

Maier

Photo Essay: After Life --- Survival of a Ph.D.

by Joachim Maier

ABSTRACT

Ben Walker's work (issue 4.2) is focusing on peculiar encounters within the process of writing seminar work. My big pictures will be relating to life after the accomplishment of an academic work: my PhD project at the Humanist University, Utrecht, Holland. My AFTER PhD LIFE displays the organising fabric of community --- through mean(ing)s of self-descriptive practices --- map-making, as Karl Weick would attribute similar kinds of radically contextualizing maneuvers. In order to answering the proverbial After Life (1998) quest follow up on what I have been doing: pick one image, the only image you can take to eternity! However, as you will experience in the course of Hirokazu Koreeda's movie: Imagining your coming memory takes careful preparation. But, don't be afraid --- everything is taken care of...

EDITOR'S NOTE: The order of the piece is in accordance with postmodern disbelief in beginning, middle end. The paper is plates 1-15 counted upwards: 1,2,3,...,15 --- and plates 16-27 are counted downwards, 10,9,8,... 0 - like in a hypnotizing session, and in the billy idol song 'adam in chains' that marks the related pop culture reference. You will find the title page somewhere in the middle.

SO, TO TRANSFORM A LONG STORY INTO ANOTHER NARRATIVE, LET'S SAY IT LIKE THIS: IF UP TO NOW, YOU HAVE ABSOLUTELY NO CLUE, WHAT ALL OF THIS IS GOING TO BE ABOUT, GO AND WATCH THE MOVIE 'AFTER LIFE' MADE BY HIROKAZU KOREEDA IN 1998. FOR ONCE, BECAUSE SEEING IT MAKES PART OF THE PROCESS THAT IS GOING TO BE DISPLAYED...



AFTER LIFE FACILITATORS

ANOTHER ONE OF YOUR AUTHORS GAME FIGURES



After Life

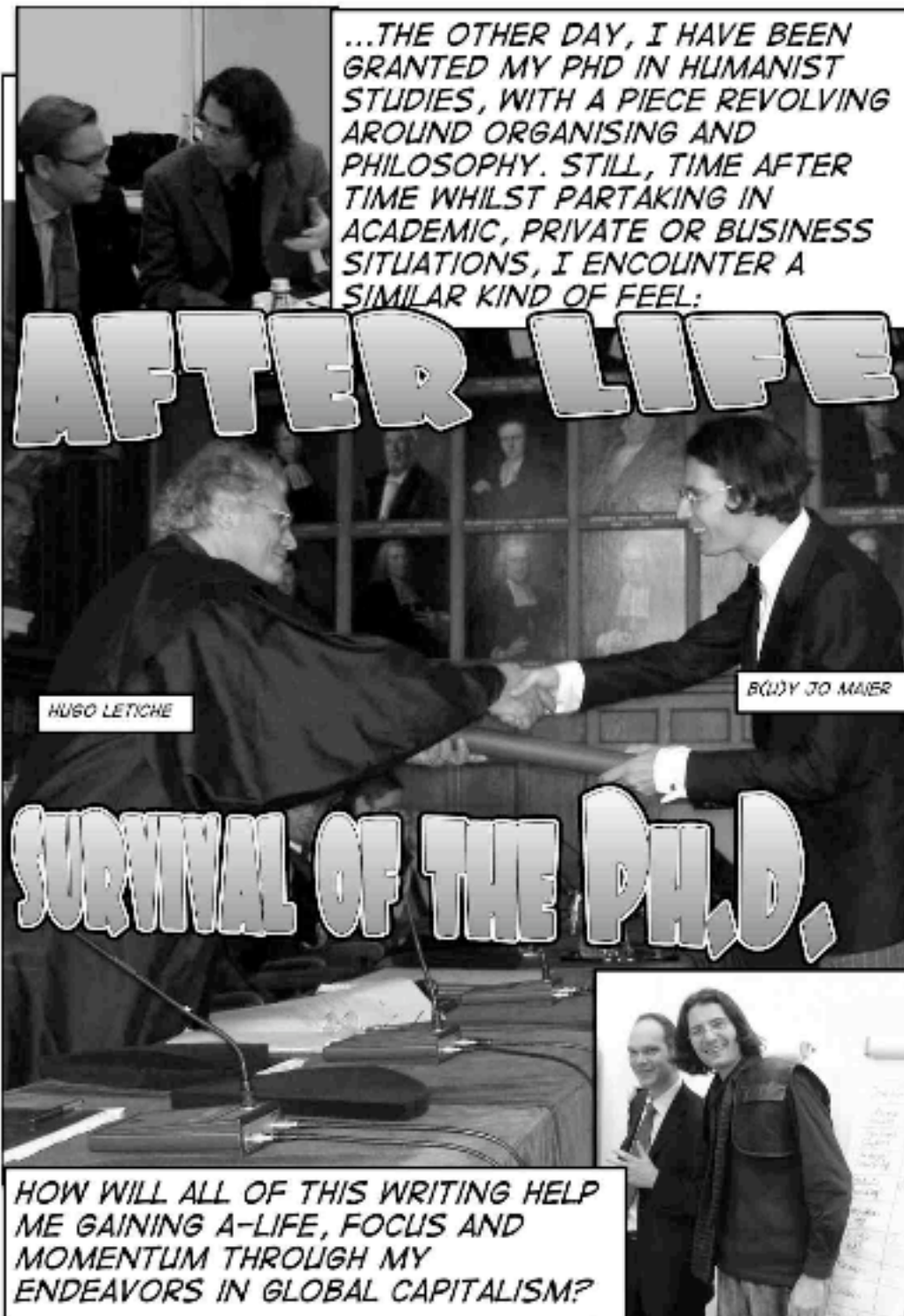
A Film by Kore-eda Hirokazu



I INSIST TO BE CHOOSING A MEMORY FROM THE FUTURE, BECAUSE THE PAST WAS SO MUCH NOT MY THING --- IF YOU ARE WITH ME ON THIS ONE, GO ON READING AND GET (INTROD)USED TO THE OTHER CHARACTERS OF THIS AFTER LIFE ADAPTATION...

AS PEOPLE DIE AND JOURNEY TO THEIR NEXT WORLD, THEY ARE STOPPED AT A SORT OF POSTMODERN REST AREA. 22 DEAD ARRIVE THAT WEEK. AT AN INTERSTATION WHERE THEY ARE GREETED BY COUNSELORS WHO HELP THEM PICK ONE MEMORY, THE ONLY MEMORY THEY CAN TAKE TO ETERNITY. THEY DESCRIBE THE MEMORY TO THE STAFF WHO WORK WITH A CREW TO FILM IT AND SCREEN IT AT WEEK'S END; ETERNITY FOLLOWS. A GIRL IN HER TEENS IS ACCOMPANIED TO CHOOSE A MEMORY OTHER THAN DISNEYLAND. ONE OLD MAN CANNOT FIND A MEMORY, SO HE WATCHES VIDEOTAPES OF HIS LIFE. OTHERS PICK THEIR MEMORY QUICKLY, AND THE FILM CREW GETS RIGHT TO WORK. FOR ONE TEENAGE BOY THE ACCEPTANCE OF THE TASK TO CHOSE A LASTING IMAGE OF HIS PAST MARKS AN IMPOSSIBILITY, BECAUSE HE INSISTS TO BE CHOOSING A MEMORY FROM THE FUTURE.







BY CREATING A PHD-THESIS WHICH OPERATES AS DIFFERENCE, IT IS ALWAYS DIFFERENT FROM A PHD-THESIS. THE TEXT IS CONSTANTLY AND SELFREFERENTIALLY INVOLVED WITH ITS OWN DIFFERENCING. IT NEVER WANTS TO BE. IT IS EXPLICITLY CONSTANTLY SAYING 'I AM SORT OF WRITING A PHD-THESIS', AND 'THIS MAYBE WILL BECOME A PHD-THESIS', BUT IT IS NOT ACTUALLY AN IDENTICAL OR EVEN SIMILAR REPETITION OF A NORMAL ACADEMIC SENSE OF BEING A PHD-THESIS. SO, YOU ARE CONSTANTLY PLAYING ON A PER-FORMATIVE TEXTUAL LEVEL, AS THE PHD-THESIS, THAT GAME...

...WHICH IS ALSO QUITE A NICE POINT ABOUT THE DEATH, YES, BECAUSE IN A SENSE OBVIOUSLY YOU, I AND HUGO WOULD LIKE YOU TO GET A PHD. AND AT THE END, WHEN THE PERFORMANCE IS COMPLETE, AND WE STAND THERE IN OUR BAT-SUITS AND THEY HAND YOU THE DEGREE...

...NO, IT IS EVEN WORSE: I HAND YOU THE DEGREE...

YEAH, THAT DIFFERING PROJECT IS THEN DEAD, BECAUSE IT HAS BECOME THAT PHD-PROJECT FROM THAT IT WAS SEEKING TO DIFFER. AND I GUESS THAT KIND OF DEATH-GAME IS PARTLY WHAT IS GOING ON...

DEATH BY MEANINGS OF ACCOMPLISHMENT



AFTER ALL, WHAT IS REALLY THE USE OF DAYS, WEEKS, MONTHS AND YEARS OF THINKING AND WRITING AND EXPERIMENTING, IF NOT TO MAKE ONES PARTICULAR EXPERTISE PRODUCTIVE --- IN AN(Y) DESIRABLE FORM AND FASHION...



...MY BIG PICTURE WILL BE RELATING TO THE ORGANISING FABRIC OF COMMUNITY --- THROUGH MEAN(ING)S OF SELF-DESCRIPTIVE PRACTICES --- MAP-MAKING, AS KARL WEICK WOULD ATTRIBUTE SIMILAR KINDS OF RADICALLY CONTEXTUALIZING MANEUVERS. IN ORDER TO ANSWERING THE PROVERBIAL AFTER LIFE QUEST: PICK ONE IMAGE, THE ONLY IMAGE CAN TAKE TO ETERNITY! HOWEVER, AS WE EXPERIENCED IN THE COURSE OF THE MOVIE: IMAGINING YOUR COMING MEMORY TAKES CAREFUL PREPARATION. BUT, DON'T BE AFRAID --- EVERYTHING IS TAKEN CARE OF...

WEICK AKA THE 'SENSE-MAKING DUDE' IN ORGANISATIONAL STUDIES WOULD FRAME (Y)OUR POINT OF DEPARTURE ALONG THE LINES OF THE STORY OF...

MAD-MAKING IN ACTION

...THE YOUNG LIEUTENANT OF A HUNGARIAN DETACHMENT IN THE ALPS --- SENT ON A RECONNAISSANCE UNIT INTO THE ICY WILDERNESS. IT BEGAN TO SNOW IMMEDIATELY, AND UNEXPECTEDLY CONTINUED TO SNOW FOR TWO DAYS. THE UNIT DID NOT RETURN. THE LIEUTENANT FEARED THAT HE HAD DISPATCHED HIS OWN PEOPLE TO DEATH.

SECOND LIVE CHARACTERS

KARL WEICK

6

THEY DID NOT HAVE ANY MAPS, COMPASSES OR OTHER EQUIPMENT WITH WHICH TO ASCERTAIN A POSITION OR A PROBABLE ROUTE OUT. BUT THEN ONE OF THE CREW FOUND AN OLD TATTERED MAP IN A SELDOM-USED POCKET. THAT CALMED THEM DOWN. THE MAP DID NOT SEEM TO QUITE FIT THE TERRAIN BUT EVENTUALLY THE UNIT DISCOVERED THEIR BEARINGS. FOLLOWING THE MAP DOWN THE MOUNTAIN AND AFTER A FEW WRONG TURNS EVENTUALLY FINDING A WAY. THE LIEUTENANT BORROWED THE MAP AND HAD A GOOD LOOK AT IT. THIS IS NOT A MAP OF THE ALPS, HE SAID. IT'S A MAP OF THE PYRENEES. THIS STORY RAISES THE REMARKABLE IDEA THAT...



RENIS LIKERT PROFESSOR



ZOLLVEREIN MBA STUDENTS



**...WHEN YOU ARE LOST,
ANY MAP WILL DO!**

Maier

WALTER BENJAMIN



DR. SCHREBER FROM DARK CITY



(A) THIS REMINDS ME OF AN OLD SAYING: WHEN YOU DON'T KNOW WHERE YOU ARE GOING, ANY PATH WILL TAKE YOU THERE. :-> MAXI

(B) THIS REMINDS ME OF WALTER BENJAMIN SAYING: THE LABYRINTH IS THE RIGHT WAY FOR THE ONE, WHO IS UP TO BE ARRIVING EARLY ENOUGH. ANYWAY, THE MARKET MARKS ITS DESTINATION.

SCHEBERGARTEN

8



THE NARRATOR



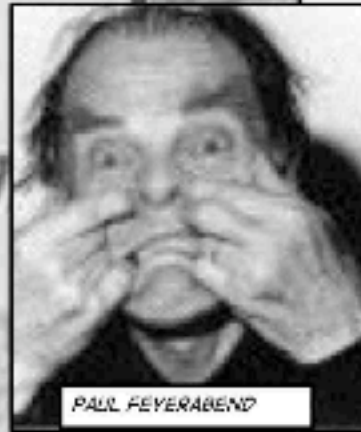
HIS FRIEND MAX VON ZEDWITZ

IF MAXI, AN ADVOCATUS
DIAVOLI OF THE GLOBALLY
INTEGRATED AND CREATIVE
SOCIETY (CURRENTLY BASED
IN BEIJING) GOT IT RIGHT ----
AND ANY PATH WILL DO, IN
CASES OF TRANSITION...



DIRECTOR OF THE RESEARCH
CENTER FOR GLOBAL R&D
MANAGEMENT

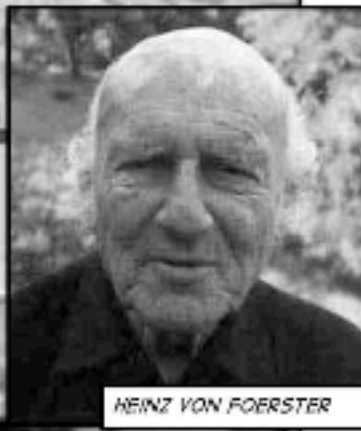
...THAN GIVEN SUFFICIENT
CREATIVE AND PER-FORMING
MASS, CERTAINLY ANYTHING
GOES...



PAUL FEVERABEND

...WITH IN STATES OF
EMERGENCIES SUCH AS BJÖRK
SONGS, THE EMERGENCE OF
GLOBAL CAPITALISM OR A
COMING THIRD AFFIRMATIVE
SCIENTIFIC PARADIGM ----
DIFFERING FROM POST-, AND
MODERN AND OTHER -ISMS...

...THUS, THIS PAGES LESSON
HOMES IN IN HEINZ VON
FOERSTER'S STYLE: (1) MAKE
YOURSELVES LOST AND LOOSE
YOUR MIND IN
TRANSFOMRATION (2) TO GET
BACK ON A DIFFERENT MAP IN
ANY WAY YOU PLEASE. BUT
FROM (T)HERE-ON, (3)
RESPONSIBILITY IS GOING TO
BE ALL YOURS!



HEINZ VON FOERSTER

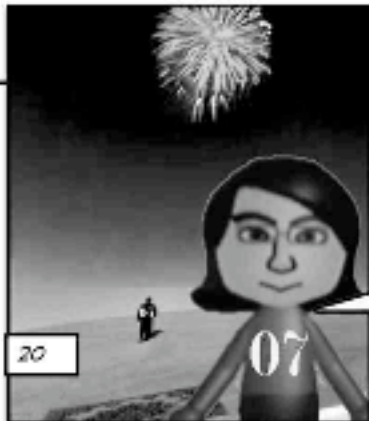


AND IF WALTER AND MYSELF GOT A POINT, THE MARKET MARKS THE UBIQUITOUS VANTAGE POINT. THE FINAL PROVE FOR (Y)OUR EXISTENTIAL DWELLINGS. ANSWER TO THE ULTIMATE CONSTRUCTIVIST QUEST: 'WHAT IS THIS, THAT YOU ARE UP TO PRODUCE AND MARKET' ...

WOULD YOU KNOW FOR YOURSELVES? ANY IDEA, WHAT YOU REALITY WANTED TO DO, IN ORDER TO BECOMING AN IDIOSYNCRATIC BEARER OF YOUR COMING LIFE?

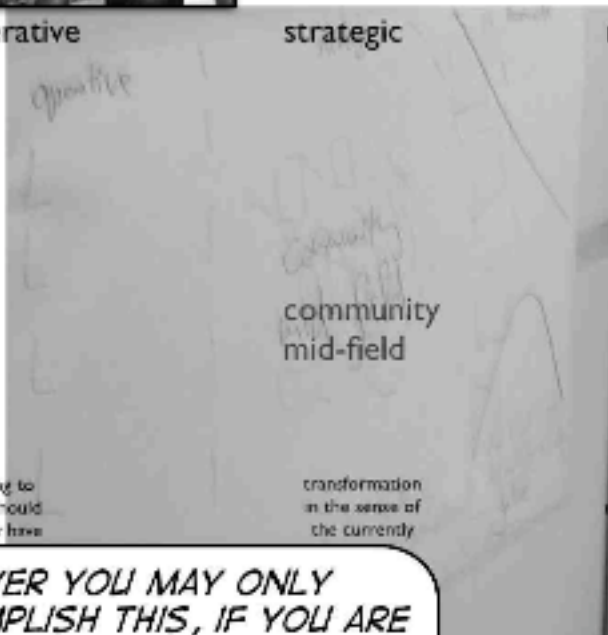
YOU GUESSED MY ANSWER, RIGHT? I AM GOING TO BE IN THE MAP MAKING BUSINESS, IN ITS SOCIAL VARIETY. CATERING WITH MAPS FOR MAP MAKING. STAY TUNED, GRAB YOUR COLLEAGUES FOR SOME EXPERIMENTING AND ENJOY THE PROCESS TO YOUR OWN MAP_OUT OF HERE.





THIS MAKES PART OF THE BIG PICTURE FOR ME. A 2ND ORDER MAP (FOR MAP MAKING). IT KEEPS ME GOING AND PROBABLY DOES NOT MEAN TOO MUCH TO YOU. WHICH IS FINE, BECAUSE BY THE END OF THE DAY, YOU WILL HAVE TO PRODUCE YOUR PROPER MAP.

operative strategic normative



11

HOWEVER YOU MAY ONLY ACCOMPLISH THIS, IF YOU ARE SEVERAL IN YOUR ROOM IN A PHYSICAL SENSE, OR SEVERAL IN YOUR MIND IN A DELEUZIAN SENSE. BECAUSE IT TAKES MORE THAN TWO, TO BE PLAYING THIS COMMUNITY GAME: THE PRESENT, AND THE ABSENT, ..., AND THE COMING OF AN()THER, OUT OF THIS IN_BETWEEN THAT YOU ARE MAPPING_OUT





LIFE FROM THE POINT OF VIEW OF AN IN-GAME CHARACTER

THE MOST VALUABLE ASSET OF (Y)OUR CURRENT GLOBAL-LIBERAL-OVERALL CAPITALISM IS ITS EVER RE-TOURNING INTERCHANGEABILITY. AN IMAGE THAT RESULTS IN A MULTITUDE OF LIMINAL SPACES, THROUGH PERPETUAL MOVEMENTS WITHOUT BINDING COMMITMENT AND ETERNAL SUBSTANCE.

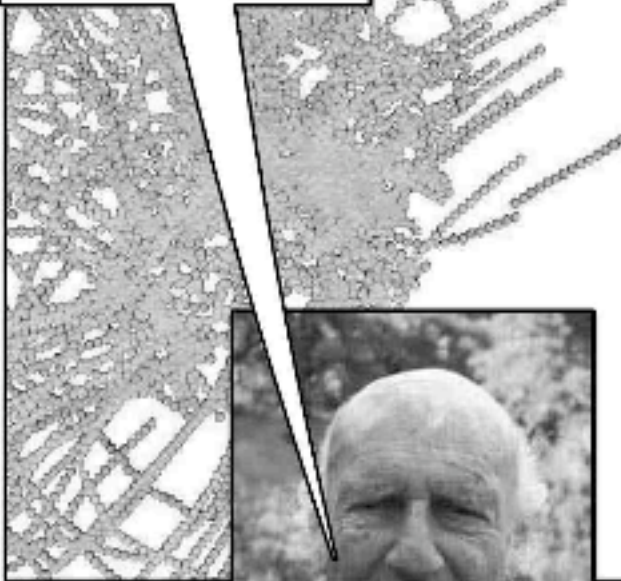
LET'S TAKE OFF BY IMITATING ITS PARADIGMATIC PRINCIPLES: EMPATHY, SEDUCTION, SUPERFICIALITY, ADAPTIVENESS, INDIFFERENCE, TRANSFORMABILITY, ETC. TO REPL(A)Y (Y)OUR DAILY MANEUVERING THROUGH A FLOCKING EXPERIMENT. THAT MAY-BE YIELDING TO AN IDIOSYNCRATIC RESPONSE, OTHER THAN REFUSAL, INTERPASSIVITY AND MUTE IN-DIFFERENCE.



STEP 1: MAKE YOURSELVES LOST AND LOOSE YOUR MIND IN TRANSFORMATION

FLOCKING SIMULATIONS DISPLAY THEMSELVES INFORMED BY THE FOLLOWING GUIDING PRINCIPLES:

1. SEPARATION : WHEN A BIRD IS TOO CLOSE OF A NEIGHBOR, IT CHANGES DIRECTION
2. COHESION : WHEN A BIRD IS TOO FAR FROM ITS NEIGHBORS, IT SEEKS TO FOLLOW UP
3. ALIGNMENT : WHEN THE NEIGHBORS OF A BIRD ARE NEITHER TOO FAR OR TOO CLOSE, THE BIRD CHOOSES A DIRECTION WHICH IS FOLLOWING THE AVERAGE DISTANCE TO ITS NEIGHBORS.



CYBERNETIC GODFATHER

FLOCKING

MISE EN SCENE

COME HERE. AS CLOSE AS YOU CAN. TAKE A DEEP BREATH AND RELAX. FOCUS ON THE VERY POINT YOU ARE STANDING ON. NOW, CHOOSE, WITHOUT THEM NOTICING, TWO PEOPLE FROM WITHIN THE PRESENT CROWD. FLINCH A FEW STEPS BACK. LOOK AROUND, AND START MOVING AS LONG AS YOU ARE POSITIONED IN EQUIDISTANCE VIS-à-VIS YOUR TWO REFERENCE FOLKS...THIS MAY TAKE A WHILE --- DON'T WORRY, GO ON ALONG AND DO WHAT-EVER IT TAKES, AS LONG AS YOU REACH EQUIDISTANCE...

SOMEONE WHISPERING...AND MOVEMENT CAME, AND FROM HERE-ON IS FLOWING THROUGH THE CIRCLE--- SLOWLY, PEOPLE SHIFT ALONG, TRANSFORM THEIR ENCIRCULATION BY PERPETUALLY GENERATING IMPULSES FOR YET OTHER'S TO REST ON-LINE --- THE SIMULATION FOR SOCIAL ORDER IS GOING ON AND TAKING ITS TIME, UNTIL EVERYONE FINDS AND HOLDS A (STAND)POINT. LATER, IN THE COURSE OF THE DEBRIEF, I AM GOING TO SHARE MY SENTIMENT OF RELIEF; RELIEVED TO HAVE EXPERIENCED THIS STANDSTILL PERIOD, AFTER ALL THE COMMOTION AND INSECURITY THROUGH THIS FIRST PHASE OF THE EXPERIMENT.

13

--- NOW, WITHOUT ANY FURTHER COMMENTS, I CHOOSE SOMEBODY FROM WITHIN THE FROZEN CROWD, AND START MOVING THE PERSON AROUND. INSTANTANEOUSLY, THIS IMPULSE FROM OUTSIDE, IS TOUCHING, MOTIVATING AND MOVING THE SYSTEM FOR SOME TIME UNTIL IT RESTS, AGAIN --- THIS RESTING MARKS PRECISELY THE DIFFERENCE BETWEEN THIS FLOCKING SIMULATION AND THE SELF-REFERENTIAL WORLD OUT THERE, BECAUSE REST_IN IS NEVER TO HAPPEN, 'CAUSE THE GAME WILL INCESSANTLY TRANSFORM ITSELF.



YOUR MAP-MAKING HAS JUST BEGUN. CREATE YOURSELF A PLAIN SURFACE ON A WALL AND CATER WITH LOADS OF POST-ITS, EDDING MARKERS AND A4 AND A3 PAPER. I INVITE YOU TO ENTERTAIN AN AFFIRMATIVE POSTURE AND TAKE THIS EXPERIMENT FOR A VARIETY OF IMPROVISATIONAL THEATER --- FOLLOWING UP ON ITS SLIDING PRINCIPLE...

**EMBRACE EVERYTHING
THAT IS HAPPENING TO YOU!**



STEP (2): GET BACK ON A DIFFERENT MAP IN ANY WAY YOU PLEASE. BUT FROM (T)HERE-ON, STEP (3) RESPONSIBILITY IS GOING TO BE ALL YOURS! SUCH IS THE LAW OF LAWS OF RADICAL CONSTRUCTIVISM.



15

FLOCKING VARIETIES



NOW ADD SOME CHARACTER. AND REPRODUCE THE FLOCKING EXPERIMENT IN A DI-SIMILAR WAY. BUT APART FROM FLOCKING AROUND AS MERE SOULLESS ADAPTIVE FISH, BIRD OR BOID --- REPLAY A BULLFIGHT. ENTER THE GAME AS EITHER TORERO (SEDUCTIVELY WAVING A RED FLAG), BULL (HORNY ATTACK MOVES) OR DISPLAY THE INTER-PASSIVE OBSERVER. AND MAKE SURE TO SWITCH IN BETWEEN CHARACTERS ANY WAY YOU PLEASE. COME HERE. AS CLOSE AS YOU CAN. TAKE A DEEP BREATH AND RELAX. FOCUS ON THE VERY POINT YOU ARE STANDING ON. NOW, CHOOSE, WITHOUT THEM NOTICING, TWO PEOPLE FROM WITHIN THE PRESENT CROWD. FLINCH A FEW STEPS BACK. LOOK AROUND, AND START MOVING AS LONG AS YOU ARE POSITIONED IN EQUIDISTANCE VIS-à-VIS YOUR TWO REFERENCE FOLKS...

Wanna stay in the flow?
All you have to do is move your body in whatever way feels comfortable for you. Just let yourself sink into the groove and move...

...out of the community mid-field --- just let go and follow affirmatively (y)our transformation --- in the sense of the currently moving and touching present...

...let go of worry and doubt and relax. Imagine a staircase standing in front of you with ten, wide, safe, stairs. Down, down to a perfect relaxation down to peace and contentment down towards the happiness that you deserve and as I count down from ten take one step with each number one step down

10,

BILLY IDOL
flesh for fantasy
BELOW THE BELT
WALL GINGER

BILLY IDOL



FIX YOUR EYES ON A SPOT
IT DOESN'T MATTER WHERE...
9,

5

re-sources 2
community
s e l f -
mid-field
description

re-sources
o t h e r -
description

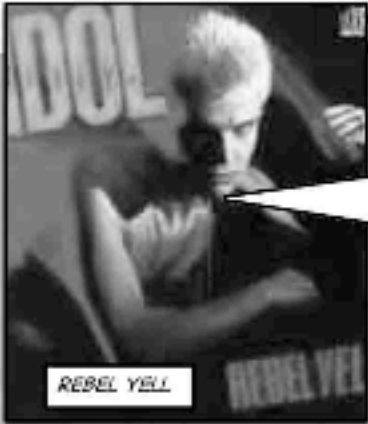
ting to
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dy have
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transformation
in the sense of 3
the currently
moving &
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st present

...AND PUT YOUR NAME ON A
POSTE-IT, ONTO THE WALL, ONTO
ONE OF THE NUMBERS --- AND
RELATE TO YOUR TWO FLOCK-
MATES --- THE ONES THAT YOU
HAVE CHOSEN TO MOVE IN
EQUIDISTANCE TO --- TAKE YOUR
TIME, A BUNCH OF POSTE-ITS AND
BEGIN TO DESCRIBING THE RE-
SOURCES, THAT YOUR MATES ARE
MOVING INTO THIS --- POSTE-IT
AFTER POSTE-IT, ONTO THE WALL,
(Y)OUR MAP_OUT OF THIS_INTRO
AFTER LIFE





JUST FIX YOUR EYES ON ON A SPOT
AND BEGIN TO RELAX
FEEL YOUR MIND AND BODY
BEGINNING TO WIND DOWN
WIND DOWN, WIND DOWN AND
RELAX...

8,

5

re-sources
community
s e l f -
mid-field
description

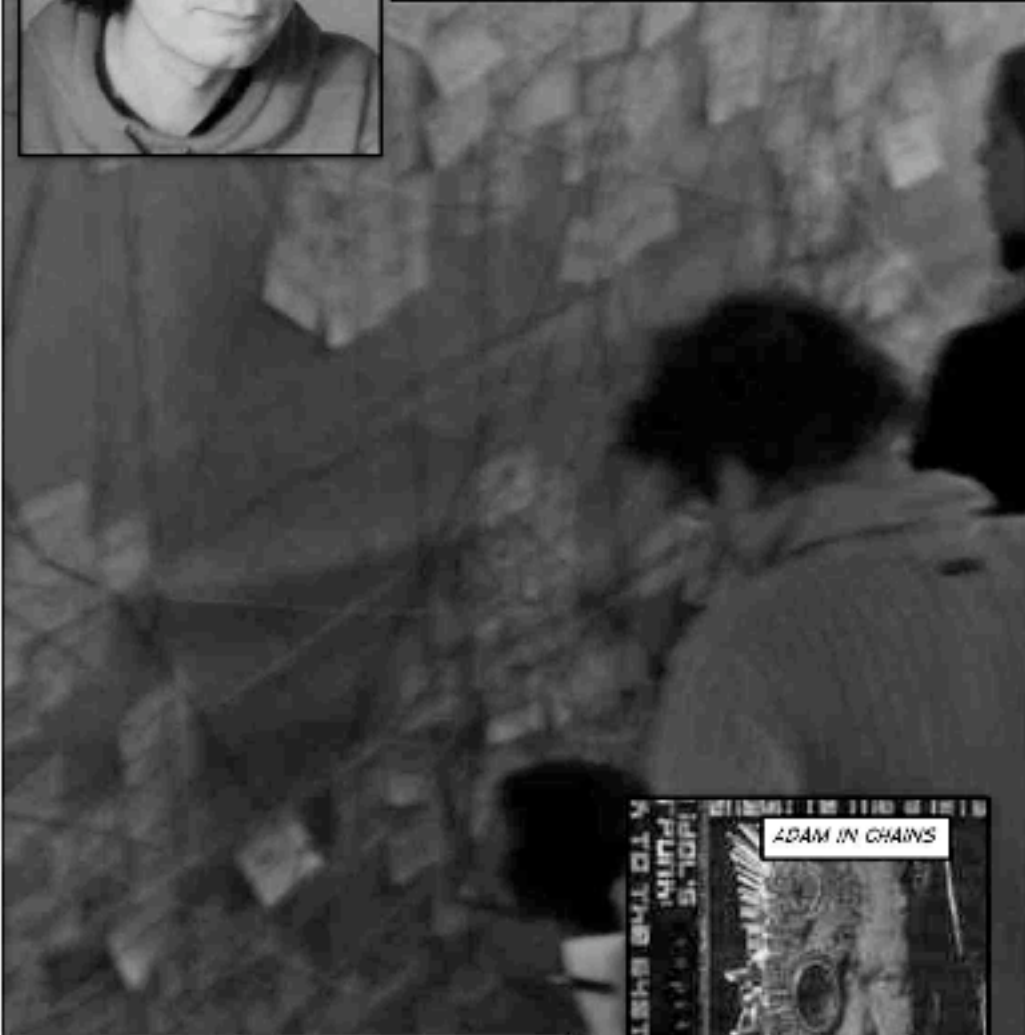
2



...AND BEGIN TO
DESCRIBING YOUR OWN
RE-SOURCES --- WHAT
ARE YOU BRINGING TO
THE TABLE THAT MAKES
THIS COMMUNITY KEEP
ON MOVING,
TRANSFORMING, AND
FLOW_IN --- WRITE THIS
INTO THE CENTER, ONTO
THE WALL AND CLOSE TO
YOUR NAME --- WHAT
ARE YOU PARTICULARLY
GOOD AT: SOFT- AND
HARD-SKILLS, ANY?



TAKE YOUR TIME, AND SCREEN THE MAP
--- CAREFULLY USE SOME ADHESIVE TAPE
AND A LONG WOOLEN THREAD --- FIX ITS
BEGINNING AT YOUR NAME ON THE WALL,
AND START CONNECTING TO EACH AND
EVERYONE'S RESOURCES THAT YOU MAY
FIND APPEALING --- INDEX_IN (Y)OUR
CURRENT WEB OF SOCIAL LIFE



BEGINNING TO WIND DOWN
WIND DOWN, WIND DOWN AND RELAX

7,



imagine yourselves as gaming characters

...THINK: CAR CARD GAMES, THE ONES YOU HAVE BEEN PLAYING DURING YOUR CHILDHOOD. AND DESCRIBE YOUR GAMING CHARACTER --- BASED ON A VISUAL REPRESENTATION OF YOUR CHOICE AND SIX CHARACTERISTIC ATTRIBUTES!

Zellverein Schü...
DAS TIER
→ ANDERSPÄTIGKEIT
→ LAUSTÄNDIG
→ ACTIONISMUS

Zellverein Schü...
in the s...
the cur...
movin...
touch...

IF YOU HAVE ANY THOUGHTS JUST LET THEM DRIFT THROUGH YOUR MIND LIKE BEAUTIFUL CLOUDS ACROSS A CLEAR BLUE SKY

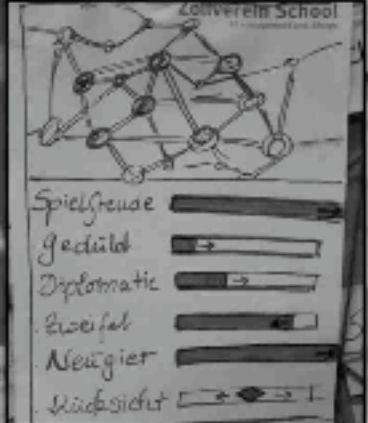
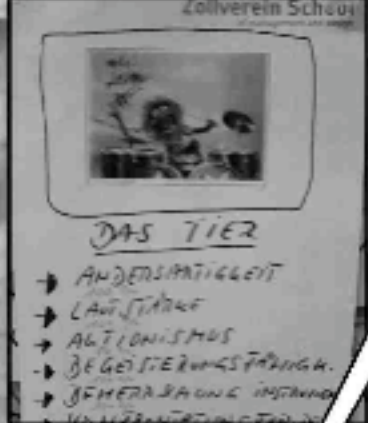


6,

BACK TO THE FUTURE
WITH BUCKLE UP
ALWAYS WE ENJOY IT!

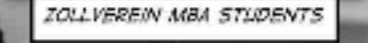


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The image is a complex collage. At the top left, the text 'imagine yourselves as gaming characters' is written in a large, white, sans-serif font. Below this, a woman's face is partially visible, looking down. In the center, a white speech bubble contains the text: '...THINK: CAR CARD GAMES, THE ONES YOU HAVE BEEN PLAYING DURING YOUR CHILDHOOD. AND DESCRIBE YOUR GAMING CHARACTER --- BASED ON A VISUAL REPRESENTATION OF YOUR CHOICE AND SIX CHARACTERISTIC ATTRIBUTES!'. To the left of the speech bubble is a character card titled 'Zellverein Schü...' with a small image of a character and the text 'DAS TIER' followed by three bullet points: '→ ANDERSPÄTIGKEIT', '→ LAUSTÄNDIG', and '→ ACTIONISMUS'. To the right of the speech bubble is another character card with a horse and rider illustration and a list of attributes with horizontal bars. Below the speech bubble is a large, stylized illustration of a woman's face with glasses. To the left of this face is a white speech bubble containing the text: 'IF YOU HAVE ANY THOUGHTS JUST LET THEM DRIFT THROUGH YOUR MIND LIKE BEAUTIFUL CLOUDS ACROSS A CLEAR BLUE SKY' and the number '6,'. In the background, there are several movie posters, including 'Back to the Future' and 'The Godfather Part II'. The overall background is a wall covered in many small, white sticky notes.

YOU MAY FIND IT FAR EASIER, TO WORK OUT A SERIES OF 3 OR 4 DIFFERENT CHARACTERS, INSTEAD OF LIMITING YOURSELVES TO JUST ONE AVATAR --- SINCE EVERY CHARACTER DEPLOYS A SPECIFIC SET OF CHARACTERISTICS, THE CORRESPONDING ATTRIBUTES MAY DIFFER IN ANY WAY YOU PLEASE...



5,



ZOLLVEREIN MBA STUDENTS

operative **strategic**

> issue 1
> issue 2
> issue 3
> issue 4
> issue 5
> _...

relating to what should already have been resolved in the past

relating to what should already have been resolved in the past

transformation in the sense of

relating to what should already have been resolved in the past

4,

JUST THROUGH YOUR MIND AND AWAY FROM YOU
THROUGH YOUR MIND AND AWAY
AS YOU RELAX
DEEPER, DEEPER AND DEEPER RELAX

NOW, IN A JOINT EFFORT, GO ABOUT COLLECTING ALL THE ISSUES, THAT SHOULD ALREADY HAVE BEEN RESOLVED IN THE PAST --- AND NOTE THEM, ISSUE BY ISSUE ON THE LEFT PART OF YOUR WALLPAPER



normative

JUST LET GO OF
STRESS AND
TENSION
LET GO OF
WORRY AND
DOUBT AND RELAX
--- FOLLOW THE
STAIRCASE IN
FRONT OF YOU
AND...

3,

**describe your
after life
memento that
is going to
outlive the
present future**

TAKE YOUR TIME AND PAINT ONE AFTER LIFE MEMENTO ONTO AN A3 PAPER, BEFORE YOU ARE PUTTING IT INTO THE AREA THAT CONNECTS YOUR COMMUNITIES MIDDLE-GROUND TO (Y)OUR AFTER LIFE THAT IS GOING TO OUTLIVE THE PRESENT:

SEE, THIS IS MY PICK --- THE SINGULAR MEMORY, THE ONLY ONE THAT I CAN TAKE TO ETERNITY --- IT HOMES IN AS A FUTURE MEMORY, DESCRIBING WHAT I WANT TO EXPERIENCE WITHIN OUR COMMUNITY, BEFORE I MOVE ON...

normative

scribe

after

IDOL!

flesh for fantasies

2,

ive
er_faces

strategic

normative

inter_faces

inter_faces

chef-text

inter_faces

after life that is going to outlive the present

uture

1,

NOW, WHEEL IN THE BOSS AND LET HIM HAVE HIS TALK ABOUT YOUR ORGANISATIONS NORMATIVE STANCE --- WHAT IS GOING TO REMAIN OF YOUR COLLABORATIVE PRACTICE, AFTER THIS PLACE IS NO LONGER IN BUSINESS? TAKE WHAT-EVER YOU HEAR FROM HIM ONTO POSTE-ITS AND PUT THEM ON THE FAR RIGHT END OF THE WALL --- HOW DOES THIS CHEF-TEXT RELATE TO YOUR AFTER-LIFE MEMENTO'S, THAT ARE MARKING YOUR ULTIMATE RELATIONSHIP TO (T)HIS ORGANISATION?

normative

coming differentiating practice


chef-text

faces

after life that

...AND ULTIMATELY, HOW DOES (T)HIS CHEF-TEXT LIVE UP TO (Y)OUR COMING DIFFERENTIATING PRACTICE --- THAT THAT IS NO LONGER AN IDENTICAL OR SIMILAR REPEAT OF WHAT IS ALREADY GOING ON?

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