



Losæter—casting for opportunities in green entrepreneurship/urban politics: a hangout where people are not there to make a point but to hold a new situation including the entire city (and be part of the set)—

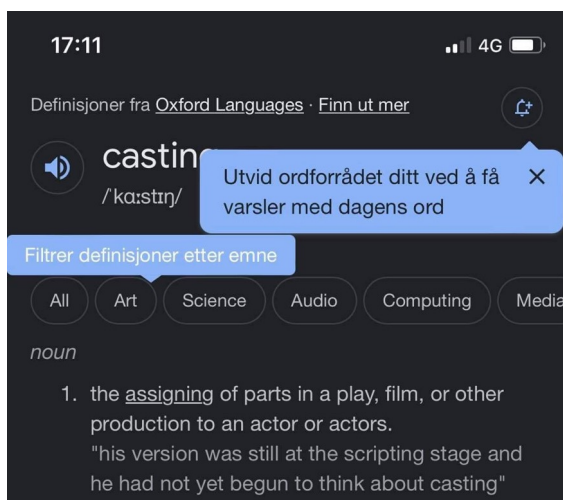
After having completed two entries on FORMATS and SCENARIOS, I had the sense that I had *casted A and B* for their roles as *K* and *La Kahina*, in the project that I am working on at the [National Library](#), which I think will have to at least have an English version. English working-title:

“Trolling words—indexed accounts from a diplomatic residence”

It prompts a method of approach to my work on the *private archive of diaries and documents* that was handed over to me by **A** and **B** with their dying wish that they should be *held* in a joint account in what I am presently working on. Without knowing yet what I am working *for*.

Trolling words is to search them for a deeper semantics than their lexical contents. And for this, it seems that my stumbling across what I took as evidence of casting—that didactic introductions to format and scenario (MA), feature a cast of **A** and **B** as *K* and *La Kahina*—is a key.

As a dramaturgical tool, *casting* differs from the hermeneutic premises of interpretation (on which I have had a number of exchanges with Bjørn Blikstad during his time as a PhD fellow). By casting them as *K* and *La Kahina*, I am letting **A** and **B** come out of the closet “dressed”.



Since my aim is not to create an actual play, the work that I have been doing now—during the last few days—is to work as a *dramaturgist* with the objective of creating an *other* kind of narrative account. And I am assuming that, proceeding in this way, *theory* is simply the *other view*.

Theory is substantially the building, development and articulation of a vantage point conveyed by a narrative fiction that is *not* determined by a literary genre: that is, as text with a *floating* literary reference. Or even, what in *semiotics* is determined as a *floating* signifier: a signifier which is empty, from a *dramaturgical* viewpoint. The [empty set](#) \emptyset .

Googling: Casting (definition), w/a pop-up documentation of the lexical *statistics* in the internet. *Question*: what if the parts are not roles, but parts of the dramaturgical set?

‘Theory is a category of fiction that, as a dramaturgical set, is empty’: this definition of theory holds the

advantage of inviting a *journey*, based on the idea that through the journey a *narrative will eventually hatch*. From dramaturgist’s point of view this can be an advantage because it means

that s/he can work as a researcher and a house critic *throughout* the production. S/he would flank the director with the *other* view: as Franco Solinas in Gillo Pontecorvo's [La Bataglia di Algeri](#).

An example of a production-series in which the director and the dramaturgist is a [dividual](#), is Tore Vagn Lid's. Here, the dramaturgy is a *resident* of the director's production, in the aspects that are made directly relevant to artistic research. In a recent [podcast](#) he proceeds to go further in exploring the affordances of *artistic* research as a player in *scientific* research. Here, the *dramaturg* himself is a *floating resident* of a post/dramatic performance. S/he moves *beyond*.

It is my relatively extant interaction with him (Tore Vagn Lid) that is a backdrop to the moment of *epiphany* I experienced when I looked up the definition of *casting* on the web: a gesture motivated by my curiosity about the semantics based on lexical *statistics* that the internet is capable of providing. Our interaction during the *days of dramaturgy* organised by him (cf, [2017](#)), and the [Force to own time](#) organised by me ([2019](#), *learning theatre*) woke the dramaturgy in my work.

The magical sentence: "Casting—The assignment of the parts in a play, film, or other production to an actor or actors." The source of the magic lies in *how* we conceive the *parts* in a play: digital screenware, costume, furniture and other props. And, according to the podcast by Tore Vagn Lid ([2023](#)), we can add *text*. Setting relevant text materials on journey by acts of staging where the text travels through its mediations. The working-title *Trolling words* means exactly this.

This is according to the *etymology* of 'theoria' in Socrates—pace Chris Thompson ([2011](#))—where it determines a *journey* to a foreign place and the subsequent *integration* of the experience as a *narrative* (with the *backing* of the city). *Theoros* is the person on journey. So, there is a connection between *theory* and *personhood*. Citizenship as the right/duty to partake of city-life. Theory as 'the empty set' inasmuch as it is set on a journey, it is a *set of sets* inasmuch as it is narrated.

It is self-organising in the sense that it organises the self. With the above definition, it is obvious that we are dealing substantially with [politics](#): politics at *the other end* of the state, where it *also* exists. Here is a *radical democratic* claim: that politics defines the journey to the rights/duties of the *citizen*—at the apposite end of politics—and not (merely) in the *election* of people who do it *for* us as re/representatives. It *closes* innovation in the realm of democracy, where theatre *opens* it.

In *Trolling words*, casting is used as a method to avoid the "boobytrap" of hermeneutics: avoiding to consider people, meanings and facts *naked*; and instead letting them realistically *enter* clothed unto the journey *from* emptiness *to* narrative. This is done explicitly (cf, the *casts* in FORMATS and SCENARIOS) through the assignment of the *parts* of the *Trolling words* materials, that they can [hold](#). It is based on the notion that people, words, props are *vessels* for a semantics of the *real*.



La battaglia di Algeri (1966. Eng. The Battle of Algiers) —Direction Gillo Pontecorvo, Dramaturgy Franco Solinas—