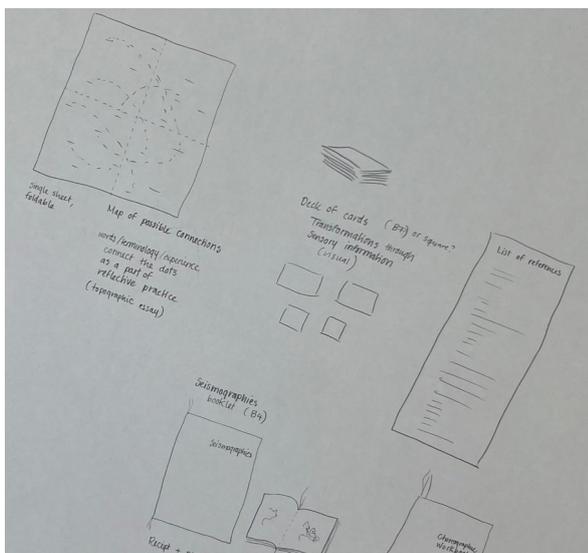




Detail of *Peacock cabinet* by Bjørn Blikstad (PhD fellow, KHIO). The swirl around the oblong orifice was *not* planned, but produced in the encounter between a painted layer and the woodparent carving. [Synolon](#) (Simondon) [in spe](#).

From the vantage point of my current *archival* performance at the National Library of Norway, it appears empirically evident how the chief materials that I am working on—La Kahina's *diaries* and K's *documents*—are empirical, or *found*, examples of what PhD candidate Bjørn Blikstad places at the opposite ends of his hermeneutic *helix*: at the one end *everything* (*La Kahina* writes about that), at the other end *nothing* (the *documents* from *K* approximate a zero-level of contingency).

Implying that it is possible to cultivate a notion of *everything* and *nothing*—the Boolean **1** and **0**—appearing as *non-metaphysical*: lofty notions reduced to discrete discursive *modes* and existential *modifications* of **marks**. *Marks* reduced to mark-making. These are located *precisely* at the interval *between* thought *and* extension (the two *attributes* defining the human scope in Spinoza's metaphysics). In turn, these marks can become a *home* for *other* marks that we *intercept*.



Janne-Camilla Lyster—conceptual drawing for *Choreographic Toolbox #01* (2023). Launch: 07.02.23

In principle, we can expand to the *infinite* gamut of *marks* from *modes* and *modifications* of *other* attributes *than* thought *and* extension. Here, I am on quest of *pathfinding* and *goalseeking*—in regard of the archival search—that is located between La Kahina's *everything* and K's *nothing*. That is, the conjugation between *contingency* and *necessity* which is problematic in relation to Spinoza's *Ethica* as a framework in/of itself. But *not* if *docked* to his project as a [geometer](#).

Since this topic is laid out and discussion in a *two-part* essay appearing in DAC Journal Volume 3, Issue No. 1 | December 2022 and DAC Journal Volume 3, Issue No. 2 | January 2023, I will *not* pursue that matter here. In a broader scope it

relates to the possible relations between *write-ups* and *life*—discussed extensively with Blikstad—where process is in the mode of *everything* (pertaining to e.g. creative work) is at the one end of the scale, while a text in *production* approximates *nothing*.

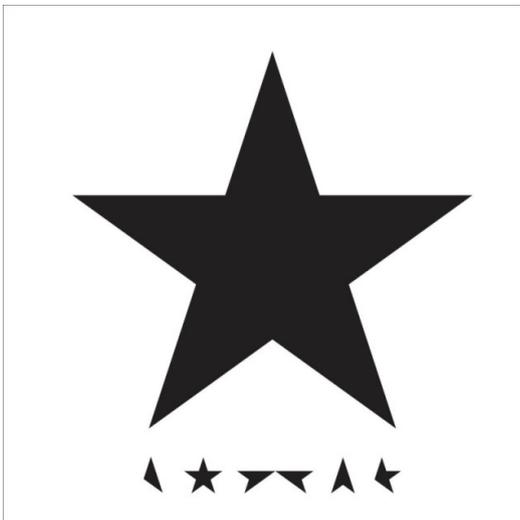
A published essay, for instance, ideally approximates that *ground zero* from which the work of *reception*—or, the readership—begins. For the time being, I have imagined that the format for working on writing *between* everything *and* nothing will be *multiple*: perhaps something like Janne-Camilla Lyster's *Choreographic Tool Set #01*: a box with multiple formats of paper, with made/printed elements located *before* pre-figuration of any kind (mode: *warm neutrality*).

This box is *not* a ready-made, but is ready-for-marks. Be it in the sense of a potential in Giorgio Agamben's take on Bartleby the Scrivener's *I prefer not to* (savouring the *active* but *left* potential), or initiating the *multiplication* of formats—from it and alongside it—in an artistic *research portfolio*. The markmaking extending from *that* (in my case, *writing* and *photogravure*) is likely to hold the qualities *between* everything *and* nothing that I am looking for in my archival [deposition](#).

From the vantage point of *vision-work*, *articulation*, *formation* and *completion*—queried in terms of *border-transitions* between them (rather than letting them be worlds unto themselves [*illusions*])—the homing in of marks at the *interval* from *vision-to-articulation*, *articulation-to-formation*, *formation-to-completion*, will *generate* a yield of *marks* that do *not* have to appear in system, but rather in *constellation*: from here the transactions between interception and delegation will proceed.

Which means that we can by *no* means *assume* that the marks ensuing from the *triangulation* of *modification* and *modes* will be aligned: in other words, the [worlds](#) of the *kabbalah* feature a kind of *prefigurative* constellation, *than* that of an alignment where 'we just need to find the *code*'. It what is *done* at these junctures which is at cause, if indeed we are concerned with the *geometry* (in the sense of land-survey) of *ethics*. That is: what did you do *then*? *Not*: did you get the code?

Or, rather, I am only interested in the kabbalistic worlds if they can be conceived and operated in the mode which it seems Spinoza is indicating. That is, the triangulation *between* the modification *and* modes of substance, in aspect involving some *precise* attributes. Working immersively *without* becoming native as a fish, *nor* alien as an eagle. We want to be like Georg Simmel's *stranger*, whom the world is confiding in aspects linked to his/her/their *passing through*.



BlackStar, David Bowie (2015).

Much like Bjørn Blikstad—I remember when I first met him during a writing-course many years back: he *never* settled in the course, but instead *passed through*. Which was subsequently the basis of our relationship. My [stories of nothing](#) are like this: they unfold at the rim between illusion and fiction. The illusion of coincidence in 10 *different* modes *and* modification, which working on narrating the events solicited the illusions to hatch a *narrative*, that transposed the events *from* illusion unto *fiction*. A psychoanalytic conversation (not therapy).

Which means that there is *no* prefigurative order or hierarchy of vision, articulation, formation and completion: but rather feature a layered structure in which some layers will *anticipate* (in this sense, be *ahead* of themselves), others *postpone* (in a *receptive* mode of waiting for them to call), as the transactions between interception and delegation are ongoing as time ("in the centre of it all", as David Bowie sang in [BlackStar](#)) is left

to do its work. *Beyond* survival *and* the future, the triumph of history.

This is not only reflected in the surrealist scope on coincidence—featuring Breton and Éluard in *Le Minotaure* (where coincidence is evoked as historical necessity working its way through the human unconscious, dream and desire)—but the broader scope of the relation between *modification* and *modes* of substance: one being *existential*, the other *discursive*. And at the centre of it all: the labours of the heart at transforming desire into consciousness, in the affects of words and deeds.