Now we can really walk. Can't you feel it in your legs? All that *motion*. Fifteen people out of the first forty-five you pass by are all coughing up some sort of black substance. Presumably not the same stuff, more likely unique and personal variations on the general style of dark lung material, but it looks the same to you. Almost makes you feel bad for continuing, like we should turn around right here and go home, but we only just got going, it's gotta get better if we keep walking. Five rings in the bushes. Some gut is complaining on the phone about his car payment but like, really loud. You can't tell where he is but you can understand him perfectly. Walk three blocks and hear the same thing again. A man in a suit runs up to his girlfriend. She wears a bright pink dress. She continues walking away from him. He is trying to convince her that he's not a queer. There is an air of desperation. It sets on wet eyes as a gummy gray film. A hand strikes a sign and it rings. Someone makes it known that she wouldn't fuck either of them. It isn't entirely clear which pair has been judged. The lines of reference are sort of crossed or bent or perhaps insufficiently communicated; you can't exactly point with your fingers in this situation. And anyways whatever the stuff that is beginning to coat the exposed organs is, it is actually quite irritating or is becoming so, and the only feasible preventative action is to look down and so the gaze drops as four engines all start up at the same time and this guy coughs hard in a way that makes everyone else's chests ache but not in a transcendent sympathetic way more like it was really felt but not entirely; the gesture had no associated color, but probably you just weren't looking so you didn't see it.

What was seen instead in this moment was that the gravel in the thick layer of asphalt had a particular order about it, not the typical scattering which conveys that yes this road was paved in the way that they normally are, and thus you can expect its other properties to follow similarly, no, instead these rocks are situated in such a manner that there must have been some intention behind it; they could not possibly have reached their present locations through some cooperation of the standard machines and laborers and ordered efficient application of materials, for every single stone is fixed *just so* in relation to its neighbor, the smallest fragments and crystals delicately supporting each larger piece and the fine corners of these larger pieces held at precise angles so that the edges ever so gently guide the eye around pristine contours, and further the contours evoked in this way are aligned with respect to each other, resulting in a great cohesive arrangement, yet not merely cohesive in this greater scale of broad supported strokes, but in fact on every possible scale of examination, for looking closer reveals every particle of mineral to be

in complete harmony with both the larger structures containing it and the smaller structures of which it is composed; this chorus of symmetries between every pebble, stones of all sizes positioned at every angle yet each one *just so*, the entire arrangement fully embodies the resonant singularity only echoed in the very purest aesthetic forms, yes this gravel must have been placed here with great care and intention because from every perspective, every single corner and ridge asserts a definite, united, radiant whole.

Your toe catches on a hole in the pavement. The street vanishes.

don't fucking touch me I saw you with no he that's not speak up I didn't you meant it as if I can't why are you looking at I'm not going back there no that's not what where the fuck please I'm not paying are we going can't you we're in public shut I don't understand can you fucking yeah like how do it doesn't make don't touch me faggot

The gray stuff has completely covered your eyes. In one way this is blindness, but frankly everything seems more reasonable than it did before.

The next statement follows naturally, with the subject:

Notice of a Lead Water Service Line at Your Property:

New federal regulations require the City to notify customers when the water service line supplying drinking water to the property is made of lead. Property owners own and are responsible for maintaining their water service lines. Under the new rules, we will be notifying you annually of the presence of a lead service line until the line is replaced.

Put it into a pocket. There aren't really any important questions left. We aren't moving towards something, just moving. The utility of the label "true" is certainly doubtful at this point. Maybe we could ask something like, "how fast are we going?". Next, necessarily, "compared to what?". Now this almost makes it feel like we weren't ever moving. This stance leaves that fleeting sensation of relative change to be explained. But now that it's under examination, there is less confidence that it was felt at all, at any time. Were we building something? What was happening before this? There is the implicit assumption that it was somehow worse. What was happening before was worse, that is. But is that true? Is there any real sequence to reference

here? Further, can we see it as continuous rather than discrete? Yet further: Past now, is there an exit? From where would we leave? Out compared to what? To when? Again there is some implicit growth understood; the room continues to get larger. But that puts us further from the door, even as we stand still. Or it puts us in motion. Now that it has been mentioned, this growing room will require an upgraded air conditioning system. Like way bigger. Circulation is important in these spaces. Circular motion more generally.

When you exhale there is a light sweetness on your tongue.

Perhaps it would be helpful to make a slight redefinition, replacing this concept of linear versus cyclic motion with a vaguer notion of positive flow. Under this frame, we can abstract each point of material concern to a unique node in a mesh-like lattice structure. Then *flow* can be understood as the rate of change with respect to this net. Unfortunately this reorganization demands yet another term, namely the *stretch* of the mesh as it is under pressure of variable flow. One benefit of this model is the preservation of relativity of components without the complete nullification of useful relationships. Here we hope that the framework can yield greater clarity over time and perhaps in the end substantiate claims regarding topics such as is it big enough, is there enough air in here, which things might move if we let them. The second merit of the mesh structure is the naturally available extension, by contraction and inter-node saturation, towards an integrated material best understood as a fabric.

A tiny crystal falls from the corner of her face.

The one problem that arises in this approach is in the corners. Where are they? A contraction, desirable since it begins to reduce the number and size of holes in the net, can only be accomplished by pulling on opposite corners. Come to think of it, even if we were to locate at least two corners, there is no well defined sense of "opposite" in this position; we couldn't possibly commit to an action. Textiles are more of a science than an art as they say; it is quite important to fully understand each motion and its effects, otherwise the *whole* could be compromised. However even without specified points, it is possible to construct or assert a fold (the more general sense of "fold", but which still translates neatly to our case). Two adjacent nodes map onto the space between them, crossing through the gap or "hole". The results of the transformation are seen through a measurable change in stretch as it was defined earlier. In this

ambiguous case, the set of nodes is neither fixed nor determinable, but it is possible to proceed with an iterative pairing function which will repeat the action across the full structure until all nodes have been addressed.

It brushes past pant legs. You see it bounce twice before you can't see it.

In this way "edges" become generalized across the lattice and can still be referred to locally as "creases". Further the set of (local) creases will operate as a linked chain, allowing the identification of a fully defined Crease (capitalized for notational clarity), which has been constructed such that it can operate as an Edge (E1) of the folded mesh. The endpoints of this edge, as you may have anticipated, will ultimately be identified as corners.

You feel your vision narrow slightly. Your blood pressure must have dropped.

But it is first necessary to perform another fold to construct a second Edge. Apply the same pairing function again, but let the initial points be the endpoints of E1 rather than arbitrary adjacent points. This requires a slight modification to map the two halves of E1 on top of each other before addressing the rest of the surface. After this is accomplished, we have E1 and E2, which share an endpoint, say C. Let the other two endpoints be C1 and C2 respectively. Note that the mesh, having undergone two "fold" transformations, now has quadruple the spatial saturation of nodes that it started with. Although it is best not to think of this as being the same as "tighter", for there is a slight difference in representation between weave density increased by addition of threads and that by layering.

Her head is pressed against your chest listening to your heart beat.

Now to finally execute the desired transition from loose network to opaque surface, fix corners C1, C2 and apply gradually increasing stretch to the entire material, beginning from the corners and working inward. If everything worked correctly, when you touch it it should be a little softer than it was before.

The rock under your foot is the same shape as the crystal from earlier.

Now it looks like this:

"Left   Less   or   or   or   or

                                        Former
                    Out   the SAME   but

                           PROCEDURAL VARIATION
                    Out   Out   'Today is colder than yesterday'
                       this was always the case
                                                               remember
               We have new guns. They cost more.

                                                                        Yeah the stock is different
       distFunction   over
                                                                                        saturated
                                                                               under
                                                                               under
                                                                               under
                                                                               Under
               What the fuck is that noise?
                                                               can't   you

                                  like a chest or a sort of sieve
               does it?   similar to
                                                                         similar
                                                                       same

                       a   part
               the pieces are
               Connected

                                  Have we had this conversation before?

               "applause"

                           and yet,   further,
       and in the discontinuity

       No one can be surprised by this. Is there no solution then? There is. The new ascendent

class shows it. It is not a way back. It is not linked to the good old days but to the bad new ones.

It does not involve undoing techniques but developing them.

                                            The masses shed their dehumanization and

thereby men become men again - but not the same men as before.

Or so she says

                                                               what is it like

He says

                                                      rather, what other thing is it

similar

How can I go on this way?   to

How can I not?   It goes across

this   pinpoint

                CAN YOU   a star

either it's night or

Vaseline smeared but just in

                                         3 hits

the corner of the page

there's like a teardrop shape

it is torn

3 over

there,   under

This part isn't a braid   at least by the standard group

definition definition

Is repetition useless here?   Refer twice back

to the same   yes

two hundred and seventy five thousand

scale   compared to what?

black smear on the   water?

through   wire   and

is there still motion   sticky

Probably more   but it's   so   remember

motion stilled

or it was built for

this is for you

Let me roll   ok

OUT

the scale is nonlinear as they say

Reminded by the curtain   curtain on your fingers

against yeah that's it it is against not undone or back from

     reevaluation   would   be   imagine being   useless

        you   were   not   convinced

                        that's a line right   isn't

the same   as the   right"

This is obviously completely incoherent. There is barely a line to follow, much less a thread. The nodes are not knit but either compacted or decomposed, their points of contact obscured and inconsistent. In other words, this is not what we wanted at all. There must have been some information lost to the kernel of a transformation; you can tell by the holes.

In hopes of identifying the ~~flow~~ flaw in our logic or, perhaps more optimistically, to salvage some meaning from this mangled output, we must submit each component of the process to more rigorous examination. At the foundation of this structure is the primitive object: the node. The original intention or constructive impulse behind the identification of these points was to make visible or at least cognitively tangible all of the relevant substances, subjects, and objects in a moment of gesture. Abstraction is necessary in response to tremendous scale, the sheer number of particles contained by any functional plural contemporary gaze. As a result, a particular node cannot hold any specific properties in itself, for such characterization would complicate the model beyond utility (indistinguishable from a "real" view) while simultaneously erasing its relativity (and thus flexibility) which allows for the continual redefinition and reconstruction for which we hope to account.

There is a tear in the corner of his eye.

It is worth clarifying that the sort of situation we are dealing with precludes the possibility of constructing an ordered or finite list of nodes, so we must refer to them as members of an arbitrary set. The most obvious concern with this indefinite set of undefined elements is whether it is possible to say anything about it at all. Here we find it necessary to define the second primitive object in the lattice structure, the connection. The connection is best visualized as a line between two nodes but it is not a line in the geometric sense, rather it denotes some

dependent structural relationship where relationship is taken in its broadest meaning, including those of reference, similitude, contingency, etc. Like the node, the connection is left without rigid characterization of position, size, direction, or behavior, to avoid assumption of any properties that are not intrinsic to the parts themselves. By way of an example, let us address the question of time. Specifically, how could we account for the fact that every node's function, position, and even existence is dependent upon the time at which it is examined?

You swallow. It's almost too sweet now. Your tongue sticks to your teeth.

To solve this, one must simply allow time into the model as a node. Then to show its "effect" on the set, let it be connected to every other node. This was perhaps glossed over previously, but it is by this method that any force can be introduced to the structure coherently.

```
rr F
        unknown src erro
end
```