



Journey along the edges (theoria 1): the Gudskul kitchen, or simply Gudkitchen. A relational hub involving transactions in food, money and work.

When *speaking* and *doing* are *tight*, it is a sign of *reliability*. Perhaps it is even the *first* sign: the sign of *signs*. One step off, however—in the precincts of interception—speaking *itself* is a vehicle of action. Perhaps the *only one* in the maelstrom of signs, pressing on to be *told*. Here, we are not concerned with language, not even with speech, but with speaking *as such*. That is, when speaking *works* from the vantage point of *writing*: one step off, enabled by its ornamental function, working directly on perception, from the semiotic assignments occurring simply by *life happening*.

Whether we can assume that all speech are acts (of different [categories](#))—like Austin—is an entirely different matter. If [theoria](#) is the journey along the edges (afforded by the ornamental function), then *not all* speech is acting. Speech can be *idle* talk. Austin's theory of speech acts (of doing things with words) therefore is then restricted to the journey along the *edges*: whether *theoria* is dedicated to the development of theory *per se*, or the broader area of [criticality](#): the hatching of new *repertoires* of [perception](#), and what one might call the emotive-locomotive [agent intellect](#). The *performative* learning outcome from art-school education.

If there are those who—in a cavalier-like fashion—will say: if theory development is part of a practical education, then why do we need theory (separately)? Isn't it then part of what a practical education does anyhow? One may foresee that the question will become more articulate, and founded in real experience, as the investments reflective practice (e.g. artistic research) will leave its mark on the professional practices that are taught in the art-school. But there are also people here to question whether this turn will affect positively the artistic level (will artistic research lead to better art?). Such rhetorics cloak and reveal professional interests.

That is, the *motions* in the field of art-education where people are constantly attempting to improve their positions, in a world where people are not necessarily pledged to communicate and discuss their positions (where the obligation to answer a letter with a letter, is a bourgeois relic of the past, where numbers speak for themselves and verdicts can be arrived at without inquiry and deliberation). What we may need to address at this point is therefore to query the tweaking needed at different ends of the pool,



Journey along the edges (theoria 2): Stephanie Lüning's work w/locally extracted pigments, enclosed in ice cubes and handed to the visitor collective to paint a canvas.

rather than meeting/collapsing in the middle. Starting a problem launched at MOMENTUM 12 this year (2023): a radicant from dOCUMENTA 15/Lumbung 1 (2022). Title: *Together as to gather*.

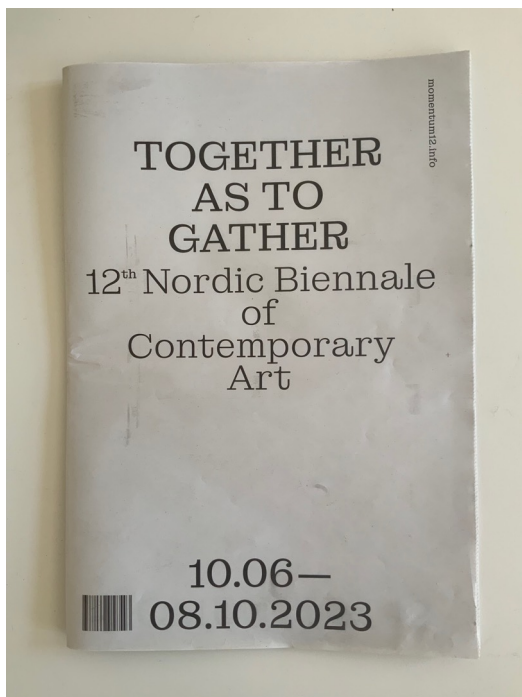
The MOMENTUM biennale is hosted by Gallery F15, located at the Alby Mansion, at Jeløya outside Moss. The journey along the edges starts with the crowd of visitors who come to the site, with the purpose to spend the day on site: lunching and bathing. A journey along the edge of leisure, with the invitation to partake of an art-event, the biennale, hosted by the gallery. *Next*: the collectives working on found resources, mobile equipment and a work-party ethos developing the exhibit, and continuing after opening with an invitation to the visitors to become involved.

Tenthaus Art, Gudskul, Lumbung. Crowdsourcing artistic work(wo)manship—with specialist or lay knowledge—to exhibit an art-field at risk as a *life-form*. The work(wo)manship of risk takes a position at the edge of art and craft, drawing on highly specialised knowledge, and gathering people to partake of the development of different works in the period 10.06–08.10.2023. Gathering: gathering pigments from the natural environment around the mansion, or from public buildings eroding from lack of plan/care in the capital. Gathering these at F15 with the help of people.

This sort of journey along the *edges*—*theoria*—clearly is within the scope of the artistic practices developed through the education currently offered at [KHiO](#). With the vehicle of exhibits and artistic research conferences held at a yearly basis, with a similar work party ideology as at MOMENTUM, this year, and at PAF (performing arts forum) with the dancers/choreographers in the early autumn last year. Significantly, a good share of earlier students at KHiO were involved in MOMENTUM 12: alternating in the roles of artist and curator (cf, Enrique Guadarrama Solis).

Whether this trend is represented in the way we work day-to-day, and the relation between the practical & theoretical parts of education is another matter. A lion's share of our school's activity is involved in the reproduction of curricula: planning the school year, dispensing teaching, evaluating and recruiting new students. Gathering, in the two senses of MOMENTUM 12, here operates under difficult/marginal conditions. There are signs of change, in this area, from the school's leadership that may wish for change in this area. To succeed it needs a *third* level of gathering.

That is, we move from the *social* gathering at the F15 site (*first* gathering), the materials based *sign* production (*second* gathering) and the *linguistic* gathering in the form of the *newspaper* catalogue with the title: *together as to gather* (below). The curator/artist alternation provides a basis for the curatorial style gathering of loose ends, gauging concepts, driving practices and shaping perceptions of the MOMENTUM event as a whole. The writing and editorial design here is a journey along the edges, featuring a *third* gathering. Which is the *potential* of theory at KHiO.



*Journey along the edges (theoria 3): gathering curatorial and artistic practices, in an editorial design that at MOMENTUM 12 includes a sheet with a financial statement/value proposition.*

Because we are not there yet. Curatorial theorising has been developing for years, through e.g. the authorship of Nicolas Bourriaud: relational aesthetics, postproduction, forms of life, the radicant and lately inclusions: aesthetics of the [capitalocene](#). Proposing theory as a form of dramaturgy: where the theorist features through the roles of doing research, acting as an *in house*-critic and partaking of aspects of production. In this aspect theory is not a simple extension from reflective practice, but takes on more actively of the *other* point of view. Not claiming exclusive ownership to reflection, rather bringing a healthy challenge to it from within.

The expansion of artwork into [reflective practices](#), in artistic research, have a counterpoint in the use of artistic methods of e.g. anthropologists in [post-art](#). But, clearly, claiming and articulating ownership is not the same thing. There is a time to gather, a time to share, a time to claim. Articulating ownership—as the assignment of claims—surely is an area where theory offers a special training, and perhaps it is too an obvious area of joint efforts with a win-win potential for collaboration between the “artistic” and “scientific” staff at the art-school: improving the quality of reflective art and post-art efforts.