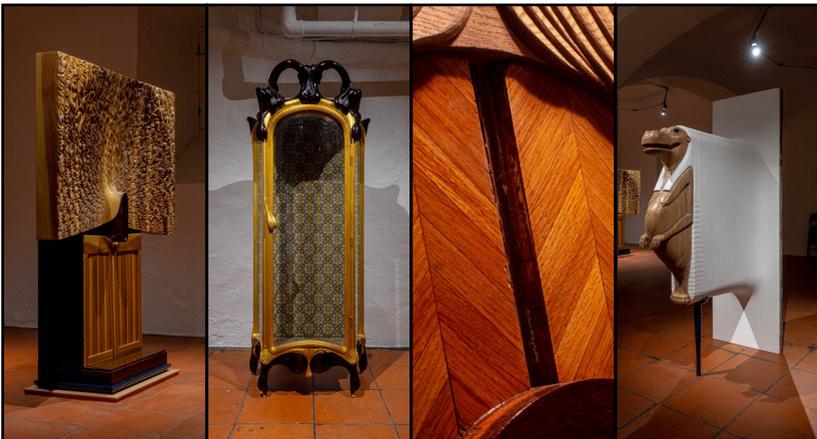




C.G. Jung defined the *self* as the archetype of individuation. During a known conversation with S. Freud—who asked him *not* to abandon the *sexual theory*, which to him was a bulwark against the dark mudslide of occultism—they both heard a *crack* from a neighbouring bookcase. Jung commented:

“In a moment it will crack again...” which it did. He explained it as the impact from the *psychic energy* of two momentous wills. The incident and its explanation put the rupture between Jung and Freud in an historical perspective. It reverberates with the rustling rupture between Nietzsche and Wagner.

In Jørund Blikstad's works there are *also* two cracks: **a)** once it appears that four of his works constitute a *tetracluster* [the Curious cabinet, the Peacock cabinet, Taweret and the Self-shaft]; **b)** once they rearrange into an *auto-cluster* [Peacock cabinet, Curious cabinet, Self-shaft and *Taweref*]. *Crack!*



To Bourdieu '[doxosophy](#)' refers to the closed circuit of political discourse engaged in vague philosophical debates without any technical content: commenting on representations as if they were real. It features the decadence of knowledge reduced to journalistic commentary, and opinion *polls*.

In his work, the [Dawkins-Kardashian Stela](#), Blikstad makes a similar point on the a work of dissemination internal to *communication*, in *two* meanings of the term: *human exchange* and *transportation*. A sense of life and journey from which *communication* as the impact of *forces* became evacuated.

This is *more* than a parallel—and something *else* than an illustration—as we move onwards *from* the loud rupture between C.G. Jung and S. Freud, *unto* the *existential* psychoanalytical direction of Ludwig Binswanger. In his therapeutic process with Binswanger, Aby Warburg discovered *pathos*.

In his healing from schizophrenia, Warburg's discovery of *pathos* formulas: propositions relating to forces that would heal and *repair* art-history from dabbling with *myths* from ancient Greece and Rome, and invite a *re-pairing* of visual elements: *mnemonic* categorisation according to *tactile* metaphor.

Seen as a tetracluster, Jørund Blikstad's four furniture pieces—*Curious cabinet*, *Peacock cabinet*, *Taweret* and *Self-shaft*—take us from *opinion* to *assumption*: a journey within *doxa*, based on the successive reformulation of *forces* in *visual-tactile* metaphors. Categorisation as the labour of *affect*.

His own understanding of his work is as a *polemic* intervention into furniture design: *Curious cabinet* formulates an *opinion* on crafts. While *Peacock cabinet* backs it up with *research*, gathering a considerable complexity in a meandering *written* document, *Taweret* can be seen as its *staunch* critique.

Finally, with his *Self-shaft* he materialises the *crack*—under a carved model of his own moustache—manifesting a will to change the content and *practice* of furniture design. The crack is a tactile metaphor, evidently, but *not* an illustration of a crack: what is his interest is, as it were, the crack *itself*.

This *first crack* concludes his work with the tetracluster, exhibited alongside the stela in the [Hulias](#) gallery. It is then succeeded by *another crack*—as with Jung and Freud [*recto*]—which is one to *gather* the tension of *opinion* and *assumption*, at the core in the circle of *knowledge* and its *critique*.

We are at *brink* of *romanticism* and *modernism*, where much was decided on the future of furniture. His ambition to intervene at this level is *not* discursive: it is a direct intervention in the circuits of forces, with each their successive formulation, follows the loops of a *journey* (*between* the works).

The *second crack* is a hyper-dimensional rotation where we move from managing the odd ends of four works, to the journey (*theoria*) on which the traveller (*theoros*)—through the opening of the gates *within*—acquires a critical knowledge of the movements from opinion to assumption (*beyond*).