

Philosophy / The Obscene

"Does a dog have Buddha-nature?"
or
"That Obscure Object of Desire"

The ambivalence.
Desire.
A solution or fulfillment would be treason.

Hold it.
Endure.

Buñuel's film and Moorish love poetry.
Buñuel and Ibn-el-Arabi.
The "obscure object" as a Sufi tale.
The love problem and philosophical-theological questions.
One as the other.
Not as a metaphor.
As an identity.
The difference in women is the fundamental difference OF WOMAN.
Which appears to desire as a puzzling unity.
God is difference, which our desire, our longing for the
experience of the other cannot think "other", but instead
constructs it as a desperate unity.
A unit that can only fail.
But this failure IS the experience.
But who would want to know?

Buñuel: "... people always want an explanation for everything
(...) and for everything they do not understand they then run to
God."
God, the loft of misunderstood junk.
God, a way of pushing aside what is not understood, of not having
to endure it any longer.

When I realize how closely love poetry and theological issues are
interwoven, it becomes easier to understand the difficulties
European culture had with the introduction of women as actors in
the theater, or later, as poets and artists.

In Europe it starts - at the latest - with Provençal poetry and
the Minnelong. These come directly from the Mozarabic love poetry,
which was always also theological treatise. The Equation of the
adored woman and Saint Mary is a theme throughout the Middle Ages.
And I even believe that this is still the case today, even if we
don't think about it any further - why should we? Any pop song
says it all. Speaks of the really elementary questions, speaks of
the most essential: "I'm so lonely and blue - only you, only you."
Something like that. But whether we call this most essential God
or woman is interchangeable. It is possible for women to appear on
the stage in the 16th century because God also appears on the

stage; the divine actions have become the stage in the baroque altars.

A social problem would only arise if the woman appeared on stage as a biological being and, let's say, played trouser roles. At the moment when the woman appears, she also wants to play the principle of woman. And in this principle all theology is contained. The appearance of women as women first forces biological men to become something - on stage (literature, art) - what they weren't before: men. Woman forces man.

At least until the 16th century, there was apparently a connection between artist and gender neutrality. Since artists and priests are related professions, presumably due to an original identity between the two, the issue of gender neutrality is not surprising. The fact that both services in matriarchal societies were carried out by equally gender-neutral women can evidently be reconstructed. The novelty of women in art since the Renaissance is therefore not she herself, not the fact that a woman takes on the function of artistic representation. What is new is self-portrayal, the presentation of the sexual. Immediate sexuality in art, however, makes adoration, "desire", seem profane. It robs the theme of longing of its transcendent side. Desire is downgraded to the base instinct. As a result (after the baroque) women are no longer the only goal but rather a competitor of "higher" principles. The original unity of woman and God has given way to the duality of woman and reason of state (Racine) or woman and theology (Wagner).

Etc.

Etc.

(Notebooks 1996/1997, pp. 44ff and 49ff)

Pornography and Philosophy

For the proximity between the two, compare not only the Mozarabic texts but also the most prominent example of the 20th century for this narrowing, Georges Bataille, whose obscene work was not separate from his philosophy, but its exemplification, almost its empirical proof. It should be remembered here that Bataille prefixed the first edition of "Dirty" / "Le Bleu du ciel" with a long passage from the "Introduction" to Hegel's "Phenomenology", which Bataille was particularly fond of because of Hegel's drastic description of the negativity of the mind .

(Notebooks 2018/2019, p.206)