



**Box 1** — Yvonne Jung's photo-stream from the walkabout with the NLN (80 photos shared) with reflections on the day, shared with colleagues who had been prevented from coming. From left to right: Poul Johannes Jensen, Trond Mikkelsen, behind the forklift Knut Natvik; Enrique Guadarrama Solis and Scott O'Rourke in the print workshop.

After a walkabout at KHiO with a troupe of colleagues from NLN it became more evident to me that they are advanced content *producers*—and not only content keepers—in a sense that involves materialisation. That is these research librarians (who work as cultural history archivists) have a professional practice in which bringing documents out of store, features in a content-production *process*. Whereby the documents are not only materials in a metaphoric sense (of materials for interpretation) but *whose delivery features a materiality of its own*: piercing/penetrating the context.

For example: the walkabout through the workshops and studios in KHiO's production-village—which, up to a point, are worlds unto themselves—is a potentially extenuating ordeal, when clocked to 3-4 hours, the research librarians saw the point of conducting and completing a note-taking exercise that was suggested to them, at the beginning of the day. I was worried about overload and that the task-structure of the Sandbox session would alienate the participants from the prompts we had proposed for this session: Rector Marianne Skjulhaug's introduction, and derived bullet-points.

But instead it appeared that they were quite trained at *homing in* on relevant topics through the focus on a practical task. *Not* 'relevant' in the sense of fitting into a preset agenda based on internalised assumptions, but instead where cued by the assignment of mounting a polyhedron from the note-pad of hinged pentagons (a Leporello) that they had filled in the morning. They took their observations to the two tables prepared for them in the sewing-workshop, but they had also prepared for the session with two main subjects: **1) the seminar NLN will respond with; 2) flow.**

We will go through and summarise the paper-trail from the Sandbox-sessions later on. We were divided in two groups, and I was involved in one. It will have to wait till I bring the large paper sheets to the NLN, and that I get to talk to the participants at the other table from KHiO. The present document enacts an ethnographic *exit procedure*, in an attempt to invest—as quickly as possible—some of the subtler interceptions; of a kind to evaporate unless they are harvested and shared. This is important, because this is from an *immersive* experience, *not* 1-way observation.



**Box 2.** The hands of Harald Østgaard Lund, Bent Bang Hansen and Yvonne Jung making each their polyhedron with their own notes from the walkabout. Lars Johnsen to the right having completed his. Eivind Røssaak (top right), listening to Arthur Tennøe (top left), having handed over a variety of books from the NLN to Rector Marianne Skjulhaug (KHiO), and related the process of the exchange between our two institutions up to this point. Photo: ThB

In the first rank, the messages of gratitude we received from the workshops for having promoted the school through them. The tasks that combined with the occasion of the walkabout, clustering into a real encounter, was something we saw in the print-making workshops in particular where both Scott O'Rourke, Brynhild Seim and Erik Solheim introduced our colleagues from NLN to the technology, gestures, practices and history of the workshops in context. Prof. of print-making Aleksandra Janik was with us for the full day. And with the colleagues from the conservation ateliers at NLN (featuring Chiara Palandri and Giulia Oretti) this part of the tour was the one closest to hatch plans for immediate exchange (e.g. focussing on knowledges of paper-materialities).

Another obvious contact-point was underscored by the leader of the visual media and conservation section at the NLN Arthur

Tennøe: the possibility of extending the deposit of prints from *Norske grafikere*—Cecilie Rasch Halvorsen’s professional domain—to KHiO’s steady production of prints, by staff and students alike. Rasch Halvorsen was also part of the walkabout and sandbox. In the final sandbox session she turned out to be an acquaintance of the Dean of the Design dpt. Peter Løchstør.

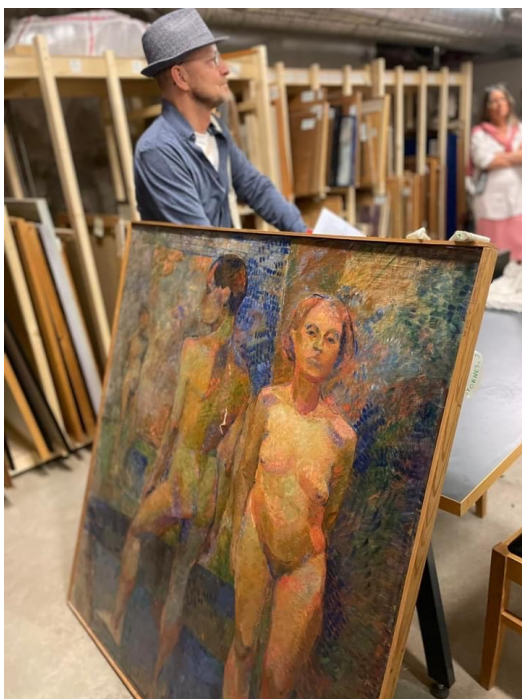
At the Academy of fine arts, acting Dean Manuel Pelmus, showed us PhD candidate Fernanda Branco’s final exhibition—before her *viva*—and a collection of catalogued but uncategorised Still-art in the basement of the academy, emphasising the contrast to contemporary practices. He himself was up for his PhD viva Monday June 24<sup>th</sup>. Manuel Pelmus accompanied us for a stretch unto the part of the round dedicated to the performing arts departments. He was with us while a short discussion on Vanessa Beecroft’s (Italian/American artist) [vb.48 721](#) (KORO @ KHiO).

Up to this point we had been guided by the leader of technical production Trond Mikkelsen, whose artistic education is from the *metal* dpt. at [SHKS](#). He later broadened his scope to the digital investigation of form—CNC meets 3D print—in combination with old-school metal-works from found materials. In my eyes, his activities took shape as kind of forensic investigation of crafts, bringing his work close to design, in the sense that his take on *media*, *machines* and *materials* is trans-local. His way of working is trans-local and systematic. This being noted for *context*.

It is important to hatch an understanding from the walkabout, because many of the workshops are worlds unto themselves that contain their own reality: Knut Natvik, at ceramics, was prompted by me to go to work as usual, rather than acting as a host, turned up with forklift headed by Prof. Emeritus [Poul Johannes Jensen](#), loaded with an enormous piece built manually from clay within a digitally produced mould. The piece was on its way to be fired according to the ancient method, inside an enormous kiln—along with other items—for an extended process taking 100s of hours.

In specific workshops digital technologies are integrated and put to specific use. The connectivity is variable across the workshops: Erik Solheim, that we met in the lithography workshop, has worked extensively with digital print. More generally, it tends to emerge at some edge in crafts that historically have also had an *industrial* end: besides *lithography*, which is an obvious example, there is *photogravure*, which has a technical range from Stone Age to Industrial: the production of positives is done digitally. What might be noted is that this integration has a *variable geometry*.

The one to have the flow between the workshop is Trond Mikkelsen. During the walkabout the stops to this flow came from two ends: **a)** from the attraction of each workshop inviting a lifetime of dedication; **b)** from the time-table in my keep that made me incline to hound the walkabout onwards. The Dean of the Dance and choreography Dpt. Snelle Hald, who stayed with the walkabout extensively, and took upon herself to present the overall structure of the 3 *performing arts* dpts. The studios in qualities conversing from the floor up, which is a shared premise of all stage-work ranging from [dance](#), [theatre](#) and [opera](#) (in this order). Theatre was busy with auditions, and Opera with [Orpheus by Telemann](#) as a part of their exams.



**Box 3**—Photo: Yvonne Jung. Featuring Evind Røssaak (NLN) in the store of still art, kept by the Academy of fine arts, in a basement area.

For his reason, I have prepared 3 handouts pitching out some discussions of the 3 dpts. in aspects relevant to this walkabout. At this point it was Greg Pope’s turn to guide the walkabout through the MediaLab, focussing on his area of specialisation which is experimental film, and an artistic usership of technologies in “analog” film. The present handout attempts to round up—in the form of ethnographic notes—the points raised by the Rector in her sandbox introduction: physical conditions, social conditions, social integration with overlapping personal networks, contact and interaction, equality and complementarity, from her work on Sigrun Kaul ([1981](#)).