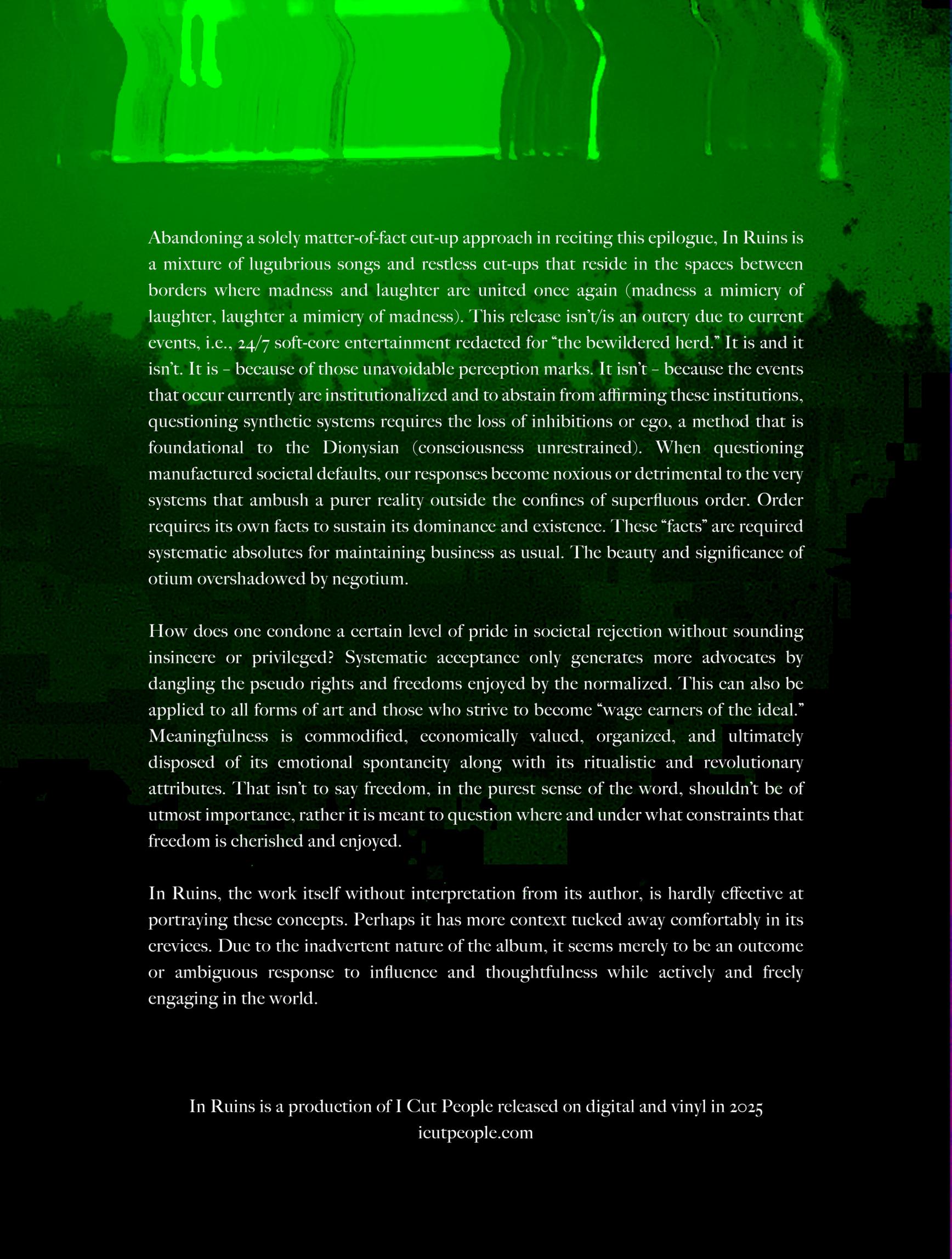


“The end of history involves, then, an ‘epilogue’ in which human negativity is preserved as a ‘remnant’ in the form of eroticism, laughter, joy in the face of death.”

- GIORGIO AGAMBEN

IN RUINS





Abandoning a solely matter-of-fact cut-up approach in reciting this epilogue, *In Ruins* is a mixture of lugubrious songs and restless cut-ups that reside in the spaces between borders where madness and laughter are united once again (madness a mimicry of laughter, laughter a mimicry of madness). This release isn't/is an outcry due to current events, i.e., 24/7 soft-core entertainment redacted for "the bewildered herd." It is and it isn't. It is – because of those unavoidable perception marks. It isn't – because the events that occur currently are institutionalized and to abstain from affirming these institutions, questioning synthetic systems requires the loss of inhibitions or ego, a method that is foundational to the Dionysian (consciousness unrestrained). When questioning manufactured societal defaults, our responses become noxious or detrimental to the very systems that ambush a purer reality outside the confines of superfluous order. Order requires its own facts to sustain its dominance and existence. These "facts" are required systematic absolutes for maintaining business as usual. The beauty and significance of otium overshadowed by negotium.

How does one condone a certain level of pride in societal rejection without sounding insincere or privileged? Systematic acceptance only generates more advocates by dangling the pseudo rights and freedoms enjoyed by the normalized. This can also be applied to all forms of art and those who strive to become "wage earners of the ideal." Meaningfulness is commodified, economically valued, organized, and ultimately disposed of its emotional spontaneity along with its ritualistic and revolutionary attributes. That isn't to say freedom, in the purest sense of the word, shouldn't be of utmost importance, rather it is meant to question where and under what constraints that freedom is cherished and enjoyed.

In Ruins, the work itself without interpretation from its author, is hardly effective at portraying these concepts. Perhaps it has more context tucked away comfortably in its crevices. Due to the inadvertent nature of the album, it seems merely to be an outcome or ambiguous response to influence and thoughtfulness while actively and freely engaging in the world.

organs.

organs,
organs,

organs,

organs,

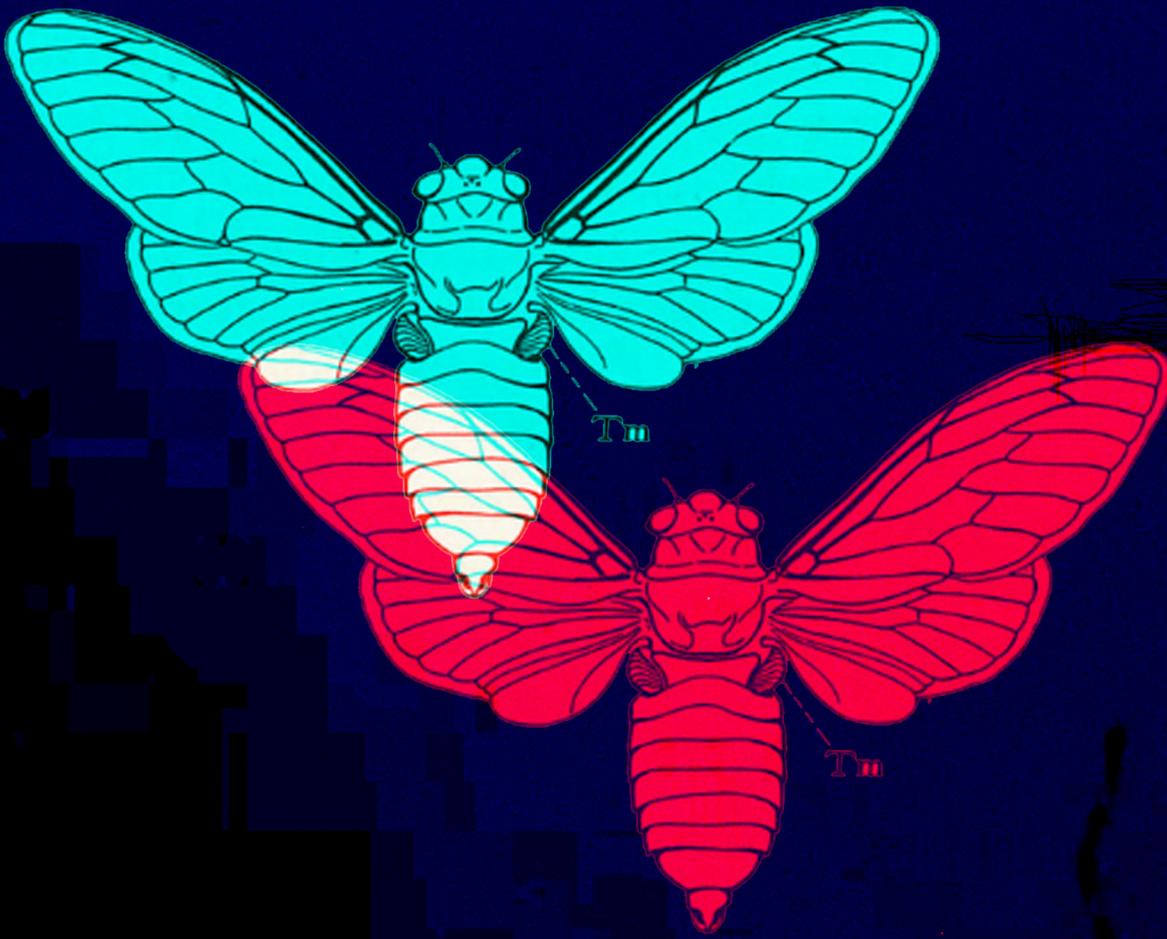
organs,

organs,

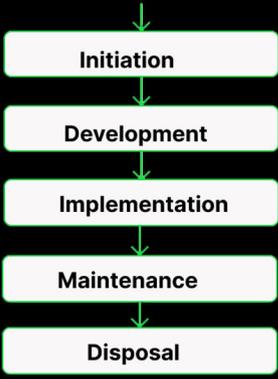
organs,

org

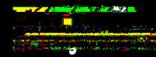
organs,organs,
organs,



Lifecycles. A laughable offense to some. An excuse for the hopeless romantics to remain hopeless and – romantically involved. It seems rationalism had once been applied to transcend institutions, now it resides, for the most part, in validating institutional facts.



These facts become fiction *in ruins*.



I'm in my world.

And my world

is

lonely.



```
for i in people.data.users:
    response = client.api.statuses.user_timeline.get(screen_name=i.screen_name)
    print 'Got', len(response.data), 'from', i.screen_name
    if len(response.data) != 0:
        ltdate = response.data[0]['created_at']
        ltdate2 = datetime.strptime(ltdate, '%a %b %d %H:%M:%S +0000 %Y')
        today = datetime.now()
        howlong = (today-ltdate2).days
        if howlong < daywindow:
            print i.screen_name, 'has', len(response.data), 'in the past', daywindow,
            total += len(response.data)
            for j in response.data:
                if j.entities.urls:
                    for k in j.entities.urls:
                        newurl = k['expanded_url']
                        urlset.add((newurl, j.user.screen_name))
        else:
            print i.screen_name, 'has not', daywindow
```



What happened to your I?

```
1:getAttribute("id")==b}},d.find.ID=function(a,b){if("undefined"  
elementById(a);return c?[c]:[]}}):(d.filter.ID=function(a){var b=  
"undefined"!=typeof a.getAttributeNode&&a.getAttributeNode("id");  
){"undefined"==typeof a.getAttributeNodeById&&a.getAttributeNodeById(a,b,e,f=b.getE  
le("id"),c&&c.value===a)return[f];e=b.getElementsByName(a),d=0;  
f"),c&&c.value===a)return[f]}return[]}}),d.find.TAG=c.getElement  
typeof b.getElementsByTagName?b.getElementsByTagName(a):c.qsa?b  
c,d=[],e=0,f=b.getElementsByTagName(a);if("*"===a){while(c=f  
return f},d.find.CLASS=c.getElementsByClassName&&function(a,b){if(  
&&p)return b.getElementsByClassName(a)},r=[],q=[],(c.qsa=Y.tes  
endChild(a).innerHTML="<a id='"+u+"'></a><select id='"+u+"'-\r\  
</select>",a.querySelector("[msallowcapture^='']").le  
ySelectorAll("[selected]").length||q.push("\["+k+"*(?:value|"  
length||q.push("~="),a.querySelectorAll(":checked").length||q.pu  
length||q.push("#.+["+~]"))},ja(function(a){a.innerHTML="<a hr  
'disabled'><option/></select>";var b=n.createElement("input");b  
(b).setAttribute("name","d"),a.querySelector("[name=d]").len  
ySelectorAll(":enabled").length&&q.push(":enabled",":disabled  
selectorAll(":disabled").length&&q.push(":enabled",":disabled")  
) ,(c.matchesSelector=Y.test(s=o.matches||o.webkitMatchesSelecto  
msMatchesSelector))&&ja(function(a){c.disconnectedMatch=s.call  
q=q.length&&new RegExp(q.join("|")),r=r.length&&new RegExp(r.j  
) ,t=b||Y.test(o.contains)?function(a,b){var c=9===a.nodeType?a  
===d||!(!d||1!==d.nodeType)||!(c.contains?c.contains(d):a.compar  
ion(d))}:function(a,b){if(b)while(b=b.parentNode)if(b===a)ret  
return 1=10,0;var d=!a.compareDocumentPosition-!b.compareDocume  
=(b.ownerDocument||b)?a.compareDocumentPosition(b):1,1&d||!c.so  
?a===n||a.ownerDocument===v&&t(v,a)?-1:b===n||b.ownerDocument==  
n(a,b)1+!(c===b)return 1=10,0;var e=d?c.parentNode,f=b.p
```

THE

**The
thrill
is
over.**



“IF YOU TRY TO *HURT* ONE OF THESE CARS, WE’RE GONNA PUT YOU AWAY.”



`f_eps_mirror = np.apply_along_axis(self._fct, 1, (self._x1 - se`

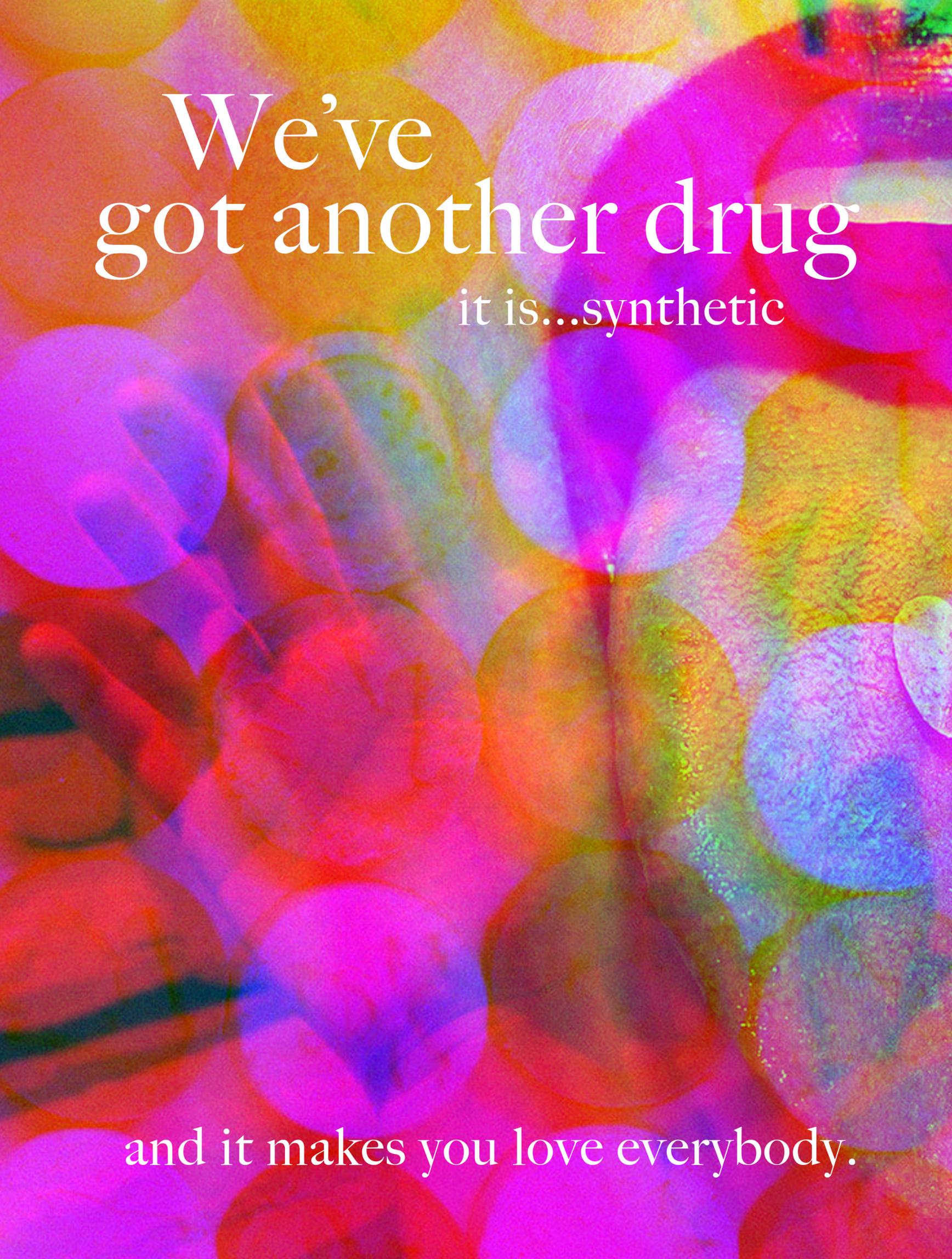




“Crito,
we owe
a cock to
Asclepius;

make this offering to him and do not forget.”

- Socrates



We've
got another drug
it is...synthetic

and it makes you love everybody.



There's something
here





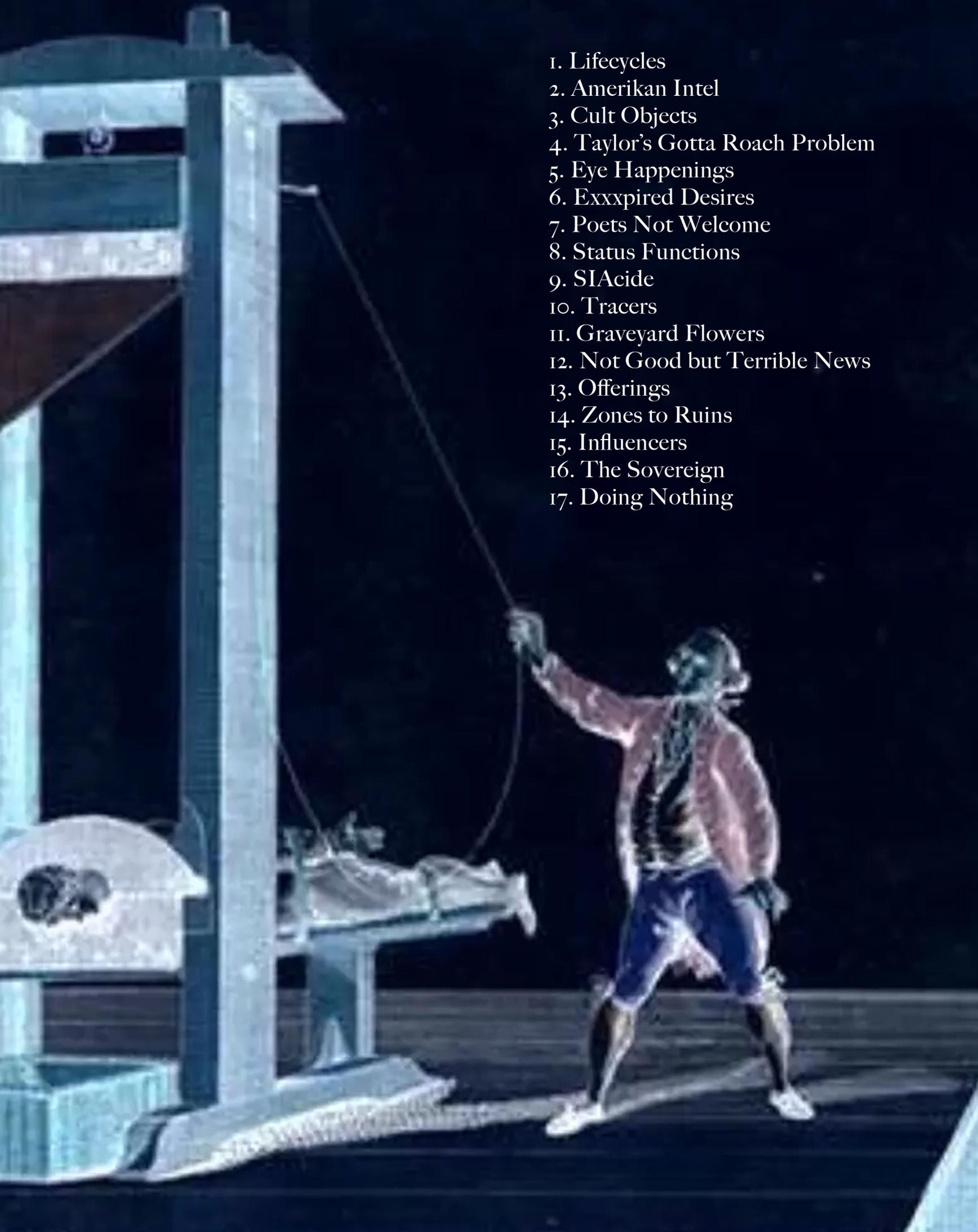
No movement
No response



to
this great stage of
fools

A blue-tinted photograph of a young girl with a white cross on her forehead and glowing yellow eyes, set against a background of a destroyed city. The girl is in the foreground, looking slightly to the right. The background shows a city with damaged buildings and a sign with the number '38'.

“I’m going to smile,
and my smile will
sink down into your
pupils, and heaven
knows what it will
become.” – Jean-Paul Sartre



1. Lifecycles
2. Amerikan Intel
3. Cult Objects
4. Taylor's Gotta Roach Problem
5. Eye Happenings
6. Exxxpired Desires
7. Poets Not Welcome
8. Status Functions
9. SIAcide
10. Tracers
11. Graveyard Flowers
12. Not Good but Terrible News
13. Offerings
14. Zones to Ruins
15. Influencers
16. The Sovereign
17. Doing Nothing