

Asger Jorn, *Peinture détournée* (1959) Credits

“The nineteenth century space time <Zeitraum> (a daytime <Zeit-traum>) in which the individual consciousness more and more secures itself in reflecting while the collective consciousness sinks into ever deeper sleep. But just as the sleeper—in this respect like the madman—sets out on the micro-cosmic journey through his own body, and the noises and feelings of his insides, such as the blood pressure, intestinal churn, heartbeat, and muscle sensation (...) generate, in the extravagantly heightened inner awareness of the sleeper, illustrious or dream imagery which translates and accounts for them, so likewise for the dreaming collective, which, through the arcades, communes with its own insides. We must follow in its wake so as to expound the nineteenth century—in fashion and advertisement, in buildings and politics—the outcome of its dream visions.”

Walter Benjamin [K1, 4]. [The Arcades Project](#)



Paris Arcade—Walter Benjamin and Psychogeography

When we do body-work it somehow grows a *tail*: during Kari Anne Bjerkestrand's warmup (#01) we were asked to stand still, leave the immediate hit of moving, to sense the impact of it in how our *bodies* felt. A similar round was done in the wake of Franzisca Baumann's exercises, but *voicing*.

Then, during Kristin Norderval's session, we were asked to direct our attention to the *hands*. Tails like these can last for some *minutes*, to some *hours* and sometimes even a few *days*. Each transforming instance prolongs it and passes it on. The flyers that I do work in exactly this way.

Of course, one could ask whether such tails are instances of a memory between short- and long-term memory. But the tail is *never* a full memory. Which may be why it is a fertile *soil* for sign-production, or *semiosis*. The "equation" of the tail is like this: in order to recall it must *first* deliver.

The memory held by the tail needs to be *primed*. Or, it will simply fade, swoon and vanish. So, the tail is born of activity and is passed on as it is picked up and transformed by other activities. In principle, it can be life-long. And, in such cases, it is e.g. a professional career, or a tradition.

In the [Situationist International](#), the Danish CoBrA painter Asger Jorn wrote about this: things that are learned through the reception of work—that is, in an ongoing activity—needs to be externalised and expressed without delay, since otherwise it will disappear. He called it [détournement](#)/highjacking.

Of course, this reminds us of the basic conditions of *improvisation*. But, beyond the performing arts, Walter Benjamin points out similar principles during his archival work at the [Bibliothèque Nationale](#), while he was in his 13-year period of working on the Arcades Project in Paris (1927-1940).

So, actually we are talking about the golden opportunities of learning, in a broad sense, where artistic and scholarly interests meet. Which is why it is reasonable to link the tail—and the semiosis entangled with agency—to the work of reception. Which was also Alex Nowitz point about his *lecture*.

That is, specifically his [lecture performance](#): a form of lecturing in which the points raised discursively are not only instantiated by e.g. recordings and other documentation, but the points brought up through the itinerancy of such examples—the *parcours*—bleeds into the lecture-language/contents.

Which Alex Nowitz's major point on [schizophrenia](#): when we theorise from practice, the theory bends off and moves. In this case, from Deleuze & Guattari's [schizophrenia](#), to Nowitz's schizophrenia. Discourse is directive, but it also bends off from the *rub* of practice. Which we need to understand.

Actually, this happens even with what we understand—at the outset—as *pure theory*. That is, theoretically abstract theory. This is the point with Derrida's [deconstruction](#). If we make the trace, or tail, our vantage point practice brings a glow of *translucency* in theory, that it does not have on its own.