SU
IC SILPAKORN
UNIVERSITY
INTERNATIONAL
COLLEGE

5th INTERNATIONAL CONFERENCE

'A New Paradigm Of Management And Creativity'

DECEMBER 11-13, 2019

Silpakorn University International College

Message from the Dean, Silpakorn University International College (SUIC)

Silpakorn University International College's 5th International Conference titled 'A New Paradigm of Management and Creativity' has been organized to provide a forum for exchanging knowledge on tourism and hospitality management, design and art conservation, which are the main areas of SUIC's expertise. SUIC aspires to be an innovative educational provider in the 21st century and in addition to creating degree programmes that meet the needs of industry and current trends, we aim to support collaborative research between Thai and international researchers, lecturers and practitioners in their related fields.

The purpose of this conference is also to introduce our brand-new joint Master of Arts in International Cultural Heritage Conservation and Management programme, in collaboration with the University of Applied Arts Vienna. This will be an ideal opportunity for future conservators to develop an international perspective to the management and conservation of cultural heritage. In addition, as a result of this academic collaboration, a network will be fostered between conservators and restorers from all around the world.

I would like to express my sincerest gratitude to **Thanpuying Sirikitiya Jensen** for delivering a special keynote session. I am thankful for **Assistant Professor Chaicharn Thavaravej**, President of Silpakorn University and **Her Excellency Dr. Eva Hager**, Ambassador of the Republic of Austria for their presence. I also appreciate representatives from our partner universities for sharing their expertise: **Professor Alison Honour**, Pro-Vice Chancellor & Executive Dean Faculty of Arts, Design & Media, Birmingham City University, **Professor Gabriela Krist**, **Mr. Bernhard Kernegger**, **Dr. Tanja Bayerovà** and the team from the Institute of Conservation, University of Applied Arts Vienna, Austria, and **Professor Toshitsugu Otake**, Dean of the College of International Management and the Graduate School of Management, Ritsumeikan Asia Pacific University and all delegates and conference participants.

This conference would not happen without the support from everyone involved. I would therefore like to extend my appreciation to the organizing team for their hard work and dedication. Finally, I would like to wish all participants a very fruitful conference, with the end result of providing new knowledge and friendship.

Assistant Professor Dr. Sompid Kattiyapikul

Dean

Silpakorn University International College

Silpakorn University International College

With the impact of Globalization in today's society, the Council of Silpakorn University approved the establishment of the Silpakorn University International College since 1999, with the status of a department under the Silpakorn University in respond to the needs of higher education with regard of quality, efficiency and effectiveness in producing graduates with international quality as well as to exchange knowledge with academic institutions abroad.

The faculty started with a Bachelor of Business Administration Double Degree in Hotel Management with the Vatel Group from France. Later, SUIC introduced a Double Degree programme in Digital Communication Design with Birmingham City University in the U.K., along with a Master of Business Administration Double Degree in Hotel and Tourism Management with Vatel in 2004. During the early stages of the implementation of the Silpakorn International College, courses were conducted at Petchaburi campus in the academic year 2003, later extended the study to Taling Chan in the year 2005. Under the dynamic of circumstances, SUIC released a new elective double degree BBA programme in Event and Leisure Marketing with ESC Rennes Business School in France in 2014. The new programme provides an opportunity to study the fourth year in France at Rennes School of Business. BBA in Event and Leisure Marketing students also have professional internship period to explore real business practice with various industries, businesse, and public institutions. Recently, SUIC launched a brand new B.B.A programme in Luxury Brand Management, which is a double degree with Paris School of Business (PSB), France. PSB is a European elite Grande Ecole Management School that combines academic excellence, international awareness and professional experience. Students can study one semester in Paris, which is at the very heart of luxury products and services (brands) and thereby obtain their second degree from PSB. Now, SUIC developed another location at the CAT Telecom building in Bangrak to support the learning of SUIC's international programmes based on the essentials of 'Art & Design' along with 'Business & Hospitality' and ally with government institutions, private companies, multinational firms, and entrepreneurial businesses to create sustainable successful education.

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Under Erasure and the Imaginary of form and material as Visual Language in the context of Landscape Painting

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ABSTRACT

Deforestation in Thailand results not only in the loss of a complex ecological system but also in a reduced visual aesthetic due to a less complex landscape, for example, the dense labyrinth of the forest compared with the open simplicity of an orchard. Increasingly forests are being replaced by vast plantations of a very limited number of plant species. These plantations also require intervention in order to sustain the cropping compared with the natural health of forest soils. The land was abstracted, the landscape became absence of the labyrinth of the forest, introduced instead orchards. "Under Erasure" is a method of creating visual language that can be used for encoding. A technique of erasing of existing work and replacing it with new context is not a new method, often use in literature to shown in writing methods as mistakes of the author, but nevertheless it needs to be in the sentence in order to complete the thought but still prevail the rule of grammar. The author attempts to use "Under Erasure" to create and new visual vocabularies by usage of the imaginary and unorthodox materials and preexisting image/form/information to create paintings with landscape content.

Keywords: Under Erasure, Socio-Cultural, Metaphysics, Deforestation, Maize, Capitalism.

1. INTRODUCTION

In world art history, Landscape paintings is a common genre in paintings in past and present. Every culture whether in Asia, America or Europe, exhibit landscape mostly, in historical or narrative purposes. Mostly portrayed the local terrain and characters, various species of animals and botanical range in regions, reflecting particular culture and landscape. Recorded, from cave paintings to Greek a Roman's landscape paintings were still using mainly figure and ground with most space's usage was vast negative space of the background. Until later the Renaissance era which paintings introduced narrative contents to the background of the paintings, included realistic elements. Realistic in a sense of specific landmark or local environments of cultural, architecture, agriculture. Majorities of the subjects were around religions. The craft's skills were still only exhibit two dimensional characteristic, somewhat flat with not a great deal depth of space. Not until Leonardo Da Vinci invented a technique call sfumato, a technique which blurred out the background so the space seem farther back, mimicking of how human's eyes work when focus on the foreground then the background become blur. From this point on many movements after continued developing more skill of realistic paintings. One of the earlier master portrayed lifestyle of the villagers, (Figure 1), exhibit the local cultural and activities of the region, also the botanical species. The workers are having a meal while taking turn harvesting the crop. The sun isn't eminent but we know enough that it was during the day. Later many artists weren't' doing commission painting for the royal nor the nobles, but portrayed working class people. This include John Constable, Hampstead Heath with a Rainbow (Figure 2), Constable repeatedly work on this subject. This was also his last set of paintings. Many of his composition of the Hampstead was using hills, pond and some trees to lay down the ground works. However, with this particular pieces, Constable added a windmill that never existed there. (Leslie Parris, *The Tate Gallery Constable Collection*, London 1981)

Figure 1: Pieter Bruegel the Elder, The Harvester, 1565 Figure 2, John Constable, Hampstead Heath with a Rainbow, 1836

Figure 2: John Constable, Hampstead Heath with a Rainbow, 1836

An Impressionism movement was one of the pioneer to break of the realistic style with some unique and at the time a very unorthodox technique, scumble technique of painting. A technique, of applying colors into broken layers of paint. This allows the beneath layers to be visible to created depth. Some of the Impressionist artist work only in landscape and nature with minimal human as part of subject, such Monet, Pissarro, and Van Gogh. Some of Claude Monet's works are; Haystacks or the Notre Dame, where he would paint the same painting but in four different time of year to reflect the light and mood of the landscape. Their emphasis was on lights, shadow and how the affected subjects transform into differ mood throughout the day. Monet's Notre Dame set of four seasons paintings (Figure 3) can really exhibit the present which he captured moods, lights and atmosphere of the space. This new visual vocabulary through the new method of working was rejected, after much later became accepted.

Figure 3: Claude Monet, Notre Dame 1894
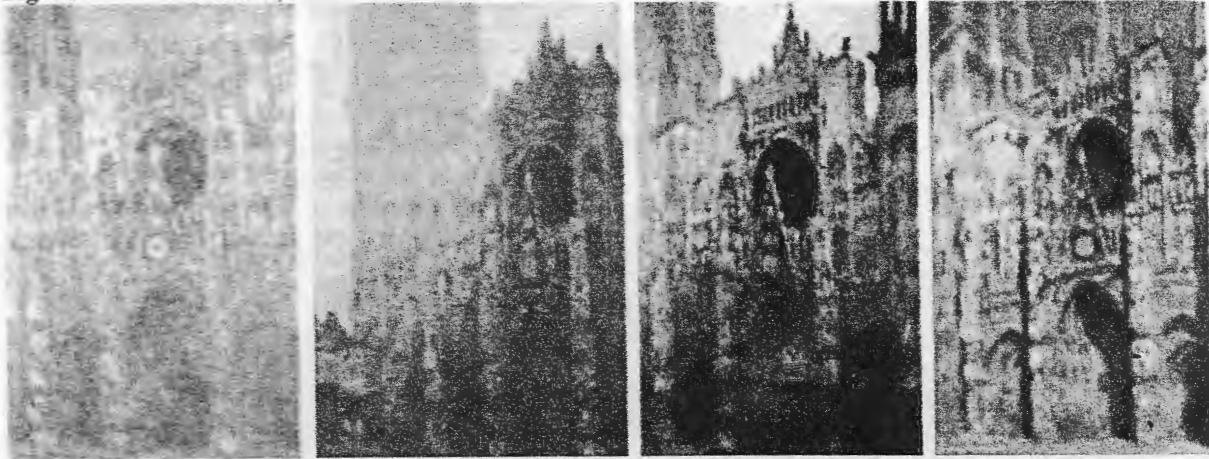
MATERIALS AND METHODS

Several years ago, a television station broadcasted, disaster of deforestation in eight provinces in Thailand (most likely there were more but these big eight were highlighted); Mae Hong Sorn, Prae, Chiang Mai, Nan, Tak, Sa Kaeo, Uttaradit and Petchabun. (**Figure 4**) Despite the Hugh disaster of the deforestation, this information did not make the national news. This discussion will not go into political issue,

Figure 4: Map

The artist exchanged conversation between Border Patrol Police and several locals in few mentioned provinces to get raw information in tandem along with the broadcasted topic. The retrieved information from the locals' parallel to those of corn seeds were given out along with fertilizers and other materials. So, some of the enthused locals invested a few months of labor, crop is ready for harvest. This cycle goes on until the mineral of the soil are exhaust then new cropped are moved on and expanded geographically. In a sense the more earth is consumed, the more profit is returned to those enthusiastic locals. The bourgeoisie invest and the proletariat are the ones who got their hands in the dirt, a classic capitalism case. Landscape of rural area in Thailand spread out in vast areas. Ranging from National Parks to small remoted villages, home to some of tribal people, (mainly recognized as the Karen and the Hmong). All were potential to be turn into resources and processed into agriculture commodities. The more the demand the more land were depleted. Often, after the harvest, instead of waiting for the old crop to decomposed to nurture itself. Fire was the answer; no speed recovery would be faster. This action also resulted in devastated consequences to the air quality to the surrounding areas. The majorities of the country have learned

this information via different channels of news, social Medias, etc. This phenomenon of exposer of information never allow the majorities to witness real space but rather consume though simulation and eventually in the minds of the citizen the simulation becomes reality. Baudrillard had coined this phenomenon, Hyperreal. (Baudrillard, J, 1994, p. 2)

After Monet's pioneer, the Neo-Impressionism also pursued what their predecessors had begun. Eventually, once was merely elements to fill in composition to engage nature into the paintings, in time, Landscape became a genre of its' own. The works just portrayed the character, mood in various regions of geographical map, seasons, time and space, plantations, sea, skies etc., some with no humans. Some landscape works are so minimal that the work became almost abstract or the representational are unrecognizable.

As, Turner, attempted to capture the mood of the raging sea. Without the suggestion of the name, the painting is appearing as nonrepresentational. So if the painting became so abstract of such color field, due to his attempt to capture the greatness of the stormy sea. So, could this be the first abstract composition paining? Turner's work a glance one could just perceived the painting as just color field, nonobjective. One has no way of conceiving of where or what the painting is all about. Unlike John Constable, Hampstead Heath with a Rainbow, where the windmill was added on later, but, in a sense, this is almost one took a brush and erasing the image on the canvas, to just go over the planed composition in random to arrive at this final work. The audience must use a great deal of imagination to understand the content of the **Sea Storm (Figure 5)**. So with the under erasure method, this can create a new set of visual vocabularies. Under Erasure originally translated from the word Sous Rature, German, a term developed by Martin Heidegger. A term when a writer crosses out a word but still leaves the word to be legible Under Erasure. Although, a literature's technique, many artists, designers have applied Under Erasure in visual field. However ironically, none have exhausted this technique. Throughout the history, the Under Erasure was rarely explored until recently. In the following chapters, how Under Erasure will can contribute to new set of vocabularies will be discussed.

Figure 5: Sea Storm, 1840-1845, J.M.W. Turner

Many contemporary artists work in landscape genre, either work at the real site or from an image of the site as visual references. Since the information were introduced via mass media, the artist decided to use this particular passage as part of the process. Images of landscape once captured onto cameras, the moment the shutter was pressed the image then transfer onto film or digital media, a birth of the simulation of an image. The reality had been replaced by signs and images, breeze of the wind, the sound of insects or the heat of the sun ceased to exist. The image then became a sign or symbol of the land of rural area of Thailand or central South East Asia.

Map of each province were acquired from the World Wide Web and then later printed by the artist. Images of the landscape of each province were also gained with the same method. The photographs, frozen of time, a quotation of the space. The artist's materials are mixed medium painting. Most of the paintings are done on canvas or linen. The image of the geographical map is placed onto the canvas. Image of some of the landscape of the province were then studied and analyzed of proportion and compositions. Then rescaled to fit onto different size of canvases. Charcoal is the main medium to make marks as guidelines of the first draft of the work. Strings were place along the border of the territorial map. At this stage the first layer of composition is laid down. (Figure 6) The artist then structurally applied oil paint onto the canvas. Usually, in alternating sequence between layers of paint, organically and structurally. Rigid to soft or order to no order, several layer of these methods are applied. After satisfied, rope/string in a form of net are applied. The artist has been working with string for the last decade, the fish net was cut and trimmed into desired shape and size of the canvas per composition of each painting. Many

times, the composition were not lay down exact location but solely rely on the element of chance of how the net will take shape after being stretched from each corner of the frame or when pulled back tight with tension and fixed onto the back of the frame of the canvas. Sometimes covered the whole canvas, sometimes covered partial. Encaustic paint is used to occupy of the net layer. Usually the encaustic's paint main ingredient is wax, so with this paint, thick texture is introduced onto the canvas. The medium will also assist with the adhesive of other materials which were applied on to the canvas prior to the application. (Figure 7, 8, 9)

These few layers are the most crucial layer for this set of paintings. Any layers beyond these three are no longer formulated but rather calculated by the sense and personal taste of aesthetic instead. The amount of layers is not predetermined, but repeated until the artist is satisfy.

Figure 6: Process 1

Figure 7: Process 2
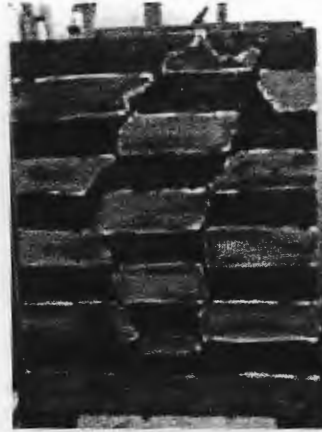
Figure 8: Process 3

Figure 9: Process 4

The next layer of the painting is not reflecting to the reference of the chosen image of provinces from the internet, rather, work from the byproduct of the process of the stretched net. Since stretched form of the net are not predictable, once the encaustic paint well dried, the artist starts to treat each module of the net with oil paint. Some different some similar some fragmented, this process is done until satisfied. The open ended of the body of the net are usually lose or some untied but held together by the encaustic paint, created textured or low relief like. The open ended shape of the net which are form by chance can appear too opened. The artist decided to draw imagery line of the continuation of the net as if the strings were to exist in physical form. The act of drawing is no plan nor exact pin point of how they will take shape. The line serve as point of departure as part of the sub process to arrive at net/grid like. Each drawn line eventually cross and form a set of two dimensional shape of netlike. Sometimes the crossed line doesn't form a diamond shape of eye of the net but become rectangle or trapezoid, again by chance. The artist will discuss the element of chance later in the later chapter. The painting translated landscape and geographical information via processes to arrive at a nonrepresentational image. The nonrepresentational work, composed through forms and lines with color field, but convey the information of the provinces. Usually if the artist does not name the work as an implication, there is a slim probability that the

audience would be able to guess of the content. The collage of the map and the string which outline the territorial map of the province are already strong symbols for the audience to decode **(figure 10)**. The image of the landscape that was retrieved from the World Wide Web, became part of the hyperreal circle. According to Baudrillard; (Baudrillard, J, 1994, p. 2)

Figure 10: Hacienda 6. 2019
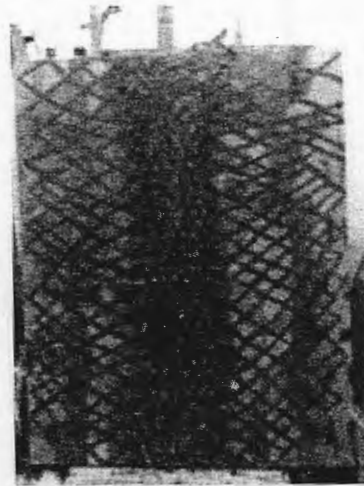
"Abstraction today is no longer that of the map, the double, the mirror or the concept. Simulation is no longer that of a territory, a referential being or a substance. It is the generation by models of a real without origin or reality: a hyperreal. The territory no longer precedes the map, nor survives it. Henceforth, it is the map that precedes the territory - precession of simulacra - it is the map that engenders the territory and if we were to revive the fable today, it would be the territory whose shreds are slowly rotting across the map. It is the real, and not the map, whose vestiges subsist here and there, in the deserts which are no longer those of the Empire, but our own. The desert of the real itself."

The land, in reality are no longer appear dazzle with richness of rainforest but rather deserted and abstracted by the hands of the people who were exploited. Metaphorically, the land has been abstracted from its' original, the complexity of ecology disappears and replaced with grid of orchard.

3. RESULTS AND DISSUCSSION
A beginning of the rebellious movement against representational or academic works, the impressionists. Artists such Claude Monet and his scumble technique or George Seurat with his pointillism or Vincent Van Gogh utilized many innovative strokes of paint brush. However, many agreed that the nonrepresentational paintings pioneers were Turner. (Figure) In **1819** Turner had painted a color studied for one of his sea painting. This painting was ahead of its time, an avant-garde piece. The minimal of the shape and form reduced into several horizontal stripes, depicting horizon line where the sky meet the sea and earth on the foreground, Color Studied, 1819, (Figure 11). A whole different set of lexicon that no one dare to use. A quick landed gazed with not details, but was able to capture the integrated mood of the land/sea.

We all perceived the world by gaze. The traditional or representational vocabularies, are fixed at each frame, a gaze and perspective. However, if one gaze without a fixed vanishing point, shape and forms are broken from the traditional lexicon. This Phenomenology of Perception can be explained by Merleau-Ponty as following: (Merleau-Ponty, M., 2004, p. 16)

"A gaze at infinity, allow to see the structure of the visual world, in which not all objects are attended to at one time from one point of view; instead our perceived world is structured by a plurality of overlapping perspective within which different aspects are somehow seen together, as aspects of just one world."

Figure 11: Color Studied, 1819, J.M.W. Turner

The gaze is so ordinary to us that perhaps they have slip out beneath our thoughts. At the moment of one's eye focus on a spot it quickly moves on to the next, while simultaneously access to the mind to link to memories and those images later become one's mental image stored away in their minds. The external image transcendence of the representative then transfers the external spatiality and all the sensible qualities into the metaphysical space of the audience. (Sarte, J., 1940, p 53)

Let us shift to the vertical height of human's eye level, which is not a perception that most of us are used to view the world through gaze of reality or of manmade images. If the gaze were to be perceived from aerial view or as a perception as we would see through territorial maps. This approach is usually limited our experience to only viewing through text books or a map of a city or even GPS, of those we use to guide ourselves through the city, transform itself from images into symbol or signifier. The landscape of the perception has completely shifted from vertical to horizontal. The perspective ceased to exist, a flat two dimensional image instead being projected.

An American painter, Richard Diebenkorn had created a set of paintings call Ocean Park Series. A geometric structural, dominated with color fields and lines of what seems as traces of charcoals drawing which has been painted over. Some lines are in colors with different in strokes but mostly with the dominated square area almost Mondrian's like (Figure 12). Prior to this Diebenkorn had switch genre between landscape and figurative. However, after he had made a visit to Arizona on a helicopter trip. On that event had changed his work entirely, a birth of the Ocean Park series. (Elderfiled, J, 1988, pp. 54-55, The Drawings of Richard Diebenkorn) The works did involve some imaginative elements in Diebenkorn parts. The result of the gaze of the aerial view that day (Figure 13), linger on with him and eventually transform itself into the Ocean Park Series.

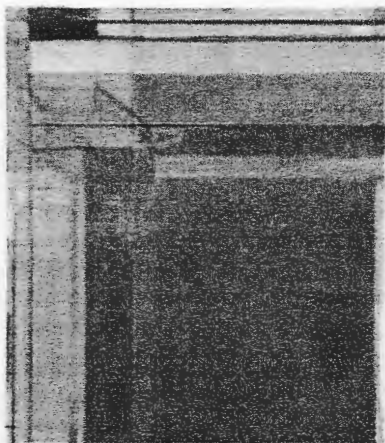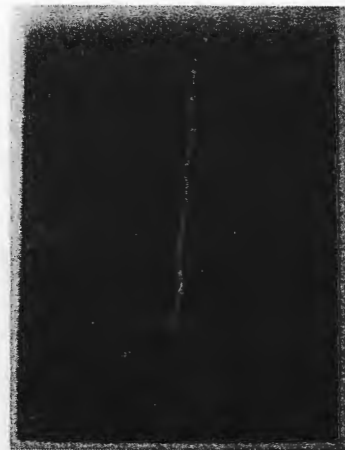**Figure 12: Richard Diebenkorn, Ocean Park #79, 1975**   **Figure 13: Photograph**

Under Erasure technique along with Signified and Signifier open up a trail to explore. As Signified and Signifier can be trace down along strings of signifiers. The territorial map signified the location but from an aerial view. The word string of the signified and the signifier can be alternately read as physical string. The string which form a shape of territorial map of the selected province can be decode in unorthodox method. Also with territorial map can be a hidden clue for the audience to seek out parallax view. The overlaid net can suggest the overtaken of the forest by the shape of orchards, square or rectangle, to erase the randomness and introduced the order like of farming into the national forest. The absence of the details and the absence of the perspective of the image but presenting a presence of the truth of the situation of the absence of the forest which have turn into orchard of economic plants. The loss of the forest's impact is a gigantic loss of the ecological system of Thailand. In a sense the forest is being erase and replaced in orchards like that is the artist's approach of the Under Erasure as the main tool. The eye of the net can represent an orchard. A grid system which will prevail with the shape of the land and the growth of the crops.

4. CONCLUSIONS

The imaginary of the continuation of the physical net and the direction of the lines are purely by chance. Another artist's use of strings driven by chance was earlier done by one of the great artist, Marcel Duchamp. Tu m' *(Tu m'emmerdes* (Figure 14)*, belief to be derived from a sarcastic; you annoy me or you bore me)* one of Duchamp's last painting, commission by a collector, to be hung over a bookcase in her library. The usual images which are often use in Duchamp's works is bicycle wheel, also on the right side of the canvas and on the lower left of the canvas are strange shapes which seem to be similar or identical. Those shape are generating by a strange method. Duchamp would take three strings, each one-meter-long, dropped them from the same exact height of one meter. (Shearer, R.R, and Gould, S.J., Tout-Fait, The Marcel Ducmamp Studied Online Journal, Issue1/Volume1, 1999) He would then glue the dropped string where they landed and use the generated shape to work as a motif. These mentioned shapes were use on the right side of the painting, as lines, some repeated more than once. While on the lower left side of the painting the shape was cut out of card board or pieces of then wood as shaped of the dropped strings. The element of chance was often used in Duchamp's experiment in art (Figure 15).

The artist took after this method and theory to further experiment and investigate of the strings which form shapes of geographical map and later net which can signify grid of commercial farm. However, the patches of net's placement hold no significant rather than just pure composition. The patches of net and the lines of oil paint which continued the imaginative lines, woven into two dimensional net. The relationship between the three dimensional materials and the two dimensional material seems to flow with minimum visual disruption. The rhythm is not lost but rather added more interesting beat to the composition. (Figure 10)

Figure 14: Marcel Duchamp, Tu m' (Tu m'emmerdes) 1918

Figure 15: Marcel Duchamp, Process for Tum' 1918
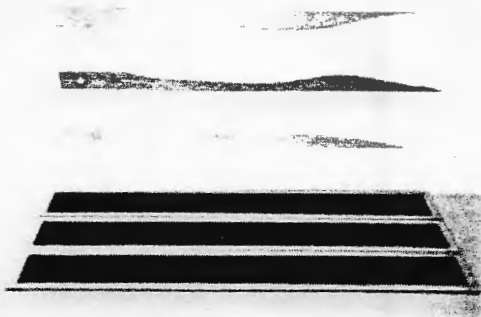
Over a century ago a great painter, part of the impressionist movement, name Vincent Van Gogh executed a piece of painting during his time in the mental institution, Starry Night (Figure 16). There are many rumors stating which how he was so out of his mind to be seeing swirling sky as what he had portrait in the painting. But only few knew that during the same time as he was painting this painting, in June 19,1889 a comet had come near the sphere of the earth and at night, predicted to generate such swirling sight. This information was recorded in one of the Harper's Weekly magazine that was also recorded which had been read regularly by Vincent Van Gogh. (Dye, L, 1985, Starry-Eyed: But Van Gogh's Feet were on Ground, Astronomers Say, Los Angeles Times)

"The constellation Aries is shown across the top of the painting, and Boime believes the swirling mass in the center of the work was a comet drawn from the artist's imagination rather than the scene as it appeared that morning. Boime presented a reproduction of a page showing various comets published in an 1889 issue of Harper's Weekly, "a magazine regularly read by Van Gogh during that period." The comets bear a striking similarity to the swirl in "Starry Night.""

According to the quote above, most likely, Van Gogh did not paint the Starry Night from his imagination but rather from what he had seen appearing in the sky at the time. Comparing Dienbenkorn's Ocean Park and its' process of imaginative had been more involved in the painting process. Nevertheless, Vincent Van Gogh is still such a great figure in the painting history.

In conclusion of how we gaze which are part of still images. The mental image or the transcendence image with the hyperreal contexts fused imaginary into the metaphysical realm. The metaphysical space that the audience experience when looking at the painting are the core of the message or the pure truth. This process use memory trace to enter the metaphysical space of the mind to gain information, and then later investigate. As the physical net which form grid, sometimes in patch on the canvas with layer of encaustic paint. At the end of the string, continued with lines which stayed on course of where the net had ended. Each line form its' own trajectory all of them eventually cross each other forming two dimensional grid. The material of the net terminated then extended to lines of oil paint. The visual barely disrupted but the eyes movement stay with the direction of the trajectory of the physical and nonphysical net.

The truth that can be trace from the visual language that can be decode in to the message. This process cannot be successful if the Here Trace (physical trace) and Their Trace (metaphysical trace) are not presence. The image of landscape is absence into abstract but through this process reveal to those who investigate closer to the mental strings of clues. Referring to Derrirda (Derrida, J., 1978, p 7)

"Only pure absence-not the absence of this or that but absence of everything in which all presence is announce"

The absence of the images reveals the presence or according to Derrida is the "pure truth".

The paintings which have been encode and fasten with cypher. The geographical map reflected the territorial and the absence of images of forest and replace with grids of orchard, however left with Here Trace are for the audience to decode and seek out the truth, the Pure Presence. The shifted view from eye level to aerial view induce the grid of net to see the land of forest transformed into orchard, which driven from memory and imagination of the artist. Nevertheless, the deforestation phenomenon in Thailand that affects all of us in one way or another of our daily lives

Figure 16: Van Gogh, Starry Night, 1889

GLOSSARY

Here-trace

A physical trace for example in this research; a trace of paint that adhere on the canvas.

Pure presence

Pure presence is a state of present that reveal both physical present, and metaphysical present.

There-trace

A trace that related to a sense of one's thoughts or experiences, a metaphysical trace.

Trace

A mark of the absence of a presence, an always-already absent present, the originally lack that is related to thoughts or experience.

Transcendence Image

Image in the real world bef ore being recognize and memorized into mental image.

Mental Image

Images which are implant by what we see then by memory created in our mind, some the memories of the mental images are not identical to the real image but fabricated in our mind.

Under erasure (Sous rature)

Under erasure does not absent the meaning of the word or a lost presence, but an aim to prevail the impossibility of presence altogether, an attempt to return the absent meaning to the present, a "pure presence". A presence that is not ready-to-hand but a presence at a present-at-hand, a metaphysical realm of presence.

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