

emphasise this aspect, using the music scores of Schubert's “*Du bist die Ruh*” found among his papers, as opening and ending of our performance. In a sequence during the performance, we show the sheets of music being edited, as a parallel to how we have highlighted and concealed the biographical information about Z.

At the gallery 3,14 in Bergen, sound artist Laurie Lax in 2016 presented a sound installation using a combination of several national anthems played on top of each other. The national anthems used came from Cyprus, Denmark, Germany, Ireland, Italy, Latvia, Lithuania, Moldova, Poland, Portugal, Romania, Serbia, UK and USA, who all appropriate the oak as their national tree'. The work is a cacophony of sounds. From the first note, a jumble of tuba, cymbals and other instruments is heard, which together reproduce a type of inflated national feeling without foundation. This sound work makes us aware that national symbols regarded as place-specific symbols can be universal. Listening to Lax' composition, one gets a notion that the idea of the sovereignty of the nation-state is absurd. At the same time, cultural, religious and national identities are sources of violent confrontations around the world.

CONCLUSION

In the abstract/introduction to this text we asked how our project could use highlighting and concealment of information to become an embodied illustration performance. Experimental illustration practice is an emerging field that we regard as holding interesting possibilities worthy of exploring further.

We believe our dramaturgical and narrative choices have both laid out the information needed to understand the ethical challenges both Z and we, the researchers/narrators/ illustrators, experienced. At the same time, we have gone far to protect his identity, to not expose his family, who were in the dark about all these things before our investigations began.

The dive into the concept of leitmotif was interesting and shows some similarities to illustration.

We suggest that an overtly defined illustrated character may reduce the audience's possibility to interpret the content and reduce the artistic experience.

Finally, we would like to include how our research methodology correlates with illustration in a more traditional setting: The artistic research project Illuminating the Non-Representable explores new perspectives on illustration. But what is the status quo among illustration practitioners? How do illustrators regard the question of representation? What are their approaches towards narratives that include protagonists and antagonists? .

Through a series of interviews with contemporary authors of illustration we have continued to explore these topics. We also saw the opportunity of using these interviews as material for a podcast series called Illustratørpodden (2021 – 2024). The praxis of illustration is changing, due to rapid technological changes. Our practice needs to be further explored and illuminated.

What in 2018 had seemed like an affordable task of creating a sound-based work of illustration of a protagonist, gradually grew into something complex and ethically challenging, due to the discoveries in different archives. As I write this in January 2024, there are still areas of the historic/ archive research that have not been concluded. There is a possibility the image we draw of this man must be completely redrawn in the future, should one ever find out what lie behind the conflicting information we have retrieved. In 2021, with a request from the University to contribute to disseminate our research in a time still in the shadow of the pandemic, performance stood out as an exiting artistic solution, a fitting medium to convey the complex material that had been uncovered through our research.