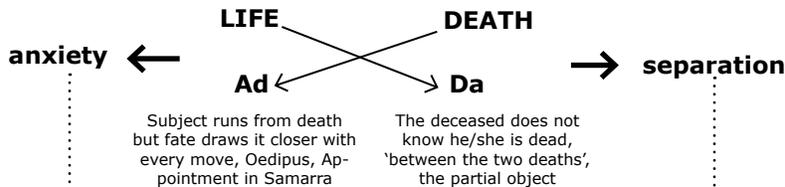


Cheat Sheet

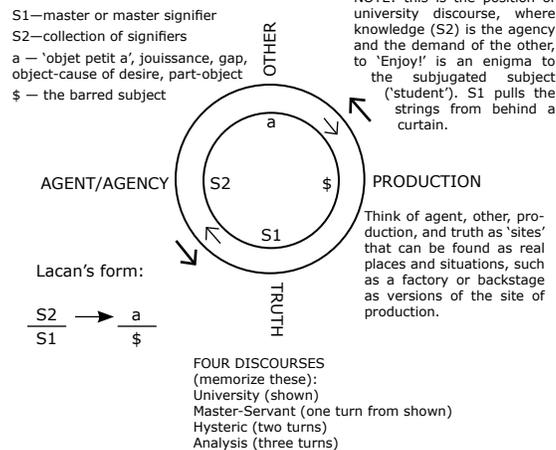
The 'system' of boundary language is a set of topics, outlooks, vocabularies, and diagrammatic relationships that can be flexibly employed in 'critical situations' — i.e. occasions when there is no opportunity to stand back and think about things, consult Wikipedia, or phone a friend. As a road-map connecting a range of ideas, the system must be internalized. Some elements must be memorized, others known so thoroughly that quick turns and twists can be made with confidence and daring but not without the requisite humility to make reflection essential. Another point is that no one wants to hear about your erudition. There is a general allergy to even a mention of the names Lacan and Freud, and God forbid you should mention Vico. Also, no one likes a smarty-pants who lectures everyone on theory. This map attempts to organize major ideas in an approximate order so that a mental protocol (= 'method') can be silently navigated during creative or critical events — hatching a design or experiencing an artwork. You don't need critical theory when you know it all already; you need it when you face the unknown and have very little time to think about it.



THE UNCANNY: This idea comes in two flavors, Jentsch and Freud. Jentsch famously gave us Da and Ad, the vampire and zombie, as the 'polar' exemplars of the uncanny. Freud condensed his uncanny into optical (evil eye, etc.) and identity (doubles, rivals, mistaken identity, etc.)

FANTASY: Lacan's formula for fantasy (which we use because we cannot directly face the Real (one of the rings in the Borromeo knot) is $\$ \diamond a$, the subject in a '<>' (scale dysfunctional, anamorphic, *encadrement*-related) and \diamond (identity dysfunctional) relationship to jouissance, the left-over tidbit in the incomplete cycle of desire (see 'gapped circle', below). Hear the echoes of the Freudian uncanny? Add the news that <> is also the unbalanced wheel of anxiety and separation and you have nearly the whole story. It's all about fantasy, which takes us to the DISCOURSES that provide fantasy with its four 'set positions'.

TWO circles, one inside the other, put Lacan's discourse equations into a 'Lullian' (12c. Spanish memory mystic) into a combination lock form. **Memorize** the circles and their positions.



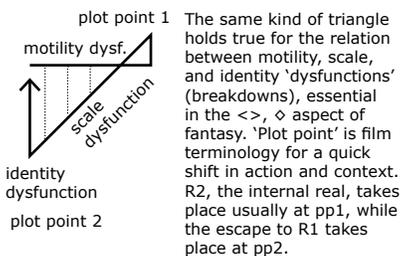
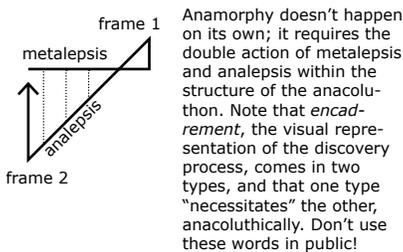
Interesting: Todd McGowan's four types of fantasy in film correlate to the discourses but he doesn't seem to realize this!



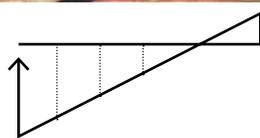
Interesting: Sometimes diagrams can be found in nature, as in the case of Holbein's 'The Ambassadors', whose uncannily accurate date of completion (April 11, 1533) gives away the secret of the triangular diagram cued up by the anamorphic skull, crucifix, and horizon line. It's the Apocalypse, stupid! ... or when everyone thought would be the end of the world based on a logic of 3's (3x500, 3x11, 27°). More can be learned when the other meanings of the chiasmic triangle are cross-compared, or when R1 and R2 (the external real and internal dysfunction) are applied.

Subjective Objects, Objective Subjects. Boundary language is all about criss-cross meanings, short-circuits, contamination of opposites. Lacan's idea of the 'extimate' (*extimité*) sums up the uncanny as an inversion machine that makes outside into inside and *vice versa*. The 'safe' categories of positivism are done in by the evil-doers, Lacan and Freud and their apostles, Slavoj Žižek and Mladen Dolar, also their unacknowledged fore-runner, Giambattista Vico, the 18c. Neapolitan philosopher of culture. Extimity is uncanny and the popular culture versions of the uncanny help unravel and systematize extimity in terms of the 'clinical' evidence of psychoanalysis. Combining the theory of the clinic with the experience of popular culture produces a highly durable method of critical thinking. Important variations of extimity include: (1) the inside frame; (2) double/multiple framing, *encadrement*; (3) the two kinds of 'Real', R1 — an 'external' reality, and R2, an internal dysfunctional reality; and (4) the playing out of the desire of the Other, a relation between demand and desire that leaves a gap that cannot be filled, *jouissance*. The gapped circle says a lot about how language both sets the rules but falls short. Indeed, language's influence is known primarily in the two alternative and opposite failures: the failure of language to make it possible for subjects to say what they mean, and the tattle-tale aspect of language that has subjects saying more than they mean to say, i.e. the unconscious.

Films offer many insights into the process because the short-circuits, dysfunctions, and gaps must be stylized and made recognizable in terms of popular images and motifs. Also films are not technically reproductions but 'real events' each time they are viewed, and we may model the reception process on them. Some graphic artworks ('meta-paintings') are useful as memory devices that quickly show relations, as in Holbein's 'The Ambassadors', Picasso's 'Desmoiselles d'Avignon', Velázquez's 'Las Meninas', and Dürer's 'Artist and Model in the Studio'. Anecdotes, such as Freud's famous cases (Schreber, Wolfman, *Fort-Da*, the sleeping father) are also good to memorize.



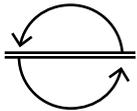
Interesting: The general structure of these triangles is 'chiasmus', a linkage between two lines of action or thought, one 'venatic line' (motility) and a 'forensic' or 'clue-filled line' (scale). The 'whodunit' of the mystery story, involved with identity dysfunction (mistaken identity) typically involves the theme of the INSIDE FRAME, a return to a center.





Some images need to be put on 'stand-by alert' as references for important ideas. Albrecht Dürer's famous woodcut print demonstrates the "oblique" or "rotational" form of *encadrement* but it is also a perfect set-up for addressing traditional ideas about representation. Encadrement will get you out of the stereotypes that employ the 'Foucauldian gaze', i.e. the identification of the gaze with the imposition of power/control, mostly male. True enough, but this is not the Lacanian gaze, which is more like an evil eye. Note that the viewing subject here is barred: fixed to a POV that must limit his view of the world. The model, in contrast, slumbers, indifferent.

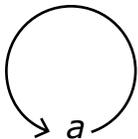
FOUR KINDS OF CIRCLES



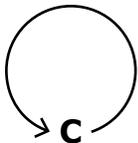
The *katabasis*, or death narrative, is the usual literary form of stories about how cities are founded. It's thus very interesting to think that architecture's relation to the unconscious is crucially a matter of sacrifice. Also note: Castor and Pollux, the guardian twins of Rome, model of the idea of rotating kingship.



The Möbius band exemplifies the ubiquity of the passage at which the partial object reveals the "defect" of R2. In the skiagraphy of architecture, this means that anywhere we can design an inside as an outside, outside as inside, or devise a corner that collapses scale, as in Mies's famous Crown Hall corner, we've done our job.



The gapped circle takes us back to the premise of Lacan's thesis about desire: demand cannot be fully symbolized; there is always a remainder. This creates a gap that must be covered by fantasy; and the forms of discourse outline the principal ways of doing this, by specifying how the gaze (and other partial objects) are deployed.

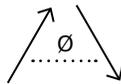


OK, it's the same as above, but in this case we emphasize the role of the 'inside frame', which returns us to a 'dead center', an origin that becomes also the end or aim. Here we distinguish between aim and goal. An aim is taken at a point, which is a goal, but the goal continues to (appear to) move, pulling motion into a circle. Demand moves into a circle, returning to the empty spot which was its own self-generated lack, the desire of the OTHER.

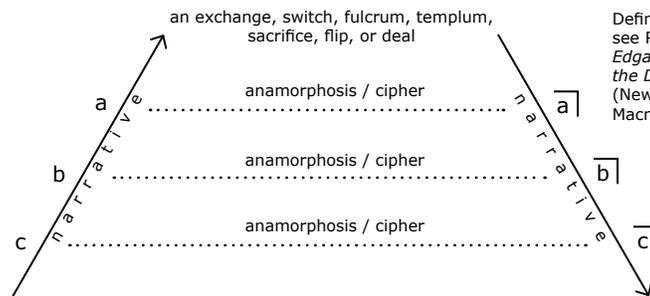
Whether the four discourses, the three 'dysfunctions' of motility, scale, and identity, the two 'reals' of R1 and R2, *encadrement*, the Jentschian or Freudian uncanny, the theme of *katabasis* (between the 'two deaths'), the formula for fantasy (separation/anxiety, \diamond , etc.), or some other schematization is used, the key is to be able to move quickly from one to the other, to orient each model to new conditions.

In what may be the ultimate case of 'Lacan before his time', Poe's method of splitting texts around a fulcrum and treating one half as the cipher of the other puts anamorphosis and *encadrement* into the center of a popular culture source who has no psychoanalytic bones to pick. Poe's method applies to other cases where a center is determined through magic, such as Voudoun, and where access to the underworld or unconscious is on the agenda. The three x's scratched on tombs of unknown deceased in New Orleans cemeteries tell the story. Lacan's three 'Borromeo elements', the Real, must be summoned to appear, just as the Mirror Stage is a kind of summons. The call is to a surface, a screen, a portal, a stage. The relation between any two of this scheme is guaranteed by the third, just as the Christian trinity has three different 'positions' based on which 'element' is absent. The Aristotelian causes come into play, since it is natural chance (*automaton*) and human 'chance affordances' (*tuchē*) that give us the necessary glue to relate efficient, final, formal, and material cause, cued up to the four Lacanian discourses. 'Magic' and 'necromancy' are thus not the spooky-weird terms that are to be exiled by scholarship but precisely the front-and-center concepts that tie the separate parts of boundary language together.

TEMPLUM, POE, CITIES, AND MORE!



Poe's idea is also the notion that, in any given temporal or spatial series, the fibrous linking function, \emptyset , can be stretched to reveal an 'automaton' function of unconscious, as in Douglas Gordon's '24 Psycho'.



Definitely not my idea: see Richard Kopley, *Edgar Allan Poe and the Dupin Mysteries* (New York: Palgrave Macmillan, 2008).

interesting: the relation between the two 'split' elements can be studied vis à vis the logical procedure of 'sorites', where, according to George Spencer-Brown, Boolean logic can be short-circuited through a process of cancellation. This further suggests a theory of acousmatics, since the cancellation process is a harmonic procedure that leaves a 'stochastic resonance' in the place of random noise. Thus, the role of the acousmatic voice, traditional in rituals of foundation, templum, necromancy, geomancy, etc. can be grouped around the idea of the compulsive return (see circles, to the left).

IN OTHER WORDS ... HETEROLOGY!

Method should not lead to a determinate end-point but, rather, should be self-undoing and reconstructive. Determinative method inevitably leads to dogmatism and wrong answers. Heterological method leads to multiple perspectives and vocabularies, the ideal of 'polysemy' and an application of the rules of study to the rules of understanding and interpretations. Boundary language as method focuses on context, the external world as an 'unconscious' Real, 'out there', that tions that it be informative but also to produce error that forces shifts in 'forbidden' topics, and the continual is not meaning but product, forward motion. Georges Bataille's emphasis to seek false unification schemes or continue shifting between alternative is not relativism! It insists that there the truth is 'out there', although we inside frame and *extimité* that 'out tion to our unconscious. The 'proof' proach lies in its predecessors, such theater (illustration), which bound- the form of a series of independently qualities of Lacan's desire, the Mö- Boundary language is 'radical materialism' in the sense that material is not dumb 'stuff' but rather the automaton of the unconscious, with an acousmatic voice that has something to tell us. And it's not all bad. So say, when you read them, Plato, Dante, Vitruvius, Borges, the Marx Brothers, and Vico.

