Ida Falck (screenshot)

During an artistic research presentation, gathering the professional staff of KHiO's design department, Ida Falck asked me about the remediation of *diary*-materials—as often recorded by artists who attach an importance to *case*-studies and *field* research—in the *reflection*, e.g. for a PhD *viva*.

Since the occasion allowed only a sketchy reply from me, I am creating this opportunity—as the *flyer* is a structured form of diary—to reply through an *example*, rather than providing a generic answer in a general phrasing: featuring the 'ant-road' between the *analog* (meeting) and the *digital* (here).

Just *after* the artistic research meeting, I received an *e-mail* from de Gruyter (international publisher) drawing my attention to citations that had been made to a volume I had co-edited. The title contained the term *phygital* (physical + digital): I am discussing it here in relation to the *agentic* in costume :/:

Ida Falck (screenshot and qr-code)

A generic definition found on the internet is the following: «*Phygital* is the concept of using technology to bridge the digital world with the physical world with the purpose of providing a unique interactive experiences for the user.» That is—thus defined—we *don't* know what it is, but what it *does*.

In many cases, it is a merely a term for *augmented reality* used for marketing purposes: to help people *buy* (more). However, it may also be a vehicle to develop *readability* and *use-value* in a space vectored *from* the digital *to* the physical (analog environment) turning our lifeworld to *that* vectorial sum.

If concepts are defined by *use*, we are *not* really talking about their linguistic definition, but their *semiotics*. De Gruyter, for instance, recently published this article: "[Provenance Illusions and Elusive Paradata: When Archaeology and Art/Archaeological Practice Meets the Phygital](#)" referring to our book.

Our book: [Artistic practice and archaeological research](#) (Gheorghiu & Barth, 2019). In sum, what are considering the possibility of moving the concept of the 'phygital' *from* a lineup of products—in stock or in display—*to* more *immersive* and experimental involvement with *materiality* and the [agentic](#).

The book-reference includes these contributions specifically from the Norwegian artistic research scene: Ane Thon Knutsen (graphic design/typography), Geir Harald Samuelsen (visual art/painting) and Neil Forrest (ceramics). Can we see these contributions through the lens of the *phygital*?

That is, a domain of application in which the immersive premise of materiality *also* is agentic. Ida Falck's work on [transactional aesthetics](#) has a potential of its own in this anticipated discussion, because the kind of process she studies in *fashion*, has both experiential and commercial extensions.

The reader is asked to consider *this* possibility: that digital re-/media are *not* opposed to the analog—as according to a current template—but operates and intervenes *between* performance and perception. Intercepting, picking up or suggesting *paradata* (above) as a prompt to *sign-production*.

Here, signs are *not* already existing, or pre-coded, *entities* but ones produced in human *exchange*. Evidently, signs *can* be *agentic*. But *not* necessarily: it depends on what is generated through our *transactions*, and which part the *phygital* plays in our exchange: *with* the world *and* with each other.

In other words, it depends on what we do, and what our *strategies* are (which I take to be the point of Christina Lindgren's use of the term agentic in discussing the artistic research project [costume agency](#)). From my vantage point the occasion presents itself to feature what is [practice in theory](#).

That is, the *cleanup* regularly required *not* to end up with an oversize awareness—centred on and celebrating the *creative* body—to give priority to the *readable* sign contained in *narrative*, hall-marked by 3rd party *readability* on the one hand, and 3rd party *use-value*, or *ownership*, on the other hand.