



Embryology and foetal genesis are not stray/passing subjects in the Bodycartography project. But rather a core almost a specialist issue. Also branding trade-marks. To the point that has made me think—in the past—that it may reflect a desire for patenting. This is unusual in the dance-world, to my knowledge and reflects a tendency in the biosciences, or in bioengineering.

This framework was apparently not played out with the Norwegian Museum of Science and Technology, at least not in the video, and it seemed that there was a field-search in the Fluid Spaces project that they did with the museum, in order to determine the parameters through which the Bodycartography project could be placed in the wider context of science and technology.

As a person having worked in the design-field for years, these two aspects—the patent-drive and the fidelity-proposition—come out as an interesting bid/vector. That is, a value proposition that involves finances but perhaps in an unusual way. In my view, the elephant-in-the-room: if money is to enter generatively into value creation, how do we make sure money is worth anything?

This is a bit wild, perhaps: still, could we imagine a *collection within a collection*—a term used in Fluid Spaces—as a form of banking, a community bank, or rather a bank of concomitance? If so, could we foresee that money *no longer* is to contain value, but a is a way to work at *comprehending* value: that is a *tool*, rather than a container. That is: how do we hold value in society?

Like: ceasing to act as though money is a container, and it is *society* that holds money. But not even society can *contain* value. For how do we develop *environmental* value: would the Norwegian Museum of Science and Technology—in the fluid spaces project—feature a test-environment for value-propositions? We currently invest a lot in art, but not as value propositions.

The Katanga-cross project (VI—6/7) is one other art project that is working directly with *value propositions*, rather than just speculating about the nature and rules of money *per se*. As I read the project, it asks: what if economic *exchange* not only features the exchange of *goods* and *services*, but includes our *position* on 1) the exchange—so we can *walk tall*—and 2) its *location*?

Isn't that a body-cartographic proposition (i.e., the sum of it)? Older bids on what money holds indeed includes *weight* (remember the Katanga-cross is a copper ingot), sacrifice for *other*/higher purposes than our own, and a mode of *payment* for purchase. The *shekel* as belaboured in the Torah contains all these aspects. And also states that *help* will come in from four sides at once.

In the case of the Katanga-cross, these sides are the *cardinal directions*: North, South, East, West. This help may indeed be needed, since it takes *strength*—of argument and stamina—to *hold* value, when we no longer accept it as a rigid resident of money. Money comes in as a tool to *build* & inhabit other achievements. Ones that have a weight, purpose and sustainability.

Sooner or later we will have to ask these questions. Better sooner than later. We can imagine the end of the world, but not the end of capitalism, states Slavoj Žižek. Apparently he has not thought about the questions raised here. He does not manage to look beyond the containership of value. If money is diverted/highjacked to comprehend value, we have us a wholly new direction.