

11th Feb. 2025

## Intra-action

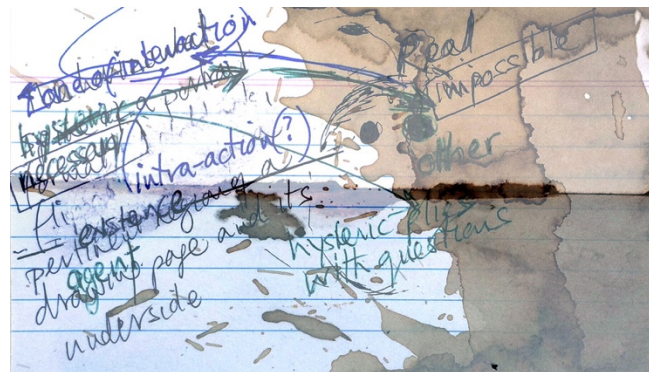
Hear these lines in compacted pairs in the video animation Day 10, 10th Feb., to be considered as the intra-action of meaning in parallel, textually, with how imagery is compacted as intra-action in and as visual transitional sequences.

00 : 18 – 00 : 48secs

Um, as I flip, back and forth . . . err, with an impregnation of *the*, of-the drawing on **And with the question-of *intra-*, action rather than *inter-* action, there's *the* implication of- *the* underside of the paper, but,** due to-this ques— due to how-I'm, approaching this **erm,** deeper *in* going deeper *in*, to *the*, action itself, erm, as shown on *the*, original diagram,

question of focus, maybe *the*, *the*-erm, *the* issue should be one-of, *intra*-action, rather **erm *the* area that I'm looking at is-erm, one that I've designated the zone-of, *inter*-action....**

than inter-action . . . erm . . . as...



Screenshots and phonetically enunciated transcription of two synced monologues

00: 18secs - 00: 48secs.  
of a 1: 01mins.  
video animation

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Figure 11: *Intra-action*. Two screenshots from video animation, and transcribed sections of the two synced monologues between 00: 18secs. and 00: 48secs of the video, 11th Feb. 2025

12th Feb. 2025

## **Sketch of a sketch diagram held open to show the underside of the page**

A sketch of the sketch diagram that led to the making of the video animation, Day 10 (Archive 1), where the drawn page is held open to show its underside and next page, both of which are impregnated by the orange ink used in the sketch.



Figure 12: *Sketch of a sketch diagram*. Ink, photo-opaque on paper, 25.5 x 37.5cm, 12th Feb. 2025



13th Feb. 2025

## Truth

I have the question of truth posed in this section of the sketch, written in it—one may say in because it's an integral part of the sketch, its syntax—in green, copied from the sketch diagram of which the present sketch in question is a copy. A point made by the philosopher Alain Badiou in the context of Lacan had intrigued me:

[...] philosophy is trapped in the sense-truth pair, which assumes that the opposite of sense is non-sense, not ab-sense. This is why philosophy is a search for the meaning of truth, for the sole purpose of avoiding the existential drama of non-sense. (2017, p.52)

If I drift towards my own understanding, which is more of an interpretation, while one often thinks of truth as whatever is true, and cannot be untrue, in Lacanian theory this may be considered a relative value that is not necessarily beyond refutation. Added to which, truth in psychoanalytical terms is that of the unconscious. But this reference to Lacan on the question of truth is more of a memory, albeit one that strengthens the question as it is posed by my current reading of Stengers on Whitehead; reading that underpins the present 30/30 project. My reading, the project, my responses, my behind-the-scenes connections with *people*, and my preoccupation with my partner and I's relatively recently acquired rescue dog, are part of my present truth—insofar as it's the right term for the type of scope of my life's present meaningfulness, or aspects of Stengers draws the reader's attention to the pragmatic philosophy of William James in the context of Whitehead's understanding of creativity when she cites James on truth:

[...] it is no longer a question of knowing what is true, but how truth comes about... A true idea, in the pragmatic sense, is an idea that changes something in a satisfactory way in the mind of the person thinking it.

(2011, p.251)

Truth is in this sense therefore relative to the purpose that begs the question; it's a value. In terms of meaning, truth may be measured by my present resolve to make this piece of work in the present way, to concern the question that it proposes itself in answer, if not quite the answer.

Two things are here true, and I'm not decrying the meaning of truth by saying so: I am trying—and am hereby limited—to have this text hug and its extent be determined by the sketch, and I have to leave space to list the references.

### Reference

Badiou, A (2017) Formulas of 'L'Etourdit', in *There's No Such Thing as a Sexual Relationship*: New York: Columbia

Stengers, I. (2011) *Thinking with Whitehead*: Camb. MA; London: Harvard

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### Reference

Badiou, A (2017) in *There's No Such Thing as a Sexual Relationship* (Alain Badiou & Barbara Cassin): New York: Columbia  
Stengers, I. (2011) *Thinking with Whitehead*: Camb. MA; London: Harvard

Figure 13: *Truth*. Digitised text ranged with digital photo detail of the Sketch of a sketch diagram, 21 x 29.5cm, 13th Feb. 2025

## Animation

[illegible]

Video link:

<https://youtu.be/CwpFa-N1-uA>



15th Feb. 2025

## Actual Occasion

*The author's friend had made a video animation that featured his pet dog. Can I have done this, not only third-personed myself but also folded that third-person further into the text to the extent of their having their own friend, who is now the protagonist? Can but try!*

Apparently, the author's friend had not intended to use his *pet* footage, but was driven on this occasion by a less usual frame of mind than that of earnestness towards his craft, such as it is. Speak Whitehead, but in the context of a sense of matter-of-factness towards creativity, where everything has to have an element of creativity for it to achieve *actual entity* within *actual occasion*, if not also the entire occasion; and entire occasion of creativity, yet not necessarily in terms that excite the gallery, so to speak.

There's a movement—given that prior to what I refer to, there'll have been prior movement towards the achievement of an *actual occasion*, from which one or more entities are drawn out by and towards the demands of a next new occasion. Not that whatever has been excavated, perhaps by and as little more than a whim, has entirely left behind its companion entities; but a gap of disjuncture has opened between *from* and *towards*, while the *actual entity* succeeds in forming a unity with other *actual entities* in the new occasion that achieves *concrecence*. The author's friend's pet dog plays in the vicinity of diagrammatic circles of entities—roughly in response to some reading—not unrelated to the animation's opening referenced sketch but far more within the gap that the diagram indicates it has, as it moves from left to right towards its own new occasion, so referenced in the same diagrammatic terms. The dog stops playing, turns, and unwittingly offers its eye to the eye-sense of and within the cut-out circle of the sketchbook's next page.

Between the left end of the diagram and the right, in the temporal duration of the movement in-between which the dog plays, a voice explains in kahoots with the scrolling text, something of Whitehead's theory, while its ponderousness—even the dog slow-motioned—may be considered relatively speedy in relation to a second monologue's suffused growl. (A judicious metaphor, under the circumstances!) Speed up, scroll at readable pace, slow down, attend to one's perception of a superposition of handwritten and digital text, and listen between and against the odds of a normal-speed monologue for what can be retrieved from the growl.

The author's friend, the protagonist, was of a whimsical state of mind, not just a temporally acquired state, and would occasionally visit not only that author, the friend of mine, but me as well. Between us, we made for a multiplicitous voice. I was also getting to know the author's friend's dog rather well, portable as it was to travel.

*The author's friend made a video animation that featured his pet dog. Can I say and now have done this, not only third-personed myself, but also folded that third person further into the text to the extent of their having their own friend, who is now the protagonist? Can but try!*

Apparently, the author's friend had not intended to use his pet footage, but was driven on the occasion by a less usual frame of mind than that of earnestness towards his craft, such as it is. Speak Whitehead, but in the context of a sense of matter-of-factness towards creativity, where everything has to have an element of creativity for it to achieve *actual entity* within *actual occasion*, if not also the entire occasion; and entire occasion of creativity, yet not in terms that excite the gallery, so to speak.

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Figure 15: *Actual Occasion*. Digitized text ranged with digital screenshot from *Animation*, video animation Day 11, 21 x 29.5cm, 15th Feb. 2025

16th Feb. 2025

## In-between

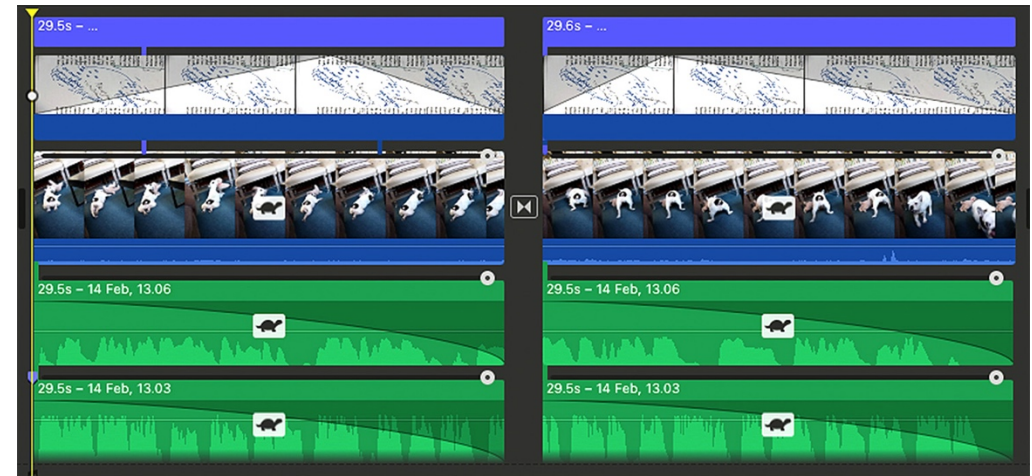
Referring to a video animation in progress, I say:

I notice that if I apply a thirty-second transition to the split between the clip (represented video clip workings), the movement of the dog playing (captured as a screenshot) is doubled for a few moments of duration of the transition—given that I've reduced the speed of both the visual footage and two voices.

The zero-point that the technology makes of an instant of time, here split into two repetitions of the captured image, speaks of the difficulty of intervening in the gap without just creating ever-diminishing gaps. According to the philosopher A. N. Whitehead (Stengers, 2011, p.64, citing Whitehead), the “percipient event” is an event ‘[...] in nature from which the mind perceives’. While the stop-motion technology may indicate the problem, an ambition of one's visual practice may be to try to delay in this experiential sense of in-between.

### Reference

Stengers, I. (2011) *Thinking with Whitehead*. Camb. MA; London: Harvard University Press



I notice that if I apply a thirty-second transition to the split between the clip (above), the movement of the dog playing (below) is doubled for a few moments of duration of the transition – given that I've reduced the speed of both the visual footage and two voices. The *zero-point* that the technology makes of an instant of time, here split into two repetitions of the captured image, speaks of the difficulty of intervening in the gap without just creating ever-diminishing gaps. According to the philosopher A. N. Whitehead (Stengers, 2011, p.64), the “percipient event” is an event “[...] in nature from which the mind perceives”. While the stop-motion technology may indicate the problem, an ambition of one's visual practice may be to try to delay in this experiential sense of in-between.

Stengers, I. (2011) *Thinking with Whitehead*. Camb. MA; London: Harvard University Press



Figure 16: *In-between*. Stills from a video animation with explanatory text, 21 x 29.5cm, 16th Feb. 2025



17th Feb. 2025

## In-between, animated

The video animation has two sections of scrolling text:

‘*Within and as generating....*’ the *ratio* of subject and object; each of the latter pair by no means reciprocally distinct.

According to Stengers (2011, p.147), citing Whitehead: “[...] perception is cognition of prehension [...] [...] a prehensive occasion is the most concrete finite entity, conceived as what it is in itself and for itself, and not as from its aspect in the essence of another such occasion”.

Stengers, I. (2011) *Thinking with Whitehead*. Camb. MA; London: Harvard University Press

Thirty seconds? Perhaps not so many, after all. What happens with one's intentions—I'm still trying to develop the clip in line with its theoretical underpinning—is that the medium starts to take over and dictate its own terms. In this case, it's editing the clip's basis as *duration*, not only its imagery but also the monologues, and not least the last of them played at normal speed, which has had to be cut and pasted to fit; the *bifurcation* of the natural to result in an occasion determined by and as a technological medium.

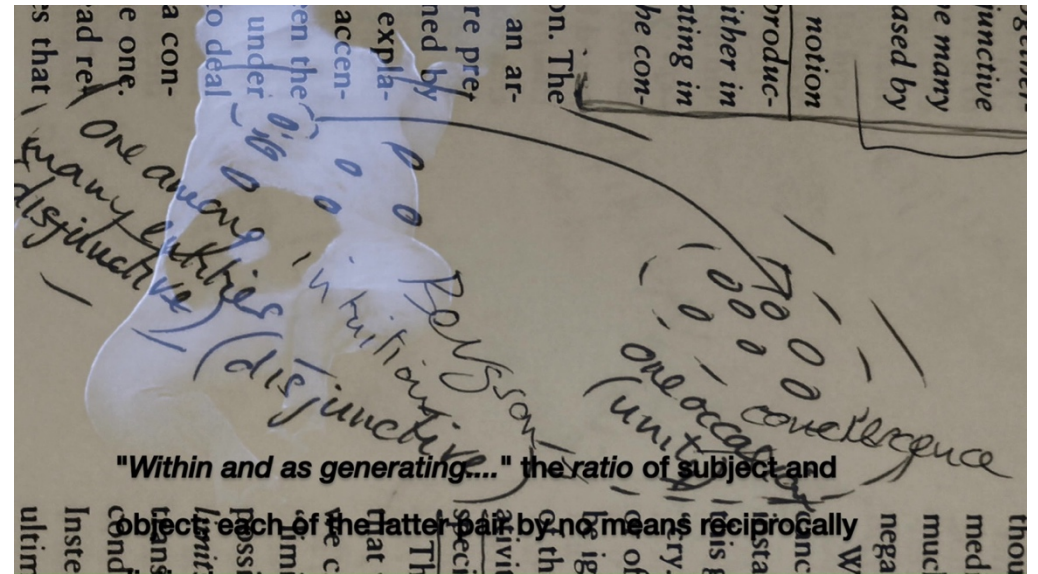


Figure 17: *In-between, animated*. Video animation, 01: 38mins, 17th Feb. 2025

Video link:

<https://youtu.be/IIMAZZ5OUQM>

18th Feb. 2025

## Organicizing a diagram

The video animation has a line of text scrolled for the duration of the clip:

*Organisizing a diagram of the duration of an occasion*

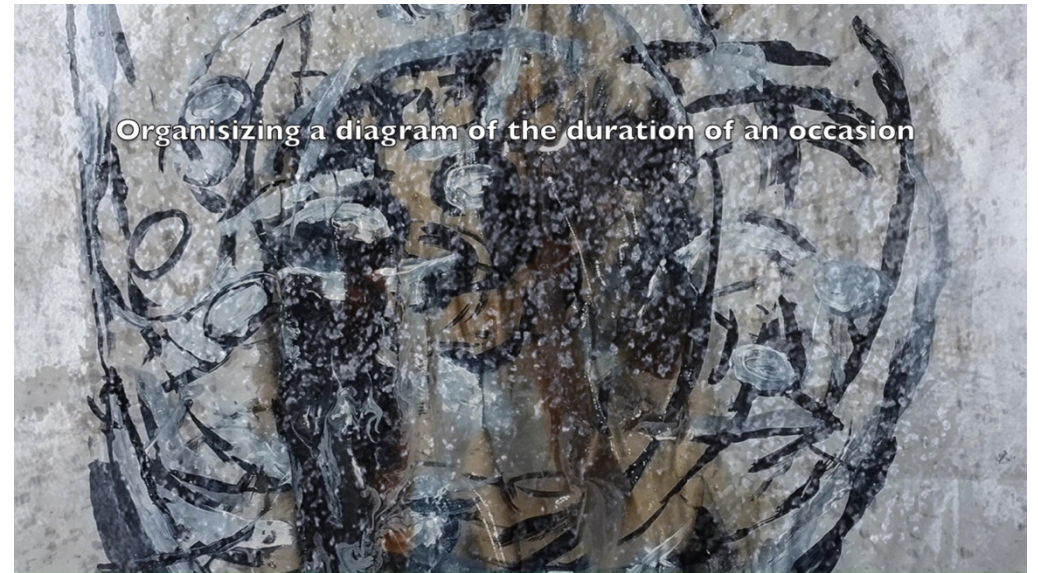


Figure 18: *Organisizing a diagram*. Video animation, 01: 37mins, 18th Feb. 2025

Video link:

<https://youtu.be/pZ7z0Z5t6ag>



19th Feb. 2025

## Organized diagram re-diagrammaticized

Underlying notes relating to a reading of Isabelle Stengers's *Thinking with Whitehead* (2011), with certain terms and phraseology pulled out from the notebook page and either digitally typed, or handwritten onto index cards affixed to the reworked diagram.

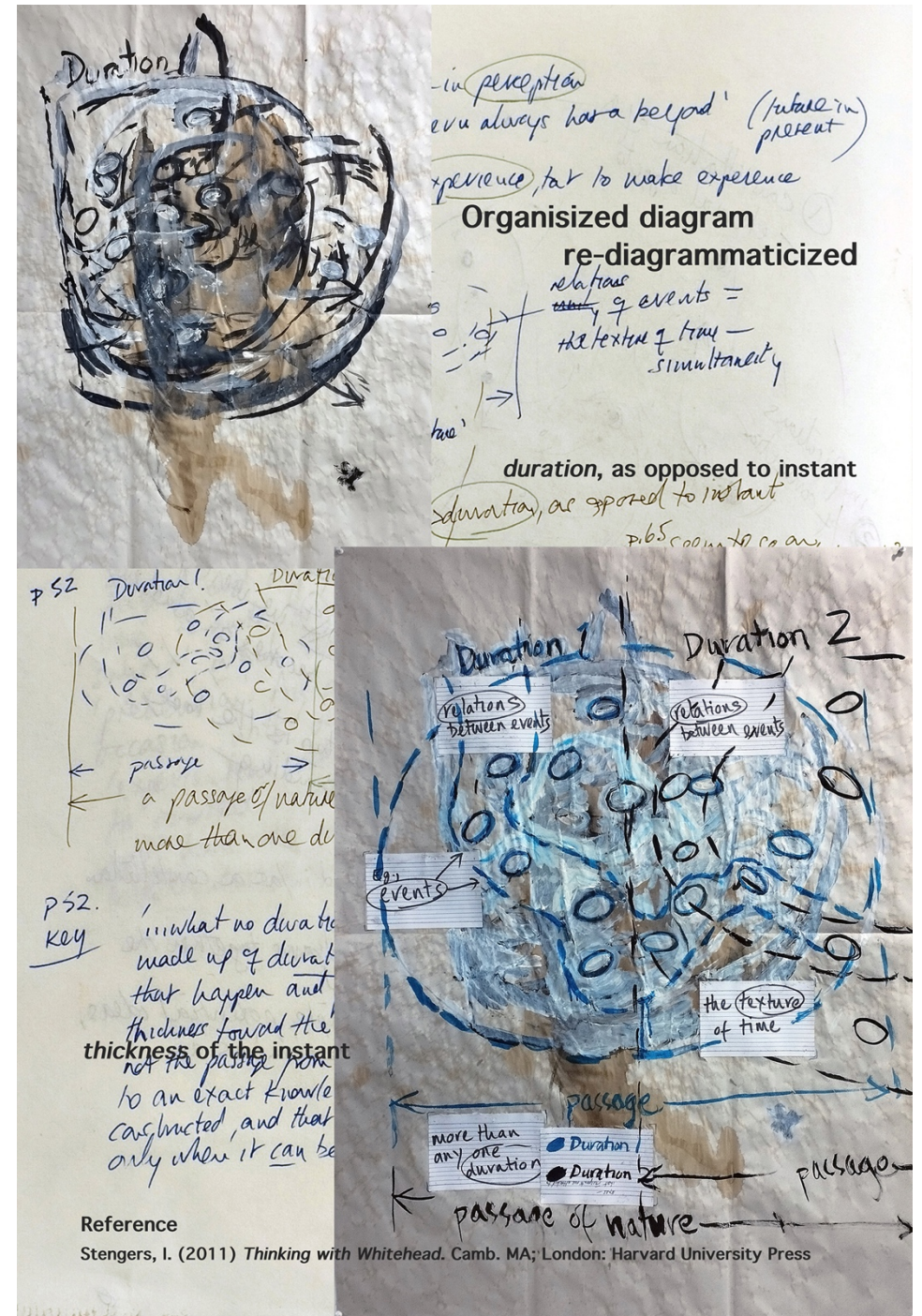


Figure 19: Organized diagram re-diagrammaticized. 20.5 x 29.51cm, 19th Feb. 2025



20th Feb. 2025

## Creativity

The custom of separating *message* from the medium of its conveyance in and as language, when such separation is often what's either problematic with a viscous medium, or with combinations of mediums and media in creative practice, from the artist's perspective on the matter or when assumed possible by the viewer or reader. This conundrum of relationship of content and medium is often what causes a work to seem to fail; that of precarious balance implicit in and as the work as conundrum, and the difference between a conundrum working or failing. From the artist's perspective it may come down to a matter of confidence, where, if confidence is projected strongly enough, the viewer or reader ends by giving the artist the benefit of the doubt. Confidence, or lack thereof—one might be inclined to think or say—in relation to whatever has been the effort. Reluctance to use the term *creative*, but there is need of some sort of indication of *other* to the activity that sets it apart. Arguably, creative practice's apartness is that it brings the artist up against the fragile question of ratio of their subjectivity to whatever it is that they do in more objective terms. Skills, the gratification afforded by the latter as combined innate and acquired, confidence, commitment, etc., drive the activity, but delusorily so, if the expectation is to see it as achieving or even just aspiring to any sort of transcendental essence or core. Stengers (2011, p.272) states of 'Whiteheadian thought' that: 'It does not place the creator under the banner of an imperative that irresistibly distances him from all others [...]' and that: 'This is why Whitehead, the thinker of creativity, will never celebrate the creator in the heroic mode of radical risk and extreme solitude to which Deleuze sometimes yields'. Such a view of creativity may either attract or repel. The present missive ranged over the work of 30/30's Day 19 is to suggest a degree of weakness to the underlying work, something wrong with the link between conceptual effort and its format. There's something else by Stengers (2011, p.278), however, in respect of Whitehead: 'If consciousness must be corrected of its excess of subjectivity, the correction [...] must proceed [...] in terms of a possibility which [...] becomes inhabitable by this very fact'. The quote may be read in terms not of ridding consciousness of the subjective, but of critiquing it; a platform for/of such consideration therefore being creativity.

### Reference

Stengers, I. (2011) *Thinking with Whitehead*. Camb. MA; London: Harvard University Press

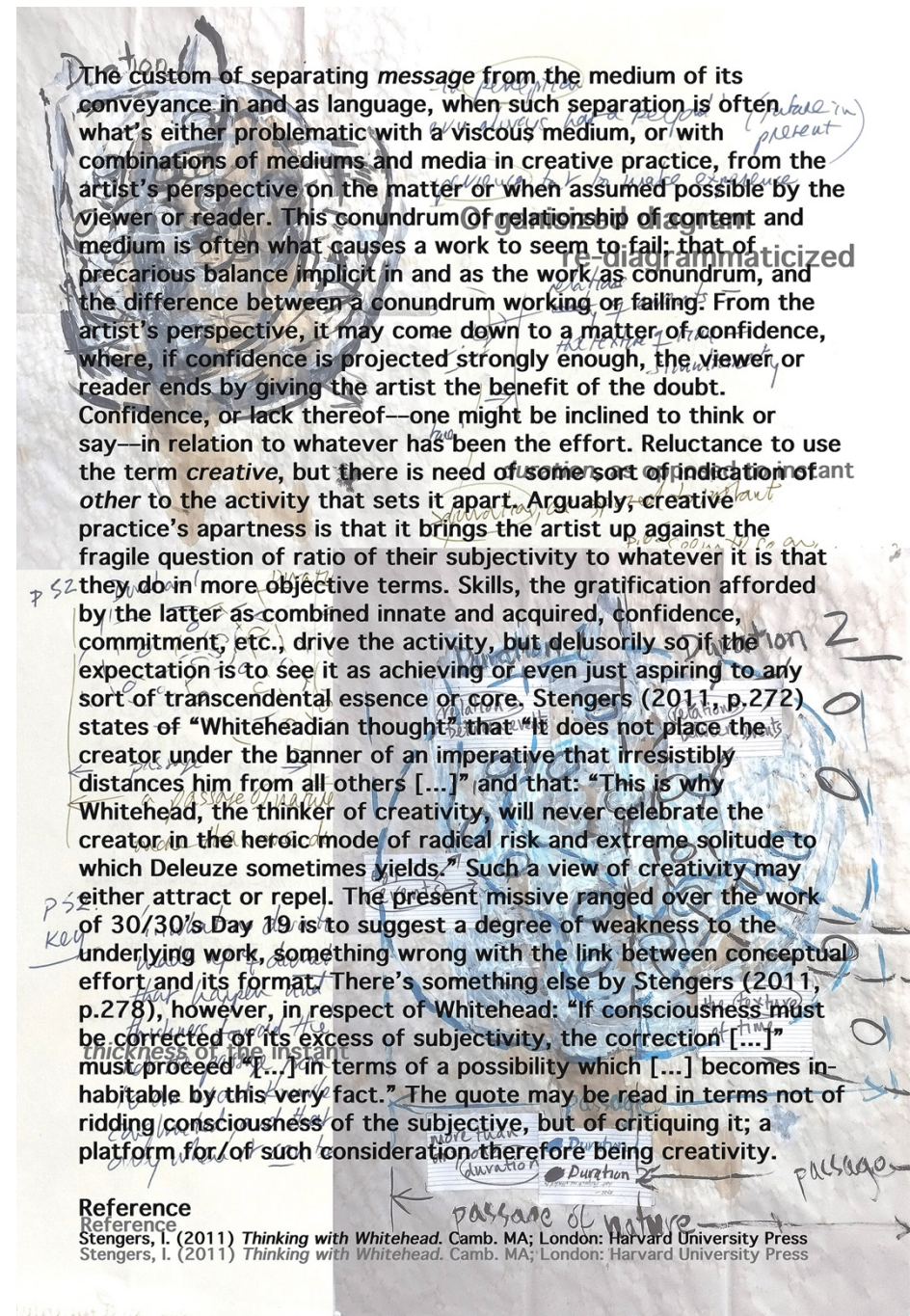


Figure 20: *Creativity*. Text ranged over artwork from Day 19, *Organised diagram re-diagrammaticized*, 20.5 x 29.51cm, 20th Feb. 2025