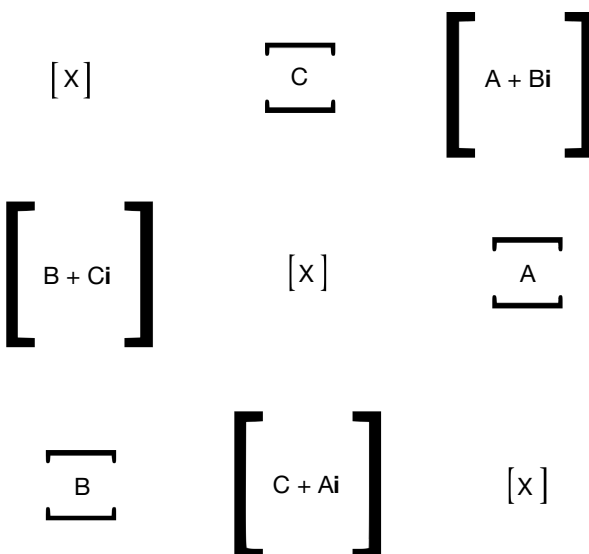Using the app **Bildesøk** developed by the HD-lab at the NLN (National Library of Norway), to explore the compound of text-image as units in their won right: edits…

What if we take the compound of text and image—sampled from an archive of published items—and consider it a unit? Can we name this an *edit*? If the 'edit' is the joint unit of text and image, then we have a compound that is a crossroads: indeed, the text and the image usually have each their provenance. The edit is then a crossroads between an image provenance and a text-provenance. The context for exploring this possibility is a search *app* developed by the NLN (the HD-lab) called **Bildesøk** (image-search): a search word brings up hits in book-pages with images.

It allows to plan searches, programme readings and mine text contents using images as an entry-point. So, when doing visual research it is possible to mine the simple of texts that come with the images. A 3-point registration can then be defined as 3 edits where the domain of interest is dis-covered between them: a domain which is covered by neither of the 3 edits, but to where they point (as a vectorial sum). Whenever there is a 3-point registration within a—or, between—book-volume/s, it possible to triangulate in a this specific sense: what *traverses* the whole-parts.

Which means that if we have 3 edits—A-B-C—then we have a triangle as defined above, *when-ever* the vectorial sum between any two edits equals the remaining 3rd edit. That is: $A + Bi = C$; $B + Ci = A$; $C + Ai = B$. Then there is *other* X to which the edits A-B-C converge: X is the gravitational centre of A-B-C. In each vectorial summation, the third element becomes a placeholder for the other X. So, if $A + Bi$ is our vectorial sum, then we will substitute C for X (as in the diagram to the left). Evidently, this will change for each vectorial sum, so that there is a positional value of the 3rd which is always the 3rd edit.

$$[X] \qquad C \qquad [A + Bi]$$

$$[B + Ci] \qquad [X] \qquad A$$

$$B \qquad [C + Ai] \qquad [X]$$

In the gate-diagram above, the pattern of permutation of the large, medium and small brackets is iterated in the way the vectorial sums from triangulating edits, is iterated in the vectorial sums featuring superficial compounds, and their entangle-ment with deeper elements, that become superposed with the real X. In the model above the X-factor intra-acts with the compound: marking/changing them

A-B-C thereby alternate to be a placeholder for the deep element X: the X-factor. Hence, the work of a deeper level of reading is going on in parallel with—and behind the sciences of—the surface-reading that we do by matching up the edits in pairs. As soon as 3 edits triangulate, this is unavoidable. At one level triangle features whole-part relations: 3 wholes and 3 parts. The point being that they are traversed by X which is the target/objective. A triangle of edits therefore can be seen as a mereological compound.

So, what we have done here is to state that if A + B**i** is the whole then C is a part. And it is as parts that A-B-C are responsive to X (while the vectorial sums are not responsive to X). So, the edit, 3-point registration and triangulation is the basis for *fiction* (the vectorial sum as a proposition on the whole) and the *affordance* of fiction to be marked by the real. What defines fiction, counter illusion, is that if can be *marked*: illusion is a world unto itself and *contains* its own reality.

So, illusion cannot be marked by the real. At this point, it becomes possible to outline a statement on the difference between editing and redacting. Superficially: as editing is constitutively linked up with fiction, redacting is locked up with illusion. Here we do not intend to polarise the relation between fiction and illusion. While illusion will redact fiction, fiction will edit illusion. These two approaches are very different—as a generative process, illusion will trail conspiracies in fiction; while fiction will add to illusion, by moving up alongside it, and proceed to deconstruct it.

That is, deconstruction in the sense that Derrida took from Nietzsche: Abbau. That is, not only disentangling the whole-part relationships of an edifice—whether illusory or fictional—but also adding itself alongside the construct, moves unto a "radiographic" interception of the other X, as it traverses the compound (which by now we see as a whole-part constellation): then X acts as a prompt to a special kind of imagery: the edit therefore can be pursued unto theorising the dialectical image. Walter Benjamin's Denkbild (or, thinking image) in this interstitial space.

Which means that we have now returned to the interstice between thought and image in Spinoza, in which the 3rd kind of knowing—or, intuition—articulates with his understanding of intuition emerging in humans, originating from a *thinking thing*. In Spinoza's sense: G-d, or *nature*. Nature is immanent (*natura naturans*). Nature is transcendent (*natura naturata*). What is interesting to us here, however, is his sense of *common notions*: these are *not* necessarily common in the sense that they are widespread, but common in the sense that common to humans and nature.

Besides the fact that making them widespread—should we be successful at hatching common notions—common notions have a resemblance to *disordered systems.* That is, they are generated from the cross-pressure between endogenous and exogenous forces. Which is where we pass from a muddle (*in medias res*), emergent pattern-perception (*in limine*) and agglomerate into such interceptive swarms that come with a cultural history (*res publica*). Which means that the common notions do not have precedence as Plato's ideas. If they are common, they are also emergent.

If illusion is the shadow turned to passivity in humans, it is likely to spring from unattention to the deep play of the the parts A, B and C in a triangle of edits. Instead it remains enclosed in super-ficial notions, turning to idiosyncrasy with the detail of facts. The belief that facts exist without fiction, belongs to the realm of illusion. Here the facts—and the command of facts—is somehow wrested from nature, and are not common notions, in the sense outlined above. Common notions ensue from the possibility of teasing out ideas that are *curious*, *non-human*, or in contemporary parlance *post-human*.

parts at deep play

common notions

superficial compounds

A model of the *generative dynamics* in triangu-latingedits. Edits lend themselves to this kind of experimental modelling because of their hetero-structural character both in relation to text and image, as a crossroads between 2 provenances

The *gate*-diagram on the left bottom of the first page [*recto*] can be used to model this sort of relation: the principle of how the matrix is built is applied in the way that the permutations of A-B-C are design-ed. While the *swirl*-diagram to the left on this page [*verso*] can be used to model the kind of relation where superficial compounds (sets) can articulate with the rhizome-like play of parts, and between them the common notions as the active and hetero-structural layer of events X, that constitute the distinctive traits of *disordered systems*.

The common notions are floating signifiers that ensue from the workings of a *mousetrap*: the floating signifier typically is emptied as it is open to contestation and articulation in opposite political projects. At the same time the work of opposition in emptying floating signifiers, transforms them into candidates for a different category of sign: shifters. That is, a category of deictic sign that will be activated as it is either coded by other meanings (linguistic/semiotic) or by action. Edits might constitute a third activating possibility.

In the sense that editing can provide a basis not only to hatch common notions, but to transform floating signifiers into shifters.