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***Flux and the Structuration of Fact/Fiction***

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It would seem that one of the most powerful structuration ideologies operant in the "modern" era is the reification of Truth. The pursuit of the definitive Real, the positivistic confidence that we can delineate fact and fiction as discrete categories occurring *sui generis*, even the presumption of some postmodernists that the Real is Truly no longer with us, having been replaced by an imagistic world of hyper-reality—all of these manifest the yearning of the deficient mental-rational for an absolutist dichotomy of the True and the False, easily discernible in the course of everyday life. The concept of verition as the integral awaring of the real breaks down this rigid separation. At the same time, the transparency inherent in verition implies that the categorization of true/false, fact/fiction, continues through systasis as an efficient manifestation of the mental consciousness. The distinct, clean dichotomy of fact/fiction gives way to the consideration of fact and fiction as artifacts of human praxis; both fact and fiction carry validity and reality of existence insofar as they are affecting/effecting our awareness and structuration of experience. Fact and fiction emerge as co-constituting constructs through which we organize our daily lives. Integral awaring of them as co-defining floating signifiers emphasizes the importance of understanding their operation in our consciousness as dualistic as well as diaphanous. For if we do not recognize that we are always already going about dividing things into true or false, fact or fiction—regardless of how we define these terms—then it is all too easy for this categorization to take place under the aegis of ethos and pathos without regard to reasoned criterium of logos. This is surely the case with the current US administration, which is able to circumvent attacks on its veracity largely by resorting to jingoistic appeals to patriotism and presidential/personal credibility.

Dire political machinations are but an extreme—and deficient—instance of how true/false schemata are manifested in societal communication artifacts. In the mass media and in everyday life, we construct the stories and meanings of our experience always already using fact and fiction integrally. That is to say, we create modes of expression that we code as factual using the modes of expression that we code as fictional and vice versa. As performance anthropologist Victor Turner notes, the dramas of societal flux inherently carry the valences of aesthetic drama, which itself must draw upon the drama of the nonaesthetic realm—through subversion as well as replication—to give it structure, meaning, and force. In our visio-centric, technophilic epoch, surely one of the most pervasive and powerful outlets of aesthetic and societal drama is film, the cinema and television images and stories that manifest our creative interaction with our environment. Favored instrument of playing out fictions, the camera also enjoys privileged status as the ultimate purveyor of fact: the camera never lies. Yet all who are acquainted with the methods of film production know that the end product, be it coded as fact or fiction, is perhaps the most constructed of the arts, figuratively and literally. And concern over the possibility of a lie coming from the camera eye dates back to the earliest days of cinema and news film fakery (indeed, back to half a century before with concern over static film photographs).

Given that film bears a heavy imprint of the co-constructed nature of fact/fiction, it is at first glance curious that a category explicitly

describing works that blend fact and fiction has emerged in the discourse of both film scholars and public. Variouslly labeled mockumentary, docudrama, dramatization, and the like, these designations refer to what may be collectively termed docufiction, that which semiotically foregrounds the interplay of factual and fictional styles and contents. This is a potentially problematic category, since, as noted, film resists the fact/fiction dichotomization anyway, so almost anything on television or in the cinema could be labeled docufiction. Yet this does not happen. As a method of filmic enactment and critique, docufiction hold up as a (nondiscrete, floating) genre. This paper posits that the reason it does so is because having a category that acknowledges the flux of fact and fiction enhances their permanence as significant structures for distinguishing experience. This can work efficiently insofar as it may loosen the mental-rational stranglehold upon True and False as absolutes; it can also work deficiently insofar as it may provoke a reactionary desire for a dichotomy of permanent True and False absolutes to disrupt and quash the flux inherent in fact and fiction.

### ***Systasis***

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### ***Order out of Strife in Human Relations: A Phenomenology of Rights***

**Nathaniel Smith**

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From Hume's "bellum omnium contra omnes" to Levinas self-creation through interaction with the Other, the study of the limits of individual action has been a dominant theme for hundreds of years. Without some systematic way to determine what actions are allowable, conflict and chaos are inevitable. "Rights" compose the central framework through which contemporary society filters actions which impinge on others. They constitute the rules that govern interpersonal interactions, establishing an order out of the uncertain chaos that would otherwise exist. However, rights actually function in ways that differ from the way they are presented. A phenomenological analysis will be presented to explore this question before moving to an analysis through Gebser's structures of consciousness in order to explore this question more deeply.

### ***Scientific Metaphors***

**Rick Muller, Ph.D.**

According to Gebser, Einstein liberated time from a state of mere abstraction and to some extent its rationalization. Time became a relative element within a world view that "no longer represented a merely static (three-dimensionally limited world), but turned this world into a flux, transforming it into [the]..space-time continuum." (371) This fusion of the oppositional categories of space and time into the unity of the space-time continuum allowed Einstein to begin the process of moving beyond dualism. In addition, Einstein verified that energy and mass/matter were not opposites, but "merely differing manifestational forms of one and the same thing." (375)

Dee Hock, founder of Visa International, the credit card firm indirectly suggests chaos and order are much like space and time. He fused the three-dimensional oppositional perspective of chaos and order into a world of flux, transforming it into a **chaordic** (need reference) unity. Perhaps this fusion of oppositional categories of chaos and order from the perspective of the modern day business person can begin to move classical business structures, which are still operating under the previous causal

scientific world view to move beyond dualism. Hock quickly understood the self-contained world view of classical science and business practices are ineffective and irrelevant in creating a global financial system. And it seems Hock is fighting the remnants of a world view best described by Gebser who notes the new perception of reality presupposes that the "fixations, rigidifications, systems, and materialization must be first upset. In particular, he says "...rationalistic and stereotyped thought forms and systems, must be de-rigidified and de-posed in order to open up an arena for the power and intensity that are pressing toward manifestation. So long as we think that we can master such intensities as time by forcing them into a system, the intensities will simply burst such systems apart. " 306

Gebser notes, pl.308 that "today we live in a world of up-set and dislocation; nothing has its former place. During the last two hundred years our world has slowly and irrevocably broken apart; religious ties, the old and secure social structure, the security of a craft tradition, the political structure of nations, even continents. The world, to be sure cannot shatter, but space can—the perspectival, spatial world, the spatial construct of our thought which we imagined to be the real world..." The previous notions of chaos and order are rational perspectival extremes of a dualistic spatialized world in business practice—in myth, art and literature remnants remain of its complementary nature—yet to achieve the aperspectival awareness one must tackle that which remains latent or non-actualized, the space between order and chaos from the mental-rational perspective or the aperspectival state described by Weizsacker in the EPO. It is a state that is, "before this time, the world, if it existed at all must have been in a totally different state from its present-day one. We cannot even try to depict that state, since the very use of a concept such as time does not arise."f29 by realizing this timeless state with our consciousness this state is transformed into space-time-freedom. Gebser suggests specific to consciousness it is a most profound reality and truth, one that is amaterial, atemporal and free of matter and time. Thus, Gebser concludes, **space-time-freedom is nothing other than the state which lies before magic space-timelessness** of which we have become conscious. 374

Physicist, Brian Greene offers a description of the big bang theory that is very similar to Gebser's state of space-time freedom which lies before magic space-timelessness. Universe formation evaluations seem to employ a similar process of investigating artifact data, much as Gebser has done, to reveal possible explanations or understandings of the origins of the world. The discourse is further intensified if one considers the transparent nature of how scientists can see through the artifacts and begin to see the origin with greater appreciation and understanding of the transparent nature of the world and how it some how it is present, atemporally. "Extrapolating all the way back to "the beginning," the universe would appear to have begun as a point [**magic**]...in which all matter and energy is squeezed together to unimaginable density [**intensity**] and temperature. It is believed that a cosmic fireball, the big bang, erupted from this volatile mixture spewing forth the seeds from which the universe as we know it evolved.

When a bomb explodes, it does so at a particular location in space and at a particular moment in time. Its contents are ejected into the surrounding space. In the big bang, there is no surrounding space. As we devolve the universe backward toward the beginning, the squeezing together of all material content occurs because all of space is shrinking. The orange-size, the pea-size, the grain of sand-size devolution describes the whole of the universe—not something within the universe. Carrying on to the beginning, there is simply no space outside the primordial pinpoint grenade. Instead, the big bang is the eruption of compressed space whose unfurling, like a tidal wave, carries along matter and energy even to this day." P.83

While this description is not totally in accord semantically its essential awareness of parts cohering which is essentially what systasis is, roughly parallels Gebser's discussion of **space-time-freedom which lies before magic space-timelessness**. 374 And one cannot even discuss this without the experience and transparent nature of consciousness to see, feel and experience the whole and part simultaneously.

Gebser suggests the emerging fourth dimension is about the understanding of relationships (371/379) and realizing the world is not continuous but discontinuous and unpredictable 371. Chaos and order are not chaos and order.

***Life Enhancing Hysteria: Chaos in the Brothers Karamazov***

**Joanna Ford, Ph.D.**

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The task of this paper is two-fold. One task has to do with a re-imagining of hysteria, a positioning in "a more favorable light" the hysterical antics, the destructive theatricalisms, the emotional excesses of hysterics. The other is simply to 'read' *The Brothers Karamazov* employing a wide-spectrum of positions allowed by chaos theory.

***The Typewriter in America: Semiotic Evidence of the Machine***

**Terry Moellinger**

**University of Oklahoma**

***Literature and Chaos: The Modernist Avant-Garde and the Evolution of Human Consciousness.***

**Kurt Cline, Ph.D.**

**National Taipei University of Technology**

Modernism is marked by what philosopher Jean Gebser labels a-perspectivity, in which there is continually at play in a work of art a tension between what is perspectival and what is not. This aesthetic feature seems to him, in 1950, to hearken the coming of a new form of consciousness. In Gebser's estimation, Picasso is seeing four dimensionally, not in space but *in time*. The Modernist artist's severance from the past represents paradigmatic shift, a new way of apprehending reality. Modernist poetry and art may be understood in reference to the schema Gebser articulates in *The Ever-Present Origin* as representing a shift in consciousness from the Mental to the Integral structure, from a three dimensional, perspectival paradigm built on duality and opposition, to a four dimensional, diaphanous, multivalent model

Although Gebser holds the works of Joyce, Eliot and Rilke to mark the arising of Integral consciousness, he is much more critical of avant-garde Modernist groups such as Spain's Generation of 98, Italy's Futurists, Germany's Dadaists and France's Surrealists. His chief criticism of these groups centers around their destructiveness—and that they were destructive can hardly be denied. Andre Breton once remarked that the most Surrealist act would be to fire a pistol, at random, into a crowd of people. While many adherents of the avant-garde groups courted chaos, however, time has shown their art to be in important force in the development of aesthetic, critical and philosophical thought in the 20<sup>th</sup> century. I would like to suggest that, in his dismissal of the avant-garde as "Destructivist" (492), regressive or insignificant, Gebser might be overlooking a necessary, chaotic phase in the development of literature that, while problematic, was in the longer view to create and be emblematic of profound changes in human consciousness.

***Chaos/Magic/Order: Valencia, California, and the Ex-Nihilo Creation of Nostalgia.***

**Rebecca J. Arnfeld**

**S. David Zuckerman Ph.D.**

**Cal. State University, Sacramento**

One paradox of our times is the lack of historical connection many have with the places they reside as contemporary people change cities, states or countries. Scholars describe the angst and a sense of chaos many feel with coined terms like "culture shock" (Oberg, 1960), "anxiety" (Gudykunst, 1995), or "uncertainty" (Berger & Calabrese, 1975). This study discusses the efforts made by the Newhall Land and Farming Company (NLF) from the 1960s through the present day in its artful and deliberate plans to create a sense of "home" in the planned communities of Valencia, California, one of the most expensive areas in Southern California. The essay presents a "tour" of some of the themed neighborhoods, such as the ranch-themed "Cheyenne" or the 1950s-themed "Mayfair," to demonstrate how NLF melds perspectivalism and myth (Gebser, 1985). The essay draws on the literature of communication, urban planning, philosophy, and the promotional materials published by NLF to show how the company has created a hyperreal (Eco, 1986; Baudrillard, 1985 Fr./1995 Eng.) ontology in which residents purchase nostalgia to magically (Gebser, 1985) connect themselves to an historical community that thirty years prior was remote and largely unpopulated ranchland.

***Poetic Logic Transparent through the Apparent Chaos in Surrealist Imagery***

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**University of Windsor**

In the early 1920s Paris was in full bloom with surrealist activity. The filmmaker René Clair expressed his vision in *Entr'acte*, a film of free-floating images unrestricted by the rigidity of a flowing story line nor apparent interconnecting sequences in the same vein as Fernand Léger's absence of narrative in his *Le Ballet mécanique*. Marcel Duchamp transcribed to the screen the disjointed, seemingly unrelated imagery of his paintings in a film in collaboration with the American artist, Man Ray, titled *Anemic Cinema*. Antonin Artaud, the apostle of the theatre of cruelty, penned the script for a film by Germaine Dulac titled *La Coquille et le clergyman*.

Reacting to what they considered the absence of fantasy and provocative elements in these films and others that shared this vision, Salvador Dalí and Luis Buñuel ideated and scripted a film that would more felicitously obey the dictum of French 1920s surrealism. From its inception *Un Chien andalou* (An Andalusian Dog) assumed its role as *agent provocateur* in the carefully manicured world of the European élite as well as the intelligentsia. The inspiration that enlightened the ideation of the film sprouted from the era's comedic cinema. Buster Keaton, Harry Langdon, Charlot, and others like them, immersed themselves in the fine sensitive awareness of the secrets that engulf the solicitation of laughter as they gave breath and movement to characters that would live through time. It was not the absence of concretion that defines abstraction that inspired Dalí and Buñuel, rather the opposite faces of logic, rationality, the reflections of the absurd that excited the two Spanish surrealists. These elements of surrealism, Buñuel and Dalí had found in comedic cinematic art. (There exist several accounts of the rift that came to define the relationship between Dalí and Buñuel, which resulted in Buñuel claiming artistic ownership of the film. These incidents, tangential to the focus of this discussion, will be alluded to in the paper.) While the comic aspects of *Un Chien andalou* are germane to the discourse

envisioned in this presentation, it will remain secondary to the more salient discussion on the poetic logic that underlies the apparent chaotic images that burst forth from the oneiric, imaginative and fantastic ruminations of the human psyche.

In his book *Le Surréalisme au cinéma* Ado Kyrrou tells that Buñuel imagined *Un Chien andalou* as "...un acte de scandale, un cri provocateur". (208) Conceived from the union of dreams Buñuel and Dalí recounted to each other, the film proposed not only to shock, but more profoundly, to scandalise. The opening scene (which present regulations would define as mature subject matter or scene of violence) is most effective in this endeavour. The creative brilliance of Luis Buñuel is never as obvious as here. The entire terminology of film is glossed in this scene: the eye, to see movement, action-reaction, feeling, emotional reaction, gut reaction, shock, entice, involve, alienate and the myriad expressions suggested by the simple act of slicing an eye with a straight razor. Does the intertwining scene of the cloud passing before the moon suggest an allusion as the moon is obscured by a cloud that appears to cut through it? Do these two images, the eye being sliced and the moon being cut through, come together to suggest an enmeshment of reality and dream as some have interpreted. Or, did Buñuel wish to "scandalise" his audience so that they might "see" that defining reality as the immediately obvious is the true scandal, that reality is lived not only in the concrete universe but more truthfully among disparate images inspired by dream and fantasy? The illogical, the irrational, the absurd provoke to some human beings the same repugnance, disgust and terror as the slicing of an eye. It is precisely these reactions that the surrealists endeavoured to provoke in their audience. These viewing of these images was to "shock" viewers "into reality", the reality of their existence and incite in them the desire for change, the want to "dream", to "imagine" a new order of things that would not alienate them as the images the surrealists constructed.

Whether with the brush, the camera, or the pen, surrealists armed a revolution that declared war (I use a linguistic analogy) on all declarative sentences emphasising the true expression lies in the exclamatory sentences. The indicative mood would not appeal to surrealist discourse, the subjunctive mood would best articulate their thoughts. The mood of "reality" is much more accessible to the speaker than is the mood of the "dreams and wishes and what might not be real". The subjunctive as describing a discourse subjugated to the desire of the speaker perks the attention of the listener as it causes confusion in discerning what is true and what is not. Using the subjunctive requires the listener to enter a space where order seems to have ceded to chaos, a space where nothing is what the speaker says it is, it is only what the speaker dreams it might be. The speaker's dreams appear unruly, disjointed, chaotic, but they reveal the threads that weave the texture of the speaker's being. Persons are not only made of their actions and thoughts, but also, and perhaps more importantly of their dreams. Human imagination is more revealing of the true essence of the dreamer than most concrete actions performed. Surrealism attempts to look through the veil of dream to see palpable reality, to perceive the poetic logic that is veiled by apparent chaos but that is its lifeblood.

Dalí's paranoia-critical method will illuminate our discussion on the "order" behind the "chaos" of surrealist images. We will see how the orderly construction of images that appear chaotic actually elucidates the opposing elements while integrating them into one image ever-emerging and submerging into itself and its parts and its ambient. In *Un Chien andalou* we will see Buñuel's predilection for juxtaposing images that result in immediate alienation of his audience but that after a moment's contemplation engage the imagination in extrapolating the meaning through the fusion of seemingly

opposing forces. In surrealist film, there must always exist a seduction between sequences. One scene (or, in other, genres objects or images) must appear to attract the next one in the most irrational fashion. (The surrealists' fascination with comedy reflects this quality of the genre.) Disorganisation and reorganisation, deconstruction and reconstruction while apparently opposite are complementary poles of the same object, each intimates the whole. While the positioning of objects may create an apparently irrational relationship between them, the image perceived in its entirety, is an integrate whole that calls on fantasy, the playful, the site in awareness where all is perceptible (perhaps the integral!) to play the role of concertising force.

Things may appear chaotic in their order, inconsequential, incongruent, out of context. This disordered ordering is permanently fuelling itself with the possibilities and probabilities of new relationships, unexpected discoveries of connections. When symmetry is apparently askew, seeming to threaten the harmony of the whole, in this moment movement sprouts forward facilitating interacting perspectives, escaping numbing predictability, inviting participation from the spectator. (Dada, the precursor of surrealism, teaches that the process is more important than the result).

Jean Gebser viewed very dimly the surrealists' crusade to battle the intellectually (and psychically) moribund mores of the bourgeoisie through scandal, which they called a "potent agent of revelation", and their desire to "explode the social order, to transform life itself". From one perspective it may be argued that the surrealists envisioned a diaphanous awareness that would illuminate human existence and its chaotic interactions in order to engender a more fluid and less directional fashion of interaction. Gebser maintains, that in their bid to "change the world and transform life itself" the surrealists called upon the irrational when they might have more fruitfully engaged the rational. Under this light, the surrealists divided the human soul into light and dark. The cavern was enticing but only to the imagination of revolt concretised into defying acts that repudiated coalescence and fomented alienation. Surrealist activity was deemed to be heroics of the bourgeoisie revolting against itself, the snake swallowing its own tail, the closed circle of recurring events that fold upon each other with no emerging awareness, no light with darkness, no interweaving of perspectives that would illuminate the chaos as the creative force within an order that could be alimented and enlightened through the interaction with all its parts.

It appears that surrealism devoured itself by exhausting the limits of the imagination by considering it an intentional tool to be accessed and used to construct supra realities that professed commonalities among spectators. What emerged was an idealist stance accessible only to the like-minded. Some quarters would argue that surrealism succeeded in one area: alienation through images and language that appear disembodied and irrelevant. Chaos was embellished, mistakenly chosen as a basis of departure. Representing oneiric imagery and the automatic creation of verses and images are activities that do not reside in the realm of the achronon, but rather, may be shown to result from a conscious process enclosed in space and time. In order to tear down the walls erected by bourgeois reverence for appearances, the surrealists constructed walls created by subconscious, super-real imagery entrenched in time and space, rigid unidirectional perspective not transparent through multiplicity of visions and awareness. The surrealists may also be seen as producing pictures taken in conspicuously ordered sequence made to appear random and creatively chaotic-which, in Gebserian terms, resulted in perspectival, time-bound, disparate scenes amounting to disorderly, undecipherable chaos. Images that are dated, aspire to poetic logic, appear intangible and record phenomena ensconced in the individualised psychic context of their creator did not have their intended outcome: a shift of consciousness through manipulated "shocking images". In their disdain for conventions, the surrealists seem to have created another convention.

The disparate nature of views on surrealism reflect, suspiciously, the machinations of the movement itself. While its imagery, *prima facie*, appears to defy interpretation or elicits extreme reactions, it is constructed in a fashion that illuminates the integration of opposing forces of human existence. Surrealist art is a call to the spectator to participation in the resolution of contradictions as oneiric activity and waking activity, sanity in the guise of reason and insanity, close the chasm between the conscious and unconscious, society and the individual who forms it must no longer be two separate and separable entities, subjectivity and objectivity must enmesh to erase the rigid lines between them. Social mores that repress the free expression of the individual in all camps, especially the

artistic, must be adjusted in order that, as Le Conte de Lautréamont counselled, "Poetry must be made by all. Not by one." While surrealist works of art have re-interpreted classical concepts of beauty, a practise which may appear chaotic to the conservative imagination, this view has awakened spectators to another possible "order of things". The paper will endeavour to illustrate that surrealism is not a phenomenon of the twentieth century and that its depiction of chaos and order has, since the gargoyles, been informed by the same imaginative forces as the depictions of dead donkey heads on a piano, or ants crawling out of a hand, or severed body parts. *Un Chien andalou* will teach us that no artistic expression stands on its own. We will discuss the classical aspects of the film that prove that surrealism is not merely a linear, irrational call to arms by a small group of dissatisfied bourgeois men in the early part of the century living in the lap of artistic luxury in Paris. Reading Dalí's *Léda atomica* will teach us how to unveil poetic logic in chaos, which will shed light on the more "uninterpretable" scenes in *Un Chien andalou*. We will, in the same vein, discount the rational, directional, frenzied search for meaning in all representations whether artistic or not. It is the foreseen outcome of this presentation to suggest that surrealism, perceived in its embracing vision, its flux-oriented practises may be considered as a possible contender for the integral structure of consciousness. Integrating surrealism to this manifestation of awareness is, without a single doubt, an endeavour of the most experimental nature.

***Dr. Faustus***

**Peter Gottwald, Ph.D.  
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***A Difficult Birth: Perspectivism and Aperspectivism.***

**Eric Kramer, Ph.D.  
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***Chaos and the Collapse of Mental Awareness.***

**Algis Mickunas, Professor Emeritus  
Ohio University & Vilnius University**

***Poem: "Too Garden"***

**Jeremy Grace  
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