

**Communiqué March 2007: Marseilles, France**

COCO DU NOM could be a conceptual concept, capable of producing objects.

It could mock its own score.

No one knows what it could be.  
No one knows where it could be.

We can only observe the products of what it does, what it *effects* into existence.

COCO DU NOM conspires against its own name.

It could constantly be in the process of becoming through negation.  
It could be nothing but everything.

Retrospective histories that haven't happened: *Against horizons as attainable.*  
Ambiguity of authorship: *Against self-referential disguises.*  
Death of the author, or authors, pseudonyms and allonyms: *Against alternative subjects for subjects.*  
Editorial ambiguities: *Against distinctions of form and content.*  
Art placing objects into contexts: *Against contexts defining art.*  
Performative publications: *Against language to be read, and not realized.*  
References without referents: *Against semiotics and the desire for meaning.*  
Poetique: *Against criticism, as science.*  
Dissimulation: *Against mechanical reproduction, or appropriation, as tactic.*  
Deconstruction of logic: *Against pure form, as communicable affect.*  
Art as the medium: *Against medium specificity.*  
Tromp l'oeil: *Against lying.*  
Lying: *Against proposing truth. Again, against lying.*  
The stage behind the stage: *Against the actor inducing the act, the image of affect.*  
The concomitant destruction and resurrection of the original: *Against the assembly line.*  
Invented histories: *Again, against the assembly line.*  
Invented pathologies: *Against rational symptoms.*  
Inventions that become pathological: *Against symptoms that are rationalized.*

**Communiqué January 2010: Manhattan, New York**

The preceding communiqué is the first transcription procured for COCO DU NOM; dated from early 2007. The anecdote (or missing part of the incomplete whole) refers to the existence of COCO DU NOM, in the conditional form.

COCO DU NOM never posits an *is*, but accepts a *could be* for its presence.  
It serves as 'precondition for the (im)-possibility,' of an experience.  
'A Kantian dilemma.'

Based on this early transcription, it also admits the contradictory ability to *produce* objects, themes, scenes, and eruptions that *do exist* in the world; that make the scope of its task comprehensible as an 'idea,' but unattainable in the apprehension of 'reality' and its flux. Its 'non-equivalence.'  
Much like a *tautology*.

It seems here, that COCO DU NOM is attesting to the refusal of a common teleology, a Prime Mover.  
An origin.

The ongoing curse of many generations. Of many a believer.

Yet it is simultaneously aware the absurdity in uttering *the word without an agent*.  
An officer without a badge. A castrated lion with a mane.  
An animal without a master. A meaning without a creator.  
And yet, COCO DU NOM continues to create a non-personal and narrative existence.  
More human than human.



COCO DU NOM. 2009, Matte Black Powder Coated Butterfly Knife, on Enamel Exposed to Nature.