

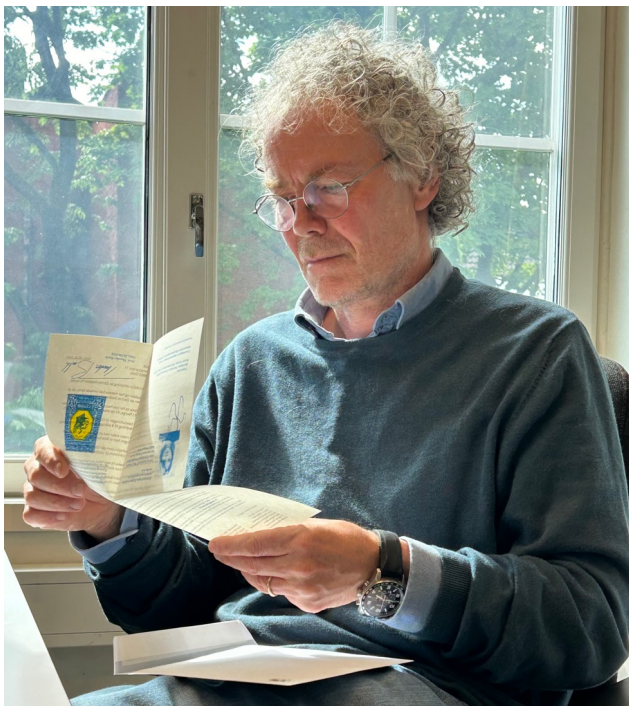
**Box 1**—let the strip to the left show **a)** the hours of the day as measured in steps, and the orb to the right **b)** the hours of the day on a dial. Although they both count the hours, they *add up* differently (Jacques Lacan): **a)** as a *sum* of elements, **b)** as elements of a *sum*. The latter is *synchronised* to the former. This works for the numerous polyhedra w/Euler characteristic  $\chi = 2$  (including spheres). The strip & the orb are paired with a Möbius-strip ( $\chi$ ) & a Torus ( $\chi$ ). While the M-strip models exchange and is *non-orientable*, the Torus is orientable but not in exchange. The Euler characteristic is calculated with this equation:  $\chi = V - E + F$  (Vertices, Edges, Faces). Which means that any number of *steps* can be modelled in this way. The strip and orb are paired with topological entities with  $\chi = 0$  (which includes the M-strip, the Torus and the Klein's bottle). The Klein's bottle is orientable and in exchange. These differences make a difference to develop an in-depth understanding of Jacques Lacan vs. Claude Lévi-Strauss' *Mythologiques*— $F_x(a) : F_y(b) \approx F_x(b) : F_a-(y)$ .

So far, I have been concerned with the transition from strip-to-orb in polyhedra as a *topological model* of prints: emphasising the relation between the *manufacture* of the matrix, vs. the *edition*. That is, as a whole made up of two different sums: the sum of the *elements* (strip) and the elements of the *sum* (orb). Thus, the map:  $f(1+2+3...+12) \rightarrow f(1) \oplus f(2) \oplus f(3)... \oplus f(12)$  [where the domain of *departure* is the strip, and the domain of *arrival* is the orb]. A Nansen-action project in 2024—inspired by the historical [Nansen Passport](#) (1920-1942)—will further this discussion.

The Nansen passport project 2024 was a professional action expressing *solidarity* with Zarina Saidova: an illustrator with the highest education in illustration available in Norway, who was deported to [Kazakhstan](#) (30.04.24) after having lived in Norway 19 years, on the basis of information declared by Saidova and her mother in 2022, amending some of the information given by her mother in 2005 (at this time Saidova was 12 years old). After a formal appeal, from her *solicitor* to the Norwegian immigration authorities, the sentence of deportation was reduced from 5 to 2 years.

The passport was handed over to Saidova 27.04.24 and exhibited in the vitrine gallery at Oslo National Academy of the Arts: it is valid till she returns to Norway at the end of her exile. The passport includes a picture of her, a description of the project, a letter of protest from colleagues at the Design Dpt., and a QR-code leading to an internet page where the passport can be renewed by whoever wishes to do so, under a different signature. The action underlines the paradox

Norway—Nansen's home country—in 2024 sends off a civilian to this area without passport. A part of Norwegian cultural history.



After the *publication* (exhibit 30.04—) 27.05.24 three copies of the passport were handed over to the National Library of Norway (NLN) by Harald Østgaard Lund to Arthur Tennøe: the Head of the Section for Visual Media and Conservation (Dpt. of Subjects and Research). Which means that the date of acquisition is pending. At a previous occasion, however, an other item which, like the passport, was handed over as an *artist book* (Janne-Camilla Lyster's *Choreographic Toolbox # 01*), was acquired during a meeting with Arthur Tennøe, devoted to that purpose. It is a formal meeting during which the details of the handover are explained, and the material item was *signed over* to the NLN (which covers the item, and not the intellectual property rights). At the meeting the item was exhibited in a provisional box. The use of dust-gloves, however, was mandatory already at this stage. After the meeting the item was transferred to the conservation atelier (C.

**Box 2.** The deposition and reception of the Nansen action's Exile Passport for Zarina Saidova. The project probes the possibility of a more widely conceived project inspired by the Nansen Passports (1920-1942), within the framework of the new legislation for Universities and Colleges in Norway, on the professional freedom of expression.

Palandri) where a final box was made for the item.

After the *deposit* of the Nansen-passport action, I therefore gathered *meta-data* from the days of this mini-project to the handover, after the publication (including a pic-scan which Saidova had done from her imposed residence in Kazakhstan). Which made me realise that the editorial steps up to print an publication (exhibit) and the archival acquisition share the characteristics of the strip (steps) and the orb (box) in the topological model. It extends the *Nansen passport action*. Which is one good reason for analysing it in the terms proposed here. The creation of a professional *frame*.

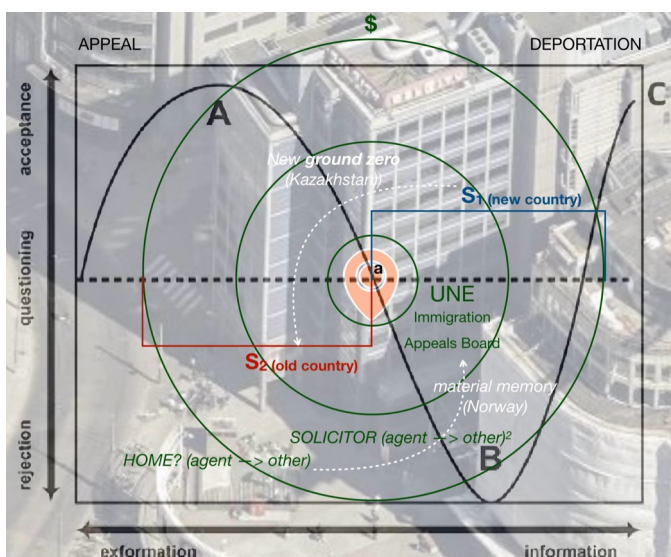
This was important from the beginning, as an attempt to ground expressions of solidarity in the *professional* liberty of expression, promulgated in the *new* Norwegian Law of Universities and Colleges (based on Anine Kierulf's [green-paper](#) on this subject matter). *Is it possible to extend environmental humanities to a humanitarian action?* I ask. Is the professional frame of design, at an art school such as KHIO, apt to summon a *broader debate*—coordinated with the NLN—and *political action* focussing on *populations of civilians* that are *victims of states* and *climate damage*?

In sum, we are concerned with *two series*: **(1)** the series of steps-in-exchange up to risoprint & the existence of a material artefact; **(2)** the series of steps in rounding up the metadata, after publication up to the deposit of the three exemplars, & the pending acquisition. If the topological model is *cogent*, it means that structurally the *maps (1)* and **(2)** will compare for *resemblances* ( $\approx$ ): i.e. in aspects that are the same, similar, different and other. The approach would appear to be justified in both cases, because it allows to keep our focus on *frontline activities* (rather than interpretations).

If the steps (*strip*) are non-orientable from the domain of departure—and therefore appear wanton and chaotic in their *agency*—the roundup (*orb*) has a crystallising *impact*; which may similarly be overdetermined (which explains why, although it is second and synchronised to the *steps*, the *roundup* has a certain proclivity to *rule*, and *make* the rule). The advantage of the topological model is that it maintains *both*, and therefore doesn't tick by simulation, substitution and erasure. By maintaining the between-space (strip/orb) it affords screening, interception and framing.

In sum, the topological model offers a different *modus operandi*, than the widespread tendency to *move the frontline to the desk-front* (which is the kind of reductionism featuring in e.g. New Public Management): the case of Zarina Saidova and her solicitor is a case in point—the Norwegian Immigration Appeals Board UNE (w/a committee of 3 and a majority of 2) found that it was unnecessary to meet in person, as meeting would not make any difference on the decision, and therefore was content to send her a *letter*. Contrary to the long tradition for *arbitration* in Norway.

Of course, arbitration may not have changed anything. But it would have helped the two parties—Saidova and the Board—to *level with* the situation/reality, and thereby to vouchsafe the human *quality* of the decision. But in the case at hand, the *roundup substituted* the process that led up to it, for two human parties (the Board and Saidova). Of course, one might suspect that no meeting took place, *because* it would have affected the decision one way or the other: as its *qualities* would become apparent/revealed.



**Box 3**—Testing the Klein's bottle as a  $x = 0$  that can hold exchange and orientation. The attempt is to manage the steps and roundup conjointly. In a process where a new country ( $S_1$ ) is given precedence over the old country ( $S_2$ ). It features a mapping of the divided subject \$.

With the movement from the frontline to the desk-front, is a case in point of Lacan's split subject \$ (which is not a dollar-sign). No public value is created by this proclivity. This is not the only example. It is everywhere. To avoid the *sacrifice* of the frontline (of real material memory) for the desk-front (imposing arbitrarily a new ground zero), making a case for arbitr to uphold a standard for *civilian populations* wherever they are from, is the advantage of the topological model. It has the potential to *model* and *manage* what M.L. Pratt called the [arts of the contact zone](#).