

carefully engineered mechanism derived from a sundial, yet it simulates solar time using a seemingly gnostic code. Today, the duration of a synodic day is approximated by counting the diminutive thumping of an electric current pulsing through a quartz crystal. The entire system is occasionally reset by atomic clocks that click in a fixed meter. So many operations depend on this artificial synchronization, while so many depend, rather, on the sun.

Since the orbit and rotation of the earth is inconsistent, what we consider a day is actually a mathematical averaging of all the days in a year (solar mean time), with a few seconds/minutes/days added in once in a while to keep everything on track. Thus, time is named and writ on a geometrically precise system rather than an observed one.

The twelve clean divisions of a clock face mark one-half of an apparent solar day. The hour hand makes two complete passes through these sections to signify this shift. All of the hands move "clockwise", which is to say, around the perimeter in a normalized direction. When static, a clock registers the time, that is, a marker relative to a particular spatial gesture; in motion, it conveys the slowness or slippage of gestures as we move past them. The numerals on a clock continuously record all possible times in any tense, or in some cases, impossible ones (i.e. 88:88). The continuum's opposing ends curl together and touch.

So, duration could be the measured interval between one iteration of a thing and a past/future iteration? Or, could we imagine the thing as a marker and the spaces between it and its neighbours as a time piece?

Walls bleach around squares of thought.

\emptyset is included in \emptyset because everything that belongs to \emptyset (the void, nothing) also belongs to the \emptyset to which nothing belongs. Nothing belongs to \emptyset that doesn't also belong to \emptyset . Therefore, every set is included in itself. But no set belongs to itself, \emptyset included. \emptyset does not *belong* to \emptyset because nothing belongs to \emptyset . Nothing could ever belong to a set of the excluded. A close-up refers to any ordinary object, no element of which is excluded from the scene, but which cannot be said to *belong* to the latter. 'Non-belonging' designates its position within the scene as the element that defines the latter's finite identity. The close-up corresponds to the empty set, $\{\emptyset\}$, and is represented by any *name* that is given to the void. A close-up doesn't belong to 'the set of the excluded' because nothing can belong to the set of the excluded. A close-up belongs to the name-of-the-excluded and always functions for the constitution, or shape, of the inside \square

TIME PIECE

Einstein's idiom summarizes time as a system of organization:

"The only reason for time is so that everything doesn't happen at once."

In truth, time is a minute slice of the present, a point or mark that passes as soon as it is accounted for.

"One of the schools of Tlön goes so far as to negate time: it reasons that the present is indefinite, that the future has no reality other than as a present hope, that the past has no reality other than as a present memory."

Registering time beyond its present state requires logging a point in reference to another. Though time is non-spatial, these points are imagined along a continuum (or several) that extends infinitely in opposite directions, never to meet again. The resulting space between the two is defined as its interval; and when quantified via a standardized unit, its duration.

...From intervallum, meaning "the space between the ramparts," which is to say, not the squarish crenellations tracing the rim of a fortified wall, but rather a cushion of space between this built defense and the settlement within. So, we're already talking about objects here.

Time and its duration are *qualified* by observing growth and change, a task made easier by compressing data into a viewable format. Persisting examples, such as time-lapse imagery, and its variant, before and after photographs, are superseded by the clock: a

DOSES, THESE POTENTIATE THE OPIATES. PRESCRIPTION COUGH SYRUPS CONTAINING HYDROCODONE ARE ALSO USED TO MAKE THE DRINK, THOUGH THEY ARE LESS POPULAR. SONGS LIKE "SIPPIN' ON SOME SYRUP" BY THREE 6 MAFIA REFER TO TUSSIONEX, A YELLOW COUGH SYRUP CONTAINING EXTENDED-RELEASE HYDROCODONE AND CHLORPHENIRAMINE (ANOTHER ANTIHISTAMINE). OTHER HYDROCODONE-CONTAINING SYRUPS SUCH AS HISTINEX HC, HYCOTUSS, AND HYCODAN MAY ALSO BE USED BUT HAVE THE ADDITION OF ATROPINE TO DETER ABUSE. SYRUP ALSO IS MADE WITH OVER-THE-COUNTER COUGH SYRUPS SUCH AS ROBITUSSIN DM, WHICH CONTAIN DEXTROMETHORPHAN AS THE COUGH SUPPRESSANT. ALTHOUGH DEXTROMETHORPHAN IS USED RECREATIONALLY, IT HAS DISSOCIATIVE EFFECTS AS OPPOSED TO NARCOTIC. DEXTROMETHORPHAN IS A SYNTHETIC MORPHINE ANALOG THAT HAS BEEN ON THE MARKET IN THE UNITED STATES SINCE THE 1960S. IT IS A COUGH SUPPRESSANT IN SMALL DOSES, BUT IN LARGE DOSES IT CAN RESULT IN A DISASSOCIATIVE STATE, WITH HALLUCINATIONS, SIMILAR TO THAT PRODUCED BY PCP OR KETAMINE.

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