

21st Feb. 2025

Conflated diagrams - template

The *mathemes* and single-word descriptors of Jacques Lacan's Logical Square superposed with an imagined map of Whitehead's idea of events within occasions of duration, the latter indicating how events move within duration, and that durations overlap.

The layout follows the version of Lacan's Logical Square as indicated in his seminar *...or Worse*, Book XIX (2018, p.186)

Reference

Lacan, J. (2018) *...or Worse*, The Seminar of Jacques Lacan Book XIX. (Ed. Jacques-Alain Miller; Trans. A. R. Price) Camb. UK; Melford, MA, USA: Polity

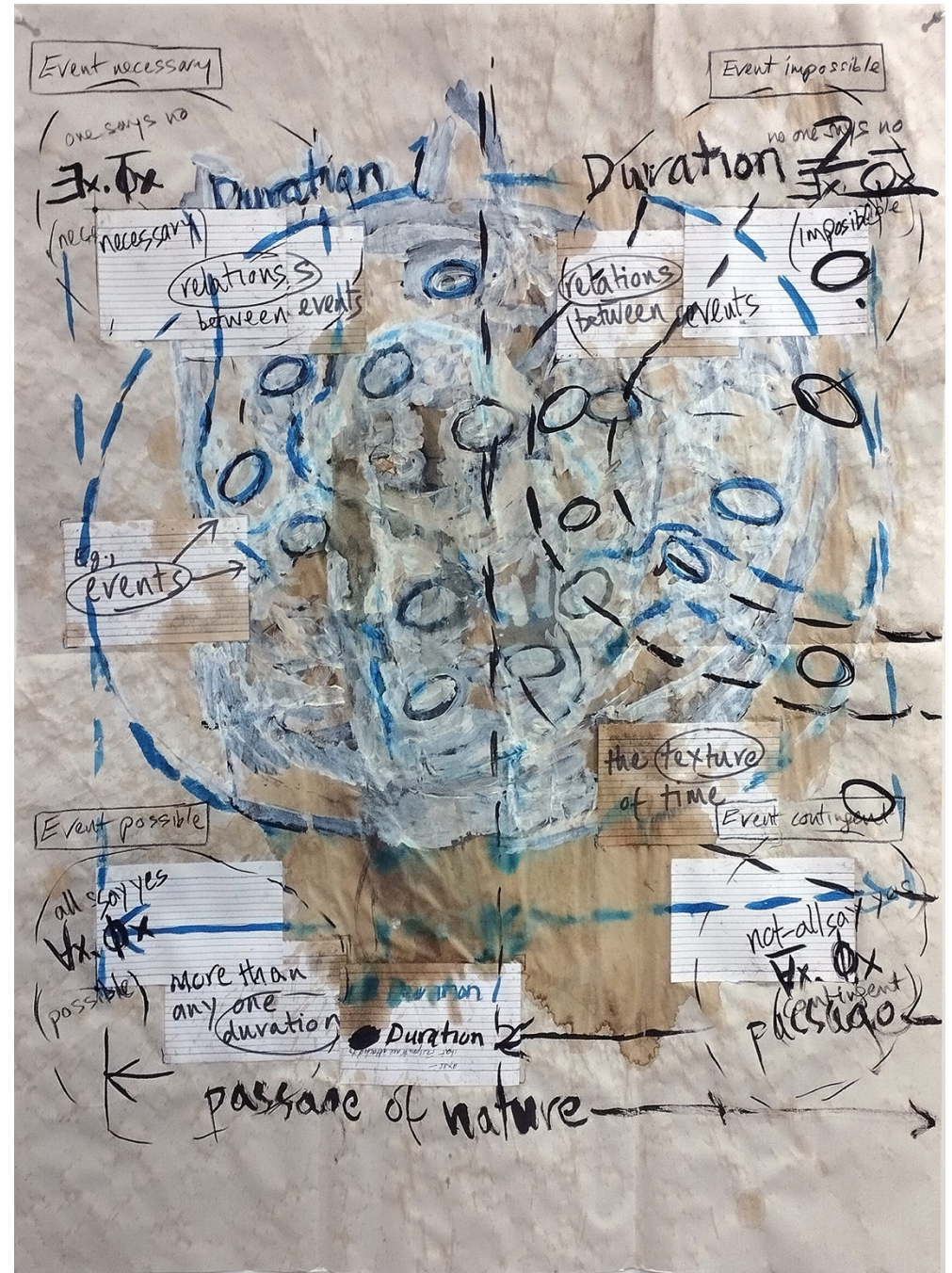


Figure 21: *Conflated diagrams - template*. Ink, acrylic, filing-cards, on lining paper, 77 x 104cm, Day 21, 21st Feb. 2025

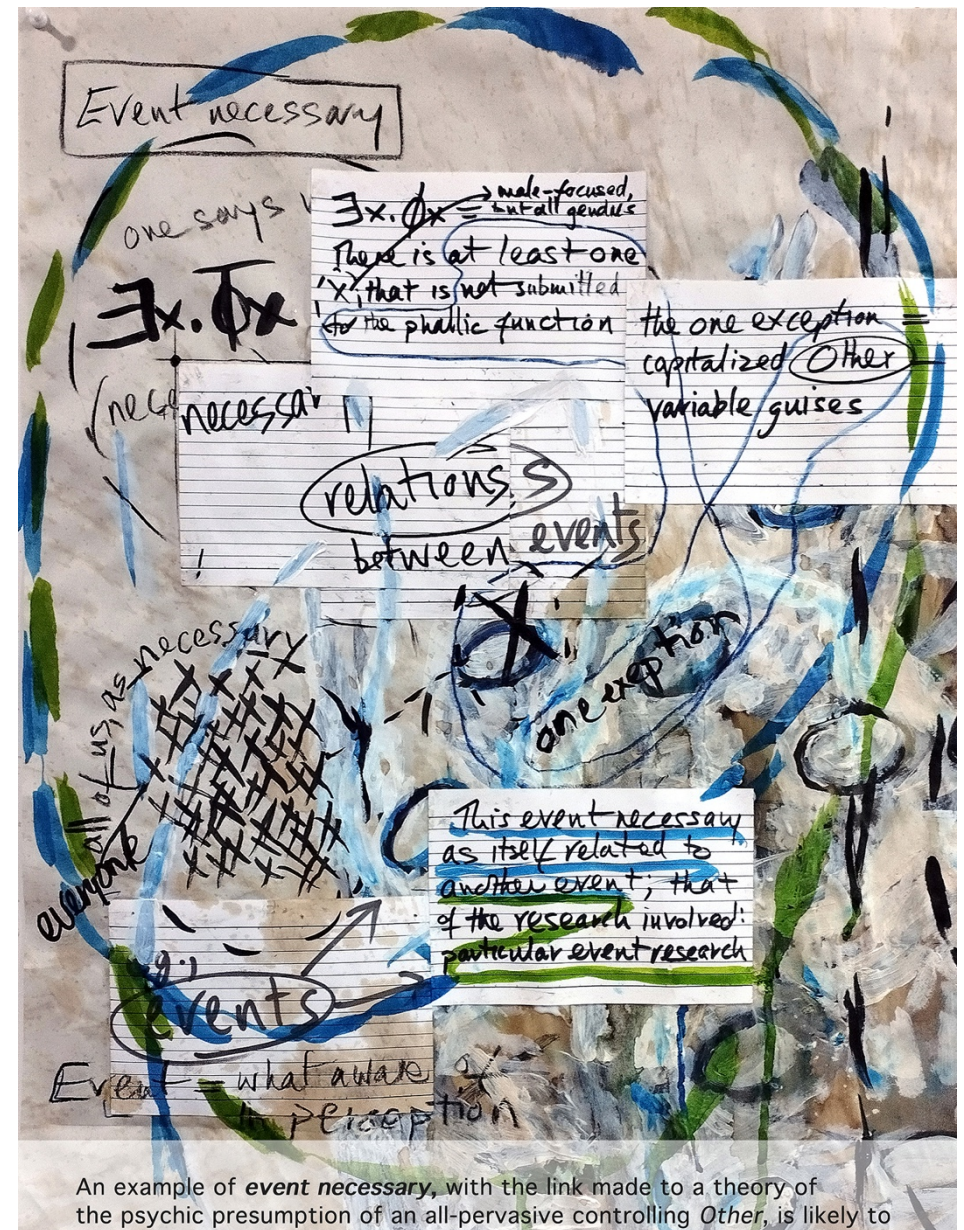
22nd Feb. 2025

Event Necessary

Taking the top-left corner of the diagram, which reads *Event necessary*, and pondering this in terms of comparable references to both Whitehead and Lacan and mapping them; blue for the latter pairings, green for the fact that this task does itself constitute another event.

Some contextualizing example of the kind that might enlighten one as to the implications of Other in its role as exception to the phallic function:

An example of **event necessary**, with the link made to a theory of the psychic presumption of an all-pervasive controlling *Other*, is likely to be in something as relatively ordinary as being invited to a meeting of the local authority concerning compensation for flood damage.



An example of **event necessary**, with the link made to a theory of the psychic presumption of an all-pervasive controlling *Other*, is likely to be in something as relatively ordinary as being invited to a meeting of the local authority concerning compensation for flood damage.

Figure 22: *Event Necessary*. Reworked detail of *Conflated diagrams -template*, digital reproduction of ink, acrylic, filing-cards, on lined paper, 21 x 29.5cm, Day 22, 22nd Feb. 2025

23rd Feb. 2025

Event Possible

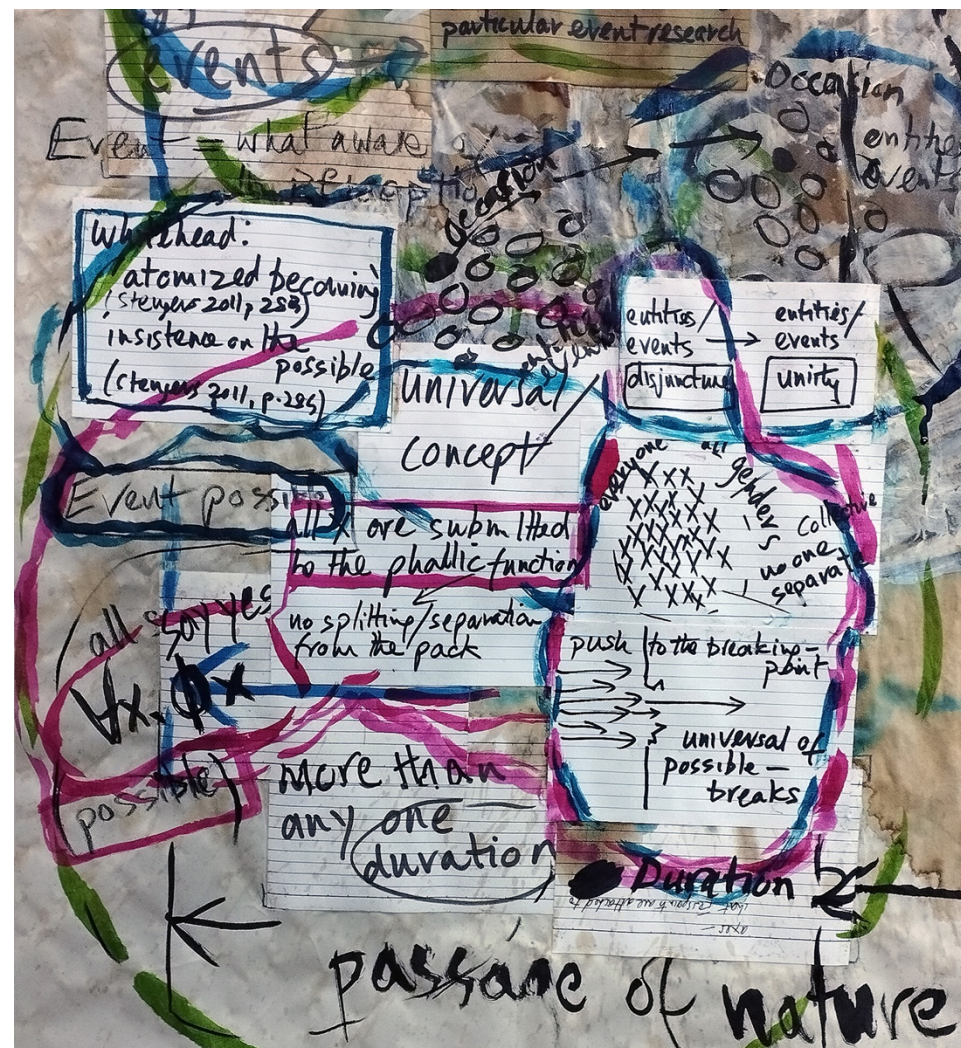
Taking the lower-left corner of the diagram, which reads *Event possible*, and pondering this in terms of comparable references to Whitehead and Lacan; blue for Whitehead-related, purple for Lacan-related, and mapping them. Green for the fact that this task does itself constitute another event.

Some explanation of a question that this particular mapping might generate:

Are the authors saying that it's possible to be one's own person, Whitehead in terms of cosmic interaction of consciousness, and Lacan in terms of the individual subject? It's complicated by the fact that language is involved; in language's ambiguity in expressing the concepts and in its tendency to speak autonomously *through* oneself. Le Gaufey (2020, p.viii) suggests that Lacan pushes "the universality of the concept" – in this case **possible** – to breaking-point through "[...] the facts of language with which all thought including the most formal is exercised."

Reference

Le Gaufey, G. (2020) *Lacan and the Formulae of Sexuation*. London; New York: Routledge



Are the authors saying that it's possible to be one's own person, Whitehead in terms of cosmic interaction of consciousness, and Lacan in terms of the individual subject? It's complicated by the fact that language is involved; in language's ambiguity in expressing the concepts and in its tendency to speak autonomously *through* oneself. Le Gaufey (2020, p.viii) suggests that Lacan pushes "the universality of the concept" – in this case **possible** – to breaking-point through "[...] the facts of language with which all thought including the most formal is exercised."

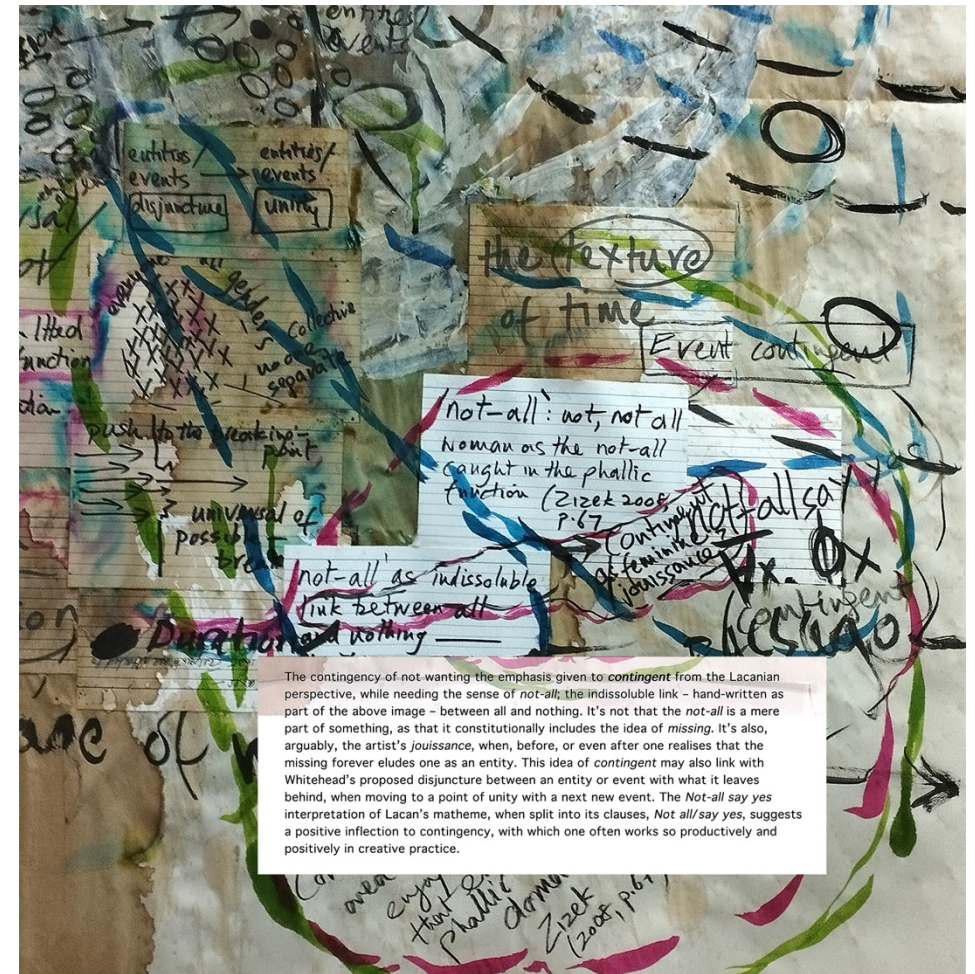
Le Gaufey, G. (2020) *Lacan and the Formulae of Sexuation*. London; New York: Routledge

Figure 23: *Event Possible*. Re-worked detail of Conflated diagrams - template, digital reproduction of ink, acrylic, filing cards, on lining paper, 21 x 29.5cm, Day 23, 23rd Feb. 2025

Event Contingent

Some explanation of a question that this particular mapping might generate:

The contingency of not wanting the emphasis given to **contingent** from the Lacanian perspective, while needing the sense of *not-all*; the indissoluble link – hand-written as part of the above image – between all and nothing. It's not that the not-all is a mere part of something, as that it constitutionally includes the idea of *missing*. It's also, arguably, the artist's *jouissance*, when, before, or even after one realises that the missing forever eludes one as an entity. This idea of contingent may also link with Whitehead's proposed disjuncture between an entity or event with what it leaves behind, when moving to a point of unity with a next new event. The *Not-all say yes* interpretation of Lacan's matheme, when split into its clauses, *Not all/say yes*, suggests a positive inflection to contingency, with which one often works so productively and positively in creative practice.



The contingency of not wanting the emphasis given to **contingent** from the Lacanian perspective, while needing the sense of *not-all*; the indissoluble link – hand-written as part of the above image – between all and nothing. It's not that the *not-all* is a mere part of something, as that it constitutionally includes the idea of *missing*. It's also, arguably, the artists's *jouissance*, when, before, or even after one realises that the missing forever eludes one as an entity. This idea of **contingent** may also link with Whitehead's proposed disjuncture between an *entity* or *event* with what it leaves behind, when moving to a point of unity with a next new event. The *Not-all say yes* interpretation of Lacan's matheme, when split into its clauses, *not all/say yes*, suggests a positive inflection to contingency, with which one often works so productively and positively in creative practice.

Figure 24: *Event Contingent*. Re-worked detail of Conflated diagrams template, digital reproduction of ink, acrylic, filing-cards, on lining paper, 21 x 29.5cm, Day 24, 24th Feb. 2025

25th Feb. 2025

Event Impossible

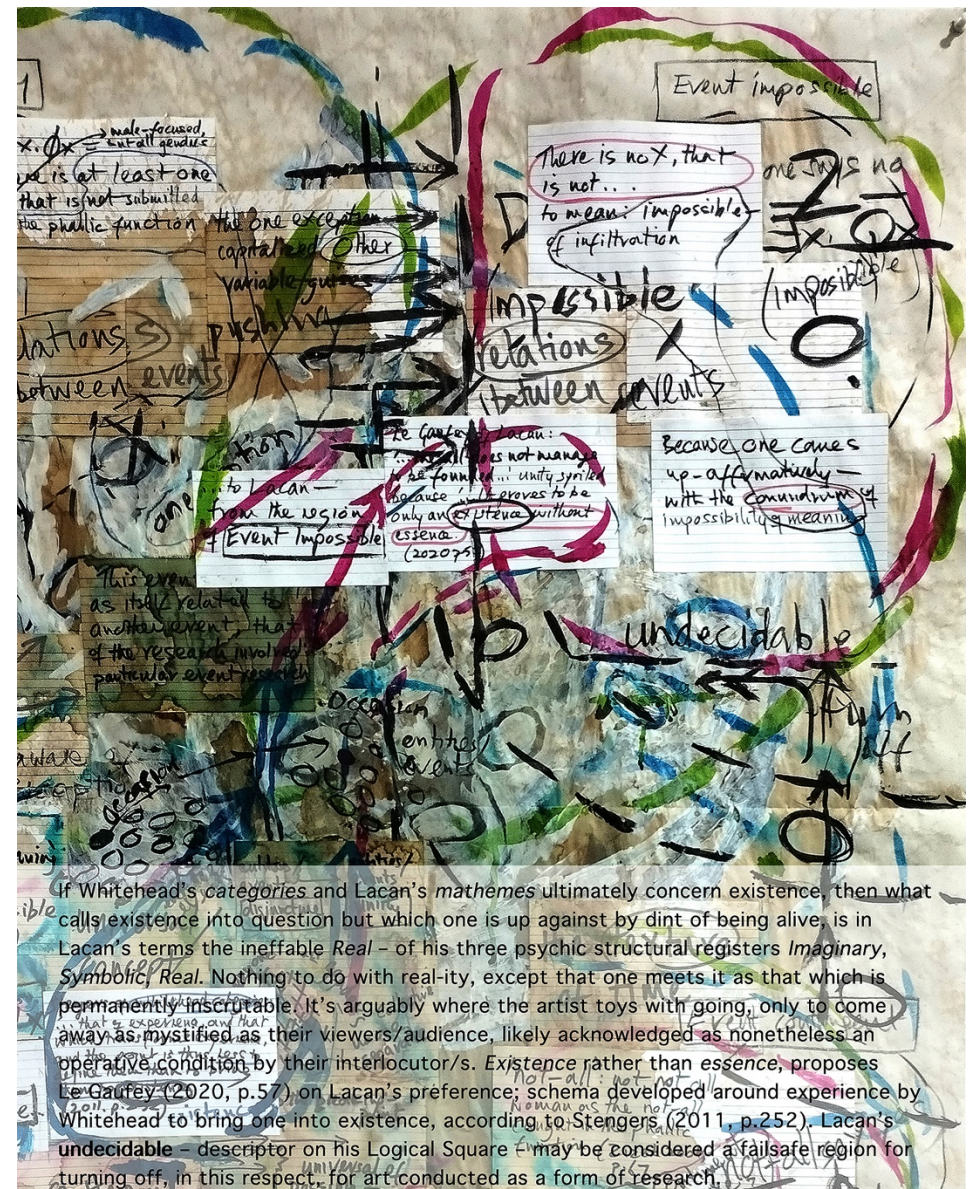
Taking the upper-right corner of the diagram, which reads *Event impossible*, and pondering this in terms of comparable references to Whitehead and Lacan; blue for Whitehead-related, purple for Lacan-related, and mapping them. Green for the fact that this task does itself constitute another event.

Some explanation of a question that this particular mapping might generate:

If Whitehead's categories and Lacan's *mathemes* ultimately concern existence, then what calls existence into question, but which one is up against by dint of being alive, is in Lacan's terms the ineffable *Real* — of his three psychic structural registers *Imaginary*, *Symbolic*, *Real*. Nothing to do with real-ity, except that one meets it as that which is permanently inscrutable. It's arguably where the artist toys with going, only to come away as mystified as their viewers/audience, likely acknowledged as nonetheless an operative condition by their interlocutor/s. *Existence* rather than *essence*, proposes Le Gaufey (2020, p.57) on Lacan's preference; schema developed around experience by Whitehead to bring one into existence, according to Stengers (2011, p.252). Lacan's undecidable — descriptor on his Logical Square — may be considered a failsafe region for turning off, in this respect, for art conducted as a form of research.

Reference

Le. Gaufey, G. *Lacan and the Formulae of Sexuation*. London; New York: Routledge
Stengers, I. (2011) *Thinking with Whitehead*. Camb, MA., London: Harvard University Press



Le. Gaufey, G. *Lacan and the Formulae of Sexuation*. London; New York: Routledge
Stengers, I. (2011) *Thinking with Whitehead*. Camb, MA., London: Harvard University press

Figure 25: *Event Impossible*. Re-worked detail of Conflated diagrams template, digital reproduction of ink, acrylic, filing-cards, on lining paper, 21 x 29.5cm, Day 25, 25th Feb. 2025

26th Feb. 2025

Four Events in a Repeat Occasion of Coffee-staining

While the four corners of the single work resulting from Day 22 to Day 25 reference the corners of Lacan's Logical Square, the title of the work alludes to Whitehead. (The beginning of this work can be tracked from Day 19, with its references to the psychoanalyst Jacques Lacan and philosopher A. N. Whitehead.) Such allusion foregrounds aspects of Whitehead's schema termed *events* and *occasions*, where *events* are to be found within and constituting any *occasion*. While references to Whitehead in each of the corners of the work are encircled in dashed blue line, and those to Lacan in dashed crimson line, each of the pairs' inclusion as a greater *event* in Whitehead terms is encircled with dashed green. There is no subjective significance intended by such colour-coding, which is therefore used for purposes of differentiation only. This said, such use of colour contributes to the work's aesthetic. The assertion that the oscillation of Lacan reference and Whitehead reference can be both individual and collective achieves *concrecence* – to use another term of Whitehead's schema – as indicated by the *events* being brought into a collective fray, an *occasion*, by the coffee-staining. While such staining has occurred many times relating to each of the work's corners, its absorption and spreading causes it to be both structurally and visually as if one entity. (*Entity* can also be a Whitehead term.) The assertion is therefore that the coffee-staining is responsible for the emergence of the work's *events* as constituting an overall *occasion*. Within and as the *occasion* in terms of what remain discernible and legible across the work, especially clustered towards each of the corners, are references to Lacan's Logical Square.

Reference

Stengers, I. (2011) *Thinking with Whitehead*. Camb, MA., London: Harvard University Press



Figure 26: *Four Events in a Repeat Occasion of Coffee-staining*. Ink, crayon, acrylic, filing cards, coffee-stain, on lining paper, 77 x 107cm, Day 26, 26th Feb. 2025

27th Feb. 2025
New Template

Four sketchbook pages concerning each of the four corners of the work that culminated in Day 26, *Four Events in a Repeat Occasion of Coffee-staining*, have been ranged on a new backing sheet to correspond with each of the four corners of Lacan's Logical Square. Each sheet bears the same content as Days 22 - 25 respectively, which includes as much reference to Whithead as Lacan, variously indicated in and as the content of the works of the previous six days. Each right-angle corner of the Logical Square indication on the sketches has been pinned with a black mapping pin, and elasticated strong has been attached to delineate the square. The knotting of the string is ranged over a filing card that reads **object a** - lower horizontal - and the string is pulled in taut to form a left-directional arrow next to a filing card that reads **undecidable** - mid-vertical right side of the square.

The layout follows the version of Lacan's Logical Square as indicated in his seminar *...or Worse*, Book XIX (2018, p.186)

Reference

Lacan, J. (2018) *...or Worse*, The Seminar of Jacques Lacan Book XIX. (Ed. Jacques-Alain Miller; Trans. A. R. Price) Camb. UK; Melford, MA, USA: Polity

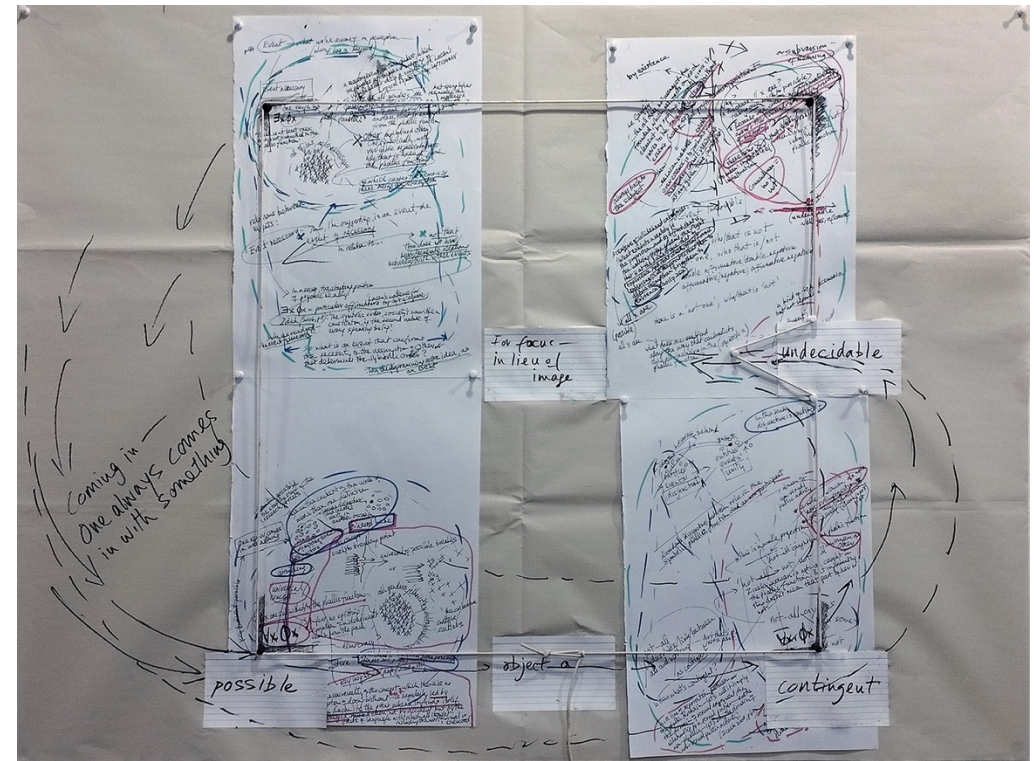


Figure 27: *New Template*. Paper, marker pen, filing-cards, mapping pins, elasticated string, on lining paper, 107 x 77cm, Day 27, 27th Feb. 2025

28th Feb. 2025

In Lieu of an Image

The video animation includes two short scrolling texts:

Concerning one's gaze, it may be considered that under normal conditions of sight, in certain circumstances one might find more in something on an unconscious level than is visually perceived; that does not, as it were, meet the eye, but has psychic resonance or significance.

According to the philosopher Slavoj Žižek (2006, p.17, citing Lacan), '[...] the subject's gaze is always-already inscribed in the perceived object itself, in the guise of its "blind spot", that which is "in the object more than the object itself", the point from which the object itself returns the gaze'.

Reference

Žižek, S. (2006) *The Parallax View*. Cambridge MA; London: The MIT Press

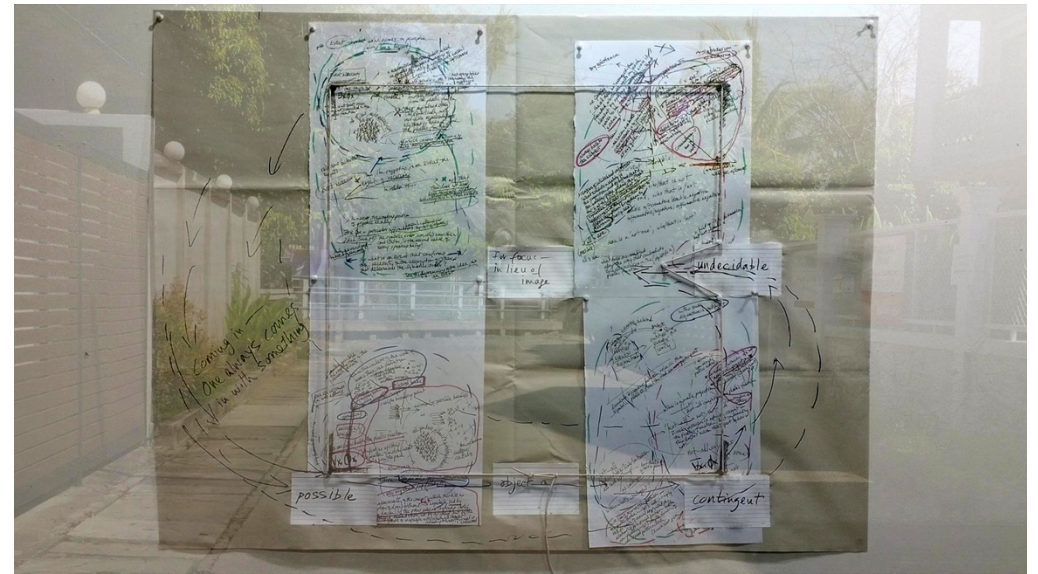


Figure 28: *In Lieu of an Image*. Organising a diagram. Video animation, 02: 04mins, 28th Feb. 2025

Video link:

<https://youtu.be/m6Y3bOH5SVc>

Dirty Windscreen

Dirty windscreen – always a contingency from the point of view of either driver or passenger to be peered through. The ‘blind spot’, as referenced from the philosopher Slavoj Žižek in the work of Day 28 (see above), operative in the video animation as an unidentifiable white spot that ranges variously concealing or pointing up a message reading In lieu of image and a black marking on a dog’s head, is now more discernibly a white stain on a vehicle windscreen. Interesting that in contrast to the light of the sky reflected in the motorbikes’ wing-mirrors the stain is a material mark, a something that so easily substitutes for void. That which is often goes unnoticed, because of which it may also bear the value of ‘blind spot’ more redolent in the object paradoxically through its being overlooked, is capable of exerting unconscious attraction. The substance of this comment moved, as indicated by the gridded format of the placement of the content of the Day 28 submission in/on a different workspace. Becoming moves ever forward, rather in the terms that the stain on the windscreen is ever in search of pointing up through its discrete blocking out, subject to the vehicle’s moving and its occupancy of an audience who is/are inclined to look.

[illegible]

Dirty windscreen – always a contingency from the point of view of either driver or passenger to be peered through. The ‘blind spot’, as referenced from the philosopher Slavoj Žižek in the work of Day 28 (see above), operative in the video animation as an unidentifiable white spot that ranges variously concealing or pointing up a message reading *In lieu of image* and a black marking on a dog’s head, is now more discernibly a white stain on a vehicle windscreen. Interesting that in contrast to the light of the sky reflected in the motorbikes’ wing-mirrors the stain is a material mark, a *something* that so easily substitutes for void. That which is often goes unnoticed, because of which it may also bear the value of ‘blind spot’ more redolent in the object paradoxically through its being overlooked, is capable of exerting unconscious attraction. The substance of this comment moved, as indicated by the gridded format of the placement of the content of the Day 28 submission in/on a different workspace. *Becoming* moves ever forward, rather in the terms that the stain on the windscreen is ever in search of pointing up through its discrete blocking out, subject to the vehicle’s moving and its occupancy of an audience who is/are inclined to look.

Figure 29: *Dirty Windscreen*. Screenshot of Day 28 formatted on Research Catalogue, photo, text as jpeg, Day 29, 1st Mar. 2025

2nd Mar. 2025

One always comes in with something

This Day 30 entry first formatted on the present platform, the Research Catalogue, then a screenshot of the resulting text and image that includes a more legible copy of the text ranged below it, uploaded to the 30/30 platform. the work's text reads:

The idea of consequential content has firstly been that the content of a work can be of consequence, and secondly that one type can generate either more of the same or another type of content. In whatever case, content of works produced one after another can be related even when not consciously programmed. Of course, the programming that has determined this body of work has been the implementation of the rules of Artquest 30/30; that of one artwork produced per day and uploaded to Artquest's dedicated online platform in one of several formats, each with its digital constraints. In the case of the submission in question, the ratio has been between text and visual image, where text can also move towards visuality even at the expense of its linguistic basis. In many of the daily iterations, text has oscillated between readability and visuality, and in the case of the instances of video animation between audio comprehension and scrambling, the latter due to superposed monologues. Likewise, the significance of the content has oscillated between personal reflection and academic theory, in many instances where both are mutually informative. Of the theory, that of the philosophy of A. N. Whitehead has been played off against the psychoanalytical theory of Jacques Lacan. Why this should be, has also been a matter of consequences; that the entry of one type of theory into the artistic responsibility of any one day in the process has tweaked the memory of or acquaintance with another, or that new inflection on theory through the process's attendant reading have summoned and resulted in renewed thinking on existing knowledge. Visualisation has in this respect been used to variously convey such thinking on and around theory, and has conflated what might otherwise have been conveyed more coherently. The works' content is therefore consequential with regard to the question of conflation of communication and comprehension with other interests. What has enabled the transferral of focus from textual to visual has been the formatting and/or conversion of text to jpeg images. Responses to this question are variously implicit in the works themselves.

2 Mar. 2025

One always
comes in with
something

The idea of consequential content has firstly been that the content of a work can be of consequence, and secondly that one type can generate either more of the same or another type of content. In whatever case, content of works produced one after another can be related even when not consciously programmed. Of course, the programming that has determined this body of work has been the implementation of the rules of Artquest's 30/30; that of one artwork produced per day and uploaded to Artquest's dedicated online platform in one of several formats, each with its digital constraints. In the case of the submission in question, the ratio has been between text and visual image, where text can also move towards visuality even at the expense of its linguistic basis. In many of the daily iterations, text has oscillated between readability and visuality, and in the case of the instances of video animation between audio comprehension and scrambling, the latter due to superposed monologues. Likewise, the significance of the content has oscillated between personal reflection and academic theory, in many instances where both are mutually informative. Of the theory, that of the philosophy of A. N. Whitehead has been played off against the psychoanalytical theory of Jacques Lacan. Why this should be, has also been a matter of consequences; that the entry of one type of theory into the artistic responsibility of any one day in the process has tweaked the memory of or acquaintance with another, or that new inflection on theory through the process's attendant reading have summoned and resulted in renewed thinking on existing knowledge. Visualisation has in this respect been used to variously convey such thinking on and around theory, and has conflated what might otherwise have been conveyed more coherently. The works' content is therefore consequential with regard to the question of conflation of communication and comprehension with other interests. What has enabled the transferral of focus from textual to visual has been the formatting and/or conversion of text to jpeg images. Responses to this question are variously implicit in the works themselves.

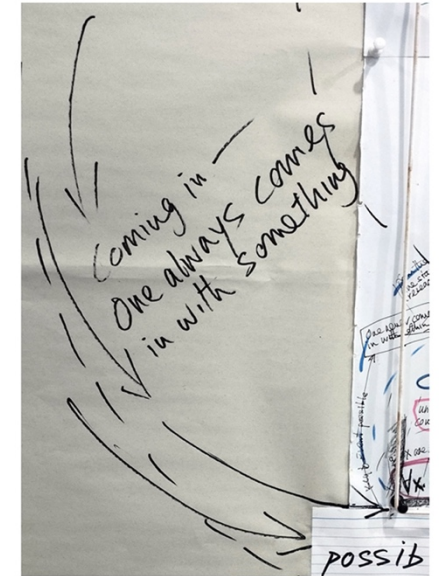


Figure 30: *One always comes in with something*. Detail of artwork Day 27, marker pen, ink, paper, filing card, mapping pen, elastic string, on lining paper, Day 30, 2nd Mar. 2025

The idea of consequential content has firstly been that the content of a work can be of consequence, and secondly that one type can generate either more of the same or another type of content. In whatever case, content of works produced one after another can be related even when not consciously programmed. Of course, the programming that has determined this body of work has been the implementation of the rules of Artquest's 30/30; that of one artwork produced per day and uploaded to Artquest's dedicated online platform in one of several formats, each with its digital constraints. In the case of the submission in question, the ratio has been between text and visual image, where text can also move towards visuality even at the expense of its linguistic basis. In many of the daily iterations, text has oscillated between readability and visuality, and in the case of the instances of video animation between audio comprehension and scrambling, the latter due to superposed monologues. Likewise, the significance of the content has oscillated between personal reflection and academic theory, in many instances where both are mutually informative. Of the theory, that of the philosophy of A. N. Whitehead has been played off against the psychoanalytical theory of Jacques Lacan. Why this should be, has also been a matter of consequences; that the entry of one type of theory into the artistic responsibility of any one day in the process has tweaked the memory of or acquaintance with another, or that new inflection on theory through the process's attendant reading have summoned and resulted in renewed thinking on existing knowledge. Visualisation has in this respect been used to variously convey such thinking on and around theory, and has conflated what might otherwise have been conveyed more coherently. The works' content is therefore consequential with regard to the question of conflation of communication and comprehension with other interests. What has enabled the transferral of focus from textual to visual has been the formatting and/or conversion of text to jpeg images. Responses to this question are variously implicit in the works themselves.

Figure 30: *One always comes in with something*. Detail of artwork Day 27, marker pen, ink, paper, filing card, mapping pen, elastic string, on lining paper, Day 30, 2nd Mar. 2025