



Stephanie Lüning's event at the Opening of the Momentum Art biennale 2023, June 10th. Out of the barn: a foam with *food colouring*.

Returning to rhythmic interceptions—an intervention at Geir Harald Samuelsen's seminar *Tracing rhythms* (Matter gesture and soul PKU project)—in the light of an *exploration* of the continuation of George Brecht's score-card based *Water Yam* performance hosted by Harald-Østgaard Lund and Janne Stang-Dahl at Langmyrgrenda 51b, *where it is going* (in the scope of a non-repetitive series on Julia Robinson's notion of *models*), and what is *already achieved* by setting things in motion up this point, in the series *footprints and handouts* on KHiO's knowledge [data-base](#).

Between the structure and content—the signifier and the signified—is located the work of Roman

Jakobson's *shifter*: the *virtual* convertibility and *actual* conversion taking place within/beyond the *sign*, on account of its being, in some key-aspects, *empty*. Though *never* exactly in the same way: hence the *gap* and the *leap* made between different layers of the score-performance based event. Just as the object *needs* the photograph for it to appear as an event, the photograph in turn *needs* text to convey that event. It is passed on from the object to the photo to the text and back. The latter being the case of the score-performance based event, in which the *readymade* is akin to the *photograph*.



Harald Østgaard Lund initiating the prompt for the *Water Yam* continuation at Langmyrgrenda 51b.

So, this *tunnelling* back and forth through the *shifter*—between the object, photograph, and script & between the script, performance, readymade—is an important part of *signification*: which is its *indexical* function that par-takes of causally linked communicative chains, with a readiness potential to link up with a specific trope: the *synecdoche*. This account rests on some theoretic pre-requisites, and is of practical importance. Since the syn-ecdoche is a *rhetoric* trope (meaning *turning point* [shif-ter]) that allows creative people to operate in a *between-space*: between *industry* and *commodity*, as a realm of hatching in some sense *environmental repertoires*.

So, this is where it all begins: from an artistic research

proposition on *beginnings*. First how to engage with *found* materials and *incorporate* them into an *artistic practice*: whether one is an artist or a part of the audience. In the area of print-making Prof. Jan Pettersson is a specialist who has operated in both directions: first in making practitioners in printmakers in the diversified field that has grown out of printmaking, joining them with theoreticians and incorporating—in this sense—*found* theory. This was his project the workshop and book *Printmaking in the expanded field* (2015-17).

Next in engaging with found *technologies* proceeding archaeologically in the uncovers of shards and fragments of the photogravure technique in an archaeological search (2007) among his contemporaries in photogravure, who revived the technique from the 70s onwards, after it had been dormant for 40 years. This collective archaeological effort he then gathered in a practical approach to make the technique available and convertible in the field contemporary print-making. Essentially, moving away *from* a secretive and expensive repro-technique, *to* an artistic practice.

Then, having gathered and practiced the techniques in a cogent system, he return armed with this embodied knowledge to key sources from the first period. Thereby expanding the practice of finding and incorporating textual materials. In sum, his gigantic work with the subject can be understood, tidied and enhanced by the model [Julia Robinson extracted from George Brecht & al.](#) The tunnelling of the shifter moving from photography: the photographic moment to the print. And in a second phase moving from a script (primary sources) to art *theatre* in its wider definition.

This laborious protocol, is also a shrewd one: since he, by following this path, has been able to identify a direction where massive text sources cease to operate as *isolates*, and are brought into the open of diversified art-practices of the contemporary art-scheme. In some aspects, this movement from enclosure to opening is intrinsic to the history of the technique: at first determined in France as *héliogravure* (which means sun-print) to *photogravure* (which determines any kind of light): the first vectored to the specific light source, the other to the draw/output.

The crux of his approach is that the continuous print-scale of photogravure—whether greyscale or



Edward S. Curtis, Epic project *The North American Indian* (1907), photogravure on copper (cf. [Jan Pettersson](#), 2021).

colour—lends it to approximate the *infrathin* moment *before* the light hit the lens, during a photoshoot, to work on print with an idea that in turn approximates painting. A key point in his artistic practice, in the sense that it adds something to our current errand with *models*, is that the *work-in-progress* in the 3-day intricacies of making a photogravure, links up with the *future anterior* of the photographic shot (as it is about to happen). This conjugation between *in progress* and *future anterior* features a deconstruction of what we understand as an *event*. In sum, there is *no* present: only, shifter-spectrographies.

Going back to the elementary scope of the score-performance: while the *script* of the score cards are of an enclosing nature, the *performance* of the same convey an *opening* affordance (which is also how, and why they can continue). And it is in the compound of these two *vectors*—enclosing and opening—that the *non-repetitive seriality of models* is hatched. I have attempted to develop my own way into this problem in an intervention I had Rhythmic interceptions that I did during a seminar hosted by Geir Harald Samuelsen ([Tracing rhythms](#), 2022).

Here artistic research and natural history (featuring archaeology and anthropology) are clearly cross-grazing. And in Jan Pettersson's collaboration with me, the common ground is neither artistic research nor natural history, but our common interest, involvement and concern with *education*.