



The self in the *expanded* sense—or, the self writ *large*—may be a core proposition in *environmental humanities*. It would be an invitation to conceive, for instance, the act of *reading* as a *multiplication* of *vantage points*. The multiplication of the eyes in the magnanimous feathering of a peacock's tail.

A more *humble path* is for the *formats* to multiply—in place of the eyes—in a more *disseminated* mode of the expanded self: the multiplication would take place in the form of small movements (or, *rumours*) in materials such as we may find in archives, that are readable only through visual-tactile metaphors.

While the archives would then operate as the *wardrobe* of the self, the emergence of understandings from multiple readings would operate more like a *cabinet* of that self: that is, the vantage point of great syntheses. Pairs and re-pairs; original-reproduction; record-replay; tetracluster and autocluster.



The difference between *tetraclusters* and *autoclusters* has now been established. As we *alternate* between them *change* will be *generated*, but drifting or moving *sideways*: change will happen in *both*. Change can *not only* be difficult to *achieve*—even as it is desired—it can *also* be difficult to *detect*.

There is *no* intermediary position between *the two*, from where change can be initiated and monitored. They have *nothing* in common whatsoever. Not even, strictly speaking, *difference*. That is, they differ from each other differently. Oddly, there is a difference in how difference maps in the two of them.

Zero (0) elements of the tetracluster *belong* to the autocluster. And the set corresponding to the tetracluster in the autocluster is the empty set (\emptyset). So, the difference *between* the tetracluster *and* the autocluster, and the difference *between* the autocluster *and* tetracluster are *not* of the same order.

For instance, there is nothing (0) to indicate in the rule-sets of drawing and of folding—used by B.M. Keilhau on his mountain journey (#04)—that the *reproduction* should use the *creases* of the folds to determine the *selection* of reproduction (that were based on what was indicated as the record).

In other words, there was *nothing* in the *record* to *indicate* the selection used in the reproduction. The reproduction *did refer* to the original as a *record* (of such and such date). So, the selection was based on an *artistic proposition*: ‘we will follow the creases in the original to make the selection’.

Conversely, the *rules of drawing and folding* affected by the artistic proposition is an empty set (\emptyset) since the artistic proposition is not bound by the restriction that it should set a rule by its example: it is *the rule of that case*—the definition of an autocluster—but is *not* a more broadly applicable rule.

The rule of the case is its singular readability: it *was* makes the reproduction an *opus operatum*. The rules of drawing and folding, on the other hand, are *trade-rules*: one that accommodates *opinion, knowledge, critique* and certain *ways*—the originals in the collection were *annotated* in the aftermath.

By *alternating* between the *records* and how they became *replayed* in the *reproductions*, the movement *back and forth* between *record* and *replay* spurs a *generative process*, whereby the two clusters *bleed into each other* over time: with a lateral drift, or sideways motion, as a result. [Crabwise](#).

For instance, the inclusion into the *modus operandi* of drawing and folding the kinds of information in a drawing, lending itself to reproduction at a later stage, should be concentrated in *middle* of a sheet where they should be no folding-creases (from *experience* of drawing and folding over time).

This can surely happen, but from years of *practise* (and not from the rule of the case, or the artistic proposition *per se*). Which makes the change difficult to pinpoint, and also to determine whether evidence of change indicates that it was desired; or, *obtained* from the self in an *expanded* sense.