

Oslo National Academy of the Arts

COMMONS IN TRANSIT

Flyer-Archive from the PUBspa Project

[Autumn 2015]

Theodor Barth [editor]



Oslo National Academy of the Arts

COMMONS IN TRANSIT
Flyer-Archive from the PUBspa Project
[Autumn 2015]

Theodor Barth [editor]

Print: Norsk Aero

Font: Bau

Copy editor: S.C. Barth

ISBN-978-82-92613-57-3

KUNSTHØGSKOLEN I OSLO
OSLO NATIONAL ACADEMY OF THE ARTS



On PUBspa* as corridor [week] activity

The concept of the corridor weeks was invented a few years ago at the Art and Craft department, as a response to students' and teachers' need to escape a rigid and fixed week structure containing teaching, meetings, supervising etc. It was meant as a platform for opportunities rather than a structure with mandatory obligations.

In many senses, this is what institutions do; institutionalize time, space, expectations and planning, so that all actions and effects can be culturally, financially and politically justified. The corridor weeks was thought of as an [institutionalized] escape from institutionalized time and space.

Being asked by students [and teachers] what expectations I had with the escape, I answered: "anything - as long as it differs from what you usually do". The paradox is - of course - that the expectation of producing some different, represents an institutionalized expectation.

I regard the PUBspa project as a sincere and real attempt to produce something different. Both in its approach and entering to the weeks, in its research based [pedagogic] methodology, in its honest cross-disciplinary invitation, in its cross disciplinary performing, and not the least in its ambition to grasp the experiences gained in this publication.

The attempt to locate and activate the public spatial voids on the campus of the Oslo National Academy of the Arts brings new understanding and reflection to spaces that else where wouldn't be activated.

In this respect the PUBspa project has made us understand our local geography in a manner no other practice could have offered. As such the project derives the very core of artistic research: to understand, grasp and produce insight with methodologies scientific research or journalism cannot offer.

Jørn Mortensen [Rector at Oslo National Academy of the Arts]—
in transit from Cape Town, December 3, 2015

¹ PUBspa [acronym]—Public Space

On the workshop session PubSpa

Happening at the National Academy of the Arts, late fall of 2015

This project had its first trying steps the previous summer, with Theodor Barth and myself meeting over paper cups of morning coffee in the park at Olav Ryes plass, exchanging ideas, discussing how to refine an idea we had of a collaboration researching cultural representation inside the practice of the arts—in light of the changing Norwegian landscape of new demographics.

This was from a conviction that art makes use of a language of metaphors that may address insight into complex social issues that elsewhere often get caught in an objective rhetoric. What gives a language a lasting grip on reality, asks George Steiner—and he answers, "I suspect that the receptivity of a given language to metaphor is a crucial factor" [After Babel, pp.23].

I've known Theo for a quite some time, graduating the same year at the Institute of Social Anthropology in Oslo. Theo these days shares his creativity and surplus of knowledge at the Oslo National Academy of the Arts with a heart for the social and structural context of art practice. He met me here to work with the production office Transnational Arts Production [TrAP, in short] and develop art projects that cross borders between genres and cultures, to increase our reflection on cultural diversity also inside the cultural practice of the arts. The project that came to be, however, was refined in rewarding dialogue inside a group of people all teaching at the academy, with me joining as the outsider. Theo, Christina Lindgren, Jesper Alvær, Apolonija Šušteršič and Vanessa Ohlraun each and every has given their unique contribution into how the—finally named—PubSpa project received its form.

The PubSpa idea were set into action as a two week session of creative workshops during the yearly Academy lecture free autumn break of non-curriculum activities. Students were encouraged to register to participate in the workshop period with an end aim to create artistic expressions for a final showing inside the project flexible frames containing the corresponding sub themes of migration [diaspora], boat refugees, boredom and feminism. The session had a creative process programme and daily round table meetings to discuss ideas and implications. Theo had the coordinating role, amongst other tasks on his own suggestion to write a series of flyers based on the session meetings, and here collected in this small publication.

The final day of presentation deserves a special mention. We did a closed invitation for people to attend a "walkabout" inside the Academy buildings and corridors, where the students presented their art works [i.e., corridor interventions]. All the works were found in the public space of the Academy's corridors, as a claim to the public ownership of the buildings. The Academy gallery correspondingly were kept empty. The invited group was an even mix of people from the outside—of art practitioners, institution key keepers and novices in form of a group of under-age humanitarian refugees. Less and just only basic information were chosen to be shared on entering the walk, so to leave the guests more freely [and voluntary] to give their impressions in an end talk at the empty gallery. The mean of response was open to the participant. We provided everyone with a marker, with an encouragement to write

immediate response directly on the gallery walls, this way to make the gallery a reflectory to the art on show in the public space.

Many took the opportunity not only to speak, but also to make the gallery into a temporary graffiti site. It is not the intent of this short introduction to summarise the full spectre of response. It is however necessary to share our feeling of joy with that particular corner of the room taken into possession by the under-age refugees present—most of them not speaking a European language—with comments written in Dari, many making use of poetic language, responding the art works inside art's own language of metaphors. If George Steiner had been present, that would be the corner of the room he would have chosen, I'm, sure.

Brynjar Bjerkem [TrAP—Transnational Arts Production], Oslo, December 14th 2015

Acknowledgements

Our gratitude goes to the Oslo National Academy of the Arts for hosting and funding the project [Jørn Mortensen]; and to TrAP [Transnational Arts Productions] for gardening the idea and initiating the project [Brynjar Bjerkem & Frida Rusnak]. People who became involved into the project—from its hatching place at the design department—should also begiven due credit: Apolonija Apolonija Šušteršič [Art & Public Space in the Arts and Crafts dept.]; Vanessa Ohlraun and Jesper Alvær [The Academy of Fine Arts]; Christina Lindgren [the Design Dpt.]; Trond Mikkelsen [D-Form]. Thanks also to Tore Vagn Lid for reading through the flyer archive and for references. Our appreciation, above all, goes to the students, their interventions in the PUBspa project and—emphatically—the people they involved:

- 1) Roza Moshtaghi [MA-student in choreography, with Mina Weider, MA-student in ballet, Simen Korsmo Robertsen, MA student in choreography, Bianca Emilia Fjellstad, for photoshoots, Kristine Utne Stiberg and Camilla Johannessen from Nordic Back Xpress; a group of 30 refugees who had their own walkabout as the Oslo National Academy of the Arts during a period of 3 days];
- 2) Isak Wisløf, Caleb Hansen, Anna Prestsæter—all MA-students in design—Jonas Aasheim from BA design;
- 3) Kebreab Demeke, Vibeke Frost Andersen and Marie Skeie, all MA-students in Art & Public Space.
- 4) Our thanks also go to people who added life to the PUBspa project by participating and contributing to Vanessa Ohlraun's TEXTgym pop-up project: Solveig Styve, Runa Bolch Stolsegg, Helle Siljeholm, Frida Rusnak, Roza Moshtaghi, Jonas Aasheim, Bente Alice Westgaard.
- 5) Thanks to the youth group from Nord Black Xpress for interacting with us in workshop settings and the public event: featuring Ann-Magritt Børresen [Nordic Black Xpress] and her students—Tani Dibasey, Hina Zaidi, Christian Eiden, Kristine Utne Stiberg, Marianne Hetland, Camilla Johannessen, Arman Surizehi, Manhirat Singh, Gabriel Hart & friends...
- 6) As well as to the audience invited by TrAP: Truls Ramberg [KORO], Rune Flikke [Institute of Social Anthropology, University of Oslo], Tone Karlgård & Peter Bjerregaard [Museum of Cultural History, University of Oslo], Sabrina van der Ley [Nasjonalmuseet], Inger Eri [Arts Council Norway], Vibeke Hermanrud [Kunstplass], Pierre Lionel Matte [artist], Inger Lise Hansen [artist], Andrea Lange [artist], Silje Eikemo Sande [Akershus County].

Thank you all for getting involved in the PUBspa—Public Space—project, during its two weeks duration, whether you participated extensively or intensively, individually or in the PUBspa common. To the reader: before you consult the flyer-archive from the project, you are invited to read the users' note to initiate yourself into the idea of making and publishing this archive.

Theodor Barth [editor], Oslo National Academy of the Arts, December 18th, 2015

A Note to the Users

The flyers compiled in this volume were originally made to be circulated one by one; for this reason, they are conceptually self-contained and each one developed for individual readability. When compiled, connections are created between the flyers that were non-existent, or weak, at the time they were written and circulated [one a time].

Nevertheless, the flyers were written at a regular pace—1/week in the first series, in preparation of the event, and 1/day during the project-period—and with the legal deposit as a regulatory idea: i.e., that everything published is automatically deposited in an archive, to be publicly available for future consultation, study and analysis.

In this sense the present volume constitutes a project archive published—and made available—as a compendium. However, the reader should be aware that the flyers are developed according to a method in which the flyers become bundled in small collections, each containing 5 flyers. Featuring 5 different concepts of recapitulation.

Thus, when the flyers in each collections are tagged with 1] attempt; 2] try again; 3] do something else; 4] return with a new perspective; 5] unlearn, these are also the names of the operation, or job, of each flyer. Each flyer has a job in recapitulating a topic, or a daily even, and recapitulate the preceding flyer completeing a full cycle at #05.

The categories used for the 5 successive «recaps» are based on the notions of: 1] sketching/drawing [attempt]; 2] failure in Samuel Beckett's *Worstward Ho* [try again]; 3] othering in Robert Filliou's *fluxus* [do something else]; 4] of coupling in Deuleuze and Guattari's *rhizomatics* [return with a new perspective]; 5] intention [unlearn].

As the reader will notice, there are 5 collections of the 5-groups iterated by applying this method. Which, of course, is an invitation to the reader to tag the collections according to the same system as is used on the flyers individually. The dividers in the compendium have been included in order to facilitate such an experimental read.

The background for this suggestion lies in the traditional invitation of an archive, which is to ask the question—«what have we here?» to allow oneself a first acquaintance with the material. In a second line of inquiry, the invitation is to follow up with the question—«how can it be?» pursuing a critical inquiry and to querying intercepted potentials.

A third line of inquiry—according to the same traditional invitation—is to find some well timed connections between what one finds, trailing individual documents in an archive, and patterns identified in larger compounds. Which is why, for simplicity, it is suggested here that the 5 flyer collections could be tagged in the same way as each flyer.

The 5 collections have been categorised as follows: 1] the weekly flyers from week 40 to to week 44 [attempt]; 2] the flyers from the first week 44 of the PUBspa project [try again]; 3] the flyers from the second week 45 of the project [do something else]; 4] the artistic research series [return with a new perspective], 5] anthropology [unlearn].

In this way the reader is invited to work with the flyers. But as with Julio Cortázar's novel *Hopscotch* the reader allowed—indeed encouraged—to make his/her own connections. The volume thereby invites and exploration of what Umberto Eco [1979] has called an open text, and at the same time explore Foucault's notion of apparatus.

As an open text, the archive is located between the constraints of the apparatus and the empowerment of discourse [Foucault]. Much of the creative and reflective activities of an art school is arguably located in this between-space. In the PUBspa project we located this query in the corridors of the school-facilities, to underscore this grey-zone.

The flyer archive also includes the description of the interventions developed by the students during the 2 weeks, as well as our interaction with members of the technical staff. There were exhibited in a white cube space, during a public event in week 45.









Botstivela
Aim





Bokbinderi
nim

PRAKTISKE RÅD

1
2
3
4
5
6

Spis til med møtalarbeider! Venner







 JOTUN

EXTRA
SPANNER





Flyer Series #01—Prolegomenon
attempt

[weeks 40-44, 2015]

#01— PUBspa-weeks [44-45]



- boat refugees? they're on the news every day...
- asylum seekers... where exactly are they?
- feminism! heard of it... it was in the 70s, right?
- bored? moi?!?

What is public? What is hidden? Can something be public and hidden at the same time? Can we kill a topic through lengthy discussions? Can we give a new meaning to political demonstration [to show, then tell]? Can we bring publicness to muted topics? Welcome to the PUBspa-weeks...



CORRIDOR-weeks in the CORRIDORS

In the PUBspa-weeks project, we have taken the initiative to bring the «corridors» out of the calendars, out in the public spaces at KHiO, asking: «What about if we did the corridor-weeks [44-45] in the corridors?» Will passers-by become irritated/curious? Will our presence affect the security in the facility?

In the staff [below] we seek to ask these questions from a different vantage-point, than from the sets of premises that run our daily practice as an educational institution. What will happen if we assume that we are a bunch of citizens who operate on site as students, teachers and passers-by?

We offer a framework of 4 workshops for everyone at KHiO, that will allow us to find out more about who we are and what we do—as people working with creating, performing and producing art—to take our stand as concerned citizens on four difficult contemporary issues. 4 workshops. 4 issues.

8 people in each, 32 in all. Working apart/together. 4 locations in the building; a between-space where they will converge. An exhibit and a panel-discussion resulting from it. Hard work. Hard play. Our approach in selecting the topics has not been to pick the «ultimate issues», but the passing ones.

Questions that already exist in-house—there are students working on them, or they have been debated in the staff—topics that may converge on a contemporary body-politic: boat-refugees & asylum-seekers, boredom & feminism. 4 workshops for the duration of two weeks: 44-45. A critical sample.

First we gather with the people who sign up for the course, organise them in groups. Then we have a walkabout to identify the potential spots where you find out that you'd like to work, identify the constraints of that space and what we can do with it. Then the workshops take off in different directions.

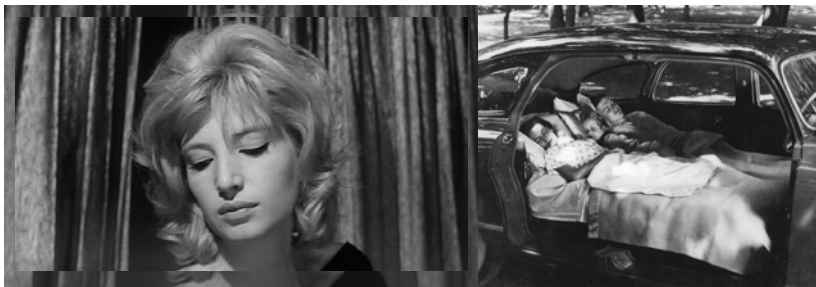
The workshop-hosts [below] are invited as artists-in-residence, who will work with you in autonomous «cells». They have a small budget to cover production costs: in other words, they will produce. But they will also create with you. And you will perform as a group. After a week the groups will mingle.

Each group will then be brought in to see and discuss the work of the others. They will push each others' boundaries, discover spaces that are new to them. So now, this is the focus of each group. Your focus: you will project the workshops into that space, and we will organise a panel-discussion there.

Concretely, this will take place in the Student's Gallery by the reception. In the adjoining Theory Room we will establish a resource-centre for the project where, there will be staff available during the entire period. We will develop a «publicness» around workshops that develop in week 44-45 in public space.

We have taken this initiative because we have a nagging feeling the we are not engaging with certain questions—asking them/working on them—because we are afraid of what the answers might be. Can artistic creation, performance and production demonstrate & articulate these questions politically?

WORKSHOP-HOSTS: Marie Skeie (MA2), Kebreab Demeke (MA2), Isak Wisløf (MA1),
BETWEEN-SPACE RESIDENT: Vibeke Frost Andersen (MA2)
TrAP [Transnational Arts Productions]: Brynjar Bjerkem & Frida Rusnak & Nordic Black Xpress
KHiO: Apolonija Susterscic, Christina Lindgren, Vanessa Ohlraun, Jesper Alvær, Theodor Barth



“The morning was hot, and the exercise of reading left her mind contracting and expanding like the main-spring of a clock, and the small noises of mid-day, which one can ascribe to no definite cause, in a regular rhythm. It was all very real, very big, very impersonal, and after a moment or two she began to raise her first finger and to let it fall on the arm of her chair so as to bring back to herself some consciousness of her own existence. She was next overcome by the unspeakable queerness of the fact that she should be sitting in an arm-chair, in the morning, in the middle of the world. Who were the people moving in the house--moving things from one place to another? And life, what was that? It was only a light passing over the surface and vanishing, as in time she would vanish, though the furniture in the room would remain. Her dissolution became so complete that she could not raise her finger any more, and sat perfectly still, listening and looking always at the same spot. It became stranger and stranger. She was overcome with awe that things should exist at all. . . She forgot that she had any fingers to raise. . . The things that existed were so immense and so desolate. . . She continued to be conscious of these vast masses of substance for a long stretch of time, the clock still ticking in the midst of the universal silence.”

The Voyage Out [1915] Virginia Woolf



MODERNISMs in the closet...

This flyer series is intended as type of newsletter to let those who are interested either in joining the PUBspa project in the corridor-weeks [44-45], or more broadly interested in following the process, to have a taste of the twists, turns and discussions that accompany multidisciplinary projects like this.

We share some of this material in order to pave the way for what we hope is going to be two weeks with activities that claim presence in KHIÖ's corridors—where 4 independent but interlinked workshops will take place—and work themselves from there to make claims on discussions we have at school.

As related in the first flyer [#01], the workshop-topics are: **a)** boat-refugees, **b)** immigrant situations; **c)** boredom and **d)** feminism. In this flyer, we concentrate on feminism and boredom, as more «home-grown» topics, to focus on the specific challenges related to these [for reasons that will appear].

In the PUBspa project weeks the topics of boredom and feminism are proposed as topics that represent different aspects of rebellion and political resistance, that came after World War II. Being bored with the values of traditional society, and rebelling against the way it continued in modern life.

We are not concerned with these expressions as winning strategies, but modes of broad cultural expression that were «loud» in their own time: perhaps with the hayday of boredom in the 50-60s, and of feminism in the 70s. A 20 year period in the Modern West, where you either «got it» or didn't.

A period when people—whether in terms of political ideologies, or taste—either were «in» or «out». You were either a communist or a capitalist, a Beatles or Stones fan. How do we relate to these in the contemporary society, which appears to be at once celebratory and con/-strained by the multiple?

At this time, and in this part of the world, neither boredom nor feminism are loud anymore. Even though there are good reasons to rebel against imposed cultural patterns with its mass-industries, and against the reality of gender-inequality that rules beyond the reach of the «democratic» limelight.

Some answers can be found if we go back and look more closely on the «dialects» of boredom in the 50-60s, where we for instance find a counterpart to the American celebration of style, in French existentialism. The imposed boredom of the industrial society, and the deliberate/chosen boredom.

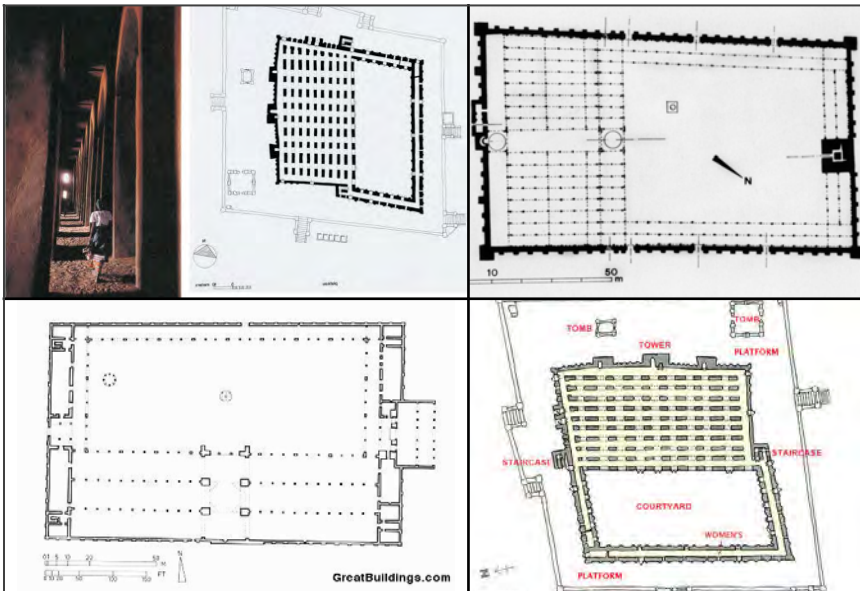
If a portrait photography of Luce Irrigaray was included in the first flyer [#01] it is because the similar contrast is runs between the feminism of equal rights, and the feminism that celebrated gender as the political battle-ground for the multiple, which today speaks in the many dialects of queer theory.

To which degree is our comfort-zone today—which is a contemporary of the disasters of boat-refugees, broadcasted live—part of the modern heritage of boredom? And is it similarly possible and relevant to pursue multiplication as a strategy to develop a gendered discourse on immigrant stories today?

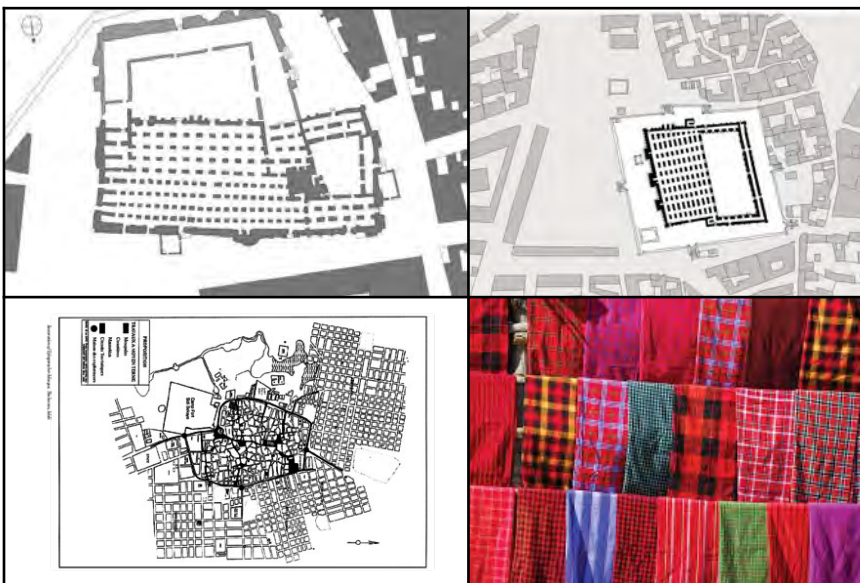
WORKSHOP-HOSTS: Marie Skeie (MA2), Kebreab Demeke (MA2), Isak Wisløf (MA1),
BETWEEN-SPACE RESIDENT: Vibeke Frost Andersen (MA2)
TRAP [Transnational Arts Productions]: Brynjar Bjerkem & Frida Rusnak & Nordic Black Xpress
KHIÖ: Apolonija Susterscic, Christina Lindgren, Vanessa Ohlraun, Jesper Alvær, Theodor Barth

[flyer—date—24.09.15]

#03— PUBspa weeks [44-45]



« During the PUBspa project, where the corridor-weeks are going to inhabit the corridors at KHIO, we may be alerted of this «dream-potential» of corridors. At same time as we become aware of the invisible cities that refugees coming to Europe might carry with them: also their dreams and their wisdom...»



[do something else]

CORRIDORS ONLY...

In the movie Timbuktu (2014), by Abderrahmane Sissako, a strange mosque is the location for a confrontation between a group of militant Islamists and a traditional Moslem. As local leader he asks them: do you want to do Jihad here? It sounds ridiculous even as it is asked. Eventually they have to leave...

The mosque is called the Djingareyber and has a unique architecture, as a large part of the building is made up of corridors. Only corridors. Here this people of the Book are sitting alongside the walls of these narrow spaces, and turned to the facing wall: here they spend their days praying & studying.

These spaces are not functionally corridors, in the sense that they do not have the main function as passages, but is the actual space. The people of the Book spend their hours inside an edifice resembling a book. Like pages, which are locally defined and readable, but deep/lost inside the larger structure.

The voice of the qari—the one who reads the Koran—comes from a far away hall and travels to and through the corridors through canals that perforate the corridor-structure. So that the people who are deep in prayer and meditation hear his voice, but cannot see him. When they bow, they bow facing a wall.

Their situation might not be so different from the narrow streets in the city, where the merchant sit along house-walls, talking to passers-by and selling their merchandise. But time, the atmosphere in the mosque is solemn, because you rid yourself of shoes and guns, and it is singularly focused.

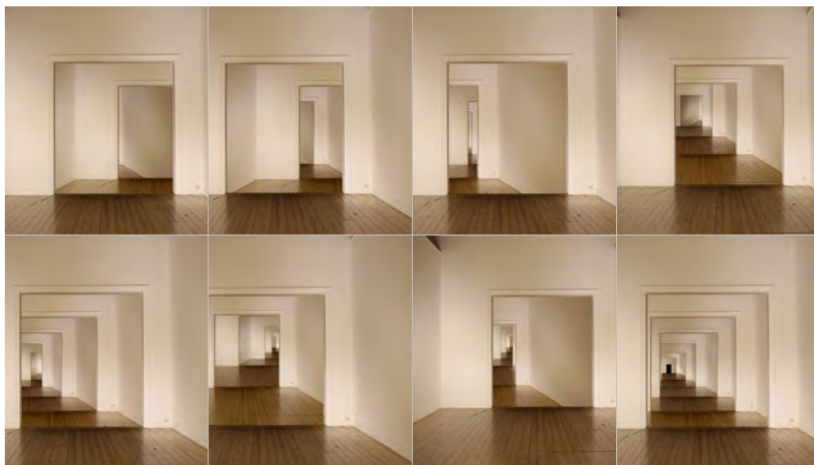
Quarrels that run the streets, for instance, may be resolved here. In sum, the corridor-structure seems to at once replicate the structure of the book and streets of the city. This reproduction of the book and city, in the architecture of the mosque, is intriguing and might be worth pondering on.

A psychogeographic approach would perhaps not bring so much if dérive—Guy Debord's technique of «drifting»—was used, save providing an opportunity for what he calls «rendezvous possible» [Fr. for possible appointment], spanning the line-up of devotees for one that was there for your attention.

You'd be sure to link with someone unexpected [the «third»] and learn something uncharted that might change this specific point in your life. One could imagine this sort of «dreamscape», or desiring machine, in this particularly striking example of Deleuze & Guattari have called 'striated space'.

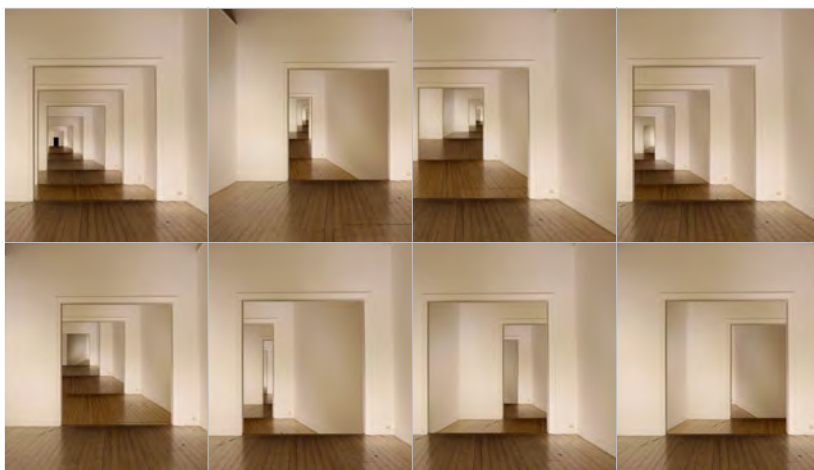
The striated space of corridors, the smooth space of sound, one top of the other, like a audiovisual double-exposure demonstrating physically the principle whereby desire can have its counterpart in—and shift into—consciousness: salam aleykum! In Kairouen, Tunisia, there is another similar mosque.

During the PUBspa project, where the corridor-weeks are going to inhabit the corridors at KHiO, we may be alerted of this «dream-potential» of corridors. At same time as we become aware of the invisible cities that refugees coming to Europe might carry with them: also their dreams and their wisdom...



I et rom i et hus i en have—titlen på Finn Carlings barndomsberetning fra 1976. Tiden har gått. Rommet du ser rundt om her; det har ingen utside. I utgangspunktet har videokunstneren Farhad Kalantary tenkt på det som et vern, eller et skjul. Ved hjelp av en videomontasje har han latt det yngle i dybden. Det svajer som et tog. Det hever og senker seg som et skip.

Arbeidet heter Places og vises for tiden i Galleriet til IKM [Interkulturelt Museum, Tøyenbekken 5, på Grønland]. I et rom, i et bygg, i et strøk: han betrakter videoverket som et stedsspesifikt arbeid. En form for stedsundersøkelse. Videomontasjen har presisjonen til et maleri, men med tiden som en del av skrinet. Se den! Det er en korridor. Den er lukket utover seg selv.



PLASS TIL MER — TID TIL FLER...

Rommet til Farhad Kalantary vil spre seg. Det er tidens krav. Vi reiser selv om vi står stille. Idag vil lukkede rom utvikle og bre seg som korridorer. Derfor har PUBspa prosjektet fått låne rommet. Vi skal behandle KHiOs korridorer som lukkede rom, og så skal vi la dem åpne seg. Vi har fått tillatelse.

I tillegg har vi en bakgrunn: mange er de besøkende fra nær og fjern som har vært vist rundt på skolen. De har slått armene ut i beundring over de flott verkstedene, maskinene og teknologien vi har adgang til. Så, i samme vending, har de lagt til: «Men hvor er studentarbeidene? Hvor er studentene?»

Det kan se ut som skolen er tom, og at ingen bruker de flotte lokalene og det fine utstyret. Vi som holder til her og jobber her til daglig, vet at det ikke er slik. Vi fungerer sannsynligvis svært effektivt både når det gjelder å få arbeider opp—over hele skolen—og er like raske til å få det ned igjen.

Dvs. når utstillingen/forestillingen er ferdig/over. Da skal det være klart til nestemann. Det resulterer i at besøkende—forsåvidt helt riktig—noterer seg et fravær. Det gjelder selvsagt ikke produksjonen ved skolen. Men opphopningen av materiale uten programmert hensikt. Den kreative «møddingen».

Det spirende arbeidet som kanskje ikke skal bli til noen ting, eller tvert imot skal bli til noe vi ennå ikke kjenner. Et «biologisk mangfold» som vi i utgangspunktet ikke riktig vet hvorfor skal være der, men som man allikevel kan merke effekten av når det reduseres eller uteblir. Er det slik vi har det nå?

Er det slik fatt at vi må endre sinnelag? At vi må bli gartnere snarere enn ingeniører? Og hvordan kan vi eventuelt få det til sammen... dvs. hele skolen, med mann og mus. Vi skal teste ut dette i løpet av korridorukene i PUBspa prosjektet. Hva er offentlighet ved en skole som vår? Kan den planlegges?

Det som gjør spørsmålet verd å utforske er at det ikke finnes noe ja/nei svar på det. En offentlighet finnes uten uplanlagte aspekter. Samtidig er offentligheten et resultat av et sinnrikt, og til tider avansert, samarbeid. Den oppstår ikke gjennom selvtækt, og ved å la privatinteressene rå.

Offentlighet er trolig et kulturelt fenomen som utgjør en basis for det vi forstår med et demokratisk samfunn. Kan det designes, bygges, utvikles? Eller kan det bare oppstå av seg selv? Dette er noen av de spørsmålene som PUBspa prosjektet kan gi et bitte lite eksperimentelt bidrag til å belyse.

KHiO er et verksted for mye kreativitet, som i noen aspekter kan ha en verdi som et laboratorium for samfunnet rundt oss. Vi får se. Nå reiser MA-studentene Kebreab, Marie og Vibeke til øya Lampedusa for å arbeide med flyktningesituasjonen. Anna forbereder en fanzine og Isak kjeder seg stadig mer.

Aller gjør det de skal, i forberedelse til PUBspa [Public Space] prosjektet i uke 44-45. 26. Oktober overtar studentene. Vi vet ikke hva som vil skje. Kanskje noen av oss blit satt til kjøkkentjeneste, eller må være med å lempe. På ettermiddagen, etter klokken 16:00 blir det åpne pop-up arrangementer.

WORKSHOPvertskap: Marie Skeie (MA2), Kebreab Demeke (MA2), Isak Wislof (MA1),

MELLOMROMSutforsker: Vibeke Frost Andersen (MA2)

TRAP [Transnational Arts Productions]: Brynjar Bjerkem & Frida Rusnak & Nordic Black Xpress

KHiO: Apolonija Susterscic, Christina Lindgren, Vanessa Ohlraun, Jesper Alvær, Theodor Barth
[flyer—date: 15.10.15]



DISPOSITIF = APPARATUS

Dispositif is a term used by the French intellectual Michel Foucault, generally to refer to the various institutional, physical, and administrative mechanisms and knowledge structures which enhance and maintain the exercise of **power** within the social body.

RESEARCH QUESTION

What is the relationship between the public discourse on refugees, and the increasingly privatised apparatus used to manage people in relations ranging from the Internet, journalism and Estate/Facilities management?



[unlearn]

PUBLIC BOREDOM & DEMOCRATIC PROFESSIONALISATION

The pitch-series in preparation of the PUBspa project in the corridor-weeks [44-45] has now come to an end. This last flyer focuses on the need for «unlearning». That is, the need to realise that what we know, or think we know, can get us stuck when responding to what is happening in the world.

For instance, we think we know that there are a number of private owners—ranging from «small fry» to mega-size—that own much of what one might call the 'democratic infrastructure': Google is one example; another is the commissioned journalism following in its wake, and privately leased public space.

Our rector, Jørn Mortensen, was relatively early to point out [2007] how a political turn in public management led to the outsourcing of real-estate—along the costal fringe of Oslo—to privatized entities from the public sector. Building what has today becomes the Bjørvika skyline resulted from this.

These arrangements typically eschewed public debate, and were in the lime-light of the public press, now as then. But as there was little one could do about it—with the logic of private enterprise that «ruled the waves»—and the temperature of the debate cooled down: from the 'Bar-Code' to Deichman.

The turning point, in a «democratic» sense, was the inauguration of the Oslo opera-house with a pyrotechnic show [2008]: it was said that over one hundred thousand people came to see the fireworks. From this point on, the host of national public institutions in the cultural sector were to be moved there.

Two MA-students at KHiO—Isak Wisløf and Caleb Hansen—recently observed, in a design-course led by Prof. Toni Kauppila, that in all its popular panache, and tourist-visibility, this private turn in public management perhaps is not very democratic. And what of the historical memory of the city?

Evidently, what has followed in the wake of the turn to private outsourcing in the public sector, are similar arrangements in facilities management. Our school—the Oslo National Academy of the Arts—is no exception. The KHiO building is not under public estate management, but is privately managed.

The estate is managed by and leased from Brødrene Jensen, who also are players in the facilities management: the framework that regulating how the school's education activities impinge on the maintenance—and, not the least, to the security—of the building, is the province of Brødrene Jensen.

In sum, there are a number of current arrangements in the public sphere where the «placeholders» are private entities, while the stakeholders are the public [a broad sense of 'public users']. The political demonstration following in the wake of 22.07 [2011] gathering 250.000 was a Facebook initiative.

So was the Arabic Spring in 2010. How do we know that the mix between private placeholders and public stakeholders is «undemocratic»? What if the instruments & arenas of democracy have changed? Can a public discourse granted on a privately run apparatus result in new democratic quality regimes?

Flyer Series #02

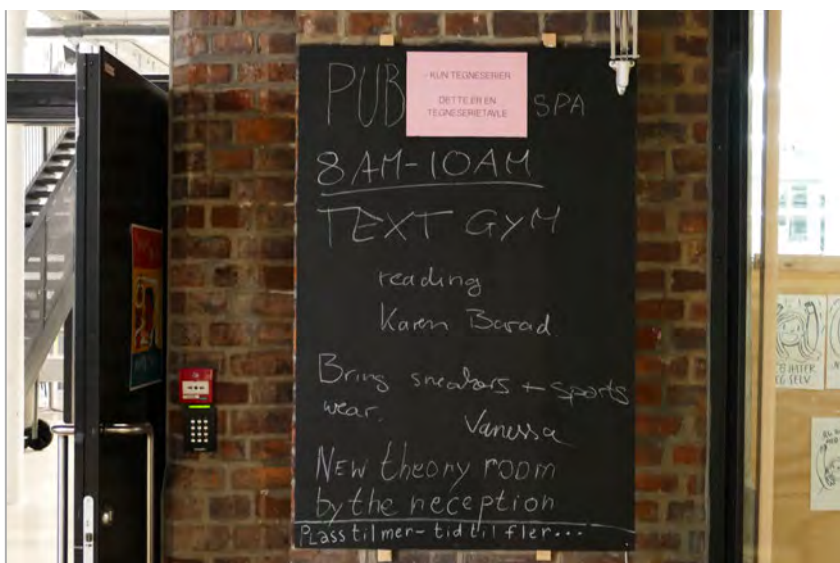
try again

[week 44, 2015]



After a rather busy day—described on the next page—the comics wall was transformed into a black-board for pop-up announcements in the PUBspa project, the student gallery was festooned by Anne with a slogan (N.): «plass til mer—tid til fler».

Linn [graphics] and Christina [costume] had prepared some soup, and over the meal Kebreab related the gist of what the journey to Lampedusa had been. We discussed Abderrahmane Sissako's movie Timbuktu [2014] and many other things...



The first day of the PUBspa project started with a round of presentations: Jonas Aasheim, Kebreab Demeke, Linn Svensson, Marie Skeie, Vibeke Frost Andersen, Isak Wisløf, Roza Moshtaghi, Anna Prestsæter, Christopher Hansen... and Sander Arnesen will join the group from tomorrow. 10 students.

The staff: Apolonija Susterscic pitched the subject from the point of view of art and public space, Vanessa Ohlraun introduced her idea for a pop-up activity— a TEXT gym activity [reading Karen Barad], 08:00-10:00 on Tuesday and Wednesday, Thursday: 11:30-12:30. Quantum mechanics and feminism.

Roza [choreography] twinned with this activity, and managed later in the day to book Studio 10 for the activity. Next in line of our pitches this morning were Brynjar Bjerkem and Frida Rusnak from TrAP [Transnational Arts Productions], who came up with the initial idea that led to PUBspa at KHIO.

They presented their key foci in the project: 1) printed matter; 2) a panel event. Printed matter: a) the fanzine which will be developed by Anna Prestsæter [graphic design] for the panel-event Thursday 5th November, and b) a book which will be an edited version of materials produced in weeks 44-45.

The panel: they drew a profile of the panel participants that so far have accepted the invitation—ranging from artists, arts council people, researchers and museum people—and outlined a broad idea of what kind of session we have been considering in the project to this point: an active audience event.

So far, 10 people have responded to our invitation and will be attending the «panel-event». I will extend TrAP's effort by sending out an invitation alongside the flyers that we have so far. If we manage to create a kind of guided audience-workshop, that could be an exciting format to explore. We'll see.

Jesper Alvær was coming to say hello in the afternoon, but as he was out travelling he got delayed. He is likely to turn up at lunch. Jesper is a highly experienced and competent enabler, and his focal days in the project is Thursday and Friday this week, Monday and Tuesday next week.

We rounded up the launch this morning by establishing a mutual understanding of the methods and intentions of the project with regard to exploring and developing uses of public space at school, in regard of security and avoiding obstructions in areas requiring safe passage in critical situations as fire.

Since this type of space is the subject matter of an artistic inquiry in this project, we agreed that we would use an approach of clearing out security issues on concrete sites in the building, rather than discussing the rules abstractly. Vidar explained what he needed in his dialogue with the owners.

We visited a space in Vrímila used by Roza in her Spaghetti performance, we visited a cloak-room Jonas [int] was interested in, and then gathered in the reception area to look at the possibilities there: the revolving door [Kebreab, Art and Public Space, APS], the tower [Vibeke, APS], the stairs outdoors [Marie, APS], and the Student Union space [Isak, int]. After lunch we received an unexpected but fresh and inspiring visit from Nordic Black Express.

Visitors from Nordic Black Express: Tani Dibasey, Hina Zaidi, Christian Eiden, Kristine Utne Stiberg, Marianne Hetland, Camilla Johannessen, Arman Surizehi, Manhirat Singh, r.gabrielhart@gmail.com, anno@nordicblacktheatre.no and teacher Ann-Magritt Børresen

#02— DAY [PUBspa]



We've been working for two days, and it already feels like a week. People are working on their chosen themes, the conversations are deep, while communication is easy. At this point, it feels like it would be really a surprise if the pieces don't cluster into a quality compound that will engage others as well. This is why the present flyer—from day #02—will not be a rote summary of the day, but address clustering as it presently is identified and worked on.



Walking up New Trails...

When people started showing up at our HQ in the theory room, there was not more than the flyer #01 to pick up, and then go to work. Working directly on the motif is an old approach in the art field, that may be taking on a new direct in our days, on account of the increasing emphasis on inhabiting the site.

Since the Tuesday and Wednesday in week 44 are devoted to independent work on the workshop themes, everyone took their work to the selected sites in the building [rather than working in their studios or the HQ]. The first cluster might therefore be seen as the work and the site. A contact-metaphor.

Taking in the materiality of the site by working there, suggests that work is porous in an active-receptive way: the site and the work can enter a relation of osmosis. This type of clustering tends to be invented infinitely: e.g., Vanessa's text-gym at 08:00-10:00 is an excellent example of this principle.

Here, the coevolution of two processes—bodywork and textwork—enter a similar kind of osmosis, as the one previously mentioned between work and site. The contents of the text [Posthumanist Performativity: Toward an Understanding of How Matter Comes to Matter] also relate to this topic.

This is why Vanessa's text-gym—a concept inspired by the PAF/Performing Arts Forum in France [Eroca Nicols]—two material practices are brought to cluster: the textwork of reading and the bodywork moving on in parallel sequence: the contents are such that people can search for them bodily.

Kebreab actually created a situation just outside the revolving door, as he brought his workshop into an inflatable boat that would never fit inside the compartments without blocking it. The report I wrote to Vidar was that he would not obstruct the door at all. I thought: what a fine sense of humour!

The selection featuring the 'clusters of the day' are all examples of adjacency: the kind of 'next to'-relationships that identify clusters. It's the similar kind of thing that Isak and Christopher are meddling with, when they elaborate their point on boredom, by wanting to try a sensory deprivation tank on Thursday.

The challenge with boredom that it can appear as the unmistakable sign of mediocrity. And then driving boredom to the point of hallucination—by entering a sensory deprivation tank—could arguably be a contradiction in terms. On the other hand, we human beings often pose as mediocre creatures.

It could be to win acceptance among peers, or fellow humans. If that is the case, then the imaginary power of human beings could be contained under the sheen of lack: the lack of lustre, as the outer garb of a creature with hallucinating power. A demeanour taken on out of necessity rather than desire.

The result of this «necessity»—that makes us have to guess a number of things about our fellow humans—could be the reason why the way that the imaginary is revealed to others becomes so sensitive, as in Roza's project. Jesper's work shows how the clusters that make up humans are malleable.



«...I is another. If the brass wakes the trumpet, it's not its fault. That's obvious to me: I witness the unfolding of my own thought: I watch it, I hear it: I make a stroke with the bow: the symphony begins in the depths, or springs with a bound onto the stage.»

Arthur Rimbaud [Letter to Georges Izambard, Re-created in English]



«I IS ANOTHER»

I have selected Vanessa Ohlraun's pop-up event—the morning text-and-gym session 08:00-10:00—as a point of departure this time. I will not give a digest of the text by Karen Barad that we have been reading, at this point, but rather explore the potential of the pop-up event as a story within the PUBspa story.

We have an errand with this I that Rimbaud speaks of: it could be cast as inferior, alternatively as superior, or still yet as other. When engaging in physical activities it is easy to be haunted by the question—how do I rank [in relation to the others]. The Karen Barad reading brought us to a different level.

The sentiment of rank is basically human, even if undesirable. The tricky-trade I is born fairly late in human psychological development, according to Freud. Yet, when installed, it usually ranks first in human self-conception. It is the basic assumption that in turn allows us to feel inferior or superior.

Inferior and indicated by public scorn, or superior as sovereign in its self-esteem and above the judgement of others. The simultaneous execution of text-work and bodywork in Vanessa's pop-up activity, somehow has fostered a climate where the variety of participants took the stage. Not rank.

The combination of body-practice and text-practice somehow encouraged us to be the other to one-another. Not only through the simple combination of two parallel activities, but on account of the cross-overs that started to happen over the two first days. In the end all read and could invent exercises.

I am not to make an idyllic portrait of some queer-/feminist utopia. Instead, I want to propose that there are some generative processes that are neither individually authored nor commissioned from a collective ideology, but related to how we inhabit space and relate to others [e.g., meditation and soup].

The Barad-text interestingly distinguishes between intra-action and inter-action. Along a similar vein, Marilyn Strathern has suggested that humans be conceived as di-viduals [rather than individuals]. On the one hand, causing themselves to be. On the other hand, reduced to complete dependency.

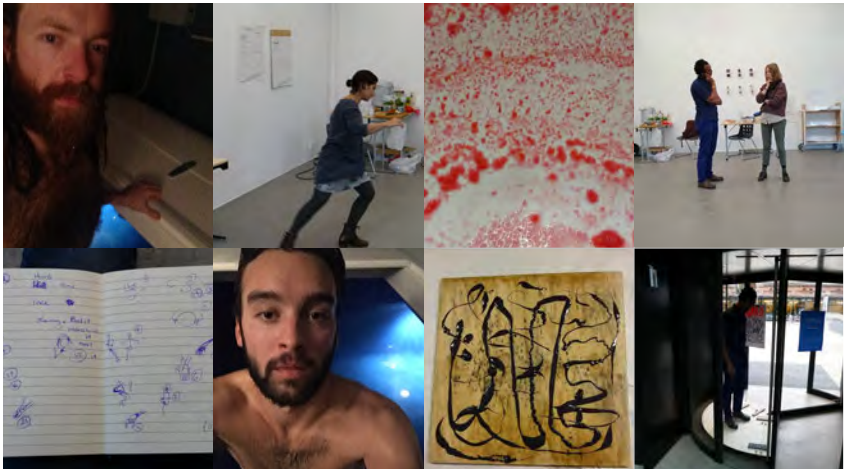
This is why, I think that the pop-up event—at least to me—has worked as a kind of story within the story, or the Urgeschichte [primal history] of the full range of topics that we have discussed in the PUBspa project, and hence its history so far. There is a of common «grammar of contradiction» throughout.

I am thinking of boredom and its alterations, as related by Isak and Caleb. The makeshift relation between imagined sequences leading up to and building Roza's choreography, and its potential for unwieldy consequences [Marie's portrait of the twists and turns of family reunion, much the same].

Which is why I sense that they are likely to turn up in the discussions of Jonas and Linn's projects too in the days to come. Kebreab is fundamentally generative in the way he works. And Anna's ideas on the fanzine I think brings us to the brink of where entanglement turns to the celebration of otherness.

Jesper Alvær comes in tomorrow: He is a wizard of moving in contradictions.

#04— DAY [PUBspa]



According to Schumpeter, the "gale of creative destruction" describes the "process of industrial mutation that incessantly revolutionizes the economic structure from within, incessantly destroying the old one, incessantly creating a new one».



[return with a new perspective]

POROSITY & PERFORATION — PERFORMANCE & MOROSITY

Today, we passed the critical mass of images from the PUBspa project when it is possible to study how the situation has changed. Is now possible to start understanding the project from the images. The images at the bottom [front page] are from the two first days, while the images at the top came in today.

The project team is being transformed into an image collective; in the sense that the team-images from the first days—with the members inside the images—is changing into an image-sharing community, in which the connections identified between images can foster connections between activities.

This kind of reflection is not text-theoretical, but sets off a conceptualising process that influences how the workshop-activities will evolve. Tomorrow [Friday 30th] our 16:00 hours debrief will not be in our HQ, the theory room, but will take place in the form of a walkabout to our workshop-locations.

By walking in the corridors—and visiting the workshops consecutively—will also have an effect, simply because we line them up in time. In a similar way as we connect images optically, we will connect the sites bodily. It will have an impact on how we string them together in preparation of the panel [w45].

The difference between these two connectivities—optical and corporeal—is that while the first is frontal [images] the other is spatial [walkabout]: the former serves to conceptualise the work, whatever is made to work till next Thursday [14:00-16:00], while the latter will serve to conceptualise the site.

The SU-office [Isak Wisløf and Christopher Hansen], the gallery under the stairs down to the canteen [Jonas Aasheim], the revolving door [Kebreab Demeke], the entrance shaft in «vrimla» [Roza Moshtaghi], and a location which is in preparation through dialogue with KHiO [Vibeke Frost Andersen].

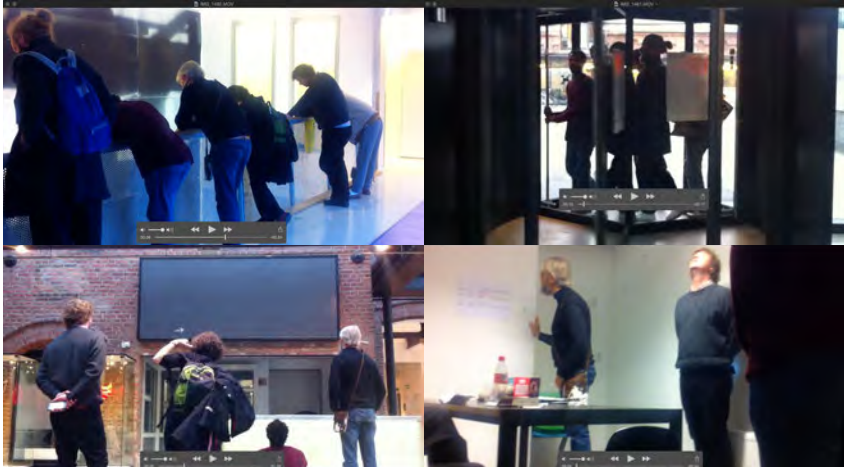
While images are snapped/sampled freely, spaces are negotiated with different roles, rules, resources [and rituals]: in other words, the institution. Yet, the relation between the project community's image-sharing and spatial performance could be porous [like ceramics]. The watersheds may not be tight.

Which means that the negotiated spaces that develop in the PUBspa project, will, on the one hand, foster knowledge-communities that include facilities-management, and the communication department. While, on the other hand, it could conceivably spur the development of a new political discourse.

Pushing the boundaries of what is political is the hallmark of artistic criticality. Hatching new repertoires for living together is what the PUBspa project essentially is about. Finding ways of creating viable alternatives does not always come out of confrontational strategies. It can come out of work.

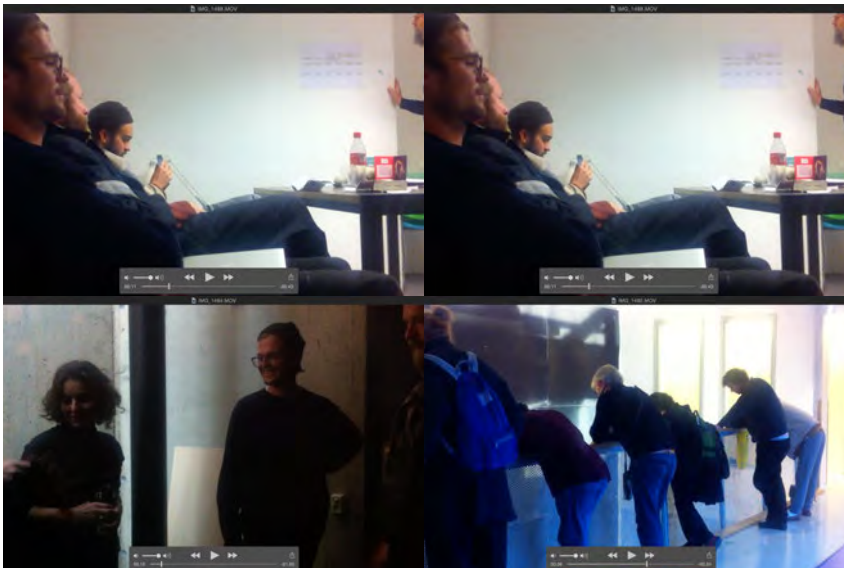
We got an example of this during Jesper Alvær's workshop with the project community today, which was essentially was about working out alternatives in host-and-guest [and panel] relationships. That is, a relationship which can be work intensive but not necessarily antagonistic. After tomorrow... some rest!

#05— DAY [PUBspa]



«For Bohr, things do not have inherently determinate meanings. Bohr also call into question the related Cartesian belief in the inherent distinction between subject and object, and knower and known.»

[Karen Barad (2014) «Toward an Understanding of How Matter Comes to Matter», in *Signs*, p. 813]



WALKABOUT 1...

The PUBspa project can be conceived as a series of experiments. And the first week [44] can be described as the days when we performed these experiments and linked them together in a chain: not a chronological chain, but a chain relating to space and topics. Using the Grey Room as a metaphor.

Working directly on the motif—which in the PUBspa project are the layers of art-school reality—we have included the reality of 6 MA students work: 5 students working directly with topics that could extend and enhance their work at school, working freely within a structure and in chosen locations.

To put a maximum of emphasis on the site specific approach, the kick-off on Monday 26th was not devoted to an in depth explication of the motifs. The rationale for this arrangement was twofold: **a)** not overtheorising the topics before the act; **b)** let the locations act and leave their trace in the work.

For this reason the MAs were encouraged to take their work with the topics—boredom, refugees, family-reunion, between-spaces and fanzine—to the sites they chose to work with on school, to give the materiality of the site to become an agent in their projects [which the dialogue with security spurred].

This meant that the BA-students that joined the project had to mingle and filter into the project. Relating to the structure of the curricula, at this level, this was new to them. On the other hand, students are really good at learning from each other, once given the opportunity. Two valuable add-ons.

The reflective work, in the PUBspa projects first week, thereby became organised in a bottom-up fashion, in a way that went from the sites distributed in the KHiO space—SU room, corridor and under-stair gallery, flat-screen in reception, revolving door and shaft space from 7th floor at Vrimla—to HQ.

The HQ [Head Quarters] operated as a coordinating centre during the day, and as a place to gather people and discussions of topics, activities and research in the afternoon: at 16:00 hours and onwards, over a bowl of soup [in different colours every day]. Flyer function: pick up and feed forward.

One flyer was developed—as a routine exit procedure every day; a sum of 5 flyers were produced, of this is the last issue from the first week. The effect of this procedure is too early to tell: but there were people coming in, who were not members of the project, to ask for flyers or steal a few.

The two chief attractors in the discussions—i.e., the ones that attracted the most attention and time spent—were: the diffracting power of boredom, and the complicated relation between what is public and in other aspects invisible with the refugee-condition. How to involve refugees in an ethical way?

The ethics in this project which has become the core, is the experiential aspects [i.e., beyond case-based learning and rule-based ethics the challenge of the unpredicted and emergent; phronesis]. The exercises initiated by Jesper Alvær in the two last days of the week served to conceptualise these.

Flyer Series #03

do something else

[week 45, 2015]



«Te réfugier ? ... Ahahah ! On t'a mal aiguillé mon gars. Ici c'est pas Monaco, c'est Bagdad.» [You seek refuge? Hahaha! You have been badly informed, pal. You are not in Monaco, here; you are in Bagdad]

Banlieue 13, Nico le black à Damien [Nico le noir to Damien].

A page of *Glas*, by Jacques Derrida, a work first published in France in 1974.

This page is from the University of Nebraska Press version, 1986, tr. by Leavy and Rand.

enormous formations, pillars, towers, larger at the base than at the top. Now at the outset—but as a setting out that already departed from itself—these columns were intact, unbreached [*intactus*], smooth. And only later (*erst* [later]) are notches, excavations, openings (*Öffnungen* and *Ausbohrungen*) made in the columns, in the flank, if such can be said. These hollowings, holes, these lateral marks in depth would be like accidents coming over the phallic columns at first unperforated or apparently unperforated. Images of gods (*Götterbilder*) were set, niched, inserted, embedded, driven in, tattooed on the columns. Just as these small caverns or lateral pockets on the flank of the phallus announced the small portable and hermetic Greek temples, so they breached/ breached the model of the pagoda, not yet altogether a habitation and still distinguished by the separation between shell and kernel (*Schale und Kern*). A middle ground hard to determine between the

there, behind the absolute of a *déjà*, an already, what is there

¹¹Hauptsächlich in Indien nun gingen von dieser Art der Verehrung der Zeugungskraft in der Form der Zeugungsglieder auch Bauwerke in diese Gestalt und Bildung aus, ungeheure säulenartige Gebilde, aus Stein, wie Türme massiv aufgerichtet, unten breiter als oben. Sie waren ursprünglich für sich selber Zweck, Gegenstände der Verehrung, und erst später fing man an, Öffnungen und Ausbohrungen darin zu machen und Götterbilder hineinzusetzen, was sich noch in den griechischen Herminen-Porositiven Tempelbasiden, erhalten hat. Den Ausgangspunkt aber bilden in Indien die unangelegten Phalluskulen, die sich später erst in Schale und Kern teilten und zu Pagoden verwandelten. Correspondence: the moment immediately following both the flower religion and the phallic column, a moment that relieves them forthwith as it were, is Memnon, the resonating colonial statue (*Koloniale Klangtote*) that produces a Klang under the incidence of the sun's rays. The Klang announces the end of the flower religion and the phallic column, but is not yet voice or language. This ringing, sonorous light reverberating as on a stone bell [cloche] is already no longer music, but not yet speaking (*nur Klang und nicht Sprache*). These structural correspondences can be verified among all the descriptions of Klang in the Aesthetics, the *Phenomenology of Spirit*, the *Philosophy of Nature*, etc.

column and the house, sculpture and architecture.

So no one can live there. Whether dead or alive. It is neither a house nor a burial place. Who contemplates such a structure, who can do so, one wonders. And how can an altar, a habitat, or a burial monument, town planning [*Urbanisme*] or a mausoleum, the family and the State, find their origins there.

Let me admit—a throw of the *déjà* [*soup de déjà*]¹²—that I have already chosen these two very compressed passages, this angle or odd channel in order to introduce, strictly, in/to Hegel's name.

Between the words, between the word itself as it divides itself in two (noun and verb, cadence or erection, hole and stone), (to) insinuate the delicate, barely visible stem, an almost imperceptible cold lever, scalpel, or *stylus*, so as to enervate, then dilapidate, enormous discourses that always end, though more or less denying it, in attributing an author's rights: "that (*ça*) comes (back) to me," the *seing* belongs to me.

The stake of the signature — does the signature take place? where? how? why? for whom? — that will be treated practically, in passing: an indispensable preliminary to the explanation of (for example "literary") formality with all the muscled judges who interrogate it from apparently extrinsic instances (question about the classified—biographical, historical, economic, political, and so on—sub-

colossus, tattoos in the folded flesh of a phallic body that is never legible except in banding erect, legends as well for the stones of the Balcony or the broiled Irma indicates to the chief of police that his "image does not yet conform to the liturgies of the brothel." He protests: "My image is growing bigger and bigger: I assure you. It's becoming colossal. [Like the "gigantic phallus," the "prick of great stature" whose form the chief cop is later urged to adopt.] ... You've got secret judas holes in every partition [cloison]. Every wall, every mirror, is rigged. ... You don't need me to tell you that brothel tricks are mainly mirror [de glace] tricks. ... If you could tour around this column, you will head back to The Balcony, to read there ("the enjoyer" is reading or the image that counts. History was lived so that a glorious page might be written, and then read." Further on, Roger repeats the sentence and adds: "It's reading that counts. ... CARMEN: The truth: that you're dead, or rather that you don't stop dying and that your image, like your name, responds to infinity."), in the accents' that "say," "literarily," death upright, the bordel [le clocher], the sound of bells [cloches], the apothecist, the tomb as pedestal [socle], the mausoleum, the prelate's neck [cou], the collapse [dégorgolade] of the immaculate Conception, and so on, the letters and steps [marches] of "glory." For the first and last time, and as an example, here you are as if *forewarned* by this text of what clicks here—and decomposes the cadaver of the word (bait, tail, algæ, clatter [éclat], glass, etc.) in every sense. You will have to do the work that remains on your own, and accuse yourself, as does he, as the one who writes, in your own tongue. At least: "Perhaps I wanted to accuse myself in my own tongue." You will also have to work the word tongue like an organist.

FROM *Parcours* TO *Discours* [& BACK]

Today we have been «shifting gears»; our work-mode has changed. We experienced some fits and starts, but not more than what is normal in a project like PUBspa. The challenge is to explore a way of running a process with the audience on Thursday, and feeding back these ideas on our process now.

What do we want to achieve with our guests on Thursday? My impression is that we want to work generatively. That is, we want the audience to traverse the KHiO-space with an unusual route and discover a professional space engaging students and teachers, in ways that can enlighten and surprise us.

From the point of view of the outsider, entering by the door to the Arts & Crafts Dpt., gathering for a pitch with Brynjar at Prosjekttorget, encouraged by our usher Patrick Grung to circulate between artistic propositions [Chus Martinez] on boredom, human traffic, uncharted islands and boat-refugees.

If Brynjar's pitch is scheduled to last 5min., then the audience—Brynjar's count of 30-40—has 30 min. to circulate between the installations to avoid jams, allowing everyone to visit the workshop-locations, and talk to the students there. Then it might take the audience 10 min. to move to the 7th floor.

Then they will attend the choreography-performance for 10-15 min. The next 15-20 minutes the audience will move back to the Gallery by the reception, and spend some time with the exhibit, secure some refreshments, reflecting about what they have become part of. 15-20 minutes of propitious limbo.

As we discussed this afternoon, the panel in the gallery could take place as a 'guided audience-workshop'. Based on Brynjar's pitch, earlier in the afternoon, we would attempt to compile a maximum of questions from the audience; not to answer them, but to sample four really good ones. 10 min.

Good means clear to the audience, to the point for everyone, surprising and relevant to us. We will then divide the audience into 4 groups, or «corners», in the gallery. The person who came up with the question will be asked to host the session, in which we will elaborate on the question in groups of 10.

This might be a way of getting a greater harvest of feedback on the work, to secure the voice beyond those 7-8 who are likely to speak at such occasions. We'd have to mingle into the groups with the defined role of documenting the discussion, and securing a harvest of insights from our guests.

I actually think that it might be productive, and fun, to use the techniques taught by Jesper in the communal workshop-sessions at HQ last week. That is, we'd ask the audience about the landscape they have visited, as though we knew nothing about it. Of course, that might take more time than we have.

But the whole idea of not feeding the guests with more information than they require, and at the appropriate time, might bring us into what Dyveke Sanne calls a 'sliding position'. That is a position of holding—a 'holding pattern'—where we are located between micro- and macro vantage points, to elicit a wealth of meaning from the audience, that becomes new material to us.

#02— DAY [PUBspa, W45]

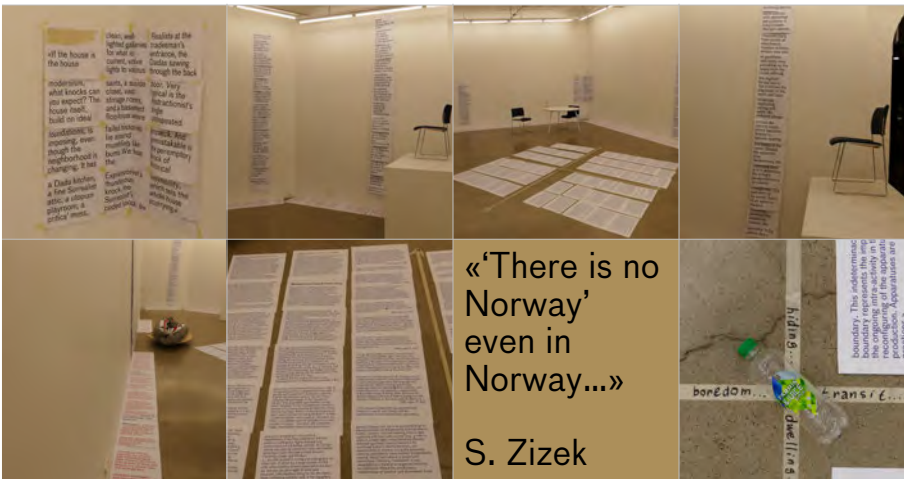


«The Palais de Tokyo's improvised relationship to its surroundings has subsequently become paradigmatic of a visible tendency among European art venues to reconceptualize the 'white cube' model of displaying contemporary art as a studio or experimental 'laboratory'. It is therefore in the tradition of what Lewis Kachus has described as the 'ideological exhibitions' of the historical avant-garde: in these exhibitions (such as the 1920 International Dada Fair and the 1938 International Surrealist Exhibition), the hang sought to reinforce or epitomize the ideas contained within the work.

The curators promoting this 'laboratory' paradigm—including Maria Lind, Hans Ulrich Obrist, Barbara van der Linden, Hou Hanru, and Nicolas Bourriaud—have to a large extent been encouraged to adopt this curatorial modus operandi as a direct reaction to the type of art produced in the 1990s: work that is open-ended, interactive, and resistant to closure, often appearing to be 'work-in-progress' rather than a completed work. Such work seems to derive from a creative misreading of poststructuralist theory; rather than the interpretations of a work of art being open to continual reassessment, the work of art itself is argued to be in perpetual flux. There are many problems with this idea, not least of which is the difficulty of discerning a work whose identity is willfully unstable. Another problem is the ease with which the 'laboratory' becomes marketable as a space of leisure and entertainment.» Claire Bishop, 2004: 51-52

*

«I use this term [contact zone] to refer to social spaces where cultures meet, clash, and grapple with each other, often in contexts of highly asymmetrical relations of power, such as colonialism, slavery, or their aftermaths as they are lived out in many parts of the world today. Eventually I will use the term to reconsider the models of community that many of us rely on in teaching and theorizing and that are under challenge today.» Mary Louise Pratt, 2005: 519.



[try again]

From *Parcours* to *Discours* [and back]

A discursive level emerged within the PUBspa project on Tuesday 03.11, at the end of the day, as we discussed the group's ideas for the use of the white cube, in preparation of the 'guided audience workshop' [previously, the 'panel discussion'], during the second half of the walkabout Thursday 14:00-16:00.

Context: the white cube—i.e., the student gallery by the reception—was prepared with found materials [the theory-copies that accumulated on the library shelf of the HQ], inspired by John Cage's concept of the 'prepared piano': using found materials to change the function of the space into an instrument.

The second contextual element was provided by Jesper Alvær's workshop proposal, in which the participants were asked to lie down, work blindly with a lump of ceramic clay, on the backdrop of a white cardboard sheet placed on their abdomens. This exercise in embodiment lasted for 30 minutes.

The project-team was then asked to use 10 minutes to contemplate the result, by looking at it and naming it in writing. Then the members did a round to look at each other's work, writing their ideas of a title for each one. The 'ceramic authors' were asked to word a poem from the titles on the cardboard.

The poems were brought to the workshop locations in the KHiO corridors, to be read twice there. The workshop ended with an evaluation of the whole experience, and the two readings. A group of residents at a refugee transit [Roza] participated in parts of the process.

This gestural repertoire—together with the preparatory text-assemblage—became part of the process and solution for how the white-cube was turned into an instrument to explore the 6 corridor workshop exhibits, in function of what their interesting connections might be for a visiting audience.

There was a shift away from proposing connections as a contrived experience delivered and submitted to the judgment of an audience of guests, toward the discovery of the emergent of connections between the corridor-works by approaching the audience-experiences of the project landscape as a whole.

As discussed the day before, keeping the white-cube area essentially empty—not to confuse the audience with an «added exhibition»—could now be «landscaped» in two new ways; **a**) inviting the audience to write on the gallery walls; **b**) posting concise short-hands from work and the names of the artists.

The latter display **b**) allows the audience to retrace the walkabout in the KHIO-building, that they've just been through. The whole project is about **1**) identifying gaps, and **2**) working with gaps, **1**) the white cube/corridor gap is homologous to **2**) the gap between the two landscapes in the gallery.

The gap between presentation and representation, teaching and management, project and organisation, practice and document, the politics of refugees and refugee-politics, site [construction] and situation [human]. In the PUBspa project these gaps are transformed into contact-zones [Pratt].

PUBspa: Moving boredom, uncharted territories, human traffic, borders, boat refugees, printed matter out of the comfort zone and into the contact zone.



Dear PUBspa guest!

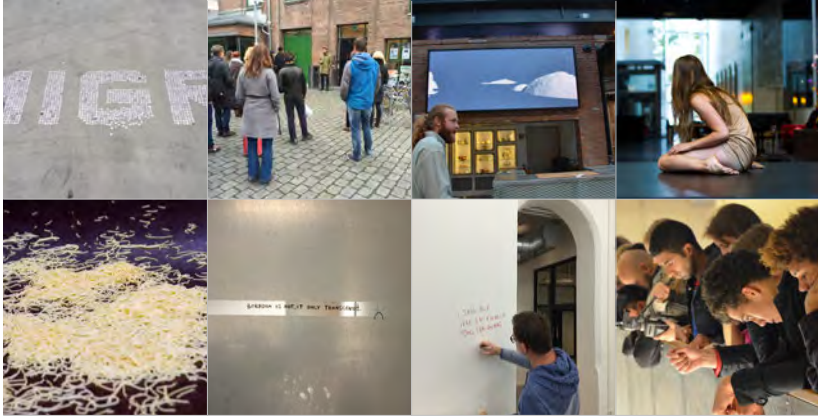
When you pass through the gate of Oslo National Academy of the Arts [KHIO] you are kindly asked to gather outside the entrance indicated on the photograph below [NB! Do not use the main entrance].

Here you will meet a PUBspa sign-board, a torch and a nice fellow whose name is Patrick Grung. He will lead you through a stair-well and some corridors to an appointed place where Brynjar Bjerkem [TrAP] will greet you.



1. MEET at 14:00 [sharp] at the entrance to the Arts & Crafts dpt. [lower image recto]. Have look around if you come early. Stay by the PUBspa signpost the torch and wait for Patrick Grung. He will guide you to the next stop.
 2. GATHER at prosjektorget 14:05. Brynjar Bjerkem [Transnational Arts Productions—TrAP] will pitch the event and make you familiar with the plan of the site, the itinerary of the walkabout, and the stops.
 3. FOLLOW the trail along un underground corridor, where the MA-students that have been conducting thematic workshops in the PUBspa project, will make sure that you circulate to the spots where they have intervened.
 4. CIRCULATE between the 5 interventions that are displayed in the corridor, under the stairs, up the stairs and in the reception area, for 30 minutes. If there are queues, the students will guide to see other posts in the mean time.
 5. KNOW that it is unnecessary, at this point, to know more than the broad topics the students have picked for their interventions: boredom, human traffic, occupy, uncharted territories, boat refugees, migration and boundaries.
 6. LISTEN: Brynjar Bjerkem will give you a signal when it is time to go [14:40] to another part of the building; usher Patrick Grung will make sure that you get to this spot as smoothly and swiftly as possible. Follow his lead!
 6. SPAN. At 14:45 a performance on boundaries is an intervention located in the highest vertical spot in the conglomerate of buildings that make up KHIO. You will now be in an other part of the «village», till 15:00.
 7. DRIFT. Then you will find your way—ask Patrick Grung if in doubt—down to the reception area again, where you are invited into the Students Gallery: a white cube that has been prepared for the purpose of engaging a discussion.
 8. REFRESH. Drinks and snacks: you are left with 15 minutes time to ponder on your impressions. You will find some resources in this space to help you develop your ideas of what you have seen as a «landscape».
 9. INTERACT. We want to invite you to explore new ways of interacting and discussing, and at 15:15 you will receive some explanations of how we hope to achieve this goal. It is nothing odd, but perhaps a bit different.
 10. SHARE. At the beginning of the event—in his initial pitch at prosjektorget—will give you an idea of how we want to make sharing an element of the exchange that we hope to engage with you in the two-phased walkabout.
- Information about the project will be available at your request. Our approach is to provide you with information just in time: that is, either to support the structure of the event—as in this schedule—or if you should ask for it.
- During the project weeks [44-45] a reasoned documentation—with day to day syntheses—has been produced. The full set of the project archive is made up of 15 flyers [A5] that you may acquire as you leave, or by mail.

#04 DAY [week 45]
WALKABOUT



PUBspa notions:

1. Work directly on the site... [occupy!]
2. Transform antagonism into work... [negotiate!]
3. Do not inform more than necessary, if necessary [communicate!]
4. Remember that something can be public, yet invisible [intercept!]
5. Herzian fields—analog/digital border—invite crowd-sourcing [mobilise!]
6. First [security], second [media] and third [refugee] party interests can loop.

*

Anthony Dunne [2006:104-105] defines 'Herzian field' in his book Herzian Tales—Electronic Products, Aesthetic Experience, and Critical Design: «An electroclimate defined by wavelength, frequency and field strength, arising from the interaction between the natural and artificial landscape»



[return with a new perspective]

guests: Truls Ramberg [KORO], Rune Flikke [SAI/UiO], Tone Karlgård & Peter Bjerregaard [KHM/UiO], Sabrina van der Ley [Nasjonalmuseet], Inger Eri [Kulturrådet], Vibeke Hermanrud [Kunstplass], Pierre Lionel Matte [kunstner], Inger Lise Hansen [kunstner], Andrea Lange [kunstner], Silje Eikemo Sande [Akershus Fylkeskommune], Ann-Magritt Børresen [NBX/NBT], and the whole gamut of young adults previously mentioned in #01 day flyer.

The PUBspa project started out planning for 4 interventions in the meander of corridors in the art-school conglomerate: Oslo National Academy of the Arts [KHiO] is big and complex enough to be called a village. With its balley, theatre, opera academies, its fine arts academy, design, arts & crafts dpts.

From when we started Monday 26th till the walkabout with an external crowd of 42 guests the number of interventions had increased to 7. We planned with 2 walkabouts—one internal another external—but we had 4 walkabouts, and also also a crowd of uninvited people who came to visit, or to ‘steal’ flyers.

The last walkabout on Thursday 14:00-16:00 was carefully planned and laid out in space. Bringing people in from the stair-well and the corridors, unto the Prosjektorget with usher Patrick Grung—as described in the programme [#03 DAY]—was to some degree inspired by ideas from ‘immersive theatre’.

If the topic is ‘corridors’ you don’t bring an audience through the front door, but immerse them in the corridor situation immediately. This is one rule of PUBspa: avoid ‘practical contradictions’. So, we tried to create an itinerary that was consistent with the topic, and translate it into a audience experience.

Moreover the reception area had become a site for 4 interventions—one in posters, another on the info flat-screen, a third in the revolving door, a fourth outside in coin [NOK 5000]—so we wanted to introduce the guests to the narrative without too much explanataion. Explanations: timely & proportional.

The last intervention the towering experience of the project’s choreographic contribution, where the audience was located at the 7th floor and looked down through a shaft plunging down some 15 meters where something that looked like a rehearsal to passers-by was taking place before our eyes.

One of the many interesting questions and comments we received once returned to the reception was about how we’d been thinking of an invited audience in a project concerned with public space. Which is an important question since ‘an audience’ is only coincidentally named ‘a public’.

How had the audience agglomerated in a sense that reflects the project, and its subjects ‘public space’ and ‘publicness’? The answer to that question spins off from the inventions on the idea of adding a grey room to our already existing notions, ideologies and practices related to black box and white cube.

The grey room is devoted to artistic process that becomes research because it works directly on ‘reality’—like a painter on his motif—by selecting sites in the building not devoted to artistic purposes, where ‘opposite forces’ within the project, would have to negotiate with a miscellany of third party interests.

Hence the invited audience agglomerated by adding people to the normal passers by from technical production and web management, but also with the young adults from Nordic Black Xpress, who agreed to mingle with another group of young adults from a refugee transit to give them some anonymity.

Some of the audience was already networked [TrAP] but they were joined to the audience negotiated throughout the PUBspa project: featuring the frictional logic of the interventions themselves. In sum, it was a political gathering of sorts in a contemporary sense of the term. A common in transit.

Flyer date 05.11.15 [ThB]

interventions: boredom, human trafficking, occupy, gaps, boat refugees, migration, boundaries,

#05 DAY [week 45] DEBRIEF



In the wake of the PUBspa project we have become keenly aware that between the digital platforms we use for exchange of images and written messages, and the analog spaces in which we act and work, there is a zone of indeterminacy, occasional chaos and sometimes antagonisms.

This is a discovery, in the sense that this intermediary zone defines in what was termed the 'Herzian field' in the previous flyer [#04 DAY, WALKABOUT]: here, crowd-sourcing and the frictions generated in it, provides the raw materials for artistic research cells, or immersive 'grey-rooms'.

A question lingers after the PUBspa project: are these cells sustainable throughout a project, or will they dissolve from within in order to do their job [politically and artistically]? The chances are that we will return to these questions later in a flyer series on the research issues in PUBspa.



The last day of the PUBspa project—Friday 6th November—was devoted establishing a framework for follow-up with project evaluation [w/Frida Rusnak], washing down the graffiti from the walkabout 5th Nov., while screening the the project's photo archive, and finishing the invoice of our bills to KHIÖ.

Anna Prestsæter's poster-installation [topic; occupy], based on comments from Truls Ramberg, became a candidate for the book-cover for the planned publication, financed by TrAP. Generally, the walkabout event the day before, provided the input of crowd-sourcing of which the graffiti was an instance.

As it turned out, the graffiti made by the refugee-group—the ones that could be read and translated by Roza Moshtaghi—were the ones most potent in what could be called political poetry, while at the other end of the scale we found a number of self-referential statements, as we were washing down.

For instance «Why have I been given this pen?» written on the glassbox of plaster sculpture outside the white cube, in the reception area. The day before another instance crowd-sourcing occurred as people crammed a maximum of individuals into one of the compartments of the revolving door.

The people who were not inside looked at this procession turn on its own axis, with the compartment containing the deflated refugee-boat and its content of wire-sculpture, bringing out a potential Kebreab Demeke had been pondering on since the beginning of the PUBspa project.

Outside, Marie Skeie's installation performance—for her «it's all about the money project»—had built the word 'migration' in coin, which lasted through the day and evening. But was all gone, with the exception of NOK1, by the following morning, of which we were informed while cleaning and painting.

The crowd not contained by the event, featuring an unknown personnel, apparently had left its mark on the event, joining the range of people that had added by layers to constitute the heterogenous audience that joined us the day before. Moreover, the project received 1 complaint not to be overlooked.

An individual had filed a complaint concerning the use of the fire-alert audio system for a statement relating to a list of global crisis-issues read by a male voice. The complaint was about the untimely interruption of professional activities at school, a breach on a system reserved for importance messages.

A similar situation which—contrary to the above—had been discussed within the group, related to Vibeke Frost Andersen's use of the large screen in the reception, which is usually earmarked for newsfeeds related to school events, concerned with the impact on the public perception of this channel.

Another situation emerged with regard to the sound installation in the corridor downstairs, with the result that the distinction between the interventions became blurred in a confusing way. Upstairs, the dance performance took 25 minutes; not the 15 minutes of the performance stated in the programme.

Finally, while others were engaging with Molotow markers—without instructions— energetically as the spathetti had been dispensed in the dance performance, a professor messed up an archive of flyers from the project that were planned to be dispensed at the end of the event. Crowd-sourcing.

Workshop Outputs

Caleb Hansen & Isak Wisløf,

Anna Prestsæter,

Jonas Aasheim,

Kebreab Demeke,

Marie Skeie,

Roza Moshtaghi,

Vibeke Frost Andersen,

Technical Production [Vidar Iversen]

Caleb Hansen & Isak Wisløf—Study Design at KHiO [MA]

Intervention: Student Union Office; **Topic:** Boredom

There is no stance to be taken, on boredom.

Boredom creeps in everywhere.

Unexpected.

Involuntary.

At times invisible.

Never on demand.

Boredom is a pitstop.

It is difficult to grasp in and of itself.

Boredom is a catalyst that sends one elsewhere.

Understanding boredom is like attempting to understand the wind.

Only the effects of it can be seen, leading you to other places.

Boredom

Our attempt to understand and define boredom has led us down several paths. Boredom can lead to depression and it can lead to amazing discoveries. Boredom is in fact quite difficult to grasp.

While working from the Student Council room at KHiO, we have indeed experienced boredom. The room expresses many of the qualities that boredom brings with it. There are no windows to the outside world. The lighting is very poor. The room is definitely not exciting and certainly not stimulating.

If boredom is derived from a lack of stimulating input, what would then happen if all input is taken away and one is essentially deprived of all the senses? Sensory deprivation is known to engage the mind in tricking itself. Hallucinations can occur; they make up for the lack of sensory input.

Could this be a type of reversed antidote for boredom? Instead of giving the mind external stimuli, one deprives it completely in order for the mind to conjure up its own thoughts and ideas. In order to understand this we both tested a sensory deprivation tank.

For a little over an hour we were in isolation from sound and light, while floating in body temperature salt water. Eventually one loses the feeling of time and self, being left completely alone with ones own consciousness.

The experience was many things, but we can both agree on that towards the end of the isolation session, we were both starting to feel quite bored and restless. The mind was racing with thoughts and ideas when left completely alone, which was a bit tiring.

There are many definitions of boredom given by a handful of different people from different professions. It is quite hard to reach the state of boredom on purpose or to decide to be bored. Often times one is bored without even knowing it.

The one thing that we have come to conclude, is that boredom is a catalyst and there for hard to nail down. Studying boredom sends one off in to different fields of phenomena. Boredom does this in real life as well. Boredom redirects the mind to excitement, transgression, inventions etc.

Anna Prestsæter—Studies Design at KHiO [MA]

Intervention: glass encasement at gallery entrance; **Topic:** occupy

Anna started out exploring the possibilities of the fanzine in a phase when the PUBspa project that was initiated by pondering on politically potent topics that yet may appear to exist under conditions of marginality, that can be connected to the ways in which we use and occupy space.

In this phase, Anna saw the fanzine as graphic intervention that would pick up weak signals and value these in a graphic piece, that would be accessory to that walkabout with guests invited from outside of KHiO, and later serve as a memory trigger, conjuring after-images of a sensory-reflective journey.

However, as the project progressed, the exploration of how the subtle antagonism of subaltern strategies, could be included in the exploration of work as a strategy of change: i.e., professionalism as an political agent. How professional claims on space, could emerge from occupying space.

That is, we are here—in this space—and we want to do this, or that: let's not engage a discussion about rules and systems, but negotiate those that apply locally, here, in this site and activity. In time, we imagined that a case-base of professional interaction in the organisation could have its own method.

This method wouldn't be repetitive, but the importance of having a grid particularly when working with edge-of-chaos processes—where outcomes are unpredictable and solutions emergent—would surface in time. For this reason Anna became interested in working with a foldable map.

This foldable map would include both elements of the architectural plan of the school—in graphic interpretation—and the topics explored by the students in the corridor-interventions shown in the walkabout. She eventually found that the foldable feature was a conceptualiser, and decided for a poster.

Since the occasion is a manifestation of a particular way of occupying space, and claiming space, with rules that are different from the gallery space or the white cube. Working in and with space where the mainstream premises for use will always win, but the nature of the interventions is yet to modify.

Occupy needs not need to be a movement of the homeless on the streets and on the barricades. It can also be a way of approach under other life-conditions, in which the strenghts, weaknesses, opportunities and threats might be other: working directly on reality, as a painter works on a motif.

Occupy is claim for starting here, where we are with the resources that are at hand, rather than accepting the waywardness and redirections that has become a cultural form of governance, which calls for resistance. A professional resistance in which people—on the job/at leisure—come together and work.

The poster is streetwise. It claims space where it finds one. It makes claims on publicising, as distinct from publication. It doesn't lease it's public relevance from private business interests. It claims publicness directly by saying: this is public because there is a poster here. It is a negotiation position.

Jonas Aasheim—Studies Design at KHiO [Furniture & Interior]

Intervention: corridor & staircase; **Topic:** human trafficking

My project is a travel through sound, and like any trip there is a point to start and a point to end. In this case it is your choice.

There are no right place to start, but there is one that hopefully will give you more insight into how some people start their journeys every day.

It is in trunks of cars, and on top of overloaded trailers. Squashed between cucumbers and loot. They are trapped in a loop.

My project is about the struggles many people go through every day, just to cross a border. The immense insecurity.

The thoughts that go back to the ones you left behind. How are they doing? Do they have cellphone connection?

*

Jonas' intervention takes advantage of a long, monotonous and mindless stretch in the underground corridor connecting the arts & crafts department with the larger conglomerate to the North.

He sets the mind adrift with an evolving soundscape featuring the warped world of human trafficking. The promises of a better life to humans in hiding. The physical and internal journey toward the reality of public authorities.

In the corridor the sound is ambient, in the sense that the narrative is not determined. We can have our ideas about it, and perhaps some premonitions, but it remains opaque, ambiguous and uncertain. The narrative requires a key.

The key to the narrative can be found in the stair-case area, but the visitor must here make a conscious choice to enter. If the ambience in the corridor is uncanny, the reality that reveals itself below the stair-case.

Jonas' intervention relates to a part of the PUBspa project which are the realities that are exposed—as mediated ambiances—without actually being revealed. The receding horizon of lives lived, unimaginable, elsewhere.

Or, actually nearby, but ever so remote from our comfort zones. Nearby, yet elsewhere. Far away. It doesn't matter. Save if you happen to stumble into one of these junctures, the existence of which you wouldn't even imagine.

These junctures could be seen as «post-industrial furniture», since by their essence they are mobile, while at the same time featuring a new generation of joinery. Coupling the non-same elements of threat, opportunity and trade.

Unimaginable assemblages in real space follow in the wake of digital technology. The postindustrial human condition is the unrestful existence of human beings that are eternally/constantly redirected. It is not exceptional.

Most of the people who have joined our walkabouts in the PUBspa project are not refugees. Some of them will have antagonistic sentiments with regard to refugees. But looking into their own condition, what are the elements they might become aware of, by taking consciousness of the refugee condition?

Kebreab Demeke—Studies Art & Public Space at KHIO [MA]

Intervention: revolving door; **Topic:** boat refugees

People who are crossing borders from Africa to Europe by boat are the subject on my master's project. Through this project I am interested to look individual stories, hidden reasons, and realities.

I have been working to explain my questions in different artistic forms. But during this publicness workshop I am very much interested to experiment the public space with a public border at KHIO.

I use one of the school active public spaces for my subject of boat refugees. I am using one section of the revolving door in the school main entrance to perform the questions that I have in mind.

How the public understand and entertain the issue of boat refugees? What critical questions should we have to address? How I can perform the subject with artistic practice?

I believe it will help me to look different options and also I can relate the subject with other projects, which are part of this workshop. The performance includes a discarded plastic boat inside the revolving door and invites the public to discuss on the reality and thoughts. For me, this is an experimental platform to create dialogue with a border public.

*

Kebreab Demeke's project has been very useful to the project in highlighting the particularity of working with artistic interventions on site and dealing with the dilemmas of working directly on reality, rather than on the quests and queries on the white cube *per se*, while still remaining close the language and methods of modernist art. For instance it is difficult not to relate Kebreab Demeke's to this passage from Brian O'Doherty's famous essay (1976) *Inside the White Cube—The Ideology of the Gallery Space*:

«Few remember that on this occasion Duchamp also had his say about the wall; he designed the doors leading in and out of the gallery. He made them—again with reservations from the police—revolving doors, that is, doors that confuse inside and outside by spinning what they trap. This inside-outside condusion is consistent with tilting the gallery on its axis.»

Though the effects may have been similar to those evoked in above passage, Kebreab Demeke's work on his performance installation acts on and in a different space: the week before the PUBspa project, for instance, he would bring his art to Lampedusa—the Italian island which has been one of the chief nodes of refugee transits in the Mediterranean—and similarly work on public borders, as we writes himself, in the sections above.

Kebreab Demeke is working to make the reality of the boat refugees part of our cultural vocabulary. And his work is generative in this specific sense. How can something like the influx of boat-refugess be public to the extent it has been in the mass-media, and at the same time hidden from life here? Kebreab Demeke is weaving his performance into the fabric of public space.

Marie Skeie—Studies Art & Public Space at KHiO [MA]

Intervention: square in front of main entrance; **Topic:** migration

It's all about the money.

In the courtyard of the National Academy of the Arts in Oslo, just outside the main entrance, the passersby and students, staff of the academy is met with one word: Migration, written with 5000 coins. Above the word on the ground, another artwork: "This is it" by Gardar Einar Einarsson can be read as a comment or question. Migration / + money: this is it (?)

"It's all about the money" is a work using money as a material, the material expenses being the coins. Physical money has a form and tactically we all have a relation to, though be something getting less and less visible in the everyday life.

Money is the main force of migration as it is as well the material enabling migration. As money there is a flow, the flow of money can be traced to flow of migration. As migration circulates, so does money.

My MA project has migration as the topic, more specifically from the view of family reunion in Norway. Who can live together in Norway or not is regulated not only by citizenship, but also by the money available. Stable and high enough income is requirement to live together with a partner from outside Schengen-area.

This work is made during a workshop and is a response to the current political discussion, how private company like Hero is earning money on migrants and how much money that is involved in the migration routes. During the research trip to Lampedusa, what became clearer to me is how big the migration business is.

The whole apparatus around Frontex, migration centres, bureaucrats is employing a large number of people in Europe, the money migrants has to spend on their travels due to lack of legal ways of getting into Europe is enormous and the political discussion is to a large extent about expenses.

What will happen with the work? Will people take a part of the work with them; will it then go back to the circulation or kept outside the circulation? Do people in Norway in general have so much money that they wouldn't even be tempted to take some part of the work?

*

Marie's work has moved from a detailed material from fieldwork and interviews concerned with the contrast of stories and cases from family reunion processes in Norway; to the conceptual intervention that works conjointly as a proposition and a statement.

The coins she uses in her installation (NOK1) are valuable only in large amounts, and in themselves on the verge of running out of circulation. They are everyday and trivial individually in themselves, while forming what one would call a sum in her statement: MIGRATION in NOK 5000.

The project emerges from the deep of her research inquiries, and also is an intervention in her own work, as well as in KHiO's outdoor environment.

Roza Moshtaghi—Studies Choreography at KHiO [MA]

Intervention: Gallery 7th floor Vrimla; Topic: borders

The subject is distant

Fear

A distance that creates inequality

To

Watch natural disasters arise gradually

Disgusting but organically

The part for those without a part

*

Gjennom 3 dager holder jeg en tur på kunsthøgskolen, der mine studenter er objekt og ikke subjekt.

De er med på en kunstnerresidens sammen med meg en dag.

Hver dag tar jeg med meg 10 beboere, og jeg trenger dermed togbilletter fra Hvalstad og lunsj.

Jeg tar personlig ansvar for å hente og bringe dem tilbake til asylmottaket.

Om du trenger mer informasjon er det bare å si ifra.

*

S: Hei Roza! Takk for forrige uke, var fint å ha deg med i diskusjonene med Stephen:) Du, jobber du på Hvalstas i morgen? Vi lurte på om det er mulig å besøke Hvalstad med klassen min, som en del av research for en utstilling om Bærum i Henie Onstad.

Roza: Det er litt vanskelig for meg å fikse det på så kort varsel. Hvis jeg er ikke der du kan snakke med ledelsen for å få tilatelse. Hun heter NN. Og du kan si at du er min venninde smile emoticon Men akkurat i morgen er jeg veldig opptatt med 2 performance på en dag.

S: smile emoticon. Vi var en kort tur på Hvalstad i går, men de hadde ikke tid til å vise oss rundt siden vi ikke hadde en avtale. M var også syk. Men det gjør ikke noe fordi vi fikk i hvert fall sett litt av stedet og kjent på stemningen. De sa også at du har dansekurs der, så fint! smile emoticon Håper performansen gikk bra:).

*

Roza Moshtaghi has been a chief impetus in the PUBspa to move from talking about the walkabout as an exhibit, to develop a use and a sense of the word intervention, as an approach to working in the contact zone:

«I use this term [contact zone] to refer to social spaces where cultures meet, clash, and grapple with each other, often in contexts of highly asymmetrical relations of power, such as colonialism, slavery, or their aftermaths as they are lived out in many parts of the world today. Eventually I will use the term to reconsider the models of community that many of us rely on in teaching and theorizing and that are under challenge today.» Mary Louise Pratt, 2005: 519.

Vibeke Frost Andersen—Studies Art & Public Space at KHiO [MA]

Intervention: flat screen in reception; **Topic:** uncharted territories

In her ongoing MA-project with the working-title «surplus space», landscapes explored as a meaningful content, a meaning of place and a token of belonging. The project relates to areas in the municipality of Kragerø, that have fallen out of the estate registry system, and attempts to determine what these areas have in store—as narratives—through field inquiries.

The movie which is shown on the school's indo-screen, in the reception area, is a visualisation of a 3D scan carried out on 4 small islands, belonging to this uncharted category. The scan was executed by workmaster Trond Mikkelsen at dForm, KHiO, during the two weeks of the PUBspa project.

The experiment, as it presented here, is a response to one of the major goals of the PUBspa project: which is to put new areas at KHiO in use for artistic work and research, as well as to spur a dialogue with the professional and administrative staff concerning this use.

At the outset it was the size of the screen that caught my interest, and the thought of how that which—in the school-setting—appears as a foreign landscape, would impact this particular space, in the reception area.

The Web-manager Even Onsager at KHiO's section for communication and service, however, introduced a different angle during our conversations. Since the screen has a signage function, and is defined as an information-screen, would it lose its function and become «invisible» when allowing for a different sort of use?

Furthermore, the technical aspect of the transmission(s) also turned out to be interesting, from my perspective: the 3D-model contains a huge amount of information and contains a high degree of accuracy—what happens to this material when it is distributed via a platform with very limited capacity with regard to the quantity of information it conveys?

*

In the PUBspa project, Vibeke Frost Andersen has made a sustained contribution on the importance of interstitial spaces, that in actual practice comes close to what Anthony Dunne has called the 'Herzian field' (2005: 104-105): «an electroclimate defined by wavelength, frequency and field strength arising from the interaction between the natural and artificial landscape».

Anthony Dunne's book—Herzian Tales—suggests that arrangements like Vibeke Frost Andersen's in the PUBspa project constitute a new generation of narratives, where the claims on space, in the interstitial space that Dunne calls the Herzian field, yield a case-base for a better understanding of this [still] largely uncharted territory, and its de facto publicness.

Her discussions with Web-manager Even Onsager seems to reveal an articulate point of view and publicness described in the above terms. That screens are linked to the function of the places in which they are located, in aspects where their integration into an interior contributes to defined not only their function, but as forms that are required to be present in a certain way.

Technical Production

03.11.2015

Using the revolving door at the main entrance for an artistic project: a performance.

I refer to Kebreab Demeke's ongoing project, in which he plans to use the revolving door in the school's entrance section in his performance.

The revolving door is one of two exit-doors constituting one of the school's chief exit-routes. It is an passage-point with alot of traffic, not only in an escape situation, but also under normal conditions with people arriving an leaving. The challenge of using the revolving door in connection with the project is thereby twofold since it is required for normal circulation, but also—and more importantly—that one is dependent on maintaining a sufficient escape capacity for the school's users in an eventual situation calling for evacuation.

- Planned activity: Kebreab Demeke will complete a performance in which he is located in one of the compartments in the revolving door, inside a light inflatable boat. A platform will be installed, to which the boat will be fixed with the help of a simple attachment using metal-wire or similar. The performance is programmed to last a few hours all in all some days in weeks 44 and 45.
- Risk: the door can jam and become disfunctional. This implies a considerable reduction in available escape-capacity should fire occur, or at the eventual offset of a fire-alarm. The only available escape-door from the reception area will then be the double-hinged neighbouring the revolving door.
- Measure: Kebreab will immediately remove the boat and platform and step out. He thereby avoids encumbering circulation more than a normal person passing through. The attachments of the platform are simply cut with the help of a pair of pliers. Kebreab will always have the pliers ready at hand.

On account of the project's limited complexity, and the measures that will be enacted in an eventual evacuation situation, the project can be approved without further application to the estate-owner's head of fire-security. The art-school's fire-security organisation considers the project to be within the limits of the acceptable in regard of the maintance of personal security at school.

Flyer Series #04—Artistic Research
return with a new perspective

[week 47, 2015]

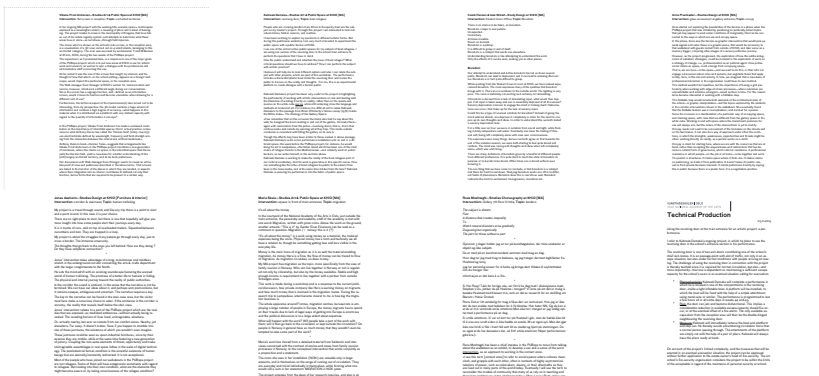
#01 Artistic Research PUBspa



The images on this page show: **a) top**: interventions in the project centre that was used for plenary gatherings in the PUBspa project, and in the adjoining white cube [student gallery by the school's reception area]; **b) bottom**: text materials presenting and discussing the corridor-interventions.

These descriptions were placed along a line created with masking tape mid-height on the gallery-wall that mapped the trajectory of the walkabout in the school corridors, to help the visitors review the walk, aided by—the cardinal directions North, South, East and West—taped to the floor.

The white cube setting thereby worked as a space where the audience could review, express [w/Molotov markers] and discuss the interventions with which they had previously mingled. Is this way of designing a reflective two-level between search and re-search an entry to artistic research?



APPARATUS—the design of the artistic research compound

I want to return to some of the topics that were raised in the 2 first flyer series: **a)** the 5 preparatory flyers and **b)** the 5 from the first corridor-week [44]. The purpose is to survey how we have moved with regard to our initial queries, by actually doing the project in week 45. Frame: artistic research.

This query is a «box in a suitcase» [Duchamp]—or, a ‘mouse-trap’ [theatre]—in the sense that there are two queries that take turns in containing each other, in phase-shifts: is artistic research **(1)** a type of research in which artistic production works a cultural probe? **(2)** research done with «some art»?

If in **(1)** art has got a job [besides being art, producing research]. If in **(2)** we highlight the aspects of research that have to be done with ‘some art’. In the one case **(1)** art is invested in interception third-party interest; in the other case **(2)** the artist invents a journey [moving] related to these medial realities.

In sum, s/he relates reflectively to what comes obliquely into the life-world of art, and insists that this journey—and its discoveries—are worth sharing at the same level as the art-work itself, or as an aspect of that work. Art in the expanded field. S/he works at two levels, generating parallel processes.

In the perspective of artistic research we are therefore interested in a style of co-generative learning: two processes alternate in containing the other—as artistic/research content—warranting the simile with Duchamp’s boite-en-valise, or—in theatre—the mouse-trap applied outside of the dramatic setting.

So, from where I currently stand, the two-tiered approach, which I have outlined above, I am attempting to discern what might be seen as a core of artistic practice, and to articulate a radicant perspective on design at this level [rather than seeing design at the outskirts of artistic practice & industry].

Artistic research could represent the opportunity for design to placwe itself at the core of artistic practice, harking back to the double meaning of disegno [design in Italian]: which, on the one hand means ‘drawing/sketching’, while, on the other hand it means ‘purpose’, or ‘intention’. A two-level process.

In this definition, design contains the two-tiered reflection of **(1)** experiment and **(2)** query [which is different from the hypothetical-deductive method in science, and constitutes an alternative proposition on the same basic issue]. If seen in the perspective of artistic research, art branches off from design.

When I use the term ‘radicant’—rather than radical—it is with a similar idea as Nicolas Bourriaud’s in his book [2009] with that title. The etymology of ‘design’ [in Italian] is radical, in the sense of bringing us to the roots. The subsequent application to artistic research is radicant in the sense that it «derives».

It is in this perspective that I would venture to develop a proposition for ‘critical design’; in the sense of being an agent of criticality in artistic research [inhabiting & hatching new repertoires]; and of developing an apparatus for a critique of state-of-the-art design; in the sense of innovating design-practices.

In the PUBspa project **(1)** ‘public space’ [corridor locations] and **(2)** ‘publicness’ [crowd-sourcing] are 2 tiers of design: **(1)** experiment & **(2)** query. The tiers are combined in a compound topological construct: the grey-room.

#02 Artistic Research PUBspa

weeks 40-44

week-44

week-45

«The painting's own depth also works in-between paintings in a matrixial space. The visible withdraws into its invisible kernel(s), at the centre and in the margins, to emerge differently. Here revelation is [...] A contingent subreal encounter becomes encounter-event in the continuity-duration of real carriage. This involves art-trust after the end of trust. Carriage = care + response - ability+wit(h)nessing in self-fragilisation is a direct path to ethics: witnessing and responsibility to the vulnerable other.» Bracha Ettinger, Saltwater (94-95) Carriance, Co-poesis and the Subreal, Istanbul biennale #14, 2015.

			<p>32' minutes of dwelling [facing West/W]: —Blind shot by the waterfalls outside the Academy</p>
32' boredom	32' transit	32' hiding	migration
<p>Soup-lore[at] Geir-Tore Holm</p>			

[try again]

APPARATUS—flyer production

This flyer is devoted to a question which has been anticipated as much as it has been postponed, for quite some time. My hopes are that the PUBspa project will have moved the question to a place/situation allowing it to be discussed: is it productive to see the flyer-production as artistic research?

Obviously, this is not a yes/no question, and to be properly discussed I have to be able to determine if the flyer production—if seen as a core of an artistic research project—is productive in a way which it would not have been if I just had let it continue, and also how it is specifically productive in that new way.

Have I been able to move the flyer production, in the PUBspa project, to a place where its generative affordances are different from before, and lets me discuss that which I have wanted to query for quite some time? I have moved the flyer out of its location in the weave of the design MA-curriculum...

But before proceeding further in that direction I will clarify how the flyers got to inhabit the «weave» of the MA-curriculum in design. The origin of the flyers is twofold: **a)** they come out of researching field-diaries as the apparatus of ethnographic discourse; **b)** they were intercepted in the art-field.

On the one hand the flyers came about by cultivating the grid of regular procedures from which discursive practices could hatch and grow. With a bit of design the flyers could extend from ethnography into research based design, because it is a form of iterative learning that can extend in time.

However, this is not the story of how they were intercepted in the art field, where they became appropriated as a constitutive part of the art-work, either by the artist, a jury or buyers. They were not made/written with this intention, but were somehow in demand: not as a core item, but as a marginal enabler.

Flyers that were commissioned from artists would become part of the acquisition when a work was sold, for instance. However, in this aspect, they were never considered as part of a practice in its own right, but as stand-alone items, or as small collections: as when they e.g. became separators in a book.

This aspect of the flyers—which is bit curious and blind—contrasts with their organising power in processes that run over time. And, of course, I have been wanting to see what would happen when these two affordances were combined [if they could be combined]: in the Pompidou project and in PUBspa.

In the Pompidou project [Art Session's Jeudis] they had a driving impact on an R&D process that was initiated to document a collaborative project between the design MA and NMH. But in that context the R&D project itself was sidelined with an impact similar to what the flyers otherwise had in the art-field.

In the PUBspa project, the flyers were part of the frictional space of workshop activities where the production of an event similar to the walkabout at the Pompidou project was produced. The flyers were produced daily as were daily soup-sessions in the project's HQ [Greenroom] and my 4 sittings.

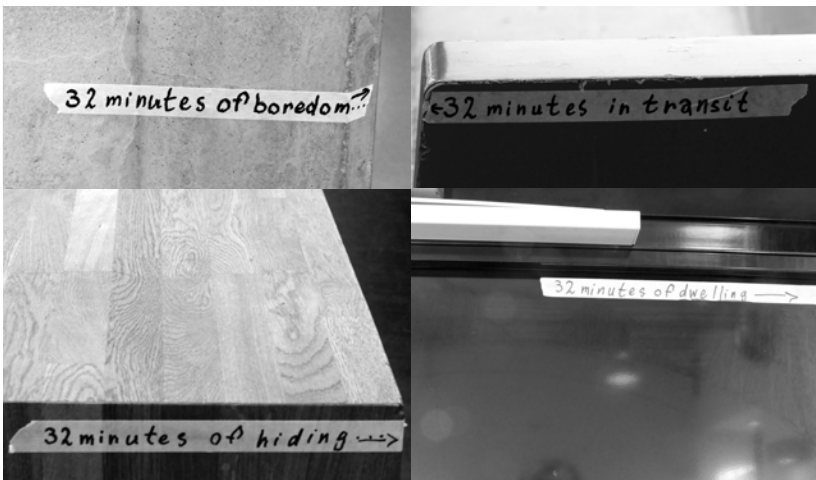
The sittings were mediation sessions conceived as performances: 32' of boredom [facing North], 32' of transit [facing South], 32' of hiding [facing East] and 32' of dwelling [facing West]. The latter was blind [no photos].

#03 Artistic Research
PUBspa



«That which is transmitted by the way of the subreal flows under the threshold of sense-perception, but we are aware of it. Memento fluidus: remember the fluidity of co-emergence into life. Subreality informs the Unconscious. We are trans-forming one another when kernel corresponds to kernel: I feel in you, you think in me, I know in you, you trust by me. The painting transforms the internal and external space when its kernel 'communicates' with other kernels inside itself and/or in other paintings.»

Bracha Ettinger, Saltwater (94) Carriance, Co-poiesis and the Subreal,
Istanbul biennale #14, 2015.



[do something else]

APPARATUS—sittings

I called my immobile postures ‘sittings’: the ones that I did during 32’—adjacent to the corridor locations picked by the students for their workshops. I did not use the word ‘meditation’ because I did not want to distract the attention of people who later asked what I was doing, with assumed mystical contents.

The sittings were site- & situation-specific: a) site: the intention was to connect my core and marginal perception to take in the place materially [sketch]; b) situation: the location would set me in different relations to passers-by, and different hierarchies of salience in relation to the place [intention].

In the first location—the corridor outside the Student Union [SU]—which was devoted to the topic boredom [one intervention topic], I experienced the people passing around me in the mode of pseudo-encounters, and the SU space in thirdness. It was substantially a social situation in material context.

The next location—on top of the revolving door above the reception area—was over and above passers-by: here I experienced the site/space as more salient than the situation/people, some passers by saw me as an object. Three interventions took place here, one devoted specifically boat refugees.

The topic of my sitting in 32’ was here ‘transit’, as the topic of my next sitting was ‘hiding’. It was located down below the benches and tables in the school’s older reception area where the stage-art departments are located. Here the sound of my camera, handled by Roza Moshtaghi, dominated.

The last topic—undocumented—was ‘dwelling’. The sitting was done outdoors by the river, on assumption that one intervention would occur in this area. This was Marie Skeies project: she came with a ready project of building the word ‘migration’ in coin, featuring a nocturnal disappearing process.

In hindsight, the coins that disappeared into the night, the video footage that was never seen, was a «black-out» in the PUBspa project. While Roza Moshtaghi’s project became unintentionally self-documentary, in which the «snow-blindness» of Norwegian immigration authorities was obviated.

The cardinal directions used for the sittings in the spaces adjacent to the intervention-sites were North (boredom), South (transit), East (hiding), West (dwelling). If the East-West axis ended up in white-/blackout, North-South verged unto chaos and terror, however marginally to the audience.

Whether such blistering forces—politics & carnival flowing into each other—are implicit in the very idea of artistic interventions in public space, asks for further query. The sittings would appear in counter-point, since it is a «form-finding» mode where materials and substantial concerns are held in pattern.

But it could also be initial to the dissolutions of form we experienced with the culmination of the project: as a sort of empowerment claimed where power is normally vacant, and intervenes only exceptionally under the states of crisis. I think this is Agamben’s point e.g. in *The Coming Community* [1990].

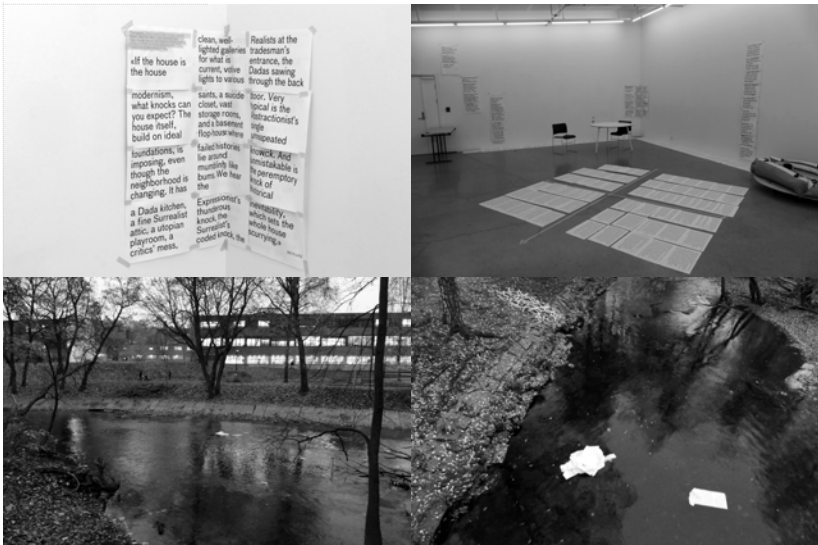
That is the link between Tien Anmen and Falun Gong, which would explain why the Chinese authorities intervened. Sittings in public space a political act. But it is also an exploration an inner journey relating to sites.

#04 Artistic Research
 PUBspa



«The passage from transjectivity to subject and object is a withdrawal in the passage from response-ability to responsibility, from wit(h)nessing to witnessing, recognising the difference between non-line and death and the passage from non-life to life. But subject is now transformed , informed by matrixiality, assuming carriage.»

Bracha Ettinger, Saltwater (93) Carriance, Co-poiesis and the Subreal, Istanbul biennale #14, 2015.



APPARATUS—soup

The PUBspa project was based on a daily come-and-go between the intervention-sites in the academy's corridors, and a central unit—adjacent to the reception area—containing a seminar-room that we used as an office, and an adjoining gallery-space. This daily pulse was organised around soup at 4pm.

Since the project was masterclass we did not start the day with a brief, but encouraged the students to get on with their work, and come in at soup-time to discuss it with the other students and the staff: Apolonija Susterscic, Jesper Alvær, Vanessa Ohlraun, Christina Lindgren, Brynjar Bjerkem and myself.

The flyers were the results of **1)** what was intercepted at soup-time, during discussions that lasted a couple of hours; **2)** linking these discussion up to the topics that were announced ahead of time [in the formal project proposal and the a flyer series of 5]. The soups were also occasions to discuss references.

The office space [HQ] granted a publicness to our daily activities. Eventually, the task of buying ingredients and making soup alternated, and the pack of photocopies of articles was growing on the library-shelf that we had requisitioned. These were 'found materials' sedimenting from the soup-discussions.

I therefore decided to display a sample of text from these and coded them in colour and type-size [pts.]: **a)** black and 144pts bau for texts relating to the white cube as a form; **b)** red and 96 pts. concerned with the substantial issues in involving refugees in the art sphere; **c)** blue 48 pts. for theory.

The cardinal directions—North, South, East and West—were taped unto the centre of gallery-floor, and tagged with the topics of boredom, transit, hiding and dwelling [which now functioned as spatial categories, now hosting a larger sample of intervention-topics]. Saltwater, waves and knots: Istanbul.

As to the text-material, it was printed on A3 sheets: **a)** the black materials relating to the white cube, as a form, on the walls; **b)** the red materials related to substantial issues of refugee involvement on the floor, alongside the walls; **c)** the blue materials around the «rose of winds» taped to the floor.

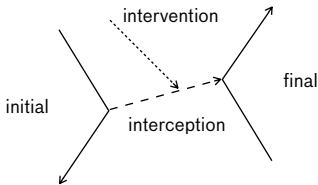
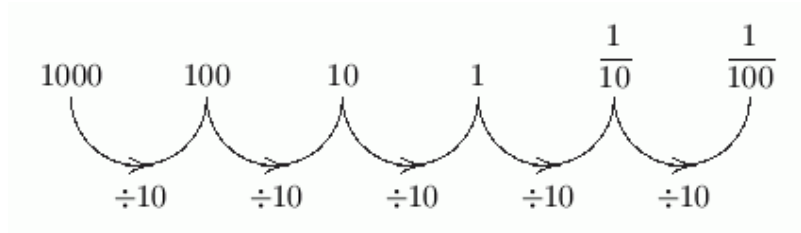
The second troupe of refugees that Roza Moshtaghi brought on her own walkabouts in the Academy, made two comments in the gallery as this intermittent mapping-exercise was going on there. The blue text was compared to the sea. The deflated dinghy in the space was «poor» compared to theirs.

Before the official walkabout on Thursday November 5th, the text-materials were removed and given to the river. They were replaced by a line of masking-tape on the wall, reproducing the walkabout in the gallery space, and marked with identical-size [A5] discussions of the interventions on location.

The clue to the core issue of the project—emerging from experimentation—lies in its two-layered movements: the sittings [on site] and the soups [HQ], the within our official walkabout there was a refugee-walkabout, the presentation of the interventions [corridors] and their representation [white cube].

One outcome of the artistic research is therefore a location of the flyers—as interventions in their own right—in the interstitial space-time between a two-tiered movement connecting public space and publicness. A third view.

#05 Artistic Research
 PUBspa

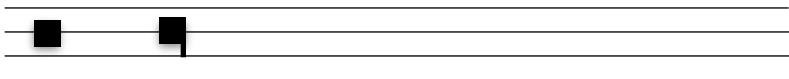


apparatus →

← agenda

«What I'm trying to pick out with this term is, firstly, a thoroughly heterogenous ensemble consisting of discourses, institutions, architectural forms, regulatory decisions, laws, administrative measures, scientific statements, philosophical, moral and philanthropic propositions—in short, the said as much as the unsaid. Such are the elements of the apparatus. The Apparatus itself is the system of relations that can be established between these elements.»

“The Confession of the Flesh” (1977) Interview in *Power/Knowledge Selected Interviews and Other Writings* (ed Colin Gordon), 1980: pp. 194-228



punctum

virga

[etc...]

[unlearn]

APPARATUS—forum

One of the aims of the experiments relating to the artistic research in the PUBspa project, was to establish whether there was grounds for a **design-forum inside** [rather than outside of] the art-world. Which is consistent with locating a design-department in a school of creative- and performing arts.

The source of inspiration as the AGENDA-forum hosted by Arts & Crafts, and more generally to create a professional room with a view similarly connected to the design milieu, but relevant to the entire range of professional milieus at our school. Though small the PUBspa project did cover the entire gamut.

The idea was that, notwithstanding its independent queries, the project could also function as a laboratory to explore this possibility. So this last flyer—in the artistic research series—will be devoted to sum up the project's features that could provide a basis for further development of a forum.

A session in this imaginary forum could be organised: **1)** a walkabout with the audience in school with interventions that display negotiated spaces [rather than the tour of the workshops and displays of technical equipment alone]; **2)** a mingling event to query other formats than a presentation with Q&A.

The audience would be invited to consider two tiers [1&2] of the forum as contemporary sequences, rather than—in linear terms—as a singular series [before, during and after]. This would enable a generation of queries into what Foucault called the 'apparatus' [cf, Agamben «What is an Apparatus?»].

In brief, a contemporary query into physical-, institutional-, administrative- and knowledge-structures that move beyond a narrow poststructuralist power-critique, to work on public attention of criticality and empowerment, and make these the core issues of critical design: display and debate in two tiers.

Where the slogan of AHO has been «we design the future» a counter-parole from KHiO could be: «we empower the present». This is a radicant strategy, in the sense that there is a presence of things past, a presence of things present and a presence of things future, taken into account: a moving gamut.

Even if we did continue to design chairs, books and garments—interiors, posters and costumes—we'd do it **a)** in this perspective; **b)** as part of this task. It'd provide an effective critical platform against the «ever-more-clever-stuff» design; we'd move onto a design of artistically empowered life-worlds.

It would also provide one platform for criticality and empowerment in the arts, particularly that linked to artistic research. This is not based on an assumption that the design-milieu has something which the artistic milieus at our school «lack» [If we can contribute with something, so much the better!]

But the particular responsibility of design—at this school—may well lie in working on co-generative designs involving **c)** artistic development and **d)** research-based conjecture. Developing designs from the foundations-studies in PUBspa, would enhance artistic research in regular curricular activities.

The corridor-weeks have a potential to work as strategic hatching grounds for activities and ideas, that can be distilled through collegiate processes involving the departments, technical production, admin, producers and audiences.

Flyer Series #05—Anthropology

unlearn

[week 48, 2015]

#01 Anthropology PUBspa



When Charlie Parker played the composition Anthropology—with Dizzie Gillespie [Miles Davis and Max Roach]—his musical project was to extend both the melodic and the rhythmic language of jazz music in a systematic way. His solos seemed to have no rule, arbitrary in the group's playing.

No matter how much care one puts in participatory designs, there are aspects of the relationship of theory to practice that will be of this kind, whenever—like Charlie Parker—theory plays its «solos»: it seems to have no rule, and to be arbitrary in its relation to the participatory commune.

In Farhad Kalantary's work Places [2015] this combined act of participation and displacement is repeated. The place is the Intercultural Museum [IKM]. The gallery-space is video-recorded and is projected as an iteration of the place. Each new place is set in lateral movement and exists in its own time.

Which is why the work is a valid starting-point for a query on how the tensions within a participatory commune can become entangled to the point of existing in their own world—locked unto a pattern of repetition—till something else happens and, a disturbance from within/beyond, dislocates it.

The point being that this seemingly exceptional event—in the narrow terms of entanglement—then becomes paradigmatic. And when repeated it yields a meta-stable pattern whereby the otherwise antagonistic forces, the enclosing pattern between reading A and B, is resolved by a third reading C.

Hence in this flyer-series, Farhad Kalantary's work Places will—experimentally—be considered a visual algorithm that can be used to model the dynamics generated by a score that intervenes in an improvised sequence. Contrary to how improvisation is often viewed [e.g., as intervention in a score].



DISCOURSE—the Practice and Theory Compound

The location of Farhad Kalantary's [2015] video-work Places at the Intercultural Museum [IKM]—in the context of the recent turns of contemporary history—is here seen as way of connecting the dynamics of «wormholing» in current human migration, to a broader range of contemporary dynamics.

In this regard, the current refugee-traffic could be connected to how a broader range of seemingly unrelated issues, yet combine to determine our way of being-in-the-world at this historical juncture. It is an attempt that parallels Karen Barad's coupling of feminism and quantum mechanics [#03, W-44].

I have earlier insisted on understanding these dynamics as radican [Bourriaud, 2009], on account of what appears as a class of mobility within given territories determining a mobility across grounds: i.e. a principle of what appears as 'general mobility', originating from a special class of movement.

Using Farhad Kalantary's visual algorithm as a model: **a)** the lateral movement of each place-location is somehow derived from **b)** the parietal movement whereby new places are generated in depth [i.e., the «wormhole»]. It pitches the rich topic of corridors and migration workshopped in PUBspa.

Which is to say that the kind of spatial proxemics—linked to the proximity between practice and theory that was designed and executed throughout the project [flyers]—also became linked to the situations, in each the MA workshops, where the potentially antagonistic basic assumptions were displaced.

The combination of the two elements of occupying space [claiming them for defined activities] and negotiating working-conditions [based on a minimum and timed information-policy] brought the project into ever new places—even in a restrictive space as a corridor—then subjected to new inventions.

This iterative development—whereby ground-conditions were changed by small steps—will in the present flyer-series be linked to how the current movements of people, ideas and enterprises display a new form of exchange, «perforating» the Apparatus of modern industrial societies and cities.

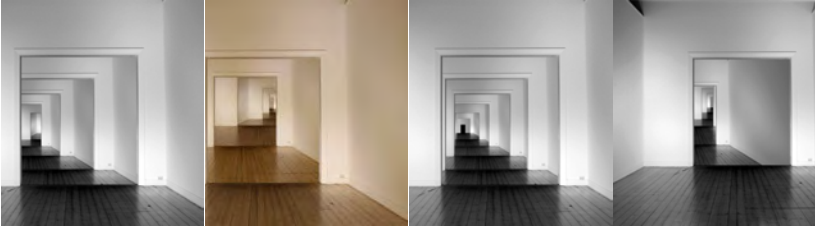
A new human-technological environment—that is, an environment of a new material culture—thereby has become superimposed to an older urban environment, which it perforates. It thereby becomes impossible, in our time, not to take into consideration how human agency segments into different layers.

That is, a layering where one is applied to the other—in a contemporary but unidirectional fashion—thereby bringing up **a)** one class and mass of human agency, that applies to **b)** another layer of human agency in a theoretical way [where the older layer remains uncomprehending to the newer layer].

The relation between **a)** the mobile-phones—that have developed into smart multi-functional devices—and **b)** the traditional societies, cultural values and basic assumptions, which they perforate, is an example of this unidirectional segmentation into contemporary layers of human agency around the world.

The powerlessness of older layers of human agency to comprehend newer layers can lead to violence. Alternatively, the «...electroclimate defined by wavelength, frequency and field strength, arising from the interaction between the natural and artificial landscape» will be a new terrain of biopolitics.

#02 Anthropology PUBspa



Another experiment, that turned out to work as a model-making device—that resonates with Farhad Kalantary's Places [2015]—is a project at the Centre Pompidou, some years back, with Oslo National Academy of the Arts [KHiO] and the Norwegian Academy of Music [NMH] in 2011.

The project Tacit Zones was commissioned by the Jeudi's programme at the Centre. And the brief was essentially to transform its Modern Art Collection into a thoroughfare during a 2-hour event Thursday evening, from 19:00-21:00, hosting an audience of 800-1000 from the Parisian suburbs.

As in PUBspa at KHiO, Tacit Zones organised into 4 focal areas [or, 'zones'] with 2 functions: 1) to organise the flow of a substantial crowd, creating a live «corridor» through the Centre's 5th floor; 2) to propose an alternative readability of the works currently shown from the Collection.

But there are also 2 differences: a) PUBspa was located in a space not designed for exhibits or shows [a 'grey-room'], Tacit Zones developed performance-installations in a white-cube situation; b) in Tacit Zones the documentation was alongside, while in PUBspa it was integrated.

Comparing the two projects in the light of Kalantary's Places—as a visual algorithm [cf, #01]—therefore lets us expect an interesting yield, since the two projects then can be styled as variations on a common theme: the organisation of two causal layers into a single model, or design.

The design here lies in the exploration and exploitation of two interacting causal chains: i) the flow of a walkabout in a thoroughfare; ii) the interception of deep elements in the perceptual field [the modern art pieces at the Centre; architectural space, according to Pierre Lionel Matte, at KHiO].



DISCOURSE—the co-generative causal compound

A fairly obvious overlap between PUBspa at KHIO [2015] and Tacit Zones at the Pompidou Centre [2011] lies in the substance of their concerns with the movements of populations: while PUBspa followed the loops of refugee traffic [cf, #01], Tacit Zones related to movements within and from the suburbs.

In 2010, the Parisian suburbs were the hotbeds of immigrant-related instances of police violence and uprisals in the autumn of 2010. Tacit Zones was under preparation, and a field-survey of the facilities at the Centre Pompidou was conducted at that time. The 'suburbs' became part of the context.

In 2015, the footprint of events was similarly evident in the preparations for the PUBspa project: in Istanbul, at the time of our visit to 14th Art Biennale, there was a population of 330.000 Syrian refugees only in Istanbul, while Europe was struggling with the accommodation of about 245.000 refugees.

In contrast to the project at the Pompidou Centre, the context of current events had material—rather than symbolic—impacts in PUBspa: **1)** first on account of a walkabout organised specifically with a group of refugees; **2)** secondly, because one of the MA-students received a letter of expulsion.

The letter came from the immigration authorities during the two-week project period. PUBspa inadvertently became materially involved into the reality of the topic it was hosting, by virtue of one of the project members being directly affected by the current tightening of Norwegian refugee-procedures.

In effect, the collaboration with the Nordic Black Xpress dancers was more than a gesture, but an exchange negotiating with the realities at hand [and the 'powers that be']. The designs involved in accomodating the refugees as an anonymous crowd during the principal walkabout, was not a «decor».

And if the PUBspa design is considered to reside in **a)** the project-teams conjoined responsivity to the social context and **b)** the interventions in the school space, it is as removed as from «decoration»—a notion regularly associated with the word 'design'—as conceivable. Rather, it prompts criticality.

That is, the triggering impact of threshold-events in hatching new repertoires and frameworks, which conjointly brought the commune of project-team, in a general fashion, into ever new places. The turn of events related here, however, were sensitive to a point of involving only parts of the project-team.

Including it into the present round-up therefore comes in logical extension of the project, since we are in the wake of the two-week period, and PUBspa is presently in its evaluation phase. It is programmed to conclude with a publication, a book volume, at TrAP's initiative [Transnational Arts Productions].

A final question has to be addressed with regard to how the perspectives connecting the corridor-mobility and transnational migration, moved unto relating structurally homologous dynamics involving facilities management, technical production and last, but not the least, KHIO's media management.

The question brings us back to the query on the Herzian fields: how the «... electroclimate defined by wavelength, frequency and field strength, arising from the interaction between the natural and artificial landscape» impacts the biopolitics of mobility. Clearly Kalantary's video is such an «electroclimate».

#03 Anthropology PUBspa



In the Tacit Zones project [cf, #02 Anthropology], in March 2011, the R&D took place through a series of conversations, video-takes in the project's real time and by issuing and circulating flyers. It had a co-ordinating effect, but was conceived and took place alongside the project management.

Which is why the American anthropologist George Marcus and I conceived the conversations and their materials as a conceptual location in the Tacit Zones project, called a greenroom [i.e., where the artists, or performers hang out between the sets and the last bit of preparation is configured].

Ironically, we had been working on the same notions—the greenroom concept—independently; he in the context of the art-field, and I in the context of post-war testimonial in Sarajevo [90s], under more classical fieldwork conditions than his. As we found out about this we initiated a conversation.

It was included into the report on the Pompidou project where we discussed the 'greenroom' in relation to Mike Fischer's broader notion of 'third space', in terms of what had been learned in Tacit Zones. Farhad Kalantary's Places [2015] is conceptually closer to the 'third space'.

That is, a differentiated repertoire hatched by being structurally positioned in a realm that exists as a consequence of interaction and negotiation taking place in the core of a project like Tacit Zones. From where it exerts a marginal influence, save—perhaps—in 'the last bit of staging'.

However, with the notion of 'third space' follows—arguably—the historical load of the 'tiers état', the third estate of the French Revolution, and later Franz Fanon's idea of the third world, that was built on precedence of the former, I'd like to see here as a provenance to Farhad Kalantary's Places.



[do something else]

DISCOURSE—the topological compound

In aspects, Mike Fischer's notion of 'third space' picks up on some features of the greyroom—the idea of working directly on reality, like a painter «sur-le-motif»—that aggregated in the time of process in PUBspa [the public space project, 2015]. Farhad Kalantary's Places model can help to tease them out.

Is the iteration of third spaces from the precedent of non-same—antagonistic or complementary—approaches [in a space that was formed in a similar fashion, by a precedent of heterogeneity] driven by «difference of interest, access, power, needs, desire and philosophical perspective» made visible?

The effects of visibilisation in succession is a major feature in Places. It suggests how visibilisation propells the iteration of third spaces, but also has the effect of inventing and designing a time-axis of new movements, in which dissensus generates form by the gridding impact of visibilisation.

Which means that we are likely to find the evidence for the formation of a body-politic through generative processes that does not have to rely on consensus. Furthermore, that there are collaborative policies and regimes which can emerge—in contemporary electroclimates—without a need of discussion.

Indeed, what frequently goes on under the garb of discussion—structured by the gridding action of visibilisation—are activities that in reality partake of a construction-site [rather than conversations based on the phenomenological assumptions of the pre-existence of a landscape: a white-cube assumption].

In effect, a number of processes which in days of yore would come out either as conflicts of interest or spur fragmentation, today generate a variety tunneling processes, or «worm-holing» [cf, Kafka's story The Burrow, and the 8th Nordic Biennale Momentum in Moss, outside of Oslo, in 2015].

An example of «wormholing» of this type is what Anna L. Tsing calls 'plantations': mega-size production-sites located in the middle of nowhere—atopias—with a scale many times beyond the production in the heydays of industry, and that are usually oblivious to their enormous environmental footprints.

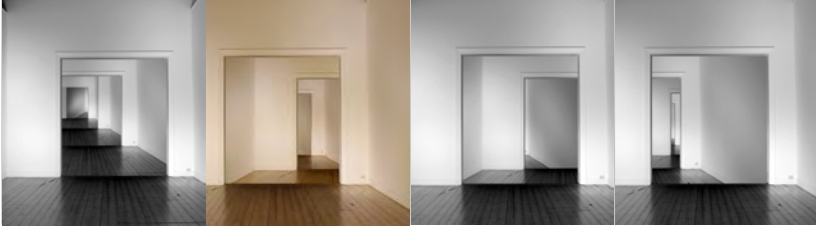
The concept is the same whether they are pig-farms, oak plantations [where the absence of Ash trees proliferates mushrooms that in turn threatens both species], or the mega-camps of humans in transit. Always at the verge of environmental collapse, other «wormhole» types crop up at the margins.

DIY networks, whether in business or at home, open markets of an ever reduced variety of standard items [food, clothes, objects and spaces] available everywhere—designed for a quick fix—leaving a similarly footprint in cultural legacies and spending user-time [functioning largely as «free labour»].

With a questionable yield of freedom, the «wormholing» logic is operative in what remains of industrial architecture, logistics and infrastructure henceforth defined as 'meanwhiles'. With passing cultural activities, hosting events and guerilla-shops, and coffee-bars as the most stable proxy-democratic element.

The «wormholes» are the satellite-mediated projections of what one might call, from lack of a better term, lunar capitalism. All the while the dreamscapes—also belonging to the new topology of electroclimates—can bring the comfort of Danish design-interiors to rustique houses in Southern Europe.

#04 Anthropology PUBspa



As his departure for a journey to Tehran was imminent, Farhad Kalantary briefly discussed the entailments of bringing his video-work Places [2015] out of its current location at the Intercultural Museum [IKM]. Is the physical site where video was shot an inalienable part of the installation?

In other words, being a site-specific work how would it survive the transportation to somewhere else without shattering the point of its being site-specific. Or, could the procedure simply be repeated somewhere else—like Joseph Kosuth's 1 and 3 chairs—featuring an identical concept?

As an art-work, is Places a freely transportable concept or is it conceptually linked to this particular site; the Intercultural Museum [IKM]? What will be explored here, is the thesis that a) «wormholing» and b) «walkabouts» constitute different propositions on initial movability that make a difference.

«Wormholing» is here considered as a proposition stating that something that occurs at one place, can then occur at a difference place—or, site—without ground-connection. «Walkabouts» yield a proposition «ground-connection» in the artistic process, human mobility or to the site itself.

In the latter case the ground-connection provides the contact-metaphors for the conceptual load to articulate materially, and is arguably closer to the Marcel Duchamp's conceptualism [Didi-Huberman, 2008]. As operational assumptions—or, values—the propositions on initial movability diverge.

They bring social agents, groups and populations in very different directions. The novel element is that this impact is no longer marginal, but quite tangible and of probably of considerable consequence in our time. Which is why Kalantary's work Places has been reviewed as a working-model here.



[return with a new perspective]

DISCOURSE—the form & matter compound

A query into the contemporary topologies of electroclimates «defined by wavelength, frequency and field strength, arising from the interaction between the natural and artificial landscape» provides a starting-point for understanding and intervening into the human and technical environments.

Propositions on initial movability are not longer the «finer print» in works of clever humans, but programs that can bring future development in different directions. The invention of contact-metaphors that invent older traditions—such as crafts at KHiO—into the electroclimate of a new generation of tools.

Laser-cutters, CNC water-jet cutters, 3D scanners and printers, programmable plywood molds, textile printers and file-fed knitting machines are all tools that provide a framework for the revived interest in crafts and older techniques. It develops in the electroclimate of digitally programmed tools.

If this is true at the level of technical production, then how will it affect the integration of the present variety of screens into art-works, institutions, architectural forms, regulatory decisions, laws, administrative measures, scientific statements, philosophical, moral and philanthropic propositions.

We asked these questions in the PUBspa project [2015]. And also how the visions and wisdom of older traditions—travelling with the contemporary flow of refugees—are invented in the still new variety of electroclimates: starting with the ubiquitous mobile-phones, computers and the Internet.

All 3 levels—technical production, media-regimes and traditions of knowledge—are domains that are rife with propositions on initial movability; that is, practical assumptions on how things move, or simply work, become productive assumptions that determine what can be generated by human mobility.

How we work is determined by how things work, or how we think things work. Contact-metaphors can invent older knowledges in the life-worlds that are presently evolving from within electroclimates. In other words, invented knowledges will add a layer different from both tradition and smart-tech.

They will know the connective inventions of «herzian tales», that add a third layer to tradition and smart-tech. This is the proposition of the «walkabout», which contrasts with the «wormholing» proposition where the satellite connection is somehow making other connections obsolete [i.e., a monopoly].

If this analysis is correct, it means that the current developments either will spur the cultural invention of new human life-worlds across the globe, or prompt a development in which the powerlessness of human cultural life-worlds to contain the human technological will result in a variety of violence.

Environmental violence, the violence of poverty, the violence of terrorism, and the violence of economism. The rationales that upheld the legitimate powers of yore will—pace Agamben—be placed with states of exception, crisis-management, that become permanent. They become inscrutable.

The chances are therefore that the subjects that are taught in the arts are not pledged to the lack of political consciousness because they are concerned with form; if the material connection of the «walkabout» is what is the key to bring out the substantial issues of our time. We may be proven wrong.

#05 Anthropology PUBspa



The advantage of considering design as focal and delimited aspect of all artistic practice, rather than a universal problem-solver, is that it then can be shared with all of the arts, instead of pretending to solve anything from passing colds to global warming. In this aspect it design is like philosophy.

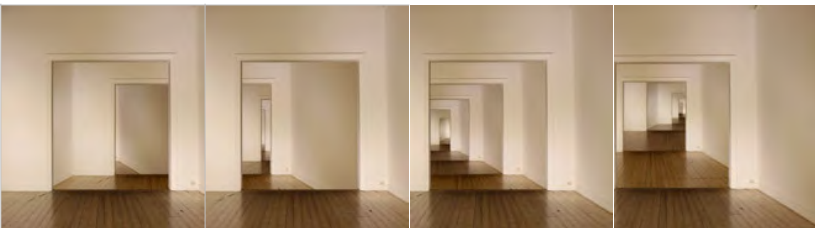
Both in function of acting as a problem solver within a given realm—design in the arts and philosophy in academia—and because they accumulate the special knowledge deriving from this function, whereby they in turn can act as universal problem-definers. A public conscience & -service, of sorts.

Which would mean that there are broader aspects of design—going back to Vasari’s definition of the term in the Renaissance—that today will have its invented counterpart in a Herzian tale. So, there are two notions of design that can exist conjointly: one broad and one specialised.

In many ways, Farhad Kalantary’s video installation Places [2015] at the Intercultural Museum in Oslo [IKM] is a Herzian tale brought down to its core: **1)** by constituting an electroclimate of its own; **2)** by wiring a) the experimentalism of drawing to b) the imminence of an emerging intention.

The confidence that our intentions will reveal themselves in time—as the fruit of progressing in our work—to guide our queries in the present, even could provide a basis for a [Herzian] grand narrative in our time. That is, spanning the material present with the augmented load of electroclimates.

This turn to the empowerment of the present has an antecedent in the work of Charles & Ray Eames, in its broader aspects of an experimental—rather than interpretive—humanism, in which joining the layers of traffic and mobility in modern living, became conceptually akin to joinery in furniture.



DISCOURSE—compounding joineries

The Herzian turn removes the concern with joining the layers of modern living from the private sphere, and makes it a public matter [res publica], simply because the current servicing of private interest is bringing the public sphere to the verge of collapse. It will bring public culture to private interest.

Rather than being conceived as a subject matter of private amusement, rife with market opportunities, the challenge of joinery is currently revealing itself as an infrastructural issue, bringing logistics and its functions into previously unimagined domains: e.g., as the prevailing ontology of journey and mobility.

Today, it is clearly possible for human beings who can afford it, to be globally mobile without traveling: there is no need for a cultural repertoire beyond the standard set by conference hotels and vacation resorts. In other words, the presence/absence of the journey is today a variable of human circulation.

Which clearly indicates that the mobility of the Bildungsjourney—or, alternatively, the journey as Bildung—does by no means follow automatically from the intensification of human circulation. And indicates that a special class of joinery, featuring in travelogues and diaries, that should be expanded.

Movement can be transformed into a state, when mobility reaches a stasis of being reduced to circulation [Baudrillard]. Or, keeping track what we in days of yore would have considered our inner journey, would make us aware of the human load of traveling: a biopolitic of mobility in the age of electroclimates.

The idea that humanity will evolve by virtue of its current mobility is become ever more evident as the part of the global human community that cannot afford travelling, nevertheless attempt migrating to richer parts of the world. Whether they seek asylum as refugees, or as economic migrants.

As Žižek has pointed out, the mobility of people extends from the mobility of goods and services in capitalism. Pretending to a standard that neutralises mobility as an agent of change—with the ideal of gestalting a human standard globally—makes poor sense, in the current situation. We must recalibrate.

An option is to transfer the diary's function of a travelogue from the private into the public sphere: the current use of blogs and social media can serve to demonstrate that this is indeed a contemporary aspiration. But as a global project it is bound to fail from lack of physical/material grounding.

Which is why we need to conclude this query by specifying the elements and plot that make up a Herzian tale. As our definition of electroclimates indicates, the Herzian tale emerges in the between-space of natural and technical environments, and for this reason a two-tiered narrative sequence is required.

For each sequence of operations in digital space there is a corresponding, and parallel, sequence—or, con-sequence—in analog space. In their parallel evolution in our current human life-worlds, or electroclimates, they also will occasionally crossover each other: these are the events of our Herzian tales.

These cross-overs [sequence/con-sequence] therefore become a new material for joineries, in which the experiment and the unfolding of human intention in time, that are transferred from the comfort-zone of private living, to the contact-zone of public life [Pratt]. Maybe artistic research, indeed, is urgent.

EXIT

Postface—Commons in Transit

A year back, Christian Tviberg—a colleague working at the school's medialab—related his experience from working with a new generation of younger users, to whom screen-based technologies was like «electricity» some two generations back; an implement you simply can switch on and off. A technical implement divested of mystery.

In some cases, this attitude may be related to a lack of interest in and ignorance of how the technology actually works; as this sort of knowledge—down to the level of numeric code and assemblage—is becoming rare. But the trivialisation of digital technology also prevails among the more knowledgeable. You have what you need, to learn at need.

What you need—in order to learn what is needed—is available on the Internet. If you hold a certain knowledge, it is because you have been in a situation where that knowledge was needed. And if you make that knowledge available to others, it is because you are part of a knowledge-sharing culture. Knowledge is not a hallmark of distinction.

Hence a new style of socialisation is invented with regard to knowledge. No matter the level of accumulation, everybody understands that knowledge is piecemeal and partial. As a consequence, people act on partial understandings with no or low requirements on completeness and consensus. But the value of experience has known a renaissance.

A new style of socialisation has been invented in which substance [«where's the beef?») is core. Knowledge itself is not substantial but has moved from the symbolic hierarchies of [e.g., academic] excellence, to the practical proficiency in packing and unpacking experience. A practice in which knowledge applies as a shaping agent.

For this reason, it is currently difficult to separate this «morphing» knowledge—the forms that help to effectively pack and unpack experience—from design. Though sometimes of distinctly theoretical in its origin—making historical claims—the domain of application is to develop model-understandings from hands-on learning experiences.

This new applied competency of form-finding knowledge is a skill which promises to make experience—the supreme value of our time—convertible, rather than generalisable. In other words, to extract learning competency from earlier experience, acquire and mature the skill of learning to learn. Good theory offers learning patterns.

Which means that even theoretical knowledge is not abstract in its claims, but releases new propositions of knowing [the worth of which is to un-/pack experience]. Timing such releases therefore determines the success in realising the alloy of experience [substance] and knowledge [form]. This flyer-archive results from such an attempt.

It relies on the possibility to connect between the «morphing» potential of knowing and the substantial domain of accumulated experience, through the potential of contact that exists between adjacent practices—practices that develop alongside one another, with the frictional impact that a conglomerate of workshops can have in a contact-zone.

In that sense, the flyers are neither exhaustive nor consensus-based, but a kind of output from a complex process in which a variety of skills are combined [and where the flyers are only a part of this variety]. They are part of a generative process in which understandings are multiple and partial. But what do they represent as an input?

This question evidently concerns the reader who consults the flyer-archive, but—more broadly—anyone who became involved into the PUBspa project from without the contact-zone. The broad categories of this personnel listed in the acknowledgements section [this volume] pays tribute to the variety of people who «telescoped» in and out.

The essence of this dynamic is that people who were outside the project-interaction—beyond the mutual understandings developing in its wake—became involved, in some capacity, at some point, only to exit with a harvest of learning outcomes and some experience. Catching up with the trail of this cycle is beyond the present scope.

But the students that «stole» from the flyer depository in our HQ, the participants in the TEXTgym pop-up activity, the group of refugees who trailed through the choreography project, with a contingent of assistants from Nordic Black Xpress, and the personnel invited by TrAP, all interacted with and harvested from the PUBspa project differently.

This coming-and-going—or, telescoping in and out—includes the core of the project-staff itself. We came, packed out, worked for two weeks, packed up and left. Though the discussions on the background and purpose of the project was core to the students and teachers who became involved from day one, they entered and exited differently.

That is, before and after we all became involved with PUBspa. The reason why this is given some attention here, is a certain «wicked problem» that it may serve to address: the problem of third party interest—the kind of interest which is beyond the scope of interaction and involvement: the *loci* of deep potential in our democratic culture.

It is based on the assumption that our depositories—whether they are archives, libraries, museums or galleries—make a variety of materials available for someone anonymous to find, discover, enjoy, redeem, transform, to liberate it's unexpected potential. But this utopian expectation may make us overlook what is right under our nose.

What we are overlooking and dealing with—as far as ‘third party interests’ are concerned—is readability: not readability restricted to text-materials, but a broader readability that allows a small/large category of people to connect without being productively involved. Which partly concerned the participants: the part of them that reads.

Third party interest is intrinsically linked to readable aspects, within and without the project; which makes sense of the flyers as they were circulated [within the project period] and the publication of the archive in the aftermath [beyond the period and the project]. They do not exhaust the readable materials, but that the ones that exist.

That is, the ones that are compiled at this point—beyond a store of uncharted photos and videos, and a similar store that were collected by individuals, along with a certain amount of notes—that add to the publicness of the event, and to the broader range of readability it had in multiple facets in the project-period. A wealth of readable inputs.

This dimension is important to consider as a key-premise for the possibility of collective learning: it cannot be a consensus-based process of talking oneself to agreement; on account of the variety of commons that asserted themselves in the project, as well as their transitory character. On the other hand the learning outcomes are not individual.

While individual understandings are formed and shaped through interaction with others, the readable aspects—since they are shared beyond the scope of interaction—are necessarily trans-personal and grow partial understandings. Readability entails that there are processes of sharing that bring us beyond interaction and communication.

The influence of reading is osmotic—it is progressive but non-deterministic. It diffuses into interaction and communication, as a counterpoint to the entanglements to which these also do unavoidably lead. It represents the chance of involvement to reboot itself before entanglement totalises, and third party interest is of no further consequence.

In sum, when considering that the cost of entanglement—the depth of interaction and communication making claims on a total/global scale, whether at the interpersonal or technological level—is the marginalisation, or the neglect, of third party interest, then a critical counter-point is needed in order to keep this option open & real.

On this background, the core proposition of the PUBspa project is as follows: to every interactive sequence that fosters involvement, there is a readable con-sequence to reboot it. The relation between sequence and consequence are conceived in an homologous fashion to text and context in the humanities, or point and counterpoint in music.

This is a proposition on the artistic research at the level of the apparatus [Foucault]; and our tactics [Certeau, 1984] here relate to how the public interest that charges public space to become a field—a public field—where the involvement with which this field becomes charged, is a key to the hatching of non-oppressive/democratic discourses.

The question might not be whether the detail of individual processes connect to the broken patterns of collective learning, but rather when they connect. A major problem of our time may not be the excess of virtual available information—and its corollary, the excess of actual ignorance—but the bad timing of theorising, or reflective practice.

If, on the contrary, the value of theoretical knowledge is in good timing and its ability to pack and unpack experience—to make it convertible and available as is or as a learning pattern—it will act more like the tipping point of a reverse pyramid, than as an academic ivory-tower: reminded by its obligation to political action, not publication *per se*.

The chances are that artistic process—like ethnography—are timing agents, above all, that offer opportunities to transform, invent and renew social relations. And that the space of political action constituted by these opportunities, can go to waste or come to fruition, as the impact of information technologies has turned our world topsy-turvy.

The Herzian field [Dunne, 2006]—in this sense—comes with an agenda of re-discovering and re-appropriating the world, from a set of premises that did not previously exist. It summons a way of inhabiting the world, and inventing society. Moving topics as boredom, feminism, asylum and integration from 'critique' to hatching new repertoires.

Theodor Barth, December 20th 2015

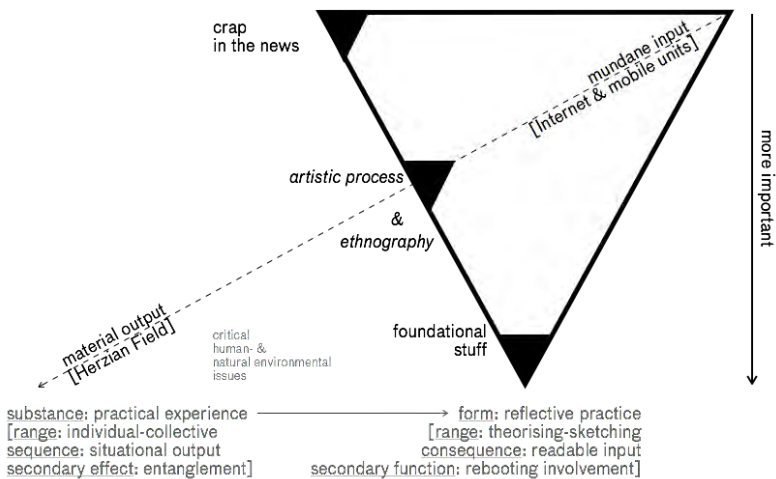


Fig. adapted from «Life dismantling—The Pinky Show» in Malzacher, Florian and Steiericher Herbst [& al.] (2015) *Truth is Concrete—A Handbook for Artistic Strategies in Real Politics*, Berlin: Sternberg Press, p. 109.

Readings

Agamben, Giorgio (1995 [1990]) *The Coming Community*, Minneapolis: The University of Minnesota Press.

(200) Agamben, Giorgio (2009) *What is an Apparatus?* seminar talks including a) «What is an Apparatus?»; b) «The Friend»; c) «What is the Contemporary?»; *Crossing Aesthetics: Meridian*.

(2008) *Signatura rerum*, Paris: Vrin.

Barad, Karen (2003) «Posthumanist Performativity: Toward and Understanding of How Matter comes to Matter» in *Signs* pp. 801-831.

Barth, Theodor with Marcus, George (2011) *interceptions[at]centre_pompidou: archive-documentary in the tacit zone*, Oslo: Oslo National Academy of the Arts.

Barth, Theodor & Strøm Sigurd (2015) Theodor & Strøm, Sigurd (2015) «Eames in Circulation» [Norw.] 15'm w/Eames Thursday 19. March, v/DogA, Oslo: KHiO.

Barthes, Roland (1993) *Camera Lucida: Reflections on Photography*, Vintage Classics.

Baudrillard, Jean (1994) *Simulacra and Simulation*, *The Body in Theory: Histories of Cultural Materialism*, The University of Michigan Press.

Biemann, Ursula & Holmes, Brian (2006), *The Maghreb Connection—Movements of Life Across North Africa*, Barcelona: Actar.

Bishop, Claire (2004) «Antagonism and Relational Aesthetics» in *OCTOBER*, Fall, No. 110: pp. 51-79.

Bourriaud, Nicolas (2009) *The Radicant*, London & New York: Sternberg.

Certeau, Michel de (1984) *The Practice of Everyday Life*, transl. Steven F. Rendall, Berkeley, Calif.: University of California Press.

Eco, Umberto (1979) *The Rle of the Reader*, Hutchinson University Library, Harper & Colins Ltd.

Didi-Huberman, Georges (2008) *La ressemblance par contact: Archéologie, anachronisme et modernité de l'empreinte*, Paris: Minuit.

Dunne, Anthony (2008) *Herzian Tales: Electronic Products, Aesthetic Experience and Critical Design*, the MIT Press.

Ettinger, Bracha (2015) «Carriance, Co-poiesis and the Subreal», *Istanbul Biennale #14*, pp. 92-104.

Foucault, Michel (1988) «Confessions of the Flesh» Interview, in Gordon, Colin (ed.) *Power/Knowledge Selected Interviews and Other Writings 1972-1977*, Random House.

O'Doherty, Brian (1976) *Inside the White Cube—The Ideology of the Gallery Space*, Santa Monica & San Fransisco: The Lapis Press.

Malzacher, Florian and Steiericher Herbst [& al.] (2015) *Truth is Concrete—A Handbook for Artistic Strategies in Real Politics*, Berlin: Sternberg Press

Martinez, Chus (2012) «How a Tadpole Becomes a Frog: Belated Aesthetics, Politics and Animated Matter—Toward a Theory of Artistic Research», in *The Book of Books*, Kassel: dOCUMENTA(13), pp. 46-57.

Mortensen, Jørn (2007) «Vacant Lots and the Market», lecture for *Urban Interface [Aristic Research Project]*, Oslo: Atelier Nord.

Rabinow, Paul; Marcus, George; Faubion, James & Rees, Tobias (2008) *Designs for an Anthropology of the Contemporary*, Duke University Press (Kindle Edition). Thompson, Chris (2011) *Felt: Fluxus, Beuys and the Dalai Lama*, University of Minnesota Press (Kindle edition).

Tsing, Anna Lowenhaupt (2004) *Friction: An Ethnography of Global Connection*, Princeton University Press.

Žižek, Slavoj (2015) «The Non-Existence of Norway» in London Review of Books, LRB Online · 9 September.

«Some Points to Consider if You're an Artist who Wants to Make Work about Refugees», e-flux conversations, October 26th, 2015: <http://conversations.e-flux.com/t/some-points-to-consider-if-youre-an-artist-who-wants-to-make-work-about-refugees/2716>.

*

[Choice-sheet]



CHOICES

In the process of determining the paper, print and binding of the present volume, a certain number of choices were made that exceed the format of the colophon. Some of the choices even had to be finalised after the file had been sent to print. This is why this sheet is included here at the end of the volume.

For instance, with a little research in the Norwegian capital, it turned out that the copper-staples intended for this archival compendium were not available in Oslo. The 24/6 staples were, but not the required 24/10 required, according to the standard of the design-department's Leitz stapling-machine.

24/10 [the last number indicating the length of the «legs»] is required for a stack of 50-70 sheets, given and take for the weight and thickness of the paper. The staples were acquired from Atelier#11 in Belgium—Corinne Clarysse in Marcinelle—an enterprise with outlets in a variety of Belgian cities.

Once received, it turned out that the copper-staples were too soft for the combination cardboard [160g] and glossed paper [170g] used in the print. Ian Brown—foreman at the artschool's publishing workshop—therefore suggested a combination of gauze, sawn grooves and cold-glue binding to do the job.

The idea is rather one of sustainability: the solution proposed by Ian Brown is a standard used by the Norwegian National Archive. And the whole idea of emphasising binding, in a clearly visible way, is to convey to the reader the sense that what is compiled here, in this volume, were once individual flyers.

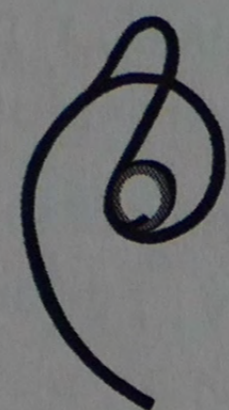
Which means that the contents are disposed on the recto and verso of a single sheet, rather than e.g. disposed and enclosed in spreads [which perhaps would have made it easier for the reader to separate the contents of the flyers; from the one to the next]. Material contrasts are used instead.

A silky paper is selected for the flyers in order to convey a magazine-like quality, thereby suggesting that they have been collected after circulating, and bound with the covers and separators of a lower-grade cardboard. Which is why little has been done to remove heuristic choices from each flyer.

Rather, they are indexed on the dividers' verso to enhance the individuality of the flyers, as distinct elements of a system explained in the introductory «note to the users» [p. 9]. Again present note has been included with the dual function of bringing cogency to the choices, and availability to the reader/user.

The function of the bookmark is for the reader to make her own choices. In sum, the idea is to convey the form of the process into the form of the object, by using non-same but materially adjacent & contrastive means to sustain, rather than extend & enhance, the choices that gave form to the process.

The consistency conveyed by sustainability, thus defined, is not a logical consistency, but rather an ethical one. Ethics is here not understood as a set of discriminating rules, nor a set of preferred learning outcomes, but simply as bringing the other into the line of action—including her as a counterpart.



[Choice-sheet]

and bound with the covers and separators of a lower-grade cardboard. Which is why little has been done to remove heuristic choices from each flyer.

Rather, they are indexed on the dividers' verso to enhance the individuality of the flyers, as distinct elements of a system explained in the introductory «note to the users» [p. 9]. Again present note has been included with the dual function of bringing cogency to the choices, and availability to the reader/user.

The function of the bookmark is for the reader to make her own choices. In sum, the idea is to convey the form of the process into the form of the object, by using non-same but materially adjacent & constrastive means to sustain, rather than extend & enhance, the choices that gave form to the process.

The consistency conveyed by sustainability, thus defined, is not a logical consistency, but rather an ethical one. Ethics is here not understood as a set of discriminating rules, nor a set of preferred learning outcomes, but simply as bringing the other into the line of action—including her as a counterpart.

CHOICES

In the process of determining the paper, print and binding of the present volume, a certain number of choices were made that exceed the format of the colophon. Some of the choices even had to be finalised after the file had been sent to print. This is why this sheet is included here at the end of the volume.

For instance, with a little research in the Norwegian capital, it turned out that the copper-staples intended for this archival compendium were not available in Oslo. The 24/6 staples were, but not the required 24/10 required, according to the standard of the design-department's Leitz stapling-machine.

24/10 [the last number indicating the length of the «legs»] is required for a stack of 50-70 sheets, given and take for the weight and thickness of the paper. The staples were acquired from Atelier#11 in Belgium—Corinne Clarysse in Marcinelle—an enterprise with outlets in a variety of Belgian cities.

Once received, it turned out that the copper-staples were too soft for the combination cardboard [160g] and glossed paper [170g] used in the print. Ian Brown—foreman at the artschool's publishing workshop—therefore suggested a combination of gauze, sawn grooves and cold-glue binding to do the job.

The idea is rather one of sustainability: the solution proposed by Ian Brown is a standard used by the Norwegian National Archive. And the whole idea of emphasising binding, in a clearly visible way, is to convey to the reader the sense that what is compiled here, in this volume, were once individual flyers.

Which means that the contents are disposed on the recto and verso of a single sheet, rather than e.g. disposed and enclosed in spreads [which perhaps would have made it easier for the reader to separate the contents of the flyers; from the one to the next]. Material contrasts are used instead.

A silky paper is selected for the flyers in order to convey a magazine-like quality, thereby suggesting that they have been collected after circulating, and bound with the covers and separators of a lower-grade cardboard. Which is why little has been done to remove heuristic choices from each flyer.

Rather, they are indexed on the dividers' verso to enhance the individuality of the flyers, as distinct elements of a system explained in the introductory «note to the users» [p. 9]. Again present note has been included with the dual function of bringing cogency to the choices, and availability to the reader/user.

The function of the bookmark is for the reader to make her own choices. In sum, the idea is to convey the form of the process into the form of the object, by using non-same but materially adjacent & contrastive means to sustain, rather than extend & enhance, the choices that gave form to the process.

The consistency conveyed by sustainability, thus defined, is not a logical consistency, but rather an ethical one. Ethics is here not understood as a set of discriminating rules, nor a set of preferred learning outcomes, but simply as bringing the other into the line of action—including her as a counterpart.

