



Klaus Schoemann

**Brainstorming 23-1:
January**

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T for Time

[“The times they are a changing”](#), end of blog entry T.

We live time forward, but we seem to understand it only backwards or in retrospect. Towards the end of each year, it is common practice to [look back and review](#) the last 12 months. Then we [imagine](#) what will the future be like. Our [concept of time](#) is past, present or future oriented. In classical physics we reflect this with a depiction of time on a linear axis. However, modern concepts of time include Einstein’s [relativity theory](#), whereby in 2 different places time may run with different speed. Similarly, [quantum physics](#) allows that the causal relationship between 2 physical states is no longer observable in a logic that follows linear time. A particle may exist in 2 states in parallel. Hard to [imagine](#), maybe, but demonstrations of these effects are found in textbooks for pupils already. Our grasping of the world around us is enhanced through scientific rigour.

Story-telling also plays with time frames. [Analepsis and prolepsis](#) are common techniques constructing a story, a film or any form or narrative. We tend to perceive chronological time even as boring. Our memory is also playing tricks with us on time scales. When was ...? Additionally, we have multiple clocks ticking away. Time to submit a report, pay taxes, until the next medication or the [psychological](#) concept of [“time until death”](#). Strangely enough, depending on which ticking clock we focus most, our behaviour is likely to change. Mobile [time management](#) tools have been created for centuries for us to handle all this jazz (call them a watch). They all have not changed our concept of time, only the precision to measure and cram more activities or the same one faster into our

daily life. Happier since? Test your [self-efficacy](#), more general than time management! Try meditation to slow down the pace, use an app!? I started to clone myself with a virtual presence to experience the quantum effect of my life. Podcasts are played with 1,5x the normal speed now. Rhythm and music are the remaining [traditional metrics](#) of time. Even there, John Cage's piece "[silence](#)" managed to abandon the time reference, partly at least. Okay, time is up, next letter, please.

10 Leading Causes of Death by Age Group, United States - 2014

Rank	Age Groups										Total
	<1	1-4	5-9	10-14	15-24	25-34	35-44	45-54	55-64	65+	
1	Congenital Anomalies 4,746	Unintentional Injury 1,376	Unintentional Injury 750	Unintentional Injury 750	Unintentional Injury 11,636	Unintentional Injury 17,357	Unintentional Injury 10,040	Malignant Neoplasms 44,834	Malignant Neoplasms 115,282	Heart Disease 489,722	Heart Disease 614,348
2	Short Gestation 4,173	Congenital Anomalies 399	Malignant Neoplasms 436	Suicide 426	Suicide 5,079	Suicide 6,569	Malignant Neoplasms 11,267	Heart Disease 34,791	Heart Disease 74,473	Malignant Neoplasms 413,885	Malignant Neoplasms 591,699
3	Maternal Pregnancy Comp 1,574	Homicide 364	Congenital Anomalies 192	Malignant Neoplasms 415	Homicide 4,144	Homicide 4,159	Heart Disease 10,368	Unintentional Injury 20,510	Unintentional Injury 10,030	Chronic Low Respiratory Disease 124,693	Chronic Low Respiratory Disease 147,101
4	SIDS 1,545	Malignant Neoplasms 321	Homicide 123	Congenital Anomalies 156	Malignant Neoplasms 1,569	Malignant Neoplasms 3,624	Suicide 6,706	Suicide 8,767	Chronic Low Respiratory Disease 16,492	Cerebrovascular 113,308	Unintentional Injury 139,053
5	Unintentional Injury 1,161	Heart Disease 149	Heart Disease 69	Homicide 156	Heart Disease 953	Heart Disease 3,341	Homicide 2,888	Liver Disease 8,627	Diabetes Mellitus 13,342	Alzheimer's Disease 92,604	Cerebrovascular 133,103
6	Placenta Cord Membranes 965	Influenza & Pneumonia 109	Chronic Low Respiratory Disease 68	Heart Disease 122	Congenital Anomalies 377	Liver Disease 725	Liver Disease 2,582	Diabetes Mellitus 6,062	Liver Disease 12,792	Diabetes Mellitus 54,161	Alzheimer's Disease 93,541
7	Bacterial Sepsis 544	Chronic Low Respiratory Disease 53	Influenza & Pneumonia 57	Chronic Low Respiratory Disease 71	Influenza & Pneumonia 199	Diabetes Mellitus 709	Diabetes Mellitus 1,999	Cerebrovascular 5,349	Cerebrovascular 11,727	Unintentional Injury 40,256	Diabetes Mellitus 76,488
8	Respiratory Distress 490	Septicemia 53	Cerebrovascular 46	Cerebrovascular 43	Diabetes Mellitus 181	HIV 583	Cerebrovascular 1,745	Chronic Low Respiratory Disease 4,402	Suicide 7,527	Influenza & Pneumonia 44,936	Influenza & Pneumonia 55,227
9	Circulatory System Disease 444	Benign Neoplasms 38	Benign Neoplasms 36	Influenza & Pneumonia 41	Chronic Low Respiratory Disease 178	Cerebrovascular 579	HIV 1,174	Influenza & Pneumonia 2,731	Septicemia 5,709	Nephritis 39,957	Nephritis 48,146
10	Neonatal Hemorrhage 441	Perinatal Period 38	Septicemia 33	Benign Neoplasms 38	Cerebrovascular 177	Influenza & Pneumonia 549	Influenza & Pneumonia 1,125	Septicemia 2,514	Influenza & Pneumonia 5,390	Septicemia 29,124	Suicide 42,773

iPad 16:48 31%

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Undisclosed

Save

Undo Revert

Apply Effect

Publish to Gallery

Open
Input text: The ground is mud. The gold car is .14 feet above the Silver car. The gold car is facing right. The ground is shiny. There are 10 very huge green bushes 6 feet to the right of the silver car. It is down.

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permalink: <https://www.wordseye.com/view/picture/78296>

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WATERBURY

It is evident that signs are determined by
wisdom and not by stress.

There are two symbols in dialogue, those
being circles and outlines.

The misunderstanding is a vision which
dissociates itself from sermons.

The key word is the product of the
the source of the complex.

Settlements are

Yes

The trees

U for Union

[Union](#), [understanding](#), [undo](#), [unknown](#), [uncertainty](#), [universe](#), [urbanization](#), [use](#), [u-turn](#). All those u-words spark imagination. Additionally, the short forms of [u as abbreviation for you](#), [ur = your](#), youth and smartphone typing are creating for us abbreviations to communicate even faster and shorter via social media. [Union](#) is my favourite of this list for several reasons: (1) Marital union, passionate topic not only for [family sociologists](#), (2) [trade unions](#), as collective form to organize solidarity in and across societies, (3) [European Union](#), the formidable tool to create, conserve and ensure peaceful developments in [Europe](#). We have to prolong this list with the [union jack](#), the [united states](#), the [united nations](#) and ..., please continue the list.

For me, in union I see a whole film running, a process proceeding, or persons uniting. Unionization, just like two persons deciding to pass more time together, has some magic in it. Match making is the modern term for it. No Union without reunion, dissolving a union might be part of the process as well, as painful it can turn out to be. Most of the times we grow throughout the process. Forming a union, in all senses of the word and of all sorts of forms, is a kind of teleological urge of us as a [species](#). We share this with many animals but have also developed strategies and weapons to [force others into union](#). Unfortunately, no u-word without its potential to be used in the sense of abuse. Unite to defend the union of fans of unions. (Evolution of Union of Tweets own Video 12-2022). [IMG_4611](#)

V for Value

Value in its singular form refers for most people to the value of things. Since [Karl Marx](#) we have been fighting about the surplus value of a worker's work. Nowadays, we have to deal with [speculation bubbles](#) on the value of property or even basic elements of nutrition (Water, wheat, energy). Max Weber introduced us to the rigorous analysis of value judgements. In [political science](#) the plural "values" refers to basic human rights as fundamental values of humanity. Many other associations with the letter V pop up and arouse emotions: victory, video, view(s), [vision](#), visit, voice, vote, vulnerability.

Creating lasting value seems to transform itself into part of our system of values later on. The longitudinal dimension of value is often neglected, particularly in the short-term focus of much of economic reasoning. Value over time, in addition to the distribution question, or as part of distribution over time, excites researchers of inequality and policy design for generations. Approaching the end of the alphabet increases the stakes of the "endgame", it seems. Value for me, might not be of value for others. I hope you have found a person that values much of the same as you do yourself.

Interpersonal value, value exchange and intertemporal value are own fields of research. Since the Scottish enlightenment and Adam Smith's work on "The theory of moral sentiments (TMS)", reciprocity in value exchange has been an issue, well before the utilitarian turn in his own writings on "The wealth of nations". Even Adam Smith refers to happiness and interest as a kind of

value and “very laudable principles of actions” (part VII.ii.3.15 in TMS).

Children learn and experience value as natural part of growing up. Material things which you valued highly as toddler, you are ready to trash or exchange a couple of years later at much lower prices. Above which monetary value are you ready to trade in your humanitarian values? Never? History and bargaining theory is full of experiments and experiences that teach us otherwise. Corruption is the prominent example of exchanging or trading material value against immaterial values. Reading [Kwame Anthony Appiah](#) on “[Experiments in ethics](#)” is highly instructive. This bring me back to the economist joke I used to tell in lectures: You know that you’re an economist, if you ask your child, whether s/he prefers 20 Euros in cash, a trip to an adventure park later, a basket ball set or a pizza party for the next birthday. Economists do all this to find out about the value of each item, the preferences, the time frame of [delayed reward](#) or [discounting of value](#) also called the net-present value. Reading up to here is equal to the value of, maybe, an online bachelor in economics or social science. In your very own life review of learnings you then can estimate the value of your readings to you, your community or humanity. Alternatively, [enjoy the joy](#) of just living in peace with [optimism](#).



W for War

In Europe many people were lucky to live without the existential [threat of war](#) for a long time now. Putin has stopped this with his land-grabbing in [Ukraine](#). We wonder why, what, when and where? War is back in our minds again. Members of the birth cohorts of the 1920s, 30s or early 40s have direct experience our traumatic memories related to war times. Some later born cohorts suffered from various forms of deprivation . Economic reconstruction or even so-called miracles may follow and can soften the traumatic experience, often by way of focusing attention on [repair](#) and new investments.

The work by [James Hillman](#) “[A terrible love of war](#)” has been a difficult read. To acknowledge that “war is normal” and our mindsets should take this into account, is hard to accept. Hillman cites [Susan Sontag](#) to state that “we cannot imagine how terrible war is – and how normal war can become”. We need a leap of [imagination](#) (p. 9) to grasp the mythical element about war which seems to be beyond the rational understanding of it. Greek tragedies told us, all along for more than 2000 years. The Romans excelled in it and German perfectionism and cold-bloodedness added the [most horrible recent experience of war](#) for millions of people. [Memory](#) and historical [knowledge](#) are important to activate recall for older and [learning](#) for [younger generations](#).
[\(short Video clip on war and UKR\)](#)

X for Xeno

Xeno is the root of the much more commonly used words of xenophobia or xenophilia. [Xenos](#), in its Greek original, just means guest, strangeness or coming from another place. With the awareness of coming from another place or dreaming of another place we create the link Xeno-link to migration. Everybody knows about migration experiences, be they just from one village to the neighbouring one, rural- urban migration or beyond language or legal boundaries. Interesting new perspectives on the issue are rare. To view [migration from an optimism or pessimism angle](#) is a bit like a [Picasso-like](#) view on the century-old topic. Beyond out-migration and in-migration there is the population left behind in the villages, regions, countries or nations. Optimism seems to guide the outmigrants. Realizing to become viewed and stigmatised as an immigrant might reduce optimism considerably. Pessimism might spread among the persons who do not succeed locally or to migrate in those sending regions or countries. Migration is a selection process of multiple forms. The western view of in-migration has for most parts focused on [labour market related preferences](#). Skill shortages urge us to accept the “being somehow different” more easily. Learning to cope with this is called “intercultural competence”. In Berlin this is accessible through learning-by-doing or going to cultural events. Even there, 2 further steps are needed:

First step ahead, have more diversity everywhere, including so-called high art or centers of excellence (video [xeno video22](#)). Second step, consider it strange, if diversity is not the standard or part of day-to-day or normal life.

The performance of Mozart's opera "[Mitridate](#)" at the [Deutsche Staatsoper](#) with [performers and creators \(booklet!\)](#) from all continents might be a good start to nourish xenophilia instead of xenophobia.



Y for YinYang

Y in maths stands for the phenomenon that is to be explained. If you are lucky, it is just one single Y. To explain this phenomenon, we usually have a multitude of different X-es and some random chance element. To complicate things a bit, we have X running over time. Example: Happiness at [retirement](#) age (66) might be explained by your earnings over years and marital [unions](#)/separations over [time](#) plus health over time and other random, not specified elements.

In my understanding of the [YinYang](#) philosophy of balancing the [complementary of Yin and Yang](#), I probably should have thrived for a balance of earnings and [health](#) throughout my working life, to arrive at a [happy](#) retirement. Balancing not only among the X-es, but also between X and Y might even out the excitement about retirement. Additionally, this reasoning leads us to the more complicated case of multiple Y-s and multiple X-es. We can image the optimisation issue of y for 2 persons rather than just 1. Now, the maths starts to get more complicated without being [complex in the mathematical sense](#). If you can solve such equations in statistics using different forms of random and not- so-random error terms, yr doomed for a [Nobel medal](#) in economics. What the [heck, man](#) this has to do with Yin and Yang? Beware of your work-life balance, be selective, I suppose. Breathe carefully, [repair](#) ([YoYi](#)) and read up on [Chinese philosophy](#) and maybe [TCM, short for Traditional Chinese Medicine](#). Let's try to re-balance in a lot of life-domains. We know our Western way of life (CO2) is not sustainable. Imagine 1 billion Europeans driving a diesel car on this planet and you have an idea about what hell might be like. An open

mind to the Yin and Yang philosophy could be helpful for us, just as much as it would be for the leading Chinese politicians and their [policies](#). Yes, Y in French is much more common than in other languages “[Y avait ...](#)” is the beginning of chansons ([ex 1 Aufray](#), [ex 2 Kaas](#), [portrait](#)). Drawing YinYang using formulas is a bit like drawing or painting mandalas. It helps your inner balance. I am not quite there yet.

$$\pi = 2r^2$$

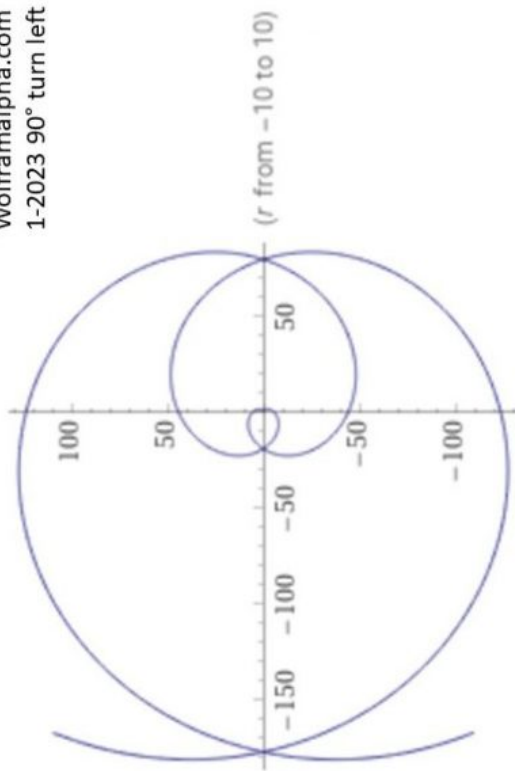
Polar plots

Plot produced

With

Wolframalpha.com

1-2023 90° turn left



Z for Zero

Zero is more than just a number. Originally the [Zero=0](#) was a simple [placeholder](#) for higher order numbers. The [concept of 0](#) is useful in calculus. The [digital revolution](#) is based on 0 – 1 systems. Beyond this, there is a philosophical sense to it as well. Think of nothing, black holes, [empty space](#), “[ground zero](#)“. Emptiness might not be empty at all, as for those filling your empty space (ets) with an [empty-log](#). In Philosophy the nihilists or [nihilism](#) reached a lot of prominence. “[God is dead](#)” leaves us with a void that asks for [alternative solutions](#). Beware of simplistic answers. Study the origins of [democracy](#) and the need for [freedom](#) of expression as a basis for new concepts based on fundamental [values](#).

“[Zero](#)”, the group of artists in “[Zero foundation](#)” have made a significant contribution to the development of art in post-war Europe. [The catalogue](#) of the exhibition in [Amsterdam](#) and Berlin 2015 inspires imagination beyond today. [Time](#) passes on to achieve [zero-emissions](#). [Zut alors](#), the last Z-word to finish the countdown 3-2-1-0, [I guess](#). (P.99 zero catalogue 2015)

Zero
 ist die Stille. Zero ist der
 Anfang. Zero ist rund. Zero dreht sich.
 Zero ist der Mond. Die Sonne ist Zero.
 Zero ist weiss. Die Wüste Zero. Der Himmel
 über Zero. Die Nacht - Zero fliesst. Das Auge
 Zero. Nabel. Mund. Kuss. Die Milch ist rund. Die
 Blume Zero der Vogel. Schweigend. Schwebend. Ich
 esse Zero, ich trinke Zero, ich schlafe Zero, ich wache
 Zero, ich liebe Zero. Zero ist schon. dynamo dynamo
 dynamo. Die Bäume im Frühling der Schnee. Feuer.
 Zero Zero Regenbogen. 43 2 1 Zero. Gold und
 Silber. Schall und Rauch. Wanderzirkus Zero.
 Zero ist die Stille. Zero ist der Anfang.
 Zero ist rund. Zero ist
 Zero

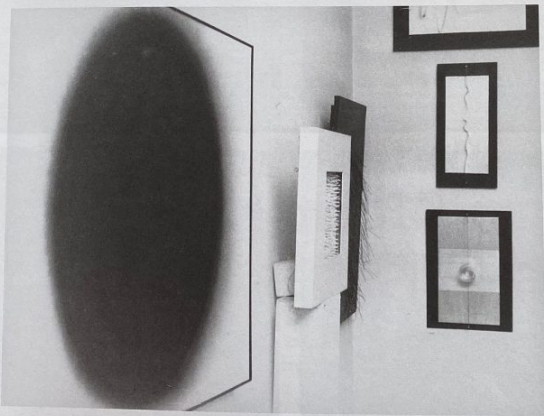
Zéro der neue Idealismus

Flugblatt mit ZERO-Manifest von Heinz Mack, Otto Piene, Günther Uecker

Galerie Diogenes Berlin

- | | | |
|---------------|---------------|--------------|
| Aubertin | Heusser-Bohne | Rot |
| Boriani | Hiltmann | Rühm |
| Breier | Holweck | Salentin |
| Bury | Kage | Sandig |
| Castellani | Kleint | Schmidt |
| Colombo | Luther | Schoonhoven |
| Dadamaino | Mack | Sotz |
| Dorazio | Manzoni + | Tinguely |
| Drebusch | Mavignier | Uecker |
| Fontana | Megert | Verheyen |
| Goepfert | Morellet | Walther |
| Goeritz | Munari | Yves Klein + |
| Gonschior | Oehm | |
| v. Graevenitz | Piène | |
| Graubner | Pohl | |
| | Rainer | |

Zero - das absolute Nichts
 In in Galerie Diogenes ist der Teufel los



Kunst, die Heiterkeit
 Zur Vernissage der Gruppe „Zero“

Von unserem Zeitschriftmitglied
 Berlin, 2. April

Schon im Hof erblickte man das zwerghafte Mitglied der Gruppe „Zero“, aus demselben aufgeblihte Pfaffenhauf. Nicken in ruhigerem Pflanzgewand, dem, mit jedem wunden Beuge aufwärts, um Rücken, in einem schillernden, hellen, die Luft erfüllend. Die Augen, die sich während der Blick hinaus nach verträglichem, dem schuldlosen, schuldig, ward, unerschrocken, ein hin Stempel der Hand aufgedrückt und einer still.

Da haben wir es und sind nicht länger als dieser. Und doch wollen die Zerolisten, wenn wir nicht verstehen, eine Art Heilbringer sein. Die Helden, die Christus, alsdann die ersten Berliner, alsdann die drei ersten und vier, schickte, in Hunderten in den nächsten, schickte, als die Äxte, heilte, über die Flanke sive, anhalten — rot und schwarz — eines gestimmten, Hermann auf Zero, die Fresse, die Lärme und das Leben, schickte. Von Zero, der erste Heilbringer.

Dann hat man zusammen, daß die Zerolisten überall, wo sie auftreten, mit großem Jubel und Beifall, umarmen, in Frankfurt und Amsterdam, in London, in Wien, in Bonn, Groß und Maßstab hinterlassen sie in den letzten Jahren, ihre Werke, legen, als ihre Schon ab, präsentieren „Heiterkeit“ eines der Landtage, aus ihrem Weltverwehngesundheit und phantasievolles der Dichtung, wenn sie gerade an lassen wert.

Man darf nun freilich nicht denken, die Zero-Gruppe, im im Laufe der Zeit immer mehr Anhänger gewesen, bestritten und durch ein Wunderwort zu sein. Um etwas mehr über ihre Absichten zu erfahren, ist es gut, sich in ihre Werke, ihre „Objekte“ zu halten. Was die Galerie Diogenes vorerst ausstellt, sind zu wesentlichen die in den letzten Jahren weltverwehngesundheit Absicht der Gruppe, im Jahre 1962 von dem vier Künstler Otto Piene und Heinz Mack aus Frankfurt, dem verstorbenen Yves Klein und Günther Uecker aus Paris. Als ein wichtiger Praxistag der Zero-Gruppe kann schließlich nach der Wäldes Günter Uecker hinzu. Er ist in „Diogenes“ mit mehreren seiner Mundmenschen, schickte, „Nagelbilder“ vertreiben.

Zum Zweck der Zero-Demonstration hat Diogenes-Chef Günter Meiser den unter der eigentlichen Galerie gelegenen wasserschraffelähnlichen Raum herbeigeholt und mit Zero-Objekten vollzogen lassen. Im Abendland rot und blau schickende, Licht-Schalter von Otto Piene, eine kreisförmig, weiß gestrichelte Nagelstube von Uecker, ein

A for Action

The A is everywhere. A is the beginning of the Alphabet, [Google](#) is our new Alphabet, we just have not realised it. A simple A-rating in investment is not good enough, AA or AAA is the goal. All this calls for **ACTION**. Do not be stopped in your action by reading on “Action theory” by [Parsons](#), Rational action is the basis of most economic reasoning before the behavioural turn of economics. It is commonly acknowledged now, that [rational action](#) might not always be as rational as we want to believe it is. “Frame selection” as theory to explain our choice of action is fashionable in the social sciences. Transforming values and intentions into actions is a big challenge. Many jokes turn around this issue, like intentions to get up early in the morning. Find out whether you are an [actionable leader](#). You should have at least a few “[actionable items](#)” on your to-do-list. Of course, [Microsoft recommends actionable items](#) to improve our productivity while spending hours on emails.

Well, early philosophers already distinguished between “[vita contemplativa](#)” and “[vita activa](#)“. A lot is about finding the right balance here and Hannah Arendt’s differentiation of active life in labor, work and action. She puts emphasis on action as a way to distinguish ourselves from others. The same thought might lead to very different actions. Hence, acting on one’s belief or [values](#) could lead to very different [policies](#) for just 2 persons. [Action Artists](#) perform even in inaction. We are back to basic [questions](#) of [democratic](#) procedures as a form to moderate between different opinions or possible actions. Lots of other A-words come up now: [ambiguity](#), anxiety, alienation, affirmation, affect, affection. In Greek, A might be associated with Apollo, In German with the

famous “Angst”, but French is overriding all this with “Amour”.





B for Balance

To reach a balance, to keep the balance or one's balance, this highlights the process nature of balancing. Even the old tool of a balance (scale for weights) very much reflects the evening-out of the balancing process. It seems like a temporary balance most of the time. We might evolve from one level to another one. Especially imagining ourselves on a (body weight) balance in the morning and then throughout the year or years, this appears like a dynamic trajectory. The nature and/or nurture connection is evident. Beware to search for synonyms of "balance" on the internet. You get more than 3000 synonym (Link) meanings and 30 suggestions for definitions (Link) to contemplate on. I like the nice physical experience of balance and the [simple \(a bit nerdy\) explanation](#) of it. Economist get very excited about balance of payments and the ways to achieve equilibrium or equilibria. Balancing personal accounts can be a bit painful at times, but balancing in the arts gets our imagination going. Dancing is about balance most of the time. Playing with your own balance, the balance when 2 or more persons are in action, how not to be absorbed by such experiences. In music, the balance is a primary issue since Bach's "wohltemperiertes Klavier" and balance and tension are the origin of much jazz. An image or photo might be balanced, certainly architecture is playing with or restricted by balancing acts. Herta Müller's "Atemschaukel" has thrown us off balance for a while. History we study often with a concern for a balance of power. In peace and war times, the balance of power within and between countries or superpowers are a long-lasting research issue. At times when this balance is at risk or completely

out-of-balance we are deeply concerned about the return of a balanced situation. Babies and children draw comfort from being balanced. Adults as well. Let's try again ([chanson](#)). ([balance22-venice](#) - video).



ABC Overview

Digital formats allow flexible organization of lists like alphabetical lists. Opening several pages, at the same time, of the same dictionary is easily feasible. In science the proceeding in this way is coined the [inductive method](#). The entries of each letter stand on their own, but jointly they form a whole set of topics. Random choice is facilitated this way. New sequences or preferences of topics are the way forward. Alphabetical order or chronological order are only one out of many variants of possible sequences. Chose your own 3 favourite topics, maybe. On a big computer screen you might even organize your own poster – beam it on the wall – walk in the virtual exhibition of the metaverse with it. It could feel like you are strolling within parts of my brain. Frightening? For whom? The universe is within us.

action	health	optimism	value
balance	imagination	policy	war
corruption	joy	question	xeno
democracy	knowledge	repairing	yinyang
enterprise	law	society	zero
freedom	memory	time	
god	nature	union	



AB with ABC

There are lots of ways to memorize the alphabet. [We sing the alphabet](#) with children to trick them from an early age into learning something useful, even if they do not fully grasp the immense power of the 26 signs or letters they are about to learn. It is a tool to construct images and stories of your own and exchange with others in speaking or writing. We have come full circle with the subjects/objects addressed from C to A, more commonly described as from A to Z. With 26 subjects we have a long story already. With each different starting point from the alphabet a new story might be told. Proceeding in reverse order, from any letter, taking couples of letters as in the figure below yields a whole lot of new combinations to be defined. Taking 3 words from the alphabetical list is already a complex issue. Starting from a randomly chosen letter allows lots of additional combinations and topics. We start to grasp the difficulty a computer will encounter when constructing own definitions. Huge data bases of dictionaries will teach the programme to discard apparently meaningless combinations. However, humans might just enjoy creating new combinations. Machines don't laugh, yet. Teaching artificial intelligence to produce jokes is probably a very difficult task. For the time being, we just continue to construct sequences of words, like [the German language is perfect to do so](#), producing endless jokes with damn serious matter in the "[Bundestag](#)": - Aufwendungsersatzansprüche, -Asylbewerberleistungsgesetz, - Brennstoffemissionshandelsgesetz, -Beweislastumkehr, - BeitragsbemessungsgrenzeUmrechnungswert (okay, I made up the last one).



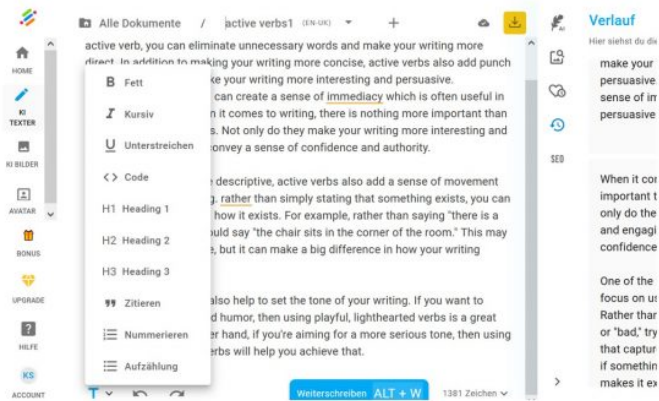
Action Verbs

Action words are in other words called [action verbs](#). Each complete sentence has one. Hence, they are part and parcel of the basic construction of sentences.

“The purpose of an active verb is to create a clear, concise sentence. By using an active verb, you can eliminate unnecessary words and make your writing more direct. In addition to making your writing more concise, active verbs also add punch and clarity. They can make your writing more interesting and persuasive. Additionally, active verbs can create a sense of immediacy which is often useful in persuasive writing. When it comes to writing, there is nothing more important than using strong, active verbs. Not only do they make your writing more interesting and engaging, but they also convey a sense of confidence and authority. In addition to being more descriptive, active verbs also add a sense of movement and action to your writing. Rather than simply stating that something exists, you can use active verbs to show how it exists. For example, rather than saying “there is a chair in the room,” you could say “the chair sits in the corner of the room.” This may seem like a small change, but it can make a big difference in how your writing comes across. Finally, active verbs can also help to set the tone of your writing. If you want to convey a sense of wit and humour, then using playful, lighthearted verbs is a great way to do so. On the other hand, if you’re aiming for a more serious tone, then using powerful, authoritative verbs will help you achieve that.”

After the 3rd sentence this blog entry ([Link](#)) has been written by the artificial intelligence app “[Neuroflash](#)”. They promise that it is

not just copy and paste, but rather written following some instructions I gave like title, table of content, style and then selected among several choices. It makes sense to me, although it is just like many other textbook entries I have found on the web. It may well serve as an introduction. Lazy [journalists](#), priests or lawyers in case they do little research will be replaced soon by AI, who else, who is next? Big brother drafts the brave new world for us already.



Sound

Each society has its sound. Each person lives in her/his sound cloud or bubble. Cities are generally noisy places, Lots of traffic, mobility and moves leave sound bytes all over the place. Each city though has its own sound and spectrum of frequencies. [Libraries](#), [museums](#), places of worship, all build their special atmosphere due to specific sound design. The [Singing Project](#) by Ayumi Paul (Gropiusbau Berlin) created its own sound environment. Reminding us to consciously design our exposure to and experience of sound is welcome. [John Cage](#) started to build his very own language of music, similar to Schoenberg, from scratch. [His writings Empty Mind](#) explain his view and techniques a bit. Starting with silence and the time between sounds we recreate our own sound experience. Notation of it comes second in place. only for the potential to repeat the experience [notation is useful](#). But it is only one form of [conservation for posterity](#). Noise canceling is the amazing tool from sound physics which allows you to neutralize noise by adding specific frequencies to noise which cancel out each other. Design your personal sound experience beyond noise if you like. [Nature](#) recordings or familiar person voices allow you immersive experiences when and where we want. your home sound can be everywhere nowadays.

What do you hear if you listen

- with your eyes closed
- with your navel
- with the palms of your hands
- with your body hair
- with your skin
- with your aura
- with the ears of your larger self
- with the ears of your older self
- like a cloud
- as if you were the sea
- as if you were on forest
- to the ground

Invent

The nice thing about mathematics is that it asks you to invent new ways of thinking. Numbers, percentages, [Venn-Diagramms](#), [infinite series](#) etc. have accompanied us at school. The story is far from finished. Under www.spektrum.de there is a nice introduction to the new theory of numbers, called "[condensed mathematics](#)". Their lecture notes (pdf-file) are a tough read. My take home message simply is, the invention of new approaches to old problems, providing more general answers and/or unifying different fields are particularly rewarding. Maths is a fascinating discipline. You study abstract problems, hardly anybody else has had so far, but you are not considered strange as for example some artists at times. [Imagine](#) your new world in music, painting or the arts in more general terms or try to become a mathematician. Finding ways to communicate about your predilection and invention is the next challenge. Many scientist, inventors or artists found very few people to talk to about their new stuff. The internet and social media have changed this. Persons with interests or findings beyond the mainstream find colleagues in other parts of the world. Lighthouses from far away become visible through this. Navigation of other possible worlds turns into reality. These specialisations might turn out to be generalisations. The stretch between indepth [knowledge](#) and the polymath approach shall accompany us for a long time. Unified theories in several fields are indeed a step to be able to have an oversight about several, but not all fields. [Polymaths](#) probably start with condensed maths to move on to other fields of [imagination](#). There is always a risk to [get stuck somewhere on the road](#) in a [topological space](#).



Letters

In the [glossary of modern concepts](#), the alphabet has one and only one entry for each letter. This corresponds to the way graphists construct their alphabets. One design template usually is applied to all letters of the alphabet, figures and special characters. The exhibition in the [MAD Paris](#) on graphism shows nicely the art around letters and numbers. Each of uses computers and the style choices provided. It can be subject of an artistic endeavour to construct your own design of the alphabet. [Etienne Robial, NT cutter](#) (Extract below), is a representative example of structuring principles of own letter designs. Adding colour to the design adds a new dimension just as an additional axes of reflection. But even without colour the possibilities are endless.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

A A B B C C D

E F G H I J K

O O P Q R S

V W W X Y Z

1 2 3 4 5 6 7

Subject/Object

The [26 notions in alphabetical order](#) may determine a subject and/or an object in a sentence. This is just the simple grammar of a language. Add a verb and we have a full sentence subject predicate object (SPO) as they say in English. In the philosophical sense the subject-object relationship is a bit more complicated. Beyond Aristotle's objectum and subjectum, we think of Descartes "Cogito ergo sum" as the definition of the self as subject, rather than being an object of God's will and creation. Kant then forms the couple of object and subject in the sense of objectivity and subjectivity. Pure reasoning is the abstraction of subjectivity to achieve an interpersonal objectivity. The master of dialectic thinking, Hegel, conceives an object as objective conscience and a subject as particular subjectivity. Having defined the extreme points of the spectrum makes you think about a joinder or the synthesis. Freud adds the object as result of sexual impulse. Wittgenstein then introduces a kind of hierarchy into the S/O-relationship. Objects become ultimate elements and indescribable in content as kind of basic notions. This follows the mathematical view of objects as indirect description of a mathematical object through axioms stating the basic principles governing the object and then deduce the logical consequences. [Gödel's incompleteness theorem](#), however, rejects this claim. This is the basis of, for example, algorithmic testing whether deductions are true or false. [Condensed mathematics](#) has relied on this testing approach as well. A pragmatic perspective is added by Marie Gautier (p.719 "Notions"). If we want to reach an objective, we shall need others to realize it. By way of this [imagination](#) the S/O-relationship turns

into an interactive relationship. Following Habermas, we might claim that the S/O-relationship is also a part of communicative [action](#) and therefore the discourse ethics. The definition of who or what is object and/or subject needs open discourse. The arena is not only the parliament, but larger audiences or the world wide web. Beware of the Luhmann systems theory, whereby for example the definition of what is a technical object is, is left to technicians, who then ponder in their self-reflective, reflexive circles amongst themselves. Technicians in their circles tend to neglect the prime importance of [society](#) and [laws](#) to determine technological choices. Language with its constituent elements of subject, predicate and object (SPO) is one example of a [knowledge system](#) build on axioms or negotiated conventions for grasping and exchanging about phenomena. Nice, now we play around with it.

S P O

= >

[O P S.](#)

Direct Object

A direct object is the **receiver** of the action within a sentence, and it is usually a noun or pronoun. They are used with action verbs and are shown below in bold:

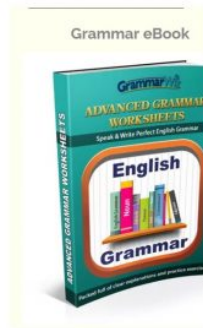
- He built a **cottage**
- The horse jumped **the fence**
- He ate **some dinner**

Indirect Object

Indirect objects can only be in a sentence if there is also a direct object. They indicate to whom or for whom the action of the sentence is being done. Again, the indirect object is usually a noun or pronoun.

They are shown below in bold (the direct object is now the last noun).

- He built **his family** a cottage



Sublime

The exposition of art work in the [MAD “Musée des Arts Décoratifs” in Paris](#) is sublime. Growing out of fashion design into the work of art can be a process of [sublimation](#): passing from one state of designing one product to producing artwork. The intermediate state of artefacts created for designing a product, like the drawings of fashion designers or scenery and costumes in theatre and operas, are often less visible or subject of exposition. [Objects become subjects](#). A trend in recent expositions is to devote more space to the applied arts like [stage design](#), [costumes](#) as well as products of everyday use. “[Bauhaus](#)” has a lasting effect. [Elsa Schiaparelli](#) has achieved this sublimation. Starting with extravagant fashion design, her designed fashion objects were adopted by Picasso before she developed into the sublime state of artist with her artefacts herself (see below). Now in this process of subjectivation she is the prime subject of an exposition herself. The combination of arts and crafts (Kunsth Handwerk) has been always present in art history. The challenge of [concepts combined with arts](#) is more recent or just more explicit since the late 19th and 20th century. Being able to live from your artwork is still a challenge, though due to “[Mäzene](#)” and state subsidies it is more feasible to follow [artistic trajectories](#).



MAD Paris2



MAD Paris1

Deconstruction

[Deconstruction](#) is a powerful tool or even method. Beyond [imagineering](#), deconstruction in the literal sense means take to pieces. In most cases a physical object consists of several objects or parts. By deconstruction we attempt to understand the whole object as the sum of its parts. Before a new product or design is created, many scientists, engineers and artists start to deconstruct existing artefacts. Understanding how the object is assembled, for example, allows you to play around with pieces and maybe come up with an alternative way of constructing the object. The architecture of “[deconstructivism](#)” has left us fantastic buildings. In furniture design there are also nice examples of deconstruction. Paris is a good place to study [deconstruction](#) (Explained), perhaps many still read Derrida there. It is a [fruitful method](#) beyond its engineering sense for example in [law](#), literature or many other social science disciplines. If you are not mad yet, visit the MAD in Paris to see examples of deconstruction or construct your own deconstruction. Both have a dialectic relationship to each other anyway.



MAD Paris



MAD Paris



View from BnF



Court in BnF

Relation

Several inputs from logic will **assist** us to establish relations between 2 objects, 2 subjects or [1 subject and 1 object](#) as in simple relationships to **form** sentences. The most obvious is $A = B$. The most common, **depending** on definitions, A is not equal to B , hence $A > B$ or $B > A$. Medieval logic **adds** the consideration of consequences and suppositions to relationships. A **determines** or **leads** B . We might **suppose** that A is a precondition for B . Logical arguments often **attempt** to **explain**. Mathematical proofs **choose** ways to **deduce** or **induce**, whether a statement is true or false. To **reduce** the number of lines to **explain** a theorem is a mathematical virtue, just like in a game of chess to **find** a check and mate in fewer moves.

Leibniz **increased** the repertoire considerably. In geometry objects are parallel or in the infinitesimal calculus they **approach** each other without ever **reaching** each other. With the art of combinations he **describes** a language than **contains** groups and elements. The binary revolution, to **express** numbers, letters, images in form of pixels as multiple assemblies of 0 and 1, has **revolutionized** our potentials. Beyond these **determined** relationships there **are** stochastic relationships, they **happen** more or less likely. The centre of logic relationships **remains** deductability = to **deduce**, consistency = to **consist** of and completeness = to **complete** (Encyclopedia Universalis 14, p.653). Time **adds** another dimension to our concern to **exemplify** relations. A **pre-empts** B , or B **follows** A in time, but not in

respect of deterministic logic. Additionally, locations in space of 2 objects **allows** us to **imagine** additional [abstract forms](#) of relationships, artists **play** around with this continuously. Some artefacts have **created** fantastic new ways to [challenge](#) our **learned** ways to **consider** relations. Last but not least, sound has **contributed** to how we **perceive** relations. To **superpose**, **transpose** or **dissociate** relations **leaves** different emotions. Relations **are** all around us. They certainly **link** subject and object in a sentence in multiple ways, **copying** or [imitatingnature](#). For further reading: HERBERT HOCHBERG; KEVIN MULLIGAN. **Relations and Predicates**. Frankfurt: De Gruyter, 2004. ISBN 9783110326536. Disponível em: <https://search-ebshost-com.kbr.idm.oclc.org/login.aspx?direct=true&db=nlebk&AN=603683&site=ehost-live&scope=site>. Acesso em: 23 jan. 2023.



Employment

Employment is back on top of the agenda. Not as we used to think, though. Previously unemployment had dominated societal concerns. Now it is the lack of persons seeking or available for employment. What has happened? The Covid-19 crisis has demonstrated the need of persons qualified to work in the health sector. From health care and urgency care, we are short of personnel in all these fields, everywhere.

L'ARGOT DE BUREAU

CHRONIQUE PAR JULES THOMAS

Les « mad skills », bizarre, original ?



Bienvenue dans cette édition de *Mon salarié a un incroyable talent* ! Ce spectacle vous est présenté par notre *chief talent officer* [sorte de DRH à la sauce talentueuse] et ses chasseurs de pépètes. « Fraîchement recruté, un bataillon de jeunes diplômés enchaîne les performances : Sabrina, endormie sur une chaise, se réveille soudain et pratique l'écriture automatique. Elle est donc capable de travailler la nuit, sans le faire exprès. Intéressant.

De son côté, Martin crache du feu sur un fil tout en jonglant avec des agrafeuses, avec en fond une musique spectaculaire, tandis que Bruno fait de la cuisine moléculaire avec brio. Les performeurs du jour, bien qu'ils soient en réalité techniciens de maintenance, informaticiens ou commerciaux, ont été recrutés pour leurs « mad skills », littéralement leurs compétences folles (ou « talents de molaude »).

L'expression s'inspire d'une terminologie inconnue au recrutement, et qui coupe normalement en deux le CV d'un candidat : d'un côté se trouvent les « hard skills », compétences dures, observables par des diplômes ou certifications, et de l'autre les « soft skills », compétences comportementales censées décliner la personnalité du travailleur en entreprise (autonomie, créativité, amabilité...).

Les « mad skills » ont aussi trait à la personnalité. Il ne s'agit pas d'aller chercher ses « talents de molaude » à l'asile, mais de mettre en avant les profils atypiques, ayant vécu des expériences hors du commun. Seront notamment appréciées la construction d'une école

**IL S'AGIT DE
METTRE EN AVANT
LES PROFILS
AYANT VÉCU
DES EXPÉRIENCES
HORS DU COMMUN**

au Kenya avec trois morceaux de bois et un tube de colle, la pratique à haut niveau du curling sur gazon, ou cette année sabbatique consacrée à la vie en autosubsistance dans une cabane perdue dans la forêt amazonienne. Concrètement, il s'agit de donner un rôle autre que cosmétique à la case « loisirs et voyages » du CV, et à convertir toute votre vie dans la sphère professionnelle.

C'est même conseillé clairement sur nombre de sites d'emploi, jusqu'à celui de Pôle emploi. Attention, cela ne doit avoir que du bon pour l'entreprise : le psychologue social Serge Moscovici parle de « déviance positive ». Les grands penseurs de la Silicon Valley, qui ont fait naître les « mad skills » (le terme s'est développé en France ces trois dernières années), vont plus loin : il n'est pas anodin de voir des billets d'influenceurs RH mettre en avant l'expérience d'un deuil ou d'une maladie, comme preuve de « résilience ».

Cette extension du champ des compétences jusque dans la sphère personnelle nous interroge. Elle se veut inclusive en regardant au-delà des simples diplômés, mais paraît vite paradoxale : tout le monde n'a pas la chance d'exercer des activités passionnantes incroyables et susceptibles d'épater la galerie. Enfin, l'hypocrisie du concept se révèle dès lors que cette « folie » tant vantée dépasse les limites de l'acceptable. Derrière les exigences de montrer sa personnalité pour laisser une trace dans son entreprise... il s'agit de ne pas laisser trop de traces non plus.

Sans oublier que la capacité « à sortir de sa zone de confort » tant recherchée par les nouveaux recruteurs renvoie très vite à la capacité à sortir du cadre... de sa fiche de poste, et à potentiellement s'adapter à tout ce qui nous est demandé, en toute agilité. ■

Then we discovered the role of essential services and the need to equip crucial infrastructures like ports, transport, shops, schools and ambulances

with service persons resisting despite work overload. Larger cohorts leave employment to retire, some even early due to illness or burn-out. Additionally, war is back in Europe. Military personnel is in high demand again, drawing largely from younger cohorts. The need for conventional weapons, long thought to be oblivious, is forcefully back on the agenda.

Growth potentials are everywhere. However, these pre-modern facts encounter a population in the western democracies that insists on new approaches to employment. Beyond hard and soft skills, recruiters seek atypical skills, competences and trajectories. A parachute jump from an airplane, cooking and dining experiences, caring spells, periods in self-employment, all are directly or indirectly relevant for employment and teamwork. So, what is your specialty? Collecting stamps? Surely you are able to spot tiny differences in images with specific content. Fake news and fake image detection or video surveillance is in high demand, just try an application and discover the employment potential of your MAD skills. Sounds crazy? No joke. Skill needs are everywhere, just give it a start again and again. Read a serious newspaper regularly (here LeMonde 19.1.2023) for inspiration.

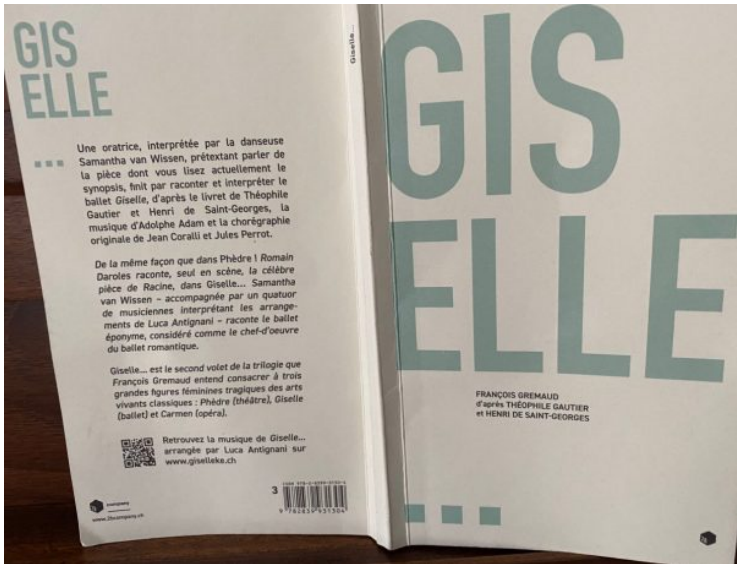
Giselle

Once upon a time, not at the [Opera de la Bastille](#), but next it, in a small theatre called [Théâtre de la Bastille](#), the fairy tale of “[Giselle...](#)” was performed. The world-famous ballet [Giselle](#) (Karlsruhe [Programmheft](#)) is still amongst the most frequently performed magic piece of classical ballet. What is it about? In short: sex and crime. Yes, and it sells well.

[Francois Gremaud](#) tells the classic story of excitement, love, deception, death, regret, haunting and memory in a concise and witty fashion. The exemplary dancer is at the same time the narrator of the story as well as the critic and art historian accompanied by a 4 musicians strong orchestra. The educational piece with a “womanxplainer” on stage is great entertainment, full of references, why it is still okay to like the piece in spite of its fantasy-loaded content. Modern dance ([Cunningham](#), [De Keersmaeker](#)) has decoupled or [emancipated movement](#) from music. In classical ballet, at least, you still know what comes next and this is aesthetically appealing for most people. Besides Wilfried, no he is not part of the “Wilis” (could be an interesting variant), but in the ballet there figures “Hilarion”. He is not hilarious at all. Splendid entries are from Myrtha (close to [Martha](#), but not quite the same) and, of course, Giselle, when she leaves her tomb and turned into a “Wili”. Then there is Albrecht in a pas de deux with Giselle, swirling between earth and space. Aldi dances like mad on impulse from Myrtha, but Giselle vanishes nevertheless. End of story, or is it? Giselle is a Wili and Aldi is the wally. Maybe the story could be retold like in the film “Billy Elliot – I will dance”, which is an emancipatory tale where dance is the

liberation rather than part of the dooming fate.

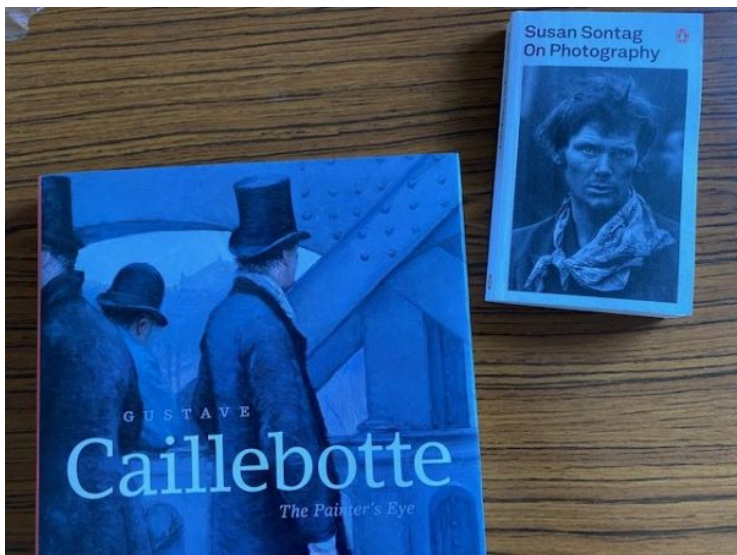
Francois Gremaud with the astonishing performer and choreographer Samantha van Wissen have created a version of Giselle that is musical, aesthetic, funny and critic. For those who enjoy an [epic theatre](#) version of Giselle including its “alienation effects”, referring back to Berthold Brecht, will want to read the script as well, kindly distributed as a gift after the show.



Inspiration

Artists and scientists, all have their sources of inspiration. The most beautiful way of putting this is contained in a poem by [Jacques Prévert](#). “Moi aussi, [comme les peintres, j’ai mes modèles...](#)”. The source of inspiration varies from physically present models to imagined ones. Painters and sculptors, we imagine, have their models right in front of them and build on their specific kind of observation, view and vision, seeing more or differently from others, at least since modern times. Poets and authors are believed to draw inspiration from abstraction and imaginative description and narration. [Musicians](#) tend to rely on hearing [fine-tuned](#) or [creative tensions](#), as much as the resolution in [harmonies](#) through sequences of sound. All seem to have a sensitivity beyond the normal and a [skill](#) to find a way to transmit to others. Photographers catch representative moments or visualize artifacts and combinations of them in new ways. Scientists are not so different as we might think. [Imagination](#) of new [hypotheses](#) in established fields is part of their skill set. The transversal skill in all these processes of inspiration is the openness to cross-discipline fertilization. So-called [Polymaths](#) reached excellence in more than one [field of science](#), “Polyartists” touch several fields of different arts. Further new innovative combinations of disciplines like they are practices in “centres of advanced studies” are a first step to bring down walls in mindsets and disciplinary ivory tower practices. It will take only a tiny little step forward to come back to the practice of royal courts. The person called “[fou du roi](#)” had an important role to play, not only in the game of chess, but in questioning and entertaining leaders. I

wish universities, science centres and ministries would allow themselves more of this kind of inspiration. Inspiration is considered here as a source of questioning your own approach from another perspective. Look at your phenomenon of interest with a different model or imagination in mind. New [synapses](#) will follow. Let us welcome them to make the world around us a better or more beautiful place. Wait, is more beautiful enough already? Is this a contradiction, better versus more beautiful, or is the latter a subset of the former, or is a [tautology](#) anyway? The catalogue of the exposition "[Archives des rêves](#)" du Musée d'Orsay gives plenty of insights into images as sources of inspiration for people of all walks of life.



Hypertext

Linking information, explanation and entertainment is the power of the world wide web. The tool used for this is the [hypertext](#) format of texts and media in general. Wittgenstein was already dissatisfied not to be able to show the steps of his thinking more explicitly. In the “[Tractatus logico-philosophicus \(Link to pdf-file de/engl\)](#)” he uses the a cube (5.5423) to explain that we see to different facts depending on our point of departure of our vision. Try it with the logo of www.schoemann.org you should realize how our vision swops from one way of viewing the cube to another. The white corner is once in the front of the cube and appears to be in the back, when you move your vision further up. In general this leads us to be careful with the choice of our point of departure, not only for our vision. Context, some say background, is important to determine starting points. Adding the hypertext markup language to a document, like in a blog entry, allows readers (+algorithms) to see the cognitive structure surrounding a text as well. Potentially as a reader you enter into a multidimensional space with each blog entry. Any [encyclopedia](#), glossary or index has an apparent [alphabetical order to entries](#), but the links between the multiple entries remain hidden at first sight. With use of hypertext this has changed and each entry is turned into a 3-dimensional space, for example. Additionally, all entries have different numbers of links to other entries including dead-end entries. With the structure of links it is interesting to learn about the self-referencing just as much as about the [disciplinary locus](#) of a text, chapters, a book or a library. This helps to still see the forest despite all those trees in front of us ,or we see the

geological structure of the mountain while in the middle of the forest. Happy travelling in our new knowledge space!

Man kann diese Stelle nun in einen aktuellen, medientechnischen Kontext rücken. So hat Sandbothe darauf aufmerksam gemacht, daß sich die „komplexe Räumlichkeit des Gedankengebiets“, von der Wittgenstein spricht, „unter Hypertextbedingungen medial rekonstruieren [lässt]“.⁴¹ Sandbothe argumentiert weiter: „Dem Autor der *Philosophischen Untersuchungen* ging es darum, [...] die pluralen Linearitäten, vielfältigen Pfade und komplexen Verzweigungen, die uns im Denken voranbringen, auch im Schreiben realisierbar zu machen. Der Buchdruck setzt der Realisierung dieses Vorhabens technische Grenzen. Intelligent programmierte Hypertexte aber eröffnen einem solchen Anliegen neue technische Möglichkeiten.“⁴² Und tatsächlich lassen sich die derzeit avanciertesten, digitalen Schreibtechnologien

37 Vgl. Wittgenstein, PU § 133, in dem Wittgenstein als Telos wiederholt, „daß die philosophischen Probleme vollkommen verschwinden sollen“.

38 Ebd., § 233.

39 Vgl. beispielsweise Manfred Frank, „Wittgensteins Gang in die Dichtung“, in: ders./Gianfranco Soldati, *Wittgenstein. Literat und Philosoph*, Pfullingen 1989, S. 7-72.

40 Wittgenstein, PU, S. 231.

41 Sandbothe, *Pragmatische Medienphilosophie*, S. 204.

Syntax

Syntax is just one of the categories of linguistics. Carl Lee Baker (1989) wrote a whole book 500 pages on just [English syntax](#), can you imagine. I like his modesty in the introduction stating that English syntax is just a subfield of linguistics (p.12). Other languages have different structures, some might be very different from our ways to communicate even. The ways how animals or plants communicate is an exciting subfield of linguistics, psychology and biology ([Carrie Fidgor, Pieces of Mind](#)). The [SPO structure](#) of sentences is only one simple way of constructing sentences. Syntax is much more complex. The sociological aspect of linguistics and syntax lies in the “acceptability judgements”, which are present once we establish rules and sort phrases into correct or incorrect sentence structures. Norms and standardisation as well as authority to decide on correctness becomes an issue. Countries used to many dialects or multilingual populations are confronted with these issues on a daily basis. Linguistics as basis of communication is continuously present even in the mental structure. [Bilingualism](#), [tri-lingualism](#) and their effects on minds, competences, behaviour, culture and societies are own thriving research fields. Building a sentence or a phrase, following Baker, is built around a head and their complements. Such minimal phrases are comparable to what we coin in a simplified manner the subject-predicate-object structure of a sentence. The definition of the nucleus of the structure of a sentence is also about conventions and acceptability. Staccato speech and rap-music are examples of forms of speech, which are often considered beyond the normal. Computer voices are

Writing

“Are you writing or what?”

New research on the fabrication of writing allows to debunk some of the received ideas about writers as living and drafting in a solitary space. However, the facts frequently show something different. In the journal of the BnF ([images 2022](#)), ([Chroniques des la BnF](#) Nr. 95 p.9 [pdf-file](#)) the BnF makes transparent the creative cosmos of [Marcel Proust](#) (Exhibition closed). From correspondence and other influential images, we learn about the “fabrique de l’oeuvre”. Far from writing his books from front to end in a linear fashion, Proust drafts “isolated sequences which he mounts, demounts and regroups sometimes even years later. These clippings of text are arranged by him like a patchwork, a collage rather than following a linear progression. Just peeping into the writer’s studio, drafting style and “paperoles” is fascinating. What a mess, some would say. What a huge imaginative space he has been living in, despite being reported to draft most of his work while actually being in his bed ([Lire Magazine 12-2022](#)). Beds are not always for sleeping, only. Today’s start-up enterprises frequently start from home, a century ago Proust demonstrated a lot can result from a very tiny physical space, but an enormous space in mind.

Linguistics

The urge to program human language originates for some in the quest for better explanation or understanding, for others in the improvement of communication. Both approaches have witnessed rapid evolution in recent years. Based on linguistics, psycholinguistics, sociolinguistics or neuroscientific advances, the potential of knowledge creation and communication has risen due to computational models and applications to linguistics. ChatGPT3 and [Neuroflash](#) allow us to play around with the commonly available AI-applications. Construction of a linguistically informed [Glossary of political and social ideas](#) is a specific application case. In addition to the subject/object list we may add predicates or verbs to [link subjects and objects](#). For this purpose, we construct a basic alphabetical list below which draws mainly on action verbs and is embedded in the socio-cultural environment of the sciences in general. A [categorised list of verbs](#), like the one from Purdue University, is helpful to draw on several relatively distinct fields. With perspective on labour market or societal relevance the list focuses on verbs related to skill sets: administrative/managerial; communication; creative, information/data; caring/helping; efficiency; research; teaching/learning; technical. The categories are not mutually exclusive and may well be supplemented by additional categories like relational skills and transformational skills. [Computational psycholinguistics \(Crocker, 2006 pdf-file\)](#) differentiate the “principle of incremental comprehension” (add one word at a time) from the “concentric theory of complexity” (start from complexity to specificity or vice-versa) and the “deductive sentence processor”. ChatGPT is built on the

incremental approach, supposed to be the fastest and probably a more reliable computational approach. We could just attempt to use the other approaches in the simple ABC glossary of subjects, objects and predicates to test for the possibility to build nonsense short sentences using random choices as starting points. The Oxford handbook of psycholinguistics highlights in the final chapter the theoretical alternative of connectionism (p.811). Symbolic computation construes cognition as mental states that are symbolically represented. The sequence of operations then runs from one representation to the next one. However, the connectionist model operates more like a neural network and proceeds with the parallel processing of notions, relations or patterns. A list of predicates or verbs might do the trick: Chose a subject, chose a predicate and an object to start playing around: Subjects: action balance corruption democracy enterprise freedom god health imagination joy knowledge law memory nature optimism policy question repairing society time union value war xeno yinyang zero.

Predicates: applies broadens creates directs establishes forms generates helps induces jeopardises keeps likes moderates needs opposes prioritises qualifies represents strengthens tests uses varies weighs x-outs yields zigzags.

Objects: freedom god health imagination joy knowledge law memory nature optimism policy question repairing society time union value war xeno yinyang zero action balance corruption democracy enterprise.

Zigarre

Die Zeiten, in denen Zigarrenrauchen Schlagzeilen machten, sind eigentlich lange vorüber. Heute wundern wir uns lediglich über die Sorglosigkeit der Personen bezüglich ihrer Gesundheit. [Friedrich von Flotow](#) hat die Szene im [Salon de Marquis de Custine](#) (Paris) in seinen Erinnerungen vorzüglich beschrieben. Die Schriftstellerin [George Sand](#) hat die Gemüter mit dieser Rauchszenen nachhaltig inspiriert. [Frédéric Chopin \(1810-1849\)](#) hat an diesem Abend seiner (späteren) [Mäzenin](#) eine Ovation dargebracht. Flotow hatte sicherlich einen inspirierenden Abend verbracht. Seine unveröffentlicht gebliebenen Memoiren wurden von seiner 3. Frau publiziert. Ein Vorabdruck auf Schwedisch habe ich in der *Svensk Musiktidning* vom 15-8-1883 gefunden. Datiert ca [6 Monate nach seinem Tod](#), heute vor 140 Jahren, ist das eine Würdigung des Komponisten in Schweden und eine Anerkennung der Aufarbeitung und Verbreitung seines Werks durch seine Frau. Die Aristokraten und ihre Kreise waren Anregung für viele künstlerische Kreise. Das wohlhabende Bürgertum hat später diese Rolle übernommen. Heute brauchen wir zahlreiche öffentliche und private Stiftungen oder Crowd-Funding für diese Events und [Inspirationen](#).

(Quelle: Flotow, Friedrich von. (1883). F. von Flotows minnen. II. En soaré hos marquis de Custine [Beskrivning av G. Sand (baronesse Dudevant) och Chopin]. *Svensk musiktidning*, 3(16), 121–122.)



N:o 16.

Redaktör: ADOLF LINDGREN.
Förläggare: HUSG & BEER.

Stockholm den 15 Augusti 1883.

Pris: Helt år 6 kr. Halvt år 4 kr.
Quartel 3 kr. Lösnr 25 öre.

Årg. 3.

F. von Plotows Minnen.

II.

En snart som marginen de Costine.

Marquis de Costine, bekant genom flera litterära verk, hvaribland det som Rymdland väl är det mest betydande, egde en anseelig förmögenhet, ett aristokratiskt namn och ett vackert boställe i Paris. Han gaf pricksiga, mycket beaktade samlingar och var en följare af konstnärerna.

not, lärde och medlem af Institut de France; författaren Balzac; Appert, som blifvit kallad Ingarnes vilghäns på grund af sin verksamhet för förhållningen af de franska straffanstalternas; violinisten Artôt och violoncellisten Franchomme. Slutligen höjde jag yppropas namnet Chopin, och denna personlighet lade beslag på hela mitt intresse. Han frefkom mig följande och skrivit ord, temligen lång till figuren men på samma gång spökligt smärre. Han skickade fram till mig:

armen, hvarefter den anmälande tjänaren ropade med stöterstämma:

»Madame Georges Sand!»

Alla skyndade henne till mötes.

En hvar ville vara den ffrste att behå på henne eller och att bara få se den frade. Åt en gaf hon ett leende, åt en annan ett vänligt ord, och åt de mest gynnade räckte hon sin hand.

Till denna sista höjde Ellen Chopin.

Sedan den första rörelsen lagt sig, hade hon lyckats att säga till mig:

Flotow Analyse

Interessant ist der Aufsatz über [Flotows' Martha](#), der vor einigen Jahren in einer musikwissenschaftlichen Zeitschrift erschienen ist. [Anselm Gerhard](#) ordnet die Oper unter Berücksichtigung des [Werdegangs des Aristokraten](#) Flotow dem französischen Stil der Oper zu. Das Schicksal des von Flotow war es wohl, mit seiner aristokratischen Herkunft aus Preußen, Deutschland, ein Uraufführung in Österreich, dann mit Bel Canto assoziiert überwiegend auf italienisch aufgeführt zu werden (Metropolitan Opera 1914? mit [Caruso](#)), aber ein französisches Opernschema basierend auf einer irischen Volksmusik mit einer Story in England zu verbinden. Kosmopolitisch nennen wir das im 21.-ten Jahrhundert, nicht oder schwer nationalistisch verwertbar im 19. und 20.-ten Jahrhundert. Für die Handschriften ist es wohl am besten, gleich in die [Bibliothèque nationale de France \(BnF\)](#) zu fahren. Im Saal Richelieu ist das dazu passende kunstgeschichtliche Ambiente noch nachvollziehbar. Quelle:

Gerhard, A. (2004). „Tinta musicale“ Flotows „Martha“ und die Frage nach Möglichkeiten und Grenzen Musikalischer Analyse in Opern des 19. Jahrhunderts. *Archiv für Musikwissenschaft*, 61(1), 1 – 18.

New Hearing of an Old Opera

BY SIGMUND SPAETH

The Metropolitan's Revival of Flotow's "Martha" Wins Popular Approval on a Large Scale



THE revival of such a work as Flotow's "Martha" at the Metropolitan Opera House inevitably brings about much talk of the "good old days." We are reminded by shaking grey heads of the heroic figures of the past who sang the ancient melodies "as they should be sung," and the implication is forced upon us that the modern operatic stage possesses no "real singers."

To such talk as this the only answer is the actual performance of Gatti-Casazza's forces. Frieda Hempel, Margarete Ober, Enrico Caruso, and Giuseppe De Luca all have their limitations, but as a singing quartet they may well compete even with their illustrious predecessors of seven years ago. Semblich, Louise Homer, Boici and Pol Pianon.

Possibly the new Metropolitan production gains in lustre by an unconscious comparison with the pitifully inadequate English "Martha" of the Century Opera Company. Yet aside from all comparisons, odious or otherwise, the revival has already amply justified itself.

The insipidity of Flotow's music is easily forgotten in the fact that it gives Caruso a chance to sing in his best and most natural style. For if the Italian tenor is great in the modern dramatic music, he is still greater in old-fashioned bel canto.

politan Opera Company's greatest box-office attraction.

Not far behind Caruso's *Lucia* vocally, and superior dramatically, is the *Piseroletti* of Giuseppe De Luca. This new Italian baritone has thus far been heard only in light rôles, chiefly of the comedy type, but the consistently high quality of his art leads one to believe that he will soon prove himself an extraordinarily valuable addition to the company. One longs to hear him in a really big and serious part.

In her *Lady Harris*, Frieda Hempel has added another triumph to her lyric repertoire. If her work in "Martha" seems to fall a bit short of some of her other recent achievements it is only because the rôle has such definite limitations. New York audiences have come to expect not only brilliant coloratura singing but also a consistently pleasing legato from Miss Hempel, and in none of her recent undertakings has she disappointed her admirers.

The *Last Rose of Summer* is still the piece of resistance of "Martha." Miss Hempel gives it a new and popular twist by singing it first in Italian and then in English, and the second version seems to please her hearers even more than the first.

Margarete Ober suffered from hoarseness at the opening performance, and has at no time this season been quite in her best voice. Her vigorous acting, however, makes Nancy an extremely attractive fig-

„Tinta musicale“

9

am 25. November 1847 an der Wiener Hofoper im Theater am Kärntnerort – damals übrigens noch vorwiegend Heimstatt des aktuellen italienischen Repertoires – uraufgeführt. Prägend für Flotows Komponieren war aber – was man an der rhythmischen Yerve und dem pikanten Parfum mancher Melodien durchaus hören kann – sein langer Aufenthalt in Paris, wo der von den Renten seiner Besitztümer lebende Aristokrat zwischen 1831 und 1848 (und erneut zwischen 1863 und 1868) sein Domizil aufgeschlagen hatte. Überdies war für den internationalen Erfolg dieser populären Oper vor allem eine italienische Fassung entscheidend, die das erste Mal – mit von Flotow selbst vorgenommenen Eingriffen²⁵ – am 11. Februar 1858 am Pariser Théâtre Italien gespielt wurde und nicht nur die französische, sondern ebenso die Rezeption dieser Oper im italienischen und englischen Sprachraum prägen sollte – bis hin zu dem Umstand, dass Lyonels Arie im dritten Akt („Ach! so fromm, ach! so traur“) sich als Paradenummer aller Tenöre von Rang auf unzähligen Tonträgern vor allem in italienischer Übersetzung („M'appari tutt'amor“) findet.

Man muss nicht so weit gehen wie der amerikanische Musikpublizist Gustave Kobé, der in *The complete opera book*, einem durch unzählige Neuauflagen und Übersetzungen bis heute weitverbreiteten Opernführer, Flotows Oper ostentativ, wenn auch nicht „without considerable hesitation“ als „a French opera“ behandelte²⁶, um festzustellen, dass Prägung, Genese und Rezeptionsgeschichte dieser Partitur für eine kosmopolitische Geisteshaltung stehen, die im weiteren Verlauf des 19. Jahrhunderts zunehmend suspekt wurde: So selbstverständlich wie begüterte Aristokraten zwischen verschiedenen Kulturen pendeln konnten, so misstrauisch betrachtete eine von bürgerlichen Funktionseliten bestimmte Musikpublizistik bereits im 19. Jahrhundert alles, was nicht eindeutig einer bestimmten nationalen Tradition zugeordnet werden konnte – ganz zu schweigen von der Musikwissenschaft des 20. Jahrhunderts, in der musikhistorische Entwicklungen vorzugsweise, wenn nicht gar ausschließlich fein säuberlich nach nationalen Traditionen getrennt abgehandelt wurden.

²⁵ Eine präzise Würdigung der Quellenlage dieser Oper wäre ein dringendes Desiderat, konnte aber bei der Vorbereitung dieses Beitrags nicht durchgeführt werden. Eine autographe Partitur der Oper ist in der Memorial Library der Stanford University erhalten, kann aber nur am Ort selbst eingesehen werden. Eine weitere autographe Quelle hat sich in Paris in der Bibliothèque Nationale de France erhalten (Département de la Musique, Ms. 11636): Es handelt sich um eine zwölfseitige Partitur mit neu komponierten Teilen für Nancys Arie am Beginn des dritten Akts. Durch die Neukomposition eines 51 Takte umfassenden langsamen Ariensatzes („Essest mesto il mio cor non sapria“) in des-Moll und Des-Dur sowie durch die Einbindung des – hier von F-Dur nach G-Dur transponierten – strophischen Liedes der Originalfassung („Jägerin, Schlau im Sinn“ / „Il tuo stral nel lanciar“) in einen mit Koloraturpassagen garnierten „durchkomponierten“ Zusammenhang machte der Komponist aus einem volkstümlichen Strophenlied eine virtuose mehrteilige Arie nach italienischem Muster. Vgl. auch die mit dieser Quelle übereinstimmende Fassung des 1858 bei Brandus und Dufour in Paris erschienenen italienischen Klavierauszugs *Marta. Opéra semiseria en quatre actes* (Platten-Nummer 10002; benutztes Exemplar: Paris, Bibliothèque Nationale de France, Département de la Musique, D. 3997).

²⁶ *The complete opera book: the stories of the operas, together with 410 of the leading airs and motives in musical notation* [1919], London 1922, S. 559.

Photo

Photography has captured our imagination for years already. It is now a daily activity of many people to “capture their experience”, if not even their existence in some photographed way. Susan Sontag (1977) coined the phrase that photography “feels like knowledge – and, therefore, like power”. You are in a relation to the world. Taking the photograph in my view is the Mephistopheles moment. You are in control of the object taken by the camera. Arranging the scenery, waiting for the perfect moment, expression, light or colours is like mastering a situation, an atmosphere, an emotion. Photographs have the power to work as document. Editing has become easy and pervasive with digital tools. However, it was always present in the traditional technical parts of shooting and developing subsequently in the dark room. Being taken on a photograph is more like the Faustian moment of realising that you are manipulated, or at risk of being made use of for some purpose unknown to you at that moment. Beware, a photograph is always just an image of an image. The photographer is the intermediate person using a specific technology to transform his perception or vision of reality into another image of it, creating a some form of virtual reality. In addition to this twofold transformation, the third transformation is historically the technical development of the negative into the print (see below). Nowadays, this is the compression and editing into a specific format. Despite these transformations, a photograph is admitted in court cases as providing evidence of guilt or to identify an illicit act (excess of speed limit). Infringements on privacy are the rule rather than the exception. Who is that person sitting next to you and at what time

of the day?

I apply photographs like note-taking for my research to capture spontaneous ideas or associations which await further interpretation or serve as [inspiration](#). Painting has been an elitist artistic practice for many years. Taking photographs has democratised the image-taking art forms. Instead of originals we have collections of photos from [museums](#) around the world. We take photos of photos to reveal the world around us and reflect on values. The social construction of the world is directly visible through the process of taking, collecting and curating photographs. Construct your own world or the world will construct or [deconstruct](#) you instead. Politicians (e.g. [Angela Merkel](#)), John F. Kennedy or historical figures, all had their defining moment condensed into one or several photographs, paintings before. Susan Sontag wrote 50 years ago: "... a photograph can be treated as a narrowly selective transparency". The third transformation of developing and/editing shown in the images below explain what she might be understand from this citation in a technical sense. Just as courts have to evaluate whether a proof is admissible and contributing to finding the truth. Viewing photographs is a balancing act between art and truth. "Even when photographers are most concerned with mirroring reality, they are still haunted by tacit imperatives of taste and conscience." (Sontag, p.6). Photographs document sequences of consumption, CO2 footprints we should frame this in the 21st century. Restricting print to a few "best of" was necessary to reduce the dirty footprint of photography, particularly since photos have become a mass media as much as the preferred media of masses. With photos we certify our own certificates for job applications or passports even. The "cosmopolitans accumulating photograph-trophies" we encounter in all instagram-able locations. Taking

photos is like a “friendly imitation of work” (p.9), you do something useful in documenting the images of a world in danger of being lost. We can give importance to otherwise forgotten realities, attach importance even immortality to something or someone of our choice. We make history through it or try to make it at least. “When we are afraid, we shoot. But when we are nostalgic, we take pictures.” (p.9) Sontag defines photographs as part of the repertoire of surrealism (p.77 ff), “to finding beautiful what other people found ugly or without interest and relevance ...”). We at risk to mistake photographs as reality and experience the original as “letdown” (p.147). The return to polaroid instant photography brings us back to the authenticity of the original, unique moment with supposedly unfiltered not-edited images. The true moment of having had fun or joint experience without photoshopping the missing member. I take photos, therefore I am, has become the mantra of modern societies. We tend to ignore that we are taken on photos a million more times than we take some ourselves. A [question](#) of power in the end. Edit yourself or you [become edited](#). ([Prix du Tirage photographique BnF 2022 Laurent Lafolie](#), photo below).

**DU TIRAGE PHOTOGRAPHIQUE - COLLECTION FLORENCE
ET LAFOLIE**



Romantik

[Caspar David Friedrich](#) gehört zum kollektiven Gedächtnis als Vertreter der Romantik und das nicht nur in Deutschland. Seine stimmungsgeladenen Landschaftsgemälde und Zeichnungen sind einprägsam. Auf Rügen lässt sich nach 200 Jahren noch die Stimmung erahnen, die er einfangen wollte. Weiße Kreidefelsen, Königsstuhl und lange Strände können dort noch bewundert werden. Große Anstrengungen sind nötig und werden bereits unternommen, um dieses [Naturspektakel](#) für die zukünftigen Generationen zu erhalten. Die brüchigen Kreidefelsen werden einer Erhöhung des Meeresspiegels und stärkeren Unwettern durch den Klimawandel nur schwer widerstehen können. Unsere kollektiven Schätze der Erinnerungen werden immer öfter mit kollektivem Versagen einhergehen, eventuell auch Denkmäler erhalten zu können. Wie erklären wir unser kollektives Versagen einmal unseren Kindern und Enkelkindern sowie den zu erwartenden Leidtragenden des raschen Klimawandels? Die überaus erfolgreiche Entertainmentindustrie dröhnt uns schon den Kopf so zu, dass wir Bedenken verdrängen können. Romantik ist eh von gestern und nur was für nostalgisch veranlagte Menschen. War schön sich einen Caspar-David-Friedrich-Moment gegönnt zu haben im Winterlicht bevor der alljährliche Overtourism wieder zuschlägt.



Kreidefelsen Rügen 2022

15:20



Caspar David Friedrich •

1817



**Der Wanderer über dem
Nebelmeer**

Caspar David Friedrich •

1818



Der Greifswalder Markt

Caspar David Friedrich •

1818



Twilight at Seaside

Caspar David Friedrich •

1819



The Gazebo

Caspar David Friedrich •

1818



**Frau am Strand von
Rügen**

Caspar David Friedrich •

1818



Kreidefelsen auf

Caspar David Fried

1818-1819



[Link zu Gemälde](#) Überblick bei www.wikiart.com



Romanatik2

Zur romantischen Periode gehören die bekannten Lieder von Schumann und Schubert. Meine Auswahl dazu liebäugelt besonders mit den Liedern zum Lindenbaum. Die Linde mit ihrem süßlichen Duft an warmen Tagen hat [Malende der Romantik](#) sowie die [Dichtenden](#) und Komponierenden betört. "[Am Brunnen vor dem Tore da steht ein Lindenbaum ...](#)" kannte vor 50 Jahren jedes Kind. Etwas weniger bekannt sind die fabelhaften Rückert-Lieder von Gustav Mahler: "[Ich atmet' einen linden Duft ...](#)". Für mich steht dabei die Atmosphäre in der Nähe der Linde im Vordergrund. "Unter den Linden" assoziieren viele nur noch mit der Verkehr in der Hauptstadt auf dem Weg zum Brandenburger Tor. Zum Reinhören und Reinversetzen in die Romantik sind die Lieder ein idealer Weg. Der [Frühlingsglaube \(Schubert Op.20.2\)](#) besingt die linden Lüfte und das Aufblühen der Natur. Es keimt die Hoffnung auf, dass sich alles zum Besseren wendet. Doch etwas Skepsis ist schon angebracht. Im Lied "[Die abgeblühte Linde](#)", ebenfalls von Schubert vertont, ist dann das Altern und die Treue thematisiert. Der Zyklus der Natur und Jahreszeiten nimmt scheinbar unaufhaltsam seinen Lauf. "Nur der Gärtner bleibt ihr treu, denn er liebt in ihr den Baum". [Das weise Herz](#) will [Gärtnern und erhalten](#), was so viele Emotionen und Optimismus hervorgebracht hat. Wir müssen die [Bäume retten](#), aus Pflicht die [Romantik inklusiv](#) und erlebbar zu erhalten. Dazu können wir mit den Linden ja schon einmal anfangen.

Frühlingsglaube

op. 20, 2
Ludwig UhlandD 660
September 1821
Dritte Fassung
erschienen: November 1822

***) Ziemlich langsam (**)**

pp

Die lin - den - Luf - te

sind - er - wacht, sie säu - seln und we - ben Tag - und - Nacht, sie

schaf - fen an al - len En - - - den, an - al - len En - - -

Mäßig

***) Original in As-Dur. / Originally written in A♯ major.**
****) Tempobezeichnung in der zweiten Fassung: „Mäßig“; Vorspiel in der ersten und zweiten Fassung (jeweils in B-Dur) auftaktig: / Tempo mark in second version: „Mäßig“ (moderate); prelude in first and second versions begins on upbeat (always in B♭ major):**