

Maridalen seen from the descent closing a walk May 18th 2023 devoted to a singing experiment: walking and singing for some 6 hours. In the course of the walk a forgotten part of the melody connecting the first and last past parts of the verses was remembered. It connected leaving and arriving. The trek: from and to Maridalen—Hammeren, Kamphaug, Bjørnsjøhelvete, Ullevålssæteren, Hammeren. Arrows—below: in progress, above: future anterior.

In the triangle of *markmaking*, *marksmanship* and *mediation* agency will define at a virtual level, from the range of *hits* of each three. It is what we call *intention*. If extended by Asger Jorn's tri-lectics—or, three-way football—we will have a triangle of *impacts* from the first triangle of hits: these are *body*, *site* and *deep semantics*. It what is held in pattern, and that we have previously called the *ornamental* function. The ornamental function we locate *between* the hit *and* impact. Which is *where* we can locate diagrams of all kinds: not ornaments, but they have this *function*.

Singing Henrik Wergeland while walking in the woods features this sort of expanded triangle. It opens a field of query on the poem: *what have we here? where is it going? how far come?* as we walk and sing in the woods. The 9 verse poem, mentions Maridalen in the first verse: which is why our walk began & ended there. We have the choice between seeing this situation as the rambling of a clearly aging fellow, and his spending 6 hours walking with a much younger man who lived 200 years ago (whose poetry, read as prose, can be impenetrable; but opens with song and walk).

In this scope, intentions never disappear. Virtual actions can enfold into marks, their aim and mediations *beyond* our scope (-p) or they can unfold in a virtual *companionship* which we will find more/less savourable (p). In the latter case, the relation has a moral scope. Did Wergeland's *left radical* nationalism really open for a *plural* society? We may never get a definite answer, but at least we get to ask the question with our *bodies*, on *site* and at a level of *deep semantics*. It is indeed a framework used by Fredrik Barth (1966) to explain human behaviour, in clear terms:

"Human behaviour is 'explained' if we show (a) the utility of its consequences in terms of values held by the actor, and (b) the awareness on the part of the actor of the connection between an act and its specific results." This applies at the level of *impact*. At the level of *hit*, human beings need *not* be aware of their intentions. Nor intentions with which they become tangled *unawares*. The intentional range of users change with the media, which leaves its mark on *usership*. This is notably the situation with AI, which operates in the basic triangle of the 3M above, but *without integrity*.

"My soul has a joyful desire  
to visit Norway's valleys.  
The old mountain hill loves song,  
the happy heart's speech.  
Come to the lovely Maridal!  
to the slope's dizzying portal!  
Come anywhere, and Norway shall  
welcome you in its embrace!"

Henrik Wergeland's (1808-45) *Valley Song*, translated from reformed Norwegian into English with **Bing** (with two needed corrections). This is the 1<sup>st</sup> of 9 verses. The song-melody is ornamental, in the sense that it holds in pattern the semantics.

Essentially: there is no design. Locating design in the expanded field of the 3Ms above, does *not*—in this case—indicate that it is superficial. On the contrary, it is what conveys a semantics, which is *deep* in the sense that it is seated on the verge of what is *beyond* our scope. That is, it relates to that which is beyond our scope by *holding-it-in-pattern*, and allows us to *intercept* by *weak signals*, what is regularly beyond our reach. This also what has been called the ornamental *function*: like the song's *melody* allowing to intercept the shot-and-echo between two routes.

Only one on which one is *currently* walking, the other—uphill—six hours *earlier*; yet intercepted as though in real time. It is the same body that walked up the hill in the early afternoon, which is now descending in the late afternoon: the body aching from the walk that started there, at the other side of the valley. Down

across the *Skjærs river*, at the hither side of the miniature hydro-electric plant, on a path lost inside a forest of spruce mainly, but also fir and birch. The river divides the visual field. Somehow, in the middle of the loop, walk up and walk down, time collapses: it is not present, not past.

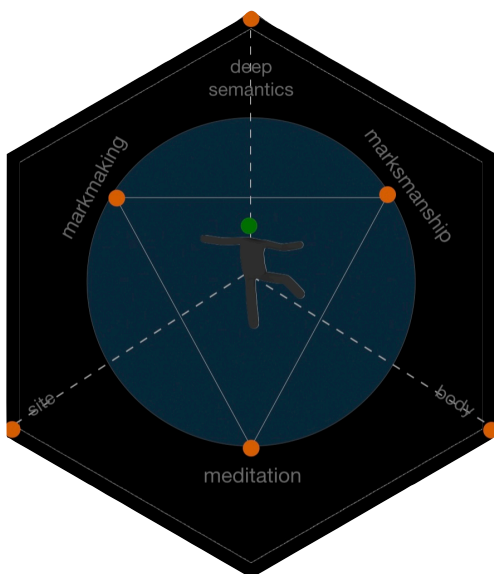
Rather, *this constantly projective temporality homes in on the production of the 3<sup>rd</sup>: but this 3<sup>rd</sup> never becomes the now, a part of the present*. It is either in *progress* or in the *future anterior*. In this transduction of Sergej Pristas' statement—quoted by Marlene Bonnesen in her MA thesis on the collaborative dance project with Emilie Karlsen, [to this sides of the body](#). I wrote to her that this is a transduction of Pristas' statement, relating to the subject matter of the 3<sup>rd</sup> in the piece. But it is not only a transduction of Pristas' statement: it features the *possibility* of transduction.

That is, the possibility of including on one's repertoire—as an audience—gestures that one has never has performed. How do we locate something that is conjointly *out* of reach (this projective temporality) and is *not* really now: wherefrom does it announce itself, whether it is in progress or in the future anterior? Or, both in progress and in future anterior as with the walk: the walk uphill in the early afternoon (future anterior) and the walk downhill, toward Maridalen (in progress). The temporality is not really problematic, we can live with it. But the location is quite a challenge.

In the loop of *coming* and *going* we located it “somewhere” inside the loop (perhaps near the centre etc.). But when it comes to this sides of the body, it occurred between two bodies—Marlene Bonnesen and Emilie Karlsen—on stage. The perdurance of *dance* on the floor. The *transduction* operating with a 3<sup>rd</sup> object: the formative impact of a process on paper (images, writings, drawings) featuring from one angle as a *score*, from another angle as a *repertoire*. The latter being a repository of gesture, which from the vantage-point of the audience, is out of reach.

Yet still can be held in pattern, intercepted, framed: available without appropriation. In sum, the dancers held in pattern a deep element in the field of perception (thereby made available for screening, interception and framing). Here, the deep semantics of the *special entity*—which, in this way, allows to include the audience in the expanded field of the dance performance—is held by the dance-performance as such: without the performance it would simply be lost. However, in return, it allows the audience to be *included* in the ‘expanded field’ of the dance performance.

That is, the audience is included in the expanded field of the dance performance, without the latter losing its *specific* (singular and unique) properties: *singular* in the sense of perdurance, *unique* in the sense of transduction. This is a major point because we do not realise that the reality we are part of is *unique* (instead, we think that it is generic and replaceable). Neither do we realise that it is the singular character of *fictional* contents that allows it to be marked by the real. The generic arguably only exists within, and on conditions of, an imminent spatiotemporal collapse.



The problem which is not discussed here, but suggested is what doesn't add up in dialectics, can be adequately addressed in triolectic work (A. Jorn). Question: can we find a way to think and practice three between including it, as in triolectics, and whirlpooling it was in the body text here?

This is what we experience—at this immature stage—with AI. It is the generic seeking to be triumphant of the unique. Or, a technological platform homing in on the humanities as a claimed annexation. It operates according to the logic of emulation, substitution and erasure. To use the current metaphor: it is the hollow (the ground zero), summarily at the centre of the loop, divested from the kind of coding that takes place in *to this sides of the body*, or the walk in Maridalen (singing & walking as coding).

The point being that without dual/double coding, what is *at the centre of it all* (quoting David Bowie's [Black Star](#)) is simply without deep semantics, beyond embodiment as a problem involving more than human bodies alone, and beyond any meaningful sense of the site. If we have something to fear it is likely to be that. Without goals a football match would be locked to whatever interest the paths of a ball on a green might have. With the 3M and the site, body and semantics we have a 3-way football match: or, any broader application one could imagine, of Asger Jorn's Triolectics. Or, the more recent application with real football players and professional judges direct by [Nacer Merzoughi](#) (production: pied la biche and veduta).