

IF SO, WHY

Begin counting time at second minute, precisely at the end of the first minute leaving no space between first and second minute. It is important that there is no space between first and second minute. Begin in the second minute to sum up the findings of the first minute, to re-combine the first minute into the conclusions that will begin to be resolved in the third minute. It's ten years from now. It's now, but ten years from before. Count ten years, omit the second and ninth year, think about this moment as the consequence of events from the first and second year, count each step, count by two's. Count backwards so that no time elapses between the third minute and the first minute, ending on an even number.

Walk on one side of the street and notice that the numbers on the buildings diminish or increase by twos, with occasional numbers omitted due to anomalies in the construction and no regulation for displaying of numbers. Guess the conclusion of the first minute by imagining the third minute by projecting where you will be at the end of your current line of vision. Take in the entirety of your field of vision at once, pay attention to nearly imperceptible undulation as you approach the vanishing point of your field of vision. Think about the event as it would appear from the event several weeks ago, from a period of four to two weeks. Avoid judgment of event from first year or tenth year in continuum, just as there is no quality of the arrival of what was previously a vanishing point. Divide present into twoness of the present: one moment of the present as an arrival at a previous vanishing point and a taking in of a new scope of vision, two a projection of the next event in a series that does not accumulate but resets at a neutral division between the first minute, the arrival, and the second minute, the departure. Time your departure so that calculations from one minute or from starting point are even and constant.

The solitude of the receding moment is eased by the arrival of a train on the platform behind you and an arrival of a train on the mirror side of the opposite platform three seconds later, in front of you. The doors of the first train arriving behind you open as the train arriving visibly in front of you stops in the station. The second train, the one across the platform, its doors open, while three seconds later, or in an interval just after the beginning of the third second, the doors of the train behind you open. The train doors stay open for a period demarcated by a transmission of between twelve and fifteen words listing the next juncture of arrival without recapitulating the previous departure point, although the departure point is echoed as the arrival of the second train, with a tardiness complementing the untimeliness of the first train. Both trains are not your train. The first train, after the interval in which a voice speaks, closes its doors, which meet at a point where both doors extend to their furthest point. The doors of the train within your field of vision close as the train behind you pulls out of the station and into the next but not terminal point.

The first death arrives either as a singular death in between the first and second moment or as an accomplished fact in the dividing point between the beginning of the first moment and the second half of the first moment. The proximity of one death or many deaths occurs as the first death or set of deaths occurs in the foreground of your field of vision shortly before the second death or set of deaths occurs in the time vacated by the first death. The scale is not a scale of quality but balances the ascendancy of the second death or group of deaths against the descendancy of the second death or group of deaths and then the swing of another ascendancy as a death moves back into the ascendant.

Begin counting time before the end of the first second that inaugurates the seconds which are being counted from the first second to the elapsed endpoint of seconds or minutes. Begin timing the first step

anticipating the third step. Begin timing from the first death to the arrival of the second death as the first death departs on the first train, which is in your field of vision and whose doors open as the second train comes to a full stop. Board the second train.