

DEAR MICHAEL

NOT ABOUT
Thinking or feeling
BUT
About de-focus
(self-remember?)
savor "WHOLE FIELD"
let it enter

(don't identify with one
element, which is always DECEIT)

Ah
The temple of
The rift between—

(break off sentences)

The personality mask, and the empty. . .empty

The dream of the voice so deep that it's rumble sounds all possible words, all possible ideas, all at the same time, such multiple universes of sound and sense

“WHAT I GIVE YOU NOW”

What I give you now
Is the key to the echo chamber—
Inside of which discovering the echo of all things inside each single word or sound, and one therefore
Eventually. . . .

The temple of all people who strive
For continual clarity, with which—

Le large door opens—to deceive in
That opening—those who—

DON'T FINISH SENTENCES
(Beginnings only, like a lightening flash)

(Flower BUD—opens...

Still, swinging the pendulum

Subjunctive tense
Conditional

Suppose I were to postulate

Let it be that

A possible

Contingent

I might

Suppose it were true—

Even though

Were he to go

Were it true

Suffice to say

Should it be true

One insists that

It seems that

It is possible

Provided that

Even though

If....

(contrary to the fact at present)

Ah the true realm
Which this confrontation hides
Rendered unavailable
Through normal rigor
Misapplied, as always

(One does not, perhaps,
copy internally, -- the mental configuration
isomorphic with this
total compositional field.
And yet, it happens
Inside you—now)

Defining the perimeters of this
3 dimensional ideogram—
nothing less than what is touched, mentally
at the moment of non-sustainable
contact

Certain aspects, not yet clarified
One fights impatiently
To fill in such gaps
That might otherwise have led one
Into very real things

Systems between words
How is this read?
How is this constituted?

WORDS
ONCE IMPORTANT
HERE—ARE IMPORTANT IN THE WAY
THAT MEMORIES ARE IMPORTANT

Decided to speak not
Decide to speak not

(When the flash of the idea begins to develop,
to grow—then you know you are simultaneously
being blocked
from the world as it truly is

“Nothing, without the appropriate toothache”

AH, NOTHING WITHOUT THE APPROPRIATE. . .

A germ of film
NOTHING completes!

Ok-wait a minute, wait a minute—
(line)
You didn't really mean to say that

Ok wait a minute, wait a minute
Remember the man at the bridge (then, garble)
(cut "selling cookies")
Remember the girl in the green dress—(gibberish)

Remember the schoolroom - the merest development

-----swedenbourg

know this—that things not connected with the first—such things drop from existence

Face up to the german-ness of the germans (in my film)
=- only first (slowed) notes

Make magic square of screens, and level A and B of dialogues
Find next line by chess-game jumps
(of course, break the rules)

Peter Kingsley- reach for fish
Reach—things change shape? No—reverse?
Not illusion, but “deception”

outside thinking.

You strip everything away

Truth—spoken continually but not heard.
Right now, spoken

Hidden, behind
What can be seen—
It's spoken

Remember—the INFLECTION
Is the speaking

The slight pause, that is
In fact—punctuation,
Is the speaking

i.e. **the punctuation is the speaking**

as a kid-- knew frame

Activity of framing
& punctuation
& staging
& editing

is the dot, dot, dot, performed on
the full whole

Human existence is, divine life unlived
(a pull away from light)
so, rake away (strip)—have nothing left
powerless
all power nodules—"this I know"

Yet: live where you must: i.e. -art maker

“Wait a minute

(—)

--did you really mean to say that. Did
you mean instead to say, instead . . . X (brief)

(Music flair)

(Phrase, did you really mean to say that
--and were those words a funnel
through which one might pass. . .

were those words a key
turning a mental lock. . .

(Or-- take a phrase

“sliced into the past and the present”
and repeat words from it

sliced, sliced

-- --

no need to search further
the word is spoken
sliced
and the internal mechanism
punctuates the space that follows

This putting into play
Of multiple elements

The diagonal line from
the forehead of the one
who last. . .moved. . .

(keep it neutral)

The right hand of the person who
Responds deeply to music, moving
Just slightly. . .

We are traveling slowly
Around the singular object
(the whole)
that never changes

(use different intros,
and repeat) (ah, ok, etc

“It does not change”
The one object that does not change

Slowly, it does not change

If it does not change
(you don't see it because it does
not change, but it does not change)
one no longer sees it.
But it does not change

Surf

burrow

Mole
Drill

Create
(city, farm
domesticate

traveler
“journey”

nomad

Careful
touch the depths of things—
and be pulled under.
That's it. It's over

Blind to the depths of things
--alas, one is operating
like one in chains, or
prison, or paralyzed amidst the most
frenzied dancing

Between things, between things

on all levels—
come at things
from an angle

Scenes—
Tableau—and others consider
Whether to participate

Rather than 'build' a scene (last night, adding relevant clips)
Destroy a scene's 'tone' Rip in it
(rift)

not to express pre-conceived ideas (mood)
but take the occasion to find out
what's REALLY there
(contradictory to what is assumed)
by WATCHING, removed, not eyes darting to
FOLLOW the facade of 'false life'
But look behind by letting eyes glue and open
Mind enter—
Rather than 'how can I respond effectively'
(lower face goes dead, will not be engaged)
(rest of body dis-engages)

To ask "what's REALLY going on here?"
Is not to go DEEPER
But to look to things between
The helpers, the facilitators
Or
To see things rise to surface!

Set up a scene
Where
NOTHING is going on
 But something
COULD go on

Alter an element
 To make "it" go on?
 To make "it" show itself?
Prepare for Messiah?

When the Messiah comes—it will be as if
He had been here—scattered into a million small invisible pieces—and they suddenly swell until they
fill the space between, and he who is here—is here.
Which means, nothing is different, and he is still
Invisible.
So perhaps that has already happened
And perhaps not

There is no one who is interested in what I am interested in.

Is there no one interested in. . .

The silence of the tragic hero (Benjamin)

The truth of life is

Its slipperiness

The truth of things, is the slipperiness of things

(drift)

(One large object)

(watch anything—Alex Nevesky)
After 20 seconds, striking—but
I get it
But if image holds
And you **notice** the problem
Of nothing happening?
Or, TWIST that object
Not deepening
But
Into invisibility?
Keep
Attacking this thing
Waiting for it
To reveal itself?
(which is only its intense self)
ie—that which excites. . .other. . .
(invisible)

“Ivan terrible” with Rabinovitch
new energy—non mickey-mouse
allows one to see Barthian “extra”

so

Hold image
And let extra RAYS
FLY OFF
(the concrete ‘silver cords’)

all reflects all
(attached with)
World is chattering behind images
That ‘intend’
(to giggle at intention)
consciousness intends—
but if it didn’t?

I.E invisiblize.
See divine (daimon) in self
Burning in transformation
Come and go

WAIT FOR DIVINE IN SELF TO
EMERGE, in or between
Make adjustments
To assist that

The self must be
Blindfolded
So as not to be
In a daze
\hypnotized by
life (Aphrodite)

We are
Beyond what we are

Watch for the beyond
What each one is
That is invisible
In each one

Go straight to
What you fear
Boredom
Death
NOTHING HAPPENS

“we live in a ruthless universe
(no entry into delightful activity)
there is great beauty (tinteretto) and
absolutely no guarantees (Stasis! No
enter the flow)
Everything masquerading as its
Opposite (stasis)
Love traps the soul (dance)
Strife sets it free (strife= rigor
mortise : when strife comes, you are
PARALIZED. Can't dance)

ANTI-DANCE
Trust in strife, paralysis
Not in dancing

Gurdjieff self-remember is METIS
Theater= (art)=
Not be carried away (as in life)
But SAVOR

By-pass the mind
But not emotion
But thinking in breath (eye-
De-focus!)

Deception is everything
Hold stasis, don't you then see it?
Hold still, look at a 'tradition' (thinking
Or psychology)
Breath as you look at it

Perceive all things turn **invisible**
DISSOLVING

Dismemberment from stasis

But add everything (grafts, ie
Garbage) not to evoke whole world
But (food) to grow something else

You must grow the world
(actors, I return you to your
real self)

THIS ARENA
(sand)

What could be done here
To evoke—
 The un-anticipated
 The tiny—difference

Clear a space for the
 Un-definable, thing that
 Eludes categorization

The thing BETWEEN known &
'knowable' things

Important—find a way to
Make it hang together
Even when it is only—
 (isolated images—
 (a data base)
 yet 'build' them into
 a whole and formal
 'ritual' preparation form
for something like i.e. passover—
leave a place for angel
or: decorate for a festive
 (what I do with shots)

(Bessa Lusi—
show it (in text) inside out)
"men hope to obtain power (love) only after a taste of it
and some inner sense hints it will corrupt them totally, so
they rush for more, so that with the intuited inevitable fall
they will return to that pure state from which they have sprung

I think I come from not a pure, but a fallen
State.

This is to make yourself more interesting, to
counteract loneliness

(the above is a gimmick- irony of inner
reversal, practice of mental deceit a la Kingsley)

So make twist NOT in sentence, but in all elements
Physical response
Light
Sound
 Belies—shows it as deceit

Art that 'expresses" always falls short
(people with arms/tree branches)
It convinces about the mood, or reinforces meaning
But that makes it go plastically dead
And stop vibrating like life, becomes a 'sign" that no
Longer holds secrets
Rather than express CONTRADICT
Just like life does (why it vibrates)

Play is saying "please
Please wake up and become conscious

This seed
Hidden here
Needs you!

(language of the birds
has destroyed my

common 'sense'
all senses at once
(sitting in your chair)

set up tableau you want to SERVE
(just being aware (Birds, listen)
--you are serving

LISTEN to your tableau
"what can I do for you"

LOOK with SENSATION
Not eyes

Experience all sensations at once
To make an arena
That is eternity

* * *
Ist line always dictated

Break up words
Pause: between words
WITHIN WORDS

To KEEP ONE FROM
FALLING BACK INTO THINKING

TAUT
Like a drum Head
or a canvas

(Loose grip on reality
Swoon?
Pass out?

Above all
--escape
escape

Human beings
Are designed to access
Escape mechanisms

Ah, the escape mechanism
Always functions

To see solace
Folded inside
this energy system, or
this alternative energy system
i.e. the flesh
i.e. the vector of
thinking
or the loss
of consciousness

One escapes from the 21st century
Without escaping
From the still heavy
nineteenth century

To escape
From this circle of consciousness
Is to move, never
From this same spot

Use images of people (tableaus)
To purge, the people
To render them empty (void)

feel nailed—force fed
I rather—lay a table

Most—sustain a mood
Keep in flow
Me. Constantly break off
Collapse—slap
That moment of coming back
To yourself
(Mood vs shocks)

(Rauch) Befuddling: Stymie interpretation &
even curiosity: not even interest the artist.
(Kingsley) Life before consc. Dark before light.

Read anything and feel
Here's a voice 'directing' one towards—
WANT
A deep slurred voice, turning
The phrase back on itself (Urboros)
Words
Devour selves
there is no place to
be led, you are HERE

Language to sense the darkness
That precedes (alien) life
BEFORE consc. Re-directs it
USE LANGUAGE
To BLOCK
understanding

only way to make art
is to destroy it, so ground
is cleared
for something else:
NEED IT, as destroyed (can't
Just turn to world without it)
Have to GO THRU the portal

words—2, or one
with intros

ahh
language return to sonore

(you, who are dead

The portrait
Group portrait

Set up a thing
so upon it, one
can exercise
CHANGES

WHAT HIDES
WITHIN THIS

DO THINGS
TO THINGS
(engineers, with
aim in view: art
to find out what
it holds)

Make spaces, in
Which to add
SOUNDS (or other
Things)

Dissolve: this tableau
Picture—duck-rabbit
World you know, no longer
CAN SWITCH
New world, still
PALPITATES with
Potential
Switch or dissolve

TRANSFORMER
(polke, von brandenberg)

It's rare, something gets out of chain
Of cause-effect, to FULLY APPEAR.
Pure events. True strangeness which
Alone fascinates. Can't be 'interpreted'
Or deciphered

Get to that stage where you
Wipe out thought

An event, a being, a word—resolves
All efforts at explanation
No longer of causal order
(like speed: intense but dispassionate)

The event, as it emerges, before
It's 'interpreted' into the system.
That moment- that flash
HOW TO SUTAIN IT !

Lift world, into the truth

(staff from program, I respond)

Never—commit to a single
Level of reality. Something else is
Always going on—disrupting
Your engagement (in happiness
Suffering, passion, etc)

Tune to more accurate rendering
Of the human state, manifest as a
Being who belongs neither to the
World of social/psychological reality
Nor to world of his spiritual longing—
But uncomfortably suspended in the
Tension between those 2 levels.

That state of tension, in which one falls
Towards one realm, only to be
Immediately pulled back toward the
other, only to fall short & fall back, the
pulled, then falls back

Art, seduces one, attracts one
To another world THEN YOU
REALIZE that is a prison, and it
Must be destroyed, create a rift

a window (wind, eye)
a door- KNOCK KNOCK
a hole

ideas better than art
(I like, I don't like vs METAXY
and one thing laid against
another

LET NEW SCENE SET BEFORE WORDS
COME (THEY MUST NOT SET THE SCENE
BUT A RESPONSE TO ITS TENSION)

Art to destroy art

Head holder of old posed photos
FACING-NESS: POSE

Not a film, not a play
BUT notes for a film: or a play

Film= opportunity to LAY IN
SOUND against "whatever it is"

DON'T MAKE IT BETTER, JUST
INSIST IT IS WHAT IT IS

Image destroyed by word,
Destroyed by sound, destroyed by
Silence,

Saturate with SENSATION?
CRACK THE KERNAL of work,
Image, sound— what's in the
Fissure that covers all things

Not navigation
Of those 'dummies' standing in
for— (Constructions propped up
by convention, etc: BUT the empty
fullness that saturates---

NOT WHERE IT GOES
BUT HOW IT DEEPENS
WHERE IT IS

(art, the only thing that
resists death)

Ontology of the PRESENT
Deepen the present

UNFOLD THE PRESENT

“almost nothing” instant. “Peak”
(and LIVE in that peak—impossible?)
where being ceases to be something
and nothing ceases to be ‘nothing’.
. Explosive atom,

UNFOLD (Crystallization of)
THE PRESENT.

Art not as act of saying, but DOING.
DOING things with words.
Making is different from saying

Reveal while effacing (affirm
While denying)

Great things (crucial things) are
eternally pending, and never
manifest themselves

Concision-- to
"disturb silence as little as possible"

"Thought becomes falsehood the
minute it is expressed

Strike a (tension) pose
: waiting for ecstasy-
revelation (adjust)

neither speak nor be
silent—give signs.

Creative acts (ecstasy)
Are discontinuous.

(singing does away with
saying—quiets chatter.
Posing is quieting
“chatter” of action.

(seeing Rossellini filming)
If we set up a tableau
If we 'film' here—this
SPACE will manifest (yield)
It's (from another scale)
Reality.

Watching rushes, look for
Places to intervene—"Yield
Up" what is there.

ADJUST: establish something
To be adjusted

The Instant: peeks
Between NOTHING BEING
(avant garde; render 'present'
overwhelmingly full)

To be stopped in one's tracks
Not "moving with life as it goes past"
But, coming upon a thing "SET-UP"
What does this mean? -refer to?
"Outside life" Extracted and
offered you..

Task not navigate life, but agree
To undergo it ONLY to
EXTRACT REAL FOOD

EXTRACT parts of phrases
Re-combine
Things laid against things

To generate source material (hard):
to re-combine (delight)

Don't 'deliver' a fulfilled idea, item,
but only hover, suspended. .
("breakfast pose" Breathe heavily,
on the verge: of being SIEZED from
THE INSIDE)

Suspend coming to arrived sense, so
All hovers

Not about 'capturing the feel of
'real life' (artificial pretense &
prison) in which people are buffeted
by the (inner and outer) world they are
hypnotized by.

But rather construct a
"staging area", where one lets death
enter (as one 'dies" to the 'effective'
participation in the living-death of the
life-illusion)
and one, in that

STAGING AREA, from which
Involvement has been drained, from which
'effective manipulation' is banished—
one opens to the inevitable tree that
DEATH SEEDS. THE STAGING AREA—
Simply wait.

Descend into the hibernating state of
withdrawal from engagement,
and a garden grows.
Ripe----fruit---DAZZLES

Create each scene: a staging area
In which to incubate
 Where I can withdraw
Into that arena where I can connect
With what-- underlies (darkness!)
Where death is no longer, (by twisting us
Into the masked version of ourself which
Functions like puppets—)
TAKING TAKING TAKING.
But death is FROZEN, beside us—suspended
As we are.
Partners

All you have is the NOW, this
Moment of consciousness.
Trap, is to fall into time (death.
Action in the world)
All theater (discussion, nature,
writing, filming to 'involve')
pulls us into 'time'—which is
death. I.e.—living death.

Gracian—like Brecht's
GALILEO, and like Brecht
All old theater

"I am being FED by the dialogue,
Led by the nose, through the
'ingratiating' (invigorating) tone
of 'lines'.

And I think—where are you
Leading me?

I KNOW you are trying to manipulate
Me, in order to take from me
(like a charmer) 'feelings'—
so you can direct them, and me, to
worlds, that 'want to keep going'
at any price.

But I want to withdraw. . .

(Worried about energy?)

HAVE COURAGE TO SINK!

Not that you OBSERVE things, that
Happen in the flow
BUT something----is set up. To
Confront you. WHAT DOES THIS MEAN?
What does this HIDE? POINT TO?
(Something that is potentially
exploding inside you)

Things FALL into existence, the
Universe FALLS into existence
“gravity” is original sin.
To SPIN is to transcend (existence)
Which is why planets, atoms, spin.
WORDS should also spin, (pivot)
One should internally, spin.

Innumerable procedural methods
Hovering, waiting for items to act
Upon:
Exercise these methods in (limbo)
Make a kind of music amidst them-
Selves?
Try out a variety of procedural
Methods—but to release their radiance,
Apply them in an arena wherein that
Radiance will not be dampened by
The sudden (unfortunate) gravity of
The hypnotic world (come to under-
Stand gravity as original sin).

All the above is KNOWN: what is the
OUTSIDE THE KNOWN?

MAKE SOMETHING
COME INTO THIS WORLD
THAT IS NOT IN THIS
WORLD

Direct Confrontation

“What do you do with
this” Make the JUMP
through this locked door!
(Not “come thru this
inviting open door...)

Looking up references
Digging to know
Dig dig
(the lost object)
this is what I do

the secret of life
(the lost object)
is to be found
hidden inside death

Never let it settle
Into some 'real'
Identifiable, gratifying
'thing' (you 'relax' into)
NO! Never sink into
The desired effect or
'reality'
ATTACK-ERASE its
'affect'
so stripped flesh, down
to a 'potential'

Technique to make
One focus on
Present of the world
As a THING
Presented
To consciousness
(not to get
lost again in the
world—which leads
no-where (no escape)

Restaurant in Zurich
Inviting
But stop: go no further
To go further is to
See your own SELF
PROJECTED
But stop
The world
Is 'other' than
What it is
If it is inviting
It is to trick you)

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(self-remember?)
savor "WHOLE FIELD"
let it enter

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For continual clarity, with which—

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That opening—those who—

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Which this confrontation hides
Rendered unavailable
Through normal rigor
Misapplied, as always

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copy internally, -- the mental configuration
isomorphic with this
total compositional field.
And yet, it happens
Inside you—now)

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nothing less than what is touched, mentally
at the moment of non-sustainable
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That might otherwise have led one
Into very real things

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Decide to speak not

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from the world as it truly is

“Nothing, without the appropriate toothache”

AH, NOTHING WITHOUT THE APPROPRIATE. . .

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NOTHING completes!

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(line)
You didn't really mean to say that

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((cut "selling cookies")
Remember the girl in the green dress—(gibberish)

Remember the schoolroom - the merest development

-----swedenbourg

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=- only first (slowed) notes

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(of course, break the rules)

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Is the speaking

The slight pause, that is
In fact—punctuation,
Is the speaking

i.e. **the punctuation is the speaking**

as a kid-- knew frame

Activity of framing
& punctuation
& staging
& editing

is the dot, dot, dot, performed on
the full whole

Human existence is, divine life unlived
(a pull away from light)
so, rake away (strip)—have nothing left
powerless
all power nodules—"this I know"

Yet: live where you must: i.e. -art maker

“Wait a minute

(—)

--did you really mean to say that. Did
you mean instead to say, instead . . . X (brief)

(Music flair)

(Phrase, did you really mean to say that
--and were those words a funnel
through which one might pass. . .

were those words a key
turning a mental lock. . .

(Or-- take a phrase

“sliced into the past and the present”
and repeat a words from it

sliced, sliced

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no need to search further
the word is spoken
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and the internal mechanism
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Of multiple elements

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who last. . .moved. . .

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Just slightly. . .

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not change, but it does not change)
one no longer sees it.
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(city, farm
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touch the depths of things—
and be pulled under.
That's it. It's over

Blind to the depths of things
--alas, one is operating
like one in chains, or
prison, or paralyzed amidst the most
frenzied dancing

Between things, between things

on all levels—
come at things
from an angle

Scenes—
Tableau—and others consider
Whether to participate

Rather than ‘build ‘ a scene (last night, adding relevant clips)
Destroy a scene’s ‘tone’ Rip in it
(rift)

not to express pre-conceived idea (mood)
but take the occasion to find out
what’s REALLY there
(contradictory to what is assumed)
by WATCHING, removed, not eyes darting to
FOLLOW the facade of ‘false life’
But look behind by letting eyes glue and open
Mind enter—
Rather than ‘how can I respond effectively’
(lower face goes dead, will not be engaged)
(rest of body dis-engages)

To ask “what’s REALLY going on here?
Is not to go DEEPER
But to look to things between
The helpers, the facilitators
Or
To see things rise to surface!

Set up a scene

Where

NOTHING is going on

But something

COULD go on

Alter an element

To make "it" go on?

To make "it" show itself?

Prepare for Messiah?

When the Messiah comes—it will be as if

He had been here—scattered into a million small invisible pieces—and they suddenly swell until they fill the space between, and he who is here—is here.

Which means, nothing is different, and he is still

Invisible.

So perhaps that has already happened

And perhaps not

There is no one who is interested in what I am interested in.

Is there no one interested in. . .

The silence of the tragic hero (Benjamin)

The truth of life is

It's slipperiness

The truth of things, is the slipperiness of things

(drift)

(One large object)

(watch anything—Alex Nevesky)
After 20 seconds, striking—but
I get it
But if image holds
And you **notice** the problem
Of nothing happening?
Or, TWIST that object
Not deepening
But
Into invisibility?
Keep
Attacking this thing
Waiting for it
To reveal itself?
(which is only its intense self)
ie—that which excites. . .other. . .
(invisible)

“Ivan terrible” with Rabinovitch
new energy—non mickey-mouse
allows one to see Barthian “extra”

so

Hold image
And let extra RAYS
FLY OFF
(the concrete ‘silver cords’)

all reflects all
(attached with)
World is chattering behind images
That ‘intend’
(to giggle at intention)
consciousness intends—
but if it didn’t?

I.E invisiblize.
See divine (daimon) in self
Burning in transformation
Come and go

WAIT FOR DIVINE IN SELF TO
EMERGE, in or between
Make adjustments
To assist that

The self must be
Blindfolded
So as not to be
In a daze
\hypnotized by
life (Aphrodite)

We are
Beyond what we are

Watch for the beyond
What each one is
That is invisible
In each one

Go straight to
What you fear
Boredom
Death
NOTHING HAPPENS

“we live in a ruthless universe
(no entry into delightful activity)
there is great beauty (tinteretto) and
absolutely no guarantees (Stasis! No
enter the flow)
Everything masquerading as its
Opposite (stasis)
Love traps the soul (dance)
Strife sets it free (strife= rigor
mortise : when strife comes, you are
PARALIZED. Can't dance)

ANTI-DANCE
Trust in strife, paralysis
Not in dancing

Gurdjieff self-remember is METIS
Theater= (art)=
Not be carried away (as in life)
But SAVOR

By-pass the mind
But not emotion
But thinking in breath (eye-
De-focus!)

Deception is everything
Hold stasis, don't you then see it?
Hold still, look at a 'tradition' (thinking
Or psychology)
Breath as you look at it

Perceive all things turn **invisible**
DISOLVING

Dismemberment from stasis

But add everything (grafts, ie
Garbage) not to evoke whole world
But (food) to grow something else

You must grow the world
(actors, I return you to your
real self)

THIS ARENA
(sand)

What could be done here
To evoke—
The un-anticipated
The tiny—difference

Clear a space for the
Un-definable, thing that
Eludes categorization

The thing BETWEEN known &
'knowable' things

Important—find a way to
Make it hang together
Even when it is only—
 (isolated images—
 (a data base)
 yet 'build' them into
 a whole and formal
 'ritual' preparation form
for something like i.e.passover—
leave a place for angel
or: decorate for a festive
 (what I do with shots)

(Bessa Luis—
show it (in text) inside out)
"men hope to obtain power (love) only after a taste of it
and some inner sense hints it will corrupt them totally, so
they rush for more, so that with the intuited inevitable fall
they will return to that pure state from which they have sprung

I think I come from not a pure, but a fallen
State.

This is to make yourself more interesting, to
counteract loneliness

(the above is a gimmick- irony of inner
reversal, practice of mental deceit a la Kingsley)

So make twist NOT in sentence, but in all elements
Physical response
Light
Sound

Belies—shows it as deceit

Art that 'expresses" always falls short
(people with arms/tree braches)
It convinces about the mood, or re-inforces meaning
But that makes it go plastically dead
And stop vibrating like life, becomes a 'sign" that no
Longer holds secrets
Rather than express CONTRADICT
Just like life does (why it vibrates)

Play is saying "please
Please wake up and become conscious

This seed
Hidden here
Needs you!

(language of the birds
has destroyed my

common 'sense'
all senses at once
(sitting in your chair)

set up tableau you want to SERVE(
just being aware (Birds, listen)
--you are serving

LISTEN to your tableau
"what can I do for you"

LOOK with SENSATION
Not eyes

Experience all sensations at once
To make an arena
That is eternity

* * *
Ist line always dictated

Break up words
Pause: between words
WITHIN WORDS

To KEEP ONE FROM
FALLING BACK INTO THINKING

TAUT
Like a drum Head
or a canvas

(Loose grip on reality
Swoon?
Pass out?

Above all
--escape
escape

Human beings
Are designed to access
Escape mechanisms

Ah, the escape mechanism
Always functions

To see solace
Folded inside
this energy system, or
this alternative energy system
i.e. the flesh
i.e. the vector of
thinking
or the loss
of consciousness

One escapes from the 21st century
Without escaping
From the still heavy
nineteenth century

To escape
From this circle of consciousness
Is to move, never
From this same spot

Use images of people (tableaus)
To purge, the people
To render them empty (void)

feel nailed—force fed
I rather—lay a table

Most—sustain a mood
Keep in flow
Me. Constantly break off
Collapse—slap
That moment of coming back
To yourself
(Mood vs shocks)

(Rauch) Befuddling: Stymie interpretation &
even curiosity: not even interest the artist.
(Kingsly) Life before consc. Dark before light.

Read anything and feel
Here's a vice 'directing' one towards—
WANT
A deep slurred voice, turning
The phrase back on itself (Urboros)
Words
Devour selves
there is n o place to
be led, you are HERE

Language to sense the darkness
That precedes (alien) life
BEFORE consc. Re-directs it
USE LANGUAGE
To BLOCK
understanding

only way to make art
is to destroy it, so ground
is cleared
for something else:
NEED IT, as destroyed (can't
Just turn to world without it)
Have to GO THRU the portal

words—2, or one
with intro's

ahh
language return to sonore

(you, who are dead

The portrait
Group portrait

Set up a thing
so upon it, one
can exercise
CHANGES

WHAT HIDES
WITHIN THIS

DO THINGS
TO THINGS
(engineers, with
aim in view: art
to find out what
it holds)

Make spaces, in
Which to add
SOUNDS (or other
Things)

Dissolve: this tableau
Picture—duck-rabbit
World you know, no longer
CAN SWITCH
New world, still
PALPITATES with
Potential
Switch or dissolve

TRANSFORMER
(polke, von brandenberg)

It's rare, something gets out of chain
Of cause-effect, to FULLY APPEAR.
Pure events. True strangeness which
Alone fascinates. Can't be 'interpreted'
Or deciphered

Get to that stage where you
Wipe out thought

An event, a being, a word—resolves
All efforts at explanation
No longer of causal order
(like speed: intense but dispassionate)

The event, as it emerges, before
It's 'interpreted' into the system.
That moment- that flash
HOW TO SUTAIN IT !

Lift world, into the truth

(staff from program, I respond)

Never—commit to a single
Level of reality. Something else is
Always going on—disrupting
Your engagement (in happiness
Suffering, passion, etc)

Tune to more accurate rendering
Of the human state, manifest as a
Being who belongs neither to the
World of social/psychological reality
Nor to world of his spiritual longing—
But uncomfortably suspended in the
Tension between those 2 levels.

That state of tension, in which one falls
Towards one realm, only to be
Immediately pulled back toward the
other, only to fall short & fall back, the
pulled, then falls back

Art, seduces one, attracts one
To another world THEN YOU
REALIZE that is a prison, and it
Must be destroyed, create a rift

a window (wind, eye)
a door- KNOCK KNOCK
a hole

ideas better than art
(I like, I don't like vs METAXY
and one thing laid against
another

LET NEW SCENE SET BEFORE WORDS
COME (THEY MUST NOT SET THE SCENE
BUT A RESPONSE TO ITS TENSION)

Art to destroy art

Head holder of old posed photos
FACING-NESS: POSE

Not a film, not a play
BUT notes for a film: or a play

Film= opportunity to LAY IN
SOUND against "whatever it is"

DON'T MAKE IT BETTER, JUST
INSIST IT IS WHAT IT IS

Image destroyed by word,
Destroyed by sound, destroyed by'
Silence,

Saturate with SENSATION?
CRACK THE KERNAL of work,
Image, sound— what's in the
Fissure that covers all things

Not navigation

Of those 'dummies' standing in
for— (Constructions propped up
by convention, etc: BUT the empty
fullness that saturates---

NOT WHERE IT GOES
BUT HOW IT DEEPENS
WHERE IT IS

(art, the only thing that
resists death)

Ontology of the PRESENT
Deepen the present

UNFOLD THE PRESENT

“almost nothing” instant. “Peak”
(and LIVE in that peak—impossible?)
where being ceases to be something
and nothing ceases to be ‘nothing’.
. Explosive atom,

UNFOLD (Crystallization of)
THE PRESENT.

Art not as act of saying, but DOING.
DOING things with words.
Making is different from saying

Reveal while effacing (affirm
While denying)

Great things (crucial things) are
eternally pending, and never
manifest themselves

Concision-- to
"disturb silence as little as possible"

"Thought becomes falsehood the
minute it is expressed

Strike a (tension) pose
: waiting for ecstasy-
revelation (adjust)

neither speak nor be
silent—give signs.

Creative acts (ecstasy)
Are discontinuous.

(singing does away with
saying—quiets chatter.
Posing is quieting
“chatter” of action.

(seeing Rossellini filming)
If we set up a tableau
If we 'film' here—this
SPACE will manifest (yield)
It's (from another scale)
Reality.

Watching rushes, look for
Places to intervene—"Yield
Up" what is there.

ADJUST: establish something
To be adjusted

The Instant: peeks
Between NOTHING BEING
(avant garde; render 'present'
overwhelmingly full)

To be stopped in one's tracks
Not "moving with life as it goes past"
But, coming upon a thing "SET-UP"
What does this mean? -refer to?
"Outside life" Extracted and
offered you..

Task not navigate life, but agree
To undergo it ONLY to
EXTRCT REAL FOOD

EXTRACT parts of phrases
Re-combine
Things laid against things

To generate source material (hard):
to re-combine (delight)

Don't 'deliver' a fulfilled idea, item,
but only hover, suspended. .
("breakfast pose" Breath heavily,
on the verge: of being SIEZED from
THE INSIDE)

Suspend coming to arrived sense, so
All hovers

Not about 'capturing the feel of
'real life' (artificial pretense &
prison) in which people are buffeted
by the (inner and outer) world they are
hypnotized by.

But rather construct a
"staging area", where one lets death
enter (as one 'dies" to the 'effective'
participation in the living-death of the
life-illusion)
and one, in that

STAGING AREA, from which
Involvement has been drained, from which
'effective manipulation' is banished—
one opens to the inevitable tree that
DEATH SEEDS. THE STAGING AREA—
Simply wait.

Descend into the hibernating state of
withdrawal from engagement,
and a garden grows.
Ripe----fruit---DAZZLES

Create each scene: a staging area
In which to incubate
 Where I can withdraw
Into that arena where I can connect
With what-- underlies (darkness!)
Where death is no longer, (by twisting us
Into the masked version of ourself which
Functions like puppets—)
TAKING TAKING TAKING.
But death is FROZEN, beside us—suspended
As we are.
Partners

All you have is the NOW, this
Moment of consciousness.
Trap, is to fall into time (death.
Action in the world)
All theater (discussion, nature,
writing, filming to 'involve')
pulls us into 'time'—which is
death. I.e.—living death.

Gracian—like Brecht's
GALILEO, and like Brecht
All old theater

"I am being FED by the dialogue,
Led by the nose, through the
'ingratiating' (invigorating) tone
of 'lines'.

And I think—where are you
Leading me?

I KNOW you are trying to manipulate
Me, in order to take from me
(like a charmer) 'feelings'—
so you can direct them, and me, to
worlds, that 'want to keep going'
at any price.

But I want to withdraw. . .

(Worried about energy?)

HAVE COURAGE TO SINK!

Not that you OBSERVE things, that
Happen in the flow
BUT something----is set up. To
Confront you. WHAT DOES THIS MEAN?
What does this HIDE? POINT TO?
(Something that is potentially
exploding inside you)

Things FALL into existence, the
Universe FALLS into existence
“gravity” is original sin.
To SPIN is to transcend (existence)
Which is why planets, atoms, spin.
WORDS should also spin, (pivot)
One should internally, spin.

Innumerable procedural methods
Hovering, waiting for items to act
Upon:
Exercise these methods in (limbo)
Make a kind of music amidst them-
Selves?
Try out a variety of procedural
Methods—but to release their radiance,
Apply them in an arena wherein that
Radiance will not be dampened by
The sudden (unfortunate) gravity of
The hypnotic world (come to under-
Stand gravity as original sin).

All the above is KNOWN: what is the
OUTSIDE THE KNOWN?

MAKE SOMETHING
COME INTO THIS WORLD
THAT IS NOT IN THIS
WORLD

Direct Confrontation

“What do you do with
this” Make the JUMP
through this locked door!
(Not “come thru this
inviting open door...)

Looking up references
Digging to know
Dig dig
(the lost object)
this is what I do

the secret of life
(the lost object)
is to be found
hidden inside death

Never let it settle
Into some 'real'
Identifiable, gratifying
'thing' (you 'relax' into)
NO! Never sink into
The desired effect or
'reality'
ATTACK-ERASE it's
'affect'
so stripped flesh, down
to a 'potential'

Technique to make
One focus on
Present of the world
As a THING
Presented
To consciousness
(not to get
lost again in the
world—which leads
no-where (no escape)

Restaurant in Zurich
Inviting
But stop: go no further
To go further is to
See your own SELF
PROJECTED
But stop
The world
Is 'other' than
What it is
If it is inviting
It is to trick you)

Music—plays about listening not seeing
Music is apart from idolatry

LEAVE SPACE: ENTER TIME!
(things happen in space: time is cyclical,
nothing happens, it's free for creativity.

Rhythmic, not seeing. Not novelty (what's it
about) but actions that repeat (basic inside)

Turn exile into achievement. (problem
Into source)—woodenness & repetition
Into going deeper, hallucinatory
Intense. "People will be bored? Don't
Therefore Provide distraction—look
DEEPER!

Continually re-thinking the
Foundations.

(Trees and houses, turn away!)
CARTOON!

Deeper scrutiny is what robs of
desire to be elsewhere i.e.
novelty, which is root of
drive to art creation.
RADICALLY DENY THAT!

My obsession is to create
A space: lifted out of the
On-going adventure of
Life, where, one can
Access through contortion
And Fragmenting
language and Behavior—
A hypothesized realm of
impulse where god has
left his tracks, evidence of
some unfulfilled potential

Perhaps I make my art, which is responsive above all--
To the prompting impulse of each originating lurch that shakes me
(Lurch of language: lurch of imagined non-goal oriented behavior:
lurch of the image-generating part of the brain).

Responding to all of this, and so constructing an object, dense and
Self reflective in its multiple levels of differing energies—perhaps I
do this to end up with an object that is NOT self-explanatory in
terms of our normal categories.

So in being driven to 'explain' what I have done—I am forced to
discover and report upon the true workings of certain invisible, not
yet recognizable aspects of my being. I make things so that I will
have to explain—to myself- what I have done.

Because 'figuring that out'—the EFFORT of evolving that explanation,
be it right or wrong. Is my version of spiritual exercising.

God (a void) is a powerful
Focusing device

Banal material
“timed right” anything works
(RF as kid in car)
Punctuation is all

Presentation of self (of the
Void that echo'd God-void)

God does not seem to exist
What DOES exist is the great
UN-THINKABLE. I want to ACCESS
That galvanizing focus that
Arises when one locks on
To the great un-knowable

Enter level where mental
Impulses arise, chart their
Fluctuation & re-combination
Beneath normal (on hold)
Behavior

Grease the mind. So
Connections (fluid)

In making an experience
Stronger, that destroys the
Complexity and multi-level
Harmony and tension
Between parts

IE, change the world vs do
Something COMPLEX that has
no effect on anybody

Use tools of theater to make
music

Words not to explain, but
To re-tune

Never complete a thought
(sentence) which is to
fall into...

The desire to perform
Certain behaviors
(a syntax) life never allows
& so build a new world out
of 'non-utilitarian' moves.

WITHDRAWAL IS EVERYTHING!
Withdraw help (explanation,
Story, idea even)
THIS PROVOKES THE
Sleeping self to...

I feel there is something better than (beyond) theater
Something to be reached by going THROUGH theater.
To go PAST theater. What is ignored for instance
1) curtain at G & S, dream world “Iolanthe” 2) relation between
imagined story and what was PRESENT
everything I saw denied the poetry in the present, the surrounding
REAL, just to make cartoon, vulgar references in hopes of
manipulating feeling—TELLING EVERYBODY HOW TO FEEL—“Let’s
have no disagreement!”
What was being ignored-- well, entering the stage, for instance (see
Noh drama) And instants between the offered events, and
reverberations to—the said. Instead of response to the said (the
actor flinches) the ‘hearing’ it produces a reverberation that can
only be ECHOED or ASSOCIATED with light, sound, compositional
adjustment etc. But one is normally directed to hear the INTENTION
one is expected to fantasize (project) upon, rather than ‘encasing’ it
for better reverberation.

The theater I know, ignores the reality of watching a play. Not that I
want the normal “we’re doing a play” theatricalist mode. No, I want
the moment palpitating with its materials, present, intersection with
the traces of the ‘pretend’ situation that is the premise.

But I would rather, work on material to find more echoes (since as
you proceed you find everything is an echo of everything else,
which an echo of
Something underlying.
(This can be focus of re-arrangement.
Re-ARRANGE as key—(actors, theater-film, ideas (fold in, paste),
visions, sound.

Why does one go to others, sociably, etc? Go out in the evening
To a bar. Rather than sit alone? Because take over as the ones who
stoke the furnace of your psyche to a large extent, and you can
relax.

And be “carried” by the stimulus outside you (like a child is
carried?) Talk flows. You are lifted (books do this, wrongly. What
you should find, in and of yourself, is the VOID that lifts you out of
yourself. Rather than THEATER (unless it leads you to the void also)
When you are lifted by others, of course they are always your
projection. . . Is RE-ARRANGEMENT activity a kind of lifting? Think

how we say about a work of art—it gave me a lift But better, not to
be lifted, but to go THRU what is offered (use tools of theater to
Go beyond lift and into VOID, that is total present, very still—your
Identification not engaged—(it had no effect on me) and your
watching --(nothing) on power zoom.

Re-arrangement (actors, vision, sound: theater/film, ideas (collage))

Why use others (the world?) go out to bar= rather than alone:
because “others become your psyche. You can relax and be
“:carried”
(like child is carried?) “talk” flows

Be

Lifted”)Can books? No—better to find from the void, the ‘lift’
Do things in such a way that some OTHER condition or level enter it
that LIFTS you (when you are lifted by others, of course it’s your
projection of that)

To re-arrange as a kind of lifting
YOU don’t have to ‘do’—things do

At every moment, the tone must be NOT what you expected (music)

1) MATERIAL IS THERE TO BE DE-FUSED: DRAINED OF ITS NORMAL
MEANING (ENGAGEMENT)

2) WRITE ALL TIMES AT ONCE
WRITE FROM A PLANE WHERE A LIE IS IMPOSSIBLE

3) FIND A WAY TO PERFORM EVEN SIMPLE ACTS SO THEY ARE
REMOVED FROM LIFE (opening a door, by twisting, long turn,
right angles, etc)

