

BOOK OF OTHER

Diploma - Fall 2020

Anne Margrethe Sørseth

Revenge, Sewing for the heart
Yoko Ogawa

"You may be thinking that a bag is just a thing in which to put other things. And you're right, of course. But that's what makes them so extraordinary. A bag has no intentions or desires of its own, it embraces every object that we ask it to hold. You trust the bag, and it, in return, trusts you. To me, a bag is patience; a bag is profound discretion.»

A moveable beast (photoseries)
by Helge Skodvin



asBUILT 10 Classic, Villa Schreiner.
Mari Hvattum

«To the first meeting with the architect, Mr Schreiner brought along an aluminium flour-scoop, part of a traditional kitchen storage cabinet. «I want you to build me a house to contain this,» he is reputed to have said to Fehn.»

from The name of Us (photoseries and book)
photo: Nils Bergendal



Imagining landscapes
past, present and future
Edited by monica Janowski and Tim Ingold

«To imagine, we suggest, is not so much to conjure up images of a reality «out there», whether virtual or actual, true or false, as to participate from within, through perception and action, in the very becoming of things.»

Safety gear for small animals
Bill Burns

1994 -



Safety gear for small animals
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1994 -



Gabriele Echehard: *The German Book in the Baroque Epoch* Ullstein, Berlin
 Walter Benjamins archive

«It is rare for collectors to present themselves to the public. They hope to be regarded as scholars, connoisseurs, if needs be as owners too, but very rarely as that what they above all are: lovers. Discretion appears to be their strongest side, frankness their weakest. When a great collector publishes the glorious catalogue of his treasures he may be displaying his collection, but only in the rarest cases does he display his genius for collecting. The present book provides a welcome exception from these rules. without exactly being a catalogue, it showcases one of the most impressive private collections of German Baroque literature. Without exactly being a history of the mode of acquisition of the collection, it contains the impulses out of which it was built. Many love to speak of the «personal relationship» that a collector has to his things. Fundamentally this phrase appears rather designed to trivialise the attitude that it wants to recognise, placing it as tentative, as agreeably moody. It is misleading. + It would be better to characterise the community of genuine collectors as those who believe in chance, are worshippers of chance. Not only because they each know that they owe the best of their possessions to chance, but also because they themselves pursue the traces of chance in their riches, for they are physiognomists, who believe that everything that befalls their items, no matter how illogical, wayward or unnoticed, leaves its traces. These are the traces that they pursue: the expression of past events compensates them a thousandfold for the irrationality of events. -All this is said in order to indicate why it is not just the author of this work but also the collector who is honoured, when we designate her a connoisseur of physiognomy. What she records about the binding, the printing mode, the conversation, the price and the distribution of the works with which she deals, are likewise many such transformations of coincidental fate into mimetic expression. To speak of books as she does is the prerogative of the collector. We hope that the example that is given here - right down to the layout and illustrations - is followed by many, unlike the few who preceded.++»

Joseph Cornell
Object (Roses des vents)
1942-53



Walter Benjamins archive
Benjamin, Walter

«I, however, had something else in mind: not to retain the new but to renew the old. And to renew the old - in such a way that I myself, the newcomer, would make what was a old my own - was the task of the collection that filled my drawer.»

Michael Heizer
Negative Megalith #5
1998



Extract from *The Ring Finger Specimen*
by Yoko Ogawa

As I took a deep breath, I chose my words and continued. "So basically, what kind of research lab or museum is this?"

"No, this place is completely different." He smiled as if he knew I would ask that. "This is neither a research facility nor for an exhibit. Your job will be manufacturing and preserving specimens, no more, no less."

"Well, specimens for what?"

"It's rather difficult to single out a common purpose. I suppose it is because each individual who comes here hoping to have a specimen made has different reasons. They all have their own individual issues. It has nothing to do with politics or with the sciences, economics, or the arts. By creating specimens we tackle those individual issues head on. Do you understand?"

After thinking about it for a moment, I said no. "I'm sorry. This job seems more complicated than I thought..."

"No, your bewilderment is natural. This kind of Specimen Archive is not the kind you would find anywhere, so you will probably need a bit of time to understand. With regards to this Specimen Archive, there is no sign posted, and there is no ad published either. Honestly, the people who need the specimens come here struggling, even with their eyes closed. For that reason the existence of the Specimen Archive must remain a secret."

However, it seems my explanation has been rather poor as well. It is surprisingly difficult to explain the principle of it, though pretty simple. First you take the item the client desires to have made into a specimen. After filling out the necessary paperwork, you create the specimen. Then you receive the corresponding money. That's basically it."

"I wonder if I too am capable of doing that."

"Of course you are. You do not need some sort of special skill. The most important thing is good faith. No matter how small or meager the specimen, they are not trivial. It is important to treasure them, to be *loving*." He pronounced the word "loving" ever so carefully and slowly.

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