

#06 cabbala

עמינְה

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The first Norwegian academic geologist—Balthazar Mathias Keilhau—was also drawer, involved in the management in the Drawing School, and a co-founder of the physiographic association. Based on his extensive *fieldwork* all around the country (from 1820 onward) he developed some theories.

He notably broke with the *natural history* tradition, and two competing theories on how *rocks* come about: Neptunism claiming that under water sedimentation was key, Plutonism that favoured volcanic eruptions as main cause. Keilhau's were internal to the rock: *metamorphosis* and *transmutation*.

For this he was dismissed as an *alchemist* by his successors. However, as an *empirical* researcher his interest was in *generative processes*, *disordered systems* and *crystal migration*. The pockets and encavements that reveal the unique processes of a rock-mass. The science he called *geognostics*.



The *surge of substance* in the subject matter is at the core of cabalistic ethics. With regard to the Maharal, his colleague Rema said that his teachings were like *perfect oranges in a silver basket*. One of Rema's students who was sent to Maharal to study with him, and experienced it.

That is, he didn't comprehend the imagery before exposed to his teaching and could experience it for himself. Whether the study-practices people develop yield oranges (in a silver basket) or other things, it is in the eyes of a *third*: a witness to the surge in the subject matter that takes/moves form.

So, this is another aspect of the ethics of creation: to yield understanding in a witness, the knower must first *create* his subject matter. Evidently, communication runs deeper than wire/less information-transmission, since it has something to do with moving and shaping the *subject matter* from within.

It is *elevated*: like a mountain being elevated by the minerals surging from within its pockets, crevices, layers or cavities where its elements are discovered in their purest state. It will tell something about the age-old movements within the rock of this particular mountain: crystals, oil/pockets etc.

Here, these are in the sense of *exploration* (before exploitation): made out. In exploring the chthonian Oslo, there are some rugged basement structures accommodated into the rock. There are the [beer halls](#) under the Gamle Aker Church, for instance, or the rough vaults of [Hulias](#) under the City Archives.

Hulias is a *gallery* in the literal sense—with its four arched vaults—with a roughness that combines an *organic* sense of inflation with the *rock* that arms the foundation of the archives on a slope down to the muddy bed of the Aker river: rich in clay, slippery grounds where things easily *sink in*.

The space is entered through a *metal door*—midways down the slope, midways up from the river—and holds its own reality. On the site in question it is a location *against all odds* on the actual site. *Nothing* about it is site-specific: rather it is bewildering, dislocated and liminal in its affordances.

It gains stability only as the visitor—transformed into a witness—takes experiences what is being *shown* there. The gallerists and artists conjointly develop the agency of each show, revealing this underground body in new ways. The shows thereby appear more as excavations than as exhibitions.

Hence the surge is what raises the *location* above the site, where the items of the show constitute the subject matter of the space, and are elevated from the ground as they acquire substance. So, the Hulias space is not a passive space, but a *partner in creation* to the projects shown there.

It becomes a partner in the work to *level up* the selected projects that are displayed: an experimental hatching space that is *not* an incubator: *display*. Rather an archaeological dig for the surge of substance into the subject matter to show, and elevating the surge features a bid on creationist *ethics*.