

2015

ORB HIS#STORY

AION AND CHRONOS # CHRONOS WITH A CROW # SWASTIKA /
EAGLES IN ALBANIA # FEYERABAND: REALIST AND THE GOOD USE OF
PLURALISM # (KANT) # KEYNES ABOUT NEWTON # MARK TWAIN #
ALBANIAN TRILOGY # AION #

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AION is a Hellenistic deity associated with time, the orb or circle encompassing the universe, and the zodiac. The "time" represented by Aion is UNBOUNDED, in contrast to Chronos who represents empirical time divided into the past, present, and future. Thus Aion is a god of eternity, associated with mystery religions concerned with the afterlife, such as the mysteries of Cybele, Dionysus, Orpheus and Mithras.

It caused Rhea immense pain, as a mother, to hand over her children to Cronus. When she realised she was to bring another child into the world, she went to her parents Uranus and Gaia to ask their advice. 'Go to the island of Crete', they told her, 'where you will be safe from your husband's violence.' Rhea did as they said, and once again she brought a little boy into the world, and hid the child in a lonely, dark cave on MOUNT IDA to save his life. (from 'Die schönsten Sagen des klassischen Altertums' by Gustav Schwab ed. Richard Carstensen - 1956)

On 23 April 1944, a small group of resistance fighters and some Andartiko kapetans kidnapped the general and took him to the other side of the island. On that heroic journey, they hid from the furious Germans in Anogia (which was later bombed in an act of revenge), in the cave of Mount Ida. The general was finally picked up by a boat from a beach near Rodakino on 14 May that took him to Mersa Matruh (Egypt)



2015

Zeus.

The mountains above Alikí and the secret harbour near Tsoutsouros sheltered the Cretan resistance (videostill)

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2015-2014

'Cave on Mount Ida', 'The Three Crows'.

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/51°01'21.2"N - 3°44'40.6"E/

/ 56°50'40"N – 60°36'35"E/

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"WHERE HAVE THE PLANES GONE, DAD?" asked Jill.

"Back to base," he said. "Come on, now, time to tuck down for bed."

It kept his wife occupied, undressing the children before the fire, seeing to the bedding, one thing and another, while he went round the cottage again, making sure that nothing had worked loose. There was no further **drone** of aircraft, and the naval guns had ceased. "Waste of life and effort," Nat said to himself. "We can't destroy enough of them that way. Cost too heavy. There's always gas. Maybe they'll try spraying with gas, mustard gas. We'll be warned first, of course, if they do. There's one thing, the best brains of the country will be onto it tonight." Somehow the thought reassured him. He had a picture of scientists, naturalists, technicians, and all those chaps they called the back-room boys, summoned to a council; they'd be working on the problem now. This was not a job for the government, for the chiefs of staff—they would merely carry out the orders of the scientists.

"They'll have to be ruthless," he thought. "Where the trouble's worst they'll have to risk more lives if they use gas. All the livestock, too, and the soil—all contaminated. As long as everyone doesn't panic. **That's the trouble. People**

panicking, losing their heads. The BBC was right to warn us of that."

(Daphne Du Maurier)

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2014

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"Ja, in een zekere zin, ik vreesde voor incidenten. Ik wist dat iets kon gebeuren van de supporters en ik we dat ze hebben allemaal zin om zoiets te doen, ook de politie, maar ik dacht niet dat het aan hen niks kon schelen over hun reputatie in de ogen van Europa. Ik dacht niet dat de mensen die verantwoordelijk waren voor hun leven zo ver zouden gaan.

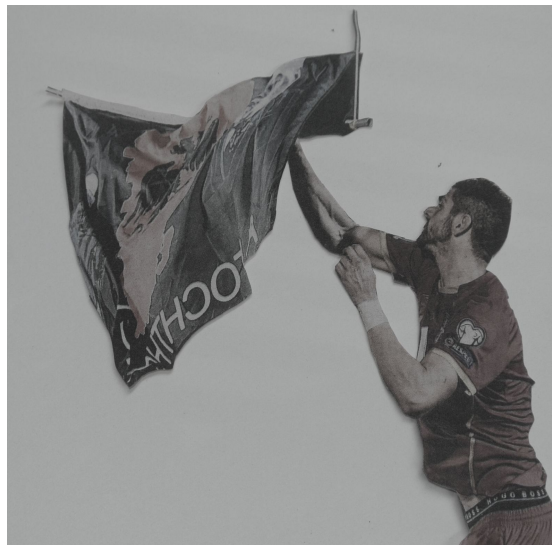
Zo ver had niemand het verwacht. **Wij waren terug in begin van 1900.**

Po, ne njefare menyre e prisja qe te kishte incidente. E dija qe tifozet mund te benin trazira, pse jo dhe policia vete. Ai popull i ka me shume pasion keto pune. Por kurre nuk ma merte mendja qe urrejtja do ishte kaq e madhe sa te silleshin jashte cdo limiti te imagjinueshem duke mos pasur fare problem as reputacionin ne syte e Europes. Njerezit qe ishin pergjegjes per jeten e futbollisteve tane u sollin si mos me keq duke shkuar kaq larg... Kete nuk ma merte mendja. Kaq larg se kishte meduar njeri. Ishte nje rikthim ne fillim te 1900.

Het kon niet anders gaan die match. Ze hebben geen Albanese supporters gewild. Maar ook geen enkele Albanese symbool in de stadium. Wij waren samen met de voetballers, fotografen, en de staf maar met 2 bussen. 50 a 70 mensen. Die waren met 32000. 4000 politietroepen. Al bij de nationale hymne was de hymne bijna niet te horen door de supports en omdat er niet genoeg luid was. Dan al voor de vliegtuigje, op moment dat wij heel goed waren aan het spelen, beginnen ze stenen flessen petar's en met lasers te gebruiken. Hun woorden "de Albanezen doden,

Albanië verbranden, Kosovo is Servië enz.. werden in koor gezongen. Na dit is de vliegtuigje met de mooiste vlag ter wereld van de lucht gekomen, worden ze gek, verbijsterd. Ze dachten de adelaar te zien afkomen. En het zo effectief. De commentaar "jullie wouden de adelaars niet in het stadion, maar jullie vergeten dat de adelaar vliegt en komt uit de lucht niet via de normale ingang".

Nuk mund te shkonte ndryshe kjo ndeshje. Ato qe ne fillim te bisedimeve nuk deshen tifoze shqiptare. Por jo vetem, nuk deshen as simbolet e shqiptareve ne stadium. Ne ishim rreth 50 deri ne 70 vete bashke me futbollistet, fotografet, dhe stafi. 2 autobuza. Ato ishin 32000. 4000 police. Qe ne fillim te himnit te Shqiperise filluan te gerthsnin, aq sa himnin nuk mund ta degjoje fare. Por edhe sepse televizioni qe transmetonte ndeshjen i kishte ulur zerin. Qe perpara avionit ose dronit, ne momentin qe ne rrezikuan 2 a 3 here porten e tyre filluan te gjuanin me gure, shishe, kapsolla dhe filluan te perdorin laser. Fjalet e tyre « Vritini Shqipetaret deri tek i fundit, digjeni Shqiperine, Kosova eshte Serbi etj... » u kenduan ne kor nga i gjithe stadiumi. Pas gjithe kesaj u duk diku lart avioni me flamurin me te bukur ne bote. Ato cmenden, terbohen... Kujtuan se pane Shqiponjen... Dhe faktikisht ashtu ishte. Coment: Nuk i deshet shqipet ne stadium, por harruat se Shqiponjat vine nga ajri.



2014

Een speler uit Servië pak dit vlag. Iedereen dacht hij wilt aan de rechter geven. Albanezen nog altijd koelbloedig reageren niet. Maar dan komt een andere voetballer van Servië en wilt het vlag scheuren. Daar springen ze om dit op te pakken, te beschermen. Ik was al in tranen. Zo moedig, koelbloedig. Wij waren er vier op.

Nje lojtar Serb arrin te kape flamurin. Ne ate moment te gjithe menduan se do ia jepte albitrit. Futbollistet tane akoma gjakftohte, nuk reagueshan. Kur papritur nje tjetër futbollist Serb, afrohet dhe do te grise flamurin. Atehere aty hidhen te tanet, menjere pa pike dyshimi, per te mbrojtur flamurin. Une me lot ne sy. Kaq kurajoze, kaq gjakftohte. Isha krenare per to.

Dan komen rond 80 de supporters met stoelen en andere zaken. Politie reageert helemaal niet. De Albanezen waren in hun lot gelaten tegen 32000 supporters. Het was om schrik te hebben voor hun leven. Ze moesten elk ander + de vlag verdedigen. Er ontstaat een vechtpartij, waar ook mensen die verantwoordelijk voor hun leven waren meegemaakt hebben en onze jongens geslaagd hebben. Maar ze hebben goed gevochten en ik ben nog eens blij. Dan zijn de richting tunnel gegaan. Daar nog

een agressies op hen. De politie was niet te zien. Pas na dat alles een beetje kalmer wordt komt de politie.

Pas kesaj, u sulen disa tifoze me stola dhe gjera te tjera. Policia nuk reagon fare. Shqiptaret e mi u lane ne dore te fatit, ne dore te zotit kunder 32000 tifozeve. Kisha frike edhe per jeten e tyre. Duhej te mbronin njeri-tjetrin + dhe flamurin. Fillon nje sherr i madh ku u perfshine dhe njerezit e sigurise se stadiumit. Ato qe kishin pergjegjesi per jeten e futbollisteve tane filluan tani ti godisnin. Por rezistuan shume mire, dhe per kete jam e lumtur. Duke mos pasur rruge tjeter u nisen drejt tunelit qe te con ne dhomat e zhveshjes. Prape dhe aty goditen. Policia nuk u shifte gjekundi. Mbas gjithe kesaj verveleje dhe mbasi situata ne stadium u qetesua pak erdhi me ne fund policia.

Voila kort wat er gebeurd is. Aah die werden ook gefouilleerd om de afstandsbediening van de vliegtuigje te vinden. Albanië heeft gevierd in alle haar steden buiten en *binnen de actuele grenzen*.

Ja, pak a shume se cfare ndodhi. Ah harrova, ato u kontrolluan ne dhomat e zhveshjes, kinse per te gjetur telekomanden e dronit. Ne Shqiperi festohej nderkohe ne te gjitha qytetet brenda dhe jashte kufinjve.

Wij zijn spijtig, dat Servië nog eens toont wie dat ze zijn. En zijn blij dat wij een model van koelbloedigheid, van respect voor het spel, van liefde voor elk ander en liefde voor onze symbolen en onze natie, *model van moed*. Wij wouden winnen het match niet het oorlog. Serviërs vergeten, dat wij de oorlog al gewonnen hebben."

Na erdhi keq qe Serbet e treguan edhe njehere se kush jane. Dhe jemi te lumtur qe jemi keshtu si jemi. Nje model i gjakftohthesise, respektit per lojen, dashurie per njeri-tjetrin dhe mbi te gjitha dashurie per simbolet tona dhe per kombin tone. Model i kurajos. Kete here donim te fitonim ndeshjen, jo luften. Ato harrojen qe luften e kemi fituar me kohe. «

(interview Meta Kolombo 15/10/2014)

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2015

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They told me that John Keynes wrote 'Isaac Newton was not the first of the age of reason. He was the last of the magicians, the last of the Babylonians and Sumerians, the last great mind which looked out on the visible and intellectual world with the same eyes as those who began to build our intellectual inheritance rather less than 10,000 years ago. Isaac Newton, a posthumous child bom with no father on Christ-mas Day, 1642, was the last wonderchild to whom the Magi could do sincere and appropriate homage.'

They told me that the basis for the modern science in the 17th century is grown out of awareness at scientists, that own observation and experiment is the key to knowledge. This modernism led to a mechanization of the world picture, as climax the Classical Mechanics of Newton.

They told me that the Scientific Revolution is traditionally held by most historians to have begun in 1543, when the books *De humani corporis fabrica* (*On the Workings of the Human Body*) by Andreas Vesalius, and also *De Revolutionibus*, by the astronomer Nicolaus Copernicus, were first printed.

They told me that during the Renaissance of the 12th century there was a renewed interest in the study of nature. In this period developed the Scholastic philosophy, founded on logic and empiricism: they wanted to see nature as a coherent system of laws that could be explained in the light of reason.

They told me that the Renaissance was in the European history a period of revival in art, science and literature, with a basis in the "rebirth" of the achievements of Classical Antiquity.

They told me that in the Classical Antiquity, the inquiry into the workings of the universe took place both in investigations aimed at such practical goals as

establishing a reliable calendar or determining how to cure a variety of illnesses and in those abstract investigations known as natural philosophy. The ancient people who are considered the first *scientists* may have thought of themselves as *natural philosophers*, as practitioners of a skilled profession (for example, physicians), or as followers of a religious tradition (for example, temple healers).

They told me that science in early cultures took place from Mesopotamia, Egypt, Persia, India, the old China to the Maya in Mexico. The oldest traditions from the Middle East date back to Sumeria, the current Iraq. The Mesopotamian peoples began to attempt to record some observations of the world with numerical data. But their observations and measurements were seemingly taken for purposes other than for scientific laws.

What if I decide?

2013

Intro of the catalogue of the first exhibition

(Salon Blanc - Light Capture as a Beacon of New Life, 2013)

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2013, The First.

(photo of a performance for
Salon Blanc)

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After Method is not a book, it is a collage. It contains descriptions, analyses, arguments that I had published, in almost the same words, ten, fifteen, even twenty years earlier... I arranged them in a suitable order, added transitions, replaced moderate passages with more outrageous ones, and called the result "anarchism". I loved to shock people...

The book contained many of the themes mentioned so far in this essay, sprinkled into a case study of the transition from geocentric to heliocentric astronomy. But

whereas he had previously been arguing in favour of methodology (a "pluralistic" methodology, that is), he had now become dissatisfied with *any* methodology. He emphasised that older scientific theories, like Aristotle's theory of motion, had powerful empirical and argumentative support, and stressed, correlatively, that the heroes of the scientific revolution, such as Galileo, were not as scrupulous as they were sometimes represented to be. He portrayed Galileo as making full use of rhetoric, propaganda, and various epistemological tricks in order to support the heliocentric position. The Galileo case is crucial for Feyerabend, since the "scientific revolution" is his paradigm of scientific progress and of radical conceptual change, and Galileo is his hero of the scientific revolution. He also sought further to downgrade the importance of empirical arguments by suggesting that aesthetic criteria, personal whims and social factors have a far more decisive role in the history of science than rationalist or empiricist historiography would indicate.

(PAUL FEYERABAND - Stanford Encyclopedia of Philosophy)

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2015

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'A proud, great victory for us...a crippling loss of prestige and a catastrophic defeat for Britain' Nazi Germany's Minister for Propaganda, Joseph Goebbels, crowed in his diary on 2 June 1941, ending his entry with some flourish: 'Newsreel with music in the evening: magnificent.' On 20 May, Crete had been the scene of the first airborne invasion in history. Although a perilous operation for the paratroopers, whose numbers were decimated as they landed, the attack ultimately proved victorious, giving the Third Reich an important port and a potential airbase for the war in the Mediterranean. Churchill was all too aware of the Allies' loss. In February he had told General Wavell, 'We must at all costs keep Crete.' It was a statement he reiterated to his government in early May, but before the end of that month Allied troops were being evacuated. Those stranded on the island were authorised to capitulate but many dispersed into the mountains. In his history of the war, Churchill described the reprisals against Cretan villagers found sheltering these men as 'merciless' and 'barbarous' but, far from intimidating the islanders, the appalling retributions would only bolster their

resolve. The scene was set for a new battle on Crete, one of resistance.

(Hide and Seek - Xan Fielding, 1954)

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2015

Anogia bombed in an act of revenge - 1944.

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Regarding the relation with nature, the relation between art and nature and the approach to nature 'as if' it were a work of art, Immanuel Kant's Third Critique (The Critique of Judgement) seems, in my opinion, unsurpassed. Isaac Newton had succeeded in making the synthesis of a scientific method and system (a completely counterintuitive approach of nature, commenced by Copernicus) which demolished the Aristotelic, teleological world view. In his First Critique Kant derives extreme consequences from this. His second critique claims that the world of (scientific) facts and that of values are completely unrelated. And in the Third Critique he goes back to relating them to each other, first when he talks about the assessment of the arts, and then about the assessment of effectiveness (and the beauty stemming from it) which - for the human eye - seems to be present in nature. Kant is a keen user of the phrase 'as if'. It is crucial in his approach. This does not mean that he is trying to let the Aristotelic teleology back into his world view through the back door. We are in the field of the 'as if', of the metaphor, the fiction.

Quite some nineteenth century German idealists misunderstood this. And after that things turned out for the worst for Germany.

(Frank Maes, 09/2013)

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2015

video ... 43'....

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The cognitive powers brought into play by this representation are here engaged in a free play, since no definite concept restricts them to a particular rule of cognition. Hence the mental state in this representation must be one of a feeling of the free play of the powers of representation in a given representation for a cognition in general.

Now a representation, whereby an object is given, involves, in order that it may become a source of cognition at all, *imagination* for bringing together the manifold of intuition, and *understanding* for the unity of the concept uniting the representations. This state of free play of the cognitive faculties attending a representation by which an object is given must admit of universal communication: because cognition, as a definition of the object with which given representations (in any subject whatever) are to accord, is the one and only representation which is valid for everyone.

(CRITIQUE OF AESTHETIC JUDGEMENT. BOOK I. Analytic of the Beautiful. Kant, 1790)

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MARK TWAIN, °1835 +1910

Comet Halley appears in 1835 & 1910

The Creator sat upon the throne, thinking. Behind him stretched the illimitable continent of heaven, steeped in a glory of light and color; before him rose the black night of Space, like a wall. His mighty bulk towered rugged and mountain-like into the zenith, and His divine head blazed there like a distant

sun. At His feet stood three colossal figures, diminished to extinction, almost, by contrast -- archangels -- their heads level with His ankle-bone. When the Creator had finished thinking, He said, "I have thought. Behold!"

He lifted His hand, and from it burst a fountain-spray of fire, a million stupendous suns, which clove the blackness and soared, away and away and away, diminishing in magnitude and intensity as they pierced the far frontiers of Space, until at last they were but as diamond nailheads sparkling under the domed vast roof of the universe.

At the end of an hour the Grand Council was dismissed.

They left the Presence impressed and thoughtful, and retired to a private place, where they might talk with freedom. None of the three seemed to want to begin, though all wanted somebody to do it. Each was burning to discuss the great event, but would prefer not to commit himself till he should know how the others regarded it. So there was some aimless and halting conversation about matters of no consequence, and this dragged tediously along, arriving nowhere, until at last the archangel Satan gathered his courage together -- of which he had a very good supply -- and broke ground. He said: "We know what we are here to talk about, my lords, and we may as well put pretense aside, and begin. If this is the opinion of the Council -- "

"It is, it is!" said Gabriel and Michael, gratefully interrupting.

"Very well, then, let us proceed. We have witnessed a wonderful thing; as to that, we are necessarily agreed. As to the value of it -- if it has any -- that is a matter which does not personally concern us. We can have as many opinions about it as we like, and that is our limit. We have no vote. I think Space was well enough, just as it was, and useful, too. Cold and dark -- a restful place, now and then, after a season of the overdilicate climate and trying splendors of heaven. But these are details of no considerable moment; the new feature, the immense feature, is -- what, gentlemen?"

"The invention and introduction of automatic, unsupervised, self-regulating law for the government of those myriads of whirling and racing suns and worlds!"

"That is it!" said Satan. "You perceive that it is a stupendous idea. Nothing approaching it has been evolved from the Master Intellect before. Law -- *Automatic Law* -- exact and unvarying Law -- requiring no watching, no correcting, no readjusting while the eternities endure! He said those countless vast bodies would plunge through the wastes of Space ages and ages, at unimaginable speed, around stupendous orbits, yet never collide, and never lengthen nor shorten their orbital periods by so much as the hundredth part of a second in two thousand years! That is the new miracle, and the greatest of all -- *Automatic Law*! And He gave it a name -- the LAW OF NATURE -- and said Natural Law is the LAW OF GOD -- interchangeable names for one and the same thing."

"Yes," said Michael, "and He said He would establish Natural Law -- the Law of God -- throughout His dominions, and its authority should be supreme and inviolable."

"Also," said Gabriel, "He said He would by and by create animals, and place them, likewise, under the authority of that Law."

"Yes," said Satan, "I heard Him, but did not understand. What *is* animals, Gabriel?"

"Ah, how should I know? How should any of us know? It is a new word."

[Interval of three centuries, celestial time -- the equivalent of a hundred million years, earthly time. Enter a Messenger-Angel.]

"My lords, He is making animals. Will it please you to come and see?"

They went, they saw, and were perplexed. Deeply perplexed -- and the Creator noticed it, and said, "Ask. I will answer."

"Divine One," said Satan, making obeisance, "what are they for?"

"They are an experiment in Morals and Conduct. Observe them, and be instructed."

There were thousands of them. They were full of activities. Busy, all busy -- mainly in persecuting each other. Satan remarked -- after examining one of them through a powerful microscope: "This large beast is killing weaker animals, Divine One."

"The tiger -- yes. The law of his nature is ferocity. The law of his nature is the Law of God. He cannot disobey it."

"Then in obeying it he commits no offense, Divine One?"

"No, he is blameless."

"This other creature, here, is timid, Divine One, and suffers death without resisting."

"The rabbit -- yes. He is without courage. It is the law of his nature -- the Law of God. He must obey it."

"Then he cannot honorably be required to go counter to his nature and resist, Divine One?"

"No. No creature can be honorably required to go counter to the law of his nature -- the Law of God."

After a long time and many questions, Satan said, "The spider kills the fly, and eats it; the bird kills the spider and eats it; the wildcat kills the goose; the -- well, they all kill each other. It is murder all along the line. Here are countless multitudes of creatures, and they all kill, kill, kill, they are all murderers. And they are not to blame, Divine One?"

"They are not to blame. It is the law of their nature. And always the law of nature is the Law of God. Now -- observe -- behold! A new creature -- and the masterpiece -- *Man!*"

Men, women, children, they came swarming in flocks, in droves, in millions.

"What shall you do with them, Divine One?"

"Put into each individual, in differing shades and degrees, all the various Moral Qualities, in mass, that have been distributed, a single distinguishing characteristic at a time, among the nonspeaking animal world -- courage, cowardice, ferocity, gentleness, fairness, justice, cunning, treachery, magnanimity, cruelty, malice, malignity, lust, mercy, pity, purity, selfishness, sweetness, honor, love, hate, baseness, nobility, loyalty, falsity, veracity, untruthfulness -- each human being shall have *all* of these in him, and they will constitute his nature. In some, there will be high and fine characteristics which will submerge the evil ones, and those will be called good men; in others the evil characteristics will have dominion, and those will be called bad men. Observe -- behold -- they vanish!"

"Whither are they gone, Divine One?"

"To the earth -- they and all their fellow animals."

"What is the earth?"

"A small globe I made, a time, two times and a half ago. You saw it, but did not notice it in the explosion of worlds and suns that sprayed from my hand. Man is an experiment, the other animals are another experiment. Time will show whether they were worth the trouble. The exhibition is over; you may take your leave, my lords."

Several days passed by.

This stands for a long stretch of (our) time, since in heaven a day is as a thousand years.

Satan had been making admiring remarks about certain of the Creator's sparkling industries -- remarks which, being read between the lines, were sarcasms. He had made them confidentially to his safe friends the other archangels, but they had been overheard by some ordinary angels and reported at Headquarters.

He was ordered into banishment for a day -- the celestial day. It was a punishment he was used to, on account of his too flexible tongue. Formerly he had been deported into Space, there being nowhither else to send him, and had flapped tediously around there in the eternal night and the Arctic chill; but now it occurred to him to push on and hunt up the earth and see how the Human-Race experiment was coming along.

By and by he wrote home -- very privately -- to St. Michael

Mark Twain,, 19..



O u t s i d e (Serbian pavilion, 'United dead Nations', Venice Biennale 2015)



I n s i d e (Albanian pavilion, 'Albanian Trilogy', Venice Biennale 2015)

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The diagram that accompanies the video *Never* is an attempt to extend the violence of the poetic act over language itself, to undermine it as a system of references and to create a disruption of chronology. This disruption seems to be inspired by the typical time-space relation that we encounter in myths and refers back to the mythical construction of the artifacts he has chosen. As we know, myth is not simple a matter of fiction and fantasy – the absolute antitheses of factual reality. It is reasonable to assume that both the truth, which is expressed in mythic form, and the form in which it is embedded will represent topics that were particularly significant in the myth's native circumstances...

All the artifacts that Lulaj chose were "initiated" into myths that the former regime constructed. But if we were to look for an analogy to Lulaj's operation, the inspiration seems to come from another legacy of mythical stories – the legacy of the heroes of the Albanian Epic (part of the same family as the Balkan Ballads)...

In a similar way, Lulaj pulls his artifacts from their current decay and exposes them to a new context, charging them with a new mission. They've been hanging around somewhere, hiding in oblivion for a long time; but they're not gone. They linger because they refuse to accept their own deaths...

It is undeniable, then, that realities may be modeled after or constrained by inherited ideology in the form of myth – in other words, that life may imitate art rather than the other way around. This was the goal of the global capitalist machinery: to make us believe that capitalism is the only possible way to live on earth. Lulaj's artifacts, like the heroes of the Epic, still have a role to play. They help the artist to undo the very myths they were created for, but he won't stop there. With poetic violence Lulaj makes his case against the construction of every other myth that presupposes the unchallenged continuation of power structures of any kind in today's world.

(on Armando Lulaj, Albania, in 'Albanian Trilogy, A series of devious stratagems, 2015, Edi Muka)

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2015

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AION