



**Summary**—Thank you for your presentation! I will use this occasion to summarise your theory-piece titled *On memory*. I am using a course-standard to address your piece in 3 aspects: **1)** your field of inquiry; **2)** your discussion; **3)** your conclusions. That is, with the limits of a 1-pager.

**Specifically**—you are concerned with how memories breathe into objects, and continue breathing in them. Your concern with memories is the sense of security they convey in a time of turmoil and change. Your approach is evocative and analytical at the same time. Memory is living knowledge.

You proceed by different works that you have done at KHiO. Not as naked memories of professional work, but extending them in aspects that are at once broader and more personal. Though you celebrate memories as the narratives of the small world, it yet extends far beyond your life here.

I think that you share aspects of Chinese life that are rare to the Western reader. Intimate spaces, family stories, situations and their resident items, in terms where you manage to make us relate to matters of etiquette—politeness—with the unique blend of reserve and emotion they hold.

**Precision 1**—Your references are often cinematographic, poetic and materially expressive. In your reconstructions of the past, you appear as a builder as much as a collector. And you do emphasise this point in the theory-piece you have written to concentrate your area of interest.

For instance, when you compose poetry, artwork and movie references, you manage to transport the reader from your initial reflections that are located in Norway, to the moments of Chinese history, as the cultural revolution, of which we have partial knowledge, and disjointed from personal stories.

But having established the personal sphere you manage to bring us into the picture, and behind the scenes of thing we have but little knowledge, sketchy impression, often veiled as ignorance. In your work of remembrance we are not allowed this luxury. You give us earth quakes.

**Precision 2**—in the end you come back to your life in Norway, what it feels like to be here, thinking of your imminent return to China and how to take leave with this foreign country. By the end of your story the reader has a memory of a Chinese person whose life-cycle is at the turn of return.

Through the intermedium of the object, poetic evocation and the image reel of film-references you have created a kind of movie narrative that I can experience in my mind and body. I am thinking of it as a moment in modern art, when the creator becomes engaged in what is produced by the mind.

To you, it appears, the realm of memory is concrete. It conjures material expression. Evokes times past—in China and Norway. And it is a very precious moment of sharing. I keep wondering whether this turn could be linked to your background in a traditional Chinese home of scholars.