



The photo of ageing [Jean Piaget](#)—seated in the stacks and heaps of an archive—is *deictic*: he is pointing at something. It is also deictic in the sense that when *juxtaposed* to the mediaeval image to the left, the image of Piaget not only serves to indicate it, but to determine a mode of *archival* existence.

It features the connection between the archive and the image under what could be called a *modern contract*, or *commission*. The picture itself is evoked by [Agamben](#) as: “[t]he messianic banquet of the righteous on the last day [...] the righteous, with crowned heads, sit at a richly laid table.”

Moreover, he adds, they are surprisingly represented with unmistakably *animal* heads. In the below montage, the photo to the left is taken by Hanna Resvoll-Holmsen, while the double exposure the right—taken 1901 by her husband Gunnar Holmsen—is a portrait of here in her social entourage.



The double-exposure in the *lower* montage (*recto*) is *no less* surprising than the mediaeval image on the *top* row. It surfaced, as an illustration, in the annual exhibition catalogue of the Arts & Crafts department, some days back. The photo by/of Hanna is retrieved from the National Library archive.

It was surprising, because I relate to these photos as the result of an effort by Tom Resvoll Holmsen, to catalogue her enormous photographic production. *And* as my maternal grandfather's aunt. She, and her sister Thekla, were two *botanists* who married two brothers (engineering *geologists*).

Working at the design department at the same school (KHIO), I had not seen the catalogue before it was handed to me by Enrique Guadarrama Solis (MA). The images were used as illustrations to a text written by Nina Mauro Skjønby, who also credited the photos with proper archival references.

Skjønby's essay principally related in story the *resilience* of the milieu of students and teachers at the Arts & Crafts department during the pandemic (C19). The *resilience* she evokes my serve to qualify the entire school during the pandemic. However, the illustrations also relate to the topic of *resilience*.

The floral photo is an autochrome from Hanna's periods on Svalbard, where she did fieldwork alone—armed with a camera, a rifle and a woollen skirt—to study precarious arctic flora, with a short season (1907-11). Her sister, Thekla wrote her dr. philos. [On plants adjusted to cold and short summers](#).

This was in 1917. Thekla always wore her hair short. She claimed that the weight of her thick hair was such that it gave her migraines. She also kept her maiden name Resvoll, and did not take her husband Andreas last name Holmsen. Thekla was fond of my grandfather and corresponded with him.

Gunnar's double exposure is from 1901. The entourage—which is as yet impossible to determine—could have been of family, colleagues and students. The four of them stuck together a lot. Their homes were also public/professional arenas, according to the custom at that time and era.

The title of the A&C catalogue this year—*Drifting Matters*—has this double meaning: that matters drift, and that drifting is important. As matter is left to drift, determining aspect of drifting can be left to surface. The title features as [a difference that makes a difference](#). Map-and-territory *crossovers*.

The likes of which exist and unfold *between* ecology *and* economics. On the one hand Hanna's work as a *poet* and politically minded *environmentalist*. On the other hand, the *exploration* and *exploitation* of what as underground. Botany and geology in the same family. Its present cultural signification.

The photos of Hanna and Piaget (*recto*) are *both* immersive, but in a different sense. If *juxtaposition* can be seen as *conceptual print* (print-by-proxy), it is *deictic* in the top row (Piaget) and *metaleptic* (Hanna) in the bottom—here, it engages a crossover *between* material *and* communicative forces.