

Music from Siberia *Illustration as Performance*

Addressing authorial challenges in research

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Little did I know when I wrote an application to the Norwegian Artistic Research Program in 2019, how complex, intriguing, and demanding the next years would become due to my curiosity to explore the potential of sound as illustration in the artistic research project *Illuminating the Non-Representable*.

This exposition on Research Catalogue will treat one of the works within this work package called *Sound as Illustration*. What began as an exploration of collective memory of the history of the horse-racing field Momarken in southeast Norway, and the potential of describing the protagonist through a soundtrack or musical 'leitmotif', soon became one of the most ethically challenging parts of the entire project. Among other things, it led to choosing a new format for the planned dissertation, namely illustration as performance. This choice will be elaborated in further sections, together with the question of *ethics in research in artistic works* etc.

On October 31st, 2021, the illustration performance *Music from Siberia* took place in Tårnsalen, the tower room, at the University Museum in Bergen, as part of the program of the 75th anniversary of the university. The three-story hall is surrounded by carved wooden columns carrying ditto galleries which, among other things, originally were used to exhibit paintings. Since the 1920s, it has been used as a warehouse, and until recently not available to the general audience due to fire regulations of the University Museum. The building dates to 1865. Originally, I had planned a simple academic essay regarding collective memory and Otherness; regarding the ongoing artistic research and certain findings I had made in interviews, archives, and field explorations about the war history of the horse-racing field Momarken, not far from the Swedish border in southeast Norway. I had imagined moments of visualization through sketching, accompanied by harmonium music from scores found after World War II with relevance to the material of this planned lecture. We were fortunate to get in contact with Sigbjørn Apleland at the Grieg academy, who interpreted the scores for harmonium of Schuberts "*Du bist die Ruh*". The music is used both in the prelude and the closing scene of the performance.

