

## The Event Horizon—on Mei-Mei Berssenbrugge

Agnes Martin with her infinity of ‘uniform’ brush marks that are devoid of event in utter concentration is similar in minimalist painting to Mei-mei Berssenbrugge’s relation to language. Both are engaged in a meditation on nature seen in its phenomenal emptiness, analyzed from the perspective of itself: “space turns into a projection of itself, like dreaming about dreams.”

*Empathy* is a graph that is purely relational. The process of abstraction, and analysis from that, makes the phenomenal moment inclusive, transparent: “and then making transparent with abstractions, such as in the phenomenal moment or with coincidence,/because everything can be told from the present moment. Its sort of transparent experience/begins to develop in which things are really precise without depending on each other./In this way she takes the principles of abstraction, founded on sight, and applies them to language./When she does this, a non-visual abstraction occurs, sometimes with the naturalistic edge.”

Events do not depend on each other yet act on each other and are apprehended, changing, in a non-visual form while arising from visual and sensory observation.

One can perceive events as a contemplation of nature without the meaning given to them in social ordering, while at the same time allowing that ordering as a factor of nature.

The ‘ordering’ of the apprehension in the writing is not imposed from one’s psyche only, however much effort took place to contemplate this reality.

Psyche is another factor of nature which while ordering it cannot be apprehended visually.

So Berssenbrugge’s writing doesn’t posit a negative space, or rather does in the long lines on which minute relations have equality creating an implicit stretch of infinity which analyzes by being inclusive. The writing is a “relational state” in which nonhuman perspective is as much a factor as human perspective; nor is this anthropomorphic, rather the opposite, an infinite extension of perspective and possible relations of perspectives: “as the horizon when you are moving can oppose the horizon inside.”

How does she do this calmly as the means of the relational state?

Sight is as much an event (which qualitatively changes the event seen) as is ‘original’ event. This concentration and reciprocal changes arising from it is “the event horizon”: “When her attention is discontinuous, this no longer means that she/is inattentive.”

To be ‘inattentive’ merely widens the perspective. The horizon cannot keep out.

This purely relational graphing in which the experience itself is the continual restatement of its structures (“that is being born, and as it becomes, its being is received structure”), is the “subject’s removal from the work” by its/Berssenbrugge’s continual removal (as delineated as a modern condition by Barrett Watten in *Conduit*: “it indicates only the limits of the writer’s form,

as incoherent and various as that might be. It is not by any means what he is 'saying.' Nothing can be compelled from the site of the speaker except the outlines of his form").

To narrow to the outlines of its form (*as per* Watten) is utter scrutiny, is real. It's the interior relation of experience.

Not collapsing in absence, the limits of her form are calmly placed against the limits of his form, outside of the mass that is an experience, the site of each changing.

Berssenbrugge posits the reconstituting of location (and/by observation of it), in which the human is only a part of the whole structure so that observation is occurring from phenomena and from the structure itself (so that we can see that).

The perspectives of received structure are only illuminating however destructive: "a category of gray dots/on a television screen of star data, representing no one's experience,/but which thrills all who gaze on it, so it must be experience."

Berssenbrugge uses a lens to examine a lens. The conception of seeing itself is art, cultural phenomena rather than 'direct experience.' Yet culture is being experience, that is not visual. The picture of simultaneous absence and presence arises from the space of not being there: "there's no way he or she can jump from anything continuous, such as a line, to anything discrete,/such as points, both continuous and discontinuous are real, or models/as near to reality as we get, due to a kind of fundamental ignoring oneself./Yet, even the model has progressed beyond simultaneous continuity and discontinuity/to a picture of simultaneous presence and absence."

The writing is in the separation, the ignoring oneself, which produces the simultaneity.

Disruption is not a basis for this.

Absence has a relation to the unfinished.

Erotic is not determined by or a condition of disruption. "She" and "Your" are not separated.

Change can sweep across the whole structure, is even retroactive.

In *Sphericity*, when a point is silent, it's not a vantage point. Really there's no vantage point, and the instant of apprehension *is* solely. The event horizon is so loaded, the horizon's every-where: "—the seam, my experience of your experience, a horizon at dawn, is the instant of apprehension."

## Works Cited

Berssenbrugge, Mei-Mei. *Empathy*. Barrytown: Station Hill, 1998.

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Watten, Barrett. *Conduit*. San Francisco: Gaz, 1998.