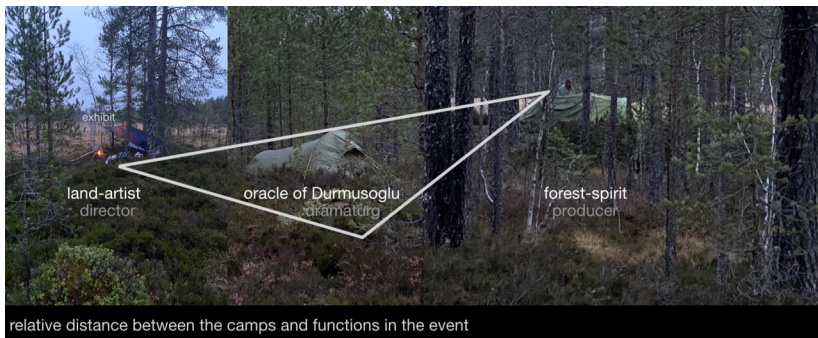


The land-art project DigitusR—R is for revolution—was developed on site from 3 interacting entities: **1)** the forest spirit; **2)** the land-artist and **3)** the oracle of Durmusoglu. The pre-history of the site: hosting a group of kids, the land-artist and his ally (Adam) shaped and painted fingers on a marsh.

Hence the name Digitus (from ‘finger’ in Latin). The forest-spirit had the widest scope in creating perimeter around the camp and the exhibit on the marsh. A clarinet produced peacock-like sounds in the forest. The spirit picked them up and introduced song into her errand with the area’s trees.

The oracle of Durmusoglu was the entity with the narrowest scope in the project. His prerogative was to captivate an audience of visitors in the contact-zone (out of the comfort-zone). The land-artist created a spatial arrangement between the entities, and used them to bridge with the *exhibit*.



In the spatial arrangement he created for the 3 entities in the camp, the land artist placed his tarp and hammock closest to the base-camp and exhibit, the oracle 18m off, and the forest spirit 54m away. These positions in the terrain mirrored the scope of their roles in the terrain around the camp.

The oracle was confined to the hearth and fire. The spirit was let loose into the woods. The land-artist was an *intermediary* entity who acted *between* the two of them, to *hold* the *spatial situation* in which the audience was seduced by the forest-spirit and held captive by the oracle of Durmusoglu.

On the top image [*recto*] the *rotated bracket* used to present the *land-artist* is what holds everything together, and also is what constitutes the break, or gap, in the logic: since he is the only actual entity, while the two other entities—the spirit and the oracle—are virtual. The event itself is *factitious*.

That is, *factual and fictitious* in a contract with the *real* that strictly speaking exceeds them both, but in practice is left to determine by the audience. The way land-artist Steinar Laumann works is to let the entities produce whatever they may have in them, as a basis for his skills as a *facilitating creator*.

When the oracle was contacted to play a role in the event, the project was described in *specific* detail: the artist had acquired a set of Mora carving-knives—for the children and audience to use on the site: the site was at Gjerdrum, and the purpose was to confront *nature* and *digitality*.

The next step, after he had accepted to do the job, was for the Oracle to get a precise sense of the location: this he did by putting some effort in bicycling to Gjerdrum. This was enough to mobilise the projective abilities of his soul, and start to shape his presence and errand *from the target area*.

This is not more than the projective affordances needed to go about working on *any* project. To the forest spirit this part was *on-site*. Her load was the equipment she needed to make the spot inhabitable. From a specific proposition **T** (the project description) a first *precision U: calibrating by effort*.

Precision is term coined by Norwegian philosopher and deep ecologist Arne Næss (it was translated to this verbatim by David Rothenberg). His approach instructs *two consecutive precisations*. The first precision connects a specific **T** with a preciser **U**. Follows the 2nd precision **R**.

What the second precision (**R**) *does* is to question the realisation of **T**, which it does by bringing the effort **U** to a new level. Thus, the spatial disposition of the entities in the camp-area of DigitusR by the marsh, and the land-artist's configuration of the two entities on site features **R**.

The weather jeopardised the project: heavy rain and winds could have prevented the audience from attending. Since there was no digital coverage, confusing and multiple *messages* on approaching groups of trekkers came to the camp. Eventually, an audience was seduced and held captive.