

ANIMADVERSION

In my beginning is my end

(‘East Coker,’ T.S. Eliot, *Four Quartets*)

This circle is worth stopping at, worth a close look.¹

Will the circle and the abyss be the object of my discourse and defined by it? Or else do they describe the form which constrains my discourse, its scene rather than its object, and moreover a scene stolen away by the abyss from present representation?²

Of the remain(s), after all, there are, always, over-lapping each other, two functions.³

...what I like is how sound circulates and how you can produce things and put them on the internet where it circulates and takes on a life of its own. It is an uncontrollable environment which is very attractive.⁴

...think of hauntology as *the agency of the virtual*, with the spectre understood as...that which acts without (physically) existing.⁵

The vessel fills up and empties again and again—same vessel, but potentially a new meaning every day. So the word contains *more* meaning than it appears to nominate or denominate.⁶

Here I do no more than name, with a proper name as one of the guiding threads, the necessity of a deconstruction.⁷

I circle around the subject, firing off exploratory beams.⁸

...this double cise is compared only with itself. For the limit does not exist. Even if *there is* some, the cise of this broaching does not exist, it never begins anywhere. Neither originary nor derived, like the trace of each trait. That is what is presented without cise.⁹

We are thus *already* at the unlocatable centre of the problem. And when Kant replies to our question ‘What is a frame?’ by saying: it’s a *parergon*, a hybrid of outside and inside, but a hybrid which is not a mixture or a half-measure...and when he gives as examples of the *parergon*...clothing

¹ Jabès, 1991, 162.

² Derrida, 1987a, 24.

³ Derrida, 1986, 1.

⁴ Criqui, 2014, 51.

⁵ Fisher, 2014, 18.

⁶ Bey, 2003, 139. A similar process to the evolution (and deferral of a stable meaning) in the usage and meaning of words, e.g. ‘hauntology’. Meaning is deferred in Derrida’s conception of language use.

⁷ Derrida, 1987a, 19.

⁸ Bey, 2003, 97.

⁹ Derrida, 1987a, 145.

and column...we say to ourselves that there are 'great difficulties' here and that the choice of examples, and their association, is not self-evident.¹⁰

A concept can be too big, *almost too* big for presentation.¹¹

one can in principle enter it from any point: it is a sort of architecture...one ought to be able to begin anywhere and follow any order, although the quantity and the quality, the force of the reading may depend, as with a piece of architecture, on the point of view and on a certain relation to the ideal limit—which acts as a frame. There are only ever points of view: but the ...existence, the structure of the edifice do not depend on them.¹²

Why a circle?...The origin of the artist is the work of art, the origin of the work of art is the artist, 'neither is without the other.'¹³

...the philosophical encloses art in its circle but its discourse on art is at once, by the same token, caught in a circle...And if it were a frame...¹⁴

...an author's supposed intentions can only ever constitute a supplementary (para)text, never a final word.¹⁵

It is thus that with the thesis, the supplement of theses that were to follow the *Exergue*, *Preamble*, and *Foreword* has insinuated itself *already and in advance*. That is, not to resist the desire of a postscript, a prosthesis on Freud's theses. Which is advanced at the pace of other ghosts.¹⁶

We do not have to solicit the agreement of Marx—who died to this even before being dead—in order to inherit it...¹⁷

...deconstruction is not, in the last analysis, a methodical or theoretical procedure. In its possibility as in the experience of the impossible that will always have constituted it, it is never a stranger to the event, that is...to the coming of that which happens.¹⁸

...at a certain point promise and decision, which is to say responsibility, owe their possibility to the ordeal of the undecidability which will always remain their condition.¹⁹

¹⁰ Derrida, 1987a, 64.

¹¹ Ibid, 125.

¹² Ibid, 50. Although in practice, digital 'structures' usually require a single portal which open then onto other viewpoints. A more traditional approach (a selection of papers presented folio style, rather than narrative 'book' style) might actually allow for more viewpoints. We are always free to flick through the pages of a book in any order, without even knowing the subject matter.

¹³ Ibid, 32.

¹⁴ Ibid, 23.

¹⁵ Fisher, 2014, 210. Derrida would argue that there is no such thing as an 'author,' or originary creator, in the first place.

¹⁶ Derrida, 1998, 81.

¹⁷ Derrida, 2006, 41. The present does not require approval from the past. We can always be mindful of respect...if we so choose.

¹⁸ Ibid, 111.

¹⁹ Ibid, 94.

The same question had already *sounded*. The same, to be sure, but in an altogether different way. And the difference in the sound, that is what is echoing this evening.²⁰

The sound itself should always renew itself—the sound and the context of the sound.²¹

...a context, always, remains open, thus fallible and insufficient...²²

Ground or abyss of the picture: touching the bottom of the sea, ...an immobile and monumental wreck, a line already “quoted” in *Glas*, here fished up from way back, in inverted commas, ...crochets too without a stave [*des noires aussi sans portée*].²³

“Tomorrow I will write you again, in our foreign language. I won’t remember a word of it and in September, without my having even seen it again, you will burn, you will burn it, it has to be you.”²⁴

“...another voice, may it come soon now, again, another voice...” An order or a promise, the desire of a prayer, I don’t know, not yet.²⁵

He reflects on his own reflections. It’s an instantaneous decision based on stored memory. He interprets his own interpretations. And this is another process of feedback.²⁶

...incalculable chance of the performative...²⁷

...you always go through what seems to be similar situations, but they’re never the same. You *remember* and you *expect*, but the instant is no longer the instant, it’s now eternity—you are everywhere. And that’s what the spiral brings about. It’s the circle which leads to ecstasy.²⁸

...chance operations are not mysterious sources of the “right answers.” They are a means of locating a single one among a multiplicity of answers, and, at the same time, of freeing the ego so that the rest of the world has a chance to enter into the ego’s own experience whether that be outside or inside.²⁹

They are going to eat and drink the *pharmakos*, but it is already clear that each figure occupies all places at once, circulates from one to the other, just as the necktie will shortly do.³⁰

There is a spiral once and forever in the cosmos everywhere, which means that you come back, but never exactly to the same place.³¹

...I would like to be able to make music with more far-reaching sounds...with planets, moons, and with racing clusters of planets, suns and moons; or in parts of the universe where music has at its

²⁰ Ibid, 15. If the difference echoes, it would seem that it is the space in between questions, texts, performances, that carries the trace as much as the questions etc., themselves. First AND last, new AND repeat.

²¹ Cott, 1974, 38. (NB Cott is quoting Stockhausen in every given reference) But can the context *ever* be renewed completely? The analogue era presented enormous challenges in divorcing sound from context, whereas the digital, in many ways, makes preserving the context equally challenging.

²² Derrida, 2006, xvi.

²³ Derrida, 1987b, 161.

²⁴ Derrida, 2014a, 48.

²⁵ Ibid, 10.

²⁶ Cott, 1974, 180.

²⁷ Derrida, 2006, 54.

²⁸ Cott, 1974, 160.

²⁹ Cage, [1980] 2009, 5.

³⁰ Derrida, 1986, 76.

³¹ Cott, 1974, 108.

disposal imaginings and vibrations far beyond the restricted range of acoustic oscillations on this earth...³²

I composed *Thursday* first, but the week in *Light* is a spiral without end.³³

It signifies the unknown, place where poetry lives, tomorrow, I hope, as it does today, where what you see, framed or unframed, is art (c.f. photography), where what you hear on or off the record, is music.³⁴

Yesterday,
stillness, reflections, expanding circles.³⁵

But onomatopoeias can become words, and since the process of being 'drawn' has always already begun, which is neither an accident nor something outside the system, the judges, the self-proclaimed keepers of systematic criteria, no longer know what belongs to what and to whom.³⁶

...Curtis was always-already dead.³⁷

Let us space. The art of this text is the air it causes to circulate between its screens.³⁸

The encircled word is perhaps CHIMERA.³⁹

The figure of the seed (let us call it thus provisionally) is immediately determined: (1) as the best representation of the spirit's relation to self, (2) as the circular path of a return to self. And in the description of the spirit that returns to itself through its own proper product, after it loses itself there, there is more than a simple rhetorical convenience in giving to the spirit the name father.⁴⁰

...only to hear *itself* already saying 'come back.' The mind is what it is, says what it means, only *by returning*. Retracing its steps, in a circle.⁴¹

³² Stockhausen, 1989, 120.

³³ Ibid, 87.

³⁴ Cage, [1983] 2001, foreword.

³⁵ Cage, [1980] 2009, 102.

³⁶ Derrida, 1986, 93. And sobs can become song and back again, always treading a certain narrow path of naming within the opposition [does it exist?], between nature and culture.

³⁷ Fisher, 2014, 52.

³⁸ Derrida, 1986, 75.

³⁹ Ibid, 192.

⁴⁰ Ibid, 27. See 'Hauntology,' *Specters of Marx*.

⁴¹ Derrida, 1987a, 26.

“I have decided to address you directly”⁴²

“...your letter has been with me constantly. I put off answering to make a series of notes...”⁴³

We have lost confidence in one another. We could regain it tomorrow by simply changing our minds.⁴⁴

I’m...interested in this idea of failed communication, when something unexpected happens because of a misunderstanding.⁴⁵

It’s like someone coming to bring a message but no one knows what it means...⁴⁶

...concerning the truth in painting or in *effigy* that interlacing causes a lace to disappear periodically: over under, inside outside, left right, etc. Effigy and fiction...⁴⁷

The paradigmatic labourer is now the call centre worker—the banal cyborg, punished whenever they unplug from the communicative matrix.⁴⁸

“Dreaming means waking the past—a pearl in the ear of dawn.”⁴⁹

“We shall never leave the tree nor the question of death.”⁵⁰

Some of the footage is totally ghostlike as it was recorded on VHS tapes...back in 1984, so there is a real loss in quality and the sound fails to match the visuals. It’s looking like a dream version maybe.⁵¹

Thus the flower plays the part of a kind of counter-poison poison. One negative works against the other.⁵²

⁴² Jabès, 1993a, 39.

⁴³ Jabès, 1993b, 201.

⁴⁴ Cage, [1980] 2009, 4.

⁴⁵ Criqui, 2014, 44.

⁴⁶ Cott, 1974, 61.

⁴⁷ Derrida, 1987a, 31. Derailed communication, the art of disappearance. Frame, erasure, repetition? Fiction—are all truths fiction, depending on your not/point of view, the superimposition of others’ layered meaning?

⁴⁸ Fisher, 2014, 174.

⁴⁹ Jabès, 1991, 230.

⁵⁰ Jabès, 1993b, 137.

⁵¹ Fisher, 2014, 117.

⁵² Derrida, 1986, 53. Like the supplement, it opposes itself.

Do we really have more substance than the ghosts we endlessly applaud? The past cannot be forgotten, the present cannot be remembered.⁵³

We do not await death, we only desire it as a past we have not yet lived, that we have forgotten, but with a forgetfulness that has not come to cover over an experience, with a memory more ample, more capable, older than any perception. That is why there are only traces here, traces of traces without tracing, or, if you wish, tracings that only track and retrace other texts...⁵⁴

The flower is *(de)part(ed)*.⁵⁵

Let us restrict ourselves: the *glas* that is raised and resounds on the surface of some page—already—between “lilacs” and “explosions [*éclats*],” also announces, while covering it with flowers, the death of every code, “The Man Condemned to Death”⁵⁶

Rose is also the first word of the *Screens*. The play [*jeu*] originates between the colour and the flower, the adjective and the noun; floats like a woman’s garment over the whole text; and also disassembles the sex and forms the article, but one does not know which one. The colour rose (*le rose*)? the flower rose (*la rose*)?⁵⁷

...I first experienced in a dream this doll orchestra on the stage behind a gauze curtain in deep violet...⁵⁸

*Flowers! But, dear lady, it is too soon!*⁵⁹

distinguished by its blueness
the air is full of falling leaves
turning round and round and scratching with its claws. A shower
a basketful of Irish moss.⁶⁰

‘How, as you become older, do you set about integrating everything that previously happened?’⁶¹

If you partly fill a conch shell with water, and then tip the shell this way and that, from time to time you’ll hear gurglings over which you have virtually no control.
Contingency.⁶²

⁵³ Fisher, 2014, 111.

⁵⁴ Derrida, 1986, 79.

⁵⁵ Ibid, 15.

⁵⁶ Ibid, 15-16. The death of every code, *Les Fleurs du Mal*...

⁵⁷ Derrida, 1986, 126. *The Screens* (1964, 2nd revised version 1976) – highly political play concerning the Algerian War by Jean Genet. The colour rose and the flower rose, both could be interpreted as the past participle of ‘to rise’ bringing the flower and the colour closer to the text of the ‘colossus.’ Cf. *Parergon*.

⁵⁸ Oelschlägel, 2018,93.

⁵⁹ Cage, [1961] 2011, 80. Cage is quoting Erik Satie.

⁶⁰ Cage, [1983] 2001, 103.

⁶¹ Stockhausen, 1989, 102.

⁶² Cage, [1983] 2001, 168.

...they are really trying to catch waves from distant stars.⁶³

It's like someone who's humming a melody of music which he's heard ages ago.⁶⁴

One might dream that the word *cinder* was itself a cinder in that sense, "there", "over there", in the distant past, a lost memory of what is no longer here. And thereby [*par là*] its phrase would have meant, without holding anything back: the cinder is no longer here. Was [*fut*] it ever?⁶⁵

*Then in place of burning all, one begins to love flowers. The religion of flowers follows the religion of the sun.*⁶⁶

melody the two species – on whose
bosom notes with begin comfortably cut down
of Kohinoor in three
or four great layers on their way eastwards?⁶⁷

A perfumed murmur, the *pharmakon* sometimes designates a kind of incense, and the second iteration, which looks like a citation, which pretends to be a citation, but it only starts up all over again the first time and the last time at the same time. If you no longer recall it, it is because the incineration follows its course and the consummation proceeds from itself, the cinder itself. Trace destined, like everything, to disappear from itself, as much in order to lose the way as to rekindle a memory.⁶⁸

Each day his eyes and ears⁶⁹

It leaves no monument, it bequeaths no document of its own. As inheritance, it leaves only its erotic simulacrum, its pseudonym in painting, its sexual idols, its masks of seduction: lovely impressions. These impressions are perhaps the very origin of what is so obscurely called the beauty of the beautiful. As memories of death.⁷⁰

...unsettledness and hidden layers of meaning in previous decades' public information films and TV...⁷¹

"...others, there are cinders there, cinders there are [*il y a là cendre*], will recognise, perhaps, what their reading has contributed here. December 1971."⁷²

⁶³ Cott, 1974, 25.

⁶⁴ Ibid, 223.

⁶⁵ Derrida, 2014a, 13.

⁶⁶ Ibid, 28.

⁶⁷ Cage, [1980] 2009, 28. Dawn rises in the East.

⁶⁸ Derrida, 2014a, 39. Incense, sound, both as memory and as presence. One will be destroyed in the process of creation, and both will decay—burned to produce scent, performative action(s) to produce sound. Both 'resonate' and 'haunt' their loci.

⁶⁹ Cage, [1980] 2009, 3.

⁷⁰ Derrida, 1998, 11.

⁷¹ Prince, 2019, 14.

⁷² Derrida, 2014a, 12.

Again, inscribing inscription, it commemorates in its way, effectively, a circumcision. A very singular monument, it is also the document of an archive. In a reiterated manner, it leaves the trace of an incision *right on* the skin: more than one skin at more than one age....Each layer here seems to gape slightly, as the lips of a wound, permitting glimpses of the abyssal possibility of another depth destined for archaeological excavation.⁷³

...the history kept by means of drawings of what was taken away and put in its place, of a painting constantly changing.⁷⁴

...Yerushalmi must again suppose that the contradiction between the act of memory or of archivization on the one hand and repression on the other remains irreducible. As if one could not, precisely, recall and archive the very thing one represses, archive it while repressing it (because repression is an archivization), that is to say, to archive *otherwise*, to repress the archive while archiving the repression...⁷⁵

Not all memories are necessarily bad or disturbing...⁷⁶

...work created as though it could only access its source material via a distant, out-of-tune, fading-in-and-out shortwave radio, or via darkened dreamscapes.⁷⁷

He dreams this irreplaceable place, the very ash, where the singular imprint, like a signature, barely distinguishes itself from the impression... It is the condition for the uniqueness of the printer-printed, of the impression and the imprint, of the pressure and its trace in the unique *instant* where they are not yet distinguished the one from the other, forming in an *instant* a single body of Gradiva's step...and of the ground which carries them. The trace no longer distinguishes itself from its substrate.⁷⁸

...I saw a violet mist rising...like tobacco smoke also, a little...not too thick. And in the dream, this was the light through which you could just see the musicians.⁷⁹

The outside is already *within* the work of memory.⁸⁰

...but memories no longer recognise such borders; by definition, they pass through walls, these *revenants*, day and night, they trick consciousness and skip generations.⁸¹

Vertiginous asymmetry: the technique for having visions, for *seeing* ghosts is in truth a technique to *make oneself seen* by ghosts. *The ghost, always, is looking at me.*⁸²

⁷³ Derrida, 1998, 20. A performative act, such as singing leaves its mark, first and every time. The archive of incised flesh grows, it shapes its contents as the incisions, the scars, accrue. The past is always present, waiting to welcome the future. The scar is a spectre.

⁷⁴ Cage, [1961] 2011, 103.

⁷⁵ Derrida, 1998, 64.

⁷⁶ Fisher, 2014, 119.

⁷⁷ Prince, 2019, 219.

⁷⁸ Derrida, 1998, 99. How do we approach the moment of choice, when all the possibilities inherent in the trace move towards measurement or fixity, committed, yet not separated, in a perpetual moment of 'edgeland'? It seems telling that he 'dreams' this place, for dreams are also shadowlands...après un rêve, the sleeper awakens yet wishes to return to the dream.

⁷⁹ Cott, 1974, 54.

⁸⁰ Derrida, 2004, 111.

⁸¹ Derrida, 2006, 36.

⁸² Ibid, 168.

...at a certain point, it is unclear as to whether we have crossed over into the land of the dead.⁸³

XII ghosts shouldn't stay In houses merely frightening
single families they should walk out into the world
and haunt everyone continuously
until the revolutions ghosts began
while They were
 living
 are completed⁸⁴

...a re-dreaming of the past, a condensation of relics of abandoned genres...⁸⁵

...dreams which appear to be more like broadcasts than dreams and which have some of the aesthetic signifiers of a semi-broken analogue television signal—scanlines, crackles, interference etc.⁸⁶

...everything will flower at the edge of a deconsecrated tomb.⁸⁷

‘...a flower...is held to be beautiful because in perceiving it one encounters a finality which, judged as we judge it, does not relate to any end.’⁸⁸

The wild tulip is, then, seen as exemplary of this finality without end, of this useless organisation, without goal, gratuitous, out of use...Only this absolute interruption, this cut which is pure because made with a single stroke, with a single *bout* (*bout* means blow: from *buter* to bang or bump into something) produces the feeling of beauty.⁸⁹

⁸³ Fisher, 2014, 81. Does *Metatechnic* inhabit a world of dead sounds? When do the sounds become dead—when they are recorded, when they are disseminated? Are they dead at all when they are still part of a ‘living,’ evolving work, the recorded ‘pasts’ become the live ‘presents’?

⁸⁴ Cage, [1983] 2001, 68.

⁸⁵ Fisher, 2014, 103.

⁸⁶ Prince, 2019, 43. Referring to John Carpenter’s 1987 film *Prince of Darkness. Pole and Four*⁶ (LP version) occupy similar environments, although these are expressed sonically rather than visually.

⁸⁷ Derrida, 1987a, 82.

⁸⁸ Ibid.

⁸⁹ Ibid, 87. Although if the cut ‘bumps’ into something, however ‘pure’ it is, yet again, it opens up the possibility of textual and critical transference—intertextuality.

Au delà—what is on the other side. We say: He's in the *Jenseits*, he has died. And *Jenseits* also means 'across the border.'⁹⁰

The seed wanders [*s'erre*]. What is beautiful is dissemination, the pure cut without negativity, a *sans* without negativity and without signification.⁹¹

The TAZ must exist in geographical odorous tactile tasty physical space...otherwise it's no more than a blueprint or a dream.⁹²

We think that with these new technologies we can record things, capture things and keep them for future generations, but those archives are becoming less and less permanent. I actually enjoy that tension, because ultimately nothing is permanent, and we have this arrogance to think that we're going to keep things forever. With the poor technologies I'm using there is a sense of loss that is audible.⁹³

...this record was also about impermanence, which is the true nature of music.⁹⁴

A reimagining and mis-remembering of...sources to create forms of music and culture that seem familiar...and also often unsettling and not a little eerie.⁹⁵

You cannot get away from the past. Photography is the witness of change, in a self-evident way. The longer time elapsed between the click of the camera and the viewing of the captured image, the greater the feeling of loss. I don't yearn for the past; rather, I try to understand the present through it.⁹⁶

We assume, because we're able to capture sounds or images, that they will exist forever, when in fact obsolescence makes you feel the limit of those assumptions. There's a nice tension there. Life is short, and all we have that's certain is the past.⁹⁷

Thus, dingdong [*Donc*] – what emits a tolling of the knell, *un coup de glas*, is the fact that the flower, for example, inasmuch as it signs, no longer signifies anything.

Falls (to the tomb), remain(s).⁹⁸

⁹⁰ Cott, 1974, 56.

⁹¹ Derrida, 1987a, 95. See also Derrida, J., *Dissemination*, 1981.

⁹² Bey, 2003, xi.

⁹³ González, Gordon & Higgs, 2005, 63.

⁹⁴ Criqui, 2014, 56.

⁹⁵ Prince, 2019, 15.

⁹⁶ Criqui, 2014, 68.

⁹⁷ *Ibid*, 83.

⁹⁸ Derrida, 1986, 32.

“Lie down for an instant. How else would you know you are walking?”⁹⁹

...the reason they are together is to offer a third reading totally disconnected from their initial usage.¹⁰⁰

...the *sans* of the pure cut emerged in the disused utensil, defunct (*defunctum*), deprived of its functioning, in the hole without a handle of the gadget...I begin by inference to make judgements about what completes the tool, about the intention of its author...I construct a technology, a sociology, a history, a psychology, a political economy, etc.¹⁰¹

Extended Play focuses on records that go beyond the documentary value of the medium. The records presented here question the medium, and offer creative alternatives within the limits of the format. In doing so, they engage the listener in a new relationship.¹⁰²

Hauntology is the proper temporal mode for a history made up of gaps, erased names and sudden abductions...the fragments of a time permanently out of joint.¹⁰³

When there is excess, when there are thrift stores filled with books and records that are 25 cents apiece, it makes you think about objects differently.¹⁰⁴

...seeing things that you hadn't noticed. I often see things after the fact. So there's a revelatory quality. And this definitely includes a sense of playfulness, because you're not sure what the consequences are going to be.¹⁰⁵

*I am trying to check my habits of seeing, to counter them for the sake of greater freshness. I am trying to be unfamiliar with what I'm doing.*¹⁰⁶

Some of my scores don't necessarily need to be performed to be appreciated. *Ephemera* (2009) or *Shuffle* (2007), for instance, bring attention to the ubiquitous presence of graphic music in our daily life. Maybe that's enough.¹⁰⁷

Speak; I cannot. I hear and forget to answer.¹⁰⁸

⁹⁹ Jabès, 1991, 190.

¹⁰⁰ Criqui, 2014, 85. Or a repurposing, as in bricolage.

¹⁰¹ Derrida, 1987a, 89. Deprived of its functioning—or rather with a different functioning, a new one, related to the old, deduced from clues left behind of the possibilities of the old, like *catachresis*. Via inference and implication, the tool waits for something—a new/old orientation, a new use—every time first and last, like improvisation in *Weißschatten*, *Four^{or}s* empty time brackets.

¹⁰² González, Gordon & Higgs, 2005, 132.

¹⁰³ Fisher, 2014, 130.

¹⁰⁴ González, Gordon & Higgs, 2005, 19.

¹⁰⁵ Criqui, 2014, 86. See also *Plato's Pharmacy*—the jester/wild card.

¹⁰⁶ Cage, [1961] 2011, 106.

¹⁰⁷ Criqui, 2014, 78. The 'score' could imply multiple states of non/performativity simultaneously.

¹⁰⁸ Cage, [1983] 2001, 104.

All scores imply a translation, and in all translation there is a loss of information, but there is also a potential gain.¹⁰⁹

...you have this tension between the actual recording and the unstable medium, never knowing for sure what you are really hearing...It's collaborative, even performative: placing the record on the turntable, handling and caring for it, all those audiophile habits are being questioned.¹¹⁰

...I'm constantly dealing with the contradiction between the material reality of the art object as a thing and its potential immateriality...Ideally I would like to make art that is invisible.¹¹¹

As soon as the TAZ is named (represented, mediated), it must vanish, it *will* vanish, leaving behind it an empty husk, only to spring up again somewhere else, once again invisible because undefinable in terms of the Spectacle. The TAZ is thus a perfect tactic for an era in which the State is omnipresent and all-powerful and yet simultaneously riddled with cracks and vacancies.¹¹²

I've always used found objects, images and sounds, and collaged them together, and tried to create something new and different with what was available. To be totally original and start from scratch always seemed futile. I was more interested in taking something and making it mine through manipulations and juxtapositions.¹¹³

...certain 'elements of Refusal'...perhaps can be seen as somehow symptomatic of a radical culture of disappearance...These gestures are made *against* institutions, and in that sense are 'negative'—but each negative gesture also suggests a 'positive' tactic to replace rather than merely refuse the despised institution.¹¹⁴

DJ-ing and curating are the same thing for me; it's about bringing different things together so that you can listen or look at them in relationship to one another. I'm interested in how one painting influences another. It's sort of DJ-ing with the museum collection.¹¹⁵

When you hear a scratch or a skipping loop, you can't be fooled into believing that you're listening to live music. You're reminded that it's only a mechanical reproduction.¹¹⁶

...the recording is a sort of illusion, while the scratch on the record is more real.¹¹⁷

'The death of God,' in some ways a de-centering of the entire 'European' project, opened a multi-perspectived post-ideological worldview able to move 'rootlessly' from philosophy to tribal myth, from natural science to Taoism—able to see for the first time through eyes like some golden insect's, each facet giving a view of an entirely other world.¹¹⁸

¹⁰⁹ Criqui, 2014, 76. Communication, although derailed, is not totally lost, potentially opening a new discourse.

¹¹⁰ Ibid, 56. Audio/file.

¹¹¹ Ibid, 23.

¹¹² Bey, 2003, 99.

¹¹³ González, Gordon & Higgs, 2005, 136. Extending the Derridean concepts of supplement, play of the trace and *différance*.

¹¹⁴ Bey, 2003, 127. Improvisation as a non-authoritarian form of creativity with the 'institutional structure' of the written score. The composer has refused to provide material for the performer, leaving a lacuna and thereby soliciting a 'positive' creative response from the interpreter/s.

¹¹⁵ González, Gordon & Higgs, 2005, 126.

¹¹⁶ Ibid, 115.

¹¹⁷ Ibid, 33.

¹¹⁸ Bey, 2003, 104.

The TAZ is a physical place and we are either in it or not. All the senses must be involved.¹¹⁹

...the *parergon*, you will remember, is called in by the hollowing of a certain lacunary quality within the work.¹²⁰

The TAZ has a temporary but actual location in time and a temporary but actual location in space...it must also have a 'location' *in the Web*...¹²¹

...the virtual space of spectrality.¹²²

...the TAZ begins with a simple act of realisation.¹²³

In some cases there are non-musical objects that I use musically, and sometimes there are musical objects that I use differently from their proper function...And to see these objects in a museum, protected—embalmed almost—made no sense...A lot of art objects end up like that. You can't touch them, even if they're objects that were made to be interacted with. And so it was about critiquing the institutionalisation of the art object, but in a playful, humorous way.¹²⁴

The best and most radical tactic will be to refuse to engage in spectacular violence, to *withdraw* from the area of simulation, to disappear.¹²⁵

Creating an exhibition in a non-museological way has always been something I have been interested in.¹²⁶

History says the Revolution attains 'permanence,' or at least duration, while the uprising is 'temporary.' In this sense an uprising is like a 'peak experience' ...Like festivals, uprisings cannot happen every day—otherwise they would not be 'non-ordinary.' But such moments of intensity give shape and meaning to the entirety of a life...you can't stay up on the roof forever—but things have changed, shifts and integrations have occurred—a *difference* is made.¹²⁷

...it is called up and gathered together as a supplement from the lack...in the very thing that it comes to frame.¹²⁸

The *pharmakon* can never be simply beneficial.¹²⁹

...I wish to suggest that in some sense the TAZ is a tactic of disappearance.¹³⁰

At the limit between work and absence of work, it divides in two.¹³¹

¹¹⁹ Ibid, 131.

¹²⁰ Derrida, 1987a, 128.

¹²¹ Bey, 2003, 107. Instances of improvisation, also, potentially, have locations in the imagination, a different kind of 'virtual' location.

¹²² Derrida, 2006, 12.

¹²³ Bey, 2003, 100.

¹²⁴ Criqui, 2014, 48-49.

¹²⁵ Bey, 2003, 100.

¹²⁶ Criqui, 2014, 49.

¹²⁷ Bey, 2003, 98.

¹²⁸ Derrida, 1987a, 71.

¹²⁹ Derrida, 2004, 102. The element of risk is essential to the *pharmakon*.

¹³⁰ Bey, 2003, 126.

¹³¹ Derrida, 1987a, 64. Like with *différance*, the *parergon* in sound can often only be read – not heard, depending on its context. The lacuna implies the frame, but the frame is invisible unless we can read (see) it

...the possibility of a framing system that is both imposed and erased.¹³²

...I once made a design for a Sound Swallower. In each kitchen you have a Garbage Disposal Unit—*Müll Schlucker* in German! And I want such things in public places.¹³³

The *parergon* stands out [*se détache*] both from the *ergon* (the work) and from the milieu, it stands out first of all like a figure on a ground. But it does not stand out in the same way as the work. ...the *parergonal* frame stands out against two grounds [*fonds*], but with respect to each of those two grounds, it merges [*se fond*] into the other. With respect to the work which can serve as a ground for it, it merges into the wall, and then, gradually, into the general text. With respect to the background which the general text is, it merges into the work which stands out against the general background. There is always a form on a ground, but the *parergon* is a form which has as its traditional determination not that it stands out but that it disappears, buries itself, effaces itself, melts away at the moment it deploys its greatest energy.¹³⁴

What does the lack depend on? What lack is it? And what if it were the frame. What if the lack formed the frame of the theory. Not its accident, but its frame. More or less still: what if the lack were not only the lack of a theory of the frame but the place of the lack in a theory of the frame.¹³⁵

...*Joy Division* is organised around a vivid sense of loss. It is self-consciously a study of a time and a place, both of which are now gone.¹³⁶

[step without step/step without not/not without step/not without not]¹³⁷

...the way that compressed MP3 versions of a recording are no longer the “full song” and that subtly something has been lost.¹³⁸

The cut-up can dislocate established narratives, break habits, allow new associations to coalesce.¹³⁹

The object of the present work, and its style too, is the *morsel*.¹⁴⁰

Which is always detached, as its name indicates and so that you don't forget, by the teeth.¹⁴¹

...someone walking through an abandoned city.¹⁴²

¹³² Ibid, 67.

¹³³ Cott, 1974, 76.

¹³⁴ Derrida, 1987a, 61. Parergon and TAZ are essentially the same.

¹³⁵ Derrida, 1987a, 42-43.

¹³⁶ Fisher, 2014, 51.

¹³⁷ Derrida, 1987a, 32.

¹³⁸ Prince, 2019, 225. Even in the ‘clean’ (sterile?) environment of the digital file all is not present. Something is always lost; erased, preservation comes at a cost.

¹³⁹ Fisher, 2014, 189. Cut-ups can occur in texts (animadversions etc.), sound (*Metatechnic, Pole*), time, (improvisation—a TAZ), the distribution of labour (*Four*⁶ art version), the literal ‘cut’ (scarification) (*Four*⁶ Art and LP versions).

¹⁴⁰ Derrida, 1986, 118.

¹⁴¹ Ibid.

¹⁴² Fisher, 2014, 164.

...only the living...can bury the dead. Only mortals can watch over them, and can watch, period. Ghosts can do so as well, they are everywhere where there is watching; the dead *cannot do* so—it is impossible and they must not do so.¹⁴³

...the dead can often be more powerful than the living...¹⁴⁴

...the difference between the analogue and digital: so many hauntological tracks have been about revisiting the physicality of analogue media in the era of digital ether.¹⁴⁵

Is there a present of the spectre? Are its comings and goings ordered according to the linear succession of a before and an after, between a present-past, a present-present, and a present-future, between a “real time” and a “deferred time”?¹⁴⁶

...to conjure...strange, parallel or imagined world[s]...¹⁴⁷

...heterogeneity opens things up, it lets itself be opened up by the very effraction of that which unfurls, comes, and remains to come...¹⁴⁸

Is not disjuncture the very possibility of the other?¹⁴⁹

Destruction is above all an opening.¹⁵⁰

...these red cubes are thrown like the dice of architecture. The throw not only programs a strategy of events...it anticipates the architecture to come. It runs the risk and gives us the chance.¹⁵¹

Nothing here is of a single piece.¹⁵²

...while pretending to show something with his other hand, he shows what is passing or happening, forbidden to *Glaz*, out of range of its signatory. *Ich* signs the absolute reverse of a text, its other scene, but also shows that it is showing, draws the gallery, the *monstration*, the *exhibition* or, if we no longer want to speak Adami's two other languages, exposes the exposition.¹⁵³

...like cutting through water [*un coup dans l'eau*]...¹⁵⁴

¹⁴³ Derrida, 2006, 220.

¹⁴⁴ Ibid, 60. Dead authors, dead works, dead sounds—all work on the presumption of loss, even the loss of loss in the digital domain.

¹⁴⁵ Fisher, 2014, 21. In the ‘deferred’ meaning, hauntology is both virtual and tactile – a lost future, yet one that is referenced by a physical presence. For example, a contemporary performance of *Pole* could utilise analogue effects, produced and disseminated digitally. *Metatechnic* employs digital sound diffusion, digital sound capture (Ableton), but also makes a virtue of the physicality of both Ableton's operation and, most of all, that most ‘antique’ of machines – the prepared piano.

¹⁴⁶ Derrida, 2006, 48.

¹⁴⁷ Prince, 2019, 15.

¹⁴⁸ Derrida, 2006, 40.

¹⁴⁹ Ibid, 26. Disjuncture creates openings, makes us pause and think of new uses, new perspectives. The pause itself is an example of the ‘other.’

¹⁵⁰ Stockhausen, 1989, 105.

¹⁵¹ Derrida, 2014b, 124.

¹⁵² Derrida, 2004, 72.

¹⁵³ Derrida, 1987b, 163. Found objects such as vinyl, VHS tape, or radio signals, exist as objects in their own right (physical or virtual) as well as the mode of dissemination, the materials of other lives, who are now, always, already, dead.

¹⁵⁴ Derrida, 2004, 168.

...a support also cut in four according to an internal discrepancy of the binding and an oblique limit like the surface of the waters. Fished out of *Glas*, pulled up above the sea, out of its element, a sentence seems to last, both continue and cut itself off: first of all in itself, from left to right, breaking its own movement and then reconstituting itself...¹⁵⁵

There's a natural differentiation among things, and if you just leave them the way they fall then they function the way they are, which means some of these elements immediately oppress and dominate others, even acoustically cover others.¹⁵⁶

He used to draw with an eraser, now here he is deleting.¹⁵⁷

'Do you also use the eraser very much? I use the eraser quite a lot: I erase more than what's left on the paper.' This composer was staring at me, and then all of a sudden a big smile came over his face and he said, 'No, fire!' He burns all his scores because he's never satisfied with what he does.¹⁵⁸

The three doors of the future to come resemble each other to the point of confusion, indeed, but they differ between themselves: at least in that they regularly turn on their hinges to open, one onto the other. Their topo-logic thus remains properly *disorienting*. One continually has the feeling of getting lost while retracing one's steps. [*en revenant sur ses pas*]. What is a door doing when it opens onto a door? And above all onto a door one has *already* passed through, in the *passage* of what comes to pass, in the *passage* to come?¹⁵⁹

...the accessible and the inaccessible, the notorious filterings of the Library of Congress...¹⁶⁰

...you feed any sound into a ring modulator along with a second sound...What then comes out of the ring modulator is the sum of the two frequencies and the difference of these frequencies—the original sounds are suppressed.¹⁶¹

And it is true that I will have done nothing if I have not succeeded in affecting you with *genet*, in colouring, smearing, gluing [*encoller*] you, making you sensitive, transforming you, beyond all that is combined here, out of the most proper affect of this text.¹⁶²

I keep asking, "Have you changed it?" And then noticing while I'm looking it changes.¹⁶³

*There is no archive without a place of consignation, without a technique of repetition, and without a certain exteriority. No archive without outside.*¹⁶⁴

But where does the outside commence? This question is the question of the archive.¹⁶⁵

¹⁵⁵ Derrida, 1987b, 157. One of the ways in which all quotations can be used—in sound, text, or the visual environment.

¹⁵⁶ Cott, 1974, 175.

¹⁵⁷ Derrida, 1987b, 151.

¹⁵⁸ Cott, 1974, 107.

¹⁵⁹ Derrida, 1998, 69. See also Franz Schubert, *Winterreise*.

¹⁶⁰ *Ibid*, 18.

¹⁶¹ Cott, 1974, 220.

¹⁶² Derrida, 1986, 104.

¹⁶³ Cage, [1961] 2011, 102.

¹⁶⁴ Derrida, 1998, 11. Revenants, supplements, the trace...

¹⁶⁵ *Ibid*, 8.

...in *Punkte*, too, at certain moments the sounds in the air are the music, but at other moments, the holes that I literally erase out of the sound wall are the music.¹⁶⁶

“Let us guard against saying that death is opposed to life. The living being is only a species of what is dead, and a very rare species.”¹⁶⁷

Lucifer wants to destroy time and everything in time.¹⁶⁸

Facing the polylogue on the lefthand page, quotations from other texts (*Dissemination, Glas, The Postcard*) that all say something about the cinder, mingle their ashes and the word *endre* with something else. The quotations co-appear along with it, they are “summoned” [*comparaissent*]: an incomplete archive, still burning or already consumed, recalling certain textual sites, the continuous, tormenting, obsessive meditation about what are and are not, what is meant or silenced by, cinders. These quotations are titled here “Animadversions,” which in Latin means “observations,” “perceptions,” or “calls to attention.”¹⁶⁹

And I began to think in intervals of space, just as I think in intervals of pitches or durations. I think in chords of space.¹⁷⁰

Here again I do nothing other, can do nothing other, than cite, as perhaps you have just seen: only to displace the syntactic arrangement around a real or sham physical wound that draws attention to and makes the other be forgotten.¹⁷¹

One day when I was studying with Schoenberg, he pointed out the eraser on his pencil and said, “This end is more important than the other.”¹⁷²

The metal instrument sound emerges, and this is due to the fact the ‘difference’ produces subharmonic spectra that are heard along with the harmonic spectra which are always the ‘sums.’¹⁷³

I could in fact compose pitches by only changing the speeds of the sounds in space.¹⁷⁴

I decided that what was wrong was not me but the piano. I decided to change it.¹⁷⁵

If revolutions of sound in space go beyond a certain barrier of revolutions per second, they become something else.¹⁷⁶

There is no more subject in a *combine* than there is in a page from a newspaper. Each thing that is there is a subject. It is a situation involving multiplicity... (And the three radios of the radio combine, turned on, which provides the subject?) Say there was a message. How would it be received? And what if it wasn’t?¹⁷⁷

¹⁶⁶ Cott, 1974, 144.

¹⁶⁷ Derrida, 2014a, 51.

¹⁶⁸ Stockhausen, 1989, 107.

¹⁶⁹ Derrida, 2014a, 9.

¹⁷⁰ Cott, 1974, 87.

¹⁷¹ Derrida, 1986, 215.

¹⁷² Cage, [1961] 2011, 270.

¹⁷³ Cott, 1974, 221.

¹⁷⁴ *Ibid*, 91.

¹⁷⁵ Cage, [1980] 2009, 7.

¹⁷⁶ Cott, 1974, 93.

¹⁷⁷ Cage, [1961] 2011, 101-2.

I'm very interested in this sensorial confusion between the eyes and the ears...¹⁷⁸

...objects are added and subtracted from an initial piano preparation during the actual performance. The prepared piano now has a life of its own.¹⁷⁹

X, an almost perfect chiasm(us), more than perfect, of two texts, each one set facing [*en regard*] the other: a gallery and a graphy that guard one another and disappear from view. But the pictures are written, and what (one) writes (oneself) is seen regarded by the painter.¹⁸⁰

The object of the present piece of work (*ouvrage*) (code of the dressmaker) is what remains of a bite, a sure death [*une morsure*], in the throat [*gorge*]: the bit [*mors*].¹⁸¹

I had never thought much about how sound could be experienced through touch, this was fascinating.¹⁸²

...as the music left my home and went from piano to piano and from pianist to pianist, it became clear that not only are two pianists essentially different from one another, but two pianos are not the same either. Instead of the possibility of repetition, we are faced in life with the unique qualities and characteristics of each occasion.¹⁸³

The morsels, which I cut [*coupe*] and sew [*couds*] in the text designated by the one named Genet, must neither destroy its form or quash its (prompting) breath (do not say its unity, the question posed here being one of knowing whether *a* text could be *one* and if such a thing exists any more than a unicorn), nor recompose or recapture [*ressaisir*] its integrity in one of those nets [*filets*]—formal or semantic—that we have feigned to throw and rethrow without counting: only in order to show or rather to draw beyond any manifestation that the net operates only insofar as it is beholden to a remain(s). It only retains remains, some monumental carcasses, and lets the remain(s) fall (to the tomb). And of this remain(s) that is not, that makes text, the fall, the defalcated case, scaffolds all the writing machines.¹⁸⁴

“...Reflection. All thinking is the quest of a question.”¹⁸⁵

But I've said from the beginning that it's better not to use the word 'freedom.' This new situation allows a *choice*, and I think choice is the only thing which gives dignity to the human being.¹⁸⁶

To decide, sometimes without wanting to, between several interpretations (in the sense of reading that is also that of music and theater): the voice does not betray a text. If it did, it would be in the sense that betrayal is a revelation: for example, the restless polylogue that divides up each atom of writing. Manifestation of the impossible truth on which it will have been necessary to decide once

¹⁷⁸ Criqui, 2014, 46.

¹⁷⁹ Cage, [1980] 2009, 9.

¹⁸⁰ Derrida, 1986, 43-44.

¹⁸¹ Ibid, 118.

¹⁸² Criqui, 2014, 40.

¹⁸³ Cage, [1908] 2009, 8.

¹⁸⁴ Derrida, 1986, 169.

¹⁸⁵ Jabès, 1991, 220.

¹⁸⁶ Cott, 1974, 66.

and for all, at every instant, and despite repetitions. The utterance thus betrays; it unveils what will have, one day, carried it away, between the divisions of all the voices or those into which the same voice divides itself.¹⁸⁷

That is a question for which there is no longer an answer.¹⁸⁸

*I give you-a pure gift, without exchange, without return—but whether I want this or not, the gift guards itself, keeps itself, and from then on you must owe [tu dois]. [...] The gift can only be a sacrifice, that is the axiom of speculative reason.*¹⁸⁹

The Renaissance-honored distinctions between composers, performers, and listeners are no longer everywhere maintained. The blurring of these distinctions has come about for several reasons. First of all, the activities of many composers...who have made their compositions indeterminate, so that the performers, rather than merely doing what they are told to do, have the opportunity to use their own faculties, to make decisions in a field of possibilities, to cooperate, that is, in a particular musical undertaking. Those listening to indeterminate music have been encouraged in their listening, since they have been joined in such music by the composers and performers too.¹⁹⁰

...it was a pluralistic, a soloistic, and a collective situation all at once. You had a multiple perspective—everybody chose his place, people walked outside to the terrace and met friends: some sat listening to the music inside, while others talked outside.¹⁹¹

Why do they call me a composer, then, if all I do is ask questions?¹⁹²

...a sense of disjuncture and fracturing of the traditional photographic book narrative...¹⁹³

...the *reflective* judgement [*reflectierend*] has only the particular at its disposal and must climb back up to, return toward generality...on the authority of this reflective hinge, I begin my reading...¹⁹⁴

What would a *Stimmung* house be like?

Caves, slopes, curving rooms! It would be nestlike...moving walls.¹⁹⁵

The colossal is, in other words superelevates itself, on both sides of its own cise, it is on both sides its own cise, it is of its own cise on both sides. *A priori* and from the start double colossus, if not double column. Whence its resonance.¹⁹⁶

¹⁸⁷ Derrida, 2014a, 8.

¹⁸⁸ Cage, [1980] 2009, ix.

¹⁸⁹ Derrida, 2014a, 30. The gift is a revenant, in a way, a spectre. It may be a sacrifice, but it demands a return for sacrifice implies a debt of guilt. The gift is also a question and demands an answer, which may, or may not, be forthcoming. The spectre of speculative reason...

¹⁹⁰ Cage, [1980] 2009, 181.

¹⁹¹ Cott, 1974, 188.

¹⁹² Cage, [1961] 2011, 48.

¹⁹³ Prince, 2019, 153.

¹⁹⁴ Derrida, 1987a, 52.

¹⁹⁵ Cott, 1974, 18. Cott asks the question, Stockhausen makes the reply.

¹⁹⁶ Derrida, 1987a, 145.

But he specifies: for the dead who have never been alive. The *glas* is for (no) one. (No) one. It announces or recalls nothing.¹⁹⁷

...freedom is very difficult to handle because it demands mutual understanding and respect and love.¹⁹⁸

All translations into languages that are the heirs and depositaries of Western metaphysics thus produce on the *pharmakon* an *effect of analysis* that violently destroys it, reduces it to one of its simple elements by interpreting it, paradoxically enough, in the light of the ulterior developments it itself has made possible.¹⁹⁹

If I have two sounds, are they related?

If someone is nearer one of them than he is to the second, is he more related to the first one?

What about sounds that are too far away for us to hear them?

Sounds are just vibrations, isn't that true?

Part of a vast range of vibrations including radio waves, light, cosmic rays, isn't that true?²⁰⁰

What was concealed? What did he conceal even beyond the intention to conceal, to lie, or to perjure?²⁰¹

We are all transistors in the literal sense. Waves arrive, antennae receive them... and a human being is always bombarded with cosmic rays which have a very specific rhythm and structure.²⁰²

The sounds that come into me are me, and the same with all the electric waves and thoughts that come into me.²⁰³

Furniture music creates vibrations. That's its single purpose.²⁰⁴

...we have to find out which sounds can and cannot move.²⁰⁵

¹⁹⁷ Derrida, 1986, 79. The death of memory – for the dead who have never been alive (does Derrida speak of hauntological spectres, the virtual or imagined dead?), or the death of forgetting, the bell resonates, the eternal afterglow of sound without end.

¹⁹⁸ Cott, 1974, 18.

¹⁹⁹ Derrida, 2004, 101. Therefore, does translation, even as negotiation, destroy the *pharmakon* through its (translation's) desire to enlighten? Does the *pharmakon* continue to project into the future, the promise of an endless cycle of reinterpretations?

²⁰⁰ Cage, [1961] 2011, 51.

²⁰¹ Derrida, 1998, 101.

²⁰² Cott, 1974, 24.

²⁰³ Ibid, 74.

²⁰⁴ Cage, [1983] 2001, 65.

²⁰⁵ Cott, 1974, 185.

Since the *Mittelglied* also forms the articulation of the theoretical and the practical (in the Kantian sense), we are plunging into a place that is *neither* theoretical *nor* practical or else *both* theoretical *and* practical. Art (in general), or rather the beautiful if it takes place, is inscribed here.²⁰⁶

We've even thought of putting the musicians on swings in order to make the sound move, but this becomes too complicated.²⁰⁷

The *Mittelglied*, intermediary member, must in effect be treated as a separable part, a particular part...But also as a nonparticular nondetachable part...²⁰⁸

11'00" You won't find this in the books.

"Why do you not do as I do? Letting

go of your thoughts

as though

they were

the cold ashes of a

10" long

dead fire?"²⁰⁹

...as they drove away, the instrumentalists kept on playing in the back of the open-roofed cars or through the open windows...²¹⁰

Now that Rauschenberg has made a painting with radios in it, does that mean that even without radios, I must go on listening even while I'm looking, everything at once, in order not to be run over?²¹¹

"If the all-burning destroys up to its letter and its body, how can it guard the trace of itself and breach/broach a history where it preserves itself in losing itself?"

Here is experienced the implacable force of sense, of mediation, of the hardworking negative. In order to be what it is, purity of play, of difference, of consuming destruction, the all-burning must pass into its contrary, guard itself, guard its own monument of loss, appear as what it is in its very disappearance. As soon as it appears, as soon as the fire shows itself, it remains, it keeps hold of itself. It loses itself as fire. Pure difference, different from (it)self, ceases to be what it is in order to remain what it is.²¹²

²⁰⁶ Derrida, 1987a, 38.

²⁰⁷ Cott, 1974, 187.

²⁰⁸ Derrida, 1987a, 38.

²⁰⁹ Cage, [1961] 2011, 159.

²¹⁰ Cott, 1974, 187.

²¹¹ Cage, [1961] 2011, 101.

²¹² Derrida, 2014a, 26. The moment when a choice is made destroys its possibility, yet also confirms the existence of the moment. All processes of documentation are to some extent guilty of this complicity.

Why should crackle resonate now? ...crackle exposes a temporal pathology: it makes 'out of joint' time audible. Crackle both invokes the past and marks out our distance from it, destroying the illusion that we are co-present with what we are hearing...Crackle now calls up a whole disappeared regime of materiality...²¹³

...the question of the archive is not, we repeat, a question of the past. It is not the question of a concept dealing with the past that might *already* be at our disposal or not at our disposal, *an archivable concept of the archive*. It is a question of the future, the question of the future itself, the question of a response, of a promise and of a responsibility for tomorrow. The archive: if we want to know what that will have meant, we will only know in times to come. Perhaps. Not tomorrow but in times to come, later on or perhaps never.²¹⁴

I never know what's going to happen and that's great.²¹⁵

Definition open to a future radically *to come*, which is to say indeterminate, determined only by this opening of the future to come. Indetermination forcefully and doubly potentialized, indetermination *en abyme*.²¹⁶

The question of the future of the spectre or the spectre of the future, of the future *as spectre*.²¹⁷

I would say with a burst of music [*d'un coup de musique*] if there wasn't the risk of this word's still letting itself be arraigned in a system of analogy. With a dance then, death dance in the fish's tail, with a rhythm impressed on the tail. And by the scaly tale.²¹⁸

The art world is always eager to find new blood, and something else to stifle.²¹⁹

As a substitute capable of doubling for the king, the father, the sun and the word, distinguished from these only by dint of representing, repeating, and masquerading, Thoth was naturally also capable of totally supplanting them and appropriating all their attributes.²²⁰

There's not one interpretation, there are as many interpretations as audiences. Art is only a catalyst, it has to be open to multiple interpretations, it has to be used.²²¹

...we are less interested in breaking through certain limits, with or without cause, than in putting in doubt the right to posit such limits in the first place.²²²

These nomads practise the *razzia*, they are corsairs, they are viruses; they have both need and desire for TAZs, camps of black tents under the desert stars, interzones, hidden fortified oases along secret

²¹³ Fisher, 2014, 144.

²¹⁴ Derrida, 1998, 36. Archives open questions of temporal narrative, they disseminate the seeds of doubt, of possibility, they shape the future, like self-fulfilling prophesies, especially when their contents are shaped with an eye to spectacle.

²¹⁵ Criqui, 2014, 60.

²¹⁶ Derrida, 1998, 71.

²¹⁷ Ibid, 84.

²¹⁸ Derrida, 1987b, 160.

²¹⁹ Criqui, 2014, 50.

²²⁰ Derrida, 2004, 94. But Thoth opposes himself by supplanting what he opposes.

²²¹ Criqui, 2014, 44.

²²² Derrida, 2004, 133.

caravan routes, 'liberated' bits of jungle and bad-land, no-go areas, black markets, and underground bazaars.²²³

In French we say that a chance is offered but also, do not forget, to offer a resistance.²²⁴

(...Everything I have been able to write about, most notably in *Parages*, is directly and sometimes, literally concerned...with the madness of architecture: step, threshold, staircase, labyrinth, hotel, hospital, wall, enclosure, edges, room, the inhabitation of the uninhabitable...I also think of that idiomatic manner of referring to the fool, the absent-minded, the wanderer: *the one who is spacy, or spaced out.*)²²⁵

...the public would sometimes meet different musicians with their instruments walking around the rooms on their way to perform somewhere else.²²⁶

What does it mean to follow a ghost? And what if this came down to being followed by it...persecuted perhaps by the very chase we are leading?...what seems to be out front, the future, comes back in advance: from the past, from the back.²²⁷

...if you were in between two groups, you could hear sounds coming from afar and mixing...²²⁸

...it obliges one to wonder if the end of history is but the end of a *certain* concept of history.²²⁹

But who ever said that someone ever had to speak, think, or write in order to please someone else?²³⁰

The audience plays its role—their presence adds a dynamic element to the event.²³¹

...one wonders what a plastic or musical work means (to say), submitting all production to the authority of speech and the 'discursive' arts.²³²

...performers must be capable of being taken over by outside forces.²³³

Does the *topos* of the title...command the 'work' from the discursive and the juridical instance of an *hors d'oeuvre*, a place outside the work...even if the definition operates in the manner of a performative? Or else does the title play *inside* the space of the 'work'...?²³⁴

Here is an example... *en abyme*: the third *Critique*. How to treat this book. Is it a book. What would make a book of it. What is it to read this book. How to take it...A spatial, so-called plastic, art object

²²³ Bey, 2003, 105. Which bring to mind architectural and social equivalents—the mobile tiny house movement, squatting as politics, Buckminster Fuller's sky cities, etc.

²²⁴ Derrida, 2014b, 115. We should write the performance as we ourselves are written on.

²²⁵ Derrida, 2014b, 124. The Joker, the wildcard. Thought provoking that Derrida, so concerned with Freud (*Archive Fever*, *Cinders*, etc.), should reference one of Jung's archetypes so often.

²²⁶ Cott, 1974, 192.

²²⁷ Derrida, 2006, 10.

²²⁸ Cott, 1974, 193.

²²⁹ Derrida, 2006, 17.

²³⁰ *Ibid*, 109. The key words here are 'ever' and 'had to'. The implications of timelessness and overturning imperatives enfold the entire Derridean project—let things happen by chance, flow from one place to the other and back again, without duress. The destination is unimportant; let chance take its chance as it plays the joker.

²³¹ Criqui, 2014, 77.

²³² Derrida, 1987a, 22.

²³³ Fisher, 2014, 45.

²³⁴ Derrida, 1987a, 24.

does not necessarily prescribe an order of reading. I can move around in front of it, start from the top or the bottom, sometimes walk round it.²³⁵

If post-modernism offers us the melancholic freedom to pick and browse the ruins of the past and salvage whatever shards we may find amusing, why not dig up once again (surrealist archaeology) some of the shattered relics of resistance, revolt...even revolution? Can we evade or even oppose the Final Enclosure—and learn to create our own outside?²³⁶

I do not know whether the passage in the third *Critique* where the *parergon* is defined is itself a *parergon*. Before deciding what is parergonal in a text which poses the question of the *parergon*, one has to know what a *parergon* is—at least if there is any such thing.²³⁷

Deconstruction must neither reframe nor dream of the pure and simple absence of the frame. These two apparently contradictory gestures are the very ones—and they are systematically indissociable—of *what* is here deconstructed.²³⁸

What is the question then?...if we can pose it from inside his [Kant's] discourse, this is because without being posed there, it is not without posing itself there. Questions can also be parergonal.²³⁹

...Landauer knew...that the Soviet [the Munich Soviet of 1919] was doomed; he hoped only that it would last long enough to be *understood*.²⁴⁰

“In the book, the colours of the sea range from the ivory of absence to ink black. The sea bathes the shores I walk. In its shells I have heard the echo of my name moaning.”²⁴¹

I don't even print most of my images. They exist only as digital files.²⁴²

...a ghost never dies, it remains always to come and to come-back.²⁴³

...it takes me completely away from the quotation of other records, I can only quote the medium. It's all about the sounds of the turntables and the sound of the lacquer and the needle and the groove.²⁴⁴

For this double gesture, and this motive of quotation, already [*déjà*], from the double engraving (record and drawing), *Concerto per un Quadro do Adami*, he needed twice two hands. He composes,

²³⁵ Derrida, 1987a, 49.

²³⁶ Bey, 2003, xii.

²³⁷ Derrida, 1987a, 63.

²³⁸ *Ibid*, 73.

²³⁹ *Ibid*, 135.

²⁴⁰ Bey, 2003, 125.

²⁴¹ Jabès, 1991, 327.

²⁴² Criqui, 2014, 81. The virtual archive, virtual architecture that is never built, the virtual TAZ —data in the web.

²⁴³ Derrida, 2006, 123.

²⁴⁴ Criqui, 2014, 52. Which also confers a certain instrumental materiality to the turntable. It is no longer 'just' a machine to disseminate other people's sounds; it is an instrument in its own right.

he decomposes: with among other pieces, scores that I have pretended to sign, where the need to play with several hands, on more than one stave, had long been insistent.²⁴⁵

With the readymade, the decision to remove oneself from the selection process is close to improvisation.²⁴⁶

...the angular signature of Adami was waiting for me. A stupefying advance, and one made simultaneously on all fronts (historical, theoretical, formal, political, etc.)...written before writing, prescribed, seized, trapped, hooked.²⁴⁷

The TAZ exists in a more fluid relation to time than to space. It can be truly temporary but also perhaps periodic, like the recurring autonomy of a holiday...²⁴⁸

...in its very singularity, a date always repeats, resuscitates the ghost of another date for which it mourns.²⁴⁹

...there is at least the possibility of looking anywhere, not just where someone arranged you should. You are then free to deal with your freedom just as the artist dealt with his, not in the same way, but nevertheless, originally. This thing, he says, *duplication of images*, that is symmetry. All it means is that, looking closely, we see as it was everything is in chaos still.²⁵⁰

...again and again it resurrects itself and comes creeping back to haunt us like the villain of some *n*th rate snuff-porn splatter film—the thousandth remake of *Night of the Living Dead*—trailing its snail-track of whimpering humiliation...just when you thought it was safe in the unconscious...it's JAWS for JESUS. Look out! Hardcore Chainsaw Baptists!²⁵¹

The *revenant* is going to come...everything begins in the imminence of a *re*-apparition...²⁵²

...psychedelic-like imagery which is filtered through a contemporary lens to create work that is not purely a retro retreading, but which...is more a reimagining.²⁵³

...everything is now potentially available to watch and re-watch ad infinitum...[which] also serves to heighten the...occasional times when culture is lost or becomes unavailable...²⁵⁴

In the instant where the imprint is yet to be left, abandoned by the pressure of the impression.²⁵⁵

I like these evolving structures where I eventually lose control. With turntables and records, which are mechanical means to repeat captured sounds, you can have malfunctions that will make your

²⁴⁵ Derrida, 1987b, 152.

²⁴⁶ Criqui, 2014, 30.

²⁴⁷ Derrida, 1987b, 156. And also hauntological—ghosts *come back* to haunt us. They are always already there.

²⁴⁸ Bey, 2003, xi.

²⁴⁹ Derrida, 2006, 147.

²⁵⁰ Cage, [1961] 2011, 100.

²⁵¹ Bey, 2003, 48.

²⁵² Derrida, 2006, 2.

²⁵³ Prince, 2019, 214. Old effects for new musicians. Repurposing the sound worlds of Nick Drake, Glen Gould and Dusty Springfield through damage and distortion, or digitally crafting analogue sounds from the 1970s in (previously) impossible combinations for performances of Stockhausen et al. 1970s *ambience plus*.

²⁵⁴ Prince, 2019, 185.

²⁵⁵ Derrida, 1998, 98. Static as the potential mould AND cast.

record skip or play at the wrong speed, unexpected accidents that will reveal a new dimension; it will reveal something that it wasn't meant to repeat, and that's good too.²⁵⁶

...the BBC radiophonic workshop and Brutalist architecture...which...are considered to contain spectral echoes in reference to...lost progressive futures.²⁵⁷

Like the father of Hamlet behind his visor, and by virtue of a *visor effect*, the spectre sees without being seen. He thus reestablishes the heteronomy. He finds himself confirmed and repeated in the very protest one claims to oppose him. He dictates even the words of the person who addresses him...²⁵⁸

'I must go on' not experienced by the depressive as some redemptive positivity, but as the ultimate horror, the life-Will paradoxically assuming all the loathsome properties of the undead (whatever you do, you can't extinguish it, it keeps coming back).²⁵⁹

Even where the dead person may be put to death again.²⁶⁰

...a compulsion to repeat—a compulsion that might be a self-fulfilling prophecy. The ghosts return because he fears they will...²⁶¹

...a spectre is always a *revenant*. One cannot control its comings and goings because it *begins by coming back*.²⁶²

...the specific sense in which it has been applied to music culture, and a more general sense, where it refers to persistences, repetitions, prefigurations. There are also more or less benign versions of hauntology.²⁶³

...weaving and folding back the cloth to infinity, textual art of the reprise, multiple patches within patches...the raising [*la relève*] and the fall, the abyssal operation which can only work toward the *relève* and that in it which regularly reproduces collapse.²⁶⁴

...that which is (in actuality) *no longer*, but which *remains* effective as a virtuality (the traumatic 'compulsion to repeat', a fatal pattern). The second sense of hauntology refers to that which (in actuality) has *not yet* happened, but is *already* effective in the virtual (an attractor, an anticipation shaping current behaviour).²⁶⁵

²⁵⁶ Criqui, 2014, 45.

²⁵⁷ Prince, 2019, 17. There is no reason for lost 'progressive' futures to only be, in some sense, positive though. There are many instances of imagined lost 'progressive' dystopias, from Fritz Lang's *Metropolis* (1927) to Aldous Huxley's *Brave New World* (1932) and the more recent examples of Ridley Scott's *Blade Runner* (1982) and Denis Villeneuve's *Blade Runner 2049* (2017).

²⁵⁸ Derrida, 1998, 61.

²⁵⁹ Fisher, 2014, 60.

²⁶⁰ Derrida, 1998, 63.

²⁶¹ Fisher, 2014, 36. Referring to Japan's 1981 electronic single *Ghosts*.

²⁶² Derrida, 2006, 11. Returns in music: the static in *Pole* keeps coming back (does it ever leave?), the needle jumps in *Four*⁶ (solo and composite LP version) keep coming back, Ableton is predicated on the idea of the return.

²⁶³ Fisher, 2014, 28.

²⁶⁴ Derrida, 1987a, 37.

²⁶⁵ Fisher, 2014, 19.

...we intend to understand *spirits* in the plural and in the sense of spectres, of untimely spectres that one must not chase away but sort out...keep close by, and allow to come back.²⁶⁶

Repetition *and* first time: this is perhaps the question of the event as question of the ghost.²⁶⁷

We descended like a plague of locusts
on the Brownsville Eat-All-You-Want
restaurant (\$1.50). Just for dessert
Steve Paxton had five pieces of pie.²⁶⁸

...but also repetition *and* last time, since the singularity of any *first time*, makes of it also a *last time*. Each time it is the event itself, a first time is a last time.²⁶⁹

There are recurrent motifs in those pictures that I drew as a child.²⁷⁰

...the figure of Thoth is opposed to its other...but as that which at once supplements and supplants it. Thoth extends or opposes by repeating or replacing. By the same token, the figure of Thoth takes shape and takes its shape from the very thing it resists and substitutes for. But it thereby opposes *itself*, passes into its other, and this messenger-god is truly a god of the absolute passage between opposites. If he had any identity—but he is precisely the god of non-identity—he would be that *coincidentia oppositorum*...In distinguishing himself from his opposite, Thoth also imitates it, becomes its sign and representative, obeys it and *conforms* to it, replaces it, by violence if need be. He is thus the father's other, the father, and the subversive movement of replacement. The god of writing is thus at once his father, his son, and himself. He cannot be assigned a fixed spot in the play of differences.²⁷¹

...there is always periodicity...Actually, within this periodicity no day is the same.²⁷²

My signature—who will attest to its authenticity in this reproduction of a reproduction?²⁷³

...the first step is always that of imitating something and the next step is that of transforming what you're able to imitate.²⁷⁴

²⁶⁶ Derrida, 2006, 109.

²⁶⁷ Ibid, 10. And also the question of the archive, especially pertaining to the incorporation of old material into new works.

²⁶⁸ Cage, [1980] 2009, 80.

²⁶⁹ Derrida, 2006, 10. See also René Char's idea of the virgin act. Repetition is always 'first time.'

²⁷⁰ Oelschlägel, 2018, 83.

²⁷¹ Derrida, 2004, 96. Are readings, and by extension performances, repetitions, replacements, temporary 'fixings' of a kind of writing? Each performance supplants/supplements the previous one/s, it is new and old, and by this action opposes itself.

²⁷² Cott, 1974, 28.

²⁷³ Derrida, 1987b, 158.

²⁷⁴ Cott, 1974, 32.

The *Concerto a quattro mani* is played twice by inverting the direction of the hands: in front of a mirror, under a mirror, behind the mirror. The strange manufacture diverts [*détourne*] speculation, it presents what presents it, *behind the mirror*, on the cover. This latter is thus a part of itself...²⁷⁵

...they are now broadcasts or remnants from an 'other time'²⁷⁶

...is not the copy of an impression already a sort of archive?²⁷⁷

*Quick, a duplicate...graphite...carbon...reread this letter...burn it. And now, to distinguish two repetitions...*²⁷⁸

wE

heaR

over a radlo

a conversation sticKing²⁷⁹

What is involved in this phonographic act? Here's an interpretation, one among others. At each syllable, even at each silence, a decision is imposed: it was not always deliberate or sometimes even the same from one repetition to another. And what it signs is neither law nor the truth....Thus we analyse the resource this double text affords us today: on the one hand, a graphic space opened to multiple readings, in the traditional and protected form of the book (and it is not like a prompt-book, because each time it gives a different reading, another gift, dealing out a new hand all over again), but on the other hand, simultaneously, and also for the first time, we have the tape recording of a singular interpretation, made one day, by so on and so forth, at a single stroke calculated and by chance.²⁸⁰

...for the first time I made loops of melodies, from one to 24 tones, which were then madly accelerated, i.e. 300 per second, each loop.²⁸¹

²⁷⁵ Derrida, 1987b, 153.

²⁷⁶ Prince, 2019, 38.

²⁷⁷ Derrida, 1998, 28.

²⁷⁸ Derrida, 2014a, 40.

²⁷⁹ Cage, [1983] 2001, 58.

²⁸⁰ Derrida, 2014a, 7-8.

²⁸¹ Oelschlägel, 2018, 94.

“All beginnings are invisible: we learn to see little by little. In this way the book is made.”²⁸²

...As a name I am a myth.²⁸³

And at the same time, through writing or through myth, the genealogical break and the estrangement from the origin are sounded.²⁸⁴

(What I ought to let fall (to the tomb), with each cutting [*coupe*], from all the letters of the text—of the law that is verified there.²⁸⁵

Like the wing of stamin (death), the membranous partition [*cloison*] that is called the soft palette, fixed by its upper edge to the limit of the vault, freely *floats*, at its lower edge, over the base of the tongue. Its two lateral edges (it has four sides) are called “pillars.” In the middle of the floating edge, at the entrance to the throat, hangs the fleshy appendix of the uvula [*luette*], like a small grape.²⁸⁶

In the third stage of the framing process you hear a stroke at the beginning (left side of the frame)
...²⁸⁷

These questions of wood, of matter, of the frame, of the limit between inside and outside, must, somewhere in the margins, be constituted together.²⁸⁸

Let us not begin at the beginning, nor even at the archive.²⁸⁹

In an archive, there should not be any absolute dissociation, any heterogeneity or *secret* which could separate (*secenere*), or partition, in an absolute manner. The archontic principle of the archive is also a principle of consignation, that is, of gathering together.²⁹⁰

Hidden enfolded immensities escape the measuring rod. The map is not accurate; the map *cannot* be accurate....Revolution is closed, but insurgency is open...the map is closed, but the autonomous zone is open.²⁹¹

...as wager [*gageure*]. The archive has always been a *pledge*, and like every pledge [*gage*], a token of the future.²⁹²

²⁸² Jabès, 1991, 184.

²⁸³ Stockhausen, 1989, 1.

²⁸⁴ Derrida, 2004, 80. Myth as myth. There cannot be an ‘original’ myth. Myth must be without origin and without centre, just a chain of differences linked by the play of the trace. Can we be estranged from an origin which does not exist?

²⁸⁵ Derrida, 1986, 17.

²⁸⁶ Derrida, 1986, 142. Stamin—coarse, woollen cloth, such as is used for a monastic robe/cowl.

²⁸⁷ Cott, 1974, 131.

²⁸⁸ Derrida, 1987a, 55.

²⁸⁹ Derrida, 1998, 1.

²⁹⁰ Ibid, 3.

²⁹¹ Bey, 2003, 101.

²⁹² Derrida, 1998, 18.

The *trouble de l'archive* stems from a *mal d'archive*...It is to burn with a passion. It is never to rest, interminably from searching for the archive right where it slips away.²⁹³

As a cultural category it is fluid and not strictly delineated...²⁹⁴

In this very place you see, he has forced a frame. He has stripped it and turned it, working relentlessly to dislocate its angles, rummaging in its corners.²⁹⁵

The *parergon* inscribes something which comes as an extra, *exterior* to the proper field...but whose transcendent exteriority comes to play, abut onto, brush against, rub, press against the limit itself and intervene in the inside only to the extent that the inside is lacking. It is lacking *in* something and it is lacking *from* itself.²⁹⁶

to which of the fire

overfelt mebut yet mingled red and green

about a three espassing over it²⁹⁷

...when it supports an edifice, the column was, for example, if not by chance, a *parergon*: a supplement to the operation, neither work nor outside the work.²⁹⁸

Putting the frame forward, pushing it onstage, ill-treated, in the limelight, he has crossed out margins, he has written, and therefore deleted, what he was doing...²⁹⁹

...you'll never be able to gather it together so as to place it as the whole of a spectacle, in view.³⁰⁰

deJectedly

in the diapered windOw margin

basque of baYleaves all aflutter

Curious

protoparEnt's *ipsissima verba*³⁰¹

²⁹³ Ibid, 91. Even the idea of idea is without beginning or end.

²⁹⁴ Prince, 2019, 14.

²⁹⁵ Derrida, 1987b, 152.

²⁹⁶ Derrida, 1987a, 56.

²⁹⁷ Cage, [1980] 2009, 14.

²⁹⁸ Derrida, 1987a, 121.

²⁹⁹ Derrida, 1987b, 152. Electronic overlays, quotation, broken signals and sound bleeds.

³⁰⁰ Ibid, 163. The impossibility of seeing recto and verso simultaneously, in that all visual works are sculptural and therefore resist totalisation.

³⁰¹ Cage, [1980] 2009, 149.

The ceremony of the *pharmakos* [scapegoat] is thus played out on the boundary line between inside and outside, which it has as its function ceaselessly to trace and retrace. *Intra muros/extra muros*.³⁰²

The meaning of “grid” does not achieve assembled totality. It crosses through. To establish a grid is to cross through, to go through a channel. It is the experience of permeability...such a crossing does not move through an already existing-texture; it weaves this texture, it invents the histological structure of a text of what one would call in English a “fabric.”³⁰³

Lay down a map of the land; over that, set a map of political change; over that, a map of the Net, especially the counter-Net with its emphasis on clandestine information-flow and logistics—and finally, over all, the 1:1 map of the creative imagination, aesthetics, values. The resultant grid comes to life, animated by unexpected eddies and surges of energy, coagulations of light, secret tunnels, surprises.³⁰⁴

A dissociated series of “points”...constitutes the grid, spacing a multiplicity of matrices or generative cells whose transformations will never let themselves be calmed, stabilised, installed, identified in a continuum...these cells also point towards instants of rupture, discontinuity, disjunction. But simultaneously...the point of the *folie*...gathers together what it has just dispersed; it reassembles it as dispersion.³⁰⁵

I have a strange relationship to language, partly because of my background. I was born in the United States but raised in Switzerland. I was raised speaking French and learned English later. I’ve always felt like I was between two cultures, between two languages.³⁰⁶

At the internal border or the external border, it is a heterodidactics between life and death.³⁰⁷

If it—learning to live—remains to be done, it can happen only between life and death. Neither in life nor in death *alone*. What happens between two, and between all the “two’s” one likes, such as between life and death, can only *maintain* itself with some ghost, can only *talk with or about* some ghost [*s’entretenir de quelque fantôme*].³⁰⁸

Quiet perseverance brings good

fortune. Dive deep, O mind, dive deep in the Ocean. The

painting paints itself.³⁰⁹

³⁰² Derrida, 2004, 134.

³⁰³ Derrida, 2014b, 121. An infinite space of margins, constructed by the act of movement.

³⁰⁴ Bey, 2003, 106. Another space composed entirely of margins, Derrida’s ‘bottomless chessboard on which Being is put into play’—see ‘Différance’ in *Margins of Philosophy*. There is no indication what the first map is placed on, possibly on an infinity of other maps

³⁰⁵ Derrida, 2014b, 122.

³⁰⁶ González, Gordon & Higgs, 2005, 74. In the margins or edgelands of language...

³⁰⁷ Derrida, 2006, xvii.

³⁰⁸ Derrida, 2006, xvii.

³⁰⁹ Cage, [1980] 2009, 101.

...what Tricky unsettles...is the idea of the voice as a rock solid guarantor of presence and identity.³¹⁰

The present is what passes, the present comes to pass [*se passe*], it lingers in this transitory phase (*Weile*), in the coming-and-going, *between* what *goes* and what *comes*, in the middle of what leaves and what arrives, at the articulation between what absents itself and what presents itself.³¹¹

His 'program' could be summed up in the phrase AIMLESS WANDERING.³¹²

...labyrinths of indeterminacy.³¹³

...stealing in the course of this break-in, all the rigorous criteria of a framing—between the inside and the outside—carrying off the frame (or rather its joints, its angles of assembly) no less than the inside or the outside, the painting or the thing...³¹⁴

The critique detaches because it is itself only a moment and a part of the system. It is in the critique that, precisely, the critical suspension is produced...the in-between, the question of knowing whether the theory of judgement is theoretical *or* practical...³¹⁵

'Chaos Linguistics'...Here we have an aesthetics of the borderland between chaos and order, the margin, the area of 'catastrophe' where the breakdown of the system can equal enlightenment.³¹⁶

This requirement presupposes a discourse on the limit between the inside and outside of the art object, here a *discourse on the frame*. Where is it to be found?³¹⁷

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, à bord*]. It is first of all the on (the) bo(a)rd(er) [*Il est d'abord l'à-bord*].³¹⁸

The uprising is like a saturnalia which has slipped loose (or been forced to vanish) from its intercalary interval and is now at liberty to pop up anywhere or when.³¹⁹

...does a window form part of the inside of a building or not? And what about the window of a building in a painting?³²⁰

³¹⁰ Fisher, 2014, 45. The same could be said of piano preparation, vocal mutilation via sound processing and effects (granular synthesis, ring modulation, etc.), the scarification of the LPs in *Four*⁶. Sonic identity becomes less assured, an unstable passageway between evolving states.

³¹¹ Derrida, 2006, 29.

³¹² Bey, 2003, 134.

³¹³ Fisher, 2014, 208.

³¹⁴ Derrida, 1987a, 18.

³¹⁵ *Ibid*, 39. Is the improvisation part of Hespos' *Weißschatten* or mine? Is it Hespos' theory or my practice? Or both?

³¹⁶ Bey, 2003, 129.

³¹⁷ Derrida, 1987a, 45.

³¹⁸ Derrida, 1987a, 54.

³¹⁹ Bey, 2003, 103.

³²⁰ Derrida, 1987a, 59.

...looking to keep alive in themselves the intensity of spirit they experienced in the moment of insurrection...a way of *always occupying an autonomous zone*, the interzone which opens up in the midst of or wake of war or revolution...³²¹

The *ergon's* lack is the lack of a *parergon*, of the garment or the column which nevertheless remains exterior to it.³²²

This parenthesis (inserted in a note which is neither inside nor outside the exposition, neither inside nor outside its content)...³²³

...the TAZ is an intensification, a surplus, an excess, a potlatch...³²⁴

The frame labours [*travaille*] indeed. Place of labour, structurally bordered origin of surplus value, i.e. overflowed [*débordée*] on these two borders by what it overflows, it gives [*travaille*] indeed. Like wood. It creaks and cracks, breaks down and dislocates even as it cooperates in the production of the product, overflows it and is deduc(t)ed from it. It never lets itself be simply exposed.³²⁵

Tomorrow I'll do a three part superimposition.³²⁶

There is no natural frame. *There is* frame, but the frame *does not exist*.³²⁷

...the interrupted finality must show itself, both as finality, and as interruption—as edging.³²⁸

Even as they are marginalised, the *Margin* takes on an aura of magic.³²⁹

...the framing *parergon* is a-signifying and a-representative.³³⁰

If art gives form by limiting, or even by framing, there can be a *parergon* of the beautiful, *parergon* of the column, *parergon* as column. But there cannot, it seems, be a *parergon* for the sublime.³³¹

I have deliberately refrained from defining the TAZ—I circle around the subject, firing off exploratory beams. In the end the TAZ is almost self-explanatory. If the phrase became current it would be understood without difficulty...understood in action.³³²

³²¹ Bey, 2003, 122.

³²² Derrida, 1987a, 60.

³²³ Ibid, 70.

³²⁴ Bey, 2003, 110.

³²⁵ Derrida, 1987a, 75. It can be read, but not heard, and the improvisation is a surplus value, an excess, within an always already complete, yet lacking, or incomplete (as it 'needs' its supplemental space of improvised material) work.

³²⁶ Cott, 1974, 57.

³²⁷ Derrida, 1987a, 81.

³²⁸ Derrida, 1987a, 88.

³²⁹ Bey, 2003, 120.

³³⁰ Derrida, 1987a, 98.

³³¹ Derrida, 1987a, 127. Is there any relation to Cage's conception of sonic 'virtuality'? Is there an implication that the *parergon* has no edges, even though as TAZ and as 'work' (*ergon* that *parergon* sits alongside) it has apparent limits, i.e. spaces in time?

³³² Bey, 2003, 97.

“Silence is the kernel of noise.”³³³

...Merce and Boulez and I were
Having luncheon. We’d polished off a
Bottle of Pernod. I proudly offered
Pierre peanut butter I’d found near the
Madeleine. Disgusted, he said “I
don’t like peanuts in the first
place.”³³⁴

It invites you to look not just at music, but at the world around the music as its extension.³³⁵

...sites that have deteriorated into total dereliction, where every unidentified noise is pregnant with menace.³³⁶

...you’re never quite sure if the pops, clicks or surface noise were recorded or added later by the wear and tear.³³⁷

...a dialogue with the ghost of the past...³³⁸

The spectre...is the *frequency* of a certain visibility. ...The spectre is also...what one imagines, what one thinks one sees and which one projects—on an imaginary screen where there is nothing to see.³³⁹

What you see is a silent video of someone describing sounds in sign language.³⁴⁰

The event is unnarratable but the narrative moves on [*s’enchaîne*].³⁴¹

You compose an entire composition in which the production of the sound is the action but at the same time you look for ways of creating sounds that theatrically make sense in terms of their sequence and superimposition.³⁴²

I am very intrigued by this impossibility to describe music in words.³⁴³

³³³ Jabès, 1991, 189.

³³⁴ Cage, [1980] 2009, 84.

³³⁵ Criqui, 2014, 87.

³³⁶ Fisher, 2014, 113.

³³⁷ Criqui, 2014, 55.

³³⁸ Prince, 2019, 39.

³³⁹ Derrida, 2006, 125. Patterns and shapes occur in the static of *Pole’s* radio transmissions. Auditory hallucinations that we project onto the white noise.

³⁴⁰ Criqui, 2014, 65.

³⁴¹ Derrida, 1987b, 163.

³⁴² Cott, 1974, 63.

³⁴³ Criqui, 2014, 65.

...its words cause something to happen.³⁴⁴

The definition of performative interpretation, that is, of an interpretation that transforms the very thing it interprets...³⁴⁵

...the game of Being and Becoming is more interesting and fruitful than any other aspect of existence.³⁴⁶

I try to make people aware of these imperfections, and accept them as music; the recording is a sort of illusion, while the scratch on the record is more real. I want to question the recording medium itself, or any medium for that matter, be it a sound recording or a text.³⁴⁷

...perhaps the principal sonic signature of hauntology: the use of crackle, the surface noise made by vinyl.³⁴⁸

...use and foregrounding of recording medium noise...crackle and hiss of vinyl, tape wobble...the decaying nature of older analogue mediums...a sense of time out of joint...³⁴⁹

...taking objects—from an antique chest to an old bicycle—that the government or the historical society deemed worth saving, and using them for their sound.³⁵⁰

The medium is the message and the incidental traces of time are very expressive.³⁵¹

*The TAZ is somewhere.*³⁵²

...Marconi had conceived of telegraphy as a spectral science. He 'became convinced that sounds once generated never die, they simply become fainter and fainter until we no longer perceive them.'³⁵³

The strike is made at structures of control, essentially at ideas; the defence is 'invisibility,'...the 'nomadic war machine' conquers without being noticed and moves on before the map can be adjusted.³⁵⁴

...at the place of the truncation or the cutting edge, on the borderline, fine as a blade, which defines the cise.³⁵⁵

³⁴⁴ Derrida, 2006, 50. An intersemiotic translation? Are the words silent, is the 'something' audible, visual...?

³⁴⁵ Ibid, 63.

³⁴⁶ Stockhausen, 1989, 108.

³⁴⁷ Criqui, 2014, 42. To question any medium—to *experience* deconstruction and domain heterogeneity in all of the arts.

³⁴⁸ Fisher, 2014, 21. Which could also be extended to static. Where the signal is either 'yet to come' or 'lost' it is also a fundamental means of dissemination, dispersal.

³⁴⁹ Prince, 2019, 15.

³⁵⁰ Criqui, 2014, 48.

³⁵¹ González, Gordon & Higgs, 2005, 70.

³⁵² Bey, 2003, 109. The TAZ is a space that waits for an event, as well as being an event itself.

³⁵³ Fisher, 2014, 145. Referring to Gavin Bryars' 2008 version of *The Sinking of the Titanic*, which commences with almost fourteen minutes of crackle, suggesting radio static as a Derridean act of mourning.

³⁵⁴ Bey, 2003, 100. Which raises the possibility of a secret, viral intervention which then derails communication—pushes the course into a new direction, without the host even realising it.

³⁵⁵ Derrida, 1987a, 134.

In *Kontakte*, I composed every sound from individual pulses which I spliced on tape. I made loops of one rhythm with individual electric pulses that I recorded on tape with a duration of one second, for example—and sped the rhythms up a thousand times—it took a whole day.³⁵⁶

Conjecture: hauntology has an intrinsically sonic dimension.³⁵⁷

The silent record, or more commonly a silent section on a record, reveals the medium more than recorded sound can. A silent record is no longer a simulacrum but an empty bearer of sound; stripped of music it reveals its imperfection and vulnerability. Only the surface noise and incidental blemishes are audible, clicking and crackling. Silence on a record demonstrates the uselessness of distinguishing noise and silence from music, just as did John Cage's *4'33"*.³⁵⁸

Burial conjures audio-spectres out of crackle, foregrounding rather than repressing sound's accidental materialities.³⁵⁹

Richter's pieces have been built from similarly heterogeneous materials—record crackle, shortwave radio, glockenspiels, all manner of samples, mostly of acoustic instruments.³⁶⁰

The use of such signifiers [vinyl hiss and crackle etc.] is also present within hypnagogic pop, but are more likely to focus on...videocassettes, 1980s computer graphics and early internet aesthetics.³⁶¹

Perhaps he does not respond, but he speaks. A phantom speaks....this means that without responding it disposes of a response, a bit like the answering machine whose voice outlives its moment of recording: you call, the other person is dead, now, whether you know it or not, and the voice responds to you...³⁶²

...preoccupied with the way in which technology materialised memory—hence a fascination with television, vinyl records, audiotape, and with the sounds of these technologies breaking down.³⁶³

...the use of vinyl crackle, so much a signature of both *Maxinquaye* and *Burial*...³⁶⁴

'White noise' is the over-saturation of sound information, or static on the radio or telephone. Visually it can be the 'snow' of television, where you have no distinction between the frequencies, or mixing all the colours of the spectrum which results in white. There is no distinction between the elements, so it can be perceived as an interference or as a perfect state of harmony.³⁶⁵

...every sound has an inner life.³⁶⁶

³⁵⁶ Cott, 1974, 72.

³⁵⁷ Fisher, 2014, 120.

³⁵⁸ González, Gordon & Higgs, 2005, 135.

³⁵⁹ Fisher, 2014, 98. *Burial* (2006), debut studio album by the London electronic producer known as Burial.

³⁶⁰ Ibid, 147.

³⁶¹ Prince, 2019, 207.

³⁶² Derrida, 1998, 62. The radio, the time loops, and the LPs in *Pole*, *Metatechnic* and *Four*⁶ are all able to adopt this role in that they still 'speak' to us, despite being composed entirely of dead, recorded sounds. Furthermore, they are dead sounds with the potential to elicit a musical response during the process of a performance. *Feuilles mortes*... To record is the promise of the future, to the future.

³⁶³ Fisher, 2014, 21.

³⁶⁴ Ibid, 43. *Maxinquaye* (1995), album by Tricky.

³⁶⁵ Criqui, 2014, 27.

³⁶⁶ Cott, 1974, 31.

That's what I love about loud music, you can feel it vibrating through your whole body. It becomes something very tactile, very physical, like a presence, a substance that surrounds you but that you can't touch.³⁶⁷

Vibrations of air...³⁶⁸

...at a given moment what occurs—the given combinations of sounds, vertically and horizontally—surprises me, and should be surprising.³⁶⁹

...you make your own melodies by walking in the space.³⁷⁰

Conceived within this original reversibility, the *pharmakon* is the *same* precisely because it has no identity. And the same (is) as supplement. Or in *différance*. In writing. If he had *meant* to say something, such would have been the speech of Theuth making of writing as a *pharmakon* a singular present to the king.

But Theuth, it should be noted, spoke not another word.³⁷¹

I wanted to make music which was a real spiritual ceremony and which provided a musical atmosphere of vibrations such that beings who visited our planet would really be pleased by it and would understand it: it would be a kind of greeting music to receive them.³⁷²

...a last chapter of fictive monologue-with a spectre who, at least apparently, no longer responds.³⁷³

...I am the sounds and I am the process...³⁷⁴

I've moved on from *Star Sound* by way of *Sirius* to *Light*.³⁷⁵

Do singers really believe what they sing? Do they live what they sing? Do they only want to pass the time with a little singing between beer and cigarettes, or do they want to really sing so as to make the world more spiritual, more divine?³⁷⁶

The song that climbs toward the tube goes out of the throat. All that which is beautiful “provokes, and in our throat reveals, song.” All that which “makes us sing” or “sob,” be it a “night light besides a coffin” or betrayal, relates to beauty, and all beauty provokes a movement to (and at) the depth of the throat.³⁷⁷

³⁶⁷ Criqui, 2014, 25.

³⁶⁸ Stockhausen, 1989, 62.

³⁶⁹ Cott, 1974, 39.

³⁷⁰ Ibid, 94.

³⁷¹ Derrida, 2004, 167. But why ‘should’ it be noted? Why doesn’t Derrida write ‘Theuth spoke not another word’ or ‘Theuth was silent’, or even ‘answer came there none’? Did Theuth, perhaps, sing, whisper or scream his word, or did he speak again, but not a word? Is that why the ‘word’ had to be written? As testament to its dead author, as the promise of the future, as an act of mourning?

³⁷² Cott, 1974, 198.

³⁷³ Derrida, 1998, 59.

³⁷⁴ Cott, 1974, 43.

³⁷⁵ Stockhausen, 1989, 100.

³⁷⁶ Ibid, 22.

³⁷⁷ Derrida, 1986, 162. And exposes the overturning of the nature/culture opposition. Singing and sobbing are essentially the same process.

...like a goose which lifts its head and makes a shrieking sound.³⁷⁸

Harvester of winded breaths. The other, “sent by God,” “his name was John,” had come to say “In the beginning was the Word.” The latter presents himself in order to sound the *glas* of breath, to cu...³⁷⁹

It breathes through the ring modulation away from and then back to the central note. The ring modulation is like the middle line in a Rorschach test when the paper is folded; it’s the axis of symmetry.³⁸⁰

...t, to reap, to glean all expirations. To bind them afterwards, in the midst of a song, in a bouquet, in a sheaf. Sheaf is always said of what let itself be cut [*couper*].³⁸¹

...Music exists like a tree. It is *there*...Whether someone loves the tree or not doesn’t stop it growing. It exists—and extends through time.³⁸²

³⁷⁸ Cott, 1974, 187.

³⁷⁹ Derrida, 1986, 196.

³⁸⁰ Cott, 1974, 222.

³⁸¹ Derrida, 1986, 198.

³⁸² Stockhausen, 1989, 2.

musIcircus
 maNy
 Things going on
 at thE same time
 a theatRe of differences together
 not a single Plan
 just a spacE of time
 aNd
 as many pEople as are willing
 performing in The same place
 a laRge
 plAce a gymnasium
 an archiTecture
 that Isn't
 invOLved
 with makiNg the stage³⁸³

What one would be tempted to isolate as a galactic segment (the moon, the tocsin, the rounded [*galbé*], winded [*soufflé*], or palpitating bosom [*sein*—two times—the outpouring, and so on) does not even constitute a semantic or thematic, apparent or hidden chain; it is brought into indecision by the swinging or the suspended beat, the oscillation of the tongue [*battant*] (the “true” impossible theme of the morsel), remarking or restriking itself in the neither-nor of the ghouls (between man and woman, between man and nonman, language and nonlanguage, and so on). The semantic element is struck by the rhythm of its other, exposes, opens, offers itself there, in its very hiatus.³⁸⁴

Do you know those little percussion players which have a motor inside and start drumming like mad?³⁸⁵

“Tocsin... n. I. The noise of a bell [*cloche*] that is rung with hasty and redoubled strokes [*coups*]...”³⁸⁶

I have made five writings through *Finnegan's Wake*, and I've turned the second one into an hour-long radio play called *Roaratorio, An Irish Circus on Finnegan's Wake*.³⁸⁷

³⁸³ Cage, [1983] 2001, 141.

³⁸⁴ Derrida, 1986, 157.

³⁸⁵ Cott, 1974, 60.

³⁸⁶ Derrida, 1986, 9. Tocsin, a key to a Derridean lock. Tocsin, resonance, *glas*; toxin, poison, *toxicum* (Latin), *virus* (Latin).

³⁸⁷ Cage, [1983] 2001, 54.

“Where is the center?” ... The center is perhaps a shift in the question”³⁸⁸

...critique is not metaphysics: it is, *first, in search of* the foundation (and thus in fact comes *afterwards*), suspended like a crane or a dragline bucket above the pit, working to scrape, probe, clear and open up a sure ground.³⁸⁹

Like the *batail* in the throat, in other words, in the gulf of a bell [*cloche*].³⁹⁰

There, account taken of the bit and the sublingual slaver, of caesura and agglutination, there is no sign, no tongue, no name, and above all no “primitive word” in the Cratylean sense; nor any more some transcendental privilege for an elementary couple where the analytical regression should finally stop, nor even, since no being [*étant*] or sense is represented there, a mim(s)eme [*mimême*].³⁹¹

The more closely attention is given, the more difficult it becomes to fix something by name, or by relation to other things. It begins to move on into another being.³⁹²

...the New Autonomy...will either infiltrate the media and subvert ‘it’ from within—or else never be ‘seen’ at all. The TAZ exists not only beyond Control but also beyond definition, beyond gazing and naming as acts of enslaving, beyond the understanding of the State, beyond the State’s ability to see.³⁹³

“That government is best which governs not at all. And when men are prepared for it, that will be the kind of government which they will have.”³⁹⁴

The Palaeolithic model is at once more primal and more radical: the *band*...the band is produced by abundance—and results in prodigality.³⁹⁵

³⁸⁸ Jabès, 1991, 359.

³⁸⁹ Derrida, 1987a, 51.

³⁹⁰ Derrida, 1986, 227.

³⁹¹ Ibid, 235.

³⁹² Cage, [1980] 2009, 115.

³⁹³ Bey, 2003, 130.

³⁹⁴ Cage, [1980] 2009, 183. Can we assume that a democratic process is implied in this formulation (imperfectly quoted by Cage) of the ‘best’ form of government? If that is so, perhaps, the government that governs not at all would actually imply a dystopia, where the ‘government’ is a non-democratic, blind machine, supervising the orderly subjugation of its drones? It governs not at all because it dictates.

³⁹⁵ Bey, 2003, 102. A concept that is potentially applicable to models of indeterminate, collaborative performance. The participants (performers/composers/audience) have to trust one another, not follow the lead of a single presence.

I like forcing a mix, not only with the music but with the people; music is only one part of the event.³⁹⁶

We are present at the same event, but we notice different things.³⁹⁷

I...now see 'polyphony' as a qualitatively determinable concept – as a polyphony of styles, times, and areas.³⁹⁸

...you cannot separate the music from the listener any longer. The listener becomes the music. And by that the music is influenced by the listener because he changes the music. What is the music? I don't know.³⁹⁹

...each of the two voices yields to still others. I repeat, they are indeterminate in number...⁴⁰⁰

Styles are dialects. Musical languages and styles have formed across the world by way of differences in colouring and specific (highly restricted) mannerisms.⁴⁰¹

But the urn of language is so fragile. It crumbles and immediately you blow into the dust of words that are the cinder itself. And if you entrust it to paper, it is all the better to inflame you with, my dear; you will eat yourself up immediately. No, this is not the tomb he would have dreamed of in order that there may be a place, there may be good reason [*y ait lieu*], as they say, for the work of mourning to take its time. In this sentence I see the tomb of a tomb, the monument of an impossible tomb— forbidden, like the memory of a cenotaph, deprived of the patience of mourning, denied also the slow composition that shelters...⁴⁰²

Other people's work becomes your work, so it's almost like you've eaten and regurgitated them.⁴⁰³

Order is no longer assured.⁴⁰⁴

That's why I say that nothing belongs to me. There's an infinite series of the *I*, an infinite series of the *you*, and an infinite series of the *it*; and only these three make sense.⁴⁰⁵

...I hope to reach a wider audience and completely lose control over who is playing it; anybody who has a set of cards can play it.⁴⁰⁶

Have we ever been assured of the homogeneity, of the consistency, of the univocal relationship of any concept to a term or to such a word as "archive"?⁴⁰⁷

That would cut out all the other possibilities. My music is only one possibility.⁴⁰⁸

³⁹⁶ Cricqui, 2014, 28.

³⁹⁷ Cage, [1983] 2001, 164.

³⁹⁸ Stockhausen, 1989, 25. Or authors – polyphony is *play*.

³⁹⁹ Cott, 1974, 46.

⁴⁰⁰ Derrida, 2014a, 9. Or do the indeterminate voices yield in order to silence, pacify or immobilise others? Passive resistance?

⁴⁰¹ Stockhausen, 1989, 84.

⁴⁰² Derrida, 2014a, 35.

⁴⁰³ Cricqui, 2014, 58. Eaten them or their work, or both?

⁴⁰⁴ Derrida, 1998, 5.

⁴⁰⁵ Cott, 1974, 156.

⁴⁰⁶ Cricqui, 2014, 64.

⁴⁰⁷ Derrida, 1998, 33.

⁴⁰⁸ Cott, 1974, 104.

The idea of composition as the vision of one person is negated. Today, these notions of authorship are being questioned, the idea of the singular author and copyrights.⁴⁰⁹

I'm basically more interested in deriving multiplicity from unity than in forcing found diversity into oneness.⁴¹⁰

The first archivist institutes the archive as it should be,...not only in exhibiting the document but in *establishing* it. He reads it, interprets it, classes it.⁴¹¹

...an acknowledgement and homage to the layers of recording history...⁴¹²

That's the attitude of the man who wants his garden in order. There's always the danger, if you go too far in this direction, of eliminating the game of life.⁴¹³

...does one need a first archive in order to conceive of ordinary archivability? Or vice versa?⁴¹⁴

...the structure of the archive is *spectral*. It is spectral *a priori*: neither present nor absent "in the flesh", neither visible nor invisible, a trace always referring to another whose eyes can never be met, no more than those of Hamlet's father, thanks to the possibility of a visor. Also, the spectral motif stages this disseminating fission from which the archontic principle, and the concept of the archive, and the concept in general suffer, from the principle on.⁴¹⁵

...psychoanalysis, in its archive fever, always attempts to return to the live origin of that which the archive loses while keeping it in a multiplicity of places...there is an incessant tension here between the archive and archaeology. They will always be close, the one to the other, resembling each other, hardly discernible in their co-implication, and yet radically incompatible, *heterogeneous*, that is to say, *different with regard to the origin*...⁴¹⁶

Records and CDs slowly deteriorate; in their fragility and weakness I find something interesting, more than in their permanence. It's in the scratches, the wear and tear of recordings, that something expressive happens.⁴¹⁷

...it remains unfinished.⁴¹⁸

Everywhere the same stratagem. *Trait* for *trait*, each stands for all the others but, by this fact, never leaves the slightest chance to equivalence.⁴¹⁹

...hearing and seeing are the same spirit. There is no one spirit of hearing and no one spirit of seeing in a person...a picture is simply music and music is a picture because space and time are united in the mind of a person experiencing something.⁴²⁰

⁴⁰⁹ Criqui, 2014, 57.

⁴¹⁰ Stockhausen, 1989, 101.

⁴¹¹ Derrida, 1998, 55.

⁴¹² Prince, 2019, 221.

⁴¹³ Cott, 1974, 98.

⁴¹⁴ Derrida, 1998, 80. Is a first archive a conceptual possibility? Does an archive have beginning or end, does it even exist? A spooling thread without end in a borderless labyrinth.

⁴¹⁵ Ibid, 85.

⁴¹⁶ Derrida, 1998, 92.

⁴¹⁷ Criqui, 2014, 27.

⁴¹⁸ Cage, [1980] 2009, ix.

⁴¹⁹ Derrida, 1987b, 155.

⁴²⁰ Oelschlägel, 2018, 93.

But Chuang Tzu not only has no metaphysics, he actually condemns and derides metaphysics. Supernaturalism and materialism both appear equally funny to him. His only cosmogonic principle is 'chaos.'⁴²¹

This *pharmakon*, “this medicine”, this philtre, which acts as both remedy and poison, already introduces itself into the body of the discourse with all its ambivalence...The *pharmakon* would be a *substance*...if we didn't have eventually to come to recognise it as antisubstance itself: that which resists any philosopheme, indefinitely exceeding its bounds as non-identity, nonessence, nonsubstance; granting philosophy by that very fact the inexhaustible adversity of what funds it and the infinite absence of what founds it.⁴²²

nly r u o dnl
v hr thoe⁴²³

...manipulate it in the way that it sometimes loses its origin.⁴²⁴

...by ceasing to impose these alien norms on the work [formal beauty, finality, utility, functionalism, inhabitable value...], the *folies* return architecture, faithfully to what architecture, since the very eve of its origin, should have signed. The *maintenant* that I speak of will be this, most irreducible, signature. It does not contravene the charter, but rather draws it into another text...⁴²⁵

I think it's in sound's nature to be free and uncontrollable, to go through the cracks, to places where it's not supposed to go.⁴²⁶

(...Tschumi exposes architecture to psychoanalysis, introducing the theme of the transference, for example, as well as the schiz), palimpsest grid, supersedimented textuality, bottomless stratigraphy that is mobile, light and abyssal, foliated, foliform. Foliated folly, foliage and *folle* [mad] not to seek reassurance in any solidity...⁴²⁷

...a gigantic, unfinished collage, which—like the city—is constantly reconfiguring itself.⁴²⁸

Each point is a breaking point; it interrupts, absolutely, the continuity of the text or of the grid. But the inter-ruptor maintains together *both* the rupture *and* the relation to the other, which is itself structured as both attraction *and* interruption, interference and difference: a relation without relation.⁴²⁹

⁴²¹ Bey, 2003, 134.

⁴²² Derrida, 2004, 76. A destabilising of conceptual order. Also performance: unfixed, centreless, opposing itself through repetition.

⁴²³ Cage, [1980] 2009, 75.

⁴²⁴ Criqui, 2014, 58.

⁴²⁵ Derrida, 2014b, 118-119.

⁴²⁶ Criqui, 2014, 50.

⁴²⁷ Derrida, 2014b, 121.

⁴²⁸ Fisher, 2014, 189. Synonymous with 'kit form' compositions, indeterminacy, the TAZ. Unfinished in that it lacks a final form.

⁴²⁹ Derrida, 2014b, 124.

Improvisation is partly about acceptance that certain things will happen which make you unhappy. And so this form of composition can't really happen without that sense of acceptance and letting go. The form becomes more open, the narrative can be impulsive, modular, fragmented.⁴³⁰

I create something that can recreate itself. Phoenix music. And in *Plus-Minus* I even thought for the first time in my life of composing a piece that would have its own children.⁴³¹

...the point is *both* divisible and indivisible. It appears atomic, and thus has the function and individualising form of the point only according to a *point of view*, according to the perspective of the serial ensemble which it punctuates, organises and subtends without ever being its simple support.⁴³²

Here is—or rather there is, over there, an unnameable or almost unnameable thing: something, between something and someone, anyone or anything, some thing, “this thing,” but this thing and not any other, this thing that looks at us, that concerns us [*qui nous regarde*], comes to defy semantics as much as ontology, psychoanalysis as much as philosophy.⁴³³

...even when generated the score is often not even mine; it is found, readymade music.⁴³⁴

...it is flesh and phenomenality that give to the spirit its spectral apparition, but which disappear right away in the apparition, in the very coming of the *revenant*... There is something disappeared, departed in the apparition itself as reappearance of the departed.⁴³⁵

I didn't want to publish a finished composition but rather one open to changes, to accidents. In a sense, [*Record Without a Cover* (1985)] is the perfect record because its imperfections will never offend the music. It's a living record. I'm revealing the musical properties that the record has built into itself. It's music for the record and about the record. It's all about the object, this precious and delicate object. Time and abuse leave marks on it and I take advantage of that weakness.⁴³⁶

...music belonging to a time the listener cannot quite place; one that is both contemporary in style and its production techniques but which also seems to sometimes to exist in an atemporal timeline of its own.⁴³⁷

An inheritance is never gathered together, it is never one with itself. Its presumed unity, if there is one, can consist only in the *injunction to reaffirm by choosing*.⁴³⁸

...at the centre...the question of media tele-technology, economy, and power, in their irreducibly spectral dimension...⁴³⁹

⁴³⁰ Cricqui, 2014, 61.

⁴³¹ Cott, 1974, 137.

⁴³² Derrida, 2014b, 124.

⁴³³ Derrida, 2006, 5. So a kind of centre, but one which resists conceptual order and defies description.

⁴³⁴ Cricqui, 2014, 76.

⁴³⁵ Derrida, 2006, 5. A shift of the question indeed.

⁴³⁶ González, Gordon & Higgs, 2005, 116.

⁴³⁷ Prince, 2019, 222.

⁴³⁸ Derrida, 2006, 18.

⁴³⁹ *Ibid*, 65. At the centre is a question, Derrida returns to the bottomless chessboard on which Being is put into play.

The TAZ is like an uprising which does not engage directly with the State, a guerrilla operation which liberates an area (of land, of time, of imagination) and then dissolves itself to re-form elsewhere/elsewhen, *before* the State can crush it.⁴⁴⁰

It is difficult to disentangle sampling from songwriting, impossible to draw firm lines between a cover version and an original song.⁴⁴¹

...there is an ongoing sense of timeslip...⁴⁴²

...without being a part of it and yet without being absolutely extrinsic to it.⁴⁴³

...you can't really tell who's doing what. It's not about the personality cult of the DJ, and I like that kind of levelling, this egoless music.⁴⁴⁴

...what *is* without measure is the infinite idea, the presented which does not let itself be adequately presented.⁴⁴⁵

My scores are not finished works. Every time they are performed they generate something new. They will never sound the same way twice...The musicians are asked to be very creative. They are playing their music, not mine.⁴⁴⁶

“The space from book to book: is it as blank as is claimed?”⁴⁴⁷

Slow constructions of metal and ink—⁴⁴⁸

p) cutting stroke. To draw with a song the course of a blade that, erecting the text, makes it fall on the other side and so precipitates two inseparable heads, one the exalted, the brandished, the aureolated, the other what resembles and reflects it, to a near margin that renders the balance undecidable and announces the cost [*coût*] of the operation very quickly: a *glas* that no longer dies away.⁴⁴⁹

For if my text is (was) ungraspable, it will (would) be neither grasped nor retained. Who, in this economy of the undecidable, would be punished? But if I linearize, if I line myself up and believe—

⁴⁴⁰ Bey, 2003, 99.

⁴⁴¹ Fisher, 2014, 131.

⁴⁴² Prince, 2019, 69. The merging of pre-recorded materials with live materials and delayed materials (e.g. radio), the combination of which unsettle the temporal locus, thereby working like actual memory.

⁴⁴³ Derrida, 1987a, 55.

⁴⁴⁴ Criqui, 2014, 51.

⁴⁴⁵ Derrida, 1987a, 133.

⁴⁴⁶ Criqui, 2014, 75.

⁴⁴⁷ Jabès, 1991, 191.

⁴⁴⁸ Ibid, 252.

⁴⁴⁹ Derrida, 1986, 64.

silliness—that I write only one text at a time, that comes back to the same thing, and the cost of the margin must still be reckoned with.⁴⁵⁰

...the duration was not crucial since the completed work simply lasts as long as is necessary.⁴⁵¹

You shouldn't start working with your fingers covered with jam.⁴⁵²

In writing's spacing, during the trial of the narrative [*récit*], the vertical lines (necktie, rain, glaive, cane or umbrella tip [*éperon*]) cut the horizontal lines of the newspaper or the book, of the wings or the spokes of the umbrella. Language cuts, decollates, unglues, decapitates. The sentences coil around a direction like liana along a truncated column.⁴⁵³

...but its name, lost and found, chased on the surface of the text, borrows every object and dwells in many words at once.⁴⁵⁴

Stone, stele, *gisant*, patiently agglomerated concretion: I am (following) the calculus of my mother.⁴⁵⁵

There's no indication in any of his writings that Thoreau ever ate a mushroom.⁴⁵⁶

He wanted to give the impression of being a musical *engineer*, and this was necessary...⁴⁵⁷

A science of the archive must include the theory of this institutionalisation, that is to say, the theory both of the law which begins by inscribing itself there and of the right which authorises it.⁴⁵⁸

Processes entail much that is mysterious and unexpected.⁴⁵⁹

...without waiting for me the phrase withdrew into its secret.⁴⁶⁰

There, *là*, an incineration of the definite article leaves the cinder itself in cinders. It disperses it and thereby [*par là*] preserves it, preserves her, in an instant.⁴⁶¹

...you could change the position of all the leaves and it wouldn't change the tree at all.⁴⁶²

⁴⁵⁰ Derrida, 1986, 66.

⁴⁵¹ Stockhausen, 1989, 101.

⁴⁵² Cage, [1983] 2001, 79.

⁴⁵³ Derrida, 1986, 74.

⁴⁵⁴ Derrida, 1986, 163.

⁴⁵⁵ Ibid, 203. Layers of paint, layers of time (in Ableton loops), layers of sound. *Calculus* (Latin), a 'little stone' (gallstone) that is slowly built up, a draughts piece (chessboard), but also its derivation *calculos vocare*, to subject an issue to a strict reckoning.

⁴⁵⁶ Cage, [1980] 2009, 88.

⁴⁵⁷ Cott, 1974, 115.

⁴⁵⁸ Derrida, 1998, 4.

⁴⁵⁹ Stockhausen, 1989, 103.

⁴⁶⁰ Derrida, 2014a, 12.

⁴⁶¹ Ibid, 31.

⁴⁶² Cott, 1974, 68.

The sentence is adorned with all of its dead. And all the better to eat yourself with, say the grandmother and the wolf for whom you work; it is still to the benefit of mourning.⁴⁶³

Stravinsky is a language composer: he uses musical rhythm which is derived from talking, and practically all Western composers do this more or less unconsciously.⁴⁶⁴

...the archive, as printing, writing, prosthesis, or hypomnesic technique in general is not only the place for stocking and for conserving an archivable content of *the past* which would exist in any case, such as, without the archive, one still believes it was or will have been. No, the technical structure of the *archiving* archive also determines the structure of the *archivable* content even in its very coming into existence and in its relationship to the future. The archivization produces as much as it records the event.⁴⁶⁵

...both hauntological and turntablism work often utilises, and even celebrates, the audio artefacts and imperfections of older media...⁴⁶⁶

The record sounded like a commentary on itself.⁴⁶⁷

We know all we need to know about Oedipus, Prometheus and Hamlet. What we are learning is how to be convivial. "Here comes everybody."⁴⁶⁸

This form scheme is the graphic result of what is initially, very abstractly, a time composition.⁴⁶⁹

The play of this luxury is at the joint between truth and fiction.⁴⁷⁰

...the constraints of the signature, of writing, and even, taken into account here, of deletion [*rature*].⁴⁷¹

I decompose the anthem and recompose it afterward, but I *show* the process of decomposition.⁴⁷²

...interim notations of tone heights, colours and the like, tonal qualities...⁴⁷³

...where the back faces up, the text was already: initial letters already [*déjà*] written in what you think is *his* hand by someone who here writes *me*...⁴⁷⁴

⁴⁶³ Derrida, 2014a, 37.

⁴⁶⁴ Cott, 1974, 116.

⁴⁶⁵ Derrida, 1998, 16-17. Not only does the method of measurement determine the result, but the format of presentation shapes the contents. For example, terrorist attacks that are designed to be dispersed in a cinematic style across a cinematic medium—the internet, tele-news media, etc.

⁴⁶⁶ Prince, 2019, 45. Performance as wake. See also Cage, 'Writing... through Finnegans Wake' in *Empty Words: Writings 1973 – 1978* and *X: Writings '79 – '82*.

⁴⁶⁷ Fisher, 2014, 33. In reference to Rufige Crew's *Terminator* (1992). Through its extensive use of loops and repetition and 'timeslip,' *Metatechnic* also is a commentary upon itself.

⁴⁶⁸ Cage, [1980] 2009, 179.

⁴⁶⁹ Oelschlägel, 2018, 94.

⁴⁷⁰ Derrida, 1998, 59.

⁴⁷¹ Derrida, 1987b, 151.

⁴⁷² Cott, 1974, 134.

⁴⁷³ Oelschlägel, 2018, 88.

⁴⁷⁴ Derrida, 1987b, 152.

...email, that 'anonymous yet intimate' ethereal communication...not only has the future not arrived, it no longer seems possible.⁴⁷⁵

The sentence which crosses the heights of *Ich*, allows itself, up to a certain point, to be deciphered, I mean in the system of language. I abandon this reading to you: polysemia or even dissemination drags it far from any shore [*rive*], preventing what you call an event from ever arriving [*s'arriver*]. Let the net float, the infinitely tortuous play of knots and links which catches this sentence in its drawing.⁴⁷⁶

...a drawing is a recording of some sort, and a record is a kind of drawing; the groove is like an etching, but the difference is the extra dimension of sound, the sound transcends the object.⁴⁷⁷

It is impossible for what is written not to be disclosed.⁴⁷⁸

I have always thought it very much more interesting to devise processes akin to the principle of the labyrinth than to pursue straight roads...⁴⁷⁹

As it was being constructed through me, I somehow felt that it must be a very true picture of the way the cosmos is constructed.⁴⁸⁰

Here, let us note only that it maintains a metonymic relation to the whole of the Parc. Through this proper name, in fact, the *folies* are a common denominator, the "largest common denominator" of this "programmatic deconstruction". But, in addition, the red point of each *folie* remains divisible in turn, a point without a point, offered up in its articulated structure to substitutions or combinatory permutations which relate it to other *folies* as much as to its own parts. Open point and closed point.⁴⁸¹

...always mobilised in a scenography of passage (transference, translation, transgression from one place to another, from a place of writing to another, graft, hybridization). Neither architecture nor anarchitecture: transarchitecture. It has it out with the event...⁴⁸²

...as if you were going through an enormously enlarged score.⁴⁸³

...you have an immediate urge not to throw away a page that has come out of the...printer but to use it and make something else out of it.⁴⁸⁴

...the structure of each grid and of each cube—for these points are cubes—leaves opportunity for chance, formal invention, combinatory transformation, wandering. Such opportunity is not given to

⁴⁷⁵ Fisher, 2014, 21. See also Stockhausen's fascination with Sirius and Nick Drake's English pastoral that never was (*Pink Moon*) as further examples of futures that failed to materialise.

⁴⁷⁶ Derrida, 1987b, 159.

⁴⁷⁷ Criqui, 2014, 25.

⁴⁷⁸ Derrida, 2004, 168.

⁴⁷⁹ Stockhausen, 1989, 102.

⁴⁸⁰ Cott, 1974, 223.

⁴⁸¹ Derrida, 2014b, 117. The metonymic function of the *folies* is to open themselves to limitless interpretations, uses and readings. The same could be said for systems of graphic notation and other undecidable forms of information conveyance.

⁴⁸² Ibid, 119.

⁴⁸³ Cott, 1974, 200.

⁴⁸⁴ Oelschlägel, 2018, 90.

the inhabitant or the believer, the user or the architectural theorist, but to whoever engages, in turn, in architectural writing...⁴⁸⁵

This is the way it has been for, oh, who knows, 20 years.⁴⁸⁶

The architect who once wrote with stones now places lithographs in a volume, and Tschumi speaks of them as *folios*.⁴⁸⁷

...colours as well as graphic figures serve to make the music clearer.⁴⁸⁸

If I write down something, then I feel an immediate need to have a say in the typeface.⁴⁸⁹

One never inherits without coming to terms with [*s'expliquer avec*] some spectre, and therefore with more than one spectre.⁴⁹⁰

...no future without Marx, without the memory and the inheritance of Marx: in any case, of a certain Marx...of at least one of his spirits. For this will be our hypothesis...: *there is more than one of them, there must be more than one of them*.⁴⁹¹

...like all inheritors, we are in mourning.⁴⁹²

...postcards—the poignant tactility of this obsolete form of correspondence all the more affecting because the senders and addressees are now forgotten.⁴⁹³

...they are heirs...of a promise...⁴⁹⁴

The spectres of Marx are also his. They are perhaps first of all the ghosts that inhabited him, the *revenants* with which Marx himself will have been occupied...⁴⁹⁵

...the persistence of a present past, the return of the dead which the worldwide work of mourning cannot get rid of, whose return it runs away from, which it *chases*...⁴⁹⁶

The 'classic' sound, its elements now serenely liberated from the pressures of historical becoming, can now be periodically buffed up by new technology.⁴⁹⁷

A heritage is never natural, one may inherit more than once, in different places and at different times...⁴⁹⁸

...you can no longer say:

⁴⁸⁵ Derrida, 2014b, 119.

⁴⁸⁶ Oelschlägel, 2018, 88.

⁴⁸⁷ Derrida, 2014b, 121.

⁴⁸⁸ Oelschlägel, 2018, 83.

⁴⁸⁹ Ibid, 85.

⁴⁹⁰ Derrida, 2006, 24. Coming to terms with the paths not taken, the paths taken by others, the possible paths of the future, and the consequences of all of these paths...coming to terms with 'other' texts...

⁴⁹¹ Derrida, 2006, 14. Every text is the heir of other texts. It is one of the ways in which the canon is established.

⁴⁹² Ibid, 67.

⁴⁹³ Fisher, 2014, 199.

⁴⁹⁴ Derrida, 2006, 113.

⁴⁹⁵ Ibid, 122.

⁴⁹⁶ Ibid, 127.

⁴⁹⁷ Fisher, 2014, 11.

⁴⁹⁸ Derrida, 2006, 211.

What I previously did no longer interests me.⁴⁹⁹

It's a palimpsest city, a space where many times are layered.⁵⁰⁰

...often analogue synthesiser-based and/or previous period-orientated music that references and reinterprets some forms of older culture and related artefacts...from...the mid-1960s to 1979 and generally of British origin.⁵⁰¹

...there is a melancholia coupled with a silent resilient grace in the face of the objects' fate...⁵⁰²

Fragments detached [unframed] from the course of an exposition. Or in other words, of a seminar.⁵⁰³

...all the deformations of a text which he compares to murders.⁵⁰⁴

...we hear recorded music everywhere; it is imposed on us, and so in a sense it is part of the public domain.⁵⁰⁵

The *Parergon*...designates a formal and general predicative structure, which one can transport *intact* or deformed and reformed *according to certain rules*, into other fields, to submit new contents to it.⁵⁰⁶

Are we reduced either to nostalgia for the past or nostalgia for the future?⁵⁰⁷

⁴⁹⁹ Stockhausen, 1989, 101.

⁵⁰⁰ Fisher, 2014, 149.

⁵⁰¹ Prince, 2019, 15.

⁵⁰² Ibid, 129. Although Prince is discussing photographs of abandoned cars, slowly decaying in wastelands of rusting metal and organic return, the same could be said of sound. Music's temporality means it must always be subject to an act of mourning, for the melancholia of lost sounds—a ghost we are reluctant to part from. The desire to prolong the moment of sonic ecstasy can be seen in such phenomena as barbershop singing's 'chord worship'.

⁵⁰³ Derrida, 1987a, 16.

⁵⁰⁴ Derrida, 1998, 57. But murder is only another manifestation of the supplement. The king is dead, long live the king. The deformations merely present another momentary reality of a particular text. No text (including scores) is fixed, all oppose themselves.

⁵⁰⁵ González, Gordon & Higgs, 2005, 63.

⁵⁰⁶ Derrida, 1987a, 55.

⁵⁰⁷ Bey, 2003, 96.

Madness and wisdom are the two poles of the day.⁵⁰⁸

“Whatever contains is itself contained.”⁵⁰⁹

...the logic of the ghost...points toward a thinking of the event that necessarily exceeds a binary or dialectical logic...that distinguishes or opposes *effectivity or actuality* and *ideality*.⁵¹⁰

‘...what it says is never fixed. Do we really say something? Or have we never said anything?’⁵¹¹

The operation of the *mise en abyme* always occupies itself (activity, busy positing, mastery of the subject) with somewhere filing up, full of abyss, filling up the abyss...⁵¹²

The ‘almost-too-large’ of the colossal (if we were in a hurry, we’d translate this as: of the phallus which doubles the corpse; but never be in a hurry when it’s a matter of erection, let the thing happen) is thus determined...in its relative indetermination...⁵¹³

There are many possibilities in between, and I’d rather say: Let’s not stay at either extreme, but rather constantly move from one to the other.⁵¹⁴

...an example of a *parergon*, half-work and half-outside-the-work, neither work nor outside the work and arising in order to supplement it because of the lack within the work, the column becomes exemplary of the work that can be dominated and given form, according to the cise of the artist...⁵¹⁵

...a sense of loss, yearning or nostalgia for a post-war utopian, progressive, modernist future that was never quite reached.⁵¹⁶

The Greek here confers a quasi-conceptual dignity to the notion of this *hors-d’oeuvre* which however does not stand simply outside the work [*hors-d’oeuvre*], also acting alongside, right up against the work [*ergon*].⁵¹⁷

The TAZ as *festival*...The ancient concepts of jubilee and saturnalia originate in an intuition that certain events lie outside the scope of ‘profane time,’ the measuring-rod of the State and of History.⁵¹⁸

To haunt does not mean to be present, and it is necessary to introduce haunting into the very construction of a concept. Of every concept, beginning with the concepts of being and time. That is

⁵⁰⁸ Jabès, 1991, 90.

⁵⁰⁹ Ibid, 204.

⁵¹⁰ Derrida, 2006, 78.

⁵¹¹ Bey, 2003, 136.

⁵¹² Derrida, 1987a, 34.

⁵¹³ Derrida, 1987a, 126.

⁵¹⁴ Cott, 1974, 157.

⁵¹⁵ Derrida, 1987a, 122.

⁵¹⁶ Prince, 2019, 14.

⁵¹⁷ Derrida, 1987a, 54.

⁵¹⁸ Bey, 2003, 103. Like the *pharmakos* (*Plato’s Pharmacy*), or scapegoat, it is cast out of bounds, but it is an integral and necessary part of the community who live within those bounds.

what we would be calling here a hauntology. Ontology opposes it only in a movement of exorcism. Ontology is a conjuration.⁵¹⁹

...It is not only time that is “out of joint”, but space in time, spacing.⁵²⁰

...discussion of the ‘tele-’ shows that hauntology concerns a crisis of space as well as time...‘tele-technologies’ collapse both space and time. Events that are spatially distant become available to an audience instantaneously.⁵²¹

...synchrony does not have a chance, no time is contemporary with itself, neither the time of the Revolution, which finally never takes place in the present...⁵²²

The TAZ is an encampment of guerrilla ontologists: strike and run away. Keep moving the entire tribe, even if it’s only data in the Web.⁵²³

...where this frontier between the public and the private is constantly being displaced, remaining less assured than ever...if this...frontier is being displaced, it is because the medium in which it is instituted, namely, the medium of the media themselves (news, the press, telecommunications, techno-tele-discursivity, techno-tele- iconicity...) this element itself is neither living nor dead, present nor absent: it spectralizes. It does not belong to ontology...or to the essence of life or death. It requires, then...*hauntology*. We will take this category to be irreducible, and first of all to everything it makes possible: ontology, theology, positive or negative onto-theology.⁵²⁴

A spectral moment, a moment that no longer belongs to time, if one understands by this word the linking of modalized presents (past present, actual present: “now”, future present).⁵²⁵

...a vision of the future’s past...⁵²⁶

...what the *Manhattan Transcripts* and the *Folies* of La Villette urge us towards is the obligatory route of deconstruction in one of its most intense, affirmative and necessary implementations. Not deconstruction *itself*, since there never was such a thing; rather, what carries its jolt beyond semantic analysis, critique of discourses and ideologies, concepts or texts, in the traditional sense of the term.⁵²⁷

He shows the possibility of a post-Hegelian, and, by that, a post-Aristotelian way of thinking in at least a three-dimensional and *n*-dimensional logical system where you no longer have this simple opposition between object and subject.⁵²⁸

⁵¹⁹ Derrida, 2006, 202. ‘Ontology is a conjuration’ draws us into the realm of the *pharmakeus* (*Plato’s Pharmacy*), the sorcerer.

⁵²⁰ Ibid, 103.

⁵²¹ Fisher, 2014, 20. Although the ‘tele’ does indeed collapse notions of space and time, a nice audible uncertainty presents itself when there is a signal delay, echo effect, or similar, e.g. *Metatechnic*.

⁵²² Derrida, 2006, 139.

⁵²³ Bey, 2003, 100.

⁵²⁴ Derrida, 2006, 63. One of Derrida’s two definitions of hauntology. Also a performative edgeland; a place where the public document (sound and video recordings, texts, etc.,) can be subsumed into the ‘private’ artwork, and then made public during dissemination—performance.

⁵²⁵ Ibid, xix.

⁵²⁶ Prince, 2019, 135.

⁵²⁷ Derrida, 2014b, 121.

⁵²⁸ Cott, 1974, 74. Referring to Gotthard Günther.

...the TAZ wants to be immediate or else nothing.⁵²⁹

...the element of the *pharmakon* is the combat zone between philosophy and its other. An element that is in *itself*, if one can still say so, *undecidable*.⁵³⁰

There is no one way connection between these two senses.⁵³¹

The *pharmakon* is that dangerous supplement that breaks into the very thing that would have liked to do without it yet lets itself *at once* be breached, roughed up, fulfilled, and replaced, completed by the very trace through which the present increases itself in the act of disappearing.⁵³²

the umbrella [*parapluie*], like all figures in *para* (lightning rod [*paratonnerre*], parachute, screen [*paravent*]), is an absolutely threatening apotrope. Protection and aggression pass into each other, reverse themselves unceasingly in their veiled relation to truth. The supplement's always reversible function.⁵³³

...it's all a question of time, since in the instantaneous music with a high degree of feedback, the time of preparation is zero and the tension of realization is maximal. Whereas in determinate music, the time of preparation is infinite, but the instantaneous feedback is minimal.⁵³⁴

Sly, slippery and masked, an intriguer and a card, like Hermes, he is neither king nor jack, but rather a sort of *joker*, a floating signifier, a wild card, one who puts play into play.⁵³⁵

Every act of his is marked by this unstable ambivalence.⁵³⁶

*Personally, I am neither good nor bad. I oscillate, if I may say so. Also I've never really done anyone any harm—nor any good, to boot.*⁵³⁷

The fetish's consistency, resistance, remnance [*restance*], is in proportion to its undecidable bond to contraries. Thus the fetish—in general—begins to exist only insofar as it begins to bind itself to contraries. So this double bond, this double ligament, defines its subtlest structure. All the consequences of this must be drawn. The economy of the fetish is more powerful than that of the truth—decidable—of the thing itself or than a deciding discourse of castration (*pro aut contra*). The fetish is not opposable.⁵³⁸

It oscillates like the clapper of a truth that rings awry [*cloche*].⁵³⁹

⁵²⁹ Bey, 2003, xi.

⁵³⁰ Derrida, 2004, 139.

⁵³¹ Oelschlägel, 2018, 94. The *pharmakon* and the supplement are both two way and reversible, according to Derrida.

⁵³² Derrida, 2004, 113.

⁵³³ Derrida, 1986, 25-26. *Les Paravents* is the French title for Genet's *The Screens*.

⁵³⁴ Cott, 1974, 182.

⁵³⁵ Derrida, 2004, 97.

⁵³⁶ *Ibid.*

⁵³⁷ Cage, [1961] 2011, 82. Cage is quoting Erik Satie.

⁵³⁸ Derrida, 1986, 227. In which case, is the fetish undecidable? Only that which adheres to the binary oppositions of conceptual order can be opposed. You need *something* to take a stand *against*.

⁵³⁹ *Ibid.*

...always at the unstable limit between public and private, between the family, the society, and the State, between the family and an intimacy even more private than the family, between oneself and oneself.⁵⁴⁰

Identification with the alien meant the possibility of an escape from identity, into other subjectivities, other worlds.⁵⁴¹

...and produces the very thing it reduces, on occasion to ashes, and beyond.⁵⁴²

This is marked in particular in the trembling of a gesture and the instability of a status: the historian refuses to be a psychoanalyst but also refrains from *not* being a psychoanalyst.⁵⁴³

If this way...can be summed up in one word, one might say *spontaneity*...if this term were to be 'defined', one might mention the phrase *wei wu wei*, 'action/non-action.'⁵⁴⁴

...I have always expressed my hope that more and more musical, visual persons live among us, i.e., that listeners become musicians, or that musicians also comprehend visible music and can contribute to the realizing of it.⁵⁴⁵

The archivist produces more archive, and that is why the archive is never closed. It opens out of the future.⁵⁴⁶

What we have lost, it can often seem, is the very possibility of loss.⁵⁴⁷

...right on that which permits and conditions archivization, we will never find anything other than that which exposes to destruction, and in truth menaces with destruction, introducing, *a priori*, forgetfulness and the archiviolithic into the heart of the monument. Into the 'by heart' itself. The archive always works, and *a priori*, against itself.⁵⁴⁸

...retrofuturism (...a sometimes defining aspect of hauntological aesthetics...)⁵⁴⁹

...every archive, we will draw some inferences from this, is at once *institutive* and *conservative*. Revolutionary and traditional. An *eco-nomic* archive in this double sense: it keeps, it puts in reserve, it saves, but in an unnatural fashion, that is to say in making the law (*nomos*) or making people respect the law.⁵⁵⁰

⁵⁴⁰ Derrida, 1998, 90.

⁵⁴¹ Fisher, 2014, 42. Or maybe a plurality of shifting, fluid, undecidable identities? Identity does not have to be fixed, as can be evidenced by artists such as Bowie and Madonna, both of whom made a virtue of evolving stage and musical personae; or identity can engage with an alien, extra-terrestrial 'other,' like Sun-Ra and Stockhausen.

⁵⁴² Derrida, 1998, 94.

⁵⁴³ Derrida, 1998, 55. Derrida suggests that it is impossible to critique, or engage with, a system of which you are not a part. Even if you reject it, you are part of it and thereby open to its influence and trace. Open to the ghosts of the future.

⁵⁴⁴ Bey, 2003, 134.

⁵⁴⁵ Oelschlägel, 2018, 93.

⁵⁴⁶ Derrida, 1998, 68.

⁵⁴⁷ Fisher, 2014, 144. Although files can always be deleted *before* they are uploaded, before the signal gets free.

⁵⁴⁸ Derrida, 1998, 12.

⁵⁴⁹ Prince, 2019, 140.

⁵⁵⁰ Derrida, 1998, 7.

...'haunt' signifies both the dwelling place, the domestic scene and that which invades or disturbs it...the real Horror, is already Inside...⁵⁵¹

There the cinder is: that which preserves in order no longer to preserve, dooming the remnant to dissolution. And it is no longer the one who has disappeared who leaves cinders "there"; it is only her still unreadable name.⁵⁵²

now i hear
that yoU are dead but when i think of
you as now i have the Clear impression
tHat
tenderly smiling you're alive as ever⁵⁵³

The pendulum movement that drags all these "objects," cloven themselves, from one value to the opposite value, is also a movement of the tongue, of the mouth, of the glottis. Adoration is first of all the effect of an *inversion* of sense.⁵⁵⁴

10" The principle called mobility-immobility is this:

everything is changing
but while some things
are changing
others
are not.

20"

Eventually those

that were

not

30"

changing

⁵⁵¹ Fisher, 2014, 125.

⁵⁵² Derrida, 2014a, 17.

⁵⁵³ Cage, [1983] 2001, 51.

⁵⁵⁴ Derrida, 1986, 161.

begin suddenly

to change

40”

Et vice versa ad infinitum⁵⁵⁵

...a moment lasts not just an instant—according to our time system a fraction of a second or a few seconds—but it can last an eternity if it isn’t changing.⁵⁵⁶

...the insistent pharmakon of a plural body that no longer belongs to itself—not to remain nearby itself, not to belong to itself, there is the essence of the cinder, its cinder itself.⁵⁵⁷

On the page it is as though each word were chosen, then placed in such a way that nothing uttered by any voice could gain access to it.

In certain cases, in the absence of indications to the contrary, it is the indetermination itself that makes the experience of the gramophonic act so perilous: too much freedom, a thousand ways, all just as legitimate, to accentuate, to set the rhythm, to make the tone change.

In other cases, where it is still a question of caesura, pause or agreement, the most contradictory decisions were required simultaneously: the same syllable should be pronounceable on two incompatible registers—but then again it shouldn’t be.⁵⁵⁸

Even in the early completely predetermined compositions, there’s a lot of randomness in different degrees.⁵⁵⁹

They are neither man nor woman —

They are neither brute nor human —

They are Ghouls: —⁵⁶⁰

⁵⁵⁵ Cage, [1961] 2011, 154.

⁵⁵⁶ Cott, 1974, 31.

⁵⁵⁷ Derrida, 2014a, 43. Sound as cinder. It must be made, but also destroyed, in that moment. The moment becomes memory, or trace, and returns as an echo.

⁵⁵⁸ Ibid, 6-7.

⁵⁵⁹ Cott, 1974, 67.

⁵⁶⁰ Derrida, 1986, 156. An unexpected resonance with Cardew’s seminal essay on Cage: ‘John Cage: Ghost or Monster?’ in *Stockhausen Serves Imperialism*, 1974.

“All invention originates in words.”⁵⁶¹

...that sense of creating your own universe is essentially what happens within
hauntological, and also the farther reaches of some intertwined folk-orientated
music...⁵⁶²

*“Catachresis...n. I. Trope wherein a word is diverted from its proper sense and is taken up in
common language to designate another thing with some analogy to the object initially expressed,”⁵⁶³*

All memories are bound to death.⁵⁶⁴

“The past is never foreclosed.”⁵⁶⁵

...Met in the bar, got

Plastered. Went to dining room; food

Was delicious.⁵⁶⁶

My

mEmory

of whaT

Happened

is nOt

what happeneD⁵⁶⁷

...the logic and the semantics of the archive, of memory and of the memorial...which put into reserve
(“store”), accumulate...stock a quasi-infinity of layers, of archival strata that are at once

⁵⁶¹ Jabès, 1993b, 143.

⁵⁶² Prince, 2019, 215.

⁵⁶³ Derrida, 1986, 2.

⁵⁶⁴ Jabès, 1991, 170.

⁵⁶⁵ Ibid, 246.

⁵⁶⁶ Cage, [1980] 2009, 83.

⁵⁶⁷ Cage, [1983] 2001, 123.

superimposed, overprinted, and enveloped in each other. To read...requires working at geological or archaeological excavations, on substrates or under surfaces, old or new skins...⁵⁶⁸

...music is a vessel, a vehicle, which people can get tuned in to and discover...what they have forgotten about themselves.⁵⁶⁹

Because the archive, if this word or this figure can be stabilised so as to take on a signification, will never be either memory or anamnesis as spontaneous, alive and internal experience. On the contrary: the archive takes place at the place of originary and structural breakdown of the said memory.⁵⁷⁰

[Hypnagogic pop] has been likened to sonic fictions or intentional forgeries, creating half baked memories of things that never were—approximating the imprecise nature of memory itself.⁵⁷¹

The machine—and, consequently, representation—is death and finitude *within* the psyche.⁵⁷²

...the recording and transmission of a malevolent presence in the stone of a building over hundreds of years.⁵⁷³

Is the psychic apparatus *better represented* or is it *affected differently* by all the technical mechanisms for archivization and for reproduction, for prostheses of so-called live memory, for simulacrum of living things which already are, and will increasingly be, more refined, complicated, powerful than the 'mystic pad' (microcomputing, electronization, computerization, etc.)?⁵⁷⁴

The recording makes it final, like a composition. And it removes the visual experience and the social interaction.⁵⁷⁵

...a resistance to the conditions of ubiquitous visibility and hyper-clarity imposed by digital culture.⁵⁷⁶

I wish to speak of the *impression* left by Freud, by the event which carries this family name, the nearly unforgettable and incontestable, undeniable *impression*...that Sigmund Freud will have *made* on anyone, after him, who speaks *of him* or speaks *to him*, and who must then, accepting it or not, knowing it or not, be thus marked: in his or her culture and discipline, whatever it may be...⁵⁷⁷

...what is forgotten may also be preserved: through the mechanism of repression.⁵⁷⁸

...the absolute uniqueness in the experience of the promise (the future) and the injunction of memory (the past). But the two are not added or juxtaposed: the one is founded on the other. It is because there has been an archived event, because the injunction of the law has already presented

⁵⁶⁸ Derrida, 1998, 22. The layers of an archive begin to talk to each other once they are united by the pure cut of archaeology.

⁵⁶⁹ Stockhausen, 1989, 4.

⁵⁷⁰ Derrida, 1998, 11.

⁵⁷¹ Prince, 2019, 208.

⁵⁷² Derrida, 1998, 14.

⁵⁷³ Prince, 2019, 111. Referring to TC Lethbridge's stone tape theory (*Ghost and Ghouls*, 1961), Nigel Kneale's tv drama *The Stone Tape* (1972), and Matthew Graham's radio readaptation of the same title in 2015.

⁵⁷⁴ Derrida, 1998, 15.

⁵⁷⁵ Criqui, 2014, 31. Not that a composition ever is final. Although a recording will fix one particular performance in time, the variables of dissemination mean that the original event can never be reproduced

⁵⁷⁶ Fisher, 2014, 102.

⁵⁷⁷ Derrida, 1998, 30.

⁵⁷⁸ Fisher, 2014, 122.

and *inscribed* itself into historical memory as an injunction of memory, with or without substrate, that the two absolute privileges are bound one to the other.⁵⁷⁹

...mourning. We will be speaking of nothing else. It consists always in attempting to ontologize remains, to make them present...⁵⁸⁰

Have you ever been to the catacombs in Palermo?⁵⁸¹

...opening to what is coming...to the event that cannot be awaited *as such*, or recognised in advance therefore, to the event as the foreigner itself, to her or to him for whom one must leave an empty place, always, in memory of the hope—and this is the very place of spectrality.⁵⁸²

...work that is...haunted by spectres of its, and our, cultural past, to loosely paraphrase Jacques Derrida...⁵⁸³

I always have a camera. It's like a sketchbook, a way to quickly remember.⁵⁸⁴

“The ship, too, is perhaps an obsessive word caught by searchlight, glimpsed, followed, then vanishing, but still haunting us as it haunts the rectangle of paper or the part of the ocean turned white with its passage, with spindrift secreted from a wound.”⁵⁸⁵

‘Tricky sounds like ghosts from another solar system.’⁵⁸⁶

The seam [*couture*] of what you will call *le pénétre* (a signifier to be searched through in every sense) overlaps itself [*se recoupe*] here more than once.⁵⁸⁷

For seams [*coutures*], this must be stressed, do not hold at any price. They must not be, here, for example, of a foolproof solidity. This is why that [*ça*] works all the time. To sew up [*coudre*] a wound, to fight [*en découdre*], to re sew, to be forced to sew, to be kept from sewing. Other italics between parentheses, which await us farther on: “(...I kept myself from learning to sew.)”⁵⁸⁸

He looks like a ghost up there, without the lower part of his body; he makes a little jerk with his head and, with the next shuttle sound, begins an incredibly hair raising solo...And he makes mistakes...⁵⁸⁹

...it was necessary at once to mark and efface the accent on *à* in *là* in *il y a là cendre* and elsewhere. To do both at once was impossible, and if the word *accent* says something about *song*, it is the experience of cinders and song that here seeks its name.⁵⁹⁰

⁵⁷⁹ Derrida, 1998, 76.

⁵⁸⁰ Derrida, 2006, 9.

⁵⁸¹ Cott, 1974, 113.

⁵⁸² Derrida, 2006, 82.

⁵⁸³ Prince, 2019, 15.

⁵⁸⁴ Criqui, 2014, 81.

⁵⁸⁵ Jabès, 1993a, 40.

⁵⁸⁶ Fisher, 2014, 41.

⁵⁸⁷ Derrida, 1986, 191.

⁵⁸⁸ Derrida, 1986, 209.

⁵⁸⁹ Cott, 1974, 61.

⁵⁹⁰ Derrida, 2014a, 9.

I have the impression now that the best paradigm for the trace, for him, is not, as some have believed, and he as well, perhaps, the trail of the hunt, the fraying, the furrow in the sand, the wake in the sea, the love of the step for its imprint, but the cinder (what remains without remaining from the holocaust, from the all-burning, from the incineration, the incense)...⁵⁹¹

...the archivization of psychoanalysis itself, of its “life”, if you will, of its “acts”, of its private and public procedures...The word “acts” can designate here at once the content of what is to be archived *and* the archive itself, the archivable and the archiving of the archive: the printed and the printing of impression.⁵⁹²

The syringe is his instrument: drawing with an incisive point, penetrating the skin, sharp style/stylus removing and then, after mixing, injecting the colours, irrigating and revealing the unconscious body; it’s done in music: Syrinx, panic.⁵⁹³

The dimension of the event is subsumed in the very structure of the architectural apparatus: sequence, open series, narrativity, the cinematic, dramaturgy, choreography.⁵⁹⁴

...not toward death but towards a *living-on* [sur-vie], namely a trace of which life and death would themselves be but traces and traces of traces, a survival whose possibility in advance comes to disjoin or dis-adjust, the identity to itself of the living present as well as of any effectivity. There is then *some spirit*. Sprits. And one *must* reckon with them.⁵⁹⁵

It is only when the possibility of supernatural spooks has been laid to rest that we can confront the Real ghosts...or ghosts of the Real.⁵⁹⁶

...everything begins by the apparition of a spectre. More precisely by the *waiting* for this apparition.⁵⁹⁷

...usually we read about catastrophes that are to come.⁵⁹⁸

The Thing [*Chose*] haunts, for example, it causes, it inhabits without residing, without ever confining itself to the numerous versions of the passage, “The time is out of joint.”⁵⁹⁹

...*within the Net* there has begun to emerge a shadowy sort of *counter-Net*, which we will call the *Web* (as if the Net were a fishing-net and the Web were spider-webs woven through the interstices and broken sections of the Net).⁶⁰⁰

...a difference whose uniqueness, disseminated in the innumerable charred fragments of the absolute mixed in with the cinders, will never be assured in the One...it happens only in the trace of

⁵⁹¹ Derrida, 2014a, 25.

⁵⁹² Derrida, 1998, 16. The PhD portfolio, its performances, its texts, its documenting, its documentation—as archive, all of these constitute its ‘acts’.

⁵⁹³ Derrida, 1987b, 164. See also the circumcision and scarification in *Archive Fever*, the cutting of canvas and surface in *Four*⁶ (art and LP versions), Hantaï, Johns and Rauschenberg’s treatment of surface—a violation as well as a salvation.

⁵⁹⁴ Derrida, 2014b, 115.

⁵⁹⁵ Derrida, 2006, xx.

⁵⁹⁶ Fisher, 2014, 120. Referring to Stanley Kubrick’s *The Shining*. Ghosts of the ‘reel.’

⁵⁹⁷ Derrida, 2006, 2.

⁵⁹⁸ Cott, 1974, 23.

⁵⁹⁹ Derrida, 2006, 21.

⁶⁰⁰ Bey, 2003, 106.

what *would happen* otherwise and thus also happens, like a spectre, in that which does not happen.⁶⁰¹

...a city haunted not only by the past but by lost futures.⁶⁰²

The question is indeed “whither?” Not only whence comes the ghost but first of all is it going to come back? Is it not already beginning to arrive and where is it going? What of the future? The future can only be for ghosts. And the past.⁶⁰³

...they are always *there*, spectres, even if they do not exist, even if they are no longer, even if they are not yet.⁶⁰⁴

Burial makes the most convincing case that our zeitgeist is essentially hauntological. The power of Derrida’s concept lay in its idea of being haunted by events that had not actually happened, futures that failed to materialise and remained spectral.⁶⁰⁵

...society would be...haunted by the spectres of its own past.⁶⁰⁶

...the imagination is capable of *two operations*...Imagination is the cise because it has two cises. The cise always has two cises: it de-limits. It has the cise of what it delimits and the cise of what it de-limits, of what it limits and of what is liberated in it of its limits.⁶⁰⁷

The cise of the colossus is neither culture nor nature, both culture and nature. It is perhaps, between the presentable and the unrepresentable, the passage from one to the other as much as the irreducibility of the one to the other. Cise, edging, cut edges, that which passes and happens, without passing, from one to the other.⁶⁰⁸

‘Contemporary anxieties...are here being reassembled and re-presented as spectres, shadows or monsters: ...monster...shares an etymology with our verb to demonstrate, meaning to show or reveal...’⁶⁰⁹

⁶⁰¹ Derrida, 2006, 34.

⁶⁰² Fisher, 2014, 98.

⁶⁰³ Derrida, 2006, 45.

⁶⁰⁴ Ibid, 221.

⁶⁰⁵ Fisher, 2014, 107. Derrida places somewhat more emphasis on the effects of a threatened or feared possible future, a dystopia, rather than a lost progressive future, throughout much of *Specters of Marx*, although he does define spectrality as the empty place left for the memory of hope.

⁶⁰⁶ Prince, 2019, 210.

⁶⁰⁷ Derrida, 1987a, 140.

⁶⁰⁸ Ibid, 143. Derrida alludes to several of his own texts in this passage: ‘culture nor nature’—‘Structure, Sign and Play in the Discourse of the Human Sciences’ (*Writing and Difference*); ‘the passage from one to the other’—‘Plato’s Pharmacy’ (*Dissemination*); ‘Cise, edging, cut edges’—*Glas*. The allusions function as ideas rather than as direct quotations in this text (‘Parergon’), as cises first in Derrida’s text, and then in Derrida’s disruption/deconstruction (through the cise) of Kant’s.

⁶⁰⁹ Prince, 2019, 27.

“Salt beds which the waves cannot lick, the dead sea is the very type of a ruined sea.”⁶¹⁰

No sooner were

they up than walls began crumbling.⁶¹¹

I am only good for embalming.⁶¹²

I’m really not interested in staying in this body for an unlimited time because certainly I want to fly without airplanes and go much further and faster.⁶¹³

...new archives can still be discovered, come out of secrecy or the private sphere, so as to undergo new interpretations.⁶¹⁴

“Forton Tower is now closed...It resonates with the bittersweet nostalgia of a future ruin.”⁶¹⁵

...they are effectively ornamental totems for a certain kind of hauntological viewpoint.⁶¹⁶

...not falling to one side of the work as one could have said of an exergue...⁶¹⁷

...these images become ‘live’ again. They offer cues for action. As with the way I use records, they document as much as offer material for new sounds.⁶¹⁸

“One evening I found myself facing death: a young girl with fascinating eyes.”⁶¹⁹

“Fifteen minutes more and he would have been dead.”⁶²⁰

⁶¹⁰ Jabès, 1991, 327.

⁶¹¹ Cage, [1980] 2009, 103.

⁶¹² Derrida, 1986, 99. Or blaming...?

⁶¹³ Cott, 1974, 99.

⁶¹⁴ Derrida, 1998, 52.

⁶¹⁵ Prince, 2019, 122. Technology too is subject to the resonance of a future ruin. What seemed, at first, incomprehensibly futuristic soon moved from ubiquity to obsolescence. Which makes the re-performance of some works (‘period pieces’) extremely challenging, as the analogue media was not only intrinsic to the sound, but also to the process (or ‘acts’) of performance and interpretation. So, these works, or rather their technologies, will soon be lost because not only is the utopian hope of such technologies gone (Sirius is definitely closed now) but also digital technologies, e.g. radio, lose the luxury of interference, i.e. static. Analogue is not only the dream of a lost future (by dint of the aspirations that it represented) but will soon be a dream that is really lost, as the means of producing those sounds become completely redundant. The signals will no longer be there...

⁶¹⁶ Ibid, 158.

⁶¹⁷ Derrida, 1987a, 71.

⁶¹⁸ Criqui, 2014, 82.

⁶¹⁹ Jabès, 1991, 251.

⁶²⁰ Cage, [1961] 2011, 262.

...the taste for and the handling of poison are declared throughout the text. The text is nourished by them. And if I tell you from now on that *glas* is a kind of poisoned milk, you will find the dose too strong and the image dissonant.⁶²¹

The position of the father, filiation such as we have just read it, also *in truth* interprets itself as the position of the dead father.⁶²²

There are only representatives. Death is nothing. But its representatives are even less than nothing. And yet everything is written for Death, from Death, to the address of the Dead.⁶²³

are persons in a more favorable light
have crawled out and now be weather⁶²⁴

...there is no archive fever without the threat of this death drive, this aggression and destruction drive. This threat is *in-finite*, it sweeps away the logic of finitude and the simple factual limits, the transcendental aesthetics, one might say, the spatio-temporal conditions of conservation.⁶²⁵

And the death drive. Without this evil, which is also *archive fever*, the desire and the disorder of the archive, there would be neither assignation nor consignment.⁶²⁶

...certain people can wonder if, decades after his death, his sons, so many brothers, can yet speak in their own name. Or if his daughter ever came to life (*zōē*), was ever anything other than a phantasm or a spectre, a *Gradiva rediviva*...⁶²⁷

The TAZ desires above all to avoid *mediation*, to experience its existence as *immediate*...Machines here are our ambassadors—the flesh is irrelevant except as a *terminal*, with all the sinister connotations of the term.⁶²⁸

They will represent him even if he forgets them; they will transmit his word even if he is not there to animate them. Even if he is dead, and only a *pharmakon* can be the wielder of such power, *over* death but also in cahoots with it. The *pharmakon* and writing are thus always involved in questions of life and death.⁶²⁹

⁶²¹ Derrida, 1986, 15.

⁶²² Ibid, 32.

⁶²³ Ibid, 78.

⁶²⁴ Cage, [1980] 2009, 22.

⁶²⁵ Derrida, 1998, 19.

⁶²⁶ Derrida, 1998, 81.

⁶²⁷ Derrida, 1998, 95.

⁶²⁸ Bey, 2003, 108.

⁶²⁹ Derrida, 2004, 107. The *pharmakon* is also in cahoots with the archive, mourning, and questions of spectrality.

Life and death have the same desire to last. Eternity knots them together.⁶³⁰

Our experience of time has changed. We notice brief events that formerly might have escaped our notice and we enjoy very long ones, ones having lengths that would have been considered, say fifteen years ago, intolerable.⁶³¹

...for living there is scarcely
any time at all.

20"

For living takes place
each instant.⁶³²

If you did see what was coming, events would only be variants of what you already know.⁶³³

I completely anticipate experiences that come sometimes hours, weeks, years later.⁶³⁴

The intensity of this suspension is vertiginous-and it gives vertigo while giving the only condition on which the future to come remains what it is: it is to come.⁶³⁵

Time: it is *le temps*, but also *l'histoire*, and it is *le monde*, time, history, world.⁶³⁶

...hauntology explicitly brings into play the question of time...⁶³⁷

The struggle here is not only over the (historical) direction of time but over different uses of time. Capital demands that we always look busy...⁶³⁸

What seemed like a temporary autonomous zone overseen by the Spirit of Misrule was established.⁶³⁹

But also at stake, indissociably, is the differential deployment of *tekhnē*, of techno-science or tele-technology. It obliges us more than ever to think the virtualization of space and time...⁶⁴⁰

⁶³⁰ Jabès, 1991, 327.

⁶³¹ Cage, [1980] 2009, 177.

⁶³² Cage, [1961] 2011, 179.

⁶³³ Stockhausen, 1989, 103.

⁶³⁴ Cott, 1974, 145.

⁶³⁵ Derrida, 1998, 72.

⁶³⁶ Derrida, 2006, 21.

⁶³⁷ Fisher, 2014, 18. Most, if not all, of Derrida's work, explicitly brings into 'play' (in the Derridean sense, i.e. the overturning of binary oppositions and questions of metaphysics) the question of time.

⁶³⁸ Fisher, 2014, 187.

⁶³⁹ Prince, 2019, 75.

⁶⁴⁰ Derrida, 2006, 212.

...overwhelmed by the incessant demands of digital communication, we are simply too busy to engage in arts of enjoyment...⁶⁴¹

...most of the pirate utopias were meant to be temporary; in fact the corsairs' true 'republics' were their ships, which sailed under the Articles.⁶⁴²

We've mentioned the *festal* aspect of the moment which is unControlled, and which adheres in spontaneous self-ordering, however brief.⁶⁴³

For the most part, everything that is time is red...⁶⁴⁴

"...it just goes its inky way"⁶⁴⁵

⁶⁴¹ Fisher, 2014, 179.

⁶⁴² Bey, 2003, 117.

⁶⁴³ Ibid, 132.

⁶⁴⁴ Oelschlägel, 2018, 84.

⁶⁴⁵ Jabès, 1993a, 48.

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