



Theodor Barth (NO), 1959

La Kahina, 2022

Lineup: white & black board, photo (1962), photogravure, prints in *terra d'ombra*, smoke-black and Prussian blue; mounted w/plexiglass and painted wing-screws.

La Kahina | *La Kahina* is a lineup featuring a display from an ongoing investigation. The lineup is similar to a detective board but without a crime to solve. Rather the possibility of a crime lies in bringing the exhibits of an ongoing investigation to public view: a display of a photogravure based on a photo shot in Brooklyn, 1962. The lineup seeks to query and establish a visibility *between* archival storage and -retrieval: the wing-screws can be removed and the order of the elements changed. Photogravure is here used to reveal a photo down to the contents from the moments of the take. The light-conditions, the physiologies performing the light-conditions—making their claims before and behind the camera—the chemistry of the emulsion and the development of the print. Photogravure features a *studio*-production of what archaeological excavation does in the *field*: the itinerancy of gestures in a process of discovery alternates between technical and sensorial detection through a myriad of small operations; as well as between studio- and fieldwork.

The lineup is part of an investigation into the life of a couple working for the Norwegian Foreign Service—La Kahina and her husband K—using conjointly methods of archaeology and artistic research. The lineup is part of a reflective apparatus including 71 diaries and diplomatic texts.

Theodor Barth (Norway), Dr. Philos. in anthropology, professor of theory and writing at the Design dpt. of Oslo National Academy of the Arts (KHiO). He was accepted for a research residency at the Norwegian National Library to work on the project *Troll i ord—indekserte beretninger fra et diplomathjem: en avhendigelse*. Living in Oslo.

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The Fixture

In his capacity of curator, Geir Harald Samuelsen invented a way of mounting the lineup to the wall that allowed the slate painted back to do its job. A darker shadow than usual was cast unto the edge with cadmium red. In ways that augment a phenomenon observed by Goethe, and rendered by the edition of his colour-theory, that includes his notes. Judith Reeves described her encounter with the relevant part of the contents in the following words:

“Radiating from around the dark disc, one can observe a yellow to yellow- orange halo against the light background. And between this yellow halo and the dark disc, one can observe an intense red edge.”

Picture from the exhibit in progress (Geir Harald Samuelsen)

