



This flyer-series features mirroring as strategy to break mimesis, following the logic of criticality (Rogoff). Mirroring is used to *inhabit* mimesis—as a concept and practice—in the aim of productively liberating the chance-methods and constraints, that are currently boxed in our computers.

It is argued that thereby keeping the factors that may serve to augment the reality of our environment, are technologically boxed in. This is not Luddist critique of technology, but a transposition of its mode and realm of application. To proceed we are exploring *precision-(Næss)-as-algorithm*.

In the present series, this is done by developing an interaction with an experimental topic, that will be carried out by the end of the week. A group of visitors at [land art](#) rally at Gjerdrum (Romeriksåsen) will be asked to carve a wooden finger out of a branch they find in the forest. I will perform.

This flyer-series explores the role of *mimesis* in the human attempts to control realms of thought that extend beyond reasoning. That is, aspects of thought that we can relate to both in performance and imagination, but escapes the synthetic power of reasoning (an can be held in other ways).

Throughout the history of our species it has proven extremely difficult for human being to accept this fact. And even more so, in the wake of science — particularly in its worldly applications—everything has been done to contain the joint work of chance and constraints in human learning.

Currently, this entire realm of contingency is sought to be contained by the computer world. That is, in a machine realm. Or, it is one direction in the contemporary development of computing, which is the one critiqued by Jaron Lanier in [You are not a gadget](#). A manifesto against AI.

Indeed, artificial intelligence extends the mimetic strategy to proportions that lack a precedent in human history. It is responsible for the emergence of a Teflon-like disconnect between the world of digital contents and the material world, and an attempt to make the latter ruled by money only.

Characteristically, the name ‘digital’ — which refers to our fingers—appropriates the hands in this extreme and particular example of a [gap-game](#), in which both chance-method and constraints are kept at a machine level, it constitutes an attempt to create a world humanly disengaged from these.

This childish world, in which the finger extends and points to the world, in an act of desire for *omnipotent* control ([Freud](#)), can be broken by countering mimesis with a special class of mirrors. It operates by *paradoxical intention* ([Frankl](#)) of conveying a class of human operations to machinelike behaviour.

Mirroring, therefore, is a special case of [transposition](#), with the effect of freeing chance and constraints for a variety of human engagements that Jaron Lanier ascribes to virtual reality (VR), first and foremost, but that can be pursued in any mixed computer application that augments reality.

That is, a class of games designed to augment human capacity to deal with chance and constraints, through strategies of embodiment ([Merleau-Ponty](#)), that may make us more fit to deal with the current challenges of the world (in the sense of Planet Earth). It appears to be the responsible thing to do.

The impact of mirroring, that will be explored here, is one that breaks up mimesis through a targeted application of Norwegian philosopher [Arne Næss](#) notion of *precisation* (sic). It is an algorithm: if two propositions happen to be *adjacent* to each other, the second is included into the first.

Given two adjacent propositions T and U (that are ordered in this way—and hence qualify as vectors); U is included into T, so that it is taken as a precisation of T. This is the general application (chance). The second application is specific (constraint): rotating the terms by letting U include T.