



'Reading what has never been written' is the *figure* explored by Georges Didi-Huberman in this book on Aby Warburg's *Mnemosyne*: the picture *atlas*, prompting the lines of pictorial connections as *memory*, connecting the books in his library with the *tactile* trace of arranging the pictures they contain.

Moving from accident to *design* in the tracery and pursuit of *synecdoche* can bring us to the *workings* of the Mnemosyne project, that also conveys a sense of Aby Warburg's work. Picking up on the *synecdoche* and working on it, brings us to a trope of *semiosis* in which the terms of *pursuit* are reversed.

This reversal of the terms of pursuit is called *metalepsis*. Experiences that are prehistoric, in the sense that they do not extend linearly from one another, at the outset, but are *ongoing* recent/remote memories and *adjacent*. Series that are thus *contemporary* and called: *sequence* and *consequence*.



In brief, metalepsis determines a *content* that is caught up with its *own event*: the content *happens*, as it were, in its development. One who chases after the event, is herself caught up by the event from *behind*. The pursuer is herself chased down. The relation between text and image is an example.

If a book-collection—as e.g. Aby Warburg's library—is approached with the lens of the picture-atlas, the paths connecting the images will guide the organisation of the library, and the catalogue, through the proliferation of tactile (or, haptic) metaphors. It affects the library in a *communicative* way.

To the constellation of *images* corresponds a haptic proliferation of *books*. In design terms, Warburg therefore may have been an inventor in a field of *deconstruction* in which *signs* constitute vantage-points on language: that is, they are set *before* language, in some sense. A radiography of “voice”.

Or, what we mean by someone who *will stand up and be counted*: the point being that the *voice* is part of an assemblage defining personal characteristic that have to do with *force*, *presence* and involvement with the *current*, *other* than merely a list of traits: the *synecdoche* as the semiosis of *affect*.

In sum, whoever is working on synecdoche by *design* is involved in metalepsis. Say, one has two *a priori* unrelated contexts. Then, if one *active element* in one context is transported/integrated from that context into another, they will connect. Since active, the frictional *traces* also will connect.

This energetic transfer is also inferential: an inferential connection communicating at the level of *energy*, *message* and *movement*. This summer, for instance, I have brought my espresso pot with me into the forest, and prepared coffee with it over gas. Then I also did this on a mountain walk.

The active element lies in the performance of making *espresso*: gearing up the flask of Coleman's Performance Gas with the burning, lighting, and making sure the espresso pot—now knuckled up with water and Italian coffee—stands stable on the burner. Waiting for the boil, rise and smell.

This relatively precise regimen of tasks is itself an *assemblage*. But it takes place under the conditions of a walk in very *different* environments. It connects these environments, and it also connects the walks to my home, where I live and drink coffee every morning. Then, *no wind* to worry about.

I also did the coffee ritual—a candidate query into Japanese *wabi sabi*, and the tea ceremony—with two young colleagues at the very spot where a professional acquaintance from Japan, Yoshiharu Hamada (Haru-San) climbed to have a conversation on Japanese vs. Scandinavian *simplicity* years back.

When the landscapes—energised by these experiences—*superposed* during a bike ride through the forest this evening, there is a change in the *apparatus* of acquired experience, prompting the *entanglement* of these elements. An example of *readability* from lines that have never been written.