

# LIBRETTO:

Redundant as eyelids in absence of light.

by

Studio for Propositional Cinema

# TRANSLATOR'S NOTES:

A transtemporal archeology:  
where time acts not two-dimensionally,  
like a unidirectional road, but  
spherically, like an infinite haystack  
with omnidirectional cross-hatchings;  
within infinitely navigable  
and calculable permutations of  
presents/pasts/futures, observable as  
objects (to study or make pliable,  
alterable according to our needs),

objects consisting of information  
made legible through the measurements of  
lightwaves, sound-waves, gravitational waves,  
and the images, sounds and movements that  
we create, variously, at all times  
(being time's material); data-fields  
(our individual cacophonies)  
that can be de-ciphered (made tangible  
as communicational attempts) and  
presented (as dialogical forms).

And in the light this spectatorship:  
as unactivated information,  
dead while dormant, is resuscitated  
by mouth, eye, and body of an other,  
our translation (between forms, across time),  
gleaned from recordings of unknowable  
potential pasts and potential futures  
made through blind circumnavigation  
of time's lines, focussed on swaths of darkness,  
quietness, stillness; fields of inquiry:

translations untangle then re-ravel,  
translators butcher then reanimate,  
filling the dark space between languages  
with tendons, permitting movement, as the  
bones of history and the flesh of now  
determines what's to come: shards of tracings  
(transcribed and translated from a brutal  
potential future, ours if we want it),  
excavated and analysed, may be  
a line to follow or map for re-course.

# MANIFESTO FRAGMENTS:

*“...Increasingly we have seen the human predicament as the result of a world filled with words, piled with images, networks of signs and gestures and noises, for an inter-subjective dialogue designed to fail; all marks of difference ensure estrangement from one another, tribalising societies into alienated individuals and groups, with result of permanent war...”*

*“...Depictions erode the experience of the fleetingness of reality, surrogating the world, causing us to live fragmentarily, as projections: multiplying our (treacherous) world permits permutations outside of our controls, encouraging the populace to imagine realities that are unnatural or antithetical to those that we desire and we require...”*

*“...The species error of speech, having thus lunged us down the path of organising ourselves into social super-bodies by promising comprehension through the transcension of our individual subjectivities, facilitated habitual coupling and banding based on false perceptions of shared qualities, which prolonged the realisation of affinity's impossibility...”*

*“... We must transcend the absurd folly of believing it possible to create consensus regarding the meaning of the unconscious movements of our bodies, those twitches and blinks and flicks and curls that we think make our bodies readable; as false codes are untruths, we must cease all codifying and ritualising of gesture and fully detach ourselves from the tyranny of our selves as flesh...”*

*“...As translation’s impossibility has proven the fallacy of language, we must realise that the chasm is not just between languages but between humans themselves: unbreachably distanced, the comprehension gap between us is a weaponised negative space from which all estrangement, untruth, and discord flows; to avoid cyclical repetition Babel must become a permanent State...”*

*“... We must envision a world in which we are free from the binds that are tying us together, free from obligatory inter-subjectivity, free from the constant reading of and writing with our illegible and inarticulate human forms, from the terror of being together: we must de-articulate, unlearn, and disassemble all forms of communication to become ourselves...”*

# LEGAL CONDITIONS:

## Textile Restriction

All manufacture, manipulation, sale, trade, and/or transportation of “Demarcating Garments”\*, for: bodily, symbolic, or gestural use, or to demarcate, decorate, or denote one’s “self”, one’s “other”, or one’s “property” (these concepts being fictions constructed with intent to separate and create discord, and justify disharmony between) shall hereby be prohibited.

All attempts to manufacture items related to this form of production (weavings, tyings, the formation of forms) without explicit authorisation shall be restricted under penalty of forfeiture and amputation of all corporeal tools (fingers, toes, teeth) with subsequent errancies met by the penalty of conclusive erasure; for the greater benefit of the all.

\* “Demarcating Garments” defined here as woven or overlaid networks of fibres, or synthesised replications thereof, designed to create a product with an integrity sufficient enough to maintain a structure sufficient to hold formal properties without influence (and containing potential, whether through colour, density, drape, shape, or pattern, to communicate kinship or difference).

## Image Eucleation Law

All manufacture, manipulation, sale, trade, and/or distribution of “Depictive Images”\*, which purport to reproduce, double, or reconstitute the material world in the form of surfaces, projections, reenactments, or mirrors, static or fluctuating, (reifying, by othering, selfhood, by re-placing the self with its shadow) and tools for their making, are hereby banned.

All attempts to manufacture items related to this form of production without explicit authorisation is prohibited under penalty of forfeiture and enucleation (removing eyes and attendant muscles, irreversibly negating seeing) with subsequent errancies met by the penalty of conclusive erasure; for the greater benefit of the all.

\* “Depictive Image” defined here as a network of visible elements whose organisation purports mimesis of given quantities within the world, constructed, within an understanding of optical laws, by human bodies or by replicating the natural properties of bodily elements (whose disembodiment causes uncanny reality estrangement).

## Sound Elinguation Law

All formulation, amplification, modulation and/or recording of “Oral or Aural Articulations”\* intended to manipulate sonic properties in a manner producing audible sounds with the purpose of frequency instrumentalisation (projecting the self through external space) shall not be allowed in any form, nor is possession of tools to present them.

All attempts to manufacture items related to this form of production without explicit authorisation is prohibited under penalty of forfeiture and of elinguation (surgical tongue removal, stitching lips, the liberation of teeth from their flesh) with subsequent errancies met by the penalty of conclusive erasure; for the greater benefit of the all.

\* “Oral or Aural Articulations” here defined as manipulations of sound-waves, by bodily units (mouth parts, limbs, clickings of joints), or by external constructions (through tautness of strings or skins, blockings or passages of breaths or winds, modulating electrical currents), to make audible intentional noise facilitating (inter-)personal expression or altering atmosphere.

## Gesture Constraint

All “Extra-functional Movement”\*, employed as means to use one’s body as a tool, enacted to be seen or to produce something to be seen, and all attempts to echo or demonstrate movements or to attach them to meanings, or build meanings with them, will be considered as wilful actions against public interest, being hereby banned (in public and private space). The body is an end and not a means.

All gesticular activities found being produced or facilitated without explicit authorisation are prohibited under discipline and punishment of limb amputation (arms and legs, the scaffold-spectacular, some things must be seen to be prevented) with subsequent errancies met by the penalty of conclusive erasure; for the greater benefit of the all.

\* “Extra-functional movements” are all forms of generating kinetic effects of body or object not required for standard functioning (permissible are: breathing, digestion, and mobility necessitated by public duty), and include but are not limited to: building, caressing, contorting, dancing facial expressiveness, fornication, hiding, mark-making, signalling, striking...

## Transcription Injunction

Transmutating expressive behaviour from ephemeral indication to a potentially reproducible indexical symbolic formation, here called “Formalised Code Inscription”\*, through the production or use of systems that facilitate the binding of concepts to language (stifling the freedom of thought by limiting its domain to a fixed set of concepts) shall be hereby banned.

The production or utilisation of notational tools or indices outside explicit authorisation shall result in the severance of all physical characteristics judged as facilitating these activities (mouth parts, limbs or their extensions, eyes, blood) with subsequent errancies met by the penalty of conclusive erasure; for the greater benefit of the all.

\* “Formalised Code Inscriptions” are any systems of transcribing occurrences from phenomenological actions to codified forms with intention to depict those actions, making legible traces from them so that they may exist externally (in a different place and time) from the referenced visual or acoustic event (such as engraving into or on an object’s surface).

## Communication Prohibition

Projections of Selfhood (“Distributive Gestures”\*) are seen as aggressive actions imposing subjective belief systems (these projectiles lie in wait, wings folded, for us to push ourselves into their traps, or are propelled into or on us as unrequested linguistic barrages) making confusion inevitable, and is illegal in all tactics and forms, being counter-social offences.

Anyone found casting information out into the world, facilitating connections between individuals or groupings of beings (and therein the construction and self-replication of the relation-centric misery-making social formations of the past), shall be literalised as their intent: be drawn and quartered, then eighthed and sixteenthed, and dispersed into the landscape as signs.

\* “Distributive Gestures” being any Attempt to transmit any legible Meaning-containing informative Formations of Language (visualised, Gesticulated, sounded, constructed, Or otherwise made perceptible and Scatterable through unknowable worlds Of ever-renewed alienation) Across distances (vast or minute) to Be received by an other or others.

# THE ARCHIVIST'S NOTES:

*Confiscated Object Inventory  
(Seized, Observed, Catalogued, and Defunctioned)*

*Series:* Textile Manipulation Tools  
*Use Objective:* Symbolic adornment  
*Conditions governing use:* Ripped and burned  
*Accruals:* Stuffed in holes or blown by winds

*Item Name and Objective of its Use:*  
Flattened insulating material  
*Scope and Content of the Listed Item:*  
Rectangular surface, with notches, dyed  
*Item's Physical Characteristics:*  
Disparate fibres condensed together  
*Additional Notes Describing Item:*  
Potential uses: sound concealment, warmth generation (rubbing creates frisson)

*Item Name and Objective of its Use:*  
Cutting tool for the fleece of a mammal  
*Scope and Content of the Listed Item:*  
Embossed: maker and site of origin  
*Item's Physical Characteristics:*  
Two steel blades, attached at handle-bottom  
*Additional Notes Describing Item:*  
Blades bound together with a string of twine (as tension determines proximities)

*Item Name and Objective of its Use:*  
The act of tearing elements apart  
*Scope and Content of the Listed Item:*  
Repeatable by body or object  
*Item's Physical Characteristics:*  
Halving caused by tool or bodily force  
*Additional Notes Describing Item:*  
Implied destructive desire indicates dissidence against given quantities

*Item Name and Objective of its Use:*  
Insect whose life-cycle produces strings  
*Scope and Content of the Listed Item:*  
Varies in shape and colour over time  
*Item's Physical Characteristics:*  
Black eyes; hairs; wingspan width of four fingers  
*Additional Notes Describing Item:*  
Species boiled alive in the larval stage: cocoons softened, scooped, pigmented, woven

*Series:* Image Making and Fixing Tools  
*Use Objective:* Substitution of life  
*Conditions governing use:* Melted down  
*Accruals:* Tend to dwell in dark places

*Item Name and Objective of its Use:*  
Non-vision-obstructing object (solid)  
*Scope and Content of the Listed Item:*  
Transparent face, translucent edge (can cut)  
*Item's Physical Characteristics:*  
Variously reflects and refracts light  
*Additional Notes Describing Item:*  
Claims neutrality when flat, augments when curved, inverting relations on all sides

*Item Name and Objective of its Use:*  
Invisible waves; making visible  
*Scope and Content of the Listed Item:*  
The building block structuring all seeing  
*Item's Physical Characteristics:*  
Calculable, sometimes controllable  
*Additional Notes Describing Item:*  
Pushes through matter like glands into blood, or is sucked in like sponges drink water

*Item Name and Objective of its Use:*  
Surface forcing past to stay in present  
*Scope and Content of the Listed Item:*  
Immobilised history reflection  
*Item's Physical Characteristics:*  
Technologically-produced grain index  
*Additional Notes Describing Item:*  
Assumed use: attempting to alter the future by manipulating present

*Item Name and Objective of its Use:*  
Chroma-shifting pulverised minerals  
*Scope and Content of the Listed Item:*  
Powder-filled oils, altered when combined  
*Item's Physical Characteristics:*  
Malleable when wet, fixed when contacts air  
*Additional Notes Describing Item:*  
Can be manipulated into shapes, proximate as intentional patterns

*Series:* Acoustic (Re-)Production Tools  
*Use Objective:* Audible soundwave manipulation  
*Conditions governing use:* Dissembled  
*Accruals:* Detectable with tuned ears

*Item Name and Objective of its Use:*  
Sound-to-signal transduction component  
*Scope and Content of the Listed Item:*  
Records audible events for play-back  
*Item's Physical Characteristics:*  
Wires strategically combined and encased  
*Additional Notes Describing Item:*  
Inert without the presence of other devices and electrical currents

*Item Name and Objective of its Use:*  
The movement of lips, variating sounds  
*Scope and Content of the Listed Item:*  
Produces noise in wide deci-bel range  
*Item's Physical Characteristics:*  
Elastic mouth elements made to move  
*Additional Notes Describing Item:*  
Mouths produce sounds inferring meanings as opaque as soundwaves are invisible

*Item Name and Objective of its Use:*  
Tin cylinders with voids for wind for sound  
*Scope and Content of the Listed Item:*  
Grouped into rows in various sizes  
*Item's Physical Characteristics:*  
Uniform along shaft, tapers at top  
*Additional Notes Describing Item:*  
Size effects tone: the larger the deeper, increasingly high with decline in scale

*Item Name and Objective of its Use:*  
The push-pull of air in a direction  
*Scope and Content of the Listed Item:*  
Intensities and frequencies vary  
*Item's Physical Characteristics:*  
Invisible force with concrete effects  
*Additional Notes Describing Item:*  
Erodes walls, pushes sails, enlarges waves, fills and exits lungs with impunity

*Series:* Movement Codification Tools  
*Use Objective:* Emancipatory  
*Conditions governing use:* Paralysed  
*Accruals:* Watch leeches' premonitions

*Item Name and Objective of its Use:*

Forming symbolic patterns on surface

*Scope and Content of the Listed Item:*

Legible across time (if codes are learned)

*Item's Physical Characteristics:*

Carved into or set upon a surface

*Additional Notes Describing Item:*

Infinitely rearrangeable sets

of signs; endless meaning variations

*Item Name and Objective of its Use:*

Physical breach of invisible lines

*Scope and Content of the Listed Item:*

Small as a dwelling, great as a land-mass

*Item's Physical Characteristics:*

Separation points (imposed or agreed)

*Additional Notes Describing Item:*

Intentional transgressions indicate

disregard for reality's order

*Item Name and Objective of its Use:*

Graphic modelling of physical space

*Scope and Content of the Listed Item:*

Polar and stellar forces orient

*Item's Physical Characteristics:*

Views, often aerial, guiding movements

*Additional Notes Describing Item:*

To map a system is to search for its

weak points (conspiracy against order)

*Item Name and Objective of its Use:*

Choreographed movement of a body

*Scope and Content of the Listed Item:*

Intangible maps, invisible paths

*Item's Physical Characteristics:*

Repeatable specific limb movements

*Additional Notes Describing Item:*

Exploiting movement's relation to time

to manipulate actions, guiding them

*Series:* Communicational Recording Tools  
*Use Objective:* Speaking across space-time  
*Conditions governing use:* Meanings drained  
*Accruals:* New systems inventable

*Item Name and Objective of its Use:*  
Surface for transferring motifs with ink  
*Scope and Content of the Listed Item:*  
Infinite reproductions possible  
*Item's Physical Characteristics:*  
Chemically coated aluminium sheet  
*Additional Notes Describing Item:*  
Functions like an amplified fingerprint,  
dispersing indices through the world

*Item Name and Objective of its Use:*  
Wood-encased graphite-clay marking-compound  
*Scope and Content of the Listed Item:*  
Pressure leaves traces (rubber redacts them)  
*Item's Physical Characteristics:*  
Built for manipulation by fingers  
*Additional Notes Describing Item:*  
Can be sculpted into a contracted version  
of itself, re-usable until gone

*Item Name and Objective of its Use:*  
Thin white information-holding surface  
*Scope and Content of the Listed Item:*  
Markable, tearable, stackable, light  
*Item's Physical Characteristics:*  
Grated tree-trunks: wet, compressed, bleached, dried, cut  
*Additional Notes Describing Item:*  
Examples: loose or bound, faces hold  
words and images and sequences of

*Item Name and Objective of its Use:*  
Shapes representing given elements  
*Scope and Content of the Listed Item:*  
Repeatable (until meanings erased)  
*Item's Physical Characteristics:*  
Archaic abstracted pictogram forms  
*Additional Notes Describing Item:*  
Latent codes, ready for meaning-making,  
as characters in search of an author

*Series:* Language Dissemination Tools  
*Use Objective:* Reaching for connections  
*Conditions governing use:* Made silent  
*Accruals:* Infect to inoculate

*Item Name and Objective of its Use:*  
Printed sheet arranged for public reading  
*Scope and Content of the Listed Item:*  
To inform, or convey a position  
*Item's Physical Characteristics:*  
Blank back, front reaches out to a reader  
*Additional Notes Describing Item:*  
Attempts to persuade, determine actions,  
to manipulate the vulnerable

*Item Name and Objective of its Use:*  
Assembly intended to present sound  
*Scope and Content of the Listed Item:*  
Receivers and content variable  
*Item's Physical Characteristics:*  
Performance for audience consumption  
*Additional Notes Describing Item:*  
Projections of oscillations and of  
messages for reception by a group

*Item Name and Objective of its Use:*  
Things, set in a place for contemplation  
*Scope and Content of the Listed Item:*  
Juxtapositions propose dialogues  
*Item's Physical Characteristics:*  
Setting something on a stage stages it  
*Additional Notes Describing Item:*  
Ostensibly neutral, complex social  
relations inflect reception within

*Item Name and Objective of its Use:*  
Marked surfaces bound into sequences  
*Scope and Content of the Listed Item:*  
Elements within bodies of knowledge  
*Item's Physical Characteristics:*  
Glued, sewn; retaining logical order  
*Additional Notes Describing Item:*  
From writer to reader, between readers  
(a movable erotics of language)

# RAG-PICKING SONG:

My fingers. Scraped by juts. Cuts into scars.  
Dusts and muds creeping into tired veins.  
And my toes. Swelling and cracking. Pussing.  
There are no ointments. Salves cannot be made.  
Rags have not been seen for generations  
(Long ago poached, and stowed away or burnt).  
Fragile threads left over are sparsely found.  
The grains of their fibres erode to air.  
As the winds whip the flame, rattling glass,  
Dispersing them further (hidden away).

Congealing fragments, compressed into strings,  
Twining with each other, formed into ropes,  
Braided into networks, structuralised,  
Through intricate additive processes,  
Infinitesimally woven swatches,  
Which may, through combinatory tactics,  
Be adjusted in breadth, altered to suit,  
Pulled into shapes, crammed into crevices,  
Used to conceal, for a moment or two,  
Illegalised actions, objects, or flesh.

Since we are no longer in the age where  
Wealth accumulates itself as symbol  
And we are now living in the age of  
Wealth articulated as metaphor,  
All forms of the symbolic have been culled  
(To objectify the metaphoric)  
And all forms of the expressive suppressed  
(Mitigating variations in forms)  
(As variations make legible  
Structures functioning through opacity).

And that being so: gleaning from these shards;  
And that being so: weaving from these lints;  
And that being so: fearing detection;  
And that being so: risking erasure;  
And that being so: (though this day will come)  
Stalking the soil and the stagnant water,  
With hairs draped like flames, eyes piercing the dark,  
Acclimatised to the microscopic  
(Though lenses, too, may never be produced)  
I search for the variants on these grounds.

# LENS-GRINDING SONG:

“Its coloured grains form dunes obeying the  
Winds that blow into the scene from outside.”  
(Inasmuch as a lens is a shapened  
Facilitator formed for optical  
Laws to converge within the various  
Given material and temporal  
And kinetic and spatial conditions,  
And fluctuating luminosities,  
Built to exhaust the permutations of  
Ocular physics (in and against time.))

“Fates decided not through choice but with the  
Oscillating tendencies of those winds.”  
(Inasmuch as an image is a form  
Built with light which can concretise a view  
Made visible by and within these laws  
And structured within the logics of the  
Given material and temporal  
And kinetic and spatial conventions  
Within which organisms must function  
(Within which we decompose in time.))

“Plucked from the multitude, a grain of sand  
Thrown in an eye can cause its removal.”  
(Inasmuch as an image, formed as such  
And physicalised, is like a body:  
Traceable (“I can feel you here with me”);  
Desirable (“I want your skin with mine”);  
Governable (“A touch not permitted”);  
Mutable (“Gouging eyes, severing tongues”);  
Disappearing (“Body no longer”);  
Untraceable (“Memories are formless”).))

“Sucked from the multitude, a grain of sand  
Ingested by mollusk grows to a stone.”  
(Inasmuch as a representation  
Is as improbable and tenuous  
As the world and the lives it represents  
While being for them prisms for meaning:  
Formed without images I form them (for  
A past that is unable to see them,  
A future that does not yet want them, and  
A present that does not know what they are.))

# SOUND-COLLECTING SONG:

Absence accumulates actions against.  
Before: beings (blackened, bleached), bodies (boiled,  
bombed, braided, bubbling), buildings (burnt, butchered).  
Cameras coaxing colours, concealing.  
Culled (decapitation decided).  
Deciphering decomposed dialects.  
Dispersing distrusts, dropping drowning dusts.  
Eyes facilitating feeling fiction.  
Fingers flayed, flesh fluctuating (formless).  
Glass gleaming granular grammars (growing).

Hands have heat here. Horizontal humans  
ignored, illegalised, imageless.  
In inaudible infinitesimal  
instincts (intricate, invisible) it  
knows language laws, layering light like lines.  
Loyalties make meaning metaphoric.  
Microscopic mistakes, momentary  
movements, mutable myth narratives: no  
noises obey optical orderings.  
(All playgrounds are systems and vice versa...)

People permitted processes, produced  
projections recalibrating reflex,  
removed representation ruthlessly,  
scattering seeing, silencing singing.  
Solitude structures subjectivity.  
Suppressed symbols, synchronised tendencies,  
tendernesses, tendons, tenuousness.  
These things, threaded through time, tiring tongues;  
torn tracings, twisting undetectably,  
unravel untraceable variants.

Your words without voice, visibilities  
undetected, touching tongues tightening.  
Silent scenes representing removals.  
Poached organs, operated on meanings.  
Mouths momentarily loosen, language  
kills itself, images hollow, grammars  
fragment, forms fluctuate, flesh falls, eyes exit,  
dialectical desires decompose,  
cameras burn, bodies asphyxiate,  
appear again. Acclimatised absence.

# DANCING SONG:

Inventory of reflexive movements:  
The tracing of sweat over follicles;  
The chipping off of an eroded tooth;  
The quiver of lips when refraining speech;  
The charring of skin as it's melting off;  
The way tendons twist when loving something;  
The way knuckles gnarl when maiming someone;  
Gagging and the attempts to suppress it;  
The wind from an eyelid flicking out dust;  
The rub of grasses in cracks between toes;

Acts produced with intention to be seen  
(Over and/or in absence of a Sun):  
... rips the curtains ... sings ... exits ... rises ... bends ...  
softly inspects ... congeals ... sings ... rides ... turns ... stops ...  
slithers up ... listens ... sings ... clenches ... hides ... looks ...  
motionsickens ... shoots ... screams ... sleeps ... appears ... lifts ...  
drags by hair ... enters ... sprees ... confesses ... lines ...  
crawls on knees ... laughs ... manoeuvres ... mirrors ... runs ...  
drops ... steps ... tramples ... sings ... gathers ... agitates ...  
sings ... crashes ... runs ... climbs ... closes the curtains ...

Places where situations unravel:  
Anxieties. Archives. Assassinations.  
Assembly Lines. Consultancy firms. Decapitations.  
Drownings. Economics. Exhibitions.  
Factory Wages. Gravitational re-calibrations.  
Killing sprees. Loss of body. National anthems.  
Nervous ticks. People. Shipwrecks. Recessions.  
Solitude. Songs. Subprime mortgages.  
Eyes when adoring and how their skin loosens.  
Things. Track-lines. Video simulations.

Observing your assembly of movements,  
torn from an infinite inventory  
of potential movements (bendings, shivers,  
sweeps, flicks, sighs); each quiver reminding that  
all objects reverberate constantly,  
all bodies flow in equilibrium,  
and that if time can stretch like rubber-bands  
perhaps we can tighten it with tension  
enough for our movements to be tandemned  
(momentarily, if possible, so).

# TRANSCRIBING SONG:

Inventory of fragments (overheard):

-- calculation -- decision making -- sound --  
-- reorderer: -- you reordered my words --  
-- my body's order -- you reordered me --  
-- trees -- dreams -- stars -- coffee grounds -- the flight of birds  
and their own livers -- swooning -- wonderment --  
-- but what is a word? -- is it a cipher? --  
-- or is it a symbol built with ciphers? --  
-- your eyes returned from a despotic land  
where no one knows the meaning of a glance --

Collected (for future decipherment)

-- redbreast -- weeping -- autumn light -- tenderness --  
-- and what does it mean? -- and what is meaning? --  
-- being a symbol is it bodily? --  
-- (a body connotes; your body connotes) --  
-- a myth, like all myths, constructed upon  
a fiction meant to represent a truth --  
-- a narrative to suggest a future --  
-- your; eyes, voice, hands, lips -- our: silences, words --  
-- light: in absence, as or if it returns --

Constructing symbols (to connect sounds):

-- what is a body? -- matter or symbol? --  
-- colours -- forecastings -- logics -- taste -- distrust --  
-- what is a symbol? -- to whom do we speak? --  
-- for whom do we speak? -- for whom are we us? --  
-- as beings with subjective potential --  
-- impulses -- compulsion -- our pulse -- contempt --  
-- distribution of electricity --  
-- forces to be examined or ignored --  
-- your eyes -- crashing jets -- stained glass -- rent -- prisons --

Cobbling grammars (threading symbols in rows):

-- suppression of crime -- war operations --  
-- and what am i? -- symbol of myself? --  
-- a surface for a projection of you? --  
-- a conduit to decipher myself? --  
-- are futures horizons of the present? --  
-- are impulses constructions of language? --  
-- is this why we don't know what language is? --  
-- those not asphyxiated by absence  
of light circled crazily, like ants -- still --

# PIGEON-BREEDING SONG:

In pitches inaudible to humans:

A body: flayed; governing; of water;

(The first thing to do is slice off the beaks:

Free of a mouth they cannot make noise)

Scattering, dropping, dispersing fragments

(at 41°43'52.02"N 12°17'12.5"E):

Skin bubbling, boiled before butchering;

Split from the palate down to the sternum;

Poison corroding the stomach lining;

(You, protagonist: enjoy this pain, too)...

In dialects imperceptible to humans:

A body: of water; flayed; governing;

(The next thing to do is to tar the wings:

Invisible against the blackened sky)

Scattering, dropping, dispersing fragments:

(At the place next to where we last left them):

The flicker of the sponsors' commercials,

Intervals of colour fall on your neck

(Refrigerators, toothpastes, smiling cheeks)

Synchronised with the spasms in your gut...

With veiling meshes rendered in marble:

A body: governing; of water; flayed;

(One must always poach and stomp the lain eggs:

Nesting instincts compromise loyalties)

Scattering, dropping, dispersing fragments:

(at the points where language layers like fogs):

Endlessly circling rose-coloured ruins;

(As rain bleaches, as sun burns [over time]);

As heat coaxes coals from grey-black to white;

As support shifts from buildings to scaffolds...

With subjectivities rendered as walls:

A body: defined by fragilities;

(Twist off the neck if a mistake is made:

No room for error; pragmatic, ruthless)

Scattering, dropping, dispersing fragments:

(With meanings carved out, like shavings of lead):

(Silent, against the light of the sunset);

Undetected detonations of bombs;

Cameras operated by shadows;

As meanings hollow again: with "An End"...

## **TRANSLATOR'S ENDNOTES:**