

Lexicon on Light and Darkness (S. Stranger), Trondelag Tr.



This closing flyer of the series is devoted to the workings of *feedforward*. It is made to articulate within two different frameworks: **1)** the deep ecological framework; **2)** the ecosophical framework [i.e., personal philosophy]. The relation between the two is employed to parse our *transactions* with the real.

Deep ecology is always *in media's res*: in the midst of the action, on the terms of *ground zero*—the hum and buzz *on location*. Ecosophy features the transposition of such work in deep ecology, to the personal precincts of life-styles and belongings in a variety of very different communities.

The *nesting of the real*—across this variety—is developed from the deep ecological record. Seen from this vantage point, the nesting of the real takes place through a double boxed work (Duchamp): the *joint work of the camera obscura and camera lucida*. This dual contraption is the *learning theatre*.

Postcards/Postkort—Martin Palmer, TMK, Gråmolna



What is the turn we can anticipate when the *mirroring* involving the 3 *movers*—(1):(2) :: (2):(3)—applied to the gaps between the flyers? The *movers* being (1) emotion, (2) action, (3) occlusion [hidden layer]? The gaps are #01/#02 & #02/#03—two gaps—and #04/#05 & #05/#06 (two more). That is:

Action *from* emotion to occlusion. Somewhere along this transposition the object announces itself as a *body*: when it transits in/out of embodiment—and is *metastable*, in this sense—it defines as *mobiliary*. Furniture, in this sense, is the *occasional ally*: ranging from regular to passing alliances.

The point being that an alliance goes *beyond* the instrumental use of the object, to one that transposes *emotive reflectivity* through the *intermedium of action*—once occlusion has occurred—to a level where it is *materially effective*. This covers instrumental use but goes much further than that.

Between things we know to work *invariably* and the things that *never* work there is an *edgeland of slim possibilities*. Ones that lead to *gain* or *loss* with regard to the real. Ones that give us credit, others that indebt us. What are the signs—or, indications—of debt? What are the coverage-transactions?

Money is an extreme example of indebtedness to the real, since there is *no* (causally effective) relation *between* object *and* what it is supposed to do. The same holds of news: the news-media that act as profilers of crises around the world, do not aim at empowering us to solve any of them.

More generally, the media that are imposed on us as *neutral* while remaining dismissive of alternatives, will be indebted to the real because they build on the assumption that the real is intrinsically violent. Thus, the idea of *power as the legitimate violence* needed to keep the real—or, nature—at bay.

These are indications of the said debt. The *signs* belong to the realm of human relations and dependencies. People allying themselves with views expressed by others—taking them to be their own—without realising them personally nor in experience, extend the precincts of the real as violence.

By contrast, the *student of the real* will be dedicated to such alliances that allow *learning* to happen. The learning theatre is a workshop dedicated to *land* received views in the realm of experience, and work with them till they become *causally* specific and subject to *precisation* at two different levels.

Specific means that things we intercept from crowdsourcing—and the rumours running it—is submitted to an act of *location*: we claim them to be with us *here*: in terms that can be spatial, but not necessarily. It can be local in temporal terms, and on categorematic terms. The latter nests the real.

The first level of precisation hatches from the labour investing emotion into the constraints of action (*embodiment 1*). The second level of precisation features when the constraints of action hatch material occurrences (*embodiment 2*). Then from a new location we can nest the real (*embodiment 3*).