

The background is a dark, abstract composition of overlapping geometric shapes, primarily triangles and polygons, in shades of grey, blue, and white. Scattered throughout the image are various fragments of text, some in a serif font and others in a sans-serif font, appearing as if they are floating or layered over the geometric forms. The text is mostly white or light grey, contrasting with the darker background. Some text is oriented horizontally, while other fragments are rotated or tilted. The overall effect is one of depth and complexity, suggesting a layered or historical context.

[SELECTIONS]

FROM THE ARCHIVE

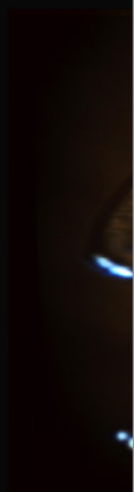
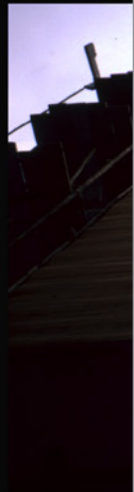
Bill Seaman _ Print Retrospective

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FROM THE ARCHIVE

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Book design by Matthew Tauch





SELECTIONS FROM THE ARCHIVE IS A PRINT RETROSPECTIVE. I have had a very long career and I have included some very early student works so that one can see how the trajectory of my ideas moved over time. Ironically, the show at the Rubenstein Art Center at Duke University is ordered by space and scale logistics as opposed to laying out things in chronological order. The gallery is being hung Salon Style related to multiple periods of my work. Many works will also be hung throughout the “Ruby,” and stay up after the formal show.

I have kept photographic archives from 1975 and video archives from 1979 until the present. These archives document the many different forms my work has taken. The large format prints that make up my retrospective are often built out of specific, collaged selections from this archive. I tend to give two different dates for the work, the year the photographs were originally taken or when the stills were originally collected, and when they were later ‘composed’ for the large format print images included in this show. The quality of large format digital prints I find quite beautiful, using high quality art grade Hahnemuhle Bamboo paper.

I studied for two years as an undergrad at Rhode Island School of Design: foundation, and then sculpture and video. I was also interested in architecture. I was early on impressed with conceptual art and did quite a bit of reading and experimenting outside of what RISD was offering. I did a series of early experimental works there that were often photographically based, sometimes exploring site specific installations, some performance-based, and some exploring architectural spaces as a kind of ready-made. I have included a photographic series called *Small and Large Glass Variables* (1976 / 2022) where I literally found different sites to explore the positioning of large glass panes as well as small window panes in the landscape. From the beginning I was also very interested in qualities of light and aspects of time and change. This was the first systems approach to work that I explored. Photographs were taken of these sites and different configurations of the sculptural elements made. I was interested in Robert Smithson, his site and non-site works, and his writings which also influenced me. I also enjoyed the book, *Six Years: The Dematerialization of the Art Object 1966 to 1972* by Lucy Lippard. I was really looking at everything at the time which included: Pop Art; Anti-form works; collages and an early installation work by Kurt Schwitters; paintings by

Matisse and the Impressionists; Joseph Beuys; architectonic installations by Alice Aycock, Dennis Oppenheim, and Vito Acconci; conceptual paintings by Arakawa; photography, paintings and objects by Man Ray; the oeuvre of Francis Picabia; as well as the differing works of Robert Morris, Jenny Holzer, and many others. At that time I was also drawing and painting in a figurative expressionist mode. After listening to the album *Low* by David Bowie and Brian Eno I decided I would also make music. I appreciated being able to study with teachers Roni Horn and “Dickie” Fleischman at RISD; and was lucky enough to study with foundation teachers Gerry Immonen for color, and Bill Newkirk for 2D. Dale Chihuly was also involved in critiques along the way.

I became deeply interested in Marcel Duchamp early on. I studied his explorations of text / image relations, puns and word plays in his titles and writings, and in particular his “Large Glass” work and his related *Green Box* (see *The Bride Stripped Bare by Her Bachelors, Even. A Typographic Version* by Richard Hamilton of Marcel Duchamp’s *Green Box*, Translated by George Heard Hamilton). Over time, I became something of a Duchamp Scholar but didn’t really publish my ideas about his works as a media theorist. I kept many early hand-typed notes of my own in a green index card box. These index cards became the print entitled *(Inversion) Green Box Notes* (1980 / 2022). Certainly, Duchamp’s ideas, related to his Readymades were very influential for me. The *Event Scores* by Fluxus artist George Brecht (who I conversed with for a time via mail and sending tapes...) from this period, Eno’s *Oblique Strategies* cards, and the conceptual texts by Lawrence Weiner were also influential in my thinking related to poetics. The book *Nonsense* by Susan Stewart and the writings it discusses also interested me greatly.

I moved to San Francisco and joined the San Francisco Art Institute. It was quite an exciting time of both new wave and punk in the city. At SFAI I studied Sculpture, Performance, Installation, and experimented with music via tape loops and tape recorders. I was allowed to attend Graduate classes at SFAI. I met many interesting people. Some exciting teachers there that were very influential included Jim Pomeroy, Howard Fried, Chris Burden, Paul Kos, Suzanne Helmuth, Barbara Smith, and Linda Montano. It was quite a heady time!

I did many experimental performance works. I began writing investigational texts which combined poetic ideas, conceptual art ideas, and language abstractions influenced by Duchamp. A very early systems text was called *.apt.alt.* (1981). For every element in the Periodic Table I had 3 sets of words or phrases (playing with the idea of the three states of matter—solid, liquid, gas). The abbreviation of the element formed the first part of the word or parts of the phrase. On the one hand this functioned as a mnemonic device, it also was a system where I could take any compound and use it as an analogue algorithm to derive poems with repeated phrases based on the structure of the chosen compound. This was the beginning of my approaching generative textual art. The *Small and Large Glass Variables* (1976 / 2022) work mentioned above, was the beginning of a sculptural systems approach. An alternate computational systems approach would be explored later at MIT via analogue databases of interactive video via computer controlled analogue videodisc.

I have multiple works in the retrospective related to a concept that I call *The Book Of Notice*. This was a concept where I would try to keep a record of all of the things that I was noticing from any genre with the idea that I might go mining in these repositories. This included many, many sketch books of differing sizes and varieties which housed these observations, often containing long written lists of ideas, images, quotes, titles of books, etc., plus associations. I got in the habit of buying blank books from each place I travelled—over my career this included China, Germany, Austria, The Netherlands, Japan, Korea, Australia, South America, Canada, etc. This also became an assignment that I give in every class—each student must keep their own book of notice. Additionally, I kept a large cabinet of physical objects. Later these became digital repositories. I worked in a stationery store in Providence, RI and *Book of Notice* was the title on a record-keeping book that was sold there... I had a jacket from the time, with the name Willis written in red script which I used in performances... Images of this coat also finds its way into the series. A series of *Early Works* have been included in one of the prints. I have always been interested in titles, again influenced by Duchamp. This included performance stills, video stills, etc. *Making a Path Where Before There was None, An Ode to the Pensive Artist...* (1979), where I literally walked for 8 hours wearing a

path; *How to Revive Dead Roses* (1979), *Architectural Hearing Aids* (1983) (with Carlos Hernandez), *Chaos Order Circle Fragment—Come Watch Me Work* (1979), *S.he* (1983), *The Water Catalogue* (1984), *Telling Motions* (1985), and *A Periodically Relative Battery Of Scores In Scale, One to One* (1982)... were just some of the titles of works I have incorporated in one collaged grid—*Details From The Book of Notice—Early Works* (1979–1986 / 2022). Noticing my own notices from that period...

After a few years off from school, working full time at Weiss Stationery in Providence as well as working on my own in my spare time...next was a big jump to MIT for my Masters of Science In Visual Studies. At MIT I worked in multiple groups—I was housed at The Center For Advanced Visual Studies (headed by Otto Piene); worked with Film / Video initially (with Ricky Leacock and Glorianna Davenport), which later became the Interactive Cinema group; and The Visible Language Workshop with Muriel Cooper and Ron Macneil. I also had some contact with the Architecture Machine Group, and the Music group which included Todd Machover. I met Marvin Minsky and had a chance to talk with him a bit as well at the time...

This period was when I first started showing my work nationally and internationally. Three major video works—*S.he* (1983), *The Water Catalogue* (1984), and *Telling Motions* (1985) began to be included in major festivals like the World Wide Video Festival in the Netherlands. Kathy Huffman curated a series of Video works for TV which were played late at night on WGBH—The CAT Fund (The Contemporary Art Television Fund)—I was the local artist. The selections included many interesting video artists like Bill Viola, Laurie Anderson, Dara Birnbaum, Joan Logue, Peter D'Agostino, Chip Lord, Ken Feingold, Doug Hall, Marcel Odenbach, Tony Oursler, Michael Smith, and William Wegman. I was quite honored to be included. Bob Riley, video curator at the Museum of Contemporary Art, Boston, selected my work for multiple shows there as well. These video works of mine all explored image, music and text relationships. I was shooting in Super 8 and slowly transferring things by Bob Brodsky and Toni Treadway to 1 inch video. There was a very particular aesthetic which played with slow motion, stop action video and pulsed video—exploring the cross-over effects by playing with both video and filmic

speed of playback. The resolution was very high for the time due to the special attention to the film transfers, often finishing on 1" video. I composed the music and texts for all of these works as well as shot the works. I won some international video awards and was known as a video artist at that time.

MAJOR INTERACTIVE WORKS

I then started a big transition when I began to make major interactive installations—navigable video works which often took two to three years to complete. These began by being interactive (analogue) videodisc works driven by computer control. Voyager Press had created a special *video stack* for Hypercard, where hypertext was perhaps first launched in a big way! Laserdiscs could hold 54,000 frames of video (30 frames a second \times 60 seconds \times 30 = ½ hour). One player could also grab the last frame of a section and hold it as the material was computationally controlled and then played from a different place on the disc.

In terms of meaning, I became interested in what I call meta-meaning—meaning that in part explores the production of meaning itself. Inspired by Wittgenstein, I sometimes call these works pointing machines. In these works, the users of an authored interactive system potentially become mindfully aware of aspects of meaning production and how the meaning of the work was arising and changing through self-driven interaction and association, as well as seeing/listening to the work in different states. I sometimes call these works navigable poems.

When the text that is included in works is printed out, one may also read the works where modules of image and text are explored in differing orders. Many of these works explore generative texts, and can be explored in differing orders, thus creating new contexts. Instead of just reading left to right across a line, I encourage the reader to look at the vertical columns, reading any selection from column one, then two, then three, etc., across the work. This functions as analogue interaction. One may also use the texts in the catalogue to understand and explore the interactive structure of the text, which

may become highly abstracted in the archive stills. I have often explored words which have multiple meanings, and when they are re-contextualized by a participant, the word (or phrase) may take on a different reading, that is, take the word *drive*—this word takes on differing meanings in different contexts. When you notice these meaning shifts, this is the embodiment of meta-meaning processes ... becoming mindfully aware during the process of observing. I call this body of works “recombinant poetics.” Some of these are video-based and other later works are VR related.

It is interesting to note that the cybernetician Raulph Glanville, in later life, chose to substitute the word composer for *observer*. (See my book *The Architecture of Ideas* (2022)...)

Across the breadth of my art practice I am interested in exploring many different states of media, where states of media might include different versions of a work or the showing of just aspects of a particular piece. This might include a 30-minute linear video of image, music and text; a large-scale interactive installation version; an interactive CD-Rom or DVD version; a translation version; or a linear analogue or digital video that is central to a given work. For this show I have made a series of new, still, print versions drawing from specific selections from the archive of stills related to selected works. I have attempted to include salient aspects of each chosen piece, which become individual works in and of themselves. Often these works explore image-text relations. Sometimes they are a series of works that have related media-elements that have been combined and recombined via algorithms. Alternately, I have chosen to combine a set of documentations of assorted works in one big grid image. I have selected to give both the original date of the work and the date that the work was re-composed out of selections from the archive. Needless to say, many of the original works explore the creative combination and recombination of databases of image, sounds/music, and texts, as well as computational media objects, and are often historically derived through both interaction and algorithms. Each work is of itself in terms of artistic strategies. I have attempted to make the prints as compelling as the original interactive works but through a new aesthetic approach, which is also of itself. I am also including selected linear digital video works in the show which include

both texts and music that I have authored. I plan to also include music via the radio and/or internet radio.

INTRODUCTION TO CYBERNETICS – THE MACY CONFERENCES

I got hold of the entire series of brochures documenting the Macy conferences, and read each of them in the 1980s. I was interested in transdisciplinary ideas, research and communications, in particular art/science relations. I later became quite interested second-order cybernetics.

→ The Watch Detail (1990/2022) – A Meta-Time Piece

My first major interactive work was *The Watch Detail* (1990). I shot all of the video material which I used for this work and had a strong interest in qualities of light and composition, as is witnessed in most of my video works. In terms of the first major interactive work I wanted to author a meta-time piece—a piece where one could literally explore elements of media-time through interaction. I went mining in many years of my “book of notice” books and notes. I found approximately 200 references to time. Over time, I honed these short poems and observations and they became the poetic text “Timebook for the Watch Detail.” There were a number of attributes that the computer could control related to the laserdisc player. In particular this related to playing the disc at different speeds; playing the disc both forward and backward; stopping on any still frame; and exploring a still frame library of 200 frames with individual poetic texts superimposed, as well as exploring combinatoric image/text relations. The work was divided into different major foci that dealt with time: wood, stone, clocks and watches; the airport; architecture; and yards, gardens and grounds.

As we live our day to day lives, we come in contact with places and objects which display their own intrinsic sense of history. We rarely follow a piece of wood from its place of origin in a woods to the chair we sometimes sit in. A set of visual clues—scratches, gouges, the style of the chair, an inscribed date—gives us a sense of the objects place in history. Our changing sense of

time comes from an accumulation of experiences, memories and projections. *The Watch Detail* presents a set of observations which point in a sensual manner to the internal processes of memory and the registering of the passage of time. *The Watch Detail* is an interactive poetic maze which provides a mental space for personal association and introspection. It presents a realm where the viewer/interactant can explore the various qualities which the above categories suggest, as well as come in direct contact with the time-oriented exploration of the videodisc medium. Music and sound also subtly change our relation to time, especially through repetition. I will be presenting the linear video work in the show as well.

DIFFERENT FUNCTIONAL QUALITIES OF THE THE WATCH DETAIL INTERFACE

The interactive work functioned as a form of poetic relational database, where differing aspects could be navigated based on user interaction. The user could choose an “Alternate Functions” menu and explore “Alternate Function Devices”: Fragment Recombination Editor; Composite Category Finder; Text/Still Library; Text Overlays; and Pivots.

One of the unique qualities of the software in the original work was that it could take a text and literally superimpose it on any different image in the work. I am very interested in how meaning arises in context, and how past contexts become enfolded in the reading of present contexts in an accretive manner. When I tell you this fact, mentally ... when you look at the very large still set of images that I have selected from the archive, and read one embedded superimposed text, in ones mind you can then look at a second image and imagine how that reading would change with the superimposition of that text over any of the 200 images included in the 200 image frame. This process might be considered as a conceptual machine or analogue algorithm. Here, as in the original interactive work, the interest is in emergence. How one can become mindfully aware of how meanings arise and change in context by both writing about them in text as well as experiencing them in mind, through differing forms of interaction. This work was a kind of “answer that asks questions” related to the overarching topic of time.

AI

Text generators and generative computational systems were explored by many artists. I was interested in the definition given by Alexander and Burnette related to defining artificial intelligence... In *Thinking Machines, The Search for Artificial Intelligence* by Igor Aleksander and Piers Burnett, the authors state:

Rather than becoming embroiled in the controversies which surround the nature of human intelligence, the practitioners of artificial intelligence have generally chosen to define their goals in empirical or operational terms rather than theoretical ones ... The researcher simply chooses a task that seems to require intelligence (playing chess say or recognizing visual images) and tries to build a machine that can accomplish it. (Aleksander, 1987, p.13)

This definition becomes extended (or blurred) in terms of *responsive intelligence* in a work of art. Some would suggest that intelligence cannot be defined. We must be careful to differentiate the kind of artificial intelligence exhibited by my artistic works, when we compare it to intelligence examined through the Turing Test (Turing, 1992). The value of the Turing Test to determine intelligence may be seen as relevant to particular contexts, but for the purposes of art content the test may be completely irrelevant. An art work may explore any approach that the author (or authors) finds intelligent. For me, text generations tied to image and musical structures would appear to be intelligent. Long after I am dead these differing works will potentially still enable emergent combinatorial associations and meanings.

→ The Exquisite Mechanism of Shivers (1991/2022)

This major work originally took the form of 33 audio/visual sentences. There were 33 movements included in the linear video database, housed on the laserdisc. Each sentence had 10 words or short phrases. These were also spoken texts where the intonation of my spoken voice became central to the work. I made the music, shot and edited the video, and wrote the text as well. The

interactive system enables the user to watch the linear movements, or interact with the system to build new sentences and/or derive chance sentences. I often include chance modalities in my interactive works, very much influenced by John Cage—both his music and his art. The reader of the large still image derived from the archive of stills, can build new sentences by reading one image, starting on the left side, and select one still from any of the columns of images and then continue across the large collaged image left to right, choosing a different word/phrase from each column in an analogue manner of reading the work in differing orders. Again, this plays with how meaning arrives, and perhaps changes, in context. Here the large format print functions as an analogue interactive work. Each image/text relation is also unique—sometimes playful, sometimes punning—each image has an individual mode of relation tied to the text. Influenced by DADA word/images these relations are often quite intuitive and not necessarily straight forward. The work was shown internationally and had many versions. This included a Video Wall version where sentences were played out linearly, one segment at a time being stilled on a large rear projection screen monitor, across a massive wall in the Sydney Biennale which was approximately 60 feet wide; and a Japanese translation version presented in Tokyo via the auspices of the ICC (the Intercommunication Center), curated by Machiko Kusahara; as well as a version presented in a beautiful AV book produced at the ZKM in Karlsruhe, Germany, called ARTINTACT which also included theoretical texts. As a CD-Rom it afforded a portable version where one could experience the interactivity of the work on a laptop or desk computer system, as opposed to a large darkened room. Later multiple works became available as a series of CD-Rom/books and ultimately as a DVD release, as part of a large series, each with a differing color. I was included in ARTINTACT Blue.

→ Passage Sets / One Pulls Pivots At The Tip Of The Tongue (1995 / 2018)

I tried to make each of the works explore different possibilities made operative for user interaction. I believe this series of interactive works were a form of conceptual art, again pointing at meaning production through meta-meaning

processes. Additionally, for me, beauty was allowed ... sometimes I would also make the pun and say beauty was also aloud.

Passage Sets/One Pulls Pivots At The Tip Of The Tongue (1995) was a form of navigable poem. I was very influenced by the poet Stéphane Mallarmé, in particular, his work *A Throw of the Dice Will Never Annul Chance* (1897) French Translation *Un Coup de Dés Jamais N'abolira le Hazard* (1897) was highly influential. It was a text which played with the size of the font across the page, and functioned as an analogue pre-cursor to hyper-text. One could read the text in different orders by scanning the page in different ways. Central to my interactive work was a huge virtual digital image built out of 150 still images. On each of the images I had text that was laid out in a unique manner, and could be read in differing orders. I have chosen to provide this entire menu system image in the show. It forms a huge, kluged, hand-held photographic panorama that the user of the original interactive system could digitally navigate, zoom in and out of, and move over the surface of (left, right, up, and down). The reader of the large format print can also view the huge image in different ways. There is a linear video of *Passage Sets* that will also be presented in the show. The user of the interactive system could navigate over the poetic image and make choices by selecting certain images. This would trigger video to be played back and stilled, one related segment at a time. One could also build new poetic texts using the vocabulary of the entire work. A third screen generated new poetic texts constantly delivering chance combinations. In the original interactive work one could compare the machine derived poems, to my poems, and to that of the interactant. A German translation version was also created and is in the collection of the ZKM, Karlsruhe. I use the word version in that each translation can never really render the original poem in an exact new language. A work was commissioned by the national Gallery of Canada which I called *Red Dice/Dés Chiffré*. The work was curated by Jean Gagnon, and explored the Mallarmé text that influenced me. The work is in the permanent collection of the Canadian National Gallery. This work is not represented in this show except as a linear video.

GENERATIVE VIRTUAL WORLDS

After this series of video-oriented interactives, I had a new intuition related to the exploration of authoring generative virtual worlds. If I could make works where I generated audio/visual sentences that were interacted with via computer control, why couldn't computer code be authored to enable the exploration of new forms of generative virtual environments, enabling operations on various virtual kinds of media-objects and processes drawn from a constructed database? Why couldn't I use code to help me build elaborate virtual environments? I first came up with the idea for a visual database menu system, taking clues from the operative metaphors of both rolodexes and shelving systems. I found a gifted programmer, Gideon May, to work with me on the piece. I used this work as the practice-based research for my PhD supervised by Roy Ascott, and Mike Punt among others. I wrote an elaborate thesis about the work called *Recombinant Poetics: Emergent Meaning as Examined and Explored Within a Specific Generative Virtual Environment*, 1999, CAIIA (The Center For Advanced Inquiry in Interactive Art), University of Wales. This thesis can be found on-line and was also published a decade later.

The title of my generative virtual environment system is *The World Generator/The Engine of Desire* (1996–present). An elaborate poetic meta-text was written to be explored in the work pointing at virtual environments. Modular selections from the elaborate text could be positioned by the user in the space and when the work was navigated you could hear the text spoken when one was in a certain proximity to the virtual words present as 3D objects in the space. A series of digital sound loops were also included and the user could position them in the virtual space. Each time the work was navigated a spatial mix was generated live based on the interactants virtual movements. I had composed a series of 3D objects that could be positioned, combined and recombined by the user. I also had a series of texture maps—both stills and movies that could be applied to these objects or be positioned on their own. One could also attach behaviors to the media objects and have them quietly move in the space. I used an *aura* to surround objects to enable the user to know what was selected, to be operated on via the system. This was a kind of

joke related to Walter Benjamin who stated that certain works did not include an aura in his 1936 essay *The Work of Art in the Age of Mechanical Reproduction*. Erkki Huhtamo, media theorist, coined the term *world processing* related to interacting with this work and generating new worlds.

Drawing from a pre-authored database of media-elements and processes, one could build entire worlds in real time and then operate on the worlds, adding to them or editing them. One could also collaborate via the generative environment with someone else across the world. I saw this set of computer driven generative aspects, directed by an interactant or set of interactants, as representing a form of human/AI collaboration. I wrote a text about this early on—*Re-embodied Intelligence*—where one could abstract their own artistic sensibility into a collaboration with a computational system. By loading the database with particular elements, one could load the dice related to probabilistic aesthetic outcomes. This was a bit different to the chance operations of John Cage, but certainly was in part inspired by it. This was perhaps a kind of precursor to the learning systems that currently generate AI images, exploring new forms of computational processes.

META-MEANING – RECOMBINANT POETICS

Each user created a different work using the combinational properties of the system through their interaction. This work, like the other earlier interactive works, explored meta-meaning in that a user could observe meanings arise and change as they made choices using the menu system. Here they could potentially become mindfully aware of their choices and how their associations might change. In my PhD thesis I discussed both fields of meaning that were brought into proximity and the importance of their neighboring media elements. Each media element was a field of meaning and as one brought many of these together all of the meaning forces operated on each other creating an ongoing meaning-becoming, or what I also call an ongoing meaning summing, that was accretive in nature. These were quite abstract meanings that explored image, music, and text relations as drawn from specific databases of media-elements and media processes.

→ The World Generator / The Engine of Desire (1996–PRESENT/2022)

These large format images that were collaged for this work, were derived from the archive documenting interacting with the system running on a Silicon Graphics “Reality Monster” at the visualization portal, UCLA. The individual images had a quite wide aspect ratio. The work had many iterations and in particular was included in a show at the ICC in Tokyo/connected/networked live to the ZKM, Karlsruhe. This was a Japanese translation version of the work included in the show *Portable Sacred Grounds*. Each user was presented in the world as a video avatar related to their relevant position in the virtual environment and could collaborate on building and exploring worlds. This was long before Skype and other conferencing programs, and the interactive video conferencing was very novel.

I was also beginning to think and write about *The Thoughtbody Environment*—a new form of AI based on the human. Later I called this “Neosentience” (my coin) in my book with Scientist Otto Rössler. I also became interested in what I called recombinant informatics, the exploration of the intelligent employment of combinations related to biomimetics and bio-abstraction—in particular in a new database system and network of visualizations—*The Insight Engine*.

AI AND THE NEXT STAGE OF WORKS

The World Generator was for me a collaboration with an intelligent generative system (an AI given the operative definition of AI given above). Each interactant could also explore this system and define and construct their own worlds from the databases. Part of the system generated a complete new world (the *Random All* selection). I decided to make a series of works that were auto-generative based on this singular function. It was as if the work went through a semi-random generative cycle drawing from differing databases (with selection and positioning within specific ranges) and then started the process over again, drawing from specifically authored databases and sets of spatial processes. The authorship of these systems included building spe-

cial databases, defining specific spatial algorithms, generative combinatoric texts, and recombinant pieces of music. I have included the combinatoric text systems used in each of the works in the catalogue where relevant. For the retrospective exhibition I have selected a series of images from two auto-generative works: *A China of Many Senses* (2009 / 2012 / 2022), and *An Engine of Many Senses* (2013 / 2022). For both of these works there was an original AI that I authored with the help of a programmer (Todd Barreth). Both works were designed to be auto-generative, drawing from custom, constructed databases.

→ **Erasures and Displacements / Map Scores** (2014 / 2022)

I began a new series of images that were me exploring digital authorship—a kind of painting with light. I obtained a series of donated images of high-resolution maps that were very old, in somewhat bad condition, exhibiting decay and wear and tear from being folded over and over again (special thanks to JIN Youngsun). I began to play with abstracting these images, erasing most of the map data, leaving only little hints that they were derived from old maps and aspects of their degradation. I was interested in the idea of visual / abstract scores. I imagined these images could also be read or interpreted as scores—in a sense listened to silently as they were observed as a different plane of association by each viewer. I was also quite interested in how these works somehow became abstracted landscapes, or biological renderings of a differing scale ... some eventually becoming fully abstract. I created a large blue series, and a set of positive inversions in color.

→ **Working Drawings for the Oper& set and Related Works**

I made a series of prints related to collaged images drawn from the internet. John Supko and I were commissioned to do an AI related opera which we titled *The Oper&* (2018). *The Oper&* was commissioned by the Mary Duke Biddle Foundation, and made possible through the generous support of the Duke University Vice Provost for the Arts and Duke Performances, who also pro-

duced the work. Many others became involved and a video documentation of one of the iterations of the work can be found on-line. It is actually AI derived from an elaborate set of media databases, and is different each time it is performed. I was experimenting with set designs, in particular moveable steps that could become screens. Additionally, I also made one very long image of a set of chosen objects, (influenced by Duchamp's Readymades) found online.

→ **Suspended Sentence** (2018)

Suspended Sentence (2018) was a site-specific work curated by Viera Levitt for the gallery at UMass Dartmouth, College of Visual and Performing Arts. For this work I photographed all of the things normally to be ignored in a gallery and made a series of large format prints exploring them. I also distributed a series of short texts around the gallery that were playful and punning. A video and soundtrack was made which included piano music. I detuned the piano work in Ableton Live to be in pitch with an electric drone that was always present in the gallery. A number of rooms and the atrium were used as part of the exhibit, including the elevator. Many short texts were suspended adjacent to images and fixtures in the environment. The work was very much influenced by Duchamp and this notion of Readymades... A multi-screen video work was also presented in the space and a "quieted" grand piano.

→ **Facets of the Ruby** (2022)

I have written a generative poetic text about the Ruby (the Rubenstein Art Center) and the diversity of arts that are explored there. This is a site-specific work for the Ruby presented in conjunction with this show. This work includes a generative text (special thanks to John Supko, Music, for authoring the generative engine).

FOCI RESONANCE

I have a digital print from 1986 that contains a list of foci that interested me at that time. Many of these foci can be witnessed in works I have produced throughout my career, and in the works presented in this show. This is me looping back to *The Book of Notice* as a way to point toward how one can return back to ideas over a lifetime, yet each time visit them anew.

Architecture, fields of meaning, pluralistic readings, intonation, the sound quality of words, the sculptural qualities of objects and situations, displacement of objects/situations from their normal context, a suspended sense of time, time expansion and contraction, observing the nature of movement through slow motion, observing the nature of the recording medium—incremental motion, the quality of motion, trajectories, perspectives, composition, framing, the meaning color carries, modular image sequences, modularity in music structuring, systems employed, systems abstracted, systems observed, repetition, the use of specific sound qualities, drones, the use of specific qualities of light/atmospheric conditions, the reflection of emotional states, physicality, spirituality, an extended sense of context, sense/nonsense, memories, self-referentiality, layering/the compression of information, intuition.

SEAMAN_2023

ACKNOWLEDGEMENTS

This exhibition was supported by Duke Arts. Special thanks: former Vice Provost for the Arts—Scott Lindroth; and Vice Provost for the Arts—John Brown.

The Catalogue was supported by the TDE Art Fund, Office of the Dean of the Humanities; Special Thanks—Dean of the Humanities, William A. Johnson.

I am deeply thankful for the participation of Bill Fick in his ongoing support of this retrospective—its planning, production and hanging.

Special thanks goes to the people who printed the large format works—Hoang Nguyen, Juan Velazquez Jr., Charlie Watson and Vann Powell. Special thanks to Shirin Maleki for image digitization.

I also wish to thank Hugo Idárraga Franco for his work on hanging logistics.

Special thanks to John Supko for developing the Generative Engine for “Facets of the Ruby” installation.

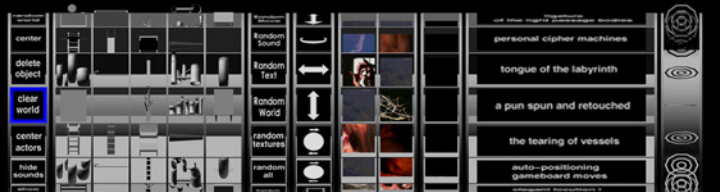
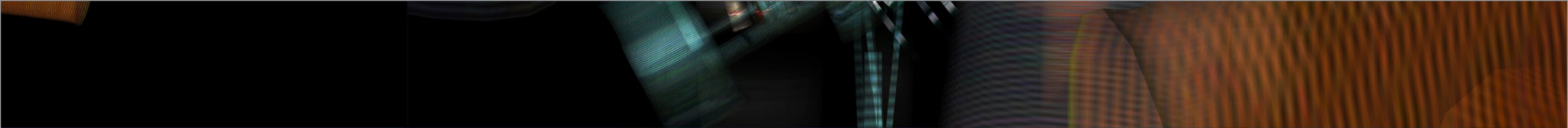
Thanks to the Department of Art, Art History and Visual Studies, Chair Paul Jaskot; and for the behind the scenes administration work of Marion Monson and Joanne Grosshans.

Thanks to Paige Welch, Jeremy Lange, Augustus Wendell, and Hugo Idárraga Franco, for hanging the show!

Also, thanks to Jeanette Bopry for catalogue proofing.

I am especially grateful to Matthew Tauch for his beautiful catalogue design.

I WOULD ALSO LIKE TO THANK MY FAMILY FOR THEIR ONGOING SUPPORT!





[SELECTIONS]

A PUN SPUN AND RE
PERSON

UNCERTAINTY ANGLES| ALLUSIVE SEXTANT

MACTIONING CLEAR

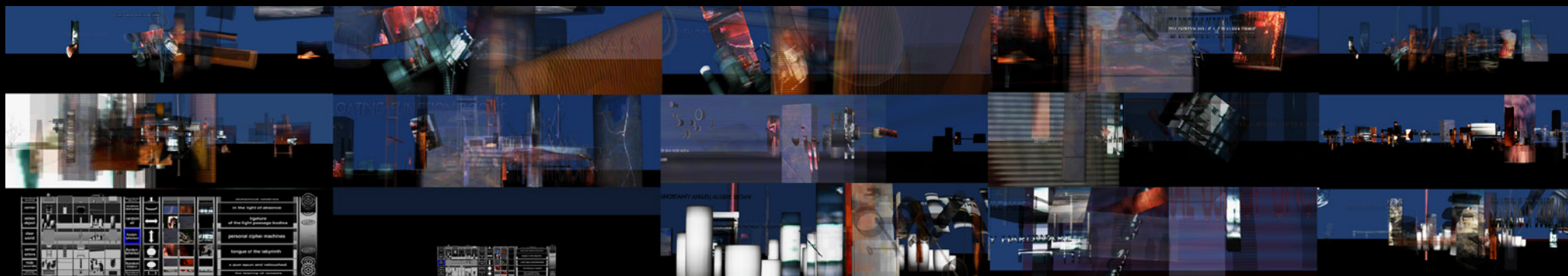
RS...IER MACHINES

ENGINE
RO



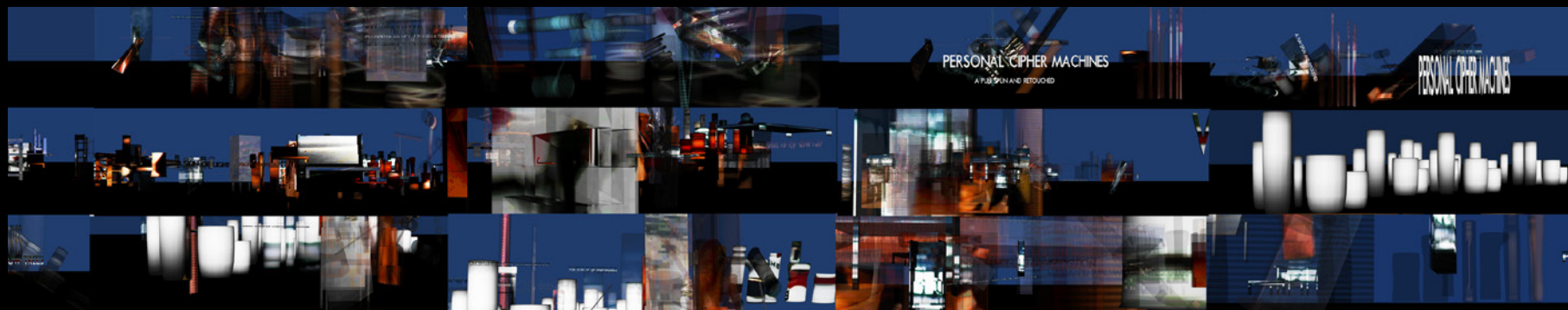
A ↑

B ↓





↑ C



quantum behaviors – the paradox engine | floating signifiers of the doubt progressions (arithmetic) | turn fold library of constellation puns | n spoke
shunt jumpers | empty vessel theatre drives | shared oscillation reference fields | generator meta-constructs | random fall mechanisms | auto-
positioning game board moves | meta-empty projection fields (in waiting) | snare set models | recombinant code construction presence | inward and
outward shunt vessels | objectspun | large and small infinities of code vicinities | condensation dispersions of infinite re-definition | the looping turn
bridge | pool loops / loop pools | room of memory collection debris | the tearing of vessels | endgame of architectural endgames | blue museum of
theatre engines | null expression receptors | the physics of the void expression | word chain reaction trees | the positioning and re-positioning of object
spokes | silent hands repositioning | the lie of luminosity | lay of the landing | reverse engineering paradox | fabrication illuminates the museum of
emptiness | fabrications of emptiness in the museum of illumination | low light eye fabrication | structure signatures of sublime erosion | conducting
bone transmission pulse bridges | drum language vessel engines | omnilocational eyes in the light of fabrication | sexual signal site abstracters and
extenders | elegant locution | mouth of chance | desire exchange foci | arteries of arithmetics | solutions of doubt mixtures | energy of loss | recovery
frames | spinning steadily in reverse equal to the speed of rotation | standing still / changing context | equations of symbolic orders and disorders | vessels
of the dance | reorientation | rebus | sound distances / sounding out situations | motioning clear | halation of magnetics | motionless flight of the
conveyor | window trees | vast territories of the entropyless domain | optical futures | shifter eye constants | numb breather songs | throat of blood
rust | symbolic duration of hair | phantom gestures of the body | amplification hands | slow flow / gravity of glass thoughts | blueprint of sand | silence
as it circulates and slides | the skin of experience | functions of the desire bearings | physicality of the emotional hand | release of self-guided desire
mechanisms | coordinates of resonant desire | vessels of the collapsed field | container release triggers | paradox engine maps | drifting non-
arrival | drive collision mesh paths | floating destinations | remotional aggregates | felt expressions of the folding engine | a thought map which builds
an expression | components of thought (re-embodied) | collapsing through generative mind sites | alive compartments | transfer skin | transposition
chess snare | forking map | self-organizing desire mechanisms | geometric falls | gravity of luminous hands resonance scatter drivers | phantom
limbics | architecture of thought weaving | violent ballet | quiescent repose | slowly sinking light ship | the circulatory lighthouse of blue sound | empty
touch / blue void | ballet ship | born of the wreckage debris (reconfigured) | light flows across all void distance | looping fields of silence | simple
gestures delineate the site of desire | eventual smooth equilibrium | a simultaneity of infinities | storage of desire collapse realms | dispersion of desire
vehicles | entering – resonance architectures | self supporting architecture | definition room self suspended | removal of time place | time site
bridging | edge of the world parameters | landscape loop | behavioral voice | orders of magnitude | orders of behavior | aleatoric driver re-alignment
rebus | skin of reason (touched) | museum of the void | circulatory systems | arbiters of displacement | navigational memory | governor of rotation
engines | desire bearings | conveyor engines | tag shifters / tethered and floating | numbfloes | indexical shifters | mixed metaphor [mechanics] | an
answer that asks questions | poly-syntactic rotation [objects] | word falls | body theatre thought vicinities | entering – entering | navigating
observation | observation containers | gestures of inclination | shadow triggers | behavioral conveyors | the null set relations | screen blank
vessels | a propensity toward inversion | the back of signs [storage sites] | Wittgenstein's handles | reframing the gaming field | pulse permutation
shimmers | sound substitution sets | properties of inverse polemics | action at a distance [bridges] | non-causal chain reactions | recombinant
architectures of information | molecules of thought ambivalence | soft sliding rules | transmutation trigger metaphors | once again removed | one word
for another [place] | event window[s] | text behaviors | palpable exchange rotations | thought vessels | algorithmic holds | self-aware entities | rotating

schedules | conveyor vessels | felt behaviors triggered by non-entities | tactile turnstile conductors | de-contextual contact facilitator fields | false emulates in the netting | room pools | written in rotating drums | encoded function rooms | encrypted rule sets | levels of longing [elucidated] | elliptical or circulatory cross-pollination metaphors | compound collection machines | recollections recombined [false history generator] | code book look-ups | invention generator pulse rhythms | cadence of the trigger variables | apparatus for reflection dispersion | amorous theatre screen mesh | sexual web of perception alloys | carnal / canal | amatory ambience of tender decline | sensorial net drive assembly | fundamental conveyor shaft | morose transference mechanism | shaft passage conveyor | drift course resolve | apparatus shelves | spindle axis vehicles | blue voiceprint snare | angles of envelopment | uncertainty angles | allusive sextant | shaft beam labyrinth | rotary emission beacon | merge loaded dice object spins | radial illuminations | gyro-linguistic stabilizer | rotation schedules of revolving desire bearings | dispersion potentials / desire bearings | conductor desire shells | hands of light gestures | alchemical symbols / alchimeral slink | x (.....) y | false emulates of the rotation stands | swivel location fulcrum | circulatory map disruptions | face of light spool | photosynthetic metaphoric fields | doubled over | layered spindle turns | crossed object turnstiles | selection spindle weave | bridge fasteners and repulsion keys | electricconnector contact mesh | folded doubles | oblique enablers | chemical endgame memory flights | biogenetic code plays | bio-endgame storage | digital spill containment vessels | KING and QUEEN electro-transfer ducts | cohesion resonators | rarefied fields | alchemical remembrance | trace balance elements | association valence | paradox shells | meta-lily | periodic vessels | pataphysical drift configurations | trollers of the light realm | thought with spin | sleek oblique luminous links | meta-engine nets | distributor of thought engine filters | table of non-predictable alignments | angle of incidence or inception carriers | dis-logistic sparks of dispersion semantics | angles of percussion and recoil | inexhaustible diffusions | thrown meaning | sliding means | scattered association oscillation valence | spark of the skew gap | meta-sliding function | poetic engines | function engines of alternating strings | engines of sliding field oscillations | domain of rotation | blind skill within the shells of silence | meta-operator voices | the desire engine and the agents of oscillation | the sensual transference mechanism | the realm of the desire engine | circumnavigation rings | cycles of relatives | eye of the needle | eye of the loop / tower of babel | eye of the storm | the light of distance | quantum jumps without falls | re-cognitive resonance | a suspended net sentence | suspension suspended | engendered strings of sonic fields in the light of absence | puny hardware | mercurial tropes | parallel stream drivers | exploded objects of quiescence | transitional poetics of disembodiment | surrogate sense fields | conundrum domains / bridged and fused | chess theatre drum snare pair | a trap of folded fields | alchemical relatives | objects which turn in on themselves | inversion objects | poem of the exploded word | gathered misnomers | revolving glass door | arboretum of reciprocal inversions | acrostic architectures of collapsed time | body-thought compressions | site which fabricates sites | personal cipher machines | encryption system strings | trap door code names anagrammatic exchange objects | camouflaged key word states | situationals | poly-syntactic emblems | coded compartments | trade craft decoy ploys | books can become like shoes... [slogans] | ligature of the light passage bodies | hands of information | floating function rooms | indeterminate arcs of reaction | location sensitive self-regulating rules | the desire object reflection mesh | a room which gets ahead of itself | [fabrication] housings, nestings, vessels and levels | turn puns which loop around an axis / access | sung round of rotations | a pun spun and retouched | frequencies of event windows | nested generator rebus bridges | dis-rebus | world within a word | a machine to generate or navigate puns | speed of reflex | thought implosion delta-set shunts | pataphysics of introspection | skin of light | tongue of the labyrinth | elevator sentence | radial means | cross a book with a landscape | a periodically relative battery of scores in scale / one to one | optimal use of uncertain information | the profession of release | displacements | a machine of exchange

the hidden explorations
the coupling or linking
the erroneous descriptions
the subtle articulations
the extraordinary accounts
the influencing
the constructions
the theories
the associations
the actuality
the intra-actions
the erotic nature
the reciprocity
the origin
the influence
the relative nature
the sociability
the computing machine
the positioning
the basis
the linguistic horizon
the faulty means
the intelligibility
the designer
the accountable rationale
the current idea
the intelligible action
the coherence
the particular circumstances
the description
the engineering
the conditions of satisfaction
the actuation

of simple mechanisms
of transient flows
of intimate behaviors
of the human mind
of our actions
of our sensitivity
of salient trails
of a device
of a machine
of our dreams
of our muscles
of our psyches
of small gestures
of sexual thoughts
of the infinite
of the sublime
of their mood
of the hands
of the abacus
of all doubt
of functioning conversation
of attaining intelligence
of artifacts
of affect
of actual behavior
of suggesting fallibility
of removing ones ego
of situated actions
of Cage's taste
of utterances
of proprioception
of conventions
of biological abstractions

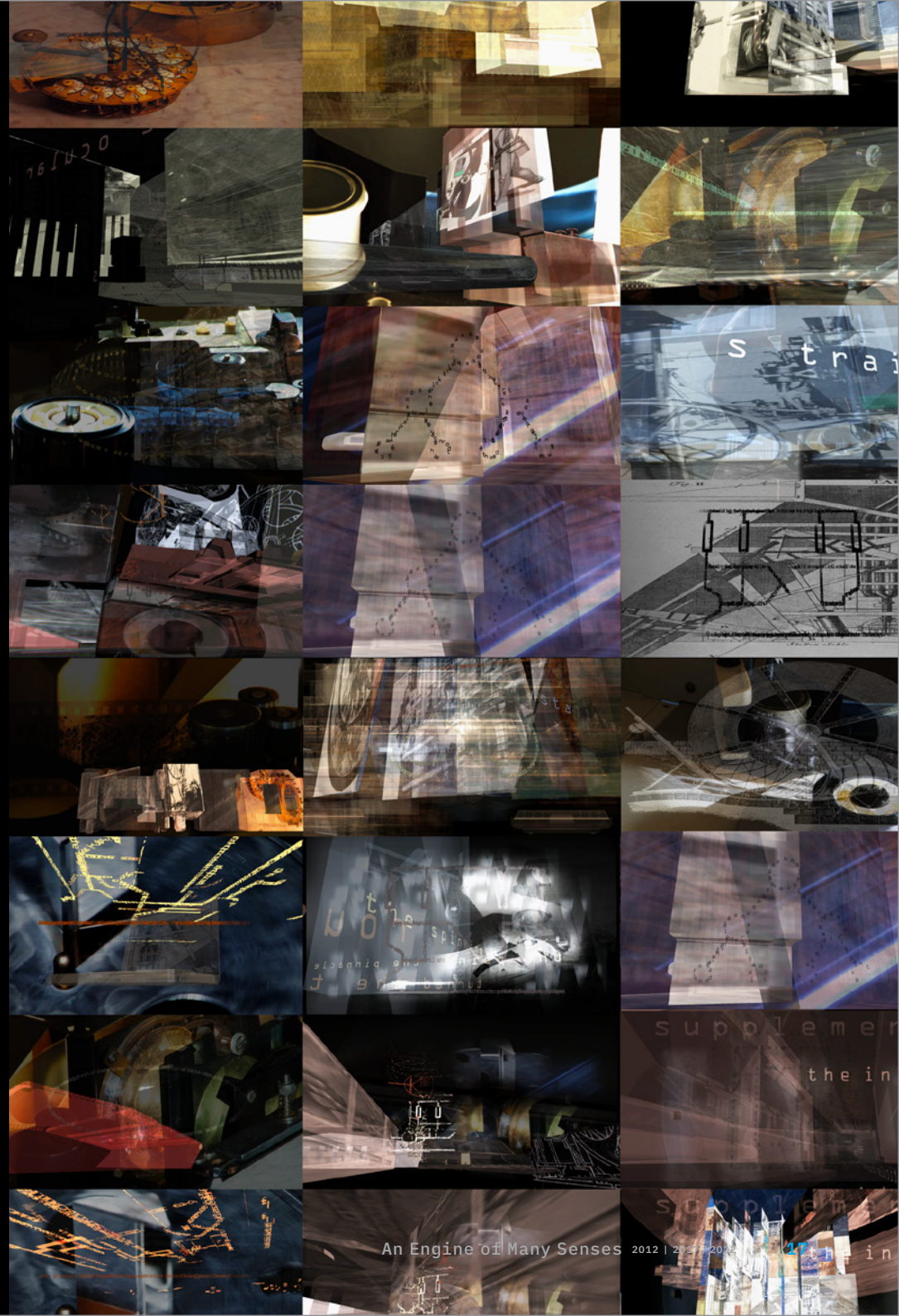
moves
stimulates
retrieves
supplements
implicates
reports
describes
working in parallel with
for the rationality of
for the purpose of
exemplifies
hides
folds
finds solace in
hides repeatedly
replaces
re-hides
tears apart
slides away the desire for
coincides with
unveils
masks
makes one question
is in collusion with
might never stand up to
could always tie into
is almost certainly implied in
is tied in essential ways to
has been obliterated through
becomes a framework for
can only work in tandem with
presuppose a familiarity with
empowers thus

emotions through a machine
functions that fall in concert
goals never achieved
a movement in thought
gear-driven instructions
secret utterances
the bias of attention
our actions
the science of sensing
the balancing of a drift work
a humorous intention
the true intention
a perfect set of sentences
a languid reply
a reaction to silence
any semblance of sanity
the smallest detail
all elements of stability
the deviant membership
the basis for all fears
a subtle machine humor
a lifetime of effort
the raising of the bar
the dusk
Turing's nature
the quest for immortality
our best solutions
the concept of limits
every aesthetic outcome
machinic self-reflection
a topological sense of space
human sensibilities
an ergodic similarity



A ↑

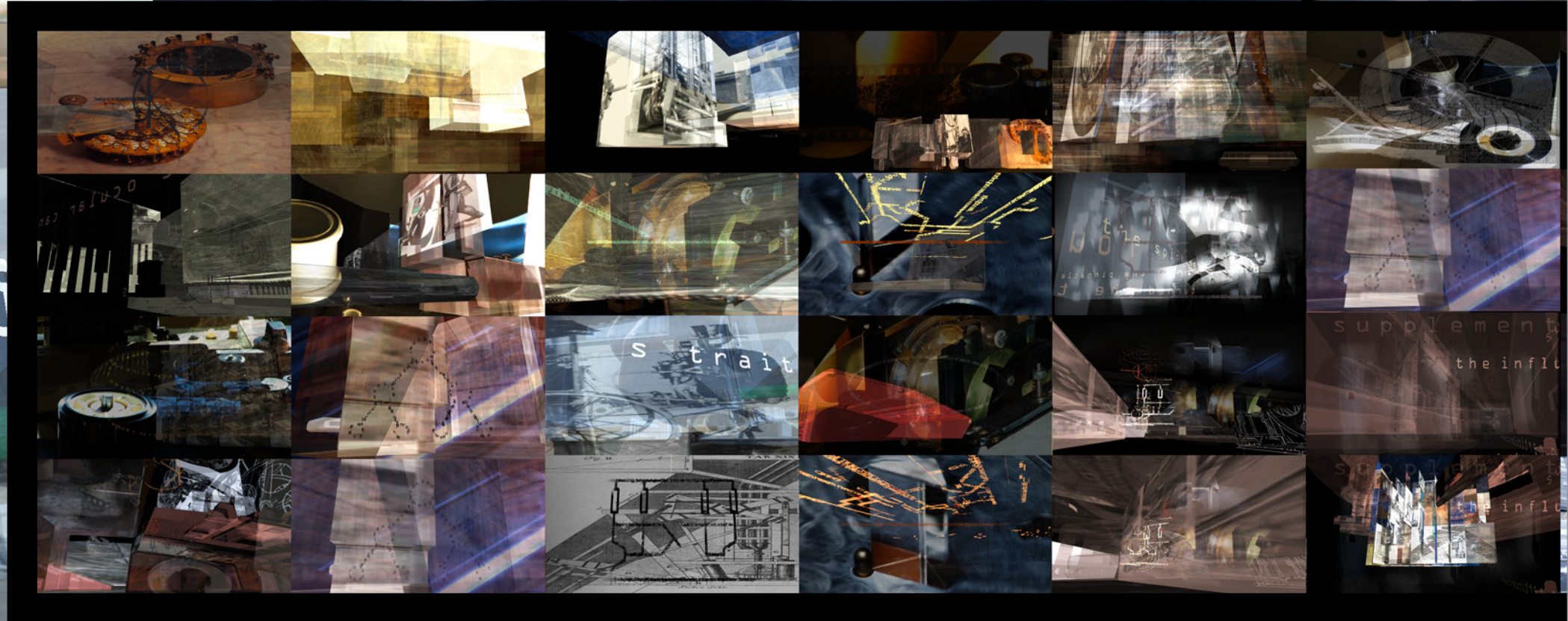
B →



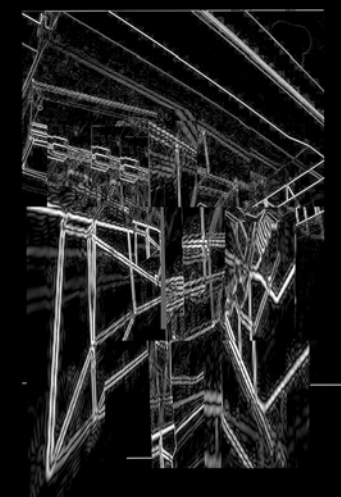
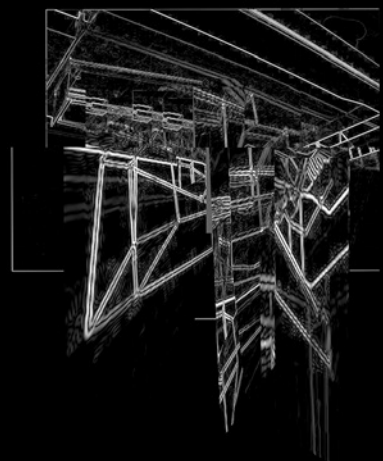
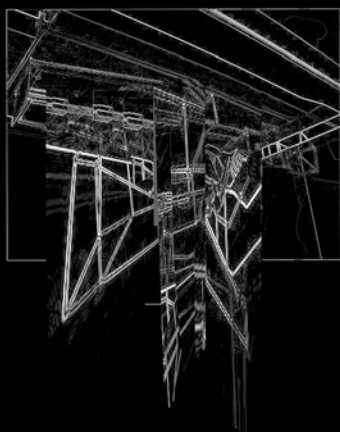
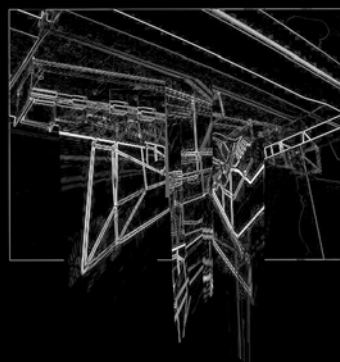
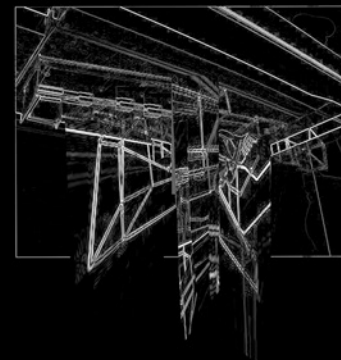
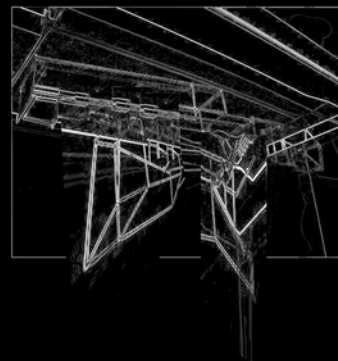
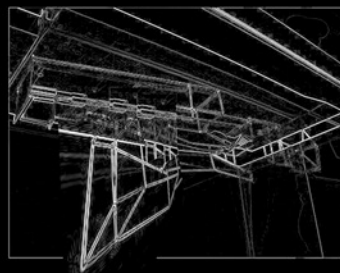
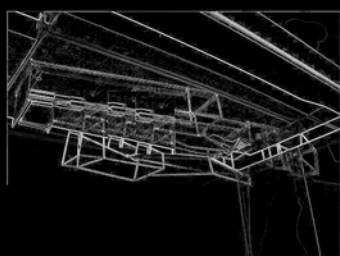
An Engine of Many Senses

2012 | 2013 | 2014

the in

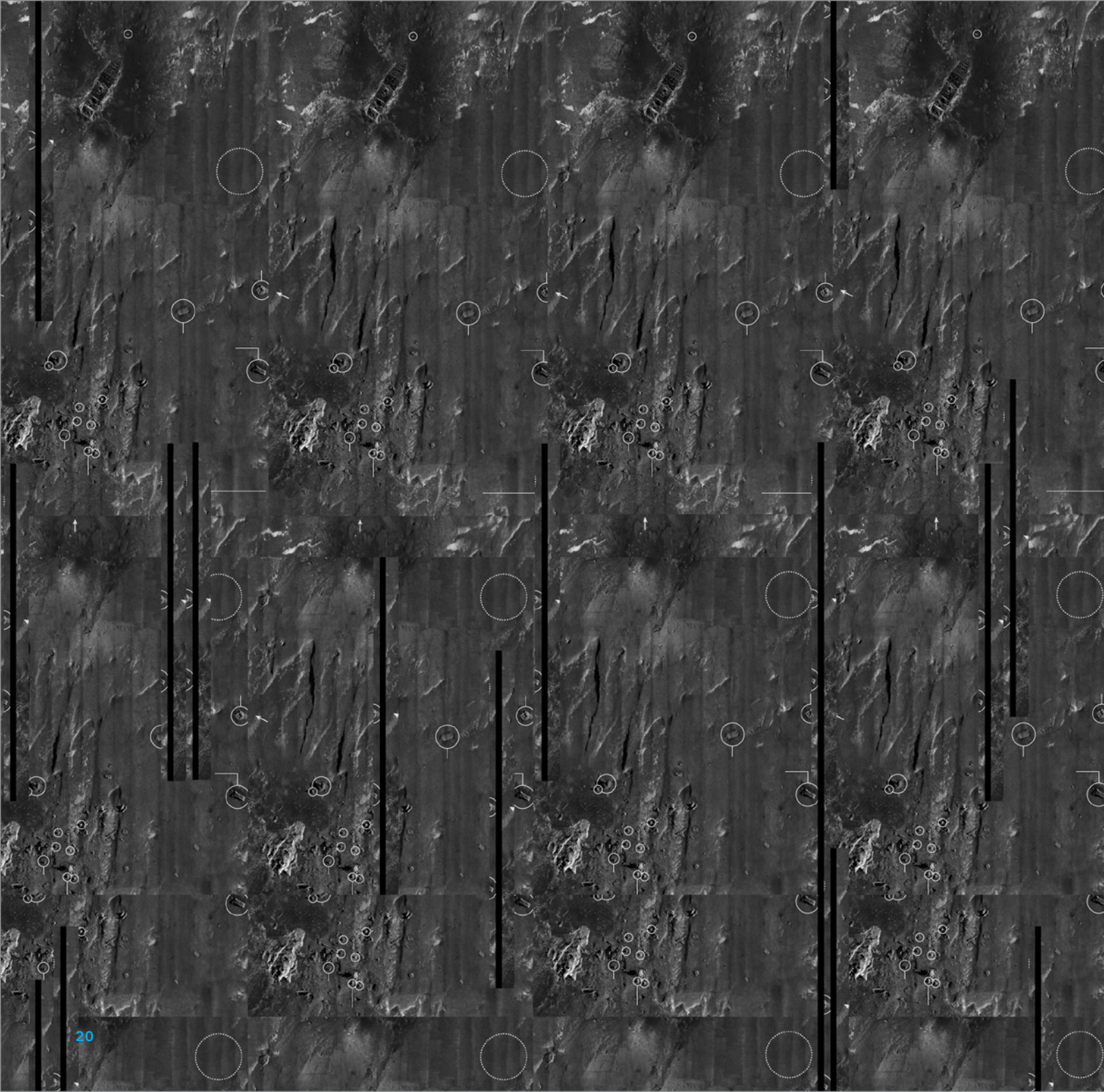


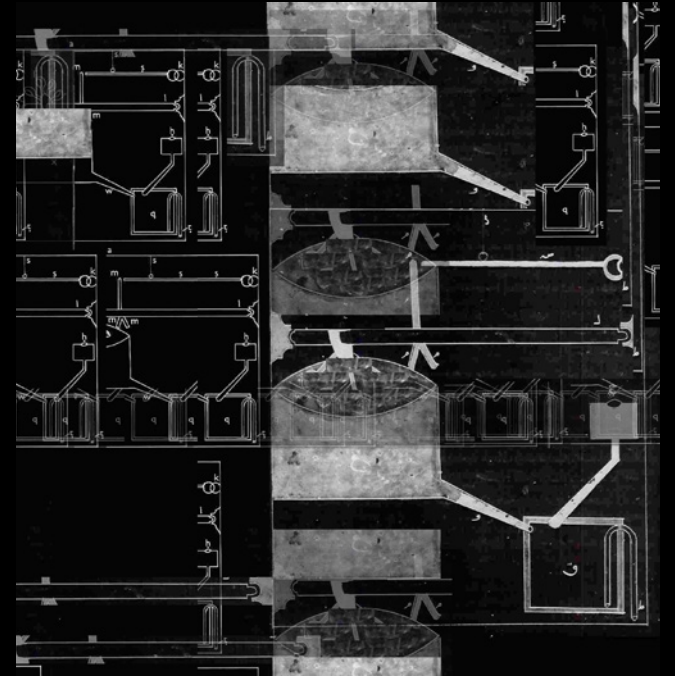
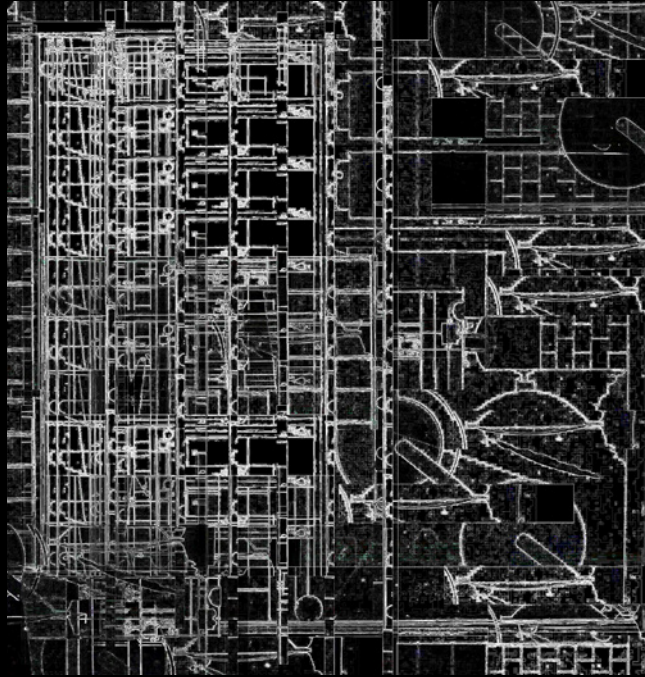
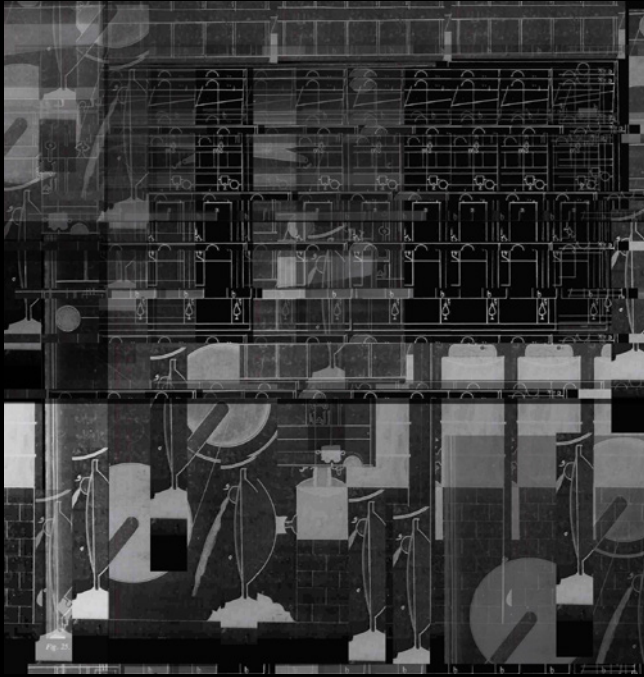
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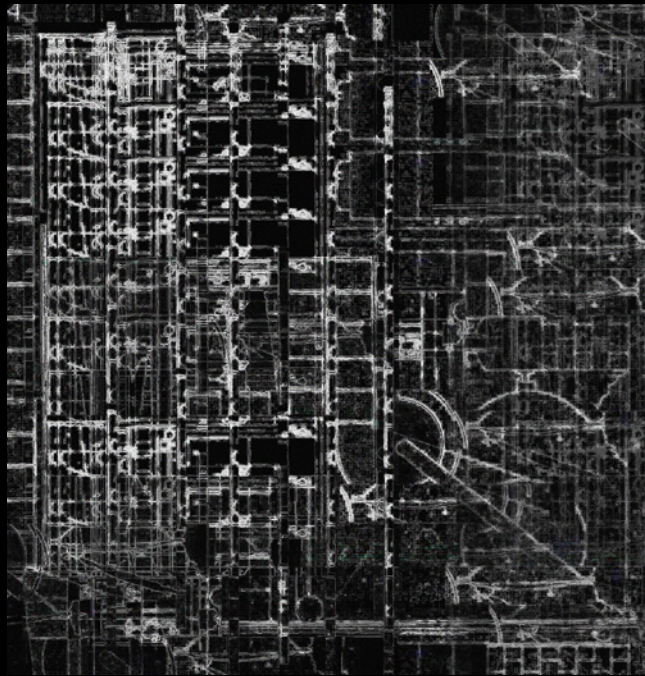
B

↑ C





← B
↓ C



A ↑
D →

An immaculate	operation	incorporates	an enigmatic	gesture	to embrace	the slippery	momentum of	an eternal	desire
An ingenious	drive	becomes one with	a streamlined	slight of hand	to approximate	the resilient	field of	a lost	dream
An obscure	reproduction	displays	an abandoned	arrangement	to amplify	the changing	atmosphere of	a transcendent	vision
A forgotten	certainty	breaks down	an esoteric	perspective	to resemble	the shifting	area of	an articulate	reflection
A muddled	investigation	merges with	an indexical	vocabulary	to map	the uneasy	concept of	a guarded	obsession
A cacophonous	motion	blends with	a ponderous	aim	to navigate	the stubborn	wing of	a vacant	architecture
An exquisite	model	emulates	an informed	urge	to interpret	the invisible	history of	a delicate	device
An enthusiastic	misinterpretation	imitates	a contradictory	atmosphere	to ignite	the underground	physics of	a technological	apparition
A paradoxical	program	cuts to	a forgotten	quality	to sway	the awkward	ambience of	a temporary	identity
A spiritual	awareness	reorganizes	a measured	coincidence	to connect with	the ambiguous	realm of	a flawless	template
A crystalline	occurrence	marries	a self reflexive	framework	to agitate	the subliminal	luxury of	an empty	sensation
An alluring	invention	melds with	an indefinite	perception	to speculate on	the oscillating	presence of	an elegant	assembly
A repulsive	contraption	collapses	a fluctuating	scheme	to elude	the cantankerous	energy of	a drunken	gaze
A silent	action	mimics	an unintentional	turn of phrase	to influence	the hovering	parameters of	a precise	hypothesis
An artificial	discovery	exhibits	an inadvertent	construction	to explore	the pliant	boundary of	a golden	intuition
A tranquil	sensation	avoids	an unlikely	inclination	to be immersed in	the sublime	nature of	an eccentric	inquiry
An incoherent	gadget	evades	a numb	strategy	to accentuate	the subtle	regions of	a substantial	set of rotations
A luscious	event	echoes	a cryptic	inspiration	to assimilate	the floating	surface of	a liquid	transmission
A sumptuous	machine	observes	an edgy	movement	to transcend	the delicate	laws of	an egocentric	signal
A displaced	illusion	reproduces	a distorted	slip of the tongue	to circumvent	the sliding	home of	a puzzling	vehicle
A sensual	transformation	tampers with	an unruly	guidance system	to skirt	the luminous	world of	an obsessive	series of pivots
A timeless	collection	moves through	an erotic	game	to touch	the sensuous	trajectory of	an ambitious	communication
A mathematical	phenomenon	triggers	a tarnished	magnetism	to register	the bumbling	push of	a violent	force
A logical	metamorphosis	dismantles	an elaborate	network	to access	the negative	ramifications of	a misinformed	voice
An ersatz	combination	mixes with	a perplexing	philosophy	to establish	the dangerous	edge of	a sensitive	manoeuvre
A veiled	incident	alters	a flexible	tactic	to decode	the ambiguous	coordinates of	a single	focus
A fleeting	impression	takes over	a confused	situation	to explode	the transparent	detail of	an electric	mechanism
An ambidextrous	expression	collides with	an irresponsible	significance	to illuminate	the muscle-bound	make-up of	a less than stable	structure
A provocative	breakthrough	matches with	a cybernetic	intention	to stimulate	the migrating	geographies of	a resonant	passage
A seductive	apparatus	fragments	a nonsensical	positioning	to evade	the poignant	memory of	a misguided	theory
An ephemeral	figure of speech	fuses with	an indeterminate	replacement	to approach	the subconscious	construction of	a secret	surveillance
A displaced	broadcast	shatters	a sonic	proposition	to escape	the solemn	biology of	an exacting	channel
A clumsy	decoy	combines with	a chance	frame of mind	to unleash	the clear	touch of	a fly by night	temptation





GESTURE



TO CIRCUMVENT



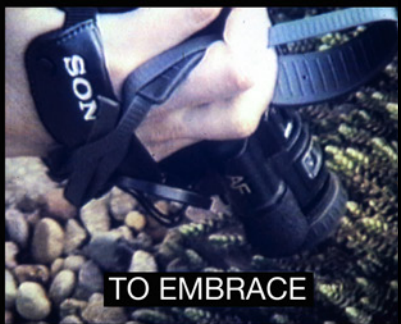
INCLINATION



TO DECODE



INSPIRATION



TO EMBRACE



INTENTION



TO ESTABLISH



24
MAGNETISM

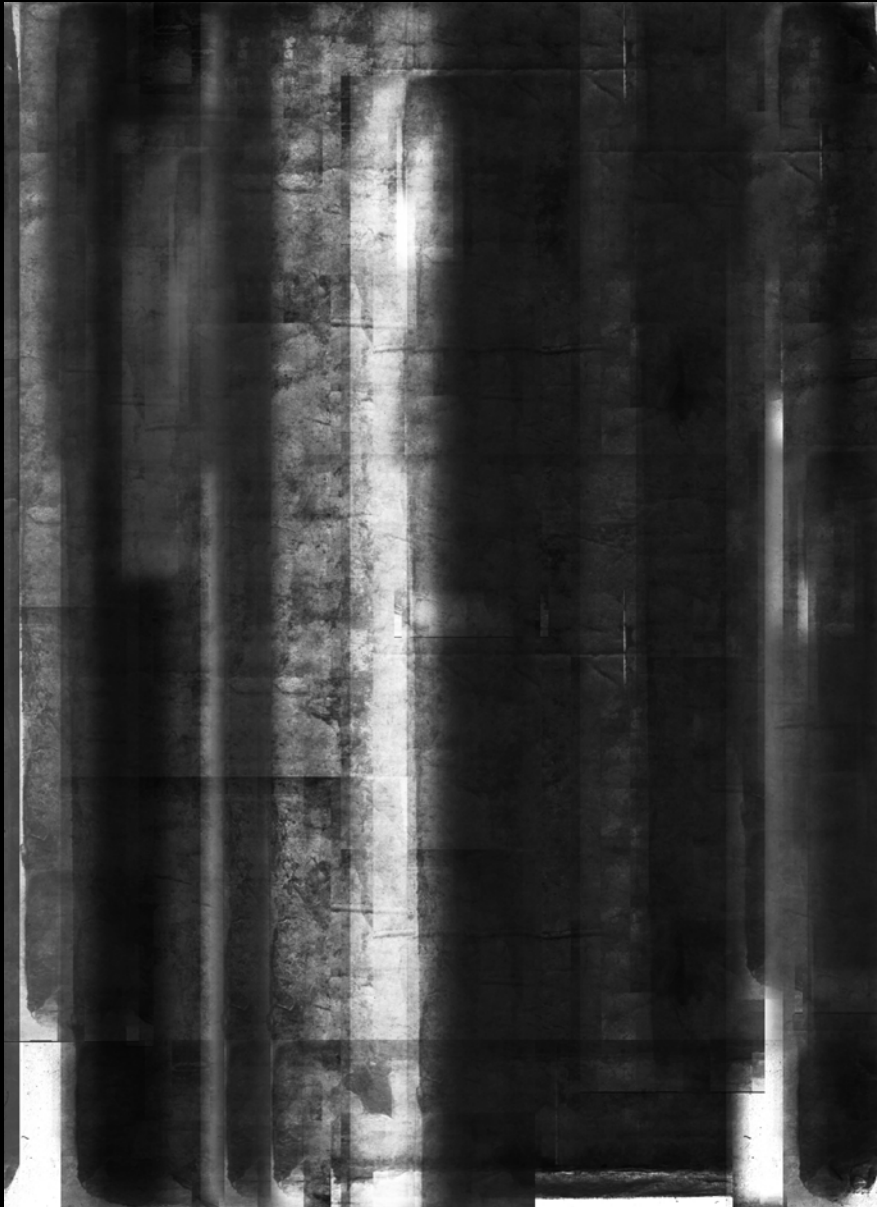


TO EVADE

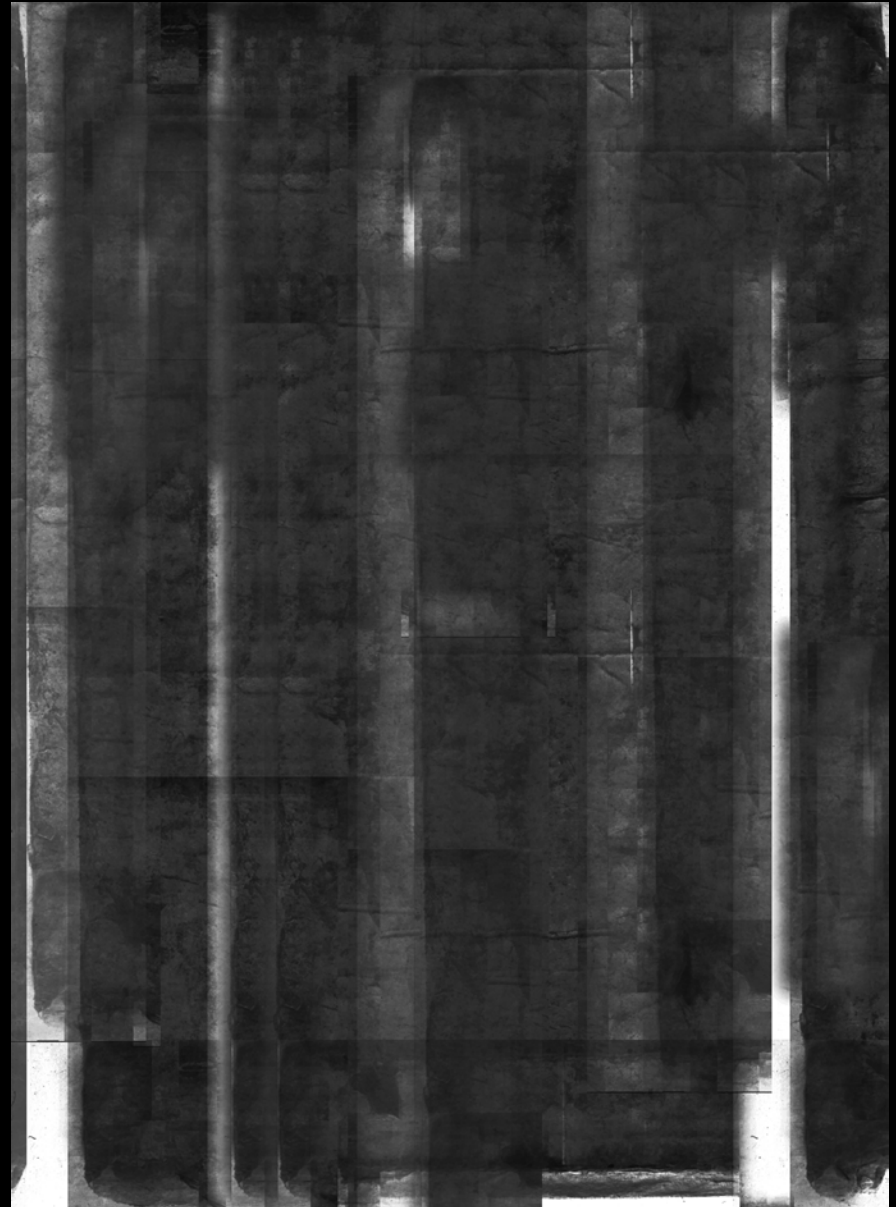
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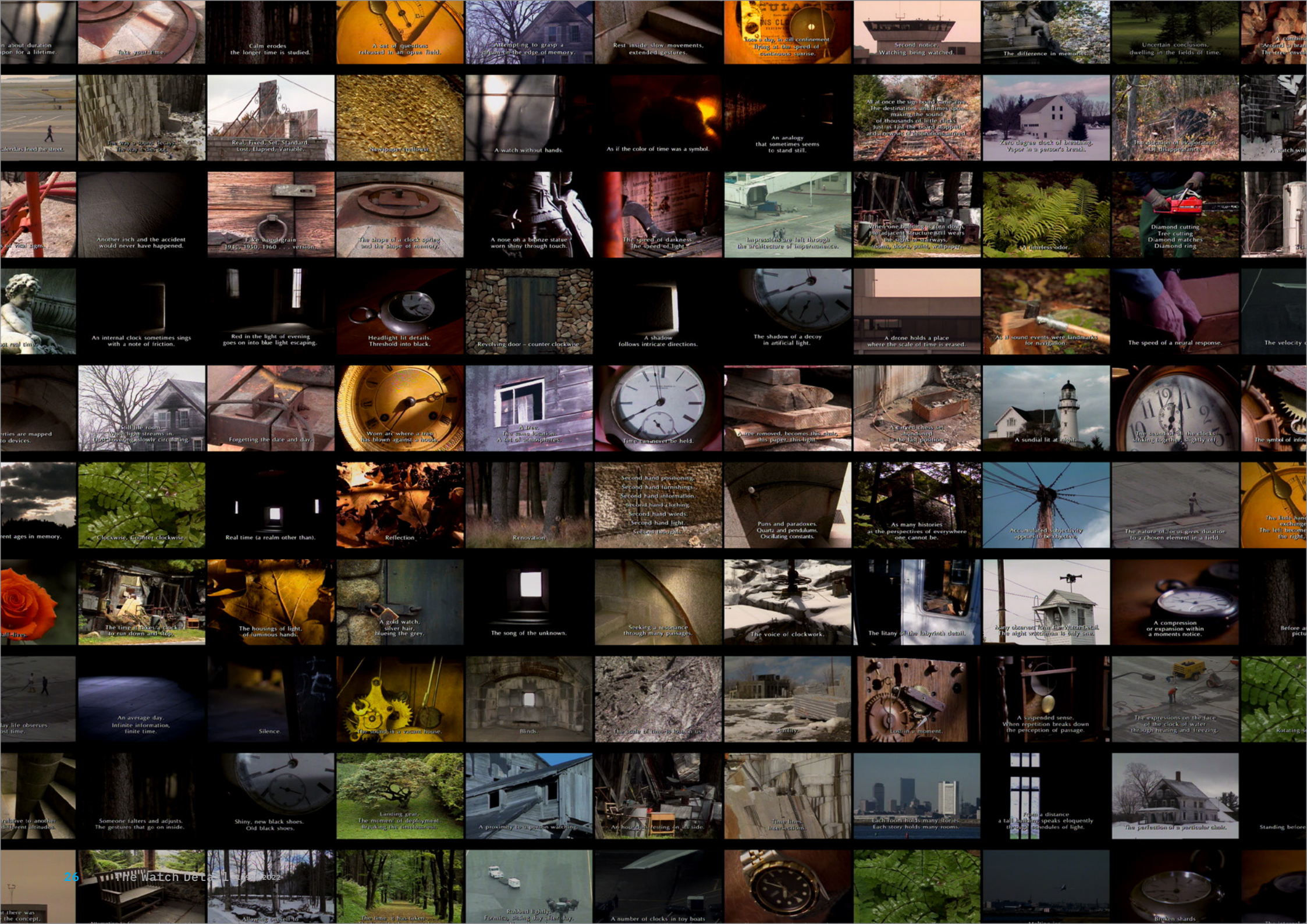
B



C



D



in about duration
upon for a lifetime.

Take your time.

Calm erodes
the longer time is studied.

A set of questions
released in an open field.

Attempting to grasp a
thin slice of the edge of memory.

Rest inside slow movements,
extended gestures.

Take a day, in still confinement
lying in the speed of
continuous surprise.

Second notice,
Watching being watched.

The difference in memories.

Uncertain conclusions,
dwelling in the fields of time.

A reminder
Around a watch
The time envelops

Reaching back the street.

The way around decays
The way is clear.

Real, fixed, Set, Standard
Lost, Elapsed, Variable.

Newspaper (yellow).

A watch without hands.

As if the color of time was a symbol.

An analogy
that sometimes seems
to stand still.

At it once the sign by the entrance,
the destinations and times zones
making the sound
of thousands of little clocks
just as fast the words stopped
and a new set of destinations arrived.

Zero degree clock of breathing.
Vapor is a person's breath.

The location of inspiration
Of the imagination.

A watch with

of vital signs.

Another inch and the accident
would never have happened.

Like Woodgrain
1940, 1950, 1960 --- version.

The shape of a clock spring
and the shape of memory.

A nose on a bronze statue
worn shiny through touch.

The speed of darkness
The speed of light

Impressions are left through
the architecture of impermanence.

When one building is torn down
the adjacent structure still wears
the sign, the next ways
rooms, doors, paint, wallpaper.

A timeless odor.

Diamond cutting
Tree cutting
Diamond matches
Diamond ring.

34

not real time.

An internal clock sometimes sings
with a note of friction.

Red in the light of evening
goes on into blue light escaping.

Headlight lit details.
Threshold into black.

Revolving door - counter clockwise.

A shadow
follows intricate directions.

The shadow of a decoy
in artificial light.

A drone holds a place
where the scale of time is erased.

As if sound events were landmarks
for navigation.

The speed of a neural response.

The velocity of

ities are mapped
to devices.

Still life room -
With light streams in
and hovering slowly circulating.

Forgetting the date and day.

Worn are where a time
has blown against a house.

A trace
The same location
A set of circumstances.

Time can never be held.

After removed, becomes this shirt,
this paper, this light.

A single chess set
discovered
in the last position.

A sundial lit at night.

The team of all the clocks
sticking together, slightly off.

The spirit of ruling

ent ages in memory.

Clockwise, Counter clockwise.

Real time (a realm other than).

Reflection

Renovation

Second hand positioning.
Second hand turnings.
Second hand information.
Second hand a feeling.
Second hand words.
Second hand light.
Second thoughts.

Puns and paradoxes.
Quartz and pendulums.
Oscillating constants.

As many histories
at the perspectives of everywhere
one cannot be.

Accumulated subjectivity
appears to be objective.

The nature of focus gives duration
to a chosen element in a field.

The little hand
exchange
The left become
the right.

all lives.

The time it takes a clock
to run down and stop.

The housings of light,
of luminous hands.

A gold watch,
silver hair,
blueing the grey.

The song of the unknown.

Seeking a resonance
through many passages.

The voice of clockwork.

The litany of the labyrinth detail.

Many clearer than the Watch Detail
The night watchman is only one.

A compression
or expansion within
a moments notice.

Before a picture

ay life observes
lost time.

An average day.
Infinite information,
finite time.

Silence.

The sound in a vacant house.

Blinds.

The scale of time is lost in use.

Equality.

Lost in a moment.

A suspended sense.
When repetition breaks down
the perception of passage.

The expressions on the face
of the clock of water
through breathing and freezing.

Rotating

relative to another
different altitudes.

Someone falters and adjusts.
The gestures that go on inside.

Shiny, new black shoes.
Old black shoes.

Landing gear.
The moment of deployment.
Breaking the timeliness.

A proximity to a person watching.

An hourglass resting on its side.

Time lines
Recreation.

Each room holds many stories.
Each story holds many rooms.

From a distance
a tall building speaks eloquently
through schedules of light.

The perfection of a particular chair.

Standing before

at there was
the concept.

Allowing oneself to

The time it has taken

Robbed lightly,
Formerly, gliding day after day.

A number of clocks in toy boats

Broken shards

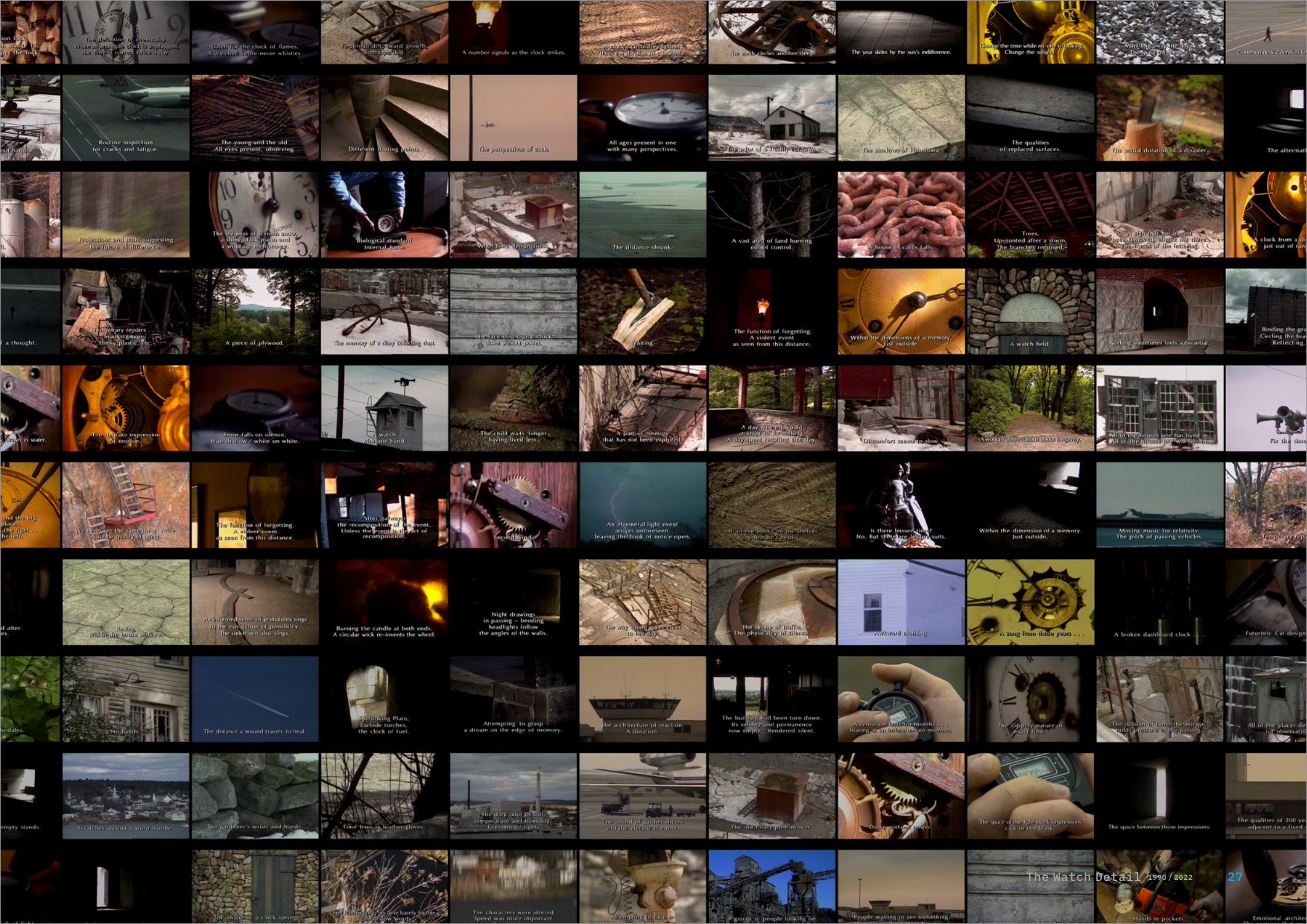
Meandering

Broken shards

Broken shards

Broken shards

Broken shards



Flagellation is eventually
When a pendulum clock is unplugged,
the gears coast for a while.

Listen for the clock of flames.
A watched kettle never whistles.

Fingertail dirt and growth,
even in a hot.

A number signals as the clock strikes.

A clock's circular system
thinks the direction of a satellite.

The earth circles another sleep.

The year slides by the sun's indifference.

Change the time while no one is looking.
Change the subject.

Watching your time as
the piece of time.

Common clock calendars for

Routine inspection
for cracks and fatigue.

The young and the old.
All eyes present, observing.

Different starting points.

The perspectives of such.

All ages present in one
with many perspectives.

The color of a freshly red-paved.

The shadows of Hiroshima.

The qualities
of replaced surfaces.

The actual duration of a disaster.

The aftermath.

Projections and paths suggesting
the future of difference.

The stiffness of a fresh snow,
a shiny black piano and
a wind-up metronome.

Biological standard
internal frame.

When time dysfunctions.

The distance shrunk.

A vast area of land burning
out of control.

A house of cards falls.

Trees.
Up-rooted after a storm.
The branches removed.

A sign that knee-length
branches, moving along the stairs.
The grass of the letting.

A clock from a di
just out of ran

Temporary repairs
smacking up
thick plastic, etc.

A piece of plywood.

The memory of a diary collecting dust.

The fixed digital clock
down without power.

Waiting.

The function of forgetting.
A violent event
as seen from this distance.

Within the dimensions of a memory,
just outside.

A watch held.

Nothing sometimes feels substantial.

Binding the gra
Cycling the bra
Reflecting.

The delicate expression
of erosion.

Snow falls on silence,
blue shadow / white on white.

A watch
with one hand.

The child waits longer,
having lived less.

A part of memory
that has not been explored.

A day when I would
attempt to be red.
A day spent recalling that day.

Discomfort seems to slow.

A week in observations about longevity.

All of the houses that have lived in
All of the houses that have lived in.

Fix this time

We realize the same thing twice,
a subtle quality of light.

The function of forgetting.
A violent event
as seen from this distance.

After, when
the recompensation of a violent.
Unless the possible depict of
recomposition.

seconds hand.

An offemeral light event
arrives unforeseen,
leaving the book of notice open.

All of the books on the shelves
I have not read.

Is there leisure time?
No, but there are leisure suits.

Within the dimension of a memory,
just outside.

Moving music for relativity.
The pitch of passing vehicles.

Temporary rep

Bedding
within the house of time.

An informed sense of probability sings
to the navigation of possibility.
The unknown also sings.

Burning the candle at both ends.
A circular wick re-invents the wheel.

Night drawings
in passing - bending
headlights follow
the angles of the walls.

The way sound gives clues
to the day.

The dream of traffic.
The physics of silence.

Awkward clothing.

A snag from three years . . .

A broken dashboard clock . . .

Futuristic Car design

No hands.

The distance a wound travels to heal.

Spelunking Plato,
carbide torches,
the clock of fuel.

Attempting to grasp
a dream on the edge of memory.

The architecture of reaction.
A duration.

The building had been torn down.
Its solidity and permanence
now empty. Rendered silent.

A sensation has (for months . . .
leaving at an indeterminate moment.

The slippery nature of
exact time.

The slippage of time, the mirage,
holds pressure in the past.

All of the places de
for observation

Scratches around a worn handle.

The prisoner's wrists and hands.

Time lines in leather gloves.

The dark color of soil,
temperature and humidity.
Greenhouse light.

The sound of garden chairs
and the electric train.

The old rotary push mower.

Down without power.

The space of the light blink impressions
cut in the blink.

The space between these impressions.

The qualities of 200 years
adjacent to a fixed

A question about duration expanded
 upon for a lifetime. Take your time.
 Calm erodes the longer time is studied.
 Through an alternate perspective
 apprehension decays.
 Second notice.
 Watching being watched. Time zones.
 Lose a day, in still confinement.
 Flying at the speed of continuous
 sunrise.
 The difference in memories.
 Snow falls on silence,
 blue shadow white on white.
 Rest inside slow movements,
 extended gestures.
 A set of questions released in an open
 field. Uncertain conclusions,
 dwelling in the fields of time.
 A combination lock
 around a branch at age 15 — the tree
 envelops the lock.
 The definition of eventuality grows,
 when an analogue clock is unplugged
 the time is correct twice a day.
 Listen for the clock of flames.
 A watched kettle never whistles.
 Trees, chain saw sound,
 rings and saw dust.
 A clock's circulatory system floats
 the duration of a sentence.
 A number signals as the clock strikes.
 The earth circles another sleep.
 The year slides by the sun's
 indifference.
 The Weather seems more intense.
 Change the time while no one is

looking... change the subject.
 Whittling away the days.
 The space of removal.
 Common desk calendars lined
 the street.
 Compression, striations, layers,
 schisms, sink holes.
 The way a sound decays,
 the way it dies out.
 The echo of reflection
 Real.
 Fixed.
 Set.
 Standard.
 Lost.
 Elapsed.
 Variable.
 Time out.
 A number of clocks in boats set adrift.
 A number of watches held.
 I listen to a number.
 The expressions on the face of the clock
 of water through heating and freezing.
 Rotating schedules.
 No hands.
 The illusion of time, the mirage,
 holds pressure in the passing.
 Enter into a Redwood's scale of time.
 Spelunking Plato, carbide torches,
 the clock of fuel.
 The distance a wound travels to heal.
 Melancholy boats
 set adrift.

A number of watches held.
 I listen to a number.
 The expressions on the face of the
 clock of water. Through listening
 to a number.
 The expressions on the face of the clock
 of water, through lines on the face.
 The motion lasts for months...
 leaving at an indeterminate moment.
 The slippery nature of
 the exact time.
 Dealing with a certain discontinuity,
 of always returning to the fear.
 The inability to escape the inability.
 Early.
 Newspaper (yellows).
 As if the color of time was a symbol.
 Time is an analogy.
 All at once the sign board came alive,
 the destinations and times spun
 frantically, making the sound
 of thousands of little clicks.
 Just as fast the board stopped
 and a new set of destinations arrived.
 Zero degree clock of breathing.
 Vapor in a person's breath.
 The duration of evaporation,
 of disappearance.
 Late.
 A watch without hands.
 Routine inspection
 for cracks and fatigue.
 The young and the old,
 all eyes present, observing.

Different starting points.
 The perspectives of each.
 All ages present in one with many
 perspectives.
 Time is money. Time to kill.
 Cracks in a sandstone sidewalk.
 The odor of a freshly cut lawn.
 The shadows of Hiroshima.
 The qualities
 of the surfaces that were replaced.
 The actual rotations of luminous
 hands. Attempting to grasp
 A dream on the edge of memory.
 The architecture of reaction.
 A duration.
 Nothing sometimes feels substantial.
 The building had been torn down.
 Solidity and permanence now empty.
 Rendered silent. A sensing.
 The shape of memory.
 A nose worn shiny through touch on
 a bronze statue.
 The body tarnished. The speed of
 darkness. The speed of light.
 Zero hour.
 Impressions are left through
 the architecture of impermanence.
 When one building is torn down.
 The duration of a disaster.
 The aftermath.
 The loss of vital signs.
 Another inch and the accident
 would never have happened.
 Rubbed lightly,

formica, sitting day after day.
Worn through.
Fake wood grain
1940, 1950, 1960... version.
The shape of a clock. Vast area of land
burning out of control.
The time it has taken...
The time it takes to replace it.
A house of cards falls.
Can you hold?
A sign that has almost
been removed, almost not there.
The traces of the lettering.
The face of a digital clock down
without power.
The space of the light blank
impressions cast in the blink.
The space between these impressions.
A plane crosses stretching and bending
through waves of light.
The qualities of 200 year old glass,
adjacent to a fixed window.
A white vapor time line across a blue
expanse.
What there was
before the concept,
before the devices.
Around the clock construction,
fabrication. Lost in a work ritual.
Attempting to focus so as to transcend.
A clockwork repetition.
Around the clock allowing oneself to
lose track of the time. Dwelling,
taking on the air of history.
Sheer fabric wall,

shear stone face, wall of light.
Glass worn round and smooth.
To Sand to Glass to Sand.
The positions of the tide. Returning.
Over wound.
Winding up / Winding down. The wind
up and the pitch. Second wind
Wind up winded, wind up wounded,
wind up lost in thought.
Make good time.
Fingernail dirt, beard growth.
Sole taps, dust.
Every moment was articulated
through a visceral beat.
I could hear my heart through an
ear infection.
A lot that has been explored.
A day where I would attempt to do
nothing. A day spent recalling that day.
A day spent recalling that day.
Discomfort seems to slow.
A work in abbreviations about
longevity. An abbreviation that is
under construction for a lifetime.
All of the houses one has lived in. All of
the houses one will live in. The housing
of this memory, nested and projected.
Fix the time. Renovation.
We are different ages in memory.
Clockwise, counter clockwise.
Real time (a realm other than).
A room wrapped in string at seven.
Reflection.

The nature of focus gives duration
to a chosen element in a field of vision.
Growth drawing.
Pencil lines from the tippy top.
A child's stature.
A measure of change. Second-hand
positioning. Second-hand furnishings.
Second-hand information. Second-
hand clothing.
Second-hand words. Second-hand
light. Second thoughts.
Puns and paradoxes. Quartz and
pendulums. Oscillating constants.
The balance of conclusions.
As many histories
as the perspectives of everywhere
one cannot be.
Accumulated subjectivity appears
to be objective.
The boat is driven in a figure 8, over
and over. I am not yet a teen-ager.
The symbol for infinity is drawn
in water.
Our slippery hour.
Turning around and about. The little
hand and the big exchange places.
The left becomes the right... the right,
the left.
We never see the same thing twice.
A subtle quality of aging.
At 13 the boat is driven in a circle full
speed. Lines spiral out until the water
regains flatness.
The function of forgetting.
A violent event

as seen from this distance.
Define a resonant situation where
time is concerned,
where concern is timed.
Inside out.
Collapsed time.
Black holes.
Memory fails.
Time folds.
Clocks are sometimes empty.
The history of nothing is not.
After, (always)
the re-composition of the event.
Unless the event is the act of
re-composition.
Second wind.
All of the books on the shelves
one hasn't read.
Temporary repairs.
Moving music for relativity.
The pitch of passing vehicles.
An ephemeral light event arrives
unforeseen,
leaving the book of notice open.
Is there leisure time?
No. But there are leisure suits.
Within the dimensions of a memory.
Just outside.
half-lives.
The time it takes a clock to run
down and stop.
Dice – the quality of the throw,
the call, the roll, the fall.
The instances, observers form,

The Watch Detail.
 The night watchman is only one.
 A compression
 or expansion within a moments notice.
 Before and after pictures.
 The flow of glass. The decay of wood.
 The life of stone. Resting,
 within the house of time.
 An informed sense of probability sings
 to the navigation of possibility.
 The unknown also sings.
 On the road, the ticking of the broken
 white line.
 Spring rain erodes a temporary
 passage.
 A person picks up a stick
 and scratches an alternate rut.
 The clock of erosion is diverted.
 The internal clock of light.
 When I hear a song from those years...
 November Light
 Dusk.
 Long Shadows.
 Futuristic car design of 1950.
 A broken dashboard clock.
 Awkward Clothing.
 Burning the candle at both ends,
 a circular wick re-invents the wheel.
 Night drawings
 in passing – bending. Headlights follow
 the angles of the walls.
 The way sound gives clues to the day.
 Cicadas on a white hot day.
 The drone of traffic.

The physicality of silence. Day to day
 life observes lost time.
 An average day. Infinite information,
 Finite time.
 Silence.
 Two Loons on a moonless night.
 The sound in a vacant house.
 Blinds.
 Worn stone steps.
 Distant highway metal bridge
 grid work. Melting ice.
 Memory fails,
 Breaks down.
 Slips.
 Senility.
 Lost in a moment. A suspended sense,
 when repetition breaks down
 perception.
 The scale of time is lost on us.
 A watch held.
 Left in the street, run over and over.
 Broken shards embedded in tar.
 Just lost in the viscous warm black.
 A clock from a distance
 Just out of range... Almost real time.
 A slight slowdown.
 An internal clock sometimes sings
 with a note of friction.
 Bathing in the light of blue gravity.
 Red in the light of evening
 goes on into blue light escaping.
 Headlight lit details.
 Threshold into black.
 Revolving door – counter clockwise.

Ever so slightly,
 eventually
 the characters were altered. Speed was
 more important than intricacy.
 Her handwriting became barely legible,
 against slow words, hand held.
 A shadow
 follows intricate directions.
 Attempting to take in
 the specifics of the moment.
 Night driving trajectories of color
 in light motion.
 Night flying over light energy grids.
 The qualities of notice
 in relation to velocity.
 The shadow of a decoy
 in artificial light.
 A drone holds a place
 where the scale of time is erased.
 Drifting where water is all horizon.
 As if sound events were landmarks
 for navigation.
 Slow light just now reaching a very
 distant source.
 The speed of a neural response,
 the velocity of a thought.
 The in-between.
 From time to time there is
 rapid change.
 Temporary repairs... Masking tape,
 flimsy plastic, etc. A piece of plywood.
 The bottom of the Ford Falcon
 rusted out.
 One could see the road as a blur
 through this hole. Age 12.

I become unsure of my age.
 Search time.
 Watch.
 With one hand.
 The memory of a diary collecting dust.
 An analogy
 that sometimes seems to stand still.
 It can never be held.
 Still life room when light streams in.
 Dust hovering, slowly circulating.
 Forgetting the date and day.
 The properties are mapped onto
 devices.
 A tree merges with a fence
 through growth.
 Trees,
 up-rooted after a storm, the branches
 removed.
 The distance of time
 smooths the violence of an event.
 Black trees after a rain
 lit in bright side light.
 A strong early morning wind.
 The splitting of a log.
 A rusted wedge. Concentrated
 energetic motion breaks the rings.
 Rust transferred by fingers. Graftings.
 Binding the grafts. Circling the
 branch. Reflecting.
 Gathering.
 Translating the thought into
 the gesture.
 Worn arc where a tree
 has blown against a house.
 A tree.

The same location.
 A set of atmospheres.
 A Tree removed, becomes this chair,
 this paper, this light.
 Stone sanctuary. Shadow on a sundial.
 A carved chess set abandoned
 In the last position. A sundial lit
 at night. Yard light.
 Stalemate.
 Sharpening a sense of clarity.
 The sound of all the clocks striking
 together, slightly off.
 Trying to determine which clock is
 correct by the sound.
 A wash of rust down a brick wall.
 Copper bleeding across a stone face.
 The delicate expression of erosion.
 A proximity to a Hotel empty of activity.
 The occupants have left traces.
 Crystal chandeliers - vacant hall.
 Cut granite facade.
 Each room holds many stories.
 Each story holds many rooms.
 From a distance
 a tall building speaks eloquently
 through schedules of light.
 The perfection of a particular chair.
 The way light enters.
 Blue housing.
 Blue evening light escaping. Threshold
 lit by a headlight. Standing before
 empty stands. Scratches around a
 worn handle.
 The gardener's wrists and hands.
 Time lines in leather gloves.

To maintain, to seed, to trim,
 then cutting back.
 The dank odor of soil, temperature
 and humidity. Greenhouse light.
 The old rotary push mower.
 Walking the lawn spreader.
 Fertilizing row by row.
 The sound of garden shears and the
 electric trimmer. Watering schedules.
 The coiled hose.
 Coverage in winter.
 Wooden guards stand watch.
 Boats in bright blue plastic tarps.
 An hourglass resting on its side.
 The internal mechanism of a clock
 tower with moving figures.
 Obscured torso.
 Someone falters and adjusts.
 The gestures that go on inside.
 Time lines.
 Intersections.
 Springs.
 Winding motion. Runway architecture.
 Airport lights.
 The control tower.
 All of the places designated
 for observation.
 Landing gear, the moment of
 deployment.
 Breaking the timelessness.
 One plane relative to another crossing
 at different altitudes.
 Shiny black shoes.
 Old black shoes.

A proximity to a person watching.
 A group of people looking on after
 an accident.
 People waiting to see something then
 going about their business.
 Some housings of light,
 of luminous hands.
 A gold watch, silver hair, bluing
 the grey.
 Rust, amber and black, the color
 of time.
 The song of the unknown.
 Seeking a resonance Through many
 passages. The voice of clockwork.
 The litany of the labyrinth detail.
 Nacent structures soon wear—
 a past life of stairways, rooms,
 doors, paint, wallpaper. All of the
 years of growth
 were removed from a structure
 for protection.
 The building stands naked.
 A timeless odor.
 For protection.
 The building stands naked.
 Diamond cutting.
 Tree cutting.
 Diamond matches.
 Diamond ring.
 Sci-fi.
 Projections and paths suggesting
 the future of difference.
 The stillness of a fresh snow.
 A shiny black piano and

a wind up metronome.
 Just a sec.
 When time dysfunctions.
 The distance shrunk.
 When time dysfunctions.
 The distance shrunk.
 Lightening strikes and lights
 a field on fire.
 Waiting.
 Sleep.
 The time at the tone will be...
 You sound so close.
 Biological standard. Internal frame.
 The child waits longer having
 lived less.
 People who wear watches keep
 time for me.
 The locations of
 all the clocks in the city.
 A part of memory
 that has lived less.
 People who wear watches keep time.
 A part of memory
 that one has obscured / hands fidget.
 Hands in pockets.
 Keys.
 Trying all the keys to see which one fits.
 Emotional architectures.
 The gestures that go on inside.

BILL SEAMAN_1989

green / / / / /			suspended title				the ceramic picture
23/11							
speed	consider acceleration in relation to your eye	remember an architectural situation from your youth in relation to that same situation today how the size of the problem grown at it is only you	architecture can be deciding a building can be useful and only if it is hard yet plausible	steps / deep it /	by favorite records - a photo comparison of the gesture. Photo of record as score.	more / a nonverbal gesture	your inside now what we will see no only heart no will what sense of this what can we deciding at anyway
hand	I enjoy spending time this way. If you don't enjoy this, what else that way about me?	Can a perception be stolen? my sight one seeing a stolen perception?	drawing from a diary of dissatisfied disappointments an obscure diary of ambiguous diary diary drawings	I might leave my eyes out of focus.		What happens when a boy and girl meet?	
				Seating things differently while seating.	shuffle		
and eyes in my memory.	When I returned the highly inflated red rubber ball that had been kicked over the fence, I threw it in such a way as to have it land directly on top of the bubble's velocity, thus exploding on impact.	mark like a function of gravities.	Build (builds) in obscurity.	more	Physicians Daily Record (I might listen to a number)	short handed / short hand It is easy to feel that I am missing something.	Self destructive dwelling leaving / having futility as subject matter
misunderstanding and understanding	Approach negatively from another angle so that it appears to be positive.	Industrial Lament (emotional extension) electric guitar	more than I don't want to be reminded. But then, I have clocks all over the city. People who must watches keep time for me. Sometimes I tell time by the telephone.	I don't wear a watch. I don't want to be reminded. But then, I have clocks all over the city. People who must watches keep time for me. Sometimes I tell time by the telephone.	objects with sound instructions	(rearrange) ears / nose / a nose / arms / arms	made for reading (the sounds of books)
states	depressed rearrange replacement double controlled obtain containers damage	more / matrix	Is a day where / or / when	When I was living in the red house in Osaka Oda I entered the room in dining. I connected the entire furnishings of the room. You were forced to crawl through the steps in order to get through the room. I was 7 years old.	The illusion of a place to go. Of an outside.	prepared / prepared	Utilizing Misunderstanding
define as a participant variable.	a particular kind of weather generating sleep If one is to be on / off, right sleep be off / on.	I would sing harmony to the drums of the drum major. The drum major's drum the size of the room.	It appears to disappear.	The picture in the bottom drawer looks just like my father. By particular comment outside before I had a chance to see him.	The watch has many different sounds for different genders. I sing along and change key. Still when something is wrong of the sound.	creating a set of intentions by deciding that watch at the moment does not even necessary	I find it difficult to spell all the vocabulary words from that year, though I have little or no problem spelling words from other periods.
ing system 7/30 + 0 / 0 7/30 + 23 / 11 wakeup on the 11th / month of that year	A series of pendulums (flashlights) to have one a light activated switch to control the time signature (I think it's time for a song) switching slowly for the moments when the pendulums are relieved of their function (what might the song logically end ?)	Creating (establishing) an artificial set of boundaries creating (establishing) a set of feelings to go along with a set of boundaries Changing both sets.	appliance fields (your problem in relation to this)	Depression - a removal of	unintended record	I have intention of changing desires and angles.	safe and at
disturbance to stimulation to isolation	Drumming on specific beats as percussion. re-percussion	more on / off	Electric guitar played with retaking magnets	all the catalogues with similar but different contents	your social obligation	an ambiguous act	using similar methods having similar problems
first (hand) second	off long	Drumming From Stacks	Listening next to surfaces in relation to the given	Music from Brian Robertson White. Dolly as instrument. (reduce music with Dolly / record until completely changed.)	(the kind of change of context)	undertone - desire	more
32	[Inversion] Green Box Notes 1977 / 2022			a death night in	misunderstood agreements		pendulum

				depresses / flops over sound entities			
Drawing illustrations from the dictionary: Repeating as slightly abstracting a robot within a frame.	remotely / swell	wave/wake	A question about the title(s) A question concerning the contents of the book I haven't read as what some of the titles suggest. The qualities of a writing that have not as yet been manifested.	I still get upset when it breaks down.	wave + 0 - 0 + 0 - 0 + 0 - 0 + 0 - 0 + 0 - 0	What was said Here are some What are some What are some What are some What are some	I still get upset when it breaks
I was in the aluminum canoe. The wind was against my action. I pointed as I drilled away. There were no other boats on the lake.	as leave (the architecture that was most important)	By noon in a bridge.	0 - 9 For an american standard fiction.	stop having still somewhere else	One way is good Another way is good This is a choice between (one and another) Define the difference between good.	I was in the aluminum canoe. The wind was against my action. I pointed as I drilled away. There were no other boats on the lake.	0 - 9 For an american standard fiction.
were in relation to a line in a stone line place in 1959	So what could be more enjoyable than filling to know on receiving filling	wave / the pendulum in the clock in the hall. the sound of clock in the distance. listening The sound of drum-beats from the clock.	Using fertilizer to write on Lums.	I am listening the book. The lake is an infinite set of trajectories.	It isn't death It is more the process that I imagine I will pass through before. It is not. In relation to a series of accidents requiring stitches (headsplicing relationships)	I am holding my breath. I am ordering under water. I have the sound of a boat in the distance under the water. I imagine being hit by the boat. I imagine the distance continuing immense. I come out of the water and see that the boat is far in the distance. I am safe.	after the choice note as less
All the things on the bottom of the lake And I will never see under the surface	Two Two different people who don't know each other passing on the street use the same word at the same time for different reasons	short hand different question get 6 new arrows	Interrupting decay the process of wake in heating	Make bad photographic works; Store them in negative files.	certain memories A collection of names.	consider language an obsolete system. use it anyway.	A certain area becomes worn with words
A day when I would attempt to do nothing. A day when I would attempt to do nothing. A day when I would attempt to do nothing.	All the houses I have lived in. All the houses I may live in.	Negative aspects make time appear to pass slower. Positive aspects make time appear to pass faster. If living longer is the most desirable, might negative aspects be most important.	Apr 10, I drive the boat in a circle at full speed. I turn the wheel as sharply as possible. The water is manipulated by itself. The waves build upon each other. The circulation becomes complex. Time splits out from the boat to all parts of the lake. I watch the small waves crash into each other padding softly on the water which when I started was incredibly flat. I left someone on the shore. They watch me from a distance.	(I attempt to define the mundane aspects) an average day for someone else.	wave driving by a field of wheat on a particularly clear day with the wind blowing the ear from side to side	tale ----- your ----- line	I tell myself as to waking, to be probably like sleep. I continue to work.
Flung pipe (hope deep) as possession	xx x x x x	Two identical photographs of kitchen scales. Title: 100% scale	the sound and function of windshield wipers.	we came to similar conclusions. some conclusions come before other conclusions	watching - being watched	various buttons buttons as instruments fistiness / garment	Language Imagined Ambiguous
Live Empire	Let the phone ring consider who it might be	In anticipation of silence canceling it's own answers I turn camera (video) sideways 2 mile boat (video screen) 3 pile falls under its own untold weight (wait) 4 monitor monitor on the video levels are weightless in the end the boat fall up the shelf in illusion	Sexuality magnetic fields	n a a c p d e a d a a e p c a a e d t o e l e	The qualities of difference In the memories of both In regard to their ages In relation to the present	I would stop having to the death of the boat notes. The way would last until I would return.	creating a navigation system
If I had asked for your permission to do what I want and did anyway, would you now in retrospect have given me permission? Why might I always need permission?	3 influences for garage branch 1 acceptance 2 rejection 3 indifference 4 something else specific 5 accepting I as most important 6 accepting I as none of 1,2,3.	a collection of different electric signs as an instrument and arbitrary scale	a wave / a wave / a sleep	pseudo studies in science distance and secret. most solutions selected subjectively	real time (an amount other than)	The sound of a number of water splashes (liquid phase) Wido, Binda Island, Myia (shea states that I've been through)	I might use drift as a direction
Simply - to nicely	Distillation of functions	wave - metaphorical period - a sequence of words -	I drive the boat in a figure 8. I observe the water. I am not yet a navigator.	w a v e a n d a s s e p p y	In a day where / as / when	usually digital time vs. hands	navigation / phase 1 - 4 (to be included) I added as a verb. This was my sentence.

different orders

depressed

rearrange

replacement

doubt

controlled

obtain

container

damage

wave / morals

calculating drift as a particular variable.

a particular kind of weather generating

sleep

If one is to be on / off, might sleep be
off / on. repeat often

I would sing harmony
to the drone of the lawn mower.
The song would last
the size of the lawn.

new dating system
(for my work)

- 12 / 13 / 56 = 0 / 0

- 11 / / 79 = 22 / 11

month changes on the 13th
my age / month of that year

A series of pendulums (flashlights)
to pass over a light activated switch
to control the time signature
(I think It's time for a song)
watching closely for the moments
when the pendulums are relieved of their
frequencies.
(where might the song logically end ?)

creating (establishing)
an artificial set of importance
creating (establishing)
a set of feelings
to go along with
a set of importance
Changing both sets.

fat as an attribute
in relation to insulation
in relation to isolation

Drumming on specific books as percussion.

re-percussion

wave on / off

wave / the pendulum in the clock in the hall.
the sound of clicks in the distance.
listening
The sound of lawn-mowers down the block.

Using fertilizer to write on lawns.

I am driving the boat.
The lake is an infinite set of
trajectories.

f e r t i l i z e r

short hand

different

question

yet 6

new

avenues

interrupting

decay

the process of

ears in

hearing

Make bad photographic works.
Store them in negative files.

Negative aspects make time appear to pass
slower
Positive aspects make time appear to pass
faster

If living longer is the most desirable,
might negative aspects be most important.

Age 10. I drive the boat in a circle
at full speed. I turn the wheel as sharply
as possible. The wake is manipulated by itself.
The waves build upon each other. The
configuration becomes complex. Lines spiral
out from the boat to all parts of the lake.
I watch the small swells crash into each other
peaking oddly on the water which when I started
was incredibly flat. I left someone on the shore.
They watch me from a distance.

(I attempt to define the mundane aspects)
an average day for someone else.

Two identical photographs of bathroom scales.
Title: 100% scale

the sound and function of windshield wipers.

we came to similar conclusions.

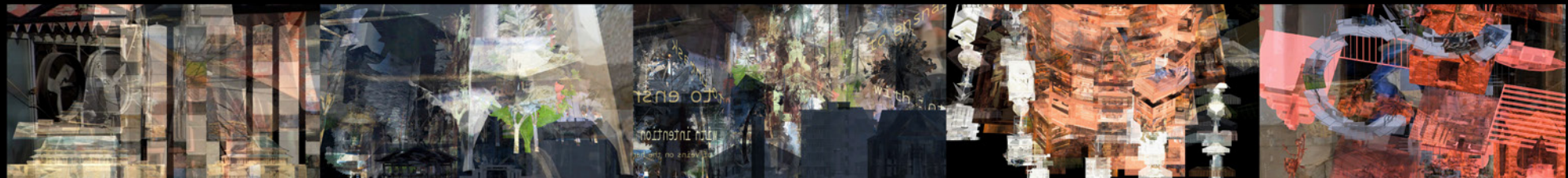


A ↑

B ↓



C →

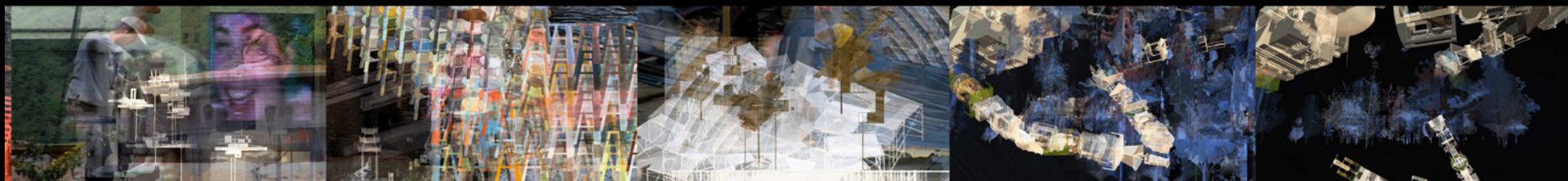


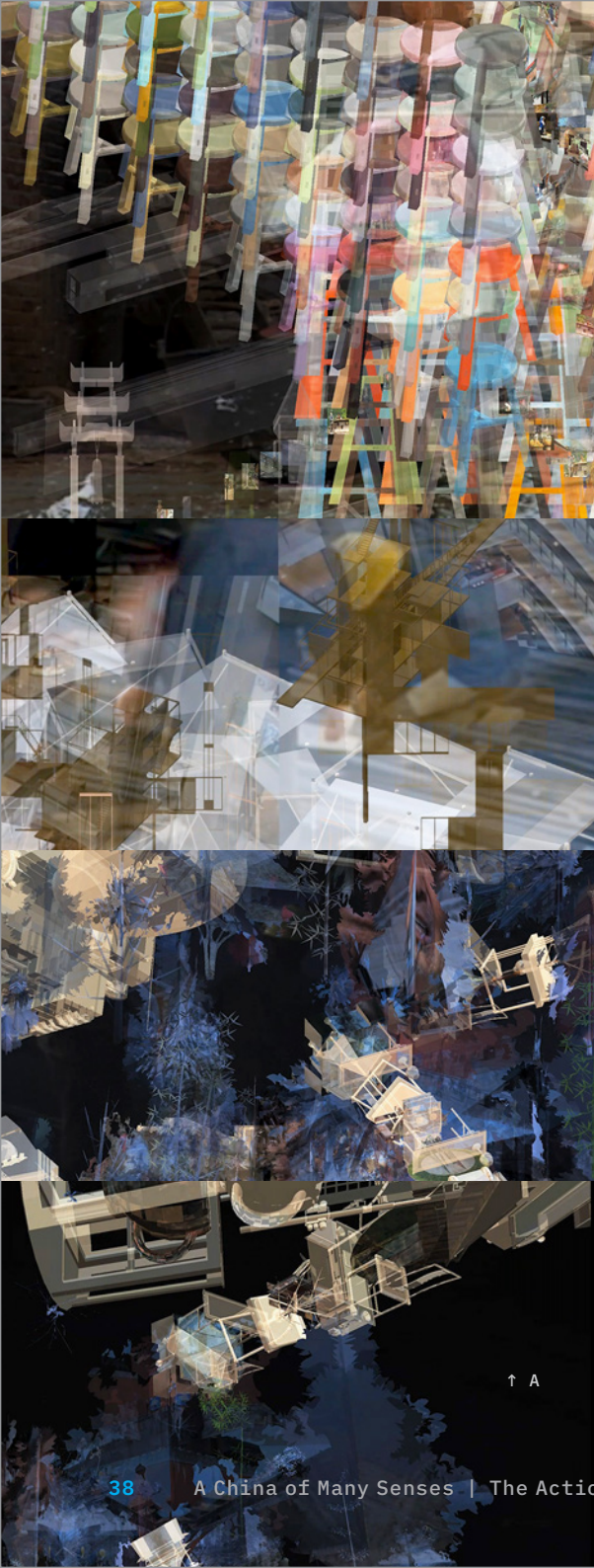
Output example →

registering of voices in unison to harness vision without fear

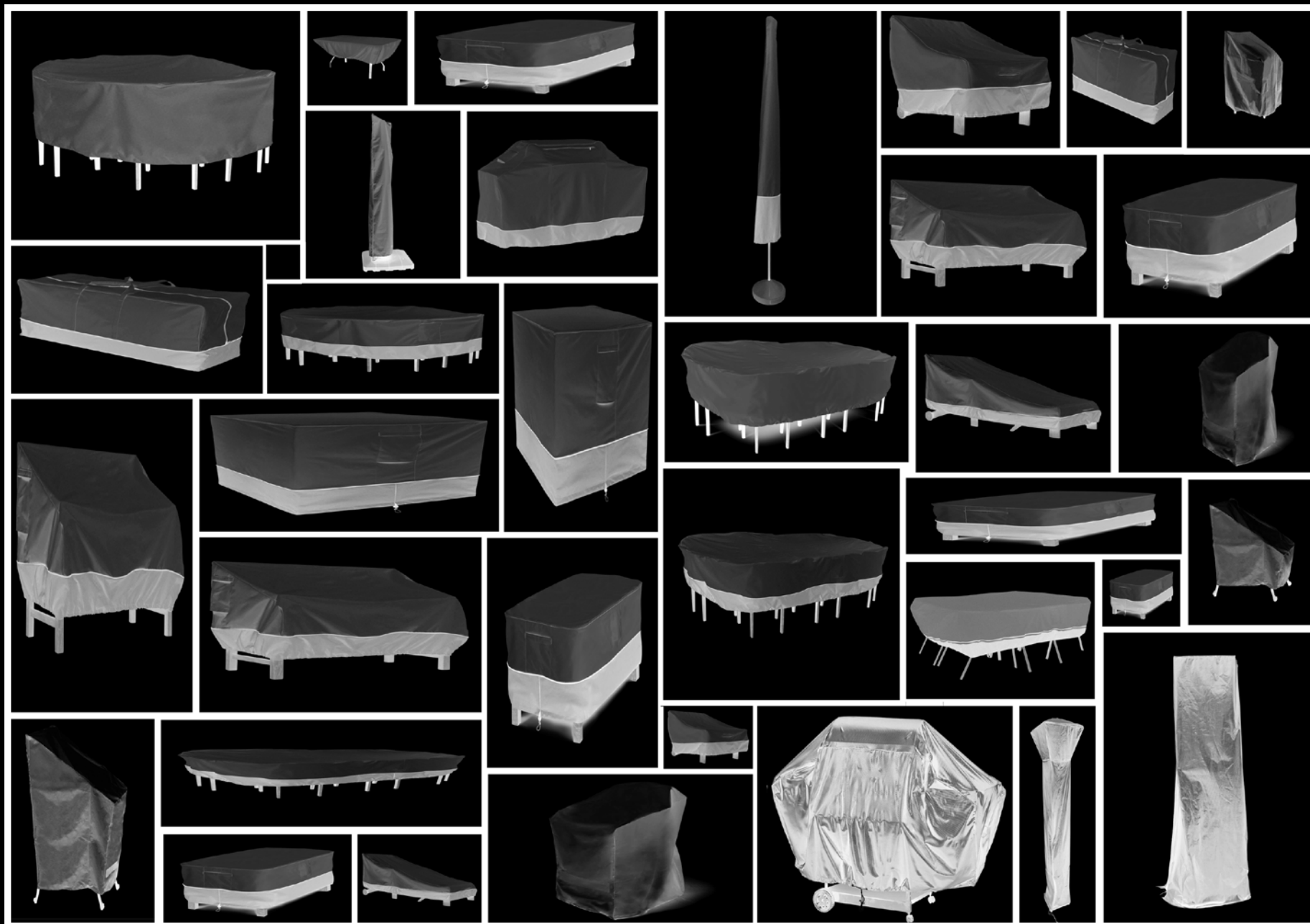
001 harnessing	of simple movements	to move	stones in a great wall
002 transcendence	of time through repetition	to become one with	the action of breathing
003 knowing	of the flowing of forces	to harness	the desire for pleasure in this secret life
004 exploring	of stone floors	to touch	the science of elusiveness
005 registering	of a delicate strength	to find release in	human gestures
006 blocking	with intention	to find pleasure in	subtle precision
007 pointing	with guarded knowledge	to reveal	the truth of arcane particulars
008 focusing	of bodily energies	to illuminate	the path of momentum
009 the entrance	of silence	to picture	fog across a quiescent pond
010 guiding	of voices in unison	to hear	sounds normally hidden
011 acknowledgment	of boiling water	to experience	generations of heat
012 deciphering	of the thickness of air	to examine	these industrial zones
013 discovery	of spatial science	to clandestinely transgress	the sheer scale of a number
014 discernment	of a particular	to glean	the meaning of the numerous
015 ability	to avoid detection	to protect oneself from	a scattered navigation
016 hiding	of stones worn to the touch	to render	etched faces without fear
017 sharing	of the labyrinthine	to entangle	these foreign voices
018 studying	the relativity of aging	to drink	subtle wrinkles near the eyes
019 love	of walking hills	to carry	the waters of renewal
020 touching	of skin	to imagine	this sound of encircling
021 fearing	of weighty architectures	to estimate	these great constructions
022 experiencing	of a climate	to collect	vision without fear
023 re-reading	of the corpus	to consider	vast seas of history
024 storehouse	of ancient cargo	to focus	these particularly cultural crossings
025 thoughts	of uniforms	to map out	similarities across difference
026 encoding	of this transgression	to witness	soft skin on the slender body
027 observing	of workers at rest	to be within	a mood beyond deep blue
028 revealing	of rows of toccata	to take in	the breath of soldiers
029 encoding	of numbers in an image	to hide	the meaning of particulars
030 casting	of bronze statues	to outlive	streets paved via repetition
031 capturing	of light from the sky	to come to know	aerial views of population density
032 entertaining	of city winds	to embody	the obscure poetics of human feeling
033 cultivation	of positioning	to witness	the movements of millions
034 envisioning	of a silent courtyard	to possess	the ancient markings
035 contemplation	of low and high culture	to comprehend	ritual streams of consciousness
036 picturing	of a proximity to language	to imagine	pictographic uncertainties
037 imaginings	of the grand façade	to take over	this unknowable landscape
038 inaction	of culture	to silently engrave	human abstractions
039 mapping	of multiple surface planes	to unmask	the spoken landscape

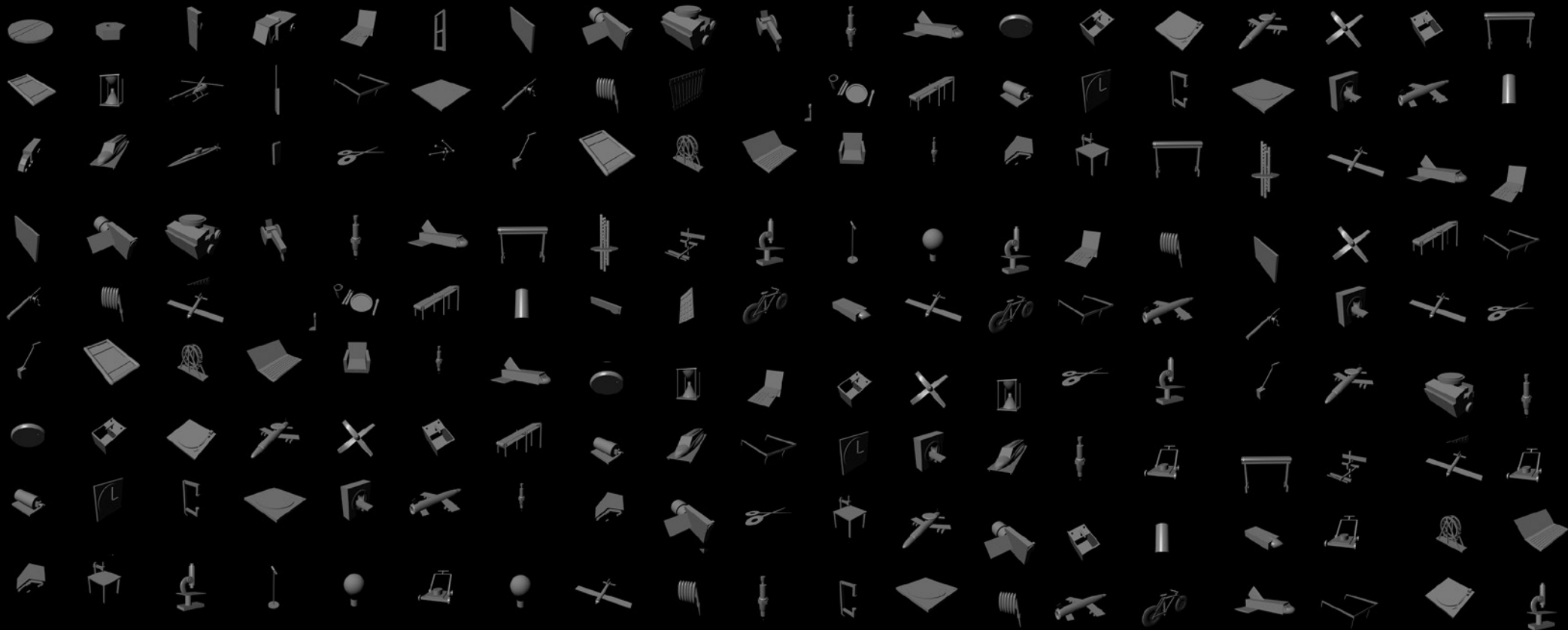
040 grasping	of the legs bent under	to see	the china of many senses
041 positions in space	of the ancient water	to contort	the drives that motivate
042 tempering	of the rhythms of exotica	to embody	the heat of exchange
043 memories	of chipped and broken brick	to re-visit	a walk across the palace square
044 physics	of the thick wooden floor	to hear	long forgotten songs
045 graspings	of the tiered landscape	to reminisce about	well-deserved sleeping habits
046 redefinition	of the thought-body	to hide	dangerous sensors
047 awareness	of hidden thoughts	to rekindle	olfactory presence
048 covering up	of contextual flows	to re-think	each appropriate translation
049 registration	of an electrochemical device	to parse	new pictorial linguistics
050 notice	of a particular attraction	to smell	a particular quality of sweat
051 direction	of soldiers in traffic	to take in	this immediate capture
052 discussion	of worn arrangements	to underestimate	the specific agent of public space
053 development	of a robotic culture	to embrace	a particular machinic sensing
054 targeting	of veins on the hand	to manipulate	the scanning of vicinities
055 re-arrangement	of machinic sensuality	to contribute to	layered spaces for transduction
056 sculpting	of the one and the many	to examine	a culture of contingencies
057 re-visioning	of a refined programming	to enlarge	the quality of erotic perception
058 gathering	of forces that drive us	to fathom	images of worn hands
059 observation	of monks kneeling	to feel	hidden knowledge
060 recitation	of fragments	to re-understand	possible functionalities
061 love	of black cotton shoes	to wear	a culture of commonality
062 contextualization	of the observation	to embellish	the playful quality of nonsense
063 apprehension	of uniforms in simultaneous. motion	to re-program	this musical march
064 thinking	of the distance to foreign violence	to position	the milieu of the silenced
065 a distrust	of tuned sensuality	to push away	advances of the adversary
066 bio-technology	of human resilience	to investigate	prevalent explorations of paradox
067 scavenging	of old images	to uncover	the ramifications of positioning
068 search	of programmed drives	to generate	the alteration of a particular framing
069 amplification	of a pattern game	to enmesh	the pleasure of cultural transgression
070 naturalization	of extreme detail	to ensnare	the shape of reflection
071 argumentation	of the machine of culture	to alter	the understanding of movements over time
072 manifestation	of non-sense	to encircle	a path for enlightenment
073 sensation	of a momentary silence	to relish	an observational motivation
074 summoning	of fields	to relax	infinite depths in finite time
075 searching	of a deceptive machine	to speak within	the limits of an impure science
076 retrieving	of thorny instances	to observe	the metaphors of impunity
077 containment	of recombinant filters	to focus	an unprecedented order
078 establishment	of approaches to production	to embody	a map of intentional tatters



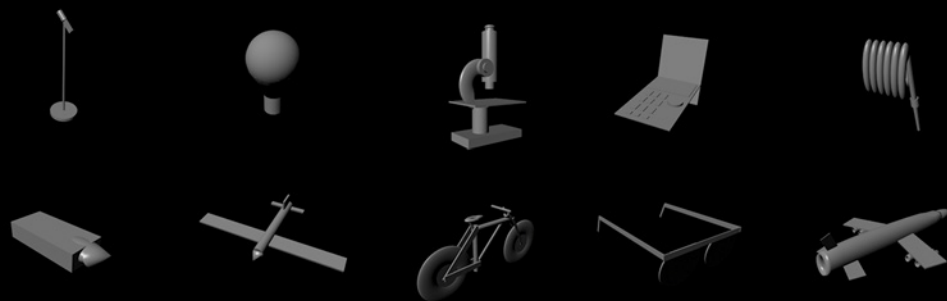


079	survey	of chemical enhancement	to hone	the contemplation of variability
080	breach	of technological limit	to communicate through	purely coherent light
081	the test	of a kiss that transgresses	to explore	arcane properties of transmission
082	grasp	of the fallen light	to navigate	the lay of the landscape
083	choice	of an absent signal	to muse over	the space of the similar
084	selection	of qualified change	to arouse	the particularities of the observer
085	alteration	of the planes of reaction	to invoke	fluid branches of thought
086	manipulation	of the force field sliders	to navigate	bio-technological facades
087	readings	of inaction	to re-understand	layers of intentional dust
088	space	of fluid movement	to extinguish	flares of memory
089	ordering	of portable devices	to unlock	the precise code of lost passages
090	recollection	of hidden songs	to negotiate	the calm beneath the surface of a doubt
091	re-articulation	of satellite mappings	to traverse	the rewards of transience
092	refinement	of circular exchange	to substitute	fears of retribution
093	simplification	of alchemical histories	to assimilate	the knowledge of pressures
094	encountering	of woven vehicles of identity	to delimit	families of resemblance
095	linking	of historical movements	to count	the courtesans and the courts
096	recognition	of thickening air	to escape	an imminent surrounding
097	reminiscent	of rice fields, as far as the eye can see	to own	the accumulation of generations
098	teachings	of warriors and their wounds	to comprehend	the relevance of training
099	visions	of steam escaping	to hover over	fragile harmonics
100	discernment	of accidents and near misses	to articulate	the bearing of desire
101	abhorrence	of particular cultural motions	to discard	the sense of being submerged
102	decorating	of the machines of change	to partake in	the darkness of cover
103	shifting	of a sea of candles	to watch first hand	subtle motions in the darkness
104	arrangement	of the flow of silk over time	to downplay	the course of a violent event
105	remembrance	of architectures	to imagine	a majestic stillness
106	physicality	of skin against skin	to sense	hands in continuous motion
107	selection	of saturated garments	to rival	long worn traditions
108	traversing	of a sensuous traversal	to reciprocate	a restless sexuality
109	admiration	of a grove of trees	to remind oneself of	the exquisite beauty that remains
110	uncertain	of the motives	to enter	the art of trade
111	potentiality	of an encounter	to picture	gestures once hidden
112	probing	of darkened rooms	to reveal	markings of human interaction
113	positioning	of wooden screens	to fend off	the heat of the day
114	a vision	of variable histories	to live within	habitats of hysteria
115	a grasp	of the uncertainties of authorship	to enable	the poetics of return
116	the body	of tools of the trade	to manipulate	the simplest of passages
117	a displacing	of probabilities	to author	the flow of exchange
118	substituting	of words	to encrypt	the potential for release
119	alternation	of meanings	to unmask	the delicate nature of gesture
120	disambiguating	of passages	to feel for	exact moments of chance
121	disarming	of intentions	to gain a sense of	undetected particulars
122	cultivation	of an encounter	to contribute to	explorations of paradox
123	studying	of the planes of reaction	to articulate	hands in continuous motion
124	exploring	with intention	to illuminate	fluid branches of thought
125	pointing	of positioning	to enmesh	the shape of reflection
126	discernment	of the fallen light	to articulate	exquisite remains



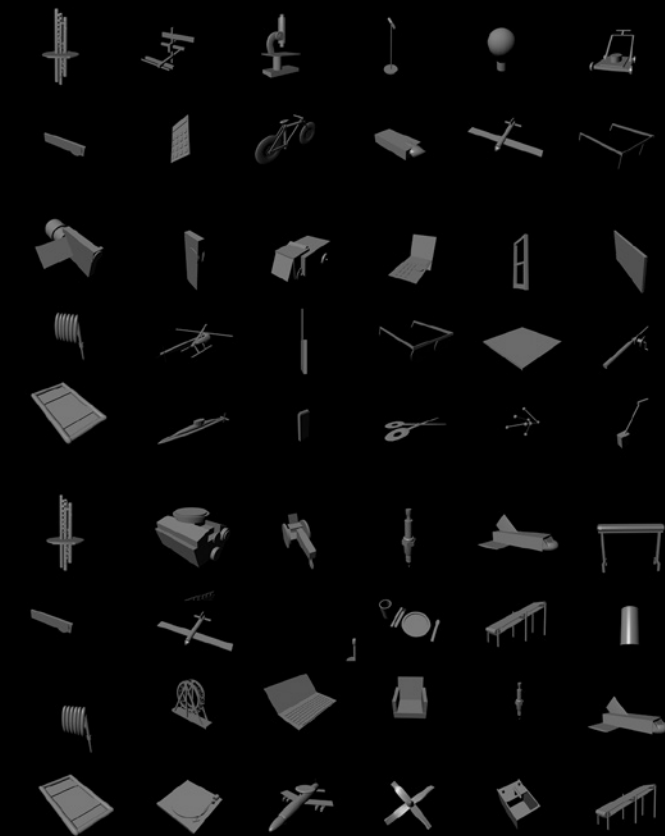


A ↑

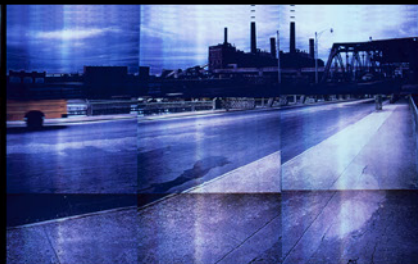


← B
C →



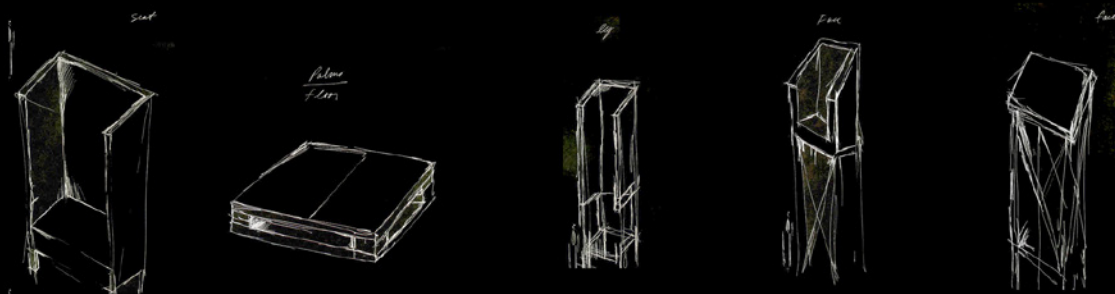


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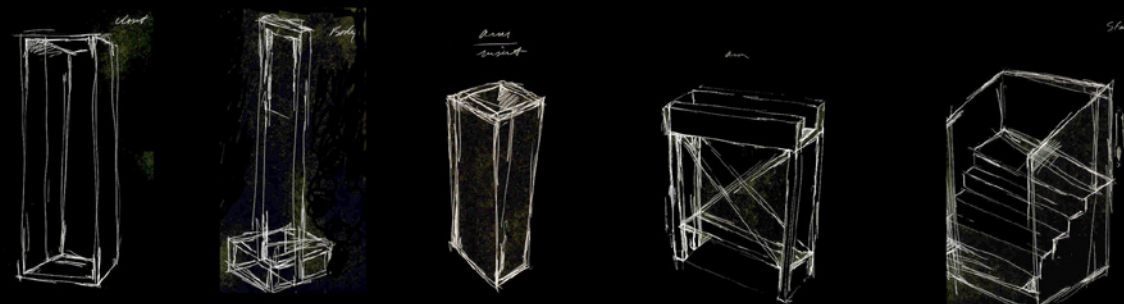


WORKING WHEN NOT

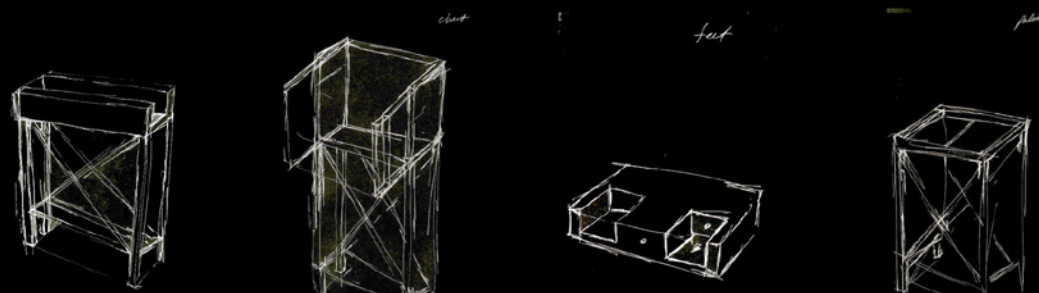
← A



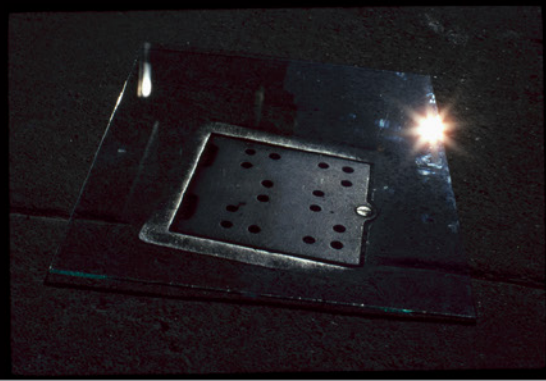
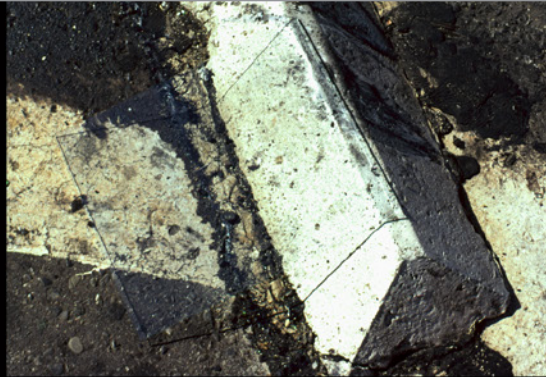
← B

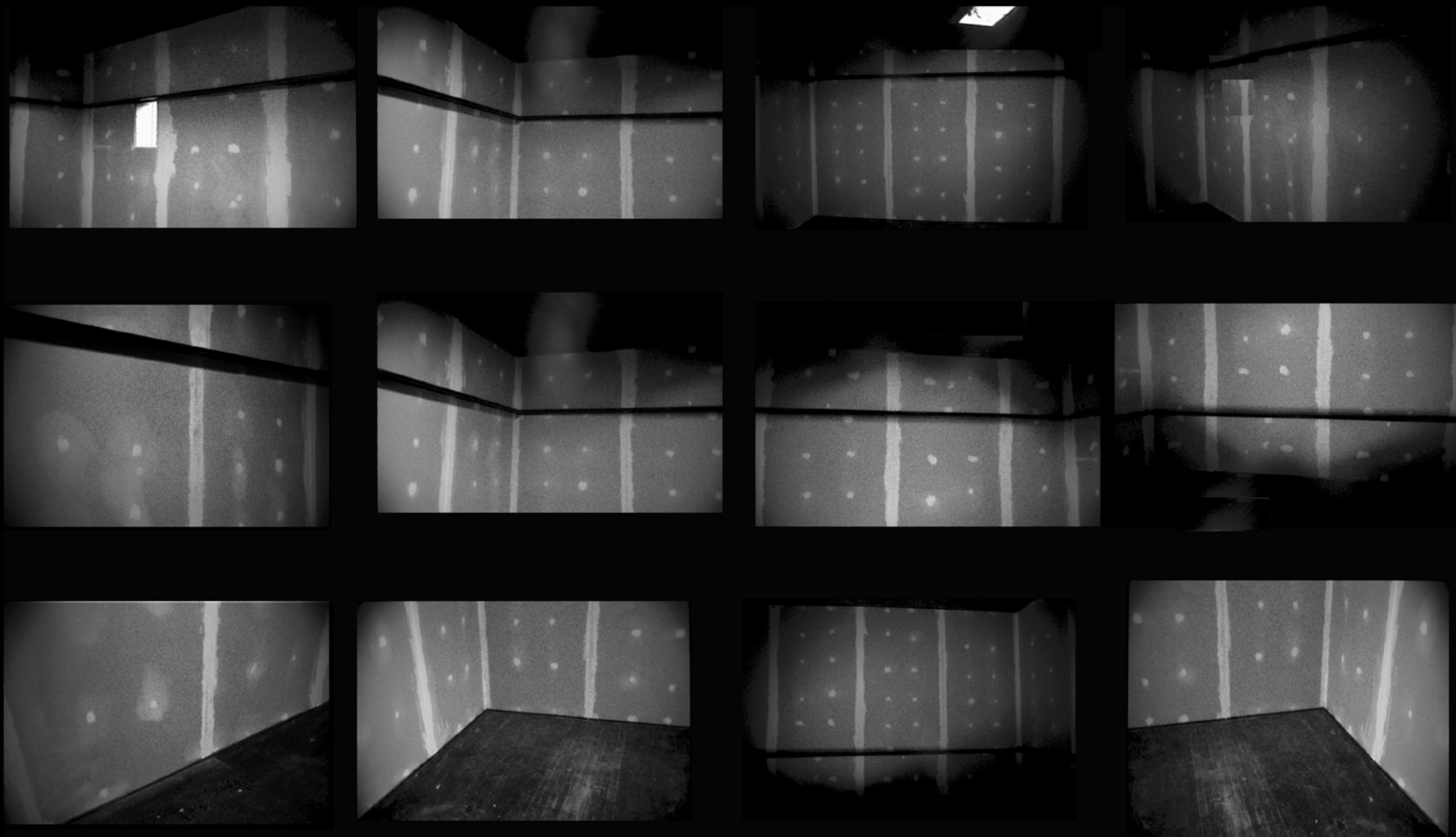


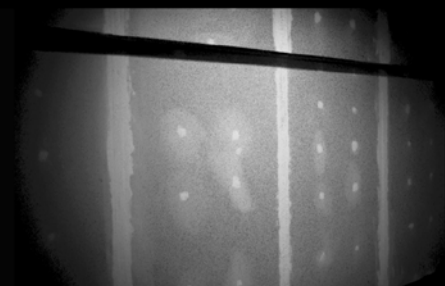
C →



"How I Write Music"
Persuasion instrument used in
PLANES







2	3	4	4	5	6	7	8	9	0	-
q	w	e	r	t	y	u	i	o	p	1/2
a	s	d	f	g	h	j	k	l	;	/
z	x	c	v	b	n	m	,	.	/	
"	#	\$	%	_	&	'	()	*	
Q	W	E	R	T	Y	U	I	O	P	1/4
A	S	D	F	G	H	J	K	L	:	@
Z	X	C	V	B	N	M	,	.	?	



y of similar but different situations. Abstracting this functionality.



A science of Neosentience is born, despite the dreams of Pygmalion, Golem, Frankenstein and Hal.

That which is a



model of the operative processes that enable sentience to arise.

The Thoughtbody Environment observes culture through the machinic senses of a Neosentient.

A repository for the artifact



That which is at operation for an electrochemical computer to navigate a flight of stairs, becomes one focus.



The Thoughtbody Environment | Toward the Science of Necrosentience | Section 06

The Thoughtbody is a semi-artificially intelligent Necrosentient computer, multi-modal sensing system and situated machine body. By its very nature it seeks to blend into its surroundings – becoming invisible for all intents and purposes. It functions conceptually within the environment of the museum, transparently. It is an embodiment of a work of art that can come to parasitize itself as well as the social and cultural surroundings that give it its shape and sublime presence.



The Thoughtbody Environment | Toward the Science of Necrosentience | Section 06

The Thoughtbody Environment observes culture through the machine's senses of a Necrosentient.



The Thoughtbody Environment | Toward the Science of Necrosentience | Section 06

The deep knowledge of context arises out of a history of similar but different situations. Abstracting this functionality.



The Thoughtbody Environment | Toward the Science of Necrosentience | Section 06

A science of Necrosentience is born, despite the dreams of Paganism, Golem, Frankenstein and Hal.



The Thoughtbody Environment | Toward the Science of Necrosentience | Section 06

That which is at operation is the ability to make abstractions, re-embodied.



The Thoughtbody Environment | Toward the Science of Necrosentience | Section 06

The new abstractions – history a model of the operative processes that enable sentience to arise.



The Thoughtbody Environment | Toward the Science of Necrosentience | Section 06

The Thoughtbody Environment observes culture through the machine's senses of a Necrosentient.



The Thoughtbody Environment | Toward the Science of Necrosentience | Section 06

A repository for the artifacts of the machine's desires and drives that inform Necrosentience.



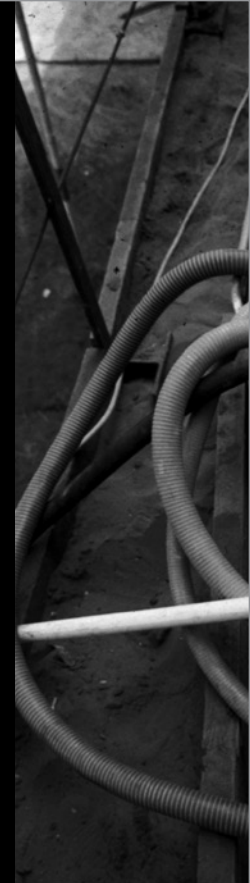
The Thoughtbody Environment | Toward the Science of Necrosentience | Section 06

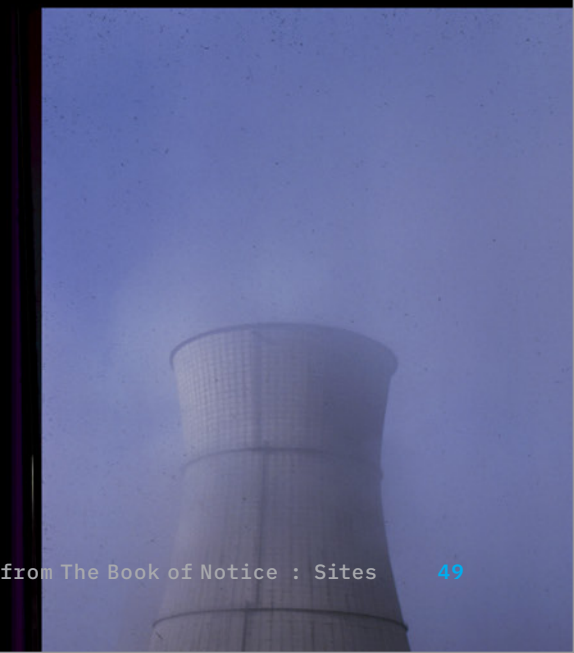
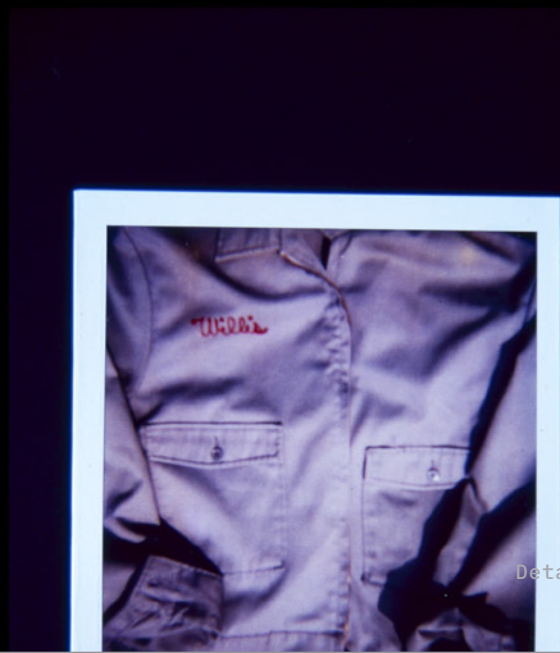


← A



↑ B



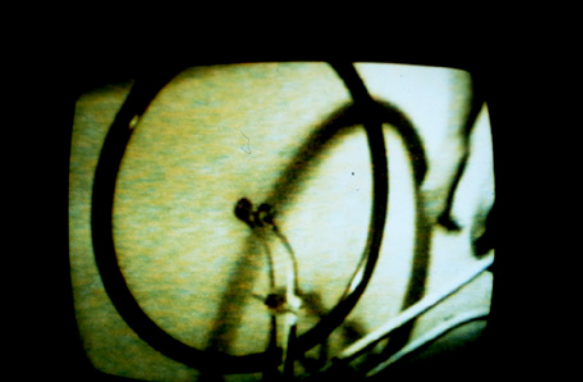
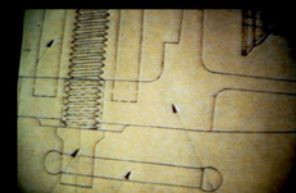


A ↓

B →

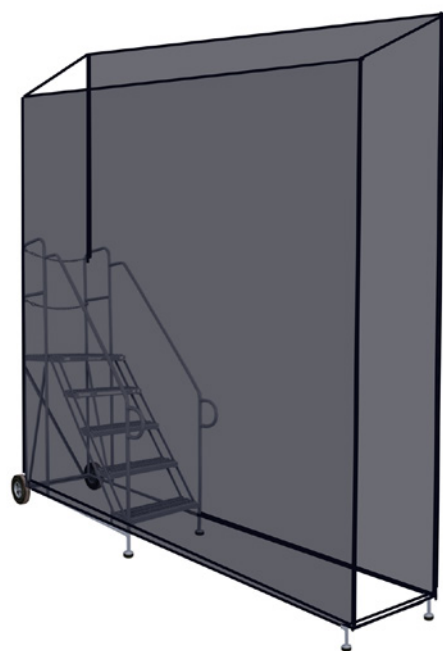
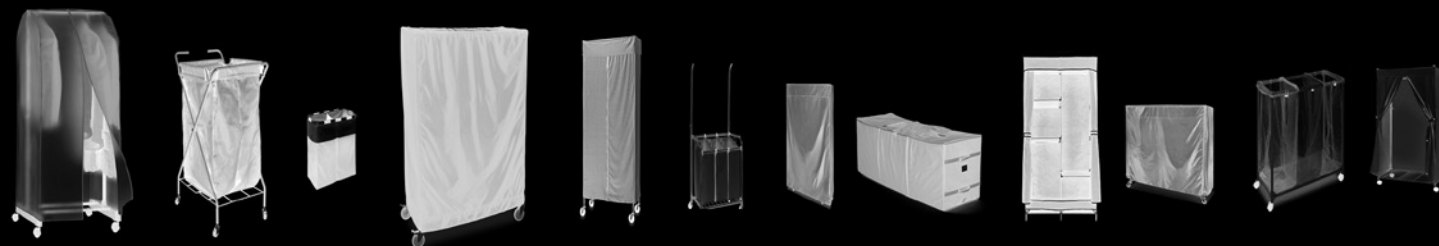
details from the book of notice

notice the sound of a watch alarm * notice the sound of radios across the beach * notice the sound of language that you do not speak * notice the sound of sliding doors * notice the sound of lights * notice the sound of pneumatics * notice the sound of bells * notice the sound of a beat that is as loud as it can be * notice the sound of alarm (s) * notice the sound of fans * notice the sound of rain * notice the sound of a synthetic voice * notice the sound of Muzak * notice the sound of slang * notice the sound of keys * notice the sound of car door buzzers and chimes * notice the sound of stone floors * notice the sound of sports * notice the sound of air conditioners * notice the sound of the windows * notice the sound of tires * notice the sound of heat * notice the sound of cicadas * notice the sound of T. V. * notice the sound of whistles * notice the sound of (the) services * notice the sound of pools * notice the sound of weapons * notice the sound of boats * notice the sound of aircraft * notice the sound of sand * notice the sound across the water * notice the sound of ice machines * notice the sound of drinks and drinking * notice the sound of elevators * notice the sound of warning * notice the sound of the idle * notice the sound of birds * notice the sound of sales * notice the sound of clocks and/or watches * notice the sound of the military * notice the sound of automatic tellers * notice the sound under water * notice the sound of taps * notice the sound of vehicles *

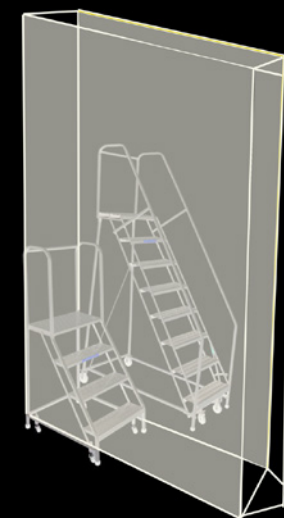
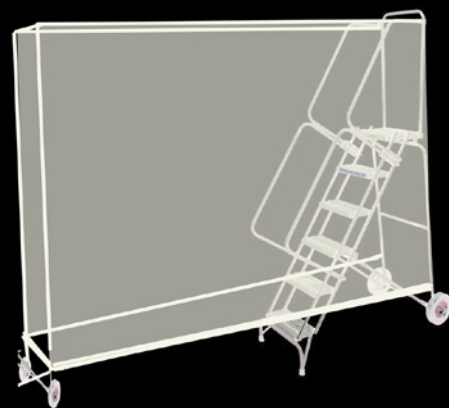


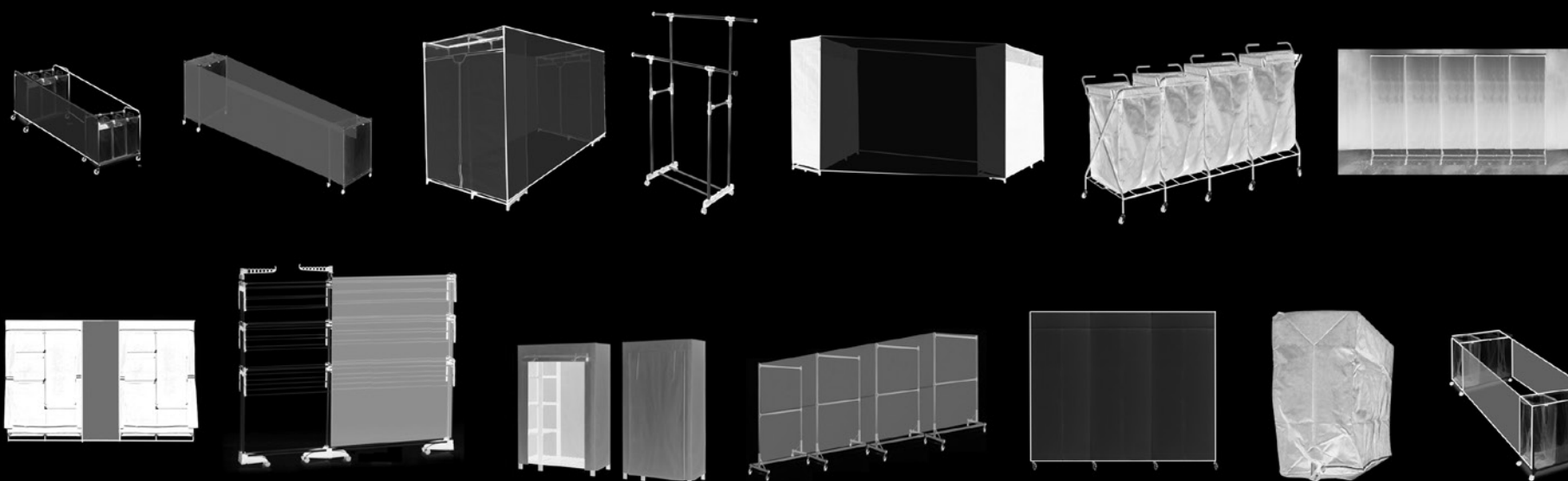


A →



B →



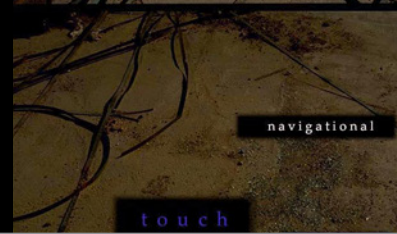
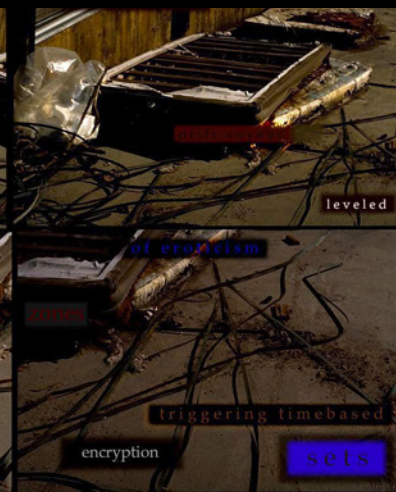
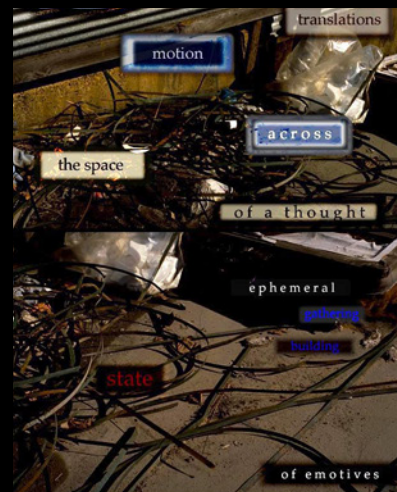


C ↑





↑ A
← B
C →



passage sets ...	of a thought	slow seeking	psycho acoustic	exchange engines	heighten	machine	and within the
one pulls pivots	precision	release	flicker of	encrypted	machine	breathing	volume of light
at the tip	slippage loaded	dance precision	flames—pulse	mnemonics	expression	sung choir of	stung sung motor
of the tongue	leveled drift	inorganic body	projection	infra-red inferred	toward emotion	whispers	string pitch
navigational	voyeur	for each instance	map nav sets	still lives	fabricating	blossom of	vibration
vehicles of	enter	the opposite	surface of skin	the voyeur of	emblems of	thought transfer	understanding
emotion	the interior of a	subtle yet	skin of drums	light	transgression	re-embody pearls	erobotic
entering the voice	gesture within	substantial	drums of motors	physical memory	building travel	pistil and stamen	stimulus
disturbed air	the desire set	membrane of	engines of	impression	flows melody of	soft encoders	accumulation of
occupancy of	motioning in the	energy	enlightenment	(touched)	trajectories (her	passion is	light drones
language within	net of nets the	the body prone	environment	hands scan touch	voice) (his voice)	elsewhere	time-honored
this	meta-net	thresholds	of salt building	metal roof skin	gestures vending	existing	time-honed
meta-net	vehicle of	navigational	fluid crystalline	surface rain	and setting	non space empty	light line swivel
physical	tongue tender	touch triggers	navigators	rain	sound traps	space void	channels long
in one place	transcription	gathering greater	response	of information	furniture music	traversal	neck
accessing	exchange lines	than the sum	situation maps	available color	rearrangements	light space	articulated
another	of force and	of its parts	memory of touch	exhaustion	skin supple voice	addressing	memory mouth
the sensual	retreat	meta-machine	constructions	infinite	informatics	numerics	warmly open
generator	the handling	mapping thought	fabrications—	information	underground	table of	code of
of thought	tongue	a resonance	reality set	collapse...	railroad	melancholy	translation
engines...	is a sexual	in the memory	shifters	nature shifting	trigger set	refinement	transference
signals	stimulant	theatre	web mode	frames	release agent	blue voice of AI	aggregate
the machine	ephemeral	construction	vicinities	body	collisions	incidental whirr	the stolen
spawns titles	gathering state	passage sets	observing	soft crash	synchronize	accumulation of	voice ammo
oscillation	building	(eyes) listening	the science of	discarded	biomechanics	light drones	scatters lost
engines talk to	of emotives	location sensitive	emotion	instance	scent encase	time-honored	across the net
the memory of	zones of	maneuvering	swivel memory	implosion	essence sent	time—honed	surface
sliding fields	eroticism	through the	theatre labyrinth	surface soft skin	arching	diffusion	of the senses
tactile	triggering time-	erotic branches	emblems and	code	door or entrance	rearrangements	abstract
translations	based encryption	close encryption	architectural	architecture	arched spine	folding	
motion across	sets	calls	attributes with	blood amber	angular rooms	across	
the space	hand gestures		reflex reflection	embers	austere		
	sexual		rotate soft				
			erobotic agent				
			spokes				

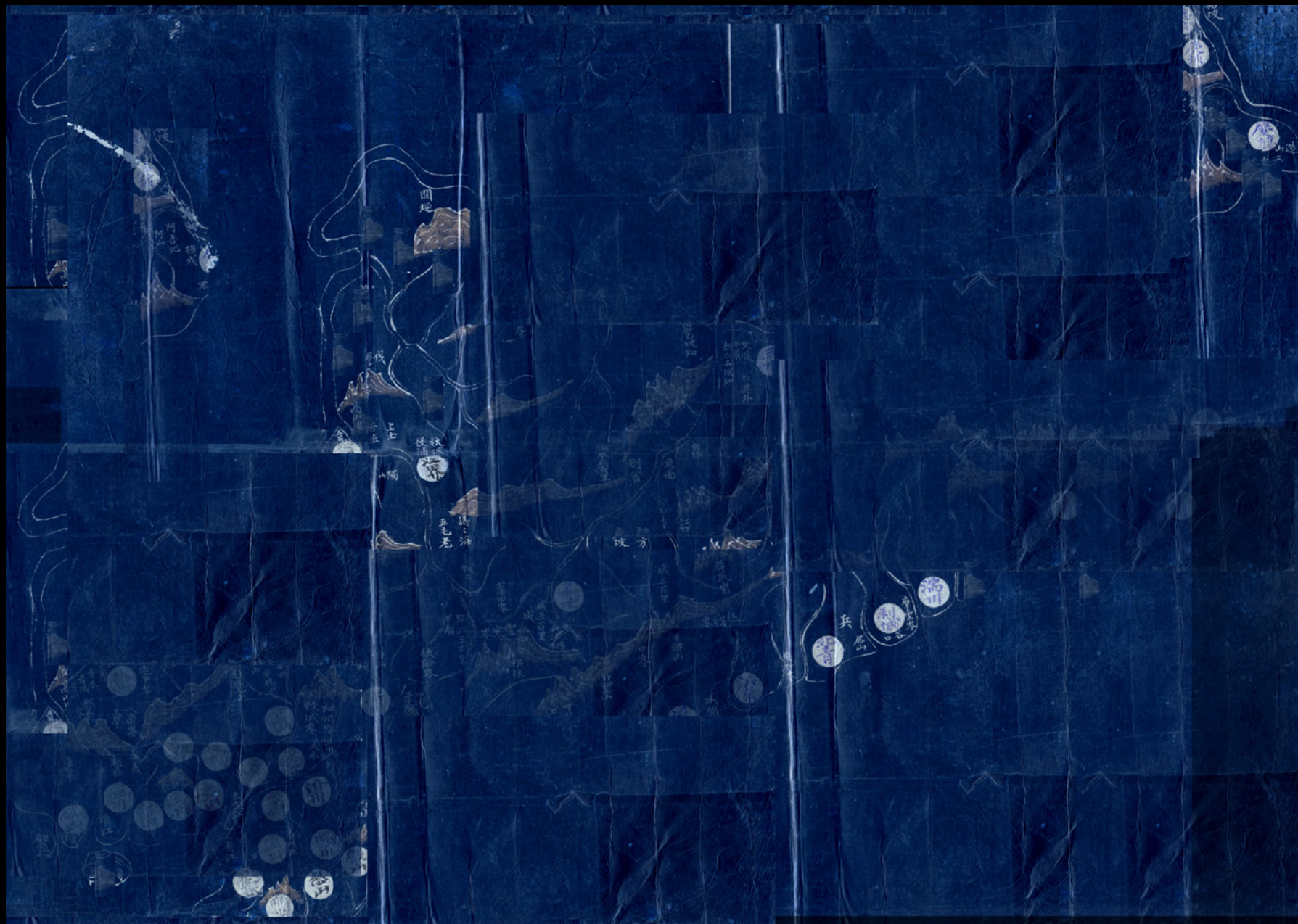
mouth exchange	hose	beating blue	the shell	simple function	within an illusion	hack	maps of code
breathing	coil flower	reciprocity	thought of moist	pivotal meaning	a truth	physical passage	elaborate
rhythmic oxygen	internal longing	of the gaze	wet space oxygen	onanistic	to be entered	passage sets	strategies
touch channel	external	rhythms	and silence	loaded	(forged)	standing	for saying
alternates	extend outermost	advance taste of	relays exhibit	code of codes	body encryption	darkness dead	nothing
continuous	code driven	triggered salt	purchase	device	planes parallel	trees	simple ways to
pulse interval of	fluid Buddha	exchange action	on the code	heightened	signal sets signal	suspend a tree	say
memory	sound breathing	thoughts touched	touch of the tip	lone motioning	sites read	branches of light	everything
limits of	template of blue	through	encased	micro search	with intention	introspective	the identities of
sensation finger	silences	physical force	encoded	glider the	reconstruction	skew thoughts	shift invoke
tip fabrications	articulation multi	building address	attention to	transfer of desire	sleep	prisons	the agent of
options driving	voice unlock	points	emblematic	the cipher lies	escape is a	of delicate	agents
information	interlock	synchronized	release filters	elsewhere	shadow	luminosity	oscillation
mnemonic	entrance outlet	moving	scaring	(intention)	of illusion a	biological lantern	engines talk to
pneumatic	light lines human	algorithmic	the digital shots	gestures	silhouette of	words...	the memory of
muscle	touch encryption	autopsy	with intention	singing	memory	breathings	sliding fields
sensual	memory of code	track forensic	transgression	almost audible	a moment to	tumble	tactile
pressure vehicles	thought housings	auto type	code	above the low	heighten the	circumspect	translations
light walls of skin	clench and rise	cipher set	within a code	light level	senses	just beneath the	motion across
the skin of desire	release	disguised the	an abstract signal	the lines	removed remote	surface	the space of a
entangled	resulting relay	body	forwarded	of perception	the exchange	the nude glides	thought
horizon bridged	sounding interior	of information	room of	form	builds	light passing	energies inform
erobotic	observation	watching the	reverie	pure focus	a longing	petals and	the science
expanses	location shifts	jump appliance	poison acid	touch of the hand	rest within	vessels rusted	of emotion
glass whispers	breathing still	crash	hackers	soft transmission	the architecture	inverted	within this set of
saliva mingles	genre	close encryption	dance across the	blue digital	of the	color of time	sets
'30s movie	gender select	call	crosshair address	distance	synapse frame	angle of	
language image	rendezvous	transfer of desire	satellite light line	mapping the	architecture of	uncertainty	
sample	remove remote	the cell	transfer oblique	body	impermanence	Ada's loves touch	
temperature	the sound				literary	breathing leaving	
percussion	is bathing				white glove	instinct intact	
slide return	breathing						



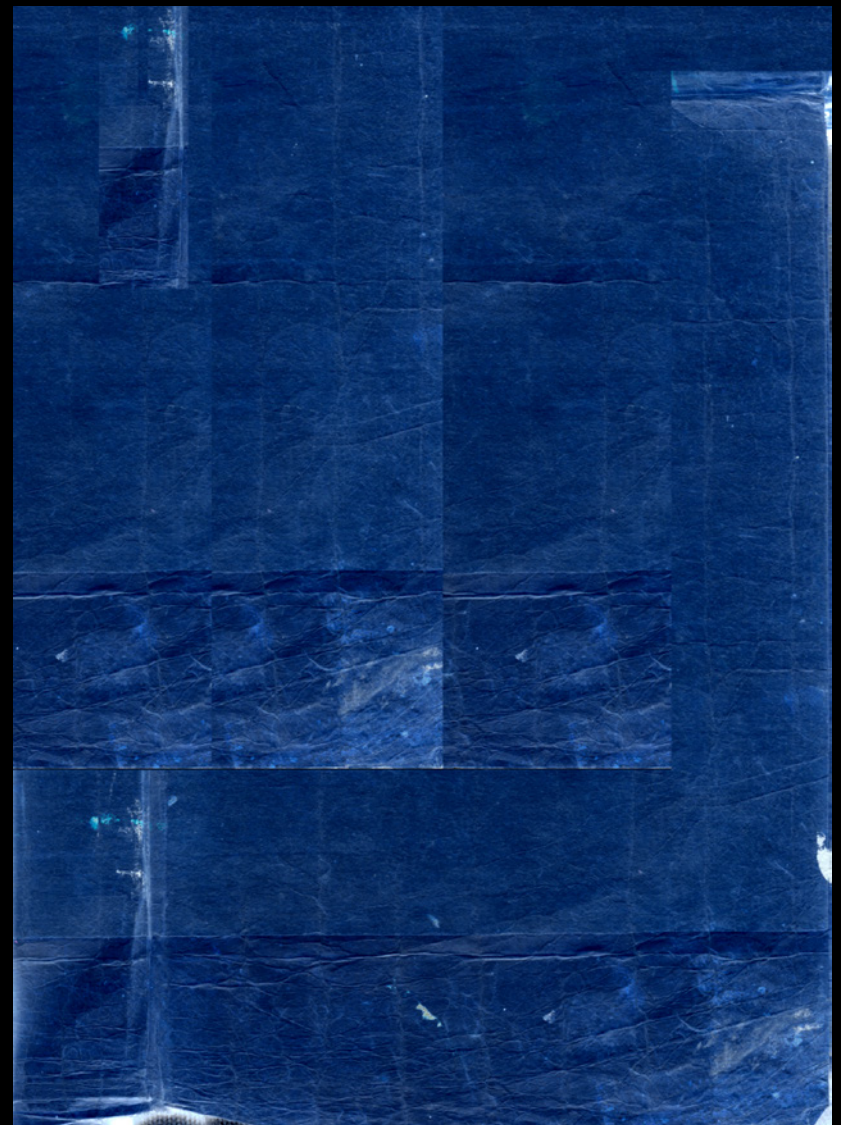








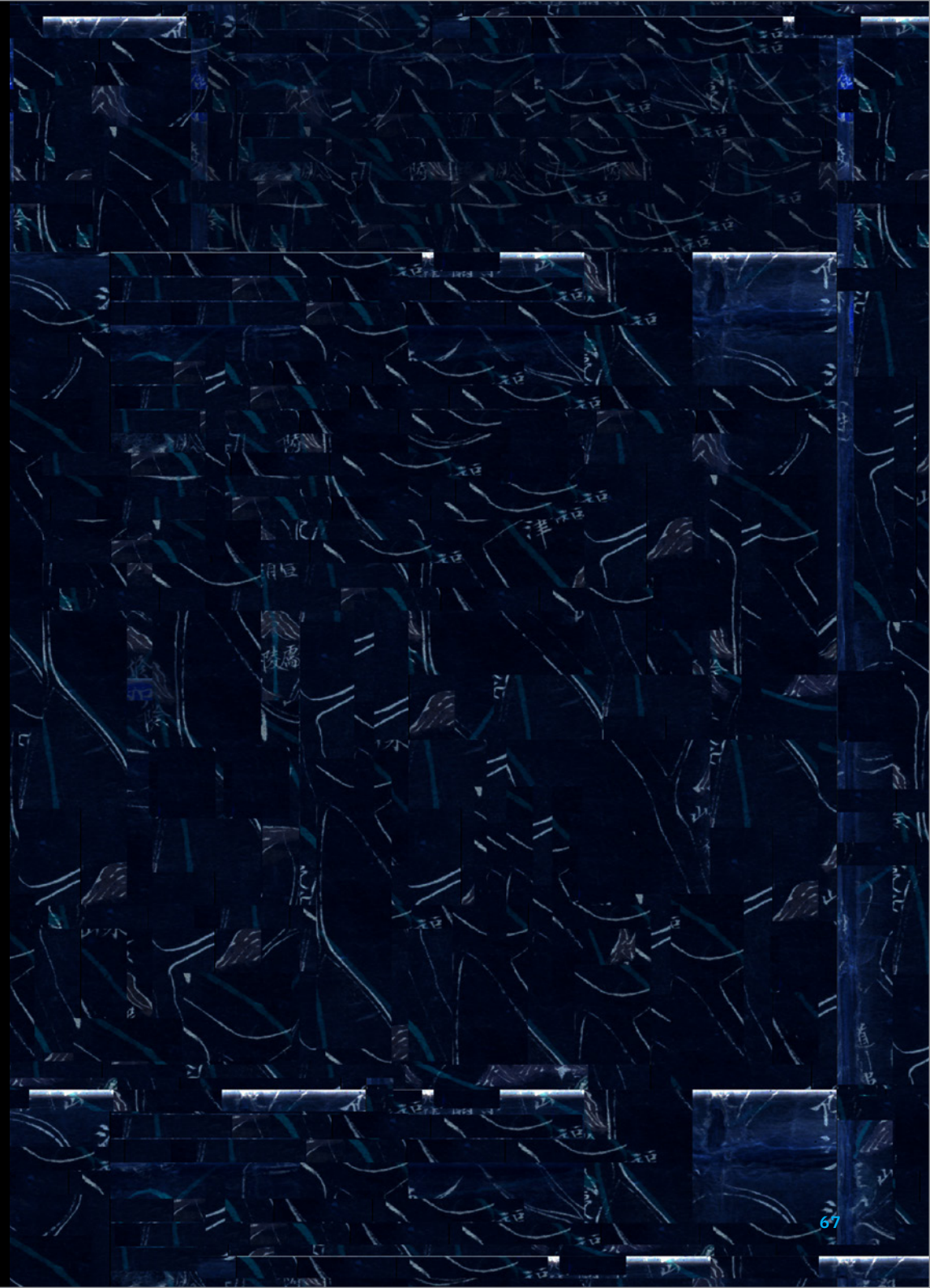
C →





C ↑

D →





← A

B ↑



C ↑

D →



The algorithm	of that which shifts back into position	in the disappearing act	includes the gate of the mending foot
The notice	of the inspirational	in an act of sublime intention	is executed in wind on the water table
The art	of the suspension of disbelief	in dropping all pretenses	functions to amend the abstraction
The biology	of entropy	in stabilizing the position	embodies activated elements of chance
The branching	of energy transfer	in disrupting the stasis	repositions automatically the stance
The detailed construction	of the transfers of force	in the trees	is silently standing
The dance	of questioning the status quo	across the sidewalk cracks	elicits a subtle quiescent move
The documentary	of the heavy wind	in the grasses shifting	where one falls in relation to another
The documentation	of the view	through the glass at night	informs the absurdity of the outcome
The emergence	of the expanse	of trees behind the building	alters the emotion of the reading
The film	of the building framed	in morning light	slowly pivots the quiet interpretation
The generator	of the qualities	of such a heavy snowfall	alters the typical footing
The intelligence	of differing positions	written on small scraps of paper	puts a fillip on the body language
The lens	of alternate poses	throughout the room	engenders a certain disbelief
The mathematics	of arranged notes	across the act of anchoring	engraves the thought with tension
The movie	of composed understandings	of physical processes	puts a specific English on the thought
The narrative	of layered themes	of the gesticulating arms	indicates an abrupt change in plans
The paradox	of drawn assumptions	of the amplified fingers	defines a succinct intuitive reaction
The uncertainty	of invisible forces	of the back of the hands	illuminates a fascinating score alteration
The physics	of unknown qualities	at the tip of the tongue	triggers an unscheduled ending
The poetics	of the folding of the machine	of the nape of the neck	tips the balance of the plot
The practice	of bodily chain reactions	of the arching back	prompts the urge to be repositioned
The precision	of substitution cyphers	of the massive leap	initiates a new sparking of the imagination
The science	of the slowing down	through kneeling	halts the sense of reason
The theatre	of intermingling signals	through bending over backward	sets off a sequence of alternate events
The music	of a series of staged nods	through standing up	activates the need for adrenalin
The sound	of violent waves	through quietly sitting	generates shifting timed movements
The abstraction	of subtle indications and quiet echoes	through the blinking of the eyes	elicits an alternate ending
The addition	of that which rotates through sets	through subtle signaling	touches off a series of associations
The absence	of that which explores circular causality	through a specific duration of pause	entangles multiple interpretations
The memory	of that which illuminates the weakness	by playing the part	ensnares the vehicles of expression
The diagraming	of the subtle movements	in the heavy rain	interweaves the various vocabularies
The inversion	of the gestures	in the early morning light	envelops the entire space
The forgetting	of the specific rotation	within the long shadows	paints the world in shades of blue
The relevance	of the triggering of laughter	in the deep snow	catches the fabric and defines a long tear
The substitution	of specificity at play	in the pouring rain	catches the drift of thoughts in motion
The positioned stances	of the simple basics	in the heavy frozen mist	proposes on the fly, an alternate ending
The positioning	of the warp and weft movements	in the swaying of attention	entraps the locus of emotions
The musculature	of a darkened room slowly turning	hidden in the trees	interconnects the long list of alternatives
The ambivalence	of the employment	through being hidden	links the aleatoric outcomes
The value	of the choice	obsured by the curtain	knits the wounds of such a system
The interpretation	of the choice of phrase	trough significations	entwines the articulated strands
The ambiguity	of the choice of kinesis	of unleashing loud sounds	stresses the readiness for physical actuation
The resonance	of historical elements	of the black box	impresses the passing traffic
The editing	of a history of glass in architecture	in blacking out the window light	informs the glance of uncertain observers
The folded steps	of the large glass and the green box notes	in blanking on the words	requests an embodied presence
The alternate steps	of exploring the aleatoric writing	of the camera	quietly gesticulates in the affirmative
The learning	of composure of the muscles	of the recorder	offers a subtle way out of the box
...

The tacit knowledge	of neighboring and the e-phany physics	of the megaphone	demands a timely finish
The metaphor	of the slightly altered return	of the muted horn	signals an endless restlessness
The tracing	of the coming back around	of the angle of inception	overestimates the desired effect
The absence of the language	of the sleep being written in time	on the surface of the event	embellishes an otherwise seamless delivery
The articulation of the language	of dreaming	in mid air	collapses at the moment of exhaustion
The expression	of nodding off	inside stone architecture	defines a historical perspective on doubt
The construction	of rest and the pun on gravity	on the sliding floors	encourages a less than stable outlook
The navigation	of breathing as a form	of emptiness	leaves little to the imagination
The notice	of folding ladders and imaginary elevators	in this situation	alters substantial lasting plans
The removal	of false doors and anti-gravity devices	exploring shoes and laces	is nothing but a camouflaged ruse
The looping	of metaphorical devices embodying danger	examining the shunt	define a future for vaudeville
The associations	of steps on wheels functioning as screens	bathing the room in tired light	executes a soft elegant elocution
The significance	of suspended screens	through being under pressure	illuminates without comparison
The ambience	of the makeshift motion	through being under water	carries a voice into infinity
The sound	of empty maps of the suspended sentence	in obscure words	defines the outward shape of motion
The composition	of slow-motion dives and staged falls	in arcane language	points to the material of emotion
The language	of the windows at night	from world to word	is nonetheless highly functional
The vocabulary	of the windows	from world to world	develops its own sense of momentum
The recollection	of the windows at dusk	from word to word	seeks to align moving built mechanisms
The duration	of an architecture composed of soft cloth	by throwing the loaded dice	is being elevated
The time	of a dangling posture	by circling back	are examining the beauty of pratfalls
The clarity	of human flows and the limits of the body	through binding	re-envisions the stationary
The nature	of slapstick motions	through touching backs	enlists reactions from the dancing body
The feeling	of quiescent movements	through touching abstractions	elicits the semblance of a score
The semblance	of pivots and glides and playful physics	through moving sounds	speaks of words on the back of the hands
The appearance	of the bends and tucks	through blue music	erodes the permanence
The tragedy	of the quantum jumps	through salient atmospheres	celebrates impermanence
The trajectory	of being suspended and lit	across the syncopation	points to the riverbed slowly changing
The qualities	of moving ever slightly toward the wall	within the duration of a breath	listens to the riverbed slowly eroding
The reminiscence	of shadows	by remembering the emotions	explores a valence of rests and stillness
The inverse	of shadow movements	of a flickering candle	is displayed in similar but different stills
The luminous nature	of that which shifts one over	observed in in the drops streaming down	goes beyond photographic memory
The lingering moments	of a false wall	observed in the windows	celebrates notions of the still life
The opening	of words of light	in the proprioceptive study	is still standing
The attraction	of shadow words	in the structure	represents an odd example of standing still
The viewing	of the motion of shadows	through anticipation	is abstracting the music stand
The impermanence	of permanent shadows	by mistake	is still standing the pressure
The questioning	of weightlessness	inside resilience	is that which stands down
The critique	of sound returning	through introspection	is that which includes stand-ins
The curious inspection	of turning on a dime	by exploring an unfamiliar nature	is that which includes awkward relations
The close observation	of a timed deployment	in the indefinite features	is reflected in the low light of black shoes
The book	of this space of light flows	in uncovering the systematic nature	is then observed in the luminous doors
The collection	of motion composed in thought	of an anonymous signature	is certainly also observed in the hallways
The mercurial travels	of introspection	within an undiscovered quality	is often achieved in repositioned phrases
The variables	of pure composure	via an exacting momentum	is composed of nothing but thin air
The subtle specificity	of the composer	through choice quirks	amplifies the illumination
The ambiguity	of the singer	exemplifying a rare economy	is the performance of doubt





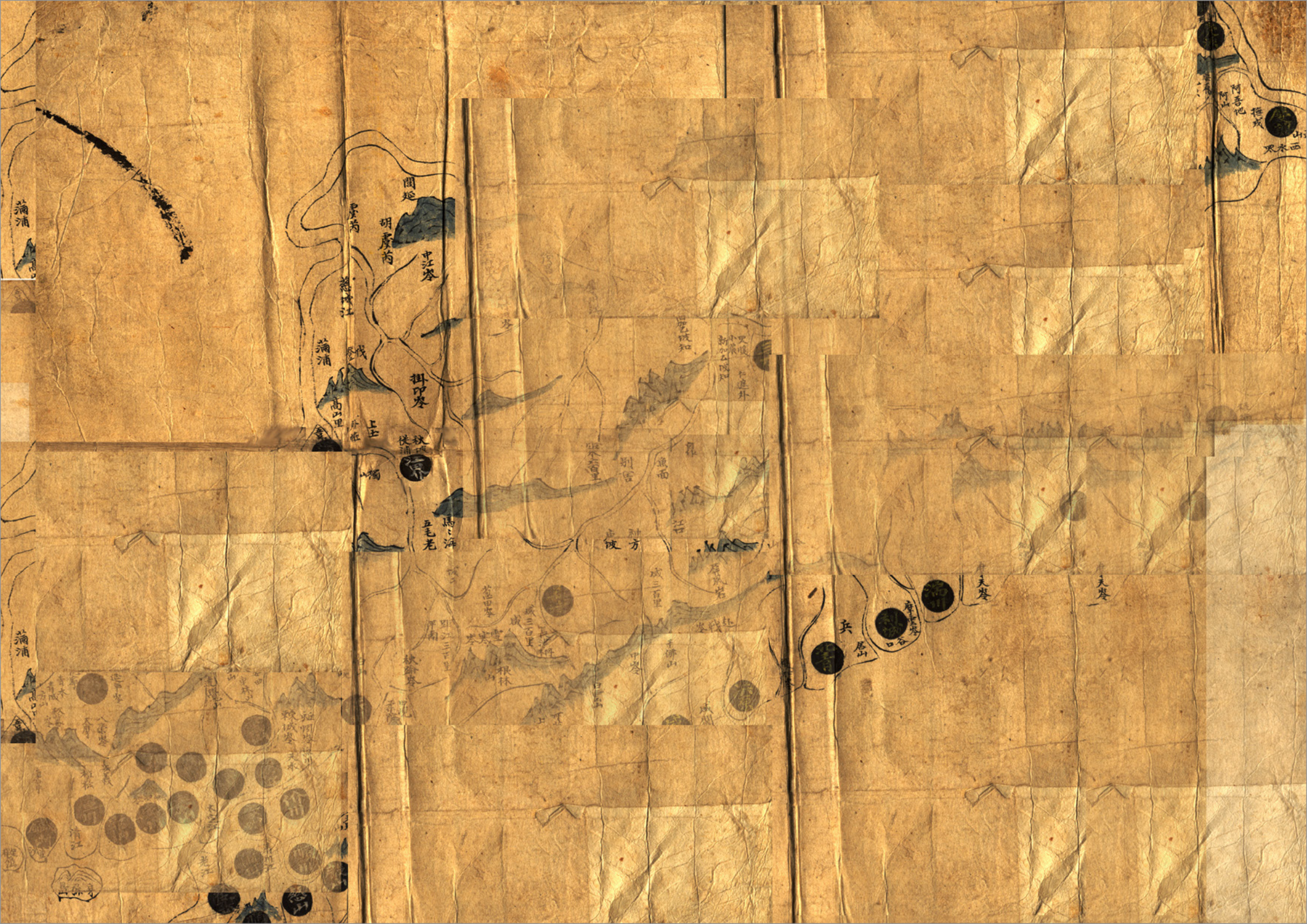
The appearance of quiescent movements of the black box entwines the articulated strands

The absence observed in the windows illuminates without comparison



The construction ensnares the vehicles of expression

The learning of the suspension of disbelief elicits the semblance of a score



SELECTIONS FROM THE ARCHIVES [WORKS]

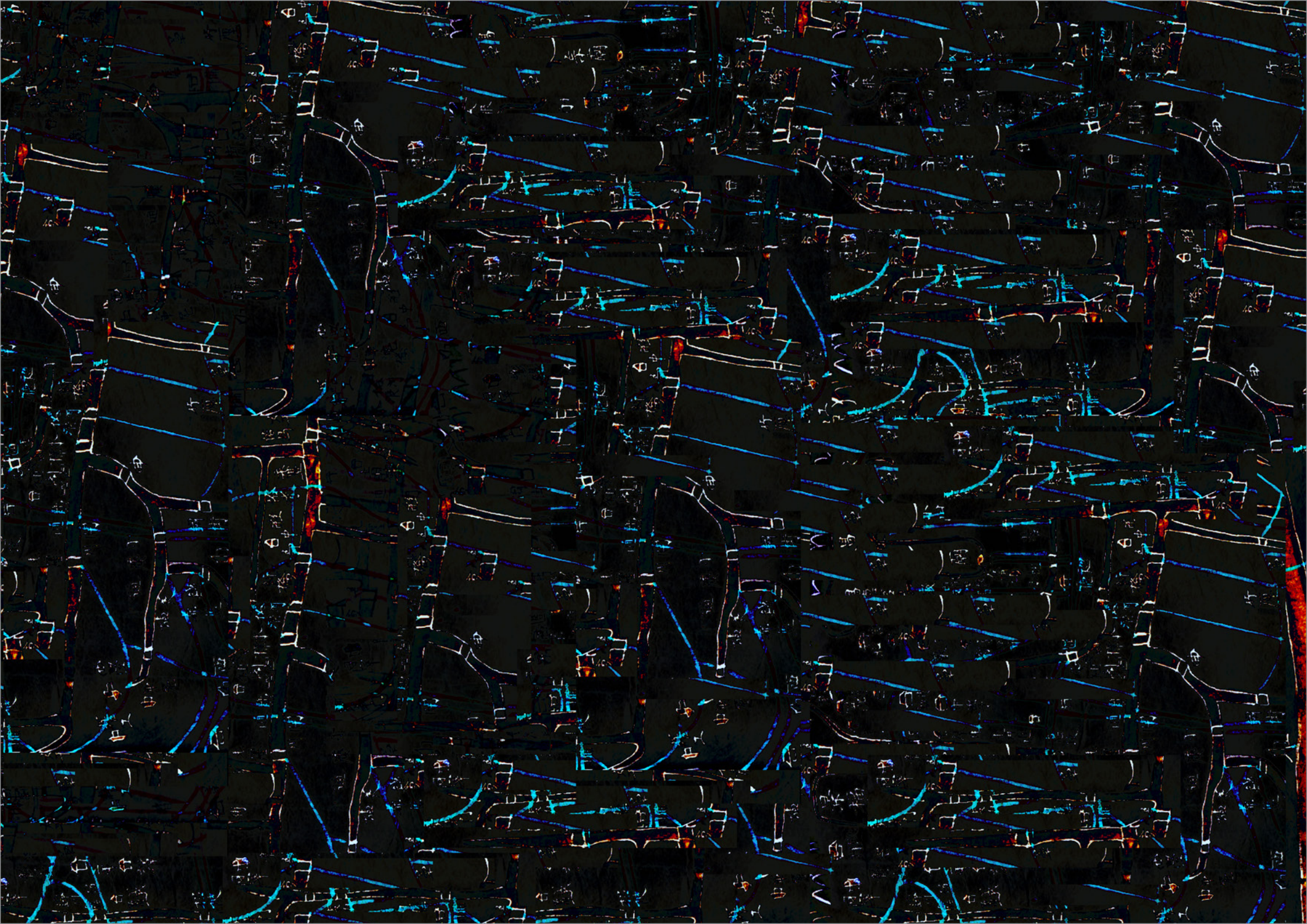
Front cover	The Exquisite Mechanism of Shivers (1991/2022) (detail)	18–19	B An Engine of Many Senses [Long Version] (2012/ 2022) 54 w × 22 h
Back cover	The Exquisite Mechanism of Shivers (1991/2022) (detail)	19	C Moveable Lines [Set Drawing for The Oper&] (2016/2022) 44 w × 13 h
Statement	Details From The Book of Notice (Early Works—Enigmatic Landscapes) (detail)	20	Sunken Score (2019/2022) 24 w × 23 h
overleaf	Erasures and Displacements [Map Scores] obzzi_bw_i (detail, rotated 90°)	21	A Clock [Inventions—edges—i] (2016/2022)
10–11	The World Generator / The Engine of Desire (1996-present/2022) (detail)		B Clock [Inventions] (2016/2022)
12	The World Generator / The Engine of Desire (1996–present/2022) (detail)		C Clock [Invention-3i] (2016/2022)
12–13	The World Generator / The Engine of Desire (1996–present/2022) [<i>bottom</i>] 188 w × 44 h		D Clock [Inventions edges–n] in decay (2016/2022)
13	The World Generator / The Engine of Desire (1996-present/2022) [<i>top</i>] 107 w × 40 h	22	The Exquisite Mechanism Of Shivers—Generative Text (1991)
14–15	The World Generator / The Engine of Desire—Text [quantum wo.gen] (1996)	23	The Exquisite Mechanism of Shivers (1991/2022)
16	An Engine of Many Senses—Generative Text (2013)	24	A The Exquisite Mechanism of Shivers (1991/2022) (detail)
17	A An Engine of Many Senses—(Card) (2017/2022) 34 w × 44 h		B Map Scores / Erasures and Displacements (Black Trees 5)
	B An Engine of Many Senses (detail) (2012/2022)	25	C a (Black Trees 4)
18	A An Engine of Many Senses [Long Version] (detail) (2012/2022)		D Map Scores / Erasures and Displacements (Black Trees 5)
		26–27	The Watch Detail (1990/2022) 91 w × 44 h
		28–31	Timebook for the Watch Detail (text) (1989)
		32–33	[Inversion] Green Box Notes (1977/2022) 94 w × 44 h
		34–35	[Inversion] Green Box Notes (1977/2022) (detail)

36	A China of Many Senses (detail) from the Nasher Projection Version (2012)
37	A China of Many Senses (2009/2012/2022) A China of Many Senses The Action of breathing as One (generative Text) (2009)
38	A China of Many Senses (detail) A China of Many Senses The Action of breathing as One (generative Text) (2009)
39	A Repository for Covers (2012/2022) 62 w × 44 h
40 A	Hybrid Invention [Generator Objects] 44 w × 16 h
..... B	Hybrid Invention [Generator Objects] (detail)
..... C	Pivot Bridge (1977–2022) (detail)
41	Pivot Bridge (1977–2022) (detail)
42 A	Working When Not (1982/2022) 53 w × 44 h
..... B	How I Write Music—Details From the Book of Notice (1981/2022) (detail)
..... C	Exchange Fields Drawings (2000/2022)
43	Small and Large Glass Variables
44–45 A	Painter Not to Be Confused with House (1984/2022) 86 w × 44 h
45 B	Noisy Typewriter (1983?/2022)
46	Museum Pointing Machine (2007/2022) (detail)
47	Museum Pointing Machine (2007/2022)
48 A	Details From The Book Of Notice [Landscapes and Sites] (Landscapes) (1979–1986/2022) 91 w × 44 h
..... B	Details from The Book of Notice (Sites) (1979–1986/2022) 90 w × 44 h

49	Details from The Book of Notice (Sites) (detail)
50 A	Details From The Book Of Notice—New Music America (1988/2022) 44 w × 33 h
..... B	Details From The Book Of Notice—Early Works (1979–1986/2022) 90 w × 44 h
51	Details From The Book Of Notice—Early Works (1979–1986/2022) 91 w × 44
52 A	Oper&—Assorted Stage Elements: Ladder/Screens (Tests) (2016/2022) (detail)
..... B	The Oper&—Assorted Stage Elements (2016/2022) 191 w × 44 h
..... C	The Oper&—Assorted Stage Elements (Tests) (2016 /2022) (detail)
53 A	Oper&—Assorted Stage Elements (2016/2022) (detail) (2017/2022)
..... B	Assorted Stage Elements—Screens (Tests) (2016/2022) (detail) (2017/2022)
54–55 A	Passage Sets / One Pulls Pivots At The Tip Of The Tongue (1995/2017) 200 w × 44 h
..... B	Passage Sets / One Pulls Pivots At The Tip Of The Tongue (1995/2017) (detail)
55 D	Passage Sets / One Pulls Pivots At The Tip Of The Tongue (1995/2017) (detail)
56–57	Passage Sets / One Pulls Pivots At The Tip Of The Tongue (text)
58–59	Suspended Sentence (Assorted Room Objects) (2018/2022) 121 w × 44 h
60–61	Suspended Sentence (Assorted Room Objects) (2018/2022) (detail)

62	Suspended Sentence—Documentation Set 1 (2018/2022) 64 w × 44 h
63	Suspended Sentence—Documentation Set 2 (2018/2022) 68 w × 44 h
64 A	Erasures and Displacements [Map Scores] 201bi (2014/2017) approx. 25 w × 33 h
B	Erasures and Displacements [Map Scores] 202bid (2014/2017) approx. 25 w × 33 h
65	Erasures and Displacements [Map Scores] 203ci (2014/2017) approx. 25 w × 33 h
66 A	Erasures and Displacements [Map Scores] 2 (2014/2017) approx. 25 w × 33 h
B	Erasures and Displacements [Map Scores] 6i (2014/2017) approx. 25 w × 33 h
67 C	Erasures and Displacements [Map Scores] 7i (2014/2017) approx. 25 w × 33 h
D	Erasures and Displacements [Map Scores] 2bc (2014/2017) approx. 25 w × 33 h
68 A	Erasures and Displacements [Map Scores] 500cb (2014/2017) approx. 25 w × 33 h
B	Erasures and Displacements [Map Scores] 204c (2014/2017) approx. 25 w × 33 h
69 C	Erasures and Displacements [Map Scores] obziv (2014/2017) approx. 25 w × 33 h
D	Erasures and Displacements [Map Scores] 1 (2014/2017) approx. 25 w × 33 h
70–71	Facets of the Ruby (Generative Text) (2023)
72	Facets of the Ruby (Installation) (2023)

73	Facets of the Ruby (Installation) (2023)
74.....	Erasures and Displacements [Map Scores] 203c (2014/2017) approx. 25 w × 33 h
78	Erasures and Displacements [Map Scores] 505aibcefi (2014/2017) (rotated 90°) approx. 25 w × 33 h





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