

Laura Taler  
*HEX: Begin Again*  
11:59

## Dialogue List

Collaged together from the following sources:

Claude Cahun, *Aveux non Avenus*, 1930 & *Les Paris Sont Ouverts*, 1934

Susan Coolidge, *A Few More Verses*, 1889

Maya Deren, *Cinema as an Art Form* (originally published in *New Directions* 9), 1946

Unidentified reporter, *Grand Forks Daily Herald* (citing the *Pittsburg Dispatch*), 1894

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A photograph that flatters will soon be a thing of the past. It will be impossible to make our faces appear to the most advantage by a clever pose, for the latest innovation in photography, the multiphotograph, will reveal us in all our defects and crudities.

The great study which women give their faces, to determine which position – side, three-quarter or full face – will look the best, will all be put to naught, for the multiphotograph will take them in all these positions and others as well. I think it is destined to become the photographic portrait of the future.

Average forehead

Average eyes

Average intelligence

Sensitivity – not very apparent

Big ears

flexible tongue

Agile hands,

Hands of a juggler – for Olympia or pickpocketing

Distinguishing Feature

A lifeline running right round the thumb.

Upon this line of eternity, without beginning or end, where nevertheless whole worlds appear and disappear, the race of seven-day circuits began so long ago that the sun and the moon (referees and runners) have lost count of how many times they've been around.

Today the airplane and the radio have created a relativistic reality of time and space. They have introduced into our immediate reality a dimension which functions not as an added spatial location but which, being both temporal and spatial, relate to all the other dimensions with which we are familiar.

Imperceptibly, almost, this sense of relativism has begun to influence our thinking.

In spatial terms, for example, the absolutistic differentiation between *here* and *there* loses meaning as *here* and *there*, being so mutually accessible, become, in effect, almost identical.

In terms of time, the chronology of the past, present and future has also increasingly lost its meaning as we have come to understand the continuity of the past with the future—and, prodded on by the actual acceleration of historical processes, to deal with the present moment as an extension of the past into the future rather than as an independent temporal period.

There is not an object which does not require relocation in terms of this new frame of reference, and not least among these is the individual.

Moreover, because of the quality of this new referential frame, validity is no longer a function of the object itself. It has become instead, a function of the position of that object in the constellation of which it is a part. The concept of absolute, intrinsic values, whose stability must be maintained, gives way to the concept of relationships which ceaselessly are created, dissolved, and recreated and which bestow value upon the part according to its functional relation to the whole.

We face the problem of discovering the dynamics of maintaining an unstable equilibrium. But beware! There are no ideological tricks or technical recipes for the writing of revolutionary poems.

Every day is a fresh beginning,  
Listen my soul to the glad refrain  
    And 'spite of old sorrows  
    And older sinning,  
    Troubles forecasted  
    And possible pain  
Take heart with the day and begin again.