

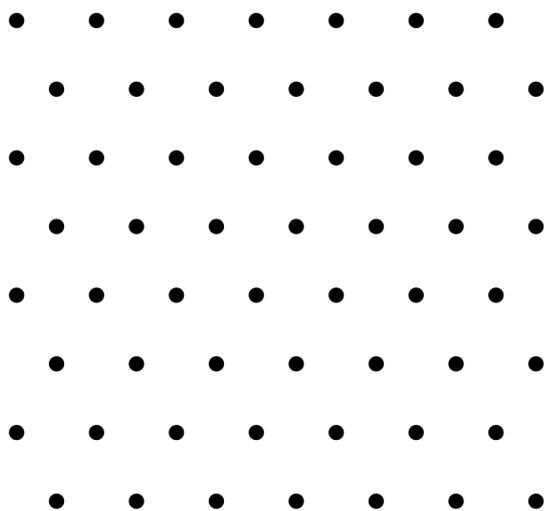
A variety of family crests of the Barth family-name (in German speaking Central Europe mainly, where Bart means beard). The crest to the right is from Norway. They appeared on signet rings, walls of name/fame, and *ex libris*. They are quite *anarchic* while resting on a knowledge of how to bend the rules

Meditation is a method of interception of what is needed at the break of time, at the precise point where pathfinding and goalseeking meet, clash and somehow are resolved. That is, the cusp of decision-making which is intuitive in the Spinozist sense. The cusp of decision-making is always *specific* and lends itself to *precision*: that is, to a clarification of how a problem/assignment is set. It emerges from the human potential of ongoing action at interfacing junctures: this is what is understood here by weak signals. It happens when we *declare* ourselves by reading out *loud*.

The screening, interception and framing of a personal prerogative starts here. A colleague, Trond Mikkelsen—who related some twists in a work he did at [Svalbard](#)—claimed that the universe does respond: but you have to make your statement loud and clear. Then there can be a turn: your situation suddenly moves from twist to turn. The reason why theatre has been a main reference in my errands with learning, is that theatre is a place where you are expected to step up the game, in this way. Stand up and be counted. It is a *jack-in-the-box* effect we see in the crest-lineup above.

It is not about blending in, but sticking out: sticking out in such a way that you blend in. Tact and taste is needed, blended with a sense of humour. The sense of blowing one's horn while honouring the presence of others, and their right to do the same. And then we see. Chin up. That's the spirit (etc.). The crests above are from a time when making, connecting and personifying were connected in this way. The sublayer of weak-signals, that interests us here, clearly unfolds at this level. Between what we can call the personal, the communicative and instrumental [fulcrums](#).

That is, the *contact points* that, when combined with a lever and some effort, open the passage between the *virtual* and the *actual* ([Bergson](#)). This is the level at which we take interest in weak signals: they emerge from the triangulation of personal, communicative and instrumental contact



points, as information *individuates* (Simondon) and thereby passes *from* the virtual to the actual mode of information. Broadly, a *jack-in-the-box* effect—what is somewhat awkwardly called *metalepsis*—defining at a *surface* level, a *mediate* level and a *deep* level. The instrumental in the communicative and the communicative in the personal. Within each apart. And between them in the medial/communicative zone.

This is not to complicate things. It is only what it takes. Brought down to an elementary minimum, of things readily dismissed as “chaos”. What we have here is complex. Or, even simplex. How the jack-in-the-box effect announces itself between the instrumental, communicative and personal contact-zones. Within each of the three contact-zones. And within the medial/communicative zone in the form of weak signals. This is relatively straight-forward. However, the nature of the three contact-points—and their corresponding zones—is that they are ontologically

A dot-grid prefiguring a wide array of combinations in triangular lattices. This is the point I ask the reader to retain here.



completely diverse. Which means that they partake of the same causal realm only inasmuch as they are aligned in certain ways. It requires some preparation: to establish a propaedeutic of triangulation between incommensurables.

Granted that the three are so dispersed that the causal link between them is only occasional, this is the exact point at which we wish to pick up on weak signals. Signals in a transitional state between virtual and actual. Which means that there is a lot more to prevent a jack-in-the-box event than to facilitate it: it appears to be exceptional in nature, and connected to skill/art inasmuch as it constitutes a rhetorical trope, as much as it is emergent and belonging to the category of events that we would understand as *phenomena*. They are ambiguously *made-to-happen*. This is rather clear.

A more technical point is the kind of effort—and topology—required by each of the contact points separately: for instance, the point of the jack-in-the-box occurrence is quite clear in the lineup of crests above. These are *personae* in the sense analysed by [Marcel Mauss](#). It is at once within and beyond C.G. Jung's notion of the [persona](#). Here the persona is more than a public *face*, because it also relates to public *manifestation*. In the crests, there is a difference. For aficionados T-shirts will be the equivalent of the crest, in that the persona is transposed to a level of statement.

Hence the body itself can appear as a jack-in-the-box in the cultural realm of statements and signs. This human capacity to transpose is also inherent in the act of reading. It is sparked by the act of reading itself. A bond between the transposer and the transposed—the two faces of transpositions—is created when the text is read out loud, for a 3rd to hear and comprehend. The actual communication is realised between the transposed and the transposer, and not the communication of the messages from a source to a receiver: this communication remains virtual.

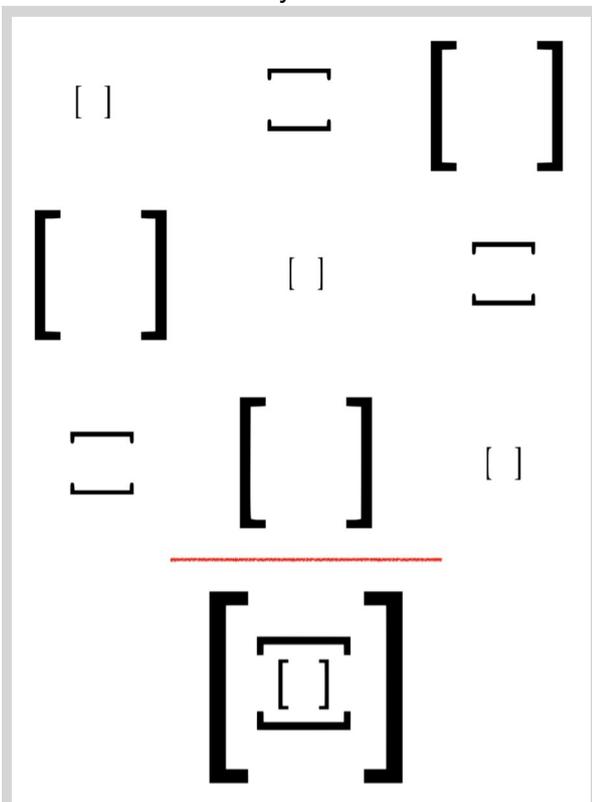
It is with the jack-in-the-box effect that it ceases to be virtual. We shift from the illusion of information as ready contents—either that, or as noise—to a fictional content with a variety of real implications. As we *write*, the question of the balanced, or proportional, relation between the three, is put on the table: since the personal readily can overshadow the achievements at the communicative and instrumental levels. So, we are looking for a fair distribution of the jack-in-the-box effect at *all* levels (not only in establishing an infinitely precious and sensitive persona).

Yes, as we know perfectly well in our day, the unbalanced overemphasis on the technical extension of instrumentality can also overshadow the two others. The fascination of mediation also

knows no limit. But they can be used to limit each other to define the constraints of the basic question of proportionality: how to clear a playing ground for weak signals by allowing for the jack-in-the-box effect—at three different levels—with a clearly formulated purpose and to an extent not greater than required? That is, seating Spinoza's attributes of *thought* and *extension* in the realm of judgement: as one proper/adequate locus of [meditation](#).

In meditation itself where is a focal bias on the *medial* zone. But because it is methodical it does not overshadow the personal nor instrumental contact points, which together define *agency*. Rather, it is dedicated to interception of the weak signals that are relevant to the alignment of occasional causes that emerge when the three start behaving as a lattice: that is, connecting any three points in the dot diagram, to the bottom left [*recto*].

In the diagram to the left, the 3 contact points are presented with a size-difference which does *not* indicate importance, but *pattern*. Which is emphasised is the simple computing that results from a property of this pattern: which is that it adds up as a magical square in all directions, except one: the diagonal from the top left, to the lower right. Which means that how to proceed in aspects that are technical, communicative and personal can align.



Above the red line: a limping magical square (it works in all directions save the diagonal defined by the smallest elements). The biggest is the personal (incorporeal), the mean is medial, the small instrumental