

Algebra

09/07/2018

ANTIPHYSICAL ALGEBRA.

Transfixed, the servant stood holding the dish and gazing, though not really in astonishment, at the fruit, the bird, and the brother who was still chasing after it. The other door opened and people from the village walked in with a petition, asking for the right of way on a road through the forest, which they needed in order to be able to cultivate their fields better. But they came at the wrong time, for the Count was still a little school-child, sitting on a stool and doing his lessons. True, the old Count was now dead, and so the young one ought to have been ruling, but it was not like that, there was a pause in history, and thus the deputation wandered into the void. Where will they end up? Will they ever come back? Will they recognize in time how matters stand? The teacher, who was also a member of it, now stepped out of the group and took over the instruction of the little Count. With a stick he pushed off the table everything that was on it, hoisted it up, top forward, to use it as a blackboard, and with a piece of chalk wrote on it the figure 1.

A - other

A^x - spiritus other

F - All others

F" - spiritus representative of all others

B - Beloved other (panmixia / agapé)

B^x - Spiritus beloved other (violent / romantic)

B - All beloved others

B^x - spiritus representative of all beloved others.

D - Thing - (D^x) } as above.

O - object - (O^x) }

F - Painting } x^x as above .

P - Photograph }

Z - Poem .

$x = ?$

Ymasi for PD

← - in the set... EXPLANATION

{ } } - Empty set.

A = A - other is other.

A = B - other is beloved.

This is the original equation I had used in classes to describe in very basic terms a relation to the (be) loved other. The same holds true of Christ, or relation to Christ.

Where any other human being is only equal to what we are able to phenomenally and reasonably understand them to be the lover sees the beloved (the believer sees Christ) as fundamentally other to others -

here in this case is where the properties of A are not enough to prevent us relating to the (me) individual other as B.

Section 120 - Phenomenology of Spirit.

Notes from 05/07/2018.

If the (thing, object, subject) it is one it won't be possible to distinguish it from others.

Therefore

$A = A$ effectively also means

$A \neq B$

Given that B is being posited as true (there is one) then can we not also say that

$A = \emptyset \mid A = \{\}$

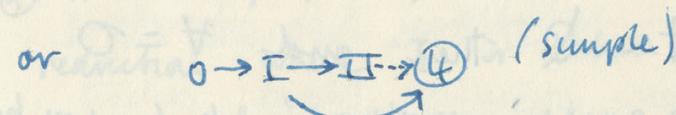
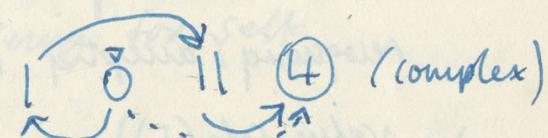
A is an empty set. A is the total set of people distinguishable as unlovable or, indeed, already unloved.

In the case that $A = \emptyset$ we could further posit that $\forall = 0$.

where there is no possibility of assigning meaning to one, where it represents an empty set, the only safe conclusion (in it?) would be that the concrete sum at all of these A 's, which is to say \forall - would be zero.

That is a value without quantifiable sum.

In the other book 'Algebra' I have used



where O is the value of valuelessness, the one formal speaking being - this might be, for example pre-language - after that, at I , the subject acquires language (or some other value) and can then proceed to

II - becoming - a reflective practice given
the obvioussness, the clear consideration
of the passage from $O \rightarrow I$

(which is to say we must understand
or register our passage from O -
meaninglessness to meaningfulness(II),
via the adoption of an extant
values set (I) - we can only
proceed to II by understanding /
recognizing / accepting the fictional
value set (I))

$A = Q$ then and $A = O$

'For all' - it is true that we begin
as meaningless. By language we
become able to 'receive' value -
and from here we can reflect.

And at this point we can distinguish
between 'being' and 'subject'. A and S,
using the same value movement

O I II (4)

O - Being as Such

I - Sub-jected being for others

II - BECOMING Subjectivity (reflective)

(4) - Being for self.

(4) is a complex simplification of and
reduction where I is taken to
be the final stage - ideas are
adopted without question or doubt
and we proceed directly to a
nuptial narcissism of (4) thus
by-passing the humanity, the human
responsibility of II. we can say

II = S and (4) = A.

Which is also to say that 'Being for self' in its mystical, omnivorous absolutism is equal to 0.

$$A = \textcircled{4} = 0$$

(4) is a regressive state where having reached I the being reverts to a condition of meaninglessness as symptomatically 'neutral' - The essence of A, (4) ... is to behave, despite the promise of I, to behave as 0 -

The value set at I has the potential to cast doubt - all great value sets contain this and are pleased to do so - when we are taught

ANY system we are taught also (whether consciously or not) to doubt this system in its totality and to place it within a context of available systems.

In very simple terms we can think of Christian teaching -

Paul and the Gospels are relatively clear about doubting

"The Law is death" ... that sort of thing - the New Testament teaches doubt as such - it expounds and especially teaches doubt, reflection and questioning - Paul's story (his 'genesis' story in comic book stories) is precisely the story of overwhelming doubt.

But ... we could take our lead ~~not~~ from and our direction from

priests rather than prophets (from us) and attempt to aim at mastery rather than doubtless and powerlessness. We choose to appear strong rather than admittedly weak, foolish, things which are naught.

(4) is the state of failing the promise of II posed by I and returning instead, as much as possible, to O. (Thanatos).

Another extremely banal example would be 'economics' or 'capitalism' as they are widely misused and appropriated. We might take that capitalism encourages the accumulation of personal wealth and work

towards this end, like an animal. Or we could use Smith, Marx et al to learn methods of interrogation of value and to work towards shared capital and equity and so on and so on. We can easily misread any value-set or system, named however it may be, and choose to follow the barest and least reflective version of it which we, literally, image-in.

So, we have (4) distinct stages O, I, II and (4) - although (four) is 'as' O it is named differently because it is a revision of the position, O - re-vision n and should

x=?

be read as such - it is an
imaginary-only position -

It is an attempt to be close
to death, to living death
specifically - to inhuman,
pre-human life.

(Of course this all sounds quite
dramatic, and can be read
entirely out of the history
into which it is oftened,
which is to say a history
of thought, not history as
such - it is a 'Platonic'
routine as much as it is any
kind of scientific 'endeavour'.)

O has no such imaginary concept-
ualisation and be thought as

much closer (in Lacanian Terms) to
the Real.

We might imagine I to be the
symbolic

And II to be the Sinthome .(?)

And now we can return to A
and B, with the knowledge
that A may mean A or be
contained by S - and now
we can accept that our
basic equations are not capable
of investigating here at all.

Because A ≠ only A then
it must be equal to B, too
and S, and C and D and
E ... whatever all these might
mean.

But we can keep the designation
A for its use as non-existent,

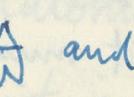
non specie, non beloved (or loving)
other.

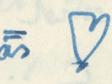
Might we not then propose
that $A = B$? or intact

(S) $A = B$ - every one is loved?

Do we now need to distinguish
between love for all and
love for one other? We
might say between Agape
and Romantic love?

The love that we are taught
as a universal and / as
opposed to the love we feel
as Romantic

A and A as  and 

$A = A$ and A as 

Where we have love for all
we have love as intended -
where we have individual

romantic love we actually encounter
an inversion of love, of agape?

For any particular instance

$A \neq A$

any individual

$A = B$

Minor stage would suggest -

$\begin{cases} 0 & A = A \text{ - others are unities} \\ I & i = A \text{ - I am one of the others} \\ II & i = A \text{ - I am of and for} \\ & \text{the others.} \end{cases}$

And where we understand that

$A = B$ - things begin to become
 $(D \neq 0)$ objects and others
become beloved.

and then tone

$i = B$ - I must also be
lovable.
which is to say that
I have at some point
fundamentally to
misunderstand my
relation to all others
and, more importantly,
to myself. I was and
remain other to myself.
which leads to an
impass sometey like

$i \neq A$ and $i \neq \bar{A}$

I am neither all nor part of
the all on this, here levels.

I "understand" or at least
feel that

$\bar{A} = B$ - Not all others are
lovable.

This is a very different and difficult
impane to breach or see a crack
in or ignore -

We "instinctively" feel that some
others cannot be loved because
we could not love them ...

so we are stuck $i = B$ but

$\bar{A} = B$? and this given

that $i \neq A \neq \bar{A}$... so, it is
only i that can be loved
or lovable - this is the
narcissist trap, then?

The next little leap may be

$(A^x \neq B) \in A = \emptyset$

Any individual is not able to be loved
(except me) in the set of all people ...
So it cannot except me ...? so this
contradictory equation ends in an
empty (fictional) set?

It was perhaps only a matter of notation ...

$$\bar{A} = B \text{ or } A \neq B$$

in, after all

$$\bar{A} \neq B$$

There are no individuals in the set A who cannot be loved.

Do we need the spectators
then of A^{∞} to activate this?

We need to understand that if an individual is lovable,
by an other, by us, then all individuals may be loved
by others, by us.

We only really need, after all,
 $A = A^{\infty}$, $(A \neq A)$, ~~$\bar{A} = B$~~ .

$$\bar{A} = B$$

Given that the abstract a could be the less abstract A^* who may be loved by any or all but not none then there are no concrete examples of A , other than in politics etc...)

There are only the set (A - all of whom) + who are all loved.

* (This is why positivis in a science, the science par excellence - it is human being reduced to statistics).

$$\begin{aligned} & \text{individual instances 'photographs' (P)} \\ & \text{some of which may be loved (PB)} \\ & \text{as objects. Despite this } P = P \\ & - PV = P = D = 0 \end{aligned}$$

In photographs are still only photographs and therefore things and therefore nothing.

(P) was the Axiom of Choice which
in many sets of numbers are not
available.

Now here there are few we have
available therefore if we want well
known rights all went onto, it is

No (P) the set places are well
No one who is (worth to
There are no individuals in the
set who cannot be covered.
Because is in covering sets is just
with something very short of
with different photographic film?

We need to understand that
if an individual is locatable
by one other, by us, then
all individuals may be located
by others, by us.

We only really need, after all,
 $A = A^*$, ($A \neq A$), ~~the~~
 $\forall = \exists$

Cont ... From notes written 06/07/2018
07/07/2018
08/07/2018.

How does any of this relate to photography?

$$P = P \quad P \neq 0? \quad P = D?$$

Exception / Rule

$$(\in P = P^x / PB) \quad P = P.$$

In the set Photography there are
individual instances 'photographs' (P^x)
some of which may be located (PB)
as objects. Despite this $P = P$.

$$- PA = P = D = 0$$

All photographs are still only
photographs and therefore
things and therefore nothing.

(possible between photographs)

However if we take V to be another man-made object, let us say a painting or a cake as V

$$(\in V = A^*/AB) \quad A = A$$

If for the set 'cakes' we understand that some people may love cakes, that individuals may love these, this object set 'cakes' (which is to say all cakes) then can we not follow that if it is possible to love all cakes then it is possible to love all photographs?

Or, in what way, at this point can we differentiate between the values of objects, object sets and subjects and subject sets?

We are back to the distinction between 'Romantic' and 'Franciscan' love.

Desire / Agape.

And this now coloured by the subject object distinction?

It is possible to love all ($\neq B$) subjects.

It is not possible to love any object in the way one loves a subject.

(This is especially evident in people who own pets - a dog as (for the owner) an object-as-subject without the confusions of language, and, therefore, desire. In this place we can imagine true love, Agape - it is, or can only demand and nothing to do with love - so long as we can understand that love is only possible between speaking subjects.)

so there is no category VB. or,
indeed PB for that matter.

The elements or semblants of /in
a photograph however allow
this confusion to exist.

What we might, then, require is
an extension of the notion of
love in a photograph?

Although we cannot love directly,
P, we love the subjects which
the object/thing P re-presents.

This is, then, what we mean by
 P^{sc} - an instance of a photo
in which there is ex-form ation
(what would be, for Barthes
'a pronome').

We have also, at this point,
the obscurity of the object -

the violence of the instance -
it is THIS object which I love
(which represents those subjects
whom I love) and to lose it ~~#~~
would be to lose them, their
'being-with-me' - this is said,
of course, in the knowledge
that a photograph is not a
voodoo doll... a photograph
is only a version of an original
of which other copies can be
made.

What we are, rather, in effect
saying is that "my love for these
subjects depends on this object
without which they are as dead
to me." It is an exceptional
protection of narcissism - the
object-photo-as-re-presentation

comes to sustain my ability to love without any particular interest or value assigned to the represented individuals.

To love a photograph is not to love those in the photograph, nor even to love their image, it is to love the image of one's own unexpined capacity to love.

$$\begin{array}{l} O > D? \\ A > O? \end{array} \left. \begin{array}{l} \\ \end{array} \right\} \text{then?}$$

Can we definitively say something is better than something else?

No, perhaps not. Certainly not without a very bony discussion following it.

We can, however, we hope, agree that certain things are 'more'.

than others. An object is more than a thing. An object has been invested with values, it has, in fact, been removed from the indeterminacy of tot absolute equivalence, respo rescued from the realm of unprobable meaningfulness and placed into the system of subjective knowledge. An object is a thing we know and have, at even marginally, invested in by a subject.

A subject who is more than the object by being capable of identifying itself as the same and steer to both previous states.

Explaining an object is that which cannot become subject.

A thing cannot become object other than via subject.

A subject is more than and thing and object.

A subject has no sovereignty on this basis.

so. ∴

$$A = D = O = \emptyset$$

The set 'abstract subject' is not explicitly different to thing or object. This is an empty set, however, in that no A is not A^x .

But we may say again

that

$$A \neq B.$$

only

$$A^x = B$$

and that

$$A = B$$

Although the set 'abstract subject' is not able to be loved each 'subject-as-such' is able to be loved and therefore the for-all 'subject' is able to be loved and

is loved.

(Aside from a pop song. The chorus, "Have you ever been this low?" doesn't say, but should, in order

I (can) see the sun
I've seen the sun
I am the sun
I am the one
I am the son.)

	Photography	Painting	Poetry
I	✓	✓	X
S	X	✓	✓
R	✓	X	✓

	+	Logos	haw
I	✓	✓	X
S	X	✓	✓
R	✓	✗	✓

x=?

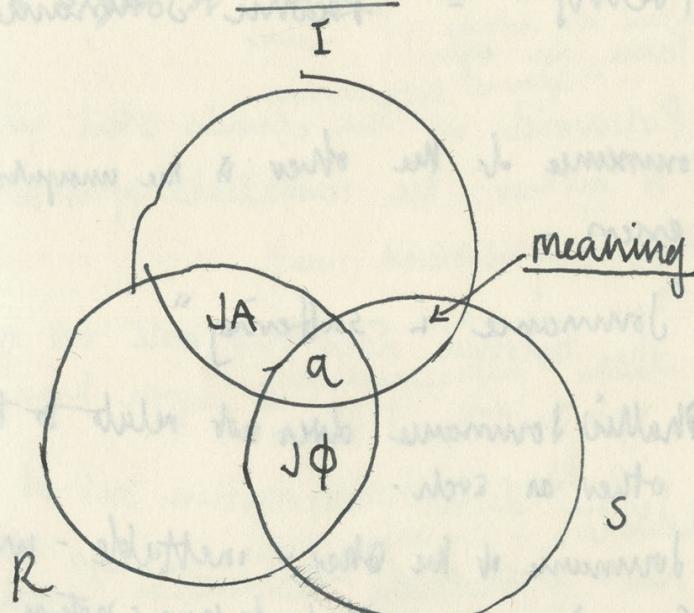
The internal negativity of a photograph is that it retains always its status as thing - explicitly. It is always also only a re-presentation - a photograph is always not the subject/object ^{it} claims to represent. Photographs are always toward the negation of subject-others and toward ^{imagined} the subjective sovereignty of the viewer.

The essence of the photographic
is the possibility inclusion in the rule of an exclusion on the axis Thing / Subject or Imaginary / Real.

The photograph maintains its material meaningfulness and the (phenomenologically or 'felt') exclusion to this rule, this seeming Absolute.

(Photography is the weak chosen

to detail the strong and the foolish chosen to confound the wise. It precisely does not succeed in elevating weakness to strength or foolishness to wisdom but makes this movement imaginable - imaginarily possible. It makes the leap imaginarily available and awaits us at nothing but hope.



I → MEANING ← S X

R → JONISSANCE OF THE OTHER ← I \$

S → PHALLIC JONISSANCE ← R X

So ∴:

Photography = Jonissance of the Other.

Painting = Meaning.

Poetry = Phallic Jonissance.

Jonissance of the other is the ungraspable excess -

"Jonissance is suffering"

Phallic Jonissance does not relate to the other as such.

Jonissance of the other - ineffable - we (women) experience it but know nothing about it.

The Jonissance of the Other does not refer to my beyond-Pleasure, nor the beyond pleasure of the other, of my other - rather it seems to refer to the beyond pleasure of the Other.

The JA is not an organum which belongs to us - it is the organum of a mystic.

"The Jonissance of the Other is not a sign of love."

x=?

Photography and Drives.

	PARTIAL DRIVE	EROTIC ZONE	PARTIAL OBJECT	VERB	Photograph -
D	ORAL	LIPS	BREAST	TO SUCK	we suck them
D	ANAL	ANUS	FAECES	TO SHIT	a shit
d	SCOPIC	EYES	GLAIZE	TO SEE	we look at
d	INNOVATORY	EARNS	VOICE	TO HEAR	sound at it we hear what we

The camera is less like an eye than an anus.

The camera is more like an anus than an eye.

Polaroid as the child's shit-gift to mother: the immediate production of my love.

The beloved does not ask for your love, you force it upon him.

Scopic desire has grown out of the oral and anal demands

Photography does not speak - it answers

it uses the lips but not the voice.

It shit but does not see

Does a photo see?
No, it shows

Does a photo suck?

Yes, where we look we suck - "I choke on such monstrous images..."

Does a photo shit?

Yes, we shit them out at an enormous rate mechanically - which is to say, not by an effort of will or consciousness - we don't have to understand digestion to shit and we don't have to understand a

x = ?

3

Photography and Demand

camera to make a photo.

Lips Ears Eyes. Ears --
Anus

of Photography ...?

How does it work? what is the organ
by which the demand for the breast
does the photo is met by
the photograph?

By its re-presentation of thing -
made-object.

By an originary function whereby
the external object we demand
can be considered to be owned
by the viewer / owner of
the image -

Ergo the disparity in natural / ML
desire - (the photograph as
breast turns the eye into a

consuming mouth) do we want to
be or own the phallos - 'breast'?

The breast as pae-phallic object
par excellence.

Image

Relief
image

Plato's line

(Here we could introduce Badious
four part trinity - Physis, Elpis,
Agape and Eros; in the end,
meaning a kind of object
narrative mythicism, for us, here,
constituent, Permeative and love -
then, lets say Konscience.)



28/07/2018.

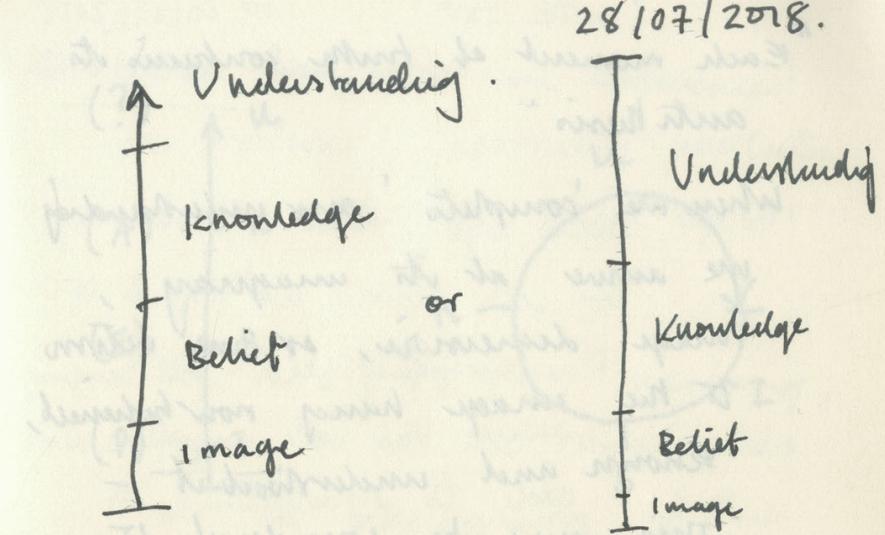
It begins with a theory of
cognition to which I add
- 'theory' - continuity with more or less
from
- though it might be an absurd with
of Photography - 2. another way

How does it work? what is the logic
by which the demand for the bread
~~about the facts~~ is met by
a photograph?

By the re-presentation of things -
needs - objects.

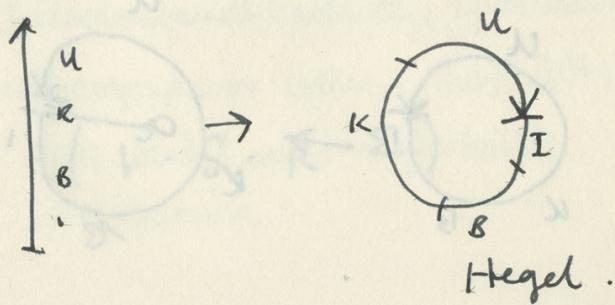
By an occupying function showing
the external objects we demand
are considered to be owned
by the master / owner of
the image -

Thus the property in virtual / real
sense (the photographs as
breaks bring the one with a



Plato's line.

(Here we could introduce Bahnsen's
four part-trinity - Pistis, Elpis,
Agape and ... Love, in the end,
becoming a kind of object
naruristic mysticism. For AB, there,
Commitment, Persistence and love ...
then, lets say Kommele.)

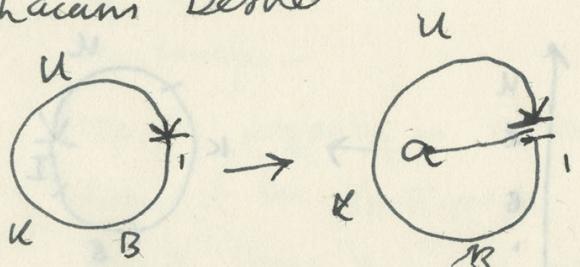


"Each moment of truth contains its antithesis"

When we 'complete' our understanding we arrive at its imaginary, image dimension, or we return to the image having now behaved, known and understood it - this may be considered to constitute that which we lone - something we know and understand and wish to see, believe, know and understand again.

And what keeps us returning in this loop?

Lacan's Desire



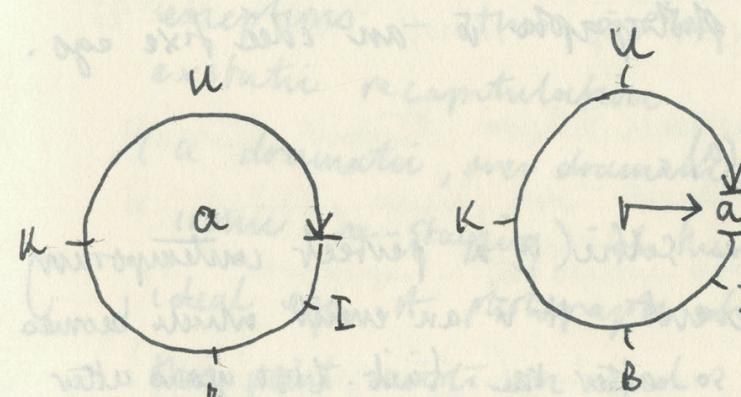
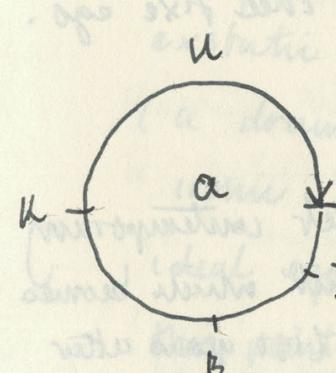
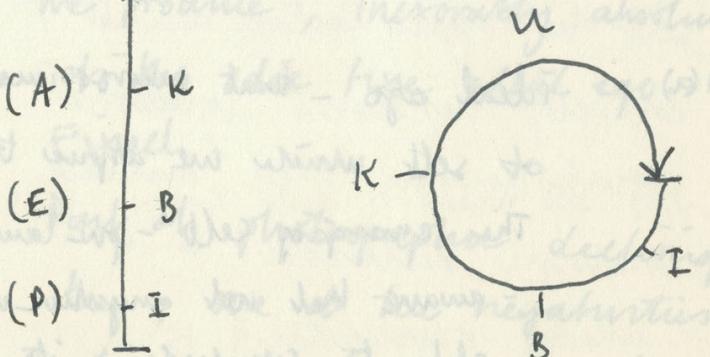
depth

(?)

(A)

(E)

(P)



$$(1 \cdot S \cdot R \cdot \Sigma)$$

$x = ?$

"CUTE TOP"

on 30/07/2018
for 07/07/2018.

- i(a) - ideal ego - that mirror image of self which we aspire to.
The emerging self - pre language - aware but not anywhere near able to symbolise its oedipal autocratic tyranny.

A photograph is an idée fixe ego.

iP(a).

The selfie is a perfect contemporary event. It is an event which becomes so after the fact. (180 years after the fact) - by being named 'Selfie' - the name produces the potential for the idée fixe.

While we insist on difference we produce, inexorably absolutes at the idée fixe ideal ego. Fixed.

Part of photographic declining, the, one of the negativities of the photograph, is the inexorable re-generation of absolutes - absolute exceptions - this is the exstasis recapitulation (a dramatii, over dramatii, ironic re-staging) of the ideal ego. A photograph at this point inserts on and declines absolute proximity / separation from the I(A) ego ideal of symbolic alienation.

The selfie is a little strategy of self as object petit a. It entirely discounts symbolic symbolisation and human dialogic reflection. It is utterly narcissistic.

$$P = I \neq R$$

"into top" insists that $A=B$ when I is A.

"I am beloved"

"I am beloved (to you, I say)".

VR IRL.

1. I want you to stay as tits in a phone.
2. I want you to want me IRL.

Obsessional Memory vs Hysteria

Partial Object vs Narrative

1. Become thinged object, return to thinged object one thinking, one language - to become being.

2. To become object-thing for me - my object onto you, your disappointing thing.

It's from one man saying you rose with it, so the rose has tactic power

with the other blanket squares - their stuff

x=?

3

2. In the case of hysteria.

A loves B - this love takes the form - σ c qua B to A.

B has no access to this Real-ity.
This Real-ité.

A imagines a 'real' life for A+B on the basis σ c - which evades imagination and symbolisation.

A bases σ c on their own-other dominance. This is inflicted as expectations of standardised responses to desires and demands of A's σ c. J(A)

"The dominance of the other is not love."

We must always remember that the

projected fantasy pleasure/suffering of the other - self bears on the real other. directly.

"314. "A newborn child has no teeth." -

"A goose has no teeth." - "A rose has no teeth." - This last at any rate - one would like to say - is obviously true! It is even surer than that a goose has none, - And yet it is far from clear.

For where should a rose's teeth have been? The goose has none in its jaws. And neither, of course, has it any in its wings; but no one means that when he says it has no teeth. - Why, suppose one were to say: the cow chews its food and then drops the rose with it, so the rose has teeth in the mouth of an animal. This would

σ c?

not be absurd because one has no notion in advance where to look for the teeth in a rose. ((connection with 'pain in someone else's body'.))

Ludwig Wittgenstein

Philosophical Investigations

p. 233

As we cannot feel the pain of the other, cannot even, in fact, imagine it, so we cannot begin to imagine the shape of their love.

We may, however, assume that in some register it is reciprocated.

$$B^S J(A) = A(J(A))$$

$$A(J(A)) \neq B(J(A))$$

$$\begin{aligned} B^M &= A^M \\ A^M &\neq B^M \end{aligned}$$

The traumalens suffering of $J(A)$.

language, in which we are trapped, is the inescapable trauma which we repeat, to speak (of love) is to trigger our own wound.

To speak of romantic love is to pick the scabs over a wound that language creates.

x = ?

A day at the Zoo

A → B + Zoo

B → Zoo + A.

Depending on the position of the other and the shared activity we burden either the activity or the other with our imperious demand for dominance.

We wish them to be there as the fantasy character 'B', when, of course, they can only ever be $\$$ (... sc(A)).

If we want the zoo and then the other we will enjoy whatever the other adds - whether it is shared enjoyment or a difference of opinion you see, in this case, the zoo.

We have to want (or not) the something other than the other so that we might enjoy the other.

This operates most obviously in sex. One of the partners must initiate all activity which can either be consented to or rejected - one of us must pretend to want something so that the dialogue and activities might consist.

But then when one of us says 'I want you' directly to the other what we are actually saying, is it not, is - "Because I want you now, here, I cannot enjoy you."

We have to forget the other

as other, we have to betray them via their displacement, we have to re-arrange the object cause of our desire qua the other.

If the other directly is 'a', what can we 'do' but find them as an obstacle to our pleasure. - as 'a' the other can only be what prevents me from achieving what I want.

(This is why a photograph of the other is pretensible.)

If we stand in the Zoo and then the other looks up at us in the same way I would add whether it is good or bad I never won any special enjoyment or a difference in this case of the other.

What of making algebra from the sets of three?

Tripartite Algebra.

The three ages of photography

Renaissance }
Film
Digital }

The three parts of photography ...

Photography

Photograph - Object
Photographer - Subject
Photographic - Essence (thing)

The essence produces a state (things) before symbolizing subjectivity allows us to conceive of objects.

And there are no objects without subjects - only things.

x = ?

Another table ... another attempt.

	Photography	Poetry	Music
Imaginary	✓	✓	✗
Symbolic	✗	✓	✓
Real	✓	✗	✓

Riverence and Anne

Re - intensive prefix
veneri - stand in
awe of
nativ German.

Fright, terror,
fear, anguish,
depressed, afraid

(negative) state is a strong reverent attitude
photographs pictures are art
things to reveres & are
thought despite of the exist fact
against photo - thought

Thing Sacred ↗?
Object Propane
↓

Object Lore Nature
Subject Science Art.
Pre
Post are these separated by
— or by — ?

← → DC. Nature
It is in the gap of equivalence,
the ambiguity of the will to equals, Art
A \neq B

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