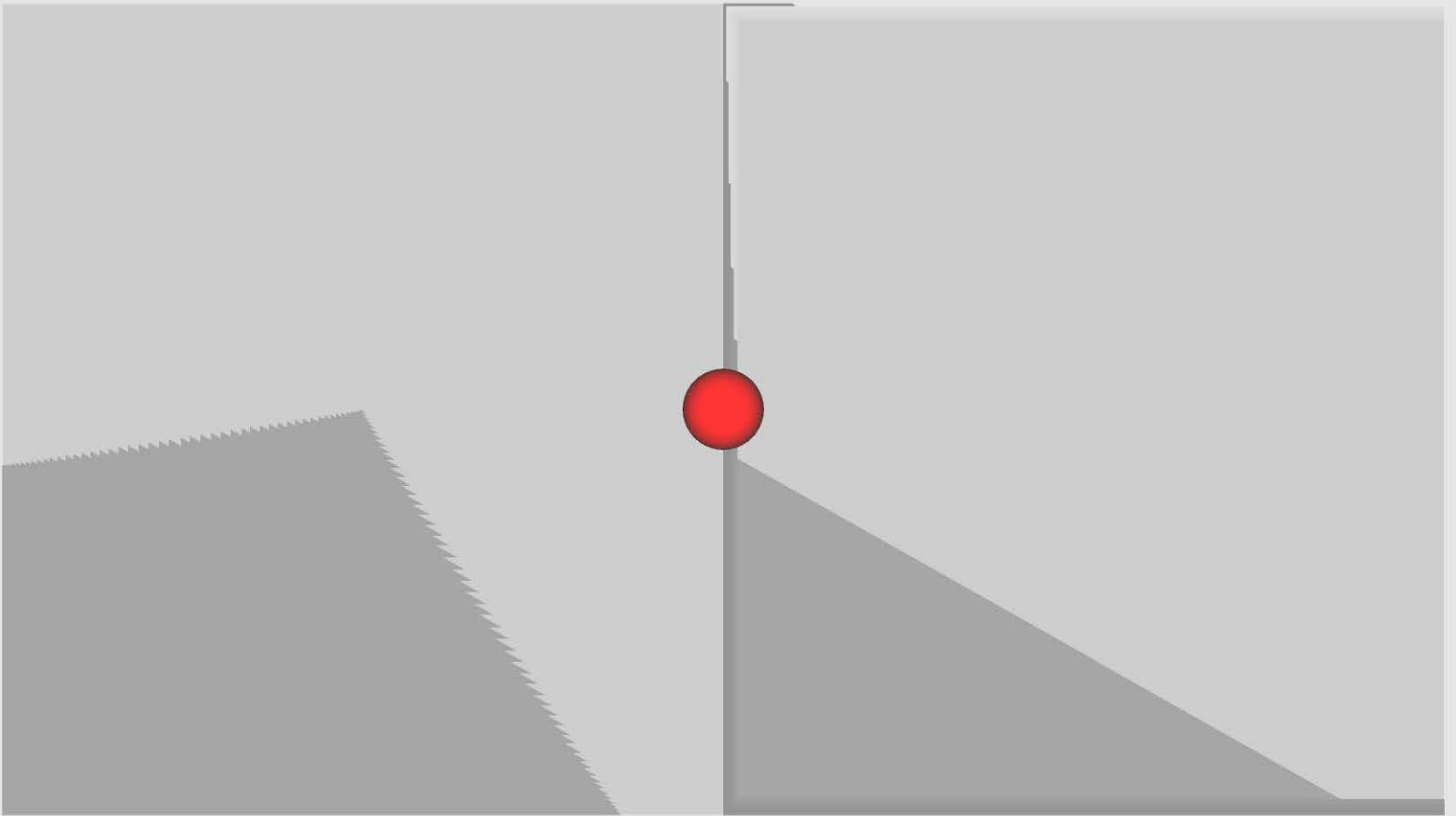


rec.mix



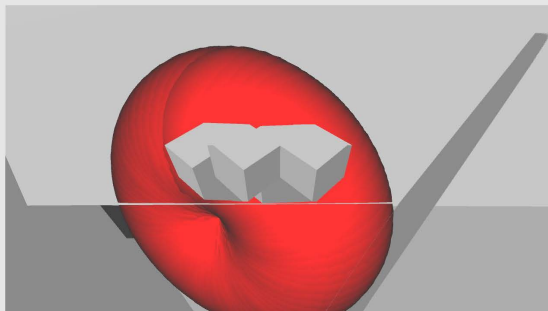
- I used to have a superstition that there was this use to being fat
- This is a passion for difference as continuous, shimmering gradations of intensities. Making an inventory (of singularities). And in the interval, is the stretching: unfolding a patho-logy (of “not yet”).
- love of the kind called unnatural, have no need of any such scientific knowledge

EVERY LETTER IS A LOVE LETTER

- And we’re getting fat— without getting heavy. You and I are virtually spreading sideways, not growing up but getting horizontalized by our love of lateral growth, as we indulge in alluring virtualities: things that are actual “in effect not in fact.” (Literature, cinema, and of course gaming.)

- Literature, film, television, the Internet, comics, video games, and so on want pornography, wish to produce pleasure and pornographic surplus value without having to suffer the marginalizations that comes with pornographic representations,

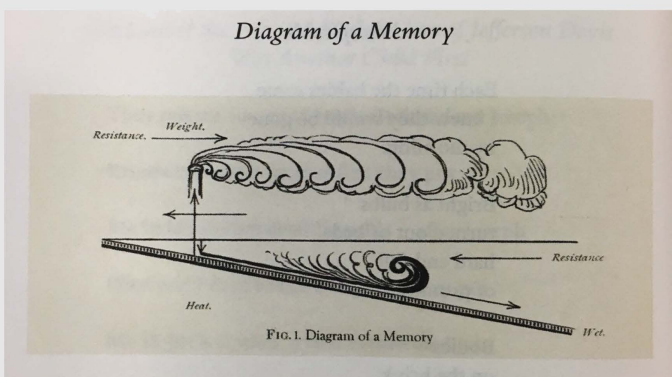
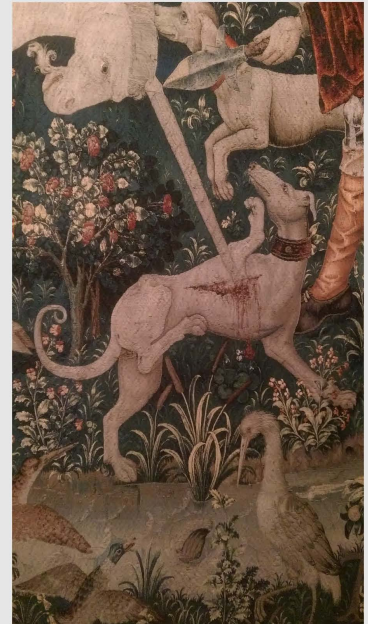
- In the canvas interface, a shape can be filled, meaning its area is given a certain color or pattern, or it can be stroked, which means a line is drawn along its edge.
- that the materiality of this fat man is too crucially productive at the enabling nexuses of incoherence in the text to be allowed to be fully sublimated
- Who believes, “Not a big mess but rather an unfortunate accident arrived us here.” Our plot assumes presence. It stays awkward, clumping in the mouth: I shall so want. And this is necessary time.
- He would sort through recent events, biblical events, moments in his own life, things that people had told him, and make up a picture that gelled for the few moments before other events that didn’t fit the picture had a chance to occur to you.



- Love, we may say, abstains from promising an easy passage to happiness and meaning.

- “When we wait too long for someone we are looking forward to seeing, we see them differently; often we see them as not worth looking forward to.”

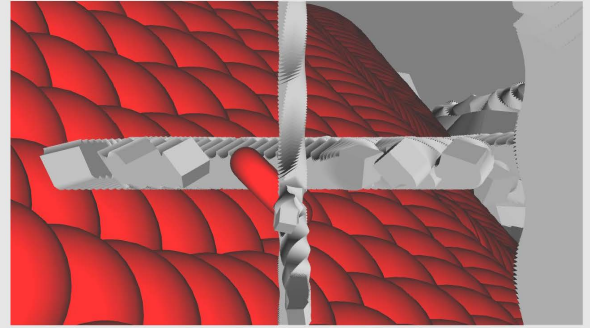
- The dilated time, the endless, cadenced sameness that Penelope weaves is *impenetrable*. [She] weaves her quiet time of self-belonging, taking this time from men's tempo, which is greedy for events...
- Toward the end of "The Relevance of Algorithms," Gillespie concedes that there might be "something impenetrable about algorithms." How can we critically scrutinize algorithms if we cannot even grasp them?
- that 'just looking' is not *just* looking but that *looking* is invested with identity, gender, socioeconomic status, race, sexual orientation...
- Long before either wave or particle, some (Pythagorus, Euclid, Hipparchus) thought that our eyes emitted some kind of substance that illuminated, or "felt," what we saw.
- It is estimated that the smallest controllable temporal precision by human kinetic actuation is 1 millisecond (msec), based on an example of an instrumental gesture called the flam
- Now the monochrome (the Neutral) substitutes for the idea of opposition that of the slight difference,
- it is the ideas temporality and fragmentariness (just as nature is its spatiality) that long for the backward-looking repulse emanating, face to and against face, from the consciousness



- Leverage the seemingly insatiable demand for content. Recently, the archival content has been rediscovered as a high quality and low-cost content platform.
- fuck the world: time and people don't stop for anything. the meaning of what we create changes without us and can quickly turn against itself in attempt to stake a claim in shifting sands.

- Isn't "Now!"-- that longing for simultaneity, and for the rapturous verbalization of it-- always venereal?
- For us the point is not to take possession in order to internalize or manipulate, but rather to dash through and to "fly."

- What is it (Beckett's end)
To avoid being asked this question.
To be neither punished nor rewarded.
- "I don't ask that weariness be done away with. I ask to be led back to a region where it might be possible to be weary."



- If we did not have the capacity for boredom, then any situation – regardless of how trivial, banal, or humdrum it might be – would fail to strike us as boring.
- CONCLUSIONS ARE A FALSE TECHNIQUE, A CONTRIVED CLOSURE TO AN ABSURD WORLD, IF YOU FINISH BOOKS YOU'RE A REFORMIST
- The need to produce and not produce, simultaneously
- to recognize instead the legitimacy of partial knowledge

- 2. To imagine another logic of agency, an ethos, which could help us defy the social pressure to perform and eschew the promise of the regimented options of consumption

- A tolerance for ambiguity... she has a plural personality, she operates in a pluralistic mode—nothing is thrust out, the good the bad and the ugly, nothing rejected, nothing abandoned. Not only does she sustain contradictions, she turns the ambivalence into something else.



- In translating to a tongue that has no word for "neither" you have to explain it by "don't know which is the way." By none of their ways, by way of not this world, by way from wrong start, etc.
- In order to become orientated, you might suppose that we must first experience disorientation.
- The further they are away from their corresponding point, the more the curve will "bulge" in that direction.
- You will push warhead mating to the threshold of acceptability

- And they move the biological location of futurity away from the uterus, vaginal canal, or tear ducts, and onto new bodily sites
- "Up yours. It's gay. And that you can take it, and translate it to your own life is very nice, but, at last, I don't have to do the translating. You do."
- Love may be dismissed, but the threat of destruction (inside bodies and out) offers intimacy. The Gay Bomb is queer love.
- To grow up with overwhelming inherited memories, to be dominated by narratives that preceded one's birth or one's consciousness, is to risk having one's own life stories displaced, even evacuated, by our ancestors.

<https://www.youtube.com/watch?v=dmCQkosla2k>



- The man across the street is mowing 40 acres on a small lawn mower. It's so small, it must take him days, so I imagine that he likes it. He must. He goes around each tree carefully. He has 10,000 trees; it's a tree farm, so there are so many trees. One circle here. One circle there.

- What is a quote? A quote is a cut, a section, a slice of someone else's orange. You suck the slice, toss the rind, and skate away... To loot someone else's life or sentences and make off with a point of view...is exciting and dangerous.

- But having expressed the link, it bathes in it and rolls around in it, and expects the reader to sympathize, without substantiation. It is its own indictment.

- fat art : refusing an anorexic relationship to meaning, it goes beyond the linguistic and even pictorial, overpacking the "language" of high art with other sensations.

- Corn is not merely a plant. Corn is a cluster of institutions and these institutions necessarily carry with them a set of images, dreams, tastes, choices, and values.

- But one can lose the memory of whiteness, too.

- "I am as if colorless, neutral as the newborn who has not yet felt his first emotion, as if without project and without goal"



- We are really talking about a cluster of promises we want someone or something to make to us and make possible for us.
- The inherent mysticism resides in wanting to make something as factual as possible and having it turn out just the other way
- Every sentence, however stuffed and upholstered with confident maturity, attests to that earlier, infant time when we couldn't master words.
- To be "stupid"-- to say something less than sophisticated-- is to fail at wondrousness, at ambidextrousness, at precocity.
- I was there when you forgot.
- Shame arises from a collision
- What is your working definition for the word "alienation?"
- Dread gives a fundamentally queer shape to life, multiplying a cacophony of futures and attachments.
- Sonars and laser scanners are a robots feeling of touch.
- "A touch of the finger now sufficed to fix an event for an unlimited period of time."
- Haptic historiography, ways of negotiating with the past and producing historical knowledge through visceral sensations
- One could say that weariness does not constitute an empirical time, a crisis, an organic event, a muscular episode-- but a quasi-metaphysical dimension, a sort of bodily (and not conceptual) idea, a mental kinesthesia: the tactile experience, the very touch of endlessness
- People are usually comfortable with a lack of a body, due to experiences with disembodied observation (movies) and due to the minimal presence of one's own body in one's normal field of view (standing looking forward).
- there is no way to eliminate even one aspect of ourselves



