



This booklet is a meeting place for various writings made between summer and winter 2017.

Many sprouted from collective thoughts with Victor Ruiz-Colomer and Valerie Kong.

They currently exist as notes, poems, short stories, potential titles, jokes and reminders.

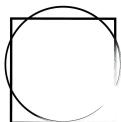
They all have aspirations to continue somewhere else.

Joe Highton

In memory of Helena López

Printed by PRESS in Milton Keynes, UK

February 2018



- 1 **Warped Javelin**
- 2 **Warped Javelin 2 (Left handed)**
- 3 **Gimmick**
- 4 **Psychometric Micro Pig**
- 5 **SEEN AND NOT SEEN / Escaping the face**
- 9 **On demand, Wavey, Cool Hat, My Cat & So far**
- 10 **Shadow Stage**
- 11 **Ultra Primitive Humanoid Object**
- 13 **Gaseous envelopes & Funding Ideas**
- 14 **Party**
- 15 **Barcelona Space Proposal**
- 16 **MANY**
- 17 **Bad Dream**
- 18 **Bats**
- 19 **Plastic Bottle & Swampy**
- 20 **It's behind you!**
- 21 **Leaners**
- 22 **Pylon**
- 23 **Benches**
- 24 **Park Bench**
- 25 **Gimmick 2**
- 26 **Rhythms**
- 27 **Defunct Dumb-Dumb**

Warped Javelin

Put the space shuttles and the planes and the spears in your pocket,
and they will tumble around like bricks in a cement mixer,
And they will probably mush together,
the points will smooth, they'll tangle together,
with plastic warping,
You can put your hand into the pocket and it will be warm.

Warped Javelin 2 (Left handed)

I wonder if the sweat from the 4 fingers of the javelin thrower (left handed),
compared to the sweat from the thumb,
the residue which is left on the stick as it is thrown,
means they need to throw slightly to the right in order to compensate
the weight and shape of more sweat being on the left hand side of the
javelin.

Gimmick

You know electricity has a pulse? If you film light bulbs in slow motion you can see it, and also synchronous clocks, so the sort of clock that is on a microwave, it keeps track of time based on the frequency of electricity, which is regulated at 50 Hz in the UK, but sometimes it fluxes, like if everyone is watching the same TV show, it slows the frequency, so everyone's clocks slow down simultaneously.

Psychometric Micro Pig

The other day she was telling me that she keeps getting these adverts for micro pigs on facebook, I have adblocker and was kind of disappointed to be missing out so I disabled it to have a look, but just had ads for overseas money transfer.

I've been reading that online adverts don't just target you based on things you've been searching, but are now based on predictive personality profiling, pieced together from the way you type. It determines your attitude traits, and will send you adverts it feels will click with you in terms of where it assumes you are at on sliding scales of empathy, extroversion, how liberal it assumes you are, etc.

My vocabulary is a quick mash of my friend's words and ways of saying. I notice myself picking up certain intonations the more and more time I spend with people. We were chatting a lot by message over the last months and today I got the micro pig advert for the first time.

SEEN AND NOT SEEN / Escaping the face

'He would see faces in movies, on TV, in magazines, and in books, he thought that some of these faces might be right for him. And through the years, by keeping an ideal facial structure fixed in his mind, or somewhere in the back of his mind, that he might, by force of will, cause his face to approach those of his ideal. The change would be very subtle, it might take ten years or so, gradually his face would change its' shape, a more hooked nose, wider, thinner lips, beady eyes, a larger forehead. He imagined that this was an ability he shared with most other people. They had also moulded their face according to some ideal. Maybe they imagined that their new face would better suit their personality, or maybe they imagined that their personality would be forced to change to fit the new appearance. This is why first impressions are often correct.'

Talking Heads - Seen and Not Seen (1980)

Psychometrics developed in the 1980s, a process that contemplates your personality and attitude traits through a personality test, called OCEAN. It was originally utilised in terms of optimising your performance within a business. OCEAN assigned participants to a sliding scale of personality traits, from liberal to conservative, introverted to extroverted, etc. These could then be tessellated with your co-workers results, into maximum performance groupings.

It then started to filter into advertisement, as it gave the ability for targeted advertising to become even more personal, directly addressing

personality, in a more complex way than previous alternatives that established demographics in terms of gender, income, age.

In the early 2000s, Michael Kosinski was studying a PHD in the psychometrics department at Cambridge, and uploaded the OCEAN personality test to an early Facebook. He expected to only get a handful of responses, but it spread and soon he had millions of participants. Suddenly he had the largest set of answers to the OCEAN test ever completed, and was able to correlate these with peoples interests, likes, which words they chose to use, how many people they were tagged alongside in photos, etc.

Being able to correlate people's psychological traits with their digital footprint, Kosinski was able to judge your personality from the way you write. For example, from what I've written so far, it says I am not engaged with the outside world and am 44% relaxed. You can try it here (www.applymagicsauce.com/demo.html).

These processes were utilised by the leave campaign for Brexit, and surfaced as a programme called VICS. One of the things VICS offered, was an app for leave canvassers, which suggested certain households to target, based on their likelihood to be responsive, a prediction pieced together from various data, both online and from the electoral register (1).

With an increase in trackable wireless networks and phone GPS, the data produced by your movement can also be added to the mix, and

correlated to your dataset (2). Your personality can be compared to which areas of the city you visit. This is along the lines of UBER's predictive fare charging, which will judge how much you would be willing to spend, based on your location and destination (3).

Kosinski returned to cause further controversy in 2017 with developments in the field of biometrics, which he combined with his previous research into psychometrics (4). This time using dating websites as a database of faces, and filtering descriptions through the 'open text prediction' (in order to produce estimations of personality in terms of the OCEAN test) he started to correlate peoples IQ, political leaning and sexuality to their facial structure.

Whilst the new iPhone features 'face ID' (5), recent developments of CCTV has led to facial recognition that predicts your age, ethnicity, gender and even mood (6). Additionally, NEC gaze detection, featured within some CCTV systems, understands objects of interest via recognising that multiple people are looking in its direction (applicable to both security and advertisement). On top of our writing style, internet choices, location within the city, and however controversial and scientifically unstable, our face is fast becoming another token within the data whirlpool.

- (1) <http://www.bbc.co.uk/news/uk-politics-37841605>
- (2) <http://networkcultures.org/longform/2017/10/06/luxury-paranoia-access-exclusion-on-capital-and-public-space/>
- (3) <https://www.bloomberg.com/news/articles/2017-05-19/uber-s-future-may-rely-on-predicting-how-much-you-re-willing-to-pay>
- (4) <https://www.theguardian.com/technology/2017/sep/12/artificial-intelligence-face-recognition-michal-kosinski>
- (5) <http://www.independent.co.uk/life-style/gadgets-and-tech/features/iphone-x-facial-recognition-faceid-hands-on-feature-review-apple-new-phone-a8028851.html>
- (6) <https://www.cnbc.com/2017/11/23/facial-recognition-is-tracking-customers-as-they-shop-in-stores-tech-company-says.html>

On demand

I used to like the wait, but the radio has been sick again and needs to go back to Argos

Wavey

Clocks wouldn't work on the boats because the waves would confuse the pendulum

Cool Hat

The plinth wears the sculpture like a hat.

My cat knows what time it is

My cat is so far down the domesticity ladder it's lost it's magic

So far

I have the same biography as a potato

Shadow Stage

Shadows are something that come from the night, if you put your hand over the table, the shadow underneath it is in night time.

When it's night time for us, we are sitting on the palm of the hand, the rest of the hand is in the way, and blocking our view of the day.

I wonder if the sun every gets tempted to sneak up, like when a squirrel goes around to the other side of the tree, and the sun would sneak up close to the edge of the world and then HELLOOOO and fry us all.

Ultra Primitive Humanoid Object

(1981 - 1995)

The Venus of Berekhat Ram is ‘a grooved scoria pebble that was excavated during the summer of 1981 at the Acheulian site of Berekhat Ram’ by Naama Goren-Inbar. It was unearthed between ‘two basalt flows that overlie and underlie the archaeological horizon and are dated to $233,000 \pm 3,000$ years BC’, making it roughly 235,000 years old. It is small in size, 35mm x 25mm x 21mm , and weighs 10.33g . In the initial report, on discovery, Goren-Inbar suggested that this small object was an effort of the prehistoric human hand, being the earliest example of an Ultra Primitive Humanoid Object: ‘The grooves described above are considered here to be artificial and purposefully man made.’ (1)

Alongside the object, a number of tools were discovered, which displayed well-defined examples of sculpting techniques typical of the time. It was therefore concluded that: ‘Based on this evidence we assume that the inhabitants of the Acheulian site were both physically and mentally capable of modifying pebbles to achieve a required form.’ (2)

There then ensued an argument, between 1981 and 1995, between archaeological papers, over the object’s validity as an example of human effort as opposed to an outcome of natural forces. There were many archaeologists who did not recognize symbolic objects prior to the Upper Paleolithic (3), and its validity was strongly contested

between its discovery in 1981 and Alexander Marshack's paper in 1995, which provided sufficient evidence for the object to be assumed an outcome of human intention. Andrew Pelcin was the main opposition to Goren-Inbar's discovery, expressing in his paper: 'It is not only conceivable but probable that the figurine is entirely of geologic origin.' (4) Pelcin called for scoria from the same archaeological shelf to be compared to the object, and stated that the 'symbolic nature' could not be discussed until the object was validated. In response to Pelcin, Marshack worked with Sergio Peltz in 1995, a specialist in scoria and the pyroclastic materials of Israel and 'Peltz reported that it was clear that 'human hands had worked a fragment of the pyroclastic rock'. (5)

(1 + 2) Naama Goren-Inbar. '*A Figurine from the Acheulian Site of Berekhat Ram.*' *Mitekufat Haeven: Journal of the Israel Prehistoric Society* (1986).

(3 + 4) Andrew Pelcin. '*A Geological Explanation for the Berekhat Ram Figurine.*' *Current Anthropology* 35, no. 5 (1994).

(5) Alexander Marshack '*On the "Geological" Explanation of the Berekhat Ram Figurine.*' *Current Anthropology* 36, no. 3 (1995).

Gaseous envelopes (a small Solar System body)

In astronomy, a contact binary is a binary star system that is composed of two bodies that have gravitated toward each other until they touch, or have merged to share their gaseous envelopes. This means contact binaries have odd shapes.

Funding Ideas

In the 1880s scientists in Naples built public aquariums in the same buildings as their laboratories to fund early research into the splitting of cells that occurs during embryonic development.

Party

A hierarchy in constant flux, at any point the bouncer, DJ, dancer, is central.

What used to be the stage has fractured into multiple podiums.

The ricochet of the song going from dance floor to pocket to party to party through spoken word, saved notes, leaning across the table, out the speakers and back into ears.

Certain frequencies of certain songs speaking to different people, taking your turn for your song.

No clocks.

Friends circles unfold and envelop others, edges of groups begin to overlap, with more and more complex patterns developing as the night moves forward.

Collective pulse of 50khz electricity.

A catalytic space for potential. A cyclical dependence of DJ through speakers to dancers to DJ, party is a volleyball.

Warmth, people being both radiator and reptile.

Barcelona Space Proposal (2018)

Provide a space that doesn't stem from a central vertical spine but instead solidity occurs around the edge, the strength comes from the linking perimeter of events, occurrences, and gives enough leeway (financially, spatially) for risk to occur without thought of return.

A space that whilst self-organising it's own patterns or routines of activity, also actively and regularly un-knots it's own program and reformulates it (decomposer).

Everything on wheels in order for the space to fold into itself in exponentially multiple variations within relatively simple initial variables: who's involved, facility (kitchen, workshop, event space).

Overlap of living / working time to upkeep a constant pulse

Potential to achieve energy independence, through solar and growing food. Using the walls of the space to contain and perpetuate an active momentum, which exists as a catalyst, to spin in and out of the orbit of, and redistribute it's momentum elsewhere.

Offering a meeting point, with the space providing for the mid point of activities. Made up of multiple attitudes and intentions leaning on one another, in an infinite dependence.

MANY (November 2016)

During those weeks we all had differing schedules, so often varying constellations of people would be working together. Because it was difficult to get everyone in the same place, we also never had that initial pre-show alignment chat. With all of us operating as spheres, exerting pushes and pulls against one another and toward the expanding central sculptures, through materials arriving in the space carried by personal intention then hijacked for collective use, four complex and distinct fountains started to self-organise, the water from which was interconnected with pipes that were cable tied to the wires that dispersed out to provide light to each of the arrangements. The magic of this experience emanated from the space when we unsealed the container and people started to arrive on the opening night, the process was catalytic for all of us, and we were buzzing for the following months, dispersing off to apply this energy to new activity.

(joehighton.com/many.html)

Bad Dream

Eyes tacking across the black of night looking for traces of your furniture, to tessellate in the right formation which confirms you are the same way up as when you went to sleep, a dozed up space voyager looking for familiar alignments of edges, to confirm you didn't fall asleep at the wheel, or you did, but for 9 hours = one orbit and you are back where you started.

Bats

I was stood in the back garden, looking up at the house, all the walls had this fuzzy vibration, a blur underneath a visually sharp rooftop, the bricks were moving like scribbles. There was this consistent rustling sound, and I started to see that the scribbles were bats, nesting around the whole house, shuffled into the gaps where the bricks should have been.

The walls started to expand, the scribbles jittered outward, leaving the roof standing behind, the bats folding over each other in the sky and congealing like thick smoke. You could start to see through the mortar grid work, the chrome pipes in the bathroom, the coloured cables climbing upward.

Plastic Bottle

The bottle was designed with an emboss like the ebbing of waves, which slides diagonally around it in a spiral. It's been in the grass for about 2 years now and the vines have found their most comfortable route via these little plastic valleys, following the rhythm of the industrial mimicry of the syncopation of water, frozen on CAD design software and blown infinitely into the CNC'd aluminum injection moulds.

Swampy

And this wrinkly swamp creature bringing his webbed hands up through the water, sifting up, hands together, through the murkiness, with fingers spread to make a wide gauged sieve, dredging up an orange bottle cap, red biro lid, with saturation sliding toward full vibrance as they come through the water and up toward the camera.

It's behind you!

Open backpack isn't going to help forward thinking. Zip it up, let's go!

But my eyes point forward! You've got your compass twisted!

Leaners

The flatpack lean of 0.1 mm planes, one on top of the other, on top of another, and round again. Kind of their only purpose is to hold each other up, maybe its relevant they are my photos, or maybe that's too much, just that they are holding each other together. It's like volleyball, the trestles too, everything just functioning to support, in the knowledge that they will be held up themselves, I was thinking these are small physical analogies for some sort of everyday communism. But there is still the resonance of the locked-loop, hermetic structure, closed economy. But they are all effectively losing their individualities (you can always see all the edges of things I take photos of) for a collective goal, or a display of collective strength. But if one slipped the sky would fall in. To see these little 2D planes working together to become a three-dimensional object, I like that they are all relaxing, reclining into each others surface, using their bodies as collective structure, and holding it for the photo.

Pylon

One person holds a flag, two people hold a banner

Benches

You can tell how healthy the soil is in a certain area by how many benches have sprouted across the plot. The width of the bench provides leeway for various groupings to occur, and is a horizontal bridge between two or more people. They fold up out of the surface presentation, and provide the potential for a real situation and deregulated interaction. It may be a humble one, but benches provide the opportunity for something to occur. They can trigger, stimulate or catalyse social movements within a community, if on a tiny scale at first. They allow participation, and provide a sense of belonging without making demands. They are generous objects, they support your body, and allow you to rest in circumstances that are often rapid. They give an opportunity for anyone wanting or needing to spend time outdoors. You can rest your weight onto them, they pull you toward the ground, and give a sense of connection to an area. They provide safety through people watching from multiple perspectives, which develops an awareness of a broad range of behaviors and helps to develop a collective social tolerance. They provide visibility and are an open gesture to passers by. They are symbols of what it means for space to be shared.

Park Bench

After a while the horizontal started to warp, maybe 3 x 70kg a day, for about 30 minutes each, over the space of 4 years, and it was starting to curve out. Now a pretty distinct dip, the second and third people to sit would slide into place next to the first, and the fourth and fifth too.

Gimmick 2

Gimmick can sometimes preempt heavy developments, but I guess many gimmicks just fall through the gaps. In the early stages of electricity, illusionists used static electricity to pull levitation tricks. The early harnessing of electricity for lighting and power was shared between the magicians and a disparate network of experimental basement operations, initiated by eager factory owners attempting to jump the gun.

Rhythms

Recently I've been getting the train early into London, the sun normally comes up about halfway in. I get a window seat and by the time the sun comes up the train is full. They have these digital screens that give an indication of how busy each carriage is, and at this point it's coming into fully red zone. On the edge of London I've normally given up on anything productive and am just watching the last of the fields, can see people walking their dogs, and my eyes are normally closed at that point. It's full sunburst fade inside my head. Apparently when you are asleep and sunlight hits the back of your eyes it stimulates dreams, like a projector hitting a screen. With eyes closed you can still see the trees going by, like an inverse strobe, it comes through kind of like a pulse, or a hand going through a hand operated hand dryer and interrupting the connection between the sun and my eye. The rhythm of the trees is really loose, and you can tell when its a forest, you get these high tempo bursts, or a solid chunky tree giving this stodgy beat like a car horn. Overall a disjointed pattern, but you start to feel some sense in it, you can anticipate the beats somehow. I mean it's not quite as rigid as the trees that were planted in the sort of grids you sometimes get, like the 1, 2, 3, 4, 1, 2, 3, 4 footsteps between those new trees with their roots in bags on the edges of the motorway. When you get to the edge of London you get these really heavy bass beats from tower blocks and new developments, cutting into the glitchy rhythm of the trees. Their timing is perfectly equal, consistent and has sharp edges. The rhythms are at their most complex around Cricklewood.

Defunct Dumb-Dumb

Oh Dumb-Dumb,
it don't speak no words,
it don't speak no words,
Little Dumb-Dumb,
it don't speak no words,
it don't speak no words,
Tell us how you rolled and rolled,
Slipped through the fingers of Big,
Who was looking for the perfect piece.
Lost your way in that whale's pipe,
And death bubbles tipped the boat.
it don't speak no words,
Your friends are mumbling too,
But I can't understand them like you Dumb-Dumb.