Samuel Beckett: QUAD arrangement
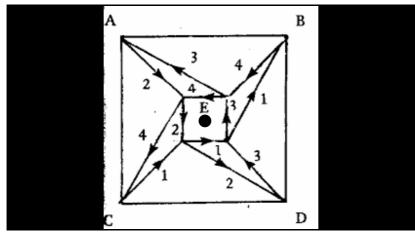
When incorporating the notion of 'black spot' into our terminology, it is in the sense of the position **E** in the above diagram, in which the initial positions of four agents **A**, **B**, **C** and **D** are charted, and their movements **1**, **2**, **3**, **4** are plotted. In the visual logic of this chart, it is clear that **E** features as an *actor*.

Conceptually, it thereby introduces a *ground zero* of action, the time-space of agency relative to it, thereby becomes organised as by a coordinate system. That is, where all the coordinates—here [**1**; **4**] and [**2**; **3**]—are in *orthogonal* relation in the square around the black spot, featuring two time-dimensions.

That is, two *rather than* one (as we are used to), relating to initial and final positions of the agents in the chart (which is a schematic presentation of a choreography). The orthogonality of time-dimensions—relating to initial and final conditions—features the viewing and *reading* of panels (as in an atlas).

Digital Reich: We Hunt Buffalo

Under the aegis of the current administrative paradigm—following the deve-
lopment of knowledge as a management-domain—research may arguably
have been undermined, as a realm of real competence in both the scientific
and artistic realm, by the hegemony of discourse and the oligarchies of taste.

But rather than pursuing the spectral power of reason, we may instead be
well advised in considering the appropriation of the remote/sidereal and the
repression of the intimate/visceral as a push-and-pull in the development of a
philosopher's state—cf, Plato's [Republic](#)—in the garb of digital consumerism.

The appropriation of the sidereal—e.g. in the scope Elon Musk's Starlink—
operates in a logic of *evacuation*: the SpaceX reduction of cost of trans-
portation to the planet Mars. It is, in Bruno Latour's scope, the ultimate
consequence of the globalisation of modernism; destroying *planet earth*.

It is the claims on universality that brings the expansive logic of modernism to
Mars. In Bruno Latour's take on the *universal*, however, departs from an idea
of the universe—beyond the *terrestrial* rim where life exists—as unliveable.
The lifeless/non-terrestrial universe includes the *earth core* and *outer space*.

There is a likely/possible glitch in Latour's lack of consideration for the
sidereal—as a realm of human aspiration—and the *visceral*, embodying a
similarly unreachable core. If tenable, it yields a paradox: indeed, how can
the *transactional* realm of the *terrestrial* exist *without* this between-space?

To get out of this conundrum we need a different perspective: namely, that
the *remote* (the sidereal) and the *intimate* (the visceral) is conceived in an
orthogonal relation, rather *than* in linear vertical extension: rather than placing
the terrestrial in a *squeeze*, the former opens the gate to the spaces of time.

Beyond Mikhail Bakhtin's much quoted narrative *chronotopes*—places in time
—there is the more thorny issue of the *black spots* in our timescapes. One
could approach these (in a symmetrical fashion to white spots) in terms of
the *obliteration* of our narratives. But also have some *non*-narrative aspects.

Relating to Marc Augé's category of *non-places*. Which may indicate, more
broadly, some non-narrative aspects of time-scapes, relating directly to the
evacuation of the transactions, in the terrestrial assemblage of artefacts, from
the way our environment materially appears to us in *proxemic* spaces.

That is, everything that—with the terrestrial scope—is *in the making*. That is,
the aspects of the intimate that are given to discovery, which is a dimension
of *artistic research*, and aspects of the remote which turns *blind* when we
seek to *appropriate* it: rather than keeping them both in the *readable* realm.

In Samuel Beckett's QUAD, the agents are brought to walk *around* the black
spot at the centre of the draft (top image front page [*recto*]): but by doing so
explicitly—or, ritualistically—in a performance, a range of intermediary
positions are produced in which the *black spot* is tangled into an *exchange*.