

RISK. UNCERTAINTY.

Playing along, moving alongside, walking a stretch together: possibly a form of elopement—a discretionary matrimony, entered for a time-limited purpose but with real obligation. This is not about us. Or, people coming together to work on an art project generally. But what I have primarily in mind is how we walk and talk *alongside*, intimately yet with a chasm between us. Nataliia Korotkova and Nina Tsybolskaia: they have been doing an artistic field investigation at Sørøya in Finnmark. I haven't. But alongside their work on Sørøya they have build an environment for being *with* this investigation.

So, yes there is uncertainty. One that will never be overcome. But there also a risk. In my case that risk is *saying too much*. Getting stuck on single issues as I am moving with the exposition, since *moving with* the exposition is also *moving on*. This is essential to a cartographic exploration of an exposition, to which this intervention is pledged. The map cannot take up all the space without ceasing to be a map.

Both J.L. Borges and Umberto Eco have been making fun of people who attempt to make a map that takes up all the space. It will fall apart, not because it is inaccurate, but it lacks the adjacency of a map.

This exploration is *cartographic* in the sense that what interests me about the exposition is that it claims *adjacency* to to subject matter of study: it does not claim to bring us the cave, but to bring us —as it were—*next to* it. Being next to the Kvithellehula is like being in the room *next door*, to the investigations that Nina Tsybolskaia and Natalia Korotkova have done on site, on an island on the coast of Finnmark called Sørøya, which in distance and driving hours are about the same distance as Oslo-Milan. Working on the exposition, next to their experience, is here a special case of proxemics (Edward T. Hall).

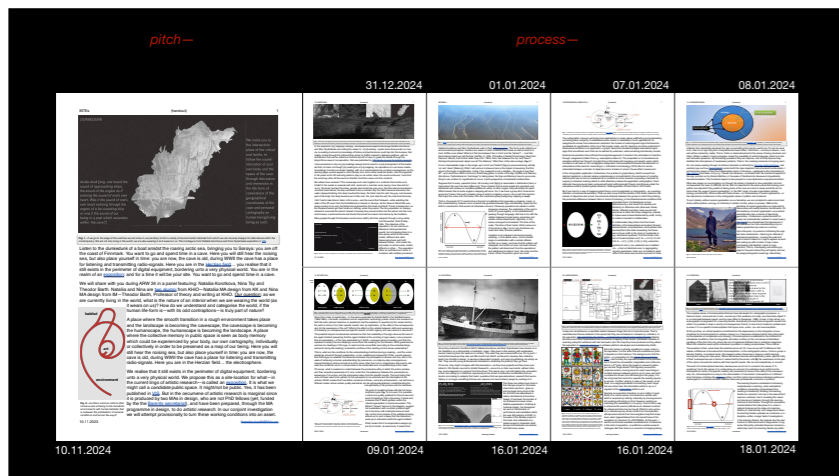


Let me explicate *adjacency* from an example of Moroccan food-culture. If you want to make couscous it involves process that starts at 2am if you want to eat the dish the following evening. It is often is a communal job since it involves more than one operation that has to be done with care. Often the dish is also eaten communally. Children may compete tunnelling for the preferred pieces. Making and eating are adjacent. I recall that my wife and I ordered a Tajine in a Riad in Marrakech. The quantities were substantial, the price was stiff, and after we had had our fill the party continued in the kitchen.

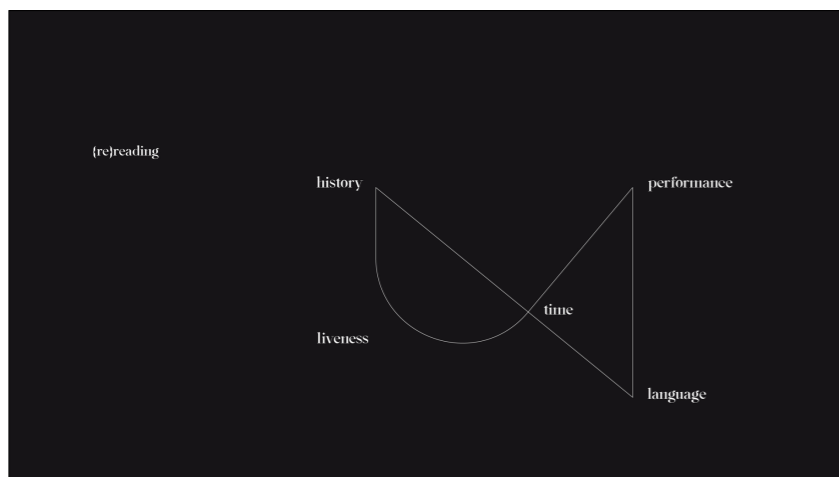
Communication is not always fair. But I remember that it was very distinct as the sound from the party reached us in the room next door. Who says that communication has to be fair. But it was still beautiful. Like a lock and key.



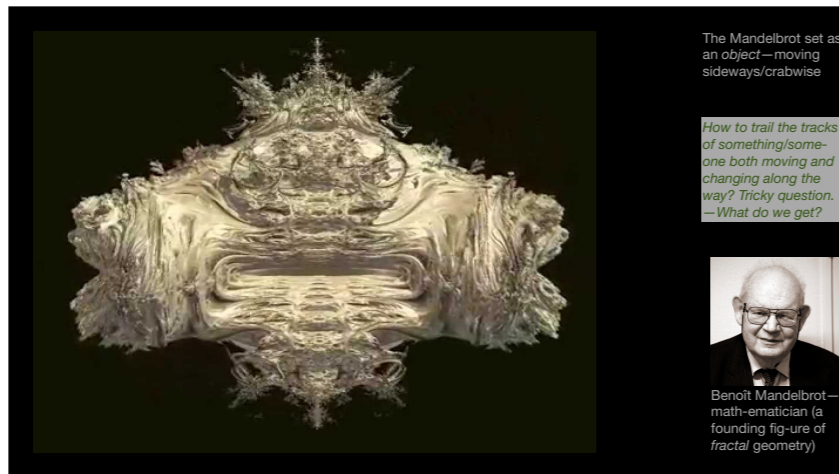
This photo (by Kristine Jakobsen) features a session in the space we are now. The occasion was a discussion of Arnd Schneider's book *Expanded visions—a new anthropology of the mobile image*, that came out in 2021. After the session, in which we proceeded alongside in each our talks (convened by MA Ali Onat Türker), without really exchanging messages about the book. You can look it up in KHiODA if this interests you. Arnd Schneider was satisfied with how it turned out, so he invited me to participate in a book Symposium about his book in HAU—Journal of Ethnographic Theory. It is coming out now.



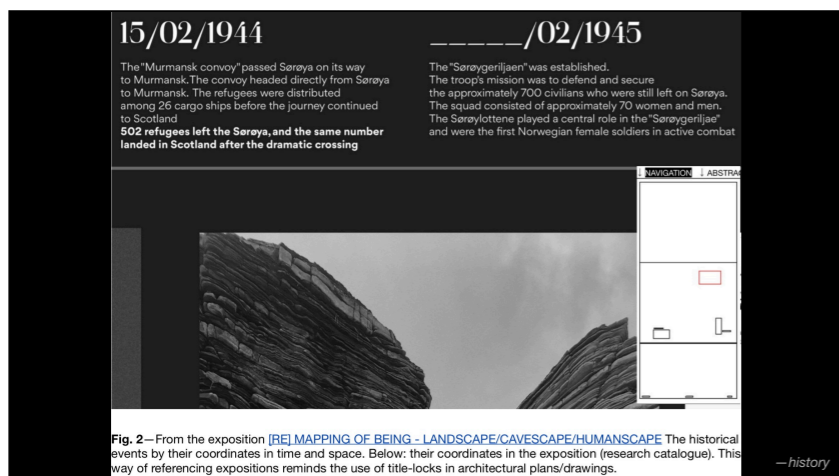
With Natalia and Nina—featuring the *Dunkedunk* project on this island next to LoppHAVET in Finnmark —the method was similar: venturing to approach their exposition with my *fieldwork* methods (rather than engaging with the exposition as though it were a substitute text-essay). Spending time with the exposition as a subject of field-investigation, which made it possible to make a record of topics based on a sample of items that I ran across, in the exposition, that interested me. If you observe the dates, this is the period I sent this over, as an echo from my space to their considerable amount of stuff.



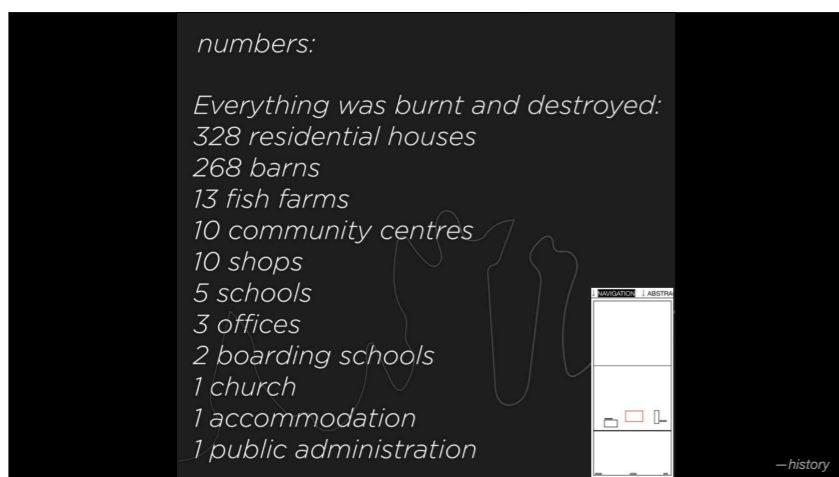
As you can see, the entry to this project is that there are *not* one reading, but several re/readings. Theirs and mine. And for each reading you move a bit sideways, so the readings are never two times the same. They are indeed adjacent. Time is of the essence, of course, as is the history of the 35 islanders who sought refuge from Nazi air-raids in 1944 till 1945, in that cave. Nina and Natalia wanted to bring live-ness to the memory, in performance and language. As we shall see, also in the *exposition* the Dunke-dunk project did exactly what is proposed in this diagram: which is a kind of stage book for the project.



In this rendering of the Mandelbrot-set we are given to see this fractal space as an *object*. I was reading Mandelbrot's exposé of his mathematical *monsters*—as many others—in the beginning of the 1990s. But I haven't seen the space presented as an *object* before, in this way. What you are about to see is the set *adrift* in a transversal motion that places the viewer clearly in a time-space adjacent to it, instead of inviting us, perhaps somewhat narcissistically, to dive in. What is new, compared to earlier versions that I have seen, is that this one ties up its internal 'endlessly repeating resemblances' to the *otherness*.



In the exposition this otherness is in the diverse *photo-text* connections that you find throughout. It is *bimodal* in the sense that it involves text and image conjointly. Connecting them, I ventured to record the locations—using iPad *screen-shots* as a sidekick—where I included the *maps* featuring where you are in an exposition (which is a generic automated feature of the software platform called Research Catalogue [which is developed by SAR, Society for Artistic Research]). I found it good to extract based on the time-line above and the massive/unforgiving rock around the cave. A way to reference specific locations.



I have done the same here, the content features an overview of the buildings destroyed by the Germans, as part of the *scorched earth policy*. In case I want consult the list at some later point, I screen-shot the navigation-atlas, once more. Now, you see that the red-square—which is the cursor of the location—is in lower down in the quadrant, than in the previous panel: please also observe that this is likely the only way to make a reference to exhibitions in Research Catalogue: in as much as the mainstream function we attribute to references, is for people to find the sources. So, here it is clearly not in APA 7th.



I sampled these images to give a sense of how *adjacency* features between different elements that all belong to the exposition: in the sense that the cave is a repository of *fictions* that are in exchange with the two investigators, moving unto mark-making, a foam-like model, and finally to the hollow of the cave is seen as an object. This cycle keeps on shedding ever new adjacent relations. Challenging us to be more *specific* with the kinds resemblances that are at game in the *lateral drift* from the one to the other. The cave as a landscape, cavescape and humanscape, features *variety* in our take on the cave itself.

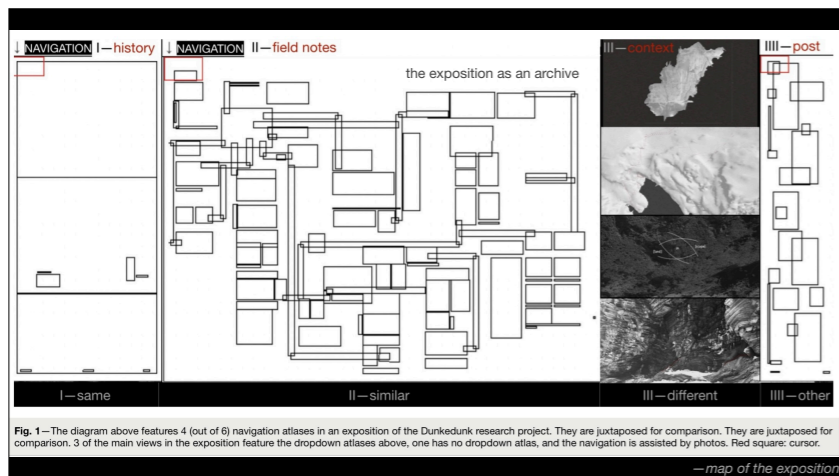
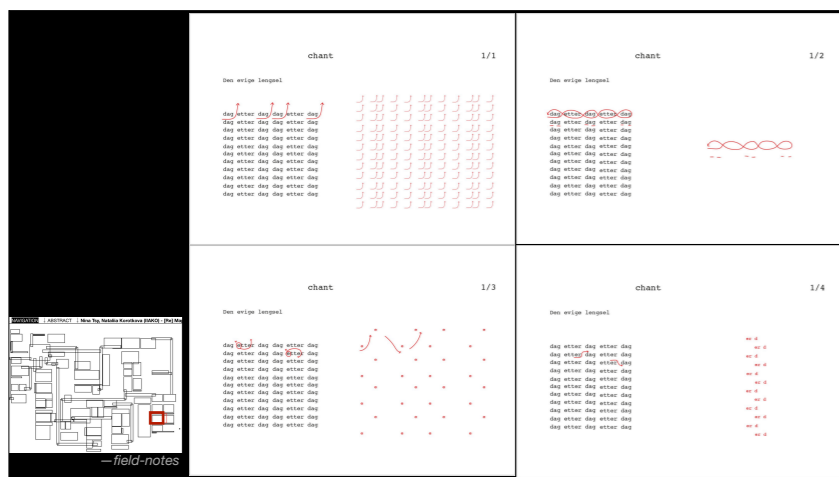
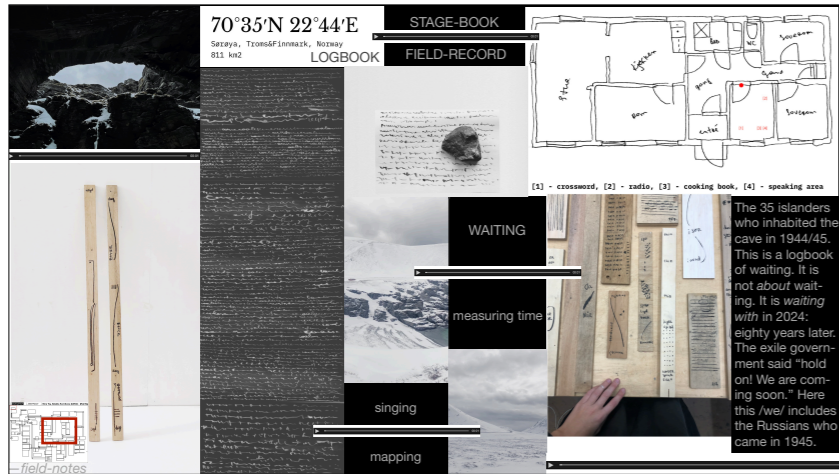


Fig. 1 – The diagram above features 4 (out of 6) navigation atlases in an exposition of the Dunkedunk research project. They are juxtaposed for comparison. They are juxtaposed for comparison. 3 of the main views in the exposition feature the dropdown atlases above, one has no dropdown atlas, and the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

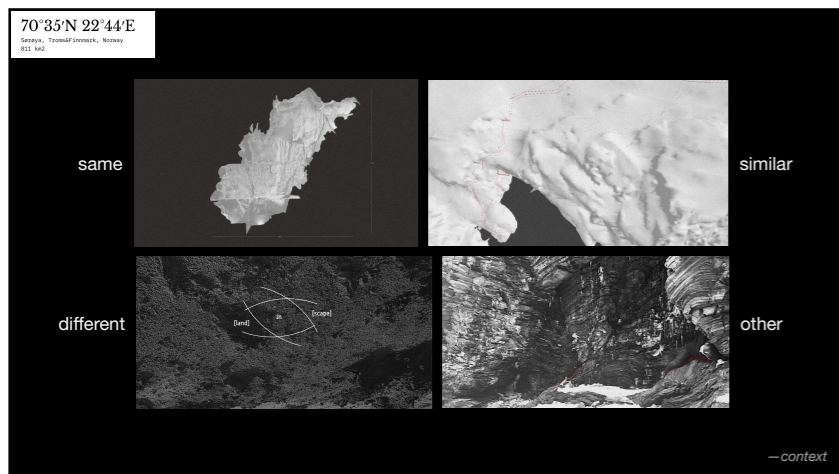
Here you see *juxtaposed RC atlases* of the core elements of this exposition (the introductory home-page and the darkness page are pitches). Here features the full atlas of the exposition, which by virtue of being *adjacent* to the field investigation and exposition—both carried out by Nataliia & Nina—at Hasvik in Sørøya, also becomes a map of the their fieldwork. This is the cartographic point that I wanted to make today. A map is adjacent to the field where it is developed. It is a field-record from a broad range of measures /observations, but it is also a *stage-book* for whoever can & want to make their own way.



Here you see the location of some song-sheets given in *red*, in the atlas. While we are getting a taste of a branching subject matter in the expositions: that is, concerned—significantly with waiting—in the messages that came from the Norwegian government in exile, stating that “hold on, we are coming soon!” The 35 cave dwellers are but a small sample of people who hid at Sørøya. The experience they shared into, however, is *soon* became a very long stretch. They waited from October 1944 to May 1945. Which is some long and cold waiting. Likely verging unto losing the sense of time in the Kvithellehula.



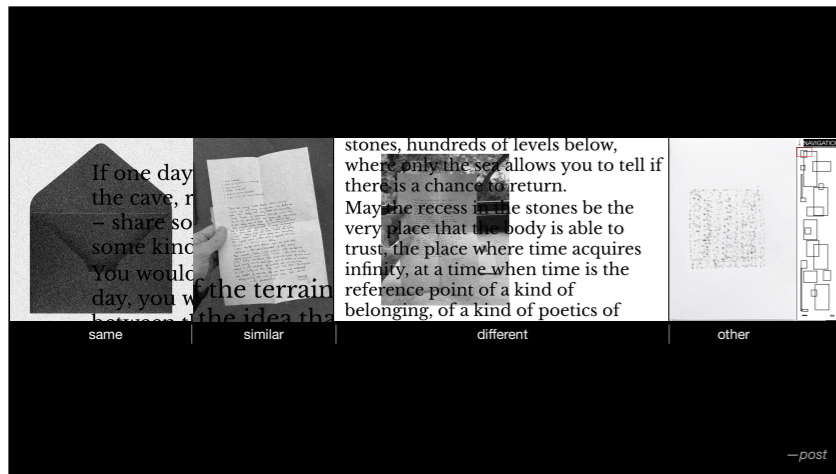
How did the 35 people live in that space? It was functionally differentiated, with the discipline of a social order. What is it to wait in such timeless conditions? Clearly, we *cannot* imagine. But the investigators propose a variety of experimental workshop-outcomes, that might jog our memory somewhat. Memories that we cannot have—to be sure—yet, ones that we are ready to imagine from the activities that the investigators of the Dunkedunk project have done on sight. An imprinted memory based on a variety of song featuring as measuring instruments, or songs synthesised from the timber of 35 voices.



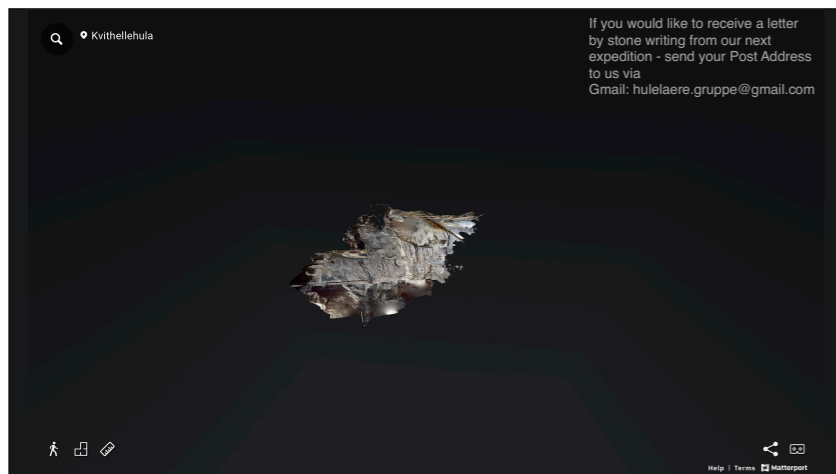
This is my take on the dancing invitation to tap into history—with the work of time—performance, liveness and language that we just have seen in the *field notes* view, which reminds me of the kinds of logbooks which are a running concern of the MA in design at KHIO. None of the displayed categories of resemblance are opposites. All of them feature adjacency, but in different inflections. The *other* is always a *flight line* into something else. The more astute amongst the audience will have observed that there are two human figures there. Indeed, it is none less the bodies of the two investigators (caving, as it were).



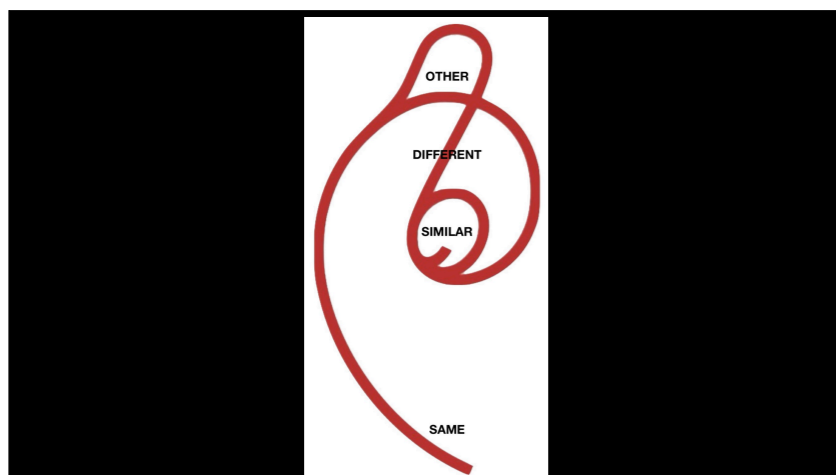
The red curvy lines that we see here are *not* the curves of the cave itself, but the curve of the contact between the *bodies* of the two investigators and the *rock*. They feature adjacency at a very elementary level, of proxemics. Intimate, on the one hand. But also a residual gap that can never be entirely overcome. They, and we, can progress in intimacy with the rock; and arrive at ever new depths. But the chasm will never be bridged, overcome or abolished. This holds for their relation to the rock in this project, but it also holds in my relationship to them: as a fieldworker working remote, yet close up.



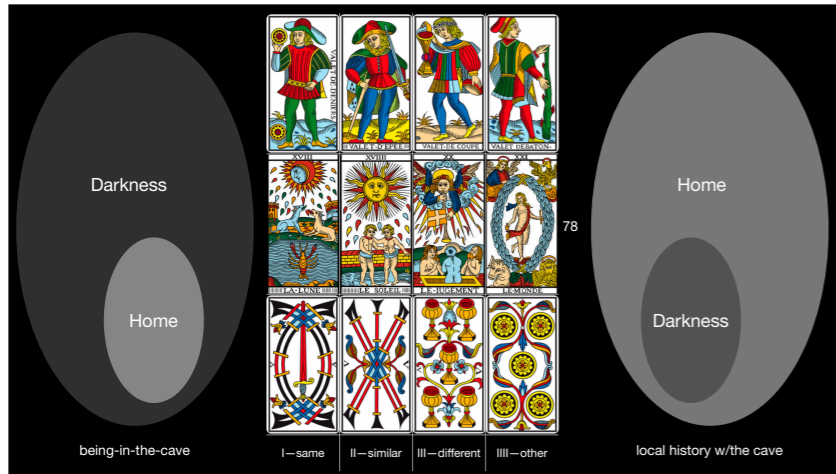
This whole space is devoted to letter correspondence in kind of *writing* that—for lack a better term—I would call *cave script*. That is, letters sent to an open destination from Sørøya in different aspects of relation to the cave: live, performative, historical, linguistics. Like in Derrida's *The postcard* there are only sendings. The absence of returns features the gap—the irreducible gap of adjacency: they are written in closeness. At the end of the exposition, which is structured in linear vertical sequence, there is an email address: if writing to this address the viewer will receive a poem in *stone writing* in return.



In the time of preparing for this session I have been reading in a book by Julius Schreider: a Russian mathematician who, in 1975 published the volume *Equality, Resemblance and Order* for the general public at the *MIR-editions* in Moscow. The general public could be, for instance, advanced chess players. The book is full of examples of how adjacency—both in content and expression—is a topic treated in the aim of addressing the topic *precisely*. Not calculating. What our exposition here venturing is to achieve a visual precision in a related area. Featuring the cave as a complex mathematical *object*.

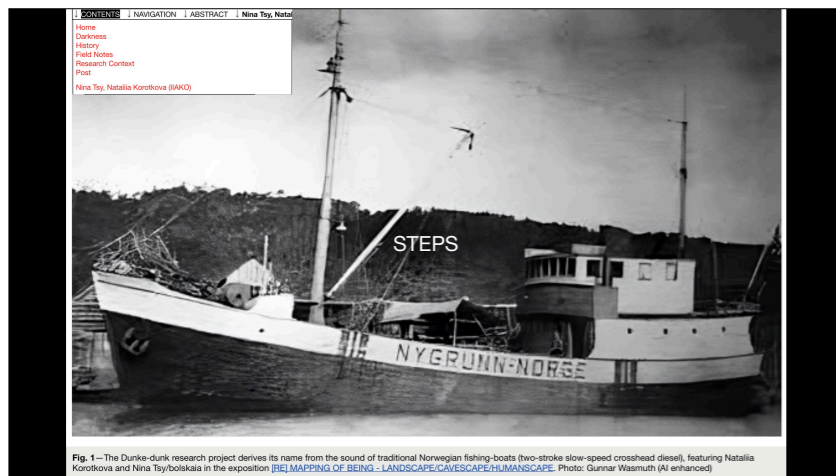


In this view, I use the SWIRL signature to feature the 4 modes of *adjacency* explored in this cartographic overview of the exposition, in a relation where they are curled up on themselves. Suggesting different modes of association with the cave—featuring in the exposition—but also a general cartographic grammar of what we call *orientation*. That is, if seen in the terms of semiotics, a universe of *shifters* primarily devoted to orientation. Signs of material content/expression that will reveal themselves when performed and spoken: revealed in their historical live-aspect, but what communicates is orientation.



At first view this panel is suggestive of a common notion about Tarot deck: that it is purposively located in the between-space separating the home as a place with its dark corners, and the big darkness out there in which we have made our home. But what we are interested in here is the gap populated by modes of adjacency: in the top row, the Page-card in different suites comes with a first card to *identify* the series, the next to be *similar*, the third to be *different* and the fourth to be *other*. This is a point made by Alejandro Jodorowsky from his studies of Tarot. The same holds true for the lower row (explain).

A testimonial that a systematic material culture for reflecting resemblances in adjacent relation has been present in popular culture, since Mediaeval times at least, before the emergence of mathematical abstraction mail in the 19th century.



The cartographic perspective on the exposition from Sørøya moves from how it is done or made, to the *steps*: Natalia Korotkova's and Nina Tsybolskaia's in their work of cultural geometers—or, surveyors—on the ground in Hasvik on the coast to LoppHAVET, and our own. It brings our focus to the *footing* before the *manufacture*. The steps is something that we have in common, the manufacture comes to the artist's aid. It is essential to adjacency as a communicative relationship, whether we walk alongside in the forest, in the exposition, or the steps of this demonstration inspired by the strange math of *resemblance*.

Credits: M/K «Nygrunn» forsvant på tur fra Harstad til Øst-Finnmark. Shipwrecked: 19.04.1945. Foto: Gunnar Wasmuth. Level of my design in illustrator: Maren Bang Tandrevold. The hosting apparatus used for this session is called a *learning theatre*—a place to work out and transform the operative and distributive aspects of design problems sorted out in logbooks and cartographies. Expanding to the mathematics of resemblance to include psychohistory.