

*However, I soon realized the story had far more complexity than anticipated. There were several ethical challenges that needed to be dealt with.*

In addition to the research issues, there were specific regulations of the room, there were also Covid-19 restrictions to consider: Thirty chairs were placed in rows in the middle of the room, with space for accessing the emergency exits. Restrictions are not always entirely negative. Such limitations may work as ways of stretching one's imagination and creativity. An entire symposium in the Illuminating project was dedicated to this topic (Kramer, Transposition as Artistic Practice, 2020) as well as an essay discussing how transposition can lead to new discoveries, positions, perspectives etc. (Kramer, The Transposing Illustrator, 2024). The placement of the audience turned out to provide a creative potential for engagement with the audience; it was possible to move in all four directions around the audience. While action drawing with different drawing media could have brought interesting nuances, the limitation of using pre-recorded sequences of felt markers also gave the performance a distinct profile.

## A BRIEF SUMMARY OF THE PERFORMANCE

The performance in the tower room involved two people: Thanee Andino and Hilde Kramer. The event had a duration of 60 minutes and consisted of a prelude (See video at the top of the exposition) and three acts. Each act was dedicated to the content of the three archive boxes visible to the audience throughout the performance.

The first box contained the research material collected since 2018; documents from schools in Poland, music sheets, a scrap book with reviews of concerts between 1945 and 1971, photo material, mostly dating from the 1960-ies. The second box contained material from archive research in Norway, and the answers Z gave in interviews after the war. The third box contained information from Norwegian and German archives that partly contradicted Z's own answers and partly confirmed what he told about the war years.

Asking the family what they knew, they were at first in denial. We received a shoebox that had not been opened since his death, and the content was unknown to the family. There were hundreds of photos with inscriptions on the back in different languages. These photos revealed an even bigger mystery regarding his choices and identity. As previously mentioned, the three boxes were used as a narrative device to unroll the fabula, pre-recorded audiovisual clips shown on two parallel screens displayed the content from the boxes. Both of us carried microphones, and our oral presentation was scripted in a prepared document (See part D in this exposition)

To accentuate parts of the narration we used central performance drawing methods (Foá, Grisewood, Hosea, & Mcall, 2022), such as gestures, elocution, and text reading in several languages. During the performance, and especially during the third act, there was an interaction with the audience:

*In Music from Siberia the two narrators move around the room, sometimes in front of the audience, pointing to action on the screen or to the audience, reading parts from the historic research. One actor may perform a monologue in front of the audience that allows the other to move behind the people in the seats and whisper, question, shout vocal messages in different languages puts the audience in center of an inquiry of ethics.*