

December 1st, 1986

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Dear Mr. Miller,

thank you for our telephone conversations concerning the editing of my contribution "Taking leave of literature". You have done it excellently, and I am now expecting the issue containing that paper.

You wrote me on October 9 not to send you any further papers, because the ones you hold may take long to be published. But I must annex "Bad faith and better knowledge" nonetheless, for the following reason which I request you to consider, and to give me your answer:

For quite a number of years I have been working on a series of essays which try to consider our present crisis from various angles. Those essays were published in Brazil, ("Nature: Mind", and "Post-History"), and later in Germany, ("Philosophy of Photography", "Universe of Technical Images", and "Is there a Future to Writing?"). There is an inner logic to this series of investigations: each essay approaches the crisis from a different point, (from the exact sciences, from history, from technology, from esthetics, and from codification). The five essays, (which took 20 years to compose), thus imply each other. (I tell you all this, because you seemed interested in knowing about my publications, and because you seem to take interest in my work.)

I have now reached a stage where I must try to synthesize the various threads, and to come to some sort of conclusion. It so happens that our contact coincides with this turning point in my writing. This is very important for me: not only does our contact suggest to me that I might have found an editor which "controls" me, but it also opens up for me the American stage, with which I had so far almost no relation. Those two things are important for the following reasons: (1) One writes for one's editor, and only through him for others. My German editor is an excellent thinker and friend, but I feel to have taken up too much of his thinking. My Brazilian editor is too much under my influence to be really critical of my writings. I have a feeling that you might take a different place in my work, if we could establish this precious relationship "editor: author". (2) I write everything in four languages, (Portuguese, German, French and English), to control my ideas, but so far have published very little in English. I know of course that America is the most important place where to publish, because it is there where most new ideas are born.

The paper I am enclosing is a sketch to the opening chapter of the new essay, to be tentatively called "Suppose that". Please read it carefully, and tell me frankly whether you are interested and free enough to accept my invitation. I know this is to ask a lot; take it as a sign of trust and friendship.

Most cordial regards