

THE PROBLEM:

The collection of items available as uploads (left) are broadly concerned with a class of rhythmic events that contain disturbing elements, or “hiccups”. Example:

Firstly, secondly, weirdly and thirdly...

Hiccups can occur in sequences that are either logical, procedural or both (editorial). They are e.g. relevant in connection with photogravure editions. Featuring elements that are unexplainable/irrelevant in the sequence.

1, 2, X and 3...

(See Didi-Huberman for an in depth analysis of the question. Didi-Huberman, Georges. (2008). *La ressemblance par contact—Archaeologie et modernité de l’empreinte*. Minuit.)

I am broadly scouting for ways of taking stock such odd elements to see if it is possible to intercept the weft of the passage from image- to object perception. This is done by asking a question, showing an image, and providing an answer. The images are the ones contained in the slide-show (featuring the Q&A at the end).

Together, the sequence of 26 Q&As with an image, feature a matrix of the type that Christopher Alexander called a pattern (with the interception X added here). The argument for making an account and finding uses for hiccups is: if unattended they leave a long tail, a growing shadow discussed here in Goethe’s and Jung’s terms.

If hiccups are understood as elements occurring in a sequence/edition for which there is no rule, nor any currently existing learning algorithm, then they will tend to aggregate. If left unaccounted and unattended they will grow on par with the power and multiplication of computers in human exchange (i.e., a long entropic tail).

Hence we here have a candidate model to explain how human and environmental relations could escalate to states of exception in a variety of un/related areas. And alternatives of how to deal with them are within reach of research. A solution that eliminates the problem—or, an answer that eliminates the question—contains no knowledge.

SYNOPSIS

From the exhibition element shown in Gallery ROM61 at KMD, for the seminar *Tracing Rhythm*, a carousel of slides were slung in a spiral out of the Lineup called *La Kahina*. Her journey around the world as the wife of a diplomat called K, features a variety of homes: domestic interiors adapted to a variety of local circumstances and the job.

On the backdrop of this adaptive enclosure the life and work of her husband: the Norwegian political positions in the global oil and gas-trade. Between them a middle zone dedicated to mundane and cultural events: *La Kahina*’s home is never quite private, and K’s diplomatic errands are never quite public.

The middle zone is fringe-space between the private and public domains. It is compared with Goethe’s studio and Arne Næss cabin at Tvergastein (Hallingskarvet). From this an idea of a proximal space—smaller than the world but wider than the body—is connected to the come-and-go between studio-work and fieldwork.

In this setting, three art works are compared in terms of how they differently combine field- and studio-work: William Kentridge, Geir Harald Samuelsen, Dragoş Gheorghiu. It is suggested that the vectorial sum of field- and studio-work are organised according to 3 material tropes (Karen Barad): entanglement, superposition and intra-action.

From this it is further anticipated that complex phenomena will be composite in terms of these 3 tropes. Providing a ground work for understanding current critical turns. The two chief conversation partners are here Bruno Latour’s titles: *Down to Earth* (2018) and *After lockdown* (2021). The idea of the long-tail model above came from there.

The essay (attached) was written in preparation to the seminar *Tracing Rhythm* to reach a ground zero from where the images could be at the forefront. The result was a hiccup: that is, a phenomenological equivalent of Shannon’s definition of information as entropy.

On account of the multiplication of images perceived owing to the many instrumental shifts in the production of a photogravure, the techniques becomes an experimental laboratory to explore image collapse into object perception.

The *Kahina* lineup attempts to transpose the production of this transition into an exhibition space, in making the image to object perception available to the viewer in the form of a debatable proposition.

However, the photogravure process also features an artistic proposition (exposition) as an active model of similar types of problem (outlined above): notably types of processes where object perception is indeterminately anticipated and proposed.

As an entry/exit device in working with diary materials—as is the case in the National Library residency in which the project is currently hatching—photogravure has a similar function as the rose of winds on maps. One that steers towards the hatching of an object. Most probably a book. The hosting PKU project—Matter Gesture and Soul—is one of the unique arenas where academic pursuits and research can combine with workshop premises of the art field.

Appendix

(added on site)

ENTER—To me archaeology has provided some methods that allow to repurpose and re-function *design*, through the use of artistic methods as investigative procedures. The most important one, in my use, being Timothy Darvill's method of *rehabitation*: it is a scenographic device built to perform contemporary functions on site that tease out observations we otherwise would be blind to.

The point of departure and return is a lineup called *La Kahina*. La Kahina is a fictional character inspired by a Berber Jewish *warlord* and *prophetess* from the 1st century c.e. Being a woman, a warlord, Berber and Jewish she contains a nomadic concept in her name; since these elements do not readily comply with a sedentary stereo/type. A character defined more by *belonging* than identity.

Her husband is named *K* after the geometer—that is, the old term for a surveyor—in Kafka's novel *the Castle*. His movements are ridden by a puzzling employee. Which, in the present case, is the Norwegian Foreign Service. In both cases (La Kahina and K) the fictional framework is used as a backdrop to tease out some facts of their existence that otherwise would have passed unawares.

So, the procedure employed here is a subcategory of investigative aesthetics: indeed, *forensic fiction* features a strategy of theory development from which some facts will emerge concerning a *deeper* layer of agency can be analysed. The *3rd mover*, which is a vectorial sum between Aristotles's notion of the 1st mover (the soul) and the 2nd mover (causal operator) in *De anima*.

Enhancing the link between a certain *performance* and archaeological *rehabitation*: my own performance is to settle in each new image of the slides I show, to see if it is possible to intercept a *rhythmic visual alphabet* allowing for a certain kind of *wit(h)nessing*—a term I will later explain—to connect with a shadowy trail, to articulate it rather than identifying with it. So, a total of 26.

(...)

(...)

EXIT— So, in conclusion I would like to state that what can be achieved through the experimental search of materials—following the method of *staging* and *rehabitation*—a nomadic trail can be worked out from the come and go between studio- and fieldwork. The repurposing and re-functioning of design that can come out of this is to strike a *balance* between path-finding & goal-seeking.

That is, to establish designs that are presently weakly present in our repertoire, and enhance these at the adequate *scales*. To do so we will face the challenge of combining sustainability and

value creation in ways that ecology and economics may presently not afford. Archaeology could provide a framework for the needed 360° for time-deep and immediate concerns to combine.

If we link *path-finding* to where we *stand* and move, and *goal-seeking* to what we *draw* and make, then the same of these has been suggested throughout the talk by turning the board—the black board and white board—to its horizontal and vertical positions. Between them is what Bonnie Bainbridge Cohen has linked to the *sagittal*. What orients us anatomically front-back/back-front.

That is, what suggests agency at a level where it may take place in the *proximal* space but is *not tied* to it. And articulates propositions on the possible relation between movements activating internal relationships *within* the body—as in contemporary dance—and *beyond* the proximal space. That is, the locus of the 3rd mover as a level of responsibility beyond the immediate.

With the 3rd mover we must be weary of transposing *responsibility* unto the *ability to respond*. Featuring the protocol of *wit(h)nessing*. Where close in means linking up with the remote, in the articulation of an existential relationship which does not identify. Belonging is a better term. In a relation of belonging things can be dealt with: good for good and bad for bad. It seeks to be real.

Evidently, to be viable, the development of such designs stand a formidable pedagogical challenge since it ranges from art, archaeology, anthropology and architecture—the 4As from Tim Ingold's book *Making* (2013)—to which it can methodologically dedicate itself through investigative aesthetics as here, but where some sort of common framework may be needed.

So, I will conclude by asking: in the wake of the anthropocene are we in need of a knowledge of anthroponomy—a sustainable value creation springing from the human-technological compound, at the backdrop of the currently uncontainable power of interception between technological and sensorial modes of interception. To catch the shadow by its tail, in an anthroponomic framework¹.

¹ Thinking about an experimental framework within which it would be possible to develop such a wide range of topics conjointly, the best candidate I have been able to come up with is *opera*. Largely owing to Daniel Snoman's book (2010) *The gilded stage—a social history of the opera*. That is, a kind of opera inspired by the Gesamtkunstwerk of opera, and Goethe's studio.