He said: "Let's get out of this town, drive out of the city, away from the crowds". I thought heaven can't help me now, nothing lasts forever, but this is gonna take me down. ["Welcome to New York"] He's so tall, and handsome as hell. ["1989' signifies the end of historical communism (or 'actually existing socialism'), the dissolution of independent Left political cultures, and the decisive victory of a neo-liberal globalization of Capital"<sup>1</sup>] He's so bad but he does it so well. I can see the end as it begins, my one condition is... [A condition in which contemporaneity is the only condition] Say you'll remember me [Amidst collapsing distinctions] Staring at the sunset babe. Red lips and rosy cheeks. [Bodies produced of and for...] Say you'll remember me even if it's just in your wildest dreams (ah ah) [...Capital. And the erosion of the sense that there could be a life outside of it] I said no one has to know what we do, his hands are in my hair his clothes are in my room [Produced and re-produced] And his voice is a familiar sound, nothing lasts forever. [Maintained. Synapses dulled] But this is getting good now. He's so tall, and handsome as hell. [Covered and covered over] He's so bad but he does it so well. And when we've had, our very last kiss [The social body left fatigued and emptied] my last request is... Say you'll remember me. [Against the corporate foreclosure of all horizons] Standing in a nice dress [Experience: subsumed and consumed, traded and sold...] staring at the sunset babe. [...and along with it, our potential for change] Red lips and rosy cheeks. [A new form of affirmation] Say you'll see me again, even if it's just in your, wildest dreams (ah ah) [Globalised forms of institutionalised violence] You see me in hindsight. [To die and leave it all to Capital] Tangled up with you all night. [Assimilate or] Burn it down. [Maintained] Some day when you leave me. I bet these memories follow you around (follow you around) [Monitored, measured and abstracted] Say you'll see me again even if it's just (just pretend, just pretend) in your wildest dreams (ah ah). [Global] In your wildest dreams (ah ah). Even if it's just in your wildest dreams (ah ah). In your wildest dreams (ah ah) [Contemporary] Even if it's just in your wildest dreams (ah ah). In your wildest dreams (ah ah) Even if it's just in your wildest dreams (ah ah). In your wildest dreams (ah ah) Even if it's just in your wildest dreams (ah ah). In your wildest dreams (ah ah) Even if it's just in your wildest dreams (ah ah). In your wildest dreams (ah ah) Even if it's just in your wildest dreams (ah ah). In your wildest dreams (ah ah) Even if it's just in your wildest dreams (ah ah). In your wildest dreams (ah ah) Even if it's just in your wildest dreams (ah ah). In your wildest dreams (ah ah) Even if it's just in your wildest dreams (ah ah). In your wildest dreams (ah ah) Even if it's just in your wildest dreams (ah ah). In your wildest dreams (ah ah) Even if it's just in your wildest dreams (ah ah). In your wildest dreams (ah ah) Even if it's just in your wildest dreams (ah ah). In your wildest dreams (ah ah) Even if it's just in your wildest dreams (ah ah). In your wildest dreams (ah ah) Even if it's just in your wildest dreams (ah ah). In your wildest dreams (ah ah) Even if it's just in your wildest dreams (ah ah). In your wildest dreams (ah ah) Even if it's just in your wildest dreams (ah ah). In your wildest dreams (ah ah) Even if it's just in your wildest dreams (ah ah). In your wildest dreams (ah ah) Even if it's just in your wildest dreams (ah ah).

<sup>&</sup>lt;sup>1</sup> Osborne, Peter (2007) Imaginary radicalisms: notes on the libertarianism of contemporary art. *Verksted #8: ISMS: recuperating political radicality in contemporary art: I. constructing the political in contemporary art*, pp. 9-35. ISSN (print) 1503-8467