

**Because**



**G.X. Jupiter-Larsen**

**"Not all trees are oak trees. Not all words are verbs. Not all people are men. And not all forms of audio arrangements are forms of music."**

G.X.

## **Because**

G.X. Jupiter-Larsen

Statements which are linearly based, or highly emotional are statements made without the understanding that emotion itself is the indication of three details. One detail being that free will is the predictability of personality. The other detail being that free will is what it is because motivation is the structure of aesthetic bias.

Motivation is having one's options open or closed. Definition is the overall general effect of motivation. How one measures is the act of definition. Within the act of definition, options are collected or forgone.

Option means accuracy. The more definitions, the more options one has. The more definitions one has for any single thing, the more accurate one's aesthetic.

"Grieved;" eye said.

"You mean grizzled;" he murmured.

"That too;" eye replied.

The details one leaves out of one's aesthetic shows as much insight into one's motivation as does the details which are part of one's aesthetic bias.

Likewise, one's calculations on what something can or cant or wont be discloses fully the structure of one's aesthetic bias. "Shading;" eye said... "You mean sharing;" he murmured... "Never;" eye replied.

How a statement is arranged shows as much insight into the motivation behind it as does the symbols involved.

Whenever the word 'out' is defined as the giving of a different position or direction, and the definition of the word 'pitch' is that of a topic of discourse, the definition of the term 'out of pitch' then becomes 'variations on a theme'.

Whenever the definition of the word 'off' is the <sup>bringing</sup> into close association, and the word 'tone' is defined as a causal or logical sequence, the term 'off-tone' is then defined as a 'mingling of connections'.

Whenever the word 'clashing' is defined as a bound formed, and the definition of the word 'shrill' is that of characteristics, the term 'a clashing of shrill snorts' is then defined as 'a complex scanty'.

The act of definition is the personalized style in how one measures; definition as technique. This means that when one defines something, one is reflecting on his own motivation. Motivation being the structure of aesthetic bias.

One's aesthetic bias being the involuntary characteristics of the accidental similarity between the movements which constitute the context of the self. These movements being, of course, that of the mind, matter and nothingness.

Moving through the ruins, crashing metal and shattering glass. The sounds involved are pleasing & exquisite & ravishing. Definitions would exist regardless if any one had thought of them or not.

A friend of mine once organized an art garden show, in which my contribution in the show was an empty hole in the ground. This installation measured 36 centimetres by 36 centimetres by 72

centimetres. This installation piece was a hole not meant to be filled by anything other than air.

A hole is a particular context of hollowness. Hollowness as reverberation; movement in empty space. Everything, except nothingness, is hollow. Nothingness is not hollow, because nothingness does not move.

There is a kind of superconductor in which one type of atom alternates with another type, forming conceptual checkerboards stacked like planes. When impurities are added between these planes, electrons are sucked out, leaving holes which are positively charged. These holes move through the lattice, conducting electricity. Matter only reacts to matter. Current carried by holes; a detail.

Few holes are empty; another detail. My favourite mail-art project is the act of mailing somebody an empty envelope.

**The marchers  
were chanting;  
"Burn books,  
not coal! Burn  
books, not coal!  
Burn books, not  
coal!"**

Yet another detail.

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