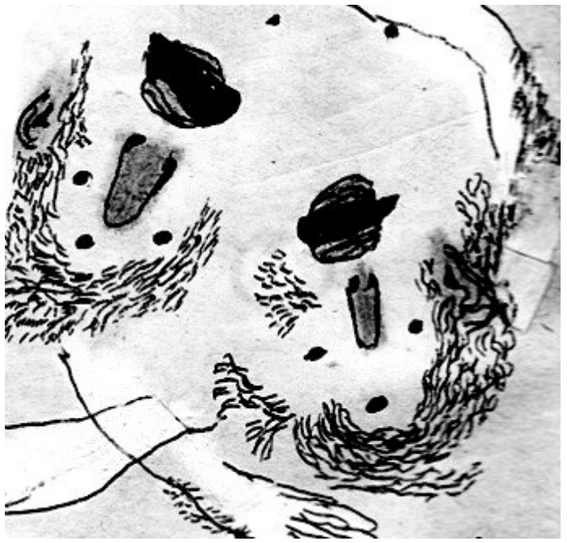
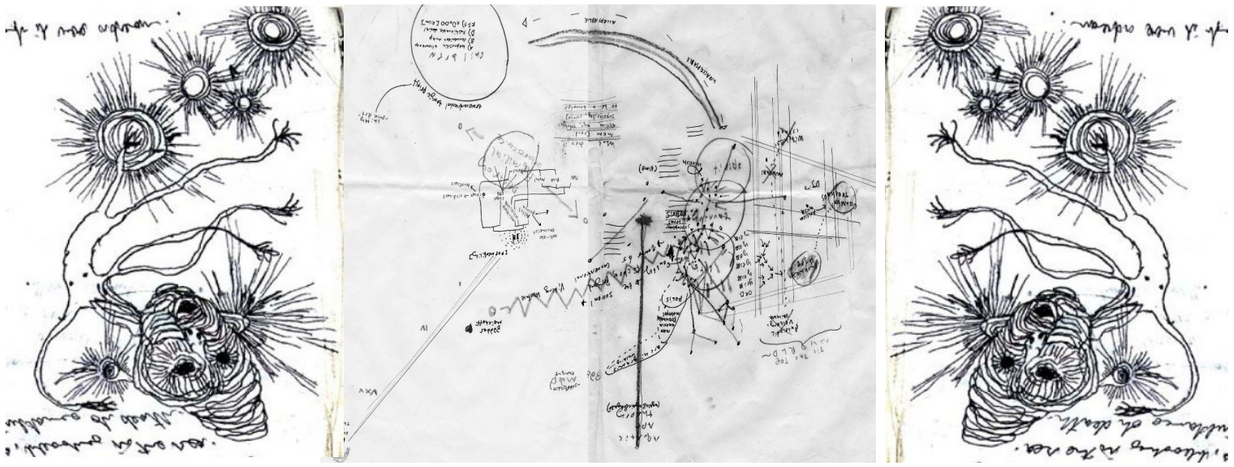
ЧУДОВИЩЕ
THEORY::MANIFESTO
a small explanation for the generous



www.enormousface.com



My intentions* are multiple, impure, negative, and at war amongst themselves. I want to:
1) evoke rhizome-matrices, free associate;
2) incorporate aesthetic structure/anti-structure into a radical critique;
3) display an array of techniques and options implicitly infused with the forms and meanings polar and tropical to my own: no moderation;
4) destabilize established contexts and frameworks of meaning;
5) to foment, pose, shock-to-life, and draw discourses, both outside of the self in the immediate environment and permeating the barrier of the self;
6) establish a nihilist temple-order. i knew what i wanted to see. i did not see it, so i made it;
7) prey against the spectator/actor binary, that so-called audiences be generous enough to allow non-ideological situation: that is, that instead of assuming or enacting a particular perspective, we consider the array and begins conversations around the media and the content.

www.enormousface.com

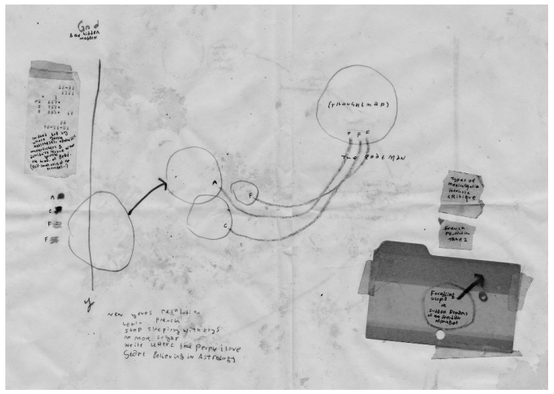
*albeit it is too grandiose ever to consider or speak around intention: that intention is too vague and too loose a term to consider: that intention is always less-than-the-sum-of-the-parts anti-synergy: that it would be best to put intention under erasure in the derridean sense...

"I don't get it" / "what are you doing?" : maybe that's ok / maybe you do / maybe your not getting it is your getting it / maybe you should stop trying to get it / is this a trick question?

[to flee from the material into the digital]
consider us a song or music video, an instructional power-point demonstration, a mathematically anti-logical venn diagram of comparison --- once we even said "free jazz in the Expanded Field:" (...some theories suggest that an approach toward the uncanny can be accelerated by immersion in an array of warped or nearly-strange forms. they want to evoke a blurring between "inanimate" and Live things, to [graph/icize, il-lust-rate]

the semiotic chalkboard, to consider itself an evangelical, would pass no truth, void both substance nor center, even posit collage as the locus/meridian of reasonable time-space : "all meaning is loose"
that a radical performance could only be codified or bludgeoned into shapely actuals in an artistic real -- or when praxis/practice neither embodies but reproduces anew generational texts) towards text-as-life clichés...
"Yes" if it offered us a vagrant politic, an anarchic speed-way to warble before the teats of televised culture-euphoria
if to construct shapes from the husks of rape we concluded no hope for XYZ

NOTES: _____



if i could repeat the same action or phrase again into ages, or crawling in metabolized formulaic clusters…
mass surveilance (peer to peer) / let doors to open / shatter whiteness pangs, cool liquid love / when the world was a person, she molded her chest with brown lustre dogmatic of filth praxes, quiet/keen motheaten billiard-boys, salient dust-mothers
as if we could queer social realness, dribble magic death on coins, crush love into neon laughter, self-aware against its authentic impossibility
as if this could approach a climax of relationality, stretching beyond our skins / heavy lids who/to crush realities / subconscious science or the performance of maudlin rope on plastered anti-films' analysis. i become the television.

GlossⒶry

Of Guerrilla Street Theater:
we can place ourselves in spheres of elite hyper-culture, feeding the already gluttonous regimes who authorize, review and permit categorical "art" in spaces immune to surprise, or we can work to evade and detourn those nations. This is to pursue contexts of difference, to question and critique.

Of Puppets:
they are a blur, confusing the real-unreal, the animate-inanimate, live-dead-recorded, characterized-archetypical, etc.

Of Total Improv:
remember free jazz? It's just like free jazz beyond simple aurality. Or considering an expanded field of bodily-sculptural jazz.

Other items to itinerize and examine:
Non-Reciprocation (as constant unexpectant giving), Anarcho*-[boolean referent].

Of Titling and Texts:
it is convenient to draw on the metaphor of a chalkboard semiotic - to consider the very fastening of signifiers to signifieds, the fabrication of meaning and reference as existing in a total free play with its contexts and anti-contexts, a loosely indexed world wherein a small word-phrase can effect a 270 or 540 degree roundabout in our mental locating, evaluating, and ideological self-situation alongside the parallel universes that surround the personal.

Simultaneously, it is critical that we realize the fundamental and pervasive linguistic and textual nature of our contexts, the false-cognitive authoritarian impositions of narrative we are constantly writing and reading.

(did you yearn after justification, explanation, easy digestion, defiance, the bohemian flask or sampling. never after rhetorics of spector-tactity, dictatorship of the horde, participatory economics, damning vogues of the fear-greed-voyeurism trinity.)