

II

Content not found (fragment)

what I remember: a long corridor, behind the rows of chairs, a paper bag through which I try to breathe.

21 more hours until the destination

the airport fragrance, the amalgam of acronyms and flight panels.
the food from the billycans over the food aroma.

at the first lay over, the algae move around the bodies. water infiltrates in every thing.

let us get the air under the ground! let us pull our masks from the survival kit.

Dig for Victory/ We want your kitchen waste: pig food/ No warning – always carry your gas mask

(...)

I, with every movement: I lose my stamina;

however I've learnt to sleep

1. I've discovered that the face modifies itself

If I pull the skin from under the eyes, I can see how tears are formed

2. I cry uselessly in front of others; first I get the beating,

then they leave me alone

3. I have a low tolerance to separation. the body reacts

violently, it inflicts wounds upon itself.

it is almost impossible to help it

*

the weak coordination between the steps and the deforming sound.

can sound contain weight?

it is one of the moments when I do not run. *from the arms,*

*soon it was summer, and memories everywhere. later lights
appeared: the pales of wind, the whiteness of a ship's generator.
the green cob moss on the houses' cornices*

“the body will withstand the abuses and then it will rise against them”¹

from the migrating birds species,
I cannot forbid my very own nature

III disciplining the body/ liberating movement (fragment)

the wind cannot deviate or put to ground (only what is) in front of it. the bodies are
corpses. they do not influence me emotionally, I help them define themselves.
one moves, another does not. how can I make a body move? I put it in the wind's
path

the confrontation of the gestural language and the verbal one

brain. its morphology. animal-humanoid, polymorphy: the movement, this
enigma remaining the same since the very beginning. the existence of rules constitute
an obstacle in the way of innovation. “not even some air, not even some
space; a prison badly sterilized; darkness, disease and miasma”²

the results of the conceptions at the root of all steps
approach no. one:
the distance between two identical near-adjointing elements of a give technical
system measured in the direction in which the elements repeat themselves.
approach no. two:
the result is a repercussion, a consequence, an effect.
approach no. three:
conceptions – understanding, interpretation of the phenomena based on a
system of ideas, way of conceiving something.

the experience of the body under the wind's influence. its way of rendering this
through words. over the passing of time, a history of wind, too
little distinct from that of language under the influence of the body.

¹ Philip Roth

² A. Huxley, *Brave New World*

“the images which influenced his inspiration were the frail creek from the backyard of his home in Liveni; then the house with its yard and trees from Mihaileni, as well as the children’s play on in the street, at which he looked from behind the fence”¹.

*

(...)

(*in the*) *beating*, with negative or positive connotations: in the wind’s beating, I’ll beat you to death, batt(u)allia, making the fish come out, period of time when the heather cocks mate, stampeding on the ground with the foot right before becoming airborne etc.

*

(...)

you exit the wound slowly. if you would think of it, without it.
bending the knee and forcing the extended foreleg over the top.
your identity amasses the identity of your joints.
your identity amasses the identity of the group.

you exit the wound slowly.
the exit offers the body a voice.
“a quote (cognate with *quota*) is a cut, a section, a slice of someone else’s orange”².
it creates the things it hears
who controls danger

stepping into one’s own text and inserting within one’s own subject without having clear proof about the factuality and fictitiousness of the subject.
who then acts upon the S? the horse, for example, must be helped.
the actor did not comprehend the character’s personality. the actor must be hit by the horse in order to cry authentically. the hobbyhorse must be shoed.

¹ Alex. Cosmovici, *George Enescu in the World of Music and of the Family*

² Anne Carson, *Decreation*