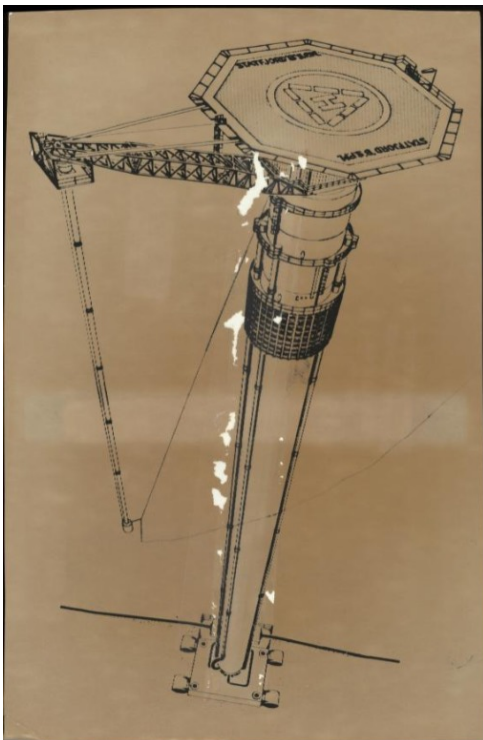


3-point perspective is obtained by using 3 vanishing points—here noted as **A**, **B** and **X**—creating an illusion of exaggerated perspective that can be used to convey a sense of large object, essential to “bigness”.

In planning the offshore-rigs for the Statfjord oil-field, Professor Gunnar Aune—who taught drawing at SHKS—was asked for his assistance by Norwegian Petroleum Consultants, since he was one of the few remaining practitioners who knew the techniques of *3-point perspective*. It was needed to communicate the size of a project to Norwegian political representatives and decision makers who were still largely operating at the scale of fishery & farming (despite Balder/Ekofisk).

Norway was a different country then than—more familiar with the sector—when it prepared for the equivalent of a Norwegian moon-landing with the size and technology of *Troll A* (1995-96). As such, 3-point perspective is an optical illusion. However, in the social-cultural context of communicating scale, and also gather all the engineering detail into a single drawing, the technique used by Aune and his team at Lysaker in the 1970s, is god example of *fiction* bridging between lay/expert personnel.



A 3-point perspective of the cargo-buoy for Statfjord B. Source: Arthur Tennøe at the National Library of Norway.

It is about creating a narrative of joint *possibility* and *feasibility*. The challenge of such joint fictional narrative is not tethered to planning and the future; but as much to the past and present. It springs from and defines the act of restitution required to join *bigness* and *speed*. If *war is politics by other means*—as according to von Clausewitz’s famous statement—there can be no doubt that *business*, in modern history, was been *war by other means*: it conquers the *joint* work of *size* and *speed*. Industry, in this concept, is the Great Wall of capitalism, dividing rich from poor.

However, the use of 3-point perspective in the development of a prospect is also a good example of the role of *portrait-ure*, in an *analytical phase* when observation-based description and the synthesis from experience and outcomes are unavailable. The point being that—in this phase and level—there is *no* difference between an *oil-field* and an *archive*, even through the one is prospective and the other is retrospective. In the latter case, keeping the archive in a holding pattern before the detail and output is produced in documentary fictions, of which history is a case in point.

Hence the archive cannot be defined as such unless it is supported by a narrative of *possibility* (it is possible to consult it) and *feasibility* (it can come up with narratives that

will change our perception of history). Hence the role of *analysis* and *portraiture* in casting the potential of *joint* possibility **A** and feasibility **B** of operations in the *field*: whether the field is an oil-field, or it is an archive (lending itself by definition to a field-search). In both cases, the point being the harvest **X**: whether it is oil underground below sea level, or it is from the archival depth.

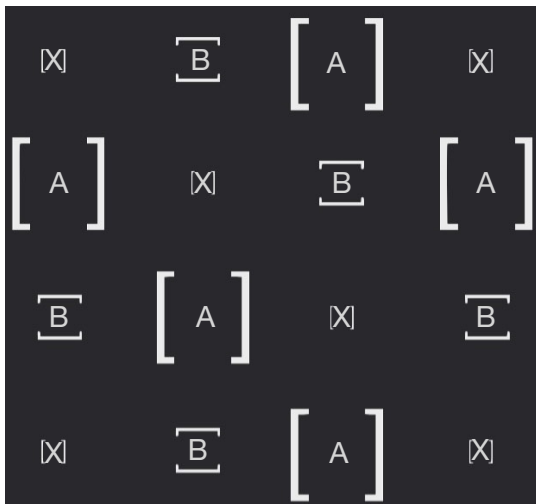
A question relates to whether the portraiture of field-search succeeds at making a *character study* of the materials: the role of *intuition* among engineers specialised in oil-search, or such analyses of an archive material needed to 'be on the job'. And there is a question of whether such character-study is integrated into the analysis, or it is considered to be an *aesthetic*—pleasing or critical—*add-on*. The character-study will typically relate to what is done with **X**: whether it is updated.

That is, *if any* creative project includes *size* and *speed*, then updating **X** will require *analysis* and *portraiture* at several points: it is not done once and for all, because there is also the work of time. Extending from a common of artists in Senegal—called [Huit Facettes](#)—that cover the entire field from modern art, organising community events and exploring old crafts, the compound activity (some of which is funded from abroad) includes artist gatherings devoted to *restitution*.

Analyses of art projects—or a certain size in speed—are analysed and portrayed in the extended common. The necessity of this effect, which can readily be identified as the work of *reception*: taking time to receive and analyse the *character* of each project in an act of *updated* portraiture. A very obvious case of this on European soil, comes from a different field: the restitution of Jewish communities for the economic crimes committed during WWII, were not *essentially* economic.

This was in the 1990s. When a second round of national debates have surfaced recently, it relates to the public knowledge and perception of Jewish history. From the 1990s to the 2020s there has been a lateral drift in the **X**-factors determining attitudes towards Jews that are Europeans, live in Europe and are not proxy-Israelis. The attention has turned from the character of acts of economic crimes committed during WWII and their impact on Jews, to the cultural impact of this narrative.

So, it is clear that the process, performance and production relating to **X**-factors can be of a very different kind. Hence the question: where does it come from? When does analysis and portraiture reveal negligence of criminal proportions, veering unto acts of violence. The point being that it does



not matter whether this question is asked *oil-exploitation*, 3rd world *exploitation* or the *exploitation* of targeted groups in society. It is the same question: how do we make up from the *lack of fit* between speed and size, possibility and feasibility, analysis and portraiture? Materialising our debts.

That is, as an aspect of levelling with reality, our debts to the real. It starts with the deconstruction of illusion the imaginary assumptions of which are hidden in broad daylight. Developing fictional narrative that is sustainable in the sense that it can and will be *marked* by the *real*. Taking stock of reception as *real work*: this is the nature and definition of restitution in all mentioned cases. It applies to all interaction that cannot be organised and in this sense is *disordered*.

Gate signature: select a diagonal of 3 elements (big, small or medium brackets). Imagine a square to hold the diagonal. Observe how a holding pattern with the two other elements shows.

The form of disordered systems—process, performance, production with system-like connection but with a discrepancy **X** for which it is necessary to account: the discrepancy between narrative- and

economic accountability. We have to *make do* of it. And it emerges in all cases were non-ordered elements **A** and **B** interact and produce a discrepancy **X**, which is also their *vectorial sum*. It is why the sum has been noted heuristically and persistently $A + Bi = X$. Mind the gap: the whole is something *else* than the sum of its parts. It is the parts *and* something *denser*. A carrier.