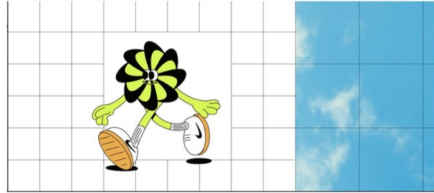
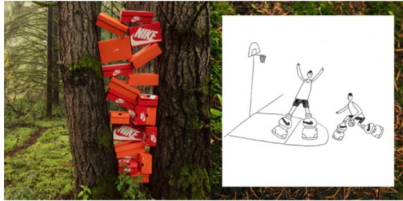


CIR-CU-LAR-IT-Y

TAKING ACTION, TOGETHER



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Ingrid Pettersson (MA1 KK): contribution to the *Greenwashers of the year* (2022), award, cohosted by the Consumer Council & KHiO.

Showing restraint has for long time been the hallmark of status. In the art-project [Drawing Restraint](#)—as a long practice (1987-...)—Matthew Barney moves the problem of restraint to its possible environmental-human scope of process and outcomes. It features the extent of where symbolic accuracy can move once the connection between status and survival has been made.

From an exhibit at [AGO](#) (2005): “DRAWING RESTRAINT comprises drawings, sculpture, photographs and video works emerging from his self-imposed and increasingly complex obstacles and scenarios. Considered together, DRAWING RESTRAINT forms an ongoing proposition for the harnessing of one’s impulses and drives into a desired output, artistic or otherwise.”

The problem one may foresee with Barney’s approach is *how the match* he establishes at an aesthetic level—which remains symbolic—*would fare* if part of a forensic inquiry: i.e., the kind of *Investigative aesthetics* championed by Matthew Fuller and Eyal Weizman (2021), where the subtopic is *Conflicts and commons in the politics of truth*. Taking pains with unilateral duality (3/7).

It entails that when sensoriality includes *both* senses and sensors, then catching the drift of the two jointly—the coupling between the two—features a third level of *sense-making*, monitoring erosive turns while tracking for circular affordances. The next generation of second order cybernetics (Bateson), where *erosion, circularity, sobriety* and *awareness* come together.

That is, circularity calibrating erosion and erosion feeding back to circularity. Perhaps we could call it a third order cybernetics including exchanges between differently informed energy manifestations defined as axes: **Axis 1**—sobriety; **Axis 2**—awareness; **Axis 3**—erosion; **Axis 4**—circularity. The equilibrium between the fours is unstable, and the entrainment in upholding it a skill.

What design adds to crafts is the transposition of these premises from the precincts of making to the precincts of sensoriality (as outlined above). Main-training that the two belong to the same reality, as two orders of physics and cybernetics conjoined. This is a theory, evidently, but one open both to being marked and making the mark. Perhaps there is a little bit of magic in this?

But there is a counterpoint to this. Since when the turn to the environment means coupling of economics and ecologics, status is coupled to chances of survival, it becomes a form of symbolic capital. There is likely three layers of this capital: the *sustainability* layer, the *security* layer and the *wealth/poverty* layer. In MA1, Pucen Liu expanded Bourdieu’s capital concept in this sense.

Hypothetically, this would entail that the structure and volume of capital—that informs the habitus and field—now will include people’s different *life-chances* in social hierarchies, inviting the dialectics of *invitation* and *disengagement* that permits social mobility, in the future. This may be if sustainability is adopted as a datum that organises our communicative interaction/exchange.

Circularity—taking action together—which is Ingrid Pettersson’s *Greenwasher* pitch, places us before these dilemmas. Though the students have come up with individual pitches, it is the combined effort during the term, in rotating QUAD groups, that deserves a special mention in the end: the students have contributed with research reaching the critical mass of *theory development*.