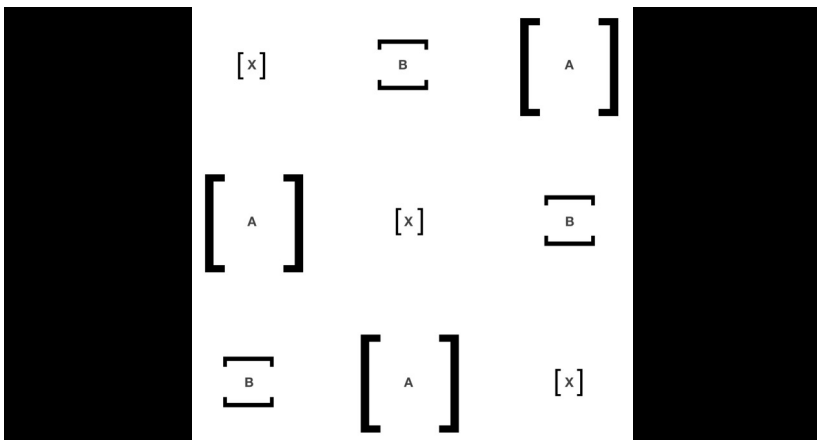




Perhaps the hallmark of [anthroponomy](#)—as the part of artistic research devoted to the *design* of theory as a practice—are two major loans: from *astronomy* and *archaeology*. On the one hand, it is pledged to *interception* (*the apparatus and...*). On the other hand, to *excavation* (*...its making*).

Though it defines the *interstice* between anthropology and anthropometry, its *possibility* comes from elsewhere. It derives from a *primordial* gesture of *artistic research*: which is to define by *adding (A)* and *removing (B)*; and the aggregate of this, defined as *process*. What adding to subtracts *from*.

In its invented tense, *subtraction* does *not* mean removal, but a proposition that *differs* from abstraction. It exists & unfolds as an *exchange* with an environment (**X**). *Making a difference between that is made and what is made up, is a difference that makes a difference.* A value with a hatching potential.



The idea that the *crowding* of signs yields something else *than* the sign *itself*—whether in the making, or at work—is the point of bringing the **X**-factor into *semiotics*; and makes the point of why and how semiotics come into a flyer-series devoted to *aggregates*. It brings us to discuss criticality.

That is, the thresholds at which a critical mass releases *occasional* change, according to dynamics of causality that can reach upwards, or run side-ways. The transition from the Egyptian to the Hebrew society is a case in point. The conception of human being as a *sign* makes it worthy of salute.

This is the meaning of the salute *Salam Aleikum* in Islam: it is proper to greet someone else with these words, when that someone else is *not* just anybody (but a human being). Whether universal claims for this can be made, is the really the crux of the matter in Christianity and Islam.

The claim is made but never upheld. Moreover, it is *not* likely to be the end of the road. The point of integrating the work of aggregates into our understanding of semiotics, it that *thresholds* of the kind evoked between the Egyptian and Hebrew civilisations are *not* unique. They occur *occasionally*.

If we are presently at a new threshold of this kind, it is likely to involve *signatures*: that is, a sign within the sign (Agamben [Melandri]); that can upheld, accessed and played as long as signification is *in performance*. And, otherwise, as a musical instrument, it returns to silence—the signature.

In this way, the **X**-factor and the signature are related. In the sense that the signature is the equivalent of taking knowledge of the **X**-factor, but on the cultural repertoire. That is, available to the human realm of sharing, beyond the crowd of interceptive individuals scouting over the current horizons.

Since such crowds rarely exceeds the *handful*, the challenge lies in understanding how new paradigms equip the human majority with a new “radar”, on which the catch experiences, memories and futures that are fundamentally beyond the reach of the individual human biological life span.

So, by what would we recognise the transition of *human being* from a *sign* to a *signature*? The turn to *ontology* in philosophy—and anthropology—the turn to *epistemology* in the arts, and the turn to *feminism* in STS (Science Technology Studies) appear to constitute a triangle of the new criticality.

Drawing the line between what is *made* and what is *made up* would appear to be of some consequence. The acts of making that excavate the contemporary—whether it is in the past, present or future—will hatch the *signature* (as an asynchronic mirror) *at some point*. Invented: *not* made up.

The logic of *invention* is as follows (U. Eco). a material is selected for purposes that are presently *unsegmented* for the proposed end, the elements with the materials lending themselves to express a certain content are determined, and then made socially convertible/acceptable. *This is the drill*.