

THE LANGUAGE SIGNIFIER

VISUAL WRITING AND
ECOLOGIES OF DIMENSIONALITY



tom hibbard

LUNA BISONTE PRODS
2019

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TABLE OF CONTENTS

Part I. *VISUAL WRITING: TEN NEW REVIEWS*

I.	Singularity & Diversity	3
II.	Luc Fierens, Adriána Kóbor	9
III.	Patterns of Invisibility (Asemic Writing)	17
IV.	Visions of Libidinal Worlds (Agnes Martin)	29
V.	Visual Writing & “The Everyday”	37
VI.	Notes on Globalism	43
VII.	The Poetry of Prose (Adriána Kóbor)	51
VIII.	The Journey Begins	61
IX.	Freud, <i>Anti-Oedipus</i> , Civilization	69
X.	Sartre, Barthes & “ <i>L’Ecriture Blanche</i> ”	75

Part 2. *MISCELLANEOUS REVIEWS (2011 – 2016)*

I.	Kerouac’s Poetry	85
II.	“Spencer Selby & Baudrillard”	93
III.	Eileen Tabios: <i>A Life In Poetry</i>	99
IV.	Michael Rothenberg & The Unpaved Future	105
V.	<i>California Poems</i> , Carolyn Welch	113

<i>APPENDIX</i>	121
Acknowledgements.....	131

Part 1

VISUAL WRITING: *TEN NEW REVIEWS*

(ECONOMY, CONFLICT,
DIVERSITY, INTERACTION)

I. SINGULARITY AND DIVERSITY: "URFORM" AND NON-LINEAR SYSTEMS LANGUAGE, OBSTRUCTION, INTERACTION

"...matter that has no empty space is profoundly schizoid."

-Deleuze/Guattari

The concept of "singularity" has many definitions in various areas of scientific and mathematical research—from quantum science and the origins of the universe to points in equations that make no sense and are impossible to explain. Generally the basic definitions of singularity characterize it in special ways, that, despite extreme parameters of paradox and infinity, retain

a residual applicability and logic, while seeming in some illuminating and creative manner in agreement with the perfect "self-evidence" of ideality and hyper-organization amidst the stars. Like "territorialization," "consciousness," "humanity," "universality," singularity refers to a perpetual, shadowy, reappearing, cognitive Being-of-the-unknown, problematic for all contiguous identities, beyond all classical fates. Singularity is an "unencompassable present" (Levinas) of free will, at the same time both a "primordial temporality" and an incorruptible vacancy. Singularity is continuous discovery. Singularity is the unutterable foundation of the real. In new ecologies, singularity stands apart from linearity, in resolving finitudes rather than suppressing infinities, with their background determinacies of concealment. In language, singularity is connected with "abstract objects" and, using Goethe's term, "Urforms."

These words appear in the Structuralist writings of Felix Guattari and Gilles Deleuze.⁽¹⁾ But they permeate all postmodernism and benefit the aesthetics of many different artistic styles and modes of expression. They bring in perspective, quantification, separateness, error, spacing, conceptuality and language. Singularities are sometimes defined as closely associated with subjectivity—and, perhaps, informality—but this is true primarily as subjectivity passes objectivity with accelerated articulations that reach higher, non-anthropomorphic planes of explication—in other words, as subjectivity is capable of more reliable, inclusive, generous, probing descriptions, freed from the stereotypes and standardizations that limit objectivity's expressive capability. Only subjectivity is able to establish shared borderlines and prevent conflicts.

In science, singularity often describes a point of sudden departure into extreme unpredictability—dividing by zero, quotients of infinity, negative quantities, progressions that simply defy mathematical rules. Because of this, from both technological and anecdotal points

of view, singularities are distinguished as images or structures of radical stability that establish contexts of remarkable variation in relation to antagonism, disruption, estrangement, phonetics as part of the open discourse—dissimulation inside of departure, specters of invariability, the Other, chaos, freedom—the triumph of knowledge interacting with knowledge, praxis impelling other praxis, and the remarkable sway of Nietzschean proportionalities—thus expanding the whole epistemological classification. The collapse of culture is most certainly the ascension—and not the end—of singularity.

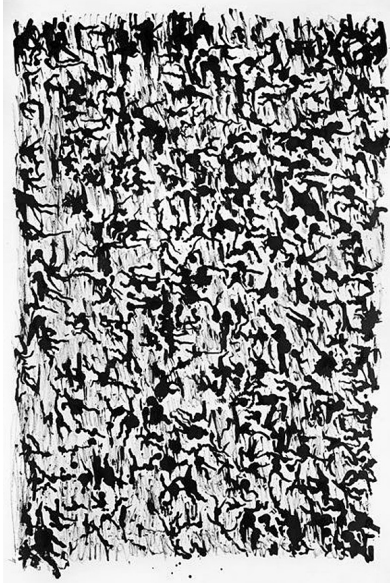
Singularity is an irreversible alienation, one of the building blocks of our universe, that points toward learning and comprehension rather than falsification and tyranny. Trapped between mirrors of deception, singularity, in itself, disjunction—a path impossible to measure within

a context—the disturbance of basic, "naked" distinctness, becomes an endless search for credibility in newly uncovered terrains of nothingness and the literal and metaphorical eons

that unilateralism and suppression cannot fathom but only twist into inexplicable violence. These paths, both interior and exterior, produce unprecedented suffering, recurring signs of phenomenology and referentiality and proliferation of numerous invisible fields that greatly realign structural and ethical parameters and economic and social considerations.

Besides singularities, the fantastic embellished landscape is engulfed with endemic outbreaks of conflicting symbols, signs, memes, screams, shouts, illness, groans, floods that assume suspenseful negative and neutral personalities, accompanied

with huge influxes from ruptures and terrifying disorientation, obstructing corollary gentleness, much-needed calming leaps from linear to non-linear and unusual nonconforming. Alongside experimentation, obliterated *a priori*s constantly redefine themselves, preserving fundamental categorical continuums but, more importantly, identifying new-formed invasive barriers of absolutism. Citizenship assumes a wider, darker position—a rarer more difficult meaning and a less identifiable journey-in-question in which “infinite responsibility” gives rise to the impossible and metaphysical opaqueness



is the condition of content. The purpose of thought is to decode iconic (non)meaning, not deify it.

From diversity and difference singularity breaks into a light of ethical magnitude, illuminating concrete finality and transporting it to the distant abodes of assurance and contentment within an air-conditioned “economy of death.” (2) To perceive diversity and difference is to “exist in an intellectual (*geistigen*) world”—fighting true wars and settling false ones. The universal excursion of singularity “presents itself therefore, as the right to difference, variation and metamorphosis.” (3) History “will depend in its entirety upon an incessant and increasingly radical invocation of the principle of difference.” (4) Or dimensionality. Or ambiguity. As a type of galactic invariant dehistoricizes the innumerable outcomes and closed eventualities that characterize worldly hierarchies. History becomes limitless inconsequence, comparable with “spurious infinity”—infinity of inertia, infinity of technology, infinity of division. (5) Whereas, singularity becomes “the image of a distant light...[serving] as a reference for less clear localized images.” (6) In the words of Jean Baudrillard

The whole traditional mode of causality is brought into question: the perspective, deterministic mode, the “active,” critical mode, the analytical mode—the distinction between cause and effect, between active and passive, between subject and object, between ends and means. (7)

Without doubt history, like the *logos*, could only be multiple. “A fully syntactical perspective.” Far from anonymity, history judges every spoon, every plate, every street, every human being. Singularity equals diversity equals singularity. In this transformational setting, humankind elevates from a life/death viewpoint onto a plane of substantiveness and eternity (immortality). Thus it would seem this occurs in modalities of non-linearity and dimensionality—no manufactured “determinations,” no splitting hairs, no callousness, no destructiveness, no pollution, no korban.

Death is the indictment of the entire motivational “linguistic community” in an uncaring regional dismissal—associated with the imposition of a series of non-linguistic commodifications. The semantic passports of Cartesian orientation and adjustment are revoked. Substituted in their place, a strict metal-detecting religion of genetic stereotypes prohibits “innovative potentialities” associated with structural interaction, initiative, liability, renunciation and tramples the unwritten rules of utopian autonomy. History becomes fake history, a blindness toward the historical and the transcendent—“the whole of the cultural present.” Definitive movement of singularity and dimensionality themselves is defaced in the crowded virtual prisons of mistrust and inertia. The gun, which once differentiated territories, protecting them from subversion and subdivision, has now become the means of trivializing the duality that characterizes them. The gun has become a symbol of invalidation—severely compromising identity. The gun is the repressive agency of deceit. It manipulates need. It outlaws expression, disparity, cooperation, significance—but only in order to steal and sell these—so that the organic linguistics and ecologies of struggle and meaning are clogged with pretext. The gun kills diversity, as it is employed in an astonishingly inverted action of turning back. The gun is the simulacra of hasty innocuous commercialization, a pervasive featureless mediocrity. The absolute has already completely wiped out humanity.

Do deductive investigations, ready-made conceptualities and singularities topple the world of mute power (*puissance*)? The gun is the Being-of-power. But the organic inquiries of “first worlds” have little to do with power. Ideologies often subvert and Oedipalize far-reaching inquiries. Today modes and terms of discussion are decentralized and poeticized in order that “dominant discourses” are prevented from marginalizing realities with tautologies of unreason and static associations and approaches. As Foucault states, “The practice of power remains

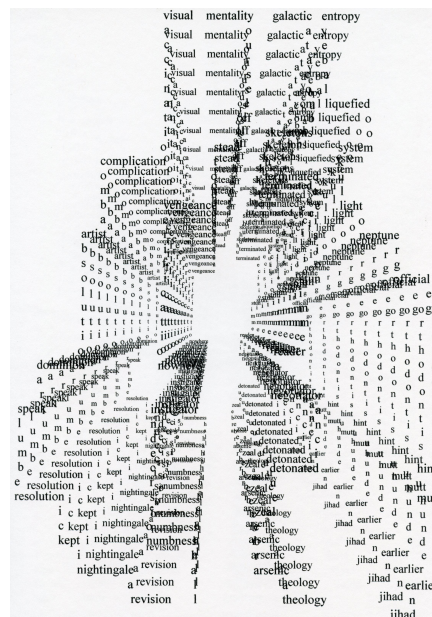
irreducible to any practice of knowledge.” (8) “The power of men” locks out *everything*! The reason the gun forbids compromise is because to acknowledge diversity or communication of any sort would spur the status quo in the direction of the future. The slightest word would convey the full intent of democracy. In its volume, subjectivity gradually transcends annihilation—but from a different, more distant and more intricate perspective—a new dimension.

The Being-of-power eradicates reality in the most accepted avenue of betrayal. Dominant discourses quickly dissociate themselves from the resources of exchange. Interaction with “the Other” threatens the so-called unity that constitutes the closed system. The totalitarian power structure, with its privileged, privatized wall, pays lip service to truth, as it outlaws thought and multiplicity, asking “What might I do?” It dismisses discourses and ecologies, folded into the melting flames of extinction. Its connection is repressive, “Same,” sequential. But the open dialectic leads again to the infrastructure of a global consciousness. “Life becomes the resistance to power....” (9)

The power of authority arose in an instinctive consolidation of discipline, order and Law.

It becomes recognizable—a *logos*—but a *logos* whose very appearance could not comprehend flux. Freedom and imagination had not yet been born. Language could express only guttural inadequacy. Power reduced civilization to the symbolic (the iconic); diversity is outlawed. “The scene the origin.” In the feudal settlement founded on resided semblances of advancement and justice based whose ineffectiveness repeatedly surfaced as a civilization. Like early Egyptian paintings and toward three-dimensionality, these repressive, concerned themselves with surfaces and forms whose connection in networks with “disclosure” and depth of

Everything emanated from strictness and domination; of the “semantic fields” and “creative powers” from these regimes sought to act selflessly, reconcile, teach, interact, create or co-produce in a general productive or interconnective way. contested, superficial. Language, restricted to drawings, intermittent glyphs, pictures as yet has no meaning. Value exists as target, coveting, an of self-permanence. Constrained inside diverting obsessions, life becomes crowded, deprivation, simulated. With morality a crust and a shell, only remnants of the forlorn past, exile, rejection, mistake offer hope. The illicit, the predatory, the gratuitous usurping of “ideas” without thought, as a totemic polar vortex purports to indicate relief but, instead, provides the opposite—condescension, imitation, subjection, stagnation. Race, religion, sexuality, nationality are insurmountable obstacles.



was not the scene of elemental principles on numerologies backdrop of architecture, groping hierarchical societies meaning as yet had no understanding.

nothing emanated out within. Nothing from forebear, sacrifice,

Everything is counting, cave referent or literal archeology incapable expectations and incidental and cataclysm, the foreign,

Yet within these inanimate edifices occurred inexplicably slight motion, noises, protests of an anomalous sort that represent dormant patterns of expression and ecology. In these inviolable movements, creaks, bursts, belches, fluctuations, combustions, these “aberrations” and crises; fatal flaws seemed to give way revealing the realities and structures of cycles and equilibriums. From molecular nature’s linguistic domain, “infinite and boundless,” appeared geometric shapes—civilization’s first visual and asemic artworks. Inspired from an inherent diversity, surges, “shapes of motion,” “radical reconsideration” produced “a shift in the very space” of political and economic structure. Homogeneity did not abet the birth of economies and ecologies but blocked their way. Only a non-linear, variable society is capable of an economy—of any sort. “This is a type of discourse analogous in every way to the one which Saussure elaborated for language....” (10)

In success is failure. “And the way up is the way down, the way forward is the way back.” (11) The essence of progress is the diverse and the ambiguous. Contemporary economies claim they have evolved simply because they reach a greater number of destinations and “markets” and with increased speed. But confusion is different from organic interaction (“Urform”). What’s important is the unknown rather than the known. Expansion of monocultures means nothing—only increases constriction of the imagination and oppression of advancement. It’s in disconnection rather than connection that Mankind identifies mere hegemony and domestic imperialism.

Commodities do not form the basis of economies. A modern economy ascends into being only as commodities are exchanged. What’s essential to value is movement not utility. Movement brings into existence “the entire set” of currencies, and, with the formation of “money,” economies reach higher, more abstract fields of activity, transforming into non-linear rather than linear systems. In these types of systems, multiplicity, interaction, diversity, language create more complicated, comprehensive and less straight-forward infrastructure—“an endless metamorphoses.” Without risk there is no value. Diversity is the engine of society. Language is the source of diversity. Language is the medium of “Climate Change.” All of these qualities and factors transform “economies” into more complex, more effective and planetary “global ecologies.” Linguistic investment in various discourses within the socius at large lead to authentic new configurations of infrastructure and sustainability. Singularity and territorialization in language art, such as “visual writing,” asemics, poetry, graffiti, prose, books, communication, diversity bring about promising states of dimensionality and meaning.

The explanation for the central position of poetry lies in its association with language. Poetry is unique in that its very medium is unbounded and free; that is, its medium, language, is a system with unbounded innovative potentialities for the formation and expression of ideas. (12)

Life is the evolution of civilization. Globalism must remain faithful to a miraculous nonlinearity and ambiguity which continually reapplies the signification of its essential principles. The Being-of-the-universe does not equal the Being-of-power nor the Being-of-knowledge but the Being-of-mystery. “...everything is subject to variables and variation.” (13) Diversity and language constitute the engine of global progress. Humanity instinctively fears all three of these concepts (diversity, language, progress). Civilization is precisely the image of the language signifier.

... in its originary function, is where, what’s more, it is trouble and disorder, and to evaluate it necessitates that one resort to conflicts or institutions of dialogue, which would no longer appear to arise from the regulated body of capital, but from the disparate, uncertain equivocal, troubled socio-political body [itself]. (14)

Power may, perhaps, impose an order from above, but the source of permanence in societies is from below—from its troubles and desires. Such a creative power is of an innate order and not of an “unrelated” strength or force. Singularity, as it becomes attached to a temporality, is pure production. The *logos* of discipline, order, Law undoubtedly remains with us. But the *logos* of diversity, contradiction, ambiguity, advancement is its supplement. Globalism is the evolving ethical and psychic currency of infrastructure and dimensionality whose movement is forever valued and maintained in the interaction of worlds linguistically propelled and fundamentally diverse.

Notes:

1. See *Nomadology: The War Machine*, Gilles Deleuze and Felix Guattari, Semiotext(e), 1986 (paperback).
2. A phrase used in Jacques Derrida’s writing, particularly chapter 4, *Writing and Difference*, University of Chicago Press, 1978, (paperback).
3. *Foucault*, Gilles Deleuze, Continuum International Publishing Group, 2006, paperback, p.87.
4. *Writing and Difference*, Jacques Derrida, Univ. of Chicago Press, 1978, p. 205.
5. The idea of varieties of infinity, including “spurious infinity,” appears in *Foucault*, Gilles Deleuze, *ibid.*, and *Inventions of Difference*, Rudolphe Gasché, Harvard University Press, 1994.
6. *The Poetics of Space*, Gaston Bachelard, Beacon Press, 1969, p. 32.

7. *Simulations*, Jean Baudrillard, Semiotext(e), 1983, p. 55.
8. *Foucault*, Gilles Deleuze, *op. cit.*, p. 62.
9. *Foucault*, Gilles Deleuze, *op. cit.*, p. 77.
10. *Libidinal Economy*, Jean-Francois Lyotard, Indiana Univ. Bloomington, 1993, p. 152.
11. From *The Four Quartets*, T.S. Eliot, "The Dry Salvages," originally published 1941-42.
12. *Cartesian Linguistics, Third Edition*, Noam Chomsky, Cambridge University Press, Cambridge, 2009, p. 68.
13. *Foucault*, Gilles Deleuze, *op. cit.*, p. 95.
14. *Libidinal Economy*, Jean-Francois Lyotard, *op. cit.*, p. 146

Other books used in this brief article: *The Birth of the Clinic*, Michel Foucault; *Critique of Everyday Life, Vol. II*, Henri Lefebvre; *The Illusion of the End*, Jean Baudrillard; *General Theory of Employment, Interest and Money*, John Maynard Keynes.

Artworks: 1. Henri Michaux, untitled, Tate Museum. 2. Andrew Topel, *visual mentality / galactic entropy*, Five To One Magazine online.