steps to build a SWIRL in relation to a node…

same

similar

different

other

A | B
C | D

SWIRL   D

C   *what points there?*   DEIXIS

B   *where does it point?*   DIRECTION

A   *what is the point?*   INDEX

THE "THREADING" OF A *MOUSETRAP*

Learning by anamorphosis rather than by contrastive pairs and binary opposition (modernism) leads us to a challenge of designing a different logic of nodes and lines, where nodes and lines are juxtaposed rather than considered the first connective principle (as in line graphs). That is, a development of relations through *proximity* rather than identity.

If the symbolism at the basis of what is commonly understood by culture in a Goethean sense, it does not arise by seeking a fit between two elements—as in the Greek symbolon—but rather between three recognisable dimensions, or coordinates: **1)** the Oneiric dimension of speaking to the collective from a place of retreat; **2)** the Orectic dimension of the sensorial customs of the table; **3)** the Orphic dimension of life as the perilous journey from the dead to the living. It does *not* take place from the premise of Kant's separation between history and geography (time & space).

Rather, it constitutes the ethos of life on *journey*. It is readily traceable to a variety of œcumenes—ranging from the artists, diplomats and natural historians—and their paths cross incessantly. It is a symbolism that is prior to the emergence of the public wo/man. Hence the question of how it relates to the ethics of citizenship: the right to partake of the life in the city, based on the idea that happiness builds on the ethos of having the *common good* in mind/practice. In other words, how can we know that the symbolism of European culture—of life on a mission—is not a selfish one?

Not in the ego-centric sense, but one that is elitist either in its underlying assumptions or implications. That is, that its assumptions outweigh its assignments, and therefore lack public credibility. Arguably, this was the basis for the European turn to pop-culture. If so, it has come at dead end

Daniel Maclise, *The Play Scene in Hamlet* (1842). What we see around the stage is a scene in the main play (Hamlet): hence the stage is a stage on the stage, or a mouse-trap. It is the temporary abode of a troupe of comedians on journey playing a scene from the Trojan War, before the court of the King and Queen accused by the play.

after having seeped from culture to politics: populism. Question: is the Goethean symbolism doomed, or do we see an alternative emerging in what we could call the node-institutions of public culture (that is where the OOO-symbolism is cultivated within a public framework such as in an archival institution as NLN and an art-school as KHiO)? But let us open a bracket on framing!

Or, more precisely the workings of a specific contraption known from Shakespeare's Hamlet (and a murder mystery play by Agatha Christie)—the *mousetrap*. It frames a play within the play, or a game within the game. Or, architecturally, a stage within the stage. The mousetrap may turn up at a specific historical juncture and a given geographic site, but itself not clearly located: neither in space nor in time. In a mainstream rendition of the mousetrap in Hamlet, it is the description of the troupe that interests us here:

"Rosencrantz and Guildenstern tell Hamlet that they have brought along a troupe of actors that they met while travelling to Elsinore. Hamlet, after welcoming the actors and dismissing his friends-turned-spies, asks them to deliver a soliloquy about the death of King Priam and Queen Hecuba at the climax of the Trojan War. Hamlet then asks the actors to stage *The Murder of Gonzago*, a play featuring a death in the style of his father's murder. Hamlet intends to study Claudius's reaction to the play, and thereby determine the truth of the ghost's story of Claudius's guilt." *What of it?*
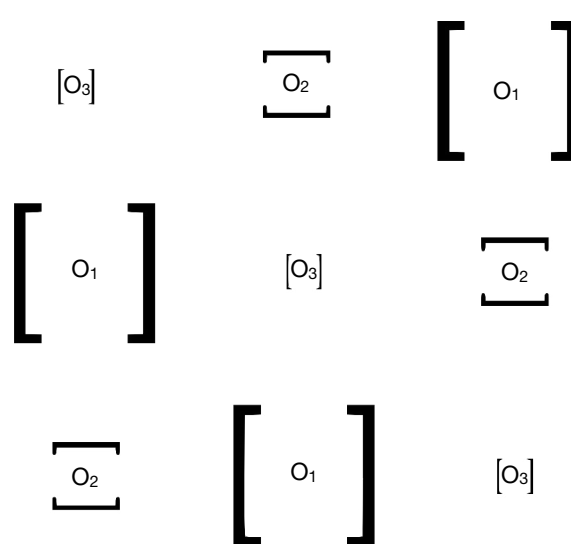
 Well, such wandering troupes are peddlers of a spatial-temporal contract—a contract with time and space—which is neither geographic nor historic. What makes this contract symbolic is that their journey is lifelong, as is their table customs and dreaming up the collective (for instance, in the form of an audience). It is a practice within which one becomes practiced. Aspects of the three religions Judaism, Christianity and Islam is rooted in this symbolism. But this way of framing these religions makes them open to a variety *not* reducible to constraints imposed on individuals.

The latter constitutes a modern framing of religion. While what we are after here is something we have built up an understanding of in terms that are pre-Socratic. Which means that Judaism, Sufism and the aspects of Christianity that absorbed a variety of older mystery-religions is what we in part are talking about. But also, and centrally, aspects of modern art which are really not modern, but an alternative framework of the peripatetic/perambulatory symbolism that we are talking about here: along with other troupes as diplomats and natural historians. *Professionals*.

People who are living with and through society with a different contract than what we—with Deleuze and Guattari—might understand as *nomadic*: that is held into place by a symbolism which is different from the sedentary symbolism of e.g. the bourgeoisie. Their tables, stages and books are their country. And importantly they maintain a professional relationship with the rest of society, seeking employment in a certain variety of jobs. University, art and entertainment. Knives and cauldrons amongst the Gypsies of yore, the Tinkers, Pikeys, varieties of non-Roma Romanis.

Or, if one goes to the varieties of artistic cooperatives/communes at the outskirts of politics, anarchic and inspired like Hakim Bey's proponents of the Temporary Autonomous Zones (TAZ). In sum, everything that the alt right wants to do something about; to remove it by the roots. Of course, they will have a thought job since the categories of people who maintain an active and direct approach in the wake of the global digital turn, will dramatically inflate the ranks of the OOOs. Simply because it is a technology that supports non-repetitive series: that is, *models*.

Non-repetitive series: life on journey, non-/post-industrial productions, customs of the table (even when reduced to takeaway in movies or watching them). It proceeds actively by developing model understandings from its productions, customs and its sense of the collective as an audience. It does not have its mind set to the production of industrial prototypes. So, in order to start with a rough but clean slate we have to include the boat-refugees—as did Bruno Latour—into the equation: since it is a phenomenon born of the mobile phone.

In the GATE-diagram the threescore symbolism of the collective as audience (the *oneiric* polity O_1), the customs of the table (the *orectic* gathering O_2) and the Orphic ethos of live as a journey from death to life (O_3) has internal composition which is held in pattern, by an active life based on poiesis before technè. That is, the symbolism of what one might call the *makers*.

In bulk, nomadic symbolism of the journey, table and the collective as audience is not radically anarchic: in the sense of anarchic in its roots. It has, for instance, entered a variety of relationships with governments and states. But the latter also relate to forces at the other end of the spectrum: the production of primary materials, energy and digital highways. At this end the level of corporate exploitation is planetary, and at a much larger scale than the industrial production of yore. Monoculture at a mega scale (cf, Anna Tsing), and banking on people in extremely high numbers.

These are forces that are interested in regimenting human practices—like the expansive use of Micro-soft Office at a global scale. It may be that it is in this backdrop that younger generations have been/are reinventing crafts in their lives. But there is little to hold and mind the gap between the two ends of the scale. Which is why turning to the mousetrap as an interface design, relating to the deictics of the middle space may be precisely what may prevent chaos (at the edge of nomadism/sedentism).