



There are 3 flows that define modernity in the sense that Aby Warburg was critical to in the lecture that permitted his discharge from the Bellevue asylum in 1924. It is expressed in a synecdoche that artist Marcel Duchamp came up with for a book: [water and gas on all floors](#). Followed by electricity...

These three flows define humanity—at the level of citizenship—in modernity. As these *flows* are packaged as *goods* and *services*, they are at the same time becoming *scarce* at a global level. From being defined as *utilities*, they have become *commodities* styled and branded as *products*. What of it?

What may still be lacking from Arne Næss' levels of applied logic **T<sub>0</sub>**, **T<sub>1</sub>**, **T<sub>2</sub>** is the idea of how they shift between different configurations (cf, tiling #01-#06) and *here* the idea of what flows between them: featuring the *work of time*, in this flyer series, and the synecdoche as a 'discovery procedure' (F. Barth).



Our walk to Ørnenipen (1333m) was a normal walk in a kind terrain: greens, flowers, lake, track perfectly integrated in the environment: *old* no doubt.. Unlike the Gausta Peak (*recto*) which is an old beach turned into rock (quartzite) millions of years ago, with not other companion than snow.

Taking a stock of time that exceeds us is the principal reason for homing in on the work of time in present flyer-series. To scope a denomination of an era in the history of the earth as *anthropocene* presupposes this geological scale. We have left our mark on the work of time, as it were. Is it credible?

That is, does it contribute less to human *exceptionalism* than a naive idea of progress? Should we pay attention to the work of time on *us*? That is the question asked in this series, and also to examine the possibilities of the synecdoche—as a mode of semiosis—to study its makeshift attributes.

The major finding studying Aby Warburg is not motivated by seeing in him a grand or illustrious exception. But rather to develop an active model of communication with a potential for both understanding and mediation. So, the finding lies in the triangle between the *current*, *present* and *completed*.

Evidently, the relation between the three—as parts of a whole called *communication*—is differently configured in Aby Warburg's work with the Mnemosyne project before and after his hospitalisation, than within the time of confinement during his (reactive) psychosis. But also from Binswanger's notes.

Ludwig Binswanger's sick-journal on Aby Warburg during his institutionalisation at Bellevue, in Kreuzlinger. These contribute e.g. to the washing-jingle something it didn't have: a script. Without this script tracing the work of time in the washing-jingle—from my vantage point—would not be possible.

So, say we have  $X_1 + X_2 = X_0$  as a vectorial expression of the communication in the *washing-jingle* (where  $X_1$  is the current,  $X_2$  is the present and  $X_0$  is the completion marking the ritual act). We can also take into consideration that lugging his writing equipment, in his confinement, in a bag (Taschen).

While Bingswanger's vector of communication is  $X_0 + X_1 = X_2$  where the current is conveyed in writing, the present in clinical observation—which should be seen in connection with Binswanger's interest in phenomenology—and the completion being discharge in the wake of Warburg's lecture (as evidence).

Warburg proved himself well enough to be discharged from Bellevue. So, this accounts for Warburg's partial recovery. However, the story also conveys a sense that his restitution cannot be conveyed within this framework. There are too many questions. Hence, the Mnemosyne project.

It features the vector of communication in a different configuration than the two previous ones. Here, the expression  $X_2 + X_0 = X_1$  conveys a configuration in which the imaging experiments in the woollen boards used to peg photographic materials is  $X_2$ , the book contents  $X_3$ , and a tactile categorisation  $X_2$ .