

LINEUP:

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— <i>frame</i> and Molton wrap:	Patrick Grung
— <i>budget and invitation:</i>	ARW

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Exhibit #14(1) is a *prototype* scaled 1-to-1 of a panel. The content of each planned panel is displayed on the top row. These 5 elements are scaled 1:50. The other elements provides an outline of what a full version of the lineup with five 90 x 180cm panels could be. Exhibit #14 is a draft, or an expanded drawing.

The attention to material detail owes to the status of the panel as a *lineup*: the word lineup is derived from the German *Aufstellung*/Norwegian *oppstilling*. Which means that it is *neither* conceived as a show (*Vorstellung*/forestilling), *nor* as an exhibit (*Ausstellung*/utstilling). *It it stands like a book in a library.*

Moreover, its place is in a library. That is, a visual-tactile entry into a larger entity: in Aby Warburg's *Mnemosyne* project, 63 panels were jointly conceived as an *atlas*. The atlas being the visual equivalent (for panels) to the library-collection (for books). Moreover, the panels and the books are connected.

Since Exhibit #14 is an unlikely permanent element of a library, the panel is accompanied with a small travelling book-collection from the summer 2021, when this idea hatched. Featuring: Binswanger's *anamnesis* on Warburg from the Bellevue Asylum (1921-24), Warburg's lecture on the *snake ritual* (1923).

Along with these two key-books: Georges Didi-Huberman's book on the atlas of memory (*Mnemosyne*). Ludwig Binswanger's explication of existential analysis on the backdrop of his friendship with Freud. Bruno Latour's book for a cartography of the *terrestrial*, and another on *confinement* & the pandemic.

In contrast to a performance and an exhibition, the present lineup is understood as a *passive* standby element. It is not taken for granted that it should be seen and appreciated by just anyone: it is *neither* arbitrary *nor* random, but contingent and relating to books. It resonates with the pandemic passivity.

Given that the pandemic—with its restrictions—features a *global* standby. It follows *neither* from the arbitrariness of public constraints, *nor* only from the random appearance of a virus. It features a work of restraint in each one of us, *contingent* on our individuation in conditions of confinement for 2 years.

Drawing restraint from confinement is therefore *not* one thing. There are as many adaptations as there are people. A global fund of experiences with passivity, restraint and voice. If we entered digital/analog into confinement, we exited voiceless into the border-space of the electrosphere—*painfully*.

Aby Warburg: Bilderatlas Mnemosyne—The Original was made for a purpose similar to a *facsimile*: making possible studies of an historical item with access to the detail from the original. The book-dimension 44 x 60cm, however, is neither identical nor proportional to the [original](#) (140 x 170cm).

Since items of this kind are *rarely* reproduced in every detail, the selected detail is vulnerable to *time* in a way that the original isn't: as the selected details are the ones considered essential at a *given* time. E.g. what could be the importance of black Hessian (jute) for the elements mounted on it?

In Deleuzian terms, Hessian is a *striated* surface, while woollen flannel—as a possible alternative—is *smooth*. The movement of the eyes (*arbitrary*), the connectivity of the fabric (*random*) and the operations of the hands (*contingent*) will form a compound that is *different* with jute than with flannel.

The use of Molton for the present lineup—exhibit #14—features a compound associated with stage-work: Molton blocks light. It's function is *passive*. It is a material backdrop from which light is built. The frame itself, made in proportions that differ from Aby Warburg's panels, has a *distinct* provenance.

The measurements 90x180cm were received from Japanese organisers of a global archaeology conference in Kyoto (2016). A poster was made from the measurements and brought to Japan. It was in the size of the panels used for exhibits. At a local Ryokan the poster turned out to match the door frame.

It was a local approximation to metrics of the Japanese measurement *ken*: the surface of a *tatami*-mat. Kyoto is constructed according to this surface measurement unit. A key to the city plan. The use of this surface in the present project is therefore contingent, rather than a random/arbitrary choice.

It is of some importance relating to a *different* aspect of Warburg's Mnemosyne original: the collated compound. To Ernst Cassirer, the purpose of Warburg's arrangement of images according to power-formulas, was to rearrange the books in his his library, according to visual-tactile metaphor.

Cassirer, the philosopher, was a personal friend of Warburg's who visited him during his confinement at the Bellevue Asylum (1921-22) in Kreuzlingen (CH). To Cassirer the key to Warburg's work lay in the expounding of cultural science as the *study* of movement and force. Here is a different original.

In the Exhibit #14 lineup queries an original *not* from a mimetic vantage point, but what it could mean to *go live* with reading: the journey of reading on a live journey. Reading Ludwig Binswanger's anamnesis/sick journey on Aby Warburg, His loss and gain of *voice*. Bruno Latour on the pandemic confinement.

Through the semi-confined conditions of the summer 2021, and beyond: *how to speak? what to say? how to proceed?*—Develop a geological attention to consult the bones of the earth? Consult with images with a life-span largely exceeding our own? The depth of each moment by levelling with materials?

Warburg's path was like this. After having first lost his *voice* to whispers and shrieks, Warburg regained it *twice*: as he gave a lecture at Kreuzlingen on the Hopi snake ritual—and the place of his illness in it—which led to his discharge and, later, after due progress with the Atlas of Memory, his physical voice.