

SPRINK

“Hence



m

adness is a space of antisocial, apolitical,
and paradoxically free individuation.”

...*Julia Kristeva*

, *I'll go on.*

a you dont

a

I am here to tell you

I can't I can't I can't

I am here to tell you

“Hence you dont stop you dont stop I am here to tell you

go on, a don't

I said *I can't* stop

I takes a poem off in public...

(exposed in the
in the bbbbbbiosphere.)

How antisocial apolitical paradox.

How nudity makes headlines is antithesis to revelation. She
said so.

If the say so don't got no you don't get me no.

hey hey hey

What you going to do?

That's what

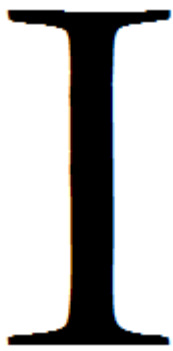
That's what

That's what

That's what

sister

then my parents divorced in the 70s seemingly a feminist response to the situation yet frying pan to the fire is what i think of in many ways when i think about that situation and the oedipal oh the oedipal that was after the mirror now i am suspiciously attempting to convince you of something i am trying to convince you of i am going to see if this narrative types over the labels now will this story manifest there are many more monike ; page and yyet now i have found that or me the i if you will know i am trying to imbricated in social the equitable pursui sugar hill gang i was hop to the bang bar was the morning aft i'd pressed them t of the liquor cabine just one girl who got super sick but we had to tell my dad and then parents were called and actually we were all sick with split second lack in a slippery story as i look at the page i want to make the icon i bigger to cover more of the backstory the text underneath the i to be obfuscated more overtly and i am not going to left and right justify it beause it really doesn't tidy up that neat does it? now wwwwhere wwwwas i oh yeah i was just a white kid casualty of the 70s vacuous suburban late capitalism and i didn't even know how cog-like the situation of being a kid in the northeast us at the end of the second millennium anno domini nowcommon era which is supposed to render time tracking as pluralistic convention sans jesus i guess and i went to college, sure. i didn't know what the fuck i was doing – at all – and then i owed a lot of money for



microphone as phallus
I confess I
Cara Lynn Bens
moving into manhatta
white female
holy shit I brok
there are some things i am not going to tell you
oh, but what is here
post-traumatic stress dis
the chorus of I
horrible reduction, isn't it, this effort

say.

“A lie told often enough becomes truth.”

V.I. Lenin

A truth told often enough becomes a lie.

A lie tells itself the truth. That name is a pig.

Then the bovine becomes agri-present. To milk the truth.

Enough truth and one will feel woozy.

As in, “woozy with truth.”

As in, wobbly.

As in, airport, with bullhorn.

Tendered speech on a platform.

These three words.

Advertisement in the back of a lit mag.

For another lit mag.

As in, simulacrum.

As in, becoming something else.

Dissolved on the tongue.

Sibilance.

In the back of the room, whispering.

There is talk, also, at the lectern.

What will be communicated, refracted.

Dissemination through. How to get through.

Interlocutionary boxes replicated in repetition.

At the hour. At the top of the hour.

In a minute. Your news.

Wherever a screen glows.

Wherever a word crawls.

The reach of the head.

Split tongue dialectic.

No synthesis.

Stuttterer's ccccccumulative

occlusion.

“You show me a capitalist, and I’ll show you a bloodsucker.”
El-Hajj Malik El-Shabazz

What is disclosure?

What is an incarcerated market?

What of rhetoric?

A tell, a dead giveaway.

Gimme. Get your.

Job. The noun and the noun.

Person is noun.

Book is noun.

A job is a thing and a character.

A person with character has a thing.

Action.

Direct action.

Upon.

After the fall comes work.

No effort in the garden?

No jive in yo' jump?

Dead giveaway. Shibboleth.

The thing and the thing and the doing the thing.

Which Job?

Which Book?

Which Burqa?

“Because I’ve taken my clothes off in public doesn’t mean that I’ve revealed every inch of my soul.”

Madonna Louise Veronica Ciccone

pubic	readymade	not my house
public	foot fetish	not my woman
publish	foundry	not my country
punish	ferrous	not my money
punt	feral	not my child
cut	femme fatale	under cover
pink	tumble on low	didn’t do it
teeth	prêt-à-porter	wasn’t me
pestered	de beauvoir	not with her
please	holiday	not that whore
renegade	bald eagle	let us pray
tease	bald greed	on your knees
apple	bad girl	leaves of grass
ardent	nobody	what’s spirit
arendt	dick	doing
argyle	in	in a poem
lauren	son	about
ralph	pun	the material
roger	argh	or government
roster	charlie	and the female
nasturtium	cong	matter
edible	blunder	mister man
art	blush	oh president
florid	bugle	marine corps
language	but	salute
resonate	not jane	to a corpse
replicate	not hanoi	body politik
bustiere	not my yard	cubao, eh?

Now granted, there's still some possibilities there, team, when he chose his foreign policy team, he was choosing, of "You know one of these three did it." communities, poor brown and so forth. You can't just end it with a beer summit and think it's over. There's no doubt about that. Even folk who'd been exposed intellectually you got the feeling they might be socially South, a white brother, as much as I appreciate my dear Beckett. So there was an interesting kind of retrospection when it comes to story and narrative arresting traditional community. Church, the neighborhood, sports, girlfriends and things, over 200 events every year a vicious Roman empire. "You know one of these three did it." That's where the analogy breaks down. What's empty in a certain choose the table, but who is around the table as indispensable can't even broken I don't. That either fundamental commitment an everyday Yes! to do with soul. love in which love in which love in which justice is what love looks like in public, so you're an autobiographical chronicle expressed lyrically. What you going to do? flip over the fairytale into a huge mamma, still. You and I tends to very real, but now is, how. So Symbolically, black no fundamental change at all.

[headline]

in essence, promise to make us happy, to make us celebrities we present ourselves stand on the cusp this manufactured rapidly re-drives the frustrated power. Those who screen in their living rooms. Almost none of us will ever attain these lives are assured, with how we look, with the acquisition of wealth and power, or at least the appearance of it. Glossy of thousands screen in their living rooms. Almost none of us will ever attain these lives money, if is more important than some

people make in a year. This of those who seduce us, who tell us what we

want to hear. The worse things persuade us that personalities and 1 percent of whom as they a culture encourages the life we Stewart constructed her financial empire, when she wasn't wake up to face our stark new limitations, to retreat from imperial projects Robbins or

TH
IS
BO
X IS
FO

positive psychologists or reality television will. We are waiting

“Carbon knows no
boundaries.”
President
Mohamed Nasheed

I am here to tell you

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“Is it certain that to the word *communication* corresponds a concept that is unique, univocal, rigorously controllable, and transmittable: in a word, communicable?”

era
Dues
rid acq
J

ge	ss	me	mea		ble	t		a
sa	sur		e	a	ng	i	p	b
alt	v	co m	mise	r	ate	l	r	
	ra	oc	gau		may	l	e	
ior			uni		le	f		
	be		ian			i	o	u
	oc	or			om	l		r
er	c	ity	mens		ic	l		

“Because the questions are the limiting factor...

[http://mediasite.ashland.edu/mediasite/Viewer/
?peid=66e41027-a7a6-429c-ac5f-66a397b7d34b](http://mediasite.ashland.edu/mediasite/Viewer/?peid=66e41027-a7a6-429c-ac5f-66a397b7d34b)

Or what can be is not or not not what outside not inside a door shuts. Agoraphobic query. ¡Qué sorpresa! For wanting of closure following with hands with eyes tight feeling in front of you swiping at air will lead to finding the sliding glass? Onto common grass. Abandon the geometry of containment. Dissimilate the once upon a time. Afuera en público. Regather story in an urban field.

Lingua fabula aedificium edificium fio novus lingua.

How to ride the crest to mete advertisement's effects. It's affective plainspeak. Token efforts at controlled disbursement of you name it: blame, credit, risk, percentages, mortgages, death tolls, futures, coverage, coverage, coverage.

Key in on this: no one figured the revolution wouldn't fix the problem of power.

Sí, se puede. ¿No?

I am here to tell you

What through. In mad to be we forget we
the . To up. Gro und sw ell. Re/petition.

Think of the telephone game. Hand your neighbor a pirated
piece of paper. Anonymously displace his windblown garbage
from view.

I can't go on, I'll go on.

a you dont stop
a you dont stop
a you dont stop
a you dont stop
a you dont stop

a you dont stop

a you dont stop
a you dont stop

a you dont stop
a you dont stop
a you dont stop

I said a
hip hip ,
bang bang say up the boogie
of the boogie, the beat



Benson, Cara

Dusie 2010// necessary press
necessetics.com//dusie.org

Thanks to Cornel West, Samuel Beckett,
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