

# Matching Qualities in AR

#12—Theodor Barth with Henrik Hellstenius

ARW 2022

Oslo National Academy of the Arts (KHiO)



*Originale*

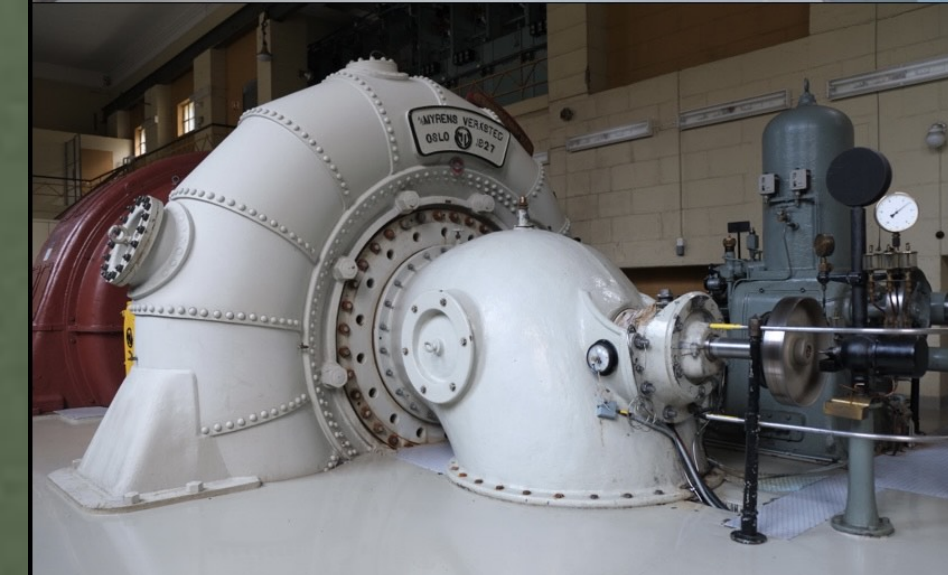
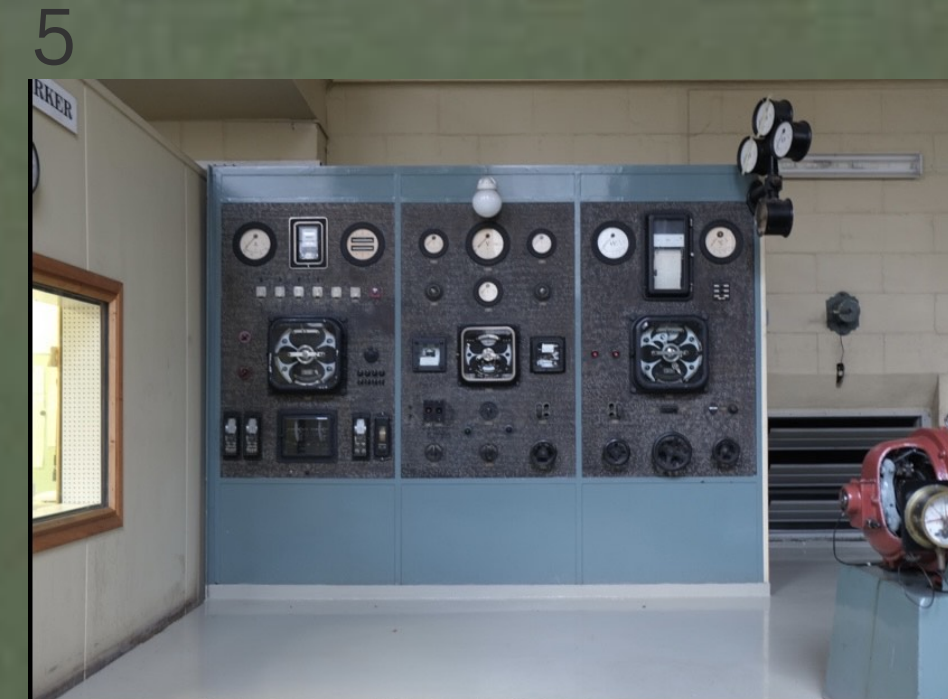
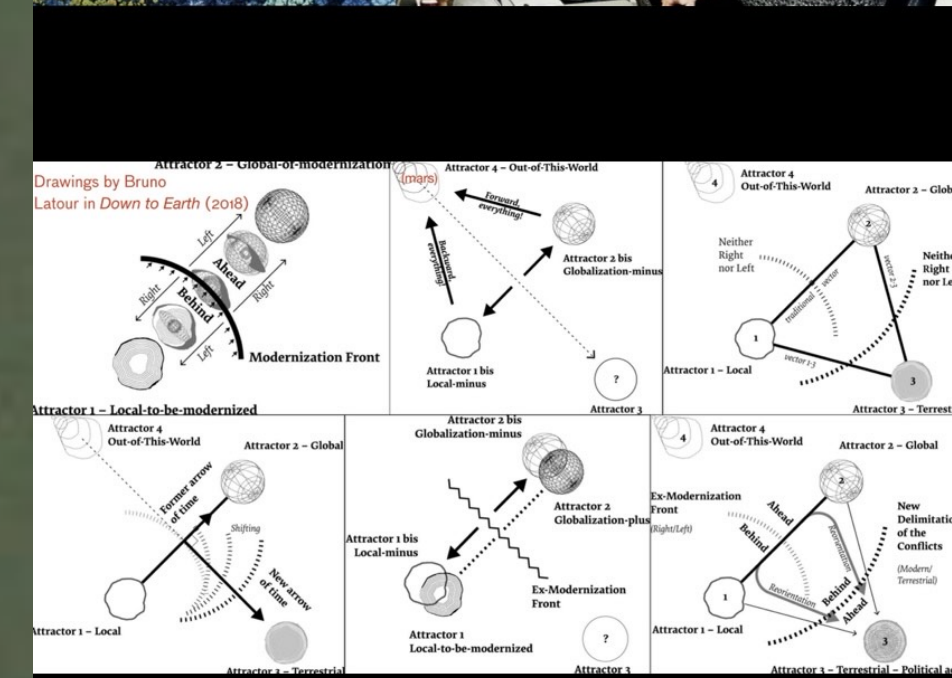
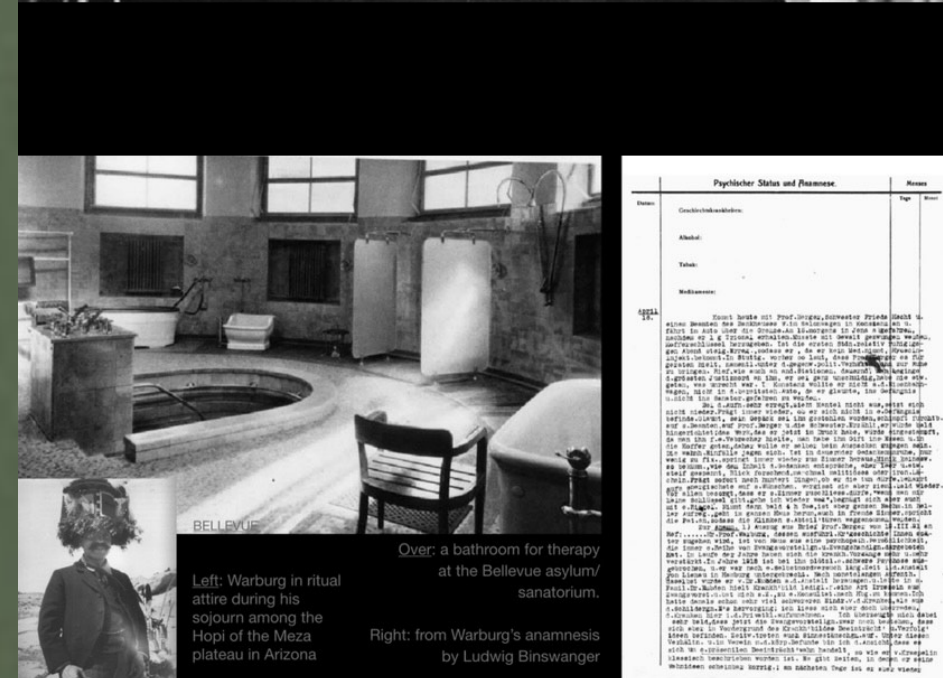
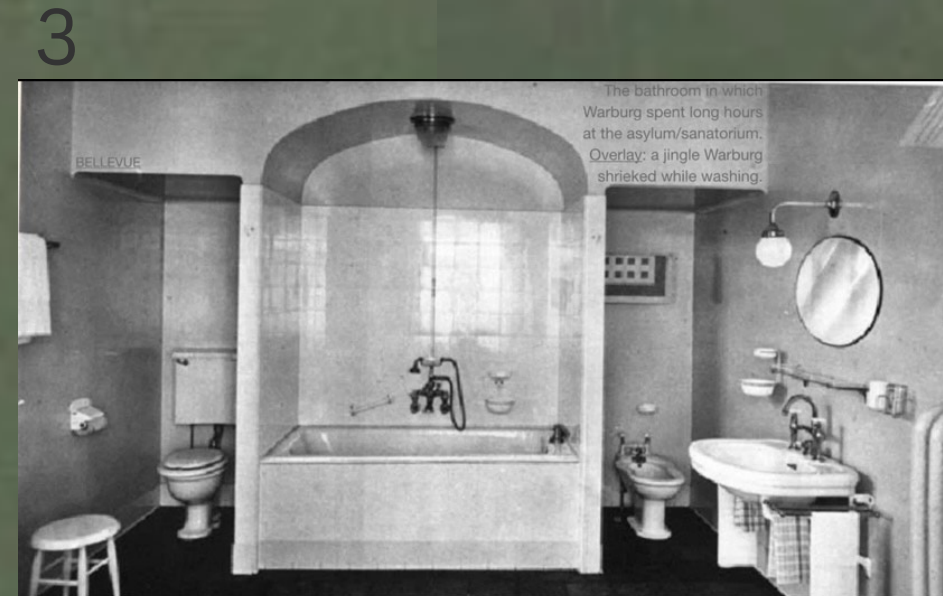
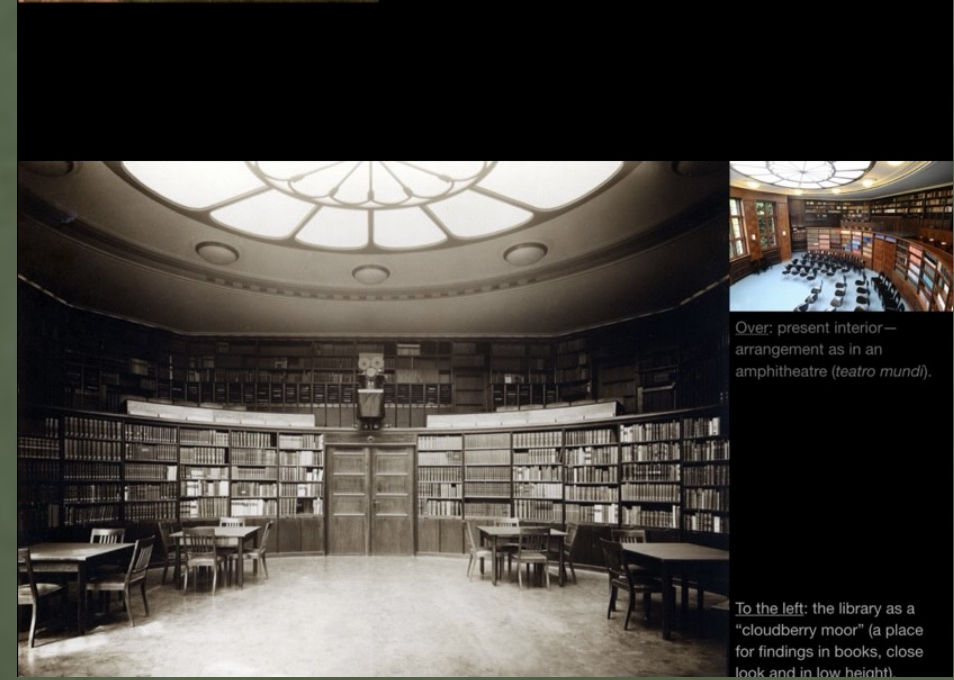
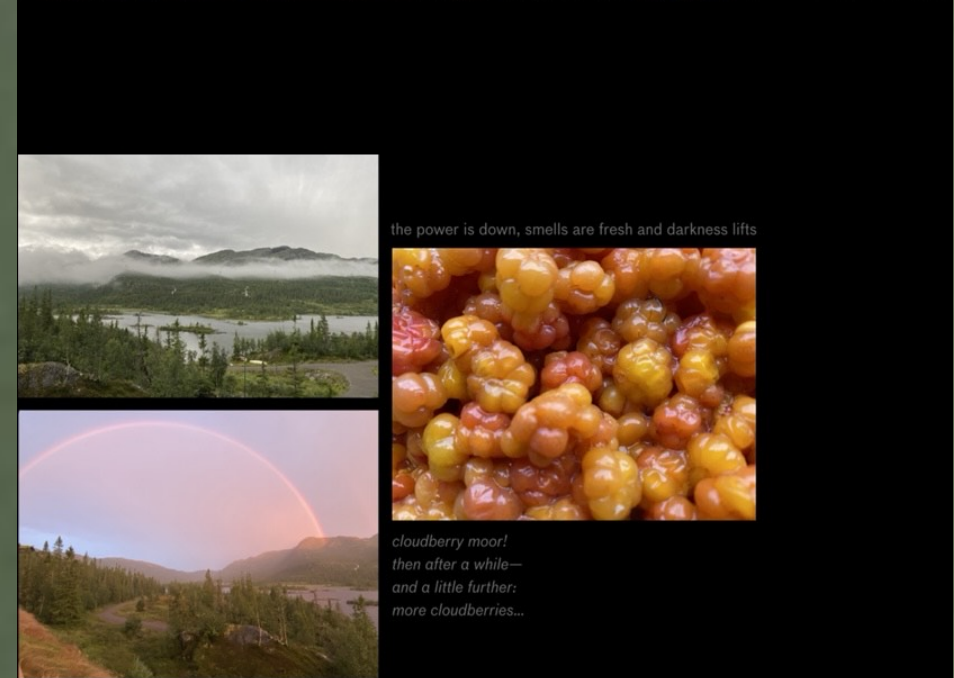
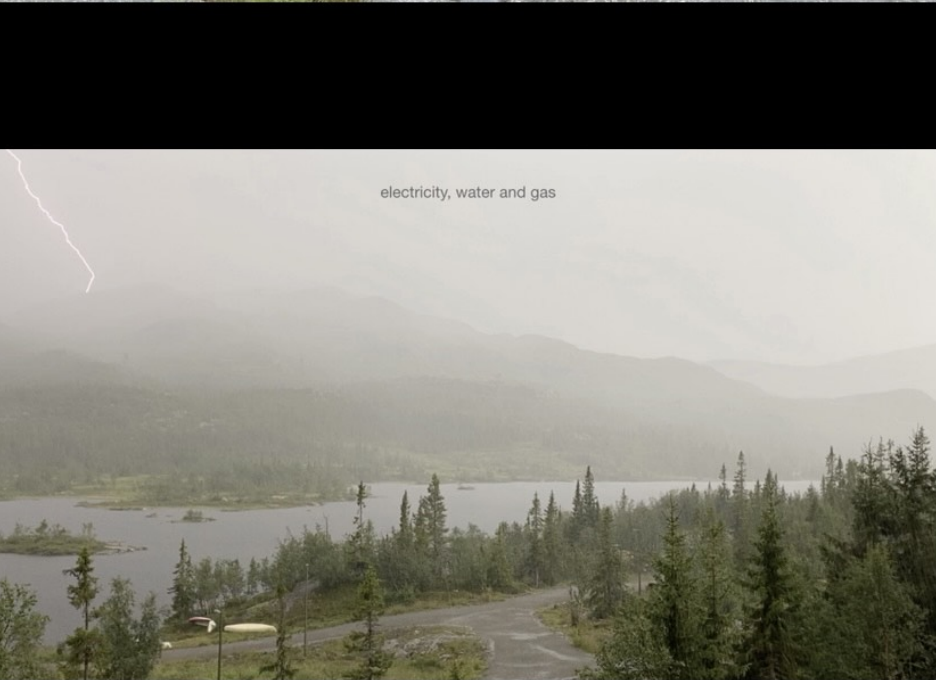
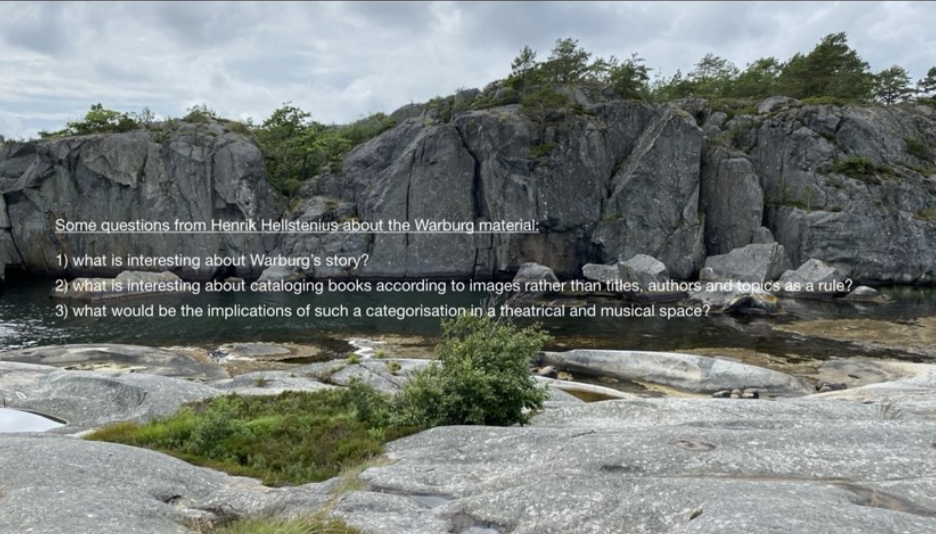
*Wine*

*& Spirituosa*

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*Import*





panels

books

summer 2021

(diary entries)

BOOKS

Binswanger, Ludwig & Stimilli, Davide. (2019). *Die unendliche Helung: Aby Warburg's Krankengeschichte*. Diaphanes.

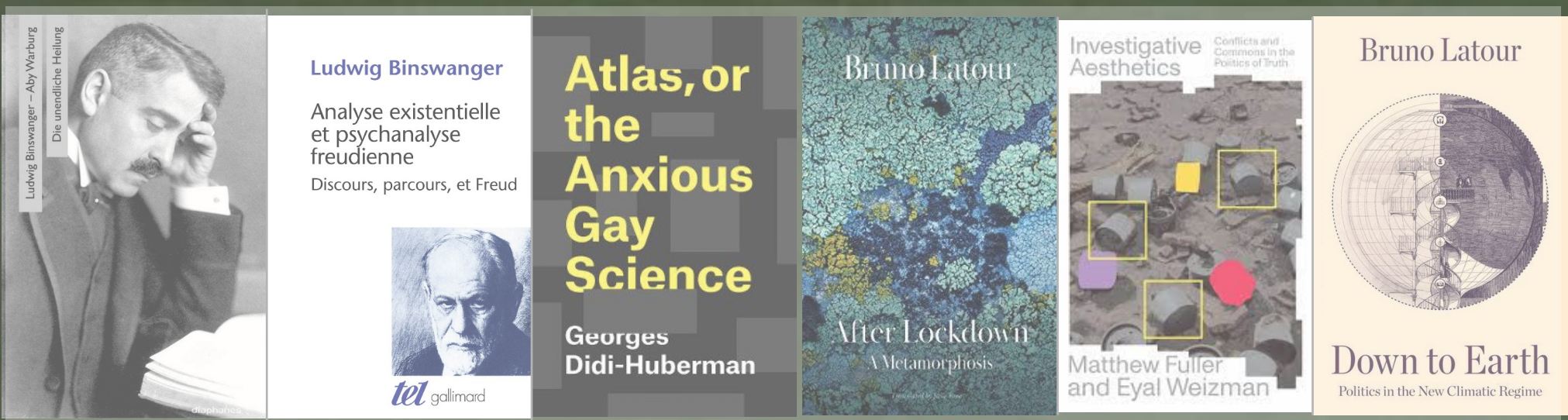
Binswanger, Ludwig. (1970). *Discours, parcours et Freud: analyse existentielle, psychiatrie clinique et psychoanalyse*. Paris. Gallimard.

Didi-Huberman, Georges. (2018). *Atlas, or the anxious gay science*. University of Chicago press.

Latour, Bruno. (2018). *Down to Earth: politics in the new climatic regime*. Polity.

Latour, Bruno. (2021). *After lockdown—A metamorphosis*. Polity.

Fuller, Michael & Weizman, Eyal.(2021). *Investigative aesthetics. Commons in the politics of truth*. Verso.





in reference:

Dunne, Anthony. (2005). *Hertzian tales: electronic products, aesthetic experience, and critical design*. MIT Press.



HANDS | The Double

Henrik Hellstenius & Ellen Ugelvik



EXHIBIT #14/1

lineup



panels

A turn in the gyroscope (pocket model of planet Earth). Under immersive conditions knowledge should be situated and positioned (Harsanyi); there is no 'secret place' from where a studied subject may be seen from above. During the summer of 2021, I wanted to immerse myself in readings of Aby Warburg's confinement at the Bellevue Asylum (1921-24) in Kreuzlingen (CH).

I determined that by keeping a logbook of my readings—e.g. Ludwig Binswanger's *anamnesis* sick journal on Aby Warburg—I would routinely record my situation and position. Joining the vehicles of writing and photography: an environmentally informed field-diary. The exercise took place at 1) Porter, near Kragerø, and 2) Kvillvatn (a lake by Gaustatoppen) both in Telemark.

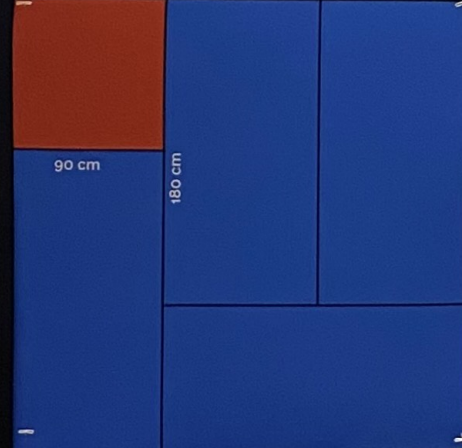
1) Situation: the immersive conditions of family-life in a tight cabin by the Skagerrak seaside. Position: meeting with composer Henrik Hellstenius to scope future professional interaction. 2) Situation: relational walk-and-talk with life-partner in the mountains, picking cloudberries. Position 2: homing in on a collaboration with the National Library on early Norwegian geology.

How does a medical confinement—owing to public pandemic restrictions—affect perceptions of nature (going into the universe, as it were, in John Muir's sense)? How does confinement in a psychiatric institution appear in this perspective? At the Bellevue Asylum in Kreuzlingen, the abundance of water, bathroom sessions, the natural environment were conceptually embodied.

Aby Warburg's lengthy bathroom-rituals at the asylum—lush with water—his ritual sing-song jingle, related in Binswanger's *anamnesis*, recites the scarcity and preciousness of water: a condition he had lived, among the Hopi Indians of the Meza plateau, and recorded during his sojourn in 1906, featuring e.g. the Snake Ritual. Here snakes are designed as *lightning*.

Thunderous into the ground where the snakes live, and also rare pockets of water are located. Art involves human beings with forces—paths before myths—was an understanding hatched in the 1923 lecture Warburg gave at the asylum, which led to his discharge (1924). After this he regained his voice. Could *anamnesis* hatch a libretto? Could a voice reverberate his healing?

Molton



A second turn in the gyroscope: walking in the big open, the curvature of the earth rests on the horizon. Here, the horizontal plane is inseparable from curvature. Bruno Latour's idea of the terrestrial is nearby. In two recent books—*Down to earth* and *After lockdown*—the universe starts about 3km up and 3km beneath. Between: the *terrestrial*. An artefact, or living extension.

The terrestrial artefact of life networks rock, vegetation, animals and technology as actors: this entanglement is what we call life. In this varnish-like crust between the universe over and beneath, even the rock is tangled with the life (algae and bacteria). To Latour, the universe above & below are passively un/available as vantage points from where we can see the earth.

Hence the need for a new cartography from where dependencies are viewed from a *terrestrial* perspective, as an attractor: that is, an end-state that we will *tend* to, which presently needs to be carefully distinguished from the 'out of this world'-attractor (thus Elon Musk's visions of *exo-dus* to Mars). Latour predicts a 'quarter turn': a reorientation of the entire political spectrum.

The 'out of this world'-attractor is implicit in the project of *global* modernisation, requiring the material resources of 4-5 planets. The kinds of enterprise gravitating towards the *terrestrial* attractor cannot be such. In *After lockdown*, Latour presents a philosophical fable in which the present human condition is compared to Gregor Samza's in *The Metamorphosis* by F. Kafka.

After the lockdown, a new creature is emerging, in some aspects unrecognisable to others and to herself. S/he brings along the confinement as a provenance: a way of being in the world, where there is strictly no inside/outside. Only lateral movements. Moving crabwise in a terrestrial confine that is differentiated by actor-networks that we must *level* with, to understand.

My movements—in the summer of 2021—were prompted by the design to initiate a new/slow cartography. How would Aby Warburg's *Mnemosyne* (the Atlas of Memory) fit into this scheme? It was initiated in the wake of his confinement. In Ludwig Binswanger's take on *existential* analysis in psychotherapy, the voice of philosophy is heard on a *clinical* backdrop.

measurements



wig pins

The 'material turn' as the invention of matter in the *electrosphere*. The electrosphere has two definitions: 1) activities and outcomes in the physical world depending on electrical power; 2) narratives that depend on electronic processing that are amplified by electricity. Electrical power and electrical amplification. Hydroelectricity in Norway is an associated technology.

The extent of what can be done with materials when the two—amplification and powering—are combined: augmented printers, laser cutters, CNC mills. The *intent* of that can develop when work-activities *go live* on video-conferencing platforms. *Current* matters and matters of *current* bleed into each other. The compound determines the electrosphere. A field. An environment.

1) At a walk's distance from Oslo downtown there is a working electrical plant from 1900: Hammeren in Maridalen. It was built to determine whether electricity could be a viable alternative to gas: illuminating Oslo—at that time Kristiania—with city lights. The power plant in Maridalen was a 1:25 prototype for a power-plant drawn by Bredo Greve in 1924, that fed the capital.

2) Electronic television was invented in 1927 in San Francisco. Broadcasting started during WWII. Norway started broadcasting TV in 1960. Nam June Paik was early to repurpose the TV in art. In the same decade SONY came up with the Portapak video camera. It set video-art in motion, triggered local-TV movements, and homed in on video-loops (cf. Radical Software).

Currently, the presence of the camera-holder in the video is standard. No longer a subject of speculation, it is a basis for video-conferencing and going *live* with daily work. During the C19 confinement, aspects of work-life became less confined. Just as, through the agency of a virus, human habitats became less confined from terrestrial damage. Such as *climate* damage.

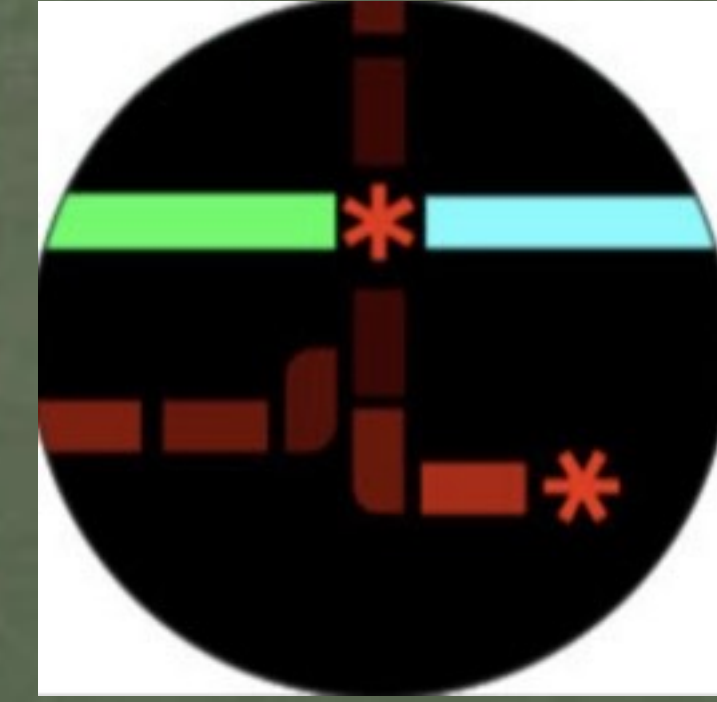
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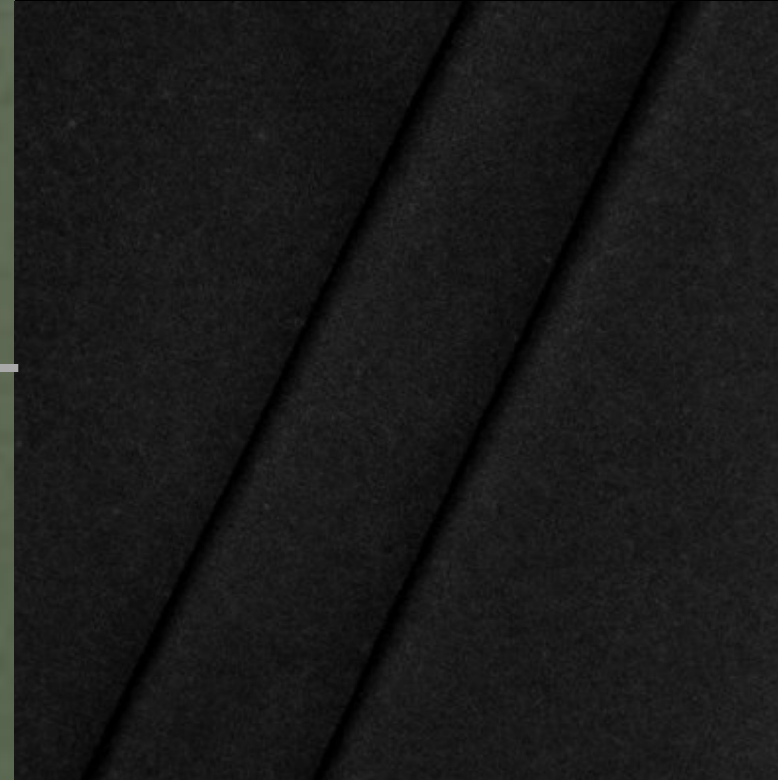


LINEUP in the KHIO library

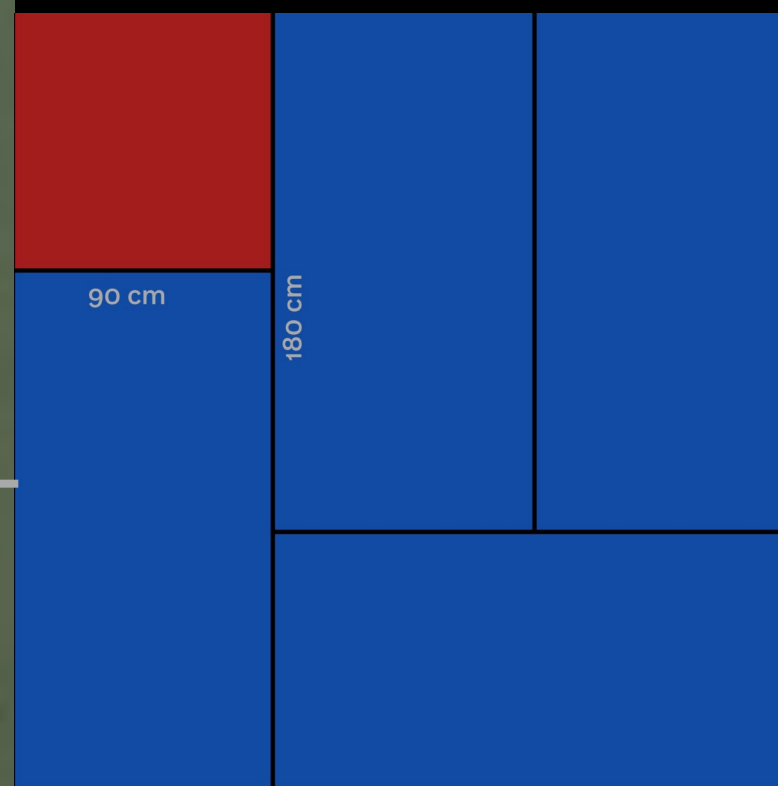
Exhibit #14(1)



# material turns



## Molton



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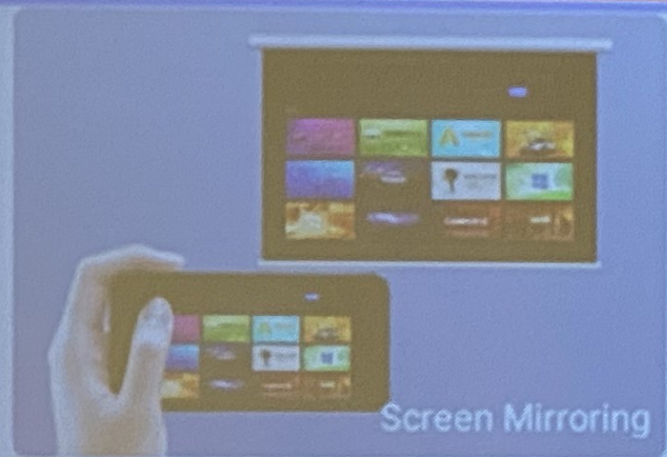
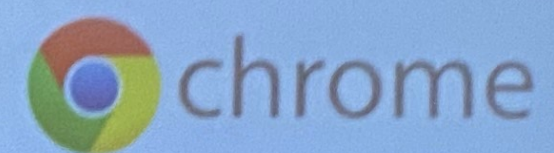
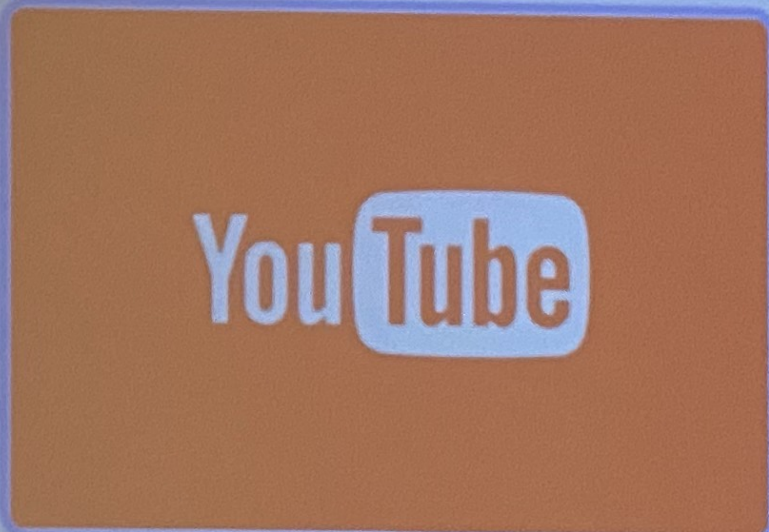
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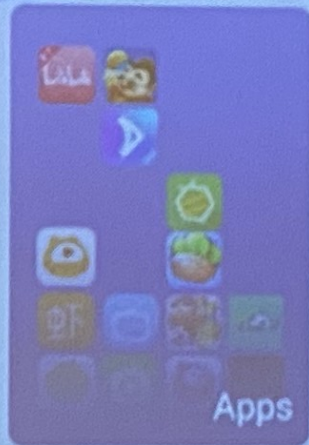


Exhibit #14(1)—an electric panel

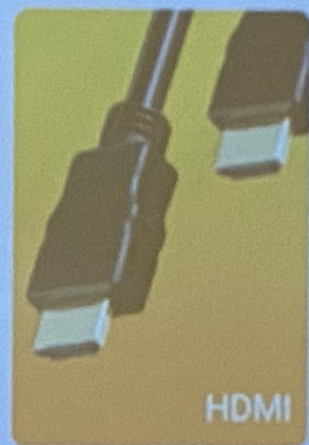
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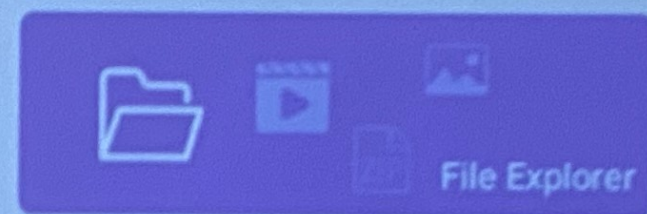
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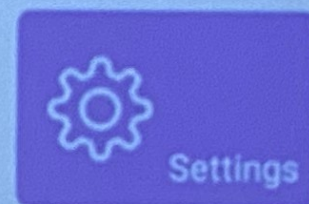
Apps



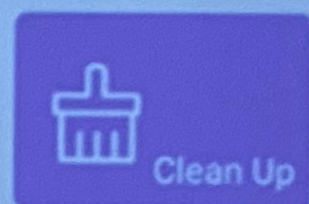
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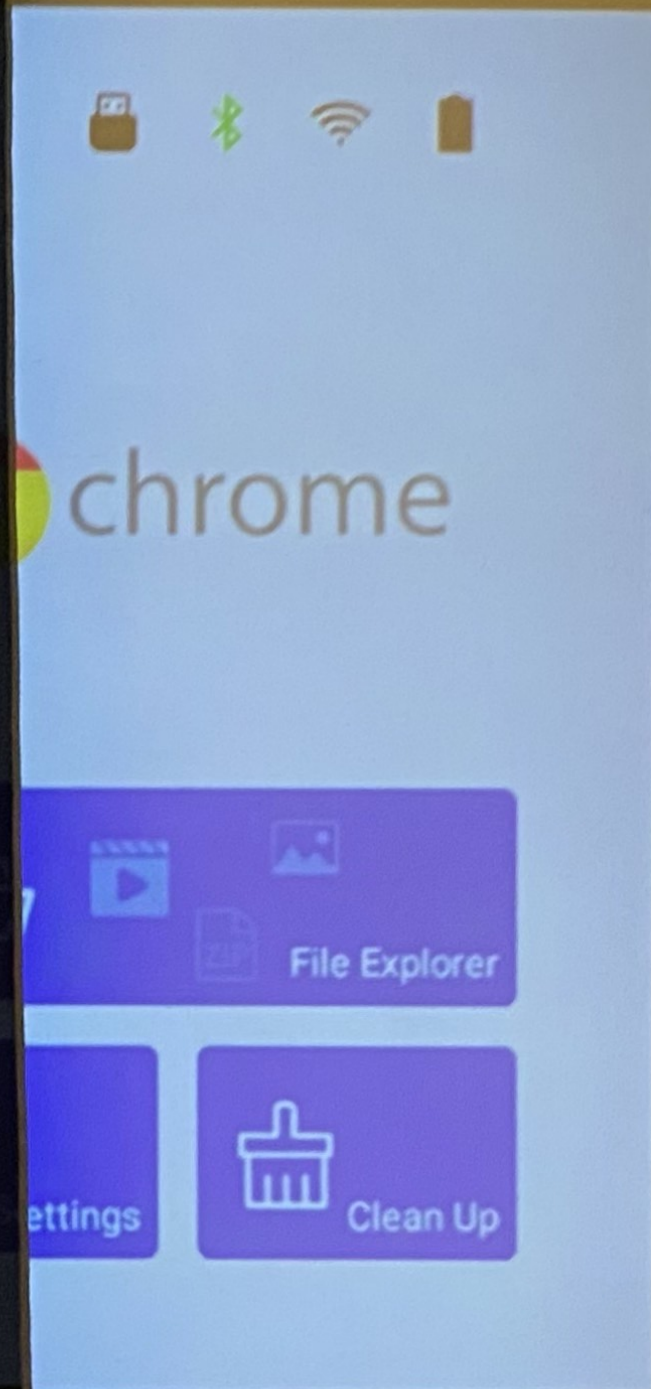
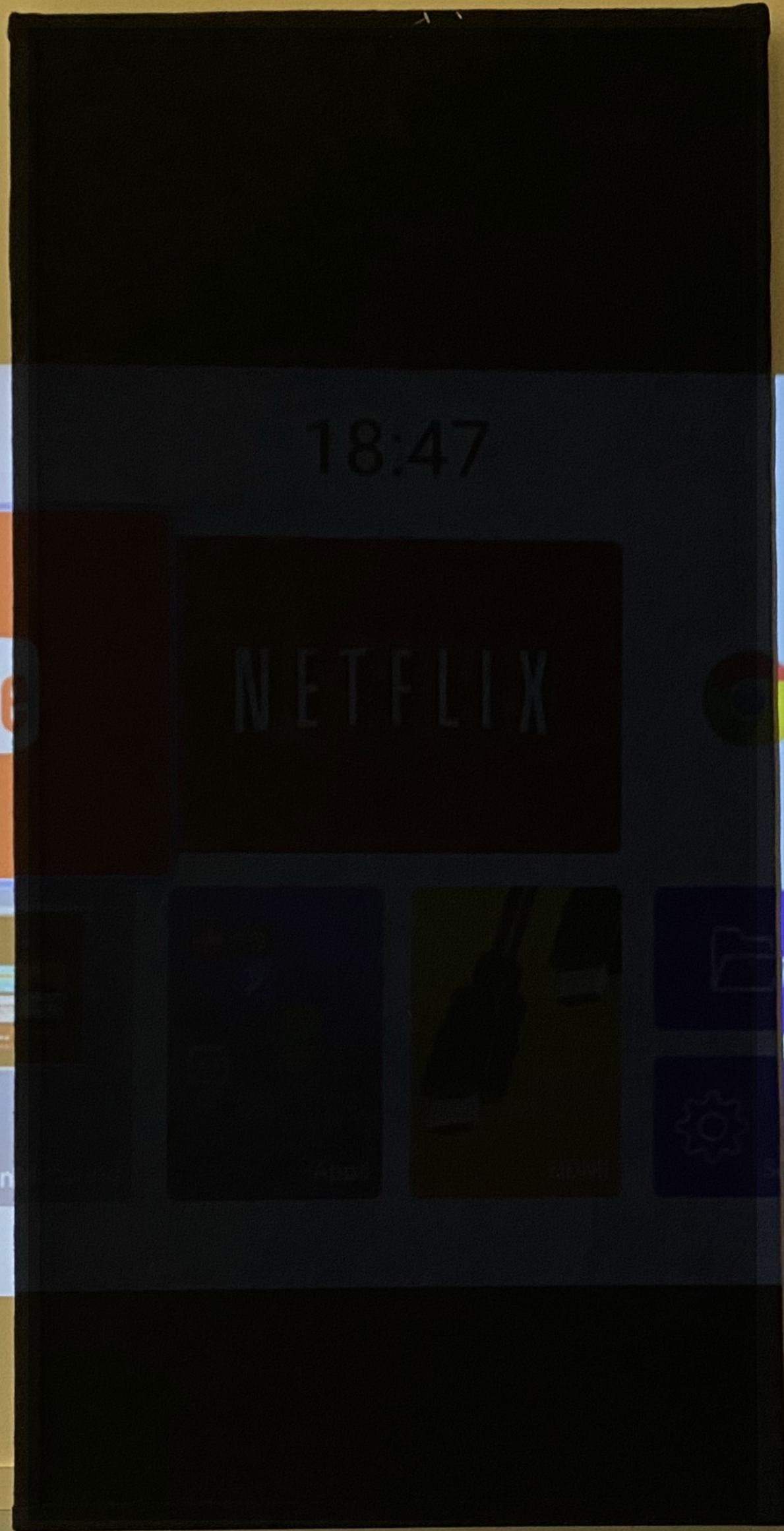
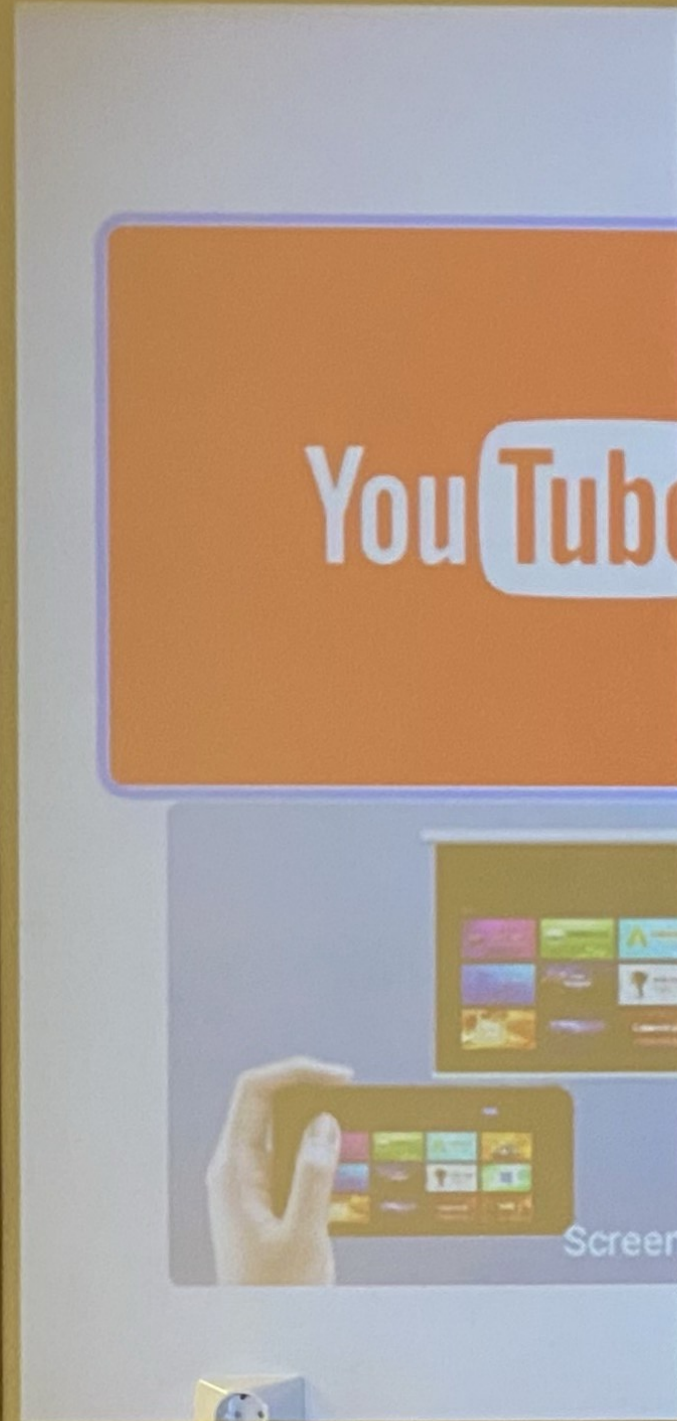
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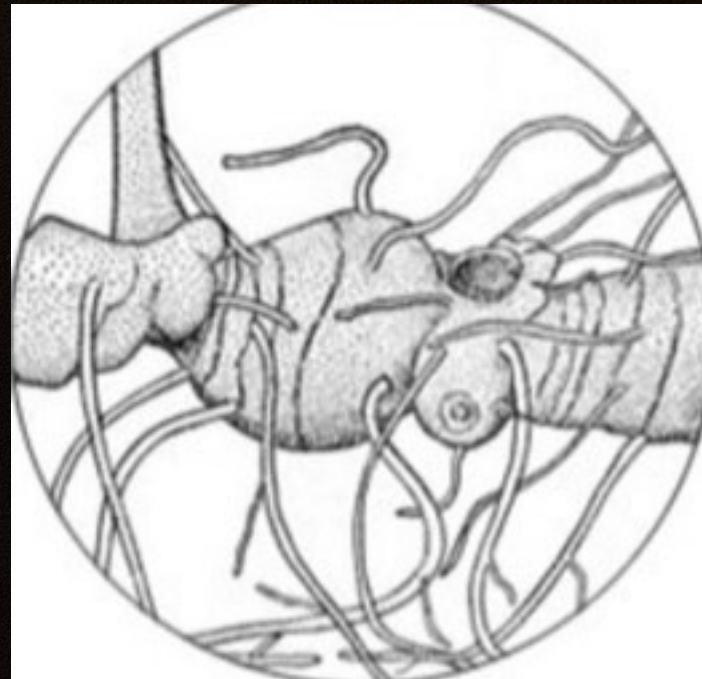


Clean Up

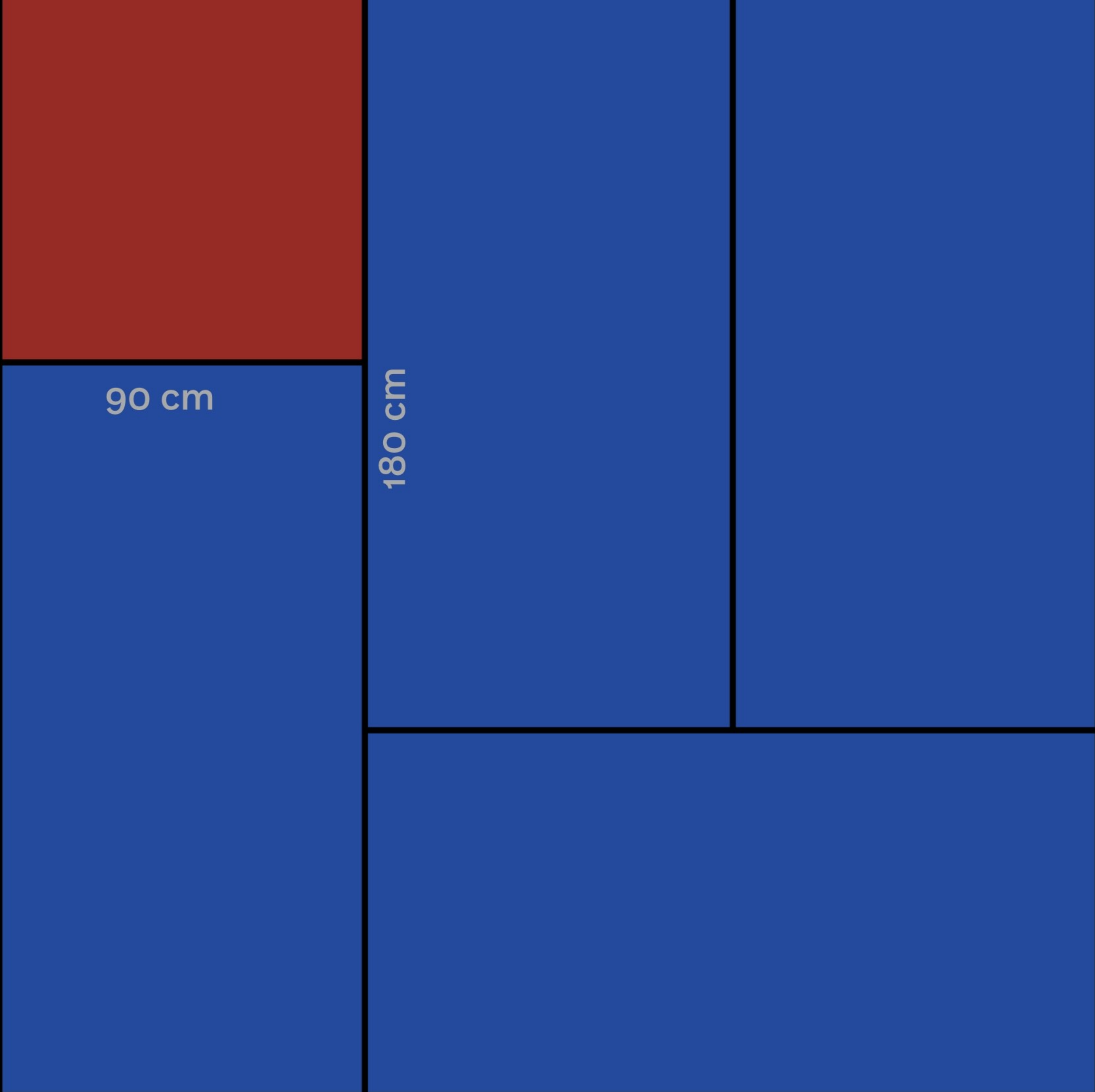












#05 Kyoto



Tomorrow, I will pin up a poster—among 141—at the World Archaeological Congress in Kyoto. The posters are 180cm high—which is the height of the door into my room at the Ryokan. My poster aims at reminding the viewer of this. And also features a grid that resembles the map of Kyoto. With its quadrature, the city was designed to resemble a Go-ban—the board of the Go-game. The poster also replicates the two exceptions to the Kyoto-grid: the Imperial Palace and the Nijo Castle. This is the support structure. The poster has the exact proportions of the door to my room at the Ryokan. Content: what I am driving at is Walter Benjamin's archives: the Arcades Project.



27.08.2016

[unlearn]

examples of such experimental approaches, from the session T14-J, in which I acted as both the organiser and the discussant: Lia Wei's and José Marmol's contributions.

76. We agreed to include them into the report as drafts, since the idea of this volume is rather to underscore process, and spur the imagination of the reader in this direction. Their kind contributions to the present volume are described in more detail, in the conference manuscript (below).

77. My own conference drafts can be characterised as two experiments in 'situated reading'. Concretely: I parse the contents of two books—one in each essay—that are relevant to the topic of the Subsessions, and were both edited by the co-organisers (2015). The readings are situated sense that they are prompted by my own query.

78. As the reader will have noted, this order of procedure has some similarities with the way I used my maker-project in Kyoto, to develop a situational intelligence there. And it is based on the same interceptive logic. Yet, it certainly is not identical. In the essays I use a different situationist method.

79. Which is that of the *détournement* (Asger Jorn, 1958)<sup>(01)</sup>: contrary to the montage, the juxtaposition of a) the queries laid out in the two books with b) my own errands—in both of the two essays—does not seek a narrative connection between the two levels of query.

80. They are written in this way, in *anticipation* and *postponement* of a connection, remitted to the encounters that I assumed—at the time I drafted the two essays—would take place at a later point in time. The essays were also intended as a preparation for a re-investment of an archive.

81. I.e., the body of manuscripts after Walter Benjamin, as a candidate for a modern archaeological inquiry, with the methods of artistic research. This ambition was based on a rather broad, and interdisciplinary, interest for the Benjamin estate amongst a select group of colleagues at KHIO.

82. My own interest in Walter Benjamin is connected to an ongoing artistic research on 'signage for wayfinding in time-scapes.' A material exhibit of some of the elements in this research are seen at the bottom these introductory pages, in the stamped signatures that the reader will have noticed.

83. Again, there is a similarity between these and the generic elements in Chris Ware's comic design-kit. However, their domain of application—and of remediation—relates to the form of process, rather than to narrative. I will return to this point when discussing the concluding flyer-series (WAC).

84. The purpose, however, is to raise to a systematic level, the questions that are explored in the 2 essays at a case-level, and also to attempt a conclusion on the extent, and with which reservations and



#05 Kyoto

Pitching

Of course, I must apologise to all those who know Kyoto—and Japan—far better than me. The aim of this little experiment has not been to produce new knowledge about Kyoto nor Japan. But to see what a week of first impressions can reveal about what can be learned through the senses.

Since I have no knowledge of Japanese language whatsoever I have, in some ways, been privileged to have nothing but the senses. But it doesn't mean that I have been out of sync: when the bike-dealer showed me how the dynamo worked, he made the wheel spin so I would hear the whirling sound.

And I do feel that teaching through showing, and learning through the senses, is part of the culture here. The cashier-ritual—as I commented in flyer #02—is based on the didactics of show-and-tell. I realise how upsetting it must have been for the host at the Ryokan when I failed to acknowledge the price [00].

Semiotics is the science of signs; but it very often limited to define their meaning—and creating taxonomies/classes of signs—but not their value. However, in the real world, signs are connected to their economic and cultural value. And signs cannot be studied in the same way as language.

The main reason is that signs cannot be transposed to a written language that is separate/abstract from them. But it is possible to record them in a variety of ways. And it is possible to learn about them by replaying the record—as I have done—before setting out to do a new round of recording. Day by day.

Signs have a gestural- and technical component: the bike-dealer's gesture to make the wheel spin as he turned a knob on the frame, was a demonstration of some feature, but it was only when I made the connection between the whirling sound and the dynamo that I caught the whole meaning.

It is a compound. If design can be defined as the accommodation of non-same elements—gestural and technical—into a single compound, then signs are designs. The question that has been haunting me here, since after all I am here for an archaeological congress, is if such compounds have to be "live."

I have been down that alley before and I know exactly to where it leads. It is therefore with some hesitation that I venture to bike it anew. What if we accept that tools are artefacts we use for primarily-level operations, while instruments are used for secondary-level operations? Like driving and navigating...

In cars with GPS-consoles this compound is really tight. But is it advanced? Perhaps, but it likely to have existed in some form, as long as homo sapiens has been around. And the real adventure starts when we mediate between the two—by operating them—and we discover a number of other mediations.

This is my understanding of what Walter Benjamin meant with *mimesis*. In Kyoto, I have had contemporary Japanese fellows help me find my way step by step—but is it possible to do this with what one finds in archaeological sites? Well, I think that this is what experimental archaeologists aim at.

27.08.2016

[unlearn]

limitations it is possible to apply the approach developed in situ (Kyoto) for *comparison*.

85. That is, in the development of methods to juxtapose different corpuses, with the aim of establishing a 'third way' between *generalisation* (as in natural science) and *particularism* (as in historical accounts), between *nomothetic* and *idiographic* explanations, in the form of *models*.

86. Such a 'third way' would be transcendent in a similar (empirical) sense of the term, as 3rd party interest. A locus of arbitration between possible alternative designs which is the idea behind Gerstner's 'designing programmes'; if I have understood them correctly. A method for these.

87. An anecdote relating an episode in Kyoto, will serve to illuminate this topic. When developing the contents, designing and producing the poster for the T14-J session, to be displayed in the campus area, I dutifully reproduced the size of the dimensions indicated in an e-mail from WAC.

88. I only later realised that these were the dimensions of the panels used at the exhibit, rather than the indicated size that were prescribed for poster-submissions. In effect, the poster I had brought along, was the only one at the conference to meticulously cover the entire board. I was surprised at this.

89. As I was surprised by the dimensions as such: 180cm x 90cm is not only a poster of

truly large dimensions, it also featured as standard that was unknown to me. Outside campus, however, at the Ryokan, I kept bumping my head into the door-frame. Though I eventually learned.

90. But the idea struck me that I would ask the manager's assistance to hold the poster inside the door-frames. And it proved to be a perfect match. It turned out that the poster measured 2 Japanese Ken. The equivalent of a Tatami-mat. Which in turn is not only a unit of measurement<sup>(01)</sup>.

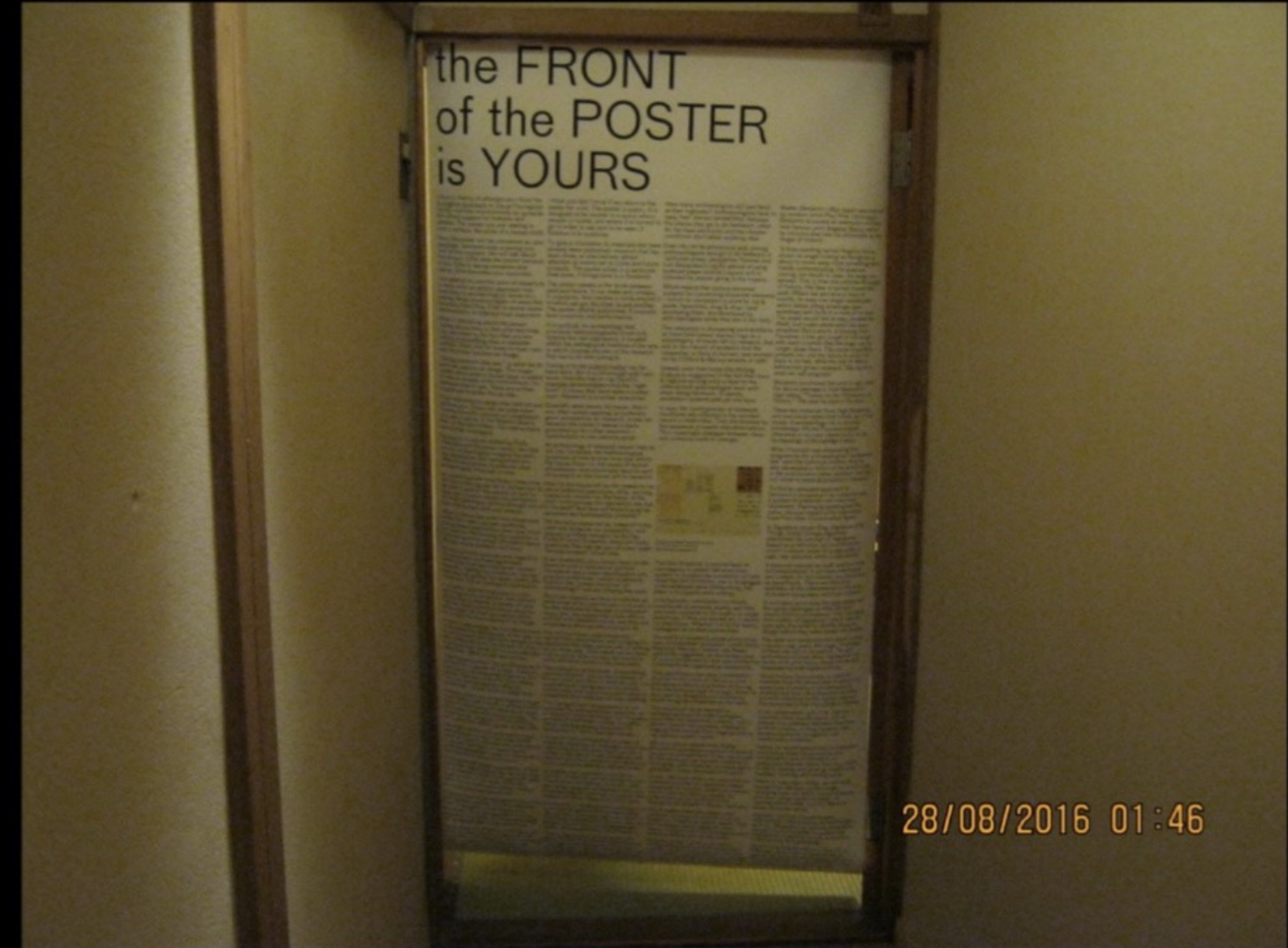
91. The exact correspondence of the rectangular Tatami mat with 2 Ken—the square Tatami measures 1 Ken—and the architectural plans of traditional Japanese house is not only measured using the Ken unit, but built using the Tatami-mats as the founding ground-unit. But there was more than that.

92. The grid of the poster had two irregular elements, also featuring on the city-map: these irregularities were designed by me, as I had created an idealised version of the city-map to grid the poster. It then turned out that Kyoto-city was constructed as a Go-ban: the board for the Go-game<sup>(01)</sup>.

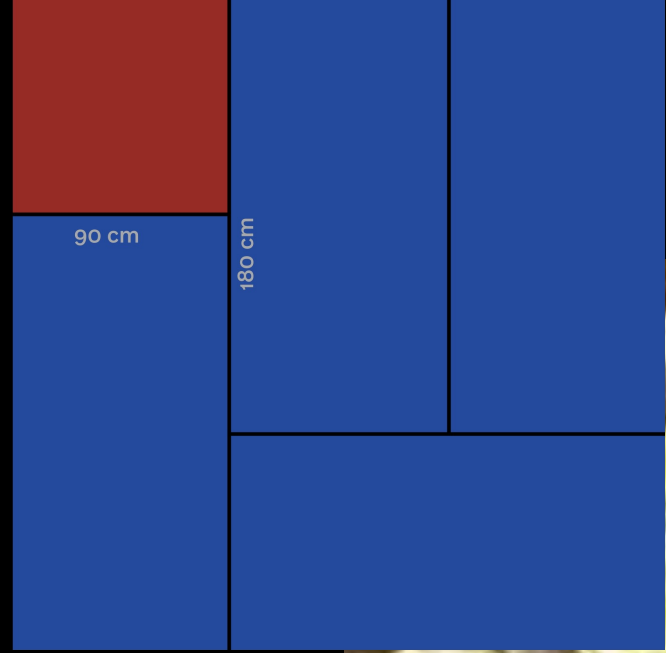
93. This is a strategy game in 3 phases with a) an opening game; b) a middle game and c) an end game. These games are very different. They are reflected in the way the materials in this book have been structured into a variety of different formats. I wish you a good journey & a good read!

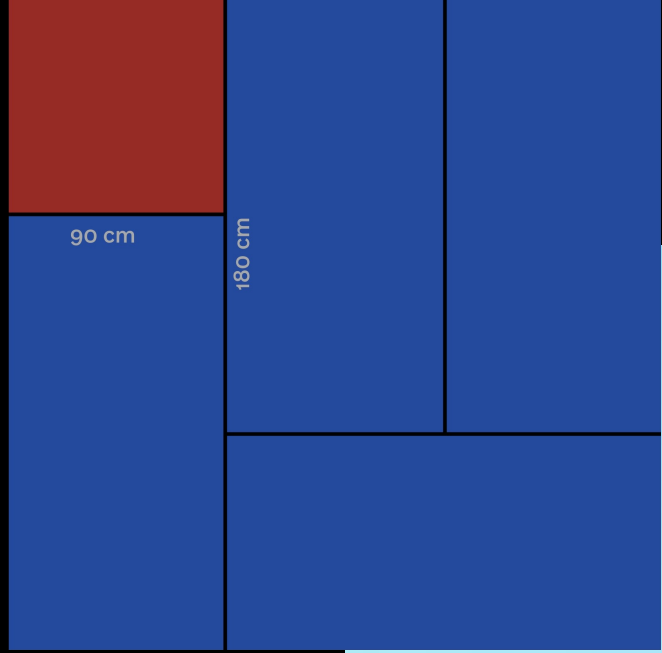


the door a my room in a Ryokan

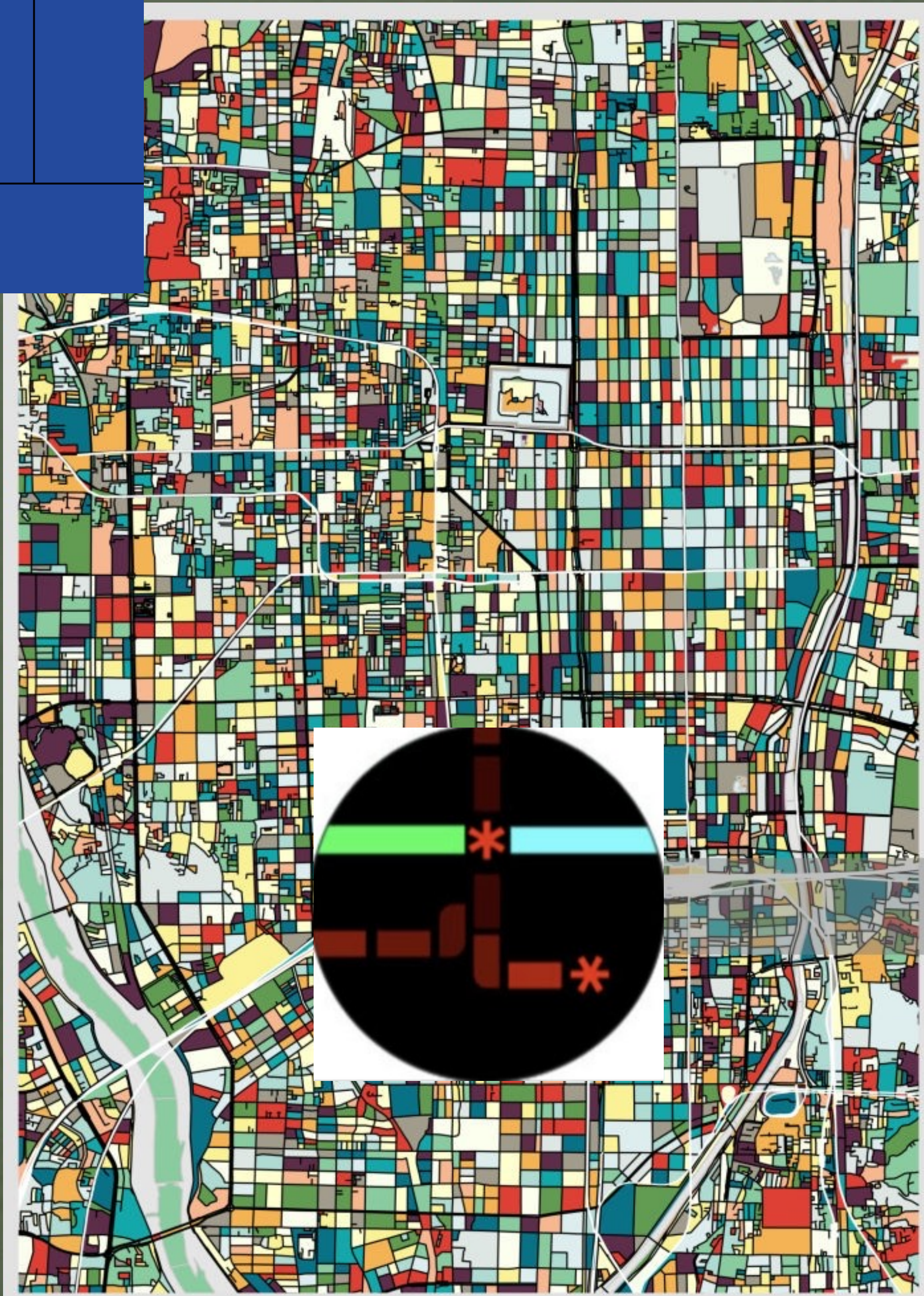
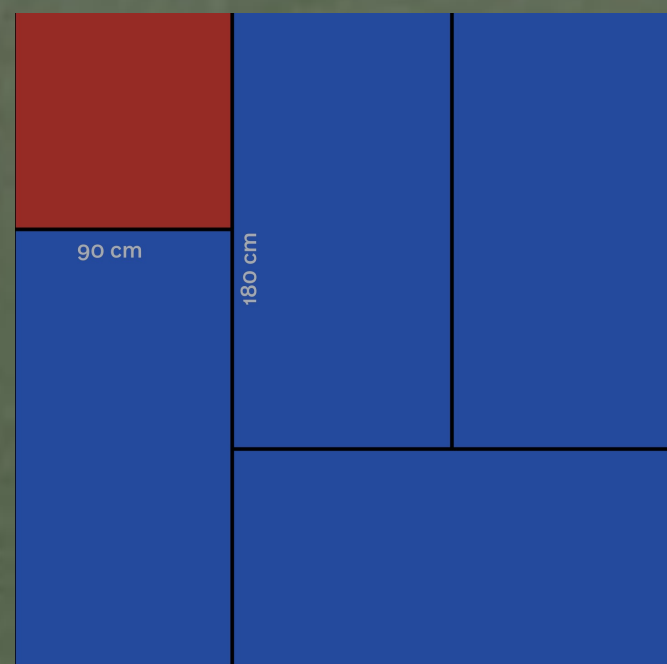


a perfect match with an unusual poster format  
[180cm x 90cm]









KYOTO JAPAN  
996538072

# the FRONT of the POSTER is YOURS

Gibson's theory of affordances—in *The Ecological Approach to Visual Perception* (1977)—defines environments as *surfaces* that afford support for humans and animals. The poster you are reading is such a surface: the scale is the *human body*.

Here, the poster will be conceived as your associate. Someone else is seeing you read at this moment. We will talk about that person. S/he sees the poster because of you. S/he is seeing someone else seeing. S/he becomes your associate.

I will attempt to use this point of departure to show what an *artistic approach* may contribute to archaeological research—making things demonstrable—in ways that are more direct than if left to words alone: demonstration is *different* from argument.

What is interesting about the person looking at you now, is that s/he becomes your associate by the fact that you are looking at something else: a readable artefact. S/he's too far away to read—you and the poster become an *image*.

«Seeing someone else see» is what we do when we capture an image. The image comes about when a *human layer* is added to what is already in the environment, for someone else to see. There are archaeologists working like this *on site*.

Their interventions verge unto land-art and performance. These can be quite sober. Timothy Darvill's concept of *rehabilitation* is a case in point. On the *Billtown Quarry Site*—the Isle of Man—his interventions departed from *contingency*.

He argues, in a book edited by Profs. Gheorghiu and Bouissac (2015), devoted to how archaeologists imagine the past, that *rehabilitation* and *reenactment* are different approaches to enhance what archaeologists intercept on site.

Darvill argued that the time-factor—the slow time of the dig compared to the time it took for the people of yore to leave their traces—warp the perception of the archaeologist. S/he is brought out of sync with *human work* and *-events*.

The author drove two poles into the ground where there are ancient and postholes, without determining their size, form nor function. Performing this operation at a normal working-speed, afforded a sense of place where someone had lived.

He asked a similar question with regard to the pits where archaeologists have determined that there had been 'placed deposits'. Getting into these pits, placing deposits and getting out again, inserts the researcher into an 'ecology of operations'.

In a similar vein, he organised a social gathering on the excavation site, without attempting to emulate a society of yore. Yet, the social activities had an accentuating impact on their perception of the site, similar to the cropping of an image.

In sum, it was enough for the interventions to be within the affordances of the site—as an environment left behind by people living awareness the other person who is looking very differently from Darvill and his crew—to prompt their sense of place. It had been there. What he did was «enough».

What Gibson writes—«As an affordance of support for a species of animal, however, they have to be measured relative to the animal. They are unique for that animal. They are not just abstract physical properties»—would seem to apply here.

However, there are archaeologists who go much further than Darvill in adding human layers to preexisting life-deposits, in ways that relate more explicitly to *viewing*. This is particularly so with Prof. Gheorghiu's work (the *eARTH* poster at WAC08).

Jacqui Wood's archaeological research methods (Bouissac & Gheorghiu 2015) are interesting that this point, because she is skilled in the arts & crafts of making, and uses her queries in ancient manufacture to query and study making in ancient times.

They construct human experience, in that particular aspect that artists do when they work directly on their motif, and then step back to look at their work. Then they return to the work and continue. And so on. Artists see themselves see.

A special kind of intimacy grows out of this that perhaps is easier to comprehend in Prof. Gheorghiu's experiments of *reenactment*. Here the approach is not to step back, but rather to immerse oneself into an *augmented reality* experience.

Hence there is a dialectic in his work, in which he objectifies the objective, and subjectifies the subjective. And ventures to explore procedures of *discovery* and *falsification* at their interstice. His approach is close to a *Bildungsreise*.

I hope you don't mind if we return to the poster for a bit. The poster is public. It is designed to be posted in a space where people circulate, and where it is normal to go in order to see and to be seen. Its function is to *publicise*.

To give a circulation to materials that have already been published, research that has been done, or alternatively attract attention to events yet to come and future projects. The poster exists in a particular time-zone. It brings time to a threshold.

The poster speaks at the brink between past and future. It can make and unmake. It *proclaims*. And creates a circle around it in which we are the *other to one another*. The poster affords publicness. It prompts both creativity and performance.

It is *political*. An archaeology that proceeds methodologically to not only *remove* but also *add* layers, is located within the pedagogical tradition of the arts, in which *choices* are part of the research that has to do with *tuning in*.

Tuning in to the subject matter can be hard work. But it is not enough with hard work. One also has to—as Darvill's example demonstrates—find the 'right tune'. It shows that work adds a human layer. Research is a human enterprise.

Scientific work leaves its traces. And if one often avoids applying an anthropological perspective on research, it may be because the traces it leaves is back-grounded by its—often assumed—contributions to the common good.

An archaeology of research would have to not only formulate the methodological questions of how to tune in *on site* and to the traces there—in the scope of human affordances—but would also have to work on tuning in on the traces left by research.

How do the traces left by the research—as set off technical operations, skills, working habits and results—on the traces of the past, communicate the interest(s) one has in the past? And how will these traces be assessed and evaluated by posterity?

Do the kinds traces left by research in *situ* yield and evidence our *availability*—and interest as fellow humans—to the *life-forms* of yore? Evidently, these are tricky questions, that may be part of some larger 'wicked problem' of our time.

If our availability, at a human level, to life-forms of yore is reduced to «spiritual resonance» and a naïve identification with populist undertones—which is certainly found in the «cousin discipline» of anthropology—we are missing the mark.

But if the reasons we have to cultivate an awareness of our own tracery, is to tune in on the remnants of the past in productive ways, then the people that come after us are left with readable traces, and they will understand what we were trying to do.

You will by now have understood why I started this conversation with bringing to you from afar. S/he needs not be removed in space, s/he can also be remote in time, with claims to be your associate.

The cultivation of this state, of availability and mobilisation, before the evidence of human work and life is a 'droit de cité'. It is a condition for being part of the artistic community. And features a combination of receptivity and readiness of long standing.

This 'ground zero' of perception is not achieved by a philosophical reduction, as in Husserl's phenomenology, but through a process of *enkliment*, similar to *professing* among musicians. To distinguish it I call it *phenomenology e*.

Jacqui Wood's archaeological research methods (Bouissac & Gheorghiu 2015) are interesting that this point, because she is skilled in the arts & crafts of making, and uses her queries in ancient manufacture to query and study making in ancient times.

In aspects, her approach is similar to Darvill's in that our current categories can inspire practices falling out of sync with the *modus operandi* of making in the past. If archaeologists specialise in pottery, their colleagues specialise in (only) pots.

Conversely, in studying the manufacture of a chevron striped hood from the Orkney Islands, she concluded that it was likely to have been manufactured by more than one person. As she was circulating between crafts, she became aware of circulation.

That is, she learned to appreciate and query the fact that there is a good deal of *co-ordination*—and making do—in human undertakings. There are contingencies and the contingency of utilising contingencies; which in turn yields a *certain kind* of order.

How many archaeologists still use handwritten logbooks? Anthropologists have to keep their diaries handwritten, because the places they go to do fieldwork, often do not have electricity and the climate-conditions don't allow anything else.

Even ink can be precarious and, among anthropologists who go to do fieldwork in rainforest areas, Jacqueline Thomas and Luc Bouquiaux's (1976) advice of using textured paper and fat crayons is still followed by people going to the tropics.

Which means that various personal systems for connecting disparate elements—which on computers is done by cut & paste, hyperlinks, drag & drop—and annotating them, are developed by anthropologists while they are in the field.

The relevance in discussing such artefacts as manual field-notes/-diaries/-logs as a subcategory of traces left by research, that add to the tracery of evidence that the researcher is there to harvest, was pointed out by Clifford & Marcus already in 1986.

Indeed, even their book-title *Writing Culture* is suggestive of the fact that diary- & logbook-writing adds a layer to the cultural stuff anthropologists work with when doing fieldwork. Evidently, annotation systems add yet one layer.

In sum, the contingencies of fieldwork conditions are reflected in the jumbled notes in field-notes. They are dictated by the sequence of events and observations. Till a meaningful dialogue between ideas and evidence starts to emerge.



Sample from Walter Benjamin's Archive at Fabrice Bouillon-Buononi's website <http://benjamin-ossesque.de>

Past this threshold, a second layer of contingency is added: the annotation system. In practice the annotation of field-notes has two functions: one is to *navigate* in the notebook while fieldworking, the other is to *classify* while editing.

Unfortunately, note-books are mostly considered as personal assets, and they are rarely available to the public, or larger audiences. If they are passed on, it is usually by *inheritance*. Whether it is to the family, colleagues or student-apprentices.

The world of academic publications shows here, and another—*artisanal*—world starts. Rabinow, Marcus, Faubion and Reese relevantly suggested, on the background of such considerations, that apprenticeship in fieldwork be organised as *studio-crits*.

They published a four-way conversation devoted to this topic as late as in 2010. Indicating a laborious process of moving from the artisanal logic to a logic closer to that used by designers and architects, would bring new materials on the table.

This needs not be as relevant for archaeologists as for anthropologists, since they are organised in teams, and a greater part of the practices relating to his personal use, but also readable to res publica—public matter.

Which is why a sample from Walter Benjamin's annotation practice—displayed above—is included here. It was developed for his personal use, but also readable to his friends, with whom he corresponded a good deal. Today the material is public.

In sum, the material is a rare and precious intermediary case of a personal system developed in view of a certain circulation, which today is publicly available for consultation at the archives of the Akademie der Künste in Berlin, Germany.

Which means that it provides a real occasion to assess a problem of which Benjamin himself was keenly aware. That the contingencies of research—even library research—and the contingencies of scholarly editing are not the same.

Benjamin made a great point out of distinguishing between the researcher's and the scholar's card-indexes. His idea was that their interaction was stereoscopic—from this he developed a concept of 3D writing, giving depth to a subject matter.

Walter Benjamin (1892-1940) was inspired by modern artist Paul Klee (1879-1940). Benjamin acquired an exemplar of Klee's now famous print *Angelus Novus*, which he incorporated into his philosophy as the 'Angel of History':

"A Klee painting named *Angelus Novus* shows an angel looking as though he is about to move away from something he is fixedly contemplating. His eyes are staring, his mouth is open, his wings are spread. This is how one pictures the angel of history. His face is turned toward the past. Where we perceive a chain of events, he sees one single catastrophe which keeps piling wreckage upon wreckage and hurls it in front of his feet. The angel would like to stay, awaken the dead, and make whole what has been smashed. But a storm is blowing from Paradise; it has got caught in his wings with such violence that the angel can no longer close them. The storm irresistibly propels him into the future to which his back is turned, while the pile of debris before him grows skyward. This storm is what we call progress."

Benjamin purchased the print in 1921, and the above passage is from Benjamin's 1940 essay "Theses on the Philosophy of History." The year he died in Portbou.

These are materials from High Modernity, and one could object that it falls out of the scope of archaeology. As is common knowledge, Michel Foucault argued otherwise in his now classic book on the *Archaeology of Knowledge* (1969).

When Foucault was elaborating this programme the archaeological «excavation site» was the historical archive. And he also developed a notion of the archive that in the end became rather abstract. And did not relate to material practice in research.

To find an adequate approach to Benjamin's annotation—as a practice and a system of artefacts—we must look elsewhere. Starting by pointing out the rather obvious impact of his inspiration from Paul Klee. Curious small items.

In *Signatura rerum* (Eng. *Signature of All Things*, 2009) Giorgio Agamben elaborates the concept of 'signatures' based on a definition of Enzo Melandri's, which in simple terms is: a sign *with* a sign, that operates within a sign-world.

It does not operate by itself, and has to be activated/played. It can pass overlooked and unseen, for this reason; and discarded as superfluous. There are historical examples of this phenomenon in the area of modern typography and book editions.

In a modern print-shop the *type-setter* and the *printer* belonged to different and clearly distinct professions. They had each their system of *signatures*: one to identify *type-sets*, the other to identify the *prints* sheets before they were folded into books.

The latter are numbered and clearly visible in books—e.g. every 16th page. A number of them are still in circulation. Though print-shops still talk about 'signatures' for stacks of 16 print-faces, the practices are disappearing with digital printing.

Nevertheless, they provide a material example from the recent past in which the same type of duality is manifested at a professional level, that Benjamin pointed out with reference to the duality between the researcher's that the scholar's indexes.

In his collaboration with T.W. Adorno, it becomes clear that Benjamin did not believe in a *synthesis* between these two sorts of indexes, or filing systems (nor, therefore between navigation and classification systems).

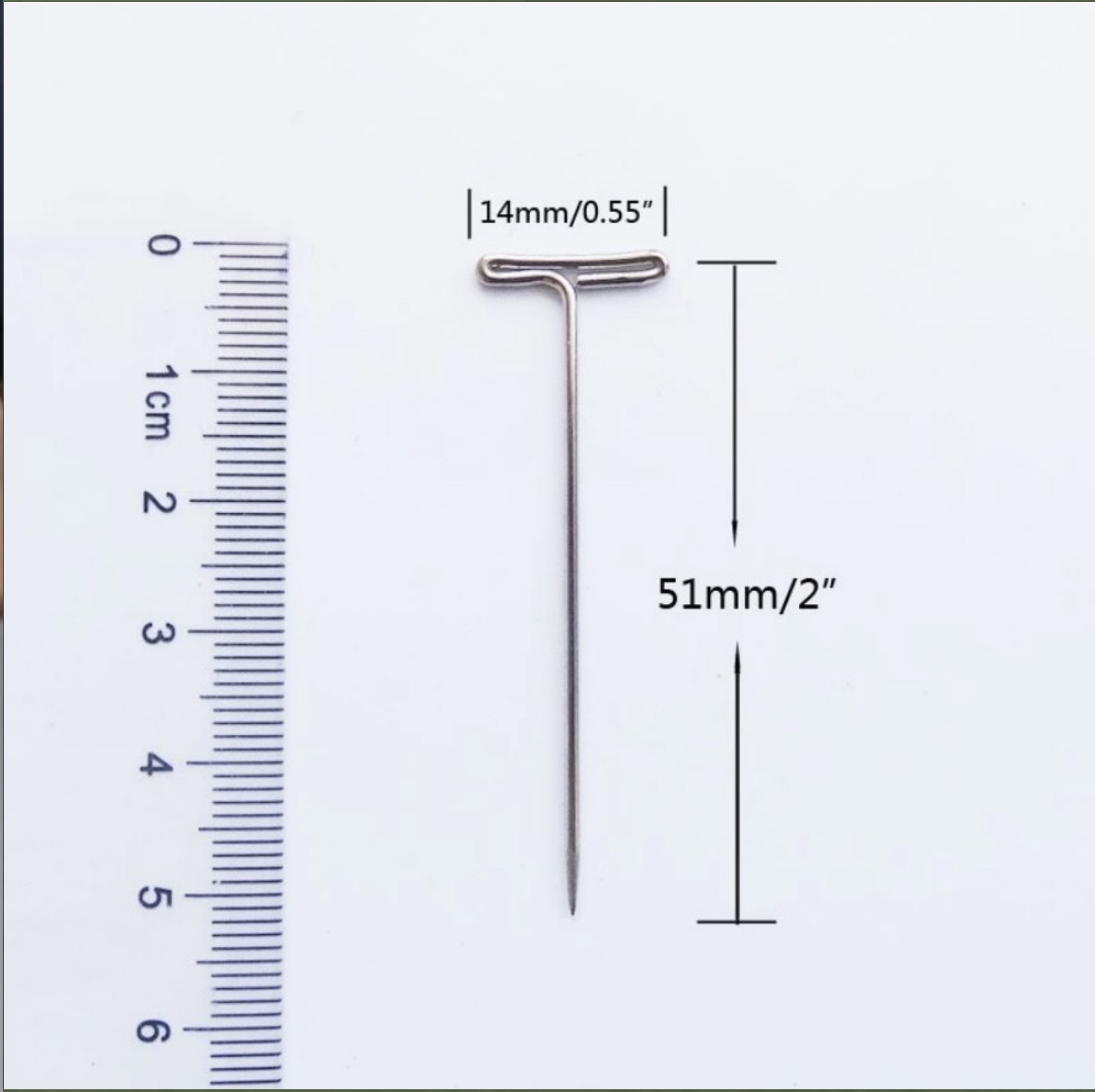
Rather, he would sustain the contradiction and instead open the ground for the multiplication and proliferation of mediations between them. That is, a realm in which reading and sensing would come together. Sensing and making sense.

Which is how, dear reader, we will have moved from the topic of the image emerging from our ability to see someone else see—seing ourselves seing—to sensing others sense, and our ability to sense ourselves sense.

Arguably, the kind of experimental interventions conducted by archaeologists as Prof. Gheorghiu are actively involved in asking how it is possible to awaken the intelligence of sensing on site, in the field, in the service of archaeology.

While—in a different session (T09-C) at WAC08—Josef Pelini is developing an agenda for *sensorial archaeology*, which is more concerned with the sensorial worlds of the people and life forms we are working to comprehend.



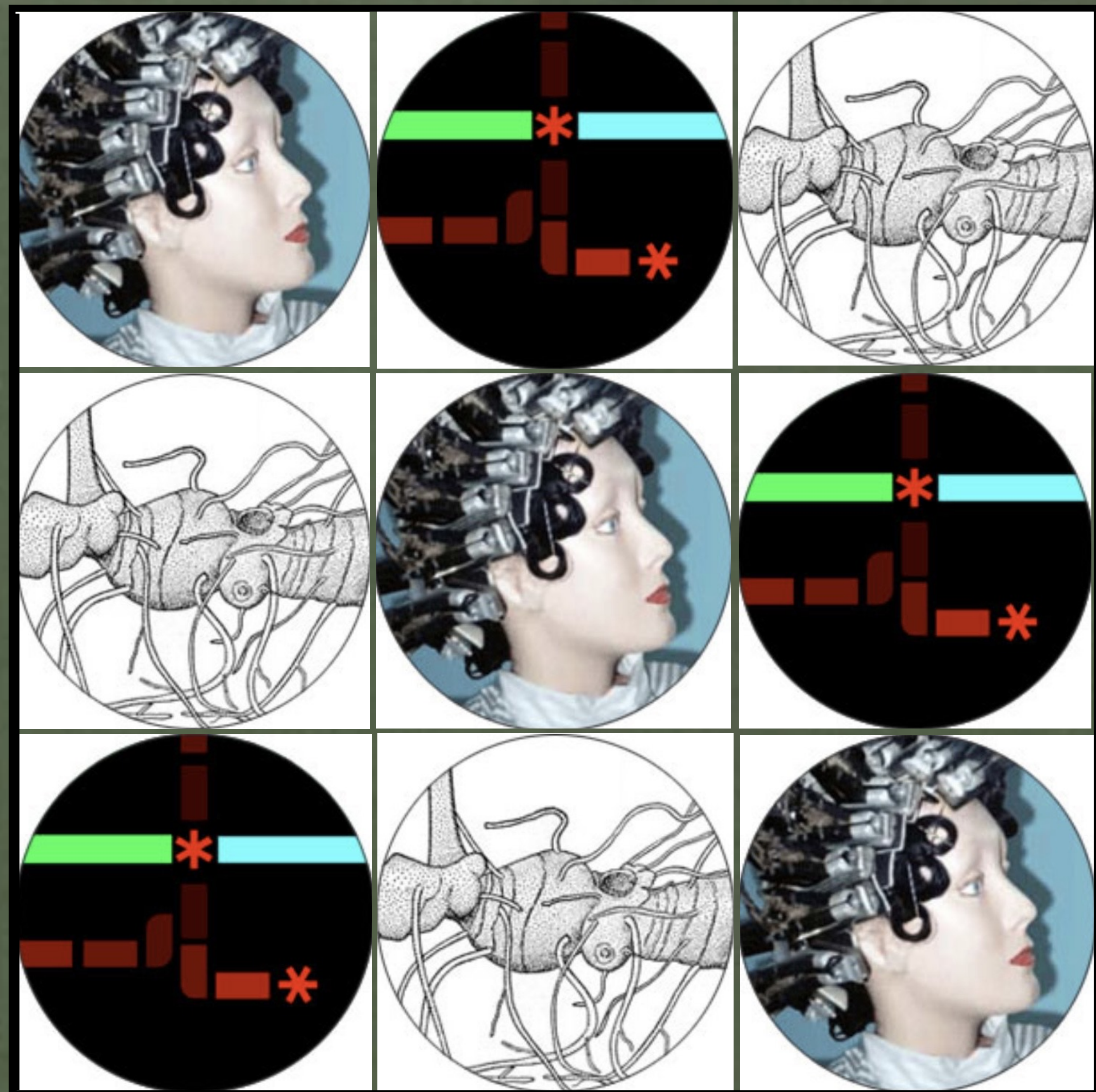




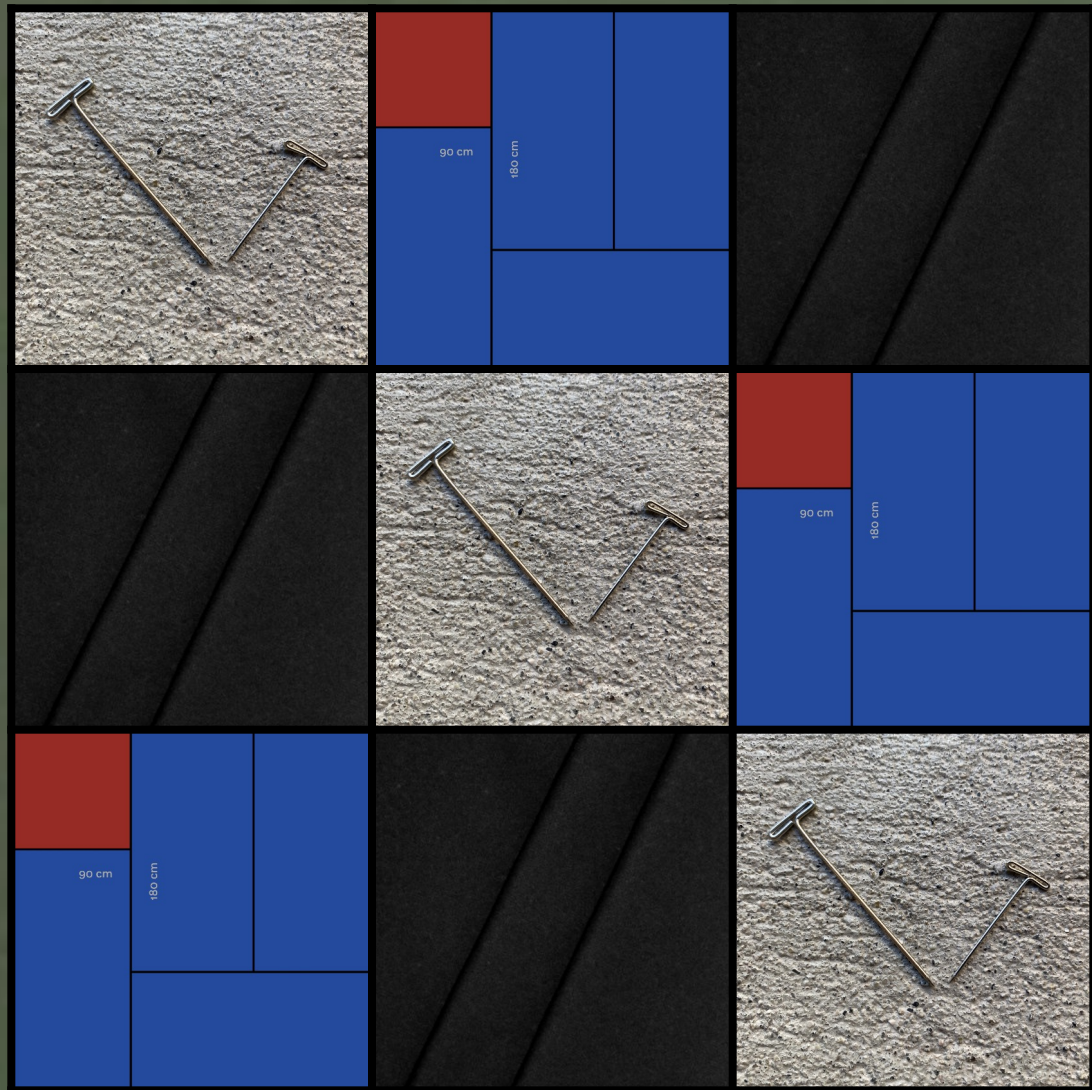
material turns



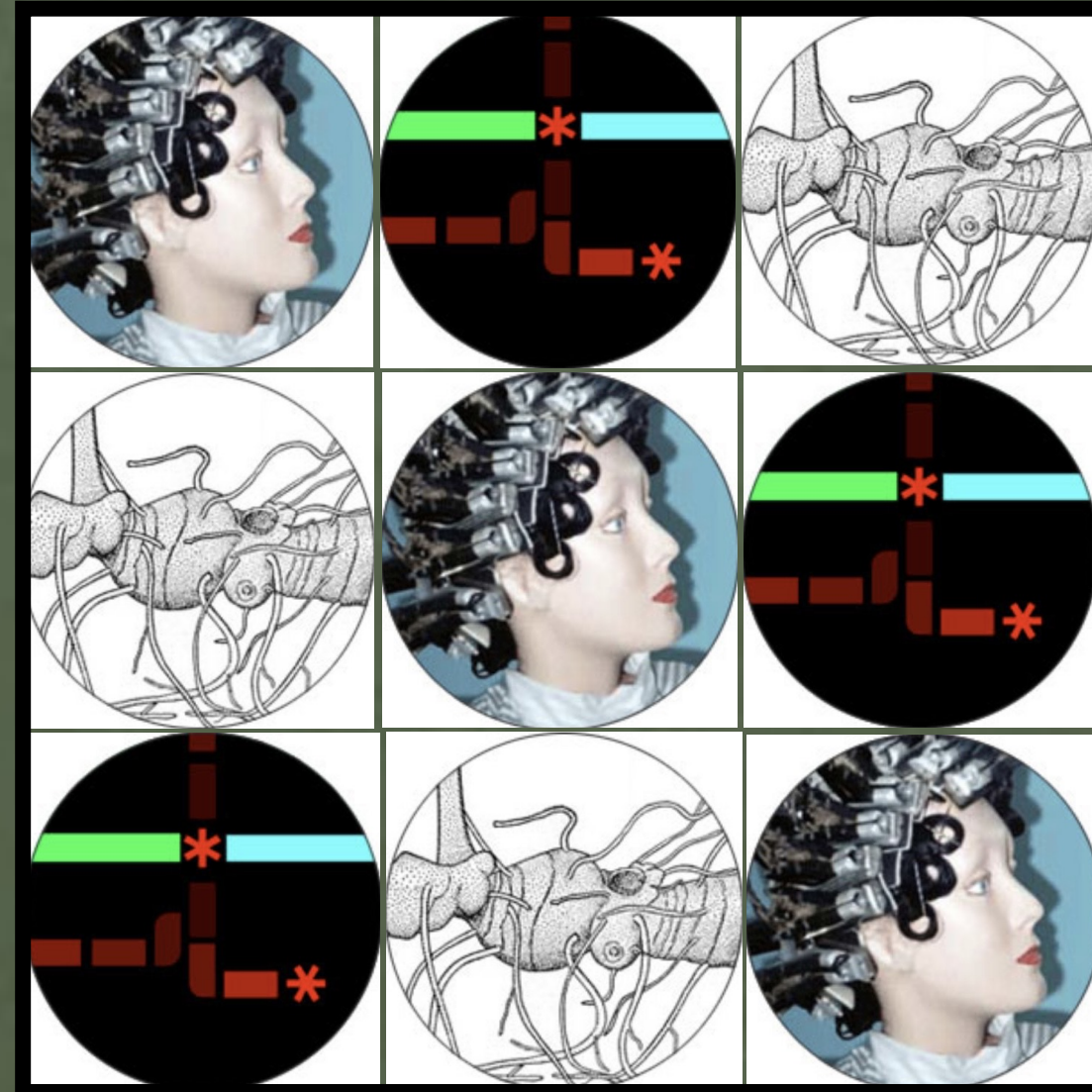
embodiments



material turn

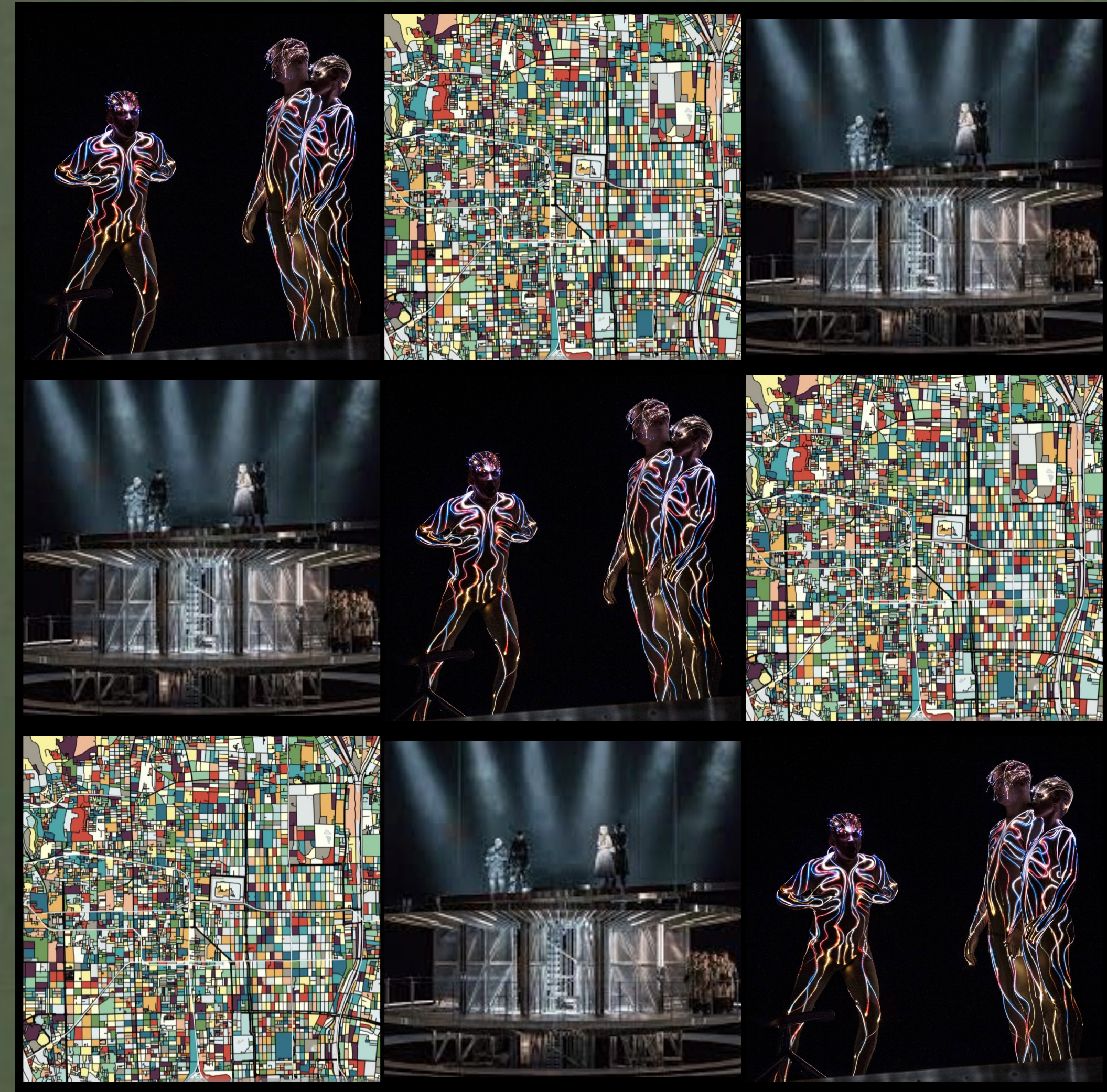


embodiment

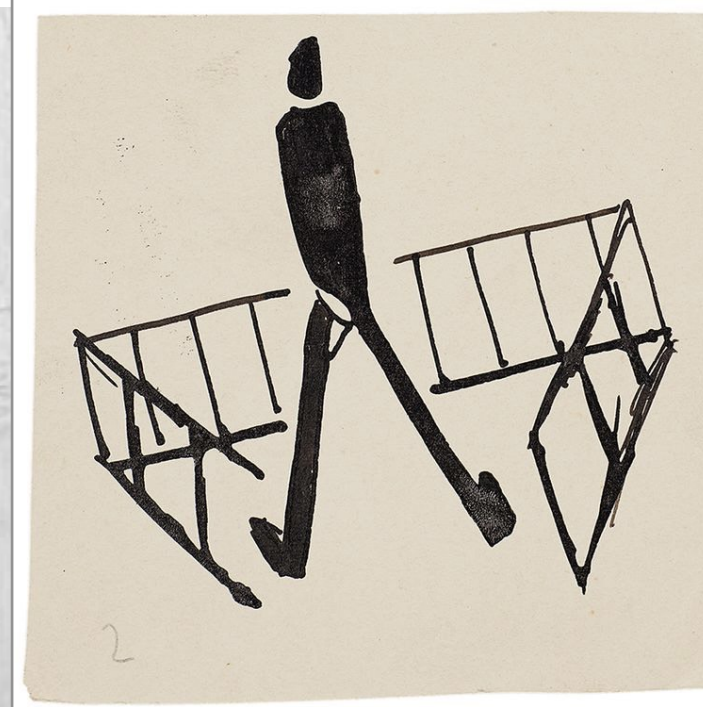
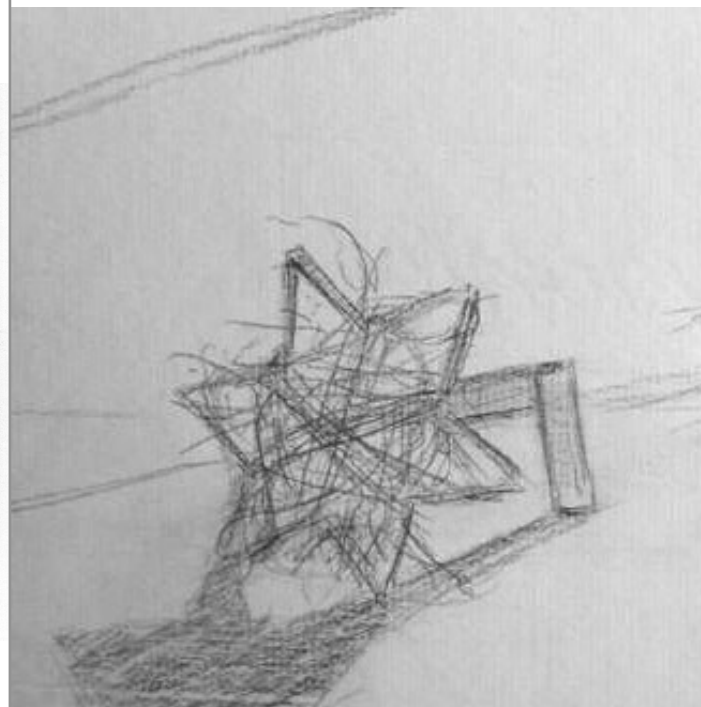
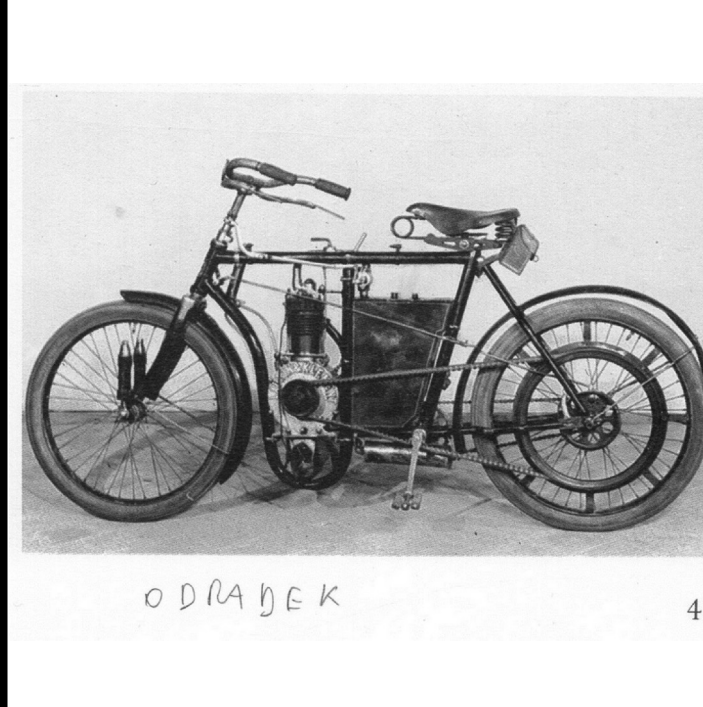
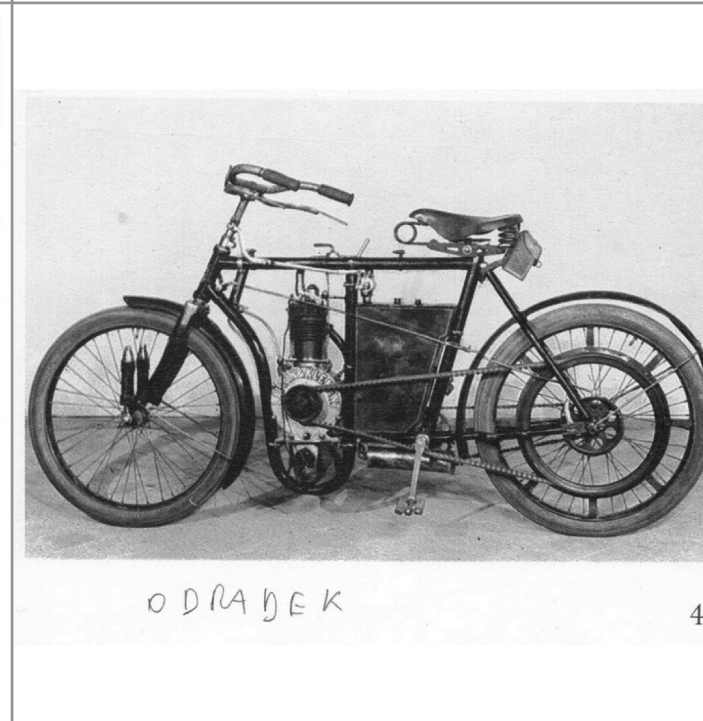
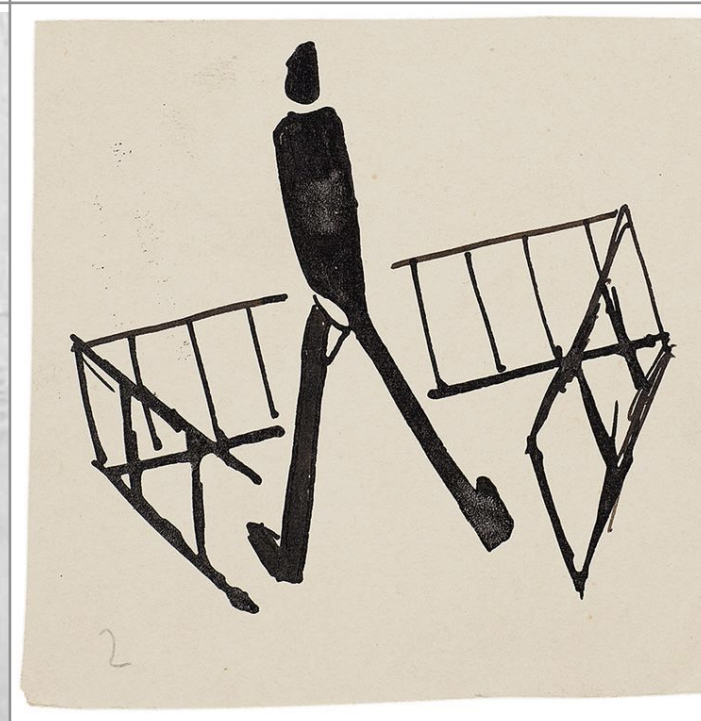
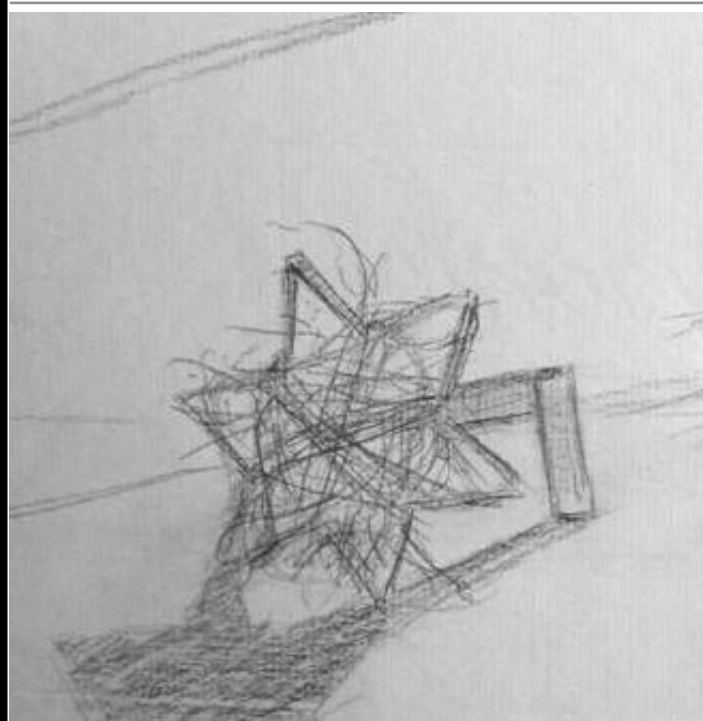
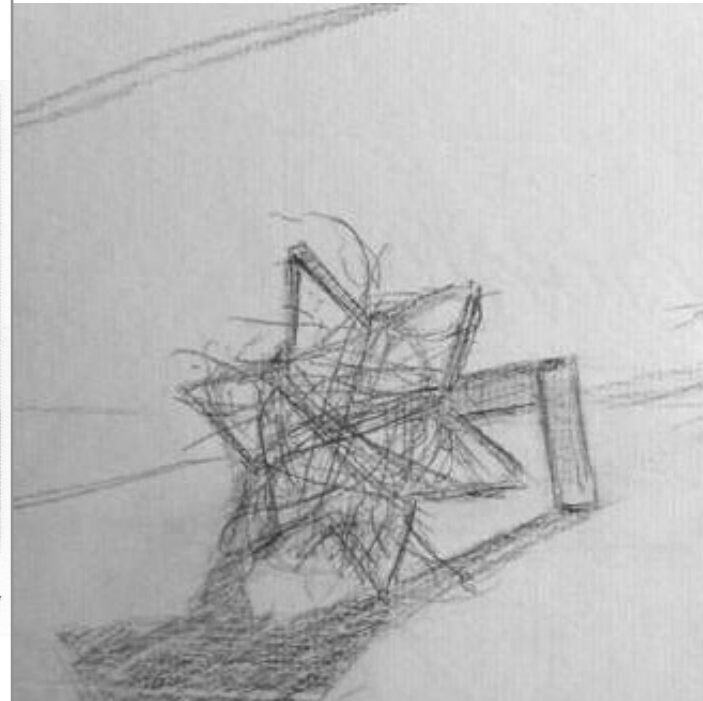
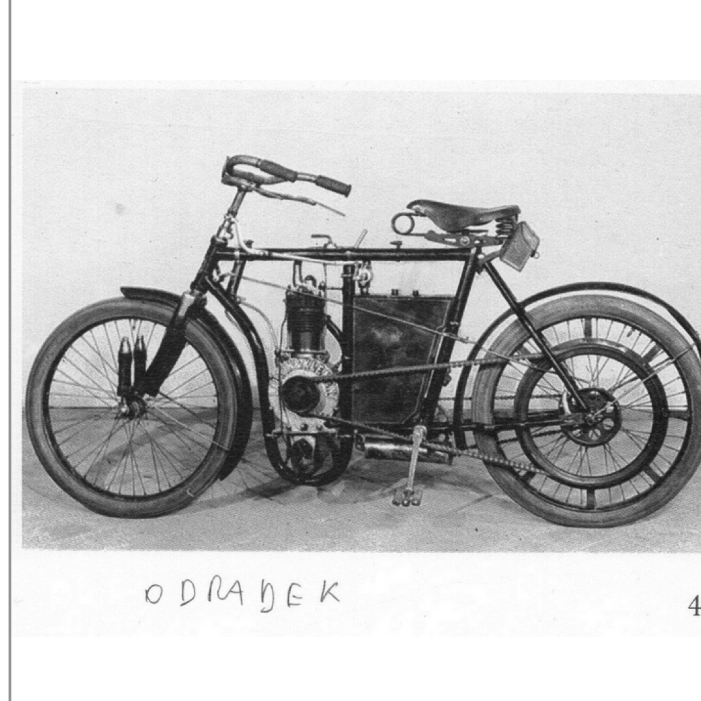
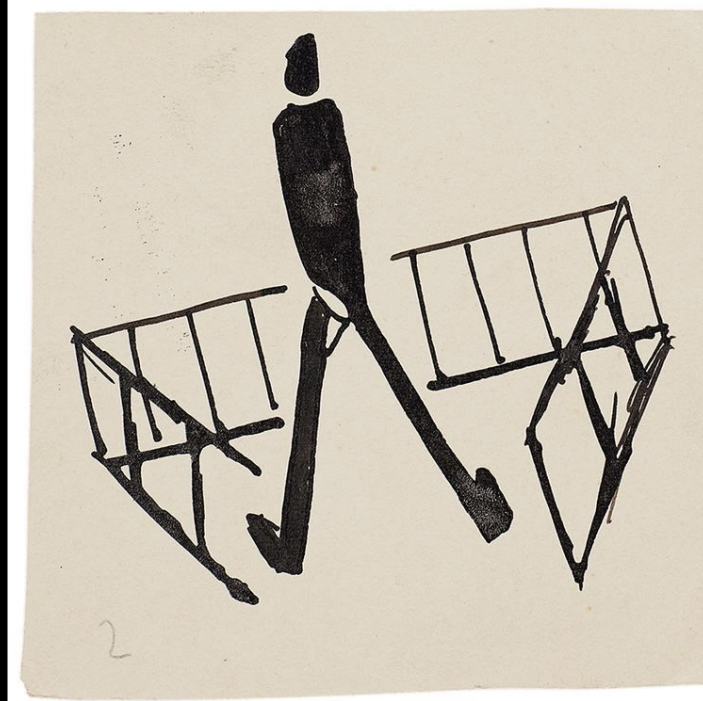


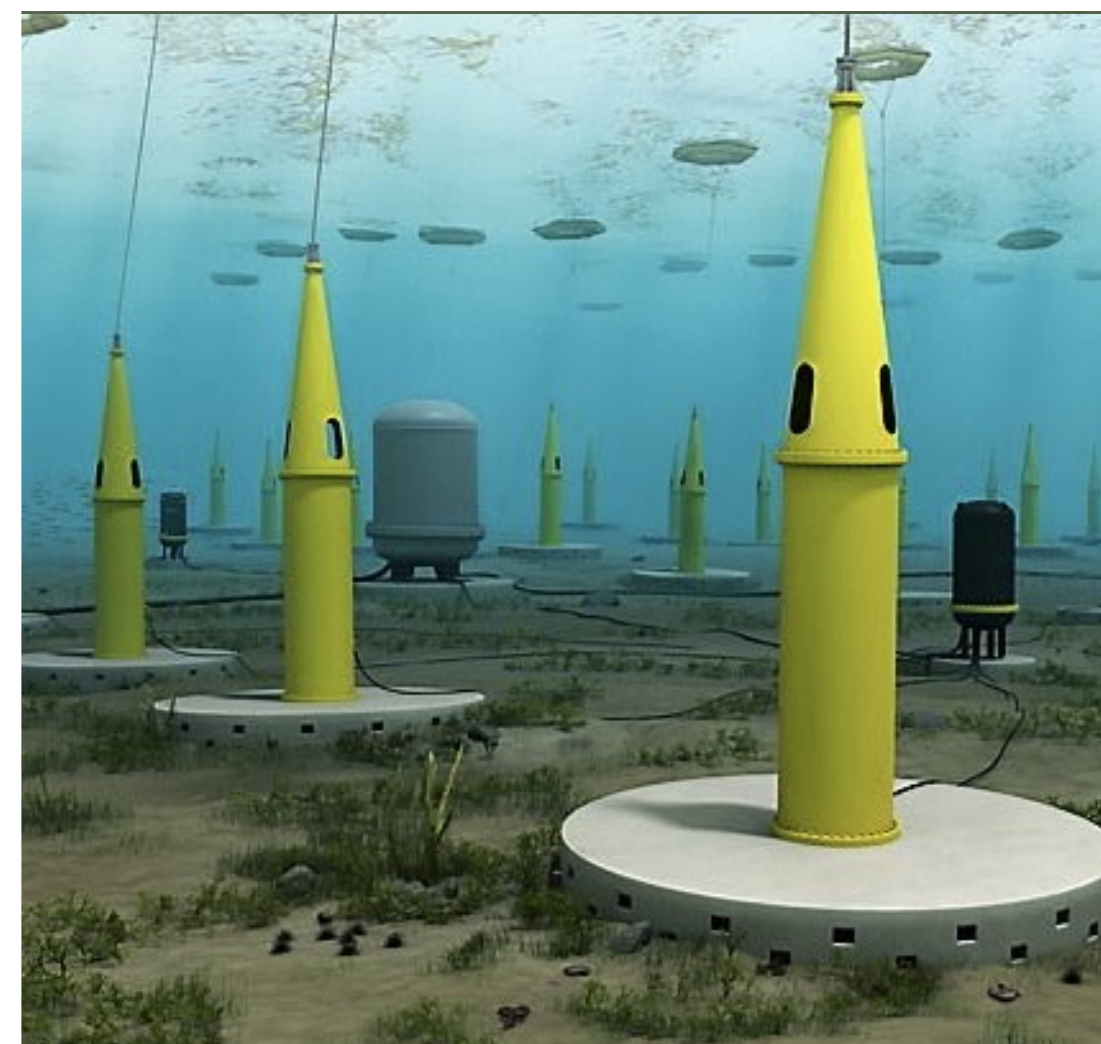
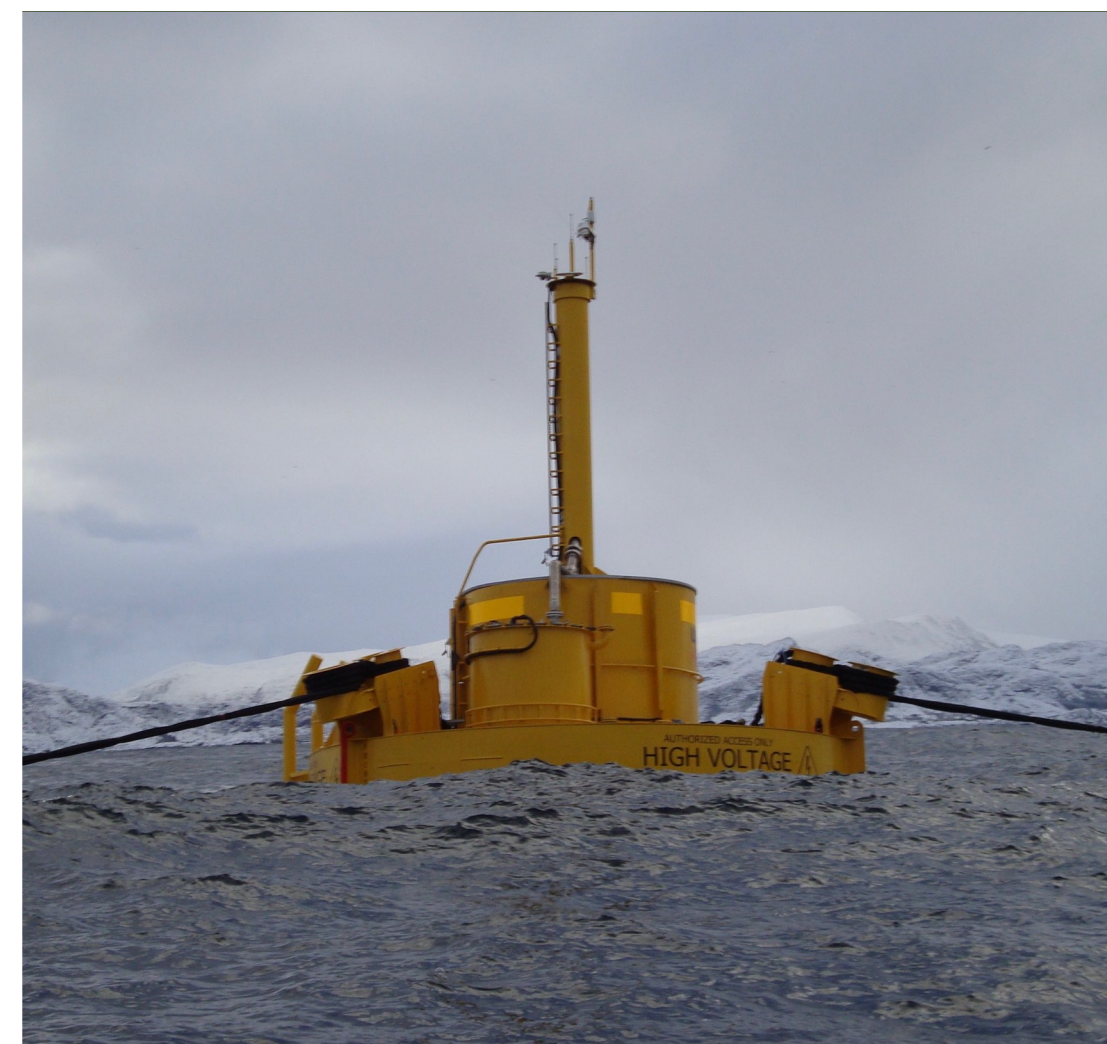
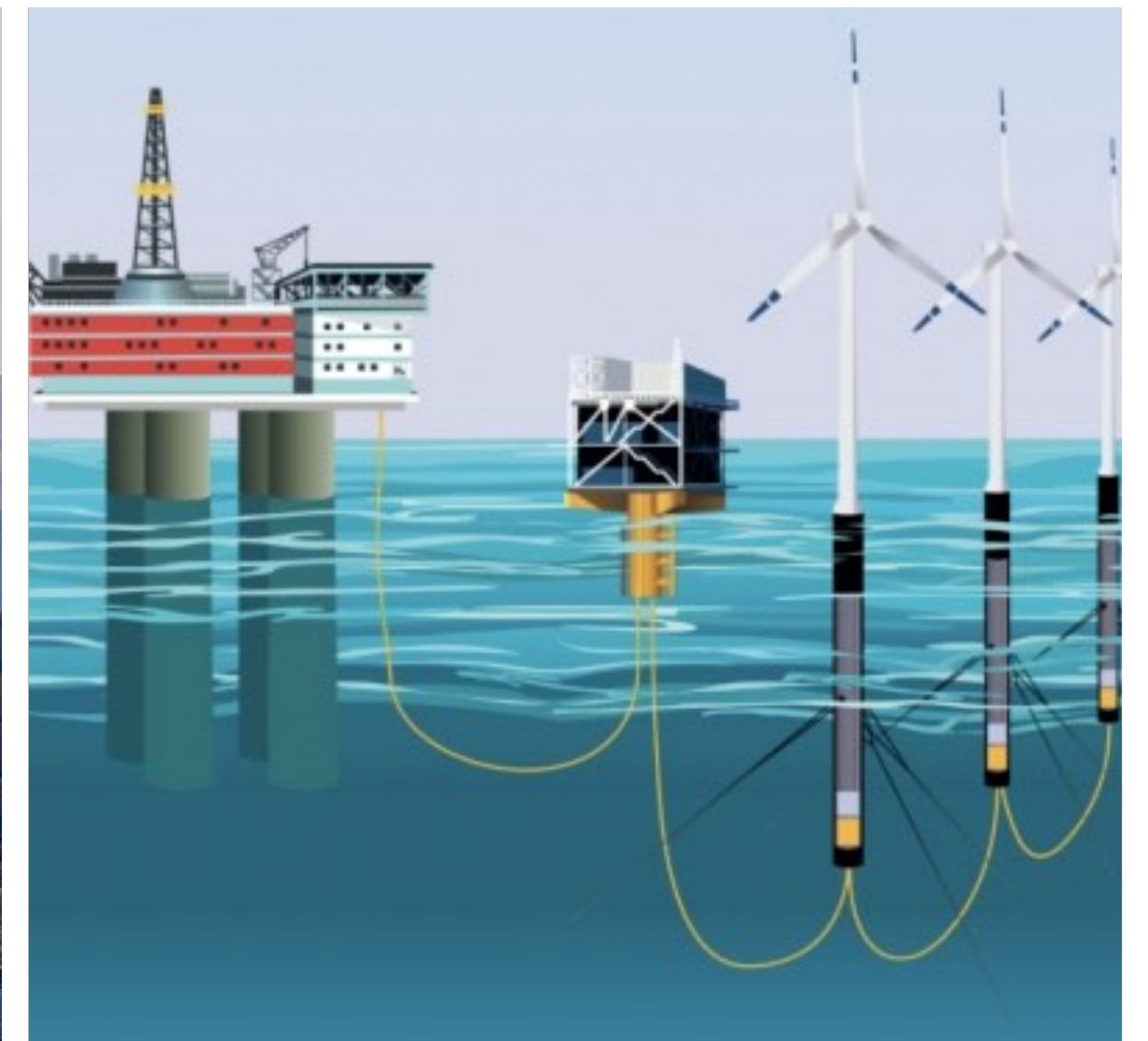
INTERMEDIUM  
(threshold/liminal elements)

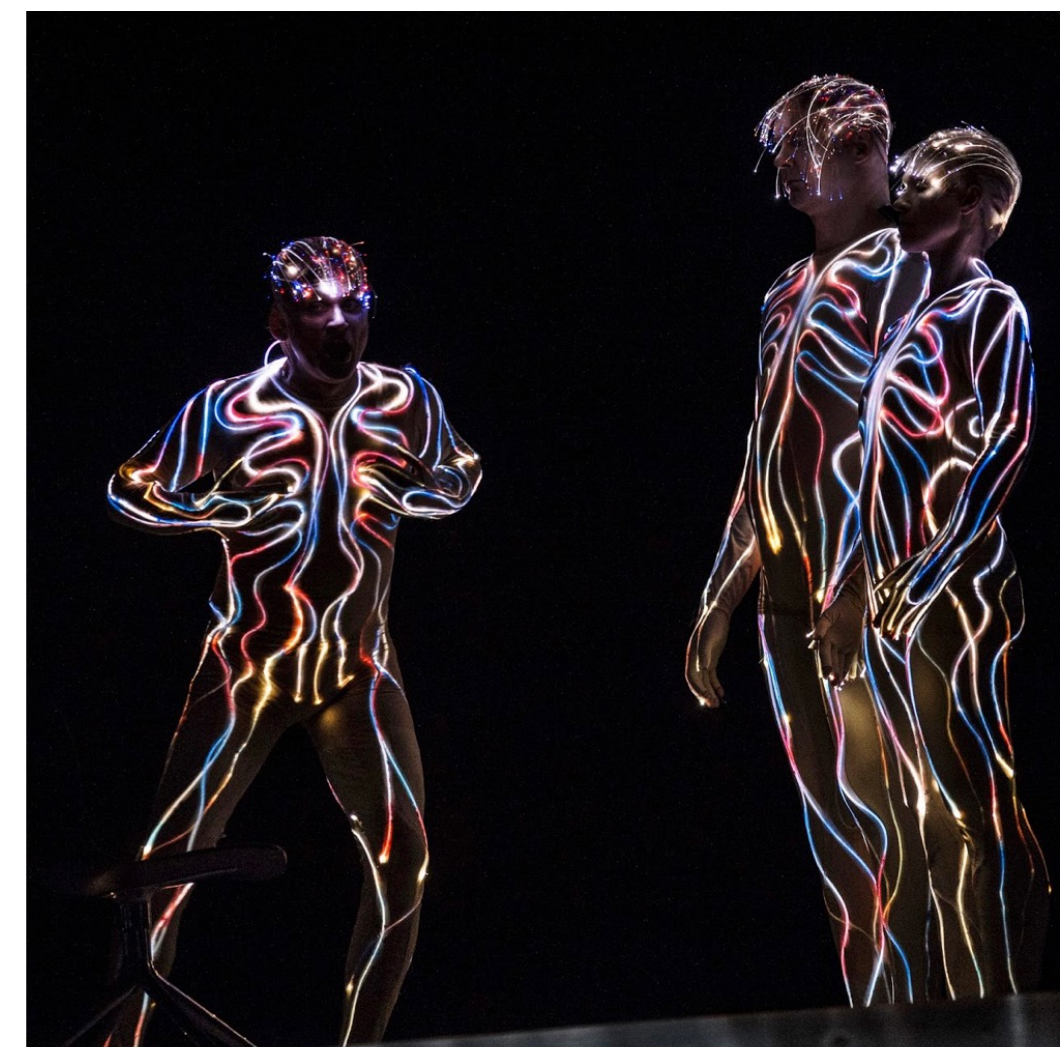
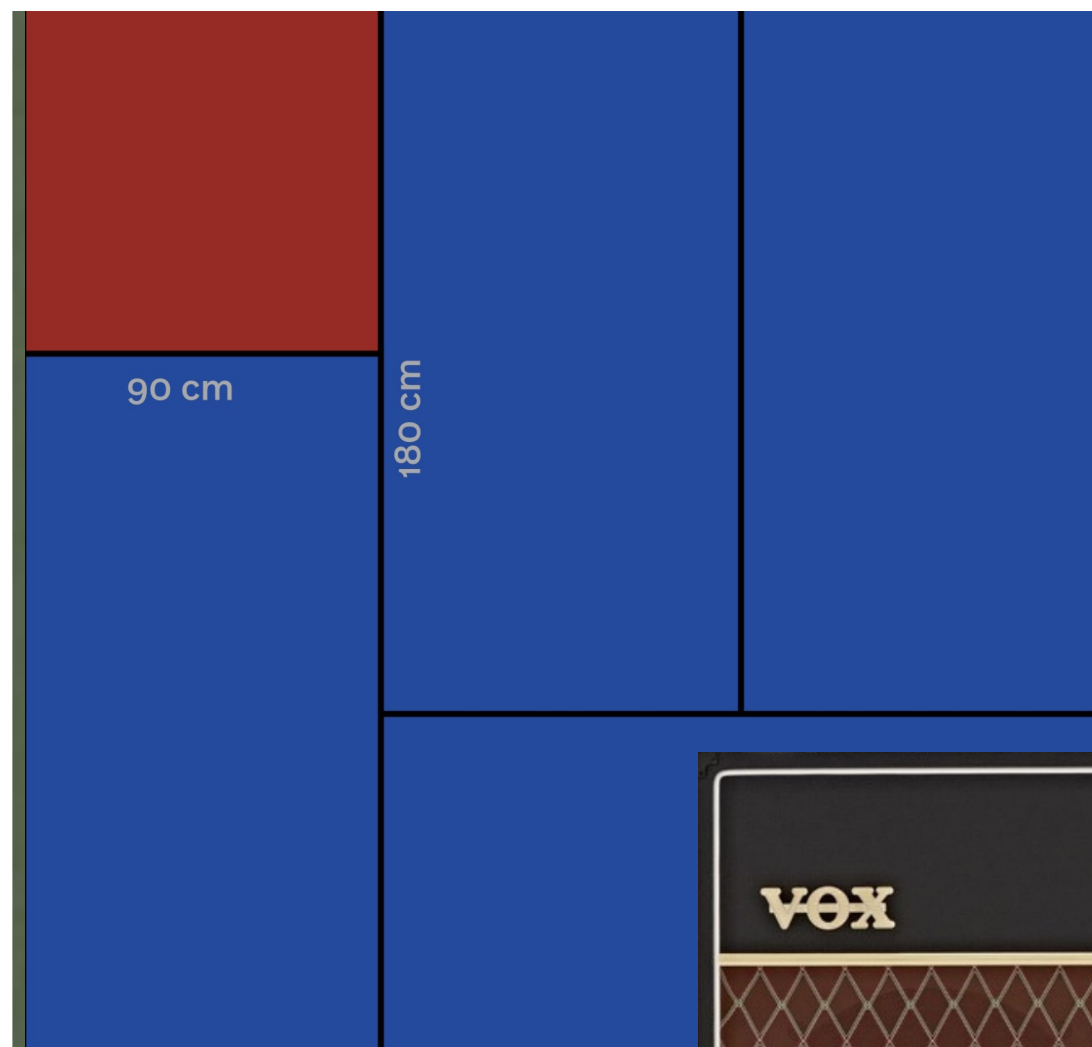
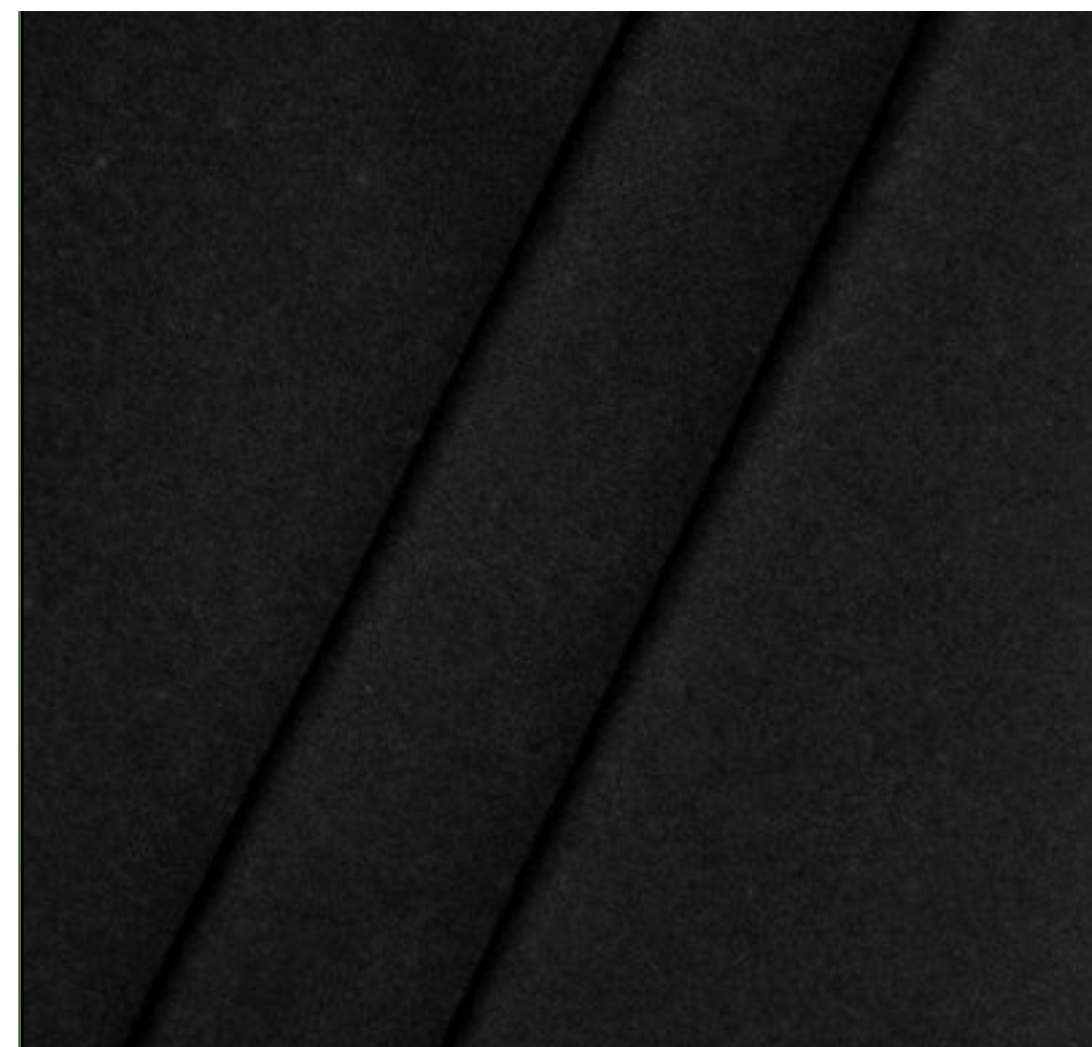
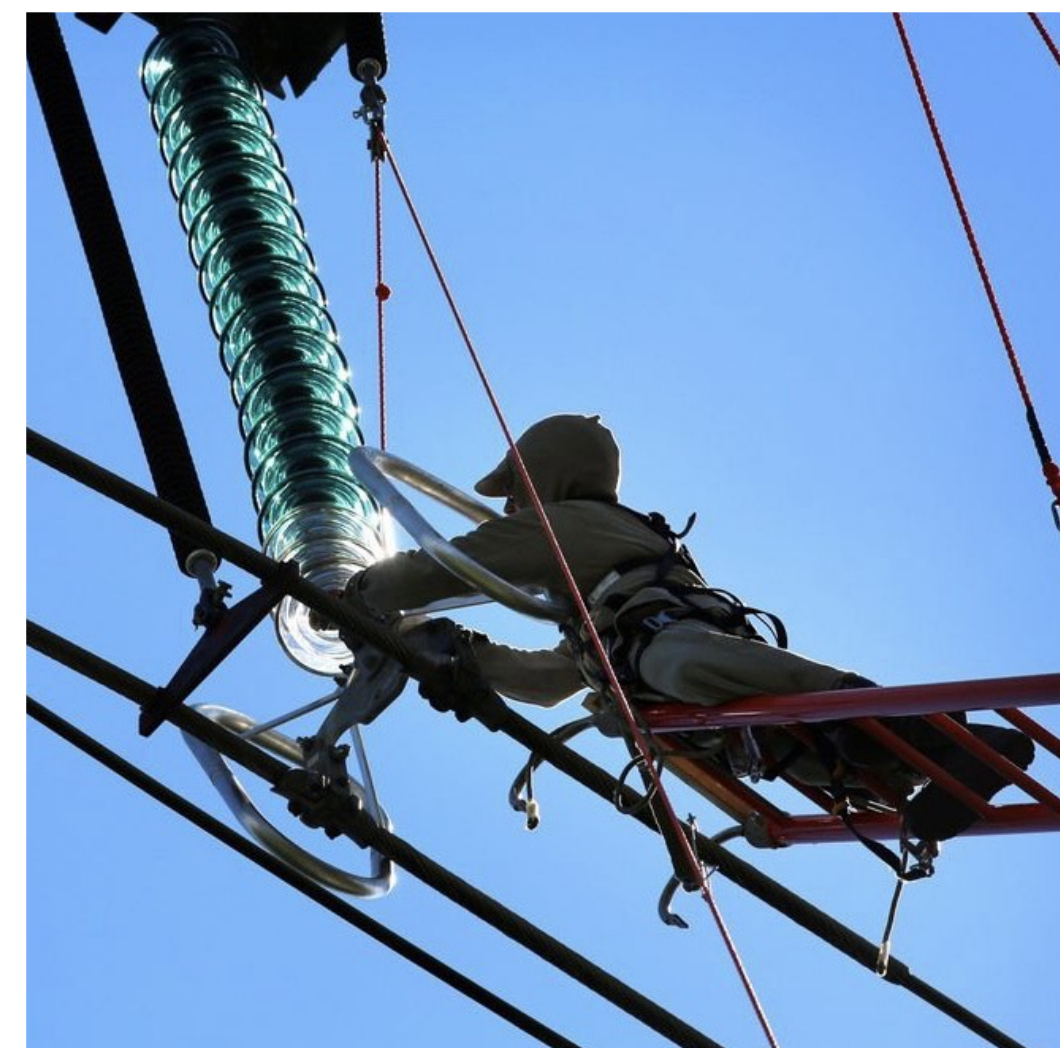
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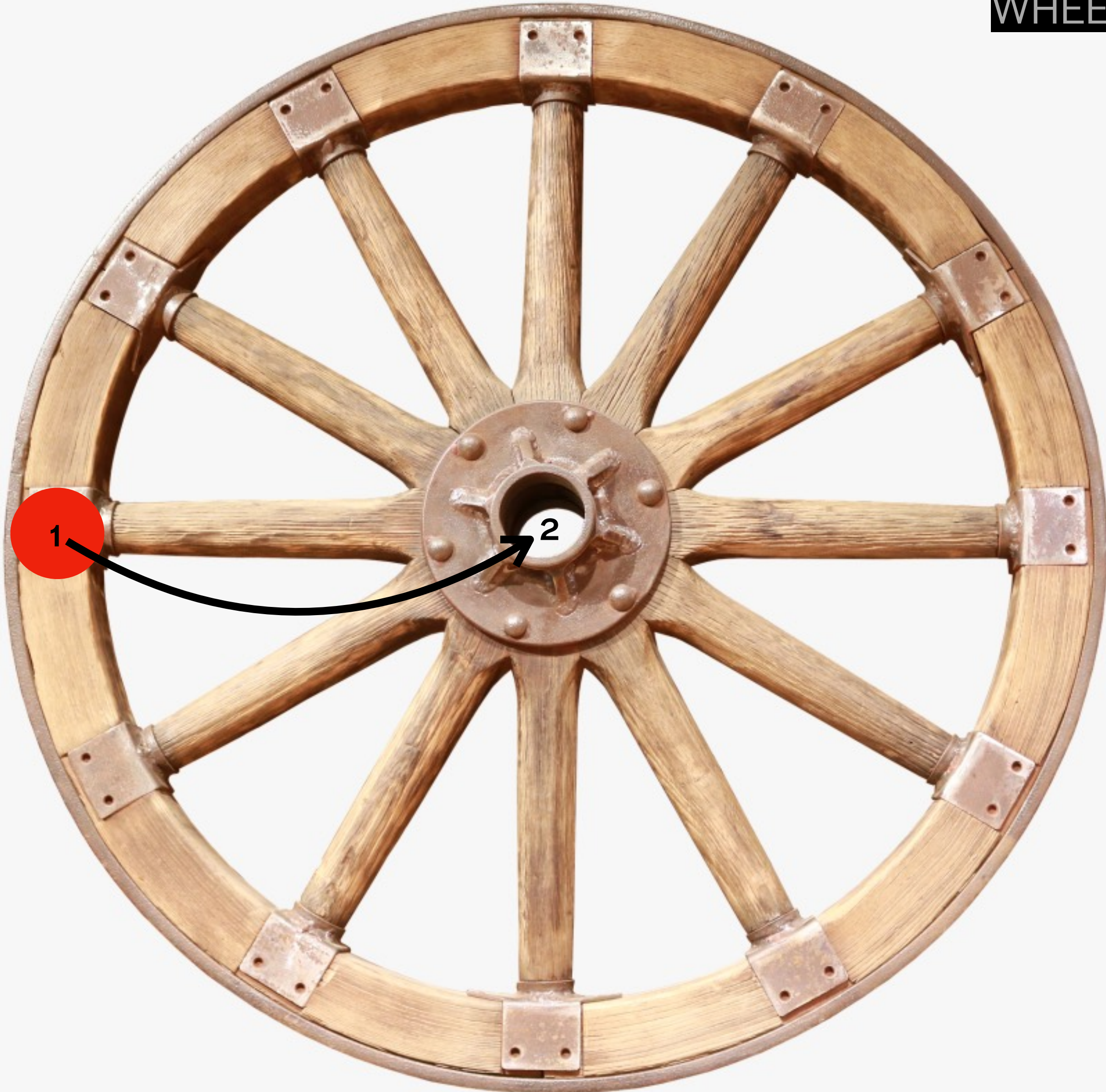
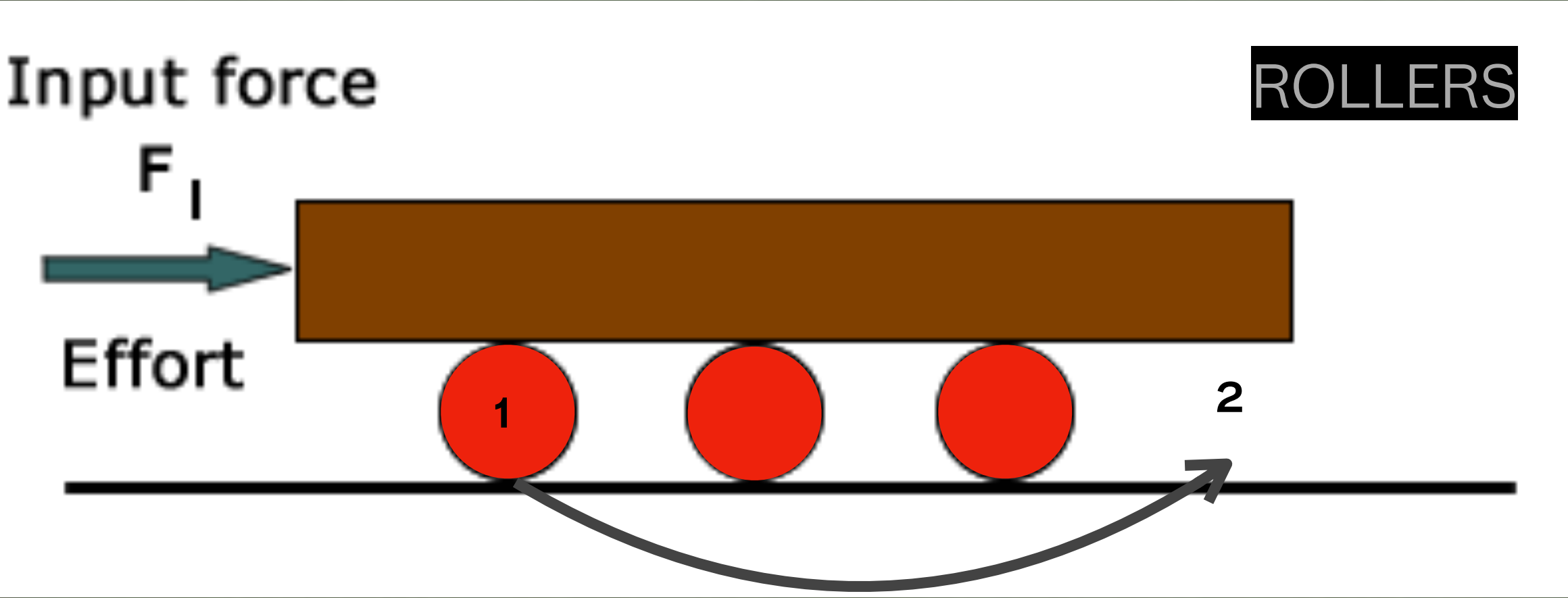








THE TURN OF THE WHEEL



POWER OUTLETS

industrial



domestic



public



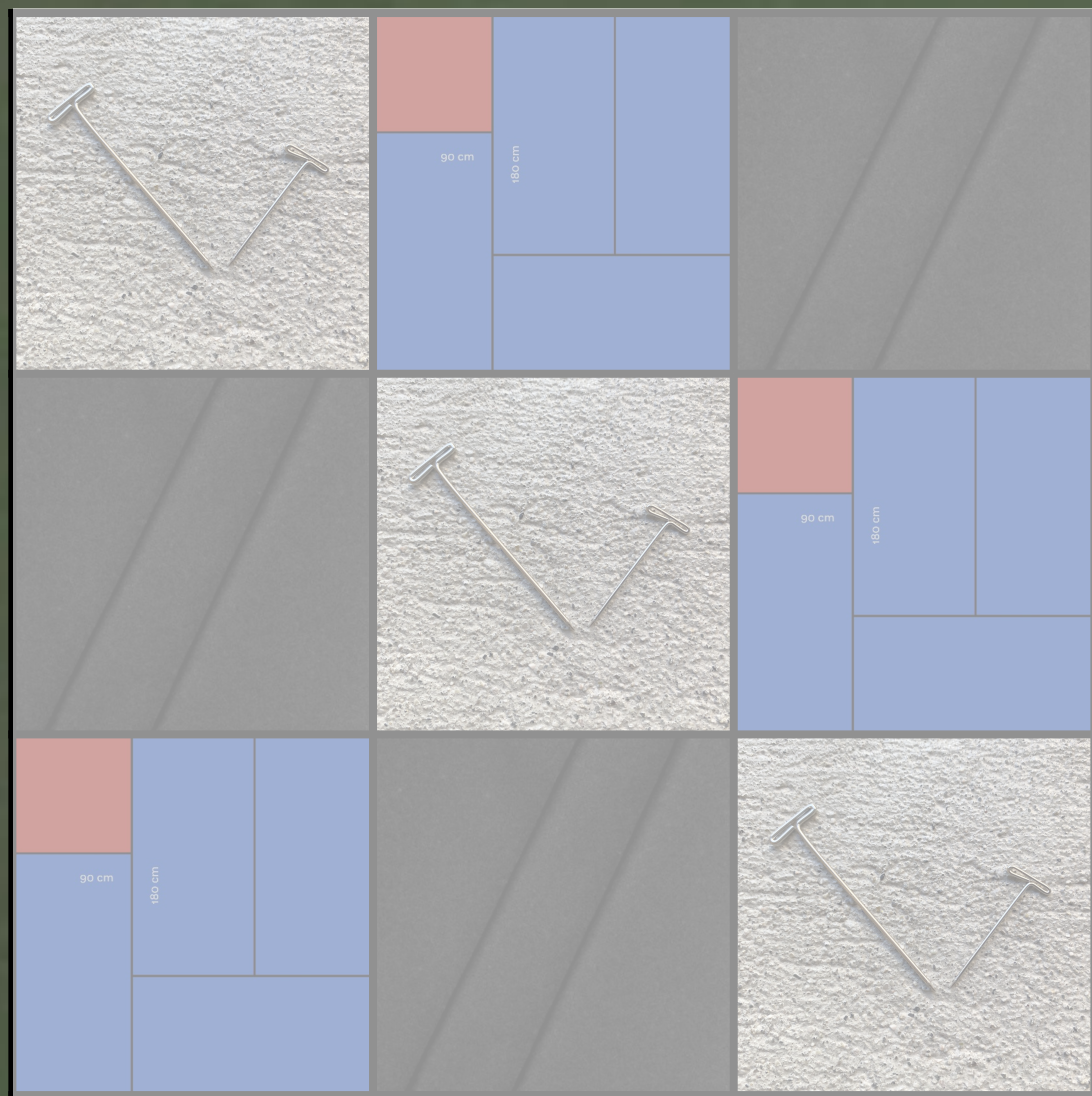
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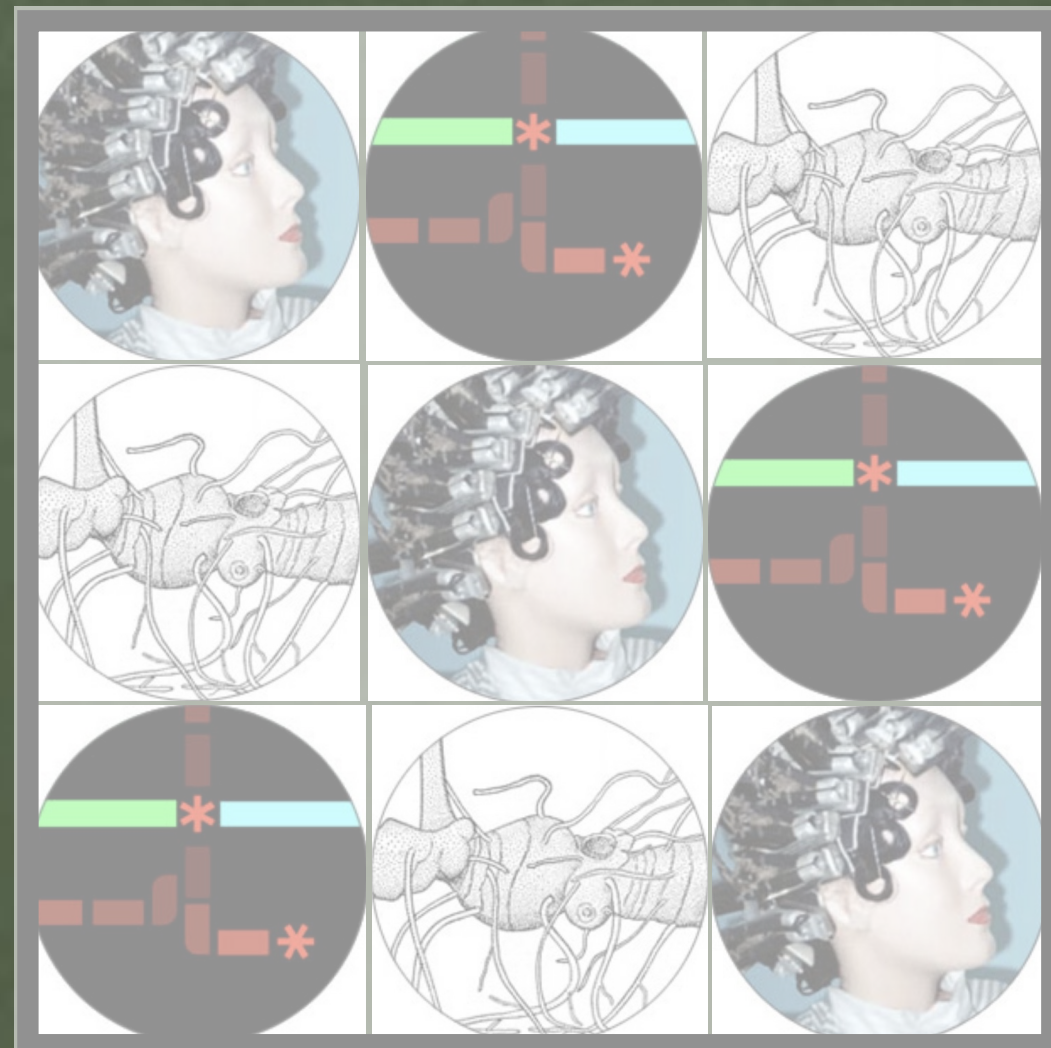


Rolf Wallin w/Simen Svale Skogsrud (2016)

material turn



embodiment



INDIVIDUATION

COMMUNICATION

