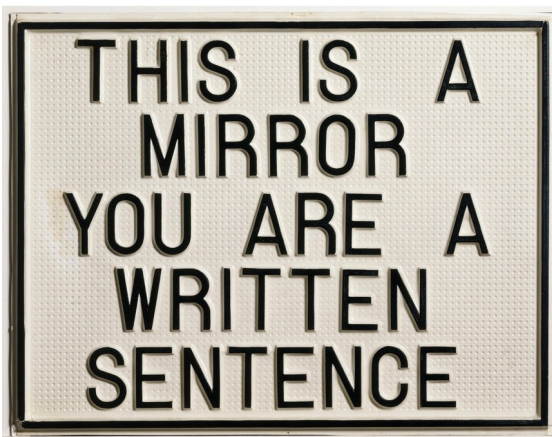Luis Camnitzer's work BEETHOVEN's WHISPER (1980). Brass, aluminium and glass. 20,57 X 23,11 X 16,26 cm. If we see this piece in terms of form,the consistency featuring in it appears, but in an inconsequential way. If a proposal to educate ourselves by coding 'deafness' it can instead be ethical.

There are aspects of what it takes to achieve a level of *excellence* that does *not* set the mark by an already existing standard, but that sets the standard. This is an aspect, in the performance of work, which—in the educational setting—is not *already* there. It is something that can be spotted through screening, interception and framing. It is often *not* picked up immediately by the person doing the work. In other words, there is an aspect, at this juncture, which moves beyond the educational framework of Luis Camnitzer (1937), in that we need to *re-purpose* the teacher.

The freedom-seeking rebellion against *stifled* standards needs an equivalent in shunning off from the infantilising celebration of *novelty*. But if nothing is merely new, and that standards regularly are backward, then what is left when something comes up on our radar that was not already there, and serves to set a standard of excellence? That is the topic of the present exploration. And it is understood as pertaining to *ethics*: that is the part of ethics that relates to *consistency/cogency*, between what is *proposed* and *delivered*. The ability to screen for this, intercept and name it.

This is the kind of competence we would expect from a teacher of design in an art school. It is

Luis Camnitzer's work THIS IS A MIRROR YOU ARE A WRITTEN SENTENCE (1966-1968). 48,42 X 62,49 X 1,46 cm. Vacuum formed polystyrene. A key to his particular take on coding, with an education (not conceptual) aim.

also a kind of competence we expect that the students *develop* in the course of an MA. The terms of this competence are within the range of what Arne Næss called precisation: *a clarification of how the problem is set*. There are several levels of precision that thereby are *beyond* the scope of the present handout, because they will specific to the design-*specialisations* offered by our department (GI, KK, IM). In the theory-curriculum, there are problems that can contribute to a precisation of what we understand by 'a standard'.

That is, a work-relative standard: a standard that is *not* set in stone prior to the submission of a work, nor simply a child of surprise and positive arousal in the people whose role is to evaluate the work. Neither of these are likely to occur—though, at times, they do—but there is still a *lack* the clarify that they can achieve

with an *ethical* scope: that is, the communicative part of ethics that succeeds at articulating consistency across the gap between coding & decoding, assignment & proposition, reflection & performance, writing & reading. And that this consistency/cogency brings clarity to a *problem*.

A problem that by virtue of having screened, intercepted and framed such consistency it articulates at the individual and collective levels at the same time: that is, articulates at the trans-individual level of the hive-mind/intelligence. And, in this sense, manifests are query striving for individual and collective "happiness" at same time (which is the Aristotelian definition of ethics). The basis for discussing this sort of consistency at all, is a form of *pattern breaking*: that is, in responding to course-requirements—or, a brief—the students manage to articulate a work of their *own*.

Which means that given a handout, the students manage to break it down in detail and code it in such a way that the task, occasion and encounter is invented by them, with a bid of their own articulating at the level of the *task*, *occasion* and *encounter*. In other words, what is expected is originarity: in the sense that they have taken the initiative of holding and delivering *all three*. The first step is therefore to *reformulate* the brief, and make it one's own. But, of course, all this is *not* as simple as it might seem. Since the relation between programming and submitting is non-linear.

For instance, the *last* thing a student does in preparing a submission and presentation/performance is the *first* thing the audience—visitors, fellow students, teachers—meet. So, the question we are *tangling* with here is how the *first* and *last* things can meet and *articulate*. They have to be made to "tango" in a noticeable and nameable way, because the first and last things in the order of the *production*, simply is *reversed* upon *reception*. Hence the students need not only to work on the production of the work, but *also* at the reception of it, in order to reach consistency.

Consistency, or *correspondence*: since another way of relating to how the work sets a standard is that *if* it communicates within (internal consistency), *then* it will communicate without (external consistency). If seen in this way, we a *freed of the time-line* of production and reception, and are instead within the perimeter of the materialised form of an artistic proposition—of the work as a whole (task, occasion and encounter)—setting the standard for the work, and relative to which the qualities/virtues of the work may be discussed/critiqued. This is formalising what we *already* do.

Of course, we cannot be content at this: since it would mean that an ethical method is *not* put to ethical work. To do the latter we may have to take stock of certain aspects of human functioning. Which is that what we call *action* is located in the milli-seconds *between* its initiation *and* completion: between the beginning and the end, the first and the last. `Between the rise of the readiness potential (RP) in the human brain, and the *release* of a selection (which we may be more/less happy with). What we call coding is our capability to *reverse* this order. That is, to "topsy-turvy" the start and end of an act: every number is worth a word (Camnitzer).

Which means that what we call design-work features a *compound* of coded *and* decoded aspects: when these are brought to correspond, it releases the possibility for *others* to respond. The ideas they get, how they would have gone about working on the same problem. Even as it is the *first* time they meet that problem: because the design has done the job of identifying it and naming it. Conceived in this way, ethics is *not* an add-on, nor supplement, to a design job that has been done in every other aspect, but goes to the *core* of how it sets its own standard, and making it possible for other people to have qualified opinions of how it contributes/not to a *common good*. Sticking to these tenets of ethical consistency, may also provide the criticality for unethical ways to *appear* at a societal level: globally, regionally, locally in the educational, public, private and third sectors.

Luis Camnitzer's work CHROMED NAVEL (1968). Etching on paper with paint. Looking back retrospectively the work contributes to his critique of what he understands as expressive narcissism in the arts. He proposes ethical anarchism as an alternative: a bid on working for the common good.