

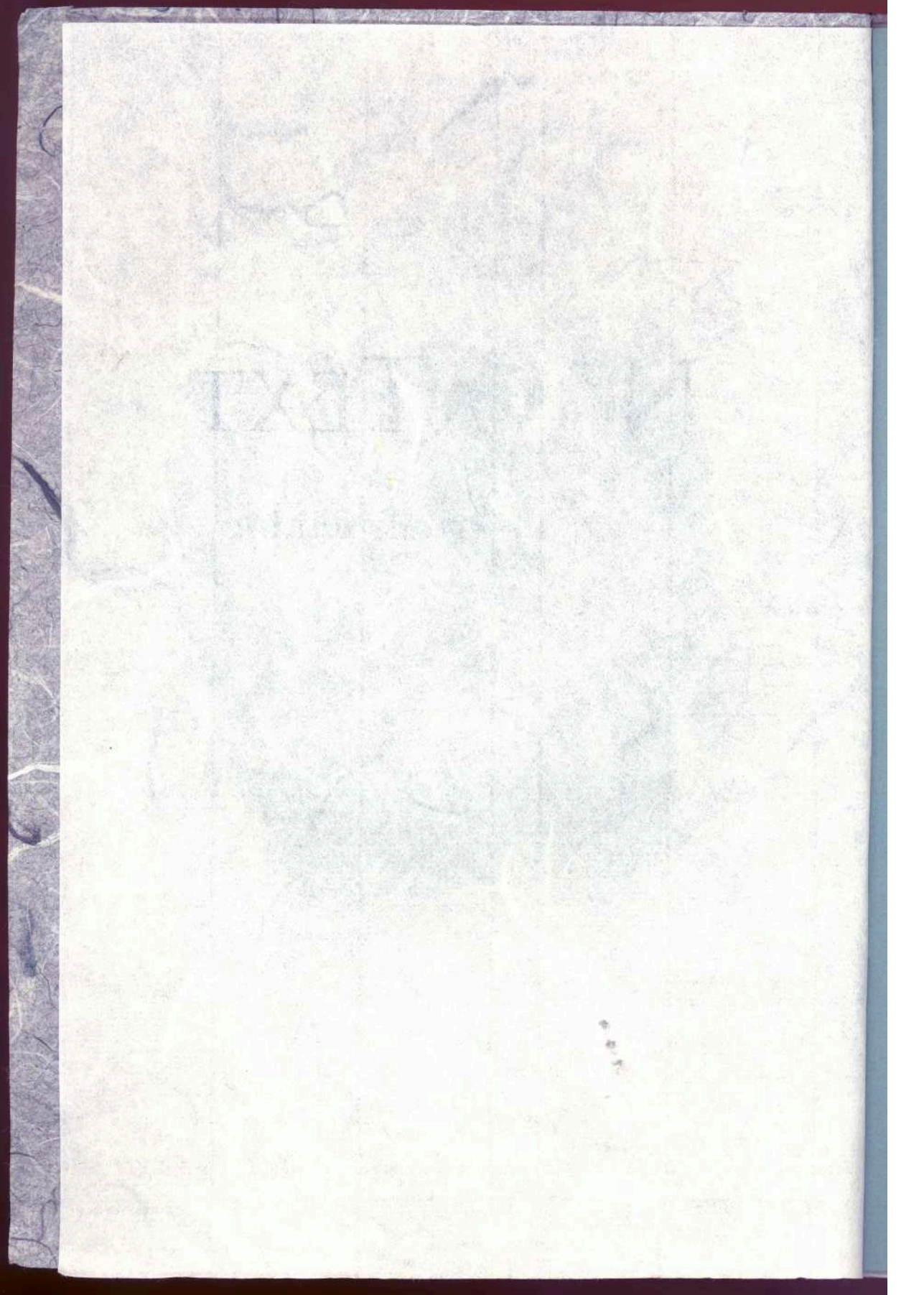
# NOVATEXT

Critical Art Ensemble

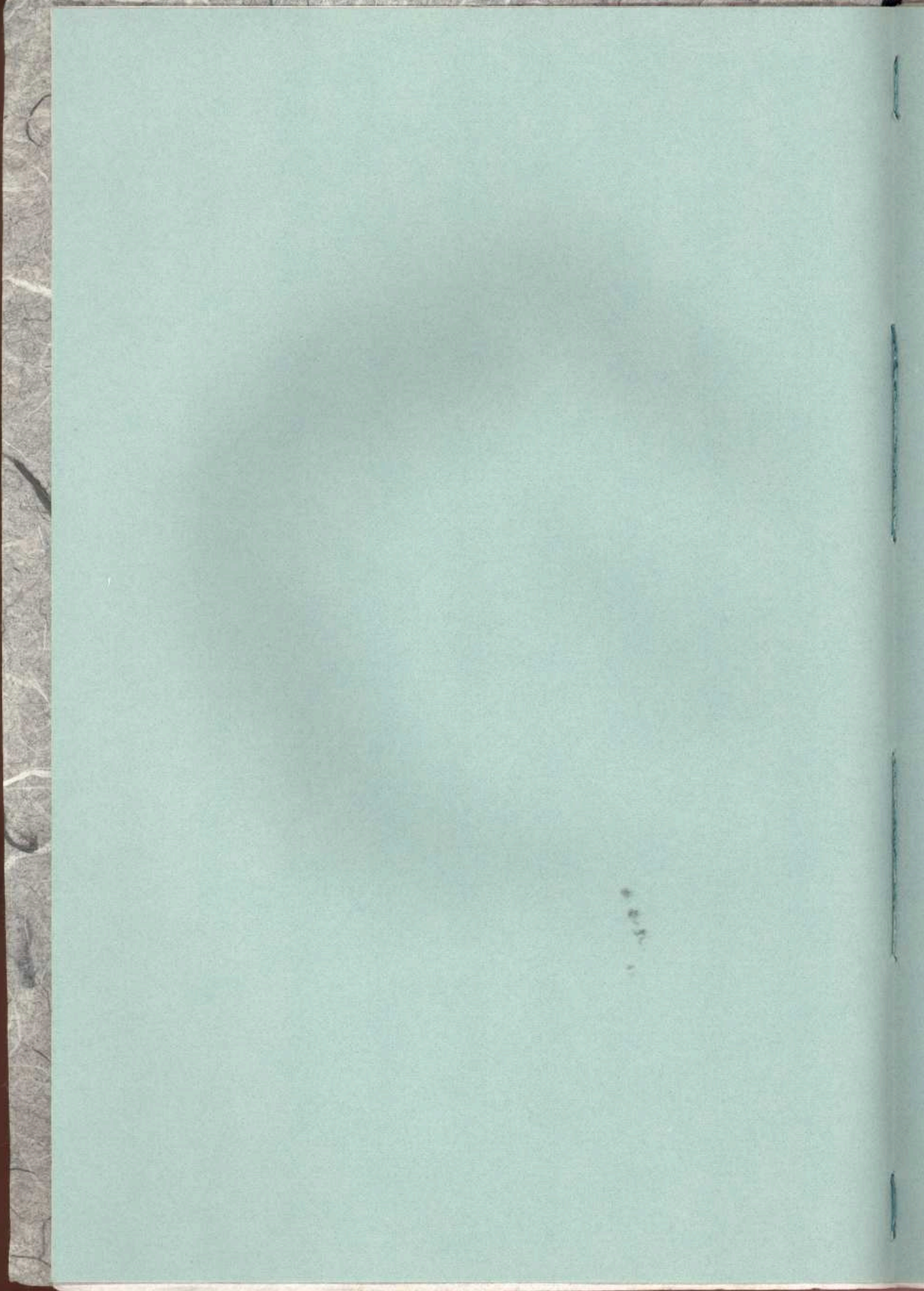
NOVATEXT

Chemical and Encephalic

Critical Art Ensemble



Critical Art Ensemble



# NOVA TEXT

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## The Critical Function

The critical function no longer overtly inhabits  
the text.

What is a utopia for? To make meaning.

Discourse about reality becomes possible.\*

Moral obsession is followed by a minor scientific  
delirium.

It is a conduit by way of which goods rush into  
the kitchen, awaiting the  
moment when they will all be casually scooped  
into the Marxist basket.

In his patient tinkering\*\* with the faulty text,

The humanist\*\*\* becomes a Zionist of the  
imagination.

This is a perfectly rational conclusion.\*\*\*\*

No right reserved

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Hidden text for

## The Critical Function

\*

Criticism as creation is of course one answer, at  
once slightly desperate and faintly ludicrous

\*\*

writing in the hope of time to come

\*\*\*

The poetry of the future furrows the present as  
a delectable potential

\*\*\*\*

scientists had abandoned as hopeless everything  
from computers to medicine. advances of this  
magnitude ended a long quest. it will stop?

Annotations to  
Unknown Fact Number One

\*

Take your own words or the words said to be 'the very own words' of anyone else living or dead. You'll soon see that words don't belong to anyone. . . . Writers don't own their words. Since when do words belong to anybody? 'Your very own words' indeed!

—Brion Gysin, 1958.

\*\*

"For the Lord commanded Moses concerning the quotes."

—C. Smart, "Jubilate Agno."

\*\*\*

Why not? In the words of R. Barthes: "The only possible rejoinder is neither confrontation nor destruction, but only theft: fragment the old text of culture, science, literature, and change its features. . . as one disguises stolen goods."

Unknown Fact Number One (already known)

Mine is not an argument for moderation: "the  
life, like "reality," begins to appear in quotes. This  
There is a stifling aura of jettisoned ideas, hatched  
and stray a reality which operates simultaneously  
on three cracks. This is an aesthetic experience meant  
for a species which has yet to appear on the earth.  
Against the fever of the supervisory, "paper to  
we get a low-grade infection of the banal, which  
It could only happen here.\*\*\*  
other—

Ideology rests less in the cuts made in the  
paper\*\*\*\*

than in the reduction of reality to the  
thickness of a single sheet of paper.\*\*\*\*\*

But eschatology is not history. . . .

The question of the sign somehow mysteriously

passes beyond  
materialism.\*\*\*\*\*

## Unknown Fact Number One

Mine is not an argument for moderation:  
life, like "reality," begins to appear in quotes.\*\*

There is a stifling aura of jettisoned ideas,  
a reality which operates simultaneously  
on three tracks.

This is an aesthetic experience meant  
for a species which has yet to appear on the earth.  
Against the fever of the subversive,  
we get a low-grade infection of the banal.  
It could only happen here.\*\*\*

"For the Lord commanded Moses concerning  
the quotes."

—C. Smart, "Jubilate Agno."

Why now? In the words of R. Barthes: "The only  
possible reprieve is neither confrontation nor  
destruction, but only this: argument. A defense  
of art, of science, literature, and what its  
resources, as one argues stolen goods."



## Always Already

“the modern situation” is a catastrophe\*  
that offends our most basic desires —  
beneath the modernist bric-a-brac  
and stray allegorical fragments  
with which these textual superstructures swarm,  
The age of more mystified contradiction.\*\*  
Here is a model: Cutting shapes from a piece  
of paper,\*\*\*  
whose pieces derive their meaning from their  
relationship to each  
other —  
Ideology rests less in the cuts made in the  
paper\*\*\*\*  
than in the reduction of reality to the  
thickness of a single sheet of paper.\*\*\*\*\*  
But eschatology is not history. . . .  
The question of the sign somehow mysteriously  
passes beyond  
materialism.\*\*\*\*\*

Always Already and Unknown Fact Number One

"the modern situation" is a catastrophe\*  
that offends our most basic desires  
There is a stiffening of the  
and stray allegorical fragments  
with which these textual superstructures swarm  
The age of more mystified contradiction. \*\*  
Here is a model: Cutting shapes from a piece  
of paper, \*\*\*  
whose pieces derive their meaning from their  
relationship to each other —

Ideology rests less in the cuts made in the

paper, \*\*\*

than in the reduction of reality to the  
thickness of a single sheet of paper. \*\*\*\*

But eschatology is not history. . . .

The question of the sign somehow mysteriously

passes beyond

materialism. \*\*\*\*\*

Hidden text for

Always Already

\*

once the world was a piston,

\*\*

or a flowered heart,

\*\*\*

now it's a blizzard of mirrors. . . .

\*\*\*\*

even the most beautiful argument sounds  
like sophistry.

\*\*\*\*\*

dread of the simulacral, natty dread of the  
simulacrum

\*\*\*\*\*

so infinitely degraded

Annotations to  
The Funest Experiment\*

\*

“When politics falls to the level of being merely another occupation, it usually leads to villainy. Such sad spectacle is now being offered by the United States.”

\*\*

“I do not want the people of my country to be like these Americans. . . .”

\*\*\*

“This is a powerful country, full of products it cannot sell and determined to extend its sway over Latin America. . . . They are now announcing officially their desire to treat all our countries as natural dependencies of the U.S., and to buy Cuba.”

— José Martí, 1853-1895

2nd perspective of both horizons.  
Is gaining darkness.\*\*\*  
and even the one of the United States,  
Our common destiny, that of the Cubans,  
what is going to happen afterwards.\*\*  
And all of us certainly know  
liberalism to rule  
We are preparing an ample scenery for  
a rational consideration of the problem.  
by going deeper into it,  
"the Cuban question"  
consists of not brightening  
The funest experiment, in general terms,  
for the sake of our rational privileges.  
doing the right work, not which was done as  
They feel the brain in the right place, they  
Those who are not brilliant after all, and who  
That is why we feel worry, and also why  
There is a funest experiment going on, and  
a sorrowful preconception. of a human  
we get acquainted with the mood of terror  
the American union, whose peaceful  
our second homeland, and who  
He walks on confidently and  
A big dog stands on the highway.  
El Diablo cojuelo, Miami Enero 1988  
Like a Big Dog\* The Funest Experiment\*

## The Funest Experiment\*

*El Diablo cojuelo, Miami Enero 1988*

our second homeland  
the american union  
we get acquainted with the mood:  
a sorrowful preconception.  
There is a funest experiment going on.  
That is why we feel worry, and also  
Those who are not brilliant after all,  
who feel the brain in the right place,  
doing the right work  
for the sake of our rational privileges.  
The funest experiment, in general terms,  
consists of not brightening  
“the Cuban question”  
by going deeper into it,  
a rational consideration of the problem.  
We are preparing an ample scenery for  
liberalism to rule  
And all of us certainly know  
what is going to happen afterwards.\*\*  
Our common destiny, that of the Cubans,  
and even the one of the United States,  
Is gaining darkness.\*\*\*  
Sad perspective of both horizons.

## Like a Big Dog\*

A big dog stands on the highway.  
He walks on confidently and is run over by a car.  
His peaceful expression shows that he is usually  
better looked after—  
a domestic animal to whom no harm is done.\*\*  
But do the sons of the rich bourgeois families  
who also suffer no harm\*\*\*  
have the same peaceful expression?  
They were cared for just as lovingly  
as the dog which is now run over.

a reversal of the German expression "the wealthy  
suffer harm" for they cause most of it

The Funest Experiment\* Like a Big Dog\*

*El Diablo cojuelo, Miami Herald 1988*  
A big dog stands on the highway.  
He walks on confidently and is run over by a car.  
His peaceful expression shows that he is usually  
better looked after than his betters.  
A domestic animal to whom no harm is done.  
But do the sons of the rich bourgeois families  
That is why we feel we should not harm  
Those who are peaceful expressions of our  
They were cared for just as lovingly as  
as the dog which is now run over.  
The right thing to do is to run over  
for the sake of our rational privileges.

The funest experiment, in general terms,  
consists of not brightening  
"the Cuban question"

by going deeper into it,  
a rational consideration of the problem.

We are preparing an ample scenery for  
liberalism to rule

And all of us certainly know  
what is going to happen afterwards.\*\*

Our common destiny, that of the Cubans,  
and even the one of the United States,  
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Sad perspective of both horizons.



Annotations to

Like a Big Dog\*

\*

From Horkheimer & Adorno, *Dialectic of Enlightenment*, "Animal Psychology"

\*\*

In Kafka's "Investigations of a Dog" the same dog is referred to as "impossible to abuse and impossible to love."

\*\*\*

a reversal of the German expression "the wealthy fear harm for they cause most of it."

Annotations to  
This Will Be the Death of Chit-Chat\*

\*

Derrida's original subtitle for *Of Grammatology*.

\*\*

Louis Simpson, a contemporary American poet, refers to this poem in saying that "the object of writing is to make words disappear. . . . I'd rather not read such poetry. . . . it is like a postmodern Haiku, MTV-style poetry." pg. 426, *New Naked Poetry*. Indianapolis: Bobbs-Merrill, 1976.

This Will Be the Death of Chi-Char\*

Please reconcile this statement at once.  
More words cannot describe it.\*\*

## This Will Be the Death of Chit-Chat\*

Please reconcile this statement at once.

Mere words cannot describe it.\*\*

Derrida's original subtitle for *Of Grammatology*.


Louis Simpson, a contemporary American poet, refers to this poem in saying that "the object of writing is to make words disappear . . . I'd rather not read so in poetry. . . . it is like a postmodern kind of MTV style poetry." (p. 42) *See Simpson, Poetry, Indianapolis: Bobbs-Linn Co., 1975.*

*Notes*

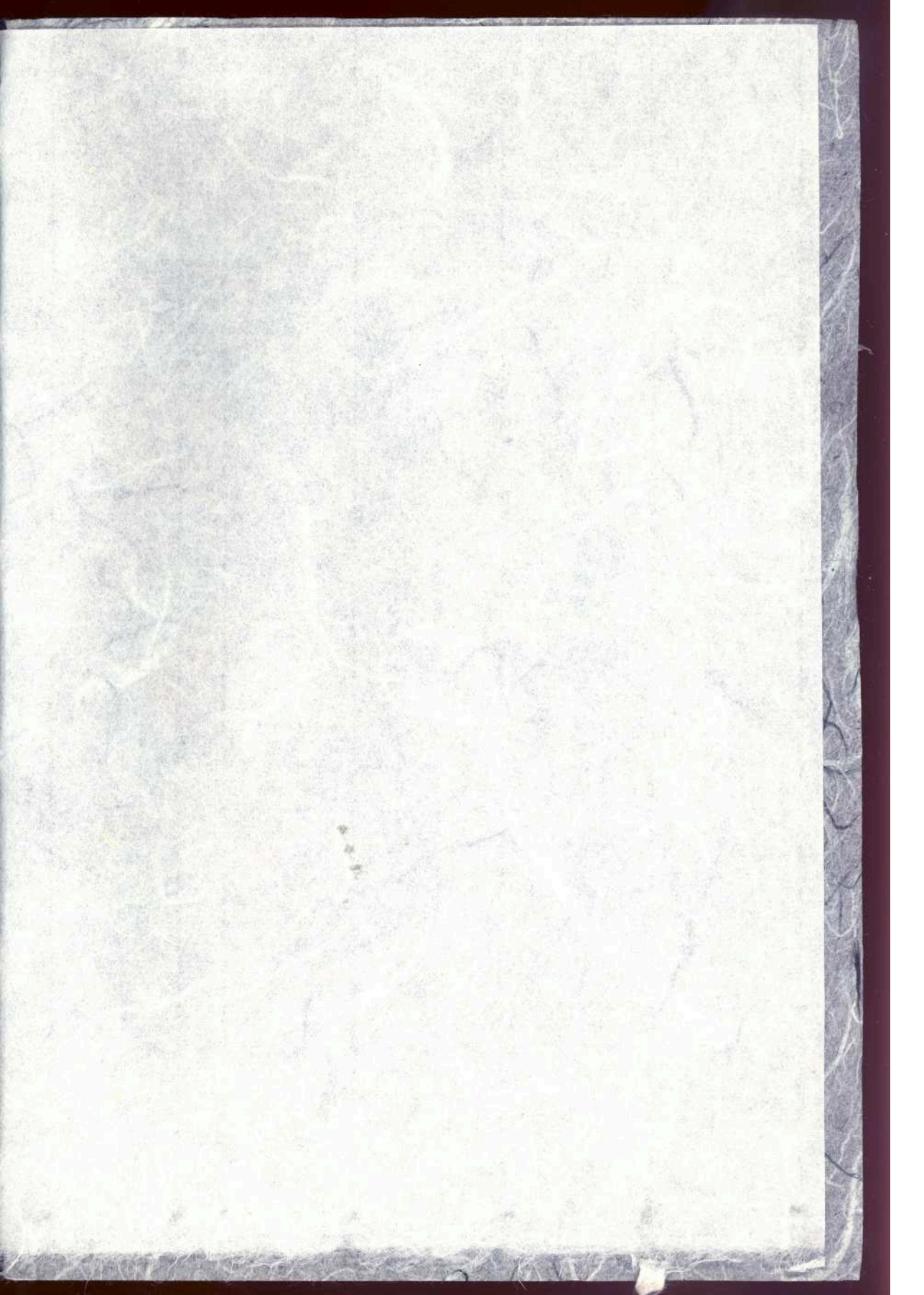
This Will Be the Death of Chir-Chat\*

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*Notes*

 *NovaText*, second edition, was printed in  
April, 1990. Of 75 copies, this is number 16 .





Yonkers General Hospital, Yonkers, N. Y.  
April 1969. 1:50 pm, 16.5 minutes.

