

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"