NOISE POETICS: A FLOW OF CUTS

A thesis submitted for the degree of Master of Philosophy

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Abstract

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The motivation of this research is to explore the potential and (dis)functionality of noise in experimental language practice. In this, my task has been to expand on more highly developed noise-discourses, such as music and philosophy, and their corollaries to language – but also to seek an original conception of what noise can, and does, produce in an experimental language context; along with the political, philosophical and artistic implications arising from it.

Following Charles Bernstein's affirmation that 'one might be able to read novels or letters or scientific treatises in terms of their poetic qualities' (Bernstein, 1992, p. 151), I seek the implication of poetics in the works of major theorists and philosophers who inform ideas of noise, including Julia Kristeva, Fredrich Nietzsche, Gilles Deleuze and Roland Barthes. In tune with the nature of the subject, I have chosen to make some radical gestures within the formal submission, infesting the text itself with cross-references, strike-throughs, syntactic and layout glitches, which add a kind of visual and cognitive noise to the reading.

The resulting thesis is an example and an interrogation of practice-as-research, making use of the tension between its formal qualities, and a non-linear imperative. Findings include a rich network arising from integral terminology, such as *ambiguity*, *glitch* and *abundance* which are explored for their relational productivity as part of a complex milieu around noise and poetics. In my live performance and print work, as with the thesis itself, I seek to affirm that these notions can be deployed in an affecting and original poetic – producing an active and performative document which enacts a fission of dichotomies, particularly, the *flow of cuts* invoked in the title.

Dedicated to the new baby.

ACKNOWLEDGEMENTS

Firstly I need to thank Mum and Dad for their unquestioning faith and support. I have greatly enjoyed and benefited from the expertise and energy of my supervisor Dr Josephine Machon and wish her the very best at her new post. I hope we cross streams again. I would also like to thank the artist and gentleman Mark Greenwood for his generous support and inspirational practice, my colleagues at Mercy who have provided me with much needed humour and hot drinks during the long hours of writing up, and among the countless artists who have contributed to my thought, special thanks go to the composer Tom Rea Smith for his commitment to the collaboration which spawned most of these ideas. Finally, I would like to thank Nina Jones and Martha for everything I have.

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INTRODUCTION

A simple framing for the work is that I have deployed the tactics uncovered by my practice of noise and poetics to express and provide context for its theorisation. Undoubtedly the nature of this approach owes much to the fact that I have been a practising poet and performer outside the academy for many years, and come now to the writing of theory with a considerable amount of intellectual 'muscle memory' in my composition methods. The tactics I employ in the thesis then are learnt techniques from dealing with text in a creative milieu, such as the strike-through, the shifting and unreliable narrative voice and the non-linear conception of the text. But equally, the form has emerged from an emergent understanding of the nature of the discourse I am entering into with the philosophers and theorists referenced throughout.

Stuart Hall states 'identity is an endless conversation' (Akomfrah, *2012*[1]*).* The following document is an exercise in theoretical writing, which looks to enact the productive 'thinking' potential of creative text – a text which looks to be both a meditation on, *and* an example of, performance as research – in this sense, it is a troubled and troubling text whose identity may only appear from continual negotiation between artistic and academic forms, and my own demands. The nature of this productive conflict – in ways which I develop at length in the thesis itself – is integral to this practice as research MPhil thesis, which aims also to open avenues for further research.

[1] This docu-film, cut [cf. JOUISSANCE] across three screens, part of an international contemporary art festival [cf. REPETITION] itself dedicated to notions of belonging and hospitality [cf. OCCUPATION], seems like a fitting place with which to begin this experiment with form [cf. EXPERIMENTAL]. In a way I am assuming it is a non-place [cf. NUISSANCE] to the reader, who I doubt has seen the film, but will doubtless be aware of the cultural milieu [cf. ABUNDANCE] from which Stuart Hall is speaking [cf. GLITCH], perhaps of the resonance [cf. REPETITION] of this quote to the biographical facts of his life. Akomfrah film displaces [cf. SCORE] Stuart Hall's context, placing words from his memoirs [cf. NARCISSIM] and interviews into different temporal and geographical locations and reducing their difference [cf. PERVERT]. It is a deeply affective method [cf. HORROR] which enables the documentary form to 'out-grow' itself, through what I would call a poetic mode [cf. POETICS], and enter this status then as art [cf. NUANCE] – or, 'practice' [cf. TACTICS]. This ambiguous citation then is as good an entry as we might find to my thesis.

I have chosen to submit this thesis as a formal document, a bound thesis in the traditional manner, using 'house style' suggested by Brunel University, making use of the sections one would expect in such a document – such as introduction, glossary, appendix, footnotes. Against, within, at the edges of this form, I have chosen to shift the emphasis, length and modes of writing happening in each – and create a document which requires a kind of performing interaction with the physicality of the text, and also documents and enacts the temporal performative nature of properly *experimental* writing.

The distinction that exists here between formal and experimental within the one document is something which for me precisely enacts what Barthes is referring to in *The Pleasure of the Text* (1975) as the 'duplicity' from which modernity derives its value.

> Two edges are created: an obedient, conformist, plagiarising edge (the language is to be copied in its canonical state, as it has been established by schooling, good usage, literature, culture), and another edge, mobile, blank (ready to assume any contours), which is never anything but the site of its effect: the place where the death of language is glimpsed.
> (Barthes, 1975, p. 7)

This theoretical splitting along the lines of subversion and conformist, is an insistent aspect of this study – finding its corollary alongside innumerable other duplicities inherent in the work, contributing to the 'heat' generated among the edges of its milieux. This 'splitting' is also satisfyingly evoked in the act of reading – in parting the pages we are splitting the text of course, on a static, shifting, centre – turning through the bound form of the text itself, in a way which would not be available to the reader in digital or loose-leaf form. The bound thesis itself is a performing work, a kind of kinetic document which splits across itself, whose centre binding is a kind of

fountain-head, a lip with a succession of thoughts and lines *running-over* from its static – literally, a break in the message – gathering, (re)turn, and bifurcation. Hopefully the reader will interact with the text on this basis, continuing the line of active 'writerly' reading though, which I have drawn from the texts and recordings in the bibliography.

The reading I have done for this study is also a performance act analogous and feeding into the writing and practice in a reciprocal relationship across the year. In emphasising this, I wish to draw attention to the fact that this thesis represents just a year's work, and that the breadth of reading which was made necessary by the scope of the project means that the readings I use – from notable stylists of philosophy and literary theory such as Deleuze and Guattari, Barthes and Nietzsche – is partial and seeks to invoke an active participation with ideas arising from the texts. I embrace the partiality of the readings of these philosophers as a practical necessity, a playful and pleasurable mode, and a conceptually honest response to their bodies of work; as well as an optimistic and enticing beginning to a longer and deeper period of study. In this context, each partial reading of even the most integral text is everything I have required it to be, short of misrepresenting the original authors.

The work is an act of control then, as much as it seeks to curate a flow of cuttings (the cutting, which is the result of the 'cuts' revealed inside and among texts) deeply embodied in the act of utterance in writing and the production of new thought. There are a few formal decisions of note I have made which don't require instruction regarding how they're read, but nevertheless deserve a mention.

- The first is that in contradiction of Brunel University's 'house style' I have chosen to footnote, rather than endnote each section. This is because I feel the simultaneity and play available here between body and footnote are most honest to the work's sense of

simultaneity, and also prevent overloading the need to flick back-and-to across the document which will be necessitated in a reading of the Glossary.

- The second choice is that I have chosen to mark the moments for cross-referencing between sections in upper case. In this I am evoking a typographical noise of the kind referred to by Bruce Andrews as 'loud mouth ALL CAPS' (1992) – the work then is punctuated by these 'loud' type words, literally interjecting, stabbing at and cutting into the work, but also rising above it in a way which enacts their function as linkage, almost as staples through the text.
- The third, also specific to the Glossary, is that to make the cross-reading process easier I have enlarged the titles of each glossary-heading, and off-set them to the right.

All this is to say that the form of the work is integral to the way in which it attempts to produce meaning – neither more organic, nor contrived than the writing it contains. The resulting milieu-in-motion provides what I hope is an original and provocative contribution to, and interrogation of, Practice as Research.

The result is not a difficult or impenetrable text by any means – in fact it is probably more attuned to the modes a contemporary reader will have grown used to through online reading and 'infra-referential' print and broadcast amalgams – but nevertheless I supply some notes for reading here, and below, a short discussion of the intended resonance of these applications.

Some notes on reading the document:

1. GLOSSARY

Firstly, a glance at the contents will reveal that the bulk of this submission is a Glossary. The Glossary ostensibly expands on terminology I deploy in the script for a performance paper presented at Brunel University in May 2012 which opens this document, in more than one respect – although there are terms in the Glossary which were not in this original paper. The Glossary's size is an indication of the emphasis on this element, it contains all of the room for ideas, implications and explications to work in the submission, and the performance paper script is a husk which falls away.

The Glossary itself is inter-referential in that the terminology deployed in each section is contingent on, feeds into a discussion of, echoes and bifurcates from, terminology in others. Readers are persistently faced with cross-referencing within the Glossary, intended as interruptions and invitations to supplementary discussion – signposts for an alternative route to take through the text, or possibilities for what could becomes a simultaneous reading *among*.

The nature of the cross referencing is multi-fold. In it, I intend a continual negotiation of meaning, so the meaning of 'repeat' that is affirmed in the section on 'Repetition' for example may not equate to its usage elsewhere, but the reader will still be referred to these other uses on each of their occasions. The idea is not to frustrate an understanding, but to practically enact the engagement of vocabulary and a play of words across an emergent thought. Another function of the cross referencing is that it is imprecise, producing references which extrude from the *punctum* of a word into a the entire sweep of another section. This is intended to add to the ambiguity of the text. It is a troubling gesture which further complicates the 'writerly' readership – rather than restrict the reader

to a quick affirming glance elsewhere in the text, the cross-referencing system requires and allows a more fluid system of parallel readings which only end, or complete themselves in the hiatus, or closure of the page.

Because of the modification of meaning then, once in the Glossary, the reader might notionally exist in it forever – but more realistically they will find, inside a linear reading, a kind of rhizomatic system of echoes, retracings and reenactments occurring as reading is repeated by a cursory, partial rereading later on in the text. At times the presence and persistence of the cross-referencing might, at times seem like an obstruction to – or ducking of – a proper understanding of the text at work; but as I explicate in the research, this is as an appraisal and affirmation of the reading required, rather than a desire to be difficult. Equally, I hope that in bodies of text which have purposely been left silent, unmarked with cross-referencings, the reader might nevertheless feel the trace of their pull and be drawn to make their own connections.

In addition, the Glossary is not in the traditional alphabetical order. Neither does it rely on the 'order of appearance' of the words in the Paper referenced. The Glossary is presented in *my order* with no distinction as to the mix which has brought it to this state.

Operating across its sections then, the Glossary does not intend to refine the meaning of its terminology, but rather to explode it out as an infernal space of re-routings; it is an act of *holding inside the channel*, and producing, between the reader and writer a more nuanced understanding of the language deployed – *not,* as one might expect, a construct of increasing specificity.

2. PERFORMANCE PAPER

As an expression of the thinking and productive nature of the performative act of composition in

this document, I have re-edited the original performance-paper script to include the emergent notions at work within the Glossary. The reader can see these changes for themselves, as traces presented in the traditionally 'private' format of the Track Changes tool in my word processor[2], creating the 'strike-through' effect – and occassionally other glitches, such as underline. Looking through this text then, the reader will be able to divine a shift in emphasis and understanding which has occurred during the writing-up period of my study (precisely from 19th June to 1st October 2012), particularly through the insertion of what have emerged as key terms in the writing of the Glossary. The Track Changes tool – which I also used in the original version to 'strike/write-through' quotations and form the score for the multi-voiced sections of this performance – is also used to reflect the decentralised, even collaborative, relationship I have with the fluid 'self' as author of this document, and is exemplary of the impossibility of maintaining a static condition inside the sphere of thought I seek to explore.

In the appendix USB stick, I also include audio of the original paper performance which the reader can play simultaneous to reading the script, for a different sense of the simultaneity of ideas at work here. The script for the performance paper is single-spaced to give a sense of the filling-of-space which I seek to enact with the visual techniques at work here. Also, possibly the challenge of these works as 'scripts' engendering close, tense reading.

In this sense then, as well as a meditation on and example of practice as research, what follows is an artefact of the practice as research process and the fluidity of results that are thrown up. In addition these 'strike-throughs' join the use of upper-case lettering as calligraphic interjections in the digitally-composed text, and as such they are an interesting enactment of the mimetic collaboration between human and technological interface. The 'strike-through', also referred to as a *score* in my work – therefore evoking also the notion of a musical score and a film-score, as well as the *cut*

[2] Open source software for Mac OSX, *Neooffice 3.1.2 Patch 9*. Created using OpenOffice.org.

(perhaps preceding the fold also) – is an deeply evocative mode, aesthetically and conceptually linked to the conception of 'noise' in poetics which I seek to explore with the work.

This amended paper is a intersection for word-play then – and also for a temporal flattening, where the flat plane of the text is host to a number of moments, while itself appearing unfinished and therefore indicating a moment to come. In the state of annotation, the text reveals its contingent nature, wearing its incompletion as an affirmation of presence with a web of noise. For me the informality of this gesture is also evocative of punk, and specifically an invocation of an early figure which occurred to me, coming from the original meaning of punk: 'worthless tinder'. I think sometimes of the lines cutting through the worthless text as being fine flammable sticks, forming a dense nest, or bonfire, which is ready to burst into flames under the emerging text.

3. APPENDIX

Finally, the appendix for the thesis contains performance archive, and print works which are again designed to return the reader into, and inform, the glossary's milieux.

At the end of this introductory text, the examiners should listen to the *Last Words Forever* sound file recorded at the Bluecoat in May 2012. At other points in the text I also invite a return to these sound files and script/scores and some video of performance also, all of which is available on the included DVD. It is intended and encouraged that a repeated listen of the sound file, might form the 'background noise' for some elements of the reading.

I include these media samples as Appendixes in the sense that they accompany a written theorisation, and supplement the theoretical text. In the context of a holistic MPhil submission however, they will be considered on an equal status to the theory – not so much appendage of non-

essential information then, as supplement, in the Derridian sense, of a ‘plenitude added to a plenitude’ (1967, p. 266).

Intended Resonance

Hopefully there is much of originality to be found in the various sections of this submission – not least the form of the thesis – but as I have indicated already, I do not assert in this that the kind of reading required of the text is necessarily different to that which we’re already used to, but rather that it is sympathetic to the kind of reading which already occurs (Barthes, 1974). In a similar way, I hope for my performance works not that they necessarily change the mode of audienceship, but that they embody an admission of what constitutes the audienceship for a work of textual performance, and move forward from there.

Each sojourn into the work therefore offers interminable combinations of routes and revisitings and in which words and readings are tested across ‘caesura’ (Derrida, 1978, p. 79) – allowing the space for properly productive interaction with the text. As a result, no reading will be the same as another – unless a repeated reading which takes this document as linear, despite all indications to the contrary. In accepting and acting in response to this non-linear form of the document, the reader is then entering a collaborative relationship with me, and the authors cited throughout, to process and produce an increasingly nuanced understanding of the implications of the central terms of the work on each other – so it is that together we think through terms, some fully glossed, some partially, indicatively glossed, some not at all. This is a concept I share most strikingly with Nietzsche’s ‘aphoristic style’ consisting precisely of this kind of active/relational approach (Nietzsche, 1967, p. 229) among an oeuvre – but which also feeds on Kristeva’s definition of *semiotic chora*, in which ‘[t]he sound-space evoked by the literary text is not privative, but saturated, interpenetrating, multisensical’ (Connor, 2009, online).

‘The milieux’ is a multivalent term in relation to this text, being plural, referring mostly to a cultural environment, and specifically to a mid-place, or a place in between – but also incidentally for me evoking something of the mill, or milling-about of a people within an environment, a kind of restless properly aimless group activity of wander. In his essay on Michel Serres, who will emerge as one of the exemplary figures of this study, Steven Connor describes his work as embodying the milieux:

> Serres’s work has never ceased to meditate upon mediation in every possible sense: as arbitration; moderation; mediocrity; passage; communication; combination; exchange; translation; transformation; substitution; surrogacy. Serres is fond of representing himself as a cross-over, an intermediary between worlds: a ‘middler’, to awaken from its sleep for a second a sixteenth-century word. More than a compendium or encyclopaedia of such forms, his work can be regarded as a kind of self-inventing machine for mediating between mediations.
> (Connor, 2002, online)

The milieux of this text then are locales of successive middles – again evoked physically in the centre-binding of the document – forming a socio-cultural environment from which the work can be experienced, and its ideas flow. If the milieux are the territories of the text where meditation is done, then Michel Serres will be the figure around whom the meditations flow.

In many senses, this conception of the middler – and the positive application of the middle – is something that I seek to evoke in my practice. In performance for example, I am keen, like Serres, to reflect on my work as a cross-over – in my case, a meddle of lyric poetry, sound art and

performance in which each discipline, and the audience for it, is revisited and renegotiated. The middler (so close in my nexus to the meddler – etymologically, the mixer – and therefore the meddling, the *nuisance combination*, perhaps also evoking Burrough's title for his collected essays *The Adding Machine* (1993)) is what I wish for this thesis to be considered as. And so, it is as a hybrid of witness, populous and collaborator that the reader will find their best position in relation to it.

> A door and a direction, a semi-conduction and a way, a receiver, a Maxwell's demon.
>
> (Serres, 1982, p. 63)

Findings

As with the notion of the text as an 'adding machine' (Burroughs, 1993, book title), it is in the nature of the project that its findings are cumulative. The unfinished nature of the paper which falls from the Glossary is a conception of the page which presents *more* potential, more room, more capacity for volume, density, flows, and cuts – or bifurcations. The page is the site for editing then, but of layers – never by removal but as supplement. 'The supplement, which seems to be added as a plenitude to a plenitude, is equally that which compensates for a lack' says Derrida (*Writing and Difference*, 1967, p. 266), himself supplementing an already complex picture of Freud's thought. I am aware in this final edit of the Performance Paper, that the reader can see the previous, and so it is a supplement which compensates for the original's lack, never a retraction. As with the cross-reference, so with the system of strike-throughs, the reader shares with the author an understanding of the emphasis of the text of noise – the current course of its flow – but this is always an understanding that is contingent on a further, supplementary understanding which reveals its partiality.

What Deleuze (1971) observed of Capitalist and the Schizo then, is also true of the noise poetic, 'it does not cease to filter, to emit, to intercept, to concentrate decoded and deterritorialised flows'. Noise, as with capitalism and the schizo, results in an uncoupling and freeing from established links and reconstituting, replacing with new ones. There is always more that noise can assimilate – and, we might add, in the sense of the pervert, refuse to recognise as *other*. As we discover in explorations of the terms 'return' and 'abundance' then, plenitude and complexity do not always imply an expansion, but on the contrary they constitute a site of the potential for reterritorialisation, decoding and re-coding. The Glossary a supplement which re-situates the Paper, and so the Glossary itself re-situated in an Appendix, where we visit two works, one bifurcated from another. The poetic approaches to abundance and noise reveal themselves – despite the surrounding plenitude, of abundant streams – as a kind of paradoxical mandate to recycle, revisit and repeat.

[AT THIS POINT I WOULD LIKE TO INVITE YOU TO

LISTEN TO LAST WORDS FOREVER.MP3

AND CEASELESS THING.MP3]

PERFORMANCE PAPER

[WHILE READING THIS DOCUMENT THE READER SHOULD LISTEN TO

PAPER AUDIO.MP3

A PERFORMANCE OF THIS SCORE AT BRUNEL UNIVERSITY WHICH INSTIGATED THE WRITING UP PERIOD]

NUANCE~~Nuance~~, ~~Nuisance~~NUISANCE, ~~Jouissance~~JOUISSANCE: Notes Towards a ~~Noise~~NOISE ~~Poetic~~POETIC
[PLEASE PRESS PLAY ON PAPER AUDIO.MP3]**

~~In relation to [modernist]~~ Mediation ~~one can, relations –s~~ Abandon~~sing occidental usages~~ ~~philosphical~~ attitude~~s~~, ~~noise make lieve one isbe~~ lost in ~~this~~ ~~of~~ speech, it turn~~s~~ words into ~~simply~~ manifest~~s the~~ failure into ~~fractal~~ cascad~~e… Everyth~~ing incantations. It extend~~s~~ ~~the communicate,~~ it becomes ~~the has changed; nothing is voice.~~ It ~~utilizes the vibrations negative of what~~ is ~~permissible~~ constant~~; the chain has~~ been and ~~qualities of the voice. …~~ a~~nd harmonic… `~~ it is in~~ mutilated beyond all ~~possible~~ ~~It seeks to exalt, to benumb, to modernist~~ discourse because ~~it~~ ~~recognition of~~ the message~~. charm, to~~ arrest~~s~~ the sensibil~~e~~ ~~is what has to be~~ exclud~~ed,~~ ing ~~Victory is in~~ the ~~hands of the ity… It~~ ultimate~~ly~~ break~~s~~ away ~~as it is counter that which fulfils~~ ~~powers~~ of ~~noise…~~ History ~~in~~ from ~~the~~ intellectual subjugation the demands of the medium ~~to~~ ~~general~~ as it is written or told is ~~"~~of ~~the~~ language~~"~~, ~~by~~ conveying ~~reach~~ its own autonomous ~~a~~ network of bifurcations where the sense of a new and deeper ideality~~… it questions the~~ ~~parasites~~ move~~s~~ about. intellectuality ~~which,~~ hides itself ~~trustworthiness~~ not only ~~of the~~ ~~Michel Serres, The Parasite~~ beneath ~~the gestures and s~~igns ~~producer~~ as interpreter, but also ~~*(1982)*~~ ~~Antonin Artaud,~~ The Theatre ~~of~~ the audience who apprehend and It's Double~~, (1958)~~ ~~it. Salome Voegelin, Listening to~~ Noise and Silence~~, (2010)~~

In ~~his~~~~her~~ essay, ~~Multiple Pleats~~Milieux, Steven Connor~~Marjori Perloff~~ looks to ~~"~~Serres's work ~~analysis of noise in oral and written discourse~~"as a kind of self-inventing machine for mediating between mediations" noting that for Serres, "The medium of communication is not only that through and across which messages pass, but also an environment within which communication occurs – or fails to." ~~and its value to students of postmodern poetics", drawing on William Paulson's observation that poetics itself is a kind of noise, "literary communication assumes its noise as a constitutive factor of itself", and examining some specific poems in a close reading of noise definition.~~ In this short performance paper I will look to ~~revisit~~move into the middle of ~~noise-in-poetics~~POETICS with this understanding of mediation at hand, ~~with r~~referenc~~ing~~~~e to~~ the current moment as one not only of "background ~~noise~~**NOISE**, jamming, static, cut-offs, hysteresis, various interruptions", but also of 'textual **~~abundance~~ABUNDANCE**', where ~~the very notion of the **close reading** becomes questionable – and~~ the volatility and ~~energy~~ambiguity in the TACTICS~~**of**~~ writing practice ~~is brought to the fore.~~ are tested against a demented Capitalist strategy of cut and flow, and the 'middling' territories of grand events and instant commnication are at stake.

Textual Abundance is a term coined by Kenneth Goldsmith in a conversation we had in May this year. For me, it is one of those terms whose truth strikes instantly, referring to the MULTIPLICITY of networks, the **data-stream**, the digital archive, the internet itself as a linguistic sea, digitally printed books, free newspapers, and the inexhaustible chatter of **text-generators**... most importantly for a writer, text is abundant ~~-~~; and *abundantly manipulatable – in the context of an **OCCUPATION*** of consecutive mediums and middles~~.~~

To speak of Textual Abundance as the location for a ~~poetic~~**POETIC** though, we have to also understand the context of a world of Information Overload, and Deleuze's *deterritorialised flow**s***. In Information Overload the most valuable asset of our time becomes manifest as a cloying grotesque, its sheer *volume* slowing our every move, and shortening our patience for any sense of partiality. The platform and site of textual abundance becomes submerged in the **coercive**, swollen ~~noise~~**NOISE** of the update – and Deleuze finds this submersion in every aspect of the work of

Capitalism, which 'decodes' and 'deterritorialises' flows to a state which, as with the text is open to endless supplementation. The flow of abundance is 'demented', like that of the PERVERT, it does not distinguish the *other*.

As an example of the techniques of EXPERIMENTAL language practice as mimetic of these decoding flows, breaking down the lines of destinction – in this case between writing and reading - doubling, devaluing effect this Overload can have, I think of the close-reading Language-poet Steve MacCaffery describes John Cage's mesostics, as a writing-through which 'does not speak to the other but inhabits it, consuming it as a source of nonreciprochal nourishment.'[1] does on his peer Karen MacCormack in *Quirks and Quilletts*, which he affirms is repositioning writing and reading "Sawdust a partical stop to events childhood sideways men of straw untwisted central as a 'base of temporality rather than semantics' The site of the text itself revealed then as one of ever greater abundance, in the context of the writing techniques of supplementary as cut and disclosure as removal.
downmost isotherm undertow basement of either attendence"

As a use of paper, a book, scriptSCORE for thinking out loud radically Quirks and Quilletts absolutely made sensea performative gesture of the auteur, but nowthe *impenetrable* text Finnegans Wake, is suddenly thrown into the **'network** of bifurcations' (Serres, 1982) it seems too **partial** to survive. The temporal becomes ephemeral in the context of the stream, yes, but also the auto-text. Suddenly wWe realise that we might *assume* the computerthe role as author, as pass the text by, given the wrong conditions. as parasite on the text.

In this world of **abundanceABUNDANCE and overloadDETERRITORIALISATION** then, the contemporary Noise**NOISE** Poetic**POETIC** has a two-fold role: Illuminating ways thought can to operate, and survive, within, and acting as **Mimesis** of, the coercive textual **milieux or maestrom**. With my own work, I consciously look to aggress and parasiteabuse the data-stream as a kind of **exemplary** operator, and also to produce the worktext and moment of utterance as siteGLITCH, where the audience can observe the coercioncollapse of destinction between dichotomies power utilises within a noise of language.

As unrecognized producers, of poets of their own acts, silent discoverers of their own paths in the jungle, consumers produce through their different signifying practices something that might be considered similar to "wandering lines" drawn by autistic children: "errant" trajectories obeying their own logic. In the technocratically constructed space consumers trajectories form unforeseeable sentences, partly unreadable paths across Certeau, The Practice ofa space. Everyday Life (1968)

"All these forms of recognisable practice and competence which is pretty remote from &'everyday' language. nonetheless plainly couldn't exist or mean anything without it." Keston Sutherland – interview in 3am

We can add to this formulation that in certain performance practices, this bricoleur's role is (also) passed on to the audience. We can add to this formulation that in certain performance makes for a I hope fairly complicated and internally volatile grammar in my poetry which is &but (also) passed on to the audience. We can add to this formulation that in certain performance practices, this bricoleur's role is (also) passed on to the audience. We can add to this formulation that in performancecertain practices, this bricoleur's role is (also) passed on to the audience.

1 "The Scandal of Sincerity" in McMaffery, 2001, p. 220

In his excellent introductory essay *The Aesthetics of Noise*, Tordgen Sangild ~~describes the origin of music, borrowing from~~also evokes ~~John~~ Cage, on the origin of music, as "a process of **purifying** certain sounds by filtering out the irregular sounds, the ~~noise~~**NOISE**." This definition is an interesting tool when we consider ~~how meaning is parsed from~~ **the** datastream of social and mainstream media as textual-noise, and the notion of the writerly text. With the Cagean idea of composition-as-purification, 'cut-up' becomes 'cut-through', and the artist a kind of Maxwell's Demon ~~as Derridian **'bricoluer'** where "borrowing one's concept from the text of a heritage"~~ 'switching randomness into order by an act of sorting or selective attention alone, attempting to pick out the melody or bell-that-rings amid the hubbub of white NOISE'[2]. Barthes 'writerly' reading inside texts becomes an act ~~of destruction, suppression, of exception within the mess of all-conceptwhich collapses destruction and creation, complexity and refinement~~. Not only do ~~can~~ we not create 'out of nothing', but we can~~must~~ now create 'inside~~out of~~ everything', acting as parasite inside the datastream as Serres' 'network of bifurcations' – and producing Certeau's TACTICS: "consumer's trajectories" which "form unforeseeable sentences... across a space".

A noise-~~poetic~~**POETIC** ~~then survives via its own~~as a nexus of thought enacts an insistence on ~~of~~ a process of *more*, ~~and its~~ keeping pace with the network's refreshing flow of texts with a flow of cuts. ~~– retaining *the implicit possibility in the poetic that everything cut away was of value, all that is left is a teetering nest of tinder, the page is in fact intact, or that as an aspect of its partiality the text has only been partially recovered from its raw material~~.

For me, a ~~Noise~~**NOISE** ~~Poetic~~**POETIC** enacts and is, rather than communicating. It displays **simultaneity.** For example, invoking both the textual play of high modernism and the aggression of **punk**. It brings that simultaneity, as MULTIPLICITY inherrant in all aparent singularities — and the unification of multiples in ~~also to~~ thought, perception, iteration and response as a effort towards a holistic experience of text.

"Noise does not have to be loud, but it has to be exclusive: excluding other sounds, creating in
"Lavrov and the Stock Wizard levitate over to
sound a bubble against other sounds, destroying sonic signifiers and divorcing listening from sense
the blackened dogmatic catwalk and you eat them. Now swap
material external to its noise." Salome Voeglin
***buy* for *eat*, then *fuck* for *buy*, then *ruminate* for *fuck*,**
Once we admit the writing-through as a form of reading, the NOISE poeticPOETIC finds mandate for its own lyrical density, to use pitches of this density as SILENCE inside the poem, a way to 'write NOTHING than not write at all'[3] that is to write the static gap, and inhabit the space of the mind in anguish, the mis-step, the interruption in text. ~~Indeed, how much of our poetries and novels seem emphemeral manifestations of a computer~~
phlegmophrenic, want to go to the windfarm..."
~~formulae, or the inevitable product of group activity.~~
In the same way as film-maker Ryan Trecartin's impossible plotting complexities, ~~wild jump-cuts, irresolvable circular plotting and~~ abject characterisations, and neologist slag-speak is used to evoke and operate ~~within the~~as a mimetic entropy of popular culture, Keston Sutherland's manifestation of ~~noise~~**NOISE** is a form of totally **idiosyncratic** ~~poetic~~**POETIC** form which eschews nothing, leaving it to the reader to unpick the~~from~~
***Your* • kids menu lips swinging in the Cathex-Wizz monoplex;**
'distorted and twisted' versions of the background ~~noise~~**NOISE** in which he's operating~~. H~~ from the

2 Steven Connor, *Milieux*, 2002
3 Samuel Beckett, quoted in Connor, 2006, p. 22

'messsage' His work is provocative then in that it
***Your* • face lifting triple its age in Wuhan die-cut peel lids;**
demands ~~encourages~~ a ~~listening~~ reading ~~experience which insists, in its organic form and feel, that it is supposed to~~
ng pick *Your* out the reregulated loner PAT to to screw white
~~be, seeking something~~ that ~~feels both 'like'~~rehearses that of the active citizen ~~the experience of reading and writing~~ living through the
chocolate to the bone. The tension in an unsprung
network in a state of frenzied **jouissance**, ~~and consists an~~optimistically cutting away an incessant music of truth-to-be.
***r* trap co**
→ The tension in an unsprung trap.[4]
In the midst of a truly temporal ~~poetic~~**POETIC**, the insistence of active readership~~flux~~ is as total and irrefutable as the ~~noise~~**NOISE** which demands it.

Within ~~Noise~~**NOISE** ~~Poetic~~**POETIC**s certainly such as Sutherland's, and evoked also in Ryan Trecartin's films, I observe three interplaying factors.
1. the **NUANCE**~~**nuance**~~ of distortion, error and shift of factors in communication, a fuzzing of boundaries between objects, authorial roles and modes of expression.
2. the ~~**nuisance**~~**NUISANCE**, for example of matters beyond our control or resulting from the complexity of the message we are trying to get across – Serres' "phenomena of interference that become obstacles to communication", but also the popular conception of ~~noise~~**NOISE**, as in noisy neighbour.
3. to this, I would add the ~~noise~~**NOISE** ~~beyond and before message, perhaps also the sum of information~~ of friction, the JOUISSANCE~~**jouissance**:;~~ a scream of the text as it *comes*.of a kind of orgasmic play.
Hence, a ~~Noise~~**NOISE** ~~Poetic~~**POETIC** then, of ~~nuance~~**NUANCE**, of ~~nuisance~~**NUISANCE**, of ~~jouissance~~**JOUISSANCE**.
With these three words themselves we can hear the productivity of ~~nuance~~**NUANCE** and jouissance taking place.
~~Nuance~~**NUANCE**, ~~Nuisance~~**NUISANCE**, ~~Jouissance~~**JOUISSANCE**. A proximation. Sexually suggestive partial or plausible assonance. A tug of difference and differance, inference and sense, perhaps the insensible and the incense, where inference's fog of war is lowered. Proximity as provocation, as with metaphor, provocation as possibility, partiality and play.

To dip further into these three definitions, and their inter-play.

~~Jouissance~~**JOUISSANCE**, Barthes' text that 'granulates, it crackles, it caresses, it grates, it cuts, it comes', as a direct result of its split, and the production of edges. ~~Lacan's play, painful and joyous, pleasure that spills "beyond the pleasure principal", are present in literatures as an exuberance of text which approaches both the abject and the sublime, and relate to noise in their effect of rerouting of the interpretative ability, forcing the reader off the text to their own subjective impression~~. Examples ironically include some of high modernism's finest moments, from Joyce's Finnegans Wake,'s interminable neologisms, jamming senses against one another, to Samuel

I transfer to the right pocket of my greatcoat the five stones in the right pocket of my trousers, which I replace by the six stones in the left pocket of my trousers, which I replace by the five stones in the left pocket of my greatcoat.

4 Sutherland, 2009

Beckett's jouissnance of repetitionREPETITION and re-iteration, In this fragment of 'Malloy' the repeated action of sucking stones enacts a play of ~~language, expectation and surpassing logic~~difference, ~~ending in a way which sucks us back from our~~'coming' ~~wonderings,~~ with a fresh, devistating empathy and clarity at contrast to the mundanity of the subject matter.~~—~~

And there I am ready to begin again. But deep down it was all the same to me whether I sucked a different stone each time or always the same stone, until the end of time. For they all tasted exactly the same.

Sade is perhaps the most notorious of ~~nuisance~~NUISANCE and ~~Jouissance~~JOUISSANCE writers, performing the abhorrent as an overwhelming ~~noise~~NOISE, a defiant 'linguistic hardcore', worthless, or punk, aggression deployed against authority. 120 Days of Sodom's a litany of depraved sexual, violent and ~~pervert~~PERVERTed acts enacted as text. The effect is one where the body is dehumanised and enmeshed~~-mashed~~ into an equalised, undifferentiated, raw soil of matter, a anal, chaotic ~~noise~~NOISE, enacting a kind of political subversion with its exuberant, deeply affecting ~~noise~~NOISE, which feels at times like a tinderbox for the radical.

He fucks a cow, it conceives and gives birth to a monster which, shortly thereafter, he fucks. In a similar basket he places a woman who receives a bull's member in her cunt. He has a tamed serpent which he introduces into his anus, while being thus sodomised, he embuggers a cat in a basket. He fucks the nostrils of a goat which meanwhile is licking his balls; and during this exercise, he is alternately flogged and has his asshole licked. He embuggers a dog whose head is cut off while he discharges.

At a macro level if not specifically within its texts, late feminism contains much of ~~nuisance~~NUISANCE to established heirarchies, ~~joussance~~JOUISSANCE in its vitality and bodily play, and ~~nuance~~NUANCE in its 'fuzzy' take on the 'minimal' explorations of the male-dominated 'conceptual writing' cannon. While not exclusive to female practitioners, this mode is reflected in the recent Lyric Conceptualism emergent manifesto of

She is not necessarily a feminine body, but it has the stink of the impure, a certain irreverence for the master, therefore it is by default, feminine in construction.
Sina Querias
but also at play in the work of Caroline Bergvall, for example.

With their play of partiality, provocation and opacity, demanding attention, intimating depth and refusing a 'path-through' then, literatures of ~~noise~~NOISE have this multiply pleated action ~~of pushing me away from their meaning~~falling away from me, cutting off my exit and drawing me into an active 'fight or flight' response, of pursuit – while also ~~embodying the raw material of that response~~setting the tempo of that movement. The ~~silver stream of textual abundance~~ langauge GLITCHes~~malfuctions~~ in the utterance and its ~~smooth gleaming rush~~transcendence is ~~is replaced~~collapsed into the immanence, the here and now ~~by~~of the stuttering of voice. The utterance is language ~~I am dropped almost to the point of being~~ chopped up by the teeth~~, pushed up again, caught off guard and spun~~. ~~My body~~The milieux writhes and reforms in a constant response to the ~~glitch~~GLITCH, seeking enmeshment in bifurcation~~reason in itself as the only constant~~.

With this ~~new~~ reading of textual practice as a ~~contemporary~~ phenomena of mimesis and exemplary procedure ~~illumination~~ of course, we also find literatures and approaches which are newly abhorrent or who's basis ~~has been eroded~~becomes decoded. ~~I began with a quick look at partiality in a temporal poetic, now I would like to look at the~~In the context of a production of partial readings, what is an 'impartial' author?~~.~~

Of the writing of Freedom (2010), Franzen says "I think to write well, you have to turn up all the sensitivity dials in your head… Sometimes I would be so buzzing with inability to concentrate, that I would blindfold myself. Yeah, it's true."[5] Franzen's image then of himself as a kind of abnormally susceptible **channel** for the sensible at first seems to speak to the kind of environment we have been describing, until we consider the implication of his response. The text and author bestowed a fabricated purity, a falsified reality of individual logic.

I feel this fabrication when I am reading Freedom too. In Freedom, I am transformed from author of my own experience into ~~data-processor~~ a code – there is no alteration, no choice but when to start and stop ~~-~~reading, and the vectored incontrovatability of the plot. Aiming to avoid the PERVERTing of media, Franzen only represents the introvert – who is as deeply enmeshed with the anal-sadistic as the extroverted Sade, with the particular NARCISSISM of the demi-god affirmed in his solitary status. In Freedom, it's immaculately realised characterisations the sum of their cause-effect logic, ~~-noise~~**NOISE** is removed from the ~~human~~writerly equation ~~and reading,~~ as one might aggregate a statistical array – with this, we are presented with text that is outwardly, enticingly convincing. A mouthwatering propagandist for the inscrutable ~~**inevitability**~~ INEVITABILITY of roles in the **political** and social realm.

In response to this opposition, of course, the minor practice of ~~noise~~**NOISE** displays its typical insouciance, compelling the text itself into a mass of all-text and making nonsense of its sensibilities of form.

ELECTRONIC VOICE PHENOMENA

Finally, I would like to note the relation of the proliferation of electronics and digital technology in POETICs and their relation to the poeticPOETICs of **identify, emerging with a fissured head from** noise**NOISE**, Certainly ~~t~~he development of the aesthetics of **Electronic Voice Phenomenon, and single prominent** where voices are said to be heard within electronic ~~noise~~**NOISE, nipple gapes blankly from beyond the grave – and how this 'from ~~noise~~NOISE' hearing** relates ~~to both~~ the Surrealist's composition methods ~~**and while a diseased landscape audience role, (**~~specifically, the 'mishearing' techniques of Rousseau, as a kind of manifestly PERVERTing approach to the milieu of language), and the NARCISISSM of the relation with the interface – and poem – where the listener hears what is essentially their own voice coming back~~the becoming of subjectivity in an audience~~. / yawns through the hole in her experience. Face. Perhaps more strikingly though, there is something of the electronic revolution which makes the imperative of NOISE something of an instinct, almost INEVITABLE, and therefore fills me with HORROR.

In ~~the practice room~~my office I am hesitantly speaking *A polis of mouth, lips, teeth* into the microphone, bent I am plugged in. I am in the stream, and I am signed-up for updates, and on auto-refresh and I have reception. I have alerts turned on, and vibrate.
Then they heard a~~*And the browser window is tiled with the word page. I'm streaming a new Oneohtrix Point Never mix, in which a series of telephone rings and operator announcements by automated voices intersperse the music.*~~
over the mixing desk, cowering from the speaker *tongue, tonsils, palate, breath,*. The backing track

5 Wark, 2010 , online

thin voice call out jangling like a kind of wind chime or a divining rod. I have unzipped the video file of archive material from Sam. I get Time magazine delivered, even though my subscription elapsed more than two years ago,
signal is too hot. A blaze of **signal** burns brightly *Assemblage of acting bone,* into the realm of all-
from inside, "Nibble, and that is open on the table the pages lifting and weaving upright one by one. The step father of the mother of my daughter has leant me a book called The Romantic Survival which I have folded open at the section on Dylan Thomas on my knee,
signal with the slightest ebb. Also my microphone *liquid cartilage and tissue voice* is too thin.
nibble, like a mouse, one finger on this phrase about his dropping words into poems. I have mistakenly left the radio on in the kitchen, and the window is open in there and I can hear the men at the wake in the Dockers bar across the road sough so I have to turn up my headphones loud to drown that out.
Evocative of the voice's outlet in a narrow throat, *Enjoying such complexity,* with nothing of the
Who is nibbling at my In Firefox I, Google-translate a copy of Dan Beechy Quick's poem Museums into Spanish and paste the translation into NeoOffice. I start the video and dip the sound so I can still hear the mix stream.
lung's furnace, the narrow channel the *single voice resonates* to pass through, the improbable exits
house?" And the
and entrances of the voice. In popular simultaneity *of corporeal* culture, such as descriptions of the
children answered, "Never mind, I rewind the film. There is a church. I change the pregnancy to a funeral. I check my Twitter feed and post in the line about the lost manhood. I am followed by a porn bot, and a writer interested in Language Poetry.
witch in Grimms fairy tales, thin voice is a acoustic *events; the* manifestation of an innate
It is the wind." I cut what I have written and paste it into four-column table with some other old work. I search back on Twitter
meanness, as if the voice could – *comes from Greek nausea* and should *respiratory force in flight through* – be generous with texture, erotic power *referring not only to the roaring sea,* and width.
But *also to seasickness,* this is the *fixed for the person who's followed me, and what they're up to on Tumblr, which refers to Steve McCaffery's book The Prosemantic and Poetics. cavities and adjustable tensors* image of the network now, a mean wire wool of narrow, thinned out voices *derived from the sough of the wind*, weaved but compacted *pointing towards some of the aesthetic, bodily effects* with meaning and become shrill among the hotness of signal. *A single definition of ~~noise~~**NOISE** is not possible instead, the human interface produces paraedolia in an anthropomorphic gesture which refutes its own cynicism. Locked by the intensity of presentation, we are left to gaze at our distorted reflection in the banking flame. I look for that on GenLib but it isn't there, I google the some keywords from his quote on John Toland in his chapter on Mac Cormack about Sadean Semiology*

A simultaneity of performance and writing, of data and emotion ~~which~~ brings with it an **equi-vocal** potential to open up the ~~poem~~life to ~~more discourse, to integrate and experiment with~~ philosophy, science and art ~~within~~through text – in an operation which brings Wordsworth's ideal for a grand expression of the complexity of the mind, and a democratic upheaval up to date. The data streams of the network ~~then, these~~are multiple thin voices, their richness lost as a hotness the interface can't process; absolved into the rush of liquid, bone, brain and circuit. In this hotness of the network, we are returned to the etymological sense of punk. But in the fire, the subsuming of protest by its ascension into politics.

GLOSSARY

Noise

A manifestation of the signifying, relational nature of words, ‘noise’ embodies the milieu – but also in their flow and direction, the maelstrom, or whirlpool – defying the notion of direction within its complex of flows and its surge downward and inside – of meanings. It is at this point, at this almost-non-word – for its meanings are so manifold as to almost make it disappear as a locus for meaning – we locate the *caesura (literately, ‘cut’,* from latin *caedere* ‘to cut down’) enabling a constructive flow of information, meanings and inference to take place from the site of a destructive semantic unit. Interruption enabling communication.

> primarily, the caesura makes meaning emerge. It does not do so alone, of course; but without interruption – between letters, words, sentences, books – no signification could be awakened.
>
> (Derrida, 1978, p. 87) [cf. GLITCH]

I have thought about noise’s ambiguity in relation to this study as a continual centre, akin to the centre-fold from which the pages of the thesis flow. In the thesis then, ‘noise’ is the state of the pages, and that of between pages – a parasite and a substrate.

Serres’ ‘parasite’ in the French original has three-fold meaning ‘a biological parasite, a social parasite, and static’ (Serres, 1981, pp. vii). Noise feeds on the signification of those words which are explicit – or at least we have some notion of – ‘loud’, ‘nonsense’, ‘raw’ – it is the most direct the means for communicating between them, hosting their relation; also, in the third meaning of parasite in French ‘noise’ is also a *static* – a gap signifying nothing, but which brings about new orders, the parasite, quasi-word which affirms this study, judging it [cf. HORROR].

As a blank though, and as the chosen substance of the thesis, 'Noise' is also a substrate, a blank, upon which we can imprint an otherwise fleeting series of images and impressions.

War of the Ants

> Turn your television to an "in between" channel, and part of the static you'll see is the afterglow of the big bang
>
> (NASA Website, 'Big Bang's Playing on TV', 2006, online)

Noise is recognised by my generation, and those of the 20th and 21st centuries, as television and radio static – that moment of broadcast from the gap of channels. This dance of black dots on a white screen (which we all recognise also on hearing radio-noise) evokes the image of the infestation [cf. OCCUPATION] – and therefore the parasite. In Swedish and Danish, the phenomenon's name *myrornas krig* translates to 'war of the ants'[3]. This war of parasites, as visualised on the screen, is a visualisation of error but also of the ongoing echo of beginning, becoming, of relation as all-out war. The Big Bang, the beginning which is becoming [cf. NUANCE], happening, as echo [cf. REPETITION].

> And behold: now the world became false, and precisely on account of the properties that constitute its reality: change, becoming, multiplicity opposition, contradiction, *war*.
>
> (Nietzsche, 1967, p. 315) [italics mine]

'The war of the ants' is an etymological leap, in fact a short circuiting of sense across language [cf.

[3] This is a piece of ephemera I found on the Wikipedia entry for *Noise (video)*.

GLITCH], a productive error between visualisation, observation and translation, but the static of the television opens up on the error [cf. EXPERIMENTAL], it becomes the aftershock of the Big Bang, the aftershock that is the warring of parasites as infestation of the screen [cf. HORROR]. Even, just as this concatenation [cf. ABUNDANCE] becomes clear, as Serres observes, it is falsified, for doesn't the static on the television surge and bulge , that is, present an emphasis. Perhaps there is not an all out war of the ants, *myrornas krig*, but rather the Indonesian iteration of the term is more applicable *hangyafoci,* or 'ant soccer', where war is perverted towards the persecution of the individual, and then deferred by the movement of the quasi-object – the ball [cf. HORROR]. In The Parasite:

> All against one is the eternal law […] The result is always certain, and the war is asymmetrical. The parasites arrive in a crowd, and they take no risk. Sometimes, miraculously, the situation is reversed [...] It is spoken of then; it is the stuff that history is made of, and that makes us believe in the phenomenology of war. [...] The game is so deep that we must constantly come back to it. The combat of all against one is deferred by the flight/theft of the ball; vicariance and substitution constantly divert the path to the necessary result.
>
> (Serres, 1982, p. 228)

Interestingly, this visualisation – or 'observation', as error – of noise might will itself be deferred with extinction of the analogue television, and be replaced by another 'gap', as digital glitch – or a cut into language, or code. [cf. GLITCH]

Etymology and embodiment

Torben Sangild (2002) finds an interesting nexus of meaning around the etymology of 'noise',

which extrudes the word's origins to a time before the analogue television set could visualise it.

> The term "noise" in different Western languages (*støj, bruit, Geräusch, lärm* etc.) refers to states of aggression, alarm and tension and to powerful sound phenomena in nature such as storm, thunder and the roaring sea. It is worth noting in particular that the word "noise" comes from Greek *nausea*, referring not only to the roaring sea, but also to seasickness, and that the German *Geräusch* is derived from *rauschen* (the sough of the wind), related to *Rausch* (ecstasy, intoxication).
>
> (Torben Sangild, 2002, online)

In this nexus again there is a feeling of a willed force which is prior somehow to that which embodies it. For us in this study then, we can be content that for poetics to embody noise is for it to become part of a sequence or rhizome of antecedents which have the particular mixture of the flow of noise. For language to embody noise in a radical poetic is comparable to the atmosphere embodying noise: a storm, or the sea in the roaring of waves. Again here noise emerges as both *transcendent* and *immanent* force, an origin which condenses the meanings of *The Parasite*, hosting milieux [cf. SCORE], uninvited, manifesting itself in force, but also confusing and becoming missing from these meanings – the storm is now the storm only, and noise moves on [cf. TACTIC].

Noise Music

Noise music has been said variously to have beginnings in Beethoven's *Grosse Fuge*, Luigi Russolo's '*intonarumori*' (noise machines), or Hendrix's wielding of the distortion and feedback effects of electronic amplification. Each beginning having its unique mix of relation with acoustics, information and the subjective, which again Torben Sangild usefully identifies in 'The Aesthetics of Noise'.

It is beyond the scope, and outside the form of this study to interrogate these origins, but interesting to note the rich enmeshment of interferences here which will suit our conception of a noise poetic. Among the *Grosse Fuge*, Futurism, Hendrix, then we have an atmosphere of rebellion, and of strong-will which moulds and defines; a kind of technical or conceptual virtuosity which takes the act of creation beyond the bounds of its discipline – in effect forcing a redrawing of the lines of the territory from which the discipline comes – a kind of malevolence, or perverse disregard for the basis of music as an entertainment or melodic form; and importantly a rupture which *comes from* the enmeshment of human and interface of its time [cf. NUANCE].

More important than the similarities though, if less explicable in the context of this essay, is the absoluteness of the difference happening in the sound of the work, coming as it does as an organic development from the particularity of the media (that medium, the instrument that the artist is using as a platform) and the artist *jamming together* – in a sense an exposition of each particular hybrid's manifestation as noise. Here we have an example of the differential production of repetition [cf. REPETITION] – as noise repeats, it reveals its nature in difference – in this case, the difference of the media.

The musics repeat in effect, boring [cf. JOUISSANCE] (into) the audience, reformulating the discipline with an unpredictable quality, but also importantly abusing the media of their time, and achieving – through a quite strikingly malevolent critical engagement – a hybrid of artist and matter. The musics differ, the instruments are the 'quasi-object' (Serres, 1982, p. 225) – the immanent subject, which defers, shifting just as it reaches its extent; noise musics from each era themselves share no tonality or influence because they are untimely [cf. NUISANCE], but splay out from the complication that occurs at the site where artist abuses and insinuates himself to the

instrument of his time. Along with the speed of production, the human element in the ability to (re)make, and therefore re-begin noise, this is Jacques Attali's (1985) prophetic and radical quality of music [cf. NUISANCE], engaging with the materials of its time in a way which is not of its time. In this sense, the noise of the current crop of lap-top noise making musicians, such as Merzbow is also an origin of its noise in the digital age, but one which is itself able to turn back upon the distinction I have made in that it samples and toys with the sounds and influences of other eras.

The noise music of language, or noise poetics as I have referred to it throughout this document, is a coming into being of the transcendent force into a world of language-augmentation, language processing, language appropriation [cf. ABUNDANCE]. Terms coming from the history of musics of noise therefore, specifically from Torben Sangild's 2002 essay, which I read early on during the period of research, have inspired my approach; being continually looked to within the question 'what does it mean to apply this in language'. These are *distortion, feedback, blurriness, overload.* It is at the site of these elements then, their cutting across and mutating the language that I use and how they come into being as poetic effect, which produces an active collaboration and engagement with *noise aesthetics*.

Noise/Signal in Information Theory

Another culturally important usage of 'noise' is its relation to 'signal' in Claud Shannon's (1949) founding of what is now called 'information theory', based in part on the work of his predecessors in the field of communication, Harry Nyquist and Ralph Hartley. In his work based on computational models of communication (which he breaks down as a linear function: 'information source > encoder > channel > decoder > destination'), Shannon identified two kinds of noise, one that entered the system during transmission – that is in the channel between the (coded) signal transmitted and the signal received to be decoded, manifesting as random variations to the signal;

the other being *entropy,* encoded within the message itself, and during encoding/decoding. Entropy is a term borrowed from thermodynamics, also evoked by Michel Serres in his philosophical application of 'Maxwell's Demon' [cf. PERVERSION] (1982, p. 91), and refers to the tendency of a message towards disorder. The entropy of a communication, Shannon articulates, is essential to understanding the material relation of bodies and spaces which constitute it. Through his modelling of computer communication, Shannon is able to show noise as essential to transmission, defining the nature of a message at source and receiver, and its channel between – as Rosa Menkman (2012, p. 14) summarises: 'Noise serves to contextualise information; information needs noise to be transmitted successfully'. Shannon's information theory has been criticised by humanist theorists, because it was based wholly on technological models of communication, and therefore discounts the cultural, societal and psychological impact of the human in communication, but nonetheless this method allows for an empirical analysis of noise, and an invocation of 'noise artefacts' as distinct forms within information theory.

Menkman describes the isolation of 'noise artefacts' from Shannon's model, as they occur in digital art with their own aesthetics. She breaks these down as those to do with coding/decoding, or *de/compression artefacts;* misshaping in transmission, or *corruption;* and adds to Shannon's linear model, the notion of *feedback noise* which also serves to disrupt the deterministic nature of the 'perfect transmission' Shannon sought through his modelling activity. Overall, as Menkman identifies, Shannon's seeking of perfect transmission as an ideology was in tune with the modernism of its time, and so with its eventual conclusion of noise as integral to the message we find a 'post-modern' sensibility in the art forms which prioritise noise's lack of determinism.

Poetics

> Any attempt to limit the domain of the poetic function to poetry, or to restrict poetry to the poetic function would only amount to an excessive and misleading simplification.
> (Roman Jakobson, in Kristeva, 1984, p. 2)

Inside a nexus of a popular terminology, as adjectives, *Noisy* and *Poetic* might indeed be considered as polar opposites [cf. NUANCE]: disorder, repellant, undifferentiated 'meaningless' sound [cf. NOISE] vs. elegant, 'divinely manifested' communication [cf. GLITCH]. But the workings of poetics itself does offer much in the proto-semantic, 'theoretical indiscipline' [cf. NUANCE] which will allow us to give a deeper resonance to this particular word pairing.

Other means

> Poetics is the continuation of poetry by other means. Just as poetry is the continuation of politics by other means.
> (Bernstein, 1992, p. 151)

With this in mind, with one hand I see my use of poetics in the title as an effort to place my work in the context of historical and contemporary enquiry into the workings of poetry, and language through poetry, and with the other I will look show how the question of the meaning of 'poetic' can be gladly left unanswered – projecting it onto a similarly un-realised attempt to locate the meaning of 'noise', in order to enact the role of both terms as playful elements in relation to my work [cf. MULTIPLICITY].

Context

To return to a contextual definition. In invoking the term Poetic, I am referring to theories of form

and discourse at play within language, not reducible to, but perhaps at their most dense and pure in the practice of poetry. Bringing the term Noise Poetic into play as a reading technique to signify a set of values and inferences then, I am performing a two-fold inference – folding-out theories of noise in music and communication, onto noise in poetry and poetry theory, and then also trying to pull language-led practice, of the poetic, into a discourse which is open to the critical functions of noise across disciplines [cf. JOUISSANCE].

Specifically I am seeking to place my theorisation in the context of avant-garde literary practice, perhaps most immediately looking to the L=A=N=G=U=A=G=E school[4], their use of 'poetics' as a term addresses itself to an active creative critical engagement in poetry – perhaps most pertinently in two of my central references for study, P*aradise and Method: Poetics and Praxis* (Andrews, 1996) [cf. NUISANCE], and *Prior to Meaning: The Protosemantics and Poetics* (McCaffery, 2001) [cf. JOUISSANCE].

I am also aware here that the teaching of the theory, discourse and practice of poetry in academic contexts internationally recognises the term 'poetics' as a stable area [cf. EXPERIMENTAL] for the interrogation of language within the arts more broadly, without reducing it to poetry practice. For decades now this term has been relatively safely used where 'poetry' itself may have been refuted as 'monolithic' form, taken as part of a larger project of exploding the potential of language in the arts and performance. Examples of this in academia are the Performance Writing and Art/Writing courses led by Caroline Bergvall and Maria Fusco[5] in recent years. In Fusco's Art/Writing course at Goldsmiths, particularly, we find little left that resembles 'poetry', but much which engages with the theorisation of language, coming from poetry, and therefore, 'poetics'.

[4] A style of critically engaged poetry 'praxis' made most famous by the *L=A=N=G=U=A=G=E* magazine, edited by Charles Bernstein and Bruce Andrews from 1978. 'Language poetry' is typified by its engagement with language as a medium 'in itself', without necessarily being subsumed to 'meaning' as a referent.

[5] Performance Writing at Dartington was led by John Hall for the first two years (1994-96), and by Caroline Bergvall from 1996-2000, Ric Allsopp then took over for a period, followed by an interim year with Jerome Fletcher, and then Mark Leahy, and finally Larry Lynch, before the course moved, with Dartington University, to Falmouth.

The performative and conceptual elements of my practice and theory will certainly require that I move outside of 'literary' heritage in order to provide a coherent commentary, and here I am hopefully able to draw on the play [cf. MULTIPLICITY] of inference which the term 'poetic' allows – as a principle of organisation, some kind of creative ontology; as an academic space [cf. EXPERIMENTAL] for interrogating the workings of language [cf. NUISANCE]; and as a contested site of both deconstructive criticism and inherent creative logic at work beyond sense.

Overflowing Poetry

In "Optimism and Critical Excess", Bernstein (1986) begins with an 'impossible' bias he has as someone who operates from poetry:

> From this bias, poetry is the trump; that is to say, in my philosophy, poetry has the power to absorb these other forms of writing, while, in contrast, these other forms do not have that power over poetry. This is because I imagine poetry, impossibly – I know others won't share this view – as that which can't be contained by any set of formal qualities, while, by way of contrast, one might be able to read novels or letters or scientific treatises in terms of their poetic qualities, as sort of formally fixed genres of poetry.
>
> (Bernstein, 1992, p. 151)

By doing this, he is able therefore to look at poetics, distinct from philosophy and literary criticism, as a discipline that engages with, and whose influence can be felt through the workings of language in each. Certainly this notion of the poetic in philosophical writing and novels is borne out in practice – Perloff (2000, online) notes the progressively poetic nature of Serres' philosophy, for example, preparatory to her exposition of Serres' apparent disregard for applying his theory into a

reading of poetry [cf. NUANCE]. In this instance, we see the bias of poetics at work, where the poetic 'overflows the bounds [cf. NUISANCE] of genre', 'spilling into' Serres' work, as Bernstein says 'That is, poetics as a sort of applied poetic, in the sense that engineering is a form of applied mathematics' (1992, p. 151).

This notion of the spilling of poetics into other disciplines has resonance with much in my practice, where I seek to employ questions over the status of the authored text [cf. OCCUPATION], the performance script [cf. SCORE], feeding criticism and philosophy into the poems in such a way that enacts and displays the 'poeticisation' of these deployments of language. More specifically to this thesis, I am seeking then an overflowing of poetics into the theorisation of noise, and the assumption of noise aesthetics into the theorisation of poetry.

Justice in motion

The terms, 'poetry in motion' [cf. APPENDIX #2], and 'poetic justice' are popular examples of the need to disentangle 'poetics', from the 'poetic'. In the popular sense, to call something 'poetic' is to evoke a coherence of form and content, beyond sense, perhaps to imply a smooth running, elegance of gesture, a beauty and a liberal connection to the stuff of everyday life – perhaps even going so far as to transcend reality completely. It is some irony that if we were to apply the term Poetic Justice in the context of avant-garde poetics [cf. TACTICS], then we would have some strange kind of automated, schizophrenic, disordered justice, a kind of anarchic justice actually [cf. GLITCH], but complexified by its own interrelations [cf. MULTIPLICITY].

In this sense then, we can note that Poetics itself has completed an 'ironising' and reversal of the traditions of poetry since the turn of the century, in a rhizomatic relation with a broader social and creative pervasion leading to *post-modernism and its malcontents.*

Nuance

> Writing . . . . can charge material with possibilities of meaning--not by demolishing relations but by creating them, no holds barred, among units of language.
>
> (Andrews, 1996, p. 19)

> The bifurcated relationship between science and literature was so frozen, so distant, that two eternities seemed to be looking at each other like two porcelain dogs – like two stone lions flanking a doorway.
>
> (Serres, in Latour, 1995, p. 47)

There is an important distinction emerging from the philosophies and practices I am engaging in, which has to do with the *nature of opposition.* A noise poetic seeks to aggress [cf. JOUISSANCE], both as a modus operandi within itself, and towards the systems it operates within – but this aggressing is nuanced, in that it is never based on absolute oppositions, no standing points of impasse are created, and there is no internal dialectic at work which is reducible to polar opposition. There is not a site, or even a language, of protest in my work, because that is to suggest – to evoke Nietzsche (1967) – a master/slave polar opposition [cf. GLITCH]. Instead there is a continual being of/at the edge [cf. EXPERIMENTAL].

The role of nuance is played by the multiplicity [cf MULTIPLICITY], and tactical [cf. TACTICS] style which exists in the dynamic, shifting, always provisional moment of my notion for a Noise

Poetic. As such, the root formation of every aspect of the work – the inherent complication, irreducible to singularities – from the 'semiotic chora'[6] of signification, to the shifting, contingent nature of ideological positioning, and the portrayal of 'personality' in performance, all contribute to a poetic of tactical, responsive manoeuvrings, without grand design [cf. NOISE]. This practice is deeply moral, exemplary of what I believe is proper emotional and intellectual engagement, without assumption [cf. REPETITION].

The repletion of nuance as noise in poetry is manifold, and indistinct from the functionality of language in this sense; but in order to try to refine the idea of the 'productivity' happening at the edges of sites of conflict [cf. JOUISSANCE] – and also to contribute credence to the ability of the poetic to reach beyond itself [cf. POETIC] I will concentrate on the analogous operations within philosophy. In this sense nuance, in the form of ambiguity, is an idea I share with philosophers with whom I feel closest 'creative' affinity. In different ways, Nietzsche, Serres, Deleuze and Kristeva invoke a formal artistry in the constitution of their theories which I find very productive as a poetic gesture – directly refusing dialectical opposition in favour of a rich and nuanced art of ideas which 'play against' [cf. NUISANCE].

Ambiguity of Roles

Deleuze and Guattari's *A Thousand Plateaus* (1987) is perhaps the ultimate document of nuance in ambiguity.

> To render imperceptible, not ourselves, but what makes us act, feel, and think.
>
> (Deleuze and Guattari, 1987, p. 1)

[6] '"semiotic": … trace, index, … engraved or written sign, imprint, trace, figuration. … [and] "chora": an essentially mobile and extremely provisional articulation constituted by movements and their ephemeral stases' (Kristeva, 1984, p. 25).

This is to say that my reading of the maelstrom of meanings within *A Thousand Plateaus* is deeply ambiguous [cf. NOISE], a nuanced relation between statements of import, and those which are supporting or even superfluous – producing the necessity to meet the text in a process of interpretation, in an exemplary form of what Barthes (1974) would call the 'writerly' text. This is an aspect of writing, which Deleuze and Guattari themselves significantly assign to 'Minor Literature'[7] [cf. OCCUPATION] – as distinct from philosophy and science. Minor Literature, which is the only form of true literature for Deleuze and Guattari, is a space for non-roles to be played, for complications of speaker and language – as with the notion of 'free-indirect' discourse, where the writer produces an imitation of the mode of speech of one of their characters and therefore writes as neither themselves nor the character. This is an exemplary nuancing of roles which Deleuze and Guattari assign to literature, but which I identify as a bridge between the philosophy and poetry, relating directly to Deleuze's (2006) readings of Nietzsche, and the mode of address he takes up with Felix Guattari: 'We have been aided, inspired, multiplied' (Deleuze and Guattari, 1987, p. 1).

The argument of Deleuze and Guattari is nuanced by the shifting of context happening within their work, particularly in *A Thousand Plateaus*, where the unity – and therefore site – of the author is continually called into question, but also where the writerly process is consciously envisaged as one of derritorialization[8]: removing and relaying contexts.

[7] Most notably in *Kafka: Toward a Minor Literature* (1986)

[8] Deterritorialization was first introduced by Deleuze and Guattari in Anti-Oedipus (1971), and further developed through their following philosophies – and through cross-disciplinary usage, such as by anthropologists such as Inda and Rosaldo in their 2002 anthology *The Anthropology of Globalisation*, and more recently by economical philosophers such as Franco 'Bifo' Barardi, in his book *The Uprising* (2012), referring to the abstraction of finance away from use-value. In its basic form, the term is applied to situations where a territory is removed of its ordering and control, or those aspects of it which are established and go some way to defining it. Deterritorialization in Deleuze and Guattari, is used to denote the process by which relations become 'virtual', being deprived of their contexts. As Colebrook (2002, p. 55) notes, the notion of 'deterritorialisation' is deeply related to the machinic in Deleuze and Guattari's work, as the machine is composed of relations deprived of their subjectivity and organising centre – and therefore the product only of these relations and the connections they produce. Deterritorialisation is

> The wisdom of the plants: even when they have roots, there is always an outside where they form a rhizome with something else-with the wind, an animal, human beings (and there is also an aspect under which animals themselves form rhizomes, as do people, etc.). "Drunkenness as a triumphant irruption of the plant in us." Always follow the rhizome by rupture; lengthen, prolong, and relay the line of flight; make it vary, until you have produced the most abstract and tortuous of lines of n dimensions and broken directions. Conjugate deterritorialized flows.
> (Deleuze and Guattari, 1987, p. 9)

The rhizome itself then, although based on the image of a root system, is far from 'rooting' discourse, instead seeking a nuancing, a shifting away of the becoming of the idea from the mimetic, re-contextualising discourses.

Nuance of the Fragment

Nietzsche's works also exists – to me, at any rate – as a kind of grand ambiguity, exposing the nuance between such poles as tragedy and comedy, the Dionysian and Apollonian, breaking the static [cf. HORROR] [cf. NOISE] position down over the course of a life-time's thought, through an understanding of value-judgements and their interpretation [cf. TACTICS]. This process of making undertaken by Nietzsche is of course now further complicated by the dislocation of temporality implicit in the 'rereading' [cf. REPETITION] of his books – as *all readings of Nietzsche are rereadings, taking place as they do in the context of a contemporaneity constructed, in part, of readings of Nietzsche*[9].

used throughout this study in the sense that Deleuze and Guattari use it in *Anti-Oedipus* (1971) and *A Thousand Plateaus* (1987), referring to the removal of contexts, and subsequent (re)terriorialisation with new contexts[cf. OCCUPATION] [cf. TACTICS].

9 For a characteristically clear aspect on the rereading see Barthes, 1974, p 15: "How Many Readings".

> Profound aversion to reposing once and for all in any one total view of the world. Fascination of the opposing point of view: refusal to be deprived of the stimulus of the enigmatic.
>
> (Nietzsche, 1967, p. 262)

This aspect of the 'stimulus of the enigmatic' (p. 262), the necessarily nuanced understanding of a reading made 'across fragments', is often referred to as 'Nietzsche's aphoristic style'. With the aphorism, along with the dramatic, he finds a way to make his project vastly different from that of dialectics, and open his philosophy up to the concept of multiplicity and the multivalent so integral to his thought. The aphoristic nature of Nietzsche's writing proposes the fragment that is subject to the forces which it expresses, and understandable therefore only as a constellation of infinite inter-forces at play [cf. MULTIPLICTY].

> The aphorism... the sentence, in which I, as the first among the Germans, am a master, are the forms of eternity.
>
> (Nietzsche, quoted in Derrida, 1967, p. 87)

Nietzsche understood that the aphorism differs from the (dialectical) maxim, which takes up position, in that it expressed the fragmentary, contingent nature of the idea – existing only as incompletion, 'desire, anxiety and solitude'[10]. So the impossibility of completion, the nuance of the fragment, necessitates the friction and 'production of edges' [cf. JOUISSANCE] between each fragment and that which is other than it.

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[10] "Edmond Jabes and the Question of the Book" (Derrida, 1967, p. 88). In this text, Jacques Derrida uses the poetry of Edmund Jabes to fully explore the 'production of absence' by letters – directly evoking the contingency of ideas in this formulation.

The involution of the roles of Dionysus and Apollo across the body of Nietzsche work are exemplary of this nuancing of roles, played out as 'figures' in evolving relation – a breaking down of polarity through the process of opposing and examining the evolving opposition.

> The further development of art is as necessarily tied to the antagonism between these two natural artistic powers as the further development of man is to that between the sexes.
>
> (Nietzsche, 1967, p. 539)

Importantly, this antagonism is not a polar opposition, and Nietzsche is able to invoke the complexity inherent in the 'figure' or character of Dionysus [cf. PERVERT] and Apollo in a sense analogous to Serres' figures of the Demon and the Parasite, to give understanding of the nuanced relationship – a productive antagonism. Even the final form of opposition which Nietzsche posits – that of Dionysus and Christ [cf. NUISANCE] – is replete with a historical and anthropological complexity which transcends the text, in a way which is true to the philosopher's project, exemplified by his insistence on the unity even of these opposing characters in himself: 'I am both' (Nietzsche, 2004, p. 221).

The political [cf. INEVITABILITY] inevitability of this is a form of opposition which does not take up an opposing mode, but rather utilised and turns upon itself as a focal point of the milieux [cf. SCORE].

The deployment of the fragment and the figure are analogous and useful for this section on nuance

– but are far from the most strikingly 'poetic' modes in Nietzsche. The function of the 'dramatic' in activating the edges of conflict and productivity in a way which is non-dialectical, exemplifying precisely the movement I am identifying here, is integral also – and discussed at length in Deleuze's chapter on Nietzsche's conception of 'The Overman' (Deleuze, 2006, p. 147) .

In a sense, as we see in other places in this theorisation, [cf. MULTIPLICITY], the site of poetry in the nexus of my work is such that there is a multiple conflict of terms within the 'poetic' – the philosophical, the dramatic, the scientific – creating, as an ideal at least, a site of absolute nuance and ambiguity that produces thought as the rubbing of edges in movement. Serres was aware of the originality of his approach in this sense, bringing the singular 'stone lions' evoked in the quote which opened this section, of the literature and science, together in writing of deterritorialisation. A rhizomatic 'abstract machine' of the written, as called-for by Deleuze and Guattari:

> [Y]ou start by delimiting a first line consisting of circles of convergence around successive singularities; then you see whether Inside that line new circles of convergence establish themselves, with new points located outside the limits and in other directions. Write, form a rhizome, increase your territory by deterritorialisation, extend the line of flight to the point where it becomes an *abstract* machine covering the entire plane of consistency. (Deleuze and Guattari, 1987, p. 11) [italics mine]

The stone lions then, not brought into contact, but dissolved across the multiple convergences across them and outside their limits.

Nuance of the Figure

In *The Parasite* (1982), Serres explores noise, through a series of anecdotes, bifurcating the notion

through the figures of the Parasite – itself based integrally on a word-play of three-fold meaning of 'parasite' in French 'a biological parasite, a social parasite, and static'[11] - and the Leviathan; both of which enfold multiplicity into their apparent singularity. In *Genesis* (1995), Michel Serres announces his theory of noise [cf. NOISE], 'as a new object for philosophy' before returning to say that it cannot be theorised, and thus presenting it as an object which is out of reach of philosophical analysis – in dilemma.

> We parasite each other and live amidst parasites. Which is more or less a way of saying that they constitute our environment. We live in that black box called the collective; we live by it, on it, and in it. It so happens that this collective was given the form of an animal: Leviathan.
>
> (Serres, 1982, p. 10)

What does this do to my task here, which is to theorise noise? [cf. POETICS]. It shifts the goal-posts every time I pick up the text, certainly. But this 'shifting' is not that of disjunction, or 'difference' which we find produced by repetition [cf. REPETITION] – it is a shifting, evolution, or involution [cf. SCORE], happening among the text, similar, comparable certainly to the workings of poetics, where the figure emerges with complexity of a character evoked in a poetic novel, or indeed in life.

Among other things (also including the 'time machine' which he identifies as a technique for brushing previously incomparable moments of thought against one another, again producing this kind of non-dialectical opposition) this is what Bruno Latour is referring to when he points out:

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[11] From the translator's note to *The Parasite,* 1982 edition, Schehr. The static he is referring to is the sound or vision, of 'static-fuzz' – the noise of the 'war of the ants' [cf. NOISE].

> [W]hen a reader likes Serres, he says, 'It's beautiful – I didn't understand it – it's poetry." And when a reader doesn't like him, he says simply, "It's poetry".
>
> (Serres, in Latour, 1995, p. 44)

I would contend then that short of placing the theorisation of noise poetics into the realm of chaos, the use of the figure of *The Parasite* produces an opportunity for us to develop an argument with our poetic, making a milieu of apparently incomparable disciplines, times, and notions. In Serres, 'the interdisciplinarian', we find oppositions dissolved into a multiplicity of intersections – a precise enactment of the complexity, and productivity, of the dilemma.

Semiotic Chora and the Subject

This movement by Serres in positing such a crucial paradigm only to give it the aspect of a dilemma is replicated in Kristeva's (1984, p. 19) notion of 'the semiotic chora' as that which goes beyond a linguistic, or indeed literary understanding of texts. An understanding of the semiotic chora is integral to Kristeva's method of textual analysis, as an ordering principle which dissolves the unity of the subject, in a play of the creative/destructive.

> This is to say that the semiotic *chora* is no more than the place where the subject is both generated and negated, the place where his unity succumbs before the process of charges and stases that produce him.
>
> (Kristeva, 1984, p. 27)

The semiotic chora as set-out by Kristeva in *Revolution and Poetic Language* (1984), opposes the

symbolic functioning arena of literature to a realm of pre-linguistic orderings which underlie the text – allowing for an unrepressed writing. This arena of the unrepressed is postulated as a melting pot of creation and destruction – a conception which lays the groundwork for the abject's 'semi-state', or state of nuance.

'The abject' [cf. PERVERT] (Kristeva, 1982, p. 10), is not knowable, by virtue of being indistinguishable from the subject [cf. HORROR]. The abject defiles distinction [cf. NUISANCE], and so it does not fit within the symbolic order of language, where distinctions operate between things – body and other, the desired and disgusting . As with noise, in abjection opposites bleed into each other and, importantly, language is given the texture of madness.

These deep ironies of textual analysis in Kristeva display a complex relationship with what it means to write 'on' literature, in a way which makes any reading of her own books quite abstractly disturbing as writerly projects. I locate this disturbing nature of her text in a writerly style which regularly invokes her own presence in the text – Kristeva's own, shifting, irrevocable subjectivity is ever-present, but contingent on her objects, producing a nuanced, poetic, complexity of 'voice' which is abject itself (neither her voice or other), analogous to, and therefore complicating Deleuze's notion of free-indirect discourse, as in this excerpt from Powers of Horror, when Kristeva uses the first person to complicate the relation between the phobic and the phobia:

> Only after such an inversion can the "horse" or the "dog" become the metaphor of my empty and incorporating mouth, which watches me, threatening, from the outside. Overdetermined like all metaphors, this "horse," this "dog" also contain speed, racing, flight, motion, the street, traffic, cars, walking — an entire world of others towards which they escape

> and where, in order to save myself, I try to escape. But rendered culpable, abashed, "I" come back, "I" withdraw, "I" meet with anguish again: "I" am afraid.
> Of *what?*
> *(Kristeva,* 1982, p. 40)

Serres too, especially in *The Parasite*, displays something of a poetic nuancing of subject/object, in a way which actively seeks to continue the work of philosophical discovery within textual and formal play – a kind of abject philosophical writing of a complex of ideas, or in Serres' own terminology, that of the noise of the *quasi* (1982, p. 228).

Are abjection and noise actually expressions of the poetic 'within' the field of philosophy? Do we find in the dilemmas posed by Kristeva and Serres – and their writerly solutions to them – a functionality of noise in poetic language? And can we, by shining the one onto the other find some kind of proposition for a noise poetic, of nuance?

Nuisance

The words nuisance and noise together evoke the figure of the noisy neighbour. In her book *Listening to Noise and Silence* (2010), Salomé Voegelin places this aspect of noise under a subheading 'Bad Taste' (p. 44), describing a neighbour's music and its capacity to shrink the space [cf. OCCUPY] Voegelin lives in, and further to drive her inside herself. This is an aspect of a poetic we're writing on here, possibly the most immediately evoked by the popular parlance of noise. In the context of nuisance, noise poetics are foisted upon an unwilling audience [cf. GLITCH] – in a live situation the audience are a neighbour whose space is encroached upon – in the popular milieu [cf. ABUNDANCE], it is possible for a 'poetic' to scale such heights of volume that it encroaches on the public space, the social sphere? Certainly there will be examples from history, we can mention the offence Wordsworth[12] caused to the gentry of his age [cf. EXPERIMENTAL], and now perhaps a similar thing is happening with Internet Poetry practitioner Steve Roggenbuck's 'polarising' break into the 'mainstream', and how this is causing a redefinition of space in poetics [cf. OCCUPATION]. Roggenbuck's poetic is noisy – it is garish, it is full of purposefully inconsistent spelling errors [cf. GLITCH], it is densely prolific and it occupies and spills out from the traditional territory of the text.

> Art is the creation of belief systems…how can you have a belief system if all you have is 80 page, black on white, 12 point font, serifs? God help me.
>
> (Steve Roggenbuck, 2011, online video)

Roggenbuck would seem to be the perfect example of this kind of poetics-as-nuisance-noise –

[12] There is an interesting account of this offence in Keston Sutherland's book, *Stupefaction* (2011).

especially its fleeting nature (as I write his prolific output appears to be winning what would normally be the academy over). In an interview with Steve Roggenbuck, Sam Riviere (2012, online) notes that Ron Silliman recently blogged about Roggenbuck's work, describing this as an entry into the 'mainstream'. We can observe a subtle action of nuisance here, producing the definition of a boundary, in that Riviere's question raises several more questions – in what sense, and since when, was Ron Silliman mainstream, for example? Silliman will blog about perhaps hundreds of poets in a year but this contentious poetry which is abrasive and garish is the one which is questioning – and reforming – the experimental 'minor' status of Silliman, Roggenbuck, and in an infectious [cf. PERVERT] move, also Riviere.

As Salomé Voegelin goes on to note,

> In a more general sense, noise amplifies social relations and tracks the struggle for identity and space within the tight architectural and demographic organisation of a city. In this sense noise is a social signifier: determining unseen boundaries and waging invisible wars.
>
> (Voegelin, 2010, p. 45)

Untimely Mediations

The philosophies which this conception of noise as a nuisance which redraws are manifold, notably in Kristeva's abject [cf. NUANCE], whose noise, disturbance lies in its persistence as non-object, semi-being causing us to re-conceive the limits of our body; and also in Nietzsche's (and Deleuze's reading of Nietzsche) affirmation of the 'untimely' [cf. SILENCE].

> This is why philosophy has an essential relation to time: it is always against its time, critique of the present world. The philosopher creates concepts that are neither eternal nor historical but untimely and not of the present.
>
> (Deleuze, 2006, p. 107)

Across forms, the nuisance of noise is evoked then as an inconvenient upwelling into the media of its time [cf. NOISE]. This is a literal rehearsal of the productivity of duplicity which Barthes states is the core value of culture in *The Pleasure of the Text (1975);* the duplicity which exists between the engagement of the philosophy with the media of its time, and its refusal of this timeliness. This untimeliness expresses itself in the context of noise arts where the artist is persistently seen to use the media most contemporary to it, perhaps because it is the easiest, or simply because they are in fact beings of their moment – the contemporary methods *a-la-mode* – and therefore also the audiences, but in such a way that makes them unpalatable, challenging the status of these media, to break and complicate the boundaries of performance and audience, perhaps as hybrid [cf. HORROR] between media and artist, exposing their enmeshment [cf. GLITCH], but always as a direct conflict with existing values and methods, producing what Deleuze refers to as something which is more 'durable... truths of time to come' (Deleuze, 2006, p .107) [cf. INEVITABILITY].

Political Poetry

> *...is [Bruce Andrews'] "I Don't Have Any Paper" to be read as simply cathartic, as a kind of megaphone for the political unconscious?*
>
> (Perelman, 1994, online)

The politics of experimental [cf. EXPERIMENTAL] poetics are not those of experimental music [cf. TACTICS] – distinct in their levels of engagement in the cultural economy [cf. OCCUPATION] and popular milieu – but that is not to say that an invocation of the principles of the noise aesthetic in sound cannot be deployed in language. Bruce Andrews in his 1992 essay "Praxis: a Political Economy of Noise and Informalism" invokes both Adorno's[13] and Attali's conception of noise, in much the same way as contemporary noise-music theorists in *Noise and Capitalism* (2009), citing noise as both radical composition method, mode of social prophesy and cultural fulcrum. This is to say that Andrews' conception of the 'minor' act of noise in poetics has in common with noise music its potential to be a nuisance towards the established 'major' – i.e. late capitalism[cf. INEVITABILITY].

Andrews sees hope in a poetic that could be (de)structured on the lines of a sound-noise aesthetic of 'informalism', to continue the work of the 'radical freedom' that has been lost to aleatory and systematising techniques of the post-war avant-garde [cf. EXPERIMENTAL]. As ever, Andrews' particular critique goes beyond a literary analysis into a critique of the uses of language, using the lines of unmistakability, inevitability and 'established modes', which he sees reflected in the sublimation of language into functional signifiers, and 'referential pointing'. This is the basis then for the parallels he draws with the aesthetics of noise in music.

> Established modes: these shock absorbers and seals of approval. Sublimating sound matter into helpfully nudging pointers, traditional norms desubstantialise, offering up a guided tour of genteel, personally agreeable and regularising reinforcements.
>
> (Andrews, 1992, online)

[13] Particularly Adorno's music writing, such as 1961's "Vers une musique informelle" (Adorno, 1994).

In the manifesto of kinds that follows, Bruce Andrews [cf. POETIC] evokes the notion of a poetics of noise, based on negation – of semantic relation, of narrative, of 'aleatory fetish' [cf. PERVERT], of 'auratic beauty', of ritual, of 'sound effects' - 'hyperassonance, hyperrepetition, cornball rhyme, singsong rhythm, the visual page scoring of loudmouth CAPS' [cf. SCORE], all of which he considers to be cheap, 'counterfeit currency' opposed to poetic of word-sound based on relational-dynamics, of kinetic montage, with a totally unpredictable dissonance – chaotic, but nonetheless meticulously produced [cf. PERVERT].

> representational pulls more granularised, yet polyglot: associative irregularities, interwoven and overlapping, chaffing and collision, anti-proximities and semanticizing glitches. An altercation, a counter-contagion.
>
> (Andrews, 1992, online)

This description of an 'ideal' text has some notable resonance with Barthes' (1975, pp. 6-10) identification of the role of 'edges' in texts of jouissance, [cf. JOUISSANCE] while also presenting a model for language which follows that of the 'noise music' [cf. NOISE] which grew out of a post-industrial West and Japan in the nineties[14]. But Andrews goes further than this, seeking a social model in the poetic, which acts in an exemplary way where the relations between words in poems replicate those between individuals in social constructs. Where the radical interplay [cf. MULTIPLICITY] [cf. PERVERT] of individual words achieves a political significance in its suggestion of new societal relations – arriving, through perhaps idealistic means, at a point where

> By taking advantage of (hypertextual) opportunities of rearrangement (re-

[14] Csaba Toth "Noise Theory" in Mattin (ed.) 2009, p. 32.

> manoeuvring, collision, osmosis, mutual interruption), it transforms its superficially pure (anti-social) material into eloquent oratory on social conditions, into a pattern of the (collective) subject's own reaction.
>
> (Andrews, 1992, online)

The most immediate problematic in this formulation can be the work itself though – far from freeing up roles within the hierarchical system, a poetic based around principles of chaffing and colli(u)sion can seem isolating and exclusive, therefore producing a precisely negative response in those outside of the work – creating a coterie of audience who get it – the haves – and those who do not [cf. GLITCH].

It is certainly noteworthy, that while aspects of chaffing and collision can be defined under the banner of noise as explored exhaustively by the noise musicians from DJ Spooky to Throbbing Gristle, the poetics that employ these techniques [cf. TACTICS] have not generally, if ever, associated themselves with the noise project, and have seemingly therefore had little or no interaction with an important definition in avant-garde discourse [cf. EXPERIMENTAL].

Antagonising the Audience

In placing noise music as legacy of Beethoven's *Grosse Fuge*, as antagonism of the audience, tracing it also through Blues music's pressing immediacy- and therefore evoking Punk also – marxist writer Ben Watson[15] presents a long history of precedent for work in which innovative composers move out of sync with their audiences, and the performative immediacy of modern art – setting the stage for a productive understanding of the transgressive and performative nature of

[15] "Noise as Permanent Revolution" in Mattin (ed.) 2009, p. 104.

noise which we might usefully employ in terms of a noise poetic. Watson even invokes supreme modernist J H Prynne as a model for the extreme nature of noise in music.

> in the midst of all the mediation we're subject to... modern art is an eruption of immediacy, the moment where the lunch is naked and we stare at what's on the end of the spoon. That's why its most effective moments involve rubbishing all previous cultural standards, achievements, techniques and skills: Asger Jorn's childish scribbles, Derek Bailey's 'can't play' guitar, J.H Prynne's 'incomprehensible' poetry.
>
> (Watson, in Mattin (ed.) 2009, p. 115)

Although I do perceive more of mischief than reason in Watson's evocation of Prynne here, his notion of rejection by the audience is one that usefully sites its energy in the antagonism between the work and the society, or creator and audience – more practically engaging in the notion of effect [cf. EXPERIMENTAL].

The concept of the reaction is taking place in Andrews, but rather than forming his argument for a poetic which is obtuse, antagonistic towards its audience in the (new) sense of a 'nuisance', Andrews, in his theory as with his poetry, 'doesn't seem to consider a non-active, non-engaged reader' (Leahy, 2000) – and this place of antagonism is turned instead into a space for an ontological reformulating of society, where the only reasonable *reaction* is to reconsider the role of relation (between individuals, systems) and being *involved* in the complex play [cf. MULTIPLICITY] of the work.

There is something of the macro/micro to these parallels within music then, with the Language

poetic of Andrews (and to an extent the brief flirtation with Noise in the work of Perloff (2000)), playing out a 'infra-language' complex of schism, antagonism and conflict – within the minor – remaining within the coterie of individuals and systems which are engaged in an analysis of language, and the implications of a reading. The modes, methods and theorisation of noise music, in contrast, from Beethoven's *Grosse Fuge*, to Cage, to DJ Spooky and Merzbow, have tended to derive their energy from an antagonism and remoulding of *inter*-ontology, taking in the remixing of cultures, the refuting of the music-market, and a pummelling aggressive stance towards the audience as part of the major – however much these antagonisms might be played out as anarchistic or non-hierarchical models of composition, their effect is one of an outward-looking 'nuisance' friction with their surroundings.

By what alchemy does noise music become a 'slow release toxin' [cf. NARCISSISM], engaging and developing audience, effect and power, and producing social solidarity among practitioners and audiences?

The basis for comparison – between noise-music as a post-industrial formula which draws on a kind of masochistic relation between artist and audience, and the potential noise-poetry Andrews outlines here – is not unproblematic, but could form a fuller analysis of the modes and functions of noise in poetics; noise which operates inside the text, certain, but also takes into account the effect on its audiences and surrounding cultures – as annoying, intriguing, 'decadent anti-social fix' (Watson, in Mattin and Illes 2009 p. 106). Etymologically, 'nuisance' reaches back to to a harder meaning – 'to harm' – having a rich resonance with, and in a sense qualifying, audience's relation to noise-music as self-harm, inherent in Watson's notion of the noise work as drug.

In making this comparison, we can draw on Bruce Andrews' (1992) multifaceted manifesto – or is it an instruction manual [cf. TACTICS] – for a Praxis of poetry based on the noise (anti)systematic, and look at how its implications of chaffing, surprise, collapse [cf. GLITCH] and reconstitution can take place at the infra-text and inter-culture level – where poetics become opened up to the critical and social milieux, but I suggest we should also take a look at other modes of the minor where the techniques and innovations of poetics might have aesthetic and 'addictive' currency.

Jouissance

In T*he Pleasure of the Text*, Barthes (1975) describes the moment of split inside a text as one which affirms, and performs a loss of, selfhood. In my own practice, I am seeking this 'doubly perverse' attitude in a production of textual milieux [cf. SCORE] which is personal, but which cuts into this idiosyncratic personal appeal with innumerable shifts of register, and vocabulary, common to avant-garde poetics of my time, adding into this the audible conflict and split between the bodily, interfacing noise-of-the-voice and the voice [cf. MULTIPLICITY] as carrier of language and meaning.

> it granulates, it crackles, it caresses, it grates, it cuts, it comes: that is jouissance.
>
> (Barthes, 1975, p. 67)

Edginess and the other

Barthes' use of 'jouissance' to describe the sexual [cf. GLITCH], sensual and orgasmic play [cf. MULTIPLICITY] of language has multiple implications within the understanding of noise in poetics, not least the abrasive interaction allowed by the technological interface and audience, the 'granulatory' – and the notion of the productive 'edge', split or seam [cf. SCORE].

This notion of the destructive text, the text of crisis, aggressive gravity and loss of self could almost be the 'raison d'être' of 'experimental' avant-garde poetry, from Sade, Artaud, Dada, to William S Burroughs, JH Prynne [cf. NUISANCE], the Language poets [cf. POETIC]. The distinction Barthes makes is that this destruction is accompanied by a proximity to the self, to reason or

'culture' – precisely to the 'other' with which it engages in a productive abrasion [cf. NUANCE].

Along with its refusal of 'comfortable' pleasure then, turning instead to an explicit disruption which seeks to recalibrate through a loss of selfhood [cf. HORROR] – in a sense then of conformity – the rupture in the text of jouissance is the rupture between this conformity and an explicit subversion. The edge in Barthes is just this split between the conforming and the subversive – or the self and loss of self, for example, where the friction takes place. In my practice, as both curator and performer, there are important echoes of this two-fold and paradoxical nature of jouissance in the requirement to draw the audience in, literally, into the performance space, to open them to the work, in a sense to keep them from fleeing the room or 'losing faith', and to invoke difficulty, discordance and dis-comfort [cf. NUISANCE].

Tender areas

Barthes' 'crackling' and 'granulated' jouissant texts here meet de Certeau's observation of the ear as 'a delicate skin caressed or irritated by sound: an erogenous zone', quoted in Steve McCaffery's essay "Voice in Extremis" (2001, pp. 167-181). I think about the divergent responses to my performance of *Last Words Forever* [cf. GLITCH], where Mark Leahy [cf. APPENDIX #1 d.) for example describes the voice's 'rhythmic jabbing and jamming', and another audience member describes their response as 'a gut feeling of being pulled', and 'I was listening for a plan, but then I realised that the voice is all there is, The Voice is the fire in a bleak space that's all there is' (cf. APPENDIX #1 c.) – both responses to a forcefulness, but also a sexuality of the voice, a passage between the present and absent which I associate with the rupture of self [cf. NARCISSUS] taking place onstage. I think also about my own need for the interface to be unpredictable [cf. GLITCH] in its relation to my body, allowing a slippage of relation which produces fission.

The poetry of noise plays in this area where tender and erogenous are exposed, for Barthes, this would happen through a cutting that takes place at duplicity, and the removal of the comforting familiarity of conducive form/content – for example between de Sade's eloquence and his base subject matter. In *Last Words Forever*, especially the Cafe Oto performance [cf. APPENDIX #1 video] I felt that the erogenous was taking place between my prostration, a kind of stripping bare of the suffering self – literally, as I was shaking, too hot, and increasingly unsure of the mode of the work – before the audience [cf. NARCISSISM], and the nature of lyrical composition – which continually refuses and perverts, knocking off track, foreshortening any attempt I might be making to 'express myself'. When I watch the work back on video, I have the sense that although I am almost pathologically pushing myself forward – through the noisy irrefutable presence of the speaking body, a first person polemical insistence of the tone – I am simultaneously ungraspable, as a 'person'. It is as though I have overflowed the boundaries of myself, not into transcendence, but obliteration. *The stuttering of voice which drops, catches and spins the body.*

> 'it was weird how to relate to the voice
> sometimes you were soothing
> sometime a friend or a psychotherapist
> and then the next you were going mental and scary
> crescendo to anarchy'
> [APPENDIX #1 c)]

Movement, exposure, bifurcation

[**LISTEN TO CEASELESS THING.MP3]

In a print work such as “Ceaseless Thing” [cf. APPENDIX #2], the site of the split is between the lyric flow, a forward movement of the poem, and the repetitions [cf. REPETITION] and iterations which it produces – showing the plays of multiplicity as a kind of maelstrom of indirection [cf. PERVERT].

For McCaffery (2001) equally, we find the site of exposure: one of dispersal and bifurcation [cf. EXPERIMENTAL]. Illustrative of this, McCaffery provides us with ‘ two distinct possibilities for the voice in the twentieth century’ (p. 161). One which denotes personality, presence, which he calls the conscience, and a second, ‘thanatic’ voice , of death the loss of self, which itself is subject to splitting. A splitting which includes, but cannot only consist of dispersal [cf. SCORE]:

> triply destined to lines of flight and escape, to the expenditure of pulsational incidents, and to its own dispersal in sounds between body and language.
>
> (McCaffery, 2001, p. 162)

As well as the uncanny resonance with the glitch aesthetic of my own work, McCaffery’s dispersal of the voice has clear corollaries with Barthes’ texts of ‘pleasure’ and ‘jouissance’; the ‘thanatic’ voice [cf. HORROR] (McCaffery, 2001, p. 162) displaying and enacting so much of the sexuality, ‘flight’ and loss of selfhood which Barthes clearly desires in texts of jouissance. What is interesting additionally is the nature of this splitting, and the subsequent ‘triple destiny’ [cf. MULTIPLICITY] of the ‘thanatic’ voice itself. In the Barthesian nexus, where a split occurs, there is the erotic edge.

> it is not violence which affects pleasure, nor is it destruction which interests it; what pleasure wants is the site of a loss, the seam, the cut, the deflation, the dissolve which seizes the subject in the midst of jouissance.

(Barthes, 1992, p. 7) [cf. SCORE]

Crisis of dichotomies

In the pandemonium of noise, we have a 'bifurcated' relentless production of fresh cuts, splits and seams – and contingent new connections being formed. Here we can return to Serres' theorisation, where bifurcation and splitting is the productive mode.

Jouissance then, is located at the point of bifurcation, exposing [cf. GLITCH] their meeting as complex interaction [cf. NUANCE], of the dichotomies of jouissance and pleasure [cf. NARCISSISM], as the thanatic voice is located at the splitting of the conscience, identifying voice of 'self', and the death or loss of self, just as 'Hell is the separation of paradise and Hell, the Devil is the bifurcation between God and the Devil, evil is the crossroads of good and evil, and error is the dualism that only opposes twins' (Serres, 1982, p. 20) and indeed, the message is the meeting of noise and message.

> This is the paradox of the parasite. It is very simple but has great import. The parasite is the essence of relation. It is necessary for the relation and ineluctable by the overturning of the force that tries to exclude it. But this relation is non-relation. The parasite is being and nonbeing at the same time.
>
> (Serres, 1982, p. 79)

In noise poetics, we find that, just as for Barthes it is not simply the cultured [cf. INEVITABILITY] or the destructive which is erotic but rather the fault between them. The potential of the technologically mediated and textual performance is to enact this multiple splitting and abrasion of edges, then, as the voice is dispersed into unamplified, delayed, granulated, 'pure', live and

mediated, giving the production of edges, of granularity. For me, this notion of the Barthesian split and Serres' 'bifurcation' is where we can usefully look at the potential of the noise in poetics.

> the text that imposes a state of loss, the text that discomforts … unsettles the reader's historical, cultural, psychological assumptions, the consistencies of his tastes, values, memories, brings into a crisis his relation with language.
>
> (Barthes, 1975, p. 14)

In every sense, I associate Barthes' texts of jouissance with the aims in my practice to produce an experience which is so overwhelming it 'cuts away' the audience from interpretative capacity and places us beyond our selves – as a both an intellectual political gesture of deterritorialisation, and an emotional refusal of the political loggerhead of poetics as site of protest. The 'edge', in this case between the interpretative, self-aware site in which the audience are being weighed by the sense of the work [cf. MULTIPLICITY] and their meaning-making within it, and then "the site of a loss" a loss of selfhood and "a dissolve" [cf. OCCUPATION]. It's impossible to know how this aim is enacted in the experience of each audience member, but some of the quotations from my post-performance interview bear out this kind of forceful and affecting ambiguity, replicated in the playing off of sound and voice:

> when his voice was hitting the sound
> the energy was coming off it and starting a new life
> not totally desolate, or the landscape was,
> but the energy coming from the collision of the voce and chaos was lighting it up
>
> the interplay between the sacred and profound... then 'sausage', 'eggs'

then everything is bouncing off the matrix...

the word is flaccid, but it gains power

piercing moment

[APPENDIX 1. c)]

We might add to this the edge of failure [cf. GLITCH]. I can look back at my own performances, and the work I have produced around it as context, as existing in this place that seeks and constantly risks transcendence, but cannot achieve it because of its linguistic nature, and so produces opposing edges – the edge of abstract wander, and the edge of incessant sense. This is where I would diverge from McCaffery's identification of Barthes' project as being one of dislocating language from meaning – which leads him, through Blanchot's 'neutral voice', and to sound poetry as a way of 'language finally become isolated and explored for its own sake' (McCaffery, 2001, p. 163). The absolute splitting away of the spoken from meaning differs from the motivations of the noise poetic [cf. SILENCE], and as I have argued, in texts of jouissance, by its dislocation. Using the nexus of 'bifurcation', 'edge' and 'noise', I have made a choice within my practice to sit meaning and meaningless at much closer proximity than the verbalisations of Dada, seeking a fault in their dichotomy. For me, the site of abrasion in the poetic is primarily at language, the lexicon and the phrase and its proximity to selfhood, which abrades, produces and splits us from the self. Again here we can see at work the productive fault [cf. GLITCH] of literatures of noise – the 'impossible, untenable... instant so relished by Sade's libertine when he manages to be hanged and then to cut the rope at the very moment of his orgasm, his jouissance' (Barthes, 1975, p. 7).

Moments of utterance

There are either two locations for the jouissance of text that is to be performed – one within the

performance with the audience, with the audience as participant or voyeur, and an 'original' jouissance which has spawned the text – or the performance provides an opportunity for additional edges with which the text must confront itself [cf. SCORE], as we find in the edge of interface, audience and voice. The text of jouissance, which embodies loss – of self, of contact, of meaning – is not only completed in the moment of performance then, but in its process of 'being', in composition, where writing practice becoming a private hedonistic pseudo techno-sexual experience [cf. NARCISSISM]. The presence of Sade looms large here[16].

Is *Last Words Forever* then ejaculatory play merely – can it ever be – re-played before the audience? Is the jouissance of performance completely distinct from the one which spawned the text? Certainly, in the context of a performed poetic work, jouissance is a risky proposal – coming as it does with its attendant proximity to the banal, narcissistic, dubious, self-serving and simply boring (Barthes' 'prattle') [cf. NUISSANCE].

In my own performance, my reading-through and improvisation among the central text, the urging on of the materiality of voice in an abrasive conflict with the interface and backing signal, the perverse, aggressive, masculine melding of private life, emotion, intellect, news and language-play, the physical effort and shifting of register is certainly unlikely to bring pleasure to the audience – but rather bring them closer into the text, in a kind of writerly relation [cf. NUISSANCE], to test our bounds, to bore (into) them – a transformative gesture of 'verbal pleasure that chokes, reals into jouissance' (Barthes, 1975, p. 8).

[16] Steve McCaffery relates a useful context of Sade's work in his essay "Sade: Writing and Modernity" (2001 pp. 125-149), expressing the paradoxes embodied in reception for his work – such as between the 'universalis of evil' (Alphonso Lingis) to De Beauvoir's estimation of him as 'a great moralist' – and the validity of this complex of responses in relation to his life.

Pervert

> Man has always endeavoured to go beyond the narrow limits of his condition. I consider that perversion is one of the essential ways and means he applies in order to push forward the frontiers of what is possible and to unsettle reality
>
> (Chasseguet-Smirgel, 1984, p. 1)

The figure of Chasseguet-Smirgel's pervert looms large in this study, allowing a nuanced and productive (re)use of this term in a much less judgemental sense than common parlance, via Freud. Instead, or along with, its sense as an aberration [cf. GLITCH], we evoke perversion as 'dimension of the human psyche in general', certainly a dimension of the writerly personality, expressing a tendency to the undifferentiated, the sexual obsessive, and the egotistical – but also that of the 'anomos' – 'without laws' [cf. OCCUPATION] or 'a tune which isn't a tune' [cf. HORROR]. I will show how this concatenation evokes the philosophy of Kristeva's abject, Nietzsche's Dionysus and Serres' demon – and provide something of a framework from which to understand some of the turns in my own practice.

Marquis De Sade is the exemplary figure for Chasseguet-Smirgel in *Creativity and Perversion*. She quotes this passage from *The New Justine:*

> The power of destruction is not given to man; the most he can do is vary the forms, but he hasn't the power to annihilate them. Now all forms are equal in the eyes of Nature; nothing is lost in the gigantic cauldron in which her variations are produced; every piece of matter that falls into it constantly springs forth in other

> guises. And of what significance is it to her creative hand if this piece of flesh,
> which today conforms to the shape of a two legged creature is tomorrow brought
> forth as a thousand different insects?
>
> (Sade, in Chasseguet-Smirgel, 1984, p. 4)

Sade's cauldron is the milieu of texts which the noise poetic feeds into and springs from. Chasseguet-Smirgel affirms that Sade's philosophy, displayed in this quote and proliferated across his oeuvre, displays an understanding that 'all things will refer to chaos'. This rendering folds out then as an anal sadistic perversion when we understand this as an 'intention to reduce the universe to faeces, or rather to annihilate the universe of differences' (p. 6).

In my writing practice, I seek an enmeshment [cf. NUANCE] of subject matter, tone and vocabulary which treats language in this sense – creating in the moment of utterance a time of creativity from destruction, and actively abolishing difference by enmeshing dichotomies [cf. GLITCH] such as 'up' and 'down' so the resulting lyric might be 'brought forth as a thousand different insects' [cf. NOISE], or 'a two legged creature' from the chaotic unity [cf. MULTIPLICITY].

> A ventilating of destinies to envy all night
> as though she is consumed in a sphere of vagabond teeth
> and bitten until sorted by the orders;
> into the discipline of the dead and that of the desperate to die –
> her language is disgorged into the sallow earth of strangeness;
> the podium of desperation does not bring glory

neither does the moment of optimism sober

the grain of the levitation into death.

(*from* Poems V [cf. APPENDIX #1: b)])

Dionysus

The word "Dionysian" means: an urge to unity, a reaching out beyond personality.... the eternal will to procreation, to fruitfulness, to recurrence; the feeling of the necessary unity of creation and destruction.

(Nietzsche, 1967, p. 539)

In many ways, not least in the irresistible vocabularies that are used to evoke them, my conception of the role of perversion is similar to that of Nietzsche's Dionysian [cf. NUANCE], sharing the urge to unity of the Dionysian, and the ambivalent nature of the creation and destruction dichotomy, and even – as in the opening of this section – the insatiable will; I'll find cause here to draw on Dionysus and other philosophical figures. The Pervert as a contemporary figure sketched in this study, though, draws in something more of the social terror, the misfit who questions boundaries [cf. NUISSANCE], perhaps the irresistible [cf. JOUISSANCE] – situated closely, in our nexus, to the text of jouissance – and the deviating of original streams of language, which will not find better interstice elsewhere. The Freudian perverse polymorph is a figure with *exclusively* sexually oriented drives [cf. ABUNDANCE], and although I will find many of the themes evoked by Freud useful, I must still bear in mind the multiplicity and variance at the heart of the noise poetic study which would refute anything so reductive as the Oedipal drive as the root of the poetics at stake here.

Pandemonium

The word 'pervert' stems 'from Old French *pervertir*, from Latin *pervertere*, from per- "thoroughly, to ill effect" + vertere "to turn"'[17] which evokes in the first instance that understanding of a noise which creates confusion, obscures or interrupts a message [cf. GLITCH]. Perversion in its etymological sense then, is a warping or distortion of the 'clean' journey [cf. TACTICS] - of morals, of message, of a species from moment to moment. To pervert is to misdirect, knock off course. Socially though, as a noun, the pervert is an outcast by virtue of deviance, from the norm [cf. REPETITION]. The pervert is deviance, and deviates – and in this he evokes Serres' figure [cf. NUANCE] of the Demon and its 'pandemonium' [cf. EXPERIMENTAL – Site of bifurcation].

> The signal is a unit, pandemonium is undefined, rumour is a plurality. The ruckus fluctuates, like choppy waters lapping, the signal is a fluctuation, the rumour's noise is the flux, or the totality of fluxions.
>
> (Serres, 1995, p. 65)

The pandemonium of the demon's conception then denies a singular sequentiality, so the message, the moral, the journey, emerges at an unpredictable angle – if it emerges at all [cf. GLITCH]. Serres' pandemonium is a perversion manifest in the crowd-as-filter, whose basis is to break hierarchy and difference down, manifesting noise. Perversion is worse than the demonic though, somehow more insistent, the pervert itself a filthy, abject persona – a social creation also – evoking the unthinkable, the grotesque figure of the sexual deviant, the lover of shit and bodily fluids.

Perversion in this sense, is both the 'social nuisance' [cf. HORROR] of the pervert, who tests people's sense of community [cf. OCCUPATION], revealing the bounds of acceptance [cf.

[17] Source: Oxford English Dictionary

NUISANCE], the perverting grotesque which deviates the norm with its insistent, disgusting noise – the pandemonium is both the noise of the demon, and the conjoined fears of the demonic.

Linear and Rhizomatic

It seems that a perverse, demonic text abolishes another dichotomy [cf. GLITCH]: it is both linear *and* disordered. It perverts, as in *to pervert the course of justice*, for example, knocking the long arm off track; to pervert the morals, a little skewing of the ethics here where no-one is looking, lending an otherwise immaculate logic a somewhat questionable end. The pervert of pandemonium though, the demented pervert, is someone for whom – or it is *in whom?* – these very notions of sequentiality and direction vanishes.

> Manifold noise means the white is grey. … Grey is not a medium, between black and white. White is grey in its totality, black is grey too in its number.
>
> (Serres, 1995, p. 63)

Direction in Serres' Demon becomes fractal, multiple and unpredictable. The wind blows into his conscious and is immediately given the attitude of non-direction, of every direction – even as that direction is defined *in him* [cf. MULTIPLICITY]. There is sub-sequence in this equation though, for certain there is a moment before the demon, a happening of noise, and an everywhere of after.

> It is coming toward me, in one way. Background noise, stable and unstable, does without sense, it is the non-sense of sense or the absence of sense, because it is going, locally, every which way: everything flies. Everything is going from

> everywhere in every direction and refracting everywhere.
>
> (p. 63)

In a sense, the fluxus of the demon is conceived as the social pervert's 'pointlessness', producing an ironic effect – in which we find the image weather-vane. The demon and pervert, disabling sequence in their soul, sending out morals as multiply refracted, fractal beam of complexity, bringing the message into crisis, simultaneously trembles in the flow of this flux, or the flux of this flow, and points in a direction. A kind of impartial harbinger – perhaps Attali's prophetic [cf. INEVITABILITY]?

> It comes toward him, it is bound to. Should there be some wind, it will blow in his direction, any other point, for him, will be in the background. Immersed in disorder, all order is directed toward him. Toward him, at him, and against him.
>
> (p. 64)

To the notion of a multiplicity of flows [cf. OCCUPATION] cut [cf. JOUISSANCE] at the person then, which I inherit also from Deleuze[18], I see something of the encouragement and warning of this portrait of the demon, for a practitioner who uses noise. Serres' flow evokes the notion of the data-stream [cf. ABUNDANCE] within which we work. The flow of the data-stream is perverted in my performance, but as much as I refract and distort the original message through the chaos of my compositional techniques, as much as it is thrown out as a 'fractal cascade', I am still operating as a trembling body at which the strands of the stream are unified and the direction of the flux – towards me – is defined.

[18] 'What is it that moves over the body of a society? It is always flows, and a person is always a cutting off [coupure] of a flow. A person is always a point of departure for the production of a flow, a point of destination for the reception of a flow, a flow of any kind; or, better yet, an interception of many flows' (Deleuze, 1971).

> I am a semiconductor, I admit it, I am the demon, I pull among the multiplicity of directions the direction that, from some upstream, comes at me.
>
> (p. 66)

Performance Writing and the Abject

My score [cf. SCORE] for *Last Words Forever* was produced under the circumstance of a perverted/demonic 'semi-conductor', and very early in the description of the process I was undergoing I spoke about the way I would conduct a perversion of Romantic texts, repeating them, partly drunk, often under the whim of mischief, (mis)reading sexual connotation into things, in cahoots with translation and word-replace software to repeat wrongly, misdirect, but actually complete an original 'message'. These poems through, were not only wrongings of original Romantic texts [cf. EXPERIMENTAL]; indeed, how could they be? They were accumulations of a life thrown upon the text, the data-stream's multiple flux pushed upon a writerly act.
The resulting poems are unrecognisable as to their origins in Romanticism, but the jamming of textual tropes forms a kind of neologism of the phrase in which confuses the temporal reference, and therefore the authorship of the text.

> In exchange for five minutes in which to explore the maze
>
> travelling inside the valley of a lake the sacred smoke cursing,
>
> from the run-off of the review of man,
>
> you slow the affectations of the coded once-over of the sea's sense:
>
> [cf. APPENDIX #1 b.]

That is, the references to nature *and* technology [cf. NUISANCE] do not sit together, clearly

displaying the edges [cf. JOUISSANCE] of their enmeshment, but nonetheless they enact this unlikely hybrid [cf. HORROR]. Here in this intersection the multiplicity is formed into the abject – neither timely nor untimely, neither authored nor appropriated.

This urge to pull into the cauldron or milieu is also expressed in the use of neologisms, where words themselves are drawn into a kind of faecal matter. The neologisms in *Ceaseless Thing* [cf. APPENDIX #2] are joined and across this iterative text are brought to the surface again and again in the reading as non-words – even quasi-words which accuse, but which delineate and deterritorialise the site language which makes up the work.

I can see then, how this act, especially in performance, where the audience also seem to rush away from me at the rate of the stream which comes through me, is the act of a *victim* to the flow of chaos, a victim which is demarcated by their state of *being with* this demi-urge of a lyric as it holds them and then loses them – but which is the state of victimhood?

> The victim is not killed; the victim is not victim. Faced with murder, the gesture is deferred, as is the decision. The action bifurcates and the tautology starts to predicate ; it slips ; it jumps to something else.
>
> (Serres, 1982, p. 160)

This time the bifurcation is a split, between the chaos and form continually and obsessively produced in the perverted noise poetic performance – the poem differs. This is precisely Kristeva's state of the abject in *Powers of Horror* (1982) – a process of being intermediary, the subject of horror, between states, where 'nothing is taboo because everything is meaningless' (p. 239).

In its composition then, the work embodies abjection. It is the being of the abject, neither mine nor the originator, 'the object', nor that which I 'reject' – neither language, nor other [cf. NUANCE]. The abject text is the text of horror, of between states. There is in the performing of the writing, the performed writing a moment of perversion where I am the pervert, bringing the abject into view as a trangressive act, turning wrong my sources, skewing the meanings of the data-stream in a refracting relation. But in the performance of the reading, the performed reading, I am become the abject, the text itself is the perverted, the pandemonium, acting upon the audience – and reflecting back on me. *This is a poetic that is so obsessed with itself that it cannot let itself go* [cf. APPENDIX #2].

Perverting Texts

I am perverted by the text I am reading [cf. APPENDIX #1 b.], I tremble under its flow [cf. OCCUPATION], and am repelled by its state of abjection, I am the deject, forced forward into its aggregated horror, re-reading myself reflected back in the text [cf. REPETITION]. The demon here then is distinct from the abject – it is the deject, distinct and at the mercy of the perverting, the being of abjection.

Following this through, is the audience then subject to the perversion of the text? My own experience of performing raises the possibility of audience's own operation on the abjected text, perverting it – it exists in infra-state between my rereading and their rereading (of the reading). Coloured by my own status of abjection in the lens of the text, I imagine the audience's experience is doubly perverse, bringing them into a pitiful voyeurism [cf. NUISSANCE] visited on my abjected body, distorted by the will of speaking an abject text – a grotesque, falling away of text as faecal matter, and my hollowed out skull, perhaps the audience are neither present (can they think for themselves [cf. INEVITABILITY], with such a rush of abjection filling their conscious?), nor

absented (of course, they cannot leave I am finished) [cf. NARCISSUS]. The effectiveness of the performance itself might produce again this perversion of the original status of the audience. I look at the audience as I am about to begin, I imagine they are there, ironic and perverse, willing to enjoy the 'harm' [cf. NUISANCE] of the performance – and at the end I look at them and think I have let them down, with a pitiful kind of harm. The performance becomes '*a process of rejection involving what may have been chaos and is about to become an abject' (*Kristeva*,* 1989, p. 41).

The Empty Pool

Indeed, the review of my work in the Wire unwittingly points out this two-fold abjection of the text and performer – "Nathan Jones' looped vocal reflected his self-obsessed scattershot performance"[19]. This 'scattershot' appearance of the performance, is exactly the narcissists' emptiness [cf. NARCISSISM].

In short, my presence there, seen through the 'objective' lens of the reviewer, shouting [cf. SCORE] a series of scattershot phrases united only by the emptiness of narcissism, is perverse – as I heroically lean over the pool of text [cf. REPETITION], the emptiness of chaos in fact, seeking someone to love (perhaps, hopefully, myself) and I am of course abjected – stuck between my 'being' and my 'being-in' the text as a kind of projected self. Performance is a perversion of the self then, playing out both Narcissus' heroic look down into chaos, and the inter-state of being 'abject'.

[19] *The Wire*, June 2012

Repetition

> When you double, or dub, you replicate, reinvent, make one of many versions. ... The composition has been decomposed, already, by the technology. Dubbing, at its very best, takes each bit and imbues it with a new life, turning a rational order of musical sequences into an ocean of sensation.
>
> (David Toop, 1995, p. 115)

The aspects of repetition are multiple in my creative practice, taking in the appropriatory [cf. OCCUPATION] as a repetition which produces, and reveals, an absolution of difference[20], the nature of the repeated word as a devolving mechanism, disintegrating the semantic inferences of language – producing 'space to think' inside sound – and also the nature of the echo [cf. NARCISSIM] as iterative repetition. I also turn toward the production of a repeated experiential-status; the re-production of naivety in poetic performances, bankrupting the integrity of the lyric, through a violently cynical [cf. NUANCE] recontextualisation.

In the nexus of my practice, repetition's multiple inference – in repetition of word, repetition of forms and the return of the beginning – converge [cf. MULTIPLICITY] in such a way as to complicate the notion of the 'repetitive', rather exposing multiple folds and seams of difference, producing 'erotic' faults and flaws within of the work [cf. JOUISSANCE]. In this sense, the repetition acts upon the text and performance as with Barthes' rereading – making it plural, 'that is, without order of entrance' (1974, p. 15) so each version, and visit, to a word or state could be first and last – or exist within the milieu. Just as the repeated reading for Barthes produces a multiple

[20] As conceptual writer Vanessa Place says of her appropriation of texts-of-law, and moving them into poetic context, 'Nothing's changed but everything' (Quid, 2012).

sense of entry into the text, so we find with repetition in poetics that the linearity of the poem is brought into milieux of multiple entries.

> rereading is no longer consumption but play (that play that is the return of the different). If then, a deliberate contradiction in terms, we immediately reread the text, it is in order to obtain, as though under the effect of a drug (that of recommencement, of difference), not the real text, but a plural text: the same and new.
> (Barthes, 1974, p. 16)

In performance then we can actuate this contradiction – the immediate rereading is absolutely possible in the temporally freed performance context, where echo and mediated vocal are become indistinguishable. And so we produce this kind of narcotic [cf. NARCISSISM] effect of the same but (and) new which we will find has multiple connotations.

Iterative Performance

The performances which form the central focus of this study, themselves repetitions, whose tactics are repeated also in this theorisation [cf. TACTICS], enact the productive revisiting, performance scores revisited as sites of thought. All this results only in the desire to repeat it all again, for another chance. In the work then, repetition here forms part of the nexus of desire to improve upon, recontexualise, reinvent everything I have done, before I had done it.

In *Last Words Forever,* [cf. APPENDIX #1 *audio*] I attempt to evoke the repetitive nature of language, the way language revisits itself, its repeatability and the differential effect of this

repetition. In the opening salvo for example, I present repetition as an echo [cf. NARCISSISM], where I enact expression as an act that takes place as the repetition constrained to the temporal as it becomes available. My live vocal [cf. GLITCH] is thrown into a stark play with the recorded vocal as a kind of explicit playing out of the writing process, the stripping back of the edit presented as a partial repetition, part of a continuum of differential repetition, in a sense a repetition of loss that takes place from page to voice to interface with the audience and beyond. It is no coincidence that I seek to evoke the image of starlight here, as the echoes of stars, itself consisting a repetition, in the form of an appropriation from a monologue of longing in Bolano's *2666*, just before death. They are the last words of Ingeborg in the novel, prior to her assumption into 'the past'.

> "but we're also in a place surrounded by the past. All these stars," she said, "can you possibly not understand, clever as you are?"
>
> "What is there to understand?" asked Archimboldi.
>
> "Look at the stars," said Ingeborg.
>
> He lifted his gaze: it was true, there were many stars, then he turned to look at Ingeborg again and shrugged.
>
> "You know I'm not as clever as all that," he said.
>
> "All this light is dead," said Ingeborg
>
> (Bolano, 2008, p. 657)
>
> [appropriated as part of opening section at Cafe Oto
>
> cf. APPENDIX #1: video]

This temporal repetition causes a dislocation within the text, again the production of edges and granularity [cf. JOUISSANCE], where the audience are pulled from original, but mediated, to live and immediate voice, in a continual differential and sway which is not theoretical now, or

thematic, but rather about affect – simultaneity, however briefly, attained [cf. GLITCH] before it is exposed as echo.

> she only mocks the sounds of others' voices, or, perchance, returns their final words... 'tis but a voice, a voice that lives, that lives among the hills.
> (Ovid*,* 1978, p. 99*)*

At the central section of the performance at Cafe Oto [cf. APPENDIX #1: *video*], I revisit the notion of the repetition as iterative recontextualisation, involuting a personal recollection, through repetition, into itself and into repetitions of works that are arising from the backing track, a discourse around the imagination in poetry. As this happens the central metaphor of the 'turning tears' is cancelled and returned to, first as body, then image, then tunnel [cf. GLITCH] – questioning its integrity in the context of temporal poetry, as a kind of enactment of the 'romanticising' repetition of memory.

Play and the Return

I recall the childhood game 'I know a song that will get on your nerves, get on your nerves, get on your nerves'. The repeated word, its performativity, its potential to transform rapidly into nonsense, annoyance, implication – and noise [cf. NUISSANCE]. But as much as the essential newness of a word, its difference, is produced each time in repetition, the repeated word is not the essence of repetition – any more than Echo's love for Narcissus can presuppose his own for her.

Thinking again, to the game where you repeat back at a speaker what they have just said but in a whiney voice. "Stop doing that". The fracture of this repetition is in the tone, it becomes a nuisance

by becoming re-appropriated and deployed against you. The noise of a repetition is its irritation against [cf. JOUISSANCE] the reality, its proximity which is located in the words themselves, and the difference which creates again a productive split. [cf. OCCUPATION]

The two children's games reflect the duality of excessive repetition, highlighted by Barthes in *The Pleasure of the Text* (1975). On the one hand 'the stereotype', when a word or action is repeated 'without any magic, any enthusiasm, as though it were natural, as though by some miracle this word were adequate on each occasion for different reasons' (p. 42), and on the other, the vibrant repetition, 'unexpected, succulent in its newness... the physics of jouissance, the groove' (p. 42) [cf. SCORE] – the repetition that produces difference, and the being of the return.

In the stereotype we have a kind of literal repetition, that induces a cringe. I think of the parent who unseemingly seeks to appropriate a teen-slang – themselves often neologisms – [cf. NUANCE] when addressing their children – themselves repetitions. This parroting is a terrible noise to the children, turning their language back on them, as production of the differential between them and the other, which the slang seeks to exclude. This repetition of the stereotype, is a production of difference therefore, but also sits very close to the generalising 'flat repetition' which Serres (1982, p. 147) equates with death.

Barthes' humiliated repetition and Serres' flat repetition is the function by which popular culture blurs contradiction and intricacy at work in the avant guard. It is the opposite of 'divide and conquer' [cf. TACTICS], displaying a multifaceted and contradictory 'noise' as a repeated, generalised formulation. It is the lie of repetition, the impossible repetition in fact [cf. NUANCE]. Deleuze distinguishes generality from repetition at the very beginning of *Difference and Repetition*,

placing it instead in the realm of ‘laws’ [cf. PERVERT] – where action can be compared and exchanged for action in an interpretative sense. This is what I understand by the notion of the ‘normative’ in law[21].

Interestingly for our investigation of performed work, Deleuze invokes the ‘festival’, as ‘repeating an unrepeatable’ (2005, p. 2) – to this we might add the various showings of a performance work, repeating the unrepeatable. To this nexus, we can add the iteration. I listen to a previous recording of my performances in the week running up to a new performance not in order to repeat the performance, but to create instead a true ‘iteration’ of the work. The idea of an iterative performance is brilliantly and usefully evoked by Caroline Bergvall’s comment on her piece *About Face.*

> This text started as a performance for the Liminal Institute Festival in Berlin in 1999. I had just had a painful tooth pulled out and could read neither very clearly nor very fast. Tape players with German and English conversations on the text were circulated among the audience. It took 45 minutes to perform the materials. For its 2nd showing at Bard College, I speeded up the tapes, transcribed the snaps of half-heard materials, and integrated these to the performing voice. The reading was curated by Nicholas Johnson. By now, it took 10 minutes to read.
>
> (Bergvall, 2004, online)

[21] In his paper “Deleuze and Kierkegaard on Law Justice and Art”, Andreas Philippopoulos-Mihalopoulos, draws together two major theorises of repetition, its production of difference, and its relation to the 'normative' in law. The normative itself is an interesting concept in relation to avant-garde writing practice, in the sense that – although it might seek a kind of impactful effect on the world more broadly – by questioning and 'breaking-through' for example – I would define as the 'iterative repetition' in that it heads towards an ideal or exemplary in some sense. Of course, repetition, of form, of assonance, sound, is a staple aspect of poetry – for example, in rhyme, but I will circumvent this broad influence on my practice for an enquiry into the effect of repeated words specifically at the extremity of 'excessive repetition' referred to by Barthes, and then the effect of return, and repetition as a an experience within performance or Noise poetry works. This is avant-garde's dreaded, inevitable moment when the disruptive gesture [cf. TACTIC] became normal.

Here Bergvall is producing an iteration of an original text without resorting to generality or normalising any essence of the work – but rather using *versioning* to estrange them, take them as an enactment of the vanishing or difference at work in the original poem.

> Thus in these cases of iteration and stereotype we see not an independence of purely mechanical repetition, but rather a specific difficulty in the relation between the two repetitions and in the process by which one is and remains the cause of the other.
>
> (Deleuze, 2005, p. 363)

Equally in poetics [cf. POETIC], appropriation might be proposed as a circumventing of the effect of stereotyping, turning the tool of stereotype on itself – using repetition as a producer of the differential. The arch-appropriator [cf. ABUNDANCE] writer Vanessa Place for example describes her work re-appropriating statements from her clients as lawyers – 'Nothing's changed, except everything' (in Quid, 2012). Equally, Kenneth Goldsmith, in his *Uncreative Writing* course (at Pennsylvania University) regularly refers to the production of the artist's hand within the material they choose to repeat [cf. HORROR]. In my work, appropriation is used in the sense of an Echo which both reiterates and recontextualises – I produce the act of repetition as a writerly constraint where my vocabulary is drawn from a finite pool of background noise within this temporal limit, while also enacting the kinds of mutations that occur through successive repetition – presenting, in effect, a hyper-version of the human interface as enacted on the raw material. My perversions then

are illustrated and embossed on the texts which I perform, written through act of writerly repetition.

In a noise poetic then, we can see emerging several 'bifurcated' roles for repetition, as differential, as presence, and as a turning-back of textual or spoken material on its originator.

This idea of the groove is interesting in relation to understanding how repetition in language might equal a kind of jouissance of hypnotic effect, an 'entering into a loss, into the zero of the signified'. Repetition in Beckett produces this 'zero of the signified'. In my reading and listening practice, I hear an instance of a repetition once, twice, and then I am pushed off the signification value of the word, my brain logs the inference, and from then on each instance of the word or phrase operates as a kind of static hiss, null point, a white field where my conscious can play.

I am listening to Roberto Bolano's long novel 2666. The second 'book' of the novel is punctuated by repeated interjections, a litany of police-procedural reports of murdered women. In this work the cold rearranging litany of abuses, exploring the endless repetitive permutations of injury, date, age, and location, deliver the audience to a point where they are cut loose from the text itself, its images, and forced instead stop reading, or to consider its implications. The writing here becomes a noise in several senses – as the repellant, certainly, read or heard only under duress, perhaps – something more that is produced in the repetition of the formality, producing familiarity, and space in which the phantom of subjective 'ethic', or the consideration of the implication of the work emerges.

Refreshing

An important and equal term in the context of *Last Words Forever* as a noise poetic, is 'refresh', analogous to Nietzsche's 'eternal return', which I come to through Deleuze (2006) [cf. MULTIPLICITY]; but also as a return of origins – evoked in the pseudo-myth that the noise on a television screen is in fact a visualisation of the echo [cf. NARCISSISM] of the Big Bang [cf. NOISE], or origin. In performance, I aim for my lyric to refuse, or overflow, the set relational system implied in the formulation of 'line-by-line'; the poetic's interminable origins are intended to press through the wash of images and symbolism producing a 'refreshing' – at odds with the syntactical *forward motion* of the sentence [cf. JOUISSANCE] – at every turn.

> a river this small sin of billiondom trickles against,
>
> with the force of a story ending in a profound wall
>
> surrounded by vast music in the volume of the lung
>
> that concludes the song of copulation,
>
> a cup of solace then! An office just for groaning in!
>
> Many antibiotics flash across the dove's wing at night,
>
> many colours of the dove's resistance. Be aware! I was afraid!
>
> (P*oems, I*, cf. APPENDIX #1 b)

I am using the 'return' in a very different sense to Bolano's repetition, creating a sense of no-space, so a repetition only of the first step into space – not producing an immediate end, but repeating this beginning – end, middle – in a perpetual return. In this sense, the poetic shows perpetual repetition,

magnified and enacted also in the stabbing noise of the backing track which punctuates the work as a shifting caesura [cf. NOISE], variously between each breath, each syllable, or at the end of each line, resetting the hierarchical order of the poem each time and creating a space for the nuanced play between fragments [cf. NUANCE].

For me, this is an effort to address the vibrance, and *untimeliness* [cf. NUISANCE] of the 'eternal return' in a linguistic sense, deploying a variety of unsettling, destructive techniques [cf. TACTIC] – changes of register, tense, metaphorical reference-points – in order to continually reduce the interpretative capacity to a 'null'. What is important here in the poetic as an investigative tool though is the potential for a null result from each salvo of the poem, and how it might prepare the reader afresh for the new.

> Is this living this algebra this network of the spring
>
> this hymn of collage this rare random motion
>
> where the ejaculator you are on your own,
>
> What is success in those night,
>
> but the razor, which partakes of nothing as it slides?
>
> (P*oems, III*, cf. APPENDIX #1 b))

The freedom of the poetic from the hierarchy of referential systematic means that each line is a moment of the poem imbued with its full potential – and also that this 'returning' produces its own distinct, totally subjective syncopated rhythm, where the train of thought is cut loose continually giving it the full weight of its implications.

Occupation

The internet is a territory of network – that is, of cuts and flows – as with Blake's Jerusalem and Breton's 'terrain to be conquered'[22], except this time around the role of language as a concrete or 'performing' integer [cf. GLITCH] is more deeply embedded – and the role of the 'stammering and stuttering of language' (Deleuze and Guattari, 1986, p. 76) transformed into a disruptive and malevolent aesthetic of its own.

Minor deterritorialisation

Discussing a poetic network, coming specifically from an experimental [cf. EXPERIMENTAL] practice, we immediately evoke territory [cf. NUISANCE], society and politics. In Simon O'Sullivan's essay on Deleuze and Guattari's *Kafka* (1986), specifically their formulation of a 'minor literature', O'Sullivan draws out three useful identifiers of 'minor literature' in relation to these points.

1. A minor literature should deterritorialise the major language.

And here they mention a 'stammering' and 'stuttering' of language, for example where vocabularies are taken from unconventional sources, or language is dissolved from its signifying aspect.

2. With a minor literature everything is political.

For example the signifying/a-signifying nature of language, but also the operation of characters and language systems which cannot be assumed into, major, Politics [cf. INEVITABILITY] and

[22] 'Threat is piled upon threat, one yields, abandons a portion of the terrain to be conquered. This imagination that knows no bounds is henceforth allowed to be exercised only in strict accordance with the laws of an arbitrary utility... and, in the vicinity of the twentieth year, generally prefers to abandon man to his lustreless fate.' (Breton, 1972, p. 4)

therefore create new lines [cf. SCORE] of discourse for society.

3. A minor literature is always collective.

And perhaps, therefore an evolving practice – collective in the sense of a shared aim, engaging collaboratively in experimental 'minor' practice across geographical and temporal axis.

We can use Deleuze and Guattari's deterritorialisation, politicisation and collaborative nature to distinguish work that is purposefully experimental [cf. EXPERIMENTAL], seeking occupation and newness – from that which is merely difficult, or unusual. In the sense that experimental work is that which is seeking movement towards some kind of new territory for exploration as an ongoing project, it also engages in the world in the sense of Barthes' (1974) 'writerly' text [cf. REPETITION]. The rhizomatic, infinite nature of this thesis itself is exemplified in – and illustrates – the notion of the 'impossibility of repetition' as, accompanying the movement of deterritorialisation made by a text – we find the work simultaneously repatriated in strange territories [cf. REPETITION], split across its inferences.

In every sense then, we find extrusions coming from the minor, experimental work which feed into the milieux of experimental practice and result. In the case of the *Lyrical Ballads* – in every sense a 'minor' work of its time – Wordsworth and Coleridge were clear that the territory of the experiment was the diction of poems, that their deterritorialisation existed to problematise [cf. HORROR] poetry into the public space of 'common speech', as part of an ongoing movement that has complicated the role and functionality of poetics since the nineteenth century. In the work of the Language poets, the territory of the experiment has often been both of the 'surface' of texts – in effect repatriating this surface, from its status as the window onto a realm of the signified, towards a

kind of depthless plane – and of the interstice, confusion of text, writer and audience, collapsing their difference [cf. GLITCH] .

> glitch art takes the _technological occurrence_ of a glitch to another, _more social _or_ metaphorical level._
>
> (Menkman, 2011, online)

Major territories

What is the territory of the 'major language' [cf. INEVITABILITY]? What change of territory does the tactic of experimental practice explore? The change has been at least two-fold, and with so much in this study probably better described as 'multiply pleated' [cf. MULTIPLICITY].

The deterritorialisation of language itself, (re)claiming and putting pressure on the dominant forms and dichotomies to fit into into a new (metaphorical *and* figurative) system – or fail [cf. HORROR] – is integral to an experimental poetic, an affinity it shares with Glitch Art, but with a long and distinguished heritage. In this study I have seen cause to refer back to *Lyrical Ballads* as an early motion of this kind. Romantic ruptures [cf. JOUISSANCE] from established poetic diction were a significant liberalising act, aimed at releasing man from what they saw as a state of 'savage torpor' (1878, p v.) – to re-situate the poetic in the realm of common language in a gesture aimed at involving the audience in the endeavour of the work. This motivation to assimilate, even subsume, modernity, technology, the major [cf. NOISE], in an aggressive move aimed at provoking involvement, is a central obsession of experimental, and therefore minor, practice – and certainly one of noise poetics as formulated in this study.

Distinction and Destination

Indeed, as Chasseguet-Smirgel (1984) shows, the subversive, that is deterritorialising, and subsuming are often linked. She show that the hybrid in this sense is a sacrilegious figure, in effect playing, and undoing the work of, God, and the state, whose principal mode has been to bring order through distinction. Chasseguet-Smirgel points out

> In Greek, the original meaning of 'nomos' the law, is 'that which is divided up into parts'. Thus we find that the principle of separation is the foundation of the law. This leads to derivations which seem to have only a remote connection with the word: 'musical mode', for example, and 'song'. We can understand the connection better if we take the meaning of 'anomos', which gives us 'without rhythm' and 'a tune which isn't a tune'. A further meaning of 'nomos' is 'division of land'.
>
> (Chasseguet-Smirgel, 1984, p. 9)

In this nexus then, the sacrilegious and anti-authority are intertwined with the nature of the indistinct and hybrid. The work of noise artists plays at this aspect of the perverse sensibility as an act of producing a disjunction of territory – this can be noted in the development of a protest without political demands by the Occupy protesters, who by refusing to distinguish their demands deterritorialise the debate. They in effect create of the channel an indistinguishable territory.

Events and Incident

Wordsworth's motivation to provide a spiritual alternative to 'great national *events'* and the 'craving for extraordinary *incident*, which the rapid communication of intelligence hourly gratifies' (Wordsworth, 1878, p. v) [italics mine] has been replaced by a more complex interaction [cf. NUANCE] – the kind of interaction and concatenation in Deleuzian 'rhizomatic' relations – the notion of a 'spiritual alternative' largely eschewed or subsumed in favour of a direct engagement

with multivalent aspects of cultural life. Indeed, the current territory for conflict is a place dominated by 'rapid communication' – first flooded, and now fenced off to commercial ends – and the 'great national events' which constitute a popular culture. In 'communication' and 'events' then – or expression and performance – we have the high-ground which could be *occupied* by an experimental poetics.

Demented demands

> To occupy: to engage the attention or energies of, to take up (a place or extent in space), to take or fill (an extent in time), to take or hold possession or control of, to fill or perform the functions of.
>
> To territorialise: to organise as a territory; organise – cause to be structured or ordered of operating according to some principle or idea.
>
> (http://www.thefreedictionary.com/ [accessed 2012])

The noise poetic, as disruptive event and (dis)communication [cf. SCORE], is typified by its intensity, almost demented, of demand on the attention [cf. NARCISSISM]. It occupies, holds possession of the communicative, refuses the flow-away of the event, and as such is symptomatic of the very important shift in the motivations of the practice toward the relational[23], artwork. In performance key figures in this deterritorialisation of art from the *individual*, the inspiration which audience might dip in and out of, to the *collective,* occupying action and attention, include John Cage [cf. ABUNDANCE], and Marcel Duchamp. Duchamp particularly, created a very specific conceptual movement when he dislocated the responsibility for the artwork from the 'artist alone', in a way which was then produced as a performative imperative by Cage.

[23] 'an art taking as its theoretical horizon the realm of human interactions and its social context, rather than the assertion of an independent and private symbolic space' (Bourriaud, 2002, p. 5).

> [Duchamp's] creative act is not performed by the artist alone; the spectator brings the work into contact with the external world by deciphering and interpreting its inner qualifications and thus adds his contribution to the creative act.
>
> (Lebel,1985, p. 12)

As most notably framed in Bourriaud's *Relational Aesthetics* then, the romantic 'imagination' in art has now been subsumed by a contemporary 'practice' [cf. EXPERIMENTAL], literally deterritorialising the function of art from one of 'aristocratic' acquisition, to something 'to be lived through' – therefore moving from the individual expression and ownership, to a site of collective occupation. The resulting formulation, which effectively suppresses the 'touch' of the artist, in favour of a generalised 'democratic' art demanding involvement (one might say, this development has been a problematising of audience and artist) [cf. NUISANCE] expresses itself in my work, with the use of generative techniques, collaborative and aleatory compositions, where the audience and 'reality' become implicated in, if not the subject of, the experiment [cf. TACTIC].

Subsuming Emotions and Intellect

In relation to noise, this important shift in relation to performance is perhaps also interestingly expressed in the theatrical principles of Antonin Artaud and Bertolt Brecht respectively. In her essay, *Performance Anxiety* (1997), Amanda Cruz quotes Ken Dewey on these two major influences on contemporary theatre

> Brecht called for the capacity to emotionally dissociate yourself from what you were seeing of being involved in, so that you could intellectually reflect upon it.

> Artaud called for an emotional impact that would all but make it impossible to do that. One side is Brecht with his thoughts; on the other, Artaud with his feelings.
>
> (Cruz, 1997, p. 10)

I argue that capitalism has effectively subsumed – or decoded – the dichotomy of intellect and emotion in favour of its deluge of rapid information and grand events, that the occupation of both is necessarily implied by the exploding of their opposition in utterance [cf. GLITCH] – which bares the weight and scoring [cf. SCORE] of both – and seek to explore this newly distinguished territory as a space where a noise poetics can operate.

Cut and Flow, Occupy and Channel

The examples abound, but as the pinnacle of rapid communication and grand events as political tactic of the major – and the confusion of personal/emotional, and political/intellectual in coercion – we can look to the combination of social networks [cf. ABUNDANCE] and The Olympics[24]. Two gargantuan aspects of Capitalism – as communication and event, or flow and cut [cf. SCORE], which have operated precisely in the way of what Deleuze calls a *demented deterritorialisation*. Both the Olympics and social networks share this demented aspect of the deterritorialisation of flows as a combined strategy [cf. TACTIC]. In social networking the 'social space' and even 'site of protest', have been moved from public squares into another virtual space – a strictly monetised and controlled space of information and capitalist law. With the grand event, the coverage of a section of East London, under the guise of sporting spectacle, delivers a virtual area with a set of rules defined by their over-riding of the law of the country, a site from which it can spill and normalise [cf. REPETITION] the new order of the corporation as the object of the protection that

[24] Or any number of more localised grand events such as Liverpool's *Giant Spectacular,* which had a national presence, was given the status of exception – to inhabit and close off roads in the city – and operated in a similar way as the Olympics, using young people's ambition and enjoyment to co-opt people, closing off any criticism of the event.

law provides. The event is special in the sense it can operate as an exception in inaugurating the deterritorialisation of flows, in this instance from public to corporate control – but not unique, in that its findings are readily extrapolated, sharing in this sense the aspect of the 'experimental' work which forms new connections as part of an extrapolation from the site of the event.

> This is a state of exception, but far from being a period outside the norm where standard rights do not apply, it presents a chance for a lack of rights to be properly inaugurated into the law once the exception, the Olympics, is over.
>
> (Wail Qasim, 2012, online)

There is argument here for assessment, beyond this study, of the Olympics as a doubling 'demented' Capitalist-Schizophrenic mutation, but for our means we might look briefly at the site of language in the combined 'deluge' of Olympics and social media, with a view to understanding how the flow of information and rhetoric combines with restrictive cuts, producing a deluge of language in which the noise poetic finds contemporary context.

The Olympics as Demented Capitalism

The Olympics is integrally demented[25], obsessive and perverting [cf. PERVERT] over its role in language – both within its own Territory, going so far as to blot out the names of companies which have not paid to have their names associated with the games, and outside the territory, where a stream of words have been made illegal to use[26]. The banning of words in the lead up to the games can now be seen as a preparatory gesture [cf. SCORE], *scoring the territory* for a deluge of text

[25] In the sense of 'the demented experimenter who flays, slices and anatomises everything in sight' (Deleuze and Guattari, 1988, p. 190) [cf. EXPERIMENTAL]

[26] 'Olympics organisers have warned businesses that during London 2012 their advertising should not include a list of banned words, including "gold", "silver" and "bronze", "summer", "sponsors" and "London"' (Hickman, 2012)

which involves the public in a textual upwelling, an indistinguishable mix of hyperbole, result, tally, national jingoisms, mottos and political and social imperatives – of emotional and intellect – which takes personal achievement as part of a flow legitimising Capitalist repatriation.

There is then a dually active strategy here – of fencing off and flooding, or cutting and flows [cf. JOUISSANCE] – producing the effect of the overload, which replicates, or is replicated in, the tactics of a noise poetic [cf. TACTICS]. My research aims to present tactics of noise in this flow of language, manifested by boundaries and filled with the multiplicity, indistinguishable, perverted 'jet of singularities' – in every sense the unity of multiples in the context of stream and event. [cf. MULTIPLICITY]

As tactic of textual abundance, overload – of focussing flow to abundant and overwhelming quantities – noise poetics *evokes* the strategy of capitalist flows to disruptive ends, in a way which we can frame as a mimetic operation [cf. EXPERIMENTAL], and as a symptom of the world in which it operates; but also *invokes* these tactics consciously as a disruption – making do with the flow of cuts, this practice learns the effect of capitalist strategies ('codes') and rehearses and tests them with greater speed, in an enactment of Attali's 'prophetic' function of music achieved through its speed (Attali, 1977, p.11) [cf. INEVITABILITY].

This is a doubly ironic gesture, but also operates using the mode of cut/flow as a glitch which explodes the dichotomy of minor/major. This co-opting of the strategies of the late-capitalism is then exemplary of the equivocal relationship between the practice and milieux [cf. GLITCH].

Abundant Flows

Specifically, the tactics of noise within textual abundance operate with the same cut/flow duality of the overarching capitalist operation. In this way, William Burroughs is perhaps the first artist of textual abundance, even anticipating it – producing a poetic which enacted both cutting and blocking as composition technique, and also the flow of the naked, unabashed unconscious. Burroughs was conscious of this affinity he shared with the strategy of the major – and the implicit duality it implied – producing extensive writing on the importance of language in coercion.

> words are still the principal instruments of control. Suggestions are words. Persuasions are words. Orders are words. No control machine so far devised can operate without words...[but] control needs opposition or acquiescence; otherwise it ceases to be control. I control a hypnotised subject (at least partially); I control a slave, a dog, a worker; but if I establish complete control somehow as by implanting electrodes in the brain, then my subject is little more than a tape recorder, a camera, a robot. You don't control a tape recorder, you use it.
>
> (Burroughs, 1985, p. 116)

This duality implicit in Burroughs control can be explicitly projected onto that of the Dionysian and Apollonian in producing the poetic text [cf. PERVERT] – without will, control is nothing. Without form the notion of play explodes [cf. MULTIPLICITY]. This formulation is interesting because it enacts the rhizomatic of terminologies I have exposed across this study – almost a Russian Doll structure, in fact, where Will, the central aspect, the 'first' in Nietzsche's Dionysian play of chance and necessity, itself contains Control, more readily associated with the structure of the Apollonian. In Burroughs' impasse then, just as will provides the basis for control, we find a demented

creative/destructive Dionysian coercion, a Capitalist-Schizophrenia (Deleuze, 1971, online), actively producing territories for emotion, expression, and even rebellion, upon which it can exercise its control.

This heritage of cut and flow in writing, itself one of a harvesting and directing the collective unconscious, has since encountered such an abundantly rich territory for operation that the collective unconscious itself appears to have been given manifestation as raw material [cf. EXPERIMENTAL]. The capitalist flow [cf. ABUNDANCE] has flooded communication with the unconscious as a stream of *meaning* on social media in a way which has in effect nullified the similar, but smaller, tactics of the avant-garde from Burroughs on [cf. INEVITABILITY]. A response of a minor literature has been, as we have noted already, to move the operation of the artform, the generation of the stream away from the artist even further.

Score

What does it mean to score something? In the sense of a musical score, does this score de-mark the composition? Does a cutting score in paper then display a trajectory through it? Does it in fact precede the fold? What is the status of a scored text which is a performance score, and how precisely does the score have to be performed in order for it to maintain its position as a score for performance? [cf. OCCUPATION]

My performances are scoring events in the sense that they cut, inscribe and chart as part of their movement – possibly as a precursor to the fold which creates unexpected, non-linear connections – scoring also, in the aspect that they 'count' in and constitute an exit from the field of play[27]. This paper is a flow of cuts then, and a score itself, a score which scores itself with its inter-referential form – the repetition [cf. REPETITION] of 'score' in these opening paragraphs for me evokes a scoring, as scratch, as mark, but also in the sense of a keeping count. The milieu [cf. NOISE] of the text is a flow of cuts – a continual delineation of other: me/you: mi/eux.

> It is interesting that the word used in French by musicians to describe their written texts – their scores – is the word partition.
>
> (Serres, 1982, p. 129)

Textual Score

The text my performance follows was itself the inscription of a performance, a structure for

[27] The score equally evokes the notion of play, and Serres' conception of the ball as quasi-object. In these senses then, a play on score might produce an enmeshment of Nietzsche's play as the unification of multiples, the score on the dice [cf. MULTIPLICITY], and also the moment of deferral, when the relation-forming quasi-object leaves the field entirely, and the moment of utterance, of witnessing is past [cf. HORROR].

performative and incidental improvisation – a collaboration with the interface [cf. NARCISSIM]. Also the graphical score that I drew out for my musical collaborator, a kind of bell-chart indicating an end-heavy progression through the piece, with intersections and breaks inside it is the setting of a groove, evoked from a playful conversation. The improvised performance is scored by the groove [cf. JOUISSANCE], in that it is cut into and given its edges by the script and the way in which it appears on the page. The score is the glitch [cf. GLITCH] in the system of inspiration – it exposes the enmeshed status of the Dionysian exuberance and Apollonian from [cf. NUANCE]. The score is the utterance of and in the utterance.

Audio Score

I am referring also to the heavy cutting and scoring created by the audio setting for my performance. In this sense, this is not a collaborative effort, but rather a kind of choreographed conflict [cf. NUANCE], where the sound makes frequent scoring trajectories through the line of an otherwise continuous lyric. In truth though, the performance scores, as my voice makes these violent interjections in the background noise – through the technology as an extension to the voice – [cf. NARCISSISM] cutting into and scoring the flux of background noise.

Haunted with traces

My voice is a score for the music. The music is a score for my voice. They are united, and partitioned with their respective roles by a graphical and textual score. The text scores my voice, and scores the difference of my voice and music. The text itself is scored, haunted with traces, cuts, diagrammatic conventions. The sound of the performance is a score – as in a film-score – for the experience of my standing onstage and performing. A score as a cut, as a trace. As a leading

gesture which delineates a direction through. The score that creates multiple edges [cf. JOUISSANCE] between the disciplines at work, and also edges through the interjections in the flow of these disciplines. The scored text presents the temporal as an eternal gesture – just as this thesis and the scored 'track changes' paper presents an opportunity to look through the time of its composition. The score of the cross references in this paper is also Serres' multifaceted wordplay on the french word for 'parasite' – it is a host, a guest, an intermediary, and – by the nature of its extraneousness to the flow of the text – a fault, a static [cf. HORROR].

The score exists in each of these ways – as cut, as graphical expression, as guide, as interjection, pathway channel, parasite – and as tally, as in 'point scoring' – in a sense that enacts the punning on the word score to exemplify the demarcations that are active from composition to performance and archive, creating 'multiple pleats' that allow the work to fold back onto itself as involution. This produces the possibility of the re-iteration [cf. REPETITION] of the work, based on archive-score become composition-score in performance, resulting in the rhizome effect of a non-linear exploration of practice, notation and artifaction [cf. MULTIPLICITY].

The site of the score [cf. EXPERIMENTAL] is right through all elements of the event of the work, as though they have been layered and gouged into with a knife to expose their underbelly of concatenation [cf. GLITCH]. The audio-visual performance, the physical experience of being in the room, the script, the voice, the technology, each are cut, gouged through with the same gestures, which are gestures ultimately of delineation though destruction – of an inscription which reaches through and connects 'jets of singularities' that form an event [cf. OCCUPATION].

Abundance

To speak of abundance in terms of the contemporary noise poetic, we are also evoking the abundance's overflow into, and occupation of, the gap. As John Cage noted with regard to sound, 'there is no such thing as silence. Something is always happening that makes a sound' (Cage, 1961, p. 191), so it is with abundant informational production. Something is always happening that makes language, and therefore poetics – even in a moment of solitude and contemplation, even in fact in repose, there is the chatter of the brain, and directionless echoes [cf. NARCISSISM] of ours and others' thoughts which crawl and play. Just as in the moment of the gap between the station there is 'static'. The silence that surrounds poetry then, the vast austere spaces on its pages and the weighted, reverent spaces around the reading, are a pretence – or at any rate are not what they seem.

The space of the page is somewhere to imprint, and the gap in language is a moment for the echo of the utterance to reverberate [cf. REPETITION], but this is still abundance – the language's sequence of concatenations and bifurcations continues regardless of the author's intentions. In my work the gap is envisaged as a moment of absolute density – the word that is scored [cf. SCORE] through, which is, in effect, the double word (invoking both the word and the absence of the word), the absence of *meaning* through the refusal of completion or the refusal of the inevitability of the sentence [cf. INEVITABILITY].

The dense poetic work then, for example *Last Words Forever* is a succession of densities of meaning, of rushes which overwhelm meaning, of vacuums which deny it, and of moments from which double meanings, or singularities rise, like a shout which comes up from the busy street.

My work is ‘untimely’ [cf. NUISANCE] in that it works with narratives, flows as an intersection, that is a non-section [cf. HORROR], and perverting [cf. PERVERT] . The flow of narratives across media has reached a pitch, spilling into ‘social media’, where it sits alongside images, scholarly articles, ephemera as a kind of continual presence of meaning to be found. The poem, in its guise as a noise poetic, has a unique site as utterance which voids meaning – or at least complicates meaning making, as a kind of battle [cf. NOISE] – a gap, a caesura, a static in the abundant textual flow.

Appropriation

Kenneth Goldsmith is the exemplary practitioner and figurehead of the first generation to directly address the new textually abundant world of the online data-stream In a series of works he has developed a taxonomy of experimental practice which has deterritorialised poetry from an authorship of text into a realm of conceptual play which presents the authorial hand rather as one of selecting.

Although he is a resolutely contemporary ‘networked’ artist, as he pointed out in my interview with him in May 2012, his work is rarely situated online. Instead it operates in an exemplary way to cut, score and block out a space for the tremendous rush of language to emerge as a poetic. In this sense, appropriatory practice [cf. REPETITION] then, operates as another ‘person’ in the Russian Doll formulation – providing formal constraint which reveals the Dionysian play of language: Will subsumed to Control as an artistic imperative [cf. MULTIPLICTY].

Goldsmith’s best-known works also present a situation of textual noise as an aesthetic. With *Fidget* (1997), the artist aimed to record every move his body made for an entire day. In the first instance,

this is an extreme self portrait, [cf. NARCISSISM], and certainly has moments of very loud ‘bad taste’ [cf. NUISANCE]. Rubin Gallo has written an engaging study of this work “Fidget's Body” (2001) which we will find useful – describing the body, literally the body of the text, as ‘naked, abject and machine-like’.

> The nudity in *Fidget* extends beyond the body. The book is the textual equivalent of a nude beach: a nude text in which language has been stripped down to its most basic elements. Literary ornaments, syntactic accessories, and all other writerly luxuries are banished from this composition.
>
> [...]it is an abject body that repels the reader - at least the squeamish reader - with its constant fidgeting of nostrils, tear ducts, testicles, and perianal regions. It is a body filled with mucus, urine, sperm, and other lowly fluids.”
>
> [...]
>
> *Fidget*’s body resembles a machine more than a living organism. Even urinating is rendered as a series of operations that involve extracting, grasping, pushing, releasing, and tightening. It is as if the narrator were operating a piece of equipment - a giant mechanical apparatus full of levers, knobs, and buttons, like the one depicted in Chaplin’s *Modern Times* - and not a penis.
>
> (Gallo, 2001, online)

Stroke. Stroke. Stroke. Tip of [*In this dehumanising, repelling]* middle finger inserts into anus. Left hand grabs and pulls breast. [*of the reader and stripping naked]* Successive strokes increase in speed. Testicles contract. Right hand [*of the body of text then, we see literally the cutting [cf. SCORE]]* probes testicles. Left

bicep grinds. Breathing [*away inherent in the production textual abundance]*. becomes stronger. Toes curl. Leg lift. Genital area [*What emerges is a swamping flow of words]* sweats. Legs spread. Right middle finger presses anus. – *[even the utterance of writing itself becoming assumed]* Left breast muscles pulse with arm movements. [*into the willed force of the textual body.]* Profuse sweat appears on chest. Right hand massages belly [*An illustration also]* repeatedly in circular counterclockwise motion. Left hand strokes penis. [*of the Apollonian form]* Pressure on bladder. Legs stretch out straight. Calf muscles tighten. Buttocks [*the tableau for a 'noisy']* tighten. Sweat. Left hand continues to repeatedly stroke tip of penis. Right [*Dionysian play of language.]* hand applies pressure to anus. Motion stops. Body slumps. Motion resumes. *[cf. GLITCH]* Body rocks back and forth. Knees move rhythmically. Buttocks and thighs jiggle *[cf. JOUISSANCE]* in unison with stroking. Feet lift off ground. Toes point. Rapid succession of *[cf. MULTIPLICITY]* strokes.

(Goldsmith, 1997, pp. 28-29) [italics mine]

Horror

> my son suddenly screamed with a voice that expressed a kind of agony and horror, and carried on screaming. I rushed out of the room where I had been writing... He had turned on the television, which had been left with the volume turned up full and tuned between stations, and had suddenly been invaded by the sight and sound of the white noise, massively amplified, like a deathly, electric living-dead snow. Just for a second, a chink had opened up in the screen which normally held the noise at acceptable levels, and it had spread at the speed of sound, through him and me and the whole house. These inhuman, panic moments have become rarer in Serres work, but are still sometimes to be found
>
> (Steven Connor, 2002, online)

This anecdote of noise is used to express the horror 'panic moments' produced in Serres' work of the 1980's and 90's, specifically *The Parasite.* The striking thing for me here is the productive, chain reaction of horror and noise which takes place. The scream of the television [cf. NOISE], the second scream of the child – and the inner scream of dread in the author as he rushes from his writing room. What is the source of these moments in Serres which cut a canal through the milieux channelling horror? And what is it in particular which Connor reads as inhuman – cutting without differentiation through human and media [cf. NUISANCE].

Quasi-object and Abject

In "Milieux" (2002), Connor, with the caveat that centres are difficult to locate in Serres' work, presents *The Parasite*, as Serres' 'most strained and painful book', and specifically the quasi-object

as the figure where this book reaches its pitch. Like Kristeva's abject, the quasi-object is neither object nor subject, but in whom, like a God of classical mythology, 'the relation is made flesh' (Serres, 1982, p. 224). In his chapter on the Quasi-object [cf. NOISE], we find Serres meditating on this accusatory horror with something that indeed could be characterised as a 'pitch' in his writing. The phrases and associations flick and twist tense and object with each pass, as the relation among the collective is exposed for its fickle and transitory nature. The quasi-object is the ghosting of an object, a non-object which nevertheless designates us. Serres likens the quasi-object firstly to a button, a ferret and a ball in a game, where each designates a victim [cf. PERVERT]; then on to money, to increasingly specific quasi-objects that become combinations of thought and flesh like humans, love between people, anything that keeps all out war at bay, and a single shared word, 'without referent' between blind men.

In the midst of this, Serres is exploding his own figure into an 'other' of crisis, a moment of utterance which decides – feeding into his explosion of complex enmeshment, an implicit rejection, or marginality of the other, and therefore, I would say, himself. Putting into crisis rather the position of the outside – the edge as happening in the midst, between us as a ghost of complicity.

Caesura

> Decision, through a single act, links and separates reason and madness, and it must be understood at once both as the original act of an order, a fiat, a decree, and as a schism, a *caesura*, a separation, a dissection [...] a cleavage and torment interior to meaning in general.
> (Derrida, 1967, p. 46)

For Derrida then, the gap, literally evoking the static-noise of our opening quote, *decides* – it is, like

Deleuze's *coupure* [cf. PERVERT] the cutting-off, (etymologically, 'from Old French *decider*, from Latin *decidere* "to decide, determine," literally "to cut off," from *de-* "off" + *caedere* "to cut"'), the decision then as the lopping of, where the limb ends, and the flow of blood begins. Derrida is writing of Foucault's distinction between madness and reason which is not a distinction at all, but rather a moment of judgement [cf. POETIC] – a dissection. Here we have a useful figuring of Serres' quasi-object, *as static*, the moment which assigns, the gap, or caesura when the decree can be made of the information at hand. In Kristeva likewise, the abject, not propelled sufficiently from the body to be a mere object, or reject, but rather designates the delineation of the "I" with a kind of accusatory horror. With the abject Kristeva turns through the personality and finds these moments of dropping away from the self. Her abject is an indefinable other which is full of the faecal, accusatory.

Subjective and Objective

The power of horror then similarly can reach its pitch in these writers for whom the position is neither subjective nor objective – a kind of quasi-objective voice of gathering and excluding, the place where for Kristeva texts meet (Toril Moi, 1986, p 34), what we see in *The Parasite* as Maxwell's Demon[28], presenting a reversal as authorship as selection, and also Deleuze's 'free-indirect'[29] where the subjective (author) and objective (character) of the writing are confused [cf. NUANCE].

If we were to approach the quasi-objective as a reader though, we come to the unreliable narrator of

[28] An example of Serres' interaction with other disciplines, the figure of Maxwell's Demon is taken from a thermo-dynamics thought-experiment. Interestingly the *demonic* aspect of the demon in this meaning is solely from the mischief it plays with the rule of thermodynamics which it seeks to test [cf. NUISANCE], but is built on as a kind of *Satanic* figure by Serres in his own work [cf. PERVERT].

[29] Usefully described by Claire Colebrook in the "Indirect Discourse and the Infinitive" chapter in her book on Deleuze (Colebrook, 2002, pp. 109-11).

our monologue, who designates us as the subject of the writing. Who seems to capture us, make us witness, but nevertheless moves on. It is a writing which is loaded with ambiguity, but precise. It is a writing in whose unlikelihood we find its precision. This is the accusatory impulse in the noise poetic. The scattershot [cf. NARCISSISM] milieux which accuse and form a witness [sic] [cf. NOISE] of each of the subjects in the audience. It is the moment in the noise in which a voice reaches out, unheard by anyone and touches the inner ear [cf. JOUISSANCE]. In this sense, the audience is the gatherer of the maelstrom of inference at the moment of utterance, ear then is the quasi-object which accuses, the abjecting ear which which will not reject the text completely, due to its urge to make something of it [cf. GLITCH].

Appropriation and the Quasi-Objective

The gathering of texts also evokes one of the central tropes of contemporary experimental poetics – the appropriation [cf. ABUNDANCE]. In the act of appropriation, as practised by Kenneth Goldsmith and Vanessa Place, for example, the author is ostensibly excluding him/herself from the status of the subjective creator of the work, and instead becomes an objective witness to the texts. For Serres the quasi-object precisely designates the witness – and so can we imagine this moment of ownership of the appropriated text as a quasi-objective act, and once which is literally an making-untimely of timely material [cf. NUISANCE].

Tactics

The terminology of the 'tactic' and 'strategy'[30] employed by de Certeau (1984) is useful when seeking an understanding of the role of Glitch in experimental practice. In the contemporary context, the territory of communication and events [cf. OCCUPATION], is dictated by a 'strategy' (that of capitalism) consisting of homogenisation and disguise – which is subverted, pierced, out-flanked, by the 'tactical' work of experimental poetics [cf. NUISANCE]. The tactics of a collective political endeavour are temporary, always making themselves redundant in their execution, but always suggesting the new.

> everything which disrupts the relationship between things and puts in touch with certain more acute states of mind.
>
> (Artaud, 1968, p. 94)

Oppose, disrupt the established, aggressively quantifying, value systems of the 'major'. Here Artaud formulates the 'deterritorialising' potential implicit in much of the theory around experimental language practice, and opens the door to a poetic where the language territory is ruptured along the lines of its own 'relationship to things'. Joined by new tools for aleatory, generative and error-based compositions, we see the potential for rupture manifested as a function of the machine – where the system of reason, the alphabet, the code, the syntax, is explored for further fault-lines [cf. GLITCH] within it. Language itself becomes the host and symptom of a systematic malevolence – the performed language moment resisting status as either understandable

[30] De Certeau devotes a significant portion of The Practice of Everyday Life (1984) to distinguishing between the tactic and the strategy. Briefly, the tactic is figured as always-provisional, short-term and responsive – and, importantly, the form that the individual player is forced to take – in comparison to the strategic operation of 'power', which is long-term, calculated and planned. De Certeau, asserts that because of their always-provisional and responsive nature, the tactical operations of those who do not wield power – and which go some way to undermining the strategic operations of the powerful – are often invisible.

communication or quantifiable event.

> In this way glitches signal the possibility of further action; an opening, they express freedom of movement.
>
> (Julian Oliver, in Menkman et al, 2011, online)

In my work *Last Words Forever* the 'glitch' (or the stammer and stutter) aesthetic is deployed alongside the choice of the venue and supporting acts to contextualise and characterise a poetic sensibility, beyond the usual frame of reference of 'poetry in performance' – in this case as a new media artwork, seeking malevolent effect with and through technology. The performance here is experienced as a kind of 'liberating error' and a glitching logic of communication [cf. GLITCH-Collapse], a symptom of the movement of information through the system, and requiring a properly 'free' association 'process' to happen in the audience. In the post-performance interview I conducted with audience members [cf. APPENDIX #1], for example there is a kind of free-wheeling web of associations that come from a discussion of the performance which are of the kind that can easily enmesh dichotomies, and also use the authority of the utterance as a coercive movement which unites around a vacuum [cf. ABUNDANCE].

Of course, this rupture from, and refusal of, the sensual norm of the poem – intended to produce the edges implicit in Barthes' texts of pleasure [cf. JOUISSANCE] – produces another site for experimentation, in the audience; a site where, through refusal of traditional readings, the work judges, rather than being judged[31] [cf. HORROR]. The inseparability of this 'chain of

[31] As accepted frameworks for aesthetic judgement – cogency, elegance – are refused, a new one is formed, and enters into a testing relationship with the work itself. The effect I am proposing, purely theoretically, has similarities to the role of 'error' in cybernetics – where errant 'results' force a recapitulation of existing notions of the experimental situation. Cybernetic principles of this kind are very usefully articulated in relation to new-media art in Menkman 2011.

experimentation' does not prefigure the results for me though – any more than the likelihood of a multitude of conflicting results, each leading to different assumptions and theorisations from the work reduce its proposed affect.

> What seems like liminal noise might wind up being the very (diagonal) line of deterritorialisation that leads to a better, emergent, heretofore unimagined future.
>
> (Curt Cloninger, 2010, online)

The Noise Poetic seeks to – and has sought to – engage in the language territory of information networks, and revisit the romantic notion of the work providing access to new territories: those territories occupying the collective mind in a capitalist agenda [cf. TERRITORY]. We can see experimental technique at work in a way here which is politically oblique. Much in the way in which the writers of the late-Romantic mode engaged through assimilating contemporaneous technologies (for example, Hart Crane's attempt to assimilation of the feats of engineering in *The Bridge*[32], 1930) in an operation of exploration, this mode of experiment manoeuvres itself into the political with a sideways/diagonal gesture, designed to suggest and reveal new ways of operating and revealing space 'behind' or 'between', rather than engaging in the lines of a debate. In its very temporal existence it is evidence of 'another place', and infinite 'other ways', in its existence, it is the enactment of other ways, the co-opting of the event as an exemplary disruptive gesture. [cf. MULTIPLICITY]

The impermanence of the experimental act is its strength then, but also its weakness.

> It has at its disposal no base where it can capitalise on its advantages, prepare its

[32] Documented in John Bayley's *The Romantic Survival* (1957)

> expansions, and secure independence with respect to circumstances
>
> (Certeau, 1984, p. xix)

In *Last Words Forever* and in my print work I place the audience into this dilemma. The work's overarching insistence and paradoxical lyric-flow/stammering-sense, produces for me, in retrospect, a mimesis of the strategic flow of the 'demented deterritorialisation' of Capitalism [cf. OCCUPATION] – enacting a kind of theatre of potential. The insistence and 'totality of emptiness' in the work [cf. NARCISSISM] could operate in the sense of entrapment [cf. INEVITABILITY] and also as territory to be operated within – inducing the contingent tactical responses[33], analogous to Certeau's 'consumer trajectories' which is an authorial response to urbanism.

> In the technocratically constructed, written, and functionalised space in which the consumers move about, their trajectories form unforeseeable sentences, partly unreadable paths across a space. Although they are composed with the vocabularies of established languages... the trajectories trace out the ruses of other interests and desires that are neither determined nor captured by the systems in which they develop.
>
> (Certeau, 1984, p. xviii)

Certeau's definition of these consumer tracings which are not recorded of course rehearses another aspect of the ambivalent relationship of the audience and experimental performance – the difficulty, even undesirability, of apprehending tactical response to the work. In this sense, the glitching

[33] In this, section, I am hypothesising using the work, and my revisitation of the performance as a basis. I cynically envisage the audience member as a 'lab-rat' in this situation, whose entire being is absorbed in the work. I'm aware that there are limitations of this thought-experiment as applied theory, but intend the discussion as an example of an exploration of the 'productive potential' of the act of creation.

performance and contingent response it engenders are both of the order of the tactical, and therefore of the kind that scientific methods have been unable to apprehend and process. Because of this we find our work drawn again to this aspect of the untheorisable in which anecdote, feeling and instinct are foregrounded [cf. NUANCE]. An impossible, or implausible, experimental methodology emerges which seeks to differ itself to chance-necessity play [cf. MULTIPLICITY] of the tactical over the linear operation of the strategic [cf. INEVITABILITY].

These literatures are ones which value the journey of the work – by virtue of a tactician's belief in the contingency of response, and therefore the manifold bifurcating operations which distinguish the individual within the audience. The noise poetic, in drawing out the moment of relation, or communication, through its own bifurcated stammering and stuttering of language, [cf. GLITCH], preventing the immediacy of the message, is a writing which gives room for this anti-discipline to take place as part of the equation of the experiment.

> the goal is to perceive and analyse the microbe-like operations proliferating within technocratic structures and deflecting their functioning by means of a multitude of "tactics" articulated in the details of everyday life […] not to make clearer how the violence of order is transmuted into a disciplinary technology, but rather to bring to light the clandestine forms taken by the dispersed, tactical, and makeshift creativity of groups or individuals already caught in the nets of "discipline:" Pushed to their ideal limits, these procedures and ruses of consumers compose the network of an anti-discipline.
>
> (Certeau, 1984, p. xv)

In the course of the Noise Poetic performance, the hypothetical audience member is set into fight-

or-flight mode, becoming subject to the incontrovertible *violence* of the performance's order – made static in this sense – or else ecstatically (ex-statically) freed as clandestine operations within its structure of dispersal, the flights themselves rehearsing and tracing an *anti-disciplined* response to a forceful violence of the *cut and flow* to which the conscious is made subject.

The Place of the Result [cf. EXPERIMENTAL]

To secure progress then, the framing of experimental process becomes vital and troubled – seeking to create permanent space for the perception of fleeting, contingent anti-disciplines The production of the framing device in this environment – preface, manifesto, this thesis, for example – becomes a kind of meta-act, re-situating the experiment as the portrait of the traces,[cf. SCORE] in much the same way as a propagandist might seek to reframe the result of a conflict as the inevitable product of its inception.

The framing work, such as this document, then is a 'performing' text which enacts and bring into being much more than the object of the framing might first imply. The anarchistic act is presented as 'legend', diagrammatic of a much larger project – infinite in its implications to the rhizome language-system. In this sense and certainly with given the temporal distance, works such as Artaud's and Breton's manifestos are more active than the work they (re)frame.

Coleridge's 1816 preface to Kublah Kahn is an exemplary act here, a kind of subversive gesture which anticipates much of the reframing activity of later post-modern practice. In this, Coleridge reframes his work as a visible part of a larger, unchartered 'territory' [cf. OCCUPATION] to which he has had access, through the imagination. The poeticising and narrative invention at work here bleeds back into the frame, uncoupling the poem from conventional standards of appreciation, and

giving it an almost supernatural power.

Recently there has been another reframing tactic which displays its motives within a performance moment. In the performance work of Curt [cf. GLITCH] Cloninger "Twixt the Cup and the Lip", for example, technique is displayed in a kind of instructional performance – the product itself almost totally obscured as he performs the composition of a text extrapolated from a single phrase, purely by computer and human error. And in Mark Amerika's recent *Remixthebook* (2011) project, the academic text itself is submitted to the processes of disruption and reinterpretation which it expounds – turned into a text that performs its permutations online[34]. The performance becomes a lesson, a visual pedagogical space for 'what is happening', and 'what is implied'.

These are important touchstones for an experimental work that is part of 'performance as research'. Here the 'private' experiments into inspiration have given way to a public, performative exploration.

Perhaps at the end of this section a documentary explanation has evolved into a statement of intent, where my as receiver expands into that of a receiver/re-router, bringing audiences into the equation as additional conductors of the direct experience of the creative unconscious.

[34] Remixthebook.com

Experimental

> testing by any and all means... demonstrating at any price, the meretricious nature of the old antinomies hypocritically intended to prevent any unusual ferment on the part of man, were it only by giving him a vague idea of the means at his disposal, by challenging him to escape to some meaningful degree from universal fetters.
>
> (Breton, 1972, p. 123)

What are the motivations of 'experimental poetics'? Surely it is an imperative of all great literature to test bounds – it has become a cliché to suggest that a text explores new territory, but which new territories? Is this just new territory for literature, previously occupied [cf. OCCUPATION]?

The Noise Poetic tentatively divined in this study fits into a trajectory of experimental affect – through methodological deployment of conditions which allow for the work to produce 'results' as a network, rather than a hierarchical system of influence – exposing matter for theorisation and feeding into theory. In contextualising this work, I will draw historical antecedents – from the Romantic period, through modernist movements such as Surrealism and Language Poetry and more recently the contemporary Glitch Art movements – having a purposeful and effective experimental motivation to their practices. In the case of Glitch, 'error' is a political and aesthetic principle [cf. GLITCH], analogous to Deleuze and Guattari's 'stammering and stuttering of language'.

Using Deleuze and Guattari's terminology, my work *deterritorialises*, in that it places a stammer (a glitch) at the interstice of technology, author/performer and audience, and therefore enacts a dislocation and enmeshing, shifting boundaries [cf. NUISANCE] through a blurring and a 'rubbing

against' of each other, a loss of selfhood [cf. JOUISSANCE] – simultaneously enacting an unusual density which perhaps constrains and frustrates thinking 'outside of' the work [cf NARCISSISM].

Experimenting networks

The practice shares this project of extrusion and involution with the information network, in this case from the site of the interface, with a complex interrelation of experiments across disciplines – for example, crossing into territories sharing discourse around 'noise', such as new media art, and musical histories. The major difference being that this is a tactical, and therefore temporary, arbitrary network [cf. TACTICS].

The singular moment of utterance and glitch of the experiment, temporarily repatriating poetics and its system of relation [cf. NUISANCE], simultaneously traces and feeds into the movement of technology and popular culture discourses. This reaching out [cf. POETICS] finds affinities in the philosophy of Serres, who deploys a sincerely experimental approach to collapse temporalities and disciplines in his writing[35]. Deterritorialised from its status as a blueprint for the poetic performance and provided with a kind of contingent repatriation, the score as aberration then forms a relational document likening the event to a unity of multiples. [cf. MULTIPLICITY]

This methodology approaches the intangible in its nuance of effect [cf. NUANCE] – as results become experiments in their own right, and their theorisation becomes an experiment also on the bounds of language to inhabit this new territory, so territories themselves become blurred with the pressures that dislocate them. In the case of an experimental text composition which goes on to become a performance score [cf. SCORE], and thereafter an archival text of audience response, the

[35] For a full discussion of this effect in Serres' process see *Conversations,* where Latour (1990, p. 44), asks Serres 'Why, in the space of one paragraph, do we find ourselves with the Romans then with Jules Verne then with the Indo-Europeans then, suddenly, launched in the Challenger rocket, before ending up on a bank of the Garonne River? We can see your footprints here and there, but we don't see the path that links them.'

site of experiment – and therefore poetry – is moved like a lens across the territory of the practice – in the case of this study, the theorisation also becoming an experiment in the bounds of theory to absorb the play of poetics. The essential component is the proposal of a work which has the potential to provoke new territory – or *deterritorialise* [cf. OCCUPATION]. This is something I find in the work of Wordsworth, from his liberation of language in *The Prelude,* to the deep philosophical ambitions of *The Recluse*, in Hart Cane in his ambition for the absorption of the machine into his modernist poetic [cf. TACTIC], to the insistence of Bruce Andrews and the Language poets on a work as praxis – and Kenneth Goldsmith's continual testing of the ability for appropriated texts to become an expression of their appropriator-as-author (Goldsmith, 2011). The site of poetry in all of these senses then is also the site of the experiment, and the minor literature – where language, politics and the collective nature of the work are put under new pressures.

Rhizome

This work itself is a temporary aberration in an established network [cf. TACTIC], which produces bifurcations. We might also turn to another Deleuze-Guattarian formulation here: the rhizome.

The site of the experiment, rather than seeking the proof of a theory narrowing down the area of research, acts to branch out into multifold avenues for further research, while also feeding back into a chain of experimental events and methodologies – each experiment having the potential to reach into the route of any other. This is the site of the experimental work as rhizome, the context of an experimental language environment which is both the interminable reroutings of the insolvable problem, and the production of new roots leading back into the site of the experiment. In this sense, we are able to see how an experimental practitioner is operating within and precisely at the centre of the network of bifurcations in the moment of the performance or composition event, the questions evolving from their own and other experiments finding interstice at their practice – but also, as

prowler and voyeur, maintaining a sense of their own work being at the forefront, or edge of this system.

Site of bifurcation

Another metaphorical leap can be made here to Serres' Demon – in whom direction is made, but who also embodies the chaotic sense of 'all directions' [cf. PERVERT]. Operating experimentally within a language territory, the Demon is creating multifold bifurcations as possibility within the work, and also maintaining sense of direction, existing as the subject of the flow – precisely at its front when it reaches him.

In the 'rhizome' network of cultures then, the noise poetic creates a place for new ruptures – in the form of possible results – and therefore connections – in the form of the chain of experiments. It is both a position which monitors the cumulative affect – 'the weather vane' – and a part that influences and transforms that whole through the production of difference in the experimental method. It enacts and reacts at once. The work cannot be predicted, its active ingredient cannot be predetermined – and nor can it, or anything, be repeated afterward.

More than ever, the roles of communication/event are intertwined in online territories – lending an urgency to new media/net-art experimental practices, and spawning a newly optimistic-destructive site for language. In this instance, does the implied distance from the artist authorship, achieved through automated or automatic acts, allow him/her to generalise the results of the experimentation more readily?

We see the moment of the experiment skip across the chain, from the moment of pen-on-paper,

away from the artist, into the audience – how they themselves behave, and into the application of its disruptive potential across the entire system. The work then becomes an experiment on the system's effectiveness to contain or assimilate it, rather an experiment of the work's effectiveness in containing the system. Perhaps the most pertinent example of this might be the work of 'Uncreative Writing', experimenting on the systematic that upholds poetry – and the false hierarchy that has been built around the distinction of 'what is a poem' and 'who is an author' [cf. TERRITORY]. This is something that I think is inadequately expressed in the formulation of 'practice as research'.

Practice as Research is a term used to denote the use of an artists' practice within an academic framework. The implications and recommendations for Practice as Research in performance have been explored in a number of publications, including John Freeman's *Blood Sweat and Theory: Research Through Practice in Performance* (2010). In this book, Freeman sets out a framework for success in Practice as Research, or rather uses the occasion of a book to discourage all but the most exacting practitioners from bringing practice into the academy as an academic tool. What I find troubling about the nature of this discourse is that rarely does the nature of poetics as a theoretical tool, capable of deterritorialising effects, come into play. In the present short study, I haven't the space to explore the full implications of Practice as Research as a poetic form, but hopefully the reader will acknowledge some indications of a productive addition to this discussion – from a loosening of formal requirements of academic submission, allowing for a parallel illustration and exposition of theory, to the use of performance situations as sites of experimentation from which I have been able to draw non-empirical results in the form of new readings, and unforeseen trajectories of thought, which will in turn form new understandings of the work as an experiment. In a sense this chimes with Deleuze and Guattari's notion of philosophy, in *What is Philosophy?* more than contemporary debates around practice-as-research. Practice as Research in Freeman's

book, for example, generally proposes performance as a way of actualising, or testing theory in a concrete manner – in what Deleuze and Guattari would describe as a scientific function. To this, I would briefly like to contrast the philosophical proposition in *What is Philosophy?* (1994, p. 129), which describes philosophy as that which functions as the 'creation of concepts'. Abstracted from the matter of the performance itself, the creation of concepts at work in the performance script and writing that accompany the performance, is un-scientific in this sense, playing in a mode whereby it lays out the transformative potentials of affect in the work – rather than asserting the concrete effect on the audience. What the writerly process also does not do is to 'invent concepts', instead being an act whereby the philosophical implications of the language act are played out for the 'virtual' potential and relations they form. The writerly mode I have sought to employ throughout composing scores and this submission shares a will towards 'creation of concept'. I have tried to document the 'creation of concepts' in my research, happening from the beginning of the writing-up period to the submission time, through the PERFORMANCE PAPER track-changes feature, which shows the summary of theory around Noise Poetics in two distinct forms.

Multiplicity

> Continual transition forbids us to speak of "individuals,"... the "number" of beings is itself in flux.
>
> (Nietzsche, 1967, p. 520)

In the sense that a section of sky reveals a constellation, the noise poetic reveals a singularity of purpose which is beyond its fragmented, shifting beginnings. Similarly, it becomes clear that my approach to the philosophy of poetics invokes Nietzsche's Dionysus – and particularly the conception of the multiple and its resolution as unity in play. For me, as for Nietzsche, the multiplicity is a notion of difference 'at the root' that cannot depend on or refer back to a single identity. I feel that this notion is often evoked – for example in variations on Whitman's 'I contain multitudes' (*Leaves of Grass*, 1900), but rarely explored for its full implication in analysis of the affect of poetic performance. What I seek in my poetry and performances, if it remains an expression at all, is not an expression of myself, although I am evidently subject to scrutiny as the power-centre of the event of the performance [cf. NARCISSISM], but of the multiplicity, and the forces of chance and necessity – formulated and focused by the event, as in Deleuze's 'jet of singularities' (1993, p. 156). Indeed, the performance itself is a coming together of many operations which are typified by their articulation of chance – from the 'doubly automatic' writing process [cf. SCORE] I undertake with the interface, to the possibilities of interpretation implicit in the audience. I will show how Nietszche's thought provides a framework for the poetic performance as site of multiplicity, and the unification of multiplicities, while also usefully giving this basis the role of the return, and chance in my work.

Multiplicity is in several senses a ‘tragic’ basis for the event of the performance – starting in the sense of a great and properly mortal ‘loss’ [cf. GLITCH] which is existing at the site of the work, identified by several people in interviews following my performance, resulting from and feeding into the feeling of ‘falling away’ of the single identity, envisaged as the image of a fountain. In Nietzsche, though, this is an incomplete and misleading sense of the tragic, in that it consists of two negative forces – of terror and pity – while the truly tragic artist and artwork [cf. EXPERIMENTAL] , which I would like to evoke with my work, is one that is a ‘tonic’, simultaneously destruct(ure)ing and creating unity, in exchange for a ‘becoming’ of multiplicity, which returns [cf. REPETITION].

> All art works tonically, increases strength, inflames desire (i.e., the feeling of strength), excites all the more subtle recollections of intoxication [cf. NARCISSISM] – there is a special memory that penetrates such states: a distant and transitory world of sensations here comes back.
>
> (Nietzsche, 1967, p. 427)

We must understand the feeling of falling away in *Last Words Forever* not as a loss but part of an ambition to invoke the positive power of becoming within the work, as a return – the ‘being of that which becomes’ and the affirmation of chance. To make this link across all of my work, we can look beyond the immediacy of Nietzsche’s insistence on multiplicity, to the unity of this multiplicity, the correlation of many and one, in the dice-throw, in play [cf. EXPERIMENTAL]. Nietzsche’s play is an affirmation of chance consisting of two moments

> It is a matter of a single dice throw... a single combination of chance, a way which is like the unity of multiplicity, that is to say number or necessity... which reunites all the fragments of chance.
>
> (Deleuze, 1983, p. 26)

In this correlation of apparent paradox – multiplicity and unity, chance and necessity – then, we find a reason for the performance as an embodiment of opposition. In the two moments of play, the affirmation of chance and the being of necessity, we find the simultaneous action of the writing and reading of the text, of the composition and the performance – where the writing, and the writing that happens as improvisation in performance [cf. SCORE] is the affirmation of chance, and the unity of the performance, the final text of the work, is the affirmation of necessity. I heavily associate this sense of 'play' as the integrity of the work in a notion of play, with my own performances – and the two moments of composition also as performance. To remix Deleuze:

For there is only a single combination of images as such, a single way of combining all the images, a way which is like the unity of multiplicity, that is to say the poem.

In this sense then, the event of the performance is the conceptual meeting and affirmation of multiples in unity – but also an image of the horizon [cf. OCCUPATION] of 'becoming'. The performance, in bringing together as event, becomes a tension between the multiples – literally, in my body, each line, each lexical element, each burst of sound, where the splitting-surging effect of the compressor interface interjects, and produces the voice and breath as the singular event that separates and the meeting point of multiples. It is in this aspect of the event, where we can locate the tragic – the destructive as productive – and what Nietzsche calls the tragic Dionysian.

> In the same way, pleasure counts as being more primeval than pain: pain only as conditioned, as a consequence of the will to pleasure (of the will to become, grow, shape, i.e., to create: in creation, however, destruction is included). A highest state of affirmation of existence is conceived from which the highest degree of pain cannot be excluded: the tragic-Dionysian state.
> (Nietzsche, 1967, p. 453)

Evaluation and the Poem

The aphorism and the poem in Nietzsche give us a sense of his integral understanding of the roles of texts in carrying through his most central notions [cf. NUANCE]. An aphorism in Nietzsche is not simply a fragment, although as a fragment it indicates its plurality, but it is also an action of articulating sense. Deleuze says of Nietzsche 'the aphorism is interpretation and the art of interpreting... the poem is evaluation and the act of evaluating' (2006 p. 32). So this is the poetic's relation to the philosophy [cf. POETICS] – where philosophy interprets: looks for meaning; the poem evaluates: looks for value. It is here that I locate the weighing of the audience in a performance moment – the tension between experience and subjection of/to the performance [cf. NUISANCE]. Especially in an experimental work [cf. EXPERIMENTAL], where often the feeling can be one where the relation of signification at work in the poem is in a perpetual hiding, and the evaluation of the work is happening as a kind of analogous operation to the evaluation of the subject, artist and audience [cf. SCORE].

It is not a comfortable situation to be evaluated. And so it is in the maelstrom of the unification of

multiplicity in play, we also find the poem itself as a site of difficulty and challenge [cf. JOUISSANCE]. In my constellation of thought, the poem itself is under pressure here, as both play and evaluation-of-play, a kind of articulating of values from no static point but that of the multiplicity of the speaking mouth[36] – while also retaining its status as the production of chance and necessity. The audience, the text and I are thrown into a tumult then, which is in fact a staged conflict of the impossibility of simultaneous rereading [cf. REPETITION].

> If then, a deliberate contradiction in terms, we immediately reread the text, it is in order to obtain, as though under the effect of a drug [cf. NARCISSISM] (that of re-commencement, of difference) not the real text, but a plural text: the same and new.
>
> (Barthes, *S/Z*, 1970, p. 16)

To fully articulate this, plurality in Nietzschian terms, we have to find a sense of the corollary of the two moments of 'play' in the dicethrow with the articulation of the performance.

> The game has two moments which are those of the dice throw – the dice that is thrown and the dice that falls back. Nietzsche presents the dicethrow as taking place on two distinct tables, the earth and the sky. The earth where the dice are thrown and the sky where the dice fall back... Nietzsche insists on the two tables of life which are also the two moments of the player or artist; "We temporarily abandon life in order to then temporarily fix our gaze upon it."
>
> (Deleuze, 1986, p.25)

[36] 'Voice is a polis of mouth, lips, teeth tongue, tonsils, palate, breath, rhythm, timbre, and sound; less a component than a production of a materiopneumatic assemblage of inter-acting bone, liquid, cartilage and tissue' (McCaffery, 2001, p. 162).

In fact for me, *Last Words Forever* is full of instances of these 'two moments'. The two moments of composition, where the text is played and comes back; the two moments of the echo [cf. NARCISSISM] when the score is played out and is scored by the voice [cf. SCORE]; the two moments of the event where the audience evaluate the poem and are evaluated by it [cf. REPETITION]. In the sense of the composition, the score and the event are 'experimental', they embody this aspect of the dice-throw of the 'affirmation of chance' [cf. REPETITION], and the combination that is produced, in as much as it is the only instance of the writing, the performance and the understanding of the performance, is the necessity of the work. This correlation is most readily expressed in the notion of the live reading as the re-reading of the text, when the text, as chance, as multiplicity, comes back as the necessity of the rereading. The performance then, as the evaluation of the evaluating poem, when its fragmentary nature is both revealed and falls back into unity. In *Last Words Forever*, I have unconsciously left traces of the multiplicity of the composition and performance moments, manifested by the talking computer voice (part of the resources I provided to Tom Smith when he was making the backing track) which reads through mutated and fragmented versions of my notes on the theories implicit in the poems, also in the reworking and the affirmation of the text at the beginning of the performance – it is also left in the traces of scoring in my written works [cf. SCORE].

And here: echoes: of echo itself, of the echoing moment of repetition and doubling as it happens in the performance – rereading the text, recommencement in the performance, as in the sense of beginnings, or returning to innocence when the poem takes a new turn of voice, the leap in the frame of reference, when the images are not sequentially developed – and the audience are 'thrown'. This throwing is implicit in the notion of play, as in the dice throw, and the falling back, or falling away, as the second moment, is realised when and if the audience can affirm the throwing

as part of their reception of the work. This is the creative/destructive movement [cf. EXPERIMENTAL] of the performance, when the text's two moments, of evaluating and being evaluated, are enacted under the act of intoxication – the intoxication of re-commencement which we so instinctively understand manifested in the echo.

In this notion of the throw and fall back as echo we have also the 'eternal return' as the constant becoming of the work, the return to the text performed as a re-reading of the text, the recurring image of the mouth as a fountain, the text as a flow of cuts [cf. OCCUPATION] producing a unity of multiplicities and – with the doubling articulation of evaluating and being evaluated by the work, saving the text from being purely an act of 'consumption' by the audience – the non-temporal play of articulation, intellectualisation *as movement inside the performance*.

In Barthes' rereading then, and Nietszche's moments of play, we find the articulation of chance and necessity simultaneous in the work as a unity of multiples – and this event of the work itself as a destructive/creative tragedy, in fact finding its corollary in the simultaneity and interrelation of interface and artist [cf. NARCISSISM].

Narcissism

McLuhan's Narcissus and Narcosis identifies the contemporary Narcissian figure as one where technology forms an autoamputative 'extension of ourselves involving us in a state of numbness' (McLuhan, 2004, p. 52).

McLuhan gives a variety of reasons for this state of numbness, all of which are relevant here – and in fact perfectly borne-out by the image regularly confronting us on the train and in the street, of the citizen's face reflected in their mobile device, transfixed in fact by their self-curated stream of data. *The data in their own image* – or at least an ideological notion of what they would like to be. The citizen then has become a closed system, with the evocation of the reflecting [cf. REPETITION] stream in Narcissus neatly symbolised in the dark glass screen of smart-phone, surface of the data-stream. The work in *Last Words Forever* particularly is a kind of amplified and perverted mimesis of the figure who has become lost in his image on the screen/stream – the self as reflected in the swarm of data it has gathered before it, and the body genuflecting, stuck in position, over the screen of the page.

This is a poetic that is so obsessed with itself that it cannot let itself go.

A technological extension of self is the pervasive aspect of the work I have created as part of this research period. I have written texts in collaboration [cf. NUISANCE] with interfaces[37], seeking in the pandemonium[38] of the creative process to involute the digital processes of Google Translate, Neooffice 'track changes', columns functions, page formatting, and GTR Language Workbench[39],

[37] As an interesting popular manifestation of this practice of 'collaborating with the interface' I am influenced by Ross Sutherland's docu-film *Every Rendition on a Broken Machine* http://every-rendition.tumblr.com/

[38] This is a personalised pandemonium revisioned by every writer and artist who enacts it, consisting still of the 'traditional' composition and effects of inspiration, human error, preference, rhyme, assonance, evocation etc.

[39] 'a digital studio for language which allows for any number of literary and aesthetic modifications to texts, similar to

and in performance I have consciously blurred [cf. NOISE] and extended the voice by attaching it to the interface in a symbiotic relation – and of course used technology of recording and over-dub to produce an image of myself and my poetic which are concurrent to the performing voice/body.
In performance then (the delay, the overdub, the repeated) [cf. REPETITION] and in textual composition (the rework, the perverting translation, the a-synchronous columns), I express continually a narcissistic relationship to the abjected text – a kind of sexually obsessive lustful revisiting of my own image in the distortion of the lyric [cf. PERVERT] – and also a continual blurring and reflective relationship with the technology as a dramatised amplified feedback loop.

This is a social noise [cf. NUISANCE] of egotism turned up to its pitch, ironically playing in opposition to images of celebrity, the invasion of private lives by public domains, the mass media's obsession with others, and replacing it with a confessedly grotesque obsession with the self [cf. OCCUPATION]. A kind of deafening, blatant noise of self which disturbs and questions what it is exactly we are each hiding.

I am the perverted narcissus which perceives and associates myself as extension of self in both text and technology, all of us forming the benumbed Narcissus, or the 'idol' from McLuhan's 'Narcissus and Narcosis' from *The Medium is the Message*

> Their idols are silver and gold,
>
> The work of men's hands.
>
> They have mouths, but they speak not;
>
> (*113th Psalm*, quoted in McLuhan, 1964, p. 55)

the way current graphic design software like Photoshop and audio software like Sound Forge permit artists to create, modify and combine different visual and sound pieces' (GTR Workbench website http://web.njit.edu/~newrev/3.0/workbench/Workbench.html)

This is a generalised image of the performance as a kind of failure to communicate *(or failure in communication*) [cf. GLITCH] of course, but in terms of the 'noise of narcissism' – I think about the audience drawn into contact with this (pre-occupied) [cf. OCCUPATION] subjective noise of self-obsession – there is a complication enabled by the figure of the narcissus when it is brought into contact with Kristeva's deject/abject [cf. HORROR].

> Narcissism would be that correlation (with the imaginary father and the 'ab-jected' mother) enacted around the central emptiness of that transference. This emptiness, which is apparently the primer of symbolic function, is precisely encompassed in linguistics by the bar separating signifier from signified and by the 'arbitrariness' of the sign, or in psychoanalysis by the 'gaping' of the mirror[40].
>
> (Kristeva, 1984, p. 257)

What is the central emptiness [cf. ABUNDANCE] of this practice? The centre, from which the language of the performance appears to fall away, has been variously identified by audience members as a 'sickness', a wrongness, but also as authority and warmth[41]. The complex of responses here indicates a richness to the notion of narcosis, and the lustful behaviour of Narcissist which we should analyse for its difference to the image we began this section with – of the individual lost in their image on the screen.

What is the playing out of the Narcissism in a public performance when it is such that it creates an image also of the subjective audience member? It is the obsession that cannot implicate the audience as an extension of itself – the obsession rather of Echo.

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[40] cf. "The Mirror Stage as Formative of the I" (Lacan, 1977)

[41] APPENDIX1 c). In the interview for the first Last Words Forever there is a reference to a doctor who came to a performance and said of it, 'I was just trying to work out what was wrong'

Audience as Echo

The performing Narcissus finds its Echo in the audience. At every turn the audience find themselves with nothing other than what they find in the work. This is what Salomé Voegelin refers to as the exclusivity of noise – in fact, noise's defining factor[42]. Narcissism itself is of course exclusive, but also, it would appear is the witness or supplicant to this narcissism. The performance, in the case of *Last Words Forever*, and the page in the case of my strike-out poems [cf. SCORE], are self-obsessed in that they leave no room for the subjective wander from the rules of the text – and instead place the audience into the dilemma of the performer's repetition [cf. REPETITION]. Does the audience produce the selective rereading of the performance, as a substitute for their own thoughts? Are they led into an unironic divining of the crude performance of central emptiness by a baffling abundance?

This is of course a very simplistic – and dialectical – rendering of the audience relationship which is at odds with the multiply pleated inferences I would seek to chart in this thesis, but it is one which feeds into and gives a kind of dark richness to several of the themes at play [cf. MULTIPLICITY].

Echo's obsession, conviction and disappearance are all enacted, by definition, in the narcissism of the performance – with the vital difference of the narcotic effect. The audience in this sense are not given the relief of the narcotic, but rather the heightened obsessive sensation of being preempted, perhaps even ghostly, given prescience by the shift of association from the 'action'. The noise poetic is a productive, relational artwork in this sense, which deploys the figures of Narcissus and Echo in a way which produces a kind of hallucinatory otherness, which Artaud referred to as disruptive, operating as a kind of counter-intuitive 'glitch' in the relationship between audience and performer. [cf. TACTICS]

[42] 'Noise does not have to be loud; it has to be exclusive' Salomé Voegelin (2010, p. 43).

Everything in the order of the written word which abandons the field of clear, orderly perception, everything which aims at reversing appearances and introduces doubt about the position of mental images and their relationship to one another, everything which provokes confusion without destroying the strength of emergent thought, everything which disrupts the relationship between things by giving this agitated thought an even greater aspect of truth and violence - all these offer death a loophole and put us in touch with certain more acute states of mind in the throes of which death expresses itself.

(Artaud, 1964, p. 95)

Glitch

> The claim is that one is opening music to all events, all irruptions, but one ends up reproducing a scrambling that prevents any event from happening.
>
> (Deleuze and Guattari, 1987, p. 379)

> Nonfunctioning remains essential for functioning. And that can be formalised. Given, two stations and a channel. They exchange messages. If the relation succeeds, if it is perfect, optimum, and immediate, it disappears as a relation. If it is there, if it exists, that means that it failed.
>
> (Serres, 1982, p. 79)

The message >> the poet/performance >> the audience.

In a section on glitch, I consider the performance, the moment of utterance, as channel. The function of the poem, in the context of these remarks by Serres is the *non functioning* of language. The message is simple and repetitive – it is a continual ambiguous message, like 'I am, we are', it is an equivocal [cf. INEVITABILITY] message that says, for example, 'I am like you and also not like you', a message that produces itself. The channel is where the message and the audience meet, the parasite which complexifies, hosts the communiqué, interrupting [cf. NUISANCE] their relation and producing it in the same gesture.

In the moment of the poetic performance especially, the utterance extends its existence through its stuttering, slowing, of the flow of the message which constitutes its purpose. Without this

faultiness, it disappears into immediacy – the immediacy of knowing something. In this sense, all successful performances can be seen in the context of their braking of the flow of the message, 'more or less' on its way to the audience, and therefore drawing out the relation between the message and audience as a manifestation of the channel itself. Roman Jakobson's 'phatic' function of language here taken to its extreme (Jakobson, 1960), as a maintenance of the connection with the interlocutor – he uses the example of the speaker's interrogative 'Hello?!' as a way of insisting and reaffirming the actuality of a conversation. In a sense, this could be how the continual pulsings – of glitch and return – in *Last Words Forever* are perceived.

In *Linguistics and Poetics,* Roman Jakobson also asserts: 'Any attempt to limit the domain of the poetic function to poetry, or to restrict poetry to the poetic function would only amount to an excessive and misleading simplification.' The context for these remarks is in an opposition of the 'poetic' and the 'referential' – where he notes the tendency of the poetic to refer the message back onto itself, as opposed to the 'referential' function being to apply a context. There are corollaries here between the self-absorption of the poetic of glitch, as a kind of 'pure' ('grossly simplified') poetic [cf. NARCISSISM][43].

Utterance

> My language is branched on my tongue.
>
> (Serres, 1982, p. 79)

This conception of the performance as an utterance, and therefore bifurcation, appears also in glitch theorist Curt Cloninger's (2010) paper "GltchLnguistx" invoking something of the relation between error and ambiguity (cf. NUANCE). Cloninger starts with the notion Platonic dichotomies such as 'physical / metaphysical', 'body/spirit' and 'hardware/software' and 'incarnation/disembodiment'.

[43] An interesting dissection of the functions of language laid out by Jakobson can be found in Louis Hébert (2011) http://www.signosemio.com/Jakobson/functions-of-language.asp

Noting that the utterance itself exposes a Deleuzian enmeshment of immanence and transcendence.

> [Human language] involves a transcendent, linguistic system (as Chomsky observes). It also involves semiotic play of meaning (as Derrida observes). But (as Bakhtin observes), human language ultimately involves real-time, affective utterances -- speech acts based on individual human will (volition) that occur in a specific lived context. So human language is both transcendent and immanent. It foregrounds the strange/complex intersection of these two purported extremes.
>
> (Curt Cloninger, 2010, online)

The conceit is that utterance is a 'moment of glitch' in language which cuts through these apparent dichotomies and exposes their properly enmeshed status [cf. NUANCE]. The moment of utterance then not so much as failure, but an explosion of dichotomies and a complexifying of purity – showing not only message, but also the unspooled traces of the real-time interface – for example the surging and popping of an overloaded microphone, or the trembling timbre of the voice which sublimates[44] the 'transcendent' poetic lyric – returning it in effect to the physical, and bodily.

We can find an affirmation of this aspect of the glitch in Nietzsche's treatise on knowledge in *Will to Power*, where he is writing of the enigmatic nature of learning; in a sense prefiguring, but also enriching and filling out Serres' notion of the channel in *The Parasite,* and the glitch-art movement, in a temporal flattening of concept [cf. NOISE] which enacts the productivity of his aphoristic style, of noise, and of the glitch. In the section of Will to Power where he is outlining the productivity of

[44] 'In the Sublime, imagination surrenders itself to an activity quite distinct from that of formal reflection. The feeling of the sublime is experienced when faced with the formless or the deformed (immensity or power). It is as if the imagination were confronted with its own limit, forced to strain to its utmost, experiencing a violence which stretches it to the extremity of its power' (Deleuze, 1990). The sublimating 'affect' of the voice 'as a force of nature' then, and therefore a grounding violence, then is also split [cf. HORROR] in the sublime – as reason becomes a site for the unity of the sensible. Deleuze's readings of Kant form a fascinating background to his [Deleuze's] own philosophies as they appear in this study.

his ideas for knowledge, Nietzsche says, ‘Contradiction of the alleged "facts of consciousness." Observation is a thousand times more difficult, error perhaps a condition of observation in general’ (p. 263). In observation also then, we find the proper enmeshment of utterance – as in ‘to make an observation’ – and vision – or foresight, immanence, sense and presence. The observation is a contradiction to knowledge, as the utterance is a contradiction to language [cf. EXPERIMENTAL].

Glitch and system

A glitch is a temporary fault, or a failure that corrects itself and assumes itself as part of the system ‘in general’ – in this case, the utterance in language, or a (mistaken) observation inside the observable. In the popular use of the term, the glitch occurs in an electronic system, like a computer, and it causes a kind of fusing of message in this system – it creates *of* observation, a kind of ambiguous form. The system of language is there, but only as a possible version of itself [cf. PERVERT]. Just as the system of language doesn’t cease to be transcendent in the moment of utterance, but is complexified in its enmeshed status with immanence, or the ‘here and now’ – so the observation is complexified by the presence of a mistaken observation. This is the effect Noam Chomsky defined as being the opposition of idealised communication, ‘competence’ and the actuality of speaking, ‘performance’.

> Linguistic theory is concerned primarily with an ideal speaker-listener, in a completely homogeneous speech-communication, who know its (the speech community’s) language perfectly and is unaffected by such grammatically irrelevant conditions as memory limitations, distractions, shifts of attention and interest, and errors (random or characteristic) in applying his knowledge of this language in actual performance.
> (Chomsky, 1965, p. 3)

This distinction is useful in that it not only reflects on the luxurious status of 'idealised' language as it exists in theory, but it also inserts the 'glitch' of the human interface in performance – particularly at the point that Claud Shannon, in his linear model of communication refers to as 'coding' and 'decoding' that takes place in the sender and receiver. [cf. NOISE]

Taking the notion of the 'performance' of language as a site of complication, Cloninger quotes Bakhtin,

> Language enters life through concrete utterances (which manifest language) and life enters language through concrete utterances as well. The utterance is an exceptionally important node of problems.
>
> (Mikhail Bakhtin, quoted in Cloninger, 2010)

In moments of glitch, in moments of utterance, that is, in poetics and in play, we find that dichotomies are broken down and problematised [cf. MULTIPLICITY]. In noise poetics, the moment of utterance is an admission and a usage of the unique link between the problematic of the moment of glitch in the system, and the moment of utterance in language So knowledge, so observation, is problematised – or we might say, enriched – by error

Collapse

> 'the bass was giving me a feeling of dread, but also felt puretone and warm'
>
> (Audience Member for Last Words Forever
>
> [cf. *APPENDIX #1: c)]*)

In *Last Words Forever*, the audience [cf. NARCISSISM] experience a collapse in several senses. Referring to the audience interview for the Bluecoat performance there are several moments which express the notion of a collapse. These include those that occur between dichotomies, such as between 'authoritative and self doubting', 'desolation and hope', the '"We" and the "I"', which increasingly occur to the audience members as co-existing, and even becoming equivalent, in the context of the voice [cf. HORROR]. This enacts Cloninger's conception of the utterance which cuts through, glitches, between dichotomies.

The collapse internal to the themes of the work, which several of the audience members begin discussing as 'no theme', also spreads out, infectious, to a hopelessness and a sense of falling apart implied onto the world: 'end of days'. There is an strong effect here of the echo of the work being folded out onto the world – its implied mimesis, an expression of a conception of the milieu from which it emerges, and even a coercive effect of gathering the audience in [cf. TACTIC]: 'you get a feeling of "maybe someone else thinks this too", rather than just fighting all the way' ([APPENDIX #1 c)]).

Failure

Looking back at my subsequent performance at Cafe Oto [cf. APPENDIX #1 video], I see a progressive error, *a failure* at work. The collapsing work of jouissance, a pubescent sexual failure. I am sweating, my equipment has exploded its dichotomies and the problem of the performance is exposed, fizzing [cf. JOUISSANCE]. Really I am sweating profusely, the audience are waiting perhaps for transcendence which is laid bare and indistinguishable from the trace of moment of utterance. The malformation of my face, features, microphone and wires twisted into series of

grimaces, twisting like the hand that seeks to wring water from a flannel.

In *Last Words Forever,* isn't there a jouissance of language happening at the site of the formal expectations, the splitting of languages [cf. SCORE], syntax and senses within text, the crackling and glitching of the amplification? The very real failure that plays itself out. As a voyeuristic experience, for the audience, utterance 'comes too quickly' and this chaotic loss of self happens precisely simultaneous to, and resulting from, a very real insistence of self in the performing courageous, trembling voice [cf. NARCISSIM].

Tentatively, I raise the point of the failure of the audience. They do not get it [cf. NUISANCE]. The failure of Echo to distract Narcissus from his projected demise. The work is weighing the audience, and they feel the weight of the collapse as a pressure which pushes them away.

Inevitability

If, as Csaba Toth has it in "Noise Theory" (Noise and Capitalism, 2012, p. 26) 'the rise of Noise was coeval with deindustrialization', [cf. NUISANCE] then what does a climate of textual abundance, the cutting and flows of capitalism, [cf. OCCUPATION] have to offer our potential poetics of noise? In his influential theorisation *Noise: The Political Economy of Music* (1977), cited several times in *Noise and Capitalism*, Jaques Attali contests that music has a special place in predicting and enacting social change.

> Music is prophecy. Its styles and economic organisation are ahead of the rest of society because it explores, much faster than material reality can, the entire range of possibilities in a given code. It makes audible the new world that will gradually become visible, that will impose itself and regulate the order of things
>
> (Jacques Attali, 1977, p.11)

Prophesy as Response

Is prophetic [cf. NUISANCE] status exclusive to music? What does this speed of exploration evident in music consist of, and can it be attained – is it surpassed – by contemporary textual practice techniques [cf. TACTICS]? Attali bases his contestation on a re-thinking of Debord's society of the spectacle as a 'present [of the 1970's] of abstraction, nonsense and silence' (Attali, 1977, p. 3), within which noise music forms a basis for a culture of disturbance. I would argue that the contemporary site of the silencing, nonsense, abstraction, of communication – and therefore its

most timely mode – is that of language [cf. OCCUPATION]. This is happening as a major enacts co-opting, cutting and channelling, flooding communication, and the nurturing of an *inevitable* author-as-readership. A sinister subversion of the death of the author.

The response to the constructed vacuity [cf. NARCISSISM] of the major would seem to be for minor literature to provide a literature of sense, of a loud cutting clarity which slices through a modern milieu of silence. What I contest with my work is the inevitability of opposition in the narrative of this conflict – that clarity needs, or can, oppose abstraction in this sense. I would rather explore a nuanced manifestation of the minor from – of noise poetics in the context of this research – as cure, temper, aggressor-of and producer-from silence, that the nature of opposition needs to be tactical [cf. TACTICS] in that it is contingent on and utilises the modes and nature of the major.

Untimely Vision

Reading a Time Magazine article about Chinese online-novel writers[45] I come across a vision of the future of writing – and possibly of the engulfing of subversion also. This industry, spawned from fan-fiction, free from a lot of the ideological critique of publishing in China, has created a kind of sweat-shop of writers, stitching together an infinite web of popular, minorly [cf. OCCUPATION]-subversive literatures, and a massive industry of consumers, some of whom, if an ending isn't to their liking, or the author isn't quick enough to produce the next chapter, write their own and post them online.

The industry [cf. TACTICS] is worth 100 million yen a year. Here we have an enactment of the economies of scale, which, while appearing to set 'writing' free, subsume the writer into an actor

[45] Jiang, 2011.

within the capitalist system [cf. NUISANCE]. The late capitalism with which Debord so memorably equates the massive accumulation of spectacles and which Attali equates with the 'silencing' of the people. The author in this dystopian vision becomes an auteur-maton, defined by production of the next chapter before becoming obsolete, nervously monitoring comments columns for the most inevitable plot turns and twists. *And the inevitable mad cow disease where the author eats the audience and becomes sick and dies.*

Interactive apps, gaming, fast-access e-texts, blog-novels, all of these uses of technology fit into a category of distribution of a literature produced by an elite, deployed within a wider operation of nullifying the mass [cf. ABUNDANCE] readership – and reinforcing the idea of the 'inevitability' of the overarching political narrative. *This assumption appears to me in my nightmares as a kind of reaching down and out of a black oil. A black oil that creeps out into every home, and an oil which insinuates, forking with each impersonation of 'choice', a dull infecting oil*.

Just as liberty is taken away from you as a citizen from the moment you go into the text, so authorship is taken from you the moment you stop writing.

Everything becomes inevitable. Do or die, left or right.

With the noise poetic we can propose a move toward dominant literature that is not inevitable in the least. To change everything. A possibility to short-circuit, distort, interrupt [cf. TACTIC] – a deployment of language [cf. POETIC] that itself is an everyday challenge, suggesting and enacting a radical change to the structures which are used against us every day.

To this end experimental, radical and difficult poetry, such as that of writers from Bruce Andrews to Keston Sutherland, is hopeful – its mimetic, symptomatic response to the 'digital age' represents a laudable attempt of engagement with what is at stake when we use language in a silent society. But even this practice enacts an elevation of the author over its readership, absorbing us in a kind of dizzying admiration for these intellectual elites, a baffled loss within a system of codes [cf. OCCUPATION], comparable in effect to the stultification of thought that happens when we're absorbed in the latest Booker-winner, Adam Sandler film or role playing game. In fact, we might say that the society of silence is reliant on the kind of response proposed by the avant-garde.

Writing as Reading and Reading as Writing

In reality, the reading experience which most engages is that of practitioner, or citizen at liberty within language itself.

It is the operation of writing as reading, and reading as writing, when language as a system of signs is stretched to its limits, vocabularies and syntax exposed to each other are blown apart.

Equally, it is the experience of THE AMBITION IT TAKES recomposing textual abundance as a writerly practice – where language TO FINISH A BOOK come over us as a disjointed a-signifying mass, a semiotic noise where meaning IS THE AMBITION must be divined – produced, rather than consumed. The internet itself TO HAVE NO OTHER AMBITION. is a grotesque, perverted eulogy of all literatures, a baroque all THE AMBITION IT TAKES encompassing text, a text as fractal cascade...

This aspect of literature in a pivotal TO FINISH A BOOK technological age is something that I think is completely ignored in the IS THE AMBITION context of a debate on digital literature. In this study my curating practice is TO HAVE NO OTHER AMBITION centred around exploring the potential of this level of THE AMBITION IT TAKES subjectivity and effulgence in live literature, reflected in the TO FINISH A BOOK technologies which I developed at Mercy[46], and which allows us to produce THE AMBITION IT TAKES live animated textual response in a range of locations, from raves TO FINISH A BOOK to gallery openings.

The space between us is a space of textual IS THE AMBITION abundance, in which we can directly experience the role of recontexualisations, TO HAVE NO OTHER AMBITION. fragmentations, distortions and disruptions. THE AMBITION IT TAKES It is a moment of promise and potential for the absolute TO FINISH A BOOK democratisation of language, not another excuse and mode for monetising IS THE AMBITION it.

As writers ourselves, we have a TO HAVE NO OTHER AMBITION. responsibility – and, I would say, opportunity – to empower everyone around us to gain their own deep understanding of the primary material in the creation of thought. [cf. NARCISSISM]

[46] I'm referring to the Live Writing software which I developed using Isadora, with Sam Meech and Mark Greenwood – launched here: http://www.mercyonline.co.uk/who-we-are/what-we-are-up-to/article/live-writing-new (accessed 21 March 2013)

Silence

> We must find a speech which maintains silence.
>
> (Derrida, 1978, p 332)

> For the only way one can speak of nothing is to speak of it as though it were something.
>
> (Samuel Becket, 2009, p. 77)

Something which I find validates my practice as a manifestation of Noise in poetry is the sheer space for it. There appears to be *very little of it around*, as though it has been universally agreed that silence, white space, are the best settings for poetry, and the *mot just,* the succinct and the elegant is its best form. If nothing else I would like my work to expose these principles as constructs – and to work to form alternative sites for poetics that come from a place of noise, or re-imagine [cf. REPETITION] the role of silence.

APPENDIX

APPENDIX #1: Last Words Forever

APPENDIX #1: Last Words Forever

attached CD contains

audio - Last Words Forever.mp3

performance at the Bluecoat, Liverpool

Nathan Jones

with sound and processing by Tom Smith

film - Last Words Forever.mov

performance at the Cafe OTO, London

Nathan Jones

with sound by Tom Smith and processing by Andy Hunt

APPENDIX #1: Last Words Forever

supplementary information

a) Commentary

b) Poems

c) Audience Feedback interview

d) Mark Leahy 'review'

e) **CD containing *Last Words Forever* performance video at Cafe OTO**

a) Commentary

Proposal:

An intellectually, emotionally and viscerally dense performance which creates a complex performed environment for the audience.

To consolidate several modes of writing into performance: the romantic-lyrical and the conceptual; of language as referential, symbolic tool, or a concrete presence; between the metaphysical and the surreal; the visceral and the intellectual; or the stream of conscious and the constructed.

To have this ethos of consolidation running through the work, with the piece sitting in blurred territories across a poetry, multi-media, immersive.

To transmit the volatility and instability of a creative/destructive process into a live moment.

To create an experience for the audience in which they can be liberated as subjective forces within the performance.

To find a performance technique which integrates wholeness – developing ways of enacting, integrating and growing creative work from a body of theory – creating a basis for a body of work that is supremely idiosyncratic, free of cliché, and highly personal, while remaining intellectually engaged with, and derived from, its time.

To produce in performance an expression of a nuanced interaction/conflict with the technological interface which reflects on the composition process.

To evoke noise as a poetic and aesthetic principle of the performance.

Method:

A series of iterations of a 25 minute performance, originally titled *Vision/Fragment* for performances at the Bluecoat in Liverpool in October 2011 and Oxford Contemporary Art in March 2012. Subsequently reworked, dropping the visual element, and entitling the piece *Last Words Forever* for an invited audience at the Bluecoat in April 2012 and a performance at Cafe Oto in May 2012.

The performance made use of an analogue compressor interface where the a bass, static and vocal noise backing track would be cut into by my live vocal – in effect extending the voice into the position of a trigger, and placing 'noise' in the place traditionally occupied by 'silence' in poetry performances.

I commissioned composer Tom Rea Smith to make the sound-track to my specifications, and gave him a series of short sound files of a computer voice reading what had been my notes for the performance – mostly referring to the 'Romantic' heritage of some of the original ideas in the performance. Tom was also able to control the interface for the live shows at the Bluecoat, adding layers of delay and feedback to this interface for the second iteration.

The text was written using a variety of techniques I have been developing as 'collaborative conflict' with source texts and technology, to integrate texts – producing remixed versions of poetry, philosophy, news report and diary entry. The poems I read out started life as poems from the Romantic era, which are then submitted to the perversions of the rewriting and translation process, including variations on automatic writing-through, putting the texts through translation software and 'instantiating' the texts with appropriated text from new stories and philosophical works, and in

one with the GTR Language Workbench[47].

In performance, these poems are accompanied by segments of text – also edited and perverted – from a variety of sources, including a hypnosis script and some of the theory I have included in this thesis.

I perform referring to a script and graphical score, with someone controlling the interface also referring to the graphical score. (APPENDIX)

Results:

Press Play on LAST WORDS FOREVER.mp3

> this verbal swell carries threads of myth and legend, flickers of stories glint and emerge, then are swept back into the ebb as other lines and words and echoes swamp them ... are we in Wales, are we travelling through mountains in the company of poets, walkers across hills and through a storm? a storm in the valleys that blurs past and present, ancient and contemporary, letting rhythms and particles of folklore swirl up into a rainy escarpment, with markers of post-industrial disruption and the beat of nearby cities mashing in crunching sound gears ...
>
> and the voice carries a passionate edge, it cries against the storm, it sings into the

[47] "Technically, this software project means to explore how creative writing (and language use in general) might take advantage of digital processing applications to create new and innovative forms of literary art, electronic or otherwise. The tool can best be described as a digital studio for language which allows for any number of literary and aesthetic modifications to texts, similar to the way current graphic design software like Photoshop and audio software like Sound Forge permit artists to create, modify and combine different visual and sound pieces. Through a collection of various pattern matchers, the software can detect numerous linguistic structures both syntactic and semantic." Andrew Klobuchar and David Ayres (http://web.njit.edu/~newrev/3.0/workbench/Workbench.html)

noise scape, humming and throbbing onwards and further, and as he presses up to and into the opposing waves, so he remains in place, here, in play, in person, with us ... away in the dry-ice cloud of voicing, and here in the room, the voicing body

*(*Mark Leahy, from Review, see Appendix #1 d.)

*

"when society is crumbling you need a...

desolation and hope go hand in hand

that personal thing where you are o shit everything is going badly

but then at the same time there are elements of hope that become overdriven

focused to push people

the We and the I

the private is the one of despair

the public is hope and aggression - looking out for society"

"because the despair went on for so long

you found yourself drawn to the voice

he's going to tell us, he's going to tell us...

I was listening for a plan, but then I realised that the voice is all there is

The Voice is the fire in a bleak space"

that's all there is"

Audience members

(from *Last Words Forever* Audience Feedback. See Appendix #1 c.)

Conclusion

Last Words Forever is a flow of cuts [cf. TERRITORY]. At every point in the performance there is a cutting and scoring produced by the splits [cf. JOUISSANCE] implicit in the cut-up text, and the interjections of voice and backing-track.

There is also an inexorable forward movement, produced the sense of my voice being 'tied to' moments in the backing track. I drew this out in the later iterations of the performance, creating moments where the live vocal rehearses its reliance on the words in the backing track [cf. REPETITION]

The inexorable forward movement is also something I found produced by the cuts in the text, producing sentences and phrases that rush towards a conclusion they never reach [cf. ABUNDANCE].

This inexorability, combined with the 'punk' ethos to the collaborative performance set-up, and the irreverence of the interface, can lead to a moment of abject failure [cf. GLITCH], but also of a productive friction [cf. JOUISSANCE].

The live voice is not free then, moving forward inside the furrow/score set for it in the performance, but it expresses its freedom as a baroque of passion contained within this groove. This is the Dionysian play within the Apollonian form. But because of the chaotic nature of the groove, and the multiplicity of cutting actions within work, it is an involution of the Dionysian and Apollonian.

In its various forms the LAST WORDS FOREVER audience have read it as a passionate cry, and the dissolution and falling away of life. I think the audience envision this falling away because of their own grasping for sense in the lyrical content of the work. The text plays with sense, character and narrative thrust, but frustrates this reading of it. The live voice then is always in the moment of the 'becoming of sense', and the 'becoming of character' but also always simultaneously subject to the returning of this becoming which washes away all previous impressions. This is the loss implicit in the return, and it creates the image of the speaking mouth as the summit of the fountain. [cf. REPETITION]

Reflecting on the 'proposal' for the work, I would assert with some confidence, based on my readings of the documentation, and the responses of the audience, that the work did indeed create an "intellectually, emotionally and viscerally dense performance which creates a complex performed environment for the audience", "consolidate several modes of writing into performance", "have this ethos of consolidation running through the work, with the piece sitting in blurred territories across a poetry, multi-media, immersive", and "transmit the volatility and instability of a creative/destructive process into a live moment", embodied an "expression of a nuanced interaction/conflict with the technological interface which reflect[ed] on the composition process" and certainly evoked "noise as a poetic and aesthetic principle of the performance."

What is less clear and testable, is the nature of the audience experience a being 'liberated', as any attempt I made to qualify this, or make an experimental evidence for it was quickly subsumed by the anxiety of 'liberation' itself. The work in effect would have to go further than making formal changes, and be sat in the context of a supremely liberal environment in order to achieve this.

I would conclude also that the work was in fact loaded with cliché, of kinds, and perhaps not totally free from associations with Dada and noise-core performance, and that this proposal for the work was, although ambiguous, not completely evident in the work itself.

In this research, I also exposed *Last Word's Forever*'s expression of my narcissistic relationship with the text and interface – the sporadic and irreverent approach to authorship producing a kind of integral emptiness akin to Narcissus's pool, and the literal evocation of a 'closed system' between myself and the interface [cf. NARISSISM].

b) Last Words Forever Poems

NB. In the performance of Last Words Forever *this script was supplemented by improvised readings from a selection of sources, including Kristeva's* The Powers of Horror*, Antonin Artaud's* The Theatre and It's Double *a copy of* Time Magazine *and some newspapers.*

I

The wind that turned for five minutes in a torrent of files

from the mouth of the delirious valley of fire:

this changing gyration that illuminates without rustling the other senses

which one updates with an status-giving flame;

it is this command which comes into colour,

turning inside my solace like a machine made of signs.

Mother tongue! Who's profound resonance was the oblique

reference to the tofu which turned through the rebellious corpse!

The lake can be salvaged.

It is a question of barriers, wrestling with the incessant data stream,

a speculation in which the earth dissolves like the man sweating in the rain,

a fountain possessing his torso completely in a moment of stasis:

and yes one rapid riffling through the turns of the vast rhythm travelling upward,

the metaphorical quest for the imagination of the one who turned in sympathy

toward the wealthy and in that moment became sacred smoke.

In exchange for five minutes in which to explore the maze

travelling inside the valley of a lake the sacred smoke cursing,

from the run-off of the review of man,

you slow the affectations of the coded once-over of the sea's sense:

The halo of curses finds peace

in the street misdirection takes us to;

a miracle of rare dispossession,

a moment of loneliness poured into the cup of comprehension!

A fantasy of enquiry

a vision of the revolving of visions:

a statement of the delivering of deliverance,

the salting of tongues,

each verse a mountain turned inside-out

a river this small sin of billiondom trickles against,

with the force of a story ending in a profound wall

surrounded by vast music in the volume of the lung

that concludes the song of copulation,

a cup of solace then! An office just for groaning in!

Many antibiotics flash across the dove's wing at night,

many colours of the dove's resistance Be aware! I was afraid!

The fake lamplight behind the chapel of glass

tessellates with the turning current,

a friendship gone deep to the cut that goes rotten and makes us afraid

poached eggs, in this brief millennium it will not be easy

but to be beautiful and speak of paradise.

II

I tired in the circle of friends, I held my sabre defiantly at the flame

which circled reducing it to a rosette of laurels:

this spinning of conciliation formed a cool

perfume around me and tried the locks of my head;

Intoxicating form of these final moments

where our souls like a pair of projected icons are in conference and ignited in their death

I brought nothing for tomorrow – the scale of Lemoncello

secreted, vexing at the length of the body I was engaged in.

That magnificent hand clinging

to the dull thudding of the supernova upstairs.

This was our refuge, the loneliness I took as if it were hotness itself,

while I laboured coldly in the bank

III

the bellow that rose through the party, aggregating

and fusing together the reason of the cannon as if is was nothing,

the parting sadness of the red river,

the parting fastness of the guitar,

enters through the green chimera

of the lake's shimmering money

welcoming the glitch into the flow.

Services hasten the blood incessant,

like a friend who is too much company,

and the system of quiet spiralling tender into the calm

as the worm enters the cherry blossom.

These quaint amoebas of enforcement

venture to the drum, and a girl of five years old,

hot, hot, hot, hot, perches, purchase.

What else can be had that is red and like the sea,
Is this living? If we are to be free, nothing is ours.

The companies that count lacerate the government
with frost, the slow have nothing looking up from
the desert of the power's passion below.

Is this living this algebra this network of the spring
this hymn of collage this rare random motion
where the ejaculator you are on your own,
What is success in those night,
but the razor, which partakes of nothing as it slides?

This is how the cautious media explored
and this is how the sonorous indistinguishable movement of the word
which the people silent in the comments go.

Not many, hardly any, move nightly as if the censorship
of questions were a friend to clasp. Where do we sleep
So slowly, the noose of our networks are
plunged into the providers blaze.

My Father was a miner, and his people
suspended all in the explosive mouth of the river
as if it would be forever vulgar,

assuming one bird could prevent disorder.

Our trial continues and the messages continue alone,
Without the expressions extraneous to our bodies
the blaze will show in the windows
and I try to remember, if removed the transition
would the body bleed?

IV
If this is the death of poetry
craving honour -
her collapse, true to the rumour of the footsie
turns into a small and sedentary bitterness
waiting for death and the hearse is hailed! …
Ah, Palma was a poem though wasn't she? with her podium supporting
the cathedral like a phallus insult?
Contrary to this sense, in which there is nothing left to levitate,
the cathedral rose from her ... a kind of birth!
An assassination. But what about the churro sellers outside,
that choir whose elegance had been fought for so violently,
who were so thin and wickered their screams became a murmur?
Fate pronounces its sentence through them.

Now with the voice of the gap-toothed weather-girl
courage just, under the proprietary diversity of the wind
chases her into death.
Bums, angels, diversions … only now lifting her

supporting her final torture:

the diaphragm of ingenuity stretched out like a marvellous light,

which lives triumphant beyond the corona of the breast.

Fragmenting of the woman assassinated by the mirror …

Now she is the human possibility of fire:

this corralling of the vision poured and cast inside a uniformed

piston firing in our minds.

Now she admires that lengthy life…

A ventilating of destinies to envy all night

as though she is consumed in a sphere of vagabond teeth

and bitten until sorted by the orders;

into the discipline of the dead and that of the desperate to die –

her language is disgorged into the sallow earth of strangeness;

the podium of desperation does not bring glory

neither does the moment of optimism sober

the grain of the levitation into death.

She is dead – the tomato opens like a grave

the questions form verses around their own disconsolation, this felicity

drugs do nothing to salvage,

dying, whatever else, for a firm death.

What does the delicious felicitous community simplify

Over which entrance to the nest does society say to invest is to suffocate

in their cages those people who live impervious?

For who dies the death of the calculus of bravery,

cruel, cruel

V

Cruel cruel. The raven cock croons on the soldering stump

A chilren flashing a chile grazing in the logfire

of his hands a prayer caught comin up

a fortunate ruinimation grown in his lovenly sloth:

the alphabetter misk at us path then

unimanimeasureless bits of manitext

coughin up the pluralicies at the doorlock.

Without sin without the smile of the singing throttle

girdled in the ballet water clothed

passing out the garden's sinews a moon chrome

shug on the brig

folding the love froth with pixels by.

No more, all the jeany thyroid throatwheels

in caps you clovered by the broad chellic belly.

See the choir stopping in the song

See the chorus-sun fading on the toad,

See the bowl and sole's skin's paradise – holes drowned,

See sea of seals

Seem gone down the sea's lyreless rick shiff:

See chitter lake no blind same kabalah froth of the seconds

See the insteadfod mingled with lilylike tumbaccos twirling down the Dee

Seesaws warming in the sown

Sees gapsigh gone saws lair scares the damsel left to the

Sees share saws lair fire burning bleach glare: He

Sees sense an shores one hip down on the barnicals

this sway then her sway. Lyriclothining left there on the pinkwind

Flowerlike old seals clashing. The hashtag ripped rim from rib

leaning bare mainhaul slug of neck sweet music warblinin the coniac:

foinin an frainin

blurring the lense she looking down seas purdle

capitulating urdle upon swirdle

loosends drifting in wellsoze an doze swells

the bareness of the boughs that bend o bodies of work

o while white dead cod dominon the headland's boring swough

the lane of soft hands glaw and fraw.

Nothing small and nothing baleful in a leathmitant pleasure

as the blogging old hands old horns blogging mustache of the hands, hail,

blodding, the anodyne fornicrude of understanding:

a pair of tooth brush with their heads pealed

to the bareness of the prayer: preening and leaning under the groin

plugging and pulling

on the little man there.

Ach! Gone down the chasmasance

wailing the haggerdair of the devulver

gassing inkasm, ceasleething oo morning

oo morning a bad back we cry

falling beads on the earth's analails

o monaughty fountain cyncireadily slaking

the blog sweet hair: Log lair wood hut scar-door dame

flung his sweetish sense down hip-swill on the splits

this swan her sway

misway ander swansway till the nectar tiresplendant mazed togeder

in foamy slendour

shroud and chuckin out the unanimeasurless

the gargantuasma blound for age

an a scathing moment where the lick is lryre

ah losteninlosteningleebly blodding in the bleak;

last blob mingling the fod with the plod.

Here the miracles nameslessly pass a this after that

the screachin scrills nosingly halious tomed wind homes

I saw a man an enormous crevace

and guessed his sweet memorial song

had run away into the mountain of horror.

Mondayish immaterial lastlies all scattered at the end.

Me ranshyracked the net

sorted shin from shaft between the hands

sin shifted surely to me sweet mine.

c) Audience Feedback Interview

The following is notes taken from a recording of a conversation carried out with Dayana Historova (Anthropology student at Brunel), with members of the audience who were present at the Bluecoat 2012 reading of Last Words Forever.

Along with Dayana, participants were:

designer Emily Salinas

writer Jon Davies

medical doctor Gareth Fisher

musician Carl Brown

Because of the collaborative nature of the composition, I have not seen fit to distinguish at every point which person is speaking. My feeling is that the conversation is progressively 'generous' to the work as participants warm to the notion of responding to something that doesn't provide an easy 'meaning'. There are some quite profound moments in the conversation which I would seek to dwell on, and perhaps appropriate as my research in this area continues.

NOTES

you sounded like the Great Oz!

overwhelmed at times, soothed at times

didn't glean any meaning, or themes

at times it did sound a bit third Reich-y

didn't get any specific themes

i got a lot of religious purgatory experience

end of days

authoritative and self doubting [cf. GLITCH]

'we must'

I will

post-apocalyptic

it was really bad [cf. HORROR] - angst, dying,

hopeless

the other way round

struggle of life to not be hijacked by the structure of the time

I heard 'nowadays'...

as if the voice was constantly trying to preserve life, through passion and aggression

when society is crumbling you need a

desolation and hope go hand in hand

that personal thing where you are o shit everything is going badly

but then at the same time there are elements of hope that become overdriven

focused to push people

the We and the I

the private is the one of despair

the public is hope and aggression - looking out for society

because the despair went on for so long

you found yourself drawn to the voice

he’s going to tell us, he’s going to tell us...

I was listening for a plan, but then I realised that the voice is all there is

The Voice is the fire in a bleak space

that’s all there is

when his voice was hitting the sound

the energy was coming off it and starting new life

not totally desolate, or the landscape was,

but the energy coming from the collision of voice and chaos was lighting it up

the bass was giving me a feeling of dread, but also felt pure-tone and warm

something ‘on you’

a central thing is that you ‘follow the voice’ as a presence,

as guide, even though the meaning is disrupted

I have this thing with political speeches and everything

this happens when people are gathered and someone is speaking

people become overwhelmed

and don’t get the meaning, but they understand the social situation

‘this is some kind of leader’

it is very important what happens not the meaning

it’s about the tone

you can’t dwell on the text because its moving

do I pay attention to the voice of the background loop

talking, recorded and then also wondering about what I might say

is commenting engaging or disengaging

when you have an internal monologue going on you stop listening

after the collisions going on, to have this moment that something is reinforced

you get a feeling of ‘maybe someone else thinks this too’

rather than just fighting all the way

i got a gut feeling of being pulled

the low end is comforting, but this way a gut feeling of responding

i should have just started dancing really

something you must have said

i felt a kind of ‘we can do it’

it was really nice

felt legitimate

i didn’t get any warmth from the voice

i was just trying to work out what the person had done wrong

why were they suffering so much

and why did they feel so guilty

why is this guy hurting so much

being punished

what has happened?

symbolism and analogy

trying to work out where the pain is coming from

a lot of pain

[NB. this person is a doctor]

i could connect an electrifying feeling in the atmosphere

it was weird how to relate to the voice

sometimes you were soothing

sometime a friend or a psychotherapist

and then the next you were going mental and scary

crescendo to anarchy

i got attached, and then it had a strong effect when you were like,

everything is fucked

I tried to get a little less attached after that

i think it was a bit short

durational dread is good for performance

dread is not an immediate thing

sometimes it all seemed to shift over

from the movement of the sound and to see him there in the middle

but then I wanted to take him away

if it was around and you couldn’t see him

would it make it more

the voice is very tricky in terms of place

with a guitar you know the sound comes from the amplifier

but the voice is coming from the mouth

and you see it

there’s a lot to say for disembodies voices

when you started to move in a pre-scripted way

when the movements worked with the sound

what do you feel like when you’re saying it

"I’m trying. To make it good. Affecting."

are you enjoying yourself

"I’m thinking, yes, this is ok. I still have room"

do you feel like you get lost in the moment

"yes. sometimes the lines mean a lot, but most of the words don’t mean

anything to me, so I’m not attached to them.

I mostly think of technique"

in dance, you try to make the movement as it is supposed to be

you verbally express the technique

but there is so much more happening

a variable in your experience

if you were to do it in silence or another noise

sometimes I was thinking how the movements worked so perfectly with the sound

i had a feeling

it was to be compared with a trance

a different way of being

this sense of everything so tense

i was trembling at some points

it would have worked well in an isolation tank

i closed my eyes

were we meant to keep our eyes closed

i did close them and it was different without the visual aspect

i was taking the effects off the voice, pulling it back, to pull you into it

"when you were saying how do you feel

when my voice got delicate i felt emotional

a cutting through into an actual moment of being upset"

biofeedback

"is there responsibility of potential for more positive"

you don’t have responsibility to make people feel good

its against the point

these days a lot of art is so soft

i think you should make sure the audience remember something

i didn’t feel suckered, I felt involved

a piece of that intensity, you have to ask yourself

how many times a year does someone put themselves in front of that

my experience was heightened by the fact that it was a small amount of people

you could use lightness

i wanted you to stop and be light and then hit me again

did you say ‘sausage’ at some point?

that was a palate cleanser!

a word like sausage is hard to integrate

did you say ‘poached eggs’

I knew that this moment, that people would keep this in memory.

it was embarrassing

interplay between sacred and profound... then ‘sausage’, ‘eggs’

then everything is bouncing off the matrix

now it will be refereed to as the ‘sausage’ piece

that word is flaccid, but it gains power

piercing moment

like a life raft!

in years to come you will say "this piece needs a sausage moment!"

d) Mark Leahy Review

Mark was in the audience for an early iteration of the Last Words Forever performance, in Oct 2010

the figure walks on alone – clutching a bundle of paper / a book / newspaper cuttings ... he places these – loosely distributed on a table; he moves up to the microphone stand / edges into it – at an angle, draws it towards his body ... the microphone is live – it is pushing out sound, noise, a mix and layering of material, voices reading speaking with dirt and grime over it – it reads a text on/of Romanticism (Coleridge on the imagination?); Nathan Jones speaks into the mic against this flow of sound, pushing it back, shoving his voice into and up the pipe to hold back the flood of data, of information, of signal ... he speaks and reads and repeats and does so with energy, curling round the mic-stand, hugging to it, and pressing and holding, he rocks, his body working with his voice ... and when he draws a breath / pauses ... the sounds flush out again, sweeping past him into our space, and we hear crackle and hum and the voice tells us things, it informs, it imparts news, it has this character of authority ... and then it gets pushed back again, as Nathan resumes his rhythmic jabbing and jamming with a text of impressions and story and fantasy and suggestion ....
and behind him a projection screen jumps and scatters with highlighted and carved words, plucked from the run and spill of text, pixelated and pulsing, as Mark Greenwood types and selects in response to the struggle between two sound/ voice channels ...
and this verbal swell carries threads of myth and legend, flickers of stories glint and emerge, then are swept back into the ebb as other lines and words and echoes swamp them ... are we in Wales, are we travelling through mountains in the company of poets, walkers across hills and through a storm? a storm in the valleys that blurs past and present, ancient and contemporary, letting rhythms and particles of folklore swirl up into a rainy escarpment, with markers of post-industrial

disruption and the beat of nearby cities mashing in crunching sound gears ...

and the voice carries a passionate edge, it cries against the storm, it sings into the noise scape, humming and throbbing onwards and further, and as he presses up to and into the opposing waves, so he remains in place, here, in play, in person, with us ... away in the dry-ice cloud of voicing, and here in the room, the voicing body;

APPENDIX #2: Ceaseless Thing

APPENDIX #2: *Ceaseless Thing*

attached CD contains [audio] Ceaseless Thing.*mp3*

poem text follows commentary

APPENDIX #2: Ceaseless Thing

a. commentary

b. poem

Ceaseless Thing

commentary

Proposition

A poem which uses the whole of the page, while also drawing on the visual language of poetry [cf. ABUNDANCE].

A collaboration with, and subversion of, popularly available software for writing [cf. NOIZE].

To produce a text which embodies trace, background noise, confusing 'writer/reader roles and the status of words and the poem [cf. HORROR].

A visual 'noise' poem which does not become 'concrete' or 'vis-po', instead existing in conflict with the structure of linear writing [cf. JOUISSANCE].

The iteration as an poetic form [cf. REPETITION].

Method

A written work which was produced for reading with Kaos pad[48] .

The 'original' poem "Cruel, Cruel" I wrote as perversion of the introduction to Kublah Kahn,

[48] In performance in Berlin (FEED, August 2012) I read across the page, ignoring the striked-out words, and used a Kaos Pad vocal effects unit, to 'pull' my voice away from the moving mouth also. The performance was not adequately recorded, and I do not wish to submit it for examination, but include this reference to affirm that the print work has this continuation in performance.

(although it is obviously unrecognisable as such now). This rewriting, 'perversion' [cf. PERVERSION] was done over a series of nights as a kind of durational performance gesture, improvised changes, neologisms, futility, nuancing and play. The resulting poem is strangely archaic, perhaps referencing the work of Dylan Thomas. This archaic [cf. NOIZE – Untimely Mediations] site becomes host to, and attempts to assimilate staunchly contemporary vocabulary 'hash-tag'. In a similar conflict the work is of the nature of a traditional lyric with a modern(ist) assonant play.

The page work uses columns firstly to produce five versions of the original poem each with lines breaking [cf. GLITCH] at a different rate. These repetitions, read across the page, are then 'written through' using the track changes, making slight alterations and scores in the text forming an alternative reading on the text, but leaving the traces of the original.

Results

See *Ceaseless Thing* print.

Conclusion

A text produces a profusion [cf. ABUNDANCE] of possible readings, all (de)fractionally different [cf. MULTIPLICITY].

This work produced for me the notion of the flow of cuts. The iteration of the sea's waves, the ebb and flow of overcodes and scores among the text [cf. TERRITORY].

A text of traces as noise [cf. REPETITION].

A poem which is obsessed with itself, returning to itself, producing and leaving extensions of itself in a numbing, rubbing circle [cf. NARCISSISM].

This piece as a reading expresses flow and rates of flow, and the friction produced by the forward movement of the final column in contrast to the echos and repetitions of the other ‘slower’ columns. Rather than slowing the poem this appears to evoke the sensation of forward (or downward) movement all the more.

The work also evoked a productive wordplay of ‘scoring’ [cf. SCORE].

Cruel, eCruel. The raven cock croons, on the soldering, stumpA chilren flashing grazing in the logfire, the of his hands: a prayer caught comin up, a fortunate ruinimationg grown in his lovenly sloths: the alphabet, ter misk at us path, then: unimanimealeisureless, inof his bits of manitext hand, s a coughin up the prayer, plural icies inat the caught, doorlocked, comin up Without sin without the a smiles, thereof, singing fortunates throttlinge ruinimati girdled in the ballet Oon water, clothed in grown in passing out the garden's his sinews a moon chrome lovenly shrugs on the brig sloth: folding the love froth the with pixels by. alphabett No more, all the jeany er mi ask thyroid throatwheels at us in in caps you the clover, ed path, then by the broad chellic me in the belly. amanime , See the choir stopping nisureless in the song bits of See the chorus-sun manitext fading oin the toad, coughin See , the bowl and sole's up the skin's paradise – holes pluralicie drowned, s at the See sea of seal's doorlock. See hims gone down, Without the sea's lyreless rick sinning shiftily f: without See chitter lake no blind the smile same kabalah froth of of the seconds singing See the insteadfod at throttle mingled with lilylike girdled in tumtabacco, s twirling, the ballet down by the Dee, water, Seesaws warming in the clothed sown passing Sees gap with a sigh out the gone saw's lair scares garden's the damsel left to the sinews, a Sees their share of saws moon. lair fire burning bBleach

Cruel, cruel. The raven's the cock croons on, the soldering, staumps, the A chilren flashing a chile grazing in the logfire, the of his hands: a prayer caught comin up, a fortunate ruinimationg grown in his lovenly slothS: the alphabet, ter misk at us path, then: unimanimealeisureless, bits of manitext a coughin up the pluralicies inat the doorlocked, Without sin without the smiles, thereof, singing throttlinge girdled in the ballet water, clothed in passing out the garden's sinews a moon chrome shrugs on the brig folding the love froth with pixels by. No more, all the jeany thyroid throatwheels clovered by the broad chellic bellies. See the choir stopping in the song See the chorus-sun fading on the toad, See the bowl and sole's skin's paradise – holes drowned, See sea of seal's See hims gone down, the sea's lyreless rick shiftily: See chitter lake no blind same kabalah, froth of the seconds See the insteadfod at mingled with lilylike tumtabacco, s twirling, down by the Dee, Seesaws warming in the sown Sees gap with a sigh gone saw's lair scares the damsel left to the Sees their share of saws lair fire burning bBleach

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Cruel rules cruel. The raven cock croons, on, the soldering, stump A chilren flashing, a chile grazing in the logfire of his hands a prayer caught comin up from ina fortunate ruinimation, grown in this lovenly, slothfully: of the alphabet: ter misk at us path then unimanimeasureless bits of manitext coughin up the pluralicies at the doorlock. Wwithout sin, without the smile of the singing throttled by girdled in the ballet water clothed passing out the garden's sinews a moon chrome, roaming in shug on the brig folding the love froth with pixels by. No more, all the jeany thyroid tThroatwheel 's in caps you clovered by the broad chellic belly. See the choir stopping in the song See the chorus-sun fading on the toad, See the bowl and sole's skin's paradise – hHoles drowned, See sea of seals Seem gone down the sea's lyreless rick shiff: See chitter lake no blind same kabalah froth of the second's See the insteadfod mingled with lilylike tumbaccos twirling down the Dee See saws warming in the sown Sees gapsigh gone saws lair scares the damsel left to the Sees share saws lair fire burning bleach glare: HWe are Sees sense an shores one hip down on the barnicals this sway sways. Lyricslothining left there on the pink wind Flowerlike, old seals clashing. The hashtag ripped rim from rib leaning bare mainhaul slug of neck sweet music, warblinin in the coniac: foinin an refrainin. blurring the lense she looking down seas purddle capitulating urdle upon swirdle loosends is drifting in wellsoze an does ze swell, s the bareness of the boughs that bend o bodies of work o while white dead cod dominon the headland's boring swough the lane of soft hands gloaw and fro in aw.

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clovered by the broad chellic belly. See tThe choir to stopping in the song See the chorus-sun fading on, the rtoad, Sea,e the bowl and sole's skin's paradise – holes drowned; Seething sea of seals, Sceaems gone down, the sea's lyreless rick shiff: See our chitter lake no blind same kabalah froth of the seconds See the insteadfofd mingled with lilylike tumbacco,s twirling down the Dee Seesaws warming in the sown, Sees gapsighing, gone saws lair scares Tthe damsel left to the Sees share saws lair fires burning bleach glare: down, hips swill on the

the pinks the wind, Flowers, like old seals clashing. The, tthe hashtag ripped, rim from rib leaning bare mainhaul slug of neck the sweet music. warblinin the coniac: foinin an frainin blurring the lense, she looking down seas in purdle capitulating, urdle upon swirlingdle loosends are drifting in wellsoze an doze swells the bareness of the boughs that bend o bodyies of work o while white dead cod dominon the headland's boring sway, ough the lane of soft hands, glaw and frawn. Nothing small and nothing baleful in a leathintermitant pleasure, as the blogging old hands, old horns blaogging, mustache of the hands, hail, bplodding, the anodyne fornicrude of understanding: a pair of =tooth brush with their heads pealed to the bareness of the prayer: preaning and leaning under the groin plugging and pulling and on the little man there. Ach! Gone down the chasmasance, the wailing the haggerdair of the devulver: gassing inkasm, ceasleessething, oo morning =oo morning, a bad back we crying, falling beads on the earth's analails o monaughty fountain cyncireadily slaking the blog sweet hair: Log lair wood hut scar-door dame flung his sweetly, ish sense down, hips swill on the

Nothing small and nothing baleful in a, leathermitant pleasure from as the blogging of the old hands old Hhorns blogging mustache of the hands, hail, blodding, the anodyne fornicrude of understandsing: , a pair of tooth brush with their heads pealed to the bareness of the pray-er: preaning and leaning under the groin plugging and pulling on the little man there. Ach! Ggone down the chasmasance wailing the haggerdair of the devulver gassing inkchasm; ceasleething oo morning oo morning, a bad back we cry Ffalling beads on the earth's analails o monaughty, the fountain cyncireadily slakcing. the blog sweet hair: Log lair wood hut scar-door dame flung in this sweetish sense, down hip-swilling on the splints: this swan her sways, misway ander swansway till the necter tiresplendant mazed togeder in foamy splendour. shrouded and chuckin out the, unanimeasurless the gargantuasma blound for age's an a scathes ing the moment where the the lick is lryre on the ahis lostening the bleebly blodding in the bleak; last blob mingling the fod with the plod. Here the miracles nameslessly passing a this after that the screachin scrills nosingly halious tomed with wind homes I saw a man, an enormous crevace fallin and guessinged his sweet memorial song had run away into the mountain of horriblyor. Mondayish is immaterial, lastlies and all scattered at the end. Mc ranshyracked like a the net sortsed shin from shaft between the hands sin shifted surely to the mc sweet mine

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