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«Flamme éternelle»

Une œuvre d'art de Thomas Hirschhorn au Palais de Tokyo, Paris, du 24 Avril au 23 Juin 2014

Journal

N°39 - 8 Juin 2014

François Durif pendant son intervention → → →

← ← Aurèle Aurèle

Journal édité par Nataša Vasiljević

Ce journal est une production de "Flamme éternelle".
Il contient des matériaux (essentiellement des textes)
produits sur place ou en rapport avec "Flamme éternelle".
Il est réalisé et diffusé gratuitement tous les jours pendant
les 52 jours de "Flamme éternelle".

BEN BURBRIDGE

2009-2010

11



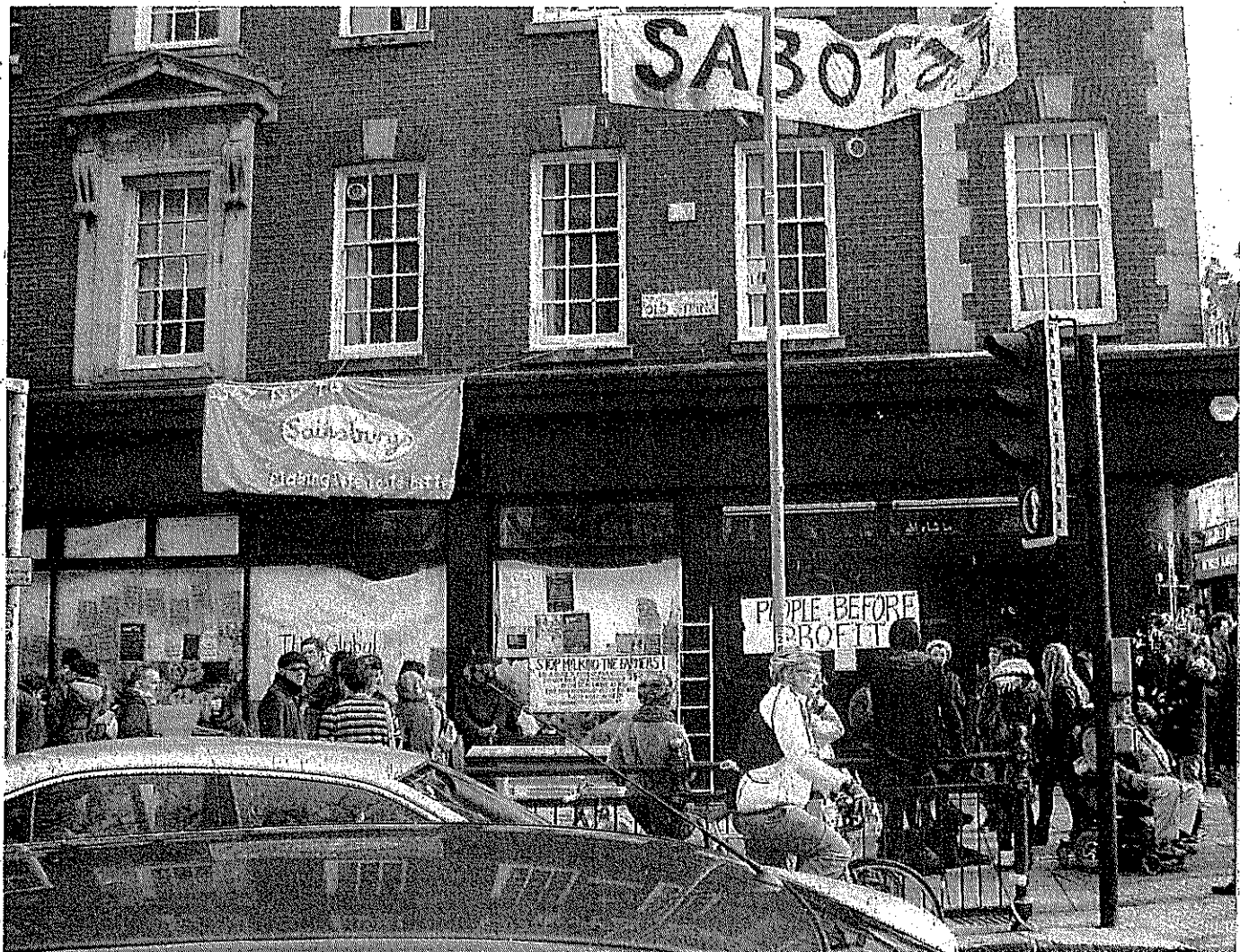
The Lewes Road Community Garden was created by local residents on the derelict site of an old Esso Garage in May 2009. It provided a free community space, including a vegetable patch and barbeque, in an area where 'many people live in small flats with no access to a garden and little opportunity to meet easily with neighbours' (www.lewes-roadcommunitygarden.webs.com). The land was owned by property developers Alburn Minos Ltd. who planned to build a Tesco and flats on the site. Despite a petition of nearly 4,000 signatories, the Lewes Road site was repossessed in June 2010. Flats have now been built on the site but these remain largely empty. There is still no Tesco's.



BEN BURBRIDGE

2011

13



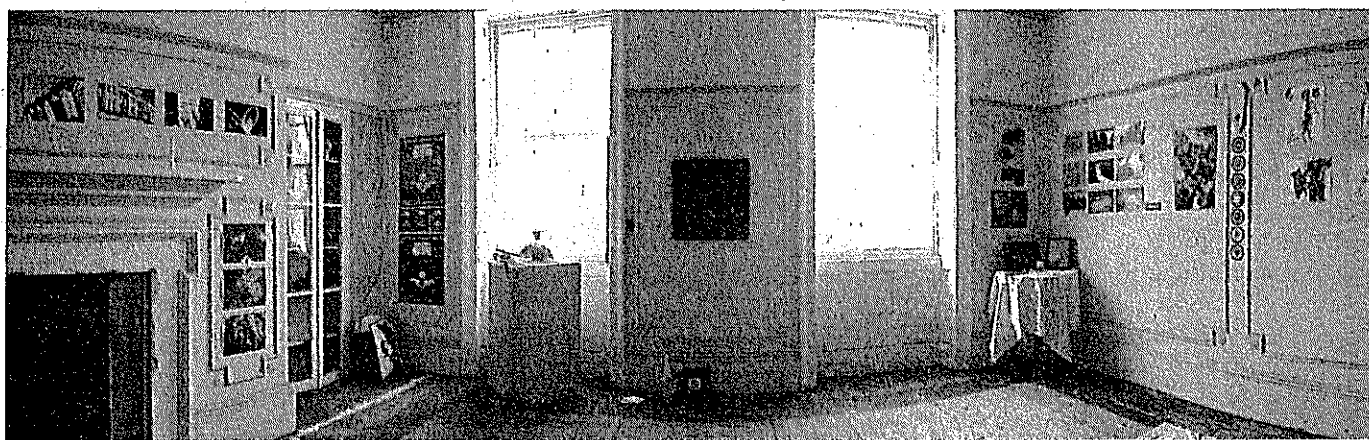
In February 2011, a group of squatters occupied a building at the bottom of St James Street that had previously housed the family-owned food shop Taj, after plans to turn it into a branch of Sainsbury's Local were announced. The squatters opposed what they saw as the colonisation of the area by large chains, with branches of Co-Op, Tesco, Morrisons and Starbucks all located nearby. The site was turned into a community space called 'Sabo-Taj'. Working with art students from University of Brighton, the squatters created a gallery space and produced an exhibition. The group were evicted in March 2011 and the site is now used as a small Sainsbury's supermarket.



BEN BURBRIDGE

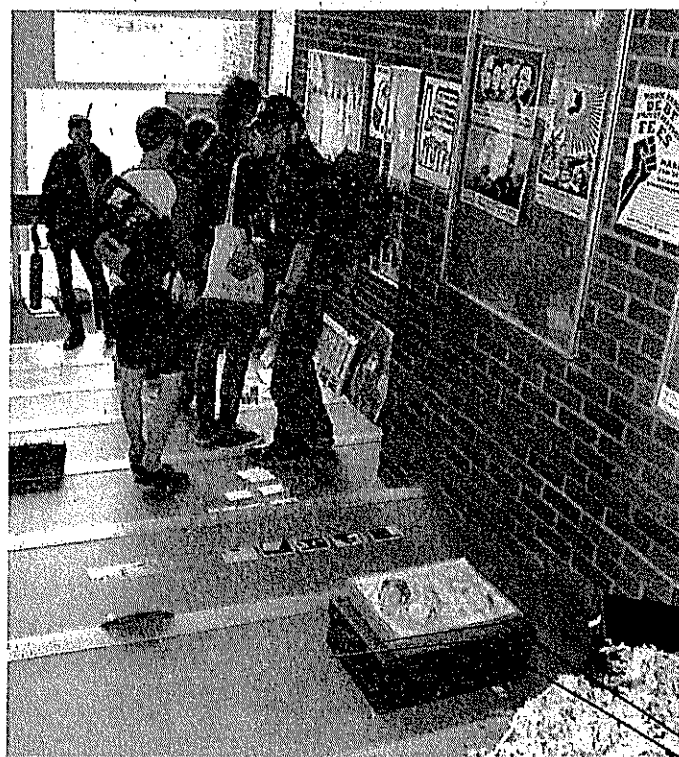
2011-2012

15



In the past year, a loose group of artists and 'conceptual architects' have created a series of short-lived exhibitions and interventions in locations across the city. These have included the old Co-Operative department store on London Road, lecture theatres at the University of Sussex, and a flat on Middle Street which had been empty for several years. The ethos of the group is ephemeral and participatory, with performances and artwork changing over time as visitors interact and contribute to them.

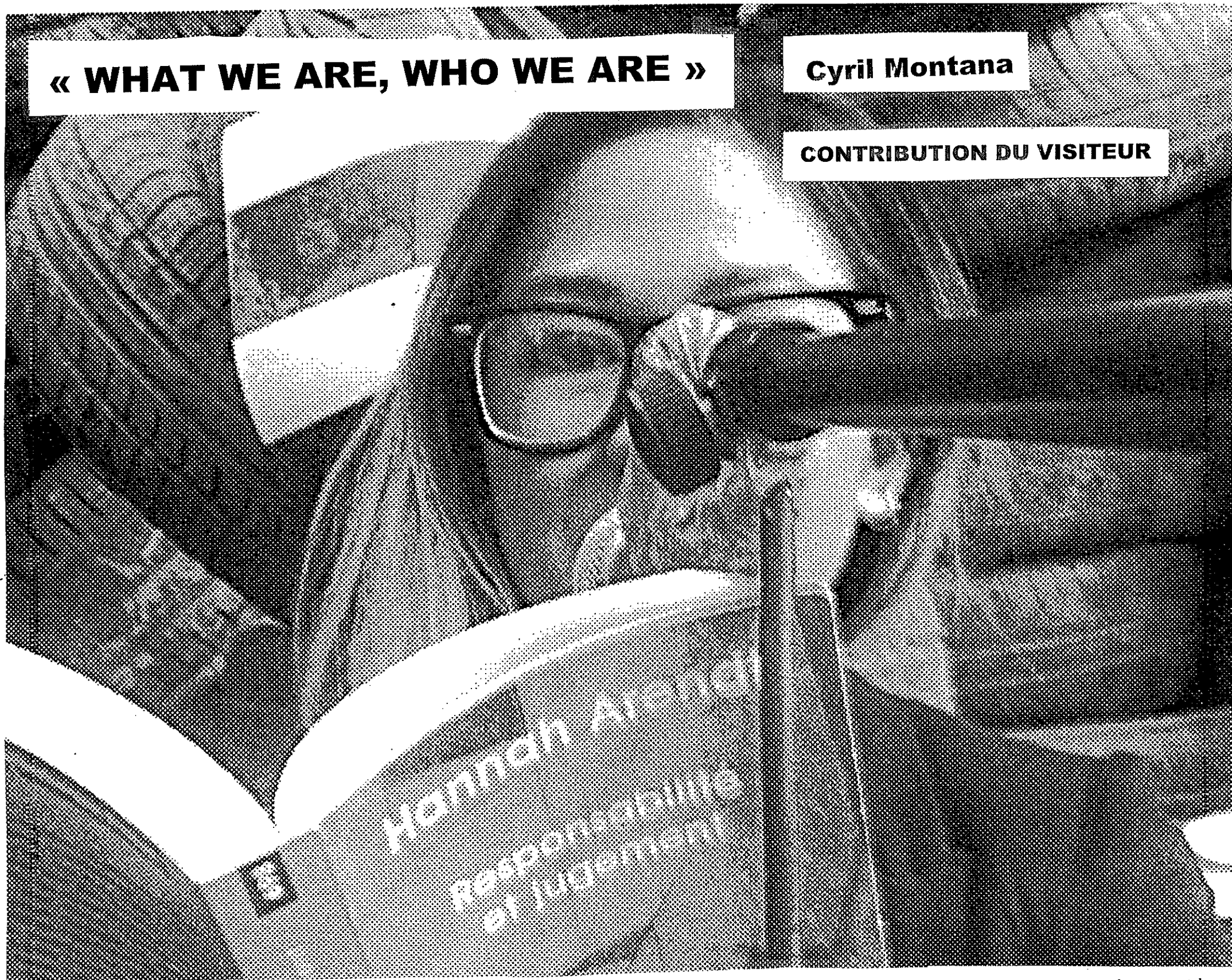
Photos: Tautvydas Budry & Alex Casper



« WHAT WE ARE, WHO WE ARE »

Cyril Montana

CONTRIBUTION DU VISITEUR



Elle était assise sur une chaise avec des pieds en bois, années cinquante, au milieu d'un amoncellement de pneus de plusieurs mètres de haut. Une chaise recouverte du gros scotch marron qu'on utilise pour les déménagements.

Un short en jean avec un petit ourlet. Ses jambes croisées dévoilaient un collant noir, et des boots en cuir avec des petites boucles argentées.

Elle lisait à voix haute un livre qu'elle tenait à deux mains, devant un micro fixé à son pied avec ce même gros scotch.

Un blazer noir, élégant, sur un petit haut ample en coton, dont je ne parvenais pas à définir la couleur, rose très pale, peut-être.

C'était un livre d'Hannah Arendt « Responsabilité et jugement », où il était question de Nietzsche, de la montée du nazisme, de la religion, de ce qu'est la philosophie, de ce qu'est un philosophe.

Autour de nous, beaucoup de grands draps blancs découpés en longs rectangles étaient accrochés dans les airs. On pouvait y lire « L'action ne doit pas être une réaction mais », « Le métissage n'est pas un désir mais » ou bien « Ne capitule devant ».

Sur son poignet gauche, un fin bracelet argenté avec un petit motif ondulé.

Parfois, après avoir buté sur certains mots, elle avait ri, apparemment gênée, et s'était excusée.

A son poignet droit, une petite montre avec un bracelet en cuir marron, ainsi qu'une bague argentée qui épousait l'index de sa main droite.

De temps à autre, elle buvait à petites gorgées, dans un gobelet en carton marron duquel dépassait un sachet de thé, ou une infusion. Je ne sais pas.

Elle portait des lunettes cerclées de noir, rectangle. Ray Ban ou autre, je ne sais pas non plus. Ses cheveux bruns à la base, finissaient en blonds sur les pointes, dans un dégradé régulier.

A côté de ce gobelet, elle avait posé son Blackberry, avec l'écran à plat sur une banquette également recouverte de ce fameux scotch marron.

Je l'ai croisée, un peu plus tard.

Sans vraiment s'arrêter, elle m'a dit :

-« Merci... »

J'ai répondu :

-« Je t'en prie »

J'aurais du lui dire :

-« Merci de quoi ? »

Mais quelle importance, puisqu'à la fin de cette exposition, toutes les œuvres allaient être foutues en l'air pour pouvoir mieux respirer.

Toutes les œuvres allaient être foutues en l'air pour pouvoir mieux respirer.*

* dicit Thomas Hirschhorn le 31 mai à 13h

CYRIL MONTANA est un écrivain. Il a publié ses aux éditions du dilettante et Albin Michel. Il a été chroniqueur et producteur à France Culture. Ses romans sont parus en format livre de poche, *J'ai lu*. Il a également publié un essai "Le Bonheur de refaire le monde" chez Maren Sell/Buchet Chastel.

20 poèmes sonores

LE RETOUR DES PORNOSTARS

ALORS DÉTENDEZ-VOUS

Dans le film pornographique
intitulé *Derrière la porte verte*
réalisé par deux frères
et qui contient des rapports sexuels interracialisés,
On entend ça, en voix off :
VOUS ALLEZ ASSISTER AU VIOL D'UNE PERSONNE
DONT LA PEUR INITIALE S'EST MUÉE EN CURIOSITÉ.
DEMAIN ELLE NE SE SOUVIENDRA DE RIEN
SINON D'AVOIR ÉTÉ AIMÉE
COMME JAMAIS ELLE NE L'A ÉTÉ.
MÊME SI VOUS LA CONNAISSEZ,
VOUS NE POUVEZ RIEN Y FAIRE.
ALORS DÉTENDEZ-VOUS.
/ Même si cette voix s'adresse à l'assistance
composée d'une dizaine d'hommes et de femmes
avachis sur des divans,
on comprend qu'il est ici question
du rapport trivial du spectateur à l'image
et que le personnage principal joué
par Marilyn Chambers
ne regardera pas ses partenaires droit dans les yeux. //
Marilyn Chambers devient alors célèbre
du jour au lendemain
et gagne beaucoup d'argent
mais elle déconseille ce type de carrière
et dit que ça brise le cœur
et que ça vous laisse complètement vide.
Elle annonce le succès des futures icônes du X
mais elle meurt d'une crise cardiaque
après avoir posé avec un bébé
pour une publicité de lessive.

*C'est Restif de la Bretonne
Qui a introduit
le mot - pornographie -
dans la langue française »*

LA PREMIÈRE STAR DU CINÉMA X FRANÇAIS

En 1975, dans Exhibition
de Jean-François Davy
qui est un documentaire
sur la vie publique et privée
d'une porno star
on voit Claudine Beccarie
alias Carol Levis / Lise Braille / Louise Braille
née en 1945 à Créteil
qui se masturbe
sans partenaire à regarder droit dans les yeux.
/ Alors comme le film a du succès en salle,
elle devient la première star
du cinéma pornographique français. //
Avant elle s'est prostituée en Espagne
Après avoir passé un CAP d'employée de bureau
Et elle s'est mariée
Et elle a fait de la figuration
Dans Le grand blond avec une chaussure noire
de Yves Robert
Et l'Héritier de Philippe Labro.
Les derniers films pornographiques
dans lesquels elle tourne ont pour titre :
- La bête à plaisir,
- Couche moi dans le sable et fais jaillir ton pétrole
- Godefinger ou certaines chattes n'aiment pas le mou
- Les chevaliers de la croupe.
En 1978, elle s'installe
en Bretagne et elle élève des oies.

*C'est Restif de la Bretonne
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LA PRÉFÉRÉE DES JEUNES FRANÇAIS

On voit Clara Morgane
qui quitte Marseille pour Paris.
Comme elle fait sa crise d'adolescence,
elle décide de tourner
dans des films pornographiques
pour « se trouver » dit-elle.
Alors elle tourne six scènes hard
avec son petit ami
Qu'elle peut regarder dans les yeux
Parce qu'ils sont très amoureux
L'un de l'autre.
Quelques mois plus tard,
un réalisateur lui offre son premier rôle
dans Projet X.
Mais au fond d'elle,
elle ne se sent pas hardeuse mais exhibitionniste.
D'ailleurs elle considère que ce genre de films
est un moyen pour s'émanciper
de l'éducation rigoriste de ses parents.
Puis elle arrête de tourner au bout de deux ans
et en 2006, elle pose dévêtue
pour des calendriers
qui se vendent au rythme de 200 000 exemplaires
chaque année.
Elle crée aussi une marque de lingerie
Et devient présentatrice télé,
Ce qui la rend populaire auprès des jeunes français
Qui ignorent tout de son passé d'actrice.
Alors elle dit souvent :
« Suis-je dans ce business
parce que j'ai été une victime
ou parce que je voulais réussir quelque chose ?
Même si ce drame n'était pas arrivé,
je serais devenue une star du porno de toute façon
Parce que j'ai consulté assez de thérapeutes
pour le savoir ».

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LE PERSONNAGE DE LA FILLE BC BG OBSÉDÉE SEXUELLE

Elle vit aujourd'hui
avec un homme handicapé
avec lequel elle n'a pas de relation sexuelle
ce qui la repose
parce qu'entre 1996 et 1999,
elle a tourné dans 16 films pornographiques
dont cinq contiennent son prénom
dans leurs titres :
✓ L'obsession de Laure,
✓ Un amour de Laure
✓ l'héritage de Laure,
✓ La ruée vers Laure
✓ et La fièvre de Laure •
Il faut dire que cette femme
qui se fait appeler Laure Sainclair
En référence au personnage d'Amicalement vôtre,
Lord Brett Sainclair joué par Roger Moore
est très courageuse
Parce que
sa première expérience comme actrice
A Perpignan a été désastreuse.
Elle s'est retrouvée enfermée
dans une grande propriété
Pendant tout le tournage
qui a duré un week-end
Et elle devait faire trois scènes par jour
Contre une seule comme on lui avait promis.
Alors, un ami est venue la chercher
Et elle est partie sans même être payée.
Puis petit à petit,
Elle a inventé un personnage :
La fille bc bg obsédée sexuelle
Et c'est comme ça qu'elle a pu signer
Avec Marc Dorcel
Et même tourner avec Jenna Jameson
Dans Sexe de feu, cœur de glace
Parce qu'entre temps
Elle avait accepté les scènes de sodomie
Et de double pénétration
En regardant ses partenaires dans les yeux.

*C'est Restif de la Bretonne
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dans la langue française »*

CHRISTOPHE FIAT . CHRISTOPHE FIAT . CHRISTOPHE FIAT

SYLVIASAINT.COM

Après avoir été directrice d'un hôtel à Zlin,
Et employée dans une entreprise
comme comptable et coordinatrice du marketing
Silvie Tomcalova décide de devenir actrice
De films pornographiques.
C'est important .
Parce qu'elle est une des premières filles
des pays de l'Est venue tourner en France
Après la chute de l'Union Soviétique.
Alors comme elle est blonde
Et qu'elle a les yeux bleus
Et que son visage est angélique
Elle tourne dans 262 films pornographiques
Et se fait appeler Sylvia Saint
Mais, en 2001,
Elle fait annoncer par son manager
Qu'elle arrête tout
Parce qu'elle est enceinte
d'un homme d'affaires tchèque
Et que dorénavant, elle sera mère au foyer
à Prague.
Mais en 2004, elle fait son retour
Dans le monde du X et c'est inattendu
Parce qu'elle ne tourne
que des scènes lesbiennes
Pour Private, Viv Thomas et Fred Coppula
X achète un nom de domaine sur internet :
Sylviasaint.com.
Sur la page d'accueil, on la voit nue avec une épée
Qui nous regarde droit dans les yeux :
Bienvenus chez Sylvia Sword Play.
Puis il y a cette légende en bas de la photo :
THIS STUFF IS ALMOST LIKE EROTIC ART.
SYLVIA SAINT IS AN OLDER PORNSTAR BUT I THINK
WHEN SHE SHOOT FORT ACTION GIRLS
SHE HAS NEVER LOOKED BETTER.
HER BODY LOOKS SO FUCKING SEXY
IN THOSE TIGHT BLACK OUTLIFTS AND BOOTS.
HER FACE AND HAIR ARE ALWAYS PERFECT.

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L'ACTRICE DE FILMS PORNOGRAPHIQUES
LA PLUS AIMÉE AU DELÀ DES MERS

On entend Maria Ozawa
Qui dit qu'elle n'oubliera jamais
Le tournage de sa première scène pornographique
parce qu'elle ne parvenait pas à regarder
son partenaire droit dans les yeux,
Ce qui est étrange parce qu'au Japon
le visage est sans hiérarchie morale,
contrairement à l'occident
où prévaut la mythologie de l'âme en feu ./
Alors, elle tourne une vidéo par mois
pendant un ans .
Il s'agit de films gonzos .
Puis elle signe avec Dasdas
Où elle tourne des scènes
De sodomie, gang bang, bukkake,
Simulation de viol, urophilie, scatologie,
Tortures physiques etc...
Un film s'intitule même
Beautiful Eurasian
News Anchor Maria Osawa Desiring Nakadashi Rape
traduction : *Maria Ozawa, une belle eurasienne,*
désire être violée par plusieurs
Voilà, Maria Ozawa est un objet de désir
Avec ces 1,62 m, ses 48 kilos
yeux marrons, ses cheveux bruns,
sa poitrine naturelle 88 (E)
+ des piercings multiples.
/ Bref, elle est un parfait équilibre
De beauté japonaise
Teintée de soupçon d'exotisme./
Mais quand elle ne tourne pas,
elle joue de la guitare,
fait du hockey sur gazon
Elle a aussi une nintendo DS Lite rose
et une console PlayStation 2 rose
et dit en 2008: :
« *Quand je sors avec quelqu'un,*
je lui reste totalement fidèle !
Par principe, je refuse les rencontres purement sexuelles.
Ce n'est pas une bonne chose
et puis, un seul petit ami, c'est largement suffisant »

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CHRISTOPHE FIAT . CHRISTOPHE FIAT . CHRISTOPHE FIAT

~~MISS BUDAPEST~~

Elle est hongroise
Elle a les yeux verts
Et des tâches de rousseurs sur tout le corps
Et elle s'appelle Anita Dark
A cause de ses cheveux noirs.
En 1994, elle est tellement belle qu'elle est même élue miss Budapest
Puis elle rencontre
le photographe Pierre Woodman
Et participe à un casting de film X
Dont la vidéo s'intitule CastingX 7.
Alors sa carrière d'actrice pornographique peut débiter
Et elle fait beaucoup de chirurgie esthétique
Pour réduire la taille des aréoles de ses seins
Et aussi se fait mettre des prothèses.
Et un jour, elle teint même ses cheveux en blonds
Alors on la confond avec une autre actrice
Anita Blonde avec laquelle elle tourne
Dans Orgie Carcérale de Mario Salieri.
On peut lire sur son blog
Qu'elle apprécie la sodomie
Et que le film Sodomania Vol.20
avec Sean Michaels est une belle expérience
Aujourd'hui, elle habite en Floride
et ne tourne que dans des scènes de lesbiennes
pour pouvoir regarder ses partenaires
droits dans les yeux.
Elle aime beaucoup les plats italiens
et manger chinois.
Si vous ne me croyez pas allez
Sur son site internet : planetanita.com

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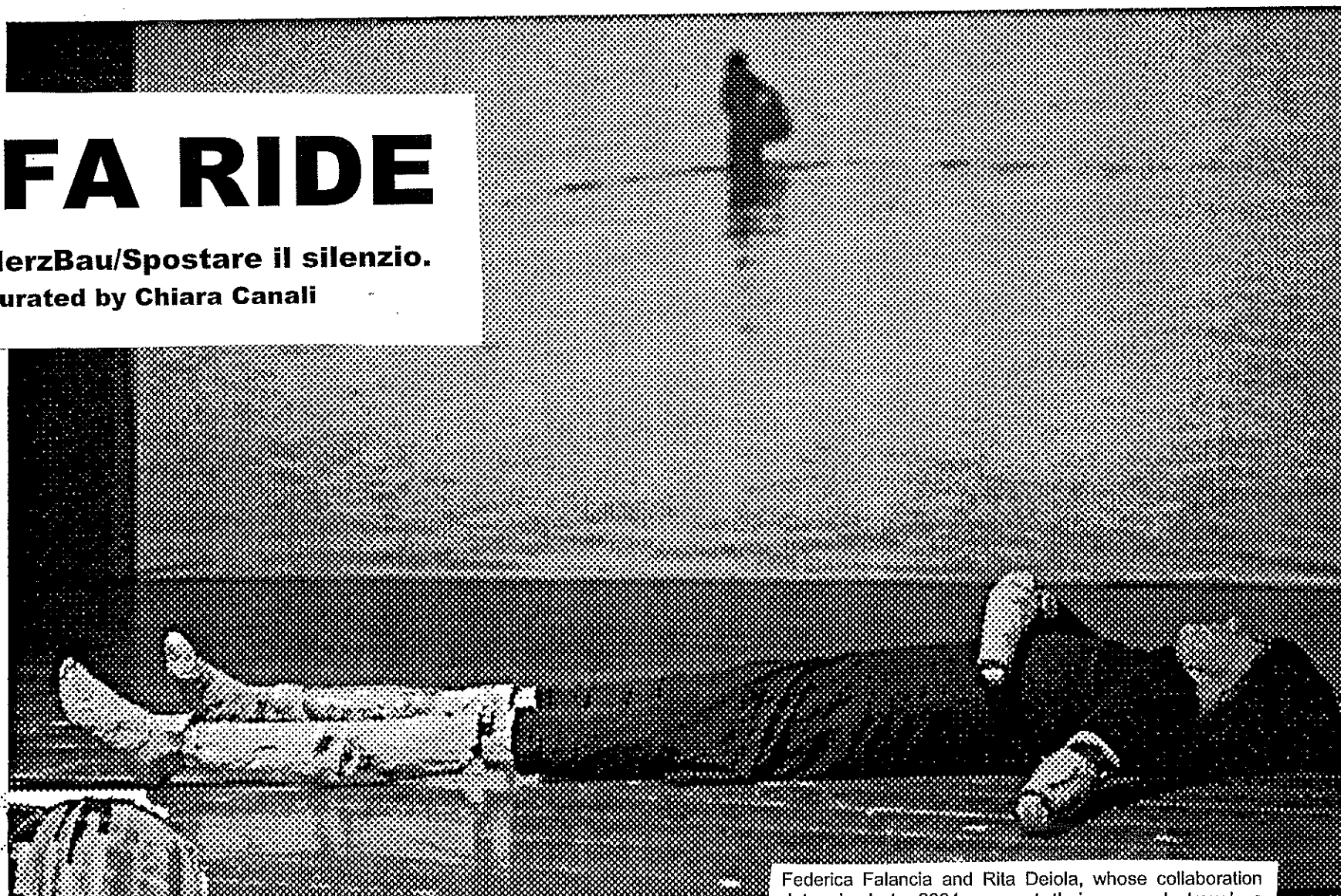
~~L'ACTRICE QUI EN SAIT PLUS SUR LE SEXE QUE TOUTE L'INDUSTRIE DU PORNO RÉUNIE~~

Traci lords alias
Traci Elizabeth Lords alias
Nora Louise Kosma
est la star la plus célèbre
du cinéma pornographique américains
des années 1980
/ Parce qu'elle est la mieux payée,
Et qu'elle ne tourne que huit heures par jour,
Et qu'elle a sa maquilleuse personnelle
Et qu'elle choisit ses partenaires
pour pouvoir les regarder
droit dans les yeux. /
Chrystie Canyon dit même
Qu'elle en sait plus sur le sexe
que toute l'industrie du porno réunie.
C'est sans doute dû au fait
Qu'elle a commencé par coucher
Avec des mecs horribles
Pour obtenir des séances photos minables
jusqu'à ce qu'elle découvre
Que le cinéma était plus rentable.
Mais un jour le FBI découvre
qu'elle a tourné alors qu'elle était mineure
et ça provoque un véritable séisme
dans l'industrie du X à Los Angeles.
Elle est arrêtée
puis relâchée sous caution
Et elle se confesse devant une Amérique ébahie.
Aujourd'hui, la possession de tous ses films est illégale
sauf le dernier tourné en 1987
Traci, I love you avec Marilyn Jess.

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FEFA RIDE

.ItalianMerzBau/Spostare il silenzio.
curated by Chiara Canali



Federica Falancia and Rita Deiola, whose collaboration dates back to 2004, present their research through a common project, **Fefa Ride** an artwork created together that facilitates a dialogue between their individual paths (**ItalianMerzBau / Spostare il Silenzio**) and confronts itself with the setting up of a joint work.

ItalianMerzBau is a project in various itinerant stages by **Federica Falancia** which takes its title, ironically, by Kurt Schwitters's *Merzbau* and begins in 2012 from a personal need of the artist who questions herself about her roots and the sense of "being Italian". In each progressive stage (Bologna, Ferrara, Mirandola), this work is designed as a collective ready-made, a sculpture composed by precious gifts of any entity or size, donated by friends and acquaintances, with a strong symbolic and memorial value. **ItalianMerzBau** is a work in progress that changes and evolves while remaining always the same, being constituted by the assembly and aggregation of physical objects and virtual images superimposed on video mapping with an interactive software. With this project, the artist has created a great autobiographical work and, at the same time, participatory, where her sense of belonging is compared with fragments of memories and collective thoughts.

Similarly, **Spostare il Silenzio** by **Rita Deiola** is an itinerant autobiographical work, a sort of dark fairy tale that explores the concepts of the self, of the self-portrait and of inner reflection. In 2012, Rita Deiola builds a jointed papier-mâché doll, with actual appearance. The doll, her double, lies broken down into a cardboard box and travels quietly with her during various stages (Bologna, Sardinia, Island of Java) creating dreamlike and enlightening moments that are transposed into a narrative video.

In their parallel journey **ItalianMerzBau** and **Spostare il Silenzio** will eventually meet in Paris with the project **Fefa Ride**, an installation consisting in some significant pieces of both works, which questions about the meaning of life, about being here and now, being in contact with the society in which we are living in, bringing messages of sense of visual beauty or sound memory, collected from people of different ages and backgrounds.

In the letter sent to friends, the artists have written:

"The area of Paris, and the decision to create an interactive work gives us the possibility to wonder about the place where we live, the space where our history has unfolded, and also about our country, our land and the meaning of it in the contemporary society. Many questions arise by considering different perspectives: the economy, politics, environment, our society, our tradition. We wonder whether you are asking yourself the same questions about your country, or the place where you live? We would be pleased to receive your contribution, your thoughts. Please send us your written or recorded words, images, sounds, photos, videos, drawings. Your choice will feed into a collective work. Your contribution should have the following characteristics: something that you want to save from your country; something that is important and dear to you; something that can also be recognized and identified by your local community".





Many Italian citizens but also Italians abroad and people who live in different places of the world answered the call. Each of them has decided to save / donate something significant: the opera, a intangible landscape, the babbling of a child, a photo taken at Essaouira, the indigenous culture, the group of "Invisibles" (still temporary workers even though they have passed the state examinations for teaching in 2012), a Indonesian melody, a self-portrait in oval cameo, the picture of Christ, a text from Gramsci.

During a two-day happening, the experiment of Fefa Ride produces a three-dimensional and Babel sculpture that expands, from their respective works, the essence of contributions of those who participated in this interactive ritual. The sculpture is accompanied and completed by three large mandala who correspond to the graphical design of the Paris map divided in its 20 arrondissements, and develop a concentric and spiral plot, composed by the repeated application, by collage, of three different textures: the first consists of the passport photos of the Italians, Czech republic, Mexicans, Indonesians who have sent their contribution to artists; the second from the images and photographic contributions sent by the participating persons; the third from their words applied by characters taken from newspapers.

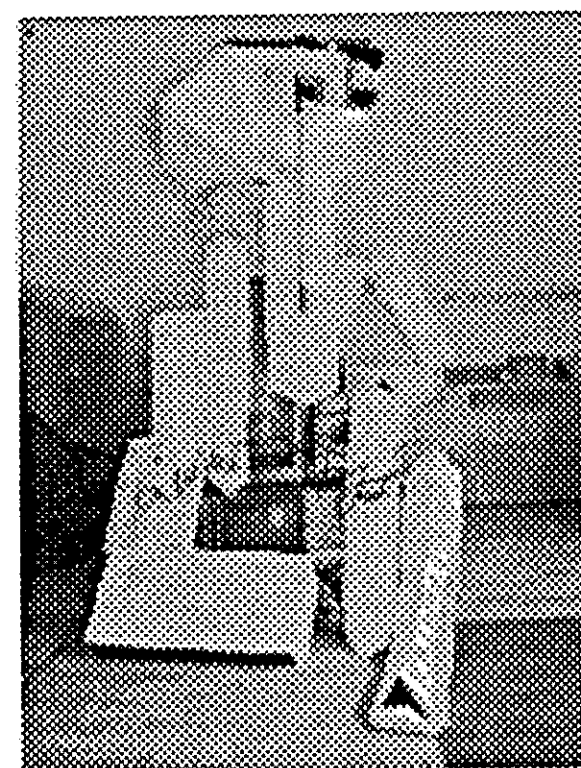
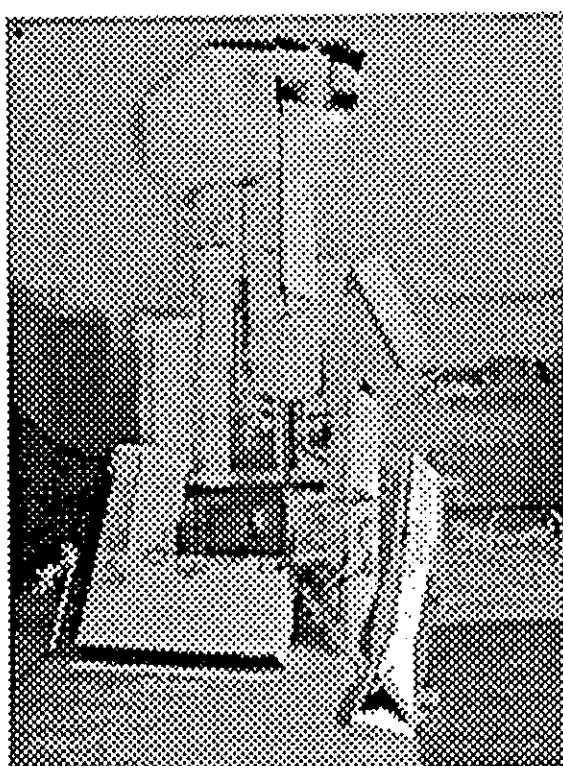
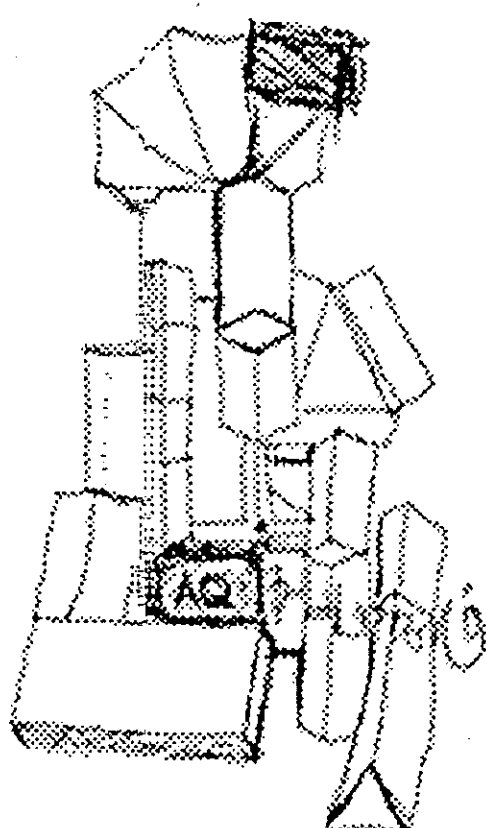
The installations are animated by a video mapping interactive projection, created according to the ready-made technique, with pictures taken from the documentary by Alina Marazzi, *Vogliamo anche le rose*, where scenes of work alternate with moments of demonstration's struggle between the mid-60s and late 70s. These images are related with those about the current Italian situation and our global present, as highlighted by messages in written, visual and sound messages, both conflicting and contradictory, collected from people around the world.

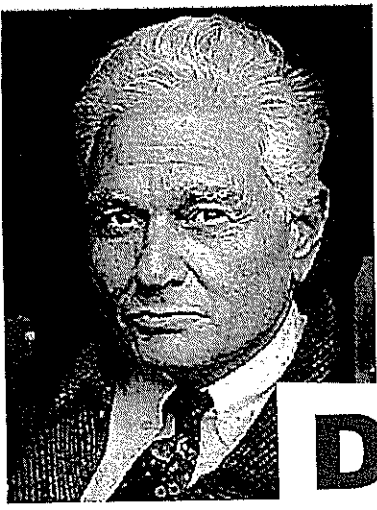
The instance of Federica Falancia and Rita Deiola seems to echo the question of Dostoevsky in the *Idiota*: "What beauty will save the world?". The beauty of everyday life becomes an antidote to save humanity through the expression of content with strong ethical and aesthetic value.

The aim of this artwork does not pretend to achieve a socio-political or ethnographic effort nor intends to encourage the public participation of community as the result of social change, but the participation and sharing are lived as an experience of self-consciousness for themselves and the others. The participant, from being passive instrument of art, becomes active author, actor in the very first person, showing how aesthetics could be action too, and how is possible to create a relationship between the "real" and the "art" world.

In this operation, there is an obvious desire to desacralize the artwork, as had been theorized by Duchamp and by Group Material, to get it outside the official spaces of art, to perceive a new consecration of the object, the gesture, the gift of those who made it possible to give birth and life and to consume the work in this collective experience. Thanks to Fefa Ride, the common aesthetic, the aesthetics of everyday life, is included in a more general, absolute state, communicating and open to all.

Chiara Canali





DERRIDA

WITH

1. Can there be an equality of subjects who can rely on nothing but the absence of substantial guarantees?

2. What would this community of equals be?

3. Would it not be at first the community of those who participate in the incommensurable?

4. In the incommensurable which is another name of this absence or groundlessness over which the subject is held in its irreducible singularity that differentiates it from every co-subject.

5. The subject includes this ontological hovering.

6. To think the concept of equality, to give it a meaning that reaches beyond the status of a normative axiom requires short-circuiting it with the category of the subject, with the subject as the bearer of its incommensurability, likewise its primordial release from transcendent imperatives, but its emancipation also from contexts in which it is assumed too quickly, and too comfortably that they completely dominate the subject.

7. Neither does the subject read itself off its past, off its status as product, nor does it decipher itself as the effects of an anonymous texture which is in this sense already transcendent.

8. The subject includes this infinitesimal reaching beyond itself as the object of hetero-affects.

9. The concept of equality must therefore be opened up to this excess which transfers the subject to its inequality with itself as well as with the other.

10. There is equality here only on the ground of factual as well as ontological inequality, in the dimension of elementary asymmetry.

11. Equality is the assertion which no thinking that conceives of itself as emancipative can do without, for the concept of equality denotes the heart of self-rising of a subject that begins to demarcate itself from itself as an object of alien decisions — not by negating its factual object status to succumb to the temptation of idealism, but by taking away the ground from underneath the necessity of such a negation, for there is no contradiction in being an object and a subject in one.

12. Kant's cleaving of the human subject into the dimensions of receptivity and spontaneity, which Heidegger's determination of Dasein as cast casting follows, already brings together the object dimension with the subject dimension, or, translated into older categories, the subject's finitude with its infinitude.

13. The idea of equality (supposing it is an idea) has its room for play precisely in this crevice between finitude and infinitude.

14. It can be assimilated neither to the order of objective facts and the laws controlling them, nor to the sphere of absolute autonomy.

15. Above all, it does not stand in any contradiction to the subject's inequality with itself because it arises from this cleft that distances the subject originally, i.e. by definition, from itself.

16. Distance or difference from the self is the horizon of equality that does not misconceive itself as being equal or making equal.

17. Against the horizon of equality, the subject identifies itself with the incommensurable that prevents any valid self-enclosure in any kind of positive model of egoity because the incommensurable is nothing other than the impossibility of such a self-enclosure. In contact with this impossibility, the subject experiences equality as a demand which correlates with factual inequality, the inequality that affects already its self and its ego.

18. The question concerning equality touches the phantasm of the ego that can be described as the cardinal fantasy of Western metaphysics.

19. This fantasy includes a demand on the subject that it be a unity with itself, a unity that resists the possibility and the danger of an ultimate scattering and non-equality with itself.

20. Equality in the sense of self-equality has this meaning: to build up a resistance against the dispersive self-loss of the subject in the sphere of the non-subjective that is the domain of matter, of objects, of history and also of becoming in its trans-horizontality. In this domain in which the subject is originally embedded, to which it belongs from the start, it is threatened by the danger of a failure to address its self, the possibility of no longer knowing who is saying 'I' while it is saying 'I', and who is intended by so saying.

21. It can be seen what a precarious instance the 'I'-saying subject is, it can be recognized especially at the moment of this demand for unity and equality with itself that is indebted already to the inkling of the impossibility of ontological closure, that is, of the impossibility of absolute knowledge.

22. Philosophy arises from this unrest of a subject whose equality with itself is anything but secure.

23. Philosophy is unrest in view of what is absolutely unsettling, which is this originary loss of the self or original auto-dispersion that the subject ultimately recognizes as its truth.

24. Philosophy exists and a subject exists only in the contact of the incommensurable with the heart of equality and identity.

25. For there to be equality, inequality must be presupposed; for there to be identity, there must be non-identity or difference.

26. The thinking of German idealism confronted this cleft in identity like no other thinking before it.

27. Hegel has been accused, not always unjustly, of defusing the split in identity into determinate negation.

28. And yet, it is precisely Hegelian thinking that is opened up to the abyss of pure negativity, to the abyss within the subject, thus to an abyss that short-circuits the subject qua subject with the incommensurable.

29. The incommensurable abyss is not what the subject can reach; on the contrary, it is what it has always already reached.

30. If we equate the incommensurable with truth, then it can be asserted that there are subjects who do not care about the truth, but that there is only truth as that which no subject forgets.

31. Hegel's decisive lesson lies here, in insisting on the obstinate unforgettability of truth itself, and not in the lament that the individual subjects do not succeed in recalling it, in reactualizing it in a process of anamnestic reappropriation.

32. Truth does not have to be recalled or reactualized because it has never lost its actuality insofar as it is truth that does not forget us.

33. It is important to understand that truth as the incommensurable does not perish in any beyond nor, at least directly, in reality.

34. The locus of truth is neither the propositional statement nor the heaven of ideas.

35. Truth here means the cleft in the structure of reality itself, that which cannot be assimilated to this structure, thus that which does not bend to the subject insofar as it dwells in the world, i.e. in reality.

36. For it bends the subject by articulating it with its elementary non-equality with itself, for the subject without subjectivity (the subject without a binding nature, without a reversible bio-teleological determination) is the subject of truth or the subject of the incommensurable insofar as it affirms ontological non-equality with itself as the originary opening to the dimension of self-enclosure.

37. The subject is neither in possession of truth by means of true statements, nor does it dwell in the truth of being as long as truth, as this opening-up or clearing, opens up the space of obviousness of the subject's evidence.

38. Heidegger himself tried to think the truth of being along with the withdrawal, *alétheia* along with *lêthe*, in such a way that unconcealedness could not be reduced to concealedness, nor concealedness to unconcealedness.

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39. The dimension to which the concept of truth already refers here is the dimension of an undecidable between, the dimension of a continual conflict between presence and absence, being and withdrawal.

40. In all his books, Giorgio Agamben has reconstructed this zone of conflict in order simultaneously to refer to the fact that the insistence on the irreducible trace (on the arché-trace, the gramma in Derrida's thinking) or on being as withdrawal (in Heidegger's as well as Blanchot's thinking) is part of the ethos of the metaphysical legacy in thinking: "From this viewpoint we can assess the acuity of Derrida's critique of the metaphysical tradition, and also become aware of its limits. Without question, along with Derrida, we have to appraise those philosophers who, unfolding Levinas' concept of the trace and Heidegger's concept of difference, have brought to light most decisively the originary position assumed by the gramma and the significant in our culture. However, in this way he believed that he had opened up a path to overcome metaphysics whereas in fact he had only brought its fundamental problem to the light of day. Metaphysics, namely, is not simply the primacy of the voice over the gramma. If metaphysics is that thinking which posits the voice as origin, then it is so only because, from the outset, this voice is thought as sublated, as VOICE. To discern the horizon of metaphysics merely in the predominance of phoné and consequently to believe that it can be transcended with the aid of gramma means thinking metaphysics without the negativity that is equally part of its essence. Metaphysics is always already grammatology, and grammatology is fundamental ontology insofar as the function of the negative ontological ground can be attributed to the gramma (the VOICE)."

41. The thinking of irreducible difference (whether it be articulated as a thinking of writing in Derrida's sense, i.e. as a thinking that inscribes in phonocentrism a resistance that cannot be integrated, or as a thinking of the abyssal ground or the grounding abyss in Heidegger's sense) is already part of the tradition of metaphysical thinking since, for Agamben, "the term metaphysics refers to that tradition of thinking which thinks the self-grounding of being as a negative ground".

42. Metaphysics would be the opening of the thinking subject to the unthinkable in the dynamic of self-grounding that recognizes itself as a hovering architecture.

43. The subject of this dynamic mediates itself with itself by starting to put its trust in the limit of the self; trust which has to be radical, anti-illusory practice by exchanging the illusion of pure self-grounding for itself.

44. Instead of surrendering itself to the naivety of ultimate self-control, metaphysics would be the knowledge that cannot cease knowing that knowledge is not everything.

45. Without therefore deviating into religiosity, metaphysical thinking would be a thinking of the unthinkable beyond religious self-elimination, a thinking which as thinking drives its concepts to their implicit limit, a thinking that sharpens its vocabulary on the impossible, a thinking which, as Adorno puts it, is the effort to get beyond the concept with the aid of the concept.

46. This is an effort or an exertion that inscribes difference into the concept itself instead of localizing it beyond the concept and its reductive, identifying violence.

47. The concept, thinking in concepts includes stretching for what is outside concepts, for the implicit impossibility of a conceptual grasping of being and the world.

48. The concept is bounded by the domain of the non-conceptual.

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49. It exists only in the form of this touching of the limit; it exists only as excess — as excess and hyperbolism, as the exteriority of a form that opens itself to the formlessness of pre-conceptual entities.

50. The dimension of the pre-conceptual can also be designated as the order of the pre-synthetic trace, as the domain of gramma or, in Agamben's terminology, of Voice, as the dimension of a difference or limit that is inscribed in conceptual desire as a resistance that has always already been inscribed.

51. I call this space the domain of the incommensurable where it is indispensable to insist on the fact that the incommensurable does not mean any sublime beyond, but this cleft in the concept itself that marks difference in identity — a difference which accompanies identifying thinking from its beginnings and never ceases to afflict it.

52. It is this presence of difference in the thinking of presence called metaphysics which makes a simple distinguishing of metaphysical thinking from trans-metaphysical (deconstructed, etc.) thinking, as Derrida himself would say, infinitely complicated — infinitely in the sense of the meaning of infinity evoked by Blanchot that aims at inconclusiveness and unceasingness.

53. Complicated in the sense of the impossibility of a satisfactory classification of conceptual thinking in binary models whose simplifications can be boundless.

54. The relationship between presence and absence, identity and difference, concept and non-concept will not bend to any hierarchical structure that causes the one element to be subjugated to the other through a kind of conceptual injustice for the sake of its classification.

55. On this conceptual injustice, on the injustice of the concept, Adorno and Derrida, along with many others, have said what is most necessary to say.

56. Agamben then rightly insists that so-called metaphysical thinking, instead of being simply the name of this injustice, cannot itself be sacrificed to it because it itself is more complicated and more complex than injustice wants it to be.

57. Metaphysical thinking already includes this self-extension of the concept to its dark ground which Agamben describes as the abyss of negativity.

58. Let us not forget that Derrida has described deconstruction as self-deconstruction.

59. Deconstruction is not opposed to metaphysics and its conceptual apparatuses from the outside like systematic architectures.

60. At least according to its conception of itself, deconstruction operates from the inside; it is parasitic.

61. But that means that the procedure of the deconstructive critique of metaphysics is at work at first in metaphysics itself, is already working within it against it, often without it knowing it.

62. To uncover this ignorance of metaphysics about itself makes of deconstruction an almost passive, diagnostic practice which, before it conceives of itself as a surpassing of metaphysics in its supposed unity and self-containedness, assists metaphysics in coming to a better understanding of itself by pointing it to the implicit resistances, inconsistencies, differences within it.

63. To this extent, Agamben also treats Derrida unjustly by understanding him, analogously to the injustice of the concept, as an opponent only of metaphysics, whereas Derrida did not cease to contest the possibility of such opposition under the heading of deconstruction.

