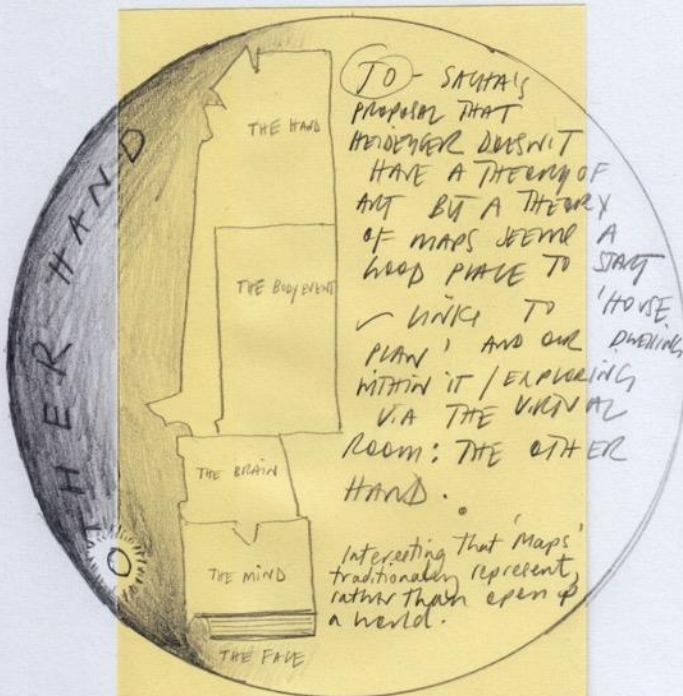




SACHA MAPS ARE ITEMS THAT DISPLAY A STRUCTURE OF THE WORLD

FOR HEDENBERG IN POINT & TIME:



THESE EVENTS / MOODS ALLOW YOU TO SLOWLY SEE THE MYRIAD CONNECTIONS THAT CONFIGURE YOUR WORLD. THE SIGNIFICANCE OF YOUR WORLD IS (SLOWLY) ILLUMINATED BECAUSE WE'RE NOT SUBMERGED IN THE EVERYDAY - HABIT - INVOLVEMENT.

LATER IN OWA IT'S SIMILAR. WITH THE PERMANENT SHOES - + IT'S LESS AN ACCOUNT OF ART + MORE ABOUT HOW AN OBJECT OPENS UP WORLD AROUND IT* the temple is very somehow reminiscent of the Greek isle of SOCIETY. TIG WORKS TO THE 4-FOLD ETC.

⇒ IF THERE IS ANY MASTER CATEGORY IN THESE ACCOUNTS IT'S MAPS, NOT ART.

MARIE "OR YOU COULD SAY IT'S ALL A PHILOSOPHY OF ART..."

SACHA THE BIG BOX OF BEING

IF OWA IS A THEORY OF ART HEDENBERG WOULD WANT ART AS A FORM OF ONTOLOGY, NOT AS A FOUNDATIONAL CATEGORY.

SACHA INTERESTING. PERF - ORNAMENTAL IMPLICATIONS

HAMMER BREAKS - HOW DO YOU RESPOND?

ANXIETY → RAPTURE (BUT YOU HAVE TO GO THROUGH THE RAPTURE TO BE ABLE TO REFLECT ON IT.)

HEDENBERG (importantly, it's not the shoe, but Van Gogh's painting of shoes)

① Similarly with the temple → in HIS account we are standing back + viewing rather than inside + in a ceremony...

② 'Is philosophical map' ?

* Intermix of Being /

SACHA SENSUOUS

WHAT IS THE STATUS OF THE SENSUOUS IN ALL THIS? IT'S EITHER BREAKING DOWN (AS IN HAMMER) OR ILLUMINATING A MAP OF STRUCTURES OR, AS IN OWA, IT'S BECOME / PARTIAL AND IS RESISTANT TO BEING MAPPED AT ALL - IT'S THE DARK SPOT ON THE MAP.

EROTIC

MARIE "TERRA INCOGNITA"



ontological resonance via the phenomenological: the artwork shudders.

One could say it's either no theory of art or possibly anything can be art but we're not releasing that potentiality (not heading off of Being).

NB: ④ also (rather that createdness is imp feature of artwork. This takes us on a different tangent. Externally doesn't make a lot about it but for me it's a start = allens for 'why is there something rather than nothing'

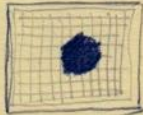
HESTER HEIDEGGER DOES
KNOW THE SENSORY IN
IN A PHENOMENOLOGICAL
WAY VIA "CREATEDNESS"
(-BUT THIS ASPECT IS ALSO
TIED UP WITH THE EXISTENTIAL,
I.E. 'THAT IT EXISTS'
VIA SELF-STANDING/THESSNESS)

HESTER IT'S A RADICAL
RE-THINKING OF WHAT
MATERIAL CAN BE IN
TERMS OF ART +
ART INTENTION + ONTOLOGY
[MARK'S "JVT
→ MATERIAL?"]

SACHA BUT THAT STILL IMPLIES
A RESISTANCE - IT'S
DUE TO HEIDEGGER'S
PROBLEMS WITH THE
SENSORY THAT THE
MAP FUNCTION
COMES INTO
OPERATION...

"IT IS RELEVANT
TO SPEAK AFTER
SUPPORTING CATEGORIES
FOR THAT
"MATERIALITY"
IN RESISTANCE"
↓
HAS HEIDEGGER
THOUGHT THROUGH
THE QUANTITY OF
WITHDRAWAL
ENOUGH?

⊕ IT'S ALWAYS IN RELATIONSHIP -
YOU ONLY HAVE THE BLACK SPOT IF
YOU HAVE ALL THE OTHER STUFF
FILLED IN ON THE MAP



"THE ARTIST
ISN'T 'BREAKING
THEIR
HAMMER'."

HESTER THIS WORKS WITH EG. BROKEN
HAMMER IN A WORKSHOP BUT
NOT WITH AN ARTWORK, OR RATHER
YOU'RE TRYING TO START FROM THE
BLACK SPOT AND UNDO RELATIONSHIPS
THAT ALREADY EXIST [THOUGH YOU DO
NEED THESE TO OPERATE/EVEN START ART!]

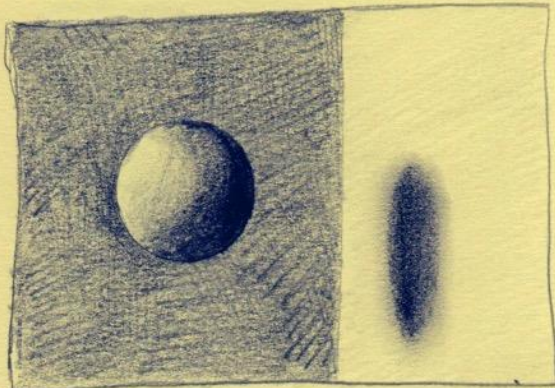
MARIE SOMETIMES WE DO
BREAK THE HAMMER AP
ARTISTS - WE RUPTURE THE
SENSORY SO WE CAN SEE
'THE MAP' IN SACHA'S
SENSE. FOR ME:

THERE'S A
SHARED ENDGAME
BETWEEN ART &
PHILOSOPHY IN THIS
MAP APPROACH
(BT IN THE RELATIONSHIP TO IT)

SACHA
'BREAKING THE HAMMER
CAN TAKE DIFFERENT
FORMS IN DIFFERENT
PRACTICES

THE RUPTURE/MAP
IS ALWAYS ABOUT
UNDERSTANDING
SOMETHING WE'VE ALREADY
KNOWN IN SOME
WAY - BUT COULDN'T
FULLY SEE IT, BECAUSE WE'RE
IN IT

SACHA
TRADITIONAL APPROACH TO SEEING/ACT'
IS THE DETACHED OBSERVER.



* HEIDEGGER IS AFTER A WAY OF SEEING
THAT KEEPS US DWELLING - "I SEE IT,
AND I'M EVEN MORE IN IT!"

HESTER THIS HIGHLIGHTS AN ISSUE FOR ME,
ONE THAT PROBLEMATISES MY WAY
OPERATION AS AN ARTIST - HOW DO I
STAY IN THAT "I SEE IT & I'M EVEN MORE
IN IT" ALL THE TIME, IE. STRIKE UP AN
EXPRESSION OR COMMITMENT TO BEING
AS THAT DWELLING; SO INSTEAD OF AN
"ARTWORK" AS WE UNDERSTAND IT &
THE 5-10 MINUTE RUTHLESS EXPERIENCE
OF IT I'D BE LIVING A LIFE WITH
OTHERS/NON-HUMAN IN "THE AWESOME
SPACE OF AN ARTWORK."

IMPOSSIBLE OVER DEMANDING... I
THINK OF 'ANCIENT CULTIC LIFE'
"PROBLEMATIC I KNOW BUT IS SOMETHING
MISSING IN OUR EVERYDAY LIFE THAT
WE NEED/UTILISE/INSTRUMENTALISE AN
ARTWORK TO GIVE US TEMPORARY RUPTURE
= IT ALL Y. SPECIES SOUPSTIC?

HESTER IN ANCIENT CULTS
WHERE ART ISN'T
BUT MATTER IS FASHIONED
AS PART OF "DWELLING" -
THERE IS NO RUPTURE,
NO MAP, BUT
CONSTANT HIGH
VIBRATION/RESONANCE
?

CULT = ROOT IN LATIN = CARE OR WORSHIP

CULT - THIS WAS IMPORTANT FOR HEIDEGGER, A LOT UNIT HEIDEGGER DOESN'T DISMISS THEM, IMPORTANT TO HIM IS

ANCIENT GREEK ART

(PRE-CLASSICAL ERA, NON-NATURALISTIC)
HE CLAIMS THEY HAD ART WITHOUT A THEORY OF ART (A PRESUMPTION?)
- THE INDIGENOUS EUROPEANS / PRIMAL TRIBE

PLATO + THEORY OF ART RPTURE?
"WESTERN PHILOSOPHY" AS A DISRUPTION IS NAMED (+ MINETIC THEORY OF ART)

ABORIGINAL / ART THERE IS AN ARGUMENT THAT THE WORD ART, DESTROYS WHAT ABORIGINALS CREATE - WHAT IS FINALLY INTEGRATED INTO CEREMONY, SONG, RITUAL ETC. → THIS IS WHAT HEIDEGGER WAS AFTER?

TO I AM TAKEN BY HEIDEGGER'S RESISTANCE TO INSTRUMENTALISING ART/OBJECTS BY SHUTTING THEM OFF IN A 'WORLD AND CALLED ART'... BUT IS IT POSSIBLE THAT BEING IN A CULT IS QUITE BORING!

REMEMBERING AN EXHIBITION OF PRE-CONQUERED AZTEC ARTIFACTS - I WAS STRUCK BY HOW MACABRE AND TERRIFIED THAT CULTURE WAS - IF YOU DIDN'T SACRIFICE HUMAN, THERE WOULD BE NO CROPS THAT YEAR ETC.

⊕
IF WE'RE REALLY 'IN IT' WE WOULDN'T CALL IT ART, WE WOULDN'T CALL IT - BECAUSE WE'RE IN IT.

⊕ YES!!! BUT THERE IS SOME-
- THING NEEL IN
UNCONSIDERING 'CULT'
AS OPPOSED TO CULTURE
- OR TODAY'S WESTERN
CULTURE WHERE EVERY-
THING IS SO PUBLIC
AND GENERALISED FOR
"COMMUNICATION - INFO ETC"

PERHAPS IN THE INVESTMENT IN "OBJECT" AND THEIR THEORY 'IN THE COSMIC SCHEME OF THINGS' & THE WAY THEY LINK TO "STRUCTURES OF CREATIVE PRACTICE" FOR EVERYONE NOT JUST THE MAKER?

ETYMOLOGY OF CULT

CARE

MAKIE CULTS ARE NOT ONLY BORING, BUT THEY ALSO CANCEL OUT 'THE INDIVIDUAL' - THERE ARE NO 'RPTURES'. MAYBE WE NEED ARTWORK AS RPTURES TO SEE OURSELVES / RECOGNISE OURSELVES AS INDIVIDUAL. IN MY PRACTICE I WORK WITH INDIVIDUALITY AND DIFFERENCE BUT IN ORDER TO BRING US ALL CLOSER TOGETHER.

(RESONANCE + SIMMONDSON)



VIBRATION

HESTER IN ANCIENT TIMES
WHERE ART ISN'T
BUT MATTER IS FASHIONED
AS PART OF "DWELLING" -
THERE IS NO RUPTURE,
NO MAP, BUT
CONSTANT HIGH
VIBRATION/RESONANCE?

SACHA VIBRATION WORKS
BECAUSE IT COMES
THROUGH THE
SENSORS & NOT THE
SPECTATORIAL.

ARTIST + WE
REGISTER VIBRATION VIA
OUR PHENOMENOLOGICAL
ENTIRETY / WAY OF
OUR BEING?

SACHA VIBRATION = GOOD TERM FOR
WHAT'S GOING ON IN THE TEMPLE EXAMPLE.
HEIDEGGER DIDN'T HAVE THE VOCABULARY
FOR THIS AND WAS SETTING UP A "MAP"
THEORY WHERE THERE WAS NOT THE
"SPECTATORSHIP" PROBLEM - HE WANTED TO
KEEP THE 'UNREFLECTED EVERYDAYNESS'
AS PART OF HIS THEORY.

Q BUT CAN THERE BE A MORE
COMPLEX RELATIONSHIP WITH THE
SENSORY RATHER THAN A BRUTAL
PUSH-PULL BETWEEN WORLD + EARTH?

* IE OTHER MODEL OF ART HANDLING HIS WORK: EVERYDAY IS IMPERIAL
TO ISOLATED JOINTS OF 'INSIGHT'.

GEORGIUS IN 'THE THING'
EARTH AND WORLD ARE
RE-MAPPED IN THE
'FOUR-FOLD'

HESTER
[NOT SO BRUTAL?]
THE STATIC?

GEORGIUS
WHAT WOULD
HEIDEGGER
THINK OF
MELLA & THE
STONE?!

THE KAABA AT MECCA - (EXTRAORDINARY)

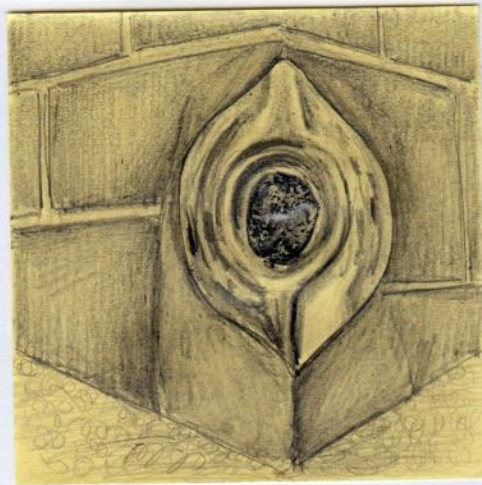


GEORGIUS VIBRATION BRINGS US TO
THE DOMAIN OF TOUCH ✓
MORE FUNDAMENTAL A SENSE
THAN SIGHT EVEN [DERGIDA].

HEIDEGGER WOULD SEE EARTH
& WORLD COMING TOGETHER
SONOROUSLY ✓ A CALL, BUT
IN THE WAY HEIDEGGER UNDERSTANDS
THAT CALL [PART] ^(FID) THE INVISIBLY
WITHIN THE VISIBLE] ...

HAVE QUESTION FOR PHILOSOPHY OVER
CENTURIES: WHAT IS THIS ESSENCE?

→ FOR A BRIEF MOMENT IN
THE QUA HEIDEGGER THINKS
ART IS AN OPENING TO THAT
REVELATION [DUT THEN → POETRY,
+ JVS "IN THE THING"]



THE KAABA AT
MECCA = PHENOMENAL.
AN INSIDE-OUT HOUSE
- TAPESTRIES ON THE
OUTSIDE THE DOOR IS
7FT ABOVE GROUND,
THE STONE IS TOUCHED
VIA A SILVER "PORTAL"
PLACED ON AN
EXTERNAL CORNER.



TO TOUCH
my account of
Nancy's 'image'
in the GUATO
fits in HERE:
for him there is
a call from 'earth'
for the pre-
historic person
to touch the

... AND THIS
LINKS TO HASTER'S
PIECE ASKING
AFTER DAPEN'S
LOVE IN THE
OWA / ACT ✓
THE ROCK CALLS
TO THE INDIVIDUAL
HUMAN-BEING...
THE HAND TOUCHES...

CAME WALL; THE
ROCK WALL = A
SPACE FOR THE
COMING INTO
BEING OF 'HUMAN'
(A TRANSLATION
OF HASTER'S
EARTH-WORLD
SCENARIO)...

TOUCH +
THE EDGE
OF 'TERRA
INCOGNITA'

... THE ROCK
SURFACE AS A
SPACE FOR
'WORLD' COMING
INTO VIEW;
ROCK SURFACE
AS EDGE OF

HASTER THIS MAKES
ME THINK OF
SACHA'S 'MAP'
AND THAT IT
MAYBE ISN'T A
MAP THAT REPRESENTS
OR SHOWS,
BUT A MAP THAT
EXCITES
VIBRATES
(LINK TO THE EROTIC?)

... THE ROCK
CALLS TO BE
TOUCHED IN
A NON-
INSTRUMENTAL
WAY - AND FOR
NANCY THIS IS THE
FOUNDATION OF
ACT...

IN NANCY'S ACCOUNT
THE HUMAN'S HEADS
THE CALL TOUCHES
THE ROCK WALL BUT
THE SPAT-BUT
STENCIL HANDS/
TRACKS THE
INITIATING
VIBRATION -
I MARK THE SPOT!
(THIS IS WHY I'M INTERESTED IN
THE CULTURE)

(HARD) THE OTHER HAND HAS
'VEINS' IN IT AND IS
BEING USED BY VARIOUS
INDIGENOUS CULTURES STILL
LIVING AND 'VIBRATING'
'IN ART' TODAY?
[BT I CAN'T SPEAK IN 'ART'
OF THIS]

... IS THE TOUCH OF THE
OTHER HAND [VIA ART]?
A SONOROUS TOUCH?
IT ALLOWS FOR WHAT
HEIDEGGER TERMS 'THE
RINGING' AND SUCH
SONORITY IS ONGOING
(EVEN IF MATERIAL NETWORK IS STALE)

SO MAYBE OUR MONUMENTS
ARE INSTRUMENTAL IN
A REALLY SIGNIFICANT
WAY - THEY ALLOW
FOR THE RINGING/
FREQUENCIES THAT ARE
ALSO OF OTHERNETS...
?



(MARK) WAS NANCY'S PLAY
WITH THE HAND + THE ROCK
HIS WAY OF PUSHING
HEIDEGGER'S IDEAS
FURTHER BACK THAN
THE ANCIENT GREEKS
I.E. BACK TO PRE-HISTORIC
TIMES?

THERE IS SOMETHING
MORE POWERFUL
HAPPENING IN THE
CAVE THAN IN
HEIDEGGER'S EXAMPLE
OF THE TEMPLE

INDIGENOUS
AUSTRALIANS =
WERE MAKING
ROCK PAINTINGS
MILLENNIA BEFORE
THE ANCIENT GREEKS
CAME INTO
EXISTENCE, BEFORE
VARCAIX EVEN...
AND THEIR DESCENDANTS
STILL LIVE IN SIMILAR WAYS...

(MARK) all our categories of PLACE
 SPACE, SURFACE AND TIME SEEM SO
 MODERN & CLUNKY IN COMPARISON
 TO UNDERSTANDINGS COMING
 FROM INDIGENOUS PERSPECTIVES
 ↳ HOW DO WE TRANSLATE
 ANCIENT CULTURES INTO OUR
 MODERN WAY OF LIVING, OR
 MAYBE IT'S CULTURALLY
 INAPPROPRIATE FOR ME TO
 EVEN TRY AND
 UNDERSTAND IT MORE?
 BUT HEIDENHIER, SAW THE ANCIENT GREEKS
 AS A PRIMAL TRIBE / INDIGENOUS = PARACHUTES
 EUROPEANS

AS MY RESEARCH THROWS ME BACK ONTO
 MY WRITINGS & PIONEERING ... WHEN I
 CONSIDER A CANUAK, A POLLOCK, AN ESKAL
 ✓ IT'S ALL A 'WINDOW PANE' VIEW OF
 THE WORLD. BUT ABORIGINAL MAKERS
 SIT IN RELATIONSHIP TO THEIR SURFACE
 AND GRIND THEIR PAINT FROM ROCKS
 ✓ IT'S LIKE A 4TH WAY, TRACING
 SACRED CREATURES AND SACRED
 SONG LINES ... AND I'M THINKING OF
 HEIDENHIER ALL THE TIME WHEN I'M
 READING THIS MATERIAL - THE
 CATEGORIES HE DECONSTRUCTS ARE
 SIMILAR TO THE CATEGORIES
 DE-CONSTRUCTED IN ABORIGINAL
 ENGAGEMENT & CULTURE ✓ THEY ALMOST
 HAVE A NON-CONCEPT OF TIME ... THERE
 ARE EVENTS BUT THESE COME BACK TO
 PLACE, NOT TIME. EVERYTHING IS ABOUT PLACE.



The Decolonial Atlas

March 7 at 5:50 PM · 3

Ingenious, Indigenous cartography: The Tunumiit (Eastern
 Greenlandic Inuit) practice of carving portable maps out of
 driftwood to be used while navigating coastal waters. These
 pieces, which are small enough to be carried in a mitten,
 represent coastlines in a continuous line, up one side of the
 wood and down the other. The maps are compact, buoyant, and
 can be read in the dark.

(HEIDEN) IF HEIDENHIER DOES
 HAVE A THEORY OF
 "MAPS" — WHAT IS
 THE RELATIONSHIP OF
 THESE TO PLACE; ARE
 THESE MAPS TO BE READ
 OR MAPS AS ONTOLOGICAL
 LIGHTS-PROJECTIONS?

(HEIDEN) Remember (H)
 CONTRACT AND
 EXHIBITION = "BARE
 PLACING" WITH
 A GREAT WORK OF ART
 & TEMPLE
 = "CONSECRATION"

HUTTEN GEORGINA: PIECE ALSO ASKS: DOES HEIDENHOFER
NEED ART FOR HIS THEORY? DO WE NEED TO
BE BLIND ENOUGH TO APPROACH THE ESSAY
WITHOUT ANY OF OUR CURRENT (CATEGORIES) NOTIONS
OF WHAT ART IS, EVEN LOOSE THE TERM?

HOW CAN WE APPROACH / VISIT /
DWELL IN THE 'OWA'
WITH THE OTHER HAND?

ART'S NATURE.

* OF COURSE HEIDENHOFER MEANS ART IN ANY CASE:
→ POTENTIALLY HE IS ESTABLISHING A NEW APPROACH TO

HIS ONGOING THOUGHT [✓] REFRAMING IN TERMS OF AVOIDANCE
STRATEGIES & 'OTHER HAND.'

* WHAT DOES THIS
IMPLY?

A STRATEGY
AN INTERVENTION
A MODE OF DWELLING
A RUPTURE

(→ EXPANDED READING)

- WHAT DOES PROTECT TELL US
A READING?

HUTTEN FOR ME, YOU HAVE TO 'DWELL'
IN THE OWA ESSAY; READING IT
CAN NEVER BE COMPLETED.
SOMEHOW; AS IF (H) WROTE IT
THAT WAY, SO WE HAVE TO GO
BACK IN... AND NOW WE'RE/
OUR PROTECT IS SETTING UP
'FURNITURE' IN THERE, MAKING/
OPENING UP SPACES OR ARE
WE LOOKING FOR THE
BLACK SPOT/S?

✓ FURNISHING THE ESSAY ✓
THE OWA

IF HEIDENHOFER'S OWA
IS A PHILOSOPHY OF
MAPS; HOW DO WE
APPROACH-SUMMON-
SENSE-HEED THE
'DARK SPOT'

THE HAND ON THE ROCK
SURFACE IN THE GROTTO —
→ BY A SOLO CREATURE LONG
DEAD: BUT SOMETHING VITAL
IF INTANGIBLE FOR ALL OF
US SINCE... IS THIS THE
"OTHER HAND" ✓ STILL IN
THE VIBRATION OF 'TOUCHING THE
CAVE WALL' BUT SOMEHOW
WE'VE 'FORGOTTEN' IT,
ARE NOT CONNECTING TO IT?

CAN WE PLAY WITH THIS
IN OUR EXHIBITION/
BEAR THIS IN MIND.