

SOME

NOTES

ON

DICKFACE

BY

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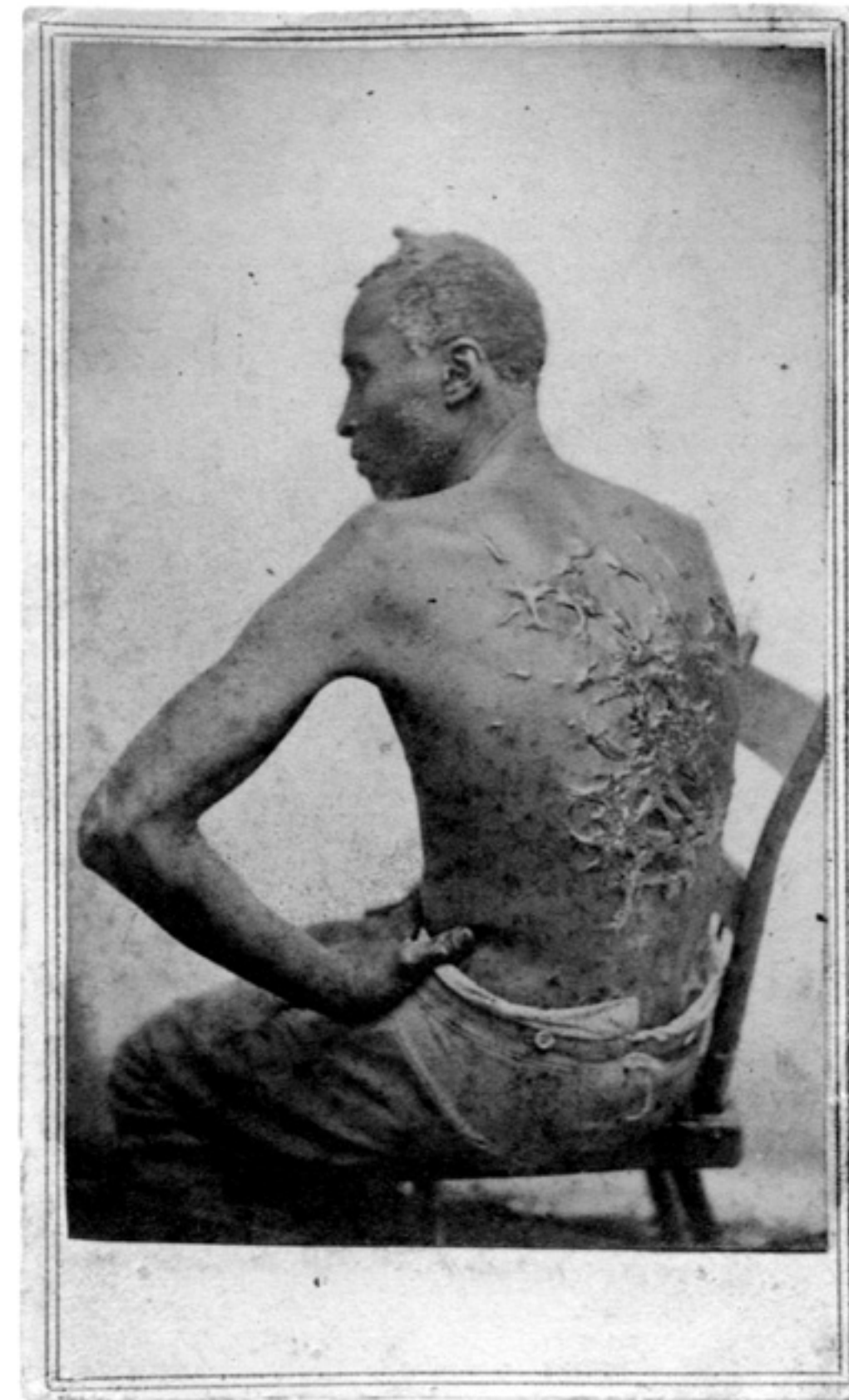


## **CIVIL WAR | HOLOCAUST | PHOTOGRAPHS**

**BLOODY, SEVERED LIMBS PILED UP. BEAUTIFUL FOREST VIEWS, LIGHT CASCADING THROUGH THE FOLIAGE, BATHING THE SKULLS AND BONES HAPHAZARDLY SCATTERED ON THE GROUND. THE WHIPPED AND SCARRED BACK OF A BLACK SLAVE, SITTING DOWN LIKE RODIN'S THINKER. WOUNDED SOLDIERS, THEIR EXPOSED BONES MUSHROOMING WITH INFECTED, PROLIFERATING FLESH. LEVELED MAIN STREETS IN DESTROYED CITIES. POST-BATTLE LANDSCAPES WITH UNDEFINED HORSEMEN IN THE BACKGROUND, RIDING AMONG WASTED NATURE AND DEAD BODIES. THE CORPSES LAY WITH THEIR FEET BOOTLESS, THEIR ARMS AKIMBO, THEIR MOUTHS OPEN. WALT WHITMAN DESCRIBED PRISONERS OF THE CIVIL WAR: "CAN THOSE BE MEN—THOSE LITTLE LIVID BROWN, ASH STREAK'D, MONKEY-LOOKING DWARFS?—ARE THEY REALLY NOT MUMMIES, DWINDLED CORPSES?"**

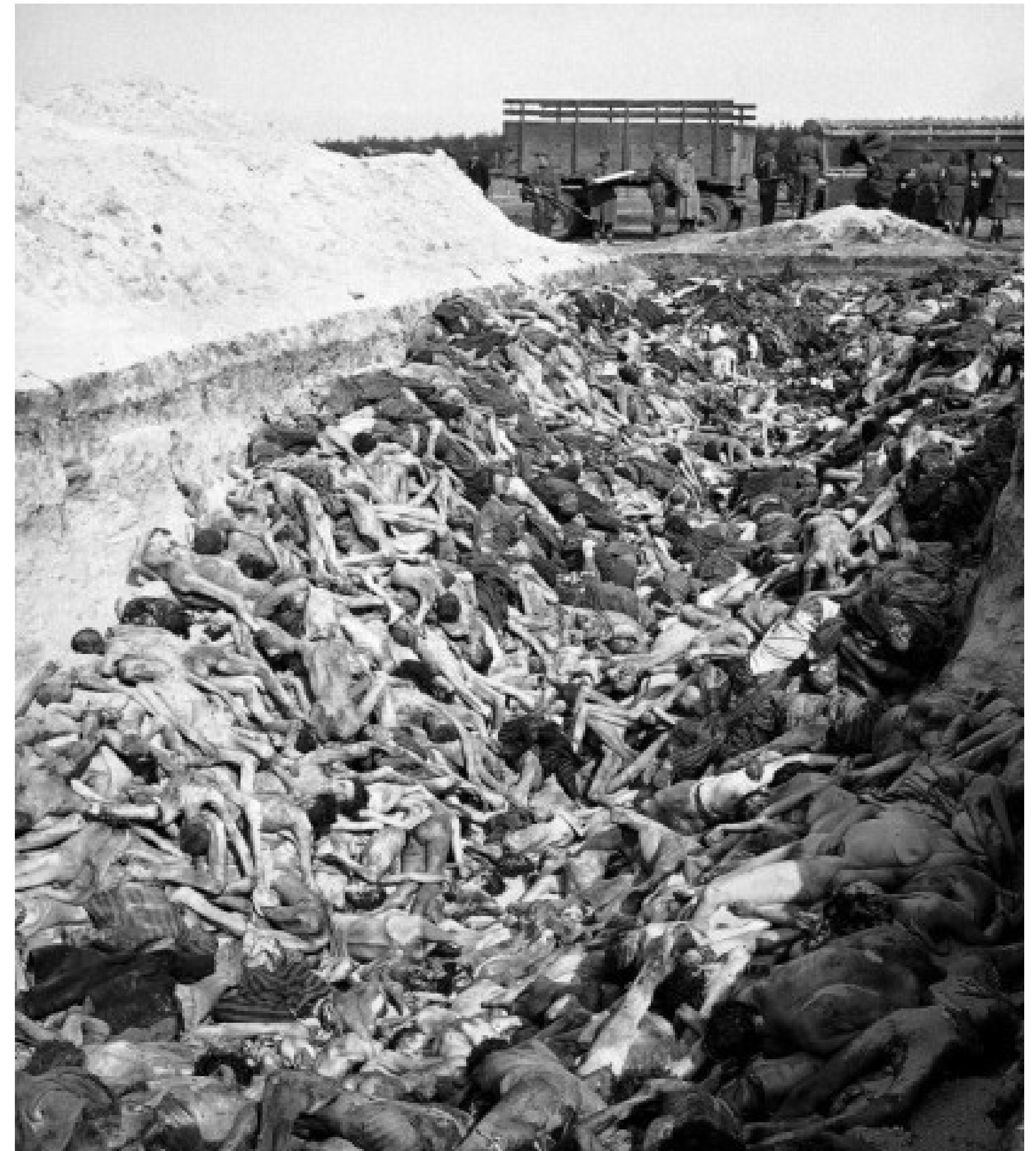


HE LIVING ARE STIFF. EVEN "HONEST  
ABE" LINCOLN, RIGID IN ALL HIS  
MORAL GRAVITAS, WITH HIS STOVE  
PIPE HAT, LOOKS LIKE A PROP OF  
HIMSELF. NOBODY SMILES AT THE  
CAMERA. POSTERITY IN THE 19<sup>TH</sup>  
CENTURY WAS A SERIOUS AFFAIR.  
EXPOSURES WERE LONG, POSES  
WERE HELD, AT TIMES WITH BRACES.  
EMULSIONS WERE NOT PANCHRO-  
MATIC. BLUE EYES AND SKIES  
REGISTERED AS A WHITE VOID. THE  
LIVING AND THE DEAD BELONG TO  
THE SAME CONTINUUM. THE LIVING  
ARE NOT REALLY ALIVE. THE DEAD  
ARE NO MORE INANIMATE THAN THE  
LANDSCAPE IS, THAT IS TO SAY,  
STILL PARTLY ORGANIC MATTER.



FRESH KILLS. THE DIVISION BETWEEN NATURE AND MAN-MADE THINGS HAS EQUALLY EVAPORATED. EVERY MATERIAL, CONSTRUCTION, ROCK OR TREE IS SOMEWHAT RUINED, DEGRADED.

IT WILL ONLY BE AT THE END OF WW2 THAT WE COULD FIND PHOTOGRAPHS SO REVOLTINGLY ABJECT. EVEN IF THE PICTURES OF THE CAMPS ARE PERHAPS MORE INTOLERABLE IN THEIR ETHICAL ABERRATION THAN THE ONES FROM THE AMERICAN CIVIL WAR, THEY STILL POSSESS A DIALECTIC FOR WHICH WE HAVE DEVELOPED A CULTURAL UNDERSTANDING, A COPING MECHANISM — PRIMO LEVI, ET AL. WE COULD IMAGINE THAT THOSE WHO TOOK THE PICTURES, BE IT LIBERATORS OR NAZIS, WERE STILL LIVING CREATURES, WITH THEIR HUMANITY FUNCTIONAL — HOWEVER MONSTROUS THEIR HUMAN CONDITION AND FORM OF BEING MAY HAVE BEEN IN THE CASE OF THE OPPRESSORS.



A B C D E F G H I J K L M N O P Q R S T U V W X Y Z





WE CAN STILL FATHOM THIS PARTICULAR WORLD IN WHICH THESE ATROCITIES WERE INFLICTED ON SOMEONE BY SOMEONE ELSE—IT'S OURS. THIS WORLD IS STILL VIABLE WITHIN THE WORLD OF PHOTOGRAPHS. INDEED, SOME PEOPLE WHOSE PICTURE WAS TAKEN OR THAT TOOK PICTURES IN 1945 ARE STILL ALIVE AS I WRITE THIS, INCLUDING MY MOTHER. EVERYONE IN THE PICTURES TAKEN DURING THE AMERICAN CIVIL WAR IS DEAD. IT'S TOO FAR BACK TO BE DIGESTED AT ALL. WE CAN'T TAKE SIDES. NO IDENTIFICATION OR PROJECTION IS OPERATIVE. TIME HAS BEEN SUSPENDED BY THE PHOTOGRAPHS BUT IT HAS ALSO PASSED IRREVOCABLY. LOOKING AT THESE PICTURES, WHICH ARE ALSO ARTIFACTS, IS TO DIE A LITTLE, AND TO BE LESS HUMAN.

## FETISHISM | HOARDING | ENTROPY

FETISHES ENTERED THE WEST DURING COLONIALISM, A HISTORICAL PERIOD IN WHICH CAPITALISM EXPANDED THROUGH SLAVERY. PORTUGUESE SAILORS AND TRADERS INTRODUCED THE WORD FETICO AS A NAME FOR CHARMS AND TALISMANS WORSHIPPED BY THE INHABITANTS OF THE GUINEA COAST OF AFRICA. C. DE BROSSES' "LE CULTE DES DIEUX FETICHES" (1760) POPULARIZED THE TERM IN ANTHROPOLOGY, WHICH INFLUENCED THE WORD'S SPELLING IN ENGLISH AND FRENCH. IN THE FIGURATIVE SENSE, "FETISH" MEANS SOMETHING IRRATIONALLY REVERED. A MATERIAL OBJECT IN WHICH FORCE IS SUPPOSED TO BE CONCENTRATED IS A FETISH.

KARL MARX, IN HIS 1867 MAGNUM OPUS DAS KAPITAL, COMPARES THE CONCEPT OF FETISHISM OF COMMODITIES WITH RELIGIOUS THOUGHT:

THERE IS A DEFINITE SOCIAL RELATION BETWEEN MEN, THAT ASSUMES, IN THEIR EYES, THE FANTASTIC FORM OF A RELATION BETWEEN THINGS. IN ORDER, THEREFORE, TO FIND AN ANALOGY, WE MUST HAVE RECOURSE

TO THE MIST-ENVELOPED REGIONS OF THE RELIGIOUS WORLD. IN THAT WORLD THE PRODUCTIONS OF THE HUMAN BRAIN APPEAR AS INDEPENDENT BEINGS ENDOWED WITH LIFE, AND ENTERING INTO RELATION BOTH WITH ONE ANOTHER AND THE HUMAN RACE. SO IT IS IN THE WORLD OF COMMODITIES WITH THE PRODUCTS OF MEN'S HANDS. THIS I CALL THE FETISHISM WHICH ATTACHES ITSELF TO THE PRODUCTS OF LABOUR, SO SOON AS THEY ARE PRODUCED AS COMMODITIES, AND WHICH IS THEREFORE INSEPARABLE FROM THE PRODUCTION OF COMMODITIES. THIS FETISHISM OF COMMODITIES HAS ITS ORIGIN, AS THE FOREGOING ANALYSIS HAS ALREADY SHOWN, IN THE PECULIAR SOCIAL CHARACTER OF THE LABOUR THAT PRODUCES THEM.

**E**XACTLY 60 YEARS LATER, IN HIS SHORT ESSAY, "FETISHISM", SIGMUND FREUD ATTACHED FETISHISM TO SEXUALITY. NO "MALE HUMAN BEING IS SPARED THE TERRIFYING SHOCK OF THREATENED CASTRATION



AT THE SIGHT OF THE FEMALE GENITALS". ACCORDING TO FREUD, THE "FETISH IS A PENIS-SUBSTITUTE" FOR THE WOMAN'S (MOTHER'S) PHALLUS WHICH THE LITTLE BOY ONCE BELIEVED IN AND DOES NOT WISH TO FOREGO." THE BOY REFUSES TO ACCEPT THE FACT THAT A WOMAN HAS NO PENIS, "FOR IF A WOMAN CAN BE CASTRATED THEN HIS OWN PENIS IS IN DANGER; AND AGAINST THAT THERE REBELS PART OF HIS NARCISSISM WHICH NATURE HAS PROVIDENTIALLY ATTACHED TO THIS PARTICULAR ORGAN." WHAT IS INVOLVED HERE IS A PROCESS OF DENIAL: THE PERCEPTION OF LOSS PERSISTS, BUT A "VERY ENERGETIC ACTION HAS BEEN EXERTED TO KEEP UP THE DENIAL OF IT." THE "HORROR OF CASTRATION SETS UP A SORT OF PERMANENT MEMORIAL TO ITSELF BY CREATING THIS SUBSTITUTE." THE SUBSTITUTE, OR FETISH "REMAINS A TOKEN OF TRIUMPH OVER THE THREAT OF CASTRATION AND A SAFEGUARD AGAINST IT." THESE TWO DISTINCT USES OF THE TERM HAVE BEEN CONFLATED, AND IN TURN FETISHIZED, IN THE ALREADY CLASSIC TERM "OBJECTIFICATION." HERE, FREUD'S LITTLE BOY EVOLVES INTO THE SPECTACULAR PATRIARCHY OF LATE CAPITALISM.







**THERE IS NO OUTSIDE FETISHISM AND COMMODIFICATION. THESE ARE THE CONDITIONS OF PRODUCTION, OF DESIRE, AND OF THE PRODUCTION OF DESIRE IN LATE CAPITALISM. CAPITAL IS DESIRE. THIS CONDITION HAS REDUCED OUR FORM OF LIFE INTO BIOPOLITICAL SUBMISSION.**

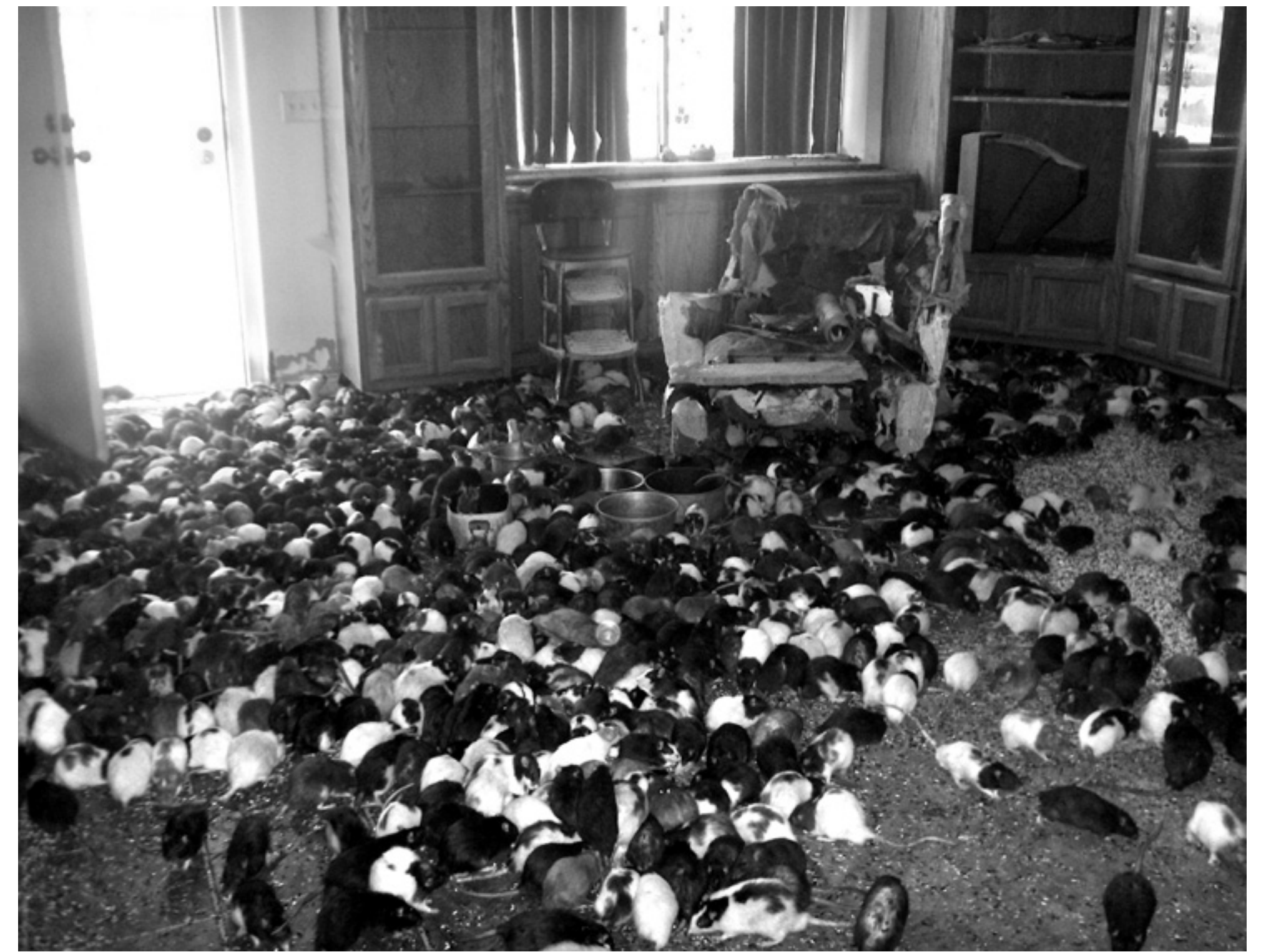
**HOARDING, A CONTEMPORARY DISORDER FEATURING COMPULSIVE ACCUMULATION AND AN IMPOSSIBILITY TO DISCARD, IS AN EXACERBATION OF THE ENTWINED PROLIFERATION OF COMMODITIES AND DESIRE. UNLIKE FETISHISM,**

**HOARDING CONCERNS PROCESS; IT'S ALMOST IRRELEVANT WHAT THE OBJECTS THEMSELVES ARE FOR THE HOARDERS. WHILE FETISHISTS TEND TO BE SUPER-METICULOUS, HOARDERS ARE BIG SLOBS. HOARDING FUNCTIONS AS THE FLIP SIDE OF THE FETISHIST COIN. IF THE FETISH IS THE PLACE FOR ENCODING DESIRE INTO A RITUALIZED COMMODITY, THE HOARD IS THE SPACE OF DE-ENCODING THE COMMODITY, OF DESTROYING ITS SPECIFICITY.**

**HOARDING ENACTS A PARADOX OF DECAY THROUGH ACCUMULATION. OVER THE YEARS, A HOARDER'S HEALTH AND HYGIENE BECOME DANGEROUSLY COMPROMISED. BECAUSE STOVES, SINKS AND TUBS ARE USED FOR STORAGE, COOKING AND BATHING BECOME IMPOSSIBLE. BODY SECRETIONS AND EXCRETIONS OF HUMANS AND ANIMALS (THERE EXISTS A SUB-CATEGORY OF PET HOARDERS) STAINS AND STENCHES. PEST INFESTATION IS COMMONPLACE IN HOARDING QUARTERS AS CLEANING IS IMPOSSIBLE. THE POSSIBILITY OF A RAVAGING FIRE INCREASES OVER TIME. UTILITY BILLS BECOME BURIED UNDER HEAPS OF PAPER, SO PEOPLE FORGET TO PAY THEM. ELECTRICITY**

IS TURNED OFF — DISCONNECTION FROM THE GRID MIRRORS THE SEVERED TIES WITH THE SOCIAL REALM. HOARDERS TURN TO CANDLES FOR LIGHT AND GAS BURNERS FOR HEAT, INCHES FROM SWAYING TOWERS OF CHERISHED TRASH. THE HOUSE OF THE HOARDER BURNS DOWN WITH ALL ITS POSSESSIONS INSIDE, IS BOARDED UP, OR MEETS CONDEMNATION. THE HOARDER IN THIS CASE RE-MAKES THE COMMODITY AS A FORCE OF NATURE.

**T**HE HOARDER FREEZES THE COMMODITY IN TRACKS (AND HENCE THE COMMODITY OF COMMODITIES: MONEY) AND DIVESTS IT OF ITS ESSENCE AND DEFINITION, NAMELY ITS CIRCULATION THROUGH THE SYSTEM OF EXCHANGE, WHICH IMPLIES A SYSTEM OF CLASSIFICATION. THE HOARDER HENCE ALSO DESTROYS THE ENCYCLOPÉDIC ORDER OF THE MUSEUM OR THE DEPARTMENT STORE (OR ITS CONTEMPORARY EQUIVALENT, THE AMAZON WEBSITE). THIS DESTRUCTION OF BOTH ACTUAL

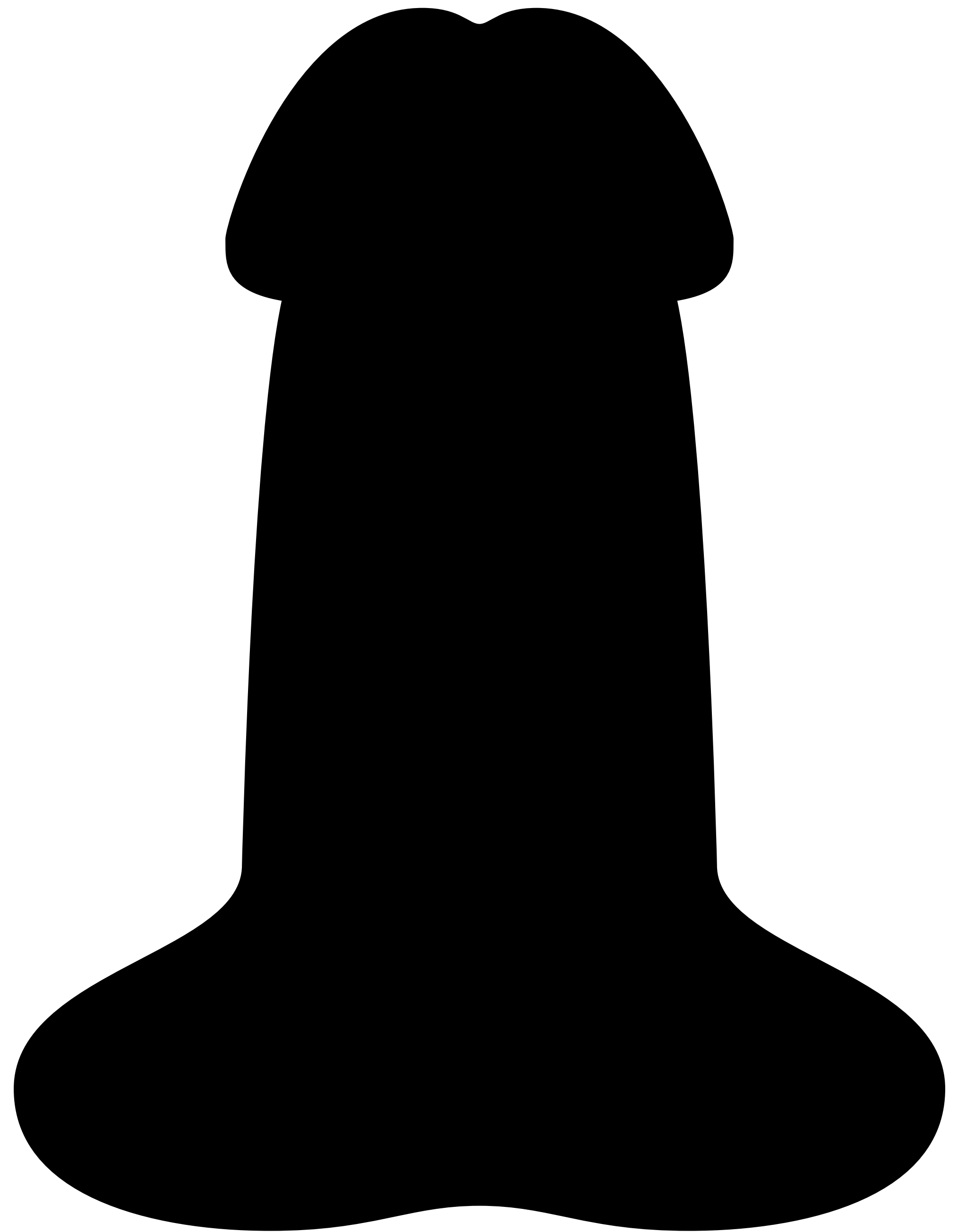


PROPERTY AND ITS ARCHIVAL UNDERWRITING THROUGH ENDLESS ACCUMULATION IS A PECULIAR FORM OF ENTROPY. NOT A PHYSICAL FACT OF HEAT LOSS RESULTING IN A ROMANTIC ALLEGORY OR A CONFRONTATION WITH NON-COMPOSITIONALITY A LA ROBERT SMITHSON, BUT ULTIMATELY A TEXTBOOK DESCRIPTION OF MAXWELL'S DEMON. SOMETHING THAT IS 'UN-SUSTAINABLE' LIKE A HOARD, OR ITS ABSTRACT MIRROR, THE SYSTEM OF CAPITAL ACCUMULATION, WHICH IMPLIES A CIRCULATING AGENT OF CONSTANT CRISIS IN EVERY EXCHANGE.





THE VISUAL ANALOGY BETWEEN ROTTING CORPSES IN MASS GRAVES AND PILES OF DECAYED COMMODITIES IN HOARDER'S HOMES REMINDS US THAT WAR AND COLONIZATION, THE BASIS OF FORCED SLAVE LABOR, MEAN ACCUMULATION BY OTHER MEANS. THE SYSTEM ACCUMULATES CAPITAL BY STRIPPING THE RESOURCES — LABOR POWER, OIL, ETC — IN ORDER TO REINFORCE THE BODY OF CAPITAL AT THE COST OF THE CONCRETE SENSUOUS BODIES OF THE ONES CHARGED WITH PHYSICALLY ENFORCING ITS REPRODUCIBILITY.







## **NOSES | LATE ANTIQUITY | CASTRATION ANXIETY**

**IN ANCIENT EGYPT AMPUTATION OF THE NASAL PYRAMID WAS CONSIDERED LEGAL PUNISHMENT. DURING THE REIGN OF PHARAOH RAMSES III (XX DYNASTY, 1192-1166 BC) A FAMOUS TRIAL TOOK PLACE INVOLVING THOSE HELD RESPONSIBLE FOR THE SO-CALLED "GREAT HAREM CONSPIRACY." SOME OF THE ACCUSED WERE CONDEMNED TO MUTILATION OF THE NOSE, INCLUDING TWO JUDGES FOUND GUILTY OF SUCCUMBING TO THE SEDUCTION OF SOME WOMEN INVOLVED IN THE PLOT. THE PRACTICE OF AMPUTATING THE NOSE AS PUNISHMENT FOR SEXUAL OFFENSES, MAINLY ADULTERY, WAS WIDESPREAD AMONG THE CIVILIZATIONS OF ANTIQUITY SUCH AS THE ASSYRIANS, THE BABYLONIANS, THE GREEKS AND THE ROMANS. HOWEVER, IT WAS THE BYZANTINES IN PARTICULAR, AND AFTER THEM THE ARABS, WHO EMBRACED AND CARRIED THIS PRACTICE INTO LATE ANTIQUITY AND BEYOND. TRADITIONALLY, THE HUSBAND WHOSE WIFE HAD BEEN UNFAITHFUL WAS INSTRUCTED TO FULFILL THE ROLE OF EXECUTIONER. IN CASES OF ADULTERY, ONLY THE WOMAN WAS MUTILATED, THE MAN COULD**



USUALLY GET AWAY WITH 100 STROKES OF THE CANE OR PAY A FINE. AMONG THE BYZANTINES RHINOTOMY WAS ALSO OFTEN USED AGAINST POLITICAL OPPONENTS. AS THE EMPEROR WAS BELIEVED TO DESCEND DIRECTLY FROM GOD, SUCH A GLARING FACIAL IMPERFECTION DISQUALIFIED THE DISFIGURED ASPIRANTS AS NON-DIVINE. ON ACCOUNT OF A NASAL AMPUTATION AT THE HANDS OF HIS FOES, THE EMPEROR JUSTINIAN II WAS CALLED RINOTMETE. IN SPITE OF HIS FLAWED APPEARANCE HE SUCCEEDED IN ASCENDING TO THE THRONE AND GOVERNING BY REPLACING HIS ABSENT NOSE WITH ONE MADE OF SOLID GOLD.

THE BYZANTINE EMPIRE WAS THE DOMINANT POLITICAL FORCE OF THE SIX CENTURY "LONG NIGHT" OF LATE ANTIQUITY, A PERIOD THAT ENCOMPASSES THE SLOW AGONY OF ROME'S TURN TO CHRISTIANITY AND THE ONSET OF THE MIDDLE AGES. THAT NASAL MUTILATION PEAKED IN POPULARITY DURING THIS PERIOD IS NO COINCIDENCE, AS THE CENTRAL POLITICAL-AESTHETIC CONFLICT OF THE BYZANTINES WAS THE STRUGGLE BETWEEN ICONOCLASTS AND ICONODULES. THE CHRISTIAN ICONOCLASTS

ARGUED FOR A LITERAL AND ORIGINALIST INTERPRETATION OF A PASSAGE IN THE OLD TESTAMENT ORDERING THAT "YOU SHALL HAVE NO OTHER GODS BEFORE ME. YOU SHALL NOT MAKE FOR YOURSELF A CARVED IMAGE — ANY LIKENESS OF ANYTHING THAT IS IN HEAVEN ABOVE, OR IN THE EARTH BENEATH, OR THAT IS IN THE WATERS UNDER THE EARTH. YOU SHALL NOT ADORE THEM, NOR SERVE THEM" (EXODUS 20: 3-5). THE TWO

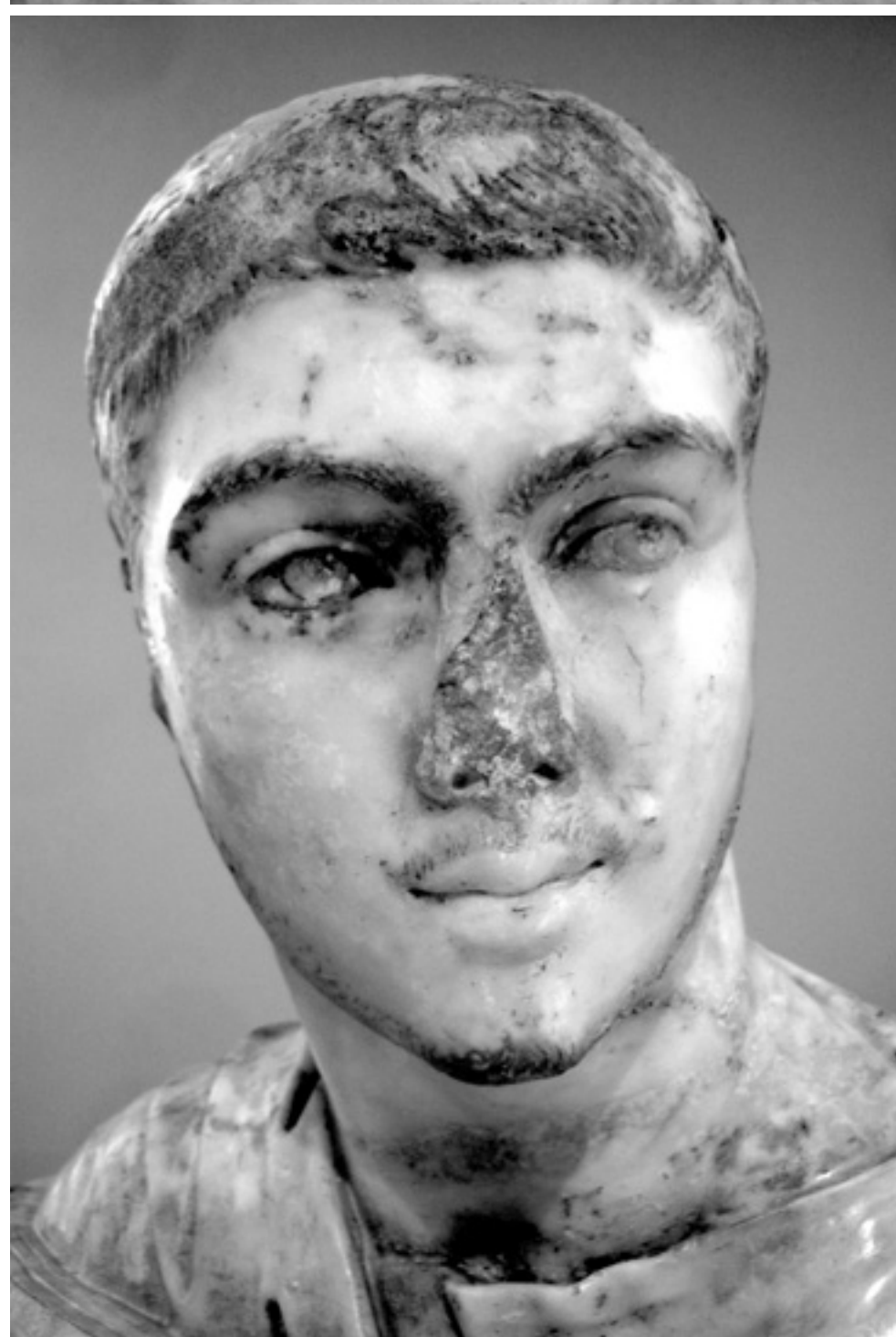
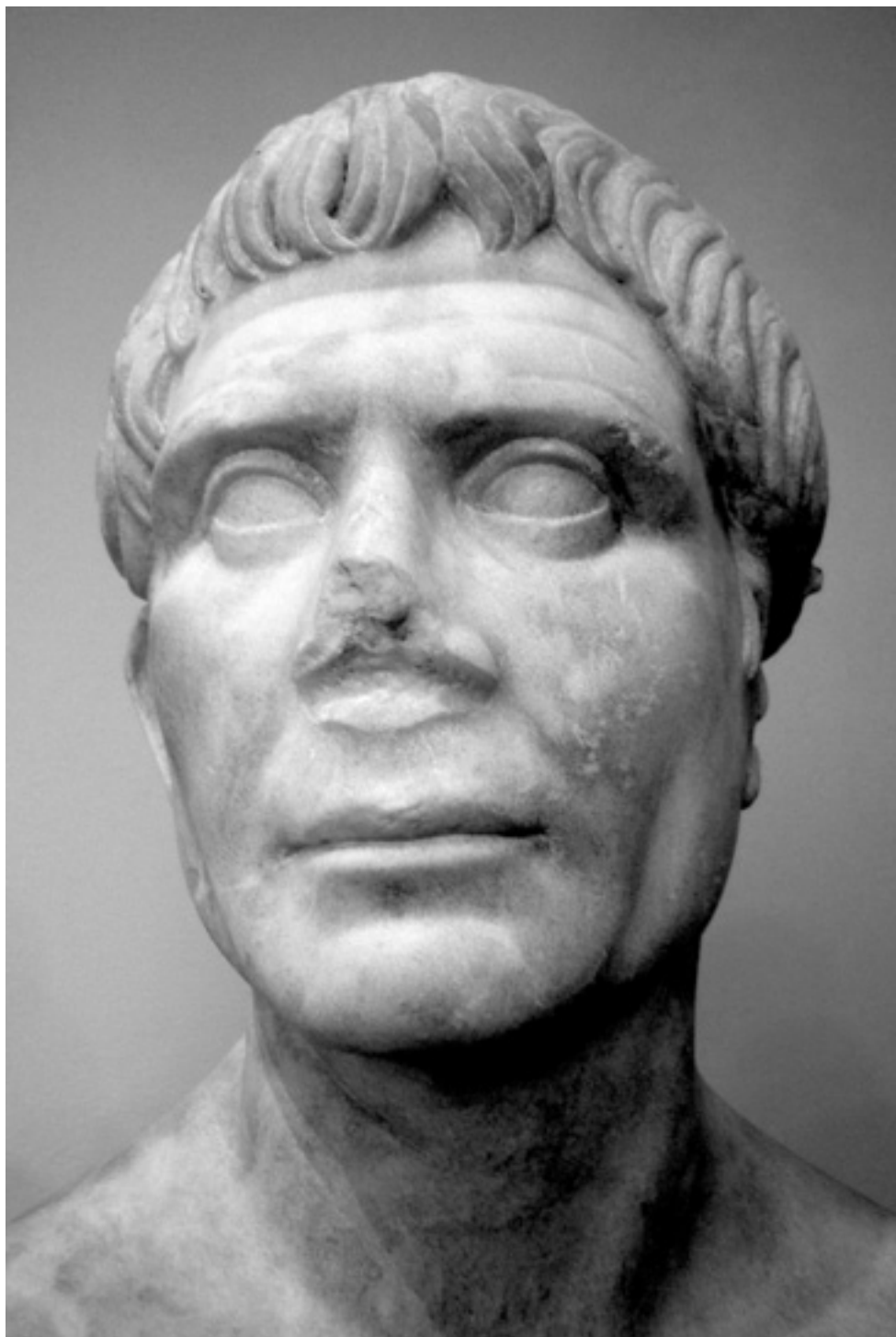


OTHER MONOTHEISTIC RELIGIONS, JUDAISM AND ISLAM, WERE, AND ARE, SOLIDLY ICONOCLASTIC. THE NUMBER OF SUBJECTS WHO UNDERWENT THE HORROR OF NASAL MUTI-

LATION IN THIS PERIOD PALES BEFORE THE FATE OF STATUES. DURING LATE ANTIQUITY MOST OF THE STATUARY OF THE CLASSICAL ANTIQUITY HAD ITS NOSES VIOLENTLY EXCISED, AND THE MANY REPRESENTING MALE FIGURES WERE EMASCULATED.

CONTRARY TO POPULAR CONTEMPORARY BELIEF, THE TWILIGHT OF PAGAN IDOLS WAS ENACTED BY CHRISTIANS, NOT BARBARIAN HORDES.









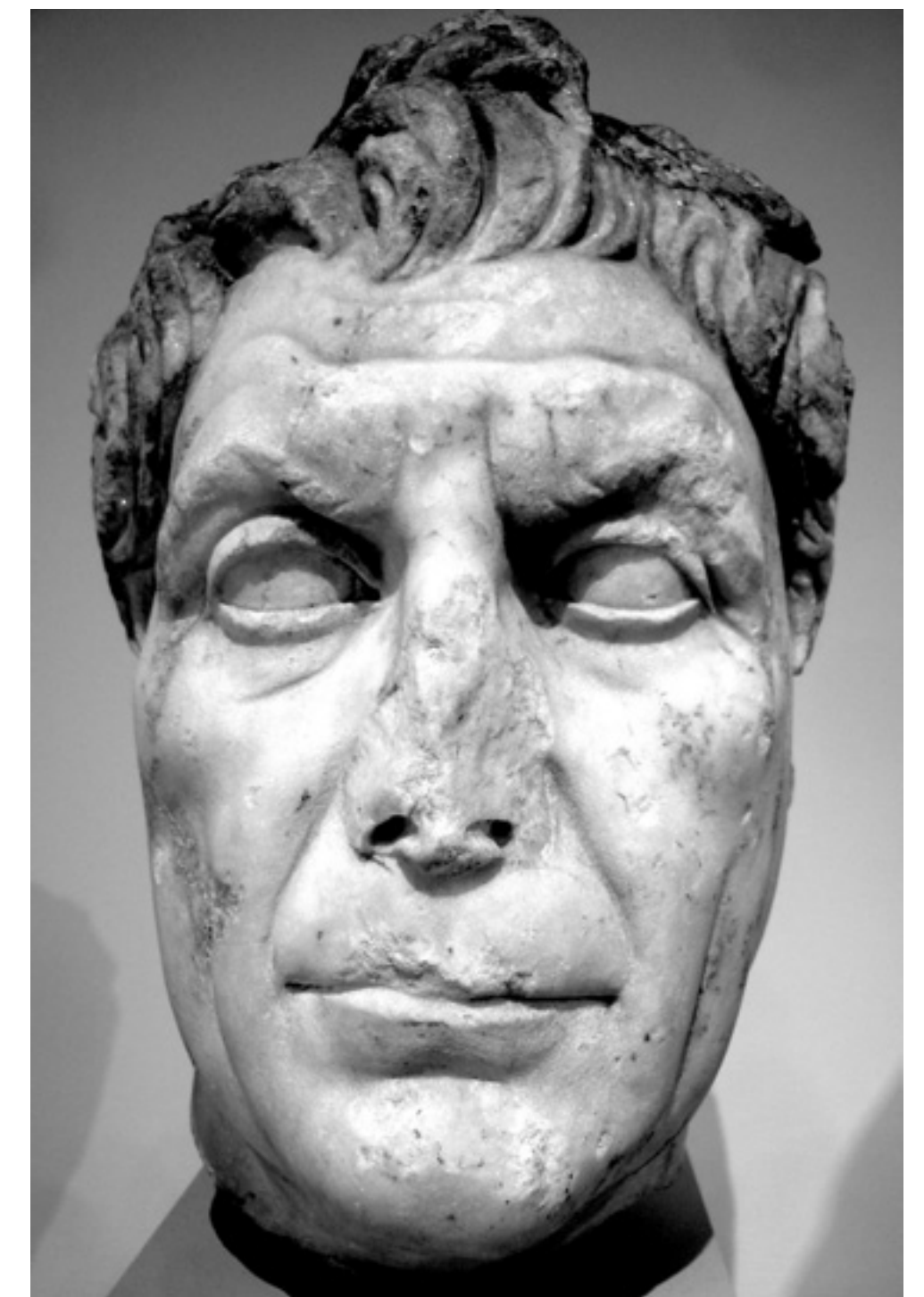
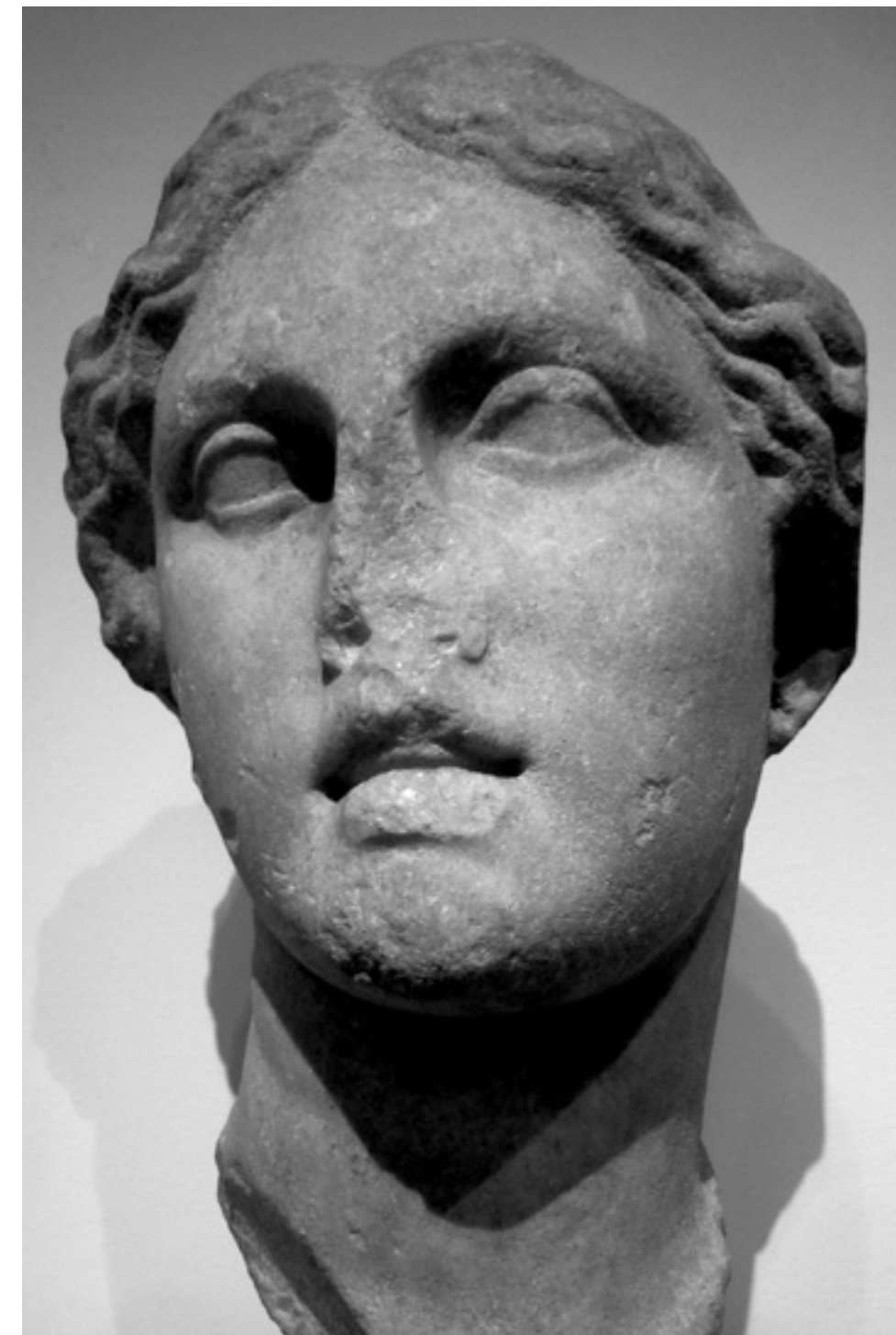
**IN THE FORMATION OF THE CULTURAL IMAGINARY OF THE WEST, LATE ANTIQVITY EQUALS THE FREUDIAN MOMENT OF TODDLERHOOD IN WHICH CASTRATION ANXIETY CONSTITUTES THE SUBJECT IN ALL ITS ANGER AND FRUSTRATED VIOLENCE. REPRESSION BECOMES THE DEFAULT HISTORICAL MODVS OPERANDI, EVEN IF CHRISTIANITY AND THE WEST WOULD EVENTUALLY RETURN TO THE WORLD OF IMAGES AND FETISHES WHOLE HEARTEDLY, THE SUFFERING IMAGE OF CRUCIFIED JESVS AND THE MADONNA COMFORTING HER CHILD BEING THE DOMINANT ONES. PARALLELS WITH THE SO-CALLED CULTURE WARS OF THE 1980'S ARE IN ORDER. THE ICONOCLASTIC FORCES NEVER LEFT POWER.**

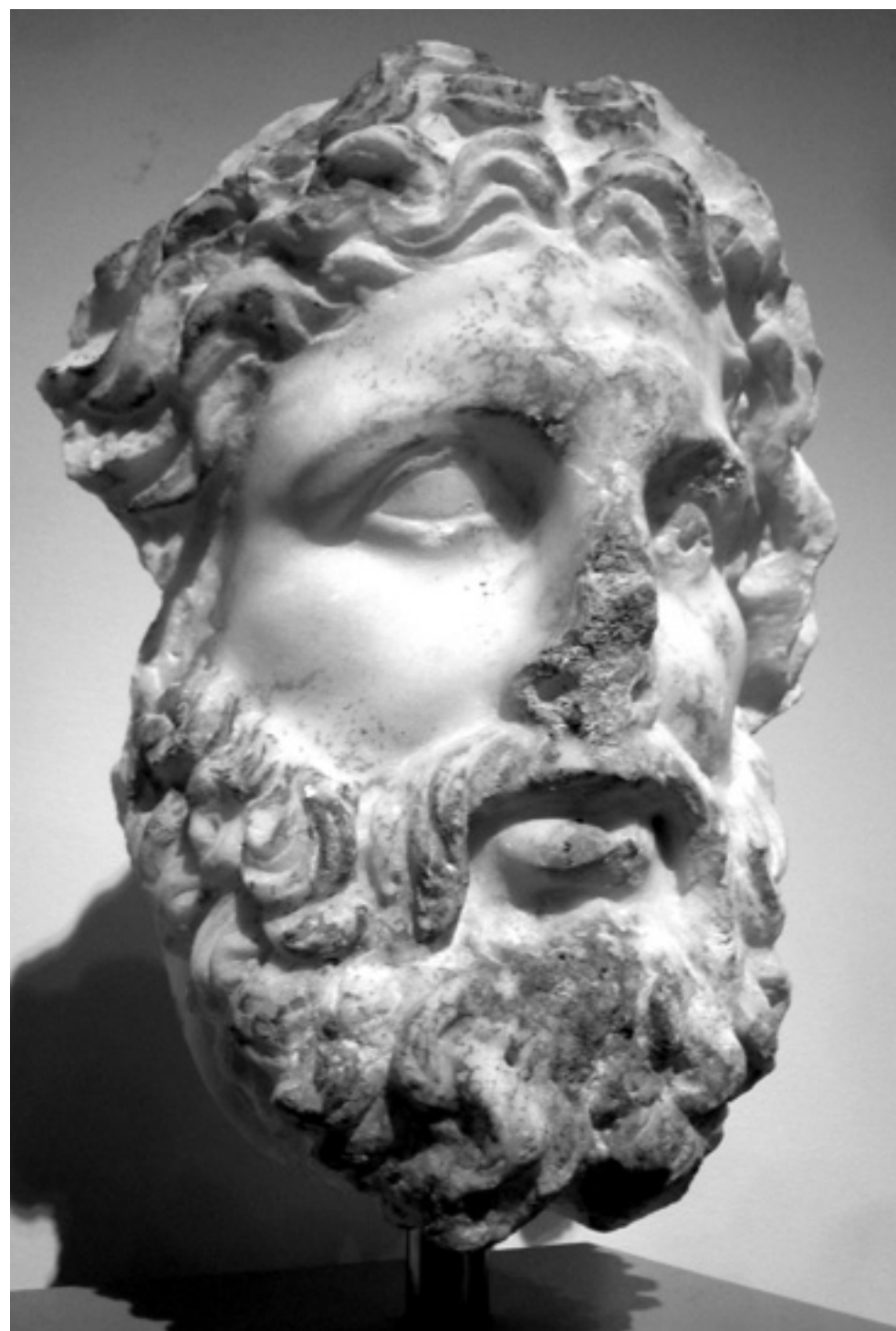
**IT HAS BEEN PROPOSED THAT THE MURDER OF HYPATIA (350-415 AD) SIGNED THE END OF CLASSICAL ANTIQVITY, MARKING THE DOWNFALL OF ALEXANDRIAN INTELLECTUAL LIFE, TOGETHER WITH THE BURNING OF THE FAMED LIBRARY. HYPATIA WAS A GREEK NEOPLATONIST PHILOSOPHER TEACHING IN ALEXANDRIA, AND WAS THE FIRST WELL-DOCUMENTED WOMAN IN MATHEMATICS (SHE HAS A PLACE SETTING IN JVDY CHICAGO'S "DINNER PARTY"). THE EGYPTIAN**



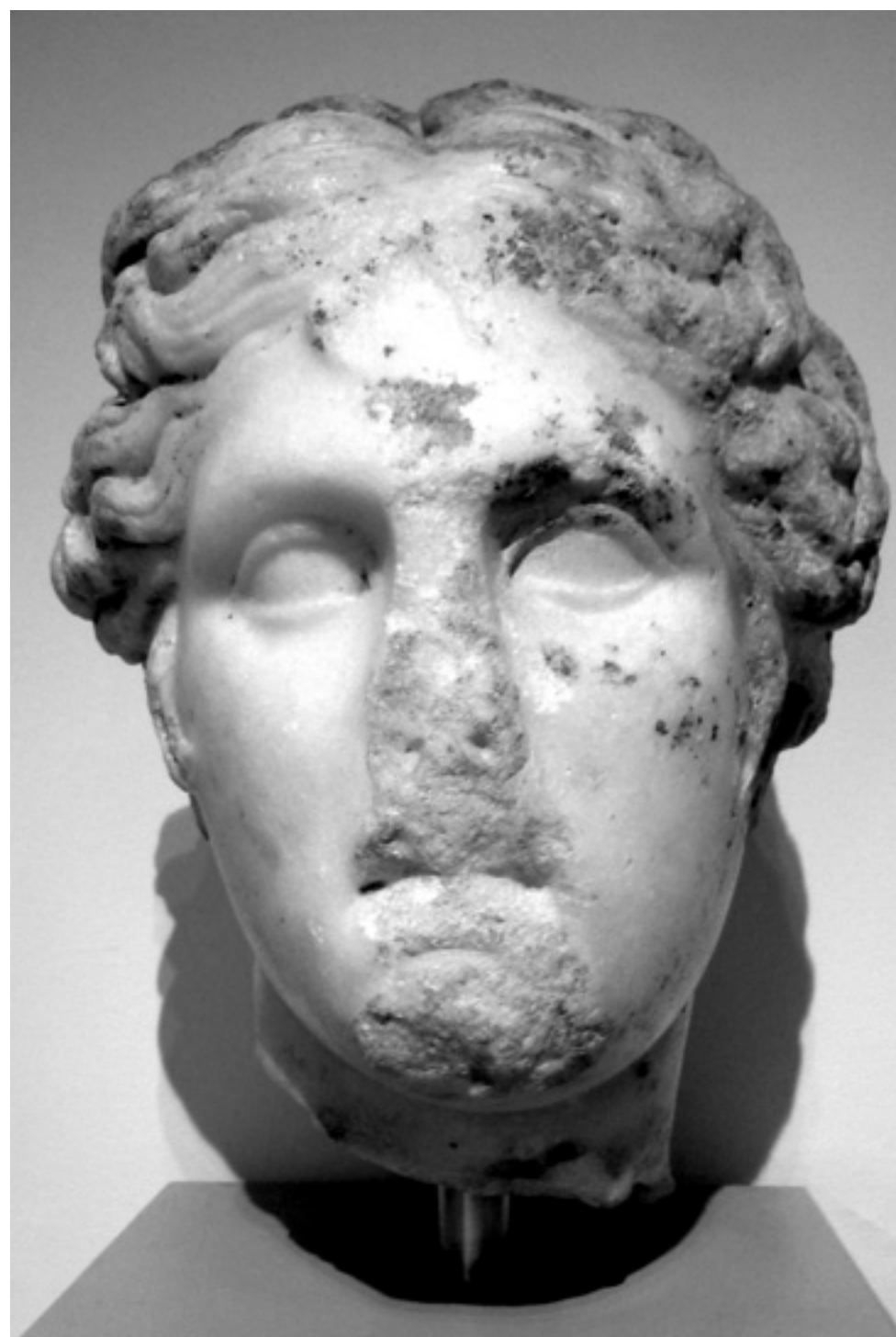
**CHRISTIAN COPTIC BISHOP JOHN OF NIKIY'S  
DESCRIPTION OF HER AND HER MURDER EPI-  
TOMIZES THE CONFLICT BETWEEN THE SCIENTIFIC  
AND PHILOSOPHICAL KNOWLEDGE OF THE  
ANTIQUITY AND THE CHRISTIAN WORLDVIEW:**

**AND, IN THOSE DAYS, THERE APPEAR-  
ED IN ALEXANDRIA A FEMALE  
PHILOSOPHER, A PAGAN NAMED  
HYPATIA, AND SHE WAS DEVOTED  
AT ALL TIMES TO MAGIC, ASTRO-  
LABES, AND INSTRUMENTS OF  
MUSIC, AND SHE BEGUILLED MANY  
PEOPLE THROUGH SATANIC WILES.  
A MULTITUDE OF BELIEVERS IN  
GOD AROSE UNDER THE GUIDANCE  
OF PETER THE MAGISTRATE (...)   
AND THEY PROCEEDED TO SEEK  
FOR THE PAGAN WOMAN WHO  
HAD BEGUILLED THE PEOPLE OF  
THE CITY AND THE PREFECT  
THROUGH HER ENCHANTMENTS.  
AND WHEN THEY LEARNT THE  
PLACE WHERE SHE WAS, THEY  
PROCEEDED TO HER AND FOUND  
HER, AND THEY DRAGGED HER**





**ALONG TILL THEY BROUGHT HER TO THE GREAT CHURCH, NAMED CAESAREUM. NOW THIS WAS IN THE DAYS OF THE FAST. AND THEY TORE OFF HER CLOTHING AND DRAGGED HER THROUGH THE STREETS OF THE CITY TILL SHE DIED, AND WAS DISMEMBERED. AND THEY CARRIED HER TO A PLACE NAMED CINARON, AND THEY BURNED HER BODY PARTS WITH FIRE.**



**THE DESTRUCTION OF ALEXANDRIA'S SERAPEUM (A TEMPLE DEDICATED TO THE SYNCRETIC HELLENISTIC-EGYPTIAN GOD SERAPIS) AND ITS CULT STATUE IN 392 AD IS ALONGSIDE THE MURDER OF HYPATIA AMONG THE BEST KNOWN CASES OF RELIGIOUS VIOLENCE IN LATE ANTIQUITY. AS CHRISTIAN STRUCTURES REPLACED PAGAN TEMPLES, THESE EPISODES MULTIPLIED. WE ARE TOLD BY RUFINUS OF AQUILEIA (340/345-410 AD, A MONK, HISTORIAN AND THEOLOGIAN) THAT DURING RENOVATION WORK AT A CHRISTIAN BASILICA CONSTRUCTED ON THE REMAINS OF A TEMPLE OF DIONYSUS, PAGAN CULT OBJECTS WERE RETRIEVED FROM AN UNDERGROUND CHAMBER. THESE OBJECTS INCLUDED A NUMBER OF "RIDICULOUS" STATUES WITH EXPOSED**



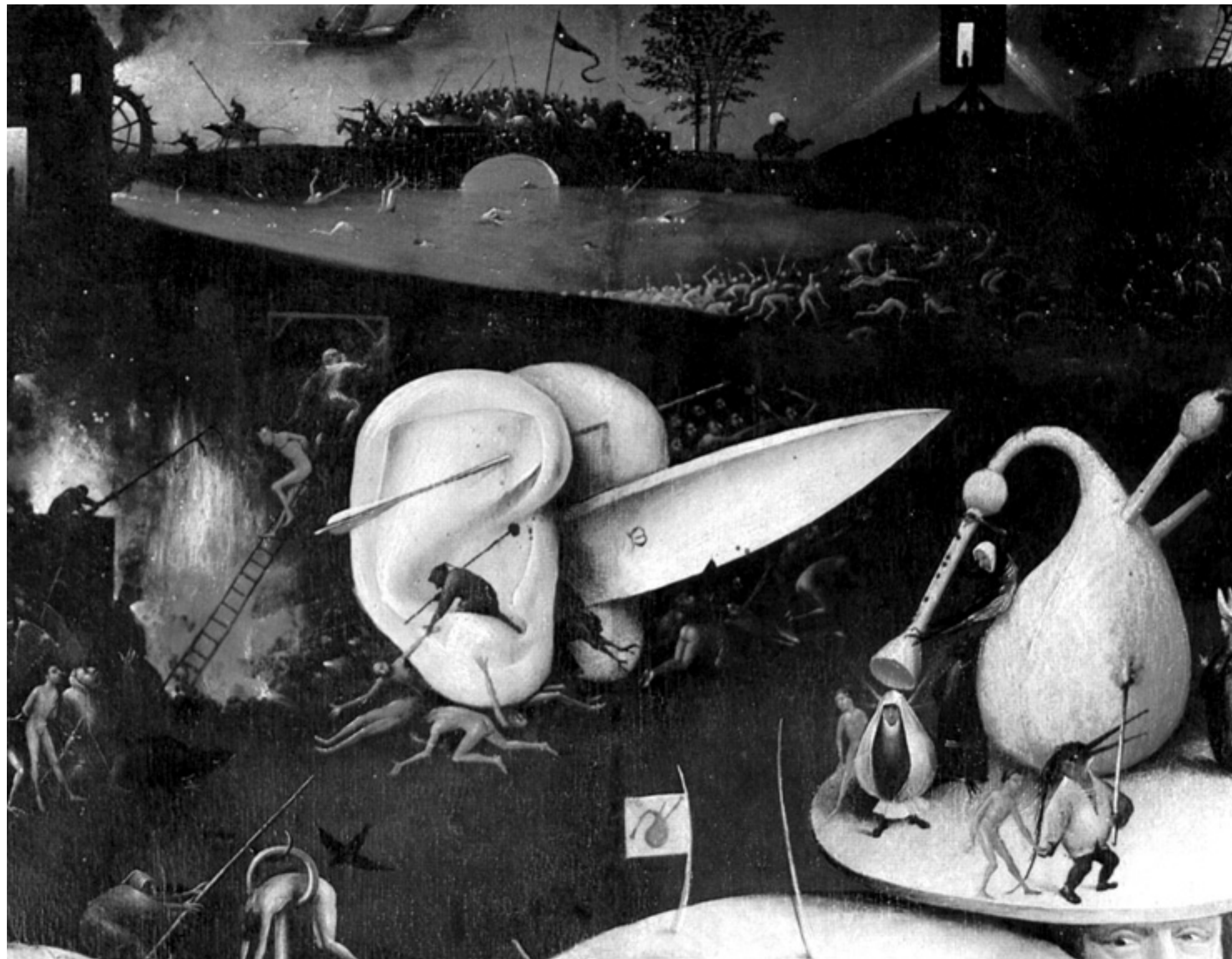
PHALLI THAT WERE TAKEN IN AN IMPROMPTU PROCESSION TO THE CITY'S AGORA. A CHRISTIAN SOLDIER ATTACKED THE MAIN STATUE, MOCK-INGLY REFERRED TO AS "THE OLD MAN," WITH HIS DOUBLE-EDGED AXE:

THUS WITH REPEATED STROKES HE FELLED THE SMOKE-GRIMED DEITY OF ROTTEN WOOD, WHICH UPON BEING THROWN DOWN BURNED AS EASILY AS DRY WOOD WHEN IT WAS KINDLED. AFTER THIS THE HEAD WAS WRENCHED FROM THE NECK, THE BUSHEL HAVING BEEN TAKEN DOWN, AND DRAGGED OFF; THEN THE FEET AND OTHER MEMBERS WERE CHOPPED OFF WITH AXES AND DRAGGED APART WITH ROPES ATTACHED, AND PIECE BY PIECE, EACH IN A DIFFERENT PLACE, THE DECREPIT DOTARD WAS BURNED TO ASHES BEFORE THE EYES OF THE ALEXANDRIA WHICH HAD WORSHIPED HIM. LAST OF ALL THE TORSO WHICH WAS LEFT WAS PUT TO THE TORCH IN THE AMPHITHEATRE.

THAT THE CORPSE OF HYPATIA AND THE PAGAN DIONYSIAN STATUE RECEIVED SIMILAR TREATMENT, AS BOTH WERE DISMEMBERED AND THEN

BURNED, IS REVELATORY OF THE EARLY CHRISTIAN CONCEPTION AND UNDERSTANDING OF THE POWER IN IMAGERY AND THE BODY. THE LINK BETWEEN SEXUAL POTENCY AND THE CONVERGENCE OF PHILOSOPHICAL AND SCIENTIFIC KNOWLEDGE PRESENT IN POLYTHEISTIC AND PAGAN ANTIQUITY WAS EQUALLY DISARTICULATED. THAT IS THE WORLD LOST IN THE AMPUTATED NOSES AND PENISES. THE MUTILATED STATUES SCRUTINIZE OUR JUDEO-CHRISTIAN BEING AND OUR PROTESTANT LATE CAPITALIST SCHISMS OF THE SELF, AS THEIR INCOMPLETE FACES ARE INDECIPHERABLE ENIGMAS. WE CANNOT DECODE THEIR THOUGHTS ANYMORE. THEIR EPISTEMIC HORIZON ELUDES US.





## **EARS | VOICES | HELL**

**THE CONSTRUCTION OF SELFHOOD IS LINKED TO THE INTERNALIZATION PROCESS OF THE INNER VOICE, WHICH OCCURS DURING EARLY CHILDHOOD, AND CAN BE SEPARATED INTO FOUR DISTINCT LEVELS:**

**FIRST, EXTERNAL DIALOGUE, WHEN A TODDLER TALKS WITH HIS MOTHER.**

**SECOND, PRIVATE SPEECH, AS OBSERVABLE IN CHILDREN VOICING THE ACTIONS OF PLAY USING DOLLS OR OTHER TOYS.**

**THIRD, EXPANDED INNER SPEECH, THE CAPACITY TO CARRY OUT INTERNAL MONOLOGUES, AS WHEN READING TO ONESELF, OR GOING OVER A LIST SILENTLY.**

**FOURTH, CONDENSED INNER SPEECH, THINKING IN TERMS OF PURE MEANING WITHOUT THE NEED TO PUT THOUGHTS INTO WORDS IN ORDER TO GRASP THE MEANING OF THE THOUGHT.**



CONVERSELY, THE ONSET OF SCHIZOPHRENIA, THAT IS THE UNDOING OF THE SELF, IS MARKED BY AUDITORY HALLUCINATIONS. IN THE EARLY 20<sup>TH</sup> CENTURY, THE PSYCHIATRIST KURT SCHNEIDER LISTED THE FORMS OF PSYCHOTIC SYMPTOMS THAT HE THOUGHT DISTINGUISHED SCHIZOPHRENIA FROM OTHER PSYCHOTIC DISORDERS. THEY INCLUDE DELUSIONS OF BEING CONTROLLED BY AN EXTERNAL FORCE; THE BELIEF THAT THOUGHTS ARE BEING INSERTED INTO OR WITHDRAWN FROM ONE'S CONSCIOUS MIND; THE BELIEF THAT ONE'S THOUGHTS ARE BEING BROADCAST TO OTHER PEOPLE; AND HEARING HALLUCINATORY VOICES THAT COMMENT ON ONE'S THOUGHTS OR ACTIONS OR THAT HAVE A CONVERSATION WITH OTHER HALLUCINATED VOICES. THE INNER VOICE OF THE MIND CONNECTS WITH THE OUTSIDE WORLD THROUGH THE

CONVOLUTED EAR IN FUNCTIONAL OR DYSFUNCTIONAL WAYS. IN A PARANOIAC DYSFUNCTION THE EAR IS THE CHANNEL FOR A VIOLATION OF THE SELF, IN WHICH THE VOICES OF OTHERS PROVOKE A SCHISM, BREAKING IT DOWN.

THE MOST OVERUSED EXAMPLE IS VAN GOGH'S SELF MUTILATION. HIERONIMUS BOSCH, IN HIS MASTERPIECE "GARDEN OF EARTHLY DELIGHTS", A TRIPTYCH DEPICTING HEAVEN, PURGATORY, AND HELL, PLACED A PAIR OF EARS AS THE DOMINATING ELEMENT IN HELL. THE EARS METONYMICALLY FUNCTION AS TESTICLES, AS AN ERECTED PHALLUS REPRESENTED BY THE SHARP BLADE OF A KNIFE RUNS THROUGH THEM. THE DISCOMFORT OF PARANOIA EPI TOMIZED BY HEARING VOICES THE DESIRE TO EXCISE THEM AT THE COST OF SELF MUTILATION, AND THE CONNECTION OF THIS WITH CASTRATION ANXIETY AND SEXUAL POTENCY ARE NEATLY ENCAPSULATED BY THIS TERRIFYING INTERPRETATION WITHIN CHRISTIAN ICONOGRAPHY.

## PHOTOGRAPHY | PAINTING | CERAMICS

VILEM FLUSSER HAS CHARACTERIZED THE PHOTOGRAPHER AS A FUNCTIONARY, AND COMPARED THE CAMERA TO A BLACK BOX THAT PERFORMS ITS OPERATIONS AUTOMATICALLY AFTER ITS SETTINGS HAD BEEN ADJUSTED. THE PHOTOGRAPHER DOESN'T NEED TO KNOW EXACTLY HOW THE CAMERA DOES WHAT IT DOES. THE ONLY REQUIRED TASK IS OPERATING THE CONTROLS. IN FLUSSER'S ARGUMENT, THE PHOTOGRAPHIC APPARATUS INSTRUMENTALIZES THOSE WHO USE IT. MOREOVER, IN FOUCAULDIAN FASHION, FLUSSER ARGUES THAT THE MECHANISM OF THE PHOTOGRAPHIC APPARATUS EXTENDS TO OTHER KINDS OF SOCIAL INSTITUTIONS, TO THE EXTENT THAT IT PROGRAMS OR AUTOMATES SOCIAL BEHAVIOR. HARROWINGLY, THE PHOTOGRAPHER WHO FIRST DOCUMENTED AUSCHWITZ WAS AN ACTUAL FUNCTIONARY.

THE CAMERA FUNCTIONS AS A COMBINATION GAME: THERE IS NO WORK, IN THE CLASSICAL SENSE, BUT ONLY PLAY. SINCE THE OUTCOME IS ONE OF ANY NUMBER OF PREDETERMINED POSSIBILITIES, THIS PLAY IS MORE AKIN TO







**COMPULSIVE GAMBLING THAN TO THE CREATIVE PLAY OF CHILDREN. ITS LOGIC EXTENDS TO ANYTHING THAT HAS A PROCESSOR: TABLETS, SMARTPHONES, COMPUTERS. DIGITAL IMAGING IS THE ÜBER-REALITY OF LATE CAPITALISM.**

**EVERY PAINTING MUST TRY TO BE THE LAST. PAINTING IS INEVITABLY SUBJECTED TO THE TELEOLOGICAL IMPERATIVE OF THE AVANT-GARDE, TO THE HEGELIAN SPIRAL CONCEPTION OF HISTORY, WHICH, LIKE LOGIC, MUST PROCEED IN EVERY WAY THROUGH SUBLATION (EVEN WHEN GOING "BESIDE" ITSELF OR ADOPTING CYNICAL AND/OR CRITICAL STANCES). THAT IS THE ART OF THE PAST TWO CENTURIES.**

**TRYING YOUR HANDS AT CERAMICS IMPLIES TRYING TO CREATE A CULTURE, NOT TO REFERENCE IT. THE PROBLEM OF CERAMICS IS THE PROBLEM OF CIVILIZATION. CERAMICS EMBLEMATIZES ANTIQUITY IN THIS FRAMEWORK—OR AT LEAST FIGURATIVE CERAMICS DOES. BUT OF COURSE, FIGURATIVE CERAMICS REACH BACK INTO PRE-HISTORY. AS AN ART FORM, IT IS SO IMPOSSIBLY DEAD THAT ONLY AS AN IRONIC SUPPLEMENT CAN IT BE TAKEN SERIOUSLY.**

**SOME NOTES ON DICKFACE BY NIC GUAGNINI  
DESIGN BY BILL HAYDEN**

**DICKFACE IS A TYPEFACE DESIGNED BY  
NIC GUAGNINI AND BILL HAYDEN**



