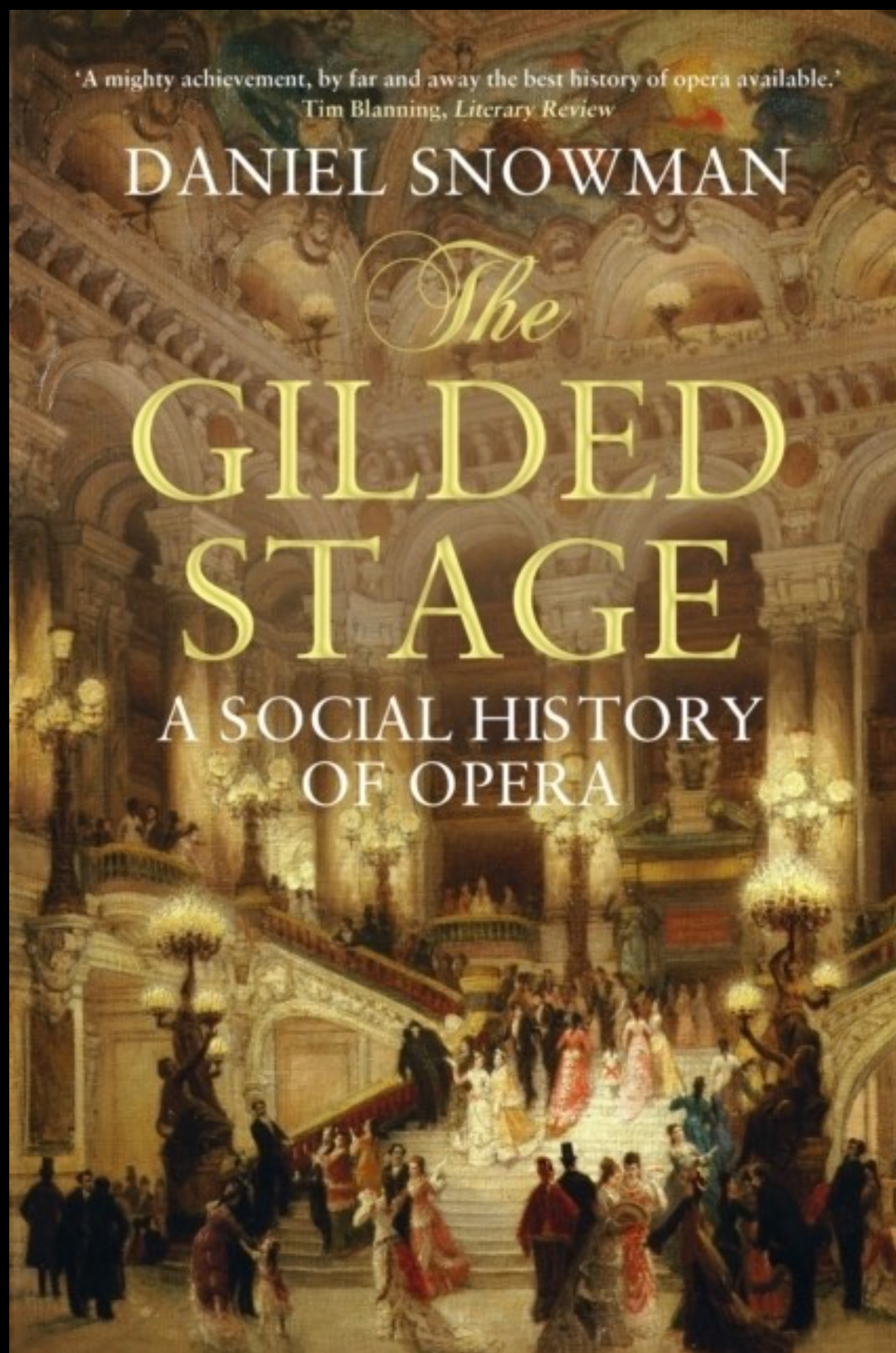


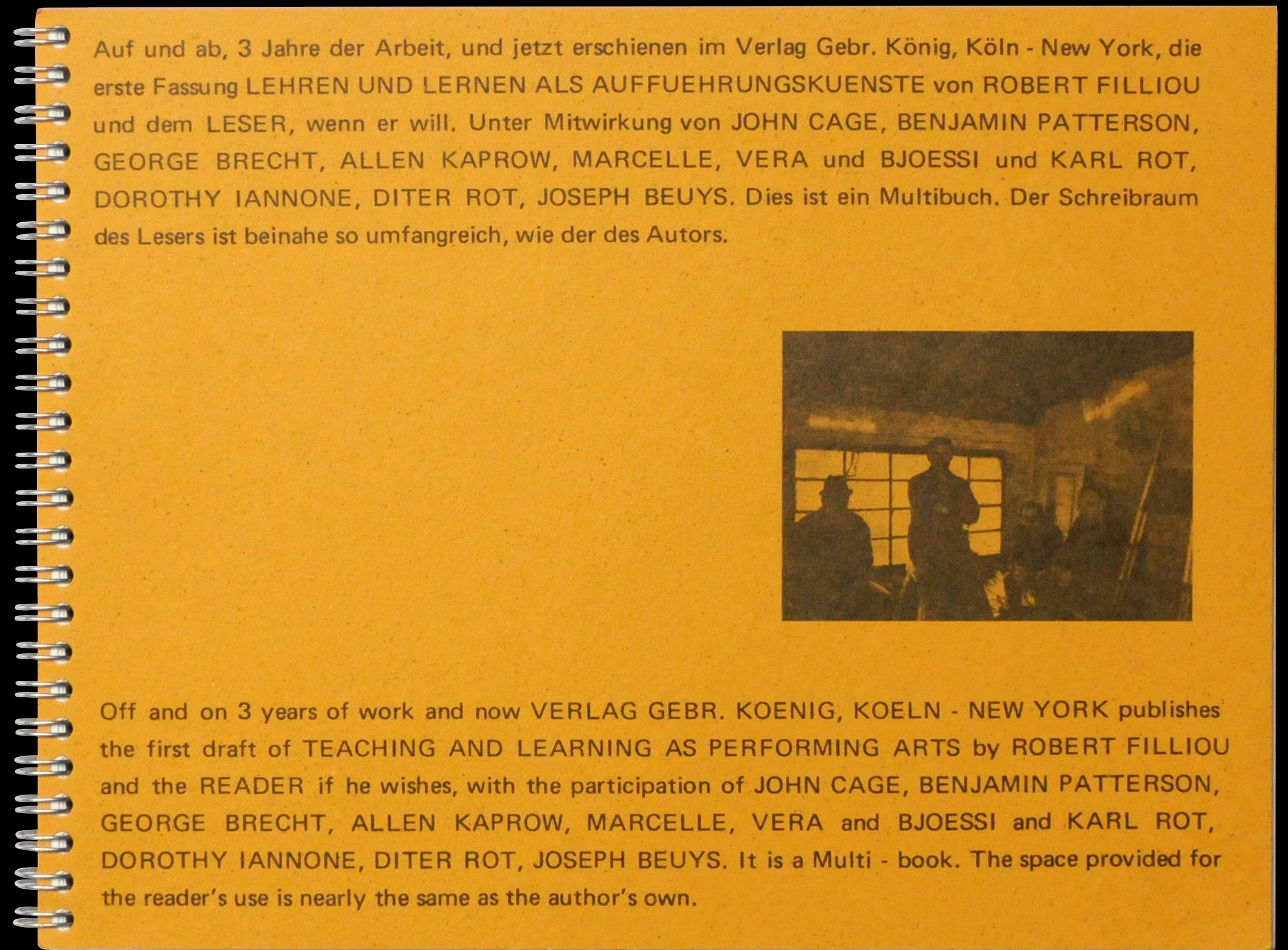
theodor.barth@khio.no

Theory development as dramaturgy for the MA

process, performance and production in the learning theatre



Snowman, Daniel. (2010). *The gilded stage—A social history of the opera*. Atlantic books.



Auf und ab, 3 Jahre der Arbeit, und jetzt erschienen im Verlag Gebr. König, Köln - New York, die erste Fassung LEHREN UND LERNEN ALS AUFFUEHRUNGSKUENSTE von ROBERT FILLIOU und dem LESER, wenn er will. Unter Mitwirkung von JOHN CAGE, BENJAMIN PATTERSON, GEORGE BRECHT, ALLEN KAPROW, MARCELLE, VERA und BJOESSI und KARL ROT, DOROTHY IANNONE, DITER ROT, JOSEPH BEUYS. Dies ist ein Multibuch. Der Schreibraum des Lesers ist beinahe so umfangreich, wie der des Autors.



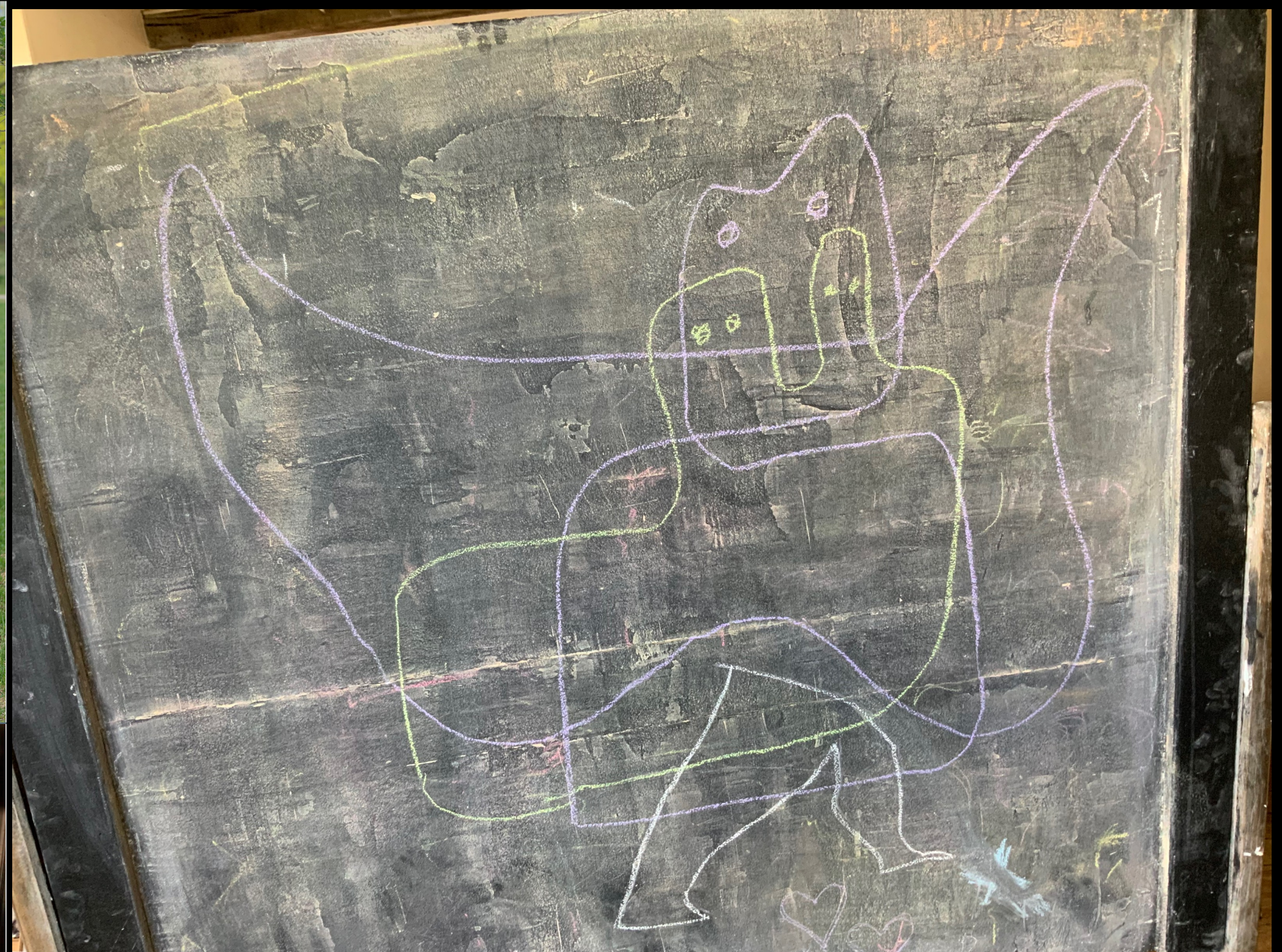
Off and on 3 years of work and now VERLAG GEBR. KOENIG, KOELN - NEW YORK publishes the first draft of TEACHING AND LEARNING AS PERFORMING ARTS by ROBERT FILLIOU and the READER if he wishes, with the participation of JOHN CAGE, BENJAMIN PATTERSON, GEORGE BRECHT, ALLEN KAPROW, MARCELLE, VERA and BJOESSI and KARL ROT, DOROTHY IANNONE, DITER ROT, JOSEPH BEUYS. It is a Multi - book. The space provided for the reader's use is nearly the same as the author's own.

Filliou, Robert. *Teaching and learning as performing arts*. Kasper & König.

1. Martin Slaatto
—The transportation dance



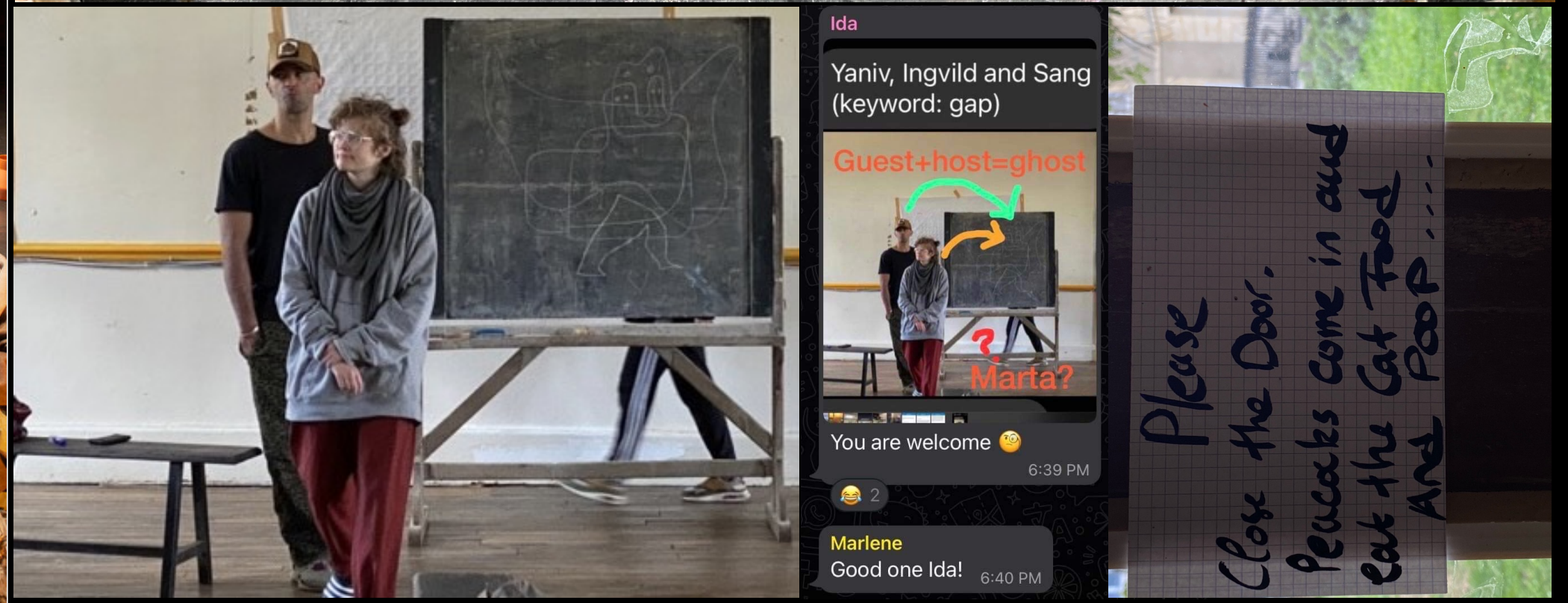
2. Lisa Lie
—Vake



4. Hans Hamid Rasmussen
—The river is another place



3. Sally Dean
—Give them wings...



5. ET PAF: expanding theory at the performing arts forum (group-work)
—Dance dpts. in St. Erme in France





White Cube

Black Box

?

Black Book



(logbook)

White Page



(essay)

?

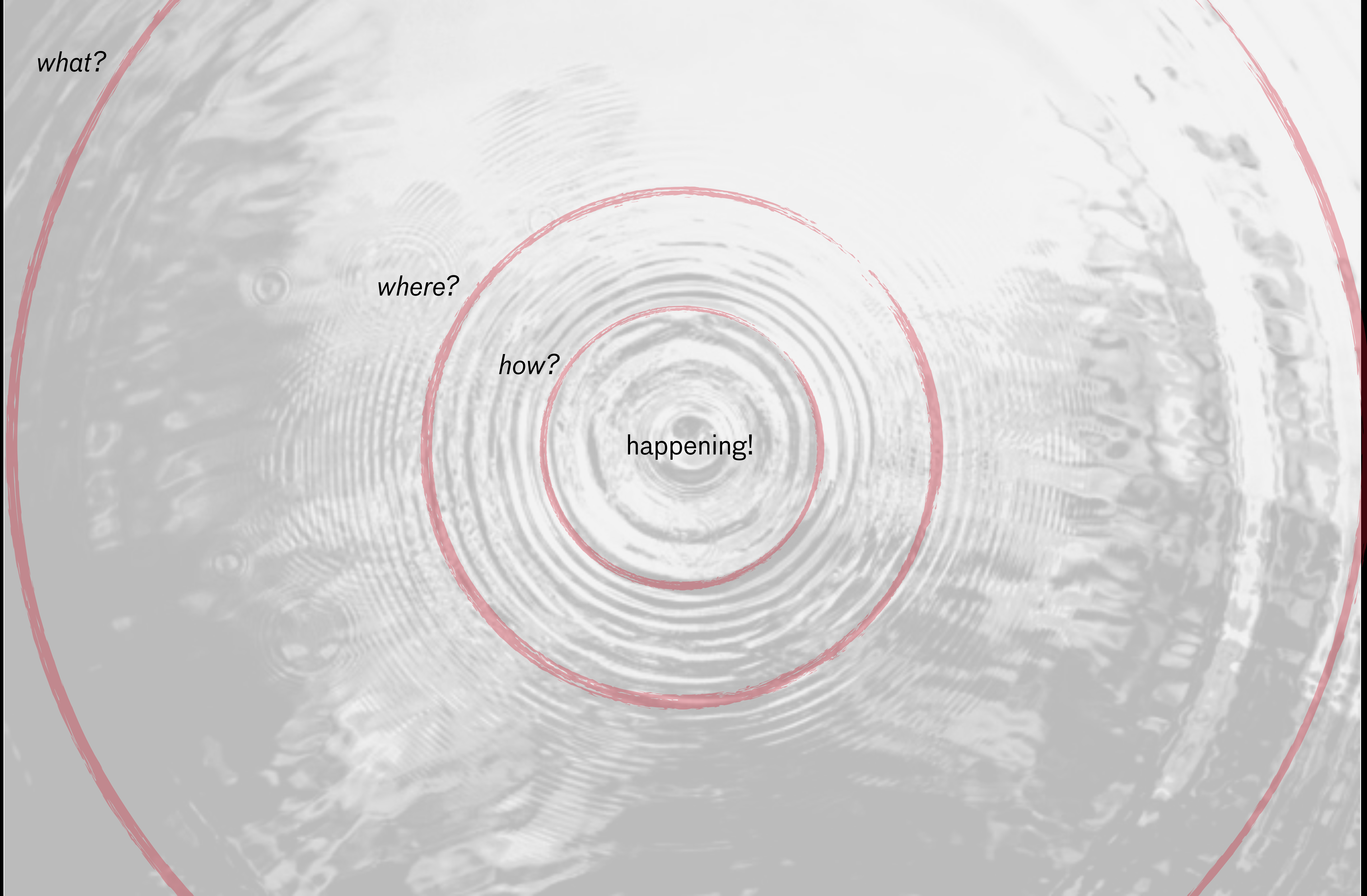


what?

where?

how?

happening!





how far come?

where is it going?

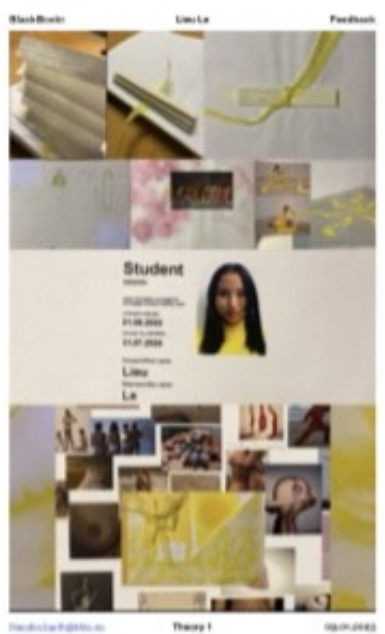



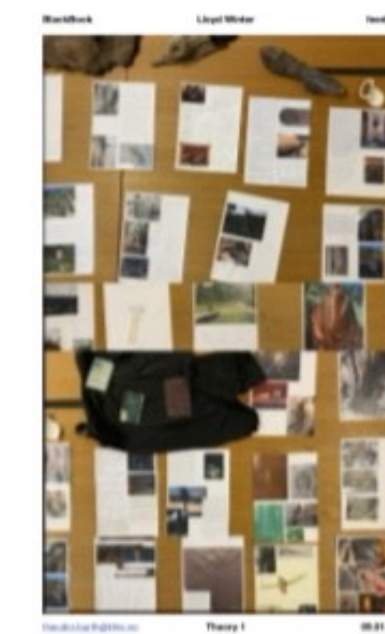


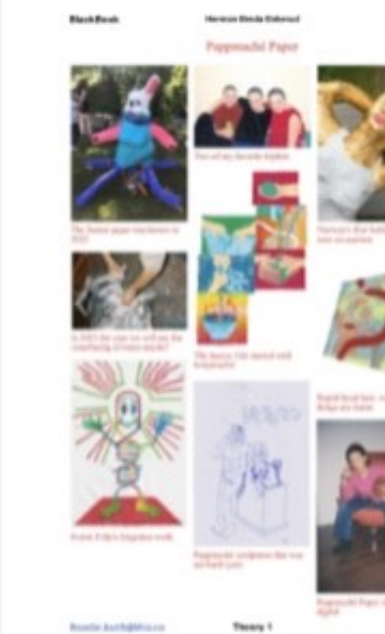



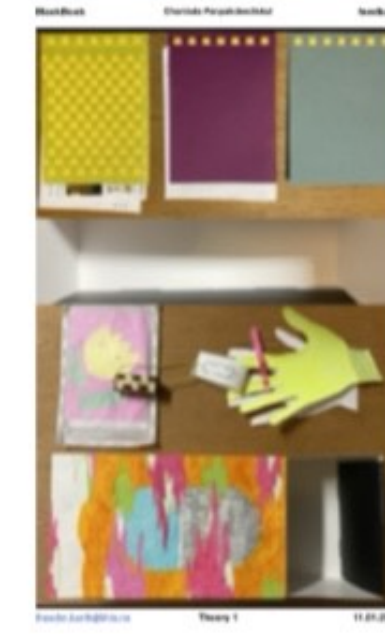










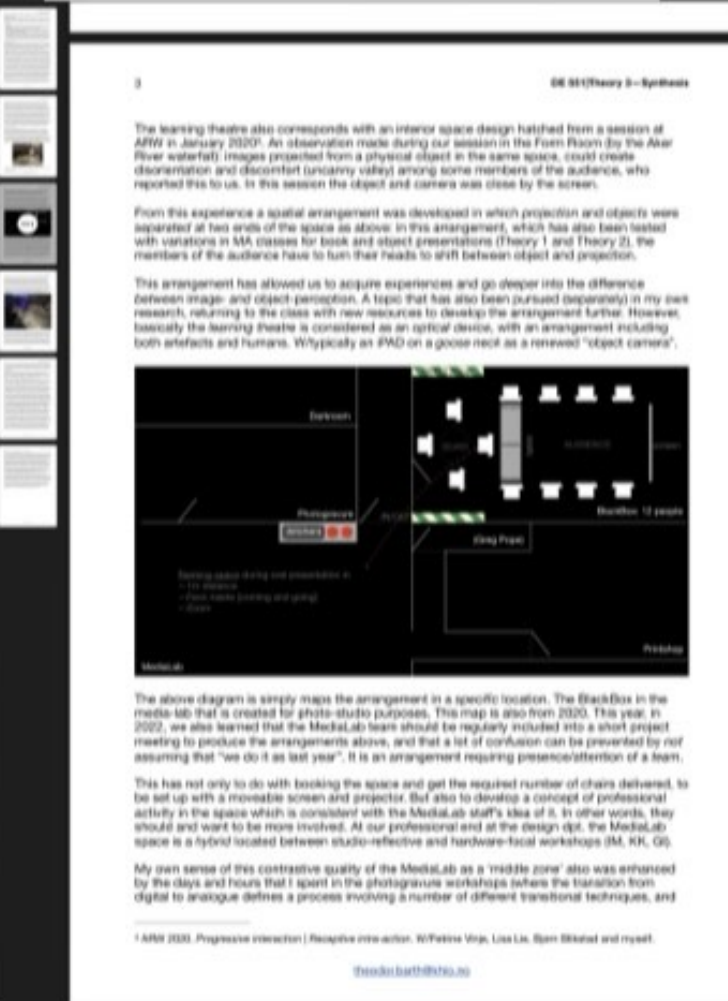
what have we here?



Season's Greetings

J

MA1 & MA2

 <p>Student Lisa Le Theory 1 18.01.2023</p>	 <p>Alpacas News Theory 1 18.01.2023</p>	 <p>MATTER MATTERS KJETIL Theory 1 18.01.2023</p>	 <p>Daniela Price Theory 1 18.01.2023</p>	 <p>Light Meter Theory 1 18.01.2023</p>	 <p>Ragnhildur Mathias Theory 1 18.01.2023</p>	 <p>Julia John Fossell Theory 1 18.01.2023</p>	 <p>Helena Marie Pedersen Theory 1 18.01.2023</p>
 <p>Sandra Hjeltnes Theory 1 18.01.2023</p>	 <p>Marlon Antonio Vitor Theory 1 18.01.2023</p>	 <p>Olga Kozminskaya Theory 1 18.01.2023</p>	 <p>Elisavinda Pires Theory 1 18.01.2023</p>	 <p>Maria Pina Theory 1 18.01.2023</p>	 <p>Anika Wittenberg Theory 1 18.01.2023</p>	 <p>Erik Wain Theory 1 18.01.2023</p>	
 <p>Viktor Wang Theory 1 18.01.2023</p>	 <p>Nils Theory 1 18.01.2023</p>	 <p>Alpacas News Theory 1 18.01.2023</p>	 <p>Nils Theory 1 18.01.2023</p>	 <p>Pongratz Theory 1 18.01.2023</p>	 <p>Jan Theory 1 18.01.2023</p>	 <p>Ulrikke Berntsen Theory 1 18.01.2023</p>	 <p>06 Theory 2 - Synthesis The learning theme also corresponds with an interior space design realized from a session at AFM in January 2022. An observation made during our session in the Form Room by the Aarhus Floor workshop images presented from a physical object in the same space, could create observation and document (analogous video) among some members of the audience, who reported this to us. In this session the object and camera was close by the screen. From this experience a spatial arrangement was developed in which projection and objects were separated at two ends of the space as shown in this arrangement, which has also been tested with variations in MA classes for book and object presentations (Theory 1 and Theory 2), the members of the audience have to turn their heads to shift between object and projection. This arrangement has allowed us to acquire experiences and go deeper into the difference between image and object perception. A topic that has also been pursued (especially in my own research) returning to the class with new resources to develop the arrangement further. However, notably the learning theme is considered as an optical device, with an arrangement including both screens and humans. It operates as a kind of a 'blackboard' as a common 'blackboard' space is a hybrid located between studio-reflective and hardware-focus workshops (MA, NK, GS). The above diagram is simply maps the arrangement in a specific location. The BlackBox in the middle side that is created for studio-studio purposes. This map is also from 2020. The year is 2022, we also learned that the MediaLab team should be regularly included into a short project meeting to produce the arrangements above, and that a lot of confusion can be prevented by not assuming that 'we do it as last year'. It is an arrangement requiring empirical observation of a space. This has not only to do with looking the space and get the required number of chairs delivered, to be set up with a movable screen and projector. But also to develop a concept of professional ability in the space which is consistent with the MediaLab staff's idea of it. In other words, they should and want to be more involved. At our professional and at the design side, the MediaLab space is a hybrid located between studio-reflective and hardware-focus workshops (MA, NK, GS). My own sense of the creative quality of the MediaLab as a 'middle zone' also was enhanced by the days and hours that I spent in the photographic workshops before the transition from digital to analogue define a process involving a number of different traditional techniques, and 1 April 2022. Progressive interaction / Responsive interaction. Niels Peter Vito, Lisa Le, Søren Økland and myself. Theodor Seifert</p>

leaflets MA1

evaluation MA2

Meantime index

Barth, Theodor

Dataset

Updated version



Apne

- MEANTIME INDEX (214.6Kb)
- PANEL I—DIARIES (205.1Kb)
- I—Leaflet (1/7) (332.7Kb)
- I—Leaflet (2/7) (611.4Kb)
- I—Leaflet (3/7) (845.3Kb)
- I—Leaflet (4/7) (306.2Kb)
- I—Leaflet (5/7) (137.4Kb)
- I—Leaflet (6/7) (153.9Kb)
- I—Leaflet (7/7) (489.7Kb)
- PANEL II—PHOTOGRAVURE (241.0Kb)

Sammendrag

“The card index marks the conquest of three-dimensional writing, and so presents an astonishing counterpoint to the three-dimensionality of script in its original form as rune or knot notation. (And today the book is already, as the present mode of scholarly production demonstrates, an outdated mediation between two different filing systems. For everything that matters is to be found in the card box of the researcher who wrote it, and the scholar studying it assimilates it into his own card index.)”

(Walter Benjamin, SW1, p. 456)

MEANTIME index: 49 sheets/entries

FLYER archive (cf, links document): 49 sets of 6—296 sheets/entries

TOTAL: 345 sheets/entries

PORTFOLIO: Project Spinoza

The present leaflet-index seeks to transpose the quest and quest of applicability beyond the individual research featuring in the archive—deposited by small steps during the C19 pandemic—to marking the end of the period, by seeing the contents from the point of the target area: the area of arrival. The idea of charting, mapping previous outcomes and folding them into current practice is a reflection on surfaces, imbued with perspective (an illusion) and depth of time (fictional content): as a cartographic disposition then marked by reality.

This leaflet-book contains a number of elements including 49



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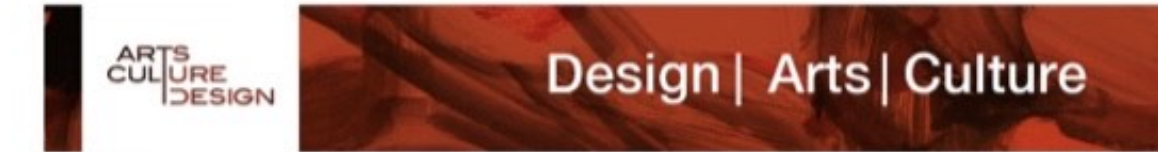
News & Press: CALLS

Send to a friend

Call for Papers: Image and Memory | DAC journal 2022 issue

Tuesday 14 June 2022

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The National University of the Arts in Bucharest, through the Doctoral school, is collaborating with other art schools from Greece, Cyprus, Spain, Portugal building up a journal dedicated to arts, culture and design.

The DAC (Design, Art, Culture) journal invites submissions for the 2022 issue, "Image and Memory". DAC call is open to visual artists and theorists, art historians, anthropologists and archaeologists, asking for papers, research projects, artworks/ portfolios, or book reviews on the subject of "image and memory" essays (both textual and visual) thematising various aspects regarding the mnemonic, individual and collective memories. Submit your paper through the DAC website.

[DAC] Editor Decision

SEARCH | +

Vous avez transféré ce message le Jeu 12/01/2023 08:10

M

Mihaela Motaianu via eJournals <no-reply@ekt.gr>

À : Theodor Barth

Mer 11/01/2023 18:49

Theodor Barth:

We have reached a decision regarding your submission to Design/Arts/Culture, "P PROJECT SPINOZA: RE/MEMBERING SENSORIAL COGENCY: PRESENTATION OF PORTFOLIO AND AND PROPOSAL OF AN ANTHROPONOMIC REFRAMING OF FIELD-RECORDS".

Our decision is to: Accept Submission

_ Design/Arts/Culture

<https://ejournals.epublishing.ekt.gr/index.php/DAC>

BlackBook2— Aritz Mesanza (MAGI)



1* This is a Pin Art. It consists of a boxed surface made of a crowded array of pins that are free to slide in and out independently in a screen to create a three-dimensional relief. The result is that the three-dimensional object to be reproduced becomes a three-dimensional image formed by the heads of the rods. When removing the initial object the formed surface is maintained due to the resistance of the base on which the rods travel and can be observed from the transparent face.



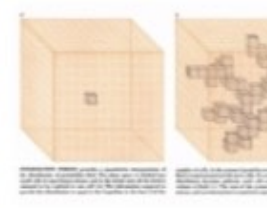
4* These are alphabet transformers. By the movement of each part you can create a new form. Each letter has a different color.



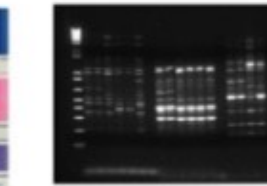
2* This is a sculpture called "Carmela" by the artist Jaume Plensa located at Palau de la Musica in Barcelona. The sculpture has a shape shifting effect depends where you look at it from. Also the building where the sculpture is located has a tree sculpted on the brick wall. The carved brick acquires a three-dimensional effect and movement.



5* This is a risograph printing colour chart to see how colours translate into paper depends on the opacity and how the overlap with other colours.



3* This is an image from the article "The arrow of time" by David Layzer. Why does time never go backward? The answer apparently lies not in the laws of nature, which hardly distinguish between past and future, but in the conditions prevailing in the early universe. The image represent how cells are distributed.



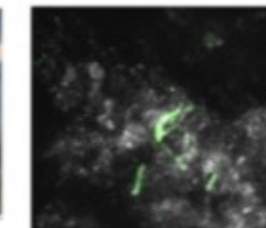
6* This is a DNA test from Forest pathology) Each line give us a specific information about the specimen.



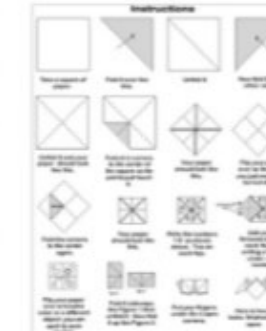
7* These are polar stratospheric clouds. It's a colorful optical phenomenon that occurs in a cloud and appears in the general proximity of the Sun or Moon. The stratosphere is very dry; unlike the troposphere, it rarely allows clouds to form. In the extreme cold of the polar winter, however, stratospheric clouds of different types may form, which are classified according to their physical state and chemical composition.



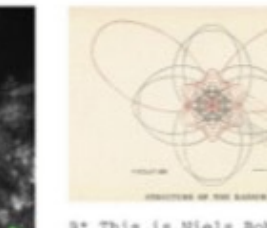
10* This is a thing/toy I got when I was a kid, not sure what it is but it change shapes if you move it with your hands. It has different positions and I always grab it as my thinking gadget anytime I need to come up with an idea.



8* These are a microscopic images from bacteria on tree roots, (also from my sister's experiments)



11* This are the instructions for a fortune teller paper game. You have to follow lines when you create it.



9* This is Niels Bohr's Presentation on the Radium atom (1922) He's the one who linked electron energy levels to the Rydberg constant and Balmer's spectral lines. He integrated the planetary orbits idea with the quantization of energy idea.



12* These are a collection of photographs from Outturn Outturngaard archive from paths on mountains.

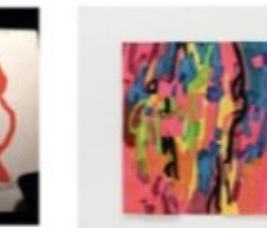


13* This is a page from 'The Situationist times magazine'. Psychogeography is an exploration of urban environments that emphasizes playfulness and "drifting". Psychogeography combines subjective and objective knowledge and studies.

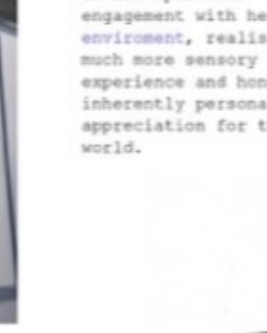


16* Kahakov J. (1996) The garbage man. Oslo: The National museum of Contemporary Art.

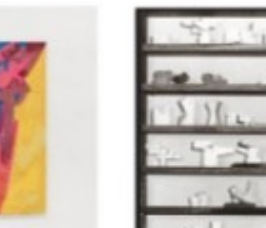
"In our memory, everything becomes equally valuable and significant. All points of our recollections are tied to one another, they form chains and connections in our memory with ultimately compromise our life, the story of our life" (page 63)



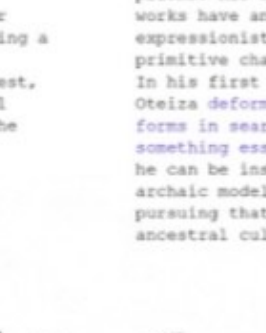
14* This is a Etel Adnan's piece called Forêt automnale, 1967-1973 / 2015, tapestry of basee-lisse, 165 x 185 cm. While her prose is visceral, highly politicized and reflective of the chaotic, what Adnan's paintings reveal is her spiritual engagement with her environment, realizing a much more sensory experience and honest, inherently personal appreciation for the world.



15* These are some sculpture sketches from the artist Jorge Oteiza, from his experimental space in which he tested spatial prototypes with small plaster prisms. His early works have an expressionist and primitive character. In his first steps, Oteiza deforms the forms in search of something essential, he can be inspired by archaic models pursuing that magic of ancestral cultures.



18* Wilson S. (2002) Information Arts: Intersections of Art, Science, and Technology. MIT Press.



19* Lowenhaupt Tsing A. (2015) The Mushroom at the End of the World. Princeton University Press.



20* Shan S. (1957) The shape of content. Harvard University Press.

"Whatever one has rejected is in itself a tangible shaping force."



18* Wilson S. (2002) Information Arts: Intersections of Art, Science, and Technology. MIT Press.

Roger Malina: Is the universe observed by instruments the same universe observed by a human without instruments? Don't the instruments introduce their own ways of knowing? In his profession as astronomer almost all the data he works with come from ultraviolet sensors that read parts of the spectrum invisible to human eyes. (page 212)



19* Lowenhaupt Tsing A. (2015) The Mushroom at the End of the World. Princeton University Press.

Third nature. To even notice third nature, we must evade assumptions that the future is that singular direction ahead. Like virtual particles in a quantum field, multiple futures pop in and out of possibility; third nature emerges within such temporal polyphony. Below the forest floor, fungal bodies extend themselves in nets and skeins, binding roots and mineral soils, long before producing mushrooms. WHAT DO YOU DO WHEN YOUR WORLD STARTS TO FALL apart? I go for a walk, and if I'm really lucky I find mushrooms. Mushrooms pull me back into my senses, not just-like flowers-through their riotous colors and smells but because they pop up unexpectedly, reminding me of the good fortune of just happening to be there.



20* Shan S. (1957) The shape of content. Harvard University Press.

"Whatever one has rejected is in itself a tangible shaping force."

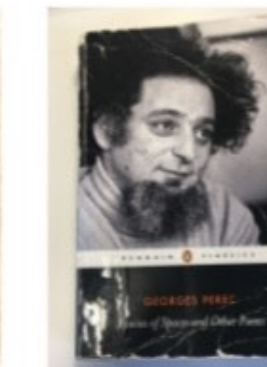


21* Adnan E. (2016) Night, Nightboat Books.

It spreads like ink, moves like a forest animal, slides as fever in the veins: there's savagery to this obscurity. (page 22)

I measure my memory of things, but not memory itself, as the present is also overflowing. (page 34)

I lived exclusively by my own wits, this is why I am a river. (page 35)



22* Perec G. (2008) Species of Spaces and Other Pieces. Penguin books.

Doors: How to be specific? It's not a matter of opening or not opening the door, not a matter of leaving the key in the door, the problem isn't whether or not there are keys: if there wasn't a door, there wouldn't be a key. (page 37)

Walls: I put a picture on a wall. Then I forget there is a wall. I no longer know this wall is a wall. I no longer know what a wall is. The wall is not longer what delimits and defines the place where I live, it is nothing more than a support for the picture. But I also forget the picture. I have to put the picture on the wall so as to forget there was a wall. There are pictures because there are walls. We have to be able to forget there are walls and have found no better way to do than pictures. Pictures efface walls. (page 39)



23* Bent C. (2008) Learning by heart: Teachings to free the creative spirit. Allworth press.

"The gates of these are seen halfway up the concrete beams, as the grinning faces of a bunch of mischievous cats" (page 177)



24* Berger J. (2001) The shape of a pocket. Bloomsbury Publishing.

I had a dream in which I was strange dealer: a dealer in looks or appearances. The secret was to get inside whatever I was looking at. The secret of how to get inside the object as as to rearrange how it looked was a simple as opening the door of a wardrobe. (page 13)



25* Sean F. Ulrich Christ M. (2012) The conversation series 28. Verlag der Buchhandlung Walther Konig.

What I did in the end was I based it on that Andrew Marvell poem, "A dialogue between the Soul and the Body"



27* Mesanza V. 1972. El cepillo, (Brush, battery, motor and cloth pag) Victoria-Gasteiz. Spain



26* Felzer-Montada E. (2018) Perspectives on contemporary printmaking. Manchester University Press.

The what and the why of print: I have come to realize that I am answering the wrong question. Nationalizing why one would like print is like rationalizing an attraction to any number of things. It less a case of arguing one's interest or enjoyment- and more a case of calming and acknowledging just that. There is no need to establish the aetiology of such predilection. (page 126)

27* Mesanza V. 1972. El cepillo, (Brush, battery, motor and cloth pag) Victoria-Gasteiz. Spain



28* Maturana H.B, Varela F. J (1972) Autopoiesis and cognition, The Realization of the Living. D Reidel Publishing Company.

The observer: (1) Anything said is said by an observer. In his/her discourse the observer speaks to another observer, who could be himself/herself: whatever applies to the one applies to the other as well. The observer is a human being, that is, a living system, and whatever applies to living systems applies also to him/her. (page 8)



29* Jaecle D.F (2009) Embodied Anarchy in Ursula K. Le Guin's The Dispossessed. Society for Utopian Studies.

This self-limitation of choice does not destroy freedom, of course. It is a part of one's freedom to make a commitment. At the same time, however, the fact that individual freedom must be self-limiting if responsibility is to become a reality breaks the grand analogy between physics, on the one hand, and ethics and politics, on the other. Neither sequency nor simultaneity needs to be internally limited for them to be unified in the General Temporal Theory. The whole point of complementarity, the feature that makes this logic so attractive, is that neither item in the pair needs to be compromised for their unification to succeed. The integrity of each can be respected. But the integrity of freedom is clearly violated in its limitation to ensure social responsibility. We should see this moment of failed analogy not as a flaw in the novel's commitment to complementarity but, rather, as an interesting complication. Just as the self-limiting of freedom is what makes complementarity in the moral and political worlds possible, so too does it open a gap that troubles anarchism



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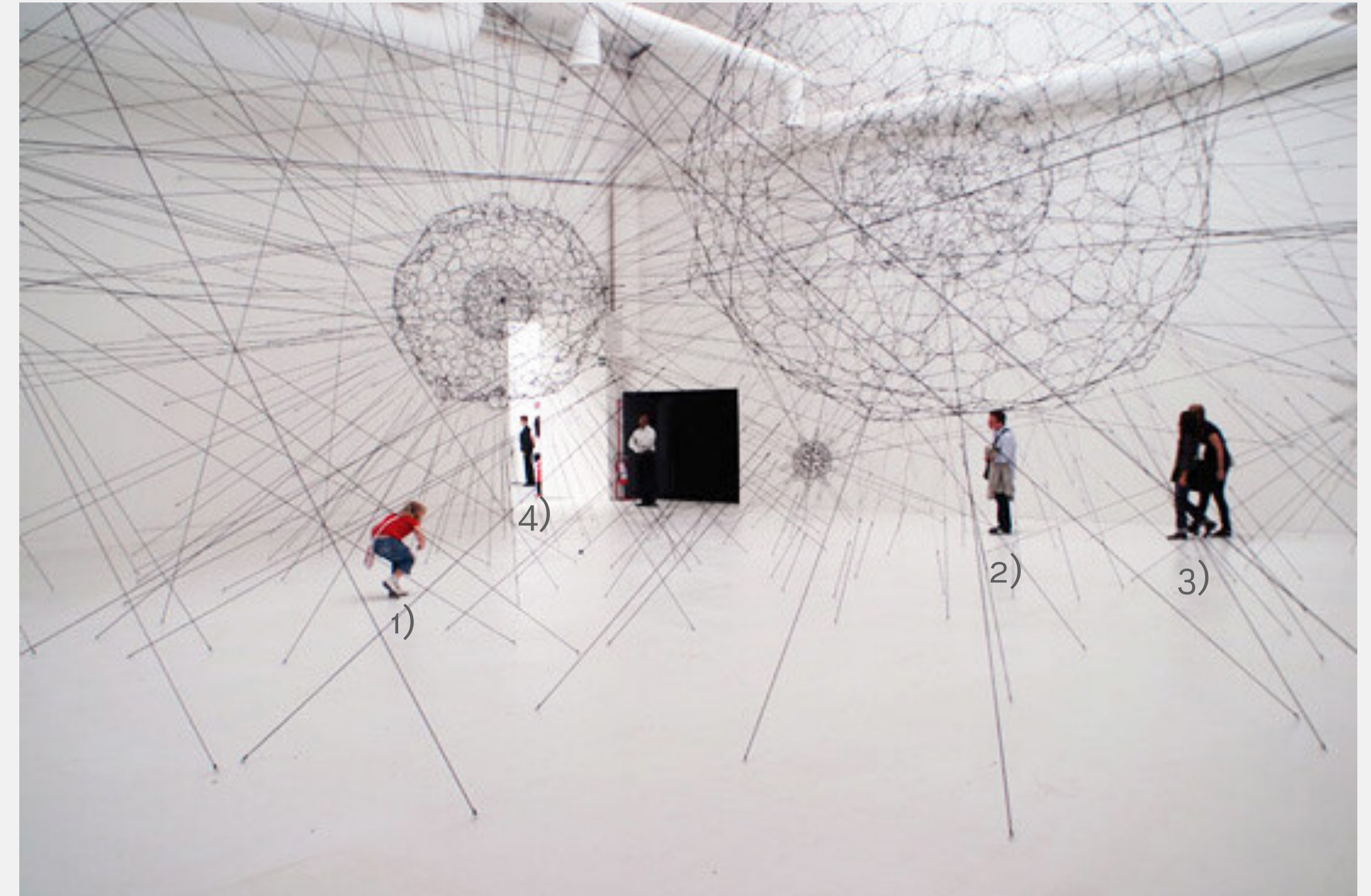


29* Jaecle D.F (2009) Embodied Anarchy in Ursula K. Le Guin's The Dispossessed. Society for Utopian Studies.

This self-limitation of choice does not destroy freedom, of course. It is a part of one's freedom to make a commitment. At the same time, however, the fact that individual freedom must be self-limiting if responsibility is to become a reality breaks the grand analogy between physics, on the one hand, and ethics and politics, on the other. Neither sequency nor simultaneity needs to be internally limited for them to be unified in the General Temporal Theory. The whole point of complementarity, the feature that makes this logic so attractive, is that neither item in the pair needs to be compromised for their unification to succeed. The integrity of each can be respected. But the integrity of freedom is clearly violated in its limitation to ensure social responsibility. We should see this moment of failed analogy not as a flaw in the novel's commitment to complementarity but, rather, as an interesting complication. Just as the self-limiting of freedom is what makes complementarity in the moral and political worlds possible, so too does it open a gap that troubles anarchism

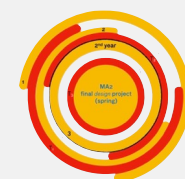


Grey Room

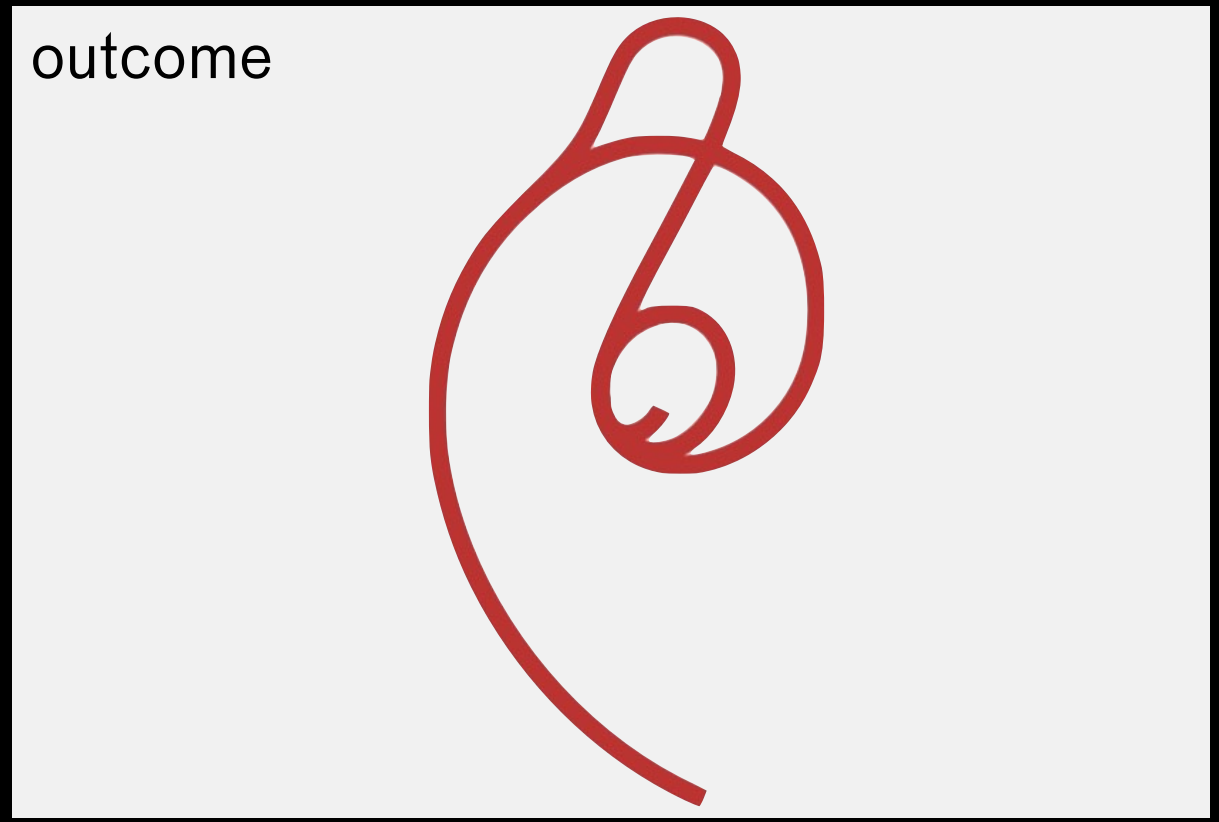
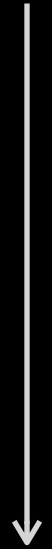
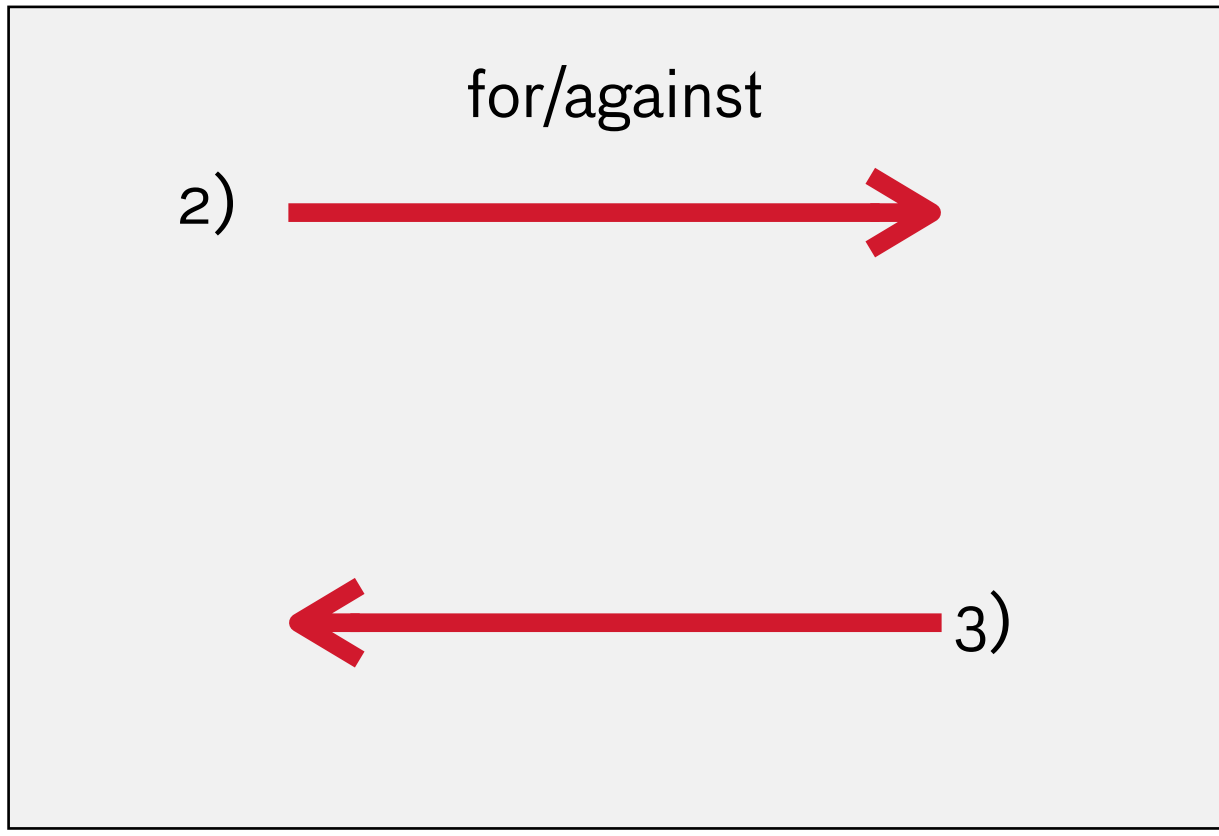
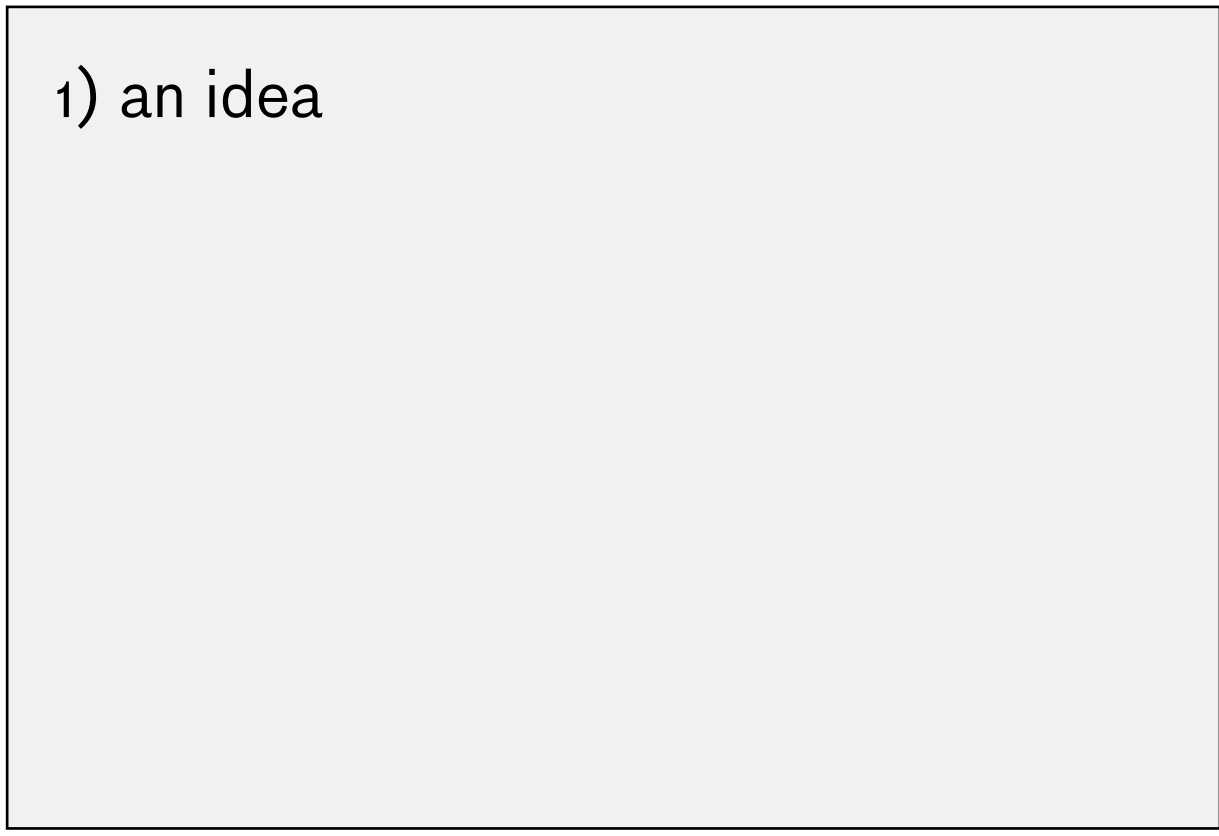


EXTRAterrestrials—Bruno Latour tasking Twitter “addicts” to ground themselves in their *terrestrial* wetware:

- 1) make a statement of an *idea*;
- 2) *support* that idea with research;
- 3) *critique* this research;
- 4) propose a *hands-on* approach.



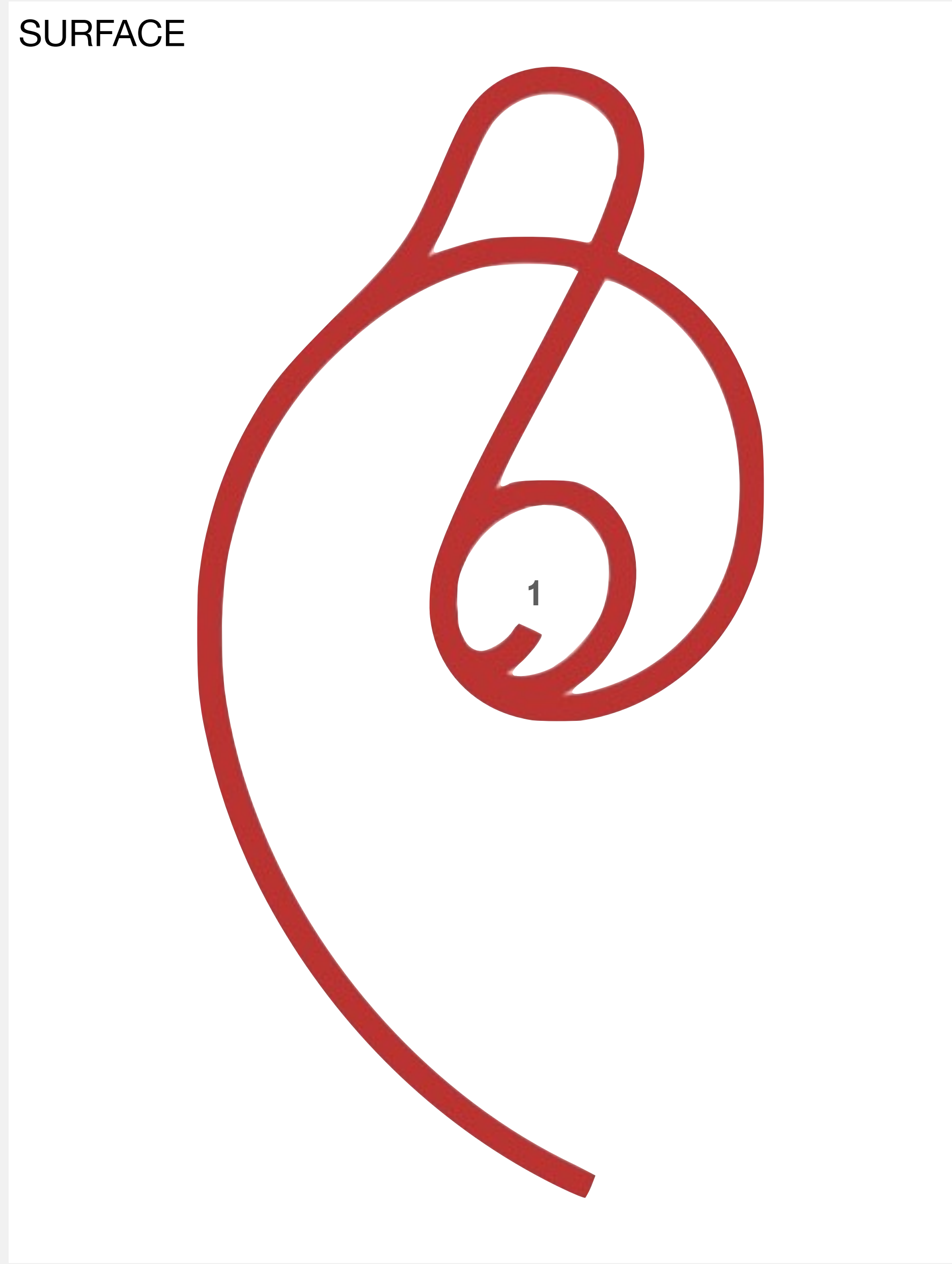
These are the roles of *our* QUAD



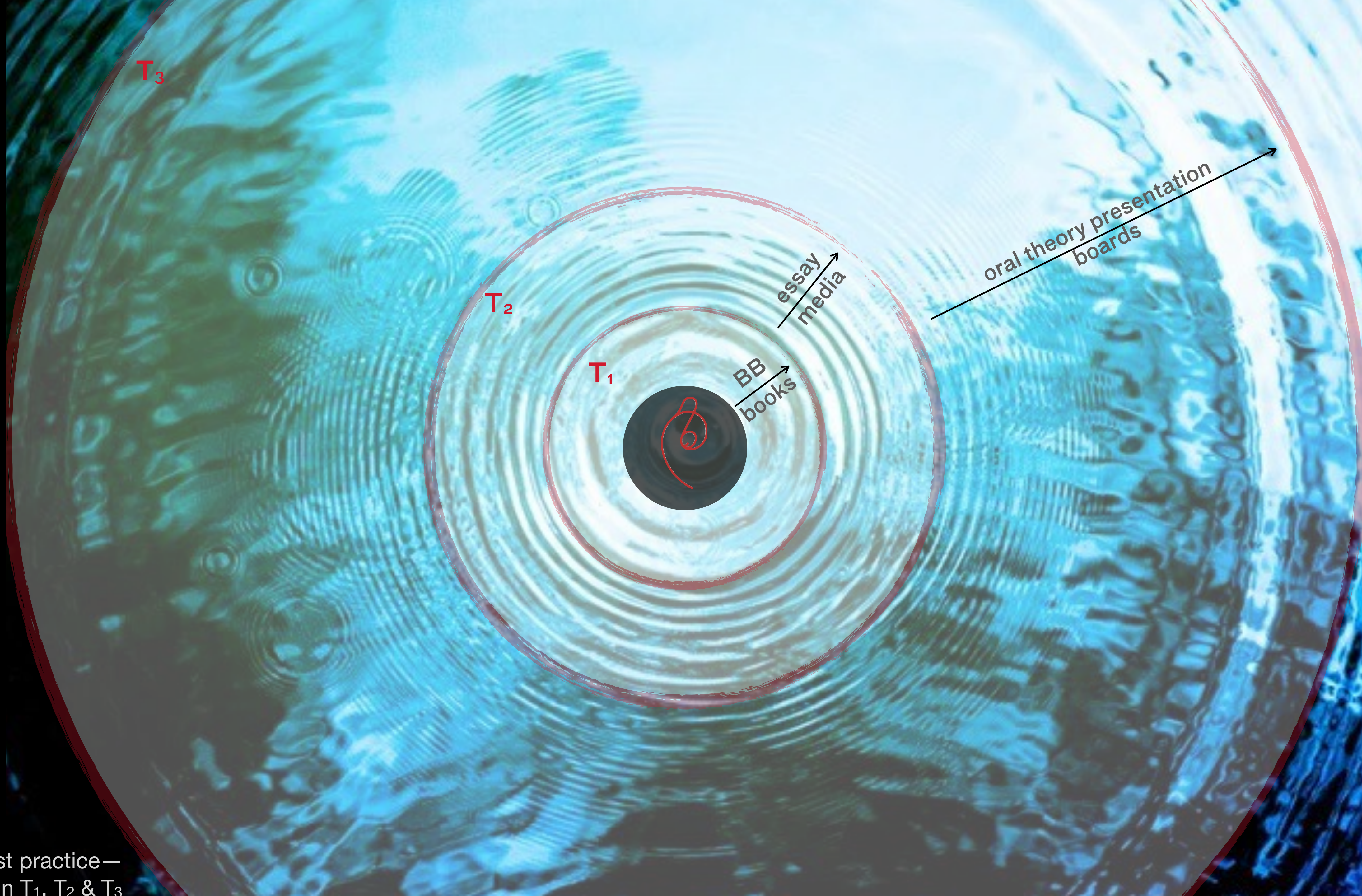
(for a variety of jobs)

Whoever holds the...

SURFACE



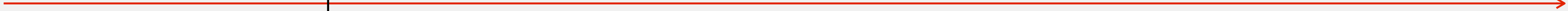
...owns the SWIRL



First practice—
in T_1 , T_2 & T_3

BLACK BOOK

transversal elements

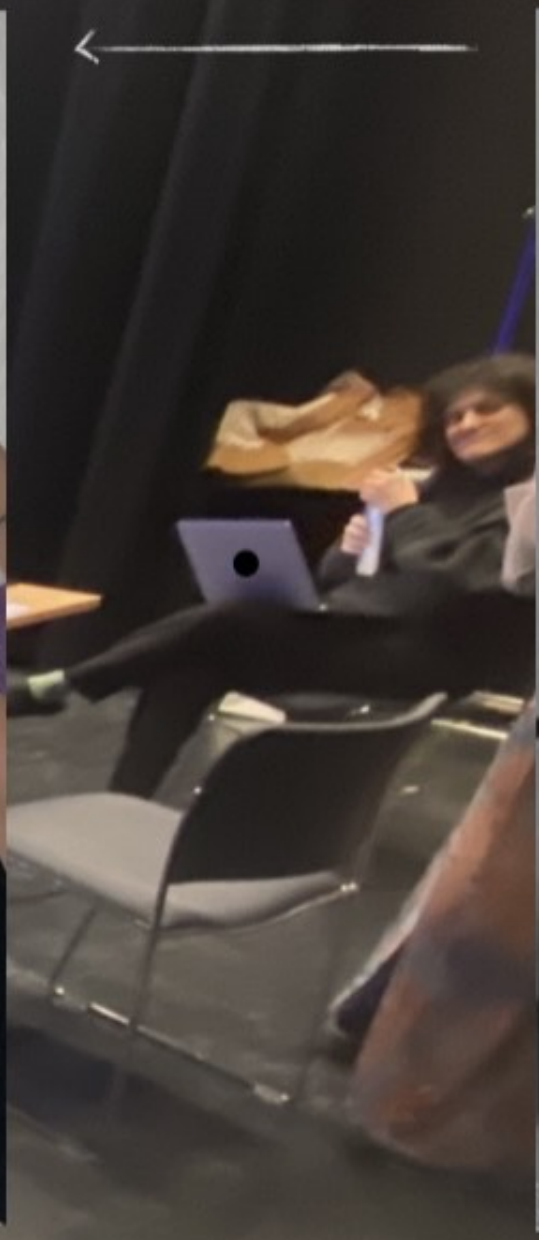


LEARNING THEATRE

	QUAD	T ₁	T ₂	T ₃
	rotating	<i>independent</i>	modules	oral presentation
	alternating	design comment	<i>in class</i>	essay
	fixed	book presentation	essay	<i>for the exam</i>

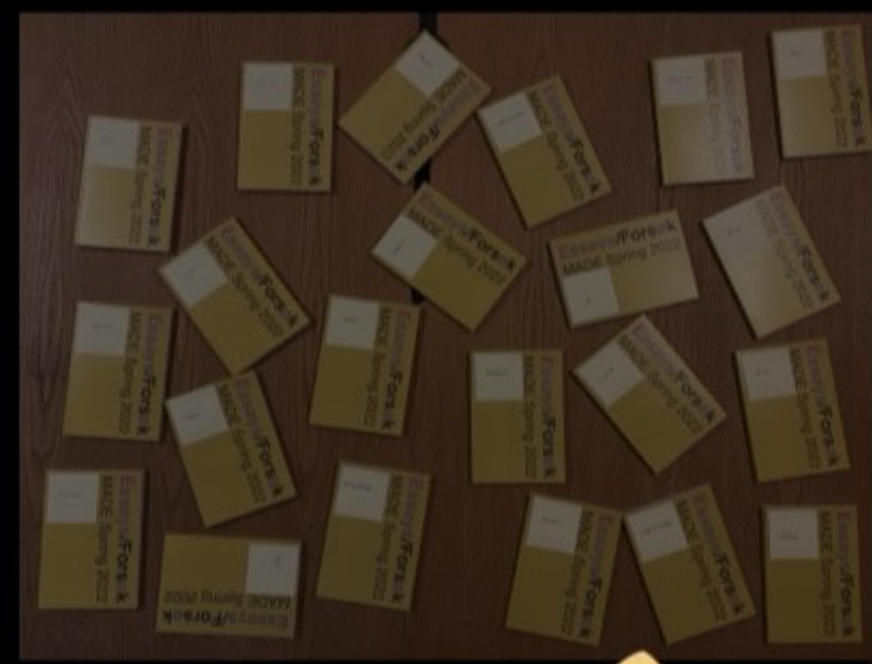


BlackBook;



Essays/Forsøk
MADE Spring 2022

First essay



2nd wave

1st wave

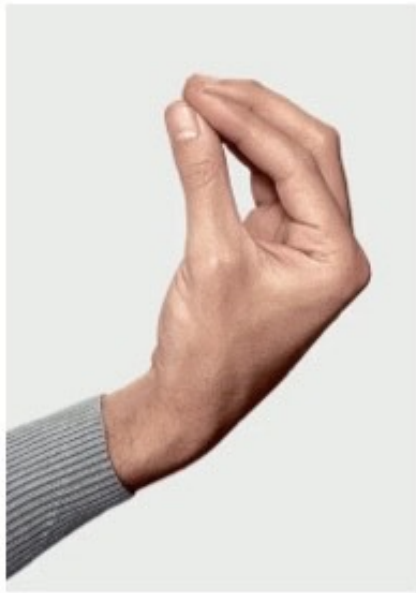
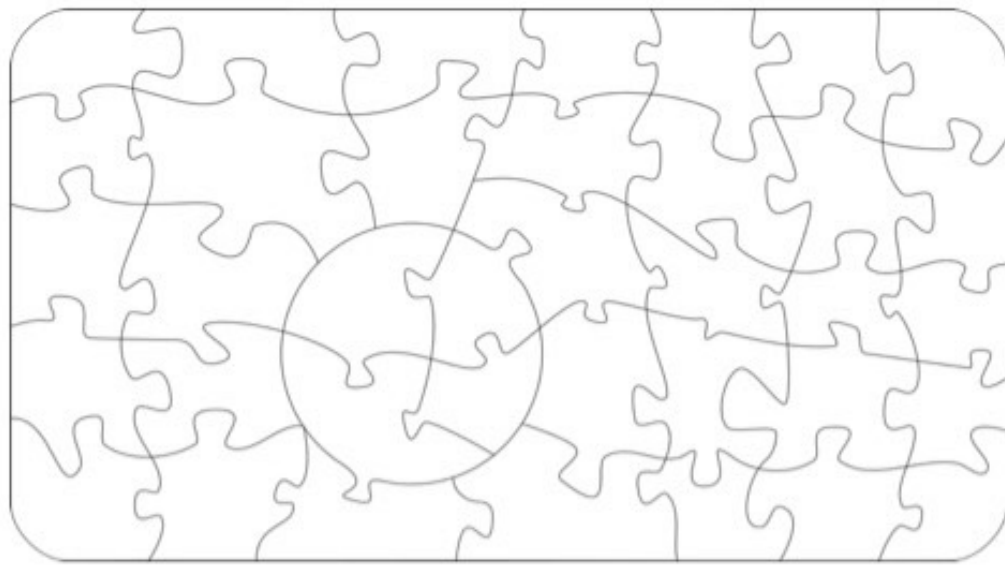
presentation/
outlook

final essay

synthesis

autumn:
exam





BlackBook—

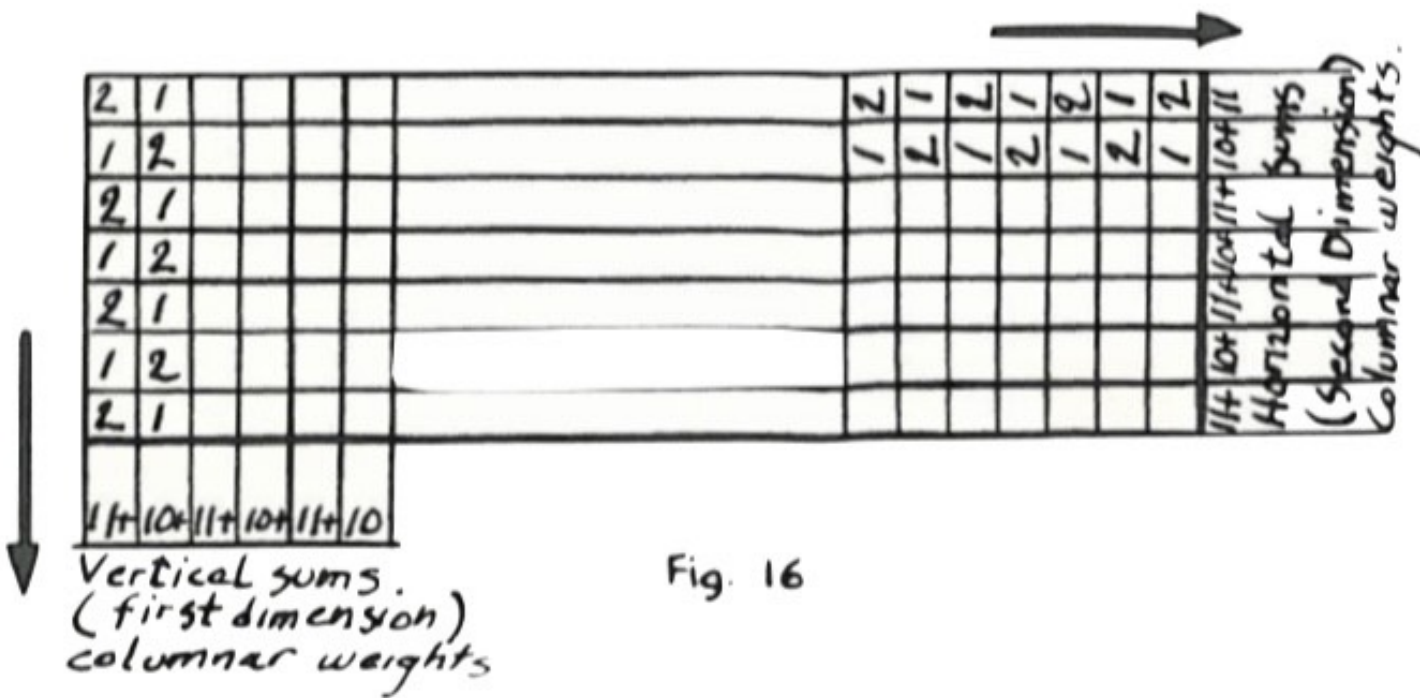


Fig. 16

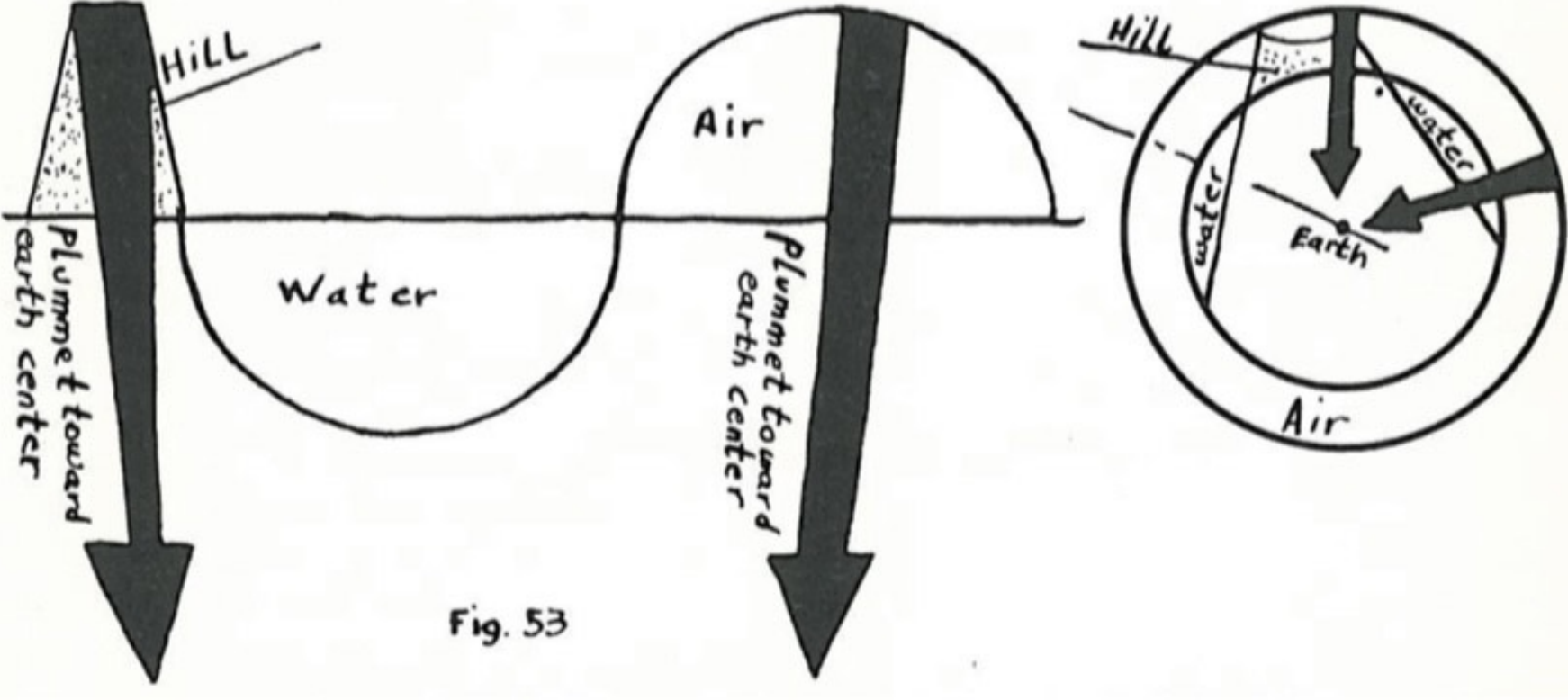
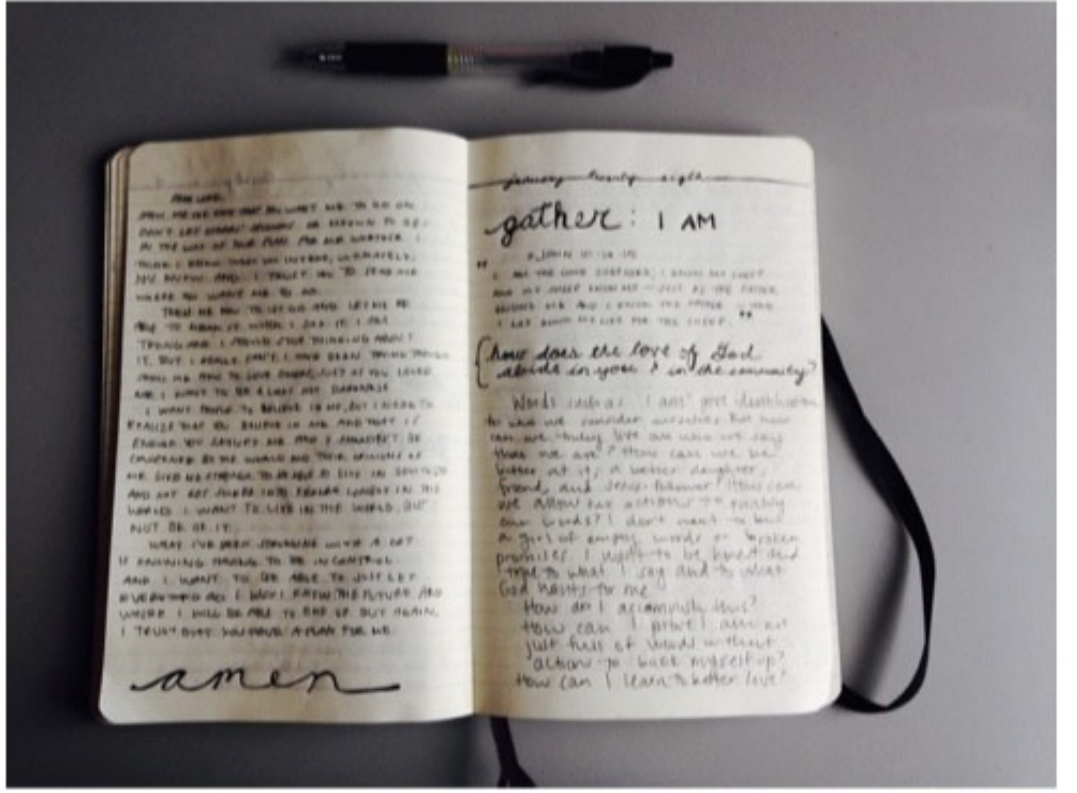


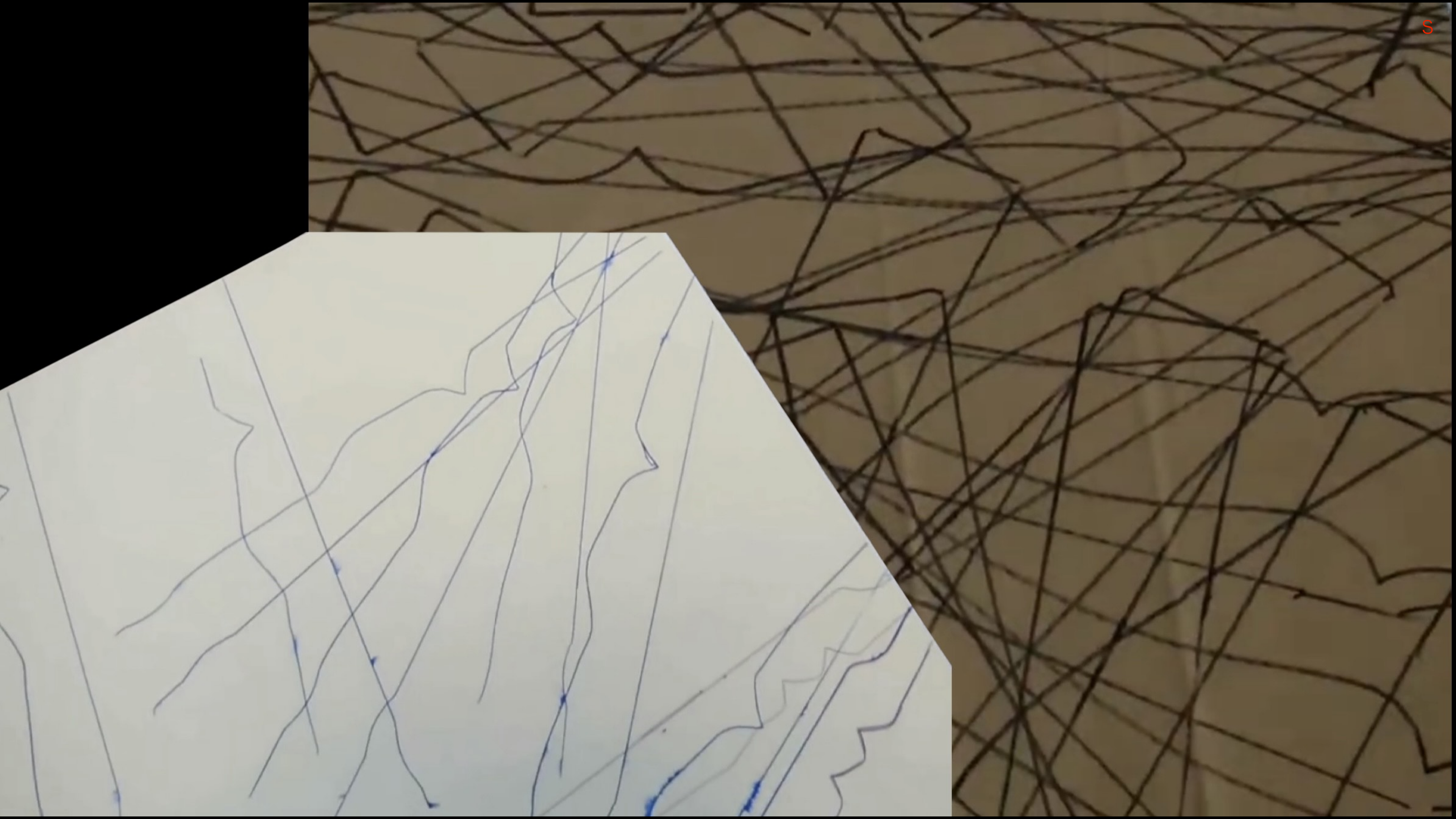
Fig. 53



writing

facts

drawing/photography



The method of the *ticking stick* uses *pattern* instead of meter to reach a *desired/needed* precision



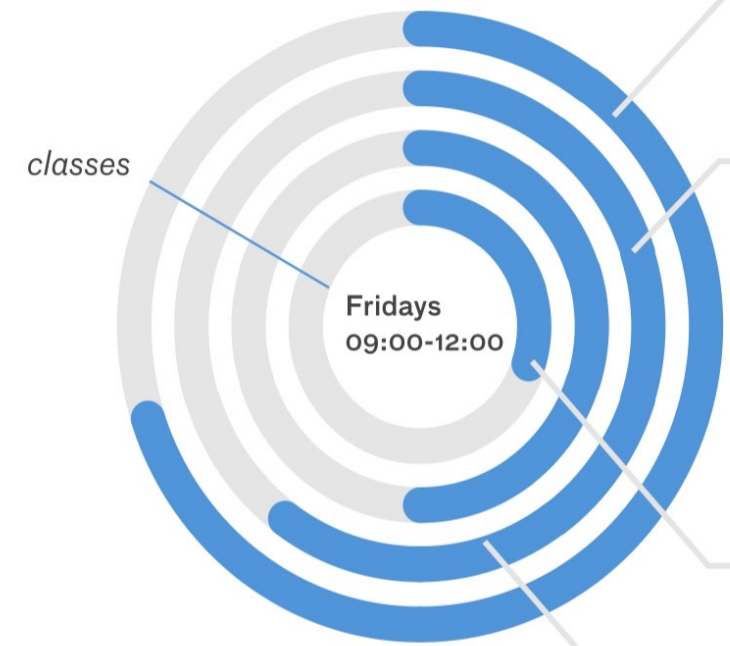
T

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ANNEX

attempts at visualisation of the MA in design

LEARNING THEATRE (LT)



BlackBook 1, 2, 3

BlackBook 1 is logbook with weekly dated entries, BlackBook 2 is a research portfolio with modules, BlackBook 3 is staged by the QUADs w/scenographic, performative and lined-up elements (LT).

QUADs

Groups of 4 w/assigned roles: rotating in Theory 1, alternating in Theory 2, fixed in Theory 3. Model: morning-meeting in design studio/set.

1-time assignments w/deadlines

Theory 1—Book presentation and Design Comment: 1/student.

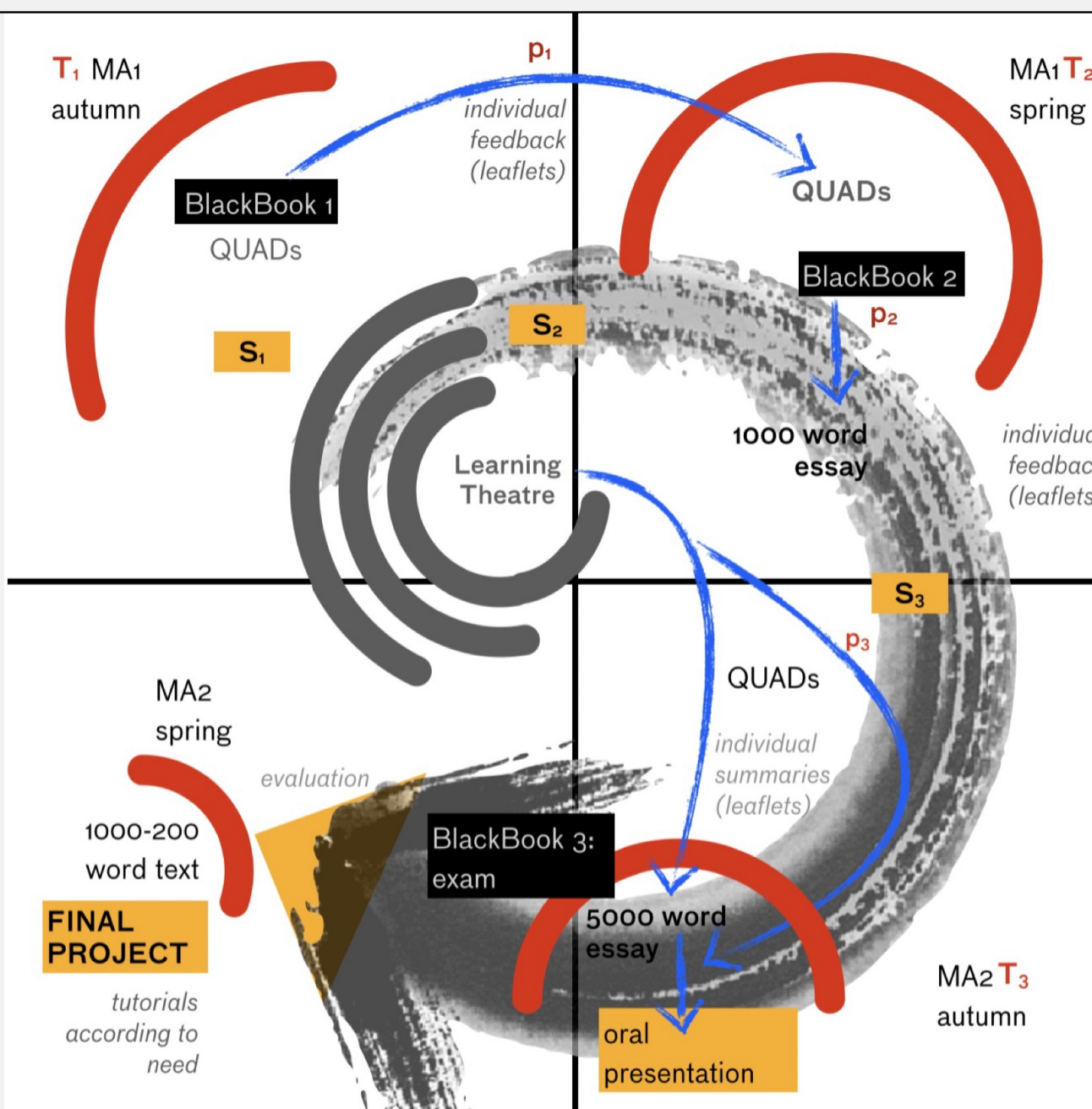
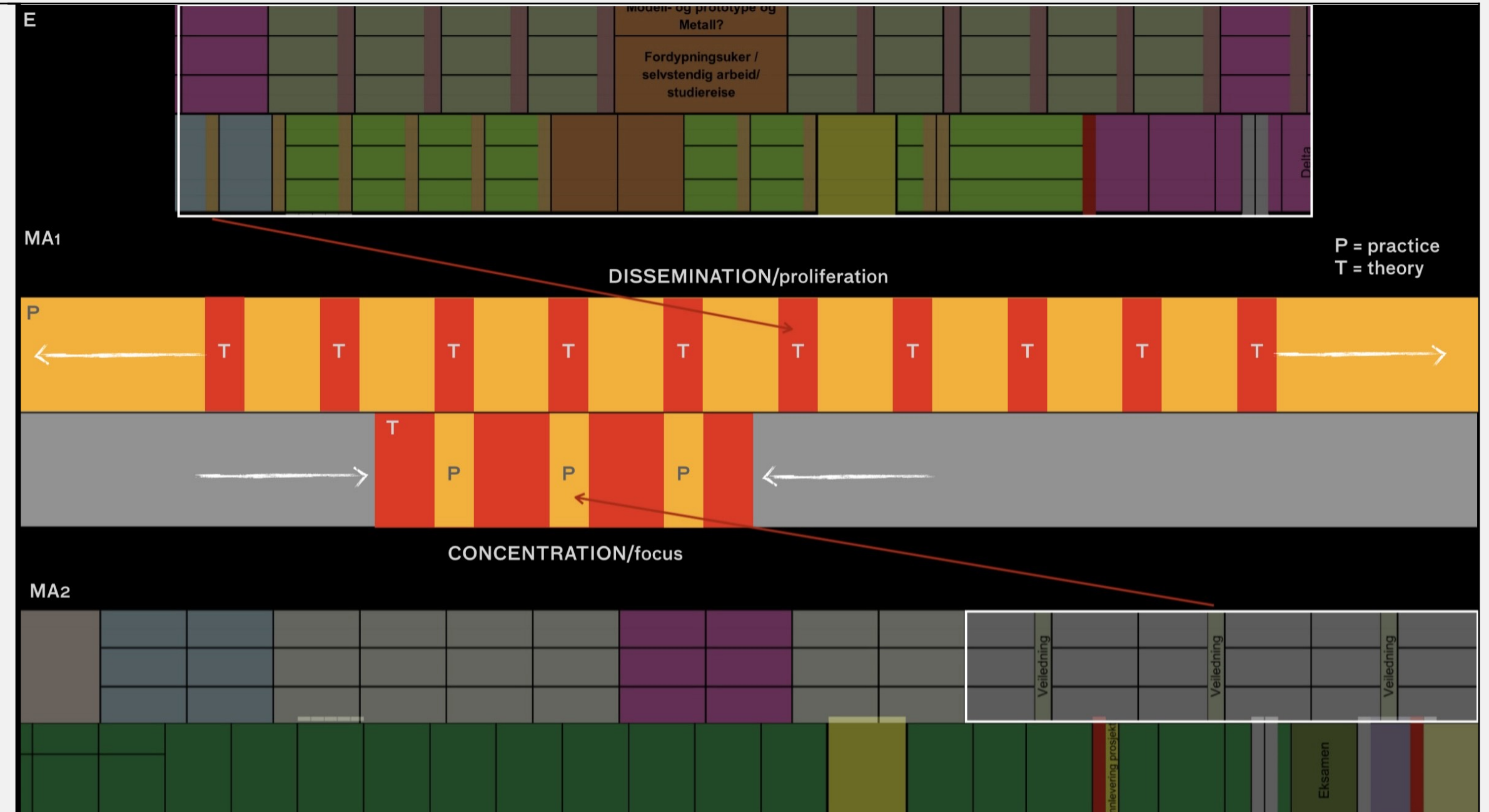
Theory 2—Media presentation, QUAD discussions in class, 1000 word essay and Black Book presentation.

Theory 3—Synthesis of BlackBooks, synopsis and structure of essay, 5000 word essay, oral exam presentation of outlook on field (learning-outcomes). QUAD-management.

Active participation in class

Class discussions, planned absences (agreement ahead of time with proposal), course-evaluation.

INDEPENDENT WORK (according to ECTS in each course)



BIG ARROW: the entire (integrated) MA seen as one bold and single gesture. The process, the performance and the production conjoint. It is the life-cycle of the entire two-year MA.

S₁ - S₃: studio courses—specialised and core education

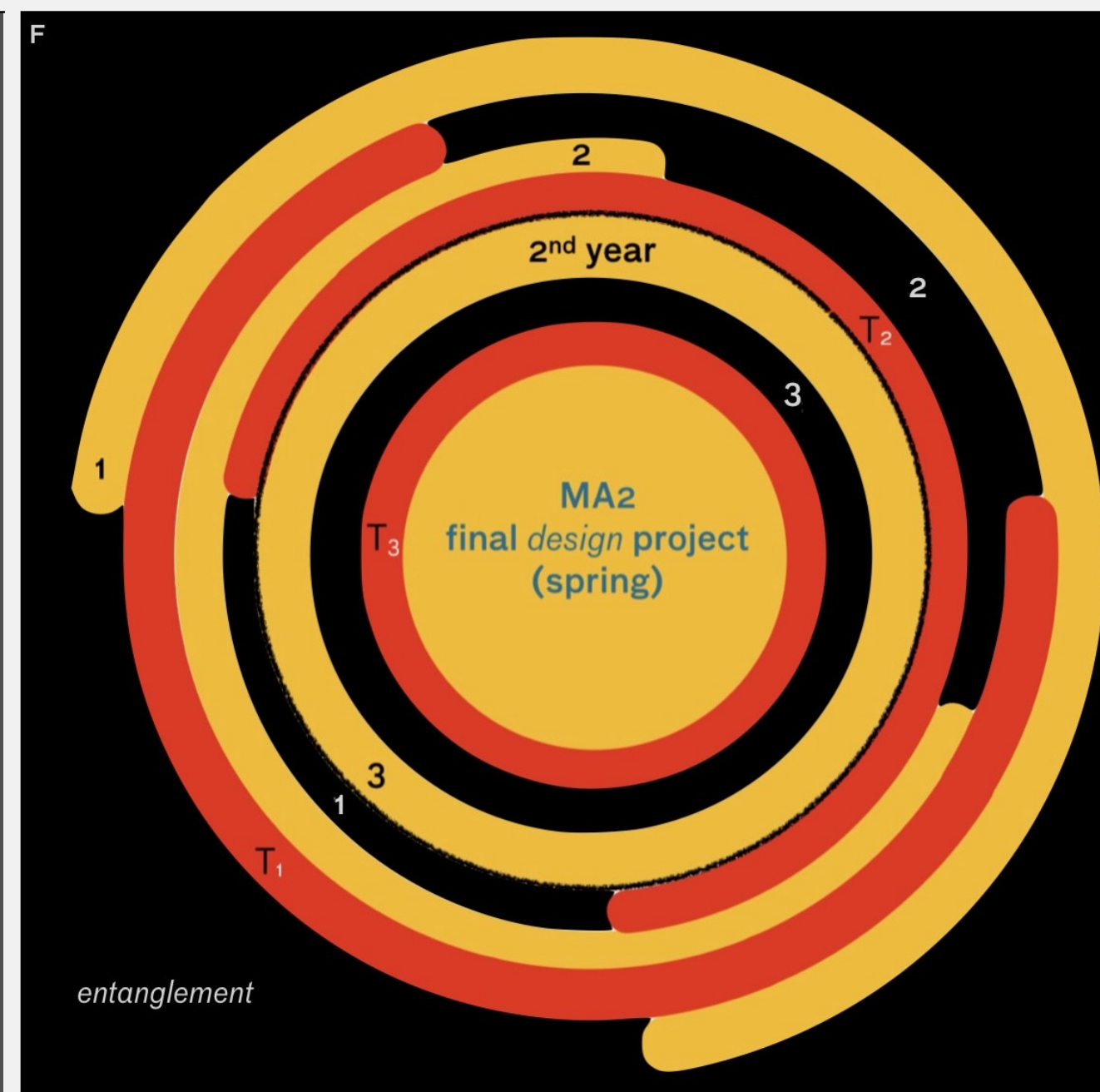
T₁-T₃: Theory courses, parallel, supplementary and cogenerative with S₁-S₃.

p₁-p₃: a small push at 3 junctures: from T₁ to T₂, within T₂ and from the whole course to T₃.

Feedback: individual feedback in leaflets, at different junctures of the course, corresponding to the push p₁-p₃. The feedback operates holistically in the sense that it is based on output from one task and used as to another task.

QUADs: QUADs are groups of 4 hosted by the students in the first term, in the second term they are conducted in class, in the third term they are operate as a course framework.

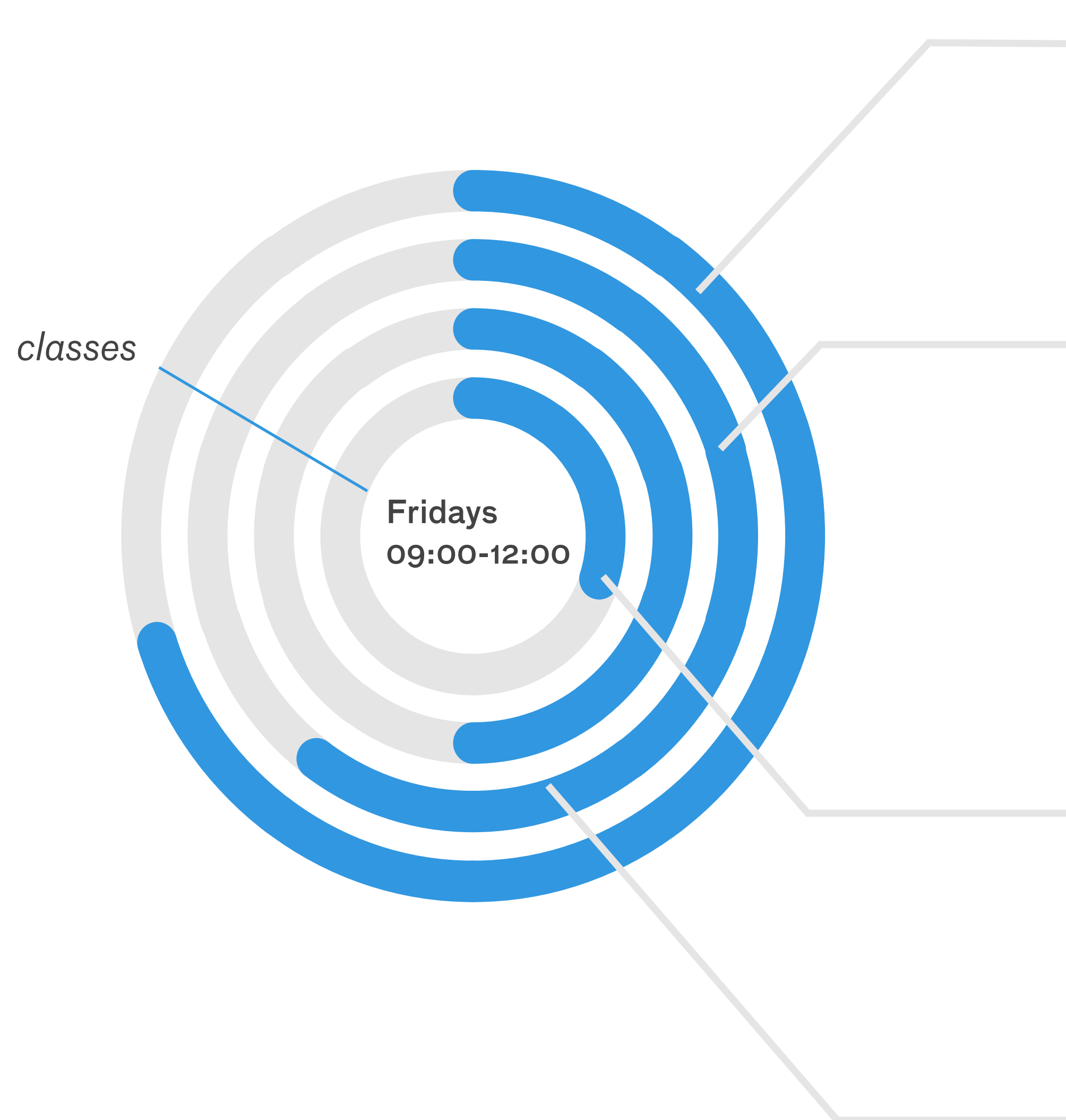
Learning Theatre: the learning theatre aims at featuring an intermedium between the dramatic and anatomic theatre, through the 3 first terms it is folding into the practices of the QUADs. Multiplying perspectives in an effort to reach precision.



- 1-2-3 studio-courses (specialised)
- 1-2-3 theory-courses (betwixt)
- 1-2-3 MA-commons (design dpt.)

The diagram (left) does aim at showing the importance—neither in hierarchy nor study-points—of the elements, but the logic of the relations between the components, explained in the legend above, and how they hold each other (from out and inwards).

The diagram does express a hierarchy, but its is one between the first and second year of the MA. The final project being at the core. In sum, it is similar to the “iris-diagram” of the Bauhaus curriculum, that reads outside-in.



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1-time assignments w/deadlines

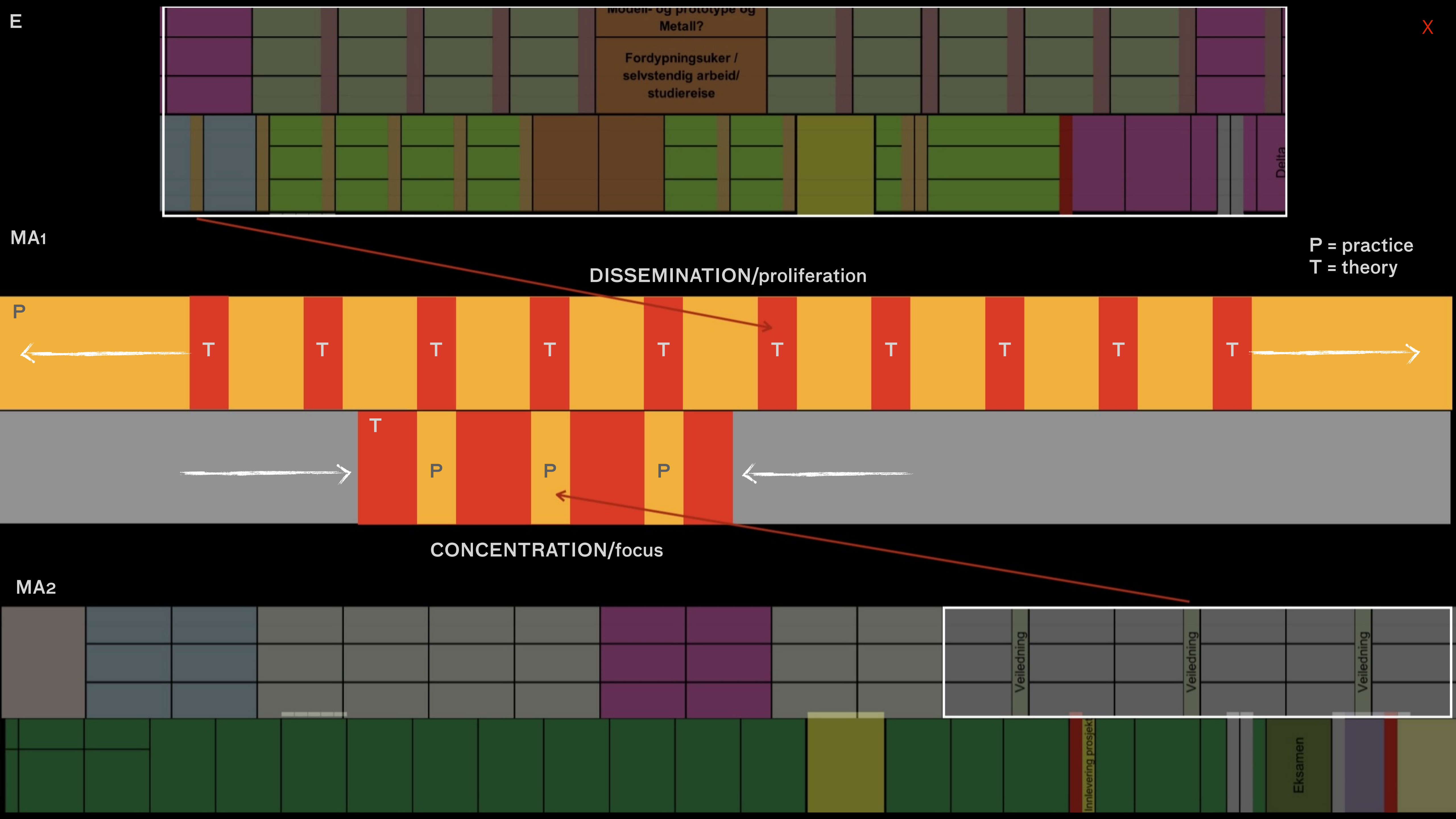
Theory 1—**Book** presentation and Design **Comment:** 1/student.

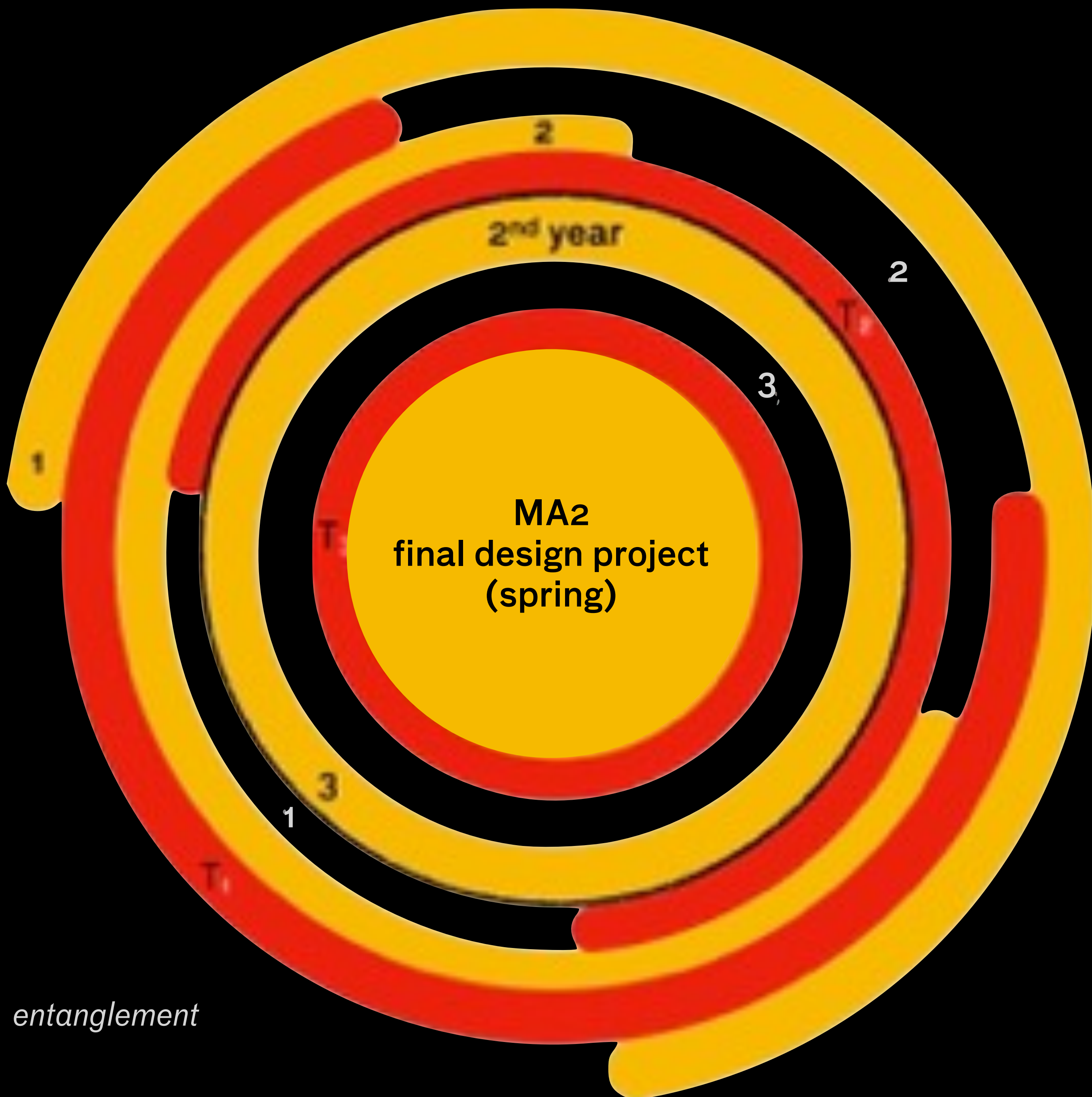
Theory 2—**Media** presentation, QUAD **discussions** in class, 1000 word **essay** and Black Book **presentation**.

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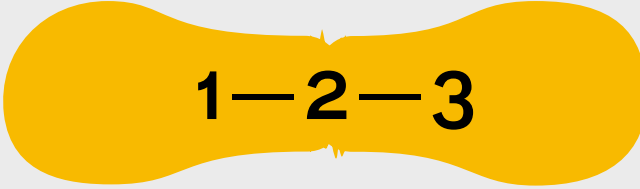
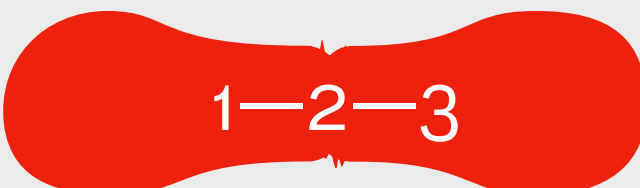
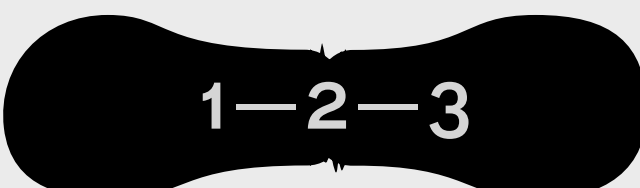
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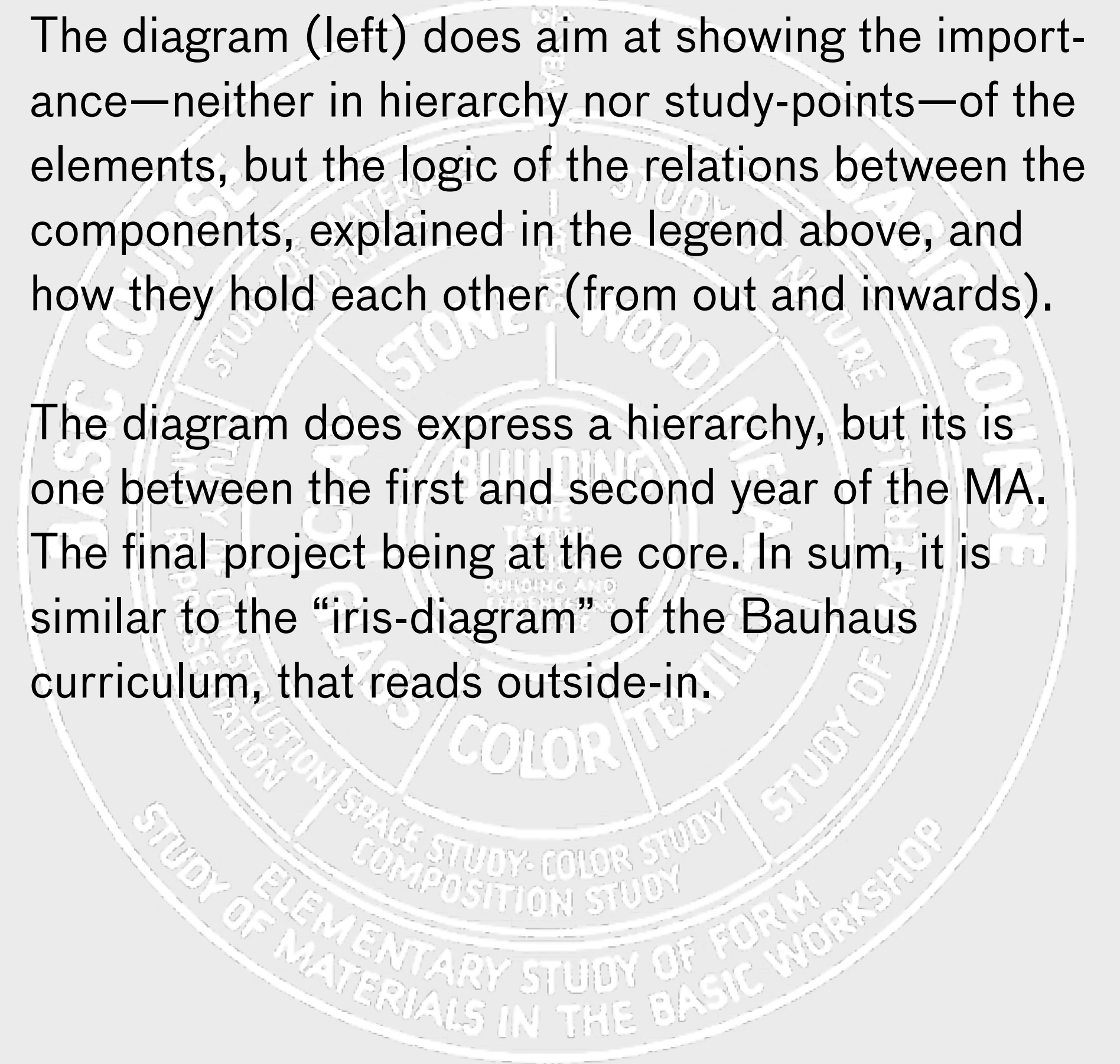


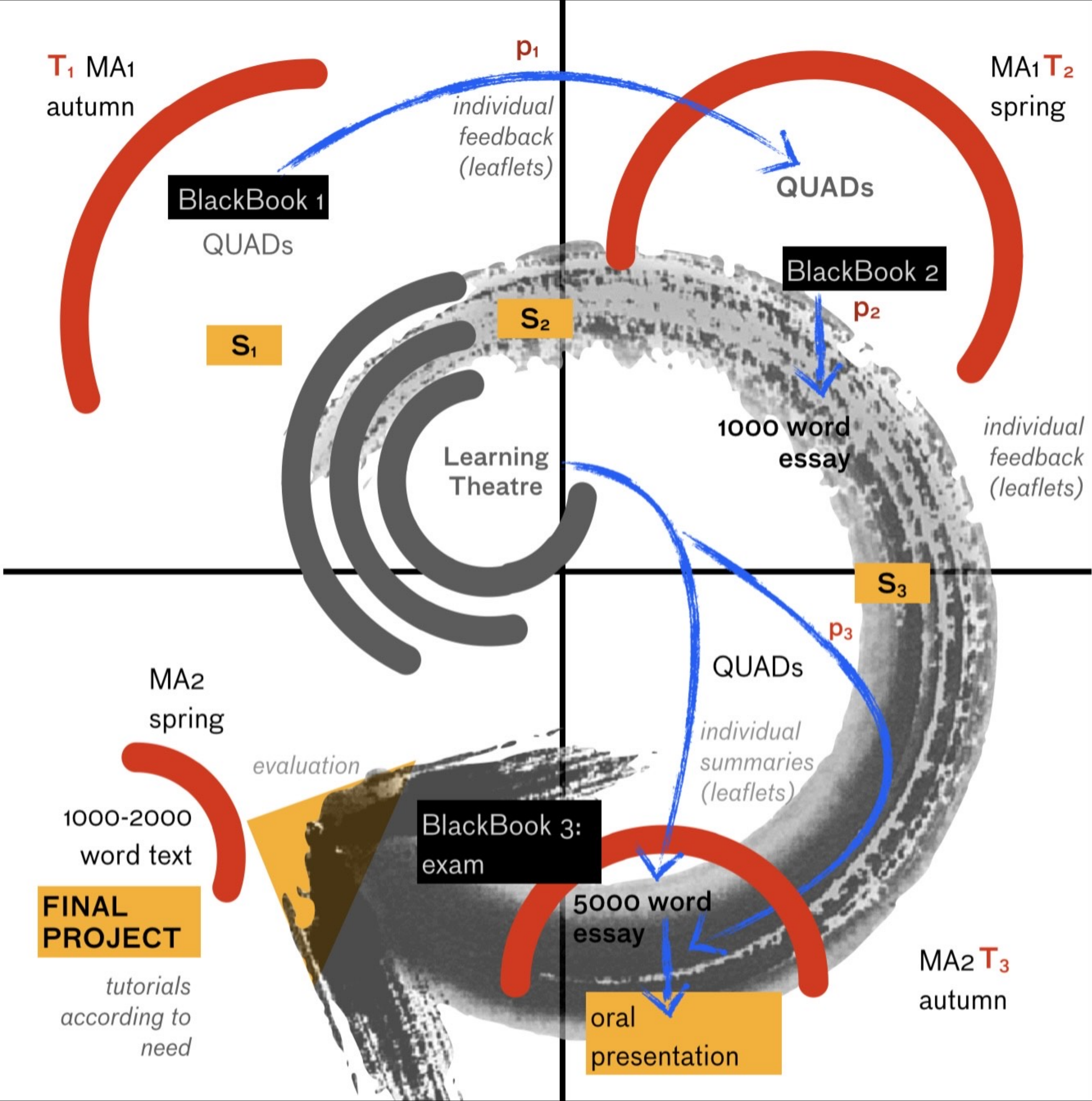
entanglement

-  studio-courses (specialised)
-  theory-courses (betwixt)
-  MA-commons (design dpt.)

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