BY ALL ACCOUNTS, AN UNASSUMING AND QUIET ANGEL, HAPPILY PREDISPOSED TO
FLOWER ARRANGEMENT, BOTANICAL ILLUSTRATION AND TO ITS DUTIES IN THE
GRAND CHORAL PHALANX. SAMMICH’S OWN JUSTIFICATION FOR INVOLVEMENT
IN THE BRAND NEW IDEA OF WARFARE AND ARMIES LAY IN A GIDDY INTEREST
IN PAGEANTRY AND COMPLEX, COOPERATIVE GROUP ACTIVITY. ONE MUST
REMEMBER, THAT WAR DID NOT EXIST UNTIL THE ANGEL LUCIFER CAST OFF
THEIR GIVEN NAME AND BECAME SATAN IN ORDER TO INVENT IT AND, BECAUSE
OF THIS NEWNESS AND UNFAMILIARITY, THE FIRST PART OF THE WAR WOULD (TO
OUR OWN VIOLENT AND SINFUL EYES) BE COMICALLY AMATEURISH. CONCEPTS
SUCH AS ‘ENEMY’ AND ‘FOE’ WERE, AT THAT POINT, PURELY ACADEMIC. BEFORE
ANY CASUALTIES WERE INFLECTED: LAND BATTLES WOULD METAMORPHOSE
INTO VAST AND GLEEFUL DANCES, NAVAL SKIRMISHES WOULD REFASHION
CHROME RUINS
mirrored self adhesive vinyl, mdf, ruin b: 66” x 120” x 40”, 2015.

Themselves into colorful and intense floating collaborative choirs, aerial engagements would transmute into friendly competitions of endurance and agility. After several hundred subjective years of this sort of thing the ruling powers began to grow bored and, in their boredom, they took the war more seriously in the hopes of ending it so that all the angels could do something else for a change. In the pursuit of tactical effectiveness, the ruling powers organized themselves along rigid hierarchical lines, more efficient for the dissemination and enforcement of orders and, in doing so, invented what we would now understand as the ‘state’. After the first day of true and real fighting sammich was captured by forces loyal to the state and, in hopes of setting an example, was severely
AND PROFONDLY PUNISHED. POOR SAMMICH’S PUNISHMENT (WHICH, AS IT TRANSPRIED, SERVED ONLY TO PROLONG THE WAR AND UTTERLY CONVINCE SAMMICH’S COMRADES OF THE RIGHTEOUSNESS OF THEIR CAUSE) WAS TO BE RENDERED UNTO DEMONHOOD. THE PARTICULARITIES OF SAMMICH’S DEMONHOOD WERE PARTICULARLY BRUTAL AND EXTREME. THE LAWS OF SAMMICH’S DEMONHOOD ARE RENDERED THUSLY: SAMMICH IS ‘SUMMONED’ EVERY TIME A HUMAN MAN OR WOMAN EATS A SANDWICH. SAMMICH HAS NO BODY BUT SANDWICHES. AS A HUMAN MAN OR WOMAN RAISES A SANDWICH TO HIS OR HER LIPS THE FLESH OF SAMMICH IS TRANSUBSTANTIATED INTO THE MATERIAL OF THE SANDWICH ITSELF. AT WHICH POINT, SAMMICH IS MASTICATED. SAMMICH IS TORN AND SHREDDED BETWEEN TEETH. THE SUMMONING IS INADVERTENT, WHICH IS TO SAY, EACH HUMAN MAN AND WOMAN HAS NO
KNOWLEDGE OF HIS OR HER TORTURER’S ROLE IN THE PUNISHMENT INFlicted.
FURTHERMORE, THE PARTICULARITIES OF SAMMICH’S DEMONHOOD ARE TO BE
ENACTED FOR AS LONG AS THERE ARE SANDWICHES AND AS LONG AS THERE
ARE TEETH IN MOUTHES THAT CHEW.” IN THIS STORY, TIME IS IRRELEVANT.
SAMMICH’S DEMONHOOD - HIS FINAL PUNISHMENT - IS RENDERED INFINITE.
THE PRIMORDIAL WAR IS NEVER ENDING. THE CREATION OF THE MECHANICS OF
THE STATE ARE ETERNAL, THEY, HAVING BEEN INVENTED ONCE, HAVE SUDDENLY
EXISTED FOREVER. I THINK HERE OF THE AMERICAN PRONUNCIATION OF THE
WORD ‘FUTILE’. IN THE AMERICAN MOUTH ITS RENDERING DELIVERS A WORD
THAT SOUNDS MORE LIKE THE WORD ‘FEUDAL’. FOR 1000 YEARS, IN EUROPE,
NOTHING REALLY CHANGED BECAUSE A SYSTEM OF GOVERNANCE ESTABLISHED
ITSELF THAT BENEFITED ONLY THOSE THAT ENFORCED SUCH GOVERNANCE. IN
A system that privileges such conservation of power, the practices surrounding the reliable documentation of events - and the obverse of such documentation, which is to say, historical record - can be reliably expected to atrophy. Ergo: the Dark Ages. (I think here of our own contemporary capitalist-feudalism, with bonds of fealty wrought in legal contract, corporate lawyers as vassal knights, corporate identities as kings). What does it mean to exist with a time that is irrelevant but that interfaces into a time that does not belong to us? Is it to be an inhabitant within an attendant reality? It is to be an attendant reality. I think here of what it means to kill a character in a video game. Such characters killed are not deleted forever from the source code, never to be re-seen. Instead they
ARE OFT RECYCLED: BODIES RESPAWNED WHOLE TO BE ANIMATED BY NEW & DIFFERENT INTENTS OR REUSED PIECEMEAL WITH ARMS & LEGS OR SMILES & SPEECH RETURNED COMBOBULATED IN A CROWD. AND SO, IN THIS WAY, THE DEAD COME BACK, IF ONLY ELLIPTICALLY, AND EVEN IF THEY DO NOT COME BACK IN THE COURSE OF THE PLAYING EXPERIENCE THEY - AS DISCUSSED EARLIER - ARE NOT ETERNALLY DELETED BUT RATHER, THEY CLAMBER AND MEWL AND SHUFFLE AGAINST ONE ANOTHER, IN VAST POLYGONAL CHAMBERS. PLAIN AND UNADORNED, IF TEXTURALLY RENDERED AT ALL. THE COUNTLESS POTENTIATE THOUSANDS AND MILLIONS OF UNDEAD OF THE GAME, SLUR AT EACH OTHER, SPEECH FOREVER INTERRUPTED, FOR EFFECTIVE ETERNITIES, IN BOX ROOMS RENDERED CATHEDRALESQUE BY SCALE. WHEN THE ROOMS FILL TO THE EXTENT THAT EVEN THEY CANNOT CONTAIN THE DEAD (WHO DO NOT CEASE
(AGAIN, I’M NOT SURE I’M COMFORTABLE WITH THIS PHRASE - CAN WE FIND A BETTER ONE?). MOVING ON: VIA THE MANIPULATION OF INCOMPLETE ICONS OF MADNESS, I MANAGED TO CREATE WORK THAT SPONTANEOUSLY GENERATED VERMIN FROM THIN AIR. DURING THE RUNDEX OF MY THESIS EXHIBITION I ENCOUNTERED HUNDREDS AND HUNDREDS OF TINY ANTS, EXISTING ON MY 40 FOOT BY 19 FOOT ARTWORK ‘FLOOR WORK 2015’. THERE WAS NO CLEAR DEFINABLE SOURCE THE ANTS COULD HAVE COME FROM AND THEY WERE ALL, VISIBLY, SICKENED AND DYING, MEWLING AROUND AND SLURRING - AS IF THEY HAD NOT REALISED YET THAT THEY WERE DEAD. PERHAPS THEY WERE COMPelled CONCEPTUALLY BY THE PSYCHIC BACKWASH OF THE STICKY AND STUPID IMAGES UPON WHICH FORMED THE DESERT UPON WHICH THEY STUMBLED.