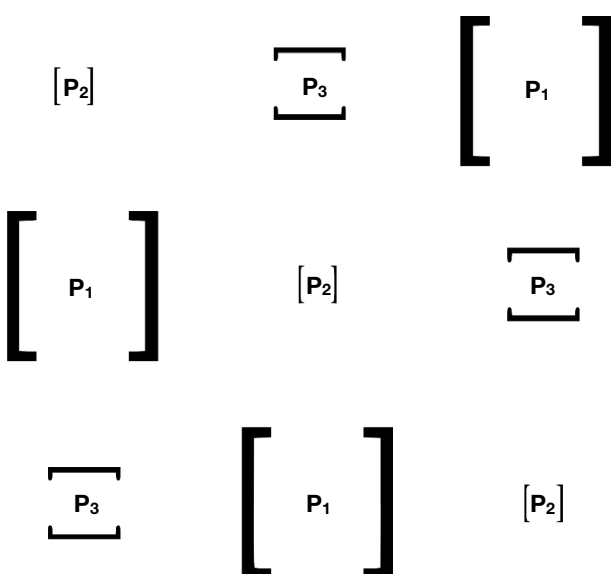




Oslo National Academy of the Arts (KHIØ) and the National Library of Norway (NLN). Photomontage and photos: Theodor Barth, cf. [Depositions](#).

Dead-pool is a game which involves guessing when someone will die. Expanding the meaning of the term to determine a *new cartography* reality-areas that have died, or have somehow gone pervasively numb, could help us understand how areas that have been vibrant with value and struggle, in time, end up being arthritic/sclerotic. For instance, legal clauses that people have fought for—through political parties, unions, lobbies and the street—once adopted and applied: be it through the legal system, bureaucracy, media or the school/university systems.

Are they dead, or have they simply gone to sleep; waiting for an opportune moment to wake up and serve: people, corporate interests or the powers that be? How should we understand the transition from *great causes* to *legal instruments* (or, the transition from legal instruments to rote mechanically applied norms)? Should we blame *writing* (as has been done before)? Writing is at the same time *reductive* of the struggle that brought them about, but also *expansive* beyond the proportions of what happened there and then. The latter tends to be systematically overlooked.



There might be good reasons for that, since the reductive job that is need to rule in matters of legal norms is entrusted to certain institutions: the courts—in history—but increasingly to bureaucratic institutions, and administrations currently given to automation. We prefer cogs and wheels to the arduous task of exercising and developing our judgement. Yet, this is likely what the idea of a radical democracy demands of us. Which means that we need a fresh start with legal structures and normative frameworks that have this in common: they have been handed down to us.

In the big picture, we need to do this now because regulations—for instance in the area of security—have become corporate assets that make large, knowledge intensive and technologically advanced companies convertible on the global market. If the nature of what we should understand as the *capitalocene*, at this level ([Bourriaud, 2023](#)), is revealed by the transformation of legal provisions into currency, ruling with a similar compelling quasi-automatic (and, pace [Bourdieu](#), the quasi-magic) force as cash, we must get on the job of

Here a *Gate-Signature* (diagram) determines the relation between a *path* P1—emerging between two mutually constraining sources of random—a *pattern* P2 revealed when walking the path, and the *promulgation* P3 when the walk has been completed/achieved, passing on/down in the form of an *assignment*. Law as art: its *modus operandi*.

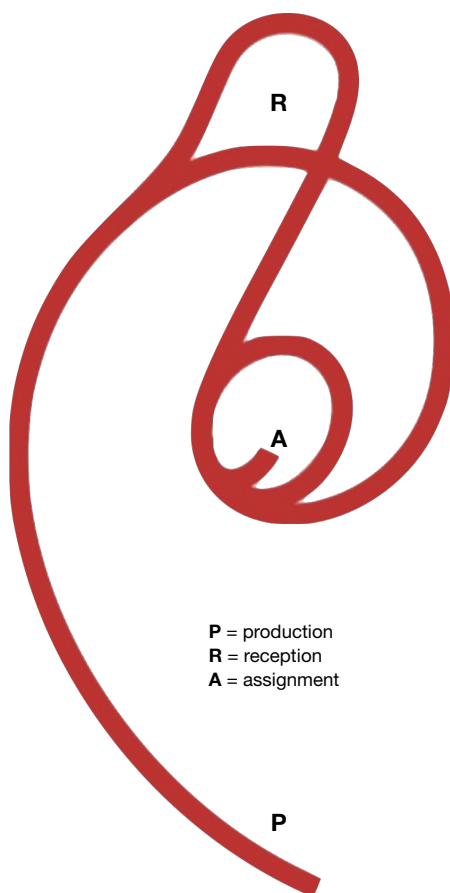
vitalising the legal foundation of arduous task of exercising/educating human judgement.

Is it possible to understand Marcel Duchamp's [lecture](#) at the [New School for Social Research](#) (1957) in the sense that the random at play in both the production and reception of art, act in a mutually constraining way: or, that the possibility that they might constrain each other set a problem—and a new material to work with—for artistic research in the years to come, that still is not exhausted? That in this dual application of random emerges a third which is which Luis Camnitzer, some years later, understood as code (i.e., production, reception and coding)?

If so, how does this equip us to intervene actively with dead-pools (assuming that these play small/big role in the global environmental developments)? If Marcel Duchamp created an assignment for artists, in many years to come, [Luis Camnitzer \(2020\)](#) wanted to create assignments that would be passed on through coding, beyond the precincts of the art-world, unto society. In [The Radicant \(2009\)](#), Nicolas Bourriaud analyses the workings of this sort of interaction, in the context of the WhiteCube (based on the examples of the works of artists he has been a curator for).

With [Julia Robinson's \(2009\)](#) understanding of models—as non-repetitive series—it finds an application here. A model could be: **a)** within the constraints of dual random [between production and reception] there is always a *path*; **b)** walking/performing the path will reveal a *pattern*; **c)** completing the pattern will code a *promulgation* [passing on the assignment]. If we accept this as a *modus operandi* of the rule of law, we are past the rule of law as an *opus operatum*. Here, given the existence of laws, the sequel to the rule of law is the existence/practice of art.

Let us consider two examples: an example of *failure*, and an example of *success*. An attempt was made to involve a psychoanalyst into a process of *character analysis* and *portraiture*. The question of whether therapy was needed was not anticipated and was postponed. Therefore the interaction was conceived as a professional one, but within a non-therapeutic framework. The reason why the discussion may have broken down—notwithstanding the psychoanalyst's heavy time table—was that the therapeutic framework was a *basic assumption*, resisting a moveable assignment.



The dynamics of the model (explained in the body-text) as a non-repetitive series, based on a looped rather than sequential understand of **P**, **R** and **A**.

An example of success is a series of collaborative experiments between the National Library of Norway (NLN) and Oslo National Academy of the Arts (KHiO), where random was used & combined in a productive and receptive phase: **1)** **a)** an enactment of Niki de Saint Phalle's *Fire at will* from 1961, w/a participating team from NLN, **b)** an NLN enactment of George Brecht's *Water Yam* from 1963 w/a score by John Cage to landscape for a site-specific performance; **c)** an accession meeting at NLN where Janne-Lyster from KHiO had agreed to deposit a copy of her work *Choreographic Toolbox #01*.

In a receptive phase: **2)** the two first production **a)** and **b)** where gathered in a performance lecture introducing Julia Robinson's essay (above); while **c)** was included with the two others in an essay in progress for review in the NLN's peer reviewed journal *NotaBene*. Marcel Duchamp's bid is to loop the two of these (production and reception), instead of stating that the comes first (production) and the other comes after (reception). As they become *looped*, however, follows the question—what now? The joint work of production and reception has been coded when it becomes an assignment.

The assignment become to determined whether there was a will at the head of NLN and KHiO to establish a basis for strategic cooperation: based on their respective *foci* on serving cultural history (NLN) and creating artistic methods (KHiO). This took place within a precedent of collaboration—on several levels and occasions—within the framework of the series 112 (environmental § of the Norwegian Constitution) where the cultural history of natural resources (rock, water and oil) is an attempt to vitalise the paragraph. The general issue, problem and interest of dead-pools is of course core to an archive.