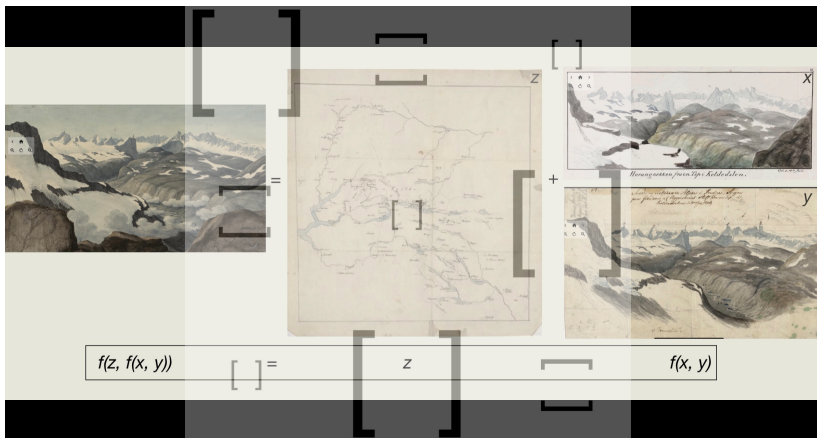


While preparing for the ARW, I have been working on some drawings made by the Norwegian Geologist B.M. Keilhau from 1820. I was asked by the National Library to comment on them—along with other contributors—in a seminar on the environmental changes in the Koldedalen in Jotunheimen.

The reason I was solicited to partake of the seminar was the question to the last seminar—which was the second in a longer series—if the participants had attached any importance to the fact that the date on the main view of the K.’s trip, with Boek, was 14th of July. That is, the French national day.

In 1820, Louis XVIIIth was back in power. But when we think of the fact that this day marks the Storming of the Bastille in France 1789. In 1814 Norway was declared a Constitutional Monarchy. In 1820 it was a Swedish protectorate. What was K.’s position on the national question, as a geologist?



Working with this series has helped me to understand better why I am working with flyers. This has to do with the format only inasmuch as it lends itself to be produced and shared in processes where the interaction is ongoing, and generative. Nothing new here: this insight is already mature.

However, what happened alongside the preparations for sessions #15 and #8 in the ARW, is that some difficult questions that I was working on in an alongside activity—that was more leisurely in its premises—would not be solved there, but only started to move as I proceeded with the ARW-flyers.

I do not think that this is due to the higher pressure in the ARW process alone, but has to do with my having to develop agency through a process including random: such as late delivery and unpredictable input from the other participants. But also when a more severe lockdown hit in.

We could no longer meet under Corona-safe conditions at school, and had to rig ourselves entirely at home for the conference. In the early preparation for the interaction/conversation with Mette Edvardsen, I had proceeded in the opposite order: defining agency through a walk, and then randomised.

Obviously, it is different defining agency when cooperating with others than when left to one's own initiative and acting alone. But random came in, as a co-defining factor in both cases: random combined with interaction—in both cases—one inviting it, or preparing for it, the other responding to it.

Disordered systems are patterns that come about from stochastic processes. The patterns are emergent and generated from cross-pressure between internal and external dynamics: here, the external pressure would come from the interaction inside the group, the internal pressure from me.

Perhaps the other way around. Between the situation and the material: a pattern of some sort. What is the material? What is the situation? It shifts back and forth. In this flicker, random can work as a dark-room. Or, agency. They work in different ways and from different ends, Getting the picture.

Agency picks up on attributes emerging from interaction. Random reveals the pattern of modes defining the practice. In the one, the body thinks and the mind extends (agency). In the other, the mind thinks and the body extends (random). In the end, what emerges is a *material idea*. A time-zone.

Responding to temporalities other than its own, the body opens the mind to contents normally beyond its reach. Intercepting temporalities within and beyond it, the mind affords a body operating as a container for categories beyond its own time. Flicking back and forth they start chasing each other.

Till something is starts moving in the between-space. It is this moment I am looking for. Probably because it is the turning-point when the art in the art passes on, and thereby becomes knowing: that is, somehow relevant in the scope of knowledge. Some claim that 'disordered systems' chases a ghost.