



#06 exhibits theodor.barth@khio.no



This is book-*Time is falling asleep in the afternoon sunshine* (2019), back of book title by Alexander Smith, appearing in *Falshorn 431* by Ray Bradbury—A book on reading, writing, memory and forgetting in a library of living books. An activity under the editorial direction of Mette Ekedevsen. Soft cover w/jacket, 290 pages, 18 named contributions (text), 144 illus., a list of 91 books learned & lost by heart, a shadow-library of 120 books considered for this purpose, a list of 241 reference books that were relevant for the activity, in sum a richly annotated meta-library catalogue.



In this descriptor the texts of the anthology and the illustrations are considered as library meta-data. The illustrations are placed after the last materials in the book (in the manner of older art-books). The volume is one to have and to own, like a library. To read and to read. A book of read.

KHIO [crossword] 10.01.21

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During my preparation for an artistic research conversation with Mette Ekedevsen—having the value of her living books initiative—I had to determine how to not to read myself be involved in working with her book in the matter of a project. Especially, as I have about the complete my reading. Reading the book in full—in an entourage of project readers—could readily make me act on the assumption that I should be able to review it, that I had full, then at least its essence, what the project is about. But that would entail that I considered it a project, and also that I made myself a part of it. So, I solved the book in two walks: on the one walk I had the book in a knapsack as I hiked across Nordmarka—a lush forest outside of Oslo—following the direction of the sun. The other walk, the smaller one, was to cross the book itself, by spending sufficient time to read my way through, to present anything, it would have to be something that I read well, which is why I proceeded to make this file. I had it proceed with a certain amount of care—developing empathy and meticulousness—but also driven by the wish to operate as effectively as possible. Moving, making, measuring. Operating as the promoter of Kafka's novel—the *Castle*—in that I was called for this job, but taking one of not seeing confirmation for my employment, I did not think of my activities in performance terms, but employed myself at working as the supervisor of Mette Ekedevsen's terms. Can something be in display without being exhibited? I sensed that this question could serve to characterize the attempt in *Time is falling asleep in the afternoon sunshine*. The question could also serve to characterize a book: any book is a form of display, but is a non-exhibitive type.

The book is local—both to the writer, the reader and the editor—in the sense that it conveys a sense of place. But it is also generic, not too specific. Maybe it is possible to hold that the book does not take time, but that it takes place, or it takes time till it transpires into a venue. But how to conceive something taking place in the abeyant space that separate & link the writer, reader and editor? In a self-induced trance state, this image appeared to me: I take in procession of black cars, resembling the Austin cabs they have in the UK. Mette was the driver in each one of them. In the back seat, the authors of the volume—each in their car—were sitting in the back seat, with enough space for leisure. While I myself was walking alongside, with the possibility of being for a time being the ascending potency from actually doing so. We were together but on asymmetric terms. As such, the book is of little consequence for the course of the story really that we tell on on Earth. But not to consider it as a need—a possibility, having a potential, the longer it goes in: this is the place of the book, if seen in prognostic terms. As a need it is a possibility, it may not stand.

KHIO [crossword] 10.01.21



In my own research, I am concerned with how the practices of drawing and writing hatch and facilitate a *materialist* sense of time: one *close* to the time of physical matter, not identical to it, but mediating it. Working on our own receptivity to a time *slower/quicker* than the body's and *closer* to matter.

This interest in interwoven drawing and writing reflects my work with *portfolios* in design—collections of non-same elements that are generative—where drawing can range from sketches, skilled portraiture, to descriptive geometry. I am interested in how it can be achieved through other practices.

In the following text (*verso*) I am comparing two other practices: delivering a text learned by heart, and carrying out a 24km walk. Corollary practices: selecting images and samples from reading. An experiment of transposition is carried out on *Time is falling asleep in the afternoon sunshine* (2019).

I don't remember the title of the work (Laurence Rassel): 'le souvenir n'est pas le contraire de l'oubli, mais son envers'. In this text, recapitulation is in a serif font, while momentary recollections are in a grotesque font. It is the between space that separates the two that vehicles meaning, in the sense of Derrida. I cannot but help thinking about Derrida's long swims (like, up to 6 hours or so). There is a time consuming element in Laurence Rassel's turning to and from the two fonts. They invite abductions: we never know all the premises, but only some of them. This is enhanced by the context of the piece, in which this contributor travels back and forth to Japan. Hence the piece is one striking example a geognostic form of knowing emerging. Related both to particular facts and taking knowledge of a monstrous, techno-organic object (p. 275)

mathematicians would experience natural numbers as a moonscape). Neither world nor body: a terrain. (p. 239)

To remember the common choreography that is our

This flyer is about how I worked with Mette Edvardsen's book (2019) *Time has fallen asleep in the afternoon sunshine*, in different phases, up to a conversation we had planned for the Artistic Research Week (2021), in which I took the initiative to speak with Mette about [transpositions](#).

From a general understanding of the concept of 'transposition' the book is an obvious instance: the contributors to the anthology were invited from a group of people who had found each their way to memorise books and deliver them to library users, as though they were the book itself.

In sum, they had developed practices of making do of this task, that are related in the sense that they all respond to the same task. When subsequently invited to write about their practices in the anthology, would something of the practice be preserved, and would they still be related?

This is the simple question of transposition. However, there are some technical aspects of transposition—discussed in an article published in JAR—which briefly is about this: how it is possible to preserve something, when moving from practice to book-essay, without resorting to mimesis?

The book does not ask this question, though it is implied by some of the contributions. For my part, I decided that I would not use time before—nor during—the ARW conversation with Mette Edvardsen to explain the concept of transposition. Neither to her nor the audience. Too time-consuming.

Instead, I proceeded in an experimental fashion to produce some materials of my own relating to the book: but these materials could be produced in a participatory fashion—as though I was part of the book—since this readily would produce a mimetic way of working, which is what I did not want.

My experiments were carried out in two stages, but had this in common: I let the **a**) aesthetic work precede the **b**) epistemic work. In the first experiment **1. a**) I carried the book through the Nordmarka forest, following the direction of the sun; **b**) I reflected on the book in the light of the walk.

I consider the compound as a single *aesthetico-epistemic operator* (Schwab). In the second experiment **2.a**) I made short write-ups from each of the book-chapters, **b**) I linked these to images *selected* by Mette—ones that did not illustrate the text-contents—using a random generator (1-18).

The output was *18 images* and *short texts*—one for each chapter—in a sequence that could be easily permuted, if needed for the discussion. The output from the second experiment too, is a *single* aesthetico-epistemic operator. *Recto*: images from experiment **1** (*supra*) & experiment **2** (*infra*).

My working-hypothesis is: if the transfers from experiment **1** to **2**, features a transposition then it has been *demonstrated*, rather than told/explained.

Corollary: if the experiments 1 and 2 are non-mimetic and do not substitute each other, the relation between practices and chapters would be the same.