Prologue

Ways of reading … a few words about the map

Twas brillig, and the slithy toves

Did gyre and gimble in the wabe;

All mimsy were the borogroves,

And the mome raths outgrabe.

'Jabberwocky' (Lewis Carroll, *Through the Looking-Glass*)[1]

It seems fitting to open this prologue with a quote from Lewis Carroll. As in Carroll's *Through the Looking-Glass,* we find ourselves placed in a game…a game of chess, and a game of intertextuality, meanings within meanings, cross references, a treasure hunt. There is no contents page in this portfolio (although there is a list of constituent pieces in this prologue), and there is no implied linear narrative. Like Derrida's 'bottomless chessboard on which Being is put into play,'[2] let chance take its chance. So, instead, I shall provide an overview of possibilities.

I merely offer these few words as *a* (not *the*) way of walking through this landscape of documents in sound and virtual ink. As such, you may like to think of this brief prologue as being a key to a map, and a possible entry point.

There is no 'correct' way to take this journey. If deconstruction teaches us anything, it is to search for questions, not answers, questions that are prompted by a deep respect for the 'texts' under perusal. Any route will work in its labyrinthine circularity. Each component of this portfolio stands alone; yet each component is partly intrinsic and partly extrinsic to the whole, granting that the 'whole' does not exist, but is simply a certain point in an evolving journey. Even as the exergues 'fall to one side' and the pre-ambles prepare the groundwork for the principal papers and their accompanying performances, each one of which addresses a particular area of concern, any paper or sound document will make as good an entry point as any other.

I offer a route…

Think of this portfolio as a spherical grid, cage or net. Every node (document) is both linked and alone. There is no centre, there is no beginning, there is no end. Although there is structure, there is the possibility of constant movement through the fabric and along the threads (figure 1).

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[1] Carroll, 1962, 15.
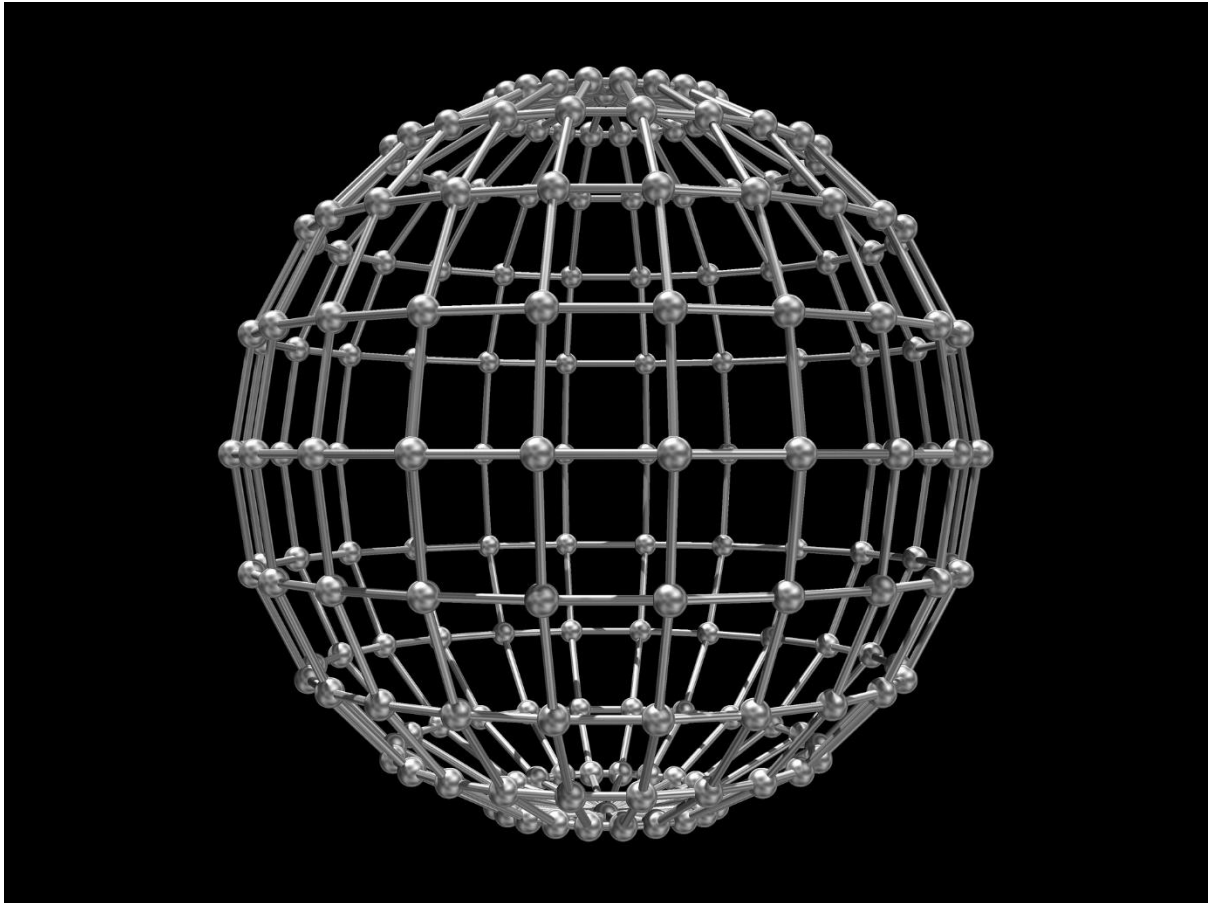[2] Derrida, 1982, 22.

Figure 1. Pete Linforth, *Cage Sphere Grid*. A visual representation of the Derridean 'grid' [3]

Derrida explains:

> 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."[4]

Of course, the grid also brings us back to the chessboard.

The portfolio consists of the following text/visual documents:

Prologue

Exergue 1 *Deconstruction's Dramatis Personae*

Deconstructive concepts and key figures concerned with deconstructive approaches to the arts and humanities.

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[3] Public domain; accessed at https://pixabay.com/illustrations/cage-sphere-grid-3d-1788639/
[4] Derrida, 2014b, 121.

Exergue 2 *Archive as Thesis/Thesis as Archive*

The Derridean archive, as posited in *Archive Fever*, and broader questions of the PhD portfolio as archive; and portability and impermanence in Christian Marclay's work.

Exergue 3 *Animadversion Introduction*

An explication of the Derridean *animadversion* in the form of an interview 'cut-up' which deconstructs the animadversion in the form of an animadversion.

Preamble 1 *John Cage* Four⁶*: Bubble, Trumpet, Humming, Fah!*

John Cage's time bracket works and the organisation of the John Cage project's six documented performances of *Four⁶*.

Preamble 2 *Hidden in Plain Sight: Improvisation as Parergon and Temporary Autonomous Zone in Hans Joachim Hespos'* Weiβschatten

The ontology of improvisation within a score that utilises hybrid notational forms via parallel readings of texts by Derrida and Hakim Bey.

Preamble 3 *Stockhausen: Signals*

Signals, radio and tele-technicity in Stockhausen's work between 1963 and 1972.

Preamble 4 *Lesser: Metatechnic*

Historical models of graphic notation and the affordances offered to interpreters in Clare Lesser's *Metatechnic.*

***Inter Muros: Domain Heterogeneity in John Cage's* Four⁶**

Deconstruction, architecture and domain heterogeneity in John Cage's *Four⁶.*

***An Overabundance of Signifiers: Centres, Authors and Origins in Hans Joachim Hespos'* Weiβschatten**

An interwoven reading of Hans Joachim Hespos' *Weiβschatten* and Derrida's 'Structure, Sign, and play in the Discourse of the Human Sciences' (*Writing and Difference*).

Hauntology and Its Supplements: The Role of the 'Spectre' in 'Pole', 'Four⁶' and 'Metatechnic.'

A close reading of Derrida's *Specters of Marx,* with particular emphasis on the role of Derridean 'supplements', 'hauntology' and the role of time and space in performances that utilise analogue and digital technology.

Animadversion

The nature of deconstruction: an interwoven fabric of twenty-two separate texts by eleven authors, all of which reflect on or embody aspects of deconstructive practice.

Stills Gallery

Performance documentation.

Figures in Ash I-V

A visual response to Derrida's *Cinders.*

And the following audio-visual, and audio documents:

John Cage: *Four⁶* 'Control', NYUAD, Abu Dhabi (2018)

John Cage: *Four⁶* 'Art' Version, NYUAD, Abu Dhabi (2018)

John Cage: *Four⁶* 'Double Hauntology' Version, NYUAD, Abu Dhabi (2019)

John Cage: *Four⁶* Turntable performance of the 'double hauntology' version's tripled supplement: — Individual tracks (four in total), NYUAD, Abu Dhabi (2019)

John Cage: *Four⁶ '*Final Mix' – Turntable performance of the 'double hauntology' version's tripled supplement: — composite mix track, NYUAD, Abu Dhabi (2019)

John Cage: *One⁷* 'Circus' performance, NYUAD, Abu Dhabi (2018)

Hans-Joachim Hespos: *Weißschatten,* Manifold Music Festival, NYUAD, Abu Dhabi (2018)

Karlheinz Stockhausen: *Pole*, ElectroFest, NYUAD, Abu Dhabi (2019)

Clare Lesser: *Metatechnic,* ElectroFest*,* NYUAD, (2019)

Clare Lesser: *Logosphere,* created at NYUAD Abu Dhabi and Dorset UK remotely via Zoom with João Menezes, (May 2020).

Logosphere is the companion sound-piece which accompanies *Animadversion.* It is generated by and created from four fragments (three spoken texts, one 'found object') drawn from the fabric of the portfolio.

There are three fragments of spoken text, delivered by myself ('Here I do no more than name, with a proper name as one of the guiding threads, the necessity of a deconstruction'[5]); by my accompanist and regular collaborator David Lesser ('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.'[6]); and by my sound engineer and regular collaborator, João Menezes ('others, there are cinders there, cinders there are [*il y a là cendre*], will recognise perhaps, what their reading has contributed here. December 1971.'[7]) All of the text fragments were drawn from the *Animadversion* and chosen using chance procedures. *Logosphere* also incorporates fragments of Nick Drake's *Pink Moon* LP—MP3 from the Cage project's 'Double Hauntology' version's tripled supplement' performance (2019)—which were deliberately chosen as representative of analogue media, thereby referencing hauntology's evolution, post *Specters of Marx*.

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So, one may begin with the prologue and progress to the first exergue, following with a preamble and its linked paper and performance(s), (for example, Preamble 1 and *InterMuros* both focus on John Cage), then doubling back and repeating the process until the contents have all been traversed. Or…

Perhaps you would prefer to immerse yourself in the key texts first, with minimal mediation? Then dive into *Animadversion*. You wish to observe an experiential performative mode of deconstruction? Try any of the performances or sound documents, and then follow the path as you choose. You are interested in processes of documentation and the archive? Begin with the second exergue. And so on…

And finally, a note about typeface, layout and quotations. The visual appearance of the word on the page was hugely important to all of the authors who feature in this portfolio, with word layout, font, italicisation, and so on, often playing a significant role in the exposition of deconstructive texts. Throughout this portfolio, quotations follow standard *Chicago Manual of Style* (2017) practice *except* where an author has specifically used an alternate font, italics, or position, for emphasis or clarity. In these cases (in particular, there are many examples in the Edmond Jabès texts), the author's original vision has been preserved.

Bon voyage!

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[5] Derrida, 1987, 19.
[6] Cott, 1974, 61.
[7] Derrida, 2014a, 12.

References

Carroll, L., *Through the Looking-Glass,* London: Folio, 1992.

Cott, J., *Stockhausen, Conversations with the Composer,* London: Picador, 1974.

Derrida, J., 'Différance', in *Margins of Philosophy,* trans. Bass, A., Chicago, IL: University of Chicago Press, 1982.

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