

I may not last, but I will always haunt.

In defiance of taxonomic ordering, resisting classification. The things stand in for other things, mimic other things, are composed of many things. Cosmic components all together.

The darkness of the shiny things that live in caves. (Foucault)

Objects / forms / agents / things. Animic and hard to keep separate. They all *bleed into each other, cross over each other*, relate / interrelate and resemble / semble (Foucault).

Still life – for life to *be still*. *Order on the low plane* (Bryson / Woolf)

Hands and minds just below the surface.

Not just hands, *hoofs and claws as well. And swamp things.* (Foucault)

A density that creates future energy, effervescent and continual. Energy accumulating and spilling over. One hopes their *expenditure is peaceful and not violent* (Bataille), though as in the old adage *to each their own*, some might *court the violence – deem it as necessary*.

Cosmic longevity. *A burial and a haunting. Decomposing and reconstituting.* Epochs and signals, weak signals (Kubler).

Wearing down and building up.

Biodynamic / biometric. Bios like veils across surfaces of subjects and objects. Arp's biomorphic forms keep haunting because they are the gelatinous interior thingness beneath it all.

Glass and perpetual intrinsic value – it resists decay, *unless it breaks* (Baudrillard). Symbolic of high modernism – allowing a bright, transcendent light to permeate through spaces, but bodies and other agents are denied access. It keeps itself perpetually clean. *However, when melted, it too becomes gelatinous thingness. Primordial puddle form.*

The cosmic stars on this cup, amino acids to infinity — stardust we are (Sagan)

Water, rests below the status of silver and gold even though it is *necessary to life*. (Foucault)
Luxury becomes valued more highly than the necessary things of life, the utility things when scarce take on new value forms – *they may be rare, but they will never be luxurious*.

Bone resemblance for the companion species, a circular shape with growths and protrusions. A *cyclical object*. Nylon substance that we still order taxonomically as *bone*. *It is always still bone, it will always be bone. Until it becomes dust.*

The fleshy approximations. The flesh is a misnomer. It resists complexity in favor of a solid. Here, as a solid mass, it tricks us with representation – components of polymer clay stand in for veins or muscles beneath.

Pressing shapes into other shapes. The fleshy colored but not actual flesh – bearing a resemblance to their propagating friends.

Known as the fleshy plant, with properties of healing the fleshy human. *Like matching to like. A variation with spikes, a deviation in the form – a defense against being consumed.*

Quotidian aspects. A student paper title – though I know it is vague and probably a gleaning of terms, it feels right. Quotidian aspects can build and accumulate, they form the bases, all the bases.

This compacted petroleum will outlast – dinosaur bones distilled, old nature haunting in new processed forms. Melting, sinking, disintegrating, pulverizing – waiting – bubbling up, exploding, emerging, returning.

Old snake natures. Méret is reduced, never seen as whole as her counterparts, she is too strange, too fragmented, too close to nature, too interested in her dreams and the old and the creatures of mythology. It is not just fantasy, it is archaic order. Old world atavism, she sneaks back in and points with a firm witch's finger at the fears progress has of the chaos of nature, the oldness of nature, the inexplicable of nature. She is the commodity gone wild, the fashion plate questioning the plate. Surfaces upon which to constitute desire become surfaces upon which to question what desire is.

Boolean operators. Matching like with unlike, like with like, unlike with unlike.

1971 –

1982 –

Copper is transformed into zinc. *We still call it copper, it still looks like copper. A sign that no longer bears a relation to the original, the standard has already been erased. Solid / contingent. The most malleable of signs.*

One's *two cents* – qualitative judgment in a quantitative form. The intrinsic and utility dependent on context and preset / present value systems. *Arbitrary to say the least, as is opinion. The imperative to order, to keep accumulating. Negotiate the forms with dual fissures of intimacy and description.*

J's studio is an archaeological site. He unearths the cosmic cup to give me to melt, *to descend back while simultaneously creating a new temporal version of solidity. It is moving future and past.*

Melting – ascending and descending simultaneously.

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