



If a river is visible in its entirety, not only will it no longer go afar through twisting and bending, but you might as well paint an earthworm.¹

Each picture of hatching, dust, translucence and crumbling has a different phase and a different time.² Moreover, each has an atmosphere that is natural to them. Besides stages of development in the life cycle, suitable subjects are: cobwebs, wintering, and all sensory organs.

The following are subjects suitable for the newly hatched: early spring fly views³, early spring hymenopteran views, a drying wing in early spring, a spiracle emerging in early spring, a spot emerging in early spring, early spring cover of pile, chilly remains of a newly-hatched and the transformation of a small butterfly into a silky critter; light moth views; the event of hatching amid cobweb, the transformation of a noctuid moth into a snout moth; misty cobweb and glowing baits, winter mosquitoes rising from a valley, dipterans curving by a cell tissue flooded with light, light rain and light wind, or a bumblebee descending diagonally to break the exoskeleton; shimmering and beautiful scorpionflies, spring beetles like shining stones. These are all subjects for the newly hatched.

Subjects for catching include: emerging figures in a cobweb, emerging folds in a cobweb, wrapped and dull hymenoptera, early morning chitinous shadow image, stickiness of the silk, a detached head, bends of the antennae and web eyes steadily receding, crumbled and oddly shaped wing veins, dust particles moving across a kidney spot, threads heavy at the start of predation, strong translucence and curling, or, alternatively, swirling translucence and curling; pausing of the particle swirl and gathering of dipterans high above, gushing prey and textile fibres after entanglement, the misty end of a fly, the misty hiding place of a beetle, double pectinate on a summer's day, a harvestman amidst its many legs. These are all subjects for catching.

Larval subjects include: core of hollowing out wintering in the roots, a fly emerging from a crumbling mass, or, alternatively, a fly emerging in chitinisation; hairy limbs after the form has emerged, fliers landing on a harvestman, the wrapped one emerges from a valley; a millipede brings the enlightenment, or, alternatively, a spider beetle brings the enlightenment; a bug and a plumed moth, or, alternatively, a mayfly and a surprising diptera; the mist and haze of wintering, evening pupates on the stem, the tubular quality in the evening glow, evening flies on a plain, the glint of distant mouthparts, a distant ichneumon fly, a knot and an ovipositor in an ichneumon fly view, a food plant view on a plain. These are all larval subjects.

Pupal subjects include: cold abdomen at onset of fragmentation, heavy snowing of feet in the gloom of loss, flurry of fibres in the spiralling gloom, an ascending insect in purple shining dance, a light carapace descending with its patches and membranes, four louse flies in the distant past; haustellum after snowfall, camouflage methods during snowfall, pupating into a sparse tissue and a fading transverse stripe, a walk in the dust to reach the far edge, stream of desiccation in a cocoon, or, alternatively, writhing and ready to hatch in a cocoon, long-legged tanyptera attracted by light, a horsefly full of questions amid weblike patterns, a whimpering cluster of wings by its appendages. These are all pupal subjects.

Morning subjects include: a morning of ground beetles, a morning of aphids, a morning bee, a morning noctuid, misty and hazy buglike colours, morning colour of wing cases, morning colour of nymphs. These are all morning subjects. Evening subjects include: glow of the sacred in hoverflies, glow of grey after desiccation, glow of evening in cell tissue remains, glow of evening in distant exuviae, glow at the junctions of veins, glow of evening in distant rear tufts, desiccation and death in the mountains at sunset, a detailed deer fly returning to its form from all over, a beetle arriving on the edge in the evening. These are all evening subjects.

Fly subjects include: a pair of flies, three flies, five flies, six flies; strangely shaped flies, aged flies, old flies clustered in layers, strangely shaped flies in layers amid each other, a larva grown into a magnificent fly, one beautiful fly dominating the foreground, a green fly, an old and respected fly.

Spider subjects include: spiders of wondrous shapes, crumbled spiders. Flies and spiders shall be used in combination with green lacewings above the flies. Centipedes and spiders are combined with crane flies. On windowsills, oddly shaped spider moults, for such can be found on windowsills.

Translucent subjects include: plant cell tissue crosswise at the mouth of wing cell tissue, differently shaped wings emerging from amid each other, complicated mouthparts seemingly born out of cobweb, light mosquitoes descending from above. Dust subjects include: dust crosswise at the opening of the frame, dust appearing here and there on cobwebs, crumbling hymenoptera spreading over dust, wriggling light dust, mist and haze of egg cases, mist and shelter of cobwebs. Drying subjects include: a crumbled wasp and a wounded stone centipede, veins and scales of the remains of a peacock butterfly's wing, tick crumbs at the bottom of an old slide frame, a crushed gastropod shell, a crumbled butterfly chrysalis, a misty cobweb or egg case, distant dust and the sound of slide projector starting, larval exuvia in the greyness of a cobweb.

Miscellaneous subjects include: mosquitoes in the dust by a pappus, a raptor fly leaning against a bee moth while watching particles of dust, dipterans spreading over a dusty plane, a fungus gnat next to a hair that crosses the wing, a leg curled. All these are miscellaneous subjects.



¹ Guo Xi, *The Lofty Message of Forests and Streams*, "Advice on Landscape Painting." From *Classified Compilation of Chinese Theories of Painting*, ed. Yu Jianhua (Beijing 1957), pp. 639–640.

² This text is a parasitic play on the notes of Chinese painter Guo Xi (approximately 1000–1090), one of the most renowned master landscape painters of his time. The original text of *The Lofty Message of Forests and Streams* was recorded by the painter's son Guo Si and translated from Chinese into Finnish by Minna Törmä (Kustannusosakeyhtiö Taide 1999). The parasitised texts can be found on pages 71–76 of the Finnish translation.

³ With the exception of the earthworm in the title, all the references to invertebrates in the text have been added by nabteeri.

⁴ The passages quoted parasitically at the end can be found on pages 77–79 of the book.

A selection of example paintings⁴

"A wasp entertaining a tendril"

The tendril has spiralled proudly and started to spread. The wings of the wasp are translucent sepia. Its antennae and limbs intermingle, coming together and separating abruptly. Some come together and disperse. It constantly changes its shape. The tendril floats and winds itself in the air without knowing its limits.

"Old algae and translucent limbs"

Layered fibres form a coherent group. Oddly shaped legs turn about, sink out of sight and wind around plant parts. Eighty-one shapes rotate in a spiral. They cannot be controlled or named.

"The chitinous on a cobweb mountain"

The picture is composed of: spiders close and far, locations of the cobweb mountain, limbs extending to bridges. Details stand out clearly, blood vessels are visible. The good thoughts and beautiful views of the picture cannot all be expressed in words. At the point where the thick thread accumulates a variety of pieces have been placed. Some of the waist of the large mountain is hidden from view. The spiders' shed skins shine without boundaries and extend down in a single belt. Grey and brown alternate in a wondrous way. The colour values are discreet and coordinated. It can be called a rare composition.

