Manifesting the Impossibly Real:
Explicit Form that Co-Responds with the Implicit Dynamism of Concurrent Being/Becoming

Extra-Ordinary Reality and the Representation of the Impossibly Real

The notion that there are two general categories of actuality, the reductively ordinary one of more singular status and practical mechanism versus a more radically complex one of concurrently diversified being and becoming, poses the problem of how to represent the validity of each. This contrast posits two different frames of reference for knowing and interpreting what is 'real' about actual phenomena. From within the perspective of ordinarily reductive, socially conventional reality, there can be argument about which representations of a phenomena is more accurate—according to conventional standards or criteria. Generally, however, the emphasis in such a discussion is upon determining a singular and exclusively distinct status for what is validly real. In such a manner, what is real is singularly defined and represented as 'this way *or* that way.' In so far as various versions appear plausible, these are typically ranked in a hierarchy of importance that logically asserts some reductive order or unity. From within a more-than-ordinary perspective that knows and understands phenomena as pluralistic and concurrently diversified, the emphasis tends to be upon the real as having complex and overlapping, or interactive statuses. What is real in this contexting is transient or metamorphic and must be represented as 'this way *and* that way.'

Thus, this general distinction between the ordinary, or socially conventional sense of literally singular, exclusive status for the reality of things and events, and a more inclusive, thus extra-ordinary one, presents the problem of 'two realities.' This conundrum of contrast between ways of knowing and interpreting phenomena is indicated by cultural references to 'other worlds' and 'higher dimensions' or 'super

natural phenomena.' How then can these two approaches to knowing the reality of the actual 'come into some relation' as mutually valid? It seems that, in order for the attitudes of ordinarily reductive reality to know that of non-reductive or radically inclusive perspective, the former must somehow encounter representation of the later that has a status of 'unreal reality' or the 'impossibly real.' The logical mode of specifying particular or singular states of being must be configured in a way that represents their participation 'as particulars' in the multiplicity of their concurrently interactive, overlapping status that constitutes the validity of their plurality. In other words, explicitly singular forms must be engaged as somehow logically co-responding in the radically interactive dynamism of concurrent being/becoming. Since a logic of such overlapping, interpenetrating singularity is necessarily foreign to the ordinarily reductive mode of knowing, some extra-ordinary 'illustration' of it is required.

The 'Art of Forming' that Overtly Manifests the Implicit Pluralistic Dynamism of Concurrency

Generating specific forms whose seemingly singular particulars re-present the implicit multiplicity of things and events is intrinsically challenging, given the reductive impetus of ordinary assumptions and social conventions. Such a 'creative act' that transgresses reductive attitudes so as to somehow validate the 'impossible reality' of concurrent being/becoming is referred to here as 'art' in the sense that 'art' is not an ordinarily definitive mode of knowing and understanding. Thus 'artful expression' is being approached as a mode of re-presenting actual phenomena that makes explicit the interactivity of singular or discrete entities or 'categories of existence' such that these become more indistinctly multiple or diversified, thus overlapping and transient.

Such a quality of singularity composing plurality (or how one-nesses compose and thus become many-nesses) necessarily 'plays with' and also 'against' a habituated sense of singular, separate identities. By disturbing, rearranging, and distorting ordinary perceptions and assumptions, this 'play' with knowing and understanding 'how things really *really* are' can generate 'forms' that make manifest intrinsic or implicit qualities of radically dynamic concurrency. Whether using the particulars of words, concepts, colors, paint, stone, or even theoretical equations, ordinarily reductive understanding can be shifted toward a more inclusive, concurrently diversified sense of the valid 'reality' of the actual. There is a sense that such formal-ization is the making of forms that somehow overtly 'figure' and thus participate in, radically dynamical status.

This notion of the specific participating in the pluralistic is regarded here as a philosophical 'given'—that there appears an inherent and inevitable interactivity between singularly particular and pluralistically multiple statuses. Under this condition for existence, all singularities participate in multiplicities, and all many-ness is derived

from one-ness. Nonetheless, socialized attitudes necessarily assert a priority for reductive definitions of what is validly real—or a preference for knowing by way of one-nesses. Artful expression is being posed here as re-presentational style that 'makes overtly evident' both the inherent, background interplay of many-ness and one-ness, and the imaginal basis for all psychical knowing. In a more fundamentally reductive social order, such as that of Westernized cultures emphasizing mechanistic and materialistic models, the opposition between the singularly and concurrently real is extreme. Reality, to this cultural version of 'the real,' is neither various nor imaginal. Perhaps for this reason the artful expression required to 'formalize' the inherency of multiplicity since the 19th Century has manifested an extraordinarily extra-ordinary quality of diversity and abstraction (exemplified in the radically diverse, 'non-realistic' styles of modernist art).

Forming versus 'Receiving' the Implicitly Pluralistic Dynamics of Concurrency within the 'Realm of Reductive Reality'

The artful formulation of dynamically appropriate expressions of concurrency's pluralistic dynamism is thus necessarily 'unrealistic' or impossible to the more reductive view of ordinary attitudes. To ignore this dualistic opposition of 'the real' and the 'un-real' in mechanistically reductive society would be philosophically and psychologically naïve. Within such a logically oppositional 'realm of reductive reality' there appears little reasonable basis for any more-than-ordinary or non-reductive status of 'the real.' Nonetheless, the creation of extra-ordinarily complex expression must be important to the human psyche, as evidence of it appears not only across the spectrum of cultures, but with a sort of 'vengeance' within technological modernity. And yet, even after more than a century of 'artful deconstructions' of habitually literalistic perception, representation, and interpretation, there remains broad resistance to granting these extra-ordinary 'visions' any broadly socialized status as a valid knowing of reality.

The gap between modernist and pre-modernist societies in evident ability to grant valid status to such extra-ordinary knowing might be as much experiential as logical. Obviously metaphorically metamorphic artful re-presentations of radically interactive concurrencies continue to be 'formed' in contemporary Westernized contexts. What seems to be absent is experience of encounters with explicit expression of implicitly pluralistic dynamism that constitutes that impels people to grant it 'realistic status.' There appears a particularly potent resistance to 'receiving' these extra-ordinary formalizations as experiential participations in radically interactive concurrency. Participatory engagement with extra-ordinarily concurrent status seems to be 'forestalled' by the dualistic intensity of contemporary models for reductive reality. It is suggested here that the rationalistic basis for that dualistic opposition between real and unreal, valid and invalid status 'utterly forbids' affirmation of the extra-ordinarily

'impossibly real.' Thus the actual 'reception' of representations of the 'impossibly real' in consciousness as experience that 'precipitates participation' in the interplay of singularity and plurality, reduction and non-reduction, has come in general to require an abstractly logically justification. That more complexly reasoned, thus logically non-reductive, basis is attempted in some of the work on this web site.

Further elaboration of these notions in Chapters One and Seven of text **Manifesting the Many in the One** on page of that title

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