

## From the grey notebook: an introductory text for 'Always Pushing'

This interminably continuing and mutating part of a larger research project into certain cognitive depictions and their associated manifestations, like all things, is always evolving. The research and its outcomes, specifically embrace a pragmatism (informed by, amongst sources, the *Glass Bead* project<sup>1</sup>), which is blended and rooted in certain existentialist, epistemological thoughts and their infused paradigms. This determinant construction is centred on a type of speculation, which has been formulated through a process of rule governed practices that emphasise specific materialist attentions relating to consciousness, and have formed this phase of the work.

In response to such materialist speculation, a more precise freedom can, not only be devised within predetermined constraints but because of and activated by, such structures too. These actions and expressions are relevant to, and continue the ideas prevalent in the notion of a 'Poetics' & literature founded within and through, a material speculation and its central contingent necessities.

If one thinks of the comments of Reza Negarestani from his *Glass Bead* talk here, when discussing Free Jazz or 'free expression' within art practices. The decision to apply a philosophical logic to a determined rationalist project, in this respect, correlates with this phase of my research. He states here that, "It's not a freedom from constraints but a freedom to do something – and in order to do something you need to have the constraints". For it is this "rigorous psychosis" or "rationalist compulsion" that will potentially help us to actually "navigate the ramifying paths" and I would suggest, produce 'something' which is a marked improvement on what 'is' already known through representation and a move closer to an as yet unrealised 'truth'. The oppressive nature of a considered total artistic freedom, one which does not contain any cited constraints or ramifications, I deem is clear. Therefore in this vein, it would seem advised to adopt an 'Unfree Jazz' or other 'languages' of expression, built up around contingency – or better put, an 'it' that could always, might and definitely will be something else in time – and equally, a discipline that is forever governed/controlled, unknown, or to a limited extent recognised. This is crucial to this piece and the current development of my work. Due to its predetermined structuring, this relationship might be more adequately revealed by the principles and formulations of sound works that have been associated with the *Noise* aphorism. The Kantian idea of 'freedom by self-determination' is one that strongly connects with this work and the *Noise* artistic comparison. As Ray Brassier (again in *Glass Bead*) has pointed out on this subject, the notion of "repurposing a genre" as a sort of "abstract negation" and one which creates a "physical and semantic information overload", I anticipate is positive to innovation when working within constraints and this is an approach I have and will follow here.

The use of history, alongside the institutionalisation of subjects, is too a significantly appropriate foundation for this work. It has a clear and revealing linkage to facticity. A

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<sup>1</sup> Taken from their own description, *Glass Bead* is a "research platform and a journal concerned with transfers of knowledge across art, science and philosophy, as well as with their practical and political dimensions", and this is a steady and continued source of content, knowledge and inspiration for my research.

term and concept which imbues the research from the project, as the unachievable recognition of what the 'real' could be heralded as. This is an opportunity to mould speculative accounts, all of which can be only fictitious; both directly and first hand or secondary and projected to and from elsewhere. This piece has amalgamated both these two positions into its construction.

I see the idea of the historical and the captured subject whom is now overtly defined by their institutionalisation, as being explicitly appropriate in activating much of this research and carrying it into and through the project. Musing within my self-imposed structures, on the patient, allows for a realisation of what seems 'never is', or to coin a phrase, *that which is not*<sup>2</sup> and crucially how all accounts can only be fictitious as the 'factual' – and especially within these considerations, once scrutinised – seems constantly under threat from a reality which can equally only be viewed reasonably, with a significant amount of scepticism.

With these critical foundations in mind, the cognitively examined and recorded psychiatric patient becomes a paradigmatic example when considering the themes of this examination. Someone who has and will experience, more acutely than most, the 'sharp-end' of an artificially formed, capitalised, heavily mediated 'reality', shaped by those tools and instruments that have in this sense, captured and fashioned us all. We are all therefore, in-degree and on these terms, patients in perpetuity.

The works' structures are therefore, imposed in order to better produce a relevant visual description and define and determine the text, through a process of considering the facts of necessary change or alteration.

So, can a work by and about the subject, begin to illuminate, but never reveal, that which is beyond them? A move towards a revelation that leaves one further away from this comprehension – with the realisation of such a distance becoming even more explicitly defined through the process – further shatters illusions of Reality. If all forms of expression, conveyances and even transcendental thought eventually fail us, one can merely try to think on 'that which is', was and might be – and in turn, nurture and crack open these failures for a closer look. These judgements and their creations have culminated in the following, recently devised and created semantic artefacts.

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<sup>2</sup> This is taken from Ray Brassier's essay, *That Which Is Not: Philosophy as Entwinement of Truth and Negativity* (2013). Brassier's reading from this text and much of his work generally, has been a constant source of stimulation for this research.