

SELECTED BIBLIOGRAPHY

These books and DVDs will help re-focus study on the Freudian “death drive” and its chief mechanisms, reversed predication, metalepsis, double inscription, the uncanny. This is a story waiting to be re-told (again), one repeatedly suppressed, mis-catalogued, reported missing, distorted, and hauled into court on false charges by the prevailing positivism of ideology. Support the cause of the death drive by becoming an “idiot.” (How can one refuse such an exciting offer!)

Bloom, Harold. *The Anxiety of Influence: A Theory of Poetry*. New York: Oxford University Press, 1973.

Bloom invents/finds/retools the necessary critical terms of metalepsis (askesis, demon, apophrades, clinamen, tesserae, kenosis) but (1) doesn't recognize their inner symmetry and (2) fails to connect them to metalepsis. Well, he's a very busy guy and it was enough to define these terms in relation to history and each other and let us do the rest for ourselves.

Borges, Jorge Luis. *Labyrinths, Selected Stories and Other Writings*, edited by Donald A. Yates and James E. Irby. New York: New Directions, 1962.

This collection is useful for illustrating points and citing instances of the four main forms of “detached virtuality.” Borges was famous for condensing these forms into the classical themes of the fantastic, the double, travel through time, the story in the story, and the contamination of reality by the dream or the work of fiction.

Brott, Simone. *Architecture for a Free Subjectivity: Deleuze and Guattari at the Horizon of the Real*. Burlington, VT: Ashgate, 2011.

Although thematizing subjectivity *via* Deleuze and Guattari is an awful idea, Brott's brilliance pulls it off with an energy inspired by the unseen hands coming out of the shadow Lacan left on these two famous authors of *Thousand Plateaus*.

Brown, Norman O. *Hermes the Thief, the Evolution of a Myth*. University of Wisconsin Press, 1947.

Brown establishes the utility of the “polythetic method” for ethnographical, literary, and theological research and speculation. He also shows how myth works. Pay particular attention to silent trade and the relation to the “tricky contract.”

Capa, Frank. *Lost Horizons* (film, DVD). Culver City, CA : Columbia TriStar Home Video, 1999.

The attraction to the border is the key to the death drive and its logic of return/repetition. The characters are drawn from the Freudian psyche, without skipping a beat.

Chesterton, G(ilbert) K(eith). “The Queer Feet,” in *The Innocence of Father Brown*. London: Cassell and Company, Ltd., 1911.

This story illustrates the internal geometries of acousmatics, reversed predication, and many other aspects of analepsis. It is a “textbook case.”

Daumal, Réne. *Mount Analogue: An Authentic Narrative*. Trans. Roger Shattuck. London: Stuart, 1959.

This charming if a bit batty novel has the minimum benefit of spelling out Lucretius's model of the site of exception.

Dolar, Mladen. "Beyond Interpellation," *Qui Parle* 6, 2 (Spring/Summer 1993): 75–96.

Dolar's logic is impeccable. It starts with ideology, ends with psychoanalysis, and has love in between.

———. "'I Shall Be with You on Your Wedding-Night': Lacan and the Uncanny," *October* 58, *Rendering the Real* (Autumn, 1991): 5–23.

Lacan? The uncanny? And, you thought Freud went around the bend. Anthony Vidler has no idea about any of this.

———. *A Voice and Nothing More*. Cambridge, MA: MIT Press, 2006.

An exquisite book about many things, but the "acousmatics" of the voice is a good starting point. Subjectivity is always made present with a minimum element of ventriloquism.

Freud, Sigmund. *The Uncanny*. Trans. David McLintock. New York: Penguin Books, 2003.

The classic text — this must be not just read but pondered, especially in light of the central theme of the home. Pay attention to architecture as dæmonic (re: Eros).

Freud, Sigmund. *Beyond the Pleasure Principle*. Trans. James Strachey. New York: W. W. Norton & Co., 1959.

This of course is the source of the famous "*fort* and *da*" episode with his grandchild that gave Freud pause in thinking that pleasure was everything, but pay attention to the later chapters where he reflects in a wild way about the evolution of consciousness at the boundary of inside and outside. It's a theory of the *lamella*, an infra-thin layer separating life from death, that covers the world like Borges' famous 1:1 map discovered by the fictional explorer Suarez Miranda.

Genette, Gérard. *Narrative Discourse, an Essay in Method*. Trans. Jane E. Lewin. Ithaca, NY: Cornell University Press, 1980.

This influential work is the source of modern theories of metalepsis — but, does it go far enough? Consider that the opposition of diegesis and mimesis can be thought to be the principal elements of a minimal calculus of the architecture of the site of exception.

Hegel, G(eorg) W(ilhelm) F(riedrich). *Phenomenology of Spirit*. Trans. A. V. Miller. Oxford, UK: Clarendon Press, 1977.

Not to worry — the first few sections and the parable of the Lordship and Bondage are all that will be required.

Hitchcock, Alfred. *Rear Window* (film, DVD). Universal City, CA: Universal, 2008.

... and any other film by this master of suspense. *Rebecca*, *Vertigo*, and *North by Northwest* could be considered as essential to the science of exception.

Jentsch Ernst. "Zur Psychologie des Unheimlichen." *Psychiatrisch-Neurologische Wochenschrift*, 8, 22 (August 26, 1906): 195–98; and 8, 23 (September 1, 1906): 203–05.

Find this in English translation at http://art3idea.psu.edu/locus/Jentsch_uncanny.pdf.

Kunze, Donald. "From Babel to Hitchcock: Suture, Interpolation, and Absence in the Formation of Architectural Meaning," *Intersight* 7, edited by Keith Johnson (2004): 187–200.

———. "Skiagraphy and the *Ipsium* of Architecture," *Via* 11, *Architecture and Shadow* (1990): 62–75.

These articles constitute early involvements with "metalepsis in everything but name," thanks to the influence of Vico and, later, Žižek, whose involvements with extimacy lay out the full case for metalepsis as a standard ingredient of subjectivity.

Lacan, Jacques. *The Ethics of Psychoanalysis; Seminar VII*. Trans. Dennis Porter, edited by Jacques-Alain Miller. New York: Norton, 1992.

———. *The Other Side of Psychoanalysis; Seminar XVII*. Trans. Russell Grigg. New York: Norton, 2006.

All of the lectures of Lacan can be instructive. *Écrits*, the most famous, has difficult essays but is well worth wading through, in particular the chapter "The Subversion of the Subject and the Dialectic of Desire in the Freudian Unconscious."

Lahiji, Nadir. "Building In-Between the Two Deaths: A Post Mortem Manifesto." In *Architecture Post Mortem: The Diastolic Architecture of Decline, Dystopia, and Death*, edited by Donald Kunze, David Bertolini, Simone Brott. Surrey UK: Ashgate, 2013.

Learning to speak Lacanese is tough in the beginning but rewarding later, when you can begin to adopt ideas to your own situation.

Lynch, David. *Mulholland Drive* (film, DVD). [USA]: Les Films Alain Sarde, 2001.

Mulholland Drive has the same form as *Lost Highways*. The use of two actors playing the same character and two characters played by one actor is a Lynch favorite. Use this film to learn about detached virtuality.

McGowan, Todd. *The End of Dissatisfaction? Jacques Lacan and the Emerging Society of Enjoyment*. Albany: State University of New York Press, 2004.

———. *Enjoying What We Don't Have: The Political Project of Psychoanalysis*. Lincoln, NE: University of Nebraska Press, 2013.

McGowan has his fingers on the pulse of applying Lacan in straightforward ways to cultural, political, and artistic matters where the unconscious plays a formative role. The second title has a particularly useful introduction to the importance of the Freudian death drive to the political imagination.

Miller, Jacques-Alain. "Extimacy." In *Lacanian Theory of Discourse: Subject, Structure, and Society*, edited by Mark Bracher. New York: New York University Press, 1994, 74–87.

Extimacy (*extimité*) is the main physics of metalepsis. It influences all of Lacan's theories and reveals just how Hegelian he was, thanks to the lectures by Alexandre Kojève.

Rabelais, François, *The Histories of Gargantua and Pantagruel*. Trans. J. M. Cohen. Baltimore: Penguin Books, 1963 [1532–1564].

You'll need some stories from Rabelais to think of how to explain metalepsis to your friends and family.

Rancière, Jacques. *Dissensus: On Politics and Aesthetics*. Edited and trans. by Steven Corcoran. London and New York: Continuum, 2012.

———. *The Emancipated Spectator*. Trans. Gregory Elliott. London: Verso, 2009.

———. "Introducing Disagreement," *Angelaki: Journal of the Theoretical Humanities* 9, 3 (2004): 3–9.

———. *The Politics of Aesthetics: The Distribution of the Sensible*. Trans. Gabriel Rockhill. London and New York: Continuum, 2004.

I have not read all of these *in toto*, but from what I have read I have learned that it is critical to use Rancière's idea of dissensus (alternative to consensus) to explain the idea of a site of exception.

Sebald, W. G. *On the Natural History of Destruction*. New York: Random House, 2003.

Sebald's manner of writing falls somewhere between travel writing, philosophy, biography, and expository essay. Read as much as you can to get a feeling for the freedom available to any author that comes from switching the point of view, sometimes in the middle of a sentence — a true realization of Žižekian parallax.

———. *Campo Santo*. New York: Random House, 2005.

———. *Vertigo*. New York: New Directions, 2000.

———. *Rings of Saturn*. New York: New Directions, 1998.

Santner, Eric L. *The Royal Remains: The People's Two Bodies and the Endgames of Sovereignty*. Chicago: University of Chicago Press, 2011.

This work and Santner's book on psychotheology extend and expand Lacan's views to a broad range of historical and literary phenomena. It is easy to carry these insights into architecture *via* the idea of extimity.

———. *On the Psychotheology of Everyday Life: Reflections on Freud and Rosenzweig*. Chicago: University of Chicago Press, 2001.

Santner is thoughtful, precise, and clairvoyant, but he is also a historian. You have to do the thematizing for much of the study, but Santner does the set-ups in such a way that you can never out-pace him.

Vico, Giambattista. *Autobiography of Giambattista Vico*. Trans. Max Harold Fisch and Thomas Goddard Bergin. Ithaca, NY: Cornell University Press, 1975.

———. *The New Science of Giambattista Vico*. Trans. Thomas Goddard Bergin and Max Harold Fisch. Ithaca, NY: Cornell University Press, 1968.

———. *On the Most Ancient Wisdom of the Italians Unearthed From the Origins of the Latin Language Including the Disputation with the Giornale de' letterati d'Italia*. Trans. L. M. Palmer. Ithaca, NY: Cornell University Press, 1988.

Vico was the first to realize the potential of metalepsis, but Vichians have been slow to recognize this. Even if you only study the frontispiece to the *New Science* you can see what he was up to.

———. *On the Study Methods of Our Time*. Trans. Elio Gianturco. Indianapolis, IN: Bobbs-Merrill, 1965.

Vico contrasted his own radical thinking with the prevailing Cartesianism of his day ... and ours. This short work pairs well with the *Ancient Wisdom* to see what's wrong with contemporary education. Use the *Autobiography* to spot the key links, and the keys.

Wise, Robert. *The Day the Earth Stood Still* (film, DVD). Beverly Hills, CA: 20th Century Fox Home Video, 2002.

Location, location location. This film blurts it all out: why we are wrong, why this must end in destruction, how automation plays a part.

Žižek, Slavoj. *For They Know Not What They Do: Enjoyment as a Political Factor*. London: Verso, 1993.

———. *Less than Nothing: Hegel and the Shadow of Dialectical Materialism*. New York and London: Verso, 2012.

———. "Occupy Wall Street: What Is To Be Done Next?" *The Guardian*, Tuesday 24 April 2012, accessed July 4, 2013, <http://www.guardian.co.uk/commentisfree/cifamerica/2012/apr/24/occupy-wall-street-what-is-to-be-done-next..>

———. *Tarrying with the Negative: Kant, Hegel, and the Critique of Ideology*. Durham, NC: Duke University Press, 1993.

You can't read enough of Žižek ... literally! He writes them faster than we can read them, but his blind spot is architecture (which Nadir Lahiji has been trying to remedy). Help Nadir out. Remember that architecture, the political, and the unconscious are a part of a tight triad of subjectivity.