

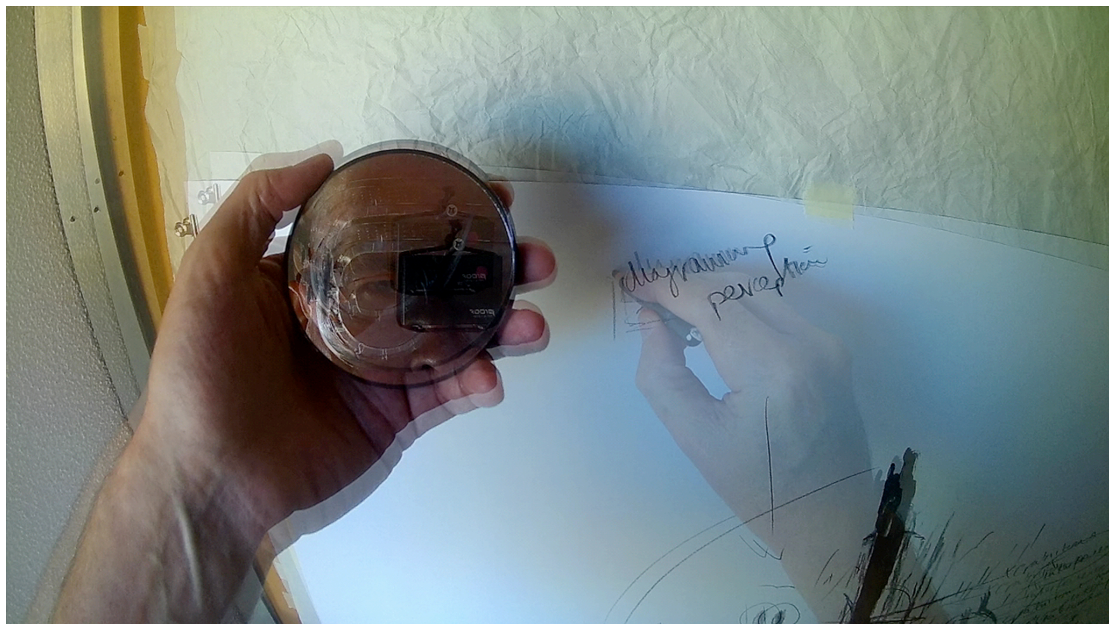
Diagramming Perception 2:

Video (0: 00 / 21: 03)

- Speech-based monologue uttered while drawing
- Speech fitted into long pauses, (punctuated as ellipses), breaks for and as reflection, when drawing
- Speech reporting on reflexive engagement through and as drawing
- Long pauses inferring moments of silent focus on drawing
- Italics for when giving emphasis
- Screenshots as/between each edited transition
- Reflection – indented prose – on the transcript's content

So, further to *the* idea of, diagramming . . . perception . . . which I've started on *here*, concerning (tap tap tap) . . . this motif,

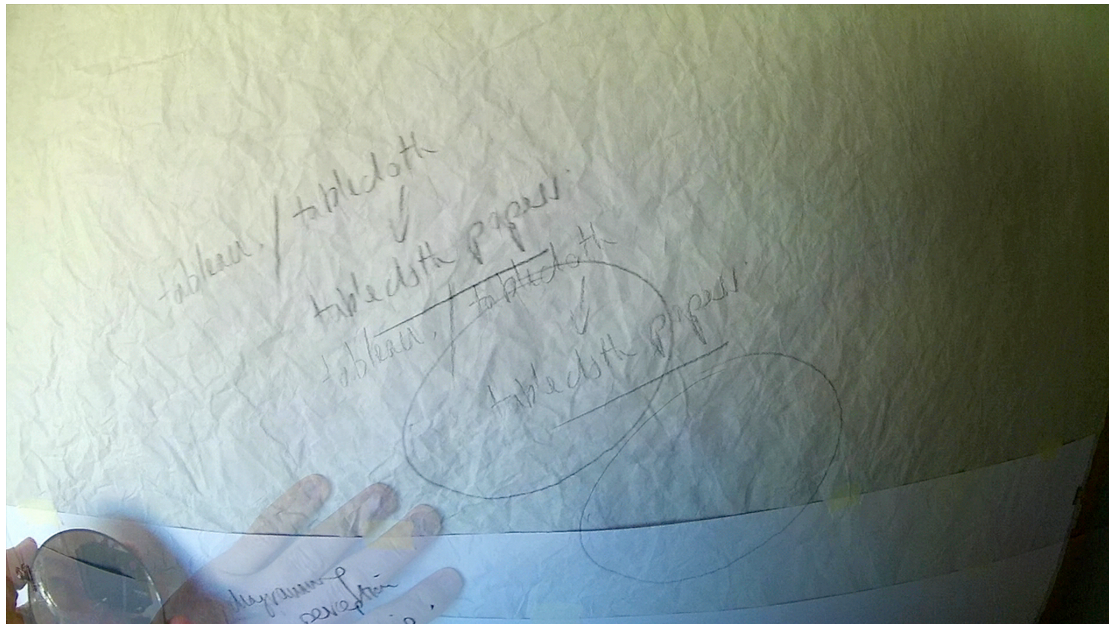
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the camera suspended on goggles worn over my, face, I'm moving to, er., conflating . . . conflating would be the term, this question of, um, perception . . . er., in response to the motif in the mirror, to, the question of, tableau . . . tablecloth, more specifically . . . tablecloth paper, which is this (drawing circle onto the paper surface) . . . crumpled. It's crumpled . . . to,

disguise *the*, geometric pattern that's, embossed, on the surface, by this tablecloth paper.

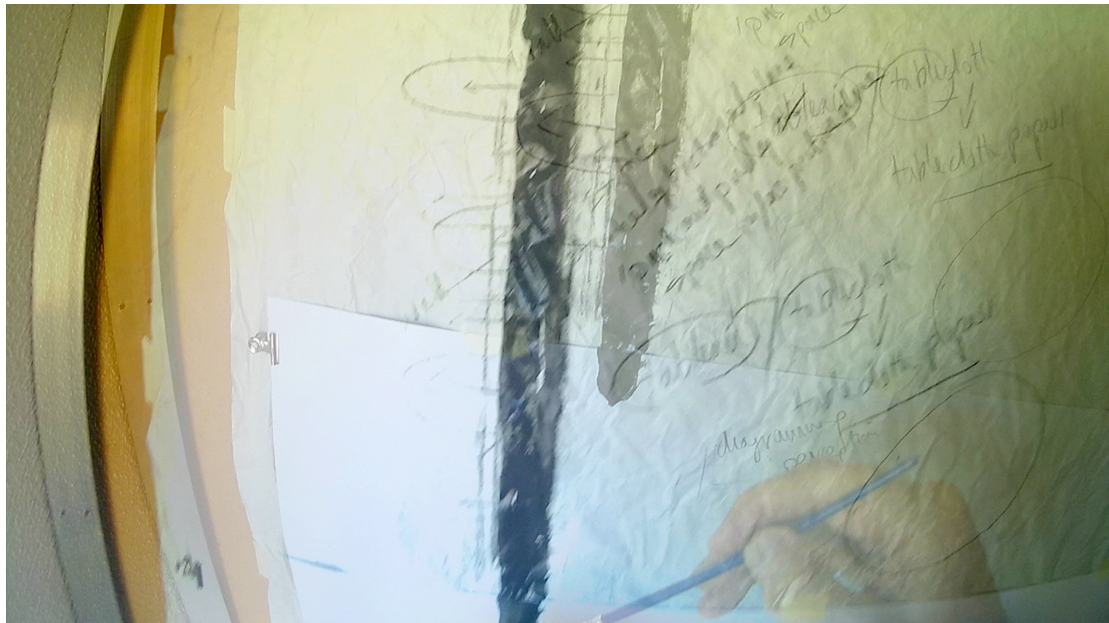
1:36



When it gets wet it's very fragile, and of course it's very throwaway it's meant to be used only once. So it's the kind of, material that, restaurateurs use in— use, to cover tables. Um but what's interesting is this, this word, *tableau*, has come up, so there's obviously a, close relationship with idea of table *cloth* covering the table, and the idea of *tableau*, which, has been used, something I've read recently has been used in relation to, um, the picture-plane, in painting, so in the painting, it's approached, it's *seen*, anyway, painting is traditionally seen, er, upright, in this kind-of vertical, dimensionality, to the wall . . . so wall . . . as painting surface, and its potential . . . of . . . pictorial let's say pictorial plane So . . . space is pushed into it . . . and in *the*, sense in North American, painting, abstract painting, abstract— abstract *expressionist* abstract painting, the space is pushed in, and, pulled out Push and pull. *The* . . . push and pull of *the* . . . um— push and pull of space . . . in/as, picture-plane And I think this idea

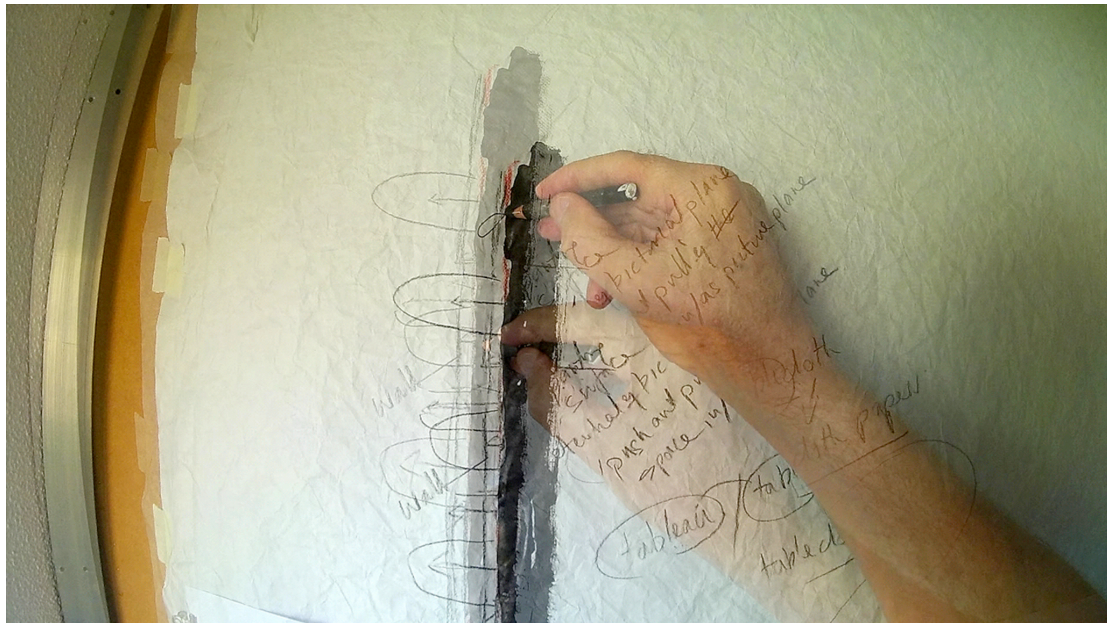
of push and pull was coined by, the artist and teacher Hans Hofmann, I think. But it's, something like this *the*, pushing in, and pulling out, of shape and space . . . on the vertical plane And what's interesting . . . that, relates back (tap tap tap tap tap) to, what I was trying to do and say here, is that *the* . . . camera *the* action camerain front of my . . . eyes . . . for me . . . forms a thin imploded black rectangle, quite blurred. If I look *here*—. It starts about *here*. I'm tracing around it. It starts about here . . . and continues down, down, down . . . to about here And it's . . . about this thickness . . . about this thickness And I can't—. At this moment in time I can't see, what I'm doing. It's behind *the* . . . blurred imploded rectangle. I can see the *brush* but not *the*, edge, of the contour. Okay this side of it, is blurred very blurred

6:24



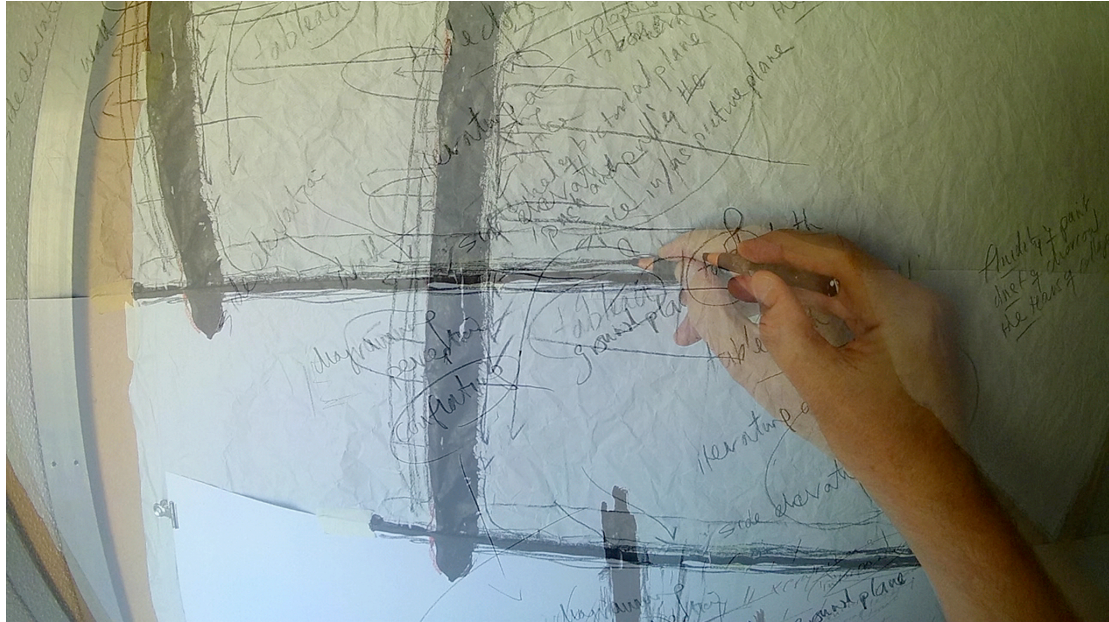
This side of it, for some reason . . . has a . . . red iridescence So I'm . . . conflating a couple of things here

7:02



The wall and the . . . painting, plane, is in side elevation (tap) The . . . imploded rectangle, of the camera . . . is front, elevation . . . (tap tap). The tableau, which I'm going to—. The table cloth, or, the, painting as tableau . . . I'm going to . . . continue obviously horizontally—. The side elevation . . . (tap tap) The table cloth . . . or the table . . . will sit on the, ground plane, which is just, within . . . the top edge, of this (clicking of top edge of lower sheet of paper) different, paper . . . which is covering the rest of the, tablecloth paper Now this is the point that . . . Lacan in, his seminar eleven on the section on the, scopic drive, is talking about the, the, the artist, as . . . applying marks to the vertical plane . . . which, metaphorically if not, often literally, due to say the, fluidity of paint . . . (tap) the, er, dust, of charcoal . . . the . . . tears of collage . . . etc . . . will fall. Hit, and fall, hit . . . and fall, and as they fall . . . they're landing on the . . . on the ground . . . and . . . how can we describe this? Iterating? Iterating . . . the . . . the floor-plane as . . . a tableau . . . (tap). What I'm trying to say is that in— with difficulty—. What I'm trying to

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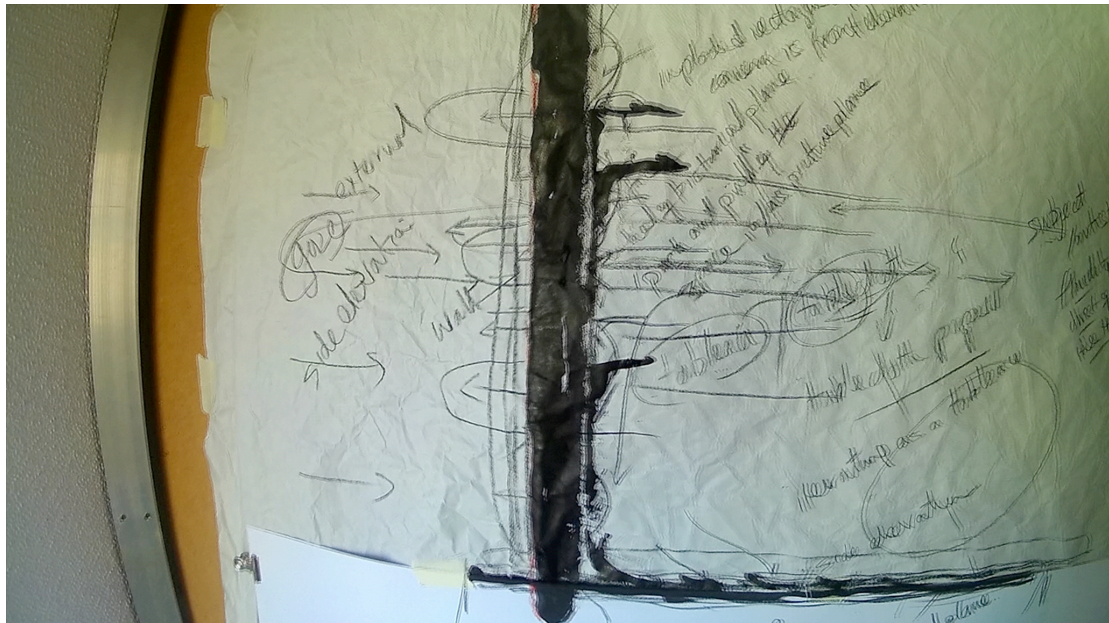


12 : 09



and as it hits the *floor*, through the physical— as a physical metaphor, it's speaking about, *the* . . . canvas plane, as being a tableau And I happen to be, attempting to, diagram this, and communicate this through visual notation, and written *annotation*, on (tap tap tap) *tablecloth paper*, so it's the kind of paper, which would in any case, be placed on the *table top* . . . the *table top* . . . as in effect *the*, tableau And the reason for this—. Lacan's interest in this, is . . . for, psychical reasons he's trying to—. He's trying to convey *the*, the whole question of *the gaze*, which, is, *behind* the object . . . in this case behind the . . . painting of *the* object, the representation—. The gaze is always, external, and, looking *through*, looking back . . . at *the* . . . the subject . . . (tap). In terms of the painting the subject is *the*, artist (tap tap tap). So *the* artist looks, towards the *gaze*, that looks back . . . and the gaze that looks back . . . projects . . . a *screen* . . . can describe it like this . . . that, blurs or spoils, *the clarity*, um, of *the* observed object.

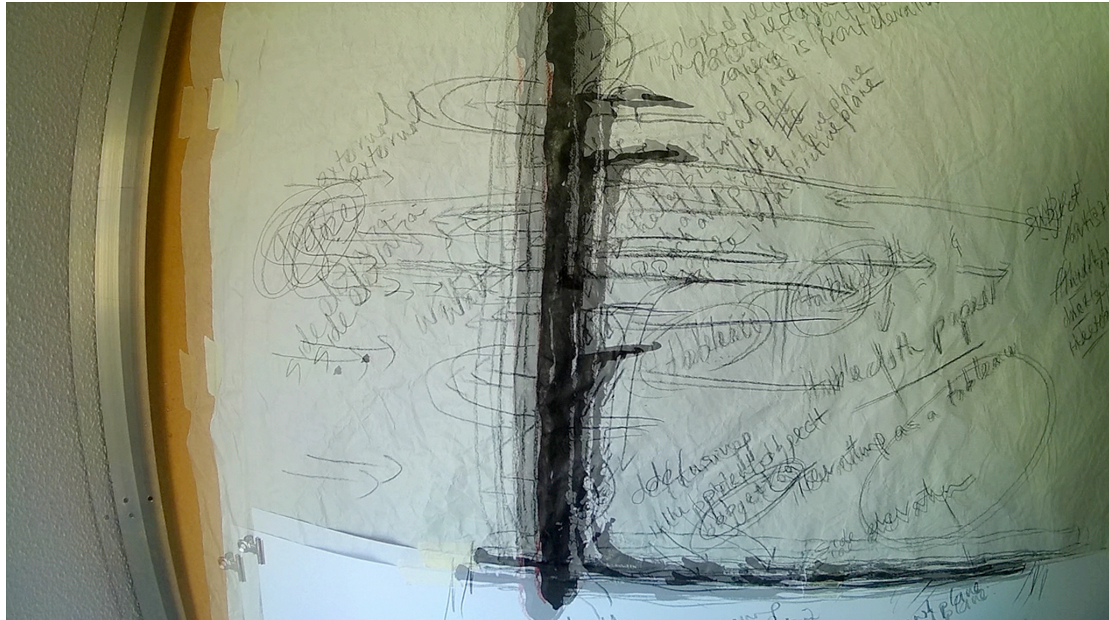
14:49



Now this idea of . . . hitting the plane and letting *the*, material fall, is like, *challenging* . . . suppressing—*defusing, defusing* . . . let's say *the* . . . the potent object . . . *the* . . . 'object a', in Lacanian terms . . . *the object a* Now he goes further to say that, *the ob—the object a the-the a of the object*, is something, totally mysterious, to the point of being unconscious *unknown*, unrecognised, within *the object* itself. So the object can be anything, but *the*, the point of it, the mysterious point of it, is *the, the a*, of the object . . . and the semi—sum—sem—seminar eleven, he says that *the, the object* is not only the gaze itself, but the gaze itself has a particular *point* (tap tap), and this particular *point*, um . . . is the point of focus, the point of focus See-ha! Interesting. Ha! This is very, interesting. In attempting to convey the idea of the gaze as having a point of focus, a point of resonance of most resonance, *the a of the object*, I've *torn the*, paper, so I have a hole here, and the—*the other* interesting thing is that this hole, projects, right through *the image*, of *the imploded rectangle* that's coming out this way. So this is *the—*. I'm using, *the* idea of *side elevation*, to describe something which has,

manifest itself, as a front elevation . . . and this is the . . . the resonant point, of the gaze, which is the a of the object a. I mean this is how I, understand it.

17:40



And I'm using, diagramming, insofar as this is, a form of diagramming—. I'm using diagramming to try to tell you . . .

The *object a* is termed by Žižek the 'blind spot', something '... in the object more than the object itself'.¹ Lacan states: 'the gaze may contain in itself the *objet a* of the Lacanian algebra where the subject falls, and what specifies the scopic field...'.² Lacan refers to '...a privileged object', and states: '...the object on which depends the phantasy from which the subject is suspended in an essential vacillation is the gaze'.³ (For further reference to the question of *falling*, see the Price citation, below, paragraph eleven.) In Seminar XXIII, 'The Sinthome', Lacan states: 'There is a centrifugal dynamic of the gaze, that is to say, one that starts from the seeing eye but also from the blind spot'.⁴ This suggests that the *object a* is in the region of the gaze as a 'blind spot',

¹ Žižek (2006, p.17).

² Lacan (1981, p.76).

³ Ibid., p.83.

⁴ Lacan (2016, p.70).

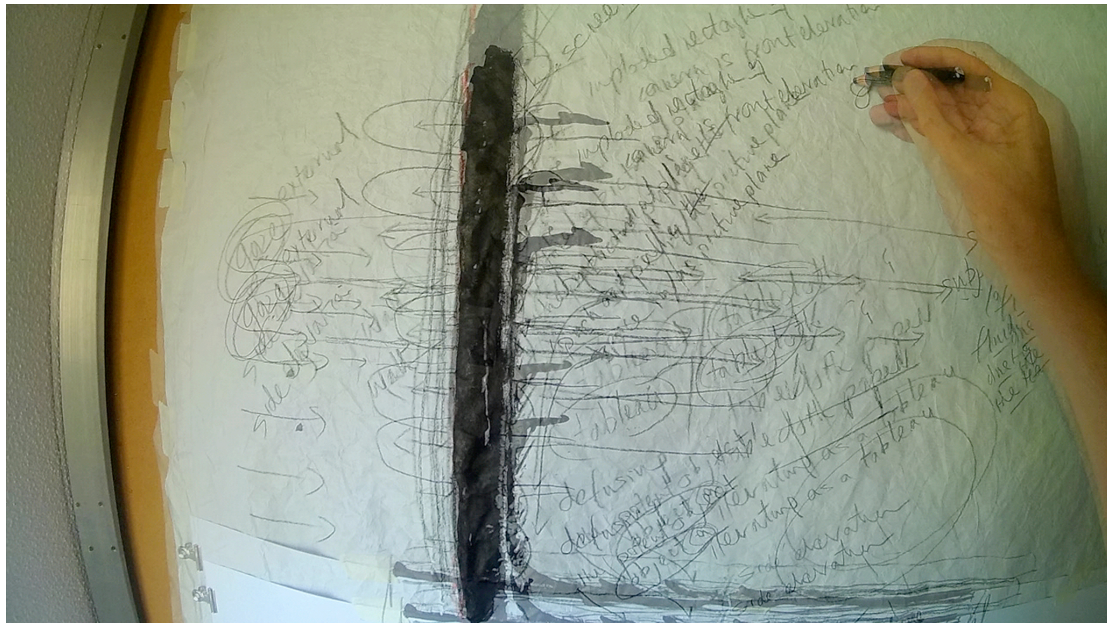
as part of a reciprocal interplay between the projection towards the subject of the external gaze and the subject from their seeing eye.

The *object a* is a major concept in Lacanian theory, as it is the surrogate bearing object of the originary desire from which one is forever separated, yet caught in an insatiable quest. What looks at one, therefore, as the gaze is not just anything, but something that's imbued with a point of focus that is all the more redolent in that it cannot be seen, or is at least veiled in subterfuge to the extent of not being noticeable but whose import is registered in the unconscious. Lacan also terms the gaze a 'punctiform object (a point of focus) and that '...of all the objects in which the subject may recognize his dependence in the register of desire, the gaze is specified as unapprehensible'.⁵ Again, this suggests that what may be termed desire's *insatiability* is inevitable rather than a choice.

There are many other things going on. There's . . . this . . . this . . . object here in front of my vision, is very obtrusive, um, and it's not only that it's also *the*, peripheral, activity, the *peripherality* of *the*—. You can't see what I'm doing now but I'm pointing to *the*, I'm pointing to *the*-um, edge of *the*, plastic goggles, both sides. Um I can see these, edges peripherally, in my vision. I can see *the* . . . orange of my glasses, the rims of my glasses I can see *the* . . . side wall the *left*-side wall. I can see, to *here*, with *the*, writing, on the tablecloth pape— paper, but I'm not referencing them, I'm choosing not to reference them—. Ha! This is complicated enough, that I've tried to explain But,

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⁵ Lacan (1981, p.83).



the other element, is *the*— what I kind-of refer to as the void space This kind of space—. Maybe ing—it's more *inclusive* It's more *inclusive*—. It's a kind-of void space that I'm looking *through*, that I'm looking *through*, and, I tend to *see*, perception, perception, as a phenomenon—. Okay, I can't say that I actually, tend to *see* it. I tend to consider— I *conceptualise* . . . *conceptualise* may be better word perception, as a phenomenon, that's kind of happening in here So *the* . . . the canvas I put onto *the*, drawing onto the canvas, um, content, which, I see as a projection, from here And every time I—. The more I try to define it, *the* smaller the circles, *the* more— the *closer* the relationship, is of, this, in-between *element*, which I'm calling perception, to *the* idea of the focal point of the gaze

References

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