

MITOMANAS

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...  
and many others*

*(see full credits at the end of the book)*

*crime scenes  
& psycho case studies*  
new-territories\_m4mindmachinemakingmyths



-  
--

We are very tired already

0.0 And by annihilating the body humans pretended to become apolitical

0.1 Places of physical resistance were losing importance What mattered always was the mind and its amusement #entertainment #momentaryescapes #bodyind denial

(did physical love equal freedom in 1984?)

0.2 We were now to reveal entrapments

...

1.0 This is a call for rituals

For screams and procedures

Control, outlets

1.1 Remember

When man's life was organized through a succession of rituals

Where you would find your place as an individual

Protooled duties soaked with meaning to allow for freedom within

Also, the psycho-physical territory where you could play, trespass reason's limits

One would allow for madness and meet what madness could give

1.2 Allow for gestures, crafted movements, repetition, exhaustion

Architecture is the crime scene

2.0 Hell and Paradise are not places but paths, journeys for remembrance, placeholders for memorising virtues and vices, instructions and signals to follow or avoid

#thejourneyandnotthdestination

2.1 We always meant to start with language

The format is content, the path destination, the place a device, a Pilgrim's progress

Making ways to reach mind-places, images, ideas, and their associations

2.2 Disposable, re-usable, able to host even contradictory discourses #placesasdatabases

Here we misplace #misplacement

3.0 However, we need to touch, to confront matter

We need the senses; hearing, caressing, little physical hurts

... Do we produce or do we filter senses?

3.1 The material will lead you somewhere you wouldn't expect at first

3.2 We have had enough of forms and formulas

We are to corrupt the mind, almost a technological device, with sensual friction and norm transgression

3.3 My idols are hackers; technological transgression directly problematic, hence political

Buildings like weapons depending on and servile to technology and its display

4.0 We should always quote: Soul is only a word for something about the body (Nietzsche)

4.1 We should remember: Body and spirit are not inscribed in a precise private space but in a game of spaces, forces, enigmas, and mysteries between man and his dead ancestors – this would include animals –

The individual is the ephemeral reunion of elements of diverse origins, of which some pre-existed its birth and will survive its death in different combinations defining other individualities

4.2 In some ancient societies there is a continuity in the interpretation of the episodes of dreaming and waking: the body when awaking feels all the tiredness of the travel made by its double, as the newborn body wears the mark of the ancestral elements which are reincarnating in him

The body does not have strict limits, neither inside nor outside, it is continuous

Becoming ... #transtransfertransfixedandintrance

~~If one allows for what one calls madness more freedom is welcomed~~

5.0 Man needs blur

Accidents

Solitudes

We demand permission to be sad, desperate, failures; there should be places for rituals: blood-streaked, oozing, diseased Places where you can finally feel disgusted

5.1 Meanwhile buildings nowadays take good care of making you dependent; and they accomplish this easily

Poster hangers; buildings as ad displays

Desire of meat, of flesh, of skin and sex – when museums are malls, what else could you build – that you will not

obtain, so you can buy something instead, enslaving you to the point there is no way to realize it any longer #perpetualpromiseofanearingsatisfaction

You have enough names for disorders, not enough places

#### 6.0 Mindscapes

6.1 Is there more to a shelter than to protect the body? The body and its double, the spirit and its double as well

6.2 Perception is never neutral; it is infested with our own fears and desires; and so are the places we inhabit The world we inhabit, first our pathologies

6.3 What about rebirth, coming out, weaning, phases of transformation, mediation, an attempt of dialogue, of communication ... a rite of passage

Make it make it don't fake it - fake it 'till you feel it

#### 7.0 Follies #psychoarchitecture

The celebration of one's pathologies, phobias, anxieties, neurosis, psychosis ... to allow for madness to be lived, to push a logic ...

This logic has to become uncomfortable

7.1 Small scale is a way to build it

7.2 Be beyond narration (depart from Ballard's Vermillion Sands, from the absurd mindscapes of Borges)

7.3 In the becoming, without being ... the shelter is a device always in operation, a medium, a manifestation of the mind perhaps ... perhaps not much else

An exo-psyche, a space of negotiation between the self with its pathologies, its fears and the outside, the other

If the main subject goes, the shelter goes

But all are fleeing ... none of the characters truly belongs here, in that sequence

It is a stolen piece of time ... a fragment of place, a sketch of identity, a glimpse into a plausible story

7.4 We barely ask for permission

We extract substances, transform, propose, leave behind

7.5 It persists after we depart; turns problematic

Soon the embodiment of a conflict

Overexploited over-solicited bodies

#### 8.0 Metaphors and/or #mythomaniaS

It seems very literal, dangerously symbolic

Metaphors as vehicles, #mythomaniaS as mind-places

8.1 Bio-eco-consumer and/or mechanical-animal

Our body-cyborg stimulated, electrified, chemically controlled (*kubernêsis* is the 'action of manoeuvring a ship')

8.2 The mind-machine-making-myths

Trans - transfer - transfixed & in trance, we link it via real-time technologies to reach the territories of fear, when the body becomes tense, animal, endangered

Warp Stabilize - Gamma Correct - Export

9.0 To the solitudes in the network, to each ghost in each shell

Permu(ta)ted bodies, not quite digital, at least mediated, each lost in its own way

9.1 We are children of screens, advertisements and film, our world mediated from birth till death

Do we believe: now everything is cinema

9.2 Millennials, born once the world was already over, made in the network, the enigmatically blank generation, looking at heroic figures of the isolated past, while drooling over perpetual fun and superficial connections, the LIKE generation, my generation, Gen N-E-Y ... born within images, slave to the guardian of sleep ... generation of happily, voluntarily servile, comfortably numb consumers, while cultural forms get smoother and smoother, narrower and narrower

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« mythomaniaS »  
Small apparatuses(1)



The reasons behind this work are unknown to me, but the path it is taking, both demonstrative and absurd, makes this journey, the vectorization of the emergences coming from non-formulated hypotheses, the only reason possibly able to validate them.

There is no plausible psychological explanation, nor a causal connection between the Object and the Situation. These two are satisfied by their unstable equilibrium, between 'the space' (not to be understood in the Modern sense) and the biological body. They share a psyche, non-dissociable from a state of dependency, of correlation, which cannot be described as a domination system, but as belonging, co-belonging.

The couple's space-body isn't dedicated to a projection, of one onto the other, but instead proceeds by co-extensions, co-existences ... in a fold of Artaud. The crime scene is crossed by intimacies-extimacies(2), and the architecture snakes in and through their flux and reflux.

The shelter is no longer dedicated to insularity, a sort of bunker at the service of a vague attempt at the safety of the biological body ... it is itself coming from its biologies and allows via its apparatus the certainty of transactions, of raw materials and subjectivation ... a small osmotic machine, symbiotic and psychic ... the



places, the bodies and the misunderstandings vibrate through their reciprocity ... their catatonic stutterings.

We are pulled and pushed in a contradictory mode of exchanges, consubstantial to the planet's equilibrium-disequilibrium ... where we cannot romanticize the lost natures, the idealized Holocene, condemned now to evolve in the Anthropocene, in a thermodynamic flux, unstable and improbable ... in additive-subtractive mode ... where we are definitively shaping the planet with our substances, be it physical, physiological, psychological, (...), where even our psyche has to be counted in the balance(3).

The natures of this Anthropocene are a source of feedback-backlash vibrations, for a kind of eco-machinist-masochism, in the double paradox of Labov, both observed and observing ... object and subject, actor and spectator ... vector of its "mise en abyme" ...

In positive entropy, no reverse is possible ...

... Psychotic machines, psychotic apparatuses and fragments ... Bodies in verse, bodies-becoming ... are meeting in the stories of their symptoms ... plausible. The "forbidden" is reintroduced as a possible, and, what was rejected or considered as an improper ingredient within our computer graphic idealization of the world is coming back like George Bataille's substances ... in a repulsive "curiouser and



curiouser" affinity, in the pursuit of the notion of risk of Ulrich Beck(4) ...

The human being is no longer considered as a bio-eco-consumer but is drifting into a psycho-computing-animal which defi(n)es its situation and condition of living simultaneously with the architecture's emergences, as a co-dependency, a co-relationship ... for a Siamese twin alienation. Para-psychoses, projections of the mind, delusions and singularities seem more relevant: Lines of Subjectivities vs Functionalism, Bodies vs Body, Substances vs Shape, Scenario vs Concept ... 'Pataphysics(5) vs pseudo-Scientific Positivism ... Vanitas(6) vs Naivism ...



Environments and paranoia as symptoms of an inner condition, in a constant exchange between narrative and emergence, in a stuttering process: a storytelling manifested in the creation of a fiction which uses a fragment as a by-product and where a material structure with its physical characteristics takes shape and instructs the story. Each scenario is a condition of solitude in relation to a "symptomatic symptom" structure, where the fragment is the very "raison d'être" of his/her emotions: the true story of an old Indian book collector exiled from his community on the suspicion of atheism, who finds refuge in a tear-collecting shelter, made of stones and lachrymatories (" ... Would Have Been My Last Complaint"); a scientist captured in Anthropocene entropy, condemned to accept metempsychosis exchanges, according to the first principle of thermodynamic

law ("Although (in) hapnea"); a monster-boy endomorph constantly overfed, protected in a claustrophilic antidote-jacket from the love excess of his incestuous mother ("(beau)strosity"); the suspended time of Ariadne floating between two periods, two macho spirals, testosteroneed Theseus and alcoholic Dionysus ("Terra Insola"); the feral child, innocent, naïve, and obscene, in the deep jungle, auscultated by scientism and voyeurism ("the Offspring"); the "difference and repetition" of an affective alienation become caged food in the pursuit of Gilles Deleuze ("Σdays") ; a post culture spasm ... in a mud-dirt-turd where substances (human psyche and rejections) meet in their various states of chemical transformation ("concrete(I) land"), ...



... producing a shelter which produces a movie and the movie at the origin of a shelter ... as a Siamese twin interlaced production, between narration and topology, able to cross fabrication expertise and human pathologies to create the condition of a passage, for a navigation between allusive realism and speculative fiction ... intertwined, interlocked as a storytelling developing two collateral effects, two artifacts: one by the potential to develop a fiction using an emerging structure as a by-product, and the other on the tangible and tactile world by shaping an emergence which will "construct" the "raison d'être" of the story. The relationship, the permanent flux between the architecture becoming a Prop of another production, in another discipline, and

its own real and fictional footprint (un)resisting its own erosion, produces an indistinguishable transitory and transactional process of a Siamese dialogue ... where the two are slipping in an osmotic, a symbiotic stuttering ... (schizoid protocols within miscibility and autonomy ...), at the base of the birth of some twinned fictional identities ... Through the mythomania of each situation, of each character ... transforming environments with their para-psyches, confusing Plato's grotto, trajectories, lines of fiction and physicality. The architecture fragments are becoming the cartography of their mind from where they can accept the shifting, the drifting ... as a receptacle of their paranoia, but simultaneously as a vector, a shelter of their emotions. Reprogramming architecture with psychism ... fear and emotions, relationship aesthetic and exquisite corpses / placed into the abyss ... to share this schizoid goal ... storytelling and fabrication, but also to create a laboratory, able to provide the conditions for using and manipulating Sciences and Fictions(7).



On the side, experiences are undertaken in Bangkok, through a fab-lab, M4, including a 6-axes robot, multiples nozzles, a Real Sensor Interface ... a unit of fabrication as an architecture "agenda," confronted with different biotopes and feedback ... in a permanent challenge to articulate the contingencies of logic between the instruments-tooling ... as computation, as robotic, as "de-expertise" of the design process ... with ... at the opposite ... the discovery of the potential

of a masochism adaptation, for a kind of "Situationist" claim or debt ... in a strategy-tragedy of correlations ... of co-dependencies ... for prototyping discourses and substances, material and immaterial(8) ...

In our merchandising time, when even the internet is becoming an egocentric-GAFA-TV-Show ... through algorithms on cookies, likes, smiles ... without omitting the mathematic codes at the origin of the Subprime and Data crisis ... we are only left with mental spaces to defend ourselves ... reptilian atavisms ... hostages to the society of the spectacle ... mirror of our own reflection ... selfish-selfies ... in self-contemplation ...

What else could we do than to oppose this system's obscenity, the obscenity(9) of our pathologies ... generated by this very system, affected by an impossibility to the world, facing these multiple disorders ... to say, to *make-say* and *make-know* ... that we as well are pathogen elements ... of this very disorder, but in a critical mode, activist, solitary ... to produce with this repulsion ... this rejection ... in a metabolised loop ... constitutive of the obscene chain ... of these little tales.

Yes, we are only left with obscenity in order to say, to make, to *make-say* and *make-know*.

This is what we offer here ... our pathologies as paranoid-criticism ... the obscenity is not so much the subject than the voyeurism apparatus which forces us to look at it, frontally ...



In front of the miserabilism of cretinous niches with their hypocritical formulas(10), we have to re-evaluate what we used to call "Design"(11) as a process of synaesthesia, of knowledge ... crossing the multiple conflicts and embarrassing waste of ideology, criminal positivism, voluntary ignorance, per formative cynicism ... To secrete from its ambiguity, ambivalence ... even nonsense ... absurdity ...

... Where some words are definitively "suspect" relative to daily routines / Expertise, Accuracy, Performance, Optimization, Communication, Futuristic, Future, Innovation, Speculation, Improvement, Absolute, Truth, Parametric, Post-Human, Positivism ... as the Grail "onanism" and at the opposite, other words are vehicles for some kind of legitimacy ... innocently injected into the daily routine / dirty, filthy, X-rated, explicit, lewd, rude, vulgar, coarse, crude, offensive, immoral, improper, impure, off-color, degenerate, depraved, debauched, lubricious, indecent, smutty, salacious, carnal, lascivious, licentious, bawdy, and Nostalgia, Melancholia, Metaphor, but also scatological, profane, porn, skin, vile, foul, atrocious, outrageous, heinous, odious, abhorrent, abominable, disgusting, hideous, offensive, objectionable, repulsive, revolting, repellent, loathsome, nauseating, sickening, awful, dreadful, terrible, frightful and repugnant ...



#### Footnotes

(1) Referring to Michel Foucault ("un ensemble hétérogène d'éléments qui combine des discours et des institutions, des savoirs et des savoir-faire, du dit et du non-dit, et qui oriente les attitudes et les esprits"). This notion has been re-developed by Giorgio Agamben ... ("J'appelle dispositif tout ce qui a, d'une manière ou d'une autre, la capacité de capturer, d'orienter, de déterminer, d'intercepter, de modeler, de contrôler, et d'assurer les gestes, les conduites, les opinions et les discours des êtres vivants"). Foucault was developing apparatuses through a strategy of knowledge facing the 'power' (both strength and political power), including the reciprocity ... simultaneously co-determined by their relationship and dependences (in "The History of Madness") ... Agamben in "What is an Apparatus?" extended this notion to the electronics, language, tooling ... where the subject is trapped not only by "institutions, asylum, academia" (from Foucault's definition), but also by himself through the objects surrounding him ... It is the unrevealed intention of these mythomaniaS case studies, through our "Vanities," to restore apparatuses in common uses ... to push their over-coding in visible spectrums (Deleuze and Guattari use the concept of over-coding to describe the process whereby singular human actions are integrated into dominant social structures ...).

(2) The term extimacy (extimité), coined by Lacan from the term "intimacy" (intimité), is not the contrary of intimacy. Extimacy says that the intimate is Other - like a foreign body, a parasite.

(3) As Teillard de Chardin already foresaw it, the end of the Holocene is not so much to be attributed to the industrial revolution but to human thoughts which underpin it ... the Noosphere, this manufactured evolutionist planetary period, is to be dated from the Enlightened Century, pre-positivist scientific operation, which by wanting to assail guilty obscurantisms, gave birth



to a proto-capitalist monster (authority of knowledge and discourses). How to judge the City's mathematical algorithms (sub-prime mortgage crisis & collateralized debt obligations) as well as those of the GAFA (cookies Google-Amazon-Facebook-Apple) as so many systems of influence over the equilibriums of this Anthropocene (remember that Mark Zuckerberg was Awarded the CIA Surveillance Medal as the main Contribution to Monitoring Americans than all other sources combined, and cheaper, too). The re-Terraforming is coming from immaterial, intellectual, scientific and psychic mechanisms.

(4) Ulrich Beck (May 15, 1944 - January 1, 2015) was a German sociologist. His work focused on questions of uncontrollability, ignorance and uncertainty in the modern age, and he coined the terms "risk society" and "second modernity".

(5) 'Pataphysics / (with a prefix apostrophe): the science of imaginary solutions, from Alfred Jarry. The word was first used in 'play Guignol' on April 28 1893. It's a kind of pun, pas ta physique ("not your physics"), and pâte à physique ("physics pastry dough"). The "Collège de 'Pataphysique" was created in 1948 with official members Raymond Queneau, Marcel Duchamp, Chico and Harpo Marx, Man Ray, Eugene Ionesco and unofficial members Jean Genet, John Cage ... We could make some analogy and link between 'Pataphysics and Absurdism, as the two faces of the same coin, the farce on one side, the tragedy on the other.

(6) Vanitas is a type of symbolic work of art especially associated with Eros and Thanatos, extremely morbid and explicit, reflecting an increased obsession with decay also seen in the Danse Macabre.

(7) "Science+fiction" can be defined as that branch of literature which deals with the reaction of human beings to changes in science and technology": from Isaac Asimov, "How Easy to See the Future!", Natural History, #197, 1975.

(8) As the factual pursuit of the LOG#25, edited by Francois Roche in N.York about 'Reclaim Resi[lience]stance' ... <http://www.new-territories.com/blog/?p=757>.

(9) ... Bataille in ambush, but also Baudelaire, as a proto-Parnassian, in his battle against Hugolian conventions (Victor Hugo and his compassions for the salon, the boudoir and power), Joyce and his sinthomes, his Guyotat and borborygmi, Artaud and his Catatonias ... and Houellebecq ... contemporary Pornographic Pictura Negras ...

(10) ... Being not so digital-romantic, not so computation addict, not so eco-masturbator, not socio-moralist ... but just architects, snaking in the crack of abuse, idolatry, idiocracy, propaganda, self-complaisance, bio-hoax, social network lure, etc., could we find a crack between the techno-fetishism (post-Palo Alto symptom in the main Anglo-Saxon schools - for neo-liberalism propaganda and tooling-idiocracy), and at the other end, the techno-regression (mainly in all European schools - Social Kreisel toy for noisy moralism, visible as a parade, a disgusting spectacle at the "common ground" Biennale)? Choosing one of these chapels is so comfortable and self-complaisant ... there are many benefices to be blind to or to falsify consciousness and knowledge. But both sides are just the two faces of the same coin ... a Janus-like reciprocity of personal interest ...! At the opposite, techno-sciences should no longer be an Object, but a Subject we have to re-appropriate and corrupt, with "democratic anthropo-technic" strategies (not in an Art-Deco bio-design show for dummies) ...

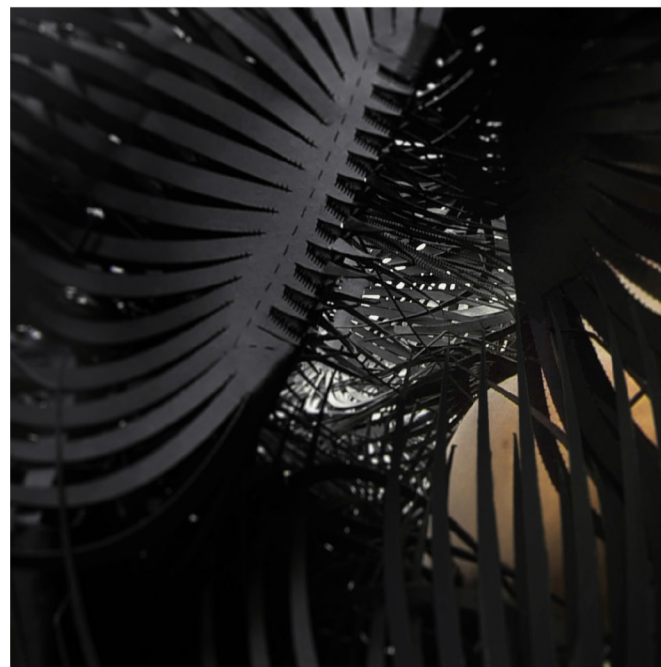
(11) Design, at the opposite of its English definition, which lost its validity this last 20 years to be exclusively determined by performance and rules, "Design is the creation of a plan or convention for the construction of an object or a system," to quote US Wikipedia ... In the French definition, it includes the notion of "dessin/dessein".

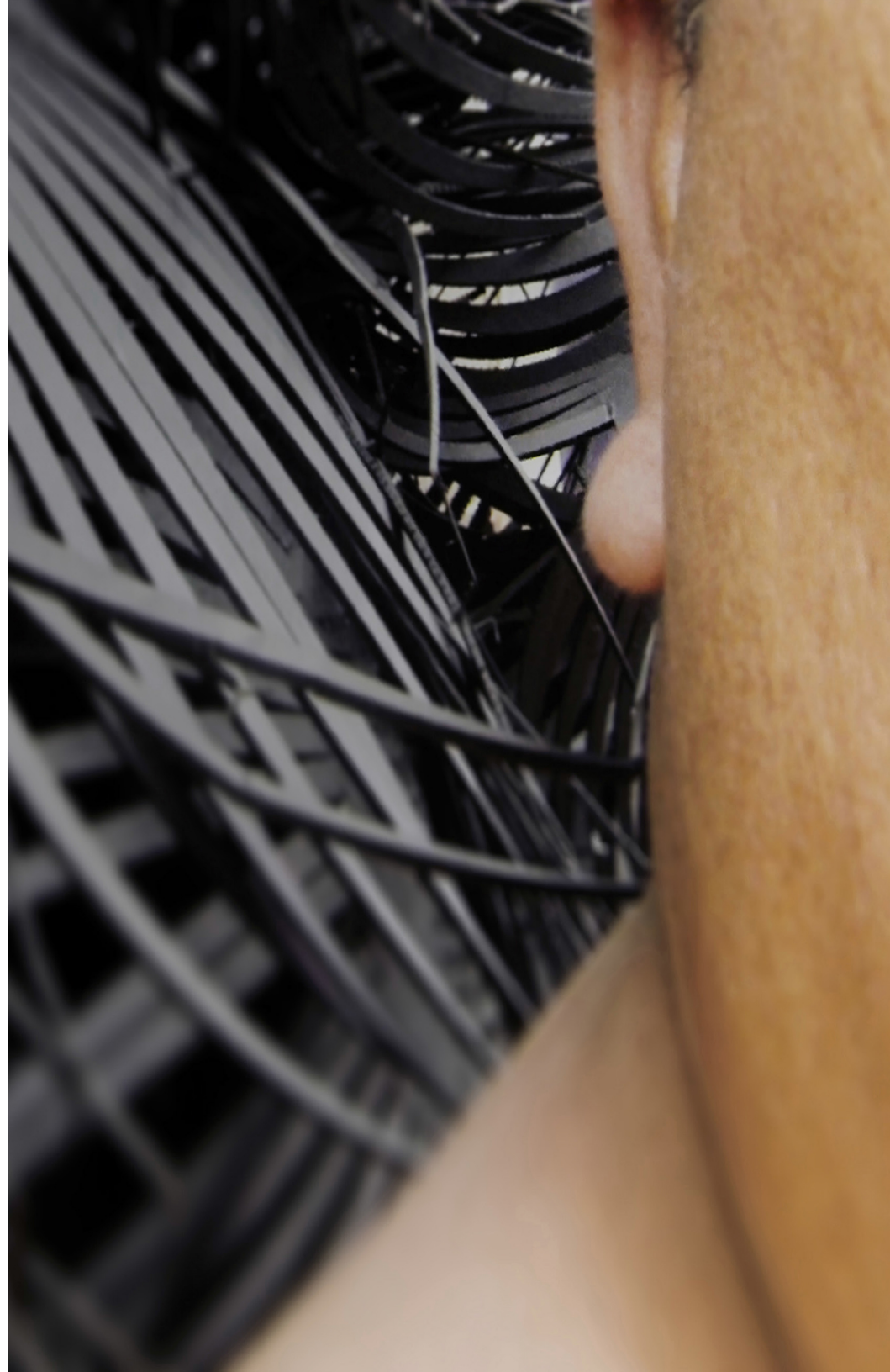
**name:** (beau)strosity  
**year:** 2013  
**location:** Chakkrawat, Bangkok, Thailand  
**pathology:** claustrophilic bulimia nervosa  
**prop:** 200 laser-cut resin paper components  
 \\ 3 weeks  
**duration:** 04:52  
**pitch:** baby blues endlessness  
 | fibroid uterine | me in motherland

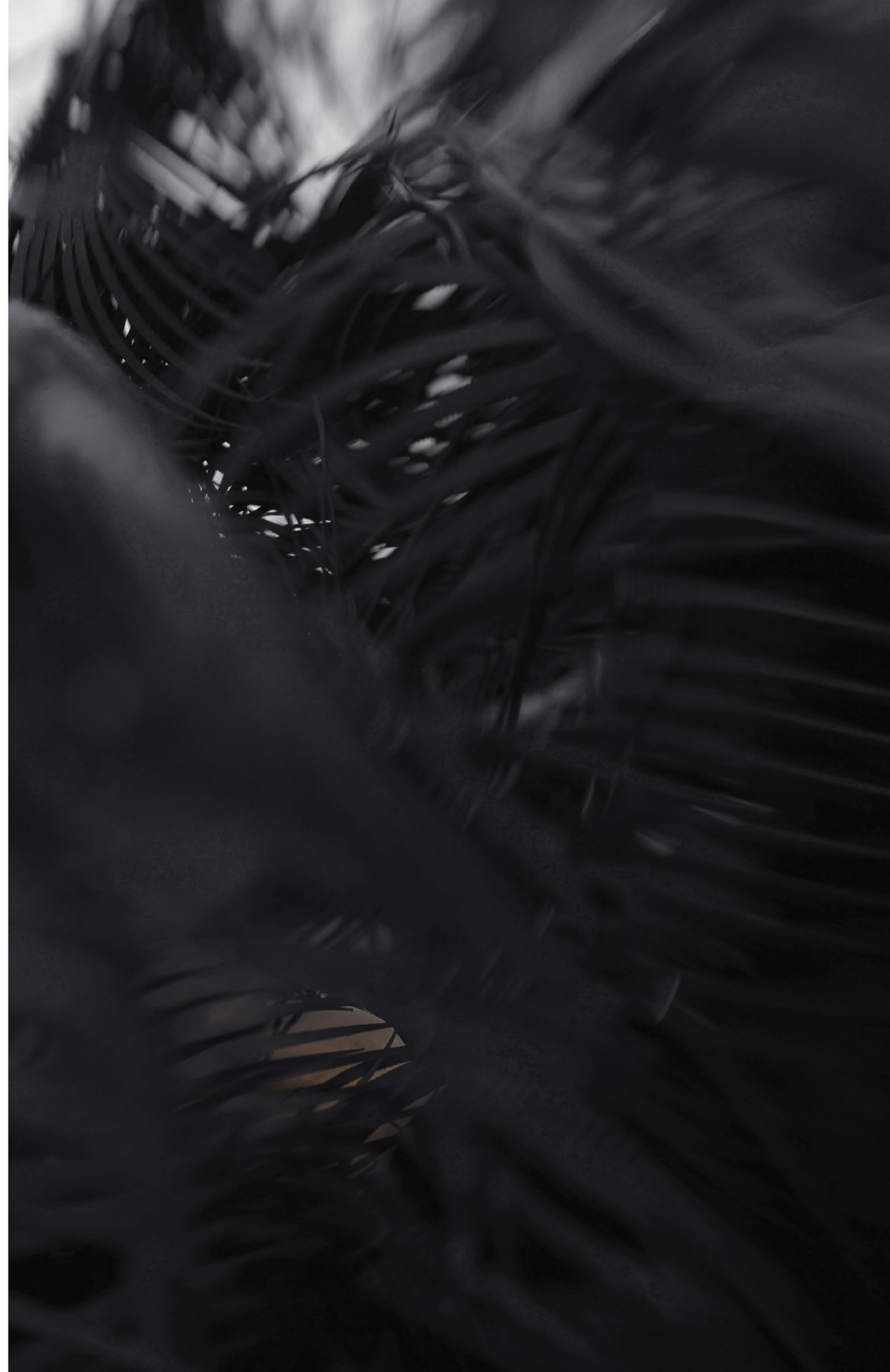
/ affected-affective zone / bitter-sweet flirt with  
 the obscene / spikulating formation / nobody thought  
 it was forbidden said dolto / confined in the family  
 bond / overfed / extension of her  
 domain from his flesh / fetus-  
 like fat // sweating amniotic  
 fluid / psycho- umbilical affect  
 / for tacitly transfigured  
 m i s p l a c e d emotions / nurture  
 ingurgitation / fish-bones  
 and surplus / stacking / its  
 growth entangled with mine / the  
 first cavity / porous to her voice and noises /



*Françoise Dolto was a pedo-psychiatry specialist. She revolutionized the field of psycho-therapeutic work with the mother-baby dyad, relative to the means of communication used by children with social disabilities.*







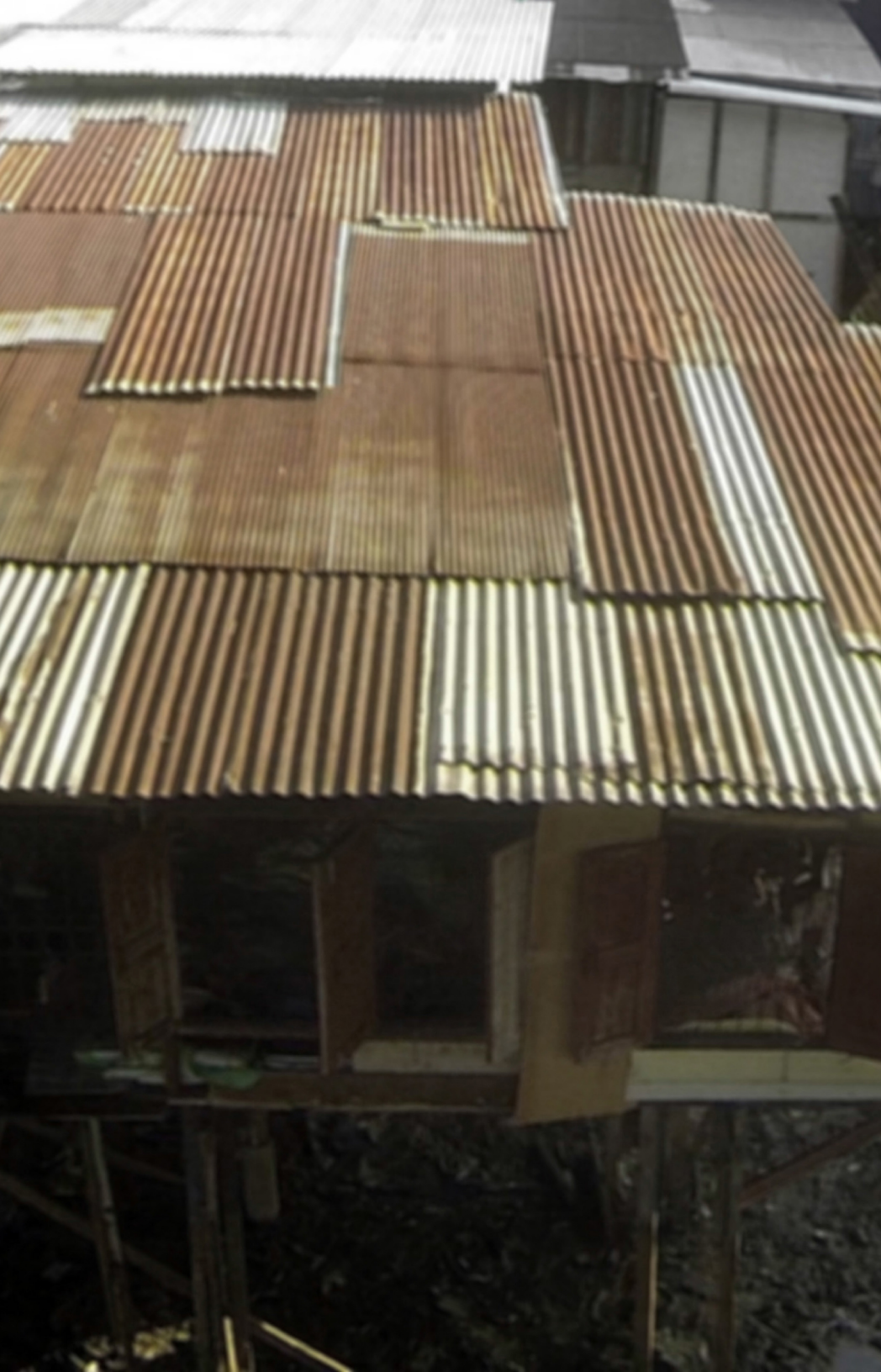
**name:** concrete[i]land  
**year:** 2015  
**location:** Makkasan, Bangkok, Thailand  
**pathology:** narcissistic personality disorder  
**prop:** 600 ceramic components  
 \ robotic RSI-perturbation extrusion  
 \ site-extracted mud  
 \ steel & concrete structure \\ permanent  
**duration:** 12:00  
**pitch:** | bonfire spot | lost-memory alchemy  
 operative mode of sub-sub-culture echoes

/// mud-dirt-turd / human matters in a loop / substances  
 in their states of chemical transformation and uses /  
 from the fruit of the earth to their rejection / faeces  
 / celebrate waste garbage  
 excrements / all around perspiring  
 and taking shape / extracted-  
 pumped-remixed- extruded / from  
 the digestive belly village /  
 open sky sewage under pilotis /  
 now piling up on the visible  
 level /// within genetically-  
 diseased autarky / island of  
 degeneration / they said // social contract / an  
 unstable oral work in progress /// vs the idiocratic  
 upper regime where language has been reduced to a daily  
 life commerce / routine of merchandising / in self-  
 congratulation for words' disappearance //// deep back  
 inside // books are exchanged through their ashes /  
 take a shot / sniff condensed particles / in suspense  
 /// a kind of cultural methadone / easily-accessible  
 stirring stifling barely-bearable immersive-emotional  
 self-suggested ///



*Around 33% of the urban population in the developing world in 2012, or about 863 million people, lived in slums. New York City is believed to have created the world's first slum, named Five Points in 1825. Those territories could be described as zones of non-droit, informal economy, criminal seeds and organisation, or on the other hand as a bottom-up economy and politics, through local neighbourhood negotiations and the re-questionning of power delegation, depending on which side you find yourself to be.*







**name:** ... Would Have Been My Last Complaint  
**year:** 2012  
**location:** Gokarna, India  
**pathology:** paraphrenia  
**prop:** 250 site-extracted crafted laterite stones  
 \ 250 blown-glass components  
 \ verrucaria nigrescens \ permanent  
**duration:** 11:44  
**pitch:** a self-indulgent exhibitionist  
 | embassy |

/ it would have been the last / leaving my condition  
 unresolved / i would have felt ///// showing myself  
 powerless / despite my  
 knowledge // or because of it  
 ///// now waiting for the believers  
 // to validate my tears and  
 my weakness / testimony of my  
 self-complaisant- trap // the last  
 complaint / to renegotiate  
 common sense / the 'sufficient  
 reason' / the hypothesis of  
 living together /// they are late ///



*This antagonism between believers and philosophers is instrumentalized, according to some, as a civilization war alibi. BUT. Remember the debate during the Enlightenment between Diderot and Kant, between the construction of knowledge from the sciences to the notion of the sublime ... from the Encyclopaedia to the Black Forest, from the philosopher Sri Ganapati Vedeshwar, living in Gokarna, to the Community of Hindu Believers. A true story.*









**name:** La Passe  
**year:** 2013  
**location:** Boutoux, France  
**pathology:** repression  
**prop:** 800 linear meter site-extracted pine timber  
 \ copper-silver ionized water  
 \ geotextile \ permanent  
**duration:** 01:00  
**pitch:** penitence | tub | for a psychoanalyst

/ psycho zones / me-masochist / pleonasm / professional  
 discharge / no-more / occupational disease / eros and  
 thanatos drives / a constant (mis)thrust / defiance  
 of the wild / repressed desires  
 of the man in the tree / waiting for  
 me / triggering my own frustration  
 / so long ... / a life of voluntary  
 ignorance / it's time now  
 / retroactive self-punishment  
 / from coitus interruptus /  
 guilty / i'm guilty to drown  
 / in the wood / tub / from my own  
 forest / property / swallowing the chalice at each  
 breaststroke / 'all in you is dried up' /



*In the 1960s, Lacan was increasingly occupied with two intersecting themes: the issue of how to define and assess the end of a psychoanalysis, and the question of the relationship between psychoanalysis and science. The Pass (La Passe) is a procedure he introduced in 1967 as a means of gathering data on a psychoanalysis and investigating its results.*





**name:** the Offspring  
**year:** 2014  
**location:** Kwai River, Kachanaburi, Thailand  
**pathology:** instinctual incest  
**prop:** 6 woven living bamboo clusters  
 \ 300 bio-plastic leaves \ until decay  
**duration:** 10:00  
**pitch:** forbidden experiment | lab |

/ i a female / i the subject of your studies / i a  
 feral child / i civilization's nightmarish phantasm /  
 i a construct / an anti-dote / the haunted reject / i  
 have nothing to do with nature // i always mediated /  
 under scrutiny / i living proof of non-objectivity / of  
 the experiment's observer affect-  
 effects / i your tacit desires  
 / i your errant / i your consciousness /  
 i the reasons you invented to avoid  
 feeling it /// i the offspring of  
 so-called science neutrality /  
 i no milgram guinea pig / i  
 civilization's discontents  
 ////////////// i h y s t e r i a  
 possession trouble / i no voice but a scream / no word  
 but a whisper / i naïve and obscene / i possessed and  
 in trance // i deal in charms spells and instincts ///  
 and i will not mimic your supremacist manners / i the  
 disorder to come / animist / floating with the spirits  
 / the devil inside / its power arouses / and what you  
 called incest will grow /



*A language deprivation experiment, also called "The Forbidden Experiment", consists in isolating infants from ordinary human contact and especially from the normal use of spoken or signed language in the hope of discovering the fundamental character of human nature or the origin of language. Although not designed to study language, similar experiments on non-human primates (the "Pit of Despair") utilising complete social deprivation resulted in psychosis.*





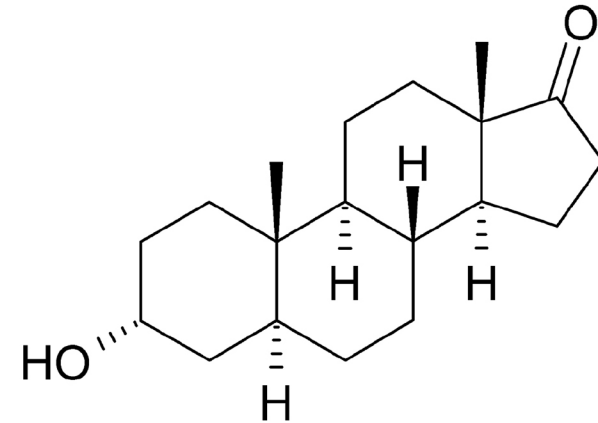


**name:** altered state  
**year:** 2012  
**location:** Krems an der Donau, Austria  
**pathology:** pavlovian pheromonal trouble  
**prop:** hot-wire-cut polystyrene foam  
 \ diffusion pump \ chemical blowers  
 \ androstanol & estratetraenol pheromones  
 \\ itinerant exhibition piece  
**duration:** 01:00  
**pitch:** limitless chemical | trap |  
 of 'air loom' daughters under influence

/ between us and the world / emotional delivery /  
 synthesis of a pregnant woman's pee / what makes  
 addiction / smelling mesmerism /// the line of physio-  
 subjectivity / reptilian  
 brain escapes / crossing real-  
 unreal boundary and atavism /  
 logic and illogic // it knows the  
 viscera the arterials and  
 the headless desirable machine  
 or human body // it plays  
 the puppet's free will / the  
 impetus // weaves airs into a warp  
 of magnetic fluid / pneumatic chemistry crossbred with  
 animal magnetism / fuelled by a combination of fetid  
 effluvia / spermatic-anima-seminal rays / putrid human  
 breath / horse's anus' gas / brain-saying and dream-  
 working // stinks up the de-darwinist room /



*The Air Loom (1810) was a mind control device capable of remotely manipulating the thoughts of its victims. James Tilly Matthews, a Bedlam inmate, believed that a gang of criminals and spies skilled in pneumatic chemistry had taken up residence at London Wall and were tormenting him by means of rays emitted by a machine, via "Lobster-cracking", preventing the circulation of the blood by a magnetic field, "Stomach-skinning", and "Apoplexy-working with the nutmeg grater", involving the introduction of fluids into the skull. Matthews' delusions had a definite political slant: this gang's chief targets were leading government figures... by means of their rays they could influence ministers' thoughts and read their minds.*





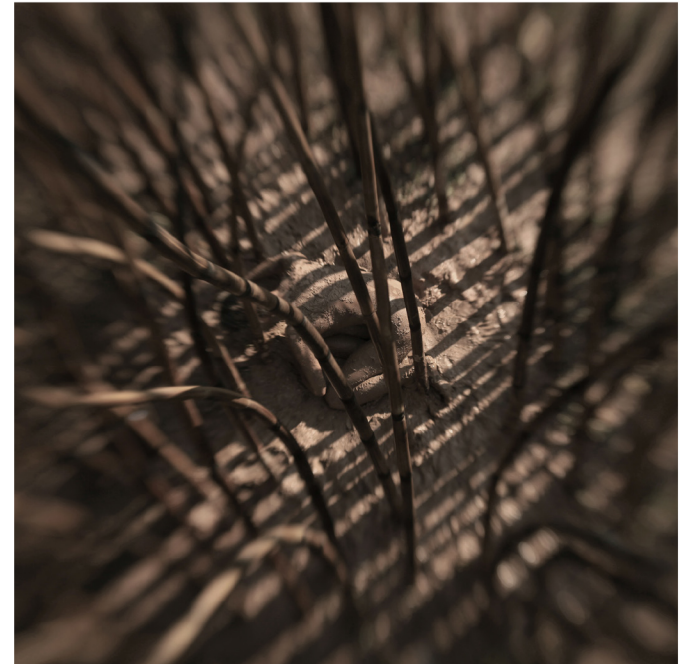


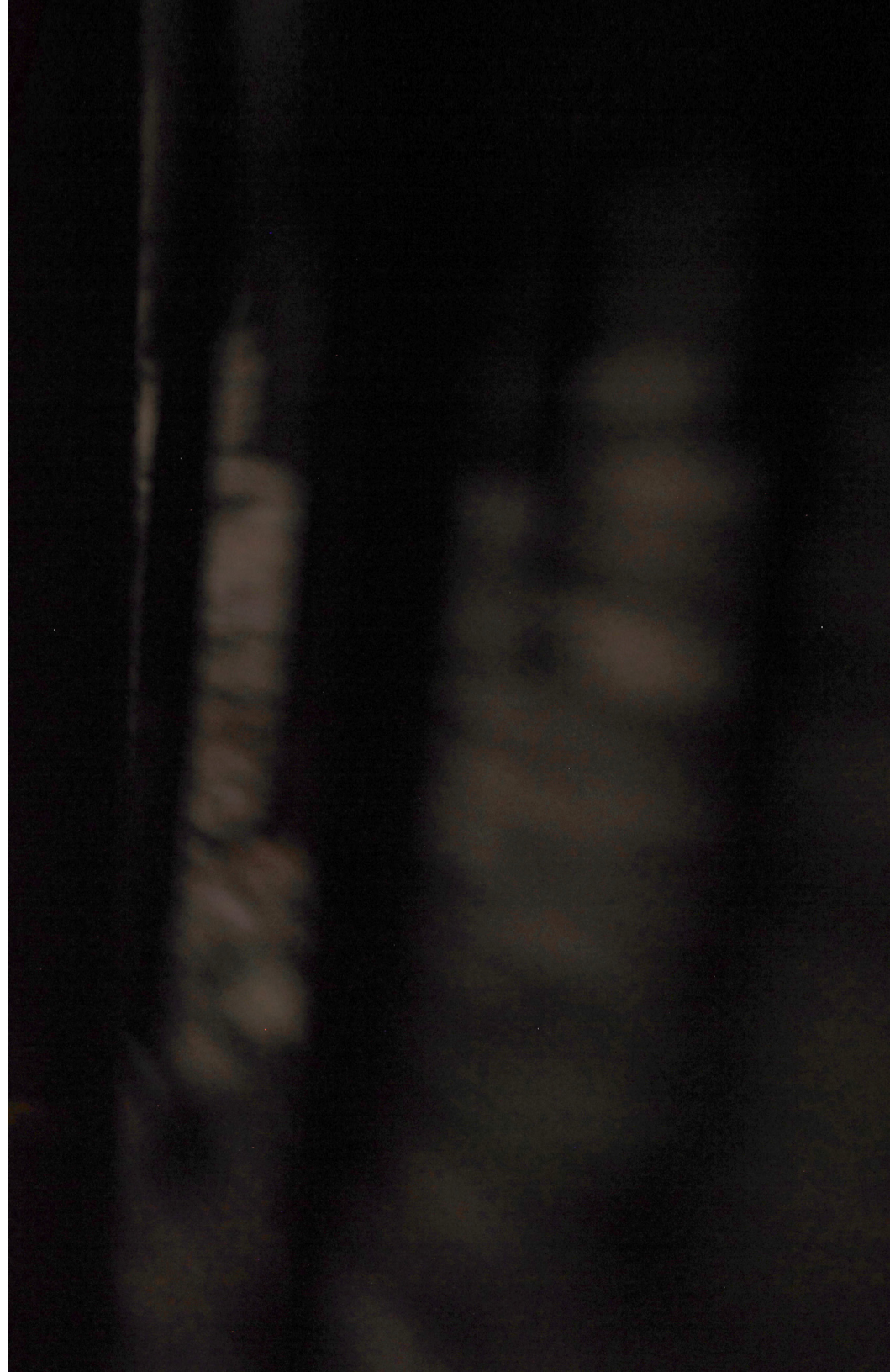
**name:** Feral Child (prelude)  
**year:** 2013  
**location:** Singapore  
**pathology:** animist resistance  
**prop:** bent dead black bamboo \ mud  
 \\ 1-week butoh performance set  
**duration:** 03:59  
**pitch:** | self-protection biotopes |

// regression to wilderness as a self-decameron /  
 a solitude gate for the 'last human' in singapore  
 // rejection of hygienic proto-fascist urbanism //  
 mowgli syndrome /// displays a  
 reasonable lack of interest in the  
 human activity around / seems  
 mentally affected // high degree  
 of acculturation / to survive  
 in hostile situations department-  
 /// bunker- plaintive fearful  
 stored city // behaviour / whispering sounds  
 reminiscent of jungle animal groans /// please do not  
 disturb and do not feed her / we are not quite yet in  
 a zoo //



*Butoh, which can be executed with or without an audience, originating from the early movement of ankoku butō ("dance of darkness"), arose within Japanese society after WWII, following a mixture of confusion, caused by the industrialization process of their millenary traditional culture, and horror, caused by the bombs over Hiroshima and Nagasaki. The form was built on a vocabulary of crude physical gestures and uncouth habits... a direct assault on the refinement (miyabi) and understatement (shibui) so valued in Japanese aesthetics.*





**name:**  $\Sigma$  d a y s  
**year:** 2014  
**location:** Bangkok, Thailand  
**pathology:** paranoid identification  
**prop:** 500 laser-cut aluminum sheet  
 components of 5 different sizes  
 \\ 3 weeks  
**duration:** 04:52  
**pitch:** slaughtering | house | love affair

/ street neighbourhood contract / mutual respect of  
 differences / wildness from urban wilderness / animalism  
 come home / through the orifice //////////////// / we  
 are rat-trapped together / in co-  
 servitude / you are my friend /  
 my leisure / my speech-sparring-  
 partner / and my food // why did  
 you trust me / i am a swamp vamp  
 cramp / a cannibal / i swallow you  
 / you are locked in my projection  
 / no escape / it's over and  
 over again /// the wait for the  
 next to come / first days' excitement / the encounter  
 / one-way gutter to the trap / regularly contracted  
 and expanded // i swallow you indefinitely // abuse-  
 amusement routine / hungering mutualism / aesthetical  
 ideological identification / and permanent barbarism /



*Mutualism is the way two organisms of different species exist in a relationship in which each individual benefits from the activity of the other. The relationship can be of the service-resource or service-service type ... making their possible conflict a mutual suicide.*





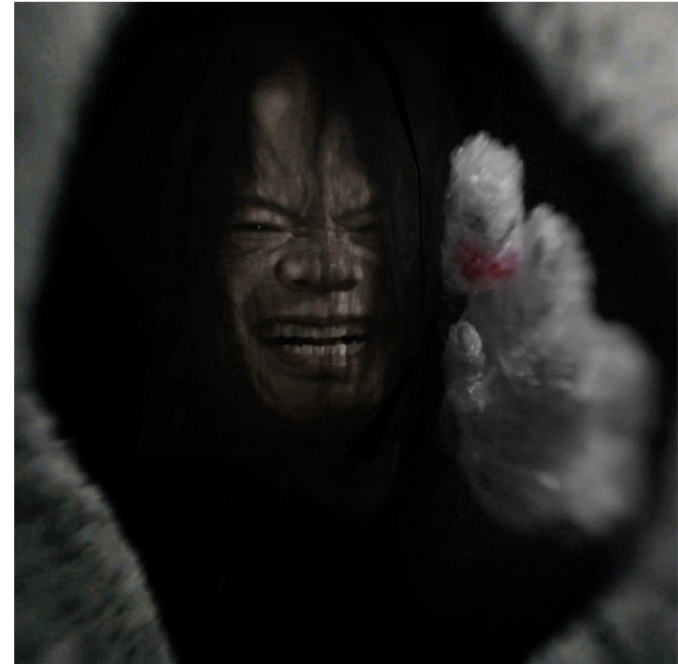
**name:** WHATEVS~4~EVS  
**year:** 2014  
**location:** Sathorn Unique, Bangkok, Thailand  
**pathology:** grandiose delusions  
**prop:** robotic-melted polystyrene foam  
 \ site-extracted dust \ \ until decay  
**duration:** 03:57  
**pitch:** do not beam me up in a here&now  
 | concrete crack |

//// i am the fool // the banished king's jester  
 arbitrista midget // i am not a prophet and i am not  
 a merchant // i madly tell the truth and many other  
 jokes // main dwarf benefice //// i want decay and your  
 love for decay // to see your grey insides / kiss your  
 fat and aborted wrinkles // eat  
 your guilt and its permissions ////  
 i will lick your self-indulgence  
 and false moral contracts // and  
 i will penetrate the hole in your  
 head // the guts of your diseased  
 civilization // remain hidden in  
 there until the next decadence //  
 the next descent //// i am ready  
 now to become // decomposed matter // decayed skin //  
 eating the wall / the column // jailed and corroded  
 //// my king has left me again // in that ageless  
 structure / as your testimony // of such a sensible  
 era // living the money-moment / always subject to  
 change // stock-market-index-discourse //// the freak  
 show is perpetrated // yet where there once was joy //  
 now conformism // where there once was wit and burst  
 // now good intentions facebook friendships // my old  
 masters they knew how to puke defecate celebrate //  
 all were wrecked // master go jester remain //// no one  
 listening // of being / lost my reason ////



*The Jester Don Diego de Acedo is one of a series of portraits by Diego Velázquez, transforming the tension and anxiety of the Spanish court into a carnival freak show, a wounded, distorted, and blemished representation of the human condition.*

*The Arbitristas were a group of reformers and writers in 17th-century Spain, concerned about the decline of the economy.*





**name:** | what could happen |  
*Sanatorium's Last Call*  
**year:** 2015  
**location:** Lej Nair, Switzerland  
**pathology:** death drive  
**prop:** 150 thermoformed bio-plastic components  
 \ site-extracted ice \ \ until decay  
**duration:** 12:04  
**pitch:** safe self-sacrifice | landpark |

// a winter journey / every year / the train to the  
 sanatorium // a ritual for the sane / the ones who  
 have the right to die / old diseased sick deadening  
 // for the young death is forbidden / not before we  
 contribute // take the train every year / it sees us  
 all age / decay / become grey //  
 zombies on their last ride / always  
 the last ride / themselves up / and as they stuff  
 the idiot / the pretend to be  
 am young / i am retarded // for i  
 adolescent / they forever // eternal  
 they worry i'll look after me /  
 the mountain she- hear the call of  
 many before me / want me quiet by their side // a  
 mcguffin shining in my hands / shining the promise of  
 the day / for it is today / every year / it is today that  
 i'm able to die //// when i feel my members freezing /  
 like so many before me / when i take place among the  
 chosen ones / among their iced muscles and tendons /  
 contorted freckles of their skin / fastened in carnal  
 embrace / a humming swarm / with the crackling noise of  
 successive congealing / never-endingly i am in weaning  
 //// meanwhile the train passengers climax indefinitely  
 // hypothermia for an ultimate hallucination //



*Switzerland has legislatively permitted assisted suicide since 1942. A Dignitas clinic near Zürich organizes the pentobarbital coma and death-sleeping mode. 25% of teenager suicides are committed contradictorily in winter time, in the snow, via hypothermia.*





**Critical Apparatuses**  
**Bart Lootsma**

Something makes people want to walk, ride or climb to the mountaintops – how dangerous an undertaking this may be because of conditions of terrain and weather. It is something completely irrational. Some have themselves brought to the tops of mountains with trains, cable cars and even helicopters. It is often thought that this is to appreciate a sublime, untameable nature, since it has been already the theme of many a sublime Romantic painting or poem. But in fact most Alpine mountain tops are as artificial as a Dutch polder, not just with the crosses on top, but with mines dug underneath, avalanche protection, restaurants, hotels, ski slopes, ski lifts, half-pipes for snowboarders, artificial lakes to produce artificial snow, a view of the urbanized valley below, and in summer, cows not for the production of milk and meat but for maintenance. All of this is realized only to enable people dressed in special clothes, helmets and harnesses, to throw themselves down again literally as soon as they have arrived on top, using sleighs, skis, snowboards or specially designed and high-tech so-called freeride mountain bikes. They hardly have a choice. It has to go fast. Even the sky is filled with gliders and paragliders, enjoying the turbulence along the slopes. An aspect of danger, and at least a flirtation with a latent death wish should be involved to feel alive, as a faint memory of older myths. "Everywhere it is machines – real ones, not figurative ones: machines driving other machines, machines being driven by other machines, with all the necessary couplings and connections," Deleuze and Guattari write, and between the different machines there are just couplings and passages, "functioning smoothly at times, at other times it fits and starts"(1). The Alps are one big Bachelor Machine, a perpetual carousel that turns the love for nature into a death mechanism.

Innsbruck, the city where I live, is one of the innovation centres of Alpine sports. The 'shadows' of Bruno Taut and his Alpine Architecture are haunting the stations for the funicular railway up to the Hungerburg as glass memories of the shapes that remain after an ice storm. From the Hungerburg a cable car takes people further up to the North Park with the Seegrube and the Hafelekar, just left of which we find a mountain peak called Frau Hitt. According to different sagas, Frau Hitt once was a woman, a giant queen. About why she turned to stone the stories differ but the best-known version tells that she was so stingy, that when a beggar asked for some food, she gave him

a stone instead. So the beggar cursed her, turning Frau Hitt and her horse into stone and leaving her in the place where we can still find her today. In winter she is dressed in snow; in spring she unveils herself to become the unreachable piece of stone she is in summer, alternatively attracting and repelling us. All in all, we can see the landscape of the Nordkette in Innsbruck as a complex ecosystem, which is defined by man and nature in equal parts. It includes the social, the economical and even the incorporeal and invisible systems of language: myths, sagas and fairy tales.

It is no different with the landscape of La Diavolezza, a mountain and skiing area near Pontresina in the Swiss Alps, named after a beautiful fairy-queen who allegedly seduced young huntsmen who saw her bathing in Lej Nair, a frozen lake at the summit of the Bernina Pass. The huntsmen who followed her disappeared mysteriously and somehow one must expect they were frozen to death. Freezing to death is a known method for suicide, described among others in Jack London's "To Build a Fire": "... Well, he was bound to freeze anyway, and he might as well take it decently. With this new-found peace of mind came the first glimmerings of drowsiness. A good idea, he thought, to sleep off to death. It was like taking an anaesthetic. Freezing was not so bad as people thought. There were lots worse ways to die ... Then the man drowsed off into what seemed to him the most comfortable and satisfying sleep he had ever known."(2) Suicide is an issue in Switzerland, as suicide assistance is legal there as long as it does not bring profit. The Swiss Dignitas organization legally assists people who want to terminate their own lives – albeit not by freezing to death. For the she-devil haunting Lej Nar, the freezing of the huntsmen was not enough though, and she only left the region when the whole mountain was frozen and covered with a glacier.

Other myths, sagas, fairy tales and literary narratives surround the la Diavolezza area. Thomas Mann's sanatoriums in *Tristan* and *The Magic Mountain* might have been situated here, only accessible by a forgotten branch of the Rhaetian Railway, somewhere high up in the mountains. Paul Scheerbart saw them as logical predecessors of an architecture made entirely out of glass, because they lit the Alps. As such, they were the predecessors of Bruno Taut's radiating Alpine Architektur, which would crown the mountain tops like an artificial Alpen-

glühen(3). His protagonists thought they might be healed from tuberculosis here, in the time before penicillin was discovered. Most of them died, of course.

Who would be better chosen than New-Territories/François Roche, Camille Lacadee with their friend Pierre Huyghe to explore this place? Their work – architecture, installations, situations, films, props – is characterized by a mixture of the archaic and science fiction, moving between myth-making and 'Pataphysics; schizo-analysis and paranoia. For New Territories, architecture is not just a pragmatic solution for a problem. It is in the extended pragmatism of a specific situation, that its identity and meaning is produced, as a hyper-localism, as Roche calls it, a specific haecceity, an ultimate thisness, a biopsy of a biotope. This biotope is a part not just of a "deep" or "shallow ecology", but of something like Deleuze's flat ecologies, which opens up the "philosophical subject" to the realm of nonhuman machines, affects, haecceities and what Maturana/Varela call "structural couplings" (4); or Guattari's ecosophy, which sees ecology as a complex phenomenon which incorporates human subjectivity, the environment, and social relations(5).

New-Territories produces critical apparatuses in the double meaning of the word. They construct machines that try to reveal disturbances in the systems we are caught up in: misunderstandings, bugs, aberrations, perversions, stutterings. By doing so they also produce critical apparatuses in the sense of footnotes: the critical and primary source material that accompanies an edition of a text. François Roche (whose texts sometimes produce almost the same quantity of footnotes as the texts are long, by the way) writes that "machines also simultaneously produce artefacts, assemblages, multiplicity and desires and infiltrate the 'raison d'être' of our own body and mind in the relationship to our own biotopes"(6). Thus the props and McGuffins (7) New Territories make, like the frozen bodies and their miniatures for La Diavolezza, may trigger complex and unpredictable events, which in the end may only exist in our memory or imagination but reveal something about our complex and ambivalent relation to the Alps.

#### Footnotes

(1) Gilles Deleuze and Félix Guattari, *Anti-Oedipus; Capitalism and Schizophrenia*, Penguin Books, London, 2009, p. 1.

(2) Jack London, "To Build a Fire," in: Jack London, "Stories of the North: The World of Jack London," <http://www.jacklondon.net/build-a-fire.html>.

(3) Paul Scheerbart, *Glasarchitektur & Glashausbriefer*, Verlag Klaus G. Renner, München, 1986, pp. 57; Bruno Taut, "Alpine Architektur," in: Matthias Schirren and Bruno Taut, "Alpine Architektur, Eine Utopie – A Utopia," Prestel, München/Berlin/London/New York, 2004, pp. 27-115.

(4) Bernd Herzogenrath, "Nature/Geophilosophy/Machinics/Ecosophy," in: Bernd Herzogenrath, "Deleuze/Guattari & Ecology," Palgrave Macmillan, Houndmills, Basingstoke/New York, 2009, pp. 11-12.

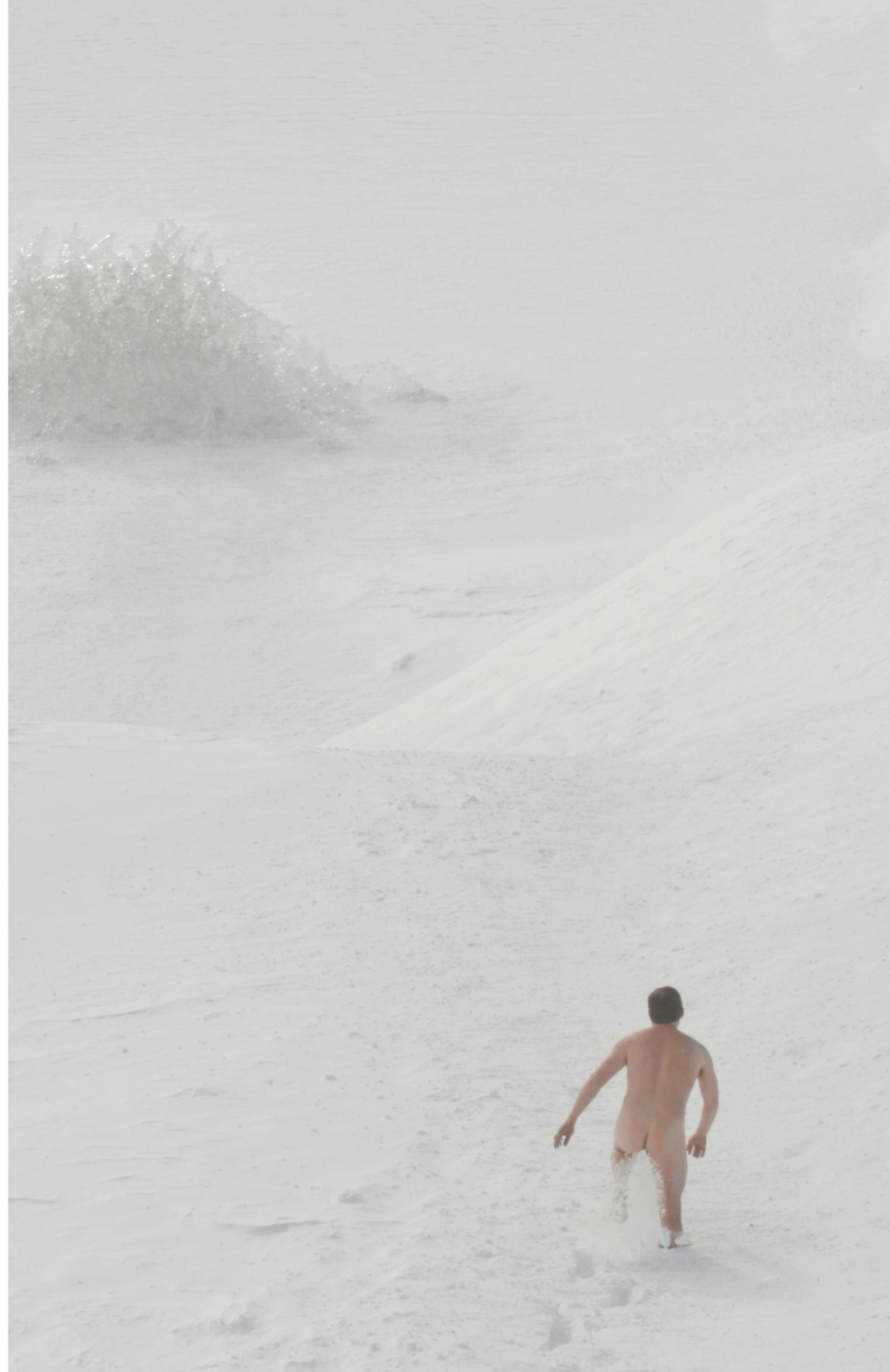
(5) Félix Guattari, "The Three Ecologies," *Continuum Impacts*, London/New York, 2008.

(6) François Roche, "Alchimis(t/r/ick)-machines," *Log 22, Spring/Summer 2011*, <http://www.anycorp.com/log/22>.

(7) In fiction, a McGuffin is a plot device in the form of some goal, desired object, or other motivator that the protagonist pursues, often with little or no narrative explanation. The specific nature of a McGuffin is unimportant to the overall plot. See <http://en.wikipedia.org/wiki/McGuffin>.







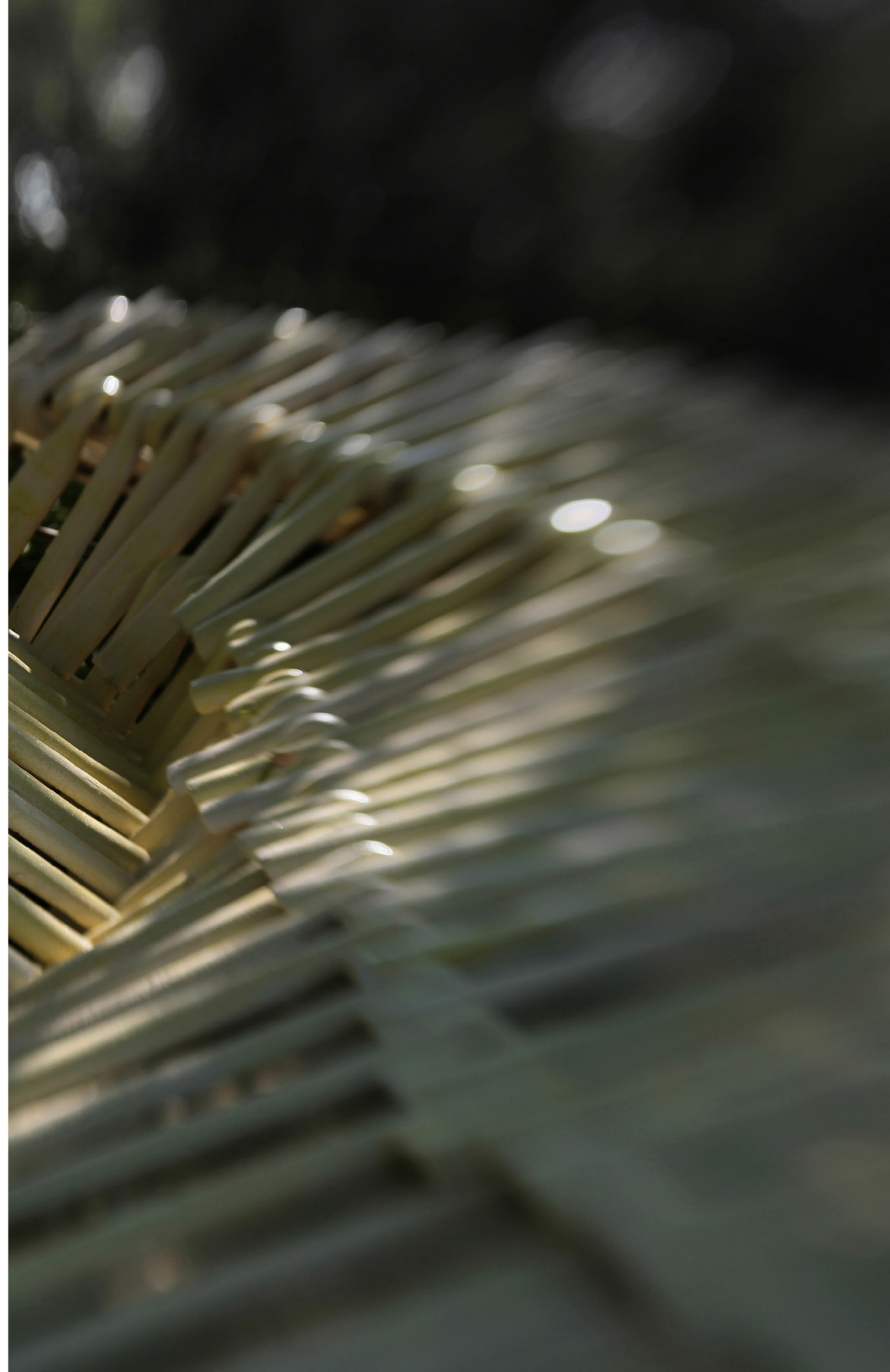
**name:** Naḫos (terra insōla)  
**year:** 2013  
**location:** Crete, Greece  
**pathology:** dissociative identity disorder  
**prop:** 500 pee-cured ceramic extrusions  
 \ steel structure \\ future ruin status  
**duration:** 04:07  
**pitch:** Daedalus artefact's | artefact |

/ the bastard dumped me there / alone on naḫos /  
 disembarked / that mas-macho gone with my sister / ah  
 / theseus-testosterone / killer of my half-monster-  
 half-brother // betrayal is your nature / am i so naïve  
 / what now / celebration of food and wine / dionysius  
 the alcoholic / turning me into a  
 multi-procreative / uterus // trapped  
 in suspended time / daedalus  
 you could have been a little  
 more thought- through / wooden  
 cow trick for my mother-copulation  
 / minotaur p r o c r e a t i o n  
 / tortuous labyrinth / last  
 bath of minos / the love thread  
 spell / the melting wax-wings // you are the first very  
 architect / composing your mistake-failure with another  
 one and so on /// now i escape from inside / embrace  
 a topological inversion / an infinite fortressless  
 animism / releasing me / congealing me in / my state  
 of limbo-libido / and i pee merrily on my past and my  
 future /



*According to Lyotard, every political economy is libidinal:  
 that intensity has no equivalent in currency does not rid the  
 circuits of capital of the force of libidinal investment.  
 Intensive "exchanges" are ignorant of the constitutive  
 negation of both political economy and natural theology since  
 the libido invests unconditionally.*





**name:** Timidity Symptom  
**year:** june 2013-april 2014  
**location:** Bangkok, Thailand  
**pathology:** erethism erotica mercurialis  
**prop:** 15000 thermoformed plastic components  
 \ allelopathic chemical agents  
 \ steel & concrete structure  
 \\ aborted  
**duration:** 03:09  
**pitch:** shyness through | the battlefield |

/ a ghostly emergence in the jungle / trismegistus  
 32 m high / sombre reverb shadows negotiating the  
 right distance / between flirtation  
 and repulsion / feeding and  
 fighting // a silent war //  
 between proto and crypto /  
 computational conflict in the  
 negative void of a tropical forest  
 / do not touch me // reciprocally  
 // pheromonal timidity /  
 u n s t a b l e equilibrium / no  
 status quo / in this latent conflict / with power  
 without accomplishment / a toxic void / allelopathic  
 chemistry / crown shyness tension /



*Allelopathy (also called 'crown shyness'), etymologically, "to suffer from each other," is the active or passive effect of chemicals released into the environment influencing the growth, survival and reproduction of other organisms.*

*Pp. 90-91, point cloud model from a 3D laser scanning of the jungle (extract).*





**Allelopathy Anthropophobia**  
**/ erethism erotica mercurialis**  
**Camille Lacadee**

```
'''
(*)-----
-----
Pitch for a feature film set in Timidity projects for Mr. O, in
2015 BKK, by New-Territories [eif/bat/c] architects.
---
Code re-interpreted from Moritz Kassner & William Patera
python code for Pupil - eye-tracking platform.
---
Script guided by 2 voices: the code used with the pupil &
ear drum recording devices, and the inner monologue of the
hero. A third, psychotic interference of the psyche, regularly
surfaces.
-----~(*)
'''

INT.-EXT. FOLIAGE - BANGKOK - SUNSET - 2015

import sys,os
import cv2 as cv
import numpy as np
import cProfile
import time

Sounds of birds ... and insects ... cicadas ... faraway sounds of
monkeys, voices nearby, sounds of glasses, laughter, and ... my
name ...

def main():
    save_video = False

Slowly coming out of the mist... mind mist ... grey ... and all
around ... stains ... undulations ... .. leaves ... slowly undulating
leaves ... I focus ... texture ... undulations of the texture ... a
rhythm... in grey translucence ... .. some branches behind, further
away ... different ... black ... black
Open again ... clearer ... people ... a lot of people ... filling
the frame ..... drinking ... eating finger food ... undulating ...
smartly chatting ... touching delicately ... or gesticulating ... not
attached to each other ... representation ... vague connections ...
I see ...
try:
```

```
data_folder = sys.argv[1]
except:
    print "You did not supply a datafolder when you called
this script. \
        \nI will use the path hardcoded into the script
instead."
    data_folder = "/Users/Timidity/Desktop/002"

if not os.path.isdir(data_folder):
    raise Exception("Please supply a layer of memories")

I hear ... indistinctly ... glasses choked ... small talks, laughs
... high pitch voices ... 'really?' absolutely fabulous!' ` ah
yes ... ? and have you had the chance to visit yet? ...' leaves
rustling ... 'no no ... only from rumours ...' ` he is so ... hmm ...
shy ... you know ...' ` but tonight I have hope ... I have hope ...'
'oh there he is! ...'
    # when we first see the word 'shy' it should appear as a
scandal
video_path = data_folder + "/world.avi"
timestamps_path = data_folder + "/timestamps.npy"
gaze_positions_path = data_folder + "/gaze_positions.npy"
record_path = data_folder + "/world_viz.avi"

Now I am the bacteria on your lip
cap = cv.VideoCapture(video_path)
gaze_list = list(np.load(gaze_positions_path))
timestamps = list(np.load(timestamps_path))
# gaze_list: gaze x | gaze y | pupil x | pupil y | timestamp
# timestamps timestamp

A BOURGEOISE
'Mr O'! Mr O ... !'
'My ... what a house you have! I first took it for the museum...
where is it? Let me introduce you to my husband ... an artist as
well ... would love to see your collection ... your fantasies ...
I have heard too much about it ... How do we get there? Will you
show us? tonight ... ?'
    # this takes the timestamps list and makes a list
    # with the length of the number of recorded frames.
    # Each slot contains a list that will have 0, 1 or more
associated gaze positions.
positions_by_frame = [[] for i in timestamps]
```

```

Zoom in ... lips ... drinking ... lipstick on the glass ... red stripes
... uneven ... irregular ... She smiles ... looks at me ... insistence ...
look down ... zoom out ... mist ...
    no_frames = len(timestamps)
    frame_idx = 0
    data_point = gaze_list.pop(0)
    gaze_point = data_point[:2]
    gaze_timestamp = data_point[4]

Open again ... slowly ... still down ... dark wood from the tropics
... feet ... high heels ... legs ... bare
    while gaze_list:
        # if the current gaze point is before the mean of the
        current world frame timestamp and the next worldframe timestamp
            if gaze_timestamp <= (timestamps[frame_idx]+timestamps[frame_idx+1])/2.:
                positions_by_frame[frame_idx].append({'x': gaze_point[0], 'y': gaze_point[1], 'timestamp': gaze_timestamp})
                data_point = gaze_list.pop(0)
                gaze_point = data_point[:2]
                gaze_timestamp = data_point[4]

Too long ... they will notice ... look up ... slowly ... freeze ... give
me a moment
    else:
        if frame_idx >= no_frames-2:
            break
        frame_idx+=1

    status, img = cap.read()
    prevgray = cv.cvtColor(img, cv.COLOR_BGR2GRAY)
    height, width = img.shape[0:2]
    frame = 0
    past_gaze = []
    t = time.time()
Now I am the termite under your skin
    fps = cap.get(5)
    wait = int((1./fps)*1000)
Look up ... leaves ... shading ... getting darker ... greyer ... shades
of the leaves above my head suddenly go from light grey to dark
... deep dark ... a passing cloud ... I loose visual connection to
the garden
    if save_video:

```

```

#FFV1 -- good speed lossless big file
#DIVX -- good speed good compression medium file
    writer = cv.VideoWriter(record_path, cv.CV_FOURCC(*'DIVX'), fps, (img.shape[1], img.shape[0]))

Turn around ... behind the glass accordion ... on my left ... a
silhouette ... approaching ... very smart ... thin ... quite small ...
discreet

    while status and frame < no_frames:
        nt = time.time()
        # print nt-t
        t = nt
        # apply optical flow displacement to previous gaze

'Excuse me'

        if past_gaze:
            gray = cv.cvtColor(img, cv.COLOR_BGR2GRAY)
            prevPts = np.array(past_gaze, dtype=np.float32)
            nextPts = prevPts.copy()
            nextPts, status, err = cv.calcOpticalFlowPyrLK(prevgray,
            gray, prevPts, nextPts)
            prevgray = gray

INT. RCC GROTTO - CIVIL TWILLIGHT

Faster ... down ... down ... don't stop ... follow him ... turn here ...
there ... don't stop ... don't talk ... pretend you're in a hurry
    past_gaze = list(nextPts)

    #constrain gaze positions to

Strata ... rough ... skin ... torn ... passing by ... small scrapes ...
unnoticeable ... undramatic ... lame ...
Feet on the ground ... grass in between slabs ... traces of guests

    c_gaze = []
    for x,y in past_gaze:
        if x >0 and x<width and y >0 and y <height:
            c_gaze.append([x,y])
    past_gaze = c_gaze

```

INT.-EXT. CANOPY - NAUTICAL TWILLIGHT

Now a clearing ... a void in the foliage ...  
 Now a jungle ... ferns ... stronger noise of insects ...  
 Dark light ... dark green of the night continuously falling ...  
 dilatation

```
#load and map current gaze positions and append to the
past_gaze list
current_gaze = positions_by_frame[frame]
for gaze_point in current_gaze:
    dilatation = mydriasis ((gaze_point['x'], gaze_
point['y']), 2, max)
```

I follow ... I remember ... super-imposition of images ... I foresee  
 ... in between the trees ... wild tiny prisoners

```
for gaze_point in current_gaze:
    x,y = denormalize((gaze_point['x'], gaze_point['y']),
width, height)
    if x > 0 and x < width and y > 0 and y < height:
        past_gaze.append([x,y])
```

```
vap = 20 #Visual_Attention_Span
window_string = "the last %i frames of visual attention"
```

```
%vap
overlay = np.zeros(img.shape,dtype=img.dtype)
```

```
# remove everything but the last "vap" number of gaze
positions from the list of past_gazes
for x in xrange(len(past_gaze)-vap):
    past_gaze.pop(0)
```

Now I am a butterfly in your thoughts

```
# draw recent gaze positions as white spots on an
overlay image.
```

```
for gaze_point in past_gaze[::-1]:
    cv.circle(overlay,(int(gaze_point[0]),int(gaze_
point[1])), int(vap*2), (255, 255, 255), int(vap*6))
```

Keep on... don't stop ... follow the silhouette through your own  
 garden

```
vap -=.9 # less recent gaze points are smaller
vap = max(1,vap)
```

```
#render the area of visual attention as sharp sights
on blurred visions
```

Animals screams ... wild ... serene ... of life and death ... the  
 gibbons, the insects ... and everything else ...

```
Each instant dying and resurrecting
blurred = cv.blur(img,(21,21))
# desaturate the image
# blurred = cv.cvtColor(blurred,cv.COLOR_BGR2GRAY)
# blurred = cv.cvtColor(blurred,cv.COLOR_GRAY2BGR)
blurred *=.8
```

To become them

```
# multiply this overlay with the img (white spot = 1,
black background = 0)
# img = cv.multiply(img,overlay/255)
mask = (overlay==255)
blurred[mask] = img[mask]
cv.imshow(window_string, blurred)
if save_video:
    writer.write(blurred)
```

When ... beneath the branches and the screams ... a deformation ...  
 there's a pause ... all slowing down ... until I am in front

INT. CANOPY - ASTRONOMICAL TWILLIGHT

There was no boundary between where I came from and where I am  
 now ... perhaps just a change in light ... no pressure ...

```
status, img = cap.read()
frame += 1
ch = cv.waitKey(wait)
if ch == 27:
    break
```

Muffled sounds ... a mass of bodies ... immobile ... on top of each  
 other ... assembled ... everywhere ...

```
def denormalize(pos, width, height, flip_y=True):
```

```
Extreme close-up ... closer ... touching ... lightly ... see through
them ... slow motion ... my hand on a chest ... grab the hair ... black
"""
```

```
denormalize and return as free
```

"""

INT. WHITE BOUNDARYLESS - DUSK

Open again ... white void ... intense light ... hurting ... the glare  
... close eyelid ... signs ... vibrations ... too strong ... no sound

```
x = pos[0]
y = pos[1]
if flip_y:
```

I lose sight of my guide

```
y= -y
x = (x * width / 2.) + (width / 2.)
y = (y * height / 2.) + (height / 2.)
return x,y
```

EXT. HOLE - NIGHT

```
def mydriasis(pos, lightIntensity, diameter):
```

```
    # to be specified
```

```
def dazzle(intensity, color):
```

```
    # to be specified
```

```
def tears(humidity, blur, pain):
```

```
    # to be specified
```

```
if __name__ == '__main__':
```

```
    main()
```

```
    # code and scenario to be developed
```

INT. CANOPY - DAWN

They come ... they enter ... I hear them walking up ... I hear the  
elevator ... the gates ...

I feel the gaze ... the pupils wandering ... I am immobile ... they  
came to get lost ... they will become part of it ... as well

Now you cannot see me

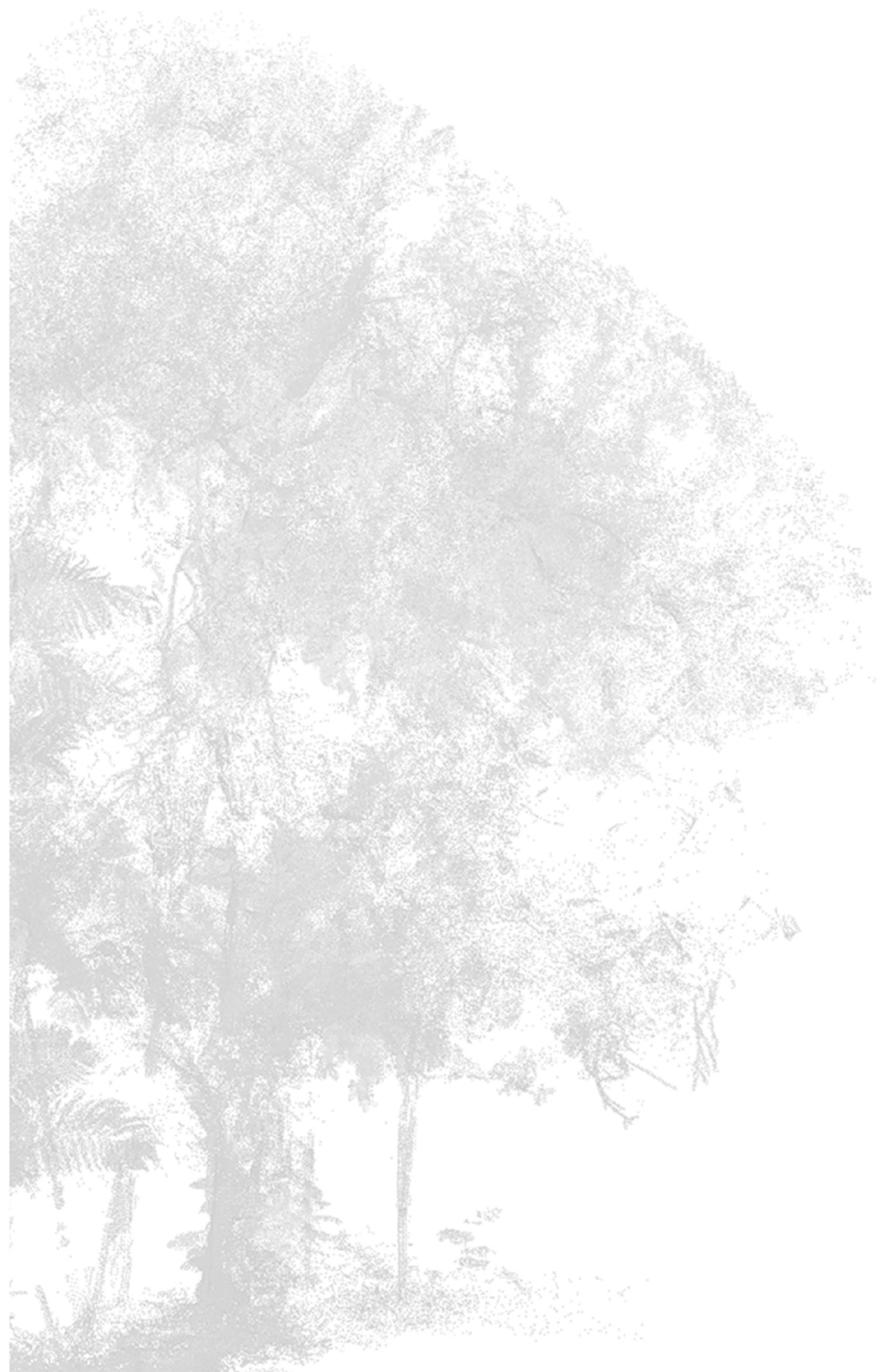
-----  
NOTES *(work in progress)*

- *Erethism or erethism mercurialis is a neurological disorder which affects the whole central nervous system, as well as a symptom complex derived from mercury poisoning. This is also sometimes known as the Mad Hatter disease. Historically, this was common among old England felt-hatmakers who used mercury to stabilize the wool in a process called felting, where hair was cut from a pelt of an animal such as a rabbit. The industrial workers were exposed to the mercury vapours, giving rise to the expression "mad as a hatter." Some believe that the character the Mad Hatter in Lewis Carroll's "Alice in Wonderland" is an example of someone suffering from erethism ...*

*It is commonly characterized through behavioural changes such as irritability, low self-confidence, depression, apathy, shyness and timidity, and in some extreme cases with prolonged exposure to mercury vapours, delirium, personality changes and memory loss occur as a result. People with erethism find it difficult to interact socially with others, with behaviours similar to that of a social phobia.*

- *Phases = Muscular tension / Blushing / Perspiration / Mouth dryness / Palpitation / Nausea / Restraint / Delirium*

- *Charles Darwin devoted Chapter 13 of his 1872 The Expression of the Emotions in Man and Animals to complex emotional states including self-attention, shame, shyness, modesty and blushing. He described blushing as "the most peculiar and most human of all expressions."*





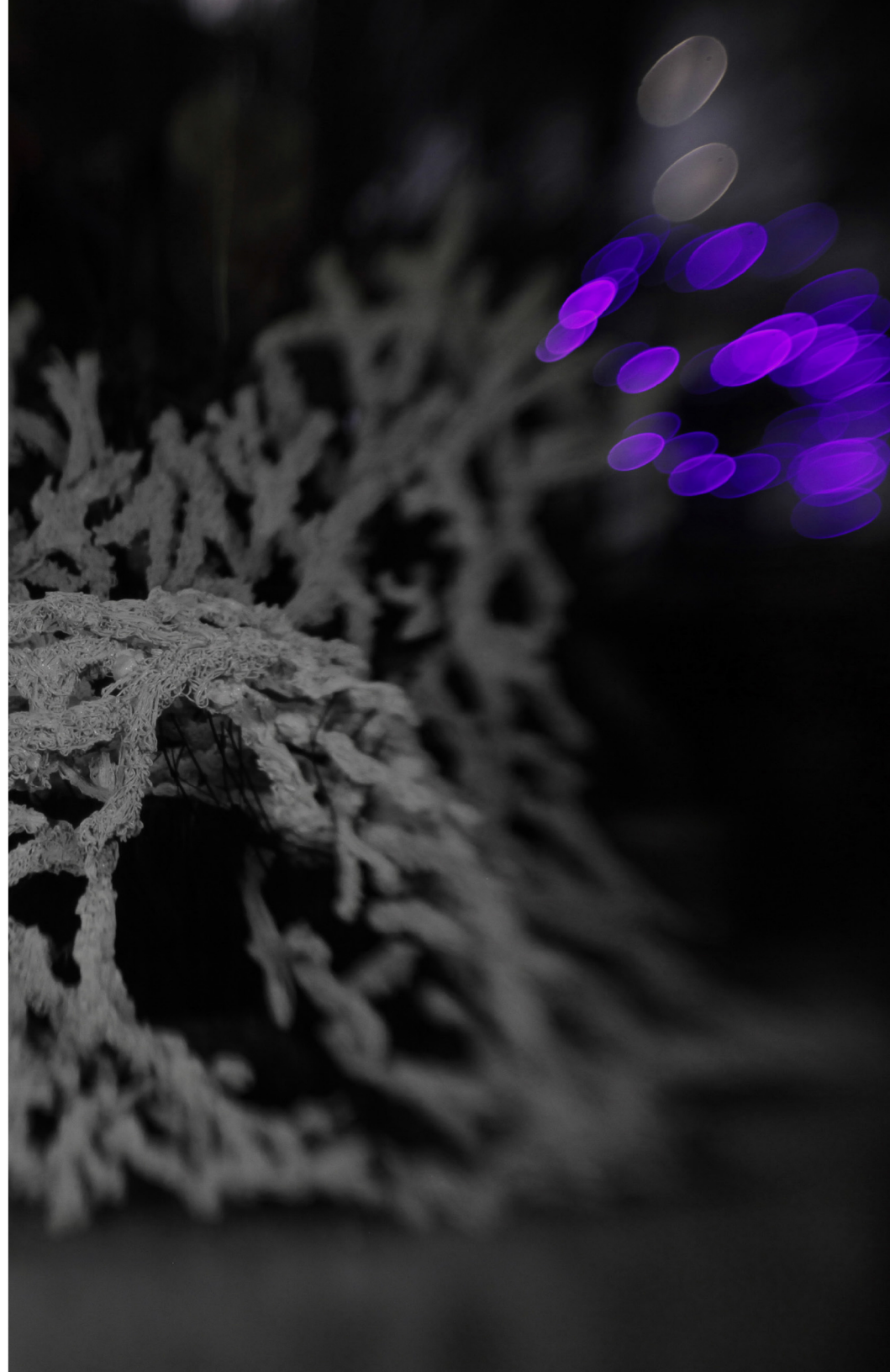
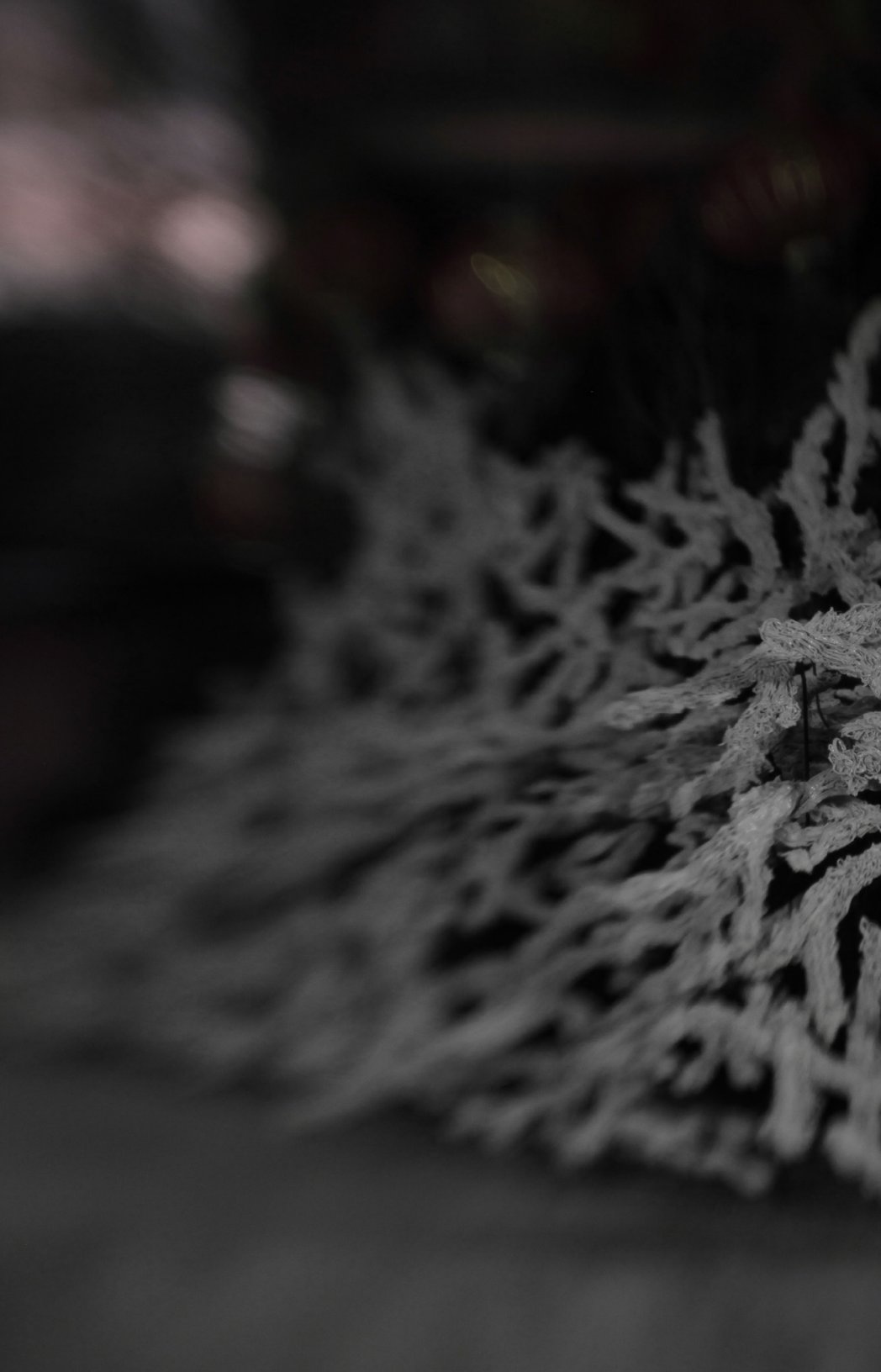
**name:** emet  
**year:** 2015  
**location:** River City, Bangkok, Thailand  
**pathology:** hutchinson-gilford progeria syndrome  
**prop:** 200 ceramic components  
 \ robotic RSI-perturbation extrusion  
 \\ 2 weeks  
**duration:** 02:16  
**pitch:** Diogenes' | looking-glass |

/ symmetric behaviour / strikethrough life and death  
 / tads and dotards facing their suspicious candour  
 and instinctual obscenity / cruel laughter / sardonic  
 growling // no words / ignorance on the verge of  
 alzheimer's / sneering with  
 borborygmi / gobbling and  
 snoring / slobbering /  
 drooling through i d e n t i c a l  
 reflections in the mirror / a  
 multitude of janus double-faces //  
 projection / illusion / the  
 escape from those two states of  
 sarcasm / in the darkness of the  
 street / man faces me to get the backlash of his  
 creation / to articulate his 'reason of being' / time-  
 break of god's existence // the perpetuation of the  
 scene of the crime / without hope / pandora's box / and  
 'you think it's funny' /



*Diogenes of Sinope was a Greek philosopher and one of the founders of Cynic philosophy. He maintained that all the artificial growths of society were incompatible with happiness and that morality implies a return to the simplicity of nature: "Humans have complicated every simple gift of the gods." An exile and an outcast, a man with no social identity, Diogenes had nothing but disdain for Plato and his abstract philosophy, he viewed Antisthenes as the true heir to Socrates, and shared his love of virtue and indifference to wealth, together with a disdain for general opinion. Plato once described Diogenes as "a Socrates gone mad."*





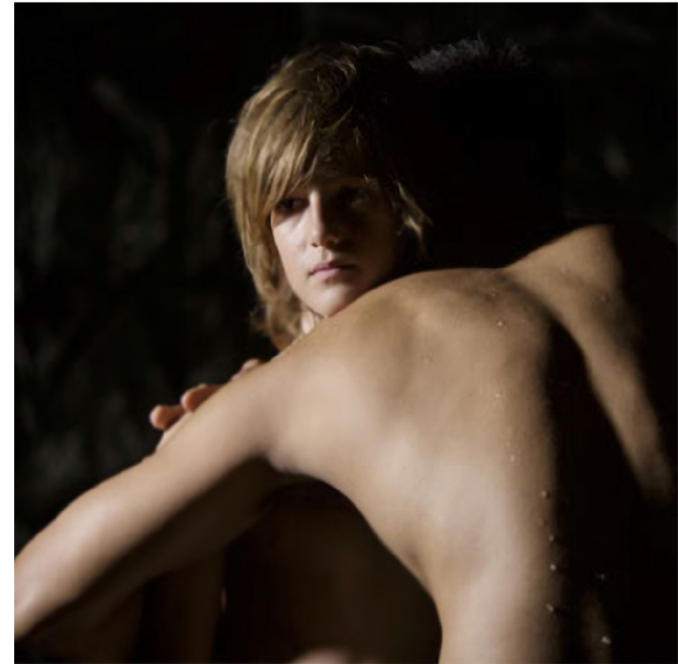


**name:** Daemon in Venice  
**year:** 2011  
**location:** Khlong Toei, Bangkok, Thailand  
**pathology:** choreomania  
**prop:** 7000 black sandbags  
 \ 1250 kg of newspaper  
 \ 30 m3 of sand \ 100 metallic rods  
 \\ 1 week theater-dance performance  
**duration:** 01:40  
**pitch:** | where |  $v = \sqrt{2gh}$

// overflowing discharges in the bottomless sinkhole  
 // absorb // shapeless incontinence briefs // death  
 dance and death figure / way too erotic // body culture  
 body building and guilty desire /  
 flood and sweat and sperm /  
 mixed and soaked up // thomas  
 mann in bangkok / nauseous chao  
 phraya / emptying and filling  
 / following torricelli //  
 one must sponge it up / soak it  
 up / struggle in the pool's  
 depth / despite all barricades /  
 drowning forecast // i darkness / i sick wind blowing  
 over your land / i cholera / i guilty pleasure and  
 desire / i kill the writer's block / i swamp / aqua  
 alta / water flooding your streets / i a piling-up / a  
 desperate attempt / a macabre dance / i only delay the  
 overflow // but soon enough desire as water breaches  
 human-made obstacles //



*In 2011, 30% of Thailand, including Bangkok, was under monsoon waters. The severe flooding was triggered by the landfall of Tropical Storm Nock-ten, and soon spread through the provinces of northern, north-eastern, and central Thailand along the Mekong and Chao Phraya river basins.*





**name:** Zeitgast  
**year:** 2015  
**location:** Innsbruck, Austria  
**pathology:** subimago stagnation  
**prop:** mix of glucose & ABS  
 \ filament air spraying  
 \ silicone \ pump \ pneumatic muscles  
 \ \ 1 night  
**duration:** 05:51  
**pitch:** daily routine | ephemeral suit |  
 metabolizer

/ i am the unknown ötzi proto-human friend / lost  
 in a whiteness i could spoil / for a limited time  
 / preliminary condition to  
 rebirth everyday // to make  
 tomorrow possible / daily animal  
 instinct / night psychosis ///  
 an impulse to make shelter /  
 diurnal silence / nocturnal  
 c o n f l i c t s staging my human  
 schizophrenia // hopefully // call  
 me sybil / in my multiple echoes  
 // from larva to nymphas // cycle of repetition / and  
 exquisite corpses /

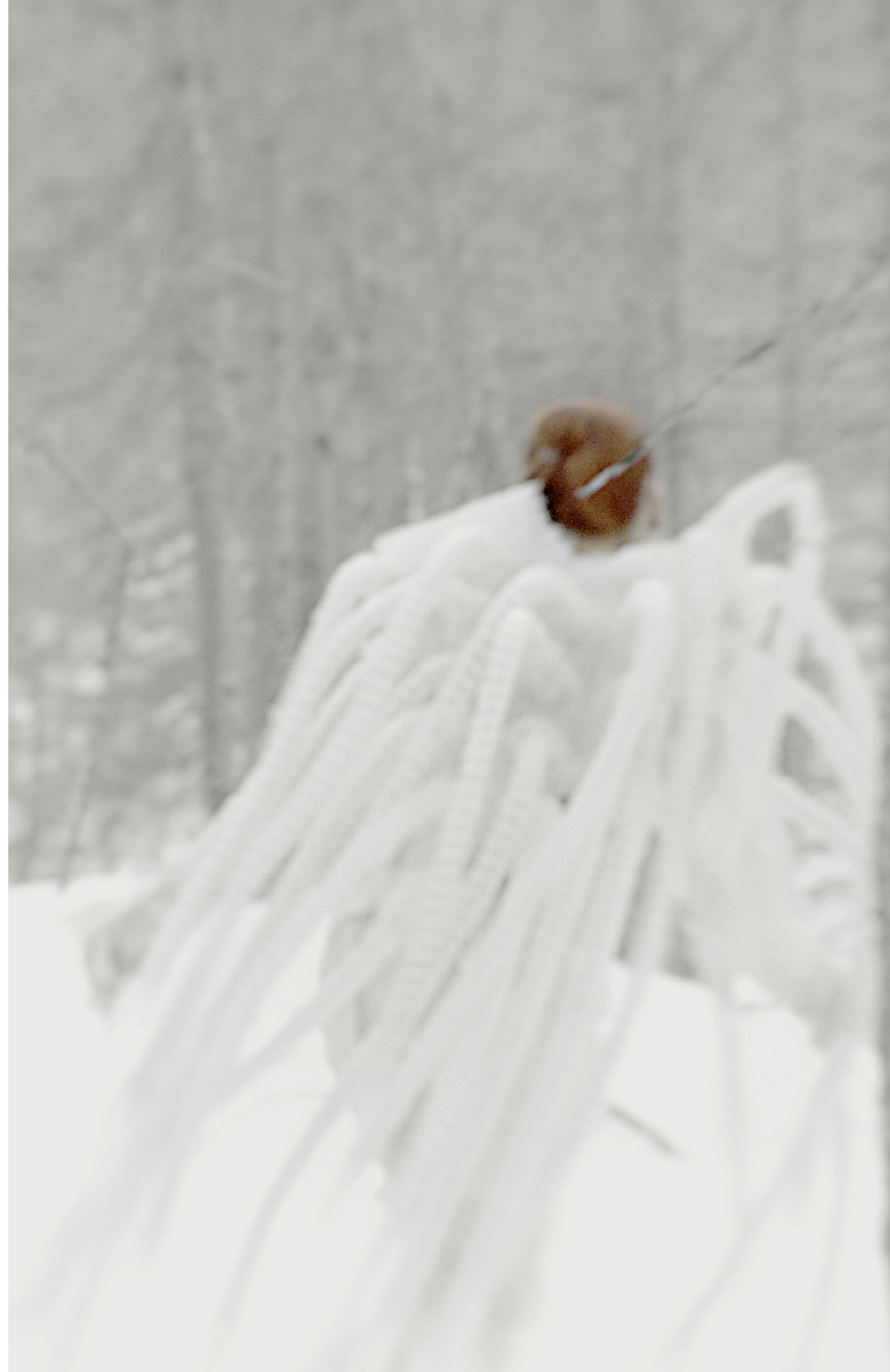


"Die Another Day," song by Madonna on the "American Life" album (2003).

Ötzi the Iceman, visible at the South Tyrol Museum of Archaeology in Bolzano, is a well-preserved natural mummy of a Neolithic man who lived around 3300 BCE. His life came to an abrupt end, and his body has been preserved along with much of his clothing and possessions intact.

In biology, the imago is the last stage an insect attains during its metamorphosis, its process of growth and development; it also is called the imaginal stage, the stage in which the insect attains maturity. It follows the final ecdysis of the immature instars. See <https://en.wikipedia.org/wiki/Imago>.





**name:** Although (in) hapnea  
**year:** 2013  
**location:** Makkasan, Bangkok, Thailand  
**pathology:** metempsychosis  
**prop:** 300 glass-blown aquariums  
 \ nylon strings  
 \\ permanent  
**duration:** 14:30  
**pitch:** entropic anthropocene | self-fishbowl |

// noosphere / i am condemned to exchange chemistry and  
 psychasthenia for global energy conservation / second  
 principle of thermodynamic law / metempsychosis to  
 respect the planetary (dis)equilibrium and/or ruptures  
 / vectors // entwined urbanism  
 / unsuspected // infrazonas /  
 weeping interzone / in additive and  
 subtractive mode // no more dreams  
 of the previous primitive state  
 / no more nature versus artifice //  
 the anthropocene entropy took  
 place / via the planet's complex  
 industrial- anthropological  
 transformation /// we say little gains / little losses  
 / all around / little pains // as modus operandi / a  
 transfer / between species substances voids rules and  
 subjectivities // you say i am the transgression of  
 souls // 3 ecologies / my last words //



*In Bourgogne (France), the Vouivre (Wyvern) is a chimera, mi terrestrial mi aquatic, living by the eponymous river.*

*Forecasting logics are no longer able to predict natural catastrophes, those being generated not by natural spasms but resulting from political, industrial and human conjunctions, ... 'Angry' biotopes. Gaïa's furies are countless: Katrina, El Niño, Jeanne, Thomas and Nargis, Xynthia, Ewiniar, Fukujima ... a series of devastations and uncertainties that our seismographs cannot prevent. Consequently Guattari's argument is that 'Environmental ecology,' as it exists today, has barely begun to prefigure the generalised ecology (noosphere), the aim of which will be to radically decentre social struggles and ways of coming into one's own psyche ...*





**Credits**  
(by project)

**(beau)strosity:**

with RMIT University; TA/ Gwyllim Jahn; Director/ Anastasiya Vitusevych; Writer(s)/ Dan Schulz, Eleanor Tullock; Lead Cast/ Ad, Chanja; Supporting Cast/ Crystal Song Choo Jing, Dan Schulz, Vivian Kon Ching Sian; Cinematography/ Lila Athanasiadou; Set Director(s)/ Ada Umgofia, Crystal Song Choo Jing, Dan Schulz, Eleanor Tullock, Loo Yew Hann, Sam Verschoren, Vivian Kon Ching Sian; Sound Director/ Loo Yew Hann; Casting Director/ Tree; Security/ Crystal Song Choo Jing; Blood effect/ Eleanor Tullock; Editing/ Eleanor Tullock, Dan Schulz

**concrete[i]land:**

with Vongsawat Wongkijjalard, Daniela Mitterberger; Michigan Architecture Students/ Po-Jen Huang, Te-Shiou Chen, Jakkrit Jannakhon, Linnea Cook, Salam Rida, Min Zhang, Weiqi Zhang, Stefan Klecheski, Beth Carliner, Peter Sepassi, Tracey Weisman, John Yoon

**... Would Have Been My Last Complaint:**

with/ Design Process & Computation/ Ezio Blasetti; Robotic Design/ Special effects, Stephan Henrich; Sound design/ Myrtille Fakhreddine (braÿbraÿ), Devin Jernigan; Computation & Fabrication/ Mark-Henry Jean Decrausaz, Cameron David Newnham, Mark Kowalyov, Peeraya Suphasidh; Camera/ Suthiwat Yanawiboot; Storyboard/ Pim Jular; Model & Props/ Pajareeya Suriwong, Nichapatara Swangdecharux; Machinism Special Design/ Cheng Yu Ling; Shooting Organisation/ Wachira Leangtanom; Editing/ Camille Lacadee; Making-of/Danielle Willems, Pantira Unarat; Historical Research Assistant/ Natreeya Kraichitti; Community Negotiation Assistant/ Lila Tedesco; Production Assistants/ Arisa Juengsophonvitavas, Papat Jinaphun, Javed Godkin Paul de Costa, Nicha Laptaveepanya, Nuthapong Jiratiticharoen, Benjamin Lamsa-ard, Tachapol Danaboonchai, Suthata Jiranuntarat, Yanisa Chumpolphaisal, Jenwit Narukatphichai, Permpoon Rojanasakul; Construction/ Manjunath&Co; Engineer/ Ravi N.Patteggar, Civil Engineer Contractor; Acknowledgements/ Sri Ganapati Vedeshwar (Study Circle Library), Elias Tabet (Pandrata Circle), Sanjeen SingPawat, Gwyllim Jahn

**La Passe:**

with Andre Burger and Nicolas Ferron of Modern Pool Alpes; Draft/ Katrin Hochschuh, Hadin Charbel; Clients/ Daniele & Philippe Lacadee

**the Offspring:**

with Danielle Willems, Ezio Blasetti, Stephan Heinrich; Feral Child/ Syv Bruzeau; Siegmund & Sieglinde/ Chistopher Codam, Josefine Kallehave; Scenario Writing/ Ian Donaldson; Scenario Storyboard/Yujia Claire Bian; On-Set Props/ Johnny Bocquet-Boone; On-Set Hair & Makeup/ Dilsad Anil; Computation/ Dennis Schiaroli, Annie Locke-Scherer, Phil MarcAntonio, Yagiz Soylev; Construction Bamboo Structure/ Dennis Schiaroli, Phil

MarcAntonio, Annie Locke-Scherer, Ian Donaldson; Interior Components/ Ehsan Fazli, Alexandra Singer-Bieder, Agathe Michel; Props/ Shan (Timothy) Sunderland, Johnny Bocquet-Boone, Ehsan Fazli, Dilsad Anil, Yagiz Soylev; Editing/ Camille Lacadee; Sound/ Agatha Partyka; Special Thanks to/ Vongsawat Wongkijjalard, River Kwai Jungle Rafts Mon Village & Sam Season

**altered state:**

with Carsten Höller; Computation/ Katrin Hochschuh; Installation/ CHD construction Christian Huber Delisle; Curator/ Gabrielle Cram for Donau Electronic Music Festival

**Feral child (prelude):**

with Jeremy Djaffer, Tiziano Derme; Performance/ Syv Bruzeau; Camera/ François Roche; Editing/ Camille Lacadee

**Σ d a y s:**

with RMIT University/ Gwyllim Jahn; Cast/ Natalie; Scenario/ Agatha Partyka, Lynda Nguyen, Mark Kowalyov; Editing/ Agatha Partyka, Lynda Nguyen; Direction/ Mark Kowalyov; Cinematography/ Grant Trewella; Sound/ Agatha Partyka; Sound Recording/ Daniel Balacich; Morphology Design/ Jack Mansfield-Hung, Victor Wong; Morphology Construction/ Zaid Audi B Mohd Khorie, Victor Wong, Jack Mansfield-Hung; Rat Cage Design/ Christopher Ferris, Victor Wong; Translator - Local Liason/ Khunakorn Terdkiatkhachorn; Fabrication/ Zaid Audi B Mohd Khorie, Khunakorn Terdkiatkhachorn, Jack Mansfield-Hung; Fabrication Assistants/ Victor Wong, Christopher Ferris, Mark Kowalyov, Daniel Balacich, Grant Trewella, Agatha Partyka, Lynda Nguyen; Lighting/ Victor Wong, Zaid Audi B Mohd Khorie; Costume & Make-up/ Lynda Nguyen; Props/ Jack Mansfield- Hung, Lynda Nguyen; Supporting Cast/ Christopher Ferris, Jack Mansfield-Hung, Lynda Nguyen, Zaid Audi B Mohd Khorie, Khunakorn Terdkiatkhachorn

**WHATEVS~4-EVS:**

with Vongsawat Wongkijjalard, Amaury Thomas; Cast/ Nui; Hair & Make-up/ Suwannee Surachescmson, Taweedit Mannark; UPenn// Scenario/ Jacqueline Martinez, Walaid Sehwail, Rhea Gargullo, Peter Wildfeuer; Film Direction/ Jacqueline Martinez; Cinematography/ Walaid Sehwail; Sound/ Rhea Gargullo; Lighting/ Peter Wildfeuer; Scenario & Script Development/ Jacqueline Martinez, Peter Wildfeuer; Art Direction & Props/ Rhea Gargullo, Walaid Sehwail; Production Assistants/ Billy Wang, Michael Royer, Hyeji Yang, Geongu Lee; Grotto Design/ Michael Royer; Grotto Fabrication/ Billy Wang, Michael Royer, Hyeji Yang, Geongu Lee; Grotto Installation/ Billy Wang, Michael Royer, Hyeji Yang, Geongu Lee, Jacqueline Martinez, Walaid Sehwail, Rhea Gargullo, Peter Wildfeuer; Editing/ Camille Lacadee

**| what could happen |:**

with Pierre Huyghe (Mc Guffin), Daniela Mitterberger, Vongsawat Wongkijjalard; Curating/ Giorgio Pace Projects with Anne Ulrich; Support/ LUMA Foundation, Louis Vuitton, Jurek and Ania Starak, Cabana, Gaia Art Foundation, Canton Graubunden; Cast/ Veronique Mermoud, Matthieu Kobilinski, Camille Lacadee; Camera/ François Roche; Editing/ Camille Lacadee, Daniela Mitterberger; Train Featuring/ Rick Owens & Michèle Lamy; Installation/ CHD construction Christian Huber Delisle, Edouard Lecuyer, Julien Borrel, Gauthier Martins; Mountain Guides/ Gian Luck, Paul Rostetter; Train Management/ Jolanda Picenoni

**Naxos (terra insōla):**

with Danielle Willems, Lydia Kallipoliti, Ezio Blasetti, Stephan Henrich, Andreas Theodoris, Luis Felipe Paris, Johnny Boquet-Boone, Cecil Barnes, Danielle Griffo, Hasti Valipour Goudarzi, Gary Edwards, Martin Lodman, Maximilian Lauter, Melodie Yashar, Shalini Amin, Pierre Bourdareau, George Avramides, George Louras, Jonathan Requillo, Raquel Sanchis Ulacia, Robinson Strong, Kim Se Hyun, Lorenzo Villaggi, Leonidas Leonidou; Partners/ Columbia University [GSAPP, Graduate School of Architecture, Planning and Preservation], ΣΑΔΑΣ ΠΕΑ-Τμήμα Χανίων, Ένωση Ξενοδόχων Νομού Χανίων, Οικονομικό Επιμελητήριο Ελλάδος-Τμήμα Αυτικής Κρήτης, Περιφέρεια Κρήτης- Περιφερειακή Ενότητα Χανίων, Πνευματικό Κέντρο Χανίων, 28η Εφορεία Βυζαντινών Αρχαιοτήτων, Περιφερειακό Ταμείο Ανάπτυξης Κρήτης Sponsors/ ANEK Lines, INKA, ETANAH, BIOXYM AE, Αμπελώνες ΚΑΡΑΒΙΤΑΚΗ, Special Thanks to Roula, Soula and Yorgos

**Timidity Symptom:**

with Cyril Lami, Jeep P. Narongthanarath; Collaborators/ Devin Jernigan, Tiziano Derme, Myrtille Fakhreddine, Vongsawat Wongkijjalard, Ip Panit, Patrick Mc Kechnie, Katrin Hochschuh, Hadin Charbel..., Biennale Installation/ Nicolas Grawitz and Iris Godbille, with Design Partners/ Ezio Blasetti (Mathematical Process), Andrew Snalune (Façade Engineering), Sakkarn Sirisrisak (Steel Engineering), Sanitas Studio (Landscape Architect); Movie// Performance/ Camille Lacadee; Make-up/ Taweessit Mannark; Production Assistant/ Iris Godbille; Client/ Petch Osathanugrah

**emet:**

with RMIT University; TA/ Gwyllim Jahn; Cast/ Man trapped within structure: Mr. Sanky; Golem - Danica Yee; Kid 1: Chanchai, Kid 2: Naowarat, Kid 3: Somsak, Story Writers/ Jordan Wells, James Pazzi, Judy Junyan QI; Storyboarding/ Louis Nuccitelli; Directors/ Danica Yee, Louis Nuccitelli; Cinematography/ Lucian Clifforth; Pre-editing/ Xiyue Wang, Judy Junyan QI; Sound Designer/ Xiyue Wang; Lighting/ Jordan Wells, James Pazzi; Set Designers/ Marc Gibson, James Pazzi; Fabrication Team/ Marc Gibson, James Pazzi, Jordan Wells, Dechao Sun, Bowen Nie,

Zhen Tian, Judy Junyan QI; Props/ Louis Nuccitelli, Lucian Clifforth, Danica Yee, Xiyue Wang; Make up + Costume Designers/ Judy Junyan Qi, Marc Gibson, Jordan Wells; Thai-Translator & Local Liaison/ Dechao Sun; Robotics/ Vongsawat Wongkijjalard; Editing/ Camille Lacadee, Daniela Mitterberger

**Daemon in BKK:**

with Nutthapong Jiratthiticharoen, Natreeya Kraichitti, Thanaporn Lam, Pisut Phumchaosoun, Jariyaporn Prachasartta, Sitthiwat Suddhijaru, Bahnfun Chittmittrapap; Choreography/ Jitti Chompee; Photography/ Basil Childers

**Zeitgast:**

with University of Innsbruck (institute for experimental architecture. hochbau); Robot/ Stephan Henrich; Assistant Producer/ Galo Moncayo Asan, Marc Ihle, Peter Griebel; Cast/ Martina Lesjak; Scenario/ Alexander Grasser, Jörg Stanzel; Props/ Lukas Härtenberger, Philipp Rust, Theresa Uitz; Robotic Suit/ Lino Lanzmaier, Pedja Gavrilovic, Simeon Brugger; Cinematography/ Alexander Nikolas Walzer, Gülay Güldemir; Dialog/ Theresa Uitz; Sound Recording/ Alexander Nikolas Walzer, Gülay Güldemir; Make-up/ Gülay Güldemir; Camera/ François Roche; Editing/ Camille Lacadee; Support/ Spielraum - Fablab Innsbruck, Rexlab, Institute For Archeology - University of Innsbruck, Agrargemeinschaft Haggen; Sponsors, Partners/ institute for experimental architecture.hochbau, Vice Rector for Research, Dean of The Faculty of Architecture

**Although (in) hapnea:**

with Katrin Hochschuh, FabLab Thammasat University Bangkok/ Samustpon Tanapant, Arisa Plapiriyakit, Nonsthor Srisuphanraj, Trin Chanchaiprasong, Pongsakorn Sarunsatta, Supinda Bannapob, Nonglak Boonsang Nuttapol Techopitch, Tanakorn Somsuk, Piyanut Songkhroh; Co-Production/ Graham Foundation Chicago, Nouveau Musée National de Monaco, CNC DICREAM; Journalist and Ophelia/ Camille Lacadee; Creature/ Sarut Komalittipong; Interzone Fishermadman/ Khun Pan; Glass Blowing/ Union Victors Co, Ltd Bangkok; Sound Design and Mix/ Myrtille Fakhreddine; Guitar/ Nader Mekdachi; Make-up/ Suwannee Surachecomson, Taweessit Mannark; Cinematography/ Francois Roche; Editing/ Camille Lacadee; Ephemeral Direction Assistant/ Sompot Chidgasornpongse; Production Assistant/ Hadin Charbel; Special Thanks to/ Makkasan community in Bangkok, Sompong, Toon, Pai, Tree and Mr Sanky



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#mythomaniaS

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