

*|Hidden Variable| is a riddle in a loop stitch bind in which a multilogue of voices are trying to agree on a missing link that would 'make everything make sense'. To make matters worse, they really didn't create a common corpus before sitting down at it. The booklet originated from discussions on language, universalism and blind faith in existing models of knowledge in mainstream particle physics between Sille Kima and Andreas Erhart.*

*|Hidden Variable| refers to the subject of a yet unproven alternative theory challenging the inherent indeterminacy arising from the Copenhagen interpretation of quantum physics; a term in statistics referring to variables that cannot be measured directly, such as quality of life; a signifier in various programming languages; a company developing computer games in Los Angeles; among others. The booklet is a satire on group dynamics in an interdisciplinary setting, a container for an absurd word salad and a gentle exploration of the moments when indeterminacy becomes so unbearable, it is easier to call it complexity.*

**S**  
**Where would you mark the beginning of the thought processes that led to the birth of the |Hidden Variable|?**

A  
I honestly think that the attempt to mark the beginning of a thought process is barely possible. I have surely been intrigued by several of the matters it deals with for a very long time, but in a very subconscious way. However, I remember a few moments in which these hunches revealed themselves as conscious thoughts: Hermann Hesse made me deeply appreciate opposing ways to accesses the

world, Werner Heisenberg and Wolfgang Pauli made me aware of the non-immanent logic of physical nature and Ludwig Wittgenstein inspired me to think of language as only one possible tool to find a (certainly very descriptive) access to this nature.

**S**  
**Do you remember what we thought about regarding us as the creators of Transobject 4?**

A  
When confronted with the task of creating a Transobject, I was originally concerned about the allegedly artistic approach of the methodology. Questions bothered me: how can the creation of an object capture such an enriching, multifaceted experience? And how can we avoid reducing this complexity we have experienced into a few, superficial aspects? To obviate these caveats we both had the ambition to create something sincere and meaningful – something that we both felt very comfortable with. We agreed on language as the most suitable medium for our very own aspirations – our ‘core tool’, so to speak!

**S**  
**How did the visit to Gran Sasso and the Gartenhaus retreat before it inform your input into the |Hidden Variable|?**

A  
Both experiences played an extraordinary role in the mental preparation of the |Hidden Variable|: they both demanded full commitment and utter honesty, but rewarded me with a much more multilayered and attentive perception of the subtle, the impalpable – or in other words: the ‘hidden’. While approaching one another

by trying to accept, understand and empathize with each other we created an atmosphere of trust and confidence. I learned to overcome my former ways of thinking and judging and to accept and appreciate world accesses that are entirely opposite to mine. This new understanding of each other’s passions was maybe one of the most important foundations that needed to be established for further collaborative work.

**A**  
**Can you still remember our working phase? How did you personally experience the creation of Transobject 4?**

S  
Vaguely, but one memory is enough for creating a hold for crisscrossing lines. The memory in this case is a conversation we had up in the mountains of Gran Sasso, where the skies were eerily grey and all of the attention of the medieval mountain village was channeled to us via about six cats. Fast forward to the first week of the Transobjects and I remember the pressure to create something, and quickly. None of us is an artist, but I do recall a lot of enthusiasm to break out of the mental straitjacket. There was a long evening of extremely abstract discussion where the search for alternatives to commonly accepted interpretations of fundamental physics and hence the |Hidden Variable| theory was first uttered. The next morning we decided on the spot that our object would be a book. The material was there already and from then on it rolled out rather effortlessly. We pulled out the bits of text we felt inclined to, assembled the story into a narrative and inserted a few tricks. I proposed the first layout and design, Andi organised a companion domain for us and by

Monday we had a booklet on nice paper with a rare binding and in the run of 7.

**S**  
**Our way of working together is analytical, yet there is a strong component of intuition in play. How would you describe the immediate hours of pulling the material together in light of our specific way of working?**

A  
‘Analytical with a strong component of intuition’ – are you talking about physics? At the very beginning, I had big struggles dealing with issues I didn’t find the words for and thinking in concepts I had never even thought in before. It felt like I had so many answers – but not the right questions. What helped me out of this intellectual obscurity was the hours of discussion we had: we managed to create a setting of sincerity, meaningfulness and exhausting thoughtfulness that enabled us that intelectually-sensitive exchange that surely did not lead to a logical understanding, but to an embodiment of our very own thoughts, feelings and notions.

**A**  
**For the creation of our small booklet we collected different quotes and statements. Can you explain the decisive criteria that ruled our choices?**

S  
I cannot.

**A**  
**What was the reason to replace the words ‘hidden’ and ‘variable’ with several synonyms? Was it just the idea of hiding it or were there several, more subtle reasons for that?**

S  
The little switch-a-roo game devised in the |Hidden Variable| is a jolly pun on hiding the thing that is, in essence, well hidden. Just as much as it is a commentary on a common phenomenon – hiding behind meaningless words that sound big – in many writings about and around the type of contemporary art conversing with science. Also, it is a very fitting device for exemplifying intrapersonal relations – people often talk about the same thing but misunderstand each other as they do not possess the same vocabulary to talk about what they are trying to talk about. This is, of course, is especially emphasized in interdisciplinary groups. Finally, what do you call the contents of an empty bottle?

**S**  
**What is behind the decision to print the contents on the left side page only? Feels like it represents a duality of some sort?**

A  
I remember that the original idea of the blank front pages was a symbolic one. We wanted to add an illustrative layer by ‘hiding’ the content behind a white surface. Everything I would now say about the representation of a duality would probably be an a posteriori justification. But maybe it just stands for whatever the viewer thinks it stands for?

**A**  
**Which role does the concept of ‘determinacy’ play for you within our Transobject?**

S  
The notion of a hidden variable is a riot against the unbearable indeterminacy implied by quantum mechanics. We were not the first or last to seek the essence of the

world, something that transcends the ether of (artistic?) creation. The |Hidden Variable| theory is an attempt to rationalise and explain the inexplicable – quantum entanglement or how a particle knows what the other one is up to 10,000 light years away from each other, for example. Well, it really doesn’t, but there is always the what if? |Hidden Variable| is also a magic bullet to all those who believe that god does not play dice, even though that is quite an easy sight to imagine. Does that explain it?

**A**  
**Did your conception/ understanding of ‘language’ change through the methodology of the Transobjects?**

S  
I like to think that language is a tool for compressing and materializing the essence of one’s thoughts. It is the first filter, so to speak. What I am interested in is not the nature of any language or sign system, but at which point does one apply it? Take the common question: ‘In which language do you think?’ It’s a closed-end question with a predetermined category to choose your answer from. It would be quite another thing to ask ‘How would you describe your cognisance?’. I feel like the answer probably wouldn’t be ‘Greek’.

**S**  
**If it is invisible, how would one call it back?**

A  
\*Technically, it’s only ‘invisible’ in the sense that functions like who and who’s don’t list it as a trait, but the function will still have to exist.\*