

Fig. 1—Question: are the tasks of connecting through Zoom and of transposing artistic research on Hokkaido to Tokyo completely different, or are they fundamentally of the same form? Is there an Architecture that may connect Art, Archaeology and Anthropology to determine different occasions to shape the encounter (same, similar, different, other)? In the octahedron fold-out: 1. agent, 2. other, 3. truth, 4. impact, 5. signifier S₁, 6. signifier of signifier S₂, 7. subject (\$), 8. *objet petit a*. Elements in Jacques Lacan's psychoanalysis. If our question is: how could artistic research in Hokkaido (left) map unto artistic research in Tokyo (right) then the octahedron fold-out might yield a mapping function (*homomorphism*)

June 6th 2024 Prof. Dragoş Georghiu, JREX Research Fellow Nataliia Tsyu Korotkova and myself (Prof. Theodor Barth) will form a Zoom-triangle: Nataliia will host a workshop at her end in Tokyo, with Dragoş and myself as guest teachers: Dragoş in Bucuresti, myself from Oslo. The workshop in Tokyo is taking place at the Global Arts Department (GAP), and about 22 students will attend and participate in Nataliia's workshop. This handout will deal with the aspects of participation relating to communication. Question: can we compensate poor transmission through local enhancement?

To address this question—and develop it into a question that can be articulated and improved through the workshop—we will approach it through *anaptúxis* (Gr.): meaning literally *unfolding*, determines *development*, in common usage, and is used in *linguistics* to indicate the interpolation of vowels between consonants (which means that while it is part of the prosody in languages with vowel-alphabets, it is part of the reading standard in consonant-alphabets [like Semitic alphabets]). This idea of development will also cover jazz-improvisation: unfolding from within a basic schema.

Which means that, transposing *anaptúxis* unto our Zoom-workshop we will simply *cease* to use the communication-model from Claude Shannon's early paradigm—a *message* is transmitted from an *addressor* to an *addressee* through a *media*: that is, we will move from the idea of a *line* (going back to the modern telephone connection) to a dot. The Zoom connection will then be indicated by a *dot*: or, 3 nodes connecting Tokyo, Bucuresti and Oslo. It is then possible to use lines, linking the dots, to indicate local enhancement. And the *lines connecting lines* to anticipate synchronicity.

By this alternative practice of using *line-graphs* to model the situation, we are simply expanding the kind of thinking that lies behind synchronising technologies—that overlapped, in time, with the C19 pandemic—that have been used e.g. by musicians and opera-singers, to be able to practice and even to give multi-sited concerts (online). At KHiO an example of this technology in use at the Opera Dpt. at KHiO is called [LOLA](#) (low latency). Whether/not we have access to LOLA is, for the time being irrelevant, to the present case, since our focus is the possibility of *local* synchronisation.

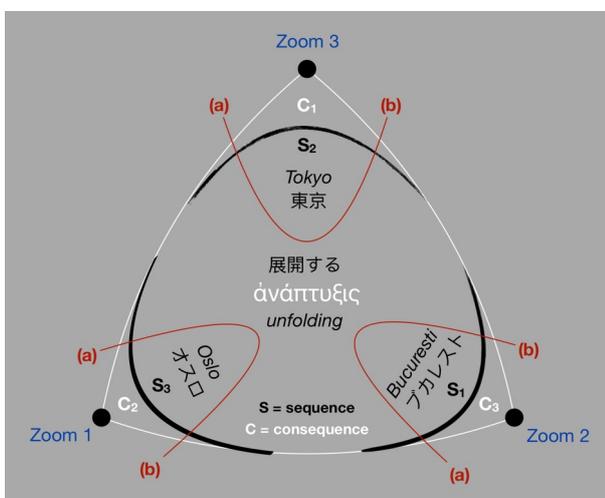


Fig. 2— line-graph (n = 3) drawn with the assignment of interpolation, and development through unfolding (*anaptúxis* [ἀνάπτυξις]). **Black line:** local. **White line:** behavioural. **Red line:** development through interpolation. **Title:** communication mask. **ThB.**

In the line-graph model of the zoom-workshop, the dots simply indicate 3 Zoom-connections: these need not be locally defined, and are not part of the proximal space. Or, rather, they are part of the proximal space as *stops*, dots, punctums: that is, basically, a *stop-and-shift* between different syntactical strings/sequences. These sequences are *not* synchronised per se, but will be synchronised/aligned by an aspect of behaviour called *ritual*. Here, I am referring to Edmund Leach's sugges-

tion that ritual might be defined as an aspect of all human behaviour: namely, the communicative aspect. That is, the aspect of behaviour which interpolates with language and becomes part of communication (i.e. by *anaptúxis*). Both in a *linguistic* sense and in the sense of *action-semiotics*.

I suggest that these behavioural series that *spin off* from regular (instrumental) interaction are determined as *con-sequences*: relating to sequences *as context to text*. So, if we have a sequence of *interaction* we have a consequence of *intraaction*: in the concrete sense of *anaptúxis*—the unfolding the communicative aspect of behaviour (1) *in* language (speaking its *truth* in language through interpolation [linguistic]), and then the synchronising/alignment of the consequence (2) *in* the sequence (featuring the *impact* of ritual) affecting real choices, going back to local interaction.

Anaptúxis results from interpolation at two levels: (1) the interpolation of behaviour *in* language, (2) the interpolation of *this* consequence ritual behaviour *in* a sequence of instrumental behaviour. This *two-tiered* interpolation features as *growth-phenomenon*, that will unfold in each their manner [in different places and among different individuals]. While the first interpolation (1) unfolds and develops the **agent** → **other** relation [by the intermedium of truth and impact], the second interpolation (2) unfolds and develops the signifier relation $S_1 \rightarrow S_2$ [mediated by the subject \$ and the object a].

In the graph (Fig. 2) there is a third element called S_3 . This is a *placeholder* for the following problem: the relation between $S_1 \rightarrow S_2$, can arise between *any two screens* docked into the workshop which has three Zoom nodes. This means that the third **S** does *not* add a new signifier, but to the subject \$ (which is noted in this way because it is di/vided). Which means that there is $S_1 \rightarrow S_2$ whenever there is a local participant \$ somewhere, who intercepts this relation between screen-contents from the two *remote* Zoom screens on the *proximal* node (followed by a *stop-and-shift a*).

So, behaviours will have their *truth* spoken in language (interpolation 1); this communicative aspect of behaviour—i.e., what Leach calls the ritual aspect—brings us to the occurrence of alignment/synchronisation, and how it *occasionally* comes about (interpolation 2): *impact*. This is, broadly speaking, the principle of local enhancement that compensates the Zoom-transmission. The second interpolation (2) hinges on the interceptions of $S_1 \rightarrow S_2$, thereby involving the subject \$ and the **object little a** (*stop-and-shift*). This is where the third (*red*) loop in Fig. 2 comes into play.

Consider this passage by Fredrik Barth (Nuffield lecture, 1966 p.15): «Human behaviour is 'explained' if we show (a) the utility of its consequences in terms of values held by the actor, and (b) the awareness on the part of the actor of the connection between an act and its specific results». Firstly (a) the subject \$ finds a utility of the $S_1 \rightarrow S_2$, that s/he intercepts in terms of values s/he holds to be true [mode: *goalseeking*]. Secondly (b) s/he sees where $S_1 \rightarrow S_2$, is going by intercepting its *impact* [mode: *pathfinding*]. How does the subject \$ *then* come to turn the page (a)?

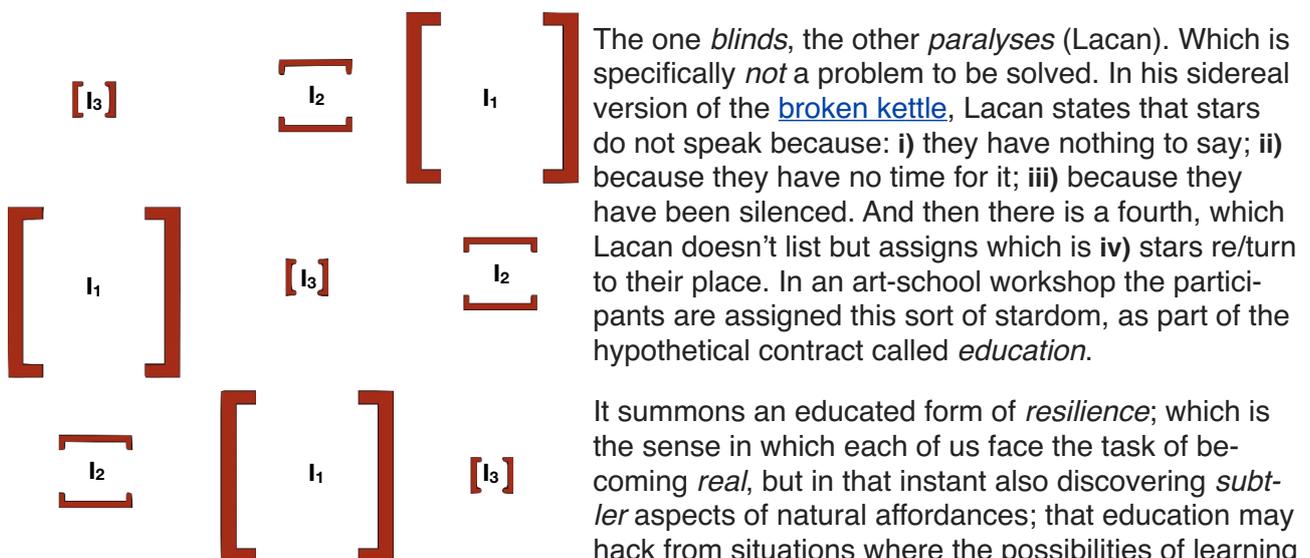


Fig. 3—*anaptúxis* is based on the possibility of synchronising two interpolations I, with the realisation that synchronisation is a 3rd interpolation (alignment).

The one *blinds*, the other *paralyses* (Lacan). Which is specifically *not* a problem to be solved. In his sidereal version of the [broken kettle](#), Lacan states that stars do not speak because: i) they have nothing to say; ii) because they have no time for it; iii) because they have been silenced. And then there is a fourth, which Lacan doesn't list but assigns which is **iv)** stars re/turn to their place. In an art-school workshop the participants are assigned this sort of stardom, as part of the hypothetical contract called *education*.

It summons an educated form of *resilience*; which is the sense in which each of us face the task of becoming *real*, but in that instant also discovering *subtler* aspects of natural affordances; that education may hack from situations where the possibilities of learning appear to be absent (or, severely hampered): or, restricted to the reverberations of *anaptúxis*.