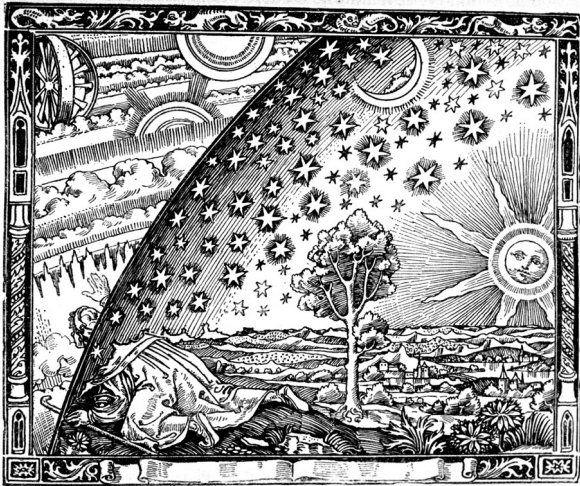


Navigating the kabbalistic model of the worlds from the vantage-point of *ein sof* (lit. *no end*) using [dolly zoom](#): dolly zoom 1 (move in; expand zoom) and dolly zoom 2 (move out; contract zoom): sensory-motion connect

March 31st 2023 09:30-12:00 Bjørn Blikstad presented his PhD research before an audience. The session was hosted by the Design Research Unit (DRU), and facilitated by Maziar Raein. I was present in the capacity of having sustained a mentoring relationship with Blikstad over the last years. Since our method has been for me to rig various work-situations alongside his, I extend this work-form here, by expanding on some specific points that might assign further pursuits.



Un missionnaire du moyen âge raconte qu'il avait trouvé le point où le ciel et la Terre se touchent...

Transl.: a mediaeval missionary tells that he had found the place where heaven and earth are touching...

For the while Blikstad was busy with the *hermeneutic helix* as a model of expanding/contracting knowledge, I was working on a more discontinuous model used by *kabbalists*, in the wake of having formulated a response to the MA students featuring the kabbalist doctrine on the shattering of vessels, the four worlds, and the work of repair/rectification across them. In the above, chart the 4 worlds feature as the four hallows. A vehicle invented by Blikstad allows navigation in *both* models.

That is, the *dolly zoom*: which I am assigning here by using differently ordered versions of the Müller-Lyer illusion. Arguing that one is fictional, while the other is indeed illusory. Or, if you will, the one is *pacifying* while the other is *activating*. Dolly 1 expands the zoom while moving in: the effect of this sensory motor alignment is a *fictional* assignment. Dolly 2 contracts the zoom while moving out: triggering a startle-reflex which is typical of vertigo: the alignment prompts an *illusory* assumption.

The assumption: someone is working behind the scenes and you are the target. The result is a freezing effect. This makes it possible to understand what Spinoza—who worked as a *lens grinder*—meant by human activation and pacification at the rims where our current world stops, and another [that explains] it begins. Whether we are moving by *quantum leaps* in a concentric circles or moving up/down in a helix, is inessential here. What is important is Dolly 1/Dolly 2.

For instance, a manageable bit of Dolly 2 may not lead to freeze, but is simply *moving on*. While an exaggerated Dolly 1 misses the assignment, and simply means *getting lost in work*. So, a little bit of Dolly 2 allows us to sustain fiction. While too much of Dolly 1 makes us veer into a different kind of illusion (for instance, that the work going on right now is a cosmic centre). These modes of Dolly 1 and Dolly 2, can—for convenience—be understood as their *inversions*: Dolly 1⁻¹/Dolly 2⁻¹.

In sum we have a Klein's group: a *term* Dolly 1, its *opposite* Dolly 2 and their *inversions* Dolly 1⁻¹ and Dolly 2⁻¹. From an *existential* point of view—which, like Flammarion's missionary, is *solitary*—the knowledge gained through work and leaps, are *modifications* of the substance (in Spinoza's terms), while the Dolly-group features the *modes* of the more re/active discursive commons: of which Blikstad's session today in auditorium at KHIO might really be an excellent example.

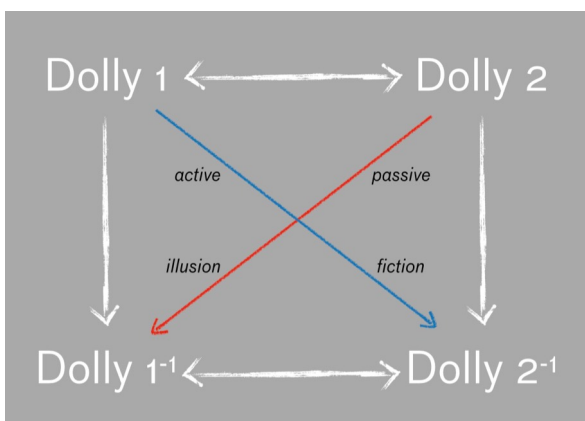
It is a gate to the human comedy—evoked by Spinoza in *Ethica*—where human beings either re/ pair or become twisted: in the border transactions of interception and delegation between worlds, or different turns of the hermeneutic helix. Another, related, topic that came up during Blikstad's talk: the boundary between the private and the public, relevant at the instance of publication of artistic research where the process and the production are let out of the box, so to speak.

Or, are they? Between our solitary quests and the human commons—between existential and discursive—we may perform differently if we see publication as going out, and publication as inviting in. The former alternative is based on the assumption that there is a public space which is a world unto itself and contains its own reality (which is the definition of an *illusion*). While in the latter case, we are creating a *fictional* space in which the public is invited to where it cannot go.

The tabloid illusion of holding named people hostage to basic assumption groups (Bion), would be an example of the former. While the latter case would be a case in point of hospitality: which, at its best, is the generously critical peer-to-peer relationship which ideally constitutes the standard in research. The former being pacifying and governed by basic assumptions. While the latter is activating and governed by assignments intercepted/delegated in a work-group (Bion).

Of course, as with all things human, there are no tidy sectors: and we accordingly live with the mess of mixed regimes. What is less evident, at this point, may be that we may have made some progress on the statement—made on several occasions, over the years, by Umberto Eco—is that what defines a *sign* as such, is that it can be used to *lie*. It sounds fair enough, but the difficulties emerge as soon as we ask *how*. Since when signs are signs whether with/out linguistic support.

How can we determine a lie when signs are not somehow associated to linguistic statements? What is the nature of semiotic deception? Well, the extended discussion—based on Blikstad's idea—is that signs prompt a great variety of sensory-motor alignments that can induce freeze states where there is no reason to. Or, they can be the vehicles of revelation their assignments. In other words, where language articulates *subjects* and *objects*, signs will prompt *affects*.



But affects be deceptive and they can be proprioceptive. They can be designed—by ourselves or others—to loose one's way. Or, they will enhance our movements across worlds, or in different turns of the helix. In regard of knowledge strategies turning away from the dichotomy between nothing and everything, we may find the same dichotomy between void and fullness by scoping the problems we are working on. Only to find that they will answer much the same questions: but in a modality of patience where the riddles of the heart is cued by the work of time. Or, alternatively, impatience where our vessel breaks because it cannot hold what is exposed to.

Klein's group: a *term*, its *opposite* and their *inversions*.

What is attempted here is to design a fictional space—defined as such by the fact that it can be *marked* by the real—in which truth and lie is a difference that

makes a difference. And in which the unity of the universe is sustained by its singularity. With the matters of the heart in mind, we are still living in a tradition in which the unity of the universe is not general, but *singular*: the sense that reality is not any reality, but that it is unique and somehow calling on us to move from entanglement, superposition and intra-action to *precision*.