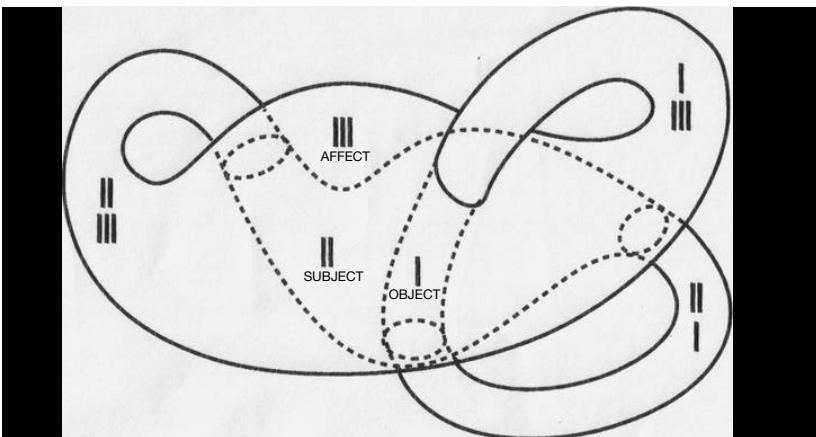


The purpose of the *learning theatre* is to shift from the mode of knowing in writing—as a *passive* store-house of knowledge—into the *active* mode of a sensorial, reasoned and intuitive *repertoire*. Writing is correspondingly part of the preparations for a learning theatre, along with rigging sound/visuals.

Hence the learning theatre marks the transition from a *subject* and *object*—in virtual conversations between you and I—to the *affective* repertoires of embodiment. Here, gender-fluidity is considered as a mode of knowing, rather than a fixed identity. It relates to knowing as do desire & abjection.

The learning theatre is dedicated to hearing oneself speak, seeing oneself see, and—squaring the two—learning hearing and seeing others, while learning to appreciate the other in oneself. It prompts and parses a mode of creativity in which reception is as important as production (and contains it).



When Bracha Ettinger—a painter, feminist and psychoanalyst—launched the notion of *witnessing*, which was absolutely new to me when I discovered her work at the Istanbul Biennale in 2015, I read it with the flow of the Bosphorus straight: the traction of SALT, which was the overall topic.

It is easy to go *with* the flow in Istanbul: I cannot stand outside and look at this city, I am with it as I am *with* the water that flows through to the Adriatic Sea. I am *with* the *hüzün*; the blue note of melancholia that doesn't hover over the city, but rather is part of it's *substance*, according to Orhan Pamuk.

I start with these lines from Istanbul because it is related to the topic of this series: a learning-theatre is always specific (in the way that Istanbul is specific). It has to do with our ability to relate to something, and absorb it, in the third person: em, him, per, her, sir, them, ver, zim...whatever it takes.

Bearing witness, yet being *with*: witnessing. Is it possible to develop this mode of approach to one's own work? Being surrounded by it at all sides, being with it, yet somehow being able to move our relationship to it from real/imagined dialogues between I/you, and engage with it is as s/he.

Here the whole gender-fluid panoply is not so much a political statement on multiplicity, as a necessary prerequisite to engage with the task of knowing the embodied world in realm of affect. It extends from reason, but at a level of knowing that cannot be contained: rather, we are contained by it.

It is committed to the reality of desire, notwithstanding the sexual function: the first being personal, the latter being private. It articulates in the realm of the potentially adequate, and what is joined to the body (*corpus*) of public matter: *res publica*. The aspects relating to a poetic understanding of reality.

The term 'poetic' is here understood both in the common sense of *poetry*, and in the sense of *making*. Which is why gender-fluidity is relevant here—on account of the transposition of procreation into the realm of *affect*, and the creative impetus of claiming what lies between *subject* and *object*.

That is, what lies between them and contains them is affect. The affective is a realm of dialogue, *not* between I/you *but* between *desire* and the *object*. The realm in which *intuition* is formed & educated and *intention* is constructed & shaped. It is the realm of generative exploration of form and process.

The point of the *learning theatre* is to go beyond this fairly abstract philosophical statement to the concrete scenographic arrangements that serve to submit an *artistic proposition*: sensorially, argued & demonstrated. Starting with the relation between sound and image in the learning theatre (LT).

In the LT space is conveyed through *sound*. Culturally and technologically it is split from the *visual*, to be recombined in *video*: here video is a *recording-format* in which sound and visual are *locked* to each other. The 'expanded field' of the recording is the *broadcast*, and the cultural realm of *replay*.