

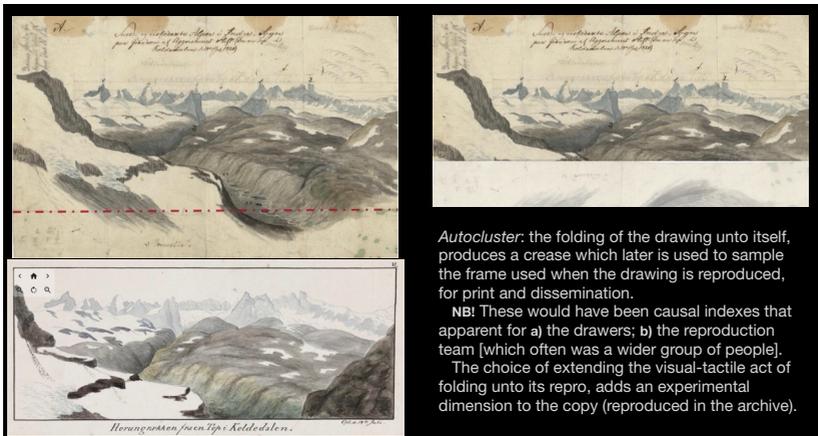


Tetracluster: drawings as common sense vehicles of discussion. Common practice of folding for safe-keeping

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*.