

MY DESCRIPTION OF AN ENCRYPTION STRUGGLE

A duration swells against the time standardizations which script this space. Feelings (i.e. emotions) and/ or sensations (touch) are linked with an intimacy to the oracular that overruns that of vision or thought - one can feel all the way into the future, but the articulation of these feelings is either fragmenting or traitorous to the true shape of those phenomena felt ahead. There is not "precognition," but rather a fore-sensibility of feelings which grasp events at a heightened level of sensitivity to the continuum between past and future in the present: a continuity that stands beyond the horizon of access for cognition and intellect. And yet it is somehow, by a seeming paradox, the intellect's development that gives rise to such "future-feeling", and opens it up to be cultivated or be recognized or be interpreted by the body and psyche bringing it about.

I've taken up the use of an outmoded tool of inscription (steel pen nib) to explore the possibility that a practice of the future, as opposed to a "futurism," needn't be engaged, per se, with an arrival of or advancement towards a time to come, or novelty, or technological innovation or progress, but that it rather preoccupies itself with the workings of time in its functioning as creation. It is a way to shift the ground of my orientation to time, with an understanding that media in their recording and production of memory generate through their formats the possibilities through which time can be observed and, perhaps, seized by intention.

The musculature and its spasmodic rhythms can be said to engender this sort of time, which have more to do with an impulse of life, and which could perhaps only be defined by its very insistence upon creating its own time, against a sea of the prevailing tendencies of the time outside. This time may be given in varying and even contradictory ways, thrust forward by the historical context in which this creative functioning of time can be experienced: in this sense the resistances, unpredictabilities and material presences produced by what would be considered a bygone mode of inscription, within a context of our contemporary in which the arrangement of letters into language exchange is facilitated by keypad and touchscreen interfaces, actually grants the possibility for a refreshed orientation with time - a more intimate, and accurate experience of language in its elaboration of time, and of the interchanges between futurity and the past as they perform one another, whereby desire emerges as an embodiment of the present. Through this elaboration the past cannot be remade or undone, but its orientation and influence in the making of the present can be shifted and, under some conditions, changed, in such a way that the past becomes a new imagination: or revolution, even.

Metal pen nibs date back as far as ancient Egypt, where they were made of copper. The year of the steel-nib pen's known inception (after a patent that had failed to sell 11 years prior expired) into industrial serial mass-production, by John Mitchell, is 1822 - and happens to coincide with the year Joseph Nicéphore Niépce invented his process, using Bitumen of Judea, of heliography, and took the first known photograph. The time generated by a steel nib pen today is a time altogether changed from the time that could be known by its behavior in 1822. And this time may have something like its own "future" that rubs off its points of intersection with a person, or place of contact with memory materials, whereby they fuse with chance and change, and reemerge as desires, pleasures, agonies and other life impulses. When I find places of oscillation and exchange between a form of drawing that amplifies mark making, and one that moves towards an intelligibility of writing, I often try to treat the pens like percussion instruments, and let my ear guide the decisions as they then reference, through a sort of feedback, the sounds it

hears, such that the hearing makes the shapes emerge, instead of an application of looking to what I'm doing. Often I make audio-recordings of the scratches taps squeaks and tics of the pen as I draw. This makes for a form of autographic poetry which exists in a state of tension and resistance to the allographic forms in which I engage with poetry composition by typing. If I photograph the drawing intermittently as it is being made, or scan it after the ink marks have dried, there is then a return of those autographic forms to an allographic status. Perhaps the relationship between the sympathetic and para-sympathetic nervous systems reflects the tensions and relations between the auto- and the allographic. (While subject for another entry, I would suggest here that the activity of applied will in the application of marks [autographic] would align with the fight or flight function of the sympathetic, while the processing of the camera audio-recorder and scanner [allographic] would map in parallel with the feeding, digesting and other passive functions associated with the para-sympathetic nervous system.)

In adapting to the heightened resistance to communication of my own intentions that is asserted by a tool of inscription with which I have no expertise, and which, as an obsolesced technology, is furthermore "out of step with its time," there is an attempt at a refreshing adjustment of the relationships to time made possible by technologies of memory, and a confrontation with time as it becomes, through technologies of memory, an imaginary - one in which past present and future do not follow a linear trajectory, but are rather constellated in dynamic movements - not unlike those through which molecules are constructed, broken down, and re-synthesized by living bodies.

Perhaps there is also a sense in which ironization of a "reactionary" position - in this case being a return to a sort of "folk technology" - can produce a ground of fertility for another kind of orientation of the will towards time. In short-circuiting today's prevailing myth of technology as a progress and power of transformation in itself - reflected as it is by the elitist false-confidence, for example, the neo-liberal regime began to place from the 1980's forward in technocratic solutions for social problems - there can be opposed an open confidence in possibilities for the relationship we have with technology, as a primal accessory in collusion with the imagination. Much of the fetish in modern art for a re-primitivization of the tool no doubt emerges from the need to re-imagine not technology itself, but our relationship with it. There is no need to seek out exoticized others to access a primality that is always already a resource bound up with rituals of the prosthesis. Perversions of the tool create a condition of dissociation needed to enable sense-data, entering a state of feed-back reflexivity, to be interpreted by an individual in terms of the struggle for pleasure.

What this orientation of the artist with the future, as it is manifested by a state of time-reflexivity-become-self-expression, may or may not have to say, apropos the contemporary moment's emerging extremity in the conflict of interest between individualist and collectivist wills, remains to be seen.

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AFTERTHOUGHT: [Drawing Choreography for Prose]

After looking over what I wrote around 3 months ago - more really as a facet of, than as something about, the drawing process I've worked out for myself - I now see I'd neglected what at this juncture I understand to be a key fact of the dynamic I tried to describe there and then. I did not then recognize that it is not, in itself, the process I there discussed, but rather its interaction with the resources of language - as it is shifted in its orientation of intensity by the method described by that text - which draws up, through its conjuration of language as a tactility, a horizon of experience in which the present is manifested as an extension of the future, as if of a mesh of one temporality. What would otherwise be called an oracle involves a way of tapping into what I might call "language at large," and in that first attempt at describing the aleatoric nature of the drawing process, I did not notice that its effect is not, precisely speaking, a re-orientation of myself with time, but instead one of language with time - both of which, as if hosted by myself, find a confluence in me: a field of duration wherein they make contact. It is through that method outlined that the duration which emerges from the impulse animating the physiology of the host - a raw duration - shifts, and so takes hold as an imagination its contact with the memories and codes to which language is a complex of accesses and concealments. It is such "feeling" through its fusion, via the medium of some sort of apparatus or instrument ('steel nib pen'), with the general resource of languages a person has available to them that brings about its sensibility of the future. As I had not noticed in the first text, I now see that the actual resource of oracular powers resides in language and its reach across times, places, peoples, memories, records and histories - but it can only be brought to life through interaction between a living body, and a prosthesis that can facilitate the interaction. In this bodying-forth, discursive intent - removed from conventions of sense-making and argument - is plunged into a fundament of language, where it draws a living thread of the future down to the present, as if signal of a touch brought through a nervous system, whose capillaries run throughout forms of duration seeming to reflect bits of knowledge of eventualities bound up with fragments of language, compacted into solidities of language-information which compose a past that can be known. But it can only be known in relation to this array of futurities I am attempting to describe. This contact with an extended temporality is an event bound up with the resources of language itself, whose sensitivities orient themselves as a memory which can be said to respond to, and even "know", the eventualities through which the present is seeded with many futures, thrust as a potential hypostatized by the past.

The method is an expansion of the nervous system input typically associated with the writing process, through which to variegate, extend, and intensify the neural responsiveness through which language formulates itself through its instrument of the psyche. While it entails a drawing process, the process as a habit functions the way a regimen of routine kinetic actions attunes a dancer to their body, and in orientation to the writing produces for it a form of place willed forward through the habit of drawing-choreography, and in this place - somehow at once a nomadic-universal and at the same time an adaptive fusion to the actual geographical and historical location in which the drawing and the writing happen - the writing takes on a new dimension of possibility.