Mind - Math - Movement

Dualities are pure oppositions, binary oppositions, as structuralists have called them, reductionistic models, merely pure inventions, picture puzzles, of the "digital brain". A duality describes two sides of the same thing and thus seldom reveals the separating and, conversely, the cooperating aspects of the two sides.

Polarities originate in the myth-oriented *metaphorical brain* and mean acting and thinking in circles, between poles that, in contrast to dualities, work together, complement each other, best illustrated by the Yin-Yang symbol. Let's go back to Shakespeare or further to ancient Greece, India, Asia, America, Australia, whatever you like, when the *dreamtime* reigned, when life was theater and theater was life, when practitioners were actors and theoreticians were the audience, watching either a tragedy or a comedy. The tragedy builds an *upper semi-circle*: getting up, caught by the light, working things out, keeping control, rising to the stars, and when the goals were reached and the dreams came true, the gods got envious, robbed the clue to power and brought our poor human beings down to earth and death and darkness. The comedy builds a *lower semi-circle*: the end as a beginning, tears and twilight, falling into sleep, committing to dreams, losing control, making love, listening to silence and all actions of the night: playing, disguising, trying out rôles, joking, jumping and dancing around, performing, transforming and, finally, finding oneself, gaining control and waking up as a new person.

This is the *dialectic* of any evolution, of any development. New structures, new views, new insights emerge from dark, inscrutable *black box* processes. The night has no horizon, everything is true, everything is possible, nature gambles, chaos will cause changes and crystallize into new forms. The dialectic is everywhere, in mind, matter and math, in society and in theater:

A *comedy* is a greatest solution whose construction starts out from a universe of possibilities, of levels of thinking and feeling. Then, step by step, selections are made, substructures are identified, like a sculptor works a piece of wood or stone. A greatest solution like behavioural equivalence: at first, everything is the same, then, step by step, entities are separated from each other, due to refined observations and measurements.

A *tragedy* is a least solution whose construction starts out from nothing and builds up, brick by brick, visible and seizable structures high into the sky until they fall into vanishing pieces and produce chaos. A least solution like structural equivalence: at first, everything is different, then, step by step, more and more elements are made the same, sometimes by turning them brutally into each other.

☺	☹	☺	☹
left	**right**	**bottom**	**top**
trusting	responsible	black box	glass box
final	initial	process	form
observe	construct	select	equate
transform	conform	try out	work out
creative	imitative	dynamic	static
negative	affirmative	Yin	Yang
refute	prove	coinductive	inductive
live	die	contract	expand
$\vee$	$\wedge$	$\exists$	$\forall$
$\Box$	$\Diamond$	$\cup$	$\cap$
infinite	finite	false	true
comedy	**tragedy**	**chaos**	**coherence**
eventually	always	full	empty
earth	heaven	night	day
moon	sun	space	time
small	great	cave	column
liveness	safety	all	nothing
open	closed	greatest solution	least solution
copy	complement	implicit	explicit
contradiction	tautology	give	take
watching	acting	passive	active
theory	practice	obey	command
submissive	dominant	female	male
wave	particle	potential	actual
in	**out**	**down**	**up**
☺	☹	☺	☹

You think certain poles should be added or exchanged? Okay. It's a never ending story ...