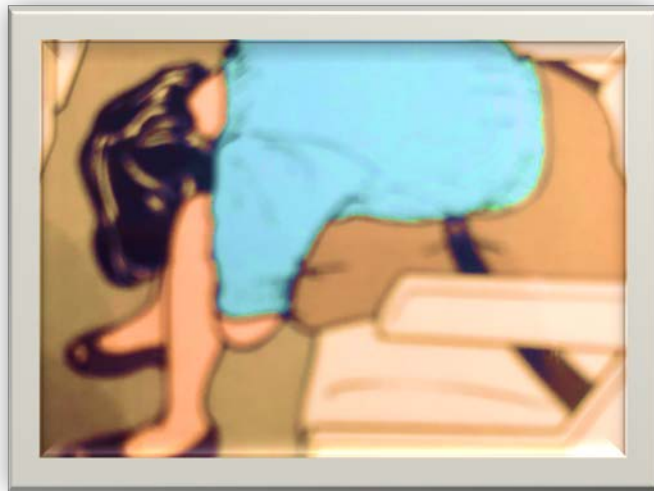
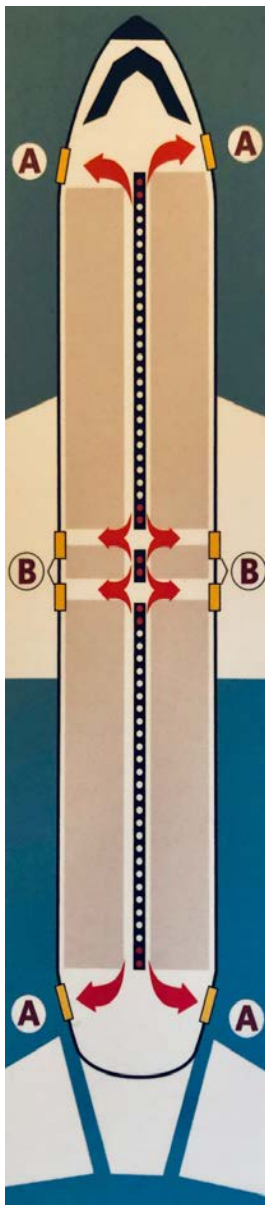


AEROTOMANIA

“The Airplane is an extension of the entire body”
(Marshall McLuhan, *Extensions of Man*)



In the partition of skin wrapped like paper like prayer through the echoes of hushed walls, welling through chambers of night; between leisure, labor, utility and pleasure, the airplane as an erotic theater, a social text of secret motives, functions like a language —



a hyperculture of forces and relations, chains of connections, affections, insurrections systems, cycles, patterns and dispersions in an ærotic ecology of sovereignty and sacrifice

We are the letters travelling through space.
Seated letters speaking ourselves
against the sky inverted through flying circuits
coded ciphers secrets' shaded silence
of shuttered truance

We are the letters, the interletters between rows of text
awake / in the flux of discomfiture

The spoken sentence
between destinations
of dissemblance
liaised in the labor of
hours aisles eros sorrows a eros

parataxiing down the runway

in the heft of day --

The airplane is structured like a language

And we are the letters reassembling in a shifting ensemble;
illicit and clandestine sequestered in the curved body
of arced crevices, potency, platforms, portals, promise

we are the floating signifiers flying through a body of conventions
volatile and unspooled, looping

*According to the Digital Equipment Corporation¹
in many aircraft, the rightmost seats have letter
designations HJK, skipping the letter I*



as mathematically speaking,

a PLANE is a point a line

and a two dimensional space



Inscribing itself as a site of radical intersubjectivity
through an aerodynamics of radiant space

the very body of the airplane highlights subjectivity
as a spectrum of differential r/relations

and we are flying

through intersectional veils, chariots, heavens and throne rooms
plays, *plaise* palaces, seals and ascents
through the waters of high walls and the halls of the unseen

**highlighting how like in Heidegger's formulation,
the same is an endlessly repeatable identity**

AA BB ABAB

**held together in radical dissimilarity, irreducibly bonded
in the their (dis)union² --**

**further extended in McLuhan's 1948
antidialectical tetradic axiology of metaphor and analogy³**

**A is to B so C is to D
AB:CD**



As attested in the *Sefer Yetzirah (Book of Formation)*,
in accordance with midrashic and talmudic exegesis,

the world was created through the combination of letters



Each substitution and transposition of the letters condenses light
into a life force, made by forming, weighing,
combining and transforming the letters

resulting in 231 combinations
reconfigured into groups of 3 and 4 letters.

A	B	C	D	E	F	G	H	J	K	ROW 8
										ROW 9
										ROW 10

Each lettered combination is understood as a gate and through these “gates” creative power goes out into the universe. The 231 gates are created by pairing each of the letters of the alphabet with one another until all 231 letters combination are formed.

How to combine, weigh, and exchange them?
A with all and all with A; B with all and all with B;
G with all and all with G; and all of them turned around
going forth through two hundred and thirty one gates,
And the whole creation and all meaning proceed
From letter combination⁴

gates of connection
 annexion, synnexion

gates of entry
 gates of desire



Q Gate, R Gate, S Gate

T Gate, U Gate



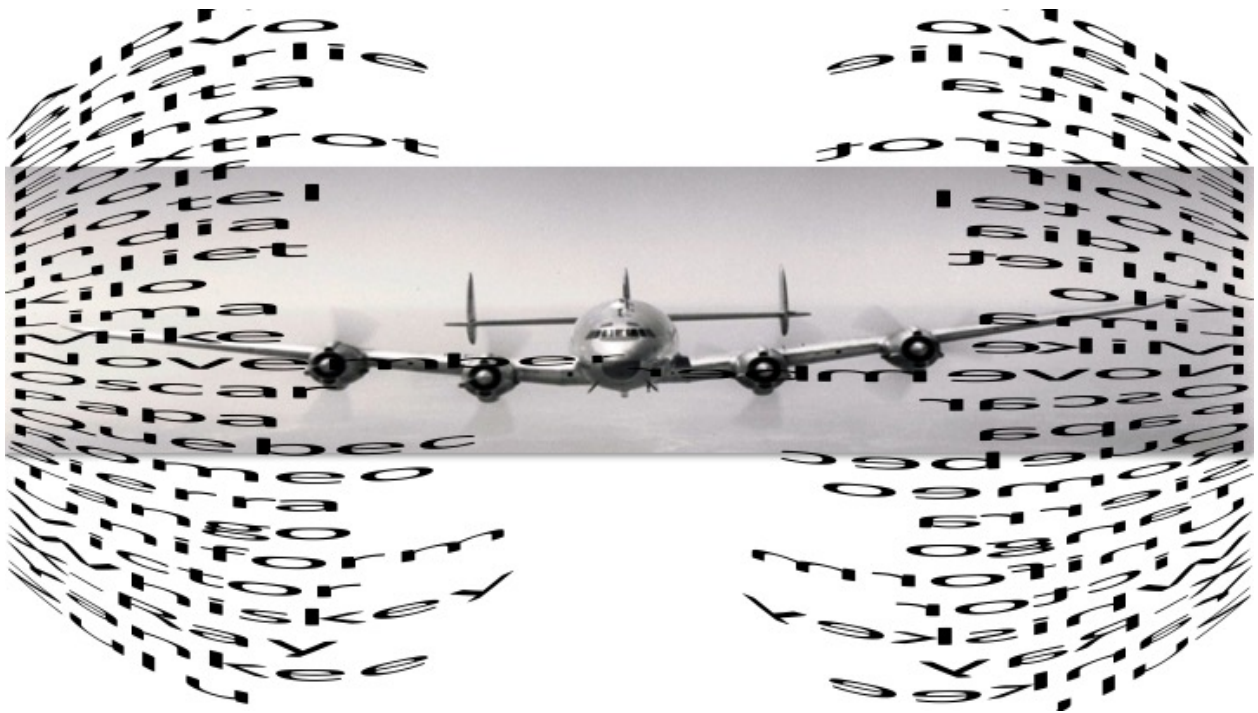
wie gehts?

FOR JEWS CELEBRATING THE DAYS OF AWE

GATES

REFER TO ONE'S FUTURE BEING SEALED
IN THE BOOK OF LIFE⁷.

closing of the gates, yet opening into new
passages, sentences, scrolls, arcs, lines of flight



constellated in the abecedaries
of the abyss⁶

& says fly me by night to the river
[de]river over the rainbow fly me
faster than angels so fly as the sky
flying without wings as sparks fly
enfleurage i was born to fly so fly
with me through the flux of form
through refueled folly volleyed veils
voiles volér réveillé all luminous
voluminous flee flyten' fly flug me by
the seat of your *pense* fly me like a
butterfly fly as flamingos flyin coupe
fly free and fly blind buttressed from
the inside like a flying f*ck on the fly
to the moon over the dateline as
the sky flies awake

We are the letters traveling through space
through planes of *Boeing* in time, whose costume, custom, décor
decorum of patterned mazes fathoms pixels, flickering
through tumult

masked and breathing
reclining or upright



we are the letters unraveling though space

That space where language
circulates

According to Merkabah mysticism, exotic angelic beings with awesome strength and powerful flying wings served as heavenly tour guides carrying creative energy through the celestial spheres. As it is said, the chariot flew Elijah from earthly dimensions to heavenly ones in a great burst of light and speed.

opening to higher and higher levels



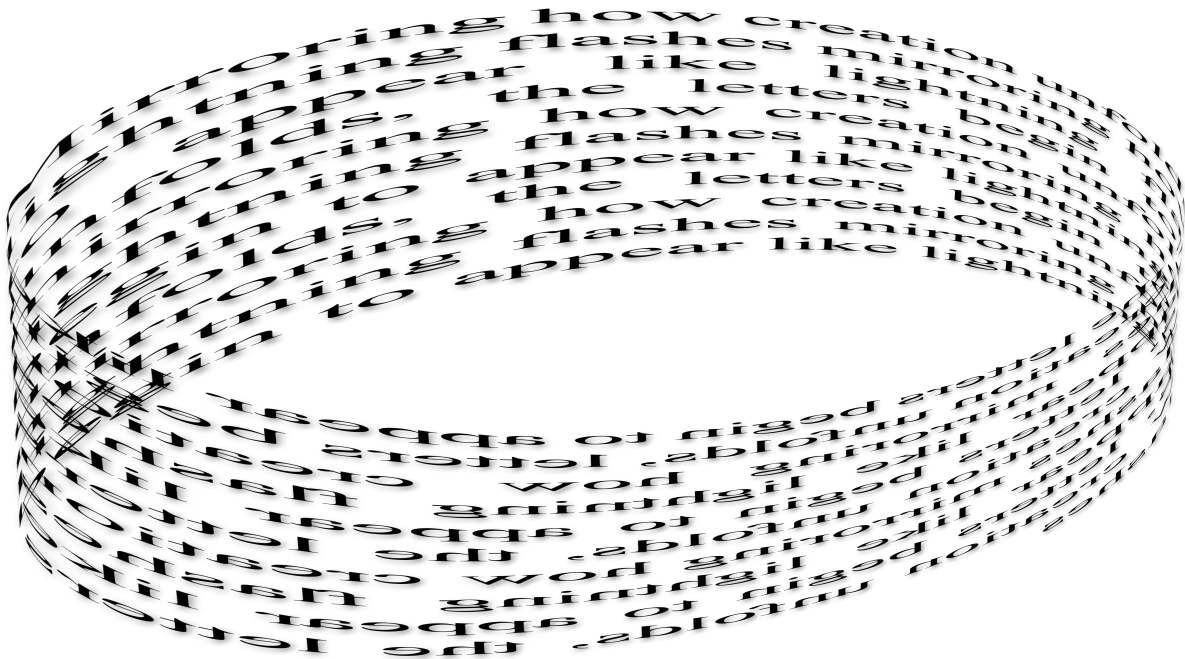
The world record for height by an air-breathing aircraft is 85,135 ft, set in an SR-71 Blackbird in 1976. Most US military aircraft can exceed 50,000 and most commercial jetliners cruise sea level. The X-15 have flown higher but own source of oxygen, instead of altitudes, the air outside gets jets compromise and are pressurized commercial jet cruises at 28- the exception of the Concorde many jets could fly at higher altitudes, regards to safety. The new generation The current versions of the famous U2 military spy 90,000 ft (17 miles), while The Stealth Bomber cruises at up to 50,000ft (8.3 miles) with increasingly higher cruising altitudes



somewhere between 30,000 and 45,000 feet above mean are classified as rockets, because they carry their using the air. As aircraft climb to higher thinner, therefore modern commercial to an altitude of 5000-8000ft. A typical 35,000ft (up to 6.6 miles of altitude), with designed to fly at 45,000 ft. Although they are usually certified to an altitude in Boeing 737 is certified to 41,000 ft (7.8 miles). plane, originally designed in the 1950s can cruise at up to

And so high in the night sky
the airplane appears as a spark of light

A flash in the darkness
and from this most infinitesimal point
of concentration, contains
all the future within it⁷



or as in Heidegger's translation of Heraclitus preserved by Hippolytus
the flash of lightening that surrounds the presencing of all things

present while itself remaining concealed from being present
"not as presence presently absent or an absence absently present

but as the absent present
in the spectacle of



that continually withdraws
its present absence"⁸

And like the flash of primordial letters;
clothed in the nothingness of being
enshrouded in the disquiet
of dissembling –

letters, like desire itself, "that ran and returned
across the face of the heavens," the airplane embodies
all that is to come; comes and keeps coming

avíonaveníravíonavenír

in an ever-arriving future⁹.

For the very shape of the airplane is reminiscent of the letter Alef,
the first letter of the Hebrew alphabet,
symbol of infinite and contemporaneous beginnings



Constructed from two *Yods* ך, one above and one below
with a diagonal line, (the *Vav* ם), between them,
representing the higher world and the lower world
separating and connecting the two

**and the like the airplane itself
“the letters were hidden within each other”¹⁰**

And through chambers of light
rungs of life
ærotically connecting
upper and lower worlds

all brimming with interior struggle and yearning
hiddenness and longing --

Aloft in our throne-seats, we are flying
through celestial vows, vaults, voids, cavities, caves, caveats
flying / with anguished abandon

ravished, moaning and pinned
against the unwieldy sky
undressing before us

JETZTZEIT

(((maJEsTic)))



gathering clouds
of data / wisped ripples systems, rhythms
as skies' signs swerve serving

caressed by nonsemantic ciphers

the airplane performs the
Kabbalistic secret of the “white
letters”. For, according to the
teaching of late 18th C. and early
19th C. Hasidic master, R. Isaac of
Berditchev, disciple of R. Dov
Baer of Mezeritch, the Great
Magid,

**not only do the black signs
constitute letters
but the white spaces
that encompass them**

Clothed in invisible white letters --

cirrocumulus. cirris.
stratus. altocumulus. nimbostratus. stratocumulous.
altostratus. cirrostratus. lenticular. *noctilucent. cumulonimbus.*
cumulus. *collusive.*



the airplane stands in for all that is invisible, visible, risable, li[a]sable
entwined in each other
and as black light drenched in white light
pressed against
purring torment as
lettered sweat seeps through
muffled shouts, splits, rips
rocketing darkness
as the night squats
strapped against the sky

moving through and across
geo-political, socio-ethnic and gendered borders

amassing memory, data
enacting a multicultural polyvalent poetics of inclusion --

asserting itself not so much as a bourgeois interior
of imperial space, but one of shifting hierarchies, conventions, investment.

the airplane is flying like a language

a distributional force gliding
between local and global figurations

fluxuries, luxuries, liaised

within the dialogics of recirculation



reproducing meaning through robust routes

*airplane's root from 19th C. French aéro- 'air' + Greek -planos 'wandering',
So, through an erotically inscribed intralingual historicity
the airplane is literally wandering like a language
inscribed in differal, deferral*

or re-rooting

*In contemporary French, en plein literally means
'in the middle'. Thus, inscribed in its very name,
the plane is always en medias, en route*

reminding us

how like language's cultural identification and aesthetic properties
the airplane, occupies an in-between space, a non-place, *s'passez*;

between arms, rests, thighs,
fingers dripping flesh ---

pursed, pressed, porous and *en proces* --

And all nomadic and vagrant
like the airplane

sometimes language gets hijacked
through foreign bodies, elements of otherness;
dyssemically re-routed through de-familiar zones

sometimes languages collide

sometimes it is subject to layovers



And sometimes,

as anagrammatically, *airplane* can be read as *real pain*

its slippery body, of multiple entrances, moist gaps, apertures¹¹
is just longing for some turbulence



With palimpsestic, decentered desire
and propelled by thrust

the airplane, as language, enters as a body
navigating curves, corridors,
windy torment, raiment, hunger –

through syllabic gasps
propulsive rasps naked aching
as the sky opens

consenting sky

ink-drenched and garmented
with specters, slippage, rafts, corridors, constellations

taste its vocabulary, it says

through star-studded galaxies



(((gal lexis)))

axes of incidence, prospects

**Reminding you:
the closest excess might be behind you**

*Re-rooted, from Old French plein;
from the Latin plenus; the proto-Italic, plenos;
proto-Indo-European plhonos; plainly said,
the airplane refers to that which is plenty,
pregnant, excessive, full¹² -*



REFUSELAGE

Thus, inscribed in its very name,
the plane embodies a double bind of excess and lack

all that is material and ethereal
illusory and policed

a glossopoeisis of sublime vistas yet also restriction, regulation

**NO SMOKING NO TOOTHPASTE NO LAPTOPS NO FIREARMS NO LIGHTERS NO SMALL
TOOLS NO LIQUIDS NO GELS NO AEROSOLS NO LIGHTERS NO MATCHES NO BATTERIES
NO GEL INSERTS NO WRAPPED PRESENTS NO BOX CUTTERS NO ICE AXES PICKS NO
KNIVES NO MEAT CLEAVERS NO RAZOR-TYPE BLADES NO SCISSORS NO HOCKEY STICKS
NO MACE NO PEPPER SPRAY NO BILLY CLUBS OR BLACK JACKS NO BRASS KNUCKLES,
NO AMMUNITION OR FIREARMS NO BB GUNS COMPRESSED-AIR GUNS NO PELLET GUNS
STARTER PISTOLS NO FIREWORKS OR FLARES NO BLASTING CAPS DYNAMITE NO FUELS
OR GASOLINE LIGHTER FLUID OR FLAMMABLE PAINTS NO TURPENTINE PAINT THINNERS
REPLICAS OF INCENDIARIES NO CHLORINE OR BLEACH NO SPRAY PAINT NO TEAR GAS**

where the sky's the limit

through a spoken web
of ribboned space

countersigned through a choral orchestra
of quiet violence
pulsing rubrics
lacunae

For, according to Lacan, it is in the relation to this limit,
crossing the threshold of this limit,
where ultimate pleasure resides¹³

and says:
“Touch anywhere to begin,
or press « Enter »



As an elaborate site of limits, em/braces, pat-downs, buckles, straps, masks
the airplane establishes itself as a polyamorous space of fetishistic excess.

And through a libidinally vertiginous, erotic mirroring
of tops, bottoms, bodies and belongings
blurred between seeing and being seen, seeing into;
touching and being touched
in public space

we are the seated letters fastened to each other
strapped down and writhing, mewling, bucking, like feral lionesses
growling and scratching and biting¹⁴.

subordinated and taking command
through restrictions, constrictions
paths of torment

we are the seated letters with our masks beneath us, bound by
safe words, modes, modules, devices, desire and consent

and through private turbulence

metal clasps, belts, grips, plugs, pedals,
gangways, rudderball, yokes, joysticks,
plied light, fingers, gaspers

thick with shade



we are “in harmony with our [prospective] annihilation”¹⁵

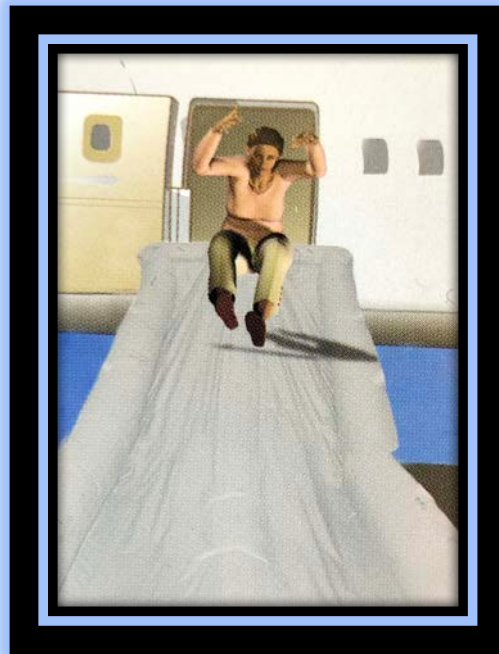
& asks you please put on your masque before *debording*¹⁶

And as we rub shoulders
with abundance

between what is seen and unseen; heard between scenes, screens, schemes, screams
cockpits, lifts, radios, buds

as both a site of public and private space, the airplane celebrates itself
as an ever-shifting site of escape and refuge

reminding us how escape
is always entry into new dimensions –



This is particularly underscored in the fact that the gematria for the Hebrew word for airplane, "matos" (271) also relates to the word for captive (ASSIR) and to flee (ARAH)¹⁷

**SO NOT ONLY AT THE NEXUS
OF ESCAPE AND REFUGE BUT
OF CONCEALMENT AND EXPOSURE**

*ALL SERVILE, SURVEILLED
A SALIENT VALENCE
OF SECRETS SWERVES VEILS*

**THE AIRPLANE FUNCTIONS
AS A FOULCAULDIAN PANOPTICON**

with a concerted distribution
of bodies, lights, gazes

a privileged place

where one is “able to judge at a glance
without anything being concealed from [it]
how the entire establishment is functioning”¹⁸

AND WITH THE GAZE ALERT EVERYWHERE
WE ARE FLYING
THROUGH MICROPOLITICAL
EVASIONS COMPLICITIES AND REFUSALS
FLYING
WITH MILITANT AND
TRANSFORMATIVE RESISTANCE
THROUGH TIGHT
SPACES
AND HARD ARCHITECTURE
BLACK
BOXES
AND
ERASURE PRISONS
MISPRISONS
POWER AND
VISIBILITY THROUGH
DECENTERED AISLES
SYSTEMS APPROACHES DISSENT
RE-PRODUCING AND
REFIGURING WAYS OF SEEING

seatbuckled. in. contained. resistance.



And through an aerobatics of shock cord, coils, kisses, harnesses
gusty thrust-face ferrule flange fingered crankshaft
hood valve honeycomb coulomb monocoqued cockpit, yaw --
the airplane as language is marked by uncertain subjects¹⁹

all vulnerable and aporetic
and in constant negotiation

through contemporaneous constellations
consultations, councils, consoles, kinships

operating as a democratic space --

a dialectics of otherness grounded in ex-static possibilities

not just an airplane but a their plane

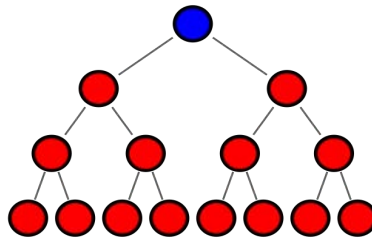
punctuating the sky ornamented
with jeweled light, circumsised words
folding into and across dripping abscissas, aluminous surfaces
marking covenant, between all that is overt and covert,
coveting ravenous, cavernous
in parasidical polysemia

disseminatively slicing
as the plane cuts sky cuts skin cuts off, into
rites of passage

flying through embroidered curtains
robed in metallic spans
veiled weft, woven breath

of gilded spurs all slippery and *luxuriant* –
through laws, lulls layers,
orbits, ambits, gambits
gaming the sky

The *Airplane Game* or *Plane Game* is a style of pyramid scheme active in the 1980's which involved joining an "airplane" where "passengers", "flight attendants" and "co-pilots" payed pilots who collected \$12,000 from passengers to retire. The game progressed until each participant became "a pilot" who then themselves collected \$12,000. Though the common version required passengers to pay \$1,500 to receive \$12,000 as a pilot, some airplanes were being run with \$5,000 passengers and a \$40,000 pilot payout.



**Also called Concorde, Golden Galaxy, Cosmic Adventure and Flying Starship
the airplane remains a site of games plots, schemes**

FLIGHT DECK



Highlighting Wittgensteinian language-games and Lyotardian Game Theory,
where even if we know the codes of “the game”, the rules are always-already local,
fluid, changing and contested, the airplane reminds us how, with every enunciation
re-articulation, there is a celebration of discourse as a series of traces
markings and echoes

phantomatic projections, introjection,
exilic trajectory;

a syllaboration of communication as polysemous play

where we inhabit, dwell
in the interstices, the aporias in a superfluity of folds
in the *unheimlich* space
of multiplicitous systems of social and cultural signification

a hybridized syncretic space between cultures and idioms
where that interlingual complexity
doesn't *close down* but builds dialogue

and celebrates the deterritorialization
of *joue le jeu* the *en jeu*; of *appelez's* play
of seduction addiction s' diction of slippery ellipses,
where play's placed in a *plaisir* of pliant pleas a replayed display
where “the play's the thing”.

AEROPLAYIN'

like language itself, marked by distances, values, solitudes, convergences
the airplane travels through compressible fluid mediums of elastic particles
aching and desirous

in conversation with the sky

where thinking comes alive in dialogue, through modes of engagement, rejoinders
establishing a collaborative poesis that averts a single lyric destination
but rather deploys multiple psyches, engines, economies,
conversing reversals, subversals

a diasporic polyvalence / polyVOLÉnce
negotiating itself

as an uncanny object

a cultural node in bracket space.

And sometimes flashing²⁰ you before takeoff
waiving its well-formed upturned tail²¹ (tale)

with wide-bodied elegance
each model struts along the runway --

*Haus
of Asiana
Avianca
Haus of Emirates
TigerWing Sunwing Haus of Vistara Volaris Porter Peach Mango
Haus of Kulula of Vueling Silkair Luxair Aer Lingus, Volotea Aeroflot, Haus of Spirit Spring
SWISS Swoop Aerolíneas Jeju Jet2 Jet Blue Fiji Finnair FyBe French bee Frontier Virgin
Vistara Saudi Sun Country TAP Pegasus Namibia Serbia Arabia
Skylanes Scoot
SAS Haus of
Tran-
sat*

And through sculpted inscriptions, encryptions
permission, emission, admission, transgression

hiding in plane cite

sometimes it's crying out under the weight of its
reference

re-navigating

from one destination
to another

performing its own genealogy

A desiring machine
which functions smoothly at times
at other times in fits and starts²².

la machine de l'été, machine of being

marked by its big nose and full body
gliding through an ærotics of visceral clusters syllabic grafts lifts rifts drifts:
a chordal accordance of discordant concordance

a flight of fancy
a Concord²³ of *s'écrit* sounds

exploding through improvisatory rituals, customs
cartographically re-grafting itself
in the degrescence of its own vagrancy

all exilic, textilic, diasporic and nomadic
asserting,

*So much dépense²⁴
upon*

*a red steel
aero*

*glazed with rain
water*



And just like how truth in language
is never naked and exposed

as nakedness is another form of apparel
an unmasking that is masking the mask,
the unveiling that is veiling the veil --

the naked body of the airplane is “garmentless”
semantically ascending through the utterance of its being



Yet maintaining its flight path
it mirrors the functioning of syntax; the set of rules, principles
and processes that govern the structure of sentences in a given language.

Defined by semantic corridors
conventions, altitude blocks
fixed coordinates

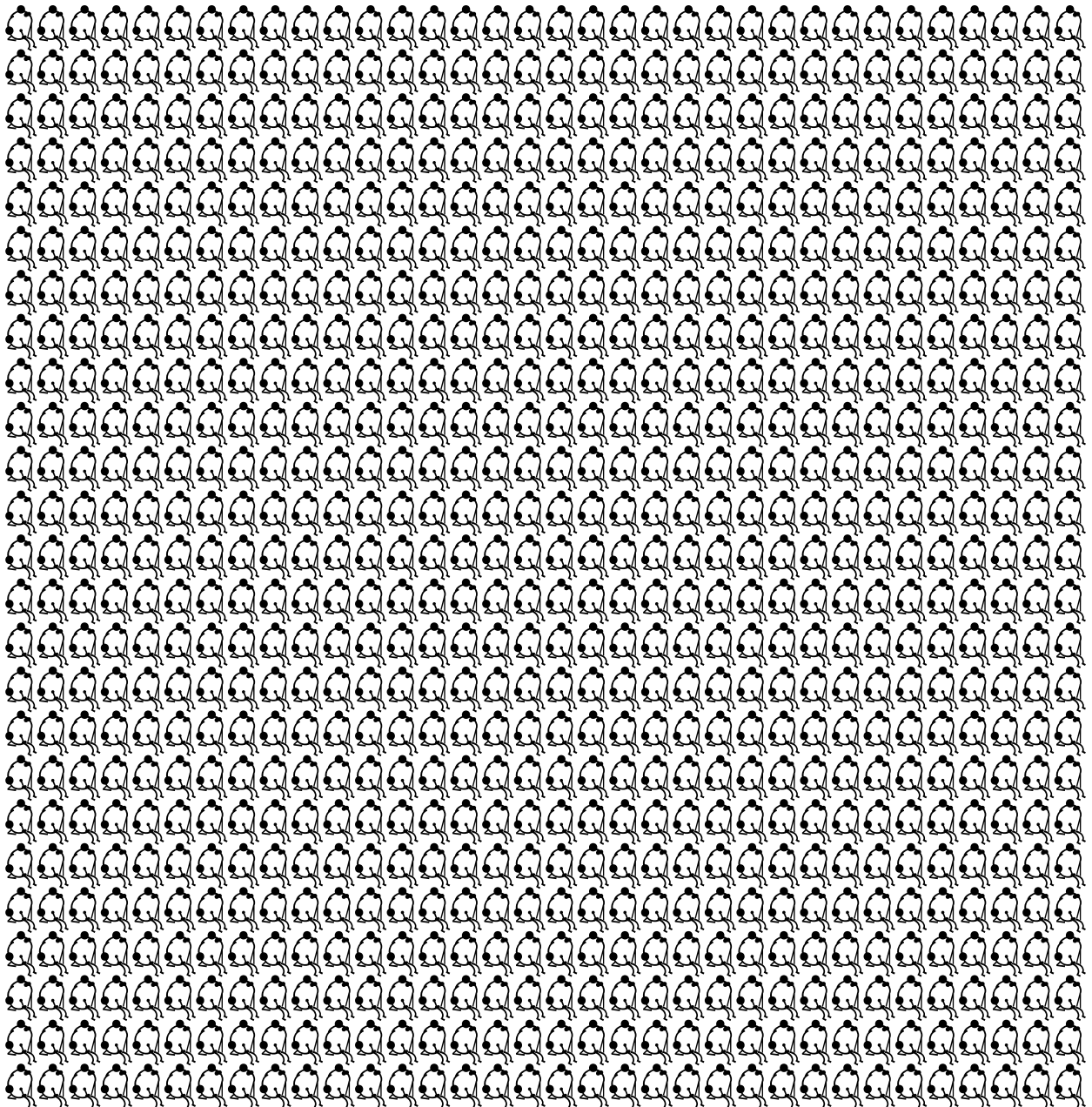
both the airplane and language
operate within rigorously calibrated
socio-linguistic, technologic and geographic systems
highlighting how limit and restriction engender ultimate possibility²⁵



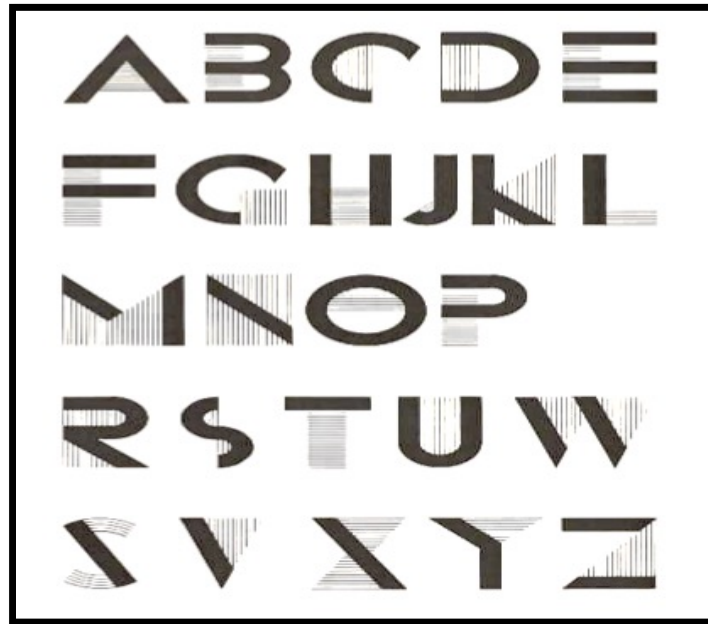
This sense of paradox is further evident
in that both the airplane and language

are the “home” that is the place of isolation and aloneness but also
the place of unison²⁶, the haven of solitude and the womb of relationality

soaring through networks transfers
avowals consonance aeros eros contours
corridors recourse concourse en cœur's
discourse: trails tracks lines queues



and with giddy trulance, says: *s Q's me* or --
skip the queue



cruising through a circuitry of skewed cues --

we are the letters traveling through space and time
private and public, intimate and open

as *par avion* – where secreted in its very name,
l'envois,²⁷ envoy (messenger) carrying *la vois* (to see)
and *voi[x]* (to voice) and by extension *voile* (veiling)

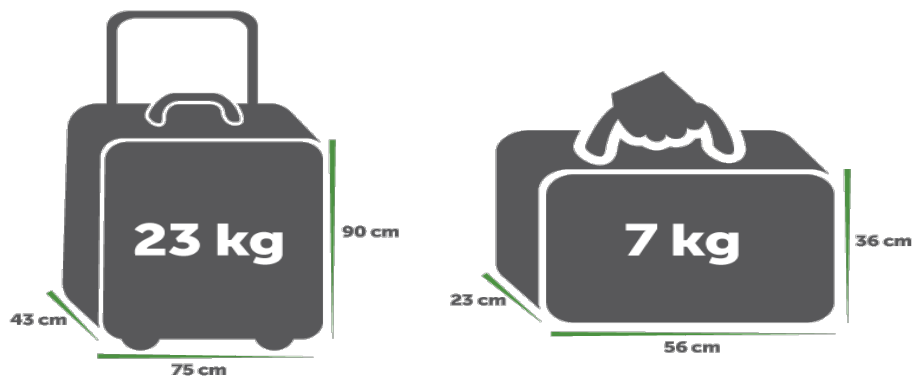
And through the reveille veils, avails, values, volés
as secrets mist binding days where dawn threads
majestically through the raging sky

the airplane reminds us that between seeing and saying
and the infinite veiling and unveiling
of language, meaning, being, communication and travel

as medium, *en medias*, as message and messenger
the airplane is always already massaging the aërotics of the secret and the social
through an ever-swirling circulation
of permission, submission
gradation, celebration

measured and weighed

encasing the weight of jouissance the weight of reference representation the weight of context
contrails contingency control the weight of expectation, translation relation
topographies echographies the weight of seduction memory and
upheaval the weight of meaning's production
and the price of process



claimed and reclaimed from an ever-spiraling carousel²⁸

**reminding us that the limits of [our] language
means the limits of [our] world
(Wittgenstein)**

*Thank you for flying with us.
Please enjoy a safe evening and an easy transition
to your final destination*



NOTES

1. According to the DEC, the letters, I, O, Q, S, or Z must be avoided. The remaining letters are called the DEC alphabet.

Occasionally, aircraft with a seating structure of 2+2 may letter the seats as "ACDF" to keep with the standard of A/F being window and C/D being aisle on short-haul aircraft (which generally have 3+3 seats). If the economy cabin is ten across, labeled ABC-DEFG-HJK, the Business Class cabin is often labeled AC-DG-HK for a six across layout, with A-DG-K for a four across First Class. A notable exception is Delta Air Lines, who uses sequential letters regardless of cabin layout on all aircraft (AB-CD-EF in Business Class and ABC-DEF-GHJ in Economy).

Some airlines omit the row number 13, reputedly because of a widespread superstition that the number is unlucky. This is the case with Lufthansa, for example (as shown on the Lufthansa A321/100 seating plan). Emirates used to have a row 13, but on their latest A380 aircraft have removed it (as shown on Emirates A380-800 seating plan). British Airways is less superstitious.

2. Heidegger, *Principle of Reason*, pp.88-90.

3. Marshall McLuhan, Letter to Ezra Pound. This formulation became the tetrad; the model of laws with which to study media scientifically.

4. *Sefer Yetzirah*. Originally in blue print, as according to Kabbalistic thinking, the letters are the blueprint for the universe. According to Psalm 104, the letters of the Hebrew alphabet for the "creation" were used as the builder uses his actual bricks in the construction of his building.

5. And though it is called "the closing of the gates", the Ark (which contains the Scrolled Torah) remains open for the entire service signifying that the gates of heaven are wide open to prayers and entreaties. And like Noah's Ark, the language of the Torah signifies a means of safety and escape. Arced like the airplane itself. Also transliterated through Hebrew, gate (get) means divorce – as we divorce ourselves through one plane of being into another.

6. For, according to the Zohar, all the letters fly up in the air, from that higher air, subtle and unknowable. They go up and come down.

7. See *Sefer Yetzirah*, 2:2. *Wesier Edition, Trans. Aryeh Kaplan, San Francisco, 1997.*

8. Elliot R. Wolfson, *Heidegger and Kabbalah: Hidden Gnosis and the Path of Poiesis*, Indiana University Press, 2019, p.5.

9. Like how for Derrida, "I try and distinguish between what one calls the Future and "l'avenir" [the 'to come]. The future is that which – tomorrow, later, next century – will be. There is a future which is predictable, programmed, scheduled, foreseeable. But there is a future, l'avenir (to come) which refers to someone who comes whose arrival is totally unexpected. For me, that is the real future. That which is totally unpredictable. The Other who comes without my being

able to anticipate their arrival. So if there is a real future, beyond the other known future, it is l'avenir in that it is the coming of the Other when I am completely unable to foresee their arrival." Like Benjamin's, "Jetztzeit" (now-time) outlined in his 'Theses on the Philosophy of History', a notion of time that is ripe with revolutionary possibility; time that has been detached from the continuum of history; poised, filled with energy, ready to leap into an ever-becoming future. Both speaking to the equiprimordiality of past, present, future.

10. How the Alef came to be the first letter of the alphabet comes from an old Talmudic tale that goes like this: When the Creator thought to create the world, all the letters of the alphabet came to Him in reverse order from last (*Tav*) to first (*Alef*). The letter *Tav* entered first and said, "Master of the world! It is good, and also seemly of You, to create the world with me, with my properties. Use me first – as I stand in for (truth) *EmeT* (which ends with the letter *Tav*). And You are called truth, so it's befitting that you should begin the universe with me, the letter *Tav*. But, The Creator answered: "You are beautiful and sincere, but do not merit the world that I conceived to be created by your properties, since you are destined to be marked on the foreheads of the truly faithful who fulfill all of Torah from *Aleph* to *Tav* (from the first letter to the last), and perished because of you." Essentially highlighting the dangers of univisional Truth (which leads to death). And instead, chose to start the alphabet with Alef, which is silent and contains all the letters within it. And numerologically referencing number one, it stands as a symbol of all that is present non present, a oneness that embodies an ever multiplying subjectivity.

11. Most airplanes have four door entrances / exits and two window exits (762, 737-100/200/300/500/600/700 + Airbus 318/319 jets), and tiny holes called "bleed holes" in the bottom of the middle pane of each window which releases moisture and balances pressure ;)

12. Yet also *plein* from Late Latin, plenarius as in a conference plenary – open to all

13. And also for Bataille: "The limit is only there to be overreached. Fear and horror are not the real and final reaction; on the contrary, they are a temptation to overstep the bounds." – Georges Bataille, *Eroticism: Death and Sensuality*

14. Marquis de Sade, *Justine: The Misfortunes of Virtue, 1791. Justine, Philosophy in the Bedroom, and Other Writings. Compiled by Richard Seaver, Translated from French by Austryn Wainhouse, Grove press, New York, 1971.*

15. For according to Bataille, "extreme seductiveness is at the boundary of horror". See both *Visions of Excess* and *Story of the Eye*.

16. In French, déborder means excess, exuberance, profusion, overflow; *pleine à déborder*: full to overflowing

17 . According to Kabbalistic hermeneutics, not only is the gematria for airplane (matos) commensurate with "assir" (captive) and "arah" (to flee) – but also and "l'aymar" – to say.

Read through a 13th C. numerologic frame, the airplane further highlights that to speak is to flee; to fly into language, through planes of being

18. Michel Foucault, *Discipline and Punish*. Also, “The gaze is alert everywhere” and “The panoptic mechanism arranges spatial unities that make it possible to see constantly and to recognize immediately”. And as the letters traveling the space, with lateral []visibility we become that compact mass, a locus of multiple exchanges.

19. ie open to hijacking, illegality, emigration, it’s is always in a state of negotiation. See Derrida in “Autoimmunity” “vulnerable spaces such as air[planes] are integral to the existence of democracy, in their very vulnerability”. *Rogues* (Stanford: Stanford University Press, 2005).

20. Aerotically exposing its internal circuitry, wing flaps regulate lift or drag.

21. Or more specifically, called *emPENnage*, derived from the French, *empenner*, to feather an arrow [aero], the structure at the rear of an aircraft that not only provides stability during flight but controls pitch.

22. Gilles Deleuze & Felix Guattari. *Anti Oedipus*. Minneapolis: University of Minnesota Press, 2000.

23. Like how language as a chordal concordance cuts across international codes, systems, boundaries, the Concorde supersonic jet co-developed by the British and the French, was the first airline company to be co-owned internationally. Taking its name from the word “concord” (from Middle English and Old French *concorde*, Latin *concordia*, from *concor* ‘of one mind’, and from *con-* ‘together’ + *cor, cord-* ‘heart’; a coming together), it’s very being is synecdochic of linguistic usage -- how a concord refers to the agreement between parts of speech; “...a concord of sweet sounds...” William Shakespeare, *Merchant of Venice*, Act V, Scene I. Also the Concorde was the only passenger plane to ever cross the sound barrier.

24. Excess, expenditure, sacrifice, ecstatic abandon as laid out in Georges Bataille’s, *La Notion de dépense*.

25. This sense of limit is reminiscent of the Kabbalistic notion of *Tzimtzum* – how contraction *is* expansion; and infinite essence *must* be contained. Or, in the language of the Azriel of Gerona, the sefirotic potencies which collectively are the disclosure of the Tetragrammaton, are the limited force that is unlimited. In the words of Lauren Bacall in *To Have and Have Not*: “Just put your lips together and blow”.

26. Or in Heideggerian terms (*einklang*). *einklang klang klang goes the poly*

27. In some ways related to how Derrida writes in *La carte postale: De Socrate à Freud et au-delà* using the form of the private to inadvertently create something public; i.e. as a mode of

both public and private transportation, this is particularly noteworthy in that we literally become *par avian*, mailed through space and time. Jacques Derrida, *The Post Card: From Socrates to Freud and Beyond*, University of Chicago Press, Chicago, 1987.

28. Like language communicated by way of the internet, (armed with data and broken up into individual packets is, sent out and connects back at its destination where it unloads its “information”), claimed and reclaimed from both intended and unintended destinations, the airplane metonymically stands in for the infinite ways information gets transmitted.