

Fig. 1—if we go to the edge of the world as we can know it, we are likely to find a variety of environmental materials from which we can develop designs for alternatives within the contemporary. We are not only living in the world, we are also wearing it as it wears on us. The montage is from Nataliia Korotkova and Nina Tsybolskaia exposition in [VIS](#).

Listen to the *dunkedunk* of a boat amidst the roaring arctic sea, bringing you to Sørøya: you are off the coast of Finnmark. You want to go and spend time in a cave. Here you will still hear the noising sea, but also place yourself in time: you are now, the cave is old, during WWII the cave has a place for listening and transmitting radio-signals. Here you are in the [Herzian field](#)... you realise that it still exists in the perimeter of digital equipment, bordering unto a very physical world. You are in the realm of an [exposition](#): and for a time it will be *your* site. You want to go and spend time in a cave.

We will share with you during ARW 24 in a panel featuring: Nataliia Korotkova, Nina Tsy and Theodor Barth. Nataliia and Nina are [two alumni](#) from KHiO—Nataliia MA design from KK and Nina MA design from IM—Theodor Barth, Professor of theory and writing at KHiO. [Our question](#): as we are currently living in the world, what is the nature of an *interior* when we are wearing the world (as it wears on us)? How do we understand and categorise the world, if the human life-form is—with its odd contraptions—is truly part of nature?

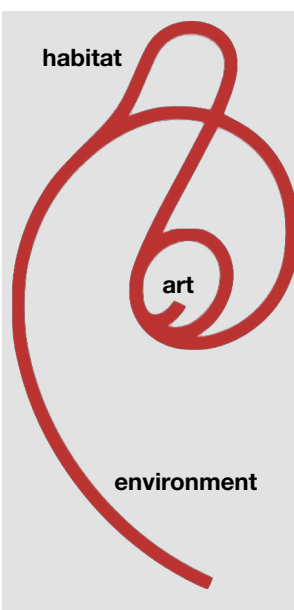


Fig. 2—are there common notions (that conceive and embody) to link terrestrial environments with human habitats: that is, between the proliferation of extreme conditions and human life-ways?

A place where the smooth transition in a rough environment takes place and the landscape is becoming the cavescape, the cavescape is becoming the humanscape, the humanscape is becoming the landscape. A place where the collective memory in public space is seen as body memory which could be experienced by your body, our own cartography, individually or collectively in order to be preserved as a map of our being. Here you will still hear the noising sea, but also place yourself in time: you are now, the cave is old, during WWII the cave has a place for listening and transmitting radio-signals. Here you are in the Herzian field... the electrosphere.

We realise that it still exists in the perimeter of digital equipment, bordering unto a very physical world. We propose this as a site-location for what—in the current lingo of artistic research—is called an [exposition](#). It is what we might call a *candidate* public space. It might/not be public. Yes, it has been published in [VIS](#). But in the oecumene of artistic research is marginal since it is produced by two MAs in design, who are not PhD fellows (yet, funded by the the [Barents secretariat](#)), and have been prepared, through the MA programme in design, to do *artistic research*. In our conjoint investigation we will attempt provisionally to turn these working conditions into an asset.

The theoretical backdrop for this joint venture is a quip by the French philosopher Michel Serres: “La terre s’émeut”—which translates (generously) *the world is moved*. It is a quote in citation from Bruno Latour’s lecture for freshmen at [SciencesPo in 2019](#) (auto. transl. available online). Addressing a generation, which he teasingly calls extra-terrestrials (on account of their *being online* [as the *not-mode* of Heidegger’s *being-in-the-world*]), he raised an issue that concerns us all: what are the psycho-social entailments for *empathy* from being hooked up w/the online digital internet?

Michel Serres’ statement here brings us to the other end of the “pool”, since it ascribes to the *world* the capacity of reacting emotively: thereby challenging the digital structuring *impact* on empathy. The statement also seeks to catch the essence of what is presently called the *anthropocene*. The way humans live and act *calls* the world to react. Yes, humans *cause* global change. But when we consider that humanity also calls the world to react, we are *reorienting* the we think and act: we have moved from the global to the *terrestrial* (Latour). We need to *level* with reality in new ways.

In Aristotle’s *De anima* a proposition in worked out for a philosophical concept of the *soul*. Here, emotivity is what *sets movement in motion*. Which means that emotion needs *not* be charged with feelings—though it *can* be—but is first and foremost with *stirrings* that come before things really start to happen. Emotion, here, means what sets things in motion (and calls on them to happen). In this sense, emotions are occurrences that pregnant with events. This is the scope when Michel Serres states *la terre s’émeut*, the world is moved. Calling on our capacity for empathy to level.

In this framework, there is *no* solution to climate damage and environmental disaster, that does not require that *we*—in our turn—are moved. Emotional capacity, here, is the *intelligent reaction*. From this vantage point it makes sense to include art into our knowing practices: of knowing the world, knowing art, doing and making art. Explaining to a humanity historically populated by slow learners in this area, the value and necessity of professional freedom, and the necessity, at this juncture, to apply artistic methods alongside scientific ones to meet the challenge of responding intelligently.

The Norwegian law for universities and colleges states that (§1.1 c): “The purpose of universities and colleges is to impart knowledge about its activity and spread understanding of the principle of professional freedom and the application of scientific and artistic methods and results, both in the teaching of students, in their own activities in general and in public administration, cultural life and business.” What if we start at the other end—with local environments—and take on the challenge of assigning responsivity to what Michel Serres calls us to when he said that the *world is moved*?

An adding to that question: if art is *responsivity* in creative practice, how do we in turn enable responsivity to art? Starting with the art-school. At art school our pledge is to respond to art.

Notwithstanding whether we are working as artists, administrators, workshop masters, students, scientists or managers. This is our pledge. In this context, the pledge of artistic research is to take knowledge of art: trailing art, following its movements and appreciating its achievements. This is what we do. It is our common job description. But what happens when art goes art leaves the school?

We are sure to hear more about this from Nina and Nataliia, January 26th 11:15 at the KHiO library, during the Artistic Research Week 2024. However, the broader questions they are investigating from cavescape, humanscape and landscape are of larger consequence than this. It is one bid on the challenge from Bruno Latour, on how we can land and develop a terrestrial responsivity. The theoretical backdrop presented here, gives an idea of where the proposed panel-discussion could take us. In Bruno Latour’s lecture (above) there is a a hands on tip of the tactics we could apply to venture a bid on a better future.

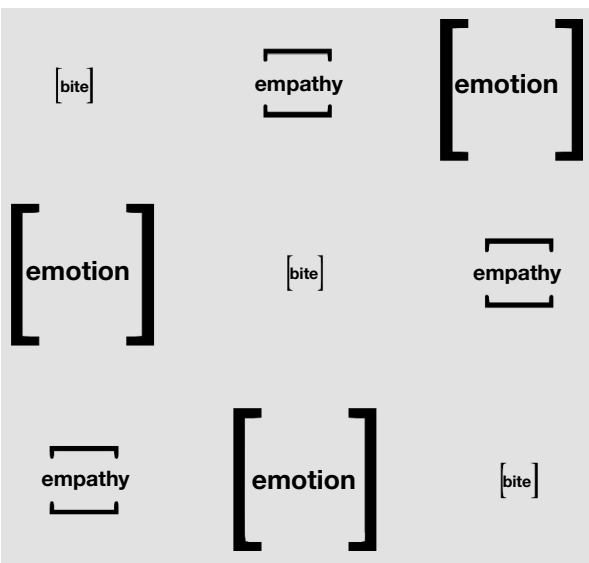


Fig. 3—In Critique of cynical reason (1983) Peter Sloterdijk programs a philosophy with “skin and hair (and teeth)” where the body is the world’s antenna. Can we make sense of a responsive intelligence that responds to emotion with empathy, but with a bite? Understand-ing the 3 in a triadic relation as above, might be needed in order to get real.