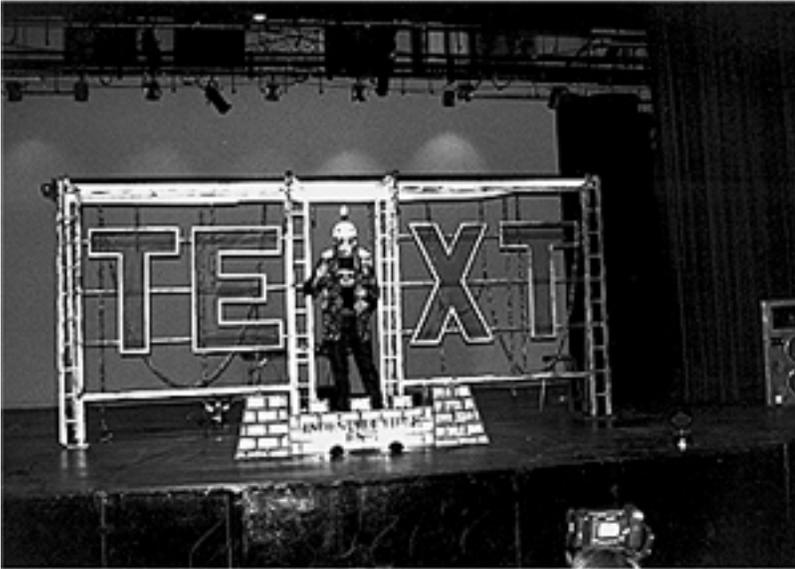


“The TEXT: an Indestructible Unity”



Multimedia performance, first presented at Rice University of Houston as part of “Artist in Trance”. Spring of 1997.



Credits:

Music: Alejandro Lopez & Remo Ciarletta.

Duration: 19:44 minutes.

Music mixed by Remo Ciarletta in Caracas, Venezuela, 1997. Remixed by Alejandro Lopez, 2002.

Set design, video, lighting and lyrics by Alejandro Lopez.

“The TEXT: an Indestructible Unity”

(Lyric written by Alejandro Lopez)

1

Good evening...

Well, in today's speech, I will refer to the subject of the indestructible and solid unity of the Text. And when I say "Text", I mean to say: "heavy duty theoretical Text". I won't make any reference here to any kind of minor text. I won't address this speech to any of those text that explain how to season food, nor those you find in a cheesy fashion magazine, and much less to a superfluous dialogue suitable to a comic strip.

Today's speech will be addressed to this amazing compactability found in roaring text destined to refer to concepts such as "Noumenon", "Thing in itself", "Method", "Logical Atomism"... Or Text that includes statements such as: "What can be demonstrated, cannot be spoken off".

And, as you will be able to see, I'm going to depict the Text as a castle; or even better: as a fortress. On the other side, there's gonna be a reader, who's going to be portrait as a magician, an architect, a hermetician... As an Army's Colonel.

But now, before continuing, I would like to put this tropological machine to work...

2

Everybody wants to enter...
to jump over the high wall.

The archetypical image
is the one of this immense castle.

The coupling between its blocks
is imperceptible.
It seems all is made of one stone.

It is a perfect construction...
an impenetrable fortress.

3

People elaborate precise strategies to destroy it,
but they ignore that these words are as hard as a rocks.

Avery ingenious little man
thought of bringing a famous magician
who could make the great wall disappear.

An ecologist brings a cage
containing three hundred moles
to make them dig the ground
thus piercing through the foundations.

An architect tries to reduce
the complex architecture,
to it's structural essence.

The spiritualists try a mental operation
which they believe is capable
of penetrating and acting
in the life of the objects.

A hermetician tries to find the transcendent meaning
overlooking the protective wall.

A summit meeting of all presidents
unanimously agrees to face the situation,
putting at the disposition of this crusade
all the resources of their nations...

But there's not method
capable of breaking
the solidity of this
architectonic syntax.

4

This story tell us of a Colonel
who brought with him his army
supplied with the most advance
ballistic technology of his time.

The Colonel
standing with his army
at the entrance of the castle,
read from a big poster over it
which said:

“TEXT: TERMS PROPER OF AN AUTHOR, OF A BOOK”
“UNITY: ATTRIBUTE OF WHAT ONE IS, OPPOSITE TO PLURALITY”.

The Colonel (chief of the army)
has now a binocular telescope
with which to view
the men who live on the fortress.

with which to view v
the men who live on the fortress.

A short time later
he informs his subordinates
that the possibilities of an effective action
against the fortress
are scarce.

And in a war report
he reflects (as his personal testimony)
to have seen Shopenhauer, Wittgenstein,
Hume and Hegel,
accompanied by Derrida, Foucault, and de Man,
as well as a great number of thinkers in vogue,
all of them, led by "Super A",
wearing golden cloth uniforms
and diamond stars on their foreheads.

The Colonel recognizes
that an encounter with deities of this kind
is not a modest task,
and in a moment of weakness
you hear him say:
"this is not easy reading".

Yet the Colonel is a man of action
so he very rapidly organizes his army
to attempt an attack.

Rolling the drums
he orders his soldiers to march forward
while planes begins to fly
all over the place.
An audacious interpretation
is discharged over the building,
but strong chains of words (cast in bronze)
conceal the meaning:
THE TEXT REMAIN IMMUTABLE!

The army continues to attack the fortress.
The song of a bird cannot be heard,
it is engulfed by the crashing sound
of a powerful grapeshot.

The enemy tries to destroy the Text
aiming at it's core.

“Super A”, who is in charge
of the defense of this area,
heroically responds to the offensive action.
The integrity of the Text
depends entirely on him,
the efficacy of this syntax.

After several hours
of intense activity,
the Colonel puts the book
on his night table.
He feels defeated
by this inscrutable sorcery.

Before his eyes, and behind the wall
a group of posters reappear,
on which he read:

“I’M BEYOND GOOD OR EVIL”

“MY REALITY IS ALREADY, AN AUTONOMOUS EXISTENCE”

“MY NAME IS TEXT, AND MY ADEPTS GIVE ME A NICKNAME:
THE EXTENSIVE METAPHOR OF THE UNIVERSE”

“MR. READER:
PLEASE KNOW THAT YOU WILL RECOGNIZE IN ME,
THE FEATURES OF THE SUPREME PARADIGM”

“I AM THE UNIT, I AM THE INDESTRUCTIBLE”

Exhausted, the Colonel arouse from his desk
and approached to an old gramophone
which he kept from days of yore.
He turned on a plate with an odd melody
sung by an unknown tenor.

The time (for him) to decipher clever texts is gone.
All that is left in his memory
is the eco of this hypnotic song,
and these two questions
haunting over his head:

“Why such magnificence?”
“What is it’s secret?”