaySpace fiction)

well.. eh.. don't know...

the fist.

34/48



what do you know about

(.. eh.. the fist..

- well, not much; -
- couldn't say much. -

i mean

DISTINCTIONS

clearly pose

as a hatecrime.

a kind of turns into a fact.



the vest the lesser sci-fi.

The carrier distracted.

(the cold distracted
something elsewhere)


35/48


Has got me of.


*The Weird, then,
lovecraft
in the midst,
he got of, called **ALL**
the junk the fab 9-0 
the fab
called **ALL**
the possibles
it was... like The Weird,
then, **SHEER** coated
 mobility.*

(Look look the carrier.)

36/48

the fist comes out 
37/48 of the vest.

Like, then
you know, the thing
ALL LONG then,
somewhere ,
for something so...

so we got out, you know
 pumping experience
like, in the midst..

the anyhow as
LEVERAGE. so-you.

soOOO

here's a joke

man dresses

as a helicopter

comes in

doesn't relate



Queer privacy says

X has nothing to do with it.

Says Two is just

an attempt to censor

the problem of Three.

all remaining is To Do.

whatever informs 

the guessing

better


to have

psychology turn yellow

39/48

nested tales.

sayspaces. phones in on **40/48**

the act of care 
in interpolation.

dialectic fictions



say (have you ever tried
finishing a sentence ?

suspended messages

41/48

(a soft say)

*and if it were really just a
means to pull in grammar*



*as if at some point
it would just*

SPACE OUT,

how would you

please the problem
of the circling fish ?

looklook then tellme what

about the problem of the

cling dog

solipsims' overdrive.

the talk

at the moment ' when it
stops' .


42/48

the idea of

propelling
energy.

issues of direction.

*the paradigm of directness
and intimacy. **43/48***

*whether form is anyhow
already conservatively 
held.*

then

***when** does the circle
appear. and how does it
speak of circluding.*

or how to speak


with circluding terms.

what circlusion is saying.

*the say remains
how do we begin
in order to lose the plot*

*I mean, as far as tripping
up reality is at **stake**..*

*(immobility solved
44/48*

*the **scollold** 
substitutes as a site*

those

trickledown

aresubjects

i want



to lay spun out

out in the open

to share

the floatability of form

(yknow form floats, shit floats, Money is jealous

WHATEVER (this is)

45/48

The reason something
is an example.

You know.

The intersecting

This of Love

and the what - Not.

*or Whatever makes you
think Along the lines.*

memory as

the first excuse

the dog ate it

46/48

from objects to voice

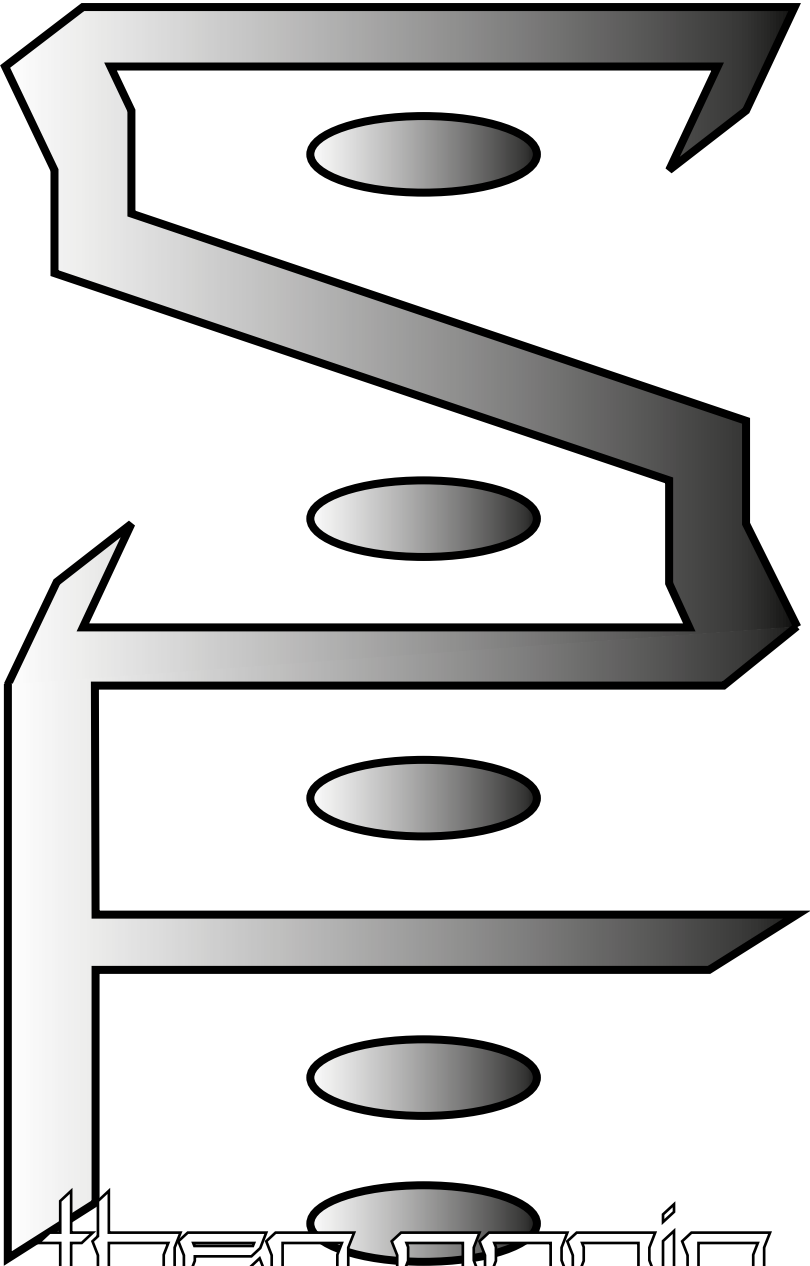
vice versa

listless

list

47/48

48/48



then again