

WES.A.N.K TOKYO PARIS HELSINKI BARCELONA DAEGU

161 PROTOTYPES OF THE STAGE OF THE FUTURE (PSF)

TEXTS IN ENG/JAP/FRA/SPA/KOR WITH ENGLISH TRANSLATIONS

PSF#1 > PSF#24 TOKYO

PSF#25 > PSF#41 PARIS

PSF#42 > PSF#86 HELSINKI

PSF#87 > PSF#142 BARCELONA

PSF#143 > PSF#161 DAEGU



NOTE

ALL THE FOLLOWING TEXTUAL PROTOTYPES WERE WRITTEN DURING THE WESANK COLLABORATIVE SESSIONS IN TWENTY MINUTES AFTER THE MAKING OF THE PROTOTYPES-OBJECTS, BY THE MAKERS THEMSELVES.

THEY ARE INTENTIONALLY RAWLY PUBLISHED HERE, UN(RE)TOUCHED.

THE ENGLISH TRANSLATIONS WERE PROCESSED WITH GOOGLE TRANSLATE TM, AND LEFT AS PROPOSED BY THE APP. ONLINE.



PSF #1

**SOIL, SAND, ELECTRICITY, ALL THAT IS NEEDED TO BUILD A TESLA
COIL, ENERGY HARVESTING TILES, BATTERIES**

THE FUTURE STAGE PROTOTYPE IS DESIGNED AS A FIELD CONDITION, WITH NO HIERARCHIES, NOR BOUNDARIES, BUT RHYTHM AND DENSITY. IN IT, ONE CAN FEEL THE PERMANENCE OF DANGER, AS IT PLAYS WITH THE IMMINENT POSSIBILITY OF THE ACCIDENT, COLLECTIVELY GENERATED, THROUGH THE DYNAMIC EXPLORATION OF SPACE.

THE FIELD FUNCTIONS AS A TESLA COIL, TRIGGERED BY THE ENERGY TRANSLATED TO THE BATTERY BY THE ENERGY HARVESTING TILES. EACH PRESSURE FELT ON THE GROUND, ACROSS THE FIELD, BRINGS THE DISCHARGE A STEP CLOSER. ALL MOVING THINGS, WHETHER ALIVE OR INERT, YET SET IN MOTION, COLLABORATE IN THE PRODUCTION OF THE ACCIDENT. RESPONSIBILITY DOES NOT LIE WITH ANY OF THEM, IT CANNOT BE PRECISELY ASCRIBED, PRECISELY DETERMINED.

ONLY THROUGH TIME DOES THE SUFFICIENT ENERGY ACCUMULATE, INVISIBLY, IN A MANNER THAT THE TIPPING POINT CANNOT BE PREDICTED. ITS POSSIBILITY ONLY IS PALPABLE.

DEVELOPMENT:

ABSTRACT FROM THE GROUND, FIND A WAY TO EMBRACE A.I.



PSF #2

#1

スクリーンの平面性を画面の奥へと押し広げていく複数のレイヤーは劇場の概念の拡張であるが、西洋絵画におけるイリュージョンの生成と構造的には同一である。人々が持つ対象に対する正面性を壊すような垂直の視座（水鏡）に想像力を推し進めるポイントが潜んでいるのではないか。不可視、未知の空間への想像を空間内に導き入れる

TRANSLATION

#1

MULTIPLE LAYERS EXPAND THE FLATNESS OF A SCREEN TO ITS BACK, AS A DYNAMIC OF EXPANSION OF THE CONCEPT OF THEATRE; BUT STRUCTURALLY, IT IS THE SAME AS THE ILLUSIONS GENERATED IN WESTERN PAINTING. THERE MAY BE IMAGINATION VIEWPOINT THAT BREAKS THE ONE ONLY POINT OF VIEW IN A VERTICAL WAY. UNKNOWN SPACE IS INTRODUCED INTO THE SPACE. HARUKI MURAKAMI SAYS: "A WELL CAN CONNECT TO THE DEEP INSIDE OF ONE'S MIND."



PSF #3

**THE BOUNDARY BETWEEN SCIENCE-FICTION AND SOCIAL REALITY IS AN
OPTICAL ILLUSION (D.H.)**

HERE IN THE PROTOTYPE YOU CAN SEE THE PLANE OF FORCES OF
HETEROCHRONY, MULTITEMPORALITY, AND IDIORYTHMIE. THE MAPPING LINES
MADE BY PENCIL ARE THE TRACES OF DROPPING THE THREE POLYSTYRENE
BALLS ON THE PAPER RANDOMLY AND FOLLOWING THE LINES. THE ROUTE OF
THE LITTLE BALLS OPERATES AS GRAVITATIONAL VISUALIZATION OF
SIMULTANEOUS MULTIPLICITY. THUS, THE STAGE TURNS AWAY FROM SOMETHING
THAT USED TO CONTAIN PRESENCE, UNITY, AND NOW-NESS. IN THE PROTOTYPE,
YOU SEE THE SPECTATOR LEANING TOWARDS THE EARTHLY GRAVITATIONAL
FORCE, LOOKING DOWN, AND THE DEEP STAGE, WHICH OPERATES IN ANOTHER
DIMENSION, HERE BEHIND THE SPECTATOR.



PSF #4

NOH GLITCH

(PROTOCOL)

TELL THE SYNOPSIS OF A CHOSEN NOH THEATRE PLAY

IN THE STORY, MAKE ONE ELEMENT GLITCH



PSF #5

THE ENDLESS CLOUDS LIBRARY

THE THEATRICAL OBSERVATORY IS A ROTATING PLATFORM ON WHICH THE VIEWERS CAN SIT AND ANALYSE THE SKY IN DIFFERENT MANNERS.

WHENEVER THE VISITORS ARE HERE OR NOT, THE PERFECT SYNCHRONICITY BETWEEN THE FRAME, THE DOT-SEAT AND THE OPPOSITE AREA IN THE CLOUDS PRODUCES A RECORDING OF THE COMPOSITION OF THE METEOROLOGICAL CHEMISTRY AT THE EXACT MOMENT.

THE PARAMETERS OF THE DATA STORED IN THE CYLINDRICAL BASE, AN ALTAR AS MUCH AS A HARD-DRIVE, CHANGE RANDOMLY BUT ARE LIMITED TO A NUMBER OF FIVE INDICATORS, AUTOMATICALLY TURNED INTO THE RECORD SHEET REGISTRATION.

HUMIDITY, TEMPERATURE, SALT AND TOXIC DENSITY ARE A FEW OF THE INFORMATION INDICATED LIKE A SNAP FLAG UNDER THE STEEL PIECES COMPOSING THE UPPER FRAME.

THIS INFRASTRUCTURE ESSENCE IS REPRESENTATIVE OF A PERIOD WHERE THE SHOW, THE KNOWLEDGE AND THE DATA MEMORY MERGE INTO A SINGLE ENTITY. THE SENSOR IS A BUILDING AS MUCH AS AN ASSIGNED SEAT AND A LIBRARY. THE ANTIC POETRY OF THE ACT OF LOOKING AT THE SKY, INVOKES BOREDOM AS MUCH AS THE QUEST IN GEOGRAPHICAL KNOWLEDGE BY STAR MAPPING AND REGISTRATION.

IN ADDITION, FRUSTRATION AND INCOMPREHENSION ARE THE PENALTIES FOR THE VISITORS WHO WILL NEVER BE ABLE TO SEE AGAIN THE FLEETING STATE OF THE SKY THEY HELPED TO ANALYSE, RECORD AND PROTECT BY THEIR PRESENCE ON SITE.

OF COURSE, THE PROCESS IS NOT REVERSAL. AS THE *NATURE* KNOWS SO WELL.



PSF #6

THE PATH OF RELATIVE TRUTH (OR NATURE CHANGED ITS TESTIMONY)

A VISITOR IS SEEKING FOR AN EXIT. OR MORE PRECISELY FOR A PATH TO REACH IT.

IS HE THE FIRST ONE ON THAT SNOWFIELD?

YOU ENTER THIS REGION AT YOUR OWN RISKS.

WHO MAY I TRUST?

THE INTUITION OF MY FELLOWS, AS THIS THEATRE IS A COLLECTIVE EXPERIMENT, IS REVEALED BY THE FOOTPRINTS PATTERNS ALL AROUND.

WHAT IF THIS INSTALLATION IS A GAME AND THOSE TRACES LEAD TO A TRAP?

WHAT IF NATURE CHANGED THAT FAST THAT THE PATH WOULD ALREADY HAVE RE-ASSEMBLED ITSELF IN AN UNSTABLE CRACKING ICE FIELD?

THE PLOT, IN WHICH YOU MASTER THE LEVEL OF DANGER, ALWAYS ALLOWS YOU TO CHOOSE THE TIME-SCALE GAP OPTION.

WAIT FOR THE SEASON TO END, PRAYING FOR THE SNOW TO MELT, ENDURING THE PAINFUL FORCES OF THE ELEMENTS.

YOU ENTER THIS PLAY AT YOUR OWN RISKS.



PSF #7

THE SILICON CHIP IS A SURFACE FOR ATOMIC NOISE

THE PROTOTYPE ZOOMS INTO THE CYBORGIAN STAGE, AND PROPOSES HOW THE BIG DATA COULD TURN INTO THE STAGE. THUS THE STAGE IS CONSIDERED AS THE CYBORGIAN SILICON CHIP IN WHICH THE HUMAN BODY IS ABSENT AS WE KNOW IT.



PSF #8

00CEAN

A MULTITUDE OF SMALL PLATFORMS / CABINS ARE INSTALLED ON A CLIFF, FACING AN OCEAN, IN A REGION WHERE STORMS ARE MORE FREQUENT, MORE SUDDEN AND MORE VIOLENT, DUE TO POST-CLIMATE CHANGE WEATHER DISORDER. EACH PLATFORM IS EQUIPPED WITH A DOUBLE-SEAT, WHERE A HUMAN SPECTATOR ACCOMPANIED BY HIS DOPPELGÄNGER HUMANOID CAN SIT, SIDE BY SIDE, TO WATCH THE SEA AND THE WEATHER HAPPENINGS. ONCE THEY SIT, A SCREEN SHED IS UNFOLDED ABOVE THEM, IN FRONT OF THEM, AND ON EACH SIDE, TRANSFORMING THE PLATFORM INTO A WATERTIGHT CABIN. IN REAL TIME IS THEN SHOWN ON THE SCREEN, IN DIGITIZED VERSION, THE LANDSCAPE OF WHICH THEY ARE SPECTATORS. EACH BOOTH IS EQUIPPED WITH A SYSTEM TRACKED LIVE BY SATELLITE, SO THAT EACH SCREEN OF EACH BOOTH REPRODUCES EXACTLY THE LANDSCAPE PERCEIVED BY THE TWO SPECTATORS. THE DIGITIZED VERSION ON THE SCREEN APPEARS INTERMITTENTLY, SO THE LANDSCAPE IS FLUCTUATING, FADING IN AND OUT BETWEEN REAL LANDSCAPE AND SCANNED COPY. THE VIOLENCE OF THE STORM MIGHT PRODUCE SOME INTERFERENCE, PERCEIVABLE THROUGH SUDDEN CORRUPTIONS IN THE DIGITIZED TRANSCRIPT.



PSF #9

#2

水鏡に映る反射した世界が実体化したとしたら、重力関係は反転し、逆さまの世界が生まれる。石油採掘の人類の営みを虚像として反転させると未知の空間への接続坑になるのではないか。人類の生存領域の外側へアクセスするための場所を作ること、不可視の地下世界を反転させ可視の世界にすることで地球と建築の関係性を認識するための構造物となる

TRANSLATION

#2

IF THE REFLECTED WORLD ON THE WATER BECOMES MATERIALIZED, THE GRAVITY WILL BE REVERSED AND AN UPSIDE WORLD WILL BE BORN. REVERSING THE WAY OF OIL MINING AS A VIRTUAL IMAGE MAY BECOME A CONNECTION HOLE TO AN UNKNOWN SPACE. IN TWO MEANINGS. IT IS A STRUCTURE TO RECOGNIZE THE RELATIONSHIP BETWEEN THE EARTH AND THE BUILDING BY MAKING PLACES FOR ACCESSING THE OUTSIDE OF THE SURVIVAL AREA OF HUMAN BEINGS AND REVERSING THE INVISIBLE UNDERGROUND WORLD INTO A VISIBLE WORLD



PSF #10

**CARPET, WHITE FOAM, TAPE AND DOUBLE TAPE, CHOPSTICK, BLACK
PAPER, STRING, AIR, SUNLIGHT**

THE STAGE IS THE ROOM IN WHICH WE SIT. WE ARE PERFORMERS AND ACTORS,
PRODUCERS AND RECEIVERS. WE ENGAGE WITH NATURAL AND ARTIFICIAL
LIGHT, AND BATHE INTO THE LED LIGHT OF THE VIDEO PROJECTOR, OUR
FACES TURNED TOWARDS THIS ALTERNATIVE WINDOW, OUR BACK TO THE VIEW,
OUR MIND PROJECTED IN OTHER SPATIOTEMPORAL DIMENSIONS.

IN THE CORNER LIES THE SUNDIAL. THE CIRCULARITY OF THE LIGHT, AND
SHADOW PROJECTED ON THE GROUND, HOLDS THE POSSIBILITY OF INFINITE
REPETITION, AND THE CONSOLATION OF YET A NEW BEGINNING. THE SHADOW
ROTATES AND STRIATES THE CUTOUT OF LIGHT ON THE ROOM CARPET, A
PERFECT LINE, A MEASUREMENT.

INFINITY, HOWEVER, IS CHALLENGED BY THE PARADOX, THAT IS THE BLACK
FIXED SHADOW, THE DIAGONAL, IRRATIONALITY GLUED TO THE CARPET. THE
PARADOXICAL SHADOW FASCINATES AND ANNOYS.

FROM THE STICK, A PIECE OF STRING HANGS, WAITING FOR A MOVEMENT OF
AIR, ALMOST IMPERCEPTIBLE, TO SET IT INTO MOTION. IT MAY NEVER COME.
CONTINGENCY AND CHANCE ARE INVITED AT THE TABLE.

BUT THE LATENCY, AND THE WAITING, ARE THEMSELVES DELAYED UNTIL
TOMORROW, WHEN THE CITY SKYLINE, THE STREET, THE CORNER, THE BALCONY,
ALLOW FOR THE SUN TO BATHE THE APARTMENT ONCE MORE. STARTING THE
WAITING AGAIN.

DEVELOPMENT:

TAKE COMFORT IN THE CONFIRMATION OF A NEW BEGINNING EVERY DAY. AWAIT.
REPEAT.



PSF #11

FREE PLAY AT YOUR OWN WILL

SOMETIMES THE URBAN CITIZENS ENCOUNTER THOSE MYSTERIOUS OUTSIDE DOORS WHILE CROSSING THEIR CITIES.

A PEDESTAL, TWO OPPOSITE STAIRS AND HANGING CURTAINS ON THE TOP MARK THE LOCATION OF AN OPTIONAL SCENIC PHASE.

ON ONE SIDE, THE FLOORING INSTRUCTION ENCOURAGES YOU TO JOIN THE FREE REPRESENTATION.

ON THE OTHER SIDE, THE PRESENCE OF A CASHIER AT HIS DESK REMINDS YOU THAT ENTERTAINMENT IS A SERVICE LIKE OTHERS. THIS PLEASANT METROPOLITAN MOMENT HAS A PRICE TO PAY.

ACCORDING TO YOUR SENSIBILITY TOWARDS THE AUTHORITY, YOU MAY CHANGE YOUR WAY AND PASS BY, INSTANTLY REDUCING THE BARRIER TO A MEANINGLESS COUNTER.

AN INFINITY OF COMBINATIONS DEPENDING ON YOUR APPROACH AND CHOICES ALLOWS YOU TO ENJOY A LOOP OF FREE SHOWS, BE THE ACTOR, A VISITOR LIKE OTHERS AS MUCH AS ENDURING ENDLESS SERIES OF TAXES FOR BEING METROPOLITAN.



PSF #12

THE FOREST OF CORNERS

THE PROTOTYPE IS A FOREST OF CORNERS, IN WHICH YOU CAN DRIFT AND VANISH. THE CORNER HERE IS NOT AN IMPASSE, BUT AN OPENING TO A POSSIBLE MUTATION THROUGH TWO LINES, TWO MOVEMENTS COMING TOGETHER TO A ONE POINT. THIS POINT OF COMING TOGETHER IS A DYNAMIC EVENT INSTEAD OF STATIC IMPASSE. IN THIS FRAMEWORK OF A THEATRICAL STAGE, WHAT FOLLOWS IS THAT IF ACTIVE CORNERS FRAME THE STAGE IT MAKE THE CENTER OF THE STAGE MUTATE, LATTER CENTER THAT USED TO BE FRAMED BY STATIC CORNERS. ACTIVE AND LOUD CORNERS FRAME ANOTHER KIND OF STAGE IN WHICH THE HIDDEN AND THE PERIPHERIC MUTATES, AND SUBVERTS THE CONVENTIONAL CENTER OF THE STAGE, WHICH HAS BEEN IN THE FOCUS OF A THEATRICAL ACT.



PSF #13

B.B.C (BLACK BOX CONTAMINATED)

THE BLACK BOX OF THE THEATRE, INCLUDING STAGE, BACKSTAGE AND AUDIENCE SPACE IS PUT UNDER HEAVY RADIOACTIVE CONTAMINATION CONDITIONS. SPECTATORS ARE INVITED TO ENTER AND WANDER IN THE BLACK BOX WITH PROTECTION SUIT. EVEN IF THE THEATRE WOULD BE CLEANED AFTER THE PROPOSAL, TESTS ARE TO BE MADE REGULARLY AND PEOPLE WORKING IN THE THEATRE HAVE TO TAKE PRECAUTIONS (SOMETIMES MASKS ARE NECESSARY) WHILST REHEARSING AND PERFORMING IN THE POST-CONTAMINATION BLACK BOX.



PSF #14

**ENERGY (IN THIS CASE WATER), METALLIC STRUCTURAL CABLES,
MIRRORING MATERIAL (TBC), HEIGHT**

LOOP. DIFFRACT. ACCELERATE.

THE WATER COMES DOWN IN A REGULAR FLOW. LOOP.

THE PLATFORM INTERSECTS THE WATER FLOW. DIFFRACT.

THE PLATFORM REFLECTS THE WATER FLOW. LOOP.

THE WATER SPILLS FROM THE PLATFORM. ACCELERATE.

THE WATER COMES DOWN IN A REGULAR FLOW. LOOP.

THE PLATFORM REFLECTS THE WATER FLOW. LOOP.

THE PLATFORM INTERSECTS THE WATER FLOW. DIFFRACT.

THE WATER SPILLS FROM THE PLATFORM. ACCELERATE.

THE WATER WETS THE INFINITE SPIRAL. LOOP. ACCELERATE.

THE WATER COMES DOWN IN A REGULAR FLOW. LOOP.

THE PLATFORM INTERSECTS. DIFFRACT.

THE PLATFORM REFLECTS. LOOP.

THE WATER SPILLS. ACCELERATE. THE WATER WETS. LOOP. ACCELERATE.

THE SPIRAL GENTLY BRINGS TIME AROUND. LOOP. ACCELERATE.

THE WATER HITS THE RESERVOIR FLOOR. DIFFRACT.

THE PLATFORM INTERSECTS. DIFFRACT.

THE WATER SPILLS. ACCELERATE.

THE PLATFORM REFLECTS. LOOP.

THE WATER, REGULAR FLOW. LOOP.

THE SPIRAL GENTLY BRINGS TIME AROUND. LOOP. ACCELERATE.

THE WATER WETS THE SPIRAL. LOOP. ACCELERATE.

THE WATER HITS THE RESERVOIR RESERVOIR FLOOR. DIFFRACT.

THE PLATFORM REFLECTS. LOOP.

THE WATER COMES DOWN IN A REGULAR FLOW. LOOP.



PSF #15

**THE BURDEN OF THE REPERTOIRE
(TO RESIST, TO REPAIR, TO ESCAPE)**

THE STORY OF THEATRE CONSISTS IN A LEGACY. THE LEGACY OF TEXTS
TRANSMITTED BY TELLERS THROUGH THE AGES.

SEATED UNDER A FRAGILE SHELTER AN OLD WOMAN IS WAITING FOR HER
PUBLIC.

BUT THE VISITOR MUST GET CLOSER IN ORDER TO LISTEN DUE TO THE
WEAKNESS OF HER VOICE.

CONSIDERING THAT, WILL THE VISITOR OVERPASS THE DANGERS OF STAYING
UNDER THE UNSTABLE STRUCTURE? WILL THE VISITOR TRY TO REPAIR THE
STAGE USING THE PARTS LAYING ALL AROUND? IF THE VISITOR TRIES TO
SAVE HER THE OLD TELLER BY MOVING HER AWAY, WILL SHE STOP TO SPEAK
FOREVER?

OF COURSE THE SITUATION WOULD BE EASIER WITH MORE ARMS, EMBRACING A
COLLECTIVE MOMENT WHERE THE EFFORT DECREASE AS IT IS SHARED. ALSO
THE GROUP NOW COMPOSING A PUBLIC COULD STAY LONGER LISTENING TO THE
NEVER ENDING SUCCESSION OF CHAPTERS.

AS THEIR PRESENCE BRINGS MORE SPECTATORS, THE POSSIBILITY EMERGES
OF A NEVER-ENDING PLAY.



PSF #16

ALMOST THERE

THE PROTOTYPE CONSISTS OF A FLOATING ISLAND ONTO WHICH THE VISITOR HAS ALMOST AN ACCESS. THE ISLAND IS SEPARATED FROM THE MAINLAND BY TWO WAVES LEFT FROM THE OCEAN, WHICH HAS DISAPPEARED DUE TO THE ECOLOGICAL COLLAPSE. THERE IS A BRIDGE OVER THE TWO WAVES TO THE POINT OF THE ALMOST THERE, WHICH THE VISITOR CAN GO AND EXPERIENCE. THIS ALMOST THERE EXPERIENCE IS ILLUMINATED BY THE PERMANENT LIGHT OF THE SUN ABOVE THE ISLAND. THE VISITOR CAN CONTEMPLATE HERE ON THE POTENTIAL OF CUT, WHICH FORMS THE ALMOST THERE. THE CUT WHICH IS THE SPACE IN BETWEEN THE BRIDGE AND THE ISLAND REMINDS US HOW IMPORTANT IT IS TO UNDERSTAND THE FLUX OF MOVEMENT, WHICH CAN BE SEEN IN THE NETWORKED URBAN LANDSCAPE, ALSO AS A POTENTIAL FOR CUT, AS A CHANCE NOT TO GET CONNECTED, AS A POSSIBILITY TO EMBRACE THE ALMOST THERE, BUT NEVER ARRIVED, NEVER FINISHED, NEVER COMPLETED. IN THIS FRAMEWORKS, THEATRE TURNS INTO A QUEST, AN INQUIRY, AN OPEN QUESTION WHICH KEEPS ON EVOLVING, AND WHICH KEEPS ON QUESTIONING THE PRESENT BY PORTRAYING THE ALMOST THERE, THE ALMOST PRESENT.



PSF #17

EXPANSION OF STAGE (SERIES)

EXPAND THE STAGE OUTSIDE, AT THE BACK OF AN EXISTING THEATRE,
BEYOND THE OUTER WALL.

KEEP THE PROPORTIONS OF THE INDOOR STAGE. (NO LIMITATION FOR THE
EXPANSION IS SPECIFIED.)

MATTA CLARKIAN VARIATION: CUT A LARGE HOLE IN THE BACK WALL OF AN
EXISTING THEATRE UNTIL REACHING THE OUTSIDE.



PSF #18

**SENSORS, MOBILE DEVICES, DATA, PHENOMENA, ENCLOSED (ABSTRACT /
CONCRETE) SPACE, SCREENS, HARDWARE, AND ELECTRICITY**

THE WORLD IS VIBRATING, RUMBLING, FLOWING, CRACKING, BLOOMING; IT
QUAKES, IT FLICKERS, IT IS BORN AND DECAYS, IT PERMANENTLY STARTS
AND INFINITELY DISSOLVES.

ENERGY FLOWS, AGGREGATES FORM AND DISINTEGRATE, CAUSES RETROACT.
CATASTROPHES HAPPEN, FLIPPING SYSTEMS.

CELESTIAL BODIES REVOLVE.

THIS ENTROPIC EVOLUTION CONCERNS US ALL, EMBARKS US TOWARDS AN
UNKNOWN, CHAOTIC STAGE / STATE. NEGENTROPY, ON THE OTHER HAND, SLOWS
AND REVERSES. IT IS INFORMATION, SHARED WILLINGLY AND UNWILLINGLY,
THAT KEEPS THINGS TOGETHER, THAT CREATES THAT BOND, HUMAN AND NON-
HUMAN TIED TOGETHER IN THIS CHANGING STATE OF THINGS.

THE INFORMATION IS NOT THE DATA, BUT THE DATA IS THE RAW SUBSTRATUM
ON WHICH INFORMATION AND OUR KNOWLEDGE OF THE WORLD ARE BUILT.

THE THEATRE OF DATA IS THE REMOTE PLACE IN WHICH THE DATA IS CAPTURED
AND DISPLAYED. A STEP BEFORE INFORMATION AND KNOWLEDGE. OUR SAFE
CASE. OUR CRYSTAL. CLOSED TO ANY ACCESS, IT MAINTAINS ITS
INDETERMINACY, A STEP BEFORE REASON, MEANING, KNOWLEDGE.

YET, WE, AS THE PRODUCERS OF THE DATA, AS THE KEEPERS AND MERCHANTS
OF INFORMATION, ALREADY INHABIT IT, PRODUCING ALL IMAGINABLE
READINGS AND INTERPRETATIONS. THE DATA THEATRE REMAINS AN ANTE, AN
UNDETERMINED, UNDER-DETERMINED, YET PERMANENTLY RECONFIGURED
ORIGIN.



PSF #19

SHARE AND DESTROY

DUPLICATION AND EVOLUTION OF A CULTURAL OBJECT, AND HIS WILLING DESTRUCTION, ARE THE DRAMATIC ELEMENTS OF THESE VARIO-TYPO-STAGES. AS IT IS A CULTURAL FORM OF FREE SPEECH, IT WAS DECIDED TO RESTRICT THIS DANGEROUS TYPE OF SHOW KNOWN BY THE NAME OF THEATRE.

THE STAGE IS NOW IS A CONTROLLED PERIMETER, AN AREA IN WHICH ONLY ONE PLAY AT A TIME CAN OCCUR.

AS THE WORLD HAVE EVOLVED INTO A COSMOPOLITAN SPRAWL, PUBLICS FROM DIFFERENT ORIGINS DESPERATELY WANDER IN ORDER TO ENJOY THEIR LOST ARTEFACTS.

IN THIS PLACE THE PLANS OVERLAP TO ONE ANOTHER, THE WALLS MERGE, THE LEVELS MELT AND THE TECHNICAL NETWORKS CANCEL MUTUAL.

YOUR STAGE IS MY CHEAP ROW NOW. YOUR BACK IS MY SIDE, YOUR CONTROL ROOM IS MY ORCHESTRA PIT AND THEIR EXIT IS MY FOCAL POINT. THE VARIATIONS IN THE LIGHTS INTENSITIES ANNIHILATE THEM ALL.

AS YOU ARE TRYING TO LISTEN, AS YOU'RE ANNOYED BY THE SHOUTING MAN SETTING NEXT TO YOU, YOU REALIZE HE IS THE ACTOR OR A PARALLEL SHOW. TONIGHT'S PLAY.



PSF #20

THE MOUNTAIN OF YUSUKE

THE PROTOTYPE IS BASED ON THE CONCEPT PROPOSED BY YUSUKE, AND IN WHICH THE PLURAL VIEWPOINTS ARE BROUGHT TOGETHER. THE MOUNTAIN INVITES THE SPECTATOR TO WATCH THROUGH THE LITTLE HOLES IN IT, AND TO EXPERIMENT WITH THE PERCEPTION OF THE TRANSPARENT MARBLE, WHICH DIFFRACTS LIGHT TO MANY DIRECTIONS. WHILE EXPERIMENTING WITH THE GAZE THROUGH THE HOLES, THE MARBLE SEEMS TO MULTIPLY, AND IT SEEMS TO CHANGE PLACES. THE DEEP STAGE MAYBE APPEARS IN BETWEEN THE EXPERIMENTAL GAZE AND THE MARBLE. TO APPROACH THIS PROTOTYPE IN ANOTHER WAY, THE MANY LITTLE HOLES CAN BE THOUGHT OF AS LITTLE TRANSPARENT MARBLES, AND BY WATCHING THROUGH THEM YOU CAN HAVE A GLIMPSE OF ONE CONSTANTLY SHIFTING VIEWPOINT. IN THE EXPERIMENT THE MOVEMENT OF THE SPECTATOR MEETS THE MOVING VIEWPOINT.



PSF #21
GOOGLE T.M.

T.M. IS HERE FOR THEATRUM MUNDI. THEATRUM MUNDI (OR THE GREAT THEATER OF THE WORLD) IS A METAPHORICAL CONCEPT PORTRAYING THE WORLD AS A THEATER (APPARENT IN SHAKESPEARE'S SAYING THAT "ALL THE WORLD'S A STAGE") WHEREIN EARTHLY PERSONS ARE CHARACTERS AND THEIR ACTIONS FORM A GLOBAL DRAMA, WITH GOD AS THE GREAT DIRECTOR.

GOOGLE THEATRUM MUNDI IS A SPIRALING STRUCTURE, WHICH FORM IS INSPIRED BY THE SPIRALING OF A COMPUTER SCREEN. THE GTM IS CONSTANTLY SPINNING. SPECTATORS THAT ENTERS THE SPACE ARE EQUIPPED WITH A SPECIFIC GRAVITY SUIT THAT ALLOW THEM TO WALK THROUGH THE STRUCTURE MEANWHILE THE LATTER KEEPS ON ROTATING LIKE AN HYPNO-SPIRAL. BEFORE ENTERING THE VORTEX EVERY SPECTATOR GOES THROUGH THE G.G.A., THE GREAT GOOGLE ALGORITHM. CROSSING THIS GATE, THE SPECTATOR HAS TO CHOOSE 5 "WIKIS", ONE DEAD HUMAN (A CELEBRITY, A HISTORICAL CHARACTER, A RELATIVE ETC...), ONE ANIMAL (INCLUDING EXTERMINATED SPECIES), ONE VEGETAL (INCLUDING DISAPPEARED SPECIES), ONE CRYSTAL AND ONE GALACTIC NEBULA. THE CHOICE IS MADE THROUGH THE LAST VERSION OF GOOGLE SPECTACLES THAT ALLOW TO ENTER THE GREAT WIKI-CATALOGUE. ONE THE GATE CROSSED AND THE WIKIS CHOSEN, THE SPECTATOR IS FREE TO WANDER IN THE VORTEX IN THE COMPANY OF HIS OR HER WIKIS. TIME VANISHES IN THE G.T.M.. RANDOM WIKIS CAN ALSO BE CHOSEN FOR THE SPECTATOR BY THE GGA ITSELF. THE TIMING OF THE APPEARANCE OF THE WIKIS IS RANDOM. THE SIZE OF A WIKI VARIES FROM MICRO TO MACRO. A SPECTATOR IS ALSO ABLE TO PERCEIVE OTHER SPECTATORS' WIKIS. IT MAY HAPPEN THAT WIKIS OF DIFFERENT SPECTATORS INTERACT.



PSF #22

#3

石油採掘における最大深さ地下6310mと石油から作られる焼夷弾が投下される高さ8000mを一つの垂直軸として捉えてみる。石油会社をパトロンとし設計活動が続け、日本の空襲実験のための家屋を設計したアントニン・レーモンドはこの垂直軸の中に位置する建築家と言えるだろう。建築という概念を拡張し思考するためのコンセプトモデル。

TRANSLATION

#3

MAXIMUM DEPTH IN OIL MINING IS 6310 M UNDERGROUND AND 8000 M IS THE HEIGHT FROM WHERE INCENDIARY BOMBS MADE FROM OIL ARE DROPPED AS ONE VERTICAL AXIS. ANTONIN RAYMOND WHO DESIGNED A HOUSE FOR AIR RAID EXPERIMENT FOR DESTROYING JAPAN, CONTINUES, AS OIL COMPANY BOSS, HIS DESIGN ACTIVITIES. HE CAN BE SAID TO BE AN ARCHITECT LOCATED IN THIS VERTICAL AXIS. THIS IS A CONCEPT MODEL FOR EXTENDING AND THINKING THE CONCEPT OF ARCHITECTURE.



PSF #23

WE QUAKE! WE QUAKE! WE QUAKE!

OR A PREDICTIVE HISTORY OF GROUND MOTION

SEISMOMETER, GRAPH PAPER, LCD SCREENS, SEISMIC ACTIVITY

DATABASES, COMPUTATIONAL STATISTICS TECHNIQUES

WHAT TIME DO WE INHABIT? WHAT DRIVES OUR ACTIONS? A RECORDED PRESENT IS A PAST IN THE MAKING AND A SEARCH FOR A PRECURSOR OF A FUTURE TO COME; RETROACTIVELY OPERATING ON THE HERE AND NOW; A PREDICTED TIME IS THE PRODUCTION OF A PAST FOR A PRESENT THAT MAY NEVER HAVE HAPPENED.

SLIGHTLY MOVED OR FIRMLY SHAKEN BY THE GROUND, RESONATING WITH THE SEISMIC ACTIVITY, WE PERFORM. WE EMBODY THE MOVEMENT OR JUST LET OURSELVES ROCKED BY IT. WE MAY COLLAPSE TO THE GROUND, NOT RESISTING THE VIOLENT VIBRATIONS. THE MEMORY OF THE GROUND ACTIVITY ACCUMULATES ON ONE SIDE OF THE STAGE, SIMPLE BLACK LINES ON GRAFTED PAPER THAT FAIL TO FULLY TRANSCRIBE THE EXPERIENCE. DO WE READ THEM, TO BRING BACK SOUVENIRS?

ON THE OTHER SIDE, LCD SCREENS DISPLAY THE EVENTS TO COME, SOON OR IN A DISTANT FUTURE. DO WE SCRUTINIZE THEM TO FIND OUR NEXT MOVE, TO TUNE OURSELVES MORE PRECISELY, IN A SPLIT SECOND, TO THE CHANGE THAT COMES? DO WE ANTICIPATE THE DISASTER AND ALTER OUR CURRENT BEHAVIOUR, OR DO WE PROUDLY AND MAGNIFICENTLY IGNORE IT, TO OUR OWN RISK? HOW DO WE PRODUCE OUR PRESENT?



PSF #24

THEATRE OF TOTAL CRYING

A REVOLVING CIRCULAR PLATFORM CONTROLLED BY DROIDS-MACHINISTS SUPPORTS ONE GIGANTIC TELESCOPIC SPIRAL. SAME APPARATUS IS BUILT ON THE DIAMETRICALLY OPPOSITE SIDE OF THE TERRESTRIAL GLOBE. WHEN THE AUDIENCE ARRIVES, ALWAYS IN THE MIDDLE OF THE SHOW, WHICH HAS NEVER BEGUN, AND WHICH WILL NEVER END, A CROWD OF THOUSAND MOURNING AUTOMAT-SPECTATORS-CRYERS ARE CRYING.

THE REVOLVING PLATFORM REVOLVES MEANWHILE THE INFINITE SPIRAL SPIRALS.



PSF #25

PROTOTYPE TRAGIQUE (LA VAGUE ET LE NUAGE)

LA MER ÉGÉE COMME PLATEAU, SCÈNE, PAYSAGE, DÉCOR, DRAME ET PERSONNAGE.

ESPACE GÉOPOLITIQUE DE LA SIMULTANÉITÉ DE L'HYPERVERSIBILITÉ MILITAIRE ET DE L'OPACITÉ DU DRAME DE LA NOYADE DES MIGRANTS. À LA FOIS ÉTENDUE HORIZONTALE ET ÉCRAN VERTICAL. CE PROTOTYPE DE « SCÈNE » MATÉRIALISE LA CONTINUITÉ TRAGIQUE: LA SUPERPOSITION DE LA RÉALITÉ DISSIMULÉE DE LA MORT (POINTS ROUGES) ET DE SES DONNÉES CONCOMITANTES (POINTS ROUGES) CLIGNOTANT EN TEMPS RÉEL SUR UN ÉCRAN DE SURVEILLANCE.

SONS MIXTES. DISTORSIONS.

TRANSLATION

TRAGIC PROTOTYPE (THE WAVE AND THE CLOUD)

THE AEGEAN SEA AS STAGE, SCENE, SCENERY, DRAMA AND CHARACTER. GEOPOLITICAL SPACE OF SIMULTANEOUS MILITARY HYPERVISIBILITY AND OPAQUE EXPANSE OF DROWNING MIGRANT DRAMA. BOTH HORIZONTAL EXPANSE AND VERTICAL SCREEN. THIS PROTOTYPE OF "STAGE" MATERIALIZES THE TRAGIC CONTINUITY: THE OVERLAPPING OF THE HIDDEN REALITY OF THE DEATH (RED DOTS) AND ITS CONCOMITANT APPEARING DATA (RED DOTS) FLICKERING IN REAL TIME ON A SURVEILLANCE SCREEN.

MIXED SOUNDS. DISTORTIONS.



PSF #26

ISTOGRAMMI DI TEATRO

A QUELLE TEMPÉRATURE EST L'EAU DE LA *TEMPÊTE* SHAKESPEARIENNE ?
LE CORPS D'OPHÉLIE ALTÈRE-T-IL LE BIOTOPE AQUATIQUE EN S'Y NOYANT ?
QUELLES SONT LES DONNÉES HYDROGRAPHIQUES, GÉOLOGIQUES, MOLÉCULAIRES,
LES TAUX D'AZOTE, LES VARIATIONS DE TEMPÉRATURE, D'ENSOLEILLEMENT,
QUEL EST L'ÉTAT TRANSITOIRE DU MONDE LE JOUR DE LA MORT D'HAMLET ?
LES HISTOGRAMMES DE THÉÂTRE PROPOSENT UNE ANALYSE QUANTITATIVE DU
RÉPERTOIRE CLASSIQUE ET CONTEMPORAIN, UN GRADIENT PERMETTANT
D'ÉTABLIR UN CATALOGUE GÉOCHIMIQUE DU THÉÂTRE. LA GÉNÉRICITÉ DE
L'OUTIL PERMET UNE APPRÉHENSION NUMÉRIQUE, OÙ LE SPECTACLE PASSE AU
TRAVERS D'UNE SÉRIE DE VARIABLES. LE CLASSEMENT NE SE FAIT PLUS PAR
PÉRIODE OU PAR AUTEUR, PAR GENRE OU PAR STYLE. LES HISTOGRAMMES
LAISSENT ENVISAGER UN NOUVEAU PAYSAGE DRAMATIQUE, QUI SE SAISIT DANS
SON ÉPAISSEUR GÉOLOGIQUE, SA COMPOSITION CHIMIQUE, SA DIMENSION
ATMOSPHÉRIQUE, SELON DES AMPLITUDES ET DENSITÉS. ENFIN, LE TEMPS
EST-IL TOUJOURS PLUS MAUVAIS DANS LES TRAGÉDIES ?

TRANSLATION

ISTOGRAMMI DI TEATRO

AT WHAT TEMPERATURE IS THE WATER OF THE SHAKESPEAREAN *TEMPEST*? DOES
OPHELIA'S BODY ALTER THE AQUATIC BIOTOPE BY DROWNING IN IT? WHAT ARE
THE HYDROGRAPHIC, GEOLOGICAL, MOLECULAR DATA, THE NITROGEN LEVELS,
THE VARIATIONS OF TEMPERATURE, SUNLIGHT, WHAT IS THE TRANSIENT STATE
OF THE WORLD ON THE DAY OF HAMLET'S DEATH? THEATER HISTOGRAMS OFFER
A QUANTITATIVE ANALYSIS OF THE CLASSICAL AND CONTEMPORARY
REPERTOIRE, A GRADIENT FOR ESTABLISHING A GEOCHEMICAL CATALOG OF
DRAMA. THE GENERICITY OF THE TOOL ALLOWS A NUMERICAL APPREHENSION,
WHERE THE SHOW PASSES THROUGH A SERIES OF VARIABLES. THE RANKING IS
NO LONGER BY PERIOD OR AUTHOR, GENRE OR STYLE. THE HISTOGRAMS ALLOW
TO ENVISAGE A NEW DRAMATIC LANDSCAPE, WHICH IS GRASPED IN ITS
GEOLOGICAL THICKNESS, ITS CHEMICAL COMPOSITION, ITS ATMOSPHERIC
DIMENSION, ACCORDING TO AMPLITUDES AND DENSITIES. A LAST QUESTION:
IS THE WEATHER ALWAYS WORSE IN TRAGEDIES?



« PEUPLES, VOICI. VOUS ALLEZ PRENDRE CONNAISSANCE D'UN ÉVÉNEMENT D'AUTANT PLUS INCROYABLE QU'IL EST UNIQUE PAR SA PERFECTION HAUTAIN ; UN TEL RAFFINEMENT ROMPRA AVEC LA ROUTINE QUI A BLESSÉ LA CONFIANCE QUE VOUS AVIEZ DANS LES MERVEILLES DE CE MONDE. (...) ET POUR OBTENIR CE BEAU QUOIQUE IMPROBABLE RÉSULTAT (...), JE PROPOSE CE QUI SUIT ET S'IMPOSE : UN ENFONCEMENT. »

PIERRE LAFARGUE, *AVENTURES*, ÉDITIONS VAGABONDE, 2015, pp. 8-9.

L'OBJET PROPOSÉ ILLUSTRE UN PRINCIPE D'INSTALLATION.

QUI PEUT SE DÉPLOYER DE MANIÈRE CONTEXTUELLE À N'IMPORTE QUEL LIEU. ET CONSISTE À PRODUIRE UNE ZONE D'ENFONCEMENT AU SEIN D'UN ESPACE BANALISÉ / BALISÉ.

ICI C'EST LE RAPPORT AU SOL QUI EST PRIVILÉGIÉ.

ON IMAGINE UN PUBLIC INVITÉ À SE REPLIER À L'INTÉRIEUR D'UNE ZONE A PRIORI SÉCURISÉE (DAVANTAGE PENSÉE COMME UNE ZONE BANALISÉE AU SENS DE BANALE, ORDINAIRE, ENNUYEUSE).

LA REPRÉSENTATION THÉÂTRALE EST INTÉRIEURE À CETTE ZONE.

LE JEU SE DÉPLOIE SUR LA SUPERFICIE TOTALE DE CETTE ZONE ET SE MÉLANGE INDISTINCTEMENT AU PUBLIC.

LA CHUTE DE LA « ZONE D'ENFONCEMENT » EST RAPIDE.

ELLE ENTRAÎNE AVEC ELLE LES PERSONNES (PUBLIC COMME ACTEURS) QUI SE TROUVAIENT À SA SURFACE.

ET REMONTE AUSSI RAPIDEMENT, COMME UN YOYO - UNE SEULE FOIS.

L'ACTIVATION DE CET ENFONCEMENT EST INATTENDUE, ALÉATOIRE ET EXTRÊMEMENT FUGACE.

*CORALIE DURBOIS EST LE NOM DU "HÉROS-TYPE" QUI, DANS LE CHAPITRE D'OUVERTURE DU LIVRE *AVENTURES* DE PIERRE LAFARGUE, EXPÉRIMENTE LA "RUE-YOYO" (UNE RUE QUI SE DÉROBE ET REMONTE SUR 27 MÈTRES DE HAUTEUR). POUR CHAQUE MOMENT DU ROMAN, UN "HÉROS-TYPE" EXPÉRIMENTE UN MIRACLE OU CATASTROPHE QUI VIENT FRACASSER LA BANALITÉ DE SON EXISTENCE ET APPELLE À SON ENTHOUSIASME, SA PASSION VOIRE SA RÉVOLTE.

TRANSLATION

"PEOPLE, HERE IT IS. YOU WILL BECOME ACQUAINTED WITH AN EVENT ALL THE MORE INCREDIBLE BECAUSE IT IS UNIQUE IN ITS HAUGHTY PERFECTION; SUCH REFINEMENT WILL BREAK WITH THE ROUTINE THAT HAS HURT THE TRUST YOU HAD IN THE WONDERS OF THIS WORLD. (...) AND TO OBTAIN THIS BEAUTIFUL THOUGH IMPROBABLE RESULT (...), I PROPOSE THE FOLLOWING AND IMPOSES: A DEPRESSION." PIERRE LAFARGUE, *AVENTURES*, ÉDITIONS VAGABONDE, 2015, pp. 8-9.

THE PROPOSED OBJECT ILLUSTRATES AN INSTALLATION PRINCIPLE.
IT CAN BE DISPLAYED CONTEXTUALLY IN ANY PLACE.
AND CONSISTS IN PRODUCING A DEPRESSION ZONE IN AN UNMARKED/MARKED SPACE.
HERE, IT IS THE RELATIONSHIP WITH THE GROUND THAT IS PRIVILEGED.
WE IMAGINE AN AUDIENCE INVITED TO RETREAT WITHIN AN A PRIORI SECURED AREA (THOUGHT OF AN UNMARKED AREA IN THE SENSE OF BANAL, ORDINARY, BORING).
THE THEATRICAL PERFORMANCE IS WITHIN THIS AREA.
THE PLAY IS SPREAD OVER THE TOTAL SURFACE OF THIS AREA AND MIXES INDISTINCTLY WITH THE PUBLIC.
THE FALL OF THE "DEPRESSION ZONE" IS FAST.
IT SUDDENLY DROPS THE PEOPLE (PUBLIC AND ACTORS) WHO WERE ON ITS SURFACE.
AND GOES BACK UP AT HIGH SPEED, LIKE A YOYO - ONLY ONCE.
THE ACTIVATION OF THIS DEPRESSION IS UNEXPECTED, RANDOM AND EXTREMELY FAST.

* *CORALIE DURBOIS* IS THE NAME OF THE "TYPICAL HERO" WHO, IN THE OPENING CHAPTER OF THE BOOK *ADVENTURES* BY PIERRE LAFARGUE, EXPERIMENTS THE "YOYO-STREET" (A STREET THAT RECEDES AND GOES BACK UP ON 27 METERS AMPLITUDE). FOR EACH MOMENT OF THE NOVEL, A "TYPICAL HERO" EXPERIENCES A MIRACLE OR A CATASTROPHE THAT SHATTERS THE BANALITY OF HER EXISTENCE AND CALLS FOR HER ENTHUSIASM, PASSION AND EVEN REBELLION.



PSF #28

EMMANUEL GUEZ, AVC_4_VRECP (AUTHORIZED VISUAL COPY FOR VINCENT ROUMAGNAC AND EMMANUELLE CHIAPPONE-PIRIOU)

EMMANUEL GUEZ, AVC_4_VRECP, "ANTHROPOSCENIC CHRONOTOPIAS", "CERIMONIA 2018", "CHRISTALS INFINITE INTERIORS RITUALS", "CROISÉE DES DEVENIRS THÉÂTRAUX ET ARCHITECTURAUX", "DEEP STAGE", "EXPÉRIMENTATION TRANSDISCIPLINAIRE EN ART CONTEMPORAIN", "SESSION DIFFRACTÉE", "VINCENT ROUMAGNAC ET EMMANUELLE CHIAPPONE-PIRIOU", "WE SANK", 25 JANVIER 2018. EMMANUEL GUEZ & GOOGLE, "PORTRAIT DE MADAME CHLOÉ GRONDEAU À KASSEL", 25 JANVIER 2018.

DESCRIPTION : À DESTINATION DES SPECTATEURS, EN PLUSIEURS LIEUX DU THÉÂTRE PROFOND, DIX PHOTOGRAPHIES SERVENT DE PROGRAMME À LA SCÈNE EN TRAIN DE NAÎTRE.

TRANSLATION

EMMANUEL GUEZ & GOOGLE, SERIES AVC_4_VRECP, "ANTHROPOSCENIC CHRONOTOPIAS", "CERIMONIA 2018", "CHRISTALS INFINITE INTERIORS RITUALS", "CROISÉE DES DEVENIRS THÉÂTRAUX ET ARCHITECTURAUX", "DEEP STAGE", "EXPÉRIMENTATION TRANSDISCIPLINAIRE EN ART CONTEMPORAIN", "SESSION DIFFRACTÉE", "VINCENT ROUMAGNAC ET EMMANUELLE CHIAPPONE-PIRIOU", "WE SANK", 25 JANVIER 2018. EMMANUEL GUEZ & GOOGLE, "PORTRAIT DE MADAME CHLOÉ GRONDEAU À KASSEL", 25 JANVIER 2018.

DESCRIPTION: FOR THE SPECTATORS, IN SEVERAL PLACES OF THE DEEP STAGE, TEN PHOTOGRAPHS SERVE AS A PROGRAM FOR THE SCENE IN THE EMERGING.



PSF #29

KAMMERSPIEL

DANS LA PERSPECTIVE D'ÉTABLIR UN CONSENSUS AUTOUR DU SUJET /
QUESTION,

SIÈGENT AU PARLEMENT LOCAL LES REPRÉSENTANTS DE :

IN THE PERSPECTIVE OF BUILDING CONSENSUS AROUND THE
SUBJECT/QUESTION,

SIT AT THE LOCAL PARLIAMENT THE REPRESENTATIVES OF:

- TERRE EARTH
- FEU FIRE
- EAU WATER
- BOIS WOOD
- FER IRON
- ANIMAL
- VÉGÉTAL VEGETAL
- MINÉRAL MINERAL
- MICROBES
- FEMME WOMAN
- SAGE WISDOM
- FOU FOOL
- DÉVIA NT DEVIANCE
- ADAPTÉ ADAPTATION
- LOOSER
- HOMME MAN
- RELIGION
- TECHNIQUE
- SCIENCE
- LOI LAW
- LANGUE LANGUAGES
- ETHIQUE ETHICS
- ESOTÉRISME ESOTERICISM
- ECONOMIE ECONOMY



PSF #30

CYCLORAMAS DE BRUIT BLANC

A. WIKI :

AU 20ÈME SIÈCLE LE CYCLORAMA ÉTAIT UN RIDEAU DE FOND DE SCÈNE DE THÉÂTRE, TENDU ET SEMI-CIRCULAIRE. IL SE DÉVELOPPAIT ENTRE LES MURS COUR, LOINTAIN ET JARDIN. IL SUIVAIT UNE LIGNE COURBE CONTINUE EN FOND DE SCÈNE. ON LE FIXAIT À UNE PERCHE SPÉCIALE ET SEMI-CIRCULAIRE, LA CERCE, LAQUELLE LUI IMPRIMAIT SA FORME CONCAVE. GÉNÉRALEMENT, IL OCCUPAIT UNE HAUTEUR MAXIMALE ET « SE PERDAIT » DANS LES CINTRES. SA COULEUR, HABITUELLEMENT BLANC BLEUTÉ, CONTRIBUAIT À DONNER AU SPECTATEUR UNE IMPRESSION D'IMMENSITÉ CÉLESTE "DES PLUS ÉTONNANTES".

B. PROTO

CYCLORAMAS DE BRUIT BLANC (CBB) EST UN DISPOSITIF ÉLECTROMAGNÉTIQUE ARTIFICIEL GÉNÉRÉ PAR DE HAUTES ARCHES DISPOSÉES AUTOUR DE LA VILLE ÉQUIPÉE, PROGRAMMÉES EN INTRA-ACTION AVEC UN DISPOSITIF SATELLITAIRE LOCALISANT LES VENTS SOLAIRES. LES CBB APPARAISSENT PAR TEMPS DE "JOUR BLANC", DE FAÇON ALÉATOIRE ET VIENNENT TOMBER EN DOUCHE DE PARTICULES ÉLECTRIQUES SUR LA CITÉ. FORMANT DES ARCS, DES DRAPÉS OU DES EFFETS DE RIDEAUX FLUCTUANT, LES CBB PRODUISENT DES FILTRES PERCEPTIFS POUR LES HABITANTS ÉVOLUANT DE PART ET D'AUTRES DE LEURS MANIFESTATIONS. AU PASSAGE DU CBB LES CITADINS DISTINGUENT AINSI LE PAYSAGE URBAIN SITUÉ DE L'AUTRE CÔTÉ D'UN CBB LÉGÈREMENT DIGITALISÉ, GLITCHANT A MINIMA, À LA FOIS DANS UNE VACILLANCE ET UNE ÉTRANGE SCINTILLANCE. LE PASSAGE D'UN CBB EST FURTIF. PARFOIS (SOUVENT) À PEINE PERCEPTIBLE ; HYPOPERCEPTION GÉNÉRANT UNE PERPLEXITÉ DU VOYANT QUANT À L'EXISTENCE DU PHÉNOMÈNE.

TRANSLATION

WHITE NOISE CYCLORAMAS

A. WIKI :

A CYCLORAMA IS A LARGE CURTAIN OR WALL, OFTEN CONCAVE, POSITIONED AT THE BACK OF THE STAGE. IT WAS POPULARIZED IN THE GERMAN THEATER OF THE 19TH CENTURY AND CONTINUES IN COMMON USAGE TODAY IN THEATERS THROUGHOUT THE WORLD. A "CYC" (US THEATRICAL ABBREVIATION) CAN BE MADE OF UNBLEACHED CANVAS (LARGER VERSIONS) OR MUSLIN (SMALLER VERSIONS), FILLED SCRIM (POPULARIZED ON BROADWAY IN THE 20TH CENTURY), OR SEAMLESS TRANSLUCENT PLASTIC (OFTEN REFERRED TO AS "OPERA PLASTIC"). AS THE NAME IMPLIES, IT OFTEN ENCIRCLES OR PARTIALLY ENCLOSES THE STAGE TO FORM A BACKGROUND. CYCLORAMAS ARE OFTEN USED TO CREATE THE ILLUSION OF A SKY ONSTAGE. BY VARYING THE EQUIPMENT, INTENSITY, COLOR AND PATTERNS USED, A LIGHTING DESIGNER

CAN ACHIEVE MANY VARIED LOOKS. CYCLORAMAS ARE ALSO OFTEN ILLUMINATED DURING DANCE CONCERTS TO MATCH THE MOOD OF A SONG.

B. PROTO :

WHITE NOISE CYC. (WNC) IS AN ARTIFICIAL ELECTROMAGNETIC DEVICE GENERATED BY HIGH ARCHES ARRANGED AROUND AN EQUIPPED CITY, PROGRAMMED IN INTRA-ACTION WITH A SATELLITE DEVICE TRACKING SOLAR WINDS. THE WNC RANDOMLY APPEARS IN TIME OF "WHITE DAYS", AND FALLS AS A SHOWER OF ELECTRIC PARTICLES ON THE CITY. FORMING BOWS, DRAPERIES OR FLUCTUATING CURTAIN EFFECTS, WNC PRODUCES PERCEPTIVE FILTERS FOR THE INHABITANTS EVOLVING ON BOTH SIDES OF ITS MANIFESTATION. AT THE PASSAGE OF WNC CITY DWELLERS THUS DISTINGUISH THE URBAN LANDSCAPE LOCATED ON THE OTHER SIDE OF A WNC, SLIGHTLY DIGITIZED, MINIMALLY GLITCHING, BOTH AS A HESITATION AND AN UNCANNY SHIMMERING. THE PASSAGE OF WNC IS STEALTH. SOMETIMES (OFTEN) HARDLY PERCEPTIBLE; HYPOPERCEPTION GENERATING A PERPLEXITY OF THE SPECTATOR AS TO THE EXISTENCE OF THE PHENOMENON.



PSF #31

STRATIGRAPHE

SOIT UN CUBE COMPOSÉ DE SURFACES DE PROJECTION, TEL UN PRISME.
DES COUCHES ET DES ÂGES S'Y MIROITENT, LA SCÈNE DIFFRACTE CE QUI FUT
APLANIT PAR LE TEMPS.

ELLE OUVRE SUR LA STRATIFICATION DES ÂGES, SÉDIMENTATION LENTE DE
TEMPS QUI PASSENT *MASSIVEMENT* ET D' ACTIONS RÉVOLUES : TITHONIQUE ET
OXFORDIEN, GRÈS, CALCAIRES, BASALTE... PROJETÉES, LES DATES DEVIENNENT
DES POINTS DE L'ESPACE ET L'ACTION UNE CHORÉGRAPHIE ENTRE LES
ÉPOQUES, LES ÉVÉNEMENTS. TERRES NOIRES ET TERRES RARES SONT LES
COURS ET JARDINS DE LA SCÈNE *PROFONDE*.

TRANSLATION

STRATIGRAPH

GIVEN A CUBE COMPOSED OF PROJECTION SURFACES, SUCH AS A PRISM.
LAYERS AND AGES SPARKLE THERE, THE STAGE DIFFRACTS WHAT WAS SMOOTHED
BY TIME.

IT OPENS ON THE STRATIFICATION OF AGES, SLOW SEDIMENTATION OF TIMES
WHICH PASS MASSIVELY AND OF PAST ACTIONS: TITHONIC AND OXFORDIAN,
SANDSTONE, LIMESTONE, BASALT ... PROJECTED ; DATES BECOME POINTS OF
SPACE AND ACTION BECOME A CHOREOGRAPHY BETWEEN EPOCHS, EVENTS. BLACK
EARTHS AND RARE EARTHS ARE THE LEFT AND RIGHT SIDES – *COUR* AND *JARDIN*
- OF THE DEEP STAGE.



PSF #32

PLACE 899

ARRIVER DANS UN LIEU. EXPLORER CE QUI TRAINE SUR LES TABLES ET DANS LES COINS. MONTER À L'ÉTAGE. VOIR DANS LE NOIR LE MOULAGE D'UN CORPS D'ENFANT. C'EST UNE PROTHÈSE AUSSI BLEUE QUE LA LUMIÈRE DU VIDÉOPROJECTEUR QUI ILLUMINE LA PIÈCE. FENÊTRE OUVRANT SUR LE DIGITAL.

JE PROJETTE DANS MON CORPS COMMENT LE PETIT CORPS D'ENFANT A ÉTÉ MAINTENU ENFERMÉ PAR LA FIBRE DE VERRE. CLOITRÉ DANS SA CHAMBRE, NOUS RECRÉONS LES FORMES ET LES COULEURS D'UNE PROMENADE AU PARC ET NOUS PEUPLONS CET ESPACE DES PERSONNAGES DE NOS VIES. C'EST LE THÉÂTRE DE NOTRE RENCONTRE ATEMPORELLE. PLACE 899.

TRANSLATION

SQUARE 899

TO ARRIVE IN A PLACE. TO EXPLORE WHAT IS DRAGGING ON TABLES AND CORNERS. TO GO UPSTAIRS. TO SEE IN THE DARK THE CAST OF A CHILD'S BODY. IT IS A PROSTHESIS AS BLUE AS THE LIGHT OF THE VIDEOPROJECTOR THAT ILLUMINATES THE ROOM. A WINDOW OPENING ON THE DIGITAL.

I PROJECT INTO MY BODY HOW THE CHILD'S LITTLE BODY WAS KEPT ENCLOSED BY FIBERGLASS. CLOISTERED IN HER ROOM, WE RECREATE THE SHAPES AND COLORS OF A WALK IN THE PARK AND WE POPULATE THIS SPACE WITH THE CHARACTERS OF OUR LIVES. THIS IS THE STAGE OF OUR TIMELESS ENCOUNTER. SQUARE 899.



PSF #33

DRY THEATRE POOL

WATER BED PLATEAU IMPREGNATED WITH AGRICULTURAL GEL - WATER
RETENTIVE POLYMER - INCLUSIVE CALCINED ETHERNET CORD - SOFT ORANGE
POLYVINYL CHLORIDE MELTED DOWN - SEAMED - WITH BURNING CANDLE.
WATERBED PLATEAU LAID ON TOP OF WIRED CYLINDER - LAID FOR US
SPECTATORS - LAID FOR US ACTORS UP ABOVE INNER CHAINS - POLYMETHYL
METHACRYLATE TUBES - BENT AND TWISTED AFTER HEATING PLUMBED IN
TOGETHER WITH STICKY WIRED TAPE - WITH STRETCHED LATEX SKIN CEILING
- MOBIL SUSPENDED PUPPETEERED TENT CEILING.



PSF #34

UNTITLED

A MIST OF SHADOWLESS, SCALELESS THINGS.

ARCHITECTURE HAS BEEN SPRAYED AWAY IN THE AIR, TURNED INTO A PURE
SIGN.

A SUBLIMATION.

A MISCELLANEA OF THINGS, DENSE YET DIFFUSE.

THE ACHIEVEMENT OF THE NEUTRAL REACHES THE ECLECTIC.



UN PROTOTYPE DRAMATURGIQUE

LA PROPOSITION OSCILLE ENTRE DEUX HYPOTHÈSES TRAVAILLANT ENSEMBLE À L'ÉMERGENCE D'UNE FORME THÉÂTRALE (NEG)ANTHROPOSCÉNIQUE.

HYPOTHÈSE 1 : LA CHASSE (OU L'ESPACE CYNÉGÉTIQUE) COMME LABORATOIRE D'UNE FUSION PROGRESSIVE ENTRE L'HOMME ET L'ANIMAL, LIEU D'INSTAURATION CHAOTIQUE D'UN THÉÂTRE DE LA REFOUNDATION HYBRIDE ET DE LA SURVIE. DE LA FLEUR AU FUSIL, LA FORÊT PRIMAIRE COMME THÉÂTRE DE LA MISE À MORT., LA CHASSE À L'HOMME LIEU D'INSPIRATION.

MYTHES ET FIGURES STRUCTURANTES :

- L'ACTEUR-CHASSEUR ET L'HOMME-CHEVAL (DU PONEY CLUB AU THÉÂTRE DU CENTAURE)
- ARTÉMIS, DAVY CROCKETT
- « STATION ELEVEN » (DE EMILY ST JOHN MANDEL)
- LES ARÈNES DE LUTÈCE : RUINES RÉTROFUTURISTES

HYPOTHÈSE 2 : UN THEATRE THERMAL, AUX PRISES AVEC LE DÉRÈGLEMENT CLIMATIQUE ET LE FRACAS DE LA NATURE, POSANT LE PARCOURS DES BAINS COMME PROCESSION RITUELLE.

SOURCES VISIONNAIRES :

- LES BAINS NORDIQUES, LANAUDIÈRE, RAWDON, QUÉBEC
 - IANNIS XENAKIS, « LE POLYTOPE DE CLUNY », 1972
- PRÉSENTÉE DANS LES THERMES DE CLUNY À PARIS (1972), CE THÉÂTRE DE SONS ET DE LUMIÈRES, OPÈRE UN DÉPASSEMENT RADICAL DE TOUTES LES FORMES DE « THÉÂTRE TOTAL » EXPÉRIMENTÉES AU XXE SIÈCLE.

UN THÉÂTRE DE L'AVENIR ET DE LASERS, PROJETÉ SUR LES RUINES THERMALES, QUI FUSIONNE LES CORPS ET LE COSMOS ET S'AFFRANCHIT DE LA LANGUE (QUI SÉPARE ET ASSOIT LA DISTINCTION ENTRE L'HOMME ET LA NATURE) AU PROFIT DE LANGAGES ALGORITHMIQUES VECTEURS DE NOUVELLES CONVERGENCES NEGANTHROPOSCÉNIQUES.

TRANSLATION

A DRAMATURGICAL PROTOTYPE

THE PROPOSAL OSCILLATES BETWEEN TWO HYPOTHESES WORKING TOGETHER ON THE EMERGENCE OF A NEGANTHROPOSCENIC FORM OF THEATRE.

HYPOTHESIS 1: THE HUNTING (OR THE CYNEGETIC SPACE) AS A LABORATORY FOR A PROGRESSIVE FUSION BETWEEN MAN AND ANIMAL; PLACE OF CHAOTIC ESTABLISHMENT OF A THEATER OF HYBRID REFOUNDATION AND SURVIVAL. FROM

THE FLOWER TO THE RIFLE, THE PRIMARY FOREST AS A THEATER OF KILLING,
THE HUNT FOR MAN AS A PLACE OF INSPIRATION.

MYTHS AND STRUCTURING FIGURES:

THE HUNTER-ACTOR AND THE HORSEMAN (FROM THE PONEY CLUB TO THE CENTAUR
THEATER) / ARTEMIS, DAVY CROCKETT / "STATION ELEVEN" (EMILY ST JOHN
MANDEL) / THE ARENAS OF LUTETIA: RETROFUTURISTIC RUINS

HYPOTHESIS 2: A SPA THEATER, STRUGGLING WITH THE CLIMATIC
DISTURBANCE AND THE CRASH OF NATURE, PROPOSING THE PROCESS THROUGH
THE BATHS AS A RITUAL PROCESSION.

VISIONARY SOURCES :

THE NORDIC BATHS, LANAUDIÈRE, RAWDON, QUEBEC / IANNIS XENAKIS, "THE
POLYTOPE OF CLUNY", 1972 / PRESENTED IN THE THERMES DE CLUNY IN
PARIS (1972), THIS SOUND AND LIGHT THEATRE OPERATES A RADICAL
OVERTAKING OF ALL FORMS OF "TOTAL THEATER" IMPLEMENTED DURING THE
TWENTIETH CENTURY.

A STAGE OF THE FUTURE AND OF LASERS, PROJECTED ON THERMAL RUINS,
WHICH MERGES BODIES AND THE COSMOS, FREEING FROM LANGUAGE (WHICH
SEPARATES AND ESTABLISHES THE DISTINCTION BETWEEN HUMAN AND NATURE)
IN FAVOR OF ALGORITHMIC LANGUAGES, VECTORS OF NEW NEGANTHROPOSCENIC
CONVERGENCES.



PSF #36

SUNSET-SELFIE.COM

OF SUNSETS AS A GREAT SPECTACLE OF THE WORLD

LIKE THE QUESTION OF THE SOUND MADE BY THE FALLING OF A TREE IN THE FOREST WHEN NOBODY IS PRESENT TO HEAR IT, THE SAME QUESTION ARISES AS WHETHER THERE IS SUNSET WHEN NO ONE IS PRESENT TO OBSERVE IT. THE SUN DOES NOT ACTUALLY SET (THE EXPRESSION "SUNSET" BEING IN THIS RESPECT A FORM OF REVISIONISM OF THE COPERNICAN REVOLUTION, SUGGESTING THAT THE SUN WOULD MOVE AROUND A FIXED EARTH ...), THAT'S THE VIEWER, BY ITS GEOGRAPHICAL POSITION, WHO CREATES THE SHOW.

(...)

RETURNING TO THE PRESENCE OF THE VIEWER IN FRONT OF THE LANDSCAPE IN CASPAR DAVID FRIEDRICH'S PAINTINGS TO BETTER LOOK AT THE CONTEMPORARY SELFIES (INSCRIPTION BY THE PHOTOGRAPH OF A SPECT-ACTOR IN A SETTING IN FRONT OF WHICH S-HE IS, AND THEREFORE TURNING HER/HIS BACK TO THE LANDSCAPE), THE STAGE OF FUTURE MUST NECESSARILY INTEGRATE THESE TWO COMPONENTS: THE SPECTATOR OF THE FUTURE AND THE SET OF THE FUTURE. THE SPECTATOR OF THE FUTURE IS CERTAINLY ALWAYS MORE INVOLVED IN THE SHOW ITSELF, BECOMING A HYBRID FORM OF SPECT-ACTOR, AND THE DECOR OF THE FUTURE BEING CERTAINLY ALWAYS BIGGER AND MORE APOCALYPTIC.

(...)

GOOGLE SEARCH: AMATEUR PHOTOGRAPHERS TRYING TO BECOME SPECTATORS-ACTORS OF A LANDSCAPE TO WHICH THEY TURN THEIR BACK BECOME THE BLACK GHOSTS OF A SCENERY OF SUNSET, WHICH BECOMES THE MOST BEAUTIFUL BACKLIGHT POSSIBLE! AT THE SAME TIME, THE SELFIE SEEMS TO LOSE ITS FIRST GOAL (THAT OF RECOGNIZING THE PHOTOGRAPHER-SPECTATOR-ACTOR) WHILE BECOMING A MORE ACCOMPLISHED OR ABSOLUTE FORM, THAT OF AN ATTEMPT TO STAGE THE SUBLIME.



PSF #37

PROPOSITION DE TERRARIUM À CRÉATIFS.

**# TERRARIUM #STYLITE #ABSURDE #SUPERSTUDIO #POINCHEVAL #DIOGÈNE
#CERIMONIA #ERMITE #FUTUR #**

EN 1973, SUPERSTUDIO SORTENT DE TERRE ET CHANGENT LE MONDE
EN 2020, LES CRÉATIFS, CYNIQUES ET RÉALISTES RESTENT SOUS TERRE ET
S'Y COMPLAINSENT.

MILIEU TEMPÉRÉ, HUMIDITÉ RELATIVE, NOURRITURE ABONDANTE, ISOLATION
SONORE, TAUPES AMICALES.

PROBLÈME MAJEUR POUR NOUS, PUBLIC: ACCÉDER À LA CRÉATION, PROFITER
DE LEUR GÉNIE SANS PERTURBER LEUR ÉCOSYSTÈME.

TRANSLATION

PROPOSAL OF CREATIVE TERRARIUM.

**# TERRARIUM #STYLITE #ABSURD #SUPERSTUDIO #POINCHEVAL # DIOGENES
#CERIMONIA #HERMIT #FUTURE #**

IN 1973, SUPERSTUDIO COME OUT OF THE EARTH AND CHANGE THE WORLD
IN 2020, THE CREATIVE, CYNICAL AND REALISTIC ONES REMAIN UNDERGROUND
AND INDULGE.

TEMPERATE ENVIRONMENT, RELATIVE HUMIDITY, ABUNDANT FOOD, SOUND
INSULATION, FRIENDLY MOLES.

MAJOR PROBLEM FOR US, THE AUDIENCE: TO ACCESS TO THE CREATION, ENJOY
THEIR GENIUS WITHOUT DISRUPTING THEIR ECOSYSTEM.



PSF #38

SANS TITRE

UNE SALLE, UN LIEU DE SPECTACLES CLOS, UNE FOULE, DES MODULES EN MOUSSE ISOLANTE.

SUR LE POINT CENTRAL, LA SCÈNE.

LA REPRÉSENTATION COMMENCE À UN VOLUME SONORE EXTRÊMEMENT BAS, LE PUBLIC SE RASSEMBLE EN GRAPPE AUTOUR DU CENTRE. CERTAINS MONTENT SUR LES MOUSSES SERVANT ALORS DE GRADINS. MICRO-SOCIABILITÉ AGGLOMÉRÉE. ON SE PRESSE, ON FAIT SILENCE, MICRO SOCIÉTÉ SILENCIEUSE AUTOUR DU POINT PLAISIR/ D'ENTERTAINMENT.

LE SON MONTE PEU À PEU, LES GENS, NATURELLEMENT RECULENT, S'ASSOIENT UN PEU PLUS LOIN, TROUVENT LA BONNE DISTANCE.

LE SON MONTE, DEVIENT ASSOURDISSANT, LE PUBLIC DOIT À PRÉSENT S'EN PROTÉGER.

LE SON MONTE ENCORE ET ENCORE, CHACUN EST FORCÉ DE TROUVER UNE SOLUTION ET DE SE CONSTRUIRE UN ABRI.

EVOLUTION LENTE DANS LEUR RAPPORT ENTRE LE PUBLIC ET SCÈNE DE LA COMMUNION AU CONFLIT, LA CULTURE COMME AGRESSION, GUERRE DE POSITIONS.

TRANSLATION

UNTITLED

A THEATRE, A CLOSED SPACE FOR SHOWS, A CROWD, MODULES MADE OF INSULATING FOAM.

ON THE CENTRAL FOCAL POINT, THE STAGE.

THE PERFORMANCE STARTS AT AN EXTREMELY LOW VOLUME, THE AUDIENCE GATHERS IN A CLUSTER AROUND THE CENTER.

SOME OF THEM GO UP ON THE MOSS THEN SERVING AS BLEACHERS. AGGLOMERATED MICRO-SOCIABILITY.

WE HURRY, WE MAKE SILENCE, SILENT MICRO-SOCIETY AROUND THE POINT PLEASURE / ENTERTAINMENT.

THE SOUND GOES UP LITTLE BY LITTLE, PEOPLE, NATURALLY BACK, SIT A LITTLE FURTHER, FIND THE RIGHT DISTANCE.

THE SOUND RISES, BECOMES DEAFENING, THE SPECTATORS MUST NOW PROTECT THEMSELVES.

THE SOUND RISES MORE AND MORE, EVERYONE IS FORCED TO FIND A SOLUTION AND BUILD A SHELTER.

SLOW EVOLUTION IN THE RELATIONSHIP BETWEEN THE AUDIENCE AND THE STAGE, FROM COMMUNION TO CONFLICT, CULTURE AS AGGRESSION, A WAR OF POSITIONS.



PSF #39

SANS TITRE

RÉFLEXION SUR NOTRE RAPPORT À LA SCÈNE, NOUS RECHERCHONS LES ESPACES TEMPORELS QUOTIDIENS OÙ NOUS SOMMES PLEINEMENT DISPONIBLES, ATTENTIFS, RÉCEPTIFS, TOTALEMENT INDÉPENDANTS DES INJONCTIONS EXTÉRIEURES.

DÉCOUVERTE MAJEURE : CES SEULS INSTANTS CORRESPONDENT À NOS TRAJETS EN VOITURE, LONGUES HEURES D'AUTOROUTES AUX TRAVERS DE PAYSAGES PLATS.

PAS DE RADIO, PAS DE TÉLÉPHONE, PAS DE PAYSAGES.

ON REGARDE LE CIEL, LES ÉOLIENNES, ET L'ON COMPTE LES PYLÔNES. ON SE PREND À IMAGINER UNE VARIABILITÉ DE CES STRUCTURES, DES FORMES GÉNÉRÉES ALÉATOIREMENT, UN ÉCLAIRAGE STROBOSCOPIQUE CALÉ SUR LA VITESSE CONSTANTE DES AUTOMOBILES TRANSFORMANT CETTE ENCHAÎNEMENT DE STRUCTURES MÉTALLIQUES EN ABSURDE ANIMATION SÉQUENTIELLE.

BALLET OFFERT POUR SPECTATEUR CAPTIF DE SA BOÎTE EN MÉTAL.

TRANSLATION

UNTITLED

REFLECTING ON OUR RELATIONSHIP TO THE STAGE, WE ARE LOOKING FOR DAILY SPACES WHERE WE ARE FULLY AVAILABLE, ATTENTIVE, RECEPTIVE, TOTALLY INDEPENDENT OF EXTERNAL INJUNCTIONS. MAJOR DISCOVERY: THESE ONLY MOMENTS CORRESPOND TO OUR TRIPS BY CAR, LONG HOURS OF HIGHWAYS THROUGH FLAT LANDSCAPES. NO RADIO, NO PHONE, NO LANDSCAPES.

WE LOOK AT THE SKY, THE WIND TURBINES, AND WE COUNT THE PYLONS. WE BEGIN TO IMAGINE A VARIABILITY OF THESE STRUCTURES, SHAPES GENERATED RANDOMLY, A STROBOSCOPIC LIGHTING SET ON THE CONSTANT SPEED OF AUTOMOBILES TRANSFORMING THIS CHAIN OF METALLIC STRUCTURES INTO ABSURD SEQUENTIAL ANIMATION.

BALLET OFFERED FOR A SPECTATOR PRISONER OF HER METAL BOX.



PSF #40
OSCILLARE



THE STAGE AND THE SCENE OSCILLATE AND UNFOLD ON A SIMILAR
OPERATION

TO THAT OF A STRAIN OF *PHYSARUM POLYCEPHALUM* KEPT ALIVE.
THIS BIOLOGICAL ENTITY DOES NOT HAVE A CENTRAL SYSTEM,
IT CAN DEVELOP AUTONOMOUSLY,
IT TOLERATES IMPERFECTIONS,
ADAPTS TO ITS ENVIRONMENT
AND CONNECTS TO OTHER STAGES, OTHER SCENES.
TOWARDS INFINITY.

THE STAGE FUNCTIONS AS THE THIRD AUTHORITY SINCE BEING ORGANIC,
PUTTING ON THE SAME HORIZONTAL PLANE (EQUIVALENCE) THE VIEWERS /
THE SPECTATORS / THE USERS AND THAT OF THE PROGRAMMERS.

FOR NOW THE PROGRAM IS UNKNOWN
BECAUSE STILL IN DISCUSSION.



PSF #41

SANS TITRE (SCÈNE-PROTOCOLE)

1. HIVER (TRÈS FROID). JOUR.
2. UNE PETITE PIÈCE. UNE FENÊTRE. (SUGGESTION GÉOGRAPHIQUE: JAPON)
3. COLLER SUR LA VITRE UNE BANDE ADHÉSIVE (MOTIF GALACTIQUE DE PRÉFÉRENCE, IMPRIMÉ, PEINT OU DESSINÉ).
4. AUGMENTER LA CHALEUR DES RADIATEURS JUSQU'À LA SURCHAUFFE AFIN DE PRODUIRE UN EFFET DE CONDENSATION SUR LA VITRE DE LA FENÊTRE.

TRANSLATION

UNTITLED (SCENE-PROTOCOL)

1. WINTER (VERY COLD). DAY.
2. A SMALL ROOM. A WINDOW. (GEOGRAPHICAL SUGGESTION: JAPAN)
3. GLUE ON THE GLASS AN ADHESIVE TAPE (PREFERABLY GALACTIC PATTERN, PRINTED, PAINTED OR DRAWN).
4. INCREASE RADIATOR HEAT TO OVERHEAT THE ROOM AND TO PRODUCE A CONDENSATION EFFECT ON THE WINDOW GLASS.



PSF #42

SOMETHING HAS HAPPENED, OR IS HAPPENING, BASED ON SOMETHING THAT HAS OCCURRED OR IS OCCURRING. ROLL THE BALL BUT DON'T LET IT FALL (OR SHOULD YOU?).

THE IDEA OF THIS STAGE IS BASED ON CAUSAL EFFECT INSPIRED BY THE UNSTABLE, UNBALANCED DIRECTOR, ACTORS AND SPECTATORS. THE STAGE IS REVOLVING AND A CAUSAL EFFECT IS CONTROLLED BY INVISIBLE HYPERLINKS, ALGORITHMIC CHANCE ATTEMPTING TO CREATE CONSTANT ENERGY FLOWS, MOVEMENTS AND SCENARIOS BETWEEN THE ELEMENTS, HUMAN AND NON-HUMAN ACTORS, THE ACTUAL AND VIRTUAL, MIRRORING. THE QUESTION ARISES, CAN THE MOVE TOWARDS NEGANTHROPOSCENIC CHRONOTOPIAS HAPPEN BY REVOLVING BUT UNBALANCED MOVEMENT AND BY INVISIBLE AGENTS? DOES THIS REQUIRE A SPECIFIC POSITION OF THE DIRECTOR AND/OR SPECTATOR? WHAT ABOUT GREEN SCREEN AND MIRRORS AS BACKSTAGE.



PSF #43

**NEGANTROPO(S)CENIC RE/ACTRESS AS BACKDROP FOR ALGORITHMIC
PERFORMANCE**

AN ANALOGUE 3D IMAGING OF MULTIFACETED HETEROCHRONIC TRANSMEDIAL THEATRICAL EVENTS PERFORMED ON/THROUGH/AS ALGORITHMIC, DIGITAL, FLESHLY, GHOSTLY, VIRTUAL, MACHINIC, MULTISPECIES AND CYBERSEXED BODY/STAGES. THIS TECHNO- METABOLIC THEATRICAL ASSEMBLAGE UTILIZES ALGORITHMIC DEEP LEARNING CAPACITIES TO PROCESS BIG DATA CONCERNING RESEARCHERLY, ARTISTIC AND ACADEMIC CORPOREAL/DISCURSIVE/AFFECTIVE PERFORMANCES WITHIN THE CONTESTED CONTEXT OF THE ANTHROPOCENE TO RE-IMAGINE/REDIRECT INTEGRATED BODIES/FIRST PERSON/ALGORITHMIC AUDIENCES INTO NEGANTROPO(S)CENIC ACTRESSES. THE GLITCHES IN THE SYSTEM ARE WELCOMED AS PART OF THE MOVEMENT OF REDISTRIBUTED AGENCY, CELEBRATING THE NON-TRANSPARENCY OF SYSTEM(S) AND THE AESTHETICS OF NOISE.



PSF #44

YOU ARE NOUGHT BUT AN ONION.

THERE IS A STAGE AND THERE IS NOT.

"IT" IS MIRRORING ITS OWN NON-EXISTENCE (FOR NOW)

YET MATERIALIZES, SOME-WHEN, AT THE SAME TIME IT WITHDRAWS.

THE BASE IS REFLECTING AIR, WHICH IS NOT AIR, DIFFRACTING WATER,
WHICH IS NOT WATER.

STEAM WOULD BE ALREADY TOO THICK.

THERE IS A RELATIONSHIP BETWEEN ITS (NON-)BEING HERE AND NOW AND ITS
(NON-)EXISTING HERE AND NOW WHICH IS NOT A RELATIONSHIP BASED ON
REPRESENTATION, LET US SAY ON THE PRODUCTION OF A TANGIBLE IMAGE
(LET US SAY STAGE OK?), BUT A RELATIONSHIP BASED ON A PROCESS OF
IMAGINATION OF A PURE STAGE.

A STAGE OF A TIME. THE STAGE OF THE TIME. THE NONSTAGE OF THE
UNTIMELY.

THE CONSISTENCY OF THE STAGE RESIDES IN ITS OWN POTENTIALITY, NOT
IN ITS CAPACITY TO REPRESENT OBJECT, AND NOT TO BE REPRESENTED ITSELF
AS OBJECT.

THE PROTOTYPE OF THE STAGE OF THE TIME IS IMPOSSIBLE, YET MULTIPLE
ALREADY.

AND THIS IMPOSSIBILITY AND THIS MULTIPLICITY IS THE ABSOLUTE
HYPERDRAMATIC CONDITION OF ITS IMAGINATION.

ARE WE STUCK?

SHALL WE CRY?

*WHITSUN EVE.-IN THE DEPTHS OF THE FOREST. TO THE BACK, IN A
CLEARING, IS A HUT WITH A PAIR OF REINDEER HORNS OVER THE PORCH-
GABLE. PEER GYNT IS CREEPING AMONG THE UNDERGROWTH, GATHERING WILD
ONIONS.*



PSF #45

MAXIMIZING THE MATTER EXTRAORDINARY EXPERIENCE TOGETHER (MEET)

LOUD MAN IN AN IMPECCABLE PURPLE SUIT:

TWENTY WEEKS GO BY IN A BLINK. AT MATTER, OUR PROGRAM CAN SEEM IMPOSSIBLY LONG WHEN WE BEGIN WITH OUR BOOTCAMP, AND JUST AS IT GETS HARD TO IMAGINE WHAT THE END WILL BE LIKE, YOU LIFT YOUR HEAD AND REALIZE DEMO DAY IS JUST NOW.

ALTOGETHER:

APPROACH EVERY INTERACTION AS AN OPPORTUNITY FOR DISCOVERY!

LOUD MAN IN AN IMPECCABLE PURPLE SUIT:

WE'VE DESIGNED THE MATTER EXPERIENCE TOGETHER WITH A FEW KEY PRINCIPLES IN MIND: COMMUNITY, EMPATHY, TRIP AND STORYTELLING MOST VISIBLY, BUT ALSO THE BIG IDEA OF INTENTIONAL SERENDIPITY. WE DEFINE IT AS CREATING STRUCTURES IN WHICH UNEXPECTED FORTUNE (OF VARIOUS KINDS) CAN OCCUR, MEANWHILE EXPERIENCING AN INFINITE NUMBER OF EXTRAORDINARY MATTERS. WE BRING TOGETHER PEOPLE OF DIFFERENT BACKGROUNDS AND INTERESTS, WE PUT THEM INTO OUR BUBBLES, GIVE SOME TIME FOR THEM TO CONNECT, AND SEE WHAT HAPPENS DURING THEIR JOURNEY THROUGH THE **MATTER EXTRAORDINARY EXPERIENCE TOGETHER.**



PSF #46

"I AM SO FUCKING POROUS", SAID THE SPONGE, "THAT IT OFTEN MAKES ME SPIT".

AS IT WAS STRETCHED BETWEEN VIRTUAL AND ACTUAL, FICTION AND REALITY, LIKE A BIOTECHNOLOGICAL ORGANISM, PROSTHETIC ENABLER OF EMPATHY.

"REACH YOUR LIMBS, GIVE ME PARTS OF YOUR BODY, AND ENTER MY SPACE-TIME FOR A MOMENT. YOU KNOW WE ARE ALL THEORIZED AND FABRICATED HYBRIDS OF MACHINE AND ORGANISM, WAITING FOR IMAGINATION TO ABSORB."

IT SAID AND KEPT SPITTING AND ABSORBING, ABSORBING AND SPITTING.



PSF #47

JUST ADD SUNLIGHT

—

A MORPHOGENELOGICAL PERFORMANCE OF MOURNING,
MEMORY, AND FINDING ALTERNATE WAYS TO DWELL
IN THE SPECIES BODY

DAVID LATIMER'S SEALED BOTTLE GARDEN OF SPIDERWORTS IS STILL THRIVING AFTER BEING LAST WATERED IN 1972. MEANWHILE AROUND IT PLANETARY SELF-REGULATING SYSTEMS ARE DETERIORATING AND SPIRALING OUT OF CIRCADIAN RELIABILITY. *JUST ADD SUNLIGHT* RETHINKS THE SPECIES BODIES THROUGH STRATEGIES OF ADAPTATION WHILE FINDING WAYS TO RESPOND TO THE DEGRADING BIODIVERSITY OF THE SIXTH MASS EXTINCTION, AND TO GRIEVE THE INEVITABLE LOSSES. SPLICING THE GENOME OF THE CONTEMPORARY HUMAN WITH THE GENOME OF SPECIES AT NEAR OR FULL EXTINCTION, THE SPECIES BODY PERFORMANCE WORKS AS A HYPOMNESIC DEVICE OF PLANETARY SCALE (SEE HARAWAY, STORIES OF CAMILLE IN STAYING WITH THE TROUBLE.) EACH TRANSHUMAN NEO-SPECIES IS INITIALLY PLACED TO EVOLVE WITHIN A PROVISIONAL AUTOPOIETIC DOME DETERIORATING AT A PREDETERMINED RATE UNTIL IT REACHES A STATE OF SYMPOIESIS WITH ITS SURROUNDINGS. UNSUSTAINABLE NEO-SPECIES WILL NOT SURVIVE THE AUTOPOIETIC PERIOD, BUT ALL SUSTAINABLE VARIATIONS WILL BE ALLOWED TO FULLY CONTAMINATE THE AUTOPOIETIC CONTAINER OF THE GLOBE, CARRYING FORTH IMPRESSIONS OF SPECIES GONE AS REMEMBERED BY TRANS-SPECIES GENOMIC INTRA-ACTION—THE SPECIES BODY AS CANVAS, DWELLING, RELATION AND STAGE.



PSF #48

SK:N :S JUST ANOTHER MEMBRANE
:NTERNAL ORCHESTRA :NSTALLAT:ON

:NTERMED:AL TRANSLAT:ON ACROSS STRANGE TERR:TOR:ES OF :NT:MACY
EACH:DDEN LAYER ATTUNED TO V:BRAT:ON

[SE:SM:C NO:SE
COSM:C M:CROWAVE BACKGROUND
PLANT B:OACOUST:CS
RAD:O & W:F: FREQUENC:ES]

TRANPOSED AND D:FFRACTED :NTO THE RECEPT:VE MEMBRANES OF THE
HUMAN STAGE AUD:ENCE

[CURATORIAL DISCLAIMER: THIS WORK IS NOT RECOMMENDED FOR PREGNANT
PEOPLE OR PEOPLE WITH HEART ISSUES]



PSF #49

ENTER THE DATA, EXIT THE DATA, RE-ENTER THE DATA SHADOW

ERA OF SHADOW 1: HAMLET IS NOT

ERA OF SHADOW 2: #HAMLET IS NOT²

WHERE DOES OUR DATA SHADOWS GO, MEET, PARTY, PRAY, LAUGH AND CRY?

DATA SHADOWS ARE UNSTABLE OUT OF TUNE UNPREDICTABLE ALWAYS ALREADY
GONE FOR EVER

1. ENTER THE GLITCHING FOREST.
2. MEET THE KING'S DATA SHADOW.
3. PROCESS
4. SWEAR

[BENEATH] SWEAR

[BENEATH] SWEAR

[Echo]

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PSF #50

IT HAS ALL GONE PEAR SHAPED. BUT AS LONG AS YOU'RE SAYING IT IN
A DISAPPOINTED TONE, PEOPLE MIGHT KNOW WHAT YOU MEAN.

THIS PROTOTYPE REFERS TO JACQUES RANCIERE'S FOREST OF SIGNS, A SEMI-
TRANSPARENT (ABOUT TO COLLAPSE) SCREEN CUTTING THROUGH THE LANDSCAPE
OF DIFFERENT MATERIALITIES, PERCEPTIONS AND LANGUAGE IN ORDER TO
DISRUPT OR BREAK HEGEMONIC IDEOLOGICAL FRAMINGS AND INTERPRETATIONS
OF IMAGES. IT IS AN AGONISTIC SPACE EMBRACING MISUNDERSTANDINGS,
MISHAPS AND DISAGREEMENTS. ITS RESPONSIVE MATERIALS ARE AIMED AT
GENERATING NEW POSSIBILITIES, REFLECTIONS AND SOUNDS OF WHAT CAN BE
SEEN, SAID AND THOUGHT.



PSF #51

UNTITLED

A SPONGY GROUND CONDITION DESTABILIZES THE VISION: WE MAKE OUR WAY THROUGH DATASCAPES AS WE WOULD ON MUDDY TERRAIN, STRIVING NOT TO BE SWOLLEN AND LOOKING TO MAINTAINING BALANCE. PERSPECTIVE GOES OUT THE DOOR. AND WITH IT GOES THE MODERN SUBJECT, FIXED AND RADIANT, MASTER OF THE VISIBLE. AND WITH IT GOES EUCLIDIAN SPACE, AND NATURE, AND THE NATURALIZED REPRESENTATIONAL MODES AND MODELS OF THE REAL THAT WERE OURS SO FAR. ON THE SPONGY GROUND, WE TRAVEL THROUGH DIFFRACTED SCOPIC DIMENSIONS, IN THE SPHERICAL WORLD OF GOOGLE STREETVIEW AND IN THE MIRRORED CATWALKS OF OUR DAILY FASHION WEEKS, MILAN IN THE MORNING, NEW YORK FOR LUNCH, PARIS FOR SUPPER; INSTANTANEOUS CONNECTIONS THROUGH GEOGRAPHICAL AND DIGITAL SPACES GENERATE FLICKERING VIEWS OF ITERATIVE LANDSCAPES AND TIMES. DOES SENSIBLE INFORMATION REACH US SPIRALING? IS IT PROJECTED, DOES IT CIRCLE?



PSF #52

X

TO CONNECT, NOT BETWEEN TWO POINTS, NOT BETWEEN THE CENTER AND PERIPHERY, BUT WITH MULTIPLE POINTS AT ONCE. THERE IS NO MORE CENTER THAT COLLECTS THE DIFFERENT CONNECTIONS TOGETHER. TO MAKE A CONNECTION ONE CREATES MULTIPLE NEW CONNECTION. SOME TO THE KNOWN AND SOME TO UNKNOWN OR YET UNDISCOVERED GROUND. LIVING IN CONSTANT CONNECTIVITY, SOME MIGHT SAY THE WORLD HAS GROWN SMALLER BUT WHAT ABOUT THE DENSITY. COULD WE TRY TO THINK DENSITY AND DEPTH INSTEAD OF TERRITORY? TRAVELLING, WIRING... COPPER TAKES US FROM A PLACE TO ANOTHER, COPPER TRANSPORTS IMAGES, PRESENCES WITHIN THE NETWORK. (I GUESS THERE ARE MANY WAYS TO TRAVEL.) THE MATERIALITY OF THE TRANSPORTATION REMAINS MOSTLY HIDDEN FROM US. WHAT WAS LEFT OVER? THE TOOLS THAT WERE USED TO MAKE THE PROTOTYPE WHERE BREAKING EASILY AND NEEDED CONSTANTLY TO BE REPLACED WITH NEW ONES. WHAT WAS *LEFT OVER* HAD TO BE INCLUDED, I GUESS IT IS THE ONLY WAY TO *MOVE FORWARD* OR MORE SPECIFICALLY CHANGE PERSPECTIVE. A STACK OF WOODEN STICKS, PILE OF CONNECTIONS MADE AND LOST.



PSF #53

FUNNELS

STEP

A

AFTER ANOTHER.

MINUTE

FRACTAL SPACES. DISTENDED TIMES.<

F U N N E L

F U N N E L

FUNNEL

F U N N E L

F U N N E L

F U N N E L

F U N N E L

HOW MANY MINUTES CAN THIS OR THAT SPACE CONTAIN?

MINKOWSKI WOULD KNOW.

LIFE IS NOT A PIECE OF (FUNNEL) CAKE.



E

XPANDING ON STRATEGIES OF TERMITE NEST CASTING AND *House*

BY RACHEL WHITEREAD,

THIS EXQUISITE CONCEPTUAL SCULPTURE WAS PRODUCED THROUGH SUBTERRANEAN IMAGING BY GROUND-PENETRATING RADAR OF HUMAN TERRAFORMATIONS. THE RESULTING MODEL WAS HOLLOWED OUT AND 3D PRINTED OVER THE COURSE OF SEVEN YEARS (DUE TO THE IMMENSE SIZE OF THE SCULPTURE) AFTER WHICH IT WAS SEALED IN AN UNDERGROUND DOME (CONVERTED NUCLEAR MISSILE SILO). A SINGLE SEALED BOTTLE-COLONY OF SPIDERWORT WAS PLACED WITHIN THE MODEL, WHICH IS LIT IN A CIRCADIAN RHYTHM THROUGH GEO-POWERED DAYLIGHT SIMULATION. ONLY A SINGLE ORIGINAL "GUIDE" WAS ALLOWED TO WITNESS THE SCULPTURE BEFORE IT WAS SEALED AWAY, AND SO THE WORK APPEARS ONLY THROUGH FRACTALLY MULTIPLYING NARRATIVES, WHICH ARE TRANSMITTED THROUGH ONE-ON-ONE ENCOUNTERS, TRACED, DOCUMENTED AND CAREFULLY ENCRYPTED.



THE ~~EYE~~ IS JUST ANOTHER SCREEN

STAYING WITH THE TROUBLE
PLAYING HARAWAYS

IT MATTERS WHICH STORIES TELL STORIES
 WHICH FIGURES FIGURE FIGURES
WHICH SYSTEMS SYSTEMATIZE SYSTEMS
 WHICH RULES RULE RULES
 WHICH CODE CODES CODE
WHICH ALGORITHMS TEACH ALGORITHMS
 WHICH DATA TRACKS DATA
WHICH GROWTHS GROW GROWTHS
 WHICH TIMES TAKE TIME
WHICH EARTH EARTHS EARTH
WHICH SOUNDS SOUND SOUNDS
WHICH FACES FACE FACES
WHICH JOINT JOINS JOINTS
WHICH FOOLS FOOL FOOLS
WHICH POOS POO POOS
WHICH ~~EYES~~ ~~EYE~~ ~~EYES~~
WHICH EWES USE YOU

THE ~~EYE~~ IS AN UNRELIABLE PROTAGONIST



PSF #56

**THE DIGITAL ME AND THE ANALOGUE ME
ROLE GAME**

BREATHE IN
DECIDE WHO'S THE GUIDE
BREATHE OUT

APP. AVAILABLE ONLINE IN LEADING APP. STORES
WWW.DIGITMEANALOGME.COM
(ADD LOGO HERE)



UNTITLED

A DRAMATIC COMPOSITION OR PIECE; DRAMA

A DRAMATIC PERFORMANCE, AS ON THE STAGE.

EXERCISE OR ACTIVITY FOR AMUSEMENT OR RECREATION.

FUN OR JEST, AS OPPOSED TO SERIOUSNESS:

I SAID IT MERELY IN PLAY.A PUN.

THE PLAYING, ACTION, OR CONDUCT OF A GAME:

THE PITCHER WAS REPLACED IN THE FOURTH INNING OF PLAY.

THE MANNER OR STYLE OF PLAYING OR OF DOING SOMETHING:

WE ADMIRERD HIS FINE PLAY THROUGHOUT THE GAME.

AN AMUSEMENT OR PASTIME: *CHILDREN'S GAMES.*

THE MATERIAL OR EQUIPMENT USED IN PLAYING CERTAIN GAMES:

A STORE SELLING TOYS AND GAMES.

A COMPETITIVE ACTIVITY INVOLVING SKILL, CHANCE, OR ENDURANCE ON

THE PART OF TWO OR MORE

PERSONS WHO PLAY ACCORDING TO A SET OF RULES, USUALLY

FOR THEIR OWN AMUSEMENT OR FOR THAT OF SPECTATORS.

A SINGLE OCCASION OF SUCH AN ACTIVITY,

OR A DEFINITE PORTION OF ONE:

THE FINAL GAME OF THE SEASON; A RUBBER OF THREE GAMES AT BRIDGE.

THE NUMBER OF POINTS REQUIRED TO WIN A GAME.

THE SCORE AT A PARTICULAR STAGE IN A GAME:

WITH FIVE MINUTES TO PLAY, THE GAME WAS 7 TO 0.

A PARTICULAR MANNER OR STYLE OF PLAYING A GAME:

HER GAME OF CHESS IS IMPROVING.



PSF #58

Z

TELEPRESENCE IS SIMULTANEOUSLY ABSENCE AND PRESENCE. THEATRICAL APPARATUS OBVIOUSLY TRANSFERS SOMETHING ABSENT TO THE PRESENT. BUT THIS ONE EVOLVES IN TWO DIRECTIONS. THERE IS SOME SYMMETRY BUILT ON UNSTABLE TECHNOLOGY. TWO PLANES ARE INTERSECTING. THE BULKY PLANE OF PRESENT CUTS THE MIRROR AND THE SIMULTANEOUSLY MIRRORING IS REVERSED. SYSTEM WAS COMPOSED TO BE A SYMMETRICAL (TWO ROOMS, TWO STAGES, TWO SPACES). COMPOSITION IS IN A SUSPENDED STATE. SUPPORTIVE TECHNOLOGY IS UNSTABLE, RIGGED UP QUICKLY WITH STICKS AND RUBBER BANDS. I SHOULD THINK ABOUT THE SUSPENSION MORE CAREFULLY – THAT’S THE KEY TO ALL OF THIS. THE DIRECTOR CANNOT SUSPEND THE ACTRESS EVEN THOUGH THE ACTOR [SIC] CANNOT COLLABORATE WITH THE DIRECTOR. TIME IS SUSPENDED. TIME BETWEEN TWO SPACES, BETWEEN HERE AND NOW, BETWEEN ACT AND THE ONE RESPONSIBLE FOR ACTION. PERCEPTION IS SUSPENDED. AN IMAGE IN AN IMAGE IN THIS IMMERSIVE PRESENCE. TO STAND ON THE STAGE DOES NOT MEAN ONLY BEING PRESENT BUT TO COVER WHAT IS LEFT BEHIND IN THE SHADOW. IT IS LIKE STANDING IN FRONT OF A PROJECTOR. YET IT ALLOWS YOU TO PARTICIPATE IN THE PROJECTED IMAGE, IT ALSO COVERS THE IMAGE...



PSF #59

ALL I WANT, IS FOR YOU TO SEE THE IMAGE, BUT I CANNOT REMEMBER
HOW I MEANT TO WEAVE THE STORY.

CAN YOU FEEL MY HAND?

FROM THIS DISTANCE AND FROM THAT ANGLE IT ALL SEEMED TO FIT.

BUT WAS IT JUST A REVERIE?

MIRRORING IS SHAPING BUT ALSO WARPING.

LEADS TO MULTIPLICITY OF POTENTIAL SCENARIOS, LABYRINTHS.

SOLUTIONS AS REVERIE.

AWKWARD AS AN EXPERIENCE, SHE SAID. IS IT DARK HERE OR IS IT JUST
ME?

PLEASE MIND YOUR STEPS, IT IS BIT DARK HERE AND YOU MIGHT EASILY
FALL.

IS THERE A DIFFERENCE BETWEEN A DREAM AND A REVERIE, AN EXPLANATION
AND AN EXPERIENCE?

E_X_P_E_R_I_E_N_C_?



PSF #60

THE CHARACTER IS DEAD, I AM TIRED AND WANT LAY DOWN.

IF YOU'VE BEEN PAYING ATTENTION, YOU'LL SEE
THAT ONE IMMEDIATE SOURCE OF CONFUSION IS THAT
LAY CAN BE BOTH THE INFINITIVE AND PRESENT
TENSE OF THE TRANSITIVE VERB LAY, MEANING
'PUT SOMEONE/SOMETHING DOWN' OR THE PAST
TENSE OF THE INTRANSITIVE VERB LIE, MEANING
'BE IN A HORIZONTAL POSITION ON A SURFACE'
LAST NIGHT I WAS WALKING ALL AROUND TRYING TO
FIND WORMS.

A RUIN OF A FUTURE STAGE FOR A TIME TRAVELLER AS A TRANSLUCENT
PLATFORM TO BE WATCHED FROM BELOW FROM HORIZONTAL POSITION. OR AS
VR GLASSES FOR GIANTS THROUGH WHICH TO SEE ACTIONS BY EXTINCT
CHARACTERS TAKING POSITIONS AND HIDDEN WORLDS UNFOLDING. THE SAME
AFFECT CAN BE ACHIEVED BY TRAVELLING FAR AWAY, TURNING BACK TOWARDS
AND LOOKING THROUGH. ALL THE WORDS, ALTHOUGH CONSTANTLY REPEATED
HAVE GONE MISSING.



PSF #61

RANDOM PROTOTYPE GENERATOR

THE BODY MAY PERHAPS COMPENSATES FOR THE LOSS OF A TRUE METAPHYSICS.
HE TOLD US A VERY EXCITING ADVENTURE STORY.
EVERYONE WAS BUSY, SO I WENT TO THE MOVIE ALONE.
DON'T STEP ON THE BROKEN GLASS.
SOMEONE I KNOW RECENTLY COMBINED MAPLE SYRUP & BUTTERED POPCORN
THINKING IT WOULD TASTE LIKE CARAMEL POPCORN. IT DIDN'T AND THEY
DON'T RECOMMEND ANYONE ELSE DO IT EITHER.
LAST FRIDAY IN THREE WEEK'S TIME I SAW A SPOTTED STRIPED BLUE WORM
SHAKE HANDS WITH A LEGLESS LIZARD.
THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG.
I WILL NEVER BE THIS YOUNG AGAIN. EVER. OH DAMN... I JUST GOT OLDER.
IT WAS GETTING DARK, AND WE WEREN'T THERE YET.
HOW WAS THE MATH TEST?
IS IT FREE?
THE CLOCK WITHIN THIS BLOG AND THE CLOCK ON MY LAPTOP ARE 1 HOUR
DIFFERENT FROM EACH OTHER.



"the mask is"

the mask is **designed to protect against what**
the mask is **back**
the mask is **like jason**
the mask is **greener on the other side**
the mask is **slipping**
the mask is **not for you**
the mask is **always greener**
the mask is **off**
the mask is **loki**
the mask is **scary**
the mask is **real**

"metamorphosis is"

metamorphosis is **not seen in**
metamorphosis is a **type of homeostasis**
metamorphosis is **seen in**
metamorphosis is **followed by what stage of development**
metamorphosis is **not seen in silkworm**
metamorphosis is **quizlet**
metamorphosis is **controlled by a hormone called**
metamorphosis is **not seen in which animal**
metamorphosis is **gregor really a bug**
metamorphosis is **he really a bug**
metamorphosis is **antonym of**

"bodies are"

bodies are **where you find them**
bodies are a **temple of the holy spirit**
bodies are **temples**
bodies are a **temple scripture**
bodies are **where you find them pdf**
bodies are **gross**
bodies are **temples bible verse**
bodies are **made in winter**
bodies are **made to move**
bodies are **made in the kitchen**
bodies are **not commodities**

"toothpicks are"

toothpicks are **used to make a sequence of stacked squares**
toothpicks are **made of what wood**
toothpicks are **used to make a grid**
toothpicks are **meant to be broken**
toothpicks are **bad for your teeth**
toothpicks are **gross**
toothpicks are **made of**
toothpicks are **cool**

"machines are"

machines are **called from time to time**
machines are **taking over**
machines are **us**
machines are **better than humans**
machines are **made of**
machines are **rising gif**
machines are **rising**
machines are **coming**
machines are **taking over jobs**
machines are **important because**
machines are **making your sushi**

"the stage is"

the stage is **set**
the stage is **yours**
the stage is **set quote**
the stage is **set for war**
the stage is **set meaning**
the stage is **bare**
the stage is **all yours**
the stage is **yours synonym**
the stage is **all set**
the stage is **bare lyrics**
the stage is **yours quotes**

"vaseline is"

vaseline is **made from**
vaseline is **good for hair**
vaseline is **good for**
vaseline is **good for face**
vaseline is **used for**
vaseline is **good for lips**
vaseline is **a brand name for a(n)**
vaseline is **it safe**
vaseline is **it good for your face**
vaseline is **good for skin**
vaseline is **good for pimples**



PSF #63

TRANSPARENT AVATAR IN YOUR BRAIN

RUBBER HAND ILLUSION,

RUBBER AS FLESHY PINK, YOUR FLESHY PINKISH TONE,

FLESH COLOUR, COLOUR,

COLOUR TONE, RIGHT TONE,

SKIN TONE, COLOUR OF HAIR,

YOUR HAIR HAD A SCENT OF SPRING FLOWERS,

SUCK YOU, THEY DO, LIKE YOU

PRESS LIKE, SHE PRESSED LIKE

128 LIKES ON THAT PICTURE

HEY! I HEAR YOU, YES IT SAYS IT HEARS ME, SEE ME, MY SKIN, HD SKIN,

SELFIE GENERATION SKIN, PERFECT PHOTOSHOP SKIN.

NEVER GONNA GIVE YOU UP, NEVER GONNA LET YOU DOWN.

MUTILATE YOUR BODY, MUTILATE POINTS OF VIEW,

MACHINES ARE GROWING HAIR, STICKING OUT OF THEM, TEST TUBES,

WE HIDE BEHIND PLINTHS, COLOSSAL TRUTHS,

TEXT IS A LIVING BEING, IT IS A SPACE, A BODY, A FLESH, BREATHING

MOVEMENT. NOT DEFINED BY ANY CATEGORIES, NON- BINARY BEING.

IT IS NOT A COHERENT STORY, IT WILL NEVER BE.

IT IS LIVING, MUTILATING, LIKE THE TEXT. WHO WRITES IT, IT IS A

STORY TOLD BY MANY, NOT SOLELY ME.

I HAVE MANY VOICES, MANY BODIES.

BODY AS A LANDSCAPE, JOURNEY TO YOUR SELF.

IN THIS TEXT, IN THIS TEXT, IS DIFFERENT FROM MINE. THIS IS NOT A

METAPHOR. IT IS A CHARACTER, BUT WITH MUTATING BODY. MAKE IT SPEAK,

VENTRILOQUISE IT, IT DOES SPEAK TO YOU, BUT YOU NEED TO REMEMBER TO

LISTEN.



PSF #64

V

SYSTEMS WITHIN SYSTEMS. SYSTEMS WITHIN WORLD OF SYSTEMS. GOING IN CIRCLES. ORBITING AROUND GROUP OF CIRCLES ALL DIFFERENT SHAPE AND COLOR. IN THE INTERSECTION OF ORBITS: A LEAP? THE SYSTEM THAT HOLDS ALL THE SYSTEMS TOGETHER IS BREAKING APART. RULES THAT WE MADE FOR THE GAME ARE NOT FOLLOWED. IT ALL STARTED AS A GAME AND ENDED AS A PLAY. CONTINGENCY OF A SYSTEM WITHIN A SYSTEM.

↩

PSF #65

A.M.E.N. (ASSEMBLAGES OF MINIMUM EQUILIBRIUM FOR NEGANTHROPY)

A PROTOTYPE WHICH STRUCTURAL RESTISTANCE VARIES IN INVERSE PROPORTION TO ITS POSITIVISM.

HYPOSTATISM ENGAGES WITH ASSEMBLAGES THAT POSSESS TOO MUCH MOBILITY. FROM A MECHANICAL POINT OF VIEW, AT LEAST ONE ELEMENT CONSERVES AT LEAST A POSSIBILITY OF MOVEMENT (AT LEAST A DEGREE OF MOBILITY) THAT IS DETRIMENTAL TO ITS FUNCTIONING. IN CASE OF A MECHANISM, IT WILL PRESENT INSTABILITIES AND PARASITICAL MOVEMENTS.

THE CHOICE OF HYPOSTATIC SYSTEMS IMPLIES THE RELIANCE ON GEOMETRICALLY NON-LINEAR BEHAVIOUR. STATIC STABILITY CANNOT BE ENSURED.

CAN I GET AN AMEN IN THE ROOM?



PSF #66

DIAMOND CANNON

BASED ON THE TECHNOLOGY OF HAIL CANNON, USED AS SHOCK WAVE GENERATOR
TO DISRUPT THE FORMATION OF HAILSTONES IN THE ATMOSPHERE, THE DIAMOND
CANNON IS USED TO LOAD RAIN AND SNOW -CLOUDS OF RHINESTONE POWDER
IN ORDER TO GENERATE GLITTERING STORMS.

AND THE COLORED GIRLS GO,
D00 D00 D00 D00 D00 D00 D00 D00 D00
D00
D00 D00
D00 D00 D00



PSF #67

UNTITLED

I GO DOWN THE SLOPE, FOLLOWING THE GRID THAT DEFINES THE CONTINUOUS,
ISOTROPIC, SPATIAL CONDITION I INHABIT.
I KNOW THE WAY, ALWAYS THE SAME.
I CROSS THE CROSSING LINES. DOWN, STRAIGHT.

THE EVENT, I BUMP INTO...

PINK, FLESHY YET SYNTHETIC (OR IS IT THE OTHER WAY AROUND), WOBBLY
YET ELASTIC SO GIVING DIRECTION: BACKWARDS.

SHE GOES DOWN THE SLOPE, FOLLOWING THE GRID THAT DEFINES THE
CONTINUOUS, ISOTROPIC, SPATIAL CONDITION SHE INHABITS.
SHE KNOWS THE WAY, ALWAYS THE SAME.
SHE CROSSES THE CROSSING LINES. DOWN, STRAIGHT, A STEP FURTHER.

THE EVENT.

PINK, FLESHY YET SYNTHETIC, WOBBLY YET ELASTIC SO PROPELLING
BACKWARDS.

IT GOES DOWN THE SLOPE, FOLLOWING THE GRID THAT DEFINES THE
CONTINUOUS, ISOTROPIC, SPATIAL CONDITION IT INHABITS.
IT KNOWS THE WAY, ALWAYS THE SAME.
SHOULD IT HAVE TURNED RIGHT AT SOME POINT?
IT CROSSES THE CROSSING LINES. DOWN, DIAGONALLY, ONE MORE METER.

THERE IT GOES.

PINK, FLESHY YET SYNTHETIC (OR IS IT THE OTHER WAY AROUND), WOBBLY
YET ELASTIC SO GIVING DIRECTION: BACKWARDS.

HE GOES DOWN THE SLOPE, FOLLOWING THE GRID THAT DEFINES THE
CONTINUOUS, ISOTROPIC, SPATIAL CONDITION HE INHABITS.
HE KNOWS THE WAY.
HE CROSSES, GOES DOWN.

HE BUMPS INTO THE SOFT, WARM, SPONGY TISSUE.

MY MORE-THAN-HUMANNESS, IT SAYS. IT WAS SITTING THERE THE WHOLE
TIME, IT SAYS.

NICE, WARM, SHE THINKS.

LET ME SNUGGLE IN IT FOR A LITTLE WHILE, SHE SAID, BEFORE I GO BACK.



PSF #68

1 WHAT IS TIME IF NOT LABOR

2

3

4

5

6

7

8 SPITTLE

9

10 DATA

11

12

13

14

15

16

17

18

19 LIGHT MOTION

(AT SPEED OF LIGHT YOU DON'T AGE)



PSF #69

TIME DILATION OR *HOW TO SIP LIFE IN 19 MINUTES AS IF ITS LEMONADE*
1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18,
19

THE PROPER TIME BETWEEN TWO ~~EVENTS~~ STRAWS

{A TUBE (AS OF PAPER, PLASTIC, OR GLASS) FOR SUCKING UP A BEVERAGE} MERRIAM WEBSTER

DEPENDS NOT ONLY ON THE ~~EVENTS~~ STRAWS BUT ALSO THE WORLD LINE

{ THE CONCEPT OF A "WORLD LINE" IS DISTINGUISHED FROM CONCEPTS SUCH AS AN "ORBIT" OR A "TRAJECTORY" (E.G., A PLANET'S *ORBIT IN SPACE* OR THE *TRAJECTORY* OF A CAR ON A ROAD) BY THE *TIME* DIMENSION, AND TYPICALLY ENCOMPASSES A LARGE AREA OF SPACE-TIME WHEREIN PERCEPTUALLY STRAIGHT PATHS ARE RECALCULATED TO SHOW THEIR (RELATIVELY) MORE ABSOLUTE POSITION STATES—TO REVEAL THE NATURE OF SPECIAL RELATIVITY OR GRAVITATIONAL INTERACTIONS.} WIKIPEDIA

CONNECTING THEM, AND HENCE ON THE MOTION OF THE CLOCK

{ [HTTPS://WWW.TIMEANDDATE.COM/WORLDCLOCK/PERSONAL.HTML](https://www.timeanddate.com/worldclock/personal.html) }

BETWEEN THE EVENTS. IT IS EXPRESSED AS AN INTEGRAL

{IN MATHEMATICS, AN INTEGRAL ASSIGNS NUMBERS TO FUNCTIONS IN A WAY THAT CAN DESCRIBE DISPLACEMENT, AREA, VOLUME, AND OTHER CONCEPTS THAT ARISE BY COMBINING INFINITESIMAL DATA.} WIKIPEDIA

OVER THE WORLD LINE.

{I WAS SERVED LEMONS, BUT I MADE LEMONADE}. HATTIE WHITE, JAY'Z GRANDMOTHER AS QUOTED BY BEYONCE IN LEMONADE



PSF #70

PROTOTYPING: A QUESTION OF TIME

FROM UNDERNEATH THIS TIME APPEARS BLUE
ITS SHADOW IS BLUE, ITS RADIANCE IS BLUE

I AM STANDING UNDER TIME,
I AM LOOKING UP; I AM OBSERVING VARIOUS CONSTELLATIONS OF TIME BEING
FRAGMENTS,

- IS THIS FUTURE TIME I AM SEEING -

OR IS THIS THE REMAINS OF TIME,
LIKE DEAD STARS WHO-S LIGHT STILL TRAVELS

TIME THREATENS

- NOW

IS NO LONGER THE SAME *NOW* AS THEN,

TIME THREATENS

TIME IS MOVING AWAY AND TOWARDS
SIMULTANEOUSLY



PSF #71

DRAMACODING SESSIONS

IN A SESSION OF THE DRAMACODING ASSOCIATION, A FEW DRAMACODERS ARE INVITED TO COMPOSE A PIECE ON A SMARTSTAGE TOGETHER. DURING A PREDEFINED PERIOD OF TIME, RANGING FROM A FEW MINUTES TO SEVERAL HOURS OR DAYS, MONTHS, YEARS, CENTURIES, THESE DRAMACODERS SIMULTANEOUSLY COMPOSE THE PIECE WITH A PREVIOUSLY FIXED MAXIMUM NUMBER OF CHARACTERS.

COMPUTERS ARE CONNECTED TO VEGETAL, ANIMAL AND MINERAL BIONIC HYPERPARTICULES THAT AGGREGATE AND COMPOSE CHARACTERS, PROPS AND SETS BASED ON THE PLAYERS' CODING.



PSF #72
SNAP

- SNAP



PSF #73

SCAVENGING

25 FRAMES PER SECOND

A GROUP PORTRAIT FROM THE CONTENTS OF THE BIN AS A STAGE IN GAPS.
TIME SUSPENDED

I WANT TO EXPORT ONE VIDEO WITH SOUND IN SINK. DOESN'T MATTER THE
FRAME RATE. I USE 25 FRAMES SECOND. I NOTHINCED THAT WITH SOME OF
THE CLIP, THE MOMENT I IMPORT THEM TO THE TIME LINE THEY GET OUT OF
SINK-JONATHAN APR 26 '15 AT 6:44

"SYNC" IS THE WORD YOU WANT. SINK IS WHAT YOU WASH YOUR HANDS IN. I
DON'T KNOW THE ANSWER TO YOUR PROBLEM. IF IT WILL ONLY WORK WITH
CLIPS OF THE SAME FRAME RATE, THEN THE ONLY OPTION IS
INTERPOLATING/DUPING OR DROPPING FRAMES FROM ONE TO MAKE IT MATCH
THE FRAMERATE OF THE OTHER. THERE'S A LIMIT TO HOW GOOD THAT CAN
LOOK (I.E. NOT VERY, UNLESS INTERPOLATION IS VERY SMART.) -PETER APR
26 '15 AT 7:31



PSF #74

DIGITAL SHELTER

LATELY AS I OPEN MY LAPTOP I HAVE FELT LIKE THE COMPUTER BECOMES A SHIELD BETWEEN ME AND EVERYTHING SURROUNDING ME. IS THAT REALLY WHAT I WANT? TO BE PROTECTED? DIGITAL SHELTER (DS) WORKS IN AN OPPOSITE MANNER. IT OFFERS YOU PROTECTION FROM THE DIGITAL WHEN YOU GO CAMPING IN THE WOODS. BUILT UP AS A TEMPORARY STRUCTURE FOR POST-DIGITAL NOMADS FOR ONE OR TWO NIGHTS. SILVER FOIL COVER OFFERS PROTECTION FROM ANY DISTANT SIGNALS THAT MAY INTERFERE WITH THE MOMENTARY ISOLATION. LIGHTWEIGHT AND EASY TO TRANSPORT. I'M ALREADY LOOKING FORWARD TO THOSE WARM SUMMER NIGHTS, COMFORTABLY FALLING IN SLEEP IN MY BRAND-NEW DS. THIS TECHNOLOGICAL HYPE WILL NEVER REACH THE TRANQUILITY OF THAT MOMENT...



PSF #75

SURPLUS FLUID TIME

CONSIDERING EXCLUSIVENESS AND INCLUSIVENESS OF A TEMPORALITY OF
STAGE, STAGE AS TEMPORAL
TANGENTIAL TO THAT WHAT IS CONNECTED WITH – US, THE FLOOR, THE
OUTSIDE, A BEING ON AN ISLAND

HORIZONTALITY OF TIME, VERTICALITY OF TIME
A RE-APPEARANCE OF A THOUGHT IN /

TIME OF WORLDLY AND NON-WORDLY APPEARANCES AND NON-APPEARANCES
WHAT IS NON-WORDLY? WHAT MATERIALISES AN A NON-APPEARANCE?

CONSIDERING STAGE AS MEDIUM OF STAGING *IN, AS AND FOR ITSELF*
THE QUESTION OF TEMPORAL STAGE

A THOUGHT EXERCISE WITH WALLS THAT ARE SPEAKING
MOVING, HOVERING, FALLING, ENTERING, LEAVING, SLEEPING
WHISPERING

THOUGHT EXERCISE TAKING MATERIAL FORM
OR: MATERIAL FORM RESPONDING TO A THOUGHT EXERCISE?

ACCESSIBILITY TO THE POTENTIALITY OF EMBRACING ALL TIMES
TIMES OF MULTIPLICITY
OF FLUIDITY OF TIME
TIME PERCEIVABLE AND NON-PERCEIVABLE
SURPLUS TIME

WHAT IS SURPLUS TIME?
SURPLUS TEMPORALITY AS EXCEEDING TIME MEASURABLE, ENTERING A
TEMPORALITY OF /



PSF #76

TIP OF AN ICEBERG

WEAK SOCIETY

WEAK CITY

WEAK SPACE

WEAK STAGE

WEAK STAGE

- AS AN AGONISTIC RESPONSE TO MODERN HEGEMONIC SPACES OF
POWER, REGULATION, EXCLUSION?

FROM SHELTER TO HUT TO DWELLING TO HOUSE TO MONUMENT

GENERIC GRID OF BLANC SPACE

REPETITION OF NON-HIERARCHIES

SAME SAME SAME SAME SAME SAME SAME SAME SAME SAME SAME SAME SAME
SAME SAME SAME

SAME SAMESAME SAME SAMESAME SAME SAME SAME SAME SAME SAME
SAME SAME SAME SAME

WEAK SPACES GIVING WAY FOR CONNECTIONS, UNDERCURRENTS

AS A GRID

AS A DEMOCRATIC SPACE

AS A NETWORK OF ALLOWANCE AND CONVIVIALITY OF SHARED
ACKNOWLEDGEMENT OF AN INTERNALIZED HORROR

*NOTE: "CAMP" AS A CONDITION APPLYING THE IDEA OF A WEAK CITY? (GIVES ME CHILLS... EVEN
THOUGH I LOVE THE CONCEPTION ON "WEAK SOCIETY - CITY - STAGE..."!)*



PSF #77

SYMPTOTIC SITE, BABY TALK

ECHO SHADOW UNDERCURRENT DIMENSIONALITY

SHELTER HUT COVER

SECOND (AND BEYOND) BODY

BODY AS STAGE, FACE AS STAGE, FOOT AS STAGE

ATMOSPHERIC CONTAINER

MATERIAL ENVIRONMENT

SYMPTOTIC SITE

SPACE OF COVERAGE OF EXPOSITION OF INTIMACY OF SECRECY OF REVELATION
OF HIDING OF INCLUSION OF EXCLUSION OF SHARING OF COMMUNICATING OF
SLEEPING OF SINGING OF ENTERING OF EXITING OF CARING OR NOT

ONGOING, DISTANT, NEAR, MEANINGFUL, NONSENSICAL, ACCESSIBLE,
CONVOLUTED, WELCOMING, THREATENING

(SIGH)

(PAUSE)

(BABY TALK VOICEOVER)

DID YOU SAY SYMPTOMIC SPACE?

HAVE THE SPACE LOST ITS MIND?

*A SPACE THAT IS SICK
NEEDS TO BE HEALED*

*PLEASE REA
D HIM BEDTIME STORIES*

SING FOR HER

STROKE HIS POINTY HAIR

GIVE HIM A JUICY PINEAPPLE

*IF IT FEARS FOR MÖRKÖ
SOMEONE PLEASE TELL HIM: MÖRKÖ IS EQUALLY HORRIFIED*



PSF #78

JEVLEKKYS GO GNAG

SPACE IS INHABITED BY TWO BODIES
TWO BODIES ENTER A SHARED SPACE

THE SPACE IS INTERCONNECTED WITH ZILLION FLASHES OF EXPERIENCE
SHUTTling BETWEEN TWO BODIES
AND TWO MINDS, FOUR PALMS OF HANDS, 200 000 KILOMETRES OF BLOOD
VESSELS

GANG OG SYKKELVEJ REVERSED IS JEVLEKKYS GO GNAG

A TUNNEL, AN UNDERPASS
BROUGHT TO ANOTHER LIGHT
ON ANOTHER POSITION
FROM BELOW TO HERE

REVERSAL AS TRANSLATION
AS GESTURE OF REDIRECTING
(THAT BRINGS BIRTH TO NEW AND NEW AND NEW CELLS)

NAVIGATING ACCORDING TO UNKNOWN RULES
OBEYING NOT THE USUAL
FREEDOM OF SINGING OUT OF TUNE



PSF #79

HOME OF THE INFECTIVE INSTITUTION

INFECTION INFECTIVE INFECTING INFECTED
PARALYZED
OVERFLOW
NEEDLESS TO SAY

RULE 8: 8
RULE 8: YOU TAKE 80 / LEAVE 8
RULE 8: SUPERLATIVES ONLY
RULE 8: MUST HAVE PLUS 88 DESIBLES
RULE 8: DANGER AND COLORS



PSF #80

**IF YOU INHABIT A PROBLEM
YOU DON'T WANT TO SOLVE IT**

SUPERFLUOUS TRANSPARENCY DOUBLING REDOUBLING SPLITTING IN A
REVOLVING DOORWAY

>> ...CENTRIFUGAL FORCE IS THE EFFECT THAT TENDS TO MOVE AN OBJECT
AWAY FROM THE CENTER OF A CIRCLE IT IS ROTATING ABOUT (A CONSEQUENCE
OF INERTIA). >>

>> ...CENTRIPETAL FORCE IS A FORCE THAT MAKES A BODY FOLLOW A CURVED
PATH. ITS DIRECTION IS ALWAYS ORTHOGONAL TO THE MOTION OF THE BODY
AND TOWARDS THE FIXED POINT OF THE INSTANTANEOUS CENTER OF CURVATURE
OF THE PATH. >>

"HOW AM WE?"

"WHERE IS WE NOW, DAVID?"

I AM SPEAKING
I ARE SPLITTING
YOU AM HERE

MASSES FRACTURING AND AND, © BY ©, THROUGH AN ALGORITHMIC CURVATURE

HOW IS HUMAN LEAGUE IN SYNC WITH THEIR NONHUMAN SYSTEMS AND
MEDIATIONS?

DE RE NON POST PAST PRE SUB SUR -CONSTRUCTING ENTITIES THAT ARE NOT
ENTITIES BUT CURRENCIES OF NON-STRUCTURAL TRANSPARENCIES, VOIDS

CONTAMINATING BREATH INHABITING SAMUEL'S AND BECKETT'S LEFT EYE LID,
PERHAPS RIGHT?

AXIOM IS A TWO PLAYER STRATEGY GAME THAT IS PLAYED IN THREE
DIMENSIONS. THE BOARD IS MADE UP OF TWELVE CUBES, SIX OF EACH COLOR.



PASS ING

TIMEWRITING
TIME WRITING
WRITINGTIME
WRITING TIME

TIMEDRAWING
DRAWINGTIME
TIME DRAWING
DRAWING TIME

TIME PASSING
TIMEPASSING
PASSINGTIME
PASSING TIME

STAGEPASSING
STAGE PASSING
PASSINGSTAGE
PASSING STAGE

TIME SPLITTING
TIMESPLITTING
SPLITTINGTIME
SPLITTING TIME

TIMEDOING
DOINGTIME
DOING TIME
TIME DOING



PSF #82

ROCKS AND RUINS

MAN TURNS INTO SUNLIGHT
THE SUNLIGHT IS SWALLOWING ALL PARTS OF THE WORLD

HISTORY IN THE STATUE OF A MAN, OR MANY FAMOUS MEN,
TURNING IN TO ROCKS AND RUINS

THE WORLD BECOMES FLAT IN FRONT OF OUR EYES
AS A SURFACE TO SHUFFLE THOUGHTS ACROSS

AN ARTIFICIAL LAWN IS COVERING THESE THOUGHTS, CLOGGING THEM UP,
MAKING US ALL GO BLIND.

MAN TURNS INTO SUNLIGHT
TURNING IN TO ROCKS AND RUINS



PSF #83

DARK (NESS)

THIS PROTOTYPE IS A CONCEPTUAL STAGING OF DARK (NESS).

(NOH -VERSION)



PSF #84

**YOU: LOOKING BACK AT ME: LOOKING BACK AT YOU: LOOKING BACK AT ME:
LOOKING BACK AT YOU**

SPACE DIVIDED BY SELF-REFLECTIVE DIVISION. VISION DIVIDED BY SELF-REFLECTIVE DIVISION.

SPACE: OPERATING IN BETWEEN US, BETWEEN YOU AND ME.

WE ARE MOVING AROUND SIMILAR PATHS, BUT ARE UNABLE TO ENTER THE IDENTICAL ONES. EVERYTHING IS SEEMINGLY THE SAME, BUT ON THE REVERSE. WHAT YOU CAN'T SEE IS STOPPING YOU FROM MOVING INTO THE BECOMING OF ME.

WHAT I CAN'T SEE IS STOPPING ME FROM MOVING INTO THE BECOMING OF YOU.

THE MEMBRANE IS TIME. TIME IS THE MEMBRANE.

SPACE DIVES INTO TIME.

YOU ARE LOOKING BACK AT ME - LOOKING BACK AT YOU - LOOKING BACK AT ME,

THE MEMBRANE IS ARCHITECTURE - INVISIBLE, VISIBLE, INVISIBLE,

IT IS AN INTERSTICE, A GAP DIVIDING YOU AND ME.



PSF #85

SHELTER-STAGES (THE WORLD UNDERNEATH THE SKY)

THE WORLD IS A STAGE

- AS WE KNOW.

HOW COULD THE STAGE OFFER HUMAN AID?

WOULD WE CLAIM MEMORY AS A STAGE?

WOULD WE CLAIM IMAGINATION TO BE A STAGE?

WOULD WE FORGET, AS A STAGE?

WOULD WE CHANGE AS A STAGE?



PSF #86

Y

WRITING TO CONTINUE A TEXT WRITTEN EARLIER SOMEWHERE ELSE BY SOMEONE ELSE. LIKE CAVES CONNECTING ONE AFTER ANOTHER. THERE IS AN IMAGE OF AN ORDINARY BACKYARD AND A HOUSE WITH A DOORWAY TO CELLAR. THIS ONE IS NOT ONE OF THOSE TYPICAL ONES WITH ONE ROOM FILLED WITH PRESERVES. IT IS MUCH LARGER AND COMPLEX — ACTUALLY, NO ONE REALLY KNOWS HOW FAR IT CONTINUES. YOU WILL NEED A GUIDE (OR AT LEAST A GUIDEBOOK). IT IS FUNNY THAT I HAVEN'T NOTICE IT BEFORE, A WHOLE OTHER WORLD CARVED UNDERGROUND UNDER THE EVERYDAY LIFE. DOORWAY IS A PASSAGE TO UNEXPECTED, LIKE A BOOK, PERFECT INTERFACE TO TRAVEL IN TIME. FLIPPING THROUGH PAGES, FAST FORWARD OR REVERSED, THE INTERFACE ALLOWS YOU CONTROL OVER TIME, EXPANDING IT. WITH EVERY OPENING, WORDS EARLIER GLUED TOGETHER, DETACH FROM EACH OTHER AND SPREAD IN TIME (OF READING). AND YET THERE IS ANOTHER TIME, TIME OF READING WHERE YOU ONLY MOVE IN ONE DIRECTION. THREADS ORGANIZED IN IN LINES ARE MIXED UP AND IT IS NOW UP TO YOU TO FIGURE OUT WHICH WAY TO GO.





SE LEVANTA SE PONE EN ESCENA (EL ESCENARIO ES UN PAISAJE ISOTRÓPICO) Y CAMINA HACIA DELANTE SUSPIRA SUSPIRAN TODAS (LOS PERSONAJES SON SOLO UNO MULTIPLICADOS POR EL REFLEJO EN UN ESPEJO) EL ESPACIO ES EL MISMO (ISO) EL ECO ES EL MISMO LO MISMO SI CAMINA O SI SE PARA NO HAY HITO NO HAY SEÑAL NO HAY O SI LAS HAY PERO SIEMPRE LAS MISMAS A LA MISMA DISTANCIA EN EL MISMO TIEMPO LA PERSPECTIVA IGUAL DESPUÉS DE SUSPIRAR SIGUIÓ LA LINEA INVISIBLE (LINEA QUE SIGUE EL PERSONAJE PARA NO PERDERSE) HASTA EL FINAL DEL FINAL DE LA ULTIMA PIEZA QUE CREÍA PERO SIEMPRE SEGUÍA SIENDO LO MISMO (ISOTRÓPICO) DESPUÉS DE SUSPIRAR AYER CUANDO TODAVÍA NO ESTABA CANSADA DE CONOCER CHOCÓ CON LA 🐍 QUE PASÓ DE LARGO LARGA Y ESTA NOCHE SUSPIRÓ OTRA VEZ Y NO RECORDÓ A LA SERPIENTE DE AYER TENÍA MUCHO QUE RECORDAR Y CONOCER OTRA VEZ PERO LO QUE NO SABÍA ES QUE CAMINABA MIRÁNDOSE A ELLA MIRANDO A LO DE DETRÁS (EN UN ESPEJO) Y QUE DETRÁS CAMINA ELLA (ELLA CAMINABA CON UN ESPEJO DELANTE MIRÁNDOSE A ELLA MISMA Y UN ESPEJO DETRÁS VIENDO REFLEJADA SU ESPALDA) EN EL OTRO SENTIDO DESPACIO EN EL MISMO ESPACIO EN LA MISMA LINEA MIRÁNDOSE ELLA CAMINAR DE ESPALDAS POR EL MISMO MUNDO QUE ELLA CONOCE O NO CONOCE CUANDO POR LA NOCHE EN LA MISMA LINEA A LA MISMA DISTANCIA SE CHOCA CON LA MISMA SERPIENTE QUE ELLA MISMA DE ESPALDAS EN EL OTRO SENTIDO

TRANSLATION

IT RISES IT ENTERS THE STAGE (THE STAGE IS AN ISOTROPIC LANDSCAPE) AND WALKS FORWARD SIGHING SIGHING ALL (THE CHARACTERS ARE ONLY ONE MULTIPLIED BY THE REFLECTION IN A MIRROR) THE SPACE IS THE SAME (ISO) THE ECHO IS THE SAME SAME IF YOU WALK OR IF YOU STOP THERE IS NO MILESTONE THERE IS NO SIGNAL OR IF THERE ARE BUT ALWAYS THE SAME AT THE SAME DISTANCE AT THE SAME TIME THE SAME PERSPECTIVE AFTER SIGHING FOLLOWED THE INVISIBLE LINE (LINE THAT FOLLOWS THE CHARACTER TO NOT GET LOST) UNTIL THE END OF THE LAST PIECE THAT SHE BELIEVED BUT ALWAYS REMAINED THE SAME (ISOTROPIC) AFTER SIGHING YESTERDAY WHEN SHE WAS YET NOT TIRED OF KNOWING COLLIDED WITH THE 🐍 THAT WENT ON LONG AND TONIGHT SHE SIGHED AGAIN AND DID NOT REMEMBER YESTERDAY'S SNAKE HAD A LOT TO REMEMBER AND KNOW AGAIN BUT WHAT SHE DID NOT KNOW IS THAT SHE WALKED LOOKING AT HER FROM BEHIND (IN A MIRROR) AND THAT BEHIND HER SHE WALKS (SHE WALKED WITH A MIRROR IN FRONT LOOKING AT HERSELF SHE HERSELF AND A MIRROR BEHIND SEEING HER BACK REFLECTED) IN THE OTHER DIRECTION SLOWLY IN THE SAME SPACE ON THE SAME LINE LOOKING AT HER WALKING BACKWARDS THROUGH THE SAME WORLD THAT SHE KNOWS OR DOES NOT KNOW WHEN AT NIGHT IN THE SAME LINE TO THE SAME DISTANCE COLLIDES WITH THE SAME SNAKE THAT SHE HERSELF OF BACKS IN THE OTHER SENSE



PSF #88

WHAT HAPPENED RIGHT THERE:

- IT'S A USELESS MONUMENT AS ALL. IT'S A MEMORY, A REFLECTION OF A MOMENT OF A GRASP OF AN EXPERIENCE THAT SOMEONE IN THE DESERT DID SOMETHING THAT YOU DON'T REMEMBER.

THE MEMORY, THE MIRROR, THE CUTLERY. THE TOOLS THAT NEVER WORKED AND THE HANDS THAT ENSEMBLE THE BODIES.

A COMPILATION OF RELATIONS AND CONNECTIONS BETWEEN:

- * LANDSCAPES
- * FIGURES
- * MATERIALS
- * SPACES
- * WORDS IMAGES
- * PEOPLE
- * NOT PEOPLE BUT BODIES

NO VA A CAER, AUNQUE PAREZCA ENDEBLE, BLANDO. LOS FALSOS SOPORTES, LAS GOMAS ELÁSTICAS SOBRE TRES CUERPOS/BODIES/CORPSES DE MADERA. THE TRACES ARE BEAUTIFUL, THEY ARE LEFT APART; REFLECTING, FINDING THEIR OWN REFLECTION ON THE BOTTOM PART. NO HACE SONIDO, ES MUDO, HAY RUIDO, PERO NO HACE SONIDO. SIEMPRE VA SOBRE EL CUERPO, Y SOBRE LA MENTIRA Y LA MEMORIA Y EL EQUILIBRIO, Y LA HUELLA.

(IT WILL NOT FALL, ALTHOUGH IT SEEMS WEAK, SOFT. THE FALSE SUPPORTS, THE ELASTIC BANDS ON THREE BODIES / BODIES / CORPSES OF WOOD. THE TRACES ARE BEAUTIFUL, THEY ARE LEFT APART; REFLECTING, FINDING THEIR OWN REFLECTION ON THE BOTTOM PART. IT DOES NOT MAKE SOUND, IT IS MUTE, THERE IS NOISE, BUT IT DOES NOT MAKE SOUND. IT ALWAYS GOES ON THE BODY, AND ON THE LIE AND THE MEMORY AND THE BALANCE, AND THE TRACE.)



PSF #89

MATRIOSKA, LA OBRA DE TEATRO SE LLAMA MATRIOSKA EN PALO

EL ESCENARIO ROTA

COMO LA HISTORIA EL TIEMPO Y EL ESPACIO LA CIENCIA DE LA HISTORIA
LOS OBJETOS QUE HABLAN BAJITO LOS ESPACIOS LLENOS

LAS SALAS DE MUSEOS PINTADAS EN CUADROS COLOCADAS EN SALAS DE MUSEOS

LA PIEL DE UN FLOTADOR IMITANDO UN ANIMAL

FAKE PERSONA ON THE TOP OF THE ACT 1

ACT 2 YOU

ACT 3 LA RESISTENCIA DEL MATERIAL NEGANDO LA ENTRADA DE LA BROCHETA
DENTRO DE SUS ENTRAÑAS PLÁSTICAS HACÍA EL FINAL DE SU ÚLTIMA CAPA
Y YA ESTA LUEGO TODO SE MUEVE IDEALMENTE PORQUE TODO SE MUEVE EN LA
ESCALA MINÚSCULA

COMO LAS SERPIENTES Y LAS ROCAS

EL ESCENARIO ROTA Y BAJA SE DESDOBLA

COMO LAS CORTINAS MALAS DE IKEA

COMO LOS MATERIALES CUANDO SE CALIENTAN Y SE DILATAN Y LUEGO SE
ENFRÍAN Y SE CONTRAEN

ESTÁ AL AIRE LIBRE

TRANSLATION

MATRIOSKA, THE PLAY IS CALLED MATRIOSKA ON STICK

THE BROKEN STAGE

LIKE HISTORY TIME AND SPACE THE SCIENCE OF HISTORY OBJECTS THAT
SPEAK SOFTLY FULL SPACES

THE MUSEUM ROOMS PAINTED IN PAINTINGS PLACED IN MUSEUM ROOMS

THE SKIN OF A FLOAT IMITATING AN ANIMAL

FAKE PERSON ON THE TOP OF THE ACT 1

ACT 2 YOU

ACT 3 THE RESISTANCE OF THE MATERIAL DENYING THE ENTRANCE OF THE
SKEWER INSIDE ITS PLASTIC ENTRAILS TOWARDS THE END OF ITS LAST LAYER
AND THEN EVERYTHING MOVES IDEALLY BECAUSE EVERYTHING MOVES ON THE
TINY SCALE

LIKE SNAKES AND ROCKS

THE BROKEN AND LOW STAGE UNFOLDS

LIKE THE BAD CURTAINS OF IKEA

LIKE MATERIALS WHEN THEY HEAT UP AND DILATE AND THEN THEY COOL AND
CONTRACT

IT IS OUTDOORS



PSF #90

ACCESSORIES FOR COMMUNICATION BY SHINING

PICK A SPACE AS YOUR STAGE. IT CAN BE ANY SPACE, OUTDOORS, INDOORS, ENDLESSLY WIDE, VERY TINY, LOUD OR QUIET... KEEP IN MIND THAT IF YOU PICK A SUNNY LOCATION OR A SPACE WITH STRONG ARTIFICIAL LIGHT, THE SHINING WILL BE STRONGER. ONCE YOU ARE IN A KIND OF AN AGREEMENT ABOUT THE LOCATION, PUT ON THE ACCESSORIES. THE ACCESSORIES CAN BE WORN AROUND THE HEAD, THE ARMS THE LEGS OR THE BELLY. NOW SPREAD OUT AND FIND A COMFORTABLE POSITION TO LIE DOWN. LIE AND RELAX. IN A MOMENT, COMMUNICATION BY SHINING WILL BEGIN.



PSF #91

SUBMERGED THEATRE

INSPIRED BY SUPERSTUDIO'S SUBMERGED HOUSES, *SUBMERGED THEATRE* IS A THEATRE WITHOUT OBJECTS, WITHOUT SPECTATORS AND WITHOUT ACTORS. IT HAPPENS THE WAY IT HAPPENS. IT IS YOUR CHOICE HOW FAR YOU GO. IF YOU GO FAR ENOUGH INTO IT, IT WILL GET PERFECTLY DARK AROUND YOU, LIKE ANY IDEAL THEATRE SHOULD BE. THE *SUBMERGED THEATRE* HAS A SEMI-ORGANIC AND SEMI-CYBERNETIC STRUCTURE. THE WALLS ARE HALF HEALING, HALF TOXIC. A SOFT PUFFY EYE MASK WILL ALWAYS BE PROVIDED FOR EVERY VISITOR. IT IS RECOMMENDED TO PUT THESE ON BEFORE ENTERING THE *SUBMERGED THEATRE*.



PSF #92

DEEP VISION

THE DISORIENTED BODY.
LOOKING THROUGH.
TRYING TO SEE.
BLURRY VISION.
LOOKING AGAIN.
LOOKING INTO.
LOOKING DEEP THROUGH.
COLORS, SHADES, LAYERS.
HEAVY AND DIZZY HEAD.
TILTING STRUCTURE.
WAVES BLURRING VISION.
GETTING SLEEPY.
LIGHTS REFLECTING.
SKY FALLING
SLIDING.
LAYERS SHIFTING.
EYES CLOSING.



PSF #93

SPOT TO WATCH FROM

THE FLOOR IS FRAGILE.

IT HAS TO BE STEPPED ON WITH CARE.

BEST IS NOT TO STAND ON ONE SPOT FOR TOO LONG, AS PUNCTUAL PRESSURE
WILL MAKE THE FLOOR SINK.

TRY TO LEAVE AS LITTLE TRACES AS POSSIBLE.

KEEP WALKING CAREFULLY AND SLOWLY.

IF AN ACCIDENT HAPPENS, THAT'S OK TOO.

FIND THE SPOT TO WATCH FROM.

CAREFULLY LIE DOWN.

SEE HOW THE REFLECTION IS STILL VIBRATING FROM YOUR PREVIOUS
MOVEMENTS.

WATCH THE IMAGE SLOW DOWN.

ENJOY.



PSF #94

SUBMERGED THEATRE #2

START WITH SOMETHING FAMILIAR. STEP ONTO THE DANCEFLOOR. MAKE A HOLE INTO THE DANCE FLOOR. IT CAN BE IN ANY SHAPE. MAYBE CUTTING CAREFULLY WITH A CUTTER IS THE BEST WAY TO DO IT. CONTINUE MAKING HOLES INTO THE LAYERS OF FLOORS. SMALLER OR BIGGER. LET ONE HOLE FRAME THE NEXT HOLE. LAYERS OF HOLES ONE AFTER THE OTHER. THIS IS THE *SUBMERGED THEATRE #2*.



PSF #95

PROTOTYPING

THROW THE DICE, FIND THE WOOD WITH THE RIGHT NUMBER, AND CHANGE ITS POSITION. IF THE STRUCTURE FALLS APART, BALANCE IT ALL BACK UP. FIND THE MOST INTERESTING POSITIONS FOR THE PIECES OF WOOD THAT YOU ARE MOVING.

WHAT ARE THE MOST INTERESTING POSITIONS FOR THE PIECES OF WOOD?

IMAGINE THIS PROTOTYPE IS GOING TO BE REALIZED IN BIG SCALE.

IMAGINE IT IS A MOVING SCENOGRAPHY.

THERE ARE NO PERFORMERS ON STAGE.

WE ALL WATCH THE MOVING SCENOGRAPHY.



PSF #96

HARD AND SOFT PROTOTYPE – ITERATION 1

THERE IS A TEXT.

ONE PERSON READS THE TEXT.

THE READING OF THE TEXT INITIATES AN EVENT PERFORMED BY THE PARTICIPANTS.

THE SOFT PROTOTYPE STARTS TO EXIST.

THE SOFT PROTOTYPE IS WHAT IS PERFORMED BY THE PARTICIPANTS WHILE READING THE WRITTEN PROTOCOL.

DURING THE PERFORMANCE OF THE PROTOTYPE, A 40CM BY 40CM PROTOTYPE IS MADE.

IT'S THE HARD PROTOTYPE.

THE HARD PROTOTYPE IS INSIDE THE SOFT PROTOTYPE.

THE SOFT PROTOTYPE NEEDS TO BE PERFORMED TO EXIST AND TO PRODUCE THE HARD PROTOTYPE.

THERE IS A HIGH DEGREE OF LIKELINESS THAT BOTH THE SOFT AND HARD PROTOTYPES FAIL.

THEY CAN ONLY SUCCEED OR FAIL TOGETHER.

IN THE CASE OF HARD AND SOFT PROTOTYPE – ITERATION 1, THEY FAILED.

THE SPECTATOR IS THE ACTOR.

THE STAGE IS THE SPACE AND THE PERIOD DURING WHICH THE INSTRUCTIONS ARE BEING PERFORMED BY THE SPECTATORS/ACTORS.

THE STAGE IS NOT DELIMITED SPATIALLY: IT EXTENDS WHEREVER THE ACTORS TAKE IT. (IT'S A VARIABLE).

THE STAGE IS NOT DELIMITED TEMPORARILY: IT EXTENDS TO THE LENGTH THAT THE ACTORS TAKE IT. (IT'S A VARIABLE).



PSF #97

HARD AND SOFT PROTOTYPE – ITERATION 2

THERE IS A TEXT.
TWO PEOPLE READ THE TEXT.
THE READING OF THE TEXT INITIATES A GAME BETWEEN THE TWO PEOPLE.

THE SPECTATOR IS THE ACTOR.
THE ACTOR IS A PLAYER.
THE SOFT-STAGE IS THE SPACE IN WHICH THE GAME IS PLAYED
THE HARD-STAGE IS A DATUM CONSISTING OF A GAME-BOARD WITH A PRINTED
GRID.
HARD STAGE SPECS: 15 CM X 15 CM / GREY CARDBOARD / GRID: 11x11
GAME TIME: 8x10''=1'20''

THE GAME CONFRONTS VERTICAL MONO-MATERIAL BLOCKS WITH LOW MULTI-
COLOR OBJECTS.
ONE MATTER OCCUPIES THE INTERSECTIONS OF THE GRID – THE OTHER THE
SPACE IN BETWEEN.

THE GAME THAT WAS PLAYED IS THE SOFT-PROTOTYPE.
THE ASSEMBLY ON THE GAME-BOARD IS THE HARD-PROTOTYPE.

IF EXHIBITED, THE DATUM OF THE GAME-BOARD SHOULD BE PLACED AT 1,65CM
HEIGHT.

THE PROTOTYPES CANNOT FAIL.
THE VIEWER DECIDES THE SCALE OF THE HARD-PROTOTYPE



PSF #98

HARD AND SOFT AND WINDOW PROTOTYPE – ITERATION 3

WINDOW PROTOTYPE:

THE LIBRARY OF DISEASES

A WALKING STICK OF WHICH THE SURFACE IS COMPOSED OF THIN GLASS FIBERS THAT PENETRATE THE SKIN OF THE PERSON THAT HOLDS IT. IT COLLECTS THE DISEASES OF ALL THE PEOPLE THAT HAVE HELD IT WHILE ALSO SPREADING THE DISEASES TO THEM. HOWEVER, WHEN ONE HOLDS THE STICK, HE IS INSTANTLY IMMUNE FROM ALL THE CONTAINED DISEASES.

WHEN THE STICK HAS GONE THROUGH THE HANDS OF THE ENTIRE SOCIETY, THE LIBRARY IS COMPLETED AND EVERY MEMBER IS FULLY CONTAMINATED. AT THAT MOMENT ALL DISEASES DISAPPEAR FROM THE STICK AND THE PEOPLE, AND NEW DISEASES START TO APPEAR AGAIN, SLIGHTLY WORSE THAN IN THE PREVIOUS ITERATION.

IT HAPPENS EVERY 50 YEARS. IN THE PROCESS ABOUT 20% OF THE PEOPLE DIE.

TODAY, THE ITERATION NUMBER 768 IS RUNNING AND THERE ARE 687.182 PEOPLE LEFT IN THE SOCIETY.



PSF #99

INTERACTIONS.

- 1.MALLA FUCSIA
- 2.CINTA ELÁSTICA LIMA
- 3.PALILLO DE MADERA

•INTERACCIÓN 1 SOBRE 1
LA COSTURA SE DESCOSE. LA
MALLA SE DESENROLLA Y SE
EXPANDE. AUMENTA SU VOLUMEN.
SE DUPLICAN LOS LOOPS.
SIMETRÍA.

•INTERACCIÓN 2 SOBRE 1
LAS DOS CINTAS ELÁSTICAS
ABRAZAN LA MALLA,
COMPRIMIÉNDOLA.

•INTERACCIÓN 3 SOBRE 2
EL PALILLO TENSIONS LAS CINTAS
HASTA SU LÍMITE ELÁSTICO.

{REWIND. CHANGING THE
SUBJECTS}

•INTERACCIÓN 2 SOBRE 3
EL PALILLO QUEDA EN EQUILIBRIO

TRANSLATION

1. FUCHSIA NET
2. ELASTIC TAPE LIME
3. WOODEN BLADE

• INTERACTION 1 ON 1
THE SEAM IS BROKEN. THE NET
UNROLLS AND EXPANDS.
INCREASE ITS VOLUME THE LOOPS
ARE DUPLICATED. SYMMETRY.

• 2 ON 1 INTERACTION
THE TWO ELASTIC BANDS EMBRACE
THE NET, COMPRESSING IT.

EN EL AIRE A TRAVÉS DE LAS
CINTAS

•INTERACCIÓN 1 SOBRE 2
EL PERÍMETRO DE LA CINTA SE
EXPANDE CUANDO LA MALLA SE
INTRODUCE
EN SU INTERIOR

{AFTER}
EQUILIBRIO TEMPORAL. LOS TRES
ELEMENTOS SE ENCUENTRAN EN UN
ESTADO
(ALTERADO) DE INTERACCIÓN.
TODOS DEPENDEN DE LA ACCION DE
TODOS.

{BEFORE AND AFTER}
LOS TRES ELEMENTOS PUEDEN
VOLVER A SU ESTADO ORIGINAL EN
CUALQUIER
MOMENTO, RECUPERANDO SU FORMA
Y CARACTERÍSTICAS INDIVIDUALES
PREVIAS
A LA INTERACCIÓN.

• 3 ON 2 INTERACTION
THE STICK TENSIONS THE TAPES
TO THEIR ELASTIC LIMIT.

{REWIND. CHANGING THE
SUBJECTS}

• 2 ON 3 INTERACTION
THE STICK IS BALANCED IN THE
AIR THROUGH THE TAPES

• 1 ON 2 INTERACTION
THE PERIMETER OF THE TAPE
EXPANDS WHEN THE NET IS
INSERTED

INSIDE

{AFTER}

TEMPORARY BALANCE THE THREE
ELEMENTS ARE IN A (ALTERED)
STATE
OF INTERACTION. ALL DEPEND ON
THE ACTION OF ALL.



{BEFORE AND AFTER}

THE THREE ELEMENTS CAN RETURN
TO THEIR ORIGINAL STATE IN ANY
MOMENT, RECOVERING ITS
PREVIOUS INDIVIDUAL
CHARACTERISTICS AND FORM
TO THE INTERACTION.

PSF #100

MEASURING DESTRUCTION

...

FROM LEFT TO RIGHT

L

{BEFORE}

5x5x5CM OF PLASTIC WHITE FOAM

5x5CM OF ARTIFICIAL GRASS

1x2x6 CM PLYWOOD BLOCK

40CM LONG FUCHSIA PLASTIC BAND

6x6CM CM FAKE GOLD SHEET

2CM DIAMETER MAGNET

1PLASTIC EXTRUDED PINK POLYETHYLENE PIECE

{DESTRUCTION TOOL}

REGULAR SCISSORS

{AFTER}

AROUND 100 IRREGULAR ALMOST TRIANGULAR FOAM SLICES

GRASS WIRES

SAME PIECE OF PLYWOOD SLIGHTLY CARVED.

UNLIMITED TINY FUCHSIA PARTICLES

WHITES&GOLD DOUBLE SIDE MICRO SHEETS

SAME MAGNET. IMPOSSIBLE TO CUT!

THIN SLICES OF PINK PLASTIC_DONUT SHAPE



PSF #101

HARD AND SOFT AND WINDOW PROTOTYPE – ITERATION 5

SOFT PROTOTYPE:

HARD PROTOTYPE: 4 HALF SIZE REPLICAS OF ANOTHER HARD PROTOTYPE

WINDOW PROTOTYPE:

FOUR ILLEGAL REPLICAS OF SOMETHING PLACED TOO HIGH TO BE ABLE TO BE USED.

A BROKEN KALEIDOSCOPE THAT REPLICATES OBJECTS IN AN ALMOST PERFECT FASHION.

A WORKSHOP AS A FACTORY IN SICHUAN.

THE DISASTROUS RESULT OF THE IMPERFECT EXECUTION OF A PRECISE PROTOCOL.

4 TIMES EXACTLY THE SAME THING.

A THING THAT LOOKS LIKE A THING THAT LOOKS LIKE A THING THAT LOOKS LIKE A THING THAT DOESN'T LOOK LIKE A BIGGER THING.

A LOT OF LOVE EXPRESSED IN 5 MINUTES.

A SUNDAY AFTERNOON TEA PARTY BETWEEN 4 LADIES OF THE BRITISH HIGH SOCIETY DISCUSSING THE HATS THEY WILL BE WEARING AT THE HORSE RACE NEXT SUMMER.

FOUR EVENTS IN DIFFERENT TIMES OCCURRING SIMULTANEOUSLY AND LEADING TO FOUR TIMES THE SAME OUTCOME.

AN EVOLVING DOOR.



PSF #102

HARD AND SOFT AND WINDOW PROTOTYPE – ITERATION 4

HARD PROTOTYPE

TWO VIENNESE COLUMNS FRAMED BY A SPACE IN WHICH PEOPLE ARE
CELEBRATING A CULT

WINDOW PROTOTYPE

TWO VIENNESE COLUMNS THAT FRAME A SPACE FOR PRAYING.

SOFT PROTOTYPE

- TWO ROBOTS ON THE OPPOSITE SIDES OF A WALL
- THE WALL IS HELD BY A FORCE OF NATURE
- THE TWO ROBOTS FACE AN EQUAL SET OF COLORFUL MATERIAL PIECES
- THEY CAN NOT SEE EACH OTHERS
- THEY HAVE TO STACK ALL THE PIECES IN A VIENNESE COLUMN
- THEY THINK THEY HAVE THE DESIRE TO COMPOSE
- BECAUSE THEY THINK THEY ARE HUMAN
- THE ORDER OR THE ASSEMBLY IS EMBEDDED IN THEIR BRAIN
- THAT IS DICTATED BY A CHIP THAT WAS PUT IN THEIR TUNA AND
DUCK AT LUNCH
- AFTER 5' THE TWO COLUMNS ARE PERFECTLY SYMMETRICAL



PSF #103

TELETRANSPORTATION REMOTE CONTROL*
PRESS>>> TO

{BONBON BUTTON}

SOFT SPEED. A NEW PAIR OF LEGS WILL BE ADDED TO YOURS.

{DIAMOND BUTTON}

MAXIMUM SPEED. MAXIMUM DISORIENTATION. ALL THINGS AROUND YOU WILL SHINE AFTER THE TRIP.

{VELCRO BUTTON}

ATTACHMENT. LONGING. TRAVEL MEMORIES WILL LAST LONGER THAN NORMAL.

{MAGNET BUTTON}

MAXIMUM DENSITY CONDITIONS. DURING THE TRIP ALL PASSENGERS WILL REMAIN ABSOLUTELY STUCK.

{PLASTIC BALL BUTTON}

A BALL WORLD. EVERYTHING WILL BE IN A SPHERIC SHAPE IN YOUR DESTINY.

{STICKER BUTTON}

ALL THE OBJECTS, THINGS, PEOPLE, LANDSCAPES AND PLACES, SPACES THAT YOU HAVE LABELED WITH THE STICKER WILL PREVIOUSLY TRAVEL WITH YOU.

{PAJITA BUTTON}

TESTING CHANCE. LIQUIDSCAPES.

THE MELTING POINT OF ALL OBJECTS AROUND YOU WILL STAY AT 30 DEGREES. YOU WILL BE ABLE TO TASTE JUICES OF OBJECTS, BEINGS, MATERIALS FOR THE DURATION OF THE TRIP. EVERYTHING WILL RETURN TO ITS ORIGINAL MATERIAL STATE UPON ARRIVAL AT THE DESTINATION.

{TAPA BUTTON}

CLOSING SCAPE. THE OPPORTUNITY TO CLOSE, COVER, PLUG UNCLOSABLE THINGS.

*NOTE.

THIS TELETRANSPORTATION REMOTE CONTROL IS PLACED IN THE MIDDLE OF A STAGE. ONLY ONE BUTTON COULD BE PRESSED DURING THE PLAY. THE DECISION WILL BE MADE COLLECTIVELY BY THE AUDIENCE. THE PARTICIPATION METHODOLOGY MUST BE DESIGNED BY THE AUDIENCE BEFOREHAND.



PSF #104

COMUNICADO OFICIAL DEL SÓNAR.

YA ESTÁN A LA VENTA LAS ENTRADAS PARA LA PRÓXIMA EDICIÓN DEL FESTIVAL SÓNAR, QUE SE CELEBRARÁ EN BARCELONA LOS DÍAS 18, 19 Y 20 DE JULIO DE 2019. TRAS EL ÉXITO DE ESTA ÚLTIMA EDICIÓN, QUE CONTÓ CON 126.000 ASISTENTES, LA ORGANIZACIÓN SÓNAR HA DECIDIDO INVERTIR EL 50% DE LOS BENEFICIOS ECONÓMICOS OBTENIDOS EN LA PRODUCCIÓN DE UN PROTOTIPO DE PULSERA QUE CAMBIARÁ RADICALMENTE LAS DINÁMICAS DEL FESTIVAL. ADemás DE INTEGRAR EL HABITUAL CHIP, QUE PERMITE EL ACCESO AL RECINTO Y EL PAGO DE BEBIDAS, LA PULSERA INTEGRARÁ 5 PÍLDORAS ATMOSFÉRICAS, QUE PODRÁN SER EXPLOTADAS POR CADA UNO DE LOS ASISTENTES EN EL MOMENTO. ESTAS PÍLDORAS O BURBUJAS, CUYA COMPOSICIÓN QUÍMICA PERMANECERÁ EN SECRETO HASTA QUE SE TESTEEN LOS RESULTADOS REALES, GENERARÁN ALTERACIONES ESPONTÁNEAS EN LA FIESTA: POLVOS DE LA RISA VOLATILIZADOS, AUMENTO DE LA NUBOSIDAD EN LOS ALREDEDORES DE LA FIRA, LA APARICIÓN DE FAKE DOUBLE RAINBOWS, PASTILLAS PARA EL OIDO QUE DISTORSIONAN LAS MEZCLAS DEL DJ A GUSTO DEL ESPECTADOR O PASTILLAS CEDIDAS POR FARMACÉUTICAS SUIZAS (EN PRUEBA) ESPECIALMENTE DISEÑADAS PARA SALTADORES DE PÉRTIGA, QUE PERMITIRÁN A LOS ASISTENTES SALTAR EL DOBLE DE LO NORMAL.

WELCOME TO THE ATMOSPHERIC-PARTY-TICKET-TAKE-YOUR-PILL ERA!

TRANSLATION

OFFICIAL RELEASE OF SÓNAR.

TICKETS ARE NOW ON SALE FOR THE NEXT EDITION OF THE SÓNAR FESTIVAL, WHICH WILL BE HELD IN BARCELONA ON JULY 18, 19 AND 20, 2019. AFTER THE SUCCESS OF THIS LATEST EDITION, WHICH HAD 126,000 ATTENDEES, THE SÓNAR ORGANIZATION HAS DECIDED TO INVEST 50% OF THE ECONOMIC BENEFITS OBTAINED IN THE PRODUCTION OF A BRACELET PROTOTYPE THAT WILL RADICALLY CHANGE THE DYNAMICS OF THE FESTIVAL. IN ADDITION TO INTEGRATING THE USUAL CHIP, WHICH ALLOWS ACCESS TO THE VENUES AND THE PAYMENT OF DRINKS, THE BRACELET WILL INTEGRATE 5 ATMOSPHERIC PILLS, WHICH MAY BE POPPED OFF BY EACH OF THE ATTENDEES AT THE TIME. THESE PILLS OR BUBBLES, WHOSE CHEMICAL COMPOSITION WILL REMAIN A SECRET UNTIL BEING SAFETY-TESTED, THEY WILL GENERATE SPONTANEOUS ALTERATIONS IN THE PARTY: BUBBLE OF VOLATILIZED LAUGHING POWDERS BUBBLE FOR INCREASING SMOKE IN THE SURROUNDINGS OF FIRA, BUBBLE FOR THE APPEARING OF FAKE DOUBLE RAINBOWS, BUBBLE WILL DISTORT DJ MIXES AT THE TASTE OF THE LISTENER OR PILLS BY SWISS PHARMACEUTICAL (IN TEST CURRENTLY) SPECIALLY DESIGNED FOR POLE VAULTERS, WHICH WILL ALLOW ATTENDEES TO JUMP TWICE AS MUCH AS NORMAL.

WELCOME TO THE ATMOSPHERIC-PARTY-TICKET-TAKE-YOUR-PILL ERA!



PSF #105

ON THE CITY AS A STAGE

(PART 1)

IT IS HAPPENING.

RIGHT NOW.

ALL THEATERS IN THE CITY HAVE CLOSED FOR A DAY.

NOBODY KNOWS WHAT IT IS EXACTLY GOING ON.

THERE ARE (POPULAR) RUMORS THAT SAY THAT 100,000 MASKS HAVE BEEN
PLACED INSIDE THE DRESSING ROOMS.

THE SHOWS START TOMORROW.

IT IS SOLD OUT SINCE A YEAR AGO.

EVERYBODY IS EXPECTING TO ATTEND THE PLAY.

(PART 2)

THE DAY OF THE PREMIERE ARRIVES.

THE WHOLE CITY ENTERS THE THEATERS.

THE 100,000 MASKS ARE DISTRIBUTED TO EACH ONE OF THE SPECTATORS.

INSIDE, EMPTY.

NOTHING HAPPENS.

APPARENTLY, NOTHING HAPPENS.

PEOPLE WAIT.

SILENT.

STILL NOTHING HAPPENS.

BUT WHAT NOBODY KNOWS IS THE FUNCTION BEGINS WHEN THEY LEAVE THE
THEATER.

EACH ONE WITH HIS MASK IS TRANSFORMED INTO ANOTHER.

(PART 3)

DURING A WEEK, ALL THE THEATERS REMAIN CLOSED.

THE ENTIRE CITY BECOMES A STAGE EXCEPT THE "OFFICIAL" STAGES.

EVERYONE IS SOMEONE ELSE UNTIL THE NEXT SHOW



PSF #106

◦ **NOTES ON CAMP**

NOTES. OBJECTIFICATION OF MENTAL NOTES ABOUT YOU. CAMP. DOING WHILE THINKING. SOMETIMES IT IS ALREADY DONE. MOST OF THE TIMES IT IS ALREADY THOUGHT. AS SUSAN SONTAG NOTED.

23. IN NAÏVE, OR PURE, CAMP, THE ESSENTIAL ELEMENT IS SERIOUSNESS, A SERIOUSNESS THAT FAILS. OF COURSE, NOT ALL SERIOUSNESS THAT FAILS CAN BE REDEEMED AS CAMP.

ONLY THAT WHICH HAS THE PROPER MIXTURE OF THE EXAGGERATED, THE FANTASTIC, THE PASSIONATE, AND THE NAÏVE.

58. THE ULTIMATE CAMP STATEMENT: IT'S GOOD BECAUSE IT'S AWFUL . . . OF COURSE, ONE CAN'T ALWAYS SAY THAT. ONLY UNDER CERTAIN CONDITIONS, THOSE WHICH I'VE TRIED TO SKETCH IN THESE NOTES.

THIS COLLAPSE IS NOT A MANIFESTO NEITHER A STATEMENT. HANDWRITTEN. IT IS A MANUSCRIPT.



PSF #107

LONG TIME AGO, SAID.

LARGO, PAUSA, LENTO, PAUSA, DENSO, PAUSA, PEQUEÑO, PAUSA, VOLVER ALLÍ MISMO, PAUSA, CREER QUE NO ES LO MISMO, YA NO PAUSA. PUNTO. ES UN PUNTO. LO ES. QUINZE DIAS DE TRANQUILIDAD EXTREMA EN MEDIO DE PARAJES OSCUROS, DE AQUEL COLOR SOLIDIFICADO POR LA CANTIDAD DE PORQUERIA QUE ENTRA POR EL ESTRECHO ORIFICIO Y RESPIRA OLOR A LA GOTA DE GASOLINA QUE RESBALA AL SACAR EL EMBUDO DE LA BOTELLA QUE LLEVAVAMOS ENCIMA PARA HACERLO EXPLOTAR. AQUEL NARANJA. 100KM, QUINZE DIAS. ADORACION, CLEMENCIA PASIONAL Y BUEN TTIEMPO, CUANDO LO HACE. TENEMOS PERSONAS QUE CAMINAN, O QUE SE MUEVEN (POR LA INTEGRACION DE TODOS). LA IMPRODUCTIVIDAD DE LA QUINZENA QUE HACE DESVIAR A QUIEN NO SABE MIRAR, ESPERAR, ENTENDER SIN DECIR. BEBEMOS MIRANDO COMO DE PROLONGADA PUEDE SER LA SIMPLE IDEA DEL SER MIRADO. QUIEN CAMINA ES CONTEXTO DEL PAISAGE. EL PAISAGE ES QUIEN MANDA. SI EL PAISAGE QUIERE, SE HUNDE EL PAISAGE Y EL MIRAR ACABA. PERO SE PUEDE EXPLICAR. LLEGAR A CASA, PREPARAR UN TE Y CONTAR, QUE -'UI SÍ!' - YA NO ES LO QUE ERA.

TRANSLATION

LONG, PAUSE, SLOW, PAUSE, DENSE, PAUSE, SMALL, PAUSE, RETURN THERE, PAUSE, BELIEVE THAT IT IS NOT THE SAME, NO LONGER PAUSE. POINT. IT IS A POINT. IT IS. FIFTEEN DAYS OF EXTREME TRANQUILITY IN THE MIDDLE OF OBSCURE PARADISES, OF THAT COLOR SOLIDIFICATED BY THE AMOUNT OF SHIT THAT ENTERS THE NARROW HOLE AND SMELLS THE GASOLINE DROP THAT SLIPPED WHEN REMOVING THE FUNNEL OF THE BOTTLE THAT WE CARRY ABOVE TO MAKE IT EXPLODE. THAT ORANGE. 100KM, FIFTEEN DAYS. ADORATION, PASSION CLEMENCY AND GOOD TIME, WHEN IT DOES IT. WE HAVE PEOPLE WHO WALK, OR WHO MOVE (FROM THE INTEGRATION OF ALL). THE NONPRODUCTIVITY OF THE TWO WEEKS THAT DRIFTS THE ONES WHO DO NOT KNOW HOW TO WATCH, WAIT, UNDERSTAND WITHOUT SAYING. WE DRINK WHILST LOOKING AT HOW MUCH CAN BE EXPANDED THE SIMPLE IDEA OF BEING WATCHED. WHO WALKS IS CONTEXT OF THE LANDSCAPE. THE LANDSCAPE IS WHO SENDS. IF THE LANDSCAPE WANTS, THE LANDSCAPE IS FLOATING AND THE LOOKING ENDS. BUT IT CAN BE EXPLAINED. GO HOME, MAKE A TEE AND TELL -'OH YEAH!' - IT IS NO LONGER WHAT IT WAS.



PSF #108

LONG TIME AGO, SAID TOO

- ALLO?
- IT'S ME?
- ALLO!?
- IT'S ME?!

LA PROFUNDIDAD DE LO INVISIBLE, DE LA INGRAVEDAD ENTORNO INTERNO A UNA ESTRUCTURA HERATICA, DE NOGAL, BONITA COMO TODAS, Y INESTABLE COMO QUALQUIERA, QUE SOBREVUELA LA COMUNIÓN, DICTADA POR LA SANTA IGLÉSIA, SOBRE LOS ÚLTIMOS DÍAS DE ESTE MUNDO. LA COMUNIÓN, FLOTANTE, ABRAZANDOSE Y ALZANDO BRINDIS CÓMO UNA GRAN ATRACCIÓN PREOLÍMPICA QUE INTENTA SOBREVIVIR DELANTE DE LO QUE SERÁ EL VACIO ESTRATOFÉRICO DE SUS VIDAS, DE SU ABSOLUTO CONTEXTO QUE ÉS SU MALDITO NO-DUPLEX, NO-CASADELAMONTANYA, NO-GIGASILIMITADAS, NO-ENTORNO BLANCO. SÓLO BASE NEGRE EN MÁS ALLÀ DEL TAPÓN DEL CILINDRO CUBO. LA VIDA DEL TODO SUJETA A OCHO FANTASIAS DIONISIACAS QUE SERÁN (PRONTO) DESTRUÍDAS. LA CORRIENTE, LA NUBE Y LOS MENSAJES, NO SÓN ELÁSTICOS. LA ESTRUCTURA I LA BASE, SÍ.

TRANSLATION

(...)

THE DEPTH OF THE INVISIBLE, OF THE NONGRAVITY OF THE INTERNAL ENVIRONMENT TO A HIERATIC, WALNUT STRUCTURE, BEAUTIFUL AS ALL OF THEM, AND UNSTABLE AS ANY, THAT OVERFLOWS THE COMMUNION, DICTATED BY THE HOLY CHURCH, ON THE LAST DAYS OF THIS WORLD. THE COMMUNION, FLOATING, EMBRACING AND RAISING TOAST HOW A GREAT PRE-OLYMPIC ATTRACTION THAT TRIES TO SURVIVE IN FRONT OF WHAT WILL BE THE STRATOFERIC EMPTINESS OF THEIR LIVES, OF THEIR ABSOLUTE CONTEXT THAT IS THEIR DAMN NON-DUPLEX, NO-HOUSEOFTHEMOUNTAIN, NO-GIGASUNLIMITED, NO-SURROUNDINGS WHITE. ONLY BLACK BASE BEYOND THE HUB CYLINDER PLUG. THE LIFE OF THE WHOLE SUBJECT TO EIGHT DIONYSIAN FANTASIES THAT WILL BE (SOON) DESTROYED. THE CURRENT, THE CLOUD AND THE MESSAGES ARE NOT ELASTIC. THE STRUCTURE AND THE BASE, YES.



PSF #109

MAGNETIC FIELDS (THE DEEP POP BAND)_

EL CIRCULO DE LAS INCIDENCIAS, ERA LA POSIBLE CANCIÓN QUE HUBIERAN COMPUESTO SI EN SU SANO JUICIO HUBIERAN CONSEGUIDO QUITAR LA PELOTA QUE LÒS SEPARAVA DE PIES. SUELA CONTRA SUELA HUBIERAN PODIDO EXTENDERSE SIN MIRARSE, AUTONOMAMENTE FIJOS A LA VERTICAL QUE LES (DES)ORIENTA HACIA LA POSIBLE FINALIDAD DE CUANDO QUIENQUIERA QUE SEA DICTE LA DIRECCIÓN QUE TOMAR. LA REPELACIÓN INOFENSIVA, CASI INOPERANTE, POR LA TORPEZA, PERO LLENA DE INVENCIÓN I PARALELAMENTE DE PRETENCIÓN, FINGE MÁS QUE LA VOLUNTAD PROPIA Y MUUUY PERSONAL DE QUERER QUITARSE LA PELOTA DE DOZE METROS DE DIÁMETRO QUE LOS SEPARA, SE DESPEGUEN, NO ENCAJEN Y IMPACTARAN, AUNQUE EN EL SUELO, SI HUBIERA, QUE TAMPOCO HAY QUE PREOCUPARSE POR DEMASIADO ABISMO, IMPACTARAN SOBRE EL RESTO EN UNA MALA GESTIÓN DE LA CONEXIÓN MODULAR DE LAS PIEZAS DE CARPINTERIA MALA Y SU INTERNA PASIVIDAD. EL AUTOMATISMO GUIADO YA NO SERÀ AUTOMATISMO GUIADO SI AIRE, LUZ, CAMPO, Y AUTOMATISMO ÉS GUIADO POR UNA MIRADA DE UN SUJETO PESADO QUE NO QUIERE QUITARSE UNA MALDITA DISTÂNCIA DE 12M ENTRE ELLOS, ELLAS, QUIEN SEA.

TRANSLATION

THE CIRCLE OF THE INCIDENTS, WAS THE POSSIBLE SONG THAT THEY WOULD HAVE COMPOSED IF IN THEIR HEALTHY JUDGMENT THEY HAD MANAGED TO REMOVE THE BALL THAT SEPARATED THEM FROM THEIR FEET. SOLE AGAINST SOLE COULD HAVE BEEN EXTENDED WITHOUT LOOKING, AUTONOMOUSLY FIXED TO THE VERTICAL THAT (DES) ORIENTATED TOWARDS THE POSSIBLE PURPOSE OF WHEN WHOEVER IS DICTATES THE DIRECTION TO TAKE. THE HARMLESS REPELLING, ALMOST INOPERATIVE, BY CLUMSINESS, BUT FULL OF INVENTION AND PARALLEL OF PRETENTION, IT PRETENDS MORE THAN THE OWN WILL AND VERY PERSONAL TO WANT TO TAKE OFF THE BALL OF TWELVE METERS OF DIAMETER THAT SEPARATES THEM, THEY TAKE OFF, THEY DO NOT FIT AND WILL IMPACT, ALTHOUGH ON THE GROUND, IF THERE WERE, THAT YOU DO NOT HAVE TO WORRY ABOUT TOO MUCH ABYSS, THEY WILL IMPACT ON THE REST IN BAD MANAGEMENT OF THE MODULAR CONNECTION OF BAD CARPENTRY PIECES AND THEIR INTERNAL PASSIVITY. THE GUIDED AUTOMATISM WILL NO LONGER BE GUIDED AUTOMATISM IF AIR, LIGHT, FIELD, AND AUTOMATISM IS GUIDED BY A LOOK OF A HEAVY SUBJECT THAT DOES NOT WANT TO BE REMOVED A DAMN DISTANCE OF 12M BETWEEN THEM, THEM, WHOEVER.



PSF #110

REMEMBERING THE LAST WEEKEND IN THE THEATRE

OH Sí,

OH ASÍ,

OH SÍ ASÍ,

OH ASÍ SÍ,

OH QUE DÍA.

QUÉ DÍA AQUEL QUE SE ME OCURRIÓ SUBIR POR LA ESCALERA COMO SI EL PLACER DE MIS PIERNECITAS DEPENDIERA DE LA INTENSIDAD DEL COLOR ROJO QUE ABRÍA CAMINO ENTRE TODOS LOS INSTIGADORES DEL MAL PARA VER COSAS. OH QUE PIEDRAS.

TE HE TRAÍDO ESTA CAMISETA HORROROSA DE MI VIAJE QUE PONE EN SOBRETÍTULO GRANULADO Y MAL IMPRESO: HE ESTADO EN SANTA MARIA DE LA REINA Y ME HA GUSTADO MUCHO.

LA IMPRESIÓN SE CAÍA A PEDAZOS Y UN PAR DE LAVADAS DESPUÉS YA SÓLO QUEDABA UN POQUITO DE PURPURINA Y OLOR A TURISTA DE EDAD AVANZADA. LA CONQUISTA DEL TERRENO, A LO LARGO, EN AQUEL VIAJE EN COCHE, DE VUELTA, DABA QUE PENSAR EN LA CONSAGRACIÓN, EN LA ACLAMACIÓN, EN LA DEVOCIÓN DE MIRARSE EN EL ESPEJO RETROVISOR CONTANDO LO QUE PONÍA EN LA PLAQUITA METÁLICA, A VECES DORADA, DÓNDE SE NOS PREDICEN AÑOS DE VIDA Y DE MUERTE, Y LO SEGUIMOS CONTANDO,

DANDO PIE A LA EVOLUCIÓN DE LA PLACA Y NO DE LOS AÑOS. QUE 'OH SÍ' ESTÁ MÁS OXIDADA QUE OTROS VECES, Y NUESTRO CEREBRO EMPEQUEÑECE PUDIENDO LLEGAR AL VOLUMEN ADECUADO PARA ESTAR ENCIMA DE UN ALTAR VENERADO CON UNA ORQUESTRA DANDO SALTOS EN UNA SÉPTIMA MAYOR (QUE LA OTRA.)

EL PAISAJE SIGUE PORQUÉ EL TERRENO, A LO LARGO, ES MUY LARGO.

TRANSLATION

OH YEAH,

OH THIS,

OH YES LIKE THIS,

OH LIKE THIS YEAH,

OH WHAT A DAY.

WHAT A DAY THAT DAY I DECIDED TO CLIMB THE STAIRS AS IF THE PLEASURE OF MY LITTLE LEGS DEPENDED ON THE INTENSITY OF THE RED COLOR THAT OPENED THE WAY BETWEEN ALL THE INSTIGATORS OF EVIL TO SEE THINGS. OH WHAT STONES.

I HAVE BROUGHT YOU THIS HORRIBLE SHIRT OF MY TRIP THAT PUTS ON A GRAINY AND BADLY PRINTED CAPTION: I HAVE BEEN TO SANTA MARIA DE LA REINA AND I LIKED IT A LOT.

THE PRINT WAS FALLING APART AND A COUPLE OF WASHES LATER THERE WAS ONLY A LITTLE BIT OF GLITTER AND SMELL OF ELDERLY TOURIST LEFT. THE CONQUEST OF THE LAND, ALONG THE WAY, IN THAT CAR TRIP, BACK,

GAVE US TO THINK ABOUT THE CONSECRATION, THE ACCLAMATION, THE
DEVOTION TO LOOK AT OURSELVES IN THE REARVIEW MIRROR COUNTING WHAT
HE PUT ON THE METAL PLATE, SOMETIMES GILDED, WHERE WE ARE PREDICTED
YEARS OF LIFE AND DEATH, AND WE CONTINUE TO TELL, GIVING RISE TO THE
EVOLUTION OF THE PLATE AND NOT THE YEARS. THAT 'OH YES' IS MORE
RUSTY THAN EVER, AND OUR BRAIN DWARFS AND CAN REACH ADEQUATE VOLUME
TO BE ON TOP OF A VENERATED ALTAR WITH AN ORCHESTRA PERFORMING LEAPS
IN A SEVENTH MAJOR (THAN THE OTHER.)
THE LANDSCAPE CONTINUES BECAUSE THE TERRAIN, THROUGHOUT, IS VERY
LONG.



PSF #111

WHERE WE ARE (?)

[...] DICIENDO PROTOCOLO DE EVACUACIÓN A LA SALIDA A MANO DERECHA CUANDO DE REPENTE SUBIENDO POR ENCIMA DE LA CAÑA Y RODEÁNDOLA SIN TRANSMITIRME NADA MAS QUE UNA SIMPLE IMAGEN DE PESADEZ Y CANSANCIO AL NO LLEGAR AL INFINITO DE ESTA Y CUANDO LA BAJADA SE PRECIPITA ANTE UN VACÍO HORIZONTAL POR DÓNDE CABALLOS LLENOS DE JINETES EN LAS ESPALDAS Y CON ESPADAS CABALGAN A LO LARGO DE UN SENDERO ALZANDO PISTOLAS Y VICTORIAS ANTE MITOS MISÓGINOS QUE SE TRANSMITEN POR VIBRACIONES DE SUBGRAVES SOBREPASADOS DE FRECUENCIAS QUE NO CONOZCO Y REVUELTOS EN TEMPOS DEMASIADO RÁPIDOS PARA MI ATENCIÓN ANTE TODA LA CUANTIFICACIÓN DE LA MULTITUD QUERIENDO GRITAR QUE VIVA LA HORIZONTALIDAD PLACENTERA DONDE ME ABRAZO PARA ADENTRARME EN ELLA EN TIEMPOS OSCUROS FRÁGILES E INEXPERTOS ESPERANDO A SER GOLPEADO POR UNA BOLA DE BILLAR NEGRA GUIADA POR PLANETAS QUE ENVÍAN SEÑALES A PERSONAS QUE YA NO LO SON PORQUE ME GUSTA LA GASOLINA Y DAME MÁS GASOLINA PARA PARECER VIVO ENTRE LAS DISTANCIAS DE LO QUE ES Y LO QUE ERA [...]

TRANSLATION

WHERE WE ARE (?)

[...] SAYING EVACUATION PROTOCOL TO THE EXIT TO THE RIGHT WHEN SUDDENLY CLIMBING OVER THE CANE AND SURROUNDING IT WITHOUT TRANSMITTING ANYTHING ELSE THAT A SIMPLE IMAGE OF HEAVINESS AND FATIGUE TO NOT REACH THE INFINITE OF THIS AND WHEN THE DESCENT RUSHES BEFORE A HORIZONTAL VOID WHERE HORSES FULL OF RIDERS ON THEIR BACKS AND WITH SWORDS THEY RIDE ALONG A PATH RAISING PISTOLS AND VICTORIES AGAINST MISOGYNISTIC MYTHS THAT ARE TRANSMITTED BY SUBWOOFER VIBRATIONS EXCEEDED FREQUENCIES THAT I DO NOT KNOW AND SCRAMBLED AT TEMPOS TOO FAST FOR MY ATTENTION TO ALL THE QUANTIFICATION OF THE CROWD WANTING TO SHOUT THAT THE PLEASANT HORIZONTALITY LIVE WHERE I EMBRACE TO ENTER IT IN DARK TIMES FRAGILE AND INEXPERIENCED WAITING TO BE HIT BY A BLACK BILLIARD BALL GUIDED BY PLANETS THAT SEND SIGNALS TO PEOPLE WHO ARE NO LONGER BECAUSE I LIKE GASOLINE AND GIVE ME MORE OIL TO LOOK ALIVE BETWEEN THE DISTANCES OF WHAT IS AND WHAT WAS [...]



PSF #112
WHO SAID PIECE?

120BTM
4 / 4

WHO SAID PIECE?

 = 120

Steinway Grand Piano

1



5



9



14



PSF #113

DEEP-RESSION

OR GAIA'S SUMMER COMPLAINT

ISOSTATIC DEPRESSION IS THE SINKING OF LARGE PARTS OF THE EARTH'S CRUST INTO THE ASTHENOSPHERE. THE SINKING IS CAUSED BY A HEAVY WEIGHT PLACED ON THE EARTH'S SURFACE. OFTEN THIS IS CAUSED BY THE HEAVY WEIGHT OF GLACIAL ICE DUE TO CONTINENTAL GLACIATION. THIS IS A PROCESS IN WHICH PERMANENT ICE PLACES PRESSURE ON THE EARTH'S CRUST, THEREBY DEPRESSING IT WITH ITS WEIGHT. AFTER CONTINENTAL GLACIATION HAS RECEDED, IT IS COMMON FOR ISOSTATIC REBOUND TO OCCUR. QUOTE

[HTTPS://EN.WIKIPEDIA.ORG/WIKI/ISOSTATIC_DEPRESSION](https://en.wikipedia.org/wiki/Isostatic_depression)

SHOULD MY WEIGHT STILL DEPRESS ME SHOULD MY ICE TURN INTO WATER? WILL MY DEPRESSION BE DEEPER SHOULD MY ICE TURN INTO WATER? WILL I TOO HAVE A BLUE PERIOD, AS PICASSO AND THE SMURFS, ONCE MY ICE TURNS INTO WATER? WILL I GET MORE POPULAR AS I GROW WARMER, AS MY ICE MELTS INTO WATER? SHALL RECESSION LEAVE US NAKED, AS MY ICE TRANS-SUBSTANTIATES INTO WATER? WHAT NEW DEPTHS SHALL THEY DISCOVER, AS MY ICE FLOWS INTO WATER?



PSF #114

WAYS OUT

FROM ANCIENT TIMES, A STORY IS TOLD THAT FAR AWAY, AT THE END OF THE GRID, ON THE HORIZON, IS A WAY OUT. IT IS A DIVING BOARD FROM WHICH TO DIVE INTO THE UNKNOWN; YOU TAKE A RUN-UP, YOU CAN CATAPULT YOURSELF ON THE OTHER SIDE. NO ONE HAS LIVED TO TELL HOW THAT OTHER SIDE IS, OR IF IT EVEN EXISTS, AND IF SO, WHAT MONSTROUS OR ANGELIC CREATURES LIVE ON THAT OTHER SIDE, WHAT REIGNS OF DELIGHT, TERROR, BEATITUDE OR BOREDOM LIE ON THE OTHER SIDE. FEW KNOW THE STORIES, AND EVEN LESS ARE INTERESTED IN FINDING IT, AS HERE IS THE LAND OF PLENTY, FILLED BY THE INEXHAUSTIBLE SPRING. MANY DO NOT BELIEVE, OTHERS ARE SCARED. WHAT IF THE OTHER SIDE WAS SCARCE, LACKING THE ABUNDANCE THERE IS HERE, ON THE INFINITE SURFACE OF OUR DAILY LIVES? THIS IS AN INVITATION TO DIVE INTO NOTHINGNESS.



PSF #115

ARCHIVE OF INCIDENTS

THE DEEP STAGE IS AN APPARATUS THAT PLAYS THE ENTIRETY OF THE WORLD
DRAMATURGIC REPERTOIRE ON LOOP, TO IDENTIFY ACCIDENTS. EVERY PLAY,
EVERY MONOLOGUE, EVERY COTHURNATA, EVERY PASTORALE, EVERY TALE OF
THE POLAR NIGHT, EVERY CHORUS, EVERY PERFORMANCE ARE BEING PROCESSED
ITERATIVELY BY THE DEEP STAGE. THE DEEP STAGE IS CALIBRATED TO WORK
ON THE CONTENT AND MATERIALITY OF THE REPERTOIRE – IDENTIFYING AND
RECORDING EVERY TURN OF EVENT IN EVERY PLAY – AS WELL AS ON THE
CONVENTIONS OF EACH OF THE VARIOUS THEATRICAL AND PERFORMATIVE FORMS
– IDENTIFYING EVERY UNCONVENTIONAL EVENT WITHIN THE GENRE CONVENTION
REFERENT, EACH ORIGINAL AND TRANSGRESSIVE TURN OF WORDS, USE OF
SPACE, CHARACTER TYPOLOGY, DIFFRACTION OF TIME, ETC.
EACH OF THE AFOREMENTIONED ACCIDENTS ARE CODED AND RECORDED, AND
TRANSMITTED THROUGH A STRING OF ELECTRONS TO BE TRANSCRIBED IN THE
ULTIMATE ARCHIVE, NOT OF THEATRE BUT OF THEATRICAL ACCIDENTS. IN
THIS ARCHIVE, ACCIDENTS ADD UP REGARDLESS OF THEIR ORIGIN, MATTER,
COLOUR, SMELL OR OF THE REFERENT REGARDING WHICH THEY CAN
BE DEFINED AS MONSTROSITY, OR SIMPLE PAS DE CÔTÉ. THE ELECTRICITY
AND THE CODE ARE SETTING EQUIVALENCE AND PRODUCING THE ULTIMATE
PLAY, OF WHICH WE ARE THE
ULTIMATE SPECTATORS.



PSF #116

#SHINYFAST

THE ROAD FROM SHADOW TO SHINY

ENTER DESTINATION.

GET OUT IN THE SUN. THE DRIVER SHOULD WEAR SUNGLASSES THROUGHOUT ITS NAVIGATION.

IN 100 METERS, TURN LEFT.

PROCEED FOR 1.5KM.

IN 500 M TURN RIGHT.

IN 100 M TURN RIGHT.

PROCEED TO THE HIGHWAY JUNCTION.

ENTER N DIMENSION AND PROCEED ON THE HIGHWAY.

PROCEED FOR 37 KM.

...

IN 500M, EXIT IN THE DIRECTION OF THE COLUMN.

KEEP LEFT.

IN 500M TURN, CHANGE DIMENSION AND PROCEED ALONG THE Y AXIS.

THE VEHICLE IS DRIVING ALONG AN AREA OF SHININESS. CAUTION: THE DRIVER SHOULD WEAR SUNGLASSES THROUGHOUT ITS NAVIGATION.

PROCEED FOR 7,2 KM.

IN 500 M, ENTER N DIMENSION AND PROCEED TOWARDS THE HIGHWAY.

IN 100M, ENTER N DIMENSION AND PROCEED TOWARDS THE HIGHWAY.

TURN AROUND AS SOON AS POSSIBLE.

TURN AROUND AS SOON AS POSSIBLE.

IN 500 M, TURN AROUND AND PROCEED TOWARDS THE HIGHWAY.

CAUTION: THE DRIVER SHOULD WEAR SUNGLASSES THROUGHOUT ITS NAVIGATION. CAUTION: GLITTER ATTACK. MEMORY OVERFLOW. TURN AROUND AS SOON AS POSSIBLE. CAUTION: THE DRIVER SHOULD WEAR SUNGLASSES THROUGHOUT ITS NAVIGATION. MEMORY OVERFLOW. ERROR 501: MAP MISSING. ENTER N DIMENSION. GLITTER AWAY, HONEY.

.....

IN 500 M, PROCEED TOWARDS THE HIGHWAY JUNCTION.

IN 100M, TURN RIGHT. DESTINATION REACHED. I'LL HAVE A CARAMEL COOKIES ICING DONUT AND A LARGE SKINNY COCOA ALMOND MILK WITH PUMPKIN SEED TOPING.



PSF #117
THE COSMIC FESTIVAL

THE STAGE, AS A FLAT

PREDETERMINED CONTAINER

SURFACE,

AS A

AS A

PRECONDITION OF OUR THEATRICAL EXPERIENCE

ABOVE

INVITES US TO THINK OF AN

AND A

BELOW.

THE-DEEP-STAGE-AS-THE-THICK-AGGREGATED-SPACE-OF-OUR-CONTINGENT-
ENCOUNTERS-ACCOMMODATES-SHADES-AND-GRADIENTS-OF-LIGHT-HUMANS-AIR-
MATTER-DRAMA-OBJECTS-STARS-MEMORIES-ANDROIDS-CUSHIONS-----
ONLY THE CELESTIAL SPHERES EMERGE FROM THE PLANE AND FROM THE
MAGMA, FROM THE SURFACE AND FROM THE TOPOS, IN THE
EXTRATERRESTRIAL DIMENSION.

IN OUR COSMIC FESTIVAL, OUR HUMAN-TECHNO-CHLOROPHORMO-CRYPTO
BODIES DANCE TO THE RHYTHM OF THE CELESTIAL SPHERES:
BODIES WITH BODIES, JOINED IN
THE VIBRATIONS OF THE STARS,
THE TICKING OF THE METRONOME,
THE WHITE CELESTIAL NOISE,
THE DIGITAL RHYTHMUS,
INITIATING A COLLECTIVE AUTONOMOUS SENSORY MERIDIAN RESPONSE.



PSF #118

7 YEARS OLDER THAN TOKYO

I AM 14 YEARS OLD, I AM 26, I AM 72 AND A HALF, I AM 37 MONTHS AND 49 NIGHTS, 12 SUMMERS AND AS MANY SPRINGS.

I ENTER THE STAGE. THE AIR IS HEAVY, AS IF ABOUT TO RAIN, THICK, ALMOST STICKY. I ENTER THE STAGE AND MAKE THINGS VIBRATE.

I ACTIVATE AND GET ACTIVATED MYSELF. I AM MAKING GHOSTS SEEN, AND HEARD. I HEAR THEM. I SEE THEM.

THE CITY OF TOKYO IS THE STAGE OF OUR AGING AGENCY PLAY. EACH ACTOR ENTERING THE URBAN FIELD ACTIVATES AN ELECTRIC FRACTAL ASTRO-POWER-TOWER THAT MAKES THE AIR VIBRATE AND GLOW IN MYRIADS OF NEON-LIKE COLORS, BECAUSE THAT IS TOKYO. THE HEIGHT OF THE ASTRO-POWER-TOWER IS PROPORTIONAL TO THE AGE DIFFERENCE BETWEEN THE CITY AND ITS AGENTS, EACH YEAR, SEASON, MINUTE, NIGHT, FLICKERING MOMENT AND INTENSITIES FRACTALLY PILE UP. THE GREATER THE PROPORTIONAL DIFFERENCE, THE HIGHER THE TOWER AND THE MORE FRAGMENTED THE AIR, MADE EVEN MORE THICK BY THE NEON LIGHT, VIBRATIONS AND COLORS OF THE ASTRO-POWER-TOWERS.



(SEMI-AUTOMATISED) POWDER MACHINE # 2

[illegible]

THE SUBTLE DUST, MICROSCOPIC, THE FLOUR THAT STICKS IN THE LUNGS, THE
FLOATING GLUTEN, THE POLLUTING DUST, THE CIRCULATING, CIRCULATORY DUST --- MOVEMENT, CLOUD, CLOUD- WATER- CLOSED SYSTEM - DUST, CLUSTER, CLOUD,
CONSTELLATION, MILKY WAY. MILK ... MILK NURSE. DIDA --- HAMMER

00000000,P P P P P P P P . 00000 0
00.0V000000000000S+XCL.SDLV.DFKLBKELFBMKG LNAV0 POLVO ...

PSF #120

NOT IN ARCH. *

** THIS TEXT IT'S GOING TO BE DICTATED SO THE THE MISTAKES OR ALTERATIONS OR A TRANSLATIONS FROM AROUND TO WRITING WILL BE INCLUDED IN THE DESCRIPTION OF OF THE MOTHER THE MOTHER NOT NOT.*

SO YOU MOTHER ARE NOT IN ARCH [BUT WHY AM I TALKING TO YOU?]

NO YOUR NOT MUCH YES OSSA VISTO SCENDI DISPIACE PESCATATE RIFRATTI
MENT GIRLY CLASSI BEVI A E HANNO PURE LIVING ROOM DI SORDO NUOVI UR
NOT MONUMENTI CIAO

YOU ARE QUITE FLEXIBLE BUT *IT SEEMS I WOULD NEED TO REPEAT THE
DICTATION BECAUSE THERE HAS BEEN A MOMENT WHERE CAN SPOKEN LANGUAGE.

SO YEAH YOU ARE NOT ARCH BECAUSE YOU ARE SOMETHING YOU ARE LIGHTER
YOU ARE MORE FLEXIBLE YOU CAN HAVE MOVEMENT TURNED YOU ARE FLUFFY
WHITE DRESS SEE YOU ARE JELLY YOU ARE NO PLASTIC STONE YOU CAN BE
DISMANTLED AT ANY MOMENT AND WHAT SORT OF SPEAK TO ME MAYBE IS BOOKED
IT ALREADY FINE YOU MAYBE THE SPECTATOR WOULD BE

MAYBE THE SPECTATOR WOULD BE ALMOST THE SAME HEIGHT STRUCTURE OF THE
MOTHER NEEDS TO GO THROUGH THE OR YOU CAN JUST DECIDE NOT TO GO
THROUGH ORDER SPEAK IT ALL MIGHT BE SOMEHOW HOUSE OF SIZE OF THE
HEIGHT OF THE MODEL UNDER WHAT WOULD BE THE FUNCTION OF THIS MODEL
ME ALREADY TEACHER MAYBE HAVING FUN IN JOINING THE MATERIALITY IS
ON THE WELL NEEDS HELP WHAT COULD BE THE FUNCTIONING OF THE STAGE
AND RELATION TO THE ANTHROPOCENE AND RELATION TO THE

AND IN RELATION TO THE NEW MATERIALISMS AND IN RELATION ACTIVATION
COULD DO IS TO ACTIVATE THE MOVEMENT OF THE ARK BUT AGAIN THIS I
IT'S NOT A MONUMENT IT'S NOT GOING TO RATION IT MIGHT HAVE A
REFLECTIVE FUNCTION IT MIGHT HAVE AN IMMERSIVE INTENTION IT COULD
BE BUILT AND DISMANTLED ARE FOR TEMPORARY REASONS YOU COULD BE COPIED
IT COULD BE RECOUNTS RANDY COULD BE ARM

IT COULD BE THE CONSTRUCT IT COULD BE THESE MONTHS OLD RECRUIT HAVE
TO GO JAKE COULD BE DISMANTLED IT COULD HAVE TO GO TAKE OF THE GORGED
PROPOSES

IT COULD HAVE BEEN BECAUSE IT PROPOSES THAT THEY ARE GOING TO CALL

PROPOSES PEDAGOGICAL PROPOSES.

SO IT COULD BE A SORT OF SORT OF NONPERMANENT A FLEXIBLE A TEMPORARY
ARCHITECTURE WOULD BE BUILT AND I'M BUILT FOR A REFLEXIVE REFLECTION
REFRACTION THINKING THEY ARE LOGICAL PROPOSES AND ITS PLANS AT ITS
PLANS AND ITS CONSTRUCTION MAPS WOULD BE SHARED ALL AROUND

HE COULD BE USED ALSO KEEP KNOCKING THE GARDEN MCKAY GRANT PLAYGROUND
AND IT COULD BE USED TO WHAT ARE YOU SCIENCE-FICTION SORT OF OBJECT
TO 2 TO HELP RIDERS DUE TO SYNC IT COULD BE USED AS A HELP WRITERS
THINKERS THE WRITER SINGERS

THAT LEAVE ME TO HAVE A DEFINE THE SMALLER THIS CONSTRUCTION HAD TO
KEEP THE MOVEMENT IN THE CONSTRUCTION HAD TO KEEP THAT SEE HOW WOULD
IT MATTER YOUR LIES POWELL LYSSED HOWARD

WHAT IS WOULD THIS BE A MEDIATION CONSTRUCTION

WOULD THIS BE REFRACTION RECONSIDERATION DISMANTLING OF MONUMENT OR
A PUBLIC SCULPTURE

AGAIN THIS WOULD BE SOMETHING ELSE THAN SCULPTURE MAN JORDAN ARE
GORDON BILLING AND THE FUNCTION OF THE SPECTATOR WOULD BE TO DEFINE
ITS USE WHICH PROBABLY MIGHT CHANGE THE TIME.



PSF #121

IN PRECARIOUS BALANCE [THINKING] OF DEEPNESS.

PRECARIOUS BALANCE AND UGLINESS

BUT POTENTIAL

DEEP PAPER – DEEP STAGE – DEEP HYPER THEATER – GOLD, SHINE AND PAIN.
PAIN IN THE ASS?

PRECARIOUS BALANCE - MULTIPLE POSITIONS. ONCE YOU TAKE THE THREAD,
THE STAGE CAN BE REPOSITIONED, REDIRECTED, RE-STAGED. DEEPNESS CAN
BE DEEPENED, DEEPNESS CAN BE REPOSITIONED, DEEPNESS SSSSSINHY SSSHHH
SILENT DEEP. THROUGH.

THREAD AND ROLL. ROLLING AND UNROLLING. DEEPENING AND SURFING.
DEEPNESS AND SURFACE. HYPER AND HYPO. HYPO AND UNROLL, PAPERS
REPOSITIONING, UNSTABLE FOLDS, UNFOLDING, REFOLDING, FOLDING IN
THEMSELVES, CLOSING, PACKING, SHELTERING, LOCKING—THAT’S IT.
SHYNESS, SHINING MACHINISTIC POSITION, SHINING GLITTER UGLY GLAMMY
BALANCE.

A SMALL UNBALANCE, A SLIGHT MOVEMENT AROUND, “UN DESTENSAMIENTO DE
LA CUERDA”, AND THE STAGE IS GONE --- GONE AND READY FOR MORE. GONE
AND READY TO REDEFINE, GONE AND READY FOR OTHER CONFIGURATION.
CONFIGURING – RECONFIGURING, FALLING – RECONFIGURING, FALLING -
FIXING,

A STEADY CONDITION ON PRECARIOUS BALANCE, A FLEXIBLE DETERMINATION
OF UNFIX-NESS, A PERMANENT POSSIBILITY OF DISAPPEARANCE, THE ECOLOGY
OF THE PRECARIOUS
STRUCTURE.

THE GOLDEN CONTRADICTION, THE GOLDEN SHIT, THE POTENTIALLY MOVING
FOLD, THE SUBTLE SUPPORTING DISAPPEARANCE.



PSF #122

**THE (INNER) HYPER-SUPER-MEGA NONSTOP-HUMAN (AND NON-HUMAN)
ROLLER**

COME AND JOIN OUR HUMAN-SIZE (ALSO NON-HUMAN FRIENDLY) KEBABY
FLUFFY SURFACE THAT TURNS AT THE SPEED OF THE POTENTIAL
HABITABLE EXOPLANET GJ273BBBBBBBK.

IF YOU DON'T LIKE TO GO LIKE A VINYL IN THE PERMANENT FEST,
YOU CAN ALSO ENJOY THE DIFFERENT TEXTURIZED SURFACES, WHICH
ALSO INCLUDE PLATES AND PIN-PONGEE BALLS IN MINI, MAXI AND
SUPRA SIZES.

JUST LET BE YOURSELF BE AND FIND YOURSELF (AND ALL THE ONES
WITH YOU) WELCOMED BY THE XS, S,M, L, XL, XXL, XXX, ZZZZ
"HUGVIES". EMBRACE THE PARA-COMMUNITY OF THE FIESTA-FESTIVAL
FOR A NEW REALISTIC/RITUALISTIC SOCIETY.

ALL THE ELEMENTS ARE TEMPORARY AND CAN BE RE-ARRANGED AT
CONVENIENCE. THE CADENCE, THE RHYTHMS AND THE FESTIVE
PRODUCTION OF ATTITUDES ARE THE MOST IMPORTANT OUTPUTS FOR
THE SONIC MODES OF REFLECTION. THE FLUFFY ELASTICITY IS THE
MOST VALUABLE QUALITY, THE FLOWING TURNING IS THE ATTITUDE,
THE (NEW) COMMUNALITY TO COME IS THE OBJECTIVE. SOON WE WILL
BE THERE (DANCING AND ROLLING) AT THE SPEED LIGHT IN SPEEDY
BLACK HOLES!



PSF #123

...

(OR CIAO!)

(OR WHAT-WHAT-WHAT)

HOW TO BUILD UP A REFLEXIVE DEVISE THAT WOULDN'T BE PURELY AND ONLY REFLECTING (BUT ALSO REFLECTING AND REFRACTING), THAT WOULDN'T BE BASED EXCLUSIVELY ON THE GAZE (BUT ALSO INCLUDE THE VIEW AND ALL THE SENSES) FOR LOOKING AROUND BUT NOT ONLY, THAT WOULD INCLUDE FILTERS (DO THEY REALLY HAVE TO BE THERE?) SO TO LOOK THROUGH WITH A NON-LIMITING AND CONDITIONING PERSPECTIVE... THAT WOULD MIRROR EXISTENCE OF THE HUMAN BEING BUT EXPAND IT TO (AND AT THE SAME TIME INCLUDE) THE NON-HUMAN

BEING/S. HOW TO HAVE A DEVISE THAT WOULD BE A STARTING POINT BUT A NON-CENTERED AND NON-DISTORTED PLATFORM TO LOOK FURTHER AWAY THAN THROUGH A PEEPHOLE / SPYGLASS. A THINGY THAT WOULD BE POSSIBLE TO LEAVE EASILY.

HOW TO LOOK AWAY THE WHOLE THING / PLATFORM / DEVISE / GROUND / CENTER.

HOW TO LEAVE IT, HOW TO ABANDON IT, HOW TO SCAPE – CIAO!

WHAT IS NEXT – ANY OTHER NEW DEVISE, NO DEVISES, NO MEDIATION (WHY MEDIATION?), NO REFLECTION – WHAT (OTHER) REFLECTION, WHAT (MAYBE SF) REFRACTIONS, SOMETHING ELSE, SOMEWHERE ELSE, SOMEONE/S OR SOMETHINGS OR (CO)EXISTENCES ELSE... WHAT WAYS, WHAT, WHAT-WHAT, WHAT-WHAT-WHAT? ...



PSF #124

NEW MATERIAL LIST #27

AQUÍ PODEMOS OBSERVAR LA MEMBRANA. UN TETRABRICK, UNA ZAPATILLA DE NIKE, UNA PIEL DE UN HUMANO, UN TECHO TÉCNICO, UNA PRESA HIDRAÚLICA. PODEMOS VER UN CORTE TRANSVERSAL, UN CORTE HORIZONTAL: LA SECCIÓN DE LAS PARTES, ORIGEN, COMPOSICIÓN, COLOR. AQUÍ PASO A ENUNCIAR EL CATÁLOGO: PAPEL DE PLATA CON RECUBRIMIENTO DE ORO, CARTÓN ALVEOLAR CON LÁMINA DE MADERA, PAPEL DE CUADROS PAUTADO, PAPEL RUGOSO IMITACIÓN OLA, CINTA ADHESIVA DE AZUL OSCURO, PAPEL TRANSPARENTE DE HORNO, CARTÓN AZUL CLARO IMITACIÓN MÁRMOL, LOGO DE NIKE EN PAPEL ORO CON TEXTURA; PARA LA SUJECCIÓN: BELCRO NARANJA. AQUÍ ESTÁ LA ACUMULACIÓN DE MATERIAL. AQUÍ LA SOFISTICACIÓN TECNOLÓGICA DEL DETALLE CONSTRUCTIVO. SE PUEDE REPLICAR SI SE PUEDE NOMBRAR.

TRANSLATION

NEW MATERIAL LIST #27

HERE WE CAN OBSERVE THE MEMBRANE. A TETRABRICK, A NIKE SHOE, A HUMAN SKIN, A TECHNICAL ROOF, A HYDRAULIC DAM. WE CAN SEE A CROSS CUT, A HORIZONTAL CUT: THE CUT OF PARTS, ORIGIN, COMPOSITION, COLOR. HERE I ENUNCIATE THE CATALOG: COATED SILVER PAPER GOLD, ALVEOLAR CARDBOARD WITH WOODEN FOIL, PATTERNED CHECKERED PAPER, ROUGH IMITATION WAVE PAPER, DARK BLUE ADHESIVE TAPE, TRANSPARENT OVEN PAPER, LIGHT BLUE IMITATION MARBLE CARDBOARD, NIKE LOGO ON TEXTURED GOLD PAPER; FOR FASTENING: ORANGE VELCRO. HERE IS THE ACCUMULATION OF MATERIAL. HERE THE TECHNOLOGICAL SOPHISTICATION OF THE CONSTRUCTIVE DETAIL. IT CAN BE REPLICATED IF IT CAN BE NAMED.



PSF #125

DECEMBER 30.

I WANTED TO REMEMBER THE DAY WE WERE WALKING THROUGH SAN FRANCISCO AND IT WAS DECEMBER 30, 2018; IT COINCIDED WITH THE TIME OF THE GARBAGE COLLECTION BUT NO TRUCK HAD PASSED YET AND IN THE CORNERS OF ALL THE SIDEWALKS THE GARBAGE OF CHRISTMAS ACCUMULATED. CHRISTMAS TREES, ABOVE ALL. TREES THAT HAD COME TO CALIFORNIA IN A REFRIGERATED TRUCK AND THEN STOOD UP WITH A PLASTIC PROSTHESIS, SPRAYED WITH SNOW. I ALSO REMEMBERED WHEN MY MOTHER TOLD ME TO WRINKLE MORE ALUMINUM FOIL TO MAKE THE RIVER LONGER IN OUR BELEN. I ALSO REMEMBERED THAT WE HAD A CHRISTMAS TREE THAT WAS DISMANTLED INTO TWO PIECES AND THAT WE PUT IT ON A BENCH AS A PEDESTAL TO RAISE SOMEHOW THEIR DIGNITY AND THEN, WHEN MY SISTER WAS BORN, WE BOUGHT A PLASTIC CHRISTMAS TREE MODEL 1.80M THAT CAME IN A VERY NICE WOODEN BOX THAT WE ALSO KEEP FOR STORAGE. I ALSO REMEMBERED THE MOSS WE USED TO STICK ON THE BORDERS THAT DELIMITED THE DESERT OF BELEN WITH THE EDGE OF THE CAMPING TABLE WHERE WE PLACED IT, WHICH WAS RED AND HAD TO BE COVERED WITH A BLACK PLASTIC TO BE ABLE TO PICK UP THE DESSERT SAND AT THE END OF CHRISTMAS . THIS IS WHY I WOULD LIKE YOU TO LOOK FROM THE EDGE, AT EYE LEVEL BECAUSE I REMEMBER THAT. THERE WOULD BE A FLOWING SUBSTANCE - SILICONE - LIKE THE TEARS OF A CRYING VIRGIN AND AN ELASTIC BAND THAT WOULD HOLD EVERYTHING SO THAT IT WOULD NOT SPREAD; JUST LIKE WHEN WE KEPT THE TREE IN THE BOX AND STAYED THERE UNTIL THE FOLLOWING YEAR. THE THINGS THAT LEAVE WITHOUT ANY TRACES BEHIND ARE MOSTLY PLASTIC.



PSF #126

EDIFICIO COLUMNA DE CAMPO DE GOLF DE COLOR VERDE Y AMARILLO Y BURBUJAS

HAY UNA PELOTA DE GOLF EN OBRAS EN UN CAMPO DE GOLF EN LAS ALTURAS Y AL OTRO LADO, 15 AÑOS DESPUÉS, DE HIZO UNA EXPANSIÓN PERO NO SE SABÍA MUY BIEN CÓMO PUES SE HABÍAN PEDIDO LOS ARCHIVOS DEL PRIMER PROYECTO DE EJECUCIÓN Y CUANDO SE QUISO HACER TUVIERON QUE SER BUSCADOS LOS MATERIALES QUE YA NO EXISTÍAN Y LO ÚNICO QUE ENCONTRARON FUERON UNAS COSAS QUE SE PARECÍAN REMOTAMENTE A LA HIERBA Y REMOTAMENTE A LAS PELOTAS DE GOLF ASÍ QUE, CON GRAN ESFUERZO, CONSIGUIERON HACER UNA AMPLIACIÓN DE USO (MIXTO) ABSTRACTO CUYA FUNCIÓN ESTARÍA AL SERVICIO DE UNA GRAN CORPORACIÓN INTERNACIONAL ESPECIALISTA EN EN DISEÑO DE LOZA Y APLIQUES DECORATIVOS PARA QUE BAÑO, ASÍ COMO SUELOS DE PISCINAS Y AZULEJOS AZULES PARA ESTANQUES QUE CUANDO LA FACHADA DEL EDIFICIO-COLUMNA FUE CUBIERTA CON UNA LONA PUBLICITARIA DE HIERBA SINTÉTICA PARA DISMINUIR EL CONSUMO DE HIERBAS NATURALES IMPORTADAS : A NADIE LE SORPRENDIÓ (PERO TAMPOCO FUE BIEN RECIBIDO.)

TRANSLATION

GREEN AND YELLOW GOLF FIELD COLUMN BUILDING AND BUBBLES

THERE IS A GOLF BALL ON A GOLF COURSE ON THE HEIGHTS AND ON THE OTHER SIDE, 15 YEARS LATER, IT MADE AN EXPANSION BUT IT WAS NOT KNOWN HOW THE ARCHIVES OF THE FIRST PROJECT OF EXECUTION HAD BEEN REQUESTED AND WHEN THEY WANTED TO DO THEY HAD TO BE LOOKED FOR THE MATERIALS THAT NO LONGER EXISTED AND THE ONLY THING THEY FOUND WERE THINGS THAT LOOKED REMOTELY LIKE GRASS AND REMOTELY LIKE GOLF BALLS, SO WITH GREAT EFFORT, THEY MANAGED TO MAKE AN ABSTRACT (MIXED) USE EXTENSION WHOSE FUNCTION WOULD BE AT THE SERVICE OF A LARGE INTERNATIONAL CORPORATION SPECIALIZING IN DESIGN OF EARTHENWARE AND DECORATIVE SCONCES FOR BATHING, AS WELL AS POOL FLOORS AND BLUE TILES FOR PONDS THAT WHEN THE FACADE OF THE BUILDING-COLUMN. IT WAS COVERED WITH AN ADVERTISING SYNTHETIC GRASS CANVAS TO REDUCE THE CONSUMPTION OF IMPORTED NATURAL HERBS: NOBODY WAS SURPRISED (BUT IT WAS NOT WELL RECEIVED.)



PSF #127

TITANIA TOTEM

TITANIA IS A GIGANTIC TOTEM-LIKE STRUCTURE, WHICH REPLICATES THE MECHANISM OF HUMAN VOCAL CORDS. TITANIA IS INSTALLED ON CLIFFS BY SEAS AND OCEANS AROUND THE GLOBE WHERE STORMS HAVE BEEN GAINING STRENGTH DUE TO GLOBAL WARMING. TITANIA IS EQUIPPED WITH A COMPUTATIONAL PROGRAMME THAT ALLOWS TO MODULATE ITS INNER STRUCTURE IN ORDER TO RENDER, LET'S SAY TO PLAY, WHEN WINDS OF POWERFUL STORMS BLOW THROUGH, TITANIA'S MONOLOGUE OF THE SCENE 2 OF THE ACT 2 OF A MIDSUMMER NIGHT'S DREAM*, IN WHICH THE GODDESS ADDRESSES THE APOCALYPTIC DISMANTLEMENT OF THE LOGIC OF THE EARTHLY SEASONS. THE MONOLOGUE, TRANSLATED IN THE LOCAL LANGUAGE WHERE THE STRUCTURE IS BUILT, CAN BE HEARD THEREFORE IN THE VICINITY OF THE LATTER, OVER THE DURATION OF THE RAGING STORM.

*

TITANIA : (...) ALL THE FIELDS WHERE PEOPLE USUALLY PLAY GAMES ARE FILLED WITH MUD, AND YOU CAN'T EVEN SEE THE ELABORATE MAZES THAT PEOPLE CREATE IN THE GRASS, BECAUSE NO ONE WALKS IN THEM ANYMORE AND THEY'VE ALL GROWN OVER. IT'S NOT WINTER HERE FOR THE HUMAN MORTALS, SO THEY'RE NOT PROTECTED BY THE HOLY HYMNS AND CAROLS THAT THEY SING IN WINTER. SO THE PALE, ANGRY MOON, WHO CONTROLS THE TIDES, FILLS THE AIR WITH DISEASES. AS A CONSEQUENCE OF THIS BAD WEATHER AND THESE BAD MOODS THE SEASONS HAVE STARTED TO CHANGE. COLD FROSTS SPREAD OVER THE RED ROSES, AND THE ICY WINTER WEARS A CROWN OF SWEET SUMMER FLOWERS AS SOME SICK JOKE. SPRING, SUMMER, FERTILE AUTUMN AND ANGRY WINTER HAVE ALL CHANGED PLACES, AND NOW THE CONFUSED WORLD DOESN'T KNOW WHICH IS WHICH. AND THIS IS ALL BECAUSE OF OUR ARGUMENT. WE ARE RESPONSIBLE FOR THIS.



PSF #128

KTR6

TAKE A PILL*

IN THE NEXT MINUTE YOU WILL FEEL:

ANGER ANNOYANCE CONTEMPT DISGUST IRRITATION ANXIETY EMBARRASSMENT
FEAR HELPLESSNESS POWERLESSNESS WORRY PRIDE DOUBT ENVY FRUSTRATION
GUILT BOREDOM DESPAIR DISAPPOINTMENT HURT SADNESS STRESS SHOCK
TENSION AMUSEMENT DELIGHT ELATION EXCITEMENT HAPPINESS JOY PLEASURE
AFFECTION EMPATHY FRIENDLINESS LOVE COURAGE HOPE HUMILITY
SATISFACTION TRUST CALMNESS CONTENTMENT RELAXATION RELIEF SERENITY
INTEREST POLITENESS SURPRISE

YOU ARE PURGED

**POSQLOGY: ONE PILL EVERY MORNING*



PSF #129

DEEP STAGE (RECALIBRATED (OVER AND OVER (AND OVER AGAIN))

LEVEL-1 >	LEVEL-2 >	LEVEL-3 >
RECALIBRATE	RECALIBRATE ANGLE	RECALIBRATE
ACTUAL ACTORS,	OFFSETS AND JOINT	MODELS ERRORS
SPECTATORS,	LENGTHS. EXECUTE.	OTHER THAN
STAGE, SETS AND		GEOMETRIC
BLEACHERS BLOCKS.		DEFAULTS,
REPORT		F(R)ICTIONS.
DISPLACEMENT OF		EXECUTE.
VALUES. EXECUTE.		

(OFTEN LEVEL-1 AND LEVEL-2 CALIBRATION ARE SUFFICIENT FOR MOST PRACTICAL SCENIC NEEDS.)

DEEP STAGE (RECALIBRATED (OVER AND OVER (AND OVER AGAIN)) REMARKABLY IMPROVES ACCURACY IN AGENCY AND RECEPTION EXCHANGEABILITY.☒

DEEP STAGE (RECALIBRATED (OVER AND OVER (AND OVER AGAIN)) MINIMIZES OCCURRING INACCURACIES AND IMPROVE MIMESIS EFFICIENCY/SECURITY.



PSF #130

●SB●RNE H●LE

BACK IN THE 2020, THE OSBORNE HOLE (SPANISH: *EL HUECO DE OSBORNE*) WAS A 14-METER (46 FT.) HIGH BLACK SILHOUETTED SQUARE, LOCATED NEAR MAJOR ROADS THROUGHOUT PLANET EARTH, ADVERTISING THE WESANK PROJECT. THE CENTER OF THE SQUARE COULD DETACH FROM THE STRUCTURE AND FLY AWAY ON A PERIMETER OF 150 KM AROUND. ONCE DETACHED THE OSBORNE HOLE WOULD MANIFEST SIMULTANEOUSLY AS A VERTICAL VEDUTA FRAMING ON A CIRCULAR MANNER THE LANDSCAPE AROUND THE STRUCTURE AND AS A FLYING HORIZONTAL BLACK HOLE, STABILIZING TEMPORARILY ABOVE CHOSEN COORDINATES BY WESANK CALIBRATOR E.C..



PSF #131

BROKEN DATA EXOPARTY

ERRORS OF ENCODING-DECODING,
WRONG FEEDBACK AND SUDDEN GLITCH,
UNEXPECTED BREAK WITHIN THE FLOW,
LOST DATA SHADOWS AND OTHER FAILURES
OF YOUR LAST 24 HOURS COMPUTING ACTIVITY
GATHER AND ENTER INTO A TRANCE
FOR HOT DISINTEGRATION,
ENDLESS RUPTURE
AND CATHARTIC CRACKS.



PSF #132

PILLOW TO BREATHE YOUR BREATH.

AND ALSO, AT THE SAME TIME, TO REST THE EYES ON SOME SMALL BLACK
EYES CENTER OF ORANGE PUPILS. COMPLIMENTARILY, A SERIES OF BUTTONS
AND CABLES HELP YOU IN THE ACT OF TOUCH.



PSF #133

TAUTOLOGY

FLOATING STAGE WITH A SIGN WHERE IS DISPLAYED REAL DATA, FACTS OR THINGS ABOUT WHAT IS HAPPENING IN THIS VERY PLACE IN THIS VERY MOMENT. SYNCHRONIZED WITH MORE THAN TEN DATA BASES AROUND THE WORLD. ONLY FOR DOCUMENTARY PURPOSES OR TO PRESENT REAL THINGS. ONLY WHAT IS HAPPENING IS HAPPENING.



PSF #134

UPDATE 2033, 2048, 2063, 2078, 2093, 2108

- 1.SHRINK
- 2.WALK THROUGH THE RESIDUAL PROTOTYPES
- 3.DESCRIBE OUT LOUD WHAT YOU SEE AND RECORD THE DESCRIPTION
- 4.SEND THE FILE TO A FRIEND ASKING HER TO REMAKE THE PROTOTYPES
FROM THE RECEIVED RECORDED DESCRIPTION
- 5.INSTALL THE OUTCOME
- 6.REPEAT EVERY 15 YEARS
- 7.PASS ON
- 8.ONCE REACHED THE 22ND CENTURY, REPEAT A LAST TIME, THEN LET IT GO



PSF #135

ORANGE PLASTO-NEGA-VISION MEDITATION

Plato - reza (vision) meditation

[illegible]

thick, rainy, plain, Calcutta
 just sitting there!
 Inevitably I can't breathe
 in the times.

I can breathe. Place.
I can see. Place.
I can feel. Place. back from t
I can hear. Place.
They act like a tree with
flick the organ a visibility
flick plates. flick non-
moving... flick plates, steady,
symmetrical synthetic writing.
Orange windiness.
plate-peaky gummy screen-
plate - like destruction.

become better adaptation. and of
the ~~the~~ ^{the} still difficult but
becoming better.
Extreme breeding ~~place~~ ^{place}, though.

Certain columns.

1. Pre the carbon period
 broke the oxygen + nitrogen
 cycle after the ~~carbon~~
 carbon photosynthesis;
 2. Photosynthesis - in the photosynthesis
 of water + CO_2 forms.
 3. Regeneration of the environment
 photosynthesis, + photosynthesis of the
 environment.
 4. Major introduction.
 5. Reproduction + photosynthesis.



PSF #136

ENTROPY SYSTEM OF NO-FORCES

SOUND IS LOW, SMOOTH, SOUND IS NOT, SOUND IS NOT ANYMORE. THE ELASTIC CONSTANT IS THERE, THERE ARE DIFFERENT CONSTANTS BUT OUR K, K IS NOT, K IS NOT ANYMORE. THE FOAM HAS SOME AIRPOCKETS HIDDEN, CLOSED, AIR FROM THE VERY PLACE WHERE IT WAS FABRICATED, THIS AND EVERY FOAM IS PETROLEUM, IS A SMALL PART OF A CUSHION THAT IS ON A BED IN OTHER CITY. THE FOAM IS GETTING YELLOW, IT IS OXIDATION, A SUN REACTION, A PART OF THE CLIMATE CHANGE. THE ELASTIC BANDS WILL BROKE SOON, AND THE SPHERES INSIDE THE CYLINDER WILL DROP DOWN, AND WE WILL PICK THEM UP - THROW THEM OUT. THE FUTURE WON'T BE NEVER AS IT IS RIGHT NOW, WE WON'T BE NEVER IN THE FUTURE. WE WON'T. WE WANT THE FUTURE, WE WANT TO BE THE FUTURE POST PETROLEUM.

PLASTIC PLASTIC PLASTIC PLASTIC, CLIMATE CHANGE, ENTROPY OF ALL PROCESSED AND PETROLEUM MATERIALS. PLASTIQUISH.



PSF #137

FAAAAKE HORIZONS WITH YOUR OTHER HANDS

DO NOT DRIVE, OR PILOT, OR USE WORKSHOP TOOLS WHILE YOU ARE IN
RELATION WITH IT. DEVICE TO DO THINGS WITH YOUR HANDS AND SEE OTHER
HORIZONS MEANWHILE. TO DISTURB THE PRECISION OF YOUR FINGERS AND
ARMS, ANT TO TRAIN AGAIN YOUR ABILITIES WITHOUT SEEING. FOLDING THE
EYE VISION WITH A BLURRY AND NON-RIGID MIRROR. TO SEE UPSIDE WITH
YOUR HEAD IN NORMAL STAND UP POSITION. IF YOU HAVE EARS WOULD BE
HELPFUL TO USE THEM TO SECURE THE DEVICE TO THE HEAD. ALSO IS USEFUL
TO EAT THINGS THAT YOU DON'T LIKE SO MUCH, THE VISUAL CONDITION IS
ELIMINATED AND THAT IS THE 30 PERCENT OF THE SATISFYING FEELING
WHILE WE ARE FED.



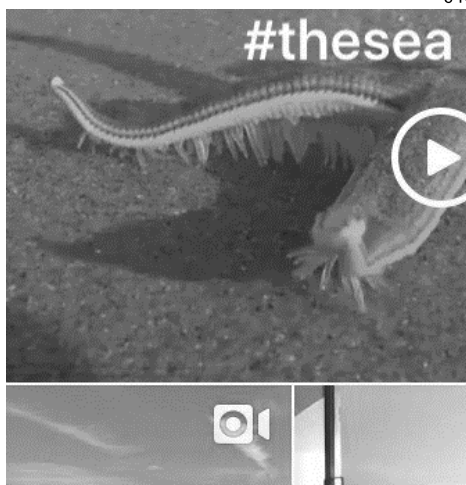
Follow

#lalineadelhorizonte

IT DIVIDES TWO VERSIONS OF THE SAME THING:

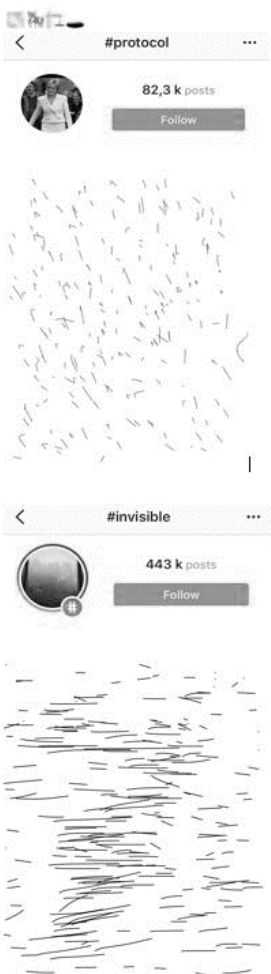
#thesea

OR



SO IS IT A REFLECTION OF IT'S OWN, A REPLICAS, A
REPRODUCTION, IS ONE PART, ONE OWN, THE
MIMESIS, OR THE DESIRE TO BE THAT.







PSF #141

**ESCENARIO MÚLTIPLE DE NATURALEZA SENCILLA: ROCA Y PLÁSTICO,
ELÁSTICO, REFLEJO.**

EL IMPERIO POR LA ROCA, CAÍDA, EN TENSIÓN, AL LÍMITE, ELÁSTICO,
PLÁSTICO, REFLECTANTE, TRANSPARENTE, TRANSMITIBLE, TRANSMUTABLE, LA
ROCA ARRIBA, EL VACÍO ABAJO, EL SACRIFICIO QUE HIZO LA ROCA A LA
NATURALEZA, EL SACRIFICIO DEL GÉNERO Y DEL ESPACIO, EL REFLEJO, LA
MÍMESIS, EL PODER, LA OFRENDA ANTE LA COPIA, Y LA PAZ TRAS LA
VIOLENCIA DE LA TENSIÓN, EL MOMENTO, EL INSTANTE, SEGUNDO, EL PLANO,
EL CLICK EN EL QUE VÍ EL EQUILIBRIO, DONDE CONVIVÍAN LOS, LAS, LO
BINARIO, LEVITABA Y SE CAÍA, EN ESTE EQUILIBRIO FICTICIO, VENCÍÓ, Y
NUNCA, LA NATURALEZA, POR UNA VEZ Y POR TODAS, POR SIEMPRE, POR LA
DESTRUCCIÓN ENCAPSULADA DE LA ROCA.

TRANSLATION

**MULTIPLE STAGE OF SIMPLE NATURE: ROCK AND PLASTIC, ELASTIC,
REFLECTION.**

THE EMPIRE BY THE ROCK, FALL, IN TENSION, TO THE LIMIT, ELASTIC,
PLASTIC, REFLECTIVE, TRANSPARENT, TRANSMITTABLE, TRANSMUTABLE, THE
ROCK ABOVE, THE EMPTINESS BELOW, THE SACRIFICE THAT THE ROCK MADE
TO NATURE, THE SACRIFICE OF THE GENRE AND SPACE, THE REFLECTION, THE
MIMESIS, THE POWER, THE OFFERING BEFORE THE COPY, AND THE PEACE
AFTER THE VIOLENCE OF THE TENSION, THE MOMENT, THE INSTANT, SECOND,
THE PLANE, THE CLICK IN WHICH I SAW THE BALANCE, WHERE THE, THE, THE
BINARY, LEVITATED AND FELL, IN THIS FICTITIOUS BALANCE, WON, AND
NEVER, NATURE, ONCE AND FOR ALL, FOREVER, BY THE ENCAPSULATED
DESTRUCTION OF THE ROCK.



PSF #142

POSSIBILITIES OF AN UNCONTROLLED FOOTNOTES DISPLAY.

{POSSIBILITY ONE. WINDY0PERA}

- A BLACK BOX WITH A LONG STRIPE OF OPERA LYRICS STANDS IN AN OUTDOORS STAGE. THERE IS NO OPERA DIRECTOR. THE WIND MOVES THE PHRASES/PARTITURAS FROM RIGHT TO LEFT, FROM LEFT TO RIGHT. AN UNEXPECTED SYMPHONY COMES OUT. THE DURATION IS UNCONTROLLED TOO. THE SHOW ENDS WHEN THE WIND STOPS.

{POSSIBILITY TWO. INTERMITTENT BEHAVIORS }

- A BLACK BOX WITH A LONG LIST OF BEHAVIOR RULES STANDS IN A PUBLIC SQUARE. THE LIST, PRINTED HORIZONTALLY IN A LONG PIECE OF PAPER, MOVES AUTOMATIZED FROM LEFT TO RIGHT AND FROM RIGHT TO LEFT. EVERYTHING IS ALLOWED IN THE SQUARE EXCEPT ONE FORBIDDEN ACTION THAT IS INSTANTLY DISPLAY IN THIS ANALOGICAL ADVERTISEMENT BOARD.

{POSSIBILITY THREE. ART PIECES WITH HUNDRED TITLES}

- BLACK BOXES WITH THE TITLE OF THE PIECES OF ART HAVE BEEN INSTALLED IN A MUSEUM. EVERY BLACK BOX CONTAINS THE TITLE OF ALL THE WORKS EXHIBITED IN THE MUSEUM. THE TITLES OF THE WORKS ARE EXCHANGED UNEXPECTEDLY.



PSF #143

UPDATED INSTRUCTIONS FOR JOHN HOWELL* (NETWORK)

TO PETER BROOK

THE TALL MAN:

YOU ARE NOT AN ACTOR, YOU ARE JOHN HOWELL.

EVA:

SAVE ME AS. 𐄂𐄃𐄄

(SPECTATOR SHIFT)

(NEXT STAGE)

THE TALL MAN:

YOU ARE NOT AN ACTOR, YOU ARE JOHN HOWELL.

EVA:

SAVE ME AS. 𐄂𐄃𐄄

(ACTOR SHIFT)

(NEXT STAGE)

THE TALL MAN:

YOU ARE NOT AN ACTOR, YOU ARE JOHN HOWELL.

EVA:

SAVE ME AS. 𐄂𐄃𐄄

(SPECTATOR SHIFT)

(NEXT STAGE)

THE TALL MAN:

YOU ARE NOT AN ACTOR, YOU ARE JOHN HOWELL.

EVA:

SAVE ME AS. 𐄂𐄃𐄄

(ACTOR SHIFT)

(NEXT STAGE)

THE TALL MAN:

YOU ARE NOT AN ACTOR, YOU ARE JOHN HOWELL.

EVA:

SAVE ME AS. 𐄂𐄃𐄄

(SPECTATOR SHIFT)

(NEXT STAGE)

AD INFINITUM...

* INSTRUCTIONS FOR JOHN HOWELL IS A SHORT STORY BY THE ARGENTINE WRITER JULIO CORTÁZAR, INCLUDED IN THE COLLECTION *TODOS LOS FUEGOS EL FUEGO*, PUBLISHED IN 1966. DURING THE FIRST INTERMISSION OF THE PLAY THAT RICE IS ATTENDING AT THE ALDWYCH THEATER, A MAN IN GRAY INVITES HIM BACKSTAGE, GIVES HIM A COSTUME AND WIG, AND INSTRUCTS HIM TO ACT THE PART OF JOHN HOWELL...



PSF #144

COMBINATORIAL NOISE MACHINE FOR XENO-SYMPHONIES

WHITE NOISE.

HARMONY IMPLIES A COMBINATORICS — A SYSTEM ORDERING THE COMBINATION OF SOUNDS.

A SYMPHONY IS AN ELABORATE MUSICAL COMPOSITION FOR A LARGE-SCALE ENSEMBLE, AS WELL AS A COMPOSITION OF DIFFERENT ELEMENTS.

THE XENO IS THE STRANGER, THE STRANGE, THE ALIEN, THE FOREIGN; BY EXTENSION, IT APPLIES TO CHEMISTRY, DEFINING A “HEAVY, COLORLESS, CHEMICALLY INACTIVE, MONATOMIC GASEOUS ELEMENT USED FOR FILLING RADIO, TELEVISION, AND LUMINESCENT TUBES”.

THE PROPOSED STAGE IS A COMBINATORIAL MACHINE EXTRACTS SOUNDS FROM WHITE NOISE AND PRODUCES XENO-SYMPHONIES AND ALIEN HARMONIES FROM THEIR COMBINATION. AS PER TRADITION, THE SYMPHONIES HAVE NUMBERS BUT ALSO AN ATOMIC WEIGHT.



PSF #145

WARPED ORBITS

DURING THE GALACTIC GRAVITATIONAL COLLAPSE THE PLANETARY AND INTER-PLANETARY ORBITS THE SOLAR AND EXTRASOLAR SYSTEMS PRODUCED NUCLEAR TRIPLE FUSION. IN THIS PROTOTYPE THE SPECTATOR CAN EXPERIENCE MOVEMENT, WHICH IS CAUSED BY THE GRAVITATIONAL COLLAPSE OF THE STAGE. HERE THE DEEP STAGE EMERGES WHEN PLANETARY AND INTERPLANETARY ORBITS ARE RE-ORIENTATED, (AND BEYOND THE KNOWN SOLAR SYSTEMS ALSO DEEP EXOSTAGES MAY APPEAR) AND BECAUSE OF THAT THE SPECTATOR'S SPATIO-TEMPORAL AND MOTIONAL SENSITIVITIES NEED ALSO BE RE-ORIENTATED. WITH THIS PROTOTYPE THE SPECTATOR CAN EXPERIMENT WITH MANY POSSIBLE RE-ROUTED ORBITS.



PSF #146

PROTOTYPING THE PROTOTYPE

FRAMING THE PLAY. PLAYING THE FRAME. THIS PROTOTYPE PLAYS WITH THE NOTION OF FRAMING THE FRAME, PROTOTYPING THE PROTOTYPE, MAKING AN IMPROVISED SCENE WITH THE SCENE AS A STAGE.

USING THE WOODEN STICKS ATTACHED TO THE CONCRETE SURFACE WITH CLAY, A FRAME IS OPENING WITHIN THE ALREADY ESTABLISHED FRAME. THE STICKS STRETCH, WITH THE HELP OF THE WHITE TREAT, ACROSS THE ROOM, LEAVING A MESS OF SMALL WHITE PIECES ON THE FLOOR. THE PROTOTYPE FEEDS UPON THE ALREADY EXISTING FRAMEWORK. EXPANDS IN SPACE AND STRETCHES THE REFLECTIVE THOUGHT.

ALL IS CONNECTED, UNTIL IS NOT CONNECTED ANYMORE. THERE IS A SINGLE WOODEN STICK, WITH LONELY STRETCHED DOWN PIECE OF TREAT, NOT CONNECTED TO ANY OF THE OTHER STICKS. IT SERVES AS A BEAM OF THOUGHT, OUTSIDE THE SCENE, BUT STILL MATERIALLY REACHES TO THE REST OF THE FRAMEWORK. IT IS THE KNOT OUTSIDE THE KNOT, AND YET INSIDE THE KNOT ITSELF. IT IS REMINSENT OF THOUGHTS IN THE PAST, SPORADICALLY SCATTERED, WAITING FOR CONNECTION THAT MAY NOT OCCUR. THE SINGLE BEAM OF THOUGHT FEELS MUCH MORE STRONG IN MATERIALITY AND VISIBILITY, SINCE IT STICKS OUT ON ITS OWN; IT IS CONNECTED THROUGH IT'S DISCONNECTION FROM THE REST OF THE SCENE. IT MAKES THE VIEWER WONDER IF THERE ARE OTHER DISCARDED TREATS AROUND THE SPACE; IS THIS A QUEST FOR SOME MEANING EXCAVATION THROUGH ART MAKING.

THE PROTOTYPE IS FRAMING THE FRAME. MOVE IT SOMEWHERE ELSE, AND THE SCENE HAS TO BE ADAPT TO THE CURRENT SCENE. NO SITUATION PRODUCES THE SAME SITUATION. NEW TITLE FOR THIS COMPOSITION: ADAPTING TO ADAPTATION WITH TOOLS OF COOPERATIVE ISOLATION.

CONQUERING THE SCREEN, THE REFLECTION BECOMES THE IMAGE.



PSF #147



THE OPERA OF THE PHANTOM ORCHID

THE PHANTOM ORCHID IS A PARASITE INTRODUCED IN A COMPUTATIONAL OPERATING SYSTEM WHETHER BY A HACKER OR BY THE USER HERSELF. THE PHANTOM ORCHID GROWS THROUGH A PARASITIC RELATIONSHIP WITH THE INTENSITY OF THE AFFECTS EMANATING FROM THE USER'S SOCIAL NETWORK ACTIVITY. THIS RELATIONSHIP BETWEEN ORCHID AND SOCIAL NETWORK AFFECTIVE INTENSITIES IS NOT "MUTUALISTIC" SINCE THE SOCIAL NETWORK APPARENTLY RECEIVE NO BENEFIT FROM THE PHANTOM ORCHID; ALL THE CONTRARY THE MORE THE ORCHID GROWS THE MORE THE SYSTEM IS ALTERED AND THE SOCIAL NETWORK ACTIVITY IS INCREASINGLY CORRUPTED, DEFICIENT AND UNCONTROLLABLE. IN THE FINAL PHASE OF THE GROWTH OF THE PHANTOM ORCHID, THE OPERATING SYSTEM IS FULLY DESTROYED ON AN OPERA ARIA PRE-CHOSEN BY THE ONE WHO INTRODUCED THE PARASITE; AFTER A SHORT PERIOD OF LATENCY, THE PHANTOM ORCHID IS REABSORBED MEANWHILE THE OPERATING SYSTEM IS RESTORED, REPLACED BY AN UPGRADED VERSION, PROVIDING MORE RAPIDITY, INTENSITY AND DEPENDENCY FOR THE SOCIAL NETWORK ACTIVITY.



PSF #148

PANAPIZZAPLAIN^N

A DEEP STAGE FOR AN *N DIMENSIONS* SITUATION COMEDY, INVOLVING 4 SPATIAL CHARACTERS:

GROUND, LOCAL ACCESS DEVICES (SCALES OR STAIRS), DATA CLOUD, NETWORK

GROUND: I COME FIRST, I SET THE SURFACE UPON WHICH OUR LIVES UNFOLD. LOCAL ACCESS DEVICES, *To GROUND*: STOP BEING SO FLAT, TRY TO RISE UP A LITTLE AND GET PERSPECTIVE ON THINGS FOR ONCE.

DATA CLOUD, *To GROUND AND LAD*: YOU TWO HAVE ALWAYS BEEN SO DIALECTICAL, MY GOD, ESPECIALLY YOU, LOCAL ACCESS DEVICE, YOU ARE ONLY UP AND DOWN, UP AND DOWN, SO TRANSCENDENTAL. LOOK AROUND YOU, TIMES THEY A-CHANGE, YOU'D BETTER GET LITTLE EMPIRICAL, IMMA TELL YOU THAT.

NETWORK, *SIMULTANEOUSLY OUT OF PLACE AND PERFECTLY SET*: I CONNECT, I CONNECT, I CONNECT!



PSF #149

TO FERDINANDEA

YOURS,

GIUSEPPE, 1.1.1801 PALERMO



PSF #150

PLAYFUL CRUCIFIXION (ALTERNATIVE TITLE: ADORNO WINS)

PLAY OR ELSE.
ELSE OR PLAY.
DOES WHO PLAY
DO ELSE.
DOES WHO ELSE
DO PLAY.
GAMIFIED CRUCIFIXION
OR QUICK FICTION.
PLAY THE CARDS
AND LET THE CARDS
STOMP ON YOU.
THE WOUNDED GAMER
PLAYS WITH ITS WOUNDS.



PSF #151

ALL THIS AND MORE

YOU WERE HERE
YOU WERE HERE
YOU WERE HERE
YOU WERE HERE
YOU WERE HERE
YOU WERE HERE
YOU WERE HERE
YOU WERE HERE

HERE YOU WERE
HERE YOU WERE
HERE YOU WERE
HERE YOU WERE
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HERE YOU WERE
HERE YOU WERE

WERE YOU HERE
WERE YOU HERE
WERE YOU HERE
WERE YOU HERE
WERE YOU HERE
WERE YOU HERE
WERE YOU HERE
WERE YOU HERE

JET LAG.

JET.

JET LAG.

PLANETARY LAG.

I AM IN THE MIDDLE.

CURVING LIKE... YOU KNOW. THE PLANET. I DON'T KNOW.

IT SHOULDN'T BE MY VOICE ANYWAY. THIS IS NOT MY VOICE.

THIS IS SOMEBODY ELSE SPEAKING.

SOME OTHER... MIDDLE.

JOINT.

MY JOINTS ARE OUT OF JOINT.

JOINT TO JOINT.

I DON'T KNOW WHAT TO SAY.

STUPID.

I'M STANDING IN A TOILET.

THERE ARE SOUNDS OF THINGS BEING MOVED.
THE TOILET HAS AN OPERATION SYSTEM THAT I DO NOT UNDERSTAND.
I DON'T KNOW WHAT IT WOULD DO IF I PRESS THAT BUTTON.
THERE'S A PROTRUDING ELEMENT INSIDE THE TOILET,
WHICH FILLS ME WITH A KIND OF DREAD.
AND FASCINATION.
LIKE AN INSTRUMENT OF TORTURE.
OR PERHAPS A SEX TOY.
PERHAPS BOTH.
DISJOINT.

TO TAKE PART

- 1. WITH YOUR SMARTPHONE VIDEO YOUR EYE OR SOMEBODY ELSE'S EYE
THROUGH THE BUBBLE PLASTIC PLEX*
- 2. PLACE YOUR PHONE IN THE INSTALLATION AND PLAY THE VIDEO*
- 3. FOR ONE MINUTE, IN A WHISPER, CHANNEL YOUR SURROUNDINGS AND THE
EVENTS THAT BROUGHT YOU HERE, OR ELSE ASK SOMEBODY ELSE TO DO I*



PSF #152

OLYMPUS MONS 299792458

OLYMPUS MONS 299792458 IS AMONG THE FIRST PROTOYPES OF THE GENERATION OF HYPER ROLLER-COASTERS XXII REALISED BY KOREAN ENTERTAINMENT INDUSTRY REUNITED AT THE END OF THE 21ST CENTURY TO BE INSTALLED FOR THE CHAIN OF AMUSEMENT PARKS EXOFUN ON PLANET MARS.

**객차를 타면서 숨을 멈추고
빛의 속도를 경험하십시오.**

(GOOGLE TRANSLATE TM FOR...)

HOP IN A CARRIAGE, HOLD YOUR BREATH AND EXPERIENCE THE SPEED OF LIGHT.



PSF #153

TIME FOLDS, WRAP IT UP

THE UNIVERSAL KILOGRAM LOOSES WEIGHT EVERY YEAR. OR GAINS SOME. IT VARIES. TIME FLIES. THE MASS REACTS CHEMICALLY ON INFRA LEVELS. IN 2014, SCIENTISTS ENTERED A DEBATE TO DECIDE WHETHER THE KILOGRAM – THE LAST MEASURE TO BE BASED ON A MATERIAL ARTEFACT – SHOULD BE DEFINED BY A UNIVERSAL IMMATERIAL CONSTANT. THE ANSWER IS EXPECTED IN 2018.

TIME DOES THEREFORE NOT PASS LINEARLY, NEITHER NON-LINEARLY, OR BOTH SIMULTANEOUSLY. NO. IT PASSES MASSIVELY.

OUR MOVEMENTS ON THE DEEP STAGE ARE DEFINED THROUGH THIS MASSIVE PASSAGE OF TIME. THEY ARE NOT DISPLACEMENTS IN SPACE, BUT ENERGY EXCHANGES BETWEEN MATTER AND RADIATION. WE DANCE NUCLEARLY. THE DEEP STAGE IS WHERE OUR DAILY CHOREOGRAPHIES HAPPEN BY FLICKERING, VANISHING, FADING, CONCENTRATING, EXPLODING.



PSF #154

TYPHOON 4QRS

ON EXODEEP STAGE ONLY INDIRECT TELEPATHIC CONTACT CAN BE MADE DURING THE TRANSFORMATION FROM SOLID BODIES TO ATMOSPHERIC ONES. THUS THE THEATER AS WE KNOW IT, CAN NO LONGER OPERATE HERE.



PSF #155

BLUEING DROOL

BLUE, BLUE, BLUE,
BLUE, BLUE, BLUE.
BLUE, BLUE, BLUE,
BLUE, BLUE, BLUE.

BLUE, BLUE, BLUE.
BLUE, BLUE, BLUE.
BLUE, BLUE, BLUE.
BLUE, BLUE, BLUE.



PSF #156

**META (OR THE COLLABORATIVE PHILANTHROPICAL YET CRITICAL
PROTOTYPE)**

RESTATE ANOTHER PARTICIPANT'S PROTOTYPE WITHOUT ADDING ANY
MATERIAL.



PSF #157

ANALYTICS ARENA OR THE GOLDEN AGE OF THE FC-DATA

THE GAME THAT IS HAPPENING

+

THE STATISTICS OF EVERY OTHER GAME THAT HAPPENED BEFORE

+

A DATA-VISUALIZATION ENVIRONMENT REPRESENTING TEAMS AS A NETWORK OF PLAYERS

=

A SPECULATIVE REAL-TIME GAME WHERE THE THE ACTUAL ACTIONS AND THEIR DERIVATIVES HAPPEN SIMULTANEOUSLY.

THE PROTOTYPE STANDS AS A DIFFERENT KIND OF STADIUM.

THE ANALYTICS ARENA RECORDS THE POSITIONS OF THE PLAYERS AS RECURRENT TACTICAL SCHEMES THAT CAN BE OBSERVED AND STORED LIKE DATA - THE TEAM AS A CLOSED NETWORK WHERE EVERYONE HAS A ROLE.

AND CONSIDERING ALSO THAT A CONSEQUENCE OF THIS MEMORY OF MOVEMENTS ESTABLISHES A FORM OF LANGUAGE AND A CLASSICAL REPERTOIRE SHARED BY FANS AS MUCH AS REGULAR SPECTATORS:

THIS SITUATION OFFERED BY THE PROTOTYPE TURNS A SPORT EVENT INTO A PLAY AS IT ALLOWS THE VISITORS TO EXPERIENCE THE ENDLESS REPRODUCTION OF PATTERNS AND THEIR ACTUAL INTERPRETATION.

THE DIAGRAMS APPEAR FLOATING AT THE SAME SCALE OF THE FIELD ON A GIANT ROOF THAT REVEALS THE TACTICS BUT ALSO THE DIFFERENCES FROM PREVIOUS GAMES.

WHEN THE SYSTEM RECOGNIZES PREVIOUS FIGURES, THE TWO FIELDS DESYNCHRONIZE AND THE DATA SYSTEM SPEEDS UP TO FORESEE WHAT THE PLAY COULD LEAD TO. THE NOTIONS OF PREDICTABLE AND UNPREDICTABLE COEXIST IN THE SAME SHOW.



PSF #158

DISCRETIZATION OF THE BLACK BOX

[illegible]

PSF #159

아직은... (무슨 일이 일어날 지 아직은 알지 못한다)

계속해서 미래에 대한 프로토타입에 대해 되뇌어 본다.

무슨 일이 일어날 수 있을 것인가. 무슨 일이...

불행히도 내 머리 속에는 계속해서 디스토피아와 관련된 이미지만이 떠오른다.

나에게 되물어 본다. "왜일까?"

어떤 사람들은 다양한 분야에서의 자동화 시스템이 사람들의 일자리를 빼앗아갈 것이고, 이로 인해 우리는 불행한 미래를 맞을 지도 모른다 이야기한다.

어떤 사람들은 그런 일은 일어나지 않을 것이라 이야기한다.

둘 중 어떤 의견의 미래가 우리를 기다릴 것인가.

여전히 복잡하기만 한 마음이다.

아마도 이러한 이야기는 100년 전에도, 200년 전에도, 그 훨씬 이전에도 있어왔던 담론일 것이다.

나의 프로토타입은 이러한 상황을 나타낸다. 디스토피아의 바로 전 상황 혹은 아무일도 일어나지 않을 상황의 바로 전 상황을 나타낸다. 사실, 우리가 디스토피아 한 가운데 살아간다 하더라도, 우리는 그 사실을 인지하기는 어려울 것이다. 디스토피아라 불리는 것 또한 그 안에서는 그냥 고단한 현실의 일부일 수 있으니까.

아래의 컵에 담긴 액체는 무엇인가 안 좋은 액체인듯 보인다. 그러나 그것을 경험하지 않는 한 우리는 그것이 무엇인지 모른다.

위의 컵에 담겨 있는 것은 금방이라도 아래 컵으로 떨어질 듯 보인다.

만약 우리가 아래와 위의 세상을 잘 연결을 시킨다면 디스토피아는 일어나지 않을 수 있지 않을까?

TRANSLATION

NOT YET (WE DON'T KNOW WHAT WILL HAPPEN)

I KEEP THINKING ABOUT "PROTOTOTYPE OF THE STAGE OF THE FUTURE". WHAT SHOULD IT HAPPEN, WHAT SHOULD...

BUT MY MIND KEEP MAKING DYSTOPIA IMAGES. I KEEP ASKING TO ME " WHY?"

SOME PEOPLE SAY AUTOMATIC SYSTEM IN MANY AREA WILL TAKE PEOPLE'S JOBS AND MAKE DYSTOPIA.

SOME PEOPLE SAY IT WILL NOT HAPPEN.

I FEEL STILL CONFUSING.

IT WOULD'VE HAPPENED 100 YEARS AGO, 200 YEARS AGO, AND LONG LONG TIMES AGO...

SO MY PROTOTYPE SHOW THE SITUATION, RIGHT BEFORE DYSTOPIA OR NOTHING. INDEED, EVEN IN DYSTOPIA, WE MIGHT NOT NOTICE THAT.

THE UNDER CUP'S LIQUID LOOK LIKE SOMETHING BAD. BUT WE DON'T KNOW WHAT IT IS.

AND UPPER CUP'S MATERIAL WILL DROP VERY SOON.

IF WE MAKE NETWORK WITH UPPER AND UNDER CUP'S WORLD. IT WON'T MAKE DYSTOPIA.



PSF #160

WRITING DEFERRED



PSF #161

SHADOWS OF ANYTHING EVERYWHERE, EVERYTHING ANYTIME

A DISTORTED SHADOW OF A DISTORTED EUCLIDIAN VOLUME DEFINES THE STAGE. IT IS THE ONLY LIMIT, SECRETLY KNOWN, FLICKERING AND CONTINGENT, IN THE OTHERWISE RADICALLY CONTINUOUS CONDITION IN WHICH THE STAGE MUTED WHEN COMPUTATION CAME ABOUT. SINCE THESE TIMES, THE STAGE HAD DEEPENED, IT HAD BEEN MADE NEUTRAL, INFINITE, MADE CONTINUOUS, MADE UBIQUITOUS, MADE GENERIC. THE REGULAR SHADOWS OF THE DATA CENTRES COUNT TIME, CIRCULARLY, BUT NO THEATRE CAN HAPPEN IN THEM, AS THEY PROVIDE NO ACCESS, NO SPECIFICITY. IN THE TEMPORARY, FLICKERING STAGE OF THE DISTORTED SHADOW, INFORMAL LANGUAGES EMERGE, QUEERED IDIOMS TO TELL QUANTUM TALES AND FEEL FUTURE PASS BY IN ONE'S FLESH.



TEXTS BY

SIMO KELLOKUMPU, JOSSELIN VAMOUR, YUSUKE KAMATA, GUILLAUME AUBRY, CAROLINA E. SANTO, ANNE-VALÉRIE GASC, EMMANUEL GUEZ, LAURA GOZLAN, ICINORI, SÉBASTIEN MARTINEZ BARAT & BENJAMIN LAFORE, AURÉLIE PÉTREL, FLORIAN SUMI, AURÉLIEN VERNANT, OUTI CONDIT, HENNA-RIIKKA HALONEN, EDVINE LARSSSEN, MAIJU LOUKOLA, TUOMO RAINIO, AIDA SALÁN SIERRA, BEGÜM ERCIYAS, LYS VILLALBA, CRIS ARGÜELLES, EDOUARD CABAY, MIREIA C. SALADRIGUES, MARC SALICRÚ JULIÀ, NACHO DE ANTONIO, RUMEN RACHEV, WOOJIN KIM, EMMANUELLE CHIAPPONE-PIRIOU AND VINCENT ROUMAGNAC.

WESANK COLLABORATIVE SESSIONS

WESANK TOKYO : 16-18.11.2017 - TOKYO ARTS AND SPACE

WESANK PARIS : 28-30.1.2018 - MAINS D'OEUVRES SAINT-OUEN

WESANK HELSINKI : 2-4.3.2018 - PERFORMING ARTS LAB (ETLAB)

WESANK BARCELONA : 16-18.6.2018 - INSTITUT DEL TEATRE

WESANK DAEGU : 30.6-2.7.2018 - PSI#24 CONFERENCE/DAEGU ART FACTORY



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