



Photo: Yaniv Cohen. From the performance [to this sides of the body](#). Featuring and example of what is discussed in the text below as unity-in-struggle. What are we seeing? The elements of fight and embrace are joined in what we see. We stand the choice of considering what we see in terms of duality/contradiction, or an alternative metaphysics in which reality is unique—rather than generic—manifesting as struggle passing through human joinery.

If reality is *unique*—rather than generic, reproducible and replaceable—everything we think we know about importance, memory and manufacture must *change*. For instance, the important thing about fiction is *not* that it is *not* based on fact (because it usually is), but that it *provides* what a scientific explanation does *not*: singular access. From the vantage point of the *real*—if it is unique—this is its value and importance. Furthermore, importance *cannot* be earmarked the big, destructive and critical (which might well be a current sales pitch). But its ornamental *efficiency*.

We will now ask the reader to accept that what is proposed here is a scenario. A scenario in which the real is not generic, but unique. The success at *coding* would be the production of *memory*: the passing moment when the real is *intercepted*—but since interceptions are generally unstable, the coding at the exit becomes a key to the moment (and is eligible to rank in importance). Here, *enter* produces the memory, and *exit* codes it. Remembering and connecting is the same thing. One should think that this scenario therefore is key to certain tasks, occasions and cultural encounters.

To the understanding of the nature of art ([Camnitzer](#)) but also to develop the designs of environmental humanities. That is, the creative convergence of *pathfinding* and *goalseeking* which, as two con/temporary counterpoints, define a spatial-temporal *whirlpool* (inasmuch as it possesses ornamental efficiency). An encounter with Marlene Bonnesen's choreography-reflective work on a dance project—together with Emilie Karlsen—yielded an important [precision T₁](#): a clarification of how the *problem* is set. A second precision [T₂](#) came from an experiment with *song* and *memory*.

[T₁](#): the prompt and code of a flat work (large *walled* and partly *floored* sheet of paper with drawings, writings, cut-and-paste developed collaboratively by the two dancers as their research) at the *entrance* and *exit* of the dance performance [to the sides of this body](#). The compound enter-exit gesture matching the compound of the *one-in-two* dance performance. A similar precision happened during a walking-and-singing experiment from and to Maridalen, during which a missing central melodic fragment in the verse, surfaced as the start and end of the walk *tangled* near [Hammeren](#).



The river down below the suspension bridge at a place called Bjørnsjøhelvetet (literally, the hell of Bjørnsjø, the latter being a fairly large lake by Kikut in Nordmarka).

This *jack-in-the-box* relation between two layers of a whirlpool brings us one step further in a practical understanding of *metalepsis*: which is extremely widespread in design. A citational relationship within and between elements in a *time-probe*. Namely, the *whirlpool* produced by ornamental efficiency, from the convergent counter-point of two *tangled* elements, will *tango* with two others which, when conjoint, are part of what makes up an event. The problematic relation to time features in the removal of the event one step off from the present: one being *in progress* the other being *future anterior* (Sergej Pristas).

It is when these are joint that you have a *whirlpool*. And it is when these are *layered* by an enter and exit in a similar relationship, that the possibility of *coding* memory in regard of the *unique* emerges: given a

singular access. The relationship between the two—(1) the two *tangled* elements in counterpoint, and (2) the two *tangoing* layers—is *not* present, but [con/temporary](#). Given the skill and challenge of holding them together in encounter. What we have, therefore, is a systematic and generic approach pledged to the unique. How we will fare with/without this pledge is a question developed below.

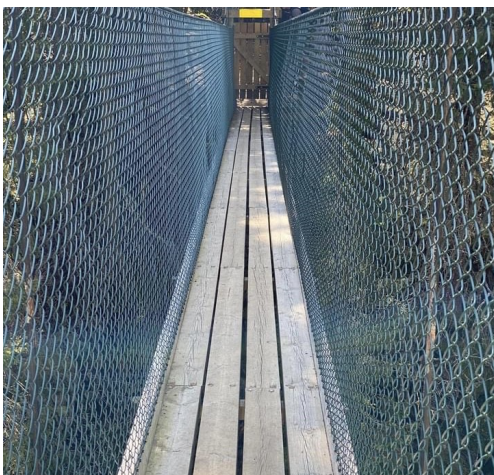
To this effect we may be set on finding the right words. But only inasmuch as they have been brought to *tangle* and *tango* on a large *sheet* of paper, or through *walk* and *song*: the first showing and demonstrating the principle, the second inhabiting it to the point of [criticality](#) (when something happens that alights the joinery in the song, with the missing element surfacing, *and* the joinery in the landscape, intercepting the walk in the *morning uphill*, in future anterior, in counterpoint to the *afternoon's* walk-in-progress down back to where the walk started hours earlier).

Clearly, at the *centre* of the whirlpool created by ornamental efficiency, can *neither* be made, made up *nor* made out: since it is in the *contemporary* relation between *in progress* and *future anterior*. Yet, the unity of what thereby is *screened*, *intercepted* and *framed* is undeniable. It is effectively located *one step off* from the *now/present* (which, after all, is the name we have for what we can *appropriate*; we can *acquire* the present and take it into *possession*). With what is indicated at the rim/horizon of our present, *one step off*, what we can do is to code/remember.

Nothing more. Which means that we have to accept the extent of what is *not there* for us. What is added is the repertoire of the real unto the fictional: that is, where we live our days if we are not trapped and drugged by the assumptions of the illusory. *Illusion is a world unto itself, that contains its own reality*. Often at the cost of violence for its keep. Science does, in this sense, comprise illusion which generally goes undetected. If we are pledged to the uniqueness of the real, we *cannot* accept knowledges as worlds unto themselves, containing their own reality.

That is, *neither* knowledges in science, economics nor technology (etc.). The corollary *scenario* is that we have to accept that we are *hostages* to illusion, so long as the fruits of our labours in knowing & thinking are conceived in this way. And it can only happen under the regime or more/less acceptable violence. Violence to people and environments. What again is at stake is an implicit metaphysics which is largely dismissive of reality, and operates according to the “logic” of emulation, substitution and erasure. Its ideologists lead us to believe that all opposition is useless.

To the point of making it difficult even to conceive of opposition. So, what is opposition? In brief, it can be formulated as passing *from* (basic) assumption *to* (educational) assignment. We have to proceed case-by-case. The two examples discussed here propose each their precisation on the *jack-in-the-box* assignments featuring *metalepsis* in two fictional attempts. They are precisations in relation to a *specific* problem, of a nature not to be solved but *assigned* (as in our 2 examples). A kind of problem that when “solved” does not obliterate the problem (as is the current tendency).



If we consider the body as a *gate*—rather than container—the whirlpool of the *unity-in-struggle* between an *act* in progress and in future anterior can pass *through* it. This is what we call *interception* (in which *screening* and *framing* are brought together). It is in this concrete sense that singular access of *fiction* (of which this is a case in point) can, and will, be marked by the real. Such marks are specific, *non repetitive* and achievements of a nature to be passed on: inasmuch as it is encoded it will be passed on as a repertoire of the real: T_0 . It is proliferating/recollective by nature.

That is, it can enter a *passive* repertoire that any one can activate, if they put in the work. Or, it can enter an *active* repertoire where the assignment by coding, simply moves from case to case: a way of living with, and gardening, the real. Here, the real itself re/collects. Of which, the relation between T_0 , T_1 and T_2 is a case in point. One teasing out the *human* relational aspect (T_1), the *environmental* relational aspect (T_2) and what mediates between them—which is the *transductive* relational aspect (T_0). That is, elements of an *ecosophy*—personal philosophy—that tangles and tangoes with *deep ecology*. A possible alliance between environmental humanities and art practice ([Ingold, 2013](#)).

The suspension bridge across Bjørnsjøhelvetet. On the signage on each side of the two gates, the trekkers are warned that they will cross at their own peril. There are three gates: the large gate (enter), the small gate in view (exit) and the middle gate which is the body of the trekker. This specific problem (T_0) branches into the two cases discussed in the text, as precisations of this problem.