



Installation picture (William Kentridge, 2017): [That which we do not remember](#)

The problem of real change—whether it is desired/not—is that it will not be *present* unless we *remember* it. The explanation is simple: if something changes in our world, we change *with* it. For instance, if we do not complete the work of remembrance, our experience will be taken by the current.

This is also true of COVID19 and the *lockdown*: if the way we lived and worked brought *seeds of change*, these will escape our attention and our ability to learn from them will diminish unless we remember. Or, re-member in the sense of piecing together a *body*, a *place* and their *relationships*.

This we *had to* do during the lockdown. And this is what are presently doing in what could be called the “long tail” of the pandemic. Re-remembering and *claiming* are complementary. Since it has happened to us all at the same time, we are in a position and situation to learn as a society. And learn *that*.



Post-pandemic work (William Kentridge, 2020): [where shall we place our hope?](#)

The idea of a *COVID19 estate* emerged from the entanglement of event, context and signature in Samuel Beckett's legacy, or estate. The *Beckett-estate*. It has been criticised for its limiting impact on Beckett's *afterlife*. Here, we will consider it from the vantage point of reception, or concept.

The idea of formulating and taking into consideration a COVID19 estate, comes in the wake of the alternative lineups that emerged with the constraints of the pandemic/lockdown. Broadly speaking, lineups are interfaces made by students for presentations, where the work is "informed".

That is, arenas where not only feedback is given—in tutorials or writing—but where teachers, and fellow students, *interact* and can even intervene *with the work itself*. This direct communication combines material and screen elements. It is instructive on that account, but not on how to proceed.

The interaction enables the students' interception of the *attitudes* that communicate in their work, bringing up—in counter-point—the attitudes to which they will want to aspire. Correspondingly, it may be seen as the *ground zero* of reception: aspects of work which are not tied to production.

Under normal conditions, lineups therefore can carry a considerable emotional *load*. It can be both demonstrated and argued that students—and teachers in their work as professionals in artistic research—are in a *new place* after a lineup. A phenomenon likely to be linked to *proxemics*.

That is, the reconfiguration of a personal disposition, in which the cluster between the *intimate*, *remote* and *personal* becomes reconfigured. That is, in Pierre Bourdieu's terms, shaking, stirring and shifting the *habitus*. During the COVID19 lockdown this happened collectively. Suddenly and gradually.

Operations shifted *overnight*. New work-forms emerged *gradually*. The two anthologies of essays—produced by the MA students in design at KHIO, in 2020 and 2021—clearly indicate the *lateral drift* from being *locked off*, to the development of a professional *push* under the new conditions. *A desire*.

Tailing the lockdown—as the statistics of contagion are decreasing—a sample of lineups hatched during the pandemic, are likely to prevail if they either continue to serve their purpose, or are somehow *repurposed*. It is likely that the ones that will survive, are the ones born of desire.

Taking an active interest in the provenance of these emergent repertoires—either they are added or subtracted—is what might determine the potential of lineups as dis/plays. The kinds that are directed to broader audiences, without being readily categorised as public events. All terms queried.

That is, lineups as unsettled events, contexts and signatures that invite a query and a *shift* in attitude. In the postindustrial management climate, we are penned by the *fixation* on aim-seeking. Defining and pursuing aims. As though the *attitude* is of no consequence. To which we may say: [NO IT IS!](#)