

Passages

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*¹ as a manifestation of the so called *Death of the Novel*² and the *End of Literature/Death of Literature*³ a continuance of the *Death of the Author*⁴.

"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."⁵

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*⁶ or *No Story*⁷ and *This is not a story*⁸ 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*¹⁰, *Anti-novel*¹¹ and *Nouveau roman/neo-novel*¹² all problematics tied up in the issues of *anti-aesthetics*¹³. We can trace these currents in *Malraux's museum without walls*¹⁴ and *Blanchot's recite*¹⁵ to the *writing degree zero*¹⁶ and the *Literature of Exhaustion/Replenishment*¹⁷ 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

THE
DECONSTRUCTION
OF ALL ART

1 David Markson

2 Ronald Sukenick

3 Alvin Kernan

4 Roland Barthes, *Image-Music-Text*

(Derrida, 1992, p.42)

5 *Story*

6 "No Story", *The Curious Facts Preceding My Execution*

7 Diderot

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

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

10 *Portrait of a Man Unknown*

11 *For a New Novel*

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

13 *Museum Without Walls*

14 *Gaze of Orpheus: and other literary essays*

15 Barthes, *Writing Degree Zero*

16 John Barth

PLEASE TEAR

THIS UP

Passing Notes

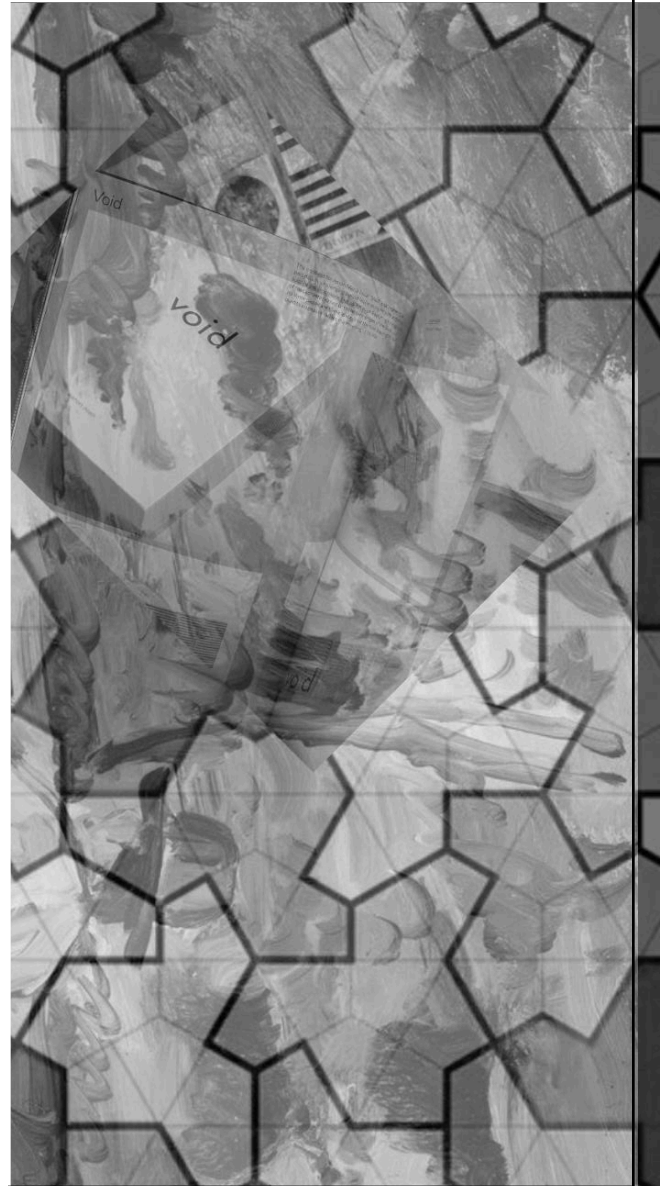
No Books - Pata-No UN LTD

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 Jabes, 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 hypemmesia 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?"¹⁸ *Meta-titles* such as *Book*¹⁹ & *The Novel*²⁰ underline techniques of *meta-art*²¹/*meta-painting*²², *metafiction*²³ and *metareference*²⁴ linked to *nontruth* that can include *meta-statements/meta-discourse* or *metatheater*²⁵ to "the book as child of silence" and the *Actor Paradox*²⁶ *Brecht's 4th wall break*²⁷ and *Artaud's The Theater and It's Double*²⁸ that open unto *Jarry's 'Pataphysics*²⁹.

"Medium is the message"³⁰

"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*

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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)

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²⁹ *Exploits and Opinions of Dr. Faustroll, Pataphysician*

³⁰ Marshall McLuhan, *Understanding Media and The Medium Is the Massage*

Passing Notes

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absence from
the world
grow."³¹

"[...] a book must in its
turn be an event [...]"³²

"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."³³

*Wagner Gesamtkunstwerk*³⁵, *avant-garde*³⁶³⁷ 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 Kojeve End of History
and post-history*⁵⁰, *Antimetaphysics*⁵¹, *Post-Metaphysics*⁵²,
"deconstructing metaphysics" and *the End of Philosophy*⁵³ and

³¹ (Baudrillard, p.122)
³² (Lyotard, 1993, p.60)
³³ (Derrida, 1987, p.6)
³⁴ (Lyotard et. al., p.210)
³⁵ *The Artwork of the Future*
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³⁷ (Baudrillard, 2017, p.135)
³⁸ (Lyotard, 2020, p.25)
³⁹ (Lyotard, 2020, p.21)
⁴⁰ Derrida, *Specters of Marx*
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⁴⁶ (Lyotard, 2012a, p.227)
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⁵³ (Lyotard, 2020, p.142)

Passing Notes

Pata-No UN LTD (Pataproxy, et. al.) "Non-Bibliography"

Untitled [A_l_s S_r_g_e_] (2012)

Neo-Box (2012)

Untitled [~~Innumerable Situational Poesis~~] (2012)

Reemergence of the Absolute Event (2013)

Hyperevent of Initiation (2014)

Pseudo-Events (2018)

*Pata-"Post"-Post-'Untitled'(s)' ? : Pseudo-Event(s)
Post-"Post"/'Post'- "Ism(s)"/"Nonism" ("Transfinite"
– Festivals/Symposiums/Summits/Tours)?* (2018)

Non-Events (2019–)

Neoism 40 (2019)

Rivington School (2019)

"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 Philosophy*⁵⁵, *After Theory*⁵⁶, *Deconstruction of theory/practice*⁵⁷, *Theory-fiction*⁵⁸, *Postmodernism* "I am talking about resistance in and through writing as, in the sense just outlined, inscription which attends to the un-inscribable. [...] '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 narratives*⁶⁰, *post-*⁶¹ *and neo-*⁶², "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."⁶³

*Mallarmé*⁶⁴ *and typographical/plastic/discourse space*⁶⁵, *Cézanne*⁶⁶, *Les Incoherents*⁶⁷, *photography and the punctum*⁶⁸, *Braque and Picasso*⁶⁹, *Cubism & Futurism*⁷⁰, *Concrete poetry*⁷¹, *Dada*⁷², *found objects*⁷³/*readymades & Duchamp*⁷⁴, *Surrealists*⁷⁵ *to Lettrism*⁷⁶ *and the Situationists*⁷⁷, *detournement*⁷⁸, *dérives*⁷⁹, *Hypergraphics*⁸⁰/*Metagraphics*⁸¹/*Superwriting*⁸² *and Cut-ups*⁸³,



⁵⁴ (Lyotard, 2020, p.124-125)

⁵⁵ (Lyotard, 1989, p.386)

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⁵⁸ (Baudrillard, 2015, p.29)

⁵⁹ (Lyotard, 2020, p.124)

⁶⁰ (Lyotard, 2012a, 203)

⁶¹ (Lyotard, 2012a, 205)

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⁶³ (Lyotard, 1993, p.18)

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⁶⁵ (Lyotard, 2020, p.22)

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⁶⁸ Barthes, *Camera Lucida*

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⁷¹ <https://nonsite.org/mary-ellen-solt-concretizing-1968/>

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⁷⁵ (Lyotard, 2020, p.22)

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⁷⁷ (Baudrillard, 2015, p.29)

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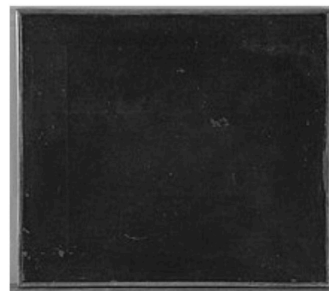
⁸⁰ "The Force Fields of Letterist Painting", *Les Champs de Force de la Peinture Lettriste*

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⁸² (Lyotard, 2020, p.26-27)

⁸³

an exhibition of drawings Made by people who can not draw.



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*Oulipo*⁸⁴ "One can always construct a semiotic, a structure, but the EVENT passes through these signs in a random manner."⁸⁵ *Abstract painting*⁸⁶ - Jackson Pollock⁸⁷, Newman's *the instant and presenting the unrepresentable*⁸⁸ "[...] a visual event in itself [...] instant that is the painting [...]"⁸⁹, *Pop Art*⁹⁰ & *Fluxus*⁹¹, *Support & Surfaces*⁹², Heizer "[...] deconstruct the traditional space of sculpture and to invert it [...]"⁹³

*extratext*⁹⁴, *metatext*⁹⁵ and *paratext*⁹⁶ (*epitext and peritext*), *open work*⁹⁷, *meta-design*⁹⁸ and *anti-design*⁹⁹, *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."¹⁰⁰ "[...] 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 [...]"¹⁰¹, *Deconstruction*¹⁰² and *Fiction*¹⁰³, *Postmodern literature*¹⁰⁴, *Postmodern Fiction*¹⁰⁵ (*Postmodern Nihilism*¹⁰⁶ and *the Sublime*¹⁰⁷) "We would begin with an "event" that was called postmodern. It has long since worked though modernity for about two millennia, if (with Auerbach) one considers Augustine to be the first modern. The "event" of nihilism inherent to thinking."¹⁰⁸, *Postmodernist anti-art*¹⁰⁹ of *performance art and conceptual art, combines*¹¹⁰ and "specific

Too Cool 4D (2021)

Patadesign School 1 Eternity (2022)

Non-Form (2022)

(No Name) Of The Game (2022)

Un'onda Di Leggerezza Si Diffonde (2022)

Untitled: "King Badass" (2022)

Post-Neoist Portraits 7x9 Packs/Lineups (2022)

Red October (2022)

The Pataplex: Institute for Pataphysical Research [L.P.P.R.] (2023)

Non-Comic (2023)

84

85 (Lyotard, 2020, p.36)

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89 (Lyotard, 1989, p.244)

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92 (Lyotard, 2012a, p.88-89)

93 (Lyotard, 2020, p.22)

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99 (Lyotard, 2012a, p.101)

100 (Lyotard et.al., p.46)

101 (Lyons, p.12)

102 "I like a certain practice of fiction, the intrusion of an effective simulacrum or of disorder into philosophical writing [...]" (Derrida, 1992, p.39)

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107 (Lyotard, 2020, p.115)

108 (Lyotard, 2012a, p.225)

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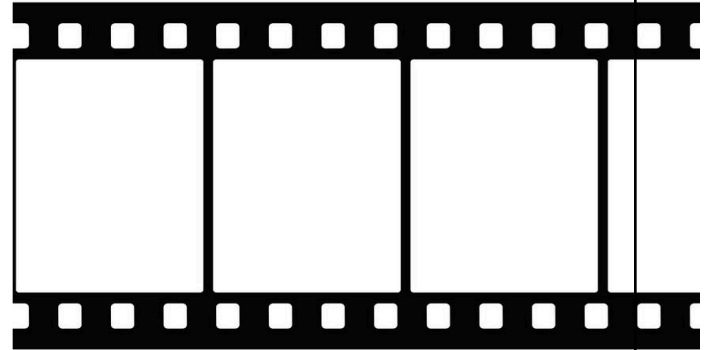
objects¹¹¹, *Antitextbook and Art & Language*¹¹², *deconstructed song and deconstructed discourse*¹¹³, *deconstructing of the codes*¹¹⁴ and *the inaudible*¹¹⁵, *Cage*¹¹⁶ and *indeterminacy*^{117,118}, *event scores*¹¹⁹ and *happenings*¹²⁰, *Structural film, Deconstruction and Film*¹²¹, *acinema*¹²², *anti-cinema*¹²³ and *non-cinema*¹²⁴, *intermedia*¹²⁵ and *multimedia*¹²⁶, *post-conceptual art*¹²⁷, *postmodern architecture*¹²⁸ and *deconstructivism* “[...] deconstructivist because they draw from Constructivism and yet constitute a radical deviation from it. [...] deconstructivist architecture disturbs figures from within.”¹²⁹ “And deconstructing architecture involved dismantling its conventions, using concepts derived both from architecture and from elsewhere - from cinema, literary criticism and other disciplines.”¹³⁰, *postmodern dramaturgy*¹³¹ and *Dematerialization*¹³² of the art¹³³ object¹³⁴, *‘Mat’*¹³⁵/*matter*¹³⁶/*new materials/immaterial*¹³⁷/*non-materials*¹³⁸, *Institutional critique*¹³⁹ and *transgression*¹⁴⁰ (*Cinema of Transgression*¹⁴¹ and *Extreme Art*¹⁴²)

*Postmodern*¹⁴³, *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

Typo 2: Journal of Lettrism, Surrealist Semantics, & Constrained Design (2023)

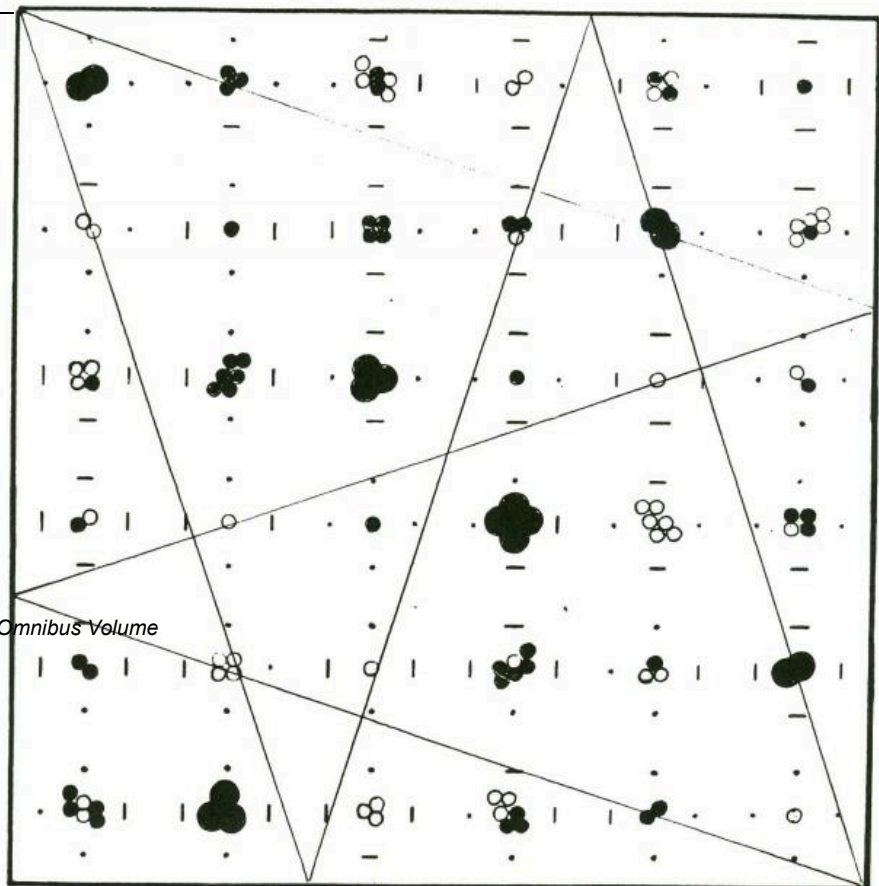
Non-Book (2023)

Obliterada més enllà del reconeixement: [Insurreccion[ist] Feedback-Loops] (2023)



Works “Cited”

- 111
- 112
- 113 (Lyotard, 2012b, 85)
- 114 (Lyotard, 2012a, p.219)
- 115 (Lyotard, 2012a, p.213)
- 116 (Lyotard, 2012a, p.89)
- 117 (Lyotard, 2012a, p.215)
- 118 (Baudrillard, p.78)
- 119
- 120 (Lyotard et.al., p.52)
- 121
- 122 (Lyotard, 1989, p.169)
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- 125 (Lyotard, 2012a, p.87)
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- 130 (p.) Derrida et. al., *Deconstruction: Omnibus Volume*
- 131 (Lyotard, 2020, p.71)
- 132 (Lyotard, 2020, p.74)
- 133
- 134 (Baudrillard, 1993, p.18)
- 135 (Lyotard, 2020, p.84-85)
- 136 (Lyotard, 2012a, p.217)
- 137 (Lyotard, 2012a, p.221)
- 138 (Lyotard, 2020, p.77)
- 139
- 140 (Lyotard, 2020, p.24)
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- 143 (Lyotard, 2012a, p.207)



Passing Notes

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silence speaks. Idiolects 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 therefore to be idiolects. The 'exterior' of language is the nothingness which slips between one phrase and the one which will link up with it. The exterior is imminence. 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.¹⁴⁴, *differend*¹⁴⁵, *language games*¹⁴⁶, *phrase*¹⁴⁷ *regimes*¹⁴⁸, *archipelago*¹⁴⁹, *passages*: "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."¹⁵⁰, *transitions*: "The 'transition', then, does not take place; it is a 'transition' in transit, and its transiting, its movement, is a soft of agitation on the spot, in the blind alley of incommensurability, above the abyss, a 'shaking' [...]"¹⁵¹, *transdisciplinary*¹⁵², *transparency*¹⁵³, *transfinite*, *transversal*, *transeconomics*¹⁵⁴, *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 judge 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

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This Is Not a Novel
Death of the Novel
Death of Literature
Death of the Author
Story
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Metareference Across Media
The Metareferential Turn in Contemporary Arts and Media
Understanding Media
The Medium Is the Massage
Exploits and Opinions of Dr. Faustroll, Pataphysician
The Artwork of the Future
The Theory of the Avant-Garde
Jean Baudrillard The Disappearance of Culture: Uncollected Interviews
An End To The "End of Art"?
The Perfect Crime
Illusion of the End
Modality and Anti-Metaphysics
Heidegger and Dewey: science in a post-metaphysical world
Dissemination
Truth In Painting
Screened Out
Impossible Exchange

¹⁴⁴ (Lyotard, 2020, p.60)

¹⁴⁵ (Lyotard, 1989, p.336)

¹⁴⁶ (Lyotard, 1989, 271)

¹⁴⁷ (Lyotard, 1989, p.344)

¹⁴⁸ (Lyotard, 2020, p.60)

¹⁴⁹ (Lyotard, 1989, p.397)

¹⁵⁰ (Lyotard, 2020, p.61)

¹⁵¹ (Lyotard, 1989, p.404)

¹⁵² (Lyotard, 2020, p.112) (Derrida, p.110)

¹⁵³ (Baudrillard, 1993, p.55)

¹⁵⁴ (Lyotard, 2020, p.20)

Passing Notes

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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."¹⁵⁵, *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*¹⁶⁵, *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."¹⁶⁶ "[...] the very deconstruction of its time and space."¹⁶⁷

*Glas*¹⁶⁸, *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
Deconstructivist Architecture: The Museum of Modern Art
Six Years: The Dematerialization of the Art Object
Institutional Critique: An Anthology of Artists' Writings
Discourse, Figure
J.-F. Lyotard: Interviews and Debates
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
Deconstruction Engaged
Acts of Literature
On The Spatial Arts
Deconstruction: An Omnibus
Glas
Counterpath
Cinders
Archive Fever
Echographies of Television
Conspiracy of Art

¹⁵⁵ (Lyotard, 1989, p.410)

¹⁵⁶ (Baudrillard, 1993, p.8)

¹⁵⁷ (Derrida, p.139) (Baudrillard, 1993, p.20) (Lyotard, 2012a, p.221)

¹⁵⁸

¹⁵⁹ (Baudrillard, p.83)

¹⁶⁰ (Lyotard, 2012a, p.95)

¹⁶¹ (Baudrillard, 1993, p.11)

¹⁶² (Lyotard et.al., p.47)

¹⁶³ (Lyotard, 2020, p.31)

¹⁶⁴ (Lyotard, 1993, p.13)

¹⁶⁵ (Lyotard, 2012a, p.81)

¹⁶⁶ (Lyotard, 2020, p.23)

¹⁶⁷ (Lyotard, 2020, p.24)

¹⁶⁸

Passing Notes

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and subject, and can even go so far as to act critically on the plastic support itself.¹⁶⁹, *Subjectile*¹⁷⁰ "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?"¹⁷¹, *passé-partout* "To that extent, the *passé-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, and in addition to the *ergon*, the work done [fait], the fact [le fait], 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 bord, a bord]. It is first of all the on (the) *bo(a)rd(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 songs, movements, and words. It is this transcribing on and for bodies, considered as multi-sensory potentialities, which is the work characteristic of the *mise-en-scène*. Its elementary unity is polyesthetic 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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Nihil Unbound
Screened Out
The Future of Hegel

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-scene."¹⁷⁶ "[...] 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."¹⁷⁷, "nothingness at the heart of the image"¹⁷⁸, *semio-urgy and museumification*¹⁷⁹, *Conspiracy of Art*¹⁸⁰, *auction and non-meaning*¹⁸¹, *Warhol and patamechanical snobbery of nullity*¹⁸², *Acts of Literature* "[...] the act of a literary performativity and a critical performativity (or even a performativity in crisis)."¹⁸³, *deconstructive performance* "[...] deconstructive performances bearing upon this traditional and dominant value of invention [...]"¹⁸⁴, *deconstruction of actuality*¹⁸⁵, *experimental apparati and deconstructive apparatus*¹⁸⁶: "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 apparati for experimentation which permit us to quarter sensibility and draw it out beyond this old body."¹⁸⁷, *archive*¹⁸⁸, *impressions*¹⁸⁹ and *ashes*¹⁹⁰, *actuvirtualization and virtuactualization*¹⁹¹

¹⁷⁶ (Lyotard et. al., 1997, p.88)

¹⁷⁷ (Lyotard et. al., 1997, p.95)

¹⁷⁸

¹⁷⁹ (Baudrillard, 1993, p.17)

¹⁸⁰

¹⁸¹ (Baudrillard, 1994, p.15)

¹⁸² (Baudrillard, p.77) (Baudrillard, p.27)

¹⁸³ (Derrida, 1992, p.42)

¹⁸⁴ (Derrida, 1992, p.339)

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¹⁸⁶ (Lyotard, 1989, p.192)

¹⁸⁷ (Lyotard et. al., 1997, p.98)

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¹⁸⁹

¹⁹⁰

¹⁹¹ *Echographies of Television*

Passing Notes

*différance and non-concept*¹⁹², “deconstructive ‘thought’ [...] which is also the thought of the undecidable”¹⁹³, talking “deconstructive strategy”¹⁹⁴ instead of “a ‘postmodern strategy’”¹⁹⁵, *fatal strategy*¹⁹⁶, *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”¹⁹⁷, *inhuman*¹⁹⁸, *Les Immatériaux* “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 Immatériaux (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...)”¹⁹⁹, *apedagogy*²⁰⁰ “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.”²⁰¹,

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)

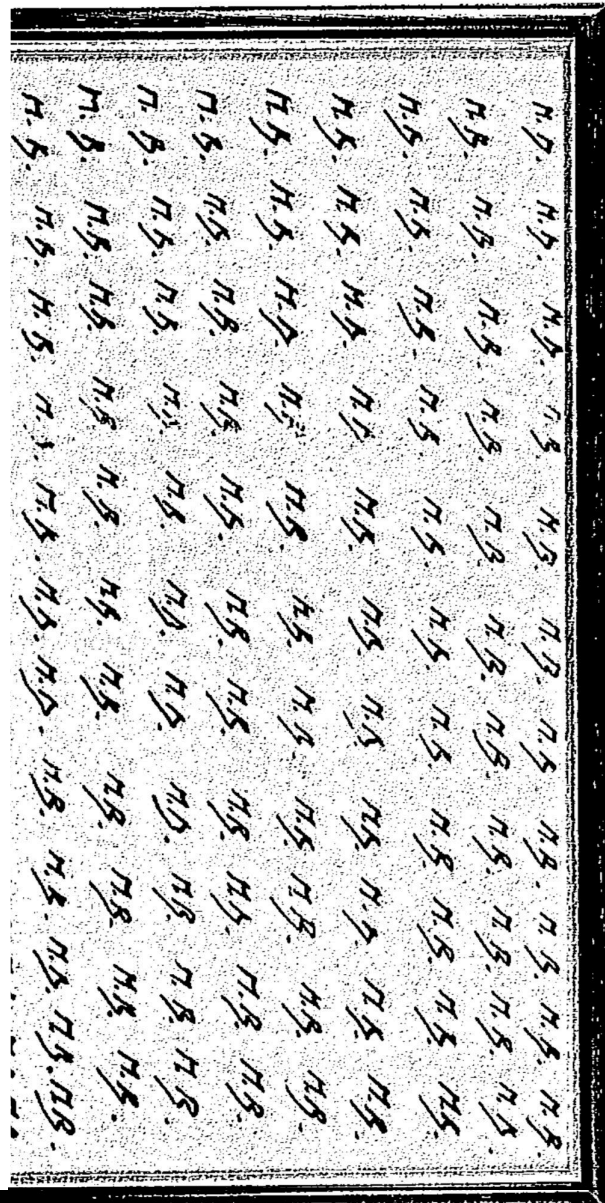
²⁰¹ (Lyotard et. al., p.212)

Passing Notes

deconstructive operations²⁰² and deconstructive effects²⁰³ "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)" (Lyotard, 1993, p.28), "process of deconstruction" (Lyotard, 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." (Lyotard, 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 (Lyotard, 2012a, p.89), *non-locus* ((Lyotard, 2020, p.27), *unfinished and non-closure* (Lyotard, 2012a, p.231), *non-body* (Lyotard, 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 improbable, 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." (Lyotard, 2012a, p.191) "On the border, on the Margins renamed/renewed 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



²⁰² (Lyotard, 2012b, p.75)

²⁰³ (Lyotard, 2012b, p.87)

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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 cONVENIECE*, *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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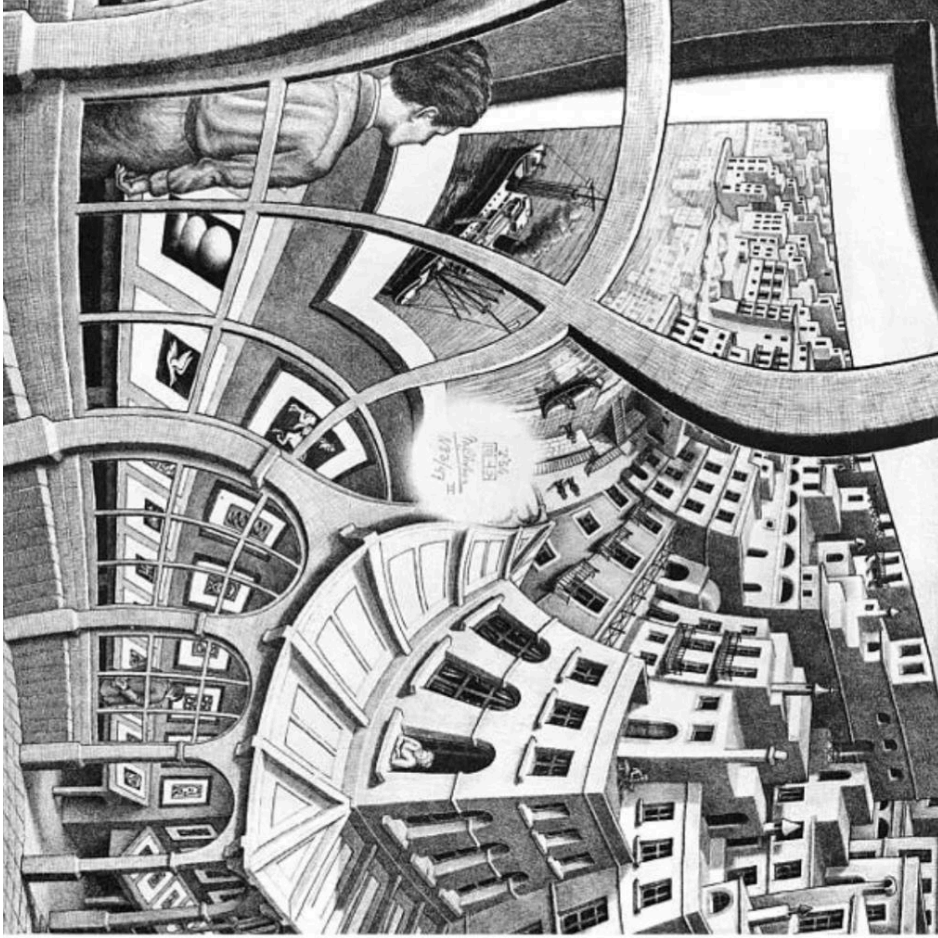
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We¹ talked² and³ you⁴ have⁵ forgotten⁶ the⁷ words⁸.

¹ we plural¹ pronoun¹⁰, possessive¹¹ our¹² or¹³ ours¹⁴, objective¹⁵ us¹⁶, nominative¹⁷ plural¹⁸ or¹⁹, • (used²⁰ to²¹ denote²² one's²³ and²⁴ another²⁵ or²⁶ others²⁷); We¹ have²⁸ two²⁹ children³⁰; in³¹ this³² block³³ we¹ all³⁴ own³⁵ our¹ own³⁶ houses³⁷; • (used³⁸ to³⁹ denote⁴⁰ that⁴¹ we¹ in⁴² general⁴³); the⁴⁴ marvel⁴⁵ of⁴⁶ science⁴⁷ that⁴⁸ we¹ take⁴⁹ for⁵⁰ granted⁵¹; • (used⁵² to⁵³ indicate⁵⁴ a⁴³ particular⁴⁴ profession⁴⁵, nationality⁴⁶, political⁴⁷ party⁴⁸, etc., that⁴⁹ includes⁵⁰ the⁵¹ speaker⁵² or⁵³ writer⁵⁴); We¹ in⁵⁵ the⁵⁶ medical⁵⁷ profession⁵⁸ have⁵⁹ moral⁶⁰ responsibilities⁶¹; • Also⁶² called⁶³ the⁶⁴ royal⁶⁵ we¹, (used⁶⁶ by⁶⁷ a⁶⁸ sovereign⁶⁹, or⁷⁰ by⁷¹ other⁷² high⁷³ officials⁷⁴ and⁷⁵ dignitaries⁷⁶, in⁷⁷ place⁷⁸ of⁷⁹ I⁸⁰ in⁸¹ formal⁸² speech⁸³); We² do⁸⁴ not⁸⁵ wear⁸⁶ this⁸⁷ crown⁸⁸ without⁸⁹ humility⁹⁰; • Also⁹¹ called⁹² the⁹³ editorial⁹⁴ we¹, (used⁹⁵ by⁹⁶ editors⁹⁷, writers⁹⁸, etc., to⁹⁹ avoid¹⁰⁰ the¹⁰¹ too¹⁰² personal¹⁰³ or¹⁰⁴ specific¹⁰⁵ I¹⁹ or²¹ to²¹ represent¹⁹ a⁴³ collective⁴⁴ viewpoint⁴¹); As¹⁰⁶ for¹⁰⁷ this¹⁰⁸ column¹⁰⁹, we¹ will¹¹⁰ have¹¹¹ nothing¹¹² to¹¹³ do¹¹⁴ with¹¹⁵ shady¹¹⁶ politicians¹¹⁷; • you¹ (used¹¹⁸ familiarly¹¹⁹, often¹²⁰ with¹²¹ mild¹²² condescension¹²³ or¹²⁴ sarcasm¹²⁵, as¹²⁶ in¹²⁷ addressing¹²⁸ a⁴³ child⁴⁴, a⁴⁵ patient⁴⁶, etc.); We¹ know¹²⁹ that¹³⁰ 's naughty¹³¹, don't¹³² we¹? It's¹³³ time¹³⁴ we¹ took¹³⁵ our¹ medicine¹³⁶; • (used¹³⁷ in¹³⁸ the¹³⁹ predicate¹⁴⁰ following¹⁴¹ a⁴³ copulative¹⁴² verb¹⁴³); It¹⁴⁴ is¹⁴⁵ we¹ who¹⁴⁶ should¹⁴⁷ thank¹⁴⁸ you⁴; • (used¹⁴⁹ in¹⁵⁰ opposition¹⁵¹ with¹⁵² a⁴³ noun¹⁵³, especially¹⁵⁴ for¹⁵⁵ emphasis¹⁵⁶); We¹ Americans¹⁵⁷ are¹⁵⁸ a⁴³ sturdy¹⁵⁹ lot¹⁶⁰.

² talk verb¹⁶¹ (used¹⁶² without¹⁶³ object¹⁶⁴); - to¹⁶⁵ communicate¹⁶⁶ or¹⁶⁷ exchange¹⁶⁸ ideas¹⁶⁹; information¹⁷⁰, etc., by¹⁷¹ speaking¹⁷²; to¹⁷³ talk¹⁷⁴ about¹⁷⁵ poetry¹⁷⁶; • to¹⁷⁷ consult¹⁷⁸ or¹⁷⁹ confer¹⁸⁰; Talk¹ with¹⁸¹ your¹⁸² adviser¹⁸³; • to¹⁸⁴ spread¹⁸⁵ a⁴³ rumor¹⁸⁶ or¹⁸⁷ t chatter¹⁸⁸ or¹⁸⁹ perform¹⁹⁰ th very softly¹⁹¹ to¹⁹² deliver¹⁹³ professor¹⁹⁴ ta in¹⁹⁵ the¹⁹⁶ tragic or¹⁹⁷ reveal¹⁹⁸ information¹⁹⁹; the²⁰⁰ spy²⁰¹ fin idea²⁰² by²⁰³ writing Computers²⁰⁴; between²⁰⁵ computer²⁰⁶ a sounds²⁰⁷ imita verb²⁰⁸ (used²⁰⁹ words²¹⁰, utter²¹¹ specified²¹² lar or²¹³ conversing for²¹⁴ practice²¹⁵; • Informal²¹⁶ tenses²¹⁷ to²¹⁸ talk²¹⁹ about²²⁰; few²²¹ hund serious²²² mor influence²²³ at to²²⁴ sleep²²⁵; t something²²⁶; noun²²⁷ - tt conversation²²⁸ informal²²⁹ kin lecture²³⁰; • session²³¹; pea gossip²³²; The around²³³ abc occasion²³⁴ of Your²³⁵ will²³⁶ neighborhood²³⁷

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