



On the upper island in the Aker-river outside KHIO, I covered the discussion slot in the standard structure of our theory-courses in MA1, by recording the gathering with a binaural microphone head set and a high definition video app. I moved around, let the camera cover the between-space and the talk.

The setting was chosen to prompt a discussion on a potato-growing project that Kaja Krakowian and Tone Bjerkaas (MA alumni) had carried out in the Spring. During the lockdown all exchange went through Zoom (incl. exams). The potato field served as a backdrop to two complex bodies of MA-work.

How to develop a body of knowledge when the conditions—as the lockdown gave way to hybrid learning conditions—impose fragmentation? The backdrop needs to be *specific* in order to *intercept*, *organise* and *generate* a *variety*. In the *electrosphere*, the technical setup *does* these three things.



Another *electrosphere* relates to the restrictions on audio-visual mediation. Indeed, the restrictions on recording opens a *different* kind of space-time altogether than broadcasting (and its modifications/improvements, #01), and results from the transposition of ethics unto the rule of law (GDPR).

This reflects a broad contemporary trend, beyond the legal sphere of the EU (its attempts to contain the security risk following from the US lack of public standard on IT-governance). But what is paradoxically put at risk, through the protection act ([GDPR](#)), is the key to ethics in *practical* experience.

Here lies the entire philosophical legacy of ethics (Aristotle): *ethics* is *practical* philosophy; which is an *oxymoron*, since a philosophy—the key to leading a good life in community—cannot *not* provide its own foundations. And whatever insights it may have in store must be triggered by practice.

Ethics is simply *not* possible to eschew in the art-field, since *phronesis*—the trained performance that conjures knowledge/knowing in a sensorial setting—is something without which there would be *no* art. To crack an ethical code always requires *some* art. Now we proceed in the *opposite* direction.

We are bringing ethics into the art-field, as though ethics *always* was a legal code of sorts, and also as though it is *new* to the art-field. Norms are by definition *counter-factual*, but in this case they also appear as *counterfeit* because ethics is imposed on grounds that we know *not* to be true.

A case in point: as I joined my MA1 class—who had been led over a shallow passage from the river-bank outside the school-building at KHIO, above the water-falls and under the white bridge (Aamodt bru)—and wore my Sennheiser binaural microphone ear-set and recorded with FilmicPro (app).

Though I did ask the class for permission afore hand by e-mail, I find that people's reading-habits—when it comes to mails—are such that the permission almost certainly did not have a legal purchase. So, I planned to post the video (with a password) on our LMS Canvas with a new request.

Since we've only gathered twice the group—as a collective—still has a low mileage. As a group we are a collective in the making. It will come in ripeness of time. But also: time is short. The shaky video that came out of the FilmicPro take was shaky: [David Attenborough](#) meets [Robert Frank](#).

As instructed 10 years back at the *Pompidou Centre* the video-recording mainly rested on the space between people, the group and passing impressions of individuals. No stalking. I had asked the students to group in threes, move every 5 minutes, talk to the host by the potato-field in turns.

But they didn't. They stayed put in a 'spontaneous' amphitheatre around Kaja Krakowian (alumni from graphic design & ill.) who related her ideas and experience with potato-growing—which she did along with Tone Bjerkaas (fashion), during the Corona lockdown—as a backdrop for her MA (spring).