Questions abound around the future of the book, metonymically of the future of mediums and of the referent, in the "postmodern age" we already had the texts *The Last Novel & This Is Not a Novel* as a manifestation of the so called *Death of the Novel* and the *End of Literature/Death of Literature* a continuance of the *Death of the Author*.

"I'm brought more easily toward texts which are very sensitive to this crisis of the literary institution (which is more than, and other than, a crisis), to what is called "the end of literature," from Mallarmé to Blanchot, beyond the "absolute poem" that "there is not" ("das es nicht gibt"—Celan). But given the paradoxical structure of this thing called literature, its beginning is its end."

Consider the dismantling of all facets of the various possible of structures regarding the still ambiguous definitions of terms/concepts/referents like "books", "literature", "fiction", "narrative", "story", etc. such as non-plot or No Story and *This is not a story* or a non-story. "The story I am telling you can only be negative. [...] the end of the non-story I wanted to tell, and I hope that you won't believe a word of what I have not said.""9

Various genres of texts have been furtherances of these crisis including the *Metanovel*; *Anti-novel* and *Nouveau roman/neo-novel* all problematics tied up in the issues of *anti-aesthetics*. We can trace these currents in Malraux's *museum without walls* and Blanchot's *recite* to the writing *degree zero* and the Literature of *Exhaustion/Replenishment* as well as *Edmond Jabes*’ *meta-book on the End/Question of the Book*, "The exit from the book, the other and the threshold, are all articulated within the..."

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**David Markson**
Ronald Sukenick
Alvin Kernan
Story

3 "No Story", *The Curious Facts Preceding My Execution* Diderot

4 (p.25, 31) "A Schizo and the Institution (a non-story)", François Péraldi, *Semiotexte Vol III No. 2*

5 (p.15), *Metareference Across Media*

6 Portrait of a Man Unknown

7 For a New Novel

8 Lyotard, *Soundproof Room: Malraux's Anti-Aesthetics*

9 *Museum Without Walls*

10 Gaze of Orpheus; and other literary essays

11 Barthes, *Writing Degree Zero*

12 *John Barth*

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**Passing Notes**

¿Get The ________ AI to wrap this up...
book. The other and the threshold can only be written, can only affirm themselves in writing. One emerges from the book only within the book, because, for Japes, the book is not in the world, but the world is in the book. [...] But what if the Book was only, in all senses of the word, an epoch of Being (an epoch coming to an end which would permit us to see Being in the glow of its agony or the relaxation of its grasp, and an end which would multiply, like a final illness, like the garrulous and tenacious hyperemesis of certain moribunds, books about the dead book)? If the form of the book was no longer to be the model of meaning? If Being was radically outside the book, outside its letter? Meta-titles such as Book19 & The Novel20 underline techniques of meta-art19/meta-painting20, metafiction21 and metareference22 linked to nontruth that can include meta-statements/meta-discourse or metatheater23 to "the book as child of silence" and the Actor Paradox24 Brecht's 4th wall break25 and Artaud's The Theater and It's Double26 that open unto Jarry's 'Pataphysics27.

"Medium is the message"28

"And there is something like a law of technological inertia which means that the closer one gets to true documentary, to live coverage, and the more closely the real is pursued with colour, depth and one technical improvement after another, the greater does the real

"Many attempts have been made to refute this paradox; Russell, for instance, tried to establish that there are two types of statements—such is precisely the distinction I was making earlier between statements and meta-statements. And Russell claims to solve the paradox by forbidding us to mix, to blend statements of the first type and of the second one: There is meta-discourse, and the effects of discourse should not be transferred to the meta-discourse. But why is this transfer prohibited? Russell's answer is simply that if you do rely on such an operation, then no discourse of truth remains possible. In other words, Russell's refutation is not a refutation, it is nothing more

18 (Derrida, 1978, p.75, 77)
19 Robert Grudin, Book: A Novel
20 James A. Michener, The Novel
21 Gödel, Escher, Bach
22 The Metareferential Turn in Contemporary Arts and Media
23 Fiction and the Figures of Life Metafiction & The Theory and Practice of Self-Conscious Fiction
24
25 Robert Weimann, Shakespeare and the Popular Tradition in the Theater: Studies in the Social Dimension of Dramatic Form and Function
26 (lyotard, 2020, p.143)
27
28
29 Exploits and Opinions of Dr. Faustroll, Pataphysician
30 Marshall McLuhan, Understanding Media and The Medium is the Massage

Passing Notes

¿Get The ________ AI to wrap this up...
“…a book must in its turn be an event […]”

“Truth, the painter’s model, must be rendered in painting according to the two models of truth. Henceforth, the abyssal expression "truth of the truth," which will have made it be said that the truth is the nontruth, can be crossed with itself according to all sort of chiasmi, according as one determines the model as presentation or as representation.”

Wagner Gesamtkunstwerk[35], avant-garde[36-37] and “deconstructed forms”[38] “deconstruct them systematically and to accelerate their obsolescence.”[39] and the neo-avant-garde[40], anti-art[41] and non-art[42], Death of Art[43]/End of Art[44] and the End[45] of the End of Art[46], Death of Culture[47], Death of the Social[48], Death of the Real[49], Hegel and Kojève End of History and post-history[50], Antimetaphysics[51], Post-Metaphysics[52], “deconstructing metaphysics” and the End of Philosophy[53] and

than the magisterial decision itself, i.e., my meta-statements are not in the same class as ordinary statements. Thus, the paradox of the liar, which is irrefutable since it cannot be controverted without being departed from, implies that there is no discourse of truth and accordingly the function of discourse is completely diverted inasmuch as it will always be impossible to decide whether a statement is true or false.”[43]

31 (Baudrillard, p.122)
32 (Lytard, 1993, p.60)
33 (Derrida, 1987, p.6)
34 (Lytard et. al., p.210)
35 The Artwork of the Future
36
37 (Baudrillard, 2017, p.135)
38 (Lytard, 2020, p.25)
39 (Lytard, 2020, p.21)
40 Derrida, Specters of Marx
41
42
43
44
45
46 (Lytard, 2012a, p.227)
47
48
49
50
51
52
53 (Lytard, 2020, p.142)

Passing Notes

¿Get The ________ AI to wrap this up…
the defence of philosophy, because no one knows exactly what that marvellous term means (if it is only a discursive genre in pursuit of its own rule [...]54. After Philosophy55. After Theory56. Deconstruction of theory/practice57. Theory-fiction58. Postmodernism “I am talking about resistance in and through writing as, in the sense just outlined, inscription which attends to the uninscribable. [...] ’Culture’ consists, as ‘activity’ and ‘animation’, in introducing all that into the order of writing, in the wide sense, into literature, painting, architecture and so on. The name most often given to this is ‘postmodernism’,59. the postmodern condition and metanarratives/grand narratives60. post- and neo-61. “the treatment of language (postinformational and postcommunicational) for example, the analysis, the formalization, the committing to memory of persuasive rhetorics, of “musics,” of inscriptions of movement (kineographic techniques, such as kinetic holography), and so forth.”62

Mallarmé63 and typographical/plastic/discourse space64, Cézanne65, Les Incoherents66, photography and the punctum67, Braque and Picasso68, Cubism & Futurism69, Concrete poetry70, Dada71, found objects72/readymades & Duchamp73, Surrealists74 to Lettrism75 and the Situationists76, detournement77, dérives78, Hypergraphics79/Metagraphics80/Superwriting81 and Cut-ups82.

54 (Lyotard, 2020, p.124-125)
55 (Lyotard, 1989, p.386)
56
57
58 (Baudrillard, 2015, p.29)
59 (Lyotard, 2020, p.124)
60 (Lyotard, 2012a, 203)
61 (Lyotard, 2012a, 205)
62
63 (Lyotard, 1993, p.18)
64
65 (Lyotard, 2020, p.22)
66
67
68 Barthes, Camera Lucida
69
70
71 https://nonsite.org/mary-ellen-solt-concretizing-1968/
72
73
74
75 (Lyotard, 2020, p.22)
76
77 (Baudrillard, 2015, p.29)
78
79
80 “The Force Fields of Letterist Painting”, Les Champs de Force de la Peinture Lettriste
81
82 (Lyotard, 2020, p.26-27)
83

Passing Notes

¿Get The ________ AI to wrap this up…
No Books - Pata-No UN LTD

"One can always construct a semiotic, a structure, but the EVENT passes through these signs in a random manner." Oulipo

Abstract painting - Jackson Pollock, Newman’s the instant and presenting the unrepresentable “[…] a visual event in itself […] instant that is the painting […]” Pop Art & Fluxus, Support & Surfaces, Heizer “[…] deconstruct the traditional space of sculpture and to invert it […]”

extratext, metatext and paratext (epitext and peritext), open work, meta-design and anti-design, Artist Books and non-books: “The book itself, as a non-book, as the emissions of incandescence is but a thoroughly obsolescent metaphorical form. The author disintegrates in writing, the writing vanishes in reading.”

“[…] the “books” (sometimes called “non-books” too) […] “What am I experiencing when I turn these pages?” That is what the critic of an artist’s book must ask, and for most critics it is an uncomfortable question. […] The making of artists’ books is not a movement. It has no program which, when accomplished, crests and dies away into the past. It is a genre, open to many kinds of artists with many different styles and purposes […]” Deconstruction and Fiction Postmodern literature, Postmodern Fiction (Postmodern Nihilism and the Sublime) “We would begin with an "event" that was called postmodern. It has long since worked through modernity for about two millennia, if (with Auerbach) one considers Augustinian to be the first modern. The "event" of nihilism inherent to thinking, Postmodernist anti-art of performance art and conceptual art, combines and “specific

Passing Notes

¿Get The ________ AI to wrap this up…
objects”\(^{17}\), Antitextbook and Art & Language\(^{18}\), deconstructed song and deconstructed discourse\(^{19}\), deconstructing of the codes\(^{20}\) and the inaudible\(^{21}\), Cage\(^{22}\) and indeterminacy\(^{23}\), event scores\(^{24}\) and happenings\(^{25}\), Structural film, Deconstruction and Film\(^{26}\), acinema\(^{27}\), anti-cinema\(^{28}\) and non-cinema\(^{29}\), intermedia\(^{30}\) and multimedia\(^{31}\), post-conceptual art\(^{32}\), postmodern architecture\(^{33}\) and deconstructivist "[…] deconstructivist because they draw from Constructivism and yet constitute a radical deviation from it. […] deconstructivist architecture disturbs figures from within.\(^{34}\) "And deconstructing architecture involved dismantling its conventions, using concepts derived both from architecture and from elsewhere - from cinema, literary criticism and other disciplines."\(^{35}\), postmodern dramaturgy\(^{36}\) and Dematerialization\(^{37}\) of the art\(^{38}\) object\(^{39}\). 'Mat'\(^{40}\)/matter\(^{41}\)/new materials/immaterial\(^{42}\)/non-materials\(^{43}\), Institutional critique\(^{44}\) and transgression\(^{45}\) (Cinema of Transgression\(^{46}\) and Extreme Art\(^{47}\)

Postmodern\(^{48}\), Discourse, Figure “Thirdly, 'language' has no exterior because it is not in space. But it can say space. It can say the body. It can say that the body 'says' something, that

Passing Notes

¿Get The _______ AI to wrap this up…
silence speaks. Idiols can certainly be imagined: the
language of the unconscious, the we language of class, the
language of nature ... But in order to assert that language is
involved, it is necessary to say what they say, and they cease
to be idiols. The 'exterior' of language is the
nothingness which slips between one phrase and the one
which will link up with it. The exterior is immensimine. But
the latter is the intimacy of phrases among themselves. Fourthly, I
did not try in Discourse, Figure to oppose language and image.
I was suggesting that a (discursive) principle of readability and
a (figural) principle of unreadability shared one in the other.
The book is certainly not exempt from a nostalgia for some
extralinguistic entity. I believe, however, that it is legitimate to
establish congruences between the 'discourse' of back then
and the 'genre of discourse' brought to bear in The Differend
and between the 'figure' of the first book and the 'is it
happening that ...' of the last."

lyotard, 1989, 271

But transeconomics/overcapitalization/Capital
transdisciplinary
transversal, transparency
... movement,
in "The
comes
architecture.

lyotard, 1989, 271

critical,
re-establishment
two
law
"Having, like no one before him, aggravated the
incommensurability between the cognitive law (descriptive)
and the moral law (prescriptive), Kant seeks to re-establish 'over
the abyss' a passage between the two domains. He believes
this passage to be found in the aesthetic judgement and in the
idea of a purposiveness of nature in man. My reading is then
the following: he in fact finds a faculty of passing, that of the
reflective judgement, the capacity to judge without criteria
(already at work, in fact, although under various titles, in the
two domains); but this faculty does not allow the
re-establishment of a subjects unity nor of a system's
architecture. This faculty is 'solely' critical, as Kant explains in
the First Project for an Introduction to the third Critique; it
comes and goes between domains that remain
incommensurable."

transdisciplinary, transparency, transfinite, transversal,
transeconomics, overcapitalization/Capital & performativity,
"But in the unnamed feeling I have suggested we make the
Begebenheit of our time, we can easily find what we need to
judge the pretension of Capital's phrase to validate all phrases
according to its criterion of performativity, and the imposture
which puts that phrase in the place of the critical judge - to
determine this pretension and this imposture, to criticize them and
to re-establish the rights of the critical tribunal - which will, however, not be the same as the tribunal of Kant's critical

Passing Notes

lyotard, 2020, p.60

lyotard, 1989, p.336

lyotard, 1989, 271

lyotard, 1989, p.344

lyotard, 2020, p.60

lyotard, 1989, p.397

lyotard, 2020, p.61

lyotard, 1989, p.404

lyotard, 2020, p.112 (Derrida, p.110)

lyotard, 1993, p.55

lyotard, 2020, p.20

¿Get The ________ AI to wrap this up...
philosophy. For we cannot judge them according to the idea of man and within a philosophy of the subject, but only according to the transitions' between heterogeneous phrases, and respecting their heterogeneity.**156, transsexual**156, **and transaesthetics**157, Spurs**158, trans-art**159, transformers**160, *transpolitical*161, deconstructing politics and *nonpolicy/nonpolitics*162 Isn’t it that a political action consists precisely in producing events in the system and to disrupt it, to deconstruct it; and how can these events be produced? What I am saying here is very insufficient and badly put: what I mean is that deconstruction such as can be found in art from the second great upheaval I mentioned earlier; at the end of the nineteenth century, this deconstruction, this critique, which can be found in the painting of Cézanne, for instance, can serve in certain respects as a model. In its precision and intensity, it allows you to see what could, what can be a political deconstruction and at the same time to critique a whole, completely illusory conception of politics, which is in fact politics as representation, that is, what is always at issue when one speaks of politics. What would be interesting, would be precisely to have done with this illusion of politics in the sense in which Freud talks about illusion (the illusion of religion). And politics is, I believe, an illusion of the same type. We have to try to re-establish, or rather establish, a politics that I would call a libidinal politics, which, when all is said and done, is the only one that is now going to count.**163 [...] a model of this cultural nonpolicy: the constant, brilliant, and popular initiatives of the Italian municipalities and local groups concerning the activities of the mind.**164 *non-regime and deconstructing*, deconstructing activity “And this deconstructing activity is a truly radical critical activity for it does not deal with the signifieds of things, but with their plastic organization, their signifying organization. It shows that the problem is not so much that of knowing what a given discourse says, but rather how it is disposed. It shows that it is active on account of its very disposition, its configuration, and that the deconstruction of its disposition is going to reveal all of its mystifying content.”165 [...] the very deconstruction of its time and space.”166

Glas166, deconstructing design “Even in a plastic representation (a painting), the work of the unconscious deconstructs the rules of design, of value, of chromatic composition, decoration,

Jean Baudrillard From Hyperreality to Disappearance:
Uncollected Interviews
Situationist International Anthology
Narrative Chance
The Third Mind
Electronic Revolution
Libidinal Economy
Paratexts : thresholds of interpretation
The Paratext/Metatext Continuum
Open Work
Artists’ Books: A Critical Anthology and Sourcebook
Deconstructions
The Dismemberment of Orpheus: Toward a Postmodern Literature
Nihilism and the Sublime Postmodern
Performance In Postmodern Culture
The Triumph of Anti-Art
Specific Objects
Lyotard Reader
Post-Modern Architecture
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Six Years: The Dematerialization of the Art Object
Institutional Critique: An Anthology of Artists' Writings
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Semiotexte Vol III No. 1
The Postmodern Condition
The Inhuman
The Differend
Duchamp’s TRANS/formers
The Assassination of Experience by Painting
Driftworks
Toward The Postmodern
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Acts of Literature
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Deconstruction: An Omnibus
Glas
Counterpath
Cinders
Archive Fever
Echographies of Television
Conspiracy of Art

Passing Notes

¿Get The _______ AI to wrap this up...
and subject, and can even go so far as to act critically on the plastic support itself."169, *Subjectile*70, "The paradigm of the subjectile: the table itself! We won't ever speak of it if to speak of means to speak about objects or subjects. But if, even sometimes occupying their place and being in the place of it, a subjectile is never identified with the subject or the object, is it to be confused with what Artaud so often likes to call a motif? No, it would decide on the motif, but it is true that in the very counterforce of this decision we see the hint of a place of extreme tension. What exactly is a motif? "For the motif itself, what is it?" Artaud asks in Van Gogh, the Man Suicided by Society, implying by the question that a motif is nothing, but so singularly nothing that it never lets itself be constituted in the stasis of a being. This word motif (how will they translate that?) certainly has the advantage of substituting the dynamics and the energy of a motion (movement, mobility, emotion) for the stability of a -ject [jet] which would come install itself in the inertia of a subject or object. What he gives up describing in one of Van Gogh's canvasses, Artaud inscribes in the center the motif, in the center of the "forces" and the writing forces ("apostrophes," "strokes," "commas," "bars," etc.) with these acts of "blocking," "repression," "the canvas," and so on as protagonists. Here we have to quote: "How easy it seems to write like this," the whole page of response "for what exactly is the motif itself?"71, *passé-partout* "To that extent, the passe-partout remains a structure with a movable base; but although it lets something appear, it does not form a frame in the strict sense, rather a frame within the frame."172, *parergon* "A parergon comes against, beside, in addition to the ergon, the work done [fai], the fact [1e fai], the work, but it does not fall to one side, it touches and cooperates within the operation, from a certain outside. Neither simply outside nor simply inside. Like an accessory that one is obliged to welcome on the border, on board [au bard, a bard]. It is first of all the one (the) bo(a)r(d(er) [li est d'abord l'a-bard]."173, *palimpsest*174, new *postmodern technologies*175, *performance/transcription* and "Post-Modernism" "But inversely, the mise-en-scène takes hold of the text, the score, and the architectural space and it "gives life," as they say, to these signifiers."Give life" means two things: 1) the mise-en-scène turns written signifiers into speech, song, and movements executed by bodies capable of moving, singing and speaking; and this transcription is intended for other living bodies the spectators capable of being moved by these movements, words, and notes. It is this transcribing on and for bodies, considered as multi-sensory potentialities, which is the work characteristic of the mise-en-scene. Its elementary unity is polysemantic like the human body: capacity to see, to hear, to touch, to move. . . . The idea of performance (in French: la représentation de ce soir; this evening's performance) even if it

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169 (Lyotard, 2012b, p.61)
170 (Baudrillard, p.80)
171 (Derrida, p.165)
172 (Derrida, 1987, p.12)
173 (Derrida, 1987, p.54)
174 (Derrida, 1987, p.242)
175 (Lyotard, 2020, p.62)

Passing Notes
remains vague, seems linked to the idea of inscription on the body. [...] The important thing in this context is that mise-en-scene consists of a complex group of operations, each of which transcribes a message written in a given sign system (literary writing, musical notation and turns it into a message capable of being inscribed on human bodies and transmitted by those to other bodies: a kind of somatography. Even more important, and less dependent on the classic context, is the simple fact of transcription- that is, the fact of a change in the space of inscription- call it a diagraphy, which henceforth will be the main characteristic of mise-en-scène.”

“[…] the distinction between the discourse of desire and is being disguised by the mise-en-scène of the unconscious which tends to become inoperative. For that reason, the idea of mise-en-scene tends both to expand itself inordinately and to overextend itself to the point of vanishing. And it is in this way that it becomes congruent with the theatrical, critical, artistic, and perhaps political inquiries which make up what Ihab Hassan calls "post-modernism" and which Freud's explicit and implicit esthetics resolutely ignores. [...] what are the stakes of "post-modernism" as a whole. What is at stake is not to exhibit truth within the closure of representation but to set up perspectives within the return of the will.”

“nothingness at the heart of the image”, semio-urgy and museumification, Conspiracy of Art, auction and non-meaning, Warhol and patamechanical snobbery of nullity, Acts of Literature “ […] the act of a literary performativity and a critical performativity (or even a performativity in crisis), deconstructive performance “ […] deconstructive performances bearing upon this traditional and dominant value of invention “…,” deconstruction of actuality, experimental apparatus and deconstructive apparatus: “Instead of our interpreting the mise-en-scenes of the unconscious, we should use these works to set up perspectives of realities with an eye on enjoying heretofore unexperienced intensities. The machines which a drawn into play are, essentially, no longer the machines of illusion and memory, but apparatus for experimentation which permit us to quarter sensibility and draw it out beyond this old body.”

archive, impressions and ashes, actuaversalization and virtualization

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176 (Lyotard et. al., 1997, p.88)
177 (Lyotard et. al., 1997, p.95)
178 (Baudrillard, 1993, p.17)
180 (Baudrillard, 1994, p.15)
182 (Baudrillard, p.77) (Baudrillard, p.27)
183 (Derrida, 1992, p.42)
184 (Derrida, 1992, p.339)
185 (Lyotard, 1989, p.192)
187 (Lyotard et. al., 1997, p.98)
188 189
190
191 Echographies of Television

Passing Notes

¿Get The _______ AI to wrap this up…
differance and non-concept, “deconstructive ‘thought’ [...] which is also the thought of the undecidable,”

talking “deconstructive strategy” instead of “a ‘postmodern strategy’,” fatal strategy, non-work: “the music of Cage [...] The dissolution of forms and individuals in the consumer society must be affirmed. [...] in destroying the silence/sound relation [...] in disrupting the composition/execution, performer/listener, stage/concert hall/ city, relations, etc. [...] Cage’s non-works, inhuman, Les Immaterieux “a call coming from everywhere, from artistic activities, from daily life, from sciences, from technology. A philosopher like the one I am rather tends to think that he’d better deal a little bit with what’s going on outside institutions; that he needs to get out of the university. Such is the reason for my presence on Les Immateriaux (the immaterials) preparation team. [...] a number of ‘disciplinary’ barriers: the biologist today can no longer work without the computer scientist or mathematician, the physicist without the chemist. I’m not saying that he can’t work without the philosopher, because that’s not true, but he can’t spare himself the moment of reflection concerning the finality of what he does. That is the spirit in which I’m jumping on this exhibition’s bandwagon: to incorporate some philosophy into it. [...] I am acting in the context of the exhibition as an intellectual and no longer as a philosopher. It is a cultural task parallel to that of teaching: it results from the assumption that people have a capacity that is not developed within the framework of teaching and that it must be developed. Our team is not interested in setting up an educational exhibition - in explaining the new technologies, for instance [...] what it is after is an exhibition that is a work of art. [...] The general hypothesis of the exhibition is that there is a break with modern ideals. Nobody can yet define this postmodern rupture in a way that is not pitiful and eclectic (art commentaries, architecture...).”

apedagogy, “Protagoras’ paradox consists in the same operation of inclusion as the paradox of the liar. When Euathlus says: I have never won a cause, consequently I owe you nothing, what is he talking about? He’s talking about debates which are external to his relationship with the master. Protagoras on the other hand includes the debate he is now engaged in with his disciple in the same category as those external debates. Thus, in this case as well, there is a refusal to consider any debate held inside the schools as some sort of a mets-debate; the current debate falls under the same category as all other debates.”

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192 (Derrida et. al., p.110)
193 (Lyotard, 2020, p.156)
194 (Lyotard, 1989, p.361)
195 (Lyotard, 2020, p.158)
196 (Baudrillard, 1990/2008, p.144)
197 (Lyotard et.al., p.51)
198 (Lyotard, 2020, p.152)
199 (Lyotard, 2020, p.88, 90)
200 (Lyotard, 1993, p.58-59)
201 (Lyotard et. al., p.212)

**Passing Notes**

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deconstructive operations and deconstructive effects—A work laden with obvious and canonical "metaphysical" theses can, in the operation of its writing, have more powerful "deconstructive" effects than a text proclaiming itself radically revolutionary without in any way affecting the norms or modes of traditional writing." (Derrida, 1992, p.50) (Derrida, 1992, p.59), telemorphosis "reality that is transfused in the screen to be disincarnated. Nothing separates them anymore. The osmosis, the telemorphosis is complete." (Baudrillard, p.198), radical alterity and artificiality, non-site (Baudrillard, p.56), "terroristic situational transfer [...] To a system whose very excess of power poses an insoluble challenge, the terrorists respond with a definitive act which is also not susceptible of exchange." (Baudrillard, 2003, p.9), impossible exchange, "postmoderns in that they stress paradoxes, which always attest the incommensurability of which I am speaking. [...] the French philosophy of recent years, if it has been postmodern in some way, this is because it has also stressed incommensurabilities, through its reflection on the deconstruction of writing (Derrida)" (Lytotard, 1993, p.28), "process of deconstruction" (Lytotard, 2020, p.26), general textuality, margins, context, event, species of events, non-events [...] an event that does not really take place." (Baudrillard, 2003, p.34), signatures and countersignatures (Derrida, 1992, p.59) "Wittgenstein's counter-signature to the work of Ruth Francken, including the Variations, bears witness to the fact that it has always tried and always will try to show what cannot be shown." (Lytotard, 2012b, p.407), disinformation agency (Baudrillard, 1994, p.14), nihility, disappearance and feedback (Baudrillard, p.5).

Mail Art and Zines, New Media & Anti-media, digital photography, Postmodern poetry, conceptual poetry, conceptual writing, post-conceptual poetry, Newlipo and the Canadian "Pataphysicians, Playgairism, Plunderphonics, Scratch Video, Digital Art, cyberpoetry, Hypertexts, Superfiction and quantum fiction, Culture Jamming, meta-games, infinite games, VR games, AR games, ARG games, hyperstitions/hypersigils, metastory and Transmedia story-telling and non-set-up (Lytotard, 2012a, p.89), non-locus (Lytotard, 2020, p.27), unfinished and non-closure (Lytotard, 2012a, p.231), non-body (Lytotard, 2020, p.72), Linda Stillman, Gregory Ulmer & Mark Amerika, Norman Conquest, pseudonyms, anonymous (Baudrillard, p.79), improper names, (Kant/Nietzsche X) X "The great networks of telecommunication would see the enframing of art in large publics. But art, because it is improb-able, could not be enframed. The fundamental question would become that of knowing what is, no longer the "subject" of media, perhaps not even its we", but let us say its "x", and if this "x" is reduced to a minimum program of art." (Lytotard, 2012a, p.191) "On the border, on the Margins renamed/renowned and deleted. But announced, on this damaged [abime] frame, by a x. x, the chiasmus letter, is Chi, in its normal transcription. This is what I call that other scene, following, if you like, the ana grammatical inversion of Ich, or of Isch (Hebrew man). [...] X

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signs this picture.” (Derrida, 1987, 165-166), X without X, Monty Cantsin and blood X, neo-nihilism of Neoism and the “new international” of futile Revolution, the Festival of Plagiarism, Stewart Home, deconstruction of celebrity and promotion/cultural object (Lyotard, 2012a, p.227) (Lyotard, 2012a, p.239), Decadent Action “[...] the action of decadence, it makes one incredulous towards any representation of the little guy.” (Lyotard, 2020, p.43), tENTATIVELY A cONVENIENCE, Luther Blissett, Wu Ming and Unidentified Narrative Objects, PRAXIS, undisciplined theory and post-movement, Post-fact, Post-truth, post-ideology, anti-anti-art, Abolition of Art, Post-postmodernism & Hypermodernism/Metamodernism et. al., Liquid Society/Modernity, Social media, New Aesthetics, Non-Philosophy, post-vandalism (Baudrillard, p.82), #Game23 (pseudonovalis, Zkymicx, luxxuryvibelivewire, oddcity23, et. al.), cyberflaneur, memes, Patagraphics, NFTs, AI art, Technosphere, No Thought, deconstructions, etc.

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