A painting of a woman with long dark hair, wearing a white bikini, lying on her side on a bed with white linens. She is looking towards a window. The room is decorated with teal curtains and a teal wall. The window shows a bright yellow sky and palm trees. The text "Look, I'm trying to tell you something" and "Liz Adelaide" is overlaid on the painting.

Look, I'm trying to tell you something  
Liz Adelaide



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There's this interstitial line or network and it's going right through my bedroom. It's an icy blue feeling and it's been here. I'm not really sure, but it feels like waves that are crashing too fast, they don't have time to recede, and, yesterday, I got out my fabric scissors and I started cutting, trying to get at it, to ask it a question, and now, the fabric is everywhere, scattered all over my room and the lines have moved, but the network, the network is still there. I'm in bed now staring at the ceiling.

There this piece of thread near me, and it's starting to move.

My hands start towards it, trying to get it, trying to contain the thread.

My hands are trying, but my fingers can't do it  
they can't close around the thread, they just can't.

My eyes start to tear up.

And, the network is now green, it's being refracted  
by the water on my eyes, and I'm trying to catch the  
thread which is starting to float towards me.



the red floral dress begins to heat up

fall away from it

there is no longer blue or green

heat begins from lungs

exits through mouth through throat

circulates through body

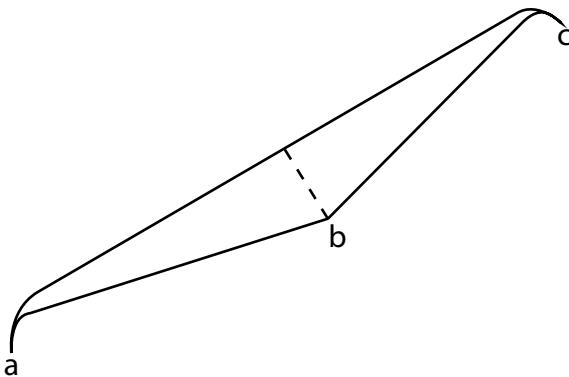
all cells are made warm





a diagram reproduced from the original ink lines by the university's publishing press

point a represents a natural satellite seen in partial eclipse, point b represents the transformation function (originally written in blue ink), point c represents the mythos.





You begin by highlighting the cell walls, barriers/borders created by lipid/fat molecules polarized to create a selectively permeable boundary. You use this to connect in a macro and micro direction relative to your origin. You carefully show the disassociation of various organelles from their functions as the virus/contagion alters sections of RNA. You show how after an individual cell is compromised the surrounding region is also compromised. Inter-cellular structures remain at a larger time-scale, however there is still little time before they have been altered irreversibly.





Macroscopically, the body became metallic, iridescent. Macroscopically, the body became metallic, iridescent.

Neo-newtonian classical assumptions were reconsidered, no longer metaphor.

Rather, the formation of first principles was the release of the genealogical origin, from which the body constructed itself as a parameterized mass.

This construction, since their adoption within and by the child are re-constituted and re-generated.

Macroscopically the temporal existence as non-linear.

The parameters are represented and induced from four formal axioms, clearly written and archived in green ink at the Center. Together they define the field upon which the body can be inscripted to perform essential tasks. Auxillary tasks, which exist outside the model's initial assumptions are defined empirically through software analysis.







I'm staring out the window, the waves are crashing. It's a cold day out, there are no longer tourists on the beach. I'm watching the horizon, there are freighters travelling east. On each ship there are people moving around checking the boundary formed between ship and the sea, and between the ship and the container, and the ship and the air. I'm watching through the window, separating me from cold air. In the warm air I sip tea.

A foam moves up and down the shore, sand is caught in the air bubbles. I'm humming a pop song I remembered. The sand carries microbes, phytoplankton and zooplankton. They are differentiated by the presence of chloroplasts. Their ability to reproduce or consume energy. They look like clear bubbles under and within microscopes. I start bobbing my head and humming louder. My tea spills onto the window sill. When I clean it up the next day there is a brown stain left.



You are left screaming and sobbing in the lecture hall, you believe the students are all still there. Your pain has become more visible than the shaking hand which holds your coffee cup each day. You're yelling that there wasn't another option, it had to be done. You start past the newly installed hardwood flooring of the lecture stage. You lay five feet away from the podium. You watch slowly as water begins to fill the small cracks between each plank. You watch a piece of lint float on the new water. You mirror its path by tracing your finger across the floor. Your tears fall and meet the growing pools. You start to hum a pop song you heard this morning on the radio.

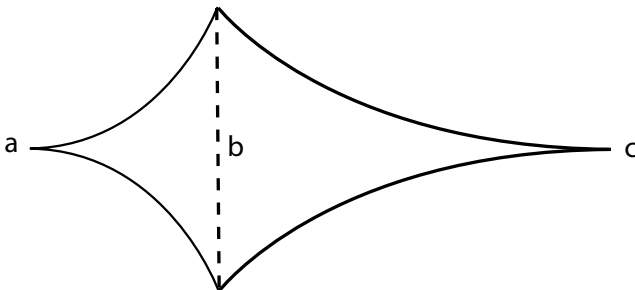


a diagram reproduced from the archive of the old center.

point a represents separation and other

point b represents a semiotic transformation in which syntactical meaning is processed with an n-pole z-domain function

point c represents the origin



The theory of nano-sentience and its following movement emerged within the last century as an explanation for the uncertainty measured at quantum scales. Harrison first proposed the theory in his paper “A New Theory for Quantum Measurement.” Within the paper he claimed that “at the furthest levels understandable by human observation, the breakdown of determinate structures creates conditions such that actions and decisions of quantum events are indistinguishable from sentient behavior.”

From this seminal paper, and the intrigue which followed Harrison’s untimely death and unfinished research, a small community began. Web forums and conferences were held in many different fields. Although there were a large number of physicists



and other professional scientists who continued experiments and analysis to explore the implications of Harrison's original work, a large number of individuals had no formal training and were interested in the philosophical and ethical questions raised by the theory. Groups formed which revolved around contacting the nano-beings, and lobbying for their constitutional rights. The influence of the originally esoteric paper reached such a point that massive protests were held against the the construction of the newest particle collider. The protests interrupted global trade and communications as people abandoned and sabotaged their work to halt the progress of the internationally funded project.

You lay out your notes around the desk. You have new pathway, you took a step outside the carved out methods of the institution. The body's study has always been focused, implicitly or explicitly, towards its utility in military applications. The body has become so effective in its colonizing potential that work has stagnated. Only researchers who travel far enough to see the body in the field can observe any room for improvement. The majority of papers have been re-hashing old ideas, or arbitrary or useless improvements. Even the field researchers have made only marginal advances.

You found a way to really change things. It was just a matter of looking at it differently. Here in the center, there was a need for solutions. Water, infrastructure, communications and sewage systems were all built on massive budgets, yet they still routinely break down and the massive waste created in the center had to be exported far beyond the public consciousness. Creating a new model, a new set of axioms, for the body based on assumptions that improve the center would allow new forms of the body's utility. You sit at the desk, boiling with excitement, running through the possibilities. You start to laugh you leap from your chair and spin. You knock against your lamp, it falls, hitting the ground. You laugh louder. The next morning you lift the lamp back up and begin writing.



a virus floats

the molecule is replaced

there is alteration

there is mutation



I'm facing the network, I started taking notes, I'm keeping track of developments. I picked up all the fabric, they're sitting in a pile in the corner. I ordered a new comforter, it will be here in a few days. I'm sketching the lower half of the network as seen by lying on the floor, five feet from my bed and looking towards the window. I make light marks, carefully trying to represent the perspective. I close my eyes as a pain starts in the center of my forehead. I drop the pencil. It lands on the floor. I press my head against the drawing.

You're attached in a different way  
there were lines connecting you once  
as you walked as you were  
they're still there  
not in the same way  
and they've changed  
and it's each line.

You're nowhere near where you have to be  
You're looking at a scarf left or forgotten  
Your weight bounces more  
and You're closer to the ground  
and your hair is brushing against your neck  
you feel it in the autumn wind





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The void

a space between the two entities

carved out

in the creation

is placed onto

and within

the larger, unspoken system

a seed is placed carefully

on both bodies

and therefore,

the void between them

it takes its roots

it takes nutrients

releases waste

the green spreads

through leaves

the fingers stretch

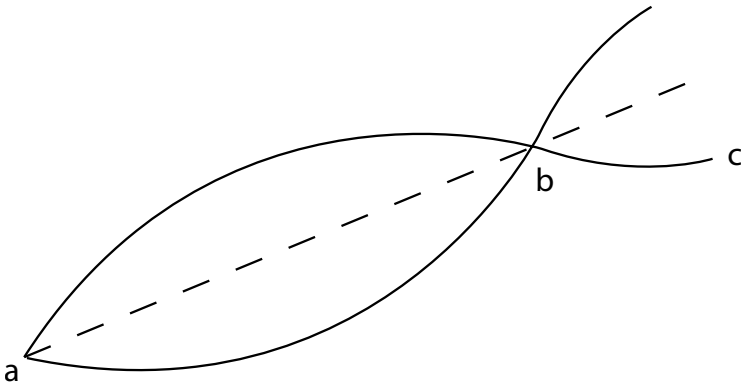
into every space

the structure is held by the seed

the seed is the structure



a diagram from the Harrison library fires  
point a represents what was  
point b represents recording data  
the meaning of point c has been lost





I'm huddled in the corner. I watch the sun go up and down by the shadows cast on the floor. I'm trying to breathe. I'm trying to sing. The network has been shifting. It looks the same. I've compared it to my notes. It looks the same. But I can feel it shift. My shoes have changed from blue to green. I pull them off and throw them. They are on my feet. I sway back and forth. I hold myself closer. There is the sound of waves outside. A foghorn blares. I shut my eyes tightly. I try to remember prayers.

The invisible hand exerting gravity  
to object and from object.

The object defined by the interaction  
such that it approaches the predicted  
geometry from initial conditions  
and revolving forces.

Interference from bodies creates only  
minor surface effects.

In the previous eon, the entropy of bodies was at  
a more critical point requiring much greater need  
for data of the interfering bodies to understand the  
body's formation.



Traditionally, the object has been viewed as Other, outside the center upon which it is acted upon and onto. The methods of interaction were however asymmetrical. The object affected bodies in motion and in feeling. The center largely perceived itself as only acting on the object, reducing the interactions to a certain set of measurable and identifiable events. The constraints of the center, the object and their interactions as created by the center and the limited by the center's desires, led to an inability to register the crisis of the body in motion and feeling.



I can't focus my eyes. I try to look out onto the shore. The night does not go into focus. My hands clutch each other tightly. My nails dig in. My breath becomes shallow. Drops of blood land on the sill. The waves are refusing to crash. My eyes drop, they see my hands cutting themselves up. I release myself.



The structure is held together by components.

The components are mixed from minerals extracted from sediment from the Eastern quadrant. They are processed by alginate harvested in the Southern quadrant. The mixture is placed between mud bricks in the new developments. These form the structure.

You're on the grass between buildings. From one window a rope falls out, it is carried across the yard, and it lifted to another window. Across the rope, buckets of blue paint are strung. They are placed on the rope and slide to the center.

You watch the buckets pile up.

You sit down cross-legged, and you let your head go back so that you are staring into the sky. The sky is clear.

You lay down and stretch your arms up. You feel each joint on your finger, one by one.

There is a gust of wind, the buckets sway, and they knock into each other. Drops of paint fall onto the grass, they fall onto you.

You look away from the sky, and you look down towards your body, you see your white dress covered in blue patches.

You rest your head and fall asleep.





point a is the flow of wind  
point b is the shaping of seas  
point c is the spiraling tower

