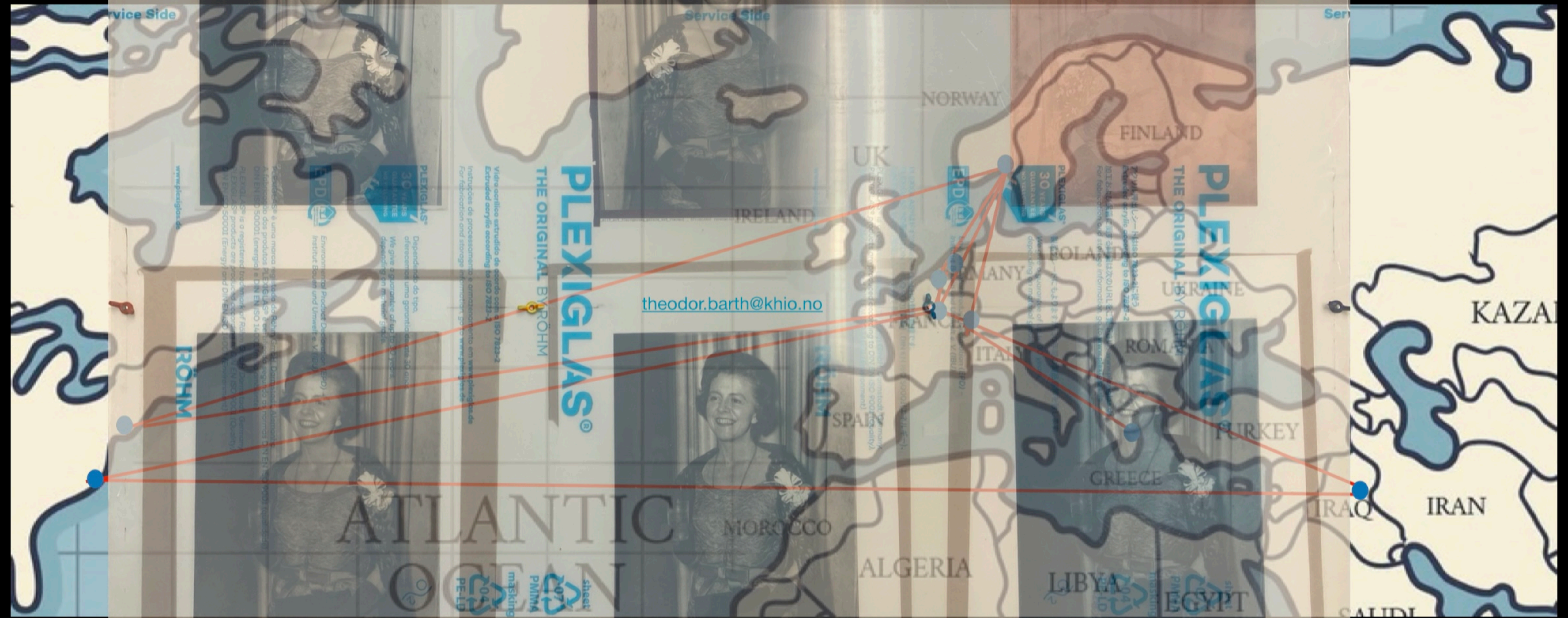


A

In the shadow of materiality, memory and soul

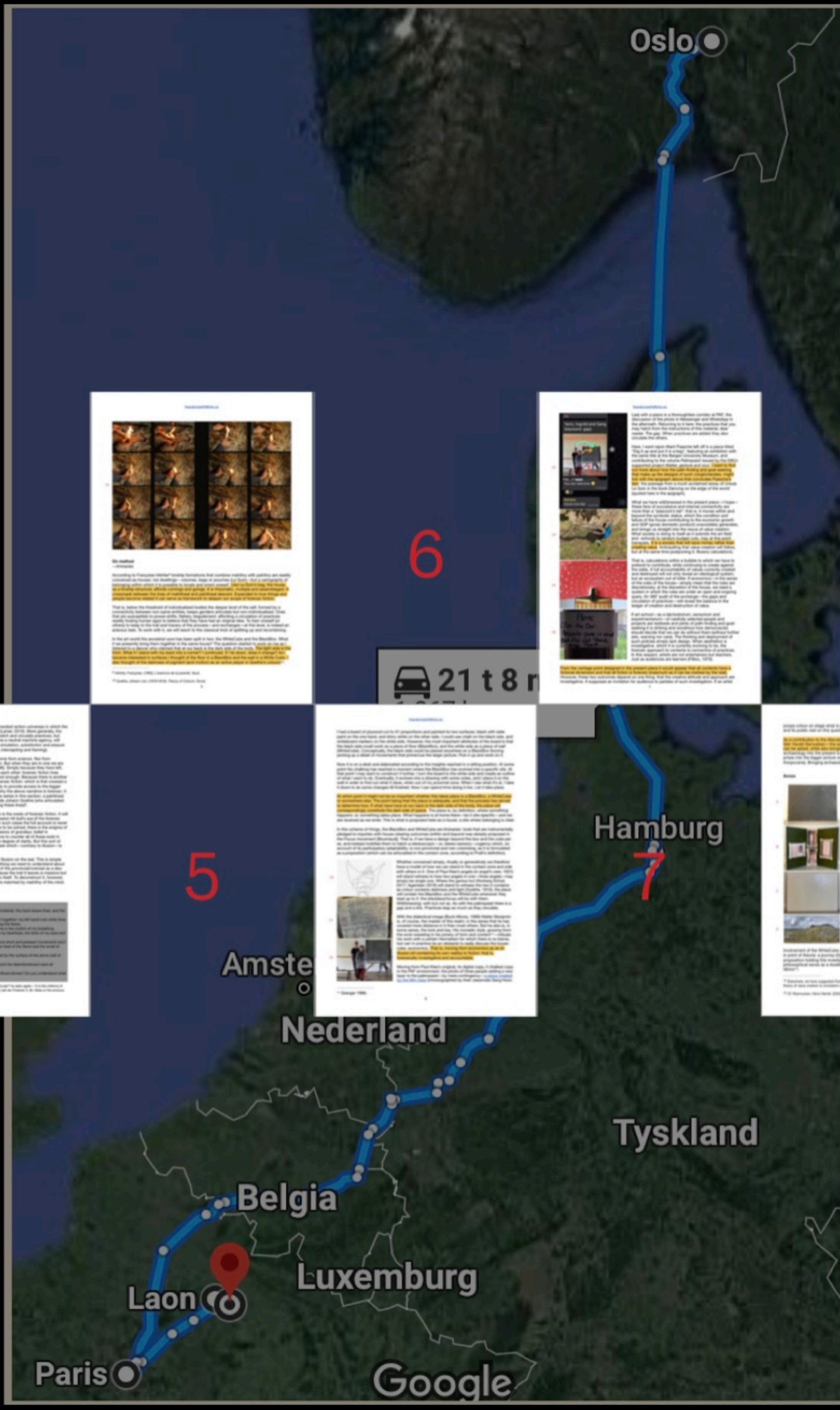


accessing the rhythmic event between sensorial and technical detection

45'

B

“Rhythm, all in all, marks and irregular continuity between different bodies (human, machine, or other), dimensions (virtual or actual), and domains (aesthetic, techno scientific, or philosophical.”



11 numbered cards (1-11) containing text and images, arranged in two rows. Each card is a page from a document, likely a book or a series of essays, with various text blocks, small images, and red highlights. The cards are numbered in large red digits: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11.

Meantime index

Barth, Theodor

Dataset

Updated version



Åpne

- MEANTIME INDEX (214.6Kb)
- PANEL I—DIARIES (205.1Kb)
- I—Leaflet (1/7) (332.7Kb)
- I—Leaflet (2/7) (611.4Kb)
- I—Leaflet (3/7) (845.3Kb)
- I—Leaflet (4/7) (306.2Kb)
- I—Leaflet (5/7) (137.4Kb)
- I—Leaflet (6/7) (153.9Kb)
- I—Leaflet (7/7) (489.7Kb)
- PANEL II—PHOTOGRAVURE (241.0Kb)**
- II—Leaflet (1/7) (267.7Kb)
- II—Leaflet (2/7) (1007.Kb)
- II—Leaflet (3/7) (542.1Kb)
- II—Leaflet (4/7) (921.5Kb)

Sammendrag

“The card index marks the conquest of three-dimensional writing, and so presents an astonishing counterpoint to the three-dimensionality of script in its original form as rune or knot notation. (And today the book is already, as the present mode of scholarly production demonstrates, an outdated mediation between two different filing systems. For everything that matters is to be found in the card box of the researcher who wrote it, and the scholar studying it assimilates it into his own card index.)”

(Walter Benjamin, SW1, p. 456)

MEANTIME index: 49 sheets/entries

FLYER archive (cf, links document): 49 sets of 6—296 sheets/entries

TOTAL: 345 sheets/entries

PORTFOLIO: Project Spinoza

The present leaflet-index seeks to transpose the quest and query of a flyer archive—deposited by small steps during the C19 pandemic—to a realm of applicability beyond the individual research featuring in the archive, and marking the end of the period, by seeing the contents from the vantage point of the target area: the area of arrival. The idea of charting, tiling and mapping previous outcomes and folding them into current practices led to a reflection on surfaces, imbued with perspective (an illusion) and with the depth of time (fictional content): as a cartographic disposition that can be marked by reality.

This leaflet upload contains an archive of a card-index with 49 entries, called leaflets. The first series—made up of 7 elements—is devoted to DIARIES, and proposes a round-up of learning outcomes from a course in theory development for first year master students in design. The

Søk



Hele arkivet

Denne samlingen

BLA I

Hele arkivet

Delarkiv og samlinger

Utgivelsesdato

Forfattere

Titler

Emneord

Dokumenttyper

Tidsskrifter

Denne samlingen

Utgivelsesdato

Forfattere

Titler

Emneord

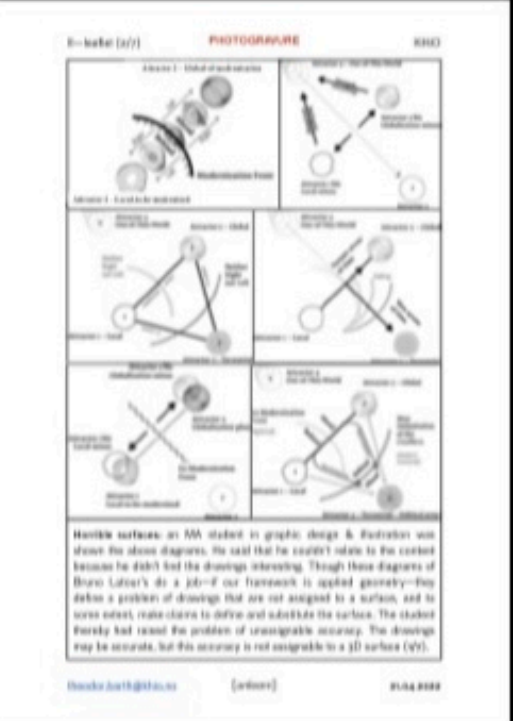
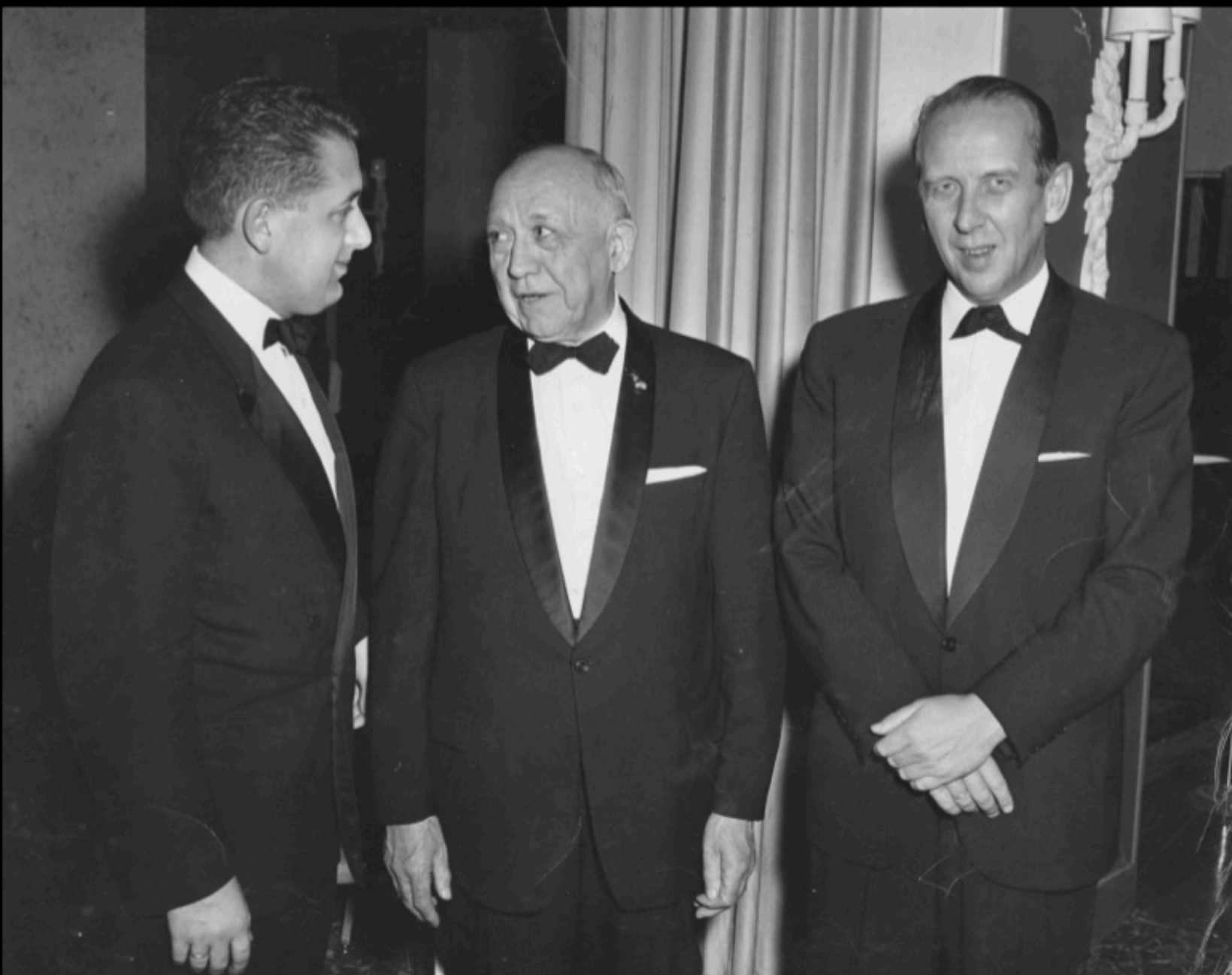
Dokumenttyper

Tidsskrifter

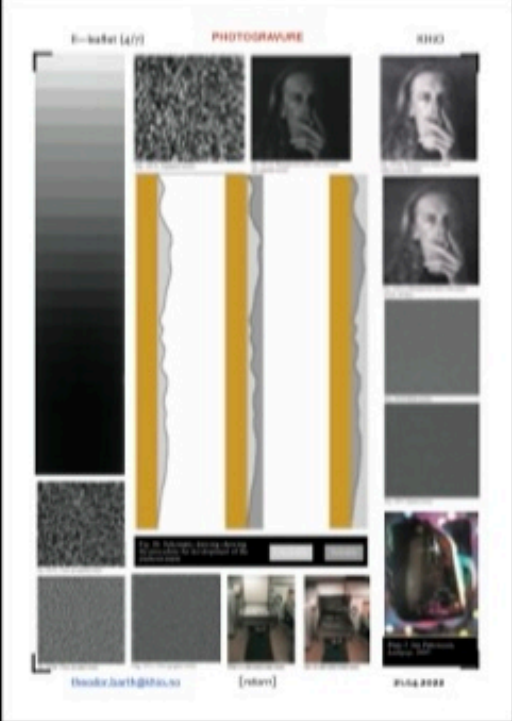
MIN SIDE

D

FINN's PHOTOGRAPHY Brooklyn 1962



Leaflet-series on PHOTOGRAVURE



Sensitising paper 13-18°C. Liquid solution. 40/50 degree humidity, wrap in foil and freezer storage. Cleaning is important. Alcohol solutions. Copperplate. Chalk paste. Covers the plate. Even cover. To avoid oxidation. Gas torch burns the cover. Getting rid of any residue of grease. Warmed from beneath, cool, remove the chalk. Positive film/positive on multi grade paper. Degrease solution. To make sure that oxidation from burn is removed: 25% alcohol solution wipe. Cotton gloves all the way, when handling the sensitised paper. Vacuum frame. Ultraviolet light source. Exposure. Positive pigment paper and exposed. Positive removed after exposure. The 25% solution. Pigment paper starts flattening out. Flip it so that the flat side is up. The copy on the plate. Squeegee it dry. 99% alcohol to speed its drying process and then wiped dry. Plate is put aside to rest. After rest 5 minute 99% solution to remove paper. Hot water. As hot as fingers can stand. Carefully remove paper, from corner with knife. Plate developed in hot water. Change the water several times till you can see the image clearly. Finished developed plate in water. 50% alcohol for 4 minutes. 99% for 5 minutes. Plate into whirler slow centrifuge. 5 minutes. Put aside to rest till the next day. Magic marker to remove bubbles. Ruler to attach contact paper on back of the plate. Excess cut with a knife. Masking tape along the edges. Packing tape. Handles. Moving from one etching bath to the other. Hydrometer to measure the strength of the acid. 5 trays with ferric chloride. Different *baumé*. Caustic soda stops the action of the acid right away. 45 *baumé*, through the gelatine. 40-60 minutes. Finer screen shorter, cruder longer. Then rinsed with water. Contact paper and tape removed. Care. Sensitive to scratching. Hot water for cleaning. *Twinkle* or polishing solution, to remove gelatine residue. Wipe dry. Then with alcohol remove the water quickly and prevents oxidation. *Brasso*. Idea of what the image will look like. Magnifying glass. Corrections into the plate. Roulette. Dry point needle lines: marks for excess copper to be cut away. Bevel the edge, so that it doesn't cut. Rounding off the edges slightly. Scraper to remove any residue. Polish so that they will not take ink. Oil to avoid print. Now ready to print. Paper in lukewarm water for about 1 hour. Wrap in plastic. 2-4 days to make it receptive. Must be wrapped well in plastic. Felt and pressure adjusted. Plate to be printed (colouring of some of *True Lasse*). Magnesium, control the viscosity of the ink. Little bit of Vaseline. Easier to release from the plate, and produce a full bodied print. Different fabrics to bring out the highlights in the plate. Ink evenly. Entire plate is covered. Wiping with different tarlatan (fabric). Medium stiff. Repeat. Fresh side of the tarlatan and continue wiping. Cheese cloth and continue to wipe: denser material. Image starts to appear. Wipe till all the surface ink is gone and the image is clearly visible. Dense lining material, and bring up the highlights of the plate. Clean the edges with a lighter fuel. Print paper unpacked from plastic. Blot the paper using a roll of paper towels. Put onto the template on print surface. Close up the paper. Felt and lock it underneath the roller. Felt and paper locked. Lifted up. Then the plate is fixed to the template. Bring down the paper. Spray some water on the back side (especially if the weather is hot). Felt down. Slow speed. Even-slow-speed, crank it through if not electrical. Now lifts off the felt. Now remove the paper carefully. Paper tape, wet: put it up on the wall to dry. Finished black and white print. Now passing unto colour. One plate for each colour. Registration and printing is crucial, since one uses more than one plate. Ink should be tacky. Evenly on the glass slab. Wipe as before. A special set for each colour. Stiffest tarlatan and then the softer and denser. Just the weight of the hand. Finish off by cleaning the edges and set the plate aside. First orange. Then magenta. Less tacky, lower viscosity. It sticks to the plate more, makes it a little harder to wipe. Wiping as before. Clean the edges and set the plate aside. Then pass to cyan. Third plate. Even less tacky/lower viscosity than magenta. Wiping is the same. Easier to wipe. Remove tone. Otherwise it will affect the other colours. Cleaning the edges. Set the plate aside. Last tone is black fourth and last printed plate. Less tacky than cyan. Lowest viscosity. Easies to wipe. Wants to leave a tone on the plate. Removed to avoid affecting other colours in the finished print. (Viscosity determines where the colour sticks). Plates have different kinds of information, and makes up the final print. Blotting the paper with paper towels as before. Template, registration, hooked with the felt. Starting with the yellow (here, orange) plate. Perfectly lined up. Lift up the felt. Locked into the roller before moving it up. Remove the plate. Magenta plate perfectly registered to avoid blur. Spray water, lay down the felts. Locked in under the roller. Remove the plate. Then Cyan and Black and the same procedure, repeated. Final look with the black. Now the paper must go past the roller. At this point the print becomes sticky with 4 colours. Care is required. Now lay it on the bed for examination. Printed up o the wall and left to dry. 2-3 days so that the ink can settle. When process ends the print is taped on the wall!

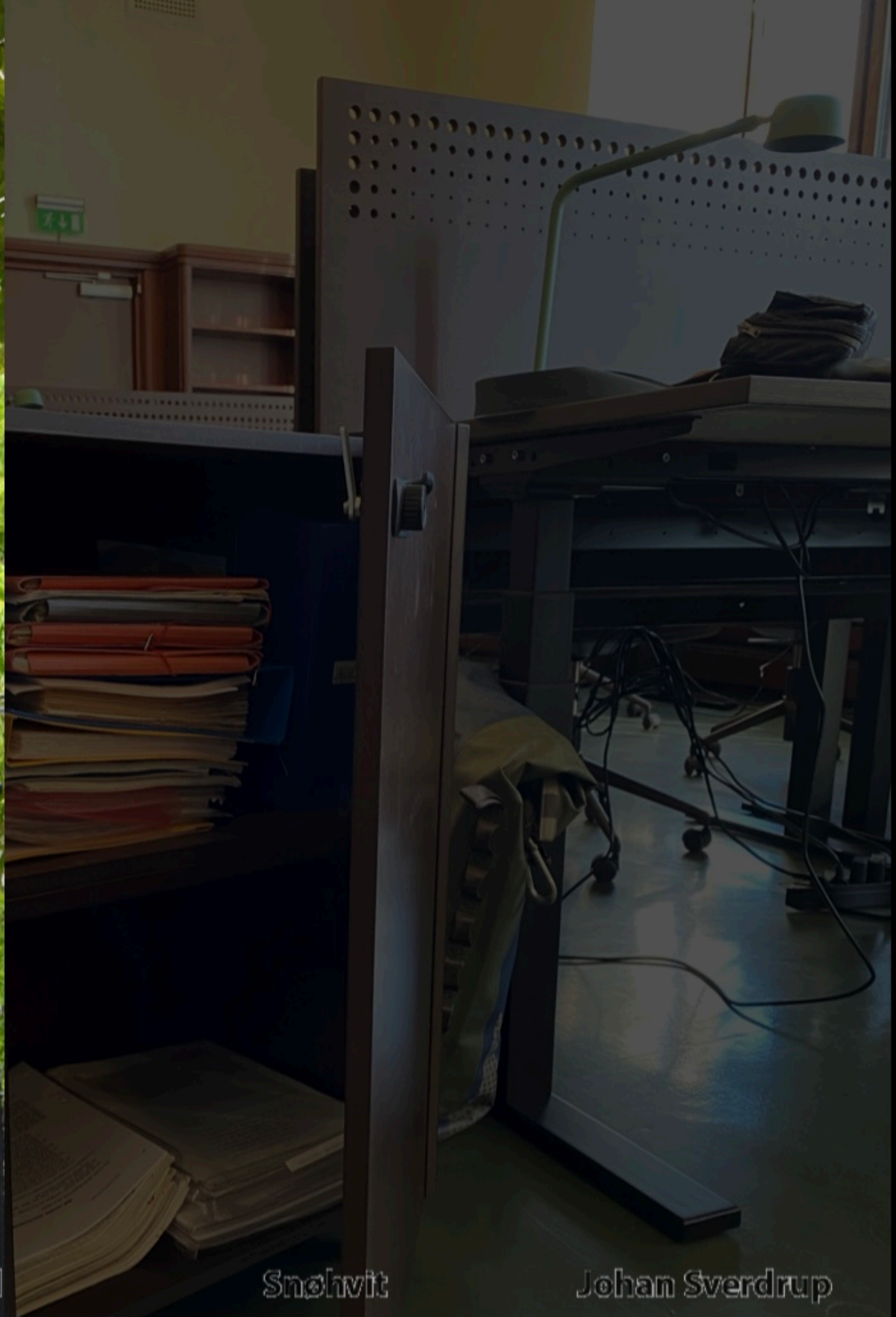
Personal notes during first screening of Jan Petterson's video of his stepwise introduction to the photogravure technique. The transcription is made as accurately as possible. Precision is sought in the covering the entire process in time onto the surface of a single sheet, thereby seeking a level of consistency with the photogravure technique in this aspect.



A diplomat's wife.
Photo: 1963. She's 31
years old. First time in
the US (N.Y.). G&T in
hand at a cocktail
party. In the
background: stacking
chairs. She left 71
diaries behind and
correspondence.







Ekofisk

Statfjord

Gullfaks

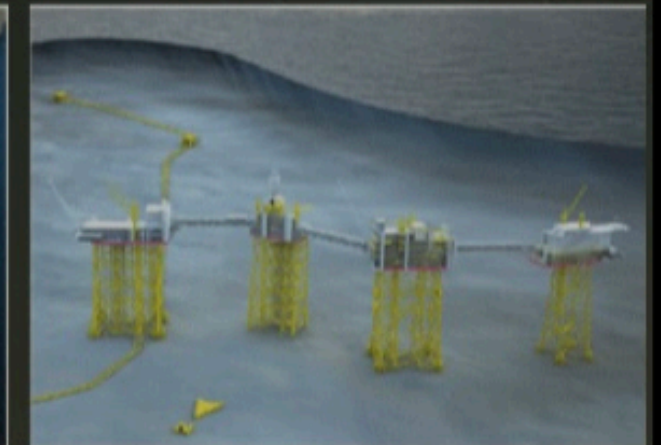
Oseberg

Troll

Åsgard

Snøhvit

Johan Sverdrup



(1969)

1971

(1974)

1979

(1978)

1986

(1979)

1988

(1983)

1996

(1981)

1999

(1984)

2007

(2010)



significant segment of the ruling classes (known today rather too loosely as “the elites”) had concluded that the earth no longer had room enough for them and for everyone else.

Consequently, they decided that it was pointless to act as though history were going to continue to move toward a common horizon, toward a world in which all humans could prosper equally. From the 1980s on, the ruling classes stopped purporting to lead and began instead to shelter themselves from the world. We are experiencing all the consequences of this flight, of which Donald Trump is merely a symbol, one

among others. The absence of a *common world* we can share is driving us crazy.

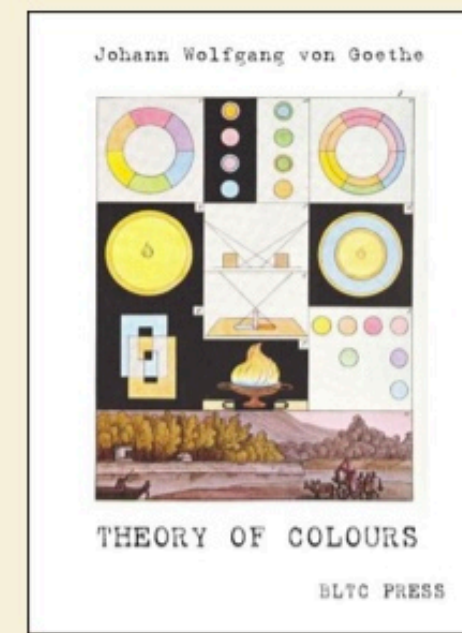
The hypothesis is that we can understand nothing about the politics of the last 50 years if we do not put the question of climate change and its denial front and center. Without the idea that we have entered into a New Climatic Regime,³ we cannot understand the explosion of inequalities, the scope of deregulation, the critique of globalization, or, most importantly, the panicky desire to return to the old protections of the nation-state – a desire that is identified, quite inaccurately, with the “rise of populism.”

WHERE TO LAND?

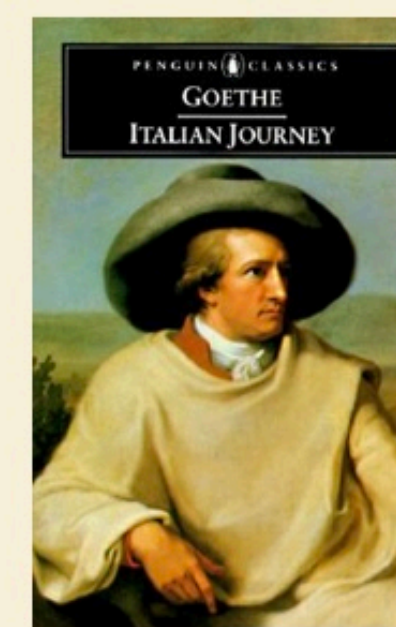
The question is asked by Bruno Latour in the French title. The context of this question is to summon the current extraterrestrial breed of humans, that see and live their lives docked to a satellite hub.



1786-88



1810



1816 & 1817

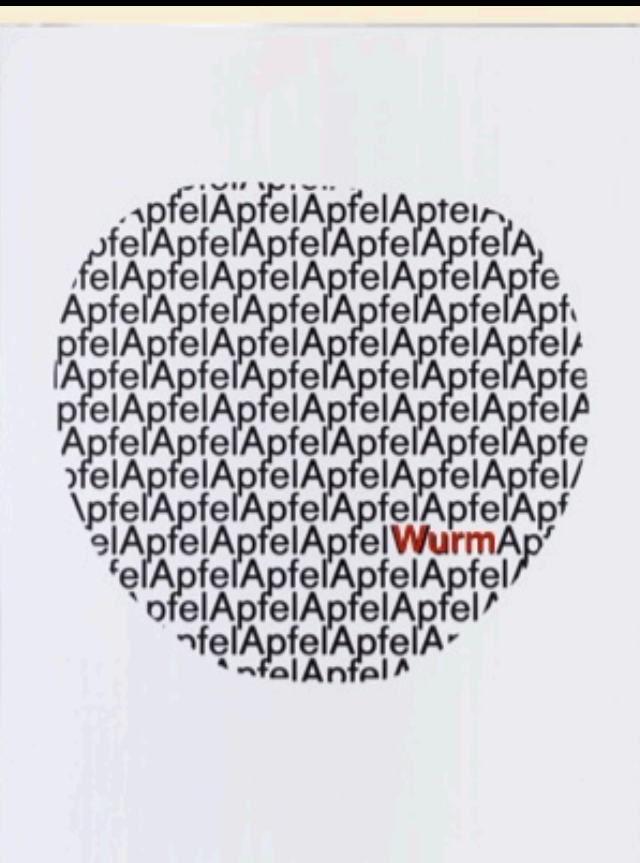




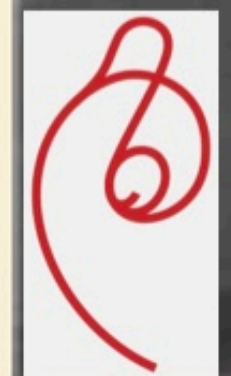
L

Goethe's collection of minerals in the chest of drawers in the left of the studio <—

What is the *common*? asks Goethe—"it is the singular". What is the particular? he asks again—"it is the millions of cases"



- 3. How far come?
- 2. Where is it going?
- 1. What have we here?

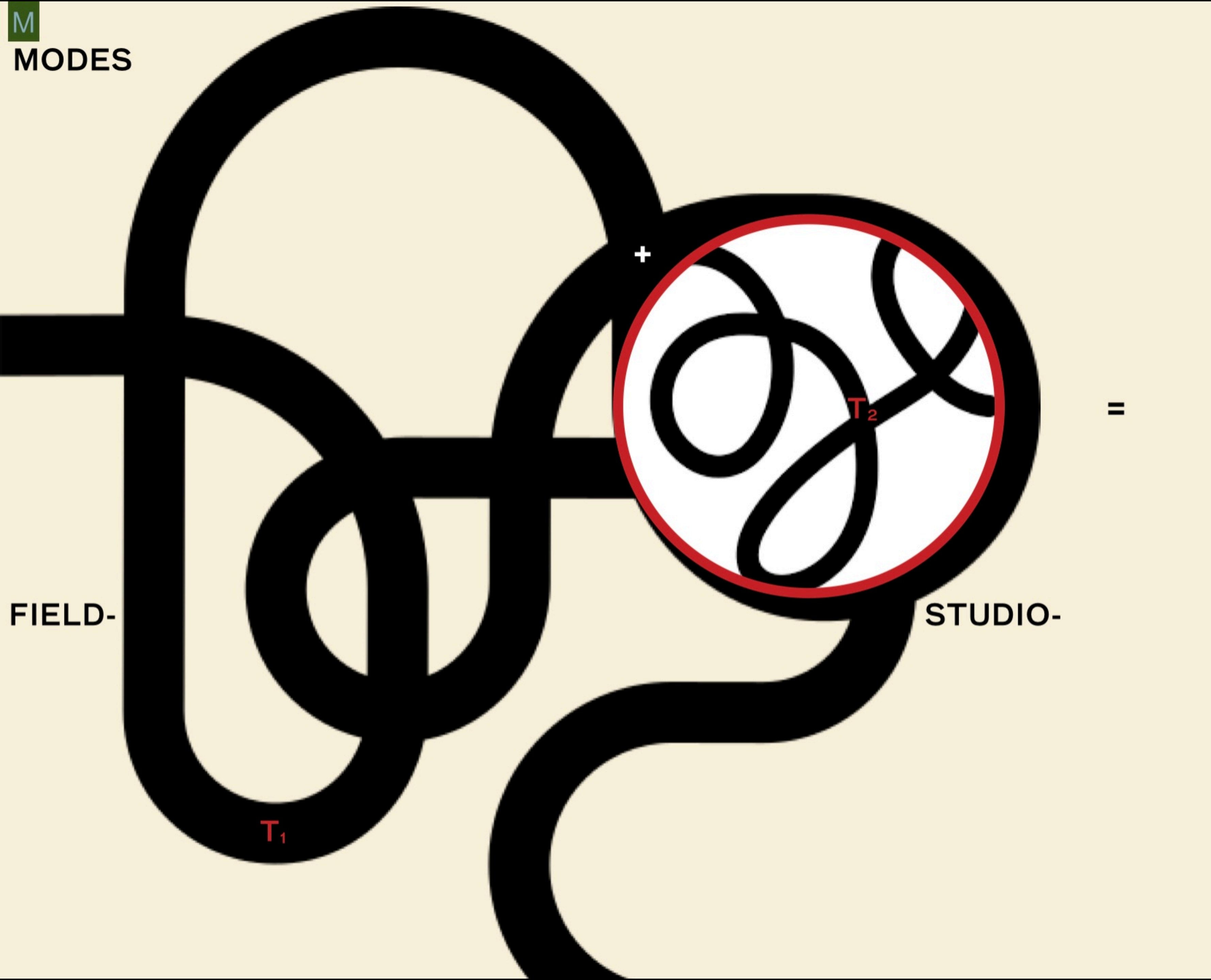


M

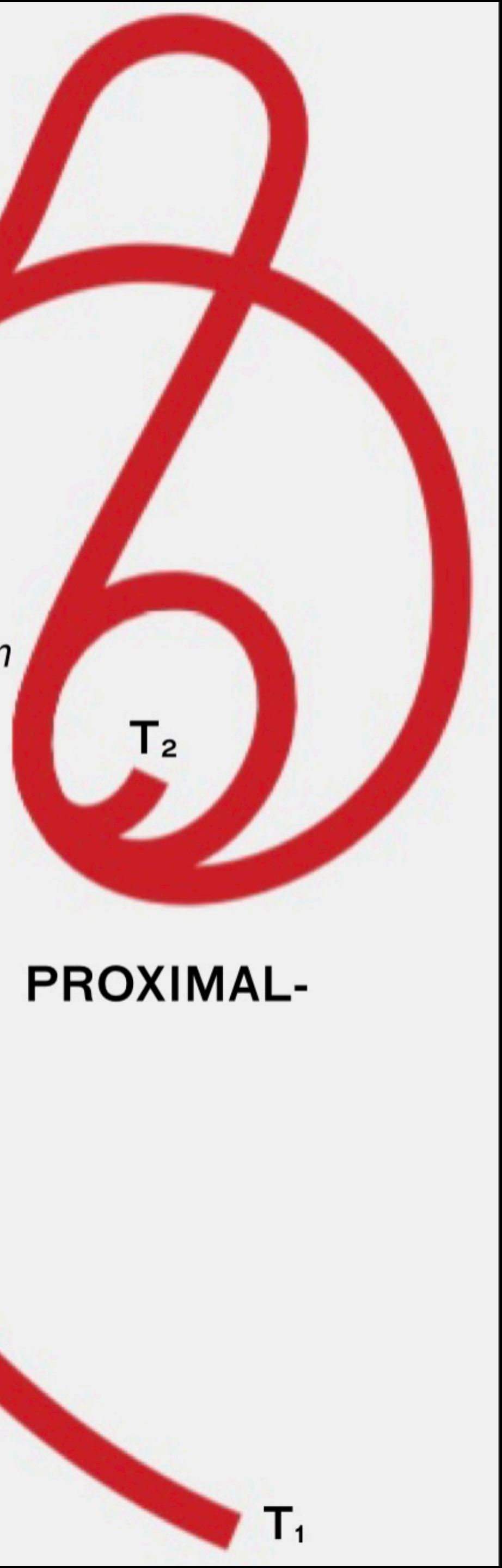
MODES

FIELD-

STUDIO-



vectorial sum
(T_0)



PROXIMAL-

N

SPACES



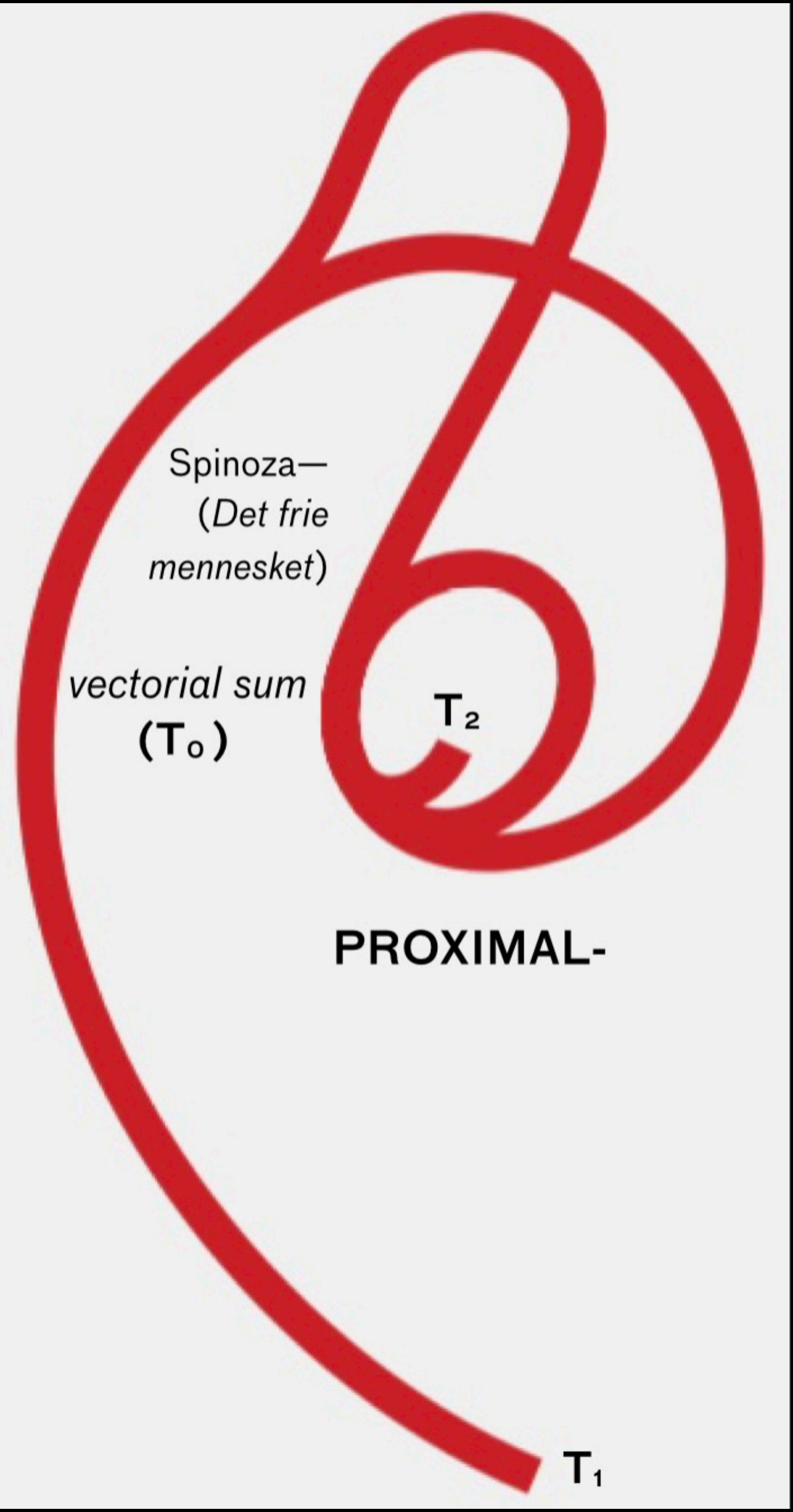
1505m above sea level

STUDIO



FIELD-

T₁



Spinoza—
(Det frie mennesket)

vectorial sum
(T₀)

T₂

PROXIMAL-

T₁

PARCOURS D'Atelier.



Lassitude



7 Point Perspective

5

6

31

SHALLOW Breathing

ghts

6 minute SLEEP

YESTERDAY'S good idea

A DISTANT ECHO

Disinfect

DISTANT VIEW OF A THOUGHT LEAVING

"Inspired by the Tswana proverb "if the good doctor can't cure you, find the less good doctor", renowned South African artist William Kentridge has created the Centre for the Less Good Idea."

"Often, you start with a good idea. It might seem crystal clear at first, but when you put it to work the cracks and fissures emerge in its surface, and they cannot be ignored." says Kentridge about the philosophy of the centre. "Those less good ideas found in trying to address the cracks in the first idea, that become the core of the work ... the act of playing with an idea, you can recognise those things that you didn't know in advance, but knew were somewhere inside you".

From [Brand South Africa](#)



SUPERPOSITION

Boulders and rock carvings
in the Fontainebleau forest

*Haptic drawing by Geir
Harald Samuelsen (atelier)*





INTRA-ACTION

The performance you see through my eyes is both material and immaterial: the hand draws lines, and the fire reveals the cuts in the cave rock.

The mind of my body is divided into two symmetrical parts that act together: my left hand cuts white lines in the flesh of the cave, and my right hand gives them life by moving the flame.

I breathe in the rhythm of cutting the stone, or maybe I cut the stone in the rhythm of my breathing.

I feel outside of my physical body, and the rock and the fire shape my heartbeat, the blink of my eyes and the rhythm of cutting the stone.

I cut the stone as I skin an animal, in the same rhythm, with the same short and pressed movements and I no longer feel my body weight, but only the sound of scratches, the heat of the flame and the smell of smoke.

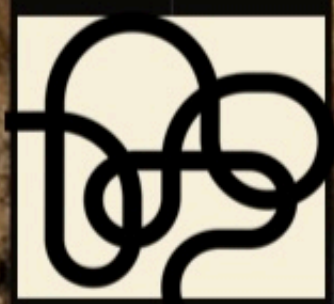
This is the new reality in which I begin to exist, with gestures guided by the surface of the stone wall of the cave, which I kill with each cut of the bone blade.

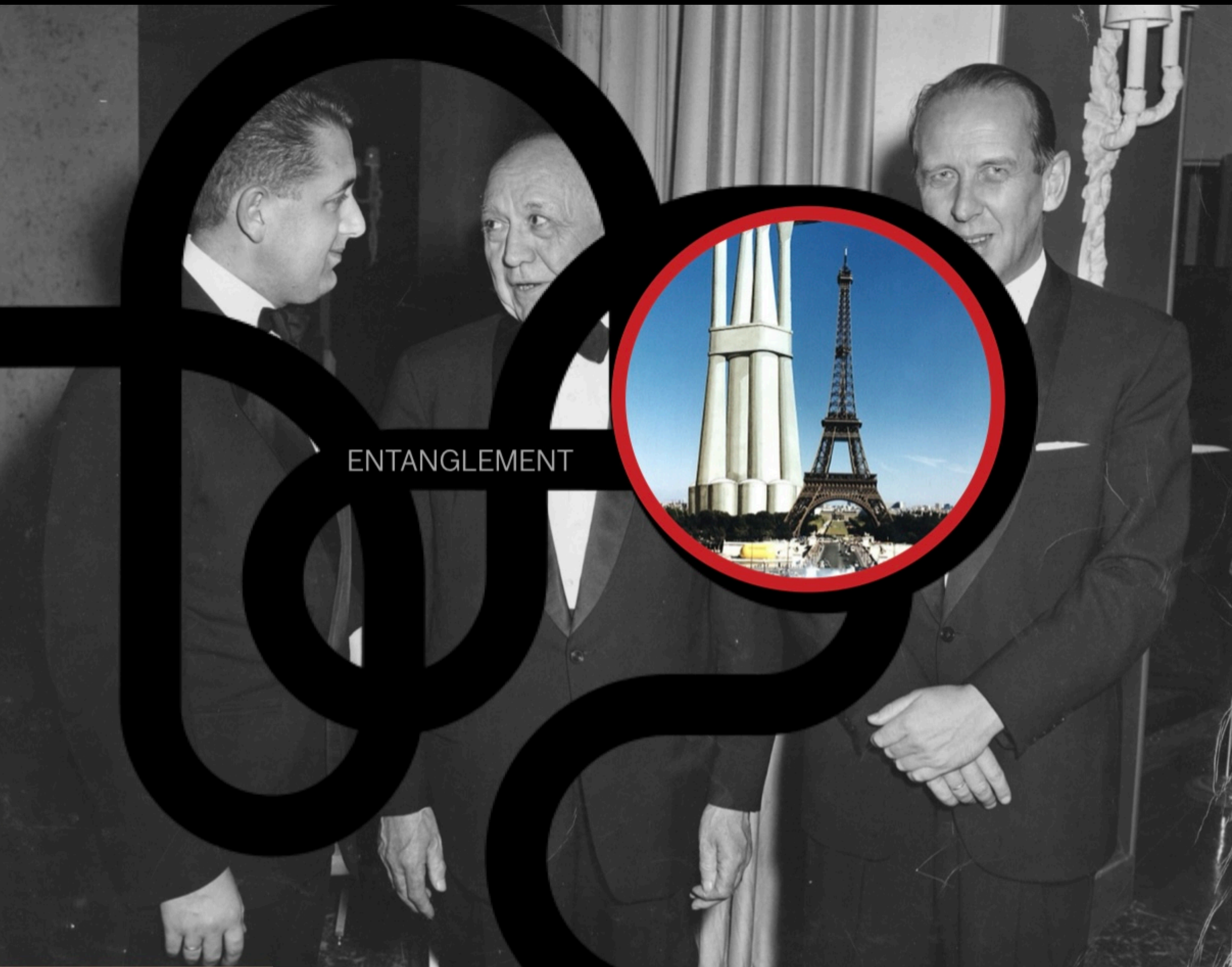
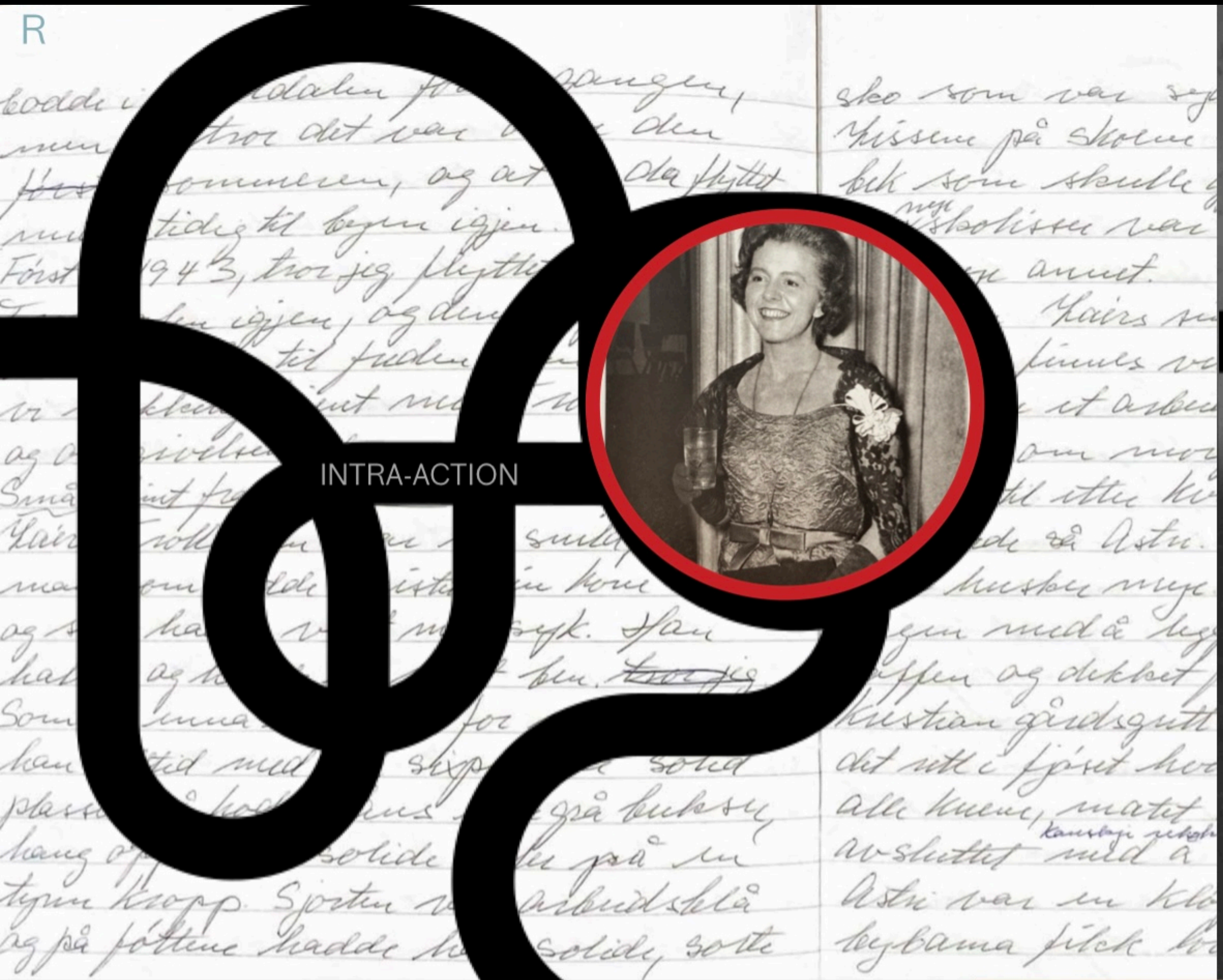
The act of sacrificing the wall-animal, the movements of my body and the disembodiment were all transferred to the lines of the drawing on the wall.

Do you see my body movements in it? Do you feel the pain of sacrificed stones? Do you understand what art means?



A Shamanic Performance to Approach the Origins of Art
—Dragos Gheorgiu





(1969)
1971

(1974)
1979

(1978)
1986

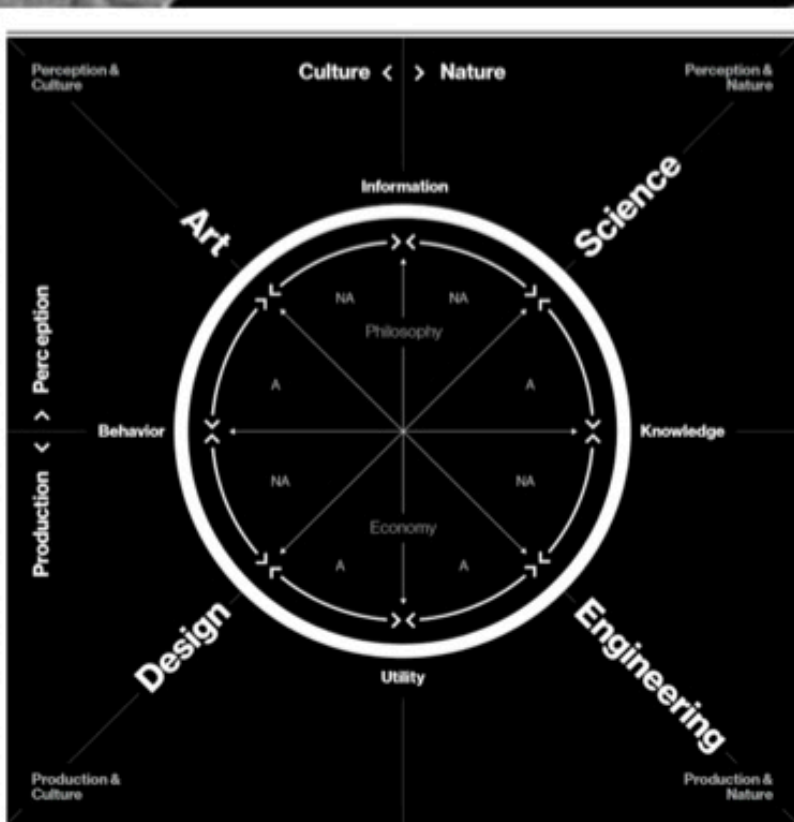
To Bjorn and Grace Barth
with Best Regards
[Signature]

(1981)
1999

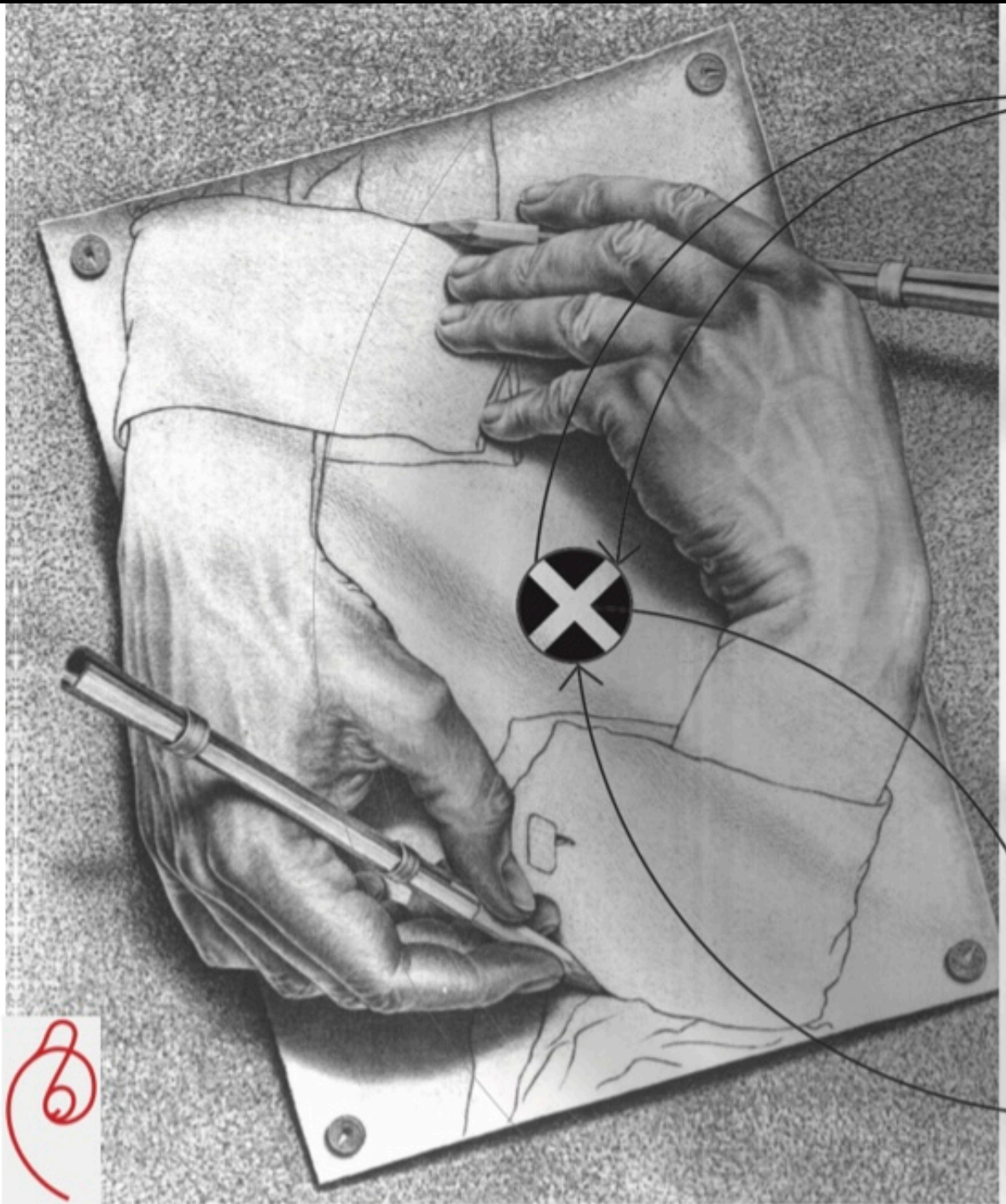
(1984)
2007

(2010)

1995 – OSLO
 ST. PETERSBURG
 VILNIUS
 WARSAW
 KIEV
 BUCHAREST
 SOFIA
 BUDAPEST
 VIENNA
 BERLIN
 PRAGUE
 LONDON
 JERUSALEM
 ZAGREB
 SARAJEVO
 PARIS
 STRASBOURG
 BRUSSELS – 1999



JOURNEY PATTERN



Travelogue

On Contemporary Understandings of
 Citizenship among European Jews

Theodor Barth
 in partial fulfillment of
 doctor philosophiae
 University of Oslo



MOVEMENTS 4

comes next in the adventure. Those for whom Trump is working are precisely those tiny elites who had grasped starting in the early 1980s that there would be no room for them and for the nine billion left behind. “Let’s deregulate: let’s rush to pump out bigtime everything that still remains to pump. Drill, baby, drill! We’re going to win in the end, by betting on this nutcase, we’ll get 30 or 40 years of respite for us and our children. After that, the deluge can come; we’ll be dead by then anyway.”

Accountants are quite familiar with entrepreneurs who defraud investors: the innovation of Trumpism is to have the

greatest nation in the world take that step. Trump as the country’s Madoff?

But we must not overlook a factor that explains the whole business: Trump presides over the country *that had the most to lose* from a return to reality. Its material infrastructures are the most difficult to reorient quickly; its responsibilities in the current climatic situation are the most crushing. Most enraging, it possesses all the scientific, technological, and organizational capabilities that could have led the “free world” to take the turn toward the third attractor.

lør. 26. nov. khioda.khio.no

B. J. B. Apple Bing Google

Courrier - Theodor Barth - Outlook KHIODA: The Treasure Hunt

Norsk Logg inn


KUNSTHØGSKOLEN I OSLO
OSLO NATIONAL ACADEMY OF THE ARTS

Hjem / Kunsthøgskolen i Oslo / 2. Ph.d. i kunstnerisk utviklingsarbeid / Avdeling Kunstakademiet (The Academy of Fine Art) / Vis innførsel

The Treasure Hunt

Hammer, Jan Peter

Doctoral thesis



Sammendrag
The artistic research project The Treasure Hunt is an speculative investigation into the reward-oriented logics of contemporary capitalism, where treasure refers to both the 'cultural treasures' of the art market and the everyday incentives of the nudge economy. Drawing on the tradition of the essay film, but attempting to expand it both spatially and conceptually, the project explores the connections between an array of seemingly disparate phenomena: the global antiquities trade, the history of metal detecting, the expansion of cognitive capitalism, and the legacies of behaviourism in everyday 'gamification' of contemporary globalised culture, ranging from leisure to war.

Utgiver
Kunsthøgskolen i Oslo

Serie
Phd i kunstnerisk utviklingsarbeid - Avdeling Kunstakademiet;

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Forfattere

Titler

Emneord

Dokumenttyper

Tidsskrifter

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Utgivelsesdato

Åpne

The Treasure Hunt (2.156Mb)

exhibit



exhibit


KUNSTHØGSKOLEN I OSLO
OSLO NATIONAL ACADEMY OF THE ARTS

Hjem / Kunsthøgskolen i Oslo / 1. Kunstnerisk utviklingsarbeid (Artistic Research) og forskning / Avdeling Design / Vis innførsel

Dopamining

Wisløff, Isak

Report



Sammendrag
Dopamining is a title constructed by combining two words. A noun and a verb. Dopamine and mining.

Roughly thirty different raw materials make up a total of 149 grams, which is the weight of an iPhone 6. The materials are extracted from several countries with a huge geographical spread, questionable working conditions, political situations and environmental policies. A device, more or less a part of ourselves, both physically and emotionally, is really just a composite of dredged up soil that carries countless of stories.

This still ongoing artistic research project attempts to reflect upon the social and material footprints that the Iphone leaves behind. At the core of this project is the method deciphering.

Contents:

Dopamining intro: Introduction to research project and progress report.

Encyclopedia of Emotions: On how to make an assembly line of all the emotional pictograms iOS has to offer. Making the digital analogue then making them digital again. 1565 hand painted emojis, oil on 40x40 synthetic canvas.

www.FieldNotes: Field notes from the process, a collection of visual material and text snatched from the www. An ever-growing document.

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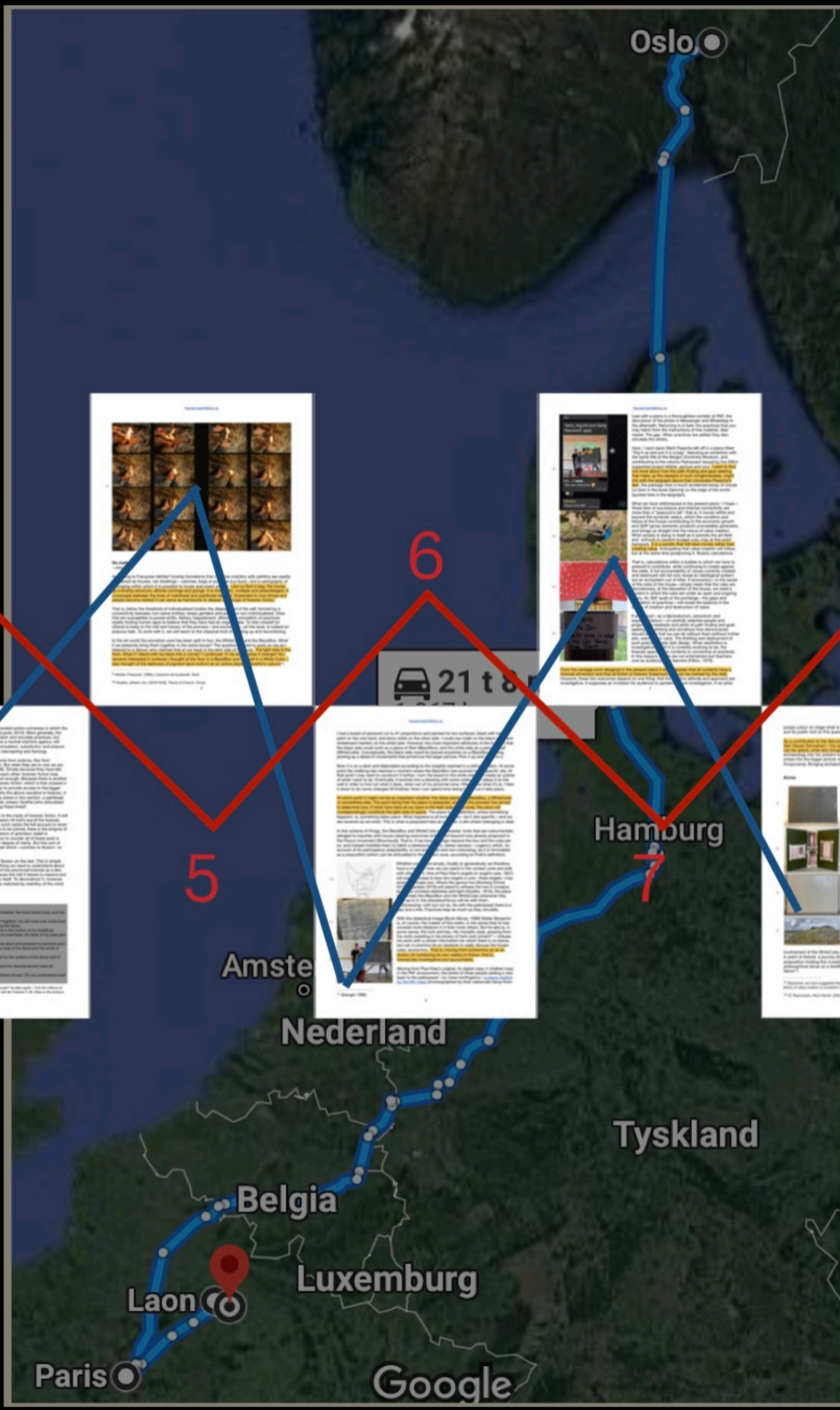
Dokumenttyper

Tidsskrifter

Denne samlingen

Utgivelsesdato

Forfattere



11 numbered document pages are arranged in a zig-zag pattern across the map. Each page contains text, images, and references. The pages are numbered 1 through 11 in red. A red zig-zag line connects the pages in the following order: 1 (top left), 2 (top left), 3 (middle left), 4 (top left), 5 (middle left), 6 (top left), 7 (middle left), 8 (top left), 9 (middle left), 10 (top left), 11 (bottom right). A blue line also connects the pages, starting from page 1 and ending at page 11.

Page 1: Introduction to the study of the history of the city of Laon, France, and its role in the development of the region.

Page 2: The city of Laon, France, and its role in the development of the region.

Page 3: The city of Laon, France, and its role in the development of the region.

Page 4: The city of Laon, France, and its role in the development of the region.

Page 5: The city of Laon, France, and its role in the development of the region.

Page 6: The city of Laon, France, and its role in the development of the region.

Page 7: The city of Laon, France, and its role in the development of the region.

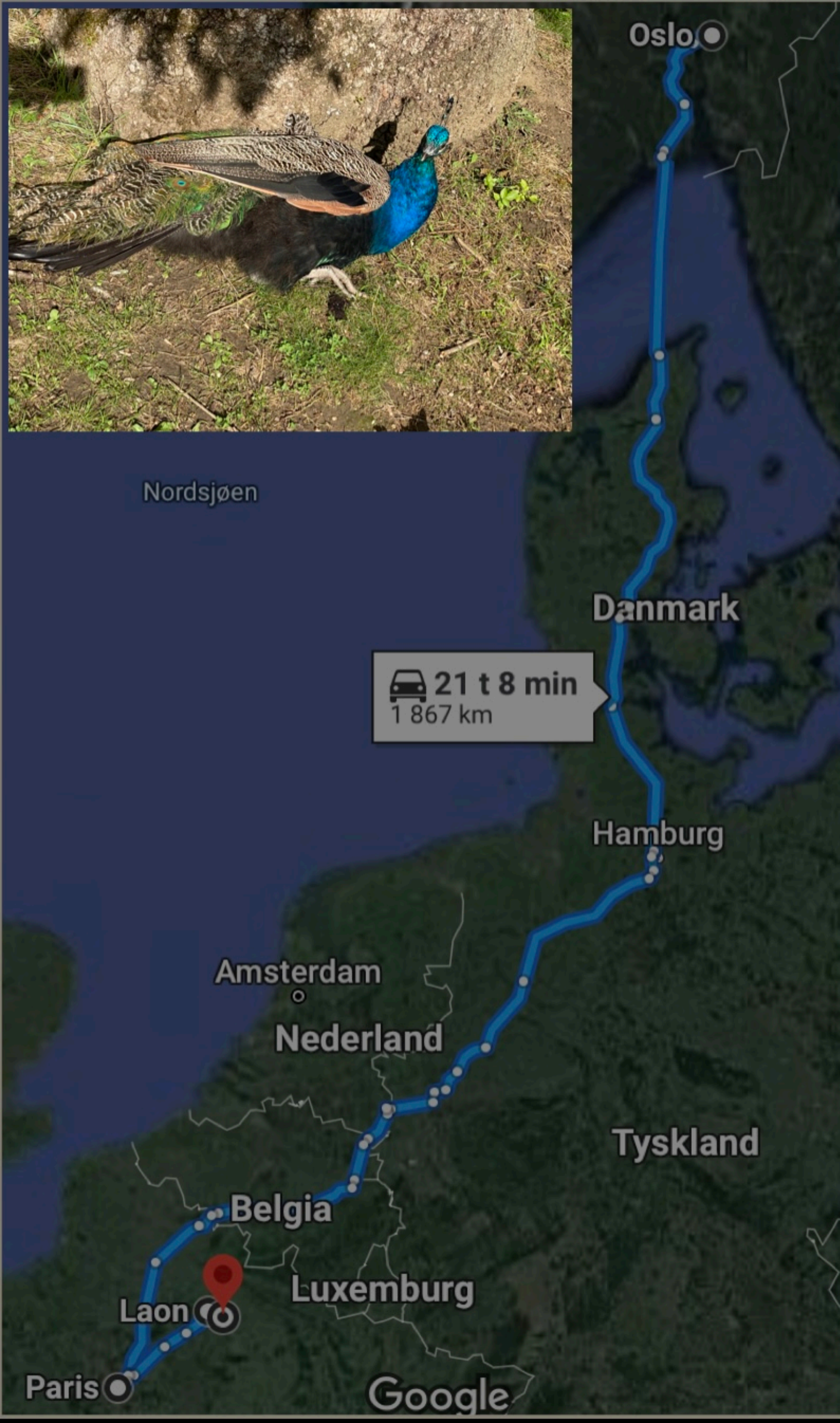
Page 8: The city of Laon, France, and its role in the development of the region.

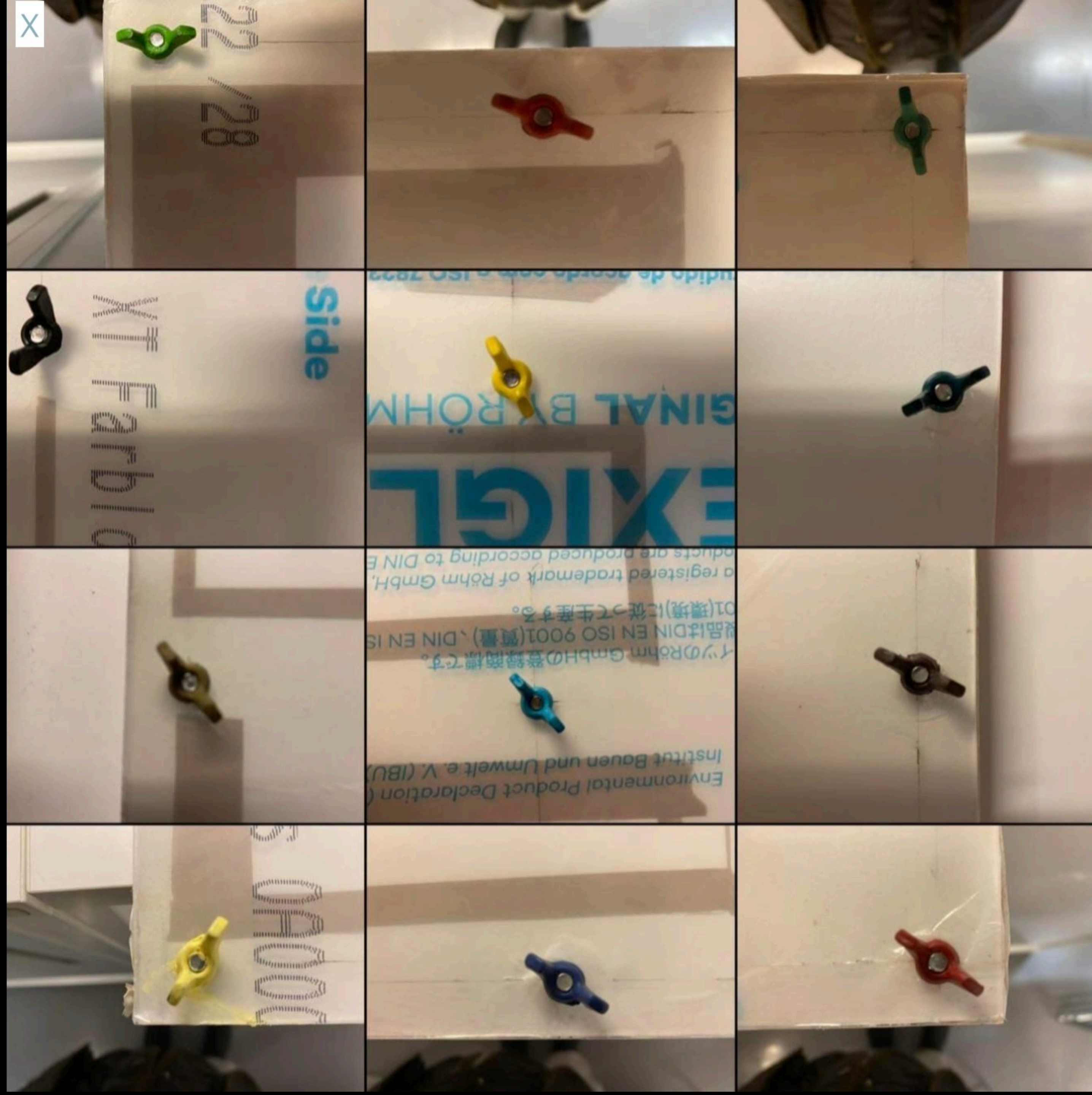
Page 9: The city of Laon, France, and its role in the development of the region.

Page 10: The city of Laon, France, and its role in the development of the region.

Page 11: The city of Laon, France, and its role in the development of the region.

W





Exodus 28:17-20

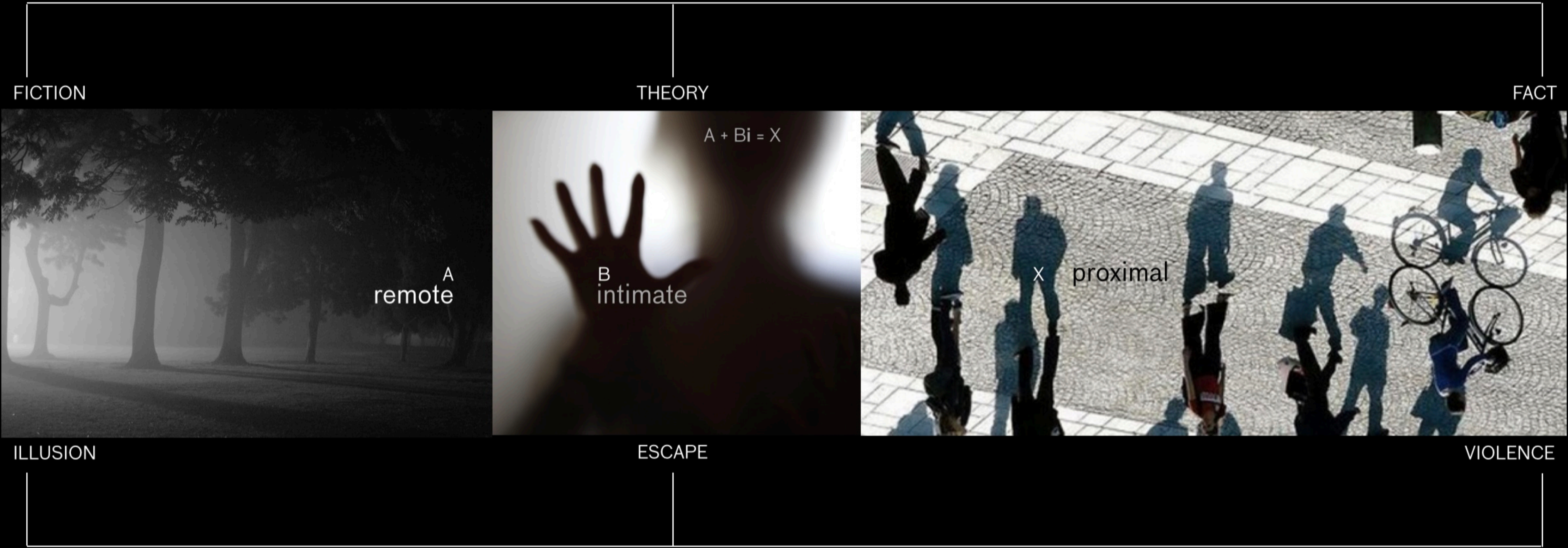
17. And though shalt set it in settings of stones, even four rows of stones: the first row shall be Sardis, a topaz, and a carbuncle: this shall be the first row.

18. And the second row shall be an a realm, a sapphire and a diamond.

19. And the third row a ligule, an agate, and an amethyst.

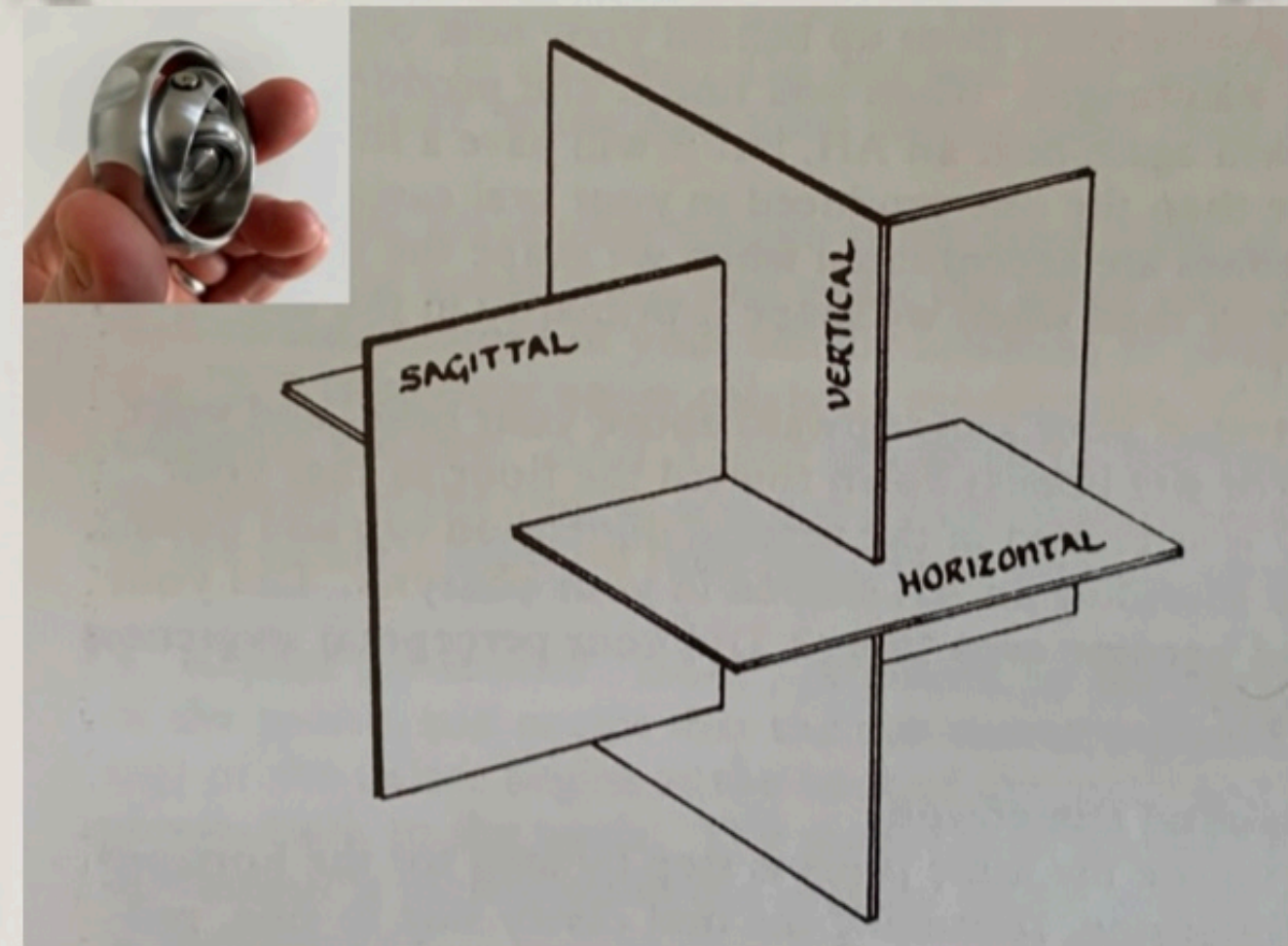
20. And the fourth row a beryl, and an onyx, and a jasper: they shall be set in gold in their inclosings.

FORENSIC





FIN



PATTERN

(matrix of questions and answers)

A	B	C	D	E	F	G	H	I	J	K	L	M
— In the Lineup <i>La Kahina</i> I am asking: how could the <i>transient</i> form of display corresponding to an ongoing investigation, <i>reframe</i> the purpose/function of aesthetics (as a 3 rd mover)?	Does the shift between <i>studio-work</i> and perambulating the open space of a <i>field</i> (whether on a journey or longer sojourns) transmute aesthetics into a form of <i>agency/performative</i> ?	Did the transposition of the restrictions of the pandemic into the <i>constraints</i> of a diary, work in terms of <i>turning the page</i> at the end of the <i>lockdown</i> ? Investigative aesthetics as a page-turner.	Will moving from the <i>diary</i> archive from the pandemic into the practice of <i>photogravure</i> , contribute to reformulate the <i>investigative practice</i> of archival investigation at an <i>aesthetic</i> level?	What happens in the <i>deep</i> of the juxtaposition of a description in text of the 3 workdays it takes to prepare and print a photogravure, with the actual performance of the multi-faceted task?	If we conceive <i>our backs as the dark side of the body</i> , what does it mean that we have each other's backs, or —alternatively—fail at doing so and leaving: what are the traces left behind?	If a photograph can be seen as performing the light-conditions <i>before</i> and <i>behind</i> a camera, how could <i>La Kahina's</i> journeys in her life and her performance in 1962, affect each other?	How does life as <i>fiction</i> (the whole journey or the performance of a moment) springboard unto <i>fact</i> , from the <i>middle zone</i> of hospitality in the diplomatic residency, in <i>La Kahina's</i> marriage to <i>K</i> ?	What can be told of what happened during the yuppy 1980s from <i>La Kahina's</i> 71 diaries—documenting her life as a diplomat's wife—and <i>K's documents and notes</i> from that period?	Does Goethe's life (who combined his public functions in Weimar with his excursions as a student of nature and culture) articulate both these domains in the life and work of <i>one</i> person?	Can we understand the integration of his studio into the domestic sphere of his apartments, as a <i>middle zone</i> where his hospitality reached <i>within</i> and <i>beyond</i> to the great minds of his time?	Though studied, did the collection of <i>minerals</i> he kept in the studio-drawers relate to his theory of colours, in which the chemical origin of pigments trails <i>darkness</i> in the acts of light?	In the absence of a <i>tight fit</i> between studio- and fieldwork how can we conceive their conjoint action as a <i>vectorial sum</i> ? Can we conceive their rise to <i>performance</i> in this way?
X _A	X _B	X _C	X _D	X _E	X _F	X _G	X _H	X _J	X _J	X _K	X _L	X _M
<i>Answer:</i> the act of staging the materials from early attempts of photogravure, feature the choice of birch plywood, white and black paint, painted wing-screws and a plexiglass sheet.	<i>Answer:</i> A travelogue from a journey to St. Erme near Laon in France—things that happen on a journey do <i>not</i> happen because they are important, but are important because they <i>happen</i> .	<i>Answer:</i> What the <i>pandemic</i> revealed—through the regular deposit of diary entries of a total of 296 and an index of 49 entries—is a long tail of experiences that will be transposed or oblivate.	<i>Answer:</i> the technique of photogravure features a large number of operations whereby different object-relations to the materials come about through the changes in the instrumental apparatus.	<i>Answer:</i> the left page seeks to <i>screen</i> the elements of photogravure lined up to the right, by attempting to <i>fit</i> a description of the entire process on a <i>single</i> page (cf. video by Jan Pettersson)	<i>Answer:</i> It was dancer Otto Ramstad who introduced this notion to me. In Skjåk, Gudbrands-dalen, he went to inquire on the traces of his family from Ramstad. What they left behind.	<i>Answer:</i> the camera has this in common with life on a journey—that is what is before and behind the instrument of a technological vessel, <i>juxtaposes</i> with what is left behind: a photo, a map.	<i>Statement:</i> the stretch from Washington D.C. to Baghdad coincided with <i>K's</i> becoming an Ambassador. Their lives overlapped in parties, dinners, receptions, openings and cultural events.	<i>Statement:</i> Though the main focus of <i>La Kahina's</i> diaries is on domestic life, it also contains the <i>shadows</i> from the twists and turns of <i>K's</i> career, reminding <i>Kafka's</i> geometer in <i>The Castle</i> .	<i>Statement:</i> Goethe's friendship with Schiller, their strolling naturalist excursion in Jena, was his table life: featuring the <i>colour theory</i> that comes out between his journey in Italy and the book.	<i>Statement:</i> Goethe's residence was an open house receiving the great artists and scientists of his time. Amidst this mundane arena the studio was withdrawn yet connected to the great outdoors.	<i>Statement:</i> in Goethe's theory of colour darkness is <i>not</i> the simple absence of light, and colour is <i>more</i> than the refraction of light. At day darkness hides in the shadows, at night it diffuses colour.	<i>Statement:</i> In the book <i>Individuation in the light of notions of form and information</i> , Gilbert Simondon distinguishes the <i>synolon</i> : how the parts and whole <i>emerge</i> but <i>not</i> by a tight fit.
<i>Answer:</i> During the 3 photogravure-days with <i>La Kahina</i> what came out first was the touch and feel of the <i>suede</i> party gloves, then the weight of the <i>mantella</i> , the cold & smell of the <i>G&T</i> .	<i>Answer:</i> Here illusion is defined as world unto itself that contains its own reality. While fiction is adjacent to the real and both will and can be marked by it. In this fiction fiction is forensic.	<i>Answer:</i> the wing-screws on the lineup are picked from the gems in the high priest's breast-plate in the Bible. Polished they are <i>new</i> as lenses. Crushed they are <i>old</i> as minerals/pigments.	<i>Answer:</i> if we react with anger and regret when the grounds where we stand is cursed/soiled by human acts, the <i>iconic practices</i> of yore catches the problem in a form of <i>photographic desire</i> .	<i>Answer:</i> At PAF—the Performing Arts Forum in St. Erme an Iranian young lady related her witnessing a nearby woman that was killed by the moral police, she rehabitated that event at PAF.	<i>Answer:</i> whether digging the earth is motivated by the extraction of <i>rare earths</i> , or <i>rogue archaeology</i> , how do we make sense of accelerating <i>rhythm</i> of their terrestrial aggregates?	<i>Answer:</i> if the Bruno Latour quotation (2018) <i>lampoons</i> the link between exploration and exploitation in the <i>anthropocene</i> , it calls for a framework where ecology and economics are joint.	<i>Answer:</i> in my doctoral research the question of having each other's back—the story of betrayal and friendship—in a war-theatre (Bosnia) begs for an analysis in terms of the 3 tropes.	<i>Answer:</i> With the rhythm of a life of diplomatic representation the middle zone comes out as a <i>proximal space</i> —within the reach of both—that can be analysed in terms of the 3 previous tropes.	<i>Answer:</i> Intra-action determines a similar point as previously made about the variations of the apparatus in photogravure. The subject/object is set/ varies with changes in the apparatus.	<i>Answer:</i> Superposition here determines an <i>intermediate</i> state where the climbing and painting can feature a sum, or be considered each apart: as a sum they intercept the engraved rock art.	<i>Answer:</i> In a number of his exhibits, and publications such as <i>No it is</i> , the imbalance of the apartheid comes out in encounters in unstable equilibria and the austere pomp of processions.	<i>Answer:</i> if building the cabin at Tvergastein and living in it for a full 14 years (of study, climbing and experimenting) then the vectorial sum is the <i>specificity</i> of Tvergastein as the work of time.
X _Z	X _Y	X _X	X _W	X _V	X _U	X _T	X _S	X _R	X _Q	X _P	X _O	X _N
Does the involvement of photogravure into <i>investigative aesthetics</i> , of the kind outlined here, allow us to query the matters of the soul, by combining <i>character analysis</i> with <i>deep ecology</i> ?	Can we look into to the tropes of this vectorial sum in the <i>proximal zone</i> , as a <i>forensic</i> strategy preventing the operations of the shadow turning into illusion, and instead become a companion?	Can we better seek the wisdom of the past if we <i>run clear</i> of symbolic hermetism, and instead proceed descriptively, analytically and synthetically with vectorial sums as our <i>material</i> ?	If we can trace back the desires of photography to the miraculous sensoriality and technology of <i>sacred art</i> , is it possible to identify the cause of violence and choose a different path?	Is the gap between the trail of images and the track of writing where we should listen in, and what can we pick up from there? What is the sum of moving within and listening from afar? PAF!	Is there a rhythm to be picked up by this trail before it grows into catastrophic proportions? Are we listening to the world? Can we bind our queries to Latour's terrestrial attractor?	What is the aggregate of findings which, like Goethe's minerals, follow in the trail of <i>explo-rations</i> that are conducted in a spirit of optimism, but followed by the sorry trail of <i>exploitation</i> ?	I cannot be exempt, so I have to query my doctoral work on the same terms: what is the role played by entanglement, superposition and intra-action in theorising from fiction to fact?	Returning to the material of <i>La Kahina</i> and <i>K</i> , could we see the <i>joint work</i> of the three tropes (entanglement, superposition and intra-action) as dimensions of <i>performance</i> in the middle zone?	Could we furthermore see Dragos Gheorghiu's performance featuring the rock-engravings in Fontainebleau as an instance of <i>intra-action</i> (the apparatus in changing subject-object relations)?	Could we see Geir Harald Samuelsen's fieldwork with boulder escalation in the forest of Fontainebleau and his studio-work with haptic drawings in terms of the trope of <i>superposition</i> ?	What are the <i>tropes</i> of this vectorial sum? Would it be possible to see William Kentridge as a display of the <i>entanglement</i> of lives in Johannesburg/South Africa before/after the <i>apartheid</i> ?	Would Arne Næss' deepening of his celebration of Tvergastein be a good example of such a vectorial sum, if we conceived it in terms of his building it and living there for full 14 years?
Z	Y	X	W	V	U	T	S	R	Q	P	O	N

X = INTERCEPTION
(between image- & object perception)