



# THESES ON GHOSTS AND BOREDOM



MANY WOULD BE MISTAKEN IN THINKING GHOSTS  
LEAD EXCITING LIVES. I SHOULD KNOW. THEY'RE  
DEAD.



ONE MIGHT ASK WHETHER THEIR GHOSTLY FORM SHOULD MARK THE UNREMARKABLE CONSISTENCY OF THEIR LIFE OR THE STUNNING ACCIDENT OF THEIR DEATH. IF THEY ARE GHOSTS IT IS BECAUSE THE UNREMARKABLE CONSISTENCY CARRIED OVER INTO THEIR DEATH TO SUCH AN EXTENT THAT THE DIFFERENCE WENT UNNOTICED.



IF THE SOUL EXISTS, AS IT MUST IF GHOSTS DO, IT IS CHARACTERIZED BY ITS BOREDOM. YOU WILL NOT SEE ANY GRUESOME FLAT-FACED GHOSTS WHO SUDDENLY GOT IN THE WAY OF THE WRECKING BALL, UNLESS THAT WAS *DE RIGEUR* FOR THEM, "OH YES THAT'S HER ALRIGHT. ALWAYS IN THE WAY OF THE WRECKING BALL."



I SAW A RAVEN COVETING A BLACK RUBBER  
GLOVE TODAY. THEIR SURFACES RESEMBLED EACH  
OTHER. IT'S SORT OF LIKE THAT.



THE CONSISTENCY OF LOVE IS FELT IN WIND.



FLAUBERT CATALOGUED THE MANY DEMONS THAT INCITED DESIRE OF THE ABSTINENT HERMIT IN *THE TEMPTATION OF SAINT ANTHONY*. WOULD AN ACCURATE CATALOGUE OF THESE DEMONS INCLUDE THE WHOLE WORLD? AND THE GHOSTS BE WHAT REMAINS? OR IS THIS WHOLE WORLD GHOSTLY? THIS WOULD DEPEND ON HOW WE THINK ABOUT THE RELATION OF THE GHOST TO DESIRE.



"THERE WAS AN ANGEL WITH A MOUSTACHE  
WHO WAS A GOOD-FOR-NOTHING."

—TONINO GUERRA



LOOK INTO SPACE FOR ONE MINUTE, TWO.  
IT IS A GHOST.



THAT HAS ENTERED YOU.



A GOOD-FOR-NOTHING.



IF THE HIERARCHY OF ANGELS DESIGNATES THE  
ORDER OF SPIRITS CORRESPONDING TO THEIR  
DISTANCE FROM GOD, ... SORRY, THOUGHT  
INTERRUPTED BY A DUMB EMAIL.



IF THE HIERARCHY OF ANGELS DESIGNATES THE ORDER OF SPIRITS CORRESPONDING TO THEIR DISTANCE FROM GOD, IS A SPIRIT MORE EXALTED THE MORE BORED IT IS? OR ARE THE BORED ONES STUCK ON EARTH? AGAIN THIS WOULD DEVOLVE ON THE SPIRITUAL VALUE OF DESIRE. IS EXALTATION, ULTIMATELY, A BORE?



THIS WOULD BE A REICHIAN NOTION.



BUT THEN AGAIN, DANTE WOULD HAVE TO "BORE"  
INTO THE EARTH TO DISCOVER THE INVERSE OF  
HEAVENLY HIERARCHY. POETRY WAS HIS BORING  
DEVICE.



THE SIDEWALK WITH PERFECTLY GROOVED  
(BUT AESTHETIC, SIMULATED) PARTITIONS,  
VERSUS THE SIDEWALK WITH REAL CRACKS  
THAT HAVE GROWN, FULL OF WEEDS,  
PULVERIZED STONES, ETC. WHICH IS THE  
IMAGE OF HEAVEN AND WHICH OF HELL?  
FROM PAVING STONE TO SEAMLESS  
SIDEWALK: THE "GHOST" OF HISTORY AND ITS  
PROGRESS. IN MILWAUKEE, EACH SECTION  
OF SIDEWALK IS MARKED WITH ITS DATE OF  
IMPRESS, FROM THE TURN OF THE CENTURY  
TO THE PRESENT. IN PARIS, THE WORD FOR  
"STEP" IS UBIQUITOUS WHEN IT MEANS "NOT."



*PAS DE TOUT*: "NOT AT ALL" OR "A WALK IN THE VOID"?



FOOT DE TOOT DE TOOTSIE  
GOODBYE  
THE SPOOK OF LANGUAGE  
THE LOOK OF LOVE  
THE BOOK OF BOO  
THESE TWO RINGS  
ARE BORING A HOLE IN  
ALL WHOLE THINGS, OH! OH!



GENE RAYBURN: DUMB SØREN WAS SO BORED  
[HOW BORED WAS HE!] DUMB SØREN WAS SO  
BORED THAT HE TRIED TO FIND THE SUBLIME  
IN THE \*BLANK\*



DESPITE BLACKOUT CURTAINS, I AM AWAKE.  
1AM. THERE IS A 10-HOUR YOUTUBE VIDEO  
ON IN THE OTHER ROOM DELETE MICE WALL  
PENETRATING ULTRASOUND 100% WORKING  
TO KEEP SQUIRRELS FROM GNAWING INTO  
THE HOUSE. TINNITUS IN ONE EAR, A STY IN  
ONE EYE. A SUBTLE BURNING SENSATION OF  
AN OLD ABRASION ON THE RIGHT KNUCKLE  
STILL HEALING, FROM FALLING UPWARDS (A  
FAUX PAS) WHILE RUSHING UP TO A TRAIN  
PLATFORM WITH LUGGAGE. TO BANISH EVIL  
SPIRITS FROM THE BODY, ONE NEEDS  
COMMAND OF BOREDOM, BUT SOME LODGE  
PERMANENTLY. I TRY TO CAPTURE THE  
DARKNESS OF THE ROOM WITH MY CAMERA  
PHONE, BOOST THE EXPOSURE AND FIND  
ONLY A SEA OF PURPLE PIXELS.



MOST DON'T KNOW AND OTHERS SOON FORGET  
THAT DICKENS'S "A CHRISTMAS CAROL" BEGINS  
WITH A QUERY INTO THE ORIGINS OF THE  
PHRASE "DEAD AS A DOORNAIL." EVEN IN  
DICKENS'S TIME, THE CONCEPT OF THE DOORNAIL  
WAS LOST TO MEMORY, A LINGUISTIC GHOST  
CAPTURED IN THE AMBER OF CLICHÉ.



"WHAT AM I CHOPPED LIVER?"  
PAT PHRASE OR PATÉ PHRASE?  
WE INGEST THE GHOST.



TO GO, TO LEAVE THE HOUSE.



SPIRITUALITY AS MANAGEMENT OF INACTIVITY.



ALTHOUGH THE BUSYBODY IS ANOTHER KIND OF  
UNQUIET GHOST.



GHOSTS DO NOT KNOW WHAT THEY ARE AND SO CANNOT ACT ON REALITY. UNLESS THEY ARE ABLE TO ASSESS THEIR TRUE NATURE. BUT GHOSTS ARE IN DENIAL OR ROUTINELY CONFUSED ABOUT THAT. IF THE GHOST IS PERCEIVABLE IT HAS MASTERED THIS ART OF A BEYOND WHICH IS NOT A BEYOND. BORING GESTURES, PERFORMED BY THE GHOST, ONLY BECOME THRILLING WHEN THEIR ORIGIN IS CONSIDERED.



KNOCK-KNOCK.



THE EXPRESSIVITY OF A GHOST. CAN A GHOST  
*HAVE STYLE?*



GHOSTS CAN ONLY MOVE LIKE A GERMINATION, AT MOST PRODUCING, AFTER A LONG PROCESS OF PHANTOM ANALYTICS A FLOWERING OR FRUIT INDISTINGUISHABLE FROM TRUE MATTER (I.E. ALL GERMINATION AND GROWTH, IMPERCEPTIBLE TO THE HUMAN EYE, IS SPECTRAL).



NO SUDDEN HAUNTINGS.



PAUL KLEE IN HIS "INFINITE NATURAL HISTORY" WAS ENAMORED OF THE LIFE FORCE IMPLICIT IN THE SEED, AND FOR HIM ALL ART MUST DRAW FROM SOME METHODICAL IMPULSION OF INNER LIVING BEING. ANY FORM NOT GENERATED FROM THIS ORGANIC PROCESS WAS A DESTRUCTIVE, EXTERNAL FORCE. HIS DEFINITION OF NONSENSE (PERJORATIVE) CIRCULATES AROUND THE FOLLOWING TERMS:

DEAD FORMS

CREAKING NOISE

MOANS

BREAKS

MONSTROSITIES



HE HAS DESCRIBED . . . THE ART OF THE GHOST!  
KLEE CLEARLY THOUGHT HE WAS DRAWING THE  
OPPOSITE OF GHOSTS!  
AND YET CONSIDER HIS FOLLOWING WORKS:

CONTEXT AND FRUIT (1927)  
MONSIEUR PERLENSCHWEIN (1925)  
VOICE FROM THE ETHER (1939)  
LETHAPPEN! (1932)  
VEGETATIONAL-CURIOUS (1929)  
QUEEN OF HEARTS (1921)  
GENIE SERVING A SMALL BREAKFAST (1920)  
MARCH FLORA (1926)  
DAIMONIA (1925)  
"DONE!" "THEN LET IT BE" (1939)

AND OF COURSE, ANGELUS NOVUS (1920)



BENJAMIN: "BOREDOM IS THE DREAM-BIRD THAT  
HATCHES THE EGG OF EXPERIENCE."



DOES THE GHOST ATTEMPT TO KILL THIS  
DREAM-BIRD? TIME AS GESTATION, DURATION  
REPLACED BY THE *GEIST*, OUTSIDE TIME,  
MALEVOLENT, IMPATIENT, IDEALIST.



THERE IS NO "TIME-GHOST."



THE FILM TRAILER IS A DOCUMENT OF A  
FUTURE FILM WITH ALL ITS BORING PARTS CUT  
OUT. AND AT THAT CUT, YOU HEAR THE GHOST:  
WHOOSH, THUD, SMASH.



IF NON-EXISTENCE DEMANDS PATIENCE  
INCARNATE, THE GHOST STANDS FOR THE  
IMPATIENCE OF NON-BEING.



KLEE AGAIN: "FORM AS SEMBLANCE IS AN EVIL  
AND DANGEROUS SPECTRE." BUT THE  
FORMLESS GHOST? JUST A DIM-WIT?  
FORM-TAKING RATHER THAN FORM-GIVING?



WHO IS THE ONE WHO SCRIBBLES? THE CHILD.  
A LIFE FORCE THAT CAPTURES THE GHOST?  
THAT WARDS IT OFF? IS A GHOST A REMNANT  
OF THIS LIFE FORCE, OR ITS TRAVESTY?



ASIAN GHOST STORIES, PARTICULARLY THOSE JAPANESE ONES TRANSLATED BY LAFCADIO HEARN, AND THE CHINESE STRANGE TALES OF PU-SONGLING ARE NOTABLE FOR THEIR BORING, MATTER-OF-FACT ENDINGS. WHILE PU-SONGLING HIMSELF MAY HAVE HAD AN UNEVENTFUL ENDING (HE DIED IN 1715 IN POVERTY AT THE AGE OF 74), MAO'S RED GUARD DESTROYED HIS GRAVE AND REMAINS IN 1966.



THESE YOUNG MILITANTS—TEENAGERS,  
REALLY—WOULD HAVE SEEN HIM IN HIS LAST  
EARTHLY FORM, WITH HIS PIPE AND FOUR  
BOOKS UNDER HIS HEAD.





SPIRITUALITY

AS

MANAGEMENT

OF INACTIVITY.