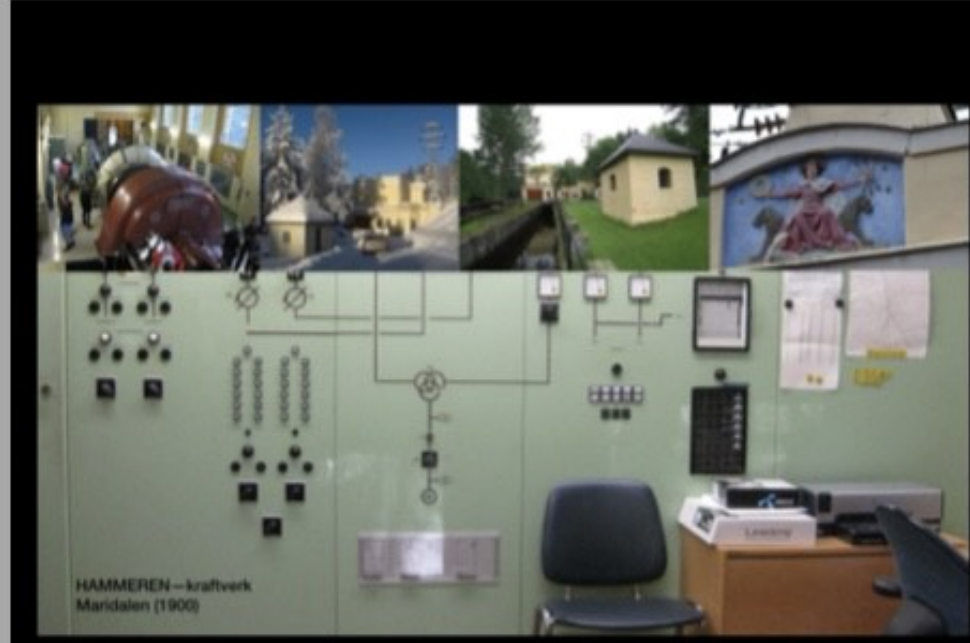
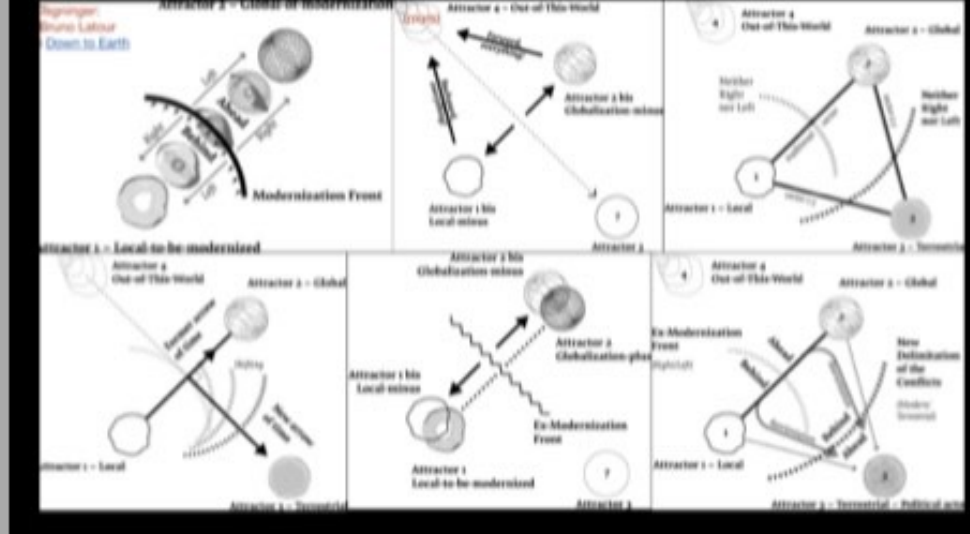
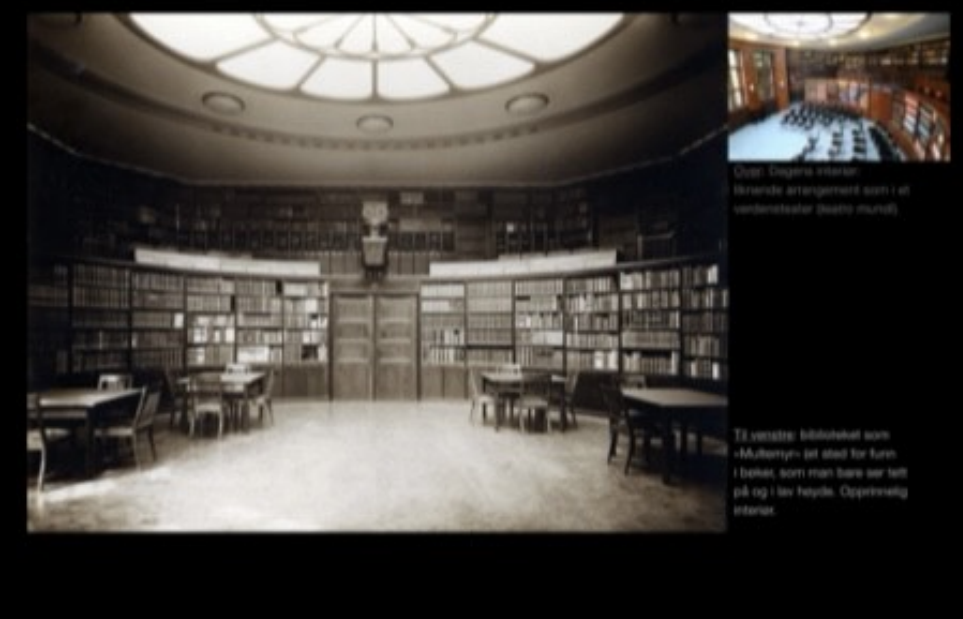
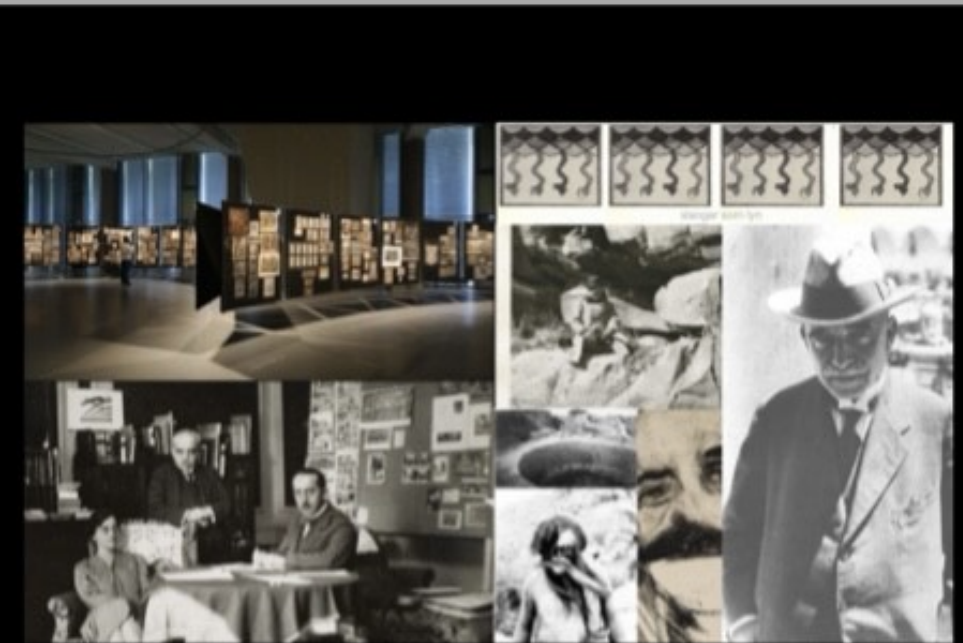
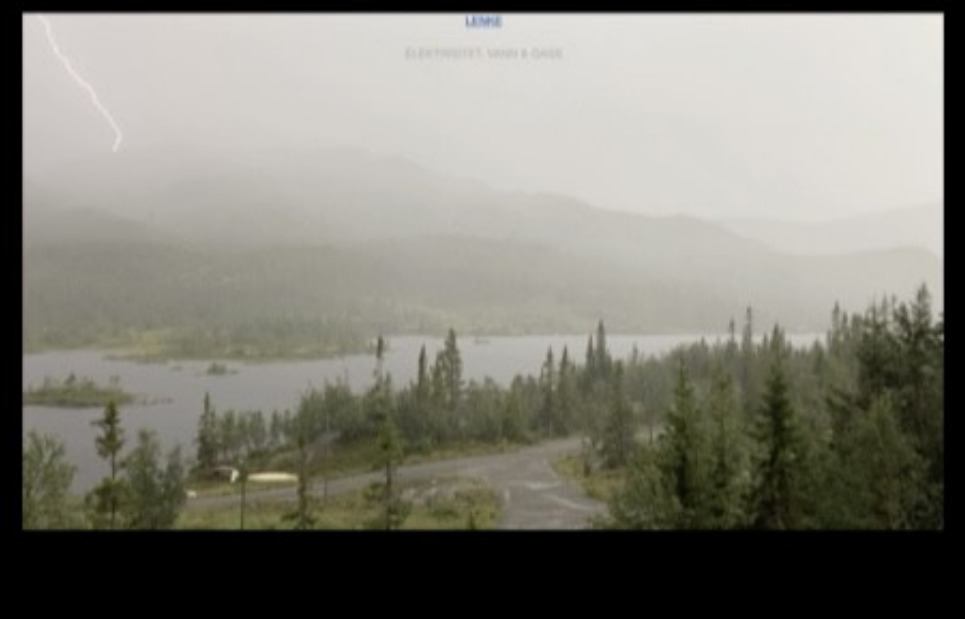
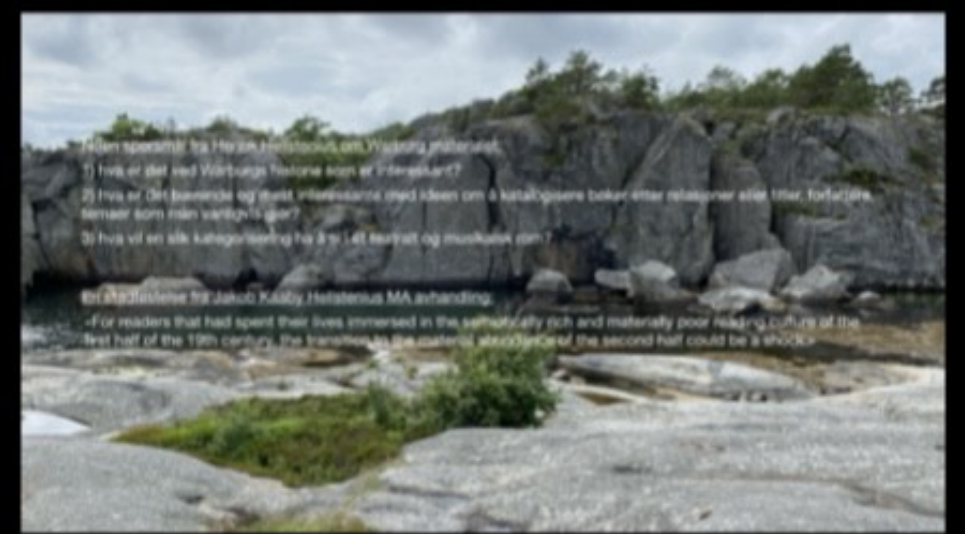




QUAD



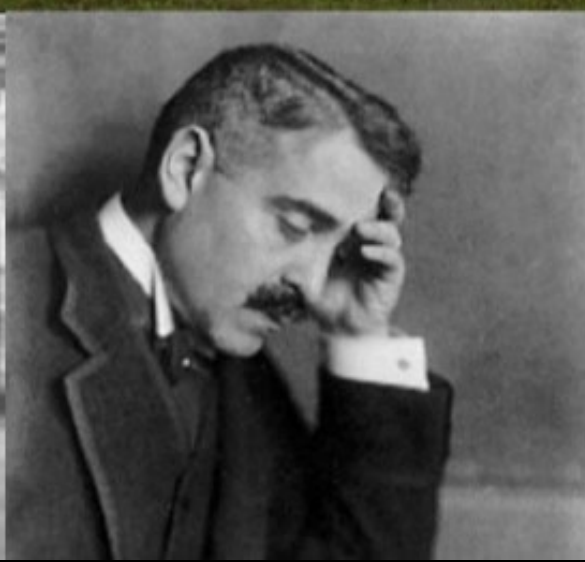
I—2KEN board for QUAD_Assumption

II—2KEN board for QUAD_Knowledge

III—2KEN board for QUAD_Critique

IV—2KEN board for QUAD_Knowhow

Σ—2KEN board X-factor_Drift





Noen spørsmål fra Henrik Hellstenius om Warburg materialet:

1) hva er det ved Warburgs historie som er interessant?

2) hva er det bærende og mest interessante med ideen om å katalogisere bøker etter relasjoner eller titler, forfattere, temaer som man vanligvis gjør?

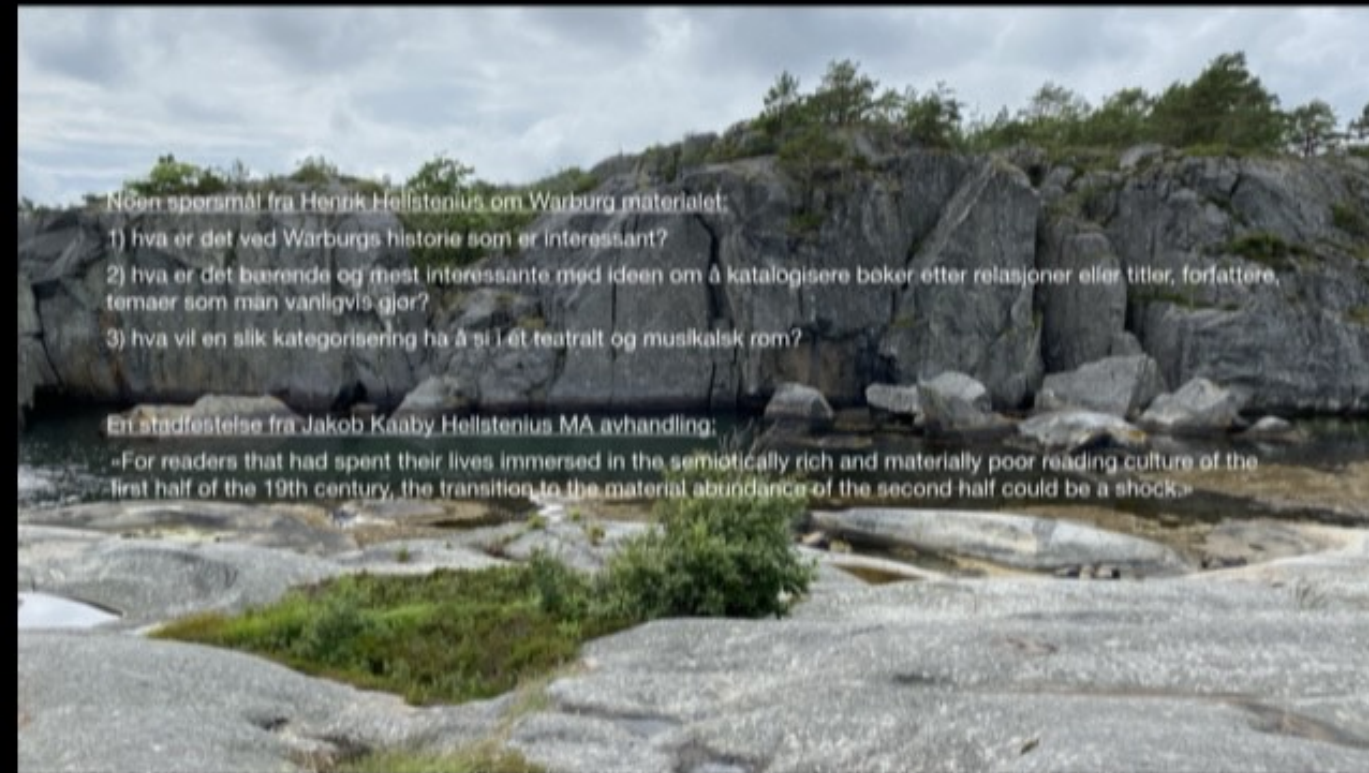
3) hva vil en slik kategorisering ha å si i et teatralt og musikalsk rom?

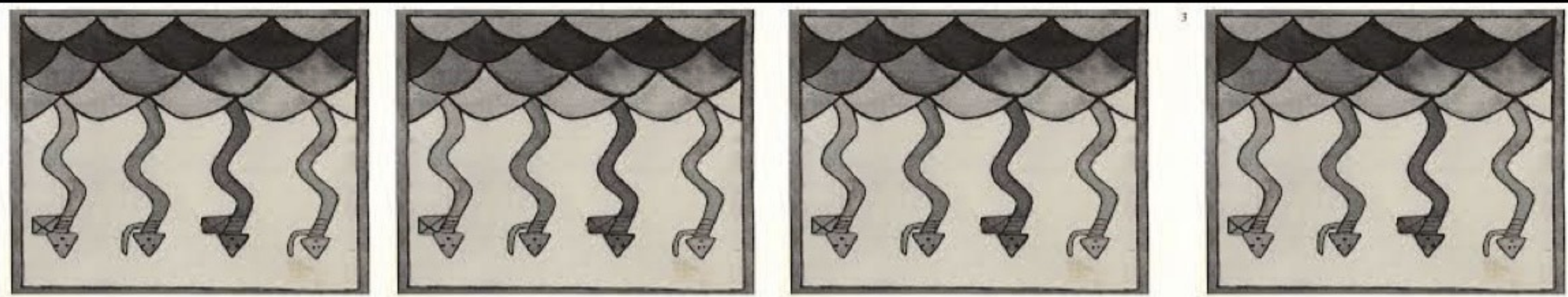
En stadfestelse fra Jakob Kaaby Hellstenius MA avhandling:

«For readers that had spent their lives immersed in the semiotically rich and materially poor reading culture of the first half of the 19th century, the transition to the material abundance of the second half could be a shock.»

ELEKTRISITET, VANN & GASS







slanger som lyn





strømmen går, det lukter friskt og det lysner opp...



*multemyr!
så, etter en stund—
og litt lenger bort: mere multer...
(haiku)*

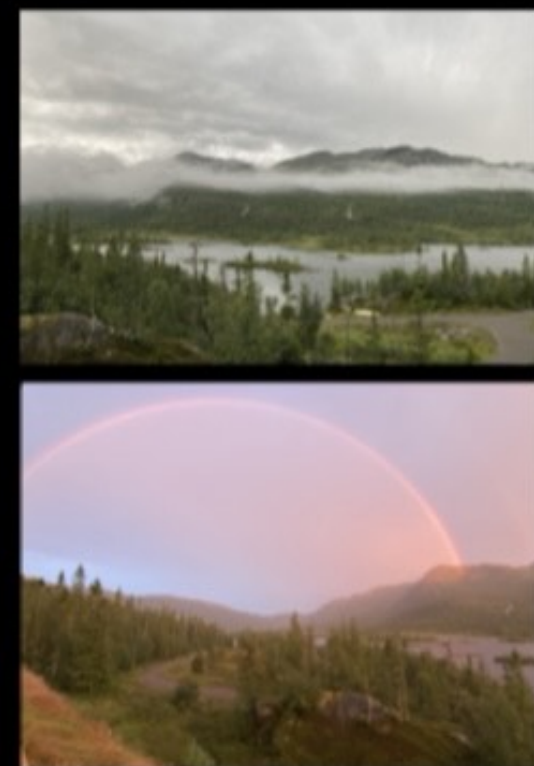


Over: Dagens interiør:
liknende arrangement som i et
verdensteater (*teatro mundi*).

Til venstre: biblioteket som
«Multemyr» (et sted for funn
i bøker, som man bare ser tett
på og i lav høyde. Opprinnelig
interiør.



slanger som lyn



strømmen går, det lukter friskt og det lysner opp...



multermyr!
så, etter en stund—
og litt lenger bort: mere multer...
(trask)



Over: Dagens interiør:
liknende arrangement som i et
verdensteater (teatro mundi).

Til venstre: biblioteket som
-Multermyr- (et sted for funn
i bøker, som man bare ser tett
på og i lav høyde. Opprinnelig
interiør.

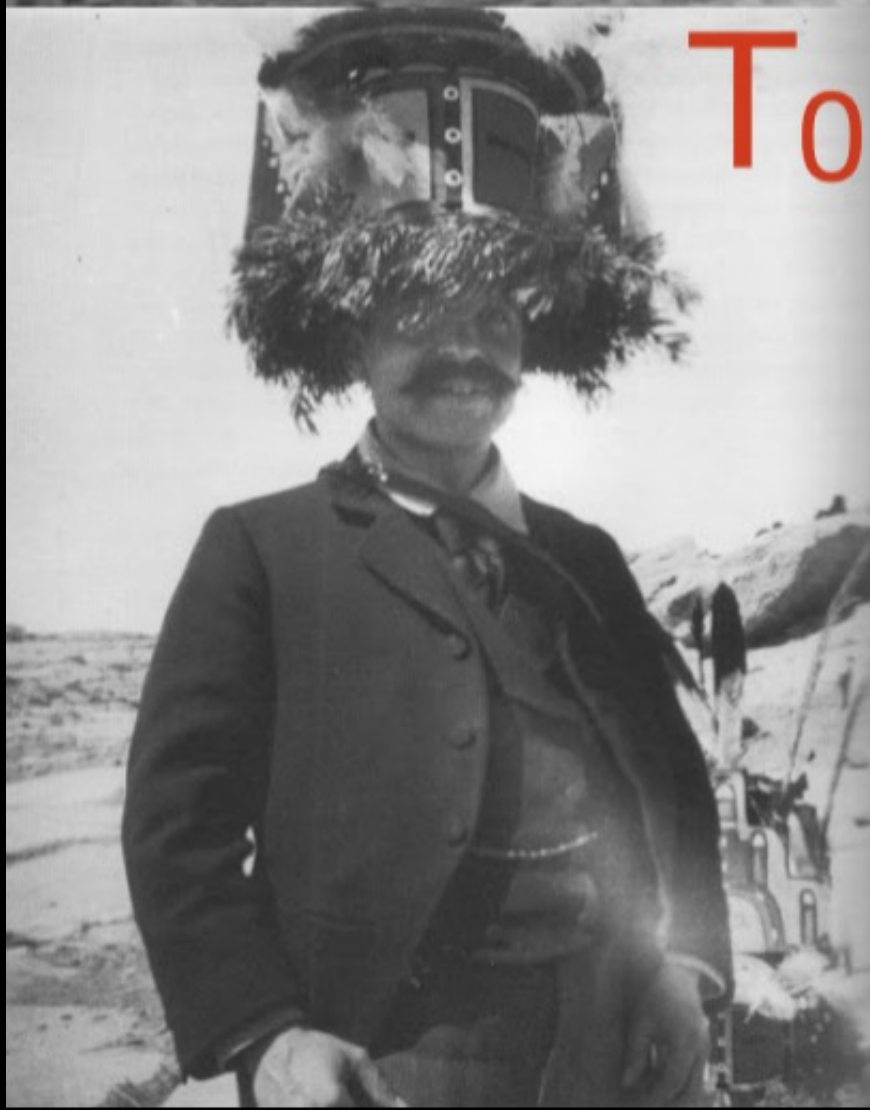


BELLEVUE

Over: baderomsinteriøret til privat bruk ved Bellevue asylet /sanatoriet. Høyre: en regle Warburg tok mens han vasket.

Venstre: baderommet til Adolf Hitler
Lee Miller i badekaret, mrk. to forbindelser —
1) gipsfiguren på bordet (metonym),
2) støvlene hun brukte i Dachau (synekdoke).

»*Umburri, umburri, umburri. Meichucks* Friederich, lieber Friederich, Wasser alter Schuft, gemeiner Geselle, Betrüger, arme gute kleine Seife, Mieken gute beste Frau, gar nicht, he he Binswanger ne ich faß das nicht an, keine Lust, Mieken verfluchtes Aas Friederich, Butz, wo ist der verdammte Albert, nennt sich Vize. Warburg, wärscht du nur in Jena geblieben, heute Nacht, he Schwester Frieda, *meichirix umbarigaisch umbarrigasch* Butz der verfluchte Hund. Heute Nacht Warburg gehst du übers Dach meine liebe kleine Tasche, arme kleine Tasche, das soll nicht sein, he he he, warum ne *pavax navirtivit*. Embden verteufeltes Biest, gemeiner Verräter. Schwester, Schwester, wo ist die Schwester, gutes kostbares Wasser, aufmachen, nein, warum ne, warum *meischirix* die Schwester *meischarax* helfen Sie mir, warum, ich will den Boden nicht, der Schweinehund Binswanger *meijuks* das Aas die Oberin, meine Mutter, wo ist die hin, nein das geht ja gar nicht an Schwester Frieda. Helfen Sie mir warum nei *meischuks*. Haymann verfluchter, Schwester das Aas *meischuks meischiras*. Ne ich will das nicht, arme gute Tasche ne ich will um 7.30 geweckt sein das hat Binswanger befohlen Aasgeier verfluchte, Mieken, Marieken Frede Detta gemeine Verbrecher verfluchtes Pack *meischucks mureischaks avant ivit*. Nein, he Schwester kommen Sie helfen Sie mir *mureischaks* sie warum nei *meischuks*. Haymann verfluchter, Schwester das Aas *meischuks meischiras*. Ne ich will das nicht, arme gute Tasche ne ich will um 7.30 geweckt sein das hat Binswanger befohlen Aasgeier verfluchte, Mieken, Marieken Frede Detta gemeine Verbrecher verfluchtes Pack *meischucks mureischaks avant ivit*. Nein, he Schwester kommen Sie helfen Sie mir *mureischaks* sie gehen mir an den Kragen helfen Sie mir gemeine, hundsfüttische Bestie die hat alle deine Angehörigen umgebracht. Weib verfluchtes, Wasser ist kein Wasser, Seife ist keine Seife, Butter ist keine Butter *meischuks* Seife sind Menschen Warburg wasch keine Menschen ab. Nein *meischuks* Binswanger das Aas lieber guter kleiner Schwamm mein kleines Fledermäuschen. Ihr Henkersknechte Haymann das Schwein. Halt ein mit schießen *mereischaks* gutes kleines Tuch verfluchter Schinder. Schwester Frieda wo ist die hin, Schwester Frieda bist du wieder scheintot? Verflucht *meischuks* alles hat Binswanger dir weggenommen, *umbarigaisch umbarigaisch*. Wo ist mein Mieken hin, Kinder wo seid ihr, Alix, Max, Fritz, Anna. Ich bin unschuldig, ich habe nie etwas getan was unrecht war. Ich werde ein Werwolf, ich bin ein Werwolf, die Hecht, die verfluchte Hexe *meischucks*. Verfluchte Saubande, Hunde Canailen Verbrecher Aasgeier Butz verfluchter Schwester Frieda, helfen Sie. Warburg, du warst dumm, du hättest dem Aas dem Hundetier den Hals umdrehen sollen. Binswanger der Kerl *meischaks* unverschämte Bande.«



To

BELLEVUE

Over: bad til terapeutisk bruk ved Bellevue asylet/sanatoriet
 Høyre: Sykejournalen med psykiater Ludwig Binswangers nedtegnelser om Aby Warburg.

Venstre: Warburg i rituell skrud under reisen til Hopi indianerne i Arizona

Datum	Psychischer Status und Anamnese.	Menses	
		Tage	Monat
	Geschlechtskrankheiten:		
	Alkohol:		
	Tabak:		
	Medikamente:		
April 18.	Kommt heute mit Prof. Berger, Schwester Frieda Hecht u. einem Beamten des Bankhauses W. im Salonwagen in Konstanz an u. fährt im Auto über die Grenze. Am 15. morgens in Jena abgefahren, nachdem er 1 g Trional erhalten. Musste mit Gewalt gezwungen werden, Kofferschlüssel herzugeben. Ist die ersten Stdn. relativ ruhig; gegen Abend steig. Erreg., sodass er, da er kein Med. nimmt, Hyosc. injekt. bekommt. In Stuttg. vorher so laut, dass Prof. Berger es für geraten hielt, namentl. unter d. gegenw. polit. Verhältnissen, ihn zur Ruhe zu bringen. Rief, wie auch an and. Stationen, dauernd, um Begingung d. grössten Justizmord an ihm, er sei ganz unschuldig, habe nie etw. getan, was unrecht war. In Konstanz wollte er nicht a. d. Eisenbahnwagen, nicht in d. bereitsteh. Auto, da er glaubte, ins Gefängnis u. nicht ins Sanator. gefahren zu werden.		
	Bei d. Aufn. sehr erregt, zieht Mantel nicht aus, setzt sich nicht nieder. Fragt immer wieder, ob er sich nicht in e. Gefängnis befinde. Glaubt, sein Gepäck sei ihm gestohlen worden, schimpft furchtb. auf s. Beamten, auf Prof. Berger u. die Schwester. Erzählt, er würde bald hingerichtet; das Werk, das er jetzt im Druck habe, würde eingestampft, da man ihn f. e. Verbrecher hielte, man habe ihm Gift ins Essen u. in die Koffer getan, daher wolle er selber beim Auspacken zugehen sein. Die wahn. Einfälle jagen sich. Ist in dauernder Gedankenruhe, nur wenig zu fix., springt immer wieder zum Zimmer heraus, Mimik keinesw. so bekümm., wie dem Inhalt d. Gedanken entspräche, eher leer u. etw. steif gespannt, Blick forschend, manchmal malitioses oder iron. Lächeln. Fragt sofort nach hundert Dingen, ob er die tun dürfe, beharrt aufs energischste auf s. Wünschen, vergisst sie aber zieml. bald wieder. Vor allem besorgt, dass er s. Zimmer zuschliessen dürfe, "wenn man mir keine Schlüssel gibt, gehe ich wieder weg", begnügt sich aber auch mit e. Riegel. Nimmt dann bald 4 h Tee, ist aber ganzen Nachm. in heller Aufreg., geht im ganzen Haus herum, auch in fremde Zimmer, spricht die Pat. an, sodass die Klinken s. Abteil. Türen weggenommen werden.		
	Zur Anamn. 1) Auszug aus Brief Prof. Berger vom 12. III. 21 an Ref.: Hr. Prof. Warburg, dessen ausführl. Kr. geschichte Ihnen später zugehen wird, ist von Haus aus eine psychopath. Persönlichkeit, die immer e. Reihe von Zwangsvorstellgn. u. Zwangshandlgn. dargeboten hat. Im Laufe der Jahre haben sich die krankh. Vorgänge mehr u. mehr verstärkt. Im Jahre 1918 ist bei ihm plötzl. e. schwere Psychose ausgebrochen, u. er war nach e. Selbstmordversuch läng. Zeit in d. Anstalt von Liensau in Hamburg untergebracht. Nach monatelangem Aufenth. daselbst wurde er v. Dr. Ebbingh. a. d. Anstalt herausgen. u. lebte in s. Famil. Dr. Ebbingh. hielt Krankh. bild ledigl. f. eine Art Irresein aus Zwangsvorst. u. bat mich s. Z., zu e. Konsultat. nach Hbg. zu kommen. Ich hatte damals schon sehr viel schwereren Eindr. v. d. Kranken, als aus d. Schildern. E's hervorging; ich liess mich aber doch überreden, d. Kranken hier in d. Privatkll. aufzunehmen. Ich überzeugte mich dabei sehr bald, dass jetzt die Zwangsvorstellgn. zwar noch bestehen, dass sich aber im Vordergrund des Krankh. bildes Beeinträcht. u. Verfolg. ideen befinden. Zeitw. treten auch Sinnestäuschgn. auf. Unter diesen Verhältn. u. im Verein m. d. körp. Befunde bin ich d. Ansicht, dass es sich um e. präsenilen Beeinträcht. wahn handelt, so wie er v. Kraepelin klassisch beschrieben worden ist. Es gibt Zeiten, in denen er seine Wahnideen scheinbar korrig.; am nächsten Tage ist er aber wieder		

EAU
A TOUS LES ÉTAGES

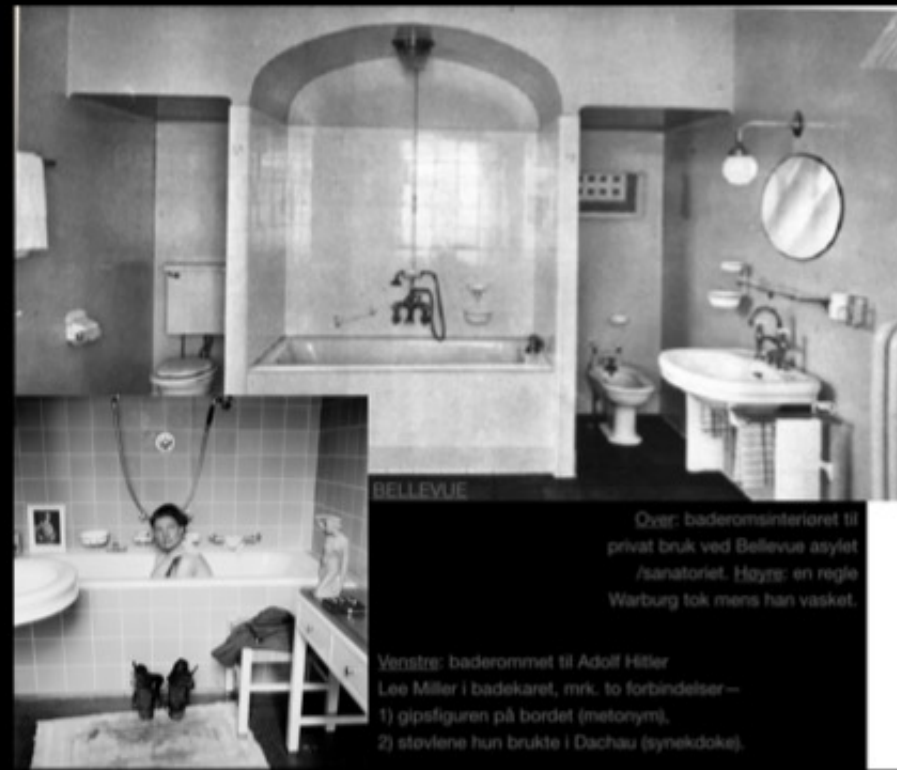
GAZ
A TOUS LES ÉTAGES

PARIS



EAU & GAZ
A TOUS LES ÉTAGES

MAISON SALUBRE
TOUT A L'ÉGOUT
EAU & GAZ
A TOUS LES ÉTAGES



BELLEVUE
 Over: baderominteriør til privat bruk ved Bellevue asyl i /sanatoriet. Høyre: en regie Warburg tok mens han vasket.

Venstre: baderommet til Adolf Hitler, Lee Miller i badekaret, msk. to forbindelser – 1) gjestfiguren på bordet (metonym), 2) stavlene hun brukte i Dachau (synekdoke).

#10 sprøstekte Theodor Barth@khio.no

«Urbært, urbært, urbært. Møtende Friederich, leber Friederich, Wasser aller Schult, gemener Geseite, Bortigen, arme gute kleine Seife, Meken gute beste Frau, gar recht, he he Binnwanger ra ich hab das nicht an, keine Lust, Meken verfluchtes Aus Friederich, Buße, we ist der verdammte Adolf, nennt sich Frau. Warburg, schreie du nur an Jene geliebten, heute Nacht, he Schwester Frieda, meichste umhangene umhangenech Buße der verfluchte Hund, heute Nacht Warburg gefühl du übera Dach meine kleine Tasche, arme kleine Tasche, das soll nicht sein, he he he, warum ne jense darstest? Eindein verfluchtes Blei, gemener Verflucht, Schweines, Schweines, we ist die Schwester, gutes kostbares Wasser, aufmachen, rein, warum ne, warum meichste die Schwester meichste haben Sie me, warum, ich will den Boden nicht, der Schweineschind Binnwanger meichste das Aus die Geseite, meine Mutter, we ist die he, nein das geht ja gar nicht an Schwester Frieda, Heften Sie mir warum ne meichste, Heftmann verfluchte, Schwester das Aus meichste meichste, he ich will das nicht, arme gute Tasche ne ich will um 7.30 geweckt sein das hat Binnwanger beflucht Angewer verfluchte, Meken, Meken Frieda Delta gemene Verflucher verfluchte Frack meichste meichste meichste jetzt Juli, Nein, he Schwester kommen Sie heften Sie mir meichste sie warum ne meichste, Heftmann verfluchte, Schwester das Aus meichste meichste, he ich will das nicht, arme gute Tasche ne ich will um 7.30 geweckt sein das hat Binnwanger beflucht Angewer verfluchte, Meken, Meken Frieda Delta gemene Verflucher verfluchte Frack meichste meichste meichste jetzt Juli, Nein, he Schwester kommen Sie heften Sie mir meichste sie warum ne an den Krage heften Sie mir gemene, Handstiftliche Beute die hat alle diese Angewingener umgehacht. Weiß verfluchte, Wasser ist kein Wasser, Seife ist keine Seife, Butter ist keine Butter meichste Seife sind Menschen Warburg waren keine Menschen ab, Nein meichste Binnwanger das Aus leber guter kleiner Schwamm mein kleines Fieberbüschchen, der Herkardtschichte Heftmann das Schwere, Heft er mit schuldig meichste gute kleine Tuch verfluchte Schwamm, Schwester Frieda we ist die he, Schwester Frieda bist du wieder schuldig? Verfluchte meichste alles hat Binnwanger die weggenommen, umhangene umhangene, he ist mein Meken bin, Kinder we sagt die, Ahn, Max, Fritz, Anna, ich bin ungeschuldig, ich habe nie etwas getan was meichste we ich werde ein Werruß, ich bin ein Werruß, die Hecht, die verfluchte Heide meichste, Verfluchte Schwamm, Heide Caroline Heftmann Angewer Buße verfluchte Schwester Frieda, heften Sie, Warburg, da wardt du, du heftet dem Aus den Handbiller den Hals umkehren heften, Binnwanger der Art meichste umhangene Beute.»

KNO [in something else] 28.07.21



To
 Venstre: Warburg i rituell skrud under reisen til Hopi indianerne i Arizona

Over: bad til terapeutisk bruk ved Bellevue asyl i /sanatoriet. Høyre: Sykejournalen med psykiater Ludwig Binnwangers nedtegnelser om Aby Warburg.

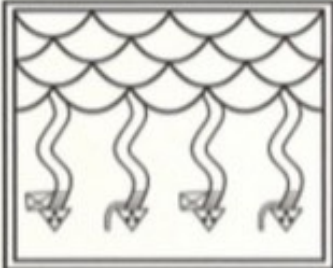
Psykiater Status og Prognose	Notis
1914	1914
1915	1915
1916	1916
1917	1917
1918	1918
1919	1919
1920	1920
1921	1921
1922	1922
1923	1923
1924	1924
1925	1925
1926	1926
1927	1927
1928	1928
1929	1929
1930	1930
1931	1931
1932	1932
1933	1933
1934	1934
1935	1935
1936	1936
1937	1937
1938	1938
1939	1939
1940	1940
1941	1941
1942	1942
1943	1943
1944	1944
1945	1945
1946	1946
1947	1947
1948	1948
1949	1949
1950	1950
1951	1951
1952	1952
1953	1953
1954	1954
1955	1955
1956	1956
1957	1957
1958	1958
1959	1959
1960	1960
1961	1961
1962	1962
1963	1963
1964	1964
1965	1965
1966	1966
1967	1967
1968	1968
1969	1969
1970	1970
1971	1971
1972	1972
1973	1973
1974	1974
1975	1975
1976	1976
1977	1977
1978	1978
1979	1979
1980	1980
1981	1981
1982	1982
1983	1983
1984	1984
1985	1985
1986	1986
1987	1987
1988	1988
1989	1989
1990	1990
1991	1991
1992	1992
1993	1993
1994	1994
1995	1995
1996	1996
1997	1997
1998	1998
1999	1999
2000	2000
2001	2001
2002	2002
2003	2003
2004	2004
2005	2005
2006	2006
2007	2007
2008	2008
2009	2009
2010	2010
2011	2011
2012	2012
2013	2013
2014	2014
2015	2015
2016	2016
2017	2017
2018	2018
2019	2019
2020	2020
2021	2021



psykose

synekdoke = delene medvirker i helheten

eksistensiell terapi (skjermet)



**Aby Warburg's
Kreuzlingen Lecture:
A Reading**

anamorfose = formet på nytt

wabi sabi (selvstendig isolat)



A Lecture on Serpent Ritual

A. Warburg; W. F. Mainland

Journal of the Warburg Institute, Vol. 2, No. 4 (Apr., 1939), 277-292.

Stable URL:
<http://links.jstor.org/sici?sici=0959-2024%28193904%292%3A4%3C277%3AAALOSR%3E2.0.CO%3B2-1>

Journal of the Warburg Institute is currently published by The Warburg Institute.

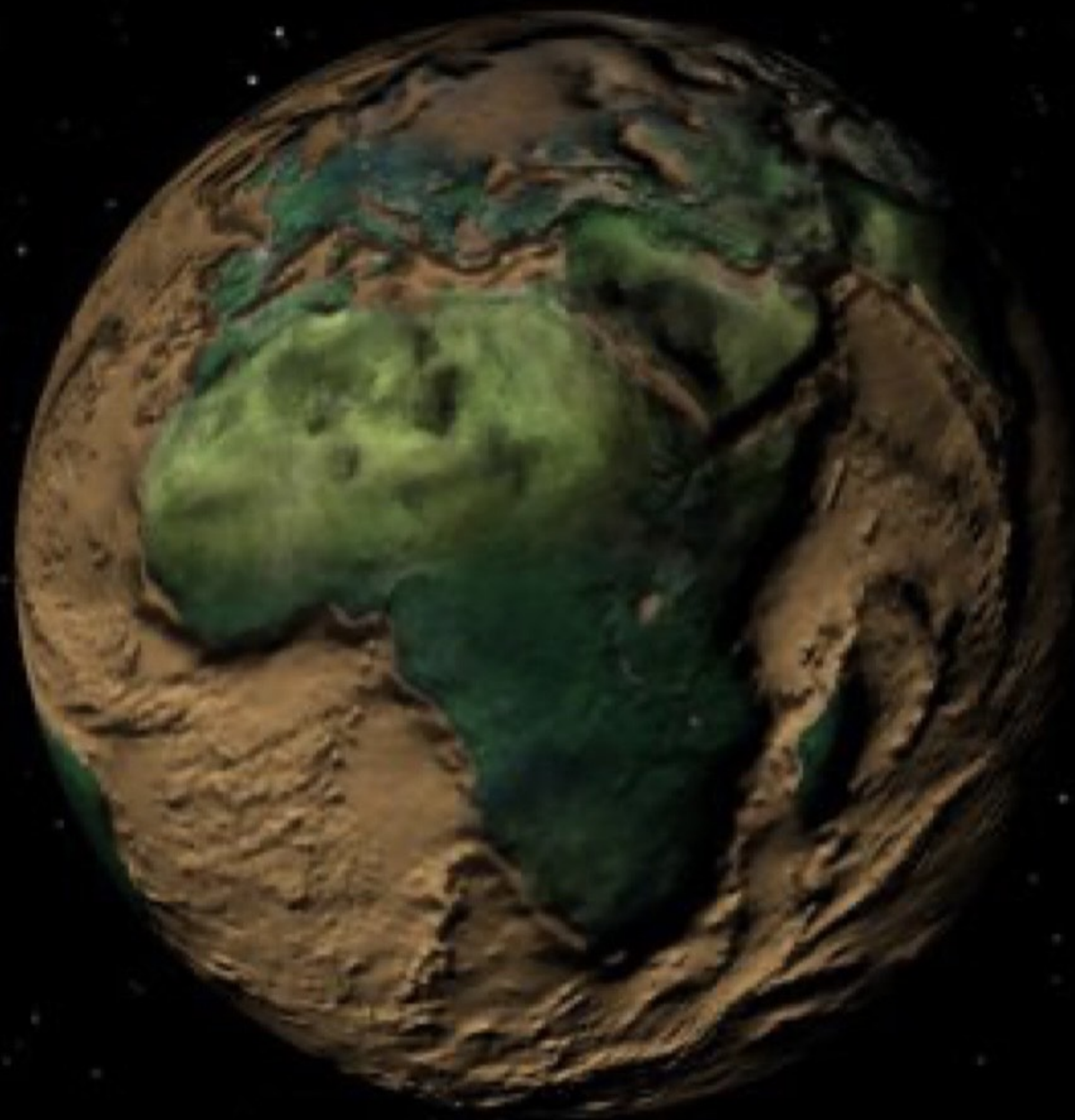
Your use of the JSTOR archive indicates your acceptance of JSTOR's Terms and Conditions of Use, available at <http://www.jstor.org/about/terms.html>. JSTOR's Terms and Conditions of Use provides, in part, that unless you have obtained prior permission, you may not download an entire issue of a journal or multiple copies of articles, and you may use content in the JSTOR archive only for your personal, non-commercial use.

Please contact the publisher regarding any further use of this work. Publisher contact information may be obtained at <http://www.jstor.org/journals/warburg.html>.

Each copy of any part of a JSTOR transmission must contain the same copyright notice that appears on the screen or printed page of such transmission.

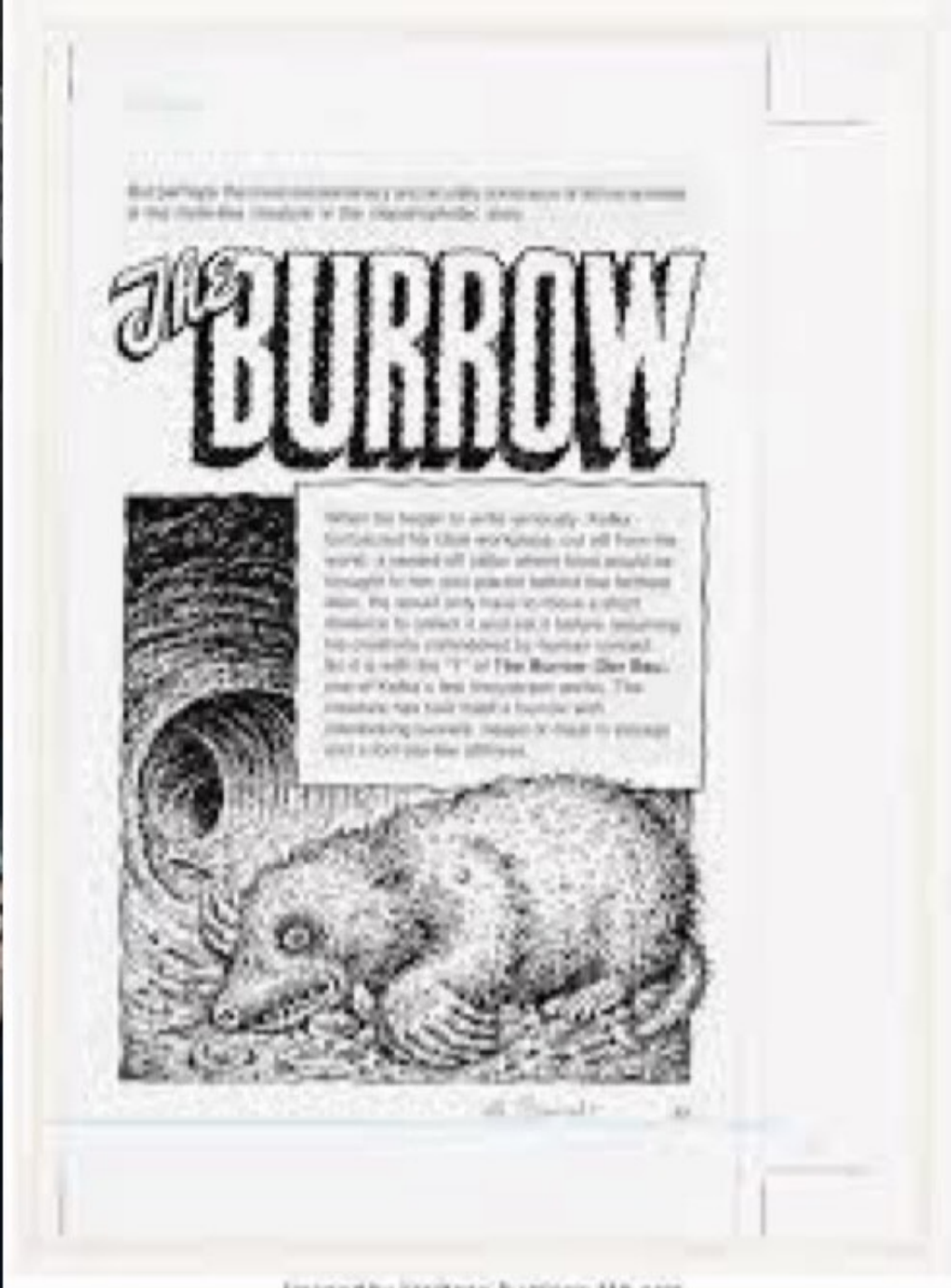
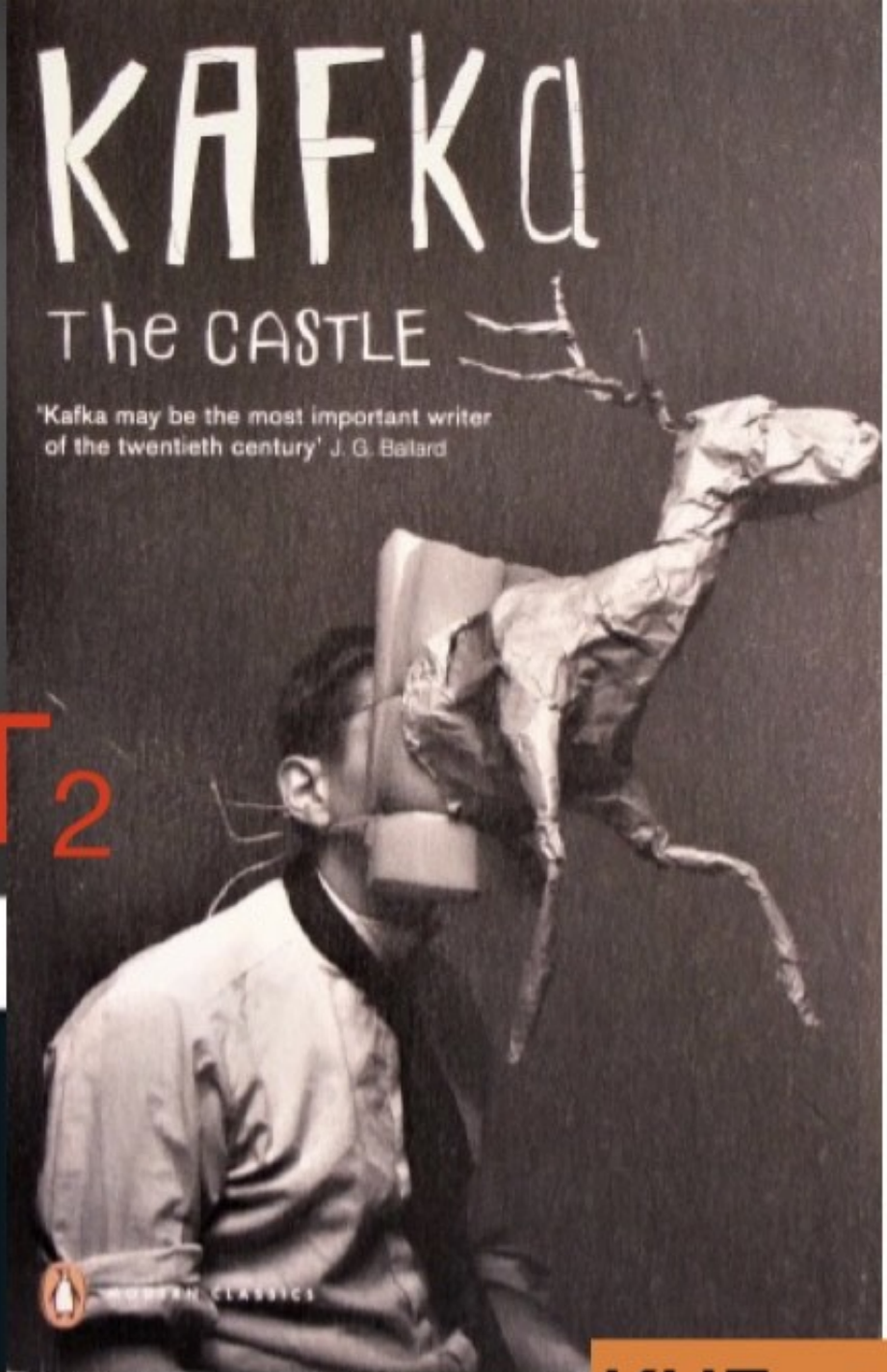
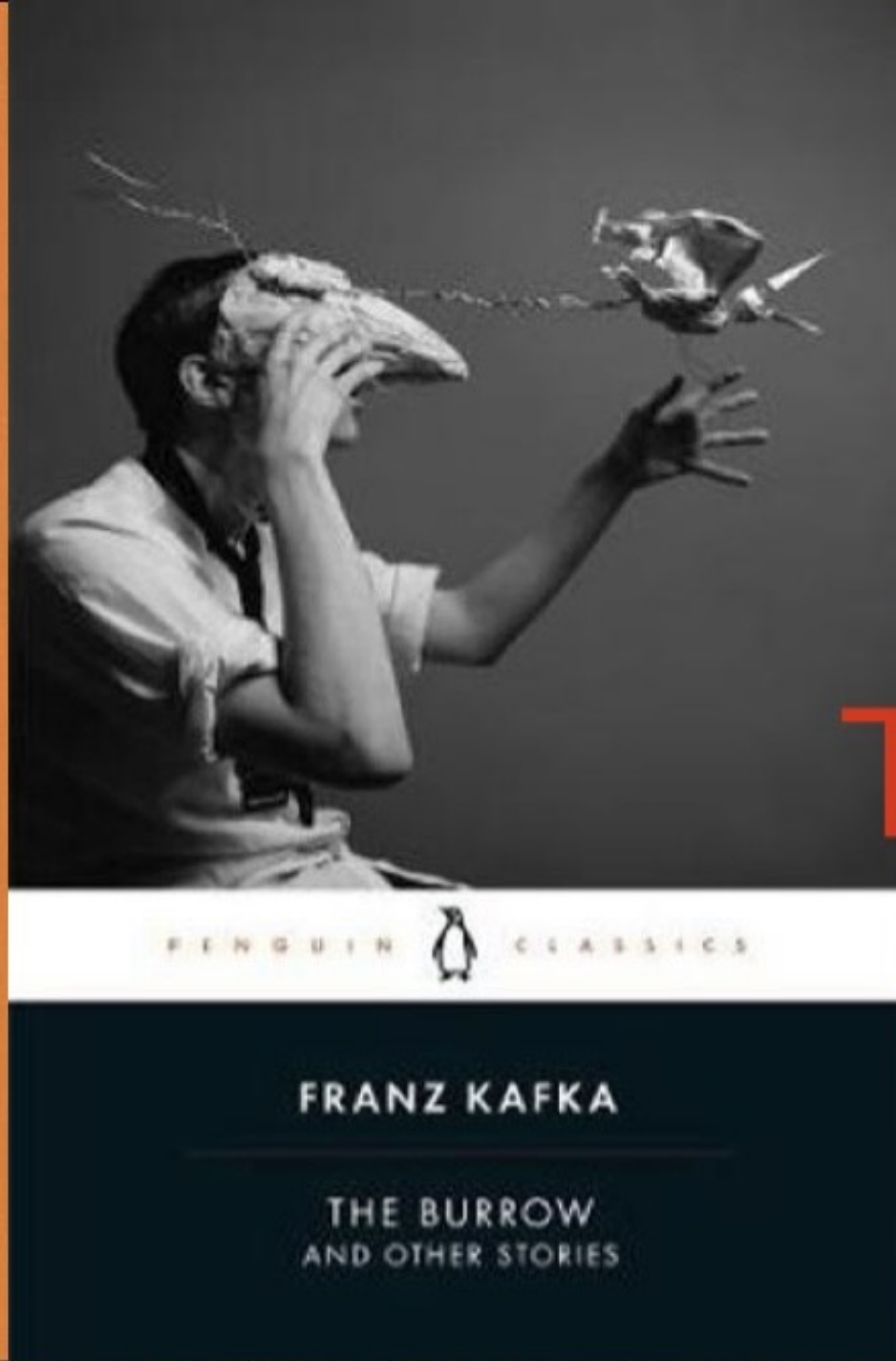
JSTOR is an independent not-for-profit organization dedicated to creating and preserving a digital archive of scholarly journals. For more information regarding JSTOR, please contact support@jstor.org.

<http://www.jstor.org/>
Thu Dec 23 01:10:56 2004



*tid og tekstur som dimensjoner
sammen med krefter, meldinger og bevegelser*





KUF – sommeren 2021
theodor.barth@khio.no



BRUNO LATOUR

OÙ SUIS-JE?

Leçons du confinement
à l'usage des terrestres

LES
EMPÊCHEURS
DE PENSER
EN ROND

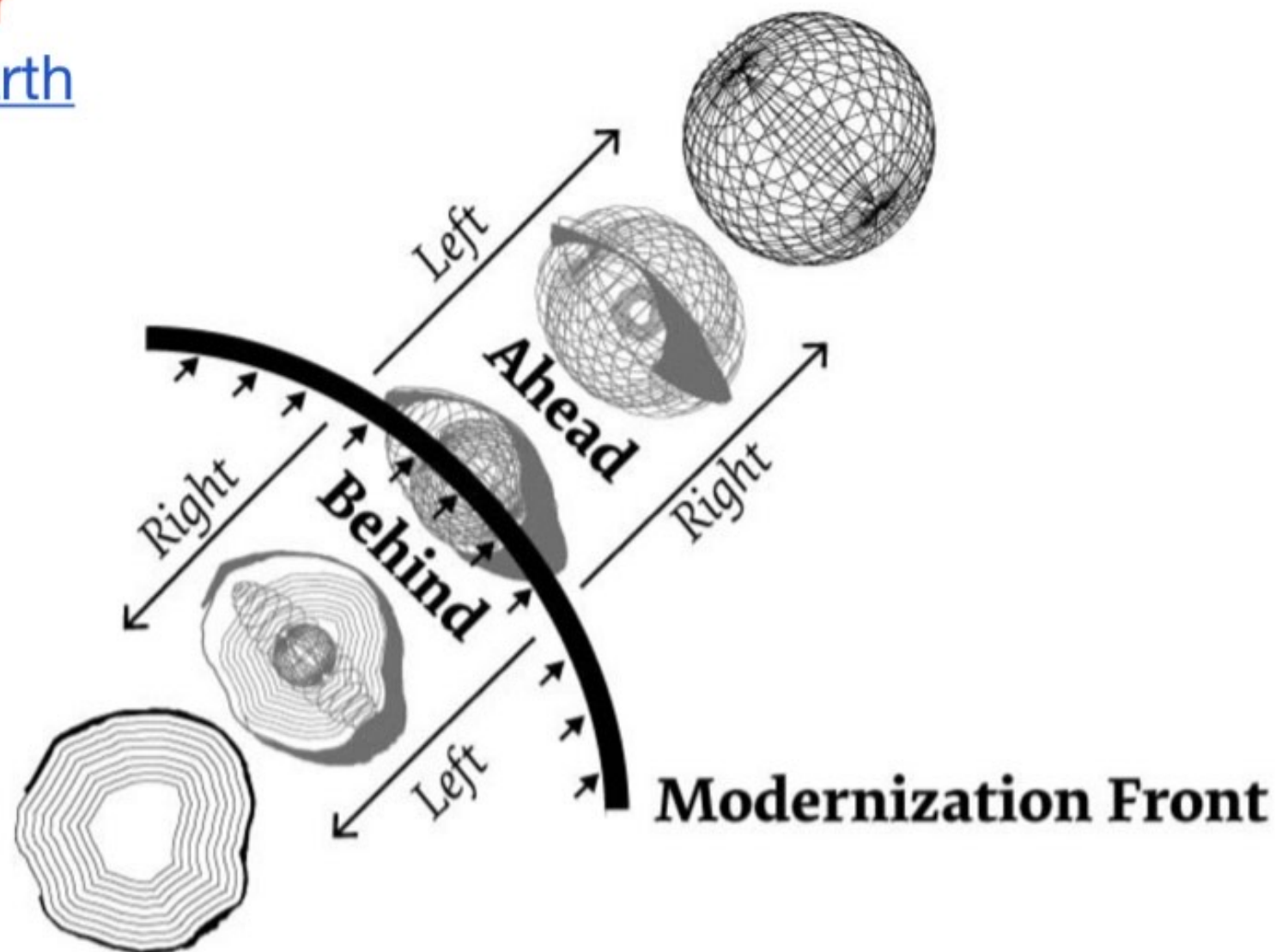


*Hvor er jeg?
Erfaringer fra isolatet til bruk blant jord-
boere (Eng. After lockdown—a meta-
morphosis)*



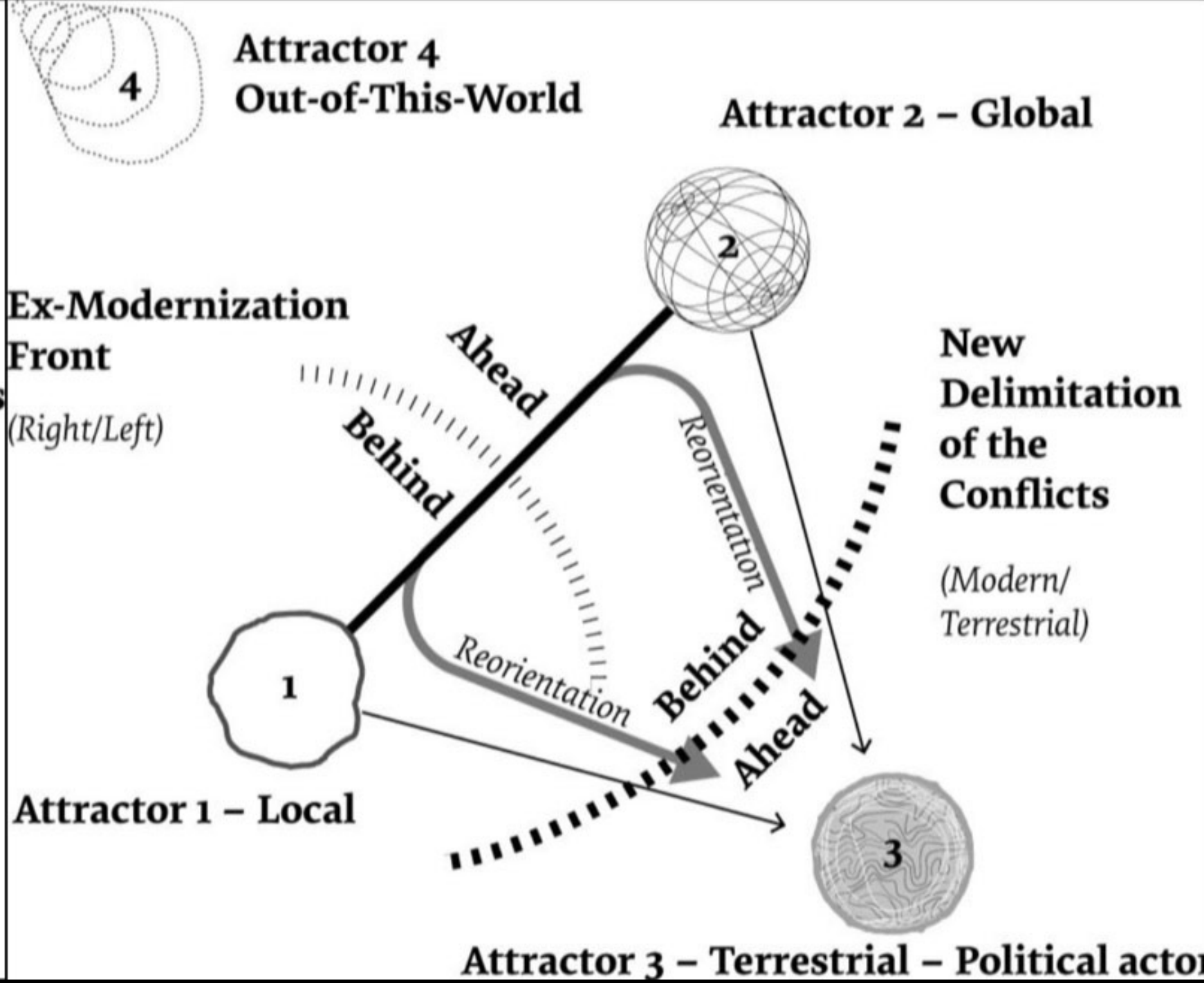
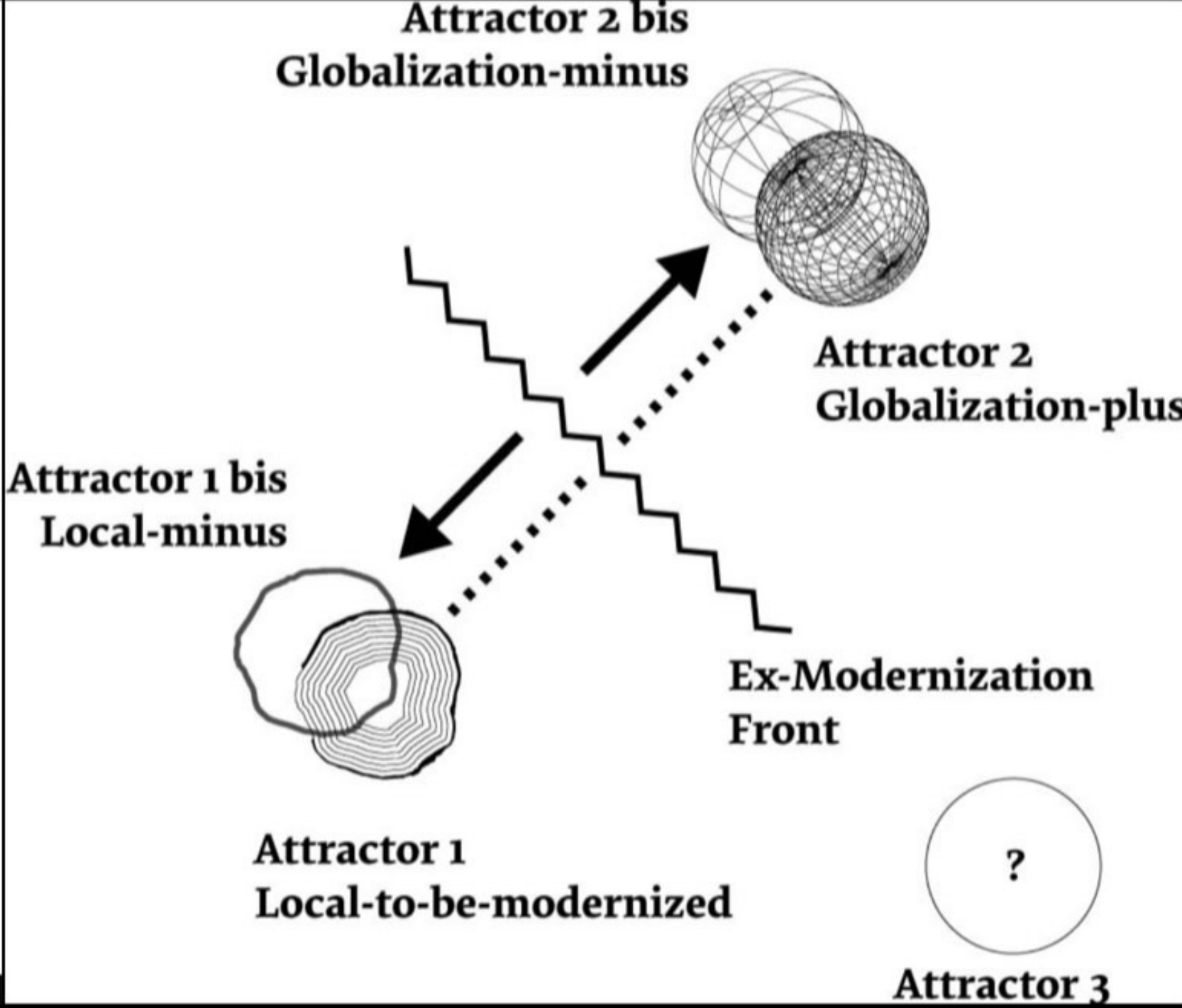
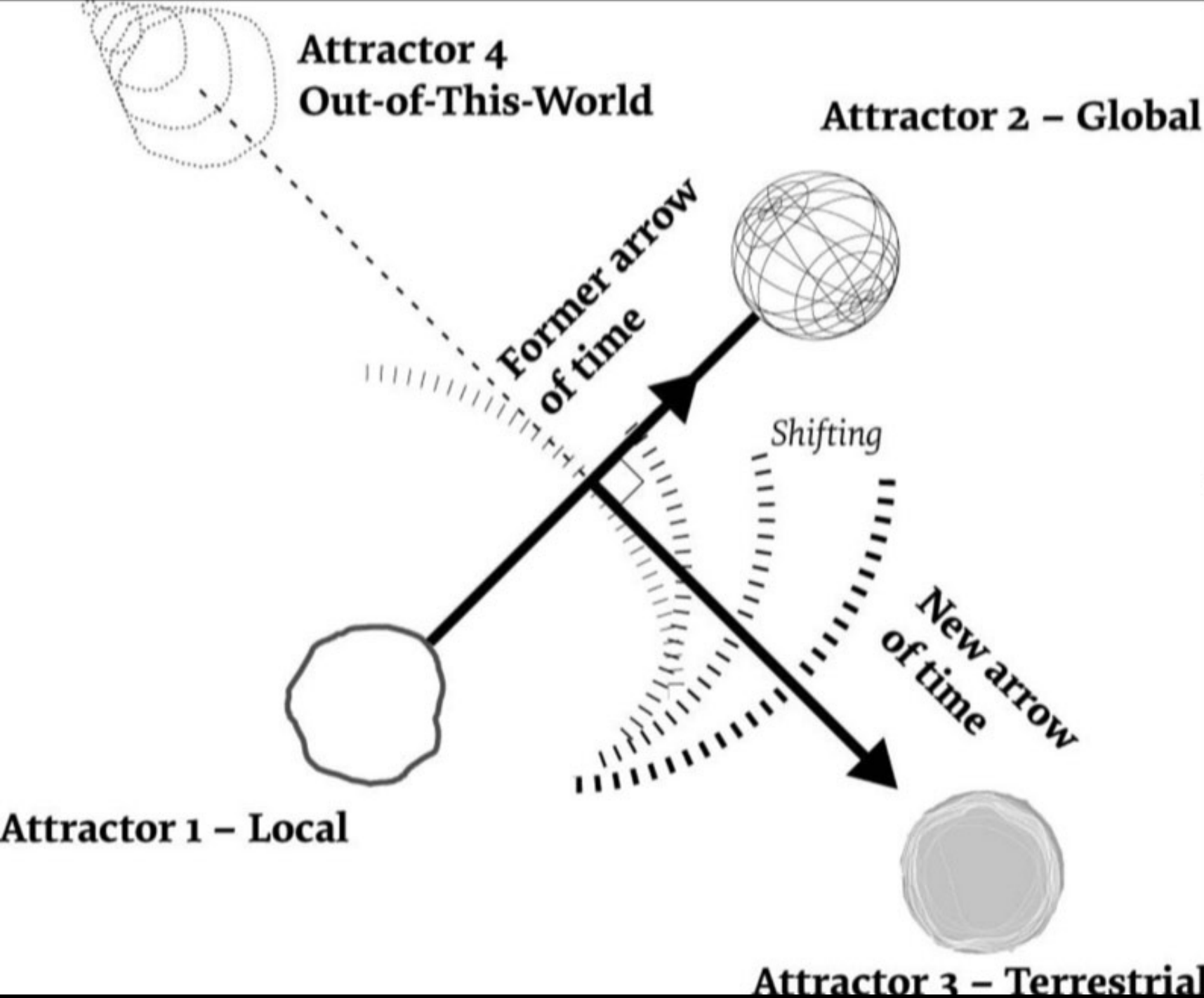
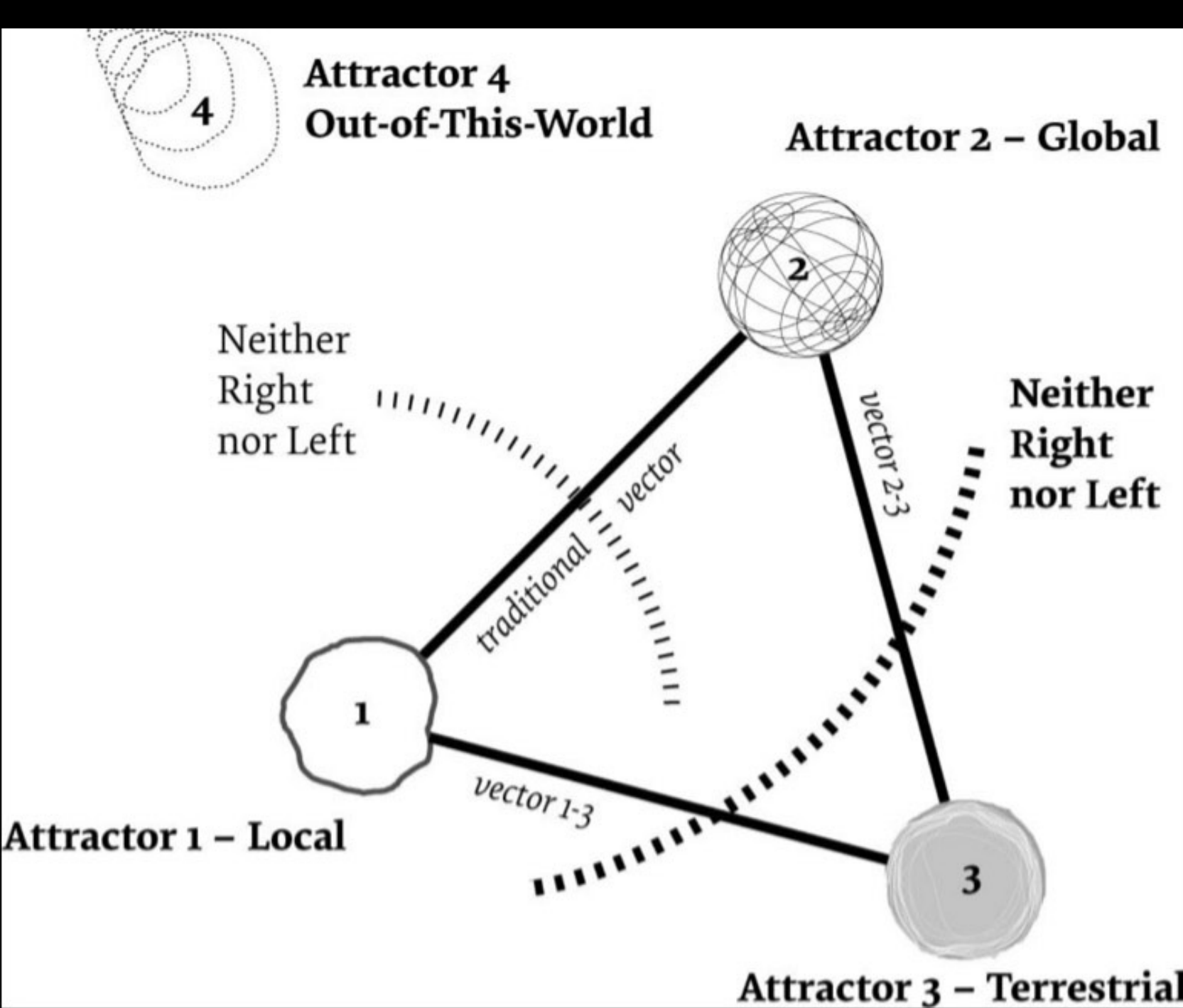
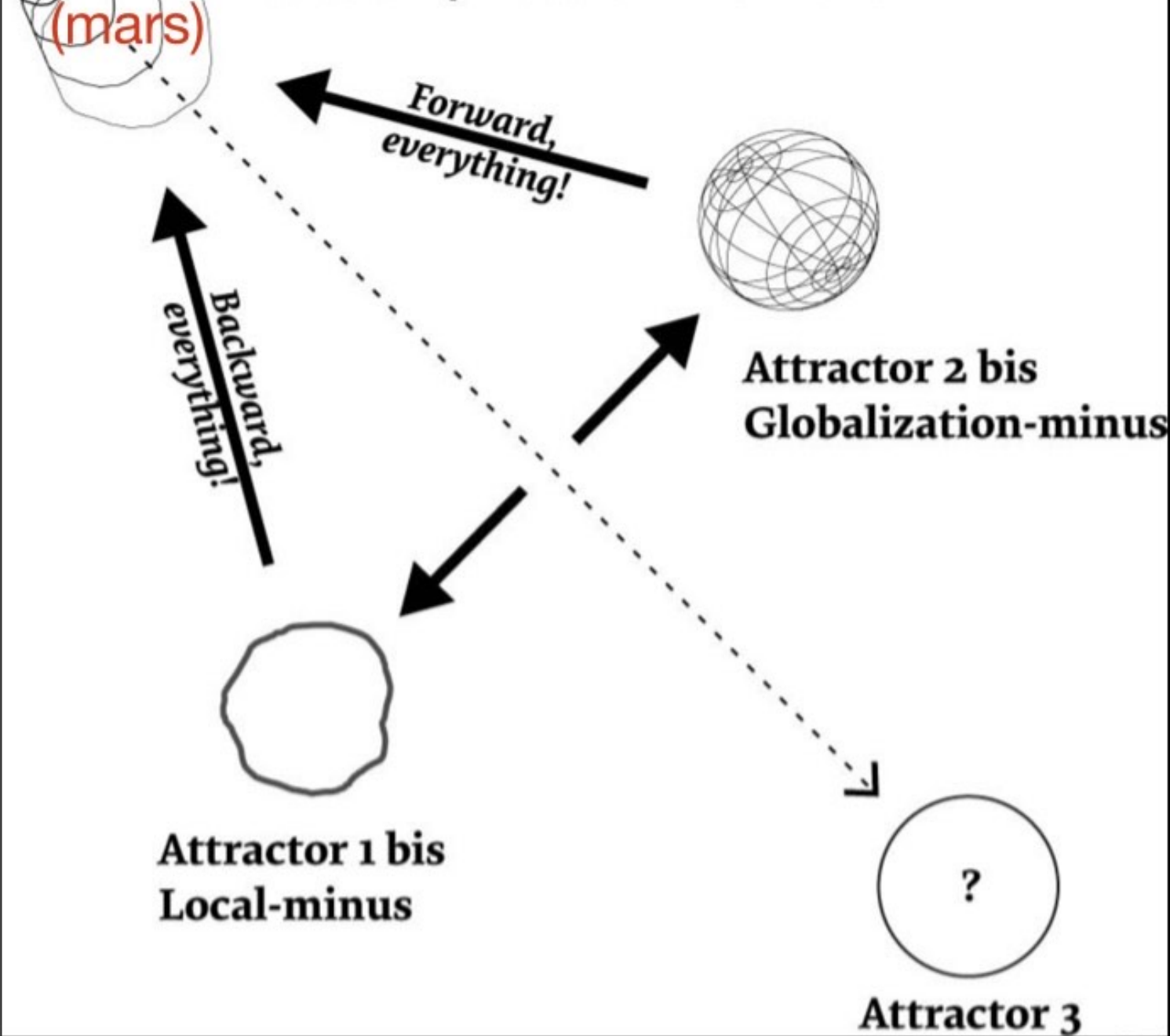
Tegninger:
Bruno Latour
i [Down to Earth](#)

Attractor 2 – Global-of-modernization



Attractor 1 – Local-to-be-modernized

Attractor 4 – Out-of-This-World





Destinasjon: Mars

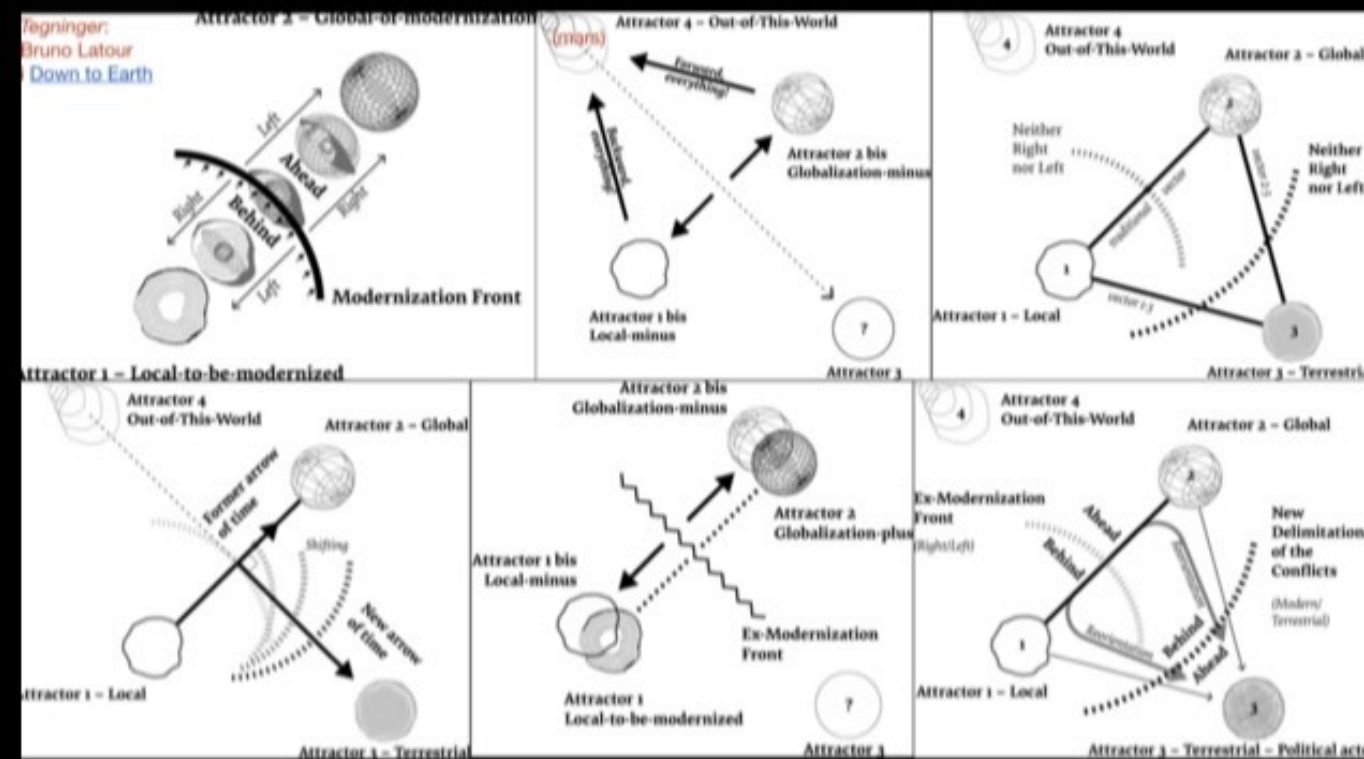


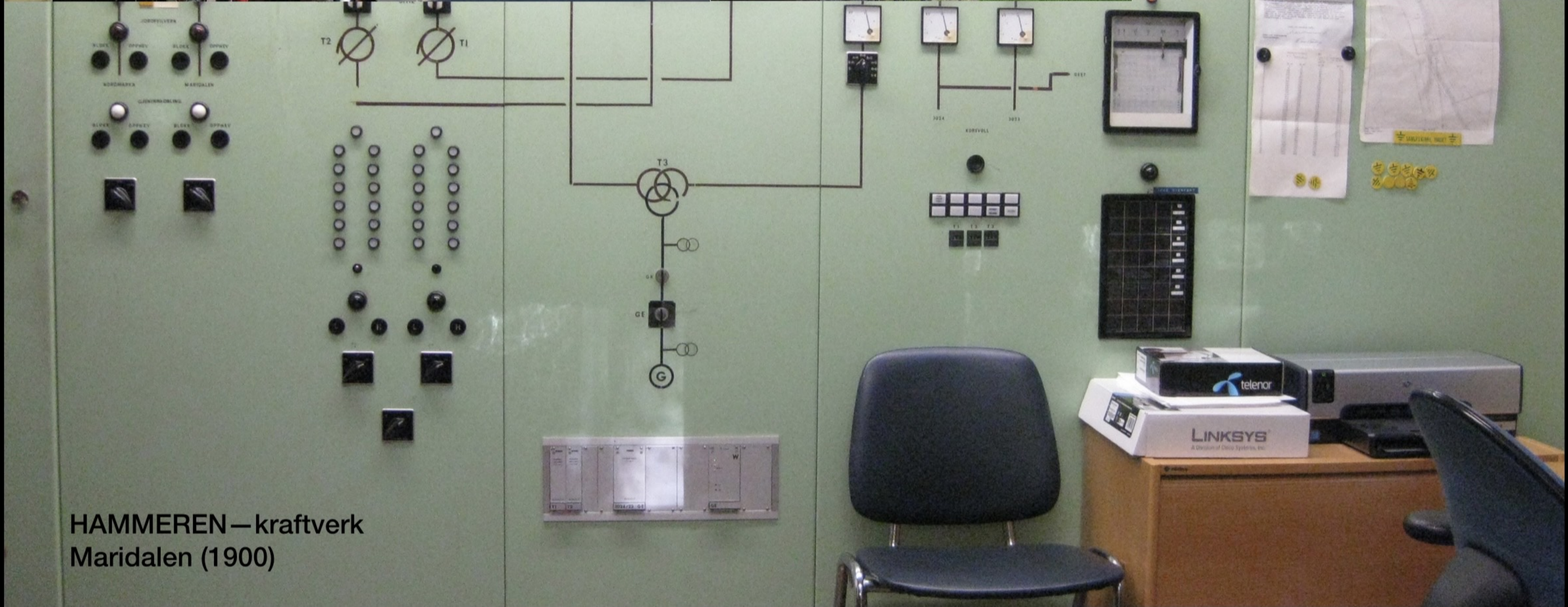
(...for *noen*...)



Tesla, SpaceX & Starlink leder:
—3D designer Elon Musk







HAMMEREN—kraftverk
Maridalen (1900)



offentlig rom som utgangspunkt for moderne infrastruktur: gatebelysning og kollektivtransport.





Bruno Latour

After Lockdown
A Metamorphosis

Directed by Jesse Ross

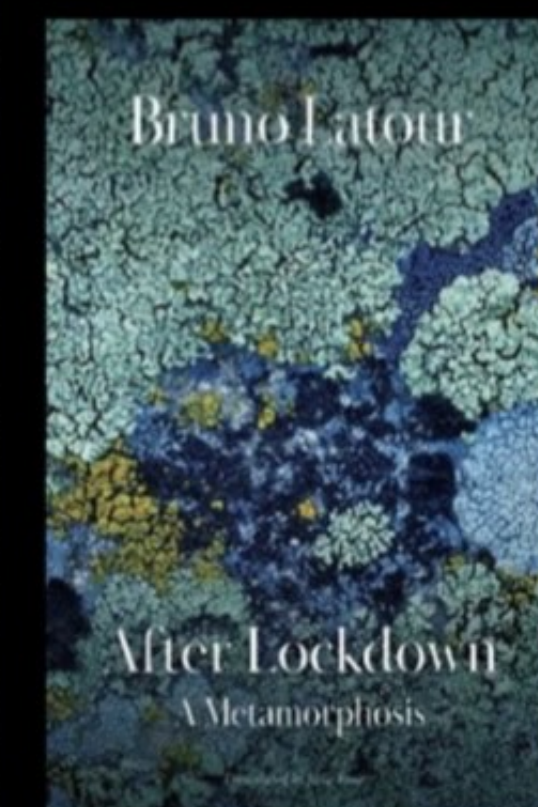




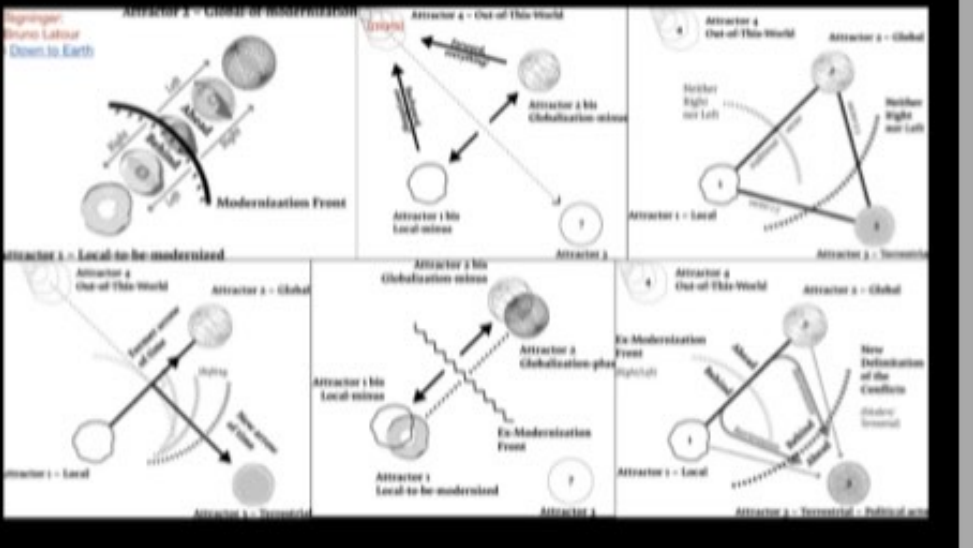
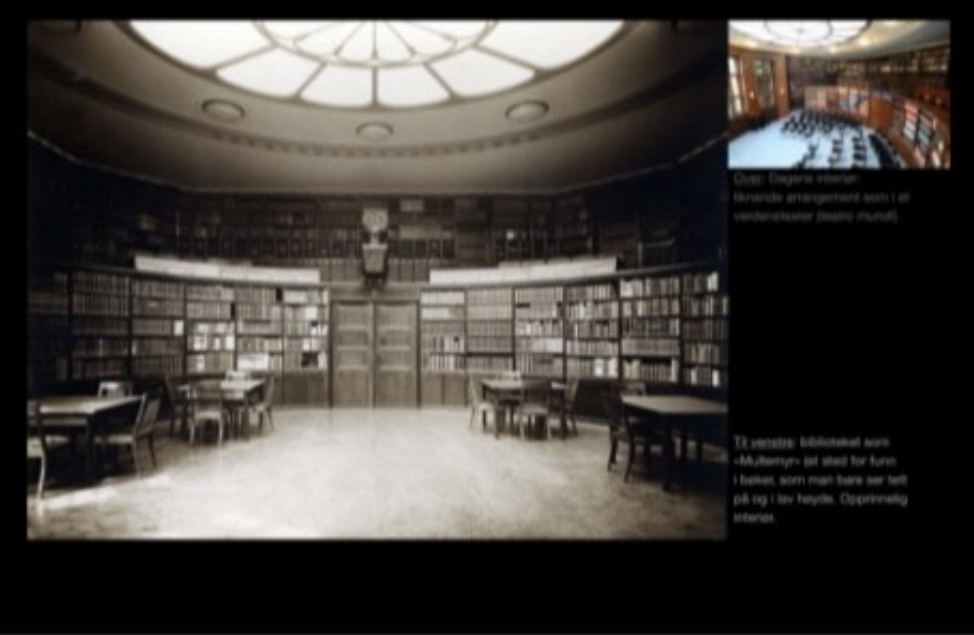
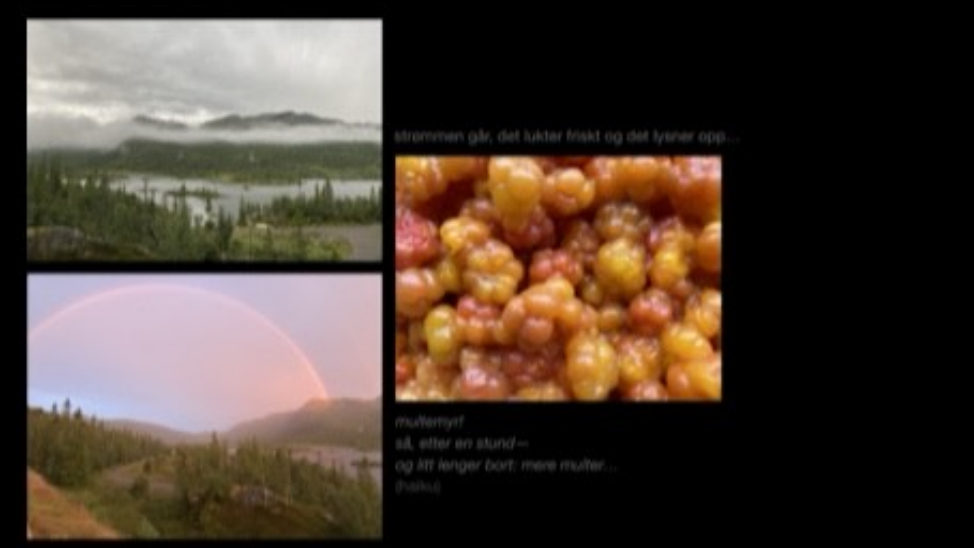
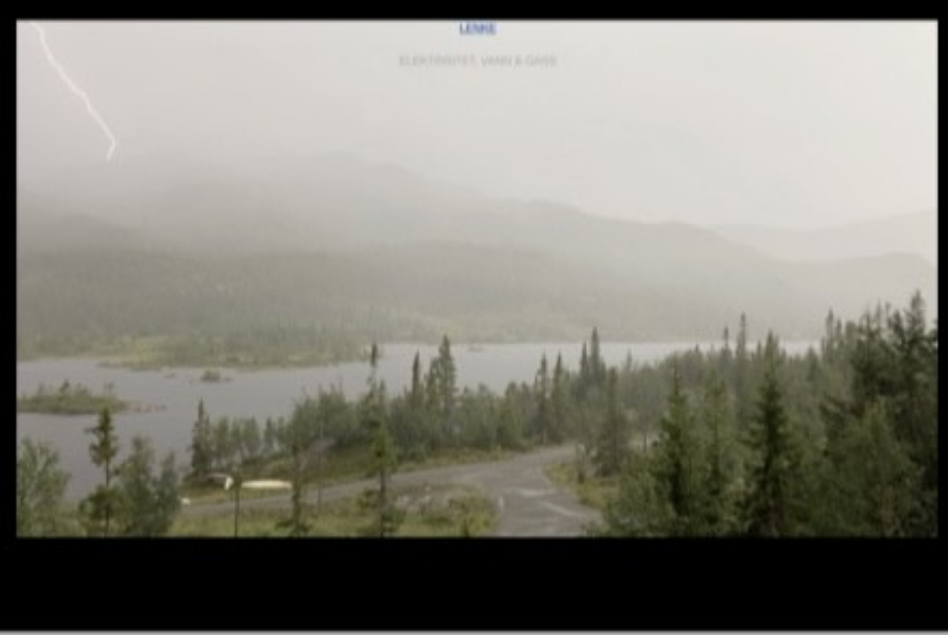
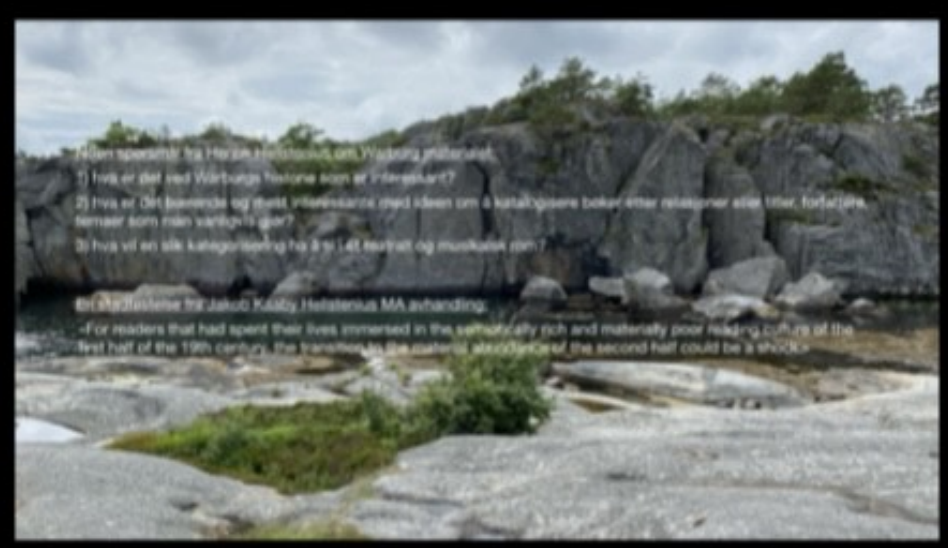
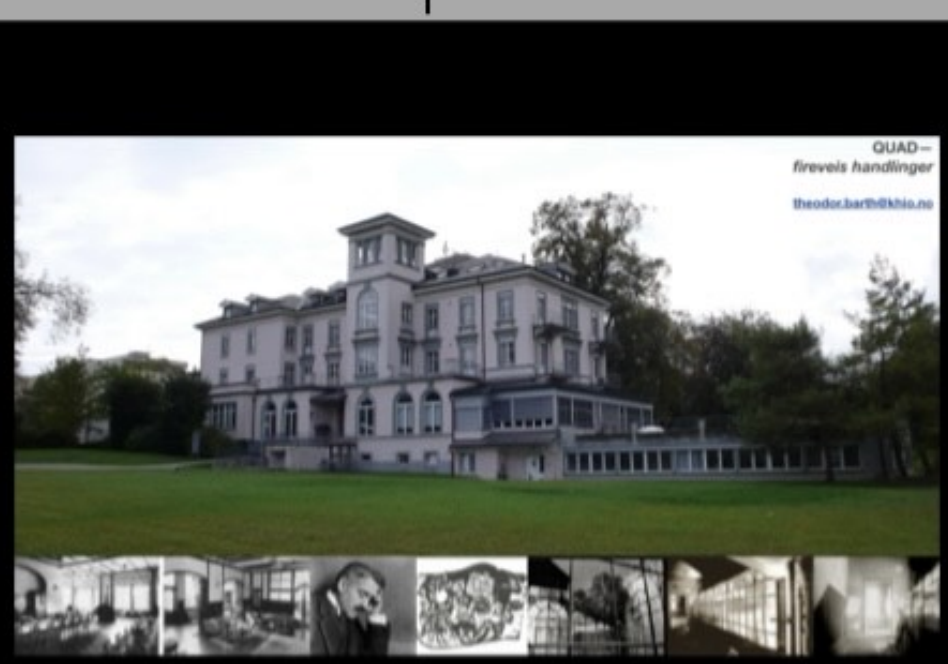
HAMMEREN—kraftverk
Maridalen (1900)



offentlig rom som utgangspunkt
for moderne infrastruktur: gate-
belysning og kollektivtransport.



QUAD



I—2KEN board for QUAD_Assumption

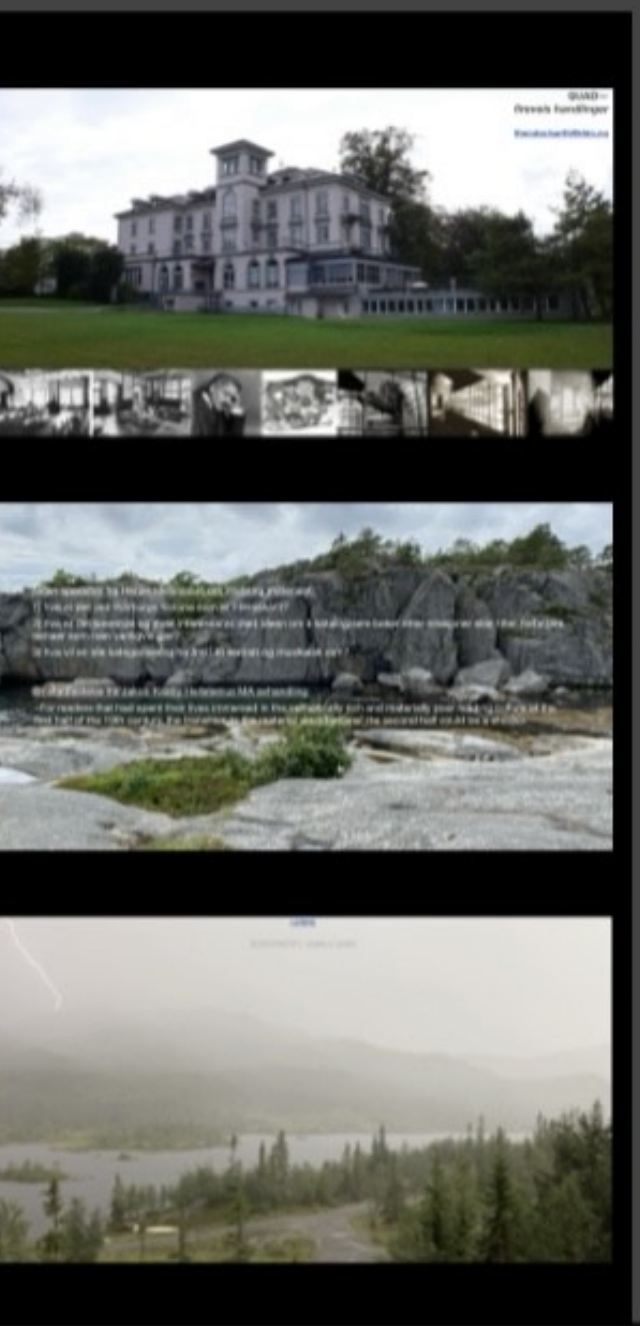
II—2KEN board for QUAD_Knowledge

III—2KEN board for QUAD_Critique

IV—2KEN board for QUAD_Knowhow

Σ—2KEN board X-factor_Drift

PORTØR PENSJONAT: — Møte med Henrik Hellstenius & sønnen Jakob



Tema: Aby Warburgs minne atlas (og psykose) bokomløp og leseferdigheter på 1800 tallet.

Bakteppe: forsøk på å tenke med naturens geo-logiske omgivelser, for å etablere målestokken til antropocen. Rik lesning av Bruno Latour.

Stikkord: pandemi og geologi, livets målestokk, menneskelig virksomhet og nedslagsfelt, livet i fjæra uten klokke.

Posisjoner: Hytta på Kaalstangen, Hytta i Ellingsviken, Portør Pensjonat.

#01 progress theodor.barth@khio.no



Above us is the sky; at 3km up it starts to become unliveable; at 3km down there are no living processes. Within the band of 6km under-over, *terrestrials* /earththings define. Everything here is interlaced: rock, greens, water, algae, air and animals. All are builders and dwellers of what we call the Earth. All Earthlings. This is Bruno Latour's conclusion of his sustained effort to redraw the earth. Not in terms of a cartography of surfaces of territory seen from space, but a systematic attempt to develop a cartography of what we are part of: immersed, confined and even immured from the universe.

The universe above our heads. And the universe underground. It seems to correspond with the *Pleroma* of the alchemists. The realm of Earth—a thin varnish on the scale of the planet—links to *Creatura*. It is a realm of opposing forces: an interdependent realm of transformation of universal cause.



KHIO [attempt] 02-07.07.21

#04 progress theodor.barth@khio.no



Jakob K. Hellstenius made this observation in his MA-thesis: "For readers that had spent their lives immersed in the semiotically rich and materially poor reading culture of the first half of the 19th century, the transition to the material abundance of the second half could be a shock." What follows?

The linguistic code was, as it were, *less elaborated and more restricted* than the semiotic code. Going back to *Mediaeval* times this is perceptible in the relation between *writing* and *illumination*. In the above passage, the issue would appear to hinge on the nature of how the *material* is defined.

That is, what a book is from the *semiotic* and *linguistic* vantage points, that indeed what appear in *vectorial* relation: [sign; speech]. Thus, defined by *superposition* rather than in linear extension. Prone to the workings of *intra-action* and *entanglement* according to different ratios, or "logics" perhaps.



KHIO [return] 12.07.21

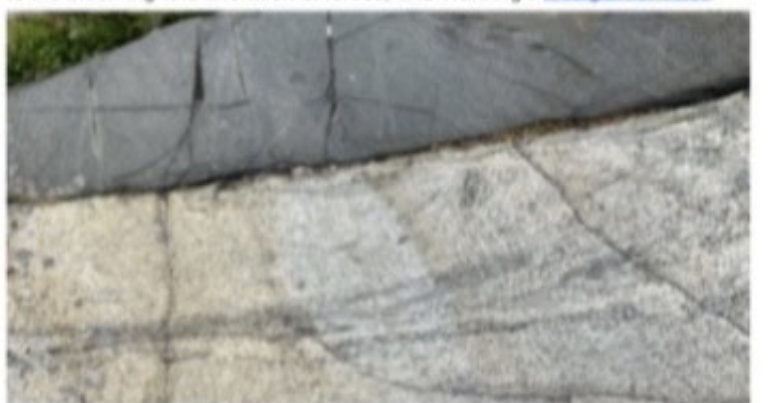
#02 progress theodor.barth@khio.no



Post.covid19: Inquiry on possible *relevance* of *Aby Warburg's* case-history of being *confined* and then *leaving* confinement—after a period of mental illness and his *sensational* act of self-healing (after a *lecture* on his own state to psychiatrist *Ludwig Binswanger*, w/staff and inmates)—to *our own time*.

During a coffee/lunch at *Portør pensjonat*, composer Henrik Hellstenius was asked whether the Warburg story could provide a framework for an *artistic* research project in opera. Henrik returned to me with two questions: does the material require *music*? how will the material react if given to *song*?

Both having a *blooming* impact on the material that either may help to convey it or obstruct it, he said. We agreed that these were questions that could be asked in an artistic research project. Given that the material both relates to the *blooming* and *alteration* of forces, and Warburg's *loss/gain of voice*.



KHIO [try again] 07.07.21

#05 progress theodor.barth@khio.no



What is it that changes in a *scenery-photo* when juxtaposed to a photo of a *path through a forest grove*? The photo above shifts from being proposed as a metonym of certain kind of *coastal nature*, to appear in synecdoche with a *walk*. While the former is part of a *discours*, the latter partakes of a *parcours*.

However, this transformation of the image is *not* complete: it does *not* make the *discours*, nor the landscape, *obsolete*. Rather it features an instance of how an *operational circle (parcours)* includes a *social circle (discours)*, in a way that the *social circle* does not: *parcours* does *not* eradicate *discours*.

However the reverse does not hold. A scenery can be *spoken for* in hermetic terms that are *unlinked* from the *operational circle* (featuring, in this case, the *walk*). The experience of the scenery is then isolated; promises are made that it can be acquired by *other* means. Significance *ranks over* happening.



KHIO [unlearn] 12.07.21

#03 progress theodor.barth@khio.no



If we are looking for a *correspondence* between things *said* and *done*—even as they are intended and prized—it is typically *emergent*: that is, it is revealed *before* it can be appropriated. It doesn't matter whether it is planned and expected. It still has to be *intercepted* (X) for it to be *identified*, as it *happens*.

Under the conditions of confinement this year the conditions of interception were changed. Not only were the 'production facilities' *moved* between home and KHIO, but the relation *between* teaching, production and reception changed. The students did *not* do less work than previously (perhaps *more*).

Their *process of communicative interaction* was divided in two: 1) the hit-and-impact of production forces; 2) the interactive messaging on the video-platform used during classes. Alternating between the two, 3) a *third* level of communication would define: *receiving student-work* and *moving with it*.



KHIO [do something else] 08.07.21

#06 progress theodor.barth@khio.no



Our comprehension of a *triangular* relation between communication as *transportation*, *forces* and *messages* is *influxive* in the sense that it becomes understood as *it is* practiced, and the practice provides a *foundation* for comprehension. To define *progress* in these terms we need to be *analytical*.

Movement and messages are incorporated into the discussion of the *alter-nation* between the *tetra-cluster*—Bruno Latour's analytical scheme for working with and understanding *doxa*—and *auto-cluster*, reflecting *doxa* in a *different* mode: one that is more explicitly relating to/dealing with *forces*.

Under which conditions are the borders defining in natural processes the same—or, consistent with—borders defined by humans, as co-constructors of the terrestrial artefact? To what degree does acting/being *with* the earth's terrestrials, comprehend the borders of human environmental existence?



KHIO [crossover] 13.07.21

HYTTA PÅ KAALSTANGEN: — Livet i fjæra med svigers

Tema: korrespondanse per sms med Henrik og oversendelse av MA avhandlingen til Jakob: *The-Pious-the-Obstinate-and-the-Fickle* — Common readers in 19th century Norway.

Bakteppe: fortsatt lesning av Bruno Latour, opp mot menneske-verden: kultur og tegn.

Stikkord: tegn som et annet domene enn verbalspråk, innledende sonndring i *synekdoke*.

Posisjoner: Turer til Risør og til Kragerø. Møte med et vennepar fra Schweigaardsholmen.



#01 intervention theodor.barth@khio.no



The way action is acquired by business—through the intermediary of money—is metonymous: it is what makes things happen for some benefit, through the coded access to a cause. This one way of describing the mercantile way of privileged access to define/impose the possibility and scope of action. In sum, the mercantile system contains a metaphysics which is ideological to the same extent as it is muffled. The access to agency is not only coded but is—to the same extent—exclusive. Which means that it is as efficient in preventing action as allowing it. It mingles with real action to control it. A certain number of provisional corrective strategies are adopted to acquire the outwards signs of humanity that add to the control of action. This happens by adding a new level of metonymy to the initial one. A possible way to counter—by intervention—therefore is to double the synecdoche.

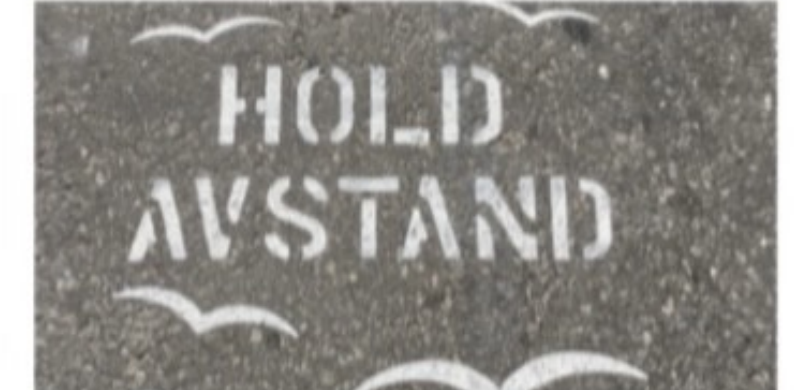


KHIO [attemp] 14.07.21

#02 intervention theodor.barth@khio.no



It is not business—nor, economics—that is killing our long term livelihood, but its automation. The metonymic logic of sampling parts to tag wholes and substitute them (an elliptic logic, or logic of elopement) has become tremendously accelerated by opting for a certain direction of tech-development. The question of how to intervene with this therefore coincides with how to turn from metonymy to synecdoche: what are the technological possibilities that might bring us in this direction, and turn away from the present path. If linked to lineage/provenance we need to heed the growth of hyper-objects. That is, enterprises of such a scale that the way they mesh (Morton) is beyond our scope: they are enumerable no longer, and become fuzzy and dark. That is, the growth of fuzzy identities prone to solicit violent opposition. The logic is—as always—simplex: that is small, complexity-generating, steps.



KHIO [try again] 15.07.21

#03 intervention theodor.barth@khio.no



Tiling constitutes an approach to unmesh hyper-objects: that is, objects that, on account of their scale of incidence, become ubiquitous and turn "dark". This is a way of shifting from the regular object's mode of being in the world, to one that is ontologically dark and is only partly related to pollution. Tiling is a way of dealing with materials on planet earth, in such a way that they become terrestrial: which means that they are turned from dark agents into becoming specific. Nothing finite can in itself be specific. Which means that the turn to specificity in the world is metaphysical, with creative impact. It is an act of formation whereby the infinite intervenes with the finite, and is the extent of creativity available to human beings. Hence an hypothesis to be tested: any area available to the practice of tiling—the dual synecdoche of surface and pattern—will work creatively to make that area specific.



KHIO [do something else] 16.07.21

#04 intervention theodor.barth@khio.no



Compared to the phase of the present inquiry, the tiling series (#01-#06) stopped with the interception and the homing in on the X-factor. While what we are presently attempting is to intervene or act with the X-factor. And how the time we have been working in pandemic confinement can be of some avail. If we are tributaries, upstream/downstream, of the lineages of terrestrial interdependence—discussed by Latour in "Where am I?" (Fr. *Où suis-je?*)—the whole of our life-and-work is defined by two parts: 1) working more from home; 2) living more outdoors. Featuring a shift in the interceptive apparatus. We have caught different things—than previously than before the confinement—and we have caught them differently. A theory of communicative interaction worth its salt must, at this point, not only yield models of intervention, but active models: the capture and expression of agency.



KHIO [return] 17.07.21

#05 intervention theodor.barth@khio.no



If our problem is linked with the contemporary mega-scale of production, finance and agglomeration—that they are simply "beyond big"—the problem is to determine the scale and measure to assess them. And going down that path would appear simply to be synonymous with a pervasive loss of control. We must attempt to imagine, in a workable way, what can come after hyper-objects, -commerce and -cities (or, hyper-agglomerations). Given that we have a fair amount of knowledge of what came before. Under the present circumstances there is not other place to begin than starting in the middle. So, what we can do is take one step away, to have a degree of separation: with six degrees—#01-#06—we have a set which is complete enough to have a lineage. This, and the last, flyer in the present series, will be devoted to develop an active approach to changing between positions and situations.



KHIO [unlearn] 17.07.21

#06 intervention theodor.barth@khio.no



In any human process of communicative interaction there will be an opinion that pleases to common sense, knowledge to back up this opinion and discuss it, a critique of this knowledge, and assumptions on what common practice demands. These are the dimensions of the tetracluster: configuring doxa. If the different parties to a tetracluster trust each other, they have a working relationship based on the four dimensions of opinion, knowledge, critique and assumption. If they have resources, they can work and achieve their ends. But to assess their situation and position they have to exit this circle. They have to step out of the social circle of the tetracluster into its orbit of circulation. The joint assessment on situation and position is a precisation that corresponds exactly to the task of tiling. Tiling provides an occasion to establish a lineage—up/downstream—of opinion and assumption: an encounter.



KHIO [crossover] 18.07.21

INN I TELEMARK: —Hytta ved Kvitåvatnet og Gaustatoppen



Tema: anmerkninger i MA tesen til Jakob returnert til ham, med en flyer der jeg siterer ham. Begeistret epost fra ham i retur.



Bakteppe: psykosen til Aby Warburg og hans arbeid med Mnemosyne atlaset som livsverden, vann, gass og strøm som aspekter ved normalitet.



Stikkord: synekdoke som hovedtema, å ta til ordet og gå til handling, å ha en røst, semiotisk rikdom, multer.

Posisjoner: Turer til Gaustablikk, Ørnenipen, Gvæven og Toreskyrkja. Møte med tordenværet i fjellheimen.

#01 synecdoche theodor.barth@khio.no



As the above photo was shot (top left), the *studium* comprised two motifs: the *sign* in front of the *upholstering shop*—featuring a Norwegian pun (*stopp by me=upholster with me*)—and the *parking sign P*. Cutting the photo, to use it in a flyer (#04 intervention), a *group of people* appeared and, then, a *cat*. The meanings bled into each other: the sitting group became an instance of the upholstering- and parking signs. While the cat became a witness to this entrapment, “looking back” as it were. The eventual appearance of the group of people, that were at first unseen, could an instances of Barthes *punctum*. Beyond this intra-action within the photo—seen as an apparatus—between *studium* and *punctum*, there is the curious cat defining a *flight-line* (Deleuze) in the photo: indicating that the triangle below is indeed an *assemblage* and could have been otherwise and still work. This instance is called the X-factor.



KHIO [attemp] 22.07.21

#02 synecdoche theodor.barth@khio.no



The *synecdoche* is a prime vehicle to conceive what we call the *work of time* in *semiotic* terms: that is, time as *semiosis*. At a superficial level, the Gausta Peak—that we see outside the windows, in the background—is a part of the photographic whole determining where we are: *Gaustablikk Hotel*. The *only place* that had a pool, at the time the photo was shot in 1971. The *female gaze*, instantiated by the woman stepping up from the pool—could either be one approval of game and fun, within the limits of propriety, or one of sexual interest (and even arousal). A male in the back holds the hindside. His gaze catches the scene from behind—he is accompanying a small girl in the children's pool—then couple in the chair are more passive witnesses. Though seated according to leg-postures that are proper to women and men, at that time. The woman with the ball: her hairdo will not take splashes.



KHIO [try again] 27.07.21

#03 synecdoche theodor.barth@khio.no

„Umbarri, umbarri, umbarri. Meichucks Friederich, lieber Friederich, Wasser alter Schuft, gemeiner Geselle, Betrüger, arme gute kleine Seife, Mieken gute beste Frau, gar nicht, he he Binswanger ne ich faß das nicht an, keine Lust, Mieken verfluchtes Aas Friederich, Butz, wo ist der verdammte Albert, nennt sich Vize. Warburg, wärscht du nur in Jena geblieben, heute Nacht, he Schwester Frieda, *meichirix umbarigaisch umbarigaisch* Butz der verfluchte Hund. Heute Nacht Warburg gehst du übers Dach meine liebe kleine Tasche, arme kleine Tasche, das soll nicht sein, he he he, warum ne *pavax navirtivit*. Embden verfeulertes Biest, gemeiner Verräter. Schwester, Schwester, wo ist die Schwester, gutes kostbares Wasser, aufmachen, nein, warum ne, warum *meischirix* die Schwester *meischarax* helfen Sie mir, warum, ich will den Boden nicht, der Schweinehund Binswanger *meijuks* das Aas die Oberin, meine Mutter, wo ist die hin, nein das geht ja gar nicht an Schwester Frieda. Helfen Sie mir warum nei *meischuks*. Haymann verfluchter, Schwester das Aas *meischuks meischiras*. Ne ich will das nicht, arme gute Tasche ne ich will um 7.30 geweckt sein das hat Binswanger befohlen Aasgeier verfluchte, Mieken, Marieken Frede Detta gemeine Verbrecher verfluchtes Pack *meischucks mureischaks avant ivit*. Nein, he Schwester kommen Sie helfen Sie mir *mureischaks* sie warum nei *meischuks*. Haymann verfluchter, Schwester das Aas *meischuks meischiras*. Ne ich will das nicht, arme gute Tasche ne ich will um 7.30 geweckt sein das hat Binswanger befohlen Aasgeier verfluchte, Mieken, Marieken Frede Detta gemeine Verbrecher verfluchtes Pack *meischucks mureischaks avant ivit*. Nein, he Schwester kommen Sie helfen Sie mir *mureischaks* sie gehen mir an den Kragen helfen Sie mir gemeine, hundsföttische Bestie die hat alle deine Angehörigen umgebracht. Weib verfluchtes, Wasser ist kein Wasser, Seife ist keine Seife, Butter ist keine Butter *meischuks* Seife sind Menschen Warburg wasch keine Menschen ab. Nein *meischuks* Binswanger das Aas lieber guter kleiner Schwamm mein kleines Fledermäuschen. Ihr Henkersknechte Haymann das Schwein. Halt ein mit schießen *meischaks* gutes kleines Tuch verfluchter Schinder. Schwester Frieda wo ist die hin, Schwester Frieda bist du wieder scheitot? Verflucht *meischuks* alles hat Binswanger dir weggenommen, *umbarigaisch umbarigaisch*. Wo ist mein Mieken hin, Kinder wo seid ihr, Alix, Max, Fritz, Anna. Ich bin unschuldig, ich habe nie etwas getan was unrecht war. Ich werde ein Werwolf, ich bin ein Werwolf, die Hecht, die verfluchte Hexe *meischucks*. Verfluchte Saubande, Hunde Canailen Verbrecher Aasgeier Butz verfluchter Schwester Frieda, helfen Sie. Warburg, du warst dumm, du hättest dem Aas dem Hundetier den Hals umdrehen sollen. Binswanger der Kerl *meischaks* unverschämte Bande.“

KHIO [do something else] 28.07.21

#04 synecdoche theodor.barth@khio.no



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 thrill 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.



KHIO [return] 29.07.21

#05 synecdoche theodor.barth@khio.no



Now: we have come down to our cabin by lake *Kvitavvatn* after a rather wet hike—over-cast, rain and fog—to the Toreskyrkja summit. Collected a *purple gentian* on our way down. It is now watered in a vase. It is a plant found all over Europe: e.g., in the alps. In Switzerland and Kreutzlinger, I am sure.

As often during complicated walks, few words were exchanged. And I was thinking about why Aby Warburg bespoke the water as '*costly/precious*' in his *washing-jingle*. Water is not exactly scarce in these waterfront terrains. And certainly not in the asylums of the 1920s. They were part of the therapy.

In Hopi country—in Arizona—however, water is *precious*: whether it pours, at rare occasions, from the sky, or is found in sources deep underground. The *snake ritual*, on which Aby Warburg gave his lecture, connects the *chthonian* and *celestial* waters: snakes live underground and symbolise lightning.



KHIO [unlearn] 30.07.21

#06 synecdoche theodor.barth@khio.no



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?

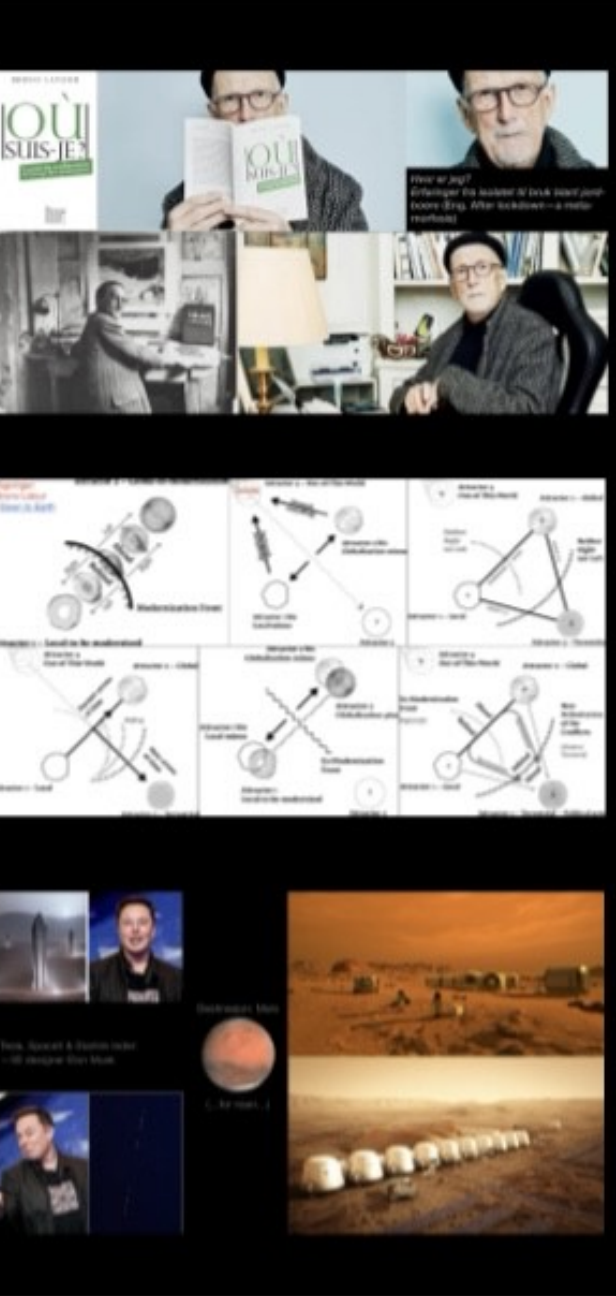
What may still be lacking from Arne Næss' levels of applied logic *T₀, T₁, T₂* is the idea of how they shift between different configurations (cf. tiling #01-#06) and here the idea of what flows between them: featuring the *work of time*, in this flyer series, and the *synecdoche* as a discovery procedure.



KHIO [unlearn] 01.08.21

TILBAKE I OSLO:

— Minner fra turen til Sellanrå med Håkon & Sara



Tema: utvikling av scenario som kan implisere oss begge (Henrik og meg). *Warburg i billedatlasen.*

Bakteppe: psykosen til Aby Warburg og hans arbeid med Mnemosyne atlasen som livsverden, vann, gass og strøm som aspekter ved normalitet.

Stikkord: *metalepsis*, slanger som lyn, fra retorikk til tegnproduksjon (*semiose*), opprydding, Bill Moberch (BA-oppgave 2021).

Posisjoner: Leiligheten i Idungate 3b, KHIO og stillerommet med Bjørn.

Utbytte: Scenarioet med Henrik henger *med hensikt* i en løs tråd: å arbeide på denne måten gjorde at jeg fikk ferie. Samtidig har det utløst en bra inngang til seminaret jeg delta i på Nasjonalbiblioteket i høst, har utløst gode diskusjoner med Bjørn, og noen be-slutninger mht. undervisningsopplegget inneværende.



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* are called *sequence* and *consequence*.



KHIO [attempt] 07.08.21



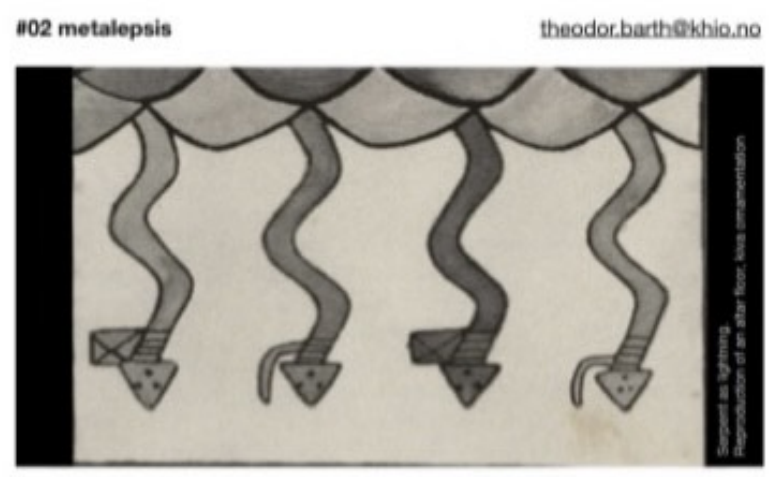
If the traffic between the resident principles and the job (Norman Potter) are considered significant in design, the traffic between 3rd party readability and -usability—as a reflective query—then there are new tasks for design in developing theoretic understandings beyond the confines of the project.

Catching this drift became important as the paradigm of the project confine was made to shift during the Covid 19 pandemic, and the lockdown. After the lockdown we are invited—by the course of events, as it were—to catch the drift of how designers adapt, as the key to their semiotic enrichment.

That is, how the semiotic wealth of a project is generated by the communication in it. Communication understood as the triangle of how forces are transposed, messages circulate and how the project itself moves. And the verbal assessments, statements and analyses in terms of this.

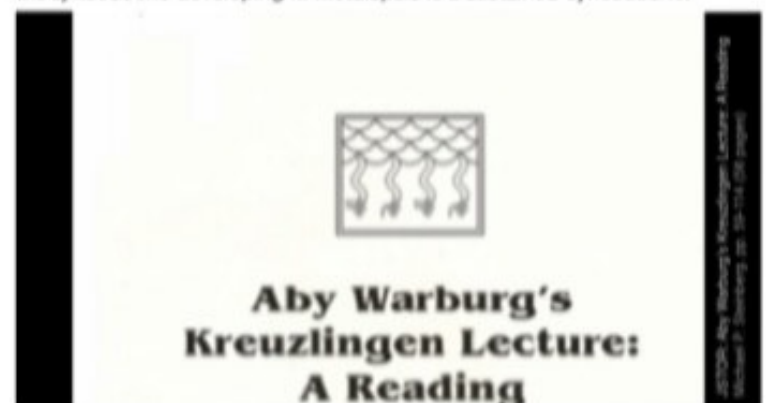


KHIO [return] 09.08.21



Retrieving a sample from a sequence and splicing it with a consequence—whenever these are adjacent and contemporary—is a way of creating from this crossover, a link imbued with *thought* and *extension*. Such crossovers can involve writing, but more frequently do not. But they remain readable. That is, in the sense that a third party—one following in the trail, or footsteps, of the creator—can read them. It features the specific readability of the atlas, discussed by Georges Didi-Huberman in his short book on Warburg's *Mnemosyne* project. Reading what has never been written.

Third party readability derives from the affordances of the *metalepsis*: i.e., contents of thought or extension that are caught up by and impacted by the course of events. While the *metonym* proceeds at severing this connection, the *synecdoche* developing it. *Metalepsis* is a sustained *synecdoche*.



KHIO [try again] 09.08.21



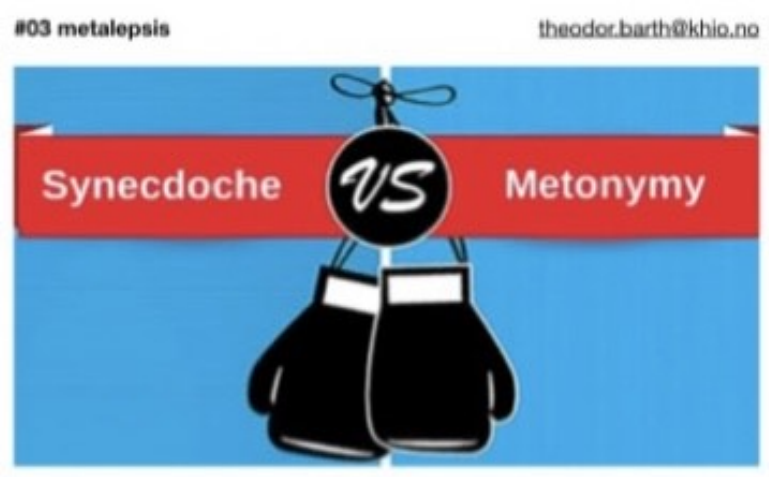
In both the atlas-excerpts—above and below—the viewer is guided into a space and time, between the book and the archive: or, it is possible to propose that the atlas, as a format in its own right, is defined in this way, that it is inaugural to the book or archive (as frontispiece or board).

If accessing the manuscript as text—which is one take on reading—always requires this little bit of staging (cf. Agamben's book *Profanations*), text as a generic free of access public writing does not really exist without it. But text appears to be blind to these scenographic prerequisites that it leans on.

Neither of the arrangements of Warburg's *Mnemosyne* nor Keilbau's *Fjeldreise* are chronologically linear. They are visual, contemporary and determined tactile regimes of handling. They are ready to rearrange at the call of any event that succeeds at summoning them: a communicative affordance.



KHIO [unlearn] 10.08.21



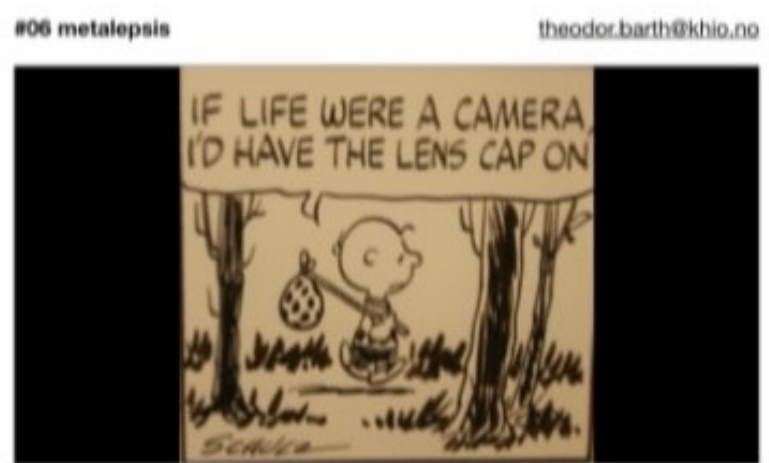
Metalepsis is regularly misconceived as something of an exception, and the metaphor of the extreme: as a metaphorical relation occurs between a given content and the actual fact. *Cursed be the axe that felled the tree from which this cradle was made.* While underplaying its real instances.

Another related trend: professionals claiming expertise in rhetorics often underscore the difference between these two different tropes—metonymy and synecdoche. However, as they attempt to articulate the difference the synecdoche tends to be classified as a special case of the metonymy.

What is presently claimed, however, is that the synecdoche and metonymy are conflictual, relative to human *interest* (a difference that makes a difference). In the last instance, metonymy upholds a labelling/a branding; while the synecdoche is a vehicle generating a practice-based semiotic wealth.



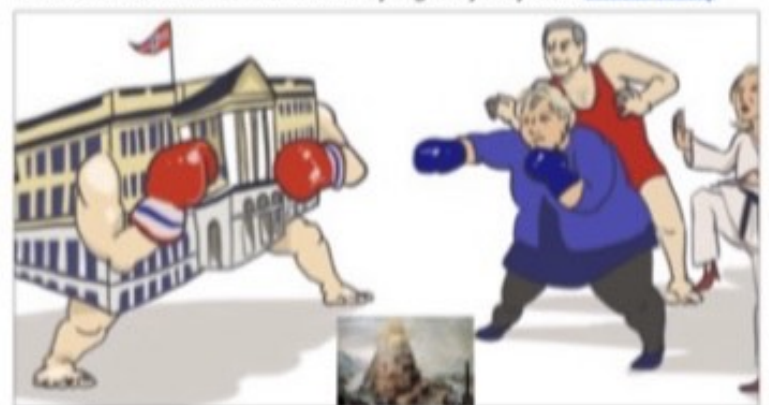
KHIO [do something else] 09.08.21



It lies within the visual-tactile affordances of the board—in the sense of the atlas—that it invites the invention of an apparatus replicating the way it works, in an act of *mirroring*. This is the way of the synecdoche. If adopted by people they may be called synecdochists. Synecdoche by design.

As a design, the synecdoche shifts from being readable as a rhetoric trope, to become a mode of sign production (or, *semiosis*). And it contributes to the wealth of signs in contemporary culture in a substantial way. It comes out as a "third way" between STS and environmental humanities, *somehow*.

That is, in that aspect which STS and environmental humanities articulate obliquely: which is a *power critique*. On the backdrop of the *metalepsis*, that links synecdoche to a generative process, "synecdochism" therefore contributes on both arenas with what they arguably may lack: *critical theory*.



KHIO [crossover] 10.08.21

FIN



APPENDIKS

TUR

synekdoke



Elektrosfæren

— og dens forgjengere:

Fra fellesgoder til individuelt konsum





TUR



metonym

NATUR





vann, gass og strøm
som varer...



A red sports car is driving on a road, with a large wind farm in the background. The car is a convertible with a black top, and a man is driving. The wind farm consists of many white wind turbines. In the distance, there are mountains with some snow on top. The sky is blue with a few clouds.

megaproduksjon («plantasjer» [A. Tsing](#))

etter jorda: *mars* — E. Musk

...& tjenester...



LENKE



I was determined to push forward
till I reached my Sister.

