



ATEMPASTORAL #3 // CARL DIEHL

The atemporal apocalypse pours out via of topographical symbols, the eroded elevation lines stretching out over our contemporary void on the wings of many-eyed angels. The atempastoral has overwhelmed the levee. The flood of beautiful scenery has washed away your house. You cling to the roof of an unknown building, starting skyward, waiting for the geostationary satellites above to lower you a rope of data, something sturdy to support yourself on as you climb up into the electromagnetic sky, and leave the earth behind you, forever.

Accommodation begins in the eye and the wild (after)life of attention acquiesces in tow. Catch a glimpse of the postman performing the paper net, then return to recent tabs, kodak moments, initiated or received, the immediacy of epiphanies dispersed through a bramble of networks. Scenery seeping through cracks in connectivity, kudzu climbing over pay-walls, picturesque picturesqueness constructed from the cache of continuous partial attention.

IDYLL MODE

Within the framework of the Atempastoral, the increasingly non-linear and pervasively mediated experience of contemporary network culture are reconciled with the aesthetic concerns of the picturesque in art and literature.

Aerial views landscaped multi-temporally // from: *The Hidden Dimension (2015) video installation* by Carl Diehl with videography by Adam Simmons, Music composed by qoqol, wild sound from freesound.org users: soundbytez and Luftrum.

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ATEMPASTORAL#2 // ADAM ROTHSTEIN

There are certain maps that are now lost. We know that the terrain was drawn, committed to paper, recorded for navigational purposes. But then the terrain changed. Dams were built that flooded the valley, covering the rocks and rapids and creating the smooth, designed surface of the reservoir lake. New maps were drawn and the old removed, because there is only so much paper that one can reasonably archive. The maps were accurate once again, and navigation continued. But what happened to the old river? Rivers articulate common language, and like the eroding canyon, our strata shows evidence of the past flow of phrases. You can only step into the same river once, but how many times can you map it? The map is not the territory, but what is the distance between two different maps?

If you look closely, in the archived databases and in the dusty drawers at the records depository, the old lines begin to re-emerge. They lurch out from the paperwork, reanimated ghost lines, the strata crawling up, out of the dirt, crawling back into the fresh air of our awareness.

ATEMPASTORAL #1// ROSALYNN ROTHSTEIN



Carry out an in-depth study of the materials that can be used.(1) When the rawness of such a gash in the ground is softened, and in part concealed and ornamented by the effects of time, and the progress of vegetation, deformity, by this usual process is converted into picturesqueness; and this is the case with quarries, gravel-pits, &c. which at first are deformities, and which in their most picturesque state, are often considered as such by a leveling improver.(2) Never conform to indoor conceptions. By doing so you will be succumbing to the environment... Outdoor space is boundless.(3)



para-fictional play, m.williams, pdx, spring 2013

LIMITATION: an allowance paid by a former relation to a land-mass for maintenance of memory against counter-memories of histories/futures

Example: a para-fictional play solicits a nearby futurity, provokes a vertical history, opportunes a potential world perceptible to those who learn how and when to blink.



All such deep coves, and hollows, as are usually found in this style of scenery, invite the eye to penetrate into their recesses, yet keep its curiosity alive and unsatisfied; whereas in the other, the light and shadow has the same uniform, unbroken character as the ground itself.(4) Sometimes he might find the ground scooped out into a deep hollow, forming a sort of amphitheatre; and there, in order to show its general shape, and yet preserve its sequestered character, he might only make a partial clearing; when all that can give intricacy, variety, and retirement to spot of this kind, would be ready to his hands.(5) Then, he emphasizes the natural shape of each plant. He erects towards the sky the plant which naturally grows straight and respects the natural forms of curved and hanging branches. (6)



Trees that are torn by winds, or shattered by lightning, are deformed, and at first strikingly so; and as the crudeness of such deformity is gradually softened by new boughs and foliage, they often become in a high degree picturesque. (7) They formed stains of deep emerald greens, soft layers of brown and tawny whistens, to recreate the patterns of the forest and mountains that surround them. These patterns seemed to be infinite, carried from rocks to puddles, to tubs, to flowers to skin in a kind of friendly pollution.(8)

1. Teshigahara, Akane. Joy of Arranging. 14.
2. Price, Uvedale. Essays on the Picturesque, 195.
3. Teshigahara, 14
4. Price, 123
5. Ibid, 282
6. Shuhō. Recreating Nature: Ikebana of Ginkaku Jishō-ji Temple, 13.
7. Price, 17
8. Villalba, Mercedes. Secret Foliage, 121.