

Sincere Relations

or the absence of Absence

You might have heard Jacques Derrida's impression about Antonin Artaud's letters to Jacques Rivière – “Artaud's scene of the subjectile” as “the violent site of the self's projected representation onto paper.”

Clark Lunberry says in 2012 that Artaud's “(...) poesy [is] linked to the impossibility of thinking which is thought, this is the truth that cannot disclose itself, because it always turns away, requiring that he experiences it beneath the point at which he would really experience it.” In fact, Antonin feeling himself losing control of his capacity to think through and rationally articulate his thought has supported this move towards the experience of a loss of himself; he seems to have deliberately accompanied his whole body to a less conscious state of mind though exponentially aware of his experience of madness. Here, the increasing “absence of his mind” as a supposedly loss is in fact a literally productive move towards another presence to the World. Furthermore, this other mode of presence is an act of survival and, as such, an act of sanity. Likewise we may say that the acceptance of different modes of existence and thus of presence to the world – this is to say, at different levels of consideration of what is existing and therefore to what extent we like to consider existing forms of presence – can lead as much to sane trajectories of self-creation and self-development. Although

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Antonin claimed that he was disappearing as a sapient form of life, Artaud ended to be extremely present in all his scriptural forms of expression, and especially in his handwriting which embodied his self-stated madness as an exaction and an extinction. Here it is not a question of catharsis at all but rather of an inscription of motion in an agitated scriptural form which authenticate his mental erosion. The productivity – which the absence has led him to – in all its occurrences states an end; because realising is finishing, producing is therefore extinguishing and thus slowly exhausts its originative instance and leads it to a greater end.

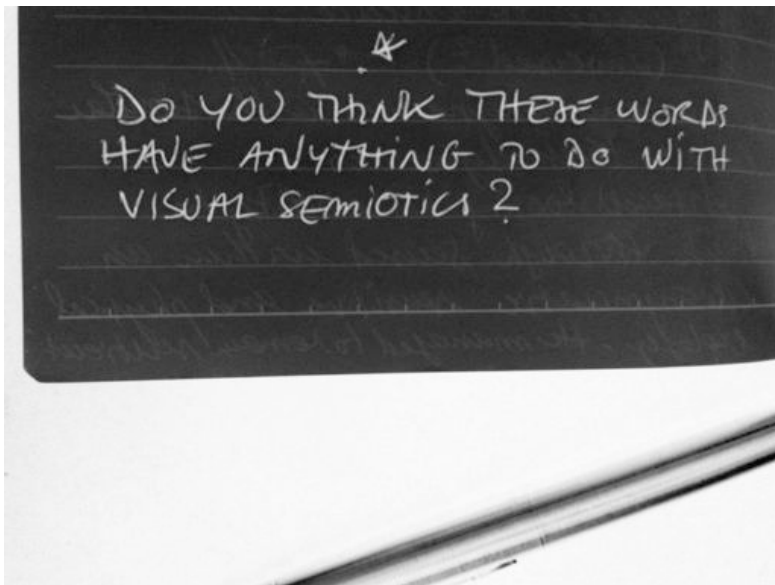
Then, when those letters come to us in the instance of a typescript, the whirlpools, the decay and the collapse of his writing suddenly disappears. The latter suppresses the identical dimension from the reading experience and annihilate thus the subject and its embodied subjectivity. The writing, the text, the words no longer talk to Derrida; even though Antonin left a while ago, Artaud, as a drifting body, no longer anchored in his existential “site of self-projection”, has eventually been forced to follow his sapient fellow – wherever it may be. His presence to the World, manifested in his presence such as a “corporeal” object, rendered absent through a flattening technological process of mere semantic reproduction – or shall we say translation –, does not reproduce the mechanism of transposition that Antonin had deployed himself, and therefore generates absence. Yet, since lights have been shed on the mechanism of transposition of “essence of life” from one state to another – within a processual paradigm potentially

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comparable to an immanent principle of Difference, and therefore more as the navigation of an infinite range of infinitesimal nuances of sanity and madness (as One) –, this mere absence must then necessarily be considered in a “negative”, i.e. inverted, creative way.

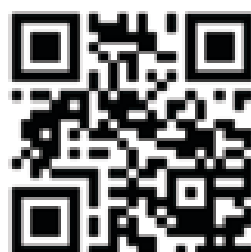
Indeed, what is left to us is another form of presence, absolute. Antonin vs. Artaud as well as consciousness vs. madness, or even sapience vs. sole-sentience, all have been transcended into an absolute form of knowledge substituted to an idiosyncratic form of experience. Text is given a new substance and thus a new presence to the World; it is not the poet nor the artist here but the text itself that is.



In thinking photography through this principle, in the line of a speculative realism, leads **outwards** photography – as an act of capturing light and thus of imitating the organisation of particules at the core of atoms and molecules which are themselves constituting macro forms and shapes and textures and colours and so on.

Us willing to snake through and beyond the artistic 'white noise', the Principle of Mimetic Difference (PoMD) accelerates our way out for the simple reason that photography cannot be transcended in and with photography itself. The PoMD necessarily requires to think photography as a 'science of capture', and leads therefore to focus on a 'photographic posture'.

In other words, rethinking photography requires to consider the premises of its genesis, and here we think of philosophy as a meta-photography. So to escape the white noise which a photographic mind has led to, we need to re-develop our vision of the world and the universe freed from its onto-photo-logy.



SoCs



 Bastien Rousseau apraspi@gmail.com

5 nov. (il y a 2 jours) ☆



à Elena, Dieter

Dear Elena

I wanted to give emphasis to the section 213, 218, 219 and 220, as well as 228 – and of course 229, though to certain extent. I quite like them a lot :-)

I was thinking of the sensual object analogy to a black hole; first. Then, certainly the absence of money as a thing but rather as a set of socio-economic and political relations between individuals – i.e. what makes the difference between the understanding of capitalism as such with the one of a semio-capitalism. In the context of Andreas' showroom, I was thinking about the latter as a black hole kind of heterotopia, whose societal function – as I already underlined in a previous email – may be to operate the transition from one paradigm to another; an onto-photological paradigm transmuted into a chaoemotic one.

The chaoemosis would be a constant dynamic of deterritorialisation and reterritorialisation of different ethico-political realities; perhaps, in adopting a fractal structure of development. Therefore two dynamics: one structural and the other paradigmatic; one fractal and the other at once matter of focus and density. These two dynamics are neither divided nor united but happen to be sometimes the two same dynamic intrinsically one and sometimes two completely different ones with no sympathy for any potential, present or future, unification or even fusion. In this way, these two dynamics are not real entities but rather possibilities of what a situation can require and consequently generate. A lecture of these possibilities, as such, represent the potential for the artificial development (i.e. by the artist) of a self-organised chaos manifested in a work of art. These artworks embody themselves as such this chaoemosis, as autonomous subjectivities, i.e. potentially autopoietic.

How can you close?

Mathesis and the Ocean's (Sound) Waves

That is to say that universality, the community of life, denies itself, gives itself to each living being as a simple outside, an exteriority that remains foreign to it, an Other: there is a plurality of men yet, precisely, each one must in the same way assume his life for himself, without common measure with others, on his own account; the universal is immediately recuperated.¹

p. 144

Thus we see that unity comes about at the level of concrete man; very far from transcending the human condition, it is its exact description. (...)

And the key notion of mathesis – not at all mystical – is that individuality never separates itself from the universal (...).

p. 146

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The question of the nature of continuous transitions intersects with the question of the individuation of masses: why are certain clusters of frequencies registered as ‘a’ sound, and at what point does it change in nature, becoming many?²

p. 112

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The molecular has the capacity to make the *elementary* communicate with the *cosmic*: precisely because it effects a dissolution of form that connects the most diverse longitudes and latitudes, the most varied speeds and [slow-motions], which guarantees a continuum by stretching variation far beyond its formal limits.³

p. 308

¹ Deleuze, G. ‘Mathesis, Science and Philosophy’, in *Collapse III*, ed. R. Mackay (Falmouth: Urbanomic, November, 2007)

² Mackay, R. ‘Blackest Ever Black’, in *Collapse III*, ed. R. Mackay (Falmouth: Urbanomic, November, 2007)

³ Deleuze, G. Guattari, F. *A Thousand Plateaus*. (Minneapolis, London: University of Minnesota Press, 1987)

The Scales of Perception

— This would mean that aesthetics would no longer be a field study of the visual experience of *things*, and thus of artworks – i.e. of macro-sensible objects and other forms of existence to the World –, but rather of a deeply sensible experience of ‘sensual objects’ such as they constitute potential constituents of artworks; yet, not that a tree or a smartphone cannot become an aesthetic experience if not part of an artwork, but that those objects must be considered as dismantled artworks, or as Gilles Deleuze and Félix Guattari would put it: ‘becoming-artworks’.

The synesthesia here is not only of the senses but of the entire *sensible world*. Aesthetics therefore tends to span the entire complex of nuances of access to the World and the Universe.

The intuition of an onto-photo-logy of the human mind seems to require us to move towards the complication of its ‘instant-structure’, in order to emerge from the semiotic white noise in which we are drawn for quite a decade now, considering the emergence of a so-called semio-capitalism whose structure is less visible and therefore more surreptitious.

« La place du mort »

Dave Hickey: *It's a social discourse. There ain't no Frank Stellas at Montana State. But you've got to be there, and you've got to be interested in other people so you can talk about them. Gossip is the currency of the discourse, so you should shut up about yourself. Never*

confess, never explain, never apologize, and never complain. But you got to be there. The missing are presumed dead.

—
There is an other saying in French which is: 'The missing are always wrong.'

Despite the common place it may represent, let us draw upon the fact that absence is not necessarily the macro-physical issue of someone or something (an object) not being present. Indeed, I would rather consider the perceptible absence of such an object on a more surreptitious level, for its invisible presence.

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The sincerity of our relation to 'sensible objects', as they are irreducible in their immanence as *absolute*, 'ideal objects', leads us to fuse a conception of this sensibility in the form of a concept (Gilles Deleuze) which we perceive as a 'real object' (Graham Harman). This is this 'sincere relation' that creates a so-called *image* out of the photograph, or any *picture*, which remains this 'sensible object'. I see this relation based upon a 'nanological' reality which finds itself more and more grounded in the realms of hard-sciences such as astrophysics and bio-technologies. Quantum Theory and its mechanics seems to have been of a great help to the foundation of a Speculative Realism very keen on an metaphysical ecology of all objects – according to an object-oriented ontology –, assuring the evidence of

an autonomous 'non-correlational' world, i.e. a possible intentional and autonomous (i.e. autopoietic) 'nanocosm'.

Beyond the white noise

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In a semio-capitalistic era, the issue with photography – and with pictures – in general seems to lie in both a speculated onto-photo-logy and their immanent Principle of Mimetic Difference.

Each picture is seen through an onto-photo-logical prism which gives it its veracity as 'real object' – whose corporeality is limited to its nature as a *concept*.

Though, taking for account the apparatus (eyes) through which we perceive it, even photographs are ideal objects; eyes themselves have their sensibility. The subjectivity they constitute is then a factor of perception of the photograph, as both 'sensible object' and 'real object'; i.e. the concept we constitute from and of the sensible instigated by our sincerity towards it. This concept is usually the entanglement of different qualities and dimensions (iconology, or merely semiotics, political or social subject matter, formal as well as material qualities, etc.) on different modes relating to texture, density and multiplicity. Photographs or any other flat medium do not have the monopoly of such an onto-photo-logy since it relies on our system of conceptualisation. Indeed, no matter whether they are trees or sound-waves, any object is subjected to such a perceptive process. Like this, the ecology of an artwork – and not only of a 'picture' – not only lies in the visible macro articulation of physical objects,

articulation of the content they carry, but also in their even less tangible metaphysical dimension.

Furthermore, I want to speculate on the idea that the sensible object one fuses in an *image*, and which one considers as its veracious reality, is indeed real yet for the reason it has thus been *detrterritorialised* in the explosion of its quantum integrity; although it fuses in one melting object, it does actually become infinitesimal and therefore *multitude*. This invisible reality thus exists as nanophysical forces, energies, colours, masses, trajectories, which constitute therefore the quantum ecology of the artwork.

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We may *in fine* trust this reality for its overwhelming corporeal presence, whose ability to self-sustain itself in an ongoing multiple process of *chaosmosis* – i.e. to operate a re-creation of its modes of existence yet, here, according to a dynamic of dilatation/crystallisation – is usually considered on a macro-scale under the name of ‘natural selection’.