



Ida Falck (photo)

The conditions under which *3rd party readability* and *-ownership* can articulate from *our* vantage point—Henrik Hellstenius’ *and* mine—relates to Ida Falck’s and Mette Kaabye’s work (selected by their relevance to our project diary in the Warburg Atlas project, the last flyer (#02) is turned *topsy-turvy*).

My relation to Ida’s work articulates *3rd party readability* (hatching understandings), and Henrik’s articulates ownership in the sense of his professional relation to the field as a *composer: 3rd party ownership*. Mette’s work constitutes a *material* that he can can built on and develop in his own way.

Of course, ownership and readability spring from *both* Ida’s and and Mette’s work. And the layering done here reflects how they appeared on the “radar” of our *Warburg Atlas* project. Theorising is *temporary* in the sense of dealing with surfaces (Deleuze). While, in art practice, accident *designs* the in/infinite.



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The idea that *one work* can be received by the intermedium of *another work* — different from but adjacent/alongside the first work—is fundamental to the idea of a *reading* in contemporary music, and thereby relates to [Didi-Huberman](#)'s understanding of Aby Warburg's *atlas: reading what was not written*.

The *phygital*, however, features a *similar* relation between *non-same* tracks: the *physical* and the *digital*, where the digital is dedicated to *enhance* the *readability* of the physical. *Not* in the mode of abstract understanding but as *embodied* experience. Here the two tracks are *not* conceptually different.

Rather, they articulate *semiotically*: that is, two tracks in *semiosis* or in *sign-production*. What is presently important is that the semiotic articulation conveyed by the *phygital*, signifies *without* being articulated in *verbal* language. Verbal language can be expressed semiotically (*writing*) but not conversely.

That is, if *signs* are defined as the *signifying units of agency*: agency as concerned with the *current* (what is found and at hand), the *present* (out of circulation in display) and the *performed* (returned to circulation as it is *completed*). Accordingly, the sign is conceived in *three*—not two—layers.

Heeding the call from [Agamben](#) to hatch and cultivate a *third* between the *constitutive* and the *constituted*: between the *signifiant/signifier* and *signifié/signified*, a *productive* element linked to *performance*: that is, *enactment* as much as interpretation, or working more freely and *alongside* that work.

Which *not only* means moving beyond semiology (the Saussure-Jakobson lineage) but also *beyond* C.S. Peirce: locking the triad of semiosis to *sign-object-interpretant*. In semiotic terms, we are therefore trailing and tracking a third: an **X**-factor *within* and *beyond* the gap between signifier & signified.

It is *not* locked to the interpretant—as conceived by Peirce—but *expanded* to comprise *performance*: or, even more broadly, *subtle* material causes that operates from the *encounter* between the *task* and its *occasion*. Between what *always* works and what *always* fails, the realm of [ultrathin](#) possibilities.

The “we-don't-know-what-it-is”: the **X**-factor. Or, the “we-know-when-we-see-it”. Of course, the **X**-factor *cannot* be held by a *single* container, which is why it is held by *several* domains. Either several *professional* domains as in Ida Falck's work, or several *knowledge* domains Mette Kaabye's thesis.

Thereby it is revealed that the term ‘phygital’ can run the risk of smoke-screening the **X**-factor: by suggesting that it is somehow *contained* by the *label* ‘phygital’. Which is the elliptic impact of the *metonym*: the whole is *assumed* from the parts, returning to them in a way that *skips* their relation.

An alternative is to conceive the **X**-factor in terms of time-layers: the *current*, the *present* and the *performative* (incl. *occasional cause* above). These are temporal modes that form *constellations*: the *sidereal* reverberating with the *visceral*. Featuring an *anthroponomic* perspective on any human work.