… 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…

To Patí's taunting challenge: "I still have the best basketball cards at Urani-enborg school—what do you have?" I can now reply: *I have these flyers*. I must admit that, in this match, he *beats* me. But the story doesn't end. Will I be able to say "I presently have the best Warburg panels at KHiO?'

Not that this ever is likely to happen. But the question *does* something useful, in my eyes: because of the *match* it presupposes between the *panels* and the basketball *cards*. Which promises to be an efficient way of relating to Warburg's panels—in the Mnemosyne Atlas—as *other* than art.

Not that they are *not* art. But also: *not* that they are *not* design. That is, a way of approaching productions *neither* pre-constituted as art *nor* design. This is precisely not a matter of status, but a strategy to take an active interest in *excavations*—before exhibitions—at this time, day and hour.

By making this proposal, I am inviting the reader to take one step beyond the long-standing critique of *white-cube* and *black-box* ideologies, and to operate, live and breathe in a different space: be it alongside, or adjacent, to the ones presently exhaling after the pandemic (while still wearing masks).

What is shown on an excavation site are items that articulate—closely, remotely or mediately—with what is *found* on the site. What articulates *closely* with the site is *tied* to the site: go there see it, or detect and intercept it. What articulates *remotely* with the site is the *lockdown*.

Life in confinement constituted as an 'antenna'—aided by digital technology —to a global pandemic state, and the imminent ground zero. In between these two extremes there are the items that articulate mediately with things found on the site. As presently, the flyer-set made *the day after* the visit.

They are still in the *tail* of the event. It is like sour-dough: if you receive from someone—based on a specific progeny and provenance—you will be able to produce your own style of baked foods, within a certain *time-limit*. Sour dough is generous, since the limit is about 3 weeks. But often it is shorter.

As here. It is how it is possible to propose a match, matching that match, and within it another matching match that wasn't there in the first place. This last match is of determining importance, because by virtue of bringing in something else, it brings attention to *lost* or *unfound* elements in the first.

I would like to underscore that this is nothing like interpretation, because of the kind of work that is put in. It is more like *networking*: how networks work —or, even better, how networks work works. This is an oldie, to be sure, but the problem is not to get the quip, but instead to learn how it is done.

Or, rather, how it *can* be done. Since this is not one way to do it. But, in the wake of the pandemic, we are sure to have to rebuilt our networks in a way that works a different way of working. We are facing a global environmental situation: focussing on the *mediate* articulations is one way of approach.