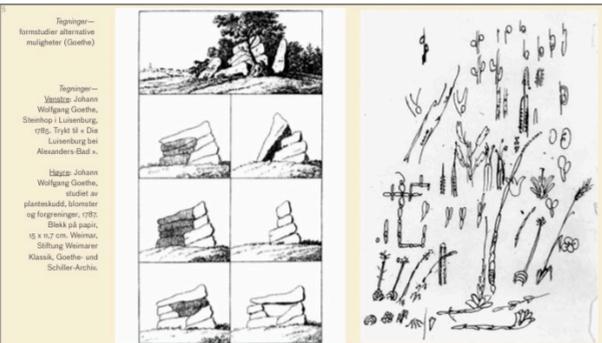


#01 the lineup

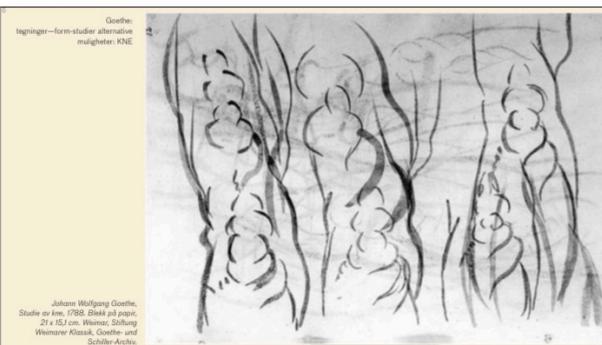
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The efficiency sought by the lineup is to level with the *terrestrial*: seeking to avoid images and writing [that are not of this world](#). The scope of the attempt therefore is located in the *environmental humanities* and [sts](#). An attempt at establishing a way of working that *levels* with the earth. This what is meant by terrestrial here.



The items to the left, used to feature a 'lineup' — [henges](#) and [patches](#), are all of Goethe: a photo of his stone/mineral collection, two drawings exploring possible and actual variations of *form*, and three variations of a *knee*. In a lineup these are not isolates/individuals, but constitute a *henge*.



That is, elements that can be seen to hatch from one another—like a family—and viewing each other. What defines an image is that it is not only a picture of *something*, but a *way of seeing*, specifically the other elements that together form a henge. A henge can work with writing in *patches*: stirring/drawing restraint.

A lineup is an act of staging that is not for the theatre stage, but is here developed as a visually driven writing strategy. The lineup therefore is a research-based foundation, that allows writing to develop in a visual environment. The writing that is developed in this way, comes out from and returns to images.

Which means that it can be developed in patches, that never seek to exhaust, duplicate or substitute its visual *companion*. This idea of companionship between writing and image is crucial to the approaches to the lineup developed here, which targets the development of an *attitude*: a non-sacrificial one.

For a companionship to develop between *image* and *writing*, the attitude that we are looking for is one that is non-sacrificial. There are two types of sacrifices avoided in the lineup: the ontological sacrifice confusing the image and the object, the epistemological sacrifice—writing as *the* knowledge container.

It is the vector combining image and writing that triangulates with the object, and reflects it ontologically *and* epistemologically. Which means that the relationship between image and writing that we are looking for is *orthogonal*, rather than parallel. In the lineup the relation between them can be changed.

The lineup accordingly is an *apparatus* (fr. dispositif) which is *responsive* and *sensitive* to change. Changes are therefore *not* done lightly. They are meant to serve the subject matter, the project or the professional field. The point being that moving the elements in a lineup will yield unexpected *intuitive* outputs.

Which is because images and writing affect each other in ways we cannot entirely predict. Which means that there is an X-factor at play: the *vector* [image, writing] is both a *synthesis* and an *interval*, by definition. If it wasn't *both*, it wouldn't be a vector. It defines the point where the object can appear.

This becomes readily apparent if we consider the affordances of writing and image in terms of proxemics (E.T. Hall): as type and as lettering, writing features two proximal modes—*remoteness* (type) and *intimacy* (lettering). While the image is *proximal*: closer than remote, more distant than intimate.

While writing is infinite *and* traverses right through us, the image exists, develops and acts in a between-space. The lineup seeks a kind of *neutrality* in the relationship between image and writing. Not in the sense of being emotionally bland, but seeks to *even out* how they can affect each other.

As it awakens from the image, writing will stir its sleeping beauty. As it draws restraint, the image leads on. Neutrality between image and writing is sought to open a realm of *affordances*, in which they have an *equal* chance of affecting each other (either way). The lineup features an *affective* approach.

The 'affect' is located *between* subject *and* object. It is not a realm given to blind exploration: the lineup is D-day—human judgement day—and the point of it *existential* (rather than aesthetic). In a lineup, images and writing are *henges* and *patches*. An animating principle assessing a *terrestrial* connect.