



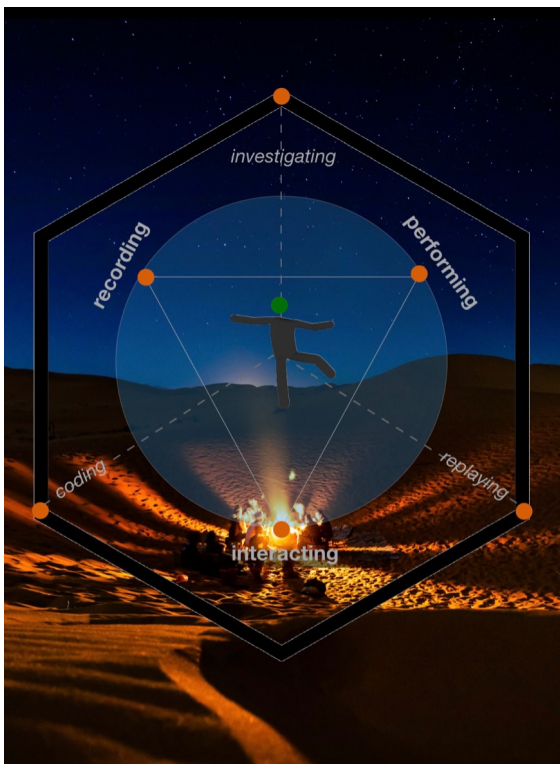
The above crest features different dimensions of taking a stand—publicly, as it were—before nature: a uniquely human prerogative, if the handout NATUREs can be defended. The reason why it is called a crest is the jack-in-the-box linkage, in which a wider and narrower set are combined. Narrow set: interacting, performing, recording. Wider set: investigating, coding and replaying. They are connected by a special entity called metalepsis.

The learning theatre is *not* a dramatic theatre. It is a crafting of reflective practice that steals, borrows and learns from dramatic theatre. It will not learn from theatre in the ways that theatre learns from theatre, because the apparatus of the learning theatre characteristically will ask questions in the theatre that do not belong to the theatre. For instance: dramaturgy could be conceived as a form of *coding* going on alongside a production, with the task of informing the project of the context needed to hatch a 3rd party readability at different times of the process.

It is what happens when a reader/receiver/audience is part of the broader work of authoring—integrated into the process, rather than postponed towards the end, when the work is up and done. None of what it contributes may be actively used in the production. As its function is to bring clarity to what the main project *does*. It establishes *resonance*, in the sense of a step-by-step convergence on what is intended and sought in the main project. So, it can be a major agent in establishing a unified practice of pathfinding and goal-seeking at different points in time of the main project.

So, its function is not to follow track of what is done in the main project, but to establish that other/wider action radius of what that does. In Michel Foucault's dictum: *people often know what they are doing and why they are doing it, but often not what that does*. The province of the learning theatre is to develop, define and do that job: it defines on the stretch between metalepsis and ethics. Metalepsis: the material—expression and content—of the project, is received as the equivalent of a *pun* on things that are occurring in the lives of the audience, and *coincidental*.

The ethics relates to the correspondence between such coincidence and the transformation of the project into an agent taking this into account. In other words, transforming materials emerging interactively in the dramaturgy and in the audience into a work that not only takes responsibility, but develops an ability to



The crest in a participatory mode: in the twilight zone between performant participation and participatory performance

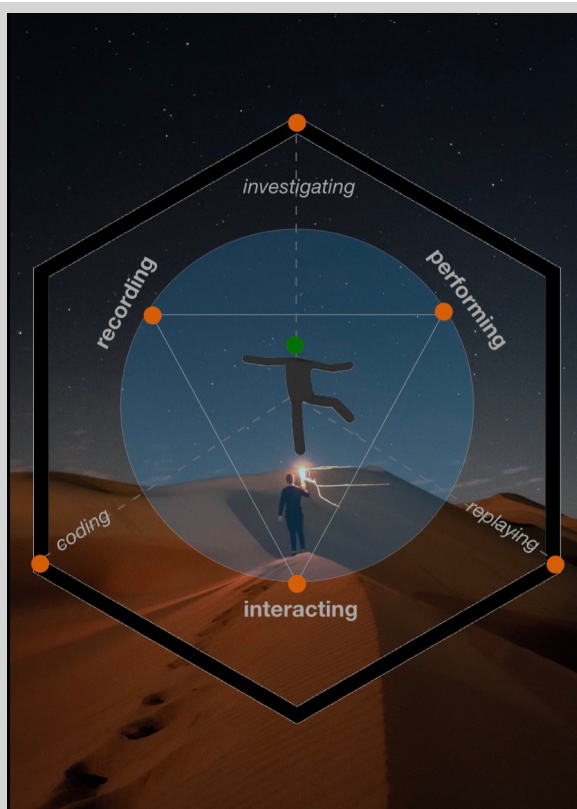
respond; which is what we might understand as the *embodiment* of intention. Here, embodiment does not determine biological body only but its larger field where it defines *agency*.

The visuals in this hand-out seeks to locate this agency in the perimeter of what is going on locally, to query the kind of active model that might apply to the outline above: to see if there are other models than *highjacking* (*détournement*) that might apply: aiming for *criticality*—the hatching of a new repertoire within the purview of the project—rather than destruction. In this sense, a different way is sought than what was applied by CoBrA painter and situationist Asger Jorn, and became articulated during the time of the [Institute of Comparative Vandalism](#) in Silkeborg.

There are other paths than vandalism that may ensue from *détournement*: that is, in a more nuanced determination than the common translation (highjacking). Instead, we may take interest in how metalepsis—or, the productive pun—may also simply be a path to how the *context* becomes wired to the work. In dramatic theatre, taking [Artaud's double](#) into the play. The images shown in the present handout are “doubles” of a particular kind: not only is the expanded field of *agency* branded in relation to productive elements, they are conceptually heraldic signatures.

That is, the simple geometry of traditional coat-of-arms in combination with the small *homunculi* often found [duplicated](#) and [rummaging](#) at the top of the crest. In the adjoined graphics this element is the central one. The point with such blazons/crests/coat of arms, is that they are public. It takes a stand for something distinctive, in a public situation where the heraldry is counterposed and contrasted productively with other crests. In other words, there is a crowding—and possible crowdsourcing—taking place. At the difference from the traditional ones, this one is itself multiple.

Because it can e.g. be used to take stock of different emphases by varying the size of the orange dots, to map the expanded agency. So, it combines the *analysis* and *portraiture* that have defined the footprints and handouts throughout. In the use I have had for it in teaching theory in the MA, to map the compound performance of the students in the form of a crest. The simple geometry of the basic crest is made up of *levers* (lines) and *fulcrums* (orange dots). There are multi-pendular forces at play in networked linkage. Small dot means laborious exchange, large ones easier (a resource).



The crest in a productive mode. It operates here by the projection of the persona/homunculus unto the remote mode which is consistent with language and naming.

The types of fulcrums are the following: the fulcrum defining technically at the tool tip at its application; the communication between fulcrums through a variety of mediations; finally, the fulcrum defined by real but remote/non-engineered connection which is not mediated in a communicative sense. The fulcrums are important because they feature the makeshift projection of the human persona, to a level of operation which is beyond the contours of the body. In turn, the connectivity between these three modes can both be received from human interaction, and produced by the dramaturgist.

In sum, it is an active model with two co-generative tiers: defining between what is proposed and delivered. On the one hand, interacting, performing and recording. And, in the extended field, between investigating, coding (formulating problems as assignments) and replaying. In this model, the

context becomes wired to the work. Which is why it defines a potential of criticality in the larger project, with with new repertoires hatched from within and beyond the project. The dramaturgist of the learning theatre does not speak on behalf of the *common*, but makes creatively applicable propositions to it.

At art school his is important because there are situations were highjacking takes place on behalf of the common, by denying it its achievements/variety.