

# Kevin Magee / TO WRITE AS SPEECH

1.

daub de l'aube de la de lado  
granular

“the/a”  
body, closed or open

## ZONE SYSTEM[S]

“Instantaneous information, what can be seen at one time (without turning one's head), and understood apart from a study of its parts. Additive information, whatever takes time to be understood, what takes time to be understood. Sequential development, adding on, accumulations of information, the uses of time, precedents, juxtaposition.’

Her work ‘accumulated,’ often no beginning, ending, cycles, no ‘pieces,’ but notations, annotations, a feminist consciousness problematizing the cohesive totality of ‘form.’

‘Open systems, infinitely referential, radial, linear, not circular (enclosed), in which all aspects of one's concerns relate to all others and form a continuous pattern in which many directions are equally possible and choices depend on personal necessity (and are not irreversible).

Perhaps some fleeting thought, already gone.’”

AND:

‘Zone system: I operate somewhere between the appearance of the first black

and the disappearance of the last white, but closer to the last white and sometimes beyond.

Between the lines. Pieces as segments, without beginning or end, something from which to imagine a whole....'

“(An undercurrent of violence). That sense of underlying violence – the potential of violence – under the apparent blandness, flatness, silence of things, under the controlled voice, behind a smile.”

AND:

‘There is always the possibility that I am not making sense, that this is not clear (etc.) However, to be sure that I am as clear as possible, I form the letters carefully, by hand. I add a certain distance, an appearance of objectivity (that helps).’”

Nancy Wilson Kitchel, *Visible and Invisible*, in Alan Sondheim,  
“Individuals: Post-Movement Art in America.”

“Whatever they’re made to speak is manufactured” (Failure to Overwhelm)  
“the beginning of writing therefore, the constraint of the symbolic, the beginning of culture... the symbolic, symbolic-maintenance, within and without those uncanny parcellations” (Vacating of the Symbolic) “is [that] ‘you’ thinking, or thinking-thinking” (Future Culture/rough draft) “The differential is because of the absent class, those not jacked in, those close to starvation; those in the midst of wars and famine, those producing these equations in dirt-poor factories around the world” (Future Culture/rough draft).

u s l o v n y e r e f l k s y

(conditioned reflex)

made her  
being made here  
imaginaries  
you who are sure of

“fuck (with all the contingent issues of oppression, power, desire, and violence the command implies).”

“thinking as bang-path behavior on parallel channels of real and virtual syntactic strategies – including the moment of the absence of syntax altogether. If the unconscious is structured as a language, it is structured as either silence or yammering. The moment of the absence is not the absence of thought, but the absence of the symbolic; thinking has moved to the imaginary and the symbolic”  
[and its non-categorical] “movement towards syntactic structuration is a thought afterthought. this movement is dialectic; there is also thinking in language, routing through the formal syntactic as imaginary – this is the case in pausological analyses for example – how pauses operate in ordinary conversation. (The pause comes after the conjunction, i.e. after the structure moves to parole before the semantics are fixed / articulated.)”

## LANGUAGE IS ANAFTERTHOUGHT

“Language [as] an effect of neural processing / learning, rather than a ground or ur-grund” “fading-objects”  
“translucencies that shatter” (at the touch)  
(glance of the eye) your reading eye

'my' so-called reading eye  
how it seizes on the 'part-object'  
geared toward foreclosure  
the eye (my eye) its hatchet job  
the violence of the seizures  
among this book or that

you do not read you raid  
the raiding-reading, hacked texts  
nerves, fits, the rolling eye  
pen grabbed / words carved  
WORDS GOUGED OUT

"It's the looking of the eyes staring hard"  
'WORDS ARE THRUSTS'

"the work of thinking" are the / and the  
"fuzzy domains"

"that we are doomed...  
"that we refuse...  
"that we are blind...

trauma #1 \_\_\_\_\_  
trauma #2 \_\_\_\_\_  
trauma #3 \_\_\_\_\_  
trauma #4 \_\_\_\_\_

or 'they are and are as they are'  
on the Street of the Cockroaches  
"You lying whore" (shout of a voice  
from the street, Lark St., Sat. 2:26 p.m.)  
"You whore, you fucking whore"  
(same voice, 2:29 p.m.)

writing it down, does it belong to me  
it doesn't belong to me, masculinist-misogyny

or else the voice invades the ear  
invasion / penetration / occupation  
What is the head not a host to?

('site of inscription') itch of the cockroach,  
the rustle of roaches in my eyes-ears

interiorities' continuum of injuries  
debris of the voices in the street

am "I" or have "\_" been or am now  
or am the already past  
record/event of the descent  
of the virtual into the real  
a spectacle that's been produced  
my heavy foot on the stairs  
the imaginary ("uncanny  
interpenetrations") "and I was that  
effect" – effect of my ascent –

and what kind of person is it  
and what type of human is it  
that keeps adding more to it  
cement, mud, plaster, paste  
it took a shit in cyberspace

stamped on or stomped on  
who fucked himself for all of you  
(the public view) the Jew  
in the house on the street  
of Cockroaches

are you doing for philosophy  
here what another did to poetry  
where what is happening here  
is a book on a and a

the transfigurative  
a ba – dialectic

“To whom should we speak? To what, in fact? Under what circumstances? The knowledge we carry is that of universal processes; perhaps, in our ignorance, we have discovered something even unknown to you? In the Rigveda, there is talk of an unknown god, but we are not concerned here with deity, only with protocol, etiquette: What is the nature of our address?”

#### NEGATION RELATED TO ALTERITY IN CYBERSPACE AND MATERIAL LIFE

THAT “there’s no other to cyberspace, no air anywhere”

THAT “the body appears to breath, its organs duplicated everywhere, laminated across the constructed world”

THAT “the invisible as the defined excluded, ‘excluded’ from the field of visibility and ‘defined’ as excluded”

THAT “there’s a mass psychosis underway, as if being offline meant you’re somehow deficient, in education, worldliness, style, income, and geographic location”

THAT “art became style, and has never left that position”

THAT “introjections of simulacra do strange things to human beings; the fallout’s just begun, and there’s no end to cite”

THAT “cyberspace presents the imagining of infinite territory, signs, cultures, spaces, depths, storage, bandwidth; New World genocide is just around the corner. If as I would have it, the flood is the hardening and construct of new capital, new consumption – if the flood is, in fact, creating the new subject subtended to the maw of the idiotic corporate (idiotic in the sense of Rosset, blunt, unresponsive, in-itself, ‘there,’ and not in the sense of ‘idiocy’), then we will witness a new form of anomie ‘within,’ in the midst of horrendous poverty and ecological catastrophe ‘without’

THAT “which returns us once again, to the phenomenology of the ‘cool,’...  
“the pastiche of historicism, the layered or morphed landscape, the promise of  
the digital eternal – what’s ‘cool’

THAT “the notes, the ‘holes’ in the thing, become plateaus of past practices,  
maybe even colonialisms, they remained strange attractors, bending, cries,  
going on around them, in spite of them”

THAT “the measure of the eyelid is the measure of the cave or cyberspace, the  
world always already fallen when it is told so. The ‘cartoon’ is the sign of the  
world, the sign’s horizon, unreachable debris. The cartoon is the world gone  
awry in the face of the symbol; the oracle was the first cartoon, which still  
(Mickey Mouse) carries something (Donald Duck) prophetic (Krazy Kat)  
about it. This is why cartoons anger us, draw us within their stumbled power.  
This is why clowns, clawing the world apart, beg us to kill them.”

THAT “space of reading which is always open, penetrated, a perforated space  
splayed for reply or deletion and therefore fragile, the space of a membrane,  
torn-space, there is always ‘this’ space as the other end/other hand, space of  
writing which is foreclosed, null after sending”

THAT “save to file (slave to file)”

2.

“the artist’s culture... cross circuited”

“spill of speech (which chaotically can influence the real, material, environment) with its appearance of free labor,”

“a double-writing in which the boundary creates an imaginary and inchoate presence that will turn out to be the self, parceled out within the wall, dismembered, with the memory of a totality that comes from the wall itself”

“the sea of crisis of speech and of storm”  
“definitions of ‘social,’ ‘order,’ and ‘narrative’”

“In real life... facial expressions, tone of voice, and the obdurate presence of the body that constitutes the agreement as ‘authentic,’”

every conversation is inauthentic,  
every human contact problematic,

the lidless eye, TV Lacan  
conspiracy theories, locks and keys  
visuality and the pressure from the below-parole

documentaries, comic attempts to catch a worker on film, this one or that one saying whatever they think they’re supposed to although there will be flows, blows,

spectacle of number, human numbers and is it a question of being counted what if the problem isn’t one of disappearing, what do you belong to

“facial expressions, tone of voice,  
and the obdurate presence of the body  
that constructs”



negotiations  
(agreements)

on the wall  
at the wall  
against the wall  
before the wall  
down the wall  
across the wall  
below the wall  
beside the wall  
over the wall

1. the “frozen inscription” and the “frame”  
what is interpretation without suspicion  
absorption: text as skin as sponge  
abstraction of a sign is its sanitation  
sanitized: assigning one meaning to the sign

2. who has interpreted if to interpret  
is not to incorporate texts made under  
the totalitarian inscription,  
the “frozen inscription”  
decoding

3. (not resemble) what was “reflectance  
theory” or is the work that logic does  
the ‘not making strange’ (is there  
thought without logic and number)

4. the calling of an afterthought a thought  
and calling that language and is this  
where history has brought language to  
(symptom) (trauma) (shock) the work  
of interpreting as the ‘turning it out’

what is the turning of something  
in on itself if not the assigned or  
ascribed meaning, “frozen inscription”

*coda*

trust the grin that isn't thrown in your direction  
can you trust the one that saw the grin that caught  
the grin that kept the grin that thought it through

nothing is ever thought through, that's the purpose  
to writing off of or at and around or are you simply  
reacting to (interpretation is never reaction) AND

grammar is disturbed and the absence of grammar  
is also disturbed (the problem here is languaging)  
thought and afterthought and impulse and reaction

3.

“Nothing runs unless it runs in and out of a world.”

How to ‘turn out’ the return of the shape/specter  
 (“the instability of the imaginary, the uncanny,  
ghosts always appearing on the periphery”)

Is the virtual-real (‘seamless virtual interface and reality’)  
trans-planting/placing (plating) the Imaginary, Symbolic and Real?

simulated exposures  
the migration of consciousness  
away from a collapsing social being  
(voice from face; environment from institution, etc.)  
(‘the denial by a society’s members  
of the social construction of reality’)

private code compressions, frame for a thinking that ‘reads’ that way,  
the convolution of address, disappearance of ‘directness’ – whatever that is,  
if every utterance collapses under its intentionality and history and context  
and a disabling analytics (anything that comes out of your mouth is not what  
you’re really saying)

reflex:  
in front of a face,  
wait for it to tell you what to do, where to  
go / what say  
what can be said and what can’t  
that this is also ‘etiquette’  
(respecting parameters) or  
appearing to ‘be’ there and not being there

constant:  
'not here'  
'this is not here'  
'it is not here'  
(what is not here)  
the monitored 'you are'

where fate is found  
"the free-floating noisiness of the physical"  
intensity of the hearing range  
absorption

the forecast, electrical storms  
humans and machines in the magnetic fields

what happened to elasticity / what's that  
shape following shape (bendingness)  
have you followed too many voices  
(detach the sounds from the voices)

do these lines comprise a grid  
or a background against which to compile  
a message to be stopped by the printing of it  
does the printed word represent a dependency  
the getting used to a way words happen and signify

the circularity in spokenness / brokenness  
the criminalizing of the working class  
and I have studied this, have listened a long time  
have read out loud the transcripts  
coating and code

lamine and placard  
enamel, don't the words move fast enough for you  
make them move more, putting to motion, in motion  
(fascination with subtitles)

division of voice from image  
space among what's heard and seen

the interface as not face and not voice  
and the freeing that might be there  
the 'non response' to face and voice  
power, authority, command forms

what's around  
what surrounds  
whatever is going on here is not really going on?

*matrix/chora*

interstitial  
interstice  
(suture) (itch)  
mathematied  
mathematizing  
mathematamachine

But others brought in  
others brought in from the margins

“(It is only language, typing, that sticks in your throat?”

r e p e t e n s e / R O T E

(“frozen inscription”) w R O T E

“Where does the reading

experience end or even begin?”

ruse / refusing / fuse / defuge

*au lieu* (skein and skin of the social)

“It is not that I desire blind-html, imageless, text-hysteric; it’s that there is an additional dialog, with email, that reconstructs the possible.”

“(para  
meterized)  
window  
of the Witness”

at that  
at it  
at

what to say at what’s seen or say you saw and seeing isn’t reading  
what is reading and writing and looking too and looking through  
look at it at what look at you looking at it stopping to look it up  
look what up like look up a word looking or licking at the words  
lick it up / the body as sponge / porousness / a text that seeps  
(weeps)

abject  
always or often enough too often the wanting that state  
wanting to luxuriate in it / roll around in it / the sty  
the wetness in the eyes

sweeps or range / half the time thinking you’re in a pentameter  
Blake or Milton or whatever those names are starting not to matter

can’t read anymore Sun 2:39 PM  
yesterday about this time from the street  
it didn’t have to get put down, it didn’t have to  
it could’ve got let go / ignored / passed by  
puncturing the silence writing in the reading room

a room like that's a membrane  
what comes into it from outside  
what do you let in from it from outside  
some guy, some voice yelling something or other  
yelling at another / there's other voices  
the effect of the voice on the writing  
the effect of a man in the street  
random man / neighborhood / street  
not all streets / not all not at all not

[extended pause] [breathing] [space]

not at or out of and around not around  
space into next space dot and log  
the logs the log ins the signal posts the light  
post signals / what comes through  
what comes through is what the text would ask you  
what is a rhythm what swells what are waves  
read in silence / words on a wave  
what's an ocean what shore what  
what is it [silence] read it in silence  
what are you reading are you reading  
repeat: what is reading

say "I know" say "I see" say "I know"  
not the books not the titles not the authors  
not the reading – writing / not the culture  
"autocentrism" that you know that and can't say it  
can't say it like that / you say it through voices  
like that voice yesterday / it's what comes in  
it comes in and takes over and you go there  
and it's on your page and you're in that / from that  
not "from" and overcoming origin the "root"  
the simple tree

there's people around and how do they sound  
or down / bringing the language down  
langue or longue / tang / tongue

something you hear / and what gets heard  
the what's reading can't be answered here  
the what are you reading and reading list and post  
ongoingness

like a mangled sentence  
the good work goes undocumented  
unread / unheard (scream that scream  
this morning that you've heard  
and it goes unheard

heard is not enough / not even  
the knock on the door downstairs  
the coming apart of cultures

words / it's not just words  
you will see actions in the shape of words  
you will see words being used  
even if you're used to words being used  
"images kill" yes and politics

and you don't know  
what it does, what the politics  
does / what it does to words

welcome to the court of world opinion  
without a clue / without (almost)

here is a proposition (a thought)  
about projection (introjection?)

the psychoanalytic flows in cyberspace  
what the book knows (what it undergoes)



no, masters, writes beside or along or  
it knows / it knows / it knows

attached to the sign, no, attack signs  
what projection does is put on another

what's coming from the flows  
callous is also protector

sensor: what's going on around here  
censor: what's going on around here  
you don't know don't you  
no, "I don't know"

don't you know or don't want to  
what don't you want to know

what the book knows  
how did it get past the lists

why no discussion about this  
the lists are light and speed

involution / anonymity  
APPEARANCE of the APPEARANCE  
it doesn't affect what appears  
around me / what's going on around

what's going on around here  
and it's nothing that hasn't happened before

and why should that answer what  
what should you do if you did get up

closure / foreclosure  
stop it / don't stop what  
"translucencies"  
sluice