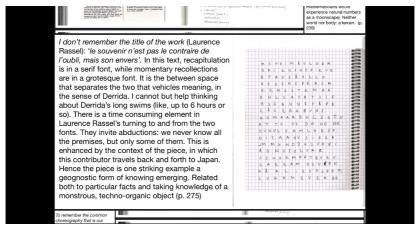




In my own research, I am concerned with how the practices of drawing and writing hatch and facilitate a *materialist* sense of time: one *close* to the time of physical matter, not identical to it, but mediating it. Working on our own receptivity to a time *slower/quicker* than the body's and *closer* to matter.

This interest in interwoven drawing and writing reflects my work with portfolios in design—collections of non-same elements that are generative—where drawing can range from sketches, skilled portraiture, to descriptive geometry. I am interested in how it can be achieved through other practices.

In the following text (*verso*) I am comparing two other practices: delivering a text learned by heart, and carrying out a 24km walk. Corollary practices: selecting images and samples from reading. An experiment of transposition is carried out on *Time is falling asleep in the afternoon sunshine* (2019).



This flyer is about how I worked with Mette Edvardsen's book (2019) *Time has fallen asleep in the afternoon sunshine,* in different phases, up to a conversation we had planned for the Artistic Research Week (2021), in which I took the initiative to speak with Mette about <u>transpositions</u>.

From a general understanding of the concept of 'transposition' the book is an obvious instance: the contributors to the anthology were invited from a group of people who had found each their way to memorise books and deliver them to library users, as though they were the book itself.

In sum, they had developed practices of making do of this task, that are related in the sense that they all respond to the same task. When subsequently invited to write about their practices in the anthology, would something of the practice be preserved, and would they still be related?

This is the simple question of transposition. However, there are some technical aspects of transposition—discussed in an article published in JAR—which briefly is about this: how it is possible to preserve something, when moving from practice to book-essay, without resorting to mimesis?

The book does not ask this question, though it is implied by some of the contributions. For my part, I decided that I would not use time before—nor during—the ARW conversation with Mette Edvardsen to explain the concept of transposition. Neither to her nor the audience. Too time-consuming.

Instead, I proceeded in an experimental fashion to produce some materials of my own relating to the book: but these materials could be produced in a participatory fashion—as though I was part of the book—since this readily would produce a mimetic way of working, which is what I did not want.

My experiments were carried out in two stages, but had this in common: I let the **a**) aesthetic work precede the **b**) epistemic work. In the first experiment **1. a**) I carried the book through the Nordmarka forest, following the direction of the sun; **b**) I reflected on the book in the light of the walk.

I consider the compound as a single aesthetico-epistemic operator (Schwab). In the second experiment **2.a)** I made short write-ups from each of the book-chapters, **b)** I linked these to images selected by Mette—ones that did not illustrate the text-contents—using a random generator (1-18).

The output was 18 images and short texts—one for each chapter—in a sequence that could be easily permuted, if needed for the discussion. The output from the second experiment too, is a single aesthetico-epistemic operator. Recto: images from experiment 1 (supra) & experiment 2 (infra).

My working-hypothesis is: if the transfers from experiment 1 to 2, features a transposition then it has been *demonstrated*, rather than told/explained. Corollary: if the experiments 1 and 2 are non-mimetic and do not substitute each other, the relation between practices and chapters would be the same.