

like the idea of going straight in (.) does (.) in soliloquy (.) does Goldsmith tell the reader what he's doing (1.0) or does he just start straight in

Simon Morris: (.)

Howard Britton: no (.) he just goes straight into it with what he calls Act 1 (.) so (.) I like the idea of no explanation

Simon Morris: (.) (.) (2.0)
(1.0)

(.)

Howard Britton: um-hm

Simon Morris: (.)

Howard Britton: well (.) I think the contextual frame (.) It's important (.) umm (.) but it's part of a bigger view I have of what his work's doing (.) because I think that (.) umm (1.0) he represents what I call an attack on language (.) I think that will come clear as we have our conversation but an attack on language is what I understand as poetry at least from a psychoanalytic perspective (.) shall we start with this idea of poetry (.) in psychoanalysis and link it to Goldsmith's work

Simon Morris:

Howard Britton: because (.) I've (.) um (.) I'd like to use the psychoanalytic definition of poetry if I'm going to call him a poet (.) I think that people have called him a poet and there are his own books of poetry as well (.) but (.) um (2.0) the psychoanalyst Pierre-Gilles Guéguen describes poetry as a schizophrenia or an attack on language (.) um (.) he claims that language for the poetic art (.) umm (.) is an attempt to try to reign in (.) the delicious jouissance of words (.) now we've talked about jouissance before as the (.) the sort of satisfaction at the level of the drive and not at the level of language (.) I mean it is an enjoyment that does not pass through the circuits of the Other (.) now I think (.) for me (.) Kenny Goldsmith's work is at the level of removing the context that supports words as language (.) I mean language as meaning (.) and returning them to the side of the drive (.) words stripped of meaning become objects (.) um (.) which is an impossible task and that

impossibility for me produces a kind of jouissance (.) because I think jouissance can only emerge within some limits (.) or against some limits (.) uhh (.) or posit some limits (1.0) much like your own work (.) I think (.) Goldsmith takes away the context that provided one limit (.) to give it a meaning (.) and puts it into a different context (.) um (.) to remove meaning and then he puts it back into a book form which is the grand irony of his work in one sense (.) that he destroys language and yet still contains it within a frame (.) I mean the way he uses the book (.) because the book is usually seen as the container of meaning (.) so in Goldsmith's work he destroys language by a removal of the container of the meaning in language (.) and sometimes it may be the syntax of the language (.) sometimes it may be the other speaker of the language like in soliloquy (.) umm (.) or it may be just a (.) huge (1.0) mismatch of language in the way that he sometimes works within his poetry writing (.) his specific poetry (.) um (.) but I think that context is really important (.) I've said that (.) umm (2.0) what he does is removes the context from language (.) making language into an object in this case (.) yes he makes language into an object (.) he removes it from the context in which it occurs where it's not an object (.) it's a meaning but he reduces it back to an object and he removes it from the context which gave it meaning and places it somewhere else (.) in a new context (.) another scene (.) so he is drawing attention to three (.) three registers or three places (.) where it was and therefore the assumptions (.) that have kept it in that place (.) where it is now and what that tells us about the new context (.) and-and the new place (.) and (1.0) within that there's a transformation of language into the object itself (.) and so there's a third reading of it as well (.) and (.) umm (.) according to (.) to Lacan (.) um (.) there's a proximity between poetry and the language of the unconscious (.) umm (.) and he believes (.) Lacan formulates a term *lalangue* (.) which (.) um (.) is an infiltration into language of jouissance and for me I think that's what (.) um (.) *lalangue* refers to (.) a use of language as a plaything (.) so the child (.) before it learns to speak (.) I mean to create a meaning (.) will play with words to enjoy them independently of meaning (.) of the Other (.) and I see that kind of regression at work in Kenny Goldsmith's work as well (.) but what it is (.) is that we infiltrate a jouissance into language when actually language has been drained of its meaning in the newspaper report that he rewrites (.) in the (.) um (.) weather forecast in his most recent work (.) it's been drained of all meaning and I think (.) sometimes (.) a very dubious meaning (.) because I think in the weather report idea the weather report is a very (.) um (.) structured (.) formalised use of language but it's a use

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Howard Britton: but I'm quite interested in that other term you've mentioned of (.) um (.) uncreative (.) because I've wondered how to interpret what he says (.) when he mentions uncreative (.) on one level I just see it as (.) as an attempt to reject a formal aesthetic (.) uhh (.) in his art practice we usually think of art as a creative activity and he wants to be uncreative for his 39th year of practising uncreativity or whatever it is that he says (.) but (1.0) not only that though (.) it-it's (.) uncreative to the extent that I'd say he's working with readymades and the readymades are actually words (.) and he's found words as readymades again and he reassembles them (.) and that's where his uncreativity is in the (.) in the process of (.) um (.) stripping the normal creative function of meaning and taking that out and finding the words once again as readymades to put into some other form (.) but the other form is outside any aesthetic (.) and therefore (.) it-it's (.) for me (.) an uncreative form (.)

Simon Morris: (.)
 (.) (.) "I'm training them to forget"¹ (.)

(.) "I'm training them to forget everything they've ever learned about writing (.) their ego (.) their sense of narrative"² (.)

(.)

Howard Britton: but-but what is the ego (.) uh (.) the ego is meaning (1.0) psychoanalytically speaking (.) the ego is the thing that has the identity of the (.) um

(.)

Howard Britton: but you can't pour language (.) as you put it (.) until you've taken the things away from it that hold it in place

Simon Morris:

Howard Britton: yeah, the supports

Simon Morris:

Howard Britton: and (.) one of the (.) that's (.) it's that structure and support that creates the meaning of the words (.) not the words themselves (.) umm (.) which (.) which I-I think is a very (.) kind of (.) psychoanalytical way of looking at language as well (.) that language only gains its meaning retrospectively (.) when you've finished speaking (.) it doesn't have a meaning until the last word's been uttered

- (.) represents a micropause in the conversation
 - (1.0) represents a pause in the conversation of a one second duration
 - (2.0) represents a pause in the conversation of a two second duration
 - (3.0) represents a pause in the conversation of a three second duration
- hyphenated words represent a stutter

Simon Morris is an artist living in York, England. Exhibitions include BIBLIOMANIA (Printed Matter Inc., New York, USA), THE ROYAL ROAD TO THE UNCONSCIOUS (The Freud Museum, London) and RE-WRITING FREUD (An Art of Readers, Rennes, France and The 1st International Festival of Media and Electronic Art, Rio de Janeiro, Brazil). He has received grants from The Henry Moore Foundation, Arts Council England and The British Council. All of Morris's work can be viewed online at www.informationasmaterial.com

Dr.Howard Britton is a teacher and a psychoanalyst with a practice in York, England.

¹ Anne Henochowicz, *Petty Theft : Kenny G Gives A's for Unoriginality*, The Daily Pennsylvanian, University of Pennsylvania, November 18, 2004.

² *Ibid.*

³ Craig Dworkin's cites Jacques Derrida in *Reading the Illegible*, Northwestern, 2003, from Jacques Derrida, *Living On: Borderlines*, transl. James Hulbert, in *Deconstruction and Criticism*, New York, Seabury, 1979, p.95

⁴ Text from Stanley Kubrick's film *The Shining*, 1980

⁵ Graham Gussin, 'Out of It', *Nothing*, August and Northern Gallery for Contemporary Art, Sunderland, Eds. Graham Gussin & Ele Carpenter, 2001, p.12

⁶ William S. Burroughs