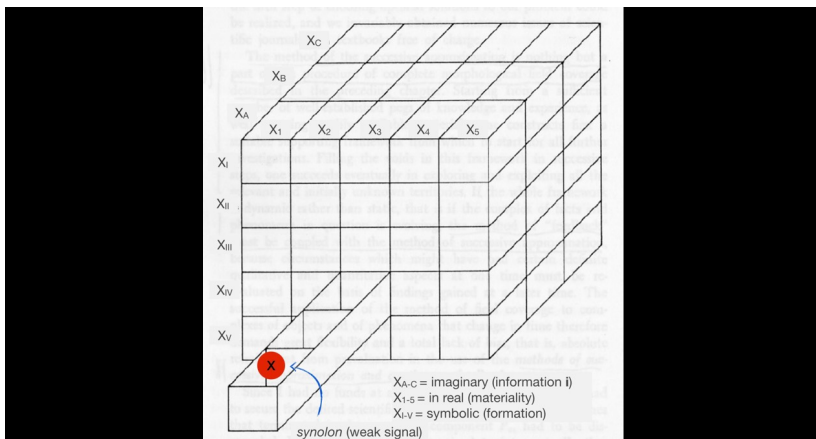


A concrete example of Igory Mansotti's notion of *anthroponomics* lies in selection of materials coming out the woodwork of Jørund Blikstad's *Schaft*. The *model* from which the choice of *ebony* and *mahogany* in this work ensues—that would be applicable beyond it—does not really exist.

The decision to use these materials came out of the combination of a “toxic choice”—from the vantage point of political correctness—and the simple availability of these materials in local storage. The use of ebony in the eyes and mahogany in the carved shape changes with an external/internal view.

These materials are used in a figuration of the Egyptian deity *Taweret*: a female compound of a *hippo*, *crocodile* and *lion*. The hippo and croc are both animals of the Nile: they are opposed. The lion, as the third element, is a land-animal. In this equation it constitutes the simple *power of strength*.



The imaginary and the real are considered as parts of a whole, the imaginary is no longer just imaginary; neither is the real *merely* real. A mereological concept of the imaginary and the real—as parts of a whole—therefore will hatch and invent *symbolism*: a *third* which is neither imaginary nor real.

The symbol is therefore amenable to a *practice*: a practice extending the notion that opposites eventually will come together (in the whole in which their stakes are joined). The idea that a material can become so thin and dense that it eventually will collapse into a *hole*, is a case in point.

Since it is in the nature of the symbol—in the above *mereological* concept—that it will always stand corrected, it remain postponed in our anticipation, and ever contradicted, it will also be guarded. Not by paradox and hybridity, as commonly assumed, but by a special permutable entity.

Such as the Egyptian deity Taweret that stands in a *permutation* between three species: the hippopotamus, crocodile and lion. In Jørund Blikstad's *Schaft*, she stands on the threshold of this unstable compound that we have conceived as a whole: the whole of matter and space. A black hole.

The machine-like contraptions—underlying the readable signification of Egyptian *hieroglyphs*—have generally clear but unknown metaphysical functions. In the exceptional case of Taweret, the function is known. In Blikstad's piece she stands at a mouth where contraries beget offspring.

She can withstand unity between opposites by a counterpoint: she can hold them long enough in one shape, till the next takes over. Thereby introducing an asynchronous—or, anti-mimetic—mirror between the contraries. Alternating within a permutable pattern of three, will always *eschew* duality.

So, in the tension between opposites *something else* eventually will emerge. Essentially, the opposites need not collapse for unity to prevail. What instead starts to happen is that a *third realm*—between unity and the multiple—will emerge. The *value* of this realm is intrinsic and unalienable.

This is the realm where the machine-like contraptions apply. That is, a realm of *problem* that lies *between* the *troubles* of human life on planet Earth, and their *solutions*. The hatching, invention and the cultivation of a *realm for problems* that do *not* have to have solutions in order to *earn their keep*.

In fact, the realm of the sustainable problem *without* solution may deserve our interest and commitment. Since problems are *sustainable* not because they can be solved, but because they are *permutable* (as 4D puzzles). That is, patterns that can be sustained as long as they are *in performance*.

Here solutions are *kept out* of the equation, because they are *seduced*—or, attracted—rather than *produced*. Which means that *judgement, decision* and *selection* becomes of essence. That is, there are *no solutions* to which *judgement, decision* and *selection*—i.e., responsibility—are *not* integrated.