

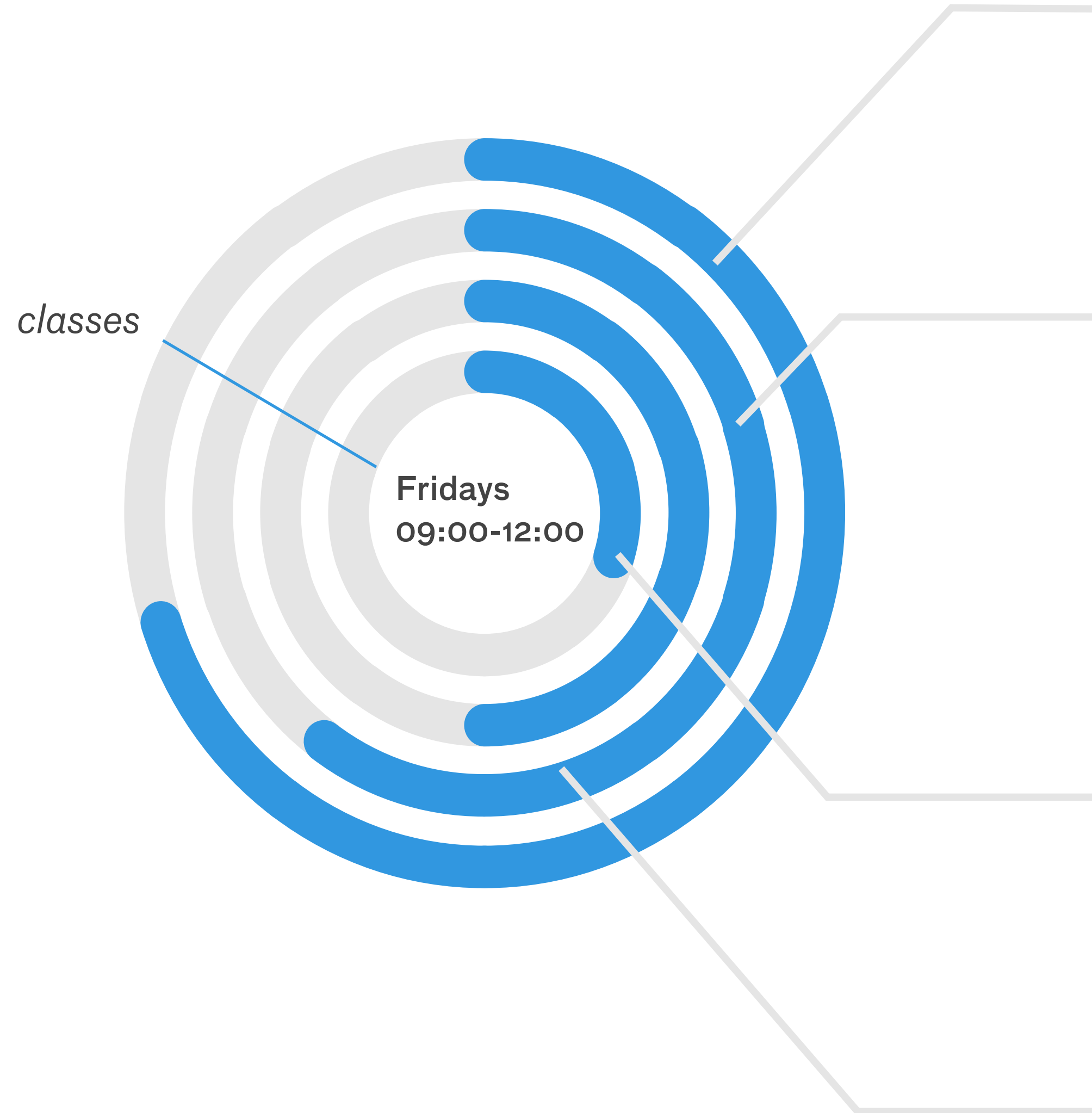
The slide features several decorative curved lines. A white arc is in the top left, a blue arc is in the top right, a blue arc is in the bottom left, and a blue arc is in the bottom right. In the center-left, there are three concentric white arcs. The text is centered on the right side of the slide.

theodor.barth@khio.no

Theory development as dramaturgy for the MA

process, performance and production in the learning theatre

ANNEX
(click!)



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

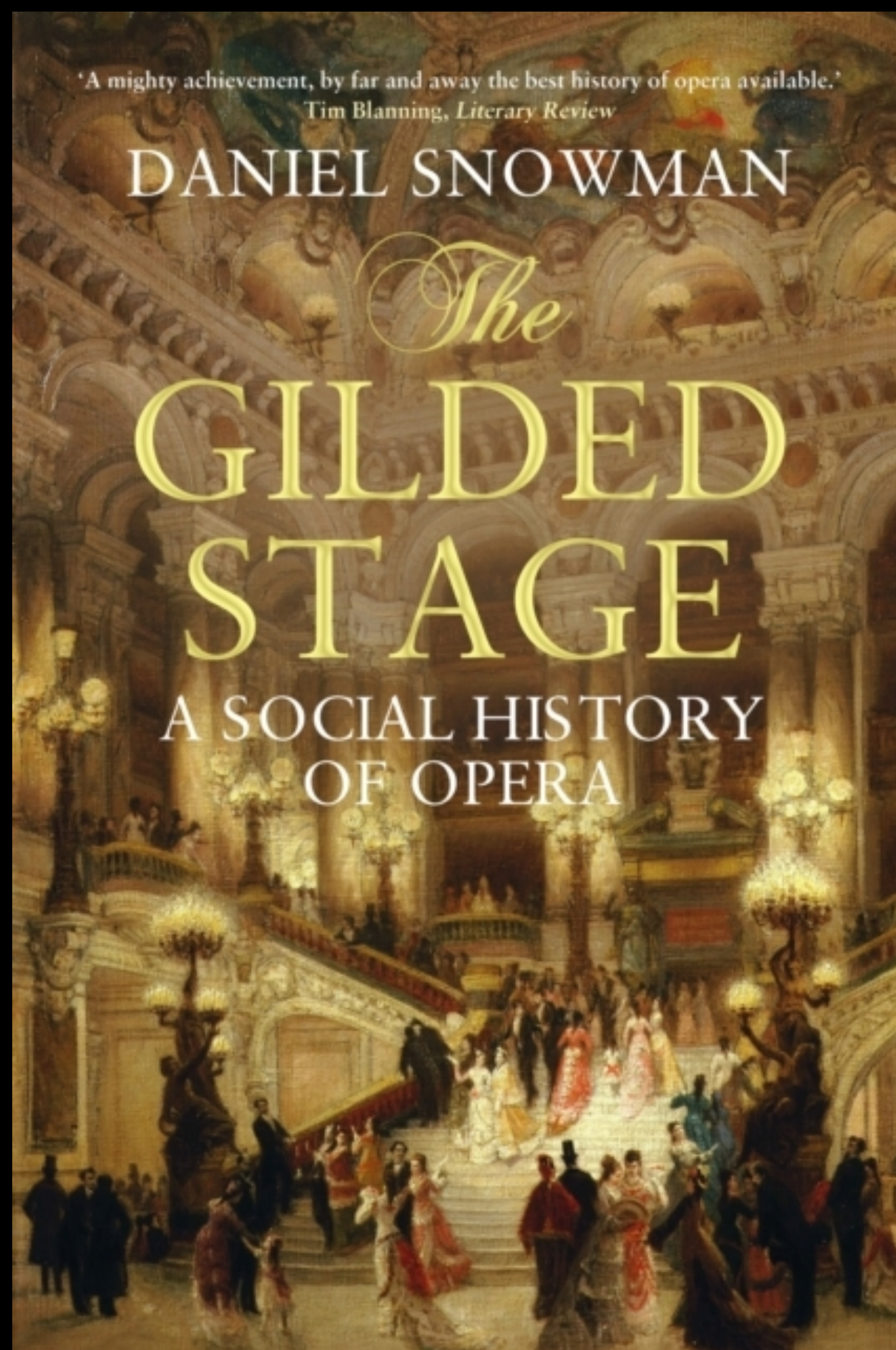
Theory 1—**Book** presentation and Design **Comment:** 1/student.

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**.



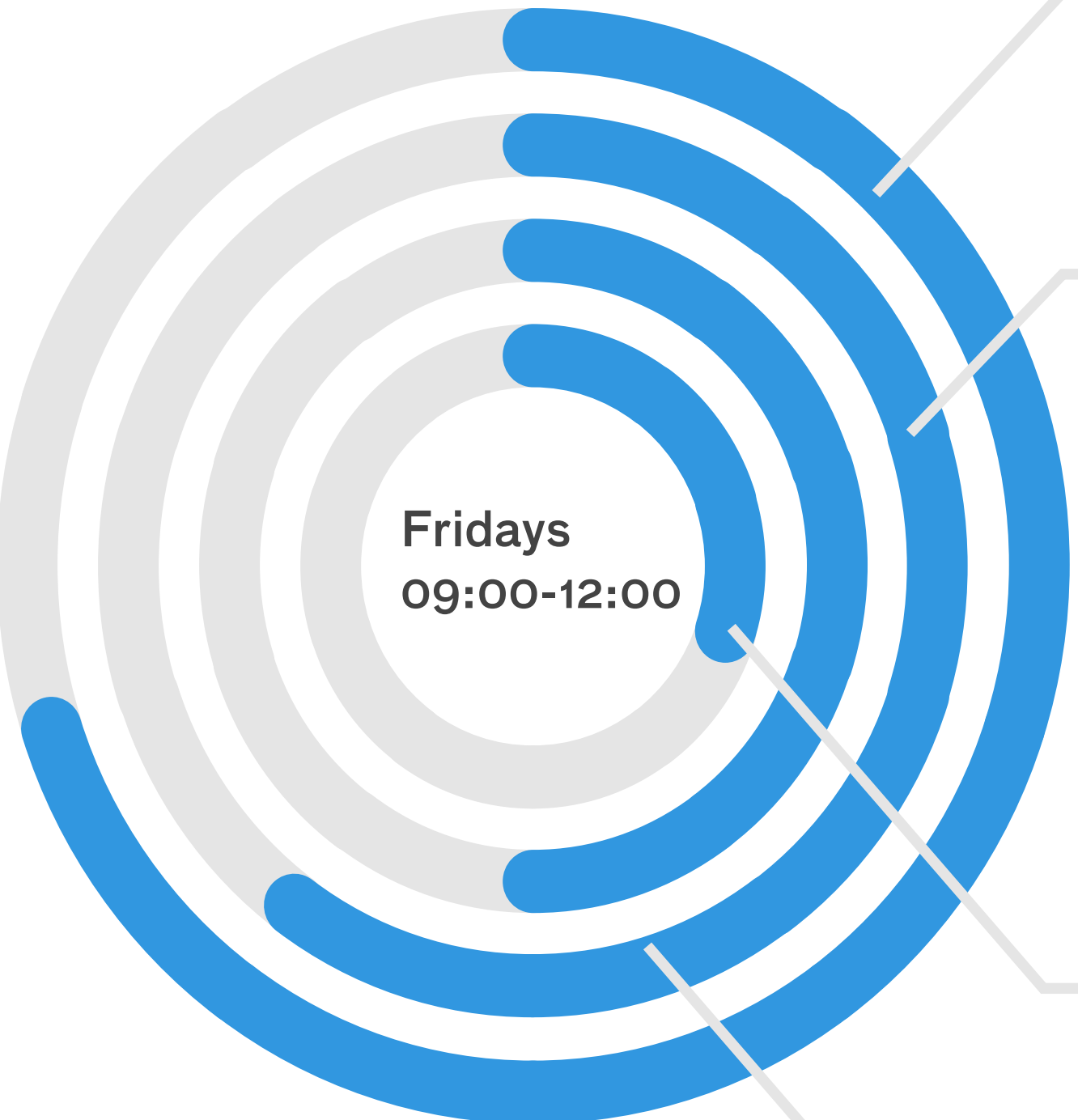
Snowman, Daniel. (2010). *The gilded stage—A social history of the opera*. Atlantic books.

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.



Fridays
09:00-12:00

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).

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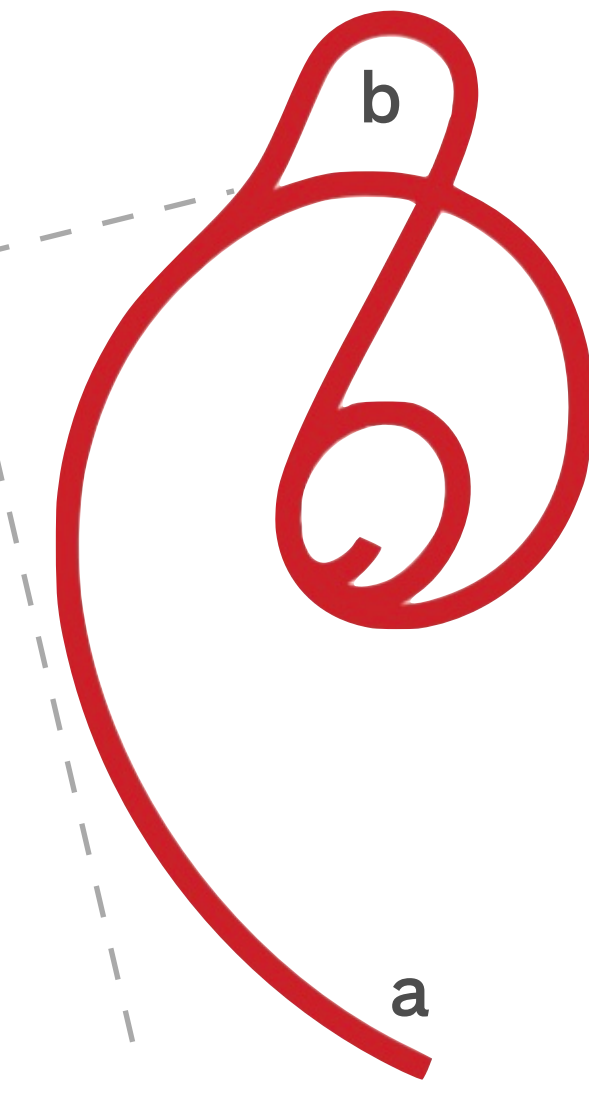
Theory 3—**Synthesis** of BlackBooks, **synopsis** and **structure** of essay, 5000 word **essay**, oral **exam** presentation of outlook on **field** (learning-outcomes). QUAD-management.

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b reception

a production



SWIRL—a compound of 2 waves

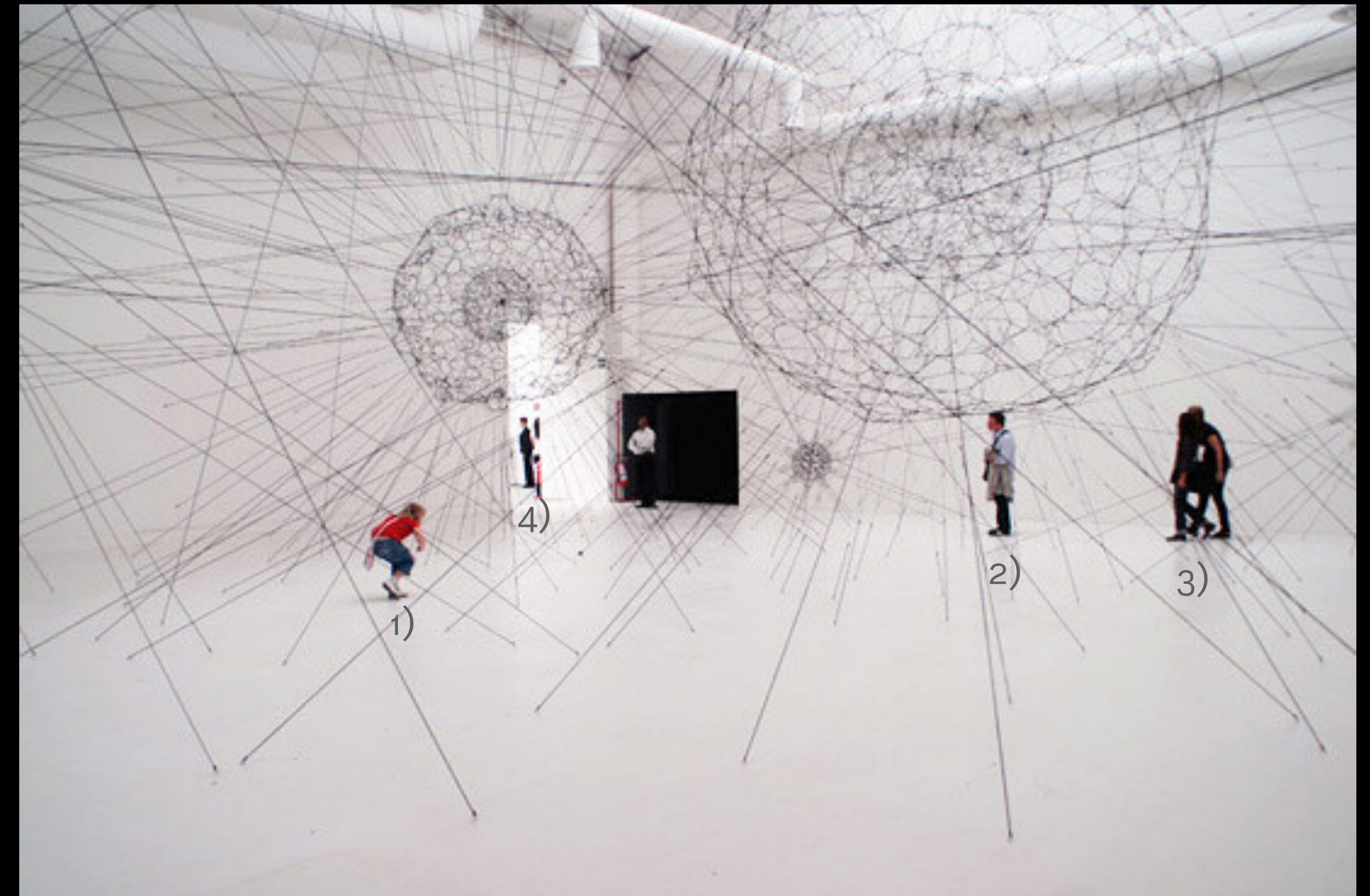
production

- a) **tasks/work** in Theory 1, 2 and 3
- b) the **performative push** in class and QUADs

reception

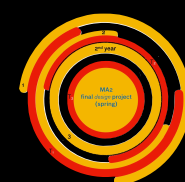


c)—*impact* [3rd wave, sum of a and b]



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

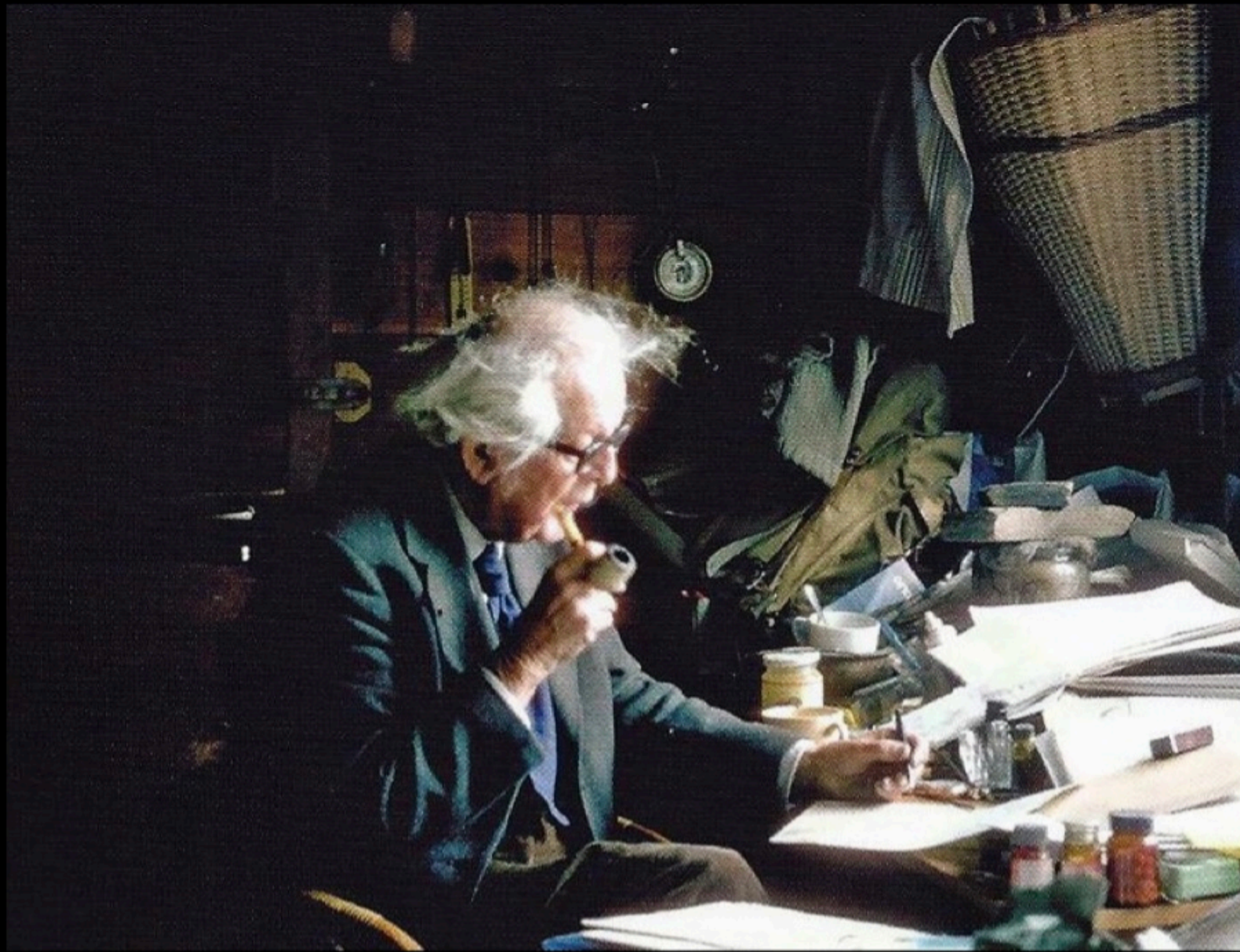
- 1) make a statement of an *idea*;
- 2) *support* that idea with research;
- 3) *critique* this research;
- 4) propose a *hands-on* approach.



These are the roles of *our* QUAD

Beyond the
SCHOLARLY
STUDY

breathe in...



Jean Piaget (1896-1980) in his study

record/replay...



push

breathe out...



Krapp's Last Tape
by Samuel Beckett
with Harold Pinter

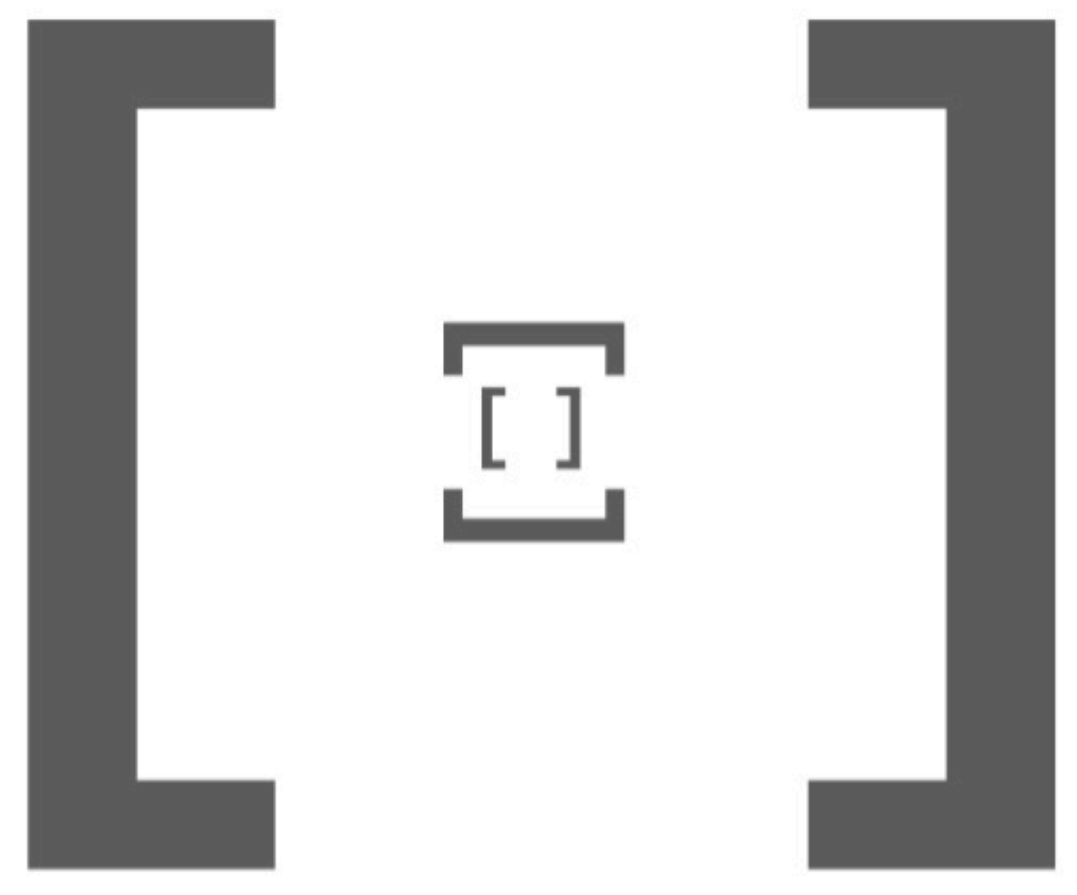


Sombra del opus... magnum.

Wall



Desk



WhiteCube

BlackBox

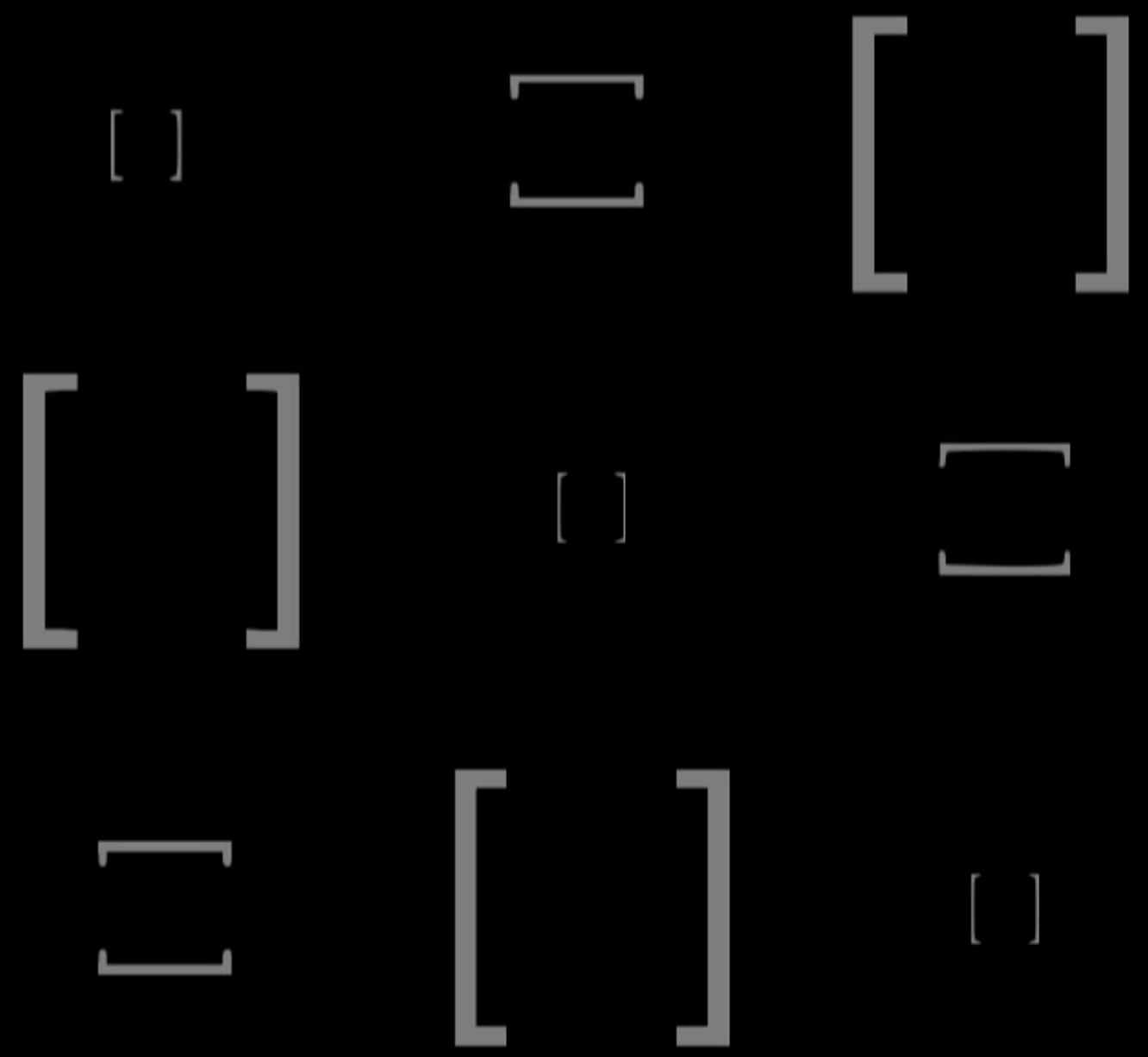
push



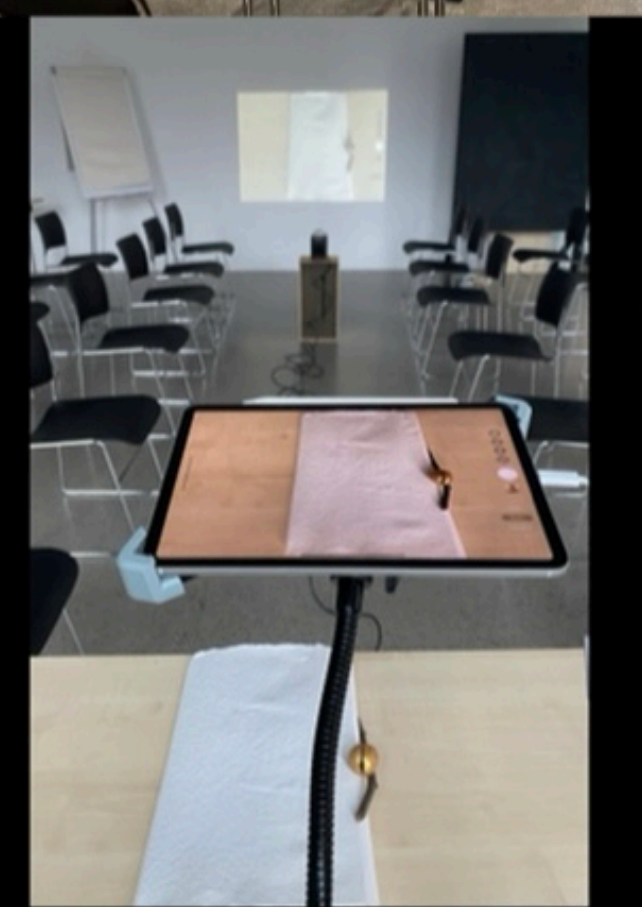
Floor

WhiteBoard

BlackBoard

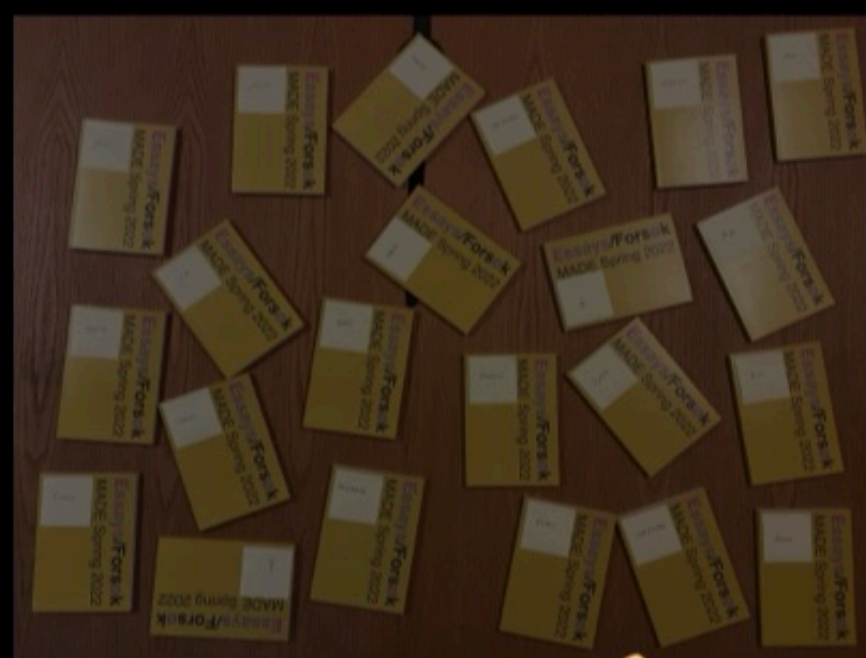


Chair



First essay

Essays/Forsøk
MADE Spring 2022



autumn:
exam

synthesis



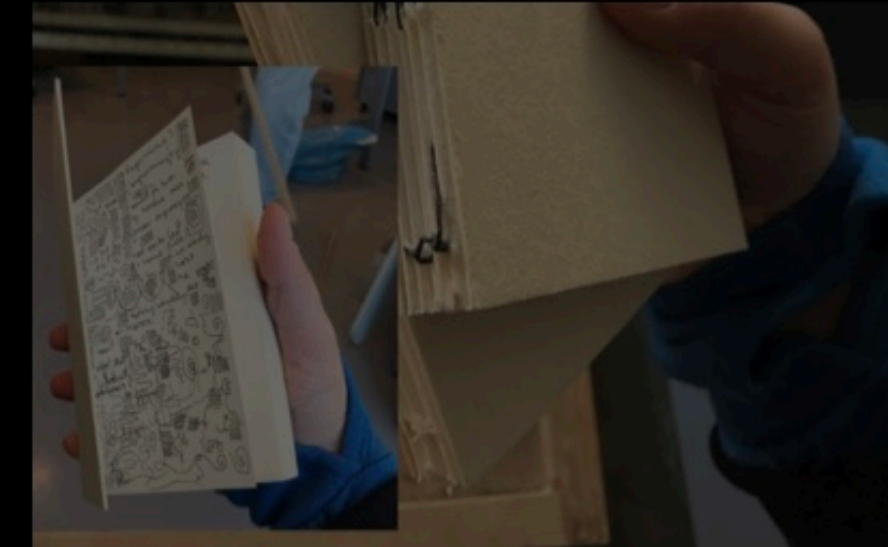
1st wave

2nd wave

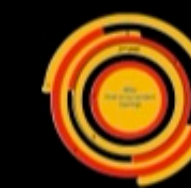
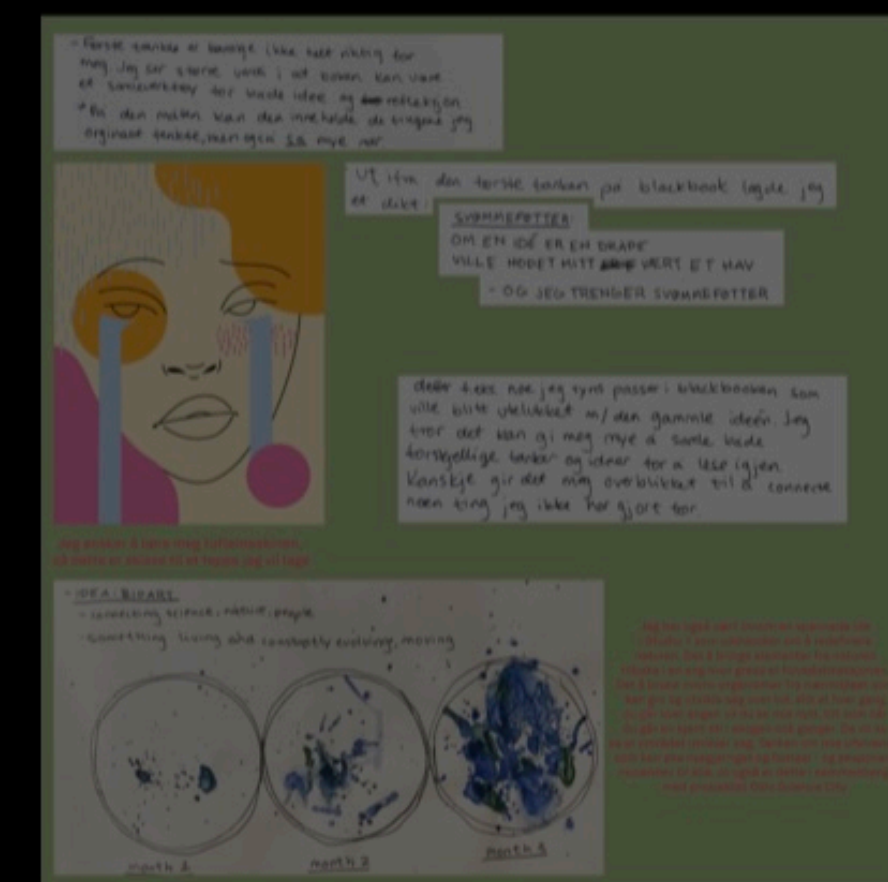
push

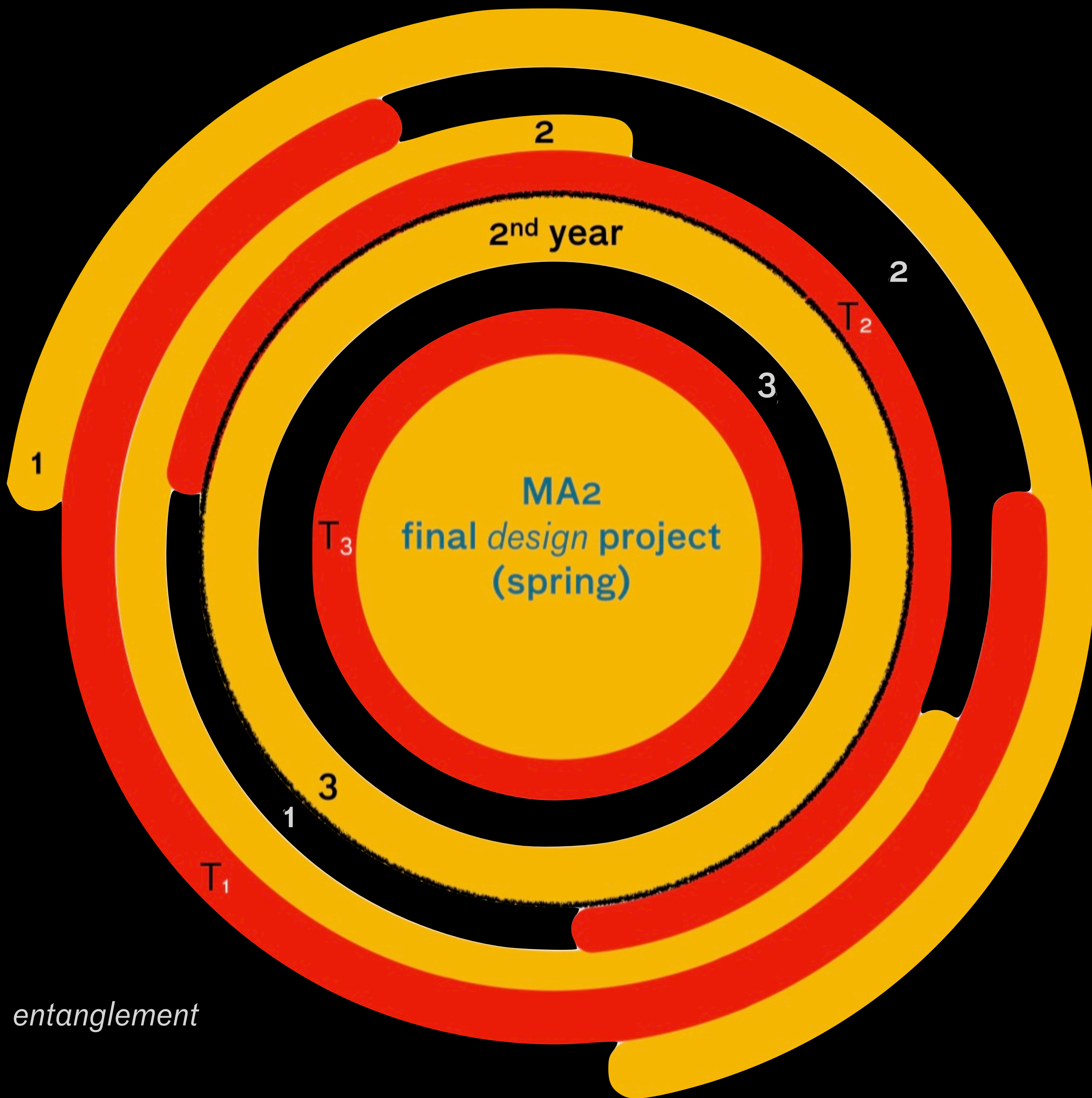
final essay

presentation/
outlook



BlackBook;

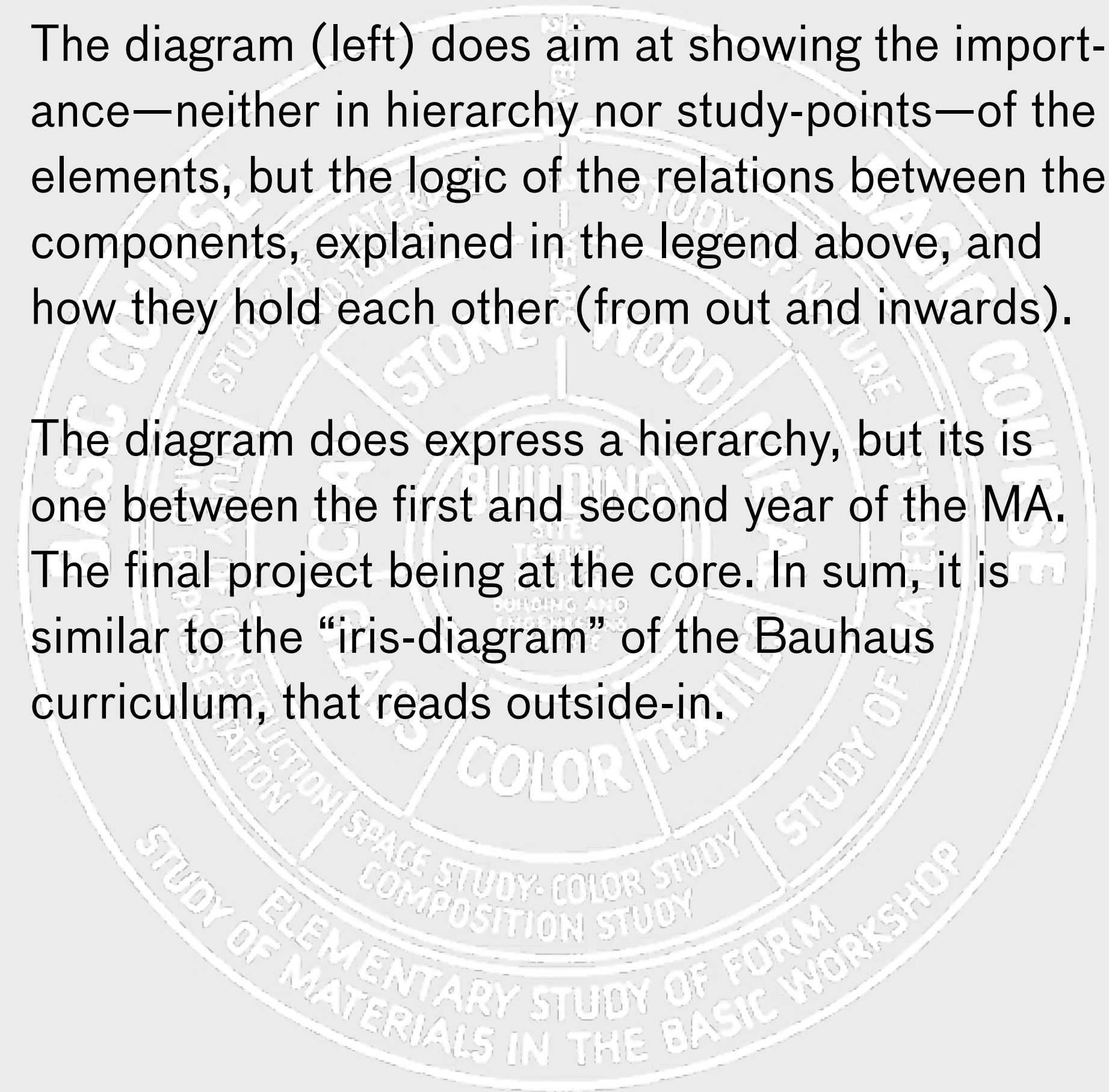




- 1—2—3 studio-courses (specialised)
- 1—2—3 theory-courses (betwixt)
- 1—2—3 MA-commons (design dpt.)

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.

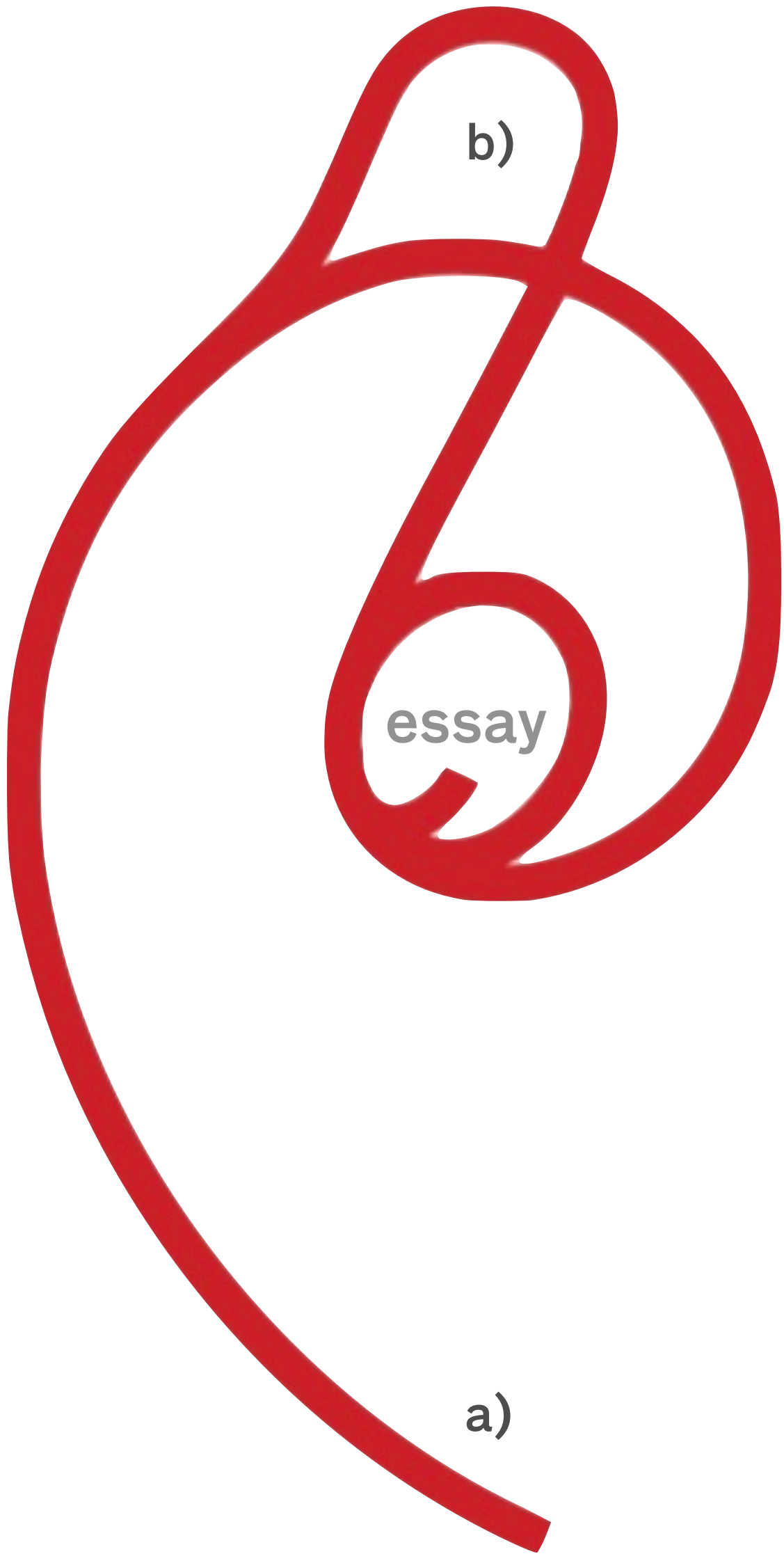


SWIRL—a compound of 2 waves

1st WAVE

- a) inhale/exhale (main *pull*)
- b) top-/bottom-breath (that extra *push*)

2nd WAVE



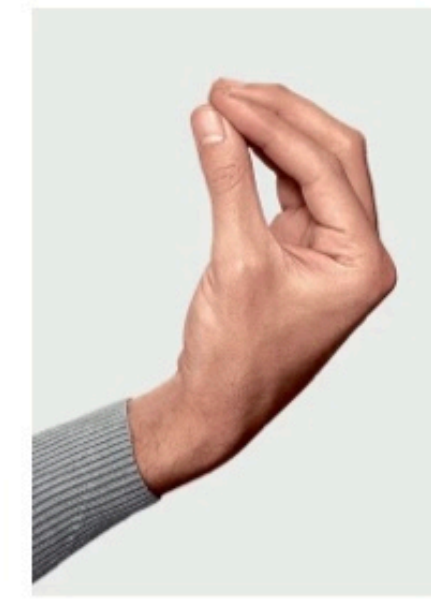
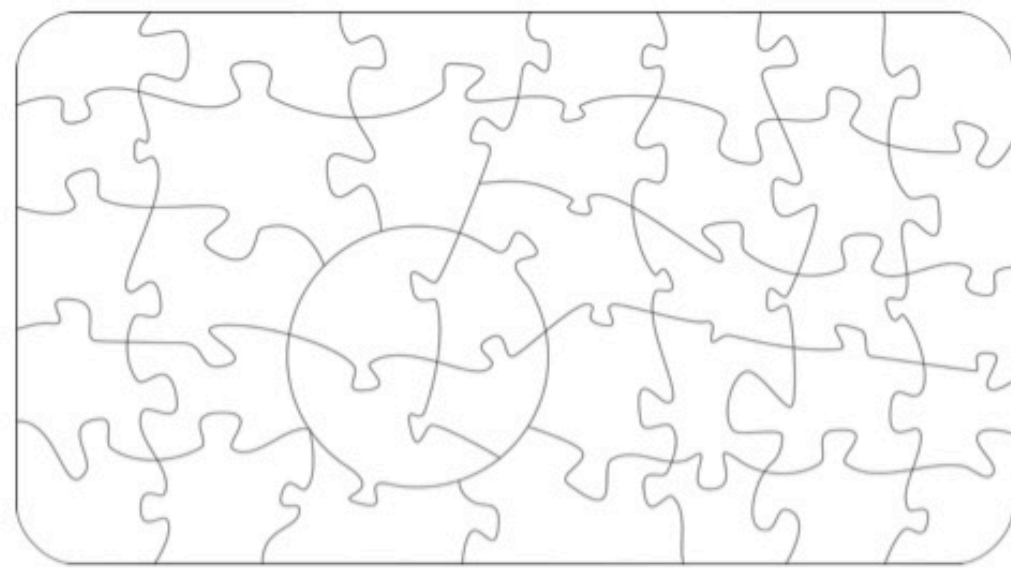
3rd WAVE

c)—record/replay (—> performance)

QUADs...

BlackBooks...





BlackBook—

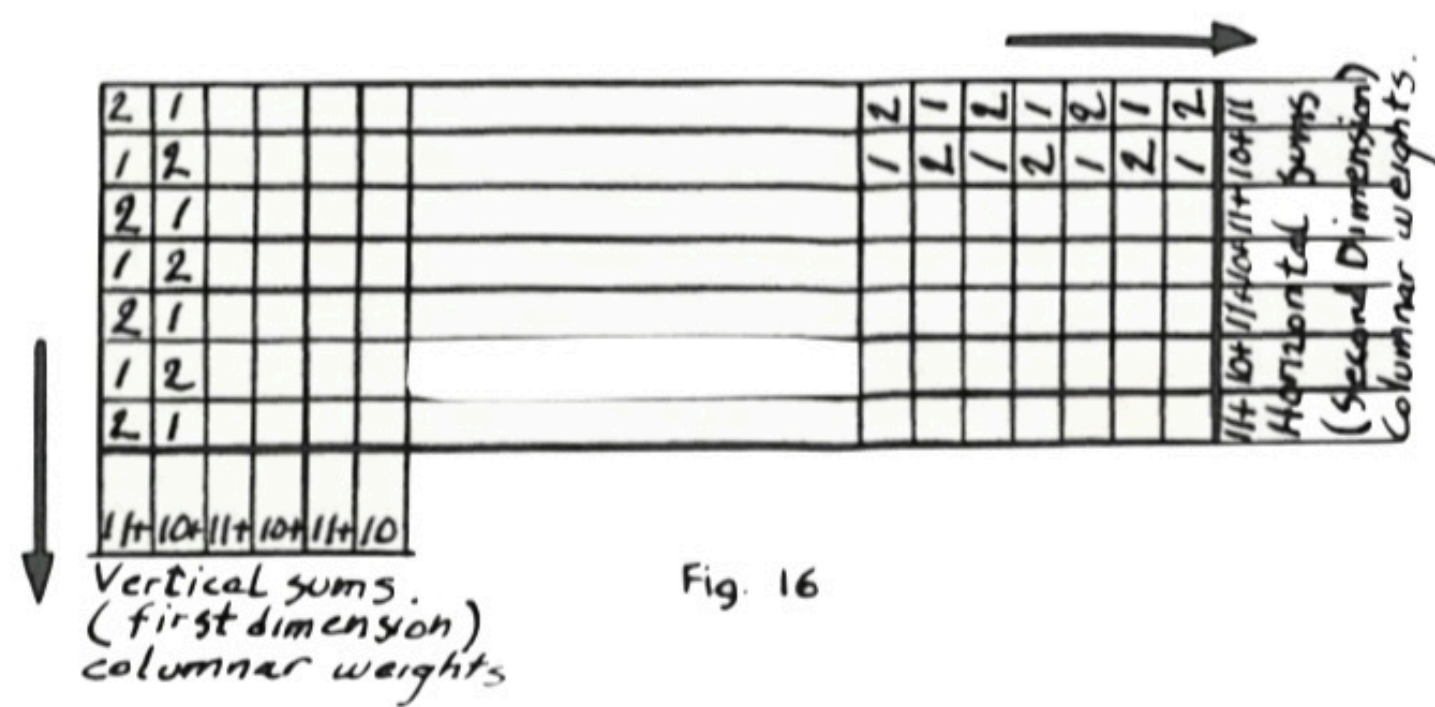


Fig. 16

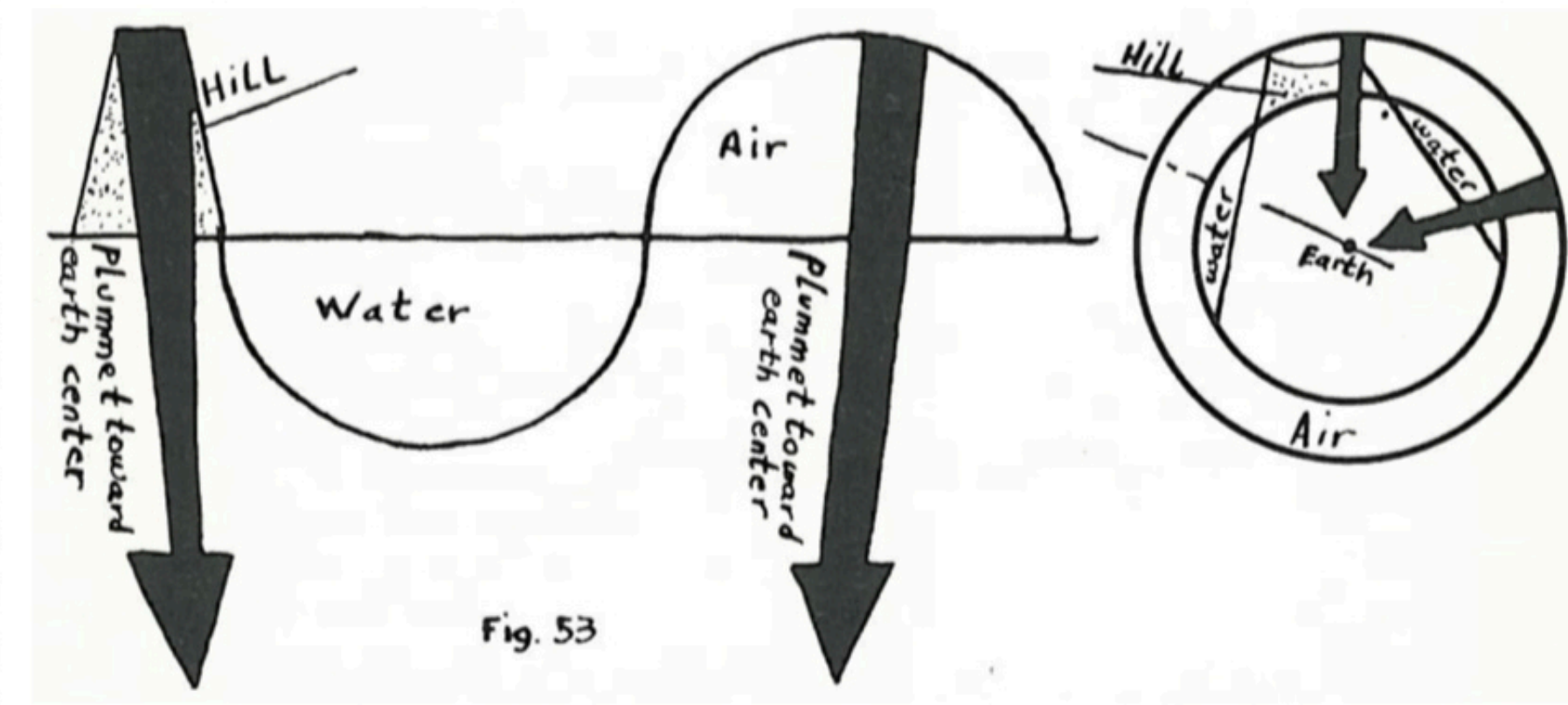
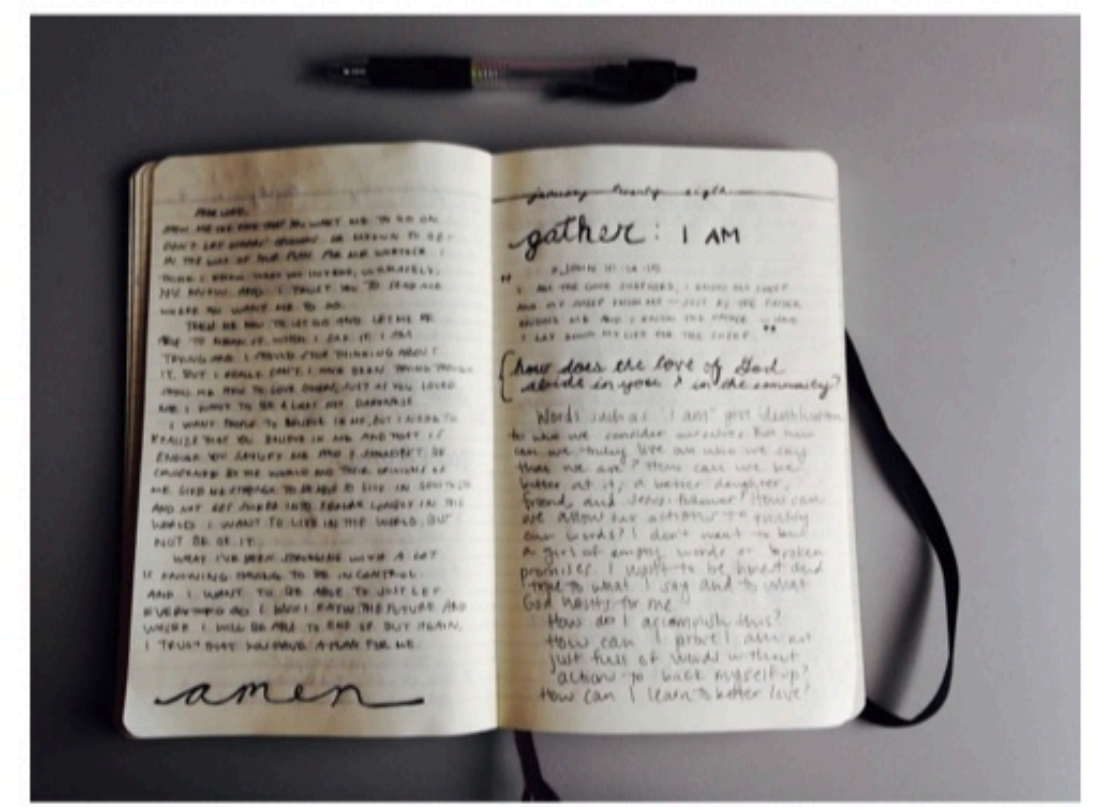


Fig. 53

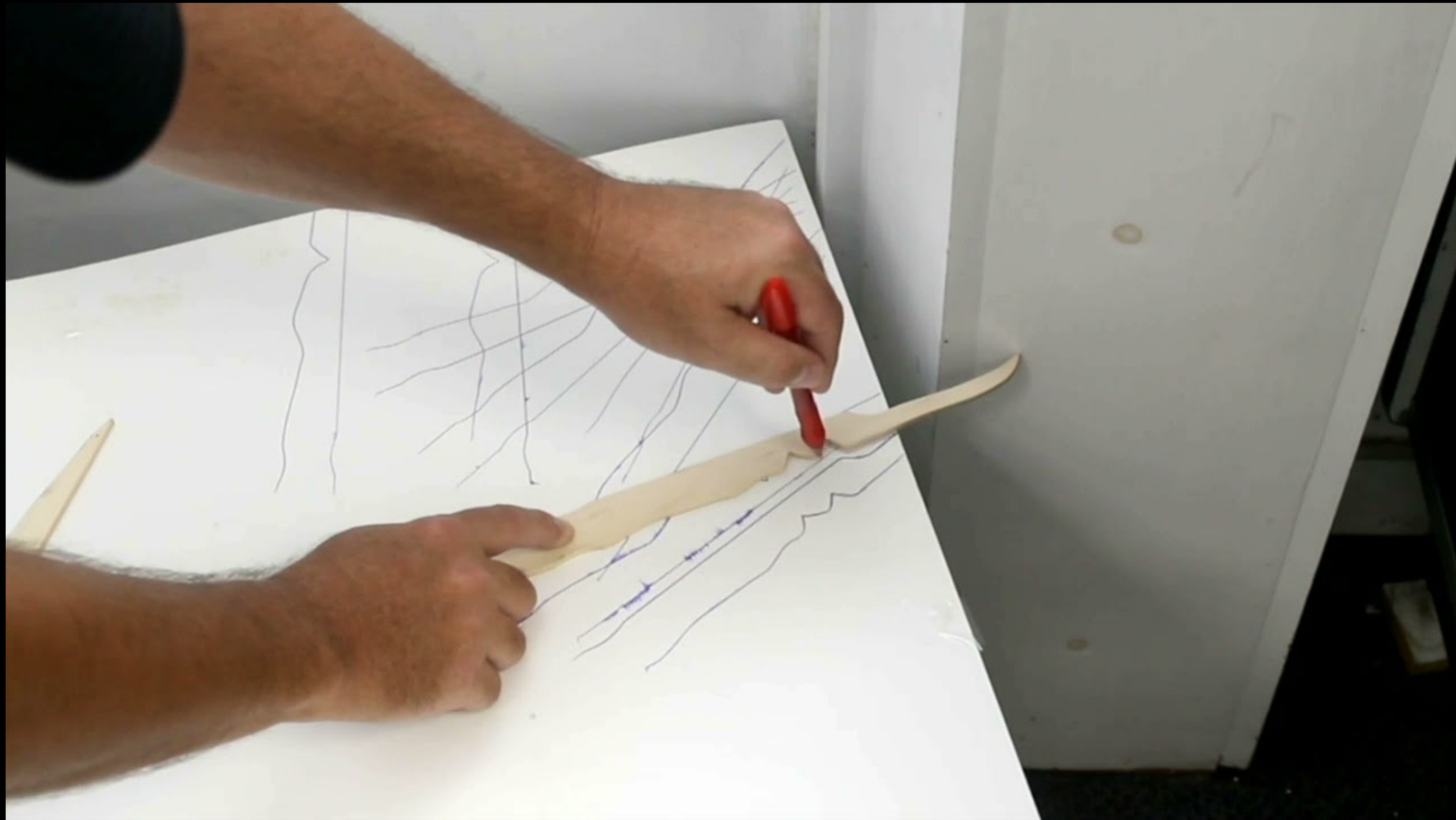


facts

drawing/photography

writing

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



Finger-painting by Samuel Ingebrigtsen Komissar (b. 2021)



Meantime index

Barth, Theodor

Dataset

Updated version



Åpne

- 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

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

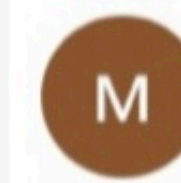
PORTFOLIO: Project Spinoza

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

Søk

[DAC] Editor Decision

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



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>

Iter

Emneord

News & Press: CALLS

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

Tuesday 14 June 2022

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Season's Greetings

The image displays a grid of 30 student portfolios, each featuring a unique collage of images, text, and drawings. The portfolios are arranged in three rows and ten columns. The rightmost column contains a larger page with a diagram and text.

Row 1:

- 1. **Lin Le**: A collage of photos and text, including a student photo and the word "Student".
- 2. **Shapika Nava**: A collage with a drawing of a face and the word "BILLET".
- 3. **Kjetil**: A collage with the word "MATTERS" repeated and a drawing of a shoe.
- 4. **Charlotte Pina**: A collage with a drawing of a face and the word "KJETIL".
- 5. **Laura Winer**: A collage of photos and text, including a drawing of a person.
- 6. **Regina Marlon**: A collage with a drawing of a face and the word "MATTERS".
- 7. **John John Pineda**: A collage with a drawing of a face and the word "MATTERS".

Row 2:

- 8. **Devika Mohit Harsani**: A collage of photos and text, including a drawing of a person.
- 9. **Wahne Arina Wati**: A collage of photos and text, including a drawing of a person.
- 10. **Daga Koroeki**: A collage with a drawing of a person and the word "MATTERS".
- 11. **Christa Puspita Rizki**: A collage of photos and text, including a drawing of a person.
- 12. **Devika Pina**: A collage of photos and text, including a drawing of a person.
- 13. **Devika Wahidani**: A collage of photos and text, including a drawing of a person.
- 14. **Wahne Wati**: A collage of photos and text, including a drawing of a person.

Row 3:

- 15. **Kelvin Wang**: A collage of photos and text, including a drawing of a person.
- 16. **Wahne Wati**: A collage of photos and text, including a drawing of a person.
- 17. **Alvinia Sana**: A collage of photos and text, including a drawing of a person.
- 18. **Wahne Wati**: A collage of photos and text, including a drawing of a person.
- 19. **Prangka Wati**: A collage of photos and text, including a drawing of a person.
- 20. **John John Pineda**: A collage of photos and text, including a drawing of a person.

Rightmost Column (Larger Page):

06 01/Thery 0 - Synthesis

The learning theme also corresponds with an interior space design inspired from a session of AP01 in January 2020. An observation made during our session in the Forum Room by the Real River waterfall images projected from a physical object in the same space, could create disorientation and discomfort (anxiety) 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 levels of the space as above in this arrangement, which has also been tested with operators in MA courses for look and object experience (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 (expanding) in my own research, relating to the close with new resources to develop the arrangement further. However, basically the learning theme is considered as an optical device, with an arrangement including both artifacts and humans. It typically an PNG on a glossy rack as a revised "object camera".

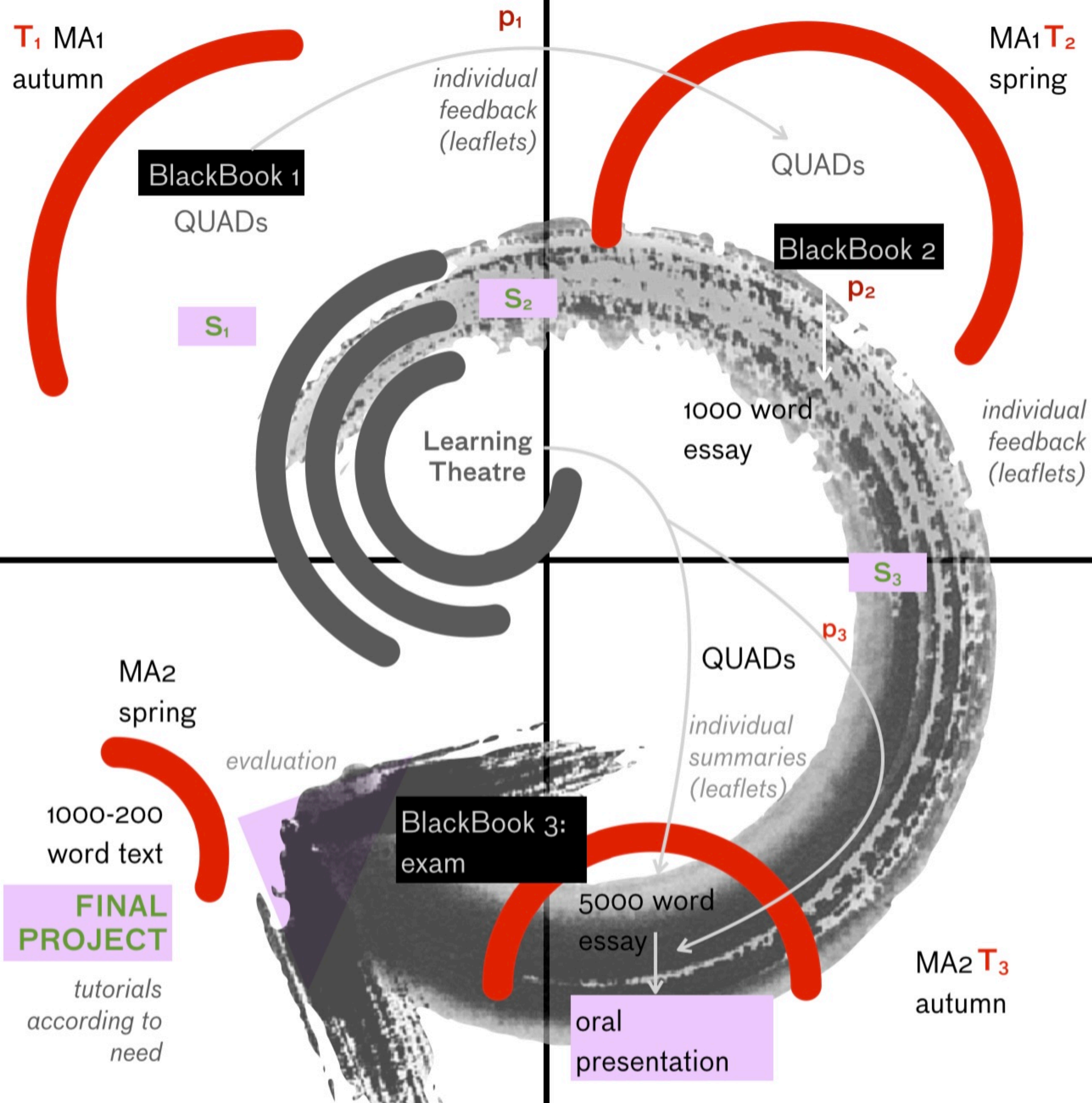
The above diagram is simply maps the arrangement in a specific location. The BackBox in the main site that is created for photo-studio purposes. This map is also from 2020. This year, in 2022, we also learned that the BackBox has been shared regularly included into a short project meeting to produce 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 conceptualization of a team.

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 activity 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 end of the strategy, the Medialab space is a hybrid located between studio-reflective and hardware-focus workshops (MA, KK, GS).

My own sense of the creative quality of the Medialab as a "middle zone" also was enhanced by the days and hours that spent in the photographic workshops before the transition from digital to analogue defines a process involving a number of different traditional techniques, and

1 APR 2022. Progressive interaction/Reactive interaction. Kijana Vira, Lisa Le, Sami Ghahani and myself.

06 01/Thery 0 - Synthesis



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.

→ **PRESENTATION**(click!)

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.