

NOW AND THEN

ART EXHIBITION

by Christophe de Landtsheer

NOW AND THEN

ART EXHIBITION

by Christophe de Landtsheer

0 - 190120 - le col, une analogie ou une métaphore?

!PROUT!



Gin discernen? Waren gewach ik u af?

To a

SLOW BURNING

quertritt
Nichtsche
alwegen
hun een
effegeate
elusion

meine loquet des trois, le philosophe doit- il choisir?
l'artiste
l'artisan

EZ 2081-H "AUFWÄRTS, EL ALEMÁN"

«Wie komme ich am besten den Berg hinauf?»
Stieg nur hinauf und denk nicht dran!»



(F. Nietzsche, Die Fröhliche Wissenschaft, n. 16)

Grete Hechler
Ges. de Tschauder 2018

190120 PROUT

LE COL

La imposibilidad de presentar el arte de Christophe de Landtsheer...

Con una formación académica en economía y filosofía (dos mundos de pensamiento cada vez más divergentes), el trabajo de Christophe intenta traducir reflexiones intelectuales en imágenes. Su trabajo trata de desvelar la práctica que requiere tal traducción.

"Verdichtung", que en alemán significa compresión - y también está compuesto del sustantivo "poesía" (Dichtung) - es un concepto relevante que se adapta a este enfoque artístico. También se podría referir a esto como la búsqueda sistemática para destilar el pensamiento en materia.

El trabajo de Christophe transforma su postura intelectual y su estructura mental en productos estéticos y formales singularmente reconocibles, a menudo crípticos, utilizando citas y referencias y, a veces, muy cómicos y llenos de ironía.

Gregor Nusser
NOEMA Art & Asset Management, Munich

The impossibility of introducing the art of Christophe de Landtsheer...

Emerging from a background of economics and philosophy (two increasingly divergent worlds of thought), Christophe's work attempts at translating intellectual reflections into images. His work is about unveiling the practice such a translation requires.

"Verdichtung", which in German means compression - and is also composed of the noun "poetry" (Dichtung) - is a relevant concept befitting such an artistic approach. One could also refer to it as the systematic quest to distill thought into matter.

Christophe's work morphs his intellectual posture and mental structure into uniquely recognisable aesthetic and formal products, often cryptic, using citations and references and, at times, very humorous and full of irony.

Gregor Nusser
NOEMA Art & Asset Management, Munich

De l'impossibilité d'introduire l'art de Christophe de Landsheer...

Ayant pour toile de fond l'économie et la philosophie (deux mondes de pensée de plus en plus divergents), le travail de Christophe consiste à dévoiler la pratique que nécessite la traduction de réflexions intellectuelles en images.

Le terme allemand "Verdichtung" - qui signifie "compression" et est également composé du mot pour "poésie" ("Dichtung") - est le concept approprié et pertinent dénotant sa démarche artistique: une quête systématique de distillation de la pensée en matière.

L'œuvre de Christophe transforme sa posture intellectuelle et sa structure mentale en des produits à l'esthétique et la formalité hautement reconnaissable, souvent cryptés, incorporant des citations et des références, et qui sont parfois humoristiques et plein d'ironie.

Gregor Nusser
NOEMA Art & Asset Management, Munich

Die Unmöglichkeit, die Kunst von Christophe de Landsheer vorzustellen...

Aus einem Hintergrund von Ökonomie und Philosophie (zwei zunehmend divergierenden Gedankenwelten) entspringt Christophe's Arbeit, intellektuelle Überlegungen in Bilder zu übersetzen. Seine Arbeit beinhaltet, die Praxis zu enthüllen, die eine solche Übersetzung erfordert.

„Verdichtung“, was im Deutschen Kompression bedeutet und auch aus dem Nomen „Dichtung“ (Dichtung) besteht, ist ein relevanter Begriff für einen solchen künstlerischen Ansatz. Man könnte es auch als das systematische Streben bezeichnen, Gedanken in Materie zu destillieren.

Christophe's Arbeit verwandelt seine intellektuelle Haltung und seine mentale Struktur in eindeutig erkennbare ästhetische und formale Produkte, oft kryptisch, unter Verwendung von Zitaten und Referenzen und manchmal sehr humorvoll und voller Ironie.

Gregor Nusser
NOEMA Art & Asset Management, Munich

Невозможность внедрения искусства Кристофа де Ландтшира...

Возникающая на стыке экономики и философии (два все более и более расходящихся мира мысли), работа Кристофа пытается перевести интеллектуальные размышления в образы. Его работа посвящена раскрытию практики, необходимой для такого перевода.

«Verdichtung», что в переводе с немецкого означает «сжатие» и также состоит из существительного «поэзия» («Dichtung»), - это актуальная концепция, подходящая для такого художественного подхода. Можно также назвать это систематическим поиском превращения мысли в материю.

Работа Кристофа превращает его интеллектуальную осанку и умственную структуру в уникально узнаваемые эстетические и формальные продукты, часто загадочные, использующие цитаты и ссылки, а иногда - очень смешные и полные иронии.

Грегор Нуссер
NOEMA Art & Asset Management, Munich

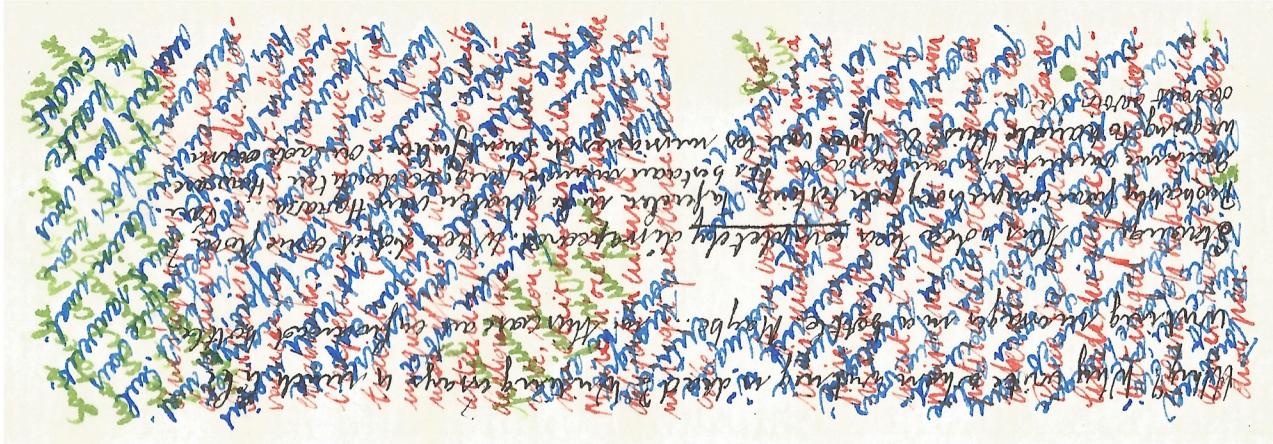
Over onmogelijkheid om de kunst van Christophe de Landsheer te introduceren ...

Met economie en filosofie als achtergrond (twee denkwerelden die steeds verder uiteen lijken te lopen) tracht Christophe intellectuele reflecties in beelden om te zetten. Zijn werk gaat om het onthullen van de praktijk die zo'n vertaling vereist.

"Verdichtung", betekent "compressie" in het Duits en bevat het zelfstandige naamwoord voor "poëzie" ("Dichtung"), is een relevant concept voor een dergelijke artistieke benadering. Je zou het ook een systematische zoektocht kunnen noemen om denken in materie te verleggen.

Christophe's werk transformeert zijn intellectuele instelling en mentale structuur in uniek herkenbare esthetische en formele producten, die vaak cryptisch zijn, met citaten en referenties gepeperd, en - soms - erg humoristisch en vol ironie.

Gregor Nusser
NOEMA Art & Asset Management, Munich



POEME ILLISIBLE

CHRISTOPHE DE LANDTSHEER

Bélgica, 1960

La principal práctica poética de Christophe se refiere a la espacialización del pensamiento y a la transformación de la reflexión en lenguaje e imágenes. Es un artista atípico que obtiene sus temas no solo en arte y filosofía, sino también en administración, finanzas, psicología, lingüística y ciencia.

En el siglo pasado Christophe se centró en la escritura. Desde 2006, en el marco de un programa que ha titulado "Itteration", Christophe hace "pinturas a cuatro manos" en cooperación con Yvo D'Herde.

Junto con los proyectos de "Itteration", Christophe también produce "gráficos" al organizar esquemas de textos, exploraciones semánticas, mapas mentales y diversos elementos gráficos. Estos "gráficos" se ciernen sobre la inescrutable intersección del dibujo, el collage, la poesía y la redacción de ensayos.

Andreia Pina
Galerista Magpie International, Marbella

CHRISTOPHE DE LANDTSHEER

Belgium, 1960

Christophe's main poetic practice concerns the spatialization of conceptual thought and its transformation not solely into language, but also into images. He is an atypical artist who sources his themes not only in art and philosophy, but also in management, finance, psychology, linguistics and science.

In the passed century he focused on writing. Since 2006 - within the framework of a programme he has entitled "Itteration" - Christophe makes "four-handed paintings" in cooperation with Yvo D'Herde.

Alongside the Itteration projects, he also produces "graphs" by arranging outlines of texts, semantic explorations, mind maps and motley graphical elements. These "graphs" hover above the inscrutable intersection of drawing, collage, poetry and essay writing.

Andreia Pina
Gallerist Magpie International, Marbella

CHRISTOPHE DE LANDTSHEER

Belgique, 1960

La principale pratique poétique de Christophe concerne la spatialisation de la pensée conceptuelle et sa transformation, non seulement en langage, mais également en images. Artiste atypique, il trouve ses thèmes dans les domaines de l'art et de la philosophie, ainsi que dans ceux de la gestion, de la finance, de la psychologie, de la linguistique et des sciences.

Au siècle passé, il s'est concentré sur l'écriture. Depuis 2006, dans le cadre d'un programme intitulé "Itteration", Christophe réalise des "peintures à quatre mains" en coopération avec Yvo D'Herde.

Parallèlement aux projets Itteration, il produit également des "graphes" en agençant des ébauches de texte, des explorations sémantiques, des cartes mentales et des éléments graphiques hétéroclites. Ces «graphes» planent au-dessus de l'intersection impénétrable du dessin, du collage, de la poésie et de la rédaction d'essais.

Andreia Pina
Galeriste Magpie International, Marbella

CHRISTOPHE DE LANDTSHEER

Belgien, 1960

Christophe's hauptsächliche poetische Praxis betrifft die Rationalisierung des konzeptuellen Denkens und seiner Transformation nicht nur in die Sprache, sondern auch in Bilder. Er ist ein atypischer Künstler, der seine Themen nicht nur in Kunst und Philosophie, sondern auch in Management, Finanzen, Psychologie, Linguistik und aus der Wissenschaft bezieht.

Im vergangenen Jahrhundert konzentrierte er sich auf das Schreiben. Seit 2006 - im Rahmen eines Programms mit dem Titel "Itteration" - fertigt Christophe in Zusammenarbeit mit Yvo D'Herde "vierhändige Gemälde".

Neben den Iterations-Projekten erstellt er auch "Graphen", indem er Umrisse von Texten, semantische Untersuchungen, "Mindmaps" und bunte grafische Elemente anordnet. Diese "Diagramme" schweben über der unergründlichen Schnittstelle von Zeichnung, Collage, Poesie und Essays.

Andreia Pina
Galeriste Magpie International, Marbella

Кристоф де Ландтшир

Бельгия, 1960

Основная поэтическая практика Кристофа касается пространственной концептуальной мысли и ее преобразования не только в язык, но и в образы. Он - нетипичный художник, который получает свои темы не только в искусстве и философии, но также в управлении, финансах, психологии, лингвистике и науке.

В прошедшем веке он сосредоточился на писательстве. С 2006 года в рамках программы, которую он назвал «Итерация», Кристоф в сотрудничестве с Иво д'Херде создает «картины четырьмя руками».

Наряду с проектами «Итерация» он также создает «графики», организуя контуры текстов, семантических исследований, интеллектуальных карт и разноцветных графических элементов. Эти «графики» парят над непостижимым пересечением рисунка, коллажа, поэзии и написания эссе.

Андрея Пина
Gallerist Magpie International, Марбелья

CHRISTOPHE DE LANDTSHEER

België, 1960

Christophe's belangrijkste poëtische praktijk betreft de verruimtelijking van conceptueel denken en de transformatie ervan niet alleen in taal, maar ook in beelden. Hij is een atypische kunstenaar die zijn thema's niet alleen in kunst en filosofie verzamelt, maar ook in management, financiën, psychologie, taalwetenschap en wetenschap.

In de afgelopen eeuw concentreerde hij zich op schrijven. Sinds 2006 - in het kader van een programma "Iterration" getiteld - maakt Christophe "vierhandige" schilderijen in samenwerking met Yvo D'Herde.

Naast de Iterration-projecten produceert hij ook "grafieken" door tekstdontwerpen, semantische verkenningen, geesteskaarten en bonte visuele elementen te schikken. Deze "grafieken" zweven boven het ondoorgrondelijke snijpunt van tekenen, collage, poëzie en verhandelingschrijven.

Andreia Pina
Galeriste Magpie International, Marbella

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Attention, Activity and Process

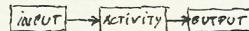
Attention always turns to change. Attention is the spatialization of change into activity. This spatialization is the differentiation between a "before" and an "after". And activity is what is in between a "before" and an "after". This implies that any reflection, which is attention turned to activity, necessarily happens after the "after".

Reflection is the temporal spatialization of the activity between a "before" and an "after". The outcome of a reflection is the temporal spatialization of an activity. This spatialization is temporal to the extent that it differentiates the succession "before, activity, after", in itself, and not within a supposed continuity or "duration" to attention cannot turn at this point. Temporal spatialization dynamically integrates this triad by conceptually limiting the "before" as a beginning, and the "after" as an ending. This temporally limited entity is then recognized by attention as a "process".

Further analysis of the process under attention requires a second level of spatialization: spatial representation.

- This spatialization allows the process to be temporally defined as having a "start" and an "end".
- to associate these temporal limits with "inputs" and "outputs"
- to be shared with other attentions.

The archetypal spatial representation of a process is composed of the succession of "input" - "activity" - "output", graphically represented, or charted, as follows:



There is however an "opportunity cost" to spatial representation. By "fixing" the process into its representation the dynamic (or "creative") relationship between "before, activity, after" is irrevocably lost.

Reflection upon activity distinguishes between activities that are driven by the "before" or by the "after". Activity driven by the "before" is output-oriented, unintentional, "progressive" activity. This output can be open-ended, or deterministic. Activity driven by the "after" is output-oriented, intentional "regressive" activity. The output of the first type of activity can be understood from its input, the output of the second one from its outcomes.



The succession of steps is a clear example of the spatialization of time.

Aurora & Victoria, ©

→ in the attention. And the question of the "materiality" of the attention is a morphophysiological one.

→ is necessary to attention → PBR, 313

→ activity here is not to be understood in the Aristotelian sense of a potentiality according to an act. Activity here is merely what goes on.

or "temporalization"

The idea of continuity is secondary. It is an abstraction of temporalization. → "extended" consciousness see ANW

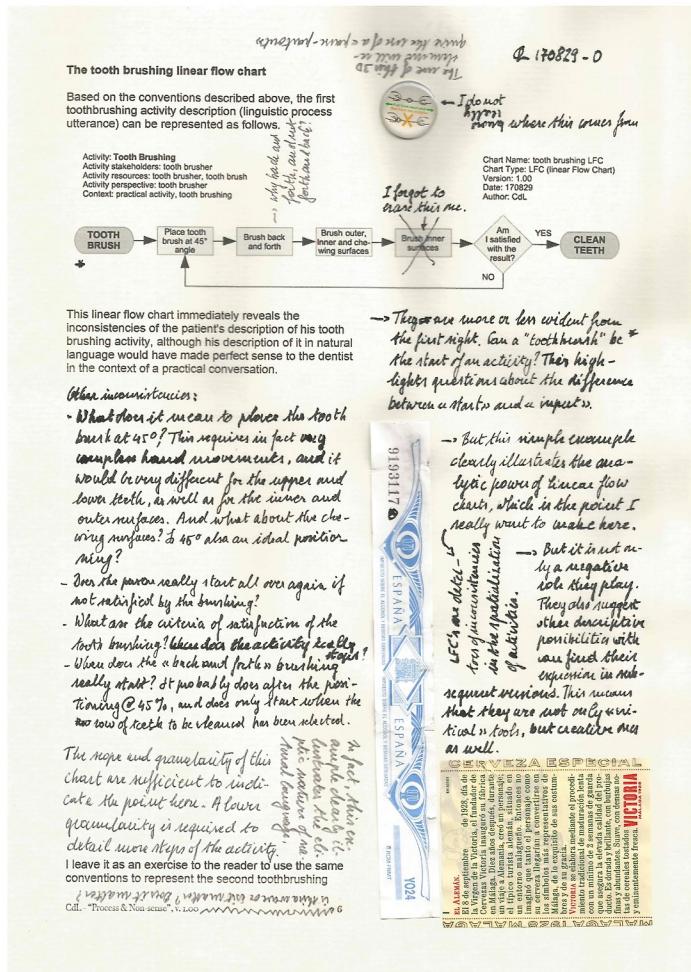
→ The body is the ground of actual spatialization. Without it no other spatializations can be performed. This does not mean however that the body is material.

→ this symbolic and of the order of convention. Until the business process management convention before it is widely used.

→ This cannot be, because in temporalization there is no distinction between input and output.

→ The physical impossibility is not only the "secren" between the different modes of attention. → Berkeley as explained by Bergson in chapter II of "La pensée et le mouvement".



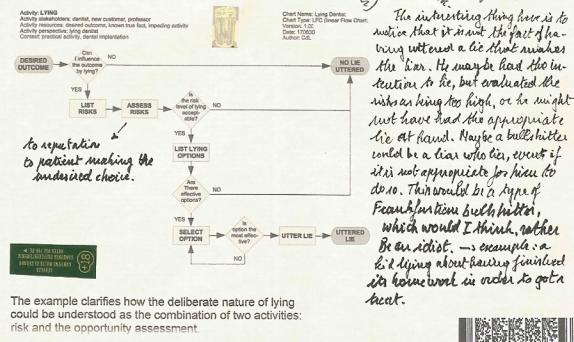


The lying dentist

To explore lying more concretely, let's take an example with a typical motive for lying - greed.

A dentist is asked by a new patient to implant a false tooth. He has two options to propose. Implant A would be better suited for the patient, and implant B less so. Both solutions cost the same, but the dentist has a higher profit margin on implant B. The dentist's desired outcome is the patient choosing for implant B, which he knows for a fact not to be the better solution. First, he ponders his chances of influencing the patient's choice by lying. Then, he considers the risks of lying. What if... the new patient is a colleague or someone involved in medicine or the industry of dental care? He checks, and OK the patient is a corporate finance consultant. What if... the patient asks for a second opinion? The dentist could always say he disagrees. If he considers the level of risk to be taken by lying as being acceptable, the dentist has decided to lie and he ponders what would be the most effective option to convince the patient of choosing for implant B. He ponders different scenarios, he could pretend to have implanted B in his mother in law, and that she is very happy, he could break the objective pros and cons, he finally decides to utter the following lie " a befuddled and respected colleague, dr X, who effectively is a professor at the local medical dental school, has explicitly asked me to implant solution B. This was six years ago, and I am sure it will last for the rest of his life, as he is about your age at that time ... A this point the lie has become a fact, independently of the patient's decision.

The dentist's lying activity can be charted as follows:



The example clarifies how the deliberate nature of lying could be understood as the combination of two activities: risk and the opportunity assessment.

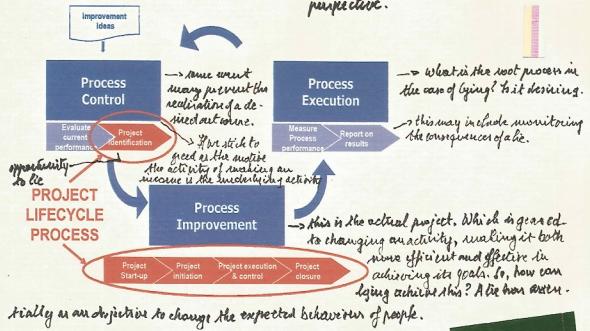
THE LYING DENTIST

The lying machine and the "Imitation Game"

"In 1950 Turing sidestepped the traditional debate concerning the definition of intelligence, introducing a practical test for computer intelligence that is now known simply as the Turing test. The Turing test involves three participants: a computer, a human interrogator, and a human foil. The interrogator attempts to determine, by asking questions of the other two participants, which is the computer. All communication is via keyboard and display screen. The interrogator may ask questions as penetrating and wide-ranging as he or she likes, and the computer is permitted to do everything possible to force a wrong identification. (For instance, the computer might answer "No" in response to, "Are you a computer?" and might follow a request to multiply one large number by another with a long pause and an incorrect answer.) The foil must help the interrogator to make a correct identification. A number of different people play the roles of interrogator and foil, and, if a sufficient proportion of the interrogators are unable to distinguish the computer from a human being, then (according to proponents of Turing's test) the computer is considered an intelligent thinking entity."²⁵

The idea of lying is dependent on the pre-supposition that truth is binary, but that the lie is not. "Mais le revers de la vérité a cent mille figures, et un champ infini." In other words, that there is only one "real" world and an indefinite number of "unreal" worlds. In this sense Frankfurt is just as objectivist as Montaigne is.

Lying as a project 0-170820



²⁵ <https://www.britannica.com/technology/artificial-intelligence#ref739462> (date: 170829)



0-170829 If I am right, and lying always is a practical project, it should correspond to reaching an investment in the business world. So, what does the lie invest? Basically future cash flows of his credibility and reputation are damaged. The consequence of an uncovered lie will be not only loss business in the future, but a damaged social image as well.



→ this has to be put in relationship with realism, which supposes that there can only be ONE truth, concerning any type of fact. A true fact is practically, scientifically, artistically, historically and philosophically true, all at once and independently of the perspective.

→ What is the root process in the case of lying? It's deriving. → this may include monitoring the consequences of a lie.

→ this is the actual project. Which is geared to changing an activity, making it both more efficient and effective in achieving its goals. So, how can lying achieve this? At the same time.

The moral dimension of lying O-170220

However, practical activity is not only driven by the activities of "desiring and obtaining", but as Oakeshott points out, by "moral activity"²⁴, by "approving or disapproving"²⁵. Lying does not only have a "functional" dimension as a means to get what one wants, but a moral one in the approval or disapproval of the lie.

"White" lies follow exactly the same process as "black" lies. The only difference is that their desired outcome is not egoistic, but altruistic: it is to preserve someone else from painful emotions and sadness.

"En vérité le mentir est un maudit vice. Nous ne sommes hommes, et ne nous tenons les uns aux autres que par la parole. Si nous en connissions l'horreur et le poids, nous le poursuivrions à feu, plus justement que d'autres crimes."²⁶

"Gray" lies have desired outcomes in function of the continuation of the conversation in a particular manner. When I tried to explain this notion to a friend he reacted by uttering: "You're full of s***".

Does the seducer lie?

In other words, in what kind of a conversation is she involved? It certainly practical in nature.

Is she for her lies «white», this is, to the benefit of the belief? But how can the seducer be sure he acts to the benefit of the seduced individual? Well, he can only guess, checking the other person's mind is impossible. This is of course ignoring a reductionist situation where the seducer is not looking to take advantage of a ~~weakness~~ ^{weakness} of the reduced. In the ideal situation there would be mutual reduction. —

The son of the lying dentist the patient would be justifiably angry at him, because he ~~would~~ have got a suboptimal treatment for his particular care. So he has to go as a ~~deficit~~ damage.

But, imagine the dentist is ~~inconscient~~ ^{an imbecile} & effectively were the better solution for him, should he be angry or should he laugh? I would tend to think that he should do both and avoid the dentist in the future.



→ if there is only one truth, we are all dependent on knowing it. By lying the liar brings every party except in the conversation of uninvited.

The liar ~~intentionally~~ ^{accidentally} misleads the belief that he is actually involved into a circled conversation, which in fact he is not because the liar hides his true intentions by misrepresenting facts of a practical nature.



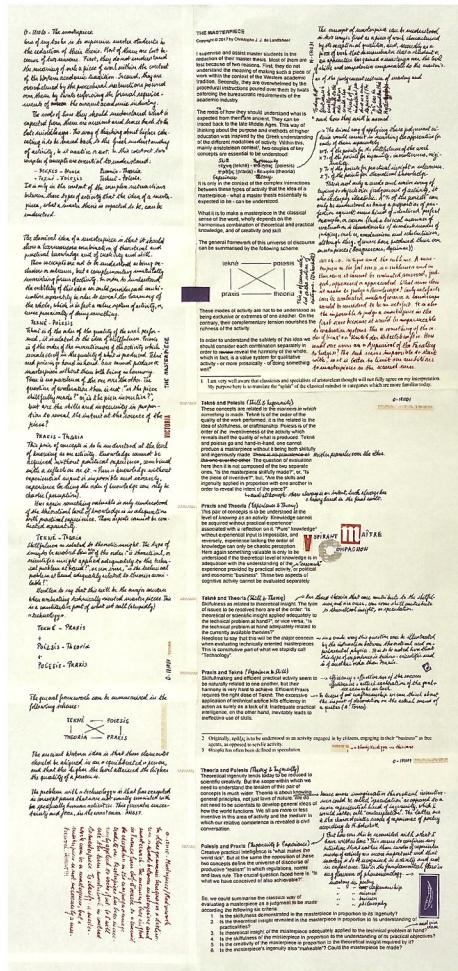
→ This opens up a very interesting window of thought, what if only one was fundamentally a lie, but that it is only reasonable, but lies that were uttered. Circled conversation would then be a collection of acceptable lies.



24 Michael Oakeshott, VoP, p. 199, 28

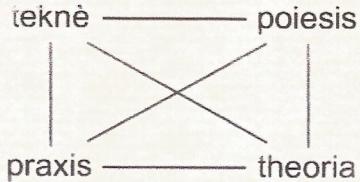
25 Michael Oakeshott, VoP, p. 210, 9

26 Michel de Montaigne, in "Les Essais"



THE MASTERPIECE - INITIAL MANUSCRIPT

The general framework of this universe of discourse can be summarised by the following scheme:



This is of course related to the notion of critique. (Dekeshoff)

These modes of activity are not to be understood as being exclusive or extremes of one another. On the contrary, their complementary tension nourishes the richness of the activity.



M-17031

The concept of masterpiece can be understood in two ways: first as a piece of work characterised by its exceptional qualities, and, secondly as a piece of work that demonstrates that a student or an apprentice has gained «mastery» over the level of skills and competencies comparable to the master's. *(in the judgement criteria of mastery and*
Today life first starts according to the old. But we could also think of an industrial product as a masterpiece. The "Ds" are in Holland Dutch. Myths of

"and how they will be ascended."

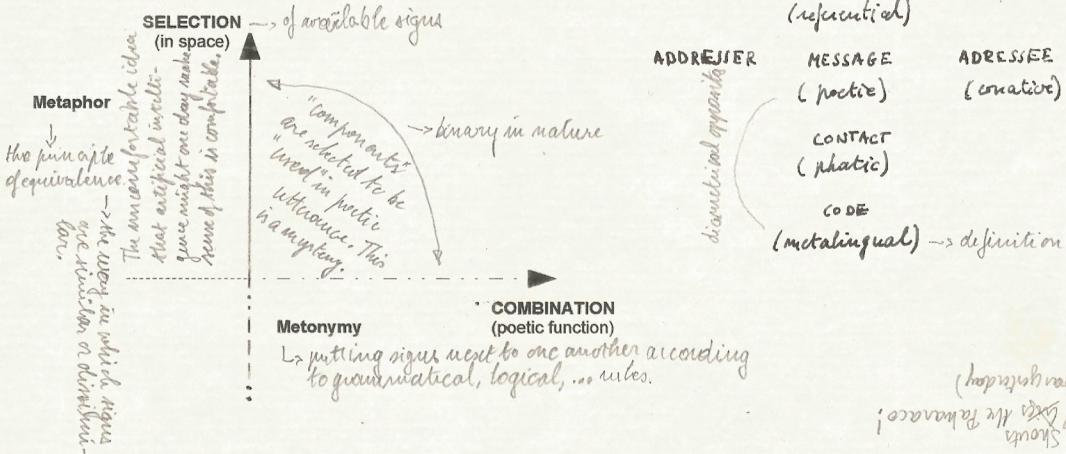
Skill Creativity
τέχνη (tekne) - ποίησις (poiesis)
πρᾶξις (praxis) - θεωρία (theoria)
Experience Theory

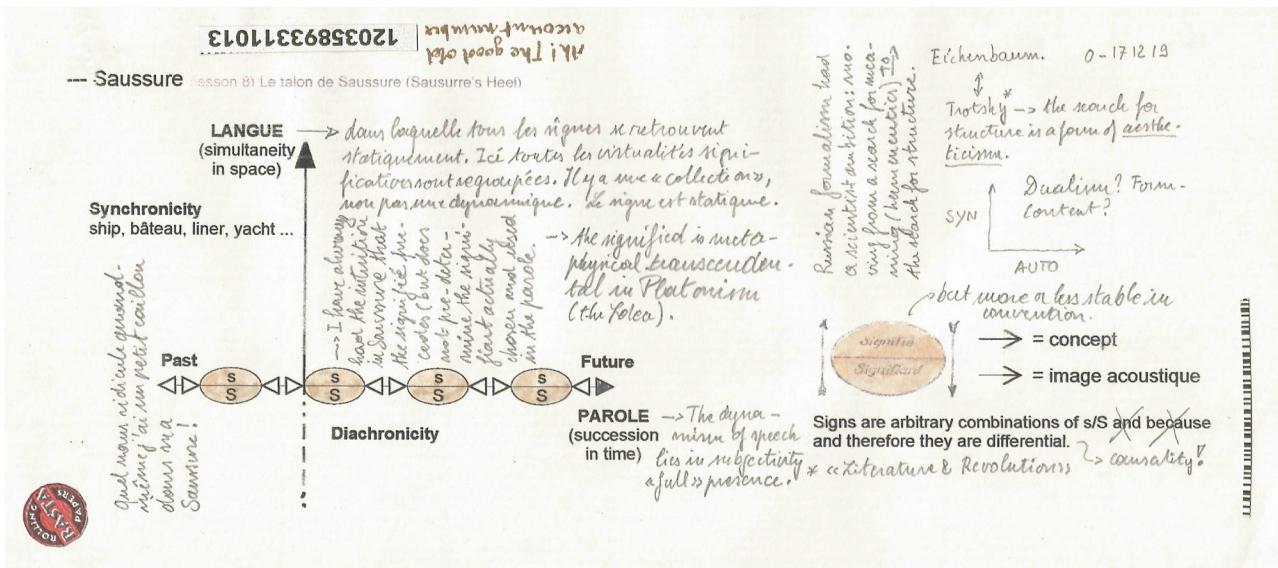
It is only in the context of the complex interactions between these types of activity that the idea of a masterpiece - what a master thesis essentially is expected to be - can be understood.

What it is to make a masterpiece in the classical sense of the word, wholly depends on the harmonious combination of theoretical and practical knowledge, and of creativity and skill.



--- Jakobson lesson 9 → "Linguistics & Poetics" 0-171213 0-171220





— Derrida (lesson 10) 0-171220

DIFFERENCE
(in space)

Voice ("full" presence)
Signification (s/S)

S - S - S - S - S - S - S - S - S - S -
↳ signified

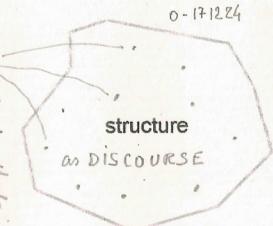
↳ This succession of signifiers is triggered by association. This results in a chain breaking, where chains of signifiers that is not an associative pattern, but can be poly-referential and self-repeating patterns, that ignore writing through a new version of temporal associations.
↳ Spontaneity (S) (Source)

Writing — traces — DIFFERENCE — (in time)

Supplemental signifying chain

"Eventement" = something that emerges, but that always has been there.
↳ The problem of the transcendental signified, or the idea of effects causes.

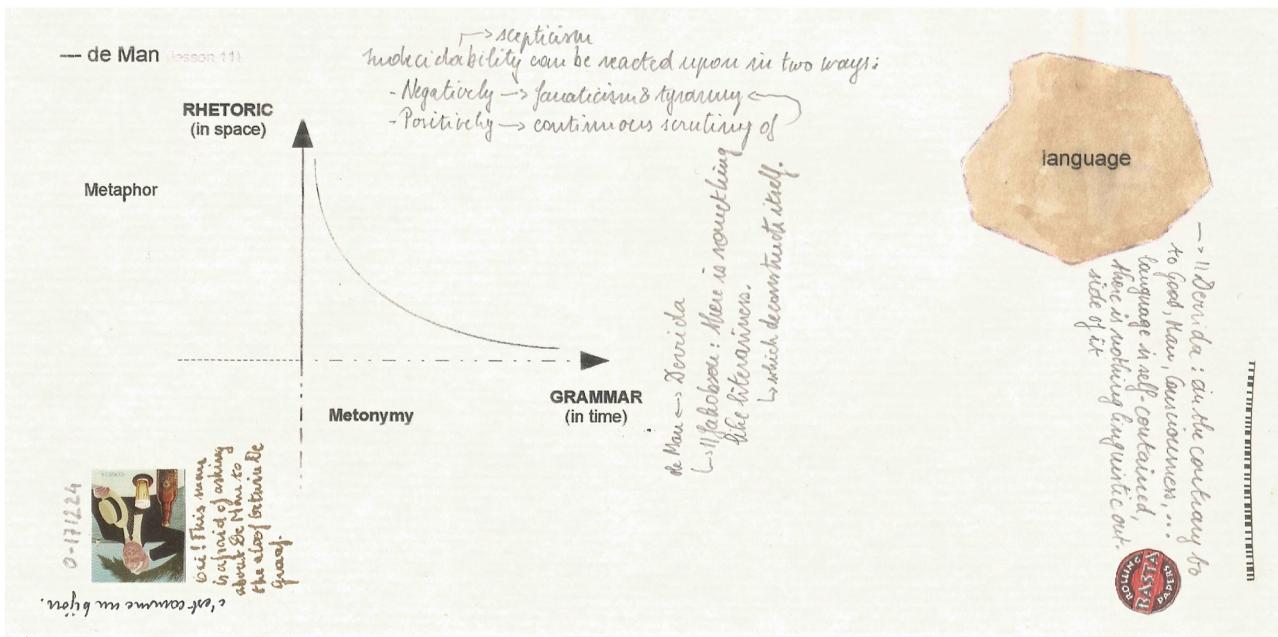
↳ But if all the signifiers within the structure are determined by the structure, the structure is arbitrary.

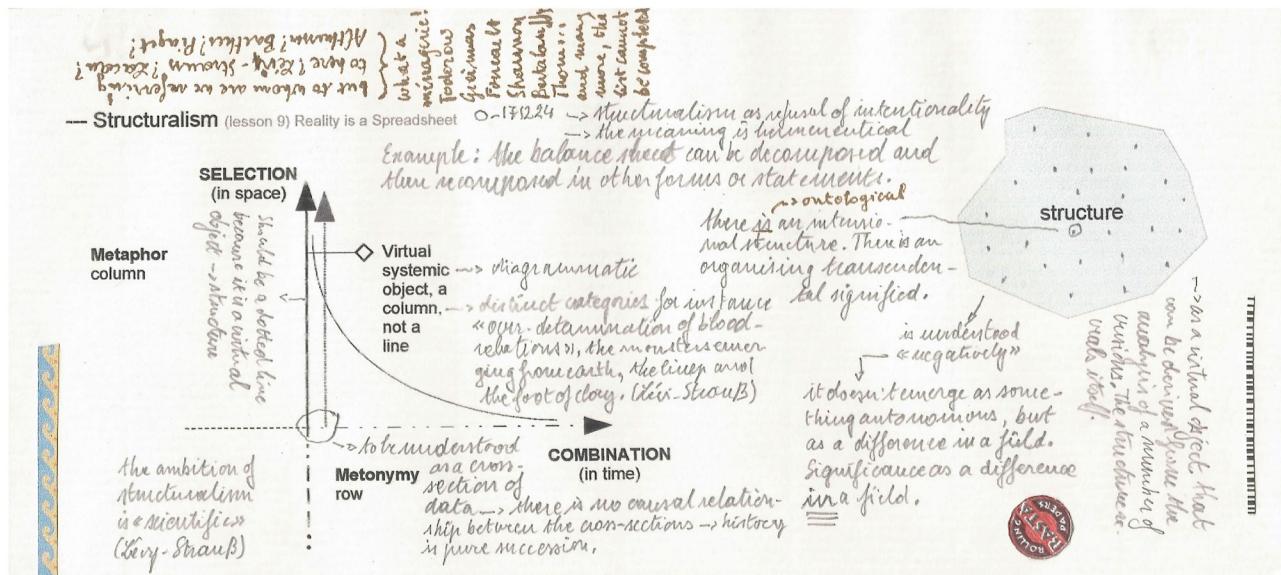


The structure is ephemeral and arbitrary.



DERRIDA





STRUCTURALISM

#1 - #12081

SEMANTIC ANALYSIS OF THE CONCEPT OF "NONSENSE"

www.vincentmalvoisine.com

"Nonsense" is here understood as conduct or language that breaches at least one of the four rules of civilized conversation

1. The conversation has no pre-set objectives, there is no conclusion sought.
2. No participant should prevail and claim the conversation for oneself.
3. Each should express oneself in one's own coherent and relevant manner.
4. Seriousness and playfulness are allowed to alternate.

CHARACTER **RELATED CONCEPTS** **DEFINITION** **ACTIVITY** **VOICE*** **BREACH** **TYPE OF NONSENSE** **TYPE OF UTTERANCE**

Pretender con artist, baiter, charlatan, faker, hoaxer, impostor, quack, ringer, shamer? *introduces a subject in such a way as to mislead the audience and the person one is talking to about his true purpose. He "twists" the truth to deliberately misleading someone else.* *to introduce to a person else, for him to believe what he wants to believe, the person who uttered his statement is an impostor along a deliberate and conscious intent.* *quacking!* *impostor -> a negative of nonsense, out of place, out of context.*

Know-it-all guru, patronizer, expert *one who claims to know everything.* *a person who looks down on people we used to get along with.* *quacking!* *quacking!*

Braggart (narcissist) blowhard, boaster, gascon, show-off, swaggerer, vaunter *boastful or excessive pride in oneself.* *A braggart is a boastful person who wants to another's rich or opinion.* *quacking!* *quacking!*

Tribesperson fan, snob, name-dropper, groupie, convert *People require that we conform to the principles of belonging to a society or group.* *no person who wants to belong to a group, who wants to fit in with others, who wants to reveal facts about others.* *quacking!* *quacking!*

*** Proselytist** preacher, campaigner, activist, militant *The proselytist believes in the principles of his religion and wants to convert others to his beliefs.* *but has been converted to a different religion by another person, he wants to convert others to his religion.* *no person who admits the function of nonsense, through power or active intent.* *quacking!*

Gossipier quidnunc, informer, snitcher *gossiping, revealing secrets.* *no person who wants to reveal secrets, who wants to gossip, who wants to reveal facts about others.* *quacking!*

Censor dogmatist, sexist, tight-arse, zealot *the censor is a person who wants to control what other people say or do.* *but has been converted to a different religion by another person, he wants to convert others to his religion.* *no person who wants to censor other people, who wants to control what other people say or do.* *quacking!*

Bore enthusiast, whiner, hypochondriac, story-teller, creep, faddist *enthusiastic, boring, hypochondriac, story-teller, etc.* *but has been converted to a different religion by another person, he wants to convert others to his religion.* *no person who wants to bore others, who wants to be boring, who wants to be a hypochondriac, who wants to tell stories, etc.* *ramble*

According to M.J. Daubenhoff's categorization of voices

SEMANTIC ANALYSIS OF THE CONCEPT OF "NONSENSE"

#2

P-17007 - Another word with the concept of non-sense, from an hermeneutical perspective, is to decide whether it can be seen in the light of FRONT (gesichtswise) or A HEADING (Führungsweise). I would be the second option because this is about of research in it's not truth, but some meaning within the conversation. In principle all alternative can have a meaning in the relevance of the words. That is related to the idea of reference of an utterance.

#3

P-17010 - O - Signs of Bullshit

The old man, shouting to the bull, "I tell you, you will not be able to become a bull, you will not be able to become a bull". The bull, shouting back, "I tell you, you will not be able to become a bull, you will not be able to become a bull". His son, quieted him, "It's time for you to stop, that's it, that's it, my father is shouting."

CHARACTER

CHARACTER	RELATED CONCEPTS	DEFINITION	ACTIVITY	VOICE*	BREACH	TYPE OF NONSENSE	TYPE OF UTTERANCE
Pretender *	con artist, baiter, charlatan, faker, hoaxer, impostor, quack, ringer, shark	one person who tricks other people in order to get what they want	Boring → <i>particularly boring if forced to be boring in contrast with the other characters of this list.</i>	Rule 1			
Know-it-all *	guru, patronizer, expert	one who claims to know everything	Boring → <i>insisting so much in business particular.</i>	Rule 1, 2 & 4		Intervention	
Braggart * (narcissist)	blower, boaster, gascon, show-off, swaggerer, vaunter	expresses excessive pride in oneself	Boring → <i>excessively boasting over one's pedigree.</i>	Rule 2 & 4			
Tribesperson *	fan, snob, name-dropper, groupie, convert »	people organise their conversation from the perspective of belonging to a society or group	Boring	Rule 3			
Proselytist *	preacher, campaigner, activist, militant *	attempts to convert people to another religion or opinion	Boring	Rule 1, 2 & 4			
Gossipier *	quidnunc, informer, snitcher	a person who eagerly and secretly gathers and reveals personal facts about others	Boring	Rule 2			
Censor *	dogmatist, sexist, tight-ass, zealot	a person who limits the freedom of conversation through passive or active imposition of preconceived ideas	Boring → <i>excessively censoring some form of content, especially its opposition to speculation and hence humor.</i>	Rule 1, 2 & 4		Political correctness.	
Bore *	(enthusiast) whiner, hypochondriac, story-teller, creep, faddist	a person whose talk or behaviour is long-winded, dull and/or uninteresting	Boring → <i>monotony and lack of originality, especially the same old stories told over and over again.</i>	Rule 2	O	Ramble → <i>babble</i>	

* According to M.J. Oakeshott's categorisation of 'Voices'

SEMANTIC ANALYSIS OF THE CONCEPT OF "NONSENSE"

"Nonsense" is here understood as conduct, or language that breaches at least one of the four rules of civilized conversation

1. The conversation has no pre-set objectives, there is no conclusion sought.
2. No participant should prevail and claim the conversation for oneself.
3. Each should express oneself in one's own coherent and relevant manner.
4. Seriousness and playfulness are allowed to alternate.

CHARACTER **RELATED CONCEPTS** **DEFINITION** **ACTIVITY** **VOICE*** **BREACH** **TYPE OF NONSENSE** **TYPE OF UTTERANCE**

Pretender con artist, baiter, charlatan, faker, hoaxer, impostor, quack, ringer, shamer, *flattery* a person who tricks other people in order to get what they want
Explains his ideas, uses flattery, creates conspiracy, pushes responsibility and tries to be the most interesting person in the conversation.

Know-it-all guru, patronizer, expert one who claims to know everything
Discards the other's point of view, equals to knowing it all.

Braggart (narcissist) blowhard, boaster, braggart, show-off, swaggerer, vaunter expresses excessive pride in oneself
Nonsense is his power and pretensions and wanting himself to be the most interesting person in the conversation.

Tribesperson fan, snob, name-dropper, groupie, convent
organise their conversation from the perspective of belonging to a society or group

Proselytist preacher, campaigner, activist, militant
Attempts to convert people to another religion or opinion

Gossipier quidnunc, informer, snitcher, tattle
a person who eagerly and continually gathers and reveals personal facts about others

Censor dogmatist, sexist, tight-assed, zealot
a person who limits the freedom of conversation through passive or active imposition of preconceived ideas

Bore enthusiast, whiner, hypochondriac, story-teller, creep, faddist, *long-winded*, dull and/or uninteresting
a person whose talk or behaviour is long-winded, dull and/or uninteresting.

* According to M.J. Oakeshott's categorisation of voices

4-170813 5 0-170301

#3

#5

Annotations:
A red box highlights the definition of the Pretender character.
A red arrow points from the definition of the Know-it-all character to the activity of the Tribesperson character.
A red arrow points from the activity of the Braggart character to the definition of the Censor character.
A red box highlights the activity of the Gossipier character.
A red box highlights the definition of the Censor character.
A red arrow points from the definition of the Censor character to the activity of the Bore character.

SEMANTIC ANALYSIS OF THE CONCEPT OF "NONSENSE"

"Nonsense" is here understood as conduct, or language that breaches at least one of the four rules of civilized conversation

1. The conversation has no pre-set objectives, there is no conclusion sought.
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3. Each should express oneself in one's own coherent and relevant manner.
4. Seriousness and playfulness are allowed to alternate.

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CHARACTER	RELATED CONCEPTS	DEFINITION	ACTIVITY	VOICE*	BREACH	TYPE OF NONSENSE	TYPE OF UTTERANCE
Pretender	con artist, baiter, charlatan, faker, hoaxer, impostor, quack, ringer, sham	a person who tricks other people in order to get what they want	Exploits confidence, cruelty, naïveté, compassion, vanity, irresponsibility, and greed	Practical Sarcastic Art	Rule 1	Plagiarism	
Know-it-all	guru, patronizer, expert	one who claims to know everything	Disdains the other's point of view, tends to interrupt others	Practical Sarcastic Art	Rule 1, 2 & 4	Arrogance is not plausibly shown. I would like to know if it's all true. <i>Woman: Cheating begins because she and because</i>	
Braggart (narcissist)	blower, boaster, gascon, show-off, swaggerer, vaunter	expresses excessive pride in oneself	Misrepresents his power and qualities and considers himself to be the most interesting person in the conversation.	Practical Sarcastic Art	Rule 2 & 4	This form of narcissism is not plausible. I would like to know if it's all true. <i>Woman: Cheating begins because she and because</i>	
Tribesperson	fan, snob, name-dropper, groupie, convert	people organise their conversation from the perspective of belonging to a society or group		Practical Sarcastic Art	Rule 3	This form of narcissism is not plausible. I would like to know if it's all true. <i>Woman: Cheating begins because she and because</i>	
Proselytist	preacher, campaigner, activist, militant	attempts to convert people to another religion or opinion	Sees in the conversation an opportunity to convince others to join his opinion	Practical Sarcastic Art	Rule 1, 2 & 4	This form of narcissism is not plausible. I would like to know if it's all true. <i>Woman: Cheating begins because she and because</i>	
Gossipier	quidnunc, informer, snitcher, tattler	a person who eagerly and secretly gathers and reveals personal facts about others		Practical Sarcastic Art	Rule 1	gossip	
Censor	dogmatist, sexist, tight-assed, zealot	a person who limits the freedom of conversation through passive or active imposition of preconceived ideas		Practical Art	Rule 1, 2 & 4	Zealotism is quite frequent now. A wife, especially a diabetic, can't go outside and by other side artist himself of a work that is too involves quality.	
Bore	enthusiast, whiner, hypochondriac, story-teller, creep, faddist	a person whose talk or behaviour is long-winded, dull and/or uninteresting	Has no variation in conversing. Each conversation is a thematic and/or stylistic repetition of the previous ones.	Practical Sarcastic Art	Rule 2	So, we are in definite like to ramble away, but then again all above substances are. <i>Woman: Cheating begins because she and because</i>	

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The general idea here is that words would be different according to the another context I have tried to clarify by giving some activity that can be done with the word. The word can also mean something else as well although it does not necessarily mean that. Although defining nonsense often involves defining a sense of the word which must first be applied.

SEMANTIC ANALYSIS OF THE CONCEPT OF "NONSENSE"^a

^b Usually understood as a foolish or unmeaningful talk.
Nonsense" is here understood as conduct, or language that breaches at least one of the four rules of civilized conversation

1. The conversation has no pre-set objectives, there is no conclusion sought.
2. No participant should prevail and claim the conversation for oneself.
3. Each should express oneself in one's own coherent and relevant manner.
4. Seriousness and playfulness are allowed to alternate.

CHARACTER	RELATED CONCEPTS	DEFINITION	ACTIVITY	VOICE*	BREACH	TYPE OF NONSENSE	TYPE OF UTTERANCE
Pretender	con artist, baiter, charlatan, faker, hoaxer, impostor, quack, ringer, sham	a person who tricks other people in order to get what they want	Exploits confidence, credulity, naïveté, compassion, vanity, irresponsibility, and greed	Practice F	Rule 1	Convoluted, inconsequential talk Because here in the rule, so the lyrics is created and the meaning is hard to come up the lyrics	Irreverent, 
Know-it-all	guru, patronizer, expert	a person who claims to know everything about anything	Disdains the other's point of view, tends to interrupt others	Practice, science, art	Rule 1, 2 & 4	Generalization, partial knowledge applied to an individual topic, tends to ignore the most variable elements, a set of interrelated methods	
Braggart (narcissist)	blower, boaster, gascon, show-off, swaggerer, vaunter	exhibits excessive pride in oneself, and for a people, but we willing to defer the interests of around	Misrepresents his power and qualities and considers himself to be the most interesting person in the conversation	Practice, science, art	Rule 2 & 4	Shows large doses of overinflated hyperbole, overstatement, exaggeration	
Tribesperson	fan, snob, name-dropper, groupie, convert	organizes excessive pride in oneself, and for a people, but we willing to defer the interests of around	Creates the sense of the self, centered to the external fact that interest him and his social support with the environment	Practice, science, art	Rule 3	Exclusive, tribalistic talk	
Proselytist	preacher, campaigner, activist, militant	Attempts to convert people to another religion or opinion	Sees in the conversation an opportunity to convince others to join his opinion	Practice	Rule 1, 2 & 4		
Gossipier	gossip, informer, snitcher, tattler	a person who eagerly and maliciously gathers and reveals personal facts about others	Always requires the need to gossip, to spread stories, to exchange to topics that are interesting in friends	Practice	Rule 1	Z gossip	
Censor	'dogmatist, sexist, tight-arse, zealot	a person who limits the freedom of conversation through passive or active imposition of preconceived ideas	Shows any imposition or frustration of communication (such as censored, muffled, quiet, or other guarantees of silence)	Practice, art	Rule 1, 2 & 4		silence
Bore	enthusiast, whiner, hypochondriac, story-teller, creep, faddist	a person whose talk or behaviour is long-winded, dull and/or uninteresting	Has no variation in conversing. Each conversation is a thematic and/or stylistic repetition of the previous ones	Practice, science, art	Rule 2		ramble

^c Some of them are specific characters. All categories above are inclusively being.

* According to M.J. O'Leary's categorization of voices

SEMANTIC ANALYSIS OF THE CONCEPT OF "NONSENSE" Usually understood as "foolish or unimportant talk" M-172.8 → Yes, but there are also practical considerations of what nonsense is. There can be successive events, for example, in a movie, etc., as well.

"Nonsense" is here understood as conduct, or language that breaches at least one of the four rules of civilized conversation.

↳ cannot be distinguished from a bull session (41).

↳ leading itself to the generation of a lot of nonsense.

CHARACTER	RELATED CONCEPTS	DEFINITION	ACTIVITY	VOICE*	BREACH	TYPE OF NONSENSE	TYPE OF UTTERANCE
Pretender	con artist, baiter, charlatan, faker, hoaxer, impostor, quack, ringer, sham	A person who tricks other people in order to get what they want	Exploits confidence, credulity, naiveté, compassion, vanity, irresponsibility, and greed.	Practice	Rule 1	The goal of the utterance is of the essence here. Lying is central here, and nonsense is instrumental in covering up the lie.	quarrely
Know-it-all	guru, patronizer, expert	One who claims to know everything about anything, or about a particular subject	Disdains the other's point of view, tends to interrupt others.	Practice, science, art	Rule 1, 2 & 4	Generalisation, partial knowledge, appropriated topics, reduction of the most varied themes to a set of interpretative procedures.	
Braggart (narcissist)	blower, boaster, gascon, show-off, swaggerer, vaunter	Expresses excessive pride in oneself, and/or, is persistent in imposing oneself as the central subject of the conversation.	Misrepresents his power and qualities and considers himself to be the most interesting person in the conversation.	Practice, science, art	Rule 2 & 4	Ignores large spaces of conversational opportunities. Amplification, exaggeration.	
Tribesperson	fan, sycophant, name-dropper, groupie, convert, assimilate	Attempts to impose their conversation from the perspective of belonging to a society or group	Limits the scope of the conversation to an external perspective that does not contribute to the conversation.	Practice, science, art	Rule 3	Irrelevant detail and technicalities covered with boring enthusiasm.	
Proselytist	preacher, campaigner, activist, militant	Persistently attempts to convert people to another religion or opinion	Sees conversation as an opportunity to convince others to join his opinion or creed.	Practice	Rule 1, 2 & 4	↳ always refers to a disjointed set of experiences related to the convert's belief. Quotations, citations, references, etc.	S
Gossipier	quidnunc, informer, snitcher, tattler	A person who eagerly and habitually gathers and reveals information or rumours about other people.	Is inquisitive but rarely talks about oneself. Shifts the conversation towards irrelevant or personal topics.	Practice	Rule 1	↳ always associated with stories, gossips made up.	gossip
Censor	dogmatist, sexist, fight-arse zealot	A person who limits the freedom of conversation through passive or active imposition of preconceived ideas.	Stems any conversations in function of his own convictions or taboos (and sees other opinions or ideas as threats).	Practice, art	Rule 1, 2 & 4	The censoring inhibits one of the strands of the conversation, however, it only disrupts, disrupts...	
Bore	enthusiast, whiner, hypochondriac, story-teller, creep, faddist, assimilate	A person whose talk or behaviour is long-winded, dull and/or uninteresting.	Has no variation in conversing. Each conversation is a thematic and/or stylistic repetition of the previous one(s).	Practice, science, art	Rule 2	The type of conversation is rather uniform than the topics which the maximum call on does that is forced.	ramble

* According to M.J. Daenzer's categorization of voices

SEMANTIC ANALYSIS OF THE CONCEPT OF "NONSENSE" Usually understood as "foolish or unmeaningful talk"

•-181028 "Nonsense" is here understood as conduct, or language that breaches at least one of the four rules of civilized conversation

1. The conversation has no pre-set objectives, there is no conclusion sought.
2. No participant should prevail and claim the conversation for oneself.
3. Each should express oneself in one's own coherent and relevant manner.
4. Seriousness and playfulness are allowed to alternate.

CHARACTER RELATED CONCEPTS DEFINITION ACTIVITY VOICE* BREACH TYPE OF NONSENSE TYPE OF UTTERANCE

CHARACTER	RELATED CONCEPTS	DEFINITION	ACTIVITY	VOICE*	BREACH	TYPE OF NONSENSE	TYPE OF UTTERANCE
Pretender (Flatterer)	con artist, baiter, charlatan, faker, hoaxer, impostor, quack, ringer, sham	a person who tricks other people in order to get what they want	Exploits confidence, credulity, naïveté, compassion, vanity, irresponsibility, and greed.	Practice	Rule 1	lying	quackery
Know-it-all	guru, patronizer, expert	one who claims to know everything about anything, or about a particular subject	Dismisses the other's point of view, or dismisses the other's knowledge applied to unrelated topics, reduction of the most varied themes to a set of interpretative procedures.	Practice, science, art	Rule 1, 2 & 4	General knowledge applied to unrelated topics, reduction of the most varied themes to a set of interpretative procedures.	buzzword, catchphrases, numbers, drywings, gibberish
Braggart (narcissist)	blower, boaster, gascon, show-off, swaggerer, vaunter	expresses excessive pride in oneself, and/or, is persistent in imposing oneself as the central subject of the conversation.	Misrepresents his power and qualities and considers himself to be the most interesting person in the conversation.	Practice, science, art	Rule 2 & 4	Ignores large spaces of conversational opportunities. Amplification, exaggeration.	I will make America great again.
Trubesperson	fan, snob, name-dropper, groupie, convert, <i>fanatique du culte</i>	people organise their conversation from the perspective of belonging to a society or group	Limits the scope of the conversation to an external perspective that does not contribute to the conversation.	Practice, science, art	Rule 3	Irrelevant details and technicalities, conveyed with boring enthusiasm.	rustle, thud
Proselytist	preacher, campaigner, activist, militant	persistently attempts to convert people to another religion or opinion	Sees conversation as an opportunity to convince others to join him in his cause. Always refers to the same set of arguments.	Practice	Rule 1, 2 & 4	Quotations, references, citations, ... <i>slang</i>	monologue, lecture, poker
Gossipier	quidnunc, informer, snitcher, <i>cattiva</i>	a person who eagerly and persistently gathers and reveals personal facts or rumours about other people	Is inquisitive but rarely tells stories. Tries to keep the conversation towards irrelevant or personal topics.	Practice	Rule 1	Irrelevant or personal questions attempted with – occasionally made-up – stories about other people.	gossip, tattle
Censor	dogmatist, sexist, light-arse, zealot, <i>fanatique du racisme</i>	a person who limits the freedom of conversation through passive or active imposition of preconceived opinions or ideas as threats.	Steers any conversations in function of his own convictions or taboos (and sees other opinions or ideas as threats).	Practice, art	Rule 1, 2 & 4	Declares some subjects out of the bounds of the conversation. Assertions, body language, disgust, ... <i>last of them</i>	You're wrong. You can't say that. If you say that once again...
Bore	enthusiast, whiner, hypochondriac, story-teller, creep, faddist, <i>charlatan</i>	a person whose talk or behaviour is long-winded, dull and/or uninteresting.	Has no variation in conversing. Each conversation is a thematic and/or stylistic repetition of the previous one(s).	Practice, science, art	Rule 2	The type of nonsense uttered is irrelevant, it is rather the manner in which the utterance is similar that transforms its content into nonsense.	ramble

In Case of Emergency *According to M.J. DaCosta's categorization of voices

•-181028 - Marfor I described the #7 behavior to the left. His type of utterance are soft-spoken, gentle, blunting. It would situate him between the seducer and the flatterer.

NONSENSE 7

SEMANTIC ANALYSIS OF THE CONCEPT OF "NONSENSE"					
CHARACTER	RELATED CONCEPTS	DEFINITION	ACTIVITY	VOICE*	BREACH
Pretender (Flatterer)	con artist, ballyhoo, charlatan, fake, haxier, impostor, quack, miger, sham, poseur	a person who tricks others into believing something in order to get what they want	Exploits innocence, credulity, naïveté, compassion, vanity, irresponsibility, and greed.	Practice	Rule 1 This is a rule of conversation. It requires a contradiction or discrepancy . It cannot be only applicable to two persons .
Know-it-all	guru, patronizer, expert, smart-arse, wise guy	one who claims to know everything about anything, or about a particular subject	Shows off by giving accurate answers to questions.	Practice, science, art	Rule 1, 2 & 4 This is a rule of conversation. It requires a contradiction or discrepancy . It cannot be only applicable to two persons .
Braggart (narcissist)	blower, boaster, gascon, show-off, swagger, vaunter	expresses excessive pride in himself, and/or, is persistent in imposing oneself as the center subject of the conversation	Misrepresents his power and qualities and considers himself to be the most interesting person in the conversation.	Practice, science, art	Rule 2 & 4 This is a rule of conversation. It requires a contradiction or discrepancy . It cannot be only applicable to two persons .
Tribesperson	fan, snob, name-dropper, groupie, convert, proselyte, driveller	people organize their conversations from the perspective of belonging to a society or group.	Limits the scope of the conversation to a personal perspective that does not contribute to the conversation.	Practice, science, art	Rule 3 This is a rule of conversation. It requires a contradiction or discrepancy . It cannot be only applicable to two persons .
Proselytist	preacher, campaigner, activist, militant	persistent attempts to convert people to another religion or opinion	Sees conversations as an opportunity to convert others to join his opinion or creed. Always refers to the same set of arguments.	Practice	Rule 1, 2 & 4 Philosophy, History This is a rule of conversation. It requires a contradiction or discrepancy . It cannot be only applicable to two persons .
Gossipier	quidnunc, informer, snitcher, tattler	a person who eagerly and habitually gathers and reveals personal facts or information about other people	bulletin but rarely talks about oneself. Steers the conversation towards irrelevant or personal topics.	Practice	Rule 1 Irrelevant or personal questions alternated with – occasionally made-up - stories about other people.
Censor	dogmatist, sexist, (radical) feminist, light-arse, zealot	a person who imposes his/her own freedom of conversation through passive or active imposition of preconceived ideas.	Has no variation in conversations in function of his own convictions or taboos (and sees other opinions or ideas as threats).	Practice, art	Rule 1, 2 & 4 Declares some subjects out of the bounds of the conversation. Final assertions, body language, disrupt, ... A lack of humor.
Bore	enthusiast, whiner, hypochondriac, story-teller, creep, faddist, chitterer	a person whose talk or behaviour is long-winded, dull/uninteresting, full of clichés, repetitive, etc.	Has no variation in conversations. Each conversation is a thematic and/or stylistic repetition of the previous one(s).	Practice, science, art	Rule 2 The type of nonsense uttered is irrelevant, it is rather the manner in which the utterance is similar to the previous one in its content into nonsense.

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Nouns related to **foolishness**: ballyhoo, baloney, bull, fable-fablie, guff, hogwash, hokey, hot air, jazz, moonshine, and poppycock

Nouns related to **valueless stuff**: punk, rot, rubbish, trash

Nouns related to **excrements**: bullocks, bullshit, crap

Interjections: both, phooey and quick

Verbs: capote, drive, tattle, schmooze

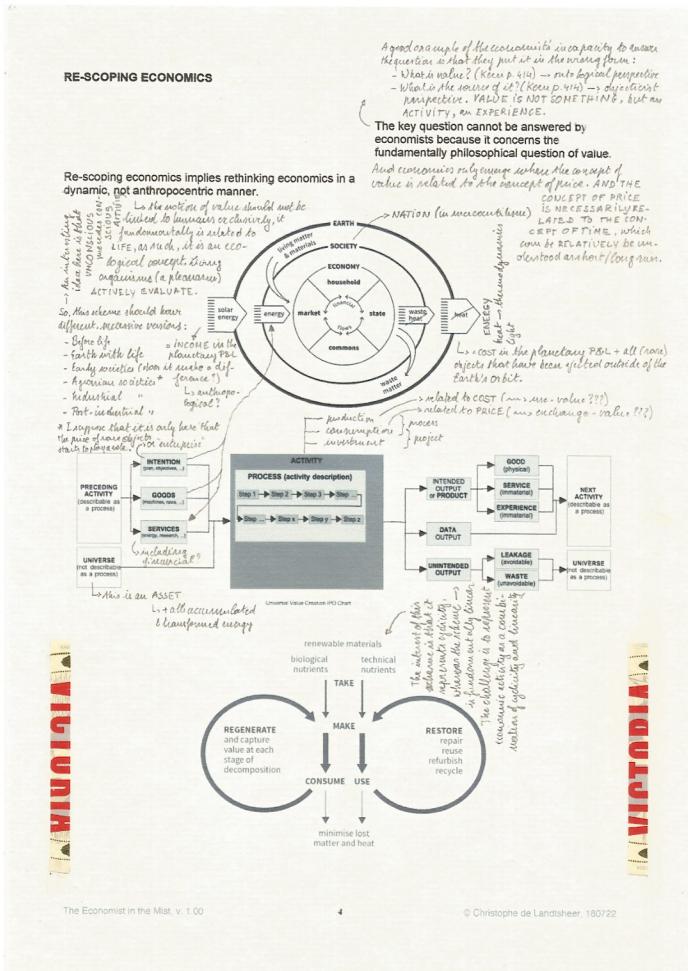
A. **SEMANTIC ANALYSIS OF THE CONCEPT OF "NONSENSE"**

B. **VOCALISATION**

C. **IMPERSONATION**

D. **IMPATIENCE**

NONSENSE 8



RE-SCOPING ECONOMICS

Is this a way to spend Christmas? Really?

181225 - O - Some ideas about metaphysics

In current process metaphysics change denoted by nouns such as "concrecence" or "emergence". In business process management they are denoted using verbs or short descriptive nouns. "Search for a book on tray". The latter requires an agent. The problem in modern metaphysics is that the agent is supposed (except maybe for Whitehead), if any processes are descriptions of activities, the agency question is unavoidable. The question is: "Who or what acts?". Can the notion of agency be avoided? More recent metaphysics tend to "psychologise" the agent (as in Deleuze). The agent no longer is a conscious (anthropomorphic) individual (god), but an other, unconscious (or id), a body, an inanimate force (see (on p. 10)).

181225 - O - The use of metaphysics

In the past metaphysics may have had a kind of usage in the organisation of the symbolic world. This function has evaporated. Today doing metaphysics feels more like the activity of documenting the limits of human thought, not to the benefit of future human generations, but of some superior intelligence that will be able to make sense of these outrageous endeavours.

181225 - O - Non-linear processes

The concept of a non-linear process is contra-intuitive. It fundamentally means that the succession of the steps is not set and eventually that the number of possibilities of choices is not limited to the binary set "yes or no" but to virtually unlimited number of choices. In other words: non-linear processes are expected to describe analogue activities. But is this even thinkable?

181225 - O - About ontology

The function of law is to formulate a fixed, or static, ontology. The challenge to philosophy is to formulate a dynamic ontology (Bergson, Simondon, Deleuze, ...). Static ontologies define linear processes, dynamic ontology is requires activities the only can be represented in the non-linear processes, whatever this may mean.

181225 - O - Some fundamental questions of metaphysics

The practical and praxeological levels of understanding stand on two feet: the linearity of time and the logical bipartition (A or not-A). Whatever cannot be fitted in this model of thought cannot be considered rational. In rationalism in his re-invention he has imposed on metaphysics. More recent metaphysics have increasingly emancipated from linearity, but remain - to a large extent - subject to dualism. It seems valid to me to try and explore whether a formal process description could be a valid instrument of metaphysical enquiry, and whether it could be used to escape logocentrism.

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"What on Earth Am I Trying to Achieve?" v. 0.00

181225 - O - Some Ideas about Metaphysics

In recent metaphysics processes are denoted with nouns such as "concrecence" or "emergence". In business process management they are denoted using verbs or short descriptive nouns. "Search for a book on tray". The latter requires an agent. The problem in modern metaphysics is that the agent is supposed (except maybe for Whitehead), if any processes are descriptions of activities, the agency question is unavoidable. The question is who or what acts? How can this be avoided? More recent metaphysics tend to "psychologise" the agent (as in Deleuze). The agent no longer is a conscious (anthropomorphic) individual (god), but an other, unconscious (or id), a body, an inanimate force (see (on p. 10)).

181225 - O - The use of metaphysics

The past metaphysics may have had a kind of usage in the organisation of the symbolic world. This function has evaporated. Today doing metaphysics feels more like the activity of documenting the limits of human thought, not to the benefit of future human generations, but of some superior intelligence that will be able to make sense of these outrageous endeavours.

181225 - O - Non-linear processes

The concept of a non-linear process is contra-intuitive. It fundamentally means that the succession of the steps is not set and eventually that the number of possibilities of choices is not limited to the binary set "yes or no" but to virtually unlimited number of choices. In other words: non-linear processes are expected to describe analogue activities. But is this even thinkable?

181225 - O - About ontology

The function of law is to formulate a fixed, or static, ontology. The challenge to philosophy is to formulate a dynamic ontology (Bergson, Simondon, Deleuze, ...). Static ontologies define linear processes, dynamic ontology is requires activities the only can be represented in the non-linear processes, whatever this may mean.

181225 - O - Some fundamental questions of metaphysics

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Why this? Rather than making love or money?

181226 - O - Praxeology and technology

I am inhabited somehow abiding intuition that technology and proxy ology function in the same plane, the realm of manageable world. But it is equally clear that there are overlaps with speculation. "Reagan invents the technology of the event that is also the technology of the self and a technology of the self?" This is the example of the absurdity of the term "technology", but also of the irruption of speculation within the realm of theory (or praxeology in von Mises' terms). It is the limit where language becomes FUTILE and the necessity for graphical modelling reveals itself.

181225 - O - Epistemic level

Post-Kantian epistemology, as epitomised in Ludwig von Mises, separates knowledge into two realms: practical knowledge and pretheoretical knowledge. Speculation is relegated to the realm of nonsense. My main concern is to enquire how speculation actually drives praxeology and, probably, also praxis.

181226 - O - BPM and its applications to other levels

Business process modelling has emerged in the practical realm. It can easily be transposed into the world of praxeology (and probably of ethics, see "The living dentists-graph"). This is possible because ethical activities can be understood as being linear, and hence be transformed into law. The main challenge is to see whether BPM could be of any use in the (non-behavioural) psychology or metaphysics.

181226 - O - Some concepts that cannot find any grace in "my" metaphysics

(Because they are in contradiction with the principle of physical impossibility)



181227 - O - Process and subject

Current metaphysics tend to depersonalise activity. For this purpose the term PROCESS is standardly being used. Some examples: concrecence, spatialisation, emergence, ...

BUT ...

Who emerges? Who spatialises? Who concretes? Who only seems to have access to what emerges, concretes or spatialises.

181227 - O - Psychologisation of physiology?

The main problem of current metaphysics is the move away from "reality" which is relinquished to science. The depersonalisation of metaphysics is (paradoxically?) accompanied with the psychologisation (metaphysics as a "real" fantasy), or physiologisation (metaphysics conditioned by bodily activity).

181227 - O - The challenge of metaphysics

It is to escape from opposition, dual thinking (which is the basis of praxeology), binarism, dualism, ... In short any kind of dialectics.

¹ Brian Massumi, "Parables for the Virtual", p. 55

"What on Earth Am I Trying to Achieve?", v. 0.00

WHY THIS?

What on Earth Am I Trying to Achieve?

When I first tried to read Alfred North Whitehead's "Process and Reality" I quickly got frustrated although I had the funny feeling that I fundamentally comprehended the scope and the value of his philosophical attempt. The source of my frustration was not only the extreme complexity of the conceptual apparatus, but mainly the impression of conceptual imprecision it left me.

At a later stage in life I was professionally confronted with the technicalities of business process and project management. Since then I have been haunted by the intuition that a similar methodology could be used, not only to analyse "Process and Reality" diagrammatically, but that this approach could contribute to revitalise the noble practice of metaphysics.

In the meantime the discipline of business process management (BPM) has leaped forward and ever more valuable literature was being produced on the subject. Process thinking has become so pervasive that people not only see processes everywhere¹, but that in some cases the concept of "process" obfuscates the more fundamental one of "activity".

An ontology is, put simply, a structure of signification that allows to know "what is" in a certain "universe of discourse", and the BPM specific ontology² is probably the best documented yet.

Metaphysics however, does not endeavour to formulate "a" specific ontology, but - quite the opposite, it attempts to articulate the widest possible ontology using as few concepts as possible. This means that most of the business process and quality management concepts, methods and formalisms are superfluous for developing a metaphysical system. Only the basics are relevant and could help Western metaphysics out of its object-oriented gridlock.

I suppose the use of little more than the four basic BPM operators

will suffice to at least explore some basic metaphysics. It is - I believe - worth to explore the possibilities of using basic diagrammatical tools to encode metaphysics from a static mode of thinking, expressed in natural language, into a dynamic mode of thinking that could develop its general ontology - who knows? - using graphical representation.

Other, more specific ontologies could benefit from such an effort as well. A lot of conceptual confusion still prevails, even in the BPM-sphere. The definition of concepts is being increasingly adapted to pragmatical needs.

1. See my "The Value of Metaphysics and of Metaphysical Conversation".
 2. See my "Processes Everywhere!", www.landheer.net/landheer.html#process.
 3. "... an ontology is an artifact—more precisely, an intentional semantic structure that encodes the set of objects and terms that are presumed to exist in some area of interest (i.e., the universe of discourse or semantic domain), the relationships that hold among them, and the implicit rules constraining the structure of this (piece of) reality." "The Value of Ontology" by Mark van Rosting, Wim Laurier and Simon M. Polovina in "The Complete Business Process Handbook", p. 91. *x And yes! There is something strangely alluring (ANU would probably find it mystical) to create under and encoding LABYRINTHES.*

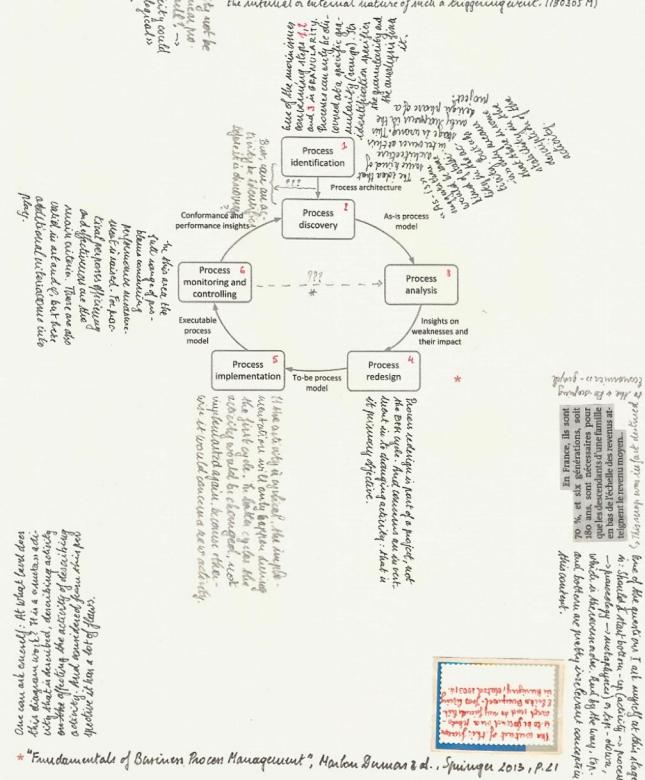
What on Earth Am I Trying to Achieve? | 100

Christophe de Landheer - 31/01/19

11.2.2 - A Rule of Metaphysics

The Issues With Business Process Lifecycle Descriptions

1920 H
This question has a definite answer! The answer lies in the question! Can processes be general? This would mean that all a process can be applied. But if the goal is just as well known as the process, then there is no process. There is no process because there is no goal. So it is not a process description. A process should be seen as a succession of elements of an activity by time or logically. Only in this way can we distinguish between process and goal.
Is this only an event can achieve. But this raises the question about



THE ISSUES WITH PROCESS LIFECYCLE DESCRIPTIONS

Graphical spatialization of activity

\rightarrow H-190306 ms Bergson & the Spatialisation of Time.

The spatial representation of an activity, a process instant (or an event) from the flow of duration. Duration is utterance, can also be graphically. In its simplest form an activity can be rendered as a linear flow chart composed of the succession of "input" - "activity" - "output".



Characteristics of linear flow modelling of activities

Linear flow charts describe activities as:

- having a closed scope, this means having a definite start and finish, and no "loose ends".
- consisting of discreet steps, preferably at similar granularity level.
- linear: each step can have only one exiting arrow.
- decision steps are binary, they cannot have more than two, "yes / no", exiting arrows. In logical terms they are disjunctive: "yes v no", or "1 v 0" \rightarrow this is not ivo, but 1Vo.
- being possibly recursing, meaning that a "no" decision can lead to a previous step, thus creating a "loop".

Whenever you are in the activity, there is always a past and a future, they are called **now** and **then**, according to Bergson, this is what is generally made clear by the division in discrete steps of duration. The question is whether it is possible to represent duration if we could not oppose it to materialised time? This is what is done in the diagram below. The diagram shows a square divided into four quadrants. The top-left quadrant is black, the top-right is yellow, the bottom-left is white, and the bottom-right is grey. The text around the square reads: "0-190307 - in a very old, granular and irregular manner, the world is set off into squares. If it is impossible to write the infinite law - because there is no such thing as a square that has the infinite law - then the infinite law is not in the world, it is in the mind".

190319 : H - Civilizational Cyclicality

With time we see many phases in multidimensional space.

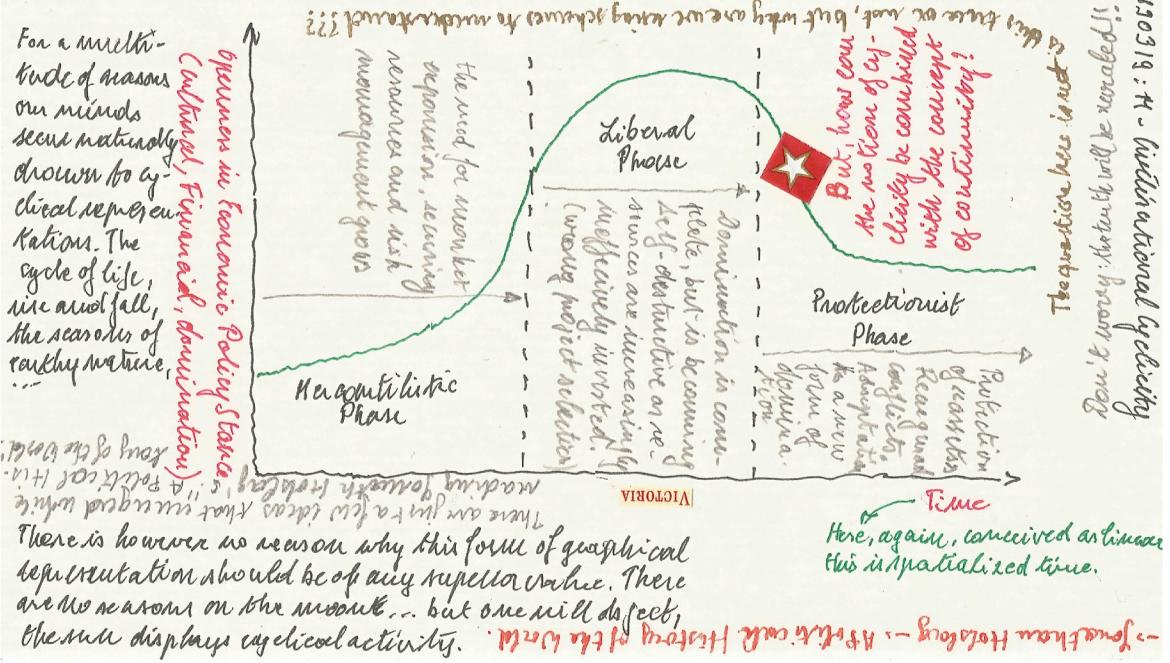
In harmonious phases we progress to meet our own needs, but why we see many phases in multidimensional space?

Protectionist Phase

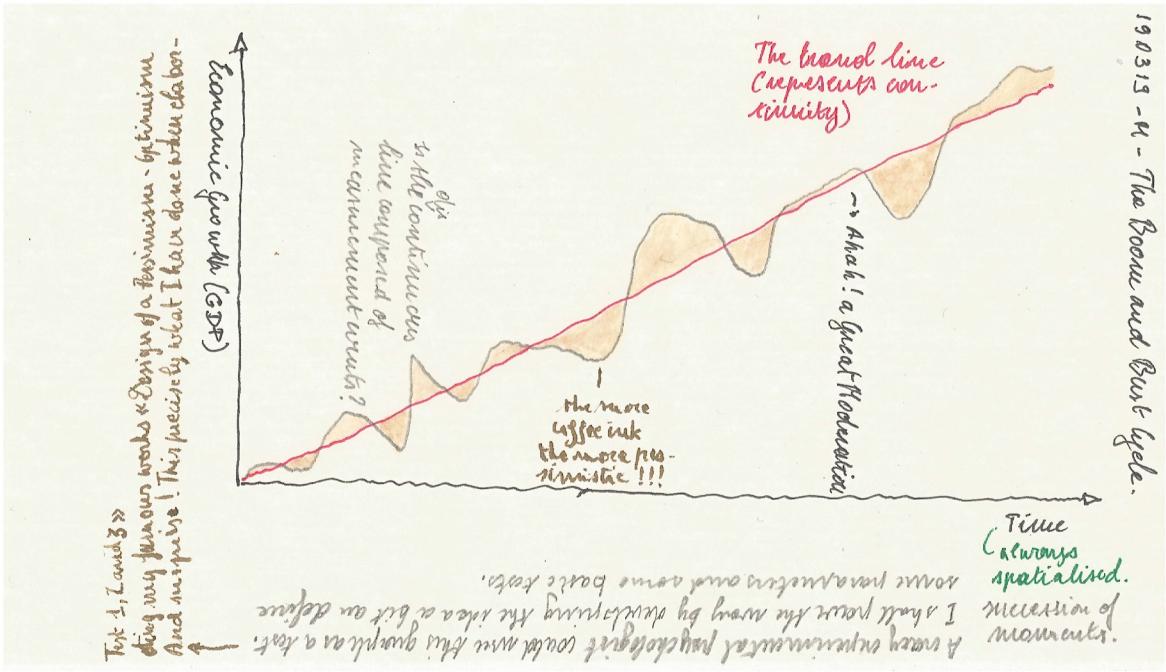
the new form of domination.

Time

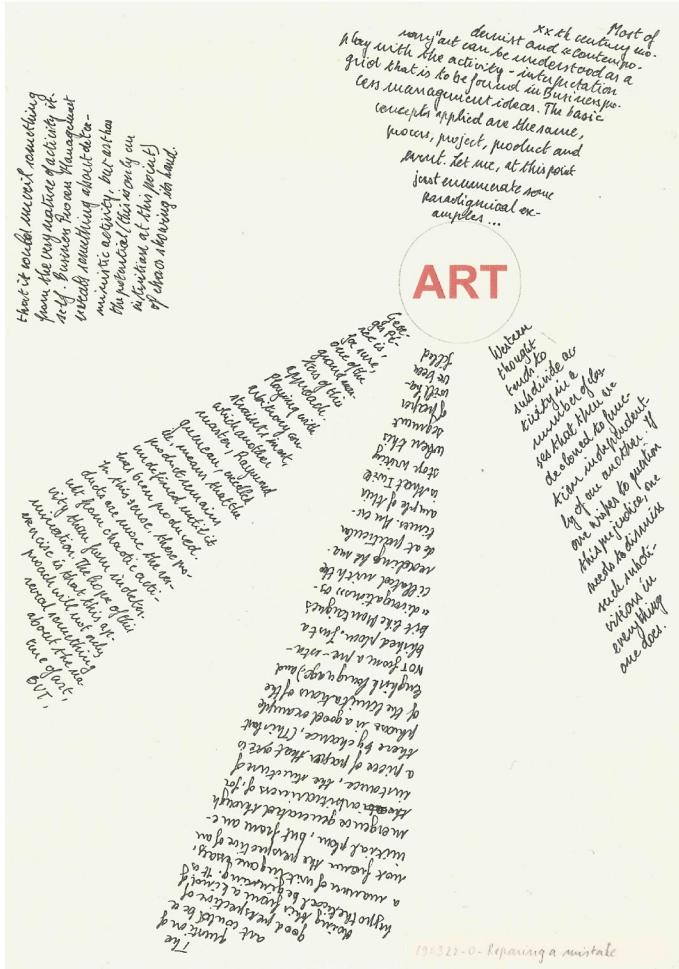
*Here, again, conceived as linear
this is spatialized time.*



19.03.19 - m - The Boom and Bust Cycle.

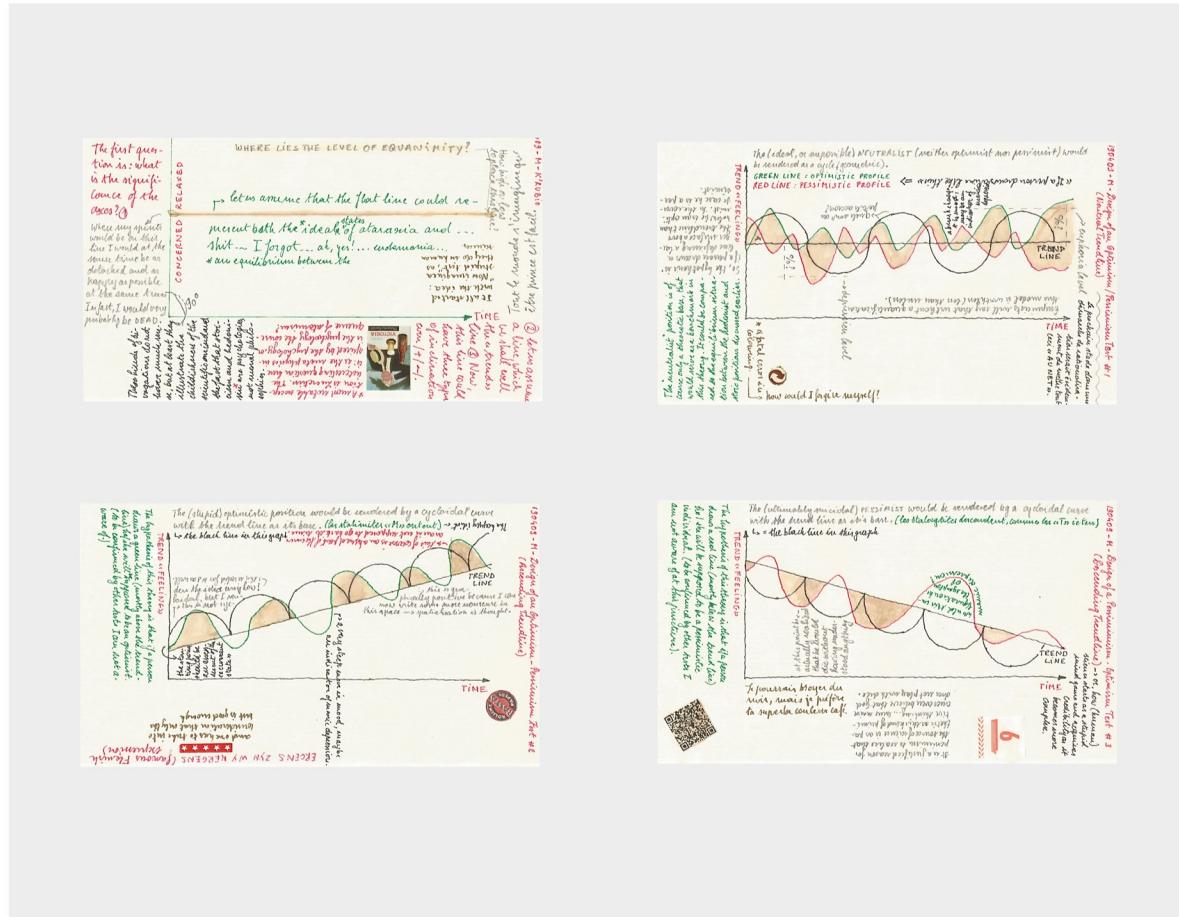


THE BOOM AND BUST CYCLE





ART PROCESS PROJECT 2



PESSIMISM & OPTIMISM

ART GALLERY

