



Box 1—Two/one gargoyle of the Cathedral of our Lady in Freiburg in Breisgau (Germ.). The naive face of the natural human that lives, eats and defecates. The faceless reader who wears its face as a mask (regurgitating words). An understanding of convoluted world of gargoyles on churches—and illuminations in manuscripts—is that they developed in the between-space of life and skills, where not everyone did read and write. Leaders would be read and written for. Manuscript copyists did not necessarily know how to read.

If images were created to *illuminate* mediaeval handwriting/edifices, the relation between the two signifiers may well have become inverted since then: there is a real chance and potential for writing to illuminate contemporary images. With a critical potential to redeem images as documents of the real, and open a terrestrial scope for what is real. This idea comes from two sources: (a) the analysis of some gargoyles of mediaeval churches; (2) the relation between the title of the anthology of essays by Walter Benjamin, edited by [Hannah Arendt](#), and the story of the *little hunchback*.

This anthology was indeed called illuminations. Hannah Arendt's introduction develops a perspective on the *cost* of embarking on the question for knowledge that Walter Benjamin was seeking. I want to connect this to Jacques Lacan's theory of mirrors—[Naomi Klein](#)'s contribution to the subject matter—and the course *Writing as an artist* offered by Bojana Cvejic. With the track-record of the investigations in the *anaptúxis* (ἀνάπτυξις) -series, this will constitute the connective element in the theory-classes this year. An attempt is made to match what it entails at 3 course-levels.

I propose to extend Jacques Lacan's notion of the [mirror](#)-phase: his understanding of the mirror's function in the psychodynamic hatching of the *I*, constitutes a phase-shift in a child's psychological development: the hatching from immersive *me* of a separate/alien *entity-in-relation-to-others*. By extension, *photos* may feature a *face* (indeed, this is the gist of what is currently called face-recognition [[fb](#)]) and determines *who* the a person can *be*. It can take over the person for shorter/longer stretches of time. But there is a part of personhood that is *not* transfigured: the *hunchback*.



Box 2—Music historian Ross W. Duffin and his Doppelgänger. The interesting question today is who the music historian can be through the fact of having this Doppelgänger. If overlooking the Doppelgänger can be fatal, overlooking the Little Hunchback, who sabotages the embodiment of the Doppelgänger, no less. The cost of the idea of self from image might lie here. At a time where the swap of the image for the person is ubiquitous on social media. The mirror appears as a *lever*. And the person who takes on the face, a *fulcrum*.

It manifests of an ecology of resistance, resilience and sabotage. Did the remarkable twists and turns of Walter Benjamin's life *derive* from the nature of what his investigations demanded of him? Hannah Arendt never asks this question plainly, but she comes close to. In his dialectic of seeing his Denkbild features as a [redeemer of historical ruin](#). It is his fundamental thesis since his habilitation thesis on the [Origin of the German tragic drama](#): the *Trauerspiel* (or the *Tragödie*). In the [Arcades Project](#)—from the archive that was in the keep of [Georges Bataille](#)—the relation is *inverted*.

Here, the writings take place as scholarly [annotations](#) of materials—often images—he samples and integrates into his research index (the compound of which he develops a stereoscopic notion). In this relation, it is the writing that illuminates and redeems his archive of selected images. The matter is never resolved in the scope of [Benjamin's lifetime](#). The duality expressed in the gargoyle sculpture at the top

of the page expresses this duality. The place of the *face* in human naïveté. The loss of it over a book, as seat of *cunning*. There is no doubt that human being conjoins these two aspects.

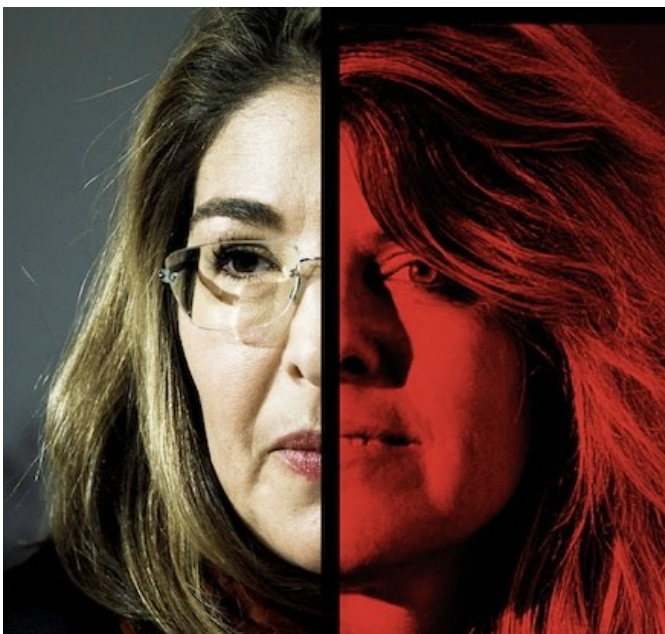
On the one hand, human being is the *victim* of its face in its alleged natural state: a social being with a life, fortune and station. On the other hand the designs of human made faceless as s/he gets lost over a book (scheming, as it were, beyond its current station). Both inflections/modes owe their existence—and possibility—to a face that can be *lent*: in the same way as we lend our ear to someone, when we listen. We can lend our face to the other: the other, in the sense of fellow humans with whom we live in society, or to a media that allows more *freedom* to who we can be.

The compound is a human being in quest of growth, development and explanation. The Doppelgänger, however, suggests the *marginal* possibility of actually *swapping* face with someone *else*. For instance, as the result of the media-freedom *not* being acceptable to others—with whom we live in society—we can *change sides*. Naomi Klein thus uses the Doppelgänger as a trope of changing sides, of which Naomi Wolf (another public figure with whom she has been regularly confused) is a case in point. Moving from the critical left populism, over to alt right populism.

One could see this as the ultimate prank of the Little Hunchback—the *archetype of the trickster* in Walter Benjamin's life—whereby the new person itself becomes the riposte of the person s/he used to be. Heeding the promise of redemption from joining the other side. In the photo of Ross W. Duffin and his Doppelgänger above, the trope works to seek social legitimacy from the media (here, the painting) of *who* Ross W. Duffin *can be*: to this effect, the painting assumes the function of proof. That is the media turned to the function of a social proof. But then we are overlooking the *photo*.

The photo—a different *media* than the painting—is in excess: it is the *remainder*, as it were, in the equation. But can we conversely imagine a form of writing working to seek mediatic agency from the social? The social turned to the function of mediatic proof. Because humans in society with each other do create possibilities for each others through mediation. Indeed, this appears to be exactly what happens in the way language is used in the preceding paragraph. On our journey to individuation we are [pre-individuals](#) in a field of mediations always featuring social affordances.

Illumination—whether pictorial or written—is a *critique* of illustration, to the extent that illustration imposes a communicatively subordinate function *of* the one *to* the other. Here, illustration and the Doppelgänger are related. The signature of illumination is that it does not allow symbolic loans (with/out interest). Which is why we teach this order of 4 connected elements: (1) we dedicate *writing* to the work of artistic reception; (2) we dedicate *reading* to the work of artistic production; (3) we dedicate *communication* to the levelling of written and pictorial elements; (4) we dedicate *theorising* to hatch agency in artistic process.



Box 3—Doppelgänger Naomi Klein/Naomi Wolf—the one a critical theorist and the other a conspiracy theorist. From a time where lending ear and lending face to someone, have become equivalent in an economy where symbolic loan/theft are difficult to distinguish.

In this curriculum, the relation between the pictorial and written elements is not to explain, or communicate one another, but to enter a compound in which *growth* relates to the artistic material, *development* relates to the human/educational aspect, and *explanation* surfaces/emerges within the artistic process. This *cannot* happen as a symbolic loan from theory to practice, but by the integration (*not* the assimilation) of theory and practice, into what then defines as a unified *praxis*.

The learning outcome is *criticality*: to inhabit the artistic process with a sense of the work including theory, and with the object of hatching new repertoires. Tribal groups become action-teams of world-making: the world in which this new repertoire can exist.