theodor.barth@khio.no

Forensic fiction
—*post liminaries*

"If it is a human thing to do to put something you want, because it's useful, edible, or beautiful, into a bag, or a basket, or a bit of rolled bark or leaf, or a net woven of your own hair, or what have you, and then take it home with you, home being another, larger kind of pouch or bag, a container for people, and then later on you take it out and eat it or share it or store it up for winter in a solider container or put it in the medicine bundle or the shrine or the museum, the holy place, the area that contains what is sacred, and then the next day you probably do much the same again."[1]

1

This piece is about *anger*. In Norwegian, 'anger' means *repentance*. In English, somewhere *between* irritation *and* rage. Though contingent, the relation between these two meanings of the same *grapheme* go back to my introduction to and viewing a Georgian movie called repentance. The movie features two competing doctrines of the image: the magnanimity of a Mussolini/Stalin/Hitler-like dictator whose appearances in the movie take place in the garbs of *operetta*, while his artist/scientist victim—who eventually surrendered to his fate—was portrayed with the visuals of the *icon*.

2
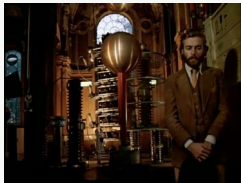
This was in 1987. Three years later, I attended a seminar hosted by Marc Augé and Françoise Héritier: the headline of the seminar—an extended course within the inter-disciplinary design of *La maison des sciences de l'homme* (École des hautes études en sciences sociales)—was 'give to view' and 'give to hear'[2]: as two, sometimes competing, doctrines of understanding. In the seminar the icon was brought back to this etymology (given to view) as a theory of the image springing from revelation, passing through the hands of the artist, an object of reception, contemplation and passing. A liminary.

3

I discovered such workings of the icon at the seminar: e.g., the Byzantine *keramion* on which the face of the Christ appears by contact with the *mandylion* (the shroud cloth on which the face of the Christ is to have left its imprint), featuring the contact-*metaphor* between a cloth and a ceramic plate and the power to pass on an image that was *revealed*, rather than made. At about the same time, I read Renato Rosaldo's piece (1984)[3] on *Grief and the headhunter's rage*. The topic was the experience of emotional *force* of grief in understanding the workings of violence. The work of time and its temptations.

4
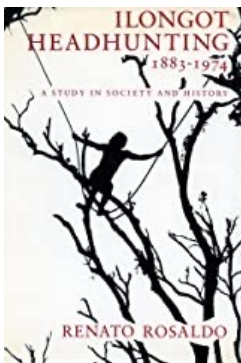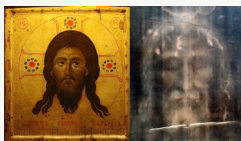
In 1987 I also had the experience of what it means to have a David-star marked on one's door. It happened in a student's dormitory where I shared kitchen with a group of law-students from Drammen who were playing with Nazi symbols. They had knock and break parties. They played old speeches by Hitler on their gramophone. And they threw jokes in the kitchen such as: "Have you heard that they have opened bakeries in Auschwitz." At this time, I was ignorant of any Jewish antecedents in my background, so I simply asked them to keep their sense of humour private. Hence the David-star. Hate.

5

Whether it was a rage comparable to the Illongot headhunters' Rosaldo had written about, I could not know, since the situation escalated to a level where my own life was in peril. But I experienced something reminding the workings of emotional force when—in an attempt at making a written account of the events and their escalation—I failed at reading my own writing: a counterpoint to the biblical story on the appearance of writing on the wall (cf, *Belshazzar's*

6

---

[1] Le Guin, Ursula. (1989). *Dancing on the edge of the world. Thoughts on words, women and places.* Grove Press.

[2] Fr. Donner à voir & Faire entendre. Both relating to understanding: by revelation/proof or by argument.

[3] Rosaldo, Renato. (1984). Introduction: Grief and a Headhunter's Rage. *Culture and truth: The remaking of social analysis*. Beacon

feast by Rembrandt), I realised the existence of emotions *beyond* my capacity to experience. Bigger than my life and me. Also more important.

The field-trips I did to Sarajevo in 1996/97 sprang directly from this: my failure at wit(h)nessing violence. What the activists of a local humanitarian aid organisation (*La Benevolencija*) helped me understand is that the problem of having experienced violence and murder is the *impossibility* of searching for the perspective of an *external* point of view. Violence is *always* immersive and intrinsic. It is contagious. The witnesses of violence—even as none of the people I talked to had committed such acts—are helpless before this phenomenon: the bodily shame and contamination of being a witness.

During the war, however, an original manuscript from Mediaeval Spain—the Sarajevo Haggadah[4]—was moved from its current keep at the National Museum of Bosnia & Herzegovina, to the Sephardic community in Hamdije Kreševljakovića Str. 59 to perform the *Seder* ritual (marking the liberation from slavery in Egypt) where members of all the Sarajevan communities attended. In Ursula Le Guin's perspective, the opportunity to have *another* "bag" to contain the humanitarian war-effort than the bag called 'the guilt of survival': call it a back-door to hope, or redemption, if you will. A thoroughfare.
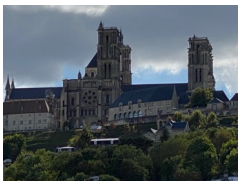
The significance of this experience returned in 2022 (25th September to 2nd October) at a gathering at PAF: Performing Arts Forum in St. Erme between Laon[5] and Reims, in France. devoted to the futuring of dance and choreography educations at the MA level, under the prevailing conditions of precarity. Students and teachers from 8 institutions. Brussels, Berlin, Oslo, Belgrade, Zagreb, Ljubljana, Helsinki[6]. A sum total of ~80 self-organised participants. In the old premises of a Catholic girls' school, run by nuns. Now run by an experimental association based on membership, reverberating of post-Marxist utopia: PAF. The road from destruction to creation is short.

At PAF we travailed alongside a gap: between what was shown and *seen*, and what was given to *hear*. What was displayed on big sheets and discussed in groups. Between conversation and dance. Between workshops and performances. Between an emergent programme of activities, and an open-ended Google-document. In a group devoted to the why and how of art, an Iranian woman related her recent experience in Tehran of someone being killed during a demonstration against the *hejab*. We did as we could to stand with her. In the evening she led a procession from the dining room to the kitchen singing. She drew up a more ethical geometry of time and place of healing.
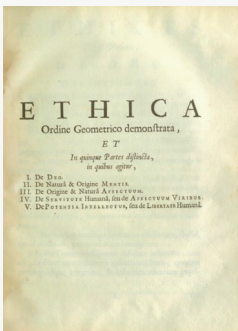
It was a song that was sung in the demonstration in Tehran. In attempt to launch a discussion on what it means to stand alongside one-another under such conditions, I circulated a quotation of Mary Louise Pratt (2005/1990) on the *contact zone*. One that underscores the trouble and uncomfortable side of standing together that challenges us (as one says). But how exactly? Being

---

[4] From Barcelona at about 1350 c.e.

[5] The holy face of Laon. I later learned that the city of Laon has in its keep a next-to-relic icon of the type described in the text. An icon initiated and revealed by contact with a shroud. The icon is located in Laon. The shroud ended up in Turin. Background story: "We begin with considering two comments about the Shroud made from his heirs — the statement of his son, Geoffroy II, cited in a 1390 papal bull that the Shroud was "freely given" (liberaliter oblatam); and from granddaughter Marguerite de Charny in a 1443 deposition: "[the Shroud] was obtained by the late Geoffroy de Charny, my grand-father" (fut conquis par feu messire Geoffroy de Charny, mon grant pere).
Taking those vague comments at face value, the present scenario hypothesizes Geoffroy de Charny 'obtained' or 'acquired' the Shroud as a gesture of conciliation or diplomatic gift from the Serbian royal court of the Nemanjić dynasty."

[6] The 8th participating institution was independent MA project called *Critical practice (Made in Yugoslavia).*

with without being *as*, is a discipline of its own and requires training. It brings us unto a realm where it is the body that speaks. Where practices circulate. As Bourdieu (1968) wrote in his earlier theorising on practice: what communicates from body-to-body before words and concepts. Pratt shows us that such communication needs not be communitarian euphoric. Mindful of matriliny[7]:

"I use this term to refer to social spaces where cultures meet, clash, and grapple with each other, often in contexts of highly asymmetrical relations of power, such as colonialism, slavery, or their aftermaths as they are lived out in many parts of the world today. Eventually I will use the term to reconsider the models of community that many of us rely on in teaching and theorizing and that are under challenge today."

Criticality
—*pre-liminaries*

13

In our generation we will stand to witness an increasing number of people who have been in the proximal space of murder. And whose lives are tangled, tainted and soiled by it. We have to be there to help them move on. Not because they are victims and hence good. But because it is the work of life. It is a stance according to which anything bereft of life will have left a trace of what it was—or, could have been—that we can return to life, by being with them (without being as them). With Bergson's *memory of the present* (1908) stands the *forensic care* of privileged moments. Piecemeal and brittle but also exemplary moments (Agamben, 2008).

Standing with one-another somehow corresponds with the brittle and fragmented imagery above left in the trail of the present piece. Without the *text* it might be difficult to explain why they have been juxtaposed in the above joinery. Conversely, without the images the twists and turns of the narrative has no witnesses. If the text equips us with an extra pair of *eyes*, the images are good *listeners*. The relation between then is credible because it is specific, and can in turn, be made as precise as needed, as we wander onwards. Their credibility links to the circulation of practices. What appears across the layers of a palimpsest.

14

Of course, in era of *fake news*, the reader may ask whether anything of what is related in this account is *true*. Another question is what kind of framework is needed in order to hold this patchwork of things seen-and-said together. Judging by the above strip of images, if seen in isolation, it is far from evident what connects them. They are similar, in this aspect, to the images collected by Aby Warburg and pinned up in a lineup of boards called Atlas *Mnemosyne* (that is, *memory* corresponding with a practice of *remembrance*). To read them we must *put something in*. For their yield of practices to appear, they will *not* be enshrined.

15

So, yes—of course—they are fictional. But the diacritical difference does *not* run between fact and fiction (as commonly assumed). It runs between *fiction* and *illusion*. **Illusion is a world unto itself claiming a reality of its own, while fiction articulates alongside reality and can be marked by it**. But as these words are being said, se are at the brink of a great moment: because we enabled ourselves to *detect* illusion. Anything that is a world unto itself and contains its own reality is an illusion. Since it is invisible and transparent to itself (Žižek, 2006) it will start canonising itself and colonising the real. It includes *unthinkability* in its structure.

16

For instance, economics and technology will—once they turn into ideological systems—turn from fiction to illusion. As a narrative genre, science-fiction has turned to science-illusion: where the place of fictional (often critical) *allegories* in the science fiction of yore (e.g. Isaac Asimov, Stanisław Lem, Zoran Živković etc.)

7 Pratt, Mary Louise. (2005). Arts of the Contact Zone. Bartholomae, David & Petrosky, Anthony (eds.), *Ways of reading – An anthology for writers*, Boston & New York: New York/St. Martin's, pp. 517-530

have been turned in to machine generated action-universes in which the spectators can seek entertainment (Lanier, 2010). More generally, the fictional frameworks that cease to hatch and circulate practices, but convey a sense of contain and define a neutral machine agency, will have moved from fiction to illusion: *emulation*, *substitution* and *erasure* (in counter-distinction to *screening*, *intercepting* and *framing*).

17

We cannot expect this critique to come from science. Nor from philosophy. Nor from art. In isolation. But when they are in-one we are better equipped (Laruelle, 2013/1996). Simply because they have left, and will continue to leave, *traces* in each other: forensic fiction lives from such traces. However, this is not enough. Because there is another guiding assumption that defines forensic fiction: which is that crossed a critical threshold, *detail* is more likely to provide access to the *bigger picture* than generalities. Which is why the above narrative is forensic: it twists and turns on *detail*. Unlike the series in this section: a patrilineal trail that, of course, also must include Johann Goethe (who articulated the common and the particular along these lines)[8].

18

Pattern can emerge from detail: this is the credo of forensic fiction. It will cultivate this possibility and on occasion hit bull's eye (if the forensic investigator is talented). But even in such cases the full account is never reached: even when there is a crime to be solved, there is the enigma of why humans are given to crime, illusions of grandeur, belief in ideological systems even as evidence to *counter* all of these exist in large quantity, and with all thinkable degree of clarity. But this sort of clarity belongs to the fictional mindset which—contrary to illusion—is open to forensic query.

The blindness to reality is, of course, intrinsic to the *claims* of illusion on the real. This is simple dialectics. But it is not only blind, it is provincial. This is something we need to understand about colonialism: it is provincial before it is colonial. The assertion of the provincial/colonial as a des-cendant of patriarchy is a bold one. It is difficult to query because the trail it leaves is massive but largely untold. Patriarchy contains its own reality: a world unto itself. To deconstruct it, however, we will have to narrow it down. Perhaps *patriliny* of the spirit is matched by *matriliny* of the mind.

*

Courtesy of Dragoş Gheorghiu (2021):

> *A Shamanic Performance to Approach the Origins of Art*
> The performance you see through my eyes is both material and immaterial: the hand draws lines, and the fire reveals the cuts in the cave rock.
> The mind of my body is divided into two symmetrical parts that act together: my left hand cuts white lines in the flesh of the cave, and my right hand gives them life by moving the flame.
> I breathe in the rhythm of cutting the stone, or maybe I cut the stone in the rhythm of my breathing.
> I feel outside of my physical body, and the rock and the fire shape my heartbeat, the blink of my eyes and the rhythm of cutting the stone.
> I cut the stone as I skin an animal, in the same rhythm, with the same short and pressed movements and I no longer feel my body weight, but only the sound of scratches, the heat of the flame and the smell of smoke.
> This is the new reality in which I begin to exist, with gestures guided by the surface of the stone wall of the cave, which I kill with each cut of the bone blade.
> The act of sacrificing the wall-animal, the movements of my body and the disembodiment were all transferred to the lines of the drawing on the wall.
> Do you see my body movements in it? Do you feel the pain of sacrificed stones? Do you understand what art means?

[8] "What is the common? asks Goethe—'it is the singular'. What is the particular? he asks again—'it is the millions of cases'. Cf, Didi-Huberman, Georges. (2011). Atlas ou le gai savoir inquiet. L'œil de l'histoire 3. (N. Atlas or the anxious gay science. The eye of history 3). Minuit.

19

On method
—liminaries

According to Françoise Héritier[9] kinship formations that combine matriliny with patriliny are readily conceived as *houses*: not dwellings—volumes, bags or pouches (Le Guin)—but a *cartography* of *belonging* within which it is possible to locate and orient oneself. Like Le Guin's bag, the house, as a kinship-structure, affords comings and goings. It is rhizomatic, multiple and assemblaged. A *crossroads* between the lines of matrilineal and patrilineal descent. Expanded to how things and people become related it can serve as framework to deepen our scope of forensic fiction.

That is, below the threshold of individualised bodies the deeper level of the self, formed by a connectivity between non-same entities, keeps genders articulate but non-individualised. Ones that are susceptible to power-shifts, flattery, beguilement: affording a circulation of practices readily fooling human egos to believe that they have had an original idea. To train oneself (or others) to keep to the trail and tracery of the process—and exchanges—at this level, is indeed an *arduous* task. To work with it, we will resort to the classical trick of splitting up and recombining.

In the art-world the ancestral cave has been split in two: the WhiteCube and the BlackBox. What if we presently bring them together in the same *house*? The question started to work on me as I listened to a dancer who claimed that at our back is the dark side of the body. The light side is the front. What if I stand with my back into a corner? I continued. If I lie down, does it change? As I became interested in surfaces I thought of the *floor* in a BlackBox and the *wall* in a White Cube. I also thought of the darkness of *pigment* (and *molton*) as an active player in Goethe's colours[10].

---

[9] Héritier, Françoise. (1983). *L'exercice de la parenté*. Seuil.

[10] Goethe, Johann von. (1970/1810). *Theory of Colours*. Dover.

I had a board of plywood cut to A1 proportions and painted its two surfaces: black with slate paint on the one hand, and shiny white on the other side. I could use *chalk* on the black side, and whiteboard *markers* on the white side. However, the most important attributes of the board is that the black side could work as a piece of *floor* (BlackBox), and the white side as a piece of *wall* (WhiteCube). Conceptually, the black side could be placed anywhere on a BlackBox flooring picking up a detail of movements that prime/cue the larger picture. Pick it up and work on it.

Now it is on a *desk* and elaborated according to the insights reached in a sitting position. At some point the chalking has reached a moment where the BlackBox has evolved into a *specific* site. At that point I may want to construct it further. I turn the board to the white side and create an outline of what I want to do. Eventually, it evolves into a drawing with some notes, and I place it on the wall in order to find out what it does, when out of my proximal zone. When I see what it's at, I take it down to do some changes till finished. Now I can spend time doing it *live*. Let it take place.

At which point it might not be so important whether this takes place in a BlackBox, a WhiteCube or somewhere else. The point being that the place is adequate, and that the process has served to determine how. If what have have at our back is the dark side of the body, the *place* will correspondingly constitute the *dark* side of *space*. The place is, by definition, where something *happens*: or, something *takes place*. What happens is at home there—be it site-specific—and we are received as we enter. This is what is proposed here as a *house*: a site where belonging is clear.
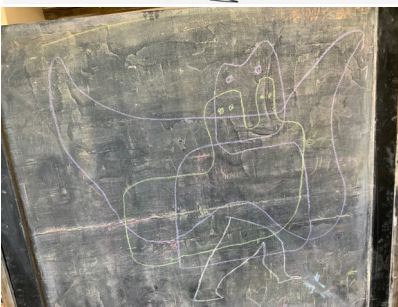
In this scheme of things, the BlackBox and WhiteCube are *liminaries*: tools that are instrumentally pledged to *inquiries* with house-clearing outcomes (within and beyond was already proposed in the Fluxus movement [Bourriaud]). That is, if we have a design beyond the box and the cube *per se*, and instead mobilise them to hatch a *stereoscopic*—or, stereo-sensory—*cogency* which, on account of its participatory adaptability, is non-provincial and non-colonising, as it is formulated as a *proposition* (which can be articulated in the contact zone, according to Pratt's definition).

20

21

22

Whether conceived simply, ritually or generatively we therefore have a model of how we can stand in the contact zone and *side with others* in it. One of Paul Klee's angels (in angel's care, 1931) will stand witness to how *two angels in one*—three angels—may simply be single one. Where the genius loci (Norberg Schulz 2017; Agamben 2019) will stand to witness the two it contains: as colour contains darkness and light (Goethe, 1810), the place will contain the BlackBox and the WhiteCube whenever they lead up to it: the site/place/locus will be with them. *Wit(h)nessing*: with but *not* as. As with the palimpsest there is a gap and a link. Practices leap as much as they circulate.

With the dialectical image (Buck-Morss, 1989) Walter Benjamin is, of course, the master of this realm: in the sense that he has covered more distance in it than most others. But he also is, in some sense, the lock and key. His monadic style, growing from the work sweating in his joinery of form and content[11]—imbues his work with a certain Hermetism for which there is no blame, but can in practice be an obstacle to really discuss the house-rules: economics. That is, moving *from* economics as as an illusion (of containing its own reality) *to* fiction: that is, forensically investigative *and* accountable.

Moving from Paul Klee's original, its digital copy, it chalked copy in the PAF environment, the photo of three people adding a new layer to the palimpsest—by mere contingency—a piece created by the MA-class (choreographed by their classmate Sang Hoon

---

[11] Granger 1988.

theodor.barth@khio.no
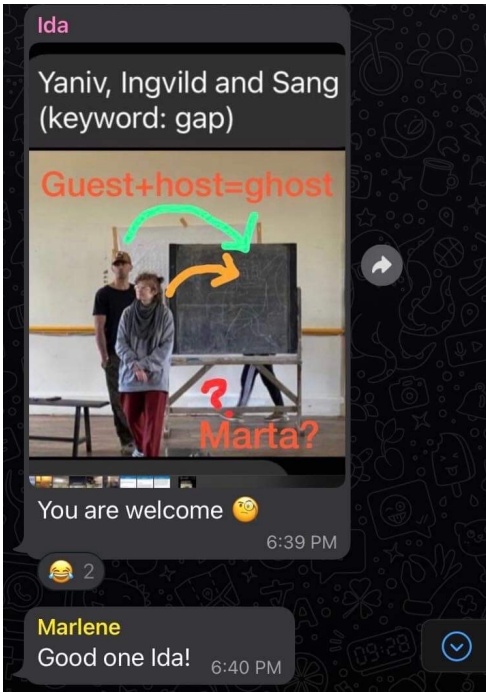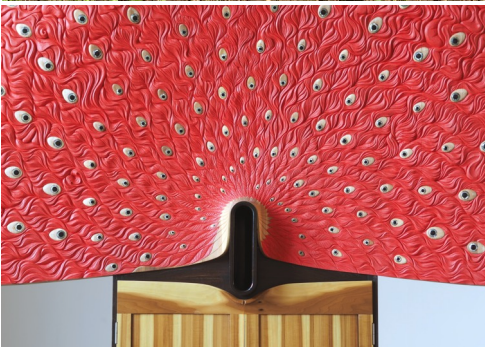

Lee) with a piano in a thoroughfare corridor at PAF; the discussion of the photo in Messenger and WhatsApp in the aftermath. Returning to it *here*: the practices that you may hatch from the instructions of this material, dear reader. The *gap*. When practices are added they also circulate the others.

Here, I want rejoin Marit Paasche left off in a piece titled "Dig it up and put it in a bag", featuring an exhibition with the same title at the Bergen University Museum, and contributing to the volume *Palimpsest* issued by the DIKU-supported project *Matter, gesture and soul*. I want to find out more about how the path-finding and goal-seeking that make up the designs of such conglomerates, might link with the *epigraph* above that concludes Paasche's text: the passage from a much acclaimed essay of Ursula Le Guin in the book *Dancing on the edge of the world* (quoted here in the *epigraph*).

What we have wit(h)nessed in the present piece—I hope— these fans of successive and internal connectivity are more than a "peacock's tail": that is, it moves within and beyond the symbolic status, which the condition and failure of the house contributing to the economic growth and GDP (gross domestic product) unavoidably generates, and brings us straight into the nexus of *value creation*. What society is doing to itself as it submits the art-field and -schools to random budget cuts, may at this point transpare. It is a society that will save money rather than creating value. Anticipating that value creation will follow, but at the same time postponing it. Illusory calculations.

That is, calculations within a bubble to which we have to pretend to contribute, while continuing to create against the odds. A full accountability of values currently created and destroyed will not only reveal an ideological system, but an ecosystem out of kilter. If economics—in the sense of the rules of the house—simply mean that the rules are discretionary, at the discretion of the house, we need a system in which the rules are under an open and ongoing query. An 360° audit of the *exchange*—the gaps and circulation of practices—will reveal the balance in the ledger of creation and destruction of value.

If art-school—as a lab/oratorium, sensorium and experimentarium—of carefully selected people and projects are testbeds and pilots of path-finding and goal-seeking it is striking and wondrous how democracies should decide that we can do without them (without further ado, warning nor care). The thinking and deployment of such policies simply lack design. When aesthetics is investigative, which it is currently evolving to be, the forensic approach to contents is connective of practices. In this respect, artists are not entertainers but teachers. Just as audiences are learners (Filliou, 1970).

From the vantage point designed in the present piece it would appear that all contents have a fictional dimension and that all fiction is forensic (inasmuch as it can be marked by the real). However, these two outcomes depend on one thing: that the creative attitude and approach are investigative. It supposes an invitation for audience to partake of such investigation. If an artist

7

poops colour on stage what is being *investigated*? The communicative interaction between art and its public rest on this question. That is, the willingness of all to pose and discuss it.

As a contribution to the discussions hallowing the *matter, gesture and soul* project—invited by Geir Harald Samuelsen—the archaeological framework constitutes one within which this question can be asked, while also bringing archaeology into the present of circulating practices. Bringing archaeology into the present is not a minor detail, but brings our current challenges and enterprises into the bigger picture where the human footprint is measured in geological time (the anthropocene). Bringing archaeology into the present features a *terrestrial* strategy (Latour, 2018)[12].

*

Annex

A

B

C

D
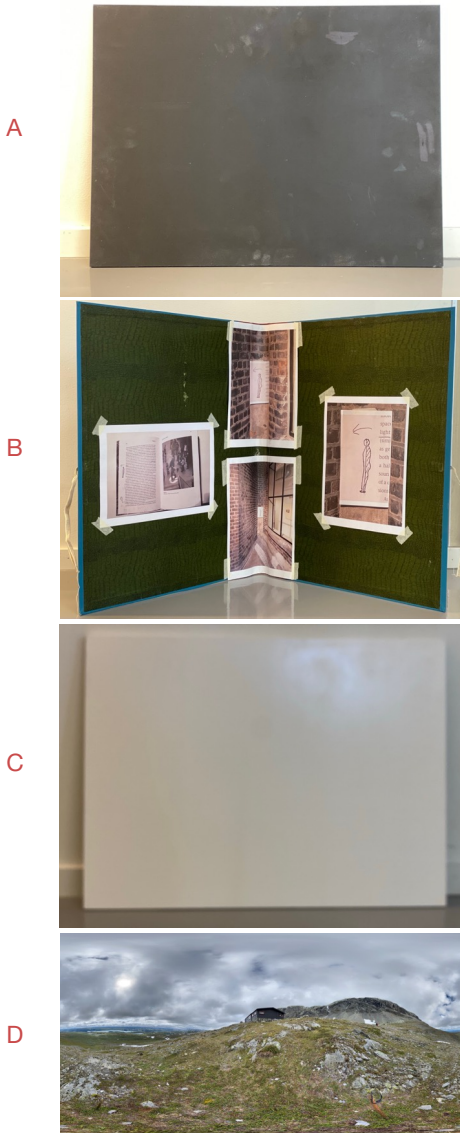
The board is a dynamic model allowing us to work consciously on the appropriation of *surfaces*: this particular board has two sides: a *light* and a *dark* surface. Used with MA dance, design and theatre. One at a time. It conceptually relates to three elements: the *floor* of the BlackBox, the *wall* of the WhiteCube and the environment of any chosen site. The latter derives from two sources: **1)** the traditional *planche* (Fr.)… a board which people would bring around for drawing, **2)** an investigative site-specific project by Otto Ramstad, on his antecedents in Skjåk, Gudbrandsdalen, Norway. Project: [lineage](#).

The notion of our back as the dark side of the body I got from him. I included it among the side-notes in a book by Eleni Ikoniadou (2014) on the rhythmic event: the sensorial wake at the human cells, reacting to sounds that our ears cannot intercept (relating e.g. to a sense of a presence of something in a room). As I received a A1 size folder made to me by Ane Thon Knutsen, it provided me with a set of two new walls. I magnified the drawing in my notes, and cornered it: the photo was then pasted across the spine of the folder. An example of C.S. Peirce idea of *thirdness*.

A relation between the school space at KHiO and the cartographic space in my folder was established: thirdness is here *not* conceived as a mimetic gesture, but one that mediates between *thought* (firstness) and *extension* (secondness). Thereby affording the interception of an intuitive convergence through a specific arrangement T_0. There are two theoretic arrangements to develop this convergence more precisely: the WhiteCube (T_1) relating precisely to constructed arrangements, the BlackBox relating precisely to the *inhabitation* of such arrangements (T_2).

The 3 **T**-elements correspond exactly with the [ecosophic convergence between the site, the construction and inhabitation of Arne Næss' cabin at Tvergastein](#) (Hallingskarvet). The involvement of the WhiteCube and the BlackBox into a similar quest and query, is indeed a case in point of *theoria*: a journey (Gr. etymology [Thompson, 2011]). The theoretical thesis and artistic proposition holding this investigation as a journey is that human being is *not* given in a philosophical sense as a dweller (Heidegger) but one liberated to dwelling by the knowledge of labour[13].

---

[12] Elsewhere, we have suggested that anthroponomy as a complex observational approach and anthroponomics as a theory of value creation is consistent with the idea of a 360˚ audit suggested in outline here.

[13] Cf, Rasmussen, Hans Hamid. (2022). *Elva er et annet sted—bilder fra tømmerfløting på Glomma*. Torpedo.

A corollary of this thesis/proposition is that any *ecosophy*—which is the personally acquired fruit of such labour—will be connected to *other* ecosophies, at a deeper level: which is the basis of deep ecology. The field-study of such convergence and connection will be called *anthroponomy*. While the practical study of value creation at a cultural-environmental level, will be called *anthroponomics*. All ecosophies are *fictional*, in the sense of the main text in this piece, and anthroponomy is the *forensic* investigation of these, while anthroponomics is the environmental audit.

What emerges as the key-stone in the present piece is the importance of the *proximal* space, located *between* the close/intimate range *and* the remote range. Existentially we relate to *death* at these 3 levels: our own death (concerning us *intimately*), death in the *remote* mode (as in news broadcasts) and death in the *proximate* mode (within arms reach or a few steps away, within the sensorially embodied range). As a violent species we are also deeply affected by what one might call *death in our midst*. And the arts of the contact zone may be developed through *wit(h)nessing*.

Wit(h)nessing might be conceived as a forensic practice and key to how practices are transmitted. The neologism itself was coined by artist, feminist, psychoanalyst and philosopher Bracha Ettinger in the piece *Carriance, copoiesis and the subreal*. At the 14th Istanbul biennale, SALT-WATER in 2015. The present piece articulates *alongside* it: in wont of being *with* Ettinger's piece, though not being as it. Witnessing this possibility—being with the other without being as the other—features a humanism of the multiple: in query of how the terrestrial work of life can be done.

*

Lineup

1-3 Snapshots from Abuladze, Tengiz. (1987/1984) repentance. Movie.
4 Keramion and mandylion: the holy face of Laon and the shroud of Torino
5 Cover: Rosaldo, Renato. *Illongot Headhunting*
6 Rembrandt (1660). *Belshazzar's feast* (oil on canvas)
7 Bosnian stamp. Motif: *La Benevolencija* (Humanitarian organisation)
8 The crossing of the sea of reeds (Bible): Miriam the profetess and her dancers. Sarajevo Hagaddah (1350)
9 Laon (Photo: Theodor Barth)
10 PAF—St. Erme (Photo: Theodor Barth)
11 Tehran (Photo: internet)
12 Frontispiece of original edition (1677): *Ethica* by Spinoza.
13 Henri Bergson in the French Acadmy uniform (Photo: internet)
14 Aby Warburg (Photo: internet)
15 Slavoj Žižek (Photo: internet)
16 Jaron Lanier (Photo: internet)
17 François Laruelle (Photo: internet)
18 Johann von Goethe (Photo: internet)
19 A Shamanic Performance to Approach the Origins of Art, Dragoş Gheorghiu (2021)
20 *In Angel's care*—Paul Klee (1931)
21 Sketch on blackboard (PAF)
22 Contingent practices and marks made (PAF)
23 Cross-references on social media (FB messenger and WhatsApp)
24 Peacock (PAF)
25 *Peacock Cabinet*, Bjørn Jørund Blikstad (2021)
26 Peacock warning (PAF)

A BlackBoard (birch plywood dark side, painted)
B Prepared folder, Ane Thon Knutsen (2019)
C WhiteBoard (birch plywood light side, painted)
D Tvergastein (Photo-bubble: Theodor Barth)

theodor.barth@khio.no

References

Abuladze, Tengiz. (Dir. 1987/1984). *Repentance* (Georgian. Monanieba). (Movie). Soviet Union. Cannon Films.

Agamben, Giorgio. (2008). *Signatura rerum—De la méthode*. Vrin.
Agamben, Giorgio. (2019). *Profanations*. Payot Rivages.

Barth, Theodor. (2010). *Travelogue—On contemporary understandings of citizenship among European Jews*. (Thesis, Dr. Philos.). University of Oslo.
Barth, Theodor. (2022). Memory atlas and the redrawing of the terrestrial. https://khioda.khio.no/khio-xmlui/handle/11250/2979847 Norwegian national library.

Bergson, Henri. (2012/1908). *Le souvenir du présent et la fausse reconnaissance*. Le choc Bergson. PUF.

Blikstad, Bjørn.(2022). *Peacock cabinet. Mary Magdalene from feathers, to fur, to flesh. Painting a woodparent cabinet red*. Magazine. Oslo National Academy of the Arts (KHiO).

Bourdieu, Pierre. (1968). *Esquisse d'une théorie de la pratique*. Droz.

Buck-Morss, Susan. (1989). *The dialectics of seeing: Walter Benjamin and the arcades project*. MIT press.

Bourriaud, Nicolas. (2009). *The radicant*. Lucas & Sternberg.

Didi Huberman, Georges. (2011). *Atlas, ou le gai savoir inquiet*. L'œil de l'histoire tome 3. Minuit.

Filliou, Robert. (2014/1970). *Teaching and learning as performing arts*. Broché.

Ettinger, Bracha. (2015). Carriance, copoiesis and the subreal. (catalogue text). 14th Istanbul SALTWATER biennale.

Gheorghiu, Dragoş. (2021). A shamanic performance to approach the origins of art. (Performance). Samuelsen, Geir Harald (ed.). The *Palimpsest*. The art academy. Faculty of fine art, music and design. The university of Bergen.

Goethe, Johann von. (1970/1810). *Theory of Colours*. Broché.

Granger, Gilles Gaston. (1988). *Essai d'une philosophie du style*. Odile Jacob.

Harmeszoon van Reijn, Rembrandt. (~1630). *Belshazzar's feast*. (Painting, oil on canvas). National gallery in London.

Héritier, Françoise. (2019). *L'exercice de la parenté*. Points.

Ikoniadou, Eleni. (2014). *The rhythmic event: art, media and the sonic*. The MIT press.

Klee, Paul. (2016). *The angels of Paul Klee*. Arcadia books.

Lanier, Jaron. (2010). *You are not a gadget. A manifesto*. Knopf.

Laruelle, François. (2013). *Principles of non-philosophy*. Bloomsbury academic.

Latour, Bruno. (2018). *Down to earth. Politics in the new climatic regime*. Polity.

Le Guin, Ursula. (2019). *Dancing at the Edge of the World: Thoughts on Words, Women, Places*. Livers audio (Audio book version).

Norberg Schulz, Christian. (2017). *Genius loci. Passage, ambiance, architecture*. Broché.

Næss, Arne. (2021). *L'écologie profonde*. PUF.

Paasche, Marit. (2021). Dig it up and put it in a bag. Samuelsen, Geir Harald. (ed.). The *Palimpsest*. The art academy. Faculty of fine art, music and design. The university of Bergen.

Plowright, David. (2016). *Charles Sanders Peirce: pragmatism and education*. Springer.

Pratt, Mary Louise. (2005/1990). Arts of the Contact Zone. Bartholomae, David & Petrosky, Anthony (eds.). *Ways of reading – An anthology for writers*. St. Martin's, pp. 517-530.

Ramstad, Otto. (2019). *Lineage*. MA project. Oslo National Academy of the Arts (KHiO).

Rosaldo,Renato. (1984). Introduction: Grief and a Headhunter's Rage. *Culture and truth: The remaking of social analysis*. Beacon.

Vujanovic, Ana & Cvejic, Bojana. (2022). *Toward a transindividual self*. Oslo national academy of the arts (KHiO).

Sarajevo Haggadah. (1983/1350). *Facsimile*. Sarajevo Svjetlost.

Spinoza, Baruch. (2008/1677). *Ethica*. Forgotten Books.

Thompson, Chris. (2011). *Felt, Fluxus, Joseph Beuys and the Dalai Lama*. The MIT press.

Thon Knutsen, Ane. (2019). *Folder* (A1). Cardboard, shirting, endpaper (snake), tape-spine, cotton ribbons. Oslo national academy of the arts (KHiO).

Žižek, Slavoj. (2006). *The parallax view*. MIT press.

Warburg, Aby. (2020). *Mnemosyne: the original*. Hatje Cantz.