

BIBLIOGRAPHY

WITH SELECTED QUOTES

THAT CAN BE READ AS A COLLAGE

THAT HAS TO FOLLOW THE ALPHABETIC ORDER OF THE BOOKS THE
WORDS ARE CUT OUT FROM

Andersen, Merete Morken: *Skriveboka*. Aschehoug, Oslo 2008

Calle, Sophie: *True Stories. 50 Short Stories*. Actes Sud, Arles, France 2016
I had never received a love letter, so I paid a public scribe to write one. (23)

Campbell, Edward: *Music After Deleuze*. Bloomsbury, London/New York 2013

Cooke, Mervyn: *The Cambridge companion to twentieth-century opera*. Cambridge University Press 2005

Dahlhaus, Carl: *The Idea of Absolute Music*. University of Chicago Press 1989

Deleuze, Gilles: *Cinema 2: The Time Image*. Continuum 2005 (from 1985)

Davis, Lydia: *Essays*. Hamish Hamilton, Penguin Random House UK 2019
She was an impressive-looking woman. The photographs seemed to confirm my memory of her, but once I had seen them, I had to work hard to remember what it was I actually did remember, without the influence of the photographs. (476)

Dickinson, Kay: *Off Key. When Film and Music Won't Work Together*. Oxford University Press 2008

The coherent totality is implausible almost from the get-go. Moreover, film-music arrangements that “don’t work” muddle any comfortable flux between these states, pointing out how uneasy the strategic insistence that films are both unified and also separate product chains – such as the star-related merchandise and the soundtrack album for *Harum Scarum* – can be. (17)

Didion, Joan: *The White Album* (1979), in *We Tell Ourselves Stories In Order To Live. The Collected Nonfiction*. Everyman's Library, Alfred A. Knoph, New York, London, Toronto 2006

We tell ourselves stories in order to live. (...) We look for the sermon in the suicide, for the social or moral lesson in the murder of five. We interpret what we see, select the most workable of the multiple choices. We live entirely, especially if we are writers, by the imposition of a narrative line upon disparate images, by the “ideas” with which we have learned to freeze the shifting phantasmagoria which is our actual experience. Or at least we do for a while. (185)

Didion, Joan: *Let Me Tell You What I Mean*. 4th Estate, London 2021

Gann, Kyle: *Robert Ashley*. University of Chicago Press, Chicago 2012

Garcia, Tristan: *Form and Object. A Treatise on Things*. Edinburgh University Press 2014

The past is not an *absolute* non-presence, but a *relative* non-presence. The past is what is less present than the present. It follows that the present is always *the maximum of presence*. (183)

Gass, William H.: *Finding a Form. Essays*. Alfred A. Knopf, New York 1996
Stories are interesting only when they are floors in buildings. (46)

Gornick, Vivian: *The Situation and the Story. The Art of Personal Narration*. Farrar, Straus and Giroux, New York 2001

Guldbrandsen, Erling E.: *Tradisjon og tradisjonsbrudd. En studie i Pierre Boulez: Pli selon pli*. Universitetet i Oslo 1995

Heile, Björn: *The Music of Mauricio Kagel*. Ashgate 2006

Johansen, Anders: *Skriv! Håndverk i sakprosa*. Spartacus, Oslo 2009

July, Miranda: *It Chooses You*. With photographs by Brigitte Sire. Canongate, Edinburgh 2011

Keller, Hermann: *Phrasing and Articulation. A Contribution to a Rhetoric of Music. With 152 Musical Examples*. The Norton Library, New York 1973
Between major subdivisions, one breathes deeply; between smaller subdivisions, one breathes only a little. Thus is breath, the spirit of man, bound together in a mysterious manner with the spirit of language; and we understand that the Greeks had the same word for breath as they had for soul (*pneuma*). (14)

Kerman, Joseph: *Opera as Drama. New and Revised Edition*. University of California Press, Berkeley and Los Angeles 1988

King, Geoff: *Film Comedy*. Wallflower Press, London and New York 2002
One of the pleasures offered by comedy is the freedom vicariously to enjoy departures from the norm ... (7)

Kinzler, Hartmuth und Kolleritsch, Otto: *Oper heute: Formen der Wirklichkeit im zeitgenössischen Musiktheater*. Universal Edition, Graz 1985

Kirby, Michael: *A Formalist Theatre*. University of Pennsylvania Press. Philadelphia 1987
...Durational structures may be divided into two broad categories: continuous and discontinuous. ...whether persistent elements are considered to be continuous or discontinuous may be a matter of choice. At any rate, their interweaving is a basic characteristic of performance structure. (28)

Kjærstad, Jan: *Kjærstads matrise. Samlede essays med bonusspor*. Aschehoug 2007

Hvis byene var modernismens kime, vil skjermene være det for nye former; TV, video, datamaskiner, informasjonene som flommer inn i hjernen. ... Ut fra dette ville det være naturlig å prøve ut en romanform der romanen antok karakter av en informasjonsmaskin, en tekst som behandlet data, fungerte som en informasjonshaglskur mot leseren. ... Leserens oppgave måtte bli – mer eller mindre bevisst – å strukturere opplysninger etter gitte nøkler. ... Hele formen er rettet inn mot imaginasjonseffekter. Det som ser ut som det reneste rot, kan skape et ordnet og fantasieggende univers for en leser hvis forfatteren klarer å mobilisere det mylderet av impulser samfunnet har øst inn i leserens hukommelse. (75-77.)

Kjærstad, Jan: *En tid for å leve. Roman*. Aschehoug, Oslo 2021

Koenig, Gottfried Michael: *Process and Form: Selected Writings on Music*. Wolke Verlag, Hofheim 2018

LeClair, Tom: *The Art of Excess: Mastery in Contemporary American Fiction*. University of Illinois Press 1989

Multiple characters, abundant events, discontinuities and unpredictable connections, exactitude and opacity of language, unusual allusions, paradoxical metaphors, odd proportions and new systems of form are some of the ways the novelist can push the novel toward high information. (14)

Lefebvre, Henri: *Critique of Everyday Life*. Verso, London, New York 2014

Everyday discourse performs an important function: translating into ordinary language – that is to say, decoding in an accessible form – the sign systems and different codes employed in a society, from place signs to codes of courtesy and good manners, to the more or less secret code of the bureaucracy. (742)

Lehmann, Hans-Thies: *Postdramatic Theatre*. Routledge, London 2006

Manning, Peter: *Electronic and Computer Music*. Oxford University Press, USA 2004

Mathews, Harry: "For Prizewinners" in *The Case of the Persevering Maltese. Collected Essays*. Dalkey Archive Press, USA 2003

The nothingness the writer offers the reader opens up space – a space that acknowledges that the reader, not the writer, is the sole creator. Providing emptiness, leaving things out, gives the reader exactly the space he needs to perform his act of creation. (11)

Mathews, Harry and Brotchie, Alastair (red.): *OULIPO COMPENDIUM. Revised and Updated*. Atlas Press, London 2005.

Morris, Christopher: *Reading Opera Between the Lines. Orchestral Interludes and Cultural Meaning from Wagner to Berg*. Cambridge University Press, UK 2002

Murakami, Haruki: *What I Talk About When I Talk About Running. A Memoir*. Vintage Books, London 2009

You can't please everybody. (38)

Naumann, Gerd: *Der Filmkomponist Peter Thomas*. ibidem-Verlag, Stuttgart 2009.

Perec, Georges: *La Boutique Obscure. 124 Dreams*. Published in 1973, translated by Daniel Levin Becker. Melville House, Brooklyn, New York 2012

Perec, Georges: *Species of Spaces and Other Pieces*. Penguin, London 2008

Perec, Georges: *An Attempt at Exhausting a Place in Paris*. [1975] Wakefield Press, Cambridge MA 2010

Ravatt, Agnes: *Operasjon sjølvdisiplin*. Samlaget, Oslo 2014

Rebstock, Matthias (ed.) and Roesner, David (ed.): *Composed Theatre: Aesthetics, Practices, Processes*. Intellect, Bristol 2012

Reistad, Helge (red.): *Skuespillerkunst*. Tell forlag a.s, Asker 1991

«Jeg satt på restaurant Valken i fjorten dager og studerte kelnerne. Hvordan de stod, gikk og serverte. Da jeg fant fram til den subbete gangen, visste jeg at jeg hadde fått til noe. Så kom følelsene av seg selv.» (16) – Thoralf Maurstad intervjuet av Elisabeth Rygg.

Roussel, Raymond: *How I Wrote Certain of My Books*”. Edited by Trevor Winkfield with an introduction by John Ashbery. Exact Change Books, Cambridge, MA 1995.

From Ashbery's introduction: “*La Vue* (1904) is made up of three long poems ... In the third, the narrator is seated at lunch in a restaurant ... The next fifty pages describe a spa pictured on the label of the bottle of mineral water on the narrator's table.” (xvi-xvii)

Saarikoski, Pentti: *Brev til min kone. Roman. (Letters to my wife)* Forlaget Oktober, Oslo 2001

Saramago, José: *Den andre mannen*. J. W. Cappelens forlag a.s., Oslo 2005

Solstad, Dag: *Genanse og verdighet (Shyness and Dignity)*. Roman. Forlaget Oktober, Oslo 1994

Sontag, Susan: *On Photography*. Penguin Books, Great Britain 1977, 2008

“...any photograph,” Godard and Gorin point out, “is physically mute. It talks through the mouth of the text beneath it.” In fact, words do speak louder than pictures. Captions do tend to override the evidence of our eyes; but no caption can permanently restrict or secure a picture's meaning. (108)

Stewart, Susan: *On Longing. Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*. Duke University Press, Durham and London 1993

Sutcliffe, Tom: *Believing in Opera*. Faber and Faber, London 1996

Swain, Dwight V.: *Film Scriptwriting. A Practical Manual*. Hastings House, New York 1976

Building a set is a difficult, expensive, time-consuming business. The more you can work with what's readily available, avoiding elaborate construction, the happier everyone will be. Really, it's amazing what you can accomplish with a couple of flats, a curtain, some molding and a few pieces of second-hand furniture! (223)

Tellmann, Vibeke Andrea: *Musikalitet i teorien. Om relasjoner mellom musikk og språk*. PhD-avhandling, Universitetet i Bergen 2017

Wilken, Rowan and Clemens, Justin (eds.): *The Afterlives of Georges Perec*. Edinburgh University Press 2017

Caroline Bassett in “What Perec Was Looking For: Notes on Automation, the Everyday and Ethical Writing”: The automated sorts and other loosely computational operations, often structuring the investigations of the infra-ordinary that Perec undertakes, that are also a feature of his writing, meanwhile, operate at a dispassionate or indifferent distance, invoking arbitrary systems and constraints, and they generate a distinctly non-human perspective on the everyday and its materials. (123)

Aas, Einar K. og Peter Wessel Zapffe: *Vett og uvett. Stubber fra Troms og Nordland*. F. Bruns bokhandels forlag, Trondheim 1971 (første gang utgitt i 1942)

«Maskinist! Et lite pekk telsies!» (44)