

a 'talkabout' perception ...

1—not the usual subject-object opposition (common in psychological models).

2—suspending the question of distribution (how subjects and objects are distributed).

3—propriocept (mind knowing the body) and stereognosis (body knowing the world).

4—WHERE is the body? (suspend the 'complicity' of body with location).

5—WHAT is the body? (suspend the 'complicity' of the body as unified — i.e. left/right, text-ture, 'face', etc. (radical issues about the senses, evident even in 'objective' medical data).

6—distribution uncovers the role of 'projection', imaginary PLACEMENT (em-place-ment :: em-plot-ment).

7—Vico, one of few (Piaget plus) to get into emPLACEMENT. Joyce was attracted, also Marx.

8—a way to avoid romanticizing 'being in the world' (Zizek: humans as radically out of place in the world; therefore the 'symptom' is a legitimate if not only legitimate approach).

Jacques Lacan (1901-1981), French renegade psychologist who sought to rescue Freud from doctrinaire streamlining.

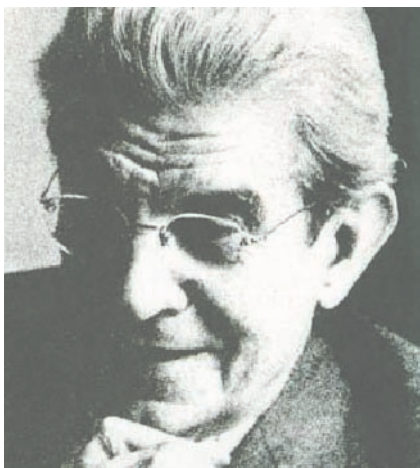
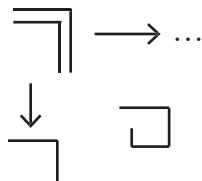


figure-ground: 'objectification' involves a double negation (Cassirer), one in which a distinction is made in the external world between undifferentiated content and a 'center' (sensus communis) of causal-intentional factors, and a second distinction is made between the viewer and the viewed, in terms of what is 'real' about the object and what is merely 'phenomenal' in the act of perception. Because these two distinctions are not identically 'located', an anamorphic condition is created. Lacan formalizes this in terms of a 'reversed gaze' perceived to come from the object, a kind of 'future' of the object grounded in the presumed intentionality of matter.



Ψ / Φ

mind—body

mind—world

world
mind ^ body

world | body | mind

world | mind | body

mind | body | world



Giambattista Vico (1668-1744), author of the *New Science*, a theory of culture involving radical em-PLACEMENT of the subject.

in other words, reality can be influenced by a 'way of writing' — *Vico's special way of 'writing' the *New Science*

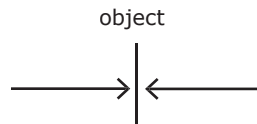
production —————> reception

what's wrong with this as a model?

COMPLICITY

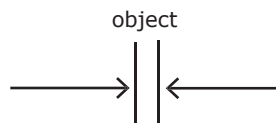
(of material and signification)

1



model: screen

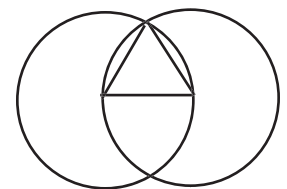
2



model: screen plus 'interpolation'; all images are inherently anamorphic

$\alpha\lambda\pi$

$\Lambda\Lambda\Pi$



In *Finnegans Wake*, James Joyce formulated/anticipated Lacan's 'triangle' of the imaginary, reality, and the Real in terms of the aleph, the lambda, and the pi, 'ALP', Anna Livia Plurabelle. The sacrificial motif can be seen in the relationship of the bull (alef), the pyramid, and the trisected pi — the architectural stages of ichnography (laying out the site), orthography (raising the building, and scenography (calculating the 'shadows'