

Vertigo provides the perfect cinematic example of the inverter gate, With Scottie pursuing an "empty signifier" (Judy), revealed by the discovery of a jewel.

The image of the *mons delectus* repeats the logic of the "Light of Tabor" by annotating the cononymic role of clouds as frames for holes in space-time.

In ritual sacrifice (within "the Symbolic"), the subject is made into "human," i.e. the homo sacer, the cononymic being capable of revealing truth (divination) through death.

(10a) BODY LOADING, "NON-LOCALITIES"

Bloom's terms: askesis/demon, kenosis ... fright/anxiety draws in the demon from the horizon, charges the horizon with a binary function of Eros, as being the source of an Eigenvector (meridian). Structure of theater, perspectival space/time = anxiety.

Witz/genstein: privation (there is stuff you can't say) put as prohibition (you should NOT say anything about it). 1st Commandment: I'm the only God, so you should ignore the other gods: My FORM is capable (in the Symbolic) of usurping my Content (identity).

(8a) PROCÉDÉ

Raymond Roussel uses non-space to telescope beginnings to ends in plots that are cononymic. He is aware of Eigenform.

- Travel through time: in M1 sequencing is a-temporal thanks to the "automatons" that provide crystalline order at all points (Wolfram).
- Contamination: anamorphosis, daemology, IE/EI twisting to pry apart Form and Content, appearance and reality
- Story in a story (concentricity): see Roussel's procédé.
- The double/rival: chiasmus, the necessity of two shells, the gate function (cf. Dokana), inverter gate.

(17) DETACHED VIRTUALITY(-IES)

Critical theory can be constructed in the same way, i.e. "retroactively." Theory has its own unconscious (M1), its own (often polemic/ideological) narrative consciousness (M2), unable to access M1 except through "theory dreaming." The theorist realizes his/her role as the mark of a long con, and is isolated by the singularity of the relation of the mark to the Director. Thus, theory appears as an indecipherable code that can be read only by other "marks" who can simulate the con through "theory dreaming." The theorist must be a lucid Hysteric, with an ersatz relation to /a and /S2, since these (/a as lost joy and /S2 as kenosis) are by definition inaccessible. Only the factor of indeterminate location can be used to "map" (cf. René Daumal's *Mt. Analog*) the n-dimensional non-space and non-time of Joy and Wisdom.

(11) INVERTER GATE

Clouds=inverter gates; cross-inscription to flip space and time (*obratnaya perspektiva*) from the (retroactive) "illusion" of reality to a Tabor Light Real inside the Form. Autoerotics = the frame becomes the "(non)space"

(10) MAGIC ACTS

For magic acts to work, audiences must have kenosis: they know it's a trick but nonetheless It's about the Form becoming the Content. In the con, the mark must initiate, must perceive complete contingency.

(9) CON, CRETAN LIAR

Euclid's parallel lines: the two modes (Form, Content) required for any communication. Used by the con artist or trickster (god/demon), as per the 1st Commandment. Cretan Liar as *Witz*.

(8) NON-LOCAL, SPOOKY ENTANGLEMENT

an "inside POV": no-space and no-time, a "faster than light" autoerotics where objects/subjects, causes/effects, etc. freely and unpredictably interchange. This is the mentality of the hysteric, \$/ who conceals /a, mirrored in S1/S2, the paradox that preserves kenosis.

(7) EIGENFORM AS CONTRONYM?

Not either/or but a both/and; relation to stillness of Heschiasm and the Light of Tabor. Maths: the inner (crystal) pattern of linearity.

(12) LIGHT OF TABOR

Cloud conceals and preserves the crystal, the top of Tabor that is the totalizing order of the unconscious; lower on the mountain, a linear trail, but within this and emergent is the $\Sigma=10$ pyramid of nine 1's, eight 2's etc. The vertical of the Form and the horizontal of the Content (Cantor: whose relation is "diagonal," i.e. the Σ is 10) are two palindromes that cross each other at any point. Templum, the crystal, the crossing at the point of sacrifice (inside is mapped to outside; liver to cosmos). Cosmogram. Meridian/organ relations begin with divination.

(1) DEFORMANCE

mobile POV; OOO connection (world without subject's LIMITED spatial-temporal position).

(2) REVERSED PERSPECTIVE

Florensky's RP includes "prelest" and centers on "Tabor light."

(3) DEATH AND JUDGMENT

Binary space (ordinary light), good/bad, other polarities, choices

(5) EIGENFORM

Potential so see relation to death drive, autoerotics via a "vector"

(6) NOWHERE CLOUD

Angels, Krazy Kat, pleasure for pain (Pow!). Epiphany and Apocalypses as "portable."

(16) "BIG" IDEA(S)

Linear order = closure, promised but not realized or realizable. Crystal order = openness, but always ultra-determined, over-determined (= supersymmetry). The unconscious is an accumulator device fueled by linear instants, "presence." Each instant is binary, a "look-and-say" number, like "one of 1, five of 17 ..." That is, it is a marker of an external stimulus event and at the same time an index of its relation to the linear accumulation. The unconscious at all "points" is a crystal, an "infinite sphere whose center is everywhere and circumference nowhere." Cantor's "diagonal method" for relating two infinite sequences provides a numerical example, and converting Cantor's fractions to "look-and-say" form creates a pyramid showing how sequential accumulation can at any point be a fractal crystal. This explains the "event dream," where an external stimulus becomes the last event in a remembered dream. Remembering is remembering, the conscious memory (M2) pulls out of unconscious memory (M1) a crystal it must re-temporalize through narrative. The dreamer experiences retroactive order. Form had revealed itself as Content. The con presumes a "director" (God) and his shills (angels) who operate through functions of Eternity (no-space, no-time = Tabor light) connected to reality through holes (coelum), mentally constructed as *Witz*-style jokes (metalepsis = punch line is "already present" in the layout of the joke). Thus, pleasure (Enjoy!) comes from the experience of loss in the retroactive realization of the over-determined linearity of the con and the complicity of the mark with the Director.

(13) PRE-SUBJECTS

For "non-human," Lacanians read "pre-Subjects," meaning that there is a period before which the human is drawn up into the Symbolic, to be mis-recognized within the "theatrics" of networks of symbolic relationships, formalized within spaces, times, and causalities that seem to correlate the physical world with the cultural mandates transferring desire to a Master Signifier who communicates in indecipherable codes. There are humans but not yet stable subject/object distinctions. Vico's corresponding term: feral giants who wander primal forests, no family structure.

(13a) RETROACTION AS NEW BASIS

After the "subjectivity revolution," the third phase of the "time sandwich" dominates: retroactive realization by the mark of the earliest event of the con and the role of successive choices the mark has made to deepen his/her involvement in the con, through contingent choices. Chiasmus links the "appearance" vector to the "reality" vector" (EI/EI).



(4) GOD'S POV?

GOD/DEMON binary, introducing cononymy, "Janus words" with two opposite meanings; Freud uses cononymy to link primitives, children; define the autoerotic. Magical effects, play, omens, poisons/elixirs — all cononymy.



(14) WITZ-GENSTEIN

If there are impossible "holes" in the Symbolic, things language cannot say, why should then we be forbidden to "say them," as if we actually could? This is a kind of "long con," on par with the 1st Commandment about idolatry (which affirms that Form can dominate Content). Relation to the hole in the Symbolic is cononymic (negation is negated) and retroactive (temporality collapses through chiasmus). The limit of the visible and temporal (coelum) is penetrated (coelum), clouds open to the azure of the sky, the "Tabor Light," the jewel that is the hidden structure that gives linear sequences their ability to record and remember (G Cantor, J Conway). Ethnographic examples relate this to the *templum* function, the cononym of *sacer* (forbidden, holy).

(15) VERTIGO'S LONG CON

Hole in the Symbolic: Scottie cannot follow Madeleine because Madeleine is being impersonated by Judy, an actress. Yet, he falls in love with this gap in the signifying chain, and love results from this object-cause of desire. Elster involves Scottie knowing he will make the "perfect witness" at the inquest into his real wife's death. Scottie's kenosis (he doesn't know what he really knows) shows how the twist of the EI/IE has anamorphically perverted the appearances of his love affair. He attempts to restore the Content of Madeleine by adjusting the Form of Judy, but discovery of the emerald (theme of green as the color of emergence — like blue, a color that can be seen "apart from the object") triggers retroactive/chiasmatic Real-ization. "Power and freedom" phrase closes the deal/con. Power of the con depends on the freedom of the mark.