

Exergue 3

Animadversion Introduction

Animadversion – ‘ænimædvəɹʃən’

Anima ‘ænimə’

Noun. (derived from Latin: —air, wind, breath, life, soul)

- a. the feminine principle as present in the male unconscious
- b. the inner personality which is in communication with the unconscious

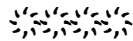
See also: animus; Carl Jung’s theory of the collective unconscious (*The Structure of the Psyche*), consisting of two primary archetypes.

See also: Apollo, the trickster, Derrida’s ‘joker’/ ‘wildcard’.

Adversion ‘ædvəɹʃən’

Verb. (derived from Latin: ad—at/towards/respecting; versum against)

- a. to turn towards
- b. to advertise
- c. to refer *to* in speech or writing



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Q: *Pole, Four⁶, Metatechnic*, potentially even *Weißschatten*, all can utilise random (or aleatoric) quotation and self-quotation. In that sense they have the possibility to erase themselves from within, comment on themselves (and others), sometimes directly, sometimes obliquely. Could we call them ‘animadversions’ in sound? How would you categorise the ‘animadversion’? As vessel, as process, . . .?

A: *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 cendre 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.”¹*

Of the remain(s), after all, there are, always, over-lapping each other, two functions.²

Q: So that sense of overlapping is perhaps a crucial element in the concept of undecidability as present in the animadversion? Something that overwrites, or superimposes many layers, something that oscillates, a movement that inhabits an infinity of spaces that are *between* as well as *both*?

A: *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?³*

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.⁴

¹ Derrida, 2014, 8-9.

² Derrida, 1986, 1.

³ Derrida, 1998, 69.

⁴ Bey, 2003, 105-6.

Q: And, to return to the texts... so...what do we need to understand? That the animadversion, a technique you have used in several works—*Glas*, *Tympan*, *Cinders* for example—embodies the perfect paradox of what *is* and what is *not*, what is erased as it is written (maybe it is written using an eraser?), what sees yet is shielded from view, while being regarded itself?

A: *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.⁵ He used to draw with an eraser, now here he is deleting.⁶

...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.⁷

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, 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.⁸

Q: Yet can the animadversion also elucidate the hidden, or the unspoken, by keeping the agency of 'reply' on hold? I mean... Can found objects, whether in print, paint or sound, show themselves simply as objects and also, show (transmit?) the materials of 'other' lives?

A: While pretending to show something with his other hand, he shows what is passing or happening, forbidden to *Glas*, 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.⁹

Q: I mentioned earlier that works by Cage, Stockhausen, Lesser and Hespos were perhaps animadversions through their use of sound quotation as (sometimes self) referential archive. Are there other versions? Other forms of the animadversion? How about other examples in sound for example?

A: This same feeling of coming upon other people's orphaned memories could be heard in the 2009 album 'Circulations' by G.E.S. (*Gesellschaft zur Emanzipation des Samples/ Society for the Emancipation of Sampling*).¹⁰ G.E.S.'s idea was to take micro-samples, loop and collage them, play them in public spaces, and record the results.¹¹ The passing conversations make you feel like you are witnessing stray frames from a film no whole version of which exists anywhere.¹² I made loops of

⁵ Derrida, 1986, 43-44.

⁶ Derrida, 1987, 151.

⁷ Cott, 1974, 220.

⁸ Derrida, 1987, 152.

⁹ Derrida, 1987, 163.

¹⁰ Fisher, 2014, 146.

¹¹ ibid

¹² ibid

melodies, from one to 24 tones, which were then madly accelerated, i.e. 300 per second, each loop.¹³ The tracks are like unsigned audio-postcards...¹⁴

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.¹⁵

Q: So, with a sound sample you could...

A: ...manipulate it in the way that it sometimes loses its origin.¹⁶

Q: There's also a text version by Christian Marclay, referred to as an 'Interview Cut-up', I believe?

A: *Interview Cut-up 1991-2004. The following text was created by Christian Marclay from extracts taken from a number of interviews conducted between 1991 and 2004. The name of the interviewer is given after each excerpt, along with the date of publication.¹⁷*

The cut-up can dislocate established narratives, break habits, allow new associations to coalesce.¹⁸

Q: Or John Cage's much earlier imaginary conversations...

A: *The text below first appeared in the 1958 Art News Annual. It is an imaginary conversation between Satie and myself. Because he died over thirty years before, neither of us hears what the other says. His remarks are ones he is reported to have made and excerpts from his writings.¹⁹*

Q: There are also examples that take a pluralistic approach to typography, e.g. font and colour use, such as the 2015 compendium of Cage's *How to Improve the World* diary which gives a slightly different visual layout to the animadversion. But didn't he also play with the animadversion in recorded sound and also in hybrid forms that incorporated live performance?

A: *Where are We Going? And What are We Doing? recorded by C.F. Peters, New York, in the form of four single-track tapes. The following is a set of directions: Four independent lectures to be used in whole or in part—horizontally and vertically. The typed relation is not necessarily that of a performance.*

¹³ Oelschlägel, 2018, 94.

¹⁴ Fisher, 2014, 146.

¹⁵ González, 2005, 136.

¹⁶ Criqui, 2014, 58.

¹⁷ González, 2005, 106.

¹⁸ Fisher, 2014, 189.

¹⁹ Cage, [1961] 2011, 76.

*A performance must be given by a single lecturer. He may read 'live' any one of the lectures. The 'live' reading may be superimposed on the recorded readings. Or the whole may be recorded and delivered mechanically.*²⁰

Q: So, could we think of the animadversion as a multi-layered, pluralistic, performative approach to the creative work?

A: *Other people's work becomes your work, so it's almost like you've eaten and regurgitated them.*²¹ *It is difficult to disentangle sampling from songwriting, impossible to draw firm lines between a cover version and an original song.*²²

*I am the sounds and I am the process...*²³ *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.'*²⁴ *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.*²⁵

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²⁰ Cage, [1961] 2011, 194.

²¹ Criqui, 2014, 58.

²² Fisher, 2014, 131.

²³ Cott, 1974, 39.

²⁴ Cott, 1974, 56.

²⁵ Cott, 1974, 180.

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