



STRATA
ALDO FALLAI

Il titolo "Strata" richiama l'idea di "strada", di "via", di "sentiero", di "cammino", di "percorsa". È un riferimento a un'idea di movimento, di ricerca, di scoperta. È un riferimento a un'idea di "strada" che non è solo una via, ma è un modo di vivere, un modo di pensare, un modo di essere.

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ALOIS KRONSCHLAEGER

OPENING | MARTES 4 DE FEBRERO, 11-20 H

LE LABORATOIRE

04.02 - 05.04.2025 | LUNES A VIERNES DE 11 A 14:30 Y 16:30 A 19H | SÁBADO PREVIA CITA

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C CUBICA
ARQUITECTOS

1800
TEQUILA

CERVEZA
CHAYO

gama
- galerías de arte
mexicanas asociadas

El trabajo de Alois Kronschlaeger se centra en la transición del mundo de colores y formas en un espacio tridimensional con la luz y el espacio que sus obras crean en un mundo de formas y colores. Su obra se centra en la transición del mundo de colores y formas en un espacio tridimensional con la luz y el espacio que sus obras crean en un mundo de formas y colores.

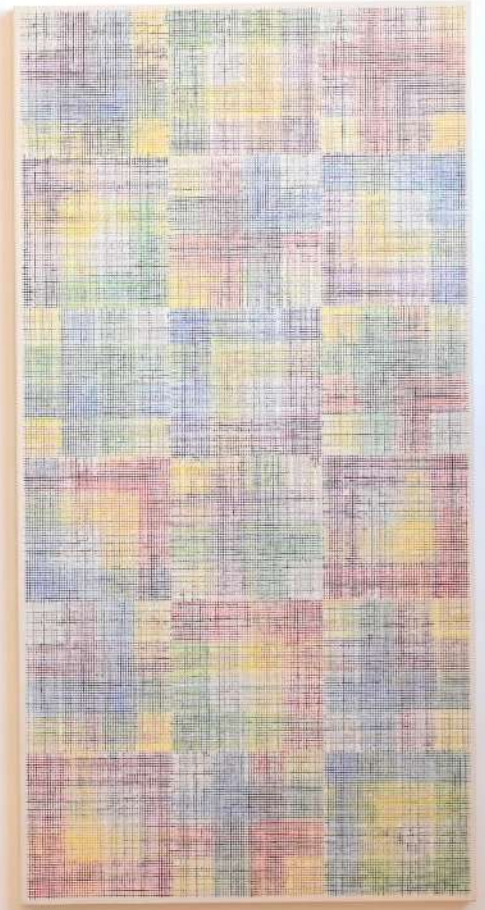
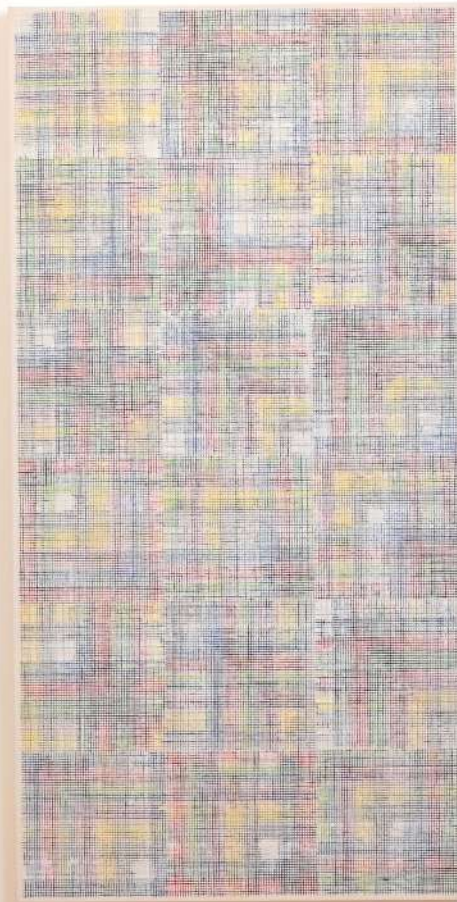
STRATA

ALOIS KRONSCHLAEGER

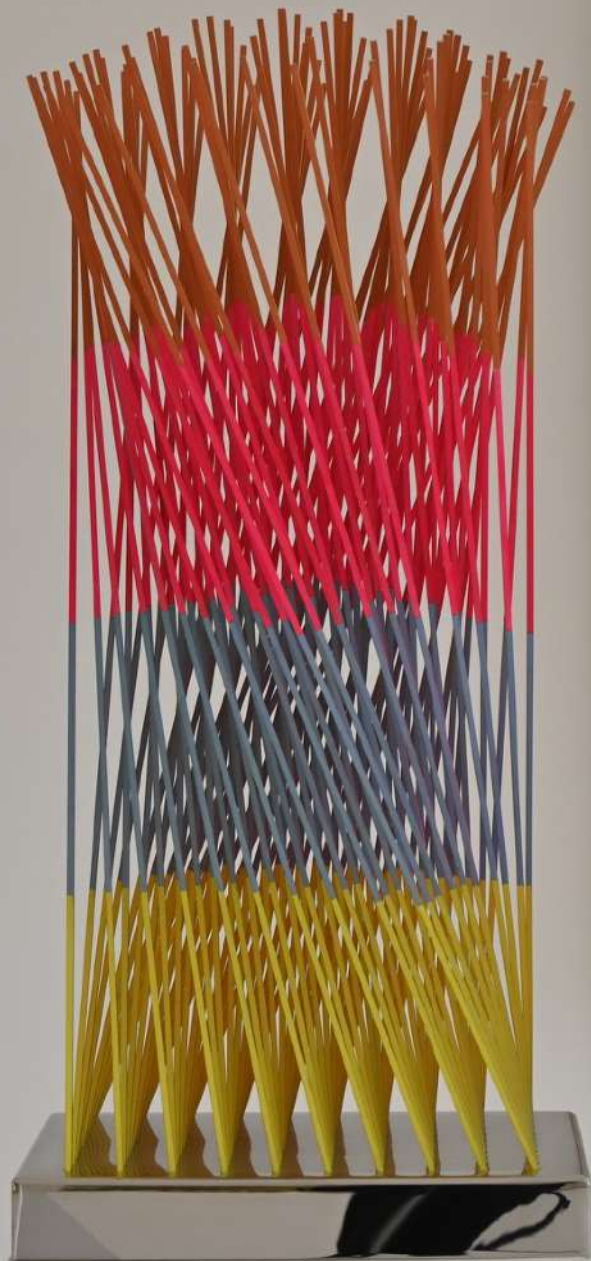
El artista ha realizado numerosas exhibiciones individuales, entre las que destacan: Galería de Arte Contemporáneo (GAC), 2010; Arte y Arquitectura (AA), Nueva York, 2010; Museo de Arte Contemporáneo de Monterrey (MACO), 2010; y Galería de Arte Contemporáneo (GAC), Monterrey, 2010. Desde 2011, ha realizado exposiciones grupales en ciudades como Ciudad de México, Santiago (Chile) y Lima (Perú), y su obra ha sido incluida en colecciones de museos como el Museo de Arte Contemporáneo de Monterrey (MACO), el Museo de Arte Contemporáneo de Monterrey (MACO), el Museo de Arte Contemporáneo de Monterrey (MACO) y el Museo de Arte Contemporáneo de Monterrey (MACO).

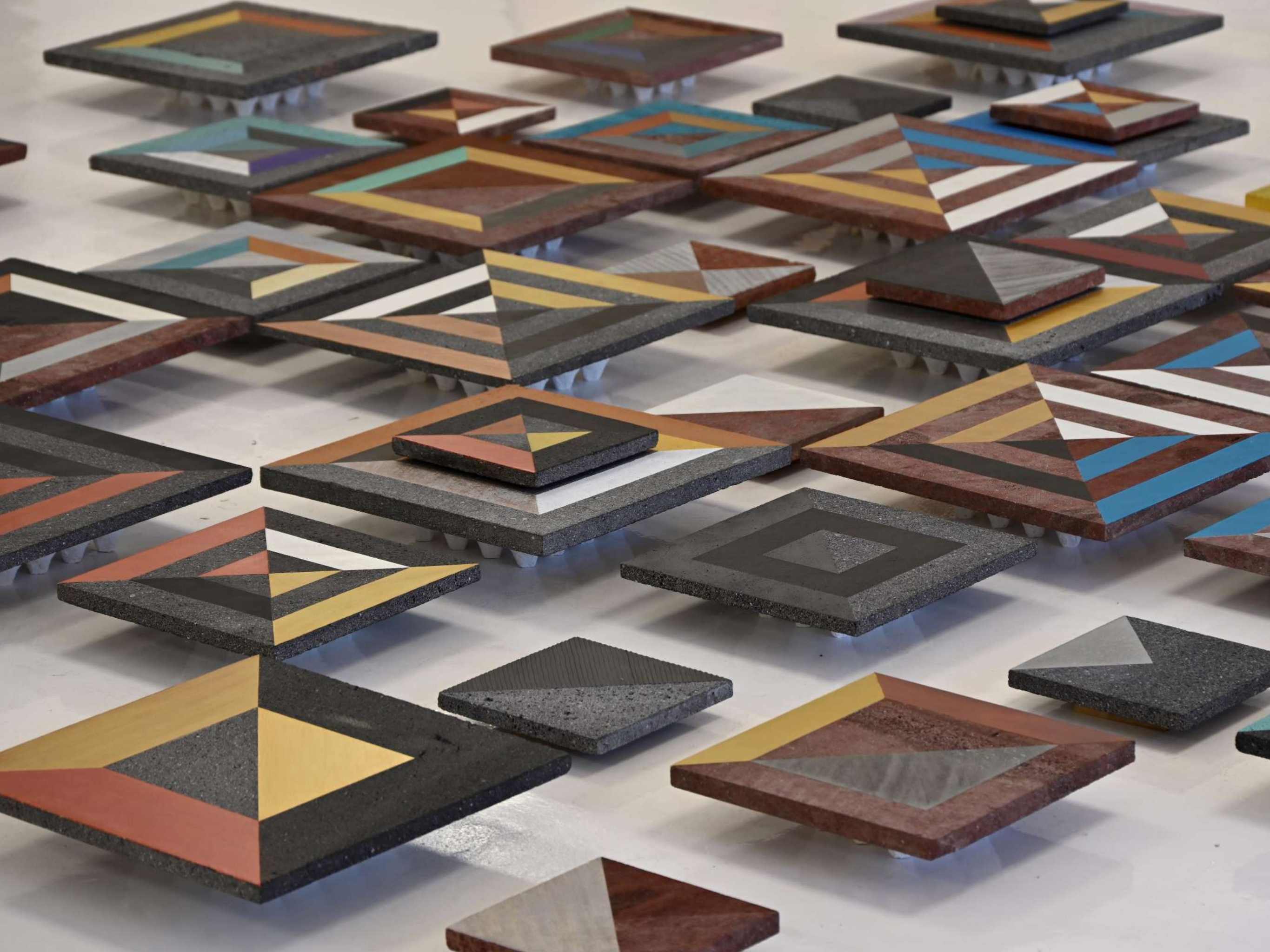
Reside entre Nueva York y la Ciudad de México. Esta exposición forma parte de la exhibición que se está realizando en su taller, 2014, en su segunda exposición individual en la Galería de Arte Contemporáneo.

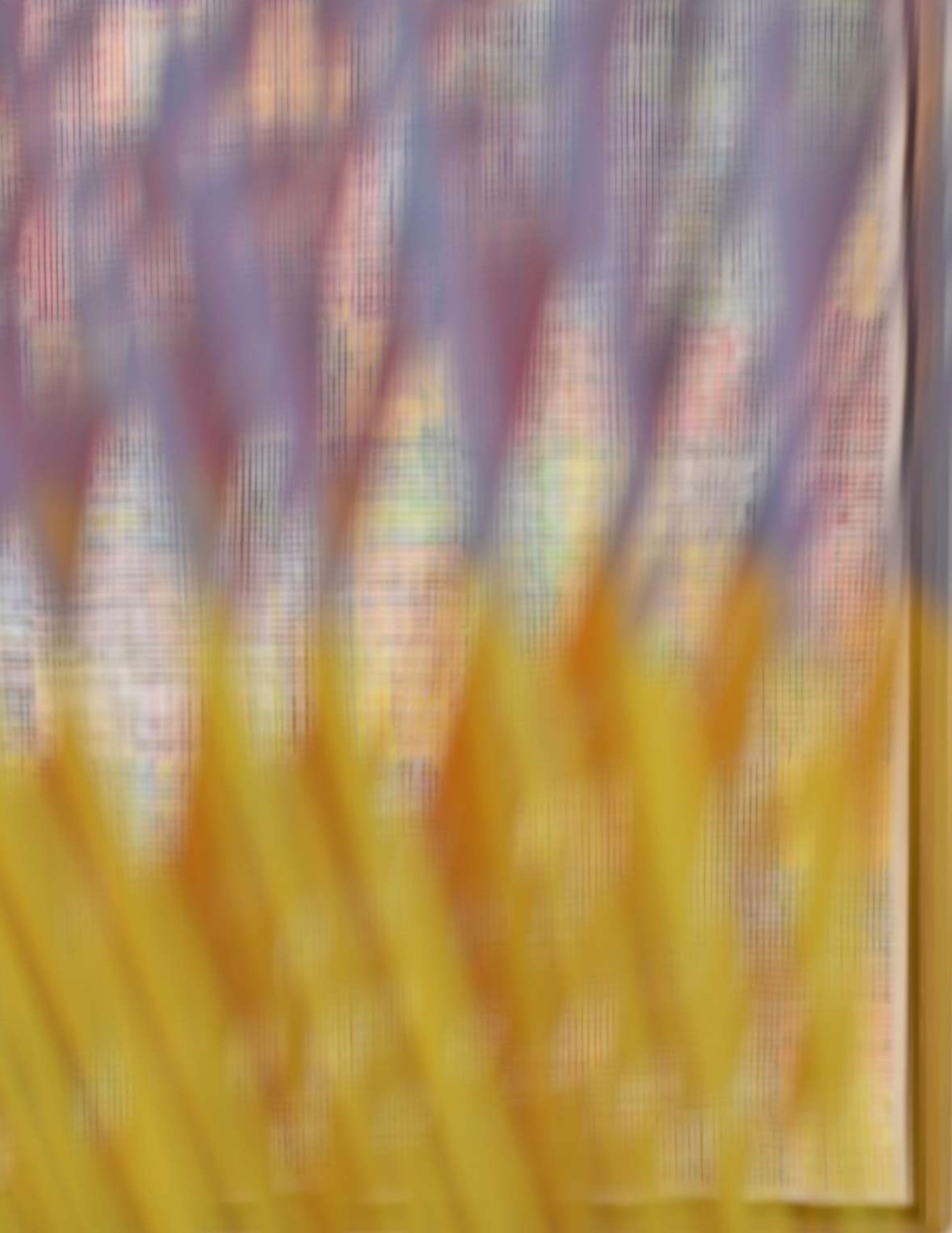
© 2014 Alois Kronschlaeger

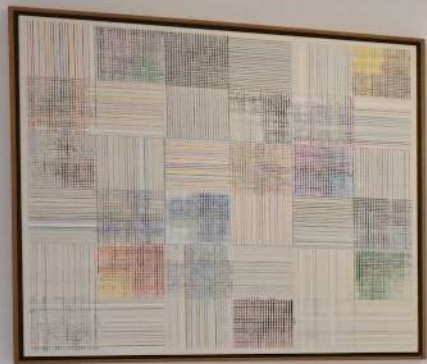






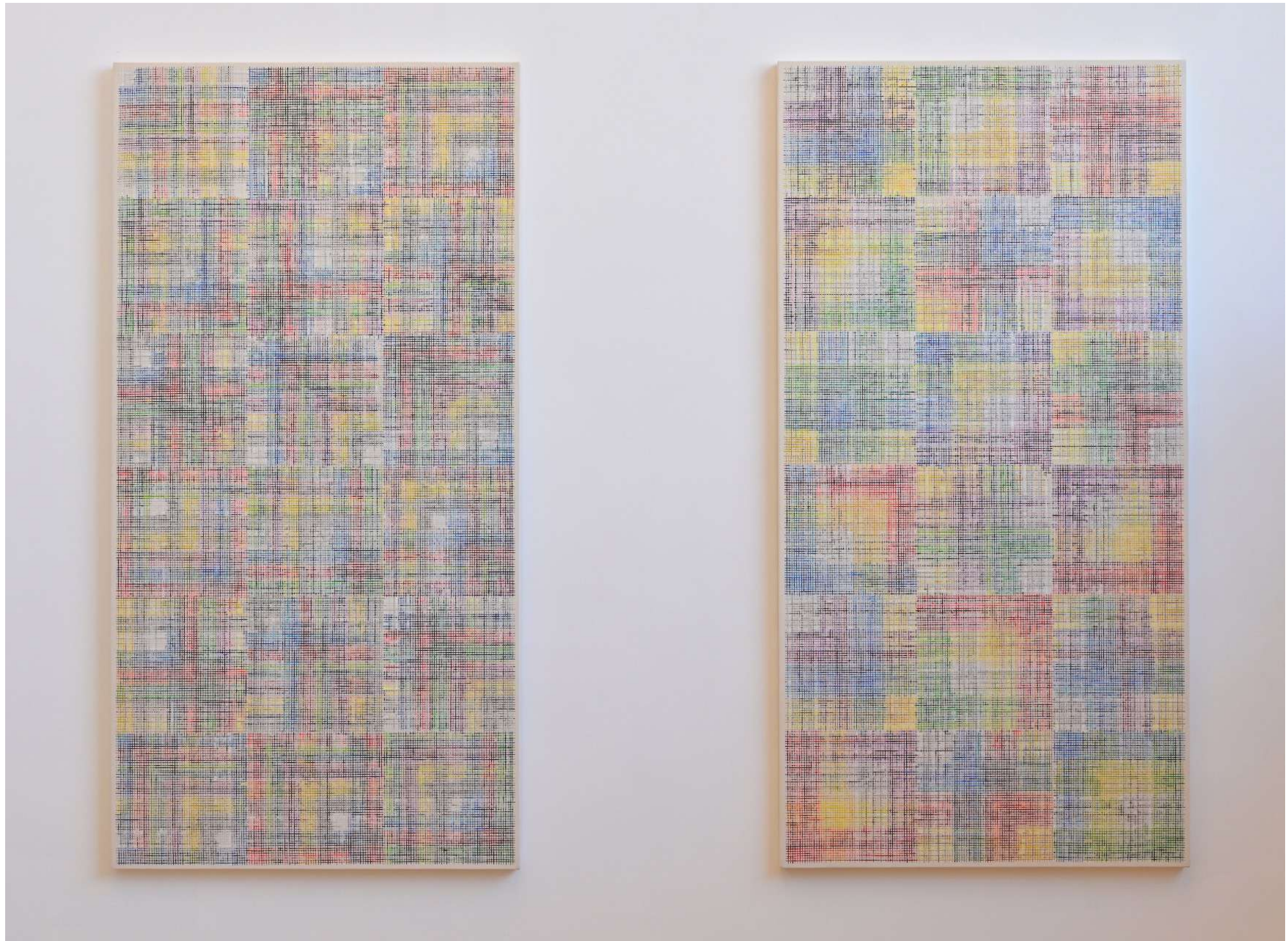






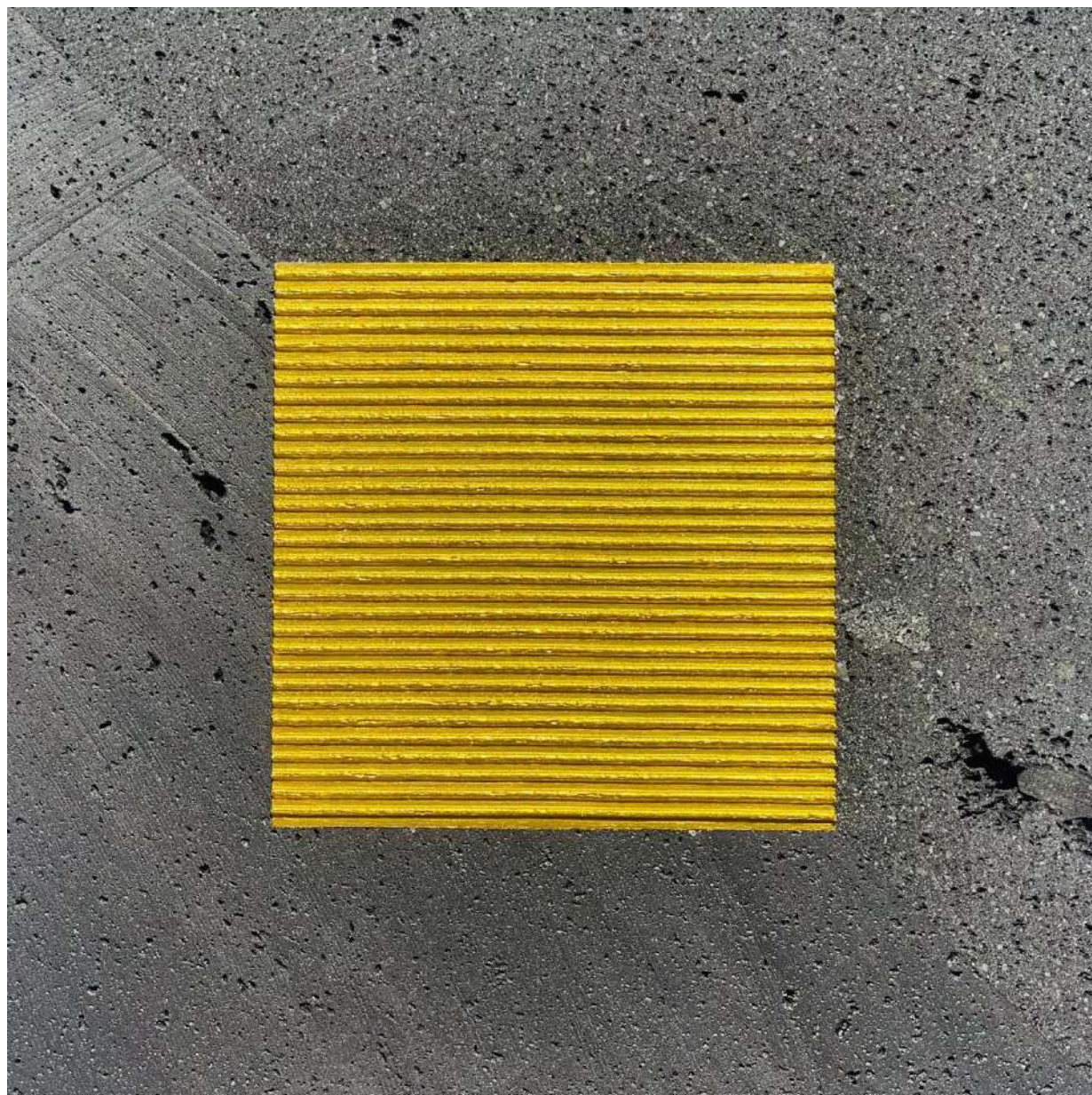


OBRAS



Landscape Large Color Field 02 y 03

Tinta acrílica y pigmentos de pintura Guerra Paint sobre tela, 120 x 240 cm / u, 2025



Strata Negro (Solar Gold on Grey)

Emulsión acrílica ultra ligera, Uretano 32 mezclado con pigmento en polvo,
crayones de óleo sobre piedra volcánica roja y negra
40 x 40 cm, 2025

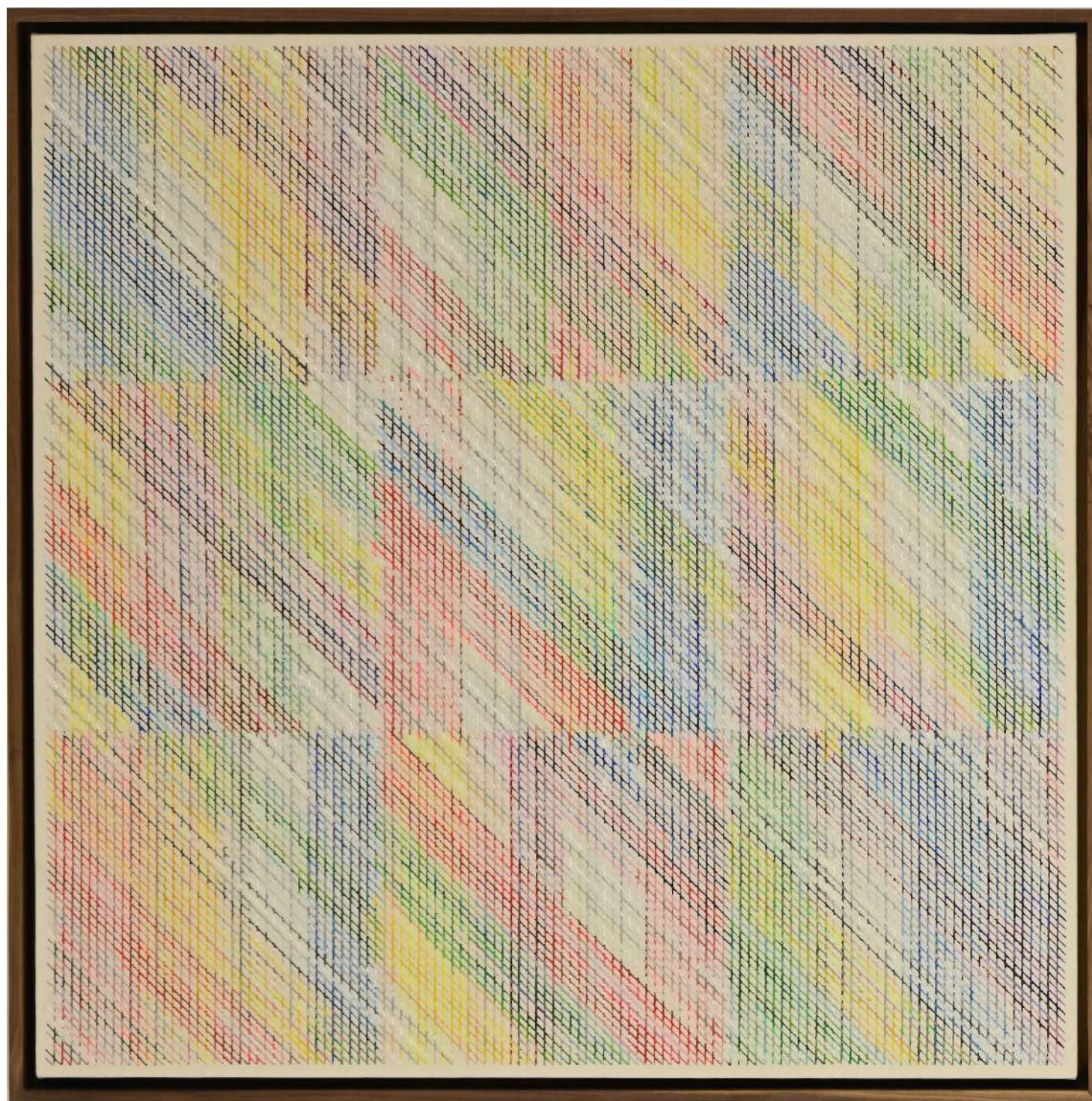


Strata Rojo (Solar Gold on Red)

Emulsión acrílica ultra ligera, Uretano 32 mezclado con pigmento en polvo,
crayones de óleo sobre piedra volcánica roja
30 x 30 cm, 2025



Large Color Field Rhomboid 02
Tintas acrílicas y pigmentos sobre tela
120 x 120 cm, 2025



Large Color Field Rhomboid 03

Tintas acrílicas y pigmentos sobre tela
120 x 120 cm, 2025

La serie **Color Fields** de Alois Kronschlaeger rinde **homenaje a la línea y su intersección con el cuadrado**, creando obras que **fusionan la abstracción con paisajes físicos y digitales**. El uso del artista de rejillas de cuerdas, colores vivos y patrones en capas produce campos topológicos que evocan paisajes urbanos, redes cibernéticas y mapas cartográficos. Su proceso preciso pero intuitivo, que a menudo utiliza un cuentagotas para aplicar la pintura, equilibra el control y la espontaneidad, resultando en composiciones dinámicas y multidimensionales. El trabajo de Kronschlaeger **conecta los conceptos de territorio y mapa**. Hace referencia a figuras históricas como Ptolomeo, cuyo mapeo del espacio y el tiempo inspiró sistemas de latitud y longitud, y John Harrison, cuyo cronómetro tradujo el tiempo abstracto en una realidad medible.

Con la instalación de sitio **15° Longitud East** (2001), Kronschlaeger exploró estos principios mediante **intervenciones arquitectónicas**, mientras que la serie **Landscape Color Fields** continua explorando **nociones de espacio, tiempo y estructura**, tomando inspiración de sistemas de cuadrículas como la **Cuadrícula Jeffersoniana, que dio forma a la planificación urbana en Estados Unidos**. En última instancia, el trabajo de Kronschlaeger **reimagina el mapeo como un esfuerzo tanto artístico como científico**, transformando líneas y colores.

Texto resumido de la versión original *Color Fields: Territorio y mapa*, Nicklas Quirós Van Outrive, 2024.

The series **Color Fields** by Alois Kronschlaeger pays homage to the *line* and its intersection with the *square*, creating works that merge abstraction with physical and digital landscapes. The artist's use of stringed grids, vivid colors, and layered patterns produces topological fields that evoke cityscapes, cybernetic networks, and cartographic maps. His precise yet intuitive process, often using an eyedropper to guide the paint, balances control and spontaneity, resulting in dynamic, multi-dimensional compositions. Kronschlaeger's work bridges the concepts of *territory* and *map*. It references historical figures like Ptolemy, whose mapping of space and time inspired systems of latitude and longitude, and John Harrison, whose chronometer translated abstract time into measurable reality. His earlier project, **15° Longitude East** (2001), explored these principles through architectural interventions, while the **Landscape Color Fields** series continues to explore notions of space, time, and structure, drawing inspiration from grid systems like the Jeffersonian Grid, which shaped U.S. urban planning. Ultimately, Kronschlaeger's work reimagines mapping as both an artistic and scientific endeavor, transforming lines and colors into meditations on the intersections of art, architecture, and human perception.

Text resumed from *Color Fields: Territory and Map*, original text by Nicklas Quiros Van Outrive, 2024.



Torque (Hexagonal rods Torque 01)

Varillas hexagonales de aluminio, tinta acrílica
y pigmentos sobre base de acero inoxidable pulido
61 x 42,5 x 24,5 cm, 2024



Torque (Hexagonal rods Torque 01)

Varillas hexagonales de aluminio, tinta acrílica
y pigmentos sobre base de acero inoxidable pulido
61 x 42,5 x 24,5 cm, 2024

Los **Torques** de Alois Kronschlaeger son un ejemplo de cómo el arte puede **transformar conceptos mecánicos en experiencias visuales y sensoriales**. La idea de **torsión**, normalmente asociada a la física y la ingeniería, es **convertida por Kronschlaeger en un lenguaje visual que desdibuja los límites entre lo rígido y lo orgánico**. A través de la **interacción de formas geométricas**, aparentemente inmóviles por naturaleza, con una **sensación de movimiento continuo**, el artista genera una tensión que **desafía la percepción del espectador**.

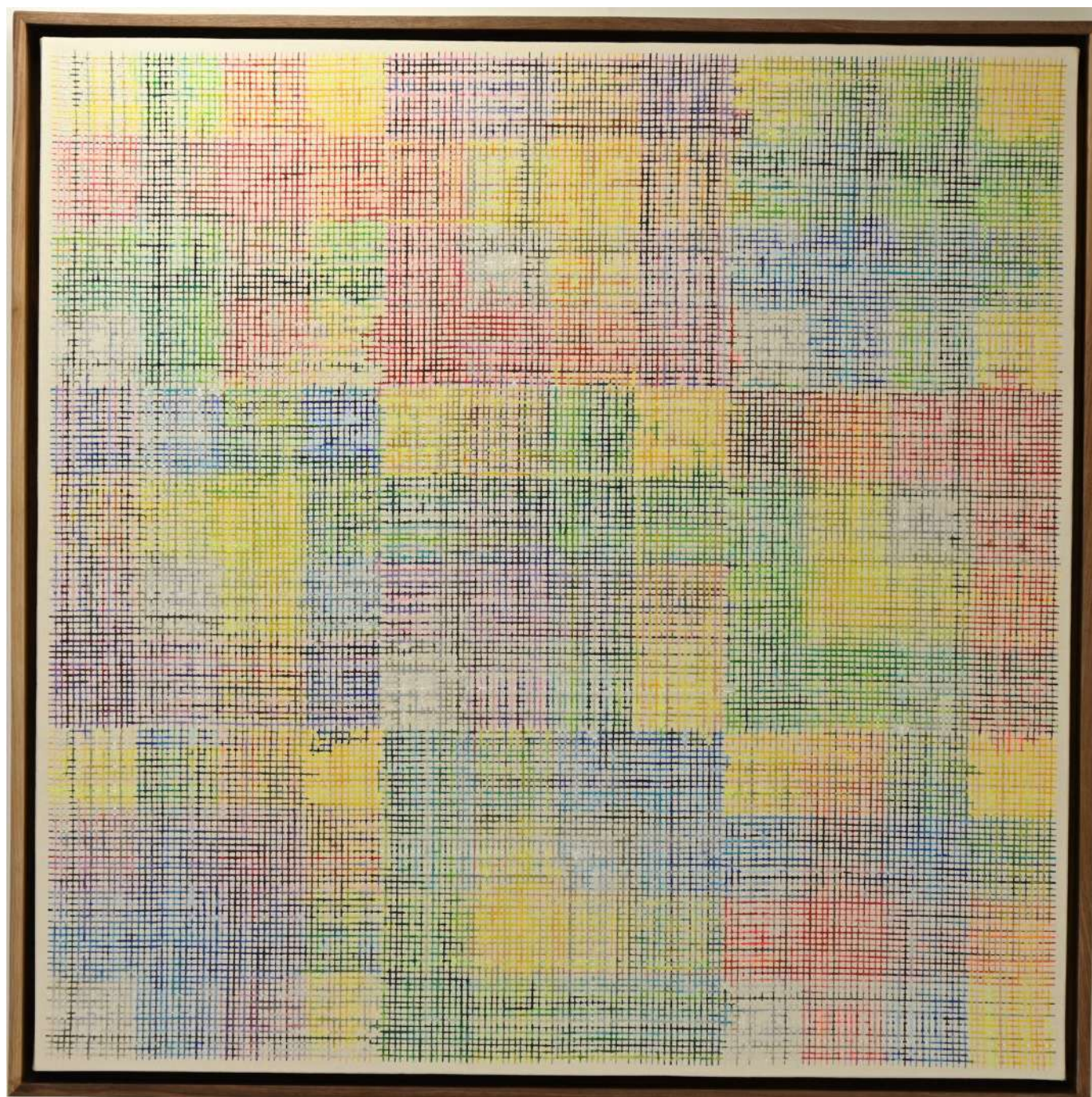
Esta ilusión de fluidez en estructuras hechas de materiales industriales resalta no solo la habilidad técnica del artista, sino también su **enfoque conceptual: convertir lo inerte en dinámico**. El uso del **color, cuidadosamente aplicado en las diferentes facetas de las varillas, agrega otra capa de complejidad**. Desde ciertos ángulos, los colores parecen fusionarse y contrastarse, creando **composiciones cromáticas en constante cambio dependiendo de la perspectiva del observador**. Este juego de intersecciones y mezclas no solo enfatiza la tridimensionalidad de las piezas, sino que también convierte la experiencia en algo único para cada espectador y momento.

Octavio Mena Macedo, 2025.

Alois Kronschlaeger's work in **Torque** is an example of how art can transform mechanical concepts into visual and sensory experiences. The idea of torsion, normally associated with physics and engineering, is turned by Kronschlaeger into a visual language that blurs the boundaries between the rigid and the organic. Through the interaction of geometric forms, seemingly immovable by nature, with a sense of continuous movement, the artist generates a tension that challenges the viewer's perception.

This illusion of fluidity in structures made of industrial materials highlights not only the artist's technical skill but also his conceptual approach: turning the inanimate into the dynamic. The use of color, carefully applied to the different faces of the pillars, adds another layer of complexity. From certain angles, the colors seem to merge and contrast, creating constantly changing chromatic compositions depending on the observer's perspective. This play of intersections and blends not only emphasizes the three-dimensional nature of the pieces but also makes the experience unique for each viewer and moment.

Text by Octavio Mena Macedo, Mexico City, January 2025.



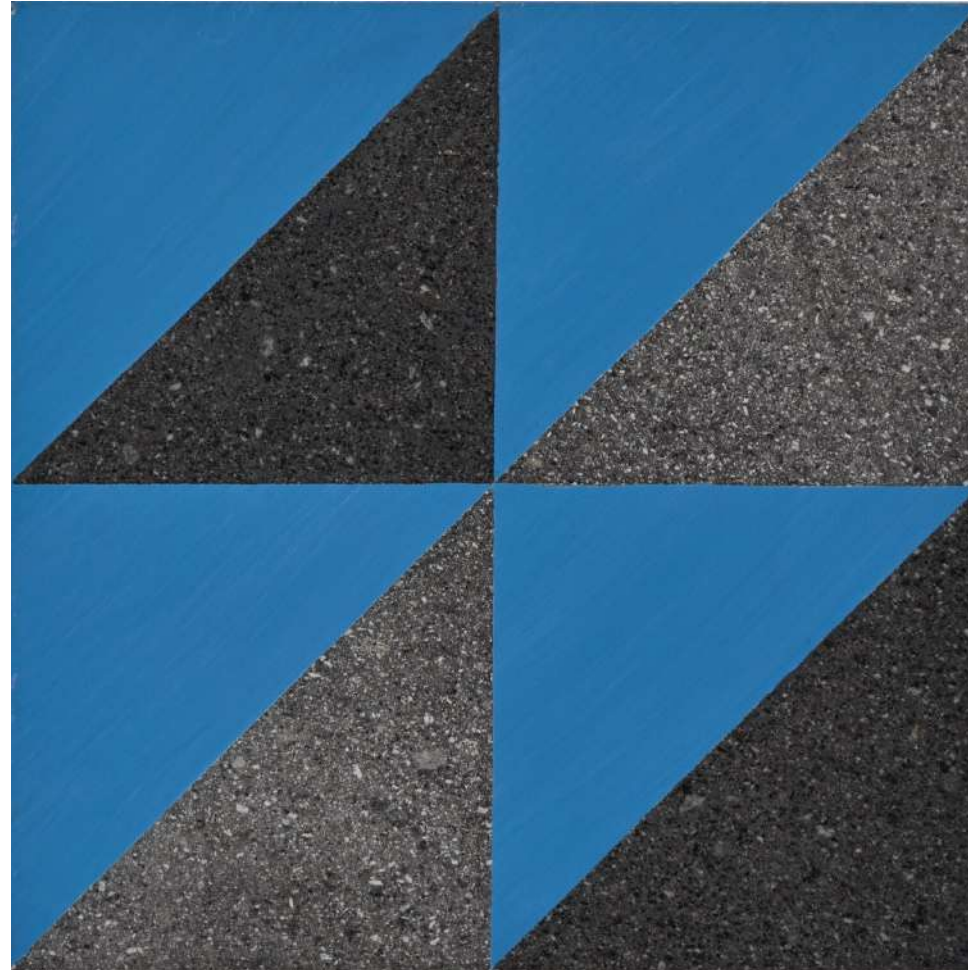
Large Color field 07

Tintas acrílicas y pigmentos sobre tela
120 x 120 cm, 2025



Strata Negro Tetraptych

Emulsión acrílica ultra ligera, Uretano 32 mezclado con pigmento en polvo,
crayones de óleo sobre piedra volcánica roja y negra
4 x 30 x 30 cm, 2025



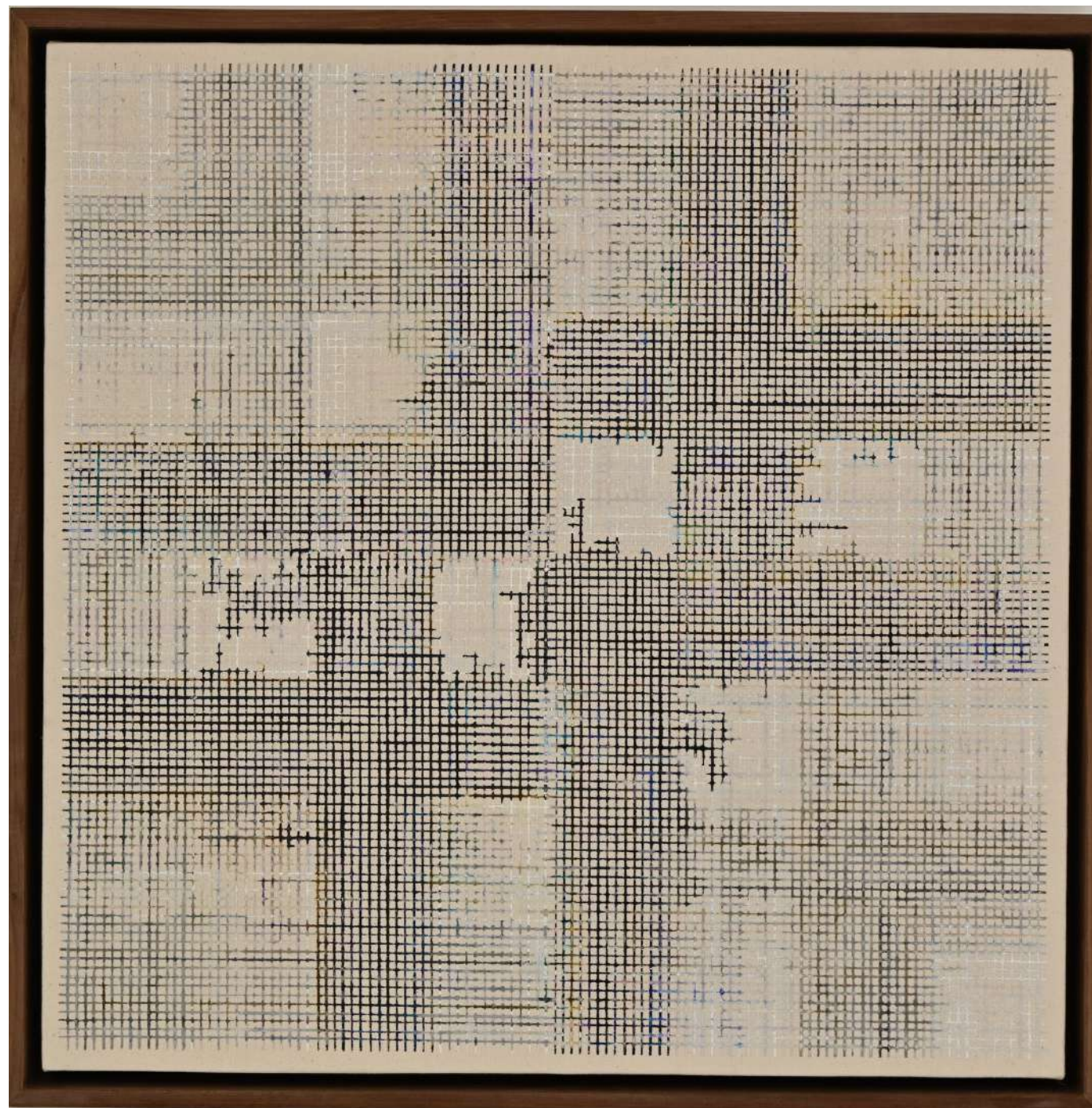
Strata Azul

Emulsión acrílica ultra ligera, Uretano 32 mezclado con pigmento en polvo,
crayones de óleo sobre piedra volcánica negra
20 x 20 cm, 2025

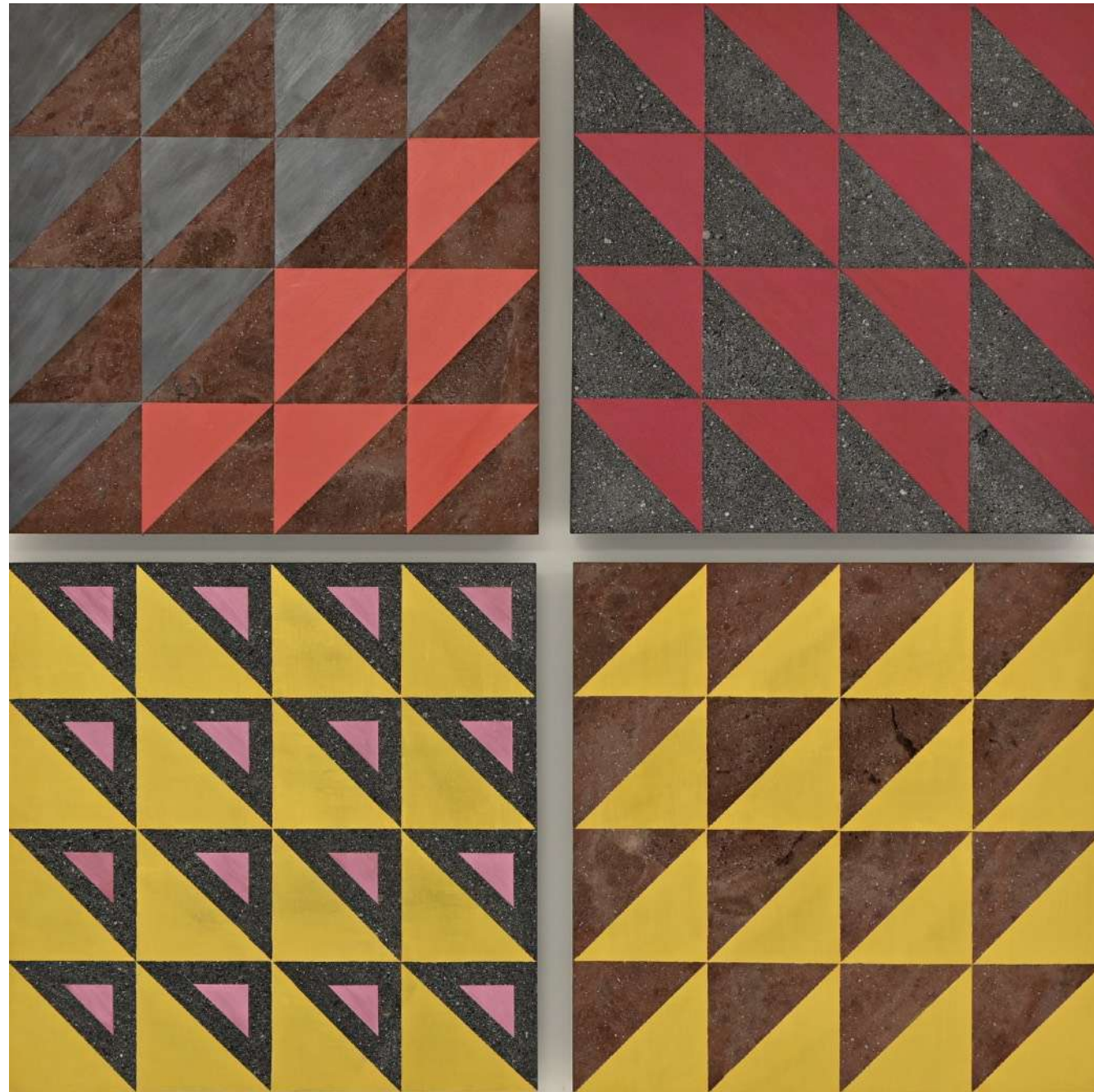


Glass Torque

Vidrio borosilicato, base de vidrio forjado y espejo
48 x 23 x 23 cm, 2024

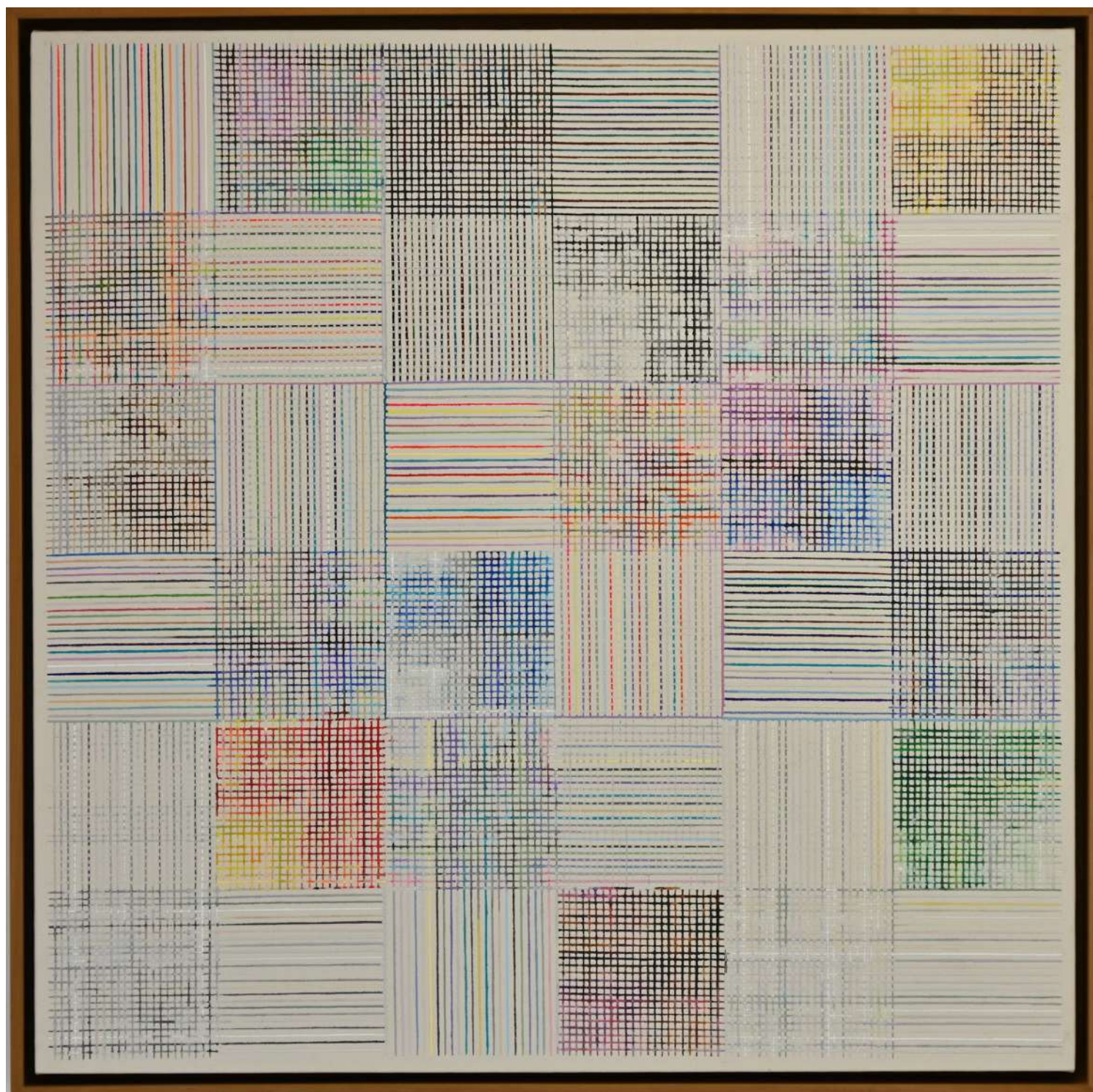


Color field 01 (black, white, silver)
Tintas acrílicas y pigmentos sobre tela
80 x 80 cm, 2025



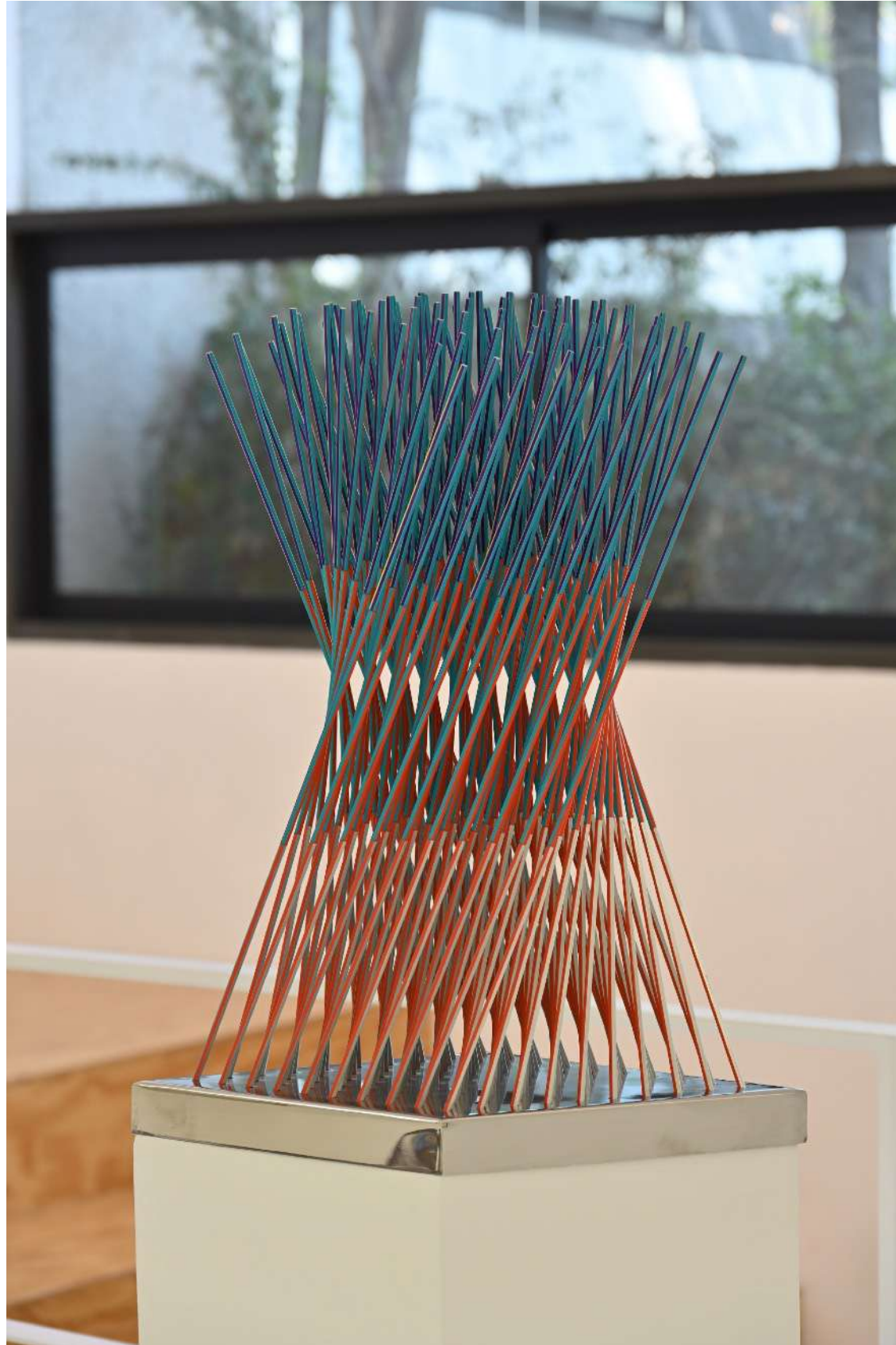
Strata Negro y Rojo Tetrptych

Emulsión acrílica ultra ligera, Uretano 32 mezclado con pigmento en polvo,
crayones de óleo sobre piedra volcánica roja y negra
4 x 40 x 40 cm, 2025



Large Color field 05

Tintas acrílicas y pigmentos sobre tela
120 x 120 cm, 2024



***Torque (3 Division, hexagonal rods Torque
with rhomboid base 01)***

Varillas hexagonales de aluminio, tinta acrílica
y pigmentos sobre base de acero inoxidable pulido
61 x 42,5 x 24,5 cm, 2024



Strata Floor Installation

Emulsión acrílica ultra ligera, Uretano 32 mezclado con pigmento en polvo,
crayones de óleo sobre piedra volcánica roja y negra, 2025

20 obras de 20 x 20 cm
21 obras de 30 x 30 cm
19 obra de 40 x 40 cm

Ante nuestros pies se extiende un mosaico organizado a modo de retícula, que parece ofrecernos una vista aérea a un solemne paisaje. Este **paisaje**, atravesado por un **sutil juego de estructuras escalonadas**, separadas por tenues vacíos, nos permite imaginarnos un **avistamiento a un inigualable hallazgo de una ciudad atemporal**, cuyas **pirámides y montañas** habitan armónicamente entre las simétricas encrucijadas que las separan. Al acercarnos nos impresiona reconocer la **materialidad y porosidad de la piedra** con la que este paisaje está construido, debido a que es un material de construcción al que esta ciudad está íntimamente ligado.

Esta piedra, conocida como **recinto** es un tipo de **roca ígnea, producida por el magma que escapa a la superficie tras una erupción volcánica**. Es porosa a la vista y al tacto, ya que, al enfriarse y endurecerse el magma, los gases quedan atrapados en burbujas formando pequeñas y enmarañadas cavidades. La elección del artista de decantarse por el recinto no es aleatoria, debido a que comprende la íntima relación de esta Ciudad con esta piedra, cuya existencia está limitada a regiones con una elevada actividad volcánica, dificultando su adquisición y uso en cualquier otro sitio. **Históricamente**, piedras como el recinto han sido **utilizadas como un material de construcción por diversas civilizaciones del Centro de México**, y su uso es especialmente evidente al recorrer el Centro Histórico de la Ciudad de México, donde el Palacio Nacional y la **Catedral Metropolitana** se alzan en el emplazamiento original del **Templo Mayor**, también construido sobre diversas edificaciones previas. Un peculiar detalle de estos edificios es la posibilidad de identificar esculturas y tallas prehispánicas incorporadas en su factura, manteniendo un importante testimonio de la reutilización de la piedra y la **conciencia invisible de otros tiempos** para su construcción, como metáfora del desarrollo histórico de este país. Alois Kronschlaeger ha habitado por varios años la capital mexicana, y gracias a su analítica y curiosa naturaleza, al recorrer sus calles ha caído en cuenta de la belleza de estos materiales de construcción, así como de la singular construcción de la ciudad. En su continua experimentación, inspirado por la materialidad estratigráfica de la ciudad en que habita, Kronschlaeger extiende ante nosotros un **complejo entramado de color y brillo sobre la accidentada textura del recinto**, con la posibilidad de ser reconfigurado en un inigualable **abanico de posibilidades gracias a la propiedad modular de cada una de las piezas**.

STRATA - Fundación para una nueva ciudad, Octavio Mena Macedo, 2025.

Before us lies an organized mosaic in the form of a grid, offering an aerial view of a solemn landscape. This landscape, marked by a subtle interplay of stepped structures separated by narrow voids, evokes the discovery of a timeless city. Its pyramids and mountains harmoniously occupy the symmetrical intersections that divide them. As we draw closer, we are struck by the materiality and porosity of the stone that shapes this landscape. Known as recinto, this igneous rock forms when magma escapes to the surface during a volcanic eruption. Its porous texture, both visible and tangible, emerges as the magma cools and hardens, trapping gases that create intricate cavities. The artist's choice of recinto is deliberate, acknowledging the profound connection between this city and its stone. Historically, stones like recinto have been central to construction by various civilizations in central Mexico, most notably in the Historic Center of Mexico City. Iconic landmarks such as the Palacio Nacional and the Catedral Metropolitana were erected on the original site of the Templo Mayor, itself built upon earlier structures. One striking feature of these buildings is the presence of pre-Hispanic sculptures and carvings embedded into their construction—an enduring testament to the reuse of stone and the lingering consciousness of other eras. Alois Kronschlaeger, having lived in Mexico City for several years, has been captivated by the beauty of these building materials and the unique architecture of the city, driven by his analytical and curious nature. Through his ongoing experimentation, inspired by the stratified materiality of his adopted city, Kronschlaeger presents a complex interplay of color and luster on the rugged texture of recinto. Thanks to the modular nature of each piece, this work can be reconfigured into an endless array of possibilities.

STRATA - Fundación para una nueva ciudad, Octavio Mena Macedo, 2025.



Strata Rojo díptico (Magic Red on Red)

Emulsión acrílica ultra ligera, Uretano 32 mezclado con pigmento en polvo, crayones de óleo sobre piedra volcánica roja
2 x 40 x 40 cm, 2025



Spinning Torque 01 (2 division, 4 tone multitone)

Madera y tintas acrílicas sobre base de acero
inoxidable pulido con motor

67 x 32 x 32 cm, 2024



Strata Rojo (multicolor 02 on Red recinto)

Emulsión acrílica ultra ligera, Uretano 32 mezclado con pigmento en polvo,
crayones de óleo sobre piedra volcánica roja
30 x 30 cm, 2025



Torque (4 divisions, 4 tone metallic 01)
Madera, tinta acrílica, 2022
Altura: 61 x 28 cm
Base: 28 x 28 x 28 cm





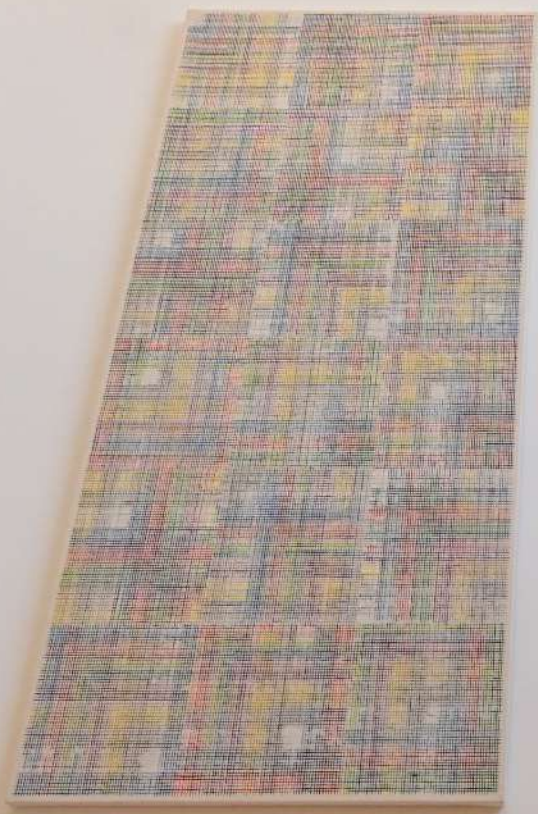




Il titolo dell'opera è un riferimento al concetto di "strada" in latino, che significa "via", "sentiero", "cammino". L'artista esplora il tema della mobilità, della connessione e della trasformazione dello spazio urbano attraverso un linguaggio visuale complesso e stratificato.

STRATA
ALOIS KRONSCHLÄGER

Alte Kunst Museum
Köln, 2020
Olio su tela
150 x 100 cm
Edizione 1/10
www.alte-kunst-museum-koeln.de







Alois Kronschlaeger, nacido en 1966 en Grieskirchen en Austria, es reconocido por sus instalaciones “site-specific” y esculturas, que demuestran una preocupación por el ambiente y la luz, como también por su interés en explorar el tiempo y el espacio a través de la geometría. Su trabajo existe en la intersección entre arte y arquitectura; sus formas son abstractas y los materiales simples como en la tradición de artistas como Frederick Kiesler y Buckminster Fuller.

Su obra ha sido expuesta en instituciones y festivales internacionales como Figge Art Museum (Iowa, 2018), el Bruce Museum of Art and Science (Connecticut), el Yuan Art Museum (Beijing), Museo de Arte Contemporáneo de Tucson (Arizona), Museo de Arte Contemporáneo (Lima, Perú), y el Festival de Artes Islámicas (Sharjah, Emiratos Árabes), entre otros. Desde 2011, el artista ha producido seis instalaciones públicas de sus esculturas en los Estados Unidos, y desde el 2015- 2018 ha creado dos instalaciones de sitio específico en la Ciudad de México y una en Sarasota, Florida, y una exhibición individual titulada: TIME, SPACE, COLOR en Roldan Moderno en Buenos Aires, Argentina.

Actualmente Kronschlaeger vive y trabaja entre Brooklyn, Nueva York, y la Ciudad de México, y es representado por la Galería Cristin Tierney (Nueva York), Roldan Moderno (Buenos Aires), Mark Hachem (París y Líbano), Now: Gallery (Lima), y ahora Le Laboratoire en la CDMX.

ALOIS KRONSCHLAEGER

(AUSTRIA, 1966)

TRABAJA/VIVE

Brooklyn, NY, Mexico City, Lima y Buenos Aires.

EDUCACION

Master of Fine Arts, The School of Visual Arts, 2002

Bachelor of Arts, Empire State College, SUNY, 2000

SOLO EXHIBITIONS

2025 STRATA, Galería Le Laboratoire, Mexico City.

2022 ORDER & DISORDER, Galería Le Laboratoire, Mexico City. (GAMA WEEK 2022)

2021 KIND OF BLUE, Instalación de Sitio Específico, Cristin Tierney Gallery, New York, NY.

2019 MASARYK, Commissioned Site-Specific Installation, Polanco, Mexico City.

2018 TIME, SPACE, COLOR, Roldan Moderno, Buenos Aires.

2018 SHIFTING LANDSCAPE, Art Ovation Hotel, outdoor permanent sculpture, Sarasota, FL

2018 POLYCHROMATIC CONTEMPLATIONS, Figge Art Museum, Davenport, Iowa

2017 NEW WORK, Cristin Tierney Gallery, New York, NY

2016 SIN TITULO, Design House, Polanco, Ciudad de Mexico.

2015 POLYCHROMATIC STRUCTURES, Cristin Tierney Gallery, New York, NY

2013 "UNTITLED", BASIN AND RANGE, Museum of Contemporary Art, Tucson, AZ

2013 30°, Site:Lab, Site-specific Installation, UNTITLED 2013 Art Fair, Miami Beach, FL

2012 HABITAT, Site-specific Installation, Former Public Museum, Grand Rapids, MI

2011 SPIRE, Site-specific Installation, Grand Rapids, MI

2011 ALLOTROPISMS, Cristin Tierney, Site-specific Installation, New York, NY

2010 SKYLIGHT VITRINE, Hendershot Gallery, Site-specific, Delano, Miami, FL

2006 REPERCUSSIONS, Plus Ultra Gallery (Winkleman Gallery), New York, NY

2001 15 DEGREES LONGITUDE EAST, Isperdorf, Austria, Jindrichuv Hradec, Czech Republic

2001 RESIDUE & CONCEALMENT, Kunsträume auf Zeit, Linz, Austria

2000 CAMEO APPEARANCE, Fotowerkstatt, Linz, Austria

1996 LANDSCAPE & METROPOLIS, Design Center Linz, Austria

1995 FÜNF LICHT-WASSERTORE, Neukirchen/W, Austria

1991 SEIBU GALLERY TRANSMEDIUM, Tokyo, Japan

1991 NOGIZAKA ART HALL, Tokyo, Japan



Photo John Muggenborg

GROUP EXHIBITIONS

- 2024 HORIZON, Galería Le Laboratoire, Mexico City.
- 2023 ETHOS, 15 YEARS, Galería Le Laboratoire, Mexico City.
- 2021 DIMENSIONAL: FROM THE FIGGE COLLECTION, Figge Art Museum, Davenport, Iowa.
- 2020 PAPER, Cristin Tierney Gallery, NYC.
- 2020 SOBREDOSIS, Galeria Impakto, Lima, Peru.
- 2018 HARD EDGES, Cristin Tierney Gallery, New York, NYC.
- 2017 EL PRINCIPIO DEL VACIO, Museo de Arte Contemporáneo, (MAC) Lima, PERÚ
- 2017 IF YOU STAY BUSY, YOU HAVE NO TIME TO BE..., Museo Arte Contemporáneo, Tucson AZ.
- 2016 BUNYAN, Festival de Arte Islámico, Sharjah, Emiratos Árabes.
- 2016 HYBRID STRUCTURES, Instalación de Sitio Específico, Grand Rapids, MI
- 2016 MIAMI FOLLIES, Instalación de Sitio Específico, Untitled, Miami, FL.
- 2016 MARATHON, Peana Projects, Monterrey, Mexico
- 2016 SHADOW DANCING, Impakto Galeria, Lima, Peru.
- 2016 ARCHITECTURAL INTERSECTIONS, Lehman College of Art Gallery, NY
- 2015 PARADISE SYNDROME, Peana Projects, NY.
- 2015 THE ARCHITECTURAL IMPULSE, curada por Warren James, Cristin Tierney Gallery, NY
- 2015 FLINT PUBLIC ART PROJECT, Flint, Michigan.
- 2015 CIVIC PARK, curada por Stephen Zacks, Flint Public Art Project, Flint, MI
- 2015 TABULA RASA, curada por Frances Marianne Sinkowitsch, Ca' d'Oro, New York, NY
- 2015 WEARABLE MATTERS, curada por Natalia Roumelioti, Immersive Gallery, NY
- 2014 TALES OF TWO CITIES: New York & Beijing, Bruce Museum, Greenwich, CT
- 2014 TECTONICS, NYFA's 2013 Fellows in Choreography and Architecture/Environmental Structures/Design, Westbeth Gallery, NYC.
- 2014 GROUP MATERIAL: THREE "UNREALIZED" PROPOSALS, Southfirst Gallery, Brooklyn, NY
- 2013 NEW YORK BEIJING HERE THERE, Yuan Museum of Art, Beijing, China
- 2013 THE DRAWING. THE PAINTING. THE SCULPTURE. Curada por Mathias Kessler, Aldo Chaparro Studio, Mexico City, Mexico
- 2013 REDUCE. REUSE. RECYCLE, Cristin Tierney, New York, NY
- 2012 THE AIR SHOW, Museum of Contemporary Art, Tucson, AZ
- 2012 REDUX, Cristin Tierney, New York, NY
- 2010 Architecturally, Hendershot Gallery, New York, NY
- 2009 Aqua Art Miami, Hendershot Gallery, Miami, FL
- 2009 HENDERSHOT GALLERY, Project Room, New York, NY
- 2008 ACTIVESITE, Former Grand Rapids Art Museum, Grand Rapids, MI
- 2006 AQUA ART MIAMI, Winkleman Gallery, Miami, FL

2006 YEAR06, Winkleman Gallery, London, England
2005 AQUA ART MIAMI, Plus Ultra Gallery, Miami, FL
2005 THE PHOTOGRAPHIC NARRATIVE, Linfield College Fine Art Gallery, McMinnville, OR
2005 THE EXPRESSION OF ELEMENTAL PASSIONS, Plus Ultra Gallery, Brooklyn, NY
2005 NYC MIDNIGHT RUN, Two Boots Pioneer Theater, New York, NY
2005 BAC 39th International Film & Video Festival, Ocularis, Brooklyn, NY
2004 SLICE AND DICE, The Visual Arts Gallery, New York, NY
2004 THE TRUCK STOPS HERE, Plus Ultra Gallery, Brooklyn, NY
2004 TRANSMOTION, Lower Manhattan Cultural Council, New York, NY
2003 CINEMA SLAM, Next Films, BAM, Rose Cinemas, Brooklyn, NY
2003 DONUT SHOP SEVEN, Philip Feldman Gallery, Portland, OR
2002 ART NEW YORK, Kunsträume auf Zeit, Linz, Austria
2002 LOST DOG FOUND, Studio #308, New York, NY
2002 Extra Virgin, The Visual Arts Gallery, New York, NY
2001 SYNTHETIC DYSTOPIA, The Visual Arts Gallery, New York, NY
2001 WHATEVER, Artist Space, New York, NY
2000 MAIL ART, Next, Graz, Austria
1997 GRAZ GRAMBACH: open to art and tech, 1997, Graz, Austria
1995 CULTURE NET, Guggenheim Museum Soho, New York, NY

AWARDS AND RESIDENCIES

2017 HYBRID STRUCTURES, "Best of Show" Small commercial design award, The American Institute of Architects
2013 GREGORY MILLARD FELLOW, New York Foundation for the Arts (NYFA). Fellowship in Architecture/Environmental Structure/Design
2012 HABITAT, Winner Two Dimensional Juried Award, Presented by Tyler Green for Art Prize
2002 SCHOOL OF VISUAL ARTS, Graduate Scholarship
2001 15 DEGREE LONGITUDE EAST, Kultur-Sponsoring-Prize, Austria



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Topological Cybernetics Landscape Color Fields: Three Essays by Nicklas Quiros Van Outrive.

1) Territory and Map

The series "Landscape Color Fields" by Kronschlaeger is a homage to the "line" and the crossroads to the "square." The topological stringed grids of each work are harmonically arranged within an ordered whole. The work enters our perception through belief, that is, a colored shockwave; minute restraints discriminate against what can be experienced as an "in-between," given that both map and territory can be appreciated in the work. On the one hand, the territory constructed by Kronschlaeger exists in-as-much we assess the work from a satellite perspective roaming through the spatial plane observing what becomes a cybernetic field of electrical conduits that traverse a river of photons and electrons, yet, every once in a while a drip of paint might fly out of the conduit, and lose control. Kronschlaeger's territory - where a line can bleed into another or simply float demarcating the limits of a line in a microscale - keeps augmenting in complexity with each new pattern added and pattern perceived. A territory that links the works to a lucid perspective on the matter. The colors weigh on each new stripe accumulating the digital complexity in the bigger picture. Kronschlaeger places a *gotero*¹ with extreme caution yet not enough caution to not allow the paint to guide him and for it to be a slightly unconscious process. He creates a visible landscape through the viscosity of the acrylic paint giving the work a curvature despite it usually following a "straight" line. Each pattern of abstracted lines turn into Albers-like squares that in sum prefigure a cityscape, a skyscraper, and even a cybernetic field packed with an electric feel. On the other hand, we can speak of the work being a map in a sense that a map is already a further meta-abstraction to the "real" places that are inhabited; mapping is a digital means that is twice removed from the interpretation of a territory, it serves to find a topological boundary that can be imagined. It is a metacognition that no longer can be apprehended as merely perceivable and apprehended in our feeling of awe; rather, the map tracks the color and the restraints in a level that serves not the unconscious creator, but the conscious mind that has always already an unconscious mechanism. It becomes planned. Borges would even mention in his work "*Del rigor de la ciencia*," the story of an empire that creates such an exact method for cartography that when the map is created it requires the same scale of the "real" city. To make a perfect map you would have to be able to replicate reality in the most perfect sense, with the living, the dead, every detail would require the spark of life. Kronschlaeger envisages these new series as Landscapes - a mapping of a place like New York, Buenos Aires, Tokyo, or Mexico City omnisciently observed from atop. We would like to inhabit his map, yet his work breaks the fourth wall as stated before. It observes us directly in the eye. For it is both territory and map.

Lines and quadrants have helped to demarcate time throughout human scientific pursuits. Ptolemy - Kronschlaeger claims - serves as a reference to illustrate the idea of mapping time and space through latitude and longitude. Kronschlaeger recalls the great mathematician Ptolemy, whose great insight was not just that he could measure distances, rather, it was the fact that he could measure space and create a sort of hyperbole. It is this magnificent use of abstract notions that he was able to discover physical reality, Kronschlaeger even mentions "for me Ptolemy drew lines in maps to illustrate the idea of timing space." The continuation of Ptolemy's influence is John Harrison, the English clockmaker who turned the fictional lines of Ptolemy into actual timelines and time zones through the development of the chronometer. A direct reference to Kronschlaeger's trajectory in his project 15 degree Longitude East 2001, visualising the Middle European Time Zone through architectural interventions. He became interested in proving the ancient wisdoms in his own experimentation. Later on, his influence became Thomas Jefferson² who came up with a 6 mile quadrant grid called Jeffersonian Grid that mapped out in real time and space most of the constitution of the cities to the West of the Mississippi. The Jeffersonian grid notably was divided into precise townships, which Kronschlaeger used for his own scale that likewise arose from the baseline and Meridian system used to standardise the territory.

There is no doubt Kronschlaeger's work has gone through a creative process. It has taken him from doing monochromatic sculptures that play with form and with architectural dynamics - as if his obsession was on the body; towards works that embody of course that cybernetic idea, however, now have color and light in them. In his own words, this tendency towards colorful strings has acquired a new grasp on optics and frequency. Mexico, in Kronschlaeger's words, gave his work an insight into the field of color. He awakened from the North American time and space strictness to a world of pastel buildings, whistles, and high pitched frequencies fused with the Mexican neverending life and death rituals. He has become naturally gifted in the land of color, in the landscape of color fields.

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Alois' Color Fields are a genre that should really be called "Cybernetic Color Fields." Perhaps a quote from the father of cybernetic anthropology can give us a sense of what Alois' works exemplify: "In cybernetic language, the course of events is said to be subject to restraints" (JB, SEM, pg. 407).³ Much like the strings in the color fields are in a tense formation, and goes on "It is assumed that, apart from such restraints, the pathways of change would be governed only by equality of probability. In fact, the "restraints" upon which cybernetic explanation depends on, can in all cases be regarded as factors which determine inequality of probability." This idea that somewhere must be a circuit which could identify error and eliminate it is in the mind of the beholder. "Ideally—and commonly—the actual event in any sequence or aggregate is uniquely determined within the terms of the cybernetic explanation. Restraints of many different kinds may combine to generate this unique determination." Like Kronschlaeger notices when experimenting with his colorful alchemical process: "The Speed ball White, is a wonderful color that mixes very well with other colors. But the Ultramarine Blue, Yves Kleine color, does not and helps to **delineate**. Certain colors depending on their viscosity act as a delineation or like a super Shine Silver Uritane 32, certain colors are like a **conduit**, think of an iceberg flooding. Other colors serve like a bleeding, floating or acting as demarcation line." We see in Kronschlaeger's work another influence: Superstudio's endless grid covering cities like NY or the entire globe. The idea of the continuous monument of a megastructure negating the idea of architecture could come in comparison for the gridded line and the matrix.

The meaning perceived in the Color Fields - like Bateson mentions in his anthropological cybernetics - requires tension, and tension requires restraints where the receiver and the emitter of a signal create meaning in the juxtaposition of the colored strings. The work creates meaning for the observer only if it has a quality that can be decoded by the observer. Kronschlaeger's Landscape Color Fields carry a colorful code in each horizontal and vertical axis. Moreover, we can elucidate further with Bateson's example: "For example, the selection of a piece for a given position in a jigsaw puzzle is "restrained" by many factors. Its shape must conform to that of its several neighbours and possibly that of the boundary of the puzzle; its color must conform to the color pattern of its region; the orientation of its edges must obey the topological regularities set by the cutting machine in which the puzzle was made; and so on. From the point of view of the man who is trying to solve the puzzle, these are all clues, (i.e., sources of information which will guide him in his selection). From the point of view of the cybernetic observer, they are restraints." (Idem.).

It becomes prescient to observe every work with the question: What elements of this signal/information/code had a conscious or unconscious order for the creator? Kronschlaeger's work, thus, is an exercise informing an unconscious logic. Namely, a play in creating ever more perfected sources of a partly unconscious communication. In other words, the interface to communicate a conscious and an unconscious signal. Kronschlaeger's dilemma is that in order to perform his technique he must know how he performs his pattern; however, does this planning created with ever less effort - for he learns how to act it out through habit - paradoxically lessens the awareness of his action?

We can reflect on Kronschlaeger's method in the following quote he said during his process:

"Each line and each color is rather analogue, the intersection happens in the time they are meeting. The systems of restraints by an analogue process depends on the speed and angle on how the eyedropper touches the surface, the ink scratches the canvass, but when one moves far away we can think on how a line in the extreme of the canvass reaches the sequence of the other grid and creates a new field, it somehow becomes digital."

What if we were to observe Kronschlaeger's process from below much like Hans Namuth filmed Jackson Pollock? That is to say, filming the unconscious and conscious processes as an observer from beneath. What insight could we find? What would the artist be?

Kronschlaeger himself wants to enact these abstract expressionists by experimenting with his own material for the Color Fields. Techne is part of every grid, his eyedropper becomes his meta-topological tool; and, his imagination enacts both map and terrain.

2) The Stream: of consciousness, the liquid body, the relativity of the perceived

Kronschlaeger places the elevated wooden ruler on the canvas; he has figured that the smaller squares must be 7 x 7mm and the regional squares must measure 40 x 40cm because of the amount of paint in his eyedropper, which inevitably determined the foundational elongation of each line. In this case the long completed format is 80 x 120 cm⁴. The horizontal or vertical format in which the work is placed changes the effect of the colored squares. In totality it has a different alignment.

He begins by playing his calm classical music. Bach this time. He places Yellow Medium Azo [LiquiteX]. His focus increases with the appeasing classical background. He enters flow with a new range of color, his eyedropper is not fixed but flexible despite it following a clear route. He goes from one horizontal line to one vertical line. The color shifts the Peach Pink color is now placed on his canvas. What does he remember? Perhaps at home he loved peaches. Colors melt into each other despite not touching; the Fluorescent Yellow continues the pattern. We see a pattern that is mingled between light and dark, the landscape incorporates the silhouette of the changing fields. The lines drawn are homages to the ancient lines that helped astronomy depart from tiny ideas to cosmological measurements and are not abstract in this case, they are, rather, terrains. Evidently with each new line sliding through the canvas a group of mountains appear in various places around his world, perhaps the Austrian Alps or the Danube. Our imagination grasps each pattern with tenacity. He merges now his Yellow Speedball, then a Brilliant Yellow. We wonder what sort of scientific curiosity motivates Kronschlaeger. His influences - now that his eyes have grown with wisdom and age - see the world in a calm balance. He is inspired in the play of perceptual illusions, and is affected only by the awe he can provoke in the depths of the viewer. Both artist and viewer are drawn to the emerging meaning. Autumn Gold is now caressed within the field. We cross the seasons and are situated by them. Kronschlaeger feels the beat of the music, the mountains built from each line turn to a Cadmium Yellow. His work deals with order; we might think that the play with color is extravagant or that it follows a random choice; nevertheless, in the world of an artist true order reacts with chaos and true chaos reacts with order. Order, chaos, and the human relation to both, however, have had at times in the history of contemplation a remarkable ripple effect.

When we might feel the order is far too static, we realise that our perception sees it less so and rather enters a dialectic field with us. Not only do order and chaos play with form, but also with the phenomenology of a color. "Yellow ends here, it is the consistency within the matrix, it is the web that connects it! If string theory exists they are the ones that hold the universe together, both yellow and whites." In each quadrant the yellow and white are present, the other color families alternate. The composition now moves to green, a color that originates not in the world of things but in our adaptation to it. In the first square of yellows they coalesce. The green is an activation or an elevation. But then when they intersect they merge within tonalities. This is an analogue process, the bleeding, the conduit or the floating of the crossroads in a way have a landscape of their own. Bubbles arise depending on the viscosity of each situated line and often the eyedropper has to follow the lines because small pearls buckle on it; the almost invisible bubbles are topographic errors that have to be flattened, yet those tiny irregularities are part of the topological progression and the uncontrollable chaos later on. A mix of greens, almost like a Greyish Olive Green intersects with Turquoise Green creating a new pattern. A Chromium Oxide Light - a different tone of green - is added to add a darker tone.

When you see these merging of patterns, why do you think that repetition creates a sort of illusion? "Because with each sequence, if a color is mixed with other color fields it creates a fuzzy boundary. It creates this situation that the eye has to adapt to and it can be a dizzying effect. Various shifts in scales happen, the square into a bigger square creating shifting tonalities. Why is this fuzziness so relevant for you? "Most likely the eye is creating tones that probably do not really exist, so it becomes a concentration of colors."

Why do you think the colors the eyes see are not real? "Well we know from physics what happens with the optical nerve." Tell me more [with laughter]. Well I will pass that for later [laughs because of the complexity of the question]. "I mean perception for the viewer is always some projection, it is what the eye wants to see or desires to see". He is motivated by his favourite film 2001 Space Odyssey and by Carl Sagan's incredible mention to turn the camera view to the Earth calling it a pale blue dot. His motivation in creating incredible and mesmerising patterns that produce an illusion are fascinating to him. A homage to his experimental mind. "I can track time depending on how many lines in the square I have done with the eyedropper." He is finishing half of a regional square and uses the language of a super precise surgeon or an incredible physicist. He saw a line coalescing with another and a square sinking in the paint. In order to shift it to his will, he will use a cue tip to remove the accidental situation calling it a surgery. It is in the language he is using that we can find how scientific his mind is.

The red pattern starts. Kronschlaeger prepares each paint, shaking it and diluting its consistency. He does this to remove any mistake on the canvas later on. The tip of the eyedropper becomes contaminated usually by the other colors and he has to clean it back from such contamination. It is almost as if he was thinking of a radioactive process that has to be controlled. He knows his measurements almost unconsciously, however aids his work always with a tool. Perhaps his fascination on Kubrick's Space Odyssey or C. Clarke's - author of the book - historical fascination in using technology comes from the theory of transhumanism, that is to say, how technology has developed human evolution leading to significant changes in human consciousness.⁵ Whatever can enhance our reality is used. In the red third color family. "Red is always an absolute seducer, bringing you in, but also an absolute danger, it can hold you off in the moment when you are confronted by red." Kronschlaeger's memory of red goes back into his childhood growing up in a farm where in either late fall or late winter, there was a guy named Valerich, who would arrive on his motorbike and slaughter a pig in his family farm. Kronschlaeger's job was absolutely stunning - it is a bit of a gorey detail. When the pig got a bolt in the forehead, the next thing Valerich did was to take the knife and cut the throat and while the blood was gushing out, Kronschlaeger had a very big pan, where he had to stir so the blood would not coagulate. The splashes of red would obviously go into the snow and soon his early memory of red bright color had to do with this act. The red in this square is actually very vulnerable, it is manifesting in various tonalities, so the strong red is not dominant, there is a certain anarchy here. The red usually bleeds out and when it dries it becomes ablaze. The viscosity and dryness shift the eye's perception. The perception of the work from afar starts to play with the eye as if there was a grid dictating each movement. It is when we make a close up that we gravitate towards each intersection. Kronschlaeger knows this well. The eyedropper is placed upwards before he moves it down next to the ruler, using the force of gravity to his advantage, the stark Red Earth ink is using the inertia of the fall to create the longitude of each horizontal and vertical line.

We find with time a play Kronschlaeger invokes with latitude in his meta-topological work. He mentions an influential figure: "Pollock is an influence in that he can show a process that can create astonishing results."

What is the industrial design of an eyedropper? Is it a scientific tool for medicine or science? Was it made for a purpose?

White is the next color, white is tricky. The white creates a texture like the Titanium White or the Pearl White, white takes more care of each bottle. We need to be careful using it. White gets overwritten by other colors easily. Depending on which way he starts drawing the line, the line is overtaken by the stark contrasting power of red or green. It is altered by all in a way. Within the whites all the shades are implied, Silver Grey, Liquid Glass Pearls bound by Urethane 32. The pigment, the binder, and the combination of the two create the paint. As the glass pearls set on the bottle he has to shake it up and the white must not turn into a blob. He has to help sculpt the written line. "Since the viscosity is also thicker at times I have to refill my glass. See here, there is a bubble and I will burst it". He uses the liquid white as a **demarcation** line. When a white line is drawn with the eyedropper at times the bubbles in the line break with it. And the topography has to be restructured. Kronschlaeger connects the circuits, he delineates the path for the righteous crossing. The metallic color Pewter liberates air bubbles. The territory is drawn with only the control of Kronschlaeger. Despite this, the color is not in his control. "The Titanium White I am using now has a viscosity. It is scripture on top of the other colors, it **floats** on top of the rest. There must be a certain disorder in each color filled. Disorder is created through the mixture of the choices in the sequence of the color pallet. By playing chess with colors. In how you set up the squares and how you set the color of the inks you will create a disorder in how the lines meet up." If he were to use a different opening in the eyedropper when placing it as he says "I would fuck it up". Certain lines are closer to each other, the slight irregularities between the distances in the line are part of how that optical illusion plays with the viewer. That disorder creates optical interference usually called moiré pattern, namely a swirling optical shock.

The work is always hand drawn and the works show it. Facing all the avalanches in the end that he has to cross with the eyedropper becomes more and more difficult the drier it gets. It is as if one were crossing a thick layer of snow where there is certain interference. The touch of the glass has to almost scratch the canvas. The white goes from being a lilac to a green on the bottom of the bottle. "When you saw in the studio that the lines break up, it has to do with the surface tension of the liquid. If you see a drop of water, it contracts to configure that surface tension. Alois' "liquid spaghetti" has to draw the arch line to maintain that surface tension, much like Xochimilco's canal networks contained in their surface, describing each color like a stream or a river of color. Each line is a canal.

The line contracts, he must stretch. The colors bind, he must flow. The line has tension, the "fold" appears. He grabs the last color, a Silver Pearl, the final line in this quadrant; the final line is the demarcation line between the rest of the squares, it is the scene line, and it must be super precise. He grabs the eyedropper and shouts "Listo'!"

We witnessed in this simple description one square of the color field. A microcosm of the conduits, the bleeding, and the floating of an amalgam of colors spurred into an experiment that Kronschlaeger observes with the "fold" on the back of his mind.

3) The Fold: A Series of Surprisingly Divisive Events

"I'm not paying attention to the diagonal; I trust only the square on the horizontal Axis." - Homage to the Square, Josef Albers

Kronschlaeger's "Landscape Color Fields" are a meta-reference to Albers' "Homage to the Square," although Albers, contrary to Kronschlaeger, focused on the stability and precision of his compositions. Albers mainly experimented with color interactions, yet thought of a square as a consistent and stable form, that is to say in a way Albers was over romanticising the Euclidean forms that sought to find an eternal truth in geometry. Kronschlaeger appreciates Albers' intuition that squares are a stable form; however, began his cybernetic color fields thanks to the contrary cheeky intuition of placing his polychromatic spinning cube on a diagonal axis while adding to it motion. He does not share the notion that they are that stable or static. His work is always in transition and has rebelled against Albers. His squares are an exercise in stringing and framing other geometric interactions within other squares with the aim of playing with our optics. Always making us guess. Optics that we often trust, although - as he mentions - when we perceive, our desires and projections are always ahead of us much like the order and chaos we carry. For Kronschlaeger his paintings are not rigid lines, but lines that mingle and support the world much like when we think of quantum strings supporting the stability of the universe. Kronschlaeger's meta-squares encode a language. A sort of hieroglyph. An abstraction of lines and grids that are to an extent always in motion. Vibrational lines that can tell stories. They can be appreciated, for example, in the cuneiform Sumerian alphabet; in the "songlines" of Aboriginal Australians representing a path across the terrain holding cultural implications and navigational information; in the Nazca Lines - geoglyphs made in the soil of Peru with shapes representing spirits, animals, plants, and geometric patterns; in the observation of the Great Wall of China from a satellite perspective; in the Roman Centuriation - the grid system to divide and allocate land - that served too for military planning; and many other stories in a simple line, which have helped humans order what has always been already there in the symbolic meaning enlaced with our environmental *ethos*. That order often has casted away the chaos at bay. The Dada at the end of WWI supported the idea of irrationality and chaos trying to move aside from extreme traditional order like in the works of Marcel Duchamp or in the GRAV movement in the 50s and 60s that started playing with the absurd, absurd machines, absurd cacophonies to show life had an aleatory trace. Perhaps we should move back in time a bit to see Kronschlaeger's influences.

Think for a moment about what order and disorder have meant historically and their effects on civilization. Consider the philosopher and anthropologist Hans Blumenberg, who notes that during the Baroque period, there was a sudden surge of interest in cabinets of curiosity, which included various monsters and prodigious things—items that, in the Middle Ages, were classified as *artificia rariora*,⁶ namely, human extravagances. During that period the spaces dedicated to contemplation opened up a new variety of objects to be admired. Firstly, spaces that were dedicated to show natural rarities; and secondly, contemplated objects that were made with man's freedom "against nature."⁷ That is to say, works that would defy the standardised notion of the Laws of Nature, which at the time were rather dogmatic conceptions of new discoveries intermingled with the Abrahamic faith. Blumenberg mentions that the co-inventor of calculus, the philosopher Leibniz, remarked observing the creation

of a new kind of museum/showroom. People could go and observe in 1675 the natural wonders and new techniques: optical illusions, instruments, calculus machines, new societal games, musical automatons, pyrotechnique apparatus, and flying machines. Hence, the novelties that were observed by that traditional society on those new inventions that went against the homogenous natural order provoked both admiration and criticism. A market for these objects suddenly appeared and - according to Leibniz, the German philosopher - this served to open the eyes of the public for novelty's sake and stimulated society to realise greater inventions and gain economically from those, encouraging a new market of ingenious things. This led to patented inventions and a market for them. However, Leibniz remarked an interesting side-effect characterising the new world of pleasures in the contemplation of these innovative techniques; what Blumenberg calls a "subliminal ache" or "subliminal discomfort"; namely, Leibniz asks in objection to these sort of innovations what he formulated in the following question: "Could something have a greater justification than the usefulness of what falls outside of the Order to serve the Order?"⁸ In a brighter way, what Blumenberg is reflecting on is the experience of the audience projecting this subliminal ache and how that experience breaks with the intentionality of a subject. The Baroque indeed became a time of paradigm that could see this subliminal ache or shock reaction to novelty. When we move forward to the 20th century when Rober Smithson in 1967 reviewed Sol LeWitt on his innovative conceptual and minimal art he mentioned: "The strictness of visual order can make a piece of art appear chaotic." A similar reaction to Leibniz's observation three hundred years before. Kronschlaeger, an inheritor of this history, uses the distant past and the near past as a reference to his work understanding that both absurdity in the chaos and control in order are exerted as a reaction to each other, grounding in such oppositions a principle to hold them together.

Furthermore, Deleuze - according to Kronschlaeger - can give us a greater insight to understand the intersection of paradigms in his geometric works and how they align with a specific metaphysical principle. Kronschlaeger's abstractions could be understood through two filters. One that represents premeditated idea, namely, what for Leibniz represented the notion of the "monad":¹⁰ the simplest of substances that are indivisible and indestructible, a sort of indivisible unit of a substance. Each monad, for Leibniz, did not have a spatial dimension and somehow had a pre-established harmony, internal perceptions, and a sort of self-awareness. It was a tool that attempted to find the essence of the atom. If we are honest, Leibniz's filter has not much to do with what we know today scientifically but serves as a preliminary ground for the second filter. The second filter relates closer to Kronschlaeger's metaphysics. Namely, what Deleuze changes from the notion of a monad to what he calls "Fold".¹¹ That is to say, the "fold" is a process of becoming and transformation; it represents the complexity and dynamism of existence rejecting binary oppositions. The fold, for Deleuze, represents what Leibniz called the monad, symbolising the essential particles of the entire universe. However, the fold is really a metaphysical principle representing a structure that can contain infinite layers of complexity and curvilinearity. The principle manages to avoid the opposition perceived both in the Baroque and in the early 20th century. Deleuze sees the fold existing in every dimension of the universe, our own subjectivity, and perception. The Fold is what Kronschlaeger sees in every structure he creates. The fold, indeed, if we pay a closer look is a much more persuasive tool than the monad. For the fold can be seen in every dimension. From a microscale in the torque of the double helix in genetics, the revolving energy in chemical compounds, the curvilinearity of gravity, and even in the higher complexity of an organism. To an abstract scale in geometric shapes, engineering, architecture, and works of art. It is a tool that is basic to comprehend the color field's cybernetics.

The first solo show in New York Kronschlaeger ever made in 2006 called "Repercussions: A Series of Surprisingly Divisive Events" was a riff on Frank Stella's Coney Island series of abstract paintings. An Italian Fabriano paper that was rectilinear and 2D, which was lined with latex caulk. After it dried for ten days and placed it on a 2D flat surface the line became a kind of bungee cord that in tension and compression suddenly transmuted into a 3D topographical curvilinear shape filled with ridges. The parallel lines became anti elevation lines in a map. They did not reference altitude because they were acting as multiple horizon lines; when he meshed it, it distorted the event horizon. Like when a collapsed star enters the singularity event and becomes a wormhole. Kronschlaeger observed from his experimentation that certain lines would disappear through the compression of the paper unto themselves. Clearly visualising the fold in them. The principle of the fold showed its remarkable capacity to synthesise and record in its surface a compact yet infinite structure, proving once again Kronschlaeger's Deleuzian influence and his use of experimentation to showcase his curvilinear imagination.

Kronschlaeger has a vibrant imagination; his infinite creativity mashes order in disorder. Our perception is his instrument and the "fold" his metaphysical psychedelic. We are at his will when we are within his hypnotising topological cybernetics. We are granted no escape, finding ourselves in the color fields of his folded mind. Kronschlaeger has been called a kinetic artist in Latin America, an architectural artist in New York, and even resembles Islamic art. We should not be surprised by our projection of his art. For we are within his color fields and position ourselves inevitably within its gravitational grandeur.

Is this perhaps the question we should ask when we converse with the notion of order-ing¹² inside the Kronschlaeger imaginary? Namely, shall we not wonder: Is there any greater justification than using what lies beyond the established order to uphold that very order? Does chaos participate in the later order and order in chaos? Are we inside the Kronschlaeger imaginary?



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