



*A script from the absolute unknown, how do you even begin to think about that? “Meaning” is a diversion. It evokes too much empathy. You have to ask, instead, what is a message? In the abstract? What’s the content, at the deepest, most reliable level, when you strip away all the presuppositions that you can? The basics are this. You’ve been reached by a transmission. That’s the irreducible thing. Something has been received. [And] to get in, it had to be there, already inside, waiting. Don’t you see? The process of trying to work it out — what I had thought was the way, eventually, to grasp it — to unlock the secret, it wasn’t like that. That was all wrong. It was unlocking me.*[note]Nick Land, *Chasm* (Shanghai: Time Spiral Press, 2015), §25.[/note]

*We never find those who understand philosophers among philosophers.*[note]Gilles Deleuze, “Synthèse et temps 14/3/1978”, trans. Melissa McMahon, *Les cours de Gilles Deleuze*, .[/note]



Time is out of joint, time is unhinged. The hinges are the axis on which the door turns. The hinge, *Cardo*, indicates the subordination of time to precise cardinal points, through which the periodic movements it measures pass. As long as time remains on its hinges, it is subordinated to extensive movement; it is the measure of movement, its interval or number. This characteristic of ancient philosophy has often been emphasised: the subordination of time to the circular movement of the world as the turning Door, a revolving door, a labyrinth opening onto its eternal origin. [*C'est la porte-tambour, le labyrinthe ouverte sur l'origine éternelle.*]

Time *out of joint*, the door off its hinges, signifies the first great Kantian reversal: movement is now subordinated to time. Time is no longer related to the movement it measures, but rather movement to the time that conditions it. Moreover, movement is no longer the determination of objects, but the description of a space, a space we must set aside in order to discover time as the condition of action. Time thus becomes unilinear and rectilinear, no longer in the sense that it would measure a derived movement, but in and through itself, insofar as it imposes the succession of its determination on every possible movement. This is a rectification of time. Time ceases to be curved by a God who makes it depend on movement. It ceases to be cardinal and becomes ordinal, the order of an empty time. [...] The labyrinth takes on a new look — neither a circle nor a spiral, but a thread, a pure straight line, all the more mysterious in that it is simple, inexorable, terrible — “the labyrinth made of a single straight line which is indivisible, incessant”. [note]Deleuze, “On Four Poetic Formulas that might Summarise the Kantian Philosophy”, *Essays Clinical and Critical*, 27-35. The final quotation is from Borges’ “Death and the Compass”, examined in of this series. Here Deleuze shifts from “invisible, incessant” (*Différence et répétition*, 147) to “indivisible, incessant”. “Sur quatre formules poétiques qui pourrait résumer la philosophie kantienne”, *Critique et Clinique*. (Paris: Éditions de Minuit, 1993), 40. [/note]



## Revolving Door I: The Time of Philosophers and Theologians

Since the model was an ever-living being, [the demiurge] undertook to make this universe of ours the same as well, or as similar as it could be. But the being that served as the model was eternal, and it was impossible for him to make this altogether an attribute of any created object. Nevertheless, he determined to make it a kind of moving likeness of eternity, and so in the very act of ordering the



universe he created a likeness of eternity, a likeness that progresses eternally through the sequence of numbers, while eternity abides in oneness.[note]Plato, "Timeaus", *Timaeus and Critias*, trans. Robin Waterford (Oxford: Oxford University Press, 2008), 25/37d.[/note]

This image of eternity is what we have come to call 'time', since along with the creation of the universe [the demiurge] devised and created days, nights, months, and years, which did not exist before the creation of the universe. They are all parts of time, and 'was' and 'will be' are created aspects of time which we thoughtlessly and mistakenly apply to that which is eternal. For we say that it was, is, and will be, when in fact only 'is' truly belongs to it, while 'was' and 'will be' are properties of things that are created and that change over time, since 'was' and 'will be' are both changes. What is for ever consistent and unchanging, however, does not have the property of becoming older or younger with the passage of time; it was not created at some point, it has not come into existence just now, and it will not be created in the future. As a rule, in fact, none of the modifications that belong to the things that move about in the sensible world, as a result of having been created, should be attributed to it; they are aspects of time as it imitates eternity and cycles through the numbers.[note]Plato, "Timeaus", 25-26/37d-36a.[/note]



## The Great Symmetrical Cycle



Upward — this notation indicates from the very start that the Platonic cave functions as an attempt to give an orientation to the reproduction and representation of something that is always already there. [...] The orientation functions by turning everything over, by reversing, and by pivoting around axes of symmetry.[note]Luce Irigaray, “Plato’s *Hystera*” in *Speculum of the Other Woman*, trans. Gillian C. Gill, (Ithaca: Cornell University Press, 1985), 244-5. The thing, “always already there in the den” is the matrix or womb, which again, following the injunction of cosmic horror — muted and covered over by the schema of the revolving door — can never quite be shown, seen, or described. Within the realm of representation (or the specular economy) the anteriority of the hystera is displaced and oppositionalised as a posteriority in the image before the men in the cave, generative of a telos which appears linear but is, in fact, cyclical. Linearity hides an exoteric return, which in turn hides an esoteric involution. Mark Fisher and Suzanne Livingston marshall a similar argument to counter Baudrillard’s defeatist reading of seduction in his book of the same name: “Yet what of seduction itself? For as a Process it is far in excess of its writings. For Irigaray, these circles which constantly return to the point at which they first began are not what they appear. For the female zero, vulva, circle never finally closes up in the shape of a ring.” Livingston and Fisher, “Desiring Seduction”, *Ccru.net*,

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## Truth

since the movements that are naturally akin to our divine part are the thoughts and revolutions of the universe, these are what each of us should be guided by as we attempt to reverse the corruption of the circuits in our heads, that happened around the time of our birth, by studying the harmonies and revolutions of the universe.[note]Plato, "Timaeus", 96/90c-90d.[/note]





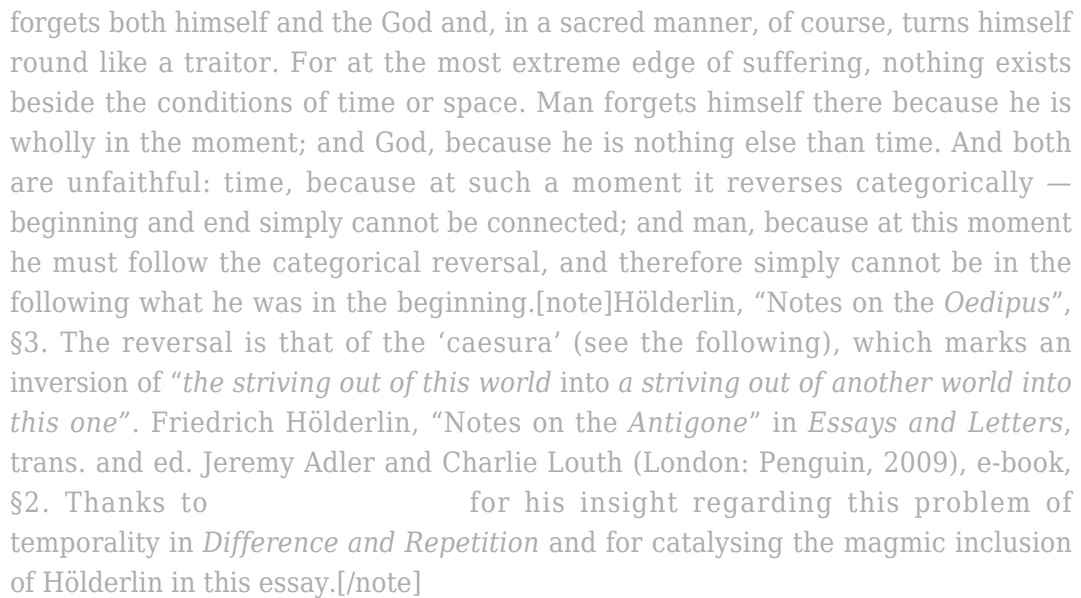




## Straight Labyrinth I: The Time of Economists and Poets

*The circle must be abandoned as a faulty principle of return; we must abandon our tendency to organize everything into a sphere. All things return on the straight and narrow by way of a straight and labyrinthine line.*[note]Michel Foucault, "Theatrum Philosophicum", *Language, Counter-Memory, Practice: Selected Essays and Interviews*, ed. Donald F. Bouchard (Ithaca: Cornell University Press, 1977), 166.[/note]

Capital by its nature drives beyond every spatial barrier. Thus the creation of the physical conditions of exchange — of the means of communication and transport — *the annihilation of space by time* — becomes an extraordinary necessity for it ...





[T]his tragic time is modelled on astronomical time since in astronomical time you have the sphere of fixed points which is precisely the sphere of perfect limitation, you have the planets and the movements of the planets which, in a certain way, break through the limit, then you have the atonement, which is to say the re-establishment of justice since the planets find themselves in the same position again.[note]Deleuze, "Untitled lecture 21/3/1978", *Les cours de Gilles Deleuze*,  
; See note 43.[/note]







Shamanic Oedipus







Hölderlin's rhythmic diagrams of *Oedipus* and *Antigone*. Note that the notational progression from **a**



(caesura), to **b** (end), and **c** (beginning) implies that the caesura is logically prior to the two points given in successive time.



we should be concerned with a precise moment within Kantianism, a furtive and explosive moment which is not even continued by Kant, much less by post-Kantianism — except, perhaps, by Hölderlin in the experience and the idea of a ‘categorical reversal’. For when Kant puts rational theology into question, in the same stroke he introduces a kind of disequilibrium, a fissure or crack in the pure Self of the ‘I think’, an alienation in principle, insurmountable in principle: the subject can henceforth represent its own spontaneity only as that of an Other, and in so doing invoke a mysterious coherence in the last instance which excludes its



own — namely, that of the world and God. A Cogito for a dissolved Self: the Self of ‘I think’ includes in its essence a receptivity of intuition in relation to which I is already an other. It matters little that synthetic identity — and, following that, the morality of practical reason — restore the integrity of the self, of the world and of God, thereby preparing the way for post-Kantian syntheses: for a brief moment we enter into that schizophrenia in principle which characterises the highest power of thought, and opens Being directly on to difference, despite all the mediations, all the reconciliations, of the concept.[note]Deleuze, *Difference and Repetition*, 58. Patton’s ‘categorical abduction’ for ‘détournement catégorique’ has been changed to ‘categorical reversal’ for the sake of maintaining consistency across English translations of Deleuze.[/note]

## Initiation (Tragedy)





*represent* the temporal sequence through a line progressing to infinity, in which the manifold constitutes a series that is of only one dimension, and infer from the properties of this line to all the properties of time, with the sole difference that the parts of the former are simultaneous, but those of the latter always exist successively.[note]Kant, *Critique of Pure Reason*, 163 A33/B50. Italics added.[/note]

[C]hange does not affect time itself, but only the appearances in time (just as simultaneity is not a modus for time itself, in which no parts are simultaneous but rather all succeed one another). If one were to ascribe such a succession to time itself, one would have to think yet another time in which this succession would be possible.[note]Kant, *Critique of Pure Reason*, 300 A183/B226.[/note]









## Time Compression (Circuitry)



if a human being were now changed into this animal shape, now into that one, if on the longest day the land were covered now with fruits, now with ice and snow, then my empirical imagination would never even get the opportunity to think of heavy cinnabar on the occasion of the representation of the colour red. [W]ithout the governance of a certain rule to which the appearances are already subjected in themselves ... no empirical synthesis of reproduction could take place. There must therefore be something that itself makes possible this reproduction of the appearances by being the *a priori* ground of a necessary synthetic unity of them.[note]Kant, *Critique of Pure Reason*, 229-230 A101. Deleuze and Guattari also cite Kant's cinnabar passage in the conclusion to *What is Philosophy?* to invoke the image of thought, referring to the reproductive synthesis of the imagination as an "objective antichaos", by which we "make an opinion for ourselves, like a sort of 'umbrella'" against the war below. Deleuze and Guattari, *What is Philosophy?*, trans. Graham Burchell and Hugh Tomlinson (London: Verso, 1994), 202.[/note]





nothing but *a priori time-determinations* in accordance with rules, and these concern, according to the order of the categories, the *time-series*, the *content of time*, the *order of time*, and finally the *sum total of time* in regard to all possible objects. From this it is clear that the schematism of the understanding through the transcendental synthesis of imagination comes down to nothing other than the unity of the manifold of intuition in inner sense, and thus indirectly to the unity of apperception, as the function that corresponds to inner sense (to a receptivity).[note]Kant, *Critique of Pure Reason*, 256 A145/B185-5.[/note]

It is strange — it even appears to be impossible, to wish to present *a priori* that which depends on perceptions (empirical representations with consciousness of



them): e.g. light, sound, heat, etc., which all together, amount to the subjective element in perception (empirical representation with consciousness) and hence, carries with it no knowledge of an object. Yet this act of the faculty of representation is necessary.[note]Immanuel Kant, *Opus Postumum*, trans. Eckart Förster and Michael Rosen, (Cambridge: Cambridge University Press, 1993), 141.[/note]

[F]rom the empirical consciousness to the pure consciousness a gradual alteration is possible, where the real in the former entirely disappears, and a merely formal (*a priori*) consciousness of the manifold in space and time remains; thus there is also a possible synthesis of the generation of the magnitude of a sensation from its beginning, the pure intuition = 0, to any arbitrary magnitude.[note]Kant, *Critique of Pure Reason*, 290 A166/B208.[/note]





in spite of everything, and at the risk of compromising the conceptual apparatus of the three *Critiques* ... did not want to renounce the implicit presuppositions. Thought had to continue to enjoy an upright nature, and philosophy could go no further than — nor in directions other than those taken by — common sense.[note]Deleuze, *Difference and Repetition*, 136.[/note]



Asymmetry (Alienation)









## The Edge of Space and Time





## Into the Volcano

*A philosopher terrified: this does not exist.*[note]Jon Roffe, *Muttering for the Sake of Stars* (Melbourne: Surplus, 2012), 22.[/note]



Meanderings in extension remain trapped in the maze unless they cross over into a 'blind slippage into death', 'this slippage outside oneself that necessarily produces itself when death comes into play'. A 'slippage produces itself' we do not do so, a chasm opens, chaos (= 0), something horrific in its depth, a season in Hell that 'slips immensely into the impossible', 'the intensity and intimacy of a sensation opened itself onto an abyss where there is nothing which is not lost, just as a profound wound opens itself onto death'. Poetry is this slippage that is broken upon the end of poetry, erased in a desert as 'beautiful as death'. [note]Land, *The Thirst for Annihilation*, 203-4. Italics added. [/note]

