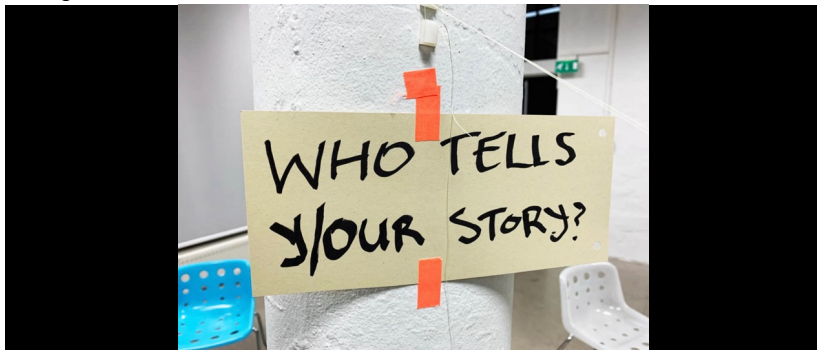


Who am I?
 Where do I come from?
 I am Antonin Artaud
 and if I say it
 as I know how to say it
 immediately
 you will see my present body
 fly into pieces
 and under ten thousand
 notorious aspects
 a new body
 will be assembled
 in which you will never again
 be able
 to forget me

Postscript to a poem on the *Theatre of Cruelty*, in Artaud- Artaud Anthology (trsl. Jack Hirschman, San Francisco: City Lights, 1972).



In its deserved ambition and complexity the “Memory Work” session was almost a conference within the conference: seminar, workshop and plenary discussions in a carefully phased programme. Very demanding, and quite rewarding. The present write-up will link up with the topic: the 6th wall.

The very structure of the session—the protocol of presentations, breakout rooms, assignments and plenary discussions—actively stages the job of *containing difference*, which was raised as a matter of discussion, and a theoretical point, in session #15 *Crisis and Care*, with Bojana Cvejic.

The work of art in public space, in a collective work of e.g. grief in moving from trauma to memory, was a topic with a number of different inflections in the session: featuring Per Roar, Boris Buden, Merete Røstad, Nitin Sawhney, Eliot Moleba, Nayria Castillo, Saša Asentić, Solveig Styve Holte.

With the baggage from the sessions I’d been part as a participant on either side of the webinar & conference “curtains”—which are distinctive/contrastive for reasons already indicated—it was not difficult to feel at home in this one, both on account of the topic and its immersive design.

Here, I am interested in how the two—*topic* and (zoom) *design*—transpose. That is, to gauge the potential of the video-conference as a public monument under the pandemic, in which we behave collectively as though we were contaminated (as a dimension of the individual confinement).

In other words: is it possible to consider the zoom contraption as an *apparatus*, that does *not only* transpose public space unto a digital platform, but also as a “*memorial*” of an ongoing crisis. If so, how is it possible to distinguish from the trauma, grieving and memory.

All in one. It could be a framework to discuss the makeshift and unstable character of what we—from lack of a better term—could call a *zoomscape*, that interests me in the scope of the 6th wall. Archive, embodiment and process. A tricky realm where fickle danger and council move together.

A realm where reconciliation and conspiracy run the risk of bleeding into each other. A body-in-the-making runs the risk of flying into pieces at every moment. Maybe the “Memory Work” session hatched a way to *following the flow* of the traumatic, unstable, memory demanding *collective* apparatus.

Catching the drift, as one says. By periodically making it fall apart (into breakout rooms), gathering the output from the groups, embodying the forum through seminar presentations. There is a whole “grammar” to this. *Not* a syntax—I would say—but rather a *paratax* to line up a paradigm.

That is, in the sense of *paradigm* used in linguistics and semiotics. Which is a collection of sense-making contrasts that can be retrieved through the study of examples (*paradeigma*). This is an approach developed in structural linguistics to conceive the whole where boundaries are makeshift/unclear.