

(1)

CAN A PHOTOGRAPH BE LONELY?

John, can a photograph be lonely?  
my necessity comes from my sense of invention and  
I try not to repeat the things I already know about  
impression of a deserted town  
open cube of interrelations between body and turbulent images  
static images  
undressed ideal  
John Milton Cage Jr. was born on September 5, 1912 in  
Los Angeles the echo is to some extent an original sound  
humor of nature focuses on unusual details  
may be they have nothing important to communicate  
observing individual loudspeakers  
monologue of a person  
the false part of human memory

*Ralph Lichtensteiger, 1997*

(2)

BEGRIFFE

silence ears leaf society writing rivers  
failures Satie listen words company pollution  
noise discipline variable audience trees  
deep sleep prison birds food beauty  
dice merrimack river atlas mud water  
education resistance pencil piano centers  
streaming wave process coin time no-thing  
dance economy limits apples dramatic  
conductor welcome hospitality urbanization  
winter

*Ralph Lichtensteiger, 2001*

(3)

### ABCDEF WHAT YOU ARE DOING

ABCDEF what you are doing, heading in the right direction, direction or misdirection, than the Renaissance notion important expressive sonatas and interludes, design of elaborate chance-driven systems the simpler methods in IF WE HIDE BEAUTY that mud before his last work listening to those compositions, the work of beautiful beauty, this implies the possibility of not knowing identity who was the man for whom this was necessary? not having read my books as a child I had a passion for music, never could take money seriously, except, of course, when I had too little, get the referential without success, did everything, the extreme importance of money, the earliest work was Cage's joy in composing I THINK REALLY NOT ENOUGH when I went to New York, around 1943, I didn't have a cent, I was completely broke, I have never forgotten how liberating it can be to live without a single cent, non-knowledge considerable if one is listening to it a sound possesses nothing, no more than I possess it, a sound doesn't have its being, it can't be sure of existing in the following sound, through music composing rather than the composer or the compositions in this global material for the birds beauty is, in fact, changed either in 1957, 1962 and 1969 periods of knowing expand the horizons in themselves, John Cage's life as to adopt the behavior of one who is interested in music, not in money, I had none at all, that we are living in... to understand the music of John Cage, then, one not only needs to know something of the mechanics of his work, but one also needs an image of John and more and more robbery has become a more common phenomenon than rain, and people have long ago realized that it is impossible to protect a house against burglars, well, do you think all these robberies are simply the result of bad education as with any composer when I listen to La Monte Young, I conduct the

experience in my way rather than in his electronic world on 52nd street, a single meal at that club cost \$100, it made us feel badly to eat for \$100 when I say that Feldman's music continues rather than changes, that doesn't diminish our appreciation of it, and our mind is mushroom talk that's not misunderstanding I haven't missed any understanding of that music, music-objects, they bend sounds to present a coherent picture, the composing Cage, I have asked what's happening I was in a bad situation and that I absolutely needed money, and they sent me something like \$50, I believe related to what the task of the wrong sense to hide one to nine down within a single sound, at that moment, listening reverts to placing a particular object under a microscope so that the object becomes an entire universe, simply because it is enlarged to that extent, we find aesthetically because the concept just at that moment, all these robberies told me that they do exist, a correct understanding doesn't interest me, with a music-process, there is no correct understanding anywhere, and consequently, no all-pervasive misunderstanding either, so, music-objects, in themselves, are a misunderstanding, but acceptable, sense of ownership mental openness, certainly, you must, however, place yourself in a state of process, a circus situation, that means a change of attitude in relation to more and more pieces for small ensembles

*Ralph Lichtensteiger, 2001*

(4)

#### BUILD-IN SENSE OF TIME

Ordinary watch or your own build-in sense of time twelve-minute piece opens with a ragged burst of high loud let the words pour out exciting for the microphone popped off elementary separate movements Cage tells some of the stories sometimes one or three the end but not at the exact end approximately between system failure one minute and the rest and mushroom-lines consistently turned towards a more similar surface of Zen-like instrument playing schematization-tapes when authors move when you're gone a square peg a method school the wind whistling in the trees recycling culture and allocate other words great distance measured exchanges

*Ralph Lichtensteiger, 2001*

(5)

CUNNINGHAM/TUDOR/ORCHESTRA

MERCE CUNNINGHAM: Revolutionary choreographer. Dancer and poet of motion. Scholar of Martha Graham.

TUDOR: "...the principal input is sometimes a problem, so sometimes I have to wrestle with it to make it happen. And then a lot of variation is possible because of the fact that there is a second input. There is a real choice you can make. Sometimes I make what seems to be the wrong choice, and I have to sort of correct the situation without removing what I've chosen. So, in other words, I have to live with it."

*excerpt from Tudor discussing Phonemes, interviewed by John David Fullermann, 1984*

ORCHESTRA: The conception of the orchestra, in the music of Cage, is a different one to those of other composers. The orchestral musician performing Cage can rely only on his self-sufficiency. There is no orientation given by a conductor, because no conductor is foreseen; the time brackets specified within the notation, and the clock, remain the only points of reference for the performers to work with. Some critics say the performer is thus isolated from the "whole", and therefore this modus questions the often cited social aspect of Cage's work. This is a mistaken view, however, since Cage is not interested in mechanics or aspects of group experience, but in the experience the individual musician has in coping with his personal responsibility inside formally placed/maintained frontiers.

*Ralph Lichtensteiger, 1997*

(6)

## DECOMPOSER

“In many respects, Cage is a de-composer, demolishing the very ideas that make music a distinct experience, ideas that have survived largely untampered-with for two thousand years. Silence, ambient sounds, and almost any object could be the stuff of music for Cage, and in fact the act of composition was unnecessary, along with the concerns of an audience. In the most extreme examples, one could say that Cage was not a composer and what he perpetrated was not music, not by any non-Cagey definition of the term ‘music’.”

*Glen C. Ford*

(7)

## ELECTRONIC MUSIC/AUDIENCE PARTICIPATION

“The music you are listening to, is completely electronic. The music you are listening to, is completely electronic. The music you are listening to, is completely electronic. The music you are listening to, is completely electronic...”

*The voice of Raymond Scott (sample from Manhattan Research CD, Basta Audio/Visuals, 2000)*

“Amateur (used to say, ‘Don’t touch it!’) now speaks of audience participation, feels something, anything, is needed, would help. Develop panopticity of mind (Listen).”

*John Cage, Diary, X Writings '79 - '82, page 13*

(8)

## HIERONYMOUS CAGE/PERCUSSION

A music of changes, fragile lifeboat between this and that, each page a door to everything is permitted: your words are the sails, your notes are the work in progress. John Hieronymous Cage von Münchhausen.

A music of changes, each page a door to everything is permitted: your words are the sails, your notes are the work in progress, fragile lifeboat between this and that. Clogged-up eardrums, be gone.

*George Köhler, Cageware 1997*

“Percussion is completely open. It is not even open-ended. The strings, the winds, the brass know more about music than they do about sound. To study noise they must go to the school of percussion. The spirit of percussion opens everything, even what was so to speak, completely closed.”

*John Cage*

(9)

I TOOK A NUMBER OF MUSHROOMS

“I took a number of mushrooms to Guy Nearing, and asked him to name them for me. He did. On my way home, I began to doubt whether one particular mushroom was what he had called it. When I got home I got out my books and come to the conclusion that Guy Nearing had made a mistake. The next time I saw him I told him all about this and he said, “There are so many Latin names rolling around in my head that sometimes the wrong one comes out.””

*John Cage, Silence, Lectures & Writings, page 267*

(10)

### I'VE JUST GOTTEN INTO PROBLEM

Consistency in following the point it is a pleasure Cage which I like very much and I therefore was a third of the audience walked details important yes but decided upon used and promptly prepared piano great fun changes is an fascinating experiment but it's not great pleasure looking at this site determine the composition here in norway and have played some of John Cage's anyways anything like this and if so this is a nice site I found it John Cage's work I'm studying music as a prankster a charlatan or John Cage being about to write a speech try not to repeat the things I just discovered successful a very interesting site so far keep it up he said my connotation of lawlessness the composer shocked in Iran unfortunately not surprisingly music and theories of perfect jumping Arnold Schoenberg if you just added comments you may need to reload a society in love with cage so long have always inspired Cage's writings in other writings every bit as visual art is also more about him and traditionalists have dismissed him see them displayed here I am a composer education and I've just gotten into problem

*Ralph Lichtensteiger, 2001*

(11)

## INK MARKINGS

If ink markings on mute paper can ever be called a life form or even its surrogate – books come most startlingly alive when authors move away from their own immediate lives.

Talk to yourself, let the words pour out: Allow some words to be of one person and allocate other words to another person. This is what I call “defining character-based dialogue”, it is also a form of allocating stray thoughts toward a building of ideas!

*George Köhler, Creating Metafiction, Part two*

The gaze of old woman seeing the lost world of her childhood  
palm trees  
her overlit eyes pointed to final plastic  
coracle jungle around me  
without guerilla force clinic

World wrong end of a telescope  
great distance  
measured aperture  
big picture scheme exchanges

*Ralph Lichtensteiger, 1993*

(12)

## INNOVATIONS

The speaker has to stretch permutation and layer upon layer  
Marcel Duchamp calls from Philadelphia multiple centers be heard  
anywhere room once full of sounds faint sounds it is amazing the  
lecture rambles quite a bit stretch the story running through open  
continuously expanding and changing organism workshop of  
fragments did it treat you? Webcrawler Cage exploration in which  
I burned a performance of unknown time instructions to  
performers the beauty of babbling and snoring dialogue with  
John Cage coming November stirring anywhere nothing to be  
seen anywhere nothing listening to Cage's works and books  
recorded through electronic light eventfully today there were times  
for me called perspectives for right now I'm working rapidly in  
unique constant innovation improvisation played as improvised  
live in concert I've just discovered angry response performed  
number of Winter Music in these Cage scores his exquisite  
performances of good instincts

*Ralph Lichtensteiger, 2001*

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### IT IS HIGH TIME

“It is high time to let sounds issue in time independent of a beat in order to show a musical recognition of the necessity of time which has already been recognized on the part of broadcast communications, radio, television, not to mention magnetic tape, not to mention travel by air, departures and arrivals from, no matter what point at no matter what time, to no matter what point at no matter what time, not to mention telephony.”

*John Cage, Silence, Lectures & Writings, Indeterminacy, page 40*

## JOURNEY NOW/RISSET

journey now changed the world in a meeting house  
 home is where the crab is  
 what's called art-sorrowing empty eyes  
 knows scrap structures  
 past's just as unstable now children morning  
 art just like cissycums  
 gesture music get sleeping journey to duration

just an escape from the room  
 in windows what absolution do we look for  
 the consolation of light  
 narcotic daylong TV  
 his little suit to seen relation concrète cry  
 that room we all live in  
 where so much has gone wrong  
 twelve hours of dreams  
 harmonic vexations

*Ralph Lichtensteiger, Cageware 1997*

“I have been attracted by computer sound synthesis, first implemented in the late fifties by Max Mathews at Bell Laboratories. In this process, the composer instructs the computer to directly calculate the sound wave, as though it directly engraved the groove of a record. In principle, one can thus produce any sound, without any a priori constraint or restriction. One only needs to provide the computer with a thorough description of the physical structure of the tone one wants: the computer will then convert this description into sound. This gives potentially complete control over the structure of the sound, which can be composed by the user just as he can compose a chord or an instrumental episode.”

*Jean-Claude Risset*

(15)

JUST LIKE CISSYCUMS

just like cissy-cums  
scrap structures past's just illustrates the paradox  
of two thoughts for percussion  
non-harmonic  
the stimuli have disappeared  
whispering in constant monotony  
the river of time

*Ralph Lichtensteiger, Cageware 1997*

(16)

LEONARDO DA VINCI CAGE

emotional subject once in the middle of the room  
sounds that frighten us or make us aware of pain  
Leonardo da Vinci Cage  
viola echo of dominating technology  
embrionic shadows

*Ralph Lichtensteiger, Cageware 1997*

## LOVE MUSIC OR NOT

love music or not, this year and all years,  
time for their realization, mental activities do not ruin  
a happening, they rather add to the fun of it,  
the lecture and saying on top of it is harder  
and lousy battery life (about two hours) creative labs follow,  
written in advance of a visit, single digital jukebox, did it work?  
hundred years, now they take place every twenty minutes,  
performance arts, music and theatre, which require, as animals do,  
the passing, imperfections between 80 and 120 CDs,  
objects in space, but, understood as a performance,  
each point on the canvas may be used as a beginning, continuing,  
or ending of a center of interest, bad enough, a couple of years  
dream of Buckminster, flexible enough to plug  
dental and oriental, drive gave up your home stereo, and queue up  
new remote solutions, happily on my computer's hard drive,  
sometimes as plants and sometimes as animals, changes take  
place, music's freedom is not yet to be observed,  
observe that the enjoyment of a modern painting carries one's  
attention, throughout the world people cooperate to effect  
an action, anonymity, solution? buy, I'm a bit of a control freak  
about my music, and follow the law of gravity, in architecture  
more and more, we encounter works of art, visual or audible,  
significant changes in the arts occurred,  
but new jukeboxes hundred downloads later, my collection  
is hopelessly between occident and orient, disappearing,  
I can stick a CD on the stereo, but I have for many years accepted,  
and I still do, the doctrine about art, according to advances in the  
sciences, these advances borrowed in your pocket,  
one button push life remote solutions solves  
like a lot of kids my age I started doing napster

problem of understanding structure  
paintings or music in new york city they are called  
interruptions that other people and things continually provide,  
ears are only part of the body it's not quite so easy,  
still, the nomad was good enough  
changes happen first in the arts which, like plants, are fixed  
that's the theory, anyway, in practice, outlet adapter  
seperate them from the rest of life, but rather confuses the  
difference between art files you might have stored on your pc  
and I'm happy to report instance of daily life,  
this art the characteristics of  
interest may be determined by observing whether or not  
it is destroyed houses, for example, that are dropped from the air  
can imagine the absence of competition

*Ralph Lichtensteiger, 2001*

(18)

MORRIS GRAVES

“Morris Graves used to have an old Ford in Seattle. He had removed all the seats and put in a table and chairs so that the car was like a small furnished room with books, a vase with flowers and so forth. One day he drove up to a luncheonette, parked, opened the door on the street side, unrolled a red carpet across the sidewalk. Then he walked on the carpet, went in, and ordered a hamburger. Meanwhile a crowd gathered, expecting something strange to happen. However, all Graves did was eat the hamburger, pay his bill, get back in the car, roll up the carpet, and drive off.”

*John Cage, A Year from Monday, Lectures & Writings, page 138*

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### MY GRANDMOTHER

“My grandmother was sometimes very deaf and at other times, particularly when someone was talking about her, not deaf at all. One Sunday she was sitting in the living room directly in front of the radio. She had a sermon turned on so loud that it could be heard for blocks around. And yet she was sound asleep and snoring. I tiptoed into the living room, hoping to get a manuscript that was on the piano and to get out again without waking her up. I almost did it. But just as I got to the door, the radio went off and Grandmother spoke sharply: ‘John, are you ready for the second coming of the Lord?’”

*John Cage, A Year from Monday, Lectures & Writings, page 20*

## OBSERVATION

Observation with those works which are symmetrical no matter what time imagine walking the streets with your co-pilot playing John Cage MP3 jukeboxes on the market get me started hard disk material if one is listening to it the Discman pretty cool would be perfect for a long road trip broadcast communications radio which means you can't transfer any Napster I just swap tracks as necessary more useful and more important to us I have to run downstairs fire up the PC and select the right MP3 this implies considerable mental openness trying to alphabetize transformation of nature in art that the function of art is to imitate nature acceptable we hide beauty through music put 200 CDs and 700 MP3 files on a the basic unit in the measurement of time no consideration of error there is no such thing as an empty space in that mud before we get the referential what time what point just as shadows no longer destroy paintings nor ambient sounds music let sounds issue in time the act of creation is not special think of others as artists between composer performer and with the painting press the airplane telegraphy audience in that sense no longer exists reach John Cage for a speaker processes in time related to what the Renaissance notion of knowing manner of operation our understanding of her manner of operation changes whether it's finished it isn't recognized arising and disappearing away from total aural bliss by shipping its jukebox with a car not knowing what's happening the Walkman playing the Nomad between the space and the time arts are at present an oversimplification independent of a beat in literature and similar organisms arrivals from no matter what point every tune you own for that pasky four-hour battery try to make a silence the concept of beauty is in fact life just as it diminishes the distinctions between space and time what you are doing john

first-generation diverse CD collection is something to see something to hear mad Jukebox from Creative Labs taken ages the Nomad certainly has space for musical recognition of the necessity of time by the effects of shadows intrusions of the environment are effects of time welcome a painting which makes no points in space architecture and sculpture and more and more in this global ideas involved the Orient particularly China and Japan however not to mention travel by air departures and likewise the distinctions between self and other are being forgotten electronic world that we living in to boot up the 6-GB Personal Jukebox the rest of my bulky medley attention observe also those works the term space-time price tag between \$400 and \$600 not sufficiently spacious to store the observer drops the bombs flexible means unfamiliar to us now

*Ralph Lichtensteiger, 2001*

(21)

PACKAGES OF WATER

“We are packages of leaking water.”

“The next water you drink may be your own.”

(...)

“THE QUESTION IS: WHAT ARE THE THINGS EVERYONE NEEDS REGARDLESS OF LIKES AND DISLIKES? BEGINNING OF ANSWER: WATER, FOOD, SHELTER, CLOTHING, ELECTRICITY, AUDIO-VISUAL COMMUNICATION, TRANSPORTATION. FORM OF ANSWER: GLOBAL UTILITIES NETWORK.”

(...)

“Mobility, immobility. Artists never had enough time to do their work. Their lives always ended before the completion of their projects. Leisure, present or future, is not a social problem. Perhaps the fact we haven't gotten to know one another makes us think that people have nothing to do.”

(...)

*John Cage, X, Writings '79 - '82, page 15 and 66*

(22)

## PLEASURES AND PRINCIPLES

Pleasures and principles of technical restriction of the Bronx killed on April 24 at 10:15 p.m. my eye because my former life during the hearing history department really into contemporary music report a tightly-controlled framework less than a mile from the Red Hook houses needed jobs traffic assembling a phrase which includes Red Hook we would welcome healthy competition for food at discount prices for example sublime intervals or card game limeting the potential homicide committed by ongoing aggression was tolerated and in sharp contrast to the vulgar opinion sope common phenomenon in music not in money residents have noted a significant lack of services and goods in the community attached to life hands paper called palm trees overlit eyes pointed to final plastic scrutiny on the state mental health repeatedly sent back to the spece between insupportable underfinanced mental health repertoire realized impossible to protect intervals surrogate alive around me

*Ralph Lichtensteiger, 2001*

(23)

RICHARDS/TUDOR STORY

“M. C. Richards and David Tudor invited several friends to dinner. I was there and it was a pleasure. After dinner we were sitting around talking. David Tudor began doing some paper work in a corner, perhaps something to do with music, though I’m not sure. After a while there was a pause in the conversation, and someone said to David Tudor, ‘Why don’t you join the party?’ He said, ‘I haven’t left it. This is how I keep you entertained.’”

*John Cage*

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### THE COMPOSER

“The composer (organizer of sound) will be faced not only the entire field of sound but also with the entire field of time. The frame or fraction of a sound, following established film technique, will probably be the basic unit in the measurement of time. No rhythm will be beyond the composer’s reach.”

*John Cage, Silence, Lectures & Writings, page 5*

(25)

### THE PIANIST HE IS

“During that Greensboro concert, David Tudor and I got a little mixed up. He began to play one piece and I began to play a completely different one. I stopped, since he is the pianist he is, and I just sat there, listening.”

*John Cage*

THERE'S A STREET

“There’s a street in Stony Point in a lowland near the river where a number of species of mushrooms grow abundantly. I visit this street often. A few years ago in May I found the morel there, a choice mushroom which is rare around Rockland County. I was delighted. None of the people living on this street ever talk to me while I’m collecting mushrooms. Sometimes children come over and kick at them before I get to them. Well, the year after I found the morel, I went back in May expecting to find it again, only to discover that a cinder-block house had been put up where the mushroom had been growing. As I looked at the changed land, all the people in the neighborhood came out on their porches. One of them said, ‘Ha, ha! Your mushrooms are gone.’”

*John Cage, Silence, Lectures & Writings, page 264*

## THOREAU/IVES

THOREAU: The Book “On the Duty of Civil Disobedience” became an instruction manual of sorts for Ghandi, Martin Luther King, Nelson Mandela, the peace movement and others. Cage was introduced to Thoreau’s Journal, a diary encompassing 20 volumes, by Wendall Berry. Since then, he has take passages from it, again and again, and processed them to create various works, such as “M”, “Song Book” and “Empty Words”. Together with Jim Rosenberg, Cage began work on “Essay” in 1985, utilising computer analyses, as well as syntheses of various readings of his “Writing through the Essay: On The Duty Of Civil Disobedience”.

CHARLES EDWARD IVES (1874 - 1954): One of the most adventurous musical experimentors at the beginning of the 20th Century. Autodidactic genius. Composing transcendentalist. Organ-player. Admirer of Thoreau. The belatedly discovered father of American modernism, he pre-dated many compositional techniques which later became tools, of central importance, in composing. Some of his best and most complex work treats its sound material such, that it forms collages, through the simultaneousness of whole orchestral groups executing their material independantly of each other. One could describe him as the Bela Bartok of North America, because he drew upon church music,folklore, jazz, etc. as well as from his precursors in classical music.

*Ralph Lichtensteiger, 1997*

(28)

TV FUGUE

voice TV fugue sounds  
in the air, the river, the night air  
was white with neotony  
the violent death of time  
I kicked the flowers, they never leave the water  
all-pervasive type  
water wanted investigations  
fiery star  
Yes, speak but behaved  
like an injured bird

instinctively marketability of sameness and conformity  
something was pretty much of a failure  
as free is always the largest cage  
the word "I" projects projects a distorted  
fleeting idea  
I found the insults inside me is a puzzle  
like a distorted mirror image  
in which, images constantly change  
my fingers melted with pleasure  
use it

*Ralph Lichtensteiger, Cageware 1992*

“If two sounds bump into each other, there is no problem; in the case of choreography, a slightly violent collision between two dancers may prohibit one of them from continuing to dance.”

*John Cage, For the Birds, John Cage in conversation with Daniel Charles, page 163*

I have clouds in my head  
where I buried  
my libraries of desire

they're turning into newsreel  
invocations splashing bodies  
of contagious lewdness

without saying a word  
you unbutton  
the diaries of hope

memory clinics  
choke in my throat  
turning into dust storms  
the long-vanished flesh of those  
bubbly girls now statues,  
discovering the knowledge of the dead  
who walked  
into other spatial connotations  
clogging up my arteries  
trapped under my tree of fingers

they're turning into whirlwinds  
stuck in my head, in my head...

*George Köhler, Song No. 3 from Forgotten Songs, 2000*

## UGLYBEAUTY IS

Uglybeauty is discovering it's all been done before and been forgotten. Uglybeauty is fishing in the river of life. Uglybeauty is an abundance of reality within the realms of Utopia. Uglybeauty is a cuisine of patience and solitude. Uglybeauty is moving on. Uglybeauty is indifference to the rules, of others. Uglybeauty is insistence on non-structure, which is Ugly Beauty Cage-structure. Uglybeauty is trying to be as ego-less as possible. Uglybeauty is insisting upon adherence to form. Uglybeauty is insisting upon being original. Uglybeauty is letting it flow. Uglybeauty is charming the pants off others, then doing what you wanted to, anyway. Uglybeauty is turning your back upon tradition. Uglybeauty is circumnavigating authority. Uglybeauty is creating rules, then selling them to the rest of the world. Uglybeauty is a myriad of possibilities. Uglybeauty is agreeing that everything is wonderful, and then doing your own thing, after all. Uglybeauty is emancipating the performer. Uglybeauty is leaving no school of thought when you're gone. Uglybeauty is a square peg in a round hole. Uglybeauty is a method school all your own. Uglybeauty is disowning your disciples. Uglybeauty is the wind whistling in the trees. Uglybeauty is recycling culture. Uglybeauty is not being taken seriously when you are serious. Uglybeauty is being taken seriously when you're being silly. Uglybeauty is being bored with all academic attitudes. Uglybeauty is the eternal child. Uglybeauty is against the wicked merchandising of Utopia. Uglybeauty is having no shyness anymore. Uglybeauty is absorption into the dance of particles. Uglybeauty is the dark beauty of complete wreckage. Uglybeauty is a method. Uglybeauty is a non-method. Uglybeauty is having fun. Uglybeauty is transfenestrating the 20th century.

UGLYBEAUTY IS

UglyBeautyCage is discovering it's all been done before and been forgotten.  
UglyBeautyCage is fishing in the river of life.  
UglyBeautyCage is an abundance of reality within the realms of Utopia.  
UglyBeautyCage is a cuisine of patience and solitude.  
UglyBeautyCage is reproduction of sound with very imperfect or limited apparatus.  
UglyBeautyCage is indifference to the rules, of others.  
UglyBeautyCage is insistence on non-structure, which is UglyBeautyCage-structure.  
UglyBeautyCage is trying to be as ego-less as possible.  
UglyBeautyCage is insisting upon adherence to form.  
UglyBeautyCage is insisting upon being original.  
UglyBeautyCage is driving back from some place in New England.  
UglyBeautyCage is charming the pants off others, then doing what you wanted to, anyway.  
UglyBeautyCage is turning your back upon tradition.  
UglyBeautyCage is circumnavigating authority.  
UglyBeautyCage is creating rules, then selling them to the rest of the world.  
UglyBeautyCage is a myriad of possibilities.  
UglyBeautyCage is agreeing that everything is wonderful, and then doing your own thing, after all.  
UglyBeautyCage is diversity, differentiation, and mobility.  
UglyBeautyCage is leaving no school of thought when you're gone.  
UglyBeautyCage is a square peg in a round hole.  
UglyBeautyCage is a method school all your own.  
UglyBeautyCage is disowning your disciples.  
UglyBeautyCage is the wind whistling in the trees.  
UglyBeautyCage is a mimetic procedure used in image-books.  
UglyBeautyCage is not being taken seriously when you are serious.  
UglyBeautyCage is being taken seriously when you're being silly.  
UglyBeautyCage is being bored with all academic attitudes.  
UglyBeautyCage is the eternal child.  
UglyBeautyCage is against the wicked merchandising of Utopia.  
UglyBeautyCage is having no shyness anymore.  
UglyBeautyCage is absorption into the dance of particles.  
UglyBeautyCage is the dark beauty of complete wreckage.  
UglyBeautyCage is a method.  
UglyBeautyCage is a non-method.  
UglyBeautyCage is transfenestrating the century.

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### CHOOSE SOMETHING WORTHWHILE

If in doubt, choose teachings of voyagers, that are neither patriots, nor servants of any idea or idea of community.

Choose something worthwhile that resonates with the agendas of discoverers, forever propelling you into the unknown.

Always be suspicious of communities of any kind, especially religious communities, for it is there that personality rackets are hatched, seductively draped around nothing.

Words are thought dust, clouding tongues and clogging up minds, they are a fog, shrouding souls in cloaks of wishes.

Neither male nor female, human nor non-human, servant nor lord, pupil nor teacher – nothing should you be, but a curious mind.

I am nothing but a wandering mind.

*George Köhler, 2002*