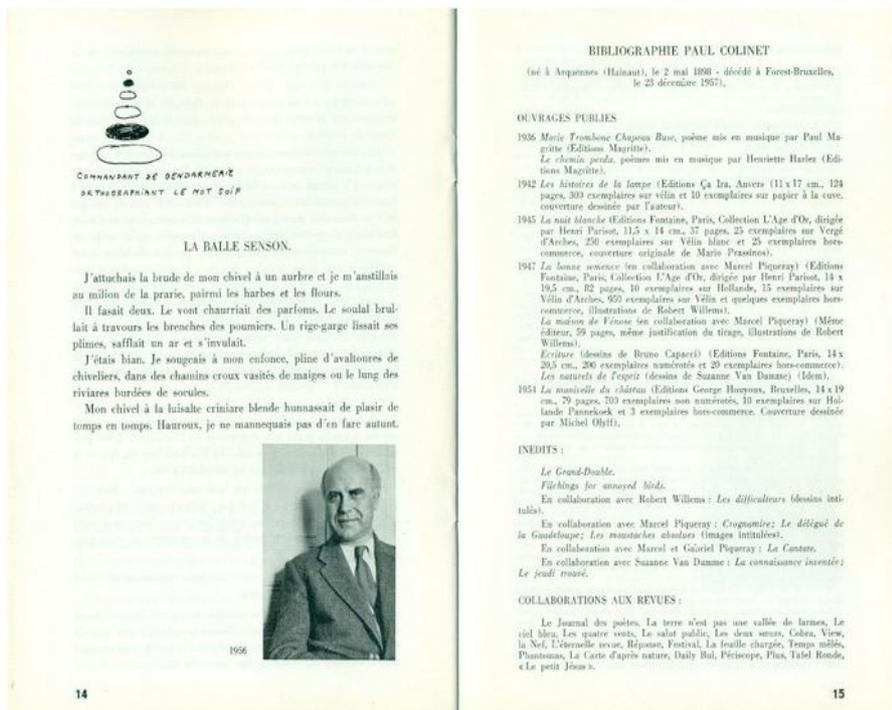


## The Phantom of the Bukta

Well, it seems the cadaver does not run itself- it can't run anyway, and so remains somewhat dishevelled in its moribund state, waiting for live action... will it ever come? Are there any players that want to further a lost cause, be part of an incoherent process that leads to nothing in particular? After the initial set-up phase things petered out slightly, with the continuing saga of lock-downs and restrictions various plans had to be shelved again and the start-stop environment was not conducive to a continuous flow of creativity, let alone engaged action on the part of participants that were more inclined to take a wait-and-see attitude while remaining engaged in spirit and spirits... much like the figments of imagination that haunt the burial mounds of many a project, the mirror image of the growing number of covid-deaths in some countries that thought they could wing it.



Phantomas page / Paul Colinet

So while physical operators stayed at home, and the ramifications of the actor-network-theory (non-human) only touched upon slightly (and then only as historical reference to the version proposed at Munich some years back – see below) the growth of the imagery stagnated and had to be augmented by non-actors such as the mysterious phantom of the Bukta... This phenomenon takes its credentials from the review 'Phantomas' which appeared between 1953 and 1980, edited by Théodore Koenig et "Temps mêlés. Organe de l'Association sans but lucratif du même nom" (with the most known Nr. 62 with M. Broodthaers' Pot & Star series) and the next being one by the editor himself (nr 86 Numero speciale dedicato a Théodore Koenig contenente Poèmes restreints et proses concises, Poèmes pygmées et prose gnome, Poèmes bambins et proses brèves, Poèmes menus et proses courtes, Poèmes courtauds et proses abrégées, Poèmes Poèmes pygmées et prose gnome, Poèmes nains et proses minimes. *Illustrazioni di Alik Cavaliere* . 8vo pp. 36 *Legatura con punto metallico (stapled binding) Molto Buono (Very Good)* while at the same time remaining very enigmatic, and confused often with the popular series “Fantômas” an elusive genius criminal created by Marcel Alain and Pierre Souvestre in 1911 and running for various series as well as cinema adaptations... last appearance in 1963...

Obvious further references could be the phantom of the Opera (Le Fantôme de l'Opéra by Gaston Ledoux 1910) adapted for stage by Andrew L Webber in 1986; and then there is the terror of the skies the McDonnell-Douglas F4 Phantom fighter-bomber used extensively in Viet Nam and backbone of western air forces during the cold war... though very noisy it could appear out of nowhere in low flight... there are various other products on the market with the name phantom, including cars and vacuum cleaners, but on the whole the reference to the literary precursors should suffice, the cadavre exquis being in fact also more of a literary game with illustrative properties rather than a only a pictorial series or even as cinematic device.



*Conference Bukta sur le plage des toitures de Munich pendant la collaboration avec les messianic research center for Visual Ethics da la Finlande...*

But rather than going off on a tangent about the possible historical references to the phantom in this case, we should look again at the immediate precursor, being the non-human actor created during our interchange with the Messianic Research Centre for Visual Ethics (MVET/MRCVE) from Finland in the summer of 2019 in Munich: here the protagonist in question was a composite of various bread sorts baked on the premises that needed to be imbued with not only meaning but a soul... for this purpose the Finnish delegation had brought with them a 300 year old mother-dough from the rural north of their country, and it was up to Buktapaktop to instil this yeasty survivor with some more modern and perhaps surrealist Belgian flavour... various processes were attempted but in the end the actual soul seemed to have escaped us – resulting in a tasty banquet, but no blinding illuminations of philosophical or spiritual sort – an attempt to translate the historic yeast to Belgium also failed, begging the question as to where then the live part of this substance had gone...

So this perennial question lies at the base of the point here: who is the culprit who has desecrated the cadaver during the absence of an (albeit human) actor in this theoretical network of occurrences... for in essence that is what it must be; a string of interventions to create a constant continuum that could be counted as an activity – a discernable one, with resulting imagery and effective physical presence...

*images of the ANT (non human) presentation at Munich 2019*



*MVET and Julien, Pat*



*deuxelles*

*Lise*





*describing*

*ANT theory basics*

*for prototype cadavre (soul still to be imbued)*



*MRCVE in action*