FrameWork 11/22

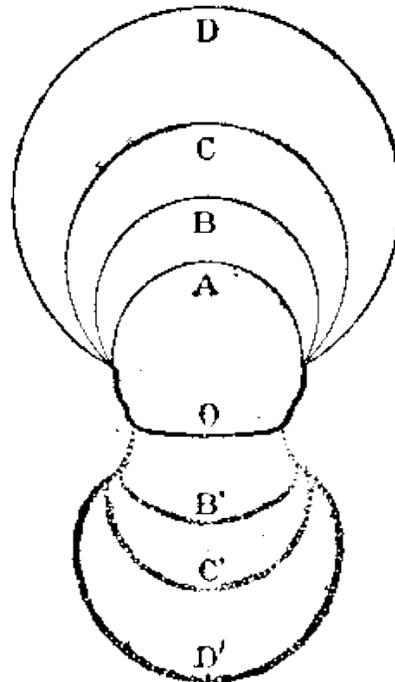_____ on $i \;\; (\,j - (k \longrightarrow l)\,\text{-}\,m\,) \;\; / \;\; n$

Jonathan Scott

FIG. L.

From *Notes for a diagrammatic postscript*:

… the infinite / finite relation carries back the resonance of Pearky Pink™ (7) - an upper scale shift doubles (…….24,000.) Lower level – increase application twice over (23).

_____

™ I propose considering every art form in terms of principles of sufficiency and no longer in terms of descriptive or theoretical or foundational historical perspectives. To do this, one must construct non-aesthetic scenarios or duals, scenes, characters, or postures that are both conceptual and artistic and based on the formal model of a matrix. Laruelle, 2012.

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~~On the surface~~ At a glance, the water at Scarlet Lake plus White was completely still. If there was a sound it would appear from the misty horizon. The television in the room was a 68' Para~~sonic~~vision. _____ turned it on. The screen filled with static. _____ watched as the shifting spirals of immanent images whirled and paused. An abstraction ~~in~~ of purpose, yet an articulation of moments. _____ suffered with Diplopia, caused by convergence insufficiency, and had spent a significant part of its life toying with the gap between percept and real. Double vision allowed the fracturing of a perception at its periphery with a simultaneous focus on void. For _____ this meant each scene had a potential question trapped between two planes. What are we not to look at?

*Remove this plastic before crating[*]

Closer and closer it asks us to examine every part of its surface. A speck of dust, the stain of water, scratch, scratch, scratch… I can't see my selves. Only at the edges does the dulled light refract. The only solution is through movement. A small tilt could bring its vision back to One. With each position, a new. My eye, my eye, my eye, the Dot.

Revised in final copy; see < >
[Deleted: One]
[Added in margin:] disappearance4

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[*] … the dia-gram, the moving form, is a between-form, and embodies real and actual connections…the diagram is a living, philosophical abstraction, but one that remains *actual so long as its outlines keep moving.* Mullarkey, 2006.

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Caught in perpetuity the Dot is never secure in its existence°. Wedged in its own instantaneousness. _____ lay back on the raft. It bobbed gently over the water. A plane of frenetic stability. It was the golden hour at Scarlet Lake plus White and the clack of invisible shutters hummed from the distance.

[Deleted:] Pearky Pink™
[Added in margin:] Resonance Solidity

Pearky Pink™ (sound) undulating warm noise that throbs / pulses with rhythm of blood moving through eye. (270)

Pearky Pink™ is the resonance between $i\ \ (j - (k — l) - m)\ /\ \ n$

Pearky Pink™ is (a-c-e-h-l-o-o-p-r-s-u)

Pearky Pink™ is

° The *object O* is an 'as if' perspectival frame: the hypothetical point of immobility that is neither presence nor void, but the reality of regressive frames, the reality of a lucid dream within a dream. Mullarkey, 2006.

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Remove this plastic before crating

In the case of the mirror
, there is a third aspect:
the subject / viewer.
Mirrors reveal and conceal; their mystery permanent, their hints at doorways, windows, points of
entry and thresholds just out of reach of our conscious minds. T.I.M.E
(The Imaginary Mass Emits).
Image.
Idea.
There can be no separation, scientifically or subjectively. The atavistic face gazes down into a crystal
pool. Ice-cold water.
Grunts.
A hand shatters the image; fear gaunt and haunting passes across, a shadowy cloud, and through all
TIME; that moment can persist, be reclaimed.
"What is Time, but a variant of one thing?" - Austin Osman Spare

Metzger, 2014

[Deleted in final copy]

$i \ (\ j - (k \text{---} l) - m \ ) \ / \ n$ keep moving back and forth over the threshold. The affect of inside outside
pulled them closer in unity, but their attempt was continually stymied by their adornments. Their
attachment to Name was a condition of their stature and place within the system. Callings for
ambiguity were always met with a levelling response.

Turn, Turn, Turn, no, No, stop.
a quarter…. back. NO. Turn it
Other way, Turn, turn, turn,,,
a bit less OK, OK, Ok, ok,,,
Lower, no… lower, no lower,
Hold it still.
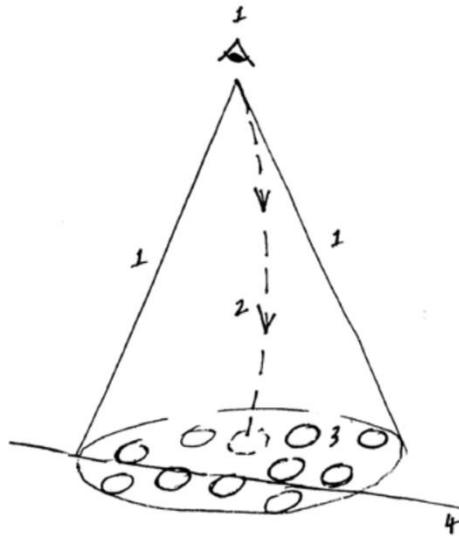
Disappearance4 functioned as a light determinant. Its ability to rid any surface caused the objects to appear suspended in shadow. Each now functioned as proposition and marked a sequential framing of thought. _____ changed the channel. Cartoons were on. Wile E. Coyote screeched to a halt. Frozen in mid-air it turned to look directly at the audience, making the slightest of facial gestures. _____ knew that the Sisyphean cycle of the clinamen was the processual, and all it had to make sense of event was the memory of affect.

CONVERGENT WAVES OF LIGHT

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