

# Like white on rice.

Simon Thompson

- 1) *A marcher dans C et lui commande (2x) D.*
- 2) *Quand A reçoit le premier D, il demande : "B, combien pour ce D?" B répond à A*
- 3) *"Oh allez... ce n'est pas J, c'est juste un (H)".*
- 4) *"Ha oui?" dit A. "Alors, comment se fait-il que tous ces D aient le goût d'un F {l} P / -D ?*

If culture used to be generated in existential fashion, then, today it is more specifically the outcome of the synthesis between the flow of too much meaning and no meaning at all. In a sense this over proximity between surplus and void is a consequence of substituting 'too much/no meaning' with the sustainable and consistent medium of information. Only when we have grown accustomed to the disparate and strident character of this cultural proximity, that is, only when we have exhausted its unacceptability, does it approximate something like the ineffable condition of neon-at-sunset, an eerie realm of suspended value in which we receive something not as it is, nor as it isn't, but instead as everything else ( $\therefore$ <sup>1</sup>) equally alien to it. The *unbodied*, as it is, yielding to incongruence.

What an artwork is or isn't about pales in comparison with what its *unbodiment* might even mean. Ludicrous, although not necessarily synonymous, with the informal intransitives of mucking about, fiddling with, messing about and fooling around, the sesquipedalian prose here functions to silhouette the decline in intent and formature within the work's release. The sequence of WTF's, genuine acts of imitation and irresponsibly meaningful regret<sup>2</sup> point to the circumstances of this release as an atrophying physical and mental activity. In effect the release subsists before itself as traditive presentiment, a pure entific formature of intension and descriptive ontology of the glib. The splendor and degradative (*sic*) the reference and abstraction, the memory and history, the irony and sincerity, the meaning and intention - predicate the organic inner necessity of \_\_? What's it called again? When something gets all sorts of little bits of stuff stuck on it? like little bobby bits?

Meaning brilliantly describes nothing<sup>3</sup>. It revels in the sound of adjectives engaging in their nugatory iteration, increasingly taking on the puzzling immediacy the void. The understructure of the work, its ground, is overloaded by its release - the literalization of poppycock. It wallows in the muddy lingua franca of jargon, trafficking in correctly articulated whatevers. Discarnate ~ asomatous ~ aeriform. Optically speaking 'semblance' runs riot with abstract meaning. Unjuried by the ideality of timeless substantives an entire lapsus linguae of gibberish, double-talk and drivel goes completely pajamas. Nothing more than the dissolute equanimity<sup>4</sup> of the biconditional - whose structural inflections enact, thesaurize and synonymize its inappeasable object to bits - suspending the work precariously between the simulated space of immediacy and the far more meaningful termination of *[emphasis mine]* malarky. For all intents and purposes the proximity between surplus and void brackets on one side an artwork that is originally utterly incompatible with such sentiments and on the other hand (what could only ever exist posthumously) as an after effect of mucking about. A syn-opsis culminating in the cultural enshrinement of 'last values' for the first time - *the terminal velocity of sentiment*<sup>5</sup> itself. Or something else similar...a bit like what was just said before...but maybe even more brilliantly?

The extent to which an artwork can encompass the above condition (involving -here - it's alienation through surplus meaning) determines the scope of its release (into alien meaning). Bracketed on one side by a hollowed-out compositional order and on the other by its hidden rhetorical extremes -*the terminal velocity of sentiment*<sup>2</sup> or the mono dimensionality of an ur-discursive<sup>6</sup> that speaks to the groundlessness of *[emphasis mine]* Value itself. -S.T 3' 18

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<sup>1</sup> Both terminal and nascent.

<sup>2</sup> The disjunction between 'Terms & Conditions': Pornographic derivatives - derived from a *single* underlying assumption: Decorative.

<sup>3</sup> Not only.

<sup>4</sup> At this point the text achieves a non-personal rhetorical dimension in which its subject strays completely off-course.

<sup>5</sup> Ibid

<sup>6</sup> Syntactical compound /dry-heave.