We should not ask how virtual class-rooms can substitute teaching in regular class-rooms, but rather in which way they provide a different learning experience, a new outlook.

During our first virtual class-session we used Zoom (which became a preferred option at KHiO after a short week of testing). We maintained our regular course-structure. When everyone had turned up, and we did our jobs, the students and teacher spontaneously tried out the options provided by the software: one of the MA-students for instance tried out changing his background, soon everyone joined in, and used the messaging device for comments. The teacher recorded the session.

One of our students—Erlend Grevskott—demonstrated online some basic principles of floral composition. His idea was mainly to share something cheerful (given the context of the pandemia). But viewed on video, it became quite evident that there were references to painting and to video-art works referred to painting, such as Bill Viola’s. By the reactions he got—on his initiative—it paradoxically became easier to mediate a reference in APA6th (which is part of an MA-assignment) than if he had done his floral performance in class.

The two other students who did their media-presentations in our Friday-session were Karianne Caspara Haagensen and Kristiina Veinberg. The first of the two—Karianne—gave an exposition on a collection of children’s books (they are familiar objects in the private home environments featuring in video-conferences). Kristiina presented 3 YouTube videos, to feature her interest in animation. We pondered on the qualities of video (YouTube) displayed on video (Zoom).

My job at school is to involve writing in artistic practice: emphasising design (where I teach most of the time). The way writing becomes looped and folded into art-practice has some similarities to drawing and photo. These are regularly involved in what we call reflection. A way of incorporating threeing in reflection is to work in teams of three: 1) one directing the reflection; 2) one producing the reflection [time, resources, organisation]; 3) one documenting the process. And then swapping roles.

At KHiO our LMS (Learning Management System) is Canvas: some of us already used it as a virtual classroom before the Corona/Covid-19 pandemia. Video conference: poor.

In a regular Zoom-session there are typically 3 camera-functions at work: 1) the multi-view live camera; 2) the one that records the session; and 3) the camera showing video-contents through the easy to use file-share function in Zoom. The session moves between the 3-camera functions, inasmuch as a learning outcome is generated during, after and before the next session. During our first session Friday 20th March 2020—9-12 am—everyone reacted as we discovered video within (of) video.

The first time I became introduced to “threeing” was in Kassel, at dOCUMENTA13 in 2012. The approach was spatial—an open pavilion in the Karlsaue was devoted this project by Paul Ryan—and the concept choreographic. I became acquainted with the MIT-artist/architect Luis Berrios Negron, who had done the carpets (Andean weft from Peru). We later did a student project together in an abandoned space in Copenhagen University. He had been an MA student with Paul Ryan, he referred me to Radical Software. “Local TV”-ideas.

In actual practice, extending the video conference we looped three video-resources: 1) Zoom; 2) YouTube and 3) Vimeo [w/the recording of the session]. The latter was routinely posted on Canvas, where we keep a log of our sessions, and keep track of where we are in the study- & course-plan. How does this affect the situational architecture of learning? How would we do them in space and time [as Paul Ryan did with Luis’s rugs in the Karlsaue]?
You have initiated an operation A.  
You face an obstacle B.  
You establish a path A’ around B.  
You receive a reaction from B: B’.  
You imagine the situation (r&d).  
You learn from what happens.

From the examples given above, the virtual resources evidently involve brands & businesses: for instance, Zoom, YouTube and Vimeo. Presently, however, they have moved from the economic rationale of making money, to the ecologic rationale of adapting life under the conditions of a pandemic. A commodity. Which means that the learning outcomes are likely to differ from those derived under “normal conditions”. Both in terms of their intensity and their substance.

The diagram to the right is derived and adapted from CoBrA painter and Situationist Asger Jorn’s trioletics. The question I ask, along this vein, is: if the 3 cameras that we are using were “primary colours”, what would their “complementary colours” be? Primary colours: red, blue and yellow. Complementary colours: green, orange and violet. The idea is that if you scan your environment for the complementary ones, you will be able to stalk these with mixes of primary colours. These are the same ideas explored with threeling (first page).

We might presently be faced with an opportunity to spur a change in the usership of digital media. Turning it to our life-spaces and a readiness for empathy between them. The multi-faced and looped TV—that people were dreaming about in the early 70s (Radical Software)—we now have: we can develop to expand our practical sense of the local (instead of a sense that everything is narrowly global).

Video-conferencing exaggerates these following: the ways our senses and the ways of our hands differ—they reach their ends by following odd paths. They never completely add up: they often join in found, negotiated and unknown paths (specifically).

Under a “state of exception”—which was declared by the Norwegian Government March 18th 2020—the economic focus shifts from the market to the infrastructure. That is, the common platform of technocultural arrangements needed for survival. What is commonly known as utilities—like water, electricity & heating—is expanded to include other areas, that are jeopardised by the current train of events: in the present case, our health-care. Which means that all other needs are second to this single one.

Of course, the actual resources are those that can mobilised for deliveries in our actual—at this time domestic—life-spaces. These are the precincs of the ‘less good idea’, in South African Artist William Kentridge’s words, quoting a Tswana proverb: “When the good doctor can’t cure you, find the less good doctor.” The shortest distance between two points, A and B, may well be a straight line, but it might not be the one taking you there: this specific path is likely to be twisty/meandering.

Video-conferencing unfolds the repertoires into Zooming, can transposed unto unfolding new repertoires in off-life life-spaces. The step-wise protocol flanking this window is an example of this principle: the one is a virtual resource the other is the actual resource: uptime!

A—Sharon is based in Oslo: she wants to help Alexander in Bergen.
B—She is isolated in Oslo on account of the Corona pandemia.
A’—She finds a person X in Oslo, who is from Bergen, whom she can help.
B’—In return someone in Bergen, who knows X, can help Alexander.

They have a video-meeting and organise the exchange.

Sharon and Alexander have acquired new relations where they live.

Working in groups of 3—a director, a producer and a documentarist—and then changing/shifting/swapping roles, yields a specific experience with the folding dynamics of threeling. Moreover it is possible to incorporate in Zoom-conferences with groups of 3. It offers an opportunity to learn about a) enfoldng new repertoires into Zooming, can transposed unto b) unfolding new repertoires in off-life life-spaces. The step-wise protocol flanking this window is an example of this principle: the one is a virtual resource the other is the actual resource: uptime!

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Under a “state of exception” people are given to strategies of search-and-find to connect ‘odd ends’, in ways that we do not otherwise have to think about. This can bring people both to innovative and destructive behaviour. What we know, however, is that what we presently learn will stick: learning achieved under conditions of stress is particularly robust, resilient and specific.

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