



[Jackson Pollock in his atelier](#)—HAns Namuth, photo.

In the present query we can understand ‘references’ as *occurrences* intercepted generally as *margin*-notes, that are *intercepted* rather than perceived. As such references will determine how we orient ourselves. They belong to the finery of *detail*—or, the fine print, if on paper—rather than the capital letters of headlines. Unfortunately, they are quite often used to en/title the screening.

That is to act almost as *currency* in giving the screener a scholarly right of *say and see*, borrowed from someone else and—in this sense—*non-resident* of the screening. They paradoxically obstruct a query, which they are conceived to meddle and mediate. And, in this aspect, it is the old story of the *middle-wo/man*, that we know from economics, who represents the *contact*-point.

If you want access you don’t get around them. You have to pass through the middle *wo/man*: this works as a broader model of representation. This mercantile conception of scholarly merit—and *terms* of access and inclusion—is, of course, *provincial*: both in *historical* (look at references today and a few years back) and *geographic* terms (references in the heyday of colonialism).

The contemporary reference to *Euro-provincialism* can be taken to determine this contemporary tangle. Of course, it is Euro-centric in that it does not include the rest of the imperialist world (including its new players on the global scene today). However, it also provides us with a focus that can yield an affordance of a critique applicable/tangoes across the imperial *di/vision*.

A case for Euro-provincialism can be made from recent portrayals of how the chocolate hands in Belgium—a speciality of the city of Antwerp—was styled as relating to an ancient legend from the foundation of the city of Antwerp: the hero Brabo, who killed a giant, and threw his hand into the river. However, Hakker’s chocolate hands originated in 1934, after [King Leopold’s Congo](#).

The Dutch maker was in his teens when in 1903 the reaction to the reports and images of the hand-cutting practices—and other atrocities—were at their peak. Such are the, often sideways and contextual, forces at play in the making of a reference. If the detail is lost, then we have a representation: the Belgian chocolate hands become a representation of [King Leopold’s Congo](#).

Similar connections are examined in Bjørn Blikstad’s work on Tilman Riemschneider’s woodparent sculpture of Mary Magdalen in [Münnerstadt](#). Except that this example does not lend itself to any known representation in our time (cf, historical provincialism above). We are left with the detail. And for this reason, Blikstad’s own work stands as a critique of time-local representation.

There are also examples of experimental approaches that may contribute to methodological progress in developing discernment: making a difference between reference and representation is a difference that makes a difference. *One such*: to take in the collective gestalt of an MA class of dancers, during a Butoh course at KHIO’s dance department, I emulated a *white noise* TV-set.

One where a *test-image* may emerge at any time, which proved to be an adequate mindset to *sit, breathe, take in* a collective materials of dancers working from the *floor* up. I wanted to see whether it was possible to work with the floor as a *surface*: a point of departure for forms of screening in log-books at [PAF](#) in the autumn. Eventually, the class turned the stage and floored me.