

que / quoi / comment écrire après LXiR ?

1.

"We are made of star-stuff"

"I Too Am A Visitor From Another Star"

"Stars don't stand still in the sky / wheresoever / whensoever / howsoever"

2.

When we first met, about 6 years ago, I was reading *LXiR*.

Much to my surprise, Jean-Michel said to me *I've never read it* though I later learned they had friends in common.

By that point, I had begun to think that they had much more than friends in common.

Now, I think he has always been a writer, in a kind of post-*LXiR* way, visually building language around one letter, the opposite of the usual kind of destruction.

Destruction for him came first, as a big sweeping gesture across the alphabet: a mindless act of reduction with no strings attached to any self-imposed rules.

Except for one, perhaps, the belief that **il faut tout détruire pour tout reconstruire**, which he repeats at will as a kind of note-to-self.

je connaissais le nom, le pseudo guillaume dustan, le personnage, les conflits, etc mais pas son oeuvre. Jean-Michel left France in 96, just before the publication of Dustan's first book and came back in 03 to Nice far from the Parisian center and the whole media saga. This might explain why he had never read Dustan before I gave him two of his books:

Génie Divin and *LXiR*, books of extremely high, effortless energy.

"The politics of, ooooooh feeling good".

Or "bordelmonstrepartout" as Dustan called them.

Wicker named his two current, simultaneous periods, **fluorescence** and **literature du flash**.

'Fluorescence' for the new splashes of alien acid glow onto a decade of questions reshaping the structure of the book, mixed with the biographical of the unselfs (= alien species).

And 'literature du flash' for his new kind of stroboscopic writing in the paperback we are currently editing together.

3.

c'est de l'avant garde radicale, c'est indiscutable. c'est le modèle en soi qui l'est déjà, complètement punk en mode rave : d'un coup un individu (une folle hystérique qui est magistrat obsédé par les bites, la mode, et les drogues, et pas d'école d'art comme background) decide d'être / s'autoproclame artiste, d'écrire des livres et de faire des films = je vous emmerde tous et toutes, regardez moi : c'est pas mal.

la liberté les gens aiment pas, surtout en france.

People do not like freedom.

Being **the fairy paganist clubbing vitch ffflying from club to club** or aiming for "the overflow of Cowboy energy, The Supreme Cowboy Spirit" does not come free of charge, neither for Wicker nor for Dustan. It's demanding and it's jeopardizing. It requires total self-awareness and a sense of true presence. A daily set of questions, decisions, and letting-go, from which no rules should ever emerge.

LXiR is subtitled "*Dédramatison La Vi Cotidièn*", like a sort of guide – with intentionally poor spelling – for people willing to dedramatize their daily life and against those seeking a life without energy.

Its cover carries a muscular cowboy – the "Supreme Love Cowboy"? – glowing in red, and surrounded by waves of energy like a kind of clumsy silhouette.

Here, I see brains running along a red high speed highway in the form of a 'j' – the french 'j' – seen from the sky and dissolving into clouds.

que / quoi / comment écrire après LXiR?

Or, how does the witch fly?

4.

Rumour has it that G.D. wrote LXiR by talking into a dictaphone while roller-skating.

Other rumours suggest that the ghosts drinking tea in *Goodly Gory Ghost* are wearing rollerskates under their sheets.

Rollerskates, brooms, ghosts, witches, cowboys, aliens.

Bodies / minds / vehicles

5.

guillaume dustan c'est quelqu'un de bien, probablement une folle/monstre hystérique insupportable hautement traumatisée et en super colère contre la bêtise et les conneries aussi de son milieu, qui a du blesser un nombre important de personnes, proches ou lointaines.

ma grande chance à moi c'est que je n'ai jamais injecté/projeté des trucs dans un leader ou un parti, quel qu'il soit. no need of a leader at all, none, et je suis artiste, je crois dans mes réalités – monde construit –, pas celles des autres ni les réalités extérieures, le monde des formes changeantes..@ if u start to follow the outside world o changing forms, u are lost.

6.

As it stands, the paperback we're working on has many titles, inside and out: **logorrhea**, **glossolalia**, **chapeau de paille?**, and subtitles: **e , ee , a , b , bb , B, chapeau de paille?, logorrhea.**

So excessive wordiness and repetitiveness, a communication disorder resulting in incoherent talkativeness.

Speaking in tongues.

Could cause adherents to recall past lives.

Several sociological studies report various social benefits to engaging in glossolalia such as an increase in self-confidence.

"My friend Herodotus" but with bits and chips and dots of e. More fragmentary as a whole but still capable of encompassing everything. "The whole world as a book – [...] the book whole as a world". Wicker once said he was born with a 'multiple personality disorder' which gave him the possibility to be 10 different persons / characters at the same time.

It's a plus, I enjoy it a lot. This was dangerous once, not anymore – it's pleasure maximum.

"Wording the world: the world says 'I' to itself." Or more likely to its selfs.

He is the erudite editor of his own constructed world – one built from a multitude of points of view, **@the eternal nevv & youff & reborn & reinvention of the non-self, non-I, and non-mee** – thus staying true to L. Weiner, making art because of being unsatisfied with the configuration that we see before us. Making art to try and present another configuration to fuck up the one that we're living in now.

Wicker would add, I believe, staying stupid.

Anything – everything except the 'true self'.

Any sorts of bullshit = much better.

Emptying your brain for maximum pleasure. Writing the void for making space. And peace.

**making language
saying nothing at
all**

7.

Ailleurs et autrement.

That's what Jean-Michel wrote today after packing the works for this show.

c est tout ce qui m interesse pour les 35 prochaines annees a venir .

Julien Laugier

Excerpts are from Guillaume Dustan's *LXiR*, 2002 ; Hubert Fichte's *The Black City*, 1991 / 2018 and *Having Been Said: Writings & Interviews Of Lawrence Weiner 1968-2003*, 2004.

Italics and Arial Blacks are from Jean-Michel Wicker's facebook posts, work titles, interviews and forthcoming paperback.