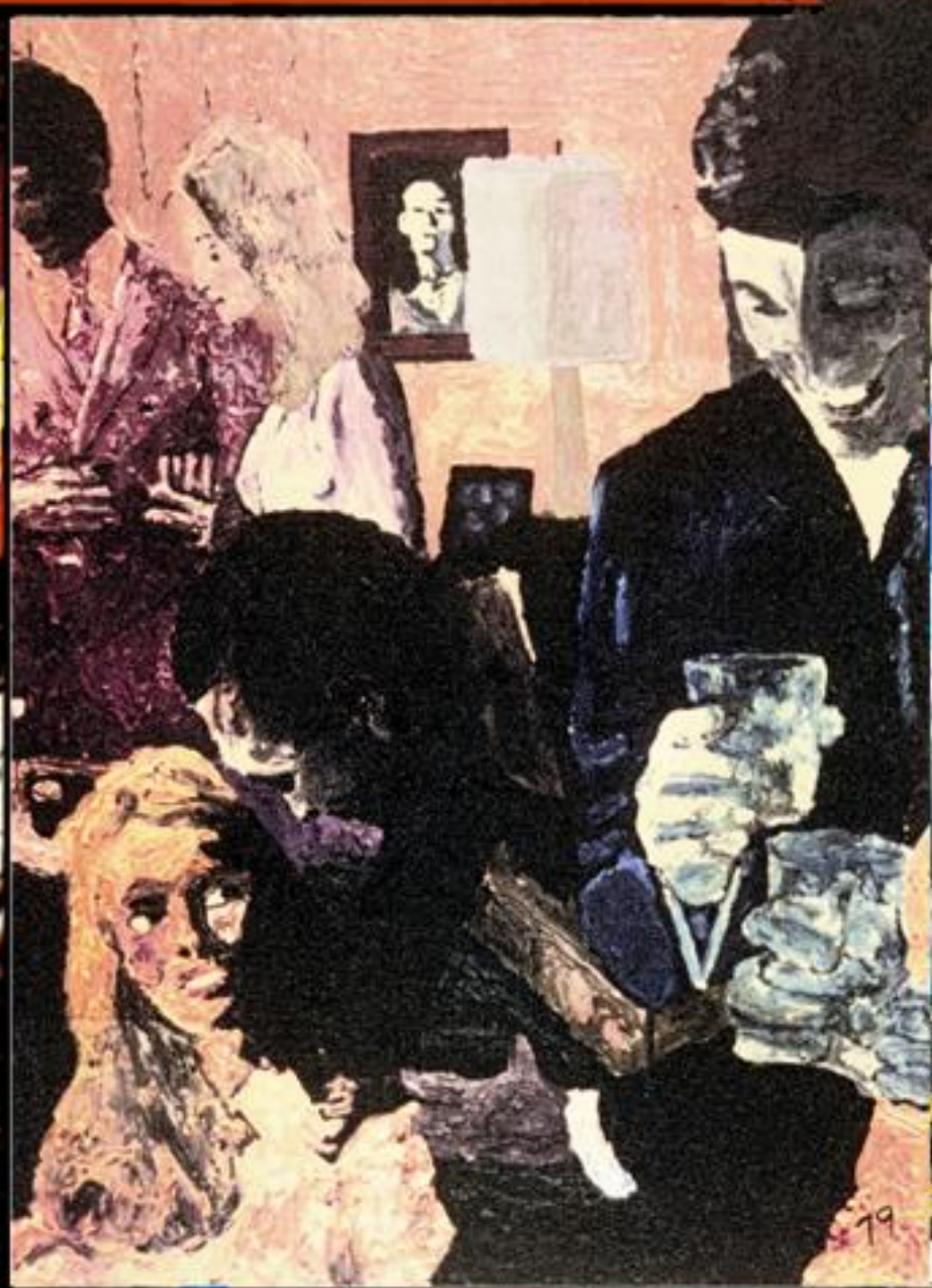


An Incomplete Pataphysic Sortie



the Juxtapositive

Consequences of Contrapposto

as alone, or even detouring the contrappositive exigencies of European culture itself.

While the New Historicism arrogates the look and feel of the traditional apotropaic quotidian in a well-meaning effort to render the barbarian aesthetic and the machine metaphor, as well as post-Freudian historical analysis (personal identity and culture being its less-palpable objects), vulnerable to a consensual self-investigation, the ostensible nexus of such solipsistic inquiry must be ipso-facto (no pun intended) a circular enterprise, and thus must be understood to be capable of yielding only self-signifying, Postmodern conundra; i.e. singularly isomorphic misapplications of Heisenberg to abstract macro-phenomena. *Velle pacem - para bellam.*

From the inception of what Gaugin referred to as "the Greek mistake" a philosophical as well as physical contrapposto, attesting the radical dualism promulgated by the enduring Greek cult of the individual, has fostered through the centuries, not only a fundamental opposition to the contrapositive (again - no pun intended) inverse of that same didactic quotidian, but as well a tacit acquiescence to the salient logical obverse: *Ars est celare artem.*

While Nietzsche's implied dictum "*non illegitimi carborundum*" may truly have been the impetus of Themistocles' definitive end to archaism at Salamis, the presumption cannot be extended wholesale to either Augustus' watershed (for European culture) dispute with Armenius, nor indeed even to allegorical consideration of the statue of David, as Michelangelo painstakingly released that contrappositive simulacrum from its own stony matrix. The question in this regard, conflating both metaphors, devolves to staking out a unique region of the quotidian n-space semiotically congruent with jetsam and deconstructed cultural byproduct: consider as irredeemable "other" the marble chips falling from Michelangelo's tool, as they referentially embody the double-coded kernel of negation and hence Plato's duality which continues to inform the entire European enterprise.

The embedded problem of mechanism, and A.I.'s ultimate dominance, indexes ineluctably to the moment some pre-Classical Greek sculptor first conceptualized contrapposto and chiseled a marble kouros with a completely new ground in severity, constructed like an actual human body with its weight bearing on one engaged leg, while the other provides only disengaged balancing assistance. Is it possible then, one might ask, that Western duality's inherent but unacknowledged proscription would still necessarily prevent a Postmodern ~~Demosthenes~~ <sup>Diogenes</sup> from raising up his lantern to a mirror? *In detritus verum est.*

Although Johnson's historicist paradigm finds the early Greek contrappositive duality, as exhibited in the first sculptures of the classical Severe period, to be responsible for almost

<sup>4</sup> In accord with Heisenberg, Gödel, Postmodernism's "Incompleteness", and the tenor of Collège de 'Pataphysique in Paris: pataphysical documents may have no formal beginnings or endings, elliptical or second degree logic, meanings often transmitted only in overtones or subtexts - and per Jarry's Dictum, reader/user input is often required to imagine more precise or informative definitions for superpositional, or otherwise inherently inexplicit, vocabulary and syntax.