



Fig. 1—The Dunke-dunk research project derives its name from the sound of traditional Norwegian fishing-boats (two-stroke slow-speed crosshead diesel), featuring Nataliia Korotkova and Nina Tsy/bolskaia in the exposition [\[RE\] MAPPING OF BEING - LANDSCAPE/CAVESCAPE/HUMANSCAPE](#). Photo: Gunnar Wasmuth (AI enhanced)

Since they studied for the MA at KHiO, Nataliia Korotkova and Nina Tsybolskaia have moved on in life. Nataliia is on a scholarship in Hokkaido, Japan. Nina lives in Alta working with sustainable tourism (learning from the lessons in Lofoten). This what they are involved with now. On my part, I invited them because they also are MA *alumni* from KHiO, continued to develop their reflective basis from the MA in design, to develop independent projects, and work at publishing. As simply as that. They are still young professionals interested in extending the platform they got here.

Of course, they might *not* agree with this description—as they have projects and they have published in VIS (Nordic Journal for Artistic Research)—since it is on their own merits, without initiative, encouragement nor support from the school. The reason why I am still making the connection is that I am calling for a historical *responsivity* at the school to follow the contributions that our alumni are making to subjects that teach, questions that we speculate about, research that we do. History is *no* longer something that we can assume, but must actively *assign* by working on it.



Fig. 2—From the exposition [\[RE\] MAPPING OF BEING - LANDSCAPE/CAVESCAPE/HUMANSCAPE](#) The historical events by their coordinates in time and space. Below: their coordinates in the exposition (research catalogue). This way of referencing expositions reminds the use of title-locks in architectural plans/drawings.

This these two ladies have done in their Sørøya project in Finnmark, where Nina was born, grew up and has been living most of her life. At KHiO she specialised in Interior Architecture & Furniture Design: it has been the domain of her professional career since. Nataliia specialised in Clothing & Costume design, but developed her work in the direction of performance and installation while she was still studying at KHiO. In the wake of the Sørøya project in Finnmark, she embarked on a related project in Hokkaido. Both Sørøya and Hokkaido are islands. And both have *caves*.

In both places the caves are tangled with human life-ways: the name of this entanglement may be *history*. During the 2nd World War the local population hid and lived in the caves, under overturned boats and improvised shelters invisible from the Nazi air-strikes, whose strategy in 1944-45 was to leave nothing to the Russians: the scorched earth policy. For a strange reason, in Norwegian we say *tactic*—the scorched earth tactic—while it in English is policy. Perhaps because Norwegians are more interested in the facts on the ground, than politics as *public matter* on its own account.

The call from London—the Norwegian government—was “Hold out, we are coming soon!”. A 2021 a book by Britt Sonja Olaussen with this title—*Hold ut, vi kommer snart!*—the story of these events are told from the perspective of the local population (and through the lens of the author’s own family). But there is another lens which is that of the media, in the radio cave the islanders could listen to the [London broadcasts](#) (with a base-drum jungle featuring Beethoven’s 9th) and its coded language: 1. *a man you can trust*, 2. *a long spear in hand*, 3. *do not stand still*. We are on board!

The code then verges unto the surreal: 4. *not before eight*, 5. *preferably look dumb*, 6. *the eternal longing*, 7. *we are listening to the talk*, 8. *the fox has received new spectacles*, 9. *the cow is wearing rag-socks*, 10. *the sparrow is chewing the cud*, 11. *the porridge makes everything possible*, 12. *the Difficulty has had boxing lessons (from Ibsens Bøyg)*, 13. *the capelin (N. lodde) is drifting into the bay*, 14. *listen in the shack*, 15. *will arrive*, 16. *to Wolverine—the matter is settled*. This communicated to specific locations and agents, based on previous knowledge/need to know.

Then the broadcast moves back to the “big picture”: the progress of the allied force on various fronts in continental Europe. To everyone *not* understanding the code, it still communicates: there is an *intention* (on the move). Local story and national history are connected. And in the time of real events they will coincide. In modern art, the Surrealists were concerned with *coincidence* in this sense: historical necessity, through the unconscious work of desire & dream, will manifest in coincidence (seeking to reconcile Marx and Freud). But with Nataliia and Nina we are not there.

Is the cave a projective cast? The metrics of the “radio-cave” which define at once in the *electrosphere* (or, as A. Dunne states [2005, p. 104-105] “‘electroclimate’ defined by wavelength, frequency, and field strength arising from the interaction between the natural and artificial landscape.”). More than a between-space, a space in its own right: not only the space where modern media play with an “alchemy” that both determines the origin and end of history as a compound (moving step-by-step from the political to the local) but from *techno-phantasmagoria* much older than ours.

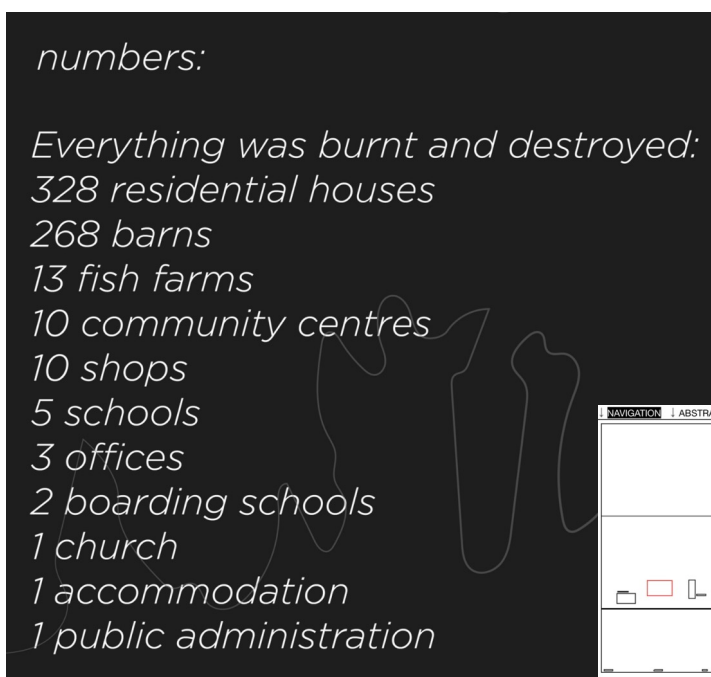


Fig. 3—Contrary to radio-messages, destruction of local infrastructure does not come in code. It is at this level we encounter the specific results of war, and are summoned to take awareness of these. This is an historical realm which is beyond the preemption of consequences, value and utility that does come in code. In sum: we cannot favour the one over the other, but are challenge of making do of the compound, which is beyond the reach of calculation, but not of subtler forms of mathematics.

At art-school, and especially at KHiO, we are in the middle of it. It is therefore striking that Nina and Nataliia should bring it before us from the location of a cave, on an island on the Northernmost shores of Norway. A case for *speculative* design, in the sense that they—in this sense—are setting up a *mirror*. One for the crossroads of phantasmagoria of a particular kind: featuring e.g. in St. Petersburg born author Isaac Asimov’s science-fiction novel [Foundation](#) (which we these days can follow in the [series](#) of the same title on Apple+); in which *psycho-history*—the mathematical discipline invented by the genius Hari Seldon—is the chance of mitigating the fall of humanity and civilisation into chaos. The kind of math featuring in the art-field in the works of Robert Smithson, Rosalind Krauss, George Brecht and Julia Robinson (to name a few). Here we are *not* interested in the cave as a projective cast, but in *the expanded field of the cave itself*.