



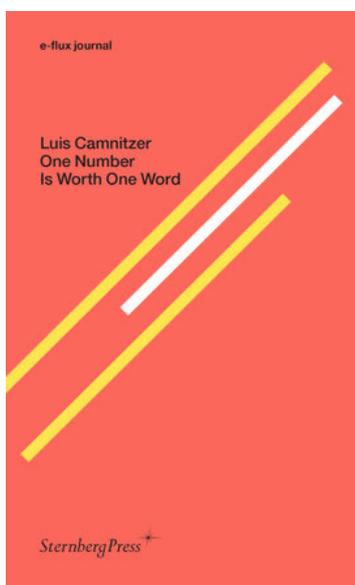
Refuges of the Casera Kanin in North Eastern Italy toward the Slovenian border: the place that, at some point, gave birth to Igory Mansotti.

Occasionally we can use *pseudonyms*. A pseudonym is a *fictitious* name, not an illusory, fake or one used to hide or lie about one's identity. A pseudonym is often used when the regular identity of the author would stand in the way of the point being made, the argument or demonstration. Or, when the author needs a *mask* to speak the truth. So, a pseudonym is *not* private. It is *personal*. It is not secret. It is a code-name. It allows the author to make a leap, to join—or, establish—a *different* causal chain (Kripke) than the one within the access (reach and perimeter) of the *given* name.

The pseudonym is critical of 'the powers that be'. The question raised here is if the pseudonym, beyond a code-name, can be seen as the first act of *coding*: or, sending the human ego on an assignment, while the intellect is busy with an errand— looking for the action. With an investigation *in progress* matters retold shift from being bygone to a [future anterior](#) mode. Where, ignorant of the next step, the unknown becomes a partner to an investigation where the subject is ignorant of what what comes next. This ignorance prompts an *insight* on past events as *occurrences*: [hospitality](#).

That is, what the events—of which we may have a record—will have been as occurrences *up to* when they happened. In this perspective, a name is not a label of a thing. Rather, it is a relation: or a conjunction of an *anterior future* with an activity with an ongoing *progress*. If we consider the name as the first act of coding, the pseudonym may be one to search its origin (before the beginning, as it were, or after the end): catching the drift of a name, through a temporal variation on the method of interpolation and extrapolation— between them an interstitial space: we are saved by *the name*.

This is the relation between an *activity* in progress and at *work* as it went to completion in the past: the work in *futures past* up to the event. If referring to *photogravure* the time-in-progress of a complex



technique—at an archaeological pace—relates to the moment *up to* the moment when the photograph was shot, a tiny instant *before* the light hit the lens. The compound of these two future modes (that *never* meet in the present) either will collapse or held in pattern by an *ornamental function*. In this sense, the ornamental function extends from the equivalent of a pseudonym.

A photogravure arguably is a photography in *pseudonym*. In other words, it *codes* the photograph in a certain way. It moves printmaking from a technical (Flusser) to an ornamental image: what holds-in-pattern what otherwise would have escaped us (the motif as the material light-source), and allows us to screen for and frame what we intercept. But this definition of the ornamental function reiterates the *two* future *modi*—one in progress (screening), one in the anterior (framing): in a way that is typical of *assignment*: the problem defined moves *onwards* by its local solutions.

That is, each new solution added will move the problem *unto* a new domain of application. The assignment is a problem set on a *journey*. And works according to the etymology of ‘assignment’: the attribution of *signs* (in the conjoint progressive and future anterior sense [yielding a name]). Assignments never assume. It moves on as a radican (Bourriaud). But it will name at some critical threshold: when the vagrancy of the radican is sufficiently clustered. Until this point it will include its first act. Which is the pseudonym. Of which, the character of Igory Mansotti is a case in point.

Igory Mansotti is not a pseudonym of anyone in particular, but rather of a number of different ghost-writers that have been commissioned by the HULIAS gallery space, which is dedicated to experimental spatial practices. When it was Bjørn Blikstad’s turn to exhibit his PhD work *Level up*, in that space, Igory Mansotti provided the task *and* occasion to make a statement of facts that could have been extremely marginal, or wouldn’t have come on the table at all. Then, later on, as he was commissioned a work by his *mentor*, Blikstad himself turned to Mansotti’s take.

As Mansotti, for this reason, was included into a handout made for a vernissage of the side-board he had made for his mentor’s kitchen: in preparation for a home-vernissage hosted by HULIAS. Since Mansotti now was referred to in the future anterior tense—his work being done and completed—the voice of the *work in progress* was now HULIAS, as the *host*. Then a chapter would later be added as the vernissage, located in a home, had different host: the mentor and his wife, at their private address. The private hosts under an event in progress, and in the aftermath.

That is, when the event was retold in a narrative where it was now related in the *future anterior* mode. So, the question is how this intricate protocol would help to make certain claims that—under the present circumstances—would be impossible to make: the nature of the relationship between Blikstad and his mentor, in terms of real work, counter the nominal roles in an art school. The nominal efforts mainly keeping the relations of role and function in place, in such an institution. Serving to indicate how the use of a pseudonym can hatch and mobilise critical practice.



A *pattern-breaker*, as it were, pledged to the use of artistic methods to other ends than thinking *out* of the box: putting certain things *into* the box, questioning the box, how it works, who put it there and whose interests it serves. Which is the agenda of art as education, argued and demonstrated by Luis Camnitzer in his recent book (2020) and podcast: [one number is worth a word](#). This roundup makes sense of the pseudonym, what it is and what it is not. But can also serve to shed light on how the HULIAS gallery works specifically for *experimental* spatial practices.

This agenda is not only to extend art by pedagogy—or, education in the sense of Camnitzer—but also expands it to politics. Which is why the case of Igory Mansotti illustrates what *artistic methods* can do in way of doing political work: to bridge the gap between political imagination and political mobilisation. Not as the result from a single work, but a work with circles and epicircles with a potential to proliferate if given a chance, and the work is put in. Going public with the politics of home-making after the pandemic.