The present flyer-collection is hereby published as a *metalogue*: that is a support-structure for the hatching of dialogues people will develop, by interacting with the material: **1)** looking, **2)** reading, **3)** navigating. It is conceived, in this order as a video$_{1)}$-graphic$_{2)}$ journey$_{3)}$. *Folding* the lattice.

The reader is therefore kindly asked not to take the collection as a attempt at proselytism: the cabalistic notions are developed to provide a support structure for the visitors' interaction with the collection. It works as a structuring structure because it is *sensitive* to the contents developed.

That is, the contents developed in the 22 flyer-sets—information units of 6 (HEX)—and the contents generated as people move, read and look into it. The collection aims at finding out more about this. You are *not* required to go through the entire thing. And invited to feed back to may email address.

LINKS:	22	21	20	19	18	17	16	15	14	13	12	11

GRA-links (FOLDING)

NUMBERS	(...) linked to		SERIES	(...) link to
22	ALL	RETURN	—synopsis #01-#06	
21	1		—cabala #01-#06	—form of knowledge #01-#06
20	2		—alienation & ethics #01-#06	—sommer KUF #01-#06
19	3		—the 6th wall #01-#06	—tvergastein #01-#06
18	4		—crisis & care #01-#06	—automatikk #01-#06
17	5		—exhibits #01-#06	—telle #01-#06
16	6		—going in #01-#06	—presiseringer #01-#06
15	7		—the debt #01-#06	—plug-ins #01-#06
14	8		—occasional cause #01-#06	—the learning theatre #01-#06
13	9		—digitus #01-#06	—fascism #01-#06
12	10		—gap gaming #01-#06	—devices #01-#06
11	EXIT		—electrospheres #01-#06	EXIT

In this flyer, *two indexes* are combined: one that provides and overview of the collection (*corpus*), one that provides *access* to it (hyperlinks on the top bar of the lower image, *recto*). Which means that if you leave this page, by clicking on one of the numbers on the to row, you will return here.

The exception is the flyer-set with the number 11, which is the EXIT from the collection. The flyer-set located at the exit is called *electrospheres* **#01-#06** and invites a reflection on the hybrid zone between digital media and the site where they are located, as a probe on electro-acoustic environments.

It is suggested that these electro-acoustic environments deserve a separate attention from site-space and digital space. For instance, for their fact of being local: they detach from the site space—they are not site-specific—and add something to the digital sphere, *not* inherent in it (i.e. *locality*).

The technological developments that made ideas among researchers and artists to converge on the idea of local TV—in the 60-70s—derived from early video-equipment. The possibility for each and everyone to own a camera and a monitor. Involving people in cybernetics and the art-field.

Hence the video *record-replay* had an interest among cyberneticians and artists, independently from the development of computers. Eventually, I became a backdrop of the the development of computers, as they too could be acquired by most people, at an affordable price. Times change.

In the C19 pandemic, however, a sensitivity to *video interaction* has grown in our cultural awareness—at a tremendous speed and huge proportion— which also opens the door to take an interest in cybernetics that is closer to early thinkers as Gregory Bateson, who worked from a his set of premises.

For instance, he took an interest in metalogues and developed his own concept of it, in his practice as a researcher (he could be called an anthro-pologist in the expanded field). The metalogue has caught on in artistic research: featuring Brynjar Bandlien's PhD, and on research catalogue.

Essentially, varieties of designs in which the contents and structure of a dialogue work together. The present activity—featuring the collection of 22 flyers—is accordingly a *metalogue*. That is, it invites for metalogues to hatch from interaction, when and if people engage with it. Thus, it is conceived.

The cabalistic element therefore should be understood as precisely this: a support structure to develop an awareness—typical of the diary—on the importance of *occasional events* in our life-spheres. It unfolds a practice, but it also invites *practices*; conceived and hatched in the electrosphere.

Since unfunded and conducted within a finite—but undetermined—time-frame, the work put into this collection should be seen as an activity (resembling, in this aspect, a diary). It doesn't teach diary-keeping, but *invites* it. Which might be the only available pedagogy for diary-keeping.