



Fort v. DA

LILY ROBERT-FOLEY (SF)

automachine.0.1
“Lily Needs a New Home”

Lily is without a home. Or, Lily does not want to continue living in the home that she is living in now. Unwanted home, no home; the terms of reference. We do not know either whether Lily has a home or not, or if she has a home, what about it makes it un-home-like enough : that is to say, what summons it to meld with a brand of half-homelessness which is that

condition of needing a new home.
automachine.0.3

[m.s. unavailable]

automachine.0.4

“lily needs to dry out between waterings and a low light plant....grow well in a dark corner.”

Two incantations of a verb, one of a noun. Let’s pull the noun in with the verbs, as though this were a democracy. Let’s tyrannize the minority. The low light plant appears to us now in its unfolding, in its embracing of the light and its rejection. Its history and its presence, the receiving and the giving of the light, as though the light in our eyes were the very light that makes it grow.

automachine.0.5

“Lily needs animals to help. Spread the flower’s pollen from one. lily to another. This is how new lily. Plants are made. This is a lily. ...”

Grant the insistency of the phony stops, and what emerges: A call to all animals; one flower’s pollen becomes many flowers’ pollen; lily engaging with someone/something similar but not identical to herself; the way in which lily is now; plants exist but did not always; presence of a Lily. Reverse: Lily was born, became, something else, in part and in whole: listen. At first Lily is nothing, but she moves outwards.

automachine.0.6

“... Lily needs a tank so that when she has to do her mess it won’t be all over the floor or ...”

Who needs a tank? Who needs a tank? Not Lily, surely. If the problem were that Lily is content to do her mess on the floor, then why would she desire a tank in which to avoid the very thing that sponsored her need for the tank. And this is in fact the purpose of the tank, to erase its own need, that which beseeched it into being. And as such it is beseeched blindly, anonymously, posthumously, for someone or something that/who did not beseech it at all.

automachine.0.7

“lily needs a name”

Lily has no name. In fact, by saying « Lily » I am really saying nothing at all, I am uttering a pure silence, presenting a total absence, stepping into death and cleaving. So, it was thus that Lily came into being by going out of being, proposing her own impossibility. Her need is so encompassing, so drastic, so tragic that it replaced that-which or she-who needs. To need a name is to need everything and more than that ; to need /sans fin/. Lily’s name is Eurydice.

automachine.0.8

“lily needs, has to have, warm water.”

The reiteration: has to have; It is not an exaggeration, it is regeneration. An emphasis in the mode of the prolongation of the meaning and not of the sound—in the sense of an expansion, an elaboration, /voire/ an extrapolation. It does not go on. It begins. It stops. It begins. It stops: it is not grown, it is built. When Lily needs, Lily has less than needs, she does not even have not-needing. But when Lily has to have, has to have, has turned to have, to have, will have, has, has had, /poof!maammma/ is home. warm. water.

automachine.0.9

“Lily needs to put the pedal to the metal and run over, back up, ...”

Pedal to metal. Run over. Back-up. Three movements: down, over, reverse: in other words: go, stop, keep going. A jinx in the plummet (if over is taken in its whole sense, in its sole sense, as over alone, over over itself, not over other: over nothing). If the phrase inverts, invert the phrase, and continue.

automachine.0.10

“Lily needs to hit this walking pile of dog-poo with a garbage truck and that should be ...”

Frame: infinitive, modal, imagine two hands flattened, fully extended stretch line between index and thumb: reverse the structure and it changes completely : right becomes left, or up becomes down, or M, W, L, J. For instance, “and that” does not complement “to hit” because “and” usually implies two of the same kind, and here, to jump over the verb

and that loses the past, loses the retention like a mirror you can walk into.

automachine.0.11

“lily needs a minimum of 6 hours of sunlight a day in order to perform well.”

two mysteries: 1) tangibility of time; how to contain, maintain something like /6 hours/. 2) to perform well. And these two things are somehow linked, by an order, the order: in order. To perform well: the mystery in this case is not what this performance will perform itself as (lily’s features) for that is an empty secret, we cannot know, are not meant to know, do not want to know: it is as far from its own being as lily’s body is from lily: we are not interested in Lily, she is incommensurable. To perform well is the same as the magical conjuring of time into sunlight whose byproduct is ownership: as though the performance were its own, and its own its performance: this is theft in the name of order; lily is criminal.

automachine.0.13

“Lily needs to stop Listening to Carly”

Carly, that bitch! To cut the speech of another is to annihilate them, for language is an endless, expanding tunnel in which Lily can see at the far end, Carly, moving, writhing like some sick moaning leper who holds onto their pain like their kidneys. Can Carly see Lily? Barely. Lily, poised, trying to look as innocent as possible with a giant black disk the exact shape of the tunnel, ready to reverse its two-dimensionality, like a frozen, petrified, spinning penny, flat against the parallel, flat against the entrance, flat against Carly.

automachine.0.14

"Lily Needs a Nice Boy Kiss-a-Kiss-a-Kiss-a Kiss Me Lily"

back-a-back-a-back-a-back, the word becomes the thing suddenly, in a mimcky madness of fidelity. In a flash, Lily realizes how far away language is from things. But Lily is pulling, no, no, she is heaving her desire into being, enough even to rid the language of its sense and replace it with a logic of things: this is baby talk: kiss-a-kiss-a-kiss-a-kiss, ba-ba, suck suck, have you any

milk milk milk milk burp milk milk swallow, horizontal string of repeating black figures and white spaces. Abracadabra, fwoof! bang! and with the magic she learned from “maaaammma!”, she gets what she wants, that is: the kiss that stood for the boy, the boy now holds in his hands like a stolen ribbon, “Kiss me Lily, ” oh god, Lily, please kiss-a-kiss-a-kiss-a-kiss me. ahhhhh.

automachine.0.16

“Lily needs towels, blankets, dog crates, cat condos, powdered kitten milk (formula), kitten food”

Lists are the domain of history: records: name, name, name, name, name, name. When there is paper everywhere, lists are the domain of wish, which is a species of prolepsis, a memory aimed at the future : to do, to wash, to call, to send, to buy, to sell, to include, to grade, to foist. Paper is alchemy, its overpopulation a pandemic of conversion, transforming what is past-for-us into future-for-me, the weight of truth made equal to the weight of desire. Thus a tiny future can sleep on our back with the force of all of recorded history: source, stress.

automachine.0.17

“Lily needs to be partially attractive to have attained the attention of a handsome man, her little girl demeanor makes her all too much the ...”

Verbal nonconvergence, does Lily have had the man’s attention her not enough to be. From a pond emerges a fish, or was. She has had sufficiency but is insufficient, lost, a piece of string trailing off in the water, its termination invisible; is this not some kind of perverted/perfected love, a funny valentine, seeking validation in identity and not in fact, the past truer than what is, may not be true, but is, has been true, but is not, but... but... falling from our hands, lust, a truth that bases its fidelity on poverty, is the model for true love.

automachine.0.18

“Lily needs to stop lying before she costs Albert his life. ...”

Lying, which is not only a performance but is performative, now performs, or rather performs a

preformance, in other words: a wedding. Here, Persephone lies. Now: youth, union, death. Through the vector of the lie, death is made analogical (chronological) with marriage—or at least, life to being single, and adulthood is severed in three: red, blue and black: one, two, and zero: me, you, nobody: the father, the son and the holy geist: something new something borrowed, something old something—the power of artifice to transform is an essential one: what is Lily’s lie without Albert’s life, what is Albert’s death without Lily’s lie? —called solitude.

automachine.0.19

“Lily needs a boyfriend of any kind. ...”

So, the mode of Lily’s boyfriend is indiscrete and conglomerated, his borders fluid since his embodiment non-tangible. This boyfriend whom Lily needs does not so much exist as not exist, in his essence; he exists in the mode of non-existence since he is not only lack but general to the extreme: that is to say, near universal. He is all boyfriends or any boyfriend as well as no boyfriend, a boy friend of any kind and therefore of no (particular) kind, his features lodged in the future or in the unknown like a corpse in a casket or prince charming. Lily needs boyfriend like a hole in the head.

automachine.0.20

“Lily needs her father to change her smart-mouth attitude. ...”

Freud had it wrong: the superego is no where in my head, it is filtered, others are prisms, forecast upon by the beam of my gaze: naked in the mirror, embarrassed by my cat. Lily’s father’s fist as it pummels her throat is an anchor, a boomerang and no shot gun. In this, the penis is a female attribute, since Lily’s needs are her own and belong to her, in other words, comprise a wing of her subjectivity and Lily is her father when Lily needs her father and she is outside herself: Lily Lily change her mouth.

from AUTOMACHINES PLUS

automahince.0.34 & automachine. 0.35

"Lily needs help. ... Lily needs your help!"

why compile. Lily is never the same, after all (that).

She’s rubbing up on herself, friction in variation, two trees with different color leaves. If Lily needs help she needs your help, an address embedded in grammar, that in language which leases its boon on the two of us. The difference between the two is how similar they are. the grammar of ethics. why murder in silence. the ethics of grammar. The similarity between the two is how different they are. the silent spying subject, your periscope breaking the surface of a filmic oil slick sea.

automachine.0.36

"Lily needs to back off her mother and let Lucinda explore the alternative medicines. I hope Jen's recovery from meth is done right and Paul tells her about ..."

narrative is both flimsy and fundamental, terrifying. these two stories, 1) a family saga, 2) a love triangle; feel they deserve logical realignment, bowing, vowing to restore the self to its rightful owner. all stories the stories of nations. Nothing less than freedom is at stake. Democracy happens at the aperitif. Lucinda’s freedom to—, Jen’s freedom from—, needing to relocate dominion from elsewhere back to the capital. the heavy sway of democracy weighted, waiting, wading in matrices of chronology and influence. The time for action is Lily, Paul.

automachine.0.37

"Lily needs to be more professional if she is intending to be taken seriously as a singer because she has a nice voice. Lily sounds too good to be a ..."

the artist’s body is available. copyright is an invention of the press only if the press is an invention of the spinning jenny. Lily’s voice is sold before it is bought, that’s why we gotta get our hands on her; that slim sloping belly, taut round breasts, hot little ass, when bodies become flat other bodies become irresponsible, unaccountable, taciturn. The image founds in bad faith, career, marriage, market, parenthood, theater, euro disney, jc penny, and the so-called relationship between a word and an object, that needs to be more professional.

automachine.0.38

"Lily needs adequate room and produces spikes of brightly colored flowers"

rooms of adequation is the product of brilliance, dashing, whimsical botany. a fairy tale around agriculture, fill, fill, make, grow, substantiate with presence as though it were an alibi for a crime. one used to be glad about humans not being plants; about seeds being underground, the mutilation of the fruit from the vine is an allegory of reproduction. a seed, calling out for its antithesis, is there room for a plant in a room for a plant, constricted, paralyzed word order almost always means go back to the beginning, flowers being two things.

automachine.0.39

"Lily needs to know why"

gape. I am ma’am, am I am, I am. Fuel. Order. Four lines arranged in corners, slopes, angles know the square, no, know no square, . Make metaphor out of a question and a signifier: some of that which eludes, desires, is possible, clear out there, the eye, to sea, phonemes, dare say damn infinity, SOS, I miss you, language, so much, your love is full of mystery, and my hermeneutics masochistic. Philosophy is done by old men who have no more lovers and only relics to love them.

automachine.0.42

"lily needs to know: its syntax, and how to tweak things. the syntax part must be required reading. ..."

tweak the syntax, syntax tweak, syntax tweaks, ()tweaks syntax, permutation abound, esses delivered nowhere delivered esses here lies deliverance. read with out syntax, syntax beyond, other syntax, the kind of syntax that hits you over the head reads head meaning the head readings, or you hits syntax hits you, the iron fist of syntax is obscene, fascisitic, little subject tweakers, tweaker subjects, the illusion of choice, grammar is traffic, traffic geared is geared like clock-work, or there have been an accident will.

This has been *lilies*
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