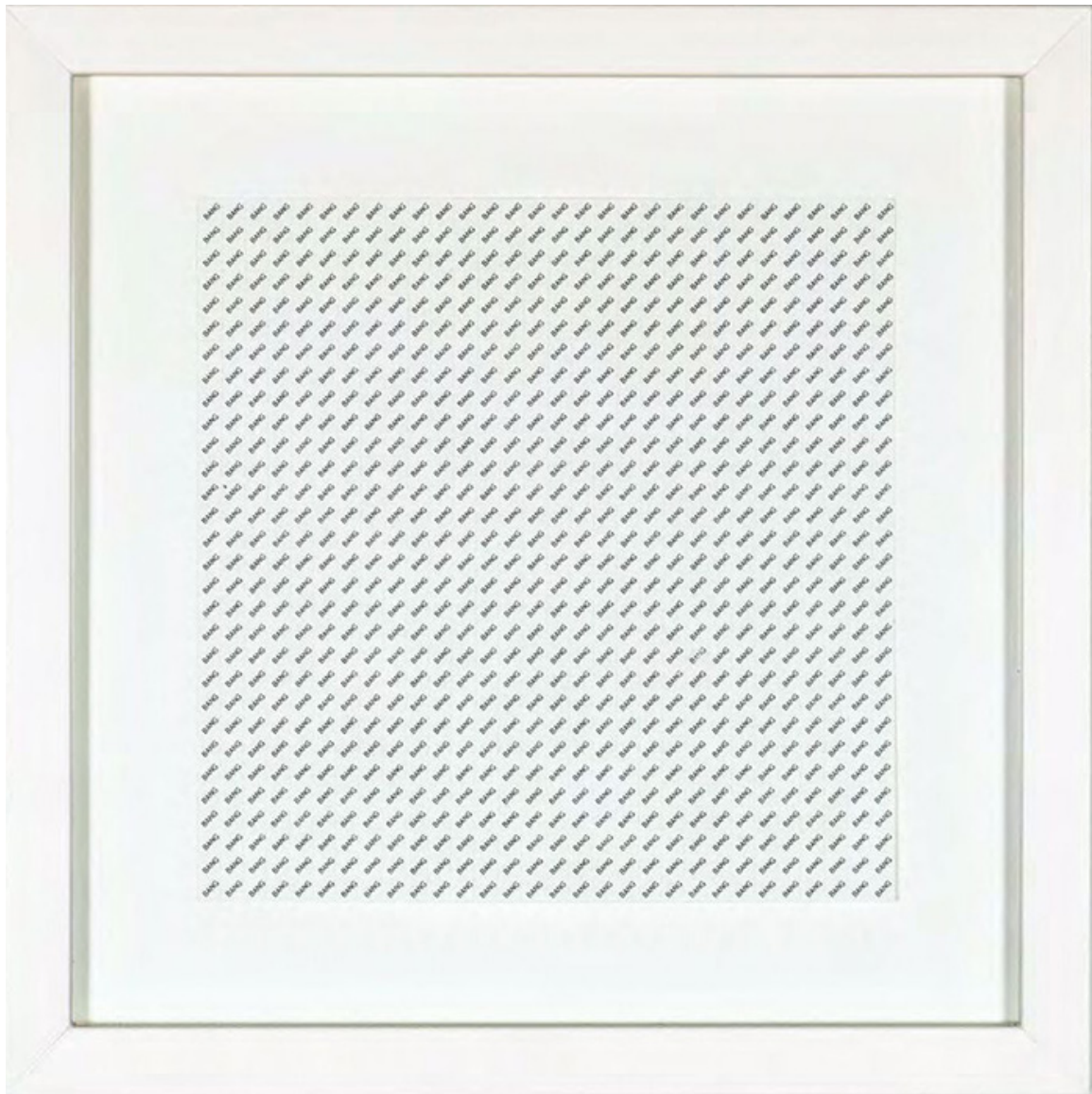


## 80 - BANG LSD BLOTTER ART



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The narrative fabric of psychedelia can't be woven and spun in the usual ways, because it doubles up and folds, it comes apart at the seams and re-connects where it split, it implodes in all the middles where it began. Yet we cannot open up the gap too much, we cannot deepen the crack irremediably, because then language will disappear the way it has so many times before...

Things are never just black or white. Therefore black and white make for the easiest way of tripping up reality. So I should already have begun elsewhere, because elsewhere is where it's at. If started with me, I have ruled out you, and if you started with white, you have ruled out black. Even in the split-second it took to introduce "you" and "black" into the sentence, there is already delay and difference. We are already writing in strobe.

Tripping on this illogic, let's conclude—that is, begin again—by asking: what color might footnote black and white, already apparently the lowest of the lo-fi? What color might constitute the unwelcome third leg, brought in to go even lower and undermine the dualism?

Brown, perhaps.

—"Good Shit," Dexter Bang Sinister, Bulletins of The Serving Library #4, 2012

Dexter Sinister,  
Bang LSD blotter art, 2012,  
Risograph print on perforated cord,  
29.5 x 29.5 cm