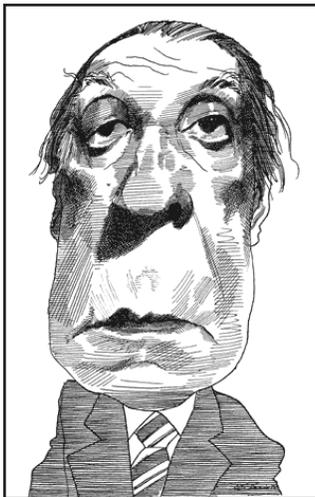
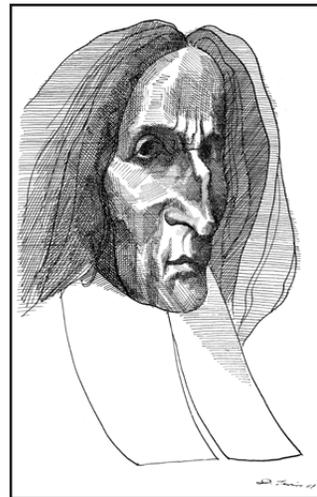


OVERVIEW: The first session of the metalepsis seminar (7:00p) doesn't require any prior reading, but participants are urged to look over materials on the web (<http://art3idea.psu.edu/metalepsis>) and if anything strikes the fancy, to take a look. The session will open with some brief statements, introductions, and expansion of the ideas for the semester. Participants may bring an image, book, or object in that may help explain their interest in metalepsis. The reading list will be reviewed; the schedule examined; the film list and film series (C. Dayer) will be annotated. There will be a discussion of what theory in architecture is, and should be. After a short break, the lights go down for a presentation about metalepsis and its connections to form in art and architecture. Discussion carries the session to 9:45, at which point there will be several options.



David Levine

The writings and ideas of Jorge Luis Borges, the Argentine short story writer and essayist, will play many roles in the study of metalepsis. Borges contributes (1) the idea that art falls into either a "mirror" or "prism" protocol, (2) the four forms of the fantastic (double, travel through time, story in a story, contamination of reality by the dream or fiction) that are the basis for our idea of "detached virtuality," and (3) a short story — "Death and the Compass" — that we will analyze.



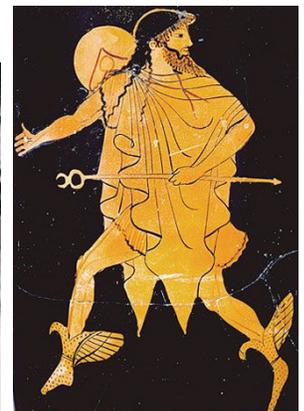
David Levine

The Neapolitan philosopher of culture grounds the study of Freud and Lacan, as a precursor whose "Hegelian" dialectic out Hegeled even Hegel. Vico for us is accessible through writings by Kunze and some selected images (see below) that constitute a visual menu for any seminar about the "cosmogensis" of architectural thinking. The idea of silent speech, the "Hermetic signifier," primal clearings as the original Festarchitektur, etc. will come in handy. Look around, read up!

Architecture theory is for "idiots" — meaning those willing to take their thinking about the world and subjectivity to the two limits of what can be thought, an internal limit of personal resistance and an external limit where subjects meet objects at a thin-thick "flesh of the world" that Lacan called the lamella. Without personalization, theory cannot come to terms with its own political unconscious.



Norman O. Brown has never gotten his due as an architecture theory source, but his work on Hermes (as well as his famous essays on Freud's death drive) show how the boundary is a multi-functional space calling for our closest examination. Brown's book on Hermes is essential reading (eventually) and his book on Vico (luminescent, if difficult) opens the way for a deeper incorporation of the language of boundaries within one's personalized version of architectural history and theory.



The functions of Hermes include thievery, seduction, conducting souls of the dead, silent trade, regulating the spheres of the cosmos ... the list goes on. "Learn your Hermes" and you will learn how to make walls, doorways, windows, gateways, allées, staircases, elevators, rooftop gardens, and just about anything else in architecture that approaches a limit/limen. In this introductory session, some samples from Brown's *Hermes the Thief* will show how quickly we can get from mythology to architecture — providing we know the meaning of metalepsis, that is!

the seminar is open to graduate and undergraduate students in architecture, landscape architecture, and other subjects where the issue of the boundary is both critical and immanent.

<http://art3idea.psu.edu/metalepsis>
contact D.Kunze (kunze767@gmail.com)

Menu

(main ideas of the seminar)

- reversed predication
- double inscription
- the uncanny
- obversion/extimity
- diegesis/mimesis
- the goldfish paradox
- liminality, margins, Janus
- emergence
- lamella, “flesh of the world”
- partial objects
- death drive from Freud to Lacan
- four forms of discourse
- thinker as idiot
- horizontal atlas
- irony of the master-slave
- signification through absence
- stochastic resonance
- the acousmatic voice
- chiasmic ciphers
- venustas vs. utilitas/firmitas
- dissensus vs. consensus
- sites of exception
- the causal chain
- Lucretian flow space
- detached virtuality
- forms of the fantastic
- Tower of Babel, Garden of Eden
- memory theaters, various
- procédé (Roussel)
- the Zairja (زَيْرِجَا)
- Lacanian Ouija board
- the gaze, magic, body loading
- toilet designs, various
- Surrealist gardens, various
- sexuation of space
- civic space as exception
- sustainability and ideology
- calculus of form, variants
- sorites, puzzles, mystery stories
- the Aleph (أَلِف)
- travel dysfunctions
- *objets petit a*
- pleasure vs enjoyment
- the ideological subject
- interpellation/interpolation
- love, dæmon, eros, apophrades, clinamen, askesis, kenosis, tessera...



THERE IS MUMBO JUMBO in every seminar, but in Seminar Metalepsis we will try to keep it in line with the tradition of the “lexomancy” of close textual readings allied with experiments and mental projects. The idea of the “grimoire” — a type of book popular since Medieval times promising to teach magic skills through diagrams and formulæ — was that a text is what you make it. Texts need to be situated within some context, but what kind of context? Texts also need to be activated in the act of reading — brought into the “idiot project” to allow the assemblage of theory as active thinking that takes on the challenge of metalepsis: how the world “incarnates” subjectivity through the complex idea of the death drive. No alibis, only responsibilities.



Tonight's Presentation

august 29, 2013

scope of the materials

readings, resources, how to use the web site, what to DO, how to do it, why bother, the idea of the idiot, the schedule, the workshop, the grading system

introduction to predication

how predication reverses; implications, possession, compulsion, repetition; ways of symbolizing; a possible calculus

mirrors versus prisms

Borges' distinction and Žižek's “parallax”; the POV and the VP, framing acts and mimetic contents; arriving too late, leaving too early

the death drive

how Freud shifted and what it means; relation to aesthetic theory (cf. sublime), the tradition of the uncanny; Vidler's catastrophe

negation / forced choice

Verneinung (denial), Verleugnung (renunciation), Verwerfung (foreclosure); double negatives; stories in stories etc.; framing issues; McGowan's vision of ideology as paranoia

extimité

Lacan's visualization of the death drive: partial objects, partiality, extimity, the lamella, between-the-two-deaths, etc.

The first seminar session is loosely planned and open to interventions, adjustments, extended conversations, experimentation, and unplanned cock-ups. Nothing is certain in this life, but conversation goes on. After the “show” the floor will be open to proposals and comments, questions, and dark angelic agencies.

Vico's famous frontispiece in the NEW SCIENCE works its way into several points of the seminar and recalls the tradition of the memory theater, an architectural space dedicated to ‘kenosis’, a form of knowledge as embodied silence. What this means is not all that mysterious if discipline is applied to looking and thinking, and that is the point of the ‘calculus’ that is the technical project of the seminar.