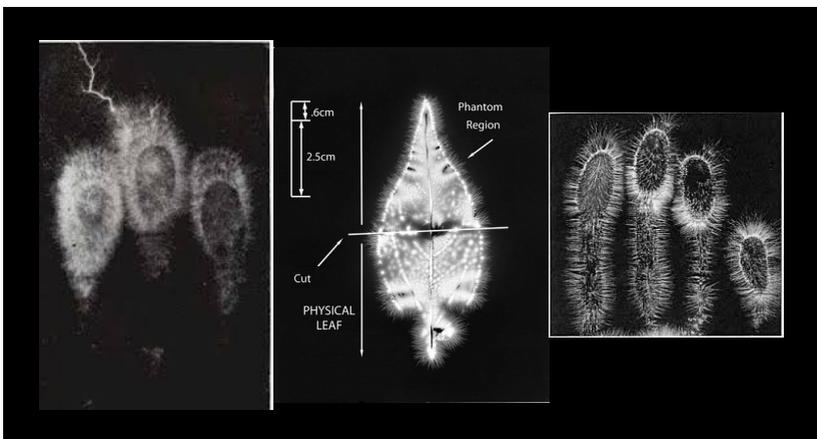




*Isomorphosis* is a concept used to determine the type of relation—and the dynamics of correspondence—that starts operating as a feed (-back and -forward), when a practice is successfully transposed from a tool-set to another, affecting the ensuing reflection both aesthetically and epistemically.

If [transposition](#) is defined as this aesthetico-epistemic operation, then isomorphosis can be understood as what can be achieved, and what starts to operate, when the practices that relate to each other through transposition are *sustained* over a certain period of time (e.g., a research project).

Then we are typically facing practices that reveal darkly to one another that they are headed in the same direction. At some point, this relation becomes *specific*. It then is possible for the practitioner to operate from a *smaller* target area, in which the acts of making & understanding become precise.



In Geir Harald Samuelsen's presentation of the *Matter, Gesture and Soul* project at the PKU-seminar Tuesday October 13th 2020—involving myself as a discussant, during his slot 09:00-10:00—on the centrality of *exhibition* as a reflective tool *both* in art and archaeology, but also on *differences*.

On this same *comparative* note Geir Harald also is interested in the role of *discussions*. When bound to the Zoom-vehicle, both *display* and the *exchange* are unavoidably *joined*, but in *negotiable* ways. In my sense, it could be interesting to establish the *backdrop* of his practice, *specifically*.

*Intuitively*, I am understanding that this backdrop of Geir Harald's is relevant to my present inquiry on *electrospheres* on two accounts. First because the effects on the inquiry from the *displacement* of the *tool*: the way of the *shovel* displaced to the way of the *rope*, as a problem of *transposition*.

How does the displacement *from* the shovel & brush *to* rope & carabiners, affect the inquiry, though substantially concerned with the same/similar thing? This question is parallel to the one I have asked about digital technology: moving *from* computer *to* wiring in the task of *programming*.

This transposition is the problem of the electrosphere. When I continue to proceed from what I called intuition, it is on the grounds that *aesthetic* operations have epistemic *consequences*. So: the way I intercept/receive Geir Harald's haptic drawings from his previous world, link to *energy fields*.

They are spectral in the sense of the *early* aesthetics that accompanied the attempts to understand electrical phenomena: such as the *electro photography* (or, Kirlian photography). Leaving an object on photo-emulsion in a high-voltage field. These are conceptual variants the *grey room*.

The 'grey room' is here taken to determine a *third* space—distinct from both the *white cube* and the *black box*—resulting from working, as it were, *directly on reality*. The artefacts ensuing from these operations will have a different status from objects constructed in the white cube/black box.

One may foresee a class of objects that includes both the artefacts developed through *use*—sometimes through *manufacture*—by *archaeologists*, along with *artists* operating in fields of inquiry where the aesthetico-epistemic operations invests *making* with tasks of knowing.

Evidently, the archaeological discourse (joining exhibit & discussion) already falls short of the *modernist provenances* of the white cube and the black box. Yet, the discussions on knowing through making are very much alive in this setting: cf, Tim Ingold's contribution at KHM in November (2019).

If the displacement caused by tools is understood in the framework of transposition, what we may be discussing is how *shifting* between tools can *triangulate* with the substance: that is, essentially what we drive at knowing, without knowing beforehand what it is, yet knowing as it becomes *specific*.