

# Inscriptions

– contemporary thinking on art, philosophy and psycho-analysis –  
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## Editorial

It is with trepidation and joy we begin to circulate this fifth volume of *Inscriptions*. What started as a small project, well hidden in the more obscure corners of contemporary thought, has grown to something quite different: as our readership is growing, so are our demands of ourselves and the journal we make, which in turn generates interest from a widening circle of thinkers, writers, and scholars. This issue is special; it is devoted to “Being and Event”, the topic of a conference hosted by Ereignis Center for Philosophy and the Arts in June last year. Many essays in this issue are reworked versions of papers presented there, and have benefited from scholarly dialogue initiated at that event. In all cases essays published by *Inscriptions* are subject to double-blind review by two external peers.

We stand by our founding principles, continuing to insist on scholastic rigour and quality in everything we publish. Nevertheless, those who undertake a project such as ours, partly experimental and wholly entertained outside institutional and corporate sedimented structures, will encounter situations that strongly compel them to modify their path. The observant reader will already have noticed that this issue does not include a section on arts. Our decision not to include artworks in a separate section is due to two considerations. First, while we have been delighted with the artworks we had published thus far we have come to recognise that our format severely restricts the kinds of art we can disseminate and the quality by which we are able to reproduce them. At this time *Inscriptions* is limited to PDFs: images we publish must therefore have fixed size and fit within the A4 format. This really is a technologically superfluous requirement. As we have continued to publish the artworks from

*Inscriptions* in galleries at our sister site [ereignis.no/](http://ereignis.no/) we have come to recognise the advantages of online galleries: they enable a wider range of formats (videos, audio files, GIFs, etc.), and they can be maintained with greater ease, and in a way that is much more conducive to a proper display of artworks than a scholarly journal can ever do.

Our second consideration has been a desire to pool our resources to enable us to make the best scholarly journal possible. While this led to some soul-searching we decided to concentrate our efforts on scholarship, albeit with our own particular angle: beginning with this issue we include creative criticism as a new category of scholarly articles, and while these texts will be submitted to the same rigorous double-blind review as other texts we encourage authors to submit articles that challenge the traditional scholastic format: we look for texts that explicitly reflect on methods and practices, including lyrical and personal reflections. While we will continue to pursue our interest in the arts, and also to publish artworks in this journal when appropriate, as well as in the galleries at [ereignis.no/](http://ereignis.no/), we believe that our reformulated editorial policies will prepare the ground for a better, stronger, and more focussed effort in an emerging area of scholarly open access publishing.

Our current issue stands as an example of what can be achieved with this kind of approach. We’re delighted to bring to the reader ten essays that develop the notions being and event (*Ereignis*) so as to give readers a fuller, more complex understanding of these interesting terms. David Ritchie’s contribution, a fine example of creative criticism, is a profound, accessible, and at times witty reconsideration of the topology of events. His text revolves

around the ways in which our inherited notions of social events seem to rely on hierarchical, top-down relations, while we in our time increasingly hear calls for bottom-up, or flat, topographies. Will we need to reformulate our concepts in the face of these demands? Conversely, Dror Pimentel strictly limits the event to denote a meeting in art: art, he suggests, is an event of hospitality to the radical other. In a perceptive analysis of Rilke's poem "Archaic Torso of Apollo" Pimentel demonstrates how the statue's call for the viewer to change his life does not emanate from the regulative order but from the outside of this order itself, a radical outside that makes a demand on our hospitality and understanding. Jørgen Veisland shows how the terms appropriation and event, or *Ereignis*, are names for a relation of time to Being, where Being is given expression as an indeterminate positive difference, while Aaron Kulak reads the 19th century Danish philosopher Søren Kierkegaard such that creation is the event in which the Biblical command of love is given expression.

James Bahoh and Andrew Jorn both engage the notion of authenticity in their approach to the event. What is an authentic event, and how can it be distinguished from its inauthentic other? Bahoh approaches the event as an elemental, pre-personal ground of selfhood. He argues that since the authentic and inauthentic are inextricably entwined, authenticity is essentially about recognising this mutual dependency. Andrew Jorn goes further to claim that we should dispel the notion, or fantasy, of authentic events as those in which we achieve some kind of reunification with Being. Instead, he argues, the authentic is precisely the transversal of such fantasies.

While all contributions to this issue have a singular approach to being and event what they demonstrate together and each on their own is an acute attentiveness to decisive moments in the analysis of the event. We would like these contributions to be but the beginning of a new kind of thinking about events: attentive, incisive, and rigorous.

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