



Gertrude Bing, Aby Warburg and Franz Alber
 Palace Hotel, Rome 1929 [Credits](#)

»Umburri, umburri, umburri. Meichucks Friederich, lieber Friederich, Wasser alter Schuft, gemeiner Geselle, Betrüger, arme gute kleine Seife, Mieken gute beste Frau, gar nicht, he he Binswanger ne ich faß das nicht an, keine Lust, Mieken verfluchtes Aas Friederich, Butz, wo ist der verdammte Albert, nennt sich Vize. Warburg, wärscht du nur in Jena geblieben, heute Nacht, he Schwester Frieda, meichirix umbarigaisch umbarrigasch Butz der verfluchte Hund. Heute Nacht Warburg gehst du übers Dach meine liebe kleine Tasche, arme kleine Tasche, das soll nicht sein, he he he, warum ne pavax navirtivit. Embden verteufeltes Biest, gemeiner Verräter. Schwester, Schwester, wo ist die Schwester, gutes kostbares Wasser, aufmachen, nein, warum ne, warum meischirix die Schwester meischarax helfen Sie mir, warum, ich will den Boden nicht, der Schweinehund Binswanger meijuks...«



QUAD—
 four way action

QUAD, [presentation](#) artistic research day Design
 dpt. 18th august 2021

Working panels features a form of staged thinking in which a visual-tactile reflection features an *entry* to theorising in writing. Aby Warburg's panels for his [Mnemosyne Atlas](#) project is a case in point. B.M. Keilhau's panels from his [mountain journey](#) is another. And my flyer-projects give a *third* example.

The common denominator of these panel-works is: whatever is mapped by the visual-tactile intermedium—still within the arms-length range—is somehow *held* by a territory beyond it. In Warburg's case the territory is his [book collection](#), in Keilhau's the areas around [Falketind](#), with the flyers [QUADs](#).

The QUAD is an invention of Irish dramaturgist Samuel Beckett, featuring a *ground zero*—marked as a *black dot* in the centre of a square—to which 4 colour-coded actions (carried out by 4 hooded performers): white, blue, red and yellow. In this case the performance *connects* the map and territory.

The QUAD provides two opportunities: **A)** to elaborate the 4-structure of the Klein's group (#03) to *catch the drift*—from a ground zero—between *passive* and *active* understandings, based on the common notion that active understandings are more *real* than passive ones [cf, Spinoza's [Ethica](#)].

The other opportunity is **B)** to organise QUADs as *travelling-companions* in *groups of 4*—exceeding size limit proposed by Guy Debord for a [dérive](#) by 1—in which assertions are held in different ways: **1)** assumption; **2)** knowledge; **3)** critique; **4)** know-how. A QUAD is a *performative* group-unit.

The journey is conceived in terms of Chris Thompson's etymology of *teoria*, featuring in his book [Felt](#) (2011). It is conceived as the 'grand tour'—or *Bildungs*-journey—of Greek Antiquity. This is relevant within the scope of Warburg, since his interest was in the afterlife/*Nachleben* of Antiquity.

The unity-in-performance of the QUAD is important, in this connection, because it means that the ground zero can be active *without* being assumed, known, criticised nor conceived in terms of know-how. It is sufficient that a *semiosis* emerges from the work/movement of the QUAD, to catch the drift.

This is how the vantage points of *assumption*, *knowledge*, *critique* and *know-how* can be *one* in *substance*. And, of course, with a certain amount of care, the QUAD can feature as the variety of operational modes of an *individual* query. Without the QUAD, however, mental collapse can ensue.

In other words, the QUAD itself can be assumed, known, critiqued and feature as a know-how. For instance, the QUAD as explicated here is not specific. It has to be to obtain the desired yield (which is to move from passive to active repertoires), because it needs to be *held* by its territory.

Assumption and know-how need to be *specific*. Knowledge and critique are *precisions*. In the big picture, Aby Warburg's mental collapse (cf, the *washing jingle* conveyed in his psychiatrist's anamnesis [*recto*]) marks a passage *from* a passive *to* an active repertoire, and the *trouble* of ground zero.