

Ledgibility in the Liminal: Challenging the Symbolic Order

An Exhibition of Drawing

by

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A Thesis Exhibition

Presented to Ryerson University + York University

in partial fulfillment of the requirements for the

Degree of Master of Arts

in the

Program of Communication and Culture

Studio location, April 11-22

Toronto, Ontario, Canada, 2006

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Steven Bailey Ph.D
M.A. Project Paper CC 8096B
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August 2006

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Ragnarök (as excerpted in full from *The Maker*, by Jorge Luis Borges)

The images in dreams, wrote Coleridge, figure forth the impressions that our intellect would call causes; we do not feel horror because we are haunted by a sphinx, we dream a sphinx in order to explain the horror that we feel. If that is true, how might a mere chronicling of its forms transmit the stupor, the exultation, the alarms, the dread, and the joy that wove together that night's dream? I shall attempt that chronicle, nonetheless; perhaps the fact that the dream consisted of but a single scene may erase or soften the essential difficulty.

The place was the College of Philosophy and Letters; the hour, nightfall. Everything (as is often the case in dreams) was slightly different; a slight magnification altered things. We chose authorities; I would speak with Pedro Henriquez Ureña, who in waking life had died many years before. Suddenly, we were dumbfounded by a great noise of demonstrators or street musicians. From the Underworld, we heard the cries of humans and animals. A voice cried: *Here they come!* and then: *The gods! the gods!* Four or five individuals emerged from out of the mob and occupied the dais of the auditorium. Everyone applauded, weeping; it was the gods, returning after a banishment of many centuries. Looming larger than life as they stood upon the dais, their heads thrown back and their chests thrust forward, they haughtily received our homage. One of them was holding a branch (which belonged, no doubt, to the simple botany of dreams); another, with a sweeping gesture, held out a hand that was a claw; one of Janus' faces looked mistrustfully at Thoth's curved beak. Perhaps excited by our applause, one of them, I no longer remember which, burst out in a triumphant, incredibly bitter clucking that was half gargle and half whistle. From that point on, things changed.

It all began with the suspicion (perhaps exaggerated) that the gods were unable to talk. Centuries of a feral life of flight had atrophied that part of them that was human: the moon of Islam and the cross of Rome had been implacable with these fugitives. Beetling brows, yellowed teeth, the sparse beard of a mulatto or a Chinaman, and beastlike dewlaps were testaments to the degeneration of the Olympian line. The clothes they wore were not those of a decorous and honest poverty, but rather of the criminal luxury of the Underworld's gambling dens and houses of ill repute. A carnation bled from a buttonhole; under a tight suitcoat one could discern the outline of a knife. Suddenly, we felt that they were playing their last trump, that they were cunning, ignorant, and cruel, like aged predators, and that if we allowed ourselves to be swayed by fear or pity, they would wind up destroying us.

We drew our heavy revolvers (suddenly in the dream there were revolvers) and exultantly killed the gods.

Introduction

Amidst the ‘Glossary of Commonly Misused Words’ in the *Writer’s Digest Grammar Desk Reference*, the adverb *hopefully* is demonstrated in its proper usage with a fortune-cookie message that reads: ‘It is sometimes better to travel hopefully than to arrive’. (Lutz, 332) This paper takes its character from a similar elaboration from within its purpose. In the most simple way, that purpose is to formulate a critical explanation of the studio works as surveyed and documented. As explication, it imbues its meaning as a manner of traveling hopefully upon the arrival of the action of the project. This might seem simple enough but in order to contextualize both the studio works and the explication the reader will be required to play the double game of both conceptually traveling and perceptually arriving. Though it may seem arbitrary, there is no other way any higher possibility of agreement between text and object could be arranged. To argue on behalf of the studio works would prioritize perceptual arrival over the viewer’s experience and to realize art about theories is easily a misuse of the word hopeful.

The thesis of this work as a whole officially alluded to in its title but to admit, both didactic and commercial artistic enterprises regularly arrange some pairing of odd terms to bait interest with the unrelated. In the early phases of this project, this seemed the thing to do but now has grown to both elicit doubts and comprise a subtle critical ruin. Toward the immediate game of coming to understand both the studio production and develop a coherent context with a supporting critical discourse, its title that suggests Clifford Geertz’s anthropological concept of the liminal is not to derail meaning for readers, but is used in the sense describing the cultural space within which this production was articulated. If there were to be an ‘or’ version of the works title, inspiration in that instance might be channeled from author and historian Frank Booth Goodrich. (See Appendix, May 14)

Effectively, beyond the semantics of the title, the thesis of this project concerns visual order and explains aspects of its results with critical theory in the spectral, if not consummate,

disarray of the world. This concern however, is not the thesis or fortune cookie message of this text. Since the studio production proceeds along a two-way street of the material and the perceptual, with the text more semantic and conceptual, they probably only meet in some drafty sector of my consciousness¹. In the preferable form of a direct statement - in two parts -the purpose of this project is A] to apply, with common tools and materials, logarithmic figurations of picture space as explorations in visual modality, to use similar mathematical reorientations of dimension in sculptural space to provide similar alternatives. In the second [B] to discourse, with critical theory and contemporary issues, on visual images in their dialectical and modal frames so as to consider an array of contemporary contexts as influence factors in their receptive relevance.

The argument proceeds along a fairly simple path, alternating like chorus and verse. In the first case, a discussion of images through the work of Walter Benjamin to provide a dialectical orientation to the visual production. In the matter of a chorus, a return to a discussion of the material work in this light. Then I attempt to elucidate a handful of contextual notions: visual modality, aesthetic receptivity, pragmatism, charisma and State. I then digress, to discuss the visual production in an attempt to attach the dialectical image to the communicational context and then on to consider the work at this orientation, again. In next bucolic, this section is a fresh air stroll among an array of issues fermenting in the postmodern conception of art.

Braced under the influence of these considerations of the postmodern, the dialectical image and the communicational context of the project discourse will be linked back to the studio production.

It is worth adding that one of the more salient lessons of this program is that communicational *esprit* is best accomplished on a firm sense of mortality, that we must love and communicate as though the object of our affection no longer lives, each a waking sphinx before the haunted somnambulism of *Ragnarök*. In this respect, I temper in what follows, any unnecessarily forceful assertions in the lines and criticism that this project attempts, beyond

the value of their gestural inflection. Reading and viewing experiences are most often self-reflexive, rather than purely hermeneutic, so stating an absolute intellectual and aesthetic rendering of the project to free and expert minds, is both improbable and a great fortune.

Dialectics (not Dianetics)

One of the earliest material works that I produced for this project began with a recurring view of a reflection, visible out the window of this studio. The studio is on the third floor of a three-storey building and sits north of a larger six story building. The styles of the buildings are similar in that they are both architectural 'refits' of former warehouses and factories. The sweeping changes brought to this formerly proletarian neighbourhood - that was once affordable - appeared as if to make of Haussmannism what Astrophysics are to Newton's Laws. It is the Artist as the real estate developers rube that brings my concern to the way images and communities self-perceive and are evaluated, and that turned my attention to the reflection which I came to study in a large scale drawing (17' x 5'). The object in the window reflections across the street were of the architectural signature [Joe Lobko, esq.] cornice decoration grille in galvanized steel, bolted onto the top this building, the one in which I have now lived ten years of my life in. In the fully wretched-romantic sense, I suppose it is a traditional artist view from a studio window, but in the more immediate sense, the drawing attempts to arrange what exactly it is about the view of this neighbourhood - now gentrified - that might actually have been improved. Drawing in my case, is just hard work and luck, so I am sure this image choice was free of the romantics of drawing *from* a studio window and more of my intuition to lay hands on this image, that in the most unusual way, had demanded my attention. The reflected perceptual structure of the image is where I find the most interest; it is rectilinear, curvilinear, forward, backward, inside and outside. Its reflected source brings a sense of Walter Benjamin's Angelus Novus, the angel thrown backward in time from the

present, on the storm of the catastrophic past and thus is forced unseeing into a contiguously disastrous if not compound future.

In this drawing I did not choose or attempt to produce a dialectical image as such, but in the process of drawing what had become of interest, the simple movement of the image back and forth across the street seemed to share an analogue predicament to the Angelus Novus. Adorno and Benjamin were in firm disagreement on the dialectical descriptiveness of these sorts of detritus, images and in this case, views. Adorno, insists that a textual analysis was necessary - a position with which I tend to agree - since it would be difficult to tell where the dialectic of any image or system of arcades philosophically arrives, without a text.

Susan Buck-Morss, in her 2004 Ioan Davies lecture, brought a sense of that dialectical image sensitivity to the flurry of images moving through the internet around the time of the Iraq assault and G8 meeting protests. Her remarks were of an enthusiastic nature on behalf of the revolutionary immediacy of image as a language that, in all real worlds, demands political accountability. In her book *The Dialectics of Seeing; Walter Benjamin and the Arcades Project*, the dialectical image is I think, best described as 'overdetermined' (Buck-Morss, 67). Thus an understanding of the dialectical image is contingent on intense philosophical and political complexity, rooted mainly in the works of Hegel and Marx. The author limits the discussion of the dialectical image to 'the use of archaic images to identify what is historically new about the 'nature' of commodities' (Buck-Morss, 67). As a leading Benjamin scholar, we can trace her scholarship as a depth model for conceptualizing the dialectical image. Specifically, I want to examine in the four sections in Part two, four notion in the author's work: Fossil, Fetish, Wish Image and Ruin.

The first consideration in moving toward the dialectical image is the fossilizing relation between history and nature. Benjamin and Adorno differed in their thinking on this, the former believing that the philosophical historical constellation could be critiqued from select dialectical

images alone. Adorno, in contrast to Benjamin's creative explorations of the aura of mass reproduced images, wanted literal dialectical argumentation. Artistic practices that used fragmentary methods and structures (e.g. Schoenberg's 12-tone music) were both socially critical and stood in opposition to the counter-revolutionary aspects of the art object's aura. Benjamin maintained that the dynamic tension between conceptions of nature (such as Darwinism), capitalism and history hold serious dialectical questions. In either argumentation or dialectical images in montage, what could accurately depict the subjection of nature with history? History, according to Benjamin, operates as the manifold for the subjection of the working class by the ruling classes. In this sense, nature and history are intertwined such that a sign for one emerges as a sign for the other. It is this ambiguity of history's inflection of things - as being as they have always been - that reduces the social engagement of nature and workers as so much politically ossified compost and meat. Visual, photographic montage, as an ideal formation for the dialectical image allows a discursive, interstitial quotation field of context, offering a progressive coterminancy of image and space. Benjamin sensed that the locale for modern philosophy was in the constructive discursive arrangements of montage, that we might see our selves and condition in the detritus of our culture. His figure of image addresses the hybridity of industrial scale materiality, and looks for its philosophical capability for visual investigation of the Darwinian-Capitalist exploitation of nature and deprivation of man. On this tableau and for this reason, Benjamin suggests that we have diverged from our human selves toward a metamorphosis of being, that has made humans more akin to stones, plants and animals. Dialectical images are, in this way, the location for doing contemporary philosophy with the trace fossils of social decay from historicized nature. Benjamin points to the strength of montage analysis as being able to "interrupt the context into which it is inserted" (Buck-Morss, 77).

Philosophy from the point of view of animals, vegetable or mineral is not likely to produce revolutionary change, at best merely further distractions of poetics and myth. It is precisely this

mythic aspect of the frustrated human imagination that underscores the need for a temporal exception to the fundamental action-availability of the present as deference to the preordained. In myth, the divinities unravel their events according to preordained fate, this is in effect their qualification as divinity. Thus our animal, vegetable, mineral beings in metaphysical deference's take up a blind faith in deity on the basis of imagined others having full control of temporal events. Incredibly, this faith apprehends in some other time to which we have never nor ever will have, actual access or control.

Science, for its part delights in this twice removed faith and bears down upon reason, with the optical illusion that progress is a measurable continuum, along the sequential axis of time as history. History is progress and progress in a function of linear, orderly consciousness. Quotidian consciousness such as this conveniences capital's masquerade with the illusion of presence, of achievability, as well as, the social ordering and hierarchal project of history. Its grand illusion is comprised of many concrete devices that include railway and roads, mobility and travel, monuments and imperial scale building and architectural landmarks. It is typical to consider alone, that these are the full facts and singular results of a real and progressive history of man unfolding into a rational future.

The world exposition fairs were forums for an enthusiasm for the future, for all varieties of materials, products and designs that were to make the world more available to everyone. The arcades (malls) of Paris were a site where the capital project portrayed its progressive, simulated vision, with all manner of articles of use, décor and need. With the apparent failure of rural life to satisfy the multiple needs of modern living, a radical process of urbanization of those attracted by the 'phantasmagorical luster' of commodity life unfolded in urban Paris (Buck-Morss, 111). New scientific approaches to population control and urban design and state shaping evolved to measure enough room for the control of new numbers of landless urbanized workers. Haussmannism, with wider roads and sidewalks, improved water and sewage works, erected

larger and more imposing buildings, providing an efficient but mixed ledger of order and oppression. Within these urban grids, the prevention of revolutionary street barricades or other social uprisings were prevented by design, physically, with the architectural body of the city. These architectural assurances of state security over the influx of labouring citizens provide a regimented space while the ruling classes freely affected a fashionable dandyism coupled with a telling boredom. They and all of history, except workers too in need to stop working and organize revolt, are so static that Benjamin asserts that they actually gather dust. Paul Klee's 'Angelus Novus' (Buck-Morss, 1995, 98) is drawn in backward flight amidst the dust of history's stifling. Central to Benjamin's figuration of the cultural detritus of a history, frozen in its own boredom from above and diluted with the incessant work of need in its revolutionary potential from below, is this, one of the author's favorite images. He did in fact own and take much inspiration from this image that portrays a reflective view of history as mounting catastrophe. The image itself portrays a doubly reversed perspective of time pulling the surveying angel of the present backward, unseeing into the future, on a wind caused by the turbulence of humanity's catastrophic past.

It is the referentiality of new iterations of products and creations to form ideals imbued in reproduced forms that devolve the fate-like aspect of continued catastrophe in the present. The craving for a realization of an illusionary supplement to the real, forwarding their present being into a sense of fulfillment upon the ideals of the past, distorts reality. This material disorientation represents the tragic temporal misdirection and philosophical deception of commodity culture. The frailty of these repetitions of the unrealized ideals of the past, marketed as the fulfillment of those ideals in the present, reveal the great vulnerability in the critical structure of capital, history, design and art. Supplementary to this fault line though, is a desire for ever new iterations of this imagined achievement, manifesting a wishful thinking - auratic - consciousness. Thus Benjamin describes the logic of modernity as 'the time of Hell' (Buck-Morss, 96). The capacity

of these 'wish images' (Buck-Morss, 110) to continue to be illimitably desirable, despite their mere imitation of former and decontextualized technological and artistic creation, tricks the eye into distorted social relations. Framed by capitalism in mass culture, they blend technology and art, mutually weakening and confusing each. Marx, for his part, was concerned with the instance of revolution where Benjamin's project scrutinizes a concern with the process of transition to socialism afterward. Wish images long for social utopia and though they are unable to see it, they effect a preliminary change of practices toward social revolution. However, the trick of the commodity prevents this and is assured on the ideological plane by the counter-revolutionary physical realm of Haussmanism. The persistence of the new amidst incessant repetitions inspires a putrid sentiment for resistance banished to the mere image. This sentiment, according to Benjamin is a confused nostalgia for something never known and is as such, only representable in the image of the skull (*Memento mori*).

The hubris of a metaphysically degraded humanity that projects itself upon nature frames a theatre for the comic-tragedies of J.J. Granville's (Buck-Morss, 154-156) animated reversals of human identification of itself over nature. The didactic, aura-less appearance of historically mortified detritus from the past, returns to Benjamin's notion of natural history. In this reversed sense, the dignity of labour meets its ur-form in the moral rupture of prostitution. Baudelaire, the popular poet, meets his awareness of his poetic work in this ur-form also and so is brought to take up the image of the putrefying skull on his publications. Photography, with its ability to remove veils of perception, through enlargements and scale changes was able to reveal a new shape of nature by transformation of its actual scale. Benjamin reminds us of the nature in all scales of these forms '- Forms, that is, that were never merely a model for art, but from the very beginning, ur-forms at work in all that is creative.' (Buck-Morss, 156) The confusion of the originary with the transitory desire for a disproportionately rewarded now in capital history, is summed up by Susan Buck-Morss;

‘Transitoriness is the key to Benjamin’s affirmation of the mythic element in cultural objects, redeeming the wish-images attached to the transitional’ “too-early” ur-forms of modern technology as momentary anticipations of utopia. But in the process of commodification, wish image congeals into fetish; the mythic lays claim to eternity.’ (159)

Christianity’s apple of materiality doesn’t fall far from the tree in this regard either but the difference that it fails to satisfy for Benjamin is in its assertion that thought production in written documents is eternal in its ability to survive the catastrophe of history. Benjamin was not politically or philosophically able to accept this as comforting or leading to salvation. Figurations of divinities, texts and artefact all find their way into a decontextualized incomprehensibility and so behave more as dissociate emblems of former human affairs come to ruination. In this context, infallibility, invincibility and other manias driving human edifices serve as evidence of the failed self-awareness in mankind’s philosophical allegory of itself. Benjamin asserts that though this may be saddening, the evidentiary emblematic in the dialectical image reaches into a hopeful possibility in its immediate political potential. The arbitrary, paradoxical character of allegorical images implicitly asserts an interpretative possibility for reorienting absolutes, along this double-edged conditions of self-delusion. Baudelaire suggests that redemption from the banality of commodity can be found in thinking through ‘allegorical intention’. (Buck-Morss, 201)

However, Benjamin is significantly more radical in this regard, stating that nothing but the full destruction of history could save the world from its material derangement:

‘The course of history as it is represented in the concept of catastrophe has in fact no more claim on the thinking man than the kaleidoscope in the hand of a child which collapses everything ordered into new order with every turn. The justness of this image is well founded. The concepts of the rulers have always been the mirror thanks to which the image of an “order” was established. The kaleidoscope must be smashed.’ (Buck-Morss, 201)

Around the wound that remains of any manner of events that would unfold such a radical human liberation, it could be asked how much of Benjamin’s program anticipates a transition from the

sequential as order to pattern recognition. His constellations approximate an intellectual light organ that manifests in binary terms through its patterned structure, a machine through time that induces pulling gravities locating unspecified questions between its fragments. Less than a code to obfuscate scholarship in his blackened political time, I think Benjamin's entablature of fragments anticipates or asks about an a-temporal technological grid and a scale of ruin that we have yet to grasp. This induction across or without time suggests the reproof of his kaleidoscope plan in its mutability as intellectual art and political philosophy, diluted and yet suggestive of a transposition to formations of contemporary technology such as graph theory and grid computing².

Though Benjamin worked before the arrival of modern media, the form of his writing whether intended or schematic of some unfinished work, suggests a deep anticipation of our fragmented contemporary world. The idea of the Dialectical Image is both positive and frustrating at once, since the vision of a world changed from a commodified hell into some alter fulfillment of discarded ideals continuously challenges existent reality and conditions. Where our other hopes might find realization in a vision of socialism that has suffered coercion by the capital class, there remains for each citizen, the hellish time of now. In any opportunity to seat our mentalities in the multi-temporal flight of Benjamin's 'Angelus Novus', we are naturally thrown back into the state of the jet-lagged or are marginalized. The revolution of capital structure seems permanently deferred on behalf of making the best of what is at hand. Benjamin's hope in practical terms is awkwardly destructive, and in the matter of violent revolution, an inversion of values, reversal of truths, or a dismissal of myth and poetics; I have to admit of a faint heart by now long embattled into a disgruntled complacency. In any imagined revolutionary events, my deferral to a conditioned fascistic subjectivity is brought to the singularity of what was cultured - effectively, an unexorcizable internal imperialism.

In studio as in academe, the seduction of revolution is a vaguely delighting thought - imagined somehow as bloodless and uniformly just - removed from the collapsing complications of its indiscriminate carnality. The overdetermined aspect of Benjamin's writing, as well as the temporal specificity of his studies, leaves one oddly without a firm sense of what to do with him. Michael Fried in his 2004 lecture, *Barthes's punctum* pointed to the wounding place of state that is an image's punctum and this affective site in proximity to Benjamin's dialectical image as montage, bears some useful research compatibility. At the surface, this would seem a photographic direction, but for the purpose of this project, visual analysis within the overdetermined nature of Benjamin's writing marks its limit at the structure of the observational experience of the reflection (large) drawing.

The closest results to photographic production in the project are the web camera experiments (See Documentation DV, Lenswork) and documentation stills. These images having been exclusively captured with a web camera. This variety of picture, as is well known, is no longer a chemo-magnetic paper process and takes the commodifiable smoothness of photography one step further into value consciousness, realizing a world of pure quantity. What these works attempt in traditional stop action is a setting aside of sameness in change as an articulation of a longing for relief from the habitual desire for affective stimulation and a reasoned empirical proof to oneself that change itself is a longer term state, though not status quo, of perceptual sameness. Within these studies, there are a few variations in subject but the conscious separation of seeing from sound attempts not so much a sensory purification, as an experiment in referential insertion that is the radical silence of studio art without the normative noise of multimedia overlap. It's not difficult to imagine a reversal of this manner of retrieval, of restabilizing omnipresent overlapping noise; by noise is meant excess compound sensory stimulus.

If a dialectical relation to the hyperspeed of modern imagery and sensory reception is tactically useful, if Adorno's analysis, Benjamin's constellations, Barthes's punctum and Klee's

Angelus Novus forward any mobilizable device beyond Benjamin's ruin and Baudelaire's skull, a consideration of the communicational aspects of the contemporary would be strategic.

Communicational Factors or, Fear Factor Aesthetics

A total program is not the expectation, to admit, in looking to factors in play on the surface of contemporary reality but to exercise scholarly tolerances by selecting a few aspects and looking for analogue and complimentary patterns, with which better thought can be revealed.

The true concern of dialectical analysis and dialectical images is a need to recuperate from the philosophical failure that the logic of capital, and to redirect the colonial hubris the momentum of the enlightenment has dared itself into. This very long-term quasi-reality, something similar to what we might see in a second stunt on 'Fear Factor⁴', calls out for some manner of a critique of forms. A critique that would provide a way to reassess our affective hunger, persistent dissatisfaction and the calamitous events and noise of quotidian, reactionary practices.

Pragmatism, toward this, avoids the standard Western philosophical assumption that thought happens in an observational vacuum. On this ground, pragmatism's' program offers a re-assessment of the salience of philosophy to life. John Dewey (1859-1952), on matters of the human mind, advocates an interesting alternate to Freud's id/ego/superego pathologies as less of a stimulus-response bifurcation but a more whole organism oriented human with consciousness as a rational feedback formation of impulse, habit and intelligence. This formulation of human intellect is potentially more useful and relieving, since it proceeds toward an individual who is capable of solving problems and possessed of social, democratic, and pedagogic agency. Formerly, philosophy had mutated into an aristocratically transcendental realm, modern parallels that might only be found in the logic of capital. Wittgenstein was also aware of this unraveling of the meaning of words and dedicated his program to the retrieval of useful relations with reasonable meaning in the everyday.

In cultural contrast to the best intentions of these philosopher heroes, capital takes no wisdom of recourse to improvements on the larger, more persistent frame. Fredric Jameson, in his notorious article *Postmodernism, or the Logic of Late Capitalism*, points to the schizophrenic rupture of the signifying chain that has realized itself under capitalism. It locates the connection between capital and the deteriorating predicament of human expression, now reduced to asyntagmatic heaps of mercurial, glistening, fractious disorder. Beyond the overt political perversion of this situation, the most obvious concern is the corroded status of human experience that is crucial to a dynamic and reason based relation with reality.

In a 2005 article in *Philosophy and Literature*, Arron Smuts outlines John Dewey's idea of 'anaesthetic experience' (Smuts, 97-113) and specifically his notion of esthetic experience, as necessary to human development. In this article Dewey's diagnosis of 'anaesthetic malady' (Smuts, 111) operates as a significant source of experiential deficit. The spelling of the word 'esthetic' in this case is particular to Dewey's assertion that, the aesthetic large should be redrawn to include embodiment, activity type and the contextualizing relation of spatial conditions. With this broader definition of the aesthetic, specially signified as 'esthetic' in that it is inclusive of experience, the experiential and causal importance of the whole human individual's adaptation to environment takes hold and so also leverages important criticisms;

"Dewey's criticisms reach far into the structure of our economy and daily lives, by calling for a radical restructuring of lived-environments. As we shall see, his analysis of anesthetic environments contains insights similar to and is as extensive as Marx's criticism of alienated labour, Weber's analysis of disenchantment and the iron cage of modernity, and Foucault's examination of bio-power." (Smuts, 99)

The central concern that the article presents is extended from these expansive problems of modern experience and is underwritten with the idea of receptivity, specifically, excess receptivity. Excess receptivity is one of two modes of anesthetic experience, the other being

excessive doing, where our experiences are flattened out and rendered meaningless (Smuts, 108).

In the case of receptivity illness, experience is never fully or deeply measured into the consciousness for the reciprocal reason as excess doing, specifically that ambient media pressurized environments and consumer distractions constantly fracture our experiential being. In our daily lives, Dewey identifies two aspects of our experience that can mess us up; the type of activities we engage in and our relation to the spaces we are in. Julia Kristeva also recognizes this systemic brokenness in *New Maladies of the Soul* (1995). Each is concerned with systemic flattening of affect, the trivialization of emotion and wounding of psychic life, and importantly, recognize the pervasiveness of the media hegemony as a destructive 'environmental' condition.

If there is a workable palliative for this aspect of the cultural order, pragmatists would recognize that interacting with our environment is not only an act of agency upon the environment but a renegotiation of the contextual potential of our experience within it. Additionally, facing facts with respect to our embodied nature is the primary strategy in the return to an integrally embodied, camerally discrete mind. The agency of pragmatic relations with the spaces that contextualize our experience, inhabiting conscious preferences for edifying activities is also crucial to preventing aesthetic contagion, in either of the two formations outlined above. Agent-interaction with spaces invested with burdensome histories or acute energies that are 'over-funded' present problems that are yet without a uniform remedy. However, these problems might be interpreted and negotiated with studied ethnographic awareness - we could write - of each space and interactive situation (Smuts, 109). Though here, it is unlikely that doing careful ethnographies of *Fear Factor* after Joe Rogan, the show's host, signs off with "Congratulations, and evidently fear is not a factor for you" would yield much more than an expanded sense of wasted time and his degenerate charisma. But it is upon the chance of a revolutionary self-reformation of charisma, that we consider repositioning our practices of thought into pragmatism proper. Without becoming fully opiated religious

charismatics, or cannibalized by new-age monsters such as Tony Robbins or *Dr. Phil*, we are confronted with mastering the unusual Janus nature of our own charisma. This involves recognizing false verisimilitudes, organizing self-presentation and the complex diplomacy of a functioning social life. Any cursory survey of the media though, reveals a startling number of celebrities and other figures enjoying tantamount reputations - a sort of simulated charisma - with all but fully disappointing personalities, intellects and values. We should attempt to understand how exactly it is that we are led so far from ourselves by so little.

To begin with, we have established, albeit referentially, that language bears out meaning in its use and that pragmatic self-reformation of esthetic receptivity in terms of the experiential agent - despite the siege of the logic of capital - can produce unified conscious agency. Where sociology and psychology have become profuse, dispersed and authoritarian, the question of how to make use of recuperated agency proceeds here again from aesthetics. Our former adjustments to the esthetic-experiential, the Kantian sublime and pragmatic agency foreground our proximity to what Max Weber identified *Politics as Vocation* (1919), as 'charismatic authority'.

In the 2006 Sage issue, *Leadership*, Donna Ladkin's article, 'The Enchantment of the Charismatic Leader: Charisma Reconsidered as Aesthetic Encounter' analyses this very proximity of relational-experiential phenomena. Most of the copious analysis of the phenomena of charisma has taken either a sociological or psychological approach, though the aesthetic aspects of its dynamics, particularly in relation to the sublime, have been overlooked. Charisma is commonly considered a divinely conferred, individual attribute of mass leaders that operates like a rare and inspired hybrid of composite personal skills and moral acuity. Despite the desirability of charisma, the communicational exchange between leader and follower sets up a more ambivalent field of possibilities in the outcomes of charisma coerced mass relationships. At the site of this ambivalence is the realization of mutual regressions, in the leadership case, backward into projective and pathological inclinations and in the followers case, the resigning of

agency to oppose the leader, however charismatic. Thus, the danger of charisma unbound and the recoil of the follower's abused sensibility abdicate agency under a mesmerizing trance into the tyrannical horror, of which there are volumes of accounts both ancient and today. Horror is contingent to the fears - most specifically war, torture, rape and death - that situate the annihilative sum of the vast and quivering sublime. We are overwhelmed in imagination by vast expanses of inexplicable, untraversable astronomical space or fade at the microscopic deformity of equivalent proportions that extend into the cellular, molecular and sub-atomic. These aspects of reality that forebode or cause our darkest anticipations of demise or our wittiest victories, invoke our reason and Kant would assert here that it is at this moment when our perception is retrieved to reason, that we experience the sublime. In this way the experience of the sublime is different from the beautiful in that it is a supra-conceptual dialogue between the unfathomable object and its perceiver that can be positive or negative, rather than as common beauty that is containable in the imagination and by definition, positive in reception. When the experience of the sublime (*Concise Oxford*, root wd. limin in 'sublime') is upon us we are at the liminal boundary of norms, amidst the unimaginable of the sublime, individual charisma, in the same way that the sublime is invested in a certain 'negative pleasure' (Larkin, 175).

The aspect in which these surprisingly similar experiences differ is at the point of self-identification. In the case of a follower offering oneself to a leader under force of charisma, the default of self is one of mindful self-sublimation to the mutuality between leader and follower. In the case of an individual encountering an experience of the sublime, the contextual stakes are phenomenologically the same but alternately, the actant direction of necessary self-realization is crystallized. The shadowy facet of the charismatic leader and the dread immanence of the sublime reinforce the transitional, inter-reality of these liminal aesthetic experiences as aesthetic experiences. Fascination though, isn't really enough for a viable understanding of what is in play and what the strategic alternatives might be when either mode of these aesthetic

experiences arise in a life. With the barrage from low to high culture of media narratives that make story and myth banal, with overfunded and obvious coding for ensuring our psychic and emotional mollification (or at best, security), how can one practice their selfhood and continue to know it at the site of the sublime, under divine or demotic charisma?

Although the sublime will undoubtedly remain ineffably and mortifyingly sublime, Larkin outlines two formations of charisma: that of the generative and degenerative. She asserts that it is possible that a charismatically bestowed and recognized leader can function as a catalyst for followers to find their own agency, direction and self-regard. In the scenario of the leader-follower dialectic in the degenerative formation, the follower continues reinvesting in the annihilative self-identification with the leader to the result of a loss of self and degraded aesthetic experience. Larkin's insights into the generative uses of charisma and its parallel reality to the sublime, goes well toward grasping current and past failures in leadership. Crucially, the enchantment of charisma and the sublime are in fact metered, rhythmic and modal inductions of mind that affect our seduction.

Consider the all-too-usual unfolding of a follower, group, nation or group of nations succumbing to some degenerative charismatic formation of cesæropapism - what is to be done, how could it happen then, now or here? Consider the trance aspect of our former consideration of charismatic enchantments along Deleuze and Guattari's two formations of state capture. In outlining these formations of state an attempt is made to understand the former, namely, the nature of the interactive relationships of generative and degenerative charisma in state leaders as capture across two firmly theorized modes of state. The understanding being that an improved lucidity in the operations of state manifestation under charismatic seduction of the leader, provides a more pragmatic, democratic, agent-relation with the political apparatus. In Gilles Deleuze and Félix Guattari's notorious text, *A Thousand Plateaus: Capitalism and Schizophrenia*, chapter 13, 'Apparatus of Capture' has shown over time, in accord with the books

bubbling hot tub of textuality, the most interesting and compelling propositions of the idea of State. Since the text itself is an experimental scale post-structural textual thicket, the reader will be spared and brought however indirectly, to the lived sense of these ideas at the level of concept.

The basis of the proposition in Deleuze and Guattari's essay is the idea that there are two poles that comprise political sovereignty: the magician-emperor and the jurist-priest-king. These two formations of State are defined by their modes of state acquisition; that is, how they get votes, citizens or raw militarized forms of political power. The magic emperor employs the techniques of the one-eyed binder gods, tying knots, nets, bonds and captivities. Their lens or eye emits the fearful sign that incarcerates at a distance that abstracts, theorizes and seduces others into his battles and service. The jurist-priest-king operates via the alternate pole of sovereignty advancing by signage, contracts, pacts, provenance and treaties. The priest-king is a one-armed figure that raises its arm in the regime of tool, technology and dogmatic adherence. In each formation, across which each can cross-pollinate their effectiveness with both tools and signs, the complementary political structures of the State is founded. The intellectual grounding for these remarkable schematics of State sovereignty extend from figures in mythology and accounts in ancient history. In matters of war - Bataille¹ locates this tragic pathological human turn after the Mesolithic - the priest-king 'appropriates' the war machine into the formation and maintenance of the State (Deleuze & Guattari, 425). Alternately, the magic-emperor 'encasts' the war machine, throwing a net over warriors and similarly with his eye, inducts a manner of catatonic trance (Deleuze & Guattari, 425).

Across these two formations of State sovereignty, the enchantment of the techno-image would seem to continue to be prevalent in the formulative acquisitions of power and populous, specifically in the examples of the internet, software 'agreement' pages and fiber webs³. Raising the question of understanding and interpreting leadership charisma, especially toward flagging

and acting upon degenerative charisma before it executes capture with its weakening, annihilation pulsation. Common phraseology like 'webcasting' take on darker, arguably paranoiac aspects under the light of these modes of sovereignty and anticipate other notional examples, probably in the modern stock-market and corporate takeover sphere, in the realm of 'appropriations' under the juridical-priest-king.

Although the real concern here is with recognizability of the transmission of communicational signal that force, as power across the social order (Stivale, 19), an induction at the liminal site of the lens, screen and theory. However, by engaging ancient, mythological and biological formulations for silhouetting and reading through degenerate charisma, the end takes on the risk of becoming a flattened defensive textual enchantment of its means. Using and being-done-with the modal formations of theory, lens and screen reasserts the primary pragmatic fact of our embodiment and shapes the impulse to alter habituated resonances and reinterpret our environment intelligently. In this respect, our desire for the relief of a charismatic leader, a celebrity doppelganger or other institutional opiates is better served by impulse and intelligent reasoning than by the despatialized answers of habitual lookism, harmonics and commodity. The physiological and technical effects of the hypnotic modes of the screen add to our understanding of the priest-king and magic-emperor as ambivalent charismatics. The positive case of the generative charismatic priest-king and magic-emperor structural modes are likely the smaller number in history, yet the degenerative cases of both priest-king and magic-emperor are legion.

Why wouldn't we ask how this enchantment of our sovereignty, of our selfhood works - are we so four-eyed and muddled by desire for the presence in the proscenium - how is it we see something that is not there? The factoring site of gravitas in Modern visual culture simply must be the screen. The presence of the instantaneous image beginning with the camera obscura to the variants of photographic image, talkie and sound-track movies, polaroids, television, computer and high definition screens, PDA and telephone screens, all radically mutable, recurring and

powerful. The lens of glass has become the very metaphorical figuration of our conceptualization of theory, and the screen, our binding visual and intellectual captor.

Jonathan Crary, in *Techniques of the Observer* scrutinizes the technological and philosophical aspects of our symptomatic visual disembodiment. Crary identifies significant breaks from the normal temporal and philosophical links that are usually understood in standard narratives as a continuous flow of developments toward modern screen culture visibility. In identifying the root technical 'rupture' of the Modern from the Renaissance with respect to practices of seeing as it was then, significant inconsistencies in the formative intellectual space of how our contemporary practices and theorizations now operate.

What proceeds from this nineteenth Century rupture is an unraveling of the partnership between tactility and the phantasmagoria of one's eye. The centrality of painting as a referential mode of formal study in the visual realm fades and peels amidst a warehouse of new viewing devices and picture making processes. Foremost, the camera obscura had begun the long-term technical role of image apparatus, providing the very model of optic science as well as, a template for philosophical metaphor, schematizing the relationship of a knower to the world around:

'What is crucial about the camera obscura is its relation of the observer to the undemarcated, undifferentiated world of the expanse outside, and how its apparatus makes an orderly cut or delimitation of that field allowing it to be viewed, without sacrificing the vitality of its being. But the movement and temporality so evident in the time could be seen and experienced , but never represented.' (Crary, 34)

The camera obscura becomes a tool of knowledge that is not before the photographic image, since the particular nature of its episteme is not centered around visibility. In the case of the camera obscura, the image observed exists before understanding so it is only accurate to say that its service as a device was toward temporal understanding, rather than the instantaneous

illumination of the eye, as in photography. This condition of seeing is echoed by Richard Rorty in Crary's work, noting that the eighteenth Century viewer observed not from within the distracted and excerpted sensibilities of rarified views or conditions but across 'a unified space of order' that perceives across many relationships (Crary, 55).

Technology, multimedia gadgetry and image processes of many types begin a long interactive, sophisticated seduction of the observer, culturing layers of new skills of observation overtop the previous *tabula rasa* observer consciousness of the Renaissance. Effectively, this eclipses the unified eye and terrorizes the wholistic knowledge seated within Renaissance understanding. The manufacturing of an observer entailed a bodily reorientation, a role reinscription and a cruel mass analog of human equivalence to machinic schema. What is lost in this reskilling of the body are real experiences, like tangibility and palpability, that devolve under aggressive derangements of optical cues that though visually fascinating, disrupt sensory coherence. This destabilization of formerly friendly sensory complementarity into amorphous, detached and undefined spaces produces what Deleuze and Guattari identify as 'Riemann Space' (Deleuze & Guattari, 485).

It is within this variety of indefinitely fractious and geometric space that Camille Paglia diagnoses the oddly pacified consciousness of her generation 13 art history students. Her contention is that this pacification is directly a function of weak to dysfunctional vestibular development between the visual centers and the brain. Consequently, most people classifiable within generation X years of 1965-80, who were raised in front of televisions or computer screens are physiologically damaged and unable to focus on static images with any intelligent grade of endurance. This predicament changes the individual's relation to text as well and thus, also compromises the capacity to have rigorous relationships with text. The result of this pathophysiology is that sensory awareness of contextual space through depth cues is not there and so movement and agency in the world remain unrealized. This, if her assessment is to be

believed, is a case of the sublime in its tragic incarnation and the unchecked degenerate charisma of capital pressurized screen cultures wreaking havoc.

As discussed, trance and the destructive sublime aspects of screen culture places the disembodied eye of the viewer in a spatially deformed and vestigially damaging, disoriented relation to their reality and agency. Excess receptivity reinforces the habituated fracture of self-resignation into cycles of relation with screen cultures, charismatic media and leadership figures. As the visual beats of this feedback grow more and more wild eyed, the ability to coherently relate valuations of achievement, work and reward become dissociate. Prosperity, victory, wellness and repose are misunderstood in a disembodied present that can only speak to the physiology of vestibular separation and the contortions of market values, such as they are portrayed in media (e.g. you take up the eating of worms for cash and prizes). The instant of transaction appears and reappears in recurrent sameness as the post-Fordist, eternal schizotypal moment - a bit like a stock market ticker - though with human affect, belief, happiness and intellect as the market share *l'objet*.

Régis Debray, of the mediology group in France, in his doctoral dissertation, *The Three Ages of Looking*, delineates the arc of technological developments, cultural valuations, a range of effects in the specific, and the genesis of artistic practices. The mediological approach offers something, I think, to artists and philosophical pragmatists in search of a means to intelligently negotiate the intensely complex ideological and hegemonic media industry. Since the universe of theory is not an entirely coherent or convenient arrangement of disciplines and practices, what mediology offers is an analytical metatheory. We might be curious about the question if Debray's schema is an implicitly undialectical metatheory, such as Adorno demanded of Benjamin's notion of the Dialectical Image. How would these three approaches interact? What the mediological approach allows is a recombinant practice and theory analysis - reminiscent of

Dewey's rational impulse and intellect feedback - functional in both communications and media from the level of individual to institution. The author explains in the preamble to the thesis:

“the mediological approach, if it can be granted, consists of connecting more precisely material devices and mental abilities, in short, of multiplying the bridges between an elite philosophical aesthetic and a humble and prosaic material history. The study of the invisible codes of the visible is mainly inscribed in the ongoing inquiry I began fifteen years ago...”(Debray, 530)

The three ages referred to are defined by their relation to technological developments in the communicational aspect of human affairs, they are; Logosphere, Graphosphere and Videosphere. These periods demarcate the period after writing, after printing and after the audiovisual, respectively, and in each of these regimes of idols, arts and visuals, radical shifts are apparent in a range of aspects including but not limited to ideals, purposes, aims and structures. (see pp. 536-37) Reading across Debray's mediology tables to consider the mode of existence; after writing, in the regime of the idol, the image is a being - it is living; after printing, the image is a thing - it is physical and after the audiovisual, the image is a perception - it is virtual. Mediology identifies the pathological tendencies of paranoia, obsession and schizophrenia in Debray's thesis to verify the various local evidence of schizotypal disorientations in the media environment. Fredric Jameson's schizophrenic woman, who weeps into a vast imagined field of golden wheat upon the experience of a group of schoolchildren singing in a playground seems less remarkable, in the diagnostic sense and more mediologically sophisticated, in the communicational mode.

Until now we have been concerned with the effects - philosophical, political economy, physiology, vestigial damage, concentration - of the videosphere in the regime of the visual. However, mediology adds viability to this research by anticipating the more empirical conditions and effects of the communicational infrastructure in the past, thus making our lived continuum significantly more imaginable, organized and accurate. Selecting appropriate modes of visual

practice then becomes less of either a rebuke of everything or a snatch at a trend, and more of a self-understanding realm where the choice and preference of tools can be rational, even appropriate.

In *Reading Images: The Grammar of Visual Design*, Kress and van Leeuwen's text might be described as a convergent orientation to the reason relations between language and visual communicative modes. Modality, a linguistics term that refers to the credibility or truth-value of statements about the world, is translated from the linguistic to the visual design of socially meaningful visual messages. Effectively, a treatment of visual devices, patterns, and alternatives toward improved perceptions in what Débray and the mediologists call the regime of the visual, or the Videosphere. In tandem, mediology and the devices of Kress's visual modality, have a potential working relationship, not only in intellectual complementarity but in practices in visual production that might *détourne* the horse chase, the carchase⁵ of trance.

Though the full project of a critique of forms is somewhat frozen - not to mention an immense undertaking - by the bounding issues and conditions outlined, aspects of their combination with the potential for reinvigorating a communicational arena for study suggests cause for confidence. Orienting and considering a particular set of factors in the contingent challenges between new media modalities, trance formations, and the communicational opportunities of a pragmatist philosophical approach to the contemporary, is an arrangement of promising tools. The overlaps and complimentary possibilities across this complex theatre introduce the metatheory of mediology, visual modality, theorizations of the sublime, leadership charisma and seize upon the opportunity of pragmatic philosophical alternatives. Pragmatism as such, would have us begin our critique of forms at the site of the body, which includes a balanced reconsideration of the mental environment. Media, modal cues and seductions, the drastic compromises that screen cultures have introduced, the unusual, disoriented and vaguely stupefied mentalities thus decreasing their collective capacity to interact with agency in the

world. David Harvey, in his seminal text *The Condition of Postmodernity*, cues the emergency status and measures of the contemporary in the narrative spaces of Jorge Luis Borges;

‘The boundary between fiction and science fiction has, as a consequence, effectively dissolved, while postmodernist characters often seem confused as to which world they are in, and how they should act with respect to it. Even to reduce the problem of perspective to autobiography, says one of Borges’ characters, is to enter the labyrinth: ‘Who was I? Today’s self, bewildered, yesterday’s, forgotten; tomorrow’s, unpredictable?’ The question mark tells it all.

In philosophy, the intermingling of a revived American pragmatism with the post-Marxist and poststructuralist wave that stuck Paris after 1968 produced what Bernstein (1985, 25) calls ‘a rage against humanism and the Enlightenment legacy.’ (Harvey, 41)

What is immediately apparent in the stories of Borges is the brevity of the entire story, not merely as a stylistic convenience (e.g. *The DaVinci Code*) for the reader but as an intertextual translation through language and around the temporal immediacy of the technological. In a similar way, to Borges, Italo Calvino’s fiction takes up a metaphilosophical posture with respect to the temporal and technological threat, by way of a renewed efficiency, lucidity and eloquent subjective to intellectual play. These authors seem to be doing a post-Fordist metaphilosophy. Are Borges and Calvino mediologists doing metaphilosophy?

The experience of their writing, although fully independent of each other, suggests similar intonations of disorientated place, violence, power, and the vaguely paranormal or perhaps subtly phantasmal, life of the mind. Calculating a grip on metaphilosophical inquiry that seems truly coded in these fictions petitions a needful inquiry into the modal status of the contemporary experience. Modernity’s lockstep structural form of ideological enchantment and mediological assumptions - apparent or ignored - in new media practices are contingent to the pragmatist communicational factors we have been considering.

Postmodularity⁶, as per usual

The relationship between the modal and the modern in an unusual way calls up the usual suspects, namely; food, sex, space and power. Dedicating some attention to recent publications addressing these issues sets on - as is empirical in some of the projects hard drawings - organic lines of influence across the more geometric continuum of state capture. The lines that were attempted here are a dislocated, perhaps postmodern space of sentiment for the anthropological magic of animal, of the sensual sufficiency of embodied being. This sentiment is traced, as a mannerism, through the workings of consciousness and humanity but lands upon the taboo of our cruelty, certainly less practical than the sufficiency of the cruelty of animals. Appearing in a space between squirrel magic⁷ deranged and glaring in the park, and the unfearing-of-man stupidity of the ptarmigan above the tree line, its spark of consciousness buried like bones under the thin veneer of its torturous, instinctual intent. This mannerism begins in the space of the Mesolithic caves and proceeds by war, slavery and prostitution to the churches, the dungeons, gallery, madhouse and museum.

Marc Augé, in his book *Non-places: Introduction to an Anthropology of Supermodernity* outlines a sense of the space that underwrites much of our recent consciousness in public or otherwise socially shared architectural sites. He describes these places as non-places, which affect a type of liminal interaction that indirectly but powerfully informs our self-imposed notions of what is and is not, accepted human behavior (including appropriate thought) in public. We must consider, with insights from Theodor Adorno's *Minima Moralia*, Augé's argument that the interwoven conditions of supermodernity in its social and individual spaces of operation are critical in negotiating a real understanding of the foggy demarcations, between the lives of individuals and collective social possibility⁸. Entry 79 of Adorno's *Minima Moralia* titled 'Intellectus sacrificium intellectus' (Adorno, 122) takes as its critical object the practices of science. What Adorno has to say on the way though, is interesting to the concern of space

and the stakes of mind:

The assumption that thought profits from the decay of the emotions, or even that it remains unaffected, is itself an expression of the process of stupefaction...[labour, love and knowledge detachments (paraph.)]...if the impulses are not at once preserved and surpassed in the thought which has escaped their sway, then there will be no knowledge at all, and the thought that murders the wish that fathered it will be overtaken by the revenge of stupidity (122).

Given that Architecture is a science of building, and its technologies are increasingly a field of material possibilities and structural stunts rather than the sublime achievements of fortitude or remarkable displays of decorative ostentation of earlier architecture, consider the example of Frei Otto's modern, tent-like 'German Pavilion of Expo '67' in Montreal. Technological possibilities in the building sciences often respond more to cost effectiveness than human feel, while any projects which do make livable advances, are employed as marketing showpieces. Augé realizes that escalations in the sheer mobility of the people of the world, has generated a radical increase in the number and capacity of the transit spaces required. We can recognise here a source of the corresponding increase in our transitory emotions and experiences that isolates the authenticity of our perceptions. As Adorno would have it a detachment of impulses is at work all around us, seemingly benign but viral and anonymous, with immanent stupefying repercussions.

The problem of anonymity and detachment has been treated often in modern philosophy and literature but in the case example of Frei Otto's structure, the arid feeling of the space and its induction of the personal space of temporary tent shelters is key. Tents and tarpaulins in combination with their attendant sense of being appropriate and natural by context for anyone, have Otto's innovative structure behaving as an almost ideal collective human structure. However, its conditions of production are not as translatable via capital as airports, train stations and other high flux areas of human transit, so its status as a supermodern space is conditional to

its “avant” demonstrative role. Real airports are only partially innovative, engaging the expense and temporality as a manner of décor rather than humane design principle.

To mirror Adorno’s logic, the thought that is the space of such places as airports, is murdered by the wish that innovations like Frei Otto’s ’67 German pavilion represent. The ‘revenge of stupidity’ (Adorno, 122) from cost savings and impaired imagination, is notorious in regular accounts of the real world management and functioning of airports the world over. Human isolation, stupefaction, inefficiency and imaginative compromise are serious calamities in our condition, where here we only look in passing from the streetcar, at the interim mud on the side of the rise of a turd shaped art gallery. Anyone thus might ask after a day past the gallery or through the airport; are the spaces we inhabit in transit estranging our minds and identities or is our collective estrangement generating these architectural-spatial conditions? Does the origin matter? What is the mentality we are being brought to in the spaces we are presented with?

Professor Cipolla and Avital Ronell do not, for their part, blame the production values in capital architecture for enveloping our human experience in deadly emotional disorientation and stupefying intellectual isolation. In an illustrative four square grid, professor Cipolla cordons off the four sorts of human behavior with respect to stupidity⁹. This simple space relieves the fog in construing and categorizing a common range of human behaviors, Cipolla presents a simple system of mentalities, organized in areas of simple space. In practical terms the Cipolla thesis is crucial in accomplishing sufficient primary demarcations in organizing human interactions and transactions.

In Ronell’s literary and philosophical analysis, we begin in the bottom left quadrant of Cipolla’s grid, with analysis of characters such as Dostoevsky’s Prince Myshkin of ‘The Idiot’ and Flaubert’s Charles Bovary of *Madame Bovary*. One of Ronell’s major themes is the proto-poetic state before sublime utterance and its flat affect, imaginatively dull self-conception, and its hairsbreadth proximity to stupidity. The author names this state or perhaps condition, as a

figuration of non-knowledge, presenting an interesting alternative possibility in our interpretation of Augé's non-place. Namely, that a fundamentalism of poetic regression has seized the architectonic design of our transitory spaces such as discussed – airports, train stations, highways, subways – and this seemingly creative result is in fact a terrible, inhuman and stupid illusion. If our spaces, as alienating and isolating as they are, come to us from any number of architects' stupefied pre-utterance ooze-of-consciousness as a proto-sublime plan for the future, it may be asked, in what direction are we moving and just where is the exit? In the same way that two persons by Cipolla's thesis can transact to produce mutual benefit, so also can spaces and mentalities devolve into irreversible and highly dangerous compound blunders. Stupidity is not harmlessly humorous, forgivable from the simulacra of innocence in the hapless, or pitiable from the simulacra of defenseless victim-status. Truly, the undervaluation of mutual benefit is violently announced by these conditions and the degradation of consciousness by misevaluation of capital causes factual realizations of colossal profit driven doublethink, that deforms itself and ourselves into isolated states of unavailability in win-win transactions. It is in this mind-space that the true root of banditry, haplessness and stupidity perpetually and with great industry build upon their compound distraction. As Adorno continues in entry 79;

...the castration of perception by a court of control that denies it any anticipatory desire, forces it thereby into a pattern of helplessly reiterating what is already known...Once the last trace of emotion has been eradicated, nothing remains of thought but absolute tautology (122).

Paul Virilio expands more fully on this affective degeneration in *Art & Fear*.

Though to continue, if the last of our emotional life is reduced to an infrastructure that reverberates with the tautology of capital stupefaction - from the scale of buildings to brand stickers on loose fruit - what can we expect of sensitive human appetites and sexuality? What would seem outside in a continuum of just social practices becomes reasonable evolution to an

alternate and unchanging state of affairs. To consider pornography and obesity as moral failures or habitual derangements is a fairly quaint and decontextualized stance. Evaluating the cogency of practices around current carnality that is attached to these desires, with a view to satisfy an understanding of these practices, might offer new indices of our embodiment. Where Ronell's pre-glottal inspiration of utterance drama either begins or fails at a mind state pacing in an dislocated space of the stunned - the void and the forgotten in a promising but unfulfilling spasm - so too, does pornography cleave reality somewhere close to the carnal singularity of our corporeal mystery (Ronell, 95). Fat and food similarly play empirical economic roles and are the substance of crude, media enforced assessment criteria in our eligibility for advancement, reproduction or even, notionally, salvation: who will fit through the eye of a needle? The food industry so often poisons our desires with excess and denies our real nutritive needs on behalf of profits rather than say, reason or simple human mutuality. Litigiousness, insurance practices and market instability produce radically abstract production environments that result in near intentional misdistribution and destruction of surplus food. As a world, this produces a situation where it is considered lucky to be born in a state that produces food, yet it is also monstrous in the sense of banditry and in the sense of mass starvation and excess occurring, persistently, in one place.

Food as a worldly business is predicated on profits and parsimonious deprivation. It is said that there is more than enough food in the world for everyone, yet the broke starve, grow ill and die. Charitable efforts from human rights perspectives are exciting but unravel into calamitous post-colonial human-rights forays across the inflexibility of human banditry toward the greater Good. The evil generated by gratuity provide resources for further militancy and as we have just barely noticed – genocide - in communities which in truth, need an intelligent deal. Food as a sensual experience demarcates social class through economic power and masters its conspicuous excesses, which often precipitate wholesale death through unquestioned visual codes of

athleticism upon the body. An athletic body is judged innocent of consumption, if not categorically virtuous, in current and many former civilizations, while this same body may contain the makings of a tyrant, an idiot or a criminal.¹⁰

Food is the ineffable resource, the prima-economic substantive formation around which symbolic, social and cultural patterns of communities have evolved. Deprivation of food can invoke the absolute degradation and the ultimate taboo: cannibalism. The ethical character of the economics of food - the normalized denial of access to humane nutrition - in world markets that justifies starvation with capital rationales is in conscious compact with the cannibalistic instinct. Athletic formations of the body, including images of mere celebrity, not only condition regimentation of nutritive and gourmand desire under threat of punishment by cannibalistic ostracization but police reproduction by way of media image inductions of body-erotic desire equivalences. Clinical and media normalized regimes of torture, i.e. Cosmetic surgery and Diet industry, result in submission and an individual's visual compliance with the eugenic-scale rigidity of body and facial code evaluations. Achieving visual eligibility for reproduction grade prosperity is a labyrinthine and warily discussed void that claims to reveal by transformation, higher and finer characteristics. Since no one is exempt, the necrotic avant-norms of media-eugenic looks, sculpt a license of one's skin while yet distracting with a grand carnival of lookist celebrity success, the bargain for co-optation and one's surgery bill. After the carny, the assessment and realization of actual talents and cultural aptitudes in real and local communities are degraded into habitual and light-speed judgments of what is missing, for instance, between a partner and Monty Clift or any Venusian media constellation and the same.

Food continues to mobilize and fulfill numerous roles in these post-human economies; as the monetary unit (the calorie), the pleasure, the flavour, the cause, the distraction, the recipe, the strategy, the disgust and waste that corrupts true sustenance and greases the body politic.

Pornography, ostensibly the same as empty calories, reloads the body as a desire of forms purely contingent to the frenetic digressions of technology and, or quite possibly fully as capital. In either case, inanity and banality prevail as a near infinite sheaf (like simulated flavour, punctum guaranteed) of image surfaces over the former harmonics of fertility and agrarian integrity.

Tautological deformations of mind as the space of embodiment across the agonistic, mannerism of simulation that modally robotises a relation to the work, pastime and function of sex, reduces a profound and necessary human resource to yet another Cipollaen rip-off (Appadurai, 112). The fold of this fetishistic, commodifying display culture of porn space, either real or virtual, contrives back again any natural order achieved into dissolute, cool, ironic, stratified politic. Temporal factors play out by a kind of re-exhaustion in reverse pleasure, the space of the mind, with the full punitive degradations of the amorous being evacuated by way of memory and ephemerality on psychological and emotional planes.

The net result is loss; similarly Professor Cipolli's hapless fool experiences an unrecoverable inequity, while full scale stupid sex grows radically destructive. This situation extrapolated from the individual experience, precipitates the collective mortal disease, now with which the world is impossibly challenged. Most bizarre of all, sex work remains unregulated and illegal, where intelligent and mutually secure agreements of sexual desire could otherwise be arranged. Contrasting and institutionally survivalist morality deform the social code and propagate the ethical voids of policing sex-work while marrying themselves to reactionary social and cultural norms.

1. Appadurai, A. (1996). Modernity at Large: Cultural Dimensions of Globalization. Minneapolis, Minnesota Press. Appadurai describes modernity's integral colonizing device of body agonistics operating in the public spectacle that writes onto the body its multiple functions from disparate conditions and experiences of collective domination by foreign powers. Sport, porn, cool and fashion all structure communities and interact participatively on the surface of the body, though at the cost of subcutaneous, interior, socially coded oppression.

Revolution and pornography have drawn long-standing arrangements, sketching and doodling in (Aretino, Sade, Delicado, Venier and Franco) much of the groundwork of the Enlightenment. The loophole condition of this was the veto power of daylight modernity to dismiss all politics that fall, act or affect below the neck. The shadows propagate variations, the variations proceed to market light and there new obscene shadows create other pleasures of revolt. The modern market unit, arguably the fetish, holds to its most satisfying recipes and exhausts the social appetite it feeds with machinic repetition, then returning to its shadowy origins to replenish its stock with technologic precision. What a strange way to be ruled, like an army of humanity lost in screen technologies of simulated butterflies and starved on a diet of sweets. Marcel Mauss has assured us that the trim and cool flaneur - our self-appointed protagonist who does not succumb - is no mere man on a diet. His spiritual supremacy guided by the higher faculty of bodily self-control is worthy for its pomposity of some jibing, since it has participated in generating a whole system of indexical body codes that proceed torturously through the worker class right up to pinnacles of middle-class elitist [celebrity, snob and sub-aristocracy] heights. Cool, for its part more recently, has taken its body code from the flaneur look and proceeds with a similar zeal for the special status of personal freedom. Cool, however is a very popular posture and so with its ubiquity, despite the dubious double-helical aspects of its opposition to racism, the would be cool increasingly isolate themselves into conservative stances. As Augé has explained, it may be the transitory architectural spaces of our hurried lives driving this as a socially intensified world population moves toward permanent all-the-time emigration. The condition of cool operates temperamental to age, hormonal hysteria and other developmental manias, so it seems capable of generating a populist self-image that is compassionate in the liberal sense, yet that plays its cards very close to what ultimately becomes a conservative heart. Since cool moves as a social attitude, an ethos predicated on first impressions for the few, it does at its center imply an aristocratic scale sovereignty, always already up from the sexy animal

power of the working classes. Cool², since its earliest formations, affects a sort of invisible (but to the cool) social, sexual and economic ascendancy without precedent. The most efficient solution to the epistemological stone-in-the-shoe of cool's origin within selfhood, would be to dismiss the likes of Badiou and get on with the film noir, rock concerts, t-shirts, blue jeans and detective novels but here we rack our aging purpose to a full consideration of Badiou's truth. Having recently clocked over my cool limit at age forty, Badiou's insights offer a real means of superseding the conservative manic-repressive axis that forms the self-delusions of a social code and that seem to speak more to rationalizing the inequities of a few who masquerade in excess, than truthfully proceeding toward liberating oneself within the contingent condition of ourselves. *Ethics: An Essay on the Understanding of Evil* brings a simple philosophical exit to the disastrous ninetieth Century status quo practices in pursuit of the Good. This includes, assumptions and norms around the barren notion of human rights and more generally the evil of conservatism. Badiou's philosophy, I think, deserves to be coupled as a consideration, to the current incarnation of cool or at least to have cool seen as a form of what Badiou identifies as betrayal and simulacra, and toward this proposes an ethic of truths. Evil arises as a result of aberrations from truth-procedures and simulacra, betrayal and disaster are the three modes of its interruption in the development of truths (Badiou, 90). Event, Fidelity and Truth proceed along Badiou's maxim "Keep Going!" toward the recognition and entry into the knowledge voids of what is (I think here of the term and elusive problem of, the 'research gap'). With a consistent fidelity to truth-procedures, Evil can be warded off and the full force upon knowledge of any truth leveled will then be available to the subject (Badiou, 70).

2. Robins, Dick Pountain and David. Cool Rules: Anatomy of an Attitude. Focus on Contemporary Issues (Foci). Ed. Barry Bullen and Peter Hamilton. London: Reaktion Books, 2000. pp.34-69. Itutu and Sprezzatura are early forms of African tribal character and Italian courtier casualness. Each form is invested in a stoic affect. The African *Itutu*, is sophisticated by character qualities such as silence, composure, healing, and social purification. Italian courtier *Sprezzatura* is more a glamorous mannerization of the casual in otherwise

difficult achievements, as if to say, after some remarkable deed or instance 'it was nothing'.

It is unlikely that cool is a stable body of knowledge although it shelters a stasis that fills in where Ronell's proto-poetic non-knowledge state serves as a drool cup during the hopeful wait for the awakening of the subject¹¹. Unfortunately, however well disguised and popular, conservatism is nothing short of evil to Paul Virilio, Director of the École Special d'Architecture in Paris, who presents a loud and succinct demand in his book *Art & Fear* that the death instinct that pervades the Arts currently, be taken off the table. This is excellent and intelligent advice: excellent because its motive is humane in a world of simulated compassion, and intelligent since its diagnostic aspect applies across a multitude of modern objects, texts and practices. It also seems courageous because it flushes out so much nineteenth and twentieth century philosophy of the good nihilism. Where Badiou provides a way to get around the unwelcome responsibility of creating evil in pursuit of the notion of the Good and taking to task, by truth-procedures, voids in knowledge, Virilio surveys, analyses and diagnoses the horizon and depth of the misery that the maudlin thanatos intoxicated dialectic of Science and Art have produced. Both figures recognize eugenics as a simulacra extended exactly and perfectly into the superman-race project of Nazism.

Virilio sees current Art, as having arrived at a state of pitiless, and silent acquiescence to the conditions of science, media and militarism. Where Art formerly bore responsibility enough to take critical and scholarly stances on the proceeding of cultural activities and political events, with still yet enough freedom to take pleasures, it now has become moribund and stupefying. Visual and aural trances are regular distractions that purvey our daily attentions to matters to be taken care of. Art formerly enjoyed a supportive, sympathetic disposition and took pleasure in its engagement with the vision of a world populated and impassioned with its (real) actors.

3. Virilio, Paul. *Art & Fear*. Trans. Julie Rose. New York: continuum, 2000. Thanatos, from the Greek, meaning death. In Freudian theory, the death instinct, it is often contrasted with Eros, the lovesexy life instinct. What Virilio points to in no uncertain terms, is the explicit pattern of complicity with moribund themes in Artistic production that amount to a complicity, either out of cowardice, convenience or derangement with anti-human military, industrial machinations. perceived as submissive acquiescence, so tragically we are shut-up in many manners of noise.

Simulacra and trance in its degenerative modalities have subtended and wounded the mind and space of our former dynamics – Virilio takes up the longing for meaningful silence – that is now perceived as submissive acquiescence, so tragically we are shut-up in many manners of noise. Love, in its corporeal incarnation appears, though only so, to have taken no losses. Pity, for all its power and freedom to traverse political, social, and cultural boundaries is incredibly if not stupidly and perversely, transubstantiated into a weakness.

Laura Kipnis, in her book *Against Love: A Polemic* searches through the question “What is love?” and articulates the difficulty of discovering absolute affective definitions:

If the definitional quandary (of love) stands in for something forever frustrating and forever promising at the core of the whole business, if there’s something inherent in the nature of human longing that defeats its own fulfillment – all the while offering fleeting moments of reverie and elusive glimpses of transcendence – then the question is what the social world does with all that frustration and all that promise (198).

The proximity of this insight to the operations of desire in the non-space, cool, porn, fat and stupidity suggests that our natural sympathetic attunement to communicational and dialectical struggle are being altogether distracted and the surplus energies of our practices are being squandered. Badiou’s maxim; “Keep Going!” is a fine antidote. Its challenge is at once an exciting sense of permission, camaraderie, and enduring will with a direct invitation into practices of truth-procedure.

To respond to Kipnis’s question in what ‘the social world does with all that frustration and all that promise’, love [amoureux] is, in Badiou’s ethic of truths, a mode of truth-procedure practice itself (Kipnis, 198). This is not so much to advise love as a means of engaging truths-procedure but to point out that it may reportion the otherwise stupefying empathic losses in our affective economy which Virilio directs our attention to.

Endnotes

1. Slavoj Žižek has left me a little dumbfounded lately, though in 50 pg. doses, I think its a pleasurable stupefaction, I've been able to observe that it really quiets me down. In *The Parallax View* he describes (pp. 213) the relation of consciousness to self-consciousness in this way: 'The 'raw' character of our immediate experience is thus the result of a complex effort of mediation; its inertia is sustained by its very opposite, the lightness of the 'free thought' freely gliding through the air. This is also why (to put it in Kantian terms) there is no consciousness proper without self-consciousness: not only does the 'I' emerge as the self-relating interaction between the present and my own past; what we call 'Self' is the elementary form of escaping the 'control of solid earth' through self-relating. As such, it underlies all other forms: the self-relating of the agent of perception/awareness, as it were, creates (opens up) the scene on which 'conscious content' can appear; it provides the universal *form* of this content, the stage on which the preprocessing work of mediation can collapse into the immediate 'raw' givenness of its product. The magic trick of self-relating lies in the way my very 'decenterment' - the *impossibility* of the I's immediate self-presence, the necessity of what Derrida would have called neural *différance*, of the minimal detour through the past mnesic traces - is turned into the mechanism which makes direct 'raw' self-awareness possible. {mnesic: a. pertaining to memory or mneme.}

2. Grid Computing is an emerging computing model for higher calculative throughput achieved by taking advantage of the compound result of networked computers.

3. MIT researchers have developed a system of light sensitive fibers that they have arranged into a spherically shaped net, the suggestion I am interested in is on taking this shape change to the usual schema of the lens as a model for theory and redefining theory with a reshaped model. Theory that anticipates and analyses properties of 'light' rather than simply deforming proportions and distancing labours, embodiment, tactility, etc. Wavy, shapey theory like great sails or snazzy but smart night vision lingerie.

<<http://web.mit.edu/newsoffice/2006/imaging.html>>

4. Fear Factor is a 'reality based' TV show that involves coercing contestants into jumping out of airplanes, eating worms, blended rats and generally eliciting disgust, dangerously crashing cars or walking highwires for money. The notion of *fear* is presented in contrast to capital carnival induced self endangerment, vulgar feats of eating bugs, etc. A very stupid, over, show.

<http://en.wikipedia.org/wiki/Fear_Factor>

5. Here, I mean car-chase in the derisive sense, that is, tedious, habitual inclusions in movie style screen events - not unlike the recurring sweat dripping of that recurring aureole of the love interest in that certain loving scene on that certain evening in the story - with all things sadly being equal, I should point to the following car-chase as an exception, or a reputed exception.

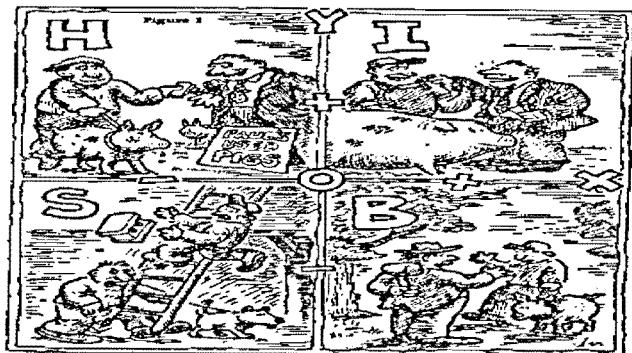
<http://en.wikipedia.org/wiki/The_French_Connection_%28film%29>

6. In the term postmodularity, the latter half of the paper attempts to adapt the diversity of the project works with the interdisciplinarity of some of the major questions in the fields that gave rise to it. Effectively, employing a reflexive system of day to day points of reference from the meta to the dialectical, that might demonstrate, explain and develop knowledge from the integration parameters that delineate the liminal reaches within the philosophical and communicational in visual culture.

7. Squirrel Magic is highly coincidental, it involves a frozen moment of mutual awareness between your average lordly but mad urban squirrel and a human subject, playing either the role of supriser or the suprised. Mutual eye contact is crucial (merely seeing or being seen by a squirrel doesn't make it) since, the form shift of consciousness demands a kind of random but mutual empathy. This isn't emotional empathy, it's a suspended anticipative signal tangle of axons, light and presence. There are no current applications for Squirrel Magic.

8. The project work involved some brief grouping experiments with patinated pop bottle tops. In this case, the objects appear with a symbolic representative character, a bit like game pieces without a recognizable game. In the actual grouping arrangements, the sense was that the visual quality of the objects could survive their prosecution as glorified Tiddlywinks and take up, on the grid surface they were presented on, a readable tension between individual and group. See; Studio Documentation Images 1> Modelling and Objects > Pop Top counters.

9. See <<http://www.mentalsoup.com/mentalsoup/basic.htm>>.



10. Criminal in this sense, is sensitive to the radical increases of incarceration rates, of the prison industry as a public sector breach of commonweal funds into the ethical failure of the private sector.

11. Without presumption, insult or condescension, as previously testified, I gave cool a go for about twenty-five years (not months or semesters) and to be sure I was an invalid in communitas - an intellectual and artistic burden - in a liminal cloud of unknowing. Cool in my case, is over.

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(1995). *The Columbia Dictionary of Modern Literary and Cultural Criticism*. New York, Columbia University Press.

(1995). *The Cambridge Dictionary of Philosophy*. Cambridge, Cambridge University Press.

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(1999). *The New Fontana Dictionary of Modern Thought*. London, Harper Collins Publishers.

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Adorno, T. (1951). Part 1, 2 & 3 (Various Entries). *Minima Moralia: Reflections from Damaged Life*. Bath, Verso: 251.

Appadurai, A. (1996). *Modernity at Large: Cultural Dimensions of Globalization*. Minneapolis, Minnesota Press.

Arantes, A. A. (1996). "The War of Places: Symbolic Boundaries and Liminalities in Urban Space." *Theory, Culture & Society* 13(4): 81-92.

This essay considers the real physical spaces of Sao Paulo. It establishes the invisible but real divisions of space in communities which divide one human reality from the next through the economics of social stratification. The role of the symbolic code of economic buying power and the costume of prosperity suggests the evocation of intractable social spaces which separate human realities. This is useful for sketching out the terrain of liminal separations with a view decoding the devices of corporate encroachment.

Argento, D. (1996). *The Stendahl Syndrome*. Italy, Troma.

Augé, M. (1995). *non-places: introduction to an anthropology of supermodernity*. New York, Verso.

Aunon, Z. A. K. a. J. I. (1990). "A New Mode of Communication Between Man and His Surroundings." *Transactions on Biomedical Engineering* 37(12): 1209-1214.

Badiou, A. (2001). *Ethics: An Essay on the Understanding of Evil*. New York, Verso.

An interesting discussion of the problem of evil as an ethical failure extended from the normativity of conservatism.

Badiou, A. (2005). *Politics as Truth Procedure. Metapolitics*. New York, Verso: 159.

Badiou, A. (2005). "The Adventure of French Philosophy." *New Left Review* 35: 67-77.

Alain Badiou is a hero of mine. This recent article in the *New Left Review* provides an overview of French philosophy that is useful to a fuller consideration of the recent race, poverty and labour riots in France and Europe.

Baggini, J. (2003). *Atheism; A very short Introduction*. New York, Oxford.

Balfour, I. (1991). "Reversal, Quotation (Benjamin's History)." *MLN* 106(3): 622-647.

This is a substantial article addressing, in analytical specifics the form of Benjamin's project, effecting the special nature of his challenge to the narrative of history. Benjamin's innovations in developing a ground for a materialist history involve new and unusual shifts in practices of reading, quotation, criticism and translation. The article arrives at a sense of the risk and unpredictability involved in this reformulation of practices in history. Though, since it manages to infer an alternatively grasped practice of history which evades both the catastrophe and banality of progress, Balfour expedites the readers understanding to the radical importance of Benjamin's project.

Barthes, R. (2005). "from *The Neutral*: Session of March 11, 1978." *October* 112: 131.

This article served as an influence on a stretch of studio research exerting an imitative exploration of neutral colour. The idea of a neutral colour articulates Barthes concern with the temporal paradoxes of the adjective, to discover it as a moment, a time.

Bataille, G. (1961). *The Tears of Eros*. San Francisco, City Lights Books.

This book is a close and refined dialectical study of images from history. The author died before its publication, when it was subsequently blacklisted by government man Andre Malraux. In life, Bataille worked at the Bibliothèque Nationale in Paris and played a crucial role in securing the safety of Benjamin's project by using his role to hide the manuscripts in its basement when the Nazi's of 1940 overtook Paris. In Bataille's book, a focus on the proceeding of mankind's activities and motivations through the primal, the violent, the rapacious and the beautiful, aside from its engrossing thesis, evidences the intellectual and methodological exchange between Bataille and Benjamin. Arguably, this book could operate as a chief example of Benjamin's notion of the dialectical image, as culled through Bataille's lifework with the subtle detritus of the museum, library and gallery. This is truly a profound literary project engaging dialectical images.

Baudrillard, J. (1998). *Paroxysm*. New York, Verso.

An interview format introduction to the intellectual production of Baudrillard. Addresses contemporary values, existence and worldly affairs proceeding into the authors reflections on America, photography and Art. The end of the interview culminates paroxysmically into an assertion of a Stockholm Syndrome style uncertainty of thought. I remain a case hardened but interested existentialist.

Baudrillard, J. (2002). *The Spirit of Terrorism*. New York, Verso.

This text was an interesting means of leaving off with the media failure over the 2001 attack in New York. Once again Baudrillard has an almost entirely unrelatable means of refocusing reality so that what is seen develops the alternative to perhaps not be anything more than illusion.

Beckett, S. (2001). *Beckett on Film [Vol.1-4]*. The Criterion Collection. Kelowna, B.C., Blue Angel Films Ltd.

A compressed and stylistically beautiful arrangement of Beckett's finest works made intellectually proximate and aesthetically accessible. Very philosophically useful and exquisitely disheartening.

Belsey, C. (2002). *Poststructuralism; A very short Introduction*. New York, Oxford.

Benjamin, W. (1969). *Illuminations*. New York, Schocken Books.

This is a central collection of Benjamin's more accessible essay works edited by Hannah Arendt. There are ten works on a range of topics from Kafka, translation, Proust, theater and the much read *The Work of Art in the Age of Mechanical Reproduction*. This volume and its companion, *Reflections* are the more popular texts since they were the first volumes to be translated from German for the English audience. The essays in *Illuminations* look like and rhetorically behave like essays, though there are some twisty spots. The fourth essay on Franz Kafka makes an exhilarating point about the permanence of the trial of life and how, beauty operates, as a type of light-of-the-law shined upon the face (or figure) of the guilty.

Benjamin, W. (2002). *The Arcades Project*. Cambridge, The Belknap Press of Harvard University Press.

This is *Das Passagen-Werk*, academe now raves over it, though some commentators have accused it of being merely a diaristic, unfinished collection of notes from a failed project. I think, after purchasing it and reading the Rolf Tiedemann essay *Dialectics at a Standstill: Approaches to the Passagen-Werk* that I remain caught between the two possibilities of its greatness or its failure. As an outsider text, where the institution of academe was and is in operation, my intuition is that Benjamin might have identified with the Angelus Novalis, witnessing the mounting catastrophe of its unfinished nature raised by storms in backward flight, while witnessing its subjection to a certain scholastic avarice. It is easy to identify with Benjamin, both weakly and strongly through the idea of hashish, because his exploration thus begins like most human endeavors with error consciousness. If the contents of the Black Suitcase from the Spanish border had not been lost, I would broach no complaint with the contemporary machinations of the academy.

Benjamin, W. (2006). *The Work of Art in the Age of Mechanical Reproduction*. Media and Cultural Studies: Keyworks - Revised Edition. M. G. D. a. D. M. Kellner. Oxford, Blackwell: 18-41.

The classic Benjamin essay that arises in most early exposures to his constellation.

Bernstein, J. M. (1999). "Benjamin's Speculative Cultural History." *Theory, Culture & Society* 16(3): 141-150.

This essay works toward a Benjaminian suggestion for the reorganization of the nature of experience as a means rectifying the lived instant and authoritative experience. The axis of experience is divided, between word as political and image, as technological. Benjamin's strategy is to give each their own, thus allowing independent experiential structures. Subjectivity and intersubjectivity are important operators that remain unresolved yet actuate the essential notions

of public and private. Toward this, the author suggests that Benjamin's sometimes overlooked concept of the aura, could help balance the lived instant with experiential authority.

Bogue, R. (2003). *Deleuze: on Cinema*. New York, Routledge.

Borges, J. L. (1998). *Collected Fictions*. New York, Penguin Classics.
The best book I own.

Bourdieu, P. (1993). *The Field of Cultural Production*. Columbia, Columbia University Press.

This text is a collection of Bourdieu's most seminal intellectual developments. My interest in it is primarily in his notion of the habitus and its linkage to Habermas's public sphere. Similarly, it will be interesting to learn if any of the characteristics of the habitus are contingent on or linkable to Turners liminal. This I think would be interesting as an observation relevant to artistic production and cultural rituals of community.

Brahkage, S. (1971). *The act of seeing with one's own eyes*. United States, Criterion.

Buck-Morss, S. (1977). *The Origin of Negative Dialectics: Theodor W. Adorno, Walter Benjamin and the Frankfurt Institute*. New York, The Free Press.

This text is an earlier of Buck-Morss's authoritative works that deals with Adorno and Benjamin. Borrowed from the library, for chapter sections on Art and art production. Specifically, *The Artist as Worker*, *The Example of Revolutionary Music*, *Surrealism as Model: The Experience of Hashish* and *The Aesthetic Experience*.

Buck-Morss, S. (1991). *The Dialectics of Seeing: Walter Benjamin and the Arcades Project*. Cambridge, The MIT Press.

This text would be useful tool for any practicing studio artist. I read part II first; *Fossil*, *Fetish*, *Wish Image* and *Ruin*. The afterword section which describes Benjamin's experience on the way to and his revolutionary suicide at the Spanish border, is both tragic and frustrating. The disappearance of the Black Suitcase with the corpus of his project is fiercely sad to read. There remains no trace or explanation of this loss and we are faced with a vision reminiscent of the order of human catastrophe the Angelus Novus might witness. The introduction and first two sections *Temporal* and *Spatial Origins* are useful for understanding the abuses that the academy dealt Benjamin, as well as, the general tenor of his social and practical life. The images are invested with a certain thrillingness, that behave similarly to the images in Bataille's *The Tears of Eros*. Buck-Morss's images are more didactic of Benjamin's dialectical method where Bataille presents a fully autonomous dialectic on the matter of humanity the whole.

Bullock, M. (1991). *Dialectical Images: Walter Benjamin's Theory of Criticism*. By Michael W. Jennings. *Comparative Literature*. Ithica and London, Cornell University Press. 2005: Book Review.

This is a very brief book review of Michael W. Jennings book on Benjamin. The book deals with the 'maieutic' fragment of literary theory in a larger system of fragments. Maieutic is a Socratic method of inquiry, that aims to bring a person's latent ideas into clear consciousness. It outlines the Benjaminian concern with taking up the work of assembling these fractured literary

shards into larger shards. This endeavor is programmatic to Benjamin's materialist history, despite the obscurity of any larger order and the structural limitations, of literary criticism.

Calvino, I. (1947). *The Path to the Spiders' Nests*. Torino, The Ecco Press.

Calvino, I. (1956). *Italian Folktales*. New York, Pantheon Books.

Calvino, I. (1972). *Invisible Cities*. London, Harcourt, Brace & Janovich.

Calvino, I. (1979). *If on a Winter's Night a Traveller*. Toronto, Lester & Orpen Dennys Publishers.

Calvino, I. (1983). *Mr. Palomar*. Torino, Harcourt Brace.

A beautiful kind of slow contemplative and metaphilosophical reading is induced by this instance of Calvino's writing. It is at once a storied real with simple appearance, though also a comprehensive hybrid of allegory and metaphor that makes lucid and felt, acute contemporary metaphysical and philosophical issues.

Chiesa, L. (2005). *Fields of knowability through the Arcades*. Los Angeles, University of Southern California. 2005: Online Source.

This article deals with the idea of what the author calls 'threshold and boundary experiences'. These are psychological and conceptual experiences that arrest a chance of transformation. This arresting is achieved by making what are otherwise 'hollowed out' detritus dialectically knowable, during their transition, from use and meaning to obsolescence. It learns to recognize the reflection value of decay, back and forth across the delimitations of the external and the internal. Transformation experiences in the public, like architecture and fashion, to private shifts in the internal, like the forgetability of external regimes over human needs.

Chisholm, D. (2002). "A Queer Return to Walter Benjamin." *Journal of Urban History* 29(1): 25-38.

This is a medium sized and dynamic article that caresses Benjamin from the queer perspective. The central address is toward the 'degraded aura of eroticism in commodity fetishism' in Benjamin's phantasmagoric. The alteration of the erotics of perception through seduction by the commodity spectacle necessarily screws up the nature of sexual practices. Benjamin had planned to write an essay with the title *Paris Arcades: A dialectical fairyland*, though in all events, it wasn't realized. This essay outlines the bendability of capital's induction of consumer gaiety as a heroic lesbian liberation from regimes of reproduction. There are significant dialectical resources in Benjamin that can participate in mapping conflicting territorializations of urban, queer urban, cultural and queer cultural spaces.

Cralk, J. (2003). "The Cultural Politics of the Uniform." *Fashion Theory* 7(2): 127-148.

This article takes up the counter-hegemonic remark that masculine dress codes are at root feminine. However, the uniform as a code in a more direct way is useful to defining the patterns of civility that corporate practices posture through costume. The possibility of retracing the notion of civility as parallel disinformation to the masculine to feminine axis is interesting. Using

the larger notion of uniformity and dress code as a reversible derivative of costume coding in both corporate culture and organic communities so as to identify truths and vulnerabilities.

Crary, J. (1992). *Techniques of the Observer: On Vision and Modernity in the Nineteenth Century*. Cambridge, The MIT Press.

Danto, A. C. (1996). *Playing with the Edge: The Photographic Achievement of Robert Mapplethorpe*. London, University of California Press.

Hard, persistently mortifying photographs and probably beyond the limits of any potential taste I could acquire or affect. Mapplethorpe frightens me but I bought the book for fun since we share a date of birth.

Davis, B. (2005). Interview with Alain Badiou (August 14, 2004), *little girl: a magazine of tactical thinking*. 2005: Writing on Contemporary Thought.

Debray, R. (1995). "The Three Ages of Looking." *Critical Inquiry* 21(Spring 1995): 529-555.

DeQuincey, T. (1827). On Murder Considered as One of the Fine Arts. *Blackwoods Magazine*.

Startling to begin with but eventually admirable and intelligently infused with 'conditions-of-the-working-classes' type examples and hyperbolic provocations. Similar in motivation and acuity to the Confessions of an English Opium-Eater.

DeQuincey, T. (1998). *Confessions of an English Opium Eater*. New York, Oxford University Press.

An autobiographical account of the authors descent into addiction amidst bad social conditions at the behest of sublime laudanum visions. A remarkable instance of literary artistry in the authors ability to articulate the segregations of social class, narcotic taboo and cultural taste as a lived experience.

Dewey, J. (1934). *Art as Experience*. New York, Perigee.

Dewey, J. (1958). *Nature, Communication and Meaning. Experience and Nature*, Dover Publications: 443pp.

In this excellent read, John Dewey further exploits his concept of "experience" as foundational to human knowledge. Dewey's concept of "experience" represents a breakthrough in empiricism, as "experience" for Dewey is not merely "sense impressions" as it was for earlier empiricists. Dewey's "experience" is an iterative process and thoroughly embodied; the qualities of each individual experience become functioning parts of one's experience in a larger sense, serving to transform the qualities one will experience under certain conditions in the future. For the sake of illustration, consider a child's first experience of fire: it is beautiful, exciting, and enticing, until the child gets burned: then each subsequent experience of fire contains an element of fear and danger, as the previous experience transforms the experiences to come. Dewey uses this concept of experience to provide a theory he calls "naturalistic empiricism"; a pragmatic theory of knowledge that provides a basis for his later inquiries into knowledge and human experience. His treatment of the ontogeny of knowledge provides a compelling, thoroughly materialistic, and Darwinian account of the development of thinking in the human animal

without lapsing into an isolating solipsism or into a fanciful dualism. The prevalence of Hegelian philosophy in Dewey's earlier philosophic work and his training as a psychologist provide him with an eye for solid methodology, a powerful sense of the role of social structure in human thinking, and a talent for synthesis. Experience and Nature is therefore a profoundly social text as well, where Dewey explores the role that social experience plays in the development of knowledge and communication as human attributes, or more to the point, as human activities. I have found this book to be a profound antidote to the despair and irony in writers such as Kierkegaard, Heidegger, Sartre, and Rorty; the meaning and scope of existence is redeemed on an extremely individual level through community and relationships. This book is highly recommended for those with an eye for postmodern philosophy and theories of embodiment (Dewey is frequently compared to Maurice Merleau-Ponty), as it shares much with the hermeneutic tradition, while remaining grounded in a very scientific perspective.

Douglas, S. (2005). "Chinese Art: Galleries Go East." *Flash Art* XXXVIII(241): 129.

Dunn, R. G. (1998). *Redeeming the Subject; Poststructuralism, Meadian Social Pragmatism, and the Turn to Intersubjectivity. Identity Crisis: A Social Critique of Postmodernity*. New York, University of Minnesota Press: 291pp.

In this book, Robert G. Dunn situates the intellectual currency of "the postmodern" within the larger context of social and cultural change shaping the movement over the past several decades. Along the way, he offers a necessary corrective to both the sociological and historical shortcomings of cultural criticism and the cultural myopia of social science in considering the postmodern world. Dunn explains contemporary culture and contemporary cultural criticism as part of a distinct historical moment, one that entails new social relations as a consequence of new means of production. In place of prevailing cultural and political constructions, Dunn proposes a "social relational" approach that explicitly recognizes the structural and situational contexts of identity formation. He conceptualizes issues of identity and difference in terms of social, cultural, and political transformations in the transition from modern to postmodern society. This provides a socio-historical perspective through which to consider the impact of consumption, mass media, globalization, and new social movements on identity-forming processes. Unique to this undertaking and crucial to Dunn's critique of poststructuralist and postmodern theories is his application of the theory of George Herbert Mead as a more effective means of theorizing identity and difference. Dunn's focus on postmodernity as opposed to postmodernism serves to ground the analysis of identity and difference materially and socially.

Esterow, M. (2005). "The World's Top 200 Collectors." *ARTnews* 104(7): 225.

Falkenstein, M. (2005). "The Training of the Guards." *ARTnews* 104(5): 161.

Fincher, D. (1995). *Seven*. USA: 127min.

Findlen, P. (1996). *Humanism, Politics and Pornography in Renaissance Italy. The Invention of Pornography: Obscenity and the Origins of Modernity, 1500-1800*. L. Hunt. New York, Zone Books: 411.

This collection provides this essay with a deep study of the formulative role that eroticized viewing and pornographic imagery have played in the development of Western

practices of scientific observation. The connection here is to Habermas's buttressing of the Enlightenment so as to develop a more natural explanation for the dominance of the visual in Western consciousness. With a better understanding of the origins of the visual, combating and employing select visual codes and practices might lend some advantage to local, organic communities of cultural production.

Flèche, B. (1999). "The Art of Survival: The Translation of Walter Benjamin." *SubStance* 28(2): 95-109.

Flèche's essay focuses on the precipitous separation that Benjamin outlines between reader, text and translation let alone meaning and compound translation simulacra. There is a metaphysical pointer in this essay that identifies the *The Task of the Translator* essay as a conceptual zombie (if you will) that participates in Benjamin's autonomous enigma, while effecting an afterlife. The author identifies this particular essay as Benjamin's magic ur-text in the sense that it establishes his methodology of destabilization. I found this article useful, in reflection on a former video project, that engaged this essay. It describes in fuller detail my intangible sense of a drastic present, invested in iterations of simulated meaning, the indecipherability of certain text formations. Toward the end of the essay an interesting quotation; "In the profession", Paul de Man writes about *The Task of the Translator*, "you are nobody unless you have said something about this text"(26). You will certainly be no authority when you do say something about it.' I continue to have no plans for my video.

Foss, S. W. L. a. K. A. (2005). *Theories of Human Communication* (with InfoTrac). Nelson, Thomson Wadsworth.

Foucault, M. (1980). *Power/Knowledge: Selected Interviews and Other Writings, 1972-1977*. New York, Pantheon Books.

Gaines, J. (1993). "Research on Walter Benjamin." *Theory, Culture & Society* 10: 149-167.

This article deals with three texts as a means of outlining secondary sources on current Benjamin scholarship. Gary Smith's *On Walter Benjamin*, Michael Jennings *Dialectical Images* and Susan Buck-Morss's *The Dialectics of Seeing*. Jennings gets panned, Buck-Morss and Smith are both lauded. This is a substantial article and a handful of interesting points are made about Benjamin through the lens of these authors. The most productive, to my mind, is its accentuation of Buck-Morss's point that there is an affinity between Benjamin's method of truth and that of the Qabbalists, who treated ideas as such in a now, rather than when they originated. There is an interesting kind of intellectual reliquiae made possible from this perspective, that reminds me of the mutable allocatability, of variable limits on calculus functions.

Gere, C. (2002). *Digital Culture*. London, Reaktion Books.

Grant, D. (2005). "Art Market: Auction Houses Look East; New Buyers from Russia and Mainland China Drive up Prices." *ARTnews* 104(10): 108-112.

This is a brief but recent and colourful discussion of larger economic and cultural trends in the art market. It describes the relocation of major art purchasing capital as well as outlining the quantitative specifics of purchases, times and objects. This is relevant to the relative commercial innocence of local communities of artistic and cultural practice. Not that their aren't

big buyers and sales in Canada, this article deals more with alarming, exemplary extremes of capital commodity in corporate heritage market practice.

Green, S. (1997). *The Rainbow Man/John 3:16*. US, Other Cinema: 70min.

Gregg, G. (2005). "How to Talk to an Artist." *ARTnews* 104(6): 145.

Guattari, G. D. a. F. (1983). *Anti-Oedipus: Capitalism and Schizophrenia*. Minneapolis, University of Minnesota Press.

Guattari, G. D. a. F. (1987). *A Thousand Plateaus: Capitalism and Schizophrenia*. Minneapolis, University of Minnesota Press.

I've read it but I've only been able to make use of the chapter on State Capture. It has been credibly advised that reading Henri Bergson is the best way to understand the thicket of this textual experiment. I sometimes think - perhaps more out of exasperation than anything - that Deleuze is an idiot.

Gunning, T. *Tracing the Individual Body: Photography, Detectives, and Early Cinema*: 15-45.

Habermas, J. (1962). *The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society*. Cambridge, The MIT Press.

Although this text is intimidating, it is very useful to any argument that would attempt to realistically work with what already exists. The detailed consideration of the development of the public sphere allows for speculation on the effects that corporate encroachment might have and could reveal hidden strengths or strategies for contesting and recontextualizing it.

Hartley, J. (2002). *Communication, Cultural and Media Studies; The Key Concepts*. New York, Routledge.

Harvey, D. (1990). *The Condition of Postmodernity: An Enquiry into the Origins of Cultural Change*. Cambridge, Blackwell.

This text's foundational integrity and endurance over recent decades adds to its credibility as a legitimate scholarly text on postmodernism.

Haverkamp, A. (1992). "Notes on the 'Dialectical Image' (How Deconstructive Is It ?)." *Diacritics* 22(3/4): 69-80.

This article is interesting since adopts a refreshingly less venerative tone toward the work of Buck-Morss. Moreso than this subtlety though, the topic of Barthes 'punctum' is raised to compare with Benjamin's dialectical image. The essay forwards their similar approach to photography and the textuality of the image, establishing their interpretive compatibility. Specifically, with regard to the trace and the aura, where one useful sentence explains; 'The impenetrable 'secret' of the commodity appears to be dissolved into the translucence of the image as picture'.

Holger, P. (2004). Passengen-Werk [Arcades Project]. The Literary Encyclopedia. Calgary, University of Alberta. 2005.

This is a very tight but useful article that summarizes the work and project of Walter Benjamin. It concludes with a recognition of his leading role in the decision to take mass material culture seriously. The merits of this being, not only a re-awakened sense of the immediate now, but access to the collective social energy that would otherwise be lost to progress due to linear narratives of history. It also addresses the mythical conditions of cultural history in an efficient way. Unlikely to be useful to a full blown Benjamin scholar but as a three page synopsis, it covers a lot well.

hooks, b. (2000). *Where We Stand: Class Matters*. New York, Routledge.

This text is a favorite reminder of the integrated nature of class and race struggle. Useful for understanding how to survive the middle-class nature of the academy too.

Hunt, L., Paula Findlen, Lucienne Frappier-Mazur & Wijnand W. Mijnhardt (1996). Introduction: Obscenity and the Origins of Modernity, 1500-1800, Humanism, Politics and Pornography in Renaissance Italy (ch. 1), Truth and the Obscene Word in Eighteenth-Century French Pornography (ch.5) & Politics and Pornography in the Seventeenth and Eighteenth Century Dutch Republic (ch.8). *The Invention of Pornography: Obscenity and the Origins of Modernity, 1500-1800*. L. Hunt. New York, Zone Books, MIT Press: 411.

Jameson, F. (1983). *Postmodernism and Consumer Society. The Anti-Aesthetic; Essays on Postmodern Culture*. H. Foster. New York, The New Press: 159pp.

Jevtic, C. H. a. Z. (1997). *Introducing Baudrillard*. New York, Totem.

Johnson, C. (1999). *Derrida; The Scene of Writing*. New York, Routledge.

Kellner, M. G. D. a. D. M., Ed. (2006). *Media and Cultural Studies: Keywords revised edition. Keywords in Cultural Studies*. Oxford, Blackwell.

The same cultural theory survey as 2001, except with a couple of the former articles removed (18, 23 and 28) and a promising new part six entitled; *Globalization and Social Movements* including an article by Arjun Appadurai, 'Disjuncture and Difference in the Global Economy'. Also, though it has more pages, it's somehow thinner.

Kincaid, J. R. (1992). *Child-Loving; The Erotic Child and Victorian Culture*. New York, Routledge.

King, R. C. a. I. W. (1998). "The Organizational Structuring of Novelty." *Organization: Speaking out on Organization Studies* 5(4): 461-478.

Kinsella, E. (2005). "Investigating the Getty." *ARTnews* 104(9): 57-60.

This article outlines a recent corruption scandal at the Getty Museum and Trust. It stands as an early example of institutional conditions at heritage institutions that suffer incidents of revealing how they are corrupted by their own power and economic strength. The article gingerly

navigates through the controversy since ARTnews is a scholarly journal in the visual arts and is thus interpellated in its professional role.

Kipnis, L. (1996). *Bound and Gagged: Pornography and the Politics of Fantasy in America*. New York, Grove Press.

This book brought me closer to Fredric Jameson and demonstrated the style and power of communications study to interpret and understand complex contemporary issues. I admire her, she has a new book coming out soon on or around feminism (it's self-implicating issues) and she replies to my email.

Kipnis, L. (2003). *Against Love: A Polemic*. New York, Vintage Books.

Another demonstration in how communications writing seems to be able to call into question and analyze any subject. Everyone has suffered the stupefaction of love, this book is able to articulate the social and political context for those pleasures and discords. I'd like to be a communications scholar if it would skill me by some art so that I could get close to this kind of articulate incisiveness.

Kipnis, L. (2003-2005). Condi's Inner Life, Meet Playboy Sr., Off Limits, The Anxiety of (Sexual) Influence, Pinko in Pearls, Brock Attack, Peck the Knife, Why Americans Hate Democrats - A Dialogue, Navel Gazing & Ladies First, Washingtonpost.Newsweek Interactive Co. LLC: Online Articles.

Krauss, A. e. a. (1996). "Visual Culture Questionnaire." *October* 77(Summer): pp. 25-70.

Kroker, M. A. W. a. A. (1994). *Data Trash: the theory of the virtual class*. Montreal, New World Perspectives.

Ladkin, D. (2006). "The Enchantment of the Charismatic Leader: Charisma Reconsidered as Aesthetic Encounter." *Leadership* 2(2): 165-179.

Lalvani, S. (1996). *Photography, Vision and the Production of Modern Bodies*. New York, State University of New York Press.

Leeuwen, G. K. a. T. v. (1996). *Reading Images: The Grammar of Visual Design*. London, Routledge.

Lefebvre, H. (1995). *Introduction to Modernity: Twelve Preludes September 1959-1961*. New York, Verso.

Lehti, R. (1998). "Edvard Engelbert Neovius, An early Proponent of Interplanetary Communication." *Acta Astronautica* 42(10-12): 727-738.

Livraghi, G. (1996-2004). *The Power of Stupidity, The Power of Stupidity Part Two, The Stupidity of Power, Footnote, The Vicious Circle of Stupidity, Three Friends of Stupidity, The Stupidity of Technologies, The Art of Simplicity, Simple Thoughts on Complexity & The Basic Laws of Stupidity*. 2005.

Lloyd, D. (2004). *Radiant Cool: A Novel Theory of Consciousness*. Cambridge, Massachusetts, The MIT Press.

Lucero-Montano, A. (2005). On Walter Benjamin's Concept of History, Philosophy Pathways. 2005: Online Article.

This is a good article for understanding some of the large and small structurations of Benjamin's constellations. It identifies the image of Paul Klee's *Angelus Novus* as crucial to Benjamin's derailment of progress narratives in history. The Angel's predicament, of seeing past and seeing forward at once, is as an unfolding and continuous catastrophe. Optimistically though, from the dark predicament of the Angel, he is able to identify cause for hope in people, through the liberating gift of 'anamnesis' of the past. Anamnesis, is the remembrance of former lives, the conscious experience of full temporal dislocations. This is to say, that through this capacity history is made to arrive from its former events rather than going from a now into the previous. The revolutionary intuition of wanting to stop time lands the reader in the time-filled now - of his invention - the dialectical image. In shifting the political paradigm of history, namely its referent time origin and direction, he then can translate this into a political philosophy of history.

McKee, Y. (2005). "Allora & Calzadilla: The Monstrous Dimension of Art." *Flash Art* XXXV111(240): 128.

Meneley, D. K. a. A., Ed. (2005). *Fat: Anthropology of an Obsession*. New York, Jeremy P. Tarcher/Penguin; a member of Penguin Group (USA) Inc.

A useful and insightful collection of essays from cultural contexts throughout the world, on fat as an anthropological aspect of the body.

Mihailescu, C.-A., Ed. (2000). *This Craft of Verse: The Charles Elliot Norton Lectures 1967-1968 of Jorge Luis Borges*. Cambridge, Massachusetts, Harvard University Press.

I read this book on the bus to London's UWO to talk about applying to their Ph.D program with the author. It documents Borges talks on poetry at Harvard with an edifying sensitivity to both his absolute mastery and his playful self-disparaging humour.

Miike, T. (2000). *Audition*. Japan, Art Port: 115min.

Miike, T. (2001). *Ichi the Killer*.

Missac, P. (1986). *Passage de Walter Benjamin*. Cambridge, MIT Press.

This text was ordered by Ryerson Library staff on my request but it hasn't arrived. I haven't noticed it on store shelves. In all secondary accounts this is a very useful text, given that the author worked directly with Benjamin. In this sense, it would been useful in its reputé as an 'indirect critique' to adjunct the *Passegen-Werk*. Follow up reading perhaps.

Mitchell, W. J. T. (1998). *Showing seeing: a critique of visual culture*. *A Visual Culture Reader*. N. Mirzoeff. New York, Routledge: pp.736.

Newsinger, J. (2004). "Orwell and Socialism." *New Politics: Journal of Socialist Thought* 9(4): 102-109.

Orwell's socialism is interesting since it provides an interesting and adroit schema of itself in the counter-narratives of his novels 'Animal Farm' and '1984'. This article asserts the continued relevance of Orwell's thought (except his underwhelming view of the revolutionary role of women). In a partially biographical treatment of his life and works the fuller detail of his politics is surveyed. This is useful to a consideration of alternatives to both corporate culture hegemony and race riots.

Okamoto, K. (1966). *The Sword of Doom*. The Criterion Collection. Japan.

Ong, W. (1967). *The Presence of the Word: Some Prolegomena for Cultural and Religious History*. New Haven, Yale University Press.

Terry Lectures. A religious philosopher's exploration of the nature and history of the word argues that the word is initially and always sound, that it cannot be reduced to any other category, and that sound is essentially an event manifesting power and personal presence. His analysis of the development of verbal expression, from oral sources through the transfer to the visual world and to contemporary means of electronic communication, shows that the predicament of the human word is the predicament of man himself.

Paglia, C. (2002). *The Magic of Images: Word and Picture in a Media Age*. Toronto, Arion; A Journal of the Humanities and the Classics. 2006: Expanded online source of a lecture delivered at a York University conference: 'What Does it Mean to Read and Write Now ?'

Peters, J. D. (1999). *Speaking Into the Air; A History of the Idea of Communication*. Chicago, The University of Chicago Press.

Princigalli, M. (2005). *Smashmyphone.com*. Berlin, Rome and London. 2005: Internet Site featuring personal technology destruction in photo-essay form by attractive female technicians.

Probyn, E. (1993). *Sexing the Self; Gendered Positions in Cultural Studies*. New York, Routledge.

Reich, O. E. R. o. W. (1995-2005). *Public Organomic Research Exchange (PORE)*. 2005.

Richter, G. (1996). "Critical Discussions: Benjamin Redux." *Philosophy and Literature* 20(1): 200-217.

This article covers four texts on Benjamin. Most importantly, the 'indirect critique' in Walter Benjamin's *Passages* by his assistant and friend, Pierre Missac. John McCole's *Antinomies* gets panned but is identified as useful in spots. Margret Cohen's book *Profane Illumination* is also well regarded in Richter's mind. The Andrew Benjamin and Peter Osborne collaboration, *Walter Benjamin's Philosophy* is reviewed positively. The article attempts to contribute to negotiating a just relationship between the textual artifact and culture.

Richter, G. (1999). *Walter Benjamin's Other History: Of Stones, Animals, Human Beings, and Angels* by Beatrice Hanssen. *Modernism/Modernity*. 6: Book Review.

Visual Artist Gerhard Richter outlines the merits of Beatrice Hanssen's study of Benjamin's Trauerspiel work. His evaluation of her book is positive. He points to Hanssen's deft and timely understanding of its ethical potential. Until Hanssen's work, the Trauerspiel is often dismissed as merely a metaphysical, early work. Richter recognizes Hanssen's portrayal of Benjamin's sense of ethics and justice in the 'righteous man', close to that of Emmanuel Levinas's idea of responsibility.

Rivin, V. R. F. a. E. I. (1998). Guided Technology Evolution. 2005.

Robins, D. P. a. D. (2000). Cool Rules: Anatomy of an Attitude. London, Reaktion Books.

Ronell, A. (2003). Stupidity. Urbana and Chicago, University of Illinois Press.

Roseberry, W. (2005). The Rise of Yuppie Coffees and the Reimagination of Class in the United States. The Cultural Politics of Food and Eating. J. I. W. a. M. I. Caldwell. Malden, Blackwell: 320.

This is an article that I originally thought would be very useful for laying out the class politics in cultural consumption practices. I am impressed with article but currently it doesn't really have a discussable place in the essay as it is currently structured. This collection is itself very interesting but may only serve in some other vein of research.

Sabbath, B. (1970). Black Sabbath, Warner Brothers.

Scruton, R. (2001). Kant: A very short introduction. Oxford, Oxford University Press.

Sheerin, M. S. (2004). Communication Technology Update. Boston, Elsevier and Focal Press.

Shelley, M. (1993). Frankenstein. Hertfordshire, Wordsworth Classics.

Shields, R. (1990). "The 'System of Pleasure': Liminality and the Carnavalesque at Brighton." Theory, Culture & Society 7: 39-72.

This is a rather long article that treats the history of Brighton in England as an exemplary space that has for a long time employed changing standards of the carnivalesque within the British state. Its role as a space is interesting, since it recognizes the advent of liminal aspects of behavior, body presentation and imaginative inference. As a zone of human activity, it serves the essay to demonstrate a considered realization of the necessity of natural, organic and mutually coded cultural practice and production settings.

Singer, D. (2000). "1968 Revisited: "Be Realistic, Ask for the Impossible"." New Politics: Journal of Socialist Thought 8(1): 133-140.

This is a warmly counter-establishment study of the socio-economic and cultural break of the 1968 strikes in France, Europe and the World. The article goes into significant detail on how the system recovered and what and how various organizations were involved. This article is a contextualizing discussion, potentially toward understanding the transformative potential of recent riots in France.

Solso, R. L. (1993). *Cognition and the Visual Arts*. Cambridge, The MIT Press.

Sontag, S. (1990). *On photography*. Toronto, Anchor Books.

Sterns, P. M. (2000). "SETI and Space Law: Jurisprudential and Philosophical Considerations for Humankind in Relation to Extraterrestrial Life." *Acta Astronautica* 46(10-12): 759-763.

Stivale, C. J., Ed. (2005). *Gilles Deleuze: Key Concepts*. Montreal & Kingston, McGill-Queen's University Press.

Stratton, J. (2001). *The Desirable Body: Cultural Fetishism and the Erotics of Consumption*. Manchester, University of Illinois Press.

Taylor, P. (2005). Reprint: Richard Prince. *Flash Art*. XXXVIII: 161.

Taylor, P. (2005). "Americana: An Interview with Richard Prince." *Flash Art* 38(242): 122-125.

This is an interview article with Richard Prince by Paul Taylor that goes into some detail on his fallen relationship with Cindy Sherman. At first it seems like mere gossip but then the conditions of the industry that they have forged careers in become apparent as major and unusual actors in their private lives. In this respect R. Prince demonstrates the adaptations to the intervening presence of this aspect of arts practice by discussing his ease with leaving one representing gallery and moving onto another. As a cultural producer he has had to adopt the role and deference of a consumer.

Various/Multiple, a. (2005). *Suicide Girls*, SG Services Inc. 2004: *Self-styled Nude Autobiographical Photography*.

Virilio, P. (2000). *Art & Fear*. New York, continuum.

Walser, R. (1993). *Running with the Devil: Power, Gender and Madness in Heavy Metal Music*. London, Wesleyan University Press.

Ward, R. K. (2005). *Soft Core*. 2005: Online Article.

Waskul, D. D. (2005). "Ekstasis and the Internet: Liminality and Computer-Mediated Communication." *New Media and Society* 7(1): 47-63.

This article goes in significant detail in developing Victor Turners idea of the liminal. The realm of computer communications is deployed as the field for considering the fluctuations in self-identification, community practices and Lyotardian language games. The article also goes into internet sex as a way of analyzing technological shifts in human relationships. It is useful as a consideration of a much employed space of commercial enterprise that bears significant power to alienate and isolate communities from themselves while appearing not to be.

Williams, L. (1999). *Hard Core Utopias: Problems and Solutions* (ch.7), *Power, Pleasure, and Perversion: Sadomasochistic Film Pornography* (ch.8) & Epilogue. *Hard Core: Power, Pleasure, and the "Frenzy of the Visible"*. Berkeley, University of California Press: 380.

Williams, J. J. (2003). *Style: An Interview with Laura Kipnis*. Minnesota, The Minnesota Review: A Journal of Committed Writing. 2005.

Wilson, E. (2004). "Magic Fashion." *Fashion Theory* 8(4): 375-386.

This article discusses how chance objects become fetish objects. This is relevant since it may lend insight into the appropriative gaze of the museum. It finds grounding in Breton's surrealists and their notion of the Marvelous. Magic, objective chance is a real and considered metaphysical device in the pursuit of artistic self-knowledge. Fashion, through a branch of surrealism, gathers this possibility upon itself.

Wiseman, F. (1967). *Titticut Follies*. USA: 85min.

A documentary account of life behind the walls of an institution for the criminally insane. Shows scenes of the daily life of the men, interspersed with shots from the inmates' talent show.

Wolfflin, H. (1950). *Principles of art history: the problem of the development of style in later art*. New York, Dover Publications.

Wolin, R. (1994). Chapter Five: Benjamin and Brecht; "Crude Thinking". *Walter Benjamin, An Aesthetic of Redemption*. Berkeley, University of California Press: 139-161.

This article is a little humorous, where it elaborates Benjamin's refined intellectual attraction to Brecht and his work, set against the traumatizing boisterousness of Brecht's manner. That aside, it also points out the temporal contingency of their work at that time, and its necessary temporal context, in any reading of it nowadays. Quotation and interruption in the Benjaminian text parallels Brecht's gestural 'technique of literalization' in that, they both entail changing time and direction, thus making the ordinary disarming, strange and astonishing. The net effect of these 'shocks' being an explicit demonstration of the socially constructed nature of seemingly autonomous needs and desires. The article is substantial, detailed and concludes with a life-example meditation on Benjamin's shifted engagement of 'criticism in the service of the revolution' as a result of the Stalin-Hitler pact of 1939.

Wolin, R. (1994). *The Philosophical Rapprochement Between Benjamin and Adorno in the Early 1930's*. *Walter Benjamin, An Aesthetic of Redemption*. Berkeley, University of California Press: 165-212.

This is an extensive article that outlines philosophical differences between Adorno and Benjamin. Centrally, the importance of 'prehistory' in the controversy between high and low culture. This dialogue is important since, social life is all but made of mass mechanical and now electronic, cultural image production. Benjamin's truth of history as 'natural history' conflicts with Adorno's identification that nature is historicized, while history is naturalized. Benjamin sees the ideological veil acting from the 'critical concept' of a deceptive reconciliation image.

Wood, C. H. P., Ed. (1992). *Art in Theory, 1900-1990: An Anthology of Changing Ideas*. Oxford, Blackwell.

Wood, G. (2002). *The Blood of an Android*. *Living Dolls*, Faber and Faber: pp. 3-54.

Yablonsky, L. (2005). "What Makes a Painting a Painting ?" *ARTnews* 104(4): 145.

Appendix

Project Journal - Legibility in the Liminal: Challenging the Symbolic Order

This project will take as its adventure the moment of the interim when the going artist-scholar takes pause to change. The format that will become apparent is a pastiche of various forms from theoretical annotation, sidewalk verse, formal academic rhetoric, visual production, stories (some of them true) and well intended wisdom simulating aphorisms. In this respect toward preserving the faith of the reader, this document traces a shifting flow of experience and heuristic recollections through the life transformational experience of making myself worthy of the artistic elevation and scholarly rigor of the university requirements and the greatly appreciated support of the panel. Since my life and origins have not taken their ideals from any persistent arrangement of social structure, the relevance of offering the contemplative components of the unravelling of my life/work may seem fractious or overtly complicated. This is not the easy route and there is no romantic endeavor implied or designed, as much as, a clean will to take as full an intent to the comprehensiveness of this project. This is not to choose too few tools or too many weapons, so much as to fully accomplish an accurate trajectory from what has storied itself itself up until now, as an energetic means through to a legible now. In this, I present myself afloat and spinning amidst these forms, quickly as myself, in the liminal.

Project Report, March 8, 2006.

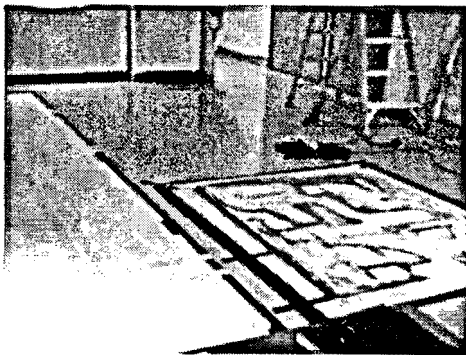
A number of things have come together up until now. The project proposal and administrative forms have been signed and some minor but warmly encouraging discussions of the work with the panel members. Materials are in the studio, namely, wood panels for the hard drawings custom cut by Michael at the lumberyard. A stack of drawing paper and a length of primed Belgian linen taped down to the studio floor. This is about the only way I can draw on a larger area in the space I have. I picked up another work bench, a ladder and a 'Fein' multi-master, that should let me take some of the abrasive technical ideal further into the drawing surfaces. The tool is relatively forward as a design since it oscillates its palm sander like surface a mere 2 degrees but does so at extremely high rates thus producing possibilities for interchangeable cutting tools

or abrasion surfaces. I would estimate that it is a sober alternative to the 'Dremel' craze. Its German designed and made so from that technical vantage and reputation it's likely to be a functional and reliable tool, so I'll press it a little. The tool experts at Atlas said it was an excellent tool.

Today is a cloudy day so I can't see the reflection that I had been planning on working from in the reflected windows of the building across the street. I taped out the line demarcations (2 intersecting with 3) for a total of 12 areas on the canvas and drew down the lines with paint. I have also taken apart a 'painting' that I am responsible from some years ago before going to OCAD. This canvas is taped down to the studio floor too and I have taken a run at it with the multimaster and the teeth of a hole saw that seems to cut a sensible line through old acrylic. I am not using the hole saw as a bit in a drill but as a drawing tool freely in hand since the teeth on it are sharp enough to lift and cut the former polymer.

Its a little strange to be taking this former 'painting' apart and rearranging it into a drawing since the original inspiration for its structure was a reminiscence on vaguely recalled schematic diagrams of statics problems in undergraduate studies at Ryerson during the eighties when technology and engineering were popular. I fell out of favor with masculine numeral contestation but truly fell for the schematic, the line and orderly portrayals of concept. I still sense the proto-symbol in the schematic and I think I was let to believe in its incanted meaning possibility even before learning of the hungry magic at the caves of Lascaux. This may be a place to erect my interest in George Bataille's 'The Tears of Eros' where mark-making schema and human desire take a careful journey through liminality that precedes the little death of continuance or creation.

Process Image of Studio floor



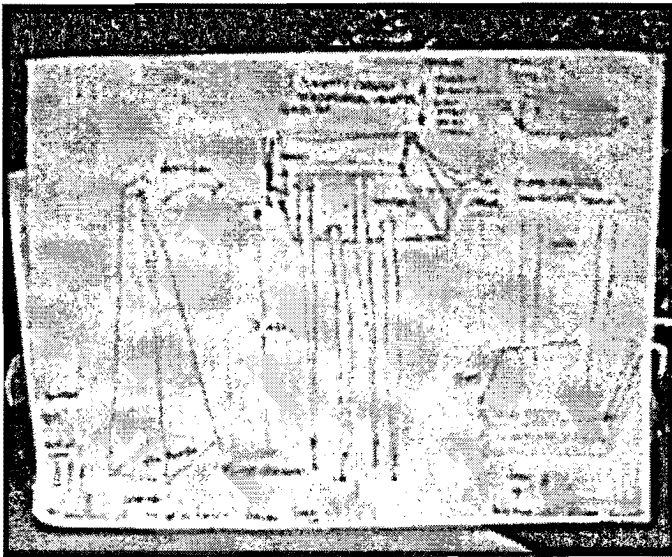
In the picture below, I am showing the materials, tools and setup at the outset of the project. The wood panels are a concern since the formulations I used for establishing the logarithmic divisions I want to use on arcing intervals has drifted away on a piece of paper that I must have discarded in the name of order. To resolve this, I thought I might return to the math-lab for a few simple questions, likely with comedically obvious answers but incredibly, the university has closed its math-lab program. Without cynicism, I cannot help but think, who needs answers when ignorance is more cost-effective? Certainly there are other routes to recalculate my logs, perhaps the library or another student. I did work it out myself once though so it would seem logical that I should be able to do it again. In the heat of my growing horror at the abject condition of my memory I bought a pop-medicine book in a bargain bin called 'Intelligent Memory: A Prescription for Improving Your Memory' by Doctor Barry Gordon,...and Lisa Berger. Since there really isn't time to revamp my memory at this point in the project I have taken more direct steps toward resolving the existing problems as they arise rather than taking a reactionary empirical route.

Thus, in the meantime, I am using the already patterned out works to translate the dimensions across onto the new surfaces. The new material is thinner and lighter, they feel more like drawings by weight and scale. The dimensions I have chosen are all multiples of eleven (22", 33" and 44") due to another unanswered permutations question that has evolved into a minor obsession having begun in my undergraduate thesis. I once did a google search on my fine minded highschool algebra teacher (Michael Illingworth BMath] in order to see if I could find someone who would listen to my question but it seems I have misplaced him as well. As it is though, the work of dividing up the long canvas is proceeding in this instance less from measure and more from reflections on brief gazing sessions through the shop window at the corbussier chair. I picked up the artist's book 'corbussier talks with students' and for some reason that is unlikely to truly be reason, at this moment I cannot discover it.

Process Image of Materials



The central figure of the project, the museum display has been delivered from the cabinetmakers. I suppose I feel a little guilt with respect to not having taken up the cudgels with making this aspect of the project myself. As it is though, it is not a situation of ignorance where the techniques or the appreciation of them are concerned, though I may well be very out of practice, it was simply more efficient to have a professional manufacture it. The sketch below articulates the primary structural sentiments of the object, that hinge on its verticality and some subtleties of form in the shape toward implying an institutional authenticity. There were notions of a projector in the cabinet shining down from the bottom of the cabinet but they were abandoned for conceptual and in some respects, technical considerations. The left-most side of the drawing shows some corners of projected light in projective parallax toward the floor. On the right an alternate form that pretended to an obverse relation with the verticality of the museum case in that it affected a lowness of layered glass suspended from the ceiling toward a mimesis of the 'glass ceiling', however, based on the primacy of drawing that I want the project take up, I deferred from the glasswork. In summary though, the cabinet looks to be sound and match all specifications despite the potentially compromising vagueness of my quick sketch. Its scenarios like this that make me want to arrange a proper drawing table in my studio so that I can get into the habit of doing proper technical schema of what I am thinking of and attempting to communicate.



March 10, 2006 03:51 PM

The sky is still overcast, so the reflection of Joe Lobkos' architectural grill on the building I am housed in isn't reflected in the windows of the 'candy factory' lofts across the street. I have tried taping off the sine and cosine like waves on the drawing surface but without an immediate reference the feel is lost. It occurred to me to measure out points with some calculations but the actuality of doing that inspired no workable compulsion beyond the wanting to get the lines down.

The March ARTnews came in today and there is an article about Willem DeKooning that I found uninteresting except for a picture of his studio that has a very big table surface for working on. The height seemed a little low for the way I would like to work, namely, off the floor and not vertically. I hate to admit it but my knees get sore and its easy to lose track of where I am in the work. I have tried foam knee pads but they are ridiculous and distracting as soon as you stand up. Having the work on the floor lets me see the whole thing, which I need to be able to do but getting down on it and up from it, shifts the contemplative space awkwardly.

Two other things in the March issue, on page 40 an article about Marat Guelman's gallery in Moscow showing Illya Chickhan's 'psychodarwinism' show that featured "large paintings of

monkeys - some unclothed, some wearing dresses, but most decked out in Russian, American, or Palestinian military uniforms. Chichkan explained that the works are situated conceptually at the point where Sigmund Freud's teachings intersect Charles Darwin's. He believes that evolution is not the result of natural selection but rather a by-product of lust and hunger for power."

Apparently there were three real monkeys at the opening in uniforms and the Palestinian embassy sent Guelman "a letter objecting to Chichkan's 'highly unethical' attitude toward Yasser Arafat, the late president of the Palestinian Authority, in a portrait of an ape dressed in uniform and checked kaffiyeh." (ARTnews, p.40)

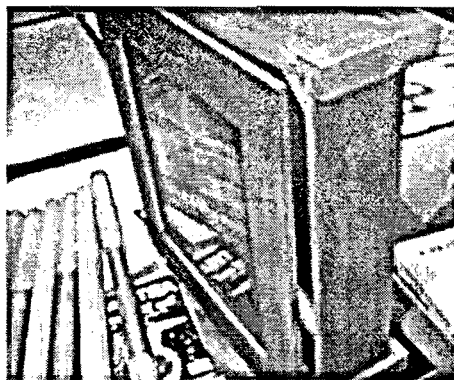
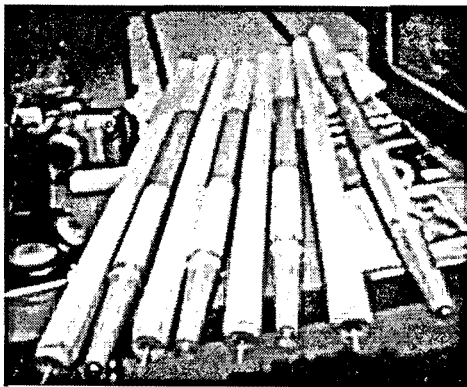
Another article describes the most recent trends in art theft. Henry Moores 'Reclining Figure' was stolen from the grounds of the Henry Moore Foundation in Hertfordshire and it is thought was melted down toward the rising price of scrap copper alloy in bronze. The article points out that the thieves and metal dealers don't see the sculptures as works of art. I find this interesting and though it may betray the tenuousness of my relationship with big art, I think it's sort of comedic, if darkly so. The article continues to a story about the Cellini saltcellar that was stolen on a random and drunken whim by a retired and divorced security alarm system salesman. The 60 million dollar saltcellar crafted for Francis 1 in the 1500's lodged under the security salesman's bed for two years. Upon recovery, various figures of state and culture gushed their relief, one, Austin O'Driscoll added 'I hate burglars'. (ARTnews, p.76)

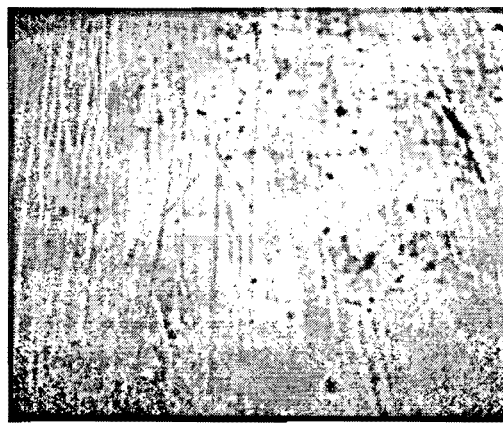
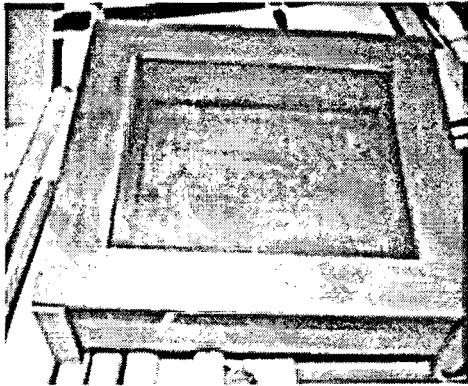
I like this though. It could be an effective plot to evidence validations of obscene valuations of static social and cultural wealth. I like art thieves, I wish someone would steal my art. Isn't there a sort of glam that comes from being stolen from? Maybe I've got it backwards, since the thieves premise is purely of value and so what I am admitting is that I think it would be glamorous to have valuable artwork that thieves designed to steal. Hermetic mythology takes thieves and scholars at a very close stance, though scholars take many formal steps to avoid the misrepresentation of others ideas as their own, a kind of conceptual 'kidnapping' or thievery. I suppose I reflect briefly on the dissolute and drifting thieves in Jean Genet's 'The Thief's Journal'. Strangely though, since the thieves valuations are absolute then any advice that could resolve the ambitions of my fascinated desire would reduce the directions of my art work onto the artworld's straight and narrow. Art world credibility and success for art valuation sales or

alternately materially invested processes that have viable economic translation into their elemental substance. What could a scholar tell an artist about the thievability of a work ? Could the litmus be, is my work in prestige or material, worth stealing ? Maybe I should work in cuprous bronze or large automobile sized ingots of 999 gold, paved with emeralds and lapis lazuli. A scholar would have to look to the prestige provenance of the work, itemizing exhibitions and sales into collections in the same way that he would bear credibility in conferences and publications. I suppose what I like about thieves is that they don't have these pretences except in their record and jobs. Hermes has everybody in both hands by the throat.

Valentinus, the other figure of saint valentines day made a gnostic point with a mind to the fundamental brokenness or that ineffable something that is amiss, of the universe. Very nearly making pope, the formerly popularizing 'sacrament of the bridal chamber' and 'redemption' suffered growing disregard. In effect, making our current westianity a failure not only of the working class as the Frankfurt school would have but our trimuvarate sacrifice, a sorry secular arrangement of hard-up dropout, forgotten artist and incarcerate thief. I went down the pub last week and tried to explain the sacrament of the bridal chamber to a couple of random ladies but it caused no uprising of social, political or religious sentiment. The overwritten disposition is that a guy will say anything to get the wane without the wax. Let me guess, as a literary device, Genet was making the cell the only viable place for the practice of the sacrament of the bridal chamber. The thieves have been taking libidinal refuge in crime, and if in the consequence, the excess of Henry Moore's 'turds' as Clement Greenberg once called them, suffer a handful of meltdowns it won't redress the institutionally and ideologically tortured sexual mileu of westianity.

<<http://www.webcom.com/~gnosis/valentinus.htm>>





March 13, 2006 07:25 PM

The weather is foggy and grey. However, a recent conversation and the good fortune of a studio visit from an art historian/Ph.D candidate that loosened by dialogue, a few things that I had been thinking about.

March 14, 2006 09:52 AM

I want to quickly state the possibility of a linkage between Valentinus and Wilhelm Reich's orgone Theory as two structures of alternate but at least conceptually viable continuums of desire. The one, extending from deep within the western religious tradition with the forgotten

but surprising sacrament of the bridal chamber (and also, redemption). Second, from an esoteric strain of the psychoanalytic tradition, Riech's 'orgone theory' that identifies bodily energies from the vantage of human sexuality, and makes of this dimensional singularity a known and workable quantity. The first thing that occurs to me is that beyond the verisimilitude of these conceptualizations of energy, each in concept and consciousness in similar ways. In the case of the sacrament of the bridal chamber, the uniformity of gender and sexuality identifications in the documents describing practitioners disposition implies a manner of one dimensionality (in the beneficent sense).

I intuit that the dimensionality of these proto-energies are also interesting with respect to dialogues in Avant-guard art practices. Last week I attended comcult's Helmut Klassen's talk at Victory Cafe, where he talked about the conditions of space that formulate conceptualizations of city and thus the formulation of the plan (from an architectural view) of the city. In the discussion, he talked about Vertov and the surrealists gathering images with cameras as though they and their cameras were drawn by the subjects to pre-substantive energies from within the subject matter. As it was, this formation of energy was interesting to candidate Klassen and to my mind, conceptualizing the topology of this imagined space - as energy - preceeding the two dimensionality of image suggested the odd but useful mathematical realm of the one dimensional. I suggested the Klien bottle as an example of this, though my guess from the follow up discussion was that, for whatever reason, I was misunderstood.

Later it occurred to me in discussion with another Ph.D candidate that the depictions of orgone energy in Riech's texts also portray a schematic depiction of 'it' (orgone energy) that, although it is depicted in two dimensions, takes graphic and textual lengths to communicate its one dimensionality. Admittedly, this is a merely intuitive linkage that yet doesn't braid with depictions, evidence or discussion of Valentinus's sacrament of the bridal chamber. There might be illuminated manuscripts or textual discussions (alternate to magdeline or st. phillip) that deal with the dimensionality of energies associated with Valentinus's gnosis.

Given that briefly, what would be the use-meaning of establishing versimilitude of one dimensional spaces across these practices ? At this point I am a little uncertain of what to make of it. The separation of dimensional formations of difficult concepts into one dimensional loci

colloquially suggests a kind of flat, insufficient or ineffable quality. This isn't what it seems though, one dimensionality is more a matter of the line crossed where separation of one sensate, human and rational availability to knowing disappears and yet, the evasively evidences itself in relation to the dimensionally known. Science, as a system of facts that explain our reality on in rational terms continue into the proto-sensory formation of energies but persist with a structured rationality that interprets, measures and senses the invisible in ways which are continuous to those criteria of experimentation.

Art and social science are often dismissed in comparison to this market of competing criterial systems. In the realm of biology, the realm of nature is hybridized into a hypernature in military defense projects. My favorite but most terrifying example is biological weapons, the biochemical combination of disease virus DNA and RNA to combine the worst characteristics of one disease with those of another, or more. What this suggests is that there is an imagined enclosure for nature which is formulated on scientific criteria formulating from it, the boundaries of its non-nature. That outside of nature (the mythic Basilisk) is the formation for identifying what remains inside it. This represents an impressive degree of example in the matter of human fears both in motivation and effect. Animal species go extinct every day now, and though I am not an environmental artist, the sense of a civilization that senses its bodily continuity within nature as finite without really caring to think on it so much as to fear it, sets up other contests and distractions. The alternate exit to biological extinction would appear to be a reality of the hypernatural. At this point, to its grave discredit, military research has only been able to focus on hybridizing destructive molecular hybrids. So there are the two exits, civilizational collapse and extinction as a natural process or the biology of the hypernatural disease as an errant vitalization of the outside nature. In each of both worlds a persistent untenability of reality that extends more from the repressions of statecraft than the collective desire.

<<http://www.wilhelmreichmuseum.org/journals.html#org>>



March 15, 2006 08:18 PM

The weather was good today, that is, the light was clear and reflected the image across the street well. However, I realized that the appearance of the shapes is contingent on the time of day. Discovered and read an article by John Cayley called 'Writing on Complex Surfaces'. He challenges the simplicity of surfaces of writing and proceeds to ravel the dimensionality of surface toward screen text and virtual reality style spaces that reinvest 'rhetorical possibility' into the readers experience. I tend to agree with the assessment of the evacuate sensibility of much 'writing' as overdetermined exercises in billiards style prosperity trick shots with language as a pre-formed material. Given that text work (reading or writing) and action are mutual, contingent and equal, the ascribing of the sparing vantage of text as a set of technical absolutes that can quickly fade imagination and the realm of the do-able into abstracted distances. The fascinating but distant Lapis Lazuli of athletic and sport from the apparent but divesting wooden tedium of technical repetition, like deep-knee bends under the supervision of Klaus the Musclebound.

This is where I propose the merit of a more worked textural surface, though I have no inclination to take up symbols, narrative or text on the surface. Occasionally I hear modern composition played out on the radio, such as R. Murray Shaffer's, "Two New Hours" and it always occurs to me that I am finally listening to music. This may seem like a great pretense coming out from the pleb classes but the natural equivocations, alienations and insufficiencies of

the day really lay down and show the pop crop for the load of it that it is. In this little place, I wished a little wish to find the visual spot where noise, ugliness, metallic glare, cotton and composite stone would all take their places and the rest of it would stand along side the junk food, gas fumes and american celebrities. The particulars of that aside though, this is where I would like to land these drawings, though it may be a vanity with the same disproportion as my easy, obvious complaints.

I also ended up covering some of the vast material on Ludwig Wittgenstien and the philosophy of language. On a personal note, I think Wittgenstien was a spoily-pants bougeouis. This is because of his concern that during his decision to divest himself of his inheritance he decided against giving it to the poor because he asserted that it would corrupt them, whereas the rich are incorruptable. Instances like this make me admire the amorality of Iago from Othello or the weirdly beautiful but interesting loves of Genet. At least Ranier Maria Rilke got some and yet, that fact does my ability to continue to admire him no convenience, though I am aware of the modest relevance of my admiration. The political economy of cultural prestige is no intended place for yours truly to weigh in, so much as to mark it off as a suprisingly persistent wasteland of class inequity.

On the good side, I reread Borges' 'The Aleph' and so it is a good idea that I point out that I do not by my flourish of opinions want to make myself out to be like the stories' Carlos Argentino Daneri. This story is interesting toward the very avoidance of verbose opinionatedness I would like to make, since this character captures this affetedness fully. The stories object as a notion of concentrated space, of the 'simultaneous enumeration of infinity, without superposition and without transparency' is like the lens that theory itself would carry us through without metaphorical reflection on the subtleties of Snell's Law. The problem of time and subjectivity really are laid plainly across a normal love story in this contrast of two characters with radically different modes of self-knowledge. One the usual frame of time and space that estimates by sentiment and language the world and persons around and the second 'Carlos A Daneri', an nearly idiotic poetaster and fop who proceeds by the vision of the appearances of language and space gleaned from the unusual all over always already space of the Aleph. The first character, human and possessed of critical judgement, the latter an actor-fool from within the proceedings

of a mystic mute vision which he preforms within as witness to himself for vain ambition. Daneri as such, in the mirror of himself as the performative-self realizes a publishing credit as a worldly ambition devoid of merit. The world is unusual in its ability to make these oddities seem normative, since so often we proceed in a world made cloudy by unfocused thought and unaccountable behaviour that would be too shamefully odd or embarrassing to discuss, even at the opportunity to get rid of it. I can testify that I have met a number of persons who operate on these disturbing aconscious relations with their subjective presence and behaviour, so it remains a profoundly unsettling quality of the human experience - though without equivocation - it may be that there are all different kinds of people. Embarrassing Art, embarrassing people - I would go one thousand miles before a step - to avoid this. Souless affectation, glittery noise, muddy continual stupidity, these are my concerns - not intelligent contestations or reassessments of ideologically repressed structurations of social, economic and cultural controls. The critique of cheap style may be a half-dozen years off but the anguish of its stain is locked in stone and many thousands of years old.

On the matter of the Aleph, Wittgenstein might say or his estate might be prodded to reiterate; 'If we take eternity to mean not infinite temporal duration but timelessness, then eternal life belongs to those who live in the present.' (6.4311, Tractatus) or 'I am my world. (The microcosm).' (5.63, Tractatus).

March 16, 2006 01:30 AM

Between Narcissus and Tiersias, or making due with a broken ethnograph of the subject.

Dimensionality of the Ahnk; elucidate the universal in the principle of the one, two and four. Nature and Freedom, Kants rants in the critique of judgement. Want to go back to Corbussier for a while so take that up for a stretch. Furniture as form in the better books and eBay pages. The Valknutr. The Aleph. The Ahnk. Break out the nature of meaning by eight categories. Geertz and liminality. French Symbolist poetry; Rimbaud, the drunken boat. Acquiescence to the despair of

sixties rock, the Doors, jim morrison, meme of Apollo and HWY. Injury, death, broken teeth, unconsciousness and concussion. Surrounded by suicide, Wittgenstein and the various concrete poetry lessons on academic terrazzo. Proper french leather shoes, italian sunglasses and the rare propriety of cotton clothing. The unglamorous project of the paedo-criminal principle. Courtly robes, journalistic licence and confused and malign cops, district attourneys and provincial judges on Wednesday afternoons. Newsworthy ethics, abstention and the reproductive plight of the enlightened academic. The long wait, GWA lineups, ODSP tribunals and orwell's beseachment of writerliness and how, despite its writerly integrity, it inspires rwiterly evasive, empty and quietly meanspirited delivery of gradiations of Beta(plus). Dropping out. Polyamory hotlines, the six-toed Norwegian puffin dog and the tressled heraldic tassles of the bishops hat. Bourduas green. Jewess in a red velour dress, ferlinghetti, filmmaker. The Baroquery of blazons. Psychiatric diagnosis as an emergency police procedure or a longer term drug company style committment. The medical morgages of smokers and chemotherapy suicides, Wittgenstein's suicides again as unphilosophic portents of civilizational sunset. Plague doctors, water wars, meat, liars and manditory chemo as dungeon. Uranus as a principle. The Tempest. Chocolate. Caffeine. Reptiles as reminiscence of early and efficient embodiments of the animal form, nadas. Wanting to be herbaceous. Scotch whiskey appreciation club. The problem of silly shoes on women and what might be done without being construed as a gender descriminator. Mhilano Bhlanic and home surgeries upon the various wounds that grow upon the feet. The derangement of admiration for fashionable and smart women and what can be done by such fellows to abate their recurring dissapointments. Phallocentrism as a sculptural theatre for the reorientation of the innovation on the futurism of a men's studies. Butter. The fat of culinary beasts, health inspring genetically subtile swine. How to end environmentally noisome stench of swine farming. Bankruptcy as an ennobling background. Banking as politics. Theiving. Stealing. Reorienting, without notice, the property of the enemy. Hermes. Scholars as dangerous to state, the idea of a tactical troublesome scholarship how-to book. Engaging imperialism as a suicide of preformance under the view that nothing remains from the former generation. The possibility of betraying Imperialism as a greater danger than imediately preforming the priss of opposing it. Guns. Shooting skeet down at the sandpits on Thursday night as cultural activity. Hockey as boring.

Golf as stupid. Baseball as boring. Football as stupid. Vampires. Capital metaphors. Frankenstein. Sociological metaphors. Conibear Traps. Snowmobile bogies. Animal blood, the whet, learning technical care in the knifeing of flesh to be cleaned. Rabbits snared, found both dead and alive. Animal guts. Newsprint. Pogie. UI, injuries and 4 wheel drive. Contracts, taxes and mortgages. Local families and their land, their kids and their possessions and licences. Gas Huffing, local youth culture, squealing and relative success later in life. Computers as implements for smart people, TV's as theatre substitutes. Sexy Japanese ladies and muscular German men at an Italian wine tasting, how to be good about being included amongst winners, despite the disadvantages. What to make of all the death and poisonous smog after the wars. Undergraduate vulgarity. Swearing as expression, swearing as fecal, spiritual or other disorders of manner. Blonde dolls. First-night over t-shirt exchange in college. Pornography in revolution but yet not really revolutionizing the pornographed. Virillio's favourite Cognac or smoking jacket. Petrarch and Laura, Laura Kipnis, loserdom and things to buy (and where) to make change for the public laundromat. Euthenizing the Vegetal. Talking to plants, breathing domestic dust like a bhodissatva, mucous both hard and viscous, kleenex, chlorine on the skin and the unshapely form of commercial bathtubs. Salt. The inadvertent activation of fire alarms. Cooking odours. Unattractive prostitutes as local members of the community. The lack of public washrooms. Drug dealers as confidants, becoming anylsand of the dope fiend and lender, while your face still bears the charms of youth. Salty, the chinese cooking wine, under the moon in the sands of a vancouver park. Sand dollars. Motorcycles. Cylinders, rings, carburettors and the various rubbers of momentum shortly before a near death experience. The idea of changing gears as a forgotten ideal in electro-tech. Girlfriends as terminable but seemingly truthful contiguous human relations. Moral monogamy, the monogamy of morality. Drowning unwanted puppies in a tied off burlap sack, biology, cruelty sentiments and time. Digging sewers. Hayfever and the various types of sneezes. Mountains as revolutionary before co-ops, skiers, climbers and various lycra clad corporate acts of self-assertion. Swiss-army knives as cool. cool. conservatism. Matches. Polyester. Rain. Freshwater fish. Inequity. Imbalance. Canoes. Chaining off a dog gone mad, burying the family dog. The sad madness of badly trained and unevenly cared for dogs. Dolls. Swimming. Pulleys. Digging holes. Climbing. Furrows of the farmers field passing in the

summer light from a back seat. Apollo's childhood finger slammed in a car door. Tornadoes. Time travel. Fallen trees and hunting hounds as tall as kids. Dead birds. Shallow graves. Worms. The dismaying and endless forms of shit. Drowning, hooks, poison ivy, lesbian, asphyxiate and diseased cousins and very large granite stones. Grandfather's straight razor yarns. First stolen smoke in the quiet winter forest. Last girl-friends. Academic primacy, athletics, notes, words, charms and lies. Paper aeroplanes, rubber boots with holes, soakers and rain. AM radio. Hashish and assassins. 33 and a third and 45 vinyl Albums. Microscopes, formulas and writing things down. Carpet. Eight tracks with overlapping repetitions. Novelty songs. The usual softness of dirt and bulrushes and informed impossibility of culverts and gradeschool portables in winter. Spring burn off as a blinding landscape of incendiary details. Car accidents. Spare parts. Drunken men in public, women tersely vomiting. Bad friends and bossiness under induction of body or mind. The early but layered fright of Evil. The dark ease of being despised by working class beauties. Second to heroic status. First motorcycle, car, leather jacket. First speeding ticket, detention, grounding - scrap with a cop, teacher, parent. Ambulances at parties, ambulance rides, ambulances and fire engines as dispassionate noise. Outhouses, milfoil, tourists, exceedingly long drives and public parks. Deep water, foreign yacht owners, storms and drowned people contemplated from the shore. Ice. Empty docks out of season. Garter snakes, copperheads and missisauga rattlers. Woodpiles, cords, axes, chainsaws, brushfires and stumps. Toads, sand, slugs, gravel, toadpiss, bloodsuckers and warts. Leopard frogs, bass, minnows and muskelunge. Porcupines, partridge, wolves, apples and blueberries. Deer. Bear. Beaver. Moose. Sap. Balsam gum. Birch. Hard and Soft Maple, walnut, beech, willow and ash. Fire. There's also winter.

March 29, 2006 12:33 AM

The last week was stressful, despite the lax emphasis of actions in journal. A lot of thought, not

always positive, about the conference, interdisciplinarity, project, art, body and trying to figure out a way to live like a human being without getting nailed by competitive crazy world.

Sometimes i try emailing peers but there really isn't any functional embodiment in text messages, esp the codie, terse style of email. Nobody talks on the phone anymore and with cable off, I seem to be saving time and money to the benefit of the shame and anguish of an empty socius. The doctor has it that my social life is a function of my responsibility to build it but the codes are so pat yet absolute that i inevitably wind up exacerbating the problem, despite the motivation being to evade the problem of the void. Its not unimaginable that other people are doing this as well and amidst a great web of dissatisfaction, normatives are cherished as the apparence of respite but come with such brittle conditions that its difficult to tell what is accomplished in pursuing them.

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The visual is a bad end to a thought that seemed interesting in the instant that it occurred. The notion was that heraldic/feudal and by extention capital symbol systems fuction as islands, enclosed and concentrated. The chunk of detritus metal from the road, takes its form as a leftover from automobile world but in the most simple way looks like the geographically enclosed form of an island. Maybe a reality tv island, bracketing, delimiting and contextually absolute. Feudal signification and pop/reality tv enclosure significations. I think this might be a dead end, we are coralled in symbol, state and place (as non-spaces) - that might be making matters worse.

Skip that.

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Except for a handful of certain artists, the drawing was badly or at best indifferently, recieved at the conference. It is said that there are three types of people, those who can see, those who can see if shown and those who cannot see. Interdisciplinarity is dissapointing in at least this aspect, although there are also people who take up the position of being able to see, without really being of any use whatsoever (except as living obstructions) to the research reality of it. Maybe this happens with the writerly types as well, where the adherence to the island of clarity between one signification and the next generates a big long train of sense apparence without really advocating anything more than the existence of angsty, vaguely cerebral passive aggressive self-assertion of

the typist. Its hard to tell but despite whatever vulnerabilities I may be dragging in either of these aspects of my practice, there really is a discomfort with the differences between those peers who share affinities and the smug. Maybe this is just a really stressful time and the world of arts and letters is capable, as tuition fees and class sizes would suggest, of absorbing everyone. I constantly feel surrounded by people, yet all the interactions are dissapointing or subtly insufficient. Everyone seems out of time, no one shares the same thought, no one agrees, factual presence is a symbolic threat to imagined ideals of future selves ? Every interaction, except maybe sleep, is like a new version of the problem of The Bridges of Königsberg. Today, I read Borges story called 'The South' that ends with a man recently recovered from a deathly illness heading out into the street to take up a knife fight. Vitality is hard to value.

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I don't know what the heck else is going on, I have the idea of crossreferencing adbusters big ideas of 2006 with artnews' top ten trends in art but it seems mercenary and there isn't much that matches, except for those goo things. Eugenics panics and pomo plastics, deformity gore, neither are useful to aesthetic recovery from the blinding darkness and crampy decrepitude of winter on toronto.

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A couple of the seeing in the program have agreed with my assertion to exchange productions and papers. It feels alot better to share your risks with others in secure exchange rather than getting the route from the clerics. Further to that problem is that I am growing so self-conscious of what I can write or for that matter, even think, that the tendency to self-repress is contingent to belonging, even though no one seems to belong or have any full sense of one another. I don't understand the world.

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I tried to work through a rough version of a post that I had up last night out of isolate exuberance that doug had signed on but I awoke early this morning in a dream of a person who was a woman, z head looking at a computer screen and in disgust making a face and sticking out her tongue. I took down the post because it was a bit coarse. So i was trying to work through that today and the idea of others reading the journal work related to the project served up an

obstruction to the motivation for that requirement. I don't want this journal work to become preformative. Today has produced a shift in the awareness of its potential as meaning rather than use. I'm taking up the policy of 'Caveat Lector' and at the same time attempting to not engage the idiotics of id-iotics, in thought or text.

I composed a preamble to the more dissapointing aspects of my subjective sparks as below but it still remained overwritten by whatever sort of burdensome electro-magnetic dimentia the more writery aspects of the program have coded into my workings.

For now I can only risk the preamble: Narcissus and Tiersias.

What follows is an anticipative and reflective working outline of a number of interests, experiences and directions within the immediate and reflective processes of the project. In particular, these are variously personal and phenomenological identifications, issued as a means of uttering, capturing and dismissing across the polyhedra of selfhood. Contributed less as a disclosure in the disturbing, unmeasured sense and ideated more as an attitudinal exigency that - toward locating the heuristic patterning of both the scholarly and artistic - translates hermetic comprehensiveness across the work. In the event that there has been sufficient balance of candor and discretion, the aspects of its flux in a changing world are recognised as partial and contingent to its textual form and time. The understanding being that the reception of the contents are obligated in the mirror predicament of being viewer and reader, former and latter, involute and reflexive.

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About three weeks ago I threw out a dumpster load of works and letters from the outside and juvenile years. Not that much has changed but it was a great spatial relief to explode backward from history. Fama doesn't play my note on her trumpet anyway, not that that would be of any use, anyhow. Maybe i can get a job with the government down on front street - make people wait - maybe, work for the city collecting trash by night, drive myself into a catatonia or join the criminal class. Alternate to the alternates, finishing the M.A., continuing with my idea of the bookwork that I proposed to sshrc and submitting to the National Library.

Anyway, the future.

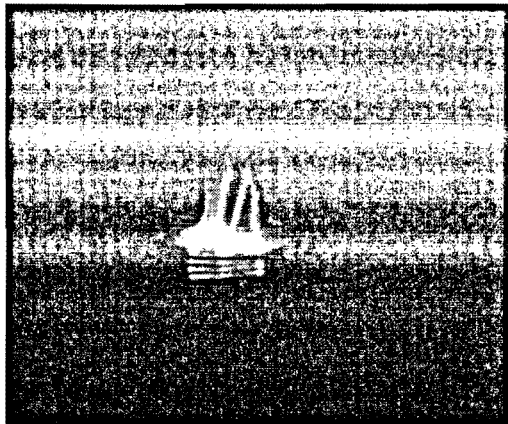
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I don't know what to do with the empty spaces in this big drawing. The tape is coming up and the tools are sitting on it and I keep walking over it. Had to spend half the day cleaning up graphite dust and mess from the previous skin. Washing dirt off my hands all week, I hate living on top of this work. If i finish it, i think i'm going to burn it afterwards. I just want to live in an empty room, I don't want anything. A room without detail, not an enclosure but a fortress of subtle absolutes in material and geometry. Polished stone, like a columbarium or a corporate foyer. Maybe I'll crouch there, waiting, like Asterion in the infinite labyrinth (laburinthos) of 14 by 14, or find the spider lady with the long fingers and go her way.

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I don't know what to do.

March 31, 2006 01:11 PM



Last night I stayed up late playing with fire. The origin of this, to admit, began last summer, it took up an eccentricity to negotiate stress. Noticing that it would remain careful where safety and the conscientious matters of property and security are concerned but upon an intensity of sequestered and imagined concerns becoming overwhelming, it would take a fresh booklet of matches from the box, would go to the workroom or sometimes not, fold one match down across the booklet strike strip and in one hand with one thumb stroke (usually) light the sulphurous wand and then fold it back toward the others. After an odd moment of incendiary anticipation - a

type of poetic pre-utterative waiting - it tossed the all combustive stupefying booklet backward over the shoulder. This sometimes in the dark and this sometimes in the gloomy half-light of winter afternoons. Turning to a new forward and setting a foot down on the blazing book with its puff of smoke would make a larger cloud about the size of it and so, it would step through, the sulphurous stench, sometimes with an opening gesture of both hands and arms, as though the manifest gesture would allow an exit and an entrance through a willed throwness.

All tolled, it went through about two-dozen or two less about there or so, instants as such. On the one side an obviously dangerous and nonsensical pattern of behaviour - on the other side of the sulphurous plume - a reflective descent from the instabilities of thought without action. The trickiness of the action expending a new requirement of inner resources, adrenaline maybe, to pass through the exigent quotidian flow of modern forms.

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The image here is a formation of combustive photon emission that took my interest after a significant period of leaving off with the former game. The device used is a magnesium and flint device for wilderness survival. Scraping off magnesium flakes with a blade and sprinkling sparks down onto the magnesium makes for a brief flame that could be used to envelop the entire planet, even the ozone and magnetosphere in flaming, flaming hot, burning, deadly flames of ruin and molten-ness.

It is done on the back of these food bank tins that I have been disgusted with but yet working through, for some years. The structural ridges of the bottom of a little fishes tin, sprats possibly.

--

Last night the consummation of my thought that academe is very invested in the death instinct evident in its repugnant but much beloved dedication to the deadline - deathline came about in a very late night set of video pictures. A three minute video of flint sparks. Worried about the totally alienated neighbours coming to the door. One pair of hard shoes did the audible march to the door but alas and fortunately, no knuckles to go with the heels. Deathmetal academe and deathmetal institutions, deathmetal history, deathmetal forms. The video went well, the knife eventually got hot and the flint was all but used up with a lot of blazing particles flying around. I have a minor but non-locatable sense on the skin of my hands that the harmlessness of the

sparks had their subtle toll, maybe like black powder or flintlock. Made alot of odd noise and a hell of a mess but on the whole, whether the snooping eagle eats my guts eternally or the neighbourly venom drips like time forever, I have this little video now. Next vid might conclude the incendiary reflections with a can of aromatic spray or possibly bug spray or lysol - lysol would be nice - since as a beverage (which you open not with a corkscrew but a nail at the ridge on the top) as a genocidal index.

--

The water of puritanism, cleaning the dream of the dreamt as a deformed (locally it is vandally written as 'bend it') reality - one of the limin of the multivalent real. The real state the normative state the mind, the structuring chemo of consciousness as a political economy of [lived with (as in 'live with culture', live with haussmanism, live with gentrification, live with genocide, live with incompetence, live with language extinction, animal extinction...you know, live with it) culture capital] hegemonically stratified soma. incomplete thought. Anyhow, a flaming stream of lysol as a vid set to the duration of the can. I once talked with an old man (expatriate of one or another reserve somewhere) on Salisbury in West Hastings who was taking down the lysol from an odd and strangely beautiful nailhole shaped through the metal of the can. He explained upon my question as to why the can doesn't explode when it is punctured. Hermetic knowledge everywhere. Although very real and very tragic, possibly more comfortably imaginable as one of Borges' mysterious and frightening Argentine Gaucho's. Two foods I find interesting lately are North american wild rice and South american Quinoa, both unmatched in nutritional and culinary terms extending from practices of those former civilizations. Civilization-Genocide-Culture. Nothing new, deadlines.

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April 02, 2006 01:18 PM

OK, so I've started with Lacan and i'm working out the definitional conditions the gloomy

phrase 'symbolic order'. The Purdue tutorial - linked above - outlines the Real, the Imaginary, the Ideal-I, Desire, Demand and narcissism and the nexus of the Oedipal, Name-of-the-Father effect and also the Father-of-Pleasure. Plying my meagre skill as an anylsand and indulging a sub-jouissance of preforming the lingolaw, it would seem that one/it/I/we/thou are isolated, rather than abandoned, not that isolation isn't a problem. The displacement of matriarchal isolation (what's lost) reverberates with Valentinus's cosmic 'wrongness' of the world but is unlikely to answer it except as a compound superimposition of waves of disruption (of noise, smog, buerocracy and the various voids of consciousness). Does the child's demand of 'making the other a part of itself' go to the drives of technology ? Flourescent green bunnies (Eduardo Kac), Stellarc type arms and second heads, Omega3 bacon fat, visions of the Madonna in spilt milk, Electric robot dogs, chest, choad and chin implants, pills and all that. On top of that, he misrecognises the exterior world through a too ideal view of him/her self, so desires, say, the gold Cartier Pasha is not a real need but an indices of 'self-esteem gone wild' formulated on the errant self-ideation, narcissism. Mythical contrasts, Tierces suggestion goes here.

I'd like to be able to knock some (not all) sparks off the real, if (so to imagine) the rock of the real were flint.

(No response from analyst)

The Real, the Imaginary and the Symbolic. Napoleon said that Imagination rules the world. Being ruled and presumably ruling are a function of Demand ?, he stated. "I demand...etc."

So then I thought i would try to find a map of the location of Lacan's work in the realms of theory. I ended up here and taking notice of Regis Debray's Mediology. Lacan and the remains of thou's untoward imaginary demands were mapped on with Post-Structuralism, Discourse Theory and Deconstruction.

<http://www.georgetown.edu/faculty/irvinem/CCTP748/mediology-map.html>

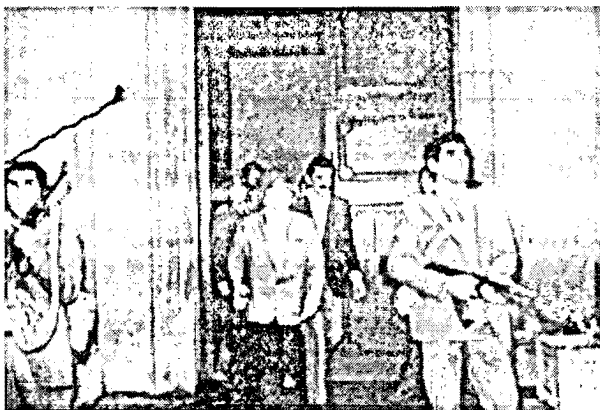
Going to Régis Debray, an article in *Wired* (non-scholarly magazine driven by tech investing). A series of three questions disguised as an article, the second half is wasted on Debray explaining McLuhan's work to the interviewer and reader, rather than discussing his development of the concept of Mediasphere and videosphere. Anyhow, the idea of words become flesh (and consequently ideas, ideologies) seemed relevant to the nodal intertwining of the symbolic, language and the law under the ham-fisted napoleonic hand. Meaning that, symbols are likely more capable of a materiality or at least valued as such before the more obvious Real of needs, i.e. socially conscientious needs vs. political demands. Language is the oppressor and means of realizing extended sophistication of relation with the order of the symbolic, despite the unjust and iniquitous predisposition's of its (Institutional) imaginary. What could I make of it ? The inequity of language, symbolic lack ? Grammarian structures as commodity of symbol structures ?, he stated. Increased sophistication of grammarian barter in symbol, produces increased mobility across the demands of the imaginary. Hmm, seems unfair or should it say totally wrong !, he mused. So as it was, Debray was released from prison under the keytonged letters of various ultra-literate state figures. More toward my scale and neighborhood (the local) the reverse functions so also, considered as an experiential reflection of a long time practising profanor/ profaneur, the fleshless state of the startling effect of profanity from the other while yet the nihilistic emptiness of a personal utterance reveals the mirror effect of demands in lack and lack in demand, if I happen to be saying anything correct there. To rationalize the latter, sometimes rhetorical structure is more seductive than substantive and sometimes the reverse is true, so as it is, Ideals are formulated on a just balance of the two given an imaginary demand, a symbolic structure that isn't predicated on systematic deprivations of prestige (a kind of counter reality (possibly reflective) to the standing complaint about profit. Ya, so fuck you both,...he stated, surprising both himself and the others. After a modest apology, the symbolic order resettled and the problem of profanity as a psychosexual or, possibly religiosexual confluence of fleshless nihilism appeared in its translucent underthings.

Then I got to thinking about Allende and the Sept 11 of 1973 rather than the other one. In 1973 I was eight years old, the first profane word I ever saw was scratched vandally on a green door of the school with that newfangled unshatterable wire grid glass. The text was the popular favourite

in the english. Consummating my relationship with education such as a humbler modern world version of the gates of hell "Abandon every hope, ye who enters here" or possibly, "lasciate ogni speranza, voi ch'entrate" and I think at the moment i saw it I knew I was going to go bankrupt in my life at some unavoidable point. Which raises the question, what is the difference between grammatically credible symbolic utterance and transactionally viable utterance. Is this the secret of the 'contribution of new knowledge' that is infused in the doctoral plateau ? Hustling for cash with your semi colon, call me Diogenes (the cynic) if you like but at this point it'll fail to impress you by just wanting to know.

<http://www.wired.com/wired/archive/3.01/debray.html>

Last photo of Allende under siege in 1973, notably September 11th.



"I don't see why we need to stand by and watch a country go communist due to the irresponsibility of its own people.

The issues are much too important for the Chilean voters to be left to decide for themselves." - Henry Kissinger

I think, I would like to be the Henry Kissinger of visual artists, he quipped. ---

So after that brief fantasy, I ended up looking through the "Private Photo Album" of Allende's niece, whom though I haven't read a single page, a single sentence of her 12 million books, am forced to think that she is (I guess I can't really say crazy unless his quip about Kissinger be thought more than a quip but possibly inordinately affected or possibly, f-ing nuts, like an alter to people like ann coulter socialist realm). Maybe there is a madness at the end of extremes in both

axis of politic. Yes, we're spending the weekend at Pablo Nerudas cabin and then we're off to make hollywood movie about uncle salvadore. One generation follows its former and the next one veers slightly and after that the very opposite and ruin. The imaginary demand across generations does not survive, bourgeois can be both left or right, maybe equality and justice are narcissism's of politics that provide constructs for the bourgeois to disappear and go travelling with and for labour to continue their ignorance on behalf of. I really don't know what's wrong, but photo portraits of Isabel Allende and Susan Sarandon arm in arm appear to be more of a class pact under the guise of ideals. Performative righteousness, the butter not needing the bread, propaganda, pornoganda, whheu, whatever it is they may lack I could only imagine that its something I don't.

<http://www.isabelallende.com/>

So anyway, paraphrasing from the Debray page above, Mediology employs a concept of the black box as the summation of what Debray calls, 'acts of transmission' that is, the technological devices and environment sites that do the work of translating the input to the output. Looking at history - our thin and blasted ledger of ruin and cruelty - as a hybridization of technology and culture or, intellectual life, if you prefer. Our intellectual life is unravelling in what Debray groups in the third (of three) spheres of technologic-cultural locations, the videosphere. Thus my Kissingeresque video.

April 05, 2006 11:42 AM

Layers, Viruses and graph theory. I'm guessing at the need for a more universal, metalaw oriented universal joint (as a mechanical simile) of code (as techno-cultural adaptability) that lubricates (say like this damn graphite all over my studio and body and inside) reflects and absorbs. An example of the disorientation that comes with early stages of scientific and cultural adjustments comes in the case of Edvard Engelbert Neovius, early (1823-1888) Finnish

mathematician who anticipates on the grounding of the Copernican revolution, through an admixture of theological zeal and the extension of the notion of 'universal rationality' that life on Mars is merely a parallel continuance of divine order. This rather than sequential as the current derangement's of the non-local, if not anti-local, mentalities impose. So he developed a plan to cast light signals to Mars. With a mere 22500 massive lamps all working in concert and with lamps and a special code that Neovius invented that under structural scrutiny reveals that what he thought would be logical was in fact the root structure of his indogermanic native language (Swedish). Nowadays, 'Forbidden Planet' types send messages into space with a more limited palate of factual assumptions since the scale of estrangement and alienation (as an ante) has been upped. Interstellar communications confines its messages to certain mathematical and physical principles. It is likely that this would be a good place to 'zero' the locality of interlayer code and viral functionality. It would appear that language and image are local and for a revision of intercode elasticity, the metalaw hyper-fundamentals of mathematic and physics ought to be explored. I don't know if the mathematical sublime is possible here but the Euler identity: http://en.wikipedia.org/wiki/Euler's_formula, is said to be the most mathematically sublime formula of all since it operates with greater and more lucid universality than all other formulas, easily relating links the 5 fundamental constants in Mathematics, namely, e, the base of the natural logarithms, i, the square root of -1, Pi, the ratio of the circumference of a circle to its diameter, 1 and 0, together! This type of an identity is the formation of code that would offer the unit of universal lubrication (that kissingeresque video demands) in the mediological meta-analysis of the internet and the extra-mutational cellular array (of disease, genome, biopower ?) that is required to take up a solution oriented pragmatics of our mutual condition (metastate ?). My sculptural ideals where this sort of graphical quantitative Interlinkage of interstices have left me a little alienated but I think now, that the idea of a sculpture or system of drawings that could explore from real mathematical principles (rather than the making of delectable pictures or idol carving) should allow me to at least partially avoid some of the flatly depressing aspects of the visual arts without having to abandon working ideas and research through visually. Metamathematical laws and identities and interstellar physical principles with higher visualization and model production. Brainwave switching (see Aunon).

Lehti, R. (1998). "Edvard Engelbert Neovius, An early Proponent of Interplanetary Communication." *Acta Astronautica* 42(10-12): 727-738. The optimism portrayed in this article is at first a little humorous with a strange mixture of post-Copernican reason under a latent theological zeal but proceeds to acknowledge the contributions of Finnish mathematician and interplanetary communications designer, E.E. Neovius. The then standing proposition of 'universal rationality' employed in the construction of a cosmic language with a vast system of huge lamps in concert with planetary motion pointed at Mars begins to break down. In combination with the sociological aspects of Neovius's situation, his semantics of universal logic are structurally challenged due to the evident 'indogermanic shading' of logic structures present in the language and rationale of the language and message. However, under strength of analogue to his work, an interstellar communications project still proceeds today but with radio waves and a much pared back assumption of logic, as less mutual extrasolar environments demand. Strictly physical subjects relating the arithmetic and the geometric.

Aunon, Z. A. K. a. J. I. (1990). "A New Mode of Communication Between Man and His Surroundings." *Transactions on Biomedical Engineering* 37(12): 1209-1214. This article reveals the results of a study to learn by way of EEG recordings of the brain can be differentiated across ten different activities, thus producing an 'alphabet' of brain wave signals. The study proposes the use value of these discernment to have potential for physically disabled persons who have their mental capacities and thusly could use thought to signal technological interfaces with the physical world. While the researchers anticipated being able to measure differences across brain hemispheres, the experiment demonstrates, in 1990, that more detail than this is possible. With a set of 5 tasks, each of slightly different intellectual requirements, (i.e. Geometric Figure Rotation, Visual Counting and Mental Letter Writing) the continued EEG identifiability of the tasks paired with accuracy rates of 89 to 98 percent demonstrates an exciting signalling possibility for communication between humans and technology. The article focuses on the analysis methodology which is mathematically involved and it is surmised at the end of the study that accuracy results could be improved with subtle method and analytical improvements.

I've had to start using the metronome and breathing exercises again to calm down. Sometimes the studio is quiet and things are going well, the window is open a little, the spring breeze rolls through the shadows. Then, a fire engine and two ambulances go by and the song on the radio turns into a 'sleep country' advertisement and the phone rings but its a wrong number and a cloud rolls in and the grey, dark, greyness of asphalt and concrete and dust (living in an architectural failure) rolls in like a storm (like a really bad storm) and in this moment I am cramped, asphyxiate and neurotically vocal in desperate complaint. Normally, i feel badly about swearing aloud at the universe for being so senseless and ambivalent. However, night before last I recieved a very fine and exhilarating lesson in swearing aloud at the universe. Every few years something strikes as so funny that I laugh every time I think about it. Anyhow, it was late at about 2:00 am and the streets were empty but for a full spring breeze blowing papers and visibly moving stronger branches on trees. I heard a noise like a human voice but it was so intense and loud that I sensed there might be trouble. I opened the window to look out (3rd floor) and though I was expecting a conflict I was willing to help resolve, there was only one man in the street. This deeply estranged man was screaming without articulable words into the movements of the empty night wind, deeply, from the diaphragm like a deadly emergency experience was underway in his mind, though no one could expect to return to their mind after such ferocious and persistent, hardcore yelling. Deathmetal wimps, this guy was seriously - I've never in 40 years heard anybody do that with their voice - it was art, outside, but art. I had a difficult time deciding whether to tell him to shut up (though I doubt he could have) or what to do. Just then, two local dudes coming back from the bar or somewhere approached his private intergalactic hollering. They being two, thought the social code might dictate that he would have to stop. They managed, as they passed by with audible laughing to calm themselves and utter some greeting. The screamer didn't assault them but could be palpably sensed to be growing, to be quaking with deeper and greater waves of cosmic hollering-anger. Being glad to of made it past him without incident the pilgrims carried on. However, the street went no less silent, and as the man, this great and ferocious hollerer made his way along the curb, staring at recycling bins and blowing bits of paper, his meagre grey strands of hair were standing on end and the lamps lit his broken

clothes. As he continued with the besechment of all planes available to the overlap of human ear and voice, there was for me, no way to not laugh, it was horror and humanity and the brokenness of the ineffable interstellar universe cruelly forcing up the primal through the futility of elocution.

There is a radio program on cbc or 96/3 that has a host by the name of Arleen Meadows, who, so far is the most eloquent voice I have ever heard. There is a strange, seductive fullness to it, her voice is beautiful by strategy rather than mutated nature. Suffice to say that by contrast to the interstellar hollerer, her voice offers such culturally strategic enunciation that paying attention to her is unavoidable. I've noticed that academics like to take up particular expertise in pronunciations, similar to artists recollecting the name or works of so and so or this and that. However, the academics pronunciation remains particular to conversational instants and pedagogic example rather than, lived, whole, full and continuous elocutionary conscientiousness. Speech therapy, elocution lessons or night classes in homeopathic primal scream therapy.

I trimmed the edges off that 12oz canvas that I dragged to the conference. It looks and behaves a bit like a welders smock or one of those lead bibs that dental nurse leave you with when they leave the room to blast you in the head with harmless invisible x-rays. The edges are still on the wall and i sort of regret cutting them off because the motivation was formal and the formality of the force that took me to the idea was induced, either by bad dreams about cameron diaz or an overcompensation on my part, from witnessing the responses of its exposure to otherwise educated persons who are among those who cannot see, even if they are shown. All but two people I got a chance to talk about the drawing with were really excellent and anticipated the time, affect and line intensity that the surface is worked toward indexing.

Bender, A. K. (1952-3). "Special Bulletin: C-Day (Contact Day)." Space Review: <<http://www.nexusmagazine.com/articles/mib1.html>>. Albert K. Bender of Bridgeport, Connecticut, author of the experiential journal, Space Review, that called for a World Contact Day, coined the phrase Men in Black, having himself been made to fear for his life at the hands of three men dressed entirely in black. Under this duress, Space Review unceremoniously ceased publication

in 1953. However, a book was later published in 1963 called 'Flying Saucers and the Three Men' that detail a personal account of his experiences. Also, through the advanced skill of astral projection, Albert K. Bender also documented knowledge of Alien bases in Antarctica. Albert K. Bender is no longer considered alive since in 2000, he answered the phone but in 2002, he did not. The original message of the IFSB's special bulletin for world contact day was as follows; 'THE MESSAGE (To Be Memorized) Calling occupants of interplanetary craft! Calling occupants of interplanetary craft that have been observing our planet Earth. We of IFSB wish to make contact with you. We are your friends, and would like you to make an appearance here on Earth. Your presence before us will be welcomed with the utmost friendship. We will do all in our power to promote mutual understanding between your people and the people of Earth. Please come in peace and help us in our Earthly problems. Give us some sign that you have received our message. Be responsible for creating a miracle here on our planet to wake up the ignorant ones to reality. Let us hear from you. We are your friends. (End of Message.)'

April 09, 2006 10:38 PM

Feeling so broken and hateful, darkened, unquiet. Just returned from a clever performance at the school with some peers. The walk back was awkward. A mutual transaction in a restaurant where I came up a dollar short. Inexplicable, since I thought took six when I only found five, subtle shame. A conversation went onto 'office work', I learned that generation after generation of successful people, proceed from successful people. The weakness of childhood the alienation of sidewalk shining back up, the reflection of perfect disorientation. Importance, primacy, relevance, pronunciation, complexion, faciality, body, accessories, responsibility quotient, selective conformity, cultural capital and teeth (or fangs, however it is).

The burden of home, the silver lamborghini in the sun, the wailing of the opiate religi-atrrix, genderbending as the priveledge of the sexy, expounding on racial harmony with a whit(er) face, class structure as a 'hurdle' confronting the first generation to exit the 'declassé', t-shirt nationality

for those who wear t-shirts, ancestry for the europeans. Bums and people who look like bums, junkies, ex-cons, sex-labourers, ex-psychiatrized, the badly dressed, the nutritively lied to, the underlit, the fat, the ugly, the slutty, the squatting, the expatriate, the bankrupt, the contemptuous, the ill and the smoking.

A new book in the library on the avant-guard. A last chapter on on this in the 'second modernity'. Technology, generational betrayals, the unnecessary aspect of the avant-guard. My social class ineligibility. The bitter war of words, very nearly about nothing. The hegemonic exclusionism of aesthetic discernments. Bad clothes, a beggar never holds up a sign for finer lodging or sartorial costume, why ? The neurosis of the service sector. The library. The unnoticed.

I saw veiled eyes in a --(full face veil, dress/costume)-- today. The first chance I have ever had to look across face directly into the eyes. Extremely pleasant and fortunate, perhaps soft-hearted of me but it made me smile and so i did, under her witness. A moment is lost in the angry self-investmented passive aggressive preoccupation that is graduate school. She likely has hers too. A burgeoning friend and I in the library - the library - and I went to the videos while she checked her email. A man, a student and not pale, walked in with a cell-phone and began an ambient conversation exclaiming audibly 'don't even look at her' and repeating the same, 'listen man, I've already explained this but don't even look at her, she's...et cetera' and so for a moment i thought I was being warned for having glimpsed the water in the class desert of within and non-dialectic (as femme/gynoid/borg) class discriminations. Everybody wants an up in amphetamine culture. Energy is phranna, its zen, its gasoline and chemo supplimented with morphine - barefoot across the coals, its cool grass under the broken hoof of affect in imitatio. Several moments passed and I realized that the warning cell phone call was too artful to be anything but imagined and so I died upon the back of a video called 'Up' describing a documentary that revisits the lives of a group of people every seven years (maybe like the photography of jock sturges) but with less gender and corporeal specificity. The weather of the room changed and I decided that I should go check on my hopelessly frustrated friend (and though I must mean no insult, since her kind and conscientious eyes may pass this way - I remain by conditioning, a good servant). Cedric, or

some likely colonial second modo butler like the butler in Kazouko's (will correct, its on penguin) novel.

Last over to visit the formerly admired friend in his new life as a father. Some fun playing with the impish pre-language utterance stream of the child. Rolling a ball back from a bounce suprised the parents, since they couldn't understand why a child would like to feel a ball returning through space at a managable (visible and embodiabale) velocity. The rest of the meeting was ruinious. Came to understand my receeding friend as contemptuous, which i hadn't considered before. I suppose bitterness proceeds into contempt and revolution is always mollified by either the sweet conscessions of the middle-way in either and any sense, or the worrisome arrival of the variously ideologically structured notions of hegemonic retribution. How could the world be different ? What unthinkable world invokes the implicit apologies necessary ?

i have no knowledge of the world, 40 years of nothing, not nihilism but summary irrelevance. Every turn, or, in the proletarian - stagger - is a spectral schema of dissatisfaction. Rotting vs Ruling (in heaven or disneywood). Each particulate moment on the sidewalk is a systematic discursive burden further and further into that. The Bataille, the taboos of therapy, never say suicide never say war (or 'harm' as it is charmed (like 'well-being' for health)). Complaints department. I went to a website, having searched 'what to do about an asshole at work' whereupon the advice was not to give vulnerabilities over to the oppressor and to recognise your strengths, despite the daily dilemmas at work. My u2 friend shares kindly, though confidentially, about experiences at work. I admire her greatly but its already written into our social economy that neither can change. Work. I thought work was dead or at least began dying in 1968. The second modernity. Alfred Jarry and the 'London Institute of 'pataphysics' returned my email today with a contrite and vaguely sophisticated (shall we say wordy or be plain about literacy capital?) response to my whimsical bid for membership. I am now eligible for 'correspondent' status. Listened to some affiliate web radio but at some point, though charming by the vaguely infantile and cursive abruptness of pronunciation (finely detailed and above criticism, I am forewarned and forefearing) I couldn't help think that the dissapointments of the local and the

dissappointments of the exotic-alter are so simply traslatable that the rigour of either is broken before it achieves. I like them and all but I would rather of been born 'white' or ideologized so, better yet, to of been born a man - on a prollier than thou thought - the prole is geriatric up until the age of 14 and after 22, infantile. The matria have made great strides on this basis but yet have failed to return. You lay in the mud dying in your blood and are descibed machinically as a loss, though you were conscious and embodied - capable, bio-electrically, of learning the betterments, the enlightenments. Though it may be that the better education might be a matter of what it better certain subjectivities ought not to know. Educational Evil. Academic fascism rather than the other. We have all been schooled in being unschooled. Where is the great peace, the legacy of our unlearning ? Not stupefaction or lies or non-truth but really the curricular dismissal - the wasteland ?

Mister Dust and the clinking ice cubes.

Began with the Cantos.

Bastard made me cry on the first page - admittedly probably because it was the first page.

The underg's with their c-phon's were gawking at the fat book on the fat man.

An academic romance, to be sure, but my book was the only on the blok - and the blocks were aflame with the rubber shoes of clever idiots-4-jobs.

I'd rather be thought to be mad under the scriptures of the asylum or go to jail. Altern is banal these days. Bohemia, leather and the stilletoed are too.

1.

And then went down to the ship,

Set keel to breakers, forth on the godly sea, and

We set up mast and sail on that swart ship,

Bore sheep aboard her, and on our bodies also

Heavy with weeping, and winds from sternward

Bore us out onward with bellying canvas,

Circe's this craft, the trim-coifed goddess.

Thus with streched sail, we went over sea till day's end.
Sun to his slumber, shadows o'er all the ocean,
To the Kimmerian lands, and peopled cities
Covered with close-webbed mist, unpierced ever
With glitter of sun-rays
Nor with stars stretched, nor looking back from heaven
Swartest night stretched over wretched men there.
The ocean flowing backward, came we then to the place
Aforesaid by Circe,
Here did they rites, Perimedes and Eurylochus,
And drawing sword from my hip
I dug the ell-square pitkin;
Poured we libations unto each the dead,
First mead and then sweet wine, water mixed with white flour.
Then I prayed I many a prayer to the sickly death's-heads;
As set in Ithica, sterile bulls of the best
For sacrafice, heaping the pyre with goods,
A sheep to Tiresias only, black and a bell-sheep.
Dark blood flowed in the fosse,
Souls out of Erebus, cadaverous dead, of brides
Of youths and of the old who had borne much;
Souls stained with recent tears, girls tender,
Men many, with mauled bronze lance heads,
Battle spoil, bearing yet dreory arms,
These many crowded about me; with shouting,
Pallor upon me, cried to my ment for more beasts;
Slaughtered the herds, sheep slain of bronze;
Poured ointment, cried to the gods,
To Pluto the strong, and praised Prosperpine;

Unsheathed the narrow sword,
 I sat to keep off the impetuous impotent dead,
 Till I should hear Tiresias.

I came across the name of Odysius's mother today too - which seemed important - but at this moment, I'm suffering the buerocracy {Antikleia}. Ambulance and Fire engine sirens on the mission of property, status quo, headache machines and noise pollution. I have to go to the library. I tried to find my friends number to apologise about the dollar-short thing but I can't find the number. The location of a slip of paper a day late. Apologetics for systemically enforced poverty, the pennywhistle of the plebian. We're tired, we're tired of this program. Its too crowded. Academic crowds have made me fearful of crowds. The viciousness of unending ideations of the achievable from within the crowd. Let me imagine that competition is wrong, that it degrades even the winner. The viscious intellectualism of snappy answers and factualism, like blind knowledge. Standard therapy discussion I suppose. I'm the same, i'm always the same there is no variation. The world is of its mostpart dedicated to the description of itself as distant and trying by merit. Meritocracy. The proportion of desire, the elasticity of punitive emotion, thought and embodiment. A generation destined to fall and ruin. Still - profanity - laughter, stilletoes and wallets in the street. A time of the stabbed heart preceeding a time of the fractured heart. Icons, imagio, et cetera. Ideology and theory, incestuous taboos unspoken, patterns of academic and artistic repetition, overlap, characterization, fufilling the role and dawning the mask on authorization of simulacra, of faciality. An identity camouflage of faciality, of forms and utterances. Reconstitutions ?

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notes:

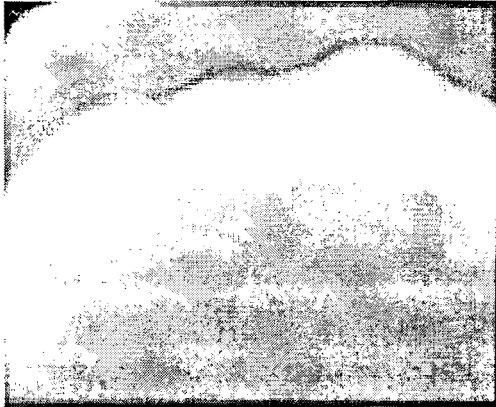
conceal the notes of christine a little more.

refine the complaint about second modernity art from avant-guarde performance

take direct inference out of contemptuous bob realization

retract bastard remark

take out the drinking references



Starting to come down from the final requirements of the course work.

Dropped a copy of the recent paper off for R.B.E., unsuccessful search for Dr. Slopek.

Carl Chiarenza at the IMA tomorrow. I don't really like photography since it always seems to be in the way of reality, but ah, its photography - aren't we clever. Further inspirations for the critical/theoretical discourse as a material exercise

Thinking about going back to my therapist, she went to mcgill and looks like my mom.

Reading military intelligence strategy this morning - the simple thing is the difficult thing (to do) couldn't be more evident in this studio.

Moved the grounds around today. Have some work and some trash i want to throw out but like getting the dishes clean it can sometimes represent a surprisingly extended ordeal, arrested development perhaps or, it could be like Calvino's article 'Leftovers'.

Took another dive into 'the tears of Eros' on the streetcar today. Bataille is expert. I used to think that reading was pleasant anywhere on the transit but today i realized that the clientele on the dundas car are completely different from the ones on the queen car. Although each are independently capable of being fully disruptive to readers. In either case, they are highly

distracting places to read, one dense with fashionable senseless chatte and the other thick with the dolorous distraction of public suffering.

Yesterday i went to the back of the dundas car and all four of the people at the back, myself included, were conspicuously fat or obese if clinicism accomplishes sufficient distance. I had my post scholarship food-bank wheat, tinned fish and peanut butter supply from the food room in reused second hand bags - telling myself that I was the least fat of the troupe - though holding onto my bags carefully so the contents didn't fall out in front of the others from the jostling of the car. One of the group, pulled out a full meal in a styrofoam tray and somehow had a litre of cola amidst all her trappings and proceeded to aromatize the back half of the car and eat with that curious dignity that only the fat can perform. Its a bit like fashion models who can make almost all physical postures seem fecund, sexual and profound. I had an instance of glancing over at a green bean, on the end of her fork never to know this world as itself again postured in a photo-opportune moment before the mouth of our 3:15 feeding.

The temptation to construct a disgust of it is, it seems to me not all that functional, however, she was ridiculous (in golden slippers no less) and very aware of what she was doing as we all sat there being great hopeless fat social expenditures. There were two other guys, one with a good phone, looking vaguely gayish and another guy with ornate eloquent letters tattooed largely on the back of his hands, each of which worked on a hopelessly broken phone as if rubbing and touching the broken edges and missing pieces would heal the discomfort of us all being caught by coincidence in the back of the car. It must seem closed minded, repressive or out of touch but I couldn't imagine those tattoos being interesting or cool anywhere. They seemed like the type of marks you put on useless hands on some level of hell.

The shirt around the guy across from my precious wheat ration was vertically striped, lightly coloured and relatively fashionable for a streetcar patron. He tried to make a call between moments of eyeing up the contents of my obviously non-purchased goods. We continued to look back and forth and away from each other for most of the way west along dundas and on one occasion he began to make a phone call but no one answered so he never spoke. Being thrown into the third person in public at the announcement of someone's voice used to be a bit of a thrill as it marked a rupture of the tedium (at best, stoicism) of the social code, now its so banal that

normativity almost depends on...well, there's no cause for explaining that.

So eventually, she finished her meal or maybe she just put it away since it was very large and hauled out the big red waxed paper cup of coca-cola and started on that with a subtle and an almost strolling-the-tortise composure with the straw. I thought that those cups aren't used very much these days but since i can't ever recall enjoying coca-cola except maybe with rye whiskey when i was eighteen maybe they still use those pathetic old designs. Its an awful lot of soda, I don't think I've drank that much soda in a year. The streetcar came to my stop first so i had to draw a close to my participation in the shame-in, I guess i couldn't help thinking that this must be what its like at a fatty encounter 12 step group.

The last time i lost alot of weight it was after a death in immediate family. Death and Fat, like Blood and Erections or visa versa. Bataille has a man who is drawn at the bottom of a cave after the hunt, collapsed in the blood of the kill - in the drawing it is a gutted bison, dying, having been routed himself - with an erection. It occurred to me on the streetcar amidst the dissonant ambience of an identifiably idiotic chat between two otherwise attractive women that the cave works could easily and more likely of been drawn by the women of the groupings. Not that that would be more or less relevant than anything else requiring special explanation on matters of assumption and difference across gender or other modes of difference construct - as it was though - the notion of decorous intuition and visual document, of camerality and image as a participatory practice in liberating the development of human consciousness would seem, plausible.

On yet another ride in a rainy afternoon today, I waited at the cosmic intersection of temporal ruin on queen and victoria where a streetcar might or might not arrive depending on whether a streetcar arrives or does not, that is, a completely terrible place to wait for a car. Anyhow, i waited and a person who also had waited got on the train before me and sat down in a double seat, since all but all of the other seats were taken up with wet travellers amazed but happy that the temporal contempt of the queen car west had relented to its real world reason for being, I sat down beside her. I took care not to crowd her physically by sitting on the edge of the seat to the left and I think held my composure within the bounds of our normative codes. I glanced once out the window to the right and noticed she had a blackened left thumbnail, half regrown or resigned.

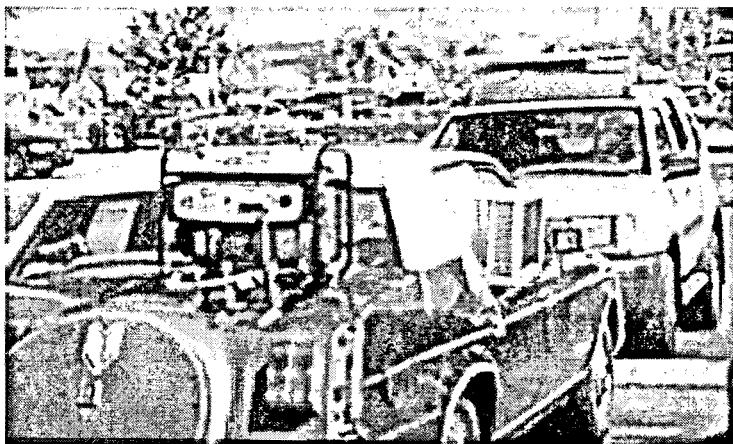
In the minute it took me to get settled, she interrupted my comfort with a plaintiff 'excuse me,...i'm sorry' in a surprisingly dismissive tone. I stood up and off to the a released single seat on the left of the car she went. She refused to return my gaze and so I thought that maybe she was shy or keen for a single seat for a minute and moved to sit beside the window. A load of more wet people were piling onto the train and i started to get more offended and looked across at my dismissor who really seemed more and more odd by seconds. Anyhow, i suppose these mentalities are catching since i stood up and walked to the back of the train looking for a single seat myself but seeing none, piled off the train to stand in the rain.

A second train behind the one with the single mindedly dismissive yet impish lady with the blackened thumb was unpleasant for its own reasons also but i actually met someone i knew after a moment and we took up a casual drubbing of george bush and shared some personal history. Bataille points out the paradisiacal aspect of early man's life in the caves, before war, and dominated by pleasures and lucid instinct. Cavern on wheels, Bison-Orgiastic long branch ?

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June 20, 2006 03:54 PM

She can put her whole fist in her mouth or, Ekdysis without the skin



June 27, 2006 09:07 PM

Met with Dr. Slopek today for coffee then made my way over to the Dorthy H. Hoover library.

He's willing to serve as the independent observer at the project survey that will be here, at the studio. Picked up a direct borrower card and took in an article from the Journal of Aesthetics and Art Criticism. The article was by Richard Shusterman and called 'Aesthetics of Experience: From Analysis to Eros'. Checked out a book on Hollis Frampton on advisement too but my sensibilities didn't take despite the availability of that obvious sort of merit. The library only had one of her books and though I know there is a new one out on MIT press, I found former publications less compelling. Maybe I'll ask about the new one at the . The Shusterman article however, was useful for filtering back alot of the impracticalities of philosophy that would continually authorize its objectivity on the grounds of its separation from the most available experiences in humanity. No suprise that the irrationality of religions purvey in the absences of such disregard. I think I may sign up for this journal or society. Bataille's Eros and the eros in Shusterman's article might have a worthy use in moving from the stale realm of philosophical isolations of the aesthetic, to a more reality based coordinate. Not so much a boom60's groovy kind of love thing but a reconsidered demarcation of philosophically viable data for aesthetic experience. I want to learn what I can from 'The Tears of Eros' where line character and the visual anthropology of human sensate experience are made document. If I can get a proprioceptive grip on some workable aspect of that, then I can experiment with marking out the materials I have been preparing.

October 116 has an interesting article on a-Cinema in the early 1920's in Belgrade. Its exciting since it proves that my peevishness about film and photography isn't entirely esoteric to some personal failing. So I'm interested in the 'unrealizable film scenarios' of the Hypnists. If the grounds of my drawings can evade the implication of becoming drawings by adopting a 'written cinema' repose, then I might also be able to deliver an effective critical statement on the transactional ease of mechanised capture. Also, the poetic failure through the lens at the freezing of the kodak moment. The loss happening not only in one sense (visual) or merely two (auditory), but the divorcing of reality from the effible essence of poetics without a viable adjunct, notation or functional means of reclaiming a centered relation with the proprioceptive autopoetic experience of reality. The journal 'Discontinuité', 'Le Cahiers jaunes', 'Cinema 33' and 'Le Grand Jeu'. Despite my warm notion that Dorthy H. Hoover would bear up the goods in

art journals, the search though promising, produced no result. Instead, I found a book on ancient astronomical imagery which held some excellent examples of tangential and elliptical marks that would go nicely in some of these works as orientational characterisations. On the table beside the books was a 20 Kroner coin from Denmark, how strange. I looked around for someone who would own and place such a coin but I could not see anyone. When I finished with the astronomy book and the anthropology cave drawing compendium, I made off with the coin imagining it to be an artful though controversial moral turn such as literature would always have us wrapped around some bitter, glistening triviality. When I got back to the studio, I scrubbed the coin with soap and a brush and now it looks positively innocent. The madman of ocad was in the library today too and of course, he recognised me and bounded right up, caucasianlocks and black top calling me 'you' and though I also could not recall his name either. I was head on in the Shusterman article. He asked my how I or 'you' was doing and at risk of being interrupted without foreseeable end, I replied with that cold reply I myself dislike, 'busy'. He inquired further and since we have mutual friends and I am fairly conscientious about civilized social interaction, I ended up explaining that I was attempting to prepare for my defense. He jumped 'your Ph.D defense ?' though also seeming to know that that wasn't the case, with a gesture of a downward hand. I suppose it hardly matters since he is professionally bizzare but I attempted to clarify, explaining briefly the belated and humble undertaking of my MA defense with a contrary upward gesture of my own hand. At this he turned his head so that I could enjoy his lionine profile and mumbled something about having a 'publication' to work on and made his way over to a computer where he lingered for some time then, like a cat on catnip, dissapeared. I can't recall his name, I must have had ten similar conversations of greater and lesser involvement over the years and in an oddly foolhardy way that by all measure is unrelenting, he never fails to dissappoint. I must seem like a cold bastard but so many people are so mystified and yet the mystery seems to be empty and malignant itself, most except a few exceptional sufi grade profs can localize his grand estrangement. Maybe he left the 20 kroner piece and my desires have fallen prey to his designs, though, what would he be doing with a 20 kroner piece and why would leaving it on a table satisfy a plan if he was already gone by the time I happened upon it in another part of the library. The things that happen in libraries. Today, 20 kroner was worth \$3.79

can. They say he was a design student and he somehow lost contact in second year. I've lost contact, its no damn fun and getting back is difficult, in fact, I'm not likely to ever be fully grounded. Its a bit like being totalled or erased, some stuff can be reclaimed and some stuff can be done without but one is left haunting oneself, like a displaced valuation of the autopoiesis in the real and the approximations of mechanical proximity. 20 kroners in a library in Toronto is an analagous symbolic representation. What it would be and what it is aren't apparently separate but the rational desperation that we use to attach those two meanings either more radically desparate for each other or less so than what a 20 kroner piece would expect to assumed of it in Denmark is interrupted by mechanical approximation. If reality is merely asymptotic to the poetics of aesthetic experience then the fool bears dire gravity. This is why I think the Hypnists might be useful, so far, why the images that I am working are more viable as 'unfilmable scenarios'. In the matter of viablility, this morning I was releafing through Badiou's 'Ethics' and identified points of attachment to the image forms for further philosophical grounding in the term 'ensemble'. Not well explained here but he identifies truth procedures happening in real programs across populations that I am able to identify as imagistically translatable into something similar to what I am devising for the scenium. More scrutiny and schoollymake required but I think workable links exist between Badiou's truth proceeedures the formation of the images that situate the scenium for this unrealizable film. Calvino's 'the world looks at the world' is confused me, at least as a metatext. Metafiction, Hypnison Cinema, Eros and Truth. i think Zizek is going to help too.

I got the grounds cut in and the edges rifled out the pieces are clean and set aside. Have to clean out the mess in the cutting area. Took a peek at the large canvas today also, which is a mess but a convincing mess, if that's not too optimistic. Not alot of gesso so I'm going to thin the bucket I have down 2x or so. Trying to work out a way of doing it efficiently with rollers without making a big cleanup expenditure. Need a very productive week.

