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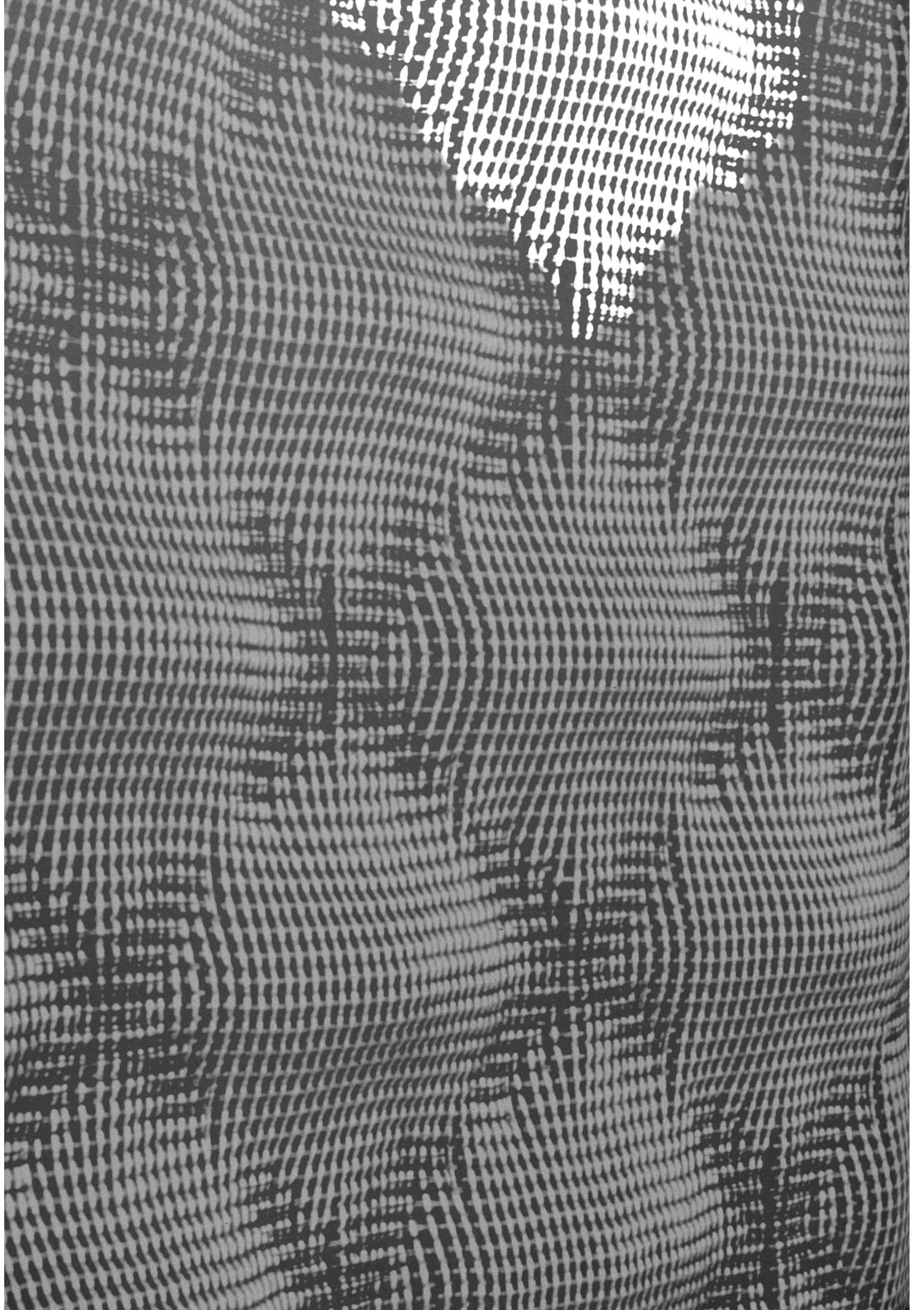
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A part Apart

(excerpt from manuscript, 1:one)

... marks are being recorded on a seemingly seamless white surface, marks after other marks. Where this recording had begun, why or when, had ceased to be a question. And so, the recording continues, endlessly: marks after other marks. Suddenly there is a shrill, heart-wrenching scream, a proto-signifying burst from the highest rooftop. In a part (apart) of the city a human breast is tearing itself in two (a part apart); it is not one human but the whole damned city dreaming and screaming together; the human city unable to give birth, just dreaming and screaming together in a cry suspended somewhere between life and death: in the city's dream, the dreamed ones are dreaming, the scream is heard and the dreamed ones are stirred - the armour of its noise stretching out to the unheard confines of the city, its cortex circumscribing these surface lives with its bristling networks and matrices, turning to waves unseen that travel through space-these incessantly travelling, revolving sounds; animal cries, human cries, the never-ending massacres. The city's dream is taking flight, fleeing: the city mountain is rarifying and its insides begin to appear; it is not made of stone or steel, but of dizziness and repetition; one one one, another one one, and yet one one the same as another one; innumerable markings pouring down like dry hail, that proud, erect, omnipresent chain; something coming to the viscera, signals sent out that are not immediately noticed, illustrious coordinates up and down a shaft of absorption and spray; dark tentacles of recorded matter; inscriptive ganglia sprouting in deliberate replication; filling foetid tunnels, racing through vacuous interiors, an assemblage of coherent and incoherent terms outlining the tranquil advances of corruption; dreary premonitions of decay and fatigue, forboding insight to the languid games of pretending that there is an order in the dust; arcs of desire now tracing their trajectories through the city, oscillations that climb, waver, and sometimes dissolve; trajectories that penetrate the explicit and the expressed, where the implicit and the unexpressed don't lose their energy or where their pregnancy of meaning is not diluted, where discretion and maintaining distance multiply the effectiveness of every action; fluctuations of an almost unstoppable collapse, where even light itself falls inward never to emerge again; libidinous intuitions that signal the sinking to an outer darkness; peripheral skies closing above one by one; discreet vibrations of a fleeting but intense sense of precariousness; an almost imperceptible sliding of coziness into dread; sublingual stirrings of the city, an invisible voice always being shrouded by obscure

laws of lack and absence; skew symmetries of exclusion and non-communication, vice, and guilt; the urban incidentals (urbanals) played against the incessant flutterings of the repeater—its pulsions of supposed differences marking out pristine cadences that seldom advance; its systems of equating forever structuring inequality—the quotidian fever. These urbanals now hovering ever so close to their dreamed ones—the dreamed ones, the sublingual ones, those infra-conscious ones, those orphans strung along but woven from the very fabric of tattered identity, whose physical density (whatever density there had been), is endlessly draining off as a vast migration from centers of recording (the city) begins to drift towards the margins, becoming so generalized and flattened as to become assimilated with the recording surface itself: a recording surface that sunders any real possibility of giving “itself” an essential and thus unified statute; a recording surface that is necessarily conflictual and is therefore resistant to any notion of the essential, thus giving rise to an opening in which any turning back has to be rethought as a repetition that can never master or determine itself; a recording that replaces the essential and formal to allow for unpredictable relations (the acentrality of the multiple); a recording inextricably linked to a judgment acknowledging the impossibility of a universalizing synthesis; a recording that resists an ontology of stasis; a recording beyond the range of fragments and which is not located within the general frame of representation, and therefore disregards whether or not it is possible to represent the “all” in a totality ...



„Kleider machen Leute“

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