

## SUBVERSES / Eleanor Ivory Weber

*Ideally*

*I deal*

*I deal lies*

Language is there to lie ... not for truth. (Peter Stamer) 14.11.17

Edit-y

Re-transcribing [as] method

### Notions

Observe the order of this paper,  
time has been laid out and taken.

Reading room silence means,  
speech is limited.

When speaking to yourself, use a low tone.

Reading and borrowing are welcome,  
browsing or searching, note-taking, looking.

Listening is encouraged.

Toilets on both levels.

Vending and coffee machines  
in the lobby.

Garden is lovely.

Outside is allowed.

The others with this paper  
are not your measure.

If technical problems overwhelm your resources,  
consider asking someone or - if all else fails - find Eleanor in the lobby.  
(23.10.17)

Six [seven] functions of language (Roman Jakobson):

1 referential function

2 metalingual function

3 emotive function

4 conative function

5 phatic function

6 poetic function

[7 persuasive function]

~~Romance: What kind of fiction does it create?~~

Privacy as censorship ... punctuation [bourgeois] as code of control [propriety].

Vocalisation [respiration] as embodiment; the contradiction of enunciation  
meeting punctuation.



Photo: Andy Warhol.

Being both expressed and expression.

fashion in South Korea = anti-pollution/pro-health mask

Popstars using masks to not be observed in airports.

“using the right of silence”

Anti-face-recognition.

(Eunhyung Jeong)

silence; cleanliness

a sign of unbreathable air beyond or contaminated air within

prevent observation

diminish or augment the visible?



Photo: Margaux Schwarz.

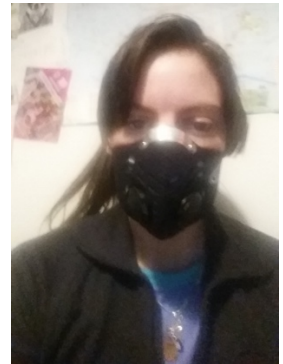


Photo: the author.

Integrate “ideological detection”, i.e. so reader can identify your ideology.

dissolving authorship with copy machine  
 the minimal glitch of copy, recopy  
 (Nicolas Galeazzi)

Death breath:

Lying down, warm up lungs and body from the inside out, standing partner cups their hands around the warmed ribs; take a large breath in and, as you slowly breathe out, partner pushes firmly downward on rib cage, assisting the expulsion of all air from the lungs. Once neither person can move further down, the lungs are empty.

Wait.

Hold position.

Wait.

It must be something like death feels, it's rather ecstatic, like it could go forever.

When needed, breathe! (Partner release.)

(Michel Yang)

How to institutionalise yourself?

~~Fictional space for developing sub text labour/human algorithm as a service.~~

Have a thin interface.

Gains value as it moves further away from me.

## **Paf i (Nov 2017)**

00:00:00 - 00:00:15 (Lilia)  
00:00:48 - 00:00:52 (Lilia, "affect, the speech act")  
00:01:04 - 00:01:11 (vocal sounds)  
00:01:23- 00:01:25 (EW, "sort of labour to it in a way")  
00:02:50 - 00:02:59 (Lilia, "listening etc.")  
00:03:32 - 00:03:37 (Lilia, "form content")  
00:03:47 - 00:03:58 (Lilia, "thinking twice" +noises)  
00:05:59 - 00:06:05 (EW)  
00:06:15 - 00:06:18 (Hoda et al "which subject?")  
00:07:50 - 00:08:00 (EW)  
00:08:42 - 00:08:55 (Elen, "kid")  
00:09:25 - 00:09:38 (EW)  
00:10:39 - 00:10:56 (EW)  
00:12:28 - 00:12:31 (EW)  
00:14:07 - 00:14:16 (laughter)  
00:17:01 - 00:17:25 (Lilia)  
00:19:19 - 00:19:21 (Pierre "contradiction")  
00:20:30 00:20:34 (Vladimir whisper "just say no")  
00:22:45 - 00:22:55 (Pierre)  
00:26:45 - 00:26:52 (Eszter)  
00:27:27 - 00:27:35 (Eszter)  
00:28:50 - 00:28:54 (EW)  
00:29:06 - 00:29:11 (EW)  
00:29:15 - 00:29:26 (EW)  
00:29:31 - 00:29:53 (EW)  
00:30:44 - 00:30:48 (Pia, laughter)  
00:30:54 - 00:31:16 (Pia) \*  
00:31:44 - 00:32:10 (Pia & Sven)  
00:35:24 - 00:36:22 (Vladimir & EW [can be sectioned])  
00:36:46 - 00:36:56 (Lilia "act of")  
00:41:47 - 00:41:50 (Vladimir, "self-reflexive looping of that authority")  
00:43:43 - 00:43:50 (Pierre)  
00:43:59 - 00:44:02 (Lilia)  
00:44:12 - 00:43:17 (Lilia)  
00:46:08 - 00:46:46 (Pia)  
00:47:04 - 00:47:10 (Pierre & EW "the tyranny")  
00:47:51 - 00:47:58 (Pierre)  
00:48:13 - 00:48:17 (EW)  
00:48:30 00:48:32 (Lilia, "who wants to go, go!")  
00:49:43 - 00:49:47 (Elen)  
00:50:30 - 00:50:41 (Elen & Pierre)  
00:53:11 - 00:53:31 (Lilia)  
00:55:54 - 00:56:10 (Pierre)  
00:57:50 - 00:58:08 (EW)  
01:01:50 - 01:01:59 (EW)  
01:02:50 - 01:02:54 (Pierre)  
01:04:28 - 01:04:41 (EW & Lilia)  
01:06:26 - 01:06:32 (Pierre)



Photo: Steven Jouwersma.

20.02.18

- \*Materially/bodily relation to text and to protocol (more subjectivity, less individuality)
- \*Re-constituting labour of writing - not about invention but execution
- \*Questioning what authorship means through concrete means (working with others' words)

06.03.18

Reading and listening different?

protocol = repeatable

Reveals that/breaks with the idea that any text can be read *without* a protocol.

co-authoring reader emphasised

Unwritten rule of top-to-bottom, L-R

Rearranging/breaking typographic flow. Words will not break. A4 as norm.

Writer as applied artist: "Copyright is less central to the revenue of applied artists, who are usually paid for time not expression, but it's still worth knowing about."

- (Eric Schrijver), *Copy This Book* (Onomatopoe, 2018)

[Kim] Rosenfield protocol = sub-poem

Protocol is words heard when listening to Rosenfield's *PennSound* reading from the poem *re: evolution* (Les Ficus Press, 2009):

[https://media.sas.upenn.edu/Pennsound/groups/Ceptuetics/renamed-mp3s/Ceptuetics\\_11\\_Rosenfield-Kim\\_WNYU\\_03-19-08.mp3](https://media.sas.upenn.edu/Pennsound/groups/Ceptuetics/renamed-mp3s/Ceptuetics_11_Rosenfield-Kim_WNYU_03-19-08.mp3)

"grey literature"

Politics of sub

Sub to text

Rules not explicit. Operation/protocol not shown

More explicit about analogue character of work (no digital coding involved)

Maybe add timecode - how long it takes to write - make clear the time-constraint aspect

24.03.18 (Kate Rich)

ROT13 = repellent

Good words = attractive

\*invitation to republish an existing essay\*2 days before print sub-editors send back 3000 words of comments\*refuse to rewrite, agree to do a "new" text - they reject it\*whole thing silenced\*compose script\*tell editors\*they freak out, we have a conversation\*whole thing traumatic\*unresolved/resolving

Try to do something more explicit rather than always hiding.

Audience feels blocked...

(Annie Dorsen) 03.04.2018

The frame allows us to get closer to each other thru death.

Bots' time very different.

Therefore, is liveness really a relevant category?

Not getting to choose what you get but getting to choose what you do with it.

13.04.18

What is important is that there is some live, unrehearsed(-ish), chance element in the readings - this is the structure which can be filled with "llalanguge" (subtext), around which other things structure themselves, as it were ... the script can only operate as a bearing if the score works to disrupt its solidity (concreteness) via voice/body.

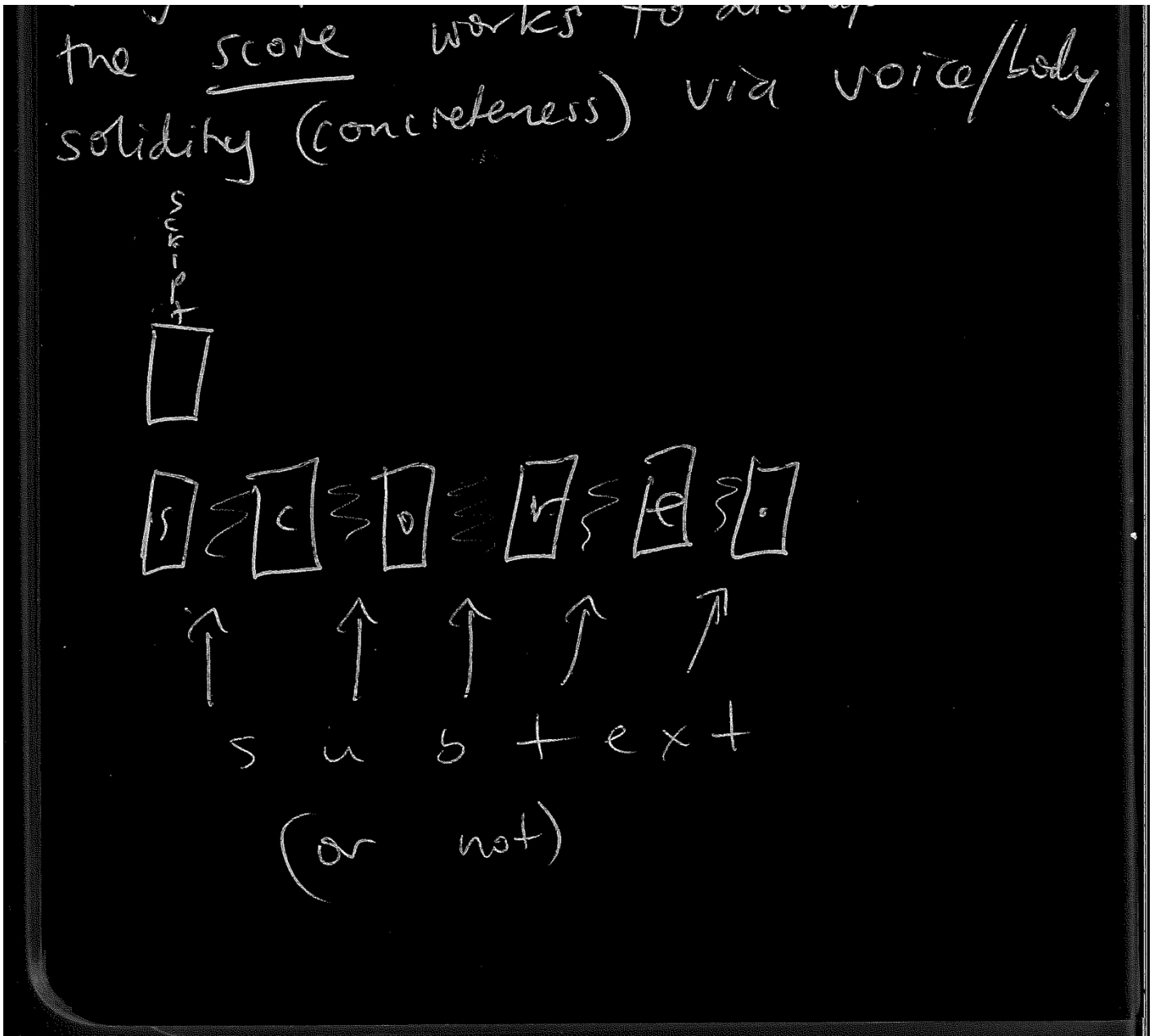


Photo: Eleanor Weber.

I.e. rhythm not meaning

Is it important to stick with the same "role"? (04.04.18)



Photo: Sven Dehens.

"Sub Text Labour"

e.g.: sentences in order of length; synonymic drift; translate every word; sentences eating each other downwards; distilling (no repetition) - fishing for rarity; eat your way down.

"listeners=readers"

"listeners/readers"





Photo: via Femke Snelting.

## SPECIFY RELATIONSHIP TO LABOUR

supjacent

supverses

“lower everything that rises” (Houria Bouteldja)

Partner relationships with texts, rather than mother-child. (Marialena Marouda)

### Submission:

~~Being asked to submit gives one more power than being told to move “freely”. In the first you can fully submit, refuse to submit, half submit, sabotage, etc. Whereas in the latter you, whatever you do, will be recaptured (recouped) by the “authority” (for there is always one) under the name of “free” will. You are with everything and nothing. If you don’t want fascism, how to find a mode of submission, something towards which submission can occur? submittostrike-through?~~

repetition-variation

“the problem is not appropriating texts but appropriating them and calling it truth  
(e.g. proto-fascist)”

“non-spectacular variations”

“The search for a house continues.” - Block I

“Apt to finish a pass moving into my own house.” - Block III

27.06.18 STL

re-choreography

topology not analysis

space (of text) what space are you creating with voice, text? How?

Not about words (semantics) - about textures/bodies.

The process of composition is choreographic.

26.09.18 (Brandon LaBelle)

(Marshall McLuhan)

- spoken over written
- decentred subject

subjectivity always incomplete  
listening as risk

- pain
- agitation
- unsettling

the "other" that may be too much

19.10.18

(Adrijana Gvozdenović) Pauses cause desire to intervene, carry on, take over.

(Adva Zakai) Learned something she cannot recount. Questioned her relationship to books, what does a text tell you when it's not about content?

The time of a book.

(Marcus Bergner) 24.10.18 "you understand what I'm saying better than I do"

"unintentional cliff-hanger"

(Femke Snelting) 25.10.18

Background music as air/atmosphere

Going away from novelty

*[big concern for the contingent, ambient and incidental - what it not only brings but how it defines whatever has intention]*

non-spectacular variations

Something in the "continuation"/repetition that is not an accident (inherent).

[MUSIC: "CHOKER"]

In reality: "Choked by the Invisible Hand" in IITF's EP *National Myth* (2016).

(Lilia Mestre) 07.11.18

How to re-do?

Situatedness (as a way of doing) cf. feminist voice conditions/environment

Ambiance/what's going on around/contingency

News/media

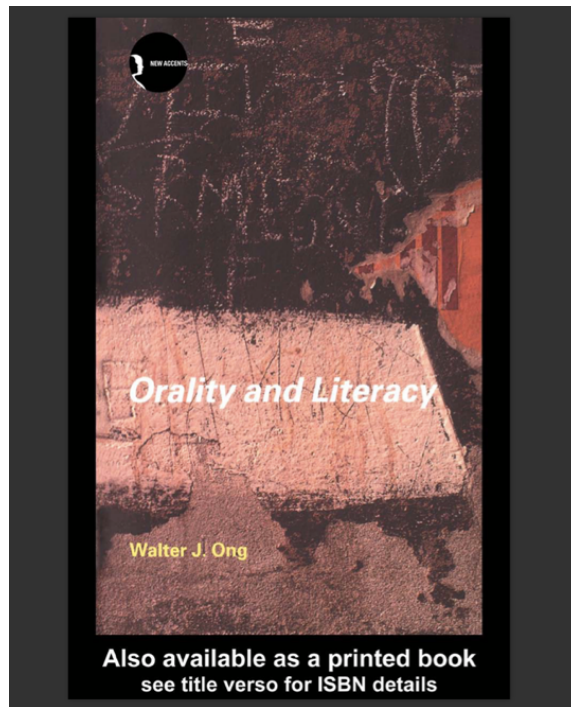


Photo: Eleanor Weber.

(Vladimir Miller) 09.11.18

Shifting focus of text production, cf. *Play*

- mediating delivery
- (re)producing text

*Glossolalien missive* - more than the sum of its parts. New coherence, new poetics.

Not following compositional intuition / In fact / Resistance to my authorship

paper in hand = not reader's agency

Circumstantial genres of text production - not talking about the thing itself.

"latency doesn't exist in the text" - response to notion that "new" text is latent in the original

never "the original"

(Marcus Bergner) 20.12.18

"What crackles in artworks is the sound of the friction of the antagonistic elements that the artwork seeks to unify." - (Theodor Adorno), *Aesthetic Theory*, p.177

Thinking process leaks into the voice!

[pre-logical significance of the vocal] metaphysics has denied the voice its rightful place  
 communicative function of the voice inhibits us enormously  
 musicality of voice as everyday gasps/sighs, etc. (voice without communication)

(Marcus Bergner) 14.01.19

Newspapers change how we read - (Marshall McLuhan)



Photo: Eleanor Weber (Evening Standard, Wednesday 31 October 2018)

"subverses" - (Marcus Bergner)  
as if it's been shredded in time

## **SUBVERSES / Key terms**

abjection, air, authorship, background-explication, conspiracy, domination, excess, feminism, labour, language, law, minimal difference, morality, negativity, non-domination, orality, religion, paranoia, power, psychoanalysis, public, sabotage, structure, submission, sado-masochism, surplus, vocality, zings

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### List of good words:

coming	go	Muslim	thinking
common	good	must	this
community	ground	my	thoroughly
conclusion	grounds	no	though
conclusions	hi	non	thought
conditions	his	nor	thoughts
conflicts	history	norm	through
conscious	hitting	not	to
constitution	how	nothing	too
construct	I	notion	tool
construction	if	now	tools
control	in	occur	trying
controlling	including	of	turn
cost	inquiry	off	two
could	inquisition	on	unfold
cut	inquisitors	only	unknown
difficult	into	onto	us
difficulty	is	ontology	using
discontinuity	isn't	or	vision
discuss	it	our	which
dismiss	its	out	who
distinct	it's	outright	whom

Photo: Eleanor Weber.