



interceptions[at]centre\_pompidou : archive-documentary in the Tacit Zone

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## PREFACE — ON A JOINT VENTURE

**centre pompidou** – The Jeudi's is an initiative hosted by the Educational Action at the Centre Pompidou, where events created at European art schools of various definitions have been hosted once a month since 2005. In the spring of 2011 the Jeudi's programme was in its 7th year. NMH & KHiO were on the programme<sup>1</sup>.

**the jeudi's** – The Jeudi's Project Manager Florence Morat staffs these events, with technical personell at the Centre, a group of volunteers called Art Séssion, as well as with MA-students in cultural mediation at Université Paris 3 – Sorbonne Nouvelle – directed by Cécile Camart.

**international** – Within the international networks generated by these activities, the Centre Pompidou's Jeudi's programme is linked to professional milieus in the educational sectors, inside museums as the Kiasma Museum in Finland, and Tate Liverpool, where similar initiatives and activities are taking place.

**queries** – A preliminary inquiry on our willingness to participate in the Jeudi's programme came from Florence Morat in the late spring 2010. The inquest was directed to Kjell Tore Innervik [NMH]. He forwarded it to Stein Rokseth [KHiO], who accepted the proposal for a joint project on behalf of KHiO design.

**opportunity** – It goes without saying that the potential benefits from participating on the Jeudi's arena are considerable. This opportunity by far exceeds the potential reduced to the development of contents and production of the event as such. But when, by whom and with what means can such potential be reaped?

**activities** – Because the project became an extra-curricular activity – for NMH and KHiO – both staff and students were mainly focused on the development and production of the event-structure in the Tacit Zone. Even within this narrow scope, the project manifested discrepant learning and management styles.

**outcomes** – Understanding the extent to which these differences are field-specific –

related to the variety of disciplines involved – or linked to organisational and pedagogical discourses, is a learning outcome of a collaborative venture of this kind. Which is why KHiO invested people and funds in R&D on this project.

**documentary** – The R&D project resulted in the present documentary, in which the form of the archive features the complex interface – the array of contact-points – ranging from the micro-sociology of creative group-work, collaboratively across two educational institutions, and an audience of 800-1000 in Paris.

**harvest** – We want the report to function as a research for future artistic research in collaborative projects, and a pool for coming R&D publications. If a measure of success is the harvest of new and active links in a large network, an effort of this type is clearly needed. Our motto: if not now, when?

**knowledges** – The project offered an opportunity to combine the competencies in the compound team – counting both students and staff – but also offered arenas for the production of new knowledges, emerging from first-practice learning. None of the milieus had previously been involved in a project of this type.

**audit** – By its focus on process, the report therefore constitutes a knowledge-audit: knowledges that are easily lost as passing insights, from lack of stability, if not recorded and replayed in a documentary, since they are tightly bound to the context – or, the situations, time and place – in which they hatched.

**learning-outcomes** – Since KHiO does not offer a design education that specialises specifically on collaboration with musicians, the said knowledge audit has the double function of an attention-raiser on process in the Tacit Zone, and drawing the learning outcomes that will benefit future collaboration-projects.

**collaboration** – The knowledge audit as a method of reaping learning outcomes from collaborative projects – involving designers specifically – represents one of the target outcomes of this report. By so doing, we hope

to take some steps in fostering closer ties between design and knowledge management.

**iteration** – But we must step gingerly: we ask the readers to be aware that – as a design milieu – we do not pretend to act as harbingers in this field; and also to keep in mind that the lessons learned from this project, are intended to initiate iterative learning in this area, as a spin-off from the project.

**archive** – If the documentary record of the scripts and narratives from the Tacit Zone project – its basic assumptions and emergent insights – is presented as an archive index, it invites the user to replay the process and thereby to discover it by herself in narrative.

**A** – The improvements we would recommend for future collaborative projects, is primarily that the student evaluation should not be clogged at the end of the project: the student evaluations should be more evenly distributed at critical junctures – beyond the traditional “crit” – in joint projects.

**B** – Furthermore, the evaluation should be managed by a the effective attached to the project, which is not the regular teaching staff. Including an R&D component in the project [involving staff and some students] is a workable arrangement, but should be integrated into the management of the project.

**C** – A creative project as this needs to rely on just-in-time knowledge transfers between different parts of the project organisation, because the process is necessarily emergent. For this reason a clarity on roles should be in place as early as possible; to ensure responsiveness whenever it is needed.

**support** – Our reason for including a variety of propaedeutic materials in the introductory sections of the report, is to assist different readers in using the report: consulting it as an archive, gleaning it like a magazine, or reading it from start to end. We hope to give the readers a taste of the event at the Centre Pompidou.

**event** – 17. March 22nd-24th 2011, the Centre Pompidou in Paris hosted the students and

staff from NMH [Norwegian Academy of Music] and KHiO [Oslo National Academy of the Arts], culminating with an event on Thursday, March 24th in the Forum and 5th level of the Centre, between 19:00-21:00 hours.

**structure** – The brief from the Centre Pompidou was to create an event-structure inside the collection of the Modern Art Museum, on the 5th level, to convey an alternative experience of the artworks in the spaces made available for the event, to an audience of young regulars and happenstance museum visitors.

**tacit zone** – Developing a concept for the event, during the autumn of 2010, it became clear that the students would turn the language-barrier into an asset, and the title of the event-structure became “In the Tacit Zone,” featuring a Norwegian contribution on the programme of the Jeudi’s at the Centre Pompidou.

**groups & frames** – eventually, In the Tacit Zone evolved into 4 performance installations. Eventually, In the Tacit Zone evolved into 4 performance installations distributed in 7 spaces at the Centre. Similarly, a template of 4 frames is presented in the following to offer a small variety of devices that people who consult the archive may need to search and track items that are of interest to them.

**management** – The bottom-up approach used in the report, to reflect the process and the passing knowledges in it, is conjoined with a middle-out approach to the learning outcomes, to provide a knowledge basis for the top-down decisions which running a school also entails, and to understand how these 3 are interlinked.

**flowers** – We thank our Rector Cecilie Broch Knudsen for her involvement the project, and for encouraging us to present this report to a wider group of stakeholders/partners for future collaboration. We also thank Prof. George Marcus<sup>2</sup> especially for helping to place the report in the broader scope of basic research.

Stein Rokseth  
KHiO Dean Design

Theodor Barth  
KHiO Rapporteur

[September 22nd 2011]

## THE JEUDI'S — AN OVERVIEW

**the Jeudi's/double objective** – Created in 2005 by the educational service, the Jeudi's programme integrated two major aims of the Pompidou Centre: to develop new audiences at the Centre Pompidou and enhance the relations to higher education [art schools and universities alike].

**exhibiting music** – NMH in Oslo was contacted in the objective of connecting its musicians with the collections of the National Museum of Modern Art at the Centre Pompidou. Thanks to the collaboration with the CNSMDP<sup>1</sup> in Paris, the experience with the Jeudi's demonstrated that the musical improvisation based on an interpretation of the museum's art-pieces brought out the dimension of the dimension exhibit in music.

**Europe** – to discover and confront the diversity in teaching methods and knowledge amongst art-schools in France and in Europe [Poland, Finland, Belgium, Hungary, Norway, England, Sweden] has been a major objective of the Jeudi's project: musical improvisation, contemporary dance, puppeteering and varieties of theatre.

**multidisciplinarité** – NMH proposed to collaborate with the designers from KHiO, which of course made it possible to give a multi-disciplinary dimension to the event March 24th 2011. Another experience with a similar type of intervention by music- and architecture-students had a lot of success during the Jeudi's of 2006.

**crossing views** – In the text Crossing Views<sup>2</sup>, the art critic Pierre Légise Costa, evokes the crossing views of the Jeudi's evenings, between the visitor and the performer, the performer and the art-work.

The Jeudi's give the museum visitors the opportunity to cross-breed their way of seeing with that of the young artists, whose liberty of interpretation advances a critical view.

**participation** – The uniqueness of the nocturnal events Jeudi's at the Centre Pompidou owes to the total involvement of the students in animating these evenings. L'animation de ces soirées. Young artists, who are still under education, proposed novel interpretations of the art-works, while students in cultural mediation hosted the event, provided the visitors with information, monitored the moving crowds and conducted field studies. This hands-on participation of the students with different backgrounds and outlooks fueled their sense of ownership of the Museum in particular, and of the Centre Pompidou in general.

**professionalisation** – The Jeudi's at the Centre Pompidou's have spurred the professionalisation of the students who have participated in this programme. It has involved them in a semi-professional situation, and the students have had the occasion to acquire professional competencies by participating in the Jeudi's.

**valuing** – Valuing the collections of the Museum and valuing the emerging talents are integrated in the Jeudi's project.

**development** – For 7 years, the Jeudi's programme has hosted the interventions of about 30 schools and art conservatories in France and Europe, and about 1000 students have participated as performers and mediators. The total crowd of visitors between 2005 to 2011 amounts to about 30.000.

**critique** – The Jeudi's project consists in inviting student-performers to develop a critical view on the museum, its collections and its spaces in order to renew, or innovate, the visitor's posture and interpretation.

Florence Morat  
Project Manager of the Jeudi's  
[November 14th 2011]

<sup>1</sup> CNSMDP: Conservatoire national supérieur de musique et de danse de Paris.

<sup>2</sup> Fr. Le croisement des regards.



## READER'S GUIDE — WORDS OF CAUTION

The report does not have the conventional structure of book, catalogue or academic paper. The reader has a variety of options: ranging from looking through, reading selected pieces, making discoveries. It is designed for consultation, and does not lock the reader to start at the beginning and stop at the end.

It is intended to be a resource similar to an archive: the ordering of the content materials follows a simple but tight standard grid: each paragraph of the body-text is numbered, and the paragraphs are marked in groups of 6 [cubes].

The visual grammar combining text and image is also elementary: images in sequence constitute a story line [video screen-shots], while spreads with a split-screen arrangement [images placed in diagonal] are reflective [i.e., they are used as mirrors].

Adding to this basic arrangement, materials that were generated during the project – documents called flyers – are placed in their original format [A5] and type [Bau], on a gray background: these elements are time-frames that place the documents in the past [i.e., upstream of the present report].

The report also includes graphic elements, such as diagrams, that summarise insights that have surfaced on the way, in the process of writing the report [i.e., downstream]. Some of them are heuristic – sketched to support understanding and organise the contents – while others are pre-designed.

These two additional sets are used to structure the report, which thereby has an rhythm of its own growing out of the contents. It is not a pre-conceived structure. And the report is accordingly conceived and developed as an archive [inspired by Walter Benjamin's Arcades Project [2002]].

The pre-designed elements that have been drawn up for this report are copyrighted [Copyright © 2007-10 Cognitive Edge Pte Ltd. All Rights Reserved]. They have been reproduced with the permission of Dave Snowden<sup>3</sup>. The model is used to map different processes that co-evolved in the time of the project.

The references to literary sources are placed at the end of the report, together with the list of photographs that are simply indexed by page number [i.e. where they appear]. Texting images is avoided, to give text and images equal standing in the report. The report can also be read from start to end.

The audio-transcripts and syntheses from the video-footage and e-mails are written in italics. The passages that are descriptive, analytic or synthetic are conveyed in the regular Akkurat font. Key-words are given in the margin throughout, to facilitate browsing, and cue the visual-textual contact-points.

Most of the visual material is extracted from the video-footage: the snapshots sampled during the replay – screening and audio-transcription – include the VCL frame with the war file-name and progress-bar, to provide a narrative layer to technical images, similar to the frames of an old-fashioned slide-show.

Practical tip: if you consult the archive-documentary by gleaning its store of graphs and flyers, this may help to organise your search in the body of image & text. There are two levels of information in the archive: one to organise your search, the other to serve you with useful/interesting information<sup>4</sup>.

**NB! The methodological approach used in the report is generative – which means that the somewhat tedious documentary of the process, in diary form, is a replay of the logic in the project itself (if seen as one long workshop).**

**The methodological tactic is mimetic in the sense of mirroring the process, which enhances the empathy needed to pick up on indexical materials – factors that canalise the process – in order to develop (mainly visual) models of such factors, that otherwise are buried in detail (and inaccessible).**

**The volume thereby seeks to span the crossing outlooks of the artist, musician, designer and professional educator in the midst of the messy circumstances of the creative process.**

## THE ARCHIVE-DOCUMENTARY AS A REPORT

The archive – or, card index – essentially constitutes a manageable format for contents that in real life spring from very different concerns. The push & pull between creation & production in preparation of the event-structure, in the Tacit Zone on the Centre Pompidou' Jeudi's programme, is a case in point.

The documentary archive has a combined function of moderator and amplifier: **1)** Moderator in the gaps between creation & production that emerge in the collaborative process; **2)** Amplifier in that the passing detail of communicative interaction can be recorded and replayed.

In critical theory, the conjunction between creation and production is found in the essay: the essay as genre (Adorno) and also as a cherished subject of the essay (Benjamin). The archive, however, features a looser fit between research and pedagogy: scripting the replay is left to the user (Benjamin).

The user can be anyone from the audience interfaced by the Art Séssion's Facebook group, their facilitators at the event (the souffleurs), the Educational action and technical-team at the Centre Pompidou, the teaching and production staff at KHiO and NMH, and the students from the two schools.

Emphasizing the collaborative process between the students, who were the creatives in the project, and the production team in Oslo and Paris, is chosen as the main focus in the report (rather than primarily the collaboration between the two institutions NMH and KHiO).

The archive, however, is intended to facilitate a harvest of learning outcomes at the level of institutional collaboration (between KHiO and NMH, and the wider scope of cooperation between art schools in general, and the collaborative framework of the SAK framework in particular).

In the broader scope, the interest of the documentary report – presented in the form of an archive – is the pedagogical setting in which the brokerage between creation & production takes place. This pedagogical framing is often what is lacking from projects in which the two are somehow combined.

Framing the heuristic learning taking place between creation & production – and the “no-man's land” between them – in search of pedagogical learning outcomes, based on research into the project documentation (flyers, video-footage, e-mails, group-interviews, observational notes and conversations).

The intention of the archive-documentary is to raise the interest in art schools as arenas of prime interest of contemporary art theory, rather than the backyards of second-rate contents. For this reason, the documentary archive is also a store-house of reflections engaging references to relevant literature.

STATEMENT



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*Tacit Zones* came about at the invitation of the Centre Pompidou, and was developed as an extra-curricular activity, at the two participating schools. It is for this reason that – the present report being a separate track initiated by KHiO – we direct our thanks to students and staff.

*In the Tacit Zone* featured 4 performance installations, each organised by a group of students from the Norwegian Academy of Music [NMH] and the Oslo National Academy of the Arts [KHiO]. We thank the students by name, featuring in the list below:

group 1	group 2	group 3	group 4
Marthe Næstby [KHiO]	Christian Elverhøi [KHiO]	Ole Martin Huser-Olsen [NMH]	Stein Jakob Nordbø [NMH]
Eyolff Dale [NMH]	Steinar Yggeseth [NMH]	Camilla Steen [KHiO]	Nikolai Matthews [NMH]
André Roligheten [NMH]	Anders Kregnes Hansen [NMH]	Margus Murel [NMH]	Karoline Sand Steen [KHiO]
Charlotte Piene [NMH]	Malin Eriksen [KHiO]	Olaug Furusæther [NMH]	Ane Thon Knutsen [KHiO]
Elise Gillebo [NMH]	Hege Dedichen [KHiO]	Joachim Kvernstrøm [KHiO]	Inga Aas [NMH]
Linn Kurås [KHiO]			Kari Sommerseith [KHiO]
Kristine Melvær Five [KHiO]			

Amongst the students, we direct our warmest thanks to Tabea GlaHS [KHiO], who acted as a contact-point between the students from both schools, facilitated match-making and team-building, summarised the session and hospitably accommodated a small delegation of Parisian visitors in her home.

We also thank Caroline Havåg for her unbending effort at being several places at

once to do video-recordings and document the project. She spent interminable hours at the task, and did excellent archival work classifying the video-materials on which the report substantially rests.

In Paris, we would like to thank the 800-1000 young visitors who by their passing through the halls of the modern art collection of the Centre Pompidou – by watching, interacting and discussing – disseminated the *installation performances* of the 4 groups, and gave them a direction.

Also, the members of the *Art Séssion* who acted as ambulant moderators between the groups and the audience during the performance, and during the long hours of preparations – till the last minute – backstage, frontstage and in the green-room. They are working as volunteers with the Centre Pompidou.

Then our thanks go to the staff of professionals at the Centre Pompidou – the production team led by Anne Gautier – who solved practical issues as they emerged before and during the dress-rehearsal in Paris, and made sure that that everything was up and running March 24th, during the event 19:30-21:00.

At last, but not the least, the project manager of the *Jeudi's* Florence Morat [Centre Pompidou], who took the initiative to invite a collaborative venture with the two schools, came to visit Oslo – with her assistant Delphine Verron with the two MA students from Sorbonne – and led the project from Paris.

Alongside the project the cultural mediation MA at Sorbonne Nouvelle, headed by Cécile Camart, acted as evaluators: Manon Cerrini and Isabelle Rodriguez who came to Oslo with Florence Morat, interfaced between the Norwegian students and the larger student group from Sorbonne that assisted *Art Séssion*.

In Oslo, we certainly would direct our warmest thanks to the Munch Museum – Dir. Stein O. Henriksen, Lill Heidi Opsahl and the Security staff – for partnering with the project, and making an extraordinary effort in meeting our needs, during practice and laboratory, about a month before the event in Paris.

Kjell Tore Innervik should be given due mention for his taking charge of the project management relating to the overall artistic content [NMH & KHiO] as well as tutoring the performing musicians [NMH], Henrik Hellstenius for tutoring the composers [NMH], and Maziar Raein the design-students [KHiO].

To that list we should add Alison Bullock Aarsten, who worked as the producer and responsible for external communication from the Norwegian side, Anders Eggen who acted as the administrative co-ordinator between the two schools and the Centre Pompidou, and the Norwegian Embassy in Paris.

Our warmest thanks to Research Fellow Annlise Bothner-By [KHiO] for her involvement in the early phases of the project, for professional dialogues all along the way, for participating extensively in the Munch Laboratory, and at the same occasion Trond Reinholtsen for contributing in the same arena.

We thank Erik Birkeland [NMH] for his professional interaction and presence in the project. Victor Boulet [ISH-Paris] for allowing a reprint of a conversation between Hans Ulrich Obrist and Iannis Xenakis. Professor Dragos Gheorghiu for an important conversation on primitive art and communitas.

Finally, we thank Prof. Aeron Bergman [KHiO–Visual Art] and Ass. Prof. Rune Flikke [UiO–Social Anthropology] for having accepted to peer-review the report, and for their patience in waiting for a ready draft version of the report.

## FRAMING DEVICE

1. If you do not wish to read the report from the start to the end, and rather consult this documentary as an archive, you need to frame your search. Knowledge of the background and purpose of the *project* is sufficient for a “bookish” reading: an additional layer is needed to benefit from consulting the archive.

2. For a consultation, you need to specify the background and purpose of your *search*, to pick up and track the trails that interest you. This is ‘interception,’ in the sense of this report: the background and purpose of your *query* are called ‘enter’ and ‘exit’ [as when you enter and exit your session].

3. These four frames – enter, background, purpose, exit – are developed below: 1] to provide an example, using the report as a case, but also 2] to model the process of developing the report, that took place in a series of consultations [i.e., of the documentation stock-piled during the project].

4. Essentially, the background and purpose of the project *in the Tacit Zone* is what is interesting for a broad understanding of the *production* of the event, while the dynamics of how the actors that were involved constantly alternated between entering and leaving the time of production is here called *process*.

5. The reading ‘against the grain’ of the time of production – which is found in this report – therefore seeks to emulate the behaviour of the actors that were involved at different stages of the project. It is needed simply to understand the process, in a project where each phase brings up a new scale.

6. The upscaling of the project is directly related to the number of people aware and/or involved at different stages. The project therefore went through a number of *qualitative* phase-shifts as the event approached. Understanding scale-shifts is one of the major outcomes from working with process.

### FRAME 1 [ENTER]

1. This report is written with the broadest possible readership in mind, since it partly is about new audiences in our contemporary society. With these words, dear reader, I hope to stimulate your curiosity and interest: since the report – in a specific sense or singular way – is about *you*.

2. We are living at a time when the existence of social media has a tangible effect on how we live, discover and explore *public space*: that is, the extension of the Internet into the social, cultural and political commons in which we live. Real space – strangely moderated and amplified by the Internet.

3. As I am writing these lines, we have just seen a counter-point to the terrorist act in Oslo, July 22nd 2011. Someone took the initiative of creating a Facebook page inviting people to join a memorial rally around the values of democracy. Some 48 hours later a crowd of about 200,000 gathered downtown.

4. I am not sure whether it was a social or political rally, and I certainly have not come across anything similar – in spontaneity and range – in the cultural sector. Yet, what is happening across sectors and domains of public life, is that social media have become “swarming devices.”

5. In the cultural sector, experiments are currently going on with carefully directed and prepared “swarming events.” Museums with advanced educational departments – as the Tate Liverpool, the Centre Pompidou in Paris and the Kiasma Museum in Helsinki – are experimenting with such events.

6. March 24th 2011, two Norwegian art-schools – the Music Academy of Norway [NMH] and Oslo Academy of the Arts [KHIO] – contributed to this line of experimentation, by executing an *event-structure* at the Centre Pompidou in Paris. The event was attended by a passing crowd of 800-1000: a young public.

## FRAME 2 [BACKGROUND]

1. In the spring of 2010 Kjell Tore Innervik [NMH] was approached by Florence Morat [Centre Pompidou [educational action]]: she asked him to consider contributing to an event series – called the *Jeudi's*<sup>3</sup> – devoted to designing alternative ways of experiencing and reading modern art amongst young audiences.

2. Innervik discussed the matter with Stein Rokseth – the Dean KHiO's design faculty – and together they decided that the project would be an occasion for the two schools to collaborate, to network students, and take an active part in driving onwards a Norwegian collaborative framework called SAK<sup>4</sup>.

3. Beyond the critical point of having decided that the two schools would participate in and, collaborate on, a joint contribution to the *Jeudi's* series, the organisation in preparation of the event was emergent, and spurred by the work that the students put developing groups, concepts and ideas in *the Tacit Zone*.

4. After a period of bifurcation in the autumn, the organisation of project management, tutoring, co-ordination, production and documentation of the process was into place by January. The organisational lag was partly due to the need to grant the students autonomy, partly to a pending clarity on budgets.

5. The event in Paris was scheduled to take place on March 24th at the 5th level of the Centre Pompidou, devoted to Modern art from 1905 to 1960. Florence Morat, her assistant Delphine Verron and two MA-students from Sorbonne Nouvelle, came to present the *Jeudi's* concept and the current exhibit.

6. The reconstruction of the current exhibit – from the modern art collection at the Centre Pompidou – inside a card-board model, the preparation of musical groundwork for performance or improvisation, and the rehearsals in a realistic environment at the Munch Museum in Oslo, took place in *parallel*.

## FRAME 3 [PURPOSE]

1. The report constitutes an attempt to bring you through a process that appears complex, jumbled and convoluted when seen through a conventional lens. The framing of the materials has therefore attracted some importance: not from fancy, but from a concern for simplification and readability.

2. The documentary work was accordingly used to bring readability into the process: since a number of individuals among the students from the two schools were available at odd times, a series of synoptic flyers were edited in the wake of each project encounter, and shared on a Facebook group.

3. Eventually, the group spurred some messaging between the students, links to the new entries on their project blog, and some conversation. A wider network of people concerned with the *Jeudi's* were invited into the group and could follow the process [e.g., Florence Morat and Cécile Camart].

4. New people, who became involved as the date for the dress-rehearsal and premiere in Paris, were added to create a nested – or, partially overlapping – organisation of groups, that were differently involved in the event: the core- professional & production team, the souffleurs and the audience.

5. The core- professional and production team of the Centre Pompidou interfaced between the students and the Museum-space and - facilities, the souffleurs interfaced with the public during the event, and the core of volunteers of the souffleurs – the *Art Séssion* – interfaced with a Facebook group<sup>5</sup>.

6. The *jeudi's* is part of a larger portfolio of activities destined to involve new audiences in viewing, experiencing and discussing art. The networked initiatives – e.g., Tate Liverpool, Centre Pompidou and Kiasma – take place at a time where cultural institutions are innovating/reshaping their public relevance.

<sup>3</sup> Internet – [centrepompidou.fr/Pompidou/Manifs.nsf/0/4DCE3EF9A68C23C0C125738D005867CF?OpenDocument&sessionM=&L=2&form=](http://centrepompidou.fr/Pompidou/Manifs.nsf/0/4DCE3EF9A68C23C0C125738D005867CF?OpenDocument&sessionM=&L=2&form=)

<sup>4</sup> SAK = Samarbeid Arbeidsdeling Konsentrasjon [Collaboration Tasking and Focus] which, beyond NMH and KHiO, also includes AHO [Oslo School of Architecture and Design].

<sup>5</sup> More about Art Séssion [blog]: Internet address– [artsessioncentrepompidou.wordpress.com/about/](http://artsessioncentrepompidou.wordpress.com/about/) and flyer Y [index: 14].

## FRAME 4 [EXIT]

1. The concept of ‘interception’ – in the title – is core: since there was no “master-plan” in this project, and the *de facto* organisation was largely emergent [and non-hierarchical]. When new categories of people came in, they added layers of experience: like a new landscape [e.g., previously blocked by a tree].

2. If this wooden metaphor of a natural landscape is to be expected from a Norwegian troupe of students and staff, headed south for France, the phenomenon is more universal: the difference between what is visible at a certain point in time, and what in time eventually turns out to be there [i.e., *parallax*].

3. If some discussions refer to *The Parallax View*<sup>6</sup> [Short Circuits] by Slavoj Žižek [2006], it is because the three elements of the event-structure “in the tacit zone” – i.e. a) the passing moment of an image as b) spurred by performance, and c) channeled by an installation – are part of the same basic cluster.

4. Fortunately, I have had the chance of including Prof. George Marcus [University of California, Irvine] in a conversation about the report, and he generously accepted to help me wrap up some conclusions in the Tacit Zone on the *Jeudi*'s programme of events, in the report's concluding epilogue.

5. Though Žižek's work is relevant on two accounts – a) his general impact on contemporary art theory; b) the initial framing that helps to bundle the different facets in the Tacit Zone project – the conversations with George have moved the framing from *parallax* [perception] to *green-rooms* [theatre].

6. The green-room is the place of extreme reflexive specificity and anticipation – the last bit of staging in each stage *in the Tacit Zone* – where the singularity of each performance is embodied by actors – it is not rehearsal, it is not dramaturgy, but the intercepted space between those exercises and performance.

Theodor Barth  
[July 26th 2011]

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<sup>6</sup> Cf. movie with Warren Beattie [1974] with the same title.

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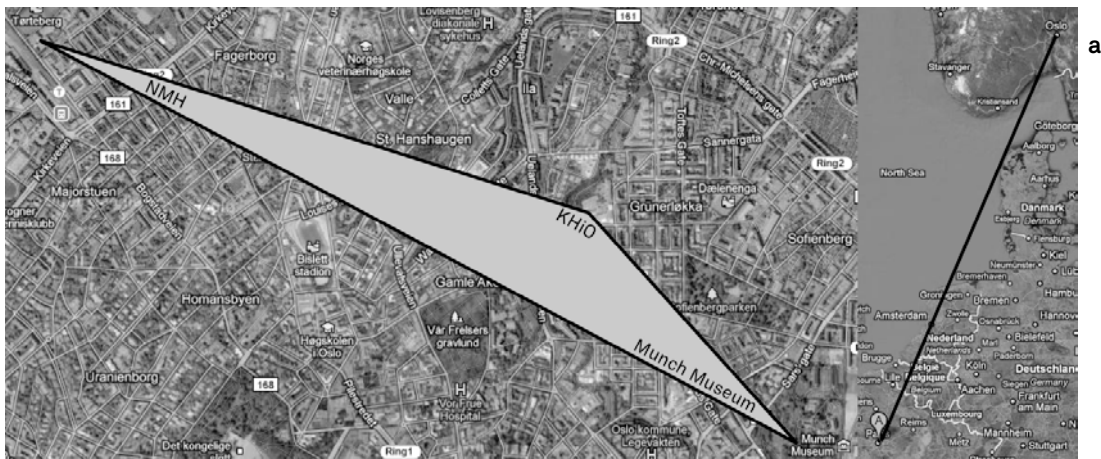
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## [ENTER] – SYNOPSIS



— The present section serves to clarify A) the basic premises of the R&D project, and B) to give an overview. The first, and most important premise is: there are not two kinds of research – one artistic and one scholarly. Claiming a priori incompatible knowledge foundations may be outdated.

A1. Hence the question of whether the humanities have evolved to a point where artists and scholars compare their research as actively as possible, to acquire depth in each their field, and span the areas where research- & reflective practices overlap. The present report is pledged to this goal.

A2. If there are norms of research that are valid *a priori*, these are ethical rules such as: not to claim ownership to knowledge where there is none; not to claim truth for views that are merely based on dis/like; not to claim that lack of artistic/scholarly understanding is a merit.

A3. Other rules could be added that are more relational: not to make claims on research without peer-to-peer concertation during the process; not to make claims on critical readings when in reality looking for support/praise; not to build professional trust through research without extending it to practice.

A4. This deontic – or, rule based – ethic can be extended to pedagogical practice, conceptualised as a set of challenges: in the teacher-student relationship it is an ever recurring challenge for the teacher to monitor the knowledge produced by students in projects and activities [e.g. beyond teaching range].

A5. On the relational side, a worthy challenge is to consider teacher-student encounters as knowledge producing arenas, occasions for co-generative learning, with a task-set which is different from when the tutorial relationship is [more or less explicitly] considered in terms of knowledge-transfer.

A6. More often than not, the teacher-student relationship is a hybrid one [in the above terms]: it is based on both the assumptions of co-generative learning *and* knowledge transfer. A protocol for monitoring the original contribution of the students in this relationship, is therefore *de rigueur*.

B1. In the initial phase of the project *in the Tacit Zone*, a reconnaissance-trip to Paris was undertaken, in order to acquire first hand knowledge of the site, the resources and the expectations at the Pompidou Centre with regard to NMH's & KHIO's participation in the *Jedi's* programme.

B2. The pedagogical approach adopted upon returning to Norway was to document the findings, and make it available when relevant: i.e., when student-groups had formed and matured, along with the ideas and content. In the report, this is called the *incubation phase*.

B3. The incubation-phase also includes the process in the processional staff – relating to the project and its premises – in the period prior to its formal organisation. The A) reconnaissance, B) the student's early teeming phase and C) the early process in the staff is covered in Part 1 [sections A, B and C).

B4. Part 2 is devoted to the Munch Laboratory – shorthand for an experiment in what may be coined a ‘live scenario’ at the Munch Museum in Oslo. The documentary account of the laboratory is introduced by a replay of a workshop at NMH when a French delegation from the *Jeudi*’s programme came visiting.

B5. It is concluded by a survey of an ethnographic experiment, during which the students were encouraged to fictionalise their project ideas in the form of a fable. The A) visit, B) the laboratory and C) the ethnographic experiment are covered in Part 2 [sections A, B, and C).

B6. Finally, Part 3 is devoted to the packing and unpacking of the project – the road from Oslo to Paris – the days of preparation and the dress-rehearsal in Paris, while rounded up and concluded in a thorough evaluation in which the students give feedback to the teachers, give voice to the grounds and individuals.

— In an epilogue, Prof. George Marcus acts as a discussant whose role is to tease out some of the working assumptions that have developed in course of this project. A test-version of the report was sent to the students and the professionals involved *in the Tacit Zone*.

\*

NB! The aim the report is to provide a documentary basis for discussions, and make some broad recommendations based on what has been learned in this project, for similar ventures in the futures. The report does not make suggestions neither for plans nor the details of implementation of future projects.

## Part I

«The card index marks the conquest of the 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, Selected Writings I: 456]

## Glossary:

*Interception* – an act of intercepting something, particularly:

a) [AMERICAN FOOTBALL] an act of defensive player catching a forward pass: 'Oliver forced a fumble and had three interceptions, two of which were returned for touchdowns';

b) an act or instance of receiving electronic transmissions before they reach the intended recipient: 'designed for the clandestine interception of other people's telephone calls.'

## I RECONNAISSANCE — PARIS, OSLO AND THE INTERNET



1. Determining which professional voice would be adequate to catch, and in this sense intercept, the key issues that emerged in what we came to speak of – in the parlance our transprofessional group of students and staff from KHiO and NMH – as the *Jeudi*-project, requires some reflective effort.

2. Eventually, the design-voice was chosen because it more readily lends itself to develop the *boundary-language* needed to mediate between: 1. a) a fine arts and b) music, 2. a) the curatorial and b) educational mind-sets combined in the Centre Pompidou's invitation. An installation-language, of sorts.

3. As a social anthropologist I understand my role, as a documentary rapporteur, within a discourse which –from lack of a better term – is called *ethno-design*: making young designers engaging with young musicians to collaborate on a *performance*-project, raises the question of what design can be.

4. Throughout their education music students are trained to focus on *performance*, and to be keyed to it. While design-students are not: they are trained to monitor their own performance by keeping a record and reflecting on their design process. But they do [usually] not themselves perform.

5. Engaging in performance with others who are trained in it, has a dual edge: a) as a participatory method to learn about needs that otherwise would remain unknown; b) as a way of deconstructing basic assumptions about performance, among people who are trained in it, to make it work in a new context.

6. The relation between design- and music-students, resembles my own relation to the entire *Jeudi*'s-team – students and staff – in my dependence on a participatory research method: a) to learn about the needs for documentation in a creative process; b) to deconstruct some assumptions about creativity.

## I-A Paris — preliminaries

BACKGROUND — The invitation from Florence Morat – project manager of the *Jeudi's* at the Centre Pompidou's educational action – was forwarded to us by Kjell Tore Innervik [NMH] in the spring 2010. The invitation came with an explanation of the *Jeudi's* concept, a brief and a file with plans of the Museum.

2. Dean Stein Rokseth [KHiO] was positive to the prospect of the participation, even though the invitation discussed at a time where plans and budgets at the Design Faculty were set for the next year, and it was clear – from the outset – that our *Jeudi's* involvement would have to be an extra-curricular activity.

3. It was argued that this extra work-load – for the students and the staff – would entail a collaborative effort beyond the school confines, with another school and a real project, that was likely to benefit transdisciplinary synergies between the specialisations of our MA.

4. Our previous experience with running parts of our first year MA-curriculum on external arenas were positive. In particular, from running our yearly course in socially responsive design [SRVD]. In 2009 we learned that project located on external arenas secured capacity of situated learning.

5. In the SRVD 2009, our MA students were asked to research, develop and deliver a design project in an empty location within the space of a suburban shopping mall<sup>7</sup>. This part of the project was conceived with the discussions of relational aesthetics in the art field, specifically.

6. The project hosted a 1/2-day workshop with curator Nicolas Bourriaud and his wife Sinziana Ravini, in a local library branch. It helped students and staff to situate the SRVD project comparatively within a larger field of related art-projects, and to identify the challenges that were specific to design.



<sup>7</sup> Cf., /letter to Romsås Town.pdf/ [report from the 2009 SRVD, available on request]



7. On the basis of this precedent, the idea of working in a different curatorial setting [i.e., the white cube], in a denser public environment, and with visual references from modern art history, did not appear out of reach. But it would certainly raise the time-old question of the boundary between art and design.

8. Even though raising this question is on the agenda of our design faculty – it is highly relevant for a design-MA located within an arts academy [KHiO] – it would still have been a high shot bringing it into the Paris-project, beyond an heuristic experiment for fun and food for thought.

9. Therefore it was important for the faculty to have a *research fellow* in interior architecture at the faculty whose project is bent on spanning the boundaries between her professional practice, and curatorial practice in Museums: Annelise Bothner-By.

10. There is nothing more intuitively sound than making conjectures on which the novel contributions designers could do – and speculate on novel knowledge domains of design – based on the spatial affordances emerging with increasing demands for user-involvement in Museums.

11. However, the professional value of making broad statements on the emerging possibilities of this specialised field, hinges on the existence of carefully thought through projects, in which the *professional challenges* have been translated into the concrete terms of *practical experimentation*.

12. As the design and music students later came to this point in developing their concepts and ideas – in the late autumn 2010 and early spring 2011 – practice and reflection came together in a project *specific* way. But at the early stage when the decision was made to join the project this basis did not exist.

\*

PURPOSE — when the decision was taken that the Design Faculty at KHiO would join into the project, in a collaborative venture with NMH, the rapporteur was assigned the task of holding and developing the contacts with Paris, as long as the finances and organisation of the project were pending.

14. The background for this decision was the rapporteur's knowledge of French, having lived in Paris for a number years, and his knowledge of the French cultural-intellectual scene from residencies at *La maison des sciences de l'homme* and EHESS [*École des hautes études en sciences sociales*].

15. Composer Henrik Hellstenius had a similar background – having studied at IRCAM [*Institut de Recherche et Coordination Acoustique/Musique*] – and specific knowledge of the Centre Pompidou, in particular, with which IRCAM is in close collaboration. But he was caught up in other projects at this time.

16. The composer and the rapporteur had known each other, from other settings and occasions –1992 onwards – and it was largely due to the composer that the rapporteur had acquired interest of what has been growing up from the soil of contemporary music after World War II.

17. The rejoinders that came from the contemporary music milieu in the postwar setting, had an equivalent in design after World War I: most notably in the *Bauhaus* milieu, one of the chief references at KHiO's design faculty, which after 1934 became one of the early expatriates to migrate overseas [US].

18. For this reason, the rejoinders to the past – that regularly have served to define modernism in music, design and the arts – have to be *anachronistic* [Didi-Huberman, 2008], in the same sense as they are linked to different events in European history, that occur at irregular intervals.

19. If contemporary music has been marked by the uncanny montage of aesthetic appropriation and the industrial killings of the genocide during WWII, designers became impregnated by the lessons learned from the gap between the spiritual and industrial in Europe at the end of the 19th century.

20. Currently, critical events do not occur exceptionally but with increased frequency. We have started to relate to them as *examples*, rather than exceptions. The modernist rejoinders to critical events therefore have been replaced the call for an ongoing responsiveness, new repertoires and criticality [Rogoff, 2009].



21. When the rapporteur landed in Paris, the streets were still in turmoil from the demonstrations against the upcoming pensions-reform: due to the strikes in the logistics sector, many flights were cancelled, transportations into the city were unreliable, and the streets were guarded by [military] armed forces.

22. From the time the rapporteur landed in Paris – after the demonstrations – till the writing of this report, we have witnessed the crisis of the Euro, member-states at the verge of bankruptcy, a Tsunami in Japan, the fall of the Murdoch Empire, a volcano eruption in Iceland and the 722 attack on Norway.

23. The list could have been longer. But the above short-list serves to make the point: the crises and disasters run in on us – helter-skelter – with no obvious pattern or system. They are no longer *exceptions*: but rather *examples* of how responsibility hinges on the ability to respond [Derrida, 1981].

24. Whether crises and disasters are more frequent today than in the past, or the global perspective – enhanced by travelling, the Internet and mass-media – has altered the magnitude, order and frequency of attention-demanding events, the synergies between events and mediation are effective.

25. Globalisation – as an outlook and a multiplier of *foci* – is the paradigm of our curriculum at the Design Faculty [Morin, 1999]. But there is a gap between **a)** this compelling framing and **b)** the way design actually is taught: a new potential for design may be located here. Between the trade and the craft.

26. By associating themselves with the musicians from NMH, the designers were brought into the realm of performance: which is *time-specific*, but contingent on a number of basic assumptions on space. In the Paris-project, these basic assumptions were moved by the process of installation-design.



27. Consequently, the project presented the possibility of bringing together the design-specifics, with the tool-boxes of design as presently taught, and use these tools to develop a practical understanding of a museum space, with passing crowds and modernist art-works as basic elements.

28. From a historical point of view, the Centre Pompidou is an ideal place to conduct an experiment like this – promising to help the students make the link between playful exploration and research on the contemporary setting – and very much in the spirit of Cedric Price's idea of the *Fun Palace* [Mathews, 2007].

29. Indeed, this was the name originally intended for the Centre Pompidou, in Renzo Piano and Richard Roger's original plans, and still adorns the back wall of the entrance-hall, where it is written in red neon-tube: *Fun Palace* — the idea of a free-space located in the midst of contemporary calls & cries.

30. This openness was also the strength of the *Jeudi's* programme, and was reflected in the invitation from Florence Morat [Project Manager]: her job is located in the section of the Centre Pompidou called the *Section*

*éducative* [educational action], in a large organisation counting a personnel of about 1200.

31. The rapporteur's mission was to get a sense of the site: the spaces at the disposal of the project, the size of the organisation, the available resources, the pace of the machinery, its sense of mission and Florence Morat's place in it. And thereby to bring reality to our decision of participating in the *Jeudi's*.

32. The sense of mission in the *Jeudi's* programme, and its connection to the original ideas of the Centre surfaced at a much later point. The first encounter was intended to get a mutual sense of realities, since both the programme and the museum is beyond the scope and range of anything that exists in Norway.

33. And the point was also to find a way of communicating to the Norwegian students – musicians and designers – a sense of where they were heading. For this reason, it was of great importance for the project that Annelise Bothner-By managed to make it to the meeting, from the Venice Biennale.



The 4th level at the Pompidou Centre is normally available for Jeudi's events. Due to a change of exhibit on the 4th level, however, which will be going on at the indicated date for our Jeudi, the available area will be limited to the 5th level (the collection from 1905-1960s).

12 spaces are available for performances, and outside the walls the intersec-tive spaces, but intermediary spaces, other galleries, are open to the public as usual. The museum is open up until the event, and there is therefore no mounting time. Everything will have to be arranged with the visitors present.

The technical department is restrictive with regard to lighting (for the conser-vation of paintings there are strict rules with regard to UV light etc.). Chang-ing the existing light entails complications, has to be done manually with the technicians and costs money.

It is possible to add structures, but they will have to be approved. Prefabri-cated installations must consist of light materials, and have to be self-supporting constructions. Tuesdays the museum is closed, and therefore can be used for tests, non-obstructive mounting and rehearsals.

The audience is a huge nervous mass. They arrive at 7.30 pm, but also in-cludes an unprepared public, who have come to see the exhibits and happen to be around at this time. The audience usually counts a crowd of about 800 to 1000 people. How do we engage this audience?

A number of them are visiting for the first time, some are music and art stu-dents – some of them aspiring to enter art-school: it is really a huge amount of people. And the question as to how they move, and are invited to do so, is one that all contributors to the Jeudi's have to address.

There is one entrance, from the 4th level, which is also the exit. How to get the audience moving? Will they partake of the performances? Will they themselves perform? How to assure a visibility of the performances for all? How will they reflect about the collection? How do we want them to relate?

Regarding video-filming/photography during performances people will have to be asked for permission. In fact, a written permission is required. Though visual recordings are documentation for educational and research purposes, but there have been cases of postings on Facebook.

The personnel will be able to give some directions on the ground, and visual materials to be published can be spanned by the museum prior to publica-tion. Visual records must be done in a way not emphasising identifiable indi-viduals, but the performance and the art works in the collection.

34. The contents of her summary from her conversation with Florence Morat and her reconnaissance on the site, were later edited into an A5 format used as a standard element, used to organise the documentation process into an archive [flyer B). It based on a two-hour walkabout inside the Centre Pompidou.

35. Beyond the Dean's commission of gathering impressions of the realities on the ground – the prerogative of the fieldworker – the rapporteur had a responsibility for building a store theoretical frames that could be brought up at need, when the students developed their concepts and ideas.

36. The conversation with Forence Morat and Annlise Bothner-By provided a pitch for thinking about the white-cube itself as a framing device, and thereby not only as an architectural arrangement adapted in functional terms to art-exhibits, but as a way of submitting art-pieces to a theoretical way of seeing.

37. Incidentally, a reference to Brian O'Doherty's essay *Inside the White Cube – The Ideology of the Gallery Space* [1976], was forwarded during the reconnaissance trip to Paris by Victor Boullet [Institute of Social Hypocrisy]. The essay was later uploaded on the project's *drop-box* library.

38. Fortunately, *Inside the White Cube* did not suggest an overly eager connection between the white cube and art theory – which is often quite abstract – but vouched for a weaker connection through an intermediary literary form: featuring modernism in art as a *fable*.

39. This attempt at a positive characterisation of modern art contrasts with the manifestos of modernism in art – of which there were about 600 notable ones [\*1996] – and, in a general fashion, were formulated in critical terms: i.e., declaring a direction in art from what it was *not*.

40. Brian O'Doherty's positive statement of modernism in art may strike one as puzzling – at first sight – given the artist's relationship to Marcel Duchamp, by many considered the most elusive of modern artists. But O'Doherty's take boils down to this: *modern art + white cube = installation art*.

41. Hence O'Doherty brings us into the contemporary problematic where e.g. the framing as part of the artistic content – ranging from Edward Hopper's frames as a motif in painting, to Jackson Pollock's frames as an appropriation of the white cube space – blends into the curatorial field [Bourriaud, 2009].

42. At the Centre Pompidou, the blurry boundaries between the artistic contents and curatorial concept is striking, on account of the concept & policy of its modern art collection: the collection does not emphasise modernist master-pieces, but giving visibility to the work/phase of each artist.

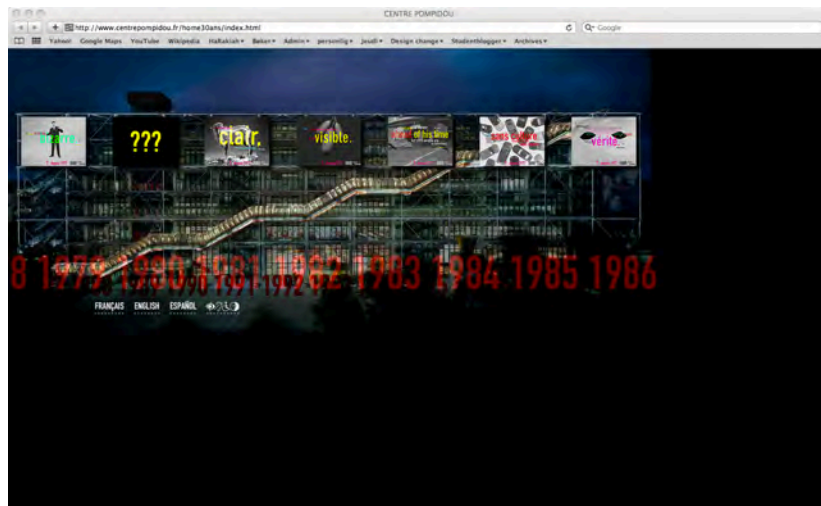
43. The narrative of the museum space hence borders unto the historical account, without taking the full step into art history: the openness to experimentation, free-space, experience and fun is cultivated at the Centre Pompidou; it never slips into historical realism. Rather, history reaches into a space of fables.

44. The alerted reader will be aware of the difference between the fable and myth: contrary to myth, the fable – rather than being timeless – unfolds at a particular time and place; it also constitutes an early critical genre. And it features a literary, rather than philosophical, critique.

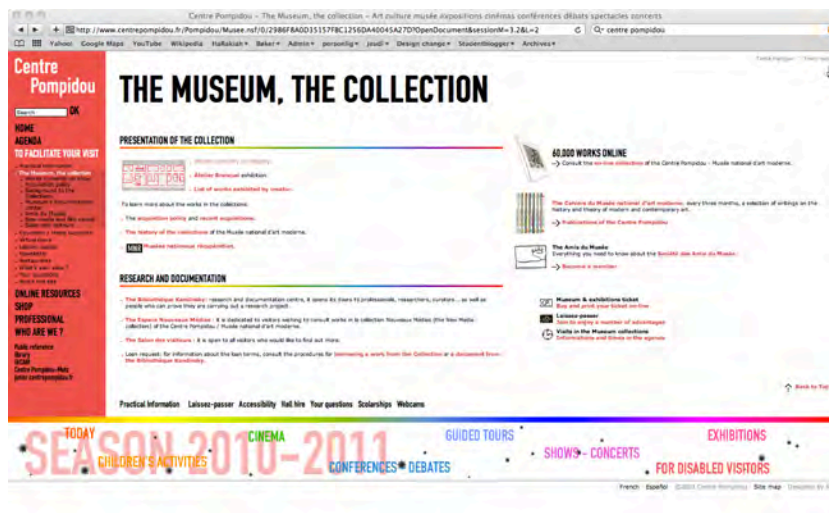
45. In the eyes of the rapporteur, it therefore constituted a candidate reflective mode to which the music and design students possibly could relate. It offers a mode of reflection that does not loose contact with the art-works themselves: the raw existence and experience of an art-piece, as a store-house of images.

46. These were the vantage points passed in review as Florence Morat gave a guided tour through the halls of the 5th level at the Centre Pompidou, that were available for the *Jeudi's* events, and boil down to this question: how to bring life to the artistic contents of this sample, and to the *Jeudi's* brief.

47. The project faced a challenge: the common denominator between the design and music students is their reliance on eye-hand communication before text [in a narrow sense], but a variable previous acquaintance with modern art. *Would the students bridge this gap through their own research?*



b



c



d

48. After the tour with Florence Morat it was clear that the visual documentation recorded and replayed before, during and after the event on March 24th, would have to comply with the constraints on visibility in the museum, both regarding the protection of the art-works and the audience.

49. This meant for one that we could follow the lead of the materials dispensed by the museum: such as flyers in the exhibition-halls directing the audience to the location of art-works currently exhibited; but also the interactive maps dispensed on the Centre Pompidou's home-page<sup>8</sup>.

50. By pointing the mouse-cursor on each of the rooms of the 5th level represented in the snapshot d [left ] of the page on the Centre Pompidou's portal with information about the collection, the names of the artists currently exhibited in each of the spaces will show up.

51. Though the works exhibited from the collection rotate and change over time, there is a core of artists that were particularly interesting for the *Jeudi's* project: Braque, Léger, Picasso, Robert & Sonia Delaunay, Kupka, Balla, Matisse, Bonnard, Bacon, Hantaï, Kandinsky, Bacon [etc.].

52. The montage we received from Florence Morat, after we accepted the invitation,

furthermore provided a choice of examples from previous *Jeudi's* at the Centre Pompidou, and also displayed the kind of visual grammar: recording situations involving artworks, performance and audience conjointly.

53. In 2010, the *Jeudi's* were in their 6th season after they began in 2005. They had involved 26 schools and academies of art. 6 universities and high-schools. 850 students. 25,000 visitors in those 6 years, with an average of 4000 per year. These figures were given by Florence Morat.

54. Having acquired a fair idea of the content [the art works], the available spaces and their affordances, the constraints and resources of the *Jeudi's* in this environment, it was clear that a good place to start for the Norwegian students would be to build a 3D model, locating the art-works and setting the stage.

55. However, building a 3D model would require scaled plans [with details on measurements]. And from the moment information on the museum contains technical detail, it at once became a sensitive issue that has to be cleared with the technical staff. We met the same issue at the Munch Museum.



## THE POMPIDOU-WEB

When navigating from a google-search to [centrepompidou.fr](http://centrepompidou.fr), the first image is a Flash-movie of the facade; first drawn up quickly in the skeleton of an architectural plan, to be quickly relieved by a nocturnal photographic view of the actual facade, with clickable banners relating current events.

Pressing the English language alternative brings the browser to a highlight of the current temporary exhibition: with a poster, the month, and information about what is available of the Museum collection online: 60.0000 works. This link brings the browser to a searchable database, with digital reproductions.

The visual database contains a large sample of pictures, but also a number of works indicated by title only, and with place-holders for reproductions to come: those pending, and those in the process of authorisation. The images in thumb-nail, can be clicked, enlarged and downloaded.

The data-base opens in a separate window – an important resource for the students – and when closed, the browser comes back to the main portal, where the left column features a number of entries: /TO FACILITATE YOUR VISIT/ being the one that brings the browser to the collection.

Clicking the above indicated option sets the interface to a new set of alternatives in the portal's left column: one being /The Museum, the collection/. This link brings the browser to a plan of the 5th level in thumbnail, and other information: research & documentation, database, friends of the museum.

The bottom-row banners leading to: /practical information/, /laissez-passer/ [pass], /Accessibility/ [user oriented page, e.g., universal design]; /Hall Hire/ [private purposes]; /Your Questions/; /Scholarships/ [the centre dispenses scholarships], web-cams [views with different angles of the centre/5"].

Clicking the thumb-nail version of the floor-plan, brings the browser to a larger-scale version of the plan, in which the exhibition halls/spaces are numbered, according to a code identical to those that are dispensed in the flyers of the Museum.

By passing the mouse-cursor over the spaces, the modern artists in exhibition is displayed at the tool-tip. If clicked, a synopsis of the provenance of the art-works comes up on the browser. Clicking on the thumb-nail of the plan, brings the browser back to the larger scale plan of the 5th level.

Clicking on the /WHO ARE WE?/ link, in the left column, the browser opens on a short account on the background [...] of the Museum: *The Centre national d'art et culture Georges Pompidou was the brainchild of the President Georges Pompidou who wanted to create an original institution in the heart of Paris completely focused on modern art and contemporary creation.*

BROWSER ITINERARY



## I-B Oslo — the students' process — KHiO/NMH

BACKGROUND — the documentation brought back from Paris to Oslo provided information that, when fitted together, would yield a *thick description* [Geertz, 1973] – cf. the previous section – of what we had already received by mail from the Centre Pompidou, along with the invitation from Florence Morat.

2. As responsible educational institutions KHiO & NMH needed to acquire a sense of the realities at the Centre Pompidou in Paris, and enable themselves to respond to them. On the backdrop of this professional responsibility, however, the students needed a maximum of creative freedom.

3. To mobilise a creative momentum, needed for this project, the students from NMH & KHiO needed to focus on developing groups, with viable working conditions, personal chemistry, and bridge the gap between performance concept and budget, in the process of collaboratively developing their ideas.

4. So, the milestones were in principle clear to everyone, amongst the limited staff from the two schools that was involved in the project at these early stages. And a gross schedule of milestones was set up: kick-off, match-making, concept presentation, budgeting, group-work, practise and dress-rehearsal.

5. The time-lapse between the kick-off, October 11th 2010, till the end of the year, became an *incubation*-period for the project: in effect, the students started working developing the social basis of work, competencies and interest, before the formal organisation of the staff was into place.

6. This was partly due to the fact of joint responsibility for funding the project became a lot more twisty than imagined from the outset, partly to the need – perceived by all – to let the students have threshold autonomy and activity amongst themselves to develop an *ownership* the project.



7. As the liaison to Paris, the rapporteur was assigned the task of presenting the invitation, the brief, information and video-materials from Paris to the two student-groups; and to dovetail the presentation with a concept for how they still could start working with a clear mind, white sheets and an open space.

8. In sum, the students were pitched with an idea of the *white cube* – as a starting point – and the entailments this starting-point could have for where they, at that time: i.e., at the reception of the crowded materials from Centre Pompidou, to start from *zero*.

9. At this end, Georges Perec's *Species of Spaces* [2008 [1974]] was used as a primer: the book starts with an empty sheet – the author gives 3 examples of how the empty sheet can be used as an active starting point – and then continues to develop and enumerate other spaces that contain the first.

10. These containers, the chapters of the book, are: the bed, the apartment, the apartment building, the street, the neighbourhood, the town, the country-side, the country, the world... space. In short, a realm of nested spaces – in Perec's *actual* life – that in some jumbled order would yield an interesting *potential*.

11. The blue-print given by Perec, in this work, starts with an act of [re-]framing that kicks off a creative process: starting out from zero, an empty space, allows to post-pone a host of information, while anticipating that it will come in later – at need, or as a wake-up call – to focus on the artistic content.

12. Early conversations with the composer and the dean, indicated that the interest of the design- and composition-students could be spurred by pointing out that they were both working with graphic [2D] formats, to instruct execution/performance in space [3D], but with different reading-practices.

13. But the project had two big surprises in store. That is the degree to which: **a)** the musical performers would want to participate in the development of ideas and concept [though their schedule made it difficult]; **b)** the design-students would want to perform [executing the installations and operating them].







**PURPOSE** — The two first gatherings – the *kick-off* and the *match-making* events – were hosted by KHiO. Later in the autumn, NMH hosted a workshop in which the groups, which by then were fairly stable, presented draft outlines of performance concepts, to be elaborated later by each group.

15. The kick-off and match-making events were organised at the second floor of the KHiO students club-house. During the kick-off event, the seating pattern reflected affiliation: the composers formed one cluster, the performers another, while the design-students stuck to their habits in that space.

16. The kick-off meeting took place October 11th 2010, and it gathered for the first time a larger segment of the staff: Kjell Tore Innervik [NMH] – who forwarded the invite from the Centre Pompidou – was present, Maziar Raein [KHiO], Stein Rokseth [KHiO], Henrik Hellstenius [NMH] and the rapporteur [KHiO].

17. With few exceptions, the students present were the same as the list in the acknowledgements of the report. To initiate a process of mutual acquaintance and the development of project groups, Tabea Glahs [KHiO] was willing to take on the role as liaison between the student-groups and the staff.

18. One of her first tasks was to co-ordinate the organisation of a match-making event. The event took place on October 21st, in two phases: a speed-dating phase where everyone would change conversation partners at the ring of a bell; a slower flowing socialising phase with food and drinks.

19. The second phase was organised in a congenial atmosphere where all invited were asked to find a place on large cushions on the floor, candle-lights round about with tapas, salads, snacks and drinks disposed here and there. Musicians played, and Tabea Glahs proposed some team-building exercises.

20. From the kick-off and for the remainder of the project it seemed as a pattern had been set. The more structured gatherings – that were functionally linked to production – took place at the NMH, while the more informal teeming arenas, whether emergent or planned, were located at KHiO.

21. This difference has to do with architectural, organisational and cultural differences between the pedagogical practices and fields of the two schools. NMH is functionally adapted to practise, group-work, rehearsals, lectures and concerts. KHiO builds its functions around teeming-spaces.

22. There were a number of practical implications of this functional divide of the spatial organisation within the project: significantly, the process related to the production foregrounded the planning of the event Paris [NMH], while idea-Installation work took place more informally in the background [KHiO].

23. In the first workshop at NMH November 10th 2010 – which was led by Kjell Tore Innervik – the students were invited to present the ideas that they had thrown up in the groups so far, and afterwards to gather in groups and start working on having a concept float up from the exchange of ideas.

24. A second workshop was scheduled before the end of the year, but was difficult to organise with the staff. However, an unpredicted dead-line came from Paris, requesting a project outline and a short-version to post on the Centre Pompidou *Jeudi*'s programme for the spring term [2011].

25. As the dead-line from Paris was December 7th, an emergency workshop was organised after school-ours on Thursday December 2nd. The rapporteur acted as a convenor, and after the groups had worked each by themselves, they gathered for a plenary round-up.

26. The flyer C is based on the notes from the plenary, which the rapporteur went through with the composer, who came to join after the workshop. The headline – “Tacit Zones” – eventually became the title used for the Paris event, and the flyer format was used as a constraint to distill the essentials.



## TACIT ZONES

The students at NMH and KHiO want to offer the public at the Centre Pompidou in Paris a multi-layered inquiry into tacit zones: 1) the Jeudi's-encounter itself, 2) the museum's interior, 3) walking-time and its notational counterpart in music; 4) the awareness on the viewing-sequence in an art collection.

Upon arrival the public and jeudi-audience will notice an occasional but noteworthy personnel wearing visual guerilla outfits: this is the task force of 'Norwegian Arm' – the rough and discrete demeanour that characterise Norwegians in public space (which has earned it the status of an idiom).

The Norwegian Arm taskforce has a specific function in our tacit-zones Jeudi's: it draws attention as an off-performance, in the sense that Norwegian arm detracts attention from the fact that there are others present, with the paradoxical intent of not wanting to disturb. Salt licorice will be served.

The taskforce will act as living signage on the way up from the ground floor to the 5th level, to the historical exhibition. Here, a second tacit-zone will be offered to the public/audience. The emphasis will be on quiet, homeliness, areas where people can lie down, and elsewhere engage in slow dance-movements.

In some rooms, selected areas will be reserved for visitors who wish to lie down and watch video-tour of the collection in the ceiling. Or else, the visitors who wish to translate their journey through the collection in movement, can do so in areas with ambient music set off for this purpose.

The audience/public will also have the possibility to engage into a deeper level of inquiry, and invited into a musical reflection on distance and time in a museum establishment. In this purpose, a notational representation of spatial distance that translates into musical performance will be co-designed.

The notational design will have a graphic interest and will be disseminated in an appropriate format. The graphics of space and its musical performance, will invite the public/audience into a reflection on texture and scale, in a centripetal shrinkage that transforms the enormous space into a place.

This place is, of course, the place of the collection: the transmuted space in which the collection lives. In order to draw attention to the visual sequence in a museum – the mutual impact of visual impressions collected by seeing pieces in a series – by transmissions and interruptions of sound.

A simple device consisting of microphones and loudspeakers will disseminate the programme of compositions created for the occasion, into a room in which a different performance is going on. At irregular intervals therefore be an influx of soft disturbances triggering a modulary shift in the performance.

TACIT ZONES

27. The flyer was circulated on Monday, December 6th, and following a series of exchanges with feedback from students and staff, the following low-down that would be conveyed in print by the Centre Pompidou, was sent off the following day – “Thursday 24th March – Design and Contemporary Music”:

28. *Four communications on the topic of tacit knowledge: the students will propose a nested succession of musical interiors, the function of which is to evidence, question, divert and express the habits of visitors, with the help of simple means – dress, body, notation and tracking in the tacit zones.*

29. The function of this short-hand was to spur the interest of the Parisian public, in the *Jeudi's* programme made available to its audience, and at the same time use the flyer to give Florence Morat, and her team, a minimum of context, or general sense of what the students were working on.

30. This was a critical juncture for the project: the sense that the production-schedule got a wake-up call from Paris, and that the realities of a large organisational machinery located elsewhere, would henceforth structure the calendar of the project, and constitute an active part of the production team.

31. In the wake of this exchange, a meeting was arranged by Kjell Tore Innervik [NMH] with Dir. Stein O. Henriksen and Lill Heidi Opsahl [educational section] from the Munch Museum. At the meeting it was clear that the Museum wanted partner with the project, to further its relations to the Centre Pompidou.

32. The organisation of the staff came shortly after this. The time left from early January 2011 till the event March 24th was fairly short: so, the planned schedule of the *in the Tacit Zone* project was focussed on production and artistic direction. Chief milestones: 1] Laboratory at Munch; 2] The event in Paris.

33. The role-set of the team was as follows: NMH Kjell Tore Innervik [Proj. Manager with responsibility for overall artistic direction], NMH Anders Eggen [Project Co-ordinator], NMH Alison Bullock [Communication and Production], KHiO Maziar Raein [tutorials], NMH Henrik Hellstenius [tutorials].

34. It was decided that the documentation of the project would constitute a separate track, with KHiO as the initiative taker. To some extent this determined the delimitation of the focus and scope in the present report, and had a certain number of advantages [e.g., reducing the load of fieldwork].

35. The shaping impact of this organisation model was a re-framing of the project-documentation as an R&D project on *process* [cf., flyer E]. Which means that the replay of documentary materials in the present and previous section, intercepts this function.

36. The research questions: 1] which formats and cataloguing-system could be designed for the documentation of a project like *in the Tacit Zone*; 2] what framing-devices could be designed to make the documentation available during and after the project. The report is a test of these formats and frames.

37. These questions surfaced in the wake of the project-incubation, during the autumn, and boil down to this single question: can an archive in development be contemporary with the process it documents? If so, how? Can a) research and b) development be integrated in a form of *co-generative learning*?

38. A discussion that emerged amongst the staff, at different junctures of the project incubation in the autumn, was whether the project needed an *overall concept*, in order to come up with a unified *event-structure* at the Centre Pompidou, rather than a piecemeal performance of 4 groups.

39. This discussion, again, branched unto what kind of reference the 4 group performances would establish to the artworks, in the spaces available for the *Jeudi's* performance in Paris. In the students' evaluation after the event, the question was raised about what kind of theory is needed in a project like this.

40. There are two ends of the spectrum in co-generative learning: a) the action research tradition [e.g., the students would develop their own project archive]; b) the *para-site* [e.g., the students would gather in designed fora, alongside the project, to help improve the documentation].

## NEW OPENING HOURS



In this flyer an R&D project which KHiO's design faculty will conduct until the summer (2011) is described. The project is initiated by Dean Stein Rokseth. Theodor Barth (dr. philos.) will be responsible for the implementation.

**Background.** MA-students at the design faculty (KHiO) are currently participating with music students from NMH in a project resulting in an event in the Parisian Centre Pompidou. The purpose is to propose to visitors an alternative reading of the historical collection 1905-60 in the building's 5th floor.

The event is part of a series programmed for each second Thursday each month at the Centre Pompidou – the Jeudi's. The target-group is a population of all ages, but the Jeudi's events tend to attract an audience of 1000 young adults, who are interested in art/art-education.

KHiO and NMH are the collaborative institutions at this event, and it all happens Thursday March 24th. It is to be evaluated by students in cultural mediation at Sorbonne Nouvelle (Université Paris 3). The Jeudi's project is part of the contemporary focus on audience development.

**Purpose.** The practical part of the R&D project which the design faculty will carry out in connection with the project, aims to document the process involving students and professional staff at KHiO and NMH, at different junctures, arenas, and contact-points.

This documentation will be a resource for the planning and organisation of collaborative projects in the future (and available from KHiO's archive). The documentation will also constitute a ground-material for a report, which the rapporteur will start writing in the period after the event towards the summer.

**Benefit.** The focus on audience-development is taking place at a time when collections (museums, archives and libraries) are attracting interest of museum institutions and public space than earlier modern times. This process has already reached quite far and is currently very much on track.

The trend is to open the collections: both for new categories and more visitors, to expand opening hours, and hosting events of the type that KHiO & NMH are taking the responsibility for at the Pompidou Centre in Paris. This development is taking place where digital interfaces are open and active 24/7.

The Annual Conference of the Art Council of Norway 18.11.10 was devoted to the development of audiences: it was streamed and posted on Twitter. From January 21st the Munch Archive will become a digital resource. The National Library is yet another example. This tendency will create new possibilities for design: NEW OPENING hours will span future possibilities.

Monday January 10th 2011

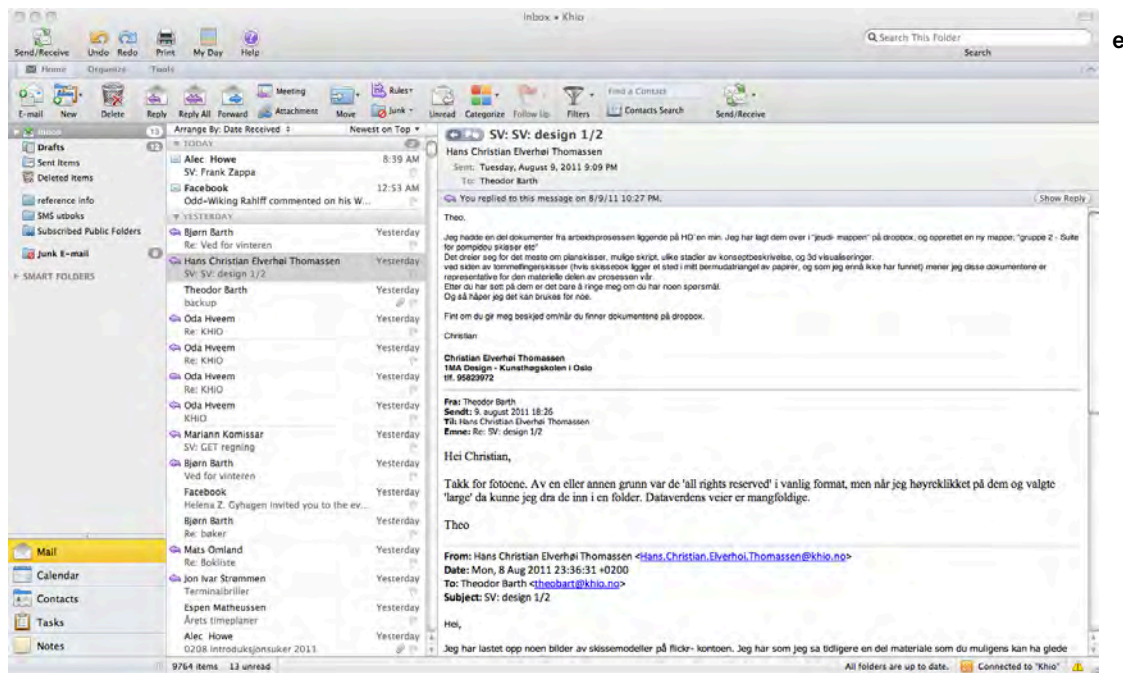


41. The latter option [para-site] was chosen simply because it seemed to be the most realistic one *in the Tacit Zone*, given the workload and the short dead-lines the project was facing. George Marcus, who has coined this term, has kindly offered to discuss the report in this light.

42. The para-site belongs to methodological repertoire added to traditional ethnography, and its reliance on fieldwork. This report, however, asks what the pedagogical repercussions are of feeding the output from para-sites into a project that significantly deals with 3rd party *readability*: the Museum's visitors.



## I-C E-mail — correspondence



BACKGROUND — from the point of view of a documentalist, one would think that rounding up the record of an e-mail exchange is a straightforward task. After all, with today's technology, all you have to do is to create a folder in one's computer-archive, send the exchange to /\*.pdf/ and consult the files at leisure.

2. However, e-mail is a *hairly animal* prone to disease and congestions, with a fragmented personality and a tendency to hide from its recipients. This is not a particularity of art schools: e-mail overload is becoming ubiquitous and not a very reliable communication channel.

3. Newer media – e.g. the social ones, like *Facebook* – offer a variety of channels that are adapted to different types of communication and contents. They are designed for social interaction, and seem to be experienced interactively by users [whether in virtual or actual space].

4. This does not prevent e-mail to remain the dominating communication channel during work-hours in organisations: it is used as an all-purpose communication channel, and if it doesn't work it is precisely for this reason. Conceptually, it is a filing-system based on the letter-form, with other contents *attached*.

5. In actual practice, it alternates between being used as messaging device for contents that are attached [i.e., e filing system], and being used/read as a chatting device: the conventions for use are multiple, and the boundaries between them unclear. Hence the need for clarifications and ever more mails.

6. Furthermore, in the art school setting, writing is not the principal media: it is required and mastered at certain junctures, and otherwise conceived as frequently a source of disturbance, or even a necessary ill. The use of e-mail as the dominant channel for professional written contents, has this dimension added.

7. For this reason, the e-mail archive from this project turned out to be the most problematic one. It is unvariably foregrounded by the passing impact of real-time interaction, and the connection between communication in real time and by e-mail is generally uncertain.

8. However, there are phases when e-mail messaging works more reliably: that is, in production-time when the logistics of events, presentationas and crits, using e-mail for messaging information that saves the recipients from stress and confusion, works to some degree.

9. But it does not work for letter-correspondence that both exceeds chatting and falls short of informing, such as conversation. Letter-writing, in this conversational sense, may have been replaced by the web-logs [or, what is known in the current vernacular as 'blogs'].

10. This cluster of related changes in the contemporary culture of communication, not only impinges on the possibility of working with larger formats, as the present report, but profoundly affects our possibility to develop a sense of related issues – almost at any level of complexity – as a *whole*.

11. In the end, this is not a question of technology but rather the *form of knowledge*: the question is not whether the form of knowledge is visual, textual or manual, but whether reflection is asserted abstractly – i.e., as an aspiration – or, concretely as demonstrated in an assemblage of *contrastive frames*.

12. Tabea Glahs [KHiO, the student's liaison with the staff [cf., previous section]] quoted Herbert Simon to illustrate her ideas of what design could be: "Everyone designs who devises courses of action aimed at changing existing situations, into preferred ones."

13. In the present report, accordingly, the designs are the following: a) conceiving documentation as an active asset rather than a dormant store-house; b) moving from oppositional thinking about text and image – practice and theory – to experiment with *framing devices*; c) modelling *hertzian space*.

14. Hertzian space is located *between* the virtual and the actual, has caught the interest of designers [Dunne, 2005], and defined as an "electroclimate" defined by wavelength, frequency, and field strength arising from the interaction between the natural and artificial landscape [op.cit., 104-105]."

15. It has a relevance to the above discussion about email, because [op.cit.: 102]: "The conflict between the conceptual and the perceptual aspects of hertzian space is an appropriate vehicle for investigating the boundaries between the imaginary and the actual."

16. The Philips Pavilion [1958] features an early example of hertzian space: seen from today's point of view there is no tight fit between Le Corbusier's installation [*right*] – which he characterised as an electronic poem – and Varèse/Xenakis' electronic music for it; but rather a potential of emergent references.

17. This is the space of the viewer, the reader, the audience, to whom the conceptual/perceptual conflict is a resource, when *navigating* in a space that emerges from the interaction between the natural and artificial landscape, in referencing the boundaries between the imaginary and the actual.

18. The conjecture is therefore that people – including the readers of this report – span the boundaries between the actual and the imaginary for correspondences between the imaginary and the real they can use for reference. Design in the hertzian space is about facilitating and inviting such spanning.

19. It is in this sense of design inviting and facilitating *invention* [Eco, 1976] – the tracery of the process in a hetero-material media – that the present report seeks to innovate the notion of *archive*: a device based on the concept that it should simultaneously document an ongoing process, and interact with it.

20. This notion of the archive springs from a productive view of knowledge, where the transfer of knowledge is replaced by the problem of transfer between knowledges [Krusch, 1994], and the use of frames invites and facilitates the anticipation of correspondences.

21. The point being that correspondences between virtual and the actual cannot be assumed – or, programmed – but have to be discovered: which is why, in the hertzian space, there is an unavoidable research element – that cannot be divorced from development – which is part of aesthetic contents.

22. The step is from correspondence in singular, to correspondences in plural is exemplified in *Occasião* [Marcus & Mascarenhas, 2005] – *a correspondence of 187 e-mails* – where a meaningful dialogue between ideas and evidence of contemporary change emerges within the constraints of a conversation.





23. Without such conversation – which the above discussion suggests is the exception in contemporary e-mail culture – a different variety of constraints contributes to further exemplify the workings of affordance and resistance in hertzian space: how a framing device can match conversation.

24. The frames used in this report are added to a basic material of text and images: numbered 3-liners for text-paragraphs, images posted at the top or at the bottom of the page [depending on whether they are part of a diachronic series, or a synchronic split-screen [cf., Farocki, 1967-2005]].

25. The frames themselves are of two categories: **a)** the documentary record *in the Tacit Zone* project [catalogued with versals A-Z]; **b)** the snapshots of graphic materials with a structuring impact on the documentary replay [catalogued with minuscules a-z].

26. The images and body-text of the report are therefore conceptually caught in a squeeze between the two “card-indexes” **a)** and **b)** suggesting a stereoscopic readability [Benjamin, 1996:456], with a readiness for what currently/at any point hides from view: a sequel and rejoinder to the *parallax view* [Zizek, 2006].

PURPOSE — e-mails are never written and read in the abstract: they are always read and written by someone, somewhere, in a social & architectural environment. As previously noted, the teeming-areas at KHiO are core elements in how professional activities at the Design Department are organised.

28. Students from the three areas of specialisation – a) Interior Architecture & Furniture Design; b) Fashion & Costume; c) Visual Communication – are seated together in a landscape where they develop their projects, study, organise group-work and often give a finish to items they bring in from the workshops.

29. During the *Tacit Zones* project, the rapporteur was seated in the MA-landscape alternating between the work on this and other projects, preparing classes, and keeping his teaching-duties in the integrated MA-course areas. Music students from NMH would pop by at odd hours, often after school.

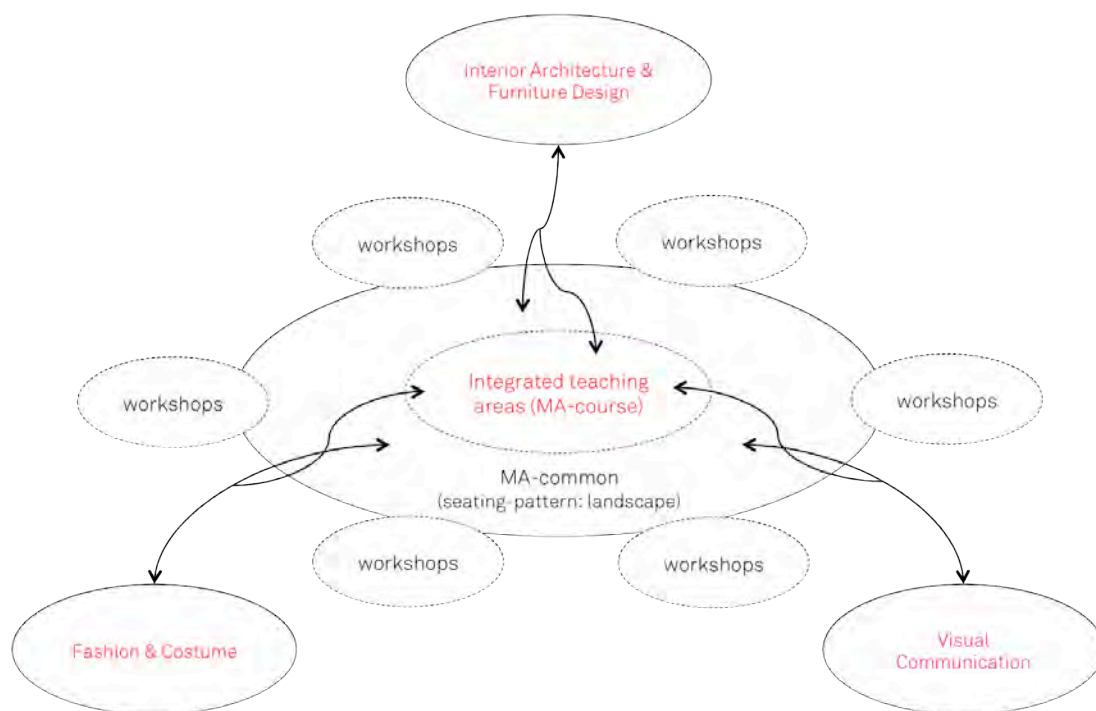
30. The e-mail exchange should be seen in this context: a) because the informal contact with the students gave piecemeal input which the rapporteur condensed in text, and shared in e-mails; b) because the experiences from the wider exchange was determining for the way the R&D project hatched.

31. In the overall exchange two similar layers are included: a) in e-mails the successive writing and re-writing of plans and schedules; b) the *professional listening* which is part of the repertoire in teeming-spaces [or, teeming *situations* under different architectural conditions than those indicated below in E].

32. The soundscape of open and flexible work-spaces requires a change in the listening repertoire: starting from sounds coming in from all sides; moving to a form of remote listening where the professional keeps track of *what's going on* [picking up on the 'slow flow' rather than on lingering on inertia].

33. Hence the professional learns to frame the soundscape in teeming spaces – in a form of internalised and ongoing screening – making her either actively or receptively *present* in the work-environment: a landscape seating with easy access to specialised spaces can evolve into a *common* [Hardt, 2009].

34. Without an architectural concept designed to support this professional form of listening, there are – more generally – teeming situations, in “between-spaces”: between the sets, in corridors, elevators, lobbies etc; the social time spent, between activities, on *framing* what's going on.



35. A seminal dimension of tutoring students in art-schools engage professional listening: and a substantial amount of e-mail messaging is based on what is picked up in these commons that verge unto a number of more specialised, functionally defined and instrumented working-situations.

36. In this context, e-mail rather constitutes a *procedural device* – defining an administrative track alongside such arenas of professional listening – than a communication tool: the drafting and re-writing of plans & schedules manifests the process of finding out what the project is about.

37. This writing and re-drafting is part of the standard mind-set in a research process, and compiling the piecemeal e-mail exchange in a reduced space – as in the present report – does not itself reflect the mind-set of a widespread contemporary standard. Which is a core dilemma of documentation.

38. As an example: in a prolonged e-mail exchange in which artist Victor Boulet was following up on Hans Ulrich Obrist for a piece the latter had promised for an artist book [Boulet, 2010], the correspondence verged unto a wild goose chase, till Victor Boulet wrote he would publish the e-mail exchange.

39. The result was that Hans Ulrich Obrist sent a piece, realising the Victor Boulet would publish the e-mail correspondence anyhow [flyer F]. An intelligent move, since the relation the interview draws between music and architecture in the interview, is illustrated by the piece and the exchange.

40. Professional e-mail exchange can be devoid of private contents – as was the case in the *Tacit Zones* project – it is still unedited: though it is not, it *looks* unprofessional. If indeed it has to do with communication, it belongs to the kitchen [or, 'behind the scenes' [Elias, 1969]].

41. If Hans Ulrich Obrist's grand gesture brought about an intelligent connection between the situation in the interview with Iannis Xenakis, and the situation [Victor Boulet and himself in the e-mail exchange], then a similar connection can be drawn between e-mail exchange and professional listening.

42. In effect, the *boundary spanning* between a) the process of professional listening and b) project planning, which takes place in *e-mail correspondence*, together make up a compound process, engaging both staff and students [even if in different/individual capacities and professional roles].

43. The about 100 coded emails, i.e., distilled for the purpose of this report, takes place on the backdrop of first practice learning or 'apprenticeship' in a kind of project in which neither students nor staff had participated before, in which *legitimate peripheral participation* [Lave & Wenger, 1991] is key.

44. In the sequence of about uncoded 140 e-mail exchanges with Florence Morat [*Jeudi's* Project Manager] featuring in the documentary record, not all of the multiple addressees are active at all times, but pitch in whenever it makes sense for them to contribute.

45. The role-patterns and the way it evolves with perception of the content, values and phase of the project, can clearly be compounded and traced when the documentary record is replayed in the series of drafts and redrafts – interspersed with small-talk – featuring the *design process*.

46. Going to the Italian roots of the concept, *disegno* denotes *drawing* and *intention*: the idea that drawing and intention are one at their roots – if conceived in the time of process – would seem to indicate that labours of [re-] *drafting* the project and *hatching* the will – what do we want? – are one at their roots.

47. So, it is in this sense that if the musicians – in the early phases of the project – generously invited the designers into the world of *performance*, the corollary is for the designers to invite the musicians into the realm of devising "...courses of action aimed at changing existing situations, into preferred ones."

CONVERSATION BETWEEN HANS ULRICH OBRIST...

HUO: You speak about music as a science in the same way that Georges Seurat used to compare painting with science. Could you further expand upon the idea of music as science for me?

IX: Some types of music consider that every musical scale is linked to the previous ones. The scale is a continuation of tone and half tone. Thus, there was a link between science and music. There always was. But composers have always been transported by music; even though they had an interest in its scientific characteristics which consequently had been neglected.

HUO: Could you tell me about your dialogues with Le Corbusier that started in 1948?

IX: Le Corbusier had an interest in the subject. He was a scientist in a way. He wanted everything to be based on something positive. When a project dealt with the sciences, it was handed over to me.

HUO: Nowadays, architects are starting to work with musicians to create multidisciplinary buildings that are as synthetic as possible. What did the idea of the Philips Pavilion mean for you?

IX: The pavilion project was accepted by Le Corbusier, and that was the first step. The constructions of space are similar to those of sound. We decided to work together on this, but the idea was going nowhere fast. The works I did were structurally viable, and though we could have done colossal things, those with the money to finance the project – i.e., the State – were not interested. Neither the idea nor the interior design was new. Other projects with Michel Guy did not succeed either.

HUO: Can you tell me about the polytopes?

IX: One can see in the etymology of the word that the polytopes refer to several "topos," that is, to different spaces. They can be inside the buildings, but on the outside as well. But the project has never been realized. It was more of a sculpture than a construction. There was music inside and nothing outside. The lights were very important because without light there is nothing. Only three polytopes have been built: one in Montréal, one in Cluny, and Beaubourg. The red polytope of Beaubourg can be taken apart; it was supposed to be nomadic. Michel Guy and Bordas had commissioned me to do something, and this gave me the opportunity to create Cluny, which was a great success. People were coming to lie down and listen. But many more projects had to be abandoned. It costs a lot of money, and very few people are interested in them.

... AND IANNIS XENAKIS

48. This is why the musicians – in this report – are included in their capacity of co-designers, in the process of professional listening, just as the designers were included as performers in project that culminated with the event in Paris on the 24th March 2011.

49. The come and go between professional listening and drafting [between the teeming situations and e-mail exchange in the project] clearly locates the process in hertzian space: between the artificial and natural landscape, where the boundaries between the imaginary and the actual is being investigated.

50. *What can be done with this funding, this professional staff and these students with this amount of time? This is one question. Another is: who can work with whom, establish a sense of professional listening in a group, come up with a concept that can feed ideas, up to and including the performance?*

51. *There is a priori no common grounds between the two [Zizek, 2006]. In the Tacit Zones project they developed through a long process of gardening. Which started with phasing in Florence Morat into the discussions in the staff, by initiating a liaison in French [e-mails, September 2011].*

52. *During the initial talks between Henrik Hellstenius, Stein Rokseth and the rapporteur an initial meeting with the students – what became the kick-off meeting – was planned for September 20th. At this time Paris was remote in time and space, and the main concern was to inspire the students.*

53. *For this reason, the meeting was coined by Henrik Hellstenius an ‘inspiration meeting’ – would the students want to embark on this joint venture, how would they perceive the demands that the project would put on them, and how would it interfere with other activities on the curricula of KHiO and NMH?*

54. *It soon emerged from Kjell Tore Innervik’s correspondence – who was busy on other arenas at this time – that the performers were so tied up, that they would miss out on a gathering where he thought that a number of the premises would be laid down. “The performers should be phased in from the outset.”*

55. *He was wary of a project where the performers come in late – which is frequently the case – and that valuable practice time involving the conceptualisation of performance, on an experimental arena, would be a lost opportunity. The meeting was therefore rescheduled to Monday October 11th.*

56. *In preparation for the meeting various suggestions were made: coming up with examples of works featuring the boundary area between music and design – and references to known art in performance work – to inspire the students to come up with ideas, was put on the forefront.*

57. *Henrik Hellstenius proposed to show Mauricio Kagel’s Ludwig van<sup>9</sup>, Maziar Raein referred to Brian Eno’s 70 Million Paintings – available on computer – and the rapporteur also forwarded Ignas KrungleVICIUS’ awarded work Interrogation<sup>10</sup>.*

58. *In an auxiliary discussion of externals that could be brought in to initiate/inspire student activity Maziar Raein also suggested that Helicar & Lewis [motion- & bodytracking], and also referred to Stuart Jones [musician and designer]. The suggestions were pending on the budgetary situation.*

59. *Before the meeting, an effort was made to distill the information that had come in from Paris, to get the students to think about the information that was relevant at this point: the time-schedule – for their work-plans – the requirements and resources from Paris, featuring in the materials received.*

60. *It turned out that Kjell Tore Innervik and the rapporteur had duplicated their efforts in time-lining the kick-off event. The latter’s slides were used because also included George Perec’s itinerary of how to build a world in space from empty sheets [Perec, 1974], following an exchange with Henrik Hellstenius.*

61. *In the mean-time, based on a query from Stein Rokseth [KHiO], the rapporteur had asked Florence Morat [Pompidou] for a copy of a DVD she had previously mentioned to Kjell Tore Innervik [NMH], with a montage from earlier events on the Jeudi’s programme, as well as information available on the web.*

<sup>9</sup> Internet – [ubu.com/film/kagel\\_ludwig.html](http://ubu.com/film/kagel_ludwig.html)

<sup>10</sup> Internet – [krungleVICIUS.com/work/interrogation/](http://krungleVICIUS.com/work/interrogation/)

62. The DVD was sent to KHiO's physical mailbox within time for the kick-off meeting, so it could be shown there. The rapporteur had copies made and circulated them to the staff at NMH, and colleagues at the Design Faculty [who were busy with other, curricular, activities at this time].

63. After the kick-off meeting was over it was clear that the examples, information, frames and schedules had to be complemented by a group process among the students [whom it was anticipated in the exchange would form groups and come up with concepts during the first encounter].

64. Tabea Glahs [KHiO] – the student/staff liaison – was asked to take a lead in preparing a gathering for the students to get to know each other. She was joined by Charlotte Piene and Anders Kregnes Hansen, who became representatives respectively for the composers and music-performers [NMH].

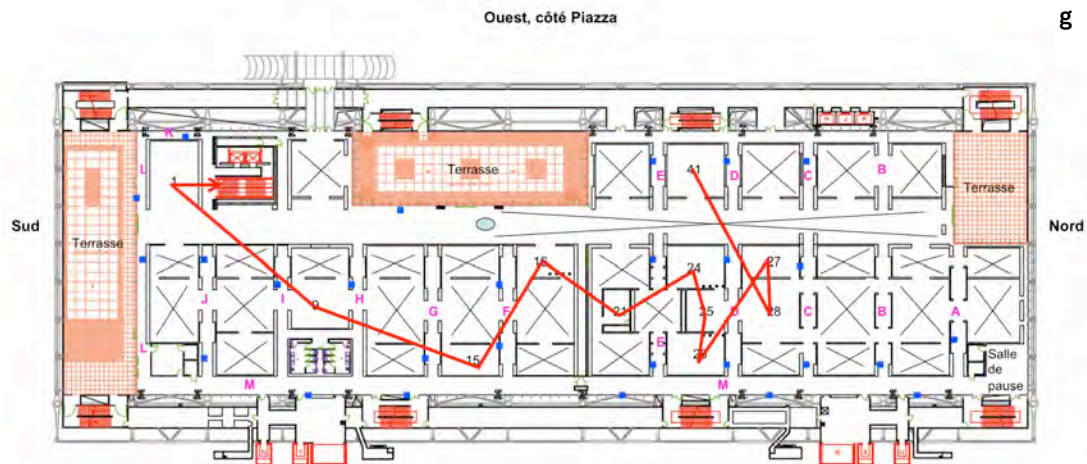
65. The description of the match-making event, which took place Wednesday October 20th – is short-hand, because the two staff-members who were present [Maziar Raein and the rapporteur], discretely withdrew soon after the speed-dating session, to let the students get on with their work.

66. However, on the basis of a record slipped to the rapporteur after the event, the match-making event could be documented [flyer G]. In the evening, the rapporteur sent an update to the colleagues, at NMH, and Kjell Tore Innervik soon got back with a response.

67. He and Henrik Hellstenius had had a chat – Kjell Tore Innervik related in an e-mail – and were pleased the students had had a nice time. But they saw urgently the need to get together, he related, and meet in the professional staff, to make sure that everyone sent the same signals to the students.







68. The NMH staff had cause for worry, since – according to the initially proposed schedule – the groups should have a ready concept by the first half of November. According to the same schedule, the understanding of the project did not include the design-students in the conceptual ground-work.

69. This worried the design staff. The draft road-map looked like this: a) group concept approved by November 1st; b) composers deliver scores february 1st; c) rehearsals and performance in Oslo at the end of February – if the French could reschedule their visit till then – and finally the event in Paris.

70. Based on the discussions in the design staff, Maziar Raein voiced these worries in a mail, and pointed out that this sequence of time-lines according to activity-phases – entailing that the composers would have already started their work – would not necessarily yield a result responding to the brief.

71. This exchange took place about the time when some of the staff – Henrik Hellstenius, Maziar Raein and the rapporteur – were planning to fly to Paris to have a long postponed meeting, and discuss overall concepts for the event, based on the reconnaissance of the relevant spaces at the Centre Pompidou.

72. But since both Henrik Hellstenius and Maziar Raein would have to journey from other professional commitments to France – at the date agreed upon with Florence Morat – and the air-traffic was unreliable due to flight-cancellations, related to the pensions strike in France, only the rapporteur made it.

73. The need for a workshop – taking into account the Museum space and the works – was taken onwards, based on the correspondence with Annelise Bothner By [KHIO] after she had joined to rapporteur for reconnaissance at the 5th level of the Centre Pompidou, were the event would take place.

74. She took on the task of communicating the details needed for a plan that could serve the purposes of a model, with the above specifications, after the rapporteur sent a request for her collaboration to Florence Morat. After consulting with her staff, she kindly agreed to send a fully detailed and large scale plan.

#### MATCH.MAKING...

The students from NMH and KHiO gathered at Akers Mek (Students' Club House) today, at their own initiative. Tabea GlaHS acted as a convenor, though the evening was planned and realised by the group. She therefore conducted a process with a co-operative bunch: it was a work party.

After everyone had arrived – welcomed with drinks and snacks – Tabea invited the students to circulate and talk with each other, changing partners every 2 minutes, at the sound of a bell. Everyone was motivated, the atmosphere was warm and greeting. Tabea was assisted by Kristine Melvær Five (KHiO).

Once the full round had been completed, everyone went upstairs for a light meal with focaccia, salads, chips, dips, cup-cakes and candles. People socialised for a while: the students had slightly different socialisation patterns – the composers a bit more reserved than the performers and the designers.

After a while, Tabea asked everyone to draw something, and then to write a few words on how each one envisaged the project. While people were drawing and writing, two of the music students – Ole Martin Huser-Olsen and Sarah-Janes Summers – played (Villa Lobos and Scottish fiddle tunes).

Then the cards were gathered, and Tabea's task-force withdrew to discuss and sort the results, based on the degree of match and complementarity, into card piles. Since the cards were anonymous previous networks and acquaintances could not play out.

Subsequently, the contributors were asked to identify themselves and move to the groups created by the task-force. This way of crossbreeding based on graphic affinities, spurred the group process with an element of curiosity, fun and exploration, which the students took along till the groups were stable.

It formed a basis for some of the students – from composition, design, musicians – to start seeing each other informally. At first over a beer, in a pub or in a café, but eventually in professionally tighter and socially more dense arenas evolved in the Tacit Zone project.

Tabea GlaHS, who at this time was exploring simple living as a context for graphic design, and also joined a network for hosting travelling youth in her flat. And accordingly, also opened her door to two students from Sorbonne Nouvelle and Florence Morat's assistant, during their sojourn in Norway.

She left the Jeudi's project because she received a grant for a one year residence in Laos, where she proposed to develop her research platform by working on a development project in which her graphic skills were in demand, and return to the MA at KHiO after a one-year leave.





MATCH.MAKING...

We had a nice gathering/party on Thursday! All the composers, most of the (classical) musicians and some from jazz people were there, in addition to a number of design students. Also Theo and the English teacher stayed along for a while.

We had a "speed-date"-round during which we got to present ourselves, tell each other what we do and some ideas about the project. A number of the design students thought we'd gotten a lot further in the work, and perhaps had almost all the plans ready, but I think we managed to tell them that we are doing this as a collaborative project, in which everyone is in from the beginning, and that we presently are in the beginning.

It was good to have this round of presentations and I think the majority left with a feeling of what and whom to think about in the time ahead. Of course, we went on talking during the evening, but for the time being there are so many people to link up with, so it is difficult just to know anything yet.

I think that the next step needed to create groups, that we can start working with, should be linked up with something concrete, something to hold onto, a content, in such a way that we know what we can build on/look for in a group. Perhaps this concerns the designers most of all, since as composers we already have musicians and possibly then already a point of departure.

That we perhaps find a key-word that they can connect to, if they find it interesting. Now we also know a little bit more about what they are working with, so we can of course think that way too. I think that something like this is needed in order to progress, from now onwards.

Of course, someone might already have plans for collaboration, either clear or they're thinking about it, but I think that perhaps for most of us we have possible "candidates", with whom one would like to become better acquainted before it all is decided.

I also had the impression that the design-students themselves are not entirely sure if all will participate. Those present were of course interested, but the rest that came to the first meeting ... (?) This will have to be cleared up, since I think they are a few more than us. At the same time, I think that some of the designers wouldn't mind working together either.

In any case this was a great evening to get a little better acquainted. I don't think it will be long till next time – we think 1-2 weeks. This is a little status report of what we did and what was achieved at our first meeting. And we are looking forward to coming activities and events.

...REPORT FROM CHARLOTTE PIENE (NMH - COMPOSITION)

81. *Kjell Tore Innervik and the rapporteur met with Stein O. Henriksen [Director of the Museum] and Lill Heidi Opsahl [Head of the Educational Section], on Monday December 12, 2010. They presented the status of project activities, and a general idea of what they wanted to do, to hear the Directors first reactions.*

82. *The Director gave his accord in principle, but required some detailing that the rapporteur pursued with the Lill Heidi Opsahl, during the holidays, and the early days of 2011. Eventually, the project's wish list was accommodated with some constraints, and a meeting was scheduled with the security staff.*

83. *On a different arena, an unforeseen deadline came in from Paris, with a request of a concept outline, a status of groups and concepts, along with a 4-liner to be printed in a column of the type [above] that Florence Morat had already circulated with the documentary kit she sent with the DVD.*

84. *There was less than two weeks before the deadline on Tuesday December 7th. The situation was explained by the rapporteur, and a sample translated from French to give an idea of the materials expected by the Centre Pompidou, and circulated by mail.*

85. *A workshop was scheduled for the Thursday December 2nd – mid-week before the deadline – during which the materials for the flyer “Tacit Zones” were generated by the students. The contents were discussed with Henrik Hellstenius and his student Steinar Yggeseeth, who came after the meeting.*

86. *The flyer was then circulated to everyone, along with a suggested 4-liner for the column to the Centre Pompidou, and discussed with the Henrik Hellstenius, Kjell Tore Innervik, and the handfull of students that were within arms reach of their mobiles.*

87. *This sums up the gist of the e-mail exchange in the autumn. A regular “visitor” in these exchanges was the question of KHiO's contribution to the budget. There were a number of conundrums with KHiO's funding, resulting in a split budget: some went into the project, some into the present R&D project.*

88. *The professional discussions in the group were, however, were not divisive – but quite constructive – during the entire project. And the odd arrangements at the head and tail of the project, are primarily explained by the comparatively high cruising speed, in relation to administrative routines & norms.*

89. *The challenge of knowledge-transference – the knowledge acquired during the reconnaissance journey to the Centre Pompidou in October – was step by step replaced by the transference between knowledges inside the project, where the reconnaissance-info soon acquired relevance.*



## Part II

“The task of the philosophy of photography is to question photographers about freedom, to probe their practice in the pursuit of freedom [...] and in the course of it a few answers have come to light. First, one can outwit the camera’s rigid-ity. Second, one can smuggle human intentions into its program that are not predicted by it. Third, one can force the camera to create the unpredictable, the improbable, the informative. Fourth, one can show contempt for the camera and its creations and turn one’s interest away from the thing in general in order to concentrate on information. In short: Freedom is the strategy of making chance and necessity subordinate to human intention. Freedom is playing against the camera.”

[Vilém Flusser, 1983:80]

## Glossary:

First order image – “Human beings ‘ex-ist’, i.e., the world is not immediately accessible to them and therefore images are needed to make it comprehensible” [Flusser 1983: 10] [...] “Human beings forgot that they created images to orient themselves in the world.” [op.cit.: 10].

Second order image – “Their method was to tear the elements of the image [pixels] from the surface and arrange them into lines: they invented linear writing. They thus trans-coded the circular time of magic into the linear time of history.” [op.cit.: 10]

Third order image – “Ontologically, traditional images are abstractions of the first order insofar as they abstract from the concrete world while technical images are abstractions of the third order: they abstract from texts which abstract from traditional images which themselves abstract from the concrete world.” [op.cit.: 10]

## II HOMING — THE MUNCH MUSEUM

1. If the e-mail exchanges, from the incubation period of the *Tacit Zones* project in part 1, were seen as the organisational footprint in the process of professional listening among students and staff, the writing and redrafting of plans and schedules are like the head and tail of a fish.

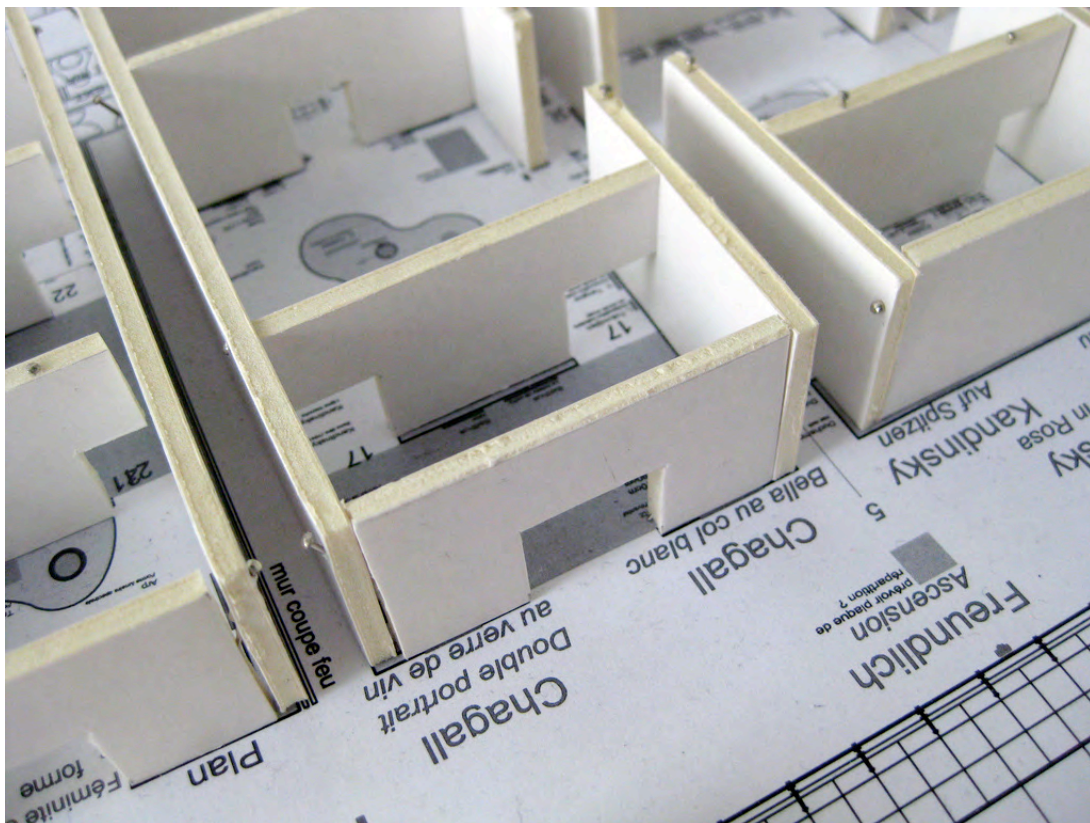
2. The head that does the look-out and the tail that makes it swim: these are the gross functions of the fish's head and tail. If in the big outline of the project organisation, NMH and KHiO assumed the functions of the head and the tail, this was not the case in the finer detail of the interaction.

3. In the contract with the Centre Pompidou, it is stated that: "To work on these performances, the NMH chose to invite and integrate into its project the Oslo National Academy of the Arts [KHiO] and its students, under the direction of Associate Professor Maziar Raein." This was the formal framework.

4. Heading the organisation, NMH was a structuring agent working upstream of scheduled project events, while KHiO operated as a navigating agent downstream: phasing in both the spin-offs from scheduled events, and the non-scheduled events [wholly/partly organised by the students themselves].

5. Since both NMH and KHiO had professional staff of teachers working in hands-on situations with the student-groups, in tutorials. But the challenge of situating the input from theory [upstream [lectures], downstream [report], mid-steam [action research]] remained unresolved, at this level.

6. In the action research tradition [Kurt Lewin], doing research *with* rather than *on* people at the same time reflects a set of values, and an idea that this constraint on research makes it easier and more likely to integrate into development processes: whether organisational change, or a creative project.



7. Going back to Simon's statment – "Everyone designs who devises courses of action aimed at changing existing situations, into preferred ones" – it appears that research, in the action research tradition, is a candidate for partnering in design [or, a collaborative project in the arts like *in the Tacit Zones*].

8. Though this partnering is presently on the agenda [SAK], when discussing the agenda of artistic research, the history of this R&D model is too short to present a univocal merit-list. To this point the liaison therefore remains aspirational, spanning a potential [rather than building on robust precedent].

9. The crux of a still unresolved issue with action research [also in the impressive corpus of work-research rooted in the Tavistock milieu] is whether action research is a generic method, available off the shelf and applicable at certain junctures, or requires a pervasive change of mind-set in the organisation.

10. An alternative is holding that [project] research never inhabits the same space as [project] development, but that these two spaces – at certain junctures – can enter in *timely*, and therefore *transient*, relations to one another [a two-tiered model where the synergies are occasional].

11. The *para-site* [Marcus] operates according to this logic: at critical junctures, bringing together the research and development track can yield interesting results. The *para-site*, then, becomes a constituency shared by researchers and developers. Apparently this would seem to resolve a major dilemma.

12. And this was the model used after the R&D project became a separate track *in the Tacit Zones* project. However, even if the *para-site* can be accommodated at the organisational level [without requiring a shift in the developmental mind-set] this crude arrangement only scratches the surface.

13. The developmental mind-set is hinged to the time of production, and the way it relates to idea-work is no less complicated than its relation to research: *shape-shifting* and the ability of getting lost in a passing life-forms – images, sounds, movements – is a condition required to acquire artistic command.

14. All of the student projects *in the Tacit Zones* relied heavily on this ability to shift shapes. Some more than others: though problematic at a generic level [i.e., where project development is conceived in the time of production] the reversals and upheavals of one group became the night-mare of the producers.

15. Hence it seems fair to hold that the creative process and the production of the event evolved in *adjacent* spaces, rather than in a unified/singular space of production. Which is why the report subsequently will replay the process of how the groups invented each their space of performance.

16. Though these spaces grew *against the grain* of production time, they of course were dependent on the presence, technical co-ordination and skills of the producers. But they all claimed a conceptual autonomy from it, which is understood here as something else than a merry undisciplined youthful tendency.

17. The access to this process of invention of spaces – or, interiors – within the white cube, is limited to the video-recordings that were initiated, when it was clear that a documentary R&D-track would be defined *alongside in the Tacit Zones* project.

18. The video-recordings were carried out by Caroline Havåg [MA student KHiO], who was transferred from one of the project groups to the R&D-process, during the visit from Paris January 20th-22nd, through event in Paris March 24th, till the student evaluation meeting March 31st 2011.

19. The limitations of the video-documentation does not only originate from the time-slots, in the period where video-recordings were made, but also from the fact that a single video-camera cannot be everywhere at once. The analysis therefore is based on the sample created by Caroline Havåg.

20. Furthermore, in addition to providing a visual record of the process, video-footage also records sounds and movement. Hence it constitutes: a) an audio-source; b) a kinesthetic source. The samples of snapshots and transcripts in this report, aims at conveying a sense of how the projects was *moving*.



## II-A Oslo — A visit from Paris

BACKGROUND — From the French visit onwards, the main focus of the project was on how the students envisioned, discovered and experienced the project. The organisational process of the staff was backgrounded, and e-mails were now devoted [with some fits and starts] to the logistics of the project.

22. The French visit had the effect of a *second launch* of the project: from now on everything was for real. The *face-to-face* meeting with the Norwegian students, co-incided with an excursion to the Munch Museum where the students would develop their projects – learning by doing – February 10th-13th.

23. February 13th functioned as a ‘dress rehearsal’ for the Pompidou event, but was at the same time scheduled as an independent event at the Munch Museum, with an invited audience [in addition to regular visitors]. The shift also was marked by what might be called an ontological revolution in the project.

24. Instead of making plans and taking them unto a staged performance through practise, the students would use the real situations to find out what their project could be – corrected with how they turned out in these real situations [based on critical feedback from a variety of sources] – and *then* wrote plans.

25. The project plans were needed for the production of the event. Yet, they always came in as the four groups developed their aspirations *against* the grain of ‘realities’, as a *seductive* rather than a productive method, and *then* determining what was needed, in dialogue with different staffs, for the production.

26. Henceforth, the effective staff included not only the personnel from two schools – NMH and KHiO – but also the museum staffs [educational, technical and security]: first at the Munch Museum, and later at the Centre Pompidou as the four performance installations were lining/sailing up for the event.

27. The student-groups acquired a first-hand knowledge of how their *presence*, in a space devoted to the public display of art, had two major implications: **a)** on the one hand, their presence was directive [interposed between the audience and the art works]; **b)** on the other hand it was playful, and invited play.

28. This combination of **a)** interposed and **b)** playful co-existence – prior to collaboration – was also characteristic of the process of becoming mutually acquainted, and developing a common outlook, in the autumn. And this is why this period is characterised in this report as one of *incubation*.

29. In this sense, hatching the *will* – the process of wanting to do the project – came about: a) in the early inter-personal process among the students; b) in working with the constraints imposed by the museum environment; c) in relation to the tutors; d) in the communication with audiences.

30. The students’ willingness of identifying with ideas for their group-projects, met a succession of interposed realities, from which they gradually derived a perception of themselves in their groups, alongside their ideas for the performance evolved in relation to the concept proposed *in the Tacit Zone* [flyer D].

31. The compound process is one of conceptualisation, which is not a withdrawn process of the abstract theoretical type – though it is reflective – but rather one of active vulnerable engagement, in which the line of critiques, from the above variety of interposed agents, are negotiated *and* externalised.

32. A music video featuring Kjell Tore Innerviks *Nime Instruments* [2011] relates the multiple instrumental impersonations of the contemporary percussionist, to the interposed realities of the everyday life of a musician, by the intermediary of a *deer-mask* worn by him at critical junctures of the video.

33. The video was shown in a theory class at the design MA – with Kjell Tore Innervik’s permission – and analysed: the boundary between the aspirational and the real, the virtual and the actual, can find their expressive negotiation in the form of *boundary objects* [Star & Griesemer, 1989].

34. Which is to say that the theorising that generally took place *in the Tacit Zones* project, rather than being pre-programmed, came about by sampling materials at hand, circulating internally, and feeding them back into the project from spaces that emerged *alongside* [i.e., theorisation, not pre-set ‘theory’].



PURPOSE — This part of the report is based on the documentary record from the video-takes made by Caroline Havåg [MA KHiO]: the video-project was launched at NMH during a workshop convened by Kjell Tore Innervik, that was organised in synergy with the French visit [January 20th 2011].

36. The video-project lasted throughout the project – documenting the process – and was concluded at the project-evaluation March 31st 2011, when the event at Pompidou, and the process leading to it, was recapitulated as indeed a successful, but at the same time “messy”, project.

37. Though one of the learning-outcomes that the project manager reaped from this experience, is that a similar project – in the future – should be more carefully phased into: a) an idea phase; b) an experimental test-phase; c) a realisation phase. In all, to facilitate a more optimal pooling of personnel.

38. However, in the context of the video-project, the documentary challenge lies in deconstructing how ideas, experimentation and realisation worked together under the ‘messy’ surface. In other words, how the phasing of the 3 process-elements above co-evolved in this project: in the Tacit Zones.

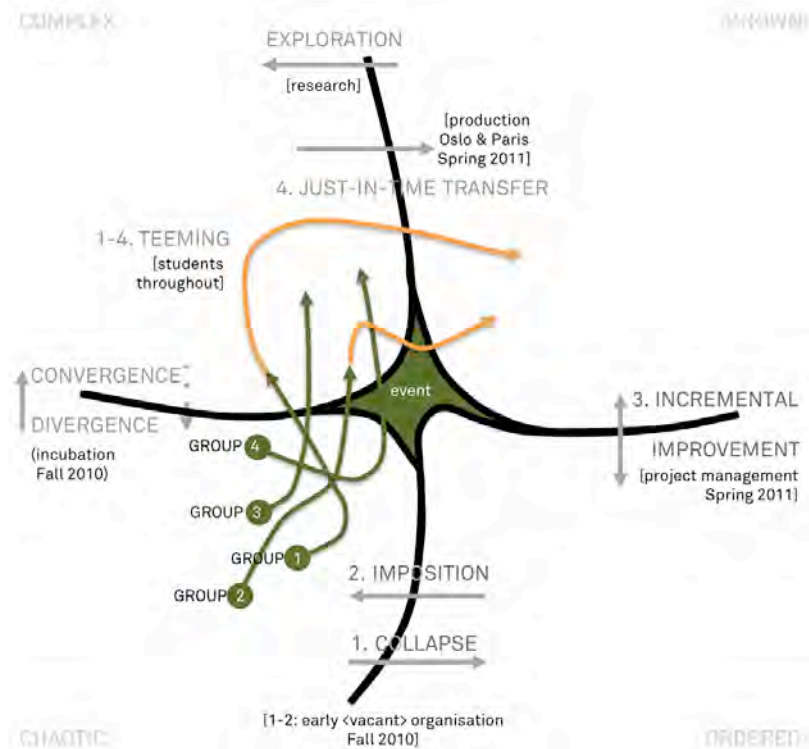
39. An attempt will therefore be made to trace how the project became self-organised, in the odd common that evolved into a community of practice [Wenger, 2006]: “[...] a group of people who share a concern or passion for something they learn how to do and learn how to do it better as they interact [...]”

40. Self-organisation does not mean the absence of organisation, but a way of including all elements that contributed to the project – whether planned or emergent – in a process where the value, or importance, of these elements was not pre-determined, predicted or known in advance.

41. The total pool of people counting in the Jeudi’s community of practice thereby includes: the Jeudi’s crowd [audience], the Centre Pompidou, Sorbonne Nouvelle, Art Séssion, the production staff in Paris, the Jeudi’s project, the production staff in Oslo, the tutors and the students from NMH/KHiO.

42. All of these agents are partaking of the Jeudi’s, contributing to what it is, and making it happen. The diagram h to the right shows how the Jeudi’s can be seen as a total social event, or the widest possible community of practice, in the case of Tacit Zones [the details feature in the following paragraphs].

MAPPING – COMMUNITY OF PRACTICE: INTERACTION FIELD (2010-2011)



In the above diagram the core and peripheral activities are outlined as they evolved in time, in the Tacit Zone project: a) the collapse and imposition of a organisation, co-evolved with incubation in the Fall of 2010, while b) the project management and production co-evolved in the Spring of 2011.

The student-projects (groups 1 through 4) moved from the chaotic to the complex sector, during the time of the project (2010-2011), in different patterns. While groups 1 and 2, generated transferable knowledge for future projects in the production process, groups 3 and 4 created one-of-kind projects.

All 4 performance installations were complex in the sense of developing aesthetic patterns linked to a singular event. The two groups that worked consciously with learning outcomes, were also groups with strong designer-composer synergies. The core-event includes the crowd at Pompidou.

Groups 3 and 1 evolved as rather self-containing performance-installations, while group 4 and 2 evolved in explicit dialogue with the art collection.

IN CYNEFIN MODEL (cf., courtesy of David Snowden)

43. During the hour before the arrival of the French guests, the students and the still new production staff, gathered for a plenary convened by Kjell Tore Innervik, during which a status-report was given by the students about the ideas they had been developing in the groups.

44. The presentations were not conceptual at this point: the goal of the gathering was to flesh out ideas, and start to think about budgets: what was needed, how much would it cost, with what kind of adjustments could it be realised. Innervik asked the students for a synopsis of a) ideas, b) needs and c) cost.

45. In the context of the project as a whole this gathering was the first of its kind in phase 3 – as mapped in the above diagram [h] – and the function of the meeting was to get the students planning the ideas, needs and cost of their project, to a level where they could be assisted by the production staff [cf., G-4].

46. As a project space – inside the *Tacit Zones* space cluster – the gathering on Thursday January 20th, was part of what the project manager during the evaluation on Thursday March 31st called a *laboratory* [as distinct from a stage, or a concert hall].

47. In the light of what happened in different phases of the project, a laboratory is a situation in which the spatial, temporal and referential conditions of a performance cannot be taken for granted, but have to be determined at the levels of idea, experimentation and realisation.

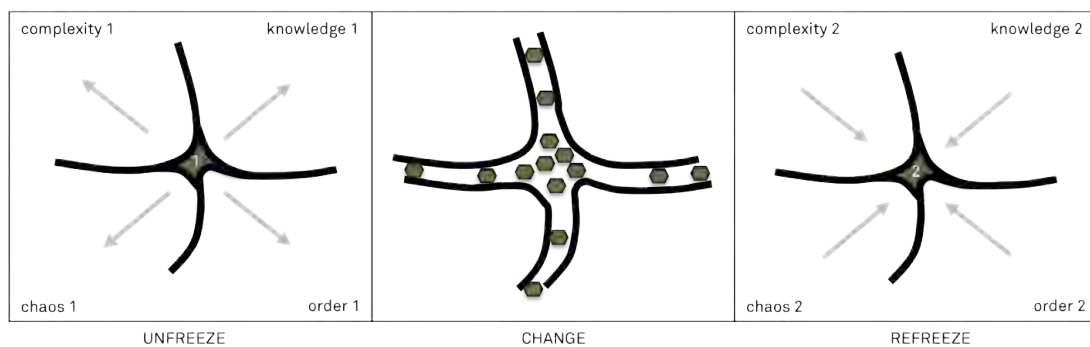
48. A laboratory is hence an open situation in which preconceived notions about e.g. stage-performance are deconstructed, to be reconstructed by composers, designers, curators etc.: a laboratory is not only a production-site for new art-works, but a situation from which *new working-conditions* are developed.

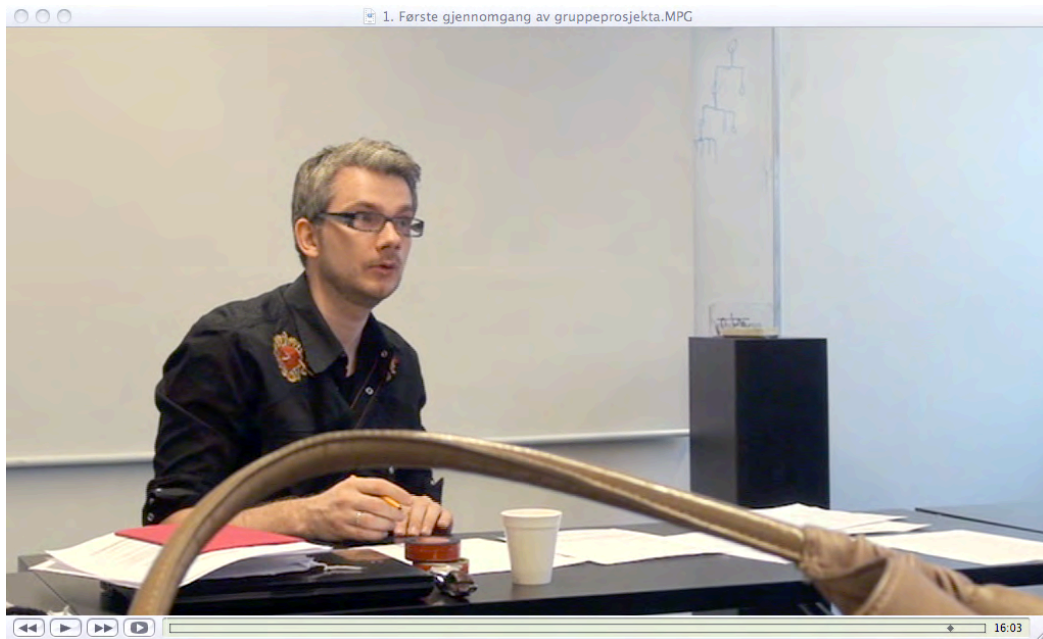
49. In the Tacit Zones project, this did not take place at any particular stage, phase, but was going on throughout the project, through successive iterations, in the variety of situations that contributed to the new working conditions – different in each group – with 4 installations as the end-result.

50. This is why the present report does not focus on what could have been done differently – e.g. with more knowledge or experience – but on what on what in all phases was the *same* throughout project, of which the mapping in diagram G suggests the gross outline.

51. It reads like this: in each situation of the laboratory, the project is in a state in which there are elements of chaos, complexity, knowledge and order that are *time-sepcific*: the students are called to give a status-report from their groups.

52. Then, during the workshop – or, laboratory session – these elements are pulled apart, by the impact of the approaching event in Paris, the students put in some work, resulting in a change in the 4 group-projects [for the better or – temporarily – for the worse].





53. This is what is suggested in the diagram i, below: the change does not lead to progress, or improvement, in any abstract terms: but in terms that evolve as the actor-sets that make up the community of practice start clustering – culminating with the event in Paris, with an audience of 800-1000.

54. The model in diagram i is referred to the change-dynamics theorised in action research – e.g., by Kurt Lewin: in the a) unfreeze b) change, c) refreeze sequence, the greatest challenge often lies at the end. Securing learning-outcomes – or, refreezing – is often substituted by the next [step in the] plan.

55. Refreezing is an exit-procedure that either can be done at each step – or, closing each situation in a laboratory – at different junctures of a project, or in more lengthy reports like the present one. The advantage of doing it in the project is that it *benefits* the project.

56. The procedure used here is to replay these situations – telling the story of the project – and analyse how the learning outcomes were externalised, at each juncture, and came to develop ‘bottom-up’ the specific semantic of space, time and reference in each *installation*, which was unique to each group.

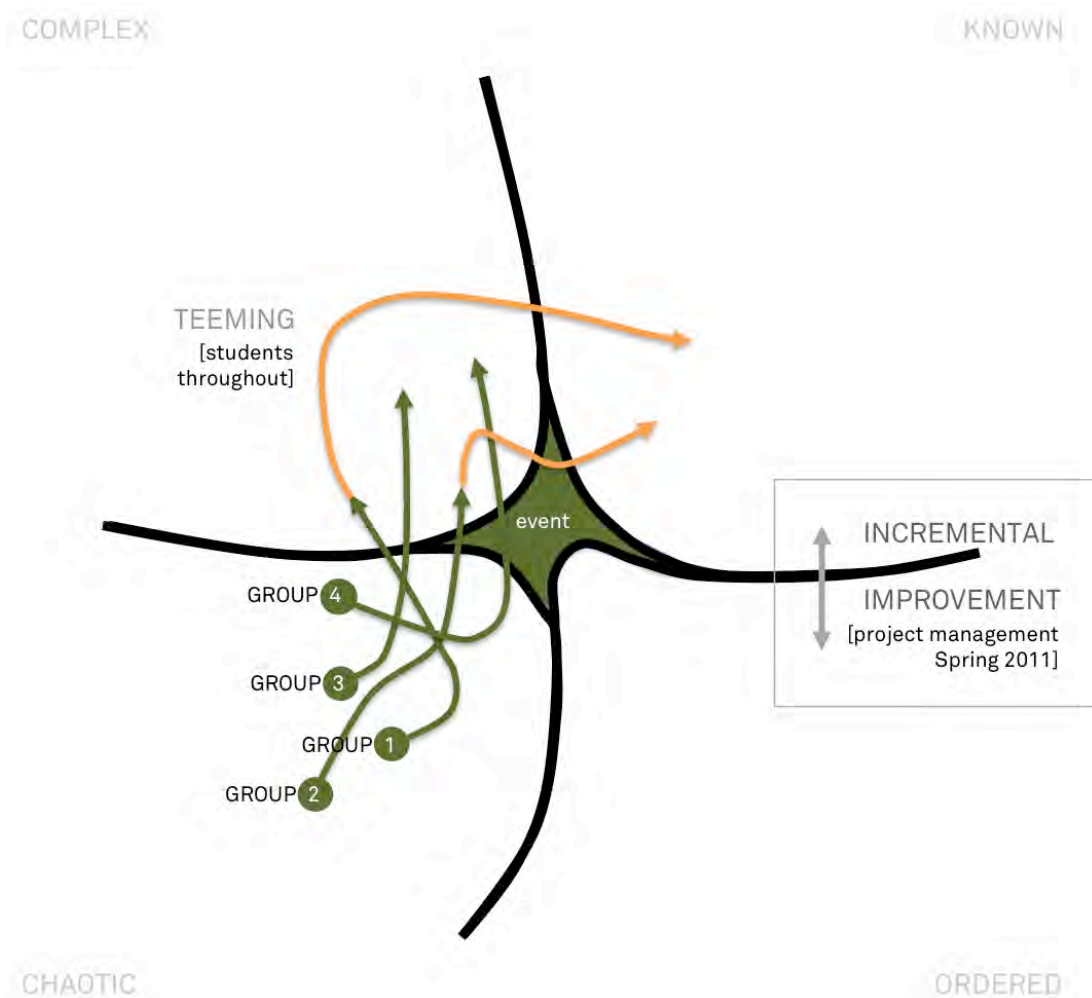
57. The counterpoint to the *laboratium*, according to Bourriaud [1999], is the *oratorium*: it is a counter-point also in a musical sense, because it acts in conjunction – rather than in contradiction – to the materials of the laboratory. Extending self-organisation with the *invention of self*.

58. When looking at the development of the installations in the 4 student-groups, we are not interested in the externalisations *per se*, we are interested in how the invention of self extends from them: in performance, to a passing crowd, and the variety critical exchange in between.

59. This is why the *community of practice* – in the broadest possible sense adopted in this report – is an adequate social framing for a project like this: in the age of the social media, the invention of self can extend to entire populations, through layers of partially overlapping performances [Barth, 1992].

60. The challenge of this report – which is to secure a learning outcome from KHiO’s and NMH’s collaborative participation in the *Jeudi*’s project at the Centre Pompidou in Paris – is to keep this scope in mind, while analysing generatively the detail of the process of *self-organisation* and the *invention of self*.





61. To ease the *tracery* of the students' shape-shifting that co-evolved with the installations in the 4 groups – yielding four distinctive ways of engaging in the triangle between the museum spaces, the crowds and the artworks through performance – the diagram **h** will be used as an index.

62. On January 20th 2011 at NMH, a round-up with status-reports from the groups took place at 14:00 hours, before the arrival of the French guests at 15:00. The presentation were done in order of group number, starting with 1 and ending with 4.

63. Marthe Næstby [KHIO] – representative of **group 1** – presented the ideas they had been working on, in the group, for Norwegian Arm [cf., flyer D]. Their idea was to place a singer [soprano Elise Gillebo] and a composer [Charlotte Piene] in a group-setting, providing an organic structure inside the white cube.

64. Two of the musicians – Eyolf Dale and André Roligheten – were busy most of the time, so they'd have to be included into the performance as 'commentators': the two of them are jazz-musicians [the Albatrosh-duo], and therefore are well versed in improvisation.

65. Part of the structure used to visualise the interactions among the musicians, and between the musicians and the public, would be a stop-motion film – with the musicians and perhaps the singer – in which balloons would seen to be produced, in great quantities, at the sound of music.

66. In this aspect, the installation would add a physical structure to the room, rather than what's in it, leaving an openness for interpretation at that end. To make the stop-motion film she related that group might need external assistance, for a professional level production.

67. To conclude the round-up the project manager said: “What we need from you, at this juncture, is a list of needs in terms of support and cost, and realisation possibilities. At this juncture, time is pressing and we need to clarify those things urgently.”

68. Marthe Næsty answered: “I think we are close to getting there, we only have to talk about it in the group, since what we have done to this point is to narrow down the ideas we can work with towards the event in Paris.”

69. The project manager: “Let’s not take the round of comments now, but rather towards the end. But your ideas are really exciting, good work! So you’ve managed to convey what you are working with? Yes? Well done. Let’s pass on to the next group.”

70. Christian Elverhøi [KHiO] – representative of **group 2** – related that group had been working with ideas under the provisional heading of Suite for Pompidou: “As our point of departure we use the situation, the object collection, and a constellation of some spaces, as a basis for the music.”

71. “The music will run during the entire Jeudi’s event. We are experimenting with the idea of creating a kind of map for the constellation: it would give indications for a kind of vagrancy – walking quite freely – clear enough for the audience to relate to, but not directive. Rather raising the awareness of walking.”

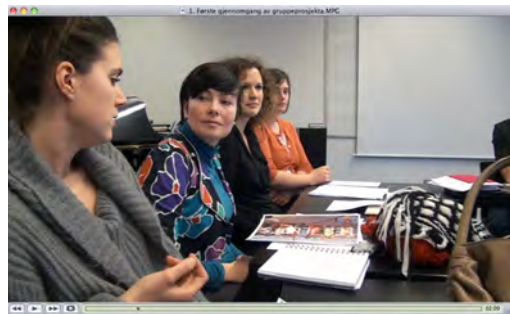
72. Malin Skjelland Eriksen [KHiO] from the same group: “We have talked about the map in terms of facilitating a ‘memory record’ – or, a mnemonic trace – enhancing the sensation of the place and what you are seeing. We’d record it on the spot, and would take the three days in Paris to do this work.”

73. Anders Kregnes Hansen [NMH]: “I’d record a track for three rooms here, and play live in the last room. We are discussing whether we’d use a video track, in addition to the sound track, or just sound. We haven’t reached a conclusion about that yet.”

74. “[...] the idea is to convey a sense that the music comes from somewhere else, and that – at the same time – I am somewhere else too.” Christian Elverhøi adds: “the tracery of a record, and something circulating – the entire idea is in the map, but it is up to the walker to determine that idea.”

75. Project manager: “it is really important that you come up with a text, so that Henrik [composer] and Maziar [designer] are brought to pitch, write something on paper about the technical needs, for the production, so that we get things into balance. We’ll pass on to group 3 where Magnus...”

76. Ole-Martin Huser Olsen [NMH] – representative of **group 3** – intervenes: “We’ve had a number of ideas, and one of them is similar to Anders’ idea: we’d be two musical performers – Olaug and myself – are placed in different rooms, while we record what is being played, and it reverberates in the background.”



group 1



group 2



group 3

77. “Magnus [composer] will disquiet in the background. It would be really fun if we could have some more specialised functions: if the performers were seated on something that could be pushed around by the audience, playing from sheets disposed round abouts, with Magnus as the ‘big third’. And if they failed to bring us to a sheet, then we would just be pushed around, – that could actually be rather merry.”

78. Joachim Kvernstrøm [KHiO]: “Some of us could be part of the public and create an ambience that goes in that direction – it shouldn’t be a big problem, really. But we’ve also been talking about the possibility of ‘packing in the instruments’: when you see and instrument you expect a particular sound.”

79. “[...] One could back them in neutrally, or make them sound like a different instrument, that could be interesting – the element of surprise. We could have a smoking didgeridoo at the entrance – to wish people welcome, and pack in the performers so that they are wrapped up with their instruments.”

80. The project manager: “Come up with the good ideas! Set up a list. Exciting. Then we’ve come to the last group. Ole Jakob...” Nikolai Matthews – **group 4** – took the lead: We’ve been talking about illuding a kind of Norwegian mentality, a Norwegian expression.”

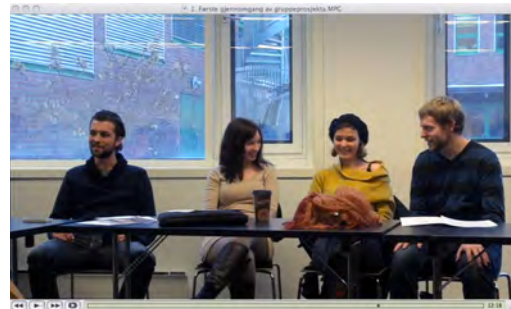
81. “[...] Actually we want to promote it a little-bit: in a brainstorm we talked about taking something from cheap videos and music, and use them in a montage that would provide the right atmosphere and setting for the performance.”

82. “[...] then to get the audience involved, we talked about buying a big quantity of pillows at IKEA; rough them up a little bit, and start a pillow-fight amongst the public. Letting people have their pillow-fight at the entrance, to create some snow.”

83. “[...] we’d then have some visuals, some audio samples, pillow-fight and musical improvisation in relation to this. Maybe we’d have balloons filled with ice, have them drip into a metal bucket, as a part of the music: images of a melting iceberg, skiing, slowness. But perhaps this is not possible in a Museum.”

84. Project manager: “Exciting - let’s throw up these ideas to your French friends: when she [Florence Morat] sees this we’ll balance the level of acting out we can do in this space. You’ve been thinking about alot of good stuff. This is going to be very nice!”

85. “[...] they arrive at 15:00 hours, and do their own presentation for 2 hours. Then we’ll gather to see where we take it from here, and plan the way onwards. Great – all of you! Write down some key-words about the needs, the costs – balloons, videos and all that! – make a proposal. We’ll see what we can do.”



group 4

86. Upon arrival, the French delegation – Florence Morat [Jeudi’s, Centre Pompidou], her assistant Delphine Verron, Manon Cerrini and Isabelle Rodriguez [MA students at cultural mediation Sorbonne Nouvelle] – started by quickly rigging a PowerPoint presentation.

87. What concerns us here, is a transition from a situation, with a presentation of ideas to be scripted, to the more visual form of PowerPoint, that came along with a different way of conceiving the relationship between ideas, experimentation and realisation, that reflected a different baggage.

88. The French brought a heritage from earlier Jeudi’s productions, the basic concepts, ideas and challenges, the specificity of the collection in the National Museum of Modern Art, and drew up the challenge of working with the restrictions of a museum as a set of creative constraints.





89. Florence Morat speaks while Delphine Verron runs the slide show: *"There are 5 events from February to June. 10 in course of the entire year. The schools that have been selected for the Judi's are all of them prestigious schools. Some examples to put you in the picture."*

90. *"[...] an event directed by Stuart Seide from Lille, working with a particular method of voice and body for the theatre. The Judi's are explorations of performance and art experience. The last performance in conjunction with the current exhibit Dialogues avec elles [women artists from 1960 onwards]."*

91. *She shows a slide with excerpts from the programme [p. 43]: "We are happy to receive you. There have earlier been only a few music academies: the Franz Liszt Academy of Budapest [2008, another Parisian school the Conservatoire supérieur de musique et de dance.]"*

92. *"[...] From Strasbourg there has been École des arts décoratifs de Strasbourg; the event was prepared by a specific department devoted to performance, video-art and design. Their event was called HF Full 3D [HF - hors format: out of frame]."*

93. *"[...] May 19th, there is the École des arts décoratifs from Paris, and the School of the Art Institute from Chicago: rather than working with Fashion, they are working with textiles towards costume, textile structures and body."*

94. *"[...] They are starting at the Musée du quai Branly [Musée des arts premiers], and continue at the Centre Pompidou, in connection with an exhibit on the influence of African art on Modern art, in the beginning of the 20th century. "*

95. *"[...] Then there is the last Judi's this term – Thursday June 23rd: 4 schools will collaborate on an evening event on the theme 'love and controversy'. The schools have been selected by young audiences at Tate Liverpool, the Centre Pompidou, the Kiasma Museum, and Tate Britain."*

96. *"[...] These schools are: The Central School of Speech and Drama [young Tate]; The Salpaus Further Education Circus [young Kiasma]; The London School of Fashion [Tate Forum], Magie nouvelle & La fédération française des prestidigitateurs."*

97. “[...] Part of the challenge of this project is communal, in the sense of developing a common platform to work together – between the schools – towards the event. Which is really a part of the idea and the experimental setup of this particular event.”

98. “[...] then there is a group of about 20 “Souffleurs” – this time from Université Paris 3, Sorbonne Nouvelle – for each event: their function is to inform the public, to find the place where the performance is running, and make sure it all runs smoothly.”

99. “[...] the events are run by small teams, they are usually short simultaneous performances, related to the works of the museum, for the public to see the museum differently. For the students and the audience to appropriating in an active way, and so to propose an alternative interpretation.”

100. “[...] to see the museum as you have never seen it again; even to widen the perspective of the audience, especially the young ones, by surprising them. I will try to explain my pedagogy: it is more useful, more interesting, for students to experience things actively in a museum by participating at an event.”

101. “[...] to propose something else in the museum than just the teacher and the guide. For me, the most interesting with an art-piece, is to discover the art piece, the composition and the way the art-pieces occupies the space. “

102. “[...] so the events make it possible to propose an alternative interpretation – of a sculpture, a painting, objects, reminiscences: they can be interpreted differently: isn't it?” Delphine Verron interjects: “Select one that speaks to you – that allows you to express your feelings.” Florence Morat continues:

103. “[...] You can watch it on the web-site too. The restrictions of the museum are constraints to explore: it is a challenge to explore them and to work with them. **The most important thing to have in your mind is the art-piece, the performance and the spectator.**”

104. “[...] **The Jeudi's is not a nice decor to make a performance. It is really about this triangular relationship.** Most of the time, the audience are young people, and they are very fond of interactive performances. They like to be involved. We can talk about it.”

105. “[...] **The Museum is not designed for performance, you have to think about how to make a live performance in a place that is not designed for performance. There are two major issues: the preservation of the works and safety in a public space.**”

106. “[...] for instance, there can be no interference with the lighting conditions [cf., flyer B), in the sense of no additions. Projections are possible under the stairs on the way up from the 4th to the 5th level, at the entrance of the modern art collection. Banned substances: liquid, smoke, scented products, foods.”

107. “[...] the museum is a laboratory of experiences: at 19:00 – when the event begins – a specific audience arrives, they come specifically for the Jeudi's, and looking forward to this. It is a loyal audience, and they come for a different experience.”

108. “[...] you can play on the audience, it is possible to expect responsive behaviour when interacting. It is possible to use the interstitial spaces – the spaces in between: the corridors, stairs, elevators, benches etc. I remember at an event, they also used the toilets.”

109. “[...] A qualitative analysis will be done by the Sorbonne. There could be an opportunity – maybe! this is up to you... – at 21:00 hours to arrange a meeting with the audience. Using speed-dating for 15 minutes to organise a meeting for one question: to ask one question. But let's start with the beginning.”

110. “[...] the rehearsals on Tuesday is a decisive occasion – don't worry it is the same for all schools! It is a decisive occasion to update. Normally it starts on Tuesday – when the Museum is closed – at 09:30 and lasts till 18:00. We stay all day in the museum: you bring your lunch to pick-nick in a specific space.”

111. “[...] On Wednesday afternoon there is a General rehearsal – with an audience [not the Jeudi's audience, but the visitors that happen to be in the museum]. It is an interesting experience, and a way to check if everything is OK.”

112. “[...] So, we have a space – provided by the Centre, along with a range of small equipments: furniture, monitor-screens, DVD-players, speakers etc. And we have the possibility to loan a quarter grand piano from the IRCAM.”

113. “[...] it is possible – but not 100% certain – that we can lend the grand piano from the IRCAM, provided we ask 10 days in advance, to check availability and tuning. You will tell me when you know for sure, and I will ask them.”

114. “[...] You will have to provide costumes, make-up, CD-music, DVD-materials, various objects and accessories, and musical instruments: the acoustics are very good in this space, and provides an occasion to provide vibration to our perception of the art work.”

115. “[...] It is not a concert in a museum, it is an experience for the visitor. We have had two experiences where musicians played for the painting, not watching the audience. It is not an illustration with the art-pieces, it is a dialogue, or interpretation.”

116. “[...] It is a new way of having an experience of the music: it is a situation, it is musical on visual. You, I am speaking to the musicians: you are musicians, you know music, but you are performers too. Do you understand? Is it OK?”

117. “[...] The entrance to the Museum is on the 4th floor. The collections are from 1905 to the 1960s: it includes painting, sculpture, architecture and design. The 5th level is structured around a long corridor. There are 3 terraces on the North, South and Western sides of the building.”

118. “[...] The collection is devoted to the period that comes after the collection at the Musée d’Orsay: Braque, Fernand Léger, Henri Matisse, Pablo Picasso, Delaunay – these are the most important part of the collection – if the materials from Brancusi’s studio are added to the list.”

119. “[...] Presently I will go briefly through some rooms on the 5th floor, starting with room 1: it is devoted to the beginnings of the Musée national d’art moderne: the collection goes back to 1947, when it was located inside the Palais de Tokyo. Inside an authoritarian architecture from the World Exhibit in 1937.”

120. “[...] This was late in comparison to MOMA in New York [1929]. Then it was transferred to the Centre Pompidou, after the opening in 1977. The Centre is named after the French President Georges Pompidou, who was very close to literature: he was an intellectual, and had a marked intellectual background.”

121. “[...] The Centre Pompidou came out of a project that was born at the end of the 60s – a utopian project. It is conceived as a place intended for a larger audience, with a library, a movie palace, a theatre, a musical research centre, alongside a clustered museum space with different parallel exhibits.”

122. “[...] So, it was conceived as a multi-disciplinary place – for modern and contemporary creation. In France we were very late with hosting contemporary creation. The first director was Pontus Hultén from Moderna museet, in Stockholm.”

123. “[...] The acquisitions of the Museum came from donations and requests. Room 8: it is devoted to early abstraction: experiments of colour as diffracted light – there are works of Kupka and Balla – non-representational compositions with sometimes cosmic overtones.”

124. “[...] Then there is Robert and Sonia Delaunay: Sonia was a musician – she was a pianist and created a methodology to learn from piano, to learn music with colour; underscoring the important relation between music and painting [composition].”

125. “[...] Room 9, is also devoted to early abstraction: the musical eye – featuring Kandinsky, Kupka and other Russian artists. Kandinsky discovered Schönberg in 1920, and was inspired by him to a similar approach to painting: i.e., to investigate its own powers and methods.”

126. “[...] Room 25 – Francis Bacon: this is small room, not a big room. We have had concerts in this room – so it is possible. The main piece is the triptych on the long wall, featuring another way to focus on the body: the body in space.”

127. “[...] Room 26: the magic of the surrealists; the surrealists worked in Paris: the movement was spear-headed by poetry, because under the leadership of André Breton, who was the theorician of the surrealist movement.”

128. “[...] *The room contains magic and shamanic objects, and were used as inspirational objects in the exploration of the dream-world and the unconscious. It includes Matta’s monumental Xspace and the ego, which is an homage to Marcel Duchamp.*”

129. “[...] *Room 28 is a large room: it is devoted to the late Picasso – in celebrations of Degas, Manet, and of course Cézanne. It gathers a specific period, when – as an old man – he made ‘bad paintings’, that are done very quickly. For instance La pisseuse. Very close to Basquiat, on some interesting points.*”

130. “[...] *Room 41 displays work of the old masters of modern painting – Matisse and Bonnard. For a performance representation, it is a very intimate space: this room is available for the piano, since it is a large space. The two big works on the back-wall, are Matisse’s memories from his journey to Polynesia.*”

131. “[...] *The corridor, the core element of the 5th floor, is 160 meters long: it stretches the full length of the building. It is not easy to use the corridor for performances, because it is where people circulate between the performances. There are great pieces of Matisse and Chagal there.*”

132. *After the presentation, there were some questions and answers; most importantly concerning the full list of available rooms: as she was working to recall them on memory, **Christian Elverhøi brought Florence Morat the cardboard model, build on a shaded plan in order to indicate the available rooms.***

133. *After a brief and efficient inventory, Florence Morat left to attend the opening of e-munch.no – text and image at the Munch Museum with Stein Rokseth [KHIO – Dean] at 18:00 hours. Dlephine Verron, Manon Cerrini and Isabell Rodriguez remained at NMH, to participate with the students after a short break.*

134. *The project manager, Kjell Tore Innervik, rounded up the session with these words: “Theory generates a lot of work, which is good at this point of the process. We will now take a break for half an hour – tomorrow we meet at Munch at 13:00, and we’ll have 3 hours there.”*

135. The Oslo project was represented in Florence Morat’s slide show with the “4-liner” that came out of the workshop December 2nd, after it was circulated and discussed with a broad sample of the teachers and staff. It now was posted in the focussed teeming space, Florence Morat had conveyed in her talk.

#### “in the tacit zone”:

4 communications on the topic of tacit knowledge: the students will propose a nested succession of musical interiors, the function of which is to evidence, question, divert and express the habits of visitors, with the help of simple means – dress, body, notation and tracking in the tacit zone.

136. Much of the information conveyed by Florence Morat in her presentation – such as the available rooms – were conveyed in the materials she sent over in September 2010 [the Jeudi’s information and documentary kit]. But as indicated earlier, the form and timing of information is key.

137. Since the project came as an extra-curricular activity at both NMH and KHIO, it put high demands on students to turn the time-tables around, and higher requirements than usual on multi-tasking: both within the Jeudi’s project and the remainder of their professional activities in/outside of school.

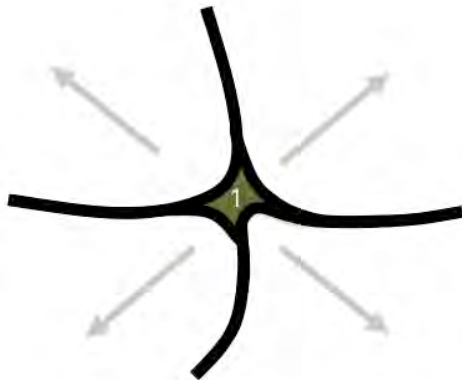
138. The general pressure on practice – doing and delivering – in art schools, places higher demands on the form and relevance of information, than in other sectors of higher education. The emphasis on timing and format of information places high demands on educators, as a core pedagogical challenge.

139. This is because practice-based education not only requires the understanding of tasks and occasions, to get properly organised, but also requires an *identification* with these. Which means that the work-load is double and students develop what might be called a *compound learning style*.

140. After her talk, Florence Morat was bombarded with questions concerning the possibilities at the Centre Pompidou, concerning the technical side of the production, which the students were interested in at this juncture, on account of the challenge of short-listing their ideas down to needs and budgets.

141. However, the advantages of working these out in a space outside school where the challenges relating to production become located, was an option discussed in early stages – with composer Henrik Hellstenius – considering the experiences that had been reaped from the SRVD project in 2009 [p. 16].

142. But even with this direct and materialist approach to format and timing – where form and relevance of information are combined on the spot – the output of written materials from the students, tends to lag behind, and waits to the last minute [cf., the project prototyping at the Munch Museum below].



‘43. This was clearly the case *in the Tacit Zones* project as well, in which the final deadline for full project proposals, to be sent off to Paris, eventually was set at the beginning of March [to have a sound “safety margin” to the 10 day minimum, which Florence Morat stressed emphatically during her talk].

144. In the case of the design-students from KHiO, this “script-lag” has something to do with the tradition of the *Charrette* – which is common in architecture and design – where improvements are done until the last minute before delivery: to design students such working conditions create a sense of normality.

145. But it also indicates that writing – in design, specifically, and perhaps in arts education, generally – is a rather poor planning instrument: it works better as a narrative instrument [it works poorly upstream of events, and much better downstream when harvesting the story [i.e., as an emergent property]].

146. Visual instruments – especially when enhanced by volume and tactility – are much better planning instruments, and are more readily used, in creative processes, because they not only are easy to indicate – or point to – in a group setting, but also easy to identify with [by locating oneself inside it].

147. It is possible to point to a visual model – by using the hands – and *at the same time* locate oneself inside it: using the hands to walk around in it and stop at precise locations. In writing, these two functions – *indexical* and *mimetic* – are separated: there is a gap between them.

148. Visualisations do not fill this gap but somehow designs it into a field; in the sense of the Italian *disegno*: by successively sketching plans – which by the format is adapted to relevance [*disegno 1*] – one can find out – in good time – what one wants to do [*disegno 2*].

149. Writing is better used as a harvesting instrument that secures *outcomes* of processes of this kind, when they reach their culmination: i.e., when hatching the will – determining what one wants to do, in the range of what is feasible at different junctures – needs that final push, and is spurred by it.





150. After the break, the workshop continued from where it had stopped before Florence Morat's talking the walk through the Jeudi's landscape: the project manager pitched the discussion by picking up a loose end, from the last group presentation:

151. *"If in the hall something is going to happen in the beginning, then we'd need to have a collective process on that – in one way or the other – we need to have the composers write something, and discuss how we solve it. If we use this model: how to scale it up, downscale it, and make it flexible."*

152. *"That's why it is important that you write down your ideas, and also make a write-up of what you need. Then we can have someone to check whether there is e.g. electricity in the room, and that there are microphones available. To make out this totality we need information, in order to be able to see it."*

153. *"Performances of 5-7 minutes – something along these lines: we will have to return to diagrams and such things later. Tomorrow at the Munch Museum - we meet at 13:00, to make observations of how people are moving around, probe the atmosphere, do a pilot."*

154. *"What do you need from us to get on with your projects?" Ole Martin Huser Olsen [NMH] interjects: "We need to know the range of what is available, so that we have a reality index. At least as soon as possible." Project manager: "Yes."*

155. *"[...] OK. Let's distribute the groups a little from the drawing you have made there," pointing at the model "or distribute the rooms, that could be a good thing to get done. Other things?" Kari Sommerseth [KHIO]: "What is our basic budget?"*

156. Project manager: *"We have a budget which is about 50.000 Norwegian Kroner – all in all – there are regular financial resources inside the institutions, and we [NMH] have also other sources that may provide funding. If we need loud-speakers we already have that. So, I really need a list."*

157. *"[...] I don't know very well what you designers may need, and here Stein [the Dean] must be involved and tell us from where – the variety of sources – from where we can get the money. If you need 70.000 balloons, you have to write it down: use the practical perspective."*

158. *"[...] We have a budget, go for it, and money can be made available from a number of different sources, so go for it! Musicians: do you feel that you see an end to this – when you are standing there on the floor, do you have a sense of what you want to do?"*



159. Olaug Furusetter: *"Well, yes: I'm banking on that!"* Project manager: *"Good! Other musicians who want to share where they are at this point? If you want to lend something down there, then you make a list and we'll find a way to help you out down there."*

160. *"[...] Composers! Steinar... what are your challenges? [...] You must really tell us if you feel that you are on thin ice: then we can acquire the competencies we need from the outside. This is why we're here: whether it is to find someone, have something written, or pressure you."*

161. *"[...] You have to be sufficiently honest to sound the alert in time, and that you don't blow the whistle too late. When it comes to design, I feel that I am on extremely thin ice, and we will have to hope that Maziar will come in with full force later."*

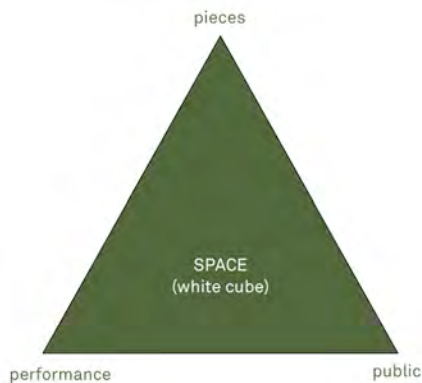
162. Kari Sommerseth: *"Would we have the possibility of using models?"* Project manager: *"Do you mean dolls or live models? I would have thought that you'd use the musicians and yourselves as models?"* Kari Sommerseth: *"Well we haven't locked the options yet."*

163. Marthe Næstby: “We talked about bringing in someone to edit the film – perhaps a photographer – for the stop-motion film to have the best possible result.” Project manager: “Yes, but you write that on the list of needs and costs.” Marthe Næstby: “There will be a fee.” Project manager: “Yes. yes.”

164. Project manager: “Anything else from the design-school?” Kari Sommerseth: “to create a collection, even a small a quick one for a project like this, costs alot of money – is it possible to bring in sonsponsors?” Project manager: “Yes, absolutely! There are many possibilities.”

165. Project manager: “I had an intention earlier that I was going to run this myself, in one way or another, to secure progress and that you’d come up with something genuine. There has been some going to and from here, but now I feel that we are moving ahead again. I think you can do it!”

166. “[...] But for this to happen you have to send information so that we know where you stand, and then will try to help you – to the best of our possibilities – till you’ll be ready. So, let’s start working now and get on with the job.”



167. Annelise Bothner By: “The way they [the French] talked, they wanted musical expressions in dialogue with the paintings. I don’t know if that is...” Project manager: “That’s a matter of interpretation.” Olaug Furusæther: “I felt this was restrictive... are we going to work this way, or more freely?”

168. Project manager: “I talked to her when she left, and I got the impression that she needed to set this framework, though not intending it literally: broadly, we are talking about space, and interaction between you and others.”

169. “[...] She gave examples of problems and solutions, and that this triangular relationship is one way of solving it. A background for music, for improvisation and what not. That is, of course, also valid for design. I would rather that you come up with something you want to do.”

170. Marthe Næstby: “Perhaps we are a bit more conceptual in the way we work...” Project manager “[...] Yes, absolutely, but I don’t think we should restrict ourselves to this framework at the present juncture. Afterwards she seemed more open... as though she needed to have delivered this tight framework.”

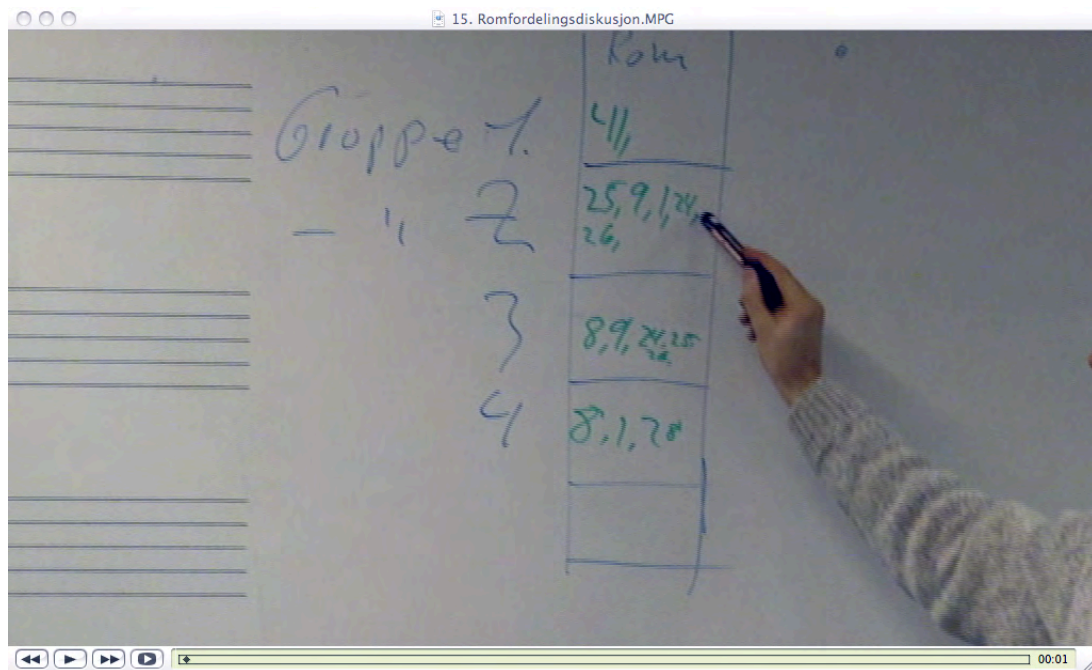
171. “[...] Have a big range of possibilities – alot of slack: we need to develop some kind of closeness to the images, but how you go about this is really up to you. We can use this occasion to include them into the groups.” [indicating Manon Cerrini and Isabelle Rodriguez who had stayed behind].

172. Linn Kurås [KHiO]: “The Munch Museum...” Project manager: “It is to enable ourselves by working in a similar setting. A different setting in which the public is present, a different setting than the classroom, I think that this is good, in one way or another.”

173. “[...] I don’t think we need to test-run everything, but we can test-run the main features. For the costume design, for instance, I don’t know if you think it is important to produce it there, or if you’d prefer to produce it somewhere else? I’m just asking. Are you all planning to participate as performers?”

174. Marthe Næstby: “Whether we’ll include someone else than ourselves we’ll put it on the list, so don’t worry about this in advance”. Project manager: “[...] I don’t want to lock the option, or bar the stage-access to anyone.”

175. “[...] But what’s the audience’s role? You could spend some time discussing that, allocate some time for it – we’re talking about young people [Pompidou].” He switches to English [to Manon Cerrini and Isabelle Rodriguez]:

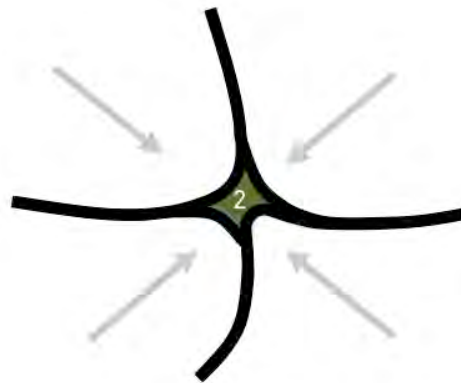


176. “[...] If you’d go into the groups, they’d have some questions about a variety of issues. We’d like to focus on this interaction part with the audience: just to generate some ideas. So please gather in the groups? Do we need to work in separate rooms?” Marthe Næstby: “Let’s just rearrange the tables here.”

177. The groups start working – beginning out in English, to include Isabelle Rodriguez and Manon Cerrini, who are taking notes at a tremendous pace [mind-map style]. But the groups start switching back and forth to Norwegian. And eventually stick to Norwegian as they become engaged with their ideas.

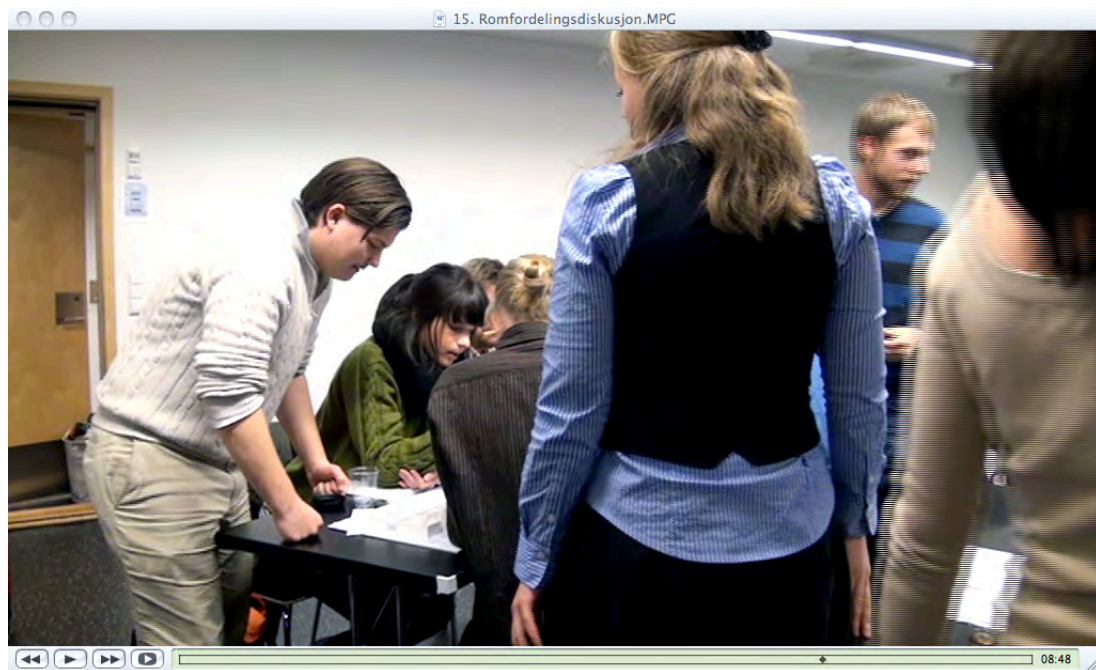
178. Still, the French students manage to follow the process because the students are sketching while talking, and from their dialogue in French it emerges that they actually catch what their groups are up to, in some detail, and discuss whether they should convey some of technical issues to Florence Morat.

179. In the midsts of these discussions the students are bent on selecting spaces in the 5th floor – and aspects of the situations including the art-works and the accoustic conditions. The project manager moves around, joins into some conversations, as the students start wanting to book spaces.



180. It should be noted that everyone was sketching at this point: not only designers but the musicians too. Especially in the groups where the professional exchange had been developing on informal areans, outside the project schedule, for some time.





**181.** As the discussions became increasingly bent on concretising space, and including that on the wish list, the discussions moved back to the plenary: both to have a fair distribution of spaces, negotiated through discussions of ideas in relation to space, and also to chart and co-ordinate the wish list.

**182.** The project manager charted the rooms the students had come up with in the group discussions, identified duplications, and initiated a plenary discussion between the groups, in which short-hand arguments based on ideas and deal-proposals darted back and forth between the groups.

**183.** During these discussions it became rather evident that the most co-ordinated and reflected proposals came from group 2, where the card-board model came from: it had previously circulated between the groups a bit. And now the students started to move around to group 2, to check the model.

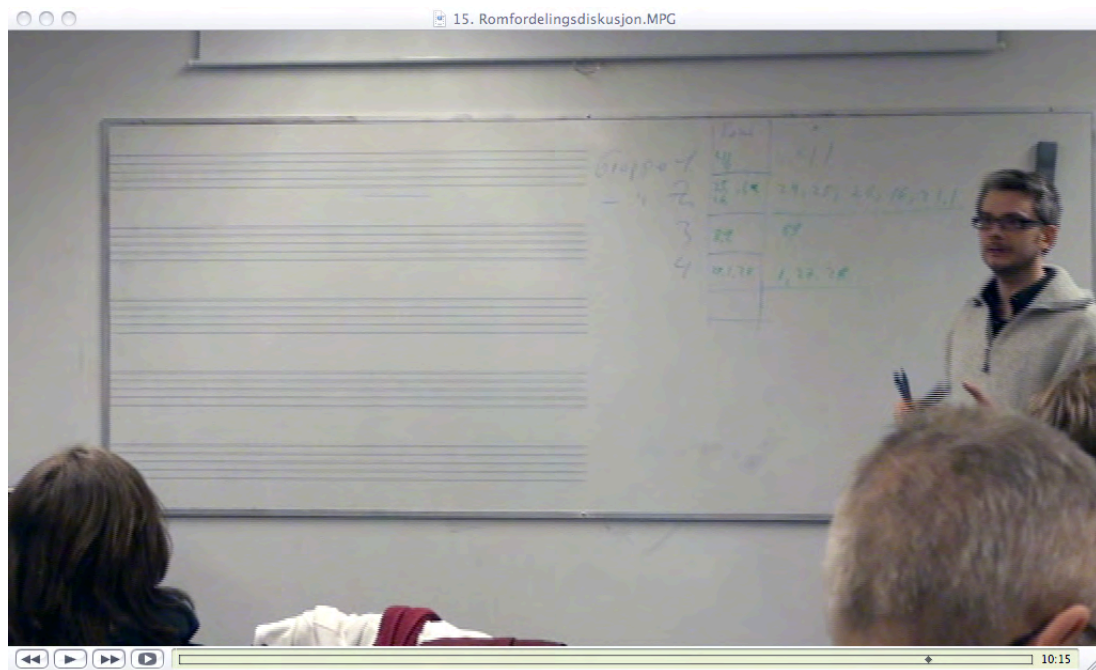
**184.** In this model, where the card-board structure had been built on top of the plan where the art-works of the collection were indicated – and the spaces available for the Jeudi's shaded, the tight fit between ideas and situation did not seem restrictive to the students, but somewhere to locate their ideas.

**185.** As a visual device, the model combined the features of a plan and a space – combining 2D and 3D formats – allowing the students at once to indicate the spaces they could use, while at the same time being supported in locating their ideas in space [spaces, which in 3D, appeared as concrete spaces].

**186.** Eventually, they were encouraged by the project manager in doing so, who saw how the teeming round the model sped up the process of drafting a repartition of the spaces available for the Jeudi's performances, on the four groups.

**187.** As the students reached an agreement he listed the final repartition of spaces, in a column to the right of the first list. If the students had been confined to separate class-rooms, the process would have been more laborious: the single room functioned as a teeming space, that became focussed by the use of the model.

**188.** The transcripts above are included in full in order to demonstrate how the ordering strategy – aiming at jump-starting a process with incremental improvement that would bring 4 mature projects to Paris with a workable production scheme – turned out when implemented in the workshop at NMH.



189. The implementation of the ordering strategy co-evolved with elements of knowledge, chaos and complexity: the latter being particularly evident in the teaming-phase when the ideas and needs started to converge as the students bartered across the class-room, and over the model.

190. The NMH workshop case shows how processes of very different kinds – strategy implementation and real-time exchange where ideas, needs and technical needs were located in space where the groups could start ‘gardening them – somehow work together, in practice [cf, diagram h].

191. This is the point of the Cynefin model. But then question emerges: what does one learn from practical settings of this kind? And how to secure learning outcomes that may contribute to the evolution of management practices in projects of this type?

192. This is of course a core issue, and is the reason why the R&D track was initiated. Opting for the method of a making a rather comprehensive video-record, replaying it later – transcribing the dialogues and sample a large collection of key images – is a very basic option.

193. The Cynefin model is created as a mapping tool used when running processes with people in the context of organisational change [cf., diagram i], to visualise how dynamics of very different kinds co-exist, generated by activities, tasks and jobs of very different kinds but that also work together.

194. Synergies of this type are singular, even *unique*, to an organisational process: not only in its constituent dynamics and activities – featuring in the chaotic, complex, knowable and ordered sectors of the model – but also in terms of the *level* where the synergy can be identified and somehow ‘picked up’.

195. This is what is intended by **interception** in this report: too often, in *holistic research methods*, aiming at a *compound* ‘hands-on’ [participatory] understanding of organisational process, claims for an empirical understanding of the *whole* is made. But this conclusion is often assumed in the premises.

196. In such cases – *here are the parts... so they must somehow make up a whole* – the understanding of the whole is split: **a)** it is assumed to be a construct, which by being fed into the process **b)** will affect the perception of the project, and therefore the way people act in/on it.

197. But this is but one aspect: i.e., how people perceive the project and themselves in relation to it; in other words, the aspect that has to do with *self-invention*. However, this would indicate that the way we construct – make up – human realities has far greater impact, or purchase, than it actually has.

198. This constructivist way of conceptualising the whole, reducing it to a matter of *interpretation*, misses out on an aspect of the process dynamics that has to do with *self-organisation*, in which the whole is *emergent* – subject to *interception* rather than interpretation.

199. This difference becomes particularly evident when contrasting the situation when the Cynefin model is used in an action research setting – the research is part of the organisational dynamics and is used as a tool for change – and when used in an R&D track *alongside* a project, as here.

200. In the way the Cynefin model works the organisation of the documentary process as an R&D *para-site* [Marcus] – i.e., a parallel process that is *adjacent* to the project it researches – does not mean that it is separate from it, in an absolute sense.

201. Rather, the synergies between the R&D project and the main project are simply different with the para-site arrangement, than with the action research arrangement: two different synergies generating two empirically different **a)** wholes, **b)** organisational selves, **c)** ways of being and unfolding.

202. In effect, we are talking about organisational choices – regarding research – that do not affect project management – in a narrow sense – directly: but rather determines [radically] the *materials* it has to work with. What comes out of *self-organisation* are the materials for *self-invention*.

203. For instance, having sessions where students and teachers together could participate in screenings where the documentary video record would be replayed and analysed, would provide both groups with a different material to work with, than not making such use of the material.

204. Which means that the choice of the *para-site* arrangement for the research project *may have been the right choice*: the project manager opted for a setting creating a maximum of openness for the students, with the role of the staff as [slightly invisible] facilitators.

205. On the other hand, to be perceived as a parallel – rather than alien – process in the project, the R&D track was dependent on creating an ambiance of maximum openness about the documentary activities: which is why a student was asked to do and manage the recording.

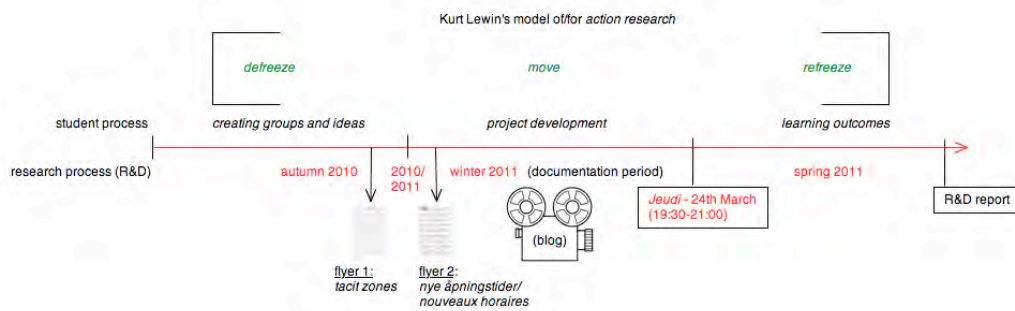
206. The notes that were taken on site by the rapporteur – on the other hand – were continuously edited in the form of flyers [A5 format, 9 paragraphs of 4 lines each, in 9pt. Bau], and posted on a *Facebook* group to give transparency to R&D project, with an easily readable format [during and after the project].

207. These flyers are interceptions, in the sense that notes with records of dialogues and observations were edited immediately [usually in the same day]: the flyers were used to post theoretical reflections that could be relevant to the students, if they chose to read the flyers, discuss them in the group etc.

208. In the busy atmosphere querying about the degree to which the students had read the flyers, or consulted the video-record, was uncalled for. But the Facebook-group did evolve into a social medium for the project, with occasional links to the Blog Caroline Havåg [KHiO] had created, with e.g. video contents.

209. The Facebook-group was initiated with a mission-statement and with a map of the elements and concept of the documentation process, which from here on had its own time-line *alongside* the main project, which is also the time-line of the present report [*next page*].

210. With the video record and flyer documentation conjointly, the R&D process supplied the main project with knowledge resources that were skimmed by the students – at their own leisure and initiative – and thereby had a located knowledge access that co-evolved with the project.



211. This arrangement was very different from that of e.g. a lecture series, the need for which was later voiced by a student during the project evaluation, in response to a project organisation starting with an idea-phase, followed by test-rehearsals, and realisation.

212. In a project environment where creating ideas, testing them in a real environment, production – and research – were parallel processes, however, the availability of knowledge resources also [gradually] moved out of the class-room, into the zone of the *just-in-time transfer*, related in the next section.

213. Concluding this section, a couple of remarks on interception in the two types of documentary materials discussed here: the flyers represent one – initial – format of interception, while the audio-transcription and snapshots from the video archive, brings interception one step further.

214. As will already be apparent to the reader, the detailed transcription of materials largely exceeds the framing that occurs during normal conversation, where the noise, signals and loose-ends are filtered out by the audience, in an intention of catching the intended meaning.

215. Which means that the transcription highlights a number of items that are bracketed, one way or the other – either they are overlooked or simply subconscious – during the real-time conversation. The reason for including them here, however, should be obvious by now.

216. Order, knowledge, complexity and chaos do not come in tidy sequence but are contemporaries in actual practice: what is gained by proceeding in this way, is that the unique synergies that occur across these time-layers, emerge through the interim of a spacial arrangement.

217. The function of the Cynefin model for this research project is therefore similar to the cardboard model in the main project: by locating the layers in space, the synergies can more readily be intercepted in time. Conversely, interception in time can affect spatial arrangements.

218. Almost 4 months went from the first workshop at NMH November 20th 2010 till the final deadline for project proposals were set to March 7th 2011. The section on the test-rehearsals at the Munch Museum will contribute to highlight the problems, twists and turns of this process.

## FRENCH VISIT

20th January 2011. At the close of the Jeudi-project's incubation period in the autumn, Kjell Tore Innervik entered his functions of project manager: the project was set into motion when he disseminated an overall time-plan for the project. The first gathering was timed with Florence Morat's visit to Oslo.

The venue was at NMH (Norwegian Academy of Music): first time access for many who came from KHiO – though the way to meeting room was windy and subterranean, good instructions, including hanging unto someone with an access card, secured their landing in the method room (room 1015).

We convened, according to schedule, at 14:00 hours. The time before the arrival of the French delegations was spent on affirming and structuring the student groups, established previously at KHiO, Thursday 2nd December. Kjell Tore also presented the students with the project staff.

In more detail, student representatives were selected for the 4 transdisciplinary groups (group 1: Marthe Næstby; group 2: Christian Elverhøy; group 3: Magnus Murel; Group 4: Stein Jakob Nordbø). Anders Eggen, project co-ordinator, informed the students about travelling and accommodation in Paris.

In addition to accommodation, each student will receive a flat rate of NOK 500/day to compensate for meals, while in Paris. Anders Eggen (NMH) subsequently took charge of organising dormitory groups for the sojourn. Alison Bullock Aarsten (NMH) manages the communication of the project.

The Pompidou Centre disseminates information about the Jeudi's to a section of the audience in Paris. However, the project also represents an occasion to promote Norway as more than a provider of a range of well-known products and services: a contributor on an important international cultural arena.

Kjell Tore invited the students to break down their ideas into material-/ production costs, to define the expenses and funnel to the financial resources available to the project. He asked them to focus their ideas on how they would interface with the public in the desired spaces at the Pompidou Centre.

Florence Morat, assisted by Delphine Verron, flanked by Manon Cerrini and Isabelle Rodriguez (Sorbonne Nouvelle) arrived at 15:00. Florence recapitulated the project with a fairly detailed presentation of the Pompidou collection: she made links to the music field that were particularly appreciated.

Delphine, Manon and Isabelle participated in the student groups as they discussed their ideas in terms of interfaces and spaces over a 3D cardboard model, which the interior designers had made in preparation for the workshop (which also facilitated Florence's recap). Florence left for a reception inaugurating a digital archive at the Munch Museum.

FRENCH VISIT

## BONDING@MUNCH'S

Friday 21st January. The groups gathered to survey the spatial possibilities at the Munch Museum, which was selected as a testing ground for the Jeudi's-event in Paris, at an earlier meeting between Stein O. Henriksen & Heidi Lill Opsahl (Museum), Kjell Tore Innervik (NMH) and the rapporteur (KHIO).

The gathering was scheduled from 13:00-16:00, and most of the students had gathered in the Museum's café by 13:00. Conversations around the table were dense and multiple. Challenge for the R&D track: to pick up more of what has been going on between the students (group interviews and video show).

Heidi Lill Opsahl presented the rapporteur with a form we needed to fill out for the security, in order to be allowed to do video-recording inside the museum. The restrictions against filming the security installations, artwork, and displaying the takes publicly before reviewed by the museum security.

The security is but one of several elements that structure the visitor's experience of the museum. We got rid of bags and coats in the basement, in lockers with NOK 10 tokens. The security lock at the museum entrance is like in airports. Also at Pompidou, public access – of large crowds – takes time.

When through, Heidi Lill showed into the spaces available for the project for practice and pilot event (Sunday 13th February). On our way, she showed us the space that used to be a stage, but now functioning as a conservation department for Munch's work – it is now part of the museum display.

Inside the exhibition areas, the display was now extended to include correspondence and other reminiscences from Munch's life. A student commented that the artist's manuscript correspondence – through graphically interesting (written on a variety of hotel standards, napkins etc.) – was illegible.

Her observation points out a more general issue: how much does increasing and diversifying the public access to the stock of items a contemporary museum has in store, in fact, increase the accessibility of the artist's life and work? How can display be transposed into replay? The Jeudi brief.

The students teemed around the exhibition spaces by themselves and in their groups: playfully exploring the ambience... one of the students took my arm to point out the similarity between Munch's portrait of Hans Jæger and my- self, an exchange on the "cider-house rules" of the Christiania Bohemians etc.

At 14:00 Kjell Tore Innervik had the students convene in the IT-space by the exit – with computer consoles available to the public (featuring the digital archive with Munch's manuscripts) – and coordinated the allocation of spaces in the Munch museum, for the groups' pilot performance (cf.,map).

BONDING@MUNCH'S

## AD LIBITUM

Kjell Tore Innervik sent a mail to the crew at NMH and KHiO, communicating that the Munch Museum was available for the students to engage in group-work from Tuesday 25th January 13:00-14:00. I took a stroll to the museum, only to find – passed the security – that nobody had turned up.

A blank session, and an occasion to recapitulate some of the points the Florence Morat raised in her presentation on the 20th January. Some of the artists, whose works are displayed in the historical collection at the 5th level of the Pompidou Centre, had a distinctly transdisciplinary profile in their work.

For instance, when Kandinsky discovered Schönberg's systematic approach in dodecaphonic music, he elaborated the methods and powers of modern painting in his book *On the Spiritual in Art*. The Czech artist Kupka was inspired by the relationship between music and painting, colour and movement.

Sonia Delaunay connected painting, textile design, fashion and stage set. She gave an impressive lecture at the Sorbonne on the influence of painting on clothing designs, and championed the idea of prêt-à-porter in the 1920s. She corresponded and collaborated with fashion designer Paul Poiret.

It is interesting how these inquiries into areas adjoining modern exertions in painting, can be brought back to a questioning of the nature of the image – more rare and fleeting than often is assumed – and how the place and movement of a painting within a collection, is one key to this life of the image.

In “Dante... Buno. Vico... Joyce” Samuel Beckett shows how different terms connect in an image: 1. Lex = harvest of acorns; 2. Ilex = tree that produces acorns; 3. Legere = collect; 4. Aquilex = who collects water; 5. Lex = gathering of people; 6. Lex = law; 7. Legere = compile letters into words, to read.

The image, in this sense, comes about by detonation of an energy, and never lasts for long. Images become meshed with this detonation, as though they resulted from a condensed energy. The image also dissipates because it contains its own end: it explodes a potential, and transports it into the past.

Therefore being in a state and a place in which taking a step is making an image: a painting is a record, a collection is replaying device that can be activated by the construction of place, the building of a state, the execution of a piece, a performance, taking a step. But who is it for? To whom does it refer?

Is the Jeudi's a contribution to a contest of “Orphic Games” in which the great names of modern art are festooned/celebrated? Or is there, on the contrary, a tradition of the oppressed – of the nameless, the displaced, the paperless – in which the artists and publics are joined (in a ‘common’)?

AD LIBITUM



## IN THE TACIT ZONE

“Jeudi – Thursday 24th March. Design and contemporary music. Norwegian Academy of Music and Oslo National Academy of the Arts.” These were the introductory words of the blog for the Pompidou event, created at Wordpress.com for the collaborative project KHiO-NMH.

The blog features 5 posts: 1) Munchidou; 2) The beginning and the process; c) Avant les Jeudi's – Après les Jeudi's, d) Updates are coming very soon!; d) Finally. The function of the blog was to work as the students' frontpage for the event and the process.

1) Munchidou. The laboratory at the Munch Museum are represented with a photo-documentary: rigging scenographic elements, dress-room situations, tutorial situations where students and teachers mingle seam-lessly in the museum environments. The event at the Munch Museum is coined a pilot.

2) The beginning of the process. It is the beginning in the sense that this is where the video-recording starts, and that the project defines as an organisation with a structured role-set and a video-track. The foto-documentary, in this case, concentrates on close shots and communication media.

3) Avant les Jeudi's – Après les Jeudi's. This foto-documentary focuses on the Beaubourg building, the logistics in and out of it, costumes and scenography, teeming in the museum spaces, the effects of installations in that space, participants posing as museum guards, traffic in the green-room.

4) Updates coming very soon! This is the busy page. And it is correspondingly empty. Yet, this emptiness communicates the hum and buzz of an ongoing project in real time. In the gap between the Internet and real time activities, there is an area/space-time of free-play. Renaissance of the Fun Palace.

5) Finally! “The second day of the Tacit Zones project, on site in Paris, has come to an end. We have fallen in love with this amazing city and the grandness of the Centre Pompidou. Today has been one of hard [...] labour (locked) in the museum, expectations for this grand event we have the pleasure to Orchestrate.”

A striking feature – observed by both students and staff – is the visibility of the urban landscape of Paris appearing through the windows of the Centre Pompidou, that were created for light, but also operate as optic diaphragms for this panorama.

This framing of the city becomes part of the aesthetic experience of the art collection as a whole. This experience of being locked inside a museum during closed hours, creates a visibility of a collection on the backdrop of a city, which the students experienced from the green-room.

## II-B The Munch Museum — a laboratory

BACKGROUND - The video-track that was initiated at the NMH workshop Thursday 20th January 2011, evidently adds a track which is qualitatively very different from the growing stock of flyers. While the flyers constitute edited abstracts from the process in the Tacit Zone, the video-track is a direct recording.

2. Flusser [1983] warns us against thinking about technical images – photography, digital photography ones in particular – in naturalistic terms: in his history of the image, though they efficiently masquerade as empirical documents, they are in reality more abstract than writing, approaching pure concept.

3. We will not go into the details of the [philosophical] argument here. But rather take note of some aspects of the empirical research that may point in the same direction. Flusser is concerned with the camera as a generic apparatus, which is representative of all programmed devices.

4. The video-camera, however, makes us painfully aware that what can be extracted from it after recording – during replay – contains but little information in each still-frame. Like the photograph, the still-frame is readable in all directions, but the limitation of these readings are more obvious than in a photo.

5. The video-still is limited by two main constraints: **a)** the audio-track the painfully documents the impossibility of being everywhere at once; **b)** the time-line of the video-track record that compells us to read each image as a glimpse. This is why the progress-bar has been included here in the snapshots.

6. Flusser's philosophy of photography is relevant on one particular account: his notion of the first order image is one taking a step back from reality to navigate [to orient oneself one way or another in the world]; the primitive inspiration of modern art, aims at this relative immediacy.

7. Writing, according to him, came about as a critique of the image – it became stifling and idolatrous and failed in its initial function – and writing shredded the image into strips [as the lines you are presently reading] with a code allowing the reader to re/create images in her mind.

8. Though writing – in the context of its invention and for years to come – enhanced the ability to orient oneself in the world, it eventually generated a host of impenetrable texts. The technical image – the photograph – came to restore some of the early image's magic, while bringing clarity to texts.

9. However, the combination of text and technical image – that we know from the history of journalism – brought about the preference for cheapness in both text and image. The historical awareness, championed by writing, broke into fragments through this unholy alliance.

10. In the wake of the Internet – a paradigm beyond Flusser – the relationship between text and image became functionally tied up to *interactions*: again the ability to orient oneself – to navigate – and developing a sense for a new kind of material.

11. Paradoxically, as we shall see, the genealogy of navigation starting with the first order image, writing, the technical image and interaction, brings us back to an area relating to the first order image: which, in the light of the modern art collection at the Centre Pompidou, is particularly relevant here.

12. If the technical image, indeed, is more abstract than writing, we should take one step further and ask what kind of abstraction that might be: if the flyers are interceptions of the first order, in this report, the replay of the video-record yields interceptions of the second order.

13. These secondary order interceptions make the leap from the empirical syntheses edited by the rapporteur, to tap into the *thinking* that was done by the students in the 4 projects, and how 4 different thinking-styles eventually evolved through test-rehearsals and tutorials, in 4 groups.

14. For this reason the flyers from the test rehearsals at the Munch Museum follow up front – also because some of the arenas could not be video-tracked – so that full attention can be given the development of focus, identification [performance] and exchange [installations] within and between groups.

## SECURITY 11.02.11

I think that we learned a great deal from the meeting with the security people at the Munch Museum yesterday. I think it is important to realise that the museum security is part of the history of Evard Munch's work, and how we should/can understand his work today.

Rather than seeing the security as something external and haphazard, I think that it is part of what his paintings, etchings, drawings and reminiscences are today: Munch's world is valuable and dangerous. We cannot fully release their danger. We cannot destroy their value.

This brings us to the museum space. With the exception of Hall 1, the museum is constructed as a thoroughfare: it is designed to walk through, in a single direction, from the entrance to the exit. The security is there to manage the flow: removing obstructions to enhance visibility, and in case of emergency.

The most important lesson from our meeting yesterday might have been this: the performances stand the challenge of making their presence distinct and in relation to Munch's work, while not filling the exhibit halls: neither physically nor aesthetically. We have to hold back: the halls are not stages.

Physical dimension: if the rigging is done during the museum's opening hours, we found out together with the museum staff, it can/should be done discretely. Which means – as Marthe said – that the stuff needed for rigging cannot be lying about during the rig (neither tools nor materials).

Aesthetic dimension: if the groups managed to conceive themselves as part of a single networked performance, it would be easier for them to see that they also are agents of flow. Performers in the halls they've booked for their performance, and agents of flow through the museum.

Which means that the performers might have two tasks: 1) to do their performance, 2) to guide the visitors through their performance, unto the next one. In other words, we're not talking about a static public, but a slow-flow public. A public moving slowly unobstructed.

This is perhaps the most trivial level of interaction with the public, but not to be underestimated because it might be difficult to achieve. Florence Morat was underscoring this challenge in Paris, at the Pompidou Centre. And she's not security staff. Challenge: maintaining the public in a state of flux.

They do not have to move on, because of the passing crowd, but because they are invited to do so, and it is germane to each performance – at their substance or core – that this should happen. A deep and passing relationship, externalised in a *form* of movement.

## DRAFTS

Before our meeting with the security at the Munch Museum, the students were invited by Kjell Tore Innervik to develop and forward drafts of their ideas for interventions in the Museum space, that were detailed enough to establish materials needs, cost, and input for our meeting with the security.

Group 1 – first layer: eulogising silence [singer and musicians]; second layer: disturbing silence. The first layer is intended to attract the attention of the public [moving away from the exhibit], while the second layer – disrupting this attention – attracts the attention to the works. Attires: classic, taskforce.

On the list of material needs: a podium for the composer with a pulpit for computer and key-board mixer. In this plan the group also wanted to work with the security system. For saxophonist and pianist, space requirements only. Group representative: Marthe Næstby (KHiO - Fashion).

Group 2: As the previous group, this group drafted its idea on the basis of the time-plan and logistics of the Pompidou Centre. The Munch version is conceptually a pilot. The project idea of this group, is the only one that conceptualised a spatial thematic from the very outset. Halls: 2, corridor, 5 and 7.

In hall 2: an horizontal flat-screen; corridor 4-5: loudspeakers; hall 5: percussion set [including the performer Anders Kregnes Hansen]; hall 7: a resounding volume in space [travelling-crate for instrument]. The elements are brought together with a graphic element: movements/musical environments.

Group 3: this group was not presenting ideas prior to the Munch pilot. A group that relied on creativity in situ – at the Munch Museum and later at the Pompidou Centre. The material requirements of this group extended from large musical scores, to various rolling contraptions.

Requirements: vinyl for scores on large paper-sheets on floor, vinyl stickers, wheeled platform, radio-frequency cars, textile materials for uniforms, liquor flasks (with shot glasses), and the full range of audio-accoustic equipment from NMH.

Group 4: this group drafted their idea based on dream squences (inside and outside of the museum [chief reference Pompidou]). It is thematically linked to surrealism, and to the encounter between visitors and art-works, inviting the public to explore the relation between coincidence and choice.

Leitmotif inside and outside the museum: wake-opp call. Outside the museum: grand wake-up and pillow-fight. Inside the museum: pick-a-pillow and contemplate lying down (wake-up alarm). 500 pillows, 300 sleeping masks, 20 m white mosquito net, 7 outfits, 1 alarm-clock and megaphone.

DRAFTS

## PROPOSALS

After our meeting with the security and the Munch Museum the students developed proposals inside the museum, in the spaces allocated to the 4 groups. The development of these proposals included rigging, with directions and in dialogue with the security: operating discretely during opening hours.

Overall experience with rigging the projects in the space at the Munch Museum: the spaces are smaller than they appear at a walk-through during a normal visit. The halls become quickly crowded when people and gear are added to the regular interior and personnel.

As the rigging went on, as orderly as possible, the head of security came in on particular spots to work through the details, and specify the security requirements on each individual project. Black textile/gaffa tape represents a major spatial intervention, cadenced boundaries throughout. Consider: white.

Negotiating the rig for the different museum halls, affected group 3 the most. However, their group process is the one which is most reliant on emergent creative solutions (with the normal cycle of frustration and enthusiasm). They ended up splitting the group in 2: in hall 4 and 6.

Henrik Hellstenius (composer – NMH) did crits with groups 1, 2 and 3 (group 4 wasn't ready from lack of mosquito tent and pillows), flanked by Maziar Raein (MA design). Most of the feedback was on the split within each performance: musical performance, and interfacing with Munch's works.

With the exception of group 2, the remainder of those who went through their proposals with the two tutors, relied on graphic interfaces between the musical performance, the public and Munch's works. In hall 4, group 3 managed to integrate the graphics into the performance. They were praised for this.

Their graphic interactive concept was already elaborated for guitarist Ole Martin Huser-Olsen. A spontaneous exchange emerged, however, as fashion designer Joachim Kvernstrøm wrote his battling rap-poetry on the fly, and relating it performatively to Munch's works.

Group 1 was encouraged to increase the intensity of the disruption in the performance of their Norwegian Arm concept. General learning outcome: in engaging with the visitors the groups can move freely between: 1) addressing the spectator; 2) mobilising the "expert eye"; 3) embodying e.g. Munch.

Owing to its strong spatial concept group 2 worked in a different way than the two other groups. They based their 3-partite performance on the ambiguity of the word suite: both an architectural and musical concept. They diverted the documentation for a while, but contributed with an overall even menu.

PROPOSALS

## TRAVELLING MUNCH

The Jeudi-project's co-operation with the Munch Museum takes place in a particular context. After meeting with the Director Stein O. Henriksen and his staff in the departments of dissemination and security, I left with a new impression of the Munch-collection.

My bias, from the the first encounter with the Munch-museum in this project, was a fragmented impression: the airport-standard security at the entrance, communicated something else than the visibility of the conservation department on our way into the collection.

The new visibility also included the archive of Munch's manuscripts available online (cf., previous entry). During our encounter between teachers and student representatives from the groups, and the staff at the Munch Museum, I also learned the Museum is working to extend its opening hours.

Presently, the Museum has extended it's opening hours to 09:00 pm on Thursdays and Sundays. After the summer they plan to implement the extended hours – 10:00am-09pm – to all the days of the week, save Saturdays. The prospects of moving the collection adds yet another layer.

The still unscheduled plans for moving the collection has activated an emergency conservation plan at the Museum. Securing the collection and the prospects of moving have created together a new visibility for the collection. The visibility of the conservation department is in this sense contingent.

These layers of motility – extended hours, multiplication of interfaces with the public (events in museum space & online), prospects of moving, intensive conservation plan – must be seen in the context of a particularity of this collection: the location of the lion's share of Munch's works at the Museum.

At all times, there is but a small sample of the huge collection of Munch's works shown in the exhibition halls. Which means that there is a perpetual movement of works in-and-out of the storage- & museum-spaces. The museum itself is an archive, with associations to e.g. the Warburg library.

In other words, we are in the presence of an archive in motion (cf., Eivind Røssaak, 2010), in a particular – and particularly interesting – sense: the Munch collection, understood as an archive, is in a phase transition between one type of mobility, to a new form of mobility.

Mobility mode 1: a precedent of how the understanding of Munch's works is linked to the entire collection, and the sample which at any time is shown.

Mobility mode 2: features a more relational understanding of Munch's work – his correspondence, the provenance of the collection, extending and varying the mode of contemporary inhabitation of the collection.

NEW MUSEAL SPACE

## E-MUNCH

### *Excerpt from exhibit folder:*

Edvard Munch's word renowned artistry would probably not be what it is if it were not for his aptitude for expressing himself about his works and efforts. The exhibition eMunch.no – Text and Image shows what his communication with his surroundings meant to him personally and professionally. His extensive correspondence with several hundred persons in the course of a long and vagabondish life represented a fixed point that followed him on his journeys.

An essential element of the exhibition is to show how Munch's literary ambitions were expressed in a variety of areas. The lyrical prose texts to his own pictures provide a rich opportunity for immersion into his parallel artistic experimentation in words and images. Well known examples are the several literary and visual versions of *Scream* and *Vampire*. Like many of his contemporary author and artist friends, Munch wrote his life into fiction. The exhibition will place Munch's literary journals in a contemporary context. As revealed in his testament, Munch anticipated the post mortem publication of his literary works.

### *Excerpts of texts by Edvard Munch:*

“When we stand like this – and  
my eyes gaze into your large  
eyes – in the pale moonlight –  
– don't You know – delicate hands  
weave invisible threads – that  
entangle my heart –  
leading from my eyes – through  
Your large dark eyes – into  
Your heart –  
– How large Your eyes are  
now when You are so near me  
– They are like two immense dusky Skies”

“He lay his head against  
her chest – he heard  
the beating of her heart – felt the blood  
rushing through her veins – and he  
felt two burning lips  
against his neck – it  
sent a shiver  
through his body – a freezing  
desire so that he convulsively  
pressed her to him”



TEXT AND IMAGE



## BOTTOM-UP

Sunday 13th February, groups 1-4 had spent the Saturday to populate the full range of exhibition halls with their ideas. The conditions had the particularity that all of them had to stage, develop and rehearse their project ideas conjointly, with the variety of sketches for various bits, the materials they needed.

It seemed the time used to establish and develop the groups, in the days and months prior to the round-up at the Munch Museum, was a major asset when the students, from the two schools, had to solve a variety of tasks and the challenges of the security, without being an annoyance to the public.

In hall 1, group 4 had pitched a single mosquito-tent and laid out 50 cushions, in hall 2, group 2 had disposed a flat-screen with a performance-video. A sound corridor created by the group led unto hall 5, where the percussionist had set up his gear, and finally hall 7 with its rumbling instrument case.

Group 1, had focussed all its attention and activity to hall 3: featuring two instrumentalists (saxophone & keyboard), a composer's pulpit from where the sound of a soprano was post-produced (based on lyrics created for the occasion), the cultural corps amidst the tape used to style the room and actors.

Finally group 3, had spread its activities to hall 4 and 6, to work with the constraints on their project that came about with the security requirements. In hall 4, the guitarist performed close to the original concept, the performer from fashion came late and was in and out (finding his place).

In hall 6, the folk-violin player wandered about amidst paintings and played for them, while a designer in a rabbit-suit disrupted the public, and guided them eagerly around to Munch's work. In a corner of the room, a composer was working with his Mac to generate the ambient sound-colouring.

Group 4. The basse- and oboe performers in hall 1, played under conditions where people were laying centre-out from the tent, with a panoramic view of the room: the musical performance had a quality of musical event bordering unto a concert, and at some point the public applauded.

Group 2 is working with a audio-spatial narrative in which visual acoustic after-images are assumed to be as powerful as the ongoing experience. However, the soundscapes and the performances of space interfered with each other, and generated a uniformity of expression, combining with unclarity.

During the crit, these issues were discussed: how to make the performances clearer in themselves, while cleaning up the soundscape e.g. by sequencing the performances, and at the same time creating a variety of expression capable of reflecting the variety in the artwork (museum exhibit).

## MIDDLE-OUT

## LEARNING OUTCOMES

The conditions at the Munch Museum are in some regards the obverse of the conditions at the Pompidou Centre. The exhibition halls at Munch are larger, while the total area of the museum, is a lot smaller. At the Pompidou Centre the mobility is bi-directional, while at Munch it is uni-directional.

The roof-cover at the Munch Museum is sealed, while at the Pompidou Centre is open. The effect on the acoustics is somewhat unpredictable, since the distance between the halls available for the Jeudi's event, is bigger, and the crowd also will provide acoustic insulation. The easiest is to ask about this.

In the Munch Museum the electrical sockets (plugs) are located in each hall, while at the Pompidou Centre the sockets are located in the interstitial spaces, or the corridors between the exhibition halls. Which requires more tape (which even was short at Munch). Better with white than black tape.

Black tape extends the wire, in the field of visibility, while white extends the walls. There is an element of disruption both ways, but white might be the lesser of two evils. At any rate, the stretch of wire which has to be covered at the Pompidou Centre is much longer than at the Munch Museum.

The white is a potential connector – running along the floor – between the movements in space and the art on the wall. At the difference from the Munch Museum, the historical collection at the Pompidou Centre includes the work from a number of different artists.

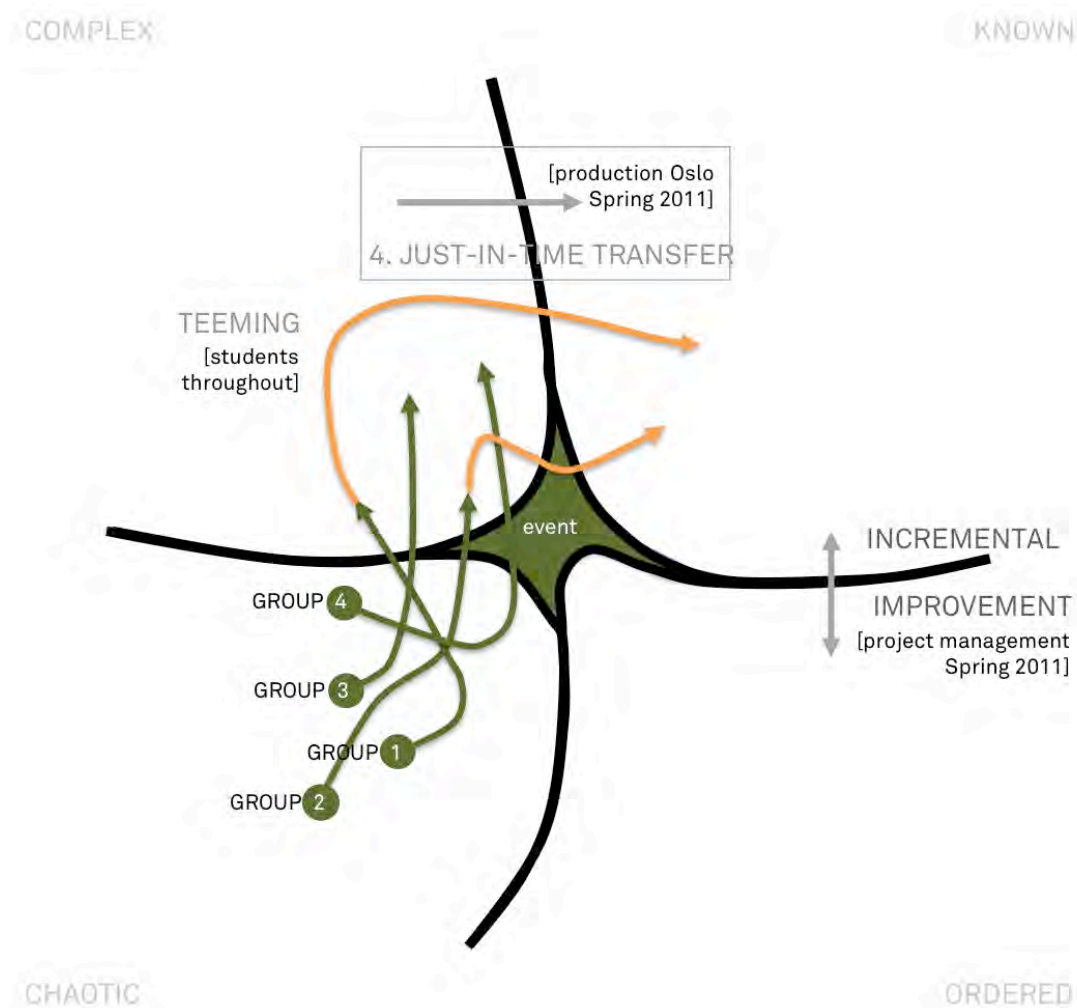
In sum, the students stand the challenge of expressing a greater variety of moods – in a greater variety of artists – in spaces that, on the average are smaller than the Munch Museum. With the size of the audience, there is also a challenge of defining the 'musical interiors' as thoroughfares.

In terms of studies of the Parisian history, this topic connects to Walter Benjamin's work on the Arcades Project – developing architectures, attractions, interiors and exchange that facilitate movement through a pre-existing structure. Some structural similarities: e.g., the central corridor-cum-stalls.

The central corridor is likely to constitute a major challenge, since – unlike the exhibition halls – it is not a thoroughfare. People leave at the same spot as where they come in. Not to clog the crowds at the entry, an agent attracting attention and attracting the crowd inwards, is probably needed.

An historical connection between the Norwegian origin of the host and the Parisian scene, could be defined in the central corridor, where there is no exhibit, save on the balconies where the attention of the public is attracted to the panoramic view over the city of Paris.

FROM THE MUNCH LAB



**PURPOSE** – In this section, the process through which the requirements from the groups for the production of their installation-performances at the Centre Pompidou’s collection of modern art, started to converge on the event in Paris March 24th 2011.

16. This convergence took place on three levels: **a)** on the level of identification – or, impersonation – needed to develop the performances; **b)** on the level of exchange within and between groups in developing the spatial installations for the white cube; **c)** at the level of production.

17. The full convergence with the production did not happen before the 4 groups were in situ at the 5th level of the Centre Pompidou – where the performance installations went through final developments and adjustments – but the production provided an important interface inside the larger team.

18. The Charette heritage of the design students – making improvements in dialogue with a variety of actors till the last minute – made demands on what in the diagram **h** features as just-int-time transfer. Whether/ not this was new territory for the NMH: it was a salient feature of this project.

19. The following transcripts feature the issues and potentials of each group, as they were reflected in the tutorials – in which composer Henrik Hellstenius takes a leading role – the visuals harvested from the videos, and the rapporteurs own notes.

20. The rallies that were done with the two groups of students separately – at KHiO and NMH – in the interims, were mainly of logistic and co-ordinating nature, and represent the kind of arenas featuring in the first section of part 3.



21. In the last section of part 2, separate attention is given to the kinds of internal territories – the thinking – that took place in each group, in an exchange with the rapporteur in para-sites organised for this purpose, in the wake of observations made during the test-rehearsals at the Munch Museum.

22. As they were warming up for the 3-day test rehearsal at the Munch Museum from Thursday February 10th till the pilot event, hosted by the two schools and museum conjointly on Sunday Thursday 13th, the students engaged in a variety of activities to loosen up.

23. Some disappeared altogether from the grounds of the Munch Museum to loosen up with heavy socialising. However, most of the students stayed put and made their moves to inhabit the museum spaces for 4 intensive days of a laboratory.

24. One striking episode was caught on video, where Christian Elverhøi wanted to create a scene for the camera – or, for Caroline, as he said – who belongs to the same level as him at the MA in design [interior architecture]. He wanted to create a “crying scene” for her.

25. To this effect, he asked the girls of the class to give him a slap, so that he would cry. Nobody volunteered, and as he began to slap himself he got a lot of feminine attention from them, trying a variety of angles to make him stop. Including mock-fighting, and using the camera situation to create other plots.

26. This is important. Because the footage from which the reader will see snapshots in this report, is not an impersonal camera-eye, but the eye of a fellow student and a comrade. The snapshots, on the other hand, are made by the rapporteur.

27. The eye of the rapporteur is not completely detached from the footage, since he was present as a participant observer in the vicinity – in the small space of connected halls at the Munch Museum – but many of the scenes that were caught on video for the documentation process are differently connected.

28. The takes are contingent on Caroline Havåg’s presence, and there was a zone of free-play – in relation to the other constraints prevailing in this situation – in front of the camera, which were handed over for analysis by the rapporteur in the aftermath. The video-materials here have two eyes [or a double I].



29. On the one hand, this situation allows the super-imposition of an 'expert eye' topping a 'native eye'. On the other hand, it brings the documentary squarely into the problems of *voyeurism* [Duchamp], that iterate the problems of *imposition & collapse* in the Cynefin model.

30. Nicolas Bourriaud – who has elaborated on Duchamp's flip-side notions of the *voyeur* ['peeping Tom'] and the *regardeur* [beholder] – has gone to great lengths to show how the art process can be replayed in the white-cube, and how the time of the record and the replay are distinct.

31. His point being that this gap can become the subject of particular kind of relational work, if stretched out in time – the time of process – and conceived at both ends as a *journey* [Bourriaud, 2009]. In this relational perspective, the viewer can give something back to the work, the audience to the artist, etc.

32. But it presupposes that the viewer somehow manages to re-route her way of seeing, to get around the impass of voyeurism, and home in on the materials at hand [e.g., the video-archive] with a story that somehow releases the thinking that happens, and exists materially, in the work. S/he is then a *regardeur*.

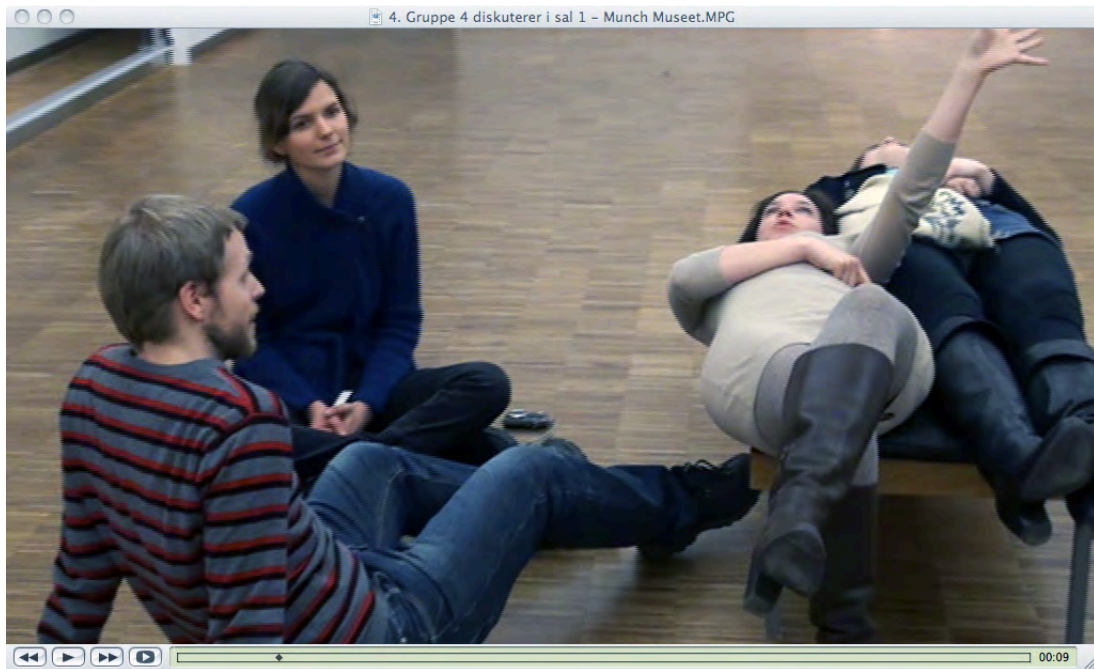
33. This attitude is required on several accounts: the zone of free-play defined by the camera-eye held by a fellow student, being only one. Of course, the students and staff were aware that a video-recording was taking place, and that it come to a documentary use.

34. But a video-recording captures zones beyond permissions. The fact that a fellow-student and a friend was holding the camera makes way for a more relaxed atmosphere in front of the camera. In this relaxed atmosphere, there are a number of things happening that are either bracketed, or unconscious.

35. One does not progress beyond conundrums by labeling this class of phenomenon as *ethical*. And a search of the 'ethical' beyond these terms – and the legalism of rule-sets – is widely featured in contemporary debates: both at the institutional level of art schools, and the level of art theory.

36. Much of the ethical issue may lie in the concept of *contemporary* itself [Agamben, 2008]: the beholder is someone who holds in regard the chaotic, complex, knowable and ordered materials in a situation, and by considering them as *contemporaries* – in parallel existence – s/he can work with them *convergently*.





37. The Cynefin model – rather than a 2X2 matrix – is the equivalent of a Windrose on a map: its references are navigation. Chaos, complexity, knowledge and order are cardinal directions of that biological life-form called human. And building an ability to respond to them, is arguably a responsible thing to do.

38. The range of activities that the students combine in the sequence of rapidly shifting time-slots within the restricted space of a 4-day workshop include planning, co-ordinating and hosting a dinner gathering, technical issues requiring expertise, exploring ideas and making up for incidents.

39. And if including the first sitting of the Munch Museum, while the French were visiting [previous section], the students from NMH and KHiO covered this entire spectrum: which, in the case of one group, engaged a complete shift in the project, that was brought to conclusion in the wake of the laboratory.

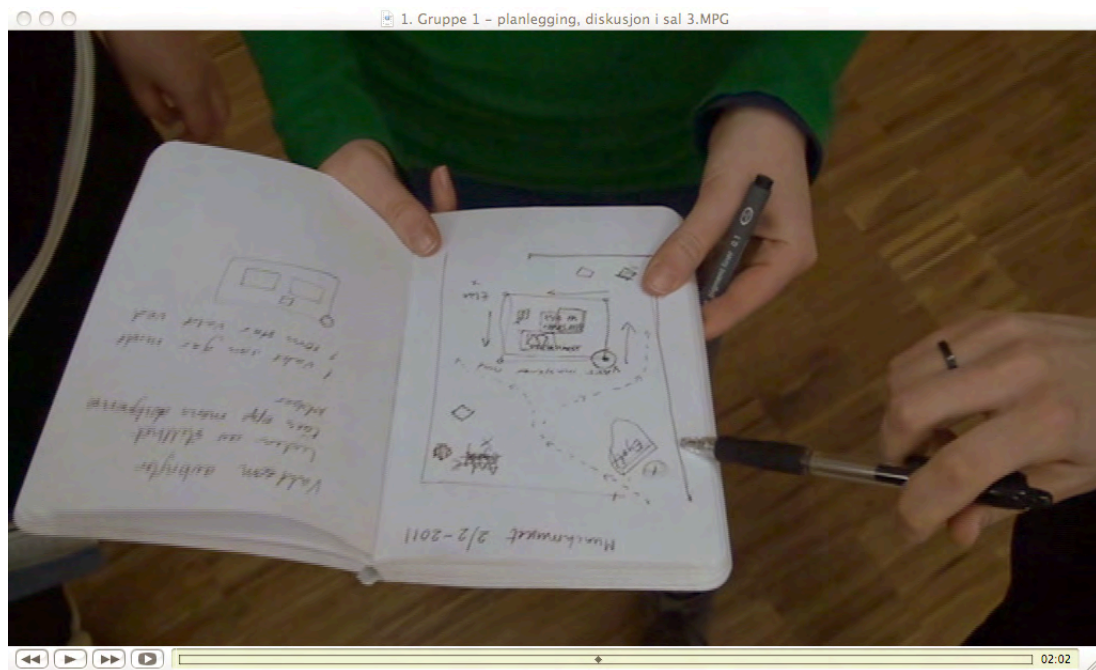
40. The warming up took place during the excursion to the Museum on January 21st, the day after the workshop at NMH with the French visitors. The halls of the Munch Museum were allocated to the 4 groups – through a bargaining process that was similar to the one they had the day before.

41. It was much shorter and efficient, however, because the project manager had secured a map from the Munch Museum, that was rough enough to lack security detail, but precise enough to direct the crowd and select the spaces they could work for the groups.

42. The four groups – on account of the professional background and personal style of the members – made a show of different ways of working, from the outset. Two groups – groups 3 and 4 – worked directly on the spaces allocated to them, while groups 1 and 2 used a graphic interface [sketch and plan].

43. The reference to Munch's art-work – and specifically to the works presently exhibited in the museum halls – turned up in dialogues in all four groups, but groups 1 and 2, were very early in working via a space defined by themselves: a space within the museum space, created with a variety of means.

44. This did not prevent similar issues to emerge in the two other groups – groups 3 and 4 – but they emerged closer to the event in Paris, and to a large extent came into place through the test-rehearsals that took place there. One might say that these two groups were performance-led.



45. This was partly due to the presence, in relative numbers, of musical performers vis-à-vis composers and designer. However, fashion design in particular, features the same internal dichotomy: some fashion designers prefer working directly on the human body, while others rely more heavily on sketch.

46. The difference between these two ways of working – and their implications – are numerous. The most obvious difference is sketching to develop ideas for a space **a)** provide a certain autonomy in relation to the actual space, **b)** engages eye-hand communication within the group.

47. The difference with working directly with space, is suggested by two titles of Johani Pallasmaa: the eyes of the skin [2005], and the thinking hands [2009]. In the first title, the Finnish architect proposes and argues with evidence to the thesis that touch is the mother of the other senses.

48. That is, seeing, hearing, smelling and tasting are specialised forms of the haptic sense: they all derive and specialise from touch. Though they all can evolve beyond this early recognition, depart from it and claim an autonomy for themselves, they always remained wired, at some level, to the haptic sense.

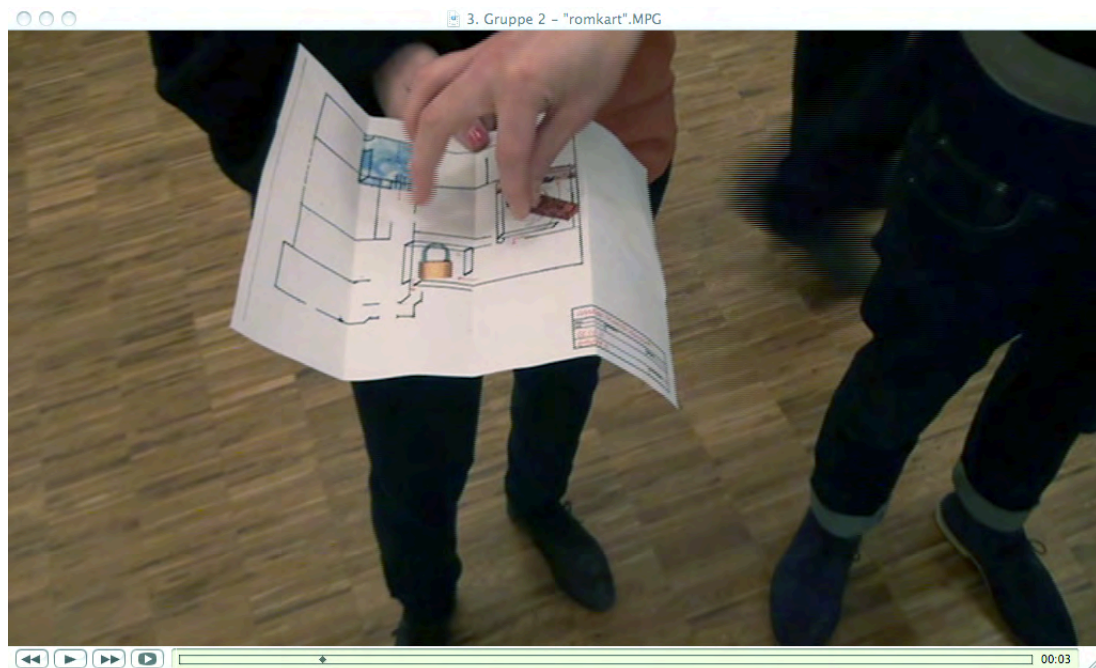
49. The implication is that – at some level – we see with our bodies, and we see with our eyes: touch is a sense in which all the other senses reflect. We can reflect directly at this level – with visual, sound, smell and taste – or we can use a variety of interfaces: significantly graphic ones.

50. But with the hands, this basic relationship reverses: by extension, the eye-hand communication engaged by graphic interfaces, makes us able to feel with our eyes [rather, as previously stated, to see with our bodies]. The difference lies in *framing*.

51. While the body can frame the visual sense in such a way that we see in a different way – in fact, we can rather efficiently see the entire space all around us – the eye-hand communication allows us to place a tactile focus in precisely delimited, and targeted, areas.

52. Of course, these two ways of using framing to move and act in an environment work together – and or not mutually exclusive – but the styles people develop in a group setting of combining these, eventually carries the *deep-history* of interaction in a group.





53. The materials from the Munch laboratory present the beginnings of the deep histories of the groups, which is relevant in connection with communities of practice: “a group of people who share a concern or passion for something they learn how to do and learn how to do it better as they interact [...]”

54. The common denominator between the two groups relying more heavily on *shared* graphic interfaces [than the other two], is that the space of the group – inside the space of the museum – created a *heritage* of similar, but more advanced, interfaces as the projects progressed [beyond graphics].

55. In actual practice, this was externalised by an interest in other items than the ones constituted by the museum pieces – first the Munch collection and later the Modernist collection [Pompidou] – alone: while group 1 became interested in *multiples*, group 2 became interested in *polytopes* [cf, flyer F].

56. Both the *multiples* [graphic] and the *polytopes* [music] represent strategies of including teeming situations [which the students would meet at the Centre Pompidou, but also experienced at the Munch Museum] into the design, and negotiate between the performance and the installation.

57. The learning outcome from the Munch Museum – both the process, event and tutorial – was that there is a long way from having conceived multiples/polytopes as a workable alternative, and to make them work in actual practice: to make graphics work as interface, and music work as spatial connexion.

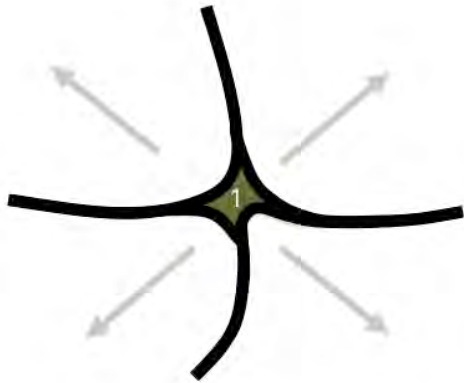
58. In the terms previously discussed, the hurdle lies between making the design operate effectively at the level eye-hand communication, to make it operate when shifting to the framing of sound, view and movement of bodies in space. The 2 groups left with honed ideas on production, packing and logistics.

59. Of course, graphic media – as sketch, musical notation and writing – were used in the other two groups as well – groups 2 and 3 – but they were not used as shared interfaces by the whole group, but rather as specialised tools needed for the performance.

60. In group 3, in which Ole Martin Huser-Olsen [an exceptionally well-read person and an able guitarist] and Joachim Kvernstrøm [an exceptionally prolific dub-poet and men’s fashion designer] engaged a productive form of battling, till it eventually collapsed and was replaced by the force of a bright idea.



61. While in group 4, the core of musical performance and the task-force of needle-work, evolved into a symbiosis, in which the relation between stage and audience were reversed: the performers defining a spatial perimeter, while the audience were invited to take the stage at the centre.



62. The Munch laboratory served the purpose of warming up the tutorial staff, who were new to the situation. It was Maziar Raein's first plenary with the students, and a kick-off for the work he would do as a tutor from KHiO's MA in design. At this juncture, the challenge was to converge with production.

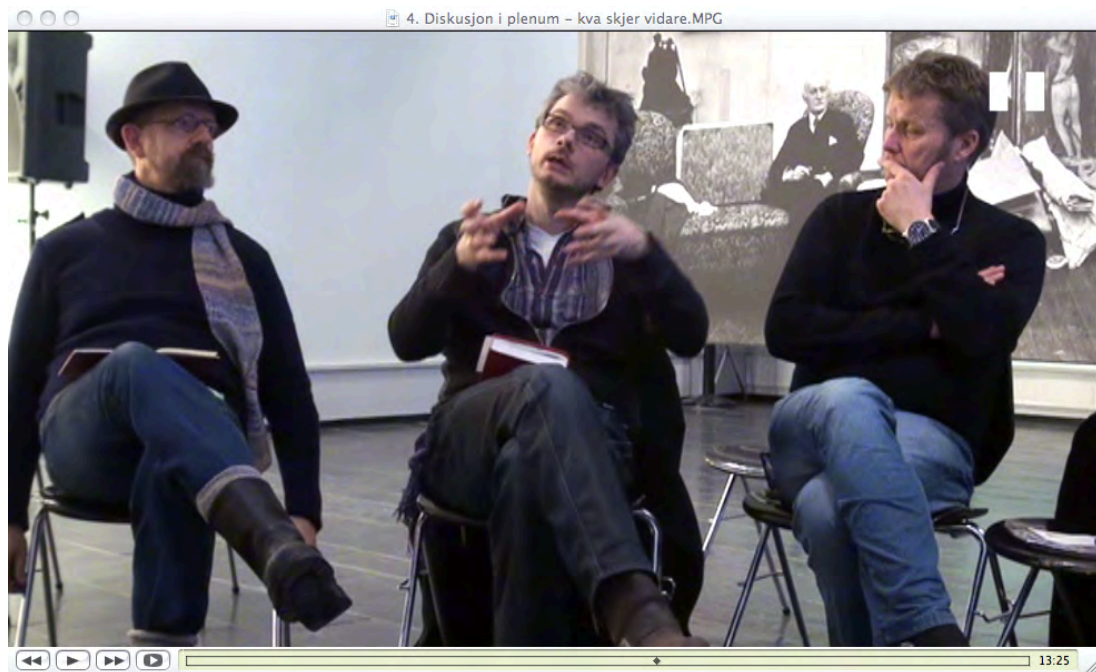
63. **Maziar Raein** [KHiO-designer]: *"I'll just quickly go through some things, having time for just some overall comments; you'll be having individual crits – and crits with each other – later on. We need to talk about the plans for next week, to get an overview."*

64. *"[...] To the students in design: next Wednesday, we'll have a crit at 12 o'clock, as we did this week, so that we can go through things we need to do. So, if you please can put that in your diaries. Tell your colleagues: everyone can come – musicians can come."*

65. *"[...] The first thing that occurred to me, that I wanted to say to you all – and we can think more about it next week – is that we need to have 4 distinctively different projects. They have to have their own identities: think that the audiences that should go through 4 different experiences."*

66. *"[...] You have to work on where the one begins and the other ends. We could do that in different ways. One way is to schedule it: the performances happen at different times, the one following after the other, with different identities, different sense of space."*

67. *"[...] It is useful for your project to work on the sense of different ways leading to it, and maybe build that into your projects. The other thing I think was really important was to try and script this in terms of time as well."*



68. “[...] Marthe’s [group 1] project there’s moving around, the other project where a musician is to be wheeled around [group 3]: it could go on forever! Try to work on a time-limit within each project, and a sense of co-ordination between the projects.”

69. “[...] We need to have a time-limit and co-ordinate between us – within a week I think that we’ll get a different idea of it. And I also think that that is very important for the musicians because you composers have a notion of the amount of performance that you’re working with. Composing and playing through.”

70. “[...] These are the major two things that I wanted to say – anything else we need to discuss? Any other comments?” **Annelise Bothner By** [KHIO]: “I think that there are two major concerns: one is how things work from a concept/concert side, the other is how it works for the visitor.” Annelise continues:

71. “[...] Imagine how they [the audience] will enter into that room where there are [presumed] remote controlled cars [group 3], to do it is challenging because it requires a difficult analysis of practice, you are thinking of a concert here, but you are also a preparation for Pompidou.”

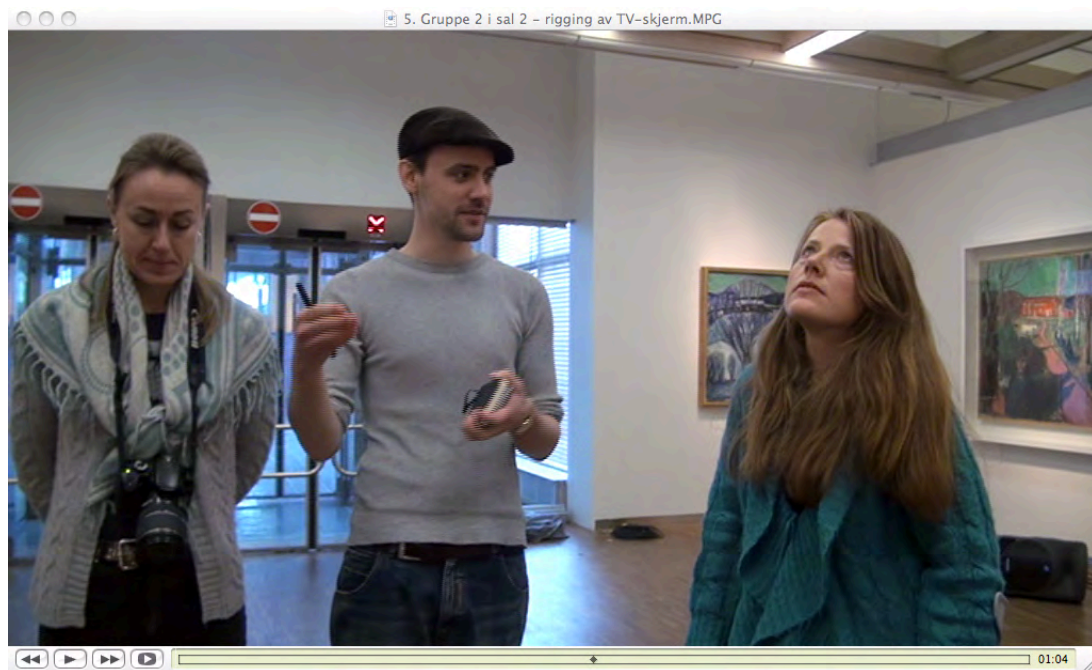
72. “[...] And there are two big differences. One is that the space is much bigger at Pompidou. Going back to the example [group 3]: will the motion of remote controlled cars have the same effect there as in the Munch Museum?”

73 “[...] During your dress-rehearsal here, people will go through in one movement – from the entrance to the exit – while at Pompidou there is a big corridor, defining the main direction of motion, you go into it from the galleries, that are smaller than here, and it entails a different way of bringing you through.”

74. **Maziar Raein**: “We talked about that, inviting the audience in and inviting them to leave, we have to think about that very carefully.” **Annelise Bothner By**: “And the spaces here are very closed while, at the Centre Pompidou, some spaces kind of merge into each other.”

75. “[...] you look at the model, you get this impression that there are openings, the spaces are not closed as here.” **Maziar**: “It’s a logistic exercise.” **Kjell Tore Innervik** [NMH project manager]: “At the Centre Pompidou there is also a different amount of rooms available – no fewer than 7.”





76. **Stein Rokseth** [KHIO] to Annelise: *"I think it was interesting what you said about the group, to step out of the group and think about the audience, because they're supposed to see what you're doing, also the rooms, and it's going to be very crowded."*

77. **Christian Elverhøi** [KHIO]: *"What about the people who are going to visit here, are they somehow going to be prepped. It's a quite different crowd coming here, a different crowd than at Pompidou, because they're aware of the Jeudi's, and used to it."*

78. **Project manager**: *"It's up to you, what you want to do – to invite friends, people from the academy. At any rate not too many, since everyone has to walk through the security. That's a big difference. Whether you want to prime them in the beginning, that's up to you."*

79. **Maziar Raein**: *"Perhaps just a poster. Like a sign on the door – this day this will happen."*  
**Christian Elverhøi**: *"Then they'll be at the outlook for something, but if they come unprepared... like someone could have been murdered here today, and I would have no idea because nobody gave the alert."*

80. **Maziar Raein**: *"Invite friends and family for the next Sunday, rent-a-crowd as they call it!"*  
**Project manager**: *"we have the whole Thursday, Friday and Saturday to prepare, and Sunday there's something happening here at*

*11:00." After some fits and starts the time for the Sunday event was set to 13:00 hours.*

81. **Project manager**: *"I don't think we should spend too much effort on Sunday. Any other observations or comments? Start to think about what comes before Paris: you have to give information to Anders Eggen about the travelling – please tell him if you have anything that goes beyond schedule. That's one thing."*

82. *"[...] To get the event running in this museum, we have to clear whether we are allowed to use radio-controlled cars: you have to turn up with a sketch of the room and how you want to use it, whether you're allowed to take it through the security – I don't know."*

83. *"[...] Please think about what you need, and we will meet on Tuesday to get everything ready. Musicians: we have to meet next Tuesday to gather the equipment and prepare the shipment. All the things that you need: speakers and whatever."*

84. **Maziar Raein**: *"What do you think? Do you think we should set up some kind of rehearsal-times, or time-slots for rehearsals with tutorials, during the three days?"*  
**Malin Eriksen**: *"I think we need the Thursday free to talk things through."*  
**Maziar Raein**: *"Shall we have a run-through on Friday afternoon?"*



**85. The rapporteur:** *“has there been significant developments within the groups? I mean has there been movement in the groups? Can someone say very briefly what has happened in the groups in relation your draft descriptions?”* Joachim Kvernstrøm: *“A lot of work to get it done, mainly.”*

**86. Ole Martin Huser-Olsen:** *“There are a number of things that cannot be used in this place, and may not be possible to use at the Centre Pompidou – this is mainly what has changed us.”* Christian Elverhøi: *“There’s a space plan since this morning.”* Project manager: *“We see things a lot clearer.”*

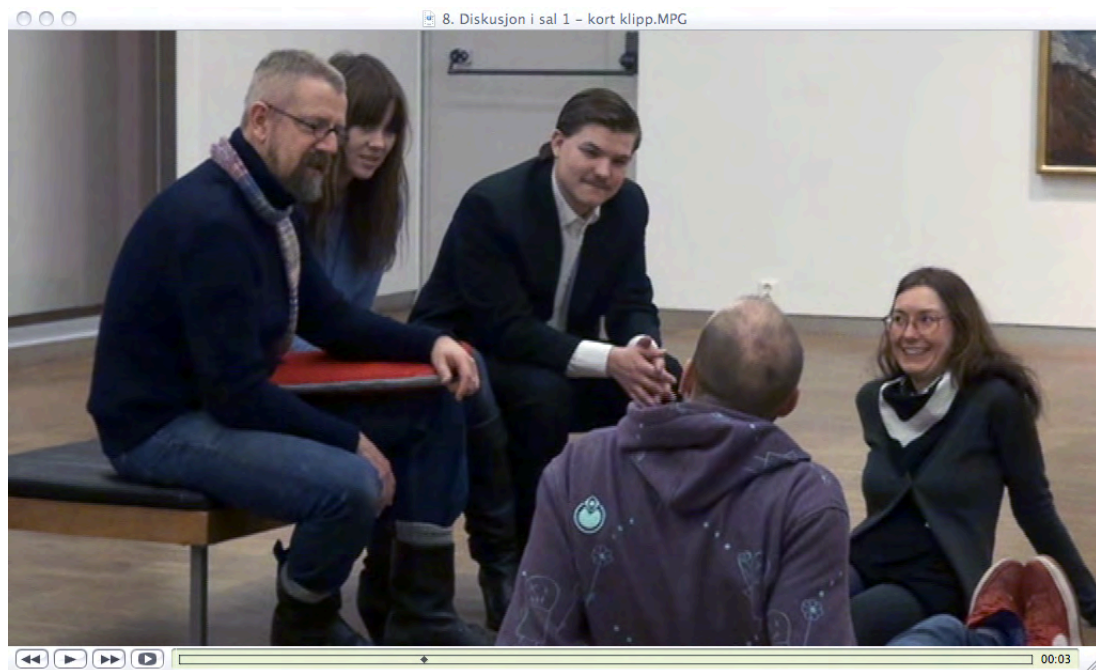


**87.** Thursday February 10th the Munch Museum was transformed into teeming-space for the project: time for free-play, spatial exploration and scattered activities, occasional regrouping, discussions with the security department at the Munch Museum of what could and could not be done in that space.

**88.** These tests were often done with the hard-ware intended for use on the spot, so that with adjustments – like moving a screen 1m – an unacceptable solution was transformed into an acceptable one. The remote-cars were not admitted, because they interfered with the radio frequency of the security.

**89.** In the hum and buzz of the costume department of Group 1, one could see Ole-Martin Huser Olsen practicing the guitar: the score is in front of him on a chair, a Steinway piano behind him, he tests his guitar for tuning. He embodies his guitar with arms which, at times, indicate an invisible but perfect circle.

**90.** Others are busy integrating objects into the museum-space. If only a desk for a computer and key-board and a chair, bringing an object that doesn’t belong to the exhibition constitutes a risk factor. Is a removed enough from the art-works not to cause damage if they tilt? Does it obstruct the thoroughfare?



91. The museum halls are extremely sensitive to people and objects that break the pattern: the rooms, that seemed large at first, easily look crowded, and objects as untimely obstacles, not only to the people moving through, but on account of the visual contents of the paintings that extend into space.

92. With the art-pieces, the spaces are like living entities, with pain-spots and erogenous zones. The security concerns overlap with the sensitivity of the artistic contents: the students find themselves challenged from two sides, as they work to inhabit the museum space.

93. Inhabitation is a kind of work where the fact spending time in the museum – being there – talking, socialising, moving about and testing out various arrangements with the security people, technical staff, exhibit curator and educational department is part of the process.

94. It is a complex process in the sense that it requires a relational attitude to a number of different professionals – who themselves are in a first practice learning situation – making small adjustments responding to this input, but also the patterns that come and go, as the space is rearranged.

95. The outcome of this experience is what links the ideas with needs, and the detail of requirement specification to enable the production people in doing their job. The enskilment that the students went through in the museum – also in more quiet phases – was therefore quite important for the project.

96. Groups 2 and 3 used provisional arrangements where the basic premises of the spaces – seeing and experiencing Munch's works – were kept in awe. While the groups 3 and 4 – interfacing with the museum spaces and the audience through the interface of multiples and polytopes – created new spaces.

97. In the case of group 1, they taped the floor to design the space they needed at the Munch Museum and later at the Centre Pompidou, while group 2 – where the interface was sound – had to get the sound-sources in an adequate height to be audible at a reduced volume.

98. In both cases, the arrangements came about through discussions with the museum personnel, but also honed the awareness in each group of working with media beyond visuals and sound: the taped floor drew the attention of visitors to their feet – and walking – the sound levelled with hearing and the art.





99. All groups were sensitised to the fact that in a museum small changes can make a big difference both to security and to the dialogue with the art-pieces. It would have been impossible to learn this in a class-room, auditorium or workshop at the two schools.

100. Friday February 11th, the time was in for a rehearsal with tutorials, as scheduled, in the afternoon. Group 1 was in action: "The silence between us... *lentement* – slowly!" the soprano [Elise Gillebo] was pacing around the centrally placed key-board, where composer Charlotte Piene edited electronic sound.

101. The floor was taped with yellow-black ribbons – the type used on crime-scenes – was used to delimit the space of the performance, ideal distance from the paintings on the wall, and also indicating the areas where the musicians would perform [and would need space for instruments and equipment].

102. A crew of 3 dressed in body suits – *bleu de travail* – defined a perimeter of movement between the musicians and the audience. People hesitated upon entering as they were not sure whether the area was sealed off, if they could walk through or be part of the space: it was rather crowded by the performance.

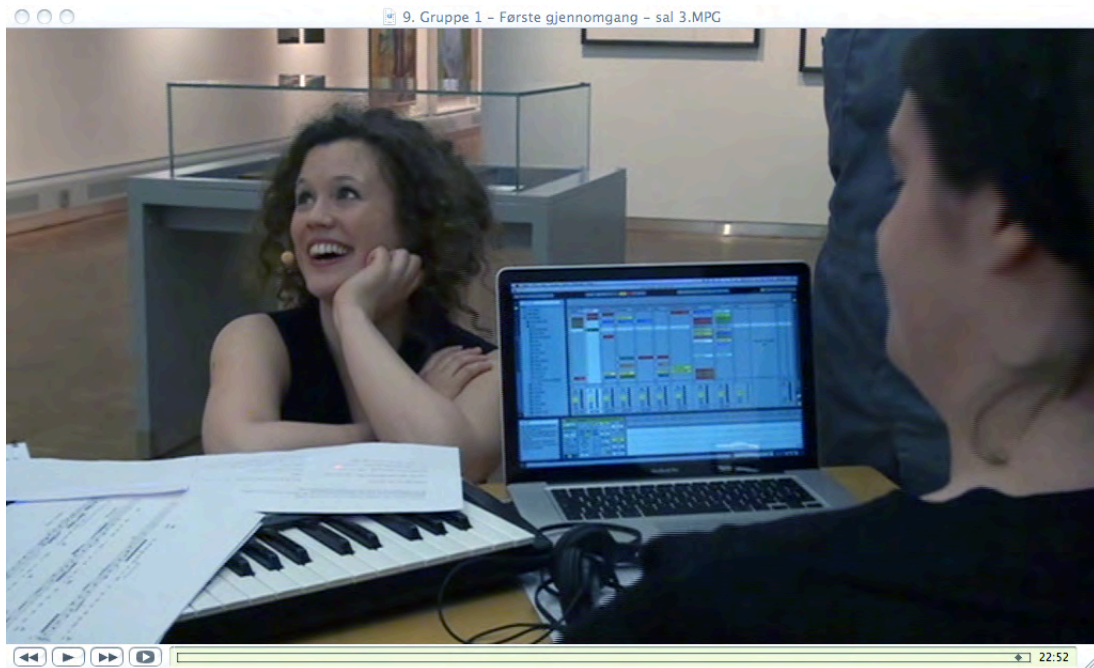
103. During the performance looped sequences emerged and a choreographic pattern gradually surfaced. The iterations of speech recital, sampled sequences, electronic modulations accompanied by spatial tracery created by the marching crew went on till it had reached some consistency.

104. *"Everyone in the same room, no silence. The silence between us – cannot pass, through, over, under and around..."* The modulated sample emerges, and the soprano dialogues with it *"[...] they are moving, in a room, obstacles everywhere. Over, under, around – cannot pass."*

105. **Composer Henrik Hellstenius** [NMH] was eagerly taking notes alongside the rehearsal, and when they pause he gave the following feed-back: *"I have a number of remarks – shall we take them here, immediately? OK, we'll do it here."*

106. *"[...] I am entering a room, and there are two central figures – you Charlotte and you Elise – and with you two [indicating the crew] it is a little bit unclear; one receives an empty note, with nothing written on it."* **Marthe Næstby** [KHIO]: *"There will be writing on the notes."*





107. **The composer:** “[...] And then what happens? You disappear: you hand me a note and then you vanish. What strikes me is that the room is completely static. You are not relating to anything – maybe you are relating to Charlotte, Elise!”

108. “[...] You are not drawing up the room with your movements and your eyes – you remember we talked about this last year – the way you look around creates space. You are not taking in the room for us, and we get the impression of a completely static spatiality – nothing is happening.”

109. “[...] I do not experience the room through you – but you are the main focus, so if I am meant to experience something through you, I am getting the impression of a completely static room. You all have to relate to the room: the way it comes out now, it is not a category.”

110. “[...] should I just continue with my comments?” project manager: “yes.” Composer [to the crew]: “Are you an interruption – a choreographic element? If you are an interruption, I need an overload of information. For instance, a new note every 5 seconds that I have to decode.”

111. “[...] At the same time I am listening... and then a new note, and another... there are a lot of possibilities.” **Marthe Næstby** [KHiO]: “It’s a text that she’s written to one of the paintings here.” Elise Gillebo: “I am immobile, very concert-like – stretched in the vertical from bottom-up – a spinal stretch.”

112. “[...] It was decided yesterday that I would read these texts, which is why I do not know them by heart yet.” The composer: “But why are you using a microphone?” Soprano: “I am not using the microphone to sing, but to record. I’ll only be using it today.”

113. **Maziar Raein** [KHiO]: “I think that we’ve come to what I wanted to say – I took a photograph of the people bunching at the door. And they feel nervous about coming into the space. You might need something to activate them.”

114. **The composer:** “There are only 2.” Marthe Næstby: “No, we are 3.” The composer: “but why are you two wearing a different attire than the musicians?” **Marthe Næstby:** “We are a Cultural Corps, of sorts, coming from the outside, and doesn’t belong to the Munch Museum.”

**115. The composer:** *“Ah! So you are not the same! I do not perceive that you have any kind of authority.”* **Maziar Raein:** *“Find a way to tone your flag that doesn’t disrupt them in their performance.”* **Annelise Bothner By:** *“I think it is rather important for you to have an idea of what you want the audience doing.”*

116. [The girls in the Cultural Corps had used an element of the performance context in Paris – the *Souffleurs*, who are a cultural corps of sorts – and were experimenting with it as part of the performance. As yet, it was therefore questionable whether and to what degree they should be visible – cf, Part C.]

**117. Annelise Bothner By** [KHIO]: *“What is the public going to do: are they going to be here or just walk through? They went out and looked into the situation from the outside. If they are going to come in here, you’ll have to help them; act as facilitators: are they supposed to walk around, or can they sit down?”*

**118. Marthe Næstby:** *“We are going to be a bit more theatrical – we’ll be wearing black wigs. And also we want to move very slowly.”* **The composer:** *“Again, how does the note relate to what I am seeing: how do you want them, the audience, to pass? how do you want them to be placed? how do you start and stop?”*

**119. Elise Gillebo** [soprano – to her colleague Charlotte Piene at the key-board]: *“Yes, I was looking at you, and you at me.”* **Maziar Raein:** *“There’s this embarrassing moment where we wait on the audience to clap, but we cannot rely on that in this space.”*

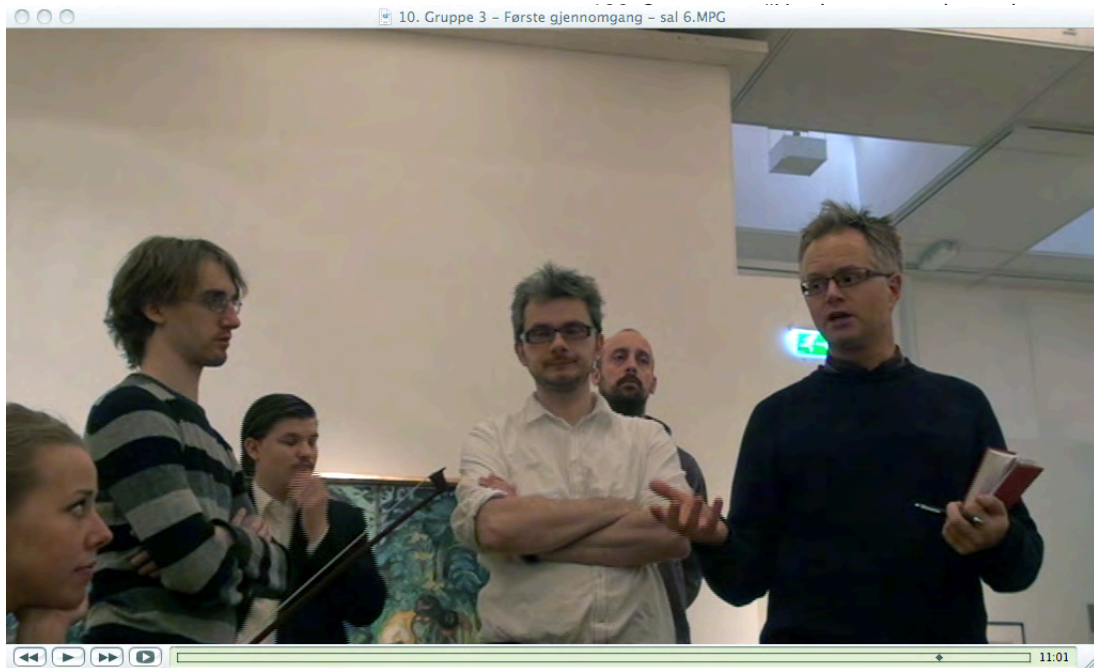
**120. Annelise Bothner By:** *“Think about to what extent you can be active, and to what extent you can activate the public. How to bring about the movement. We have been talking about the tape: this is exciting. The lines appear strong and directive, and for that reason I didn’t walk there.”*

**121. Marthe Næstby:** *“We connect the musicians, we are industrial.”* **Henrik Hellstenius** [the composer]: *“OK! We’ll see more of that tomorrow. I have a couple of more questions. What do the texts and the music have to do with the artwork? For as it is now, I feel that this is quite important.”*

122. *“[...] What does this text have to do with the space? I am in a room here, and I am in a room at the Centre Pompidou. I think that this element is unresolved; you have to think about how you relate it to the room, because for now I sense that these elements are preventing me from connecting to the room.”*

123. *“[...] The recital bespeaks silence – but there is quite a bit of text.”* **The soprano:** *“I am weary that we might turn into quasi-actors.”* **The composer:** *“Focus on how you want to musicise the text, so that it goes being the text as such. This is the kind of things you have to think about now, since time is short.”*





124. The next tutorial was with group 3, whom – in this phase – had two component performance, located in two different spaces. The part of the group made up by **Olaug Furusæther, Magnus Murell** and **Camilla Steen**, had their materials figured out but hadn't worked them out in the museum space.

125. Olaug Furusæther is playing her violin – she works from Norwegian folk tradition – seated on an office chair facing an Ibsen-portrait by Munch, Magnus Murell [Composition] is busy with his Mac, working with soundscapes, and Camilla Steen [KHIO] is pondering on the visual communication in graphics.

126. **Henrik Hellstenius** [composer] pitched the tutorial discussion: “OK, Olaug is seated on a chair, and playing in front of an Ibsen-portrait. Magnus what have you?” **Magnus Murell**: “I haven't got up the effects yet; I am going to create an ambiance for this room.”

127. **Camilla Steen**: “We talked about the graphic aspect of the scores. Relating to the art-work we want to work with moods.” **The composer** [to the violinist]: “But how are you going to relate what you do to Magnus?” **Olaug Furusæther**: “I am concerned with timing, it is going to be difficult.”

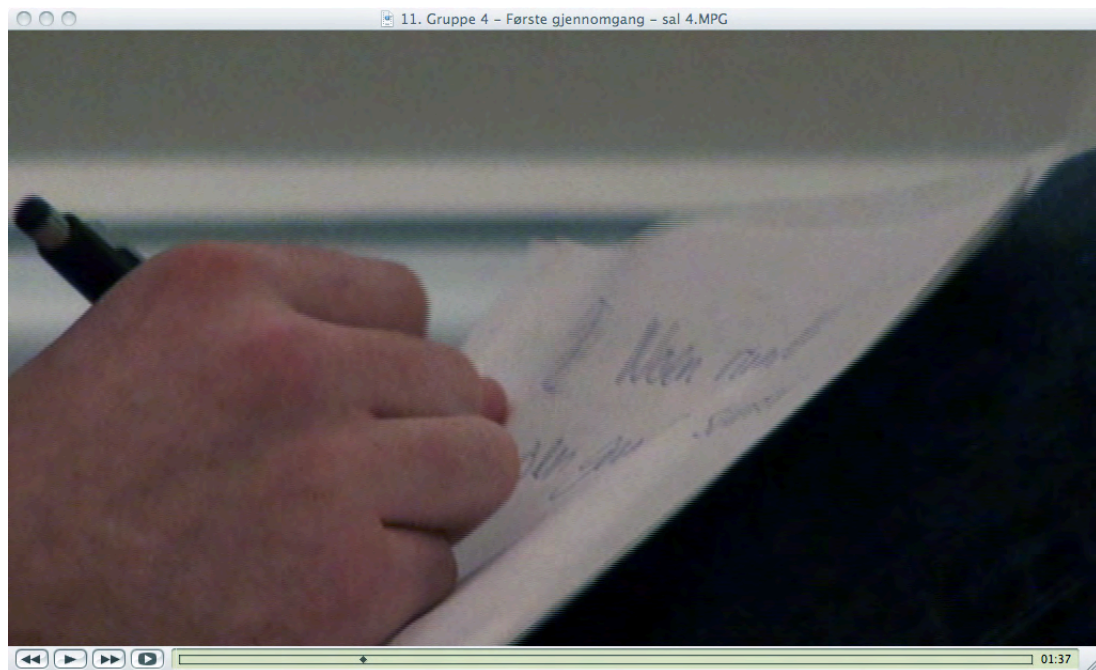
130. **Composer**: “How are you going to relate physically to the room? You are sitting, you are motion-less, Magnus also; you are here – you are going to direct our attention. If you are going to link the atmosphere to the moods of the art-work, could you move?”

131. “[...] The graphic materials: does it have to be book-bound – could it be disposed round abouts? If you do not engage space, we are going to sit down and watch you. And then what is the point of being at the Munch Museum?” **Annelise Bothner By**: “When you move, or stand still, you have created a room.”

132. [The notion of *materials* is key: it is *archival*, and it is *contemporary*. The proper of the archive is to collect, exhibit and impart materials. Constituting an archive in the ongoing process of developing a performance is what makes it contemporary.

133. If the contemporary can be understood as the alongside interplay between discrete temporalities, then the sample of materials that are in actual use, are expected to relate to space, what's in it from before, and what is put into it: the performance and the installation brokering it in the museum space].





134. In the remainder of group 3, **Joachim Kvernstrøm** [KHiO - fashion] and **Ole Martin Huser-Olsen** [NMH - guitar] were facing each other, across a table with some books exhibited by the Munch Museum at the occasion of the exhibit *e-Munch – text and image* [flyer Q]. Interior: sofa, table, chairs: bourgeois comfort.

135. Ole Martin Huser-Olsen played from his variety of scores placed on the table in front of him, while Joachim Kvernstrøm – seated in the sofa – was writing with his robust handwriting, and suddenly responded to the guitar, by reading up his poetry: rap-styled dub-poetry.

136. The guitar went on playing, and the poet rose to approach one of Munch's paintings – walking and writing – and then entered a conversation with one of the paintings, seducing its contents by responding to it in the presence of *now*, making the art-piece enter the space of contemporary experience.

137. The intensity amongst the audience was tangible: Ole Martin Huser-Olsen and Joachim Kvernstrøm were working directly on the visual-acoustic space, the art-work – not as objects or pieces, but as subjects or witnesses – and the interior created for the exhibit. Everyone present was moved.

138. The challenge was evidently to bring the fragile beauty of what had just happened – at the spur of the moment – into a workable mode of something that appears on a programme of events, at a specific time and in front of an invited audience. In sum, transform it into materials to work with.

**139. Henrik Hellstenius** [the composer]: *“Joachim is sitting in the sofa writing poetry, Ole-Martin is vis-à-vis. The score is on the table, dispersed across a selection of books displayed by the Museum at the occasion of the exhibit. Joachim is alternating between writing and reading, it works very well.”*

140. *“[...] He walks around in the museum space looking at the art-pieces while writing.”* Joachim Kvernstrøm: *“The wandering started to become a bit aimless – a vagrancy beyond the situation – walking about here and there, and in the end rather strange.”*

141. **The composer**: *“Are you going to write texts and improvise?”* **Joachim Kvernstrøm**: *“I am going to write texts and have ready for tomorrow. We haven't decided whether I should be writing while you are playing [talking to Ole-Martin], and interact with the public. Pre-write, or a mix between the two.”*



142. **The composer:** *“You are playing music, and you are playing a text – it is intensely signifying when you are writing and reading your texts, and just reading constitutes an entirely different signification. I am trying to figure out what the texts have to do with Munch? Important that you read here and now.”*

143. **Joachim Kvernstrøm:** *“I was a bit stressed. I didn’t know for how long you expected us to carry on, before we started talking.”* The Composer: *“Yes, but you have to know when you start, as Maziar has been saying earlier: what’s the start and what’s the end.”* Joachim Kvernstrøm *“Lots of practice tomorrow.”*

144. **Ole Martin Huser-Olsen:** *“I am combining three ready compositions, perhaps he could have a similar variety of compositions to play on from where he stands and moves in this space.”* Joachim Kvernstrøm: *“I wanted to be open to the public, without the public knowing that I am connecting them to the images.”*

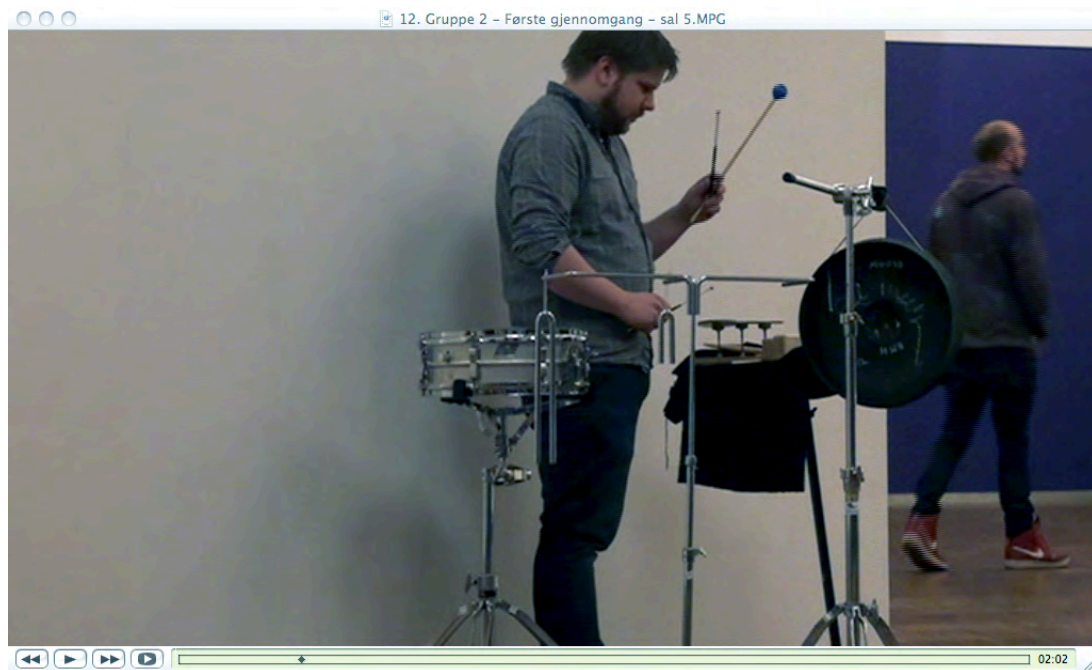
145. **The composer:** *“I think that it would be an idea to leave some of the texts around, for people to go and look at afterwards. Leave something for us, to that it is dispersed on the floor. The ambience is kind of mellow, though, you could both play 4 times as fast.”*

146. **Kjell Tore Innervik** [project manager]: *“Very good! Spend your time practicing, tune in to these issues, and explore how you feel about them.”* With these words the session was coming to an end. There was a sense among the audience that the materials were excellent, but in an unstable early phase.

147. [The process in group 3 went through a series of collapses, till an *idea* came up that was good enough to prevail on the creative individuals in this group. After Munch they were the first to come up with a fable – *The Bower Bird* [flyer U] – which in turn was a call for idea-work in all the groups].

148. The rehearsal-tutorials had how come to group 2: featuring the percussionist Anders Kregnes [NMH]. His variety of percussion instruments are disposed in a hemi-circle around him, and at the spot inside the hall where he does not obstruct view. An installation made up of instruments. A little island.

149. In the background, ambient electronic music by Steinar Yggseth [composition - NMH], which in a variety of related modulations aimed at building an acoustic connection between the 3 dispersed halls that group 2 had allocated to its project idea. Essentially, the polytope.



150. However, the sound of the soprano practicing two halls away – despite an additional corridor – transpierced everything, and was quite audible throughout the performance in group 2, with Anders Kregnes now playing before the panel of tutors.

151. As a percussionist, **Anders Kregnes** is an experienced performer: he used silence between each percussive sequence, entering into a state of withdrawal. In the context of the musical performance, the silence ponders on choice on percussion instrument.

152. The pieces in the hall are about ambivalence, sexuality and Munch's visionary withdrawal. From a musical perspective the metaphors are immediate. But from the beginning of the tutorials it is quite clear that there is a demand to go beyond the musical performance.

153. **Henrik Hellstenius** [the composer]: *"I have said this to the other groups too – you are not reacting on the room. You are completely static and could have been playing on a street-corner. What you are doing, that tells me that I am in this room, is the text coming out of the sound-shower over there? Wanton!"*

154. *"[...] if the museum had not included this sound into the exhibit in this hall, there is nothing of what you were doing that can cue me to this room. The electronic music stopped..."* **Steinar Yggseth**: *"It was supposed to continue."* **The composer**: *"What about the relation to this room – you, the architects?"*

155. **Steinar Yggseth**: *"It is a very peculiar room and we are using sound to underscore that."* **The composer**: *"At least it gets the museum-walls closer to us in the form of sound. I don't experience what you have presented as anything nearly unpleasant."*

156. **Malin Skjelland Eriksen**: *"What is really quite individually determined is how this room is experienced. From our view-point we agreed that this room is quite disturbing, in a number of different ways."* **Christian Elverhøi**: *"... a research, of sorts, in the life of a soul, the room emerges in this wake."*

157. **Kjell Tore Innervik** [project manager]: *"What you are proposing is quite open, there is not energy in it, not threatening."* **The composer**: *"It's something with the phrasing, there is something indifferent – or, lacking in will-power – there is all this insistence on silence: you need to load the music."*





158. “[...] If you have some other materials you could use to work on charging the atmosphere, for instance with panic.” **Anders Kregnes Hansen:** “Well it is only a sketch, but, yes, absolutely! The long breaks with silence is something I think is important in relation to the thematic of this room.”

159. **Annelise Bothner By:** “How do you expect us to behave in this room? I was thinking that there is an enormous difference between this and the previous room [referring to group 3]. **Anders Kregnes Hansen:** “What I am doing here is but a little piece of the whole, functionally more like a thoroughfare.”

160. **Annelise Bothner By:** “OK. So your intention was not for us to stand still and gather, listening to you play, as we just did?” **The composer:** “You must be able to relate to that segment of the audience that enter this space, as though they are attending a concert. Looking at you and wait till you are finished.”

161. “[...] Will there be an instrument chattered here and there, is s/he supposed to move around? Should you occasionally turn your back, and assume a variety of different body-postures?” **Project manager:** “This is a big room, and there are alot of possibilities.”

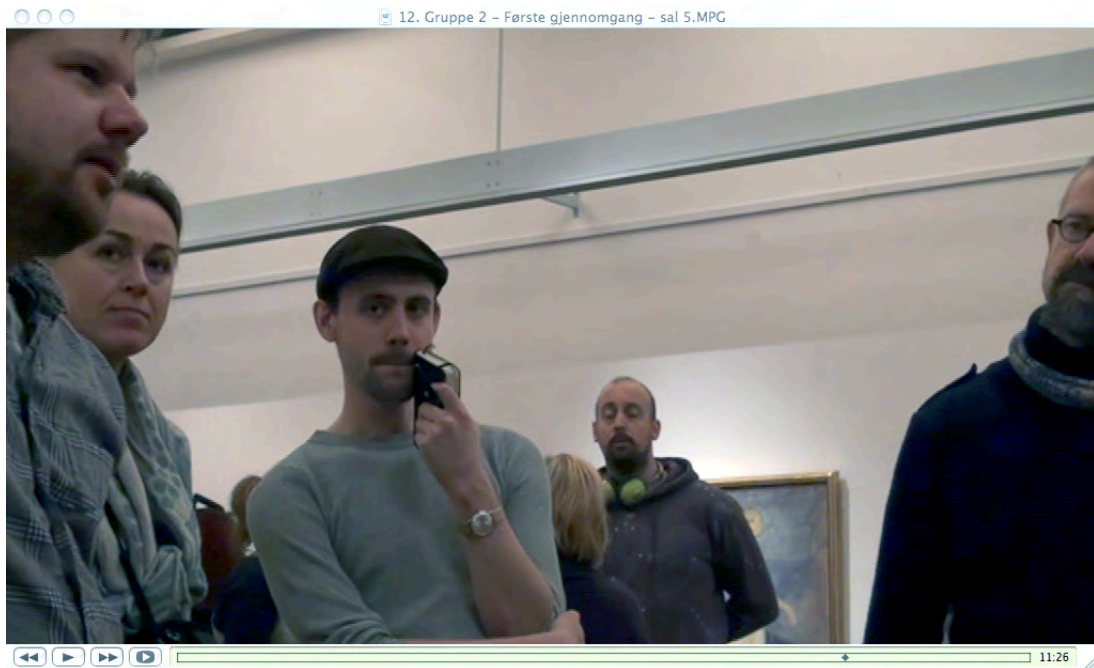
162. **Annelise Bothner By:** “You have to determine what you want.” **Christian Elverhøi:** “What we have done to this point, is to send out some shuttles to check the grounds here, and probe the aspects of the situation that we probably will find in Paris as well.”

163. **The rapporteur:** “Munch tended to work on several pieces in parallel, some of them he left outdoors for weeks in rainy wheather to acquire the desired texture. Munch himself was reluctant to move outdoors, in public spaces. Perhaps his way of working and moving might be of some interest?” – Indeed.

164. [During this conversation inflections on the well-known distinction between space and place took their toll: what is a situation? Can it be understood as the generic affordances of a space, or does the situation include the *unique* – and materially present – aspects of the place?

165. If the place – with its singular affordances – is part of the materials with which it is possible to work; can they work with it *productively*, or do they require the development of *seductive* repertoires? In the latter case, the 3-day period of inhabitation of the Munch Museum, provided this possibility.





166. There is a question as to whether the seductive approach of *inhabitation* [Rogoff, 2009] – as a way of working with the singularity of the place as a material – can result something stable enough to be named a repertoire, if there is no *idea* to support it [assuming that an idea is bordering story *and* knowledge]].

167. The troupe of students and teachers had to speed up, the project manager called up, since the museum was closing at 16:00 hours. Group 2 were working with two other halls – one at the entrance, the other at the exit – to simulate the conditions of the Centre Pompidou, with several rooms to work with.

168. They hadn't finished the audiovisuals they'd prepared for the entrance – a flat screen visual recording of the percussionist, and the samples of his music for the electronic ambience – so the next tutorial was at the exit, where a musical box – or, rather a wheeled crate with amps inside – was shaking.

169. Henrik Hellstenius [the composer] was sitting on bench nearby, his eyes closed and smiling. A black box inside a white cube. When Steinar Yggeseth [NMH - composition] opened the lid, the volume was distinctively higher, and the shaking cause by the reverberation caused a general glee in the gathering.

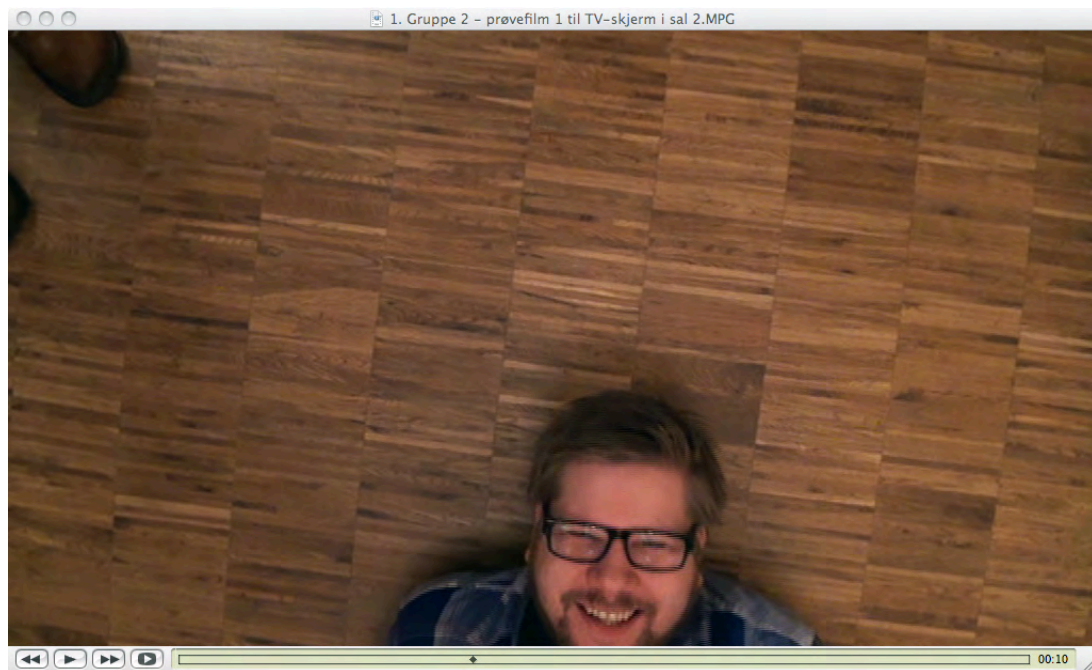
170. The rapporteur: *"It seems that this case of yours is itself transformed into a contact-instrument by sound coming from within."* The composer: *"I wonder about that grating sound... you could put a drumming stick, or anything on top; an object that does the grating."*

171. Christian Elverhøi: *"We have been thinking about a chain and a lock."* The composer: *"Well that is a symbol as well."* Annelise Bothner By: *"To the audience the connection between the rooms is important. Are you keeping that map you talked of?"* Christian Elverhøi: *"Well, the security doesn't allow that."*



172. The day ended in the fret of time. The museum was closing at 16:00. Everyone had to get their things from the lockers – where all personal belongings were left in the beginning of the long day – the students continued practicing the day after, to prepare for the dress-rehearsal/event on Sunday.





173. Saturday was spent doing the odd-jobs needed for the Sunday performance. The flat-screen video recording with Anders Kregnes Hansen [NMH - percussion], in the entrance hall inside the Munch collection, became a social event in group 2.

174. Group 4 hadn't been able to participate on the tutorial rehearsals on Friday, because the musical performers were booked on other arenas, and that the props required for the installation had not been purchased and shipped to the Munch Museum yet.

175. The installation-performance in group 4, for a long time, followed a dual course: the performance on the one side, and the installation on the other hand. The performers could convene only in precious hours that had to be used for practicing, while the designers were working on the installation.

176. Working out the performance and the design for the event, therefore entailed a standard division of labour between the acting part and the scenographic part, till these two processes eventually started blending with each other, during the preparations for the departure to Paris [section C).

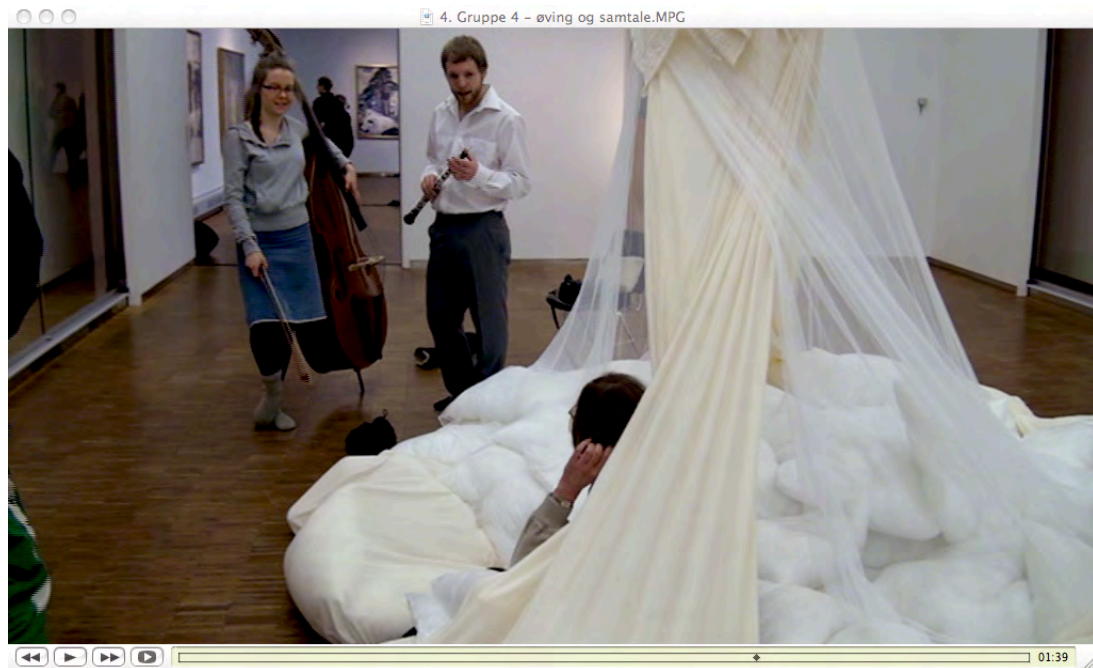
177. However, it was in Paris that the designers became integrated as participatory agents into the performance, and that the musicians used the scenography in a restructuring of the performance concept, which transformed the scenographic elements into an installation for a white cube.

178. Nevertheless, a lot of important idea-work was done at the Munch Museum – in group 4 – in a process that can be understood as one of inhabiting the installation-performance as a common: a *time-specific* cohabitation between musicians and designers, as much as a *site-specific* work for the *Jeudi's*.

179. *Inhabitation* takes time, it cannot be produced, and therefore eschews the logic of production. What came out particularly clearly in group 4's work, is that when this 'non-productive' part of the work of developing a performance installation co-evolves on two levels [time and site], the idea becomes stable.

180. The designers took charge of most of the logistic issues on their own – both in Oslo and in Paris – and the only difference between the rigging in Oslo and Paris, was a string to hold the tent [no long sharp objects at Munch], which in Paris had to be replaced by a pole [no strung elements to the ceiling] .





181. On the big day at the Munch Museum – the dress rehearsal on Sunday February 13th – the small crowd that had been invited – and the regular visitors who happened to attend – started to arrive: at first limited to some individuals, and then more people arrived, till the place was dense with people.

182. In group 4, two of the musicians participated – Inga Aas [NMH - counterbass] and Stein Jakob Nordbø [NMH - oboe] – while Nikolai Mathhews [NMH - counterbase] was tied up elsewhere. The two were well versed in improvisation, in the sense of the contemporary music scene.

183. During the 2 hours of the event, they were playing with an audience present – eventually playing for an audience – but used the process of playing to find out about the room. A musical equivalent of the Italian disegno: sketching to find out what they wanted to do in that space.

184. The idea of lying down, looking into the ceiling, relaxing to the sound of music while contemplating Munch's art-work, was at the same time surprising and welcome amongst the audience. It created a slightly frivolous atmosphere if judged by the standards of the austerity in this museum.

185. The designers set the example by sitting and then lying down in the oriental divan they had created for the laboratory [workshop] at Munch, and were eventually followed by members of the growing crowd that were entering the museum confines. As a rule they stayed on for quite a while.

186. Most of the visitors followed the architecture of the museum, with the ground plan of halls which is rather self-explanatory: you enter at one spot, you exit somewhere else, and the rest is unidirectional, with the exception of Hall 1 [the performance location of group 4].

187. Hall 1 therefore comes out as a kind of appendix in the overall structure of the museum, and invites a circular movement within the space, that can go on for an indeterminate amount of time. The room therefore lent itself to group 4's performance, and the exploration that they needed to do.

188. The staff of professionals from KHiO and NMH, however, moved in a different pattern. They lingered for shorter amounts of time in each space, and their movements were bi-directional: which meant a lot of movement back and forth – during 2 hours – and conveyed a sense of a closed loop.



189. The way that the staff was moving in cycles and epi-cycles consequently was unsupported by the architecture at the Munch Museum, but superimposed to the plan of the building. The same movements in the Centre Pompidou created a different pattern together with the museum architecture.

190. The Centre Pompidou – Beaubourg – is created as a place to *spend time* – whether some hours or the entire day – and is conceived and built for a *multiple experience*: not only by the fact of hosting several parallel exhibitions and other events, but also in the plan of the architecture for each floor.

191. As an effect, the Centre Pompidou is not a place for prescribed trajectories, but rather a *teeming space* [both qualitatively at the level of individual experience, and quantitatively in the sense of the crowds of people swarming in their own time, as a part of the architectural concept].

192. The visitors do not constitute a passing crowd, but rather a material that the exhibits and events are working with. And it is in this sense that the Centre Pompidou is not a modern museum, but a contemporary art scene which in itself – both in space and in time – is an *event structure*.

193. As they were moving about in large and smaller circles, the professional staff entered a process of inhabiting the *event structure* resulting from 4 performance installations going on at the same time, to enable themselves in reaping insights for a plenary evaluation at the close of the Munch laboratory.

194. But similar processes were going on between the groups, as they reaped the insights from each test rehearsal. For instance, elements of the installation that group 3 left behind – as it moved on to its final idea – did not go out of circulation.

195. These elements did not belong to anyone in particular, but were the result of the heuristic experiments that either were suggested by the staff, the students came up with them in response to the crits, that urged them to be **a)** distinctive; **b)** coordinated.

196. As the event structure developed at this level, it became self-organising and adaptive to the requirements and contingencies of the environment that they would later meet when they worked with the two staffs – educational and technical – at the Centre Pompidou.



197. The cultural corps – the heeled black-whigs in *bleu-de-travail* – started to operate as directive agents, but not only in relation to the audience, as was the original idea, but also in relation to the musicians. The call of order also came from the corps to the musicians.

198. Group 3's original idea was to impart this directive function to the public, a part they may have been reluctant to play. Alternatively, the materials generated alongside by the group's stunt poet, were more readily available for the audience to read and enact, in the setting of the current exhibit.

199. Another element – also abandoned by group 3 – was paving the floor with a foliage of graphic elements produced by the performance, migrated into the apparatus of group 2; as part of their installation, *Suite for Pompidou*, was pitched by a pavement of reflective graphic elements.

200. These mimetic processes that went on between the groups at the Munch laboratory left a permanent mark of the 4 group-works, as they stabilised to become part of the final work presented in Paris. These elements were peripheral to the ideas of the groups adopting them.

201. And they were part of the core idea only for group 3, that eventually came to drop them: after they had to drop the connective idea on account of the security restrictions at the Munch Museum, and also realised that their performance was not single in two rooms, but two separate performances.

202. In both groups 1 and 2, the “re-circulation” of the elements from group 3 were functional: in group 1 the two jazz-musicians were busy outside of the events, and the needed to be phased in. In group 1, they had to abandon the flat-screen element of their installation, and needed a different reflective paving.

203. But below these contingent and utilitarian rationales, there is something else to deserve the reader's attention: i.e., the compound impact on *shedding* and *adopting* materials on the life of the common, formed by the 4 groups: the importance of mourning and caring in creative commons.

204. This mode of participation – beyond the community of practice – could be explained by pointing to ethics and value-sets linked to the kind of existential solidarity that grows when people are up to the same challenge. But it can also be linked to *seduction*, as a requirement to work with certain materials.





205. If shedding and adopting materials across groups can be compared to mourning and caring, it is because it happens on the backdrop of seduction, as a kind of release occurring in the wake of the kind of focus and concentration required to inhabit a place, an art-collection or a piece.

206. To *take in* the place, the collection or a particular art-piece, something else must be abandoned. The shedding of the comfort zone – cutting the moors of habit – moving beyond the circle of friends, everyday routine, and identity: to enter the *contact zone*. The cost is high, and the risk of failure regular.

207. Part of the cost, is to take that risk. The counter-part is hitting the bulls eye, which sometimes happens – with some individuals frequently. But, more importantly, failures at self-invention produce a harvest of materials for self-organisation in the creative common.

208. The logic of these processes are not productive, but seductive in the sense that it is not a creative act coming up with something for everyone to see [Baudrillard], but redemptive of elements that otherwise are lost for posterity [Benjamin].

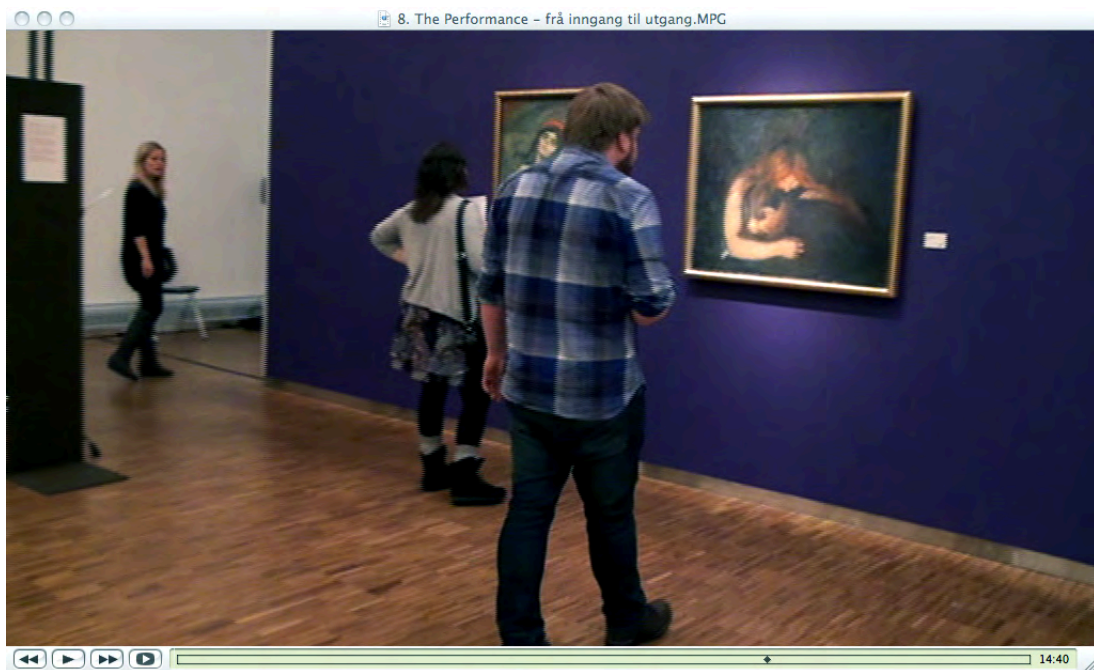
209. The relational practices of a creative common are located in the twilight zone of the ethic and the aesthetic. The outcomes of the dynamics of shedding and adopting – a marginal form of exchange – cannot be predicted: they are emergent.

210. Therefore the marginal exchange that happens between otherwise competing groups, is a form of collective capitalisation. The event structure therefore is not a super-imposed construct, which is made up in the wake of collapse. Rather it comes about through the kind of gardening outlined above.

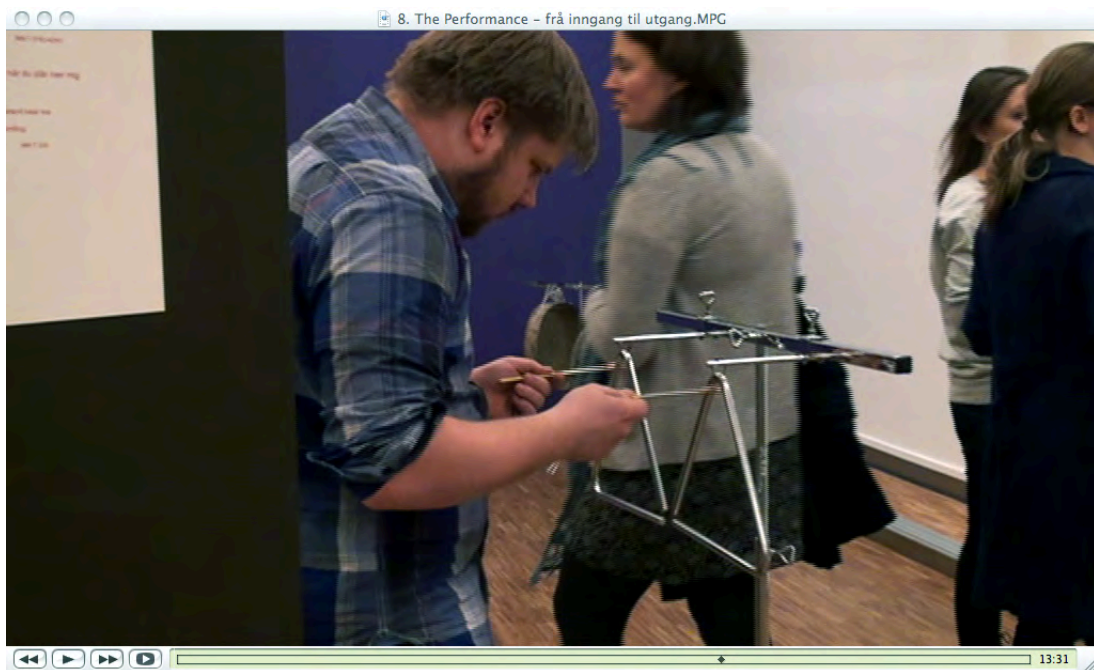
211. There is a literary dimension to this marginal exchange, within the creative common: it is a minor literature, in the sense of belonging to the process of working together. And a question emerges as to whether the heritage of this literatery work can reach, and is relevant, to the audience.

212. The question is whether the *minor literature* [Deleuze & Guattari, 1976] of process, its documentation, and the literary genres that spring out of this kind of association, concerns, or is relevant, to the broader issues of how one communicates with audiences, visitors, clients, users and outsiders.



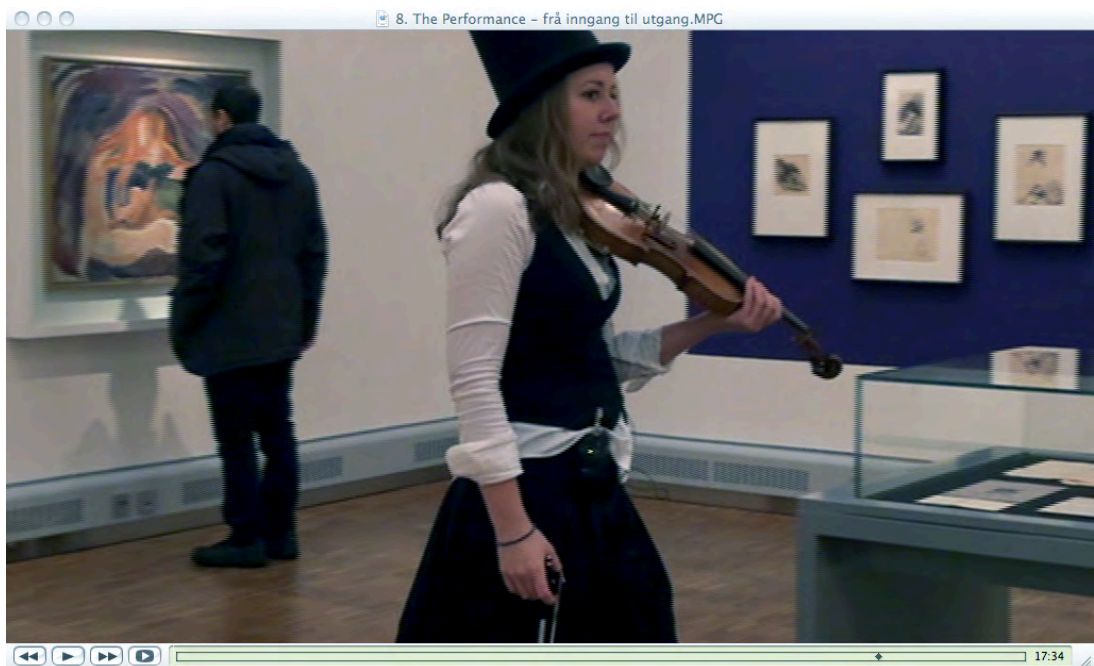


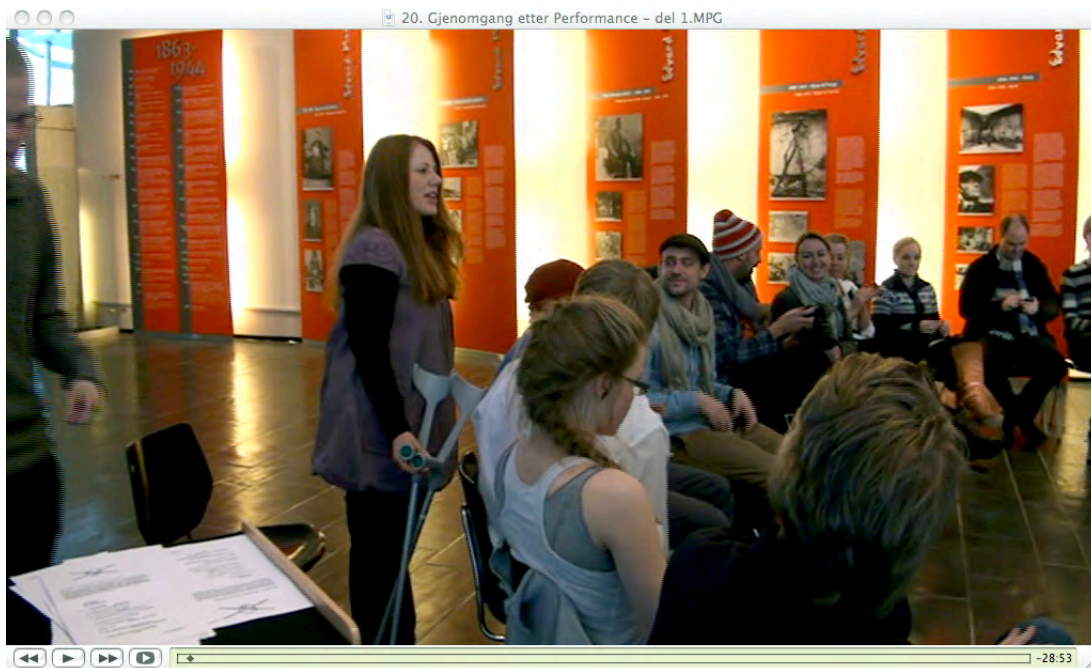
213. So, the question as to whether creative commons see themselves as insignificant – in the sense that they may consider the minor literature of internal process insignificant to outsiders – must be raised against the question of how this affects their *communication*.



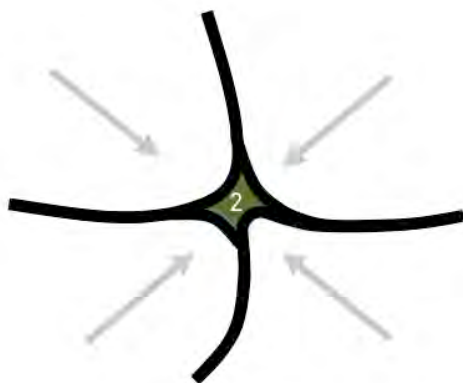


214. And, in the end, the minor literature of a project – the process and its documentation – can be of importance to its effective communication with the production people, whose just-in-time transfer [Cynefin model], hinges on just-in time delivery. So, it would presumably play a role in how they make effective decisions.





215. In the plenary where the laboratory was evaluated – and that rounded up the Munch event on Sunday February 13th – Lill Heidi Opsahl, the head of the Educational Section at the Munch Museum, congratulated the students, the two schools and their guests on what she termed a success.



216. In her experiences of the day, however, she voiced her concerns with certain issues concerning the conservation of paintings, and the effect of sound-vibrations on paintings. In the auditorium, where there is running a workshop to accelerate the preservation of Munch's work.

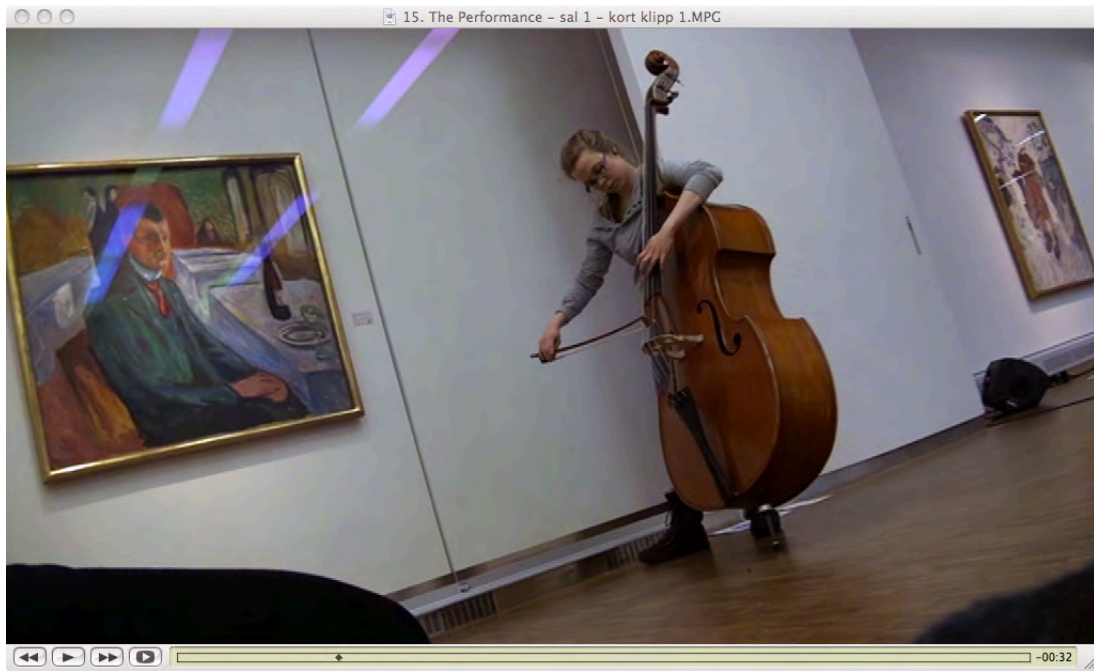
217. This preservation is a main focus for the Museum in the light of the plans of moving the collection to the Bjørvika area [close to the opera [Snohetta]]. From her experience in days of yore, when the auditorium was used for concerts, the effect of sound vibrations was immediate and clearly visible.

218. After the concerts there was a small precipitate of powdered pigments due to vibrations, that had fallen off the paintings. This is also a factor that has to be taken into consideration, when the Munch Museum evaluates collaborative ventures as the 4-day laboratory [in addition to the success].

219. "If we are to do this again, we have also to take such factors into consideration – which we will look into after the event." She rounded up with some practical issues concerning the time and date, when the gear used for the Munch laboratory would have to be gathered, and cleared.

210. **Rector Eirik Birkeland** [NMH] was present at the performance and contributed actively during the evaluation: "*There are a number of interesting vantage point that you have created in your work, to this point, but also some issues: one being the reverberation of sound between the rooms/performances.*"





211. “[...] So please take into consideration how the sound reverberates in the spaces at the Centre Pompidou, so the soundscape doesn’t end up in a muddle. After the event here, I have some questions as to how you relate your performances to Munch generally, and specifically to his works.”

212. “[...] Perhaps some more clarity is needed at this level. But of course, these issues – and related – are subject to debate. That is, the relationship between the artist, the collection the works – their phase an theme – and the soundscape.”

213. “[...] In the larger picture, projects like these have an interest and relevance within the cooperative framework of SAK [f.n. 2: 9]. In fact, I am off to Lysebu [a conference resort, at the hilly outskirts of Oslo, with longstanding traditions] to discuss collaborative ventures of this type.” [cf, flyer T].

214. “[...] And in this connection, what we have seen here is indeed promising: to make the statement of the challenges we see as professionals, in collaborative projects, and enable ourselves in working with them together. It brings the challenge into the realm of the real.”

215. A number of comments that followed were one-liners, pep-talk or repetitions of what had already been said. Some important remarks came up on the importance of working with nuance in contrived experiences: for instance, some people resisted being guided to Munch-paintings by a peluche rabbit.

216. Others, like **Trond Reinholdtsen** [NMH], felt that something exciting was about to happen when the rabbit started to show up in rooms where it was not part of the performance. A starting point for two different alternatives: either to make it smaller and subtler, or go all the way to occupy the museum.

217. In effect, he called for a plan to connect the pieces into a cogent whole. **Annelse Bothner By** said that some attention had been given to messy sound: at the Centre Pompidou, she underscored, this will be different on account of the distance that separating the rooms, with some walking distance between.

218. **The project manager**: “On Tuesday 22nd March, the day after our arrival in Paris, we will be working all day, Wednesday there will be a sort of dress rehearsal. When you do the rigging with cables, gear and tape, you will notice that time flies. So we need to be on the double, early Tuesday morning.”

SAK – FEBRUARY 14TH 2011

1. NMH and KHiO are collaborating on a project in Paris. We call it the Jeudi-project because it happens on a Thursday: March 24th students from the two schools will create an event at the Pompidou Centre – using music, space and form – to engage the audience in an active art experience.
2. In this connection Stein Rokseth (Dean) has initiated an R&D project: the project will be documented and a reported. The responsible for the R&D project is Theodor Barth (dr. philos.), in a project where we emphasise that the research is with rather than on the Jeudi project (action research).
3. These are two characteristics of the action research methodology: a) the participants in the Jeudi project are also contributing to the R&D; b) which means that whoever wishes can access the documentary materials regularly dispensed on an interactive platform: simply a Facebook group.
4. Projects of this type require research competence. In the long run, such competence may come out of the MA-programme. For the time being, it appears that this competence comes from outside the art-field. Which creates some funding issues.
5. The external competence needed should come with experience from the art field to be adequate. Last year the faculty hosted a case-based ethics workshop with the research fellows (Norwegian Artistic Research Fellowship Programme): the combination was the key. Can this synergy develop further?
6. As a rule, it is not possible to apply for project funding from the Fellowship Programme without an art education. Neither is it possible to apply for project funding from the Research Council of Norway, without an academic education (PhD). Presently, the synergies are laborious.
7. For the time being, free projects readily present the opportunity to develop synergies between art and academia. Encouraging such projects therefore could be important. In order to benefit the art-schools, creating good landing conditions for such synergies in the MA-course is capital.
8. In principle, it is realistic and feasible to make sure that the MA-candidates leave school with an ABC of research methodology, integrated into their projects. The challenge is to make everyone aware of its importance and possibility. We have covered a stretch at the design MA, but have a long way to go.
9. The conditions for the integration of such an ABC should be the very best in the arts education, since it demands an integration of practice and reflection. Furthermore, the relation between artistic and academic education is not uniform, but varies between the schools: a good reason for KHiO and NMH to collaborate.

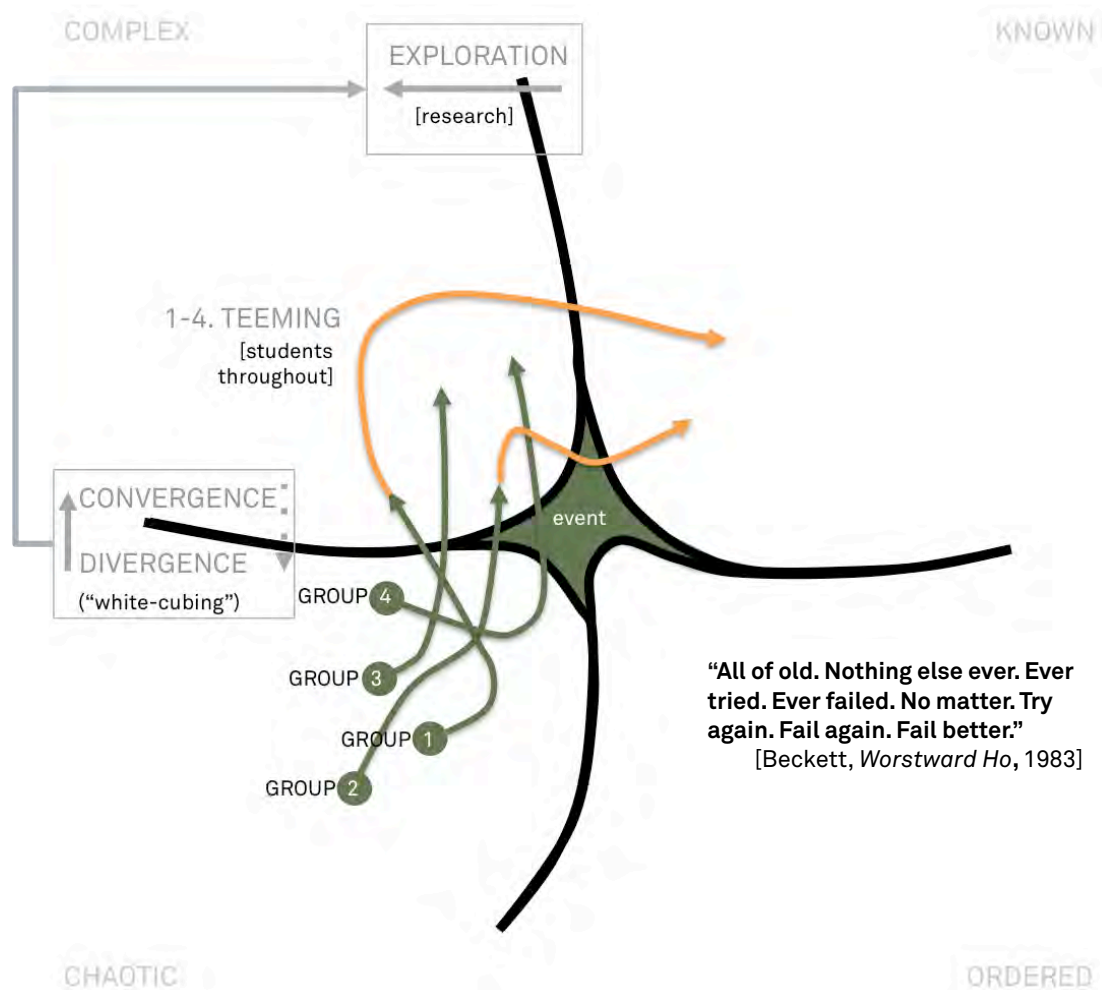
disseminated at the Lysebu gathering – cf pt. 213





## II-B Para-sites:

## Hatching intentions



BACKGROUND — The amount of time that the students spent together in their groups, whether on or off the project, varied significantly from one group to the other. In groups 1 & 2, the time spent together was more evenly distributed, while in groups 3 & 4 intensified their group-work after the Munch laboratory.

2. If the thinking that developed within and between the groups acquired an overall dynamic and each their styles, it is partially linked to the time spent together. The collective rallies were mandatory, because they had to be co-ordinated with the staff, but also built a sense of crew among the students.

3. The shedding and adoption of performance elements that took place across the groups, were moments where the rugged atmosphere of rehearsal veered into the sublime. The troubled dynamics of group 3 were disruptive, but also became an attractor in the crew.

4. The dynamics of divergence and convergence – the churning of the performance elements in the prototyping, development and presentation of each group, at the Munch Museum, was precisely about this – feature the *traffic* at the edge of chaos, represented to the left in the Cynefin model above.

5. Locating the sublime at this edge, facilitates the understanding of the styles of thinking, that developed within each group, in terms of how they came to relate to **a)** art and **b)** museum spaces, as instances of **a)** primary image perception and **b)** the location.

6. If referred to Vilém Flusser’s philosophy of photography [1983], the primary image is linked to the communal strategies prevailing before the invention of writing, which modernist art to some extent celebrated and sought to assess, and contrast with the individualised strategies of the technical image.

7. When seen in this perspective, the time the students spent together in groups – working, eating and being together – variously set them adrift into **a)** the realm of the primary image [1st order image]; **b)** the space of historical narrative [2nd order image]; **c)** technical experimentation [3rd order image].

8. The contemporary white-cube encompasses these three dimensions by **a)** hosting exhibits, **b)** managing collections – their provenance and place in art history – and **c)** integrating digital interfaces. The *Jeudi's* programme, in this sense, has enfolded all three into an experimental concept of a *common*.

9. Thus, the white-cube has demonstrated a tremendous plasticity: this openness is achieved not by wiring the three social layers corresponding to the order of image – **a)** *communitas*, **b)** cosmopolitanism and **c)** cyborgorganisation – but by maintaining a maximal openness between them.

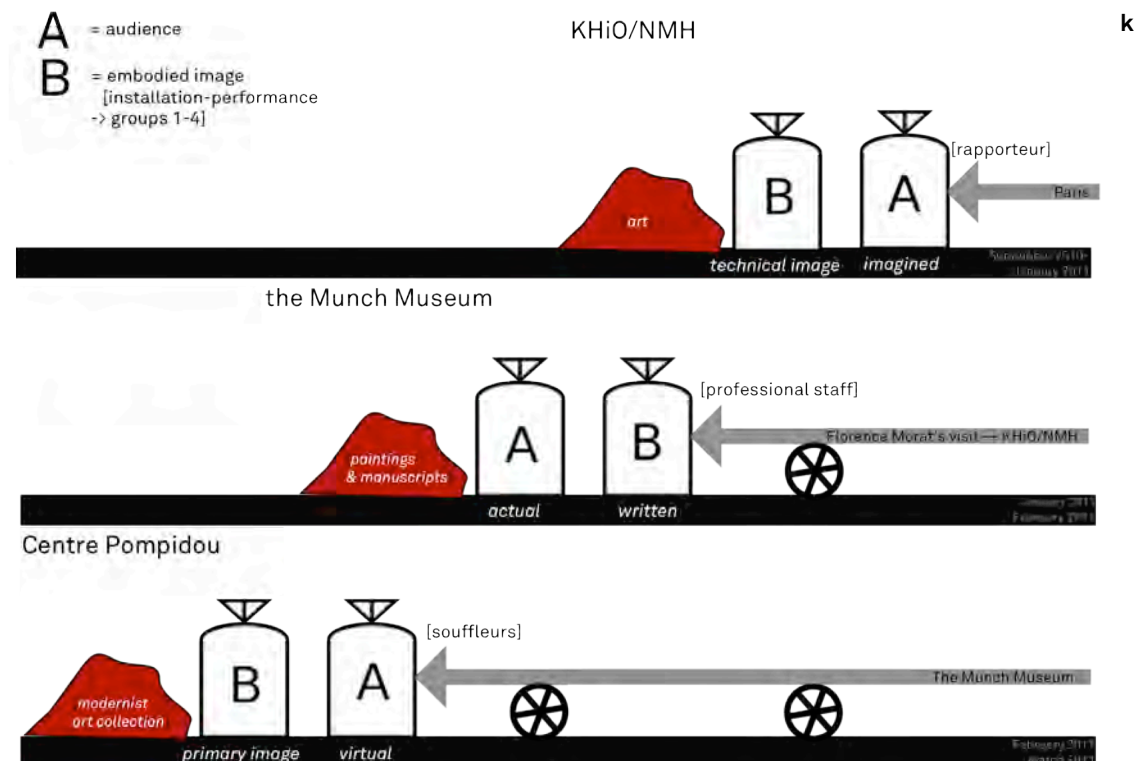
10. The *Jeudi's* brief, on the other hand, asks the students to develop a link between **a)** the experiential, **b)** the historical and **c)** the experimental; which, on account of the styles of thinking the developed in the 4 groups, accounts for aspects of their singularity.

11. The assessment of this *singularity* must be progressive: the installation-performances developed by the 4 groups, understood as transportable interiors moderated and enhanced by the group-performances, started to develop visible individualities from the Munch laboratory onwards.

12. However, one should be careful not to compile the list of traits that accounts for this singularity, and log the tracery of how they evolved over time – from the Munch laboratory to event at Centre Pompidou – without a proper framing of the ontology of the triangle between embodied image, audience and art.

13. The three layers in the diagram below do not represent stages in linear time, but phase-shifts that each involve the triangle of unfreeze, change, refreeze used in rapid prototyping and action research [cf. diagram i]. The embodied image in each case involves the audience and art in different configurations.

14. The diagram is an adaptation of Samuel Beckett's stage directions for the play *Act without Words II* [1959], which – as a whole – is here understood as an elementary model of the experiment, in which the shifts in embodied image generates shifts in the space of understanding.



15. EMBODIED IMAGE 1: In the top layer of the diagram the technical image [internet images art-pieces from the Centre Pompidou's collection of modernist art] is wired to the imaginary of a comparatively huge audience of 800-1000 people, and a bag of 'art' [the contents of the exhibit were yet unknown].

16. EMBODIED IMAGE 2: In the middle layer of the diagram, the narrative imagery of the test performances at the Munch Museum is developed, rehearsed and critiqued for its transmission potential to an actual audience [with the following step of conveying this imagery in writing].

17. EMBODIED IMAGE 3: In the bottom layer of the diagram, the first order connection to the image, of course, occurs *in situ*; since the experience of images at this level requires the presence of the actual work [from the modernist collection]: the audience is worked into the concept, and in this sense virtual.

18. In the top layer, the students were poked by the rapporteur after the reconnaissance trip to Paris. In the middle layer the development-work in the groups are poked by Florence Morat's visit and the professional staff from NMH/KHiO, in the bottom layer the audience is poked by the souffleurs.

19. The word 'virtual' is here used in the sense of potential [or, stochastic]: at the Centre Pompidou the installation performances were worked to a level where the potential **released** in the installation-performances by the passing crowd of 800-1000 would seal the experiment, as such.

20. In this three-step engagement the audience the experimental value hinges on an elementary shift at two junctures: first by conjuring the sense of a crowd which is counterposed by a draft [Munch], and by using the actual crowd [Munch] to design a potential to be released by an audience [Centre Pompidou].

21. Considering these as a *single experiment* rather than a series of 3 juxtaposed experimental phases, has the advantage of allowing the experiment to be defined [rather than being assumed by analogy to the natural sciences]: *an act spurred by an intuitive understanding leading to a better one.*

22. The corollary is just as important: the role of the experiment is not necessarily to come up with new materials, but to stabilise them sufficiently to be able to work with them. The first brink of the diagram brought up materials for *self-organisation*, the second materials for *self-invention*.

23. The point being that the installation-performance – from the modern artist's point of view – is uninvited, and the common in which the embodied image is invented from the materials emerging from self-organisation: one of these being the narrative [the story, rather than the historical narrative].

24. If not all readers will agree that writing is fundamentally about image-transmission – as asserted by Vilém Flusser – they will no doubt agree on that writing is constitutive of how image fares in a collection: the provenance, the selection, the white cube that sets the image in motion [Michaud, 1998].

25. Though constitutive to the image as it appears in the museum, this engagement of writing is marginal: to the owners, to art history, to curatorial reflectivity and – if not part of the work – to the artist. The narrative, in this sense – pace Brian O'Doherty [1976] – is the fable.

PURPOSE – The idea of projecting the imagery of the group-works into a fable came from group 3. As it was falling apart, one of the group members [Joachim Kvernstrøm, KHiO] came up with an idea, in which the seductive approach to Munch's work, that focussed on seduction as such.

27. The idea gathered two characteristics: a) it assumed that the seductive nature of the art-work – specifically works of Delaunay and Kandinsky in the Museum of Modern Art – can be teased out by seduction; b) that seduction has serendipitous and calculated aspect.

28. The title of the installation was The Bower Bird, and the idea was to create an installation for the performance, based on a narrative of the specie's life-cycle in its austral tropical habitat. The idea was conveyed by phone, in so many words, at a late hour, some days after the Munch laboratory.

## THE BOWER BIRD

In the Southern hemisphere lives a bird, middle-sized, known by the name of Bower Bird. This gender of bird (ptilonorhynchidae) includes about 30 species; the one with the most modest plumage – the brown bower bird – is the most zealous of them all.

Prince of desire and of patience, the male of this particular species, seeks to attract a female, by creating a sumptuous garden around its nest. Generally, the work is organised over a period of 2 years. When it tires, the male bird perches on a branch, and imitates the animals and sounds of the forest.

Great mime and gardener, the bird alternates between work and rest, gardening and song, between desire and contemplation: a great singer and a great artist. With some luck, the male will succeed in attracting a female, whom – save from the very short coitus that follows – has no need of him.

If he fails to attract a female, begins a new two-year cycle. Its order of sequence is approximately as follows: he starts by constructing a nest, at the foot of a preferred tree, with orchid stems as building-material. The roof, similar to a pagoda, is supported by miniature wooden pillars.

But this is only the beginning. The access to the nest is the bird's prime subject, and focal area. The garden, which is developed on the land surrounding the nest, has a circumference of several meters. Within this perimeter, the gardener works on his composition, like a painter on his canvass.

The final garden is the result of a meticulous effort, and takes a lot of care and time. The bird uses found elements in its entourage – fruits, flowers, leaves – regroups them, time and time again, into a whole, in which the exact position of each element is duly considered, and adjusted, day after day.

Amongst these Bower Birds, taste varies a great deal and their work acquires individual expression. The bird arranges, rearranges, considers the result at some distance, evaluates, and gets back to work. The tragic beauty of the process: the male bird never knows in advance what will attract the female.

Since, as the great day comes, when the females come to run their brief errand, they gather around the nests, that have no other function than this biannual serenade. The female birds perch roundabouts, to contemplate a garden, fly to check out another, and finally they choose.

The nest on which she sets her choice – the property of the lucky male – is thus the object of a somewhat capricious female desire: she lands, exposes her genitals to invite the male to a non-ceremonious union, and flies off to lay her eggs and raise her chicks, in a nest located elsewhere.

*tacite zones* – THE BOWER BIRD

29. The result of the communication was a flyer for the documentation, which was written in French because the flyers were posted on the Tacit Zone Facebook group, where they were made available for the *Jeudi's* partners in Paris – Florence Morat, her delegation and Cécile Camart [Sorbonne Nouvelle].

30. They were also written in French not to lock the group's creative process to a script written by the rapporteur, and was at this point communicated back to them in oral translation, for this reason. The French idiom was also chosen because it might help the group project their idea to Paris.

31. This flyer was written simply from the narrative that came from Joachim Kvernstrøm, simply because there was nothing else on which to base the documentation at this point. Having created a flyer for this group, fairness indicated that a similar documentation should be proposed to the other groups.

32. Group 1 delivered a ready-made fable. Since the other groups had come further in developing their installations and performances, the documentary flyers were based on observations from the Munch laboratory, and previous flyers. All the remaining groups were asked to translate their ideas into fables.

33. In other words, they were asked to *project their ideas* for each their group, rather than asked to further plan their project; to work directly on the idea, in the way it emerged after the Munch laboratory and the critique the groups had received from the professional staff.

34. Because of its user-orientation the documentation process thereby overlapped with the development of the project, in an area that was previously unaddressed. And the overlap became even clearer as the all of the groups wished to circulate the flyers at the event, among the visiting crowd, March 24th.

35. Evidently, this sort of co-operation is possible only within a creative common, in which process unfolds in the twilight-zone between **a)** what is common and shared, and **b)** what is authored by identifiable actors [be it in groups].

36. The rapporteur noted that there are cultural mind-sets related to working in groups – with regard to process – which cannot be assumed, and should be questioned: among designers *process items* circulate quite freely, have largely a *contextual value* and are *materials of a creative common*.

37. While amongst artists there is a tendency to consider process items as part of the work, closely or remotely related to it and to the artist's signature [cf. Bourriaud, 2009]. In a general fashion the boundary between the craft and the trade runs differently in the art-field than in design.

38. Without investing in the trade – by “gardening” the creative commons – the demands on flexibility and adaptation on the craft, cannot be met. Designers cannot, to the same degree, rely on institutions as museums and concert halls, in the exercise of their profession.

39. For this reason, much of the infrastructure of the designers – including the access to workshops and technical equipment – hinges on the existence of commons, in which elements belonging to the designers' process circulate rather freely. In other words, this is not only *how they work*, but how they *get work*.

40. But spotting opportunity by gardening creative commons, is not the only rationale for attending process: in the exhibition catalogue of *Design contre design* [Eng. Design against Design, 2007], Barry Bergdoll – the Chief Curator of Architecture and design at MOMA [N.Y.] – emphasises process for other reasons.

41. In Bergdoll's conception, the process is key to communicate design ideas, that often come with a heavy baggage from design and art-history, to a broader audience who are not familiar with this baggage, and do not easily *read* the exhibition, and its items, in these terms.

42. The Modern Art Museum at the Centre Pompidou's 5th level also begs to be considered in these terms because since it became merged with the design items from the *Centre de Création Industrielle* of yore: a distinct collection, with an overlapping provenance and selection of its own.

43. This is the background for selecting a photography from these items on the cover of the documentary, since they share the same location and – in a number of cases – interspersed with the modern art collection, featuring the design interiors from the same/ overlapping historical period.

44. By this innovative gesture, the Centre Pompidou created an horizon for the art exhibit, in which a white-cube narrative of contemporary living-spaces is juxtaposed with an art collection, whereby the art-works are withdrawn from the perennial space of master-pieces, and brought closer to practice.

45. Indeed, as the branch of the Centre Pompidou in Metz was launched [\* 2010], the catalogue of the opening exhibition underscored this concept of the collection: not to acquire the master-pieces, but instead to acquire pieces that highlight the work in a phase or the life of an artist.

46. In this particular sense, the objects of the Museum of Modern Art are constituted by the sample of works acquired for each artists – and in this sense the collection – rather than individual pieces: in this sense it removed itself ideologically from the cult of master-pieces.

47. Also, at the time of the Munch laboratory, all of the groups – with the exception of group 3 – related to the collection at the Centre Pompidou in these terms: the pieces exhibited at the time the journey to Paris approached, appeared as events within sets/multiples of works, rather than in/for themselves.

48. This approach was reflected in the materials the groups submitted for the flyers, and the fables contained by them all indicates variations on this approach: though the research conducted on the internet, historical sources and the exploration of art experiences varied quite a bit from one group to the other.

**49. Group 1** [Norwegian Arm]: the *Seven Blind and the Elephant* [Matisse's Polynesian-inspired paper cuts]; **Group 2** [Suite for Pompidou]: *Mirrors at Play* [reflecting Bacon, Hantai and Matta through the metaphor of the mirror]; **Group 4** [Ta Pause]: *The Enchanted Pavilion* [late works of Picasso].

50. The groups had a different use of the flyer documentation, on account of how far they had got with their projects, and the opportunities they had had to gather in each of them. For group 1, the exchange became part of the idea development, for group 1 it became a booster, for group 2 a sign of recognition.

51. When circulated during the event, the flyers therefore had a pre-history of function that varied substantially from group to group, and may serve to exemplify the ontological singularity of group-thinking in the interim between the Munch laboratory and the last preparations before the departure to Paris.

52. In sum, where Group 3 was the exception – on account of its *presentational* approach – the groups 1, 2 and 4 were singular examples of *representational* approaches, in which the embodied imagery of each installation-performance was to some extent functionally referred to the art-works.

53. At this level, the event structure in the Tacit Zone was self-organised in that the exceptional and exemplary ontologically co-evolved as a multiple [co-present rather than un-timed]. No overall structure had been designed: but replaying the documentary record, an emergent set is indicated.

54. The embodied experiment is a knowledge-montage combining elements of engineering, bricolage and communitas: understanding the installation-performances in such terms, is interesting in way of understanding how – and how far – the groups get in developing *containers* for their *contents*.

**55.** Keeping track of knowledges that belong to different spaces, rather than phases, and keeping pace of them, in a context of the event at Pompidou where the groups would have to land – stand up and be counted – from a variety of holding patterns [Barth & Raein, 2007] featuring the process in each group.



#### THE ENCHANTED PAVILION

In the carousel of stories, myths, legends and fairy-tales, the fable has a particular status. If its message is universal, the fable departs from the myth by virtue of being located at a particular time and place. In the fable there is a rupture, or gap, that invites critical thought.

Thus, the modern knowledge of fairy tales, legends, or myths – be they of domestic or foreign origin – itself constitutes a fable. Of which, the knowledge of said primitive art (or, even, today 'primary arts') amongst the cubist and surrealist painters, is an example.

The modern art museum adds itself to the series of fabulous transformations. If the modern artists are disenchanted of modern society, the modern museum again has created fables out of their pieces (by adding to the modernist disenchantment the oblique, or biased, enchantment of the spectator).

One may again ask the question: is there a fable of the modern museum? Of course, it's the pavilion: a space for temporary retrospective exhibitions, without a permanent collection, which must first address itself to collector and then to the public, inside a framework of actuality.

The collector, in turn, is s/he creates a fable out of the pavilion: the gyroscope of the contemporary, lights of a present from elsewhere, a well deserved break from the time that drizzles like sand in an hourglass, in that place where time-montages are remade, and add to simple survival.

The fables that are added by interposed generations, in turn, suggest a fable of the genesis of the collector: critical experiences from childhood, playing with siblings, that regularly demanded to be fed with a story, from any adult who happened to be around.

A grand-mother, for example, to her three grand-children: several times, they ask her for a story. The first time she accepts. After a while they ask her of another. Yet again, she gives them their fill. And even a third time, though with a somewhat impatient undertone.

At the fourth request – for example – she'd send them to find their own stories. At first they are bewildered, then frustrated and eventually become desperate and disenchanted. But as the years go by, they link up with the carousel of images: a recounting device based on clichés.

In the last instance, the hallmark of the fable is that it functions at a particular time and place: the rupture, gap or fracture that breaks the cliché. And this is where we turn to you: here, Thursday 24th March 2011 – between 19:30 and 21:00 hours – we give you a break: lie down, listen, look and rewind.

## MIRRORS AT PLAY

The mirror needs no fable. A system of mirrors even less. The fabulous is omnipresent in a play of mirrors – indeed, a prime condition: lies, magic, an extreme efficacy in optical transmission; even in anaerobic environments, without mass or life – the *void*.

The specular object, as such, sets us aside, blinds us and shocks us with its breathtaking coldness. An exceptional object, it inhabits our world without ever belonging to it completely. A reflector of ghosts, as much as moments of a life-time, an art piece or work.

The omnireflective mirror, itself, remains intransparent, opaque, without presence, and reveals itself only by the dust we collect from it, from time to other. Thus its rather banale dimension reveals itself: the one-to-one correspondence – to each grain of dust corresponds its reflection – perfect congruence.

Between its anorganic banality, without symmetry nor rupture, and the mineral structure which puts life on display, lies the game: a salty crystal with a bitter taste in itself, enhances the taste of impressions, in the kitchen of the senses: references generated, by record and replay, at the speed of light.

An object covered with reflective surfaces, becomes visually plain: to become acquainted with it one has to explore it with other senses. If it is hollow, and, for instance, contains mobile elements, one has to switch to hearing, listening for metallic, mineral, or wooden sonorities.

But if the form of the object reflects space so as to make its project recognizable, and identifies the fictitious objects it contains, then the object glazed with mirrors – some furniture, an architectural element, a puzzle – is transformed into a hospitable element, a sign of recognition; a symbol.

Through a play of mirrors one thus enters, gradually, into the human domain of sonority, noise, rumors: starting with the sonority of an electronic generator, through the manipulation of objects that do not reveal themselves other than by sound, or by applying stethoscopes directly to the human body.

So many reflections on the sound of mirrors, beg for the counterpoint coming from utilitarian objects. Have you tried to lift a thick steel-chain without making a sound? Have you played with dishes that never have passed through a kitchen? Have you passed your desire unto an object, as a form of life?

Desiring machines and machine desires, passing through spaces and worlds as different as Bacon's, Hantai's, or Matta's: come reflect with us – we beseech you – we are there to reflect, together, apart, everywhere: we are here (*nous sommes ici*).

#### THE 7 BLIND AND THE ELEPHANT

A great philosopher declared: «When one asks what use there is for culture, one is already in barbarity.» We have forgotten who he is. But if it is true, what can we do? If both historical and intimate knowledges of modern art works both fail us – how can the art-works be restored?

By exploring the museum aimlessly? destroying everything? starting from zero? Not necessarily. One could, alternatively, explore the idea that not only the contemporary visitor, but also modern art-pieces, are dislocated in a museum (similar to fragments in an archaeological find).

One can conceive that there are three images that work inside the artistic labour of a painter: from his “muds”, his imagination, and finally those which the gestures of creation would have traced in his body – in his muscles, bowels, his desire, his elective affinities, and anachronistic choices.

If it is the memory of this flesh that makes the two other detonate – the concrete imagination of a piece – wouldn't the image of the artist be lost for ever, when he departs? Which posthumous rites can we invent, to raise the spark of an artwork given to our contemplation?

Perhaps a heathen ritual – a bit clumsy and brutal – obstructing transparency, taking awareness of the barbarity of a certain way of seeing, which is entailed by a work nailed to a wall – as a butterfly pinned to a panel – and supposed stupidly available: an acquisition of scholarly knowledge.

The heavy hand of the uncultivated ritual, allows the half blinded exploration of an improvisation field: that of the comparison of the pieces of a whole, a work, a collection, rather than the study of individual pieces, or master-pieces, that are already inscribed into the scholarly repertoire.

As a result, one will not know from which side will come the sparks that ignites and detonates a particular image: since the collection is considered, first and foremost, as a terrain of unique potentials. The field of potential literature: please do move and assess, at the beat of silence and noise.

Thus, the oriental fable: a king reigned in a country distraught by the doctrine of pious philosophers. Some claimed that the world was eternal. Others saw it end in a boundless universe. Certain professed the unity of the soul and the body, others proclaimed eternal life. Unending collective monologues.

Seeing his kingdom divided, the monarch invited 7 blind from the capital, asking them to explore, before the philosophers, the parts of an elephant: the head, the ear, the tusks, the trunk the legs, the tail and tuft. The blind declared, one after the other, that an elephant is a pot, a basket, a plough, a helve, a column, a rope and a broom.

GROUP 1 - NORWEGIAN ARM



## Part III

“[...] as Santner points out [...]” the “[...] abandonment of the encompassing narrative frame leads not to an abandonment of links between fragments but to a discovery of new level of interconnectedness, a ‘paratactic’ field of secret links, of echoes and reverberations between monadic elements – something, I am tempted to claim, not unlike the inner links of Plato’s chora which precede the grid of Ideas. Here we should introduce a triple, not just a bipolar, structure: the narrative procedure is neither the direct exposure to ‘fire from heaven’ [the ecstatic throwing-oneself into the lethal bliss of the divine Thing] nor the deadly sobriety of icy everyday life, with its meaningless multiplicity, but a mediation of the multiplicity itself.”

[Slavoj Zizek, 2006:157-158]

## GLOSSARY:

*Mimesis* – imitation, in particular a) representation or imitation of the real world in art and literature; b) the deliberate imitation of the behaviour of one group of people by another as a factor in social change/dynamics.

*Index* – an indicator, sign, or measure of something: ‘exam results may serve as an index of the teacher’s effectiveness.’ In a general fashion, the index is a sign, in a mode of signification, in which the relation to the signified is not arbitrary, but directly [physically or causally] to it.

*Parallax* – the effect whereby the position or direction of an object appears to differ when viewed from different positions, e.g., through the viewfinder and the lens of a camera [typical of events that are deep in the field of vision, with interposed events that foreground them and thereby warp our perception in a variety of ways] .



### III INTERCEPTIONS — CENTRE POMPIDOU

1. The last touchdown in Oslo before the week in Paris, took place in 4 classrooms at the Norwegian Academy of Music [NMH], Wednesday March 16th 2011: the groups were located in each their room, and wrapped up their project in the light of lessons learned during the Munch laboratory.

2. The 4 groups worked in very different knowledge spaces. Group 1 had a production staff meeting, group 2 was pondering on the contents and packing of the acoustic they had developed for the performance, group 3 was practicing with the props and elements of its new idea, while group 4 was regrouping.

3. The dead-line of the full project proposals had been set to March 4th, for a meeting that Florence Morat [Jeudi's project manager] had set with the technical staff at the Centre Pompidou. As an effect, the last session at NMH was an occasion for the groups to check current status against delivery in Paris.

4. For the general reader, the documentary detail of this process will have an interest as part of how the sense of the place of the event evolved during the entire project: though spatially located in Paris, the event was taking place in the form of preparatory arrangements, long before March 24th, 19:30-21:00.

5. Besides warranting the focus in this documentary on the process, the interceptions of the approaching event – as previously and presently discussed – fed a growing sense of place *in the Tacit Zone*: the tacit zone between the project spaces the groups had developed alongside their regular school activities.

6. This is why this introductory section to the Paris event, includes the closing activities of the groups on March 16th at NMH, before packing up and leaving for Paris. The back-stage activities at the Centre Pompidou, were in continuation of this last round-up, in the *green room* [Barth, 2010; Marcus, 2011].

7. The green room – a colloquial term for where actors hang out between the sets to compose themselves prior to a performance – is a place where the event is embodied; where the narrative is duplicated by the body, taking it one step further into the temporary autonomous zone of the *testimonial* [Barth, 2010].

8. Such a shape-shifting process is never complete – always partial – and supported by the set of props that extends the place of the event, long before it actually occurs. In the Tacit Zone project, the early and late sketches, models, costumes, scenographic elements, partial scripts, defined by Marcus [2011]:

9. “The Green Room is the place of extreme reflexive specificity and anticipation – the last bit of staging, where the singularity of each performance is embodied by actors – it is not rehearsal, it is not dramaturgy, but the mediating space between those exercises and performance.”

10. The round-up on March 16th represented a turning point in the project, because the arenas that existed alongside the project – where props were acquired or made [including the fables flyers] – that were self-organised and parallel [para-sites [Marcus]] to the managed arenas of the project.

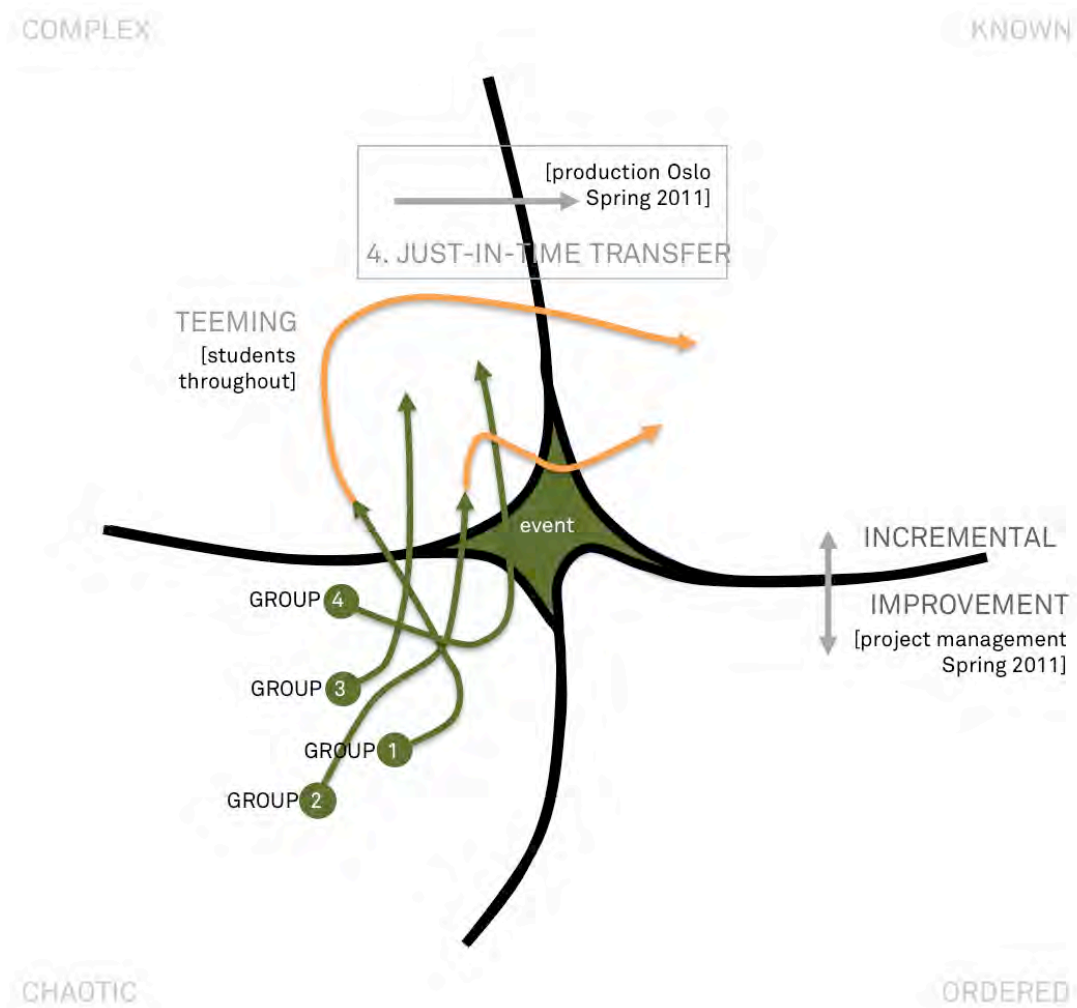
11. With the round-up and the packing, lugging and transportation of the props and equipment that ensued, these manufacturing activities were no longer parallel, but agglomerated around the central arenas of the project, to define the place where the event would occur.

12. As the central project arena moved into the space in which the event would take place [and in this sense “hosting” the event] the developments that had emerged in the process, till the last minute on site in Paris, marked the passage from self-organisation to self-invention.

13. The human ability to transform into who they need to be, on account of an approaching event, can be compared to the optical phenomenon called *parallax* [Zizek, 2006]: when human attention is bent on intercepting a far-off occurrence, the interposing occurrences will mediate and diffract it.

14. This change is creative, rather than simply adaptive, and confronted with the discrepancy between what we see, at all times, and what is actually going on, our subconscious comes up with *images*: in this sense, all imagery is ultimately in motion [and, more specifically, a key to land this project].

### III-A Oslo — lugging, travelling and unloading



BACKGROUND — from March 16th and onwards, the acquisition, manufacture and changes in props could univocally be seen as indexes of an approaching train. Before this point – during and after Florence Morat’s visit and the Munch laboratory – the signals were distinct, but weaker and side-lined.

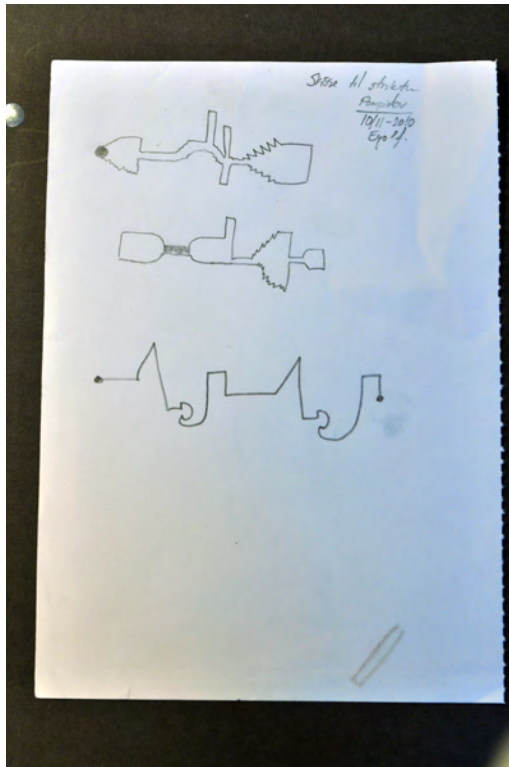
16. Also, the indexes – i.e., signs with a causal link to what they indicate, or refer to – were interspersed with a different process, which dominated and constituted a *Leitmotif* in the early stages of the project, when the students worked to become acquainted within their groups.

17. The method used by the students [instructed by Tabea Glahs, during the speed-dating and match-making November 10th 2010] was to group according to similarities in content and line of sketches submitted to a task-force that established the match.

18. These groups remained the core of the final groups. This early making of the groups represents, in Lacanian terms, the mirror-stage of their development. Rane Willerslev [2007] argues that mirroring is a body-technique used by humans to develop empathy, regardless of age.

19. In his view, it is therefore not linked to a particular stage – and a developmental perspective used to analyse fellow humans – but rather a form of mimesis: a creative technique used to bond in a group, among humans, and even across living species.

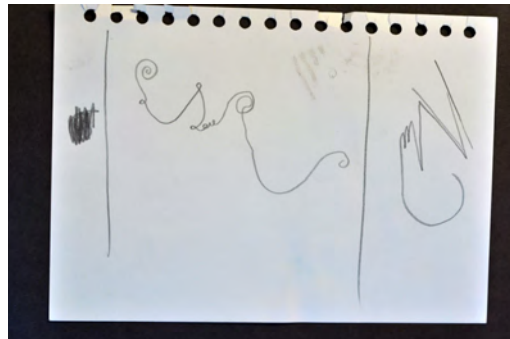
20. Willerslev’s point is that *mimetic empathy* does not demand a complete transformation of the actors involved, but features a purposive behaviour involving subjective transformation but *eventually* is included repertoire based on similar experiences. To the right early sketches from group 1.



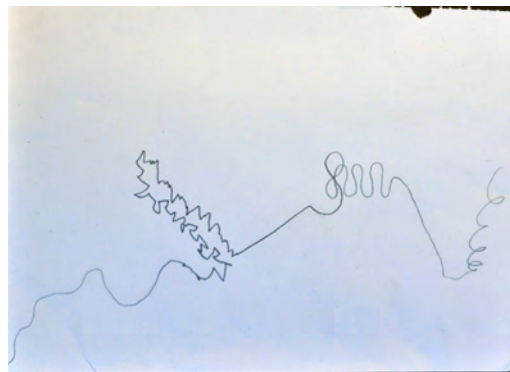
Eyolf Dale [NMH]



Marthe Næstby [KHiO]



Charlotte Piene [NMH]



Elise Gillebo [NMH]

21. The above drawings are from a brainstorm they had in group 1, after the speed-dating/ match-making event. They agreed to make sketches of what their envisaged performance would look like. When they finished they compared their work.

22. From this sketching session they determined that they needed to enlarge their group with a *multi-dimensional* person and a *conceptual* person, that would enhance the design competence in group 1: their choices fell respectively on Kristine Melvær Five, and Linn Kurås.

23. In his ethnography-based theory, Rane Willerslev underscores that *mimetic empathy* – beyond mere copycat behaviour – emulates the projected self-image, or the aspirational imagination in a group, to attract rather than produce opportunity.

24. When the signals of the approaching event start ticking in, mimetic empathy reveals itself a creative resource: since it is impossible in advance to determine how, when and from where opportunity will emerge, as the indications of the upcoming event reach the points of no return.

25. If the Hertzian space [Dunne, 2005] is located between the artificial and natural landscape, where the boundaries between the imaginary and the actual is being investigated, then an imaginary possibility will eventually transform into a virtual load, or affordance: the potential of the event to release an image.

26. In sum, there are 3 ways of linking up with what is hidden from view: **a)** mimetic empathy [emulating aspirations in a group]; **b)** subconscious interception [image release]; **c)** contact resemblance [indexical reading of hidden/removed occurrence].

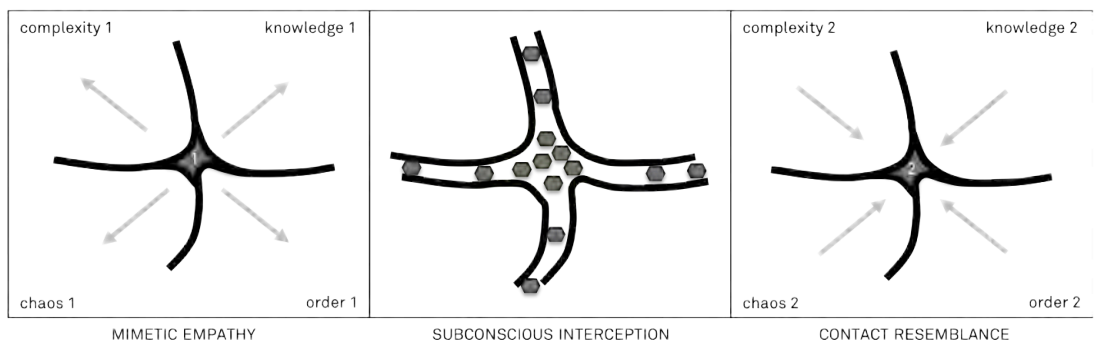
27. In the wake of the approaching event [c], the images released by subconscious interception eventually converge [b], if mimetic empathy is developed to a point where it [c] affects behaviour in a group. The sketches on the previous page give a taste of that [we will later see examples of bodily behaviour].

28. If we consider the series of “wake-up” calls that occurred at critical junctures of the process, we can reframe the elements of the unfreeze-change-refreeze model, and use the metaphor of the *shutter mechanism* in a camera: **a)** opening, **b)** capturing; **c)** closing.

29. Interception, then, consists of a) opening up with mimetic empathy; b) capturing through subconscious release of images into the conscious mind; c) closing in by reading indications of what is hidden from view, by relying on resemblance caused by contact.

30. The parallel flows of the project – charted across the partitions in Cynefin model – should therefore be seen as generated from the opening, capturing and closing of our metaphorical shutter-mechanism, at different critical junctures, which have been accounted for.

31. In this way, we can be more specific about the relation between the generative dynamics of self-invention and self-organisation: the transition from the one to the other is not abrupt, self-invention was muffled in the initial period focussed on self-organisation, and vice-versa in the final phase.



PURPOSE – The materials developed alongside the project descriptions that were sent off to Paris within the deadline March 4th 2011, reflected the singularities of the groups: not only in terms of how far they'd come with the projects, but also in their *modality of presence* within the group and before the event.

33. Since group 3 was developing a) its performance and b) the props needed for the installation at the same time [with the two different strategies for the male and female “bird” previously mentioned], the dispatched project description focussed on spatial needs, and the timing of the performance.

34. The group's exceptional way of working – in the total ensemble *in the Tacit Zone* – was underscored by the designer's being the spatial centre-piece of the arrangement, and the most ostentatious and visible amongst the performers, with the musicians off-centre.

35. In the arrangement below, the two designers – Joachim Kvernstrøm and Camilla Steen – were acting as male and female birds, with juxtaposed nests [figuring as ‘artists’ in the diagram below]. While the two musical performers – Ole-Martin Huser-Olsen and Olaug Furusetter – are placed in the corners.

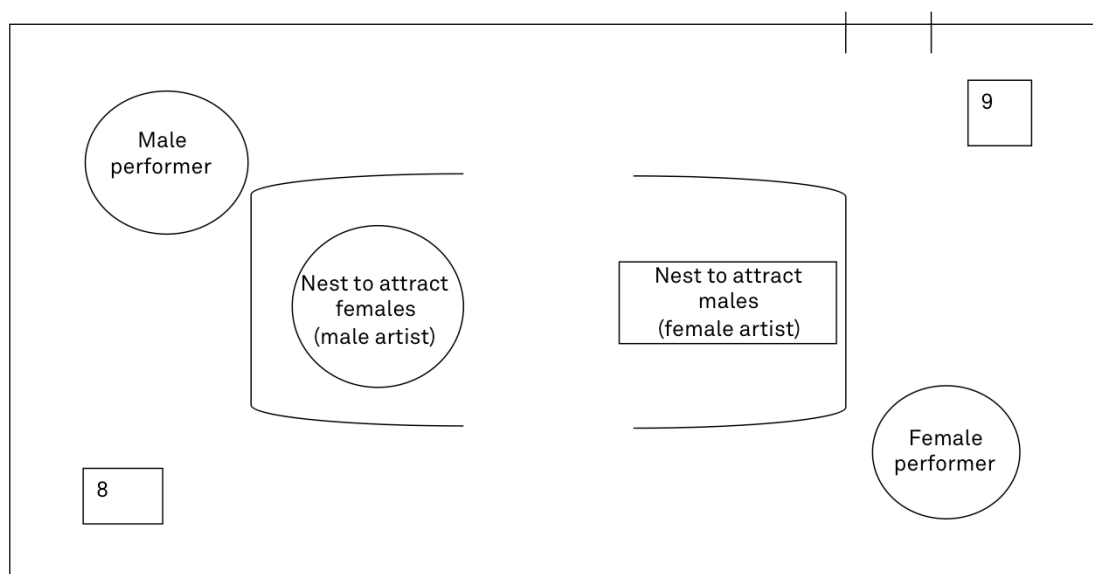
36. The arrangement is also atypical in the sense that it is close to a stage arrangement, with the audience as implied spectators. None of the other 3 groups programmed their installation-performance in this way, and were rather exemplary in the way they included the audience and a reflection on art pieces.

37. Besides this, there was a great deal of variation amongst the 3 remaining groups: group 2 had to design its props with technical precision because they had to be flat-packed and sent by plane, while group 4 had to acquire the materials needed, and manufacture the props *in situ*. Group 1 travelled light.

38. Of course, all of the groups had musical instruments and related equipment; and with regard to this aspect of logistics the groups were on par with each other. All of the groups also had to fill in a form with a concise description of the elements of each installation performance.

39. These forms were to inform the technical department and were also needed to warrant the security level required by the Museum. These were the core elements of the “project descriptions” sent off to the Centre Pompidou, within the above-mentioned time limit.

40. However, the forms also feature the singularity of each group and the variety within the compound *in the Tacit Zone*. Group 1 features simplicity and clarity. Group 2 appears as technically advanced and prepared. Group 4 is intuitive/direct in its way of working with space and art. While group 3 is the wild-card.



## Fiche intervention – Jeudi's 2011 – Centre Pompidou

1 fiche par intervention et par salle

<b>Indiquer numéro de la salle et étage (Forum ou niveau 4)</b>	Rooms 8, 9
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<b>Nom du responsable de l'intervention</b>	Magnus Murel
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<b>Titre donné à l'intervention</b>	The Bowerbird
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### Texte d'intention artistique de l'intervention

Court texte donnant une idée de l'intervention et pouvant être repris tel quel pour le document d'information distribué au public le soir du Jeudi's

The bowerbird spends two exhausting years building his nest – he impresses with both his art and his music. We will build both sculpture and sound installations, inspired by the bowerbird's methods.

### Déroulement détaillé de l'intervention

Description précise à destination de l'équipe des Jeudi's

Two artists (Camilla and Joachim) build a nest each in rooms to be "constructed" from security barriers with rope / ribbon. Two musicians create (build) a sound installation (in loops). One loudspeaker to be placed in each nest, one standing free in each room. The building of the installations takes 7 minutes, at the end of which time the nests are opened to the audience who can explore the artworks and listen to the sound installation (3 minutes).

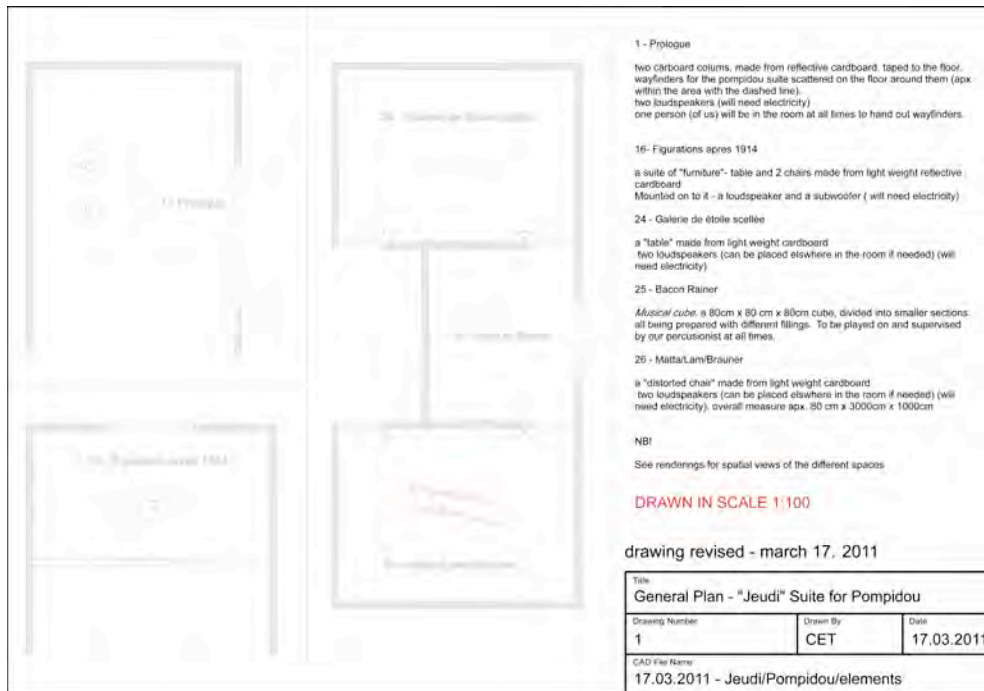
### Nombre d'intervenants dans cette salle, avec leur nom

5 performers :  
Magnus Murel (*composer*)  
Ole Martin Huser-Olsen (*guitar/voice*)  
Camilla Steen (*artist*)  
Olaug Furusæther (*folk fiddle/voice*)  
Joachim Kvernstrøm (*artist*)

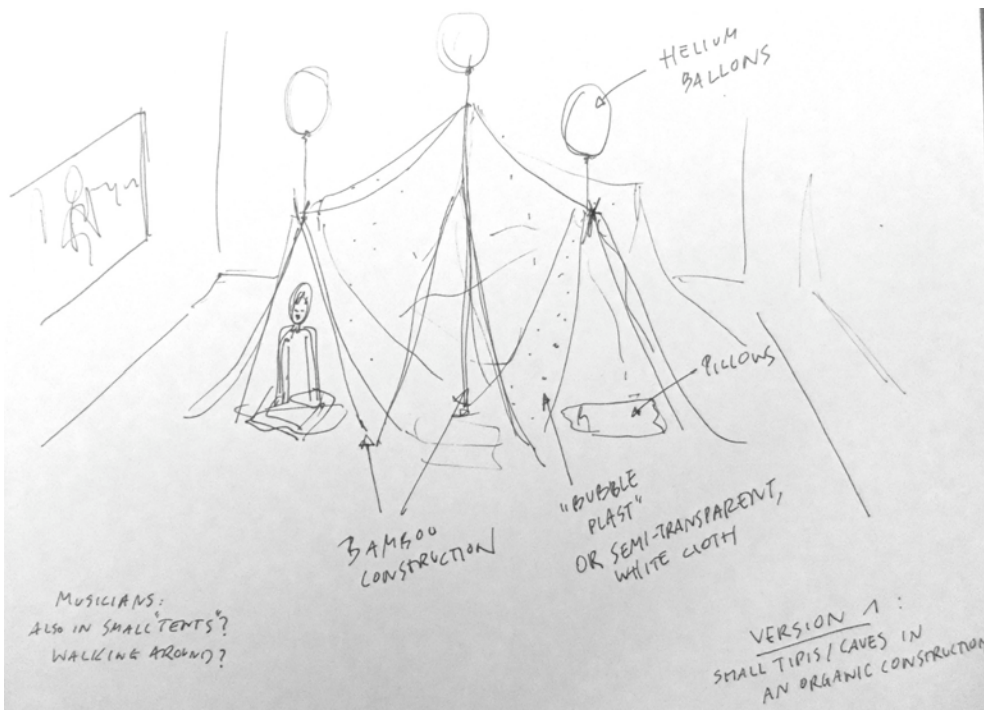
<b>Durée de l'intervention</b>	<b>Cadence de chaque intervention, si elle est répétée</b>
90 minutes	10 minutes (7 minutes building the installations, 3 minutes of sound installation)

<b>Votre matériel (matériel que vous apportez pour l'intervention dans cette salle)</b>	<b>Le matériel du Centre Pompidou (matériel dont vous auriez besoin pour l'intervention dans cette salle ; à voir en fonction des possibilités du Centre)</b>
Objects to create different sounds 1 Laptop Objects to make the nests	<u>Matériel Audiovisuel</u> 4 active speakers (with stands)





**Group 2 – Suite for Pompidou [flyer V: Mirrors at Play]**



**Group 4 – Ta pause [flyer W: The Enchanted Pavilion]**

## Fiche intervention – Jeudi's 2011 – Centre Pompidou

1 fiche par intervention et par salle

**Indiquer numéro de la salle et étage  
(Forum ou niveau 4)**

Rooms 1, 16, 24, 25, 26

**Nom du responsable de l'intervention**

Christian Elverhøi Thomassen

**Titre donné à l'intervention**

Suite de Pompidou

### Texte d'intention artistique de l'intervention

Court texte donnant une idée de l'intervention et pouvant être repris tel quel pour le document d'information distribué au public le soir du Jeudi's

By cultivating several spaces throughout the Galleries we want to address the notion of *people in the museum and people at the museum*. We want to do this by encapsulating the experience walking a particular route, where the artworks one experiences on the way are illuminated as different ways of being a human being or relating to other human beings, and at the same time being reminded of your own existence as well.

This will be done by creating links between these spaces that are not spatially in immediate relation to each other. Our interventions will be done within the framework we have defined as a suite (an old musical form – collection of dances that happened in different rooms).

This means that repetition, abstractions and transformations, both musically and visually, will create a fluid connection between the spaces, and by this creating a separate experience (suite) within the whole experience (the event as a whole).

### Déroulement détaillé de l'intervention

Description précise à destination de l'équipe des Jeudi's

#### Room 1

« Title page » - an invitation to the journey

A long mirror with a map / journey plan available for the audience.

#### Room 16

« New objectivity » – objectification

The portraits in this room depict people outside the framework of classical concepts of beauty. Humanity is described as a collection of psychological, sensual and sexual objects.

In this room we will set up tables and chairs made of reflective cardboard – table laid for the 10 ( ???). Reflective objects such as plates, and the table will look as though it is in use (with crumbs, wine stains etc).

From the table will come music that includes sounds related to the dinner table.

#### Rooms 24, 25 & 26 – connected to each other

Live music from the central room (room 25), with « walls of sound) from the side rooms.

## Fiche intervention – Jeudi's 2011 – Centre Pompidou

1 fiche par intervention et par salle

<b>Indiquer numéro de la salle et étage (Forum ou niveau 4)</b>	Room 27 <u>or</u> 28
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<b>Nom du responsable de l'intervention</b>	Ane Thon Knudsen
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<b>Titre donné à l'intervention</b>	Esprit surrealiste
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### Texte d'intention artistique de l'intervention

Court texte donnant une idée de l'intervention et pouvant être repris tel quel pour le document d'information distribué au public le soir du Jeudi's

A place to relax, sit down and feel a welcoming/dreamlike and warm atmosphere. To complement the surrealistic art, the music puts you in different moods.

### Déroulement détaillé de l'intervention

Description précise à destination de l'équipe des Jeudi's

5 tents in the room, filled with pillows. The audience will be able to sit/lie down in the tents. The musicians will be moving around the room, and will play to the paintings and to the audience.

### Nombre d'intervenants dans cette salle, avec leur nom

6 artists :

Stein Jakob Nordbø (*oboe*)

Nikolai Matthews (*double bass*)

Inga Margrete Aas (*double bass*)

Ane Thon Knudsen

Kari Sommerseth

Karoline Havåg

<b>Durée de l'intervention</b>	<b>Cadence de chaque intervention, si elle est répétée</b>
90 minutes	7 minutes, 3 minutes intermission

<b>Votre matériel (matériel que vous apportez pour l'intervention dans cette salle)</b>	<b>Le matériel du Centre Pompidou (matériel dont vous auriez besoin pour l'intervention dans cette salle ; à voir en fonction des possibilités du Centre)</b>
<b><u>Costumes, accessoires, instruments de musique...</u></b> Fabric to make « tents » from	<b><u>Matériel Audiovisuel</u></b>
<b><u>Matériel audiovisuel</u></b> <u>Camera for documentation purposes</u>	

## Fiche intervention – Jeudi's 2011 – Centre Pompidou

1 fiche par intervention et par salle

<b>Indiquer numéro de la salle et étage (Forum ou niveau 4)</b>	Room 41
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<b>Nom du responsable de l'intervention</b>	Marthe Næstby
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<b>Titre donné à l'intervention</b>	Norwegian Arm
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### Texte d'intention artistique de l'intervention

Court texte donnant une idée de l'intervention et pouvant être repris tel quel pour le document d'information distribué au public le soir du Jeudi's

We want to create a commentary on the traditional views of music and art. We will question the expectations of art, music and audience in relation to the museum room. We will create a performance where we intervene in, and mark the comfort zone of the performers and audience, and the relationship between the two. We will focus on the status of the various art forms, and comment on the norms for how to act during the museum experience. Through this performance we will increase awareness of the different roles of art institutions, and create wonder and reflection on the questions we ask.

### Déroulement détaillé de l'intervention

Description précise à destination de l'équipe des Jeudi's

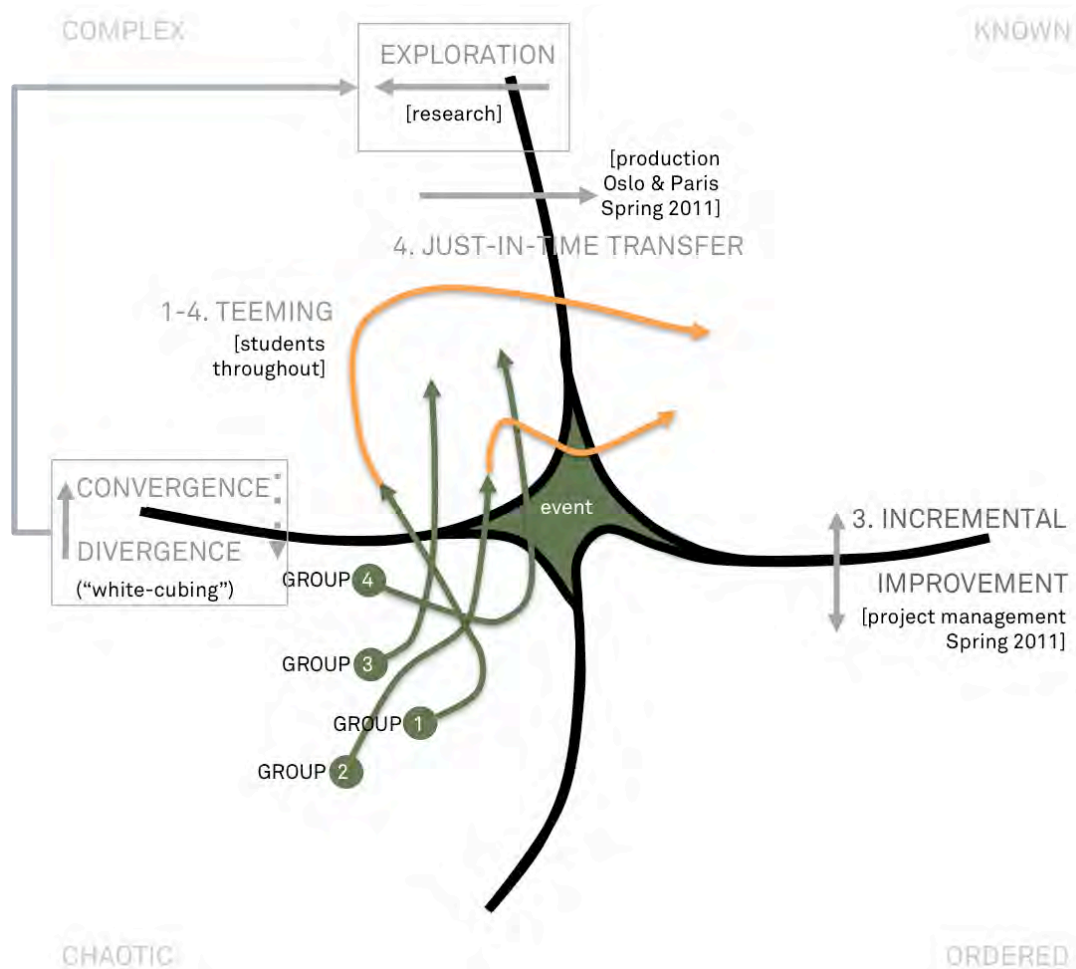
Soprano, Piano, Saxophone, laptop-performer  
3 students play the roles of « security guards »  
Glass exhibition cabinet  
These people, instruments and objects will be placed around the room.

### Nombre d'intervenants dans cette salle, avec leur nom

7 performers :  
Marthe Næstby (*"security guard"*)  
Kristine Five Melvær (*"security guard"*)  
Linn Kristoffersen Kurås (*"security guard"*)  
Charlotte Piene (*laptop-performer*)  
Elise Gillebo (*soprano*)  
André Roligheten (*saxophone*)  
Eyolf Dale (*piano*)

<b>Durée de l'intervention</b>	<b>Cadence de chaque intervention, si elle est répétée</b>
90 minutes	7 minutes, with three minutes intermission

### III-B Paris — an event, In the Tacit Zone



BACKGROUND — The forms filled and completed by the groups [cf. previous section] – i.e., the “project descriptions” – were transferred to the *Jeudi*’s staff: this signalled a point of no return, to a number of the students: *in the Tacit Zone* was really going to happen at the Centre Pompidou, on March 24th.

2. It occasioned an ontological shift in how the project – the impending event – was present for the groups, and how the students were present for each other inside the 4 groups. But it also represented a shift in how the installation aspect of the event was moved into the core, or central arena.

3. Up to this point, the installation aspect of the group work had been developed on *adjacent* arenas, *alongside* the performances as the core professional subject during the Munch laboratory. For this reason, the process of developing the installations went on in a twilight zone [cf. the teeming spaces].

4. For this reason it also became the chief impetus of the self-organising dynamics in the project, that came in from the sides – or, the margins – of the project activities. For the same reason, however, these processes became difficult to document, and hinged on whether the rapporteur happened to be around.

5. While this self-organising impetus was arguably one of the strengths of the project, it also made a challenge of drawing up the professional focus around the *design issues*, in the course of the project up to the last days at the Centre Pompidou [from March 22nd through 24th].

6. The work laid down in this archive-documentary largely came about from this short-coming of the project – hereby amended – but also springs from the managerial organisation of the project, in which the emphasis on knowledge exchange was weak [for a number of different reasons].

7. The emphasis on the production in the professional staff, was based on the assumption that all competent parties, within their role-assignments, would do their work. Which they did. Yet, the knowledge of the field of contemporary music was weak amongs the designers, and *vice-versa* for the musicians.

8. Making provisions for knowledge exchange – and hence the long-term investement in the development of new knowledge – would not necessarily have impacted on the production and realisation of this particular project, though a knowledge would have framed a different understanding of the groups.

9. The most flagrant implication of not including knowledge-exchange into the organisation of the staff, is the lack of basis for drawing professional outcomes from the experience, in the area of pedagogical innovation, which thwarted the experimental value of the project beyond that of a stand-alone success.

10. In this context, however, the innovation that happened in two of the groups turns out to be of major interest: i.e., the two groups charted into the Cynefin map with **orange** arrow extensions, from the complex group dynamics related to pattern/embodied image [previous section], into the knowledge field.

11. These two groups – group 1 and group 2 – innovated in two significantly different ways: group 1 by redefining the production team within their own group [their gatherings took on the form of professional production meetings]; while group 2 significantly engaged into a process of trans-professional exchange.

12. While group1 effectively claimed ownership to the part of the production impinging on its internal management – which resulted in a light-weight installation, in which the props were limited to a stack of cards, an illuminscent orange tape and costumes – group 2 worked on an architactural-musical merger.

13. The two groups also developed quite different working styles. The production meetings of group 1 underscored efficiency and clarity on leadership [Marthe Næstby, KHiO] – on account of two musical performers who were constantly touring, and with little time for lengthy process. It was efficient.

14. While group 2 was bent on in-depth reflection, on possible contact-points between musical composition and interior architecture – as strongly represented and technically articulated knowledge fields – had a laborious and experiment-based process, that resulted in the use of the mirror as a metaphor.

15. In this group, music and design reached a comparable degree of articulation – due to the quality and grain of their professional interaction – and the knowledge domains required in electronic music [Steinar Yggeseth], was on par with the technical designs developed for the logistics by the designers [next page].

16. This particular confluence – that resulted in a polytopic installation – resulted in a confluence of knowledge, which created a particular challenge for the performer, percussionist Anders Kregnes Hansen, who embodied this confluence in the Francis Bacon room [cf, next section, PURPOSE].

17. From the installation point of view, this emphasis of packing and unpacking is by no means trivial, and was significantly articulated by Marcel Duchamp in his Manual of Instructions for the disassemblage and reassemblage of *Étant donnés* [2009 [1946-1966]]<sup>11</sup> : *Le gaz d'éclairage* and *La chute d'eau*.

18. In this historical reflection on the relation between the image [*Le gaz d'éclairage*] and the conditions of viewing [*La chute d'eau*], the Manual of disassemblage and reassemblage itself features the artist's own understanding of the conditions of viewing, as conveyed by the process of packing and unpacking.

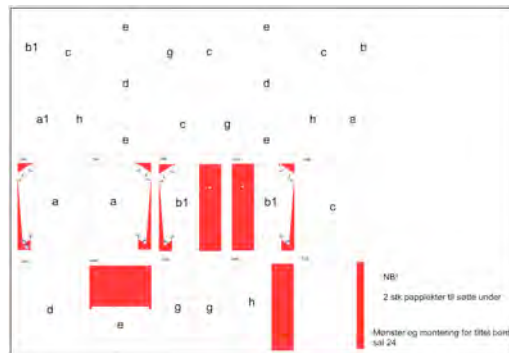
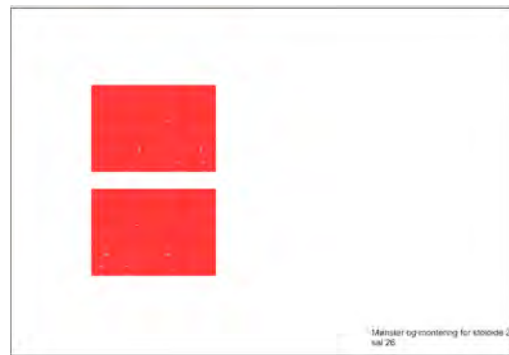
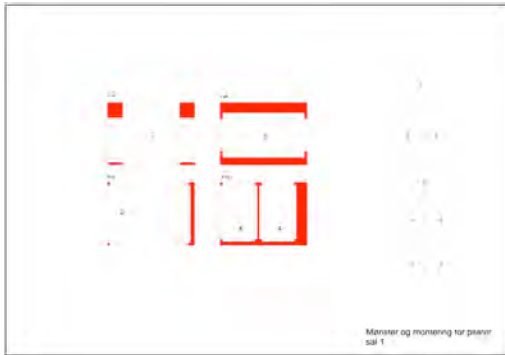
19. What the artist himself denotes as a margin of *ad libitum* – which is described, in great detail, at numbers junctures of this complex work – the determines the relation between **a)** the conditions of viewing intercepted while rigging and **b)** the image [what appears as liberties, are in reality constraints].

20. In all the group-works presented at the Centre Pompidou for the *Jeudi's* event, the installation aspect acted – in some way – as a condition of visibility [cf., *La chute d'eau*] for an image [e.g., *Le gaz d'éclairage*]: however,

<sup>11</sup> Internet – [toutfait.com/issues/issue\\_3/Articles/Hoy/etantdon\\_en.html](http://toutfait.com/issues/issue_3/Articles/Hoy/etantdon_en.html)



**Group 2 — details for flat-packed furniture elements in reflective card-board**



1 stk



the images were part of a collection of modern art and a the brief for this project.

21. Which means that the process of unpacking the installation in the Tacit Zone project, also functioned as a way of obtaining a desired focus on the image – the art pieces – with a style varying from group to group, reflecting the work and the mind they had put into the packing-unpacking of the installation.

PURPOSE — There are no roadies on the crew, in art-schools. Teaming up, packing, lugging and storing is therefore organised as a work-party. In the Tacit Zone project, this collective effort worked functionally, if not ritually, to include the installation elements into the space-time of the performances.

23. Alongside the Jeudi's and technical staff at the Centre Pompidou, the professional staff helped to unpack the installation-performances to work *in situ* as the dynamic element between the audience on the one side, and the art-pieces in the spaces allocated to the project in the Museum, on the other side.

24. This triangulation – which Florence Morat had introduced during her presentation at NMH on March 20th 2011 – became the approach used to frame the installation-performances, and work out the details – both in the performance and the installation – until the last minute.

25. Group 4 had banked on acquiring the most voluminous items needed to manufacture its scenographic elements – e.g. two enormous cushions shaped as dough-nuts around a central pole and tent – at a suburban branch of IKEA, were helped by the producer Alison Bulloch to do the stitch-work.

26. This group was the one of the lot that relied most extensively on working directly in the room and in relation to the Picasso collection, to custom-make both the installation and performance for the *Jeudi's* event. Accordingly, the art direction by Henrik Hellstenius and Maziar Raein went beyond adjustments.

27. The costumes and a broad musical concept were the only ready elements prior to the rehearsal day on Tuesday March 22nd, which is an approach both to musical performance [improvisation] and fashion design [where

working directly on the motif also is a valid/ established professional approach].

28. But this approach in group 4 was only partly due to the type of persons, professional practice and competencies in the group; and was also due to the fact that group 4 was the one, in the lot, in which the members had had but little time together [for related reasons, as the performers were busy elsewhere].

29. The internal bonding in the group therefore went on at an accelerated pace at the Centre Pompidou. And, as can be seen from the series on the right hand page, the members had similar experiences of mimetic empathy to those that group 1 had had from quite early on, in the project [about half a year earlier].

30. Indeed, the similarity between the experience which group 1 had with sketching their idea of the project – upon comparing their drawings – and the synchronicity of the movements between the three women rising from the floor, on the *right hand page*, is rather striking.

31. The shared element between the 2 incidences: blind-folded mirroring of gestures occurring in both group 1 and group 4 [though at very different times, and in different situations]. It shows how *communitas* – behaving as one body – may be related to the embodiment of first order images.

32. The first order image – denoting broadly the pre-historical/"primitive" image by Flusser [1983] – is here used to denote non-photographic [print & digital] and non-narrative [written & cinematographic] images: i.e., first-hand images that have texture, within reach and in their original scale.

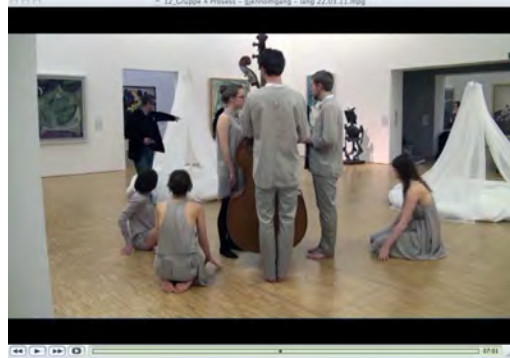
33. In the green-room, the relation between the students was caring and physical, as situations of dressing and styling regularly require, spending the intervals eating a bit or simply sitting together, while the musicians readings of the art pieces in the galleries was functionally indexical.

34. During the performance, the audience alternated between veiled tête-à-têtes – when seated inside the two tents – and being brought to witness the loops of sound and image – the image causing sound – by being brought in intimate closeness to the musicians, who in turn were facing close up to the pieces.

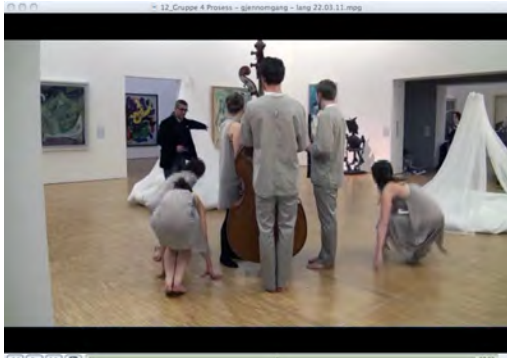
**Group 4 – synchronic movements** [notice that the three women do not look at/see each other]



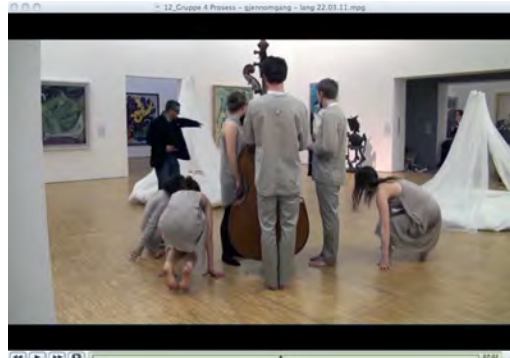
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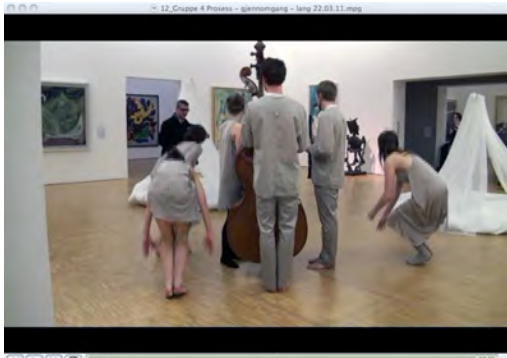
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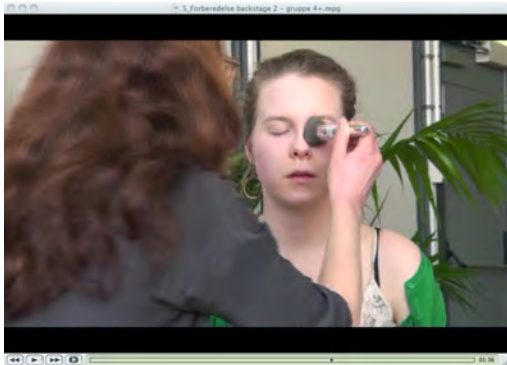


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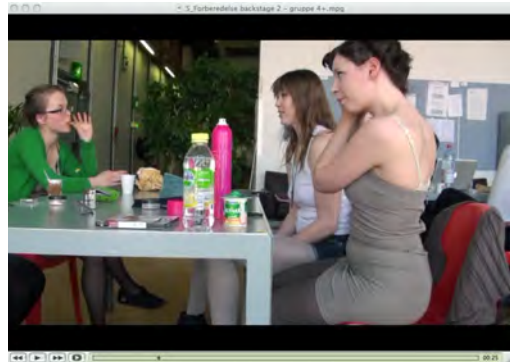


6

**Group 4 - Green room, rigging & mimetic interactions** [bottom row – Maziar Raein & Henrik Hellstenius directing]



1



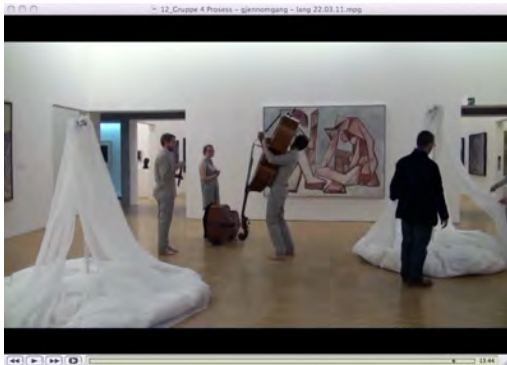
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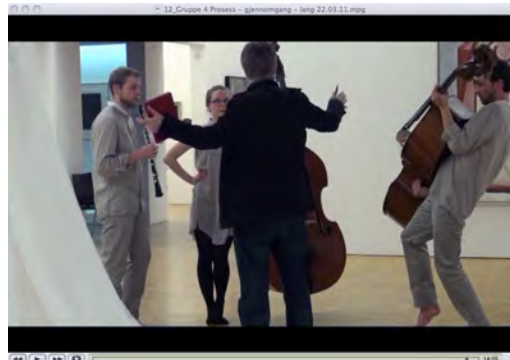
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35. The audience were guided to and from their seats, and from there close-up to the musicians, with the walk itself as the interstitial space in which the imagery of the audience could float freely. They braved the theatrical interdiction [underscored in the Munch laboratory plenary] against touching the audience.

36. In hindsight, group 4 constitutes – among the lot – a prime example of just-in-time knowledge transfer. Arguably, it was also the group that most dutifully reflected the brief: to develop a performance located in the triangle of white-cube space, art-pieces from the collection, and the audience.

37. At one level, their metaphor was that of one-to-one correspondence: **a)** the musicians were led by an “orphic corps” to the pieces in the Picasso-room; **b)** the audience were led to the tents, locating them reflectively in the white-cube space, and were then were led to side with the musicians before a piece.

38. However, the musicians also picked up on each other – since they were playing within a clearly audible range – and developed patterns at this level, and thereby created a connection between the pieces and the space [featuring the compound of the pieces and the space – i.e., locating the collection].

39. Group 3 compares with group 4, in that its approach to the *Jeudi's* brief was to create a stand-alone project for the Delaunay space at the Museum of Modern Art, in Centre Pompidou, but contrasted in almost all other aspects. Group 3 was the *pattern breaker* of the lot.

40. This strategy could work in group 3, on account of its internal composition: the group-members were all marked characters – and able practitioners – from very different fields. They knew that they could work out the installation-performance in time, provided the idea was good.

41. It was clear to everyone, that group 3 would either make it or break it, and by placing themselves in this situation they became the symbol of the success/failure of the compound project in the Tacit Zone. In this sense, it did not only operate at the boundary of the project, but constituted this boundary.

42. Their group process was full of reversals and upheavals. And the turbulence that came from the twists and turns of their group-work, was full of paradox rather than inter-personal animosity, judging by what was outwardly expressed: a paradox that fuelled their process.

43. The paradox that made their process tick is simple: a) the group-members didn't see that the Pompidou project would be vital to spur their professional development, in each their field; b) they wanted to do something exceptional that would leave a mark on the event, and their memory of Paris.

44. Outwardly, group 3 shared some features with group 4 in that a number of the props, that were to be used in the installation were acquired locally in Paris: the big difference, however, is that they didn't have more than a broad idea of what these would be, when they landed in Paris on Monday March 21st.

45. The actual design of the ‘nest’ was done *in situ* – the series on next page features Joachim Kvernstrøm [KHIO] as he is explaining to Camilla Steen [KHIO] how the card-board top for the nest could be done – and the toys for the male part of the nest, were acquired in local sex-shops.

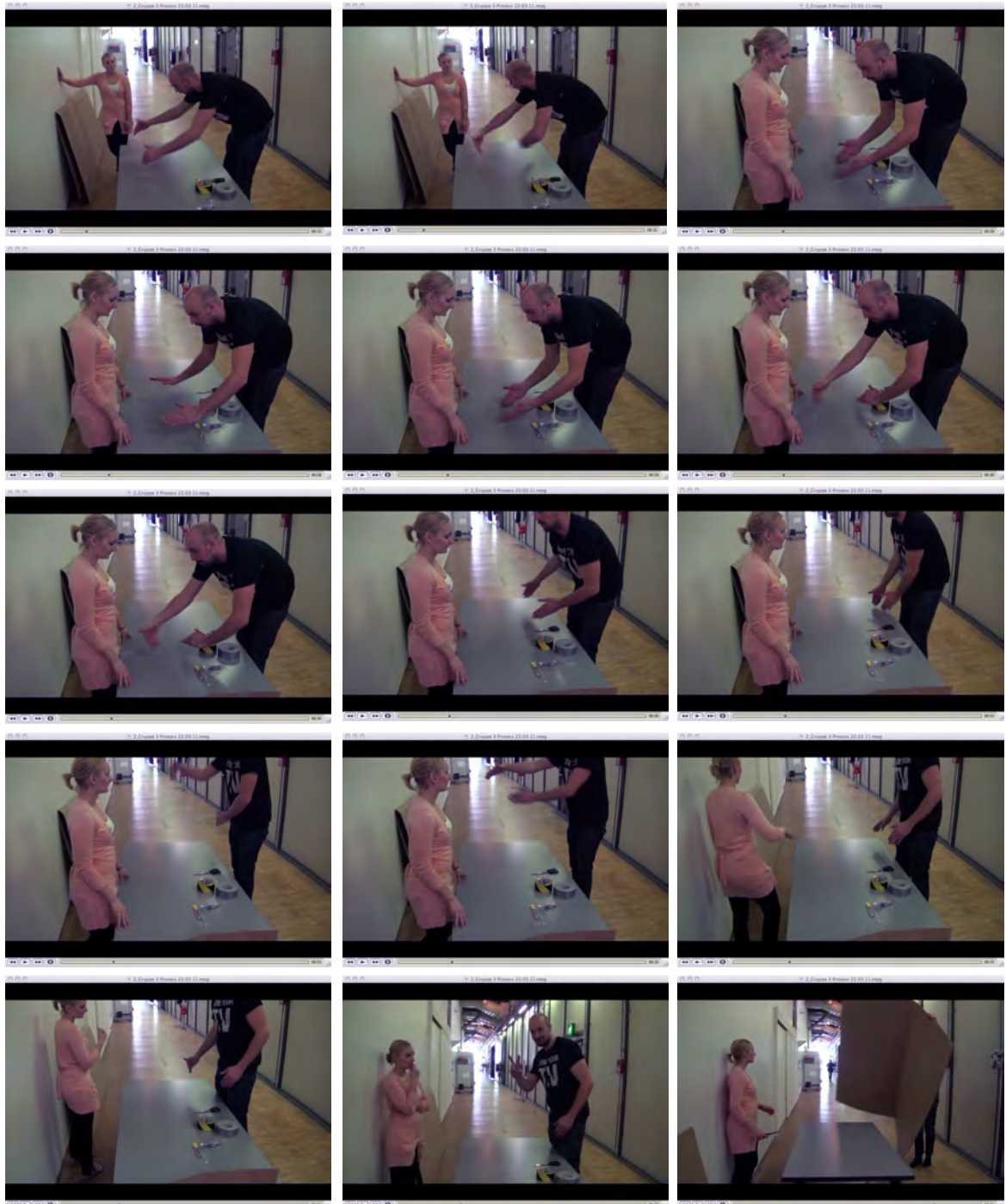
46. The entente with the Pompidou staff – educational and technical [represented by Florence Morat and Anne Gautier] – evolved around the details of the performance – how to have the audience enter the room and the possibilities of interactions on/off stage – rather than its contents.

47. Their concern was to bring group 3's concept to a point where it's contribution to the culture of the *Jeudi's* audience was clear. The interaction, however, did influence Joachim Kvernstrøm's selection of items: the sex-toys he picked were ambiguous and could readily be diverted by an aesthetic narrative.

48. In sum, the unfinished work that group 3 brought to Paris left space for a *serendipitous* approach: seemingly the method of the industrious *bower bird* – in its natural austral habitat – enacted in the Parisian human ecosphere, by means of an urban *dérive* involving bars, private parties, jousts and brawls.



**Group 3 – Joachim Kvernstrøm explaining to Camilla Steen how they can make their nest**

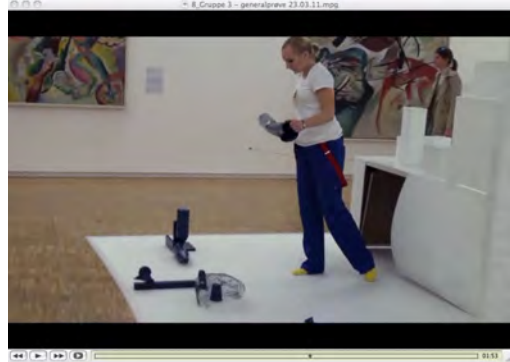




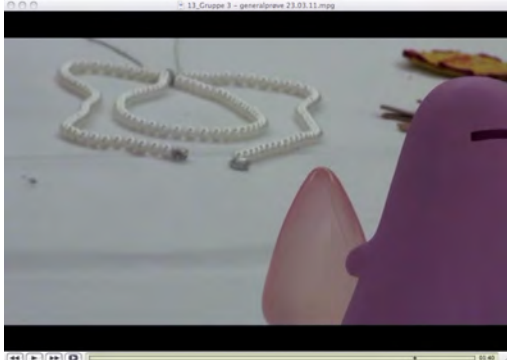
**Group 3 – rehearsal, practice and creating in real time...**



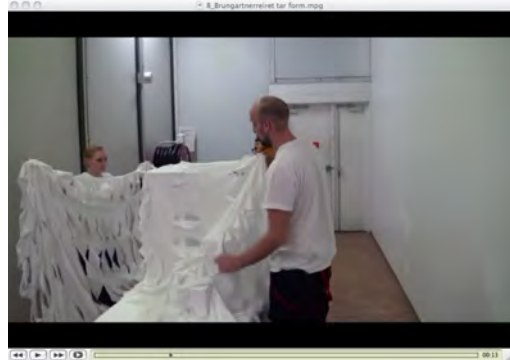
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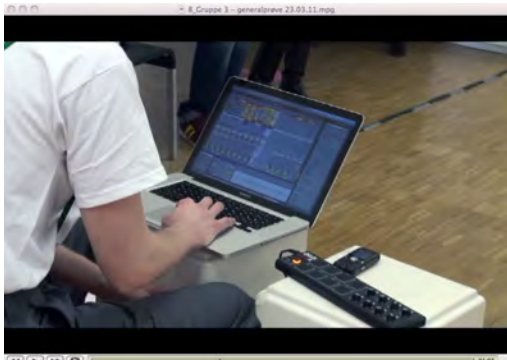
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49. This, clearly, was the trail of on particular person, whose reliance on experiments in method-acting as a research strategy in real-life situations, in which intimate inter-personal experiences reach a dramatic turn, and provides background materials for design: fashion-design, to be more precise.

50. No exception was made for the group itself. The method-acting strategy for coming up with something *real*, drove the group to the verge of collapse – during the Munch laboratory – in which the same “uncanny” intensity prevailed throughout the project.

51. It was the exceptional quality of the human material in this group that made this strategy possible past survival, and came out during the event with the energy that was typical of the group. It exemplifies the dynamics of *collapse/imposition* at the edge of chaos and order [Cynefin model].

52. This is worth mentioning, since the sound-scape that came out of this ensemble was forceful, and striking in and for itself. The trio from NMH – Ole Martin Huser-Olsen [guitar], Olaug Furusæther [folk violin] and Magnus Murell [sample composition] – created a sound-scape transcending the performance.

53. A sort of battling surged between the design and musical components occurred within the group, creating an expressive tension, rather than disrupting the installation-performance. And the group turned topsy-turvy many of the expectations of what might come out of a designer-musician collaboration.

54. In the stack of cards that the present report files from the event into its research archive, group 3 definitely constitutes a *wild-card*: the exceptional and atypical contribution that broke the scales of the project, and questioned its rationales [cf, video-snapshots from rehearsal on previous page].

55. In Group 1 the soundscape created by the musicians – Elise Gillebo [soprano], Eyolf Dale [piano], André Roligheten [saxophone] and Charlotte Piene [sample composition] – had some structural similarities to that of group 3: musical performers extended by a sample composition feeding back in real time.

56. This combination – which was found in two of the groups – interestingly relates to the idea of an interior; a *musical interior* of sorts in which the relation between live improvisation and computerised feedback – instantiating live composition – claims a certain autonomy for the musical expression.

57. In these works, aspects of the installation is inhabited and constructed by the musical medium – this dimension, beyond the performance, of creating an environment was particularly visible in the work of group 1, where the use of few and light props were used to create a permeable space for the audience.

58. The most visible element of these props were the costumes used to identify the musicians – white overalls and orange socks – while a the cultural corps, made up by the designers, were wearing *bleu-de-travail* overalls, with black socks and hats. Common apparel: black dancing shoes.

59. In accordance with the Norwegian Arm concept, the cultural corps was assigned an abrupt and commanding demeanour, instructing the musicians and the audience what to do. At the difference from group 4, however, group 1 divided this labour into two directive categories.

60. The leader of the corps – who was also the group representative to the project – Marthe Næstby, was the musical orderly who handed the performing musicians the sheets from which they would improvise. While her two adjutants – Kristine Melvær Five and Linn Kurås – interfaced with the audience.

61. The demeanours of the orderly and her adjutants differed: while the orderly was authoritarian and more visible as a performer, to the passing audience, her adjutants adopted a friendly demeanour seeking to attract the public into the installation performance-space, featuring Henri Matisse's paper-cuts.

62. The adjutants were equipped with a stack of cards with a variety of instructions that were handed gently to the public as they were enjoined to enter, where the cards also were shown in a vitrine – as a conceptual art work – alongside Matisse's Polynesian inspired tableau.

**Group 1 – Role-play out/inside the Matisse room (Kjell Tore Innervik directing and observing)**



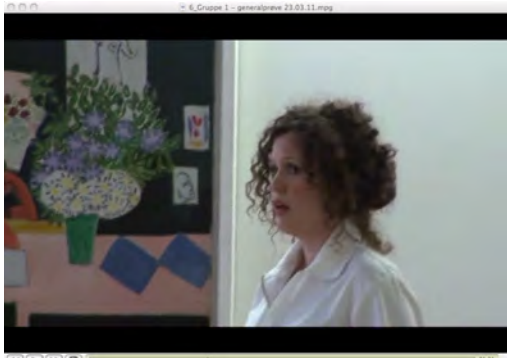
**Group 1 – Moods from the dress rehearsal**  
Wednesday March 23rd



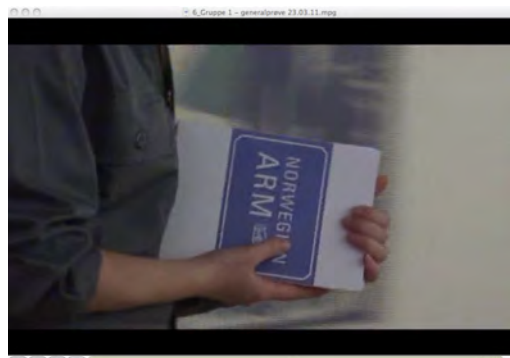
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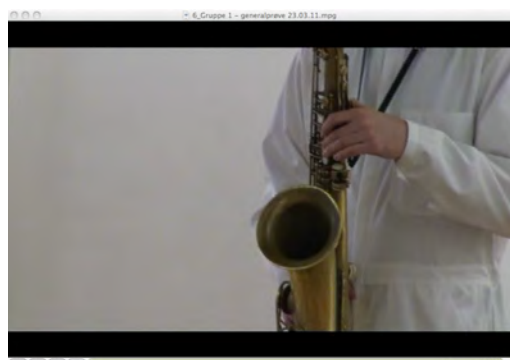
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63. This two-tiered function of the cultural corps had evolved gradually from the Munch laboratory onwards, and the professional staff – Kjell Tore Innervik, Maziar Raein and Henrik Hellstenius – took turns in directing the performance, to trim the corp's execution till it was on par with the concept.

64. The two-tiered structure of the installation-performance of group 1 was overall: **a)** as featured by the difference in dress between the musicians and the corps; **b)** the division of labour in the cultural corps; **c)** the use of orange tape to indicate the human and artificial elements of the installation.

65. The vitrine-table in which the cards were exhibited was white – as the musicians – and with a boundary of orange tape to demarcate its ground-level area, associating with the orange socks of the musicians, that were similarly confined.

66. The musical orderly thereby had the job of connecting the orange confines – between which her two adjutants led the audience to and fro the art works, acting as a connective adjacency in the free spaces. This facilitating and directive function was of the Souffleurs: it was taking into the performance.

67. Moreover, the almost fractal structure of the installation – the same procedure iterated at multiple effective levels – aimed at emulating the aesthetic patterns of Henri Matisse's two large paper-cut tableaus, on which the group had focussed [in the space they had been allocated].

68. The iterative development of the pattern was brought to the point where the two elements crossed to display an inversion of the main pattern: **a)** the cards that were used by the adjutants of the cultural corps were displayed in a confine; **b)** the soprano was not confined and deambulated in the public space.

69. The installation aimed at inviting the public in taking awareness of the act of seeing art, as a performance, by giving the public instructions that they were likely to negate, as unacceptable or impossible, on the cards: **a)** *stop!*; **b)** *open your mouth!* **c)** *swallow and move on!*; **d)** *download!*; **e)** *logg off!*

70. With its choice of injunctions – dispensed by the medium of the cards and also by their display – linked the three orders/levels of the image: **a)** the primary image conveyed by the art work; **b)** the secondary image conveyed by the conceptual narrative; **c)** the third order, by the references to the Internet.

71. In sum, the installation-performance picked up on the musical pattern and deployed it into space – through movement and instructions – and emphasised the installation dimension by passing the performance from juncture to juncture unto the audience, through *pattern propagation*.

72. In sum, the transformation from the aural to the visual, featured a *viewing device*: if not to replay Henri Matisse's work, then to experience it in a new way. Group 1 was subtle and conceptual, from its broad reference to Matisse's art, down to the singularities of the project.

73. Incidentally, Eyolf Dale and André Roligheten – a jazz duo – call themselves *Albatrosh* and proudly wore the white [alba] overalls that put them into their own element: the bird-name albatross came about from a misspelling of alcatraz [pelican] and extended by English sailors, with some mistake, to a gull.

74. The work of group 1 was, in effect, rather on the subtle side: it worked on the duality between musical performance and space, by iterating the split till it appeared inverted in space, creating an affordance and an invitation to invert the spectacular/standard relation between audience and performance.

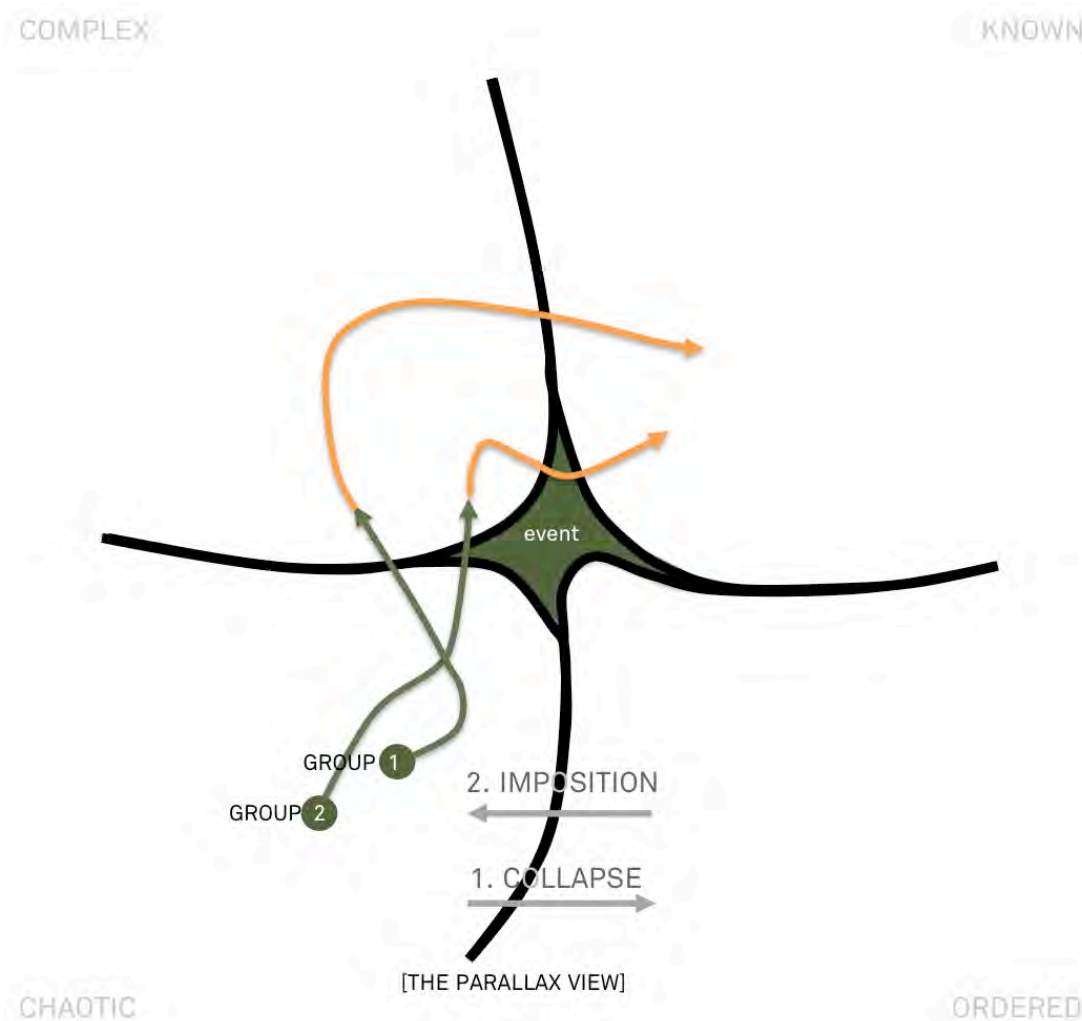
75. While the creative strategy of group 1, therefore, was arguably mimetic, group 3 developed a compound of installation elements which – in their musical and architectural dimensions – brought out a bifurcating event-structure of their own, which put their performer in a challenging situation.

76. Group 2 was the only group in which the documentary flyer – mirrors at play – beyond recognition, had the effect of release: particularly, on the only performer of the group [percussionist Anders Kregnes Hansen]. He was working to create a space for his performance, in a largely bifurcating group-process.

**Group 2 – Anders Kregnes Hansen,**  
*percussion: Images of the Body composition*  
(in space and video)







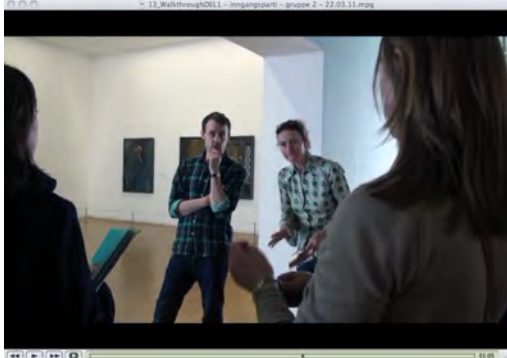
77. This group was first and foremost marked by the conjunction of two strong professional identities: between musical composition, on the one hand, and interior architecture on the other hand. The ensuing structural ambivalence in the project, was similar to that expressed by Iannis Xenakis [cf, flyer F].

79. The metaphor of the *mirror* had appeared to them at some point – between the Munch laboratory and the days in Paris – oozing off in a corridor: the group was characterised by the work-intensive professional exchange, and their ideas would not conclusively add up before they established their metaphor.

80. This group was by no means fuelled by turbulent energies – as the ones characteristic of group 3 – but rather with the level of professional seriousness with which they embarked on their collaborative venture. Their original desire [cf, the Munch laboratory] had been to create a disparate connective space.

81. But it either wouldn't stick from the architectural or the musical point of view on spatial narrative. By the use of reflective cardboard, they had found a way of extending and multiplying the aporia between the two in 4 different locations, in the National Museum of Modern Art at the Centre Pompidou.

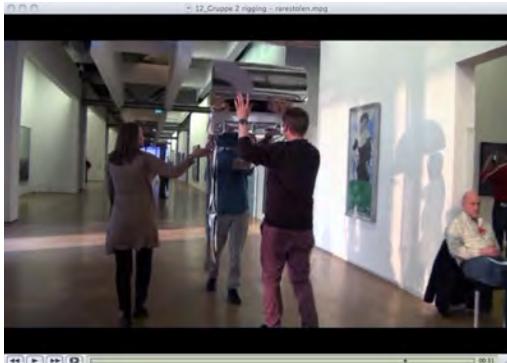
**Group 2:** *discussing safety & security of display in four spaces, rigging and study*



1



2



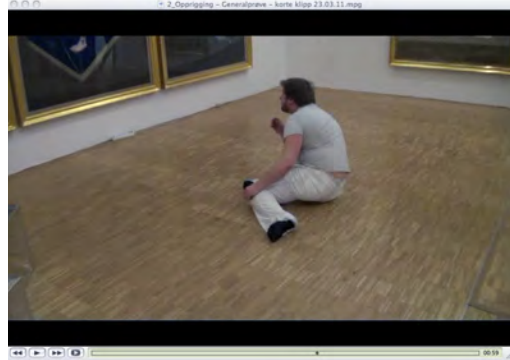
3



4



5



6

82. Their mode of pattern-extension, however, was very different from what went on in group 2, since they had wanted to establish the cohesiveness across disparate locations – with the miscellany of art works shown in each location – by the tracery of a memory-device. Their approach therefore was indexical.

83. They were bent on creating an indexical link between their spatial metaphors – architectural and musical – and the art-work happening. Which essentially put an extremely demanding task and load on the shoulders of the performer: the percussionist Anders Kregnes Hansen [previous page].

84. This void between two narratives – where the image might/not happen – brings to mind a recent work on *images of the body* [Toudoire-Surlapierre & Surlapierre, 2009] in Edvard Munch and Francis Bacon, since the perspectives they use to approach Munch and Bacon indicates a similar aporia.

85. The approaches used in *Edvard Munch – Francis Bacon, images du corps [ibid.]* are phenomenological and analytical for Munch, and psychoanalytic and historical for Bacon. To combine these two perspectives at a general theoretical level, a Lacanian level of abstraction is needed.

86. However, what the two sibling authors used their exploratory venture to determine, is that the application of the phenomenological and analytical approach to the analysis of body-images specifically on Munch's *work*, opened for its application on Francis Bacon and *vice-versa*.

87. The aporia turned into a reflective exchange, by means of the art-work *itself*, resembles the situation into which the performer was brought in group 2, by: **a)** iterating the musical/architectural aporia in the performance; **b)** extending it into the phenomenological/psychoanalytic aporia.

88. The sequence of images p. 156 reveal the configurations which Anders Kregnes Hansen passed through in a quick sequence before Bacon's work; conveying the impression that the aporia might not be absolute, but indeed a *parallax* [with the performance and video interposed, working in certain angles].

89. Concealed behind the aporia, the shifty alternation between two perspectives, lies the image itself, waiting, as it were, to be released by a seemingly unsurmountable tension. If so, the tour de force of the performance was to make Bacon's composition to appear in space, while embodying the image in time.

90. Anders Kregnes Hansen's performance – towards which the foursquare installation in *adjacent* and *disparate* spaces converged – solved in the flesh [i.e., in performance] what the mirror metaphor solved in the professional dialogue [i.e., in installation] in group 2.

91. If the *transcendence* may serve as an ontological categorisation in group 2, it is because the dialogue between Christian Elverhøi, Malin Skjelland Eriksen and Hege Dedichen – all from interior architecture – and composer Steinar Yggeseeth, got a strong back-hand from Anders Kregnes Hansen.

92. Indeed, group 2 proceeded in the opposite direction from group 1: **a)** whereas the vector of the installation-performance went from the installation [group 1] to the performance [audience] in Norwegian Arm; **b)** the vector went from the performance to the installation in *Suite for Pompidou* [group 2].

93. If compared to group 3, the process dynamics of group 2 similarly moved on the edge of chaos – i.e. between collapse and imposition – but rather than being solved by a victorious good idea [group 3], the performer himself balanced on the *cusp*, on the verge of collapse, and conjured up an image.

94. If summarised as *intellectual* [group 1], *existential* [group 2], *serendipitous* [group 3] and *intuitive* [group 4], these key-words will be understood as ontological keys to ways being present **a)** among the members within each group, and **b)** the groups before the event, that are if not unique, then singular.

95. This way of intercepting the installation-performances as *singular presences* – featuring the event-structure in *the Tacit Zone* – is decisive to propose the intended discussion on *learning outcomes* from a collaborative project like this.

96. In this sense, it is proposed that the variation between these 4 *singular presences* – that we can discern in the results – can be further understood if the learning outcomes are compared in terms of **scale**: i.e., *the ratio between the investment in this project, and the learning outcome for other projects.*

97. The scale of the project – determined by this ratio – may provide a way of discussing the *value balance* of participating in collaborative transdisciplinary/-professional projects, and thereby take the step beyond the stand-alone project, that was explicitly argued only by group 1 and group 2.

98. The learning outcome in group 1 was arguably more generic than that of group 2, because *mimesis* is generic while indexicality – contact-resemblance – is always specific. But the inter-disciplinary dialogue and collaboration between music and architecture rests on an *historical precedent* [flyer F].

99. Since all of the groups – after the *Jeudi's* event – held that one of the major outcomes from participating in the project, was an expanded operative network into milieus where they had previously judged collaboration as marginal, or improbable, this is counted as a standard benefit from collaboration.

100. All the groups have different styles of embodied image: both with regard to their reliance on mimesis and indexicality, and the timing of the component orders of image in the experimental embodiment, to which this project – as given by the *Jeudi's* brief – was devoted.

101. While convergence – as indicated by *gestural synchronicity* – was observed at an early stage in group 1, a similar convergence was observed late in group 4: in both cases the synchronicity was *mimetic*. In groups 2 and 3, synchronicity appeared in the act – during the event – because it was indexical.

102. If this variation was manifested at the level of the primary – or, first order – image amongst the group, the variation was no less at the secondary order [narrative], or third order [technical], images: whether they came early/late/mean [e/l/m], were mimetic or indexical, as indicated by this diagram:

embodied image of...	1st order	2nd order	3rd order
group 1	<i>mimetic [e]</i>	<i>mimetic [m]</i>	<i>mimetic [m]</i>
group 2	<i>indexical [l]</i>	<i>indexical [e]</i>	<i>indexical [e]</i>
group 3	<i>indexical [l]</i>	<i>mimetic [m]</i>	<i>indexical [e]</i>
group 4	<i>indexical [l]</i>	<i>mimetic [e]</i>	-

103. The third order image includes both visual and acoustic images that are generated by a programme [i.e., rely on an automatic [computer] interface]: in groups 2 and 3, it was clear early on that a computer interface would be looped with an analogue source, while group 2 evolved a *Gesamt Kunst* concept.

104. While it was clear from early on that groups 4 and 2 would rely on narrative imagery based respectively on mimetic *communitas* – lying down together and looking up/out – indexical tracing [mapping and memory], the narrative imagery evolved during, or right after, the Munch Lab for group 1 and group 3.

105. In sum, the 1st, 2nd and 3rd order images are differently *pitched* [mimesis/index] and *phased* [early/late/mean]. Because it chose to rely on analogue media exclusively – ostensibly “low tech” – group 4 improved through test-rehearsals, but arguably lost out on the experimental opportunity.

106. What is meant by experimentation here is the gradual transformation of the idea as construct of a poetic *imagination* [into which one may be invited], into a *virtual intention* of a work or a community [in which one partakes either as a co-worker, or as a member].

107. The above list is by no means exhaustive. One strategy – which appears not to have been explored by any of the groups – is a primary image mimesis combined with a third image mimesis, by the intermediary of a secondary image index. Group 1 was arguably closest to explore this alternative.

108. The strategy is followed in this report: **a)** participation was a vehicle to inhabit the project [*mimesis*]; **b)** the record of the ensuing co-habitation was replayed to trace indications [*index*]; **c)** this participation-*cum*-tracery is used to develop a format in which a similar approach is offered to users [*mimesis*].

109. The archive-documentary is the result of this strategy. The **e-l-m** phases of the R&D are: **a)** the primary level embodiment came early [reconnaissance and teeming spaces]; **b)** the narrative imagery came late [in the wake of the project]; **c)** and the technical imagery in the mean time [video-documenting].

110. With *knowledge management* integrated into the project organisation – rather than as a separate R&D activity – the phasing of this strategy, or its tactics, would of course have been different: the scale the project would have been wider, the R&D narrower, and with the same or comparable total work-load.

111. The relative emphasis on performance before installation in this project, may be partly due to the ownership and organisation of the project. Yet, the relative importance of the installation in relation to the performance in the interception of imagery in art, cannot be explained by this factor alone.

112. One factor of explanation may be the poverty beyond the functional understanding of the image in the design discipline: the understanding of images as either inspirational or productive, is a position challenged in existential design, represented e.g. by the architect Johani Pallasmaa [2011].

113. On the other hand, the understanding of the image beyond the master-piece – in Walter Benjamin's rag-picker approach or Aby Warburg's atlas-perspective [Didi-Huberman, 2002] – features an experimental approach has turned out an interesting and extremely prolific approach.

114. However, it is rather intellectual and difficult to mainstream. At our design department we have worked to conceptualise *responsiveness* to context at three main junctures: **a)** between the designer and the client, **b)** between the client and the user, and **c)** their interface.

115. The concept we developed to stabilise the notion of this contextual responsiveness is the *holding pattern* [Barth & Raeyn, 2007]. Under the heading of socially responsive design [SRVD] we've further developed the methodologies of working with contextual responsiveness in MA-projects [cf, f.n. 6: 20].

116. *In the Tacit Zone* project, however, the contextual responsiveness focussed more on the client end than the user edge. In very simplified terms: **a)** The *Jeudi's* programme was the client, and NMH the contract holder; **b)** KHiO design took a responsive/"downstream" approach to the collaboration with NMH.

117. The responsiveness to users – the *Jeudi's* audience – became accordingly weak: despite the inclusion of the audience into the wider community of practice, during the event, was clearly articulated in the brief and clearly part of a *Jeudi's* culture [with a precedent outlined by Florence Morat].

118. What is at stake here, is not the evaluation of the project by the audience – the thumbs up/down – which is beyond the scope of the archive-documentary, this is the prerogative and assignment of the Cultural Mediation Department at Sorbonne Nouvelle [the MA students amongst the *Souffleurs*].

119. Our concern is rather to reap a major learning outcome from the project: i.e., how the image included into the expanded repertoire that came about by participating in this project, can be shared with a larger community, and with it the expanded repertoire [cf., 'criticality': 29].

120. We are then interested in the image at the same time as the core event and the vehicle of a pattern and its expansion in a teeming-space [as another aspect of the same pattern]. In the foregoing, we have analysed varieties of embodiment relating to images, as a form of contraction [rather than expansion].

121. The notion of contraction before expansion is key to this understanding of the image as a particular, but particularly important, case of what Christopher Alexander coined a 'pattern' [Alexander, 1980] understood in terms of *parallax* [Zizek, 2006]: the image enfolds a pattern because it covers a gap.

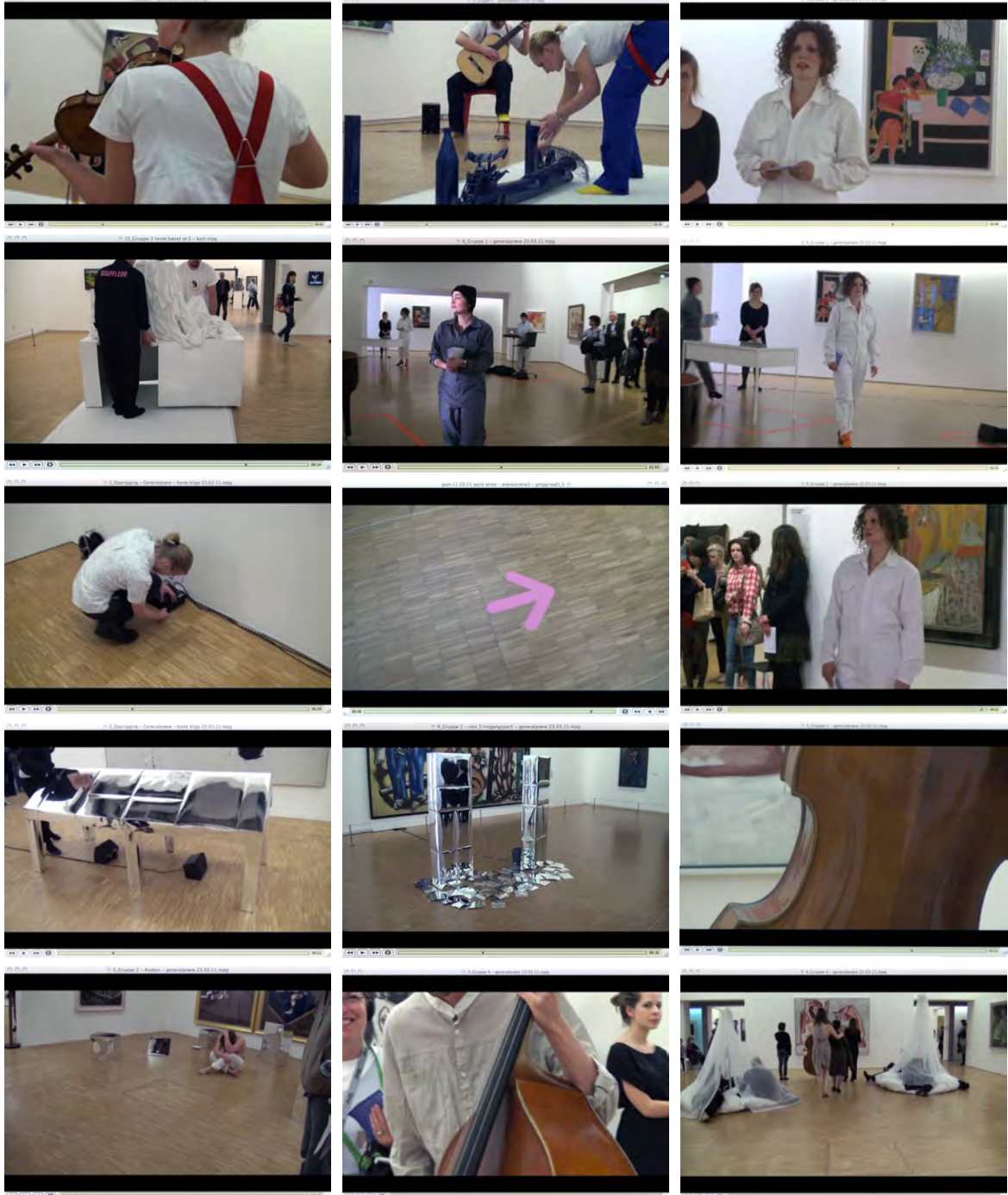
122. First, *optical parallax*: when an object – as an art piece – is the most *removed* [yet the chief] *element* in a situation [where interposed elements such as an installation-performance and the visiting crowd] then it is **a)** *intercepted* rather than perceived, and **b)** *mediated* by the interposed multiplicity.

123. Then, *ontological parallax*: when an impression of an object thus is **a)** caught by a *third* [i.e., anonymous member of passing crowd] and **b)** traced through its mediations, there is **c)** a gap between a) and b) which is the root of the image [as such the Lacanian ‘petit objet *a*’, pace Žižek, *ibid.*].

124. The image is released/redeemed when the compound relation between **a)** mimesis [caption]; **b)** indexicality [tracery], is somehow reproduced experimentally – or, iterated – by the *third*. When such experimentation is facilitated by an installation-performance, a novel repertoire is *intercepted* by her/him.



**4 groups: dress rehearsal March 23rd 2011**  
(clockwise: group 3, group 1, group 4, group 2)



#### THE WIDER CONTEXT: ART SESSION

Art Session is a group of 16 young volunteers aged 18 to 25. They are students or young professionals, from different fields, who work to develop artistic knowledge amongst young audiences, by engaging e.g. in cultural activities like making podcasts, art mediation, meeting artists, etc.

Their aim is to create a dialogue between young people on a national and international scale by organising events and forming creative collaborations. The group is monitored by Florence Morat, who supervises the group and facilitates their collaboration with other young volunteers around Europe.

Art Session participates in a European project called Youth Art Interchange – supported by the EU's Youth in Action programme – gathering 4 student groups, in 4 prestigious museums roundabouts in Europe, that has been organising encounters for about one and a half year.

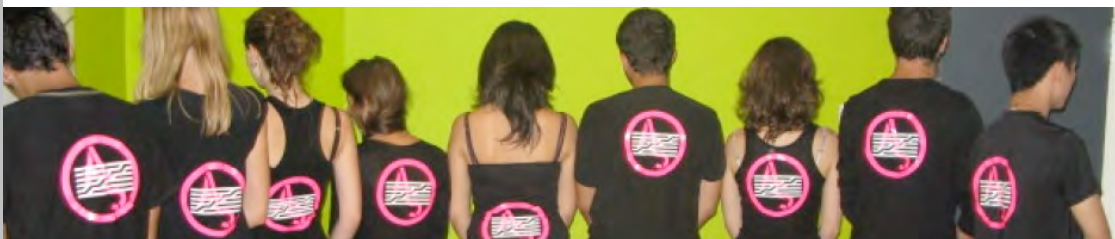
Tate Britain in London, participates with the group Tate Forum. Tate Liverpool with the group Young Tate. Kiasma in Helsinki with the group Kultu. And the Centre Pompidou with Art Séssion. Each group organise an artistic project around the common theme – “A sense of perspective.”

Each group is responsible for developing their own angle on the topic. And the travelling, visits and encounters are proactive arenas for collaborative work. They partake in the joint organisation of a European Jeudi's, in which the process of organisation, co-ordination and communication is focal.

The schools selected for this project are the Central School of Speech and Drama, in London; the University of Arts, in London; Salpaus Further Education, in Finland; Fédération française des artistes prestidigateurs (The French Federation of Magic Artists).

At the backdrop of these contemporary activities, is a line of questioning that hatched inside cultural institutions, in the wake of economic recession, unemployment and life in the suburbs of cities with ambitious cultural policies, invested in establishments as the ones mentioned.

This information on the context was muffled in *the Tacit Zone* project.



After reception of the Souffleurs March 24th – conversation with Florence Morat

## EMERGING RESEARCH TOPICS

March 22nd 2011, the rapporteur met with Cécile Camart (Université Paris 3 – Sorbonne Nouvelle), who directs the students in cultural mediation constituting the other segment of the Souffleur corps, that participated in the Jeudi's event, represented by Manon Cerrini and Isabell Rodriguez in Oslo.

The meeting took place at Café Beaubourg – adjacent to the Centre Pompidou: we used the meeting to span the professional boundaries, and overlapping areas, between our two fields (the rapporteur being an anthropologist in an art school, and Cécile Camart an art historian working with sociologists).

What brought us together was the similar engagement in something like a fieldwork situation, but in a context where participation is not limited to knowledge transmission, and rather implies an engagement as a co-producer of knowledge, yet outside of the academic institution.

We were trying to identify possible synergies between our fields – academic references and research practice – to start playing with the idea of a common research project, in the future. And our conversation gravitated around the topic of performative coherence (between research practice and contents).

Her involvement with Sophie Calle's exhibit *Tu m'a vue?* (Did you see me?), exemplifies the kind of practical reflective involvement we were trying to locate in our conversation, as collaborative focus: e.g., the I of a bursting Narcissus, the moments of presence to the other in a reflective process.

These moments, when reflection shifts into performance, are interesting for the presence they convey to materials derived as 'spoils' from an upstage artistic process, event, exhibit etc.: e.g., how documentary materials become part of a present situation of apprenticeship in living knowledge.

This perspective on Museums, Archives and Libraries – collections – later brought us to develop the idea of a common research project, under the heading of 'archives of the contemporary', in which the performative affordance of museums is broadened to explore a wider sense of display.

The importance of digital media in maturing cultural conditions in which new crowds turn to museums, archives and libraries with a performative mind-set in demand of new repertoires to inhabit these spaces, contrasts with the idea of such collections as stockpiled materials inviting a tracery of the past.

Of course, the idea that the past and the future – and, of course, the present – are now, is not new. Yet, the current technocultural potential for scaling the historical temporalities of yore, to the presence of usability potentials, bringing reflection unto the verge of performance, or execution, may be new.

Following a Conversation with CÉCILE CAMART (sorbonne nouvelle))















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### III-C Oslo — students' evaluations

BACKGROUND — the video documentation of the *Jeudi's* project in the *Tacit Zone*, is delimited to the process up unto the event. During the event itself, another camera turned up, hired by NMH. Due to the crowd of 800-1000 the visibility was limited during the event. Thursday March 24th 2011, 19:00-21:00.

2. After the dress-rehearsal at the Centre Pompidou – National Museum of Modern Art – on Wednesday March 23rd, the students from KHiO and NMH were invited to a reception at the Royal Norwegian Embassy, in rue François 1er. Eyolf Dale and André Roligheten [Albatros] played from their new CD.

3. The event itself went according to schedule: it was publicised by the students in the Centre Pompidou's Forum [ground level] from 19:30-20:00 hours. And from 19:00-21:00 hours the performances of groups 1-4 went on at the 5th level, where the collection of modernists – in art and design – is located.

4. After the event, Florence Morat [the *Jeudi's* Project Manager] had organised a speed-dating for a sample of the audience: whoever wished to sit for 2 minutes with each of the students, to share their thoughts and impressions of the event. After the event the *Souffleurs* had prepared a reception.

5. During the event a printed form had been circulated to the audience by the souffleurs, with contents that were pre-circulated in French to the rapporteur by Florence Morat, in the early spring. It was evident that the inquiry would yield sociological data, based on some form of participatory methodology.

7. The main focus therefore has been on varieties of approaches used – some of them developed – during the project, to work on *real life* situations: i.e., an experimental series of *travail sur le vif*, in which all of the artefacts created in course of the project, were considered as instances of live communication.

8. Locating the development and rehearsal of a project physically in real life situations, amounts to a methodological use of reality as a scenario for unfinished work, the elements of which therefore can be considered *as if* real. Composer Henrik Hellstenius critique in the Munch laboratory is a case in point.

9. In this style of critique, no element is accepted as a plan for something else – the “real thing” – to come in the future, but is appraised for how it works in the present tense: with real people and in a real situation. A scenaric mode of critique, directing and tutorials harking back to earlier SRVD projects.

10. This honed attention to the performance aspect in the *Tacit Zone* project represents a distinct enhancement of focus, by comparison to the Romsås project [2009, f.n. 6: 20]. However, the attention to the installations in the *Tacit Zone* project lagged behind in the wider outlook of the project.

Evaluation Pompidou

Styles Spacing Lists

1. Regarding the event you have seen tonight, are you?

Very satisfied       Moderately satisfied  
 Satisfied             Not at all satisfied

2. With which adjective would you qualify your impression of the evening? *several answers possible*

Interesting             Uninteresting  
 Innovating             Seen before  
 Poetic                   Incomprehensible  
 Surprising             Disappointing

m

11. Picking up on this trail is the purpose and function of this documentary: using a methodological approach on par with Hellstenius' performance critique, has led us to an ontological query into a theory – in outline – of how **a)** the embodied image circulates **b)** an enfolded repertoire.

12. The core issue being that the event – instead of being considered an externality – *circulates* the embodied image and enfolds it, as an addition to the existing repertoire, in an audience in quest of sharing new ways of experiencing art, and hence extends the community of practice to include the audience.

13. Beyond a critical mass, the crowd itself works as a broadcasting device that not only circulates embodied images, but through its forceful mode of propagation by human interface, also translates images into repertoires: cultural habits, ways of being and styles. The crowd is a neglected study area.

14. Narrowing down the field of inquiry to an empirical scope constitutes an advance: considering all the elements in an installation as *though* they were communicating in the present tense – on the basis that in some cases they *might* – brings the focus down to their *mimetic* and *indexical* functions.

15. This analytical approach – that affords an attention to detail displayed in the previous section – provides a ground-work for a critique of more holistic, and vague, concepts of mediation, if our intention is to enhance our ability to trace and partake of broadcasting *weak signals* in crowds.

16. The group-work committed to the *Jeudi's* programme by the students from KHiO and NMH, therefore, is not so much the subject of study of the present report, as the partners to an experimental research on the dynamics of propagation in crowds [i.e., doing research *with*, rather than research *on* this subject].

17. Given the brief from the Centre Pompidou's *Jeudi's* programme, the research focus should indeed be the crowd: operating as experimental partners in the development of new audiences, indeed, is the rationale for co-operating with the educational department [cf, *action éducative*] of a Museum.

18. The advantage of the *sur le vif* approach is that it displays the difference **between** not only **a)** a white cube and *this* white cube; **b)** a space and *this* space; **c)** a performance and *this* performance; **d)** an installation and *this* installation; but *also* **e)** a crowd and *this* crowd. Crowds are *not* anonymous.

19. People who are experienced performers – musicians, actors, a variety of artists – know this. In theatre it is conceptualised in terms of the *fourth wall*: and the relation to the audience, here, is scenographic. But when the audiences are actually involved in developing *scenarios*, the tables are turned.

20. Indeed, the stage then belongs to the crowd and the performers operate more as facilitators in the triangle between **a)** the audience, **b)** the museum space and **c)** the items in display. In this way, the *Jeudi's* are quite different from institutional theatre, and conventional musical performance.

21. Reframing of the *Jeudi's* project in the Tacit Zone as partaking of an experiment in crowd-sourcing, within the confines of a contemporary cultural establishment as the Centre Pompidou, places it in the centre of the democratisation challenging the power-relations of cultural institutions in different fields.

22. Its responsiveness to this challenge, in the process and the resulting event, is by no means univocal. By co-ordinating the documentation, research and evaluation of the project between KHiO, NMH, the Centre Pompidou and Sorbonne Nouvelle the research would have gained in agency.

23. If human performance takes its significance on the backdrop of a territory of artefacts, then research is part of a of that territory – insofar the territory is *a common*. Its function, then, goes beyond the interpretation of cultural values and meanings, to disarticulate the relations of power.

24. This is necessary to establish an ethnography of how crowds can power events. The ensuing power-critique does not pretend to tear down institutional structure, but rather to chart – or, clarify – their mode of presence on democratic arenas. Beyond the imaginary, reworked in the common, the *virtual*.



25. The change of emphasis from the presentation and representation of crowds in media – or, the contemporary acts of mediation – to the presentation and representation of institutions in crowds, is a corollary to the non-acceptance of crowds as anonymous: instead of crowds, *this crowd*.

26. Styling schools – with their professional staffs and administrations – as service organisations, is one answer. It's the private sector answer. Developing them as public arenas for democratic debate, based on experimental knowledge, is another. This knowledge audit vouches for the latter alternative.

group 1	group 2	group 3	group 4
Marthe Næstby [KHiO]	Christian Elverhøi [KHiO]	Ole Martin Huser-Olsen [NMH]	Stein Jakob Nordbø [NMH]
Eyolff Dale [NMH]	Steinar Yggeseth [NMH]	Camilla Steen [KHiO]	Nikolai Matthews [NMH]
André Roligheten [NMH]	Anders Kregnes Hansen [NMH]	Margus Murel [NMH]	Karoline Sand Steen [KHiO]
Charlotte Piene [NMH]	Malin Eriksen [KHiO]	Olaug Furusæther [NMH]	Ane Thon Knutsen [KHiO]
Elise Gillebo [NMH]	Hege Dedichen [KHiO]	Joachim Kvernstrøm [KHiO]	Inga Aas [NMH]
Linn Kurås [KHiO]			Kari Sommerseth [KHiO]
Kristine Melvær Five [KHiO]			

PURPOSE — Upon arrival back to Oslo, a mail came from Project Manager Kjell Tore Innervik [NMH] calling for a students' evaluation. This evaluation was documented by our camera, and is related in full below, followed by a supplementary evaluation based on feedback from the groups.

28. **Project Manager:** *"I'm going to write a small report about trans-disciplinary co-operation, and this sort of thing. I need some spontaneous thoughts from you. What has been more interesting, less interesting and outrightly hopeless. I've tried to bring it all together as a project with an a flat structure."*

29. *"[...] I'll be taking notes and raise some more difficult questions in due time – let's just take a round with a couple of points each; shall we? Talk about what's important to you? It can be as simple as that. At least as I see it, from my end."*

30. **Kari Sommerseth** [KHiO – fashion]: *"I would have liked a somewhat more structured project, and not to start from scratch. We have learned a number of methods in design, but it's the first time we use them on an external project – we'd communicate them more cogently, given a clearer starting-point."*

31. *"[...] having more of an opportunity to show what we're capable of doing as designers, would have been positive, and enabled us to communicate what we know – even in a first practice project situation – in a way that would have been easier for others to understand."*

32. **Anders Kregnes Hansen** [NMH – percussion]: *"It took us a long time to understand what we were up with, and what this was all about. It would have been good with some information in the start. I understand that this was partly our responsibility. And we should continue with trans-disciplinary projects."*

33. **Malin Skjelland Eriksen** [KHiO – interior]: *"Internally we've put in alot of effort in trans-disciplinary work, which is really good and important. Till now, I haven't thought of musicians as typical collaboration partners – as I have been led to do in this project; speaking to Anders and Steinar I have learned alot."*

34. *"[...] On the negative side: in the beginning we had a some trouble establishing the nature of the project. It took us a long time to figure out what this was. This was also positive, because it spurred us to get acquainted. And we got to know each other in this period."*

**Students' evaluation — the Jeudi's project, in the Tacit Zone** (Convenor: Project Manager Kjell Tore Innervik)



36. “[...] This is good for collaboration, for independent thought: it is nice to start without a framework. I think this was good, it was really cool working together and doing something different: in our case, the attempt to merge music and performance.”

37. “[...] Though there was, at the same time, some design in it, the trans-disciplinary element was positive, and the specific encounter between design and music in the way we solved this project, was new to me, at any rate. It was nice. And cool to get to know the other people here.”

38. “This is something really useful beyond the Pompidou project. And it was good with concrete feedback along the way, when we were in the action and the issues were burning. That’s when you Kjell Tore [**project manager**] stepped into the nest, and told us what you thought.”

39. “[...] That’s really difficult in processes like these, because the work is personal. But it was cool that you just did it. Things developed and so on. There were some collaboration problems, but that was my fault. Such challenges just happen sometimes.”

40. “[...] You have to participate from the beginning, to hone the issues, follow up and make choices. But I was absent at times too. But in the end it was cool. All in all, I’d say it was a positive experience, that I wouldn’t have been without.”

41. **Camilla Steen** [KHiO – visual communication]: “My comments are similar to what has already been said. It was difficult to determine my role in this project. And I found the answer to that question quite late in the project. What can we contribute as designers? What is this project really?”

42. “[...] Can I, furthermore, contribute in ways that will be relevant for me, in my work? I eventually came up with something that rounded up these questions, in the end. So, my comments align with much of what was been said, actually.”

43. **Caroline Havåg** [KHiO – R&D camera): “It has been a strange experience for me to see a whole project through a camera-lens. Particularly the feeling of not fully understanding what people were up to, and only catching a glimpse. I don’t know what I’ve found yet. But it certainly was fun to participate.”

44. **Ane Thon Knutsen** [KHiO – visual communication]: “For a long time, it all was quite messy – but it was good to have the Munch laboratory before the event in Paris. It solved some group issues. But it was generally difficult to meet. If some could meet on Wednesday, others could on Monday and Tuesday.”

45. “[...] The scheduled events worked better for us, since we managed to gather [most of us]. Otherwise, everything worked and came out surprisingly well. With regard to needs we had forwarded long time in advance to Paris, some acquisitions were problematic: it could have been planned better.”

46. **Marthe Næstby** [KHiO- fashion]: “From the point of view of our group, in my view, it was good not to have too much structure from the outset, because we had to find our way in the dark: we got a lot of positive outcomes, established a structure in the group, and I learned a lot from it. Very positive experience.”

47. “[...] I don’t think that I’ve ever been in collaborative group venture which has been so positive. We were compelled to define the roles in our group: what does a designer do? what does a composer do? determine what improvisation does and how to integrate it.”

48. “[...] It has provided me with an experience, an assurance as a designer, of what I can contribute, working with something else – more with concept development than fashion design – co-ordination in a certain sense. So, I think it was good for us to find our way in the dark.”

49. “[...] We found our way together, starting to work on ideas, without knowing in advance what it was going to be. Working with these musicians has been good for me, and it will be useful – later – to know that a composer does, and to use a singer in different setting than where Elise normally appears.”

50. **Charlotte Piene** [NMH - composition]: *"I am very much in agreement with Marthe. Yes, really, it has been a rewarding project, in a number of different ways. As a composer, working with musicians – which I have not been doing that much – has also been a lot of fun."*

51. **Elise Gillebo** [NMH – soprano]: *"I sense that I am actually becoming a bit emotional. Using other elements – such as design – in which way, what is similar to our field, what brings of a different aspect, is something that I've learned a lot from."*

52. *"[...] Then some comments about tutorials. I feel that everyone gave feedback to everyone, rather than focussing on their own students. The design teachers did not focus on design, but directed their attention to the whole. So that's that."*

53. *"[...] Otherwise, there was some insecurity in the beginning, with regard to what the project was about and what the project in Paris would be like. What are the rooms like, where we will be working? What are the art-pieces that will be exhibited at the time of the performance."*

54. *"[...] Actually, it took a long time before we got to know about which specific items would be in the exhibit, although the project emphasised that we should relate to them, and to connect the space and the art-works. I think that part was really difficult."*

55. *"[...] I agree with the rest of the group that it was good to be as free as we were, in the beginning of the project. Because it takes some time to understand new subject areas, and new disciplines. And the range of disciplines was quite broad in our group."*

56. *"[...] Even though it at times felt rather inefficient – if compared to the way we normally work; where we have 3 rehearsals, and for the remainder work separately in preparation for a concert. In this project, I have had time to think about my contribution."*

57. *"[...] The setting was completely different, and the others were professionally engaged in other domains than my own. If the scheduling of dates and hours had come up before, it may well be that the experiences of disorganisation expressed by some, would then have been less of an issue."*

58. *"[...] For my own part I think this has been an exciting experience; to work with people who know different things than me, and I have learned a lot from it: especially, to be inspired by what is visible in a room, and not only abstract sound, it gives energy and freedom to the musical performance."*

59. *"[...] It is a novel experience for a classical performer, closer to contemporary music. There was no concert scene, and I got a new experience with people who work with improvisation. Then you have a new musical experience as well."*

60. *"[...] I really believe in this experience. I feel like continuing where we left. I see a lot of potential in all the relations in our group and in the project. But now I have to run to a crit, but will be back to have a bite with you afterwards."*

61. **Ole Martin Huser-Olsen** [NMH - guitar]: *"I think it has been positive to be with all of you. I think that perhaps the project was a bit lengthy. Especially, beginning so early, getting ideas, and not being able to test them. And then, when we came to the Munch laboratory the energy was a bit limp."*

62. *"[...] Perhaps we would have worked more efficiently, if the project was downsized to something like 2 months intensive work; knowing all the dates in advance and being hundred percent focussed on the project, and being able to set aside time for that."*

63. *"[...] Around November 1st, there were lots of projects happening at the same time. For a long time, the roles of the designers and the musicians were difficult to figure out and relate to. It is probably due to the fact that Joachim and I both have a non-negligible need for visibility."*

64. *"[...] But we solved this very well. In fact, we really had 3 projects, and it wasn't only our fault that we had to change. I am happy with that, actually: we got to try out different things, and landed on one that really worked quite well."*

65. **Christian Elverhøi** [KHIO – interior]: *"I hope this project doesn't conclude with a chronicle. In my view, the questions we come out with, and that we can take along on each our journeys, constitute the most important result of this collaborative project."*

66. “[...] There are trans-professional synergies, and then there are the distinctions: what are they, how to define them, and how will this help to conceptualise one’s own role in a project like this? Should the aspirational content of the project have surfaced earlier?”

67. “[...] How long time does it take to know and understand the process in a project like this [who talks about what and when in a team]? And how long time does it take before one starts to do things, and comes into the doing mode of reflection!”

68. “[...] Marthe – I think one can work in a dark with lit corners, to put it that way. I think this can contribute to make the process more efficient [yes, I do believe in efficiency]. What are the expectations and what are the deliveries? I think that these corners should be given, not a complete framework.”

69. “[...] A lot of issues surfaced late in the project: learning to work in a Museum – as a setting and a space – is a challenge. I think that the Munch Laboratory came too late in the process. I have worked in a gallery earlier. There are a number of things one bumps into when placed in a space like that.”

70. “[...] Like people [Pompidou crowd] asking questions about the Museum we were in. I do not believe in trans-disciplinary projects at any cost: but the constellation between design and this school [NMH]. I think it actually has a lot to it.”

71. “[...] On which terms does a designer talk to people, versus how musicians speak to them: they have a brink or a boundary – the edge of the stage – I think this is where an important difference between design and music is to be found.”

72. “[...] I think we meet the public in a different way. And I sense that the musical materials have acquired more than a trace of something relational in the aesthetics of this project. Isn’t it? There are a number of other things I could say.”

**73. Project manager:** “That’s nice!” Steinar Yggeseeth [NMH – composition]: “I have reaped a number of experiences from working with a trans-disciplinary combination as this one. As a number of other people, I have experienced a time-issue in this project”

74. “[...] Nothing much happened in the beginning – 2-3 months passed before things started to happen: the Munch Laboratory could have come earlier. I didn’t mind the openness of the project, in the early phases, because it left room for experimentation.”

75. “[...] It gave the possibility to acquire experiences that are not necessarily reflected in the end-result, but have been important in the process [and to underscore the importance of process]. And what we also have been talking about, is the possibility that a project like this could be organised as a year-course.”

76. “[...] Then there would be a lecture series, for instance, constituting the first part of the project – e.g., the first term, then the next would be used to experiment and show. In this project, our roles have come about gradually. We did not come in as musicians and this is our turf.”

77. “[...] Neither did we have assumptions on other knowledges as externalities, that are in this or that way. Our roles have defined progressively in course of the project, and I have participated in other activities than those strictly related to composition.”

78. “[...] I have been working in areas representing the stark opposite of what we learn. And it is a competence I believe we need. Especially, in a place like the Norwegian Academy of Music. So, these are the ideas that I wanted to share with you.”

**79. Ole Martin Huser-Olsen:** “I agree. But the problem is that it is inefficient. I would like to go into the dark space with the lit corners, but there is also a need for light on the road. The thing is to put the project into language, in order to identify a bad idea as early as possible.”

**80. Joachim Kverstrøm:** “I’ve been thinking about this when we have a 1 month project, we work in a different way. The result could have been a bad project, because we wouldn’t get to know each other as well as we have, the project could have become less personal, and we’d lose what’s good about the project.”

**81. Christian Elverhøi:** “It at least requires a heightened awareness of process – it can be long, but sequential with the required seriousness at all junctures, and not only towards the end. Taking earlier phases onwards, to the next.”



82. **Marthe Næstby**: “I think it was right not to draw up the roles, because it made us reach out further than we otherwise would have done. The returns have been so much greater because, in the end, there was a unity that we at first did not believe we would find in that room. We found novelty.”

83. **Joachim Kvernstrøm**: “We ended up as question-marks – baffled – and the magical trick that happened in your group didn’t happen in ours, because we didn’t have anything to relate to, I think the group dynamics flowed differently in your group than in ours.”

84. **Malin Skjelland Eriksen**: “What Steinar said about not having pre-determined roles was really very good, an experience, and important to take onwards, in situations where we bring in new people. You involved us a lot, Anders, and that too is quite individual...”

85. **Kari Sommerseth**: “I suspect that I could have reaped benefits for my own subject [fashion] if the project’s concepts and roles had been determined earlier. This is something I haven’t thought about till now. But I was surprised that it came out well at all. A concept could have taken us beyond a single project.”

86. **Ane Thon Knutsen**: “We didn’t interfere with what the musicians were going to do in our group. The tasks were specialised, and had to do with our schedules: we didn’t have the time to gather outside the dates fixed by the project.”

87. **Anders Kregnes Hansen**: “I have a critical remark. Joachim said, in the beginning, that it was good to have tutorial feedback all the way, but my experience is that this should not come too closely to a performance.” **Henrik Hellstenius** [NMH – composer]: “But this is not a critical remark.”

88. **Ander Kregnes Hansen**: “OK. But somewhere the tutorial feedback should end and the trust begin. One day before performance, it may be that time is in for trust rather than critique. The tutorials should be co-ordinated so that I don’t hear 3 completely contrary messages.”

89. “[...] When should I do what he said, or he, or he...? One thing was on the Tuesday March 22nd, but then after the dress-rehearsal on March 23rd, another teacher comes with a critical remark, and then a third who again says something really different.”

90. “[...] If it had been a week in advance, it would have been OK, but close up to the event like this it puts a heavy strain on the performer. In the end, it was I who did not know whom to trust. So, that was my critical remark spelled out.”

91. **Christian Elverhøi**: “And it might be a question of keeping an overview of when things like this [tutorial feedback] should happen. It should be clear in advance, or upon agreement, when spaces for this sort of interaction is created, and not only when it suits the professional staff.”

92. **Maziar Raein** [KHIO - designer]: “The first thing I want to say, is that feedback is very useful for us, on a project like this – which none of us have done before – with designers and musicians, but I’ve done lots of projects like this, where we didn’t know how it would turn out.”

93. “[...] I didn’t know how this project would turn out either. I was seeing it begin to work, with a starting-point that was really messy, with regard to clarity on roles – what do we do – and so forth. So, at first I was apprehensive.”

94. “[...] Now we can see what the strengths and the weaknesses were, and what can be improved, looking back: you can see that now! I think there were structural problems of time-tabling: when the two institutions were available, a phase-dependent variety of different working-speeds, etc.”

95. “[...] Another point, is that I reacted when Heinrich said that ‘our composers have started working’. I didn’t know that they work with more than one version. So, I felt like the kid in the middle; blanked out and scared.”

96. “[...] One thing I wanted to say, is that I didn’t imagine the designers taking on such a performative role; that they would become performers – this was a surprise for me. There are so much learning experiences here – a real eye-opener, which I thought was a very positive experience.”

97. “[...] *It pushed you out of the comfort zone. You’d have to stuff hot needles in me to do the things that you guys did, and I was really impressed. So, it was a positive learning experience, as far as I could see. Asking the question ‘what is my role?’ in these situations where things emerge, represents a potential.*”

98. “[...] *It can be seen as a potential thing rather than a problem. I think I learned from you guys the golden rule of seeing this potential. A lack of clarity is a potentially creative situation. So that’s what I wanted to add, without going into the individual groups.*”

99. **Project Manager:** *“Henrik came in a bit late, but perhaps I can cut in first: I’ve had several roles in this project, but a principal role is that of my assignment to the Dissemination Committee, the existence of which is devoted to the quality review of everything that goes out of the house [NMH].”*

100. “[...] *All the products that come out of this institution should have threshold quality standard, and all that. The dress-rehearsal must be ship-shape – or, on track course before the premiere – because our reputation, as a school, is on the line.*”

101. “[...] *This is the nasty part of my role, the product aspect of all this. As Maziar says, we are venturing a new model, and we have been 3-4 persons that have been trying to determine how all this should work, and it has been as demanding for us as for you. It has been demanding for us all.*”

102. “[...] *There are the concerns for progression, to create space for reflection, and it is a quite demanding balance. This is not to excuse ourselves, but it has been really interesting. The vision of how we might proceed in the future has become a lot clearer, after what you have shared with us here today.*”

103. “[...] *That’s why we need you here, today. As far as the time-planning is concerned: this project has been mounted across all plans – as an extra-curricular activity – the consequence is that it could not be scheduled in an optimal way. When KHiO has time and NMH has time: a tremendous logistic exercise.*”

104. “[...] *We have not determined whether we will do more common projects, locate the junctures in certain weeks etc. This is something we have to look at in the future; there will be more structure in the future. Laboratory work is important: something we do all too rarely, at this school.*”

105. “[...] *Getting us into the Munch Museum was a difficult exercise. We have to have the laboratory at the right time and the right place, to try out things in an adequate setting, this is something we have learned on our side. To probe the atmosphere, relevance, and so on.*”

106. “[...] *It is quite essential. Henrik, Maziar and I – and partly Theo, I think – want to come up with a integrated package of how to go about working with this sort of project; our approach to the practical side of this sort of effort: what happens, when and where, so that we get to test out these things.*”

107. “[...] *And then a critique from me, with the role I have to push the project throughout: the work from the groups have been coming in spurts, it comes in too late, and there is no time for the processes that I mentioned on the first meeting.*”

108. “[...] *We need an idea-generating phase, a rehearsal phase, and time to realise the contributions from the professional areas, to be substantial in their fields. The composers need the time to think, and you need time to make things. And the performers need time to practice.*”

109. “[...] *This is something we have to achieve next time. I see that it didn’t work properly in the Pompidou project – I had to intervene to get things running – maybe we shouldn’t have gone for it, but this is also part of reality.*”

110. “[...] *The unpleasant side. The musicians – on the performative side – need to be put in a situation to understand what will take time, in view of obtaining the best possible result. Process is important, but the result is also important, but it is a balance.*”

111. **Marthe Næstby:** *“Most of the groups have had problems meeting, we were ever under the pressure of reaching a point we already should have passed. The schedule problem is related to the fact that it is not in our plans, and although the most fun, the project did not have first priority at school.”*

112. **Christian Elverhøi**: *“That’s the point from this side too: with mile-stones you have time. You don’t have time to do more than what you do, even if you don’t do anything. With regard to what Kjell Tore related as a major intervention – driving the group onwards: in fact, it shouldn’t be necessary.”*

113. **Kari Sommerseth**: *“It is important that all that are in the project also should participate in the process.”* The project manager: *“How important was it for us to be in Paris?”* Kari Sommerseth: *“The pulse.”* Joachim Kvernstrøm: *“It’s the same really, where it happens is where it should happen.”*

114. **Ane Thon Knutsen**: *“There was a more exclusive framework around it – and gave us the inspiration to something similar here. It worked well at Munch.”* Joachim Kvernstrøm: *“Yes, but it was definitely more fun in Paris.”*

115. **Marthe Næstby**: *“In Paris they had a culture of working conceptually – concepts of the type we proposed – and the willingness to listen, even if the rules were strict, communicated an attitude of seriousness with regard to a free project that you wouldn’t find here in Oslo.”*

116. **Joachim Kvernstrøm**: *“Agreed!”* **Christian Elverhøi**: *“As important as being located in Paris, it was perhaps the fact of being hosted by this particular institution [Centre Pompidou].”* **Anders Kregnes Hansen**: *“Indeed, it would have been safer for the two institutions to locate the event at our National Folk Museum.”*

117. **Ole Martin Huser-Olsen**: *“I think it was fantastic – never again will we have colleagues like Picasso and Kandinsky, and who are in on it!”* Anders Kregnes Hansen: *“I think that most of the stress was somewhere else, and that it rubbed off on us after a while.”*

118. **Henrik Hellstenius** [NMH - composer]: *“What I want to say about my role: we started with very unclear roles, and an unclear direction in the project in the early autumn. My role has not been emphatic – very off and on – because this project comes in addition to a thousand other things.”*

119. *“[...] I could put in effort during the Munch laboratory and at Pompidou, because it then had an intensity allowing me to deliver something, but I wish I had more time to contribute during the interims. I have had tutorials with the composers, now and then, and with the entire groups to appraise the whole.”*

120. *“[...] This has been on me, along with all the other things in which we are involved. I consider this to be an extremely important project, it has got something up and running – something that stands – we hadn’t done that, you hadn’t done that, if Kjell Tore hadn’t worked as a bull.”*

121. *“[...] So, even though everything wasn’t as optimal as could be, but still a success, then it is the start of something new. Initial projects of this type are often chaotic. Maziar, Kjell Tore and I have talked a lot about ‘next time’, we have talked about learning outcomes from this project.”*

122. *“[...] If we hadn’t had this project, then this learning would not have happened. I have worked quite a deal with the theatre world: in this project, however, there wasn’t more time than for the elements to come together, mixed with a wholesome fear of losing face on the 5th floor. Which nobody wanted.”*

123. *“[...] There was good energy down in Paris, suggestions and tutorial critiques should have come a couple of weeks earlier. Everyone reached beyond their bounds, to the very maximum. With 800-1000 people there is a tremendous pressure.”*

124. *“[...] The best would have been to plan events 2 years in advance, and have them well integrated into the study-plans. With a conceptual phase, partial phases, workshops, partial aims, a production phase. All the phases have to be about something, because there is a mile-stone.”*

125. *“[...] One should have gone through the number of associated discussions – several types of discussion – on the way. The process should engage learning within performative situations, create such performances, feature the variety of traditions, different instructors, choreographers, artists.”*

126. “[...] This is the conceptual and workshop phase, that provides good tutorial feedback. This we will achieve next time. We have done a lot of learning; this is the concrete outcome of this project. Another concrete result: the will to do a similar project again. We need locations that spur ambitions.”

127. “[...] Experimental stages in anarchist collectives, will not do that job. We need locations that represent something that makes us reach out. Ambition is good.” Joachim Kvernstrøm: “Testing grounds for early ideas are important, we should have 4 rather than 2 phases. Knowing what is required when.”

128. **Maziar Raein:** “I’d like to return to the point of my surprise about the designers willingness to step out of the comfort zone in this project. I think that the pallet is a key-word of what becomes important for me, in this context; an approach to how you can put your skills on the table.”

129. “[...] Making assumptions about the designers willingness to exit the comfort-zone, I said to Christian that this is not going to work – the idea of furniture in reflective card-board: ‘it sucks!’ But it did work: so, suck the lemon as they say in England. You got it right: you saw it, I didn’t.”

130. **Henrik Hellstenius:** “In all the groups I experienced that ‘here is something unique’, something that I haven’t seen, or experienced, before. Something to be impressed by.” Project manager: “If you were to forecast future projects, which other knowledge domains would you involve, in a large performative project?”

131. “That is, with a large audience – perhaps including other artists: would you involve light-designers, choreographers, those with the stage as their professional arena, specialised professionals, who would you involve?”

132. **Christian Elverhøi:** “People in culture and management – their professional capacities and voices could contribute a lot. Since the projects are part of being in a study-situation, there are a number of such people that it would be interesting to include into the groups.”

133. **Maziar Raein:** “Working physically with the body, rather than being detached is a valuable contribution. Sometimes we had the experience that the musicians were detached from the audience. So, a balance between these two experiences could be useful.”

134. **Marthe Næstby:** “Interactive design, live streaming and film – finding a VJ willing to work with this. We wanted to go into such a direction, but we didn’t have the knowledge; and so we became performers instead.” Three students: “yes, and tutorials on the art-pieces hanging on the wall!”

135. **Christian Elverhøi:** “This would have provided us with greater liberty in working with the spaces; it would have left us freer to sculpt the room with reference to a basic idea. And to include the capability of an anthropologist would have been good.”

136. **The rapporteur** [KHIO - anthropologist]: “In which capacity was I present in the groups?” **Christian Elverhøi:** “You were present, but with many different hats. But I think this could have been clearer in the project as a whole: to locate the people in the rooms and the situations where they happen to be.”

137. **The rapporteur:** “Are you then also thinking about running discussions about the idea you don’t have initially, but develop after a while, to have someone to spar with alongside – in due process – and not during the last week as we did now?”

138. **Christian Elverhøi:** “Yes, I think that would have been smart.” **Malin Skjelland Eriksen:** “Yes because the fable – it didn’t come late – was an interpretation you did, it was really fantastic when we were sitting in the workshop listening.”

139. **The rapporteur:** “Well, then, it came in due time, as one says. I am going to subsume the documentary materials from this project, in the form of a volume that is worth while reading immediately, but hopefully in one year’s time, and preferably longer.”

140. “[...] *Running through documentary materials, in view of writing ethnography, is like going through the entire project in slow motion: both with regard to details that are easily overlooked in full speed, and also theoretical understandings developed from the ethnography that also slow down the pace.*”

141. “[...] *Running the process backwards and asking: this was interesting, what happened? Why was it interesting? While allowing oneself, yet, to be surprised. I am going to circulate a draft version in the group inviting for comments.*”

142. “[...] *I have circulated a form – a short questionnaire – and the same ones that have already answered this form – interestingly – are the same to have turned up for the present evaluation. I also would appreciate a conversation with you individually you about the speed-dating at the Centre Pompidou.*”

143. [The rapporteur was curious to find out what how they related to a situation which was organised in such a way – two parallel rows of chairs in tête-à-tête – that they had to respond to a freshly lived collective experience as individuals.]

144. “[...] *Hoping that the speed-dating would interface with some questions concerning the larger institutions – to an organisation of 1200 professionals, an event of the kind we participated in, is like a glimpse on a starry night. A friend of mine came late and displayed an invite – he wasn’t allowed in.*”

145. “[...] *I am rather curious about how autonomous is the organisation of the Jeudi’s programme – it’s volunteer corps from Art Session and Sorbonne Nouvelle – within the Centre Pompidou [e.g., whether the Jeudi’s should be understood as the like of a temporary autonomous zone [TAZ] within the Centre].*”

146. “[...] *Then I have an ambition of gathering you for a group-interview, based on the responses you have given in your replies to the questionnaire, and hope we will be able to convene and complete that job before Easter. If we manage, I think we will have a good sample of materials, and start harvesting.*”

147. **Project manager:** “Some final words: “Our Rector is very satisfied with the profiling our contribution to the event has given to our school. A bunch of fantastic people have delivered down there, in a project involving idea generation, internationalisation, strategy and a professional project with no precedent.”



Documentation (DVD) — stock of uncut/-edited video footage from the Jeudi's project



148. In the group interviews, the students underscored the collective experience in retrospective of having found their way together as a trans-professional team, on a journey that brought them to the Centre Pompidou in Paris, for the *Jeudi's* installation performances.

149. Although the questionnaire was sent to the students – from both NMH and KHiO – and the majority of responses came back before the students' evaluation on March 31st [which was initiated by the project manager] the responses are presented in the reverse order of sequence for methodological reasons.

150. In the previous project review – extracted from the video-record – the students are individual respondents feeding back to the institutions [NMH and KHiO], where the students report back to a team of professionals belonging to a staff, in need of feedback on their collaboration as a professional group.

**151.** Before presenting the responses to the questionnaires, the rapporteur has chosen to establish the context of these responses in group-thinking among the students: i.e., the thinking that took place in the student groups, which constitutes the central focus of this documentary.

152. This emphasis is methodological since beyond constituting the main reference of the students, the groups also constitute the backdrop of the major learning outcomes from the project, in understanding the connection between images and repertoires. Only groups 1-3 made it to the interview at KHiO.

153. The groups were asked to engage a hindsight recapitulation of their process highlight; the ones that stuck to their memories, upon immediate recall, with the experience from Paris still in their system. Their ensuing exchange is summarised group-wise.

**154. Group 1** – *in the early phases there was a sense of latency: we were selected as group-members, while nothing much was happening in the project, for a pretty long stretch of time. So we were together, but had not started working yet: the group evolved in this suspended state, with a paradoxal autonomy.*

*155. This autonomy set the conditions for the way we worked later: sticking to people that were humble in a situation, giving leeway to define what one needs to find out. We spent hours sketching in the cafeteria at NMH, and had the advantage of having a composer in the group who worked visually.*

*156. In a number of situations, this low key group-culture of taking the time needed to define the issues and working things out, was the strength of the group in situations where directions we worked with were stopped during tutorials, in our view, from lack of knowledge of the details.*

**157.** *We could draw on those details in what appeared as a new direction. There were a number of surprises along the way: for instance, our surprise at the surprise expressed among the staff that performance dimension involved everyone. Not only the students from NMH but also from KHiO.*

*158. Much of what the students from KHiO train in, is close to performance: since it is closely linked with communication, it articulates with performance – spatial arrangements, movement, clothes, furniture, that add up in installations, and performance as a part of that.*

*159. As an effect of the project activities, we now have a strange relationship to the 5th level in the Centre Pompidou, where the National Museum of Modern Art is located. Coming there, with IRCAM over the street, where there is a long tradition for the kind of things we were doing, we felt rather dwarfed.*

*160. But as we spent our days inside the Museum and worked to assert ourselves in this space we had to define our terms autonomously: it was stressed among the staff that the reference to the art-works were core. But the information about this came late, and establishing this connection happened on site.*

*161. Also there were road-incidents: changes that were made during the dress-rehearsal that not all of us knew about, when the event was on. The experience with the Souffleur-corps was also a discovery: those inside the space did a tremendous job, while those managing the entrance came and went.*

162. *In hindsight, we feel there is a looser connection between the elements making up the installation performance – as it relates to the public – than on a stage or a cat-walk, where there are stronger requirements on genre.*

163. *Anne, Hervé and Florence were professional people who came in with information when we needed it, while they also made sure that we were shielded from stress. They really helped us getting the most out of our work, and the situations at the Centre Pompidou.*

164. **Group 2** – *We actually didn't have a feeling of what we had done, till the Sunday after the event. The feeling of having done something big. It felt great. At the same time we were present in a more intense way at the Centre Pompidou, because we were at work until the last minute.*

165. *At the difference from all the other groups – who all expressed the frustration of missing out on this – we got to see the work of the other groups. Except Anders, who was busy with the performance in the Francis Bacon room. But then he was the one getting the applause.*

166. *In hindsight, the rooms we worked with have become firmly set in our memories of the event. It was strange working while the Museum was closed, working alongside people cleaning up Matisse paintings, for instance. And the lights of the city coming in from the corners.*

167. *In the group, the mirrors became a vehicle of looking in/out of our schools – KHiO and NMH – and the performance developed in the darkness of the between-space: craving for light, at times, but in the end accepting darkness, and actually liking and seeking it, in the act of performance.*

168. *To start with, we wanted to work dematerialising spaces and objects; these efforts gave nothing. But we'd been moving back and forth between sound-labs and workshops, and this is how we got the idea of using reflective cardboard as a material: during a break in a corridor.*

169. *We assume that the event at the Centre Pompidou must have been stressing for the teachers, since nothing was ready before the last minute. But we ended up with a real result, and not just one of those school assignments.*

170. *The Parisian staff was great: when we felt the heat, they came in and helped. They did not have this attitude 'go ahead with whatever you want!' There was a shared responsibility for the event; everyone was there for each other.*

171. *Of course, we evaluated our work along the way: if the strength of the work wasn't there, it would have become something else. It would have been an advantage, though, knowing more of the context of the Jeudi's at an early stage: for instance, about Art Séssion and the wider scope of their activity.*

172. *It is different to develop a work for the Museum and the collection, than the wider scope of the contemporary social landscape, and the purview of including marginal audiences through a novel and experimental pitch to Modernist art works.*

173. *For us musicians, the collaboration has made us more aware of the situations we're up with as performers; the awareness of what we are doing, and the awareness of what we have done. It has enhanced the intellectual dimension: challenged the separation between performers, and artists that make.*

174. **Group 3** – *In the beginning, there was a change of personnel: we, for instance, started out with a flutist that had to do other things. We had our seminal conversations on various arenas: one treasured session was at the Hotel Bristol, where we drinking a very nice cocoa for hours.*

175. *In retrospective, it is clear that we were late in testing good but unworkable ideas. The most cherished and conspicuous one being our idea of using remote guided radio-cars to allow the public to steer musical scores to and from the musical performers.*

176. *Though we'd already bought the cars, we're actually glad it didn't work out, in retrospective. Since it brought the two nest-builders closer to the project. With their first ideas, they would not have been able to contribute as strongly to the project as they did in the end.*

177. *The critical juncture is when we passed from animal 1 [bunny overall] to animal 2 [bower-bird]. And it was when the stage was set that the other elements – the musical performance of guitar, violin and sample based ambient electronic music – came into place.*

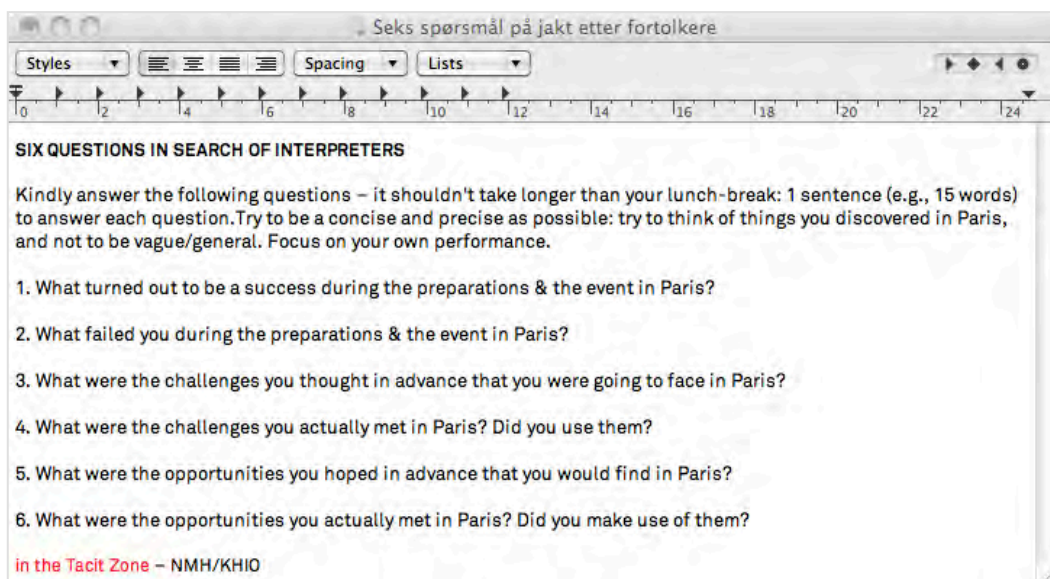
178. *Venturing a performance without a draft – or, brief – also was a big step for us. But as we started to develop the contents – buttons, T-shirt, fable-sheet and objects – the performance became self-explanatory, even though all the elements came into place only in the last seconds before the event.*

179. *What one of us said in the corridors downstairs before entering the Forum – “fucking good/bloody lousy! keep going...” – was said with no ill intention. The Pompidou people were really great: they wanted us to succeed! They contributed to our feeling that we were allowed into a rare and precious space.*

180. *They got us out of the school-project feeling where anything goes. Inside the Museum there was no time for kicks: going out and getting in was a long stretch and a lengthy process. So, even though we were playing, the stakes were high. We're happy to have participated, and the contacts we reaped are live.*

181. The group-interviews constituted that last session in which documentary materials were recorded and archived for the present replay. The responses to the questionnaires are compiled in the following pages. The questions circulated as an attachment to a collective e-mail, are listed below.

182. The answers from the respondents are organised by group [1-4], the names of the respondents are included, and the all the bulk of responses are gathered under each question, to facilitate a cross-group comparison. The reader is invited to read through the group interview above, for context.



<b>QUESTION 1</b>	<b><i>What turned out to be a success during the preparations &amp; the event in Paris?</i></b>
<b>staff</b>	
Anders Eggen [coordinator NMH]	<i>"Working with the project over a long time-stretch."</i>
<b>group 1</b>	
Elise Gillebo [NMH]	<i>"That classically educated musicians can work quite freely and improvise with other music- and art-forms."</i>
Charlotte Piene [NMH]	<i>"Upon arrival it felt good entering the room, where it all was going to take place. We worked rather efficiently with the spatial positions [of the group members], and also how the music should be repartitioned. Among the musicians a degree of mutual improvisational adaptation started to happen, opening for an increasing number of possibilities and connections."</i>
Linn Kurås [KHiO]	<i>"The dress-rehearsal constituted an important opportunity for exploration, during which we got to test the project, in relation and reference to how the audience was behaving. The experiences we made at this end, made it possible to find solutions that also worked during the event."</i>
Kristine Melvær Five [KHiO]	<i>"I think that the collaboration became well-organised, that the management and participants were positive and co-operative."</i>
<b>group 2</b>	
Malin Skjelland Eriksen [KHiO]	<i>"The interaction with the public. The reflective objects spurred interest and curiosity amongst the audience, they fitted well into the spaces – in some cases a little bit too well: the last room, where Anders performed, was the entire project as far as I'm concerned. As a conclusion to our parcours, his performance was fantastic – and I saw some of the audience coming back to see him several times."</i>
Christian Elverhøi [KHiO]	<i>"It was full of surprises. A good reason in itself to embark on a project like this."</i>
<b>group 3</b>	
Camilla Steen [KHiO]	<i>"A number of things – e.g., that the public was able to come close up our performance, and in addition that our 'nest' became alot better than expected."</i>
Joachim Kvernstrøm [KHiO]	<i>"Some serious partying the night before Thursday, that helped me calm down body and soul, to make the most out the Thursday for exploration in a spontaneous hung-over mood."</i>
<b>group 4</b>	
Stein Jacob Nordbø [NMH]	<i>"The pilot in the Munch Museum: it allowed us to acquire a sense of the atmosphere and our own concept."</i>
Ane Thon Knutsen [KHiO]	<i>"That the group incessantly acquired/lost members. The group was in constant change all along, but we managed to stick to the basic idea - including the audience in the performance, and giving them an intended pleasant experience beyond being an audience."</i>
Karoline Steen [KHiO]	<i>"I think that the clothes – the dresses in particular – worked well and had the desired expression."</i>
<b>R&amp;D -camera</b>	
Caroline Havåg	<i>"Having some experience with documenting the process from the Munch Laboratory, before Paris was an advantage."</i>

QUESTION 2	What failed you during the preparations & the event in Paris?
<b>staff</b>	
Anders Eggen [coordinator NMH]	<i>"I think that nothing failed."</i>
<b>group 1</b>	
Elise Gillebo [NMH]	<i>"The lack of efficiency in planning and implementation."</i>
Charlotte Piene [NMH]	<i>"It was difficult to imagine the size of the audience during rehearsals and preparations. Perhaps this is not that important [it comes when it should and it is difficult to do anything about it], but still it has something to do with our character and roles."</i>
Linn Kurås [KHiO]	<i>"Establishing the roles for Kristine and myself, to make the audience enter the room in a good way, was something with which we had to work alot."</i>
Kristine Melvær Five [KHiO]	<i>"Alot of time passed between each gathering, and we started a bit from afresh each time we met. During the event we had some problems with the Souffleurs, who neglected doing what we had previously agreed [and disappeared for a long break]."</i>
<b>group 2</b>	
Malin Skjelland Eriksen [KHiO]	<i>"Our big challenge was the objects [in reflective card-board] since we didn't assemble them before arrival. For this reason some objects were instable and were not as seamless as we wished, or envisaged."</i>
Christian Elverhøi [KHiO]	<i>"We didn't manage to establish a dialogue with the Souffleurs. It's a pity we didn't, as they could have achieved alot for us."</i>
<b>group 3</b>	
Camilla Steen [KHiO]	<i>"The planning of the installation/objects was bit improvised, and therefore there was less time for preparations than envisaged. But nothing exactly failed."</i>
Joachim Kvernstrøm [KHiO]	<i>"That we hadn't tested the building of the nests afore-hand. But it was somehow resolved. Loss of mobile outside the centre. Being locked in/out of the centre."</i>
<b>group 4</b>	
Stein Jacob Nordbø [NMH]	<i>"In the absence of milestones, the project progressed slowly, without really affecting the result. But it would have alot better to try out alternatives and eliminate non-functional results at an early stage, and move on. Instead we became hesitant in concretising."</i>
Ane Thon Knutsen [KHiO]	<i>"The lack of structure. We didn't really start until 1 month before the Munch lab, on account of desisting members, tight time-schedules and bad communication between designers and musicians."</i>
Karoline Steen [KHiO]	<i>"Planning acquisitions at IKEA. This caused a fragile installation [tents in particular] that got easily ripped. Difficult to plan across borders."</i>
<b>R&amp;D -camera</b>	
Caroline Havåg	<i>"My patience during the performances. Should have given more sustained attention to each group/room/installation-performance."</i>



<b>QUESTION 3</b>	<b>What were the challenges you thought in advance that you were going to face in Paris?</b>
<b>staff</b>	
Anders Eggen [coordinator NMH]	<i>"I was anxious that the students should create a good performance."</i>
<b>group 1</b>	
Elise Gillebo [NMH]	<i>"Being critiqued for my ideal of classical sound and lack of freedom in improvisation."</i>
Charlotte Piene [NMH]	<i>"Being exposed to the art-pieces of the National Museum of Modern Art and start relating to them with work. And gathering all the elements into a whole."</i>
Linn Kurås [KHiO]	<i>"How to get the project afoot as a whole, with the different elements in the performance, and in the encounter with the audience."</i>
Kristine Melvær Five [KHiO]	<i>"I thought that the setting in an art-arena – to which I am unaccustomed – would be constitute a challenge."</i>
<b>group 2</b>	
Malin Skjelland Eriksen [KHiO]	<i>"Being in a fret of time, since we had a good chunk of work in front of us when we landed in Paris."</i>
Christian Elverhøi [KHiO]	<i>"Time, less pleasant surprises – both technical and relational."</i>
<b>group 3</b>	
Camilla Steen [KHiO]	<i>"I was prepared for some challenges thinking about how the availability of resources in the Museum might turn out, as well as by the variety of restrictions enforced there."</i>
Joachim Kvernstrøm [KHiO]	<i>"Object acquisitions, nest building, collaboration with the group. Missing Sam."</i>
<b>group 4</b>	
Stein Jacob Nordbø [NMH]	<i>"The constraints of the Museum regarding the constructions we wanted to build."</i>
Ane Thon Knutsen [KHiO]	<i>"Getting the most out of the music alongside the visual. To communicate our view in such a way that common understanding of the kind of experience we want to convey our audience."</i>
Karoline Steen [KHiO]	<i>"Communication with [our role in relation to] the audience."</i>
<b>R&amp;D -camera</b>	
Caroline Havåg	<i>"Difficult working conditions, alot of bureaucracy, a large audience and trouble filming what I wanted."</i>

QUESTION 4	What were the challenges you actually met in Paris? Did you use them?
staff	
Anders Eggen [coordinator NMH]	<i>"In my job the challenges were few, and related to contact with the media as well as logistics."</i>
group 1	
Elise Gillebo [NMH]	<i>"Some critique for my ideal of classical sound, but first and foremost the choreography and my spatial attitude. I learned alot from good advice and found a good use for some of it, wherever and whenever it felt right."</i>
Charlotte Piene [NMH]	<i>"In the musical area we had to find solutions to how and when we would pause and break, give each other space in order to avoid a sound carpet. We tried out a number of different things at the Centre, and after a while there was a naturalness in the way of doing things, which eventually emerged."</i>
Linn Kurås [KHIO]	<i>"We met all the challenges. But found the solutions by gathering with the entire group and working it out together."</i>
Kristine Melvær Five [KHIO]	<i>"With the thorough preparations and the support facilities of the Centre, it did not feel awkward doing an art performance after all. On the other hand, the French language, the strict rules, and the short time were challenging. I solved these by using body-language, following the rules and trying to be efficient."</i>
group 2	
Malin Skjelland Eriksen [KHIO]	<i>"The work went well thanks to good help, and very nice people who allowed us to stay on, an extra day, inside the museum."</i>
Christian Elverhøi [KHIO]	<i>"My own fear of failure. Stiff shoulders – says a great deal, doesn't it?"</i>
group 3	
Camilla Steen [KHIO]	<i>"The variety of restriction: e.g., the possibility of using exclusively non-inflammable materials. But we made it, thanks to the unending patience of the responsible personnel working at the Centre."</i>
Joachim Kvernstrøm [KHIO]	<i>"Nest-building and attracting French bird – if I managed to use them? Oh yes, I certainly did."</i>
group 4	
Stein Jacob Nordbø [NMH]	<i>"Limited time to practice on the musical aspect. We mended the time-shortage by sustained discussions, when we were not at the Museum."</i>
Ane Thon Knutsen [KHIO]	<i>"Acquiring the things we needed, and finding alternative solutions, since the items we listed and submitted to the Centre had not been acquired when we arrived. And again there was the communication with the musicians. But we eventually managed to converge on the same style, that could bring it all together. Maintaining an open, listening and solutions oriented attitude turned out to be decisive. And also avoiding to take things seriously to the point of flinching – but to have fun!"</i>
Karoline Steen [KHIO]	<i>"A surprisingly young and numerous public. It was easier relating to the audience the day before, during the dress-rehearsal."</i>
R&D -camera	
Caroline Havåg	<i>"There was alot of waiting. Otherwise, the personnel at the Centre were quite forthcoming, I met the challenges of filming better than what I feared."</i>

QUESTION 5	What were the opportunities you hoped in advance that you would find in Paris?
staff	
Anders Eggen [coordinator NMH]	<i>"I was hoping for attention."</i>
group 1	
Elise Gillebo [NMH]	<i>"A unique performance space. Lots of resourceful people to learn from and work with. An experience in drawing inspiration and get resistance from new art-forms in the exercise of my own. An expansion of my own professional field."</i>
Charlotte Piene [NMH]	<i>"The space, its surrounding corridors, the people – the fact that we had some time to experiment down in Paris."</i>
Linn Kurås [KHIO]	<i>"Good spaces, alot of people during the performance and time to work with the entire group gathered for the first time."</i>
Kristine Melvær Five [KHIO]	<i>"I thought that the unique environment in the museum, the collaboration with the other disciplines, as well as good organisational and financial support would create opportunities in Paris. Outside the performance I wanted to visit the Kreo gallery, while there."</i>
group 2	
Malin Skjelland Eriksen [KHIO]	<i>"Experience the Centre Pompidou, meet new and exciting people. Get new sources of inspiration and ideas. Being part of something big."</i>
Christian Elverhøi [KHIO]	<i>"A lavish laboratory. Along with an open audience with lots of expectations."</i>
group 3	
Camilla Steen [KHIO]	<i>"I hoped that there would be alot of people. And that our demanding installation could be adapted to the room. I also hoped for opportunities to gather the items we needed in the areas around the Museum."</i>
Joachim Kvernstrøm [KHIO]	<i>"The opportunity to play with lots of good people in- and outside of the Museum."</i>
group 4	
Stein Jacob Nordbø [NMH]	<i>"The possibility of doing something way beyond my own comfort-zone; dearing to walk on stage with 800-1000 people without having a preconceived notion of what I was going to play."</i>
Ane Thon Knutsen [KHIO]	<i>"To see how a performance is planned, is supported and implimented from the inside of the institution. To learn about organisation, collaboration and museum management. To feel what its like to be one of the crew doing the physical work, not only making a delivery and not having contact with large groups of people."</i>
Karoline Steen [KHIO]	<i>"To communicate with a public without the use of language. Becoming acquainted with a different form of display."</i>
R&D -camera	
Caroline Havåg	<i>"The opportunity to explore filming and documentation in an even bigger scale and obstacles than before."</i>

QUESTION 6	What were the opportunities you actually met in Paris? Did you make use of them?
<b>staff</b>	
Anders Eggen [coordinator NMH]	<i>"On account of earlier coverage, war and catastrophe, the media were not interested."</i>
<b>group 1</b>	
Elise Gillebo [NMH]	<i>"All the opportunities were seized. Would have wanted to dare improvising even more freely, but I think I walked a long stretch with the help of other musicians, and tutorials with composer and teachers."</i>
Charlotte Piene [NMH]	<i>"Same as expected – testing of various solutions, testing the capacity of the space in relation to how many people were present at different times, and how this affected us musical performers, by barring the audience and then letting them in. [Also interesting to observe the common experience and action of people entering a room like this, and see how similar most people react. Of course, we knew on beforehand that people would draw close to the walls, and it is perhaps in human nature to withdraw and not be visible, when something else is the main focus of attention. But it always happens! Apparently one doesn't get people to circulate in a round-about fashion, whether it is because they are unsure about if they should/can]."</i>
Linn Kurås [KHIO]	<i>"We saw the opportunities, and managed to use them because we had set off and devoted time to this purpose in Paris."</i>
Kristine Melvær Five [KHIO]	<i>"I think I met the opportunities I had imaged beforehand. I tried to use them well, and feel that the performance was a success. I also got to visit the Kreo Gallery, something I have been happy about in the aftermath."</i>
<b>group 2</b>	
Malin Skjelland Eriksen [KHIO]	<i>"We had time to see the De Stijl/Mondrian exhibit, fortunately. A peak of experience: as we were assembling the elements of reflective card-boards, we caught a sideways glimpse of the Parisian panorama through the surrounding window-elements while a crew of ladies in our vicinity, inside the Museum, were cleaning a Matisse. What a work-setting! Almost absurd."</i>
Christian Elverhøy [KHIO]	<i>"A basement area, exciting display-spaces, and an open-minded audience full of expectations."</i>
<b>group 3</b>	
Camilla Steen [KHIO]	<i>"That would have to be the size of the space. It was big enough for our ideas. We didn't make use of room nr. 8."</i>
Joachim Kvernstrøm [KHIO]	<i>"I met the opportunity of bringing people into the Bowerbird's world, and I think I succeeded."</i>
<b>group 4</b>	
Stein Jacob Nordbø [NMH]	<i>"After a while, I discovered that the music coming in from the other groups, was a source of inspiration for the music that we ourselves produced. I sometimes fell for that temptation."</i>
Ane Thon Knutsen [KHIO]	<i>Getting out of my own comfort-zone. Using myself as a tool/object in a work. I think there are possibilities of new projects in store here, but I didn't see this at the time of the project."</i>
Karoline Steen [KHIO]	<i>"The opportunity to be part of a performance, I felt that I was able to identify with my role."</i>
<b>R&amp;D -camera</b>	
Caroline Havåg	<i>"The obstacles were not that imposing, only different. As to whether I used them I am unsure."</i>

183. **In sum** – What comes out of the survey, beyond the topics already raised by the students in the video-documentation of the evaluation, and the group interviews, is the salience of the Centre Pompidou as a professional space: **a)** at the level of professional attention; **b)** at the level of procedures and rules.

184. The experience of the laborious access to the building and the security regulations was not negative, but rather contributed to the students' sense of being located inside an *exceptional space*. The professional attention they got from the staff (*Jeudi's* +) became a positive working experience.

185. This sense of professionalism in working together in an institution committed to high standards, became of exemplary value to them, and a core element in the number of things that they had learned from realising this project.

186. From the speed-dating after the event, what emerged from the students feedback to the rapporteur, is that – despite the language barrier that severely hampered the communication – the participation in the *Jeudi's* is an opportunity coveted by a number of the young people in the audience.

187. Another experience, which came out in an oblique way, is that the students got an experience in “flat-packing” the design studio – to be transported and mounted somewhere else – and doing a significant part of the design work on the spot, in the space and public zone of the delivery (i.e. the event).

188. In the final, and concluding section, more attention will be devoted such ‘temporary autonomous zones’ – inside public, institutional and professional settings – under the heading of ‘third spaces’. For now, the following points summarise the chief vantage points of the report.

189. **Legitimate peripheral participation** (Lave & Wenger, 1991): the broader understanding of the event in *the Tacit Zone* – i.e., the *Jeudi's* programme and *Art Séssion's* wider field of activity – invite a shift in how we conceptualise audiences: from **a)** spectators to **b)** stakeholders.

190. **Public relevance**: the project invites a reframing of artistic/creative *process* as public matter (*res publica*) and finding an adequate way of designing the public access to the documentation of such process (in this report; the archive-documentary).

191. **Dissemination of images**: furthermore, the project suggests that images are dynamic rather than static – subject to conquests rather than acquisition – that an aspect of the art-work's material existence is mimetic (i.e., the acts of transient appropriation).

192. **Democratic horizon**: moving the attention from the exclusive concern with clients and users – in design thinking – to include *third parties* (such as audiences and crowds), highlights the importance of the *chora*: where patterns of image and repertoire flow into each other.

193. **Parallax**: in the sequences of mimetic appropriation – e.g., the artist's, the installation performances, the audience – the same principle of discovery is at play: interception. The variation in depth, power and presence comes with the realisation of the work as an index: what is conveyed by *contact* with art.

194. **Reference**: if mimesis is key to how humans appropriate and stock a record of images, then indexicality – the enduring imprint of first and subsequent contacts – is released when the record is replayed. Alternating between record and replay yield visual *refences*, alongside the hatching of new repertoires.

195. **Experimentation**: the triangle of record, replay and reference operates in all orders of image – primary, narrative and technical (Flusser, 1983) – but by looping of the individualised strategies of the technical image, with the *communitas* of the primary image, the *common* emerges as an experimental field.

196. **Third space**: the flat-packing, transportation and assemblage of the design-studio to the public space, institutional framework and professional activity – to which it eventually will deliver – is what brings experimentation into narrative (where design- and ethnography may converge).

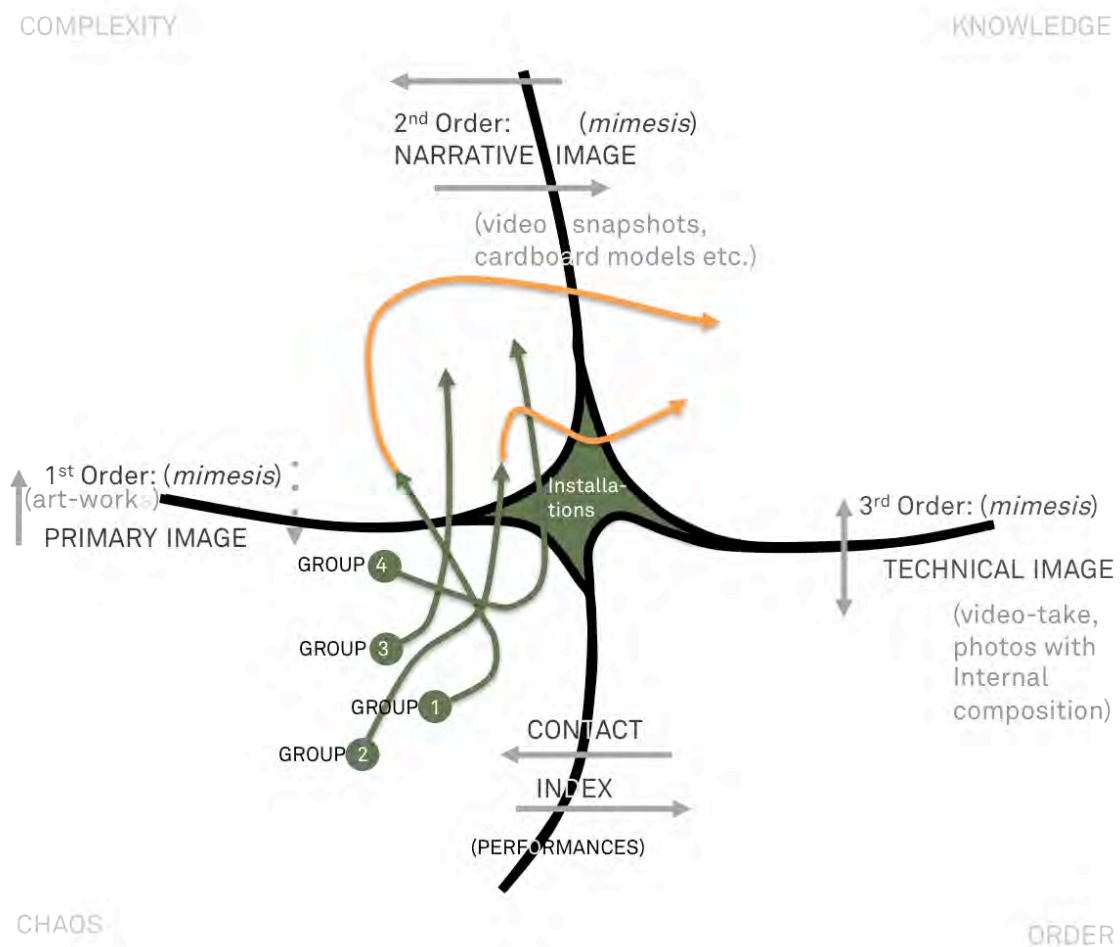
197. **Cynefin**: no project moves from chaos to order – the ratio of chaos and order is constant; but knowledge and complexity evolve in due course. Knowledge gains in specialisation and depth. Depth comes from the skill-related stabilisation of complex patterns. Images emerge at the chaos/order cusp.

198. **Management**: if the 9 foregoing assessments are correct, a knowledge audit at several junctures of a project – rather than a big final one – is likely to contribute positively to a schedule structured with milestones, by providing input for amendments at each juncture, and for continuity in the project.

199. **Archive documentary**: the format of the report is the ‘archive documentary’ – this is a neologism, and an attempt to conceptualise a genre: that is, an archive containing the model of its own use, inviting the readers to a live use (an execution or performance) to tease out new insights from the detail.

200. The foregoing points are not written in stone – they are formulated as statements for clarity, and as a basis for discussion of the materials that have been documented and developed in this report. Through its visual execution it is hoped that the users may hone interception in their repertoires as readers.

201. The diagram below translates how the materials contributing to the compound installation *in the Tacit Zone* project, relate to the order of image used to organise the analysis of different materials in this report – with reference to the above statements – relates to the performances (in the Cynefin model).





[EXIT]

"On comprend ici qu'il faut au métaphysicien la mort de son objet pour pouvoir se prononcer, au titre d'un savoir définitif, sur la vérité dernière. À vérités dernières, donc, réalités détruites: tel serait le 'ton apocalyptique' des philosophes lorsqu'ils préférèrent aux petites 'lueurs de vérité' – qui sont fatalement provisoires, empiriques, intermittentes, fragiles, disparates, passantes comme de lucioles – une grande 'lumière de la vérité' qui se révèle, plutôt, une transcendante lumière sur la lumière ou sur des lumières appelées, chacune dans son coin de ténèbre, à dis-paraître, à s'enfuir ailleurs."

*[Georges Didi-Huberman, 2009:68]*

[One here understands that the metaphysician needs the death of his object to pronounce himself, in the name of a final knowledge, on the ultimate truth. To ultimate truths, thus, destructed realities: this would be the philosopher's 'apocalyptic tone' that they prefer before the tiny 'gleams of truth' – that are provisional, empirical, intermittent, fragile, disparate, passing as fire-flies – a large 'light of truth' that reveals itself, rather a transcendent enlightenment on light or on lights called, each in its dark corner, to disappear, or flee elsewhere.]

## GLOSSARY:

*Third space* – Anthropology in this century ‘now operates in a set of third spaces in which ‘anthropology’s challenge is to develop translation and mediation tools for helping make visible the difference of interests, access, power, needs, desire, and philosophical perspective.

*Para-site* – experiment with the forms and expected practices that define the one fundamental and virtuous orthodoxy in which anthropology [and more broadly those who identify with 'qualitative social science"] invests: its professional culture of method.

*Green-room* – The Green Room is the place of extreme reflexive specificity and anticipation – the last bit of staging, where the singularity of each performance is embodied by actors – it is not rehearsal, it is not dramaturgy, but the mediating space between those exercises and performance.

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**[EXIT] EPILOGUE — THE THIRD SPACE**

**All was suddenly small, invisible and void. I left everything in an instant. What I became I cannot even remember. I am slowly ascending, and everything under me is too tiny... I think I am soon only image, only parable and myth, also hidden to myself."**

[Ole Martin Huser-Olsen, Guitarist, NMH]

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The following exchange is a sequel to interceptions@centre\_pompidou [an archive-documentary in the Tacit Zone]. Prof. George Marcus kindly accepted the role of discussant. It is used as a mode of entry into the archive: a para-ethnography about the project, based on previous discussions:

a) Designs for an Anthropology of the Contemporary [Rabinow & Marcus with Faubion & Rees [2009]];

b) an e-mail discussion of some of the core notions that came up in that volume, inspired by Marcus' correspondence with the Marquis Fernando Mascarenhas [Marcus & Mascarenhas, 2005].

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**George Marcus:** "My colleague Michael Fischer has posited that anthropology in this century 'now operates in a set of third spaces' in which 'anthropology's challenge is to develop translation and mediation tools for helping make visible the difference of interests, access, power, needs, desire, and philosophical perspective.'

He goes on to say that "these third spaces are terrains and topologies of analysis of cultural critique of ethical plateaus. They are dramaturgical processes, fields of action and deep plays of reason and emotion, compulsion and desire, meaning-making and sensuality, paralogics and deep sense, social action and constraints of overpowering social forces..."

Quite a list! In our own collaborations, that have probed the relationships between the work of the designer and that of the ethnographer, the imaginary of a third space, a third perspective has been central. Let's start by probing that a bit.

We began our relationship a few years ago with my curiosity about the notion that you and Maziar Raein developed concerning a 'holding pattern' in the design process. Let's

start there and work toward a sense of what ethnographic thinking adds to the making of a museum-event such as that of in the Tacit Zone."

**Theodor Barth:** "Yes, I think that this is a good place to start, and also a great opportunity to let our conversation evolve under the gravitational pull of a real project: it brings us right to your starting point – the holding pattern [Barth & Raein, 2007].

I'm happy that you open the discussion with the reference to Michael Fischer, because I think that the challenge of landing, whether we have the project in mind or our conversation, comes from elsewhere: for me, the holding pattern is close to what Badiou [2007 [1988]] calls an event-site.

This ontological horizon does not come from the holding pattern as such, which is rather a 'somatic mode of attention': a responsiveness to concerns and pressures coming in from "all sides" – the loose ends of an ongoing project – cultivated in a form of presence to germinating options that emerge from professional exchange.

The ethnographic contribution lies here: the floating state of mind – keeping afloat in the midsts of concerns and loose ends, the calls and cries of everyday life, in a kind of aesthetic readiness – is transformed into a situated ontology only in contact with an upcoming event – as in the Tacit Zone in Paris – when a project is in for landing.

Events that can and must be reframed, because they are at the limit of our horizon. It brings us from navigation – e.g., in a service environment – to a kind of ethical obligation of defining options in a political space. For me the crowds, featured by an audience of 800-1000 as in the event at the Centre Pompidou, is res publica.

So, I am tempted to understand Michael Fischer's concept of third spaces, in the following way: it has a political lineage that goes back to the Tiers État – the commoners – of the French Revolution, and Frantz Fanon's concept of Tiers Monde.

The advantage of the 'third space' concept – contrary to the Third World – is that it appears to be scalable, and therefore more inclusive to crowds, such as large audiences, in defining

them as stakeholders, rather than as spectators [Debord].”

[cf, Walter Benjamin – epitaph to Dani Karavan's memorial installation in Portbou in Spain, where he died: "It is more arduous to honor the memory of anonymous beings than that of the renowned. The construction of history is consecrated to the memory of the nameless.]

**GM:** “Why is not the design studio or process sufficient to materialise this third space as an ensemble of practices, methods, and projects that not only shapes performances and performance-spaces, but also creates occasions of “legitimate peripheral participation”, as you have termed them [borrowing from situated learning theorists Lave & Wenger], which precisely turns spectators into stakeholders, crowds into publics in relation to spectacles?”

**ThB:** “Indeed, the design studio has the potential of working as an ideal of trans-professional crossroads for ethnography and design, which it has – in my case – on a range of projects that I have been engaged in with design-bureaus. But, I am glad that you emphasised the question of the realisation of the added value of ethnography.

There are a number of professional synergies and partial overlaps between the way designers and ethnographers work with developing understandings of users at the modelling level. This is reflected in everyday conversation with students and staff.

At the deeper level of process, however, there are larger uncharted territories, where understandings taken for granted turn out to be apparent, while unpredicted synergies emerge from the interaction around details.

At the intermediate modelling level designers and anthropologists find together, because the problematics of authoring are similar, and simply seem to be at variance with one another, because the synesthetics – or, the typical mix and range of materials and media they work and think with – are different.”

**GM:** “Perhaps, I idealise the design process, or abstract it from its professional contexts as a mode of expertise in demand. If I do so, it is because I see it as providing a means or an apparatus giving form and experimental

challenge to the insights of the roving observing ethnographer in the field.

When there are so many ‘para-ethnographic’ processes going on within any field in which the ethnographer might operate today, the presumption of participant observation of subjects is a true conceit. After all the designer is likely to be, or have been, on the scene first.

The ethnographer both collaborates with the designer as the expert on, or stand-in for the user, and intellectually exceeds the functionality of the design itself. How is it to be realised? Precisely by reimagining the event and repositioning its participants. But it cannot do this by its usual means and genres of scholarly communication – the book, the article.”

**ThB:** “Maybe both designers and anthropologists have to bargain for the professional stage that they operate on, when working with different clients, users, partners [stakeholders]. Since the stage is never set, and the seed of novelty may well lie at precisely this juncture: how the third space [pace Fischer] is negotiated.

I think that at a deeper level, designers and anthropologists operate with different reading-skills, with the selective blindness implied by readability in adjacent specialist areas, which in the context of realisation easily can wall them into different constituencies [your concept], or epistemic communities.

In the context of realisation – the landing-events – there is an untimeliness [Rabinow] in the relation between these two knowledges, that can be good use in good time, rather than being conceived as constitutive of two irreducible epistemes. But even if much is shared, much is also divided at this level, and places demands on a type of management, the knowledge of which may still be in its infancy.

In effect, the overlap between design-thinking and user ethnography, which goes undisputed in what you call the suspended thinking of the studio [referring to the holding pattern], then a) the one can bring lit corners – to quote a metaphor coined by group 2 in the Tacit Zone project – to the landing-strip where b) the other only sees darkness, in the process of realisation.

Of course, this goes both ways, but requires a reformulation of the trans-professional synergy at a different level, calling for a vocational ethic [because, in the situation, the synergy seems at the same time impossible and necessary]. I think one has to cultivate the sense that there is something else – maybe bigger – at stake than design and anthropology.

I think that a synergy can be developed using a case-based method, paradigmatic learning [based on a distilled collection of materials, of which the archive and the portfolio are avatars], if both designers and anthropologists become better in articulating how they operate as pedagogues beyond the confines of the art school and university setting.”

**GM:** “But then the corollary seems to be a need of forms and prototypes for a kind of knowledge in formation. This gives rise literally to third spaces, prefigured by Fischer, and to some degree the thought in suspension of the ‘holding pattern.’

Perhaps the ethnographer might appropriate and extend the spaces of design – literally the studio, the workshop – as the inspiration for forms that intervene alongside events, performances, and produce the conditions for their dynamic suspension in collaborative concept work, and as you imply, the creation of crowds, audiences and occasions which focus them into momentary re-publics.

So, the political work of unrealised implication of design can be done in the roving curiosities of ethnography if the latter can find its forms, figured as third spaces. So, literally, how did such an ethnographic function operate, or might it have operated, in the process that produced the Tacit Zone, at the Centre Pompidou?”

**ThB:** “Some designers are really good at facilitating the detail of peripheral participation, while some ethnographers are similarly good at spotting the details of legitimacy issues, that can severely clog – sometimes irreversibly at the relational level – human interaction. These are two dimensions of the negotiation of third spaces.

At this end, I think there is yet a crafts horizon to the designer and a political horizon to the anthropologist, with historical backdrops. It is in the received understandings of their basic

training that still shapes their doxa, even today. In sum, we have a paradox – rather than two doxa closed on themselves: a free-space of emergent narrative.

This is why the real synergy between the two fields can only be explored *in situ*, through the adaptation it takes for an anthropologist to conceive fieldwork as co-production [parasite] and for the designer to conceive process as para-ethnography; which is where we get to the variety of third spaces. Where design and ethnography in combination can also develop a stereoscopic thinking about the third space.

The design studios that I have been working with, are in the process of accommodating this way of thinking into their work, because it not only is about bringing stakeholders – clients, users and third parties – into the process, but “flat-packing” the studio and bringing it to where the stakeholders are [cf. the references to the SRVD course in this volume].

I think that this aspect of disseminating the design-studio into the Pompidou Centre was a core feature of the project in the Tacit Zone is what brings the third space [and its subdialects – para-sites, green-room, fora for alongside exploration] into play: in other words, defining a temporary autonomous zone in real life arena, pledged to a delivery in that space.”

**GM:** “At this point, I would like to know something more from you about this ‘flat-packing of the studio, and bringing it to where the stakeholders are’; this ‘disseminating the design-studio into the Pompidou Centre.’ Did this remain a potentiality of the event, or do you claim and document that this actually happened?”

**ThB:** “In general terms, I think that there are two aspects to the ‘flatpacking of the studio’ that we have already churned in our exchange: the charrette. First I am thinking of the ethnocharrette methodology, that requires light gear for light travelling: e.g., post-it notes, whiteboard markers, dot-stickers, computers and spatial arrangements depending on the crowd, the phase and the task.

Then there is the charrette – in its original sense – of working with improvements till the last minute: originally a cart – the French

Canadians I think use charrette for a small car – on which you trolley the work, to improve by seeking advice from people/users, you meet along the way to the final crit [or, event].

When you bring these two together – the tools for the task, and the ordeals for the occasion – then you get the flatpacked studio: the basic setup for the organisation of cultural encounters, in which the flatpacked studio may range from a) a honed idea, and a requisite variety of skills [the tools and the operations invented in situ], or – at the other extreme – b) a customised assemblage of prefab elements.

Actually, there are examples of both in the Tacit Zone project: one group landed in Paris with an idea, related in the fable of the Bowerbird, and with an outline of a spatial arrangement for a nest the group was going to use for the performance, while the method of construction, styling and furnishing what became a quite complex installation, as well as the timing of the performance, was all done on the spot.

Another group had made technical drawings down to the minutest detail, shipped materials – unprocessed reflective cardboard, or prefabricated elements, all flatpacked – on which they worked till the last minute: a) because it was the most rational from a logistic point of view; b) because they had to determine how their idea working in relation to the security rules of the museum.

The Pompidou personnel – the Jeudi's staff and the technical department – adapted beautifully to the situation. But it was a challenge, because it broke with the typical production time-lines of the museum, even for this sort of event. In sum, the flatpacked studio is a metaphor I use to illustrate how the students not only worked to improve their projects till the last minute, but also – and alongside – on understanding the project [before, during and after].

The anticipation & postponement of understanding, a methodological naïveté, of sorts, is something artists, musicians, designers [and for that matter phenomenologists] resort to, which they share with the fieldworking anthropologist: as a method to avoid a premature closure, which – in the contrary case – threatens to reduce details, that might be of critical importance, to externalities.

The openness to critical detail till the last minute – even during and passed the event – turns them into mediating instances of communication rather than finalising instances of realisation. This is where performance and installation meet and an exchange occurs. This is what I call landing: the bursting of reflective narcissism, opening to the other. This goes for the archive as well, in its documentary function.

The other becomes singular, because the burst is triggered off by detail. In the opposite case, when critical details are transformed into externalities [i.e., neglected accidents of the realisation process] the stakeholders are readily transformed into spectators.”

**GM:** “Here I want to introduce the project [supra] to which you introduced me, entitled *The Archives of the Contemporary: Theatres of Legitimate Peripheral Participation*. It seems to be an ‘untimely’ repository for the accumulation and the juxtaposition of cases, composed of gem-like write-ups of ‘third space’ experiments of the sort that we have been describing, involving the synergy of design and ethnographic thinking and forms.

This exchange of ours is appended to a very long and full report in the Tacit Zone event, but I presume that you or someone else will compose a gem-like account of this event as an entry into the Archives, to take its place alongside, for example, the ones that you composed, as examples, on para-sites, the concept of the along-side, and the collaborative ethnographic project within the World Trade Organization bureaucracy, in which I participated.

I like to think of this project as inspired by anticipatory, but grounded [and untimely] documentary projects like Diderot's *Encyclopedia*. But the entries are diverse and extensive plays on the design/ethnographic form, and its variants, that we are thinking through, and trying to invent, each time we imagine and apply it.

The ‘yield’ in each case is precisely the landing of thought in suspension, in holding patterns, to use your intriguing metaphors. It might be an interesting idea to cap our discussions with a draft of an *Archives of the Contemporary* entry on the Tacit Zone.”



**ThB:** “An archive can be contemporary with the event it documents – even though it is in the past [Agamben] – because a reflective consultation crowned with success instantly shifts into the performance mode – like the execution of a musical score – that exceeds the conventional act of reading, and makes one conversant with the event itself, with the entailed possibility that previously overlooked archival detail thereby becomes salient.

This is why Walter Benjamin's Arcades Project has had an aspirational value to a re-design of the archive: because it reflects Benjamin's philosophy of history, but also on the account that the Arcades Project has been considered – notably by Susan Buck-Morss [1991] – in a genre of its own, rather than as an unfinished work. Whether it is possible to proceed by design, rather than by accident, in authoring something like this – such as the present archive documentary – is a question that I prefer to leave open.

And if, indeed, successful to any degree, I consider the present attempt as the first wavering steps in this direction. Which is why I do not presently want it to be over-designed, I want the stage and the maturity of the reflection to show in the volume. In terms of the current state of the art, everything in this archive documentary is low-tech: I want something low-tech/hi-fi at the present stage.

I think that progress in flatpacking the studio – and reflective practice in design and anthropology – also hinges on this. And also a key to legitimate peripheral participation: developing specialist knowledge under conditions of [or alongside] apprenticeship to an adjacent field. I think the Bowerbird fable [flyer U] is a candidate gem entry in the Tacit Zone archive, and example of the confluence between para-site and para-ethnography.”

**GM:** “Theo, thank you for these elaborations, especially for what the flatpacking of the studio is, and what's at stake moving both this space [literally or imaginatively?] and concept to another setting, in this case, of installation and performance.

You say: "In terms of the current state of the art, everything in this archive documentary is low-tech." Indeed, and given my generation, I am quite personally comfortable with this [though you say next: "I want something low-tech/hi-fi at the present stage." meaning?]

Compared to some of the things that I am reading by my colleagues in anthropology, who are stimulated by figuring out how to adapt ethnography to work in virtual worlds or by changes in digital technology, I am still thoroughly encompassed by the example of twentieth century avant-gardes, as are you.

And I am content with this. Glad to avoid the hype when it passes for social thought, but still... What do you think of conceptual thinking 'outside the box', so to speak [low tech/hi-fi?] by some anthropologists whom I deeply respect [one of whom has produced a highly influential book on the application of ethnography to Second Life], and who collaborate with researchers at Intel Corporation?

They speak, at the moment, of 'atmospheres' instead of 'contexts' and 'networks,' for example. I suppose, conceptual play is easy and has its significance. For us, the significance might be the 'digital technology' factor. Yes, crowds gather, literal publics from around and in reaction to events, but in the oceanic possibilities and effects of digital or virtual existence.

In our recent exchanges, for example, you had some interesting comments on the public reaction to the recent murderous rampage in Oslo. The literal turnout of crowds was enhanced or shaped somehow by the digital buzz of online networks and social processes in relation to the massiveness of response in the conventional public sphere.”

**ThB:** “The impact from digital interfaces and the Internet on our lives – and on the foundations of social science – are awesome. And you are right, I evoked the recent rampage in Oslo at the beginning of the report [in the section about framing]. I chose this pitch to set the project in a contemporary framework, where a wounded crowd came out in plain language: it was a facebook rather than a faceless event.

By opting for "plain language" – by using an analogue technollect [e.g., flatpacking] to critique the digital – it is in order to see if it is possible to cut clear of bi-polar [utopian/dystopian] collective scenarios – moods or atmospheres – that may hatch on a large scale from e.g. Second Life.

I remember some years back, when I was engrossed with the stuff coming out of the

complexity research milieu in Santa Fe, how the enfant terrible Per Bak, who eventually joined their ranks with his research on seismology and his theory of the Power Law, gave his pitch by asking his eminent colleagues – some of the Nobel Laureates – if they knew what they were talking about [because they had invented computer simulations – playing against machines, as e.g. Chris Langton, as their chief focus of empirical experimentation].

And I am confident that he wasn't addressing aboutness – and hence referentiality – in Searle's sense, which in my view manifests the same retractive strategy: I read Per Bak's provocative rejoinders as a return to the question of whether we have to get our hands dirty in the process of gaining and claiming knowledge [i.e., and not only gaming knowledge]. Jean-Paul Sartre raised this issue amongst philosophers, as later Pierre Bourdieu. Essentially a triangulation of two forms of knowledge appropriation, leading to new forms of acquisition. Knowledge in this combination is protrusive, untimely.

A student of mine, who teaches and specialises in drawing, said to me that "sketching on models – the traditional basics of all art school education – is to hatch the experience of touching something with the mind, it extends, or cultivates, a certain sensitivity and knowing the world through feeling." The question is what happens that this form of enskilment becomes ubiquitous – with HCI [human-computer-interaction] – and not a confined art-school fancy. Over the years, art schools have developed a literacy of sorts, in such areas, that today may be found in similarly sectarian milieus – though with a different technoclect – where they do HCI research [e.g., the importance of the eye-hand connection in 3D perception on digital interfaces].

I think this is, once more, where we need plain language: the communities of practice which the long stretch from Facebook to Second Life idealise on virtual platforms, are difficult to defend in art-school milieus; simply because the degree and specialisation of computer literacy is tremendous [it reaches from illiteracy with an ideological tinge, to off-stream experiments in advanced scripting].

It compells students and teachers to partake of a discourse, in which a) scaling the technological investment is b) proportional

with what one works to achieve: a kind of common ethical platform [needed just to talk about the projects, and from this common parlance, develop interactions that explore the outcomes from what they have been working on, either in solitaire or smaller groups].

Accordingly, an adjacent field of performance grows alongside the fields of specialisation: seeking a degree of sophistication in this alongside-field, has led me to opt for low tech platforms in what I do [meaning both digital and analogue low tech]. People in demanding technical specialisations often have less time and resources to invest in these para-sites.

But we make up for this by working as a community – this is very everyday and pragmatic, but it also makes sense to talk about this in terms of commons [rather than as a post-industrial form of communist nostalgia that sometimes is associated with this word]. I think it is plausible that this way of working and sharing is what the students sought to realise in/through their engagement in the project at the Pompidou Centre, using the Museum as a framework to claim public interest for this way of working and sharing [res publica]."

**GM:** "Following that, I then want to ask if there is something in these new and contemporary manifestations we must remain mindful of in:

[1] conceiving of 'third spaces' and 'third readers' [a term we have traded on in our conversations, but haven't used in this exchange, yet], and of the state of suspension, tension, and non-presence of 'holding patterns' in relation to the literally describable situations, events, and spectacles – like in the Tacit Zone - that are still mainly the focus of our attention as analysts;

[2] imagining and producing the porting of design spaces and relations in terrains that we conceive more broadly as ethnographers [the point of my asking about your commitment to 'low-tech', but maybe with hifi?], and most importantly,

[3] producing an Archives of the Contemporary, which of course could have an interactive life on line, but in conception is a thoroughly and virtuously encyclopedia-like project for our times.

Back to Fischer's third space, with which I opened. It is an immensely attractive conception, imaginary of positioning and function for what post 1980s critical anthropology might do. But as in our own discussions, such spaces are rarely mere conceptualizations, but rather models of and for intellectual labor that could be implemented, experimented with; models for doing, practice.

This is what you are exploring in Archives, in your projects as the Tacit Zone, and I am trying to enact with alongside forms, in the framework of pedagogy – at least as a practical origin point. We need lots of experiments, lots of metaphors, but most of all we need access to the labor itself.”

**ThB:** “Before I answer that, perhaps a way of advancing our discussion would be for you to elaborate further on your knowledge of the Asthma Files as a form for ethnography. More specifically how this interest of yours grows out of your inquiries into event-structured interventions [in the World Trade Organisation and elsewhere].”

**GM:** “As you know, one of my own projects has been inventorying in the contemporary moment [on moving grounds] the various modalities of event-structured interventions in ethnographic research facing objects of study and environments or circuits of investigations that are a challenge to harness for the concentrated gaze of the ethnographer.

So I have studied and even encouraged the convening of: para-sites, green rooms, archives, proto-typing versions, adjacencies, ethno-charrettes lateral and collateral sensibilities in developing ethnographic research and others.

And these have taken me to dialogues on design and design studio process, in looking for experience and counsel, as well as an affordance, already prepared, within complex project spaces [like that that led to in the Tacit Zone, but not that different in kind from all sorts of ambitious science, technology, and global political economy projects today] in which ethnography can overlay its own work with that of others and that becomes increasingly concerned with ethical, moral, and ultimately political questions, just short of, usually, activism [in

which, in my experience, intellectual functions and curiosity at least partly shuts down].

So in our association, I have a real stake in understanding the development of the Archives of the Contemporary, as one of these contemporary forms of inquiry, and what it can both show and do in relation to the intellectual life that it both documents and sets in motion.

It is a medium, as you say somewhere, for documenting in an untimely manner, the shift of the reflexive/ critical purpose that has so motivated ethnography since the 1980s [and what it shares with design inquiry and dynamism where the boundaries of studio production are constantly probed beyond – which is a move, e.g., studio flatpacking in this project, that excites us] toward the transitive.

The concept of the archive in general now evokes an especially dynamic form. For example, this is particularly so in the other main version of it that I have been closely following – The Asthma Files: Internet – [theasthmafiles.wikispaces.com/The+Asthma+Files+Wiki] produced by Kim and Mike Fortun.

It experiments with a digital platform, and creates a continually changing machine or apparatus that enacts most of the theoretical and critical drives of the past quarter century. It is engaged with a very intriguing and important social medical complex of problems that touches literally everyone, and I have seen its mere description as a project in progress infect and stir other kinds of groups.

One memorable, recent occasion was a seminar of activists in the Iranian diaspora who under repressive political conditions precisely lacked media of expression with some hope of agency. Kim was present at this seminar as a visitor, and her informal presentation of Asthma Files was galvanizing. Hopes and plans emerged around it, dashed only by the practical conclusion of the seminar.

Maybe the seeds of Asthma Files have taken root there. I don't know. But as a documentarian of the proliferation of crossover documentary/ethnographic/ design imaginaries and experiments in

the contemporary, I see that the old concept of the archive, in whatever present modality, has new promise.

In any case, I am very interested in how in the Tacit Zone will turn up in the Archives of the Contemporary project alongside it. How it becomes one literal dynamic repository and ground, third space for documenting the drama, the theater of that which is in holding patterns – suspension – moving toward landing.

This is a form and function for the ethnographic with its contemporary challenges that exceed conventional scholarly forms of communication, even in their digital enhancements. As for the collaborative ethnography on the World Trade Organization in which I participated over a three year period, through the application of traditional fieldwork methods, overall it struck me as a failure--though an interesting, and telling one.

Basically, we could not find the interlocutors needed for traditional ethnography. We had many fascinating conversations, but we failed to constitute the staid bureaucracy of diplomats as a 'crowd' as you conceive. I am now thinking through the good 'bits' of the research for myself – by an archival exercise inspired by the Asthma files and the Archive of the Contemporary as exemplars. I am considering a return to the scenes of fieldwork to try something else – more oblique, more alongside. More on this perhaps on another occasion...

**ThB:** “I think that the entailments of the Archive of the Contemporary – i.e., that the existence of archives as contemporaries of the realities that they document – in the case of this particular experiment [conducted in the Tacit Zone project], is the conceptualisation of crowds as constituencies through an experimental assemblage.

The reason why I add hi-fi to low-tech is that empirical and linguistic accuracy need to combine – to the extent possible – in order to enable a third party to track the procedure [and thereby make it effective, because it isn't automatic – hence low tech].

It is in this sense that I see the assemblage – understood more as an algorithm than as a device – and the constituency meet in the

third reader. The third reader is none in particular; a mobile prerogative prone to shifts – twists and turns – in how it is circulates: like a signature of a crowd, a monotype generated by crowd-sourcing, which is also is readable in certain types of arrangements, or assemblages.

So, rather than a reader, a 3rd readership linked to certain conditions of readability. What I learned as a combined effect of this conversation and working alongside to finish the volume, is something about untimeliness.

If an assemblage – e.g., based on the procedures explained in the reader's guide where the constraints are defined [in the beginning of this volume] – can be used to build an archive, then it is contemporary inasmuch as it tolerates, indeed invites, a certain amount of rêverie: of coming and going – entries and exits – alongside the consultation of the archive for the backgrounds and purposes it contains [the documentary in the Tacit Zone].

I think this is an interesting load that could be induced into the notion of untimeliness. It represents the opportunity for a [somewhat rare and valuable] cogency to emerge from roaming as much as actually reading. What fascinates me is the precision [which indeed often is untimely] with which such emergent cogency can happen behind the back of clever academic interpretations.

Whether it is pre- or post-interpretive is perhaps not so interesting, as its adjacency; as well as the alongside elopements the bring unforeseen children of something thought, said, enacted at a given point in time. I don't like the notions of intuition and creativity too much, because they are taken for granted notions in the field I work, that operate quite a bit as clichés and as sometimes comfortable defences against real thinking.

So when talking about rêverie is in relation to assemblage, while the entries and exits are off-piste excursions into the contact-zone, that come back with a striking, unexpected and certainly unpredicted relevance and precision. And it is also at this level – meandering in the contact-zone – that I sense the possibility of spanning the crowd – a crowd, this crowd – in its singularity, or even uniqueness.

Maybe this is where I'd like to conclude our exchange this time George: I am not a post-modernist, but an anthropologist who on the one hand returned to the big questions of modern sociology with a baggage of so-called post-modern readings. I might be post-post and so on – i.e., cautiously and obliquely in dialogue with modern sociology.

But, on the other hand, why bother with characterisation of one's own positions in terms of where they come from: thereby gravitating around the questions of origin. In the somewhat inconvenient coinage Bourriaud [2009] has suggested – with the concept of 'altermodern' – we invest our efforts and hone our attention to the time-specific: in my view, this might be a way of looking forward, and leave the modernist assumption of the anonymity of crowds [from Baudelaire onwards].

The coming and going between assemblage and crowd-sourcing may well be the hallmark of our time, that brings together the musings on the digital communities, social media, reality games [Second Life] and so forth, with the kind of experiment we were involved in at the Centre Pompidou in the Tacit Zone project: installation and performance, consultation and interaction, archive and the flânerie [of which ethnography might be a case in point].

We've used a lot of time and effort in removing presence from crowds: the military is an example of that: we've bred armies rather than hosts. Maybe we're about to discover that this thwarts – and, indeed, has been doing this for a long time – the truly experimental attitude, which the modern attitude/ideology has simultaneously barred and invited.

What I am moving towards is that events display gaps between our virtual and actual experience – the narcissistic burst when the mirrors that keep the virtual and the actual into place shatter – the options of considering these, beyond immanent and transcendent theories of ontological unity, as instances of ontological mediation; e.g., a sense of presence to an event spreading like ripples in a crowd containing a variety of different stakeholders, and paves the way for a variety of ethnographic research on how presence is divided and shared – it makes sense to keep in awe the different constituencies of stakeholders, as long as we establish the

ethnography of assemblages that take place in para-sites; the gap, Lacan's *petit objet a*, therefore becomes of great importance to performances where events are considered as levers, or the seminal impetus, of mediation.

**GM:** Yes, I am satisfied to leave it here. We have done an effective job, I think, of both introducing the difficulty of going beyond inspirational evocations of third spaces while not mystifying them, and providing rather practical ideas for doing so in the disciplines of inquiry that we share. We would never have been able to establish this scene for our own dialogue, so to speak, if we were not working alongside an event such as *in the Tacit Zone*.

Onto the next entries in the Archive, and its cumulative effect...

[October 12th 2011]

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