



The decision to terminate the present cycle of 22 flyer-sets—in one—came with the news that Katarina Caspersen (MA, alumni from graphic design & illustration) would exhibit a diary-work that she did 22 weeks in the spring, over the summer and into the autumn of 2020: *a model of her flat*.

She was selected to present this work of her's at @østlandsutstillingen 2021. Another participant in the 22 week diary project is Martin Asbjørnsen, who alerted me on an issue of the literary magazine BLA (no. 2, 2021) in which he art-directed an essay about the book: [between art and product](#).

Since both of their work is relating to volumes—Katarina's work is a model of the apartment she lives in—it is interesting to link them to a third, which is the network of flyers connecting by mirror-reflection here on KHIODA. This choice is motivated by the question: *what can be learned from diaries?*



The diary is a vehicle of repetition, variation and the occasional. While *repetition* and *variation* yield a pattern, the *occasional* is the pattern-breaker. Together they form a whole, contained by the diary. The diary therefore is the epitome of a special type of volume, that claims *autonomy*.

Perhaps this is the most valuable contribution of the volume: *growing*, rather than engineering, a volume. From this vantage point, the authorial dimension of the diary—the activity of making & writing—is perhaps less interesting than as a hatching-ground to conceive a *volume*: processing.

Information, of an occasional type: seen from this vantage point, the experiment Katarina Caspersen, Martin Asbjørnsen and myself conducted over the summer 2020 (recto & flyer series **occasional cause #01-06**)—with weekly zoom meetings—provides an alternative outlook: daily life as provenance.

This dimension is particularly evident in Katarina's diary-work since it was a model of the interior of her flat taking shape—in intimate detail—step by step: it was video-recorded. The crafting sessions were recorded either in the flat, a seaside cabin and as a launch for occasional projects and fiction.

It featured the lock-down, and it is as such that it is presently up for exhibit @østlandsutstillingen. How do we process our lives during the *lock-down*? This query informed her narrative. With the exhibit the model takes off as an object in its own right (however, developed as a performance installation).

Martin Asbjørnsen's output during the 22 week project was—at this time—based on highly modular output. The format was 1A4 page, template typesetting and 1 photo. It was always based on this daily laps, covering enormous distances on his *bicycle* during the lockdown, summer and autumn.

However, in a wider scope, he looped in information of a *different* kind—alongside his main process, as Katarina had done—by buying us each a subscription of [Amator](#): a magazine with selected and barely edited diary contents. Featuring a un/known contributors (eds. Haugerud & Heleve).

For my part, I used the period to develop contents that were *non-modular*—owing to my otherwise profuse output of *flyers*—to query the new spatial affordances that, in time, would emerge from video-conferencing: featuring *hybrid* home-digital spaces; hatching new forms of social *readability* in time.

When the experiment with Martin and Katarina was over—after attempting to conceive and fund a book project on diary-learning—we took this failed attempt into our own pursuits, and proceeded individually. I went back to my modular diaries (flyers) but with an idea of query a new sort of volume.

Not site-specific—actually closer to Robert Smithson's idea of the *non-site*—yet *local*: both in its social contents and in the sense developed among participants as they became more proficient in video-conferencing. The 22 flyer-sets published and networked on KHIODA is the child of this research.