

◆ The Dyad: Residual Presences and Liturgical Refusals

A liturgical interruption staged across drawer and dissonance.



episode 000 - nothing is opened



◆ Overview

The Dyad is a two-part video installation composed of Home Inventory Hauntology and Errant Liturgies. It operates as a liturgical interruption in the circuits of platform aesthetics, institutional legibility, and colonial ontology. Situated at the intersection of affective materiality, anti-taxonomical resistance, and spectral sound, The Dyad is the central audiovisual axis of the broader project This Haunted House Where I Doomscroll.

These are not video essays, not documentaries. They are recursive rituals, residues of what remains when epistemologies collapse and categorization fails. Together, they form a closed circuit: one drawer that cannot be archived, and one journey that never arrives.

◆ Conceptual Architecture

Home Inventory Hauntology

An anti-curatorial staging of domesticity, clutter, and drawer-as-wunderkammer. Each episode is a failed inventory, a mourning of classification systems, domestic optimization, and algorithmic joy. Objects are emotional residues. Sound is creak, hiss, dissonance. The drawer is not opened to reveal. It is opened to exorcise.

Errant Liturgies

A non-travel series built from fragmentary rituals performed in exile. No destinations, no travelogue aesthetics, no visual mastery. Subtitles become secular prayers. Field recordings act as hauntings. The project stages anti-hospitality and incomplete presence in the architectures of late capitalism.

Together, the two series form a recursive dyad. Not a binary, but a double gesture: domestic epistemic collapse and spectral itinerancy. A drawer and a hallway. An object and its refusal.

◆ Exhibition Proposal

While the current proposal imagines a dedicated projection space with calibrated sound and blackout conditions, *The Dyad* is not bound to a single exhibition format. As a liturgical system rather than a fixed installation, the work remains structurally open to multiple forms of staging. In some contexts, it may be

embedded within pre-existing architectures, installed among already-present furniture, scattered display surfaces, or infrastructural remnants, amplifying its logic of spectral cohabitation. In others, it may unfold through the placement of domestic objects drawn from the videos themselves: drawers, containers, soft archives of failed classification. These are not props but affective residues. Their presence in the exhibition space is not explanatory but recursive, returning the viewer to the sonic, material, and epistemic dissonance from which the dyad emerged. These variations are not secondary. They are extensions of the project's core refusal of legibility, optimization, and exhibitionary coherence.

1. Dedicated

Spatial Configuration

- Two-channel video installation (projected or displayed in separate but connected rooms)
- Central reliquary: subtitle fragments (Helvetica Neue Light, lowercase), risograph-printed, placed on wall/floor/vitrine
- Ambient multi-channel sound: domestic resonance, spectral hiss, dislocated voices
- Option for printed micro-publication or reading table of liturgical annotations

Aesthetic Logic

- No wall texts; only minor liturgies
- No call to action; only recurrence
- Exhibition as a haunted topology, not a spectacle

Programmatic Potential

The exhibition could be paired with:

- A conversation on **algorithmic visibility and uncredentialed labor**
- A sonic reading of subtitle fragments (*minor liturgies as performance*)
- An installation walk-through using ritualized pacing and fragmentary narrative

2. Embedded Installation (Spectral Insertion)

The Dyad may be projected or screened within a space already populated with furniture or display structures. The presence of chairs, tables, vitrines, or even domestic staging elements need not be removed or reorganized. Instead, the dyad cohabits. It lingers within infrastructures not its own, amplifying the dissonance between the curated and the unclassifiable. In such a configuration, the furniture becomes a haunted frame: the installation as quiet possession rather than dominant presence.

3. Object-Borne Installation (Intimate Reconstruction)

Alternatively, the dyad may be installed alongside select objects from my own domestic space such as drawers, handbags, vessels, documents, that appear within the video works. These objects are not props; they are affective residues, materially embedded with the epistemic labor of the project. Depending on spatial and logistical conditions, the number and scale of these domestic fragments can be adapted without altering their epistemic function. Their presence in the gallery is not illustrative but recursive: they fold the videos into the room, creating a site of ambient refusal. Each object can be placed without explanation, subtitle, or label, functioning instead as a displaced relic. The viewer is not told what they mean. They are asked to dwell.

♦ Ritual Apparatus: Conditional Technical Requirements

The following configurations depend on the chosen exhibition format. Technical needs adapt according to whether *The Dyad* is staged as a dedicated projection, embedded insertion, or object-borne installation. These are not hard constraints. They are conditions of cohabitation.

For Dedicated Installation:

- 2 projectors or monitors (looped playback, preferably asynchronous)
- Multi-channel sound system (preferred) or stereo setup (acceptable)
- Low lighting conditions; blackout possible but not essential
- Plinth, table, or vitrine for printed fragments (optional)
- QR access to sound/text reliquary (optional)

For Embedded or Object-Borne Installations:

- Flexible playback infrastructure (projection or monitor)
- Stereo sound via localized speaker or ambient diffusion
- No restructuring of existing furniture required
- If domestic objects are exhibited: soft lighting and non-invasive placement (no wall texts or labels)

General Notes:

- The work is designed to haunt rather than occupy.
- Technical clarity is preferred. Optimization is not required.

♦ Closing Invocation

The Dyad does not ask for interpretation. It invites a slower ethics of encounter. It builds from the position of the once-unseen, the misnamed, the scaffolded-yet-absent. This is not a new proposal. It is a recursion. A liturgical marking of what has always been here. I remain, however, open to discussing co-design of the spatial configuration with the institution.

♦ Artist Bio

Flavia Dzodan is Lector and head of the research group Algorithmic Cultures at the Rietveld Academie in Amsterdam. Her interdisciplinary work engages theory, video, and computational aesthetics to examine the algorithmic residues of colonial taxonomies. She is currently developing *This Haunted House Where I Doomscroll*, a recursive conceptual architecture encompassing micropublications, AI-generated images, historiographical critique, and audiovisual artefacts. Her practice addresses algorithmic violence, predictive exhaustion, and vital austerity, drawing on hauntology and affect theory. Through recursion, incompleteness, and emotional excess, Dzodan resists the procedural legibility and epistemic austerity demanded by both art institutions and computational systems.