

## DIRECTION

Arrange to observe a sign  
indicating direction of travel.

- travel in the indicated direction
- travel in another direction

Score-card from George Brecht's *Water Yam* project in 1963 (Fluxus). Notice that doing the assignment will move it rather than simply solving it.

As long as our desire is invested in the *operative* intelligence, what is most important to us is the project that we are doing now, or the ongoing nature of our process. Dating diary/logbook inserts interrupts that desire. This is one likely reason that we will experience resistance at dating our own work. But when we pass unto the *figurative* intelligence—when we look back at the work in a future anterior tense—the dates that we so unwillingly tagged to our work, is what allows us, at this later time, to ask: *what was my life like at that point, when I was doing this work?* It costs us.

What we are doing when we have logbook-presentations in the MA-class—at KHiO's design dpt.—is to accelerate that process. That is, we take that magical step *off* from our own work, from which we shift into seeing it in *retrospective*: our scope is figurative. It is *not* as though the work is done by someone else, but we have definitively placed ourselves in a *different* time-zone. In the presentations the first day, both Alejandro's and Nicolas' presentations demonstrated this in different ways: Alejandro by articulating his work in performance, Nicolas by raising the point.

In Annikken's work the dating was *not* meticulously recorded each Friday, but at the time and day when she did the work. Which made it *accurate* rather than conforming to the norm. But it serves to demonstrate the magical gesture whereby a her works in progress become the elements of a small—but real—*archive*: and thereby accessible in that way. That is, in the figurative mode. We can look at the pieces (in this case the steps) of our work, as though they were *found* items. Which means that we go from *coding* our work in the operational mode, to *reading* it in the figurative mode.



A walled element from Alejandro's *BlackBook 2*. An other element was floored. In between a performance. Different directions of travel...

This is arguably something that we have to do if our work is to be complete. And perhaps Nicolas' effort in applying Piaget's notion of operative and figurative in his work with drawing, type-setting and readability, translates to the other big theorising effort done by Charlotte. That the sting and magic of *dating* our work, is similar/identical to the passage from aesthetic to ethic: that is, if the problem-solving mode she ascribes to Plato, passes unto the mode of study and investigation in Aristotle. I refer to Nicolas and Charlotte's efforts because they are explicitly concerned with *theory*.

In the broader scope of *theorising*, in logbook presentations we saw yesterday, we get a sense of the *journey*: that is, the logbook as a travelogue of the journey with experiences

reaped at the personal *and* analytical level conjointly. In works of this kind, I would say that the alternation between the aesthetic and ethic modes runs between the personal experience of projects, references and materials that can be joined in future work. Both these lay arguably an aesthetic foundation. Then the notion that these two dimensions share a common good is ethical. Analysis and portraiture come together.

I am now sticking to the topics discussed within the constraints and limits of the *logbook*, of course. When you bring these two dimensions together in a frictional relation—which Lloyd arguably did in his *lineup* (Germ. [Aufstellung](#))—it brings us to the verge of *choices*: what we want to say and do. It brings us to an important point: because if the figurative intelligence is *prompted* by taking one step *off/back* from the work in progress (operative intelligence), we are preparing for another, less obvious, option: namely, to take one step further *into* the work.

At one level this follows logically: if you can take one step off, you can take one step in. But it confronts us with a possibility that we may at first reject. Namely, that it is *not* when we are in the operative mode of making—work in progress—that we are at the deepest end of the work. And to realise that the logbook has *more* depth to it, than what we can sense while on the job of *working* with it. Clearly, this may not be for everyone. But is a dimension that often someone *else* can see. For instance, myself when looking through and feeding back on the logbooks from the first term.

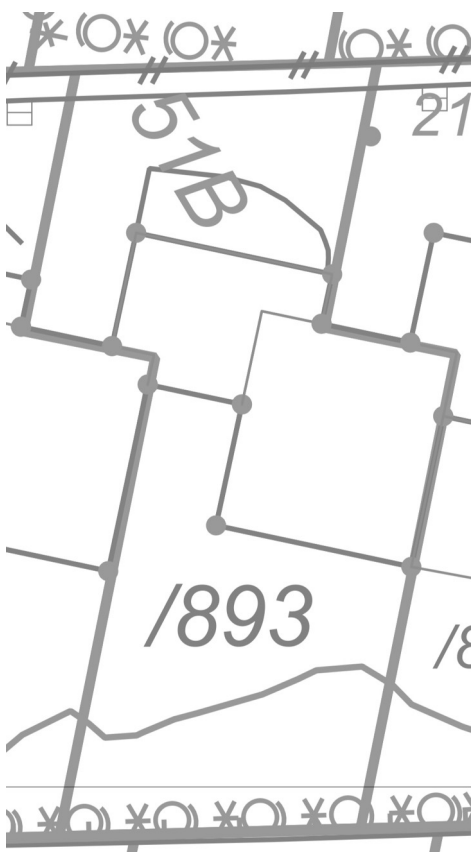
This is what gives the logbook a *dual* face (or, a [Janus](#)-face referring to the myth). On the one hand it appears as a *ledger* (a form of accounting), on the other hand it appears as a *ledge* on which you stand: a thin strip of cliff from where we can look into the unknown—which needs not be more mysterious than looking into how the work will appear to someone else (and become trained at this). Some students arrive at that point in the autumn, in theory 3. But it is a level of maturity and intelligence that is hard won, and more likely materials for lifelong learning.

But it shouldn't be too difficult/ambitious to get to this point earlier: Julia's logbook is a case in point of looking at earlier and later editions of the logbooks. In fact, I think that most of the presentations during our first day did this transition. To the tribute of this class: it has never happened before. And it is evident that in the class the alternation between small/large group

practices, has hatched a *collective* dimension. That is, an intelligence which is *neither* operative *nor* figurative, but *collective*: in the sense of collecting, both at the work- and class-level.

A logbook featuring the potential of this collaborative dimension as a material, was Magdalena's. But it is also achieved collectively, I think, in the kind of arena we create by rigging and activating the spaces in the 2 *prøvesaler* at KHiO: featuring the transition from the two first logbooks—BlackBook 1 and 2—to the *learning theatre*: the learning space in which we develop and present logbooks, within and beyond the QUADs. Which has a number of points in common with Fluxus performances (as does artistic research in general). That is, the ability to *move out*, in order to *move in*.

10 days ago, I had an experience with this. A couple of friends had acquired a residence designed by Cappelen and Rodahl in 1963. They invited their colleagues and friends to a 1963-performance based on a method to map a score by John Cage, and George Brecht's score cards from the [Water Yam project](#) (with David Tudor in a mediating capacity). What the compound score does is to invite an purely *external* vantage point: in this case the architecture with the modern acts and objects it proposes. The performance brings this into the realm of experience in a way that it was surprisingly easy to appropriate emotionally. When we were done the couple had effectively *moved in*. Version 2023 of *Water Yam*: a Fluxus performance mobilised as a post-pandemic house-warming party.



Plan of the house and property in Langmyrgrenda used to establish the score (John Cage) by dropping randomly 7 available cut-out circles, which were then taped and used as location for the George Brecht performances.