

Lucretian Veil

In the sequence of interpellation (ideology) to interpolation (love), extimacy shifts between the creation of a point of view (= emptiness, materialized as "looking"; at the interior of the subject) and the simultaneous construction of an antipodal vanishing point, which will serve as the model of the Thing.

The Thing is portable, i.e. it brings its horizon with it, and anxiety is created when the Thing collapses the distance normally stabilizing the relationship between the POV and the VP.

The Things is the *locus* of the unconscious. It is the "truth out there" of obversion/extimacy. As constructed by the emptied center of interpellation, it remains, as the "minimum surplus" of interpellation, the basis of the psychoanalytical subject.

The illusion of stasis in the Lucretian flow model is brought about by an invisible ϕ , "[ϕ]," which "regulates the traffic" of even-flowing atoms through the void created by the separation of VP and POV, which is to day the aim and goal by which desire is constructed from the enigmatic mandate of the Other.¹ As the Thing moves toward the subject (i.e. the overpresence created in a perceptual event — i.e. the thunder), the ϕ is made visible. An exception/clearing is created within the even flow.

"The void" of the Thing is not an imaginary emptiness, but the exchanges between the *positions* of the vanishing point and point of view. The enigma of these exchanges is that, despite the apparent distances, the two points are identical. The $\langle \rangle$ of Lacan's *pointon* conveys this in its simultaneous indication of extimacy and identity. Motion dysfunction (of which the void is the essence) thus engages scale dysfunction, $\langle \rangle$ as "both less than and greater than," and identity dysfunction, \diamond (the Thing is the Thing by virtue of a misrecognition based on location).

Tessera is "that which allows distance, specifically a distance whose main function is separation." It links this distance to identity, keyed to the function of the password (cipher, etc.). *Tessera* establishes that the POV and VP were originally one, but that the dislocation of the Thing and its enigmatic void, were created virtually (detachment).

The virtuality of attachment is the reunion of the edges of the tessera, the discovery of the scar on the leg of Odysseus, the return of the "dead" — *apophrades*.

"Getting there and finding it gone." Visiting Sir John Soane's tomb at St. Pancras Old Church in Camden involves the surprise to find, within the tomb's stone enclosure, an empty marble container sunk into the ground to suggest an empty grave. The Thing is that which invites an approach and, at the last moment, pulls away a veil to reveal ... nothing. This is because the point that created is the point that has been *left behind* in the journey to the Thing. This theme was picked up by David Lynch in *Lost Highway* where, in the opening scenes of the film, a musician goes to a party and meets a strange guest who claims that he is presently at the musician's house and offers to prove this by letting the musician call him at his home number. The same trick is repeated with the switch of occupants in the jail cell (the musician is replaced by the "innocent" mechanic, who must then be released). Lynch creates the condition of "the (Hitchcockian) wrong man," which is a variation on the "man who knew too much," i.e. the subject who is endangered (cf. the nature of anxiety) by *what he knows but does not know he knows*. This is the Lucretian world. Effects become causes.

The Lucretian atoms flow "along a void." This is the void created by the Thing (Lacan's "id-machine," as Žižek calls it), interpreted as *impossible location* that is the basis of $\langle \rangle / \diamond$. Anxiety cannot be understood outside of this location/dislocation, which is also an identity/misidentification. Anxiety is the subjective response to the "vibration" or shimmer between existence and non-existence that is experienced as the portable Thing escapes from its peaceful distance at the edge of the horizon and, through an act of detached virtuality, approaches the subject, collapsing the *cordon sanitaire* protecting perceptual order (cone of vision). The painter Giorgio di Chirico was a master of this detachment and approach, and offers a visual encyclopedia of virtual extimacy.

¹ The Other is present at first only through the sudden force of an "enigmatic mandate" (cf. Vico's thunder). This establishes the phenomenal relationship between the Law and the clearing/exception made in the "flow" of reality.