



## ***Territories/Diagrams of omitted knowledge***

Organized by Andrej Mircev (Art Academy Osijek, Croatia)

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### **Introduction**

Using and performing diagrams as a tool for cross-disciplinary research on the convergence of different media the panel will demonstrate a specific methodology that generates new knowledge and situates it in a discourse beyond the impasses of a dualistic thinking where categories such as: theory/practice, science/art, ratio/emotion, time/space are reified and separated by an unbridgable gap. What is achieved is a movement towards the in-between, which, by dismantling hierarchies, re-affirming realms of omitted and suppressed knowledge opens up points of intersection for science and art. Outlining new territories of potentiality, the panel aims not to reproduce and represent certain concepts of knowledge, but to outline a discourse that is fluid, reflexive and unfinished.

### **Program**

#### **Diagrammatic performance of images (Dr. Andrej Mircev)**

This talk exemplifies a pedagogical strategy, which deploys images, diagrams and maps as tools for critical thinking about a regime of spatiality, located between the archive, education and an art event. During the course in *Theory of Space and Modeling*, held at the Art academy (Osijek, Croatia), my students created an artistic intervention out of slides, films, maps and various paraphernalia for protection against nuclear attacks from the times of Yugoslavia. The work generated a complex territory of images juxtaposed with restaged images, performed by in public space. The talk is intended to analyze this experimental use of images, diagrams and maps in education, outlining a relational, topological approach to visual/spatial theory

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#### **Rudolph Laban: diagramming dance between science and art (Paola Crespi)**

For the sake of this presentation I will focus on what I call Rudolph Laban's diagrammatic approach to dance. Besides his notation, as documents in the NRCDC in Surrey (UK) testify, Laban was working with diagrammatic inscriptions in a variety

of ways and his methodology may also be seen as 'diagrammatic'. Recent interest in diagrams spans from the analytic to the continental philosophical traditions and functions, therefore, as a point of connection, intended both in a dualistic and non-dualistic or immanent way. Looking at Laban's diagrammatics, I will propose, shows ways in which science can meet art or, rather, how art and science differ in degree and not in kind.

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