



Link SDPD Changing Lineup Practices

The focus, in this final flyer, is devoted to *lineups*. Compilations that query attitudes before setting an aim. Lineups are neither public nor private, but a [contact-zone](#) devoted to diagnostic/prognostic. The nature of what is seen is yet undetermined. So is what might be said about it. They are trouble.

Staying with that trouble is the premise for a certain kind of estate to grow, hatch and evolve. It is proposed here that it is a [terrestrial](#) estate. And that the *Covid-19 estate* is a way to convey the work of staying with the trouble to posterity. Or, a contemporary horizon to the past, present and future.

This crossover is based on the idea that the [Beckett estate](#)—the legacy after Samuel Beckett—is not added to a body of work, but lies at dramaturgical core of the work itself. There may, of course, be objections to this bid. It is one made here for purposes of clarification and re/pair.



Link Haik W/ at Gallery 1857, Oslo

Then, if we consider Covid-19 as an estate, in the sense of a Beckettian settlement (as of *ill seen ill said*), it is *performance*—itself a form of materialisation—that will be our focus; because it substitutes the pawning of art for the concerns of political correctness, and instead pawns the *signature*.

In the pawning of the signature, lies its capacity to *hold* the act—and what is significant to it—as it is *played*; while at the same time it holds what is *materialised* by the act (if only the act as *such*) of what is *seen and said*: what is *contained*, by a teeming school of signs, and the *contents* hatched.

Staying with the *trouble* is to build it—step by step—into an estate: not one expanding the rights of human being to see and speak from *afar*, and act on a correspondingly *narrow* scope, but an estate which somehow *adds* to things terrestrial. Or, adds to the *lineup of things terrestrial*. Well-spring!

With ‘lineup’ we mean something close to what Aby Warburg called *Aufstellung*, which is clearly distinguished from *Ausstellung* (exhibit) in German. We may think of a line-up as a diagnostic/prognostic event that is *not* public, like an exhibit, neither a private screening. *Between* private *and* public.

It features an ontological *frontier* of things yet-to-be, to which they are likely to *return* when they have *found their way*. This zone of creation—or, creativity—does *not* seek an aim, but rather an *attitude*. And there might be method to the madness of *leaving* aim-seeking for an *attitude*-query.

An attitude may even be researched, in a setting that rests on that—in a step-by-step fashion—*what is been obtained from an unbearable position*. Which is why we started out with the Covid-19 estate. What was obtained in kitchen-table-workshop during the *social dearth* of a “global” pandemic.

If, for a moment, we *leave* the global *for* the terrestrial—as Bruno Latour enjoins us to—what was *ill seen and ill said* from the *uncanny* workings of video-conferencing, and a comparable *wealth* of deeply reflected home-production, are the parts which *together* make up the estate as a whole.

During *two* book-productions—one from 2020, the second from 2021—their essay contents *slid* from being *locked in* (2020) to define a professional push, or desire, in (2021) amongst the students that were working from home. It is this sort of lateral drift that manifests/materialises performance.

In this perspective, ‘staying with the trouble’ is what arguably constituted the work during the *Covid-19* pandemic as an *estate*. Which is a candidate example—or, ex-sample—of the Covid-19 estate as an alluvial from the pandemic. Here, an *ex-sample* of an estate-to-be is precisely the *line-up*.

The characteristics of the line-up is that it is *specific*: as a point of departure to make it as precise it needs to be; in terms relating to readability, to appropriation and the sense in which one has oneself. Thus determined, the line-up unfolds within the precincts of the *self* (rather *than* the human ego).