Selected NOTES

Guys Zeit

text by Mark Bartlett
design by Bob Aufuldish
A work that seeks to connect ZeitGuys, a collection of 126 illustrations in font format.

ZeitGuys designed by Eric Donelan and Bob Aufuldish

Selected Notes 2 ZeitGuys
text composed by Mark Bartlett
Selected Notes 2 ZeitGuys
designed by Bob Aufuldish
Every name in history!

(I am)
Experience is that which is shaped by the intertextual, triadic relations of speaking/reading/writing. In this scheme, experience is inclusive of speech. With its strategies of disruption and discontinuity, deconstruction severs its relations with speech (parole). Only written response is possible; one cannot speak deconstructively.
"I am an Ich am a Je am an I!

PSYCOIDS:

ego  ego  ego

id   ego   ego

THANATOS

egro

super
"Roland Barthes, Author of "Punctum" and "The Death of the Author,"

"Man! Punctum!"

"And Punctum? Part of? Punctum?"

"Hahahaha!"

"Roll the Man!"

"Body psycho"
This elimination is a reduction, a retreat to the priestly origins of writing in such cultures as the early Sumerian/Egyptian and later Islamic theocracy. Deconstruction shares their iconoclasm. It reflects the impulse of accountability, the tracking impulse of the early efforts to document the movements of heavenly bodies, the quantities of grain stored, the rhythms of floods in order to hold the power of prediction, allocation, and restoration. Language and counting were not then far separated. Language was the instrument of power that tracked the movements of Sirius to discover its correlation with the flooding Nile.
This (This) is not This

This is

a geneology.

An archeology.

Zeichen

L obj. A (one)

> 0.

Schnitt

Lak_{An() (category) \ (schnitt/schnitt)} (hAcken, hacken) \ (\rightarrow) (Aa) Z

Ic

eye

to AUGE

myrrha\ or
(golden)!

Sleep

site, sight, tight, sheep, close eye and eyes!

Phal\ lus() \ (the) sign

of Zeichens!

(*Pipe or Carrot at the end of Schnick?*)
This is a first moment in the western movement of the *symbolon*—

the breaking of the coin or bone in two
that the parts be uniquely divided.
the break
the proof to identify
the holders

as the partners of
if the holders are
not the original
partners.

DECONSTRUCTION

MIMICS

this breaking,
a withholding of speech
as evidence,

a withdrawing into

a dyad—

reading/writing.

Il n’y a pas de hors-texte.

Que Fait’il Maintenant?

Onanism
It can only be measured, as when edge is laid against edge to prove the restoration of the moment it assumes the posture of tracking are defined by the dyad.

The break of the symbolon cannot be spoken. can only be an act of correspondence the sameness of triangles— and time as the space-time between the rejoining of the fragments, between partners of the contract, of the interactive recognition before the return of each part to supplement the other, it assumes the posture of tracking are defined by the in a dimension the limits of which reading/writing

The regime of les freres.

Of the interactive recognition of the space of other.

De Rire of the mud usa

From elsewhere.

In milk.

woman.

Ecrit like a woman.

What does woman want?

One is not born la femme. This sexe which is une!

The speculum of the (s)other.

What does woman want?
What it tracks there is the trace of imminent return, a gestureless, speechless agitation that channels the suppressed into a precipitous onrush through associations of metonomies. It tracks in the absence of the fragments, (which are always already deferred), and before the presence of the signers of the contract. What it allocates are moments of symbolic reunion of contract, that restores the possibility of recognizing the historic continuity of an original spoken moment, of affirmation. It is this affirmation, this immediacy formed in the presence of the signers, that Derrida excludes from the domain of human activity. “Experience” is that which cannot be written and therefore, paradoxically, not experienced.
"The smooth operational surface of communication...."

A driven simulacra

Ecstacy of consumption.

TV driven through the net and onto the screen—TV driven through 

empty meetings,

grounds for departure

Tourismo macho,

and return?
How not write the ending before it's begun...

"Proof three:"

"A variety of eroticism."

Corollary:

Alternate three:

Proof:

Alternate:

A) Left to return rather than stay.

B) Right to return after the bridge was crossed the most intimate acts radically altered the events.

C) Inertia didn't end in the treacherous waters.

D) After the bridge was crossed the most intimate acts radically altered the events.

E) And a posteriori, not what they had appeared to be!

Fear of the affinities that draw... repeating the double sided... the fear.

A slight uneasiness released about sleeping in hope.

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Work was curious.

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in\(\text{finite}\)