

Models as rhythmic investigations

—the itinerancy of intention through intercession, interruption and interception



“It is not surprising that the search for interlocutors constitutes the central motif of contemporary art of these last twenty years: first passers-by, neighbours, and communities proceed, for artists belonging to the relational sphere that appeared in the 1990s.” (Bourriaud 2023 p. 67).

In my successive encounters with Geir Harald Samuelsen before, during and after the seminar *Tracing rhythms* (Nov. 2023, organised under the aegis of the DIKU-project *Matter, gesture and soul* managed by him) my research efforts have been *itinerant*, rather than iterative: a vagrancy across different fields, sites, landscapes and investigations *each* deserving specific attention. But the invitation and conversation on *rhythm* brought a push resembling a tidal wave. The closeness between *tracing* and *creating* rhythm—similar though different—remained a forceful *fulcrum*.

Upstream of the seminar, I submitted a [travelogue](#) to Samuelsen from a journey to France at the Performing Arts Forum (in St. Erme, North of Paris): in the travelogue *two* reflective strands joined in the twists and turns of testimonials on the current *precariat* at art-schools—notably ones teaching dance, choreography and performance—relating to late *mediaeval iconography*: a *theoretical* reflection on redemptive contact metaphors in manufacture of *icons* (received by contact with holy shrouds); an *empirical* reflection as we randomly passed one of these in [Laon](#).

The articulation of coincidental correspondences between theoretical and empirical reflections, on journey and in the travelogue, does reverberate with a passage in Bourriaud’s recent work *Inclusions—the aesthetics of the capitaocene* (2023, p. 209): “The real is only revealed through the ruins of a semblance,” explains Alain Badiou, taking the example of Molière’s death on stage during a [performance](#) of *The Imaginary Invalid*. In other words, it is only glimpsed through a dialectic: one must hold together the two terms, real and semblance.” Echoing the *technique*.

Drilling down, as it were, *from* the coincidental encounter between theoretical and empirical observations on *journey*, *to* the technology of *iconography*: from the holy traces of a corpse on a shroud (*Mandylion*) to the appearance face on a ceramic tile (*Keramion*)—a photographic desire before the existence of the the technology (photography, emulsion, gelatine and dark-room). A manufacture involving *reception* as much as production. On this background, my fledgling attempts with *photogravure*¹ became relevant: as a mode of *investigation* of photography.

Or, rather, as an investigative aesthetics on the *light conditions* at their source—a situation of people, space and objects—as they hit the camera-lens. An investigation where real and semblance are held together in *fiction* rather than as illusion ([Barth 2022/2023](#)). As Samuelsen requested items for an exhibition, hosted alongside the November-seminar, I submitted some prints from my experiments in photogravure together with a copper plate, a positive on foil and a photography of a lady—*La Kahina*—on a white plexiglass-covered plate lined with cadmium red.

Since my performance was investigative, the item was conceived as a transparent storage of elements that could be moved and rearranged. To indicate this the plexiglass plate was fastened with wing-screws that were painted in pigments of different hues. The intention was to query the role of colour in what *categorisation* might be, when the item (as a space of its own), in the words

¹ It is by the encouragement and drive of Prof. Jan Pettersson—who is a specialist in the field—that I embarked on this investigation (and going deeper into the ideological difference between photogravure and heliogravure).

of Artie Vierkant: [rooms greet people by name](#). That is, when people are *interpellated* rather than designated. The work intercepts people at both ends, and intercedes on their behalf.

Here, the item occupies a *between-space* rather than pretending itself to be the *crux* of the matter. Accordingly, in exhibit at *Tracing rhythms*, the item was conceived in semblance to Aby Warburg's boards, which—in his *Mnemosyne* project (Atlas of memory)—were lined up in what he called *Aufstellung* (that is, not an exhibit, or *Ausstellung*); which were characteristically set up on a backdrop of *books*, which they were intended to categorise by visual means. So, the intention of Warburg's panels were *not* exhibitive, which is also why for convenience called my item a [lineup](#).

That is, a lineup in the sense of a crime-investigation *without* the assumption that there has been committed a crime. Or, a lineup in the sense of fashion, which is used as D-day for *adding* or *removing* elements from a collection to come. If the crime-scene investigation is by definition *in progress* the fashion-lineup is in *future anterior*. Neither of them are in the *now*, or present. The conjunction of these at the *events* received and produced by the attendance, or the visitors. A possibility discussed by [Julia Robinson](#) (2009), rounded up by me in a [handout](#) (2023):

“Between the structure and content—the signifier and the signified—is located the work of Roman Jakobson's *shifter*: the *virtual* convertibility and *actual* conversion taking place within/beyond the *sign*, on account of its being, in some key-aspects, *empty*.” In Bourriaud's words (2023 p.128, my *it.*): “Paradoxically, this first aesthetic lesson of the Anthropocene transforms criticism into a *ballistic* exercise, forcing us to consider works of art as milestones of a *trajectory*, or as machinery whose real dimensions *exceed* those of the space where we discover them.” That is, in *motion*.

At this point I began to realise that the premises of Bourriaud's critical inquiry—and my own—are tethered to motion as an *assignment*, rather *than* an assumption: a set of premises deriving or emerging from Fluxus ([Thompson](#), 2011). The delegation of assignments from emotions, gestures and matter all are aspects of motion in Aristotles' understanding: the first mover (emotion), the second mover (agency) and the third mover (matter). But rather than imposed, as in the Aristotelian concept, applied to a world/reality *in formation*. We can guide and transform, but *not* impose it².

At the November-seminar, I elaborated on this point through a [lavish selection](#) of examples of the come-and-go between *field-investigations*—which Samuelsen and I have in common through our dealings with Dagos Gheorghiu [experimental archaeology](#)—and *studio-work*: the one conducted in the open (*field*) and the other in an enclosure (*studio*). Which have some points in common with D&G's³ *smooth* and *striated* spaces, but are also different: since the *smooth* spaces ^{*}), in their conception, appear to be *open* (frictionless) and *striated* spaces are fixed spaces with *borders*.

While the smooth and striated spaces are hatched to reveal the schizoid ways of capitalism, I preferred to move in the apposite direction: looking for *alternatives* to the present human condition which is somehow *bereft* of the environment. Finding ways of docking human ways of engaging with the tripartite levels of motion—the first, second and third—unto reality and lived experience; in ways that do *not* seek to authenticate the relation between land and people, but rather is bent on attending the new materials and policies that come out of joining them.

That is, a lineup of new practices within and beyond the art-field that Bourriaud subsumes as follows (2023, p. 210): “Through a permanent back-and-forth between the real and the virtual, material and immaterial, these practices intend to demonstrate a new regime of materiality, in which the screen and lived reality exchange their characteristics, digital formats modify our ways of feeling and exchanging.” Samuelsen and I had the chance to explore these modifications, as we met and talked upon several occasions. After the seminar, the Artistic Research Week at KHIO.

By this time—in January 2023—I realised that my itinerant (rather than iterative) approach to our common research questions had to do with an interest of my in *rhythm* as part-natural part-

² Cf, Simondon, Gilbert. (2020). *Individuation in the light of notions of form and information*. University of Minnesota Press.

³ D&G: Deleuze and Guattari.

cultural *pattern* which typically upon encounter generate *pattern breaks*: that is, seriality *without* repetition. Something appears to repeat a certain number of times, and then something else comes about: whether it *happens* or is *made* to happen: /||||||... —/ or said in this way, *if* something repeats, *then* it will stop at some point (before it continues). In Bergen, I generated a [stop](#).

Then, in Oslo, I invited Samuelsen to act as a discussant during a presentation hosted by me at KHiO, called [depositions](#): in his rejoinder to me, after my introduction, Samuelsen unexpectedly asked me about views of *enskilment* in photogravure... the necessity to acquire a certain level of *skill* to hatch the possibilities that the technique has to offer, to operate within the framework of investigative aesthetics. At the time, I found that it was sufficient to declare that my errand was *investigative*, since I am anthropologist and *not* an artist. But may have I missed a crucial point.

For one, the way I received his question indicates that I was still thinking about *enskilment* within the framework of art as craft (which has been criticised e.g. by [Luis Camnitzer](#), 2020), and also overlooking a still *obscure* matter in my own background as an anthropologist: on the one hand, Tim Ingold's comparison of art and anthropology through the metaphor/vehicle of *high-mountain walks*—which he did in a lecture at KHiO in 2018 later published in [FIELD](#)—it is unclear how this itinerant approach to research in art and anthropology, relates to the *enskilment* of the *hands*.

There are a certain number of contemporary publications in which the artist is the *hero*—both in curatorial and anthropological literature—but where artists will be invited to exhibit, and exploited as witnesses to theoretical points in the making: these points are largely still made by anthropologists in anthropology, and by humanists at the humanities. The artist does not have to join and sit by the table, while these matters are discussed in panels. In an OSEH⁴ panel on [education](#), with Ingold championing art education: no artist nor art-school educator on the panel.

There are likely no ill-intention. The problem could be connected to the difference between a *logo-centric* approach to research and its dissemination, and a *visual* style of research and learning. If so, the question is how to handle what happens at the encounter between these styles: here *style* is defined as when clarifying the relation between form and content emerges as *work* ([Granger](#), 1989). A labour with a different signature in art-work than in university research. The points of encounter between university- vs. art-academics readily becomes one of *mutual* illiteracy.

Possibly indicating where our efforts should go, since the UNESCO-agenda of MIL (Media and Information Literacy) has not been reached, even at the higher levels of education. Then we are, of course, speaking about ways of *knowing* linked to different *media*, that might be different to the point of being untranslatable. Which is not to say that they cannot be [transposed](#). They can, but it requires a specific knowledge of the terrain: where some artists have been quite succinct in the statement of what the problem is. In the first rank Marcel Duchamp's lecture [The creative act](#).



Quoted by Robinson (2009, p. 79): “In the creative act, the artist goes from intention to realization through a chain of totally subjective reactions. His struggle toward the realization is a series of

⁴ OSEH—Oslo School of Environmental Humanities

efforts, pains, satisfactions, refusals, decisions, which cannot and must not be fully self-conscious, at least on the aesthetic plane. The result of this struggle is a difference between the intention and its realization Consequently, in the chain of reactions accompanying the creative act, a link is missing.” The crux: the random of *art-work* and of *reception* are linked.

Same, similar, different or off: the compound of **1)** the *art-work* and **2)** *its reception* is a single artistic material. The three movers: **a)** the first mover: the artist working, **b)** the second mover: the encounter of the artist and an audience [as the audience attending Duchamp’s lecture at the New School of Social Research in 1957]; **c)** the third mover: the fact of having been seen and interacted with by an *audience*, beyond the precincts of the artists, testifies to an *aspect* of co-creation. It has been a topic for artists, curators and academics since. But let us keep it in mind.

George Brecht and John Cage etc. Rosalind Krauss and Nicolas Bourriaud etc. This is an area where we can agree and where a certain extent of *cross-literacy* can emerge. Clearly, at this level, intercession between university- and art-academia is of *some* avail. But the problem of enskilment that distinguishes the manual vs. the pedestrian—making vs. walking—is yet to be addressed, in aspects relating to interception, which I believe is what Samuelsen actually was asking from me. Not in the sense of giving an answer, but opening by a *question* and a possible *assignment*.

I will therefore propose that the way things are going—because there is a *rapprochement* between art-education and university education—we may take interest in the kinds of contrast that guide our interest. From Saussure’s structural linguistics, meaning conveyed by contrastive pairs, could have gone two ways: historically, the interest in contrast as opposition (e.g. binary opposition) in the analysis of symbolic meaning tended to be emphasised over contrasts with weaker signals. Owing, e.g. to Barbut’s explanation of [mathematical structure](#) in the arts and humanities.

He refers to mathematician Felix Klein’s notion of group, later called Klein’s group: it features in anthropologist Claude Lévi-Strauss’ analysis of myth (1964-71), and in Rosalind Krauss’ analysis of sculpture (1979). The definition of the Klein’s group: a term, its opposite, and their inversions. The rhythmic upside of the K-group is that it is easy to generate: *sun, moon, sunset, moonrise*. The disadvantage of its application to humanities, is that concrete examples (as the one given) is difficult to *fully* accept: we can accept them... *sort of*—yes, but... it falls short of something.

Of course, the example given is pedestrian. But the question is whether *all* concrete iterations of K-groups might be somewhat pedestrian, and might be better off in the keep of pure math? Be that as it may, the difference between *tracing* and *creating* rhythm—that must concern us here—is *not* oppositional: it runs between the *same* and *similar*. So, rather than being interested in a term and its opposite, we are interested between a term and its *opposite*. We are interested in them because **1)** they somewhat *mirror* one another; **2)** but conflating them is *oh so consequential*...

Visual similarity, of this kind, is interesting insomuch it alerts us of impacts that we *cannot* see. For instance, remaining with the gross logic of the K-group, the inversion of sameness is *difference*, while the inversion of similar is *off*. The ensuing group—made up of *same, similar, different* and *off*—was spotted by artist Alejandro Jodorowsky when working with Philippe Camoin on the restoration of a [Marseille Tarot](#) deck from the 15th century. In the *minor arcana* (the part of the deck resembling a regular deck of playing cards), the picture cards exactly rhythm this pattern:

This not to say that it is superior because “authentic”, but that there is tradition of visual logic that is closer to the art-field, that computes differently than the K-group (as defined above). It is clearly based on a *model*: that is, that can jointly be used to comprehend *and* perform. It is a tendency that we can also see—and much later—in George Brecht’s score-cards in the *Water Yam box*. According to the protocol that something is scripted, said, enacted and arranged, unified in the expanded field of the art-work (Duchamp, 1957) and dedicated to Rose (Sélavie = Duchamp).

Which is to say that it is *handed off* as an object/item. Featuring the *same* (I), the *similar* (II), the *different* (III) and *off* (yellow sheet, or object by dedication to Rose)⁵. Which is how Julia Robinson’s pointing out a 3rd path—between Jackson Pollock’s abstraction and Joseph Kosuth’s

⁵ The *off* element here has a status similar to the reference-myth in Lévi-Strauss’ *Mythologiques* (1965-71).



SAME

SIMILAR

DIFFERENT

OFF

George Brecht 1961

conceptualism—is conceived as a *model*: where *seriality without repetition* offers more than a lexical definition of the model, but where a variety of contrasts between the elements above, includes *agency* into its “logic”. Whereby computing becomes an emergent property of agency⁶.

This is where Samuelsen’s question on enskilment led me. It is quite evident that the computational power of agency—its power to bank/capitalise on script, speech and arrangement—is likely to be marked as *skill* when the model generates something of interest. If what we call a computer not only is docked to the *field* in which we investigate (Barth, 2022/23), but is *also* tethered to the *performance* at work (as defined above), we are better equipped to understand how field-investigation and theory-development can be brought in *sync* through artistic research.

If investigation can be defined as the *vectorial sum* of intercession *and* interception, as has been ventured here, it would appear that we have a method of exploring *intention*: whether it is our own, or in the work of others. The itinerant approach to research—championed by Ingold—is therefore dependent on a critical combination between *generosity* (because it is demanding) and disciplined *acuity* (which is also demanding), if to achieve results of some importance: that is, the combination between *itinerancy* and *dirt under one’s nails* as the dual requirement of [making](#).

The dual requirement of the Journey(wo)man. What is at game here is a *turning-point from 1*) where *striated* space (D & G) is sustained as an enclosure, and the *smooth* space (open space) features a loop without an exterior/outside (the current functioning of the monetary system, according to Bourriaud); and *2*) where the *striated* space is in walking and making (in the come-and-go between the field and the studio); and the *smooth* space is the realm of opening practices and passages (cf, annex). In the latter case, the *skin* is a vehicle of knowledge: comprehending.

In the art-field, Bourriaud (2023: 105) relevantly draws on a discussion of theatricality in the art-field: “The declared enemy [of minimalism] is theatre, and we understand why: nothing more unacceptable, according to Fried, than relations between bodies, objects and language unfolding in a specific space-time.” Further on (p. 110): “In the work of remembrance, the sign makes its way through layers of screen memories, in a jumble of heterogeneous images.” The [learning theatre](#) is a model I have developed in which these investigations are bent to educational goals.

In a piece published in [Frieze](#), Eyal Weizman ([Forensic architecture](#)) makes this point about the conceptual framework of D&G, along with other post-structural theoreticians: their work has been studied and applied by military headquarters—*not* in critique of military aggression but to make it effective. Notably, in the Middle East. For instance, the use of drills/wall-piercing grenades have been used to move through private spaces in urban warfare (instead of streetwise operations), shifting the internal relation between striated and smooth spaces to some strategic advantage.

From which we may infer that the theoretical framework of striated and smooth spaces may *not* have been intended for application: rather posed to build a ground-work of critical assumptions, than an instruction for assignments. The art-world, of course, may relate to this critique as it will.

⁶ Cf, Idel (2011) on the connection between the *agent intellect* in Aristotle’s philosophy and the kabbalistic notion of agency (natural philosophy).

By altering the sense of striated and smooth spaces—as has been attempted here—we may be ready to move beyond the infantilisation accused by Bourriaud (p. 65): the frenetic stasis of subjectivity without exteriority, a world in a frictionless bubble of consumerism (Bill Gates).

That is, moving from the dreams of omnipotent *containership*, to more mature forms of comprehension: ones that will *comprehend* and *not* contain, in the wake of the altered ratio of striated/smooth in which the interception of *skins*—in a transindividual space-time—is the basis for practices of intercession in *political* articulations, discovery and house-clearing of intentions. Moving *from* how artists sell their work, *to* how they *secure* it. The movement to *politics* (the rights and duties in partaking of city-life) is also a movement within and beyond infantilisation.

The materials laid out in conclusion of this short essay came together in the wake of a conversation with Samuelsen *downstream* of the Artistic Research Conference in 2023, and in the context of his preparation of the next November conference in 2023, with Nicolas Bourriaud. Bourriaud came to visit us at KHIO in 2009, for a [reading](#) and discussion of *The radican* (2009) at the Deichman library's section at Romsås, in the Oslo suburb. It is therefore with great pleasure and expectation that I am awaiting the November-seminar dedicated to *ochre* as the Earth-skin.

Annex—two-in-one



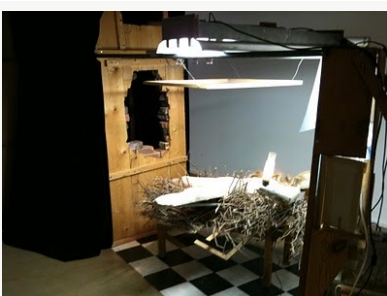
“There is something else in Chaitin’s definition: the program (or the sign, or the coded message) is a meeting point where writer and artist encounter reader and viewer. The sign—or combination of signs—is therefore not only a product or object: it is also a passage.” (Camnitzer, 2020 p.61)



What if the the passage is a *performance*, and thereby not only a part of the programme (or, the sign, or the coded message) but the *programming instance* that does not execute the code, but prompts the actual *coding*? With the example of the Jodorowsky-Camoin series—which is consistent in *all* the picture-cards of the minor arcana—as a candidate model: the *off-card* is the programming card; without it there will be no significant, or coded relation, between the 3 other cards (only a permutable structure). A coded structure being what we call *content*. But of which kind?



Of which sense of content? Well, precisely the content in the sense that will be *named* (rather than a concept or thing, cf. [Kripke 1972](#)). At the one end *docked to a field*—and calls on it to reveal itself an investigator—on the other end a *room greeting people by name*: establishing the come and go between the field and the studio as something *else* than a solitary quest (i.e. romanticist idealism). A candidate approach to screen, intercept and frame what Cvejic (2023) has explored as *trans-individual processes* in a field-search of some artistic projects as performatives of *solidarity*.



It makes it possible to ponder on what might be the specific competence of artists in artistic projects where there are no art-works and audience, but an initiative and its agglomerators: or, programmers and encoders. A problem to be addressed, however, is risk of simply moving the problem of domestication to other areas *than* what we call *home*: which is the problem of *economics*. That is, the problem of the unknown: the *exteriority* requiring us to get dirt under our nails, even as we reflect and speculate. What goes beyond aesthetics, or sensorial learning (Agamben, 2009).

Duchamp’s experiments with what might be called the ‘movements of the chess-board’ is a case in point. Playing chess with a nude

model backgrounded by the [Large glass](#) (*The bride stripped naked by her bachelors, even*), the exploration of painting (e.g. Titian's and Böcklin) in glass that took Duchamp eight years to work on (Didi-Huberman, 2008). Then, after 1946 as he officially had left art in favour of chess, his playing chess in tournaments at a high level. Then the 1957 lecture at the New School of Social Research where an audience were addressed as readers and viewers (Camnitzer). And finally *Étant donnés* the work he had been working on secretly till 1966, it was shown posthumously in 1969.



All part of his chess-board in movement project (note the checkered floor of *Étant donnés*). It is not so much a question of being right in comparing these four instances of the board in movement with the Jodorowsky-Camoin sequence above, but whether we have the right to do so (in view of what the consequence might be): *same, similar, different* and *off*. Duchamp's posthumous work is definitely *off* in the sense that it was shown the year after Duchamp's departure⁷. The question then, is what is achieved if it is a *coding* instance: who is then the performer? It is the audience.

This was one of Duchamp's key points in the 1957 lecture: the creative act. While abandoning art in favour of chess in 1948 was his *exit* from the white cube: not his artistic activity, since it was continued in hiding, while sustaining his act with counterparts outside the art-world in games of chess. Then back to the game of chess with a nude model, before the translucent exploration of painting in glass, where his inquiry was directed e.g. to the machine-operations in painting: featuring his inquiry

on Albrecht Dürer's *perspective machines* (Didi-Huberman, 2008). That is, optical devices buried into paintings which was the field of Duchamp's 'archaeological dig'.

The final point is the machine concept that Duchamp put into *Étant donnés* till 1968. Like his boxes, the machine is dual: *Étant donnés* is constituted by two art-works boxed into each other – **(1) *Le gaz d'éclairage*** (the illumination gas) and **(2) *la chute d'eau*** (the waterfall). The protocol of the viewer here differs from the voyeur's: two vantage points between which the people visiting the work is likely to shift, somewhat randomly. To the viewer, the door to work is a *shutter mechanism* (1) while the waterfall is the after-image on the retina, after gazing at the lamp (2).

Like a camera, *Étant donnés* results from the dual action of *exposure* (illumination) and *print* (shutter): the printed media being the human eye and perceptual apparatus of after-image. According to Didi-Huberman, Duchamp engaged a period as a print-maker to avoid being eligible for military draft during World War One, before he moved to the US in 1915⁸: in Didi-Huberman's perspective his work with printing and editions, pervaded Duchamp's work. Ranging *from* the two big works (the *Large glass* and *Étant donnés*), *through* the boxes to his ready-mades.

⁷ Let us recall epitaph on Marcel Duchamp's tombstone a cemetery in Rouen: "D'ailleurs c'est toujours les autres qui meurent." (Eng. moreover, it's always the others who die). What was meant? After death there is nothing? Or, the art work dies with the other (cf, Chris Marker, Alain Resnais, Ghislain Cloquet *Les statues meurent aussi*, 1953).

⁸ Duchamp left for the US by a throw of die, establishing a connection between random processes in art work and in life. As he left he bought a glass vile in Le Havre, which he signed and presented as a ready-made in the US: *Air de Paris*. Which means: looks like Paris, or air from Paris.

In sum, there is a connection in Duchamp's last work between *domesticating* the idea in the artistic solutions featuring in the disconnected/randomly connected two works within a single one: subject to a variety of exposure and print by its users (the public). And *securing* his work the protocol of the series (sequence/consequence) of the *moving chessboard*, above, which involved a change of emphasis between foreground/background activities (bringing chess to the foreground while sustaining art-work *secretly*): a point made in the *lecture* and *posthumously*.

By doing so, he shifted the relation between the artist as a programmer, and the audience as encoders (from the prevalent contract of the artist as programmer and encoder). In Bourriaud's perspective, the art-field—after the relational turn in the 1990s, featuring the search for interlocutors—remains indebted to Duchamp's foundation (Bourriaud 2009): featuring, the trail of artists selected by Bourriaud in his work as a theorising curator. The strong point of his latest book being in relation of understanding and changing the odds: moving *from* the anthropocene, to a critical practice of the capitalocene. My errand with heliogravure comes in this wake.

CONCLUSIONS—a two-tiered revolution



“In other words, it is when we understand nothing that we begin to understand something, and the presence of an otherness represents the very condition of anthropological thought. This other that the anthropologist interrogates is not simply there to be deciphered like a riddle, but to contribute to our knowledge of human being in its environment. To put it like Maniglier, ‘otherness is therefore not the object of anthropology, it is its instrument.’” (Bourriaud, p. 191).

In the sense that *revolve* means to turn, this essay proposes a two-tiered revolution—(1) first tier: establishing itinerancy in *striated* spaces [defined as an open space, rather than as an enclosure], and hospitality in *smooth* spaces [partaking of solidarity in formation]; (2) second tier: establishing the model as a kind of problem-solving where a *new* assignment is part of the solution [where the point of the model is made as one moves on, rather than discursively in argument/demonstration]. In sum: a relation where the dialectics of *walking and making* (1) is echoed by the *techno-logic* (2).

In the wake of this model—as a non-repetitive series—we will care for the distinction between artistic choices (*securing* the work) and aesthetic choices (*domesticating* the work). From the case on Marcel Duchamp's work on *Étant donnés* we may consider as acquired that artistic choices concerned with securing the work, is *not* concerned with its domestication (since it is going on behind the scenes, removed from the gaze of appreciation). Securing the work is, in some sense, the other or *obverse* (Blikstad, *forthcoming*) of the domestication of the art work.

This is where Bourriaud also locates the incorporation of anthropology into the artistic repertoire: as the *art of alterity*. Which is largely anticipated by the itinerancy of both the anthropological and artistic work. The two-in-one model that brings us one step beyond the rhythmic pattern (same, similar, different and other), features also in the two-in-one model of the spatiotemporal and techno-logic explored in the manufacture of this walkabout: concluded with Marcel Duchamp's two in one *art-work* (*Étant donnés*) and the idea of *exposure* (in the *Grand verre*/The large glass).

These two dimensions—*sculptural* and *pictorial*—may be pursued with great detail when moving to photogravure: where the two boxed-in elements, *engraving* and *exposure*, feature an artistic plasticity in its techno-logic (2), that can be used as an *echo-chamber* for investigations in the spatiotemporal tier (1). Thereby giving access to *resonance* where there is *no* repetition. The point being that there is a *two-way* resonance: that is, the spatiotemporal investigation (1) may also provide a resonance to the techno-logic level (2). Passages are based on such co-incidences.

For instance, trailing a roadmap of photogravure may start with the preparation of the copper-plate and end with the printing. That is, following the steps in chronological order of how the operations, instruments and materials are connected in the production of a photogravure. However, it may also start with the chemistry, building the foundation of knowledge from the engraving to the chemistry linked to different aspects of exposure. Here, the sculptural approach takes precedence over the pictorial (Schilz, 1899). But there is also a *third* possibility (fig. above).

The third possibility features in the rhythmic sequence above: *same, similar, different* and *off*. Here *neither* the chronological time-line *nor* the chemical store constitute the organising principle: the chronological order is jumbled and the chemistry is ambiguous (since the off element is a turning-point from exposure to engraving). Here the organising principle is simply the size of the plate and print. In Prof. Jan Pettersson's work the passage from a mainstreamed pedagogical method to teach/learn photogravure moves onto the challenges of size: in *both* exposure *and* engraving.

Here, size is not a matter of conquest, but a real challenge to reconfigure the understanding of the whole technique, because it changes the relation between all the other elements. In other words, size is a *game-changer*. A moment where the practitioner boot-straps the understanding of the technique, and leapfrogs from craft to an art-form. Which, at this juncture, is to bridge between the microscopic level of the technique—in observable and invisible aspects—and the macroscopic level of photogravure. Increasing the size, here offers the possibility to triangulate.

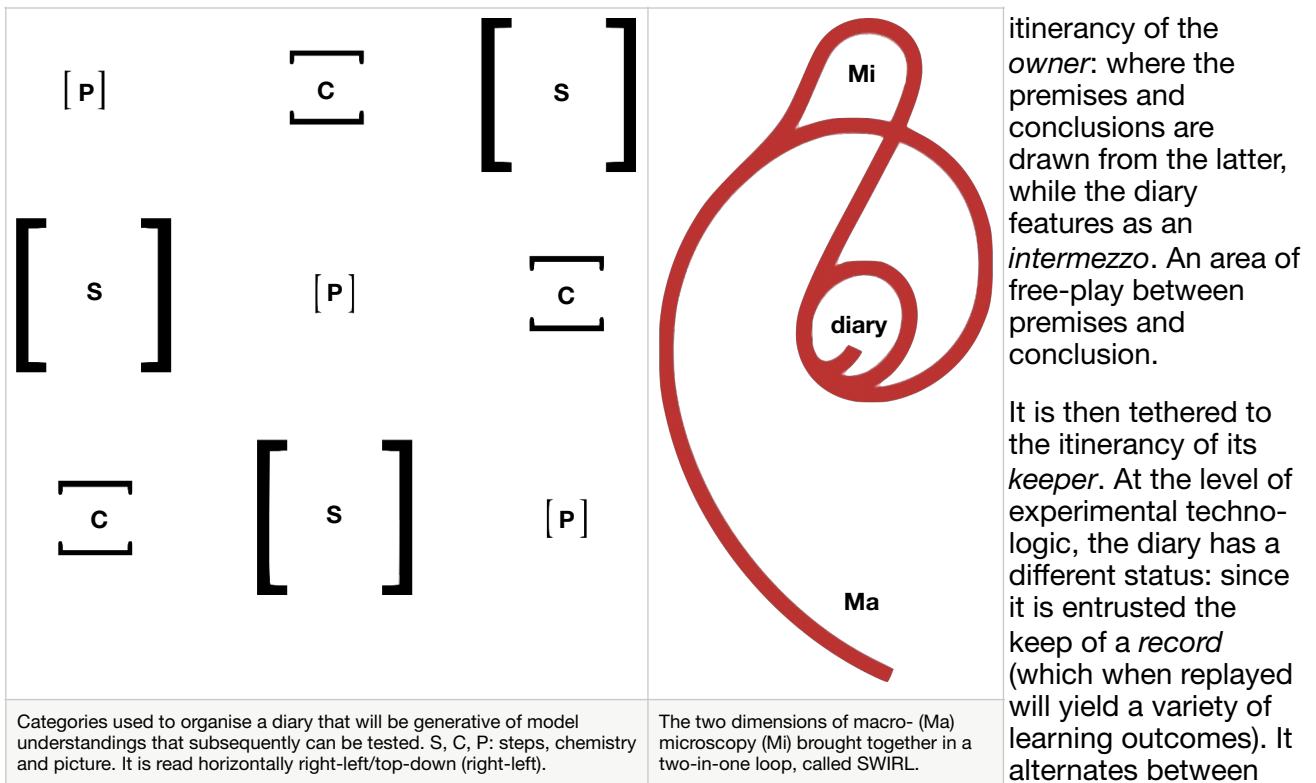
So, the organising principle in the third rhythmic sequence is pictorial: the photography is therefore not the original, but the transparent which now constitutes the point of departure for exposure and engraving. The point of the exercise being to obtain a photogravure print that differs from the photograph-print. The relation between the original and photograph is now a relation of similarity. While the proof of the pudding are the differences featuring in the photogravure print. The turning point from exposure to engraving, is where the plate is programmed and encoded.

This sequence therefore serves to locate *the art*. In any real photogravure production the process can be seen from these three sides: *chronological, chemical* and *pictorial*. But this multi-modal way of understanding photogravure—according the modes of steps, chemistry and picture—has a number of consequences for a different tier of the practice: which is in the keeping of a *diary*. All practitioners have to keep one: both to manage the complexity of the process, and to keep track of discoveries. As a novice one is likely to take a jumbled note of everything in a huge gumbo.

However, by organising the knowledge of photogravure with e.g. the above categories—steps, chemistry and picture—it comes out more like a matrix that can in principle scale up and down (which is why the actual change of size is of experimental value, where the *learning outcomes* are located in the seam *between* exposure *and* engraving). In sum: if the steps (S) feature production, chemistry (C) features the manufacture and keep of the workshop (in performative aspects), the pictorial aspect (P) is the visual learning from the original to the actual print.

If we conceive photogravure in terms of the variety of three *sequences* in the matrix, the diary is a *consequence* that if managed or processed with the matrix, will assist in comprehending a technique too complex to be contained. A systematic approach combined with trial and error ensues. While the three sequences of the matrix allows us to intercept a variety of turns in the application of the technique, the diary keeps a log of the detail needed to intercede between them. The interception and intercession allows to discover artistic intentions over time.

At this point we are no longer considering the securing nor domestication of artwork, but art as a categorising cultural agent, moving from the techno-logic (2) to the spatiotemporal (1) tier of the two-in-one model. We may ask: what if the diary in motion—the diary as a *vade-me-cum* of a life on journey—is comparable to the chessboard in motion (Duchamp)? That is, it is inscribed in the



away *interlocutor* on the journey of its keeper, and a *ventrilocutor* speaking from a place of *expertise*. One could see artificial intelligence as the digitisation of this alternating function: either manual operations and pedestrian experience for itself, or docked to intercept these as they evolve.

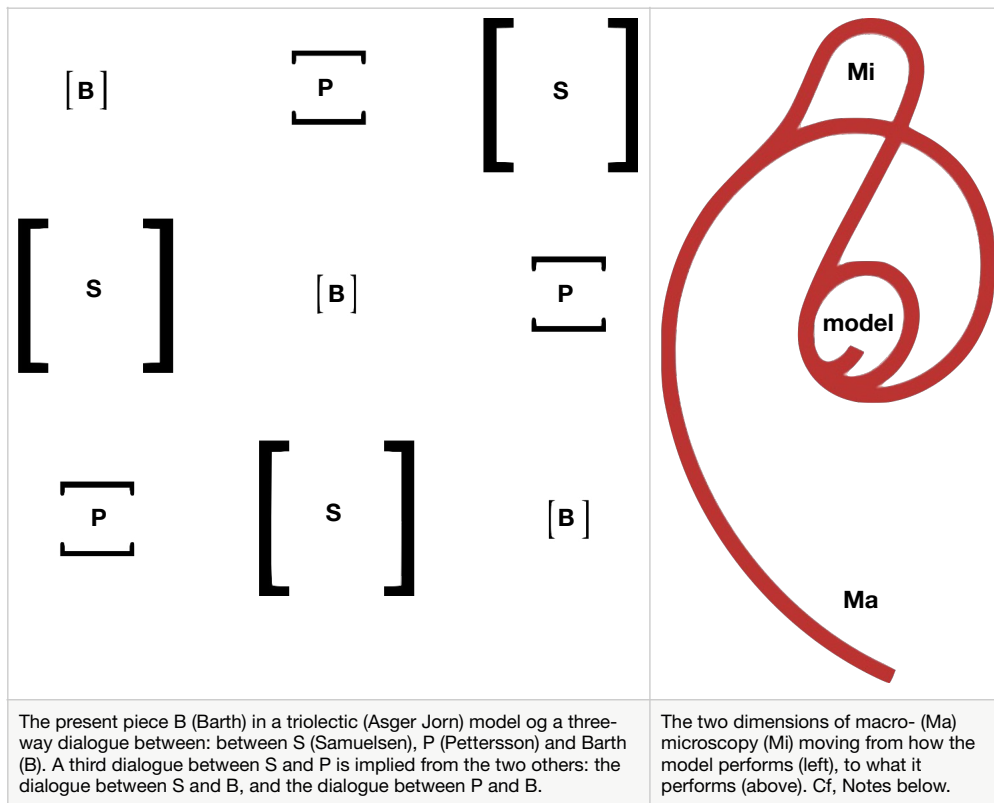
In the latter case, the prerogative of rhythmic investigation is to claim art in a sense the former alternative doesn't. If the two tiers are held together in one—the spatiotemporal tier and the techno-logic tier—the diary (like AI) will articulate as the *skin* between the two tiers, in a way which is mirrored in the example of photogravure, in the *off* instance: the sensitised and exposed gelatine on copper as a *skin* between exposure and engraving. Hence the value of photogravure beyond the study of photographs: it offers a model of a practice of diaries in a broader sense.

This broader sense I explore⁹ on the collection of 71 diaries kept by *La Kahina* (the female in portrait): photogravure offers a background to how the *analysis* of these diaries articulate with *portraiture*. The logic is different from the regular hermeneutics of diary materials: laying them out, living into them, reaping understandings and interpreting them. Modelling moves from *meaning* and *value* (the subject matter of hermeneutics) to *agency* (the subject matter of art). Performance as the programming invitation to encoding is a platform of knowledge: an artistic proposition.

From an anthropologist's vantage point it is interesting to note that it is in conversations with Samuelsen that the question of enskilment emerged, while in conversations with Pettersson the practice of photogravure emerged as a theatre. Samuelsen being a fine artist, and Pettersson teaching at the art & craft dpt. of KHiO, I became locked into a crossroads between two different takes on art practice, each addressed to the other through my practice as an anthropologist, who attempts to take Bourriaud at face value: connecting the *parcours* and the *discours* of the other.

Is it possible to be a nomadic dweller in the empty space of the *shifter*: the place of virtual convertibility and actual conversion between structure and content (signifier and signified)? Is it possible to operate in that space? Is that where we can foresee passages where programming and encoding articulate solidarity? Is it where Derrida's dehiscence—or opening—where one is interpellated rather than indicated: where someone says 'come!' and one is enabled to respond? With that I will close here: *itinerancy = intercession + interception*. **Tyin, July 2nd-12th 2023.**

⁹ Research in residence project at the National Library of Norway. Working title: Trolling words. Linked to the NLN project *The Norwegian oil adventure*.



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*

NOTE—*usages of smooth and striated spaces*

“In striated space, lines or trajectories tend to be subordinated to points: one goes from one point to another. In the smooth, it is the opposite: the points are subordinated to the trajectory. ... There are stops and trajectories in both the smooth and the striated. But in smooth space, the stop follows from the trajectory; once again, the interval takes all, the interval is substance ... In smooth space, the line is therefore a vector, a direction and not a dimension or metrical determination. It is a space constructed by local operations involving changes in direction ... Whereas in the striated forms organize a matter, in the smooth materials signal forces and serve as symptoms for them.” Deleuze and Guattari. (1987). *A thousand plateaus. Capitalism and Schizophrenia*. (p. 478-9).

An example of an applied usage is found in Weizman’s Frieze essay: “I asked Naveh why Deleuze and Guattari were so popular with the Israeli military. He replied that ‘several of the concepts in *A Thousand Plateaus* became instrumental for us [...] allowing us to explain contemporary situations in a way that we could not have otherwise. It problematized our own paradigms. Most important was the distinction they have pointed out between the concepts of “smooth” and “striated” space [which accordingly reflect] the organizational concepts of the “war machine” and the “state apparatus”. In the IDF we now often use the term “to smooth out space” when we want to refer to operation in a space as if it had no borders. [...] Palestinian areas could indeed be thought of as “striated” in the sense that they are enclosed by fences, walls, ditches, roads blocks and so on.’ When I asked him if moving through walls was part of it, he explained that, ‘In Nablus the IDF understood urban fighting as a spatial problem. [...] Travelling through walls is a simple mechanical solution that connects theory and practice.’” The application of D&G appears to be straight on.

Though the topic is too extant to receive the treatment it deserves in this format—it exceeds the scope of this *causerie*—the notions of smooth and striated championed, with more nuance, goes beyond a mainstream applied sense, which remains undefined in the geometric sense that D&G ascribe to it in *A thousand plateaus*. That is, it is referred to Riemann’s geometry: in Calamari’s sense (2017), however, D&G’s usage of smooth and striated is *not* strictly geometric, but is *topological*. Or, it refers to the underlying topology ascribed to Riemannian geometry. Calamari writes referring to Lautman and Plotnitzky (p. 329) “A smooth space is a non-metric multiplicity, an ‘amorphous’, non- formal, heterogeneous space in ‘continuous variation’, constructed by local operations and ‘accumulation of this proximities ’ (voisinages) that can be multiply linked in all directions; its primary mathematical model is Riemannian space. A striated space is a metric multiplicity, a formal, everywhere fixed and homogeneous space of constant directions; its primary mathematical model is Euclidean space.” A dis/connected patchy, or patch-work, space.

Furthermore, Calamari suggests a precisation of Riemann’s geometry, which he situates beyond D&G’s scope (p. 331): “The architecture of Riemannian spaces indeed implies rather a ‘mixture’ of non-metric (topological) and metric (geometrical) structures, and a complex ‘interaction’ between the smooth and the striated. While the presence of a metric involves that Riemannian space is in fact a striated space (or metric multiplicity), its underlying smooth manifold, however, allows but importantly does not require any *metrisation*.” This acquired, means that we can move beyond the simplified definition of smooth and striated as open and closed: a framework that grows brittle in the main body of this essay, but we have left that way to let it evolve within the framework of the model as a rhythmic investigation: a itinerant rather than an iterative practice of modelling.

A turning-point comes with the application of smooth and striated as laid out by Weizman, from his conversation with IDF staff. The metric is here not defined in an abstract geometrical sense, since the metric is defined in relation to walled (architectural) structures, that can be pierced and traversed (thus changing from striated to smooth). If we pursue this line of thinking into fractal geometry, the situation changes: the point of fractal geometry is that dimensions do not need to be whole, but can for instance be 1,5 (or, 3.1415926... pi). Fractal geometry is descriptive and thereby

closer to the antique notion of geometry which is land-surveying. The consequence of fractal geometry (Mandelbrot, 1994) is that any object can be dimensional, in the sense of determining the appearance, description and mathematical equations of the space around it. Resulting in an aggregate of possible descriptions—relating to different objects—resembling Riemann's geometry. The question is whether the mathematical language of fractal geometry implies that Riemann, contrary to Calamari's assertion, can be within the scope of Felix Klein's transformation groups.

My provisional assumption (since the argument is logical and *not* mathematical) is that it can. Which means that the difference between smooth and striated is not strictly open vs. closed. But rather opening vs. receptive. Opening: striated space I define in the come-and-go—back and forth—between the field and the studio (which is metric in the fractal sense). Receptive: smooth space is an occasional enclosure (such as a white cube) based on the type of hospitality and generosity between programming and encoding (as discussed in the main body of this causerie). The absence of solidarity, under this definition, could be exemplified by our current presentism: a smooth space bereft of the striated space alongside it, and expanding in denial or violence as it develops. A case-example would be the story of how Øyvind Aamodt lost his memory of names and faces—but not of languages or skills—on a fatal journey from China to Tibet. In a [movie](#) portraying this enigma, Øyvind Aamodt is challenged to re/enact with the possibility to reconstruct the loss and its cause. The movie invites us to ponder: why names and faces?

And also: is this only a psychological riddle, or is some sort of *neuro-philosophical plight rooted in physical properties of space-time*? If smooth space is absolutely heterogeneous and striated space is correspondingly homogeneous, to what extent can they blend, emerge in different ratios, and hence slide laterally between extremes? What determines the blend? It certainly does not appear to be determined by the state of the mind alone, but also on the state of the matter. But something else too, which is neither virtual nor actual, but rather something *lodged* in their vectorial sum. It is off-mind and off-matter. It doesn't change according to mechanical laws. Neither does it readily change through analysis. The question whether it is dialectical brings us the question of what we mean by dialectics. If we by dialectics mean mediations within and beyond contradiction, perhaps. Yet an alternative, is to conceive of fractal coordinates that become hooked to each other, and only can change, or shift, occasionally... at a high cost. In short, the riddle is that of *occasional cause*.

Let us postulate that certain causes are only effective under certain micro-macro alignments, and otherwise not. And that under such conditions elements, in a [configuration of 3+](#), *alternate* between being associated and disruptive. Without the collusive micro-macro alignment, they simply fall apart. What can be foreseen from this set of premises, is a different ways of thinking about wholes and operating with them. The dark side is that the way we are operating on the world is affecting the number and kind of micro-macro alignments. If the life-world becomes poorer in alignments that allow configurations in which occasional cause can take effect, the *communicative chains* (Kripke) fostering the affordances of *rigid designators* (names) will, in some cases, simply collapse. That is, because the name, faces and their connective events fall apart, it will be possible to *loose* memories of this kind (while not losing skills and languages because these are *regular* and *not* occasional). Then the question is how/whether *occasional* and *regular* relate to *smooth/striated*. If the descriptive orientation is a constraint applied to the axiomatic-deductive protocol, whereby the geometric venture is not abstracted from the world, it can apply within that constraint. But let us come back to some questions about models that have been hovering for a while.

Whether the push-and-pull between intercession and interception come to be defined and apply under conditions of itinerancy (rather than iteratively), is a sequel to the preceding paragraph; in the aspect that has to do with whether we—as investigators—are part of the equation/not. With the fractal pledge to geometry as a descriptive endeavour, the striated space is made up of dimensional vantage points that will shift with *movement*: that is, with some point in common with smooth spaces in D&G's definition. For instance, a mountain-climber will experience that the whole situation around changes when moving from one grip to another: which means that each grip is dimensional in the fractal sense. Which means that a striated space (which is striated because it is its own measure) will also be heterogeneous in the Riemannian sense. It avoids us the confusion that smooth is in fact heterogeneous, and striated is in fact homogeneous. In sum, the fractal

premise takes smooth in the sense of homogenous and the striated in the sense of heterogeneous: which is intuitively more consistent¹⁰. Moreover, the example with the mountain-climber shows that involving the hands in itinerancy as a reflective practice is consistent with the fractal premise.

In this scope: if the actual is short term, the virtual is long term—in the sense of actual and virtual discussed by Henri Bergson (1908)—then the active model, as the entity lodged between the actual and the virtual is mean term. Resuming oneself to the question: *what do I do in the meantime?* Which is a core issue in the anthro-/capitalocene. Perhaps even *the* question at the individual level: not in the sense that we should ask that question, but that a good number of people, perhaps everyone, is asking it these days. Or, what can I do in the meantime: the anthropology of the possible, that Masquelier and Durham have written about recently (2023). It raises the question of what happens at the edge of the smooth space of generosity and accommodation: of intercession and interception. What happens at the edge, and the impact on the core. In other words, the consequences of a model that includes itinerancy: that is, the model as the 3rd mover *between* the actual *and* virtual *I*. One that mirrors—screens, intercepts, and frames—micro-macro alignments, and hatches alongside by an initial vertigo. One that grazes unto the edge of the present (the actual): short term—in progress. The other that scouts the moments unto completion (the virtual): long term—future anterior. Between short term in progress and the long term in future anterior, the leeway of the active model in search of alignments.

Itinerancy—in the sense of the chessboard, diary and model in motion—adds [self-similarity](#) to the equation: that is, modelling the real (which is a fictional endeavour) is the *same*, modelling the itinerancy of the model is *similar*, acting (moving and making) is *different*, and the vertiginous point of micro-macro alignment is *off* (and exit from the model through *completion*). In this conception, agency is a phase-shifter: *empty* (by the standards of the actual and the virtual) but *not* void (by the standards of the meandering paths of the model). When random (stochastic) processes are involved in the generation of self-similarity the question is whether modelling belongs together with the ethnographic experiment in field-work situations, or in the studio where modelling amounts to simulation (F. Barth 1966a), or whether modelling belongs to the experimental repertoire of fieldwork (partnered with theory-development in studio). The latter being the edge of striated/smooth explored in this piece. But also indicating a possible path in bringing together the generative analysis of transactions (F. Barth 1966b) together with the anthropology of knowledge (F. Barth 1987) according to the analytical dimensions of task, occasion and encounter (F. Barth, 1972) in a unified model of disordered systems (1992)¹¹. His positive answer to the challenge, however, was tempered by his injunction of being cautious about including modelling into the ethnographic experiment, in that it would bring natural history all over the place. Which the present piece certainly serves to [demonstrate](#). It brings natural history into [inter-sectional](#) studies.

The question is what are options are—catering to the need of tidying up every once in a while—when modelling is part of the experimental repertoire (which it certainly is in artistic research)? Does theorising fill this need? And, if so, of which kind? Are we back to philosophy and D&G? Or, are we in right of assuming the model as an entity lodged between the virtual and the actual *I*, that can be tilted between illusion and fiction. The *illusion being a world unto itself, containing its own reality* (“schizophrenia”). While *fiction being a spectral entity which characterised, first and foremost, by that it can and will be marked by reality*. Our notion of the *I*, the subject, the ego is thereby no longer binary (actual and virtual), but ternary: i.e., actual (**A**), virtual (**V**) and modellary (**M**). Here, exteriority is not something that can be added or removed, but is simply part of a constellation of 3, that may either collude or fall apart. At any rate: it shouldn't come as a surprise that global destruction put humanity at peril. Before the body, humanity as such. Which is why the present attempt should be seen as a shift in the natural history approach to disordered systems, within and beyond anthropology to propose *anthroponomy* as a branch of intersectional studies.

¹⁰ Cf, Geir Harald Samuelsen's [haptic drawings](#) series.

¹¹ Which in personal communication (tutorial) he said would be preferable but yet not achieved. He later testified to what had been achieved in a [statement](#) of appreciation.

<p>The configuration of the virtual, actual and modellary I/subject/ego: V, A and M. This configuration should be conceived as a holding pattern, depending on the success at “drilling” for micro-macro alignments to the right. Following the logic of the <i>radicant</i> (Bourriaud, 2009).</p>	<p>The two dimensions of macro- (Ma) microscopy (Mi) moving from how the model performs (left), to the itinerancy (art by journey) discussed by Bourriaud.</p>