

# The Triptychs of Non-Philosophy

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# Topic

- This presentation is a sort of manual for orienting ourselves in Francois Laruelle's Non-Philosophy. It is organized according to the *Tetralogos, an opera of philosophies*, to be published by Cerf in February 2019. This manual will simultaneously showcase what is novel, and what has always been constant in Laruelle's thought.

# Introduction: the basic concepts

The Serpentine Line (*figura serpentinata*): Ravaisson

The Fourfold (Geviert, quadriparti) : Heidegger-Nietzsche-Deleuze-Derrida, or again the Eternal Recurrence of the Same, the Will to Power, affirmation and negation with Nietzsche (interpretation of Deleuze and Laruelle) The Machine (textuel): (dis-)articulation of the Eternal Recurrence/ Will to Power/ affirmation/ negation

The decline, the jump, the rebound

The principle of power, hierarchy, sufficiency

The recognition of orders: science, philosophy, art, technology, mysticism

Then: Non-philosophy as a generalization of philosophy without sufficiency  
Models: non-euclidian geometry, and later, the modelization of philosophy when the quantic is introduced (non-standard philosophy) And finally: from the cave to the stars, and the lived-without-life

# Alterpiece

Francois Laruelle occasionally utilizes the term “alterpiece”, a stable and articulated organization which often has religious signification, where the hinges are that which permits movements and passages. But in another sense, there is a flux, of liquid, air, ocean, sand, fish-water, all of which precedes the waves and the wave forms. There is also the solid and the particle. They are simultaneously stable and moving, in the manner made explicit in all of Laruelle’s works.

Laruelle signals the changes in his philosophy by speaking about waves. It has therefore always been the same Ocean.

# Triptychs

The triptychs are like freezing-images to highlight the different waves of Laruelle's philosophy. But they are also the sketch of a theory of passages, of flows and of waves. The lines of separation are as important as the "contents" of the alterpiece.

# The first triptych

**Philosophy and  
Classical theories**

**Non Philosophy**

**Machines of transformation**

**Sufficiency**

**Dualyse**

**DI : détermination in the last  
instance**

**First terms, rules of re-writing**

**Transfer of the use of negation**

**New use of theories**

**Clandestine theology, mysticism**

**Aesthetics**

**Ethics**

**New technological spirit**

**Music**

**Reorganisation of relations**

**between the use of theories**

# Conditions of this first triptych

Condition: the One, the One-in-One, Vision-in-One

Under this alterpiece, its condition, it is the One (glimpsed in philosophy, especially with Heidegger, who didn't give it any treatment)

First hinge: Resistance

Second hinge: Ordinary

Importance of idempotence:  $\text{One} + \text{One} = \text{ONE}$ , formula of immanence

# Negation as an extension

Negation is no longer about the verb, but about the noun, and about the adjective. Negation is transformed from an exclusion to an extension. Hence, the much later use of Paul J Cohen's 'Forcing', already utilized independently with Badiou, for whom set theory is fundamental, and in the theory of design in the Ecole des Mines Paris (C-K Theory).

# Left hinge: Resistance

The creation of non-philosophy presupposes a resistance from traditional philosophy, which for Laruelle, is an important factor in the creation, and for the creation, of non-philosophy. Those who were inspired by non-philosophy no longer needed this philosophical resistance, and expressed themselves “directly” – see Cerisy’s symposium (2014).

# Right Hinge

Ordinary

It is an order

From Real to subject

# First terms

Our “first terms” result in the change of their syntax from dualism: the contraries within each opposition are dismembered and each of their terms are indirectly related to the real, rid of spontaneous metaphysical and naturalist interpretations. This is the first form of the “given-without-giveness”, and *In-the-Last-Humanity: the New Science of Ecology*, the “lived-without-life”:

“For whichever phenomenon, one should be able to propose a multiplicity of equivalent interpretations, a multiplicity which is no longer simply unitary but "dualitary" and such that it escapes from the Principle of sufficient philosophy; an infinity of equivalent philosophical decisions for the same phenomenon to be interpreted.” (philosophy and non-philosophy, page 107)

# Dualysis

The game of contraries is belittled to the profit of the transcendental, which is its link. Dualysis changes syntax, it separates the terms or identifies them. But there is no longer a passage from a contrary term to another.

# The second Triptych

**Non-philosophy**  
**Simple separation**

**Non-standard  
philosophy**  
**Nuanced separation**  
**Quantic**  
**Modélisation of  
philosophy**  
**Non-reversible matrices,  
towards several  
dimensions**

**Philo-fiction**  
**New extensions**  
**C x K/K : non-  
reversibility**

# Modelization

Condition: Real = X, Generic human, Human without qualities

The displacement of the 'no' was first enacted on the noun, and then the adjective, which allowed not only nuances in the ideas of separations with philosophy. The introduction of the quantic is to enable for the modelization of philosophy something other than an auto-modelization. The knowledge of philosophy graces an exteriority.

The alterpiece is enriched by containing the form of the matrix, which has more than two dimensions. It is non-reversible. Any multiplication is distinct from the inverse multiplication.

# Quanta

The quantic leads to a knowledge that no longer directly relates to its object, but by their states and operators. This produces a generic (which does not depend on any particular discipline) and indirect (of which it does not relate directly to its object) epistemology. There are no philosophies “of” sciences, or “of” art here.

The generic human is one who is capable, at the same time, of philosophy, science, art, mysticism, and technology.

# Variables

With this matrix, difference is replaced by their variables. Probabilistic and non-dogmatic philosophy will be developed in *The New Ecological Science*. But the matrix is developed in *Non-Standard Philosophy*, with the introduction of the quantic.

“What does it mean to invent the possibility of invention? It is not a question of philosophically inventing non-philosophy but of inventing with and under the philosophical conditions that grace the quantic... Hence this complex apparatus, the generic “matrix”, of which we have given the most general formula as following: the unity of science and philosophy under science.” (*Non-Standard Philosophy*, p. 92, 2010)

# « Non- » and fusion

**Non-religion:** Fusion of gnostic theology and of philosophy under gnosis. *Future Christ, a lesson in heresy* (2002), *Christo-fiction* (2013).

**Non-science:** Fusion of science and philosophy under science: *Introduction to Generic Sciences* (2008), *Non-Standard Philosophy* (2010), *Theory of Identities* (1992).

**Non-aesthetics:** Type of artistic activities on philosophy: *The concept of non-photography* (2011), *Photo-Fiction* (2012).

**Non-technology:** Fusion of philosophy and technology under technology: *A Biography of Ordinary Man* (1985).

**Non-ethics:** Fusion of philosophy and ethics under ethics: *Ethics of the Stranger* (2000), *Theories of the stranger* (1995), *General Theory of Victims* (2012).

# The third Triptych

**Generic**

**Empirico-logical**

**Neither true nor false**

**Syntax**

**Mélody**

**Philosophy**

**Simultaneously empirical and a priori**

**Their link is transcendental**

**His interpretation is**

**simultaneously set theoretical**

**(Paul J. Cohen) and**

**Hermeneutic (Heidegger)**

**Cohen with Heidegger, Einstein**

**with Kant, Planck with Marx,**

**allows for a passage from set**

**theory to physics**

**Quantic**

**Universe**

**Real**

**Counterpoint**

# Reminiscence

Condition: The two hinges are articulated by the One, which surrounds and unifies, and simultaneously allows the “without” and the “with”.

This set forms the Remini-science, which allows us to foster a link between the syntax of the generic with the Real of the Universe. This at the same time moves from set theory to physics (philosophy is a body).

Physics allows to orient thought towards the universe, and not only towards the world. This allows us to capture the importance of the micro- and the macro.

Further, that quantic is not about objects, but about states and operators. This allows us to eliminate ideas that are naturalist, religious, or those of our common sense which encumbers philosophy.

*The generic science is the fusion of science and of the philosophical subject under science.*

# Elevation from Generic to Quantic, machines and stases

Each machine is new, there is an element of contingency between these machines. Each stases corresponds to a different philosophy. The science of the world – of which we call ‘philosophy’ – first combines Marx with Planck, and then another machine, just as contingent, which is not completely derivative from what precedes it, combines Kant with Einstein – the Kantian schematism + the EPR paradox included, at the limit of the philosophical machine, is equally of the world. Finally, the combination of Nietzsche with Cohen and Einstein, where the real is excluded, is what Laruelle designates as the Universe. Each stage begins under a new basis, under another philosophy, but always combined with a science.

# Fourth Triptych

**Non-Philosophy  
Ordinary Human  
Theorems of the Soul  
An abased philosophy**

**Non-Standard Philosophy  
Generalized Philo-fiction  
With the quantic**

**Philosophie forcée  
(générique + quantique)  
Rémini-science,  
Of which the generic,  
divided between set  
theory and hermeneutics,  
And quantic, divided  
between positive science  
and abased science,  
articulable to philosophy  
and to the generic**

# Philosophy and Forcing

The first hinge is the One, the second is Forcing, method for passing from a generic model to a collection of models.

Laruelle uses forcing not only for creating new ensembles, but to permit the passage between set theory and physics. It is a passage from mathematical forcing to philosophical forcing.

# The fifth Triptych

## Earth

Place of birth and death

Originary referential of live

Place of the first collapse and rebound

Aleatory

## World

Place of philosophy

The house of philosophy is in ruins  
(that which permits the rebound and resurrection)

Clone : Immanent identity and philosophical symptom, « immanent and transcendental operation on the transcendence of the world » (Le Christ futur, p. 12)

Subject, subject-stranger, subject-christ, Future-Christ

## Universe

Quantic, link of the Real

## Messiah

Theorem of human assistance  
(*Christ futur*, 153)

# Theory of Subject

Reminiscence appears as a theory of the subject, the lived-without-life, form, less continuous and ideological than life. This is a call of the “given-without-giveness” and probably of “first terms”.

“Given-without-giveness” can perhaps also be one of the origins of the general theory of victims: to avoid the mediations of victimizations (*Intellectuals and Power*, interview with Philippe Petit, 2003).

*Aleatory subject, clone and Messiah*

# The Non-Marxist Triptych,

in Tetralogos (p. 195)

<p>Fundamental causality of infrastructure Universe (206) Grand monad determinant in-the-last-instance (404) Fundamental quantic Non-knowing Dual force Intricate to the life of the Universe (272) Cosmic unconscious (322), psychoanalysis for the cosmos</p>	<p>Principle causality of class struggle Philosophy Bifacial or intermediate monad (404) Dedicated to the operation of genericity World = non-forced philosophy  Dual medium Struggle of classes (= minimum quantum for there to be history, 362) and transcendental</p>	<p>Specific causality in class struggle  Empirical world (404) Alien, phantom menace (325) Preliminary structure of experience A priori of possible turning points Virtualization of philosophical compositions (241) Ontological ex-sistentiality of terrestriality</p>
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# Laruelle as « son of Marx »

Laruelle has called himself the “son of Marx”  
(See *Introduction to non-marxism*, PUF, 2000).

Rapports de productions, Forces productives et  
Détermination en dernière Instance

Universe, Quantic, Counterpoint  
Generic, empirico-logical, melody

# The cone



**PHILOSOPHY** (usage of  
the One), human voice

# Conterpoint and Melody

On the top: Universe, quantic, contrepont

Below: Generic, empirico-logical, melody

The transcendental is the human voice

# Displacement of the One

The One is displaced, it is no longer the condition of the whole, it allows for a passage that graces the unitary character between the Real of the Universe and the empirico-logical syntax of the generic.

This is not the cone of Wittgenstein, the alternating duck/rabbit. Here, there is a dynamic.

The Sixth Triptych: Since *In-the-Last-Humanity*, the triptych passes to verticality.

Universe

Quantum, real

Counterpoint

Philosophy as Knowledge passing from the Universe to the Earth and returning

Gnosis : state superposed to the extreme poles of thought

World

Evil-World

Just-World

Human Voice (transcendental)

Earth

Birth

Respiration

# Birth and respiration

Respiration as the condition of  
verticalisation of the triptych

Music is not static as it is usually seen  
(critique of Michel Henry)

# Figura serpentinata

This triptych is a reinterpretation of the serpentine line, *figura serpentinata*, well known in the art of Michaelangelo: see Michaelangelo's Moses at St Pierre in Rome. Freud also commented on Moses: One cannot tell whether Moses is rising in anger or is seated in despair after the spectacle of the Hebrews adoring the golden calf, while holding the table of laws under his right arm.

It is the sculpture, which is static, but which breathes and is in motion, that is the *figura serpentinata*.

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# The composition

This is what Francois Laruelle seeks by integrating the idea of paramusical composition into philosophical writing, which would be like the “beautiful in-audibility”. It is the essence of the concept of “figura serpentinata”, in constructing a long ascent, as like a “range”, from the cavern to the world, then from the world to the universe

# Invention: superposition of voices

The superposition of these heterogeneous concepts produces and “invention” in the sense of Bach, a superposition of voice which re-organizes the musical material and conducts a philo-musical cogito, which re-interprets silence, and allows for a new alterity immanent to the sonorous musical fabric. And finally, in a long descent since the universe, the insonorous music returns like the lived of human subjects. The ensemble is a vast reflection on the musical sense of the human life.

# The seventh Triptych

<b>Cave of Plato</b>	<b>Lived-without-life Theory of the subject</b>	<b>Stars « The starry sky above me » but as abasement</b>
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**Rise of the subject from darkness to the starry sky, which is integrated in the Messianic subject**

# The Eighth Triptych

This triptych descends at this moment, as a part of the universe, and a fallenness of music onto  
Humans

UNIVERSE : COUNTERPOINT

TRANSCENDANTAL : HUMAN VOICE

GÉNÉRIC : MÉLODY

An opera of philosophies, “in order to make music with concepts”  
(Clemence Ramnoux).  
Philosophy is “la belle insonore”.

# Why « Tetralogos »

All of Laruelle's works is an experimentation and demands a preparation: it is the first book of the Tetralogos.

The first book is a preparation for experimentation

The second book deals with the theory of remini-science

The third book deals with the epic of the cave to the stars

The fourth book deals with the vocal messianity as a return of the sky to the Earth

# Gilbert Kieffer Tetralogos



Thank you for your attention: view of Cerisy

