Bojana #02

stalking

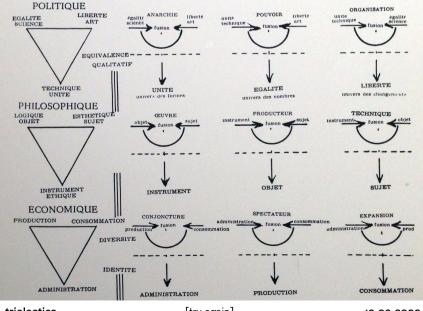


Once the transition from the **problem-solution** idea—and its surplus reside of "wickedness"—to the **situation-and-action** idea has been made. There is a need for the **stalker**: this is exactly the importance of Sophie Calle's work, in my understanding, in bridging **situationism** with an <u>OULIPO</u>-style **pofesis**.

If 'under the cobblestones there is a beach'—which is always somewhat true since cobblestones are set on sand—we have to ask ourselves, beyond the virtual beach, what would happen next: that is, when we are standing on the sand (and have left the cobble-stones). What then? What is the new situation?

On the banks of the Seine there are now long stretches of sandy beaches, some-times adjoining the street-lines. They are enjoyed by Parisians at summertime and used as actual beaches. The question is, of course, whether we ever wanted this. We being the ones to subscribe to the imagery.

Therefore the question emerges as to how we could submit the artistic proposition to a kind of **test**: here, **stalking** might belong to the category of 'good ideas' in the Deleuzian sense [#o1]. Along with Asger Jorn's idea of **détournement**, Bourriaud's on **superposition**, and Simondon's **individuation**.



détournement

In Danish painter Asger Jorn's activity as member and contributor to the situationist international, he pitched an idea which is 'good' in the Deleuzian sense [#01]: his idea of 'détournement' which <u>Bourriaud</u> [2000] also calls 'détourage'. The work of the past must be reinvested or disappear.

Bourriaud defines détourage as the superposition of images; which—at least terminologically—connects détournement to quantum physics. That is, beyond superposition, to entanglement and intra-action. Jorn himself makes this connection in *De la méthode triolectique* applied to general situology (1964).

This is the **same year** as Gilbert Simondon published his doctoral thesis— *L'individuation* à *la lumière des notions de forme et d'information*—which is **also** referred to quantum physics. While Jorn refers to the philosophical work of quantum physicist Stéphane Lupasco, Simondon spans the quantum field.

They are both interested in **broadening** the field application from the subparticle level in physics, to what might be called **the physics of the living**: that is, what applies only at a **sub-particle** level in physics, expands to a broader field of application at the level of **life-forms**. Simondon targets **individuation**.

That is, based on the generative output from the communicative interaction between formative and energetic processes—what he calls transformational half-chains—that yields information, we can apprehend individuation; largely owing to the catalytic notion of information developed by Simondon.

What distinguishes individuation in macro-physics from living entities, is the capacity of the latter to remain in individuation without ever achieving individualisation completely. At the difference with physics at the level above quantum-physics at which individuation is otherwise achieved as a synolon.

At the difference with the symbol (**symbolon**) the synolon is **not** a tight fit—or, the kind of "zero-sum" you get by joining (**symbalein**) two shards—but rather a **specific** outcome of **material** communication, as defined above, with a **catalytic** yield of **information**: i.e., one that may be transposed, or transduced.

Transposed, when the result of human intervention; **transduced** when it can be materially be **counted upon** to happen, at some time. When transpositions occur in materials lending themselves to transposition—through what has been called **aesthetico-epistemic operators**—we join Jorn's work on **triolectics**.

That is, a kind of visual operators **modelled** on the relations between the three **primary** colours (red-blue-yellow) and their **complementary** colours (greenorange-yellow) that are derived. Hence the relation between **three** primary elements, and **three** that are **derived**. It is reinvested in a **variety** of fields.

Of which the lower picture on the first page of this flyer [recto] is a sample. The paths will vary according to whether the triangle is intercepted [perceived] or intended [made]: the difference between subtractive and additive colour-work. The perceived is subtractive. The made is additive. Different.