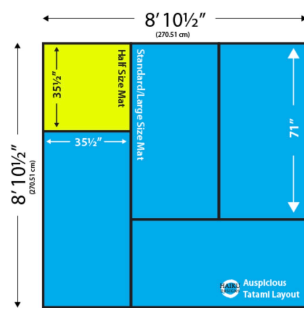
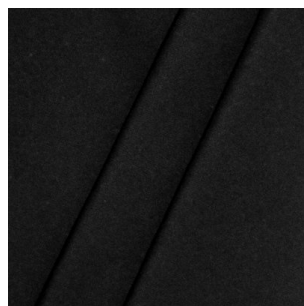


This is a proposal for a *lineup*: the 5 boards/panels above—measuring 180x90cm (~2 Japanese ken)—to be dis/played in KHIO’s *library*. The boards are wooden frames, clad with black Molton textile. The prints are fixed to the boards with dressmaker pins. The prints are made in KHIO’s printshop.



Japanese ken



Molton



Malky wigs (2")

The proposal is ordered in the following steps: **1)** the material choices; **2)** the concept of the lineup; **3)** the budget. This order of procedure aims at demonstrating a concept of *materiality*: materiality in *reflective practice*, and materiality in the *logistics* of assemblage, articulating actor networks.

1) The dimensions of the wooden frames is a heritage from a journey to Japan in 2016, when the dimensions indicated by local conference organisers, for poster displays, surprisingly, turned out to fit *exactly* into the door-frames of the *ryokan* in Kyoto, where I was living. A door to local measurements.

Molton fabric is chosen—after a brief exchange with colleagues, during the design department’s Artistic Research day, in the early autumn of 2021, as adequate for boards destined for the use in *panels*, engaging a preliminary reflections of a project that might engage a *performing arts dept.* at KHIO.

The *Malky wigs* are dressmaker-pins¹ with an inviting grip to an audience with *variably* nimble fingers: the point being to include individuals with less nimble hands to yet *move* the printed elements mounted on the boards. To communicate materially the intent that the elements can be moved.

A paper suggested by Brynhild Seim—not too expensive but still acid-proof—was selected to *avoid* a too elaborate postproduction, art-notations, while also avoiding the *overly* pedagogic attitude in university museums. Tracing paper for printed elements as overlay (Ane Thon Knutsen).

2) The ‘lineup’ came up as a term in an effort to translate the German word *Aufstellung* (N. oppstilling) for the displays of Aby Warburg’s panels in the Mnemosyne Atlas (memory atlas). These were always surrounded by *books*. In Warburg’s library, but also on his journeys abroad.

¹ A short conversation of Nina Størk at the sewing workshop made it clear that the pins were adequate for the purpose.

Beyond being intended for display in the library—on this background—the panels are also vehicles of an ongoing material reflection on *readings* of Aby Warburg, Ludwig Binswanger and Bruno Latour, in the summer, on a journey in Norway establishing the *position* and *situation* of reading.

The lineup affords a mode of display that neither fits into the white cube nor the black-box. And the ‘happy accident’ of the translation of the German *Aufstellung* to ‘lineup’ in English, brings up the potential of an original contribution from design (esp. fashion) to the visual culture at KHiO.

Lineups are here thought of as *visual* (and tactile) *dress-rehearsals*: a material reflection seeking to hatch an *attitude* before locking the work to a target. An approach with a potential in Artistic Research to experimental forms of display, before we know what things are. It is *not* a product.

So, when the visitors—studying the panels in the library—are made *aware* that the elements of the panels can be moved around, they will also be informed that they are intervening in the *hatching* of an attitude, and its development. It is conceptually *prior* to production, focused on *reception*.

The lineup of the 5 panels is specifically concerned with life in the neighbourhood of books. On the *journey*, summer 2021. The actor-network involved in the *logistics* of the assemblage. And in the *library* at the lineup. *It queries an environmental attitude to reading in environmental humanities.*

The project extends an ongoing—and developing collaboration—with the National Library (dpt. of pictures, conservation and special prints), that involves the experimental role of panels in developing the atlas as a workable conceptual framework for research/log-work in archives.

That is, the readability of what has not been written. And the role of visual staging in the study of manuscripts with uncertain/multiple contents. And the panel as an element inviting the conjuncture of ideas, knowledge that support them, critique of this knowledge, and knowhow as *a whole*.

CONCLUSION—ARW 2022

The proposal for the lineup above will be exhibited as 1 item—1 board—exhibited in the KHiO library, and features a more advanced proposal in 1-to-1 model of the proposal. The dimensions of the single item is the same as the planned 90cmX180cm boards. The project adapts to the downscaling of projects in ARW 2022. And provides an adaptable format to interactions on Zoom.