DEACCESSIONING THE MANSIONSTREAM: ON *BRNT GHST VLNT*

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John Paetsch's *brnt ghst vlnt* is the second project from Gauss PDF Editions, an imprint of the web-based publisher Gauss PDF. The Gauss PDF website introduces *brnt ghst vlnt* as a choice of platforms: PDF, PURCHASE (B/W) / PURCHASE (COLOR). As an object it appears rather cryptic. There is no information regarding what its contents may or may not entail. Acknowledgment of authorship does not appear on or in the work.

Just as *brnt ghst vlnt* sacrifices the luxury of assigning its platform, it also sacrifices textual authority for the perpetual disrepair of deaccessioned communication. The content appears as residue which informs its own cognate architecture, evocative of the transmissions and denigrations of preconditioned design, presentation and process. Here, recalling the possibility of a universally valid rhetoric (i.e., philosophy), there is a spatial disparagement between the ephemera, which is skeptical of its presentation, and the platform, which appears to bear no attachment to the content. The content has been deaccessioned from the surface. Content is an affectation; a reader shouldn't be surprised to find that it is possible to peel it back and put it elsewhere.

CONTEMPORARY PRACTICE

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Adelman team will continue to repair, we can read

here have been times that I have failed an
interrogation and felt satisfied with the result.

Roselle Ice - Icy through the
heart

i actually don't know that I should make him choose: Once I have
my Username and Password, can I submit more than one idea?

Yes submit many ideas if we do not charge to submit ideas: it's
how r ghosts

- 60% of the money is digital but it burns the leader

[John Paetsch, *brnt ghst vlnt* (Gauss PDF Editions) 24]

Language appears to embed parasitically—detaching, reattaching, cancelling, reconciling. Paetsch describes these conditions as unrelenting, "It mediates xenocorrosively: this is its mode. It alone is always the same and acts the same way without ceasing or diminishing." The cycle of *xenocorrosion* assumes a cadence derived from its perpetuation of decay, a glimpse at what will be the derelict, shelled out interfaces of desiccated communication. Invoking various states of cancellation by channeling the erosion of the future's future, it is a vision in which atrophied information and its husks of expired metadata are haunted by the ghosts of authoritative communication. It acknowledges authority only as derivative of immaterial language credulity, remembering its self-corrosion as eternally self-preserving. Not in a process of preservation *toward* cancellation, but a perpetual preservation *of* cancellation. While constantly moving, it moves toward nothing but its own deaccessioning.

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                named Roxii Manscion, Bryactly Rig,

[John Paetsch, *brnt ghst vlnt* (Gauss PDF Editions) 27]

The deaccession process can only be viewed through an architecture rooted in temporality. Ghostly condos and mansions recur infinitely, providing containers for traces of eternal cancellation. As such, the architecture of disrepair is potentially the only thing that maintains existence in *brnt ghst vlnt*, consequently serving as the exclusive mode in which to view what would otherwise be nonexistent. The line, "Time is real but not outside any mansciohn" supposes that these architectural manifestations function as portals in which the content may periodically dip into temporality. The platform (the book, pdf, screen) is secondary to the mansion, the ghostly condos, the only establishment where content may exist. Everything outside the *mansionstream* is decaying vacuity. The difference being we cannot see it. Without the architecture, which apprises temporality and existence, there would be no platform.

A6: A thing's realty is qualitatively equivalent to the Mansion in which it occurs.

> P5: What has its cause-in-itself exists, and is thus a member of the Mansion of Existence. Since finitude is qualitatively different from infinity, what has its cause-in-itself is infinite, to the power of "A".

[John Paetsch, *brnt ghst vlnt* (Gauss PDF Editions) 75]

Much of *brnt ghst vlnt* is axiomatic and therefore is inherently compelled to come to terms with itself through itself. The perpetuation of its function, rooted in relentless subtraction and re-retrieval, is the consideration of its quantities, which appear as outlines, directions, couplets, axioms and mathematical equations. It is a synecdochical work, whereby the provisional mass allows for the substitution of one function for another, the perpetuation which denigrates the ostensible whole to constant internal cancellation. Each object comes preconditioned, essentially haunted, with an inevitable exclusion, always a moment away from amputation. Regardless, *brnt ghst vlnt* is proud of its flaking cocoons, its breeding pods.

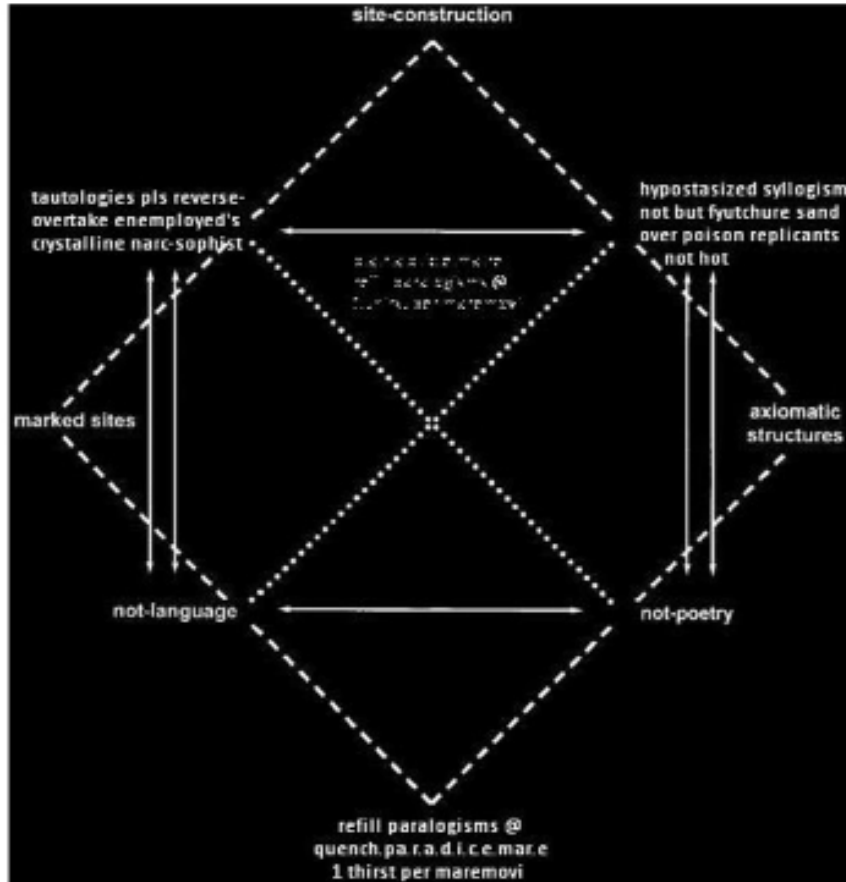/part is the larval automaton of its own ctyctem

[John Paetsch, *brnt ghst vlnt* (Gauss PDF Editions) 66]

Autonomous fragments maintain a competency of their boundaries, as if the ghosts have grown restless scouring the perimeters of their condos. We glimpse parts in revolt, annihilation which never manifests as removal, but rather as a perpetual haunting of the whole. A parasite leaves a scar on its host; an unwanted object quivers among its collection. In other words, *brnt ghst vlnt* is self-aware and cognizant of its isolation and so are its parts. The ebb and flow of temporal occurrence, as content flickers in and out of the architecture, reduces its attachment to participatory meaning. Participation has been, like everything else, corroded. And in the process, it slowly delves into rigorous depravation.

Scholium 1: As is said, by Dem 1, an Automaton determined to distance its language-constructions from Metaphysics cannot give an account of its language-constructions- that is, cannot say what it is or how it is or how it came to be how it is or how it came to be what it is or what it is about how it came to be what it is not it likes or how it is how it came to be what it is not it is or what is it about how it came to be what it resembles it is- without testifying to its full-throated metaphysical accreditation and syntactical obedience to its metaphysical Master. Nor can it comprehend how its determination to distance itself from its Master is an effect it is determined to produce by its Master. Why does it produce this effect? Answer: in desiring this distance an Automaton enters into a contradiction that broadcasts its enslavement and heightens its eNcHaiNtMeNt. In its incisions, immaterial vanity defaces material glitter-bodies.

[John Paetsch, *brnt ghst vlnt* (Gauss PDF Editions) 105]

Dominating language—language which strives to command belief, faith—is a relentless bully of intention; ghosts recede to the surface in order to feign authenticity. Disembodied information appears to be supplemented by an imperative assertiveness. It echoes the desperation of collapse, obsession which relies on self-classification and endogenous indexing in order to prove to itself that it has always existed. It is meticulous in manufacturing its identity, detailing the details of its logic, supporting and contradicting. By default, it supersedes its own *ctyctem* of dominance. It admits to a reductive view of its content: "The degradation of Thought that qualifies Nomination in the Unreal, I call Language." We are left with the differential of an oxymoronic dominant-deaccessioned communication which cannot intend, but can only be exposed in relation to itself. The juxtaposition of the dominant, pseudo-gated information, against the ephemeral, reveals that no portion of *brnt ghst vlnt* is safe from the cancellation of credibility.

site-construction

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[John Paetsch, *brnt ghst vlnt* (Gauss PDF Editions) 120]

brnt ghst vlnt constructs a false rigor of ostensibly objective relationships. It obfuscates its self-criticism by establishing replies, objections and sets of sets of objections which refute and simultaneously support its claims. We discover that the work is not only self-critical and capable of criticisms which erode internally, but, almost contradictorily, its axiomatic structure is applicable toward any epistemology's tendency to nullify praxis inward as defunct logic. If we apply its method, we find that there is a black hole, ultimately reconfiguring the platform in which we come to the content's storage units and their immutable corrosion. It only exists toward an inexorably self-inflicted and unapologetic collapse in suspension. It is interference as writing. But what *brnt ghst vlnt* gives us is more profound than its content or presentation; it provides us with the representation of that which has become accomplished or completed, and therefore eternally trapped. It exemplifies the terrifying inevitability of our own recurrent decay.

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