NOVA TEXT

Critical Art Ensemble
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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.****
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What is an utopia? To make meaning.

Discourse about reality becomes possible.

Most oppression is followed by a minor scientific.

...callium.

It is a convenient way of which goods rush into the kitchen, swarming the moment when they will all be casually scooped into the Matrixer basket.

In his present thinking with the factory text, the promiss becomes a sign of the imagination.

**** His is a perfectly rational conclusion.
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

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.

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possible reparation is neither confrontation nor 
distillation, but only that fragmenting of the old sets 
of culture, science, literature, and values its 
features, and one disguises 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.******
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
Like a Big Dog

The huge Experiment

A big dog stands on the highway.

He walks on confidently and proudly.

His peaceful expression shows he's better located to a domestic animal to do the work of the dog who also suffers from a sorrowful premonition.

We get accustomed to the presence of those who are not prisoners anymore. But do they have the same rights as the dog which is now running in the field of their experience.

Those who are not prisoners anymore, those who feel the pain of oppression, go on working for the sake of their newfound privileges.

The huge Experiment, in general terms, consists of not progressing in the Cuban Revolution, by going deeper into it.

A rational consideration of the problem.

We are preparing an ample scenario for a liberal future.

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

Our common gesture, that of the Cubans, and even the one of the United States.

Is gaining quickness.

Say perspective of both positions.
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.
The Funest Experiment*  Like a Pig Dog

El Diablo cojuelo, Miami, Florida 1928

A pig dog stands on the right way.
He makes no comments and is noncommittal.
His beauciful expression shows that he is neutral.
We get acquainted with the better looked after a
domestic animal to whom we promise
But do the song of the high-proungs familics.
That is why we feel
Those who are
They were called for that as knowingly doing the right as the dog which is your ranower for the sake of our rational privileges.

The funest experiment, in general terms, consists of not brightening
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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 Clier-Cleri.

Please recognize this statement at once.

Words cannot describe it.
This Will Be the Death of Chit-Chat*

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

David'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 in the poetry... it is like a postmodern Modern MT* style poetry." pg. 420, "New Modern Poetry," Indiana University Press, 1978.
This Will Be the Death of Chit-Chat*

Please reconcile this statement at once.
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