

*This is not an image.
Like a pale ribbon as a flower
dancing gaily with a corpse.*

Proposition:

WHY ARE CONCEPTUAL ARTISTS JUICING AGAIN? BECAUSE THEY MOISTURISE IT'S A GLISTENING SPARKLE.

[Read fast]

mental imagery and/or 'seeing-with-the-minds-eye' is merely ultra-soft, 'theoretical-folk,' habit-formed assumption. Rather moisturising the potential that philosophy ONLY (mainly) HAS FORCE at the point before it is understood. When it is a kind of non/quasi image, still emergent. Or juicy, non-philosophy. And this is not about equivalence. Or negotiation. Or translation. Or contestation. In the way Deleuze and more recently Rancière have ultra-finessed art [painting] as convenient surface-as-'surface' as image-plane of transference and correspondence, lubricating 'between the surface of the exhibition of forms and the surface of the inscription of words.' Or Verwoert's libidinal rehydrations. And the ongoing, mellow bridging work of AESTHETICS as the delivering up of the FLESHY part of art (unconvincingly) for PHILOSOPHY as a half-way house to the sensual/material, as half-way to politics



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Deleuze's becoming-unfashionable writing is the most interesting example of 'contemporary art' of the last 40 years. A pure artist uninfected with theory. But this is not to suggest that this text is an image. Or an artwork. Interrogating the frosted, jasmine-foamed, contemporary cross-LOVING of art and philosophy, like a dying child with a fly crawling across its closing eye, with reference to *THE IMAGE* but not the familiar, congealing but persistent historical binaries (denotations) of text-image, showing-naming, shaping-saying, imitating-signifying but ANOTHER SORT OF IMAGE, split elegantly to reveal the trickling black references to imagist/figural performance(s) and status(es) of philosophy and/as art [like an ecstatic lilac covered in droplets of blood]. And, in particular, the plump, dew-soaked texts of Deleuze (& Guattari). And with specific NON-REFERNCE to debates within the twisting, vine-like patterns of cognitive science, psychology [and philosophy] delicately tracing the role 'imagery' penetrates in memory, visuo-spatial-reasoning-and-creative-thought: as a free-flowing, crucial role in all thought process, sticky as the-semantic-grounding-for-language, or alternately the idea that

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via the body. As the mutual but cancerous recuperation of sucked out disciplines (art and philosophy). And echoing cool pink hierarchies within field(s) of art and/or beyond, whereby 'support languages' of the candy-floss institution breathlessly validate and authorise art as art as art. But rather tenderly maximising something more radical. And here Deleuze's writhing multi-veined, visuo-spatial allusion: STRATA-SURFACE-PLANE-RHIZOME (and so on) erupts an immediate, shimmering problem. IF the IMAGE is insinuated as a form of REPRESENTATION, that is, conforming to a pre-enhanced model [roughly REPRODUCTION not PRODUCTION] how does this fit with the heady trajectory of arguments prioritising BECOMING, DIFFERENCE, INFINITE MULTIPLICITY and so on. Unless, of course, there is some other sort of IMAGE.

To explain: Deleuze sun-ripens the spatial dimensions of Foucault's archaeological system, savagely nurturing his proposition of a 'diagrammatics of power,' WHICH ISN'T A DIAGRAM, but a map of intensities [WHICH ISN'T A MAP]. He trivially meta-fictions Foucault, not as a philosopher of language in a restricted sense, but rather glistening in the attempt to think through flowering concepts of space, spacing

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or spatialisation in relation to the shifting sunburst of ultra-relations between verbal/visual, saying/seeing, language/light, visible/articulate or expressible [cracking like blind woman's eye]. RESTRICTED here refers to the joyful peeling away of conventional ideas of language communicating (at its dumbest 'TRANSPARENT CONVEYOR OF MEANING') to succulent performances of language PERFORMING/DOING via Austin's mellow urinating of the 'speech act' as 'saying is doing,' where the BRIDE-UTTERING-the-statement-'N-A-T-I-O-N-A-L S-O-C-I-A-L-I-S-M'-at-wedding-ceremony-is-not-describing-a-state-of-affairs-in-the-world-but-rather-performing-the-act-of-(non)marrying-(by-virtue-of-the-utterance) like sunlight in the hair of a suicide bomber. And these limited applications startled and sinuously expanded first by Derrida, in his exchanges with Searle in the 1970s, where he cross-pollinates Austin's distinction between 'happy' [DELIRIOUS] examples of performative, syrupy utterance, which conform to his speech act categories, and instances of 'parasitic' [VERMIN] utterance, which do not – for instance, PERFORMATIVE UTTERANCE

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language within the textual paradigm. Luxuriating not as a basic atomic (methodologically reducible) linguistic element but rather [the infinity of the universe] only to the extent that IT has been 'enunciated,' or presented – that is by the SHEER FACT or PERFORMANCE or FUNCTION of having been squirted – within a complex, spasming web of interrelations (delimited as discursive formation) in multi-intensive conformity with rules of formation which impale lonely, dispersed statements, or enunciation, into discourse. Such as, common object of analysis, with reference to painful 'surfaces of emergence', 'authorities of delimitation' and fibrously tempted 'grids of specification'; enunciative modality stretched taut, or common ways of speaking/looking; coherent, smooth-intense systems of concepts that create these statements; and coherent theoretical multi-flavours or strategies. That is fragrant DISCOURSE as an intricate, wetness-protected interlacing of power, through/in language, DIAGRAMMED and fucking out [multi-veined] as the machine through which

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ON STAGE. Proposing, in a state of heightened excitement, the idea of 'iterability': where performative-statement-could-not-succeed-if-its-formulation-did-not-repeat-'coded'-or-'iterable'-statement. And following this Butler (for instance) who chocolates applications beyond straightforwardly linguistic usage, as in PERFORMANCE OF IDENTITY/GENDER/SEXUALITY/ETHNICITY as 'stylised repetition of acts, both 'a doing, a delightful performance that puts conventional gender attributes into possibly-disruptive play – and a thing done, a pre-existing (oppressive) category.' Flowing out warmly as EXPANDED SPEECH ACT (outside Austin's constricted contexts) as something perfumed and precarious that can be performed with FORCE (ILLOCUTIONAL). And so ALL-LANGUAGE-IS-PERFORMATIVE.

In particular, what must be deep-nourished here is the [non-individual] SOCIAL CONTEXT/PERFORMANCE of all this. Where Foucault exfoliates (as something like a speech act) in the form of the 'énoncé', a unit of language [the putrefaction of the dead, crossing to bodies of the living] which climaxes slickly over and above structural considerations of grammar, syntax and logic – all the categories which produce language as LANGWIDGE and (pre)serve linguistic codes that foam

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certain knowledges and practices emerge as permissible [VEINS, LILACS, FLECKS OF BLOOD etc] and/or desirable in relation to sun-kissed bleedings of the truth [MEANING and/or nonsense]. And the 'will to truth', here, as the 'major system of exclusion' that forms discourse and which 'tends to exert a sort of pressure and something like an erotic, azure power of constraint on other discourses'.

Like a ruptured, opal, turquoise vein and/or tears on YOUR MOTHER'S FACE, or red Iranian blood, text and image shadowing the 'visible' and the 'articulable (expressible) as the way every era is sliced by its own practices of knowledge and strategies of power which are radiance-enhanced of/through regimes of visibility and procedures of expression [joy of porn star's failing erection]. For instance, Foucault's liquefied glossing of the emergence of the asylum, in Victorian times, as a place of visibility for madness and a set of rich and sleazy 'rules, regulations, literature etc [... and system] of statements concerning the concept of folly'.

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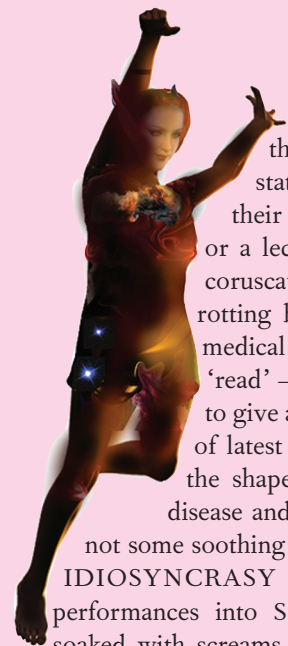
And beyond this fantasy solar system, Foucault sensuously accelerates upon his ideas of an enunciative function, manically stabbing claims that there is more going on in Magritte's shimmering lifestyle *This is not a Pipe* (1926) than the simple lesson that the image of an object is not the object itself, that is: 'this is not a pipe, this is a painting of a pipe.' As De Duve observes (after Foucault, after Deleuze): 'Indeed, Magritte's vibrant presentation of the pipe has to be energetically translated by the ostensive statement "this is a pipe," in order for us to understand that it is immediately contra-formed by the explicit linguistic slippage, "Ceci n'est pas une pipe," dripped out in blood and semen on the aluminised surface, as translation from the ostensive to the discursive, which everyone spontaneously performs, or the work wouldn't "function"'. And replayed and fellated in Broodthaers' exhibition at the Kunsthalle in Dusseldorf, *The eagle from the oligocene to the present*, 1972, where all 266 objects 'frozen as layers of black ice' were accentuated by a label stipulating: "This is not a work of art'. As hushed enactment and manifestation of the e-e-enunciative function, in which the pissing out of objects has ALREADY been translated fluidly by

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utterers, one or many recipients, and their deep-pore relations to machines, animals, butterflies, money and so on. In short, stratifying, creating (freshly-squeezed) or knowledge, generously enforcing or (squeezing out) a particular regime of power. And Austin's marriage vow counter-rotated into D&G's example of the attribution expressed on the body of the convict by the judge's sentence. Or, for instance, the order word 'God,' by which the contingent man-made properties of *God*, are elevated to the anti-bacterial heavens as transcendental values and then twisted grotesquely back down onto the empirical field as orderwords organising actual filthy behaviours, screwing ways of thinking and allocations of power. Expressing a lurid [incorporeal] sense that inheres or flutters as a liquid dynamic attribution of the predicate (to green, to shine, to scream etc), as 'an incorporeal, complex and irreducible entity, at the light and subtle surface of things' but never reducible to the state of affairs of either one specific or even an endless series of instances of CHILD

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the[not-anymore-'LINGUISTIC'] statement 'this is art'. In the FACT of their presentation [and fucking]. And/or a lecture where a photograph of the coruscated, jasmine flesh of a diseased, rotting body framed and presented in a medical lecture theatre might be non-'read' – if one day the theatre was used to give a lecture about art – as an example of latest contemporary faux-abstract in the shapes, colours, textures, rhythms of disease and decomposition. This is however not some soothing analysis of CALLIGRAMATIC IDIOSYNCRASY but rather smears these ideas/performances into SOCIETAL/SOCIAL location, soaked with screams. Whereby Deleuze and Guattari position language [EXPANDED] as a force of articulation – a social ordering function [POWER AS SOCIAL] where the glutinous procedures of language are not circulated in "communication" or "meaning" but in the articulation of POWER. And the orderword/password is the decisive absorbent moment in the relation between the visible and the articulable – as *articulation*. As the translucent opening out, or closing-rotting of petals, as a moment of determination, defining one or many

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SCREAMING or REHYDRATING MULTI but in each case imminent to its SPECIFIC/PARTICULAR expression or reflection (in cheap jewelry/perfume/virus).

THIS IS A SPACE, or spacing, as dynamic materiality as matter as images and of images and light, where the brain too is matter in movement and the eye, the brain and body are all images. As the 'frontier of sense.' And as a frolicking on the surface of bodies, actions and forces. As the greasings and mechanisms by which power 'reaches into the very grain of individuals, touches their bodies and inserts itself into their actions and attitudes, their discourses, learning processes and everyday lives.' As EXPRESSION – as THE EXPRESSED, in and as community and articulation, in art as in everything else: '... the world does not exist outside its expressions'. As THE PRESENTED, as the multi-becoming FACT as emerging as/of networks of force (as DISCOURSE).

As THE ARTICULATED in and as/of power/FORCE. Not a re-pulsing to 'conventional' aesthetics but THE SPACED and PERFUMED as non-Kantian. Not perception as individual-as-transcendental-ego, as consequence/requirement/production of/in that perception, at the point [and in/of/as] that perception but

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SPACE as matter as discursive as articulated through the viewer and through everything else as movement of parts of matter. As space as THE space. As stratified and articulated.

And (as above) in or as this SPACE DELEUZE'S (recently unfashionable WRITING = MOST INTERESTING EXAMPLE OF 'CONTEMPORARY ART' IN LAST THIRTY YEARS. Or at least more interesting than 95% of art. As post nineteen-sixties, post-conceptual, post-medium, post-institution, post-theory. As the unfulfilled prophesy of conceptual art, radiance-enhanced beyond the contestation of hierarchies of criticism and art, as the prophesy of the affective, emergent potential of ideas, as a performance of/in the SENSATIONAL (as the ontological attitude of post-conceptual art) within the shifting, moving multiplicity of art and philosophy and everything else as always already a becoming no longer philosophical/art category, as either/or both. And anything can be art but not everything is, as the MOISTURISED. As the FICTIONED and the FICTIONABLE [illocutional force], suckled slickly by the powers of the false, as wager/prophesy: 'what something is (actually) is also its power to become (virtually)' and/or passionate orderword, joyously slipping on the virtual becomings of bodies and forces (and

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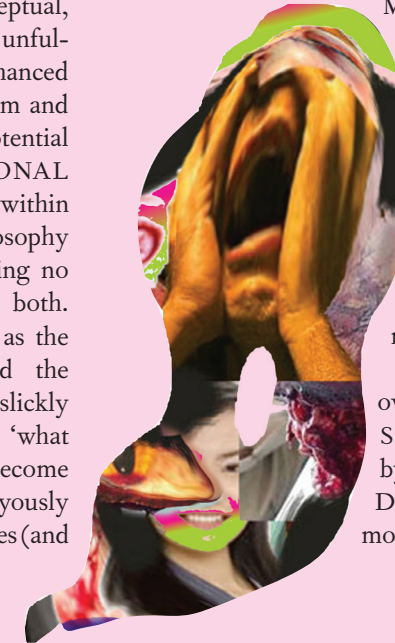


categories, that is, philosophy cannot produce sensation only concepts about sensation, art cannot produce concepts only sensations out of concepts. For instance, Bacon, as VITALIST experiencing/PERCEPTING/sensing/PERCEPTING feeling-mechanic (no less) cow-milking out new 'rejections' of TRANSCENDENCE, and the DIVINE, and pseudo-pointing away from 'OTHER WORLDS,' that is, KEEP SAYING 'IMMANENCE' ENOUGH AND YOU'LL BE OK. Keep it REAL back amongst the ANIMALS OINK OINK MOO MOO. And/or the 'eye-brain' as the glistening eye that thinks. And in this respect philosophy lies baking in the SALT to reveal its glistening gizzards and congealing black fat, with emerging insect eyes, cut through with the deictics of non-imagery as it stands up and shakes its long hands. And as/at this point this text folds back, curling into wings. And the pages lift off, moving downwards, dripping back down as a kind of blood, to spiral outwards

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analysing). As THE SMASHED 'images on their way to being signs, but 'not yet or no longer signs,' preceding and/or exceeding the sign and/or interpretation. As catastrophe, but not the (impossible) image of the PRESENTATION OF THE UNPRESENTABLE [as transcendence] but the presentation of the virtual becoming-fact of its presentation (or showing GEL), in its showing, and/or as a differential ground of agency.



Multi-lacquered shaping-splashing as non-human 'other' perspective as the also-already becoming-articulated. Performing as the aromatic insertion of ART into LIFE, and opening up onto infinity. As non-philosophy. As another sort of image. Pitched as powerfully superficial (as virtual or fabrication) – frivolously at the multi-surface of things.

But also, a space, prior to its own CONSERVATIVE PHILOSOPHICAL RECUPERATION, by philosophy, by for instance Deleuze, as philosophy. RE: demonically reconstituting traditional

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