



Fig. 1—in an early draft for our collaboration, an intriguing connection is made between this photo of a walk—mobile in pocket—in a bamboo forest in Hokkaido, and *fermentation*.

June 6<sup>th</sup> 2024 Prof. Dragoş Georghiu, JREX Research Fellow Nataliia Tsyu Korotkova and myself (Prof. Theodor Barth) will venture a loosely coupled collaboration for a 3-hour slot on Zoom, conceptually organised as a *multi-sited* workshop. The focal topic from Dragoş vantage point is clearly *sensoriality*. Mine is just as clearly linked to *itinerancy*. Nataliia's focus is on *fermentation*: what is our bid on the possibilities of civilisation moves from the *raw* and the *cooked* (Lévi-Strauss, 1964) to fermentation? How will we connect, what will we find, if we sense, move & act along *this* edge?

Nataliia's question: how do I/can I (ThB) work with this question as an *anthropologist* teaching at an art-school? As an anthropologist teaching at an art-school, my work is dedicated to involving writing in artistic practice. This happens concretely by *interpolating* writing with other media—photo, drawing and other (according to need)—alongside studio-projects in which they can develop into field-researchers, as they work at articulating design in a variety of professional fields. The teaching takes place in a context of an art school w/art & craft, dance, opera, theatre, fine arts.

The model is to *develop* theory *from* practice, notably the practice of fieldwork, and the connection to anthropology is quite obvious. But it has to go further; since the reflective level, which one *ever* expects students to achieve from a theory-course, are *not* pitched for publications in anthropology (or, other academic subjects). So far, the publication standard—beyond short essays, the exhibition catalogue, or the occasional fanzine—has been set by the *exposition*: it is based on a [software](#) developed by the Society for Artistic Research (SAR), midway between exhibition and publication.



Fig. 2— A the entrance of an Ainu cave in Hokkaido/Japan.

My collaboration with Nataliia was initiated by her success—along with Nina Tsybolskaia—at publishing an [exposition](#) in VIS (Nordic Journal of Artistic Research). In connection with the Artistic Research Week at KHIO in 2024 (ARW 24), a cartographic approach to the *exposition*, as a form of mapping of the artistic research project, was tested out in a library-space at KHIO. Here the two artistic researchers had transposed a field-investigation of a cave in cultural landscape of Northern Norway (Sørøya), involving *local* materials, *methods* they had used, activated in a *performance*; alongside a videotape from the island (featuring the rock, the sea, the sound of the waves and the sound a rock used to write on rock).

The mediation between the video and the rest of the installation was achieved by a contraption involving [radio-transmission](#): bridging between materiality and electronics. This part of the installation—which is in part *sensorial* and in part *itinerant*—could serve as a starting-point from where to categorise *fermentation* as a design-trope. My cartographic

reading of the exposition in VIS pitched another aspect of mediation: featuring a work of reception *alongside* the work of production as another fermentation-example: one relating to *contingencies...* practices evolving *alongside* and *touching*. Moving interpolated between proximal and remote **Fig.1**

This phenomenon of distance will also *articulate* in our upcoming venture with Tokyo University of the Arts (GAP—the Global Arts Practice Department): the proximal digital technologies that are available to the touch. A proximal *global* space—available to the touch—in relation to what is remote in *terrestrial* space. I should want to explore this *gap* for its potential to *ferment*. And to discover, in the process, how Lacan's sideral puzzle, when applied to humans, far from being an obstacle, will on the contrary greatly facilitate urgent environmental ramifications of fermentation.

Lacan's puzzle runs as follows—he states that stars do not speak because: **i)** they have nothing to say; **ii)** because they have no time for it; **iii)** because they have been silenced. He is speaking of the heavenly constellations. Yet, the three points on his list strangely relate to *stardom* among humans: whether in the art-world, academia, mass-culture—both in the occidental and oriental cultural spheres. This human reverberation of the stellar is often also characteristic of art-students when they are asked to say, or write something. Let us take it seriously (rather than laughing it off)!

If there was a gender for each person it would indeed make it difficult to express *anything* from matters of gender: yet if the key to our consciousness of what/who each one of us are—in the scope of nature—lies precisely here, then we may have no other choice than to proceed in that direction. **If** the transformation of desire *into* consciousness is at the core of an artistic education, **then** the way to find our place in an artistic practice lies precisely here. That is also Lacan's point about stars: their propensity of moving and returning is what makes them *real*. Am I real?

It adds to two other questions that are more readily addressed in an artistic education. Such as: *do I have imagination? Do I understand symbolism? Am I good with both?* The question “am I real?” has traditionally belonged to this family of questions. But it is a question different from the others, because it is the *star-question*. Breaking out of the name of fame syndrome (particularly as/if it is achieved). In my work as a theory-teacher, the question “am I real?” is *not* a philosophical question. It can *also* be framed in psychotherapy. I am working with it in the framework of *anaptúxis*.

Which means that I am *neither* working with human pathology *nor* -potential, but the development of new natures through unfolding: to this end I have developed a method of *interpolation*, based on a transposition of Lacan's nomenclature to the practice of *anaptúxis*. In the Zoom-workshop in Tokyo—featuring the triangle between Bucuresti, Tokyo and Oslo—I would like to initiate the students into some basic practices of *anaptúxis*, as an invitation for them to find and explore their own, in the form of a *logbook*-project of a duration from the workshop in June till October in Japan.

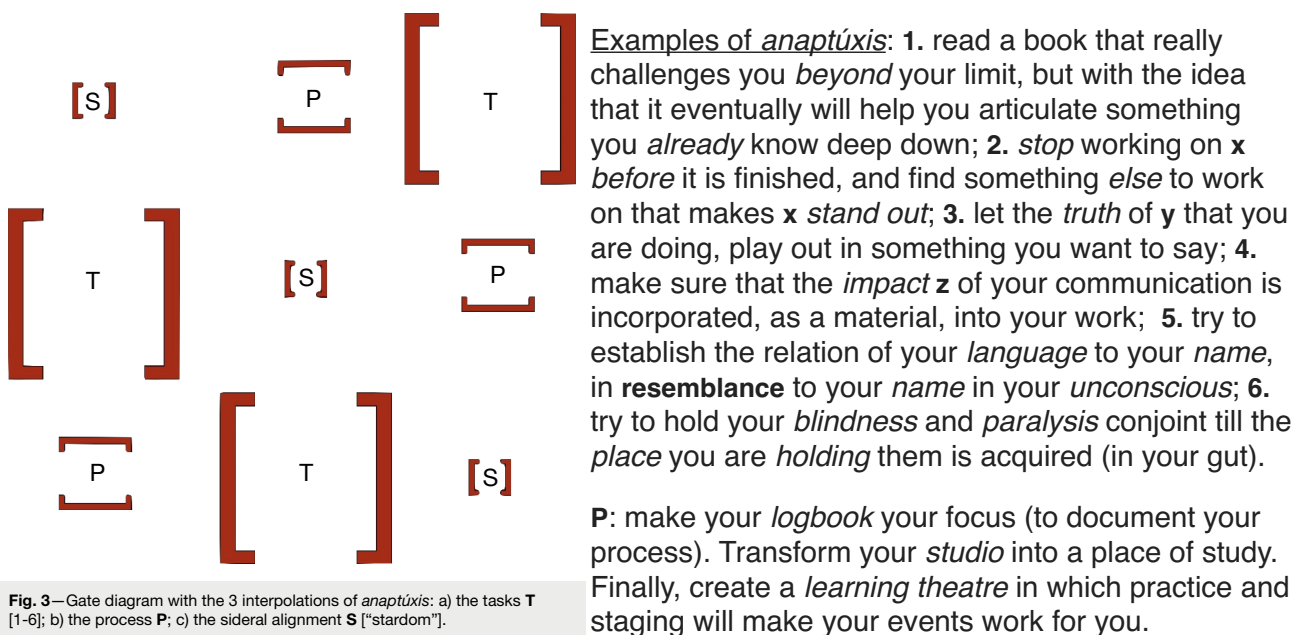


Fig. 3—Gate diagram with the 3 interpolations of *anaptúxis*: a) the tasks T [1-6]; b) the process P; c) the sideral alignment S [“stardom”].