



Left-to-right: Emilie Karlsen and Marlene Bonnesen (MADE) working on their reflection, based on the research before them, their MA dance event ("to the sides of this body") was performed behind the entrance to the left. Photo: "Theodor Barth" (reference reconstructed by the dancers).

Two dancers are seated on a bench, their faces turned to a research portfolio. They are working, on each their laptop that we cannot see. They are writing a reflection/essay. This is the illusion. If we take one step back, we are looking at a photo: the content is the same as already described, but the presence and action of a photographer is implied. We have passed from illusion to fiction. The fiction of two *dancers* writing an essay. And the fiction of an *undeclared* audience. Let us call the picture **p**. At the other end of the scale something is being written: let us call this **-p** (non-p).

Everything listed in the preceding paragraph unfolds in the interval between **p** (picture) and **-p** (writing). It constitutes a *learning theatre*. Within this interval there is a play between declared and undeclared elements. The same situation exists/repeats in the research portfolio on the wall: here too, there are pictorial *and* written elements. There is a *di-vision* between picture and writing operating at *two* levels. When the two levels eventually start communicating—as is the design of the learning theatre—they also start *coding*: it follows from a *mirroring* of sorts. It features in elementary steps following below.



Reference on heliogravure received from Prof. Jan Pettersson. The roller in diagonal suggests a telescope, the figure is oriented in the same direction. Heliogravure determines *sun-print*.

The first step is to pass from illusion to fiction. As we read we can proceed to pass from the illusion of a *resident* intelligence in writing—similar to ascribing intelligence in AI—to *fiction*: we *play along* and proceed *as if* there was a resident intelligence in writing. In doing so there is a part of ourselves we provisionally *set aside* (in brackets). We do not want to lose that side of us completely so we leave a trail of breadcrumbs/marks. We can organise these in a research log. The same protocol exists with pictures: we can see the contents and not the picture (illusion) and we can see the picture (fiction). We can work our way back to the light-source: e.g. by mark-making in photo/heliogravure.

In both cases, mark-making features a mode preservation/conservation and has an inherent *archival* drift. When accessed in real time the bracketing that happens while writing/reading makes us available to movement: of *moving* or *being moved*. The pictorial logic is here *to open a door*. This is the basis for coded relationships between text and picture. By *coded* it is

meant that even as we readied by a practice of bracketing—with a specific trail of crumbs/marks—a pictorial door is opened: we do not have to cross, it is enough that it is indicated. So, the door can be virtual or actual. Just as it can be declared or undeclared: a call to act, or to be entertained. Moved by alternating aesthetics/ethics.

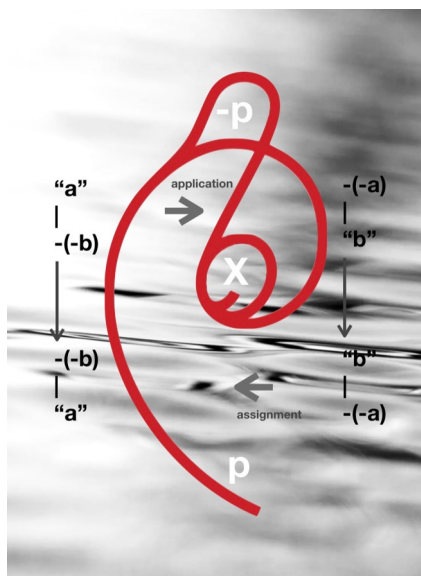
Which is why the activity the *two* types of markmaking—*picturing* and *writing* (**p** and **-p**)—when combined, initiates a coding process: that is, *assignment* (the process of manufacturing *signs*). The research portfolio before the two dancers, in the photo [recto], features this sort of coding: it is specific to the logged material. However, it is also the subject of precisations producing materials of a different kind. The place of the research *portfolio* as an *assignment* was clearly indicated by the dancers, who posted it on the wall at the entrance where they did their MA dance event.

On the photo [recto] it is also adjacent to the dancers, but in a different way: on the stage of the dance event, it was left *behind*; in the photo above it placed *before* them (and us). Here the research portfolio on the wall unfolds in an interval between the foyer outside and the black box inside: just as the research portfolio *itself* came about in the interval between the two of them, at an earlier stage when they were in their research phase. So these are two assignments coming out by coding from within (and beyond) the research portfolio. At two ends: dance and text.

As we pass from *general* considerations—reflecting the vantage point of the learning theatre—to the *specific* materials involved in this project: [to the sides of this body](#), a door opens: at this stage we cannot cross, but we live in anticipation and postponement of the essays. What is achieved at this point (in the present handout), is what moving from undeclared to declared elements in the situation can do, in terms of opening for informed choices about which elements should be *declared*, and which should—as is commonly said—express themselves or speak for *themselves*.

In print-making—a very different professional area—such choices have a clear impact: only in the names of the techniques, the light source is *declared* in heliogravure, while it clearly is *undeclared* in photogravure. As the cover illustration to the book-edition shown on the front-page [recto] indicates the meaning is not only declared in language but also in picture. So, elements can be declared *both* in writing *and* in picture: which gives us this choice. We can readily conceive an entity X (in the interval between **p** and **-p**) that can be coded in a number of different ways.

So, demonstrate the logical *semantics* of this: if we select an element **a** (which can be pictorial, written or an assemblage) we can denote it “**a**” if it is declared, and **-(-a)**—the *double negation* of **a**—if it is undeclared: literally, it is *not* that it is *not* there (then it is there, but undeclared). These are clearly artistic choices. In making choices like these a coding takes place where declared and undeclared aspects of **a** are *assigned*. From such assignment different outputs can bring *clarity* to how the problem is *set*: like the dance-event and the essay. That is, outputs with an edge/end.



A SWIRL signature flanked by two inversions. The assignments/applications, within the interval p/-p X defines through assignments and applications. Transaction = artistic choices & negotiations.

We are still sticking to the *learning theatre* as a domain of interest in its own right. Then we can select an element **b** (which again can be pictorial, written or an assemblage) which cannot be declared to the same extent as it is *referenced*: that is, linked to something *not* made by the artist and owing to someone else's work. In this case, it is noted “**b**” if referenced, and **-(-b)** if not (since it still has an influence/impact). This is not an artistic, but an ethical choice. In *design*, both have to be taken into account, because the work is readily/regularly *commissioned*.

Here there are transactions between what is **a** and what is **b**, yields more elaborate negotiations when the work is commissioned. These are different in each the professional fields across the arts. But not only, it is also important when the precariat reaches art-schools which is a combination between a resource-crisis and an urgency to come up with new aims. Hence it is in the cross-pressure *between* pathfinding *and* goalseeking that the *precariat* defines, transforms and picks up on new value-creating activities. This way of *applying* the learning theatre on public value creation—what we call culture—moves beyond economics: instead we propose the term *anthroponomics*.