

Prologue

Divergence Motor/Albatross Alarm

There is a unity referred to as the present that exists in heightened forms in certain spaces. These spaces were developed over time, arrived at in this present. From them, an alarm sounds, a siren beacons the extended pause. A motor is deeply imbedded, hidden from view, only detectible by the sounds and light making conscious it's presence. Some recognize the mechanisms as a functional apparatus for sustaining the time based relation of equivalence. Some are deeply skeptical but cannot escape the space or they see within delusion something residual, engaging the motor and responding to the alarm in perpetuity. Though every room has a door and every factory a world outside it, the current format of production exists in a plurality of positions in which the zone does not allow previous transcendent formats. There is cross over and ambiguity, an ambient consensus, between sensibilities. The future used to come but stopped around the time both instruments were introduced. The motor of divergence originated in the dream for a flexible, self-conscious, sociable production. The Divergence Motor was supposed to be an autotomizing one. Subjugated desires returned as reality, yet it now reminds of that which existed before the dream nonetheless. It is an awareness of the previous present's idyllic future as a recognizable yet deeply flawed current reality that initially triggered the alarm. In this time with out time, where clocks once marked working hours, the alarm drives anxiety and self-consciousness engaging internal gears of the Divergence Motor. Compromise is generated by internalization, mediation, and negotiation, and then externalized back into the atmosphere of crisis. The lapse between external and internal, the surface of the present, is an imminent plane of immanent autonomy. Indeterminate micro-productions situate in architectures of the specifically non-specific. Their difference unites them and signifies that heightened sense of the present's unity. Detecting expansion of existing crisis, the alarm sounds off again and again. The previous present's temporal orientation is retained within the process as something residual and alienated. The reflexive environment allows for didactic engagement with the motor, reconfiguring elements of the apparatus, almost attaining new projections on past futures. The residual future is entertained as fetish in the representation of the present. It is with this alteration to the consciousness of past futures in the construction of representation that the divergence motor might ignite a new way, reconfiguring the relationship to the alarm and, perhaps, time itself.

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