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Quotations Illuminating Paratactic Thought or Work Processes

17 May 2003

How do unrelated ideas cohabitate? ... PARA: involvement of reader. making sense out of experiencing. turns the text into experience. ... "...for him, [x] and [y] were independent and therefore interacting..."¹ ... "Since physics presupposes the minds of observers, these minds and their properties cannot be explained in terms of physics."² ... *abstract* generalizes but *paratact* breaks down to the relationship between two objects. ... illogical (not causal?) connections between objects [lack of causality may indicate the necessary use of probability and density] ... "Causality holds at every single instant, but it does not carry over a sequence of branchings. Sooner or later, the initial knowledge of a system becomes irrelevant. ... At every new stage of organization, new rules take effect."³ ... Perhaps my combinations are not less logical at all. They are merely more complicated, far beyond what theories (that I know of or understand) are able to account for in a detailed way. [But this is a question that has now been answered. No language = not logical (not explicable or thinkable).] ... how much power is given to the base unit? ... hypotact → feed meaning; paratact → wandering through meaning. ... Why Parataxis 12.28.89(2)⁴ appeared to be complete became a major impetus for the study of parataxis. ... option rather than development ... "...I can only characterize the whole work as an act of desperation."⁵ ... "...a structuring of a flow of subliminal perceptions..."⁶ "One of the most fertile features of modernist writing has been its attempt to capture by means of language the red-hot moment of preverbal experience, the moment before the 'I' is aware of itself as the subject of perception or feeling." ... Order: hypotaxis; [non-deterministic] Chaos: parataxis ... reader fights to use his illogical maps, otherwise he is reading unconnected elements. → cause 1. gargantuan illogical effort, or 2. interruption—"will cause an appreciation of the part that came before"—disjunction, experience.⁷ ... connections between objects—not the meaning produced by them—though acknowledgment must be made of a reason for perceiving a connection. ... Preverbal Expression (verbal expression conceals). ... Composition theory (which extends to a general theory) containing: Segmented Work Times, Interruptions, Short Work Times, Multiple Tasks ($n_{\text{work}} + n_{\text{non-work}}$) (e.g., I thought of this while driving), Distracted Work. "Work" is defined as the creative time. Obvious relationship to paratactic thought. ... "...not by a causal logic but by those relations of contagion and unspoken analogy which link the real, models and simulacra..."⁸ ... The Paratactic List is Impoverished. ... "Usually what allows one to understand the documentaries is the arbitrary limitation of their subject matter. They describe the atomization of social functions and the isolation of their products. One can, in contrast, envisage the entire complexity of a moment which is not resolved into a work, a moment whose movement irreducibly contains facts and values and whose meaning is not yet apparent. The subject matter of the documentary would then be this confused totality."⁹ I interpret this to say "...apparently confused...", or confused in the face of logic. ... "The cinematic spectacle has its rules, which enable one to produce satisfactory products. But dissatisfaction is the reality that must be taken as a point of departure. The function of the cinema is to present a false, isolated coherence, either dramatic or documentary, as a substitute for an absent communication and activity..."¹⁰ ... Something impels me to ask: Did the Oulipo intentionally stop at "potential," deciding that specific implications are unreachable stars? ... Human beings, unless completely isolated and never socialized, are influenced by almost everything with which they come into contact. This explains the highly sophisticated syntactic communication that we can engage in together. And, more importantly, it points to an even more complicated, illogical (paratactic) form of communication that we also engage in, though it is not as often considered. This parataxis is found in all disciplines. And if this illogical connectionism exists everywhere, why use music as a source material to make music? ... "...apart from its function as communication, *human language also often functions as a defense*. The spoken word conceals the expressive language of the biological core. In many cases, the function of speech has deteriorated to such a degree that the words express nothing whatever and merely represent a continuous,

hollow activity on the part of the musculature of the neck and the organs of speech...Endless numbers of speeches, publications, political debates do not have the function of getting at the root of important questions of life but of drowning them in verbiage.”¹¹ ... Sound belongs to the context before itself: meaning is removed from *objects* and placed in *combinations of objects*. ... “...Context free English occurs in specialized languages of poetry, advertising, song lyrics, nonsense syllables, short phrases in speech research, short sequences in foreign language teaching, speech therapy, deaf pedagogy, and any isolated short sequence of language of four to five syllables...”¹² ... “The point is that...the combination of the two hieroglyphs of the simplest series is to be regarded not as their sum, but as their product, i.e., as a value of another dimension, another degree; each, separately, corresponds to an object, to a fact, but their combination corresponds to a concept. From separate hieroglyphs has been fused—the ideogram. By the combination of two ‘depictables’ is achieved the representation of something that is graphically undepictable.”¹³ ... “Now, a dictionary clearly presents us with thousands upon thousands of words which we could freely use to compose poetry, essays on physics, anonymous letters, or grocery lists. In this sense the dictionary is clearly open to the reconstitution of its raw material in any way that the manipulator wishes. But this does not make it a ‘work’.”¹⁴ (*The paratactic list is impoverished.*) ... “Much of the complexity of Brakhage's writings derives from the ironies of formulating in words a theory of the interference of language with vision.”¹⁵ ... “...there are no sounds (musical); noises (of happenings) or words (of a language) which are not (even though specialized) something else as well; i.e., clothed in a sonority which transcends their use.”¹⁶ ... In my own experience, I often use sound to build physical and psychological models. I'll admit I have a little difficulty explaining this (probably because of its illogical nature), but I find that certain aspects of different disciplines do meet at the subjective, preverbal level. At least I am not willing to rule out the illogical aspect, yet. For me, it has to do with the way my memory seems to work, at least partly, and that is through a kind of a morphological coding, rather than a linear (verbal) coding. That is, I think it is possible (but rare) to “understand” a thing after having skipped a few of the logical steps from its basis, on the way to the thing. But by this method, the understanding exists only in form. It is my postulation, then, that this *form* may be arrived at, or utilized (i.e., functional), from other disciplines. ... On viewing *Sea of Japan Oki* by Hiroshi Sugimoto—important features: 1. Diffusion—Illusion, 2. But it is known to be depictive—no pretensions to abstraction. ... A, B are two objects laid “side by side,” which by parataxis, produces C. This looks like a normal causal relationship—what is acausal in this arrangement? It is because elements in C do not follow from A, B. Physically speaking, this is not yet alarming, since the symmetry rule—that the symmetry set of the effect contains at least the symmetry set of the cause—is still allowed by the paratactic relationship. What seems to define relationships as paratactic is a dominance of form in the “effect” not apparent in the “cause.” To accept only strict causality means that there must always be causes, however hidden. But this does not follow from the symmetry principle, which is irreversible (the cause set does not always contain all of the effect set). ... Apparently, parataxis follows symmetry principles closer than those of causality. ... “Realism is a sign of low vitality.”¹⁷ ... In sleep I am most lucid. ... “There is no use indicting words, they are no shoddier than what they peddle.”¹⁸ ... Vertov is always implying something—indirectly—with his images in *Man with a Movie Camera*. Not only that, but images (and implications) change so rapidly that the implication must be to the subconscious, at least part of the time. Rapid changes of perspective make conscious following difficult. I fell asleep while thinking the above and dreamt the phrase “emphasis on progress,” but I do not fully understand the connection...The emphasis depicted (i.e., not thought) is everyday life, which in city activity of that time, does imply progress (transportation, machinery, etc.)? No. That isn't it at all. The “progress” is a superstream of paratactic concepts that move forward over the base “static” images, and is propelled by them, moving as they do in rapid flashing groups. Yes, it is obvious that every individual image does not have an individual use (e.g., a spinning weaving machine, shown for 1 second). Instead, grouped with other tiny elements of similar utility, they imply some medium-sized element, which, linked in time with other medium elements, imply something larger, etc. ... At first, not a story. First, a complex sequence of statements, many of which have independent significance, but all are tied to the whole in

various ways. There is a story, and its importance cannot be discounted. But the most sublime has all of these other relationships...with these, subsequent readings are always worthwhile. So there is a range, with various levels of contribution from these elements. ... One good use for logic: it can be used to rule out (“completely analyze”) ideas not worth further consideration. (Of course, one must always be careful not to carelessly dismiss concepts that have not been completely analyzed.) ... It is not necessary to read these texts in any particular order or in their entirety. They are self-similar. ... “Most of human sentences are in fact aimed at getting rid of the ambiguity which you unfortunately left trailing in the last sentence.”¹⁹ ... “The act of imagination is the opening of the system so that it shows new connections...every act of imagination is the discovery of likenesses between two things which were thought unlike.”²⁰ ... “If I could tell you what it meant, there would be no point in dancing it.”²¹ ... “People who can’t understand words are better at picking up lies about emotions, according to a paper in the 11 May 2000 issue of *Nature*. Aphasics were found to be significantly better at detecting lies about emotion, suggesting that a loss of language skills may be associated with a superior ability to detect the truth.”²² ... A mood that I like comes over me. An illogical feeling of place. A place I know occasionally, but cannot describe. I always hold onto it as long as possible.

¹ Troels Andersen “Asger Jorn and the Situationist International” in *On the passage of a few people through a rather brief moment in time: The Situationist International 1957-1972*

² Bergé, Pomeau, and Vidé *Order Within Chaos* (1984)

³ Heinz-Otto Peitgen and Peter Richter *The Beauty of Fractals* (1986)

⁴ Crawling With Tarts *Greed Tool Hand in the Lee of Icebergs* (cassette) ASP 18 (1989)

⁵ Max Planck

⁶ Christopher Middleton *Bolshevism in Art* This reference also contains the quote by David Cauté that follows.

⁷ Paraphrasing George Angel

⁸ Jean Baudrillard *The Evil Demon of Images*

⁹ Guy Debord, soundtrack to the film *Sur le passage de quelques personnes à travers une assez courte unité de temps* (1959)

¹⁰ Guy Debord “Critique de la séparation” in *Oeuvres Cinématographiques*

¹¹ Wilhelm Reich “Therapy” in *Selected Writings*

¹² Ernest Robeson *Phonetic Music*

¹³ Sergei Eisenstein

¹⁴ Umberto Eco *The Open Work*

¹⁵ P. Adams Sitney from *The Avant-Garde Film*

¹⁶ Pierre Schaeffer “Sound and Communication” in *Cultures: Music and Society* Volume 1 Nr. 1

¹⁷ Robert E. Jones *Lecture Nr. 1* (phonorecord) Vocarium VD-1000 (1952)

¹⁸ Samuel Beckett *Malone Dies*

¹⁹ Jacob Bronowski *The Origins of Knowledge and Imagination*

²⁰ Jacob Bronowski *The Origins of Knowledge and Imagination*

²¹ Isadora Duncan

²² Thomas D. Rossing in *Echoes (The Newsletter of the Acoustical Society of America)* Volume 10 Number 2, Summer 2000