



Morteza Vaseghi (MA1 KK): contribution to the *Greenwashers of the year* (2022), award, cohosted by the Consumer Council & KHiO.

Symbolic accuracy is defined in *I—Leaflets (5/7)* as accuracy that is successful in its claims, but impossible to assign: which means that we are not equipped—by the proposition *stating*, or *calling for*, symbolic accuracy—to ascertain whether it is precise/not. It resists precisation (Arne Næss). But we are now equipped to examine what the surface illusion of the *flat media (7/7)*.

The hands-on complement to the *optical* illusion of perspective: the *haptic* illusion of surface-availability remote contents, within *arm's reach* and *virtual touch* reality. The second series *II—Leaflets* probes the detail of this illusion, through a short case on *photogravure*, based on instructions & research materials on the technique from Jan Pettersson, and in interaction with him.

Both series (I and II) feature *covers* [leaflet *recto*] which, in small collections of 7 [featuring in each leaflet series] with a curatorial selection of the visual materials, reflect a *deeper* sense of the *substance*, in the inquiry, and thereby *break out* from the format of illustration (in a narrow sense), and start to provide illuminating materials to build a cogent query on *learning theatres*.

By this we mean a materiality of *images* which is relatively autonomous from the way it they are shown: i.e. lined up in space, in book volumes, digital archives etc. on account of the *individuation* reached by these small collections—rather than by individual images each by/for themselves—hatching a kind of *information* that can communicate in a range of different situations.

At the end of the interaction with Jan Pettersson, a comment of his—occasioned by the surface materialised by writing (II—2/7 [*recto*])—from his concern with *image as writing* and *writing as image* (in printmaking), prompted the following reflection on the alliances of writing with *other* allies than just verbal language. That is, its intrinsic and substantial alliances with *images*.

The surge of the dialectical image and its reverberation in the thought-image (W. Benjamin). That is, a kind of writing conditioned by the visual *discovery* and *-thinking* of the image: or, ascribed to a *realm* of images. From what we have learned, so far, however, what can be ascribed to the *optics* of the image, can primarily originate and cross over from the *haptics* of the surface.

Correspondingly, the *alternation* between image- and object-perception can yield a virtual process—in artwork—that *converges* towards a point where the object and image start to *correspond*: that is, the move *from* being remotely connected to evolve in *proximal* relationship, at which point they articulate as an actual *vectorial sum*. However, such correspondence can be “hacked”.

And *hijacked*. Which is the problem/topic of *symbolic accuracy*: that is, the difference between a correspondence found and exploited, and one that is matured, obtained and transposed. The difference might be one of accountability; in the sense of *caring for the next step*—pointing to it, rather than anticipating (and postponing) it—even though it is essentially an *unknown X*.

The difference between being arrested by a [sensory-motor schema](#) conveying an image of the *world*, and a content as an assemblage with the *outside*. In this series the project with the Consumer Council—selecting the *Green-washers of the year*—will be discussed in these terms, in the context of the different alliances between text-image in the essays, *logbooks* and the *award*.