



Fig. 1—The diagram above features 4 (out of 6) navigation atlases in an exposition of the Dunkedunk research project. They are juxtaposed for comparison. They are juxtaposed for comparison. 3 of the main views in the exposition feature the dropdown atlases above, one has no dropdown atlas, and the navigation is assisted by photos. Red square: cursor.

A map can be defined as a readable relation between things that do not look the same. That is, resemblances that are abstract in the sense that they are *not* based on *mimesis* (or, imitation). In the exposition [\[RE\] MAPPING OF BEING - LANDSCAPE/CAVESCAPE/HUMANSCAPE](#) Nataliia Korotkova and Nina Tsy/bolskaia have produced a mapping at two levels: 1) between varieties of scanning *and* print combined with text *and* audio; 2) in the map they have produced as they edited the exposition in [research catalogue](#) (a software platform developed and maintained by SAR).



Fig. 2—though it may look like an IQ test in pattern-recognition, the emphasis is presently on something that a lion’s share of humans will be able to do, with a bit of training. The cards are selected from the Camoin-Jodorowsky reconstructed Tarot card-deck from 1471 (edited in modern copy in 1997). The top and bottom row are from the Minor Arcana, the mid-row from the Major Arcana. The first card is the one referred to as the same. Top row: in terms of hat and orientation the two first are similar, the third is different and the fourth is other. Bottom row: they follow the same logic as indicated by the numbering—while the roman numeral V is turned outward in Swords and Wands, the number is turned inwards in Cups, while Pentacles/Coins have no numbers: they feature their *own* count.

Since the former is directly available for closer study in the exposition, it is the *latter* that will constitute our point of departure in this handout. The background is that the author—in preparation for the [Artistic Research Week 2024](#)—had to study the exposition based on the premise that it should be conceivable, imaginable and communicable to a 3<sup>rd</sup> party. Since the pages on research catalogue are like “large sheets” that regularly *exceed* the computer-screen, moving around in each view brings a constant dialogue between what is up for view, and what is outside the screen (but still belongs to the page). It is like a big map that we fold to operate the reading square-by-square. In effect, what is in view on the screen, at all times, is a subgroup/subfield of something much larger that we cannot see: the information which is *up*, is a segment of the [exformation](#) which is *out*.

Studying an exposition therefore is not a matter of readability, in a narrow sense, but demands a certain skill, which is acquired by training: basically, by moving around and working with what you find. However, working on extending the readability to a 3<sup>rd</sup> party, I had to find a way to *reference* the source (defined as an address to where the referenced item may be *found*). Which is why ventured to reference a) my screen-shots from the exposition with b) screen-shorts from the navigation map that drops down when tapped/clicked from the *top-left* area of the exposition (cf, Handout 19. HISTORIES). At this point, I see this as the best available candidate form of reference to this kind of exposition, on platforms outside *research catalogue*. But then there is a new kind of mapping taking

place: between 1) the exposition as a mapping in its own right and 2) the navigation-atlas available in the dropdown in each view. I have focussed on 4 views/pages of 6 (the two first are pitches).

Furthermore, the categories of *resemblance* used to tag the four views are *not* distributive (in the sense of elements distributed in the navigation-atlas to suggest that the categories apply) but *operative*: they are operations carried out on the exposition that somehow enhance the clarity, force and implications of the navigability provided by the atlas in the exposition. That is, **1)** elements in the exposition and the atlas become mutually identifiable [in this sense same]; **2)** as their utility value converge they appear *similar*; **3-4)** whereupon they will *differ* and also *alienate*.

What we are considering is then is a *group* of 4 operations—which are *mathematical* in the sense that they can be precisely defined (as precisely as desired/needed)—that features a life-cycle of sorts, which makes it possible to compare two items (in aspects that are the *same*, *similar*, *different* & *other*). Which is difficult/impossible to achieve without method, as we readily/routinely end up with a list of contrasting traits. A comparison between two field-items of the kind that we are discussing here, is a map: **I)** [history](#) [same]; **II)** [field notes](#) [similar]; **III)** [context](#) [different]; **IIII)** [post](#) [other].

It can be explicated in the following terms **I)** the navigation-atlas of the [history](#) view *identifies* a two dimensional navigation space; **II)** the navigation-atlas of the [field notes](#) view is *similar* because it just more articulate than the history atlas; **III)** the navigation-atlas of the [context-view](#) is different, because it is switched off and the *photos* in the online pdf is what helps us navigate; **IIII)** the navigation of the [post-view](#)—that documents the project in letter-correspondence—is serial in a way that makes it *something else* than the preceding views. The *same*, *similar*, *different* and *other*.

Having established that the categories are indeed *operations*, we should also observe that they are *not* new. As can be seen from [Fig. 2](#), the *Marseille Tarot* i likely have been designed in this way since 1471. What appears as playing-cards (which they also are) thereby can be seen tags: visual tagging of the 4 operations. They can be used to assign the mentioned operations to a given material. Because they are effective at mapping they will readily appear as predictive. Which may be a false lead, because they also may help doing is to make environmentally *cogent* decisions.

This can be argument if now we have 3 maps: **1)** the exposition as a map [*supra*]; **2)** the navigation atlas as a map [*idem.*]; **3)** a cartographic object of the exposition and the navigation atlas *combined*. The third map features in the kind of mathematical object created in by Dunkedunk project of [Kvithellehula](#). It is a mathematical object in the sense that the [Mandelbrot set](#) is a mathematical

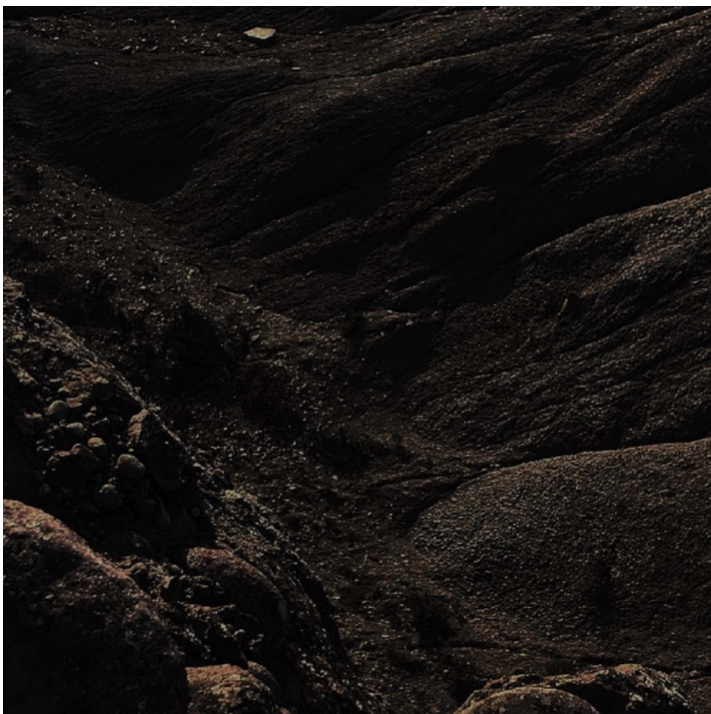


Fig. 3—In this thumbnail introducing the *Context-view* in the exposition from Sorøya in Finnmark by the Dunkedunk project, the interesting problem lies in “indifferentiation with a promise” (reminding of Tarkovsky’s *Stalker*). With a the possibility of a cave scape approach to things terrestrial.

object: one given to study in *descriptive* rather than axiomatic-deductive terms, according to Benoît Mandelbrot’s [writings](#) on the subject matter of fractal geometry.

Which means that we can consider the mathematics of mapping—featuring homomorphism—as one of *screening*, *intercepting* and *framing* (rather than simulating, substituting and erasing), as a cartographic approach. Featuring the same, similar, different and other as automorphism, endomorphism, isomorphism and exomorphism. The latter featuring in the Dunkedunk research project as the 4D rotational view of the cave on Sorøya in Finnmark.

Of course, we could see the Dunkedunk research as a quip on Mandelbrot’s famous question: [how long is the coast of Norway?](#)—which in fractal geometry is set by  $D$  (dimensionality)—but it could just as well fit into the search and query of Tarkovsky’s [Stalker](#): searching the Zone.