

Swampman and Angel, Splendor Solis (f. 18), 1582.

Clearly, the relation between image and writing constitutes one of the black spots on our map of the world: that is, a zone often circumvented in which a number of transactions are taking place, in which our *eidos* (world view) and *ethos* (values) are determined, through largely *non*-negotiated terms.

If, however, we assume that the remote is domesticated through writing, and images similarly domesticate the *intimate*, we are still overlooking that transactions which engages them both in the traffic of *making* (in our proximate space): between the *sidereal* and the *visceral*, the map or *panel*.

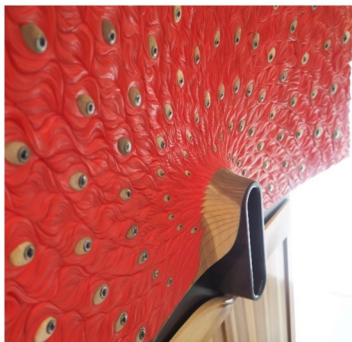
The appropriation of the sidereal (satellites) and the discharge of the visceral (black spots)—in varieties of dumps—evacuate the proximate space (of making) from the said transactions. Keeping the sidereal and the visceral conjoint in a *readable* realm, however, *facilitates* the transactions of making.

Idioms of modern furniture design used to hold a metaphysical belief, because its results were hermetical, as epistemological claims on truth; now, form, function, truth, by the addition of usership woodparenthly⁴⁰ becomes contained in a hermetically sealed container, instead! Canned goods! Inert, or very slowly decaying inside its own container. What this eventually reveal is that the act of giving

form has everything to do with the content the form is intended to contain. And it surpasses the concept of storage. The **hermetical** is always pointing towards something else. When this something, by definition and attempts of entrapment, are targeted, it offers a trajectory that is only guiding us to the pantry.

The remedy is not to abandon our sense of consistency, or reason, but to acknowledge that the elements we have allowed agency are inadequate: between monochrome and 'woodparenthly', what elements are missing might be covered by 'polychrome'. Pun intended; it might enable us to exit the dead end of reductionism, away from infinite regress, by painting a door out without inventing the ethics that would allow its creation.⁴¹

Detail from chromotope in Bjørnb Blikstad's work with the Peacock Cabinet (PhD project): image/text frictions.



In modernism, the appropriation of the *pre-historical*—the remote in time and space—went on alongside the universalisation of the *modern* premises, as the extension of *reason*. This did not only lead to the *pacification* these precedents but also to what we could call *black spots* on the map: ‘ground zeros’.

The black spots define in terms of something which is there—documented—but we don’t see it, and we walk around. Quarries emptied of natural resources, refugee camps, wars (those considered without geopolitical significance). Unlike white spots on the map, that we fill, black spots are avoided.

The reluctance/avoidance behaviour follows a clearly indicated logic: for instance, “Ahmed I know—he is one of us—but I don’t like Moslems.” This is not only a typical xenophobic figure of speech, it conceals a major problem. Similarly: I love humanity, but I hate Peter, Paul and Mary. Same thing.

In both instance, the specific is hinged off the general. Something stops them from connecting. Something powerful that we walk around. The following questions would appear to emerge from this common situation: how do appropriation of the remote and the globalisation of the indigenous link up?

Because, intuitively, they do, at some level. And the corollary: what if we, instead of appropriating the remote—as clearly connected to expansionist policies—worked to make it readable? Would that impact how we connect specific and general statements/attitudes in our proximate environment?

A way of bringing our working-conditions, during the COVID19 pandemic, into this discussion is: 1) the transformation of our presentations into lineups [*Aufstellung*] from the simple fact that our active presence and the file-share the presentation-contents integrated into a single computer-window.

And then: 2) the gallery-view made the remote-connect, to which we all were subjected, readable [but difficult/impossible to appropriate]. Where Kant attempted to make up the difference through a legislative principle, the lineup (when it involves the remote) negotiates the general/specific in *transactions*.

In this way, the *sidereal* (the remote as relating to *stars*) and the *visceral* (as the intimate relating to the *gut*) are joint into a transactional process. Consider the *agglomeration* in the backdrop of the top image, on the front page [*recto*]. It defines in the between-space of the two characters in front.

The scene takes place in a natural framework moving within and beyond the image. This is based on the assumption that we can read the image as a *map*, or a panel (in the sense of Warburg). Which breaks with the premise with theatre as drama, or as exhibit. And instead assumes the *learning theatre*.

If we consider nature as part of the expanded realm of artefacts—suggested by Bruno Latour—it is also clear that, in the terms argued by the same author, that the realm is located *between* the sidereal (the universe *above*) and the visceral (the universe *below*) is a realm of transaction between *terrestrials*.