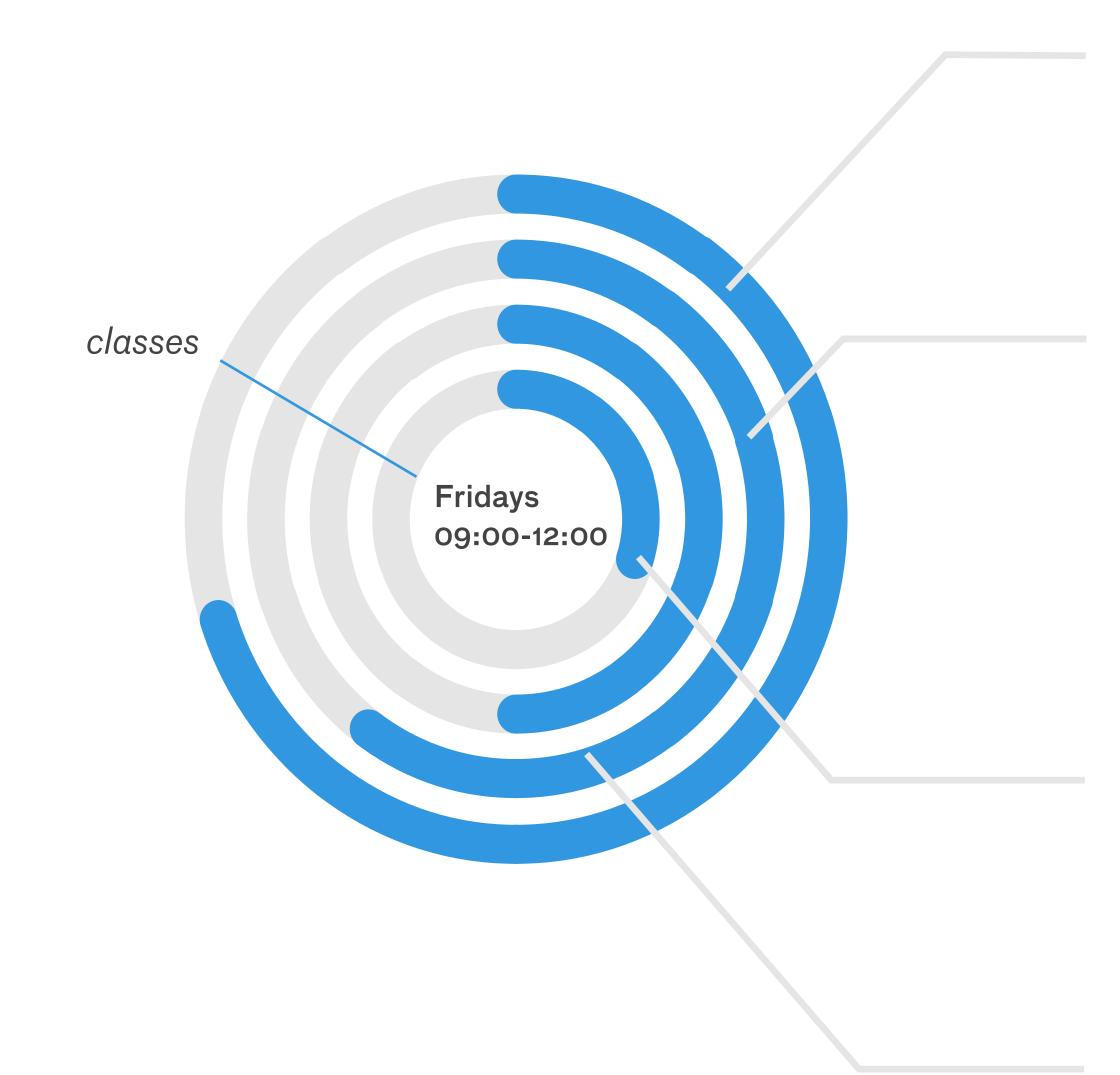


process, performance and production in the learning theatre





# 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

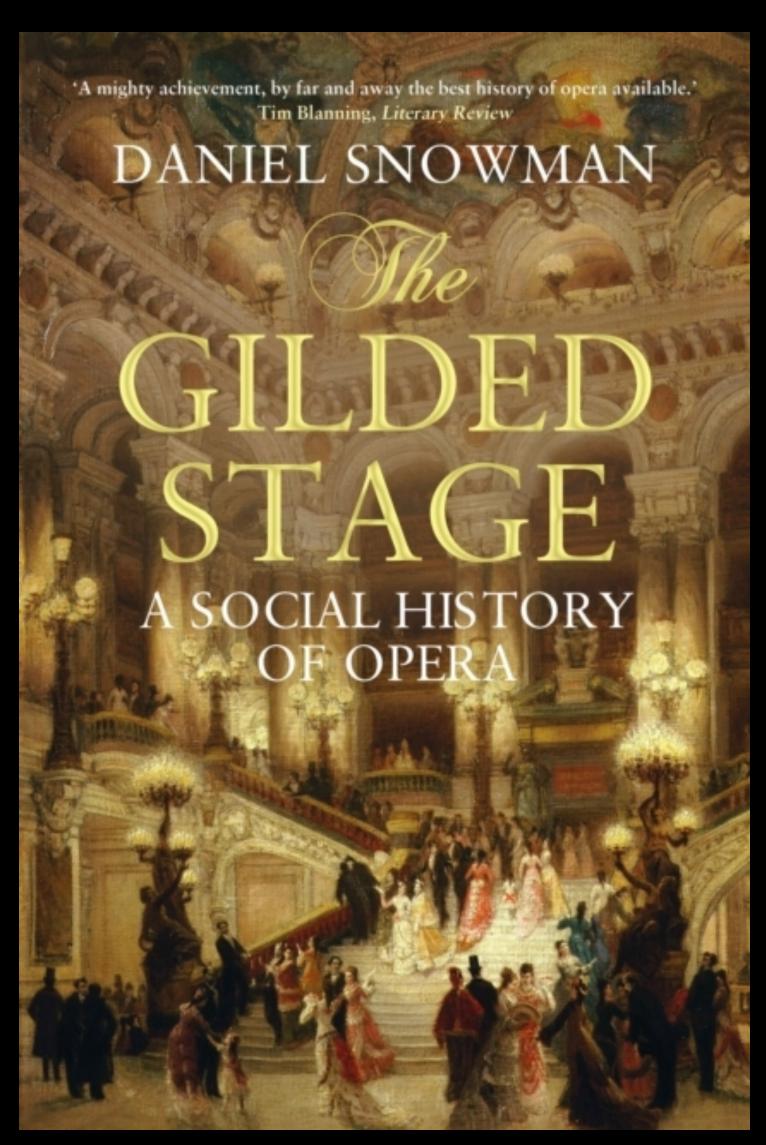
Theory 1—Book presentation and Design Comment: 1/student.

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.



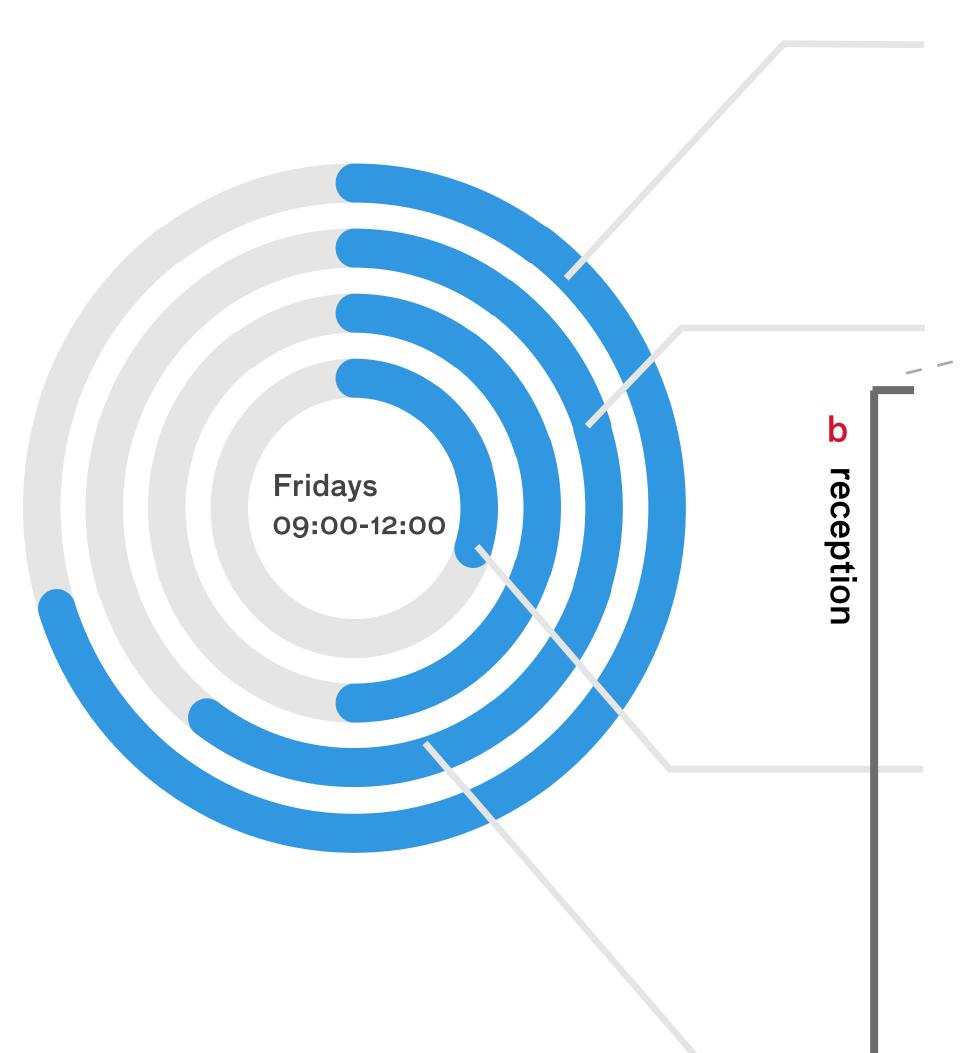
Snowman, Daniel. (2010). The gilded stage— A social history of the opera. Atlantic books.

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.



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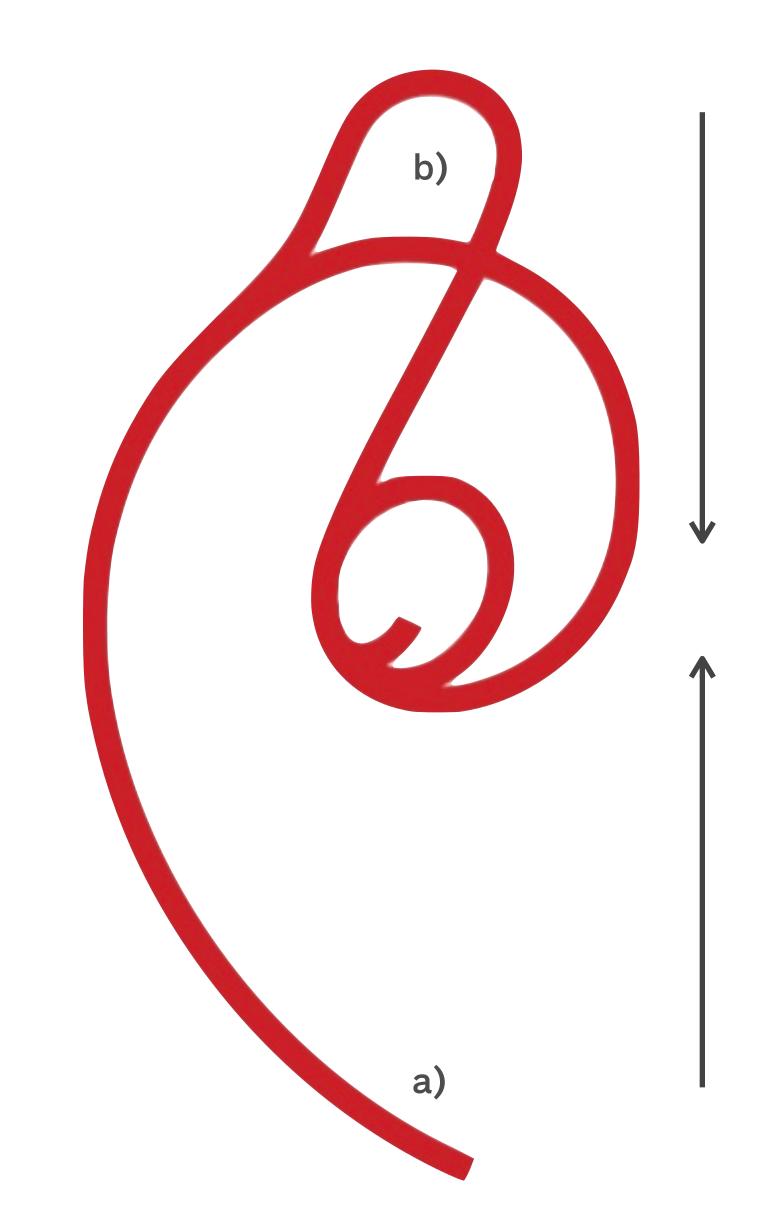
# Active participation in class

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

a production

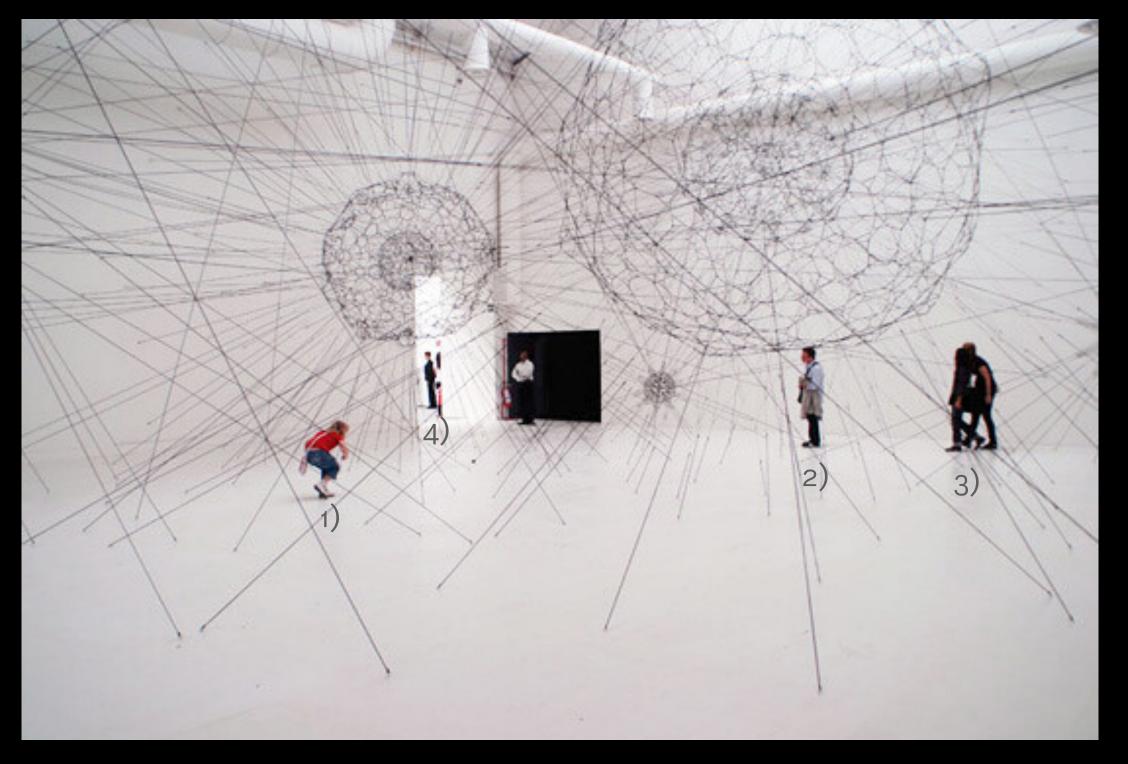
## production

- 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]





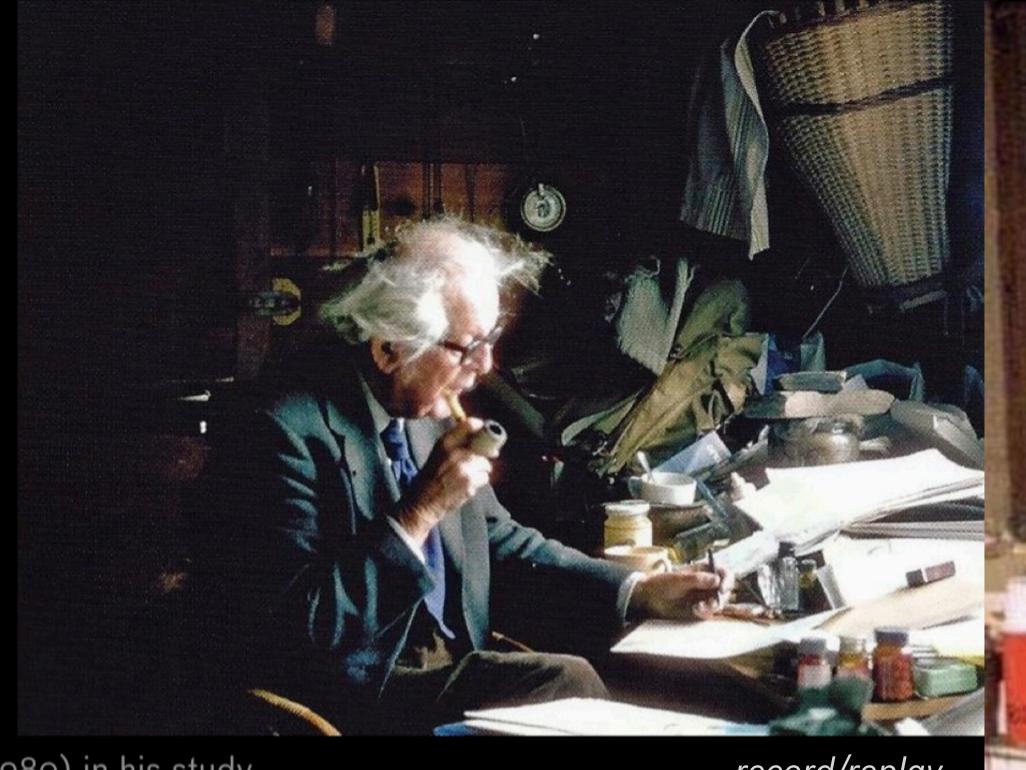
**EXTRAterrestrials—Bruno Latour** tasking Twitter "addicts" to ground themselves in their *terrestrial* wetware:

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



Beyond the SCHOLARLY STUDY

breathe in...



Jean Piaget (1896-1980) in his study



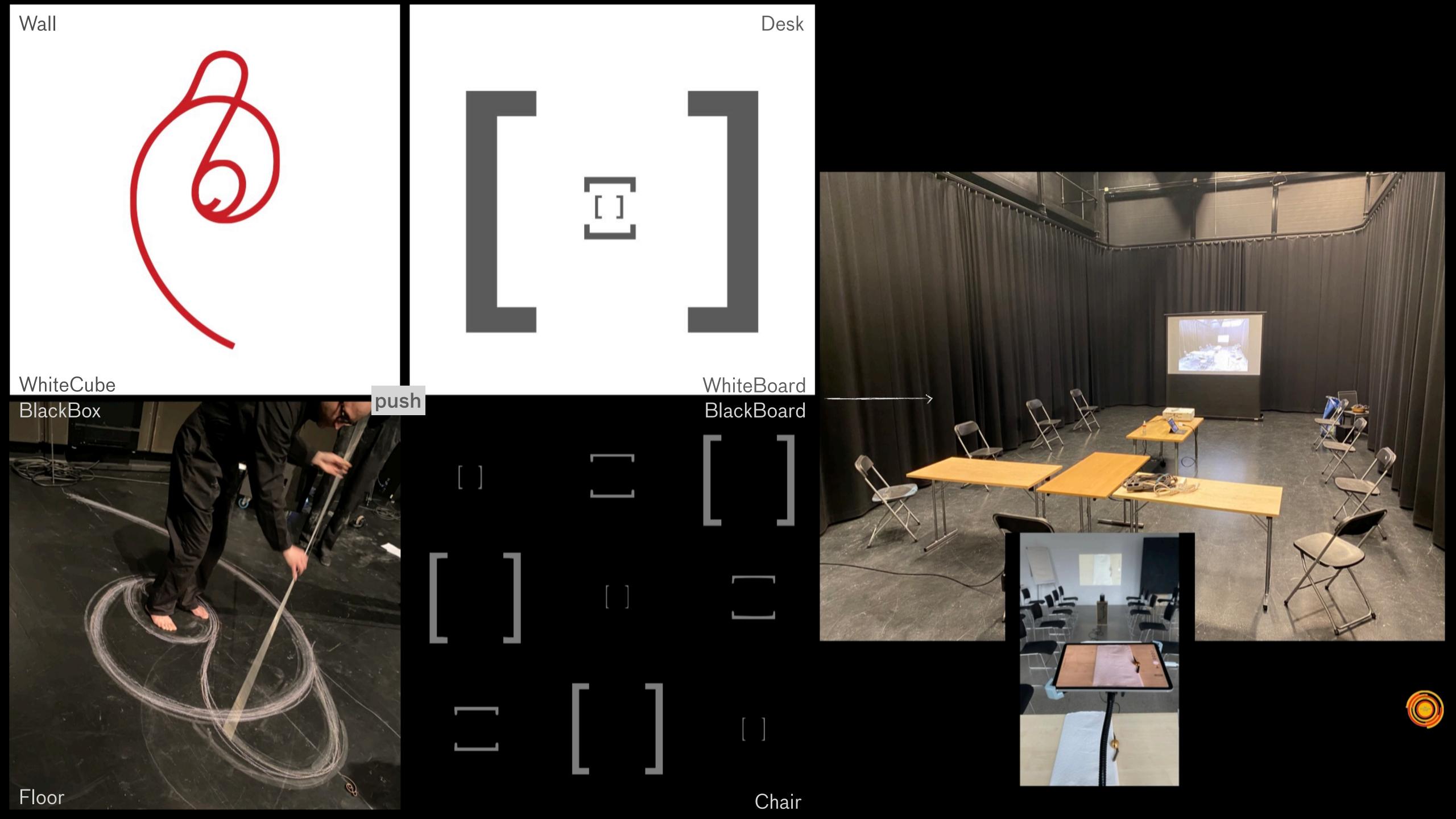


breathe out...



Krapp's Last Tape by Samuel Beckett with Harold Pinter





#### BlackBook2—

# Araitz Mesanza (MAGI)

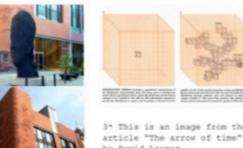


1° This is a Pin Art. It consists of a boxed surface made of a crowded array of pins that are free to slide in and out 2. This is a sculpture The result is that the three-dimensional object

to be reproduced becomes formed by the heads of the rods. When removing the initial object the formed surface is maintained due to the which the rods travel and and movement. can be observed from the transparent face.



independently in a screen called "Carmela" by the located at Palau de la Musica in Barcelona. The sculpture has a shape shifting effect depends a three-dimensional image 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 resistance of the base on three-dimensional effect



3. This is an image from the article "The arrow of time" by David Layzer. Why does time never go ckward? 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.



dry; unlike the

the polar winter,

and chemical

composition.

however, stratospheric

types may form, which

are classified according

to their physical state

clouds of different

stratospheric clouds. It's a colorful optical omenon that occurs in a cloud and appears of the Sun or Moon. The troposphere, it rarely allows clouds to form. In the extreme cold of

images from bacterias on tree roots, (also from my sister's experiments)

Theorem between the control of the c

11° This are the

instructions for a

fortune teller paper

game. You have to follow

lines when you create it.



resentation on the Radium atom (1922) He's the one who inked electron energy evels to the Rydberg constant and Balmer's spectral lines. He integrated the planetary orbits idea with the quantization of energy idea.



13\* This is a page from

The Situasionist times

Psychogeography is an

emphasizes playfulness and

Psychogeography combines

subjective and objective

exploration of urban

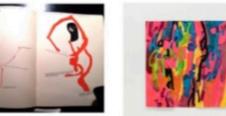
environments that

magazine.

"drifting".

16\* Kabakov I. (1996) The garbage man. Oslo: The National museum of Contemporary Art.

everything becomes equally valuable and significant. All points 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 Adman's piece called Forêt automnale, 1967-1973 / 2015, tapestry of basse-lisse, 165 x 185 cm. While her prose is visceral, highly politicised and reflective of the chaotic, what Adnan's paintings reveal is her spiritual enviroment, realising a much more sensory experience and honest, inherently personal

appreciation for the

world.



sculpture sketches from the artist Jorge Oteiza, from his experimental space is 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 pursuing that magic of ancestral cultures.

15\* These are some



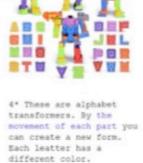
18\* Wilson S. (2002) Information Arts: Intersections of Art, Science, and Technology MIT Press.

Roger Malina: To even notice third Is the universe observed nature, we must evade by instruments the same assumptions that the universe observed by a future is that singular human without in direction ahead. Like struments? Don't the virtual particles in a instruments introduce quantum field, multiple their own ways of futures pop in and out know-ing? of possibility; third In his profession as nature emerges within astronomer almost all the such temporal poliphony data he works with come Below the forest floor, from ultraviolet sensors fungal bodies extend that read parts of the themselves in nets and spectrum invisible to skeins, binding roots human eyes. and mineral soils, long before producing



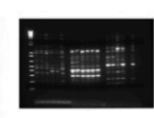
20\* Shan B. (1957) 19" Lowenhaupt Tsing A. The shape of content. (2015) The Mushroom at Harvard University

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





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



6" This is a DNA test from a fungus (my sister show to me, she is a phd in Forest pathology) Each line give us a specific information about the specimen.

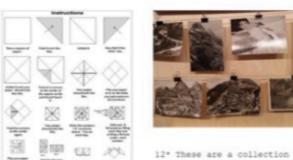


10\* This is a thing/toy I got when i was a kid... not sure what it is but it change shapes if you move it with your hands. It has different positions and I always grab it as my thinking gadget anytime i need to come up with an idea.

shape of a pocket.

Bloomsbury Publishing.

I had a dream in which I



12\* These are a collection of photographs from Guttorm Guttomsgaard archive from paths on mountains.





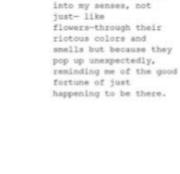
mushrooms. WHAT DO YOU DO WHEN YOUR WORLD START TO FALL apart? I go for a walk, and if I'm really lucky I find mushrooms. Mushrooms pull me back just- like

the End of the World.

Princeton University

Press.

Third nature.





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 (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 am a river.



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

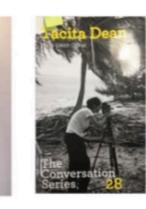
Doors: Now to be specific? It's not a matter of opening or not opening the door, not a matter of leaving the key in the door. the problem isn't whether or not there are keys: if there wasn't a door, there wouldn't be a key. (page 37)

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 than pictures. Pictures efface walls. (page 39)



Teachings to free the creative spirit.

was strange dealer: a "The gates of these dealer in looks or are seen halfway up appearances. The secret the concrete beanks, was to get inside as the grinning whatever I was looking faces of a bunch of at. The secret of how to mischievous cats" get inside the object so (page 177) as to rearrange how it looked was a simple as opening the door of a



25\* Dean T. Ulrich Obrist H. (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"



26\* Pelzer-Montada R. (2018) Perspectives on contemporary Manchester University Press.

The what and the why of

print: I have come to realize that I am answering the wrong why one would like print is like razionalizing an attraction to any number of things. It less a case of arguing one's interest or case of caliming and acknowledging just that. There is no need aetiology of such

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



(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, living systems applies also to him/her. (page 8)



29\* Jaeckle D.P (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 eth-ics 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 attrac-tive, is that neith item in the pair needs to be compromised for their unifi-cation 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 commit-ment 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



30 \* This is a Pyrite

33° This are Pine

the ground, in

exposed. It is proven

give rise to an adult

procession.

female) that guides the

female (a larva that will

that it is always a

stone. The mineral Mike Kelley's. This was pyrite or iron pyrite, his last major piece, it's also known as fool's installed on the grounds gold, is an iron sulfide of the Museum of temporary Art Detroit. formula FeS2 (iron (II) I visit it in 2013, just disulfide). Pyrite is some months after he the most abundant committed suicide.



Processionary. After feeding for about 30 days, between February caterpillars in this last larval stage descend to characteristic Indian rows, hence their common circumpolar north. They do so in a way that mutually protects their heads, which is the food of many birds, in this way they are protected by each other. After their walk, they roll up so as

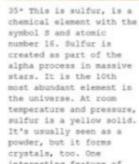


31\* This is Homestead by

32\* This is a picture of "Vorta". Vorta was my studio during three years ever. Vorta is located at Middelalderparken. At he park there are the ruins of St. Mary's Church and the former royal estate.



34" This is Evitkrull (Cladonia stellaris) is forms continuous mats over large areas of the ground in boreal and arctic regions around the Lichens are a mix of at organisms, a fungus and alga, living together as



alpha process in massive stars. It is the 10th most abundant element in the universe. At room temperature and pressure. sulfur is a yellow solid. It's usually seen as a powder, but it forms crystals, too, One interesting feature of the crystals is that they shape according to

temperature.



-

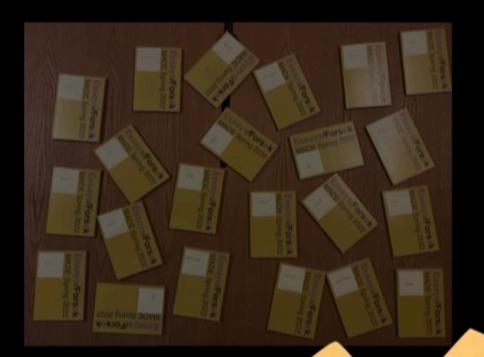
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27\* Mesanza V. 1972. El cepillo, (Brush, battery, motor and cloth peg) Vitoria-Gasteiz, Spain

predilection.

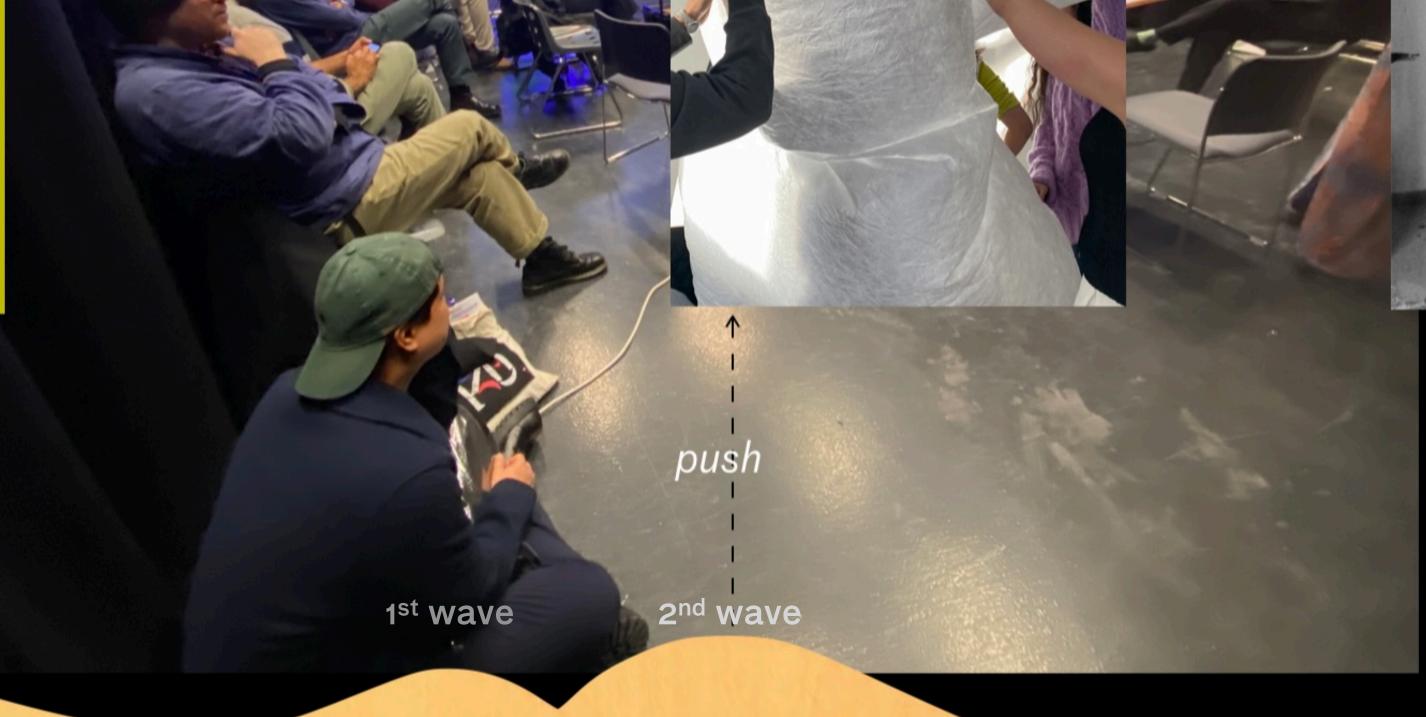
(page 126)

Spring 2022 **Forsok** 



autumn: exam

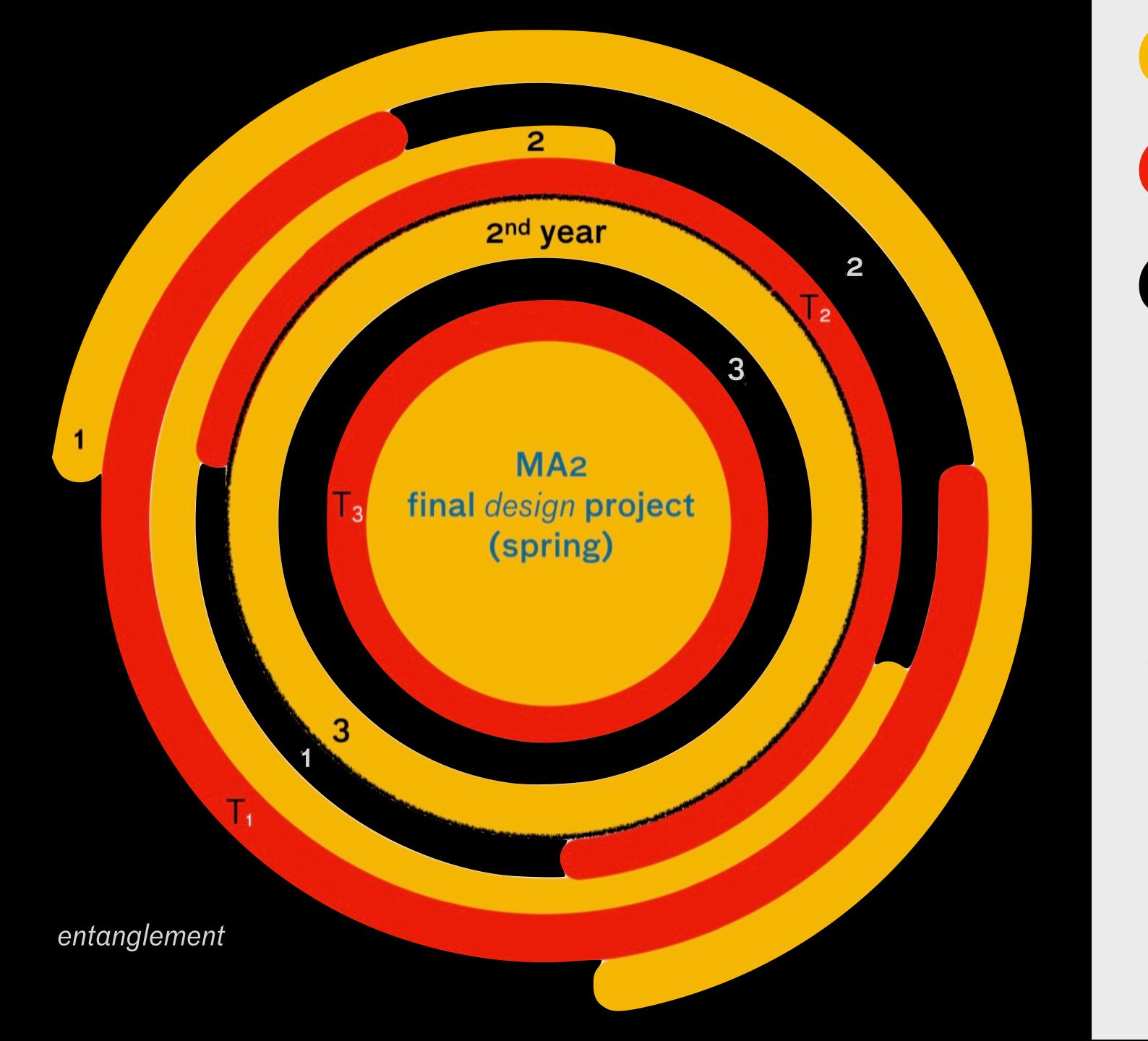
synthesis





final essay

presentation/ outlook



1-2-3 studio-courses (specialised)

1—2—3 theory-courses (betwixt)

1-2-3 MA-commons (design dpt.)

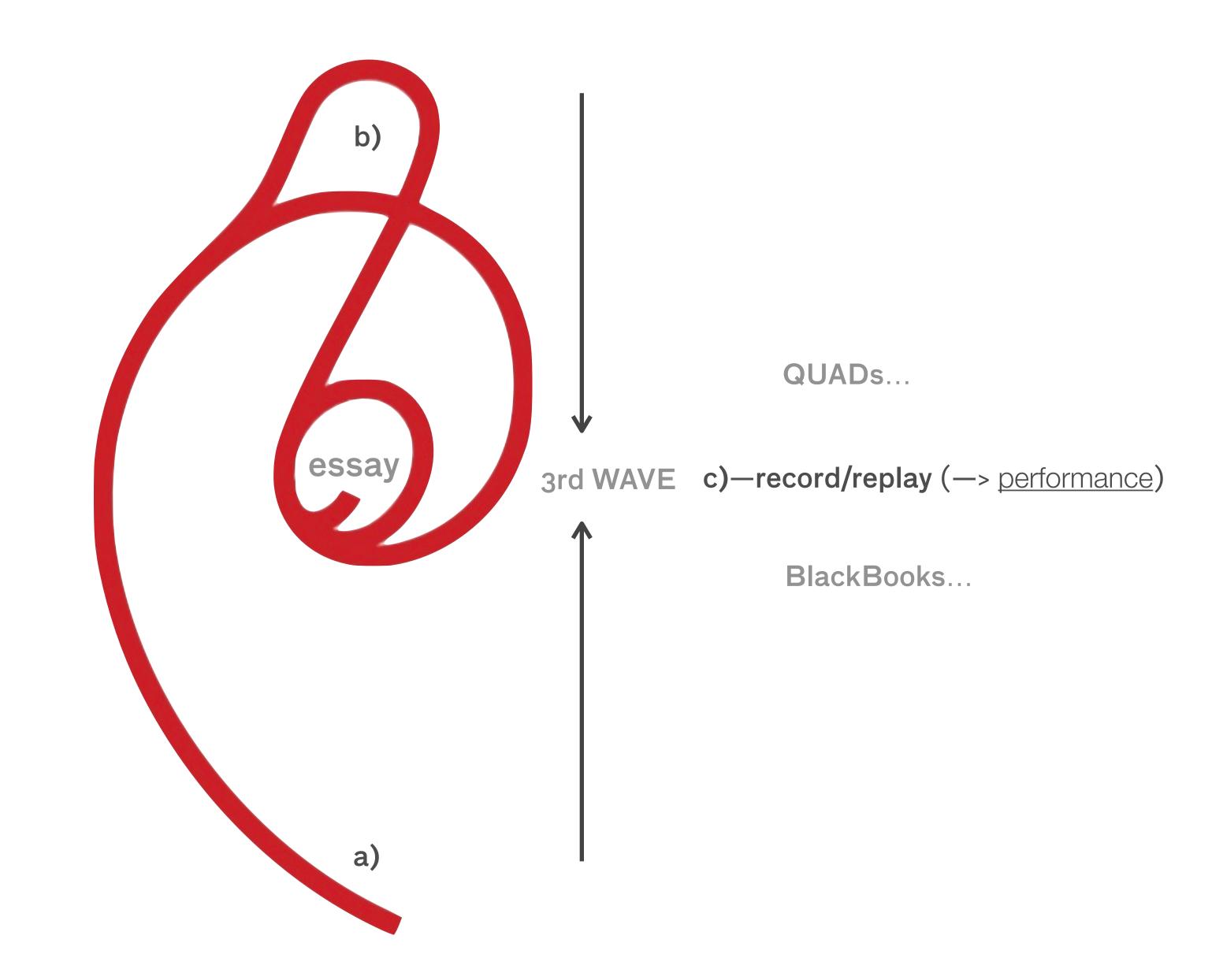
The diagram (left) does aim at showing the importance—neither in hierarchy nor study-points—of the elements, but the logic of the relations between the components, explained in the legend above, and how they hold each other (from out and inwards).

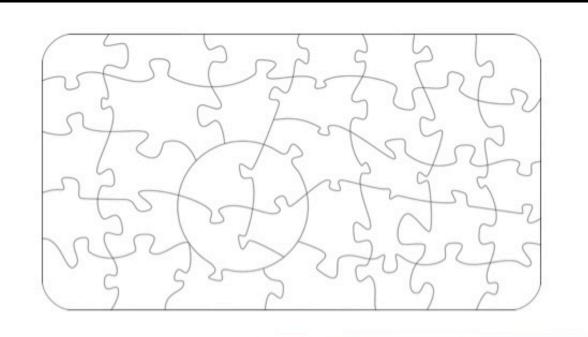
The diagram does express a hierarchy, but its is one between the first and second year of the MA. The final project being at the core. In sum, it is similar to the "iris-diagram" of the Bauhaus curriculum, that reads outside-in.

#### 1st WAVE

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

2<sup>nd</sup> WAVE









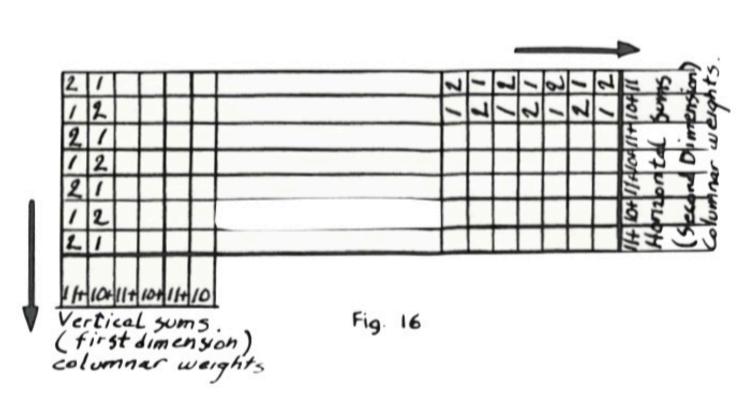
research

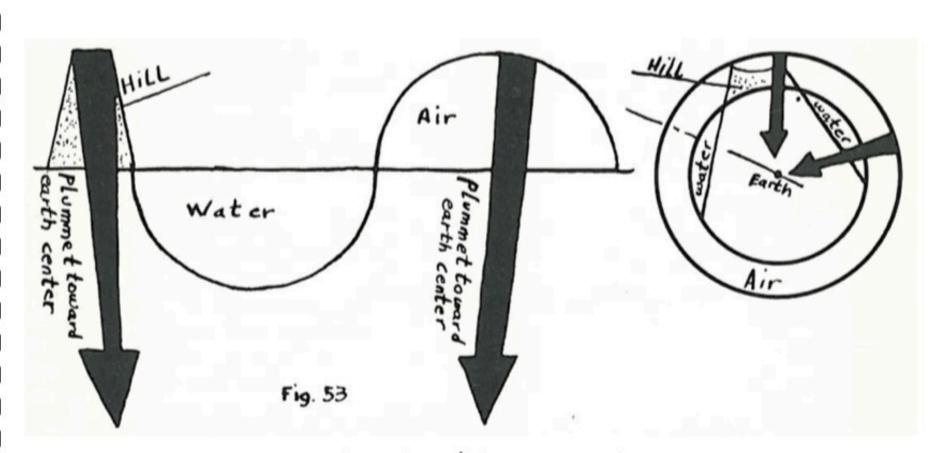
poetry

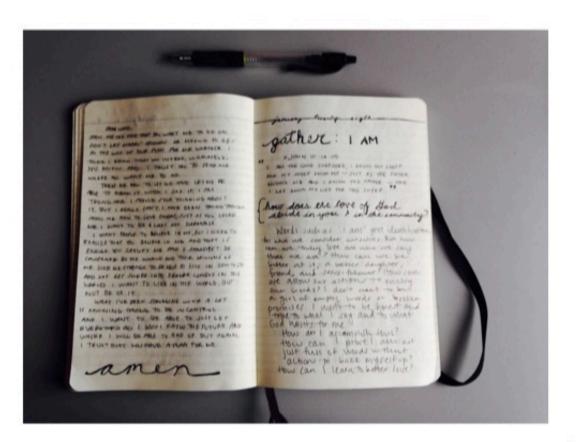
philosophy



# BlackBook-

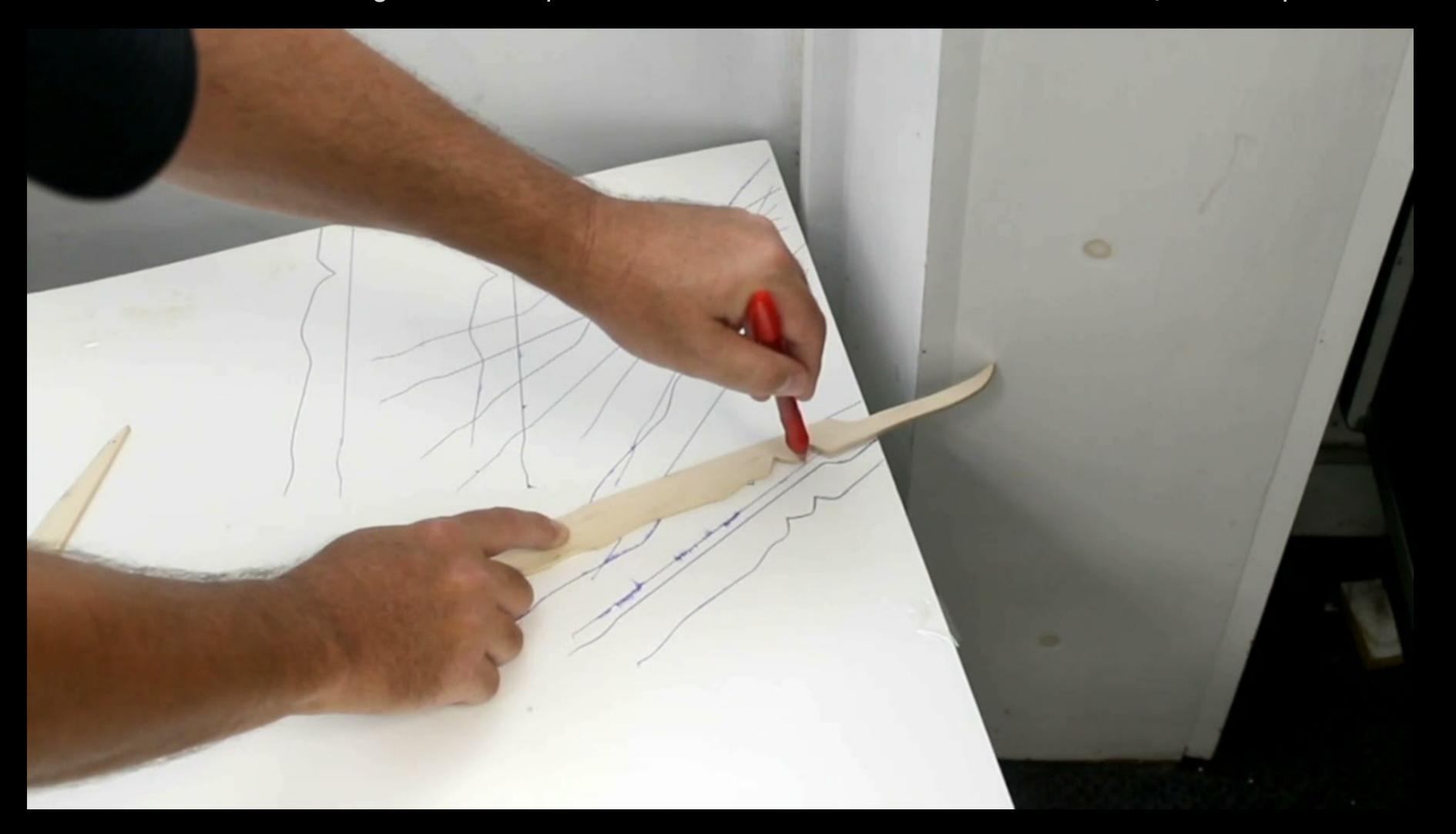






drawing/photography

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)



A Hjem / Kunsthøgskolen i Oslo / 1. Kunstnerisk utviklingsarbeid (Artistic Research) og forskning / Design / Barth, Theodor

# Meantime index

Barth, Theodor

/ Vis innførsel

**Dataset** 

**Updated version** 



#### Åpne

- MEANTIME INDEX (214.6Kb)
- PANEL I-DIARIES (205.1Kb)
- L 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)
- L 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.)"

MEANTIME index: 49 sheets/entries

(Walter Benjamin, SW1, p. 456)

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



Q f v in sign in Menu

# [DAC] Editor Decision

Logg





**ANNEX** 

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

**ELIA** 

**News & Press: CALLS** 

M

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



Mer 11/01/2023 18:49

À: O Theodor Barth

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

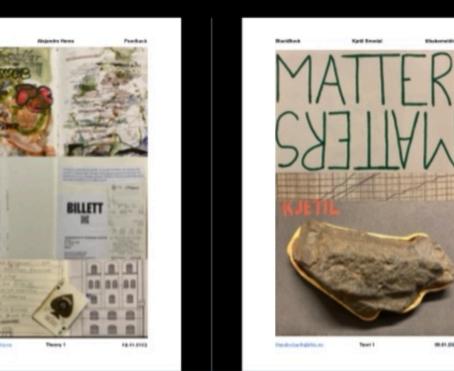
litier

**Emneord** 

# Season's Greetings































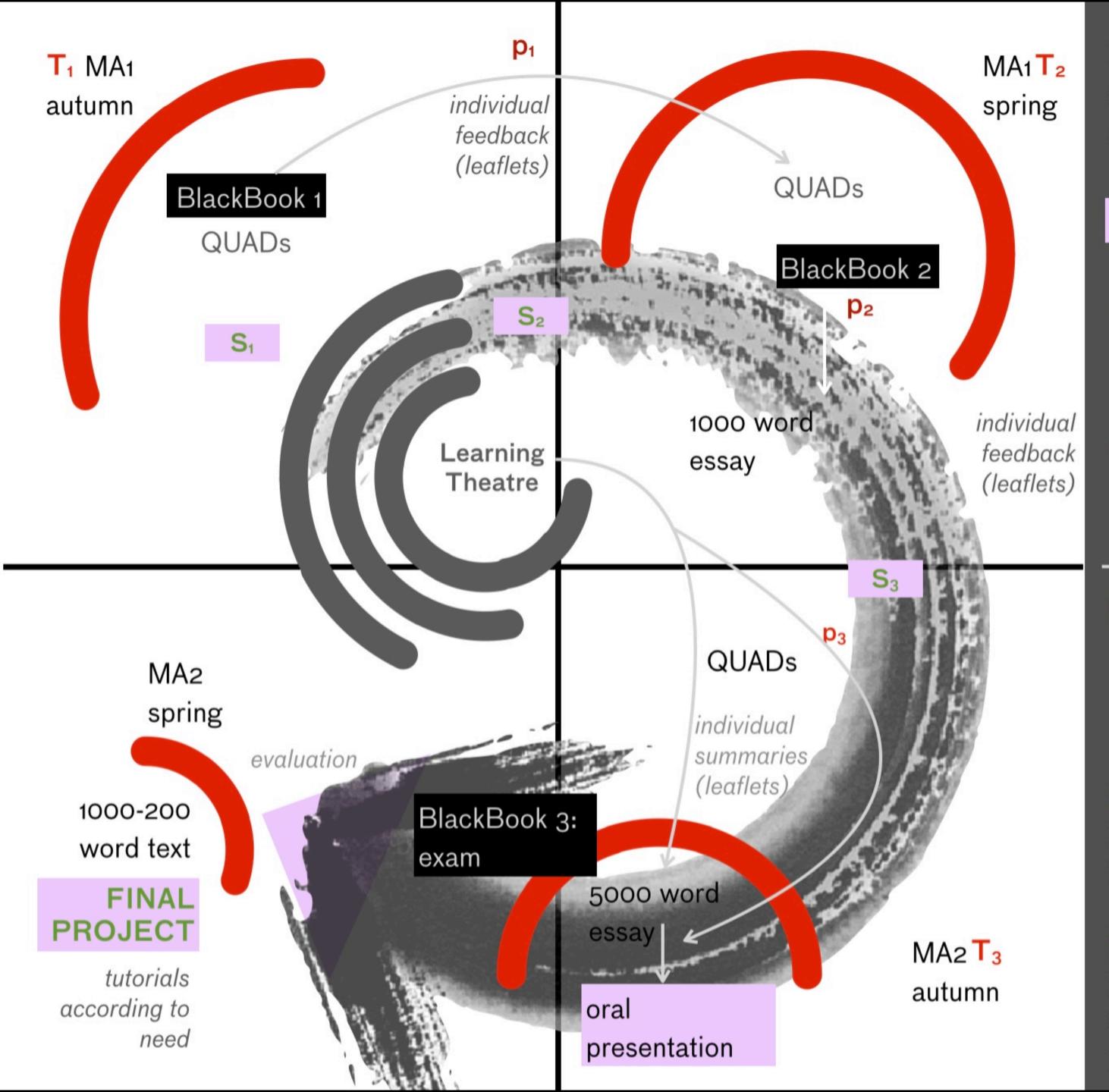






be set up with a moveable some and projector. But also to develop a concept of professional activity in the space which is consistent with the MediaLab staff's kise of it, in other words, they should and want to be more involved. At our professional end of the design dipt, the MediaLab space is a hybrid located between studio-reflective and hardware-focal workshops (M. KK. GI). My own sense of this contrastive quality of the MediaLab as a "middle zone" also was enhanced by the days and hours that I sport in the photogranule sociatings (where the transition from digital to analogue defines a process involving a number of different transitional techniques, and

theodocbarth@kho.ro



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.

S<sub>1</sub> - S<sub>3</sub>: studio courses—specialised and core education

T<sub>1</sub>-T<sub>3</sub>: Theory courses, parallel, supplementary and cogenerative with S<sub>1</sub>-S<sub>3</sub>.

 $p_1$ - $p_3$ : a small push at 3 junctures: from  $T_1$  to  $T_2$ , within  $T_2$  and from the whole course to  $T_3$ .

#### → PRESENTATION(click!)

Feedback: individual feedback in leaflets, at different junctures of the course, corresponding to the push p<sub>1</sub>-p<sub>3</sub>. 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.