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## this week's newsletter ... film screening: notorious!!!

1 message



### Metalepsis Seminar / Session 12

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### WHAT'S NOTORIOUS ABOUT NOTORIOUS?

METALEPSIS SEMINARIANS, 9-ERS, AND AUXILIARY MEMBERS:

- **We have before us a glorious opportunity ...**

Once in a while it becomes possible to see several important points at once. We are at just such a moment with the 1945 Hitchcock film *Notorious*, which pops onto our scene just as we are grappling with the gender issues surrounding Hermes and Hestia. Grousing about certain famous architecture theorist's fascination with the prytaneion, the Old Boys Clubhouse of ancient Athens, off limits to all of Athens' mothers and daughters (notice I did not say lovers), dedicated to the kinds of false remembering that Nicole Loraux cited in her even more fascinating book, *The Divided City: On Memory and Forgetting in Ancient Athens*. Let this dog sleep a bit longer.

- **The calculus ... isn't it about "UN-limited predication"?**

Consider the condition just before "unlimited": *limited* predication. Limited by what? Limited by the inability to reverse, a limitation established by ideology and popularized by university discourse, the discourse to have if you decide to be a paranoiac. The 'a' of the mandate to "Enjoy!" comes from none other than the dæmon S1 who operates from behind the curtain of knowledge. This is "monoptical" knowledge ... what we want is PARALLAX, or stereognosis. Our ability to reverse predication means that we can use the gap, 'a', for interrogation purposes (no water-boarding, please!), meaning a *study method* in Vico's sense of learning the *passe* or geometric/topological functioning of metalepsis.

- **The Pyramus/Thisbe operator and the "wild thing" that is remote, and third**

In this analysis of *Notorious*, we must might be able to connect up the Hestia/Hermes thing with an interrogation that frees us from the ghost of Christmas past, the obligation to avoid issues of gendering that lie at the heart of this movie but also at the heart of civic foundations, the "two cities" theory of Loraux, and the (very bad, very wrong) attempts to conceptualize Hermes and Hestia as some kind of dating game.

CHECK OUT THE PROVOCATIVE AND SOMEWHAT MANIC PROSPECTUS TO CONFUSE and ENRICH YOUR MOVIE-WATCHING EXPERIENCE.

- > **PERSONAL In the wake of all your kind regards ...**

**Elaine and I can't thank you all enough for your enthusiasm, good company, and many generous gifts showered**

on us at the "retreat weekend." The sunroom has a delicious aroma of cinnamon, the pantry is filled with treats from Trader Joe and Vendeur Jacques, the wine cellar has its requisite store of uranium, and I have put the TINY YURT on display in my study, next to the miniature of Macau's Leal Senado. These treats compound the memories that constitute a real "treasury of signifiers" for us all. THANK YOU for your investments of time and good spirits (and expensive French spirits from the Pommard region), your enthusiasm, and your carefully crafted ghost stories, enough goodies to fill Santa's sleigh many times over. WE SHOULD DO THIS AGAIN!!! Stay tuned to *Projet Metalepse*, a second-generation seminar I plan to hold entirely using my famous fake French accent, something guaranteed to annoy any serious theorist in our field. Fake Italian accent next in line, then Spanish, then Slovenian (with a lisp).



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