

A HUNDRED POSTERS

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PHASE

cognitive relationship reality language system  
logic syntax structure discursive interpretations  
linguistic exposition synthetic nonmotivational  
cathexis interpretation structural shifts  
timed explanatory propositions art form  
ambiguities evenly suspended attention to  
listen simultaneously contrapuntal technique  
validity periodicity configuration localizing  
formulated premises quintessentially overdetermined  
theory construction functionalist propositions  
vacuum equivalent manifestations dream  
manifestations current content survival struggle  
termination phase structure modifications  
development procedures progression phase  
reductive overloading external world  
archetypal transforming interpolation prospective  
process synthetic experience value integrative  
activity emphasis subjective inner  
orientation reorientation objective factors  
dream images real objects symbolizing inner factors  
direct communication focus source stabilize  
set projections sense use

suggestive abreactive manipulative clarifying  
limiting stresses interaction use suggestion  
uninterpreted controls theoretical barrier  
concept stability comprehensible measures  
education events reality results questions  
injunctions register effects existing  
application medium investigation active  
collaborative adjunctive ways delay hence  
gazing stratagems translation problems tension  
rules residual suggestibility directiveness  
formal faith positive alterations face controversy  
releasing attempt technical tribute play capacity  
variety details purpose data unified intrasystemic  
categories identification memory external insertion  
predictable progression dominant quantum function  
topographic summary statements interdiction  
considerations tenuous autonomies level event  
dynamic system question paradoxical certainty  
categorical possibilities kinesthetic metaphor  
perceptual embedding multidimensional circles  
ontogenetic phenomena specific verbalize displacement  
expression original present influence controlled  
instances association mechanism insight illuminate  
drive fantasies privacy experiments

"No doubt Freud conceives of the dream's displacements as a new form of writing...But he makes of psychical writing so ordinary a production that writing such as we believe to be designated in the literal sense of the word- a script which is coded and visible "in the world"- would be only its metaphor. Psychical writing, for example the kind we find in dreams, which "follows earlier frayings," a simple moment in a regression toward "primary" writing, cannot be read in terms of any code. No doubt it works with a mass of elements which have been coded in the course of an individual or collective history. But in its operations, lexicon, and syntax, a purely idiomatic residue is irreducible and is made to bear the burden of interpretation in the communication between unconscious. The dreamer invents his own grammar. No meaningful material or prior text exists which he might simply use, even if he never deprives himself of them."

Jacques Derrida, "Freud and the Scene of Writing"

Yale French Studies, Number 48, French Freud, pps.88-89

Poems conceived as thought photographs which can self-referentially reverberate off one another. The individual lines are exchangeable. Leads back not to the natural landscape (expected order of familiar objects) but to the dream or thought landscape.

The music begins before the conversation

it is partly between sound and sense

Places, there have to be places:

where you were remembered as a person

dumbfounded, clear

Thinking of horizontals,

verticals

and space

clear, all the way

over to your language

the set of symbols

describes an arc

between anger and fear

and how do I say

what I feel

without causing pain?

Causing you to again invoke the rain

Thought searches for possibilities, action realizes them. (But) action also eliminates possibilities, brackets them through the shaping language of gesture. A line of poetry suggests a number of possible completions. The gesture imitating it may be partially bracketed out of language by thought's choice of refusing to read it. Then I may visualize a series of alternating meanings, approximations of its disclosure, which envision it.

If you do not encourage me to be silent you encourage me to speak. Gesture now resembles an automatic response. By refusing to delay I prolong an uncertainty of form if I gesture, suddenly immersed in the anxiety of defining a specific relation to accumulated signals, reminders of what is most recent. If I delay and break it off I won't know the form of a specific reference.

Words appear like signposts along the way. Freed from their responsibility as adherents of naming specific locales on a specific grid of the definitions of a particular word, now I know which texts I want to read. Choosing the direction of a desire that would point me towards a specific axis of action, I suspend it into an array of choices binding me to an abbreviation of a previous unity that (from their interplay) would disclose and open simultaneously reversing and recombining the imagined lines in a slowly changing series of pretended gestures which gradually rescue and release what is possibly future in it, like the sound of the plane, its reminders, the scent of ocean, the gradually decaying sentence fragment shown just enough to lead me again to gently approach it in thought, weighing, enlarging, comparing its alternatives, again, saddened by its departure into incomprehension, meaninglessness, sadness, the infinitesimal, the humanly vulnerable. Saying goodbye to the poem I barely remember it but keep it read and unread or almost read or soon to be read, so that I remember some particular of what I forgot which is simply reversing the process of naming it and keeping its representation as part of forgetting. Madness always comes as a surprise.

*"The Large Glass is a visible reminder of extraordinary research...  
He silvered over that part depicting 'oculist witnesses'..."*

Marcel Duchamp, Alexandrian

*"by building defectiveness into any reading duchamp ensured the instability of it so that the pendulum of attention would keep moving the defects drive his machine and now it seems clear that his relation to language is fundamental to his work language is a system of great coherence and elegance which he violates for its potential energy"*

David Antin, "Duchamp and Language"