

Fig. 1—This illustration of Lewis Carroll's *Alice in Wonderland* (1865) by Sir John Tenniel and *Alice in Numberland* (Robin Wilson, 2009). The notion that Alice in Wonderland and Lewis Carroll/Charles Lutwidge Dodgson's mathematics and symbolic logic are sensorial and conceptual aspects of the same problems he investigated as a photographer.

The properly cartographic substance of the application of homomorphism to an event—as the event with the Dunke-dunk project January 26<sup>th</sup> 11:15-13:00 (ARW24)—comes from the *application itself*: that is, from a position of *adjacency* in relation to the mathematics of resemblance. It features the difference between pure and applied mathematics according to the joke: *a scholar in pure mathematics is interviewed and asked what is the difference between pure and applied mathematics. He says: there is no difference, in fact they have nothing in common whatsoever...*

In the application of the theory to an event in the *learning theatre*, it appears that the difference between the elements of a sum (*distributive*) and the sum of the elements (*operative*), in some aspects relate directly to space and time. Not in all aspects, of course, since in other aspects the distributive and operational *sums* result from work: the work of setting up the space (*distributive*), and designing an event-map (*operational*). Then, when we cover the territory indicated by the map—during the event itself—the distributive and operative arrangements transmute into a *layout*.

That, is the *cartographic* event: when spatial and temporal arrangements transmute into a layout. It hence results from the articulation of spatial and temporal arrangements in performance. Hence the cartographic event *is* the event of the learning theatre (henceforth, by definition). It results from 3 discrete jobs combined: **a)** the staging [*distributive*]; **b)** programming [*operational*] and **c)** performative [*cartographic*]. Which is why entering the learning theatre is always a matter of decision. It does not occur spontaneously and is always constructed. The corollary is that the learning theatre can be set up anywhere: on the only condition that it *applies* to something.

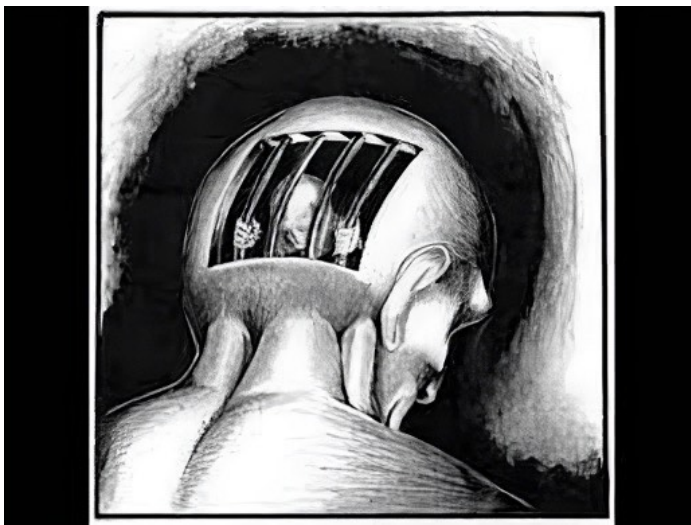


Fig. 2—Phaneroscopy is C. S. Peirce's equivalent/precisation of phenomenology. It could also be seen as a form of imprisoned intelligence, that will not see the *object* as active/dynamic. Alice imprisoned in Wonderland, as an incubation from which hatches the world as it is. [Credits](#).

It can apply to working with a logbook in which the spread is available to arrangements of items in stock (*distributive*). The second arrangement is that the keeping a logbook is *regular*, rather than occasional, and tied to other activities (*operative*). Here, the learning theatre defines a relation of adjacency between the distributive and operative arrangements. At work, it becomes devised for screening, interception and framing. This is the performative and so also the cartographic dimension. Of course, the learning theatre can be set up for other materials to which it is applicable: for instance, book- and media-presentations.

Here, the learning theatre ties directly into the [phaneroscopic](#) aspects of object-studies

that came out from the Dunke-dunk collaboration. But in in empirical mode: here, what might be called *object orientation* results from *found* rather than generated forms in the learning theatre: the selection of the item, the encounter with it in description, the inclusion of the item into deep memory. If the learning theatre is object-oriented it is also pledged to core-learning: to the enfolding of deep memory at the exit, and also progressing in assessing and knowing the *artistic core*.

In the terms of homomorphism, how we set the domain of *departure* and the domain of *arrival* will be of critical importance (Schreider, 1975). In an essay submitted to the National Library for peer-review, the domain of departure selected for a cartographic experiment connecting the Norwegian adventure with fossil fuels and the venture with digital media—in the same/overlapping—historical period, conceives the operational domain of oil-/gas-production as the domain of departure, while the distributive domain of the development in the computerisation of Norway is the arrival-domain.

The selected *kernel*—in this case—was simply *size*: the impact on size on the nature and scope of things that can happen in the construction, towing, mooring and production of a platform (Troll A), the *image* was size as communicated in various drawings, models and montages of the platform. The conjoint articulation of the two is the cartographic project, in this case. That is, the emergent [chronotope](#) (Bakhtin): a spatiotemporal compound that forms a place in memory, and takes place in perception. That is, the spatiotemporal as an extension with a locatable array of places.

The point being that the cartographic chronotope is *designed*, while the connections *between* the development of the oil- *and* computer- ventures are ones to be *discovered*, and in this sense real. Such discoveries do not act as proof, but sustains the pledge of the relation between a map and a territory. Here, the map is a case-in-point of a *fiction* that can be marked by the real (and so *cannot* be called an illusion). The aggregate of findings that may pile up this way, will eventually reach a critical threshold at which a new repertoire is hatched. Getting to the point of acting *from* the core.

How can we best locate, hatch and develop this core? Students at art-schools are often asked to do *some* writing when starting a new project. And also they may be asked to write a *few* lines of reflection in hindsight. Though generally sceptical about theory, this way of teaching practice is in this particular sense constitutively *logocentric* (and prone to endless contradictions between

practice and theory). Consider the alternative of locating writing somewhere about the *middle* of a project. Consider also that such writing needs not be authorial but can work as an editing-tool.

That is, it is located in the project so that it gathers the kernels eliciting imageries from the core: in aspects relating—for instance—to *experiment*, *narrative*, *format* and *scenario*. Without a protocol of this kind apt to set up a method of wayfinding, vital information about the core is likely to escape us. This is one rule emanating from the core: that it requires *itinerancy* to give itself up. Interception comes at the cost of interceding in some way. As the above query exemplifies.

The feedback I give to MA1 students on their first logbook is of this kind. Then they are invited to follow suit. To account for their logbook in such terms, at the end of their second term. Placing the 1000-word essay they have to write, in about the *middle* of the course allows them to concentrate their focus, but also to establish a protocol of goalseeking: a process of objectification of the logbook—towards the date of presentation—based on picking up elements in the logbook that are the *same*, *similar*, *different* and *other*. Information from the target area.



Fig. 3—Lewis Carroll's (Charles Lutwidge Dodgson): British author, mathematician and photographer. He is known e.g. for Alice in Wonderland. His works in mathematics are: *Euclid and his modern rivals* (<http://philosophyofscienceportal.blogspot.com/2009/01/lewis-carroll-in-numberland-his.html>), and *Symbolic Logic* (1896). His life and work, arguably balance at the edge of common sense, photographic records and the nature of construction in imagination and thought. The complex task of settling this score. [Photo](#).