



In the above juxtaposed images, please note how the shape of the blue dotted line of a trail from the city to the forest North of Oslo, is echoed by a shape “hallowing” the piece of NOK20 with an S. The differences between the shade-contour surrounding the coin are clear (also the proportions).

However, the similarities are close enough for the shade on the slate to appear as a “drawing” of the trip, which anyone could have done on a piece of paper, or a napkin, to explain to someone else—which a sufficient knowledge of the territory—the actual path following for about 22km.

Particularly, if one takes to notice the darker shade (with a tiny pebble) to the top left of the S, and compare it with the lake indicated by satellite photography on the Google map, where it says 0890 Oslo. This is Sognsvann. The question explored (verso) is how this happened.

The point is to find out more of what happens when “back doors” start to operate between collected elements, once they are juxtaposed to that they directly—or, mediately—are in touch with one another. These spontaneous ‘modes of display’ are assumed to be essential to story/narrative.

That is, the narrative in the sense of Walter Benjamin: not only telling story, but how one came across it, to people with experiences of their own.

Here I want to discuss modes of display that have something in common with a sighting (#01) but can be more precisely defined in that they disappear from one context and appear in another (#02). I am using the word 'modes of display' rather than 'ways of seeing' to avoid centring on the *subject*.

That is, the *human* subject that we have grown in a cultural habit of placing at the centre of everything, but doesn't make much sense of sense making in the aspects that relate to language and culture (or, to all that exceeds our individual inventiveness and personal memory—which is quite a lot).

The topic I am discussing here relates quite closely to the notion of “back-doors” which I have relied on in an attempt to explain some aspects of *narrative* to the MA1 students. That is, how collected elements that to begin with are unrelated, become so by the material structure of the *collection*.

It builds on the assumption that a collection has that minimum of design needed to make *interaction* relevant (whether we create an arrangement and interact with it later, hand it over to someone, or even leave it to be found and discovered by a 3rd party), so that that container has a content.

The following example the elements are related in their separate chronologies and then relate how these became connected. It started with the project of doing a “corona-free” walk into the forest North of Oslo. Which in practice meant walking without public transportation: a walk about 22km.

When the walk was done—directed by light conditions and the paths which, after 4pm would be lit—I charted the walk on Google maps to have an idea of the length and shape of the trail I had in my system, after having walked 4-5 hours without stopping. Small territories are embodied through walking.

During my walk, I had been thinking of my walking-buddy Steinar Laumann—a three time crosser of Greenland—because we had been walking parts of the same track on an earlier occasion: I owed him “blood money” for a knife he had given me, as a gift (according to a tradition from my grandpa).

The payment of “blood money” entails a small amount of money, when the gift is a knife, to relieve the giver from any intent of passing on violent purposes to the recipient. Essentially, keeping the knife for carving and taking it out of the cycle of killing (from revenge, jealousy, dark motifs).

Some time had passed since Steinar gave me the knife, and I felt that the work of time was running against us. So, I took the smallest coin I had—NOK20—and marked it with an S. Then I placed it on top of a slate I had found this summer, close to Arne Næss' cabin Tvergastein. I made it up.

During the Xmas vacation 2019-20, Steinar and I failed to make it, owing to weather conditions and darkness. So, I placed the photo of the coin on the slate next to the Google map of my walk in Nordmarka. Only to perceive, shortly after, that a shade around the coin echoed the trail on the map.