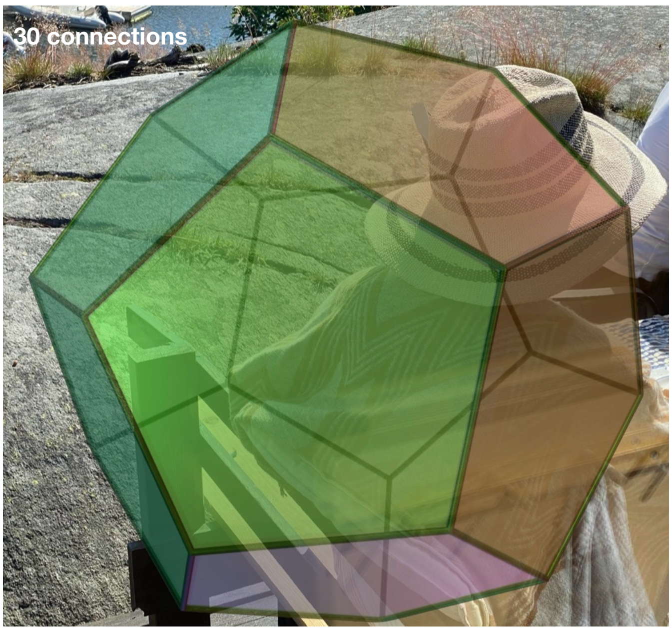
Box 1—Example: a strip cut of a dodecahedron with pentagonal patches featuring my days with Mariann (hat) at Portør. In the present mental experiment I am conceiving these patches as note-pads: they are dated and filled with diary contents day-by-day at the cabin. If I writing something on the first and the last patch (e.g. some premises and a conclusion) and otherwise write one patch in the morning and one in the evening, the whole strip would represent a working-week (5 days). A concept that I am working on.

This handout is the result of a *challenge* I took on (in supervising a PhD candidate's "reflection piece") *of writing to my partner Mariann*. I am doing this because I challenged the candidate to *write to his wife*. The challenge of explaining what I consider the most important understandings that I have in my *keep*, is based on three basic premises: **a)** she is *unique*; **b)** she is *other*; **c)** I love her. This set of premises I define as composed of two *stops* and one *flow*: **a)** I *stop at her* because she is unique; **b)** I am *stopped by her* because she is other; **c)** in the depth between **a-b** i intercept a *flow*.

These three elements together form a *parallax view*, which I have been pondering on since Žižek came out with his book in 2006 (The Parallax View). And the point that I will attempt to share with Mariann is topological: that is, where *geometry* meets the *site survey*. It is a model of the field in which anthropologists do their empirical investigation: that this, the field in the sense of *fieldwork*. Mariann and I share this, because we are both *trained* anthropologists. Fieldwork is a process of enskilment which is a key moment of our professional training. The rest is given to writing talent.

Or, is it? In my attempt to catch the workings of the field in a topological model, I am clearly stating that there are *other*—provisionally diffuse—*factors* at game. In algebraic terms: the sum of the *elements* (the day-by-day dated entries in a *field-record*) is different from the elements of the *sum* (the volume of *monographs* and other publications that come out of fieldwork). In e.g. *sudoku* the sequence of numbers when *filled in*, are different from the *pattern* when solved. In a mathematical expression: $\{(1 + 2 + 3 + \ldots n) \neq (1) \oplus (2) \oplus (3) \ldots (n)\}$. Mariann has a literary mind, but also a math-head.

A sum of ordinal numbers in *sequence* is different from cardinal numbers in *pattern*. Mariann likes *sudoku*. I don't, but I am interested in *her drive* at it. Which means that I am here interested in sudoku *through her*. I am hoping that she might return my interest in her, by finding some interest in the *passion* I am growing, developing and explaining *here* (which I am naming with the Greek term *anaptúxis*, to help me gather myself). Sudoku and Anaptúxis: what an odd pair. If it is a match it is surely lopsided. It will have a limping gait. Like most love relations. Or, at least, the ones I know.



Box 2. Example: an orb montage of the dodecahedron, featuring the days at Portør upon completion, as days past and yet to come. The dodecahedron in the orb montage has 19 more connections then the strip (11). The dodecahedron has 30 edges in all. Cf, **Box 3**.

OK. If we consider $\{(1 + 2 + 3 + \ldots n)\}$ *and* $\{(1) \oplus (2) \oplus (3) \ldots (n)\}$ as *two* stops—the first what *I stop at*, and the second what *I am stopped by*: then the difference between them suggest that there could be a function f such that we can map the ordinal *sequence* and the cardinal *pattern* unto one another. In other words: $\{f(1 + 2 + 3 + \ldots n) = f(1) \oplus f(2) \oplus f(3) \ldots f(n)\}$—where $\{1 + 2 + 3 + \ldots n\}$ belongs to a domain of *departure* **G**, and $\{(1) \oplus (2) \oplus (3) \ldots (n)\}$ belongs to a domain of *arrival* **H**.

This is *a difference that makes a difference* when we pass from these algebraic expressions to the *topological* investigation, which is related in the following way. Consider that we have a dodecahedron—a 12-faced polyhedron—in two different cuts: the *strip* (**Box 1**) and the *orb* (**Box 2**). The strip features $\{\boldsymbol{f}(1 + 2 + 3 + \ldots 12)\}$. The orb features $\{\boldsymbol{f}(1) \oplus \boldsymbol{f}(2) \oplus \boldsymbol{f}(3) \ldots \boldsymbol{f}(n)\}$. The *strip* models a diary with 12 entries (11 connections). The *orb* models a volume with 12 entries (30 connections). The *strip*-cut and the *orb*-montage correspond to the two *image-reels* theorised by Bergson (1908).

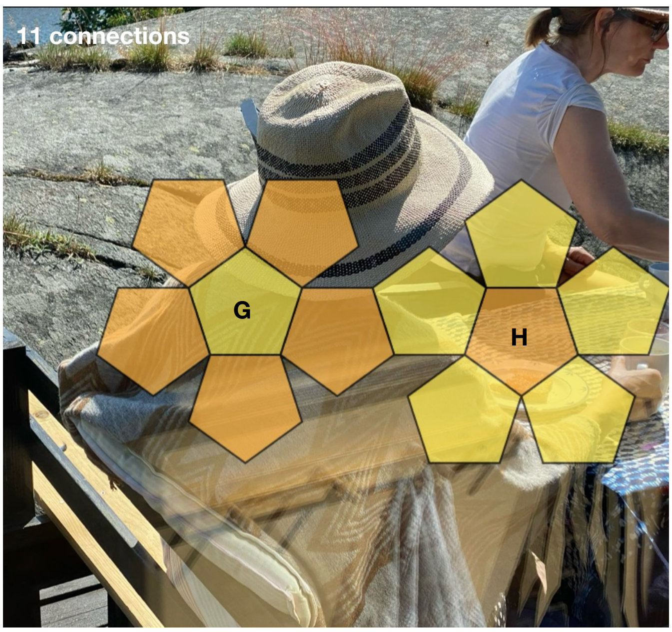
The *strip* features what Bergson calls the *actual* image-reel: the images in real time, one connected to the next. The *orb* features what Bergson calls the *virtual* image-real: images in a past tense, yet with the futurity of a yet unfulfilled potential. The two image-reels are running at the same time (in synchrony), *not* one after the other (in diachrony): so they are *not* in sequence, but in *parallel*. They are *operatively* superposed, yet *distributed* in time. Normally, the *operative synchrony* comes with the *diachronic distribution* with the actual images in *real time*, and the virtual images in *their wake*.

Which is why virtual images are imbued with a sense of pastness and the basic structure of memory. Under the sway of psychological fatigue, however, Bergson states that the *virtual* images are the ones to appear in *real time*: making us live *virtuality of pastness in the present tense*. This is how Bergson explains *déjà vu*: the sense of *having already lived the present moment before*. A confusing more than an enlightening experience. Also because virtual images are *multiples* with connections in all directions, and do not appear in the ordered *linear* chronology of actual images.

What we have shown, however, is that—contrary to Bergson's theory in *the memory of the present and false recognition*—is that we do *not* need two image reels: the images are can be exactly the same, but the cut and montage is different. I take this to be a virtue of the topological model (with hopes that Mariann will agree). Yet, what we have considered so far are *only two* cuts/montages of the dodecahedron. They feature, as in Bergson's theory, what *we stop at*, as we *wander* from a patch to the next on our diary-strip; what *we are stopped by* as we are overwhelmed by *memory*.

But there is a third cut/montage of the dodecahedron that we need to take into consideration: the *bifloral* cut/montage (**Box 3**). It can be seen as the orb mapped as *two* connected hemicircles—centred on the austral and septentrional *poles* of the earth—or, resulting from coiling the strip from two opposite ends, and cut to be centred on the *two* poles: which is the pentagon/pole of departure **G** and the pentagon/pole of arrival **H**. This cut/montage features the equivalent of *homomorphism* in algebra (above). Which is to say that they are conceived as transformations of one another.

In this setting—with the *present* examples—**G** and **H** could be defined in the following way: if the domain of departure **G** is the set of *my* activities, that make up a regular day at Portør, then the domain of arrival **H** is the set of activities that define the *household*: if I am the pole in the set of activities defining **G**, then Mariann i s the pole in the set of activities that define the household is **H** (e.g. in relation to her *aunt* and her *mother* with whom we usually spend our vacations at Portør). These two activity-systems constitute moieties of sorts, that map unto to each other in the *flow* of everyday life.



Box 3— The bifloral cut/montage (above): named as such on account of the two flower-like clusters of pentagons **G** and **H**. The formula for the Euler characteristic χ is: **V** - **E** + **F**. Which means that when we have 12 **F**aces, 30 **E**dges and 20 **V**ertices we have $\chi = 20-30+12 = 2$

That is, looking back (*memory*) and forward (*plans*) in a share that follows the *flow*. So, where the two first cuts/montages are *stops*, the bifloral cut/montage maps the *flow*. Thus, we use 3 different cuts/montage of the dodecahedron: **1)** the *strip* [resembling a seahorse or a mandarin-peel]; **2)** the *orb* [any polyhedron/sphere w/Euler characteristic $\chi = 2$]; **3)** the bifloral cut [a homeomorphic *map*, in which the two flowers **G** and **H** are trim-tabs to one another]. This is the field of *fieldwork*.