rock philosophy: meditations on art and desire

Torgeir Fjeld

Series in Philosophy

VERNON PRESS

www.vernonpress.com

In the Americas:
Vernon Press
1000 N West Street,
Suite 1200, Wilmington,
Delaware 19801
United States

In the rest of the world:
Vernon Press
C/Sancti Espiritu 17,
Malaga, 29006
Spain

Series in Philosophy

Library of Congress Control Number: 2018950574

ISBN: 978-1-62273-441-2

Author's drawing on the back cover by Pat Fjeld (c), used by permission.

Abstract

Is creation an outburst that is not entirely sensible, or is it an eruption that lights up the universe? The relation between creativity and reason made Plato condemn the arts, while others have hailed the spark that uncovers hidden truths. This volume connects thinking about Being, reason, desire and the arts in ways that enable us to imagine how we can be brought into the nearness of truth.

Calls to subordinate arts to reason and tradition have been countered by thinkers and artists that have argued for artistic autonomy. In recent conceptual art this claim for sovereignty has gone even further, attempting to subsume philosophical matters within the creative domain. This current culminates in a vexing question: when art is permeated by purely intellectual concerns, so that the very boundary between philosophy and the arts dissolves, is all that remains of the artwork *as art* an abstract howl of the rock itself?

The abstraction we find in contemporary arts has a precise correlate in the way analysis of desire *in* art ends in a purely mathematical event where desire returns without enjoyment. If it was such an experience of truth and Being Socrates cried out against, his trial was an accusation against philosophy itself. In Plato's writing Socrates would be offered up in ironic and evasive manoeuvres, so that truth was realised by means of negation. On the other side stands John, he who could finally only render Christ through silence.

Keywords: Being, arts, *Gelassenheit*, desire, philosophy

The artwork in chapter 4 is used with courtesy of Olafur Eliasson, neugerriemschneider, Berlin; and Tanya Bonakdar Gallery, New York; and Sigurdður Gudmundsson, i8 Gallery, Reykjavik, and Galerie van Gelder, Amsterdam.

…la felicità umana non possa consistere
se non se nella immaginazione e nelle illusioni.

Giacomo Leopardi, *Zibaldone*

Table of contents

List of Figures

A Manifesto to Rock Philosophy

Rock Philosophy – a philosophy *of* the rock: the indeterminacy embedded in this book's name lays open a prepositional ambiguity. Ours is a philosophy that *concerns* the rock; it is *about* the rock and takes the rock as its subject. However, it is also a philosophy that *emerges from* the rock: it comes out of the rock, in much the same manner as the green clad daughter of the Mountain King in Henrik Ibsen's *Peer Gynt* emerged out of and remained *intrinsic to* the rock that had engendered her.

In so far as the rock is the subject of this volume it is the rock that speaks: we are the ones giving it voice. When we regard it as the object of our philosophy we entertain two distinct possibilities. We implicate the rock *both* as an object we hold in our hand – a rock that stimulates our tactile and visual capacities, a rock we can sense, weigh, carry or throw – *and* as the rock we walk on and that we have come to refer to as our home. On the other hand, "rock" as a verb incites us to imagine the power art and poetry have to *rock* philosophy, a ship on a stormy sea, or a tired child that needs sleep.

When we say that it is time to rock philosophy we acknowledge all these senses: this is a philosophy that can be launched as a projectile, and yet it can also provide us with a sense of belonging; it is a philosophy that has been moved by art and poetry, and it can shift the very grounds of our thought; and in the end there is a time for philosophy to close its eyes and avert the light of knowledge. There will be a time to rest and sleep.

This is provisionally a philosophy that is as much about the rock – a rock, any rock, our own rock, our planet – as it is about the shape of a voice engendered and enveloped by our planet: it is essentially an expression of what the 20th century philosopher Martin Heidegger referred to as our thrownness. We are hurled into our lives. There are conditions to our existence that are beyond our grasp and outside our potentiality of control. And yet we are charged with our lives. We do our best to cope with and nurture existence within our capacities. We are limited by the conditions of our making and these conditions are not of our own making. And in the end, our limitations become our project.

It is within these bounds that the present volume is laid down. It is an attempt to provide the grounds for a thinking that acknowledges our acts as formative for our being and as necessary compliments to our non-acts, our meditations and our thinking.

Introduction: Thinking, knowing, writing

When the poet Tor Ulven asks how it is that we do not speak up, take to the streets, open our eyes, and scream against our misery, his answer is "because I am of rock".[1] There is an indeterminacy in the original that translates only with some effort: is the poet's incapacity due to his departure from rock, or is it because he is composed of rock? If the former is the case, we could say – with an allusion to the Scripture – that his material point of departure carries as a seed within it the shape in which he will arrive: as we are formed out of dust, so we are destined to return as such. If, on the other hand, the poet is *made out of* rock, he is no longer human, or at least not *merely* human. He has become – as Ulven puts it when he describes to a child what it is like to be no longer alive – part of the objects that surround us.

This threefold consideration of the rock is the concern of the present volume. First, the rock is what emerged out of clouds of dust and gas, solidifying into the planet we inhabit. It is the ground on which we walk, and our common reference as habitat and dwelling place. Second, rocks share with us the minimal components of our bodies: atoms, quarks, electrons. We are – in this very concrete sense – made of rock. The dust we arrived from, and to which we shall return, is already part of our very composition. Third, rocks provided us with the first moulds and canvases into which we could carve our words and paint our sentiments. What connects us to our ancestors is a persistent pondering over the conditions of our existence. What does it mean to exist? What are the necessary requirements for a meaningful life? What are the boundaries that separate mortals from that which lies beyond our immediate horizon?

When Ludwig Wittgenstein, in his *Philosophical Investigations*, asks what it is that makes us attribute affects and sentiments to other people, and, to a lesser extent, to animals, but *not* to inanimate objects, such as rocks, his answer brings up questions of the soul. He explains that "only of a living human being and what resembles (behaves like) a living human being can one say: it has sensations; it sees; is blind; hears; is deaf; is conscious or unconscious".[2] What complicates matters is that, while we can say that "I" have certain emotions and thoughts about them, how can we be certain of what we are? In a thought experiment, Wittgenstein asks us to imagine that when we have a

[1] Ulven 2001, 272, author's translation.
[2] Wittgenstein 1963, 97 [§281].

certain sensation, we close our eyes and imagine being turned to stone. How do I know, then, "whether I have not turned into a stone?"[3]

If only things that have souls can feel and think, then it seems within the realm of reason to be uncertain with regard to what it is that senses in this case: a rock, a human being, a soul. The so-called *private language* argument in Wittgenstein is as much about to what extent it is possible to claim emotions to be private as it is an examination of the ways in which we ascribe emotions and thoughts to other beings and objects. In so far as reasoning – and particularly the ability to reflect on our own conditions of existence – is what distinguishes human beings from other creatures, it makes sense to say that reason is something we become accustomed to, and as we acquire the ability to reason, we can attend to what is universal: truth, beauty, Being.

In the essay "Building dwelling thinking", Martin Heidegger holds out the prospect of two different kinds of bridges that each traverse a brook. They both bring adjacent banks into being, collect the landscapes on each side of the stream, making a neighbourhood of meadows and landscapes. The water runs its course between the bridge-piers, in quietude or torrents: in either case, the bridge allows for the shifts in weather, covering the stream as it passes under it, only to release it as it reaches the other side.

These two bridges are as if made in different epochs. One bridge is made of rocks: "the old stone bridge's humble brook crossing gives to the harvest waggon its passage from the fields unto the village and carries the lumber cart from the field path to the road".[4] Here, the material of which the bridge is composed is connected to the labour that gives it its use: subsidiary farming, lumbering, villagers travelling to cross a "humble" stream. The other stands against this early modern, archaic or pastoral image. It is a bridge drawn from high modernity: "the highway bridge is tied into the network of long-distance traffic, paced and calculated for maximum yield".[5]

When Heidegger connects these two epochal views of a river crossing, he does so by reference to our mortality: in our lingering or haste across the bridge, we forget that we as mortals bring ourselves before the divinities. This is the work of the bridge: it gathers those who attend to it, whether they think of it or not, before their mortality so that they can give thanks and present themselves.

The bridges are associated with two kinds of thinking: their work of gathering together disparate landscapes, connecting meadows and villages into neighbourhoods, and as cover and guide for the flow of water is turned into a

[3] Ibid., 97 [§283].
[4] Heidegger, Building dwelling thinking 2008, 248.
[5] Ibid., 248-249.

question of usage, and, in particular, the value that can be associated with its utility when the bridge is no longer an archaic site of agrarian labour, but a sign of high modernity. The landscapes are transformed from fields into cities, tied together not so much by a modest river crossing, as by a highway with an intermittent bridge, and the river, all but forgotten, seems almost out of place in the contemporary scene: it is not part of the network of long-distance traffic – incapable, as it is, of carrying loads of goods or passengers on its waters – and it lies beyond the sphere of computable utility generated by the standardised, automatized domain of maximum efficiency.

The modern bridge and its attendant technological epoch

> is the mark of all thinking that plans and investigates. Such thinking remains calculation even if it neither works with numbers nor uses an adding machine or computer. Calculative thinking computes. It computes ever new, ever more promising and at the same time more economical possibilities. Calculative thinking races from one prospect to the next. Calculative thinking never stops, never collects itself.[6]

In distinction to calculative thinking, Heidegger proposes what he calls "meditative thinking". It is a thinking that concerns itself with meaning, that is disposed to a calling, and that finds itself in the neighbourhood of Being. Our technological epoch, Heidegger claimed, is in flight from thinking: since meditation cannot yield economic profit, it is worthless for conducting current business and practical affairs. The issue, for Heidegger, was how to keep meditative thinking alive.[7]

These bridges and their epochal situation stand for disparate approaches to knowledge and truth. Calculative reasoning has put into use a model of rationality that elevates utility and maximum efficiency as its primary goalposts. What the rational agent of contemporary science gains in calculability and predictability, it relinquishes in human values and matters of the soul. What counts as knowledge are those pieces of information that can be put into use in the computational model of rationality.

As the computer puts to us a claim for ever more digestible bits of information that it can process as knowledge, our two ways of crossing the bridge become ever more disparate. This quest for ever more information, ever more research is assimilable to the psychoanalytic drive: it continues its accumulative project until it reaches its own extinction. This is why knowledge and research occupy a domain that should not be confused with philosophy's: as

---

[6] Heidegger, Discourse on Thinking 1966, 46.
[7] Ibid., 56.

lovers of wisdom, philosophers know the soul, and to know someone is to know when to say no.

Between knowledge and truth stands the phallus. In this sense, the modern bridge that collects vastly disparate landscapes is nothing but our most base linkages wrapped in the latest dress since it feeds our perceived and real needs for gratification. What is done just as well with the bridge of the agrarian epoch is to bring together beings that make meaning, so that they can gather expressions in a common culture. It is this effort to make meaning from our existence, to question the borders that separate us as mortals and our brief glimmer of light from the vast darkness that surrounds us, that gives us distinction as humans.[8] And it is these kinds of interrogations that presents our true being to ourselves. As Schopenhauer noted, this is a being that is indestructible, so that, even as our individuality perishes as we pass away, our true being persists, and it to *this* being that mortals – whether they are cognisant of it or not – bring their being into nearness.

Is there something supernatural about scripts? The ancients thought that those who were able to carve signs into rocks somehow performed a magical rite as they wrote. In the Bible, God speaks through the medium of writing and provides Moses with the tablets on which were written the law for all his followers. In Plato's myth of Thamus, script is rejected as technology on the basis that it would serve to limit the declarative powers of the king, since it would make it possible for his subjects to bring any new command into view of a record.

Written words are something more and different than mere transcriptions of speech. Today, when we are brought in to culture, this entails learning to read and write for most of us, and it is through such a technology that we are able to participate in *universal* culture. In this sense, culture and the languages in which it is communicated, have a life that far extends our very limited temporality, and it is likely to continue long after we have departed. From the perspective of culture, our most base needs are governable. It is when we have *acquired* culture that we are in a position to regard the drive for knowledge as something that must at some point come to an end, so that wisdom and philosophy can affirm its ground.

Where science becomes philosophy is when the transversal is made from *how* we claim something to exist to *what* gives us ground for existence. For instance, in his 1927 paper on the uncertainty that arises from attempts at measuring the position and momentum of sub-atomic particles, Werner Heisenberg notes that in so far as causality means that we are able to make a prediction of the future based on the state of the present, quantum mechan-

[8] Nabokov 2000, 5.

ics disproves the theory of causality.[9] As we move beyond the mechanics of measurement – where is a particle located? in what direction and at what speed does it move? etc. – we find that our uncertainty that arises from the aporia in which precision with regard to the *position* of a particle is covariant with a diffuse rendering of its *momentum* is not a *technical* matter, but, as Heisenberg put it, a question of *definition*. In other words, the uncertainty we have with the reading sub-atomic particles is an *ontological* question.

A similar aporia is given by Albert Einstein's notion of spacetime, in which time is reduced to a fourth dimension of space. As we distribute fields of matter and spacetime over a manifold of events, we are faced with renderings that are incommensurable on the literal level. In so far as we allow for volumes that exceed our current Hubble-determined line of vision, we are given to renderings of universes that are governed by statistical measures: in a spacetime where light has not yet reached, we cannot use empirical tools to determine which events have occurred. It is here that we arrive at a notion of the universe in which our rock is embedded that is decidedly mathematical.

If we are in a world that is wholly governed by arithmetic, mathematics, and what the psychoanalyst Jacques Lacan referred to as *mathemes*, are we not in a world where it is the ideal that takes precedence? Plato, our common point of reference both as founder of our philosophical tradition and as a decidedly *idealist* thinker, argued that the limitation of art, and particularly the kind of art that seeks popular appeal, is that it is wholly derivative: while we can say that the shoe-maker relies on the ideal shoe to make his craft, the painter who paints shoes depends on the shoe-makers rendition of this ideal, so that the painter's work is *twice* removed from the sphere of ideals, and thus secondary to craftsmen.

However, against this derision of the artist, there is a passage in the *Symposium* – aptly quoted by Hans Trausil in his introduction to a translation of Rainer Maria Rilke's *Poems* in 1918 – that seems to indicate a different perception of the artist.[10] While we should cherish those who make businesses, families and states, Diotima interjects, is there not *another* kind of creativity involved in the artist's work. Their souls "conceive those things which are proper for soul to conceive and bring forth; and what are those things? Prudence, and virtue in general; and of these the begetters are all the poets and those craftsmen who are styled 'inventors'".[11] In the end, she is able to convince Socrates that "all creation or passage of non-being into being is poetry or making, and the processes

[9] Heisenberg 1927, 197.
[10] See Trausil 1918, xiii, Plato, Symposium 1925.
[11] Plato, Symposium 1925, 209a.

of all art are creative; and the masters of arts are all poets or makers". True artists, then, are those who *engender* ideas, turn that which does not yet exist into existence, and admonishes us with visions of wisdom and virtue.

These inscriptions – scientific, artistic, and cosmological – make sense of and give meaning to our existence in distinctly different ways. The rigour of science strives for precision and a relation to the medium of communication that poetic uses of language would find limiting. The way our world is put together according to the cosmological accounts of origin from the earliest times have some striking similarities to our contemporary language of the composition and nature of the universe, even if the apparatuses in which the cosmos is conveyed tend to have attained a much more restrictive standardisation in our technological era.

How we write about our world and the place of the figure of the writer in that world are questions that cannot be entirely disentangled from our conception of the world. Is the world essentially a unity – one, single entity or core that only *appears* to us as a multitude – or is it more like a river, floating, drifting, changing in shapes and substance? Are continuity and change related in a way that positions them homologously to the earth below our feet and the sky above us, so that the most basic components to our existence are not one or two, but four? Such questions have informed cosmological speculation from the beginning of our philosophical tradition.

And their answers continue to elude us. In a little known story by the writer and critic Tor Ulven the cosmological question is set in an underground world. Echoing the story of Empedocles – the philosopher and cosmologist – who is assumed to have thrown himself into the volcano Etna to demonstrate his immortality, Ulven describes a subterranean landscape of tropical islands surrounded by a vast ocean.[12] The centrepiece of the group of islands is the volcano "Turdus Musicus".[13] There are a great many creatures in this world that are unknown to us ordinary mortals. Strangest of all, however, is the effect of a volcanic outburst: as the innards of the planet ushers out through the top of the volcano, it is not lava that pours down the mountain-side, but beautiful birds of all imaginable shapes and colours that fly off in every direction.

---

[12] One of Ulven's first published texts – written when he was 19 and published in the fanzine *Dikt & Datt*'s inaugural issue in 1972 – "Turdus-øyene" [The Islands of Turdus] is a tour de force of surrealist creativity. It was republished by the literary journal *Vinduet* in 1990 (Ulven, Samlede dikt [Collected Poems] 2001, 231-232).

[13] Turdus musicus is the now outdated scientific name for the red-wing bird. It was suppressed by *International Commission on Zoological Nomenclature* in 1895 and replaced by Turdus iliacus. It is a thrush with a red flank, described by Carl von Linné in 1758.

This unexpected and completely secretive eruption of imaginary creativity is a picture of what the arts bring to our existence.

This study is composed of five chapters and an afterword. Whether we regard creativity as an outburst that is not entirely sensible, as Plato did, or as an excessive eruption that lights up our universe, as Heraclitus held, the ability to regard the source of knowledge and creation as a symbol is what distinguished advanced religions from its primitive ancestors. The first chapter discusses how the new order of monotheism dissociated natural phenomena from their symbolisation. This emergent order is what psychoanalysis refers to as the *phallic function*: the call for order and love. The sense in which the entirety of Being is *one* is a key to understand Parmenides' poem on nature – one of our oldest extant sources of Western philosophy. A central concern is the question of whether creativity and reason are commensurate. Plato warned that poets and artists are closer to automatons than sensible beings and that their work can be detrimental to the well-being of their audiences.

In chapter two, the time of the rock is our concern. As Benedict Anderson has shown, our common reference to clock and calendar as the ground to determine what time it is was occasioned by the spread of nationalism in the early modern period. Guy Debord is even more derisive in his critique of this notion of temporality. In his view, it is due to the spread of global capitalism and its dependence on standardisation – including the ability to divide time into segments that could be commodified – that unified, irreversible time has become our common denominator. Other temporalities are possible: as Hegel showed, the cycles of agrarian life were conducive to a notion of temporality that emphasised recurrence and prefiguration. In the philosophy of Martin Heidegger, time is intimately associated with a division in our thinking. While calculative thought relies on clock and calendar, meditative thinking brings us into the nearness of Being.

Chapter three interrogates notions of truth, how they relate to meaning and knowledge, and the experience of being in the nearness of truthfulness. In so far as we can say that we are released into truth, this releasement, what Martin Heidegger referred to as *Gelassenheit*, opens up a clearing that enables us to wonder and question. Truth, in this sense, arrives as an uncovering, and it is in the arts and with artists that we find what Wolfgang Schirmacher has called a *hyperperception* of this clearing. What is required of the hyperperceiver is to return to the domain beyond the clearing through an experience of covering and forgetting so as to regain sense and reason.

While Plato held that art should be subordinated to reason, Renaissance writers such as John Dryden argued for a degree of freedom for poetry. Chapter four revisits this debate through its succinct expression in the work of Czesław

Miłosz and Tor Ulven: while the former gave voice to the orderly and ritualised cultural encounters that flourish through institutions and traditions, the latter held that there is no purpose for art outside art itself. The question of whether art has a tradition of its own, or if art is nothing but a particular form of intellectual inquiry becomes acute with a number of conceptual artists from the 1960s: the boundary between art and philosophical concerns melts away, and the artwork itself seems to vanish into thin air, as is the case with some of Robert Barry's projects. Art reduced to its bare minimum culminates in Ulven's reduction of our biological drive to a howl of the rock. In this sense, art elevates our experience into what Hegel referred to as a *sculpted* form, enabling us to encounter the tragic and unavoidable universality that governs our existence.

Is there life "out there" – on other rocks? In infinite space such a prospect is not only possible, but unavoidable. Somewhere in space, we have a twin that we can distinguish from ourselves only at the moment when we make different life-choices. Chapter five shows how a metaphoric approach to the relation between fields and astronomical events envelops the decidability of astrophysics in speech marked by figures that are possible only to subjects of sexuation. At the end of psychoanalysis, there is a passage where the analysand transforms into analyst. The experience is one of anguish and despair: desire manifests itself as events with a mathematical objectivity that is rendered without enjoyment. If it was such a state of affairs that Socrates cried out against in his speech, his death warrant constitutes a murder of philosophy as such. How do we give voice to the end of philosophy? While Plato depicted a hero that could only be shown through negation, John rendered Christ through silence.

In the end, what we are facing is the question of how we are to make meaning of our lives. History has written the last few centuries in the script of nations, and while it is certainly true that nations exist so as to render death, and, by implication, life, meaningful, how, in a more abstract sense, is meaning something that occurs on a non-subjectivised level?

When Wittgenstein asked whether it is false or nonsense to say that a rock has feelings he urged us to ponder what it is to have an emotion, who or what we can consider to have emotions, and how we ascribe emotions to things and people. Through the "private language" argument Wittgenstein arrived at a kind of collective sensorium that reminds us of Hegel's Spirit, and this kind of knowledge is given the precise description in Freud as *events* or, as Wittgenstein would have it, *emotions*, that *do not (yet) have a proper ascription.*

Does it matter whether our interlocutor – the one to whom events happen, or the one who harbours an emotion – is a person or a rock? A soulless object is certainly able to grant meaning to our existence, not in the least when we associate it with archaeological, ritual or even astrophysical knowledge. What

Tor Ulven showed in his poetry was that through art we are able to endure our rock-like context a little longer.

While art can make the rock speak, it is nevertheless true to say that the rock has the potentiality for absolute silence. It is posited at the end of the drive: beyond it there is nothing, there is emptiness itself.

PAGES MISSING

FROM THIS FREE SAMPLE

Bibliography

Agamben, Giorgio. *The Kingdom and the Glory*. Translated by Lorenzo Chiesa with Matteo Mandarini. Stanford, California: Stanford University Press, 2011.

Anderson, Benedict. *Imagined Communities*. London: Verso, 2006 [1983].

Aristotle. "Metaphysics." *Aristotle in 23 Volumes. Vols. 17 and 18*. Edited by Gregory R. Crane and Hugh Tredennick (translator). Perseus Digital Library. 1989. http://data.perseus.org/texts/urn:cts:greekLit:tlg0086.tlg025 (accessed June 1, 2016).

Austin, John Langshaw. *How to do things with words*. London: Oxford University Press, 1962.

Bakhtin, Mikhail M. "Epic and novel." In *The Dialogic Imagination*, edited by Michael Holquist, translated by Caryl Emerson and Michael Holquist, 3-40. Austin, Texas: University of Texas Press, 1981.

—. *Rabelais and his world*. Bloomington , Indiana: Indiana University Press, 1984.

Bataille, George. *Visions of Excess*. Edited by Allan Stoekl with Carl R. Lovitt and Donald M. Leslie Jr. Minneapolis: University of Minnesota Press, 1985.

Benjamin, Walter. "Theses on the philosophy of history [On the concept of history]." In *Illuminations*, edited by Hannah Arendt, translated by Harry Zohn, 253-264. New York: Schocken, 1969 [1940].

Berger, John. *About Looking*. New York: Bloomsbury, 2009.

Berkeley, George. *A Treatise Concerning the Principles of Human Knowledge*. Philadelphia: J.B. Lippincott & Co., 1874.

Borges, Jorge Luis. *The Book of Imaginary Beings*. Translated by Norman Thomas di Giovanni. London: Random House, 2002.

Bourdieu, Pierre. "The field of cultural production, or: the economic world reversed." In *The Field of Cultural Production*, edited by Randal Johnson, 29-73. Cambridge: Polity, 1993.

Bourne, Daniel. "A conversation with Jorge Luis Borges." *Artful Dodge, Vol. 2, no. 2*. 1980. http://artfuldodge.sites.wooster.edu/content/jorge-luis-borges (accessed May 27, 2016).

Bowie, Malcolm. *Lacan*. London: Fontana Press, 1991.

Bull, Malcolm. "Decline of decacence." *New Left Review*, July-August 2015: 83-102.

Debord, Guy. *Society of the Spectacle*. Detroit: Black & Red, 1983 [1967].

Deleuze, Gilles. *Foucault*. Translated by Paul Bove. London: Continuum, 2006.

Derrida, Jacques. "Before the Law." In *Acts of Literature*, edited by Derek Attridge, translated by Avital Ronell, 183-220. London: Routledge, 1992.

—. "The law of genre." *Critical Inquiry*, 1980: 55-81.

—. "Plato's pharmacy." In *Dissemination*, translated by Barbara Johnson, 63-171. Chicago: University of Chicago Press, 1981.

Diogenes Laertius. *Lives of Eminent Philosophers*. Translated by Robert Drew Hicks. Vol. 2. London: W. Heinemann, 1925.

Dryden, John. “The author's apology for heroic poetry and poetic licence.” In *Essays of John Dryden, vol. 1*, translated by W. P. Ker, 178-190. London: Clarendon Press, 1900 [1677].

Einstein, Albert. “My theory.” *The Times*, November 1919: 41-43.

Eliasson, Olafur. *The Weather Project. Installation: Monofrequency lights, projection foil, haze machines, mirror foil, aluminium, scaffolding.* 22,7 m x 22,3 m x 155,44 m. Turbine Hall at Tate Modern, London, 2003.

Eliot, Thomas Sterns. *Poems: 1909--1925*. London: Faber & Gwyer, 1925.

Elster, Jon. *Solomonic Judgements: studies in the limitations of rationality.* Cambridge: Kluwer, 1989.

Evans, Dylan. *An Introductory Dictionary of Lacanian Psychoanalysis*. London: Routledge, 1996.

Frankl, Viktor. *Man's Search for Meaning*. Translated by Ilse Lasch. Boston, Mass.: Simon & Schuster, 1992.

Freud, Sigmund. ““A child is being beaten’: a contribution to the study of the origin of sexual perversions.” In *The Standard Edition of the Complete Psychological Works of Sigmund Freud, vol. XVII*. London: Hogarth Press, 1919.

—. *Moses and Monotheism*. Translated by Katherine Jones. Letchworth, Hertfordshire: Institute of Psycho-analysis, 1939.

—. *Three Contributions to the Theory of Sex*. 4th ed. Translated by A.A. Brill. New York and Washington: Nervous and Mental Disease Publishing Co., 1930.

—. *Totem and Taboo*. Translated by A.A. Brill. New York: Moffat, Yard and Company, 1918.

Gall, Robert S. “Living on (happily) ever after: Derrida, philosophy and the comic.” *Philosophy Today*, 1994: 167-180.

Gudmundsson, Sigurður. *Come back Muse. Oil paint on hammered messing, artificial tree, wood.* 105 cm x 72 cm x 53 cm / 133 cm x 73 cm x 53 cm. Galerie van Gelder, Amsterdam. 2013.

Guénard, Florent, and Landemore, Hélène. “'When the lottery is fairer than rational choice.’ Interview with Jon Elster.” *La Vie des idées*. 26 November 2008. http://www.laviedesidees.fr/IMG/pdf/20081119_Elster_en.pdf (accessed June 3, 2016).

Hegel, Georg Wilhelm Friedrich. *Lectures on the Philosophy of History*. Translated by John Sibree. London: Bell, 1914.

—. *Vorlesungen über die Ästhetik*. Vol. 3. Berlin: Duncker und Humblot, 1838.

Heidegger, Martin. *Basic Writings*. Edited by David Farrell Krell. London: Routledge, 2008.

—. “Building dwelling thinking.” In *Basic Writings*, edited by David Farrell Krell, 243-255. London: Routledge, 2008.

—. *Discourse on Thinking*. Translated by John M. Anderson and E. Hans Freund. New York: Harper & Row, 1966.

—. *Kant und das Problem der Metaphysik*. Frankfurt am Main: Vittorio Klostermann, 1991.

—. “Letter on Humanism.” In *Basic Writings*, edited by David Farrell Krell, 147-181. London: Routledge, 2008.

—. "The origin of the work of art." In *Basic Writings*, edited by David Farrell Krell, 89-139. London: Routledge, 2008.

—. "What is metaphysics?" In *Basic Writings*, edited by David Farrell Krell, 45-57. London: Routledge, 2008.

Heisenberg, Werner. "Über den anschaulichen Inhalt der quantentheoretischen Kinematik und Mechanik [The actual content of quantum theoretical kinematics and mechanics]." *Zeitschrift für Physik*, 1927: 172-198.

Heraclitus. *The Fragments of the Work of Heraclitus of Ephesus on Nature.* Translated by G.T.W. Patrick. Baltimore: N. Murray, 1889.

Hilgevoord, Jan, and Jos Uffink. "The uncertainty principle." *Stanford Encyclopedia of Philosophy.* 2006. http://plato.stanford.edu/entries/qt-uncertainty/ (accessed June 8, 2016).

Hofmann, Michael. "Introduction." In *Storm of Steel*, by Ernst Jünger, translated by Michael Hofmann, vii–xxii. London: Penguin, 2004.

Horace. "Ars Poetica, or epistle to the Pisos." In *Satires. Epistles. The Art of Poetry*, translated by H. Rushton Fairclough. Cambridge , Mass.: Harvard University Press, 1926.

Janko, Richard. "Empedocles, On Nature I 233-264: a new reconstruction of P. Strasb. gr. Inv. 1665-6." *Zeitschrift für Papyrologie und Epigraphik*, 2005: 1–25.

Jeffries, Stuart. "I got dangerously close to Johnny." *The Guardian.* 15 August 2008. https://www.theguardian.com/film/2008/aug/15/mikeleigh (accessed June 8, 2016).

Johnson, Barbara. "Introduction." In *Dissemination*, translated by Barbara Johnson, vii–xxxiii. Chicago: University of Chicago Press, 1981.

Jünger, Ernst. *Storm of Steel.* Translated by Michael Hofmann. London: Penguin, 2004.

Kandellmarch, Jonathan. "Imre Kertesz, Nobel laureate who survived Holocaust, dies at 86." 1 April 2016. http://www.nytimes.com/2016/04/01/world/europe/imre-kertesz-dies.html (accessed June 6, 2016).

Kant, Immanuel. *The Critique of Pure Reason.* Translated by John Miller Dow Meiklejohn. New York: Willey Book Co., 1899.

Kasparov, Garry. "The chess master and the computer. Review of Diego Rasskin-Gutman, Chess Metaphors: artificial intelligence and the human mind." 11 February 2010. http://www.nybooks.com/articles/2010/02/11/the-chess-master-and-the-computer/ (accessed June 3, 2016).

Kierkegaard, Søren. *Om Begrepet Ironi [Concerning Irony].* Copenhagen: P.G. Philipsens Forlag, 1841.

—. *Sygdommen til Døden by Anti-Climacus (pseud.) [Sickness Unto Death].* Copenhagen: C. A. Reitzels Forlag, 1849.

Kittang, Atle. *Sigmund Freud.* Oslo: Gyldendal, 1997.

Knausgård, Karl Ove. *Min kamp. 6 vols.* Oslo: Oktober, 2007-2011.

Kunze, Donald. "middle voice and topical invention." 1988. http://art3idea.psu.edu/locus/middle_voice.pdf (accessed June 3, 2016).

Lacan, Jacques. "Aggressiveness in psychoanalysis." In *Écrits*, translated by Bruce Fink, 82–101. New York: W.W. Norton & Co., 2006.

—. "Desire and the interpretation of desire in Hamlet." In *Literature and Psychoanalysis*, edited by Shoshana Felman, 11–52. London: Johns Hopkins University Press, 1982.

—. *Écrits*. Translated by Bruce Fink. New York: W.W. Norton & Co., 2006.

—. "Logical time and the assertion of anticipated certainty." In *Écrits*, translated by Bruce Fink, 161–175. New York: W.W. Norton & Co., 2006.

—. "On a question prior to any possible treatment of psychosis." In *Écrits*, translated by Bruce Fink, 445–488. New York: W.W. Norton & Co., 2006.

—. "Seminar on "The purloined letter'." In *Écrits*, translated by Bruce Fink, 6–48. New York: W.W. Norton & Co., 2006.

—. "The direction of the treatment and the principles of its power." In *Écrits*, translated by Bruce Fink, 489–542. New York: W.W. Norton & Co., 2006.

—. *The Four Fundamental Concepts of Psycho-Analysis*. New York: W.W. Norton & Co., 1977.

—. "The function and field of speech and language in psychoanalysis." In *Écrits*, translated by Bruce Fink, 197–268. New York: W.W. Norton & Co., 2006.

—. "The instance of the letter in the unconscious, or reason since Freud." In *Écrits*, translated by Bruce Fink, 412–441. New York: W.W. Norton & Co., 2006.

—. *The Seminar of Jacques Lacan, Book X*. Translated by Cormac Gallagher. 2010.

Lange, Marc. "Did Einstein really believe that principle theories are explanatorily powerless?" *Perspectives on Science*, 2014: 449–463.

Laurent, Eric. "The Purloined Letter and the Tao of the psychoanalyst." In *The Later Lacan*, edited by Véronique Voruz and Bogdan Wolf, 25–52. Albany, New York: State University of New York Press, 2007.

Naked. Film. Directed by Mike Leigh. Produced by Channel Four. 1993.

Lévi-Strauss, Claude. "The structural study of myth." *The Journal of American Folklore*, 1955, 68.270 ed.: 428–444.

Liddell, Henry George, and Robert Scott. *A Greek-English Lexicon*. Edited by Gregory R. Crane. Perseus Digital Library. 1940. http://perseus.uchicago.edu/ (accessed August 29, 2015).

Miłosz, Czesław. *Facing the River*. Hopewell, New Jersey: Ecco Press, 1995.

Nabokov, Vladimir. *Speak, Memory*. London: Penguin, 2000.

Nietzsche, Friedrich. *The Gay Science*. Translated by Walter Kaufmann. New York: Random House, 1974.

Norton, John D. "The hole argument." Stanford Encyclopedia of Philosophy. 2015. http://plato.stanford.edu/entries/spacetime-holearg/ (accessed June 8, 2016).

O'Sullivan, Simon. "Definition: 'fold'." 2005. http://simonosullivan.net/articles/deleuze-dictionary.pdf (accessed May 27, 2016).

Parmenides. "On nature." In *Early Greek Philosophy*, edited by John Burnet, translated by John Burnet, 196–203. London: A. and C. Black, 1908.

Pascal, Blaise. *Pascal's Pensées*. Translated by William Finlayson Trotter. New York: E.P. Dutton, 1958.

Plato. *Cratylus*. Vol. 1, in *The Dialogues of Plato in Five Volumes*, translated by Benjamin Jowett, 323–389. Oxford: Clarendon Press, 1892.

—. *Ion*. Vol. 1, in *The Dialogues of Plato in Five Volumes*, translated by Benjamin Jowett, 497–511. Oxford: Clarendon Press, 1892.

—. *Phaedrus*. Vol. 1, in *The Dialogues of Plato in Five Volumes*, translated by Benjamin Jowett, 431–489. Oxford: Clarendon Press, 1892.

—. "Protagoras." 1967. http://data.perseus.org/texts/urn:cts:greekLit:tlg0059.tlg022 (accessed June 3, 2016).

—. "Symposium." 1925. http://data.perseus.org/texts/urn:cts:greekLit:tlg0059.tlg011 (accessed June 10, 2016).

—. *The Republic*. Vol. 3, in *The Dialogues of Plato in Five Volumes*, translated by Benjamin Jowett. Oxford: Clarendon Press, 1888.

Pliny the Elder. *The Natural History*. Translated by John Bostock and H.T. Riley. Vol. 5. London: Henry G. Bohn, 1856.

Plutarch. *Of curiosity [De curiositate]*. Vol. 2, in *Plutarch's Essays*, edited by William W. Goodwin, translated by Maurice Wheeler, 424– 445. Boston: Little, Brown, 1909.

Rank, Otto. *Der Mythus von der Geburt des Helden*. Leipzig: Franz Deuticke, 1909.

Rilke, Rainer Maria. *Poems*. New York: Tobias A. Wright, 1918.

Rothstein, Klaus. "Tida ropar på satire – til fånyttes [Our times are crying out for satire – to no avail]." *Prosa*, no. 22.2 (2016).

Saussure, Ferdinand de. *Course in General Linguistics*. London: Duckworth, 1983.

Schellekens, Elisabeth. "Conceptual art." Stanford Encyclopedia of Philosophy. 2014. url: http://plato.stanford.edu/entries/conceptual-art/ (accessed June 7, 2016).

Schirmacher, Wolfgang. "Art(ificial) perception: Nietzsche and culture after nihilism." *Poiesis*, 1999: 4–8.

Schopenhauer, Arthur. *Essays*. Translated by Mrs. Rudolf Dircks. London: Walter Scott Pub. Co., 1897.

—. *Essays*. Translated by T. Bailey Saunders. New York: Boni & Liveright, 1902.

Taxi Driver. Film. Directed by Martin Scorsese. Produced by Columbia. 1976.

Skeat, Walter W. *An Etymological Dictionary of the English Language*. London: Clarendon Press, 1888.

Stevens, Alexandre. "Embarrasment, inhibition, and repetition." In *The Later Lacan*, edited by Véronique Voruz and Bogdan Wolf, 147– 157. Albany, New York: State University of New York Press, 2007.

Tegmark, Max. "Parallel universes." *Scientific American*, 2003.

Trausil, Hans. "Introduction." In *Poems*, by Rainer Maria Rilke, translated by Jessie Lemont, xiii–xxxvi. New York: Tobias A. Wright, 1918.

Ulven, Tor. *Avløsning (Roman) [Succession (Novel)]*. Oslo: Gydendal, 1993.

—. *Essays*. Oslo: Gyldendal, 1997.

—. "Motgift [Remedy]." 1996. http://www.oktober. no/nor/content/download/4718/16966/version/1/file/Samtale+med+ Tor + Ulven.pdf (accessed February 12, 2004).

—. *Samlede dikt [Collected Poems]*. Oslo: Gyldendal, 2001.

—. *Stein og speil: mixtum compositum. [Rock and mirror]*. Oslo: Gyldendal, 1995.

Voruz, Véronique. “A Lacanian reading of Dora.” In *The Later Lacan*, edited by Véronique Voruz and Bogdan Wolf, 158–179. Albany, New York: State University of New York Press, 2007.

—, and Bogdan Wolf, eds. *The Later Lacan*. Albany, New York: State University of New York Press, 2007.

Wiener, Jan. “Under the volcano: varieties of anger and their transformation.” In *Journal of Analytic Psychology*, 493–508. 1998.

Wittgenstein, Ludwig. *Philosophical Investigations*. Translated by G.E.M. Anscombe. Oxford, 1963.

Žižek, Slavoj. “Da Capo senza Fine.” In *Contingency, Hegemony, Universality*, edited by Ernesto Laclau and Slavoj Žižek Judith Butler, 213– 262. London, 2000.

—. “Desire : drive = truth : knowledge.” 2005. http://www.lacan.com/zizek-desire.htm (accessed October 30, 2017).

—. “Holding the place.” In *Contingency, Hegemony, Universality*, edited by Ernesto Laclau and Slavoj Žižek Judith Butler, 308–329. London: Verso, 2000.

—. “Is it possible to traverse the fantasy in cyberspace?” In *The Žižek Reader*, edited by Elizabeth and Edmund Wright Wright, 104–124. Oxford: Blackwell, 1999.

—. “The undergrowth of enjoyment.” In *The Žižek Reader*, edited by Elizabeth and Edmund Wright Wright, 11–36. Oxford: Blackwell, 1999.

Index

R

S

T

U

W