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Telos Haunts Billboards

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The end of the billboard

Telos appears along the side of the highway – a prophet never much for flowing robes. In his apparition – moving thru as in an apparent mode of succession, where all stutters are experienced as thru a vision of their end – Telos sees the end of the billboard.

The end of the billboard is to become a room, occurring alongside the road – to shift from a mode of succession where the occurrence of each billboard is simultaneous with the reoccurrence of each billboard and to a mode of succession where each billboard will be its own inhabitable stutter.

In each occurring room, a voice – the voice pinging as to create a room. As the billboard is visited, revisited, the voice is revisited, and the voice is no longer merely visited as an echo visits, but revisited as a recorded echo. This is to say, each billboard will be its own sounding.

When an occurring room becomes a reoccurring room, when each room is distinguishable – able to be revisited – then it can be said, “The currency matches up.”

Each billboard with its own currency – each with its valu – each inducing its mode of succession.

Between the space of the sounding and the echoing – the sounding where each billboard is its own room, occurring, and the echoing where a billboard’s recurrence is confused with the occurrence of another billboard – where currencies are confused – a presence, a haunting commences. Telos goes into commerce.



There is a text left behind, left as a product of the haunt – the only physical product of the haunt. The text sounds in its resting as it is arrested in the snow.

As with all scattered papers, its end is to scatter, as the other end tatters from itself.

Billboards are a technique of presence - with the plane upraised the viewer is made to be present and alone with the physicality of the billboard. As a billboard is always occurring, both in itself and in concert with the billboard in general - how one billboard resonates with all other billboards - it exists in a kind of eternal present. Or, it is always felt. As that which haunts, a billboard could always be approaching.

Such haunting is the commercial promise of the billboard - the advertisement, which is selfsame with the billboard, of the same property, called by the same name, echoes in turn, is too always approaching. The advertisement need not be physical or planned because of how it echoes. And though echoes too are physical things, the quality of the haunt imitates the echo, but removes the physical limitations - the malleability of the echo, how it is warped through time. Too, the billboard is decentralized as a result of the echoing, which only further adds to the commercial purpose of the billboard, the market expands with each pinging.

Why subvert the commercial potential - why use the commercial site against itself, as the site of its own undoing - is the same impulse as the strong desire to read to the end of a line.

Within the desire to read to the end of the line is inherent too the desire to find a new line upon turning - where there is the incessant turning at the billboard, toward the billboard, each turn renders the same, the eternal present that the visual plane of the billboard engenders. The terminal position is so selfsame with all others that the turn never comes as much as it never ends.

The analogy of reading a line to the reading of the billboard must end as well - once the billboard is so recreated that this analogy is no longer applicable, then the billboard will have reached its fulfillment.

As text that exists in the always-present must be centered by unique atmosphere - must be felt as much as read and felt to be particular - in order to disassociate itself from a univocality at the end of a certain temporal linearity, to create its own time and therefore be out of time so too must the billboard be felt. If each billboard is felt - and felt to be particular - all commercial potential of the thing will be sapped as the possibility for a univocally administered (across time, ever-present in the now and not ever-present in its own time, the goal) message will too be gone from the technique.

Instead of the advertisement, the potential would be for play - the meaning no longer being erected as a part of the structure.

The possibility for this change rests within the structure itself. The felt billboard is not an imposing visual plane, but a small room occurring along the roadside.