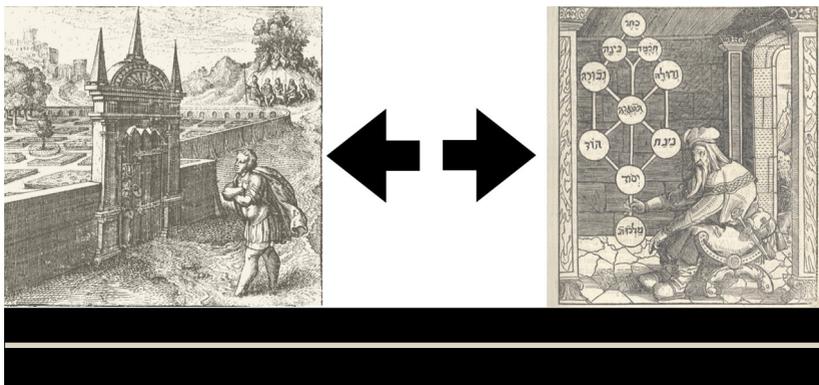


[Albrecht Dürer](#)'s print of the earth as a *globe*, was an idea of the earth that took a long time to evolve, as we we know from [Georges Didi-Huberman](#), and evolved *from* first considering the [heavens as a globe](#). We also see that this is difficult to imagine honestly, if not placing *witnesses* to see it: winds.

Leonardo da Vinci's diagram—known as the [Vitruvian man](#)—replaces the *winds* with the artist's *gaze*. But the gesture of encircling the totality in question (the earth and the human body) is essentially the same. It is the Renaissance view: cf, the [Oration on the Dignity of Man](#) (della Mirandola).

Though conceptually the same, we know by now that they would lead to a *confrontation* between earth and man. They are *closed* on themselves.

Below is the [Michael Maier](#)'s Garden of Roses (the partial view), and [Abraham Gikatilla](#)'s tree of life (a system no more closed than it can be held).



The four images [*recto*—if considered conjointly—constitute a QUAD, in Jodorowski’s and Latour’s extended sense: the two above images are similar, the image to the bottom left begs to differ, and the bottom right image is something else: it features a knowhow relating to systems.

The oppositional turn, in the relation between the two top images—the earth as a world unto itself and the anthropocentrism of humanism—coincides with the *position* (the winds) and the *situation* (the artist studying) as supplements. They are not integrated into the images, but are after the fact.

However, the *positionality* of the partial view is part and parcel of Michael Maier’s emblem (the [Garden of Roses](#)). And also, the situation around the Kabbalist (with Abraham Gikatilla’s tree/gate) is not closed upon itself: the tree is such that it can—and must—be held; at the back opens a garden.

The two lower images can be seen as *logical inversions* to the images on the top: the emblem, an inversion of the globe (partial vs. global view). The Kabbalist who is not held by a closed structure (as the Vitruvian man): his facing an interior space, and his back turned to a different space: a garden.

Reduced to this, however, the relation between the four elements—forming a QUAD—is structural: *a term, its opposite and their inversions*. The formal definition that anthropologist [Claude Lévi-Strauss](#) returned to several places in the 4 volume work *Mythologiques*, defining what is called *Klein’s groups*.

However, this mathematical definition—after German mathematician Felix Klein—can lock the workings of the QUAD in a structural definition and explanation. However, in the materials discussed here the *opposition* of the two terms above comes with the work of time. As such they are similar.

The mathematical logic of the Klein’s group still applies, but as an [active model](#) that is generative of a specific memory-work: relaying the energetic aspects between the *current*, the *present* and the *complete*; deriving from that the relation between these is neither locked, closed nor seamless.

[William Kentridge](#) stated it this way: “Often, you start with a good idea, It might seem crystal clear at first, but when you take it off the proverbial drawing board, cracks and fissures emerge in its surface, and they cannot be ignored. It is in following the secondary ideas, those less good ideas coined to address the first idea’s cracks, that the Centre nurtures, arguing that in the act of playing with an idea, you can recognise those things you didn’t know in advance but knew somewhere inside of you.”

It provides the QUAD with the real chance of working as a memory-loop. The idea, the knowledge to support it, the critique of this knowledge and the knowhow as a gate to the idea, rather than as a solution to a problem. If there is a patchwork of accumulated collective memory, it is at this level.