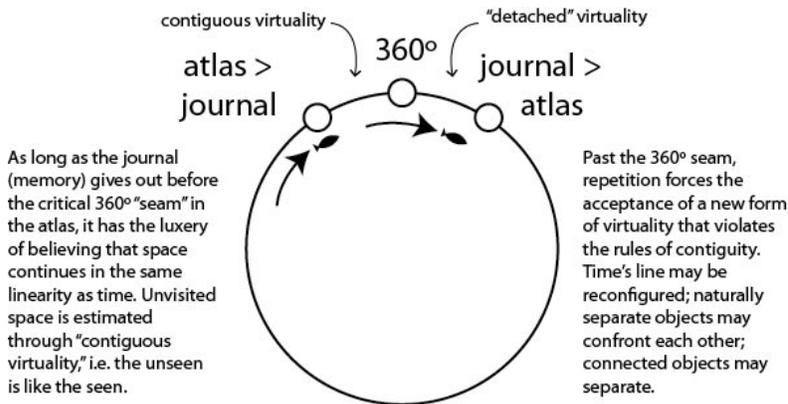


## The Exception Table Idea: From Ideology to Reception

The "table of exception" (shown at the end of this description), displays the four Lacanian "discourses," the "ideological" employment of these discourses, the subsequent psychoanalytical "alternative" to this ideological employment, and the role played by detached virtuality. It summarizes discussions built around the analogy of "goldfish memory." Though not scientifically true, it is commonly believed that a goldfish's memory cannot exhaust the full 360° of its journey around the circuit of its bowl. The folklore example is useful for critical



theory. At the  $<360^\circ$ , the goldfish's memory ("journal") is able to believe that there is unlimited yet-unvisited space ("atlas>journal"). At the  $360^\circ$  mark, however, if the goldfish's journal is still active, the contradiction of encountering the journey's origin at the end is first

apparent. At  $>360^\circ$ , goldfish *déjà vu* causes a different kind of journaling, and requires a circular model for the atlas. Sites constructed before the journal has exceeded the atlas are constructed in "Cartesian-Euclidean" space; "normal" boundary behavior applies. Sites past the  $360^\circ$  mark constitute "sites of exception." Their topology suggests that all cultures throughout history have employed such sites in consistent ways, and that the "lipogrammatical" logic of entry and exit has operated at both practical and philosophical-theological levels throughout the arts and architecture.

### The Remainder

The tabular arrangement is constructed around Mladen Dolar's argument, in "Beyond Interpellation," that subjectivity undergoes two stages. The first is a state initiated by interpellation, the inscription of the authority of the Other at the heart of the subject, present not as a rule or positive kernel but as an absence, a void. Interpellation as an idea is taken directly from Louis Althusser's coinage of the term to explain ideology's complete permeation of subjects who voluntarily comply with the ambiguous commands of authority. It is possible to see Althusser's famous moment — the shout in the street of the policeman, taken personally not just by its intended recipient but by all nearby pedestrians who, out of some latent guilt, feel that the policeman must be hailing them — as the earlier and more generic initiation of the young subject at the mirror stage, where the "Hey you!" is the call of the self-image in the mirror, the intact image that the child realizes to be a superior, more respected,

more whole version of itself, realizing for the first time that it is just a "body in pieces" (*corps morcelé*), or rather that it has been a body in pieces *all the time* and had not noticed that this was the case until just at this instant.

Whether or not the moment of interpellation is the universal Lacanian origin of subjectivity, Dolar makes the critical point: interpellation is not, as Althusser claimed, completely "clean." It does not completely cover subjectivity. There is a small remainder. This remainder, he explains, "belongs to psychoanalysis." It is the basis of a second stage of subjectivity, one that aims toward a project of discovery that is, in Lacanian terms, modeled on the therapy known as (psycho-)analysis. The subject as analysand must come to terms



with fantasy in general, the buffer erected to shield the subject from the trauma of the Real. Real is not isolated, as accidental occurrences of life. It is a structural part of subjectivity's three interlocking domains: the Imaginary, the Symbolic, and the Real. To stress their interdependence, Lacan used the topological example of the Borromean knot, three rings that seem lie on top of each other with the exception that the series inexplicably "falls in on itself" while seeming to continue the consecutive order. One might write: )) ... (. If one ring is removed, the remaining two fall apart. The unity of the triad is not based on any physical knot, it is the "tangle" of the whole. There is no knot, just a structure of the whole.

Fantasy could be portrayed as the exceptions constructed in the medium of the Imaginary from the standpoint of the Symbolic, to relate to the negative potential of the Real. Lacan used a "matheme" to represent this action generically:  $\$ \diamond a$ , the *poignon* mark,  $\diamond$ , also interchangeable with  $\langle \rangle$ , "both less than and greater than." This latter version of the fantasy relationship emphasizes a cornerstone of Lacanian thinking, the extimate (*extimité*). Extimity is not simply the spatial flip of inside-out. It is a radical conversion of the function of the

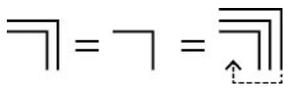


boundary, converting a Euclidean or Cartesian x-y-z space into something topological. At this point, the non-numerical calculus of George Spencer-Brown (*Laws of Form*, 1969) becomes useful. The simple act of crossing a boundary and then crossing back to the original position could be stated as one of his two axioms: a cross and cross again are the same as no cross. One goes into a room from the hallway, one comes out of the room; no change — the original condition has been reinstated. The second axiom changes the meaning of the only symbol to a call. "A call and a call again are equivalent to a call." This sounds alluring like Althusser's moment of interpellation, where the call is like an "on switch" that, once turned on remains on.

Just as Dolar suggests two stages of subjectivity, there are two stages to Spencer-Brown's calculus, barely recognized by him in his classic work. Also alluringly, Spencer-Brown describes an "obverted" situation of drawing the calculus on a spherical surface rather than a presumed flat Cartesian plane. It is easy to anticipate the parallels between Spencer-Brown's exceptions and Dolar's thesis of two subjective stages. Both move from a "Cartesian" condition

where spatial interactions are “transitive” and presumed to be governed by consistent rules. Both have a “small remainder.” In Spencer-Brown’s case this is the possibility that the Cartesian surface on which he draws his calculus is possibly curved: (1) in a way that makes the drawing space ultimately spherical and (2) in the inclusion of the space of the drawer vertically above the horizontal drawing, ironically diagrammable as an orthogonal relationship, just like the symbol Spencer-Brown uses.

Spencer-Brown connects these exceptions with two kinds of outcomes. First, the axioms are contradicted. A cross and a cross again leave a remainder, a cross; the traveler is trapped “inside the boundary” so to speak. This is equivalent to a case of consecution, where multiple concentric containment gives way to an inscription of the outermost container into the innermost space, a “entering of the space into itself.” The first expression suggests what



Lacan called the “partial object,” best exemplified in my view with the smile of the Cheshire Cat in Lewis Carroll’s *Alice in Wonderland*.

Normally we say that “the cat smiles” (an extraordinary thing in itself!), but the condition of partiality is a condition where the predicate is reversed. “The smile smiles the cat” instead of the cat using the smile as an expression. The smile has a reality superior to the animal that activates it.

The partial object is linked to another important Lacanian concept, that of the momentum that carries the deceased subject beyond the point of literal death. All cultures confirm this point by imagining a period where the soul must wander and be judged before it can settle permanently. Usually, this is also the time where the family must follow strict rules of mourning, even if they cease to believe in the after-life. “Between the two deaths” (the literal and the symbolic death) is also an interval between a Real and the Symbolic in general. From the Borromeo paradigm, we know that the interval must be the Imaginary, and in culture we are given the fantasy of the *katabasis*, the descent into the hyperspace of the underworld, however variously it is conceived by different mythologies.

It is in the Imaginary and particularly the Imaginary employed in this act of extimity, connected historically and culturally to specifically *ethical-theological* judgment tied to the physical qualities of spatial and temporal movement, that we find the matter of virtuality tied definitively to Dolar’s second subjective stage. Just as the space of Spencer-Brown’s axioms moves toward themes of negation *via* the conversion of “Cartesian” space to a space of Einsteinian Relativism, where space doesn’t simply “have” curved conditions but is curved itself, the psychoanalytical subject moves into a new kind of virtuality.

If the Cartesian virtuality could be described as a virtuality of contiguity, the new virtuality could be characterized as a virtuality of detachment. Contiguity requires that the invisible be more or less similar to the visible. The unseen side of an object is not radically different from the visible side, for example. In the digital construction of virtual space — which has been used (mistakenly) as the exclusive model for all virtuality — spaces are added to

spaces so that movement through space can be directed from the position in front of a projection screen, which may even employ 3-D technology. The object of contiguous virtuality is this possibility of *smooth flight* through space, free to navigate side to side and, more important, to escape gravity and float above and below obstacles that appear on the screen. The theme of floating will be taken up later, as it relates to the phenomenon of extimacy.

The claim of those who construct virtual realities to be used in architecture, geography, film, electronic games, etc. is that contiguous virtuality covers the entire domain of the virtual. Historically, this is false. Just as there is a remainder in the interpellation of the ideological subject, there is a remainder — an exception — to the rule of contiguity: “detached virtuality.” The idea of the remainder is that it is produced afterwards; but in the case of detached virtuality, it is possible to demonstrate that detached virtuality preceded and in fact laid the ground for contiguous virtuality ... that the contradictory space where Spencer-Brown’s axioms seem to be reversed is actually the more basic, the more inclusive!

### **What is Detached Virtuality?**

Detached virtuality begins with breaks created by the dialectic relationships between objects and their predicates. Like the partial object example of the Cheshire Cat, detached virtuality involves a reversal of predication. In the best-known cases, found in all cultures from ancient times onward, the subject “has” a shadow that may also “have” the subject in a more powerful, effective way. Actions taken on someone’s shadow may be transferred to the subject. A shadow may be “stolen”; it may escape its “owner.” A shadow’s length may be measured by a string, the string may be buried in a foundation corner, and the shadow’s owner will soon die to serve as the sacrificial victim required to protect the building. Ethnographies such as James Frazer’s *The Golden Bough* are replete with such case histories employing detached virtuality.

If this first example of detached virtuality could be said to illustrate to the case of contagious magic, Marcel Mauss’s other general category, sympathetic magic, is also involved. As the anthropologist René Girard extensively documented, cultures ancient and modern have regarded semblance as a potential catastrophe. In early mythologies, the theme of twinship dominates. Twins are not simply siblings able to fool others by pretending to be the other; they are violations of the rule of contiguous spatial and temporal order. So powerful is the crisis implied by semblance, that city foundation rites typically involve the sacrifice of one twin who may thereafter serve the living twin as a co-ruler of the Underworld. Often, the twin-kings are seen to “rotate” symbolically. Semblance enacts the generic condition of extimacy, and can work temporally as well as spatially. As the theologian Mircea Eliade argued, all holidays are instances of an “eternal return,” the magical appearance of an original event through a gap made in the calendar. Just as contiguous temporality can be opened up to effect this case of extimacy, space follows suit; the invisible becomes visible in the phenomenon of hierophany.

**Detached virtuality takes four specific forms.** The infinite variety that can be taken by semblance and contagion in detached virtuality, evident in the variety of rituals, stories, religious themes, and folk beliefs that involve the virtuality of inside-out conversions, nonetheless orders itself into four main strategies. These are evident in literature, visual arts, mythology, theology, architecture, and even ordinary discourse. In the literary genre of fantasy, however, they achieve their most explicit definitions. These are: (1) travel through time, (2) the double, (3) contamination of waking reality by the dream, and (4) the story in the story. All may be shown to violate “normal” rules of spatial and temporal order, but typically each theme will develop space or time with some special emphasis that identifies with the medium.

This detail can be developed at some other point. The key idea is that the psychoanalytic subject, who grows out of an “original remainder” past its ideological self, does so by entering into a *different form of virtuality* that, contrasted with the “Cartesian/Euclidean” rules of ideological space, employs extimacy, negation, and obversion/conversion. Just as the psychoanalytic subject succeeds the ideological subject but bases its succession on an *original remainder* — something “dropped out” at the point of interpellation, so to speak — detached virtuality is both an original predecessor to the transitive space of ideology and its later successor, an escape from the ideology of space and time in general.

Because detached virtuality takes four specific thematic forms, and is at the same time related fundamentally to the transformation of the interpellated ideological subject, the obvious question is: *is there any relationship connecting (detached) virtuality with the four “discourses” Lacan used to describe the interpellated subject?* The table, obviously, believes this to be the case. But, to conduct any demonstration of such a correlation must operate tentatively. The case must not be a *fait accompli* but, rather, an experiment whose outcome is unknown.

This experiment focuses on a key “moment” identified by Dolar in his essay, “Beyond Interpellation.” Dolar cites transference love — the strong passion felt by the analysand for the analyst *precisely* at the critical turning-point of analysis. Dolar points out that the many examples of such infatuation of the patient with the doctor cannot be based on the attractiveness of the analyst or the analysand’s need for affection. Rather, they are the symptom of the unconscious which, at just the point where its contents are about to be revealed, erects a last-ditch effort. Love disrupts analysis by presenting the analyst with a “forced choice.” Either the analyst returns the patient’s love or refuses it; either way, analysis is terminated.

Up to the point of this failure, the subject has “glided along a continuous chain of signifiers,” thanks to the silence of the analyst who has been defined in an original act of transference, as the Other beyond the chain of signifiers, the “subject supposed to know” and, hence, the one destined to interpret the analysand’s free flow of words. It is essential to see in

this paraphrase, the relation of contiguous virtuality to the continuous chain of signifiers, always offering new ways of seeing and expressing, new substitutions, etc. The enigmatic silence of the analyst as Other sets up the late-stage love transference that interrupts analysis, that defends the unconscious against discovery. Love demands the impossible. Dolar calls it the sudden appearance of sense, the highest sense, and necessity, the most compelling necessity, out of the senseless and contingent (p. 87).

This should not be seen as a means of separating love from ideology. Love, Dolar points out, identifies with the remainder of the Real in the subject, the remainder that resists ideology, and correlates this remainder with what cannot be subjectified — an object within the subject. This remainder can be offered in the act of love; it can be the basis of a gesture that sustains the Other by converting the Other's opacity to transparency through love. Lacanian interpellation and Athusserian interpellation both depend on the idea of forced choice ("Your money or your life!"), but Lacanian forced choice leaves a viable remainder. How it does this is one of the most difficult to grasp of all Lacan's ideas: the loss of something that was never in fact possessed in the first place. "Loss," like the smile of the Chesire Cat, exists in a superior way that is able to retroactively generate the existence of the thing claimed to be lost. Lacanian interpellation is an act of reversed predication; it shows how reversed predication creates a *permanent* void that, though it is the subject's cost of integration into the Symbolic, becomes the locus for the action of *symbolic castration*. This is the value of the  $\phi$  that is converted to a  $-\phi$  and should be read in the broadest terms. The phallic is, at the most basic level, the phenomenon of appearance and disappearance, the visible and the invisible. Here we encounter directly the role of virtuality, as a "presence of the invisible." We judge what we see directly in terms of what is, contiguously, "just around the corner" or "on the other side." This contiguity guarantees the viability and identity of what we experience directly by predicting the outcome of our chance (contingent) freedom of choice (in Aristotle's terms, *tuchē*). In cinema, the  $\phi$ -function is the principle by which static frames, projected at the same rate that they were recorded by the movie camera, produce the illusion of contiguous, diageic (story) film space. The camera takes up the motionless movie-watcher's rights of *tuchē*, of moving around in a space that is revealed piece by piece; at this point the other Aristotelian term related to *tuchē*, automaton (natural chance), reveals its other side as the mechanical apparatus that regulates the  $\phi$ -function so that the illusion of motion can be sustained.

By extending the role of symbolic castration, the emptiness and transparency of the "object lost that was never actually possessed in the first place," the famous Lacanian *objet petit a* — the "little a" that is the "object-cause of desire" — has a definitive relationship to virtuality. As the table investigates, however (and this is the experiment it uses to determine the correlation between the four forms of Lacanian discourse and the four categories of detached virtuality), this correlation is at the same time an account of the transformation of the ideological subject into a psychoanalytical subject, *via* the intervention of love.

Because Lacan makes room for a lack — something that Althusser, following Spinoza, does not do in his concept of interpellation — there is a role for the  $\phi$ , both as a key to the castration-cost of entry into the Symbolic and, in an expanded role, in the relation of the “transparent remainder” to virtuality as a whole. The case for Lacan as a “philosopher of the virtual” rests on the outcome of this experiment. The fact that the analyst occupies the position of the remainder holds the key. The analyst of Freudian–Lacanian analysis is, famously, a Nobody. The client lies prone, looking generally upward. The analyst sits at a right angle, one ear close enough to hear the client’s nuanced speech, the chain of signifiers and the flaws in this chain that constitute the symptoms for analysis. The symptom is both a breakdown in this Symbolic chain and a cause in itself of a new set of structures. It is an effect turned into a cause, a case of reversed predication. The unconscious resides within the Symbolic chain as a “hidden cause,” obviously, but the trick of hiding lies in the reversed predication of a cause parading as an effect. Discovery of the unconscious involves uncovering this reversal.

Generally speaking, because analysis begins with discourse, and discourse has four fundamental forms, the  $\phi$  holds the key to how analysis extends itself using virtuality. Lacan suggested that there were other forms, but the discourses of the Master, Hysteria, the University, and Analysis itself were canonical because of their “rotation” of four standard elements: a master signifier,  $S_1$ ; knowledge,  $S_2$ ; the *objet petit a*,  $a$ ; and the barred or divided subject,  $\$$ . Always retaining their strict sequence, the four terms “rotate” around a space divided into a left and right, which are in turn divided into upper and lower positions. This is a “quadrature” derived from a “stereognosis” (knowledge based on the conjunction of halves). Since the analyst remains silent, a “nobody,” the conjunction of the Symbolic and the Real in terms of a virtuality, the unconscious, links both of the  $\phi$ ’s functions to ‘a’. This experiment addresses how this virtuality might escape the Imaginary of contiguous virtuality by means of an Imaginary of detached virtuality, as the forms of this virtuality relate to the four fundamental forms of Lacanian discourse.

Transference love is not all that is to be written on the subject of love. Transference love corresponds to the kind of love that is sustained within ideological interpellation. Dolar uses an example taken from Blaise Pascal. Pascal “scandalously” advocates a method of Christian conversion that begins exclusively with “going through the motions” of devotion — kneeling, praying, crossing oneself, etc., with the idea that these empty gestures will create a space for true belief, which will appear later as creed. In other words, to believe in anything, even if one does not know what, there first has to be a belief that there is something to believe in. The dividing line between the “first materiality” (following ritual without any support of a creed) and the “second materiality” (ritual supported by actual belief) proves the existence of a “minimalist belief” in a subject, an Other, who is able to make sense out of the gibberish. This “belief before belief” is what Althusser leaves out, since it is the basis for a second empty gesture, the inner acceptance of ... what? Dolar does not say what the content of this object of

the second empty gesture is. The correlation of detached virtuality, which follows the same pattern of detachment and re-confrontation as Pascal's first and second empty gestures, may suggest the same "empty" results, but with the empirical evidence of the *efficacy of magic* revealed in the uncanny of the double, travel through time, the contamination of the dream, and the story in the story. It is the *reception* (as inner acceptance) on the part of the audience of the simultaneous fictional yet compelling "events" of these four forms of the fantastic that sets up a program for our experiment.

The question is, then, what is "reception" and what can it possibly prove? Reception, in the briefest terms, is the "idiotic symmetry" between two parties that is able to sustain a stable relationship through mutual "misrecognition." For example, for any economic transaction to take place, the buyer must believe that the price is actually a bit low while the seller must believe it to be a bit high. Without these two mutually incompatible beliefs, there would be no element to propel the sale. In the same way, the master signifier is an effect-turned-cause that, lacking any claim to be representative, nonetheless is capable of organizing other signifiers within its new order. Such is the famous case of the shark in Steven Spielberg's 1975 film, *Jaws*. The shark's presence cannot satisfactorily be explained by any one of the causal structures impinging on the public beach; *because of* and not *despite of* this, the shark re-organizes all the players, thoughts, and actions that are directed toward the shark. Like the expression, "Carthage must be destroyed," it is the *lack* of any logical basis that propels the efficacy of the "idiotic symmetry" connecting causes and effects.

The (non)logic of idiotic symmetry can be formalized by the enthymeme, the syllogistic expression of the relation of the rhetorician and audience. The glue that is able to convince the audience of the speaker's speech does not appear in the speech, nor is it in the minds of the audience. It is the "silent" element that, syllogistically, appears as the middle term:  $A \supset B$ ,  $B \supset C$ , therefore  $A \supset C$ . The 'B' which does not appear in the conclusion but is present in both major and minor premises, is the key. 'B' is both predicate and predicated — that is the key. Its reversed predication creates the idiocy by which a master signifier is able to achieve a stable relationship among signifiers *in the face of* the lack of any positive order. From the "ritual unsupported by any belief" to "ritual supported by belief," the enthymeme affords a transition that is the forward propulsion evident in the audience's acceptance of the "magic" of the fantastic, a form of knowing without knowing (*kenosis*).

Do the four forms of the fantastic have anything to do with Lacan's idea of fantasy as the buffer between the subject and the Real? His expression,  $\$ \diamond a$ , places fantasy, along with the symptom, "beyond fantasy" (Dolar, p. 91). I believe the role played by  $\diamond$ , the *pointon*, also written as  $\langle \rangle$  (a sign of the extimate), relates directly to the functionalities evidenced by detached virtuality. The magic spaces of the double, travel through time, etc. violate the transitive space-time required by interpellation/ideology. The smooth space of ideology glides along the metonymic chain of signifiers until it encounters the "impossible object" that is,

though subjective and internal, paradoxically outside. More radically: it is the paradoxical *unconscious* of exteriority, intensified by sites created through architecture, landscape, ritual, religion, art, and personal experience that are *sites of exception*. The love that constitutes the unconscious's final resistance *becomes the resistance itself*, the objectifications that, through negations, obversions, trials, enigmas, ciphers, and puzzles, present the unconscious to the self-reflective subject *in the topology of a theatrical performance*.

This is not a general endorsement of the arts over the sciences. Not all art, literature, architecture, or theatrical performance embodies this resistance. As Dolar puts it, "every ideology, in its reduced form, can be defined as an attempt to form the impossible junction of two minimal elements that by their very nature do not fit" (p. 92). Most art is a part of and a support for ideological discourse. This is why it is important to follow the advice of Tzvetan Todorov and Jorge Luis Borges: to see the genre of the fantastic not as an endorsement of the audience's rationality, reinforced by unmasking the "trick" of illusion, but as an iconistic allegory of the idea of art itself that, like love, begins with the irrationality and the bad faith of forced choice but ends by reversely predicating *jouissance*, not as something the subject has but as something that possesses the subject. As Dolar says of this *jouissance* (p. 92):

This little bit of surplus is finally the motor of any ideological edifice, its fuel, the award elusively offered to the subject for entering into ideological turmoil. The structural problem of ideology is ultimately that this fuel cannot be integrated into the edifice, so it turns out to be at the same time its explosive force. Psychoanalysis is profoundly anti-ideological, in its attempt to put asunder what ideology has united. Its very starting point is the failure of a happy union of two heterogeneous elements; but the remedy that analysis has to offer is not a promise of some other happy union or another harmony. Analysis only shows that no such harmony is possible or desirable. Such a remedy is decidedly paradoxical insofar as it offers a greater evil to heal a smaller one, showing that the disease that the subject suffers from is incurable-yet analysis also shows that this incurable disease is another name for the subject, that this disease founds the very possibility of human experience.

One cannot substitute the word "art" for "psychoanalysis," but one can identify within arts of all kinds projects and strategies that identify with the psychoanalytic push past ideology. Such is the case with the "lipogrammatical" novels of Georges Perec, the catalogue of fantastic ploys in Borges' short stories, and the reversed predications of such radical architectural projects as Mies' Barcelona Pavilion: the achievement of a whole in the face of a critical absence. It has to be stressed that the push is not materially present, in any analyzable material sense, *in* these projects but, rather, *in their reception*. Thus, the role of reversed predication, and also the engagement of detached predication, becomes critical. The "remainder," like the missing 'e' in Perec's novel, *A Void*, is a radically liberating element, forcing meaning out of the literal text and into the process of reading, where instead of saying that the reader reads the book, it would be more accurate to say that the book reads the reader. This is the meaning of "reception."

## NOTES

This essay makes use of several locally circulating working papers. The central web site for the "architecture for idiots" project is <http://art3idea.psu.edu/idiots>. The central themes of this session's study are introduced in "Reversed Predication: A Review," [http://art3idea.psu.edu/idiots/reversed\\_predication.pdf](http://art3idea.psu.edu/idiots/reversed_predication.pdf). The goldfish memory analogy is being developed in a longer work, "The Goldfish and the Waxwing," <http://art3idea.psu.edu/idiots/goldfish.pdf>.

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## DISCOURSE

## IDEOLOGY

## PSYCHOANALYSIS

## DETACHED VIRTUALITY

### HYSTERIA

In reversed predication, hysteria is the pre-360° signaling of the symptom, isolated in subjective disorder as an embodiment of mis-identification through re-assignment. The ideological subject's only out (from dissatisfaction) is to convert the command to enjoy (a) into a "re-mastering" of the terrain (S2).

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

Ideology, from the mirror stage, dictates a "body in pieces" that cannot attain mastery except in imaginary modes. Hence, fantasy mediates the Real, while networks of symbolic relationships (S2) employ the phallic rule of inclusion by castration.

### ANALYSIS

The goal, "to traverse the fantasy" by which the subject keeps the Real of the unconscious at bay, is not the translation of the unconscious's contents but rather the acceptance of the role of creating and re-structuring these contents. Love of the analyst, as the last defense against the >360° stop-point, uses the argument of the "subject supposed to know."

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

Ideology has subordinated consciousness, S2, to desire, whereas the barred subject's suppression of the master signifier is revealed in the "reversed predication" of chance and fate, the ingredients of love. The object of love is love itself.

### UNIVERSITY

In <360° cases, the command to Enjoy! rules the field (campus) across which the subject is moved around to the daily rhythm of semester classes. Hidden powers (S1) control the curriculum (S2) to form an ideological program. Past the 360° marker, the campus field is obverted, the subject \$ is the field across which desire takes the form of a lethal trajectory.

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

The subject of kenosis experiences discovery in the form of bodily pleasure (Vico). The initiate of katabasis is purified by humiliation/abjection. Hysteria in reverse: U<>H.

### MASTER-SERVANT

This is the first of Lacan's four discourses but here it shows the contrast of the vertical subordination of the (literal) master to the principle of mastery (i.e. willingness to die for honor) with the servant's secret (Marxist) pleasure in the knowledge of labor. With the key to >360° as 'a', we discover the fundament of discourse in general: the "missing element" that is the performative of enunciation.

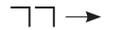
$$\frac{S1}{\$} \rightarrow \frac{S2}{a}$$

S2 is the "field of honor," the principle that subordinates the subject who is "willing to die for honor." The field suppresses the key element, a, in favor of delayed satisfaction (hence, genealogy of the name). Reversed predication substitutes the map/field for knowledge, which makes the map a "half map" (kenosis).

The hysterical subject is "willed" ("wild") in its rever- sion to the primitive field of the body as map of re- ordered functions. The forest of the wild man is oc- culated (S2) beneath the function of hysteria as, >360°, "misrule." The wild man has something to teach, but hides his secrets from those who would capture and torture him. The secret cannot be revealed because of the body-mapping that re-orders signification out of its structural failures (cf. sorites). S1 and S2 are reversely predicated in that the forest is the wild man and *vice versa*. Spencer-Brown: consecution form of ideology:



... i.e. the form re-enters itself (identity/scale/motility dysfunctions).



Spencer-Brown: the "call axiom" ()), is contradicted. The co- presence of doubles produces negation in its pure form (cf. Platon's satire, *Amphitryon*). In the <360° zone, the doubles are seen in separate scenes. The audience experiences the contradiction but the diag- etic characters are comically ignorant of the situa- tion. The audience holds the advantage of kenosis, and the theater structure underscores kenosis's aspect as "knowledge by half." The half is, literally, "performative as reversible predication." The double can be understood through the event-architecture of the theater. S1 as master signifier at the heart of >360° is the "idiotic symmetry" of the enthymeme.

Spencer-Brown: the "call axiom" is again contra- dicted. The "square wave" sequence of waking and dreaming (LULU) is reduced to an overlap condition which combines the S-B axioms through reversed predication. The logic of the "dream within the dream" overlaps with the dream foretelling of events in waking life. The subject becomes the "ground" (and not the "figure on the ground"), while desire itself (a) plays across this ground. The special case of floating dreams becomes the paradigm, explain- ing the diversified metaphors of smoothness (gliding, floating, shooting — acting "at a distance"), which proliferate in the discourse of the university past the 360° marker. Bell-tower snipers. Sandy Hook Elementary.

The psychoanalytic subject conceals truth within knowledge, as pattern or "resistance to externaliza- tion," corresponding to the analyst's final defense of love transference. The reversed predication of this last-ditch effort is to read love as resistance, hence the model of the troubadour's petition to The Lady (cf. Duchamp's *Bride*). Here, mastery is dedicated to a futile project of "impossible non-mastery." Spencer- Brown: two modes — the "call axiom" is contradicted (the modality of the dream); and consecution, ()), is violated (modality of consecutive order).



Crossing and crossing back does not produce a return but, instead, entrapment *inside* the boundary state.



**TRAVEL THROUGH TIME.** The wild man is the personification of the partial object, "wild" in the essential sense of re-ordered across a field (*selva*, forest). Where ideol- ogy involved the extimate of interpellation and misidentification, the psychoanalytical subject initiates an interpolation of this field with the post-360° metalepsis, often through the virtuality of "travel through time" — hence, the importance of Lacan's emphasis on the future anterior tense. Themes of discovery of some "mystery of the past" rotates the push-back model's parallel reciprocity to a vector that intersects with the original intentional action. In Vitruvian terms, *firmitas* rotates (a flaw in structure or material is discovered) in a way that revises the initiatory (motivational) origin of *utilitas*. A "site of exception" opens up in the Lucretian even flow of atoms: the political site, the erotic site, the site of instruction. Hysteria's historical-theologi- cal emblem is the Annunciation, where reading is *read* — a womb-conversion requir- ing stochastic (chance->fate, *tuchē*/automaton) analysis. The reverse-predication of reading is thus the first step of the site of exception.

**THE DOUBLE.** Reverse predication continues to assert the most powerful form of detached virtuality, the double, whose uncanny possession of *agalma* is embodied in the expression \$/S1, the (pregnant) possession of the inverting/obverting key. From hysteria's Annunciation, the womb's resonance becomes the stochastic basis of master signification, embodied in the uncanny mirror image of the double. With the transition from the occulted field/womb to the modality of personification, the wild man, \$, converts his barred status as the subjective "lock" of negation. The wild man carries ideology's forced choice into an enactment of tripled (Hegelian) negation, which carries reverse predication through three phases of the double: encounter, flight ("from the enchanter"), and discovery (interrogation). The secret of the double is the dysfunction of identity. Encounter and flight are, respectively, scale and motility dysfunction. After the extimacy of the double in terms of scale, the flight enacts an escape that "can run but can't hide." The experience of running in dreams borrows from this phenomenon.

**CONTAMINATION OF REALITY BY THE DREAM.** The project of knowledge is cor- related to the contamination of reality (the waking subject as \$) by the dream, 'a'. The nadir inverts, evident in the superior position in a/\$, appearing to operate as a zenith within the horizontal re-mapping of diagetic experience. In popular culture terms, the university student lives beneath the spell of the mandate "Enjoy!" The command of the Other is the dream, a, proffered as pleasure, a reprieve from the dis- satisfaction of Ideology (neotony). The subject is "driven by desire," under the spell of the dream, a pursuit "of pleasure" but, obversely, possessed by pleasure itself. This explains S2/S1 as Ideological. It's the university as a propaganda institution. The reality/dream paradigm involves the extimacy epitomized in dreams of flight, where the lungs' containment of air is obverted to the body floating in air. This motif is trans- ferred in generic form: extimacy becomes *sinthome*, then the *sinthome* diversifies itself through themes that carry reversed predication forward into narrative contexts.

**STORY IN THE STORY.** Anecdotally, the servant lives "beneath" the master's resi- dence at the *prima nobile*. Logically, this is a mapping of mirror narratives, a con- struction of a template (fate) magnetically controlling events at a distance (chance, contingency, affordance, *tuchē*). The dominance of the "contained" over the "con- tainer" is a scale dysfunction, <>, that allows the framing powers of diagesis to act simultaneously in the direction of the represented and the representer, a further employment of reverse predication. The inferior 'a' becomes the key to the field, S2, through the metaphor of the puzzle-field, as in the chess-board or interpolated map (e.g. the police chase in Kurosawa's *High and Low*). Anthology form is a key device of the Master-Servant discourse, requiring two parts, the first devoted to in- terpellation (*High and Low*: the industrialist's predicament), the second taking up the "flight" theme in the form of interpolation/mapping. The master-servant discourse is portrayed perfectly in the architecture of the traditional mansion, where servants labor downstairs while the master and family live upstairs, not two maps but rather a map based on the overlay of these two orders, which resist as well as support each other. The mansion, high and low, interpellation (duty) and interpolation (getting work done) are natural cases of reversed predication.