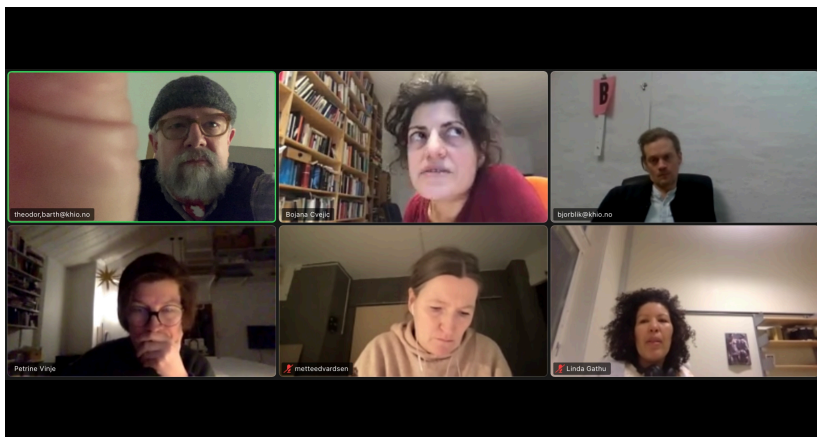


The first challenge in setting up the transpersonal stage-work to set up the liminal conditions of hybrid Zoom-casts—with one participant and the audience on Zoom, the rest in studio—in KHIO's form-room by the river.

Another aspect—concerning our joint directorship of the session—may relate to how the gross dynamics of the session is structured: if Bojana pitches from Zoom-space and a discussion (facilitated by the two of us) between Linda, Petrine, Bjørn and Mette ensues, I can be the mid-wife.

By this I mean an agency similar to what is featuring in this flyer, of trailing that facilitates the closing round-up with the panel-members. I am thinking of this as a single gesture, in which a transpersonal process of communicative interaction closes in an act of self-portraiture, opening for discussion.



I have decided to keep a modular diary on the flyer-topic as it evolves. We z-met yesterday with Linda Gathu, Petrine Vinje, Bjørn Blikstad, Mette Edvardsen and myself, to jump-start ideas for session #8 in the Artistic Research Week (ARW) at KHIO. Input: two articles (Bojana), flyer-series.

Topics such as dissent within the art-process hatched: contradictions within the art-process, the politics of studio-work phases, public contempt for art and community building. Materials that can develop into a cogent polylogue in the 1week+ that we have for preparations before the ARW-kickoff.

In my own basket of materials, I found a counterpoint to the topics covered in the flyer series Exhibits #01-06, prepared as a backdrop of stuff I want to work with—on my own account—during the ARW this year. It came up, in an oblique fashion, from one of the articles Bojana sent over (necropolitics).

What caught my attention—reading that article—were that aspects of self-incineration discussed in it, that define a twilight-zone between trans-personal disturbances and politics: overlapping with the theme of homo sacer in Giorgio Agamben's trilogy on *homo sacer*. The unfit human.

That is, unfit to be sacrificed and inconsequential to murder. Agamben also discusses the so-called *muselmen* (Yiddish for moslem) in the Nazi extermination camps. The individuals who had got to the point of exhaustion where they did not care whether they lived or died: undead/half-life forms.

The contamination that regularly is felt by people who have lived through—and being witness to—horrors is somehow contagious: as Bourdieu wrote, in an early version of *Outline of a theory of practice*, something apparently communicates from body to before words and concepts. Lived horror soils.

One duly notes that amongst the inmates of the extermination camps—with this soiling experience embodied—related in similar terms to the muselmen: they were at outer precincts of things human; there Agamben prefers to see a twilight-zone between dystopia and utopia, rather than horror *per se*.

It is a similar topic that Kristeva raised—in 1980, about 10 years after Bourdieu's outline—in *Pouvoirs d'horreur*. Here *abjection* is discussed, in a psychoanalytic perspective, in the twilight zone between *mother* and the world. The framework is Winnicott's *transference object* theory.

In the wake of Deleuze's theory of affects, she asks: how exactly can we understand how subject-object relations hatch from the realm of affect? With relevance to studio-work, I would ask: how does the hatching of a new subject-object relationship, contaminate the artist as s/he meets the world?

From this basic question I have my own line of questioning: **a)** can we develop a better understanding of the transition from the *abject* to the *object* [a question raised by Petrine's and Bjørn]? **b)** how does community-building relate to criticality of how art is perceived [Mette & Linda]?