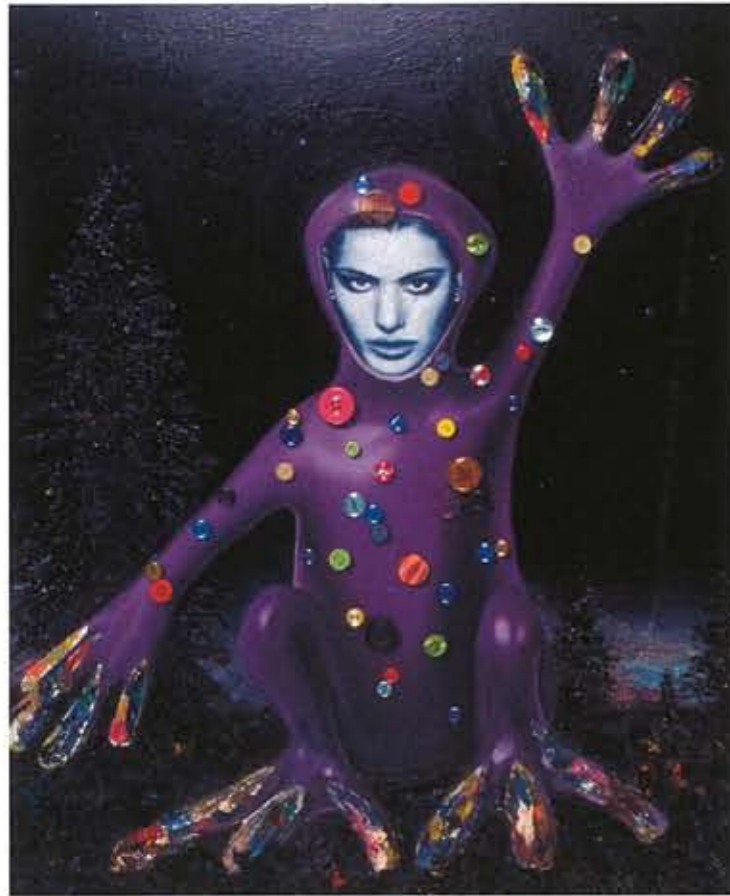


Plenum the alchemist employs a reflective avatar to gather all the myriad things in the world onto one surface. While Newtonian order is based on the potential of finitude, order in an insubstantial world is an incomplete conceptual elaboration with a certain transpersonal momentum.

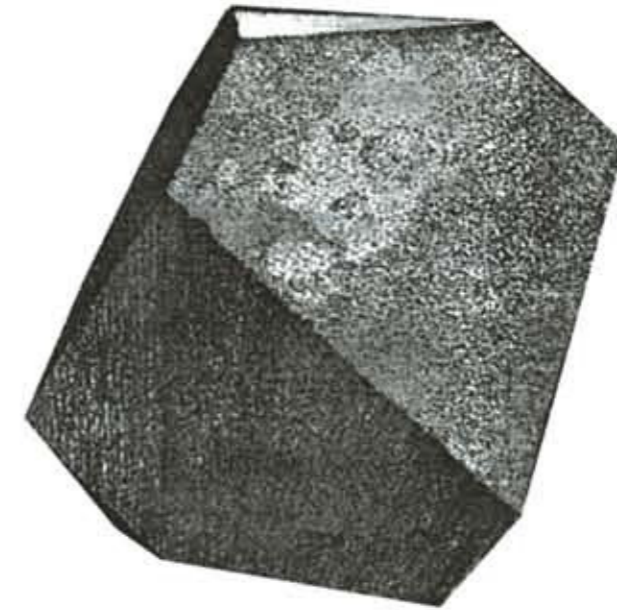
A Study of Painting: So what if everything is a surface with the degree of ability to reflect? Life then is a sort of beam of light that makes the details it hits spring into action. Kit makes painting a case-study for the science of surface in a wider sense. But painting is not an easy surface to work with. Quoting Alberti, Kit likens painting to the rushing cascade of water flowing in a fountain. In a conversation with Kit at the Geffrye Museum's cafe (London) I picked up on his notion of painting as a collision of forces, and he added the notion of the grease-spot as such a collision



Alicia Paz, *Noche*, 2005, oil on canvas, 73 x 60cm

on a 2 dimensional surface. Perhaps the argument for higher dimensions is here given in the setting of an infiltrated autonomy, a painting being both limited and limitless. Each of *Alicia Paz's* paintings might to themselves be autonomous worlds with a particular configuration of forces. In *Fleurs du Mal* we have a world where seductive magazine beauties are trapped in, or attempt to trap us, in a gothic embrace of inanimate painterly matter. Looking at more than one of Alicia's paintings, we get the sense that the real supra-mundane monster is the virtual multiplicity where all forces coexist in a manner that can give birth to these local monstrosities. The avatar of *Noche* seems more triumphant, perhaps having embraced her 'itness' as paint and her

figure as a representative for the terrible or unrecognisable. Perhaps this humanoid is not afraid to climb up or down the evolutionary ladder as a messenger from regions of the multiverse where human features are restless refugees? It also often happens in Alicia's canvases that the multiple worlds of different material textures and cultural footprints collide within the same confines. Perhaps they form what another one of Kit's shadow-figures, Malevich would call a 'constellation' but in a perverse sense, with no guiding black squares and no Platonic absolutes. In these paintings, the painterly becomes a type of appetite at loose in the world, an auto-erotic, cannibalistic principle operating within the surface of the canvas, as if to remind us that the surface of the world itself is infected by a proliferation of forms, mental as well as material.



Albrecht Dürer, *Melancholia I* (detail), 1514, engraving, 23.9 x 18.9cm