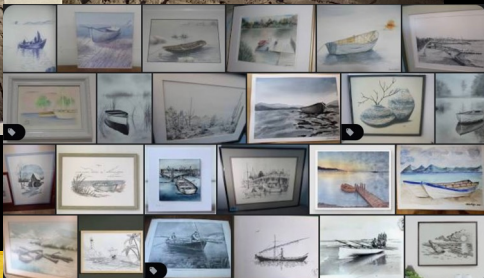




SIWA plateforme—L'ekonomat at Redeyef



*Middle-out*: taking a position and moving (the images to the right are the ones found by Google, in a similar-image search to identify the artist).  
Exhibition: *Fridericianum Museum*.



*Raychiel Carrión* (artist)—*Documenta Halle* (the artist was present).

We move from the scope of extending a specific work and its precision—the Katanga-cross project at dOCUMENTA 15 (6/7)—to the adoption of its underlying assumption: a candidate *key* to this 2022 edition & a *lens* to certain defining features of the con-temporary society, then we are pushing onwards to the *datum*. An ordering element of a socio-technical *ensemble*.

That is how *inter-operability* can become a key-issue of the contemporary society; whether we are talking about *work-life* relations, or ones *between* ethnic and religious groups; and certainly *indigenous* communities. Inter-operability is in crisis at all levels: within the organised/corporate sector, between ethnic religious groups and as a domestic issue (each before our separate screens).

Travelling to Documenta takes some commitment. However, the return from dOCUMENTA 15 flanked the 2022 edition, in a rather curious way. Even as we had planned a 3 hours window before our plane-departure from Düsseldorf, **DB** (Deutsche Bahn) ate it up. After a slow checkin-queue, working way past the scheduled flight, the plane didn't turn up & we slept at [Hbf Hotel Isis](#).

The ground personnel said: *there is no plane!* The crew—as we departed the day after—said that *take-off was prohibited after 22:00 hours*, on account of the residential area around the airport. Whether/not the difference between the accounts was caused by a computer *hiccup*, it is an example of the crisis of inter-operability (6/7). It reflects a structural—*non-accidental*—condition.

In sum, two statements: 1) there is no plane, so there is *no* take off; 2) there is a plane, *but* it is not *allowed* to take off. So, while *one* flank (dOCUMENTA 15) enjoined us to work in collectives, according to principles also advocated by [Tim Ingold](#)—with his idea of *concommoning*—the *other* flank (our departure) underscored the contemporary problems and challenges of doing so.

Moreover, this di/vision between the two flanks *no* longer separates between *Gesellschaft* (society) and *Gemeinschaft* (community). At this juncture—or, the lack of such—the question of the place of *art* as the connector of con-commoning surely must proceed with people from the art-field *on board* (*not* an audience grateful to hear such praise). *Documenta* could be that occasion.

Because *tasking* this *occasion* is what may have been lacking to this point, if our aim is to organise socially a cultural *encounter* ([Fredrik Barth, 1972](#)). For example: in the top work (*recto*), consider a surface (a *photo*) superposed by a mapping element (the *drawing*), worked out *horizontally* on a floor-surface or a table; then picked up an held up *vertically* by a non-middle eastern *hand*.

The gesture of taking *stock* and *then* a position: the *middle-out* gesture we can see derived from the Katanga-cross project (6/7). It would be the *next step*. In the scope of Bruno Latour's cartography—where life defines a *varnish-thin* layer of 6km, up/down the terrestrial atmosphere and crust, on the 510 million km<sup>2</sup> of the planetary surface—we must really think about *verticality* anew.

Latour presents us with a textured *time-layered* geometry. Verticality shifts to a *semiotic-energetic* compound that can be left unattended—eroding the inter-operational—or, be *intra*-operationally enacted as a *standard* part of human exchange. It is not only the planetary ecology which is currently affected but the human ecology of taking stock, taking position as we move, make, wiggle.