Tim Noble and Sue Webster: *Self-Imposed Misery,* 2010, a sculpture in which a two-dimensional human silhouette emerges from the projection of a more complicated three-dimensional array. Analogously, according to Jim Holt and others, the mystery of quantum non-locality suggests that the three-dimensional space we experience might be a projection of a higher-dimensional reality in which the concept of distance is radically different.

Beast and Beauty

Don Kunze

In the opening scenes of David Lynch's *Blue Velvet,* the father stricken by a heart attack falls down onto the lawn he has just been mowing. The camera, instead of turning to scenes of the family's distress, goes deeper into the lawn itself, showing masses of insects crawling among the roots. Instead of "dead" we get the antipode of the orderly winding-down entropic world—a "sub-organic" zero degree of materiality where matter–as–matter manifests its own empire of sense. Material as trash, but trash become infinitely productive, horribly beautiful.

Tim Noble and Sue Webster are a British artist-couple who stack piles of trash just so and then shine focused beams of light onto nearby walls where clear profiles appear magically. This is possibly the first extensive philosophical investigation of these and related piles of trash, so I need to lay out my instruments before operating. Naturally, I am obliged to pay close attention to certain themes: beauty, memory, and entropy. For "entropy" I will find, inside entropic wearing-out and running down, a vivacity that arises out of the sheer passivity of instrumental cause, a term normally used in architecture theory to condemn,

following a tradition made famous by Jacques Ellul and Siegfried Giedion, addictions to technology.[1] The potential of the trash constructs of Noble and Webster is easy to grasp, and like the piles themselves, ideas fall on top of one another in a heap "just so," until a focused beam (I call the death drive) shines through *two* two trash-piles, the actual ones and the accumulated ideas *about* the actual ones, revealing hidden profiles that cast on to a nearby wall critical shadow-Truths about the souls of accumulation.

Although Noble and Webster go great pains to assemble their trash-piles so that the stacks only appear to accidental, I make use of the randomness natural to ideas in our own conceptual trash, but I recognize a certain legacy belonging both to randomness and trash that suits our purposes. As things fall and create a field of debris, their passivity amounts to a kind of fate (Aristotle's natural chance) that comes in at the end of ideas, a Atropos who cuts the thread woven by Clotho and measured out by Lachesis. This passivity is the mirror of the positivity of the idea as *put forward — stasis* as a "standing up against." In the end, this vectorial energy of opposition gives way, and we are left with standing "as such" — the position in which one falls, defeated, in possession of nothing more than position, a point without extensions in any direction, or (worse) not even that: a less-than-nothing that has lost even its position, the point that has become a hole.

The hole in the pile of trash is where we shine our beam of light, and catch the edge of Truth, but just the edge. The profile that is projected on the wall behind the pile is, like all shadows, material *siglia* of the soul, *Psyche*. One could say at this point what is not yet warranted by close argument, that it is Eros who

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[1] The discourse surrounding instrumentality is too complex to discuss here, but the Thomist spin on Aristotelian efficient cause assigns a religious function to instrumental cause akin to a "superconductor" that, thanks to passivity, conveys divine will immediately down the Great Chain of Being. It is important to regard instrumental cause as a part of efficient cause in that it places it first in the series I construct for mainly Lacanian reasons, as Act, Will, Form, and Means. That act precedes will (i. e., movement is not anticipated then directed by thought) has been demonstrated in neurological experiments measuring the slight delay of conscious thought following muscular action. This thought is situated within FINAL CAUSE, a matrix of alternative possibilities and affordances (*tuchē*), the singularity of the chosen plan of action justifying the act is the context for identity established by FORMAL CAUSE, brought about by the technical, artistic, and craft procedures of MATERIAL CAUSE. I am not interested in Aristotle *per se*, but the sequence of causality demonstrates the role of AUTOMATON, a "contronymic" term that connects absolute determinism with absolute contingency, and TUCHĒ, affordance, the range of choices nullified once choice is made. Art aims to extend TUCHĒ beyond its normal half-life and compare this extension to the memory of a dream upon waking. TUCHĒ in turn is a portal to the "miraculous" combination of contingency and absolute order of AUTOMATON, which, I will show, Lacan in his project of correcting and refining the Freudian legacy articulated as the DEATH DRIVE. Our pathway to the is through the idea of SORITES, the weird logic of accumulation/dissipation that, in its "one grain more" or "one hair less" explains the phenomenon of emergence and the presence of two forms of memory, a "pictorial" memory attached to the interests of conscious experience, another that is essentially the structure and protocol of the unconscious, a "perfect mind" that forgets nothing but tells what it knows only under certain conditions, as "knowing without knowing" (KENOSIS).

does the shining, but I'm getting ahead of myself.[2] We could, like the shadow-traders who measured shadows as an indirect, more politically correct means of securing human sacrifices to insure the *firmitas* of buildings and cities, simply take note of the humorous identities Noble and Webster create in their installations. My trash-pile of concepts has its own sacrificial function. The soul we project by means of Eros arises out of the aim we take to cut through the negatives. The "no," Freud says, is the first modality by which the conscious mind allows the unconscious to enter its thoughts. Denial presents itself as a binary to affirmation, and in between the two opposites we achieve a distance that is expanded into a set of dimensions of space and time — a whole world in fact — where insulation is guaranteed. The unconscious and conscious minds are like two lovers who have fallen out, who cannot interact except through argument and fighting, because their love in a past life became too intense to stay on the page of life without burning it up. All subsequent meetings are therefore staged as battles or game simulations of battles, ending in the death of one of the adversaries. This is the negative legacy of the unconscious abandoned at the moment when humans gave in to becoming subjects proper, where standing before a mirror the image, though incorrect in its reversal of left and right, overwhelmed the human whose body had, before territorialization by the phallic function, been a landscape of delight.[3] Now, before the mirror, it is what Lacan called a *corps morcélé*, a "body in pieces." And, it is in the pieces — parts — that the subject-who-is-no-longer-fully-human uses metonymical devices to *call out* to this lost Paradise. And, in the body-in-pieces is a theoretical mandate to preserve the reality of the violence that has torn it into pieces. Like the body of Orpheus, ripped apart by the furious Thracian Mænads in revenge for his failed

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[2] The story of Cupid and Psyche, told by Apuleius in his late Latin novel, *The Golden Ass,* is divided into three parts: the story of Psyche's paralyzing beauty, her romantic abduction into Hades ("the invisible"), and her crime and trials, followed by vindication. The themes of (in)visibilty, blindness, and theft connect the story to the traditions of another god of invisibility, Hermes, who returns us to the logic of the pile ("herm") and the magical zones of exchange set up at crossroads where thievery is converted to gifting. The reversal is key to the nature of the drives, where oral, anal, and phallic (contronymic) logics give way to the gaze and voice, whose contronyms give us the "impossible/Real" dimensions that are their own inversions, gateways into "autoerotic" circuits of energy exchange. In a nutshell, this is the case for the centrality of Eros as both Love and Sexuation, a case that requires a more extensive playing-field than the one available on this occasion.

[3] I refer to Freud's account of the "autoerotic" mentality of the child who, during the gradual, lengthy process of assimilation by the Symbolic (networks of relationships established through language and socialization), resists assimilation by maintaining "magical" transferabilities between objects and subjects, causes and effects, words and things. The autoerotic is not simply the child's ability to "pleasure him/herself" without engaging in sexual interactions with others; rather it is the range established by attenuating any permanent causal subordination of energy flows while allowing "any and all" exchanges of libido brought about through acts of naming, calling, indicating, etc. — which, thanks to attenuation, allow a conservation of libidinal energy within a self-constructing, self-construing, and self-maintaining (hence "autopoietic" in an ecological sense) circuit. The circulation of energy is continually sustained by an "inverter function" that, thought it appears to constitute a break in the circuit, is a gap that can be re-positioned at any *locale* on the circuit where a division (object/subject, cause/effect, etc.) needs to establish a "minimal difference" — a "stage" set opposite an imagined "audience," a dyad of *presentation/reception*. In this sense, the circuit is identical to the function of a conversation that "otherizes an Other," or "authorizes an Author" (in a more theological sense). Autoerotic sex(uation) emerges out of this "author/other-ization" to the extent that the logic of the exchange is "contranymic." It is a "negation of a negation" in a way that will serve to be permanently resistant to Boolean either/or thinking, where opposition is required to generate polarized binaries. This is graphically played out as "cross-inscription," the exchange between container/contained configurations of two opposites, such as "Alive" and "Dead" in the A_D/D_A formula of the uncanny, as argued by Ernst Jentsch in the classic study that served as a prolegomena to Freud's own classic study. Lacan's own schema of sexuation is an uncanny duplicate of Lewis Carroll's "bilateral diagram," where positive and negative states of paired terms (xy, xy', x'y, x'y') create *two edges orthogonal to each other* — bi-*lateral*— through which one is able to shine an "erotic light" to construct a variety of profiles, "trans-sexual" in the radical sense of the term (which allowed Lacan to put forward various unconventional views about sex, such as his contention that men, in appearing to prefer "heterosexual relationships" with women were in fact seeking sex with men who happened to lack penises; and that the only true heterosexual relationships were those enjoyed by lesbians).

attempt to rescue Eurydice from Hades, the head of this body-in-pieces continues to *sing* after it is tossed into the River. This may well be a gloss of the actual historical survival of chthonic religion amidst the official state religions of the calendar-specific Olympians, which can be characterized as a survival of the portable a-temporality of mystery religions within the specific calendar structures established to correlate earthly activities to astrological/astronomical events.

The body-in-pieces of the human pre-subject is thus metonymically active within the more "metaphorically organized" Symbolic that, in its signifying chains of cause/effect, signifier/signified, agency/act, past/present subordinations, attempts to overwrite metonymy. But, because metonymy survives as a means of signifying "at a distance" — through echoes, so to speak — metaphorical figuration is unable to fully banish systems of "whispered significations" that constitute their own dimensional systems of space and time, both extraneous and internal in relation to the metaphorical "reality" of Euclidean relations. It is as if various versions of "n-dimensional space-time" are available as "maps within maps" to re-territorialize the horizontal contiguity of normal mapped space. Through folds or tears in the fabric of reality, just as within the folds or tears in the Symbolic in general, one gains access to the autoerotic geography of a Paradise lost, just as in the Frank Capra film, *Lost Horizon*, survivors of a plane crash in the Himalayas find a narrow passageway that opens on to a hidden tropical domain immune to disease and aging, where there is no hierarchical political structure because all of its population are naturally virtuous.

The debris field and the crystal key

Emergency workers at sites of natural disasters such as tornadoes or hurricanes all seem to be aware of a principle that has not yet been fully addressed by the field of disaster response theory. As soon as possible, residents should be allowed to return to the ruins of whatever remains of their destroyed homes to recover some item of personal value. These objects will constitute the key critical link to their psychological survival and recovery, although they usually have little value. This search has the structure of what Lacan early identified as a "Silenus," a grotesque carved box (usually depicting the fat Satyr, Silenus) used in antiquity to present gifts of jewels or tiny religious sculptures. The high value of the contents concealed within the rough or obscene exterior gave away the secret of the *agalma*, the "gift" or "treasure." It was not the case that the container concealed the contained not just closing it within its hinged interior; the binary of ugliness and hidden beauty showed that the two terms were necessary to each other. In the anticipation enforced by enclosure, the beauty *of* the beautiful was sustained in a moment that could be considered as "time outside of time," a hesitation or delay enforced by opposition/negation.

Survivors, finding the battered jewel case or rain-soaked photo album, are content not because the objects have survived, but because what has figured as an essential *agalma* to their own (auto)erotic humanity has — thanks to the negation of the storm in its *reduplication of trauma* — has converted the reality of the memento to a Real. A transubstantiation, in the full theological sense, has taken place. The storm has afforded conditions of an epiphany that is the proper and accurate term for the portability of the "inverter gate" that energizes the autoerotic circuit of libido exchange. In simpler terms, when "shit happens" so does the miraculous sudden re-appearance of the enclosure of shit, the dead/buried/ dismembered "part that is no part." The crystal is a direct consequence of the catastrophe, whose logic of disorder has left only piles of trash. The crystal (light) has caught the edges/profiles of the fall, has mingled loss with discovery, radical contingency of breaking and falling with the radical order that can, in all

honesty, be credited to Eros and Eros alone — the singularity of the binary exchange of cross-inscription that is the functional gate to the autoerotic *pre-subjective* human in its fully crystalized (shadow) state as Psyche, a human knowable only through negation, a "non-human."[4]

In this curious but undeniable fact of disaster relief field practices, the Silenus of the debris field is not simply the antipode of the binary order/disorder but a *contronym* that fuses the ugly with the beautiful, the trash of the debris field with the crystal treasure. The crystal, it could be said, *did not exist prior to the destruction* of that which conceals it amidst its ruins. The profile projected on the wall behind the pile of trash *did not exist prior to the (ritualized) chaos* of the sorites in Noble and Webster's installations. In other words, like the poor cat in the quantum physics example of Schrödinger's cat, where only when one looks is the dead-or-alive cat killed (as if to prove the expression, "if looks could kill…"), the profile exists outside of the time that is used to count the accumulation of the trash, outside of the "one grain more" or "one hair less" that, until one looks, lacks all symmetry.

The case of the vanishing ø

This paradoxical situation can be demonstrated by the classic problem surrounding the production of cinematic illusion. As is well known by film theorists who follow Gilles Deleuzes assessment of the French philosopher Henri Bergson's use of the cinema analogy to define the concept of *durée,* it is traditional to assign the phenomenon of cinema's motion illusion to the "ø phenomenon," the small interval between two static photographs that is mentally subtracted to produce the perception of a "moving image." Using the obvious 1:1 map of the length of the film strip to the mechanized time it takes to "travel" the strip across the beam of light, the small gap between the frames takes time — let's designate it by the small delta, ∂ — in direct proportion to its spatial length. But, in the perception of the moving image, this ∂ no longer exists. It is a "time outside of time." The time of the moving image and the clearly demonstrable time that is a 1:1 function of the film transport device are really two different times.

The Noble/Webster trash-pile helps us thing through this situation. It even provides physical analogies to the passage of film across the beam of light to produce an illusion (N-B's silhouette), so that we can be reminded of how the presence of an observer (the Schrödinger-cat component) splits time into the two "contronymic" aspects of the term *automaton*. A contronym is a "Janus-word" that combines two opposed entities or ideas, such as the Latin *sacer* (both worshiped and despised) and *altus* (both high and low). Freud was attracted to the idea that ancient languages abounded in contronyms but was later condemned for this view when the author, Karl Abel, was discredited as a philologist. Abel's exposition went too far, perhaps, but the curious role of the contronym had been cited as crucial as early in (early) modern thought as Giambattista Vico's citation of *cœlum* as meaning both "heaven and wedge." Heaven's blue *anima* was penetrated by the wedge of thunder as *animus*, creating the prototype for *ingenium*. This opened the way for Vico to develop a Primal Contronym, the imaginative universal of thunder, whose *anima* is the

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[4] It would be tempting to divert this current train of thought to subjects expanding the idea of the "non-human." Popular culture offers zombies, vampires, robots, omniscient computers (HAL, of *2001: A Space Odyssey* comes to mind), as well as humans who free-fall through a series of degrading defeats into the state of the *homo sacer* — "Dirty" in Georges Bataille's *The Blue of Noon* or Sophie MacDonald in Somerset Maugham's *The Razor's Edge*. The non-human is a central category in the contemporary anti-Kantian philosophical movement known as "object oriented ontology," whose theorists (Quentin Meillassoux, Graham Harmon, Levi Bryant, *et alia*) argue for subject-less a-phenomenal objectivity. In a curious way, OOO constitutes a perverse idealization of the theoretical elixir of "material imagination," a project aimed to extend the thought of Merleau-Ponty, Heidegger, Ricoeur, and other phenomenologists to construct a basis for an esthetics of architecture.

randomized proto-phonemic "pile" of sounds and whose *anima* is the fear felt by the first humans who were from that point on entrained by the gradual accession of human life by Subjectivity.

The automaton is both pure chance (the "freedom of motion" we perceive in the movement of figures on the cinema screen) and mechanical determinism (the calibrated sprocket-advance mechanisms of the camera and projector). Capture and re-presentation of the "time slices" in the form of still photographs is synchronized. The ∂ of the camera corresponds directly to the ∂ of the projector. This ∂ belongs to the mechanism of film advancement, and when it is "out of synch" we experience slow motion or frantic sped-up mania. Like the out-of-synch voice-to-image error, there is something uncanny and de-humanizing with this automaton-dysfunction, and it is important to note that the subject's status *as subject* depends on this synchronization.

Now to a "Hitchcockian" thesis. The stage or screen is both a part of a mechanism of image delivery and a psychoanalytic "proto-condition." In psychoanalysis, the stage is the geometry taken or realized by anxiety (*Angst*). Freud's set of terms of relative fear, *Angst* was interpreted as fear "at a distance," while fear(*Furcht*) was danger close at hand, and fright (*Schreck*) was "present, overwhelming fear in process." Lacan rejected this scalar organization and proposed the model of a staged, a space of presentation, where fear, insulated by a proscenium boundary and conventions of theatrical presentation, nonetheless brought fear too close, particularly when events on stage coincidentally mirrored the life of some *one* in the audience who felt uniquely singled out, or when an actor steps forward to deliver a stage whisper. Anxiety as over-proximity uses the theater's binary division of watching/showing spaces, or rather it uses the theater's *conversion* of the binary to a cross-predication, where with each flip of the switch (rise and fall of the curtain) the figure becomes the ground and ground becomes figure. This duplication of Ernst Jentsch's model for the uncanny's two "atoms" (the living person pursued by death, "death in life," or the person carried by momentum past the moment of literal death to a "life in death") carries the uncanny itself into the stage geometry.

The American director Alfred Hitchcock directly addressed this geometry in terms of his re-engineering of anxiety as suspense. Knowing that audiences pay to be frightened but that fright must be reserved for those scenes where adrenaline will be expended completely, leaving no reserves for any future scenes, *Angst* had to be produced bye carefully strategized spatio-temporal designs. The contronym of automaton worked as both a sense of fate (A_D, life pursued by death) and deterministic design (D_A, a mechanism carefully calibrated to ratios of "just deserts"). In these designs, the role of ∂ is critical. While it affords a "free elaboration" of events by characters who seem to act autonomously, it strikes a bolt of blue through this accumulating sorites-pile. This beam (Vico would call it *animus* and credit it to the Mr. Hyde side of Dr. Jekyll) then reveals the internal symmetries that create the true profile of events. The ∂ is a dimension of fear when it operates orthogonally to the plane of accumulating events. A dæmonic over-proximity causes the audience to contract (*askesis* would be the best technical term); this is the theatrical dimension of spectation and framing. From this "darkened" point of view, the audience sees the patterns made by elements that have been broken in two (*tesseræ*) but scattered in the pile, a variation on the theme of twins who have been separated at birth (cf. *The Importance of Being Ernest*). Their communication constitutes a different channel running to the side of the conventional interactions of the characters on stage; it is a kind of resonance or echo-sound (*clinamen*), and when the audience picks up on this secondary harmonic, it tunes into the ∂ effect and feels it as fear/suspense. The ø disappears in the illusion

of motion, but its time also disappears with it, overwritten by the illusion of the "autonomy" (*automaton* in the sense of contingency/freedom) on the screen. Timelessness of mechanism (self-cancellation in the 1:1 of filming and projection) gives way to temporality of fantasy. Along with this division in the contronym of automaton, subjectivity itself divides, along the lines predicted by Lacan's *matheme* for fantasy, $\$◊a$, the barred subject $\$$ in a "less than and greater than" or "container/contained" relationship to the object-cause of desire. When this *a* is related to the gaze or acousmatic voice, the relation of these two "Lacanian drives" to the original Freudian three (oral, anal, phallic) is clearer. They are about the "rotation" of the ∂ dimension to stand orthogonally in relation to the sorites of the accumulation within the Symbolic register. But, because they are fundamentally in the Imaginary mode, their relation is pitched in the emotional key of anxiety as *staging*. The *poinçon* representing the <> of extimacy, is the inside-out or contronymic relation of the viewer to the viewed, epitomized by theatrical space's own contronymic division, where the "theater function" can be condensed into the line drawn between the show and the spectator. This divide is identical to the bar in the barred subject, $\$$. The bar is the orthogonal ∂, the POV/frame vector.

Alongside the Lacanian references, I have been using terms from Harold Bloom's *Anxiety of Influence* because in an uncanny way, Bloom's analysis of young poet's domination by older/dead poets is analogous to the over-proximity of Hitchcockian suspense. Bloom seems to have been unaware that his six terms (*kenosis*, knowing without knowing; *dæmon*, whose alt-form is Eros and popular form is the work of art; *askesis*, retreat, creating a stage condition and act of reading; *clinamen*, the resonance created by separation of halves, *tesseræ*; *apophrades*, the voice of the dead which is the object that "refuses to die") formed a cross-shaped figure allowing accumulation to take place as a pile of halved terms, *tesseræ*, that would resonate at a distance, *clinamen*, to produce a voice of the dead (*apophrades*), whose message has been present, as a kind of unconscious, all along: *kenosis*.

Reading Lacan with Vico using Bloom's six terms can be done using a diagram of ∂'s rotation from the plane of sorites/trash(ed)-accumulation to the orthogonal POV position that, like Noble and Webster's light beam, shines through to catch the dispersed edges that make up the perfect profile: the crystal form concealed in the debris field. The temporality of the ø function is the mechanization of the advancement of the film strip that disguises the dispersed fragments, all the x/~x pairs that the mind will note and rejoin in its unconsciousness. The first-to-last temporality of these fragments are corrected at any terminal point, which can be activated by an external stimulus. The paradox of the "event dream" that provoked Pavel Florensky to relate dreaming to the more general issue of *mnimoi* space: "We can imagine space as dual … transition [from real to *mnimoie*] is only possible through 'breaking' of space and through a body turning inside out from itself".[5] Florensky applies his version of Lacanian *extimité* to the event dream. A sleeper is awakened by an external stimulus and, upon wakening, recalls an elaborate dream seeming to have taken up much of the night, but when the dreamer realizes that the last event in the dream narrative corresponds

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[5] See Anya Yermakova, "Mathematical Foundation in Pavel Florensky's Philosophical Worldview," MA Thesis, Oxford University, 2011. Yermakova describes and analyzes Florensky's original thesis on "imaginary" (*mnimoi*) space, explaining that the English word imaginary does not correspond Florensky's original: "Пространство мы можем представить себе двойным… переход возможен только через разлом пространства и выворачиваниые тела чрез самого себя." Translation: "The space we can imagine … a double transition is possible only through the fault of space and turning the body inside out." (*Mnimosti in Geometry*, 53). Florensky clearly and definitely defines space as a contronym in terms that duplicate Lewis Carroll's explication of the sorites as a puzzle structure scattering halves of self-predicates through an accumulation of nonsense statements.

to the *initial stimulus* that had awakened him/her, the puzzle is how the dream's seemingly long duration could have been compressed into the instant of waking. The answer, thanks to Florensky's concept of *mnimoi* space-time, is that the narrative was "already there" in unconscious form — a "pile of trash" in our Noble/Webster terms — and that the event simply shown a light through it, catching the separated edge-fragments at just the right angle to produce a complete "profile." The crystal in the pile of debris is both the event of the event dream, which spreads out in two opposite directions, and the jewel on the breast of Metafiscia: a middle of rotation/reflection, a contronym.

Florensky's idea of *mnimoi* space-time supplements our view that the ∂ of the ø phenomenon, through orthogonal rotation to create a POV capable of transmitting fear directly from a "theatrical" presentation to an audience that retreats into darkness (*askesis*). The beam of focused light, a vector of *dæmon/askesis*, is the Vichian thunder, the "perfect mind" of the Essene scriptures:

> For I am the first and the last.
> I am the honored one and the scorned one.
> I am the whore and the holy one.
> I am the wife and the virgin.

Structured entirely by contronyms, this ancient text from a tradition that stressed *kenotic* knowing-without-knowing anticipated Vico's argument about the role of the imaginative universal (*universale fantastico*) some eighteen hundred years later: that rotating the ∂-axis revealed binomial symmetries whose scattered pattern was evident only through the medium of fear, a retreat in the face of the *dæmon* of the (divine) gaze or acousmatic voice (thunder).[6]

Vico used contronymics to contrast other key ideas: the *failures* of Epicureans and Stoics to grasp potential moments of overlap between philosophy and philology; philosophy and philology themselves, each of which were like halves of a *tesseræ* required to rejoin to find the truths of subjectivity; the famous *verum* and *factum*, vectorial opposites springing from the common point (or hole) of the *certum*; memory and imagination, which Vico says are the same thing, but what "thing"? The generative element appears in different guises: the *cœlum* (heaven+wedge), Metafisica's reflecting jewel, the thunder, the lipogram of Hermes' helmet. Vico seems to have discovered the potential of the contronym in his earlier work, the *de Antiquissima Italorum Sapientia*, where he does philosophy through philological examples — his own version of Freud's interest in Karl Abel's exposition on ancient contronyms. The problem of modern scholarship on this aspect of Vico's thought is that it pursues each of

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6 "Thunder, Perfect Mind," trans. George W. MacRae, *The Nag Hammadi Library*, The Gnostic Society Library. Accessed December .2016, http://gnosis.org/naghamm/thunder.html. Vico cited Varro as the original of the idea that all religions begin in fear. But, Vico ingeniously transferred this originary dimensionality to the condition of the reader/writer of *The New Science*, claiming that an orthogonal dimension could be created out of the *jouissance* of recognition that the reader and writer were not binaries but rather cross-inscribed contronyms. See *The New Science*, §349: "Thus our Science proceeds exactly as does geometry, which, while it constructs out of its elements or contemplates the world of quantity, itself creates it; but with a reality greater in proportion to that of the orders having to do with human affairs, in which there arc neither points, lines, surfaces, nor figures. And this very fact is an argument, O reader, that these proofs arc of a kind divine, and should give thee a *divine pleasure*; since in God knowledge and creation are one and the same thing" [emphasis mine].

the terms without wondering about the contronym as such. But, later Vico focuses on this wonder as the key to *The New Science*, a key that had cost him a "good twenty years" to figure out. This was the imaginative universal, an inverter gate of the human circuit operating not just at the boundary between the human and the subject but between successive states of the subject: mythic, heroic, and modern. As thought (= Lacan's "Symbolic") evolves from mythic modality to a "heroic" or representational style, and thence to modern conceptual abstractions, the inverter gate uses its former stage as a sorites trash-pile collection. Without the human trash-pile, so to speak, the mythic mentality would not be able to shine its focused beam of light through to new conceptions, *dæmons* dressed as gods, correlative to the sites of *askesis*, forest clearings (holes) opened up to collect auspices from the sky — in effect, "shadows" or "profiles" of divine intent. Were it not for relations to ancestral spirits at the level of individual households in the chthonic worship of the dead, cities could not have emerged from the collective of these households, at precisely those points were "holes" between contiguous groups opened up the opportunity for new theological institutions, as in the case of the Forum Romanum, re-enacted in the myth of Curtius.

Each "step" in Vico's circuit of the "ideal eternal history" is an inverter gate. Each is a new beam of light shining through the accumulated trash-pile unconscious of the previous stage. Each reconstitutes a new profile out of the debris field of edges/faces that have contiguous, contingent relations. Each is a retreat from Eros, accompanied by an acousmatic feature (*apophrades*) and a new structure of knowledge (*kenosis*) working within institutions (Lacan's S2/*a* of the Master to the S2/S1 of the University). Each rotates the contingency of the former state, ∂, to a vector in a moment of fear/desire that, in its "plan view," can spot the symmetries of contronyms scattered in the debris field. Each moment has its catalepsis, its frozen subjects unable to move ("fascination" as a form of castration, –φ, in the *apotrope* of fear). In each case, movement is associated with advance into the next stage, mythic to heroic, heroic to modern, modern reduced to pre-mythic (human). This is not just History, as Vichians would have it, but Subjectivity, as Vico-Lacanians (LaVico'anians? *La vie ko'an*?) would have it: a story about how the autoerotic human is overtaken by the function of relationships within the Symbolic, which meet resistance in the Hysteric, for whom the autoerotic is always the Paradise Lost, the silhouette cast on a nearby wall, like the shadow memento of Diboutades lover on the cave wall, just before he leaves for battle. At what point is the memento a *memento mori*, in this case not a reminder but anticipation of death, a death that pursues life by attaching itself to the very freedom of choice in autonomy, the Chance automaton that is the contronymic Mechanism automaton — the instrumental cause.

Given instrumental cause's traditional duties within religion, and the relation of spiritual perfection in the total loss of intentionality (von Kleist's marionettes), Lacan/Vico-istas would find inverter gate functions of contronyms as the ultimate instruments, the tools that create the jobs. Such is the camera which is simultaneously a projector (as cinema demonstrates), converting ∂ "on the spot" where invisibility is converted to blindness and blindness to visibility — the story of Tiresias, actually. The prophibited viewing of coupling snakes make Tiresias blind but give him the ability to picture the future; at the same time, this exchange is equated with a change of sex, from the phallic rule of visibility (the POV exception keeps everything else in the frame, ∀xφx as long as ∃x~φx — all x's are inside the frame thanks to one, the point of view, that is not) to the feminine not-all (~ ∀xφx) with its "no exceptions" clause (~∃x~φx). A quick look at the pattern of negations, ~ terms, we see that sexuation itself is contronymic, and that blindness and invisibility diverge vectorially thanks to the original *theft* of the sight of copulating serpents — themselves a sign of the contronym. No surprise then, to learn that the Disocuri, the twins Castor and

Pollux, were architecturally represented by a *gate* whose double cross-beam was supported by two columns, each with an ascending snake twining around it. Twin, twine, vine, volute, vortex and other spinning words all come from √VEL, the Indo-Germanic root that contronymically combines motion with rest, spinning "in place" to create a place: the "spinning castle" of folklore (a labyrinth) or the spinning horizon with its cardinal points and ordinal circular *cursus ad solem*. No wonder then, that cardinality and ordination can be numerically related in the 1/1 that gives rise to Cantor's set of transfinite numbers (1/1, 1/2, 1/3… *versus* 1/1, 2/1, 3/1…) or that Jasper Johns' number paintings create internal symmetries by "trimming" a counting sequence of 10 digits by 11 "places" (01234567890, 12345678901, 23456789012…).

No big deal, then, to think that Cantor and Johns have grasped the idea that, *internal* to the pile of trash is an *ordination* that can be *projected* as a cardinality of Janus faces, profiles at a distance of what has already been piled up in the discarded junk of the unconscious. Every *dæmon* has its *askesis*, its line of travel out, its "flight from the enchanter." This line, "rotated out" from within the sorites pile, captures the symmetry that is essentially internal, a stochastic resonance (*clinamen*) of *trans*-finity or *twin*-ship, James Joyce's *twone*. Would it be boring to add that Joyce's emblem for *twone*-ship is a graphic contronym, the *vesica pisces* of circules intersecting to create two versions of the same triangle, ALP *versus* αλπ, or that Florensky's *mnimoie* dream is also about the conjunction of two "chiralistic" triangles, running in reverse directions, to make the event both a first and last element?

Vico's *clavis universalis*, master key, was in his terms an imaginative universal, an imagin-*ing* universal distinct from the fantasies (myths) created to buffer the Real from conscious thought, from the Symbolic. Assembly is always required. The true and the made do not come in separate boxes, they exist only in relation to each other, i. e. in the contronym, ALP/αλπ. The profiles are both interior and exterior to the pile of trash, the sorites that conserves and preserves by being rejected (Hegel's *aufheben*). This is the memory of the unconscious, the unconscious as memory; and it is to its great disadvantage that most of contemporary theory in architecture has, thanks mainly to Paul Ricour's consistent misreading of Freud, missed the point of the death drive.[7] The death drive is none other than the inverter gate set within the circuit of the autoerotic unconscious, the mentality that "just can't say no." It did not occur to Ricour that the no's of consciousness had a logic internal to rejection, that in trending towards the inertia of the

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[7] Many have missed the point of the death drive, assuming that Freud's interest in the return to an "inorganic" state was suicidal. Freud was amazed at trauma victim's desire to return to and relive past events, *to re-experience pain in full* rather than simply remember obsessively. Clearly, there was a pleasure *in* the pain of re-staging the Real of trauma, and for Lacan, this re-staged Real became the basis for his idea of *jouissance* and the *objet petit a*, the "object-cause of desire." the "Nirvana element" Freud described is the key ingredient in the utopias imagined at the other end of trauma's long tunnel through darkness toward bright light. The key is the structure of exchange behind *jouissance*, namely cross-inscription. This "extimity" (Lacan: *extimité*) is an inverter gate regulating the conservation of energy flow in the autoerotic circuit. The death drive explains the relations of death to childhood, which Norman O. Brown took up in his book, *Life Against Death: The Psychoanalytical Meaning of History* (Middleton, CT: Wesleyan University Press, 1959). The direct Freudian answer to the question of how death figures in childhood is that they both are grounded in the circuitry of autoerotic libidinal energy flow, regulated by the inverter gate function that can be dispersed throughout the circuit in every "occasion" for division: subjects/objects, time events, mirror conditions, rivalries, causes/effects. Brown is clever enough to see sex as a parallel issue, but he too quickly relocates this matter in the Oedipus complex, not having advantage of Lacan's "bi-lateral diagram" of negations constituting the basic positions of en-gendering. Brown thus gets stuck in the drives (oral, anal, phallic) without understanding the role of delay, ∂, or the generalization of the drive logic in the "master drive" toward the inorganic. Paul Ricour, who attended many of Lacan's lectures without seeming to understand much of what was said possibly was relying on the Bergsonian distinction of *qualitative* and *quantitative* distinction, the former related to the exchanges between a self and others leading to, for example, sympathy (and therefore a matter for hermeneutics); the latter being the spatial distinction that makes enumeration possible (e. g. Freud's "pseudo-scientific" aspect, his attempt to ground psychoanalysis in physics and mechanics).

inorganic that Nirvana would be involved, possibly because Ricour, like even many Lacanians, did not understand that *jouissance* and its representative deity Eros were contronymic — that pleasure and pain were Janus-faced, that desire is what makes inside and outside convertible, that the *Ero*-tic lover, the *homme*-(h)Ero-ic poet, and madman (hysteric) are "of a nature all compact." "The truth is out there," says Agent Mulder of *The X-Files*, and X marks the spot of Hermetic silent trade, the pile of stones (*herms*) where, thanks to symmetry and symmetry alone, exchange economies constitute self-stabilizing circuits conserving surpluses by means of cross-predicating (silent) transactions (well, vel!). Neither would Ricour understand how the well/√VEL of Eratosthenes might indicate, through the internal shadow at the center of the pile of earth be "awakened" by a stick 5000 stadia from Syene, in Alexandria, a *gnomon* at an orthogonal angle, pointing to a *dæmon* of *dæmons*, making Eratosthenes retreat (*askesis*) a classic *katabasis*, i. e. a journey to discover the voice of the dead (*apophrades*). Such a journey is not to be regarded as an errand or even a scientific expedition, in that the linear extent of the journey itself is a measure of the shadow that reveals the ∂, the change in the plumb line's intersection with the sun's zenith line. Eratosthenes was doing something akin to the Australian aborigine walkers of the "songlines": *activating* the landscape through precision motion, motion equated with the song the traveler sings, literally equating the steps, tropes (turns), and strophes (also turns) that define both poetry and walking. The journey is both a line and a circuit, conserving the accidents of events encountered along the way thanks to a give-and-take ethic that allows, for every trade between viewer and viewed, walker and walked, an equal and opposite movement of energy.

Project/camera automaton

Bergson missed the chance to see how time is structured by contronyms when, distinguishing between the (false) metaphors of time as spatial quantity to the (true) quality of time flow, he rejected the comparison of time intervals to the progress of the film strip past the projector lamp. The trash-piles of Noble and Webster amount to a primitive projector in these terms, and we can add, to the basic theory of the contronym, a more specific *automaton* component. Bergson also left out the equal-and-opposite function of the movie camera, calibrated in a 1:1 way with the projector. Both camera and projector mechanism constitute the single *automaton* exchange, in that mechanical entrainment allows for the production of the illusion of motion, i. e. free will autonomy: the ghost in the machine or the Pinocchio/Galatea effect.[8]

What is to be gained by replacing Bergson's (and Foucault's and Deleuze's) binary model of qualitative multiplicity with a contronymic account? The first and most obvious benefit is the role of symmetry in the

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[8] Bergson compared a flock of sheep, whose *quantitative* spatial proximity allows them to be counted but whose similarity refuses any *qualitative* distinction — they are homogeneous. This tempts Bergson into a classic binary contrast between enumeration and qualification, the latter being temporal, the former spatial. The give-away is Bergson's example of qualification, the experience of sympathy for another. When we put ourselves in the place of the other, he claims, we are able to literally feel their pain. Instead of being repulsed by the pain of the other, we *desire* to feel it. Bergson has articulated Freud's death drive! In desiring pain, we free ourselves from the need of "sensuous good" and abandon them (the debris field!) through a series of steps, from repugnance to fear, fear to sympathy, sympathy to humility. Out of this "qualitative progress," a temporal duration that cannot be separated into a set of stages (each penetrates the other) is (1) heterogeneous, (2) continuous/interpenetrating, (3) oppositional/dualistic, and (4) progressive — a temporal, irreversible *flow*. But, because Bergson has used binary opposition to distinguish time from space and then time internally from itself, his model of qualitative multiplicity is converted to a model of space in the theories of Foucault and Deleuze. Note, however, that our "contronym critique" undoes the basic idea of qualitative multiplicity and contradicts Bergson, Foucault, and Deleuze simultaneously. Leonard Lawlor, "Henri Bergson," *The Stanford Encyclopedia of Philosophy* (2004, rev. 2016). Online text accessed December 2016, https://plato.stanford.edu/entries/bergson/.

"sorites" of the trash-pile, visible only in relation to a POV-vector (*dæmon/askesis* in terms of the darkness of the theater and brightness of the beam of light). Lewis Carroll makes the logic of "one grain more" or "one hair less" universal by associating with a *puzzle*, the element of emotion that, as fear, had allowed Vico to understand thunder in the gnostic/Essene "perfect mind" sense. Emotion is what rotates the "vector" of the dæmon/askesis combination of light and dark to the orthogonal POV position, i. e. an invisible position in relation to a frame that indicates the visible. We have a new way of dealing with Freud's death drive, a drive to *revisit/relive* the event of trauma. Lacan understood precisely that this drive was a POV issue, that the sequence of anxiety, fear, and fright (the "Hitchcock triad") begins with an exacting spatial economy of *staging* that is the literal contronymic of the theater, a dark/light projector system. Bergson confirms that staging is essential for qualitative multiplicity but misses the important contrast between the spatial aspect of the sorites pile and the temporality that emerges along with the "rotation" of the POV/ frame vector. This obviates the need to distinguish time and space *via* binary signification or the worse crime of reducing time to sequentiality by means of an irreversible binary sequence of causal production of "presents" out of "pasts."

The cinema analogy is useful as long as the "full version," the link of camera and projector in the contronym of the *automaton*, allows movement to be perceived in the modality of free will thanks to production of a space-time sorites whose symmetries are reversed twins split by the ø of the spatial-temporal gap between two still images. Just as each effect becomes a cause in the causal chain, each frame is a "passive result" that becomes an "active" agent for the next frame. The gap, ø, *both spatial and temporal* thanks to the *automaton* mechanism, is along its productive "horizontality" the space within the pile of still images that allows light to "catch the edge" of the collective profile that will be assembled in the perception of the audience as motion. The shadow serves as a metaphor for the projection of full color images in that the silhouette distills the idea of motion as a distinction of (moving) figure from (static) ground.

$$\frac{a}{\$} \rightarrow \frac{S1}{S2}$$

The cinema has, from Georges Méliès on, been apt at creating fantasies by reversing causal chains and reverse predicating the "real world" relations of subjects/objects. In other words, cinema is the pop-culture version of Hysteria. Where the human is assimilated within the Subjective thanks to a gradual sorites build-up of causal/symbolic relationships that "stabilize" the phenomenal world, the human within the subject retains a "right of return" to the autoerotic anarchy of the pre-subjective. This right can be involuntary in the pathology of hysteria, where symptoms reverse the pleasure-seeking function of *jouissance* so that pleasure is reported as pain and *vice versa*, or it can be collective in the discourse of Hysteria, where Lacan's *matheme* sets up a fundamental model for this return. *Jouissance* sublates the subject's contronymic condition (conscious/unconscious) by questioning/Othering the "Master," S1, that has used knowledge, S2, as production. Knowledge is defective, in the view of the hysteric, and the hysteric audience is in the position to see, in cinema, a reversal of all of those stabilizing elements that keep S2, the signifying chain, in its conventional S1 order. In cinema, *jouissance* is embedded within fantasy constructs, where the technology of film production and delivery allow, thanks to the correlation of space with time at the level where the gap is simply a spatial division, ∂, an "orthographic" alliance of emotion (Bergson's sympathy-to-humility qualitative flow) to *enjoy* the symmetries of the pile of sequenced images. Hysteria reverses causalities and subject/object hierarchies to allow for "magical effects" that are re-settled as fantasies. Lacan's *matheme* for

fantasy, $\$\lozenge a$, is thus seen in a new light, as a "lesser than" convertible to a "greater than." The passive object becomes active; the scaler distinction that puts free will on the side of the subject while inertia is on the side of the object is reversed. The dead object speaks and moves.

In Jean Cocteau's *La Belle et la Bête* (1946), Lacan's hysteria *matheme* is literalized as the capture of a beautiful virgin whose destiny is divided between her father and her betrothed, \$, by anguish at her father's death — the emotional dimension that allows both her orthogonal rotation, from ∂ to ø, as well as the audience's sympathetic rotation "into" the story/fantasy. The Beast, S1, is defective. He cannot win over Beauty by force. Yet, his prison is, like Cupid's underworld prison for Psyche, rich with luxury. Objects are alive. Candelabras move as needed; dinner appears magically on the table. The Beast's castle is the perfect contronymic automaton: a "machine *for* living" thanks to being a "living machine" in a world that is symbolically the realm of death. S2's real world functions are reversed in this animation of the inert. S1's shortcomings as a seducer are compensated by his ability to charm substances into subjects: in other words, "bring the dead to life," the trick of Asklepius.[9] The reversals disclose the symmetry that convert the curse to the relieving counter-charm. The beast was the "Silenus form" concealing the bejeweled Prince Ardant. The role of mirrors and keys — customary devices of contronymic relationships — focus action on Diana's Pavillion, which contains the riches key to the Beast's magical wealth and Prince Ardent's future rewards. Diana's arrow dispatches the rival, Avenant, but since the Beast, the Prince, and Avenant ("the future") have been played by the same actor, Jean Marais, the arrow reminds us of Diana's form-conversion of the hunter Actæon into the hunted, the stag. Conversions can be reconverted in the world of contronyms, and Beauty gets "her Beast" in multiple ways by the end of the film.

The hysteric fantasy conversions used as cinematic illusions inside the film echo the logic of audience reception that, in order to enjoy these fantasies, must rotate the automaton's gap, ∂, to an experiential ø of animation. Animation here means not just the perception of movement of projected figures but the sympathy with the Other of the image, its emotional power over the audience. This reveals the essentially comedic aspect of contranymics. Just as the *Witz* form of joke uses thesis as its own antithesis (and thus according to Slavoj Žižek is a model for Hegel's dialectic!), automaton uses its determinative mechanistic capabilities to create subjective sympathy, first at the "unconscious level" by which we fuse fixed images together to create the illusion of motion, second at a fully autoerotic level where we accept a "magical/hysterical" kernel within the normative Symbolic narrative. This allows us to "believe in magic" while we operatively maintain a realistic stance. This is S1/S2 in a nutshell. S1's self-contradictory nature is elevated above the signifying chain, S2. In this POV/frame position, it is able to create the agency of *jouissance*, itself self-contradictory in the mode of the hysteric, binding/barring the subject, \$, in a spell that lasts as

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[9] The full story of Asklepius is informative but too detailed for inclusion here. Briefly, Asklepius's medical expertise derives from his contronymic draw of Medusa's blood. Samples from the left of her body are poison, those from the right are life-giving elixirs. The fully contronymic potential of the *pharmakon* idea were developed by Derrida without his awareness of the connection to the Freudian basis, which explains the *pharmakon*'s primary relation to consciousness as a "hysteric" antidote.

long as the movie. The catalepsis of the audience sitting motionless and silent in the dark room is the counterpart of the catalepsis theme of imprisonment in the film. Comedy commands that imprisonment is the necessary antecedent for marriage. The bride wears a veil because she comes from the underworld. Words of love have been the *pharmakon* reviving her with a spell, leading her back — as long as we do not turn around (Orpheus = Magritte's *Not to Be Reproduced*). Like Psyche, she has endured darkness and trial. Like Euripedes' Alcestis, she has asserted a primary relation to the gods of the hearth, the *manes*, and given them the voice (*apophrades*) of gnostic revelation (*kenosis*).

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