**Morry introduced via Bohm; of Whitehead, Lacan, Bohm**

Quantum theory was of interest to Morry when he read, as in the work of David Bohm, how it might be applied to the sphere of human consciousness. Morry comes in, therefore, with a theory that has not so far been referenced in the project.

However, I myself need to qualify the presence of this character before letting go of the agency of the 1st-person…. That I should bring Morry in at the moment of introducing Bohm into the project’s theory suggests a movement towards an infinitely dispersive idea, relating also to Whitehead’s (1985 [1929]: 44) “eternal entities” and “objects” that, as it were, pre-exist one, waiting to be fashioned to one’s needs without ever losing entirely their connection with the infinite cosmos….

I am aware that I am addressing the reader about a change of detail to the text when the project is or should be mainly about drawing. While the latter in large part generates the text, insofar as it is seen only in reproduction through moving-image and photography it maintains only a secondary role. While for me the drawing is a dominant visual-material thing that happens, and in this sense leads, for the reader the project is a discussion about what is happening through a medium that cannot be seen unless through the filter of text. The insertion of Morry into the project may, for the reader’s benefit, cause the illustrated texts to be seen and read less as representations and more as the work itself. According to Ricoeur:

> Fiction has the power to remake reality and, within the framework of narrative fiction in particular, to remake real praxis to the extent that the text intentionally aims at a horizon of a new reality that we may call a world. It is this world of the text that intervenes in the world of action in order to give it a new configuration or, as we might say, in order to transfigure it. (2008: 10)

The prioritising of text is not so much a choice as inevitable, due to physical remoteness of connection with whom would otherwise be the viewer as much as reader of the work. I take the idea of reader, therefore, to be not only of texts but of visual work in reproduction. This is partly the reason why I am using handwriting on the visual work as a form of drawing. If, with the help of Morry, the project’s texts can make some headway towards being “a new reality”, then the lack of availability of the visual work in the original need not be a limitation….

Bohm poses the question of how to integrate the "many dimensions" of the implicite order with the "three-dimensional" and "ordinary level of experience". The text may at this moment be considered is an example of unfolding, since it concerns specific detail. Insofar as this context for consideration of Bohm's theory is drawn along by language, Bohm (2002: 52) suggests that language is rather like the field theory of physics, where apparent, extractable elements, as we
identify them, are just convenient "abstractions from the whole movement." What I need to do, however, using Bohm’s analogy of folding, is to “enfold” Morry into the text. While I have already suggested reasons why this would be a good idea, there is now no further recourse than to simply use such a character; to replace some of what I may pose as owning myself as being of his prerogative…

As a caveat from Bohm himself (2004: 57), Morry had noted that theory only works in limited relevant contexts. Lastly, insofar as it contributes to these present pages, he had noted that Bohm (2002: 206) refers to undefinable symbols: “The meaning of such a symbol is never directly relevant. Rather, only relationships and operations in which these symbols take part are relevant.”

Bohm is here referring to how mathematical symbols achieve their meaning through how language is used. According to Ricoeur (2008: 15), in the context of discussion of hermeneutics, which seems to confer with Bohm, “[…]there is no self-understanding that is not mediated by signs, symbols, and texts: in the last resort understanding coincides with the interpretation given to these mediating terms”. Ricoeur states:

To understand oneself is to understand oneself as one confronts the text and to receive from it the conditions for a self other than that which undertakes the reading. Neither of the two subjectivities, neither that of the author nor that of the reader, is thus primary in the sense of an ordinary presence of the self to itself. (ibid: 17)

I believe that by displacing a large part of the task of exploring the drawings onto Morry I will be in a more strategic position, if not to deconstruct my own-written text hermeneutically, to at least acknowledge that my relationship to it is not transparent, and that I will often be concurring more with the ’subjectivity’ of the reader.

References