



*The work of time.* Aby Warburg's *Mnemosyne* project has this in common with Walter Benjamin's *Arcades* project: envisaged for the first time in 1905, Warburg started working on it *after* his period at Bellevue, in 1924. Benjamin started his project in 1927 and stopped in 1940. Both died *in medias res*.

Both leaving a legacy of a work still *ongoing* as they died, as though in anticipation and postponement of the projects' completion. Assuming that the *work*—in both cases—would be completed as a work (*magnum opus*). The work of time is unlikely completed in this way. It is differently whole.

Can the *washing-jingle* be seen as integral to the labour of *Mnemosyne* (that is, in a shrill and desperate phase)? The work of the *gut* according to a fractal logic, perhaps. The *visceral* and the *sidereal* in a lateral drift. A process of communicative interaction in a clustering mode. Boards in script.



What we note from Warburg's washing jingle is that he is *socially on the move*: though he has left his social circle, he remains on *naming* terms with it (even as the names are accompanied by unpleasant epithets); they connect him to the moving odds of the *current* and its harsh contingencies.

Then the jingle has the ring of a *nursery rhyme* (even if an infernal one). It empowers the jingle with the musical magic of enchantment. Finally, there are the deeper elements of the present: of *water* and *soap* from which a depth of *learning* expected, if in due time—a sample of *communication*.

*Both* the washing and the cursing are held by the rhyme. An auto-clustering communicative performance, which is principally concerned with mediating the work of time. It is adjacent but periodically also disjoint from work, in the narrower human sense, with which it can evolve in an alongside relation.

Warburg's psychosis—with which the jingle forms a *synecdoche*—devolves outside the oecumene of menial work: he is overwhelmed by the work of time. The point in case: the washing-jingle, sung by someone who is unheard, while overheard by a different person taking notes (Binswanger).

In *Mnemosyne*, the clash of forces takes place between the *sidereal* and the *visceral*—which is complementary to Bruno Latour's idea of the *terrestrial*—where stellar *constellations* meet *gut*-feeling, feature the tensional field in which meshed forces (i.e., psychosis) can be mediated and transformed.

That is, the *chase-and-hunting* grounds over which the dawning of *anamorphosis* can take place, and the *auto-clustering* mode of communication—of which the *jingle* is a case in point—can devolve its outcomes to the tetra-cluster (which in the present context is work-life expanded to the social).

The point being that the *auto-clustering* mode is a counterpoint to the *tetra-clustering* mode of communication. And the *whole*, or ensemble of *communication*, that interests us is constituted by the auto-cluster, the tetra-cluster and the *alternation* between them: heeding the work of time.

Clearly, the survey done by Warburg in the tensional field between the *sidereal* and *visceral*—elaborated by Georges Didi-Huberman—is beyond the scope of Latour. Whether neglected or discarded. Even though it is likely to be determining in establishing the *terrestrial* in the tetra-cluster: *work-life*.

Deleuze has categorised the *deep* as psychotic. What is proposed here, however, is that it might *not* be: indeed, the *depth* of daily life—in a current and trivial sense—constitutes the professional concern of *design* field. How it coexists with the *depth* of the present. And also the *depth* of repetition.

Basically, how the auto-cluster and the tetra-cluster form a *double* synecdoche with the *real*. Which is essential for survival on planet earth, conjoint to the survival as humans. This new connect between humans and earth, is similar to the new connect av Warburg with his social circle and his library.