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 invents/finds/retools the necessary critical terms of metalepsis (askesis, demon, apophrades, clinem, tessere, 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.


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.


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.”


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.


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

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


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


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


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.


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).


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.


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.


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


… 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.

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


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


All of the lectures of Lacan can be instructive. Ecrits, 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.”


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


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.


———. 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.


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

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


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’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.


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 extimit.


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 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.


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


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.