A *foray* into LEARNING THEATRES—manifesto (EAA[1]):

At the design-department at the Oslo National Academy where I work, we have embarked on different artistic research projects, in which we work from *context-in*: that is, *from* the context and *in* the context. The learning theatre has come about from giving attention of how we *set camp* in such contexts, and it is on assumption that this is relevant to research that I am present *here*.

It entails an approach where we work on what Yuri Lotman (2004/1992) has called the *semiotic border*; where the processes of developing *values of meaning* takes place while working directly on the *Umwelt* (Uexküll 2010/1934)—the environment, the field or situation. Is it possible to develop a notion of the *meme*, reflecting *how the body learns* in the wake of the digital revolution?

That is, a notion of the 'meme' which is *not reduced* to the vagrancy of /grumpy cat-faces/ on the *Internet*, but to the conjunction of *external* and *internal* border-crossing where the *contact/impact* with the world congenes with the realm of *affect* (Massumi 2015)—linked up with research as a process of *materialisation*—through acts of making where discovery/falsification is possible.

Discovery/falsification relates to the *presence* of an element (Badiou 1988). The presence of an element—beyond its materialised existence—is manifested when materials that *grow out* of fieldwork *aggregate* tendencies correlate with the multiplication of *singular instances*. Comparison is a *discovery procedure*, while the absence of singular instances *falsifies* the tendency.

The reason why it essential for science to claim presence in the development, study and debate on *memes* is that—in the larger society—are used and exploited by a variety of actors (e.g., right wing *sensologists[2]*). On this backdrop it may also be important for science not to lock itself in discourse (i.e., 'scientific language') but concentrate on science at the level of practise & practice.

This is, in my view, what makes possible an alliance between art and science—or, say, the alliance between art and architecture with archaeology and anthropology. Art, Archaeology, Architecture, Anthropology—the **4As** brought together by Tim Ingold in his book on *Making*. And also developed by him in a lecture he gave at KHiO, in November 2018 (later published in FIELD).

The purview of the *learning theatre* is to redouble research practices, such as they define in 4A, to examine (in this sense re-search) these in the context they themselves provide. This is an alternative to the 'experimental isolate': we take interest causal half-chains—'self-interruptions'—so that bodies and agents *subtract* (rather than add) and thereby enfold & transduce information.

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[1] Text delivered at the EAA annual meeting (EAA—Europea Archaeological Association) in Bern primo September 2019.

[2] By sensology I am thinking of the embodied materialisation of ideology.