

A turn in the gyroscope (pocket model of planet Earth). Under immersive conditions *knowledge* should be situated *and* positioned (Haraway): 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)** Portør, near Kragerø, and **2)** Kvitåvatn (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 1896, 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*—pathos before mythos—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?

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 exception.

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 *exodus* 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 Samsa'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.

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:

“It is not simply a little game of truth arising between scientists, corporations and their politicians, with an agitated penumbra of consultants, PR merchants and activists of various kinds. Rather, it is a condition in which the facts—embodied in water, weather, climate and species—are forcefully making themselves known as their own manifestation of power.”