



If we went systematically through the multiple facets of what was *locked down*—during the pandemic—we would pursue, point by point, the *areas* that were affected by the lockdown: time, our life-journey, sense of verticality and language itself. And also relations, place, body and motions.

In this flyer, I am using the arrows indicated where automatic sliding glass doors are closing. They also indicated *where to walk* if you want to move through the door. Below, the arrows are showing where the doors are moving if only you walk towards them. They extend the action of walking.

Accordingly, they are used here in order to indicate the areas in which new, or unsuspected, areas of our life-world opened during the lockdown. In the QUAD the two images—above and below—are *not* alternatives, but ones conceived to work in a system not held by ourselves, but in reality. A [patch](#).



A first experience with a QUAD revealed some details of what is required to make it work. Rather than a format for group discussion, it displayed the workings of a storm-room. An artistic proposition, met with a fund of knowledge to support it, a critique of that knowledge, met with know-how.

If carried out in a time-frame of 15' it does not leave room for discussion. The 4 four square proposition is simply stated: it is simply an enriched version of the initial artistic proposition. Every idea comes with a question: the initial proposition, through the QUAD, simply hatches a better question.

A good question is a conversation-starter. A better question is a decision maker. This is the logic of the QUAD group when transposed into group work. The two most similar elements are the idea and the knowledge in support of it. The critique begs to differ. The know-how then has purchase.

*Without* the knowledge and its critique, the idea and the know-how will readily come out as *oppositional*. Indeed, how would you react—dear reader—if you laid out an idea in the form of an artistic proposition, and someone else, with the knowhow, told you promptly how you can do it?

*Be honest, and I will say no more!* If stated naively, as a simple response to the proposition, the knowhow will kill the idea; because it then relates to the idea as a simple problem to be solved. If knowledge and its critique are the ones to be placed in counterpoint, the knowhow becomes a door-opener.

Rather than a solution to a problem, the knowhow promises to open the door to the idea itself. If there is a trick to magic, this might be the *basic*—in the sense of the most fundamental—one. The transition from a solution to a problem, to a key to the idea. The idea becomes a *gate*, and not a project.

It becomes a key to the *agent intellect* which is a philosophical query we may follow from Aristotle, Spinoza, Simondon, Deleuze to Laruelle... and to Beckett in the sense that neither relations, the place, the bodies and what moves them can be held in/by themselves. But they can be wired to *yield*.

This puzzle-piece approach to Beckett may not be the most common one, but it is brings the estate—the Beckett estate—into the core of the work. To make sense of the estate we can see in it the equivalent of a magical contract. That is, one to take us from *natural*-philosophy (magick) to -history.

By the intermedium of the [baroque tragic drama](#), as conjured by Walter Benjamin. Evidently, we need to go much deeper into this. However, for now I will question how far we will have to go into the wretchedness of our time, language, fall/demise and language itself. The [QUAD](#) shows another path.

What cannot be held by the human mind, can be held in performance. But never as a prosthesis for the mind to hold each apart. The QUAD therefore can be conceived as *contract* binding the elements to be held within it, that articulates from a *unity* within & beyond it. This unity isn't real. It is the real.