

Notes for Kondravy
see Vol. II Intro

- Biospheric fines is
abstraction of life fine
(in late period, post 1930)
- Reliance on biological
processes greatly, mostly Hodel
or Heedle's services
(Ecological pest can be used)
- Reciprocity as principle
in biospheric interpr.
(click article at first by
V. Eudicot & Boucquet)
- Points he believes leads with

are connected to a overall
description of life as a passive/
contingent phenomenon.

The various chapters deal with:

- Contingent life, like
contingency in biology
- An abstract model of
contingent life
- An extension of the model
to mental life
- The issue / challenge is
whether one should try
to live to extract or rather tried
to live of one's own accord. Here
through a part "Vorlesung" of
Kestenzy's painting
- Technical outline:

∅. Brief description of
Re painting (still to be
done...)

1. The background: background
of ferns obstructed
feen (wood etc) Heckel's
descriptions / drawings
(See article cited above)

2. P/H Brief mention of
H's reciprocity principle

→ Problem: No obvious way to
link positivity /
coercive policy to
either K's interests
or H's principle.

Except: Perhaps permissive
negative: Heckel's pr.
or p/h Re the applicability
of the principles of
the entente of each
life (w/ rights to

Hegel's writings
see above mentioned
article)

Thus, K's biographic
obstacle can be
read as a College,
or ph as a pressure
mark: does life
in general as he
depicts it point
necessarily to an
inevitable, necessary
development guided
by activity?

Do we see the future
man (it's always a
man) refined in
the embryo?

Is the embryo
a recapitulation
of his movement?

Aust. is the fact that
albryos seem to
disappear from k's
metabolic works post 1835
and reduce their heat
to / the standard
baseline, or the shift,
the linear regression
in favor of a steady
of Coeontinuity. Are
forms continually passed
(vige Förd.)

Books to use:

- Heckel's Die Welfrätsel
- Skinner on Heckel
- D'ANNA on Keenlyside
- Kojève on, u
- Keenlyside's Sprakel + Reutlinge

Ape in man skeleton

- 1) Brief description of the figure, the painting if access free, and Keeleby's path toward the heretic
[See D'Amico's book see Spiritual in Art, + Keeleby's own books see The Spiritual]
- 2) Imitated his morphic representations are usually embryos or similar, taken, or obstructed free, Haeckel's (-like) illustrations in the "Encyclopedie der Gegenwart" in K's possession
- 3) Link to Haeckel's recapitulation principle and the teleological view of biological life
[Read up see and of Haeckel. Check out das (open!) SSF pages see Haeckel's book in his

first book used in the museum]

3.1

Link to the Steinerian interpretation of Heidegger's principle. [Read up on Steiner on Heidegger]

~~Steiner~~

3.2

Link up to Hegelian ~~ontology~~ ~~to~~ to Kojève

Kojève

3.3

on Heidegger's ~~life~~ perhaps (or 3.2) could be a translation of Kojève's life. ~~and~~ ~~to~~ ~~Heidegger's historical~~ ~~ontology~~ into biological life.

~~4.~~

Switch to the passive - continuing vice:

4.1) The later paintings [ie the Bleu sur bleu and later, composition ~~IX~~, and the one I'm drawing]

my cover free) seem to demand
the teleological - directed view
(the embryo as epitome of
reproduction) and yet
f/x as representation of
life in the abstract that
does not show nor imply the
movement f/x a goal
perfected in the embryo
but rather put together
discrete figures that are
assemblages of bio-morphic
components.

In other words, life does not
seem to go in one direction
any more (i.e. a lie, fins,
legs, arms, fingers, for instance)
but in "all" directions
[cf. Leibniz's explanation
from SSG]

4.2 This is a refrigeration-free,

To a certain extent, if the hel-
hes become "cooperative" and
"passive" b/c it feeds to
respect (i.e. it passively accepts)
to the weeds seem green
Re acts like (i.e. cooperatively
permitted) by developing into
whatever generation is possibly/
possible, i.e.

Today is left, tomorrow is
a cipher, yesterday was over...

Need
col
except
first
week ..

4.3) In other words, Keating hints at the "flip", he reversal. He may suddenly occur when life as whole is Reevaluated and he somehow is freed at the end point.

I'm not seeing it well

[of all.]

[5) I used to end on K's as
a kind of poetic-artistic
supportive end coda/epope.
The abstract figures of his very
late paintings ask whether
it is possible, after having tried
to read life telescopically
to leave that framework behind
as "consumed", as "exhausted",
etc., and rest as radically
non-telescopical.

6. This is the clef/epope the present
audience. Not in the poetic
register of the other, of course, but
in the critical-scientific
register of the philosopher.

6.) The first summary
follows. 7

~~Open Issues~~ Open Issues

- Restrings aside, the fuzzy point (the point I can't afford to fuss over, as it is crucial to my project) is the "flip"/"inversion" of point 4,3
- Perhaps the restrings will help...