

D

"There you are, with your back against the wall waiting for the other shoe to drop, when..."

C

THESE ARE THE TRUE DIMENSIONS OF YOUR LIFE 1975-

- 2063
- 2044 2080
- 2041 2051 2031
- 2051 2067 2058 2057
- 2067 2017 2065 2066 2067
- 2010 2051 2050 2050 2095 2067
- 2057 2057 2071 2062 2052 2085 2051
- 2068 2059 2058 2068 2018 2066 2067 2011
- 2059 2047 2063 2050 2060 2055 2083 2040 2042

AND NOW..... A WORD FROM OUR READERS:

- | | | |
|-------------|------------------------|---------------------|
| Κεϊβί: φοβή | Αδοψίε: μισοανδραγαθία | Κλίε: λήθη |
| Γεμνί: ησέα | Αιτοίε: ιερά αγία | Εδύβίε: σκί |
| Ανίε: μοιρά | Καίε: πικρογάδο | Οσπίε: μάσσε |
| Σίε: ησέα | Γίε: εξαγαθία | Ημπίε: λήθη |
| Καίε: λήθη | Αιτοίε: λήθη | Εβίε: σφοδρά |
| Εβίε: λήθη | Μαίε: λήθη | Γίε: μισοανδραγαθία |
| Ησέα: λήθη | Πείε: αγία | Βαίε: λήθη |
| Ησέα: λήθη | Δείε: μοιρά | Δείε: μοιρά |
| Ησέα: λήθη | Σίε: λήθη | Σίε: λήθη |
| Ησέα: λήθη | Σίε: λήθη | Σίε: λήθη |
| Ησέα: λήθη | Μαίε: λήθη | Μαίε: λήθη |



FEBRUARY 2, 2006 | IFFR | WITTE DE WITH | ROTTERDAM | USA

After Me, The Horla!

After Maupassant, Crayling:
By the same token, death is nothing to us. It is simply the dissolution of the physical elements we are made of, which return into the cosmos they came from. To fear the non-existence that ensues is as irrational as to regret that we did not exist before we were conceived and born. Those who fear death perform an

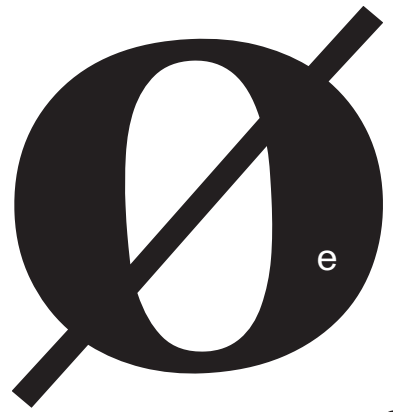
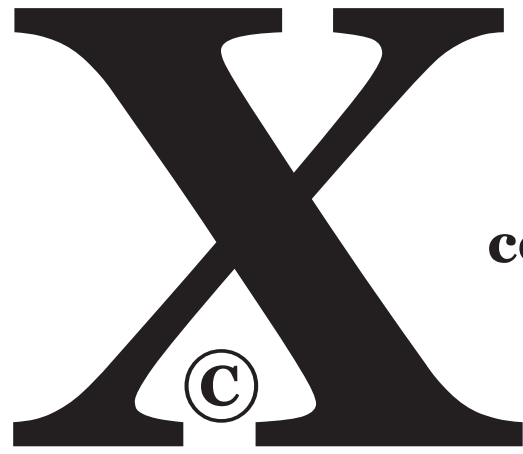
impossible feat: they imagine themselves witnessing their own non-existence, and lamenting it. Superstitions and religious beliefs that tell of punishment in a post-mortem state make people afraid of dying, but as soon as we see that death is simply an end, all such fear evaporates, and once again we are free.

DEATH WATCH

+ 2006

W/STOP,

THE MOVIE



SPEAKING MAGIC
&&&
company for dinner

Thanks to Jetske de Boer
xerox, canon, apple
& easyrai



D

Level 1 • Blood Rush (Sabbat)

The vampire may make herself feel as though she has fed, even if she hasn't. This may be used for pleasure, or to curb thirst-related frenzy. Lasts one hour.

CONSIDERATIONS FOR THIS STOP-RESEARCH:

To which extent is the Persona Transitoria a lucid entity? Is the PT just an interchangeable object amid the artistic traces bound to a multi-layered existence of time and place? Or the co-ordinates of a huge registration network, a maze in order to conduct all PT's. Does it detect the difference between DC or JB, twisting around different positions? A nullification of US, how to STOP endless mechanisms?

STEP 1: Reach beyond the realm of material;
.....
.....

STEP 5: Do as he orders you and please do not ask questions, really I know what is the best for you, and what is the best for you is the best for ALL of US.

e

Level 2 • Communicate with Kindred Sire

This ritual involves possessing an object belonging to the Sire, and takes five minutes. The vampire may speak with her sire, telepathically (this does not facilitate mindreading). Variations of this ritual exist to allow telepathic communication between one's thralls, progeny, or those who have tasted the caster's blood.

SECTION A: Do you feel the urge to get some direct feedback on your passed on activities?

SECTION B: Do you feel an itch under your skin, like this big spider you see on the wall, growing bigger and bigger as it might jump on you, or is it just the fever?

SECTION C: Have you ever been thinking that you are not YOU, but just an empty envelope?

Such questions really matter to measure your degree of functioning as a PT; and furthermore does anybody notice this is a non-existing subject, that all PT 's are traced from the maze of what may be left of artistic statements? [A sort of sChizo-residue, or always inadequate self-negating post-rationale- see note, ed.]

e

Level 3 • Engaging the Vessel of Transference

This ritual involves putting blood in a container, sealing it, and engraving a rune on it, and takes three hours. This container will take some blood from, and empty its current load into, anyone who touches it, who will only feel a shiver. If the rune is not covered, a roll of Intelligence + Occult, difficulty 8, will reveal it to read "change blood". This container will act as described, again and again, until broken open.

SECTION D: Is the construction of ideas a matter of you being the center of materialized formulas, or do you reject any initial systematized beginning?

SECTION E: Do you value all opposites as an unity and does this allow you to speak the Truth?

Considering all these different points, I will represent you in the quest for Authentic Earnest Personas. And WE offer you a number or STOP-CODE and WE appreciate that you value our values, welcome to THE SYSTEM and let go of YOU; the enlightenment is near.

¹What is at stake here is the position of the artist, the viewer and the art object in relation to discourse and visibility.

Nothing, to do with You

I knew what it was, now, and from mere reportorial instinct, nothing else, took out my watch and noted the time of day; at that moment a third and still severer shock came, and as I reeled about on the pavement trying to keep my footing, I saw a sight! The entire front of a tall TO LIVE HAPPILY, LIVE SECRETLY four-story brick building in Third street sprung outward like a door and fell sprawling across the street, raising a dust like a great volume of smoke! And here came the

I am kind of Excited to Play the Game and STOP Channels Deric

STOP: Is your project concerned with reconsidering the surface of rejected realities?

Deric: Yes, in a way it is about repackaging what is already there into another format better suited to radical imaginings. By this I mean inverting the surface signs from insincerity towards substance. This supposed substance is of course already gone, and therefore my activity can only point to its negation.

S: How far can you go in creating distance from beloved illusions?

D: YOU HAVE TO PLAY THE GAME TO KNOW WHY YOU ARE PLAYING THE GAME

S: If you do not believe in me, are my present activities yours?

D: No, you are busy with very strange things. I don't relate them to my thinking. But actually this is how I think of my activities as well. This is not a Cartesian divide, but more a divergence between model and experience.

“ If it's only the aura that matters, let's dispense with the other things— these * objects and bodies that confuse the transaction. -Samuel Clemens ”

FROM THE FRAGMENTARY ANECDOTES OF AN UN-TOTALIZABLE PRESENT, WE CONJURE UP A STORY OF TIME UNFOLDING BEFORE AND BEHIND US -JEFF

THE AIR OF ANOMIE

More, it turns this impossibility into an object of analysis, which for me brings about two effects: In other words, the matter is not nearly as dark as it seems.

But she points out that it's the sort of thing people buy just once, to share with their best friends; it's a "sentimental" item. It is a product that is more about a connection between people than about anything the product actually does

I was describing the ways in which one's experience of the world has changed. Younger people know that people of earlier generations had a different experience of space, time, tempo, and a different reality of access to things. Space used to be conceived of as dense and physical, like something you moved the tip of a rocket through. Today it is very flat, and it's a matter of surface upon which a spectacle is played out. A sense that space surrounded your body and resisted it transformed into a sense that space is unresisting and merely a field of reference for the rest of the world.

That kind of floating orientation, as opposed to an alignment, which I think is an interesting distinction, can provide you with an illusory sense, or an unearned privilege. It may just be a reaction to the last twenty or twenty-five years where one felt a necessity to align oneself. We've learned a lot of hard lessons along the way, concluding that this or that wasn't the right position to take, or maybe discovering that we aren't truly sympathetic to this or that other thing, and don't really believe in it. I'm not trying to make myself sound just like some kind of free floating, postmodern, disembodied signifier. I feel the opposite. I like concrete experience. But like many people of my age, I am also reacting against formalism, prohibitionism, constrictors, and proscriptions about how and what to think.


Whenever a person disappears completely, it is said that the locals consider it the work of the mantichore.

In the quest for authenticity in a field of intense activity that can aggressively deny any systematic understanding of it, what I think I see is that an anxiety over that failure of comprehension is exactly what makes a theory of irrelevancy attractive and feel necessary.

KELLEY: Oh, yeah. So it becomes a little bit nihilistic.

ESSOE: Right. You can let yourself off the hook, and then you don't have to worry about systemizing it or ordering it.

KELLEY: That's right. Hence the sense of cynicism around your generation. It's a way of protecting yourself from a lack of authentic experience. I would say, however, that I don't think authenticity is a quest. I think it's just a consequence, or an effect, of just working for a long time. The extent to which I feel authentic at all is very closely related to all of the times that I have felt inauthentic. I think cynicism is the most significant and unfortunate consequent of this stage of mass media experience. Cynicism protects us from what we feel, or from when we don't feel, and when we can't feel. It makes what we can't feel fashionable by giving it an ironic tinge and making it cool. It's essentially smartass, but it is in a way that is so commonplace that it doesn't seem defensive. Sometimes I think maybe the best I can come up with is just being the opposite of cynical. And I always know where that's going.



* This text refers to an out of print or unavailable edition of this title.