

CRITIQUE OF THE ABOVE:  
APPROACHING THE SUN, CLOUDS, STARS, AND CELESTIAL BODIES

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## CRITIQUE OF THE ABOVE: APPROACHING THE SUN, CLOUDS, STARS, AND CELESTIAL BODIES

When she was a small girl, Amanda hid a ticking clock in an old rotten tree trunk. It drove woodpeckers crazy. Ignoring tasty bugs all around them, they just about beat their brains out trying to get at the clock. Years later, Amanda used the woodpecker experiment as a model for understanding capitalism, Communism, Christianity and all other systems that traffic in future rewards rather than in present realities.

—Tom Robbins, *Another Roadside Attraction*, 1971

This short text will not be an in-depth critique of all these subjects, but rather, it will enable a critique of the human condition as is, related to all that is above us, surrounds us, and that which we depend on.

### CRITIQUE OF THE SUN

Critique of the sun, could just as well be referenced as a critique of shadows, as my first inclination was to lay the foundation for a critique of energy, I soon realized this was a vain attempt for something political, and I realized that the sun has nothing to do with politic, and therefor nothing to do with energy. It has even less to do with light. But it has everything to do with shadow, a shadow cast by a person, an object, a mountain, or a building. Every object in the world cast a shadow, no matter how oblique it might be, and this is how we understand the world, through shadows. We can only understand the people, and object that surrounds us as entities in space if they cast shadows, their shape is revealed, and also, judging by the length and strength of the shadow, we can know at what time each thing is present. As a consequence of this, we are blind at night, and we can therefor not understand anything during these hours. The invention of electric light changed this, since we then were able to cast shadows even at night, but as a consequence of this we lost time. For this reason came the invention of the mechanical clock, so that we could cast shadows as to make sure that there was a physical entity in space, and also make sure that they were present in time. All of the inventions of electric light and mechanical clocks are because of shadows and our utter dependence on them to understand the world. Thus, words like time and space, and consequently electric light and mechanic clocks, are a result of the loss of shadow. And as this makes clear, any critique of the sun is a critique of shadows, which again easily translates to mankind's fear of ghosts and the loss of a soul.

### CRITIQUE OF THE CLOUDS

Any critique of the clouds, will be a critique of the hidden, simultaneously as it would be a critique of a knowledge of that which is hidden. As this is the fate of the human condition; to strive for answers that are hidden from us. This is reflected in the materiality of clouds, as they are at the same time ephemeral and eternal, concrete and vague, bona fide and false, and following these thoughts, the quintessence of any critique of the clouds is religion. Without clouds there would be no God, as the presence of God in heaven is hidden from us, clouds would

be as vital a part of religion as a Crucifix, Minarets, the Star of David, Lingas, or Malas. Clouds are the epistem of religion, and therefor a sign of the supreme answer to the human condition to strive for knowledge and answers that are hidden from us. Clouds hide, but they also reassure, they provide a cover of spirituality to the world, as to relieve the human condition of the pressing weight of the sky itself.

## CRITIQUE OF THE STARS

A critique of the stars, must be a critique of fate, and a critique of a belief in the future written in the stars. This belief is written by man himself, and forever perpetuated in mankind's belief that the constellations speaks of ones life on earth in a ever returning twelve month cycle. Thus, the critique of the stars also becomes a critique of time, proposing it as circular as opposed to linear. Through the stars, the constellation, and the cyclical movement of time they provide, life does not end, and through this, it is an attempt to connect the stars, and the universe itself, to our earthbound life. Furthermore, the stars, through the constellation, provide an imagined world-community of personal traits, traits that will unite us, and divide us, into twelve conclaves of personality types based on cyclical time and stars. A critique of the stars is therefor a critique of mankind believing himself a part of a universal order, where life does not end, but continues in a cyclical movement, ever repeating the same gestures, at the same time, creating twelve conclaves of personalities written abstractly in the night sky.

-Francoise?

-Chut! Etienne will be angry if I wake him.

He thinks I waste time, taking photographs of the sky.

-Oh...

(shutter clicks)

-I think so, too.

-Yeah?

-Have a look... One night, I will get the perfect photograph.

-Hi!

-Whoa!

-You realize that....

..in the eternity of space...

..there's probably a planet out there, right...

..just like this one....

..where another you....

is photographing back down towards us.

I mean, essentially, you are photographing yourself in a parallel universe.

—Leonardo Dicaprio & Virginie Ledoyen, *The Beach*, 2000.

## CRITIQUE OF CELESTIAL BODIES

Celestial Bodies, the phrase alone is worthy of critique, as it seems to continue on the wish to manifest mankind in the universe. And yes, a critique of Celestial Bodies must be a critique of

just that; of manifestation, knowledge, and the wish to imprint mankind in the body of the universe. Celestial Bodies refer only to that which is natural in the universe—this would of course necessitate that the universe is natural, and that terms like this can be applied to anything beyond earth and the climate there—;astroids, meteors, nebulas, planets, and configuration of celestial objects held together by gravity—or force as such—. Satellites, and every other man made object is therefor not included in the definition of celestial bodies, but as a way to make it comprehensible, and manlike, we named it body. Body, as an organism, with its separate parts working together to keep the organism breathing, living, and existing. And thus, we believe that we are a significant part of this organism, and that it necessarily cant survive without us. The foolishness of mans belief in these thoughts were proven in the years 1972, 73, and 77, with the launching of Pioneer 10, Pioneer 11, and Voyager. Three man made objects, traveling beyond our galaxy with a message to extraterrestrial life, that is, if it happened upon it. Three golden objects where sent into space, 2 plaques with pictorial inscriptions on the Pioneer 10 and 11, and a golden record with sound recording on the Voyager. And we use lead to defend ourselves from the invisible radiation of the natural, so we use gold to communicate with what we do not know if even exist. And as the eternal quest of the alchemist, to turn lead into gold, the sending of gold into space is the attempt to defend ourselves by communication with something that might, or might not be there. Thus, a critique of Celestial Bodies, is a critique of mankind's continues belief in alchemy.

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