



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

The Dunkedunk project is upstage of the session at KHiO January 26th at 11:15am. *Support* has helped us rig the event space in KHiO's library. After a series of priming exercises, Nataliia Korotkova and Nina Tsybolskaia are in a performance mode. We do not talk. From the speakers comes a continuous sound, broken up with the throbs of a heartbeat and the screech of chalk grinding on the rock in Sørøya (Lopphavet, Finnmark): the sound of writing visible on the video-screen. In front of the screen, Nina throws a chunk of clay she brought to Oslo from Sørøya. Sound of loud slaps.

On a removed line, the audience is invited to inspect some score-cards, their backs turned to the screen. With the video in the back, they are invited to fill out the score cards. The cards are called *lab samples* and ask the visitors for physical information: height, weight, age, type and signature. The cards are not collected by the Dunkedunk project. But are there for the visitors to take awareness of their bodies and presence in this space, through the act of writing. As the clay is prepared and cut in small pieces, the visitors are invited to hold the clay between their and Nataliia's hands.

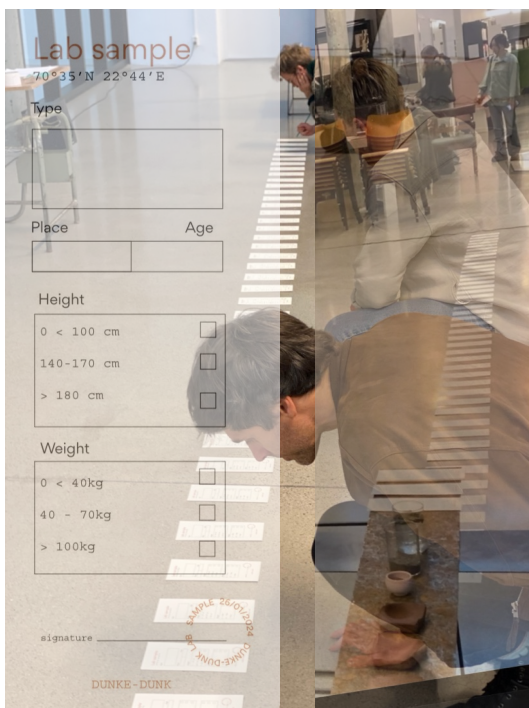


Fig. 2—the space before the video-screen was layered in the entire event, with an operative space before the screen, to regroup the distributed intelligence of what was shown in the Screen from the exposition.

The performance takes about 20'. Then the performers start to take in a larger variety of samples from their exposition in [VIS: \[RE\] MAPPING OF BEING—LANDSCAPE/CAVESCAPE/HUMANSCAPE](#). Towards the end of this new slot (featuring Nina's and Nataliia's artist talk), Theodor Barth introduces a theorising element which is brought into play by simply pointing out that the clay and the cards—that Nataliia and Nina introduced into the event space at the KHiO library—features the *kernel* of selected items from the Dunkedunk project's fieldwork at Sørøya: focussing on a cavescape and humanscape from World War II. The 7 month confinement of 35 locals to escape the Nazi bomb-rain over Finnmark, in the aim of leaving no infrastructure for the Soviet-army rescue to take over.

Under the circumstances, this theorising element also contributed to crystallise the space which would soon be transformed into an amphitheatre after the break. We hoped that the audience now would have embodied an operative mode, rather than simply being distributed to their seats. Rather than being audience placed before a screen—like opposites, or parts to a counterpoint—a layered sense of the space was suggested: the sound

came from behind. The audience was onstage and the three—Nina, Nataliia and Theodor—took the chairs at the back. We looked into the layers of the exposition, and investigated layering.

At the prompt of a member of the audience, who stayed on after the event, we turned shortly to a passage from [Bracha Ettinger's](#) artist-piece, written for the SALTWATER catalogue from the *Istanbul biennale* in 2015: *Carriance, copoiesis and the subreal*. Though the feminist and Lacanian references are evident in the piece, it is written in the mode of painting: the materials she exhibited at Orhan Pamuk's [Museum of Innocence](#) were paintings and diaries (combined sketch- and notebooks). In this piece, she too direct's us to attend the *kernel*: the visible disappears into the kernel.

She moves from the edges as the boundary of the visible, to the kernel where it disappears. A sequel perhaps to [Edward Tufte's](#) war-cry against power point: "pitching out corrupts within". In the Dunkedunk event at the KHiO library, however, the kernel also was defined to draw attention to the act of [transposition](#) that was taking place in the space: that is, the transposition of key elements, allowing the situations 1) at Sørøya and 2) in the KHiO library to *connect*. The *kernel* in the event space. The *image* on screen. These are both concepts from the mathematics of [resemblance](#).

Here the *kernel* features elements borrowed directly from Sørøya allowing the library venue—for the limited time of the event—to emerge as an operative space, for the time of the event, producing as it were, what we see on screen. Featuring *carriance*, *copoiesis* in a sense of real that may be pending, coming and soon to hatch: we are together in bringing up a fictional framework in which what happens will occur as a form of mark-making. The layering of the event will accordingly resonate with the materials that Prof. Em. Jan Pettersson coined [printmaking in the expanded field](#).

His drive with this initiative—bringing practitioners and theoreticians to appear in sequence and alongside on KHiO's [main stage](#) (hovedscenen)—was his desire of integrating theory into his practice (*sic*). Being mainly focussed on photogravure, in his own practice (which some surely would categorise as printmaking in the "narrow field"), the event opened his path to include text materials from the early days of the discipline into *his* learning theatre: which unfolds from the plate-burning, the exposure of gelatine paper, transfer unto a copper place, etching and printing.

What interest us here, however, is the kind of "twist" that transforms theoretical interventions to a form of agency that becomes *integrated* into an art-project, or an artistic research project like Dunkedunk. Here it becomes particularly interesting that the Dunkedunk project is not part of the artistic research planned and administrated from KHiO,

but belongs to the free art field. In the present case, a project supported by the [Norwegian Barents Secretariat](#). After the event we rounded up talking of the possibility for a common fieldwork; perhaps a journey to Japan, where Nataliia Korotkova is currently on a fellowship studying caves in Hokkaido. Based on what was achieved at ARW 24 (Artistic Research Week at KHiO).

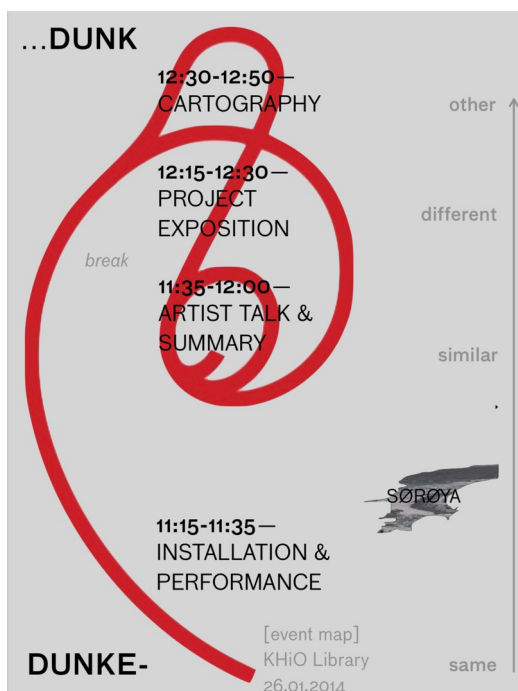


Fig. 3—4 cartographic layers looped to prompt the idea of the entire event as a single performative gesture: dunkedunk. A path to the object based on a criterion of 'performative completeness' rather than external vantage point pretending to be objective. A readiness to move with/on.

Focussing on the layers where there are *resemblances* between practice and theory in field/stagework, venturing *copoiesis*—co-making/co-work—in an event-zone where the same, similar, different and other become *co-operative*, makes sense of the event as something layered and with loose ends. It makes a difference *whether* and *how* we tie them up: a difference that makes a difference (the quip coined by Bateson when unfolding the turns of the metalogue, how a difference features information that can helps us see a situation from a different angle). Like the faces and names that helped us on with the job on Friday 26th: BA students and other guests—Bojana Cvejic, Kirsti Bræin, Tim Winter, Geir Harald Samuelsen, Jan Verwoert, Janne-Camilla Lyster, Peter Løchstøer, Oliver Hamsch, Simen Robertsen.