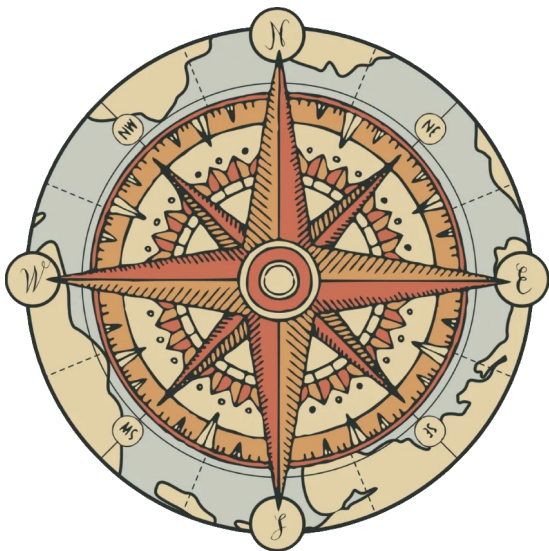


The GATE signature models a central horizon (folded into the middle diagonal). In the matrix of total work the students invest in the specialisation, context and theory, the gate-signature features different samples. Above: the central horizon in three different configurations.

In management questions one often speaks of bottom-up, top-down and more rarely about *middle-out*. However, for a university/college teacher this remains the main conduit of *action*, and to work strategically with change. The question of their track-record of engaging with institutional leadership—or, attempting to mobilise bottom-up—is variable and fickle. As such, their position isn't likely to be deemed consequential, nor extremely popular. Which is why they can be readily caught in the middle. However, they do have the potential of affecting and directing ontologies.

It has always been tricky to deal with this *middle* in the logic of class-perspective. Indeed, by whom is it inhabited: the petty bourgeoisie, the arts & crafts, disinherited aristocrats, or perhaps the anarchists? From the art-school perspective, however, we cannot take this question lightly, since—from a social perspective—the recruits are from this middle frontier. In Bourdieu's portrayal of it the middle is thin like an hour-glass: between the proletarian basis and the bourgeois summit. But this is the fair and square modern class society. Then comes the inflators growth what he calls the *new petty bourgeoisie*.



The comparison between the middle-out approach to organisational processes and the rose of winds on a map, is adequate. It is not at the top of the information hierarchy of the map. But it is critical in featuring the relation between map and territory. What C.S. Pierce called *thirdness*.

This mean petty bourgeoisie recruits from all sides, and has grown to truly global proportions. But, as such, it is *without* class-awareness and without a political education. What art-school has the chance of achieving is for this segment to achieve a sense of *citizenship*: which it does, and is likely why there is such an emotional investment in attending and leaving art-school. It is a seal with a life-long impact. If not always a policy of life-long learning, it marks the alumni with a life-long lesson: they are counted and named.

those relating to top-down and bottom-up, which has a purchase at art-school as an *isolate*. That is, one which is isolated and counted (top-down). And one which is isolated and named (bottom-up). In this sense, theory is more like mouse-trap—a play within the play—rather than the middle

The role of theory in this rigmarole is to impart agency to this sense of citizenship. So, it intervenes in the class-regimes of art-school in a particular way: that is,

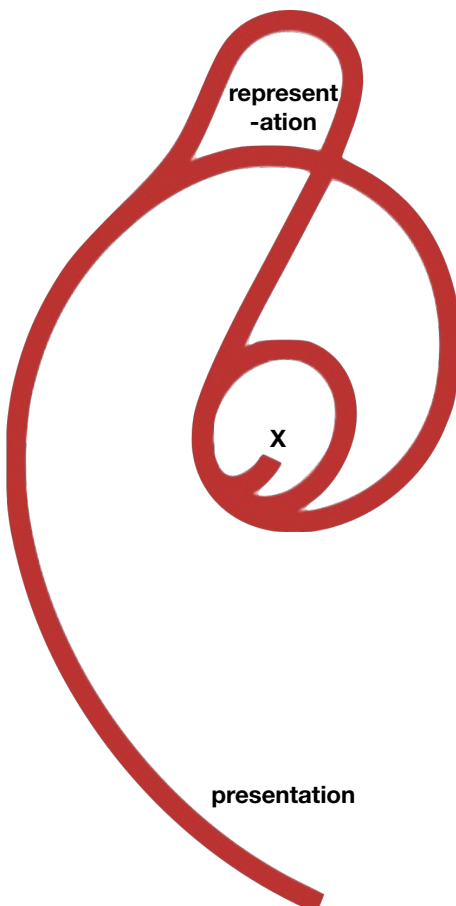
of an hour-glass. So, being in the middle is being at a *frontier*: the *middle* frontier. And its forum: the *learning theatre*. It's time zone: the *meantime* (question—what do you do in the meantime?).

If art school in its practical education is an epistemic garden, the learning theatre is an ontological laboratory: seeking to unravel the workings of excrescence and singularity (Badiou) and ways to normalise them. This happens at the individual level, the group level and the class level. It is a key to equip these citizens of the *middle* with agency. With the claims of wanting to *change the world*—that seem to come and go—the theory development that takes place in the learning theatre. And takes place through *enhancing* presentation, and *limiting* representation, up to a *level*.

This is based on an assignment that the more we *count* and *name* within the *isolate*, the more we miss out from the awareness of what is *struck* as a balance is achieved between presentation and representation: that is, the balance between manifestation and explication (or, *parcours* and *discours*), for what we can call an accountable achievement. In other words, the middle frontier is an *horizon* at which novelty may emerge: in terms of agency, value and value for agency. This is a main tenet of *anthroponomics*. It is a mouse-trap theory and practice of value creation.

Which means that for the teacher and students alike it builds and partakes of a culture of *education*. Though the frontier is at the *middle* of the school organisation—the between space of top-down and bottom-up—its working at the horizon of novelty, gives it an outward orientation. In other words, it works *within* and *beyond* the isolate: this is the principle of what is called *middle-out* organisation. Placing the horizon in the middle has a shared potential for *theory*, *context* and *specialisation*: if they are considered in the aspect that has to do with organisational *impact*.

In the encounter with art-school epistemologies—which are hatched by knowing through making—the ontological laboratory of the learning theatre is necessarily confronted with some random processes: featuring the interesting encounter between ontology and random. For instance, the threshold beyond which representation (the state of the situation) becomes *excrescent*, and presentation becomes an event site (*singularity*) *both* feature stochastic processes that can act in a *mutually constraining* mode: which is likely the great discovery of [Marcel Duchamp \(1957\)](#). In this respect, the learning theatre is a laboratory of *normalisation*.



The SWIRL-signature models the mutually constraining random factors in augmenting presentation and lowering representation to a point of balance, where they strike gold: **X**. Hence a two mutually constraining randoms which Marcel Duchamp discovered using different variables (art and audience process).

That is, in the educative sense of normality that we find in the French *école normale*, Spinoza's sense of common notion, or in the sense of Badiou of the conjoint presentation and representation of work: the sense of an horizon at the middle which *prior* to naming is *not* (but exists). Here ontology, as a political ferment, is about bringing normality *out of* existence and *into* being (in the sense that both counts and is named). If this is the target/objective to be achieved by each and every student/teacher in their work, brining normality out of existence and into being is like striking gold.

The X-factor that comes up is soon as gold is struck, is not a purely ontological category—though it belongs and is included into ontology—but also include factors that appear ontic on the “radar” of the learning theatre, but that can be (and often are) epistemic on the radar of the specialisations. Context falls a bit in between: at this point it makes sense to understand them as giving a foundation and tools of *field* investigation. Which is essential to the anthroponomic set-up in education (in the wake of natural history), while the set-up of the learning theatre is a key to articulate issue of social justice with the specialisations, and the cultural turn in understanding nature: that is the turn from natural environment to cultural heritage. An area where collaborating with the National Library of Norway can be of some importance.