Utopia as teenage penises

Geniuses ape Geniuses as saints

The antichamber of the third degree of the moon

“A hundred and a hundred times have I taken my lantern seeking at high noon”

the doves fly in white become black birds tared with black

Art is a continues expansion of language by providing continuous new symbols to represent knowledge

What you must learn as an exponent of this is a history of contexts and materials

An artist does not in such a simple way create new words, new termenologys or syntax it redefines them creates new worlds to put them into, takes a fish skin and puts it beyond its description/representaion.

What we have now is a vastly expanded language where people can say fat was coined by Beuys or pink water-colored babies is etymologically Louis Bourgiouse, and use them as signs in which we can our selves communicate with an audience through familiarity. (this of course is a presumed one just as much as you must presume a person knows the meaning of “the”, “and” and the existence of reality.)

This expanded language should not mean the death of art

We should not take from its shear expanse, the idea that all is dead frustrated

Nor should we all be parasitic, language ertosizes indulgeing in others defenitions

Artists can still be “masters”

simply because we are still un instetutionlised

There can be no thought inetution to contain an artist whos ideas run outwith the boundries of its self and of self, art cannot be a science because it respects no boundries we act as polymaths,

WE ARE:

PSYCHOANLYSITS

ANTHROPOLOGYSITS

PHILOSOPHERS

ECONOMISTS

ACTIVISTS

PHILANTHRIPISTS

COLONALISTS

SOILDERS

IDEALISTS

ARCHETECTS

Where we publish is in the minds of the viewer, the gallery is nothing without the audience inside each mind led on by their sensual perception meaning is made, criticism is exacted, and judgment concluded. The object acts as a simple link between psychological phenomena, a central point for the convergence of desires, once reached the object is forgoton we are left with two desires the desire for understanding and the desire to be understood

Art Is simply eidetic, with an attempt to make a private realm public, a metephysic into a solid and in so doing applying the laws of nature to it, a thought experment out of its container

When a thought is spoken communication is direct

If I explain a concept the words I choose cannot be confused (as long as they remain within the field of mutral familiarity) because the context is already given and the intention of my is directly felt, that is why perhaps the written word fails to govern people many physcologically, and morally

about gallerys and assulums adoption of white lined rooms, both of them confine things to things, art must not leave the gallery except in the minds of the viewer, a gallery must spread a artists desire like acontagiouse form of madness or an understanding of such, the art is confined to the gallery outwith the gallery it could be madness just as madness outside the asylum could be art.

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“[Luck is what happens when preparation meets opportunity.](http://thinkexist.com/quotation/luck_is_what_happens_when_preparation_meets/11990.html)”

chimera |kīˈmi(ə)rə; kə-| (also **chimaera**)

noun

**1** ( **Chimera**) (in Greek mythology) a fire-breathing female monster with a lion's head, a goat's body, and a serpent's tail.

• any mythical animal with parts taken from various animals.

**2** a thing that is hoped or wished for but in fact is illusory or impossible to achieve *: the economic sovereignty you claim to defend is a chimera.*

*Podssable fule for change-the mad?*

**3** Biology an organism containing a mixture of genetically different tissues, formed by processes such as fusion of early embryos, grafting, or mutation *: the sheeplike goat chimera.*

• a DNA molecule with sequences derived from two or more different organisms, formed by laboratory manipulation.

**4** (usu. **chimaera**) a cartilaginous marine fish with a long tail, an erect spine before the first dorsal fin, and typically a forward projection from the snout. • Subclass Hoplocephali: three families, in particular Chimaeridae. See also **rabbitfish** , **ratfish** .

DERIVATIVES

**chimeric** |kīˈmi(ə)rik; kə-; -ˈmerik| |kaɪˈmɛrɪk| |kəˈmɛrɪk| |-ˈmɛrɪk| adjective

**chimerical** |kaɪˈmɛrəkəl| |kəˈmɛrəkəl| |-ˈmɛrɪk(ə)l| adjective

**chimerically** |kaɪˈmɛrək(ə)li| |kəˈmɛrək(ə)li| |-ˈmɛrɪk(ə)li| adverb

ORIGIN late Middle English : via Latin from Greek ***khimaira ‘she-goat or chimera.’***