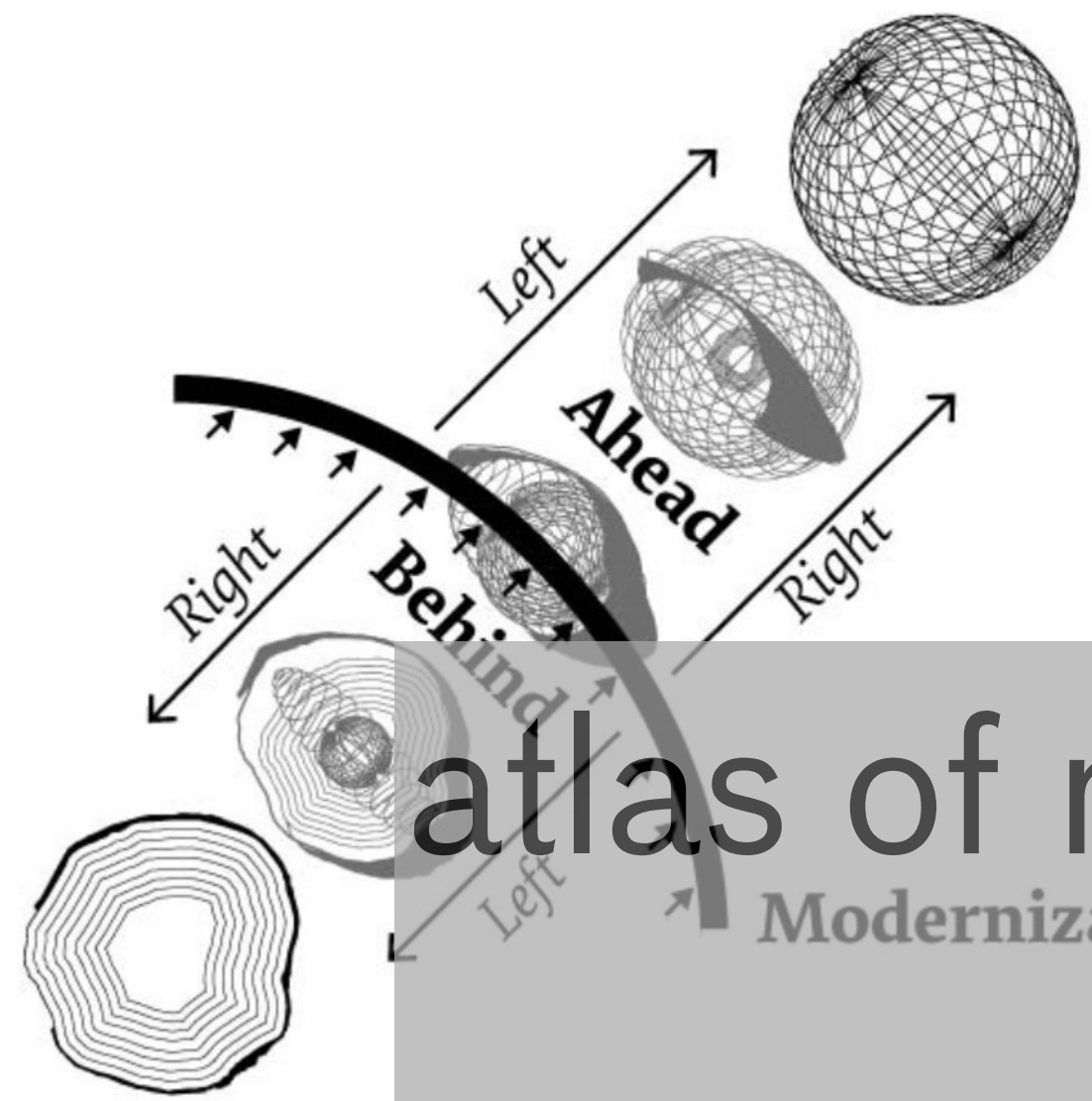
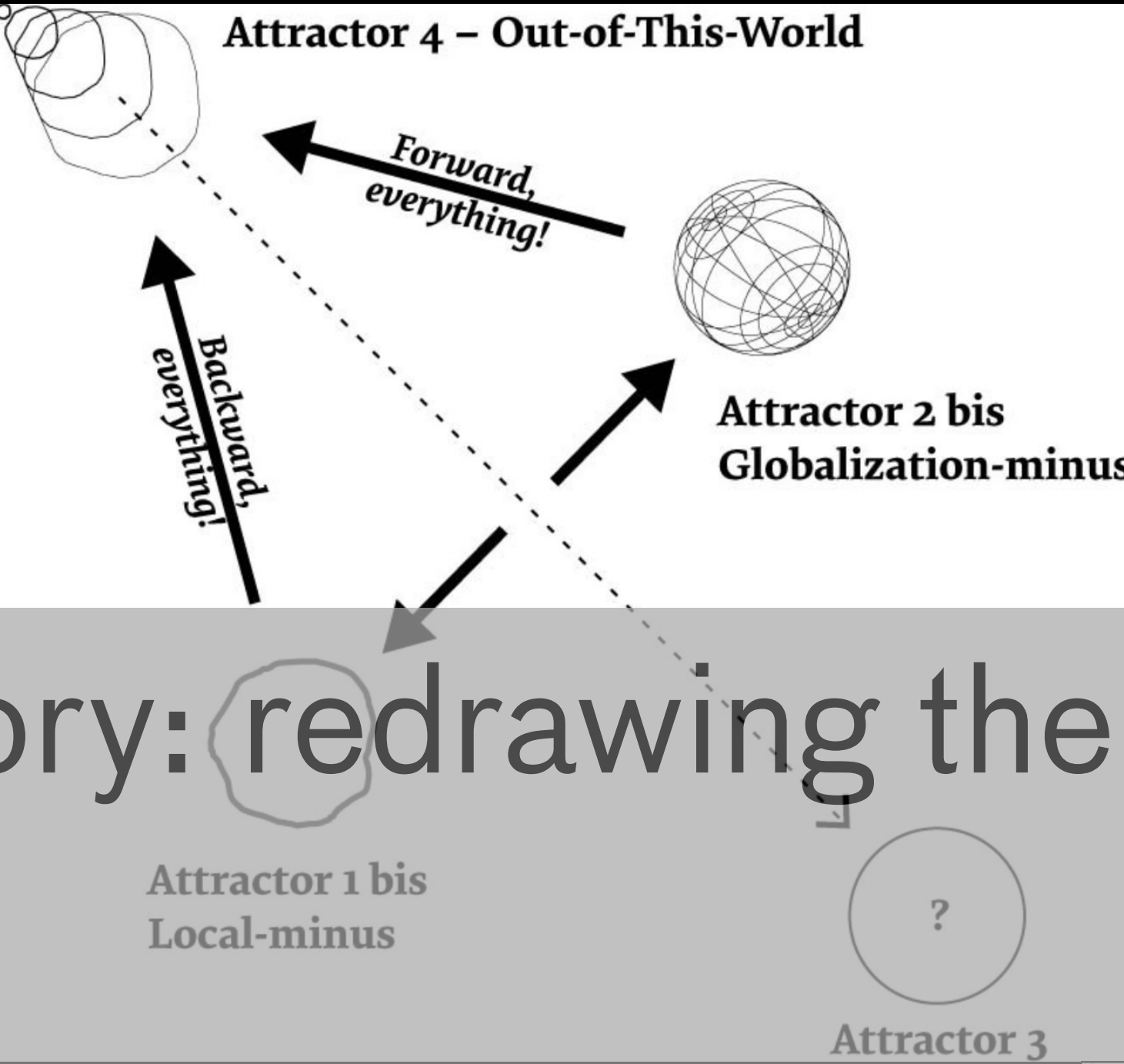


Attractor 2 – Global-of-modernization

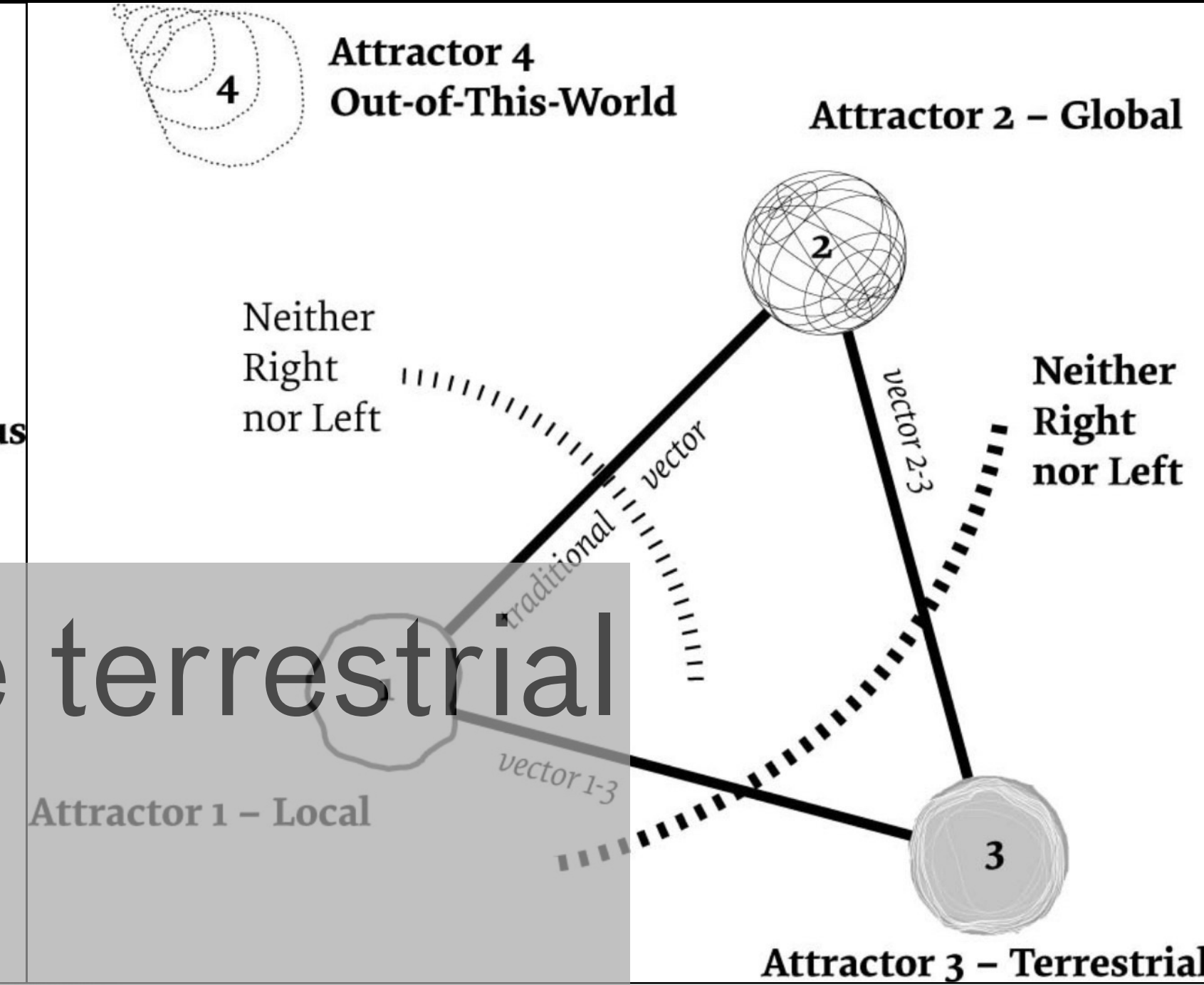


Attractor 4 – Out-of-This-World



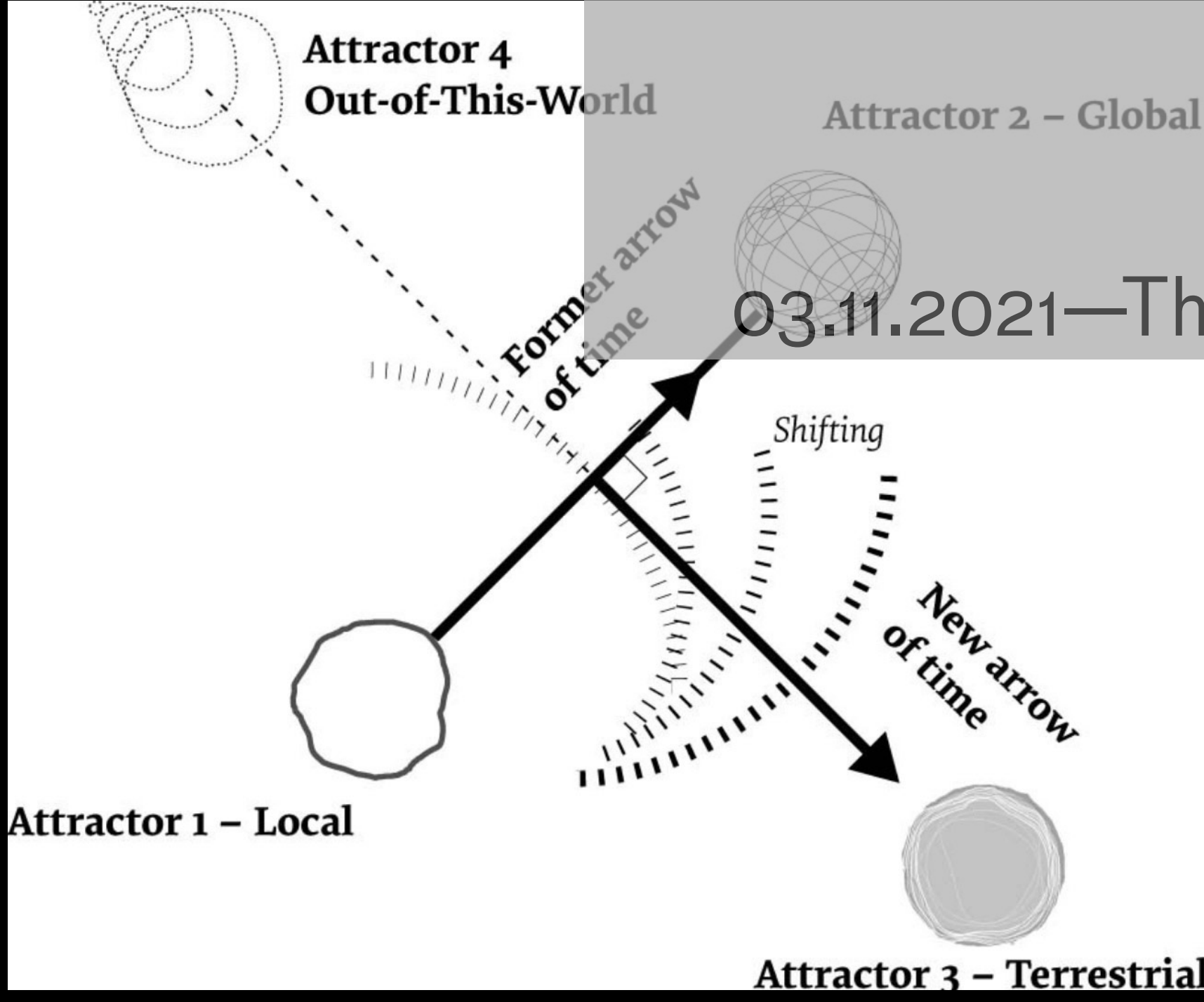
Attractor 4 Out-of-This-World

Attractor 2 – Global

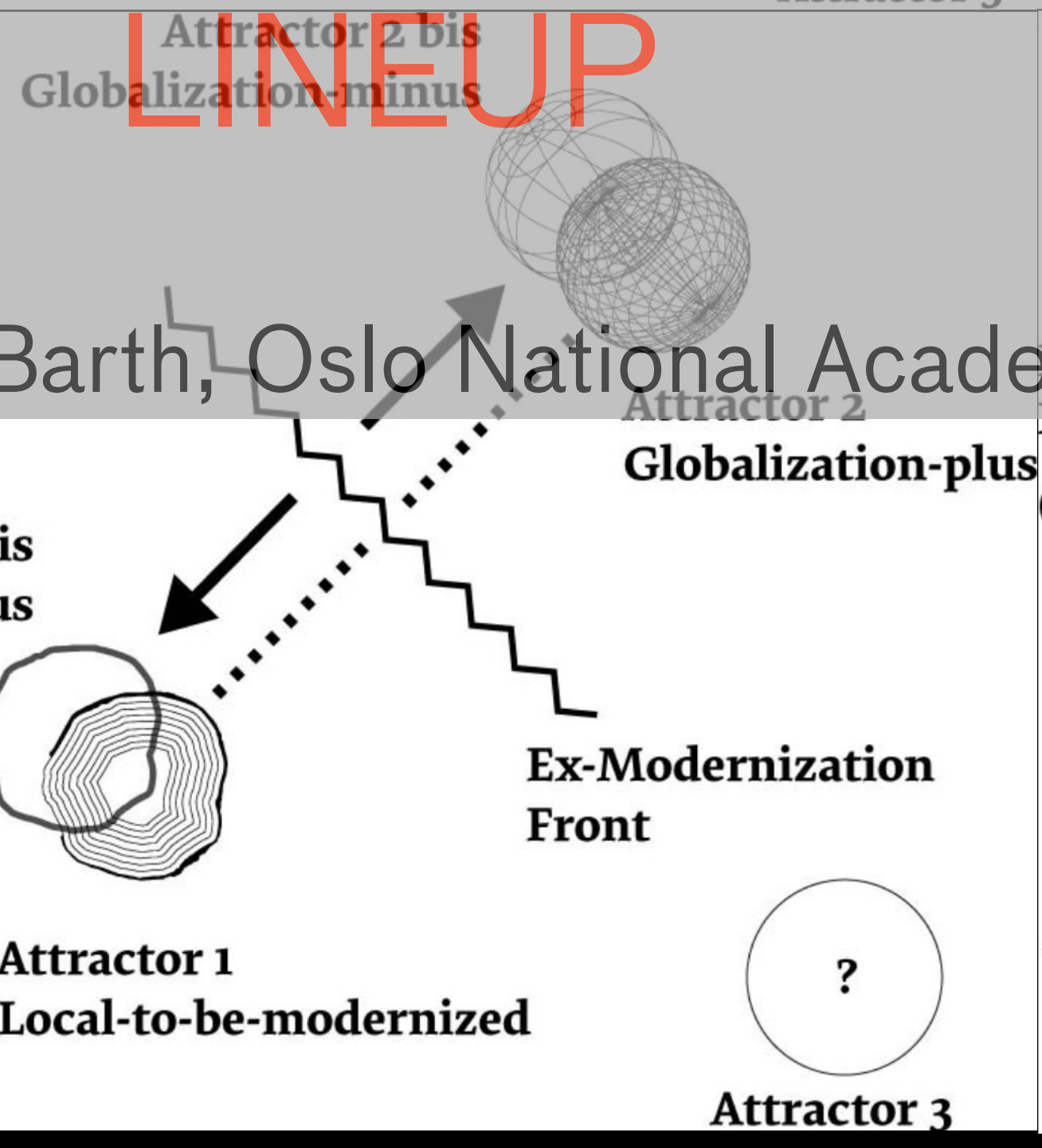


# atlas of memory: redrawing the terrestrial

Attractor 1 – Local-to-be-modernized

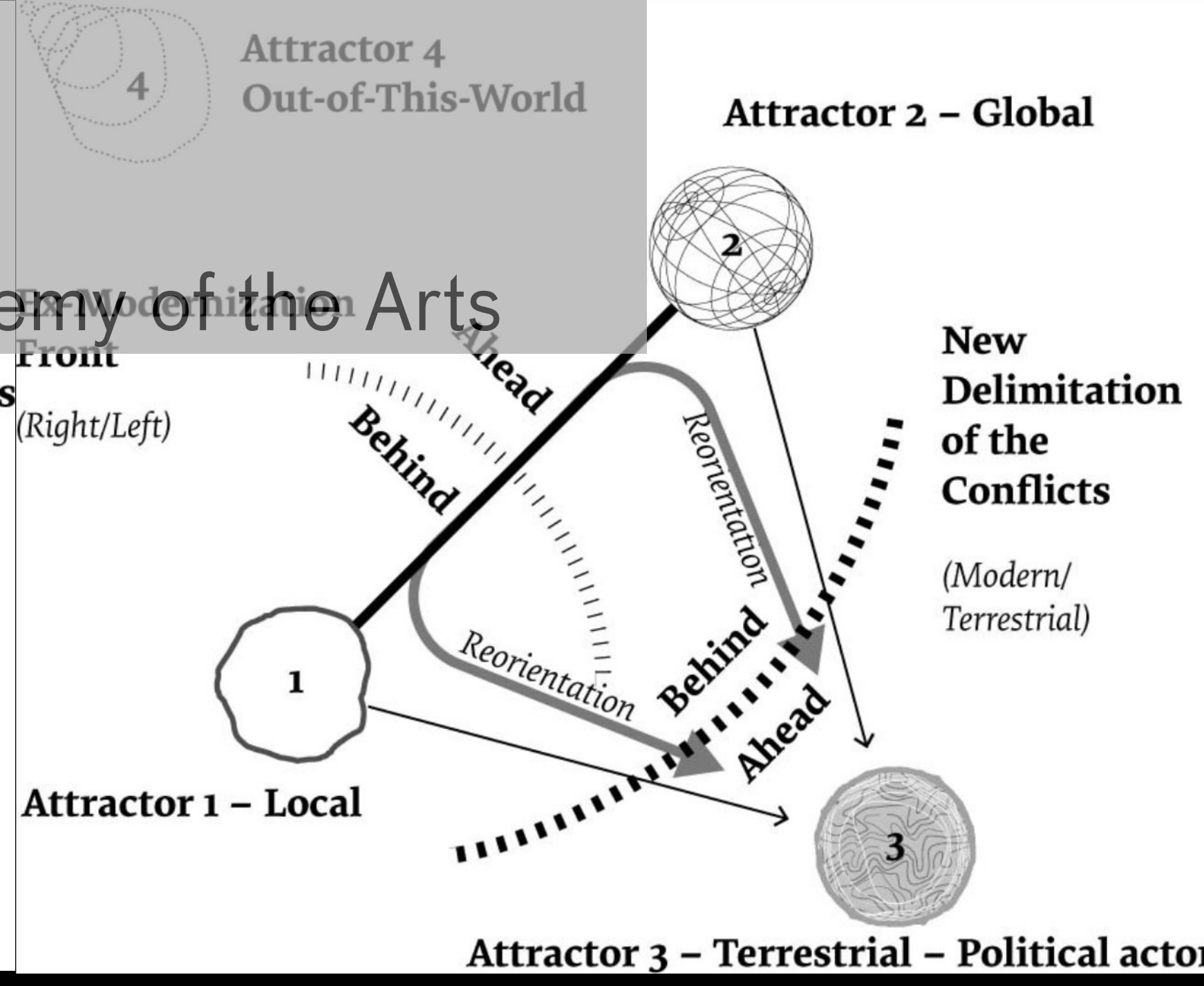


## LINEUP



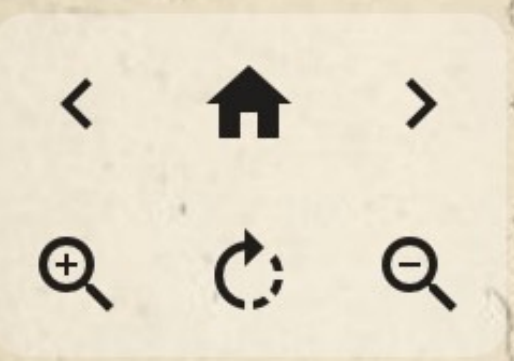
Attractor 4 Out-of-This-World

Attractor 2 – Global



03.11.2021—Theodor Barth, Oslo National Academy of the Arts





Torfundraaen

Kuldals =

Trademe

Trillingstinden i Hallvatsen - 9

B

V.

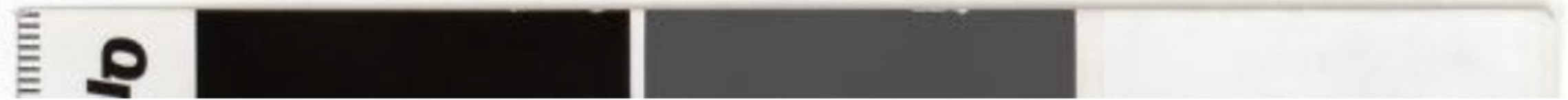
M.

med hellig  
korfanthol  
med hellig  
korfanthol  
med hellig  
korfanthol



Udsigt mod Vest fra Mugnaffjeldets 6750. Fod høie Snebræ  
den 12<sup>te</sup> Jul. 1820.

Keilhau









#### 4 Goethe's collection of minerals —>

.....  
Goethe's friend, Leopold von Buch's statement on Keilhau's geognostic exhibition (1844):

„Die Universität Norwegens besitzt eine mineralogisch-geognostische Sammlung, die Alles vereinigt, was die grosste Hoffnung in dieser Beziehung erwarten kann, nämlich, dass sie ein Abdruck der Natur selbst ist. In der grossten Vollkommenheit hat man fast Alles, was die Zusammensetzung jedes Distrikts betrifft. Wir besteigen mit Leichtigkeit die höchsten Gebirge, wir nähern uns und betrachten die Bildung der wildesten Kusten, wir dringen in die Fjorde ein, und ohne je den Zusammenhang zu verlieren, können wir den Zusammenhang der Oberfläche von Norwegen bis in die tiefsten Thäler verfolgen. Keine Sammlung zeigt uns die so höchst merkwürdige ausgestorbene Welt, welche Christiania umgiebt, in einer so lehrreichen Uebersicht, als das, was hier vereinigt und bestimmt ist. Nirgends sonst sind alle die Mineralien, welche Norwegen besitzt, in solcher Pracht und Manigfaltigkeit zu sammengestellt und geordnet. Alle diese Einrichtungen verdankt man demselben Gelehrten, der mit unermüdlichem Fleiss und Scharfsinn alle norwegischen Gebirge untersucht hat, und seine Werke werden stehen und benützt werden, so lange Norwegens Gebirge stehen. Er hat sich ein Monument errichtet, das seinen Namen auf die späte Nachwelt bringen wird.“ K.s biografi

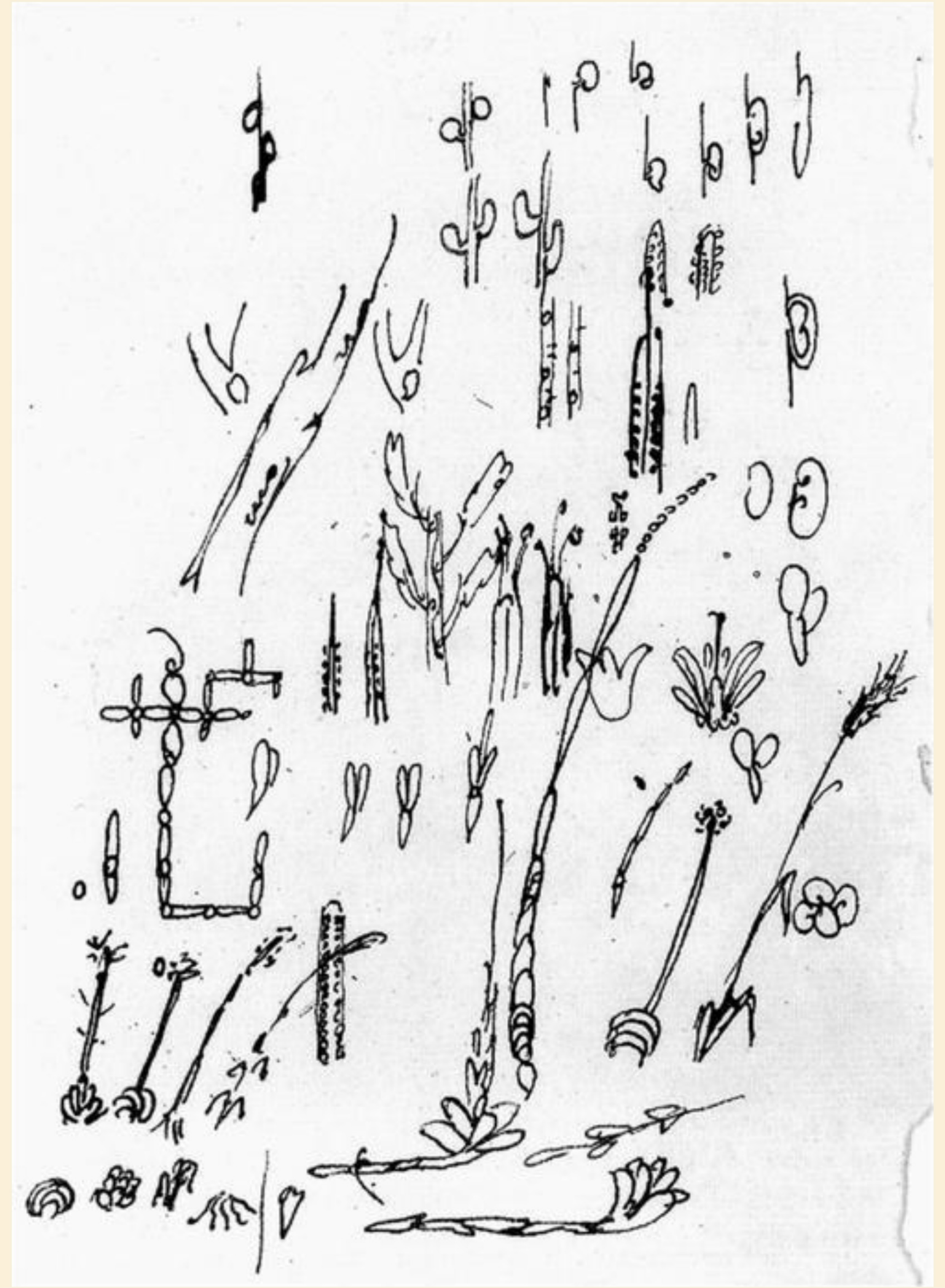
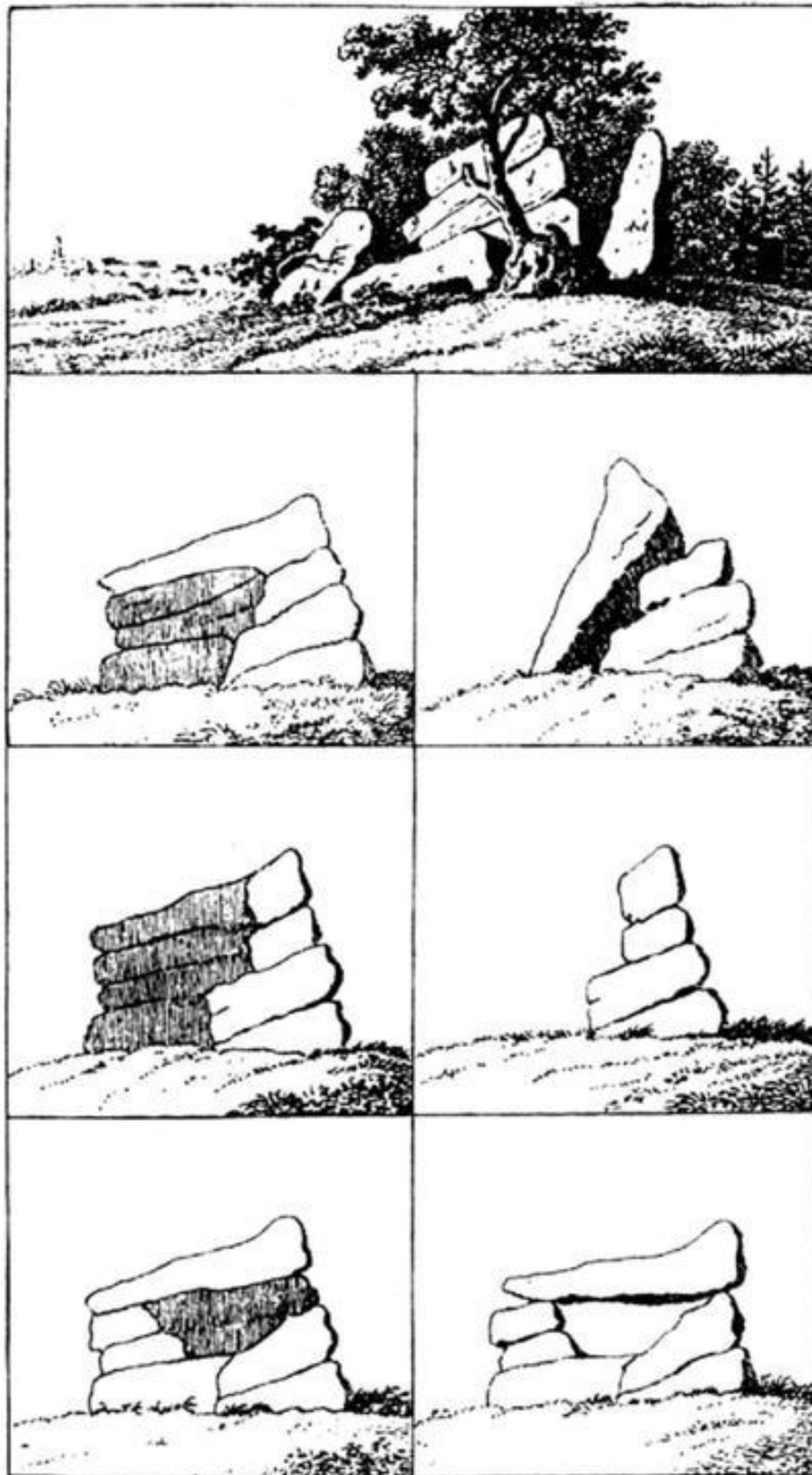




5  
Drawings—form-  
studies: alternative  
possibilities (Goethe)

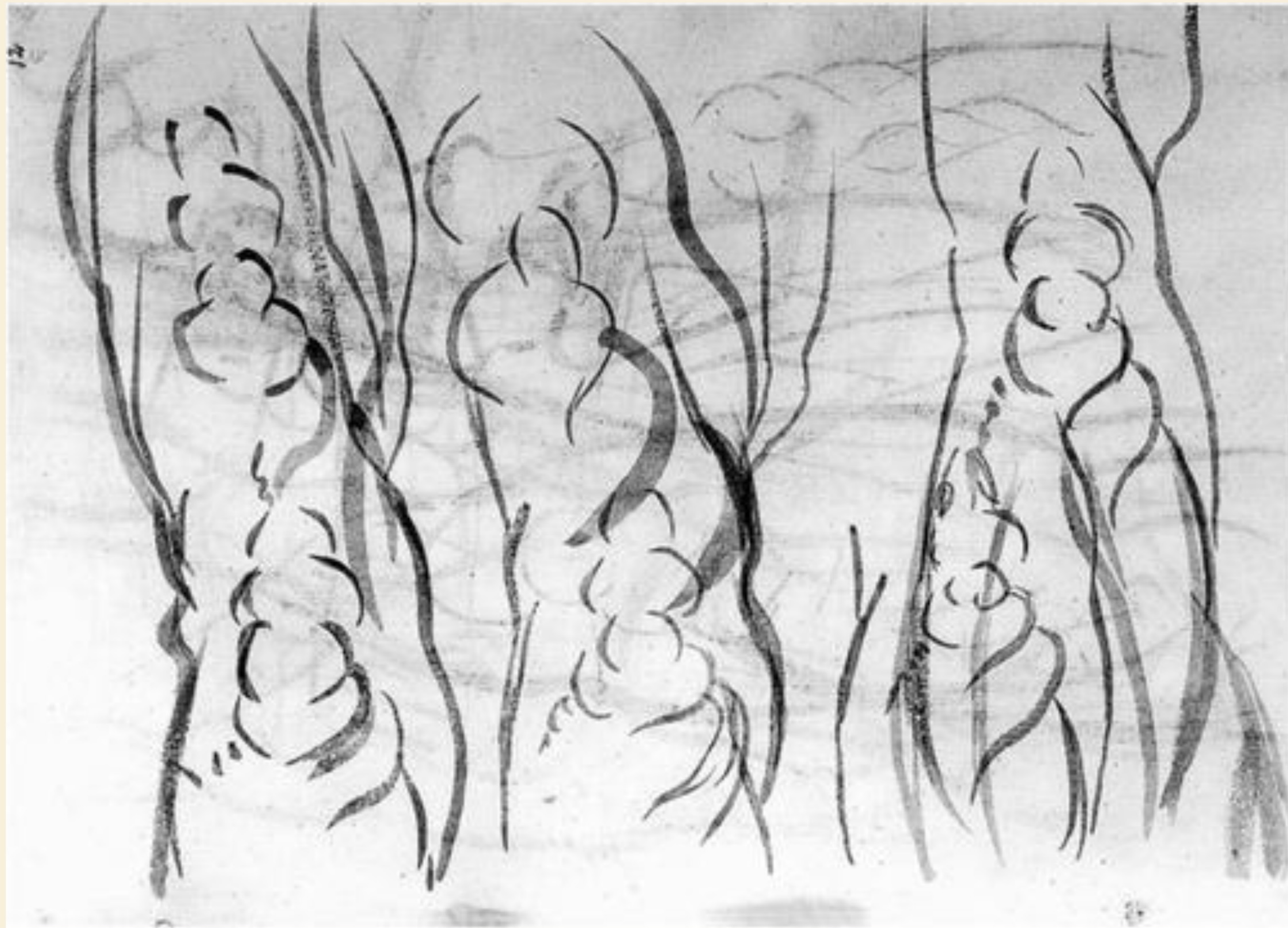
Drawings—  
Left: Johann Wolfgang  
Goethe: Rock pile  
around Luisenberg,  
1785. Printed for « Die  
Luisenburg bei  
Alexanders-Bad ».

Right: Johann  
Wolfgang von Goethe,  
a study of plant-  
shoots, flowers, and  
branching, 1787. Ink on  
paper, 15 x 11,7 cm.  
Weimar, Stiftung  
Weimarer Klassik,  
Goethe- und Schiller-  
Archiv.





Goethe:  
drawings—form-studies; alternative  
possibilities: the KNEE



*Johann Wolfgang von Goethe,  
Studies of knee, 1788. Ink on paper,  
21 x 15,1 cm. Weimar, Stiftung  
Weimarer Klassik, Goethe- und  
Schiller-Archiv.*



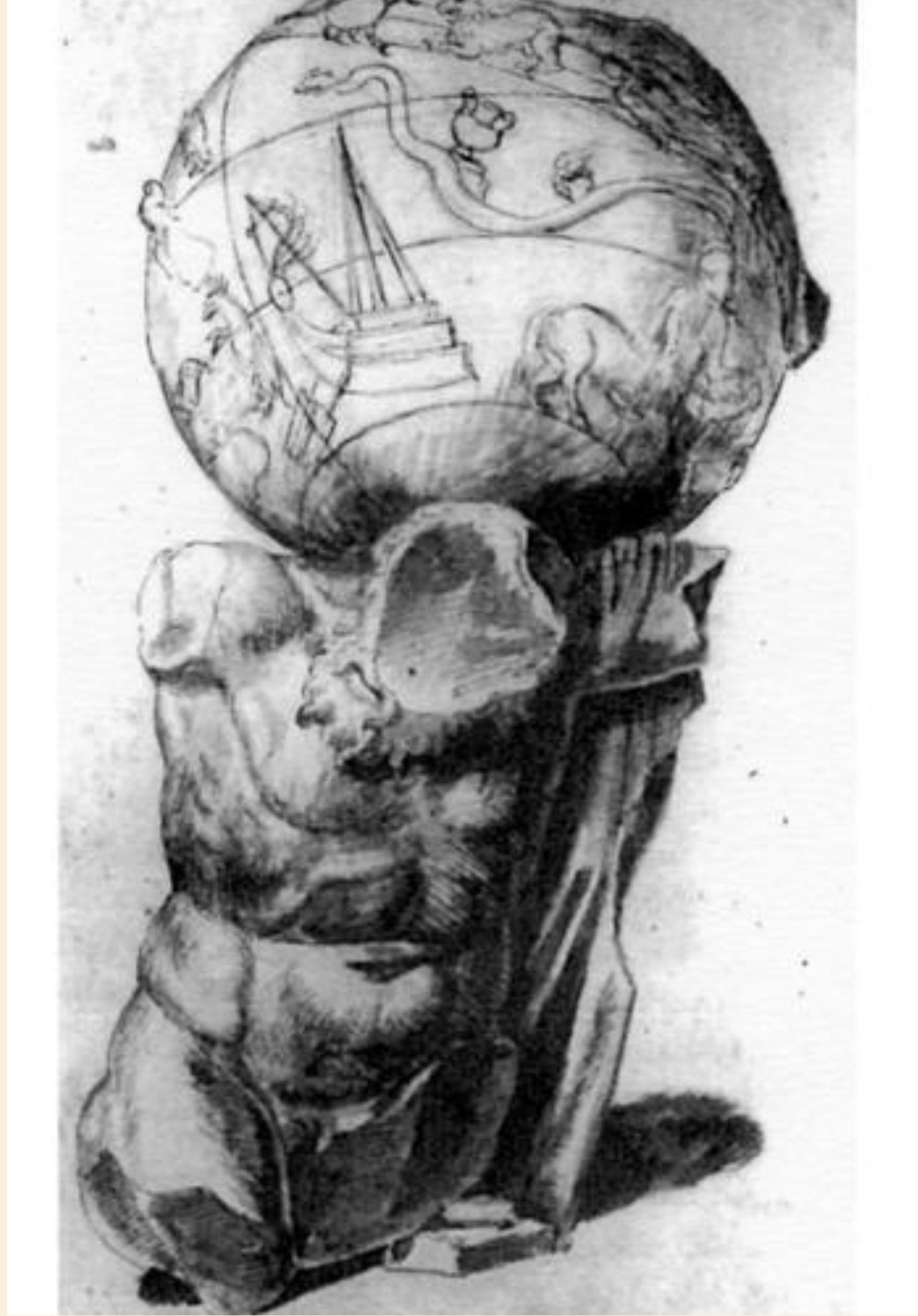
HEAVEN—URANUS



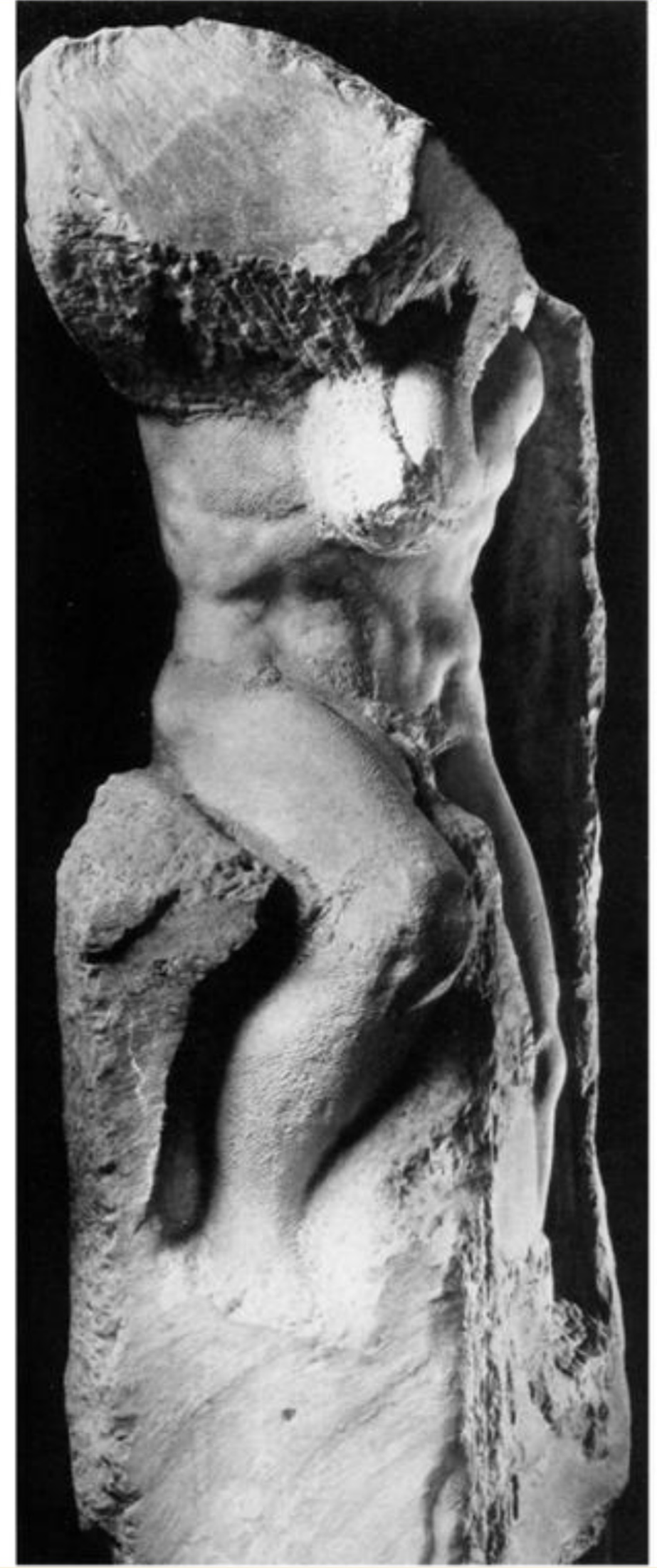
FIRMAMENT—ATLAS



Atlas Farnese (romersk skulptur 200 vt.)



stjernehimmelen som globus



Atlas av Michelangelo

LIVER—PROMETEUS



EARTH—GEA



Theory of humours:

—the liver's *dry fire* produces blood and yellow bile.

Etruscan  
(anonymous)  
Divination-liver from  
Piacenza. Bronze,  
12 x 8 x 6,4 cm.  
Piacenza, Museo  
civico.

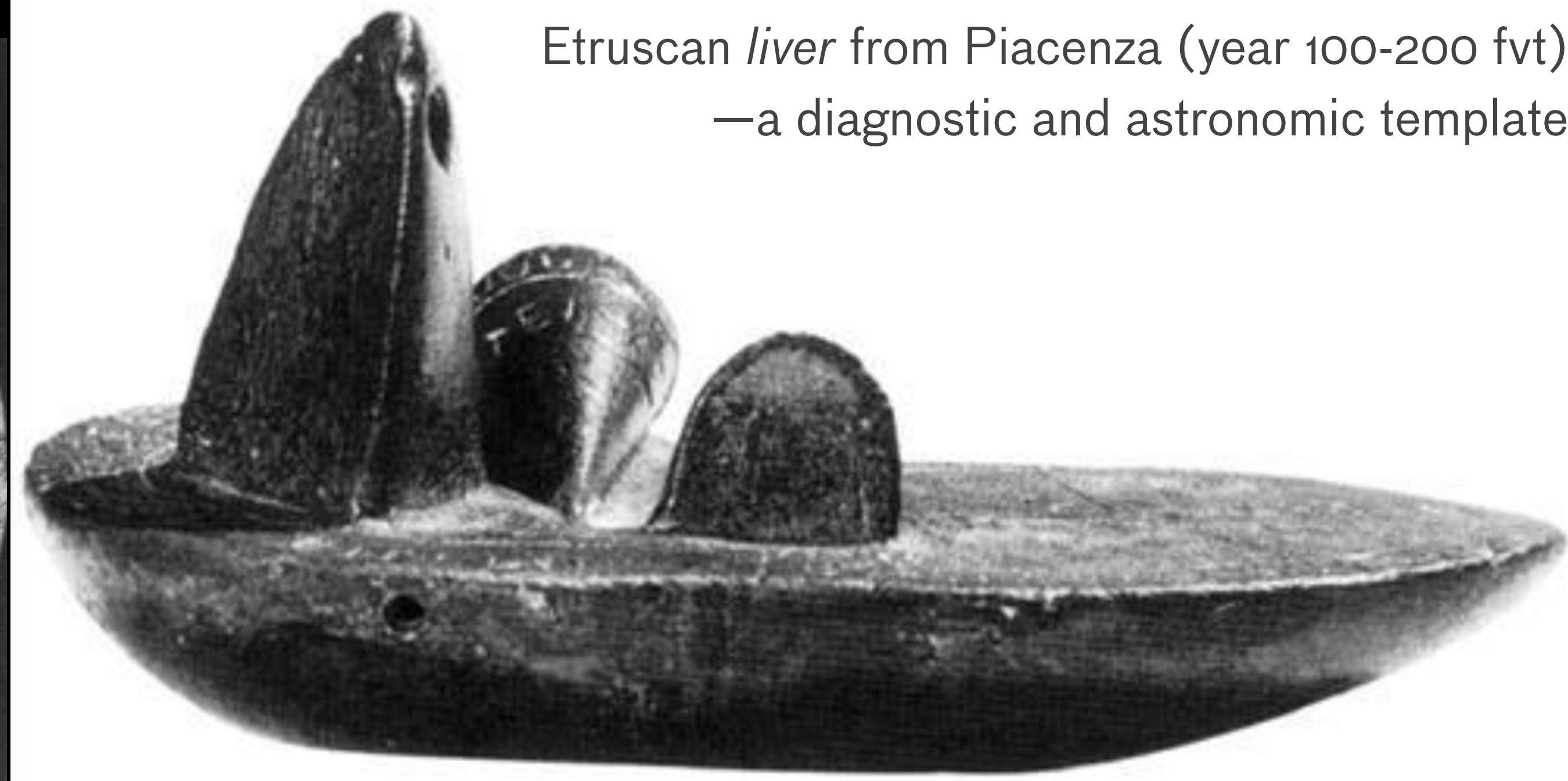


Babylonian  
(anonymous)  
Divination liver, from  
~1700 b.c.e. Clay.  
London, British  
Museum.



Babylonian divination  
liver 1700 b.c.e.

Etruscan *liver* from Piacenza (year 100-200 fvt)  
—a diagnostic and astronomic template



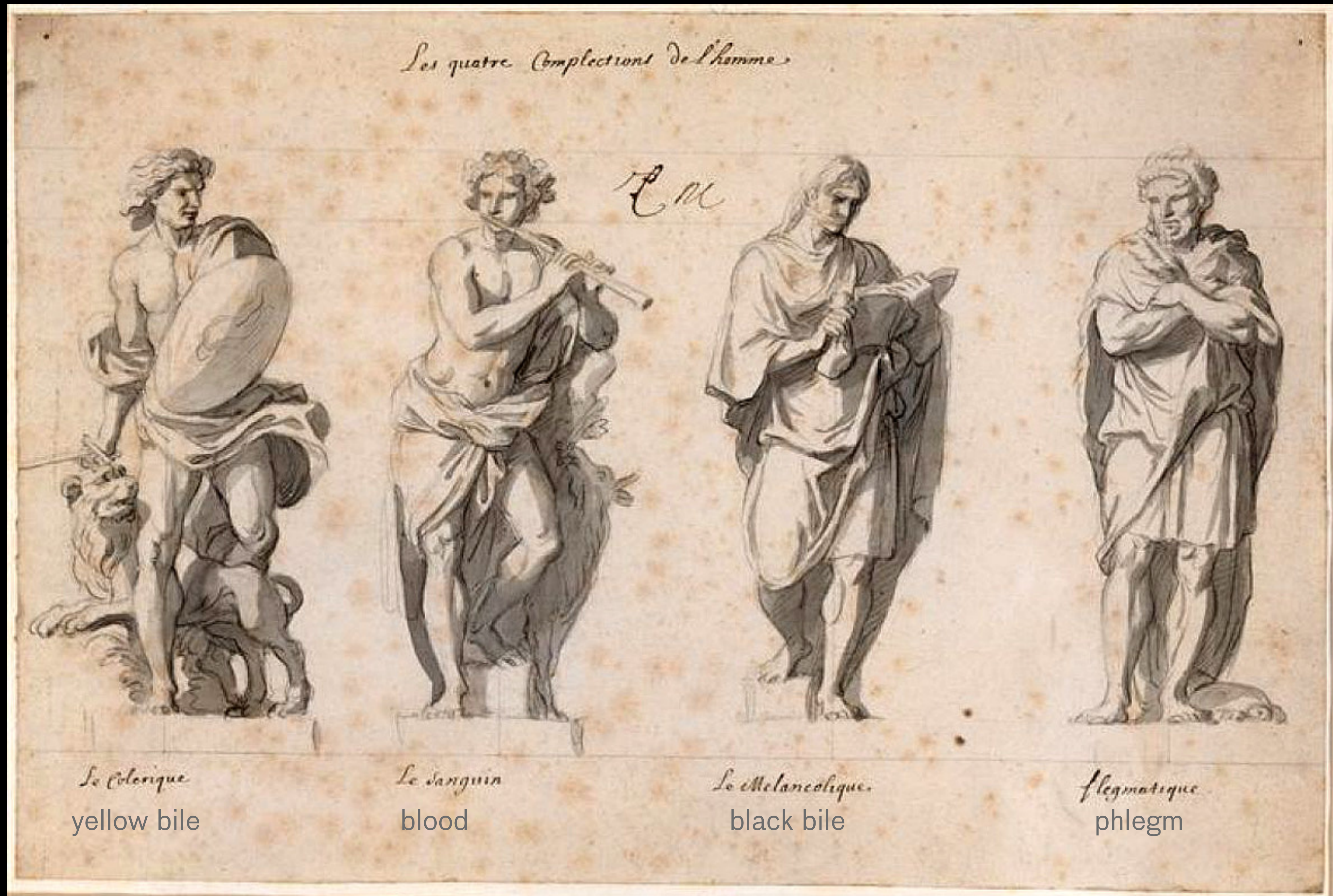


In Norwegian usage:  
 —to talk straight from  
 the liver.  
 —to be humour-sick  
 —to spread invectives  
 and bile  
 —to have a dry sense  
 of humour

French:  
*crise de foie*  
 (Lit. *liver-crisis* [severe  
 indigestion])

Humoral Pathology is  
 a medical doctrine from  
 antiquity prescribing  
 that 4 categories of  
 body fluids (right)  
 should be in *balance*.

Etymology—from Latin  
 humor, 'fluid'.







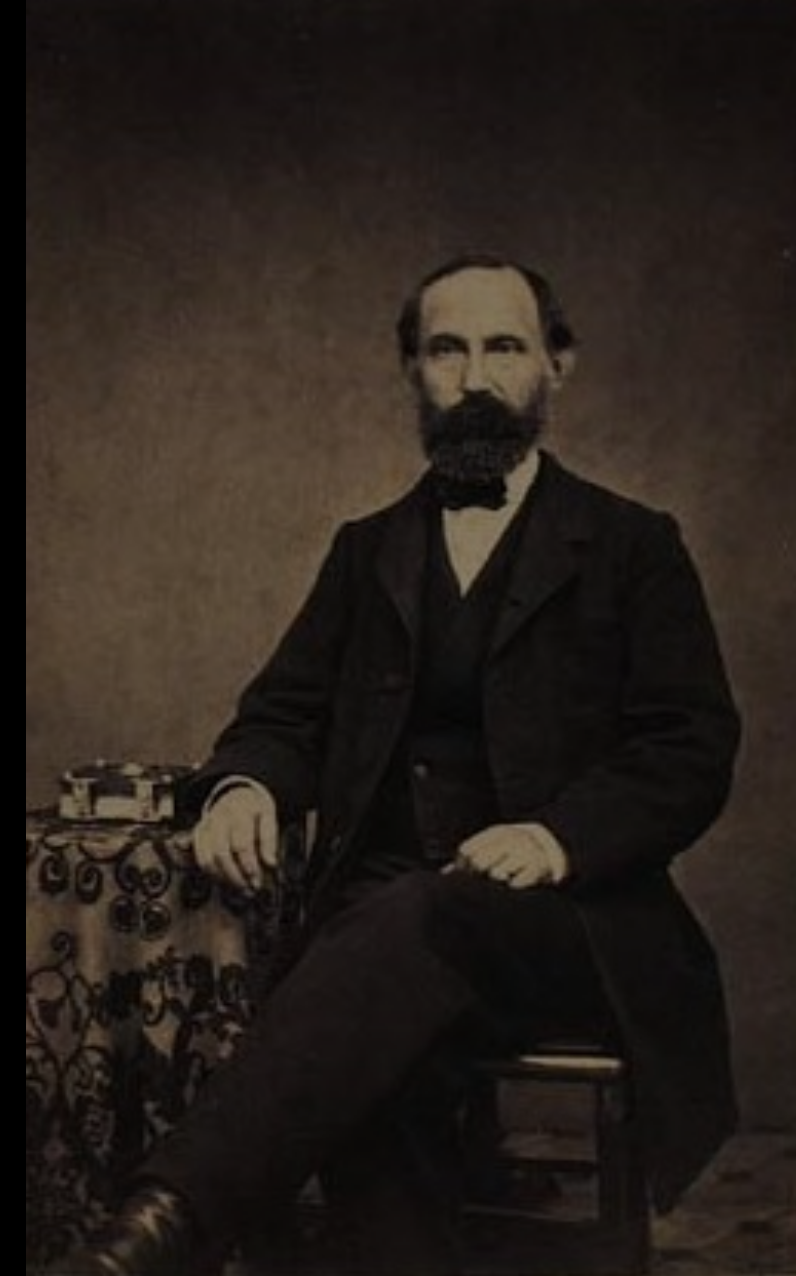
B.M. Keilhau

THE PROFESSORS

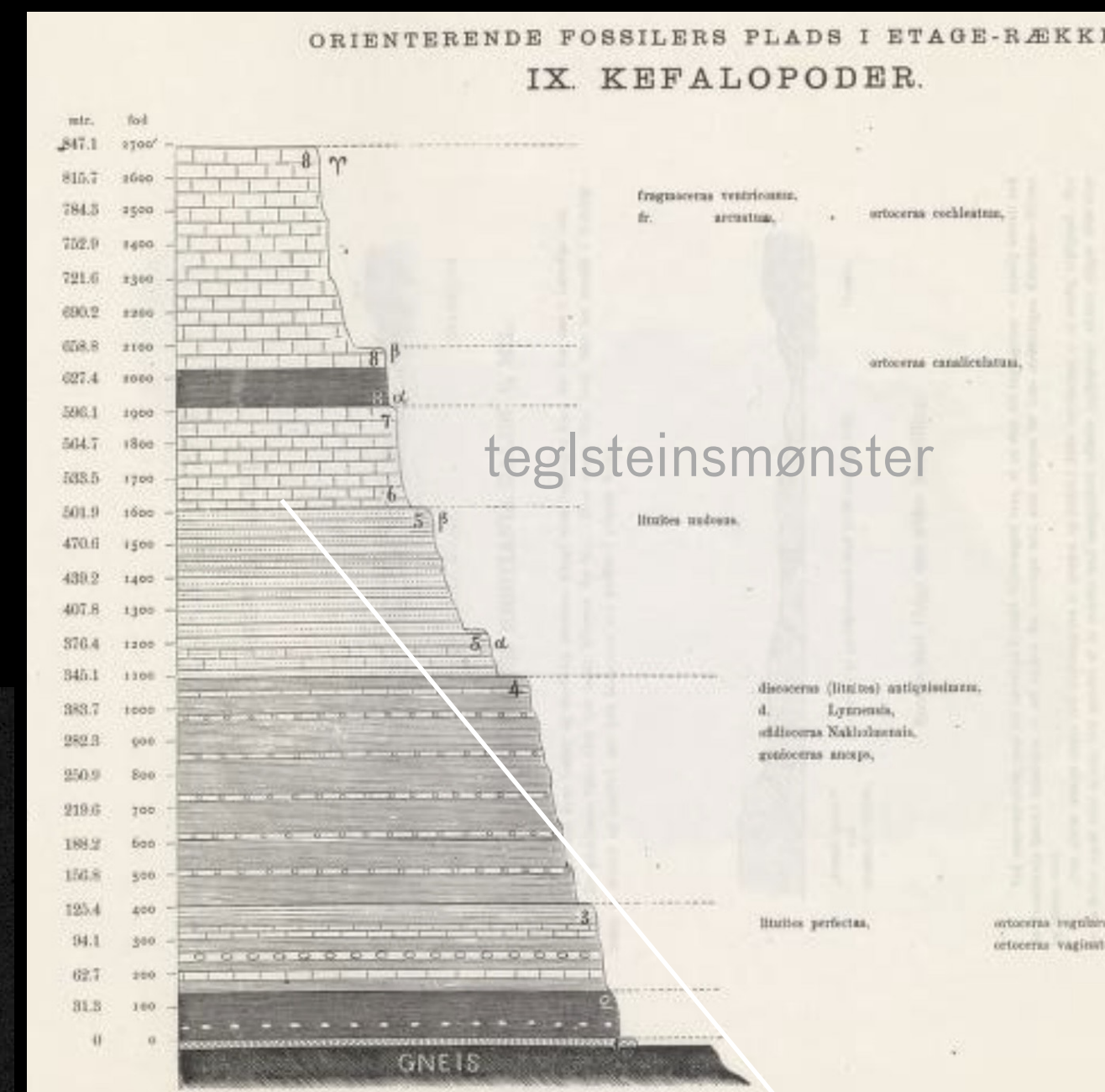


friends  
↔  
(hike-buddies)

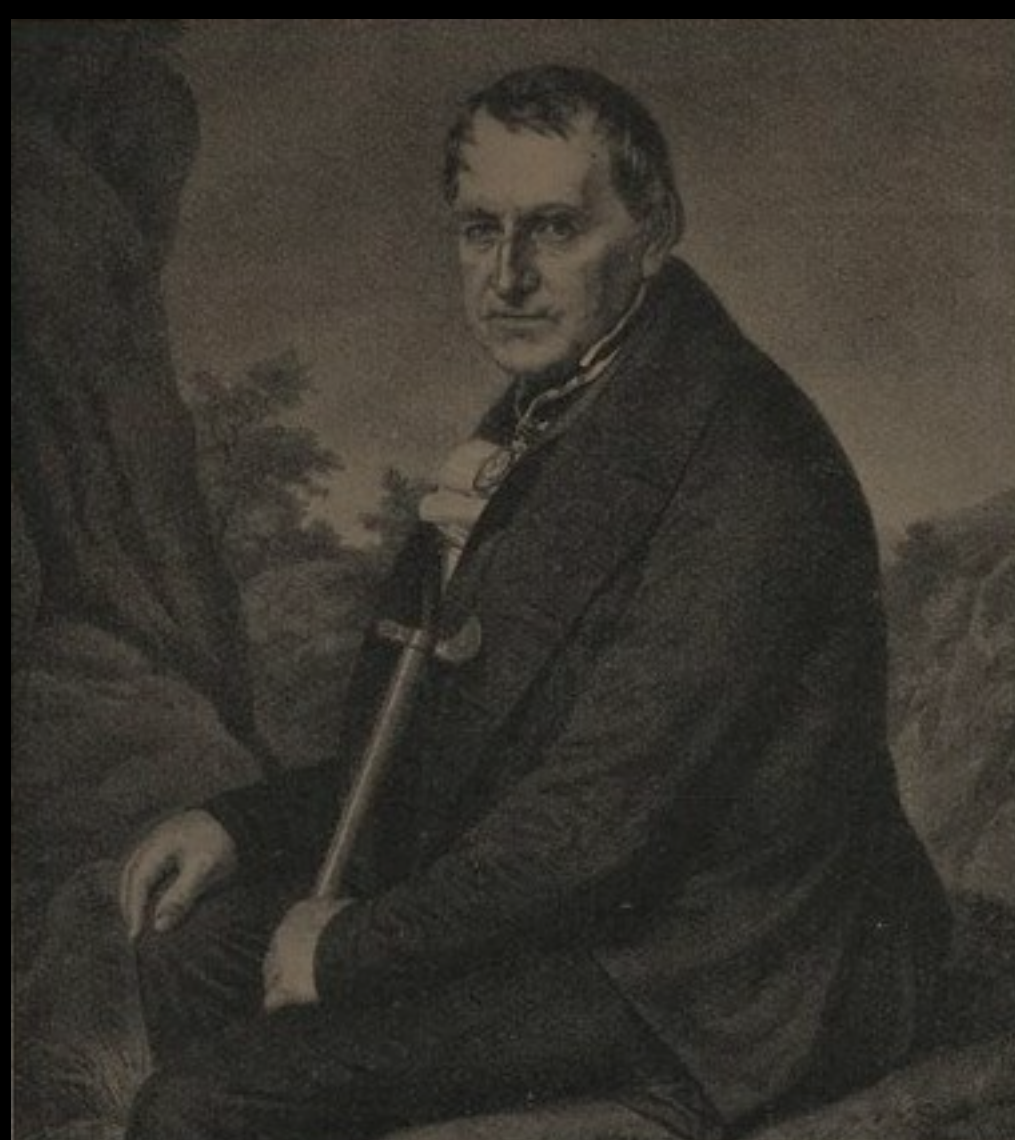
MOUNTAIN  
JOURNEY  
1820-21



C.P. B. Boeck



Leopold von Buch



protector

acquaintance

strangers

patch

enemy

panels

colleague

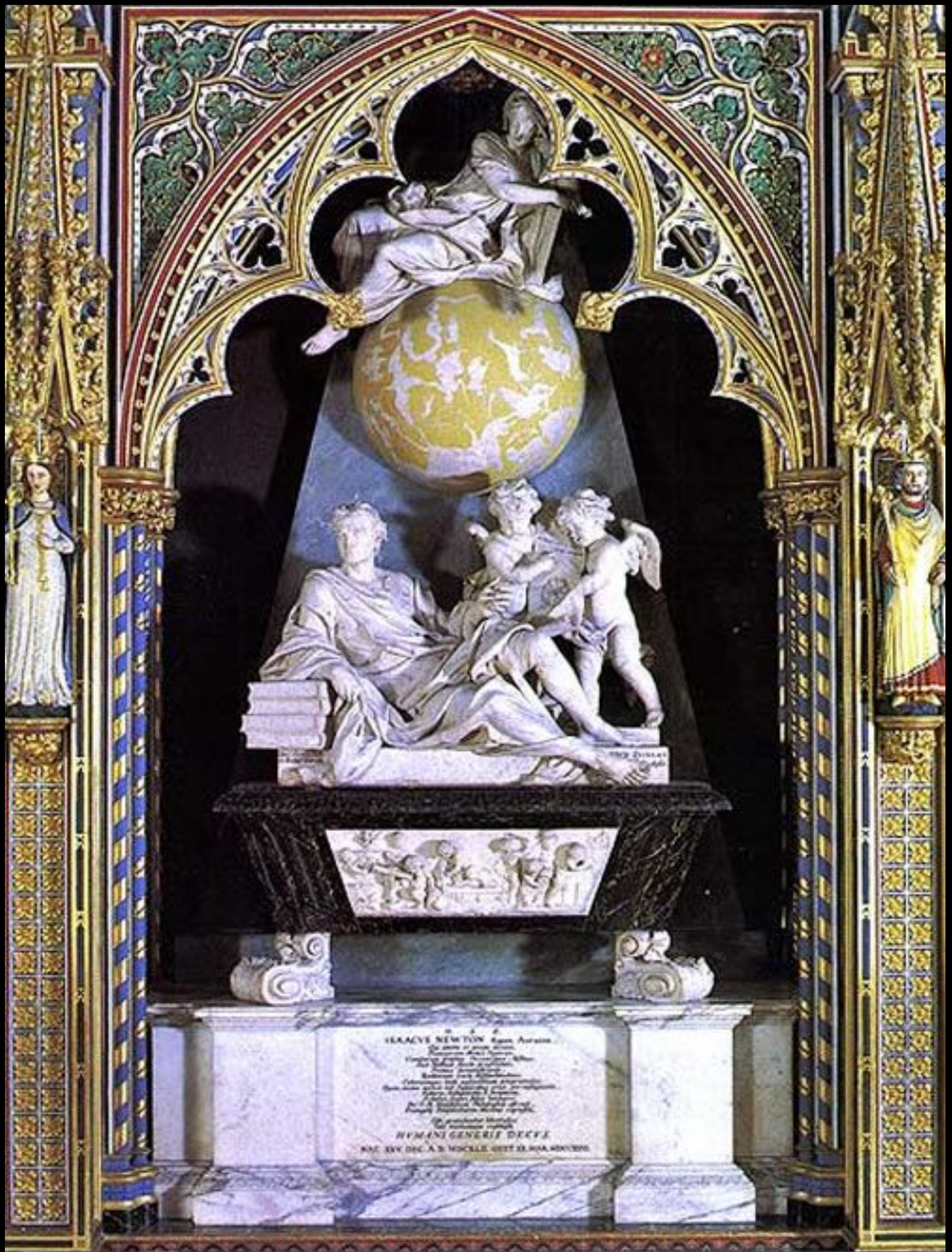
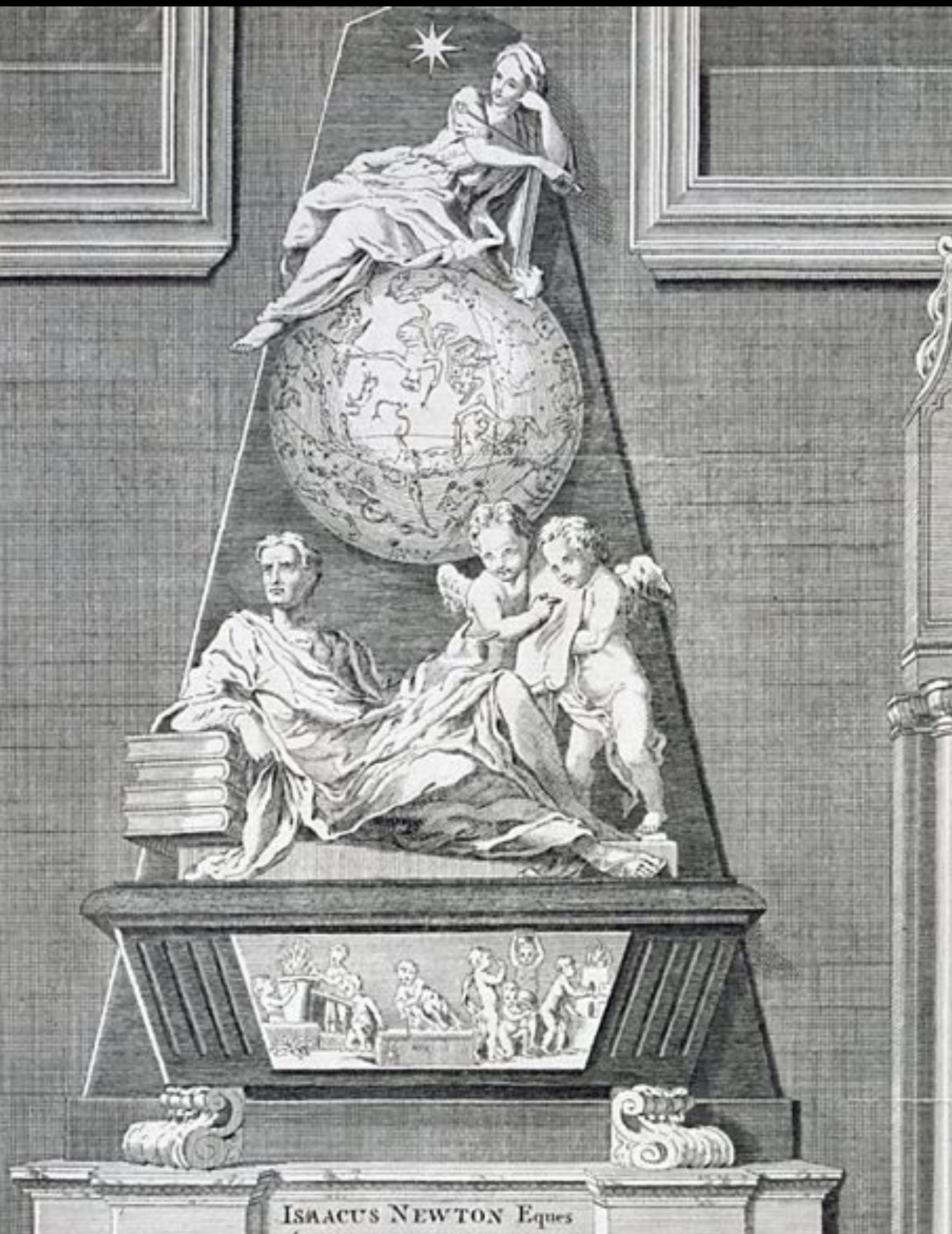


Theodor Kjerulf



«råblokker»:  
(NGU) Eng.  
raw blocks

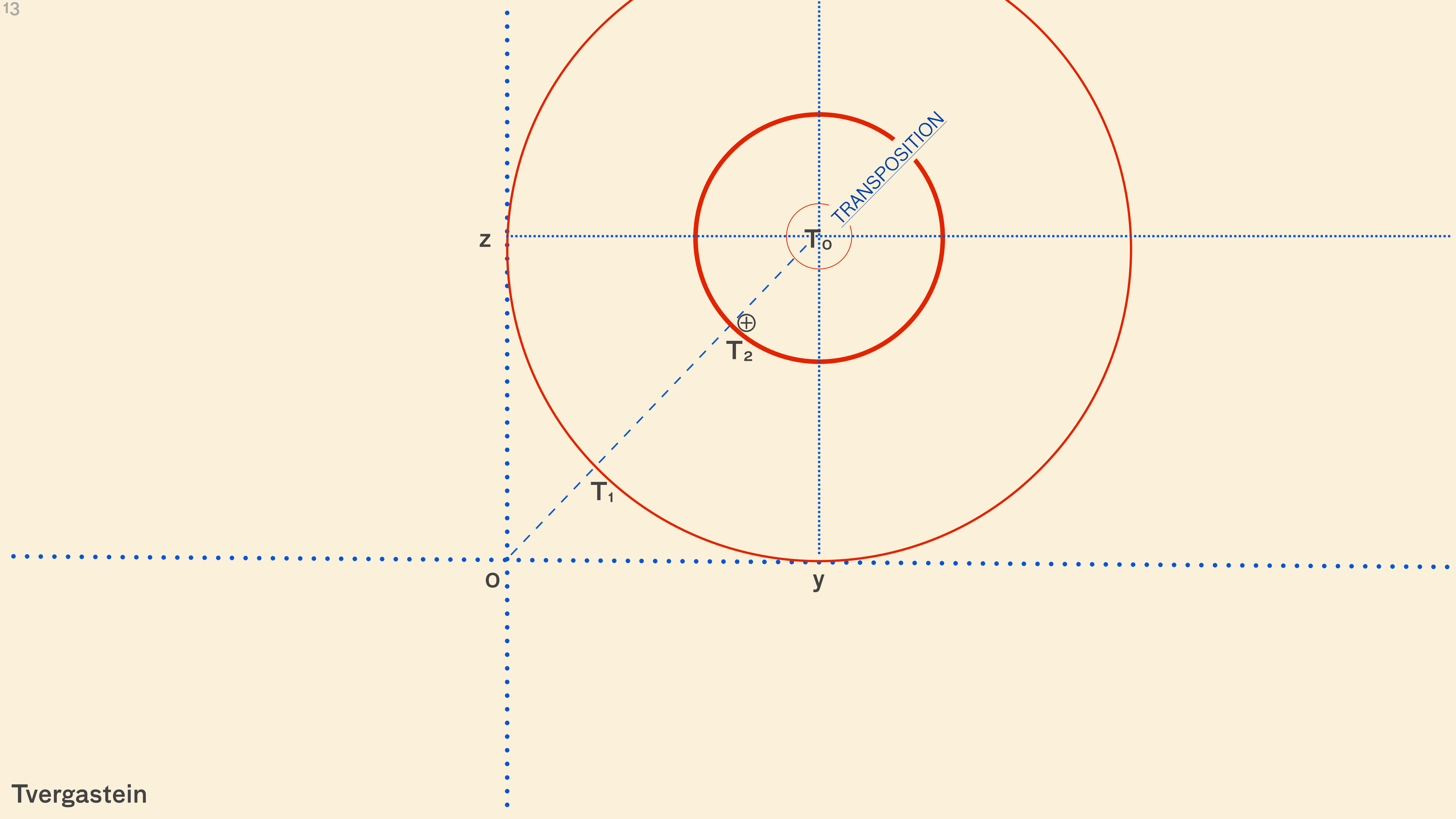












z

T<sub>0</sub>

⊕

T<sub>2</sub>

T<sub>1</sub>

y

0

TRANSPOSITION





**T<sub>0</sub>**  
the place


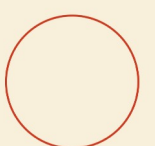
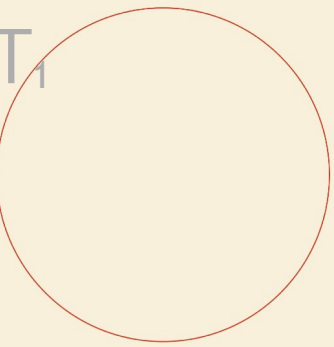
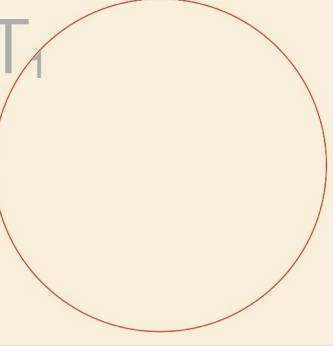

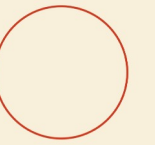
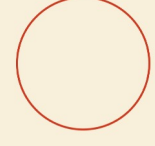
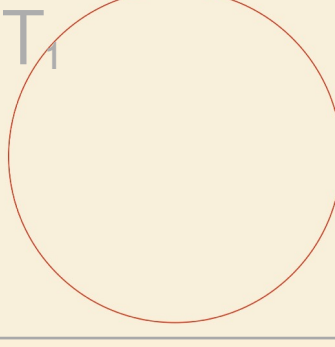



**T<sub>1</sub>**  
the building



**T<sub>2</sub>**  
the dwelling

$x = y + zi$  ← *transposition* → **T<sub>0</sub> = T<sub>1</sub> + T<sub>2</sub>i**    *ensemble:*

T <sub>0</sub> 	T <sub>2</sub> 	T <sub>1</sub> 
T <sub>1</sub> 	T <sub>0</sub> 	T <sub>2</sub> 
T <sub>2</sub> 	T <sub>1</sub> 	T <sub>0</sub> 





## røfte (Eng. Patch)

**røfte** substantiv

**BØYNING** et; røftet, røfter +

**UTTALE** [rø`ftə]?

**ETYMOLOGI** av norrønt *ripti* 'duk, klede'; trolig beslektet med [rive](#)

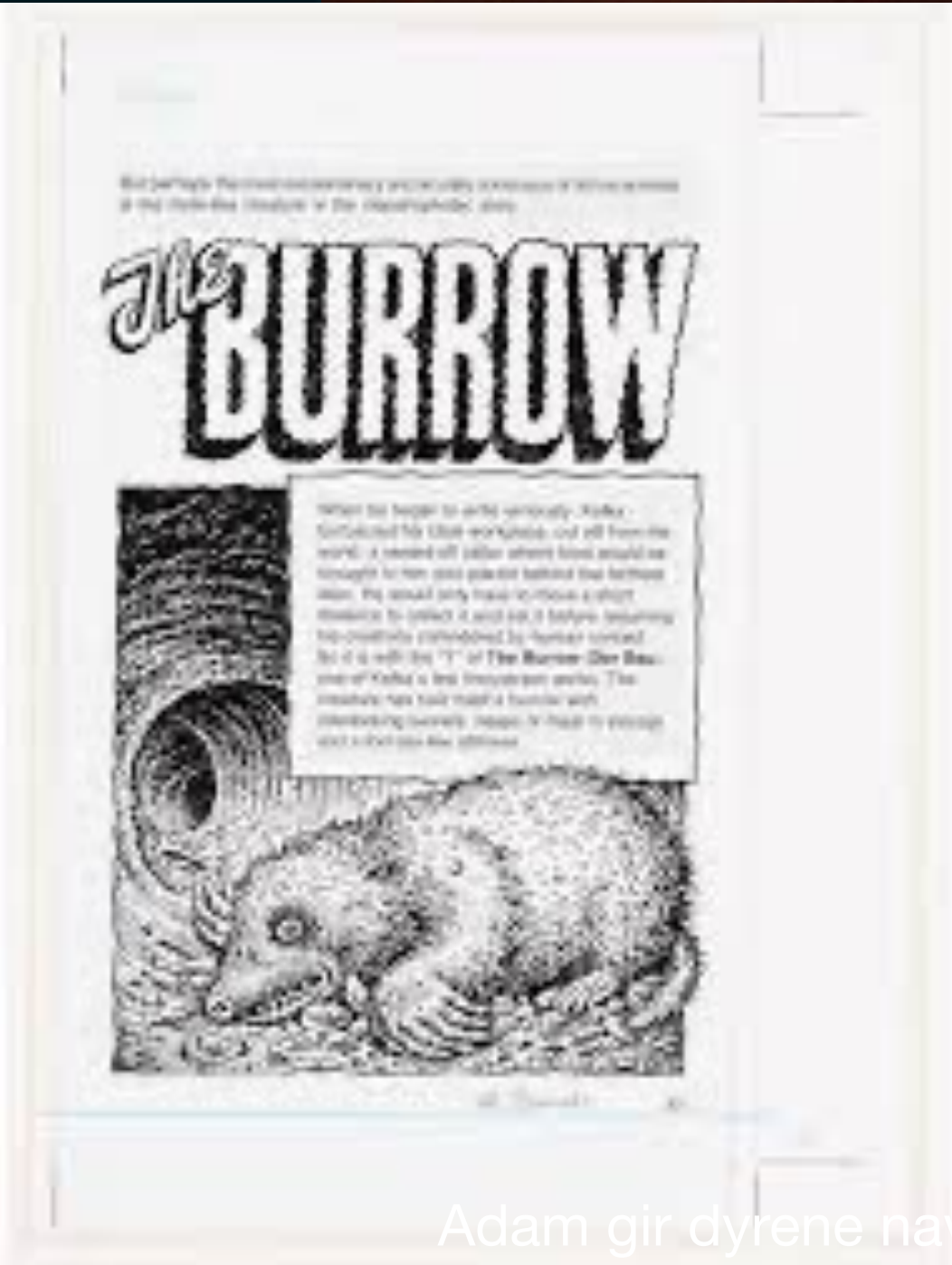
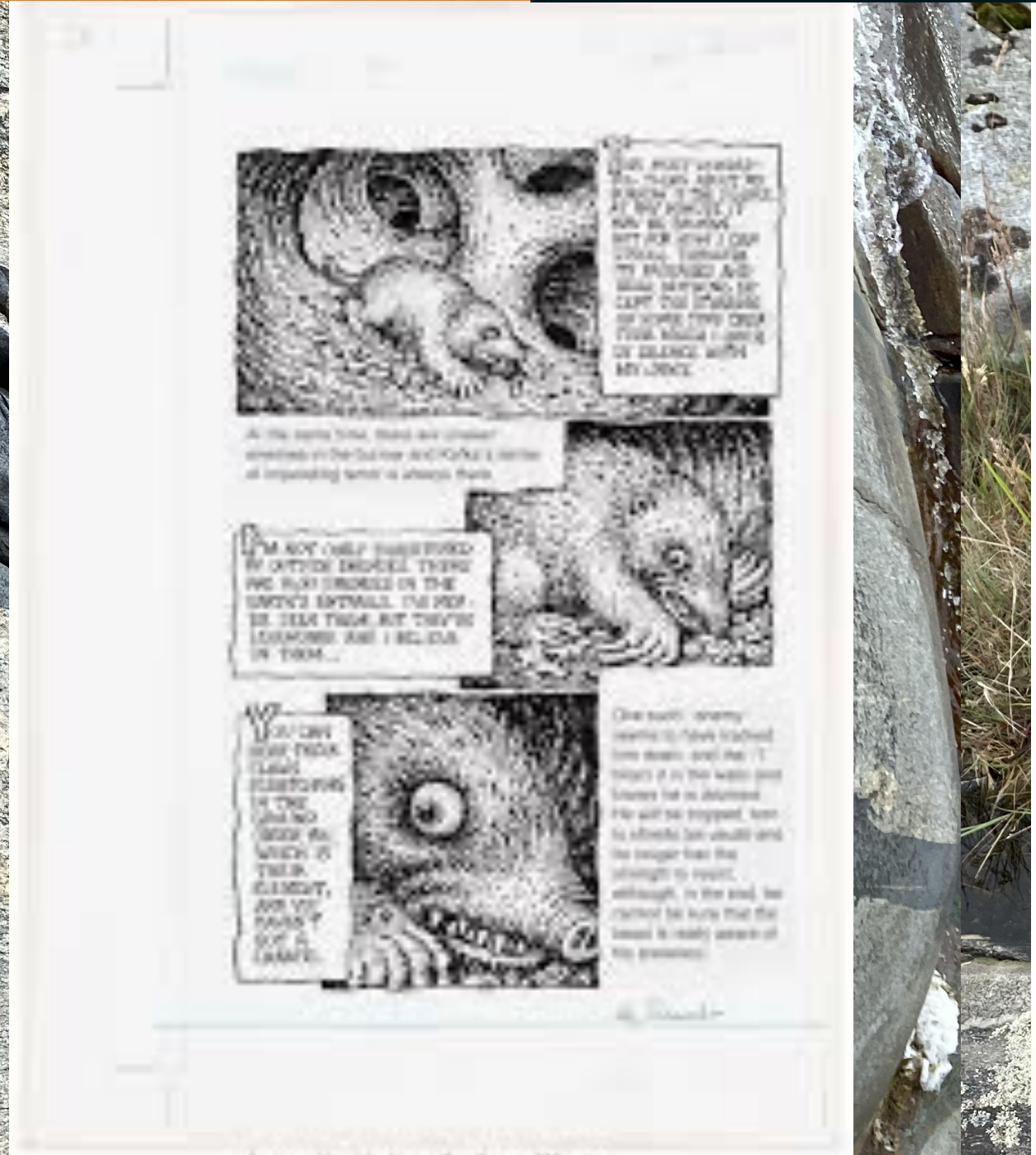
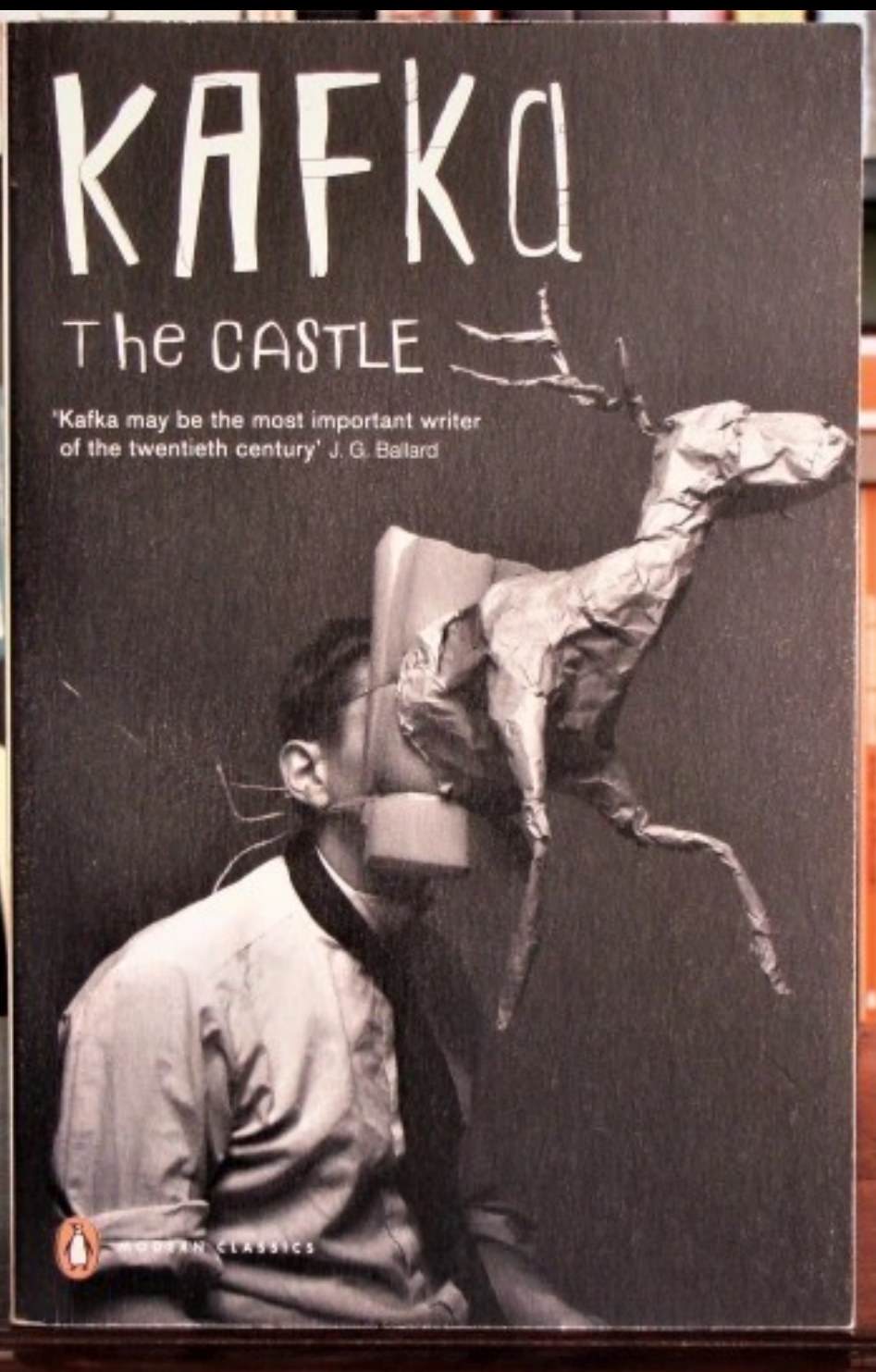
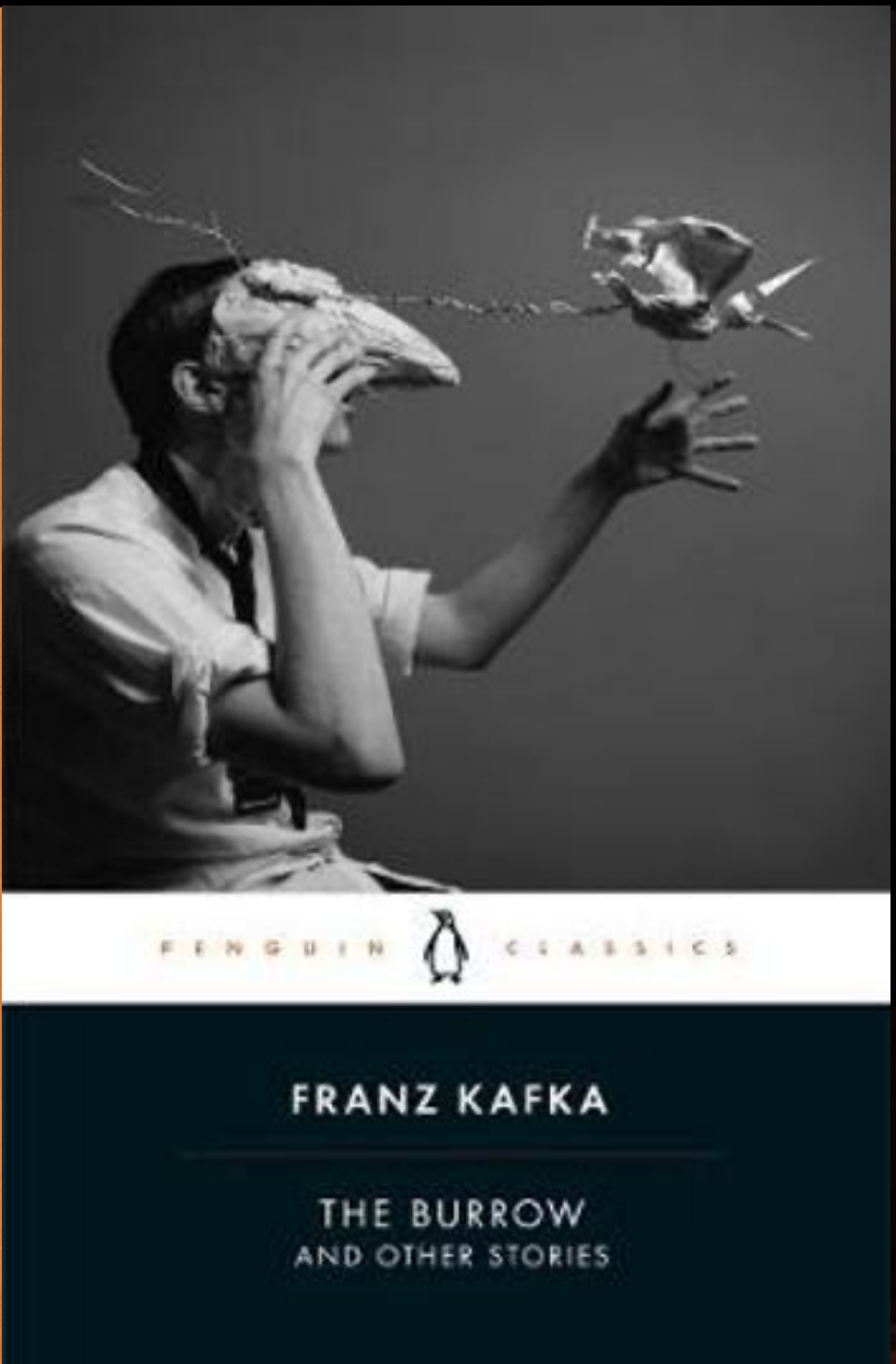
### BETYDNING OG BRUK

**DIALEKTALT** stykke, stripe (som del av noe større) som behandles eller bearbeides på én gang, for seg selv

### SITATER

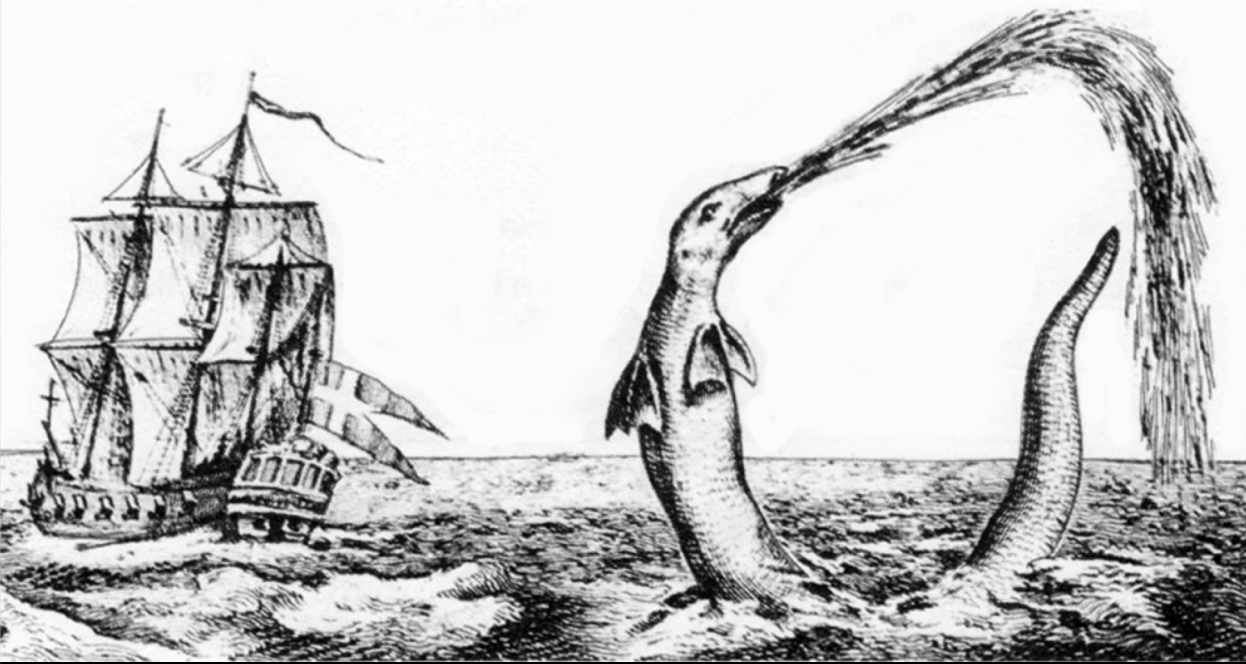

- *i kvældingen slog gamlen 3–4 store spiger i hvert røfte [på et vindu] (Norsk Folkeblad II 101)*
- *[mellom de to bergryggene er] et ryfte med flatmark (Hans Aanrud Jo-karerne i Skarvangen 6 1923)*
- *[han la potetknollene ordentlig i jorden –] et røfte for rosenpoteterne, et for de gule og et for de hvite (Ragnhild Jølsen Samlede skrifter I 297)*
- *[han] bryter ned et røfte med granskog (P.Chr. Asbjørnsen og Jørgen Moe Samlede eventyr II 45)*



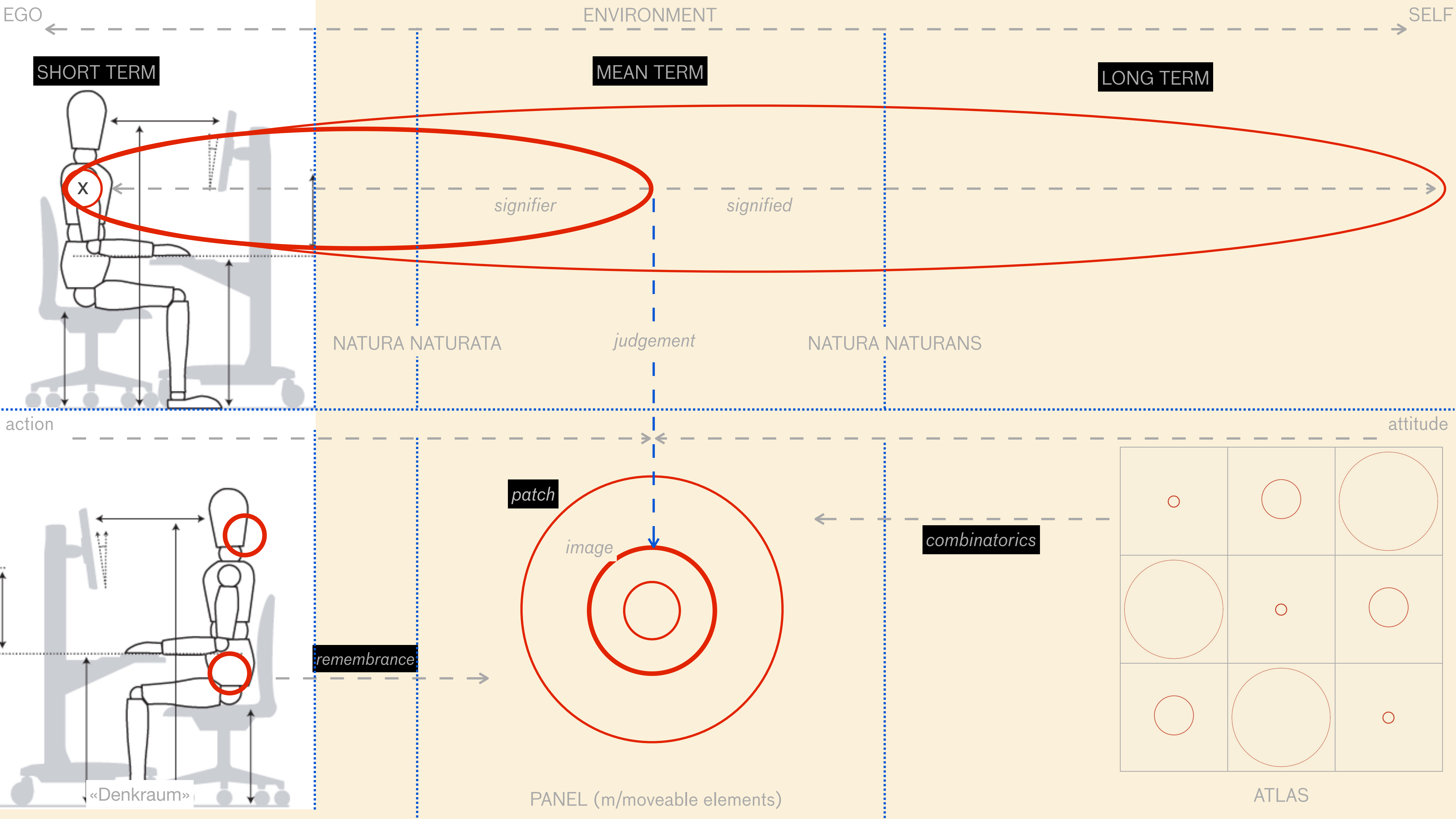


Adam gir d'lene navn



«the light of science»: <i>sign</i>	interstice: IMAGE	«darkness of belief»: <i>omen</i>
<p><b>demonstration</b> (eng.)</p>	<p>A sea-worm as reported by Hans Egede in 1734: he could have seen a giant octopus (my. transl.)</p>  <p>Sjøorm som rapportert av Hans Egede i 1734; det kan ha vært en kjempeblekksprut han så.</p>	<p><b>monstra</b> (lat.)</p>
<p><b>desaster</b> (eng.) <i>catastrophe</i></p>		<p><b>astra</b> (lat.) <i>stars</i></p>
<p>action</p>	<p>interstice: JUDGEMENT</p>	<p>attitude</p>









< >  
 + -

*Torfenbäckens*

*Karadals-  
 & Trademe*

*Trillingstjärnen,  
 Hillvallen-A*

*med en hel del  
 torf i handen  
 och en korg med  
 smörgåsar  
 och en korg med  
 smörgåsar*

*Udsigt mot Vest fra Mugnappeldets 6750. Fod höie Snebræ  
 den 12<sup>te</sup> Jul. 1820.*

*Keith*

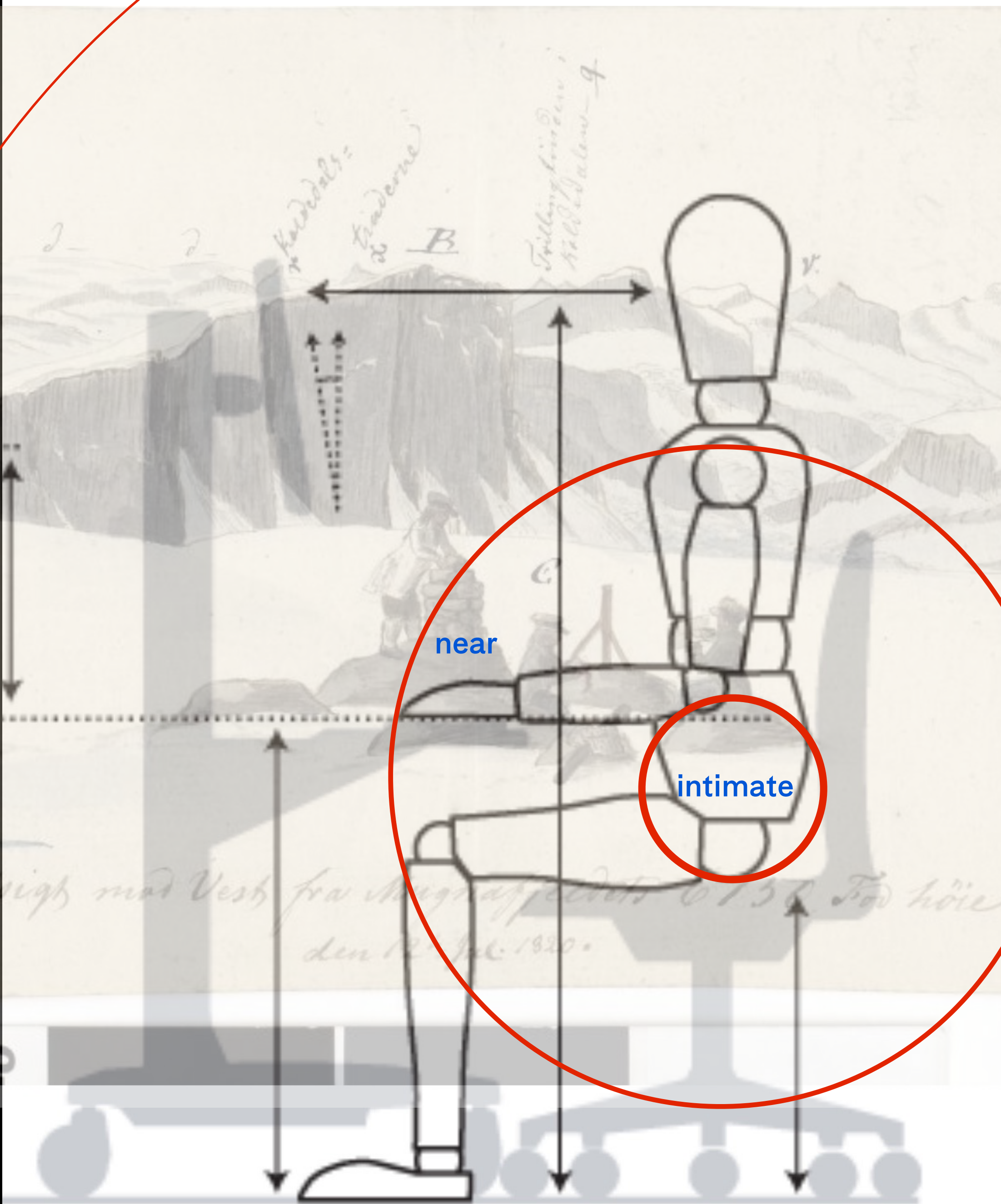






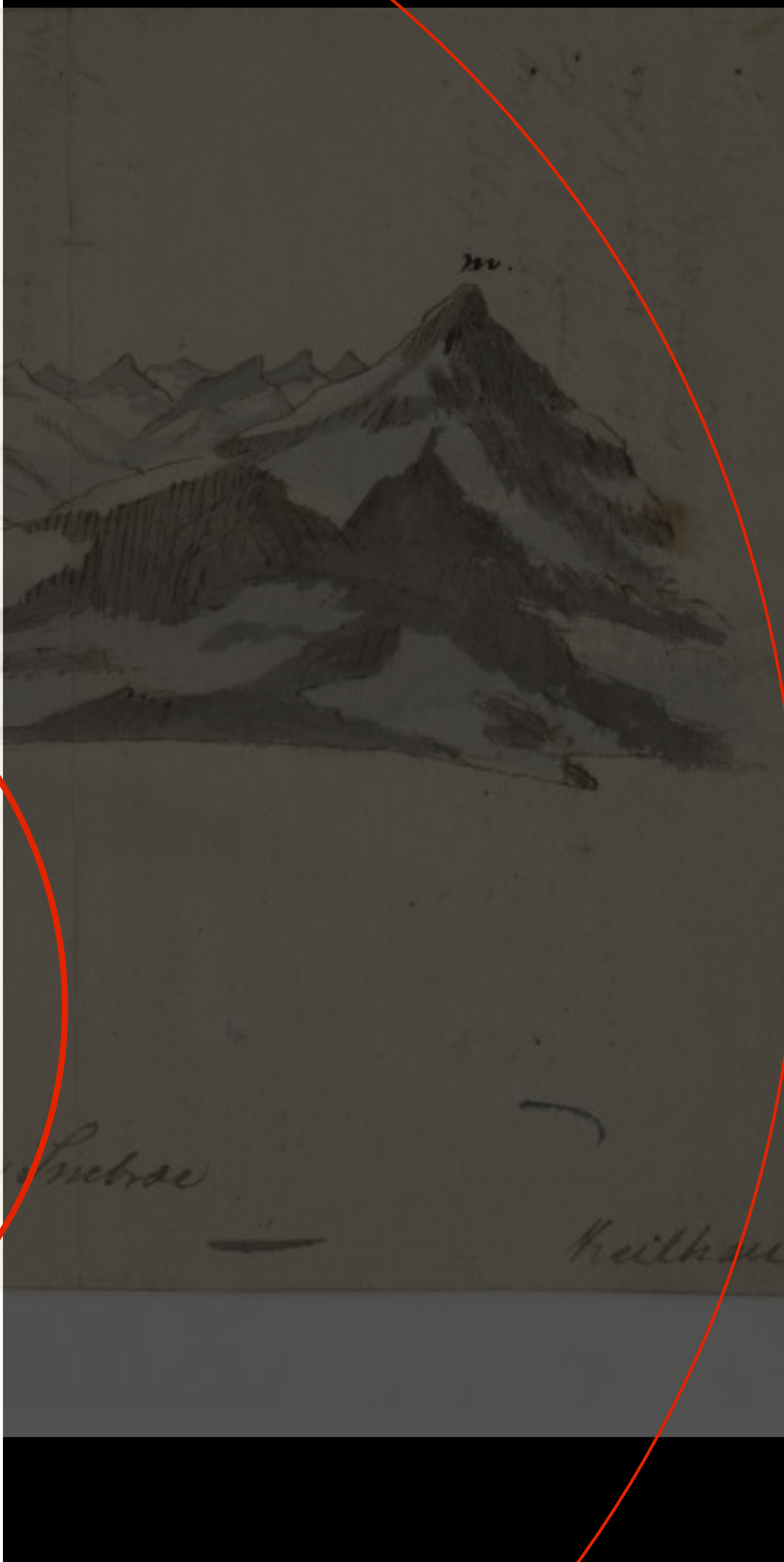


remote



near

intimate

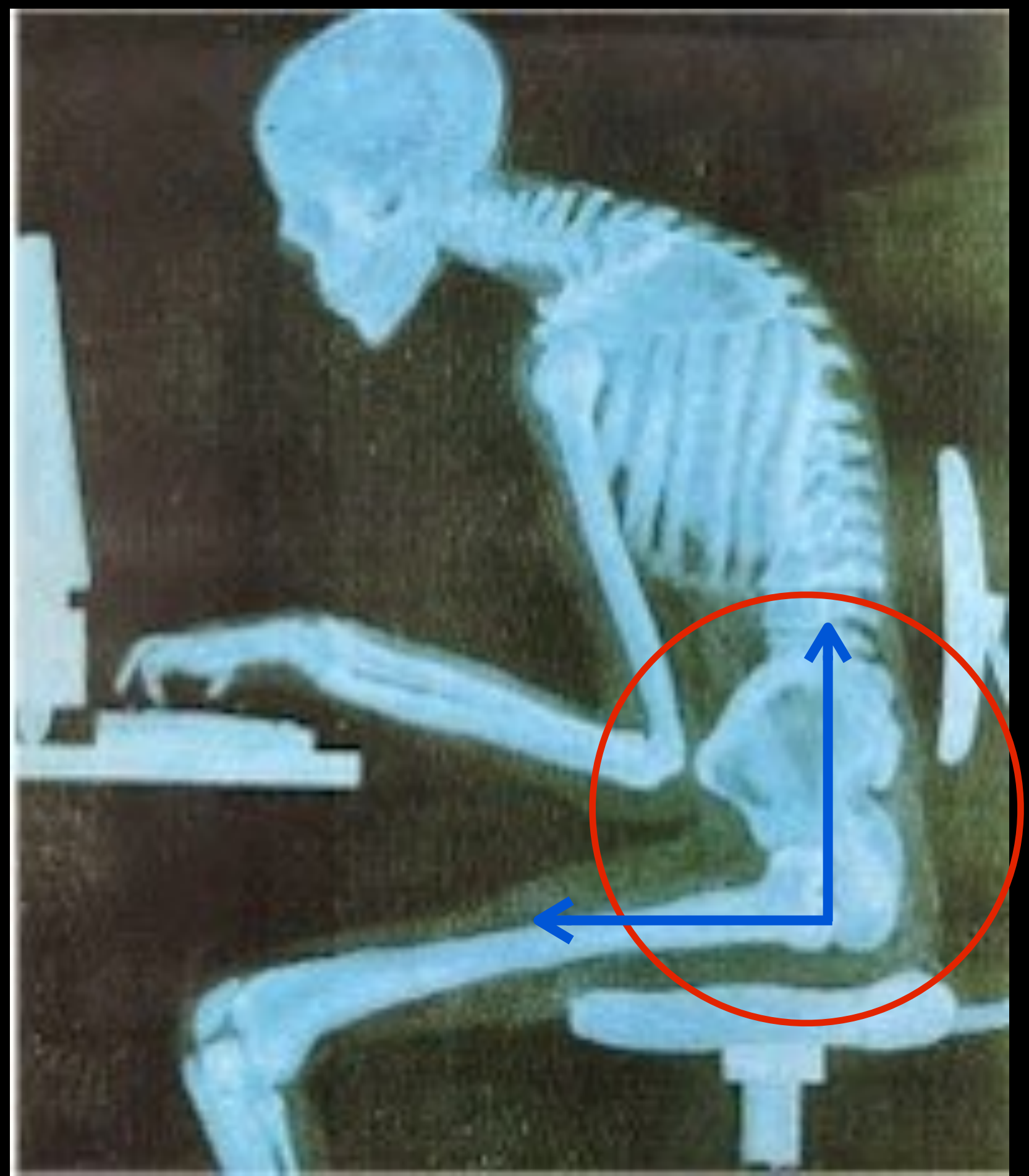








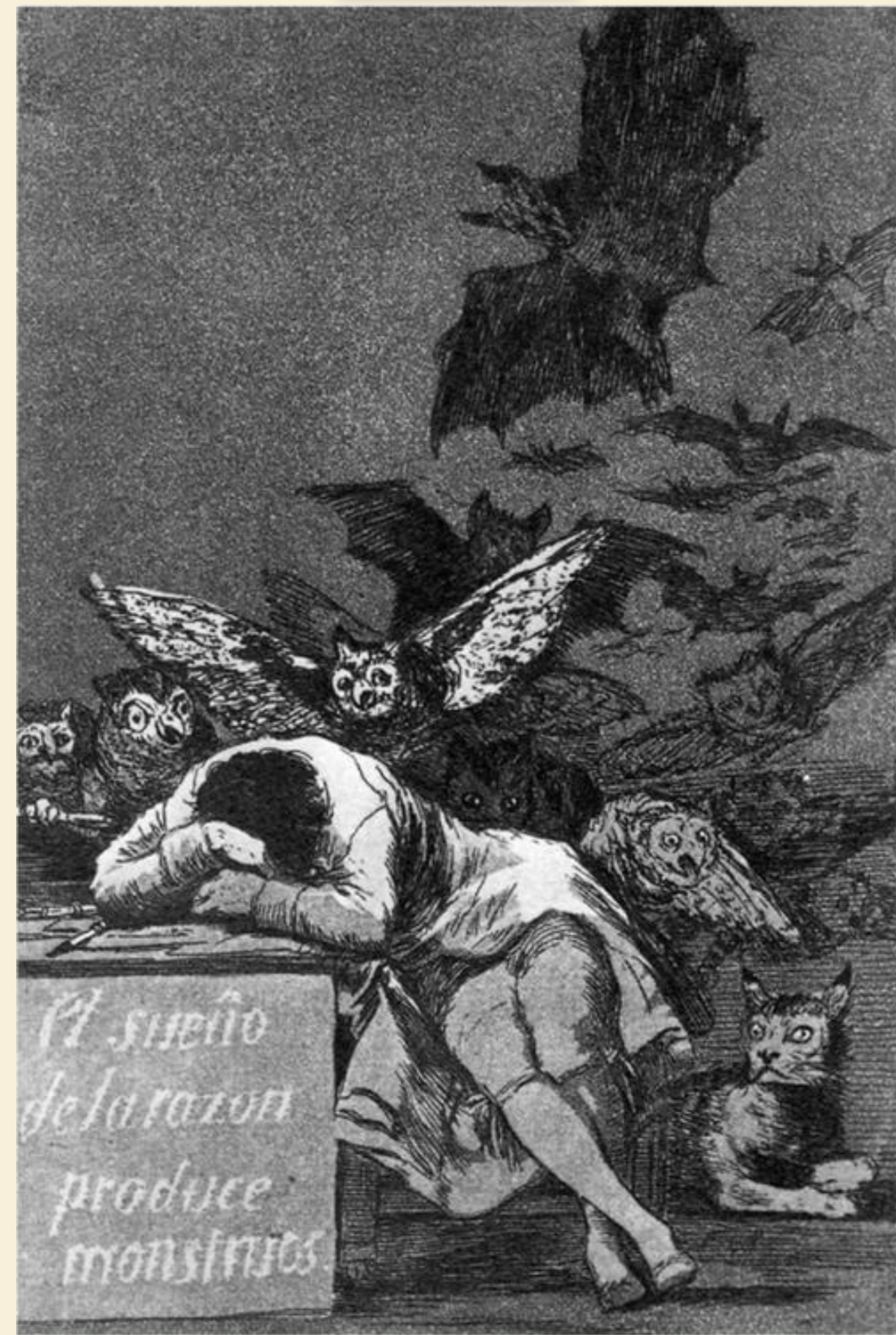
COVID19







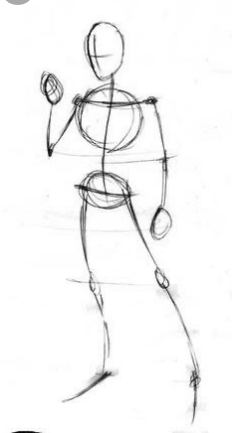
Francisco Goya Whim/Los Caprichos (series)





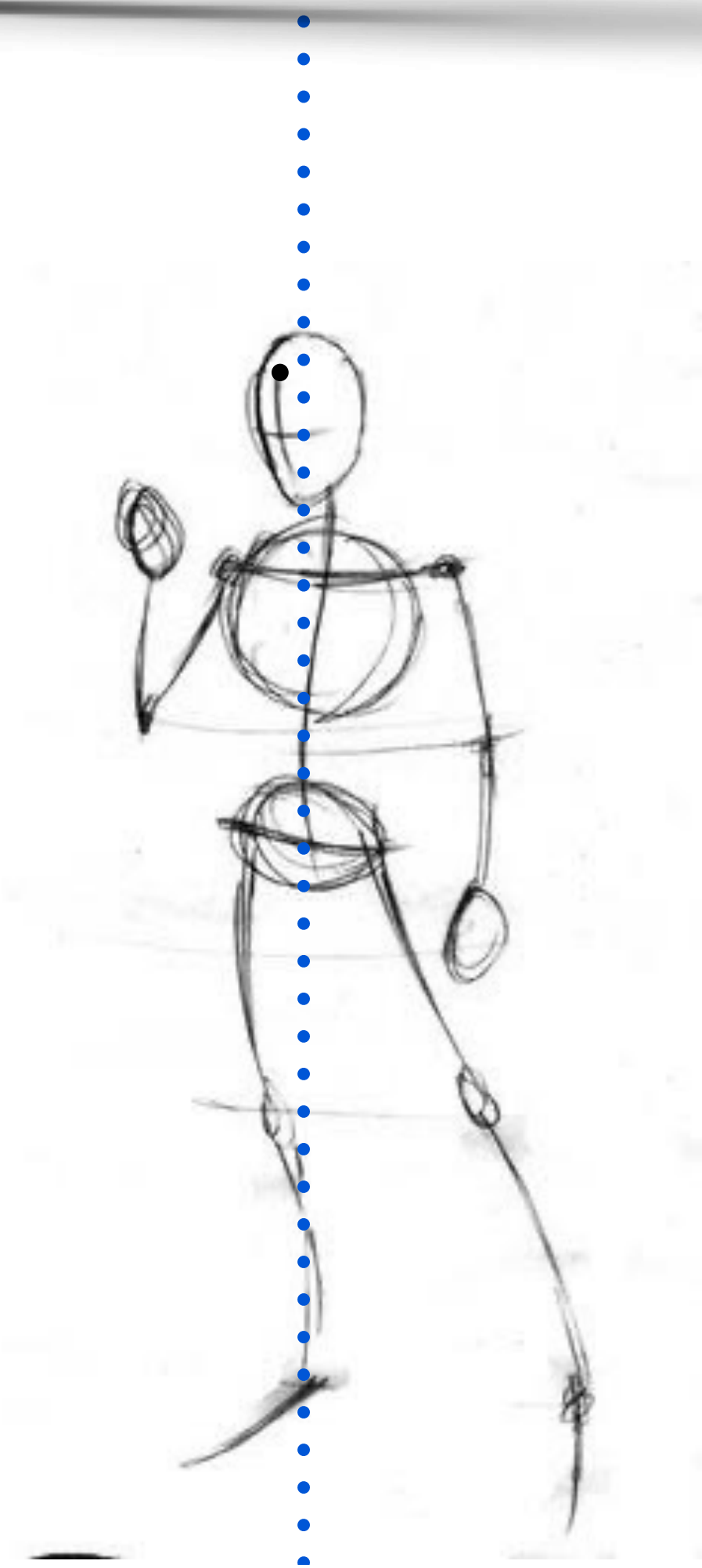






—position

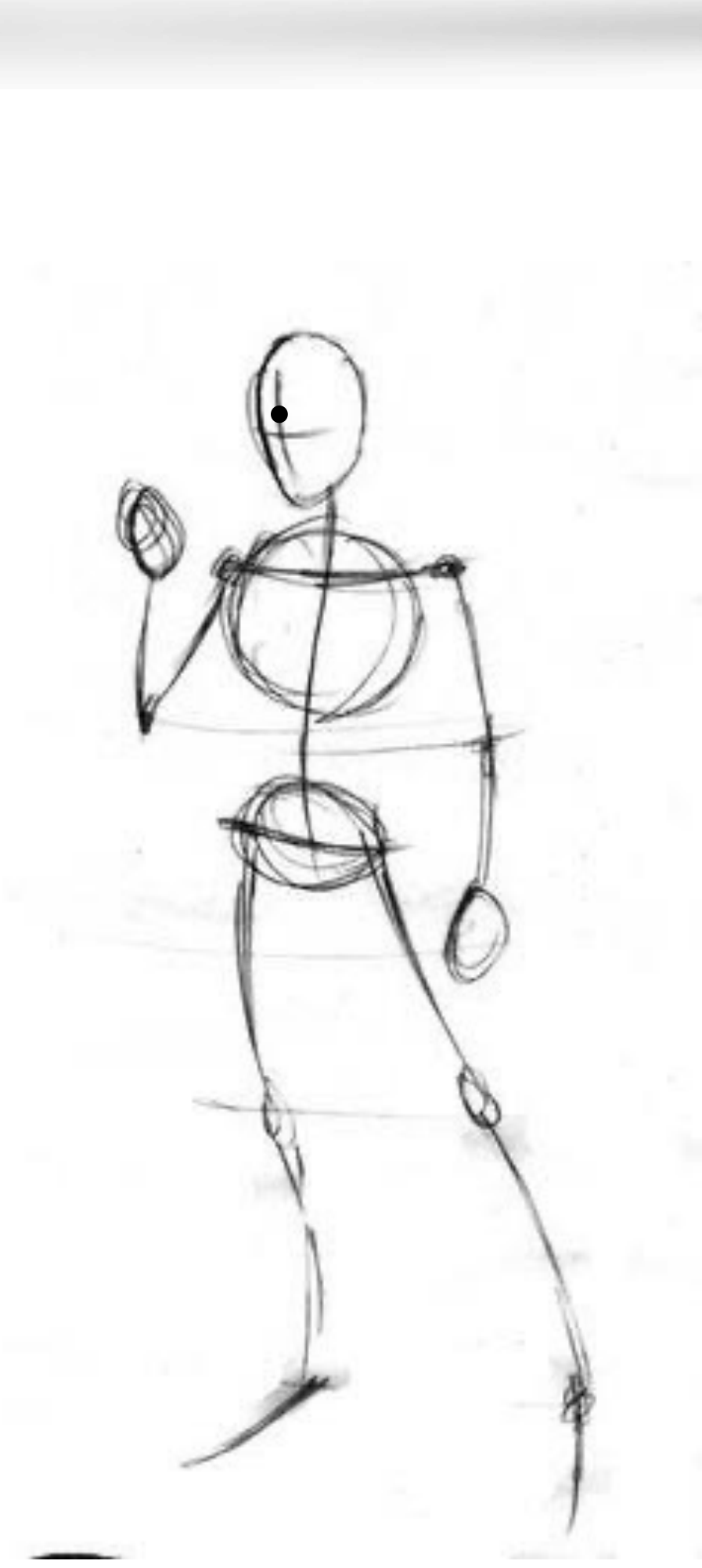
A



body

—situation

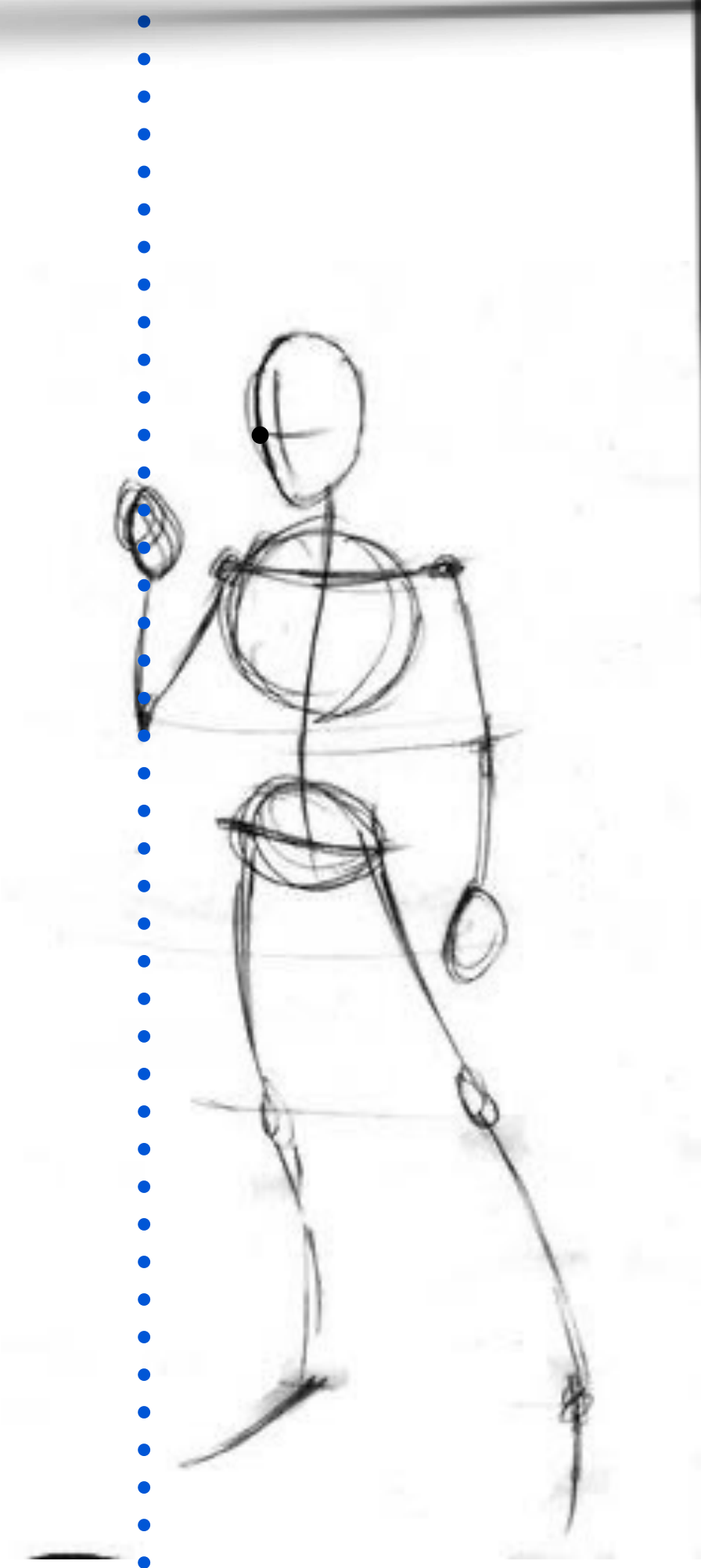
B



mountain/environment

—mediation

X

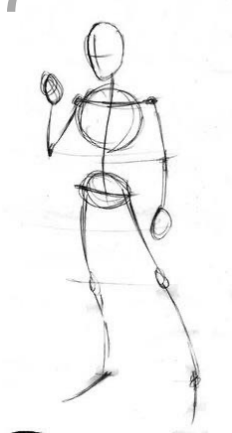


drawing

proxemics

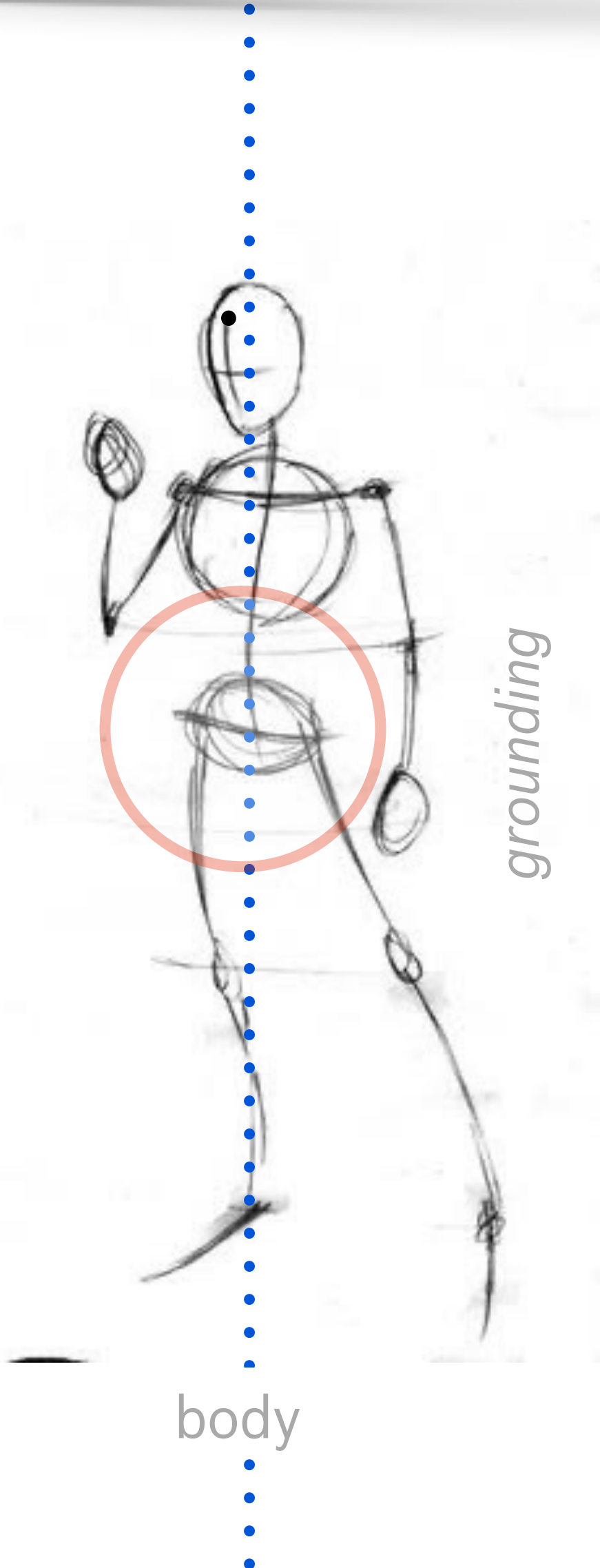






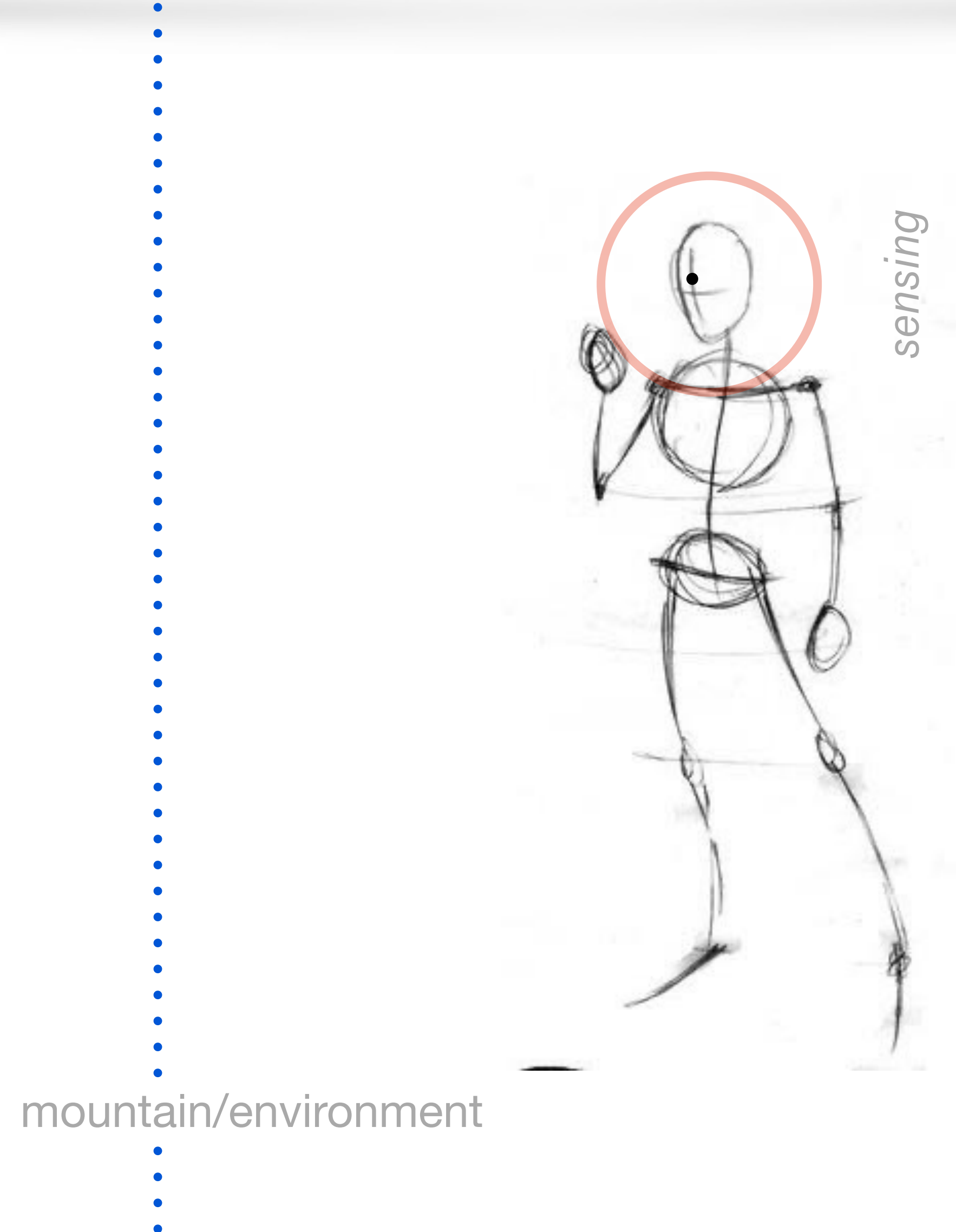
—position

A



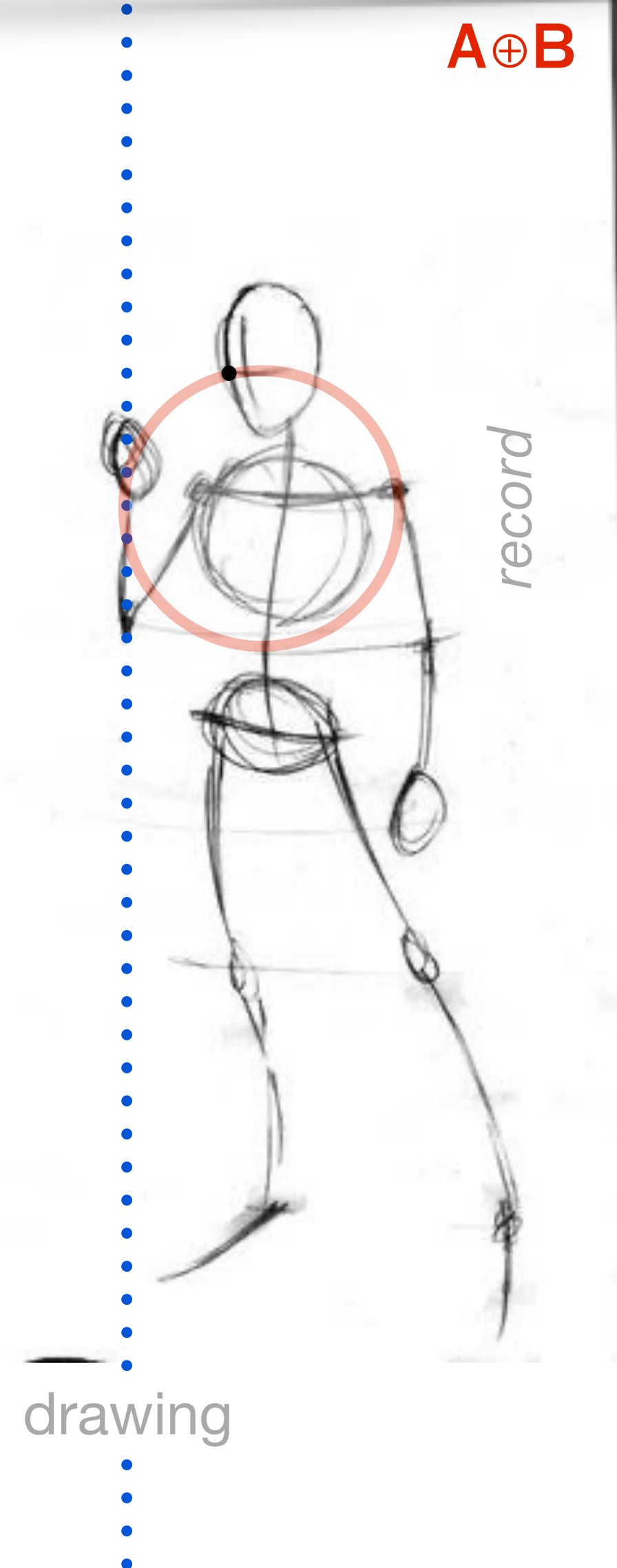
—situation

B



—mediation

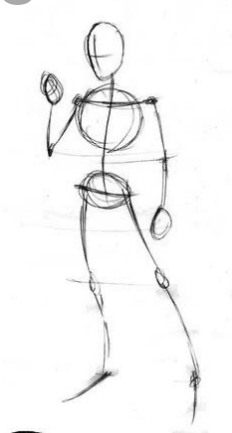
X



Proxemics

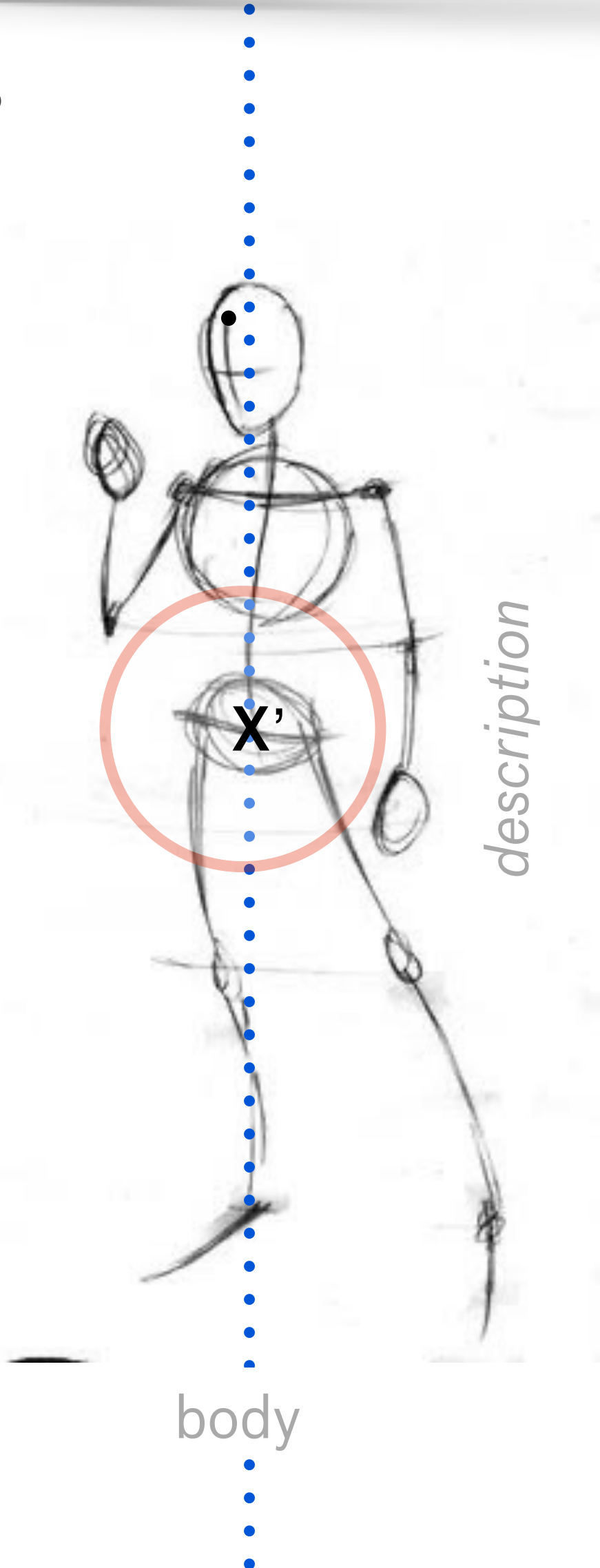






observation (self/patch)

X?



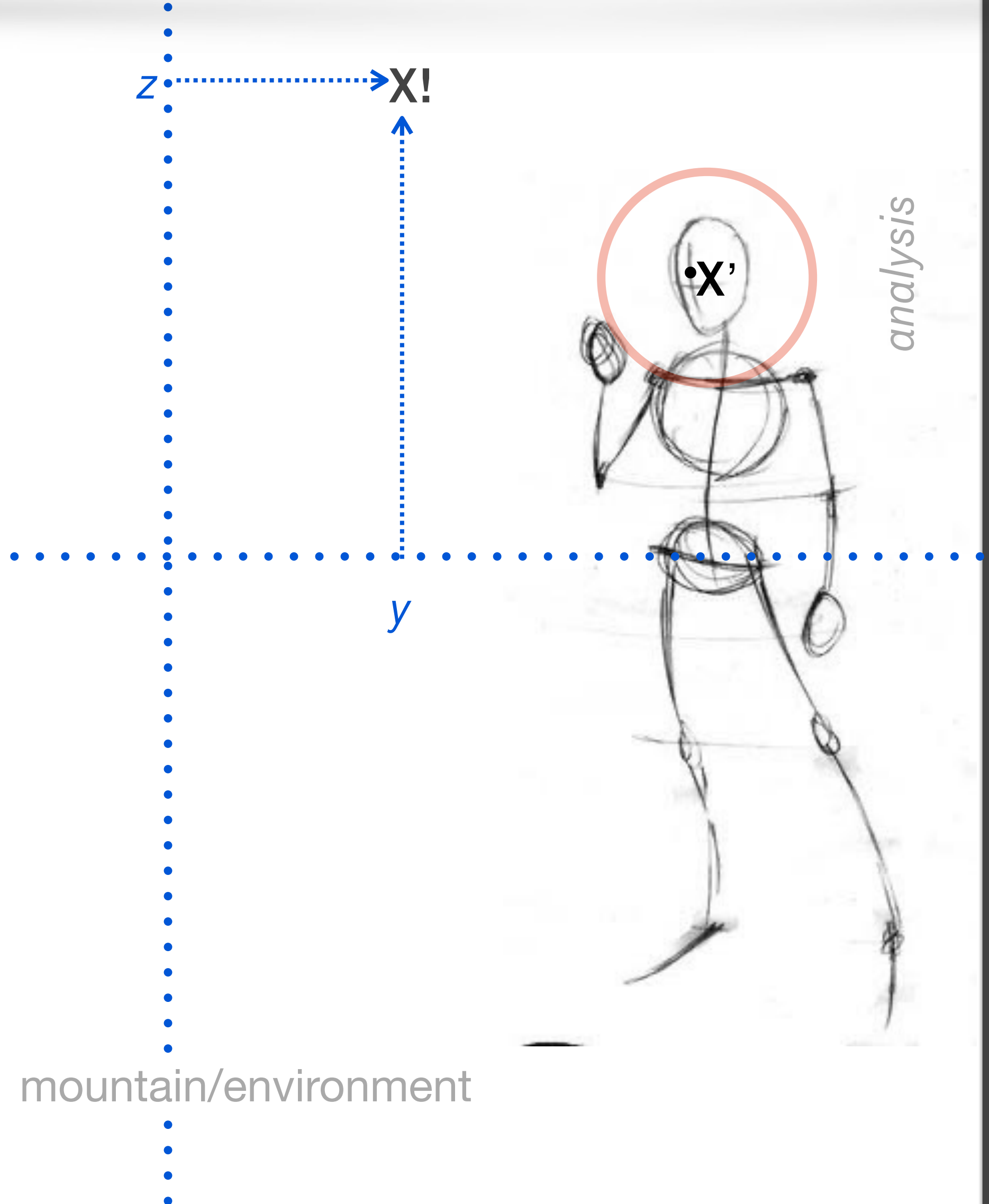
body

description

—position

A

mountain/environment



z

X!

y

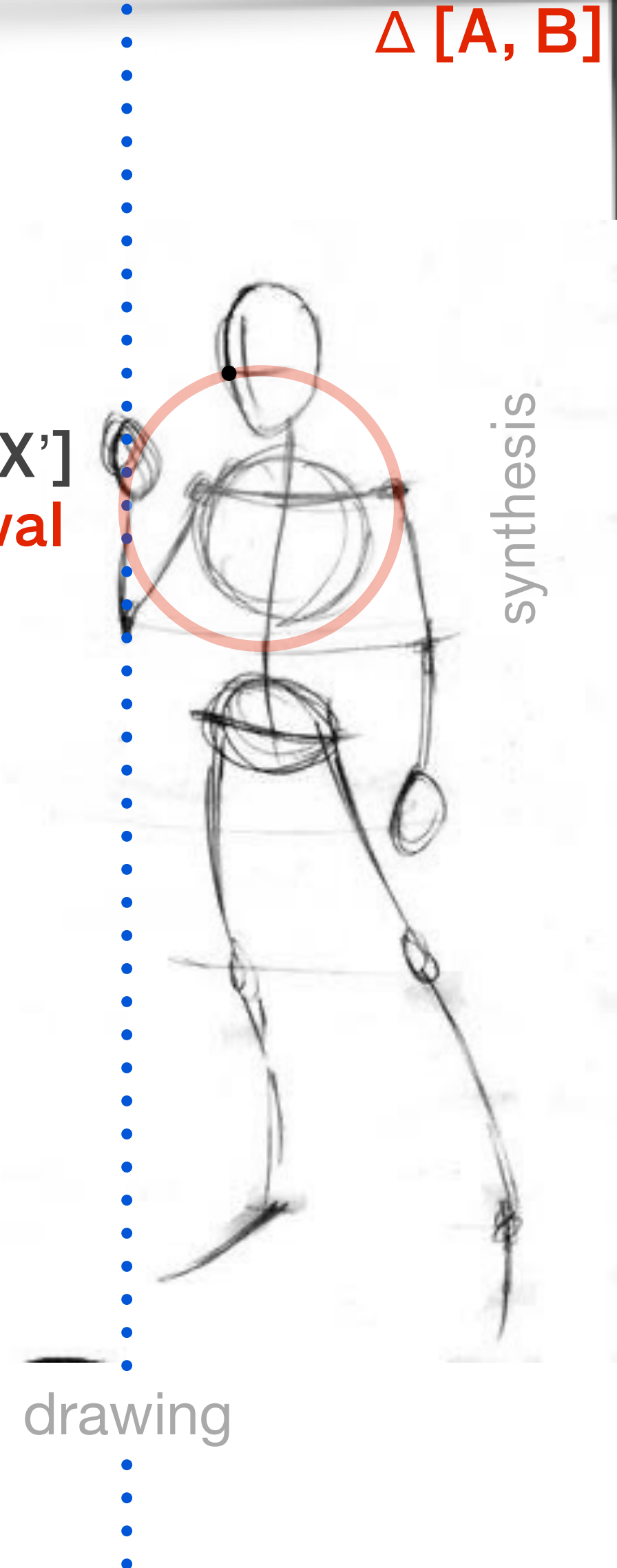
X'

analysis

—situation

B

$\Delta [X, X']$   
interval



drawing

synthesis

—mediation

$\Delta [A, B]$

$\Delta$

—proxemics



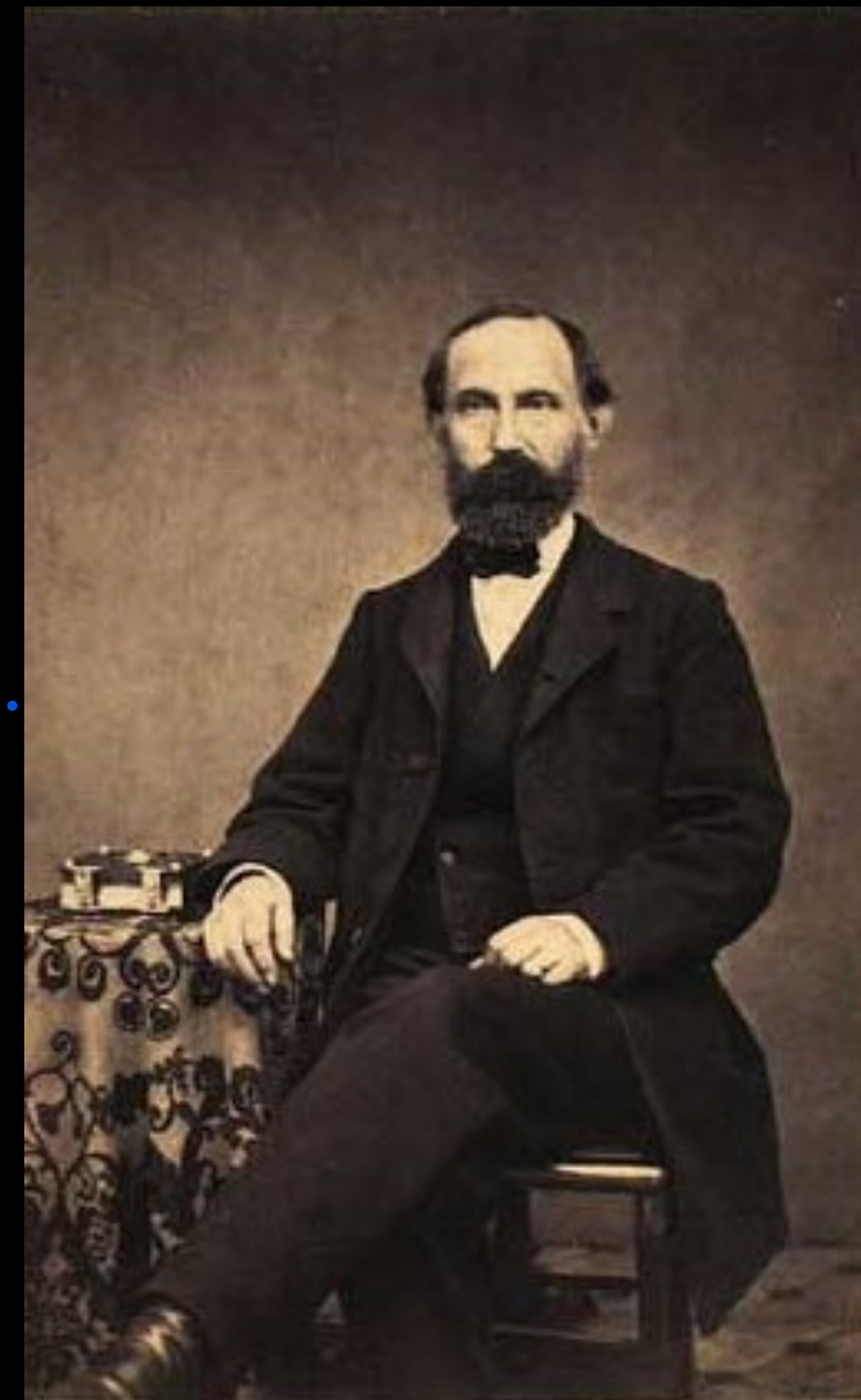
FROM: GEOLOGIST

TO: PHYSICIAN & NATURAL SCIENTIST



Balthazar Mathias Keilhau

the **WHOLE** collection from  
 the mountain journey  
 drawings **AND** reproduction  
 (+context)



Christian Peder Bianco Boeck



# A—in the FIELD

view to Hurungane over Koldedalen (drawing)



+

1

Δ

# B—in the CITY

view to Hurungane over Koldedalen (reproduction)



+

2

Δ

westward view from Mugnafjell 6750 f. (drawing)



+

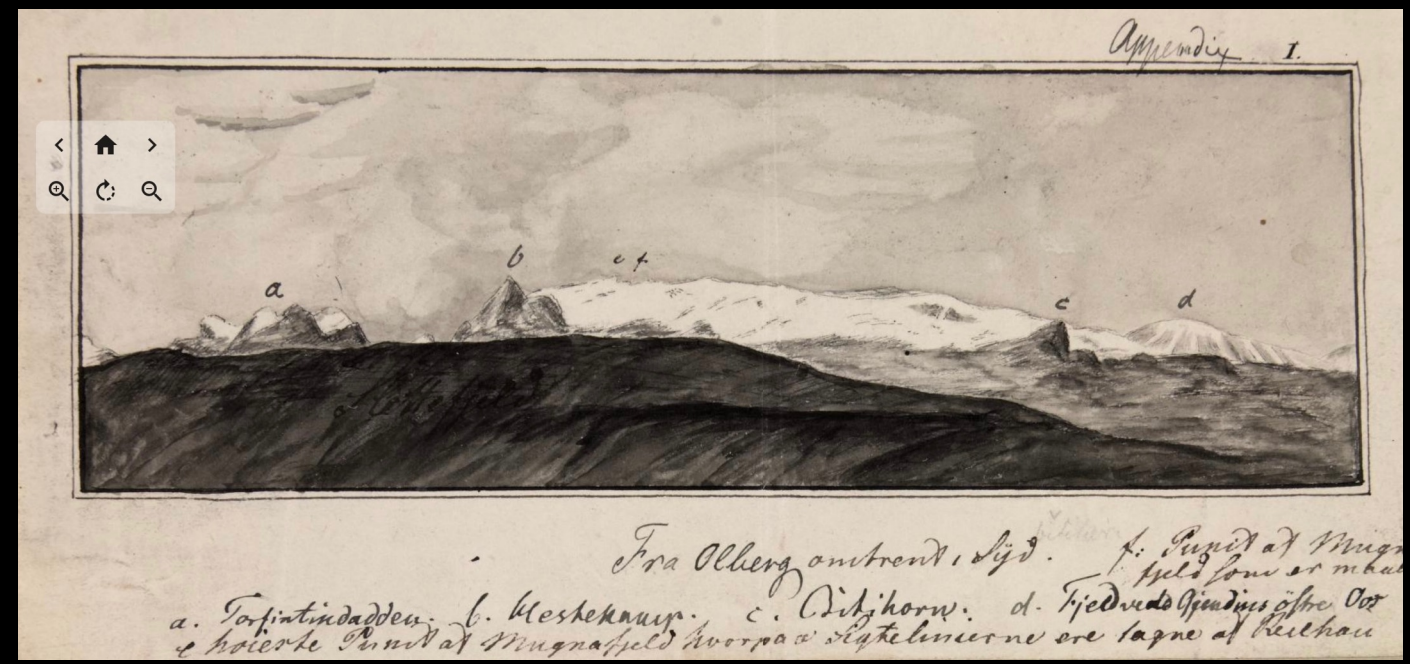
3

Δ = 0

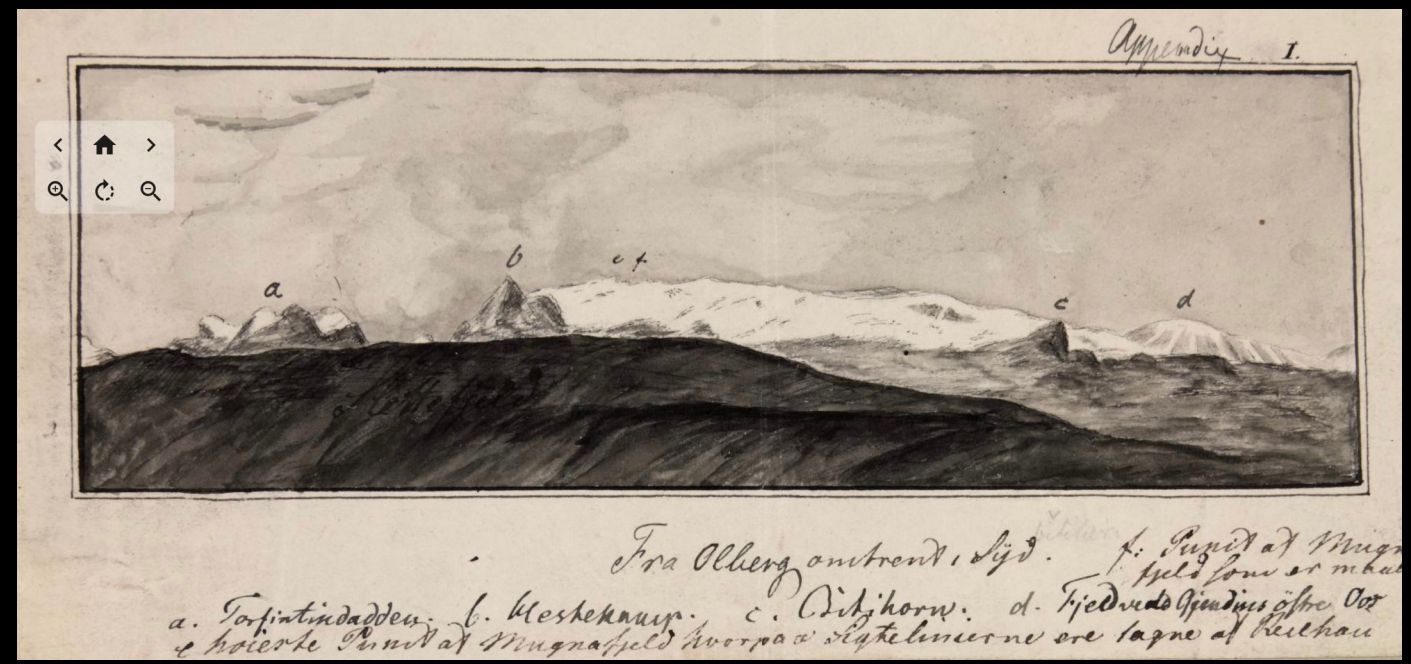
westward view from Mugnafjell 6750 f. (reproduction)



view to Mugnafjell from Olberg in Valdres (atypical drawing)

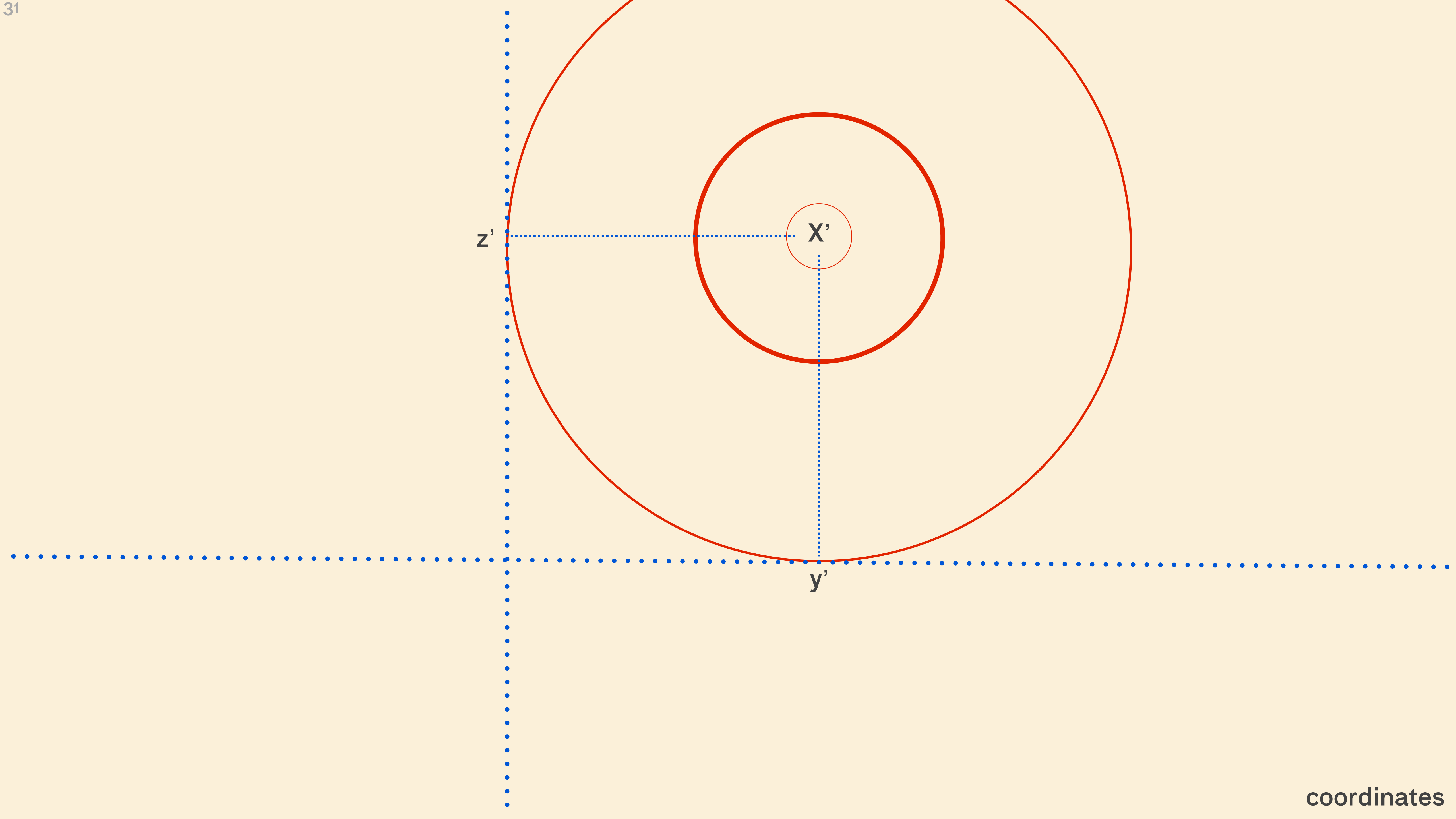


view to Mugnafjell from Olberg in Valdres (atypical reproduction)



PATCHES

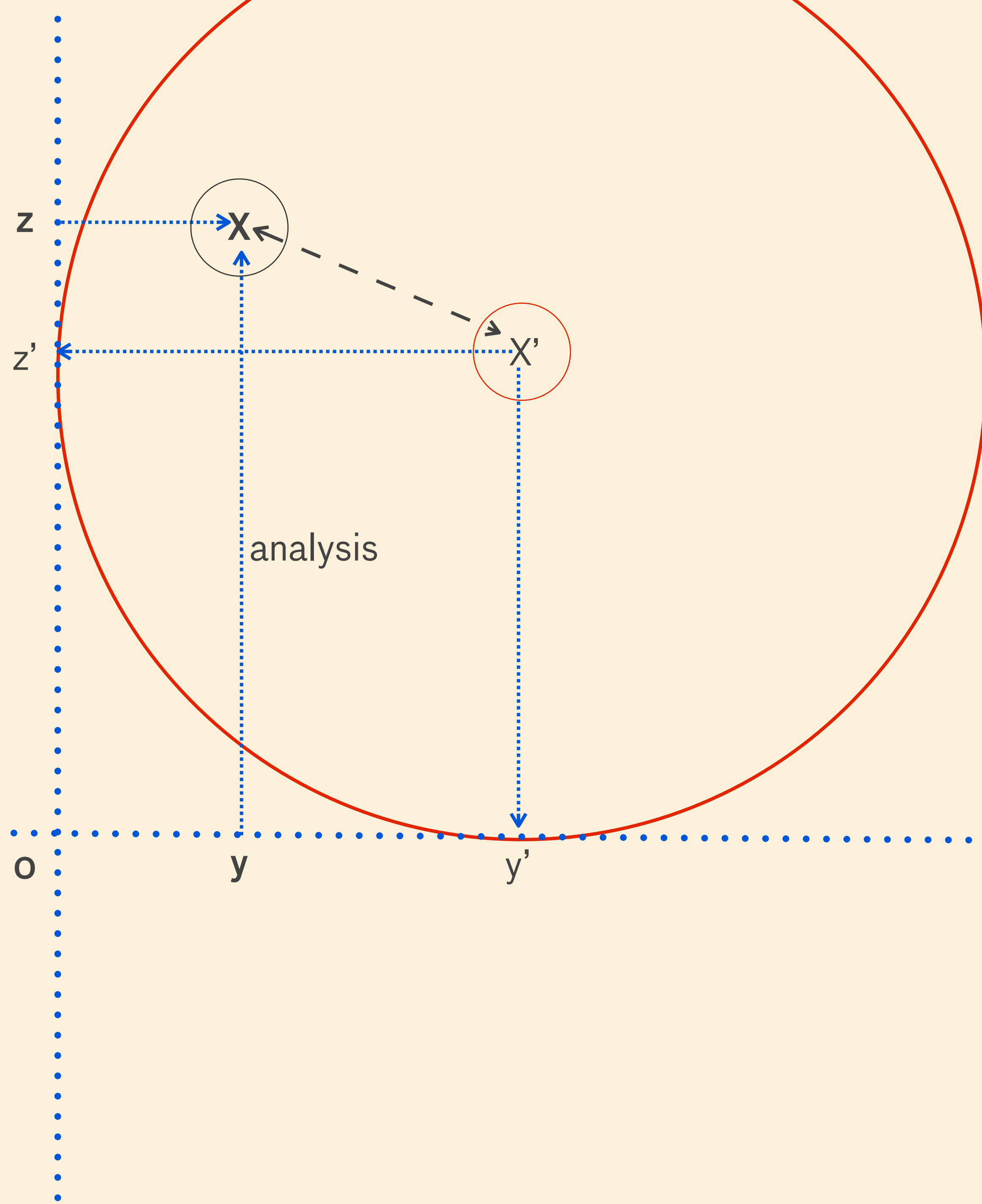




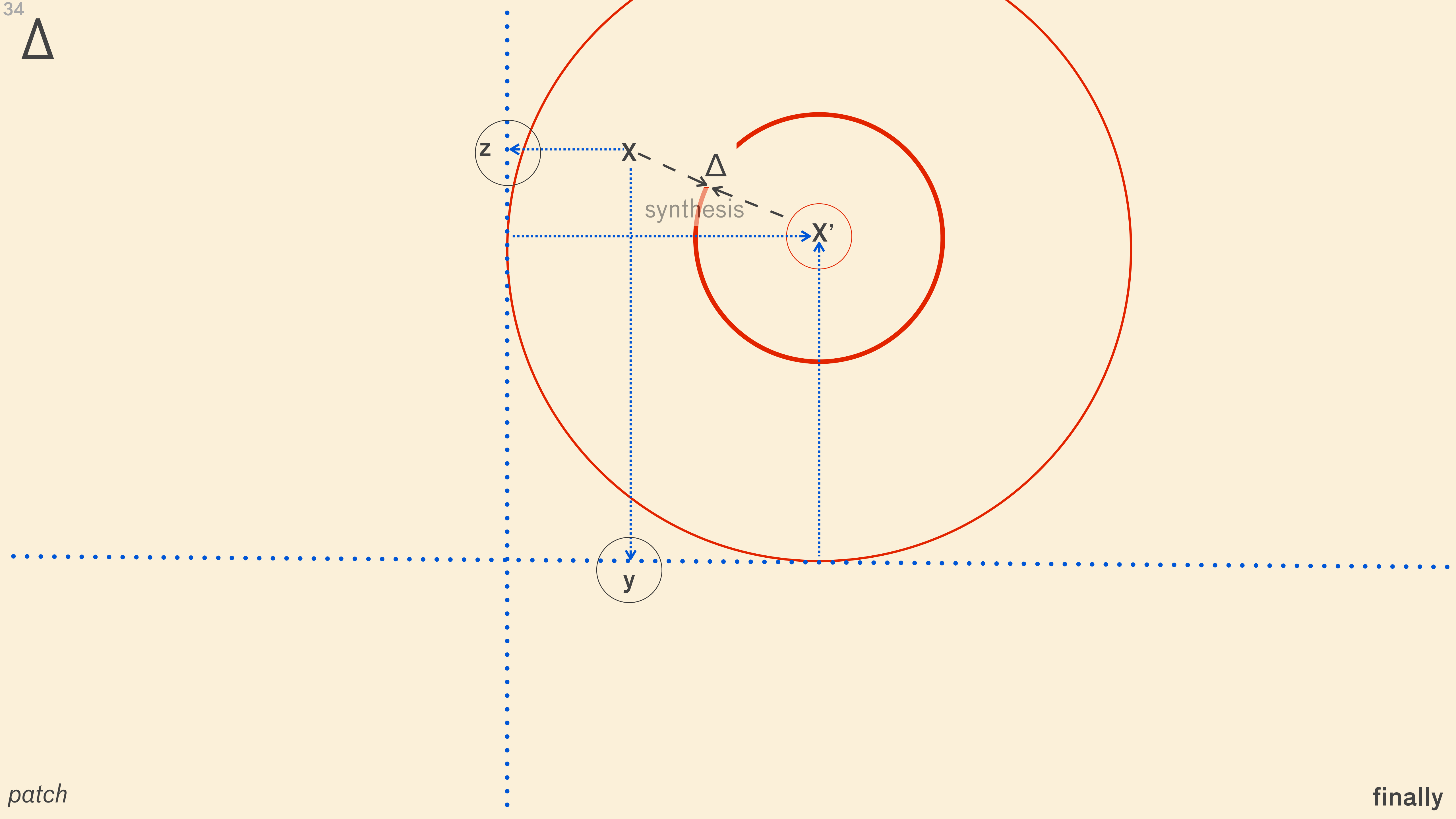
















X'

X





T<sub>1</sub>

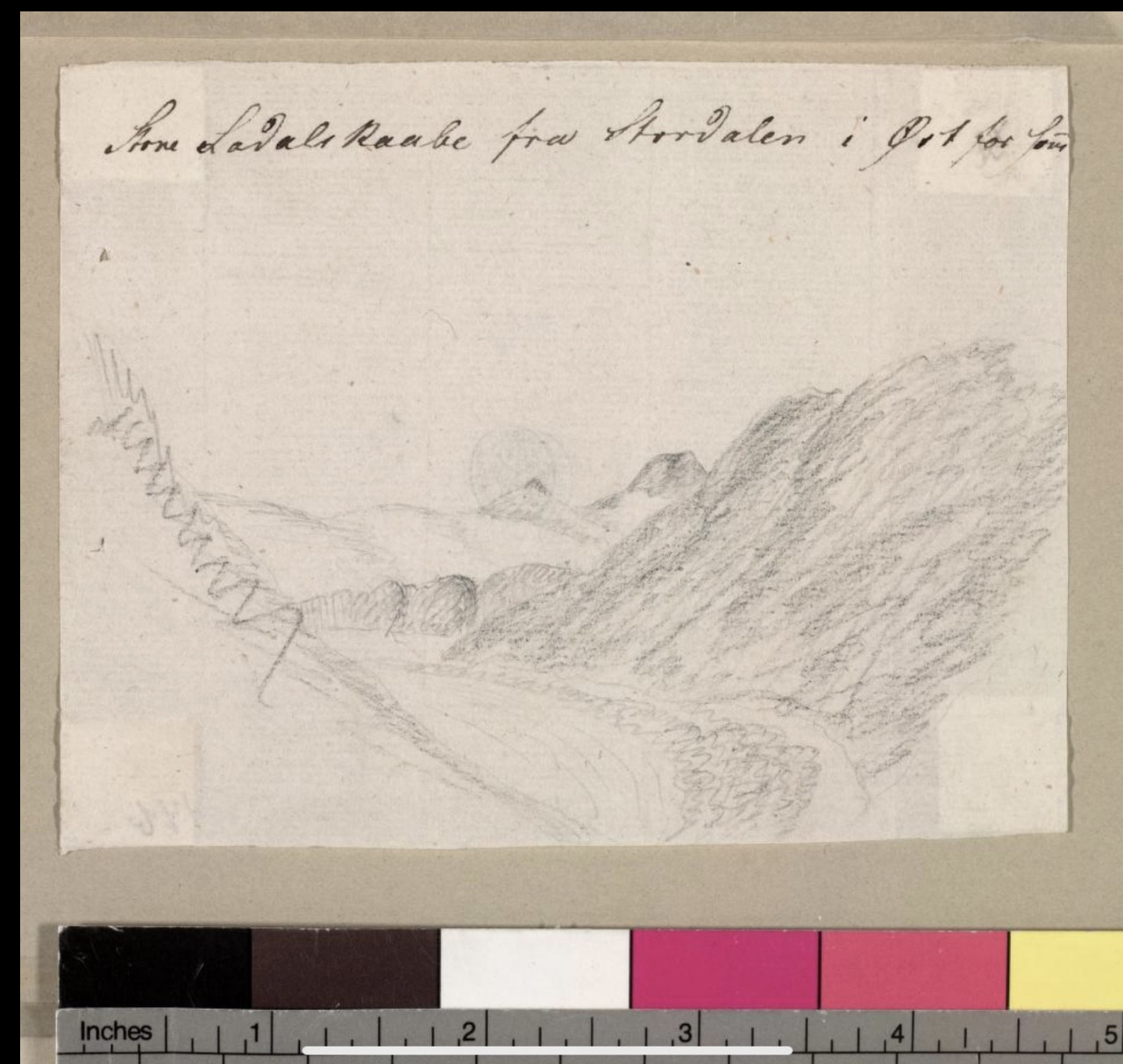
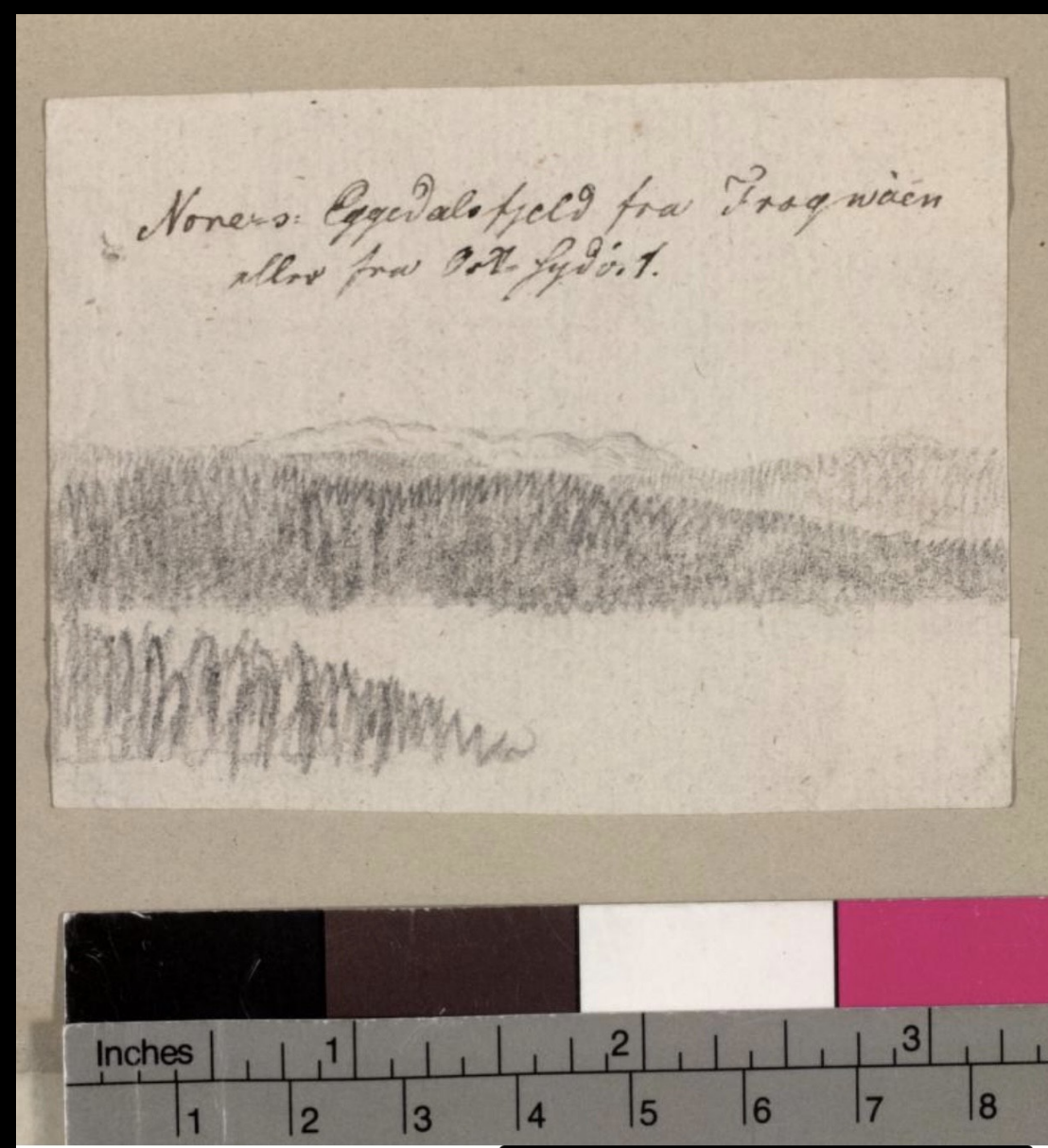




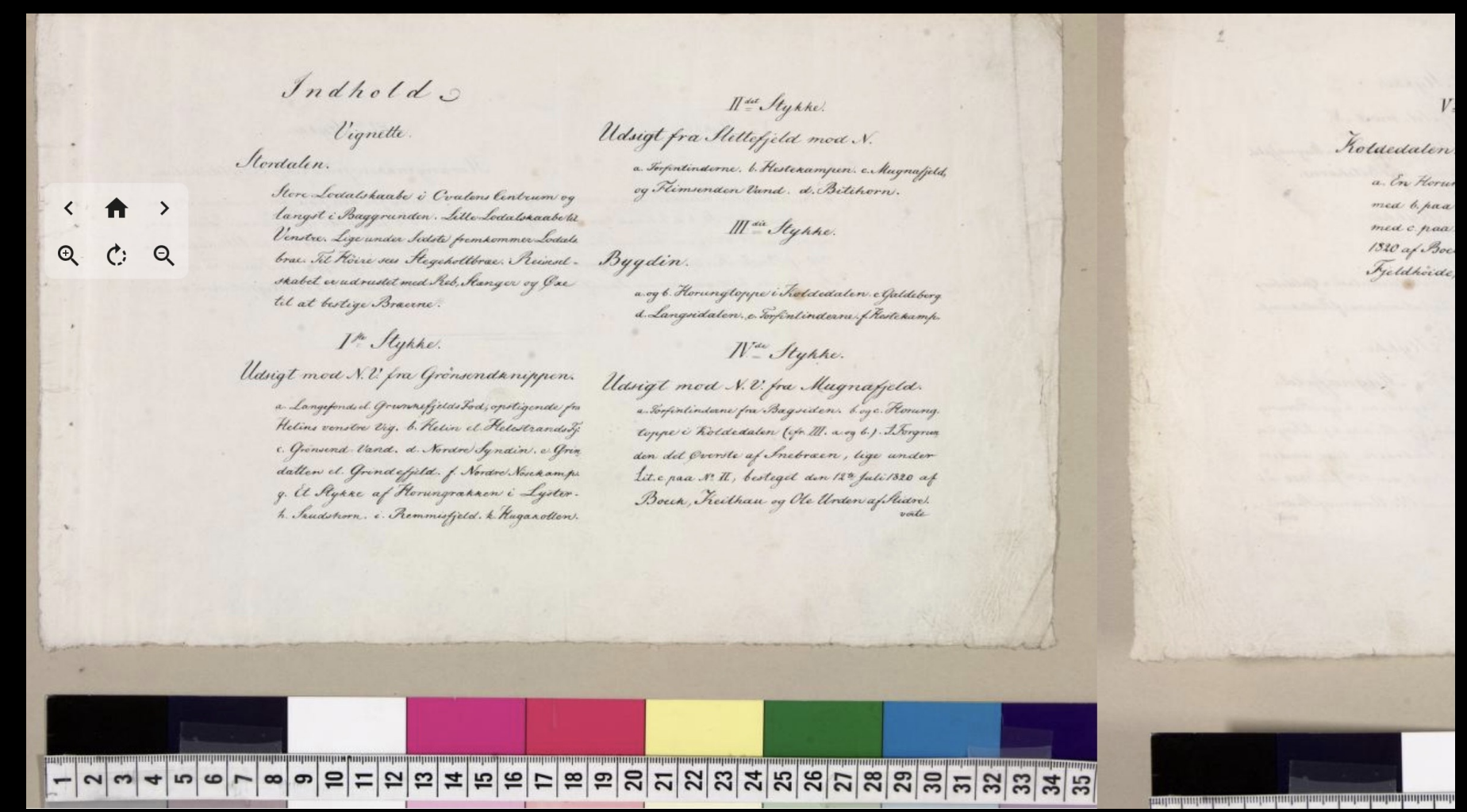


Blikstad, Bjørn. (2021). *Påfuglskapet/Peacockhood*—an investigation of the Riemenschneider effect. Element of PhD project in artistic research. KHiO





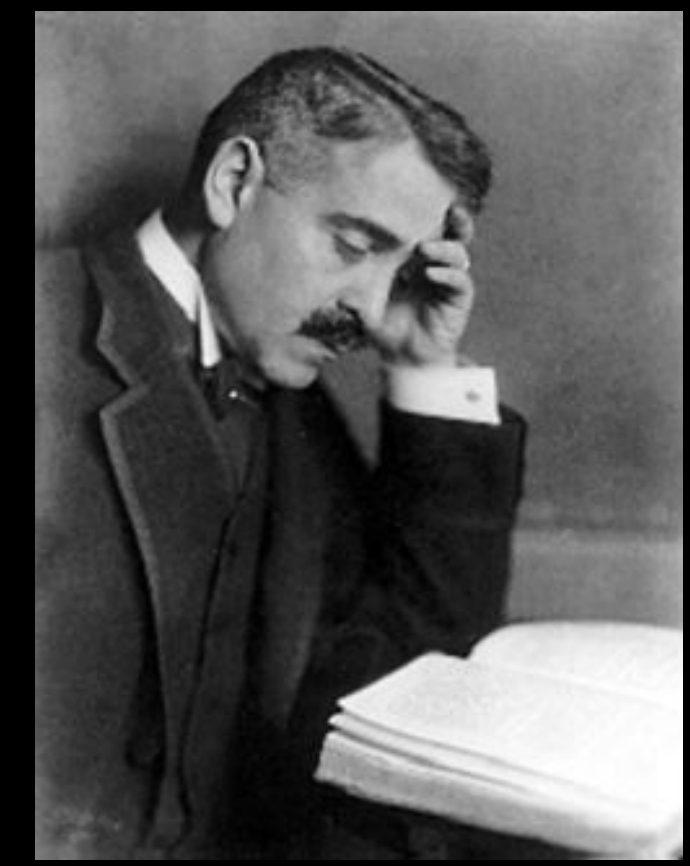
Ms.plv. 1247 Baltazar Mathias Keilhau: "In remembrance of the mountain-journey in 1820. Dedicated to my friend Boeck. Keilhau. Christiania 1821."



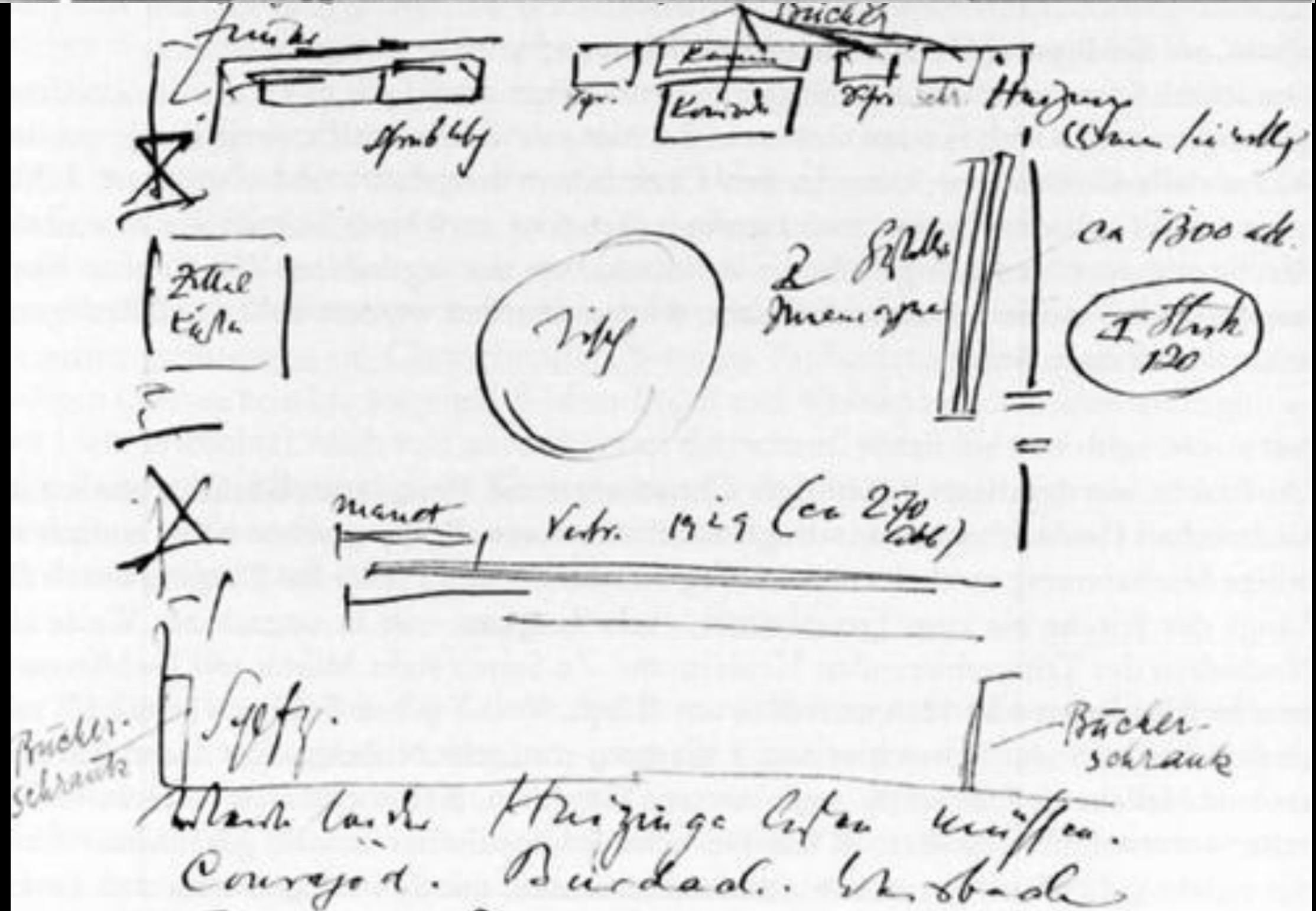




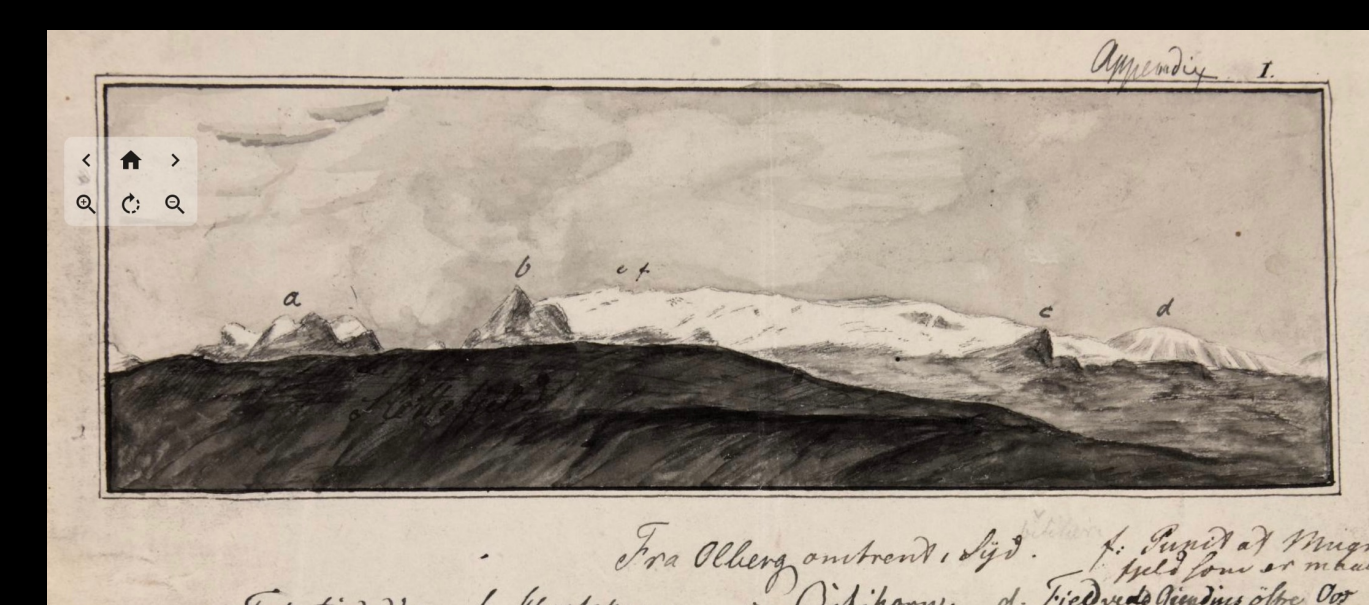
“Denkraum”  
Aby Warburg



drawing from  
February 1929  
Italian Journey



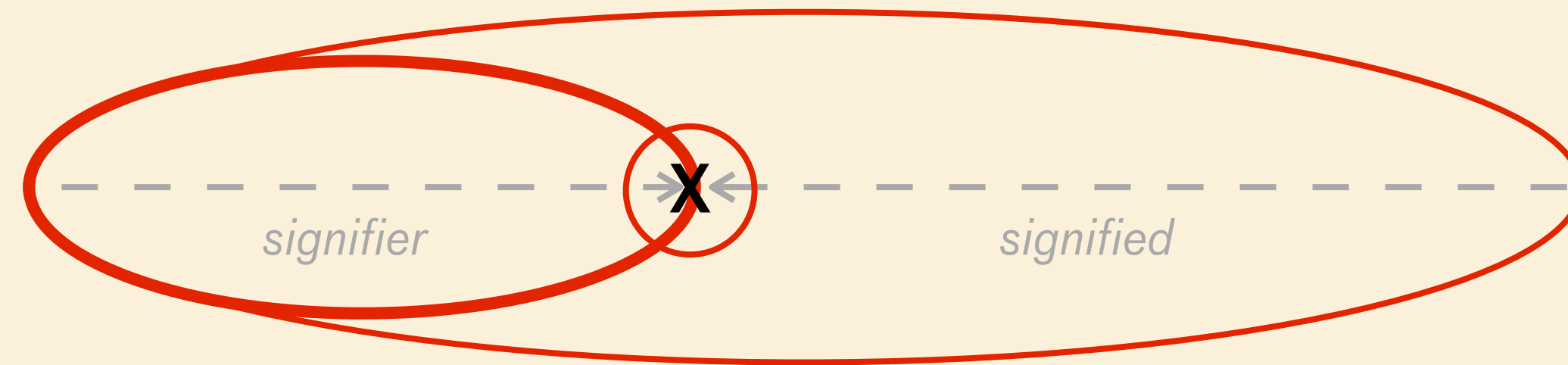




A

←→ patch

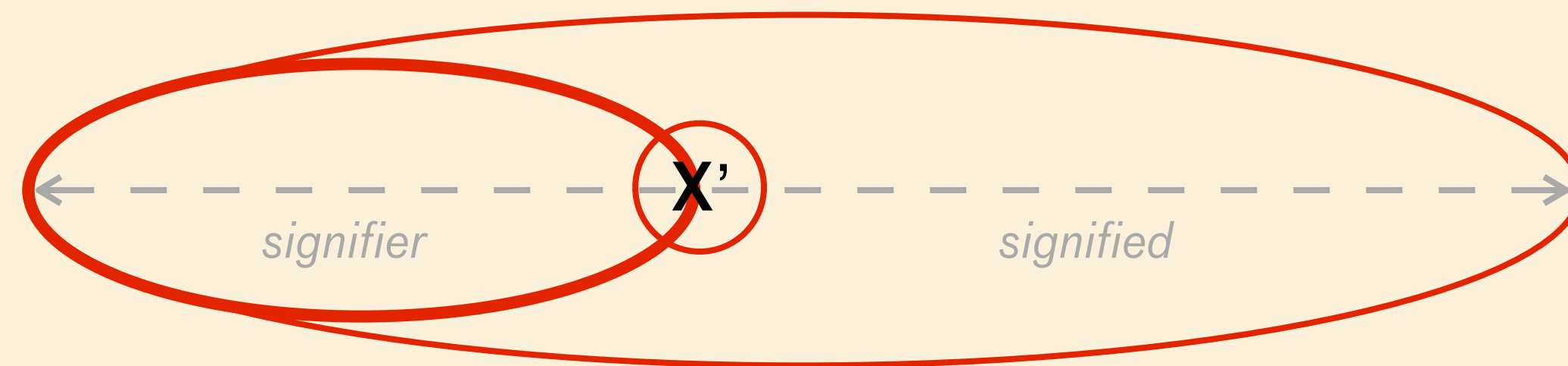
B



time-space

↑ interval ↓

action-space



○



patch:

*First nature* is the teeming, tangled complexity of phenomena as they happen.

*first nature*

*Second nature* is the systematic and selective investigation of phenomena in the laboratory, the observatory, and the field.

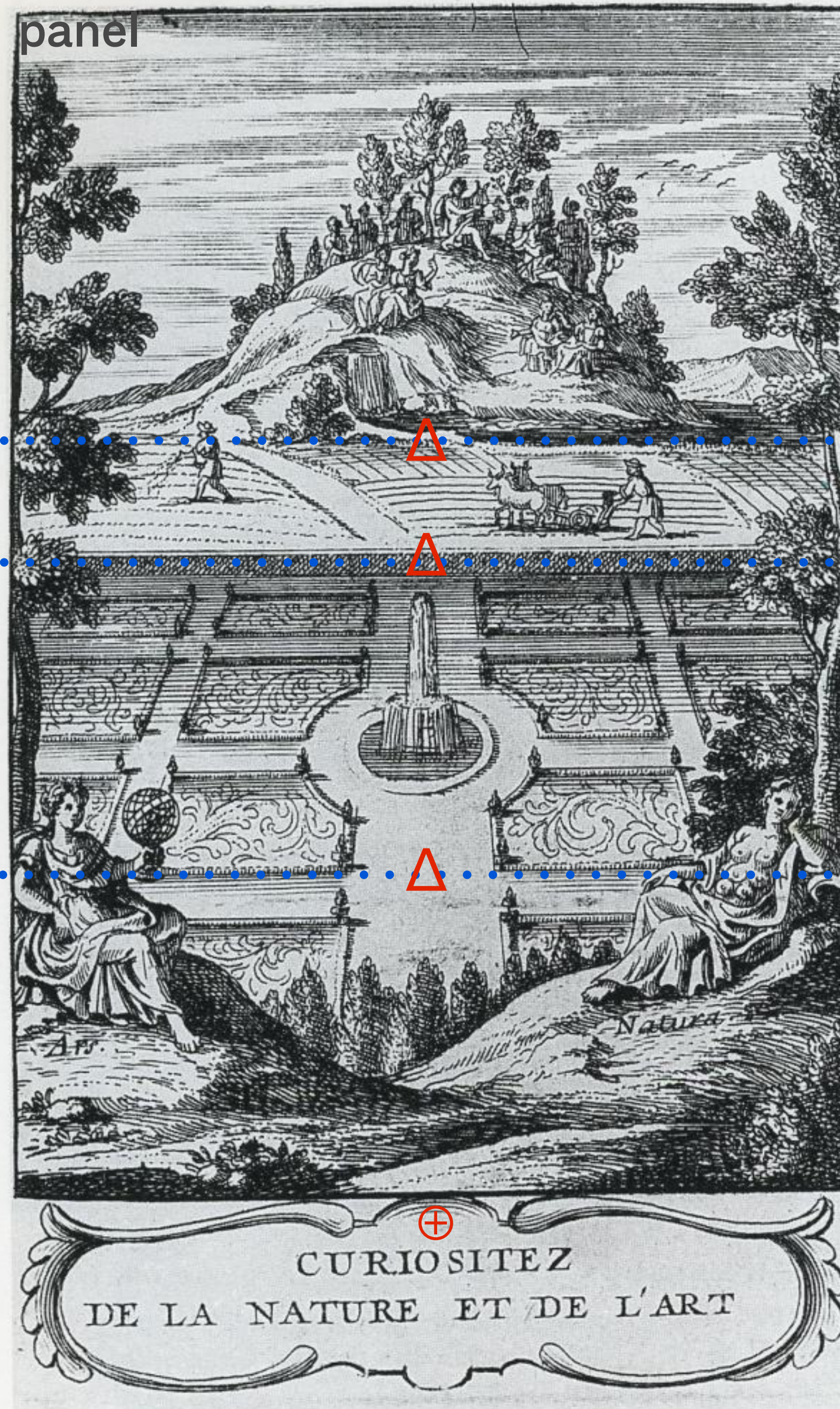
*second nature*

*Third nature* is the repository of those findings from second nature selected to endure in the archives of science.

*third nature*

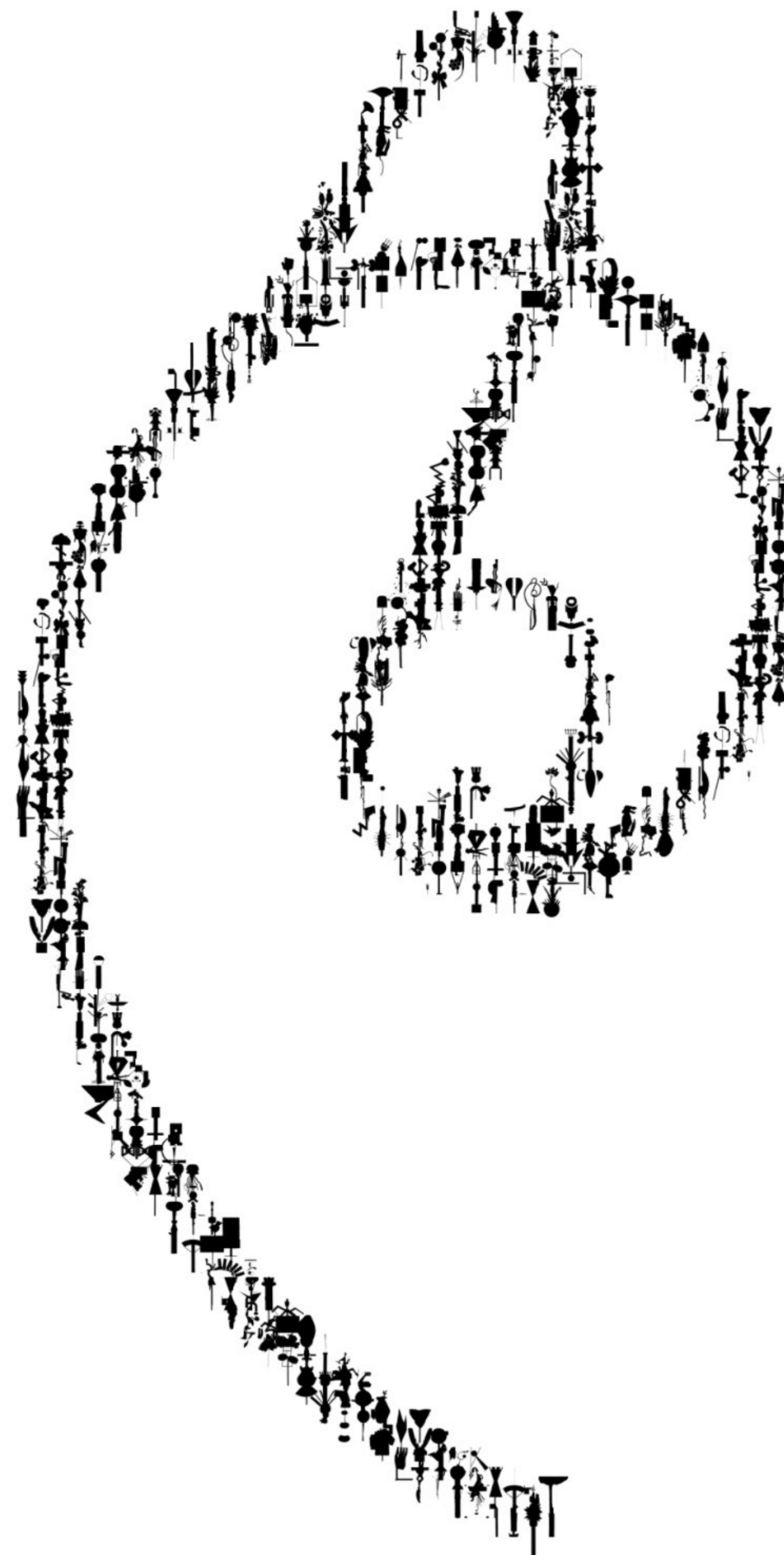
Description, analysis and synthesis as anamorphosis of *observation* : thus not re-created (metamorphosis), but differently formed which as such can be part of a holistic summation of intervals.

can a *fourth nature* be conceived from the internal history of observation—which is specific—than consciousness conceived from a universal subject?



frontispiece to Abbot de Vallemont's book (1705)





<https://khioda.khio.no>

“But what was never at stake was to clarify art history: but rather to make it more complex, even more obscure, by superimposing it to—yes, I would have said, subordinating it to—the layered cartography of memory, the complex GEOLOGY of afterlife.”

Georges Didi-Huberman. (2011). *Atlas or the anxious gay knowledge. The eye of history 3*. Minuit. My transl.