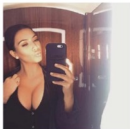


contents



Encyclopedia of emotions



www.Field Notes



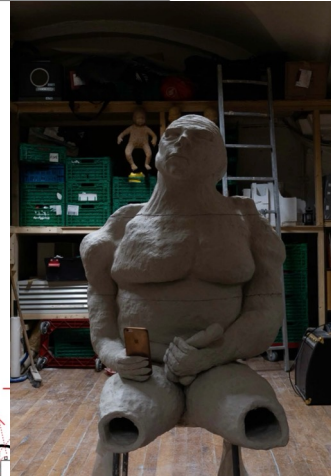
Wojak



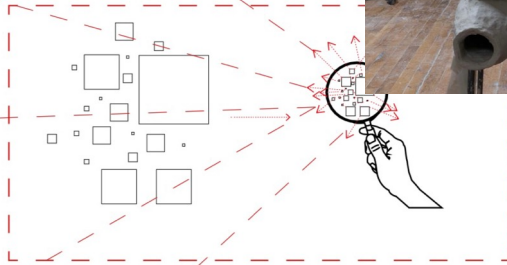
My trip to Vesta



Voodoo / Material studies



2.



Isak Wisleff—on Dopamine [intro](#)

Does Isak Wisløff's Dopamining project propose a *method*? One potentially available at the tip of your touch like an app? You have 1565 emoticons at your disposal: they are painted at your cost by anonymous hands. They are *your* paintings. This gives them some glow, their size reduced, as they are scanned. 1565 of lined up they have an empty feel. Then you use them.

They now display their ability to carry an emotional load, and act properly as emojis. First they were empty. Now they are full. The dark side of the history of how they came about is concealed: there is a dark side to how the manpower was involved, as they were paid for and appropriated, that is part of this potential to express something: a surge from the deep of a workers-hive.

The path from tokens of value (emoticons) to means of expression (emojis), yields a gold-standard for a broad survey of the internet, conceived as a kind of fieldwork: it is not longer browsing in the pursuit of a topic, or to kill some time, but a way of making readable a broader spectrum of value/expression on display to search, inspect and investigate their going rate (or, standard).

The flush and mass of small-time tinkering—maker-spaces around a core of a mega-enterprise with a business plan—surrounds the consoles, monitors and screens with a micro-climate of apparently inconsequential activities, in the flurry chaos growing and migrating alongside the computer-centred economy. If what you see online is the tip of the iceberg you query, it is fieldwork.

In this wake, the quest for Wojak—a small time buddy-*meme*, with a certain impact—will become 3D. And, in Isak Wisløff's Dopamine method, the Devil's illegitimate/bastard child. That is, a certain class of devil that you find at the entrance of mines in South America, to whom offerings coca leaves, tobacco smokes and hard liquor are made to earn their protection when underground.

The sculpted Wojak is not the Devil of the Internet. But the kinds of lives that grow, bundle and surface when gone dark before Netflix, ready barometers of emotions are needed to bring some relief to lives, and that are on the verge of giving up. Or, have already crossed this threshold. That is, a species of interior without architecture, or with one to be revealed to provide support.

When you have reached this point in the inquiry, the next phase is when you realise that sustaining this life-form will make journeys to asteroids—like Vesta—to secure the needed materials (rare earths) as the terrestrial resources are depleting. To embark on this journey (assuming that you embrace Dopamining as your method) you need to befriend the N.Y. artist Tom Sachs.

You will be disassembled—starting by crushing your Mobile phone—and you will be scanned layer by layers of sympathetic magic (featuring e.g. your most listened to tune on Spotify) till you reach your *ground zero*. From this point on you will be trans-substantiated. Created anew. The deconstruction led up to this lintel, will be charted, identified and loaded into your new ID.

As a method, Dopamining brings you a different place in yourself in which your questions of who owns who—the Mobile you, or you the Mobile—yields a practical approach and may be helpful in settling in that new place. It proposes to unravel the workings of cultural hegemony, in a situation where there are no positions from where it can be observed externally/outside it.

You will realise that you do *not* need to be a politician or an economist—perhaps not even a citizen or a consumer—to work at hatching new repertoires: indeed, criticality can be reached by simply mobilising a creative trail that well be painfully aware of its sores. But that will also come up with a ritual core where tea ritual could take place on Vesta. You are ready to teach!