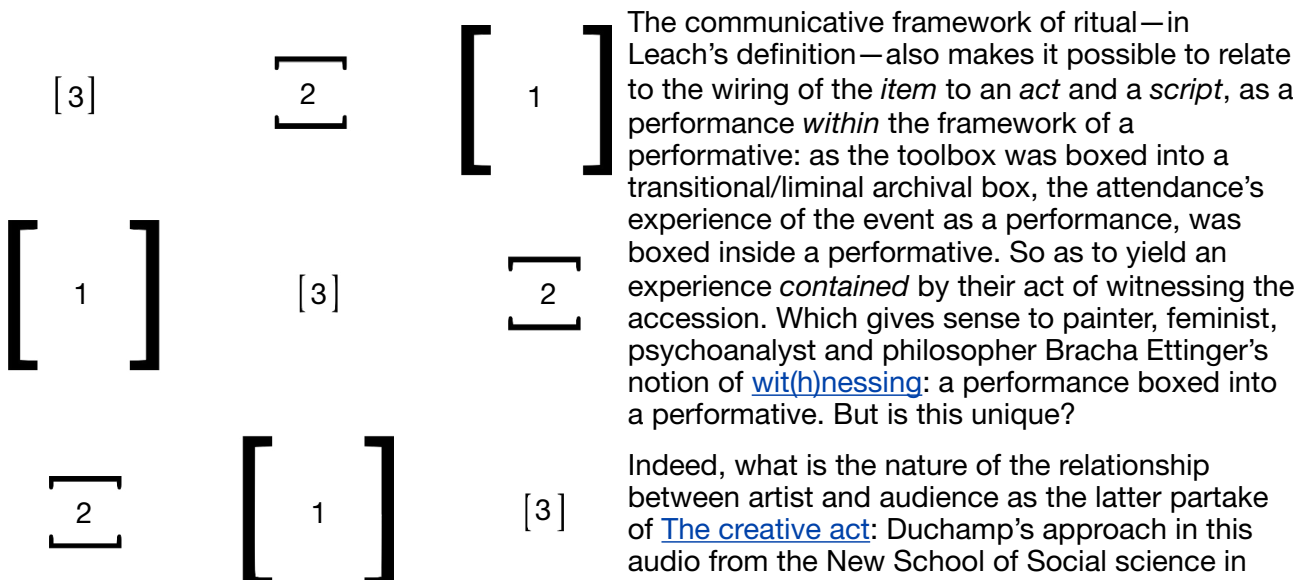




Accession of Choreographic Toolbox #01 (Janne-Camilla Lyster, 2023) at National Library Jun 23rd 2023 at 13:00-14:00 hours. The box is equipped with a variety of tools to develop a choreographic notion of *metamorphosis* featuring in a deck of cards. The cards result from the maker's invitation to 3 people—a body of drawings and keywords, w/an opening en closing statement on the top and bottom of the deck. By selecting from the deck and use the adjoined differently formatted & -gridded paper-standard we will acquire a notion of 'choreography'. At the accession meeting it entered the collection of the National Library as a two-sided A4 form was explained, filled and signed. It was done by Arthur Tennøe (NLN) and it took about 1 hour. At the meeting the content—now a document—was placed in a box, with all its contents. A box in the box. From this point onwards it can only be touched wearing dust-gloves. The archival box to the top right, is transition box. In the process after the accession meeting, the toolbox will have its own archival box made. We asked if it was possible to acquire a copy of the new box. This was granted.

In this shirt-sleeve account of the accession meeting, where Janne-Camilla Lyster's *Toolbox # 01* was handed over, the slow choreography of the event appeared with the aesthetics of a *performance*, to the two visitors. However, the librarian/archivist was quite clear that what we witnessed as a *performative* (Austin) not a performance. That is, a specialised public ceremony, like e.g. a marriage: the point being that there is no marriage unless the ritual is performed by someone entitled to do so. The attendance is *not* having an experience, they are *witnesses*.

Edmund Leach wrote this about the *ritual* (1954, p. xiv): “‘Ritual’ is a term which anthropology uses in diverse senses. My own view is that while we only run into paradox if we try to apply this term to some distinct class of behaviours, we can very usefully think of ‘ritual’ as an aspect of all behaviour, namely the communicative aspect.” If applied to the present case, it means that the enactment of the protocol for the archive's accession of a new item—transforming the Choreographic Tool Box #01 into a *document*—was an act of *coding* for a new kind of readability.



Here, 1 determines the assemblage of the Choreographic Toolbox #01 (Janne-Camilla Lyster), 2, determines the deposit/accession meeting between Janne-Camilla Lyster and Arthur Tennøe leading the meeting, and 3 the attendance of Janne-Camilla Lyster and Theodor Barth at the meeting. But it could also be 1 the passion, 2 criticality and 3 reception of an art-work (or in Aristotle's terminology, the 1st, 2nd and 3rd mover).

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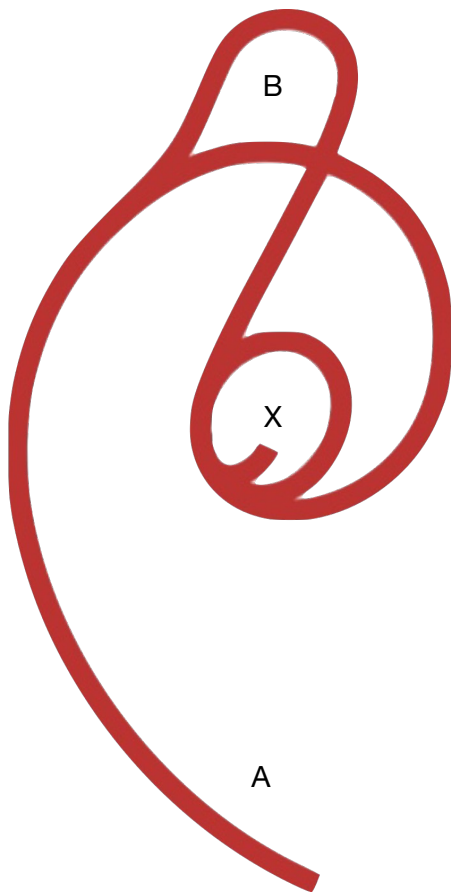
the attendance, the spectators. Which means that the transmutation of the *Toolbox #01* into a document could *not* have been achieved by the librarian/archivist alone, but that the presence of the attendance witnessing is key to the *shift*. In Fluxus this became a new material to work with.

That is, the identification of the possibility to work with *performance*—in e.g. George Brecht's [Water Yam](#) series—*within* the framework of the performative (which, in reality, is what Duchamp was covering in his lecture [above]). And, concomitantly, the possibility to work *within* and *beyond*. This possibility is seeded by Duchamp in the 1957 lecture, since it appears that the conjoint *making* and *random* ([technè and tuchè](#)) in the creative act, working with art as a *piece* of some sort, also appears in the relation between artist and spectators: one boxed into the other.

Thereby, making it possible to create performances that move within and beyond the performative—which arguably is exactly what happened when George Brecht's score cards, developed by him in the first half of the 60s, came out in a *box* in 1963, and eventually published at MoMA. That is, once the box had been published the performances became available as musical scores are available to whoever has the equipment and ability to play: by anyone, at any time, at any place. Which of course is that case with Lyster-box, but from a different end. The 3rd end: or, *event*.

Here, the premise was *not* that a series of performances had been done, based on the toolbox, and subsequently published. But where the making and dissemination of the Toolbox was itself a choreography of assemblage (first gathering contributions, then gathering people, the sum of this). From my end, as the person who physically initiated the process by formally depositing the item to Arthur Tennøe; and then being physically present at the accession meeting as a 3rd party to the transaction between him and Janne-Camilla Lyster, my sense of the box had changed.

I am presently quite sure that I will not only have the box in my keep, but that I will use it—filling in and structuring writings and drawings according to the instructions of each sheet—and thereby discovering an unpredicted outcome of the transaction: that its having been transformed into a document, provided an occasion for me to operate as a 3rd reader, rather than as an author, in completing the sheets. It will become, for me, an act of archival study, providing laboratory conditions to take on the product of the accession ceremony as a *fictional* framework, that defines as such since it can be marked by reality. Something can add to the box.



The juncture between A performative and B performance between A art-in-progress and B art in future anterior. And X: the intercepted event.

Because if we looked to the Toolbox #01 as physically *different* object—during/after the accession meeting—the essence of which is that it is forbidden to access, hidden in the deepest recesses of a National Archive, it would be an *illusion*: whether it is the archive or the item which then would *a world unto itself, containing its own reality* (the definition of 'illusion'). While the transformation into a document provides a *fictional* framework where the *Toolbox #01* becomes available in a new way: writing into it becomes an act of study, where analysis and portraiture come together, to see how it computes.

Which is the sense of the entire collection [Footprints and handouts](#). Between *journalism* and *authorship*, the narrative (W. Benjamin). Between *industry* and *consumption* the performance. Between *minimalism* and *pop-art* the possibility of a new kind of *design*. Which will be irreducibly new, because it relies on a deconstruction between the future and now, with a different contract than what we are relying on. Which is to say, that there is *no* now: no *present*. There are only events. And events come out of the wiring of something *coded*, something *assembled*, and something *enacted* (performative/performance in *some* ratio). But at two levels: one *in progress*, and the other in *future anterior* (future/past in progress). Between them, a *shifter*: this gap will not be [non-standard](#) (not a now or a present), but a variable of each event that marks the *hollow* in every type of sign we create.