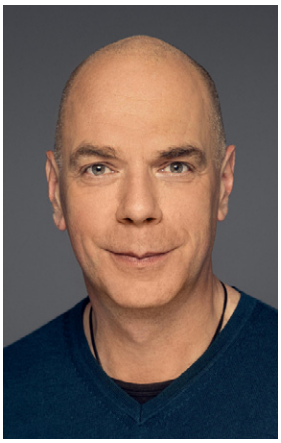
# Ideom

Essay by Henry Landers



• Pyromaniac fireworks
The romantic spectacle of fireworks, the pyromaniac Failure.

Symbol of the unfulfilled symbiosis between humans and technology. + summarises the physical, aesthetic and social interaction of the event. It consists firstly of the carnally designer and creators as human part in his unfulfilled desire, secondly from the tangible, the installation in their intangible construction, consisting of black powder, cardboard, wood, metal, fuses, slow matches etc. and thirdly from the fire.

The physical source of the event is rather a unattractive construction. Nothing in the light foreshadows an idea of its media show. Only by announcing and remembering the real attraction, supported by the geological and mental component of the darkness and the spatial distance of the spectator can it - its ugliness of „fire, bitumen and brimstone“ upwards flinging - to be new born and unfold blazing its exclusive short-lived phenomenon. Sublime seems its untouchable incarnation by the people at first only perceptible with the eyes and ears. From the physical distance it makes the spectator to one observer. Firstly in action, it detracts any ownership and reversibility. Any physical contact of the audience with the flying fire leaves wounds and transforms them at best to a burn victim, or even takes the life. In the burning of fireworks we could see the comparison to the metamorphosis similar to the caterpillar matures into a butterfly, or even to the Buddhist idea of the lotus that grows up from unclean to the light.

The difference, however is in three essential characteristics. It is the modesty of fulfilment, its reproducibility and for us its immediate positive physical experienceability. Fourth, I will not pass on without emphasizing the cultural independence of the sources from which the butterfly as well as the Lotus originate, and in which we can participate only. The thesis might seem add to illuminate the process of a perspective from out-cultural observer‘s perspective and explain the fireworks to the subject that uses the people as a living tool to advance its non-animal evolution. For completeness sake of my mind I will not forbear to go so far and

include following facet of the image in my reflections. Narcissistically could the fireworks its „fruit“ of a flower like, as adoration offering sending out for its dependent helpers, to make them addicted. Ensouled by the idea of their imagined free will, people can not penetrate a hidden agenda and will be ultimately dependent of the attraction generated by the spectacle. The interconnecting mechanisms between inorganic matter and animal desires named culture and ritual. We come one step back in the intra-cultural observer perspective. We recognize: Pyromania will be the fireworks only through the complex process of interplay of already existing pre-cultural substances and the cultural event. Without the viewer, who is from his perspective, the real reason of the spectacle, there wouldn‘t be any fireworks. It is inextricably linked with the event itself, yes, even one with it. The ever new physical longing of the viewer to affirm itself, is not satisfied here. We change again the viewers perspective. Let us assume the hypothetical exocultural view. We see that the unfulfilled and failure are the most promising drivers of the material exocultural evolution.

Only the conjunction of some raw materials, from energy of the carnally creator made possible a dynamic state, until then peace and quiet “solitary“, to a common sophisticated level of attraction and with that to a higher range of values. To clarify remains the uncertain and standing in each case question, whether it concerns a creature or only to a product. Whereby the creature would give an primary cognitive achievement to its creator and again revalued him because of the provided knowledge as a creator. While the product, however, which although perform a service, is not accompanied by a cognisance, and is not able to give him a kind of higher shape of consciousness. Its evadable creator will be classified merely as a producer. Seen under this question-context, principle would also the unalive object or an attraction to the status of the creature “Act of Creation“ (triptych by Henry Landers).

Light and fire lighting up the world only very briefly and go out without a trace. There is the longing of the people who equipped with the gift of remembrance, staging the spectacle again. To enhance their experience they improve the inanimate and give him their voluntary service. Whether the inanimate experiences a pleasure, remains open from a inner-cultural perspective. Limits of language and imagination can not be overcome. For the people become their romantic unfulfilled wishfulness a quite crucial mindset.

Failure is inevitable, because there is no redeem of filled physical connection between the spectator and the flying fire. Simply the reiteration, only the out-off-the-distance-looking remains for him and load up the short lived moment with romantic and unfulfilled wishes. The technophile human sticks on the solace giving needle of the matter.

Darkness means here, too, the introspective bide awhile, the absence of recognition, of the new, of the future at a higher level of knowledge "The Demon in his infinite generosity, Wisdom and Ruse carryies his Torch fo us, him fallows the Darkness." (title of a triptych by Henry Landers). Only when the focusing darkness had fallen, can the expectant eye of the spectator the actual event, recognize the fire. The clear, blazing, perceiving view across the mountains would extinguish the veiling spectacle.

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