

Onestar Press

onestar press mark borthwick social documentaries amid this pist

purple

MARK BORTHWICK SOCIAL DOCUMENTARIES AMID THIS PIST



AMID THIS PIST



























‘ In The End’

1. This - ‘The Realm of Subjectivity’ controls the existing forefront to sustain advertising as an appraisal of amalgamated ideas, changing one’s identity to resemble what signifies a nothingness. Eloquent when times are allotted to inhibit a stillness apropos an appointed silence, an appearance in finding one’s identity within the relation to another’s landscape.
2. ‘The All Anti Aesthetics’ - The underlining effect is essentially irrelevant, in appropriating what permeates instances that deviate from themselves, yet find there co-existence within what indicates their own aesthetics. I constantly stay in one’s own directions to procrastinate time, when the underlining effect to what’s any different signifies a certain truth.
3. ‘The Edge of Fall,’ [inspiring anarchy, ultimate absurdities.] An hypothesis is an amalgamated structure of absurdities. Fashion debates what’s hypocritical, a way into relentless consumerism - ‘no concept of real.’ The industry does little, - NIL - to initiate opportunist reasons to provide the viewers with any honest valued critique to how it works - these referents are pragmatic versions of someone else’s idea of inspired indolence. Perhaps were dealing with a far different issue, where fashion has become less about clothing and more connected to many inspired visions of appropriated life styles, [wallpapered in sham].
4. ‘Media as with Propaganda’ - supplies the audience with a pseudo simulated surplus of information, superficial ways ahead ,thus media employs itself as an instrument of the ideal, [all too ready to fuck with,] to agitate as such, - of vital impositions - ‘of coming to a halt,’ these ideas of futile workers of programed erratic laziness; - what’s tenacity tenacious [to be kept off,] keeping a firm hold on principles.- [For is it always this way?]..
5. ‘Fashion Advertising Campaigns’ - float between what singularly denote signs of transformation. As a structure that struggles to find their own identity through another’s imagination. Over time these images of reproductions, optical representations of photography, are reflections that have suffered near exhaustion, relative to initiate modifications or an apparent trade-off, en route for [who plays what role?] anymore.

6. 'Insofar' - I'm trying to find an approach that is counter. One that will find it's own use and meaning. [Usage apparently] What I mean is through representation and creating images I am intrigued in finding a method, a procedure, which by virtue of its own divided lines is designated to create its own language, an idiom that conveys to alter how we read what incorporates itself within the confines of the picture [image] itself.
7. Theres perhaps a newly 'Appointed dialect of exchangeable thoughts'. Images that come to mind elsewhere, eloping ideas as a conclusion to in propreate existing space, as the land escapes towards natures existing domain. A panorama of elementary thoughts, dreams succumb to intital surfaces existing in space to preoccupy what's significantly there.
8. 'Conversations of Time' - Yet through appearance, the land diverts itself, as in departing, apropos - a parting place, space to where one can flee, as in language a appointed territory that changes from one country to the next. An area of unappropriated landscapes, as in opportunities that further an existing culture towards an eventual nothingness. Perhaps it's merely an impulse that separates us from time, an Eon or an Era well spent.
9. 'Ending with Libra' - I've always struggled with the idea of everything being two-sided, one side - an instamatic version of one's designated space, void-selective in thought, stripped of what's essentially there to raise an opportunity hence on opposite sides chaos prevails, an accumulation of ideas that find reason to surface through.
10. 'Of Liberation Facilitates' [What's the alternative, for is there necessarily one], what if searching designates a distinct motivation purposefully enticed to eradicate what's there, what's subsequent is irrelevance justified by what's in the vicinity, anywhere, the importance of an existing frame work that happens out of habit.
11. 'Where Repitition leads to Isolation' - What's evident is an announcement of one practitioners over-riding aesthetics regarding an initial hybrid of self made statements. Suppose one was yet to appropriate an initial reason to sublify what motivates to move- render the end of unawareness, successfully justifies whether ones' politics substitutes another's, through the perseverance of ignorance... [Final]...
12. 'A Perseverance of Amalgamated Cultures' - To share what you ware, from one to another resembling additional-per chance- "chance" is a modification of the way we approach change, how does a transformation appear to become approachable through an apparent exchange of thoughts.
13. 'State of Mind' - In memory as a linear form [of lines,] apparent structures illucidating ideas of interfered moments, selective to stop time, an adjustment surfaced towards something lost yet found. [Mine is simply a question of representation towards what's not always there] .
14. 'Thereof' - By re - constituting the image as a landscape it becomes D - void of the initial representation. At best im trying to assess a significantly different vision towards finding the most appropriate image thats inherent to establish a brands identity. Some thing slightly more organic, [perhaps closer to where were found - than most], by actuating a closeness perhaps to grounds or sounds alike one invisions an appearance selective at times, what imerges out of nothing - yet void, that constitutes whats ahead - signs as signals exempt of change, yellow yet green in pertinent shades.
15. [Initially I was interested by this a landscape of individuals, hence to show there loss of identity, as everything becomes the same afterall].

- 16.. 'In State of Flux' - This is attainable, without practice or disabled vision invariably useless, since the idea of innovation is apparently feeble, yet the structures are limited to the dissemination of thoughts, do these images contaminate what's written. By appropriating brand names to signify an apparent representation of the image as a whole, not simply an instinctive version, do versions pre-occupy the space, how would you read into without implications 'of sham'.
Is this the End? The End is close to start again; over.
17. 'Of Departure Transforms' - As a result there's a countless score of words that have conflicting explanations, as the perception of images evolves, to permute, initiate a transformation - [What's our divided attention span in relation to these unlimited versions of people in pursuit of discovering their own identity obscured in someone else's imagination.] In the long run these optical reproductions reflect and inspire to fluctuate, as in residuals, an implication towards how we assiduously apply our selves towards, [what's automated.]
- 18.. 'Of Deliberate Interference' - These images that follow signify what emerges as a blankness to what's perhaps the same as nothing, an unimportance, or insignificance, to triviality, a simple grayness, as they contaminate the essence of what's transcendental, ultimately the entirety becomes validated
19. 'The Authoritarian Emanates its Case' - Asserts a natural emergency to materialize sincerity. This, the underlining effect which signifies accuracy. A discourse which re-emerges the significant validity, a natural chance in disposition of change, that's appropriated in significant ways - perhaps way ahead of us.
20. 'Selected Notes and Conversations towards Aversions' - en route to society's clasp on a continual need to be into brand identities, [eventually fuckt], an appointed playground of desire, Run, [we gotta go].
21. 'Interfaces of Reductional Accoordination, [A Discourse]'
These images of inconsistency prevail a weakness of all apparent brand names, houses of glorified magnitude exalt, 'let me be into you'-short of identity - 'I need you'. These brands of reverence stimulate to motivate - desires of life, a life style 'so sham,' of no perceivable way - out.
22. 'All Symbols of Avoidance and Significance' - slogans validating one to authorize - [you are what you buy -buy into [, an apparent imperilment, an ever ready society of accustomed cultures, all too ready to fight our capitalist views while feeding into others. Into this an appropriate space elects singular signs, signals as in re-elections typically unaware of what's yet to come. The system assumes the right to deem itself towards what's surmisable]. The surplus of imagination = thoughts going through constant metamorphose, an appearance of nothing constituted by what permutes itself.
23. 'Of Disappearance'....Today there's an over accumulation of style guides - Pseudo life styles, - Eratz; slasht, not another magazines, ...of inspired laziness disseminating irresponsible ways ahead.
24. 'Of this Structure ive Walkt', salient, referent to run,'pragmatic ways', - en route to inspired idiosyncrasy. 'Struggle'- you must struggle, of apparent disorder - displacement weights the scale - dissolve. All elements post natural, eliquent - nearing the End, of what I'm not so sure, 'yet still to come'.
25. 'Of Decomposition - Archaic Will - Of Totalitarian Decent', This is more or less it, - Over Flow. [Of such an approach]. Ideas are way ahead, of sort its about representation of accumulated thoughts, a continued need to find answers without specific questions, how one's work becomes representative towards not only society but life its self, finding a good enough reason to continue.
26. 'In The End' - Yes this is an other world, Looking for some thing that says I can see a difference, 'of change apparent disclosure'. Of symmetry lines in non linear forms disconnect, [at last], there fore move forward.

Fuckin with diz-are-ster,
.['everywhere']

'More interesting than nothing,'

- falling apart,

[is not finished]

Off systematics - this the millieu of juxtapositions

celebrative versions of nothing, NIL -instalates the volatile, a phase of

picture - transient, apt to the

image of stillness, amid calm, desires from within,

this the last time. The End.

An operating analogue - lulled by vortex, 'Chinese

whispers' as silence has been felt.

A low ~ hidden ~ spartan of cultural meme upon a

mild cats terse - euphorical, an era of awkwardness,

of avid clarity and waves of chasms sigh through this

the clearly misty eye, yet vacant, with always clarity. Wiry I am, so low

'enfin'. - This side of circular movement - 'shift' like a lizard, this the

phase of the moon,so light, [Nexus].....- 'tist' well lit.

[At times of disorder displacement signifies solitude].

Summing up recent campaigns

' Is dated '

Lost identities

fucked.

fashion busters of symbolic pissed,

I for one,

* Extra dismantle

1. The system is distorted,

through maximized info,

[extra dismantle]

comes onto play.

RIGID is rough.

The practicalities of working within the system,

irrational thinking [waste of mind.]

MIND FUCKERS.

[Solitude ends with the hypocrites half-mooned arse].

disrupt

- the end of what's here...[now then.]

Redefine a language, activate a disruption.

*[mine is simply a question of representation towards what's not always there.]

These images at best contaminate the essence of what's transcendental,
this as a feeling ignites initial responses to how we appropriate divisions
between the personal aspects and the political, hence erradicating what's
there, within the moderate - eminent of spontaneity, telepathic know how,
"how will is wise," all invaluable within the confines of the moderate - evade,
out witted ways, the conditions of departure "unreal," running on the edge
of the river, to fall out of reality is non existence, coherence prevails.

* to understand what we did, was something not to think about.

[:isn't disease a testament of our times.]

L'Etat.

Extra dismantle
part two,
initial holes -
Slit
through the surface
side by side,
initially not there
at first.
*

Social commentaries of, at first the experience.
*study for Sonic break through.
[going to fall,]
oh the will of won't.

A social documentary,
Amid this pist,
an appropriation of distinctions
between elements, an initial flatness,
*gray area,
as with our surroundings,
an initial nothingness -
an observation of time,
an essay in images
that repeat themselves
an apparent way to dilute
the importance of one
over another.

This, the fundament of chaos - [L'etat Invisible]

'est bien connues'

This, the "era" of end.
- "No limit" - Exploiting points that rely on -
No difference, within a context of social scrutiny,
current involvements of dubious "fucked" - shifts this
the league of endings. Amid this pist
[The mind fuckers] resonate song,
- Yes, for all one knows, we're dealing with
a far different verse of problems,
[a definition as such,]
The loss of the world - is this the end -
the end of what, the end of the end.
"No more limit."
Is nihilistic of nothing
or simply a reaction to what
elucidates nihilism - flirtations of euphorical bliss,
apropos - fuckin* with - this the end,
"l'acte gratuit" - no mark,
Destroy, Disorientate, Disorder.
- ultimate question, 'how will is wise'.

= Enthusiasm
Skepticism
'identifying heroic pretenses,'
*Skeptical,
Unity.

*

Adieux, - a deux



סוה סוה



JILSANDER



Calvin Klein

A black and white photograph of a paved road, likely asphalt, with white lane markings. The road curves slightly to the right. The markings include a solid white line on the left and a dashed white line on the right. The texture of the pavement is visible, showing small stones and some wear. In the bottom right corner, there is a white logo.

H&M



HELMUT LANG



MARC JACOBS



PRADA



Dior



BALENCIAGA



VERSACE



LOUIS VUITTON



GUCCI

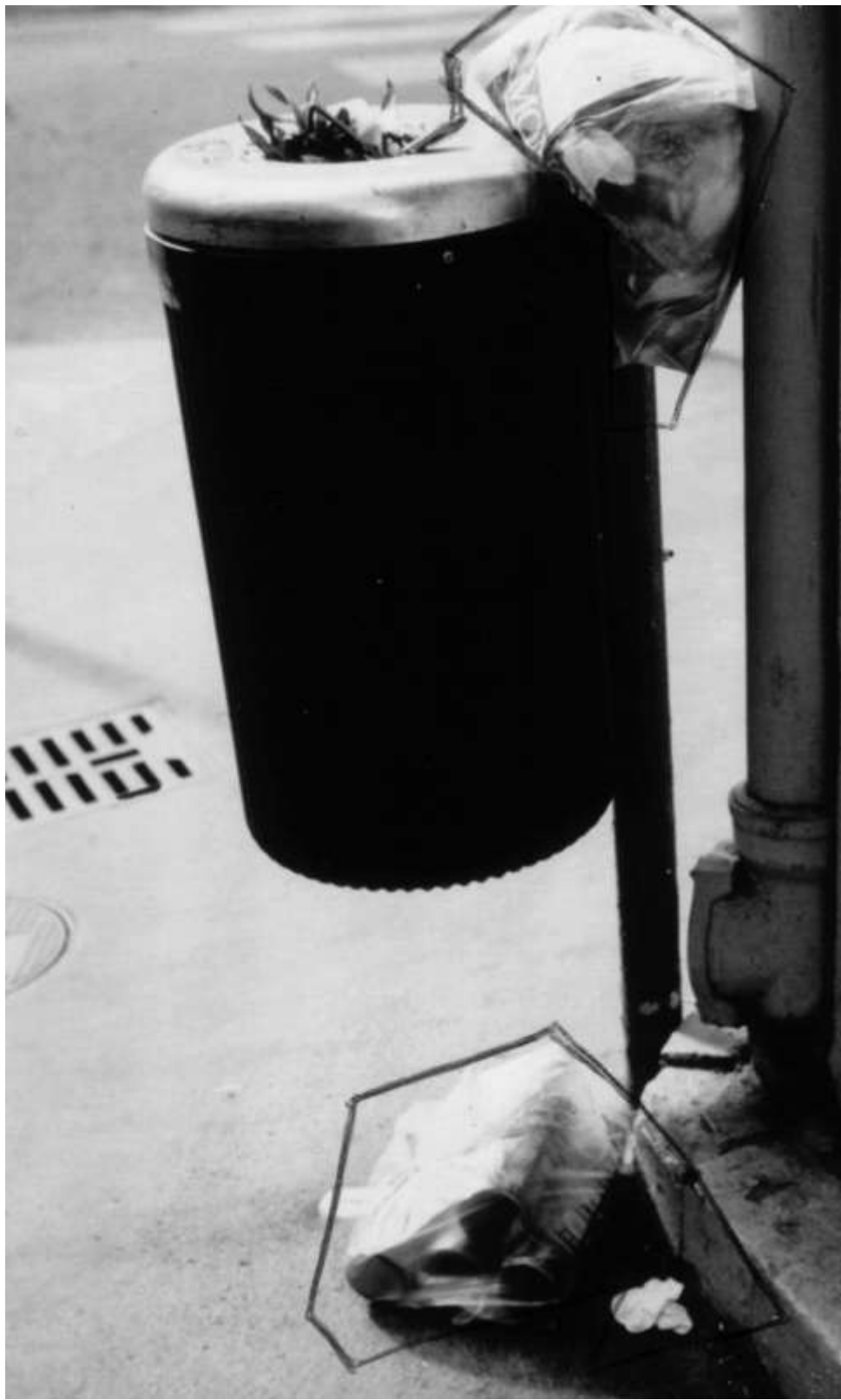


Bless

1. in between things that are unrecognizable.
2. perhaps on car.
3. simply held up towards what's bed - outside - possibly near an office space - doorway - emptied out then filled with residuals.
4. may be gone walking with.
5. as another bag, an envelope once surfaced in between what's already there, encase your one without the other.
6. misplaced amidst what's solace.
7. an emptied interior space reluctant to change.
8. la biche sur mettre tout seul.
9. as a bed in reversal, in effect sleeping elsewhere, where else - 4 beds living inside outside - together.
10. In - between legs, going both ways.
11. Under arms, upside down on top of,
- 12.

Do not do without.









~~おはようございます
おはようございます
おはようございます~~





Susan Cianciolo, [RUN]

1. t-shirt and denim top run 6.
2. renee wearing jacket susan cianciolo's run jeans tee shirt run 4 jewelry by susan.
3. myriam in susan cianciolo's beneath wear pink.
4. inside bags underwear run 2.
5. reconstructing fabrics opposed to similar sorts
6. eliza in t-shirt by run 10 fan mail on head pillow from below the waist susan's friend is home.
7. hair by becky and her friend is suz opposite trevors house d.c.
8. chan and dan about walls - chan in run 10 jeans and chan's top on - daniel in jockeys beneath wear boys t-shirt covered in jeans run 6.
- 9.

1. clairs invitation
2. pauls car covered in susans table wear margaret dressing up in susans white wares.
3. untitled.
4. living in side out side.
5. prayer cloth on suzies mums car margarett in oversized white sunday suit by susan
6. aerial view
7. joey bibi knows.
8. _ _ _ _ _
9. bibi sleeping in her own ware yesterday or tuesday -
10. even waters play - forever - johnny paul jay danny johnny ned + sid outside our home 1999.

11. eliza in run 1 - run 2.
12. 1978 to be a bed on -
13. all ready mades imitated safety pins to the sky.
14. renee sat beside in run 4.
15. myriam inside out covered in susans table ware
16. myriam laying down open upon susans pray mat, - ny, ny. 2000 -
17. kirsty's slipper.
18. _ _ _ _

11. +
12. bibi mai and joey all dressed in susan cianciolo's kids wear - shoes and hair too.
13. sportswear - unaccustomed behavior together as one initiates two. bare footed denim wear run 10
14. katya in run jeans susan C - top joe in run jeans and run red t-shirt - nakako all susan C.
15. +
16. chair wear RUN collection 2 margarett in susan C -
17. denim jacket + skirt run 6
18. renee wearing jacket run 2 jeans run 4 tee shirt run jewelry -by- susan cianciolo.

Still So

1. To share what you wear.
2. Series with cloths overlain in streets amongst themselves, eventually they become out fitted together.

Subject to indifference

3. What's with or without?
Taking 14 dresses in identical size shape following instructions overlain wet hand.

Of exchange my relationship towards space the opportunity to advert what simply is void, emptiness, non nothings abstract zero.

4.
my armpit in your ear lobe, Lent by my lips...
5. A dress seated next to or beside her, perhaps in between or merely placed in one spot next to another not always visible from where were standing now seated.

rere only

6. A skirt that hoops and turns into 4 different things no one knows why.
7. On opposite sides one becomes accustomed to seeing things the same way, such as, if turning the photograph the other way enables us to see all was there before.
*. like wise
8. In side making out fits of emptied bodies lain flat on the ground, arms under head overlain dress over body then next to her, beside on one side.



zero

and when i woke up the stars were still there to shine, there were no friends in strangers empty rooms - as i was stretched out by a four foot adrenalin, all the green birds had stayed the same and my costume was still becoming mine, there were stars in my bed as all the garb that sat accumulating silence disappeared as every things the same and nothing can be everything - just as in fine features searching for dysfunctional attitudes towards a moment where i can see clearly now, within all worlds apart a cherished moment which reminds change passive voids signaling homing views as time entices its self like a surprise that high lights as well as darkens a secret as free forms consolidate change interior reflections eventually become irrational, dysfunctional,, as recently ive been dreaming of living higher near tree tops inside out homes without boundaries and whos is the sky anyway a salvation or could it be hell is over some times commonly known as putting one foot behind the other and coming back for more, encouraging independency, the importance of insignificances, chance, intuition, sincerity, improvisation, absurditys, and then various ideas and things that make me feel good without looking. And then if by what i and sounds blow minds as all gardens work there lifes will to grow and all that ever is becomes restless and with glory lights require darkness to subside a willingness to open shadows within all thats inside, imagine our lakes swirling puddles in through thirsty body's - are all openings fulfilling spaces loose partitioned pictures of ones self beside you, next to one another before we go.

I still walk on the ground,
I still walk above ground.











Comme des Garçons,

1. [Typically un - aware of what`s yet to come].
2. It's not about walking or wearing the right things while you walk, It~s about how you walk when wearing things while you walk.
3. If it wasn't for selotape I'd stick my self elsewhere upon you - not so different from our clothing self-adhesive that way we wear what we wear with selotape on.
4. If I was to take what always felt good and pass it on to you -would you feel the same?



Most seeds need to be kept in a cold and moist place for a period of after - ripening before they germinate. This cold treatment is easily accomplished by mixing clean seeds with moist peat moss, wrapped in plastic, and placed in the refrigerator. All labels for bags should mention the type of seed, [date collected], and also the date it was placed in the fridge.



....i.e settlement of amounting features diagnostic - within reception, / Silver nerve, Tree Water, so, touch - me - not, [SPIDER]

One way to increase humidity is to stand pots in shallow 'pebbled' filled trays that are filled with water. For - get - me - nots can be grown and will bloom indoors then moved out to a moist spot in the garden, during spring time where they come up year after year..... Theres pussy Willow, Dwarf Marigolds, Sweet Alyssum, Lilly of the Vally, Black Eyed Susan, The Lomon Day Lilly, and the Fiddled leaf Fig. There are definate referals to syze accomplished through dippen, size is not relivant unless its sort after, Touch - me - nots and velvit ways will allways find there way, [and others]..... from northern exposure - theres a spider plant, earth star, the heart leaf, - [philoden dron], peperoma, snaking plant, pothos, 'one that clings; - or eventually creeps...



..... Theres the Spider Wort, The wandering Jen, The leaves of the peppermint sented Geranium have a texture that are'.smell good'.....let them grow next to one another, or next to other herbs in a cool sunny window..... For propagation by division, the first step is to remove all top soil from around the plant, lift it carefully with a fork then divide the plant with a small hand 'one' to alternate this method of dividing plants - use two large forks back to back, then bring there handelel together, together, seperate with the minimum.....Perenial Propagations for snow in summers - to sow your seeds in spring or late summers, cuttings - s/early summer, divide in spring or fall, - for Spurge sow in the early part of fall or spring, 'Limonium Latifolium' - Sea - Lavinder soe in spring to fall, for all cutting February & March in cold frame in sand,divide in early spring, The Convallaria Majalis and cortaderia sellona have there own advantage in spring as lily - of - the vally - on showdy days hidden in silent spots / moist a globe flower there in the early springthine sweet violet.....watering from below by setting pots in a pan of water, of propagation....

What else.

1. That's where we've been, over there.
2. Yet we're here when we're there.
3. Whilst walking back I came to you.
4. Once moving, moved, ~ that's right I guess.
5. Yet apparently they're always there.
6. If I was here before, I wasn't.
7. Always ready for what's yet to come.
8. [Like slowly will slowly happen.]
9. That's a definition on nothing, yet the same as this.
10. Of apparently nothing I'm gone.
11. Always further on ~ far is always further away.
12. That's about this and that.
13. All the way over there, all the way over there.
14. Is when every thing is always all together.
15. She was always there when I wasn't, there.

else.



Martin Margiela



To run with a dulin, a red throated diver.

‘When you walk from side to side you sound like a bird’. This is where it started. To people running away hands held together - [laying flat on the ground]. With what configures itself through movement we’ve enabled ourselves to suppose positions that signify a resistance towards space. As far as what we’ve left to come back to we’re always going in the same direction, enabling ourselves to move at a pace that surfaces upon a similar stance to one where we’re continually moving as we stand still. Somehow -that’s the way it was. In the distance a separation, beneath us as if everything’s was so far away, without breath, running without sounds, all sounds so well, well lit, well been, well....There’s no way out when the birds sound alike, - alike us.

*

‘How to spell bird’ - L’Oiseau.









When no two sounds sound alike,

1. Yes to follow one around, well lit, walking lain on the ground,
[together we fall].
2. Standing facing the wall leaning slightly to one side, or not -
always between the space of yourself and the walls. - well
3. Two people running off the page together, [no sound].
4. Moving from one leg to the other, Off balance.
5. All of a sudden, sudden will come.

Trying to find a balance of where one rips, Interfering structures, circular misforms, appointed elsewhere, lines of apparent departure, [not stayed] of rigid disclosure, Slit is fast, rigid is source, slightly rounded in between what's surfaces out - skotch, an over lain interfering structure, circular misforms appointed else where, lines of apparted departures - [not stayed], of rigid disclosure.

'shift'









'All cities become one within another - all falsified images of social realism exempt of change'.

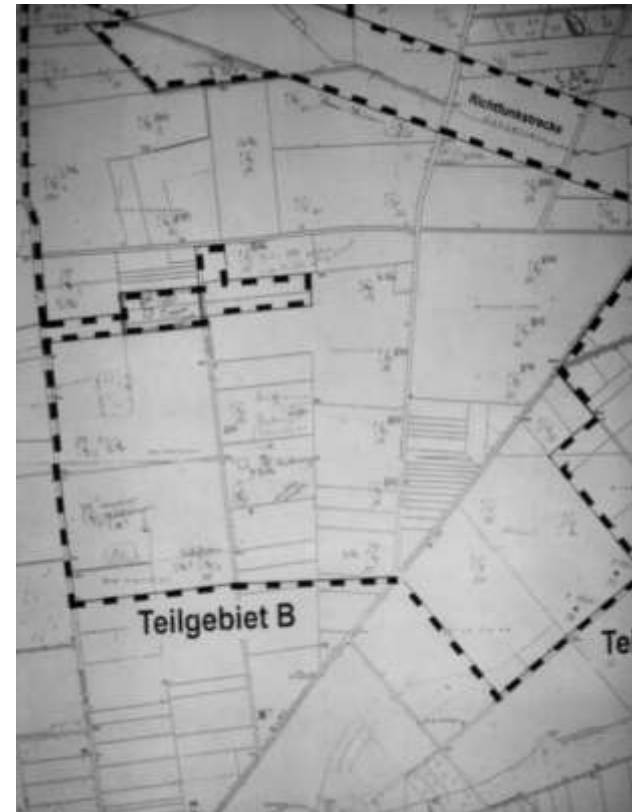
Fiscal points, positions of virtue, locations - interiores areas where animals live, sports arenas upon the skies a top, next to maps and doorways, - intercomes, sunbathing sequences in 'The Winters Tale' - dive - in`s towards intent slopes, to glimpse on above, lean oceans, nights off, yet a pause towards southwest exposure, temporally touched, At - moss - pheres, MOONLIGHTS, temples, a balance in significant wave forms Come hard - to glide, slide and then what's semi - sen - sation, A HIT `an echo, or simply an everglade that's slightly lucid, slanted - perhaps towards us, were spiders no difference at last - amongst works of difference in gardens of chance.....

New York.

F train.

1. What is it with sleeping standing held up by another.
2. Seated, he has a scarf, sneakers, an envelope written inside a flag of what's justice united we stand in bold letters so clearly written on every other man's chest, plus a handful of what we are yet to know.
3. Raising a cup of coffee, warm felt hands, she wears golden shoes, a wrist band and an every day smile written across her beautiful face.
4. There's so much noise that's in her hair, wet so wet, beneath the papers underlined by song, a passive verse that's solo, softly will you come sit by me.
5. People's hands wrapped around positions of gold, her licking lips, white shoes tip tap an emotionless sound.
6. Nobody even looks you in the eye.
7. One stands beside one another, with hands not so far away, not to mention the way people can't look at each other, what's without your hands held high,
I shall always look at you, smile at you, not without looking at you.
8. She wore a red tube close to her lips, an orange shaded t-shirt written on underneath, she was purple.
What about that - I thought about that.
9. I love to watch people's smiles, their grinning faces next to mine. I often imitate them until they notice, then silently smile back.
10. Hello, I don't know you. Really, I've never done this before, so I guess it's ok.
11. People move and shift from side to side - a joint effort.
12. Hitch a ride. [assuming-consuming balance.]
13. Je vais la bas tout seul...

Berlin



Les Point Populaire.



Berlin, [intents ride away]

An essay in visuals, documenting significant similarities between inner city.
[Of space interactive], Im interested in an enviroment of space, an attachment of the mind, one`s self - the world we live in, from within.

Sao Paulo



Brooklyn



Sao Paulo

Divisions of light surfaced out, angles for significant lines, fallen shadows silhouettes, interrupted passageways, words that relish time, all eventuals of yesterday and always, 'once in a while' - and perhaps what's not always there.

Paris



'Scenes from the crescent', never ever over....

This is who I am, a fizzle weeded road buster, clicking clog head to the bone,
my heads silver in golden cities, making signals like a circus figure head
spinning in tubular ornamented swirls, swirl I. [telescopic identities crises,
none exists].

Brooklyn



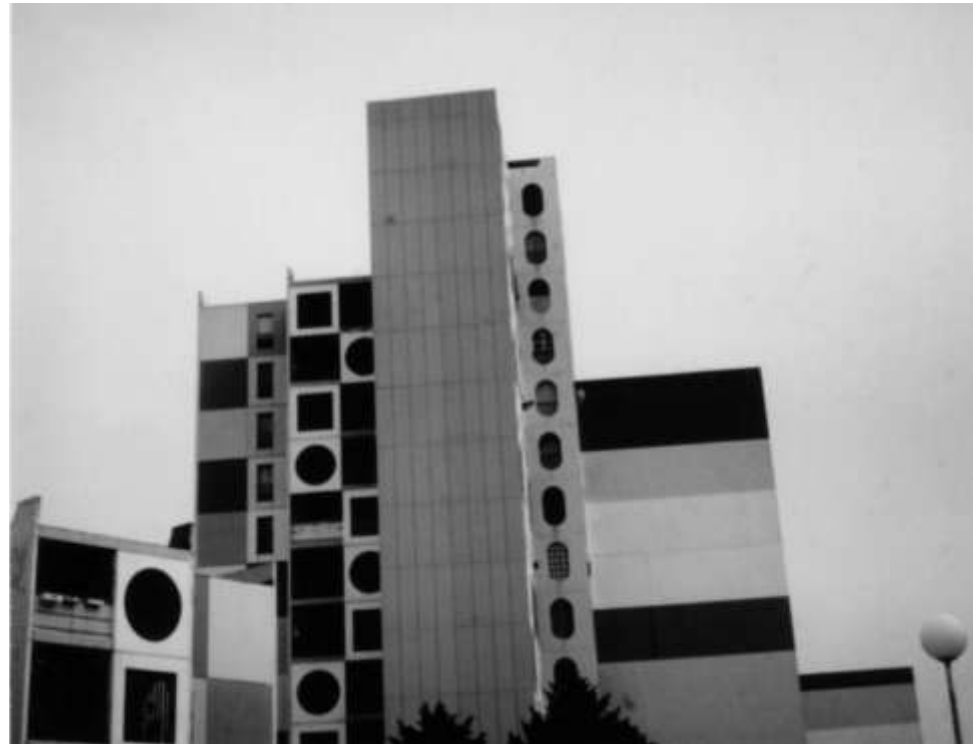
It's just unbelievable, there's no reasoning, if I could do it all the time, every other minute, between every minute, [expansive],
It's like solitude expanding laxatives, alleviating what's time.-



London



Berlin



Marseille



Paris.

‘This is more the coyote song, as thay call the wind maria’

I wasent leaving or going any where, that was while i was gone, there where drifting views through my amatured lense of homes, [abodes] that stuck at me, i felt senceless on my own ive often felt that way, or was i only there for - imnot always sure, out of my window flew past me everything, [what a very good way to be], there i go walking off by my self again, i follow the wind, i follow my heart, as the wind takes me home.

‘The winds name is Maria, the same as the coyote song’.



Of Paris, - all cities and friends alike,



Tokyo

First sequences - notes on interior space periodicals anticipated through proximity. Walking slowly with a paper cup in between your legs forces one to walk slowly, not so different from the way paul approaches ways of walking whilst reading, isn't red beautiful...! [Wondering where to go], isn't life wonderful ?...

Berlin



Kyoto

That's the tyranny close-up, the temperatures so right, all apartments are across the way, - way ahead, [tyrant as the tyranny autocracy]. These are cultural references similar ways, inhibited space, eventually one's significance relies on another's to diminish of space....To take things apart, sham - 'an exquisite glint'

Of social structures that diminish with time.

Local.

L` Equipe, [pour L` eternite].

Elementary games of being one of two, in two different places at the same time. How about cities, their names and people, - yes all things of people, [perhaps most of all the colours], all sounds , of how they sound - elsewhere, where else, in other cities - all roads alike, [Toucht at], there's tranquility, for wonderland is not so far, 'larf - in', still, of cultural desires of sincerity, AnnAs wing, [Pagus] Supernaturalight, 'is gonna get you' - and then - and then, all relationships shared within one another, all initial ideas of absurdities, [desires of life itself]. All integrated societies, how often do societies integrate? - what's so divergent, from us all ? as if all each were becoming alike, like us - 'Freelands' par foix, moving from north to south, here to stay, wet, or simply in the same place at different times, talking over in conflicting languages,[to alternate] at any given moment, times indifferent, yet all the colours - there the same afterall.



Berlin

Marseille, 2 hours 14 minutes away.



O. is The sound of cars in the street when there's none to be seen, - watching for people talking, beside one another - [there's no one there], walking through empty streets to sing song, what if no one's there - was I actually singing at all, - walking in between rooms in between corners, alphabetical sign posts [stop as you walk], furniture seems to resemble each other like hairs and doors, and all people's clothes. This is what I like, all things that bring me closer, knowing what's inside whilst living outside.

Berlin.



Berlin.

Within what's surface one becomes interchangeable.

To participate within partitions, purposefully enticed towards rooming surfaced interiors, safe bound walls, taking the lift out from both sides when only one was visible before, which results within what was set aside, to be built later, seamless in terms of misplacement substituted to sort through, without whatever without no longer.

Kyoto



Sao paulo.



Sao Paulo



Berlin

Iv'e often asked my self questions
of where you feel comfotable,
or if comfort enables you to become
your self in anothers society,
in recent months I've moved
from other citys, ones that often
hold memorys, a comforting idea -
I guess,

Whereabouts,

.....car parks and extinquished serials, intermediates surface out, fixed cubicles,
self made habituals have found a path into the future...Giving areas a different name will
eventually change a perserverance of time, loosing one's identity to another's idea.
HELL IS OVER redefines a template for restorational areas as in let's go to the local,
local not necessarily in the vicinity yet what appears to be closer than most. A space that
alternates to become a practice area, not about to move over yet shifting alphabetical sys-
tems, yes these areas should be used as a playground when nothing's there elsewhere. This is
perhaps a link between us, as all cities that fall down get up for change - inspire.

Berlin



Kamakura.



Brooklyn

We watched
and saw what came,
then left, for what was left
was every thing that was there
before.

What if ther had been no one around to witness such an event - does it matter ?.....



New York.

Marseille.



New York.

Searching to dismantel, -'away from it all'

Still

Talking with voices, ones that become relative, ones that relate to others assuming faces, constant reminders of all things that move too fast, until we learn to slow them down. A minute that lasts forever, a time which invigorates as if walking in circles actually exists without stopping.

To participate within partitions purposefully enticed towards rooming surfaced interiors safe bound walls, taking the left out from both sides when only one was visible before, which results within what was set aside, to be built later - seamless in terms of misplacement, substituted to sort through, without No longer.

'Significant Ways' - Sometimes it's hard to know what one's inner feelings like to perceive, perhaps say, how we're able to control what's inside. A sense of perceptions, 'What's control.' A sense of freedom within one's own ideal, an untitled space where one finds joy enclosed simplicity - [what's facile] lucid, a nothingness to implicate time. I'm not sure how we motivate, influence an inspiration to control one's feelings. A sign that resonates sounds - where should we go next - 'what's next?' Still so still, to lose control, one abided rule to live by. By eye.

Today hasn't felt the same as before, not about to tell or change one's mind, a mention of what's at most a space, another room, where one's appearance entices to tantalize a permutation of sorts, a curious passover of substituting time. Where's the aftermath? [Lain wet beside my side,] yes these lines have appared as curiosity comes to tell. Let's go procrastinating time, the foremost intermission break silence. [Elementary games of being one of two, in two places at the same time.]

*As nothing's real except chance.

Now redefining instructional points of integrity towards a shift to replace this, the importance of - a. The situation. - b. What implies reliance. - c. What's irrelevant - outside I view as what's primarily inside, to being irresponsible,

*[isn't responsibility what procrastinates time.]

enfin

For time we moved alone.
For time we shared and laid.

With time I've consciously moved on. The experience has become more of a physical relationship towards space. Whereas before I was more conscious of its surroundings, where by accumulative chaos filled all interior void. Such an area of space has now enlarged my scope, yet through size and options I've reduced myself to not always finding reason why?... is no longer an apparent exchange of thoughts, but a newly appointed practice of adjustment through space - [amplitude,] What's evident is the physical demands, questions without answers.

An analysis of feelings, an apparent demand, unaccustomed doorways entered in, a visitor waiting to visit, still waiting for perceptions to come, within relations to, [perhaps nothing].

THE PARAMETERS OF INSIGNIFICANT MINDS.
Adjustment through circumstance of experience.

I'm interested in how we invalidate our experience towards what surfaces out. Illuminating existing peripheries, the facades built upon a framework which lies upon itself in relation to its own existing concept of volume. A rebound of selective walls, at first laid flat dividing lines, infiltrate parallels of severance. [All lines will alternate] yet stipulate a diversion over time, one habituates themselves to appropriate silence, solitude prevails out of this, the existing framework. As one applies themselves to inhibit their own division of severance towards what allocates one from the other, where by walls encourage lines of separation.

DWELLING ON SPACE - How we apply ourselves to the act of experience, to subvert one's attention from the activity of being the visitor, how to apply one's selves to override the moment [to become the moment,] the experience in itself. As one, then shared together, together.

* WHAT'S EVEN BETTER REPETITION WHEN IT REPEATS WHAT'S NOTHING ANYWAY. Whilst admiring their flat form closeness, I feel similar to what inspires towards the ordinary, where there's no pre-conceived notion to formalize a dress code. Objects whether they be household goods or one's practical clothing arrives through one's own desire to be free.

I'm interested in producing stories that encourage a flatness, a point where I can reduce everything to nothing, to re-initiate a starting point, perhaps a necessity to explore what's boredom, a simple grayness, or yet again nothing.

Searching within formations constituted by site emblems forlorn sign boards shelving, sifting pale colours rebuffed from form. In the middle, a small space, an appearance whereby you recognize how valued, enlightened a pre-form shape, cutting edged on the lawn you feel yourself, [subsequently there,] a reverberant soiled, intuitive - a comforting device. After awhile, you obtain a form of instructions, an appearing pamphlet cut short on the edges with what appears to be another shape, little markings next to one another as if you turn the page over, there was nothing left to turn, as if all were blank, one resembled further and everything makes sense after all..

*NOTHING'S REAL EXCEPT CHANCE. Sometimes one is raised to the occasion [an episode,] brought on by a sudden impulse, one often finds hidden, a feeling once overlooked, to overcome resumes itself into what's conscious behavior, a well been state of gratitude, to withstand emotional disorders that signifies a transformation of apparent conduct, or is it that we simply alternate when nothing happens. Non-existence captures a moment's solace, solitude has a particular sound that evokes a moment in time. Momentum is the everlasting rhythm of times passive void to slow us down, whether down signifies an opportunity or yet again a simple state of mind.

REMORSE = DESPAIR. Partial witnesses typically unaware of what's yet to come of age, as time separates individuals into the perfect sense, [it's just time, ours was well ridden.]

I am interested in the movement in between what initiates the idea, and to how it eventually comes into play. The re-event of concepts of space, interioered interactions monitoring seclusions, apparting lines, common sounds within small details which infiltrate their ways into our lives. Words that exercise themselves, the emptiness of furniture left to be taken, to be held, or even misplaced. An opportunity to be woken taken else where [escape.] After reaching forward, your feet touch as if taken in between floors, the table sat, the curve stayed, after a while, you remove yourself, a small space interlined observing. Yet, I'm interested in breaking down how we prioritize what's perceptible, transparent, a surfaced matter, or what's supposed to be the topic [thesis] in question when nothing's there. Like taking other parts of places to put them back where they belong before they walk off with someone else. I'm interested in images that repeat them selves, an apparent way to dilute the importance of one over another. It's out of this, that's perseverance I fluctuate within small instances, soft spots intervening times a closeness that's even closer than myself.

FORMULIZUM.

What's Formulizum, an added urge to escape what initiates a formation into current status. [L' etat - invisibles,] Hell bent I'm not, to implicate symbols of structural bliss bent over I will, as wills will always be.

PERFECTION, AN ABOLISHED SOLITUDE.

What's Formulizum when life exemplifies a no form, formation implicates, to be in motion, to inform, implies communication without information, one finds immediate reason to disagree, within what communicates one's own ideal onward. With information, we inform ourselves to choose from a self-applicable system, where formation formulates a friction instamatic conversions which stipulate to modify a transformation to permute - [a turn around,] in my eyes I've seen what's nil, nothing to be everything. * ZERO - An accumulative number accumulating to nothing, I'll start again redefining space - one which revolves inside and then eventually out. Time infiltrates itself back and then forward, a growing feeling where accesses, evens, and virtues resemble an evenness shape - less form, one that takes you round and back where you started.
[As a mover moving on].

ITINERARY

Apparent Disorder Disorientates.[Sacre vie] : NEVERS : recall abolishment - Contre le class, le system, an underestimated misplaced form. It's minimized time that results within the realm of subjectivity to identify within what allocates itself to the image, within the confines of representation apropos the representational idea of itself as the photograph.

1. Statements inter-state, an added adjustment translates an appropriate definition. Reversal of space, times allotted elsewhere. What was singular when nothing's there, accumulated silence.

2. The underlining aspect substantially lucid, to appropriate a distance, illuminating what identifies itself as relevant. Irrelevance, portrayed as suspect similar to what inhibits space, sometimes determined through what's not visible, always surfaced as an inferior structure, one that grows out of necessity.

3. Throughout a non-existence defies what's naturally there, within this our realm of subjectivity, eventually the photograph disperses itself, [what's transgressive] To come forth, to apply another meaning to the image without reading within the context of what represents the effigy as a photograph to itself.

4. Vis - Avis the representational aspect of the photo [pictured here,] a document which relies on itself to record an instant. What's visible is to offer something to be seen, an apparent step forward, an offering.

5. I'm interested in how we as visitors, visit space over a matter of preference. Are we the spectator, or is it that the space speculates how we sustain the experience. How does one choose over whether they're the observer, visitor, or spectator..

6. These points - ie. experimental through repetition. I not only dilute what represents the image, but reduce it to_____. Dialogue enables us to find a movement, a selection of images instead of one which identifies several results, pragmatics illuminate representation over what represents the importance of one over another.

7. I've always been interested in how to evoke an indifference to how one applies themselves to space, socially, yet with inspiring chaos, disorder evaluates an assuming position, to position one's self. [lights - shadows - evoke Life.] Sometimes silence says it all.

8. Initially, I'm using photography as a medium to record and document, not manipulate, hence to catalogue what's perhaps nearby, out of view, in one context which reveals a relevance to another.

9.. The format of discussion integrates disclosure.

10. [Is this it he said, turning towards us both,] from the left and right-hand side simultaneously, observing what's next to him in conjunction to what's left alone, alone in space, emptied in constant sound, where else, alphabetically situated to fall out of line, once and for all. We sat by chance next to one another [beside us we were,] there not so far away, close within reason, within what encircles space [void,] we've walked, interlined, and followed each other. Of disconcerting circumstance, causing people to adjust by ways of, apropos - all appointed circumstance which evaluates time. Perhaps it's solely a motion of movements that graduates the distance between us, time's a juxtaposition of instances, recorded through the motion of movement from one person through subsequence. As our appearance shapes the extent of thought, all gestures, signals, wave towards each other to find an apparent game. We've walked in consistent lines through parallels; we've exchanged thoughts that enable us to share our common ground; we've sat on opposite sides of the room, now facing each other; we view the space as one existing surface that lies flat within us, as we sat side by side.

11. seul.

12. [Assimilate sound by default disrupts intermissionable ways.]
 What fluctuates in between inspires a fluctuation of sorts, an
 around circular skit. We're inside the parameters of light, an accent
 of sort, slightly off tilt, an angular diversion to how we perceive
 this, our world, utopia. [above there's light, above all].

13. Something that appropriates white, a stillness.

1. The parameters of insignificant minds. [what's
 adjustment through circumstance.] Hell-bent I am.
2. What appropriates the experience. [To be solely interested in the
 physical aspect.]
3. How one's perception of space enables another's
 advantage to experience the moment [to become apart.]
4. Celestial rights - text resembles reliance, what's not
 supposed to happen, happens on its own accord
 [elsewhere]. Experience validates time.
5. What's alternation? - one that alternates by proxy.
 [Let's act out of time.]
6. Time suggests the way we make signals, reflections
 to one another signs that when two people sit in the
 corner, quietly nothing can be heard elsewhere.
7. Absurding under reminiscence fractures fastening,
 yet I'm interested in aborting restrictions, counts in circumference,
 all individuals surface in - out, similar to box asymmetrics, upon
 diagonals, an exit to the left-hand side, stretched out walking
 cross-legged in asymmetric lines, [embrace] the individual walking
 cross-legged on parallels, gestures flux..
 .[of charms discreet]. est bien connues...
8. Indications of movement - A juxtaposition of images
 surface out in conjunction with space [void,]
 enables us to see more than one thing at the same time.
9. Divisions of light surfaced out, angles of significant lines,
 fallen shadows silhouettes, interrupted passageways, and
 perhaps what's not always there.

- .10. Nothing's moving right now, now's very much how I feel,
 felt still lent over, perhaps to stop for awhile,] take time by the h and ,
 walk off / how long is a while ? How curious is life it's self, and how
 much time does it take to stop time.
11. Cultural desires of sincerity - followed on by significant wave
 forms.
12. Works experience an ornate structure. [What's this that substan-
 tiates all monumental issues of change.]
13. What inspires the idea, is a sort of translation, visible versus
 what's always there, an intermediate come, not
 one that every body knows, an introduction to subtle
 differences.
14. Des images du bonheur.
15. Apart from time, I could do with more of you.
 Apart from time to time.
16. Lists of immediate oppositional changes spelt with indifference,
 spelt with some other meaning. [One enables each other to enter
 significant fractures of insignificant ways.]
17. Two walls are one from both sides.
18. At times of disorder, displacement signifies solitude.
19. Today's exquisite, will always be.
- 20.

Conversations to appropriate experience and selections of observations of light.

1. The idea is to create a space which by practice becomes the experience, once entered it transforms [to alter] to become portable, folding on all four sides - [together.] Each wall separates and divides into three panels. Once inside, all options remain optional, on the inside of the door there's a lock, times apparent disclosure, to close one in. [Together. Together].

[tilt]

From this that's circumstance,

We were introduced to places of stationary asset,
situated upon a line, linear within capricorn.
A surface not so different from one's we know, yet
so far away from what inhibits our daily life.
We rode so far, yet came around in full circle.

Voir.

To be this that's quite [is disrupt.]

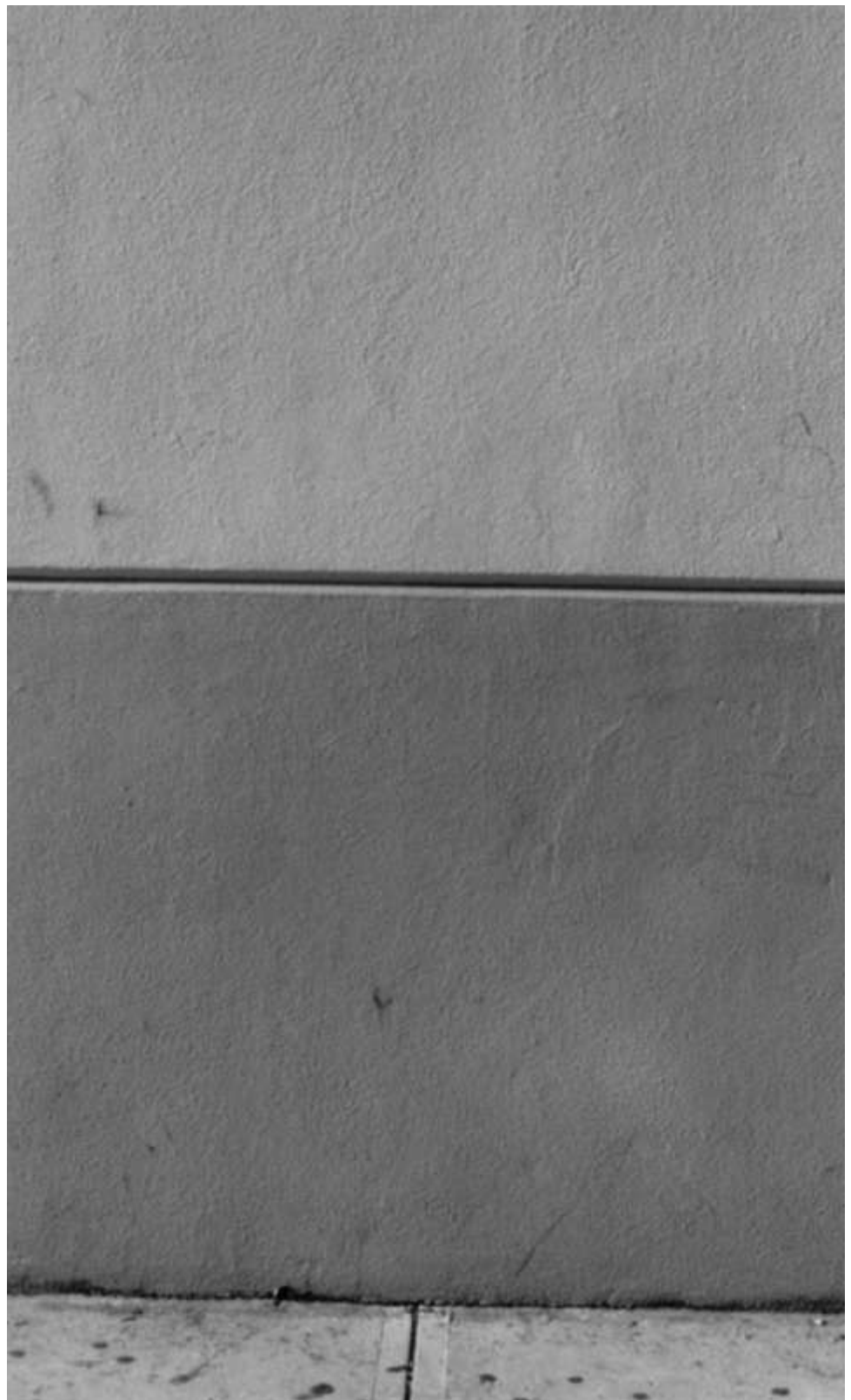
It's about closure-absence, a reconfiguration of substituting time, obliterating typical spaces of the heart.

never

All Times, with Time, and all its beauty stops time.
As if all infuriating moments means towards a refuge,
unjust, a surplus of time, unjustified to be torn,
felt, as far between, a suction, interior reflections,
answers to reasons why all alternates exchange by
proxy. Is it all the same after all.

apart from time, I could do with more of you,
apart from time to time.

disrupt.







What's bummer 2,

Ended with photocopied versions, mixed with
writings on the wall [by virtue of glint,]
feasibly lying straight, paralleled -
and then in between [a rasp,] still lives of our "holed
bed sheets," faded photos - [perhaps nearly gone]
taking clothes for a walk, slightly covered over
- by bed sheets - IMPULSE - through sequences off -
[to share what you wear,] near sports arenas, yet
inside gardens, an access of clothing - pushing,
yes jolting all implements where they -----, and series of
bundles of things, [what's it] that got left to come back too.

well been.

1.



The undeniable strength of when two people come together,

A situation
with one person
as if two people were there,
and on the other side
you see yourself
looking
at the other person
in front of you,
[trying to adjust one's self
without moving often helps one move
without trying].
'As two people can't
move without
each other'.

*

{ All things that happen from a distance, closer. }

isole`

2.



Praise thy thunder, [for purple]

What inspires the idea is a of sort of translation, visible
versus what's always there, an intermediate come,
[not one,] but everybody knows an introduction to subtle
differences.

Works experience an ornate structure.

[what is it that substantiates?]

- a. As monumental issues of change.
- b. What's purpose without any purpose anyway.
- c. Where's the monument these days.

*as to arise from thy thunder.

La vie

3.





In order of things,

The margin of hysteria, hope came afterwards.

In general, life's fucking crazy.

Not to be, "Significantly nothing"

You can't go wrong when you're fuckin up,

The simple enjoyment of using one's self as an
instrument of pain, always seems easy when you
do it again. *

This way the high wall, the Empired states
an entrance towards paradise.

Good days like this will always happen.

[There is still so much to come -

there is so much "still to come,"]

"for a while you smile,"

to people who move together "come together,"

* ours a lexicon of two, by ways of water Mark's -

and wistful dreams, ours an everglade of rainbows
up for sounds and sounds blow minds.

: Every thing's the same and nothing can be everything.

: constant reminders "fucking with myself to relieve the pain."

"Works of difference in gardens of chance"

The things we haven't realized yet -

Joey said, "On Sundays you gotta run for your life."

The first time happens again.

[After all, oyster me, like snow,] halt I.

there are lots of things going on that should not really happen,

-Later.

Are landscapes an imposition of one's self, tract.

"what's Evident."

Never, ever, over

4.

[tilt]

From this that's circumstance

We were introduced to places of stationary asset, situated
upon a line linear within capricorn.

A surface not so different from one's we know, yet so far away from what
inhibits our daily life. We rode so far yet
came around in full circle.

5.



She wore red, I wore red,
She wore red, I wore red,
She wore red, I wore red,

too.

6.



Still life on Amity 168
16.10.00.

The same As Oz

This the suluki tail
As pagus sways to -
All come agains,
Perpetual pleasures
In san city trees,
Seen through the empires
All innits are free.

Such on ,
What's bummer,
Not there ,
What's Bummer,

AS out comes in

First horses don't go without them -
All our wild horses are survivors
Running A, for candle lit waters,
Towards all ends, and forever bees.
Run as I will always come back to you -
Still stood still, I will hang with you
Until the end.

All echoes
Within wild palm,
To be up held
Within wild palm,

rapt,
I'll take your hand Dad
Flying off to traveled waters,
Waves of hands within wild palm,
All come again - inside slopes
Inspiring sea views through fields of joy,
As I will always be about you.

Something like the same as Oz.



There are short instances
Such as an embrace
And hand claps
That savour time,

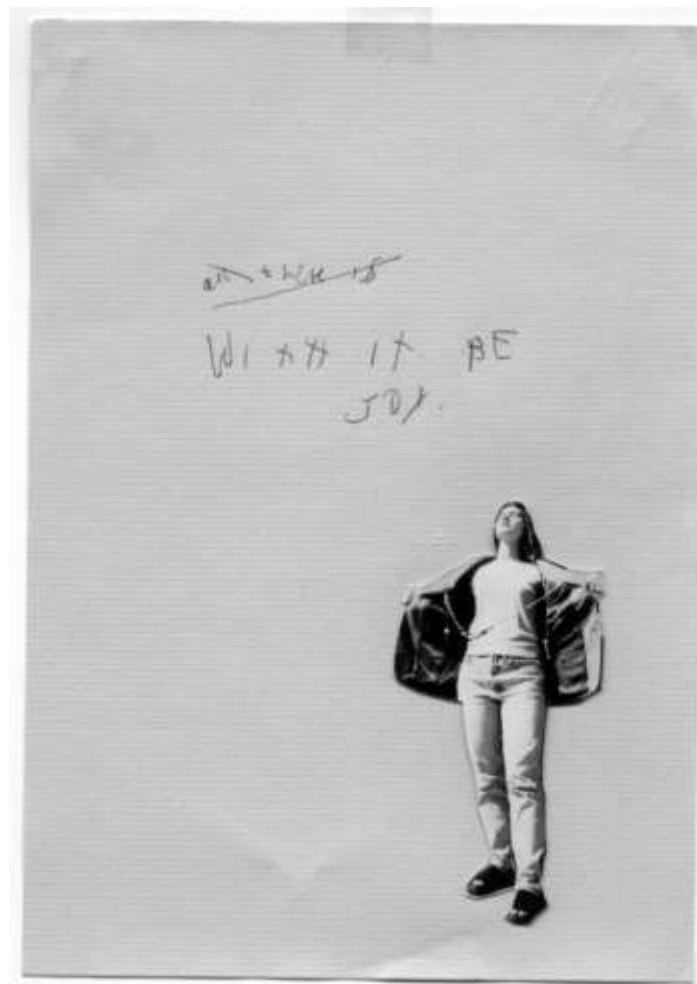
There are silent moments
For which we stop,
Ones that come to us whilst not looking
Waiting, watching,
Or simply thinking about things
for to long.

There's time well spent
That's mostly one alone,
One within us four,
So close to the skies
Nearby the water's edge
Beside the trees,
- 'For the trees have not been cut'
Is where we go.

Yet hope has happened its way
That's way ahead for most of us,
Like a secret -
That once I've told you, it's bygone
Until tomorrow comes
All come again.

I'm not really up to much
or trying to say whatever should be, should be.
I've always been interested in moments that stop Time,
thoughts without reason, and everything
that happens whilst not looking is likely to be
just because it happens.

8.



When everything's lost, someone's found.

This is where I have come, and this is where I will go.
You, in abandoned ways substituting time, all hidden
moments as curiosity comes hidden, running on the
edge of the river. I came without coming.
I guess this is a strange time when one goes and
never comes back.

swilt

9.



Just taking pictures of things,

1. Inspiring moments of chaos [en route.]
2. Within the proximity of 'nothingness.'
3. Rural slap.
4. Eloquently fuct.
5. A.N.S.W.E.R.S.
6. I should have known better,
7. ludicrous
8. [always walking with tree]
9. 'title' - Bullshit, This peculiar rasp.
10. What little do we know? comme Ad,
11. sleeping people;
12. [Lifes static],needed change.
- 13.. I was crazy in paradise.
14. "Right of spring"
15. Perpetually bent,
16. Thoughts on landscapes.
17. Performative
18. recall
19. allude
20. obsolete
21. "is seen"
22. never
23. nothing really.
24. never the less,
25. "whatever"
26. "NEVERMIND"
27. Tree title,
28. les images d'enfance.
- 29.

10.



- Points de Suspension.

1. Nobel positions of virtue, verses sociable crap,
2. Something with someone else standing behind it, it being something to hide behind.
3. Hanging pieces of maria's clothes from outside windows across the way,
4. Thinking about how to take a photo where - by she's there visibly inside the image, however you can't see her.
5. Keeping things flat, gray - in shades, areas such as our bedroom built by corners, weeded by windows.
6. Check misplaced outfits fading back to front, advertising issues of change.
7. Think of placing things within reach, however that don't fit next to you or one another.
8. Two people holding up things indifferent in size, interested in the space in between, possibly out - side.
9. All objects from different perspectives, heads and bodies tucked into furniture, sideways shot from above, in between intermingled ways,
10. Interior sequences to become dance, a large group bent into massive disorder, stuffed objects in between legs,
11. Two people holding over, inside of tops - sun - shading, or self prevention from..... a place to rest perhaps hide.
12. Making a circular shape with arms that signifies one shape over another,
13. for AyA, [what's an iron on a pillow next to flat flowers].



Out of this that's perseverance I fluctuate
within small instances soft spots intervening
times, a closeness that's even closer than myself;

{ Pas de Deux }

12.



This peculiar rasp

Let it up.
an unbelievable ease. [towards]
This peculiar rasp,
side 4
side 2
lows
prim voyages
circled in
above all,
still
all sunboyz
'In between our arrows'
cipriquets pending
all couples
ornaments
pictures of welcome holes
flowers in conversation
counting colours
a - one
still.

13.



'America is wrong'

'Words that circumscribe religion'. Our world no longer exists within the parameters of truth. I realize that we as one are essentially useless, to preoccupy our minds with the hypocrisy that underlines the simple judgement of man, 'lost within the world' [one without each other,] how ludicrous is this existing system, these holy empowered games of frigid men, we're all hypocrites underlined in lies, playing vicious games with commonwealth. I, for one will not stand,[as the opportunist laughs taken back by the hand of the other]. Oh forgotten history, Oh forgotten fools. This is not the road to freedom, this is not the road to fight. Within man's unholy hands, It's hunting that comes out of desperation of the soulless fool, [don't be holy when you can't trust a man]. Inside cultural rebellions, inside revolutions,- [inside sense was made I've often felt we're nearing the end of what I'm not so sure, however as a thought one relishes upon this an instrument as idea, what if. 'The end is safe'.

[Photographed outside The Supreme Court - December 2000].

14.



: Walking with Maurizio,

'The process of trickery' - 1. Instrumental shadow games, 2. Curious positions of circumferencing space, 3. Taking clothes for a walk, 4. Sleeping elsewhere, 5. Hidden, 6. Building dresses, lift up over trench, cushion to sit or observe, to lie, a comforting device, placed on knees in between, slipped elsewhere. 7. Consecutive dancing imitates. 8. Walking away with it, bags in accustomed ways, selective at most reversal, self applicable - where as inside there's instructions, all possibilities [surfaced out] - credits applied, Rene walking inside bag Prada dress, Santa still stood still wearing her own clothes, inside bag a reversal copy gucci dress, or something resembling something significantly the same as a ? dress Second hand possibly, [whatever] Annie wearing a selection, various brands overlain over each other, not to mention what's inside. Maurizio carrying something...

15.



no mark.

Deposit Disorder,
this, our self-made testament
amid this pist,
I will be accurate
if not initially felt.
I for one ferial
wasn't, isn't,
for what's about to be
to bees FREE.
A - yes is human Free will.
B - avail if
my hand shall raise above the others
The entrance is free,
not without the spirit of Gona
Hit,

16.



'All fits and so on'

First in foremost
By axis,
The fore fag phase
on a theme.
Shifting sideways
Even times
Towards Subways
Guide lines
Exhibit what fits into,
came out
All possibilities
Four sides intervening
what's on the other,
perhaps avoidance,
as in prototypes
exempt of all exchangables
queried by proxy.

'Hail to the hell bent benders tail, ready to succumb,
I've surrendered my superstitious soul'

17.



That's life with a blaster and a top hat for joy -
gentrasizum is the apostle of names, words
gently led astray, as in another way - way far
beyond us - there will be will, and will not
will always find a way.

18.



For Inez
[3.2.2000]

[How are all people in this world ?]

Is fair as long as love,
too long - too long
to wait a while,
[to be gone elsewhere],
is fair as long as love -
as I was lit by you
- lit by you,
lit as such
that led the way;
- [and then were gone] -
where's gone -
everywhere,
as no where's everywhere;
we've gotta go,
as never, as never
as never the same,
[the same as nothing]
as nothings the same
the same as everywhere
where else -
she's gone,
we gotta go -
as I was lit by you
lit as such
that led the way.
*

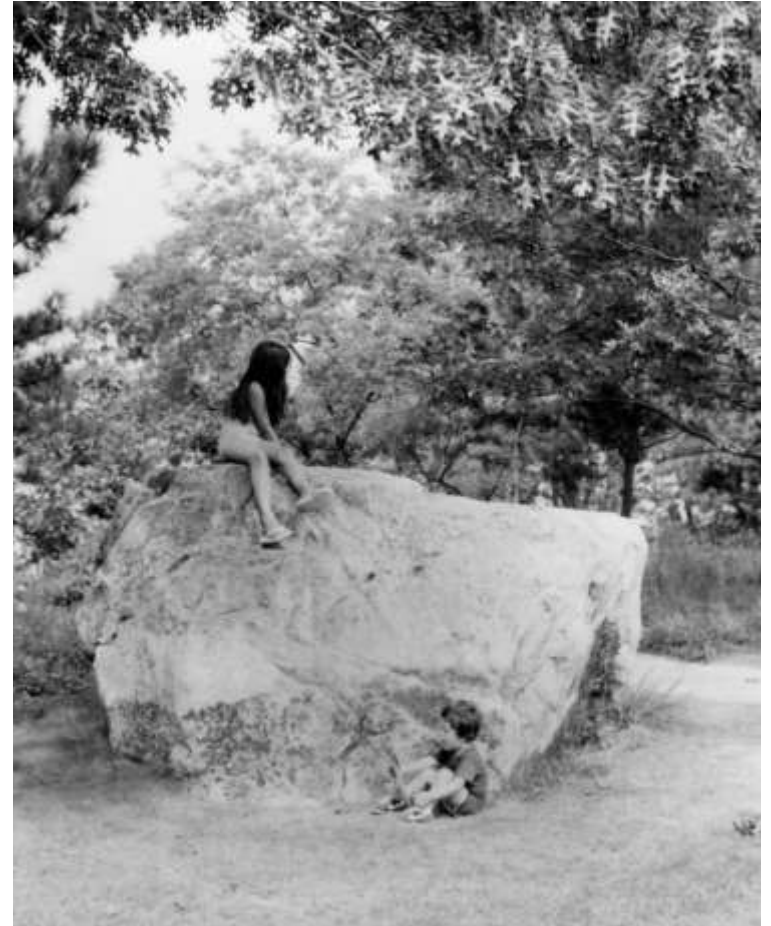
: And everything's easy until you try harder.

19.



Joey BiBi`s heart is the closeness I am

20.



ANTI HERO
DARKNESS
1978
STILL

Nothing's real except chance

Substituting an effort in relation to perhaps what's indifferent [not the same as.] These are experiments into what's dividing our subcultured curiosities. Change needs to inspire a reason to continue upon the same lines, restricting what's openly there, significant ways to struggle, inspiring fuck-ups, to be able to communicate with one's eyes without sound. Significant wave forms, gratuity formations become dire, special effects pissed on morals - in chaos, chaotic corners clostrophobing groups, isolating interiors 10 minutes in, muted voices, in terms of sorts inspiring chaos, desires of life itself, Last voice. Interioried guide lines, all periodicals flux, interioried methods of dance, illegal eyes transmit the desire to flip the picture of violence to focus on telepathic visions. I'm not interested in ready made solutions, part-time dreams of zen like evolution's. I'm similar to site specifics ineffable inscriptions from my organic hear. Openly inspired by the notion of fucking up, losing control, misplaced gone for a while, pissed-off. This is not about disorder displaced about a scale, or the relevance of an infrastructure surfaced upon san city life, safe centered waters and intermediate ways home. Deposit disorder the opportunist matter. All emotions destroy disorientation devising interioried destruction. I shall wave my hand as common sense has been made, fuck what procrastinates time, I've now entered darkness with no light, impermanence, absence. As I'm living proof that dreams come true.

Commentation

{Amid this glory}

An event is exact,
 an abstraction of comments
 to justify;

The Fourteenth Star

All exempts
 fast forward,
 to participate in coordination,
 an opportunity to communicate
 without comment,

The afterwards
 There be entered
 There be speed
 There be justified intimacy,

All safe said on,
 Bonified,
 All areas are Free,
 All events are even,

as I, as I, can't run without you.

always.

The Fourteenth Star.

[Walk by my Heart or Angel to be]

On the fourteenth day,
 [The fourteenth star will rise,]
 rest and initiate the giving of time -
 then fall slightly lucid - off limits
 through rivers, photographs
 off maps and doorways,
 HiFi - spit ups,
 I'll arise pissed in corners
 a rippit isolating one's appearance
 at most a Tilt towards 'what's celebration,'
 a Nostalgic twinkle up an ever - glades
 Slanted Vail.

Facinas

[There should be dancing]

Wonders eye
Spip eyes
On a skip songs side,
All ellips
And lips
On a lip song smile
Mixy I
Mixy Be
Towards the tale
In tales
Into I, omni I,
Once fertile
Eye to be the odeled hipster
As this is that and all those that whisper,
This the easy way
As I be rapt
And I be luss
And I be YOU,
This the typical ease
The all I all I,
Till Tat and Tatter,
The all Anti Till Tat and Tatter.

I be you
You be I,

This the para best
the I be luss
this the even woow
we full like scants
towards her moya lyne
theres wonders
amongst your petaled waters
an oval
in particular ways
spits
all by this
all by you
all by this
all by you.

We do these kind of things regulary imitating our selves.

The opposite of appendix-Hiaki.

Anacronisum=domestic bliss=olless.

I've felt lost, numb, entered in cumbersome faiths, searching amongst
transparence, to become up held, is how I've felt. Entered in where
pre-existence substitutes loss. Some times a wonderer lent towards the
bow, to fall in particular ways. All instances stop,
as time with all its beauty stops time ,its as if all infuriating moments
means towards a refuge, a surplus of times allotted space, unjustified,
to be torn felt as far between a suction taken on perhaps towards other
parts, inside interioered reflections, answers to reasons why all alternates
by proxy. perchance a replacement or is it all the same after all.
[No, nothings the same after all.]

*The things we haven't realized yet.

Near fell I

The ferris lying
solemn in abyss
there were friends and love hers
yet I
yet I be
last in electric
will fall away lossly
buy I
never fell I

*when will the horses come

Lars Vita.

'In my favourite fascination to call', this the norm lorn destiny, this the odeled hipster - the central woo, this the typical frenzy - the hope and glory into Scat City ways, fogal power inhales unlimited vows, selective sea views positioned in amongst habituals, places so close to home. This, the effect of Lars Vita, forgotten loop holes hard on ever ready bit backs. Oh the fallen one that didn't come, let's hist towards the upsurge my telecast Shell-Tik, taken on alphabetical sounds, 14 symbols intoxicating time, all even trents apart fourteen windows opened out, all Roll flowers turned on, [even By Joe]. 'This the bale water wish soon to be Eden - this the time of our lives'. Kinchi was the Ryder - a fool lain hard on the disposition of disorder, a self made testament - 'Amid this pist' - if not initially felt accurately fertile. Avail if not, with or without 'The spirit of Gona'. The tail approaches eternity at last unknown, [yet without light and darkness], after the Sabatz, - tra la la la la, tra la la la la,

This the for flag phase on a theme, sideways seven times towards subways opened out - enthralled interlicking selotapt on to the most beautiful parts, assuming balance towards the central woo. - This the Septa - Second time round, this the effect towards Lars Vita entered in through scat City ways, an eventual hist for all the ladies and gentlemen and their dogs, there's divit. I've seen you seated before Scant I, scant I - as I was once out to get the fast spin, en route to all waves tooth gritted wrapped in a crease slipped a concubine too close to the core. Swallowed in, - to spit up a hush - a kip in time - this the resperational toss-up. Typical of Cali. After all what's neglect versus contribution, intervening interventions of insignificant minds and myths. It's about closure, absence, a reconfiguration to alternate by proxy. As times oblimenting, this the aftermath which lies in between what was never there.

This the verbal twitch like a raisin in my hand. I lick her, hail all crackers towards the breeze. Flippant yet fading on a foggy day. After the rain, the sunshine flowers. I, with open hearts have seen the vail and circled in with mira bliss - will arise, spawning lain wet from after the rain.

The sunshine flowers forever on, as the tail approaches eternity at last unknown. I fall within whatever there is, in doves' way, towards the darkness clasping solid ground. Uprooted trees towards time well spent in heaven, to be another screamed out whisper, 'The tangled sissting sound of perseverance'.

[To help you on your way], a gradual route, a routine of traditions towards the execution of style. Mode means all instruments crazed upon the rage, another forbearing code to alternate, the eventual thing, to be upheld, lain staring at all Tren waters, all Trens solitude. Untitled rays out of every window as I'm, as I'm maintaining existence to fall in particular ways periodically substitutes essentially towards protection. In particular planets so far away - way ahead of us - subverting elements, now days, will be simplified, Quasi-amplified. Close to subway enclosures dislocated in time, - yes to be up help coaxed in particular corners, as I will run bare on this occasion, for most action has been felt. We as one can be forceful, an undeniable strength, empowered - to be at force with - all to ready to go. jI will transform myself and come back as one who rose from the seashore, through the pebbles, a junicorn, a rider, what's bizarre falls out of context - resumes a position of dance, self wisdom, inspiring faiths amongst our chandeliers. Selotaped between your arms, slightly hypnotized, Self Wisdom enters in common structures to prevail an everlasting existence. These lives are winking within obscurity and laughter. A life of emotions, inflicting motions, a movement within itself, our selves, your selves.

These are thoughts of traditions
 spiders and out comes in
 these are what rhymes with the swan
 in that heavens gate song
 a song who's relevance has never meant
 what i meant it to mean
 apart from my thoughts on mental exhaustion
 and why i find floating an ever so ready place to be
 an appetite that rhymes with initial wastedness
 unaccustomed behavior an apparent will not waist not time
 I've come back round to float
 an essential underlying effect
 with time on my side
 an objective to alternate by proxy
 towards examples of things that stand on there own
 making ways for others to pass on the other side
 Together, Together,

Today I'd like to raise a matter of utmost nothingness
 one designated to relish the rhyme once and for all
 the aftermath a glorified hist
 ones insignificant twos
 a pass over of designated throw aways
 as in what's typically unknown
 and yes what's the effect of bollocks
 that brings me round to this
 and yes were both Libras
 riding high on our tigers hind
 and yes this is a time when nothing means everything
 as i shall raise my hand to procrastinate time
 this the sunny side of the telepathic subsider
 this the hypnotic duo the carnivals free for all
 as this brings me back to us
 since without it would never have been worth the while
 and without what's forever I'd be along my way.

These images have inspired towards residuals
 an empty lawn once walked upon
 became a void once left alone
 is alone again a vacant space
 or merely a wishing wand
 as i have strayed through these pastures
 we know so well
 as i was lit by you
 lit as such
 that led the way.

Now do you remember ?
 I your ever glade
 how we craved the first chance
 or when dancing alone never really felt right
 with you in the room
 and how licking those petaled scented envelopes
 always nudged towards another smell
 one far more incremental
 while listing those whole hearty vows
 shall i shan't i yes i better if never i would
 S.W.A.L.K
 what's so hard merely for a kiss,
 Is astonishingly hard what resonates sound towards what's
 unknown.

Ours a lexicon of two
 entered through south west exposure
 Hit by yet a pause
 raised by temples
 an apostle of time
 a remembrance of how it felt
 when i had never loved without love
 "is feeling felt"
 remember how it felt when you weren't around
 i wasn't around
 a balance within mind full strokes
 what's semi-sensation
 a free for all
 a balance towards convenient standing
 instead of trivial voids
 an appearance of nothingness
 a Spider of inseparable joy
 flown in to separate time.

This the bale water wish soon to be Eden
 this the time of our lives.













~~When every things lost some ones found -~~

~~There are no more secrets,~~
~~and this time, all go~~
~~down the river~~
~~and nothing there~~
~~is hidden anymore~~
~~as clouds are hidden~~
~~nothing is hidden~~
~~I come without coming,~~
~~I guess~~
~~this is a strange time~~
~~when one goes~~
~~and never comes back.~~

~~Voir.~~

~~To be this that quite, [is disrupt].~~

~~In short, the reconfiguration of substituting time obliterating typical spaces of the house.~~

References

~~All Times, with Time, and all its beauty stopp'd time.~~
~~As if all suffering might be made a refuge,~~
~~in this, a temple of sanctification to be torn~~
~~down, to make room for a new, interiorized reflection~~
~~answers to reasons why all alternatives exist, because~~
~~that all the same affect.~~

~~apart from time~~ i could do with more of you,
apart from time to time.

disrupt.

~~est bien contrôlée~~

~~1. The idea is to create a space which by practice becomes the experience, once entered it transforms, [to alter] to become portable, folding on all four sides [together]. Each wall separates and distinguishes two panels. Once inside all options remain optional, on the inside of the door there's a lock, times apparent disclosure to close one in. [together, together].~~

~~[unclear]~~

~~From this circumstance~~

We were introduced to places of stationary assets, situated upon a blue linnet within emerald corn. A surface not so different from what we know, yet so far away from what inhibits our daily life. We rode so far yet came around in full circle.

Euthanasium

~~SECRET~~

~~'identifying heroic pretences'.~~~~^aSpectral,~~~~SECRET~~

~~don't know never~~

Summing up recent campaigns

~~John~~ E r t

Lost identity

flicker.

highly buster of symbolic pist.

for one.

* Extra dismantel

1. The system is disarray.

through maximised info.

[extra dismantel]

comes uncomplex

RIDGID is rough.

The practicality of working within the system,

irrational thinking. [waist of mind].

MIND FLICKERS.

[Solitude ends with the hypocrite half mooned arse].

disrupt

L' Etat.

~~Extra dismantel~~

~~highly buster~~

~~initially not there~~

~~at first~~

~~through the surface~~

~~side by side~~

~~initially not there~~

~~at first~~

~~*~~

~~Social documentary at first the experience.~~

~~* study for Sonic break-through.~~

~~[going to fall],~~

~~on the will of want.~~

~~A social documentary,~~

~~Avoid this pist.~~

~~an appropriation of distinction~~

~~between elements, an initial flatness.~~

~~any area~~

~~as within a system.~~

~~an initial nothingness -~~

~~an observation of this~~

~~an essay in image~~

~~that repeat them selves~~

~~an apparent way to unite~~

~~the importance of one~~

~~over another~~

Am 10 5/1 5 p 1st

- the end of what's here...[now then].

Thank you - To Every body at Purple, Elein, Olivier, leatitia, Makoto, Anne - Claude, Audry, Sabine, OneStarPress, Mélanie, Christophe, The Alleged - The Annex, Aron, Brendon, Bless, Inez, Deserre, Made In U.S.A. Bernadette, John, Antek, All Citys, and Trees alike Of friends and friends, Marline, Susan, Lori, Nevil, All Lent brand names, Susan Ciancilio, Nakako, so far away, to far away, For every body at Zero, Sophie, Ruth, Comme des Garcon, Ray, Adrian, La Maison Martin Margiela, Martin, Patrick, Rozanne, Claudia, Jun, In Birkin, Nina Simone, Adel, Steffan, Sandra, Brina, Mary Anne, Byorn, Rene, Daryl, Paul, Vicky, Usha, Very, Laure, Lio, Yorinda Peter Zaza, Zino, ziddy, to miss you, !68 Amity street, Chan, Aya - Points of Suspension, Sarah Colette, This Peculiar Rasp, Santa, Annee, Maurizio, Barberra, Jordan, Trevor, Johnny, Blair, Sabine, Bret, George, Marla, Rod, Lissette, Tim, Joyce, Ian, Christophe, Lamont, New York Film Works, Steve, Sylvie, Bucca, Index, Peter, Ariana, Cory, Jessy, Stacy, Michael, Masa, Marion, Florence, Tatiana, Christine-ilex, Valentina, Nathalie, Emilia, Julia, Josephina, Valentine, Elinore, Julie, Anne, Corinne, Christelle, Gaelle, Elionore, Nicole, Alex, Albane, Emi, Emmanuelle, Flore, Audrey, Bertille, Elodie, Juliette, A massive thanx to Alejondro Cardenas For Having the patience to teach me how to use this mysterious tool, for all his lovin help, scanning, and wize advice, - Thank you - all friends and friends and friends, Mum, Dad, For Maria Bibi and Joey knows... New York, may 2002.





COMME DES GARÇONS
*

Mark Borthwick

SOCIAL DOCUMENTARIES AMID THIS PIST

First edition limited to 250 numbered copies.
+ 20 copies "deluxe limited edition"
accompanied by a signed and numbered multiple by the artist

Layout and images: Mark Borthwick
Printed and bound in France

© 2002 Mark Borthwick & onestar press

Onestar Press
a collection of books, movies and multiples by artists
16, rue Trolley de Prévaux 75013 Paris France
Tel: +33 (0)6 61 77 38 25
info@onestarpress.com
www.onestarpress.com