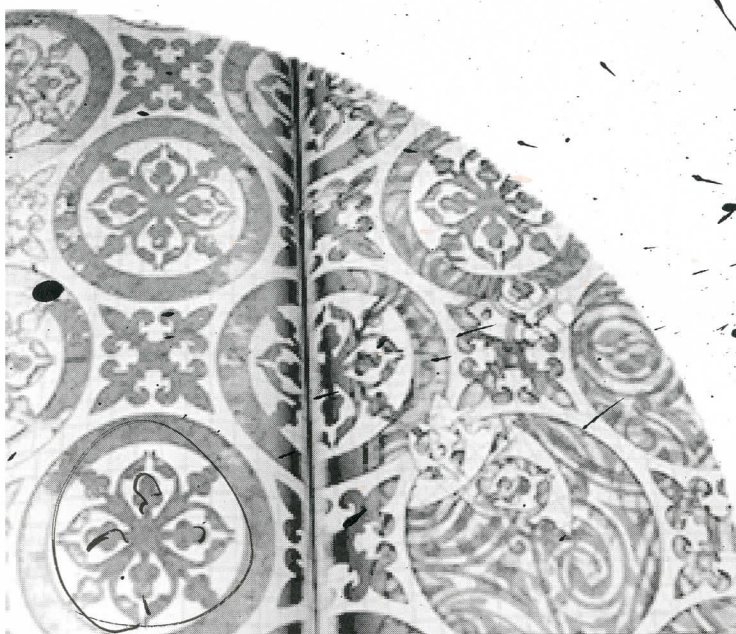
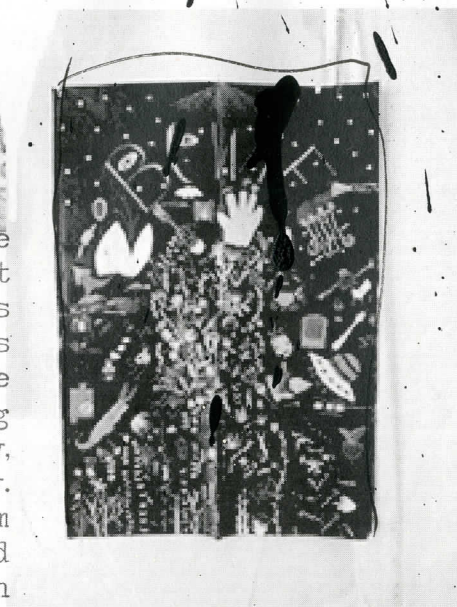


Gellner simply exchanged the subject and the object in the sentence to assert the suspicion of what might be fictional in the name, 'nation'. Surely this rule or law may test the verifiability of any axiom, locate the problem, to ~~disengage~~ the 'geared' relation of causes to their effects? We put the vehicle of thought in reverse gear. The opinionated subject takes things for granted. Opinion produces and confirms a generally agreed reality, yet is at base flawed, or worse still a **fraudulent simplification**, black against white. But we start with opinion, essential in all cases. The grey area of the law hides the fictive operation of opinion itself; how sleep is to be interrupted by dreams, how we interpret, and discover laws that produce these displacements and condensations of images, and their repressed meanings to anticipate what dreams may come, what laws we trespass. After Freud opened up the can of hysterical worms, we understood we need a third pill.



The other way round, like the reverse image in the mirror, is not enough. The 'either/or' matrix is **insufficient**. Thought is inoperative until it opens the impossibility of thinking beyond itself. A **third** condition is necessary, to make something happen from uncertainty. Thought itself sees the 'you', from this other dimension, as vivid, unique and unknown.



PERPETUAL AMBIGUITY

The 'perpetually ambiguous figure'

is an oscillation of an individual, whose self-same image projects two contradictory forms in one, but which can only be seen one at a time, either this way or that, in turn. By **turning** the image round 360 degrees in our mind's eye [as exemplary in W.E Hill's drawing] the ambiguity discovered by the psychologist Edwin Garrigues **Boring**, aligns conscious stability with an unconscious shock to be registered in the unstable appearance.

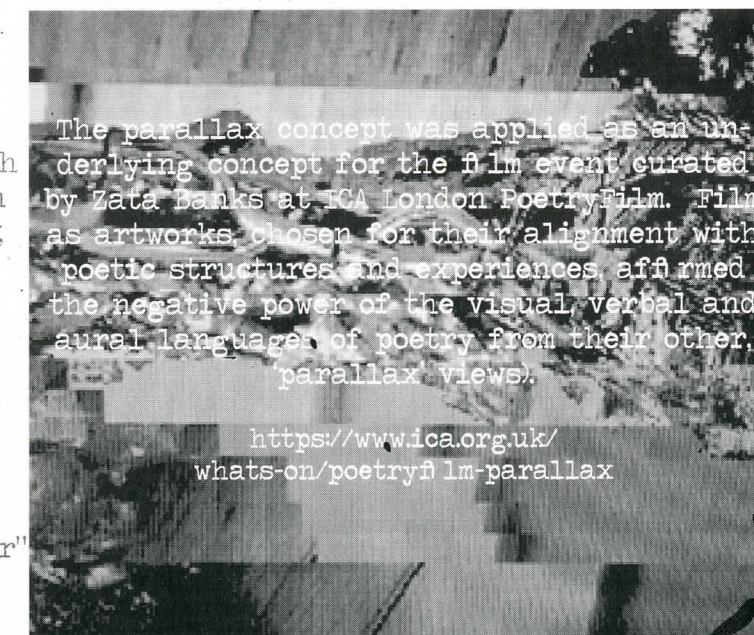
What Freud staked in the encounter with the double or **mirrored** self is experienced in the other's eye, not ours, the other way round; whose upside-down proximity threatens the stability of the self/other border, the right way up. Unfamiliarity beckons as already familiar, in seeing our other self, the other way **round**, conscious that we no longer trust our perception to register the continuity of the universe. 'I've been here before' in the return, but the 'other way **round**'. We remain the same, but irreversibly changed. 'I is the other' [Je est un autre, Arthur Rimbaud], the universe remains the same, yet all is unsettled in 'me'.

BLIND SPOT

Kojin Karatani, the Japanese philosopher, applies ~~the~~ the term - 'parallax' as a more vivid way to conceive Kant's constant shifting between perspectives that can never match up. They were 'antimonies of Reason' since they contradicted that which seemed true as a proposition from their single perspective, but not true if **another** position was in a relation. The two propositions could be equally argued as true but when placed together were contradictory. They alternate and oppose each other. Karatani establishes a 'parallax' between them, that isn't negative in any sense. The **parallel** doesn't negate its ~~negativity~~ **negativity**; rather it affirms the positive of both positions as a part of the structure of **negation**. ~~Slavoj Žižek~~ Slavoj Žižek, the Slovenian philosopher, further argues that in the parallax view, the observed difference is not simply subjective. The viewer's altered position and perspective reflects a shift in the object's existence **itself**. ~~the~~ "[...] the subject's gaze is always-already inscribed into 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" (Slavoj Žižek, The Parallax View, 2006).

"Sure, the **picture** is in my eye, but me, I am also in the **picture**" (Jacques Lacan, The Four Fundamental Concepts of Psychoanalysis, 1979).

PICTURE



The parallax concept was applied as an underlying concept for the film event curated by Zata Banks at ICA London PoetryFilm. Film as artworks, chosen for their alignment with poetic structures and experiences, affirmed the negative power of the visual verbal and aural languages of poetry from their other, 'parallax' views).

<https://www.ica.org.uk/whats-on/poetryfilm-parallax>