tout est interdit

What is the relation between *learning together*—as the forest spirit, the land artist and the oracle of Durmusoglu did in DigitusR—and the *learning* taking place *across* and *between* the flyers of this series **#01-06?** Clearly, the flyers, as a set, feature an *ecosophy* (personal philosophy) of the "oracle".

Yet, the set is built on a more widely applicable notion of *oikonomia*. Which features in the way that *no* single flyer (*none* of the elements of **#01-06**) relates *exhaustively* to its topic: the compression into an A5 sheet forbids that. What characterises them is that they are **a)** adjacent, **b)** possible.

As such they are brought down to articulate in 6 modes: **1)** *attempt*, **2)** *try again*, **3)** *do something else*, **4)** *return*, **5)** *unlearn*, **6)** *cross over*. They are *steps to an ecology of transactions between language and action*. It rejects two things as *violence*: that transpositions are **A)** *exhaustive*; **B)** *empty*.

"What was said in the forest, stays in the forest"—this statement reflected the concerns of what the Italian philosopher Giorgio Agamben has called *oikonomia* the principle of which is vested in an *immanent* relationship between a **i)** *constituting*, **ii)** *constituted* and **iii)** *nested* element. *What of it?*

It constitutes one of several attempts at *precisation* of negative *dialectics*. Another is A. Næss system of *precisation*, bridging between *deep ecology* —featuring the *methodological* application of precisation at one level—and *ecosophy*: which is deep ecology *transposed* in life and social relationships.

This transition relates to the DigitusR statement—*what was said in the forest, stays in the forest*—in the sense that the event was an *experiment* in 'deep ecology' (featuring in **#02**) and subsequently transposed unto the *realm* of ecosophy (the different *personal philosophies* of the 3 participants).

It relates to *oikonomia*—the transactions and rules of the *house*—in the basic sense that if pretending, or feigning, to bring the total event into the realm of our current lives we would *loose* everything. The idea that 'the winner takes all' leads to a *complete* loss. This is indeed a paradox.

However, *staying* with this paradox opens for *analogical thinking*, whereby the "triolectics" (Asger Jorn) of precisation—featuring in **T**, **U** and **R** (**#02**)—is transposed according to a mechanism which is *not* dissimilar from photography: when the shot is taken something is *given* off, and *left*.

Which is subsequently *retrieved* in the dark-room. So, the transposition takes place from the *camera lucida* (the experiment in deep ecology) to the *camera obscura* (the learning outcomes in personal philosophies, or ecosophies, which are different for the three entities in **#02**). *Unlearning*.

Without the 'gap of unlearning', there can be no learning. This is intrinsic to the internal logic of the flyer-set (**#01-06**). It starts with 3 elements, and closes with 3 elements. The first three elements (**#01-03**) are a linked in way identical to how the 3 elements (**T, U, R**) are linked. But what about **#04-06**?

Well, this is where there is a *mirroring-mechanism* to account for the transposition where (**T, U, R**) are reflected in (**T', U', R'**): not metaphorically, but performatively. According to the logic whereby ecosophy is deep ecology in *performance*: Næss' site **T**, building **U** and living **R** at Tvergastein.

There are two sources of *error* in regard of the deep ecological experiment of DigitusR: **1)** the decision of wanting to *unroll* the experiment in its *totality*; **2)** the decision to *detach* completely from it and say 'there is *nothing* there'. In both cases, outcomes are prevented from occurring. A form of *violence*.

The point being that the ecosophies—or, personal philosophies—of the forest *spirit*, the *land-artist* and the *oracle* of Durmusoglu, outside the pre-cincts of the Long-finger marsh, *are quite different*: in terms of *where* they live, the *dwellings* they have built and the *time* they have spent there.