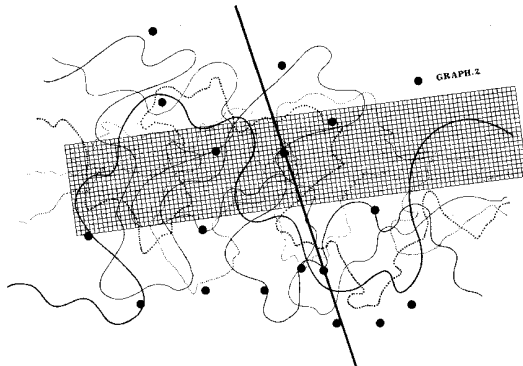


JJ JL JC

John Cage

*From the subject to the structure to the borromean
structure; two modalities of the writing.*

Alberto Caballero



for

12th International Art Festival
INTERACKJE

14 May 2010

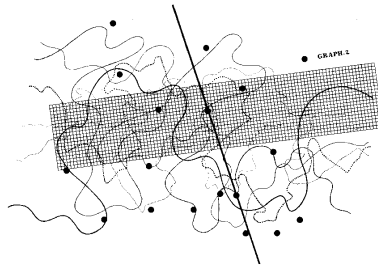
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The literary work of James Joyce led Lacan to his latest formulation about the structure, the structure in four, with the *sinthome* as a structure. If the Ego is its *sinthome* -that fourth repairing knot of the structure- Lacan defines the literary work of Joyce as his *symptom*, as the *repairing symptom of his writing*. Regarding John Cage I intend to demonstrate that it is not about a repairing knot, but about knotting once and again, the imaginary with the symbolic, the symbolic with the real, etc., about a new singular writing of the borromean knot which allows him a new form of musical writing, a new symptom. The steps through the object, the discourse and the knot throughout his work will let us demonstrate the steps from symbolic nomination to subject nomination.

JJ JL JC

From the subjective structure to the structure to the borromean structure; two modalities of the writing.

The work of Jacques Lacan is stressed by the encounter with two great fundamental moments in the definition and realization of the subjective structure: First, the Schreber case: The Psychoses, Seminar III (1955/56), and secondly, the Joyce case: The Sinthome, Seminar XXIII (1975/76), twenty years of seminars between one case and the other, between one encounter and the other.

In the first one the encounter with Phi, the signifier of lack, that which defines the position in the structure, denied or foreclosed, denied or rejected. The signifier which represents the position of the subject in the structure determines that the elements will be the signifier, the subject and the structure. At that point in the development of the lacanian work, if the Phi was foreclosed, for example in the Schreber case, the subject must realize a substitution, a metaphoric substitution, or, in medical terms, a delirious metaphor. And those who cannot produce this delirious metaphor, those who cannot do with that foreclosed and substituted signifier, for a metaphor, for a language effect, what happens then? Not much more was known hitherto, what is more Lacan uses “the psychoses”, this is, he introduces the psychotic plurality as a relevant factor, something of the singularity of the subject is brought into play, some can others cannot, the metaphor is not the only solution.

He makes a radical leap by this, leaving the phallic bipolarity, some can others cannot, some have others are, some all others not all, and introduces the game in four: from the drive to the knowledge influenced by the phallus and by *the object*. The object will be

something missing as well, and as such it becomes part of the game. There is no guaranty of stability between drive and knowledge, no phallic nor *objectal* guaranty. They are different forms of doing with the lack. Now the subject counts with two elements in order to face the lack or the failure in the structure, on the one side the Φ **and** on the other side the object *a*.

The object occupies the central place in the structure, and the Φ will occupy the place of the function, it functions or not, there is a failure in the functioning or not, it will be foreclosed or not. As for Schreber, we would say he has a function very similar to the literary one, that of a failure in the *metaphorization*, or of a metaphor substitution; as for Joyce, he has a logic function, the one of the letter and its variables. Lacan has given way to the logic in its structural route. The subversion of the subject is to place the object in the central place in order to be able to work with it, and provide it of a logic -the phallic logic-, to be able to quantify its functioning.

In order to be able to uphold such posit, Lacan leaves the structure put forward by linguistic: the signifying chain and its grammar, and introduces the logic of the knots, the borromean logic. It is no more a symbolic/imaginary chain -that may generate the ghost- in which there is a leftover that cannot be represented as real, but a knotting of the three registers, all of which have the same value in their functioning: the real, the imaginary and the symbolic, it is about the borromean knotting. Now the structure is no longer defined by the phallus yes, the phallus no, now it is defined by its singular type of knotting, and if this knot is untied, this breaking will also be singular. Now the structure is the knot, it is a borromean structure, or not. And in the centre of such knot, there is the object, the lacanian object *a*.

The Routes of the Object

According to Freud the object is, as drive, oral, anal..., phobic, fetish, etc., something we discover one way or another, to permit us the encounter with the structure. With Lacan the object can be or not in the centre of the structure, whatsoever, it has got three faces, and it is in relation to the phallus; it is when it does not fail, if it fails, then it is not. Now let us see how the path to reach the drive of the structure unfolds, a structure not only logical but also driven.

During Lacan's first seminars he extrapolates the object as a screen, thus they are two moments of the repetition which are into play; from the start, the subject plays amid the prohibition (the phallus) and the repetition (the object), amid the drive to repeat and the prohibition. Amid the subject and the Other, that false screen, that screen that always fails, that encounter which is a *mis*-encounter, which leaves an object as a leftover, the object as lack. An object that is an image on the one side, and materic on the other, and therefore its variables, on the one hand it rests on the real, and on the other on the imaginary/symbolic, it is true as unreachable, false as ephemeral, non-conceivable. It influences the encounter with beauty and its encounter is the *horror*. It allows us the separation with the Other, separation which never finishes to realize, as there is a leftover: *the object*. It allows us an encounter, with the other, with the other sex, encounter that never finishes to realize, since there is no such happy encounter with the other, it is an always-promised-never-realized encounter.

Lacan makes a new leap at this point, if the signifier is from start one in the chain, therefore the object is discursive as the subject's *quadriga*; it is so, as well, with the object found in the formula of the ghost, *as a guaranty of the real in the imaginary*, we will now find it in the discourse, that every discourse is *objectal*, there is no discourse without an object. The difficulty with the object implies a

difficulty with the discourse. Another step from the drive object to the discourse object. It is precisely due to its presence in the discourse formula that the object reveals its faces, as a drive, as an object of desire, as fantasmatic, as an object of *jouissance*. If the discourse is one of the ways of doing of the subject, it is a way of doing on the one side with the signifying chain, with the knowledge as a failure in the chain -something fails in the chain for which a leftover of knowledge remains as result in such chain- and finally the doing with the object, as lack, a result of the chain. Here on, the subject for Lacan will be not only subjected to the signifying chain as the result of that failure, but subjected to the discourse, to the saying of the subject, and there from his various stances.

In the first part of his work his concern is that the *Subject* were subjected to the language, the language as a guaranty of the human; at this point, halfway his work, he worries about the relation of the subject with the social, the discourse would be his tool, the master's discourse, the university discourse, the capitalist discourse... among others would name the peculiar relation the subject holds with the object, the object as the result of the failure of the language. The subject would become social, influenced by the discourse he chose, to do with that failure, or with that object as a failure. Saying would not be enough, representing would not be enough, it would be necessary to flow... flow in a discourse, or rather, from one discourse to another: the singular of the object with the social of the discourse.

Lacan moves, with these operations, from a spoken chain -to speak- into a discursive writing; one might say, from a structure of the speech -signifying, of the word- to a structure as a written one -discursive-, this is a leap in the logic operations constitutive of the subject. It would no longer be a subject who speaks or not, who denies or forecloses, but a subject who writes or not, who says or says not; hence things become complex: who speaks or not, who

reads or not, who writes or not, who says or not. And his relation to the Other would be a discursive/social one, if there was a relation through a screen at the beginning, now we notice that this screen in four is the discourse, there is not a relation with the Other except for the discursive one; the bond which links to the social, to the social Other, depends on it.

At the end of his journey Lacan continues to acknowledge that the subject is the centre, not only of his work, but of the work of the knot -to tie the Other and the subject, the language and the subject, the forms of *jouissance* and the social links. There is a leftover in the knotting of the real, the symbolic and the imaginary; an empty leftover which would be occupied by the object, they knot around it, and thus the object poses three aspects: real, imaginary and symbolic. There is no such guaranty of the fixation of the knotting, it could be as if not; there from, its borromean peculiarity as such is enough, but is not always the case.

Therefore Lacan introduces two forms to repair it, on the one hand the cloverleaf, where the continuity of the registers guaranty its knotting, and on the other, when something has been broken, he introduces a fourth knot, the repairing knot.

And here again Lacan's encounter with psychosis, with the writing, the encounter with James Joyce. It is within Joyce's writing –or non-writing– that Lacan is led to produce his latest and final stage of his work. Just as Joyce, due to his literary work, Lacan succeeds in creating a repairing knot which allows him to do his work out of *the knot*.

Jacques Lacan with James Joyce

For Lacan, the encounter with Joyce meant the encounter with the fall of the language as a structure, of the language in its signifying and grammar aspects. Joyce literary work implies the encounter with fragmentation, with the fragmentation of the signifier in its materic aspect, and with grammar fragmentation, the fall of the phrase, and the emergency of the phonetic aspect; it is in the reading of it –in this case in English– that it is possible the *jouissance* of the signifier as phonemes. All things considered, it is obvious the loss of sense on the one side, and the signifier on the other; in the first instance it is a meaningless piece, and this is the reason why it was uplifted by Lacan to the category of *realization*. Lacan is dominated by Joyce's spirit, by that spirit which writes after the collapse of the language and demonstrates that it is due to that effort 'beyond the writing' that he realizes a new writing, the writing as *symptom*.

It is not about a symptom, one of the formations of the unconscious, about a solution between the real and the symbolic influenced by the imaginary, it is not about a solution of agreement between the body and the ghost, or between the repetition and the repression. It is about a new knotting, about a fourth repairing knot of the borromean structure, which allows the symptom of a new repairing writing, corrective, at the point where the knot has been damaged, or has been broken, as the case may be.

That which has been broken in Joyce's work is the relation among the written, that which is to be read, and the word, the sense has been lost, there is no signifier to close such machine... it has broken down. It is not a reading to understand, it is a reading to be *phonetised*... it is not about being vocalised, about being articulated to be understood; it is about being harmonised [*con-*

sonar], not about making it hear, but about making it sound, in view of the impossibility of being vocalised, making it sound [*consonancia*]. It is not heard, it sounds. It is not about the signifier which chains the imaginary because of its connection, which holds some kind of sense in the phrase, but about being unchained, the phrase loses sense and there is only the materic aspect left, the letter. The signifier without the vocalisation becomes letter. And out of these leftovers Joyce builds his colossal work, and out of this construction Lacan builds his new writing of the structure; when the structure has broken down we can repair it with a fourth knot he calls *sinthome*.

Lacan with Joyce

Joyce demonstrates this can be done by his peculiar writing of the *sinthome* and Lacan demonstrates it implies a *jouissance*, a *jouissance* of the writing, a *jouissance* of the structure. This has already been posited by Saint Teresa with her mystic *jouissance*, the *jouissance* of the body by the word, the signifier enjoys when it passes through the body. The order, the command is “Enjoy”. ‘Enjoy when you go through the body.’ There from, the body becomes another, by the signifier and by the underlying *jouissance*. This is not about that, it is not about influencing the *jouissance* of the body with the word, it is about influencing the collapse of the structure –structure that subjects him to the language– influencing the materic aspect of the signifier with the complete collapse of the language, and therefore of the subject, this is, to avoid the death of the subject.

It is this encounter of Lacan with Joyce that makes him universalise his new writing of the structure which would be borromean from this point on, and its singularity would be its form of knotting, its *sinthome*. *The sinthome allows to knot the symptom of the subject in a singular form*, with its social knot, that is to say, with the

different nominations of the subject. There from, Lacan’s encounter anew with literature, where the writer acquires a new name, a symbolic name which identifies him as such, it is no more about primary identifications, about identifications to his own sex or his relation with the other (sex), but about a doing which gives him a new identification, not as a result of his origin, not as a result of his inheritance, not as a result of his imaginary nomination, it is due to his work as nomination.

And it is precisely in that voyage from Schreber to Joyce that Lacan does his final writing, and he is required to do so in two foreign tongues, with two authors who have turned their tongues into something foreign in order to be able to write beyond the tongue, in order to be able to write about the foreign of the subject itself.

From James Joyce to John Cage

Finnegans Wake
James Joyce
Faber and Faber
4 May 1939



“*Finnegans Wake* is the latest novel while alive of the Irish writer James Joyce published in London by *Faber & Faber* in 1939. Before the publishing date, the book was already known in the author’s circle of disciples and followers as a work in progress. The title refers to a popular ballad from around the middle of the XIX century which tells the comic story of death and resurrection of a drunken Irish called Tim Finnegan; the song also puns the etymology of the word whiskey, «*uisce beatha*» or 'water of life'.”

“Continuing with the same comic orientation, Joyce novel aspires to embrace the sleep time of one character (Mr. Portman, HCE or Humphrey Chimpden Earwicker), by means of a night language, with a great many portmanteau words and phrases, puns, deformations of the language, words in dozens of languages of the five continents and a symbolic density which makes the text a milestone of the writing avant-grade and an aesthetic joycean condensation as an interaction of the microcosm and the macrocosm.”

“Not even it is clear which language it was written in. The core was written by means of an unnatural English due to the furious linguistic inventiveness of the author who incorporates sentences and even whole paragraphs in 70 languages at different points of the piece. Some have described it as a 700-pages phrase, others as a half-million-letter word. Except that the former opinions referred to the first edition, which no one ever challenged to change. So far. Throughout the 17 years the writer took to finish his work, among copies and revisions, there came to be 20 different versions.”



“The secretary of the Finnegans Wake Society of New York, Murray Gross, leads monthly meetings of followers who have been gathering for two decades to read the book.”

Extracts or comments of the specialised press

Finnegans Wake

James Joyce

Faber and Faber 2002

Comments of *Enrique Vila-Matas*

<http://www.enriquevilamatas.com/relchejfec1.html>

<http://www.enriquevilamatas.com/reljoyce1.html>

“In other words, in the same way I believe that the non-narrativity (at least from the conventional point of view) of *Finnegans Wake* by Joyce is pure art” “That *Finnegans Wake* is pure art is obvious to me. I have lived in several occasions, in my obstinate partial re-readings of this book, the *indescribable* sensation (a truer word was never said) of perceiving I was facing the kind of writing that relates best with the incomprehensible truth of life And here now I just remembered that Becket used to say that *realistic authors generate discursive works since they centre in speaking about things, about an issue, while authentic art does not: authentic art is the thing and not something about it: Finnegans Wake is not art about something, it is art itself*”.

‘Finnegans Wake, which the author published two years before dying, is not a novel to read all at once, but to open up in any part and plunge into its fascinating plurality, ambiguity and lucid richness. The reader fears the collapse would arrive and he does not meet the expectations of the book: someone in radical contact with the incomprehensible and, therefore, with true art.’

from Jacques Lacan,

La psychose paranoïque dans ses rapports avec la personnalité (1932), it is his doctoral thesis.

The Schreber case: *The Psychoses*, Seminar III (1955/56), and the Joyce case, *The sinthome*, Seminar XXIII (1975/76)

Before reading it, we are acknowledged that this is not an ordinary narrative work, it is about a work of the language, the raw material of the piece is the language, pushing the language to its limits. With this, Joyce not only produces the fall of the narrative, of the

novel -this is, of the construction of a certain tale- but of how to make it fall, it is a demonstration of the fall of the narrative taken to extremes, and not only as a story to tell, but also of the machine which supports it: The language. It is not about narrating but about wandering, wandering not as a failure to the language but about wandering, being lost, losing the sense of what you want to narrate. Wandering as a formation of the unconscious and, as such, it is the fall of the language, taken to extremes, therefore the fall of the sense and the emergency of something strange: *The thing itself*.

If the case is to narrate the veiling of *the thing*, of its multiple narrations, here the opposite occurs, *the thing* itself is showed, it is unmasked. *The language does not say the thing, it is the thing itself, and the language is on the same point, the real*. It is about an impossible narration, and therefore about an impossible reading - the members of the Finnegans Wake (FW) Society of New York claim it would take years for them to read the text. If we have tried to show the moment when Lacan meets Joyce, now let us walk in the opposite direction, Cage's encounter with Joyce.

According to his biographers and critics, FW was Cage's bedside book, and it is now known that it accompanied him all his life, it is about a reading of fragments, an untranslatable book which does not admit any interpretation or modification. Just the reading... just the word which emerges from its reading... the pure phoneme, detached from any content and meaning, as an effect of the speaking.

It is at this point that Cage agrees with Joyce, we can anticipate it is a moment of encounters, it is about an encounter, but with big differences. Just like Joyce exercises writing as an effect of the structure, the writing structures him, sifts him, supports him, but he cannot do with that, there is a symbolic impossibility, it is only about realising the imaginary, an effect of its realisation. This

acquires a completely different dimension with Cage: working on the writing; the musical score implies working with the real as well, a symbolization work, the construction of a discourse on it. The thing, the writing and the discourse knot together, every time, with each work, with each specific period.

Cage writes a piece specifically for FW which he called: “*Roaratorio: An Irish Circus On Finnegans Wake*”, play written in 1979, forty years after the book.

‘Taking advantage of the invitation and exhaustive help given by Klaus Schöning of the Westdeutsche Rundfunk (WDR, West German Broadcasting, based in Colonia) he completes *Roaratorio: An Irish Circus on Finnegans Wake*, with sounds from all the real scenarios accounted by Joyce, sounds he obtained from different sources all around the world, as well as from WDR’s sounds archive. It is recorded in the IRCAM of Paris, and wins the Karl Schezuka Prize.’ (John Cage’s catalogue note, Macba, Barcelona 2010)

However, Cage had already encountered Joyce’s work before, and the proof of this is a lyric poem he wrote, Eugenio Trías comments on it:*

“But it is impossible not to recall, while listening to it, a previous piece that JC would never excel in the field of vocal music, partially due to the radiant beauty of the lyric poem of JJ, coming from FW’s ‘The Wonderful Widow of Eighteen Spring’, for seven voices and closed piano, in 1942, in which only three unique tones go through that gorgeous text.”

**The chant of the sirens [El canto de las sirenas]*
Eugenio Trías
Argumentos Musicales
Círculo de Lectores
Barcelona, 2009

Dates reveal it: from the first piece in ‘42 to the latest in ‘79, the work of JJ has accompanied JC for almost 40 years. The origin is the same one, the language is not a guaranty of the structure, the language is not the complete machine; at the back, we find *the*

thing, the real. The result, however, is very different, JJ succeeds to restore the knot with his work, the art knots it, he creates a knot out of art. JC creates art out of the knot: his music pieces, his peculiar way of presenting them, the construction of new musical instruments, the lectures given in every presentation of a new music piece, his classes given in specialised centres and universities, the press interviews he gave for decades, the TV and radio programmes.

JJ has great difficulty in publishing his work, and further more, still today, in transmitting it, thus he has no intention; JC knows how to reach the media, he dominates the media, they are at his service. His work nominates JJ –the Finnegans Wake Society of New York, as if it were a secret society, knights of the Order of Saint James who need training as an authorization to be named. The JC case is quite the contrary, he anticipates to the use of the radio, the TV, the music records, recording and amplification equipment, all the new technology recently emerged. JJ means the collapse of the old empire and JC the new emerging one; his name transcends his work and his contemporary fellowmen of all disciplines, not only artistic, but political, economical, philosophical, among others; he is a reformist of the machine, having reached there by regression, and deconstruction, *the thing*, we will see further on, he is able to skip all the barriers of the dominant machine and to impose a radically new one: to do with *the thing* without undergoing the domain of what it is pre-established.

By means of his writing as a non-writing, JJ succeeds in creating a knot as a new solution, facing the fall of the dominant machine (the phallus), JC goes far beyond, he does what he pleases with the knot, he uses it in a thousand ways, he shows us a thousand possibilities of the knot, he creates his work of art out of the knot.

Second Part Jacques Lacan with John Cage

From the (music) Sign to the Letter

Cage's encounter with music, we could say today, the encounter of the music with Cage, was a turning point, not only for music but for art in general. The effects of this encounter have been such that they have meant a fundamental failure in the field of art, and not only of art but of the subject with the language. As I mentioned in the first part of this essay, Joyce's literary work meant the language was left completely cracked, everything broke down from the foundations, this is what Cage finds, first with the music machine and later on with the complete language machine, nearly failing, in a radical breakdown. Joyce writes with and about this breakdown, and Lacan would create a new logic structure out of it: the faulty borromean knot.

Cage would also do it this way, resuming part by part, in his encounter with 'the desert of the real', with the fact that there is nothing to be rescued, with the nothingness to do it, piece by piece, element by element, and he devises a new writing himself, or an *inscripture* about the symbolic from the real: between the inscription and the scripture, an *inscripture* of the letter.

He makes us see/understand how much the writing as well as the elements of the world (music and artistic ones) had reached their limits at that time, they had expired, and after such disaster and subsequent collapse as a consequence, it was necessary to resume all over again.

Clearing the way, in the same form Lacan did with the Freudian work, piece by piece, part by part –in my first writing I called this

the road that goes from ‘interpretation to silence’, from the phrase to punctuation. As for Cage, these have been the rhythm and harmony, moreover the sign and the classic score, among many others, the interpretation and the virtuous instrumentalist, but above all, the matter is that music is related to great musicians, with the fathers of the music –from Bach to Mozart, from Mozart to Beethoven, and there on the decline. Cage does not place himself as musician to interpret, as a composer to write, he takes music, the music machine, as his raw material, as Lacan did with Freud’s work, the return to origin: *to the listening*.

He detaches every fundamental element from its veils, from its masks, from its interpretations of acquired agreements by the mechanisms of power and market, and releases the ties for a completely new use. *Time and space* after Cage would have a notation, a structure and a discourse completely new, it is about a true invention machine ready of service to art, and especially to music.

How this process works has already been described by many authors not only in English, his mother tongue, but also in French, and in recent times in Spanish as well, due to the increasing interest it arises, what I will try to do is to demonstrate how all the above becomes of a writing value from a knot structure. Cage proposes a radical inversion of terms, not a new treatise of music, not a treatise of space in music, but a treatise of sonorous space. Time and space are released of all ties, freed from any interpretation. “The creation of flexible temporal parentheses in which time is suspended”, as the action itself is, without connection to the rest (1.1.1.1), says Cage.

From all these detachment and this new space/time structure, ‘the silence’ is gathered. According to Eugenio Trías* in the article cited above, *the silence* is the fundamental signifier of the cagean

subversion, not only it detaches from any known academic notation, but becomes absolutely independent, it is used in its utmost extent, from the simple lack (extract) of a sign in a music phrase to the space (in silence) itself . The silence is the fundamental signifier, value One in the new signification, we could formulate it as follows:

Noise	Silence	Sound
S₀	S₁	S₂

It may seem evident that in the case of Cage the object is an auditory object (invocative), this is out of question at first, but when he subverts the auditory machine and claims that sound not only is to be listened but to be seen, the complexity of the topic increases. The object does not match the drive, a leftover remains on the object’s way through the drive, it is with this leftover that Cage would do his work, as a leftover remains on the real’s way through the drive: *the noise*.

It is not about detaching from any imaginary interpretation (representation), but from any notation or symbolic signification, to be able to listen to *the noise* being detached from the thing, as inscriptions or marks which are left on the way through the real.

It is in these inscriptions, marks, prints detached from the real, the noise, which would produce a new discourse, it would take the music to the field of discourse.

oral conferences
 written conferences
 interview, for press
 for radio
 for television
 published articles
 published books
 master classes

experimental music workshops
courses in university
posts and epistles with
artists, philosophers, etc.
expositions
hindsight

if Cage transforms time in a parenthesis, in the writing of the space in between the parenthesis, of a silence in parenthesis, of *an action* in parenthesis, this parentheses would be of a discursive value. In the presence of the debut of a new piece, two are the fundamental ways unfolded, radically new ways: Firstly, *the performance* as way of giving body to the action, and secondly, the *discursive* one: lectures, conferences, talks, workshops, at the same time, correspondingly, before or after each debut or new presentation of the same piece.

The same as time passes in parenthesis, space has the body as a parenthesis, now here, now farther, now upwards, now rightwards. The body is not just a support of the music instrument, whatsoever, but an element itself of the action to be made, shaping space and time. It is no longer about producing a sound or not, listening to a noise or not, as a parenthesis of the silence, doing a piece of writing from that silence, but about setting the body in motion, or not, as a parenthesis of space, now turned performatic, ephemeral... not written.

The same occurs with the discourse, it is not a discourse to produce knowledge and therefore an object, but about questioning and doubting the discourse every time. Cage shows us that there is no discourse locked in the music, or any other art, it is about a discourse questioned, every time. *The action* would occupy the place of the object, of a product under permanent construction, Cage would say, under permanent process. And if we take a chance and extend that hypothesis, we can wonder what kind of subject this is, is it *the subject en route*? It is the musician, the audience,

the performer, the composer, the lecturer, the public relations, etc., etc., who is en route, from one discourse to another, just as a permanent struggle with his Master, the music system, the market, permanently negotiating with universities and their prevailing discourses, constantly questioning himself about his position in the system, and therefore redefining the object every time. It is the subject who is en route from one discourse to another, Lacan would say that on the way from one to another there is always something of the analytic discourse, it is not an established discourse nor aspires to establish a closed discourse, the object prevents it.

Just as the great music milestones tried to answer, or give answers to the great questions of their time, Bach or the discourse of religion, Mozart or the new masonic discourse, and Beethoven or the fall of the great empires, and there from the final fall in the discourse of the small, of the local, of the myths, of the heroes - fallen as well-, of the emotions and feelings, in Cage's words, the empire of the emotions. Cage would find a new discourse not only empty of content, but a discourse about an empty object, and the best part of it is that he does not aspire to fill it at no time, not of new contents, nor of new significations, he presents it to be used under these conditions, *a discourse of an object as an empty one*.

He fragments it to introduce silence as time between each phrase, time becomes real, *Lecture on nothing* shows it, the fragments in silence are as important, or even more important than the spoken ones. *How to pass, kick, fall and run*, are a series of short stories, some the length of seconds, in the form of a lecture, or accompanying some dance, or as a punctuation of a press interview, or the Cartridge Music, which is a set of materials with instructions on how to write a text, according to the matching of transparent sheets, the ideas could be relevant or irrelevant.

Escritos al oído
John Cage
Colección de Arquitectura.38
Colegio Oficial de aparejadores y arquitectos
técnicos de la región de Murcia
Murcia 1999

Silence
Lectures and writings of John Cage
Madrid, Ardora, 2002

These shows that Cage is not interested in developing a particular topic, but a way of writing it, the user's manual. Three very different ways of approaching the same discourse, the demonstration of the emptying of music, and of art in general, of the canons of the ruling neoclassicism, of tradition, of old values yet in use, to make use of significations which say nothing, of a knowledge emptied of contents, and of an object blocked by formalisms. Not to boast about being a politician of music, to turn music into his political discourse, without stopping being full in the dogma, in the music as a machine, he produces discursive pieces, now with sounds, now with silence, now with words, now with calligraphies, now with cartographies, now with transparencies, now with letters and punctuation... which are careful exercises of musical time and space. What seems discursive at the beginning is musical, what appears to be musical is finally discursive.

Interview
Daniel Charles & John Cage
1968-1978

In this case, Cage does as Lacan did; Lacan, with his return to Freud, not only exercises a new interpretation of the Freudian work, which leads him to the production of a new dogmatic machine of *doxa* and clinical, from the myth to the knot, but also of a substantial renewal of the analytic exercise, the leap from the

interpretation to silence. Both discourses, Cage's and Lacan's, agree at this point: the leap from *the interpretation to silence*.

4 modes of reality

Fantsamatic, for Freud (Rf)

Symptomatic, for Lacan (Rs)

Performatic (Ro) the ordinary reality

Informatic (Rv) the virtual reality

Having mentioned this about discourse and its object as an emptiness, let us resume the issue of the subject, *the subject en route*... Typical phrase of Cage's discourse which questions us from the very start.

According to Freud, *reality is fantasmatic*, the subject is subjected to a phrase, the phrase which nominates his ghost, 'he is stuck', between the position of the object he has been for the other, and the one of the subject who enjoys of the other as an object, both positions are oscillating and therefore not fixed. According to Lacan, with this non-solution between the subject and the Other there is a leftover, a symptomatic leftover, with this leftover he would have to do, reality would always be a symptomatic product. He means it would not be complete, whole, it would be decimal, leaving differential leftovers; consequently, it is about a subject who enjoys that leftover, that extra *jouissance*, that surplus, it is not about a value to be used, but about an extra *jouissance*. It is clear in the quadrilateral of discourse, the object leaves an operational leftover which takes him from one to the other, and the subject, as a barred one, he enjoys such extra, from this difference between knowledge and drive which re-launches him one more time, knowledge and drive are not 0, they do not match... they leave a leftover, they leave the object. The subject enjoys from the fantasmatic reality but he will try to escape, to change his *jouissance*, even though he opposes to it; *in the symptomatic reality*

he is doing with that symptom, that symptom of the Other... he is trying to do a *sinthome* -the Other does not provide the *sinthome*, the *sinthome* places the Other, a knot which gives stability to him.

But when this is not the case, when this leftover object is not produced between the drive and the knowledge, when the object always takes us to the primary drive, and one is the same one, the same as the next... and the next, it is about a complete operation, the numbers to operate are integers: 1,2,3,4,5... Cage states it is the same as 1,1,1,1,1,1, we are sent to a *hole*. As a result, what we call *an ordinary reality* is produced. This is the point when Cage indicates that the noise emerges, the sounds of ordinary reality: of the cars, the rain, the wind, the street, the tram, etc. So that we can listen to the noise of reality, this has become ordinary, the old ghosts of music have abandoned us, even the elements which ordered them and gave them the known orientations. To listen to this music we must be deaf to the noise of the ordinary reality, we must turn our backs to it. When this is not the case, the sonorous space would fill up of noises from the room/street, the sounds made by chance, by the instrumentalists, the sounds produced by the listeners, even the sounds produced by the electronic equipment, etc., they would all have the same value of 1. One, they are one by one in themselves, there are no leftovers, they do not chain, they can even occur at the same time. The visual and the sonorous are the same, they have the same value, one and/or the other can occur, one without the other. It is the same thing.

One example of this assertion of Cage's "subject en route" can be found in the film *Up in the Air*, directed by Jason Reitman and starred by George Clooney and Vera Farminga, Paramount, USA, 2009. At the end of the film she calls him and says "*You were not supposed to get out from the machine, you were my parenthesis*". I believe this phrase illustrates perfectly well the subject in the ordinary reality, it is a subject en route, from one place to another

which always takes him to the sameness, and would not find differences. He would not be able to extract any object nor any discourse out of it, he would be merely a letter, she says, a parenthesis.

David Tudor (pianist)
Merce Cunningham (1942-1992) (dancer)
Edgar Varese (percussionist)

Nam June Paik (FLUXUS, visual arts)
Robert Rauschenberg (painter)
Jaspers Johns (painter)

Marcel Duchamp

Luciano Berio
Bruno Maderna

Juan Hidalgo
Walter Marchetti
(ZAJ)

Le Corbusier
Morton Feldman
Christian Wolff

It is a subject for the action, an action devoid of content, devoid of leftover, It has occupied the place of the object, the performance has occupied the place of the discourse. The performance, the *performative*, the *performatic* are terms used in his discourses to introduce the idea that the action would always be new, unique, not with leftovers, not entering the discursive chain, and what is more, not creating new significations. (RO la obra de MH)

However, Cage is not satisfied with this, he realises that by introducing new technologies, a new value is introduced: information. The radio, the television, the VCR, the recording and amplifying equipments, etc., not only transfer content but also

information. JC takes this to extremes, he leaves the content out and keeps the information, the data the machines transmit, inform. Now it is about an *informatic* reality. *The Virtual reality* is a reality subjected to data, to the datum, to pure information, without any interpretation, the subject has been transformed into information, it is a reality where the symbolic dominates, influenced by the imaginary, with a rejection to the real, the real has no place there. The machine cannot fail, the one who fails is the subject, who has not adapted yet to the machine, it is about the domain of the machine. Cage anticipated it in the presence of the death of art as an imaginary domain, the new art will be produced by the machine, just as something symbolic without any real ties. The latest works of Cage, which produce a new musical space, are virtual: between the emptiness and the information, once again, silence. Here the silence is merely information.

From the World to the Realization.

Cage discovers that music has a world of its own, in its last consequences, the leap of the great composers, such as Wagner, Strauss and Mahaler, among others, to the great orchestra conductors, of the masters, and of the great performers, history has agreed that he was right. In the event of this, Cage proposes something radically different, to leave the world of music and enter *the musical realization*; Cage is a producer [*realizador*] in the broader sense of the word.

He does not go in circles, he does not gloat over the old music machine, over the symbolic, the writing and the music notation, he has not varied much and the imaginary, the change of landscape, from the nature to the warlike confrontations and the industry. But basically he realises of the emergence of what he called the industrial application to the music, not only for reproduction –the

record, the tape, the CD, the radio, later the TV, etc.- but for its production -recorders, amplifiers, speakers, among many others. Cage would use them to record noises, sounds directly taken from reality or produced by invented instruments taken from daily life. There from Cage is not a composer, nor a master, nor a performer in the old style, he is a *producer* [*realizador*].

He produces with materials, with sound images taken from reality and he presents them. Each presentation is ephemeral and new, every time. The symbolic, taken to its minimum representation, acquires value *a posteriori*, little by little he leaves his writing for the conventional signs behind and acquires a writing of the letter itself. ***Cage is a producer [realizador] of a new music reality.***

Alberto Caballero

analista

acaballero@geifco.org

www.geifco.org

coordinador de

GEIFC grupo de estudio e investigación
de los fenómenos contemporáneos

www.geifco.org geifco@geifco.org

Barcelona, desde 1997 y de:

Action Art magazine sobre la acción

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profesor de la asignatura

‘Introducción a las teorías contemporáneas’

Máster en comisariado y prácticas culturales en arte y nuevos
medios En MECAD\Media Centre d'Art i Disseny de la Escola
Superior de Disseny ESDI y la Universitat Autònoma de
Barcelona

ha sido miembro de

P&S Centro de Investigación Psicoanálisis y Sociedad

Barcelona, desde 1999-2008

y es miembro de

AIAP Asociación de interacción arte-Psicoanálisis

Buenos Aires, Argentina

