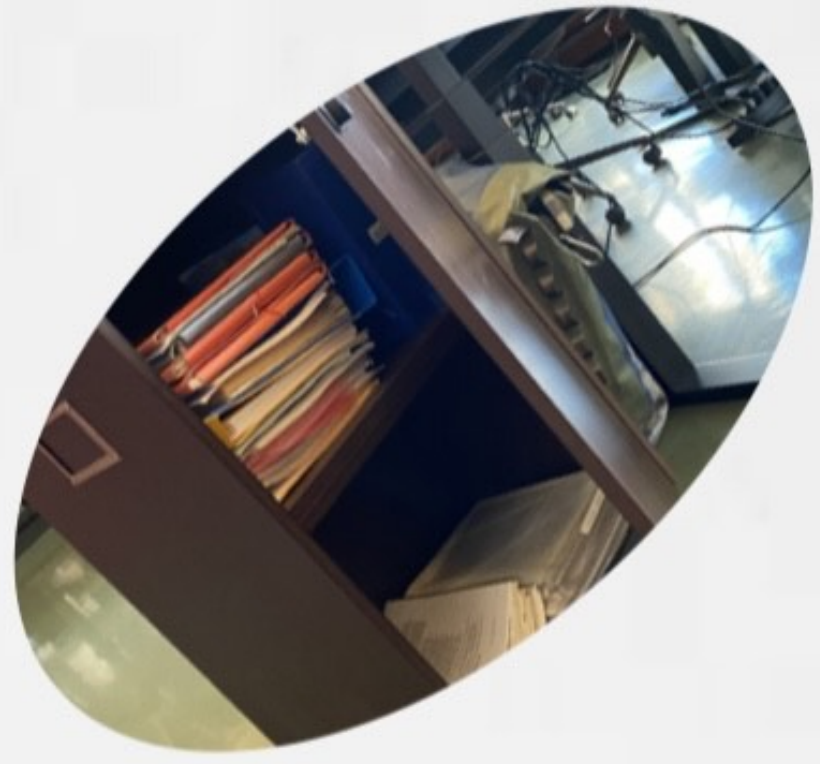


2. BACKGROUND



1. ENTER



4. EXIT



3. PURPOSE



DEPOSITIONS

A private archive in the context of a national library & an art school

Njare Hanna!

Tusintus tak for sidst

to mi
kom
i dag
Hils
Johan.



i Tjener.
fra Malin
skal
fra



Han
i alle sine pakkener
i alle sine
Hilsen
B. P. P.

Carte postale
Postkarte — Cartolina postale
Levelezö Lap — Dopisnice

Post card — **Weltpostverein** — Briefkaart
Union postale universelle — Unione postale universale
Brefkort — **Открытое письмо**
Karta korespondencyjna Korespondenčni listek



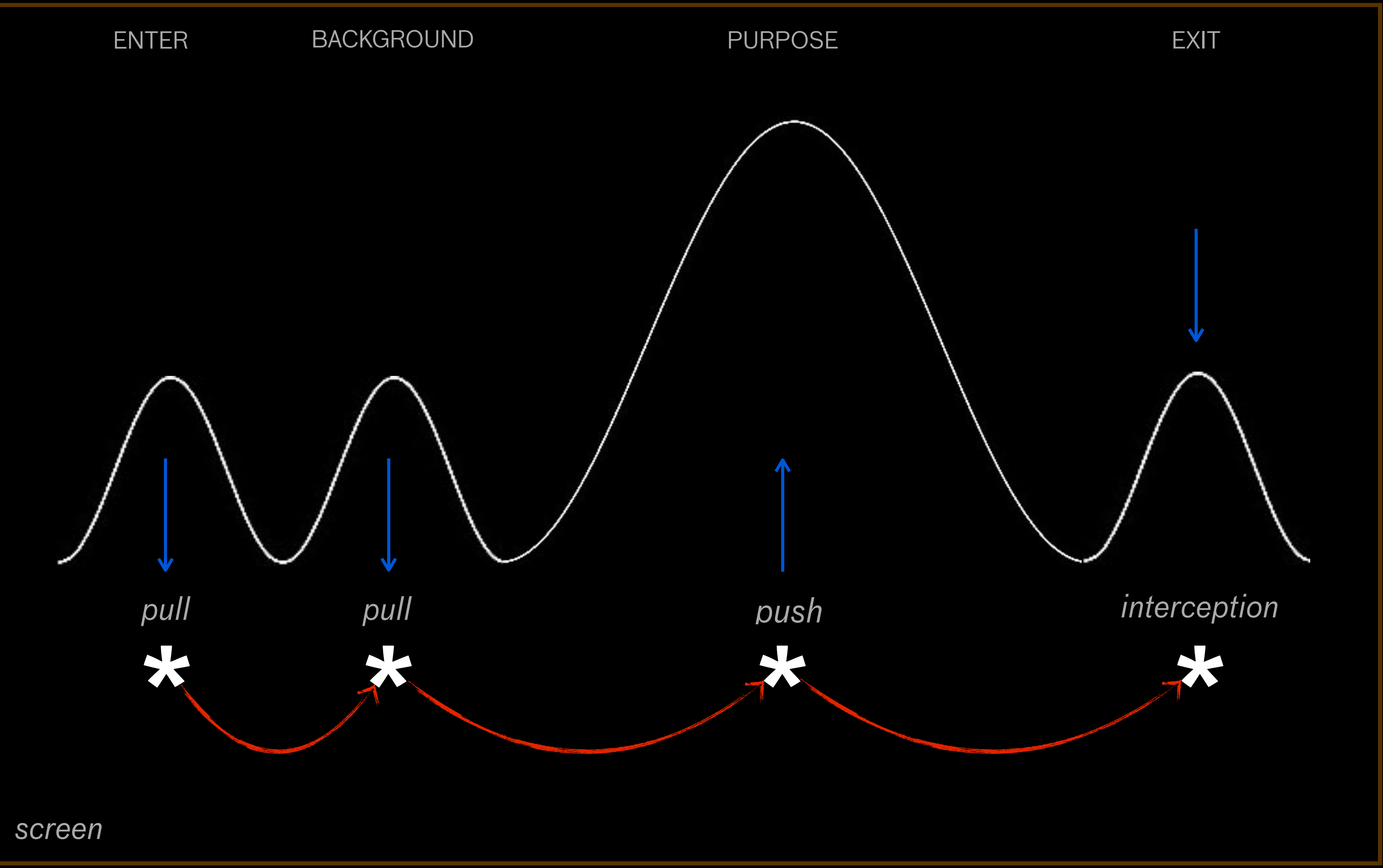
Jak Hanna Bolmer

Syngald.

+ 2020 (16817)

E. S.
D.
Serie 1272.





frame

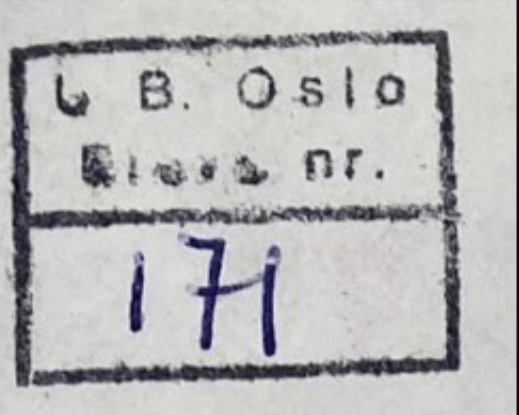
screen

Earth

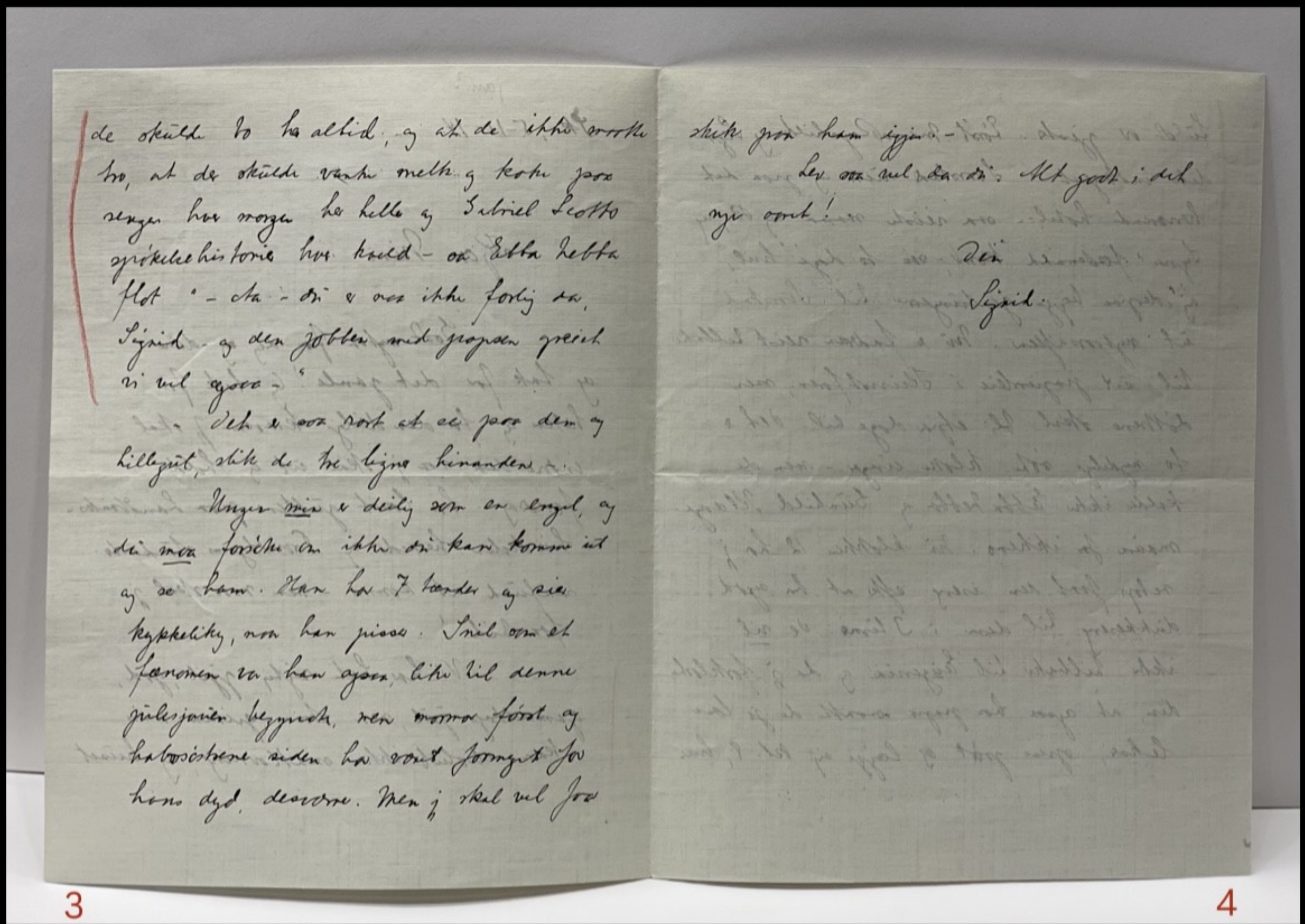
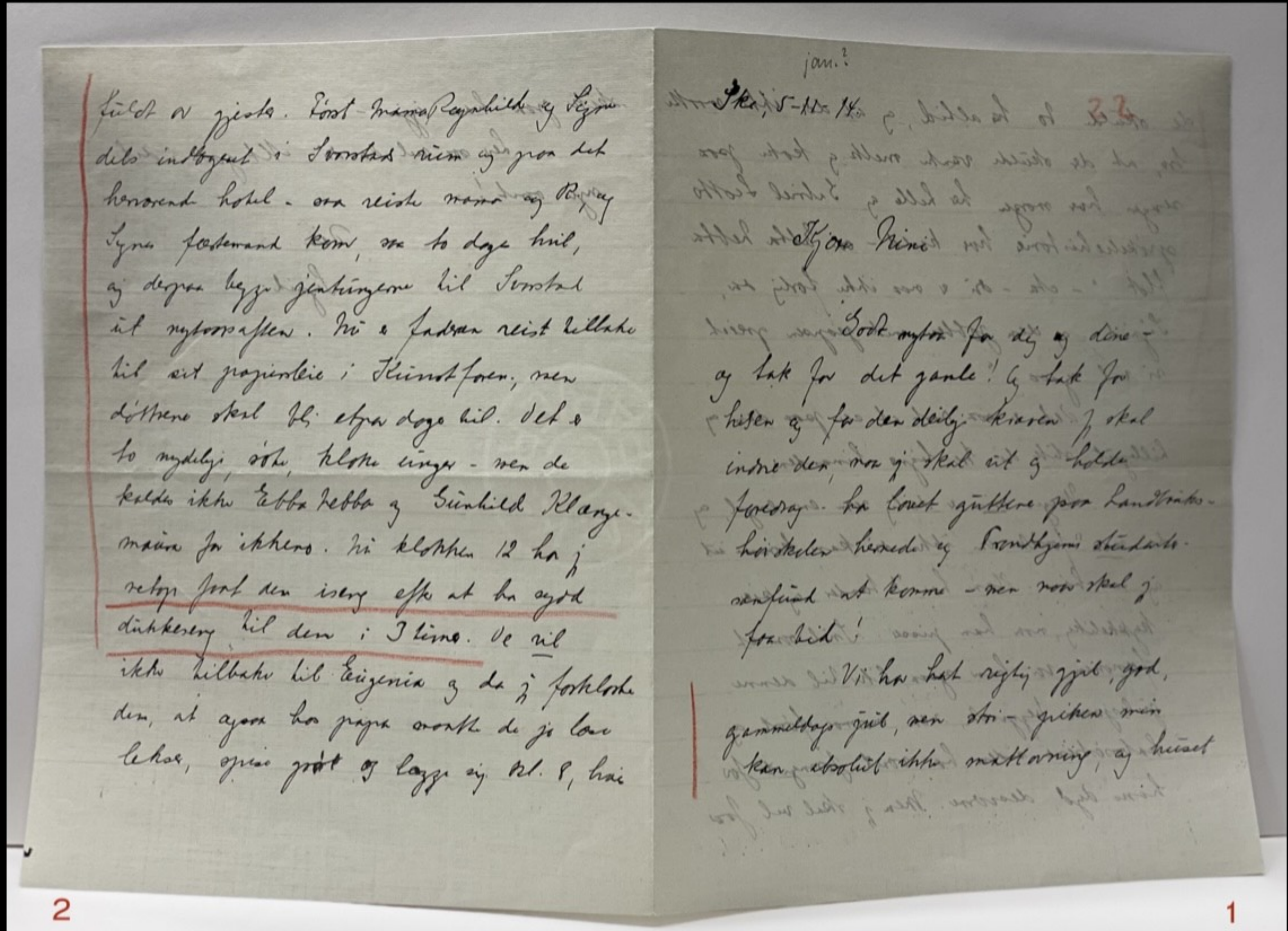
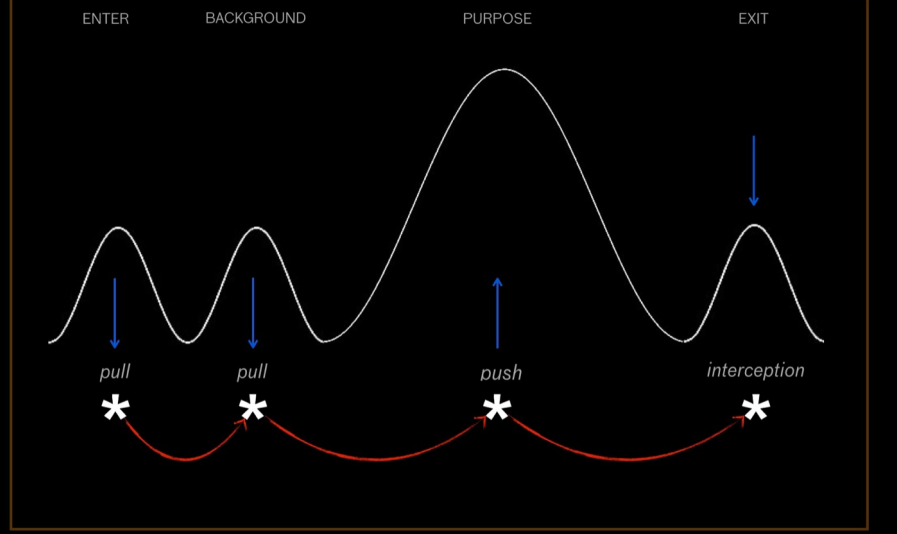
Air

Water

Fire



The letter-form used in Sigrid Undset's correspondence with Nini Roll Anker Nov. 5th 1914



W/permission from the letter-archive at the National Library of Norway (photo Jan. 24th 2023, Theodor Barth)



Sensitising paper 13-18°C. Liquid solution. 40/50 degree humidity, wrap in foil and freezer storage. Cleaning is important. Alcohol solutions. Copperplate. Chalk paste. Covers the plate. Even cover. To avoid oxidation. Gas torch burns the cover. Getting rid of any residue of grease. Warmed from beneath, cool, remove the chalk. Positive film/positive on multi grade paper. Degrease solution. To make sure that oxidation from burn is removed: 25% alcohol solution wipe. Cotton gloves all the way, when handling the sensitised paper. Vacuum frame. Ultraviolet light source. Exposure. Positive pigment paper and exposed. Positive removed after exposure. The 25% solution. Pigment paper starts flattening out. Flip it so that the flat side is up. The copy on the plate. Squeegee it dry. 99% alcohol to speed its drying process and then wiped dry. Plate is put aside to rest. After rest 5 minute 99% solution to remove paper. Hot water. As hot as fingers can stand. Carefully remove paper, from corner with knife. Plate developed in hot water. Change the water several times till you can see the image clearly. Finished developed plate in water. 50% alcohol for 4 minutes. 99% for 5 minutes. Plate into whirler slow centrifuge. 5 minutes. Put aside to rest till the next day. Magic marker to remove bubbles. Ruler to attach contact paper on back of the plate. Excess cut with a knife. Masking tape along the edges. Packing tape. Handles. Moving from one etching bath to the other. Hydrometer to measure the strength of the acid. 5 trays with ferry chloride. Different *baumé*. Caustic soda stops the action of the acid right away. 45 *baumé*, through the gelatine. 40-60 minutes. Finer screen shorter, cruder longer. Then rinsed with water. Contact paper and tape removed. Care. Sensitive to scratching. Hot water for cleaning. *Twinkle* or polishing solution, to remove gelatine residue. Wipe dry. Then with alcohol remove the water quickly and prevents oxidation. *Brasso*. Idea of what the image will look like. Magnifying glass. Corrections into the plate. Roulette. Dry point needle lines: marks for excess copper to be cut away. Bevel the edge, so that it doesn't cut. Rounding off the edges slightly. Scraper to remove any residue. Polish so that they will not take ink. Oil to avoid print. Now ready to print. Paper in lukewarm water for about 1 hour. Wrap in plastic. 2-4 days to make it receptive. Must be wrapped well in plastic. Felt and pressure adjusted. Plate to be printed (colouring of some of *True Lasse*). Magnesium, control the viscosity of the ink. Little bit of Vaseline. Easier to release from the plate, and produce a full bodied print. Different fabrics to bring out the highlights in the plate. Ink evenly. Entire plate is covered. Wiping with different tarlatan (fabric). Medium stiff. Repeat. Fresh side of the tarlatan and continue wiping. Cheese cloth and continue to wipe: denser material. Image starts to appear. Wipe till all the surface ink is gone and the image is clearly visible. Dense lining material, and bring up the highlights of the plate. Clean the edges with a lighter fuel. Print paper unpacked from plastic. Blot the paper using a roll of paper towels. Put unto the template on print surface. Close up the paper. Felt and lock it underneath the roller. Felt and paper locked. Lifted up. Then the plate is fixed to the template. Bring down the paper. Spray some water on the back side (especially if the weather is hot). Felt down. Slow speed. Even-slow-speed, crank it through if not electrical. Now lifts off the felt. Now remove the paper carefully. Paper tape, wet: put it up on the wall to dry. Finished black and white print. Now passing unto colour. One plate for each colour. Registration and printing is crucial, since one uses more than one plate. Ink should be tacky. Evenly on the glass slab. Wipe as before. A special set for each colour. Stiffest tarlatan and then the softer and denser. Just the weight of the hand. Finish off by cleaning the edges and set the plate aside. First orange. Then magenta. Less tacky, lower viscosity. It sticks to the plate more, makes it a little harder to wipe. Wiping as before. Clean the edges and set the plate aside. Then pass to cyan. Third plate. Even less tacky/lower viscosity than magenta. Wiping is the same. Easier to wipe. Remove tone. Otherwise it will affect the other colours. Cleaning the edges. Set the plate aside. Last tone is black fourth and last printed plate. Less tacky than cyan. Lowest viscosity. Easies to wipe. Wants to leave a tone on the plate. Removed to avoid affecting other colours in the finished print. (Viscosity determines where the colour sticks). Plates have different kinds of information, and makes up the final print. Blotting the paper with paper towels as before. Template, registration, hooked with the felt. Starting with the yellow (here, orange) plate. Perfectly lined up. Lift up the felt. Locked into the roller before moving it up. Remove the plate. Magenta plate perfectly registered to avoid blur. Spray water, lay down the felts. Locked in under the roller. Remove the plate. Then Cyan and Black and the same procedure, repeated. Final look with the black. Now the paper must go past the roller. At this point the print becomes sticky with 4 colours. Care is required. Now lay it on the bed for examination. Printed up o the wall and left to dry. 2-3 days so that the ink can settle. When process ends the print is taped on the wall!

Personal notes during first screening of Jan Pettersson's video of his stepwise introduction to the photogravure technique. The transcription is made as accurately as possible. Precision is sought in the covering the entire process in time onto the surface of a single sheet, thereby seeking a level of consistency with the photogravure technique in this aspect.



badly done



well done



undone





Ekofisk

Statfjord

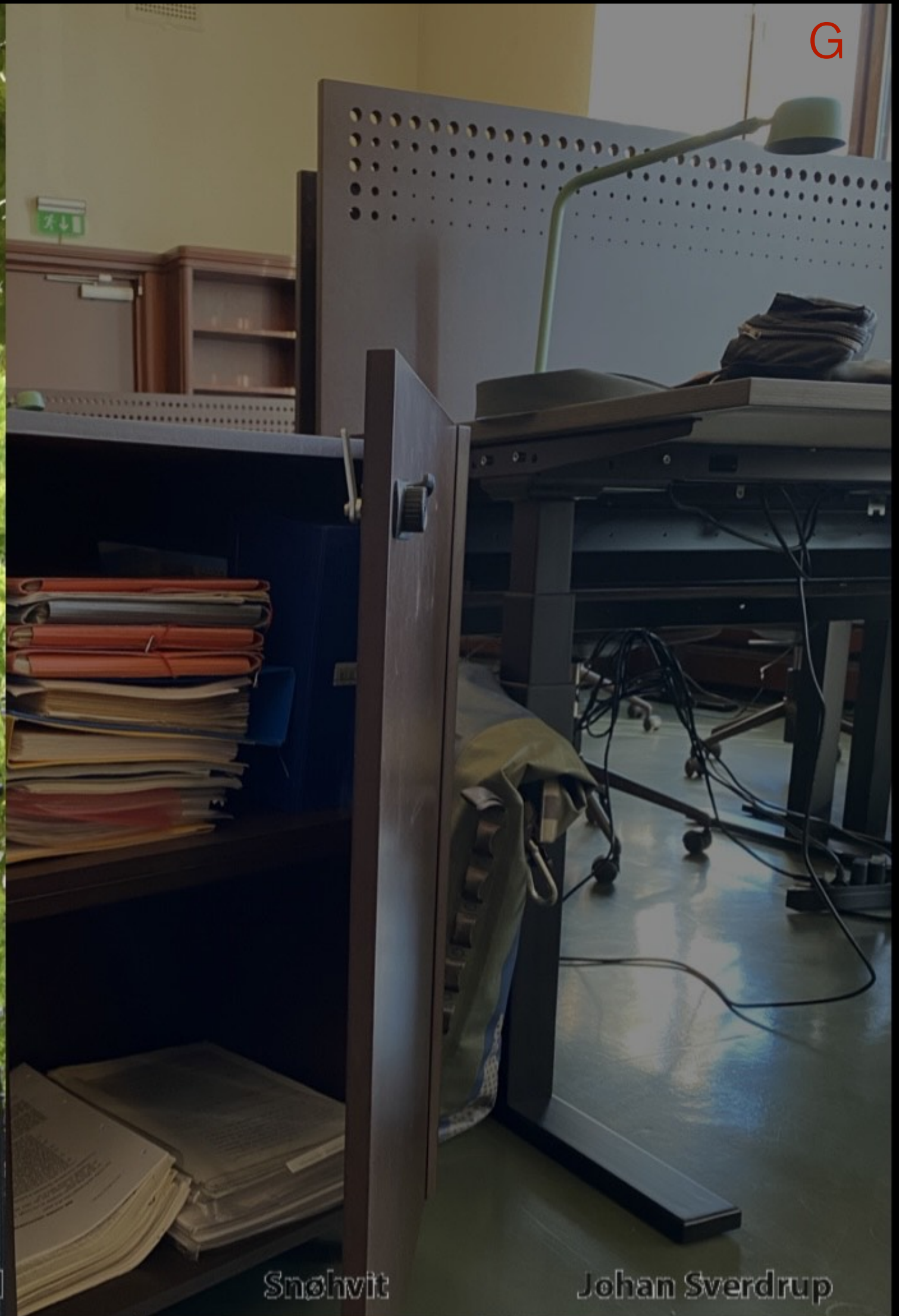
Gullfaks



Oseberg

Troll

Åsgard



Snøhvit

Johan Sverdrup



(1969)

1971



(1974)

1979



(1978)

1986



(1979)

1988



(1983)

1996



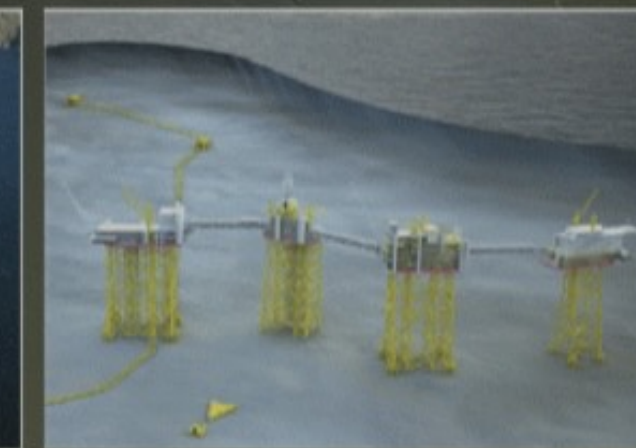
(1981)

1999



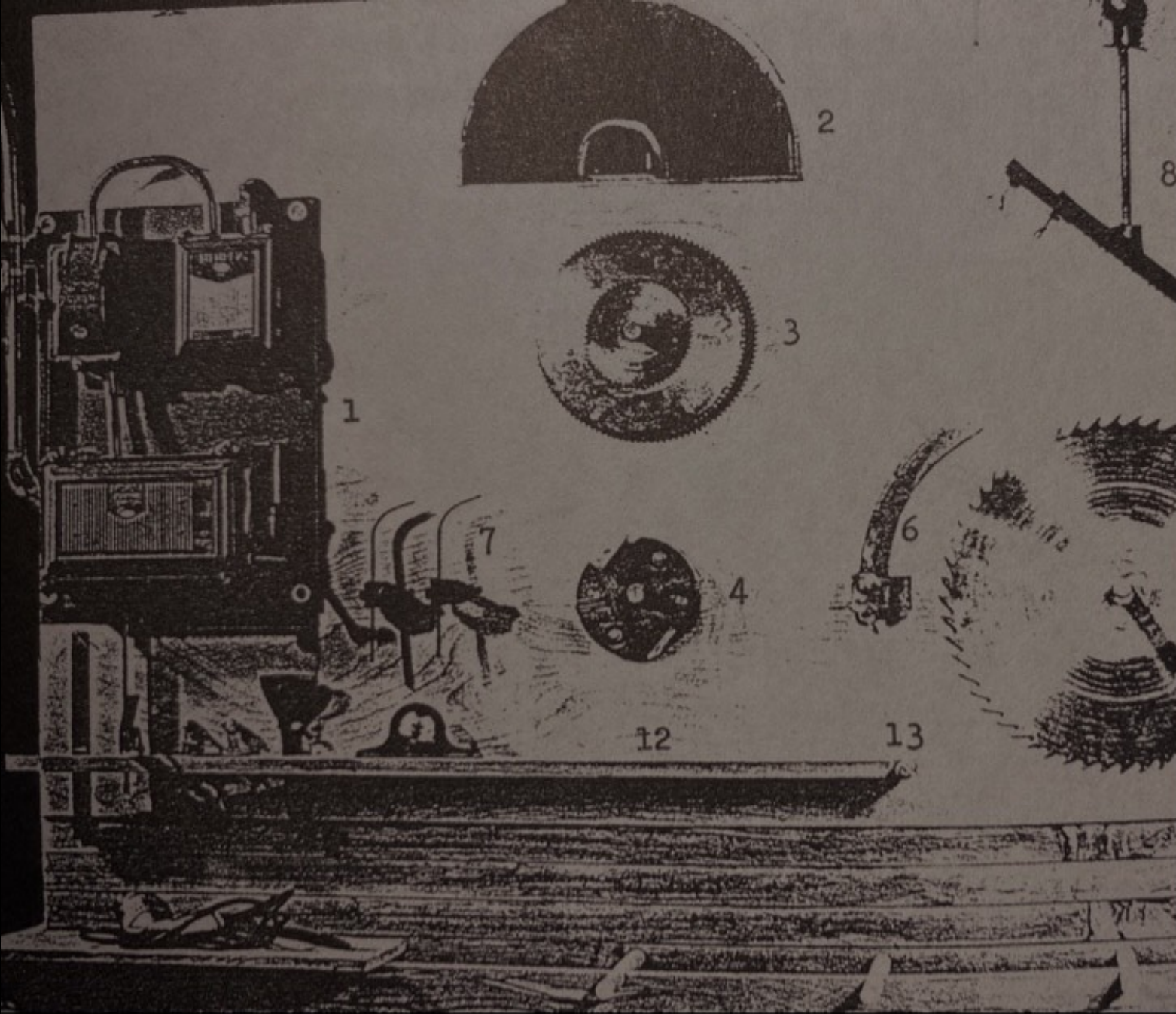
(1984)

2007



(2010)

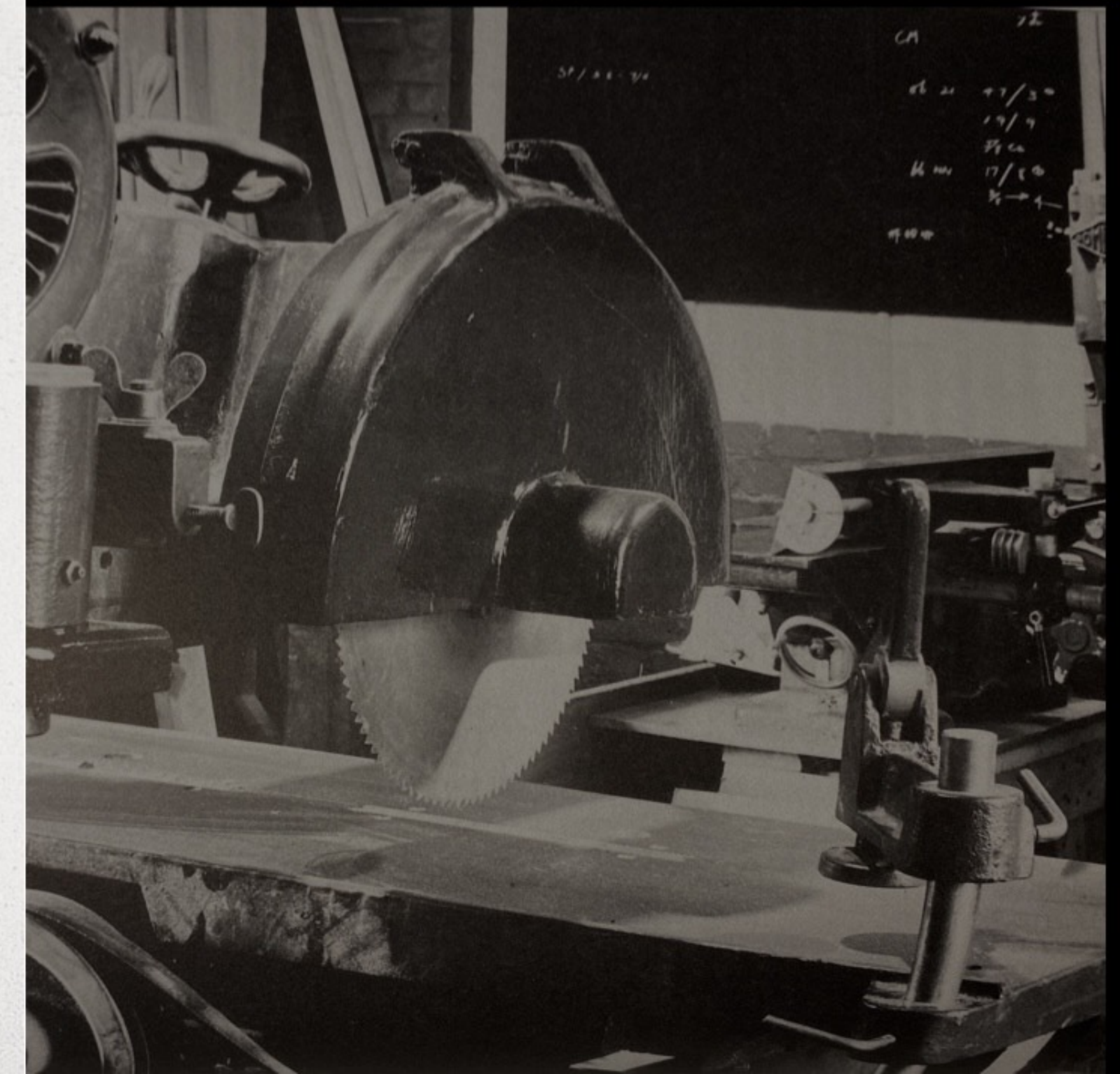
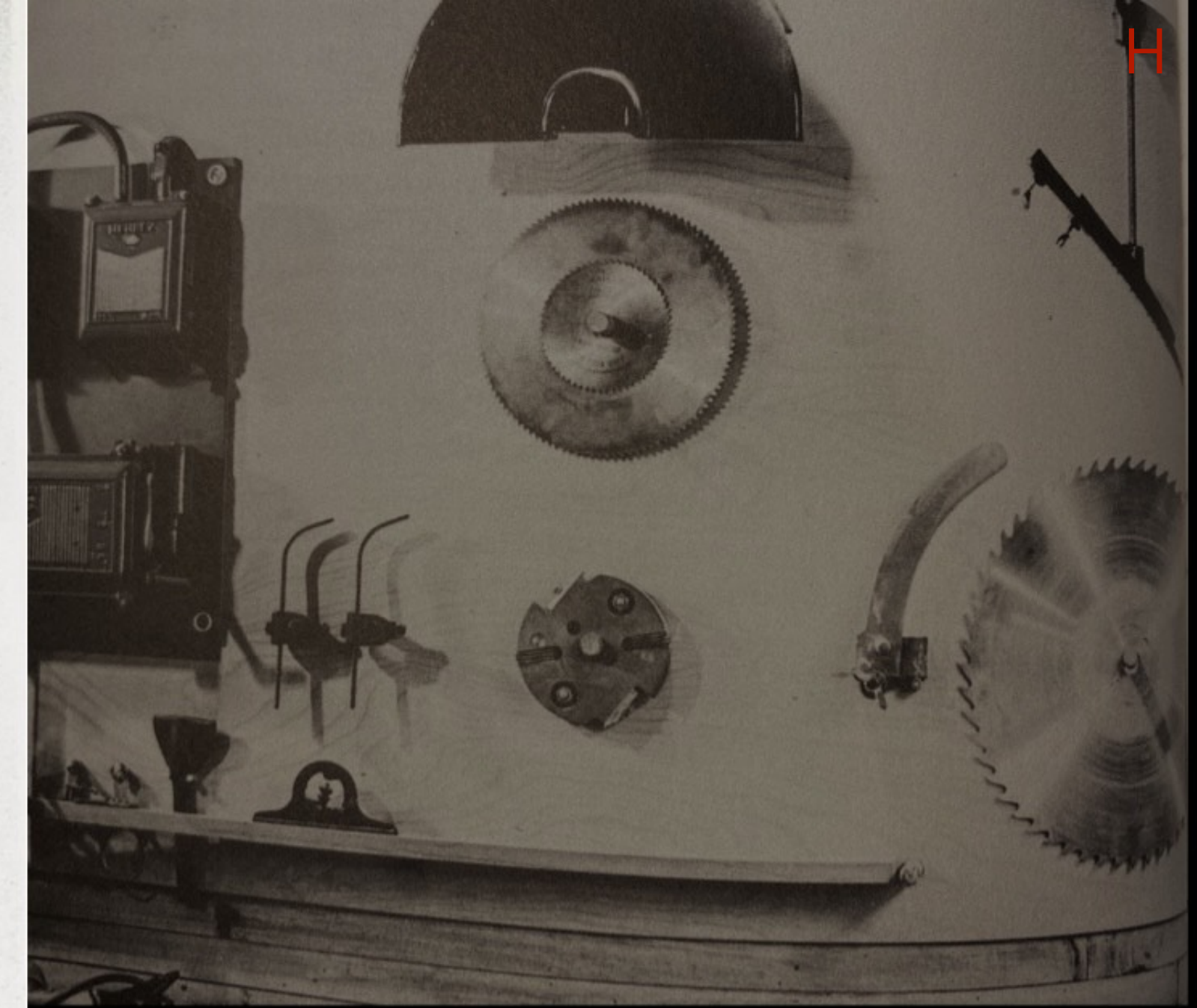




Precepts of the Literalist Movement

o Start always at zero. The facts. Concern, response, enquiry. The place and the situation. The means. Contingent affirmation in a world without precedent. Anonymity. Particularity. No truck with taste, style, eclecticism, magazines, picture books. Universals: number, relation, geometry, sense-data. The Modern Movement starts with zero!

- 1 Begin at the beginning; a fresh start
- 2 Seek always the resident principles
- 3 Find them where they belong – in the job itself
- 4 Expose the elements
- 5 Imply the components
- 6 Propose discourse
- 7 Be clear full spare consistent and sufficient
- 8 Take pains
- 9 Ask questions
- 10 Affirm contingently
- 11 Contingency respects situations [must? – NP]
- 12 Equate means, constraint, opportunity, response
- 13 Refer always and at all levels
- 14 Reach out – nothing to be self-contained
- 15 Be functional – all parts must work for their living
- 16 Be just, and let justice be seen to be done
- 17 Be taut but not tight; the work must breathe
- 18 Be literal; there must be nothing else
- 19 'It was so; I was there, and I saw it'
- 20 Make, do, go; scorn to publish: encounter!



Ekofisk



(1969)
1971

Statfjord



(1974)
1979

Gullfaks



(1978)
1986

Oseberg



(1979)
1988

Troll



(1983)
1996

Åsgard



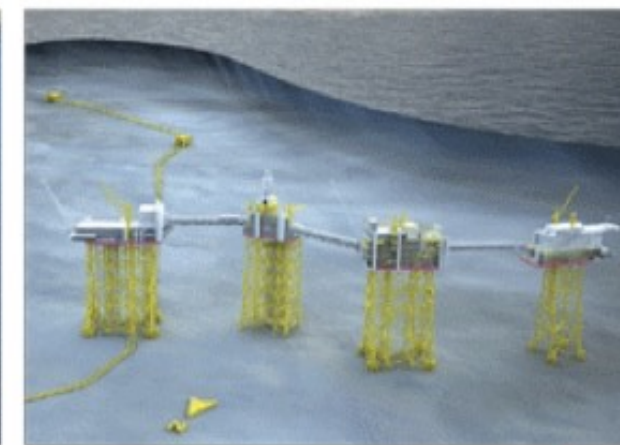
(1981)
1999

Snøhvit

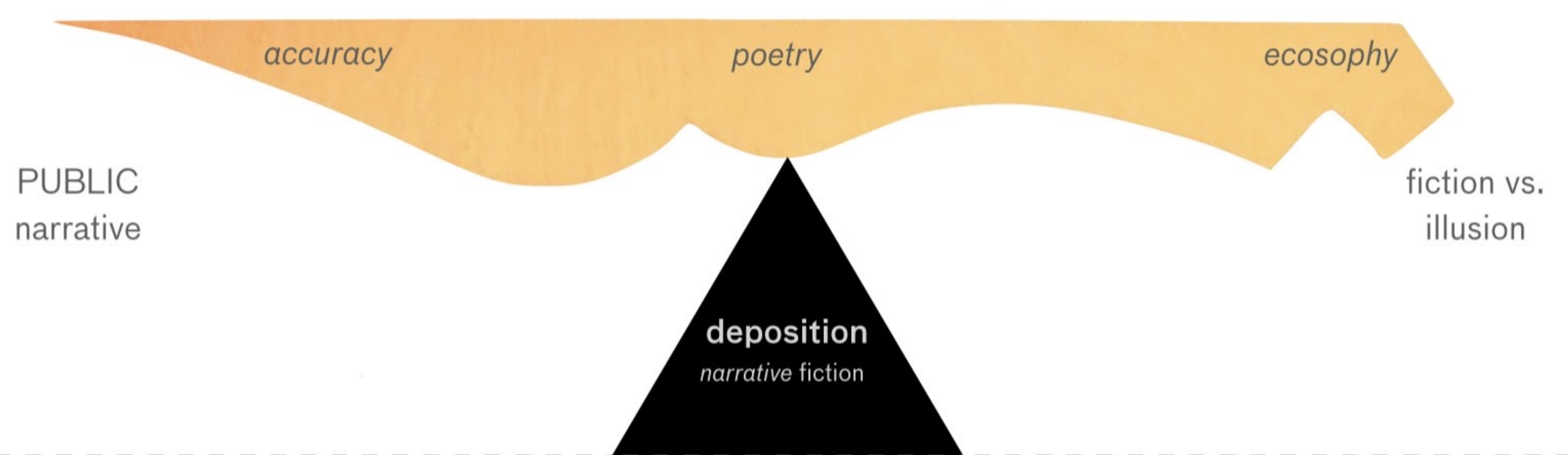


(1984)
2007

Johan Sverdrup



(2010)



PRIVATE archive

diary-logbooks



CONFIDENTIAL archive

official documents



The method of the *ticking stick* uses *pattern* instead of meter to reach a *desired/needed* precision





Boulders and rock carvings
in the Fontainebleau forest

Haptic drawing by Geir
Harald Samuelsen (atelier)



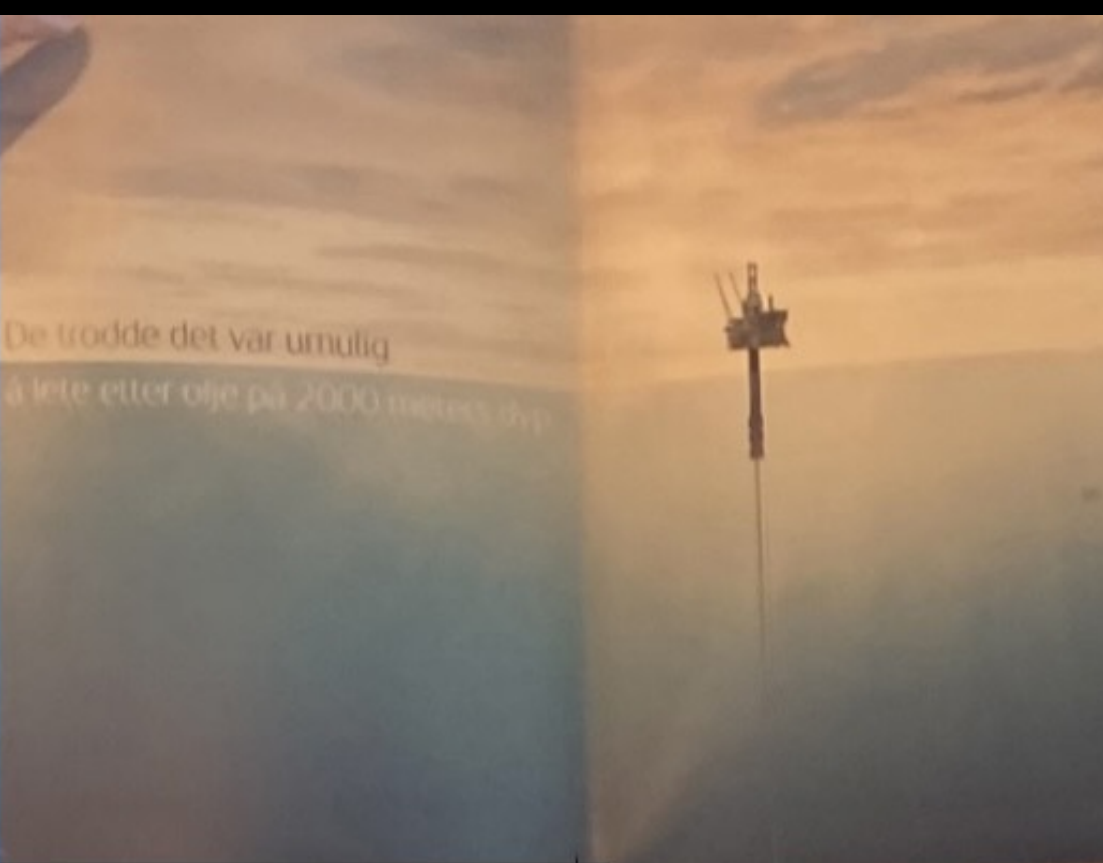


Troll platform

height: 472m

depth (below sea-level): 330m

CONCRETE



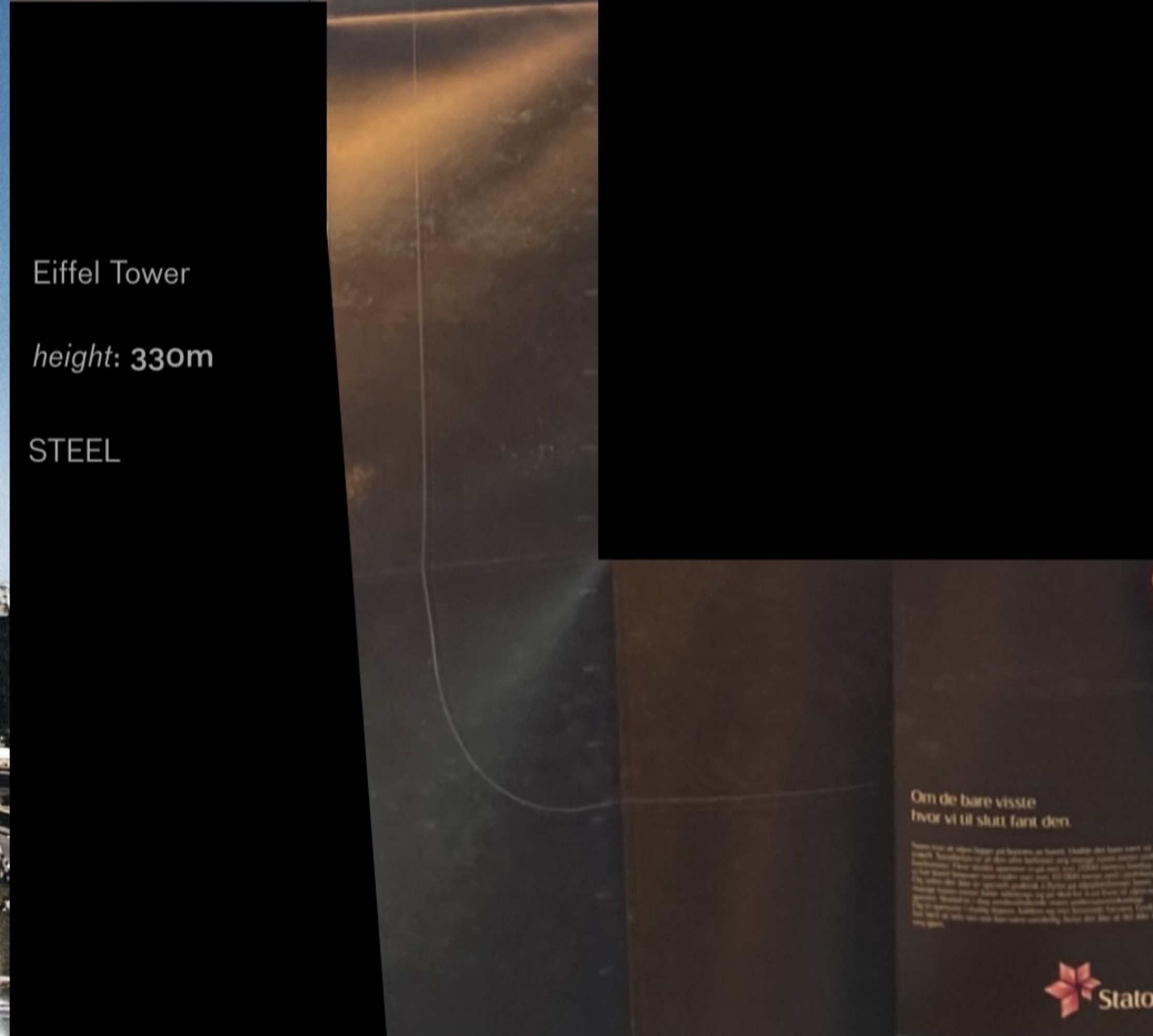
View of the depth of drilling, down to the oil and gas field.

Fold-out brochure from the National Library's collection of small prints

Eiffel Tower

height: 330m

STEEL



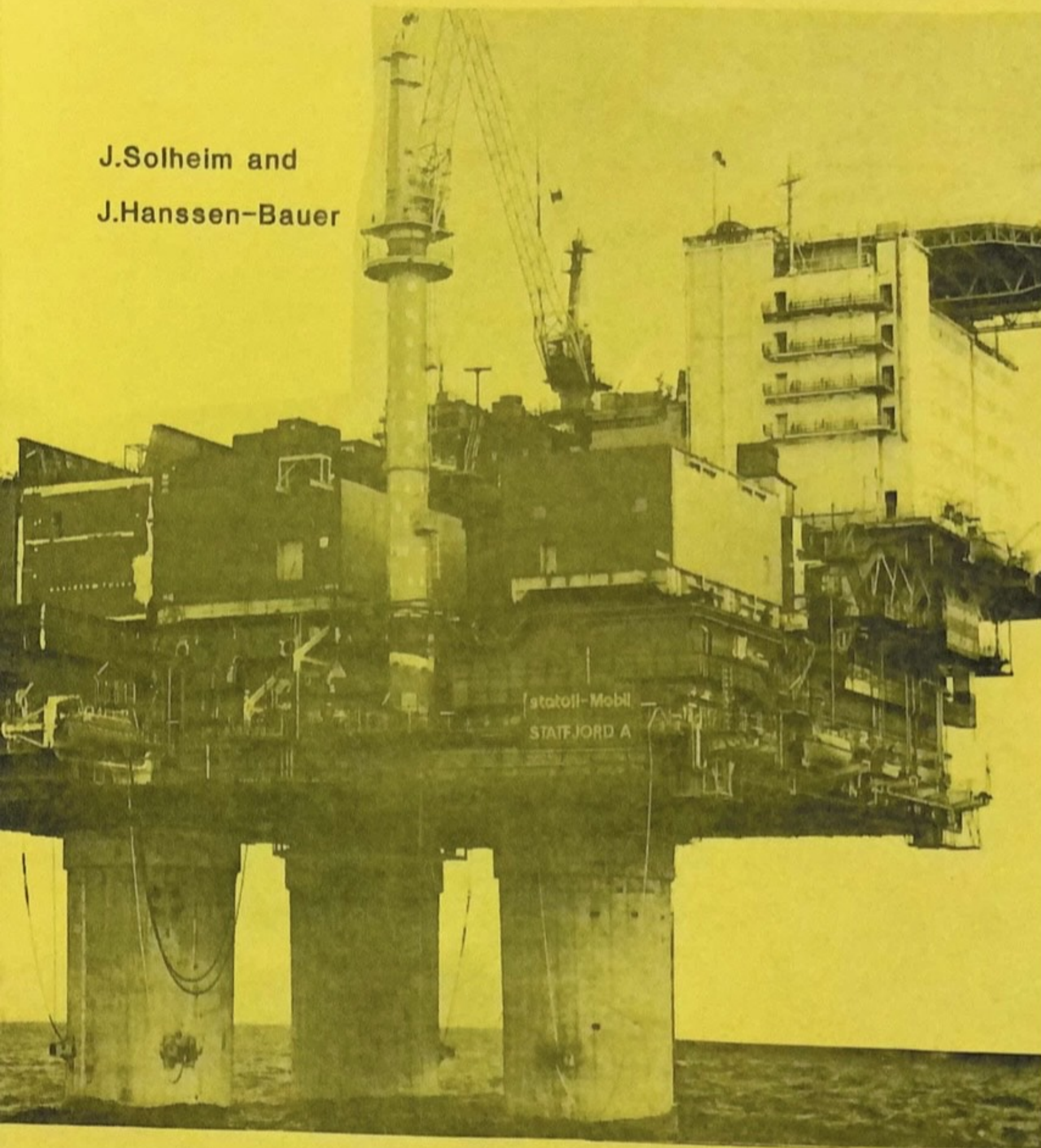
Om de bare visste
hvor vi til slutt fant den.



COMPLEXITY AND CUMMUNALITY ON A NORTH SEA PLATFORM

Report from a visit to the Statfjord Field.

J.Solheim and
J.Hanssen-Bauer



Arbeidspsykologisk institutt
Arbeidsforskningsinstituttene

Precepts of the Literalist Movement

- o Start always at zero. The facts. Concern, response, enquiry. The place and the situation. The means. Contingent affirmation in a world without precedent. Anonymity. Particularity. No truck with taste, style, eclecticism, magazines, picture books. Universals: number, relation, geometry, sense-data. The Modern Movement starts with zero!
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PILESTREDET 55B - OSLO 3
TLF.: (02) 46 16 70

RAPPORT NR.:
108/83
TILGJENGELIGHET:
Open

RAPPORT

TITTEL: COMPLEXITY AND COMMUNALITY ON A NORTH SEA PLATFORM
Report from a visit to the Statfjord Field.

FORFATTER(E): J.Solheim and J.Hanssen-Bauer	DATO: 1.11.83
	SIDETALL M/BILAG: 26

PROSJEKT: OFFSHORE COMMUTING, FAMILY AND LOCAL COMMUNITY	NR.: RFSP 15 03 01 505
ANSVARLIG: J. Solheim	

RESYMÉ:
We visited the Statfjord field in July 1983 and we present in this report a brief outline of our result . The platforms are complex societies, and their formal and structural features have certain implications for the necessary creation of a highly integrated and communal society onboard. It seems that integrative groups are mainly formed in relation to the immediate work process, while identification and attachment to the platform as a community appear much looser. We indicate that different "platform cultures", or modes of adaptation to the platform life, are developed, being dependent on variation in family and onshore relations, work identity and design of the work process. This report constitutes a basis for more extensive platform studies.

1) The operations department and the organization of the whole production process and facility systems, which we wanted to learn about because of their central importance in the overall platform structure.

2) The relations between operator and contractor firms, between the MENI-employees and other people on the field. This interest was guided by the importance this relationship has taken in our interview data, where these two categories of employment seem to entail very different adaptations to offshore life.

3) The social organization of the catering department. Catering is the sector where it is possible to gain insight in variations relating to sex roles, and different ways of offshore adaptations for women and men. We have, moreover, reflected on catering as a basis and core in the production of comfort, well-being and social integration offshore.

MENI = Mobil Exploration Norway Inc.

This contrast seemed very clear during the aforementioned Saturday Night party, where most of the platform population was assembled. The group which we have termed the 'social set', were the ones who took the initiative to the party and gave it its particular tune - pajamas and a touch of carnival - and they arranged the entertainment (with the possible exception of Wenche Foss). During the eve-

Statsarkivet i Stavanger

Arkiv:

**Pa 1578 - Mobil Exploration
Norway Incorporated
Da - Sak og korrespondanse**

Innhold:

Sak og korrespondanse og styremøter 1973 - 1986
(ca.)

MENI employees on "loan" to Libya 1982 - 1985
(ca.)

0.56 - MENI separate board General and Annual
reports gvm. rel. 1973 - 1986 (ca.)

0.56.08 - MENI Board meeting minutes 1978 -
1985 (ca.)

Da - L0168

OPERATIONAL HIERARCHY

2. external...

(-constraints)

1. internal...

PDQ
(production-data query system)

transactions

interceptions

P

3. performance...

4...semantics

COMMONALITY

holding
COMPLEXITY

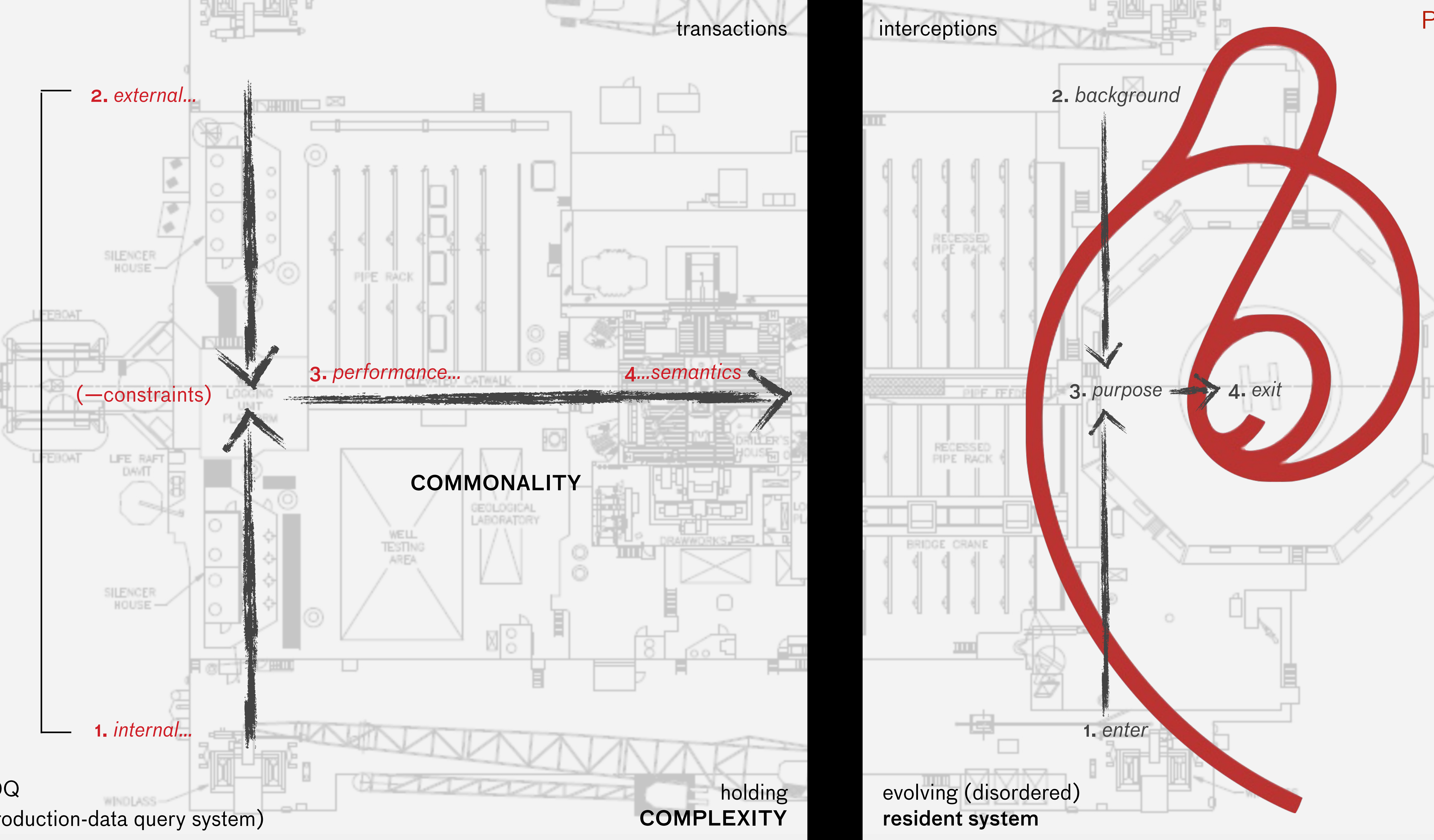
2. background

3. purpose

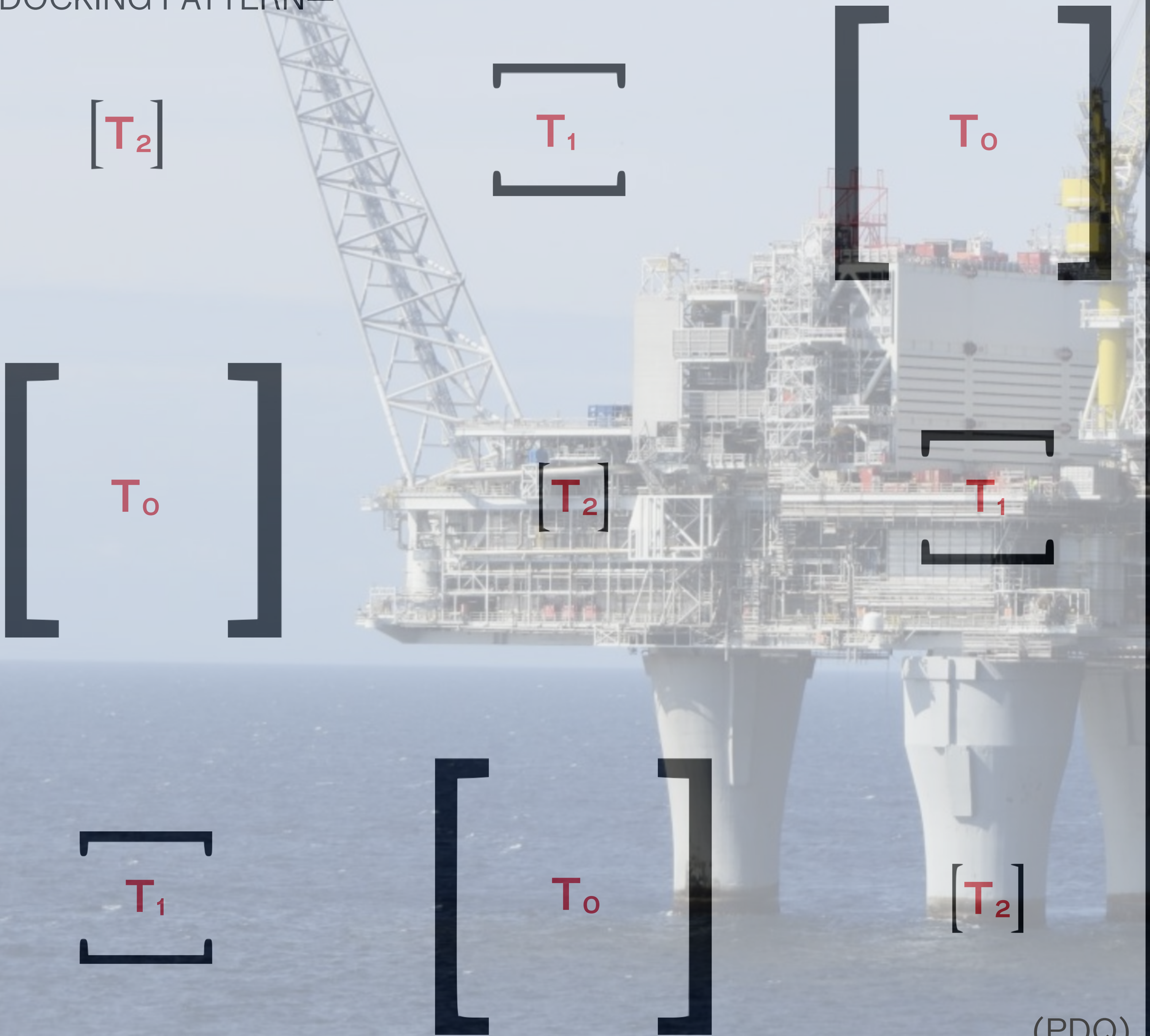
4. exit

1. enter

evolving (disordered)
resident system



DOCKING PATTERN—



T_0 —*location*: the docking operation takes place somewhere.

T_1 —*interception*: the docking operation intercepts affordances from a cross-pressure.

T_2 —*mediation*: the docking operation includes the mediation of intercepts *within* and *beyond* the location.

Photogravure—a PDQ-platform for photos. As a production data query platform, it will intercept affordances in the photo-locations and mediate these in print as *resident principles*.

Residencies—a PDQ-platform for the interception of semantic developments from within several locations, and to mediate these in a common framework as attempted here.

Meantime index

Barth, Theodor

Dataset

Updated version



Apne

- MEANTIME INDEX (214.6Kb)
- PANEL I—DIARIES (205.1Kb)
- I—Leaflet (1/7) (332.7Kb)
- I—Leaflet (2/7) (611.4Kb)
- I—Leaflet (3/7) (845.3Kb)
- I—Leaflet (4/7) (306.2Kb)
- I—Leaflet (5/7) (137.4Kb)
- I—Leaflet (6/7) (153.9Kb)
- I—Leaflet (7/7) (489.7Kb)
- PANEL II—PHOTOGRAVURE (241.0Kb)**

Sammendrag

“The card index marks the conquest of three-dimensional writing, and so presents an astonishing counterpoint to the three-dimensionality of script in its original form as rune or knot notation. (And today the book is already, as the present mode of scholarly production demonstrates, an outdated mediation between two different filing systems. For everything that matters is to be found in the card box of the researcher who wrote it, and the scholar studying it assimilates it into his own card index.)”

(Walter Benjamin, SW1, p. 456)

MEANTIME index: 49 sheets/entries

FLYER archive (cf, links document): 49 sets of 6—296 sheets/entries

TOTAL: 345 sheets/entries

PORTFOLIO: Project Spinoza

The present leaflet-index seeks to transpose the quest and quest of applicability beyond the individual research featuring in the archive—deposited by small steps during the C19 pandemic—to marking the end of the period, by seeing the contents from the point of the target area: the area of arrival. The idea of charting, mapping previous outcomes and folding them into current practice is a reflection on surfaces, imbued with perspective (an illusion) and depth of time (fictional content): as a cartographic disposition that is marked by reality.



SEARCH | f | t | v | in | @ | SIGN IN | MENU

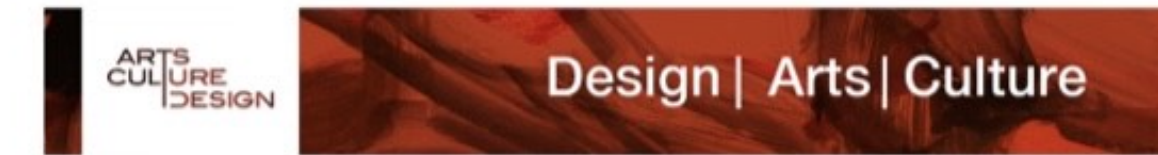
News & Press: CALLS

Send to a friend

Call for Papers: Image and Memory | DAC journal 2022 issue

Tuesday 14 June 2022

Share | f | t | v | in | @



The National University of the Arts in Bucharest, through the Doctoral school, is collaborating with other art schools from Greece, Cyprus, Spain, Portugal, building up a journal dedicated to arts, culture and design.

The DAC (Design, Art, Culture) journal invites submissions for the 2022 issue, "Image and Memory". DAC call is open to visual artists and theorists, art historians, as anthropologists and archaeologists, asking for papers, research projects, artworks/ portfolios, or book reviews on the subject of "image and memory" essays (both textual and visual) thematising various aspects regarding the mnemonic, individual and collective memories. Submit your paper through the DAC website.

[DAC] Editor Decision



Vous avez transféré ce message le Jeu 12/01/2023 08:10



Mihaela Motaianu via eJournals <no-reply@ekt.gr>



À : Theodor Barth

Mer 11/01/2023 18:49

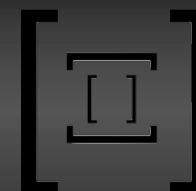
Theodor Barth:

We have reached a decision regarding your submission to Design/Arts/Culture, "P PROJECT SPINOZA: RE/MEMBERING SENSORIAL COGENCY: PRESENTATION OF PORTFOLIO AND AND PROPOSAL OF AN ANTHROPONOMIC REFRAMING OF FIELD-RECORDS".

Our decision is to: Accept Submission

_ Design/Arts/Culture

<https://ejournals.epublishing.ekt.gr/index.php/DAC>



Current Issue

Vol. 2 (2021)



Published: 2022-01-16

Following the successful launch of Vol.1 which was focused on the topic "The entrancement of Ruins", Vol. 2 is an open-themed issue that aims to cover a broad spectrum of academic research on arts, culture and design, and explore the middle ground within the dynamic and ever-evolving interdependencies between art and artefact, human and society, identity and community, technological advancement and heritage, academic practice and professional trade.

Total pages 240

Full Issue

PDF

Articles



domestic life
(12 residences)



COMMUNALITY

being together

framing

CONTACT-IMPROVISATION

(upstage)
PHOTOGRAVURE

interception



PERFORMANCE

SEMANTICS

deposition
(National Library)

international diplomacy
(Norway)



HIERARCHY

forming a group

screening

MARK-MAKING



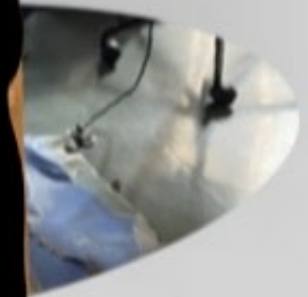
2. BACKGROUND

1. ENTER

4. EXIT



3. PURPOSE





LAIYRINTI
LAYRINTH

PÅ SPÖR: AV HARRY HOLE
TRACING HARRY HOLE

Nasjonalsbiblioteket

Å

Å

Å