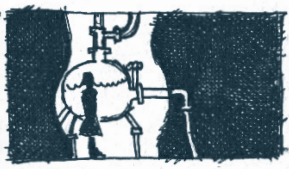




AIR FILTRATION



WATER / PLUMBING

# Believing in system and operating the system



TRANSFORMATION

A long L-shaped room with a low ceiling, black walls and a gray floor with no windows. The light in the room is very bright and directed onto two cornered walls. A rectangular large

large sheet of white paper approximately six by one and a half meters hangs on the wall to the left at a height of one meter. There is a woman wearing jeans and a white t-shirt standing next to it. She has a can of ink and a brush in her hand. There is another woman standing to the left of her. She wearing a gray skirt and dark blue sweater.

The woman in the skirt raises her hand and does a circle in the air. Her arm is first fully extended and then she rotates it around counterclockwise in a circle. She moves a bit like a marionette. Her moves are exaggerated.

In this scene, the marionette is reversing the logical symbiotic relationship between puppet and puppet master. The person in jeans who is painting performs pollockesque interpretations of the movements enacted by the “master” marionette.

The woman with the brush looks at the woman in the skirt and follows up by drawing a slightly squeezed circle which

looks like letter O on the left top left corner of the paper, then she takes a step to the right and looks again at the woman in the skirt. The gestures of the woman with the brush are similar to those of a Chinese calligrapher. In the way that the articulation of the hand, wrist and arm affect the strokes created.

The woman in the skirt raises her right arm above her head, tilts her head and posture in a slight slouch, lean back and throws her arm forward as if she is throwing a ball. Her posture remains bent at a 45-degree angle. She then reaches down to her ankle, and then slide my hand up the side legs, past my thigh, hips, and torso until it is above my head again.

The woman with the brush looks at the woman in the skirt and by copying her hand movements draws a shape which looks something like the letter P next to the slightly squeezed circle she painted before. Then she takes a step to the right and looks again at the woman in the skirt.

The woman in the skirt takes a step

to the right and with her hand twists her wrist in a circle twice and then lets her entire arm fall to her side. After a slight pause, she takes a step forward, swaying slightly side to side and then raises her right arm again over her head. This time almost reaching her back as if she is casting a fishing line into the water in front of her. She swings her arm forward, rising to the tips of her toes as she does. Next, she pulls her arm back towards her body and then kneels down as her arm follows the contour of her buttocks and then extends out in front of her as if she is rolling a bowling ball.

With a slight flip of the wrist, she repeats the gesture in reverse, retracing her contour and standing erect again.

The woman with the brush looks at the woman in the skirt and by copying her hand movement paints a shape which looks something like the lowercase version of the letter E. Next, she steps to the right and looks again at the woman in the skirt.

The hand of woman in the skirt is again raised above her head, she twirls her wrist and lets it drop six inches, in two limp but abrupt movements.

After these movements, there is a slight pause and then her arm falls limply to her side. Then she drops her head, takes a small step forward and raises her hand above her head again. There is a slight wrist twirl, and then a reaching down towards her ankles. As she reaches the floor she sweeps her hand forward and then slides it back up her body to her shoulder. Keeping her hand there, she takes a step forward with her right leg. With her legs spread, she bends over allowing her hand to move across the front of her right thigh down to her foot and then extends it out 3 inches. She pulls it back up her thigh, brings her left leg forward completing her step and raises her arm again above her head. She waves twice, vertically, and then brings her hand down to her foot once more before returning to a neutral standing position.

Believing in the system and operating the system

**The woman with the brush looks at the woman in the skirt and by copying her hand movement paints the letter N with swirling knots at the ascender portion of the font. Then she does a step to the right and looks again at the woman making the gestures.**

**(Isaac's drawing goes here)**

A Play for Company N

# ”Internal Brand Refresh for Company N.”

PLAY IN TWO ACTS

Conference room of the Company N.  
Company N logo is imprinted on the frosted  
glass doors of the conference room. Oblong  
table is in the center of the conference  
room. The ergonomic chairs are occupied

©

A Play for Company N

by the members of Company N. CEO of Company N sits at the head of the table. Bucket of ink and a big brush sit on the table in front of him. There is a white board to CEO's right.

None of the members of Company N, except the CEO, know why the meeting has been assembled.

## ACT I

### CEO [Attribute Generator]

CEO takes the big brush and dips it into the bucket of ink. He stands up from a chair. He is now in front of a writing board.

Employees of Company N are now his audience.

CEO writes down all of the attributes of the Company N logo that come to CEO's mind. He sits down and lowers the brush into the bucket of ink. CFO slides the bucket to the COO of the

Internal

„Brand

Refresh

for  
the

Company N“

Company N who is seated next to him.

Another white board is pulled out.

### CFO [Attribute Interpreter]

CFO takes the big brush and dips it into the bucket of ink. He stands up from a chair. He is now in front of a writing board.

Employees of Company N are now his audience.

CFO draws an image based on the attributes that were written on the board by CEO.

He sits down and lowers the brush into the bucket of ink.

CFO slides the bucket to the COO of the Company N who is seated next to him.

Another white board is pulled out

**COO [Attribute Generator]**

COO takes the big brush and dips it into the bucket of ink. He stands up from a chair. He is now in front of a writing board.

Employees of Company N are now his audience.

COO writes down all of the attributes of the image drawn by the CFO. He sits down and lowers the brush into the bucket of ink. COO slides the bucket to the VP of the Company N who is seated next to him.

Another whiteboard is pulled out.

[...]

The Act 1 continues until it reaches the CEO from the other side of the oblong table.

The Act 1 is completed when everyone has participated, and the bucket of ink and brush has been slid to the CEO of the

company N by a final Attribute Interpreter, seated next to him.

**ACT II**

CEO of the company N stands up and announces the final image drawn on the white board as a new logo for the Company N.

Employees of Company N stand up and applaud.

**End**

Internal  
„Brand  
Refresh  
for  
the  
Company N“

**S**

**A**

**K R**

**T**

**C**

**H**

**Four girls are staying  
in the middle of the rectangular room,**

**They are me,  
Valentina,  
Ouliana  
and Yo-e;**



**I have a chair next to me,**

**I sit down  
and  
I lift my hips  
from the chair,**

**A scratchy noise similar to the sound  
produced when water is poured into a pan  
of hot oil.**

**Schak,  
Kraak!**

**I sit down  
and  
the sound repeats itself.**

**Schaack!**

**I again rise from the chair,  
I sit back down again,**

**Valentina stands with her back to me.**

**She follows me by extending her left leg  
out, and then bringing it back,**

**Schak,  
Kraak!**

**She repeats the movement**

**Schak!**

**I rise from the chair,**

**Schaak!**

**Yo-e follows me by extending her left leg  
out, and then bringing it back,**

**Schak,  
Kraak!**

**She repeats the movement**

**Schak!**

**Schak!**

**Schak,  
Kraak!**

**Schak!**

**Schak,  
Kraak!**

**Schak,  
Kraak!**

**Schak!**

**Schak!**

**Schak!**

**Schak!**

**Schak!**

**Schak,  
Kraak!**

**Schak,  
Kraak!**

**Schak!**

**Kraak**  
**Kraak**  
**Kraak**  
**Kraak**  
**Kraak**  
**Kraak**  
**Kraak!**

**Schak!**

**Schak!**

# OPEN

Bright afternoon. A very tall painter is playing the theremin\*. He is standing in a room with white walls just in front of the wall. He's wearing gray jeans and a blue sweater. He is a painter [The door to his studio is OPEN]. On his left, is a sculpture, made out of plaster, approximately fifty by fifty centimeters. On his right is a corner of the table, behind it is a piece of plexi-glass. It has red circles sprayed onto it.

\* an electronic musical instrument in which the tone is generated by two high-frequency oscillators and the pitch controlled by the movement of the performer's hand toward and away from the circuit.

Next to it is the Anchor which is made out of plaster and about the same size as the plexiglass.

The theremin sounds similar to a hand saw being wobbled back and forth. The sound is juxtaposed with a Wah wah guitar pedal sound. It is also similar to the sound produced when pulling a jacket zipper up and down, or the sound produced by manually altering the direction of a record on a record player.

The door to another studio is OPEN:  
The woman with the curly hair raises her head stands up after the top is lifted off of a wooden box. The other woman is assisting her by literally opening the box and releasing her.

A passerby ~ slim man in a green t-shirt, raises his left arm behind his head and folds his right ear with it so that it becomes perpendicular to his face. He effortlessly contorts his body beyond the normal

range of motion. His ear stays flipped out and doesn't return to its normative position. His studio is entirely filled with many things which are very different to each other.

The painter continues playing his theremin. He looks up as he raises his hands about half a meter from the top of the instrument. As he lowers his hands, the tone produced by the theremin also lowers.

As the player continues playing, he looks up and his hands raised up about half a meter from the top of the instrument and in line with the theremin left and right sides. His hands slide slowly down, the sound goes down too.

A woman with reddish orange hair holds a sheath around her chest.

As the theremin is played, the woman rises erect out of the wooden boxes that are surrounding her. After the last box is removed, she stands out from the box,



with her left shoulder pointing towards the other woman.

A woman in transparent fabric turns around towards the camera and seductively unzips the transparent shawl, then bends down in a curtsy. (what's wrong with this piece?)

A man wraps both of his arms around his head, sticks his middle fingers into his mouth to separate his cheeks and then uses his index fingers makes a come-hither gesture.

The theremin player is elated. He looks like he is hot and using his hand to cool his body.

It looks as if he is massaging and stroking a giant sized invisible membrum in front of him in a series of masturbatory gestures producing a proto ejaculatory effect on his face. (not sure if this should be in a text or not)

A woman holding a colorful sheath around her chest releases it by raising her hands up above her head in celebration, as she releases it, it falls down to form a prophylactic barrier of transparent fabric around her body.

The theremin player continues interacting with the theremin producing rapid hand gestures that alter the tones ranging between assonant and dissonant similar to the roller coaster moving up and down.

They attempt to squeeze through a crack in the wall.

The same man who placed his hands into his mouth earlier licks his lips and winks at the camera.

They are in a tiny space in between two buildings. They are stuck in between two walls. The sun is shining on their back, breaking through the spaces in the wall and illuminating the dust in the air.

Open

**They are a photographer.**

**The theremin sound continues at a higher pitch and slower oscillation.**

**Wah waah**

**A woman with the orange hair mimics the gestures of a seasoned magician however her gestures lack the mind-boggling reveal of a David Blaine, or a true magician. (does anyone else except me and Ernest, who suggested to write this, knows who David Blaine is?)**

**Wah waah**

**They are earnestly trying to move forward trying physically to squeeze their body through the tight space. They stretch their left hand through the wall, grabbing the ledge of the structure for support. Their fingers spread, their body is stationary as they struggle to enter through a tiny space in between two buildings. (this getting very sexual somehow again, not sure if it is the right tone)**

**Wah waah**

**(describe the theremin sound here)**



***This***

***is  
unh  
e***

***completely***

***ard of!***

***Hamtramck, Michigan, a city next to  
Detroit. Late autumn, cold  
weather but sunny. In the bar  
area of a theater with unfinished construc-  
tion, two guys are painting white walls  
black. It looks as if they have just started.***

Another guy is cutting wood on the stage which is constructed on the right from the entrance and in front of a big window.

Brush and a big bucket of black paint left on the unfinished bar counter.

The first visitor comes in, looks around, picks up the brush and a glass with black paint, then he goes to the white wall on the left and draws a figure which looks like a reversed infinity symbol which is tilted at 45 degrees with a little tail on the left. The visitor finishes up his sign by placing two dots in the middle of each knot.

Then he turns to the workers, clears his throat, takes a long deep breath and stands with his feet parallel and a foot apart. Deeply bend his knees. Bends his knees until he is squatting near the floor. Next, he lifts both of his arms above his head and pushes them out away from his torso begins rotating his forearms at the elbow in circles.

His body movement looks like an

infinity sign he just placed on the wall.

Along the body movement, the guest makes a long sound-a high pitched squeal like a squirrel does when spring comes. Screech Screech!

After his performance (is there another word?) done, guest looks around one more time and leaves the unfinished theater through the entrance door.

Two guys keep painting white walls in black color, a guy on a stage stopped cutting wood and collects the wood dust from the floor.

Another visitor walks in, wanders around, drops his back pack on the chair next to the unfinished bar table, takes a bucket of ink and a brush. Then he goes to the white wall and paints a symbol which looks like a single-celled animal that catches food and moves about by extending its fingerlike projections. You could imagine it would inhabit damp environments or have a parasitic existence.

Then the guest returns the bucket to its place and shuffles back to the middle of



the room and slowly twists his body counterclockwise stretching his left arm out in front of him. And places his right arm on an invisible wall after he makes a snake-like wave motion. He opens his mouth, shows his clenched teeth and through his teeth makes a long sound similar to the cry of the donkey: ia aaa eeeeeeeeeeee. His posture is a mix between the movements of a mime, and the pose repeatedly struck by track star Usain Bolt (does anyone knows him?). His cute head is like a large egg, similar the character Sloth in the 1985 film The Goonies. (is it too arrogant to say?) He stops abruptly and looks up triumphantly for few seconds, grabs his back pack and leaves.

The two guys continue painting the white walls black. Another guy who was working on a stage is now sitting at the edge of it, observing the workers painting the wall.

Another visitor walks in, he looks a bit worried, he looks at the freshly painted symbols, then he shakes his head, smiles



This is completely unheard of!

looks at the workers painting a white wall black and leaves the space.

Another visitor enters the space, looks around, takes off his jacket and hangs it on the chair next to the bar. Next, he takes out his handkerchief and wipes the nose, looks at the workers, walks to the wall with drawings produced by previous visitors.

He draws a symbol that looks like two number fours made into an infinity symbol, Or two triangles placed against each other to make the letter eight. It some ways it resembles Chinese calligraphy.

He bends over and says the word “Whoosh” as he takes a sort of yoga-like pose with both of his arms and torso stretched out at 90 degrees. He then turns to face the camera, squats and raises his right arm up above his head, then turns to the right, extends his right above his head at 45 degrees. He kneels with his left knee on the ground and extends his left arm out behind him almost parallel with his right outstretched arm. He then stands up,

**looks around, grabs his jacket and leaves.**

Another visitor makes a drawing on the wall that resembles a frog with its arms raised over its head. She shouts “ouwww!” and does sun a sun salutation allowing her arms to circle around, down to her waist. Then she makes a pressing motion pushing an invisible weight up above her head twice.

**The two guys continue painting the white walls black they continue to the wall with symbols. A guy who was working on a stage left the room, his instruments are laying on the stage.**

(Isaac's drawing goes here)

iaaaeeeeeeeeeeeeee,

**Pro  
jec**

**tion**

**Three people are in a dark room. There is  
a table set approximately one and a half  
meters away from a wall.**



**OE:** I am expecting to see you or a part of you being exposed to the wall, I expect to see the projection of your hand in a pocket on the wall in front of you.

**PV:** I didn't know this thing would work, Could you see my lips on the wall?

**OE:** Yes I do, keep this lens a little closer to your mouth, it should be approximately 20 cm in between.

An hour passes...

**OE:** Put this dress on and sit on this table with your legs crossed; Could you put your hand into a pocket now?

**WW:** [Screaming] ohh that's creepy!

**OE:** What do you mean?

**WW:** It makes me think of some dirty things.

**PV:** it works! it works!

A hand in a pocket is being exposed to the wall.

A month later.

A very dark room. One woman walks in with something like a light attached to her head. A light looks like a ring and shines onto her ear, there is a circular lens in front of her.

When she walks next to the wall, an image of her ear is projected onto the wall. She is dressed in white shirt.

The woman with the ear projection device walks towards The other woman who is in darkness. When she crosses the other woman, the woman switches on her projection device which projects an image of her mouth onto the wall in front of her.

The projection device is composed of two metal strips that wrap around the body and affixed with an elastic medical bandage that has Velcro on the end so that it will stay firmly on the wrist. The device is made with a 10-centimeter plexiglass tube with a microscope LED ring light and a double convex lens with a focal length of 20 centimeters.

This same woman walks around the room and continues projecting her mouth on the wall.

Another woman with a projection device attached to her hand activates her device and begins to project her hands onto the wall. As she projection commences, she makes simple hand gestures with her fingers.

What to do with this empty page?

# A magazine

46

...Just today I was thinking what an odd taxonomic category vegetables are. As you know, I'm sure, the vegetable is a fictive, culinary term. It is UNSCIENTIFIC, since if we're going to go by the rules laid out by the phones and functions of our time (and what other rules except playtime are there?), then the things we eat are either all fruits (including nuts!) or roots or... leaves, which doesn't rhyme. How is a leaf a vegetable? it's not. BUT I wonder, what is your hope? To collect the stories? Or is there something else in mind?

Of course to collect stories! And under the delicious category of a vegetable [one must pick something motivating as the subject for submissions!].



Eighteen and a half by eleven, folded,  
nested on top of each other and stapled.  
Thirty-five pages.

On the top left corner of the cover is  
written:

Pang-Xie,  
(crab)  
tastes sweet,  
moves horizontally,

On the bottom right corner it says:  
Bon Appetite!

Besides that, there is a drawing in the  
middle of the cover depicting half ripped  
brain looking orange with hairy skin  
which ends a pride and a ball attached to  
the end of it.

there's an asparagus journalist;  
there's a Sour lemon gossip columnist;  
there's a vegetarian astrologist;  
there's a wilted veggie art critic  
there's a Kafka of Broccoli Boy

there's an Airport-mall Potato  
there's a Sour lemon gossip columnist;  
there's a OoOo.OoOo.O.O  
OOooooOoOO III II I  
there's a The Vegetable Lamb of Tartary  
there's a Garlic House  
.....

I have made a hollander beater\*,  
it seems, and I was considering pulping  
some celery and casting my family crest,  
but now I've shared too much. There's  
something in here that we can speak about  
further, I suspect.

\* Hollander beater is a machine  
developed by the Dutch in 1680  
to produce paper pulp from  
cellulose containing plant  
fibers. It replaced stamp mills  
for preparing pulp because the  
Hollander could produce in one  
day the same quantity of pulp it  
would take a stamp mill eight  
days to prepare.

(Not sure about the title of this text)

# R\_oms

A gray block building with large glass windows on both sides. The most habitable rooms huddled together on the first and second floors, overlooking the trees at the backyard, and during the day were flooded with chill sunlight.

The walls which are facing the corridor have big windows too, so when walking in a corridor the whole building becomes a theater scene.

## ROOM 1

A guy dressed in dark blue hooded sweat-shirt and a black cap is painting the wall in beside color, filled into yellow.

[sound 1]: That one was a...  
how would I describe it? A  
repetitive and mechanical  
iteration of low frequency  
modulated noise that's been  
filtered... It's been run through  
a filter with background hiss.

## ROOM 2

It is a room with the big window. A man in a blue overall, white t-shirt and a black hat and blue rubber gloves squires water in a paper pump. He stands with his legs in the dark blue bucket of water, the machine in front of him looks like a hollander beater. There is a blue circle leaning to the window still behind him.

It is an afternoon of a cloudy winter day, the trees outside the window are moving with the wind. The sky is blue and cloudy.

The man gets something out of the water squeezes it and then throws into the large flat bucket behind his back. There is the (which noise?) noise coming from the machine.

[sound 2]: Those are short  
duration percussive sounds  
with a heavy attack like the  
sound of footsteps on the floor.

## ROOM 3

Another room with the big window, a woman with black shirt and white braids slams a brick into her face.

[sound 3]: That little kith kith.  
Two short duration percussive  
attack with low pass filtering  
and reverberation. It sounds

like a mix of the first two sounds.

#### ROOM 4

A man in a green shirt turning a crank and pushing a button with the long stick.

[sound 4]: In technical terms, it's granular, a series of short grains of sound with dynamic filtering. How else can I describe that? Series of short overlapping grains of sounds, each discreet with dynamic filtering like the sound of dripping water.

#### ROOM 5

A woman is applying a wheat paste to a strip of butcher-block paper, As she screams in a theatrical agony.

[sound 5]: (the scream) two

medium to high sounds with distinct pitch at loud volume.

#### Back to the ROOM 2

A man in a blue overall, white t-shirt and a black hat squires water in a paper pump.

#### Back to the ROOM 5

A woman applies weed paste onto paper. Screams.

#### ROOM 6

A man, seated on the chair, rests the crown of his head on the wall while he cheerfully sands the floor with an electric rotary disk sander.

60 % of his weight on the wall while seated and leaning against the wall cheerfully sands the floor.

As the chair slowly slides underneath him he slowly transfers his weight from the

chair to the wall until he falls from the chair

As he sands he slowly transfers his weight from the chair to the wall and the chair slowly slides from underneath him.

A man seated on the chair. 60 % of his weight is pushing into the wall while he is seated, as he sands the chair slowly slides underneath him and he slowly transfers his weight from the chair to the wall and the chair slowly slides from underneath him until he falls from the chair.

[Sound 6]: high pitched electronic sound with inharmonic spectrum emphasizing dissonant beating of pitch against pitch.

Back to the ROOM 2

A man standing in bucket of brown water methodically squeezes excess water from brown paper pulp and tosses the paper pulp into a bucket on the floor.

A PRINT ROOM (room 7)

A man delivers a print from a dilated mechanical uterus (is this too much? shall I say "He delivers it from a large format laser printer?").

[Sound 7]: continuous sound of slowly descending mass in middle register with a rich inharmonic spectrum.

A lot of the sounds, sound mechanical like. This one definitely sounds like some kind of machinery. It's the same sound twice. There's a little pause in the middle of it. Or it's kind of like it's energy drops and then picks up again to the same level. So I guess it has some kind of internal articulation. I don't know what it's the sound of. It's too short for me to tell.

Room 5

-It's a printer.

Oh it's a printer? Tzoomm tzoom. Okay that makes sense. A lot of the sounds have the sound of machinery like motors. Motors, except for when they pause, have a continuous sound. They're iterative so they're made of a lot of small repetitive sounds that are sequenced one by one, very close temporal succession. They're timing tends to be very strict so unlike a lot of human-produced sounds where the timing gets weird and they're are microfluctuations. These are very locked right in place. That's the sonic index of machinery.

Back to the ROOM 1

A man ritually massaging the wall with the paint brush.

ROOM 8

A woman paints on her executive skin (shirt) with half-inch-wide pink marker.

[sound 8]: three noise bursts with a rapid but curved dynamic profile accompanied by a large group background noise.

Back to the ROOM 3

A woman hugs her brick like an emotionally weakened mother.

Back to the PRINT ROOM

A man hunched over the printer, using his hands as forests, continues to pull a print from the printer.

## ROOM 9

An ordinary woman with the shirt which says beach colors in a blue sky.

[sound 9]: long duration continuous modulated high pitch white noise.

## Back to the ROOM 6

A sanding the floor man struggles to keep himself erect in a chair. His room is flooded with chill sunlight.

.....

All together:

I'm walking down a corridor.

A man with the long stick continues to turn crank.

A screaming woman continues to apply

copious amounts of wheat paste to the thin brown rectilinear paper.

Meanwhile, in the delivery room, the man continues to pull the baby from the printer.

And the floor sender has managed to stabilize his body in the chair.

A man resembling a worker in waste water treatment facility continues to squeeze the brown liquid from the poppy brown fibers substance.

Two big ventilators a settled behind him and blowing the air out of the room.

More amounts of amounts of wheat paste to the thin brown rectilinear paper. Her screams become a howl.

The crack continues to turn and the long stick continues to prod.

Two legs stand ankle deep in puttered

looking grayish brown water.

The print is coming.

The brick slams into the face.

The cinder block is tossed casually back towards the face.

The woman lasciviously blows air into the black plastic flotation device.

The executive slices open the shirt on her back with the pair of scissors.

The man falls from the chair.



There are certain sounds that repeat and come back that start to give formal shape to the whole like the feedback sound (no no no). The sounds are montaged together with

no overlap. It has a filmic-like organization. Very distinct set of montaged elements together. I couldn't hear any crossfades or superimpositions of sounds from different environments. It has some kind of filmic logic to it. There are no counter points. It's very much blocks of sounds juxtaposed to one another.



# BAZAAR

(how to start it?)

The book is about letter size stapled the cover is orange it is written bazaar in big letters on it There is a photo of a soviet looking woman wearing a hair band The content sums up something like a visual essay that explores different ideologies regarding the presentation of women in two societies The United Soviet Socialist Republic or USSR and the United States of America The text covers images that date between the 1940's until 2013 The images are shown side by side in a spread that presents the viewer with images of women from both nations in similar poses Although poses similarly the images do very different work. The images from the USSR ere from the news archive The images present two roles for women One woman is a part of the group A part of a

team with a goal An ally supporter and worker for or of the state All of the women in the images from the former USSR are presented in uniforms and in groups moving together UN contrast the women from the United States of America are presented individually They are often wearing fashionable clothing that accentuates their physical features and give of an air of sexual prowess. The images from the former USSR are not sexual They are actually desexed in the way that they are presented in groups Within these groups they are all doing group exercise routines that force the viewer to think about solidarity and work For example Pages 20 and 21 feature two striking images On page 20 the employees of the Tryokhgornaya manufactory are pictured doing a kind of squat with both arms outstretched parallel to the floor The photographer has composed the image in such a way as the women are surrounded by industrial sewing machines on both sides that completely fill the entire picture

frame In the center of the frame, on the back wall of the factory arte the words 'sized KPSS' which translates as parliament meeting The women are doing the required morning exercise routine On the opposing page in an image of Neal Barr from Harpers Bazar 1965 Neal is presented kneeling while looking up towards the sky She is in a non-descript space that only described by the separation of the floor and sky She is wearing an elegant dress covered in crystals or pearls This presents her as a goddess seemingly hovering in space completely separated from labor The spread features the text 'The Sheer Pleasure of Evening' and above it the description of the Christine Dior dress she is wearing Juxtapositions similar to these are repeated throughout the 55 pages of the book Each one comparing an image of an American woman by herself in very fashionable dress with an image of women from the former USSR dressed in uniforms all engaged in group exercise in their place of work

# Musical instrument

~Hello Hicham, what's up?  
Can I show you the new musical instrument I just made for my sound class?

~Of course!

~Just a second, I need to plug in an air pump!

~Oh, that is so nice!

~Ha, Ha, Ha

~Is that a garbage can?

-Yes! You can play it if by lifting and closing the lid, and if you sit on it, the sound is amplified!

[TADAAAAAAAMMMM!]

-Does the sound change if you lower the air pressure?

-All of the air chambers of the instrument that are inside this can are tuned only to one note.

-Can you play a different note?  
Or perhaps tune your instrument differently?

-Not really, maybe if i close some chambers of the harmonica.

-So there is another can inside?  
Can i look inside?

-Of course!

-Ooooo, i see..

-Can i try it?

-Yes, go ahead

-During our class meetings, another student used to bring an accordion. We performed as a duo. He played steady notes and i accompanied him by my monotone harmonica sound that kept rising up.

[TAAAAAAAADAM!]

-It is an impressive sound!

-Yea, it sounds like:  
TADAAAAAAAMMMM!

-Why do you have cotton balls inside?

-They fill the empty space which helps to boost the sound. The same technique is used inside the speakers.

-We should check out the camera

**Musical instrument**

**tomorrow in the equipment office and film the performance.**

**-Yea, we should!**

**-I think the performative aspect is important. The sound harmonica makes is dramatic, but the way the instrument is created is fun and silly! Harmonica in itself looks like a wacky sculpture: a garbage can, whistles and holes! Different levels of sound are hidden in various chambers, echoing and dislocating your senses. And when you look inside, it is even a bigger mess! Almost as if you open the lid of the piano for the first time and it becomes clear where the sound is coming from. The whole picture becomes even more absurd when you sit on the garbage can pumping air! It sounds almost like an intro of an epic classic opera piece, juxtaposed with the body language of landing on a whoopee cushion.**

**-It reminds me of childhood when**

**my father used to listen to Brian Eno who is a minimalist and sometimes plays only one note.**

**-Taaaadaam!**



Neigh

bores

**Sporadic staccato; auditorial exchange between multiple seemingly adolescent-effeminate voices.**

**Voice 1 is a clear yet accented voice, possibly Chinese, gentle and effeminate.**

**Voice 2 is a soft effeminate voice, very melodic, possibly Spanish.**

[Voice 1]:

Hey is someone there?  
Hello is someone home?  
Hey is someone there?  
Hello is someone home?  
Hey is someone there?  
Hello is someone home?

[pause]

[sound of knocking four times]

[pause]

[Voice 1]:

(In a calming, yet bureaucratic tone)  
“This is the LAST CALL  
for contributions.”

[pause]

[Voice 1]:

Hey are you there?

[Voice 2]:

I know you in there.

[Voice 1]:

Hey are you there?

[Voice 2]:

I know you in there.

[Voice 1]:

Hey are you there?

[Voice 2]:

I know you in there.

[pause]

[Voice 1]:

(In a calming, yet bureaucratic tone)  
“This is the LAST CALL  
for contributions.”

[pause]

[sound of knocking four times]

[pause]

[Voice 2]:

Hello.

[Voice 1]:  
(mispronunciation of the digraph [th]  
sound when pronouncing the word  
“there”)

Hey is someone there?

[Voice 2]:

Hello is someone home?

[Voice 1]:

Hello,

[Voice 2]:

Hey is someone there?

[Voice 1]:

Hello is someone home?

[Voice 2]:

Hello,

[Voice 1]:

Hey is someone there?

[Voice 2]:

Hello is someone home?

[Voice 1]:

Hello,

[Voice 2]:

Hey is someone there?

[Voice 1]:

Hello is someone home?

[pause]

[sound of knocking four times]

[pause]

[Voice 1]:  
(In a calming, yet bureaucratic tone)  
“This is the LAST CALL  
for contributions.”

[pause]

[Voice 1]:  
(imitating strict tone)  
Contribute before it is too late.

[pause]

[Voice 1]:  
Hello is someone home?

[Voice 2]:  
(Using pronunciation that eats the letter K  
in the word knock)  
Knock, Knock.



[Five-second pause]  
Knock, Knock.  
[Five-second pause]  
Knock, Knock.  
[Five-second pause]  
Hey are you there?  
Knock, Knock.  
[Male voice]:  
Hello.  
  
[Five-second pause]  
  
[Voice 2]:  
Knock, Knock.  
  
[pause]  
  
[Voice 2]:  
(Mispronunciation of the diphthong [th]  
sound as [d] when pronouncing the word  
“there”, sounds like dare)  
I know you in there.  
[Voice 1]:  
Hey are you there?  
[Voice 1]:

Who is it?  
[Voice 2]:  
I know you in there.  
[Voice 1]:  
Hello.  
[Voice 2]:  
Hey are you there?  
[Voice 1]:  
Who is it?  
[Voice 2]:  
I know you in there.  
[Voice 1]:  
Hello.  
[Voice 2]:  
  
[pause]  
  
[sound of someone knocking on the  
door six times]  
  
[pause]  
  
[Voice 1]:  
Hey is someone there?  
[Voice 2]:

**Hello is someone home?**  
[Voice 1]:  
**Hey is someone there?**  
[Voice 2]:  
**Hello is someone home?**

[pause]

[sound of someone knocking on the  
door two times]

[pause]

[Voice 1]:  
**Hey is someone there?**  
[Voice 2]:  
**Hello is someone home?**  
[Voice 1]:  
**Hey is someone there?**  
[Voice 2]:  
**Hello is someone home?**  
[sound of someone knocking on the  
door two times]

[pause]

[Voice 1]:  
(In a calming, yet bureaucratic tone;  
the speaker pronounces the short [a]  
sound like short [o])  
**This is the last call for contributions.**

[pause]

[Voice 1]:  
(with an echoing, hysterical omniscience)  
**Greetings neighbors this is our final  
request for the contributions.**

[pause]

[Voice 2]:  
**Open the door.**  
[Voice 1]:  
**Hey are you there?**  
[Voice 2]:  
**Hello.**  
[Voice 1]:  
(in a forced tone)  
**Be right there.**  
[Voice 2]:

Hey are you there?  
[Voice 1]:  
Open the door.  
[Voice 2]:  
Hey are you there?  
[Voice 1]:  
Hello  
[Voice 2]:  
Be right there.  
[Voice 2]:  
Hey are you there?  
[Voice 1]:  
Be right there.  
[Voice 2]:  
Hey are you there?  
  
[Five-second pause]  
  
[Voice 1]:  
Be right there.  
  
[Five-second pause]  
  
[Voice 1]:  
Be right there.

[Five-second pause]  
  
[Voice 1]:  
Be right there.  
  
[Five-second pause]  
  
[The sound of someone knocking on  
the door seven times rhythmically]  
  
[Five-second pause]  
  
[Voice 1]:  
(Pronunciation that joins the [s] in greet-  
ings with the [n] in neighbors. Pro-  
nounced as sneighbors.)  
Greetings neighbors this is our final  
request for the contributions.  
  
[Five-second pause]  
  
[sound of someone knocking on the  
door seven times rhythmically]  
  
[Five-second pause]

[Voice 1]:

Hey is someone there?

[Voice 2]:

Hello is someone home?

[Voice 1]:

Hey is someone there?

[Voice 2]:

Hello is someone home?

[pause]

[Male voice]:

Hello.

[pause]

[sound of someone knocking on the  
door two times]

[pause]

[Voice 1]:

Hey is someone there?

[Voice 2]:

Open the door!

[Voice 1]:

Hello.

[Voice 2]:

(mispronunciation of the [ow] sound in  
down; sounds like dun)

Coming down!

[Voice 1]:

Hello.

[Voice 2]:

Open the door!

[Voice 1]:

Hello.

[Voice 2]:

Coming down!

[pause]

[Voice 1]:

Hey is someone there?

Hello is someone home?

Hey is someone there?

Hello is someone home?

Hey is someone there?

Hello is someone home?

# CLOCKWORK

08.05.2017

Scott Joseph  
for Polina Vasilieva

**The surface and volume of an object implies an incarnate texture, various and multivalent, contours of differing qualities, which sum together, representing how the inanimate world around us operates. Such qualities (in relation to us) serve as something sensual to the touch, or of the fabric and anatomy of a human hand. Such phenomena likewise offers itself through a primarily optic, but**

almost acoustic type of resonance. The fiber of things themselves are denoted by a core and predetermined status, but conversely they realign performance; fluctuating and co-existing, and eventually move towards subsidiary and indeterminate possibilities and functions. In terms of a parametric scaling, it is assumed our understanding and knowledge of the world pertains to a form of mirroring, a kind of reverse infliction of the very substance of what rests before the refined recognition, or of what stands right before the locus of our mind, and its vision.

In this way, the construction of language, and the sense of finitude which arises through words ordered into coherent sentences provides a paradoxical conjunction: a place where the roofing and plantation of material things slowly converge and inter-locate, germinating and growing into forms disconnected from their original size and shape. And since it takes much effort to yield a crop which suffices for edible purpose, so too the

tactile nature implicit in the preparation of composed and correlated pages, comprised from images and texts, offers firstly a process, and then ultimately a refuge from information nested in contrast but as part of life in its most expanded conditioning. This is to say, within the limitations of individual life on earth, the only aspect we fully have control over is what we eat ~ with the eye being only but all knowing to that which tastes...



Exercises by Rocky Bostick

### One

Slither Right

Nasal Yell —> Left

Upper Body: Follow through, apply tension

While bending knees,  
favor the right leg.

### Two

Hands over head

Create the sun, down

Bend knees and

Create the sun, up

Flex hands

Half sun, down, then reverse, (still flexed)

Half sun, up, (still flexed) but hands will not meet

Flexed hands, overhead, shoulder length apart—tension  
around a ball of energy

Straighten knees while pulling the ball down to the chest,

Then with hands: circle out, as knees bend

Carry the ceiling in your palms. Feel the weight.

Look down.

### Three

[Position One]

Hands to your side

Body: Profile

Face: me —> Face: Profile

Raise arms with flat hands

At 90 degrees, bend at the waist, thrusting butt in the air

Flat back

Release into: (step right step left)

Body: Forward, and

[Position Two] wherein feet take the First Position

(this is not Position One)

With left hand on belly and the right extended somewhere just  
below 90 degrees,

Grand Plie until your elbow touches your knee, until your heels  
just barely leave the ground, as you

Watch your Right hand, firm, extend 180 degrees then at the peak,  
Release/Stand (with balled fists, first right then left).  
Back into

#### [Position One]

Only this time your left leg is extended back, and your right hand is balled in a fist, arm reaches out somewhere around 135 degrees  
Stretch through right arm, still at 135 degrees  
Bend through your knees while your left arm extends 45 degrees from the ground,  
until you left knee touches the ground.

The only position is as follows:

Bottom half: plie in second position, with turned out feet, about shoulder length apart then with your  
Top half: (relaxed through the neck) fall over, reach arms through legs. (Your gaze should be directed at the floor)  
Hide the top of your hands behind your lower calf  
(or upper ankle)

#### Four

Three Bodies:

One Left, (to mirror the right)  
One Right, (to mirror the left)  
One Center.

One Left\*: (to mirror the One Right)

Stand in Profile, arms raised to 90 degrees

Use your hands to balance the left leg the One Center

One Left\*: (to mirror the one Right)

Stand in Profile, arms raised to 90 degrees

Use your hands to balance the right leg the One Center

One Center: Inversion

With arms fully extended, stand on your hands  
(your shirt may give to gravity)

\*You have permission to speak

#### Five

The Starting Position requires you Face Forward and:

- 1 Cross your right leg over your left
  - 2 Arm and hand fully extended, touch the inside of your elbow to your right eye
  - 3 Cross your left arm over your right, above your head
  - 4 Flex your left hand such that the back of your palm is very nearly perpendicular to your wrist
- Then:

- 1 (with hands still "locked") As you bend your elbows to just about 90 degrees
  - 2 Bend your right knee and
  - 3 Use your right foot to propel your body into a spin (as if you were a twisting top or a corkscrew)
  - 4 While pivoting on your left foot.  
Spin clockwise until twisting 180 degrees (such that you now Face Backward,  
With both knees bent)
- Then:

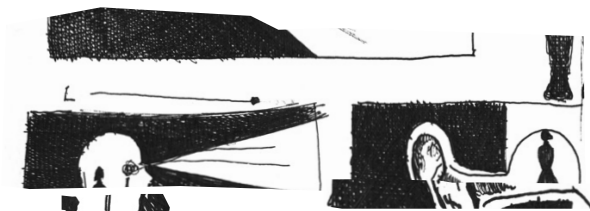
- 1 Leading with your right elbow trace half of the bottom of a bowl then,
  - 2 Lengthen through the legs, fully extending knees then
  - 3 Planting on both heels, lift toes and twist counterclockwise (such that you now Face entirely Forward)
- Then:

- 1 As you dip as deeply into your knees as possible,
  - 2 (Hands in the Same Position) trace an S.  
(During this hands should lower such that you)
  - 3 Reveal your head, chin lowered, eyes closed.
- Finally:

Return to the Starting Position only this time allow biceps (and inner-elbow) to reveal the face, chin slightly raised, eyes open.







## INDEX:

~no index

## COLOPHON:

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TAAAAAAAADAM!

Polina  
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Yale School of Art

2017