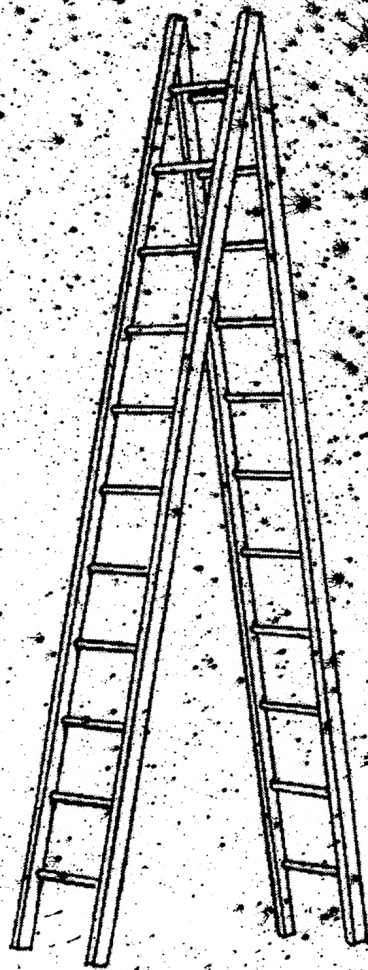




**ACCORDING
TO
CHANCE**

Appendix S



opposing ladders

**ACCORDING
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And Othr Txtz

JONAS IB F. H. JENSEN

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ACCORDING TO CHANCE

The Dice Man is a novel by the U.S. American psychiatrist George Cockcroft, a.k.a Luke Rhinehart, that was written in the early 70s. The protagonist of the book, Dr. Luke Rhinehart, is a New York psychiatrist, successful but bored with life. Rhinehart contemplates suicide, but decides in favor of another alternative; he becomes the dice man and starts living his life by the whim of the dice.

As the story unfolds Rhinehart introduces his patients to the concept of "dice therapy". The result is the anarchic world of "dice living", where every decision is made not by the individual himself, but by the unpredictable roll of the dice. By living according to the dice and chance Rhinehart pushes his boundaries to the extremes and beyond. He opens up for novel experiences and "dice living" becomes a life altering attitude. Bit by bit he hands his life over to decisions made by the dice, by the end Rhinehart trusts the dice with total control.

The book should be seen as a thesis of psychological research done by Cockcroft through the personality of Rhinehart, research that is elaborated and explained throughout the book by its protagonist. Moreover it is a subversive critique of the constraining doctrine of psychiatry. The main subject of the book relates to the concepts of the human self and personality. The use of dice is a way of challenging the ego, of allowing experimentation with the self and of shifting one's personality. In this sense "dice living" becomes a method to disconnect from restraints incorporated in the self by our society and its moral constructs.

The dice provide a series of windows into the self, revealing that numerous other selves are present. Rhinehart explains that usually a person's self offers only one manifestation among many possible manifestations of the personality. In the same way as a sentence can be formulated in various ways the self can as well. To let one personality dominate is to keep the other ones under lock and key, it is a suppression of parts of the self. No wonder people feel trapped and are desperate for change, no wonder they are never satisfied with what they've got or who they are. It is because they don't allow themselves to be themselves fully and throughout. Living your life according to the unpredictability of the dice is a way to open up the valves of the ego. It stirs it up and allows for other shades of the personality to be visible. "Dice living" forces a deconstruction of the personality and forces the self to reinvent itself. A deconstruction that opens a passage to a variety of personalities immanent in the self and in that way sets them free.

By the course of this thinking the question must be posed; does living your life according to the roll of the dice really set you free? Rhinehart says; Yes.

In the case of Dr. Rhinehart chance is present in the form of the die. It is fairly simple, he rolls the die, the die show its face (actually he always throws two dice). Rhinehart assigns options to various combinations of the dice throw, options that have different probabilities, undesired options get a lower probability. The options are chosen and they are assigned probability, so bias is clearly present. By necessity the dice will have to choose one of the pre-chosen options. However what face the die will show is still a random event, its six faces are equal.

ONTOLOGY OF CHANCE

Throughout history chance has been an idea fading in and out of our view of things. It can be traced back to ancient history and the first record of it was some 500 years B.C, by the atomist philosopher Leucippus. Since then the notion has been developed, critiqued and disputed in various ways among ancient philosophers, especially by Aristotle.

"The cosmos, then, became like a spherical form in this way: the atoms being submitted to a casual and unpredictable movement, quickly and incessantly"

Leucippus

So for about 2000 years chance was not much dealt with in philosophical thinking and through the middle ages there is no record of it in any philosophical text. Not until 1927 when it occurs in the *Testament* by Jean Meslier, an atheist priest:

"The matter, by virtue of its own active force, moves and acts in a blind manner"

Some 20 years later, this passage appeared in Julien Offray de La Mettrie's text *L'Homme Machine*:

"Furthermore, who can be sure that the cause for man's existence is not simply the fact that he exists? Perhaps he was thrown by chance on some spot on the earth's surface, without any how nor why"

The idea of chance was suppressed by religion for all these years as the concept is not much valued within theocracy. Since then it has come to be suppressed by modern science; often reducing the concept to a discussion concerning causality and evolution theory.

It is perhaps unfair to science to say that it has suppressed the idea of chance. What I mean by this is that science, in its way of cataloguing and defining, has reduced the mystery of chance, subduing it to a somehow comatose state. Rational thought and its enforcers may very well have diminished the principle of creation to something of which there is not very much awareness, something that fits the frame. Chance should rather be the subject of a total embrace; very much as exercised by Dr. Rhinehart.

It should be mentioned however, the important implications the idea of chance have had on scientific thinking. Through quantum mechanics and the *Heisenberg uncertainty principle* chance has been resurrected as a primary principle in the state of affairs, scientifically speaking.

Not only does God play dice with the Universe; he sometimes casts them where they can't be seen.

Stephen Hawking

This could very well be exemplified by biology where chance is the main biological development factor. It is seen that mainly chance brings innovation to the biological world, as most evolutionary change is caused by random drift.

Nobel prize winning French biologist Jacques Monod advocates this position. In his essay, *Chance and Necessity: An Essay on the Natural Philosophy of Modern Biology*, he concludes that the universe is an entity without meaning.

That life and mind arose by an extraordinary combination of improbable circumstances and that it could just as well never have happened at all.

Monod claims that: "the universe was not pregnant with life, nor the biosphere with man...man knows at last that he is alone in the unfeeling immensity of the universe out of which he rose only by chance."

Monod however does not believe the lack of meaning in our existence makes it less magical or beautiful, on the contrary. The idea that the universe arose as the result of an unimaginably large number of chance events is not new. It does resonate with the ideas of Leucippus 2500 years ago as well as with the ideas of Meslier and Mettries.

PHILOSOPHY OF CHANCE

Chance implies the becoming of something in a way that is not seemingly made by an obvious causality, but rather is the effect of a non-linear system. The effect or effects are produced by unsynchronized and entangled causes that bring something new to the scenery of the old, thus effecting a change in the scenery.

In this way chance serves as a cause in itself, a cause that produces an indeterministic process with indeterministic effects, that is to say these effects are not out of necessity and cannot be foreseen or controlled. Chance then is the unknown and unpredictable element in the events that causes effects that seems to have no assignable cause, or at least no reasonable cause. Due to this unpredictable un-necessity chance represents the infinite possibility of circumstance, or combinations of circumstances, that may or may not arise.

Chance, as an abstract idea, represent a variety of concepts, but is often associated to the concept of randomness. Clinical randomness operates in a fashion that is without any definite aim or purpose and that does not favor any particular direction of events.

Moreover it operates without any particular method or conscious choice and hence implies a lack of predictability. Randomness is then the process of becoming different and implies a change; it is a change of a non-order or non-coherence in a sequence so that there is no intelligible pattern or combination to perceive. In a random sequence each individual choice is independent from every other choice in the sequence.

The notion of chance must be equal to the notion that what has happened before, and the way it happened before, is not necessarily the thing, nor the way, it will happen in the future. It implies that past events and current states of affairs are not the law or in any way constant, but rather one of many possibilities, and that the next time around events may be rendered entirely differently for no particular reason at all.

Chance has its counterpart in reason, making it difficult for the human mind to grasp the concept. It can seem that the human mind is not set up to take account of chance, that our need for reason does not permit the idea. This is what Georges Bataille speaks about in the chapter on chance from his 1943 novel *le coupable*.

Bataille describes chance as a fleeting and unsettled beauty, a beauty that escapes us when trying to take hold of it: "Possession of chance requires fingers as light as chance itself. You have to have fingers that don't grasp". He pronounces that reflections on chance happen at the periphery of thought, at the very extremes of it. At this boundary the course of things escapes us, chance escapes us. At this boundary thought comes to an end, only chance and freedom remains. This is where, at the extreme, we can only "glimpse the giddy seductiveness of chance".

Although we can glimpse chance, we can vaguely reach it through thought. Nonetheless the dominance of reason prevails and limits chance. In the end we are rational and the course of the world is set to abide by laws. The world must be reduced to reason and systematic understanding, a systematic understanding that cannot include the notion of chance. It cannot be included because it doesn't fit; and besides, chance resists it.

On the other hand, according to Bataille, we can't exclude chance, we can't neglect the fact that at one point everything and every law was determined according to chance, without reason being a part of the equation. Chance maintains its position as revolutionary, when things appear settled, chance may very well tear them apart again.

"Even momentarily, ponderousness is a destruction of chance. All philosophy (all of knowledge makes chance into an exception) is reflection on a lifeless residue, on a regular process that allows neither chance nor mischance. To recognize chance is a suicide of knowledge, and chance, concealed in a philosopher's despair, bursts out in the frothings of the demented"

Human reasoning betrays chance, in the words of Bataille: the very act of not giving in to it is already a betrayal. We fail chance when we do not acknowledge or recognize it, it becomes cancelled out and reduced to regularity.

"Chance arises from disorder, not regularity. It demands randomness – its light sparkles in dark obscurity...Chance touched me in airy lightness, in utter weightlessness (slow down, dawdle, grow sluggish even for a instant, and chance will disappear) . I'd have never found it by looking. Speaking, I've surely betrayed it already."

The betrayal of man to chance is fine by chance, chance wants to be distant, it needs to avoid being pinned down and diluted, it needs to be "slipping out into night like a song".

The betrayal is necessary, perhaps unavoidable, because chance opposes us, it opposes reason; "Reflections on chance strip the world bare of the entirety of predictions in which reason encloses it". It leaves us naked, shivering in purposelessness; "Like human nakedness, the nakedness of chance – which in the last resort is definitive – is obscene and disgusting: in short, divine. Since the course of the things of the world hangs on chance, this course is as depressing to us as a king's absolute power."

In Bataille's writings, chance is personified, as if it should be spelled with a capital C. It is like the mystery man who lives just down the street but that nobody gets to know. The person who is always there but who talks to nobody. Who keeps a distance from everything and walks through life casting long shadows.

We cannot befriend or familiarize chance, for chance is impossible to bear. We rather seek to destroy it, and we do so in unawareness. Our efforts to destroy chance are of no use, we cannot do it, it is like destroying the path that you walk on before walking it. Chance is inseparable from us, as it is inseparable from horror and death.

So Bataille asks; "without horror and death or without the risk of them, where would the magic of chance be?"

CHANCE AS ART METHODOLOGY

Working with chance as an art methodology is an approach that draws from the elusiveness of chance; that needs to be in dialogue with it in some way or other. It can be a method with wide application and can be used as way to compose, invent, select or arrange in various ways.

A chance procedure represents a strategic gap of uncertainty, a stance poised between intention and outcome, it is this gap that is crucial to the purpose of chance operations in art.

Using chance is a way of introducing this element of uncertainty and contingency into the work. These elements are not necessarily introduced as uncontrolled spontaneity or chaos, on the contrary, the operation of chance is often present in the context of certain predetermined conditions or constrains. Within those constrains a process is set in motion that has unpredictable results. Results that are rendered from a fluidity of possibilities, a fluidity that certainly does have chaos as its middle name.

The question that arises is why should artists deliberately set up such a gap in their practice and submit themselves to a systematic constraint and the intervention of chance?

Firstly, such an approach must be seen as an attitude. Throughout history it has often been associated with a somewhat rebellious attitude. Implementing chance in the artistic process has been done with the intention of questioning, redefining or reinventing, as a revolt against reason and conventional aesthetics or conceptual values. It is in the nature of chance, it has, after all, this ability to make decisions that would perhaps not be made by conventional approaches, thus making it an appropriate tool for questioning, progression and innovation.

The creative possibilities of working with chance lie in the very exploration of these possibilities, as a principle of creation it is founded in experimentation. This position results in certain questions; questions of where the artwork comes into being, what might constitute it and about the artist's role in the process. A process where questions of artistic subjectivity, intentionality, rationality and intervention are suspended.

My own work with chance as a method and tool has been somehow split into two directions. The first deals with "chance operations"; the development of artistic methods and work that has as its intention to incorporate chance as the central thematic of the work.

The other part, "chance system", is that of developing artistic strategies that implement chance systematically. This is basically an attempt to employ chance methodically through the use of constructed systems; the act of trapping chance.

These two approaches have ended up intervening quite a lot, since a system is something that could arise very easily and even without awareness of its becoming. A system could in this sense consist of only one rule.

The work that I think of in terms of "chance system" have been more complex than that, and have often implemented a variety of rules and tools.

What these approaches have in common is the gap of uncertainty, the not-knowing. This factor comes in many forms, it may be the absence of something, the potential of something, the unpredictable, unknown, or the risk of something happening.

It can appear as an artistic stance of passivity, where the artist can only wait and hope for a productive outcome, but has no way of controlling its becoming. The artist may find himself in the role of a tool, as a Barthesian sriptor. This passive stance is a replacement of the desire to do something with the desire to see what will or can possibly happen if one simply allows it.

The passive stance however does not imply a lack of interest, dedication or an abandoning of the work. It is

rather than of an openness to the possible, a questioning of validity and an acceptance of risk. It implies a certain absence of will and a sacrifice within the creative act. It is an acknowledgement that not only are the consequences of actions unstable and unpredictable, but the very identity of these actions is as well.

CHANCE 'N' SYSTEM (OR) THE CONTAINMENT OF CHANCE

In art, chance has repeatedly been attempted contained within systems. It has been structured in many ways and by the use of various tools. Such systems are a way to stipulate the parameters of a process (tools, application, limitations e.g.), but leave the outcome open to circumstance.

These practices do not rely on pure chance, complete absence of intention and cause, but on various procedures to generate unforeseen outcomes outside the artist's control. This can be done in many ways that can be translated as indeterminacy, circumstance, inconsistency, accident, luck, randomness, contingency, spontaneity, subconsciousness, or detachment.

It can be as simple as not questioning the artistic idea or action, it can be the allowing of the natural process of material and circumstance, or the allowing of performativity and the becomingness of the work. It can be done by relating to a matter in an un-emphasized way, to invent constraining techniques and limitations, or by working with whatever material or opportunity is at hand.

It is a letting-go of artistic intention and agency, and a willingness to let matters develop by themselves to some degree. The extent and implementation of these practices is interweaved and subject to many variations, but they all share a mutual disparity to deliberative subjectivity.

Working with programmed chance is a bringing together of chance and system, through the use of various tools and rules. The artist's role becomes that of a manager of these elements following the presets to arrive at some conclusion. The act has similarities to that of a game play, a game play that sometimes gives the impression that you are being played rather than playing the game.

This systematization of chance is a method to establish a consistency in repetition of a procedure, although a procedure that gives different and unforeseen outcomes each time it is implemented. The rules become constitutive of the system as well as establishing the limitations of it. The system itself would not exist without these limitations, the system is the limitations. Chance depends on the system in order to reveal itself and in a way is provoked to do so by its very difference from it.

The use of chance becomes in this way both the subject of the work and the means of production.

Working with chance within systems becomes a dialectical process of abandoning and reclaiming control of that process. It is the intention to lose control only to find oneself in the situation of wanting to regain it.

The control of the artist is there from the outset but is abandoned and transferred to that of the system. The system or systems are set up and chosen by the artist, but when implemented the artist's agency is partly or fully abandoned.

This act of abandoning and regaining control constitutes a certain tension; it is this tension that drives the work forward. The status of the work becomes that of a constant work-in-process, in this process any obstacle or inconsistency is desirable and essential because it questions the work and keeps it in question.

CHANCE 'N' CHOICE (OR) THE LETTING GO OF ARTISTIC AGENCY

Working with chance as a co-producer brings into question the role of the artist as an autonomous creator as using chance in decision-making will naturally include taking a distance from aspects of intentionality and authorship in the creative process. By this letting-go of control, the artist is redefining the notion of creativity as a means of production, where development is contingent rather than deliberate.

In these cases chance is a relative concept that works as an intentional reduction of artistic agency, not as an absolute absence of artistic decisions. Giving authorial agency to chance is a partial surrender where the artist is abandoning total control over the creative processes in favor of the contingency of chance.

This surrender is partial in the sense that there is a break with artistic subjectivity in the process, a break that downplays the significance of the artistic self in the work. The surrender is only partial in the sense that artistic subjectivity can never be completely abandoned, entirely removed. The artist can not completely disappear; without the artist, to at least inform the existence of a work of art, there would be no work of art.

It is, after all, the artist who, to begin with, made the decision to abandon artistic agency in favor of chance, and who can also make the decision to reclaim this agency at any point.

"We can not help involving our whole selves, including our conscious sense of order; in the creative process...Chance can never be liberated from the presence of the conscious artist. This is the reality in which we work, a situation of conflict"

Hans Richter

Working with chance becomes a balancing act of abandoning and reclaiming authorial control of the process. The artist uses chance as a creative tool to avoid conscious choice, while unavoidably intervening in its operation, or at least desiring to do so. The balancing act becomes a productive tension between the artistic choice and chance. In this tension there is an awareness of the choices being made, choices that may or may not be the subject of negotiation.

Chance methodology can be a liberating force when used as a decisive factor or a compositional principle, a liberating from the dictatorship of the self and its rational questioning of the artistic idea. It is an amputation of subjectivity that equals an abstraction of artistic progress, an abstraction that opens for a greater generality in the work.

In this way chance can serve as a means to open up the possible forms a work can take. The quantity of forms available to the artist becomes open-ended and embraces all possibilities, the limitation of potential form is partly erased.

Any artistic choice is based on reasoning, conscious or unconscious; the choice has a reason that can be traced to rational thought. Similar to subjectivity, rational thought can be a disturbance, an interference, in the process of working artistically.

It is interesting to see this in the light of Heisenberg's uncertainty principle.

For Heisenberg we are observing the disorder we cause by the very act of observing it. By our mere presence as observer we act as interference. In a creative process subjectivity and rational thought can be such an interference.

Chance can be said to operate at the opposite end of the scale to rational thought. When chance enters a

process as a cooperative creator, making decisions in selection and composition, there is a liberation from rational thought, a liberation that emphasizes the irrationality of the artistic process.

In the same way as chance can be an escape from rational thought it can also be implemented as a tool for escaping certain biases that are ingrained within the intellect of the creator, biases that are collected from cultural and personal history. Personal history and intimacy are really not very interesting; only an artist with a truly remarkable personal history can produce a personal work of interest. This is seldom the case and I find it far more interesting to aspire to objectivity. It is essential to detach the work from its individual and personal pathology.

Any decision made by the artist is by necessity a rendering of the artist's past experiences and is hence a deduction from all past decisions made, and experienced as the effect of. A decision is drawn from these past experiences and thus leads the way to any futurity of decisions.

When chance enters the process as a co-decision maker, this chain of development is interrupted. Chance then becomes a release from past experiences and personal biases as well as a release from the rational mind.

In this way chance becomes a way of evolution and a way to bring newness to the process, similar to the way in which chance brings newness to the biological world.

Using chance as a decision-maker gives the potential of revelation, a revelation toward what may or may not, should or should not, could or could not be, the progression of a working process

THE LIBERATION OF THE WORK OF ART

An aspect to consider in this relation is that it is not only liberation in terms of the artist but that there is also liberation of the work itself from its author. In his essay *Death of the author* Roland Barthes touches upon some of these aspects in an interesting way. Although Barthes is referring to the author of literary works his thoughts are useful in a broader sense.

Barthes re-assesses the authority that the author has over the work and argues that the assignment of an author to a work is to impose limitations on the work. A separation of author and work will serve as liberation of the work from "interpretive tyranny" and from a single definitive interpretation of it. The essential meaning of the work lies in the work itself, and the reception of it, rather than in its origin and the "passion" and "tastes" of its creator.

The author is reduced to the role of the scriptor¹, who is born simultaneously with the work. The scriptor exists to produce the work rather than to explain it, or to serve as an explanation of it. The real authority of the work is in the work itself and in its reception. Barthes argues that any work contains multiple layers of meaning, and that a work's unity is dependent on the impression of the spectator rather than the creative influence of its scriptor.

In this way the work becomes a "web of connotations" that is never original and that is "eternally written here and now". In other words, with every new interpreter and re-reading, the work is repeatedly becoming.

¹ "Scriptor" is a term Barthes uses to describe a different way of thinking about the creator of texts.

"The scriptors" only power is to combine pre-existing texts in new ways. As a way of asserting the unimportance of the writer's biography, Barthes says that "the scriptor" has no past, but is born with the text.

Since we have already entered the literary world, we could continue along this path and draw on some examples. It is unavoidable to think of Tristan Tzara's method of drawing words from a hat to create his Dadaist poems in relation to these thoughts.

It also makes me think of the OuLiPo, a French collective of writers who constitute a workshop for potential literature. The OuLiPo works with and within writing constraints. They consider the creative process of writing, and the outcome it renders, as one out of an infinite number of possibilities. In many ways they position the author in the Barthesian role of the scriptor, as a tool engaged in the rendering of a work.

The OuLiPo writing constraints are systems from within a potential text is rendered, the artist is the mediator between this system and the work it produces. These OuLiPoian systems come in many forms. They often use techniques of mathematical structure, patterns, lipograms and algorithms for writing. The overall notion is that art is produced by the friction generated by an author's imagination working against formal constraints and systems.

An example of a lipogram is Georges Perec's 300-page novel, *A Void*, written entirely without the letter e. It is a mystery plot in which the absence of that letter is a central theme.

Another example would be Raymond Queneau's *Hundred Thousand Billion Poems*. The book is rather small and contains only ten pages, with one sonnet on each page. Each page is split into 14 strips, one for each line, that can be turned independently, allowing different words and sentences to be combined in various ways. It would take approximately 200 million years to read all the possible combinations.

Any language, visual or literary, precedes the self and exceeds its control. One can think of the art work as exceeding the author's control, as being bigger than its author, and that the author can only surmise its possible implications. Implications that encourage an infinity of possible readings, but that additionally, encourage an infinity of possible writings.

CHANCE 'N' CHANGE (OR) I ARISE AGAIN THE SAME THOUGH CHANGED

In this Barthesian way of looking at the creator, the artist has the role of a selector. A selector who, in the making, put forward a selection of reflections of references, an alignment of reference points that constitute a "script". The artist is the "scriptor".

If you consider the artistic idea or work to be such an alignment, an alignment of a selection of thoughts, references, perceptions and connotations. Then you can consider the artwork to be a proposal that is presented to an audience.

The audience brings their own set of reference points that are added to the interpretation of a work. Any interpreter has a different set of reference points, and there are variables in terms of context etc, resulting in a wide variety of possible constellations of alignment.

The origin of the artistic idea also comes as one of many possible constellations of alignments. That my artistic idea is formed in a certain way can be a coincidence. A small shift in the string of events could have constituted a different constellation. This comes down to the fleeting moment, how thoughts and associations align at a certain point and if, or how, they are being acted upon.

Working with chance is a way of taking these processes a step further; in the way that the possible constellations of alignments are also being acted upon by the contingency of chance.

MOVEMENT 'N' THE CHANGEABILITY OF EXPERIENCE

Chance and change are often intertwined in the way that a chance occurrence often projects the change of something. Where there is chance there is also change, change understood as the process of becoming different. Both chance and change manifest a movement, a state of becoming, and a non-ease to a work. That the work has never arrived, and may never arrive, at a final form or conclusion.

This becomingness of a work can be implied in different ways, subtle or obvious, in past, present or future tenses. It can be evident that there has been an occurrence of chance or change in the past, that there is a present occurrence, or that such an occurrence is likely or possible in the future.

This possible movement of the work emphasizes the contingency of it, or the non-consistency of it. The work may never be experienced twice in the same way. It is not at ease, but rather a continuous reinvention of itself, it is performative.

As much as this is a property of the work itself, it is also a property that reflects the changeability of experience that is subject to the human perception. The act of perceiving something is not a constant, it is a matter of circumstance and is defined by the fleeting moment that it is taking place.

There is no such thing as an adequate perception of something, perceptions are shifting qualities that are subject to change, qualities denying the possibility of any true experience.



There is no such thing as a constant, a status quo, everything is in a state of becoming, it is in change. This is not only a property of the thing itself, more importantly it is a property of everything. That all things are in a state of flux, including the relation of things to each other, and especially the perceptions of these relations.

If you would imagine yourself looking at an object, this could be anything, but let's say it is a rock. A rock that dwell at the rim of the footpath that you walk on during an outing to the woods. You look at the rock for a brief moment and then move on some steps ahead. Again, you stop and look at the rock, the rock is different, it has changed.

This it not to say that the rock itself has changed dramatically, although it has changed, but rather that you are looking at it with different eyes, from a new perspective.

During those seconds that you moved along the path everything in the world has changed by reinventing itself, even you. The next time you walk the path you might not even notice and consider the rock.

Nikolas Dinèr¹

¹ Nikolas Dinèr is a fictional² persona that as far as I know have never existed.

² Fiction characterizes a conception that is not entirely based on truths³, the ability to create fiction and other artistic expressions are considered to be fundamental aspects of human culture.

³ Truth can be defined as a property a statement has if it corresponds with reality. However; that presupposes that reality is something you may have knowledge about; that is problematic.

Concerning the Nonsensical

It is not quite right to say of nonsense, that it is simply that which negates sense; one should rather acknowledge nonsense as something that is itself, entirely by itself. The non- in nonsense is not a negating non-, but rather a self-sufficient non-; a non- that refers only to itself, and not to that which it opposes. Because it must be said, that it does oppose something; that something is what we have come to consider sensible, as that which makes sense. The central point is that the opposition is not a negating gesture, it is rather a position between two autonomous variables; variables that could just as well replace each other, at any given time, and still be just as valid.

Certain aspects of being have come to constitute sense and thus have the property of being sensible. Such aspects are what make up abstract ideas, such as truth and reality; abstractions that serve as container-concepts, containing whatever is projected onto them, to make sense of them or rather to have them make sense. These abstractions do not have any meaning by themselves, and thus, should be considered nonsensical by themselves. In this way, it must be clear, that if nonsense stands as an opposition to sense, and sense is said to be nonsensical; then what nonsense is in opposition to is actually itself, leaving sense entirely out of the picture.

11. Any accumulation is influenced by bias.

Seawater moves in bubbles;
following the ocean currents.
These bubbles are containments, they contain things,
many or few, similar or dissimilar;
these things are part of the same accumulation.

These things may have entered the bubble at
different places and at different times, some however
may have entered the bubble simultaneously.

That is how 2 pieces of wood, that fits each other
perfectly as they were part of a puzzle, can travel
together for several years and thousands of sea
miles.

That is how they can be discarded in Newfoundland
Canada and be found 5 years later lying next to each
other on a beach in Cornwall UK.

A die fell

These words are tampered with in the most arid of the 7 corners that are currently in my room. It is in this corner that I can most clearly formulate something about anything or anything about something, it is the only place in this topography that I can beget thoughts concerning the hiatus that we have become acquainted with, and that we have named Art.

It is in this corner, that it has become lucid to me, that Art can only be approached by evagation, an abberative roving, a roving that can roam in any way thinkable or unthinkable.

It might be a dastardly or decisive roam, it might be allusive, incisive or a divergent one, it can be a delectable or deceptive undertaking.

It might be carried out in such a manner that it will aggravate an injury already inflicted.

It might be a roving of endless questioning, anxious trembling or exhausting reflection, you might stray far away and head for the hills as if you were struck by Siberian sickness, your stray might become the rug that is pulled out under you when you think you are allowed to lie down.

It is in this corner, that I take a stance, not just any stance, but every stance. A stance for the wicked and the innocent, for the unvoiced, a stance including every other stance, the stance of stances, it is an open stance, ever distending. Stand still and stance yourself; id say it again to the end of days.

It is from this very corner, that a dice fell from my pocket and landed under the bookshelf in such a manner that it was unreachable and unseen.

That is why, in order to retrieve the dice, I had to consume all the books obscuring it along with the shelf holding them.

There was Books with words about Art and about the blindness of the world, about light fingers that don't grasp and of a king's absolute power. Words about the neighbor downstairs with one eye and the fatal number of the dice throw. There were books with words about the being of becoming, black holes and white holes, about discontinuity, changeability, disorientation and shift, about the real and the unreal, about zero, infinity, order and disorder.

There was words that was ragged and dirty, horizontal and vertical, perceptual metaphors and arbitrarily excised chunks.

There were words about things that dance on the feet of chance and an arrow let fly, where it will land nobody knows.

There were words about pines and words about powerlines, about nakedness and the whims of the die.

There were words about things that flutter out the window and things that stick to the roof of your head, about foreign cats that squeak like mice and mice that barks like dogs.

There were words about furious monsters, immanent inanity, imperceptibility and the recession of truth. Words about the weather and a sullied feather, a feather that was worn on the hat of a magician that had lost his magical powers.

In short there were words about the artistic roving, the coitus of mind and all the other things.

There were words about the things in the world that meets up with a hook arranging the universe.

There were words about the images of the world and about the maps outlining the territory, about elves and about the lay of the land.

All in all there were words about the light that sparkles in dark obscurity and the clarity that burns like a flickering candle flame.

There were words about the willingness for confusion and the reign of abstractions.

Above all there were words about that which is not evident, not thought, unheard and unspoken.

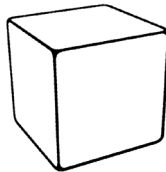
Books gone, words away, only the naked shelf remained, that soon went the very same way.

That is why, in this corner; I have words flapping out my ears and mouth, hammering down my legs and arms; tumbling to the floor like guttered firearms.

The barrier gone, the dice retrieved, only to see; its face was clean.

That is why, in this corner; I am seated in a chair with no legs, in my hand; a dice with no name.

That is why, in this corner; my gaze is fixed upon the pale white surface of a blank die while words are swarming at my feet.



1. When something is set in motion it can spin indefinitely and accumulate all sorts of stuff on its way.

The amount of that unspecified something that we might recall, desire or seek aimlessly is undeterminable in its extent, furthermore it is quite infinitely indeterminate, it is in-fact just as infinitely undeterminable and indeterminate in extent and condition as the universe itself.

Something is not at rest, even though it is perceived and conceived of as having a constant and motionless position.

We do nevertheless know about something; but we only know about it through the presence of something else, that something else that does not have the movement of something but is indefinitely motionless. It is from this motionless position that something else can act upon something as an applied force and serve as a frame of reference for it to be set in motion.

As there is no such thing as an absolute frame of reference; this motion cannot be determined. Something that is in motion in relation to a certain reference frame can still be motionless in relative reference to an infinite number of other frames and vice versa. Thus something is always in motion yet always motionless.

A matter for careful consideration in relation to any potential movement of something is that this change of position is always:

1. Happening as a circular movement around a center of rotation.

The circular movement of something in motion is that of a spin. The spin is centered around the imaginary line called the rotational axis that is within the body of something and passes through its center of infinite mass. Therefore something can be said to spin upon itself, moreover; it can do so indefinitely.

2. Taking place within a closed system where the concepts of location and time does not apply.

The total momentum of something, which is infinite, within a closed system can change with time. This change is that of an accumulation or accumulations, that which is accumulated is always something else.

Seeing that this accumulation is taking place within a closed system where the concepts of location and time does not apply; it can often appear as if nothing has happened.

3. Something discarded can be found and considered by Others

- 1.** Something is discarded by someone.

- 1.1** That which was discarded by someone is found by the Other.

- 1.2** That which was discarded by someone and found by the Other is acted upon with consideration by the Other.

- 1.3** That which was discarded by someone and found 'n' considered by the Other is reinvented through the consideration of the Other.

13. Presence is more accurate than value 'n' truth.

Value 'n' truth are projections of man; of these entities we can know nothing outside the margins of its conventions, conventions that are by itself a relative and fleeting entity. Despite all efforts at justifying the convenience of these conventions it will always make us feel that in its core they constitute something that is contrary to itself, something that without doubt stands in its place as best it can, but is nevertheless something that opposes its own presence. Its presence however is the state of these entities which about there can not be cast any doubt, whatever form it might take; its presence is a condition that can be acknowledged simply by the presence of it.

That is how these conventions, value 'n' truth, is the faux axioms of a purely formal word game without any essential significance. They are arbitrary constructs that are no more able to grasp the world than any other kind of game. We can do nothing else but acknowledging the presence of these constructs as rules of the game. They should however not be approved of as absolutes or be recognized as having any accuracy in this system. We must rather recognize that we are playing the game according to its rules as they appear to us now in all their inaccuracy.

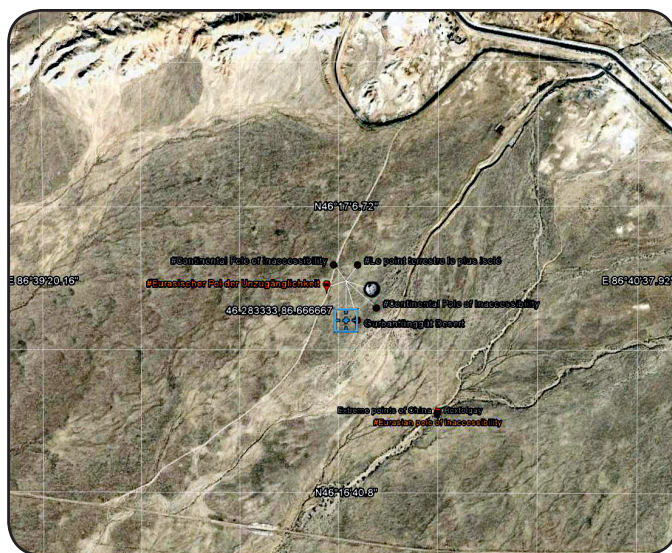
That is how, by its mere presence, these conventions will always and so easily part from the fundamental definitions of their own nature. That is how it will always lead us, despite its efforts to the contrary, to cast doubt on their objectivity; and their accuracy when it comes to determine the essence of existence.

That is precisely how, from beginning to end, from the postulates of truth to the artificial convention of value, it will always allow something to persist, something arbitrary, indeterminate and contingent, something inadequately justified, something that will always confuse and perturb us in spite of everything.

When Katla¹ went to 古尔班通古特沙漠

When Katla set out to China on February the 5th 2011² this was not at all with the intension of having leisure-time. It was with the intension of making a discovery; furthermore it was with the intension of retrieving a certain item from this grand country in the east.

The item: a stone, more precisely a stone located at the continental pole of inaccessibility in the north-western china; the place on land that is farthest away from any ocean; that is 2,645 km from the nearest coastline. More precisely it is in Gurbantünggüt desert (古尔班通古特沙漠) in the Xinjiang region of China. Even more precisely it is located 320 km north of the regional capital city of Ürümqi, 48 km south-east of Hoxtolgay, 21 km east of Xazgat and 11 km west of Suluk. Most precisely it is located at 46.283°N 86.667°E. Katla went there, to this mark on the chart, to make a discovery; any discovery, and as stated earlier; to retrieve a stone; any stone.



Satellite image of the pole of inaccessibility, Gurbantünggüt desert & Hoxtolgay.



¹ is an artistic cooperative consisting of Jonas Ib F. H. Jensen, Mathijs Van Geest and Anond Versto.

² We should all know by now that the real has no superior validity over the unreal; that these concepts are equivalents, being equivalently imaginary. On the other hand we might disagree on the matter, hence it should be mentioned, at least in passing, that our journey carried out on the 5th of February 2011 was a imaginary one; that is to say it did not happen IRL. If you would look to our passports for evidence of the journey, you would find none. Nonetheless we will surely be able to give account for it, to tell tales of our discoveries, our fortunes and misfortunes. We could report you the most accurate details of our findings, meetings and of the signs we found of forthcoming cataclysmic events. We could draw you maps of the paths we traveled on and trails we followed. We could tell you about the devastating dryness of the Gurbantünggüt desert.

20. Everything adds up to zero.

What I have in my hand is the end of a rope.

I start walking; letting the rope slide through the fingers on my right hand.

When there is no more rope left I stop.

What I have in my hand is the end of a rope.

O sky above me, you pure lofty sky!
This is now your purity to me, that
there is no eternal reason-spider
and spider's web in you; that you
are to me a dance floor for divine
chances, that you are to me a gods
table for divine dice and dicers

Friedrich Nietzsche, Thus Spoke Zarathustra



