PINTHW (Philosophy-in-the-wild) is an ongoing, collaborative, multimedia and multi-platform non-philosophy project, devoted to re-wilding philosophy beyond its institutional (decisionist, androcentric etc) limitations. Conceptually, it operates at the intersection of Laruelle-Schmid non-standard method, de-colonial theory and the ontological turn, as well as feminist philosophy. By means of both artistic and academic research, it utilizes text as well as performance and new media art to unveil an underdetermined wilderness of thought. pinthw is an integrative project and a methodology that takes shape anew in each of its specific incarnations. For Madame Wang, we present an artist sketchbook of a conceptual re-wilding of a threshold following the pinthw method of non-standard spatialization.
In thinking about borders movable and immovable, we propose a 'holding-of' and 'staying-with' the threshold, which becomes a mutable passage of realist invention. 'Wild' philosophy, a question of collaboration across the nature / culture divide, presents a model of artistic research that is also a non-standard epistemological practice. A practice of thought and bodily motion that is rather about 'unveiling' the already present divergence of epistemologies, rather than speculating about 'new' concepts.

What would it mean to have a wild epistemology of the threshold?
Wild epistemology is an integrative approach, rather than a synthesis; it does not fool itself in seeking unity, where there is none. In a multiple world that perpetually scatters itself into diverse ontologies, a synthesis of epistemologies is a dream tinted with nightmarish undertones. Rather than seeking to subsume knowledges and ways of knowing into an overdetermined block, philosophy-in-the-wild advocates for an integrative threshold, which is able to 'hold' different epistemologies together without forcing them into a melting pot. A threshold allows a 'staying-together,' but not a mapping or a delineation. A threshold is not a border, it prevents the synthesis that maps allow. A wild threshold is not a synthesis of all existing discourses and contexts of the threshold, but a multi-dimensional object that allows a "hold" of both sides locked in a predatory mimesis.
Unlike borders, thresholds are not inherently oppositional, even though both operate on inherently spatial terms. A wild threshold assumes a non-wilderness somewhere, posing questions about how dominant epistemologies construct its excluded ‘others.’ Capitalist, industrial, colonial, modernist, and patriarchal epistemologies have been vigilant in delineating their borders of civilization and wilderness, reason and unreason, humanity and bestiality, positioning one as the realm of cultural representation and social discourses, and the other as a conceptually mute space from which resource and representation can be extracted, but which can never on its own act philosophically. Erecting a wild threshold is a matter of undoing this border. A wild threshold melts into its territory like a parasite, sinking its teeth into knowledges that need to be brought together in a patient practice of co-presence, rather than understanding.

On the on hand, wild thresholds want to be the contemporary epistemological (Eco, 1965) and aesthetic (Schmid, 2013) metaphor: the figure through which forms and structures are reflected in their most generic, broadest applications. On the other, wild thresholds are not frameworks. Non-philosophical practice as a non-standard media ethnography that happens across the nature / culture division is aimed not at producing theoretical and conceptual frameworks for art or politics. It rather detects through practice the already-present thresholds, hidden under dominant epistemologies like old roots sleeping.
A threshold is a border that has been wilded successfully. Wilding is a continual practice of activating 'the exclusions we cannot live without' (Barad, 2012), bringing to the fore that which has been buried in the process of attempted epistemological homogenization. A plurality of epistemologies is not a fable, but a realist approximation of the state of things. This approximation “appears through the instrument” (Schmid, 2013) deployed in practice - artistic, scientific, philosophical, political, and so on. Paraphrasing Schmid, epistemological thresholds in aesthetic contexts articulate relations between epistemologies, not in order to overdetermine, fix, or define them, but - to the contrary - to underdetermine them in an attempt to create a genericity that could accommodate all. Thresholds are brought into being at the moment when they are being wilded.
Wild thresholds, as meeting points established across the nature / culture divide, function as places of refuge for both humans and nonhumans. Unlike borders, the establishment of which gives birth to meaning, thresholds protect their refugees from representationalism. A threshold is a movable and mutable point that resists representation, especially the kind of representation that perceives itself as sufficient. It is not the job of wild epistemology to reflect on anything or to represent anything. As places of refuge, thresholds protect human and nonhuman persons from the representations that seek to speak in their name. There are no stable subjects under wild epistemology, only wild populations thriving on unsettled thresholds. These subjects themselves mutate knowledge instead of being captured in its representational web. Wild thresholds are places of refuge protect their inhabitants from any attempts at mapping, delineation, analysis, or interpretation. No such borders will be placed around wild thresholds and those whom it hosts.
PINTHW does not reflect on wild thresholds. PINTHW is a wild threshold.