

Missing



We have watched the war machine grow stronger and stronger, as in a science fiction story; we have seen it assign as its objective a peace more terrifying than fascist death; we have seen it maintain or instigate the most terrible local wars as part of itself; we have seen it set its sights on a new type of enemy, no longer another State, or even another regime, but the “unspecified enemy’… Yet the very conditions that make the State or World war machine possible, in other words, constant capital (resources and equipment) and human variable capital, continually recreate the unexpected possibilities for counterattack, unforeseen initiatives determining revolutionary, popular, minority, mutant machines.[note]Gilles Deleuze and Felix Guattari *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi[/note]

Sometimes I dream of a work of really great breadth, ranging through the whole region of element, object, meaning, and style.
This, I fear, will remain a dream, but it is a good thing that even now to bear the possibility occasionally in mind.
Nothing can be rushed. It must grow, it should grow of itself, and if the time ever comes for that work — then so much the better!
We must go on seeking it!
We have found parts, but not the whole!
We still lack the ultimate power, for:
the people are not with us.[note]Paul Klee*, On Modern Art* (London: Faber and Faber, 1948), 54-55.[/note]

The Powers of the False

Only the creative artist takes the power of the false to a degree which is realized, not in form, but in transformation. There is no longer truth or appearance… What the artists is, is creator of truth, because truth is not to be achieved, formed, or reproduced; it is to be created. There is no truth other than the creation of the New: creativity, emergence, what Melville called ‘shape’ in contrast to form. Art is the continual production of shapes, reliefs, projections.[note]Ibid.,147.[/note]



Legending



