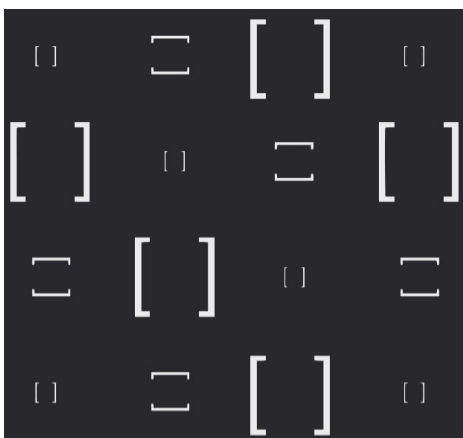


Transposition of A and B: from I) dimensions to II) coordinates to III) dimensions of comparison. This will serve as a geometrical definition of the expression  $A + Bi = X$ . The compound can operate in connective {} or disconnective {} modes. A and B can be set as 'footprints and handouts', 'analysis and portraiture', 'meaning and value' etc.

The conclusions from the 'footprints and handouts' series do not comply with our mental habits, our present idea of archives nor usership. Yet, they are not without basis in common observations that are quite clear; challenging our present culture of *coGENCY*. Dating these observations can and will be somewhat arbitrary. But they have announced themselves for at least 30 years. I am thinking of some dialects of complexity-study, and a paradox drawn up by Immanuel Wallerstein.

That is, the paradox of institutional borders growing with multi-disciplinary research (of the type championed by Fernand Braudel and the idea behind *La maison des sciences de l'homme* in Paris). This was in the Gulbenkian report [Open the social sciences](#) in 1996. It may be what happens when researchers with distinctive disciplinary backgrounds—in each their subjects and track records of merits—brought into situations *with* others, in which they are *out* of their depth.



Reception: the hive-mind emerging from the cross-pressure between disordered elements—such as big oil-rig projects and fast spot-markets. Between: the archive

Situations in which the *deep semantics* of their field—which is where academics reveal themselves as practitioners—becomes abruptly and glaringly *unavailable*: since there is no [community of practice](#), practices of a more defensive nature can readily crop up under such circumstances. The question is whether we are presently in a better condition to establish, develop and cultivate a sensorial *coGENCY* across disciplines, and if the disciplines continue.

Disciplines can grow relative to themselves, just as fields can be relative to persons. The question is whether we are—if this is an adequate description—at the end of the rope, and correspondingly challenged to turn the page. *Question*: what is the nature of relativism that end up in human, or institutional, isolates? And how is such relativism distinct from understandings that converge through the articulation of difference? Are contrasts and differences the same/even comparable?

Contrasting yields *lists of traits* that mark boundaries: it features a kind of *false* comparison. Differentiating derives from the *articulation* of what one might understand as core-marks. If the dimensions of comparison are adequate the differences become *specific*. They invite *resonance*: that is, the step-by-step convergence on the specificity of the *analytical* intentions—in comparable fields—*without* relativising them, but instead placing them in the range of *precision*.

This is intuitive, but at the same time difficult to practice. The difficulty is *performative*: conceiving of performance in such terms that the pursuits defined within it—while ongoing—becomes distinctive in such a way that it articulates the *dimensions* of comparison to a point where they shift into *coordinates*, that are tied to a home-seeking protocol that is defined at the level of performance: metalepsis connect disparate fields by a course of event belonging to *neither*.

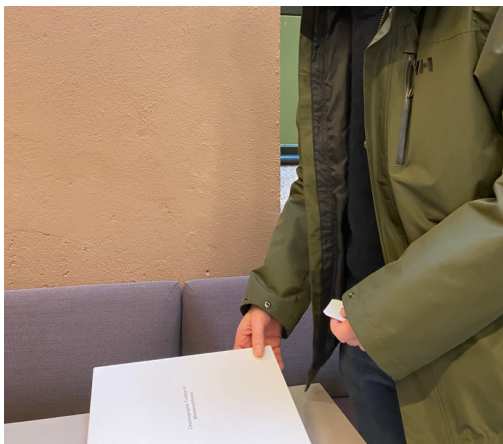
Herein lies a *crafts(wo)/man ship of risk* of which we may all need to become *apprentices*. If we bypass this challenge we may become the victims of a succession of disasters—global heating, war, electricity prices and precarity—that appear in isolation, one disaster at a time. Each demanding our undivided attention and full commitment. Instead of acting on them based on the premise that they come from the same disordered system. So, which one will it be?

Will it be *disordered interaction*, or *interactive disorder*? the latter being acting across different orders—where a kind of entrepreneurial creativity and ethical pursuit will combine. There is somewhere at this level that the *anthropology* of my namesake and mentor Fredrik Barth, has been moderately understood. Perhaps on account of how difficult it is to make claims on *achievements* that have to hatch and developed in *apprenticeship*. Working *alongside*.

This approach has been used in the mentoring relation I have had with now PhD candidate Bjørn Blikstad. I have set camp for my research nearby his, we have done each our work, and thereby developed an interactive platform for activities that are *not* ordered to one another (in counter-distinction to how administrative work-relations are declared). Here, communication in behaviourally conditioned. If communication is to happen it requires some initiative, and performance.

The *communicative* aspect of behaviour—how Edmund Leach understood *ritual*—defines between two investigative practices in lack of a tight fit (thereby disordered) that yields the gap between them as a *medial zone* of *cross-pressure* between practices, from which *communicative interaction* will regularly emerge. But, as a *society*, we are really *not* here. And because the *enskilment* in this realm of knowledge is *rare*, it will intermittently define what we call an *art*.

However, if it is possible to clarify the terms on which the problem is set, then it will serve as a *precision*: namely, on how the art can be learned. For this reason, we have conceived an experiment involving a learning trajectory, with the help of a *white-box*—Choreographic Toolbox #01 (J-C. Lyster, 2023)—deposited at the Norwegian National Library, by access of the Section for Media and Conservation. Since it moves and is deposited it is a *modified* footprint and handout.



The white box itself can be conceived as the special entity Felix Klein defined to move between restricted and expanded sets. Moving from 'footprint and handout' to 'analysis and portraiture' constitutes such an expansion. Moving to 'meaning and value' even more. The point being that the white box remains *unchanged*. The expansion will occur with the *accumulation* of metadata: the box allows to hold the metadata in the form of an *aggregate*.

Which means that it serve to document human behaviour in its communicative aspect; defining a *ritual* in Leach's definition. The box will allow to move freely between 'meaning and value', 'analysis and portraiture', 'footprints and handouts'. Bringing *transactions* in knowledge to awareness: a *generative* understanding of it.

Toolbox #01 *deposited* at a public archive (the National Library of Norway). Access: the Section for Media and Conservation