

METALOGUE TOOLS



THE PROJECT

Metalogue Tools – This project creates the means for manifesting Gregory Bateson's (see below) double format. The project creates a framework so that artists and audiences of differing backgrounds can share communally generated narratives. Moreover, the structure of these narratives will invite audiences into digitally generated reflective spaces, where over a space of time, the audience can; reflect upon, comment, share resources, ideas and references in order to create a democratic community of reflection. The expected results will be achieved by the designing and structuring of a poetic data-bases which can be shared via website platforms. The narratives for this project are extended versions of those generated during the MONO.DIO.POLI.META.LOGUES project.

THE RESEARCHERS

This project was conducted by:

Designer and Project Manager: Maziar Raein – Lecturer at KHiO Design.

Independent Researchers: Tale Næss Lysestøl PhD.

Designers & Programmers: Martin Asbjørnsen & Alejandro Rojas

Researcher / PhD Research Fellow: Eliot Moleba, KHiO Theatre

THE OUTCOMES

- A working Beta testing website that aims to bring about a place where narratives can be generated, within the context of social and cultural dialogue, enabling the project initiator to invite, participants from different backgrounds; writers, researchers, audience, stakeholders, members of various interested social groups etc. to contribute to the generation of the said project. These contributions take a number of different forms / media:

- text files
- image files
- video files
- PDF files etc.

Moreover, these contributions can be initiated as conversations and these are then open to commentaries and reflections by the participants.

However, the unique form of this site is that then these commentaries can be interlinked through various groupings where the tracing of the commentaries, commentaries upon commentaries etc. can be stacked and self-referenced.

These clusterings will not be merely baggings, rather seen as a basis for poetic clustering of themes and ideas not solely dependent to keyword tags.

There is a beta-test version of this site in work-in-progress version

<https://metalogues.netlify.app/>

THE OUTLINE OF THE PROJECT: THE METALOGUE TOOLS

This is a website that holds research projects hosted by Oslo National Academy Of The Arts' (KHiO) Design Department.

The project aimed to create a research environment where the form and content of the research could be housed in such a manner, so as to allow for a multiplicity of voices to engage with it, while noting the structures relevant to the discussions. Or as Gregory Bateson puts it:

“A metalogue is a conversation about some problematic subject. This conversation should be such that not only do the participants discuss the problem but the structure of the conversation as a whole is also relevant to the same subject.” Gregory Bateson, Steps to an Ecology of Mind

The pages work through inviting comments and discussions on, links, document uploads, films, images and texts. Invited participants can also comment on comments, and links etc. These are stacked in such a way as to create different levels of commentary. The best metaphor for this can be an imagined tree trunk of ideas with a plethora branches spreading out.

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In order for this project to be tested Raein and Lysestøl initiated a test theme on vulnerability, with the Lysestøl developing the project within an artistic and theatrical focus, looking at the role of vulnerability (presented at KHiO Research week 2021). This was the basis of theatrical texts that were generated by Lysestøl and workshop with actors etc. These included in exploring the role of tragedy in The Oresteia by Aeschylus and Antigone by Sophocles.

The texts were centred around notions of displacement (Lysestøl) and disinheritance (Raein).



THE OUTLINE OF THE PROCESS

The project relied on a number of workshops. These included workshops that focused on:

- the creation of the tools / website this was done with working of paper and pen iterations with Martin Asbjørnsen & Alejandro Rojas, exploring editorial processes through which the iterations could be explored and best prioritised
- testing the Alpha version of the site
- Beta Testing the site (work-in-progress)
- Also workshops that explored the content in relation to the form of production with Moleba, Lysestøl and Raein

OUTCOME

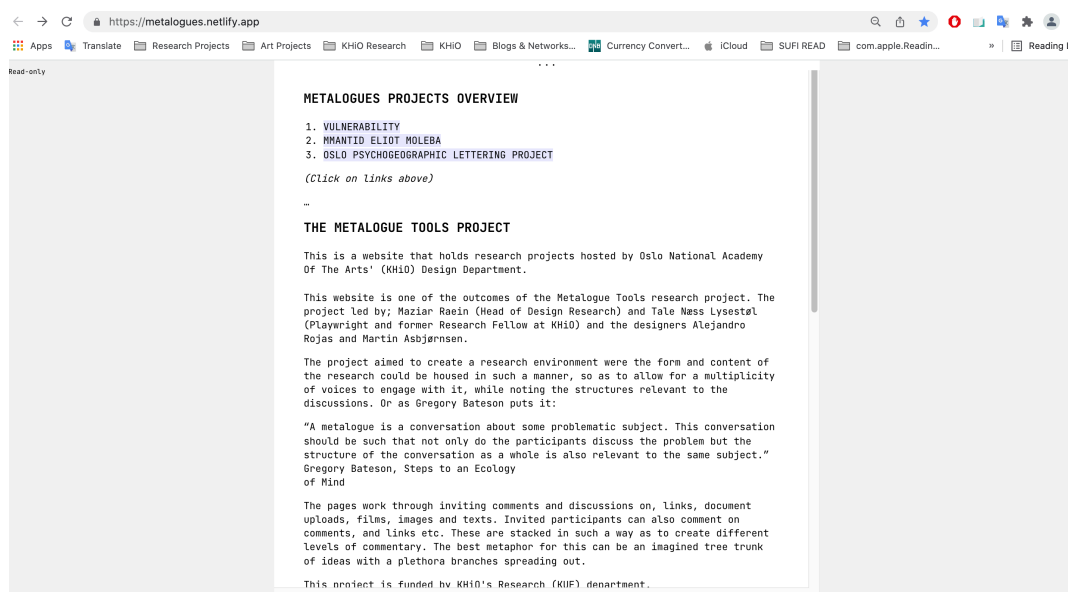
The project will be disseminated and spend for more in-depth use during the KHiO Research Week 2022. And others have been invited into this process already (Oslo Psychogeographic Lettering Project).

It is envisaged that this unique approach to narrative generation where content and form come together and bring about the collaboration of graphic designers, programmers and writers may form the basis of future projects.

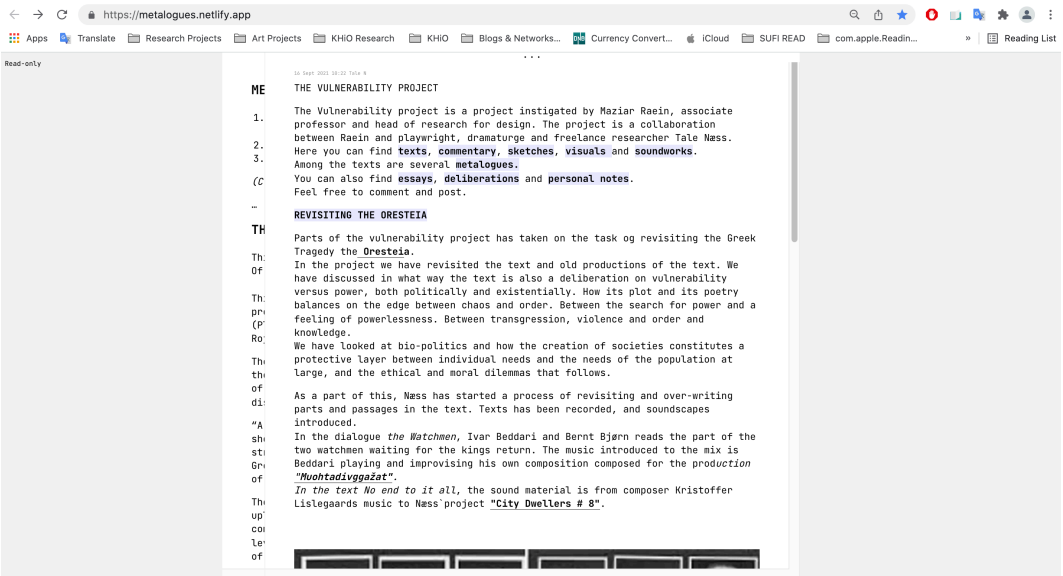
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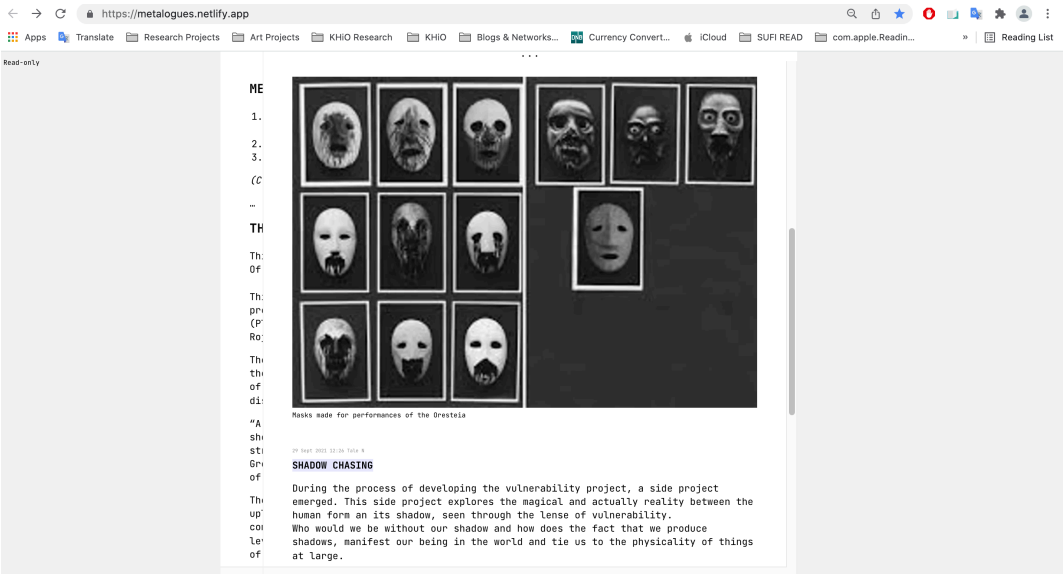
Project Opening page



Project Sub-page



Project discussion



Project Overview

THE VULNERABILITY PROJECT

The Vulnerability project is a project instigated by Maziar Raein, associate professor and head of research for design. The project is a collaboration between Raein and playwright, dramaturge and freelance researcher Tale Nass. Here you can find **texts**, **commentary**, **sketches**, **visuals** and **soundworks**. Among the texts are several **metalogues**. You can also find **essays**, **deliberations** and **personal notes**. Feel free to comment and post.

Project Overview

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A sketch 1 Vulnerability and revenge.docx (22kb)

by Tale Nass

16 Sept 2021 10:00 Tale 9

A short sketch Mono.... PART two when Language takes leave.docx (13kb)

By Tale Nass

A PERSONAL NOTE - first draft.docx (21kb)

By Tale Nass

A dialogue justice and vulnerability 1 october 2020.docx (22kb)

By Tale Nass

Writing on the Oresteia february 2021.docx (20kb)

By Tale Nass

on vulnerability and relational ethigs 2.docx (15kb)

Project Audio Discussions

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Recording of Tale Nass and Trond Peter Stønne Runch reading the metalogue "the Skaters"

20 Sept 2021 10:07 Tale 9

Nass had by then already done a recording of people skating on a frozen lake, Prestvannet, at Tromsøya in Tromsø. She writes: *The recording was done at dusk on the first day of 2021. Later winter in Troms had been especially cold and dry, so skating-conditions was particularly good and people had been gathering, lighting bonfires, bringing lunch, playing and hanging about all through x-mas. By combining the recorded text with the field recording of my experience of the gathering on the ice that first afternoon of 2021, and by using my own voice, and the voice of my husband (who is also a trained actor), I wanted to emphasis the essayistic quality of the metalogue. Although the text had fictionalized elements and were determined by stylistic choices and my aesthetic preferences, it was also a reflection stemming from my own pondering in the subject matter and on conversations he and my husband had had that day we went to experience the skaters at Prestvannet.*

While further working on the material she introduced previously recorded material from working with other recorded metalogues, and from her project City Dwellers 1# 8, a part of her artistic production during her PhD in playwriting at Oslo National Academy of the Arts 2015 - 2020. You can listen to the final result her:

Project Reflections

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NO END TO IT ALL

Nass' first try at overwriting, rewriting a part of the *Oresteia*, was inspired by the opening scene of the play, where two watchmen are keeping night watch, waiting for the return of their king Agamemnon from his campaign to invade Troy. The other inspiration for the piece was the predicament of the character Clytemnestra, her need for revenge after her husbands sacrifice of their daughter Ifigeneia, before leaving on his mission. Behind this sacrifice lurks a series of unspeakable deeds, incest and blood revenge. Among them, the event, where the father of Aegisthus, Thyestes, was tricked into eating two of his sons by his brother Atreus, the father of Agamemnon.

One can say that it is just as much these unspeakable deeds that unites Clytemnestra and Agamemnon in their marriage, as love or unification of land and powerful families.

20 Sept 2021 09:00 Tale 9



Project Reflections

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	ME	TH	On metalogues	
	1.	Th		
		pr		
	2.	be	During her research period (an artistic PhD in playwriting at the Oslo National	
		He	Academy of the Arts), Nass, I tried to fuse together the reflective and the	
	3.	Am	playwriting side of her research. She wanted to find ways to produce texts where	
		Ya	content shaped the form and vice versa.	
	(C	Fe	She also wanted to look closely at the idea of representing mental and	
			reflective processes through voice.	
	-	RE	While striving to create reflective, dialogical and performative texts, she	
			started to work with forms strongly related to the metalogues (see research Area	
	TH		0 - Audio essays in her doctoral work).	
		Pa		
	Th	Tr		
	Of	In	The term metalogue was first used by the English anthropologist, social	
		ha	scientist Gregory Batesons who was also the founder of system theory.	
	Th	ve	In his explorations of the metalogue, he tried to develop a dialogical method to	
		ba	reflect on or over a term or a subject-matter. He states: "The metalogue is a	
	(P	fe	conversation about some problematic subject. This conversation should be such	
		kn	that not only do the participants discuss the problem but the structure of the	
	Ro	We	conversation as a whole is also relevant to the same subject" (Gregory	
		pr	Bateson, <i>Steps to an Ecology of Mind</i> , Jason inc, 1987, p. 12).	
	Th	La		
	of		What he wanted was to achieve a kind of double format. Here form and content	
	di	As	were supposed to mirror each other. If the dialogue was about sensitivity, a	
		pa	sensitive touch should be given to the form and aesthetics of the conversation.	
	"A	In	If the topic was chaos, likewise.	
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