

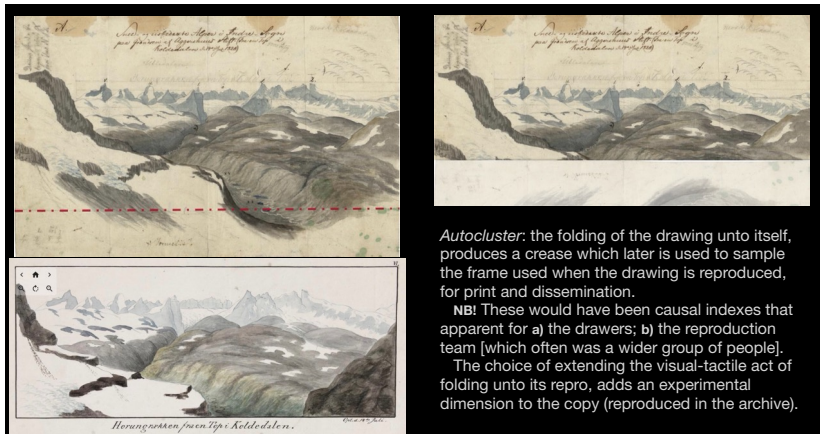


Tetracluster: drawings as common sense vehicles of discussion. Common practice of folding for safe-keeping

The successive seminars of the 112-series at the National Library—referring the *environmental* §112 of the Norwegian Constitution—springing from the study of collection of boards and manuscripts from B.M. Keilhau’s mountain-journey in 1820, with his friend C.P.B. Boeck, the drawings were analysed.

Conservator Maria Chiara Palandri had created an animated series on how Keilhau had *folded* the drawings, for *transportation* and *safekeeping*. The *principles* of drawing and the folding *patterns* reflected the *common sense* and *common practice* at the time (1820). Featuring *visual-tactile* information.

In the below example, however, the *creases* in the folded original—done in the field—correspond with the *framing* of the reproduction. Thereby the extension of *indexical* signs in the original unto *artistic proposition* in the reproduction feature the reconfiguration of causal chains in *categorisation*.



Autocluster: the folding of the drawing unto itself, produces a crease which later is used to sample the frame used when the drawing is reproduced, for print and dissemination.

**NB!** These would have been causal indexes that apparent for a) the drawers; b) the reproduction team [which often was a wider group of people]. The choice of extending the visual-tactile act of folding unto its repro, adds an experimental dimension to the copy (reproduced in the archive).

In our deliberations on the *tetracluster* and the *autocluster*—so far—we have been interested in *communication*-clusters in this sense: the vector of **a) causal** and **b) verbal** communication in the *unified field* of a cluster, and its hit-and-impact on **c) the drift/sideways motion**, called *journey* (*theoria*).

So, we have looked at communication in the sense of **a) the hit-and-impact of forces** **b) verbal** exchange and **c) the transportation** effectuated by drifting/sideways motion relating to communication as transportation. The focus on *doxa* affords the opinion/assumptions that these three (**a-c**) are *related*.

This is from the vantage point of the *tetracluster*. From the point of view of the *autocluster*, this affordance shifts into the function of an *hypothesis*. In both cases, the *visual-tactile metaphors* operate the work of *categorisation*—as the main *layered* process of this sort of communicative *interaction*.

The big difference *between* the *tetracluster* *and* the *autocluster* is that—in the latter—knowledge and its critique, operate as the *containing* framework of the *lateral drift* of opinion and assumption. While in the *tetracluster*, it opinion and assumption that operate as such a containing *framework*.

Which is to say that if opinion has to relate to *common sense*—in one way or the other—assumption is based on the standard set by *common practice*. That is, in the *tetracluster*. In the *autocluster*, opinion and assumption are held by *something else* than simply *common sense* and *-practice*.

Thereby it is indicated that the *autocluster* will be the origin and wellspring or *artistic propositions*. The *crack* in the book-case—during the rupture between Jung and Freud—being a *tactile-visual* metaphor in which the *aural* sense, the *sound* of the crack, features a lateral drift resulting in rupture.

The notion of the ‘artistic proposition’ is therefore *not* tethered to the artist. The ‘artistic proposition’ can determine all *propositions* in which an expanded notion of the *self* unto elements and occurrences in the *environment*. The purchase of which hinges precisely on their being *proposed* and accepted.

Hence, as a qualifier, ‘artistic’ hinges on the proposition; which is an artefact. It is independent of whether the *instance* of the *expanded self* is *made* or *natural*. It could be a *glacier*. Alternatively an *archive*. Moreover, the *proposition*—as the epitome of an *artefact*—partakes of natural causation.

And also, the *transmission* of the causal stratum of communication to propositions involving cause in a *different* way, will still convey the *memory* of *initial* causes to *later* causes: for instance, when a *folding* standard for drawing paper of a certain format—for safekeeping—later determines *repro*.

That is, a folding pattern used for storage and safekeeping of drawings on a mountain hike, *later* determines the selection and framing of a detail from a larger original. These mnemonic traces of cause—that are indexical—are available to the *practitioner*, of course, but later also to the “visual” *archivist*.