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or the potential of the once forgotten as seen by
Nietzsche and Warburg

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Abstract

This essay attempts to explore the notion of memory and forgetfulness in relation to the collection at the Trondheim Museum of Art. Memory can in this case be understood as the information about the collection, what is known about the objects and how they came into the possession of the museum, forgetfulness being the instances where this information is missing, often without the museum being conscious about it. The Eik-Nes-collection is going to be used as an example of a collection within the collection where information about provenance is lacking without the museum being aware of it. Using the Greek mythology's underworld as a geographical structure, this text tries to see what the forgetfulness does with the use of the collection, and if there is a possibility to use the forgetfulness to the museum's advantage. Through the reading of texts by Nietzsche and ideas from Warburg's *Mnemosyne Atlas*, we can see that forgetfulness could open up for the possibility to re-evaluate the previous established canon, and use the collection to explore what is considered art now. The artist Martin Tebus' work *Collection* is an example of how this could be done.

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Kat. nr. 4

Introduction, or Going down

In Greek mythology they said that six main rivers bearing different functions surrounded the Greek underworld. A common belief was that the newly dead, upon arriving in the underworld, were told to wash away their previous life in the river to their right, the *Lethe*, the stream of forgetfulness or oblivion. People initiated in the Orphic-Pythagorean tradition would believe that they should seek the river to the left, the *Mnemosyne* instead, the river of memory. By doing so, they would secure the end of the transmigration of their soul, experiencing instead heroic happiness.¹

In the autumn of 2017 I had an internship at the Trondheim Kunstmuseum (Trondheim Museum of Art, from now on abbreviated TKM), researching a part of their collection called the Eik-Nes-collection (ENC from now on), and especially the so-called “primitive” objects within this collection. On my first day I was given a tour of the building, starting at the top, where the offices for the staff are situated, continuing down through the exhibition spaces before ending up in the domain of the collections, in the very basement of the building. The ENC is kept in two different depositories, the two-dimensional objects, i.e. paintings, hang in the painting-depository to the left, and the rest, objects in stone, clay, metal and graphic works are stored in the graphic- and sculpture-depository to the right. Most of the objects are more or less accounted for, they have a number and are registered in the museum’s database, but there are also a few that are not, they might have pencil markings on the back, with the name Eik-Nes, some have numbers that correlate to various lists found on paper in various places. While most of them are accounted for and the larger part have been exhibited at some point in some context, there are also those few that have probably never left the basement since the collection was handed over in the early 1990s.²

My interest in the ENC came after seeing Martin Tebus’ exhibition *Collection* at TKM in the summer of 2015. Tebus explains in the catalogue that he amongst others

² As far as my research showed, some of the objects had not been used in any exhibition after being taken over by TKM, which became evident for instance by the fact that they were not registered in the catalogue. However, I cannot be 100% sure that they have not been brought out of the basement, but as far as I could find there was not any evidence for it.

was inspired by the work of the German art historian Aby Warburg, and in particular his unfinished work *The Mnemosyne Atlas*. Borrowing its name from the pool and goddess of memory in Greek mythology, Warburg attempted to show:

“[...] how and why symbolic images of great pathos persist in Western cultural memory from antiquity to the early twentieth century.”³

Early on in the research for this essay I also happened to stumble upon the work by Lara Kothe, a German graphic designer, who had been inspired by Nietzsche’s writings on forgetting when she created *The Lethning Compendium*, a book containing different graphical explorations on methods for forgetting.⁴ In an interview with the magazine *It’s nice that*, Kothe explains that the work takes its name from another river and figure in Greek mythology, the aforementioned river *Lethe*.⁵

In this essay I will make use of the Greek underworld as a kind of map, the two central places in relation to the text being the two rivers *Lethe* and *Mnemosyne*, and their function in Greek mythology. I will use the rivers as starting points and concepts to investigate the ENC, using works and ideas developed by Nietzsche and Warburg. To be more specific, I will take the concepts of forgetting and memory, briefly explain how these concepts were used in some forms in Greek mythology in relation to death, and relate this to thoughts Nietzsche had on the importance of forgetting, and how this again can be related to certain objects in the ENC and Warburgs *Mnemosyne Atlas*.

Nietzsche was critical of his contemporary intellectual climate, and in this text I have chosen to focus especially on his critique of the notion of history. In *HL* Nietzsche separates history into three species: monumental, antiquarian and critical. While Nietzsche does not deem any of these species as harmful in themselves, he warns against the risk in letting any of the species dominate the others, and especially of

³ Johnson, C. D. *Memory, metaphor and Aby Warburg’s Atlas of images*, U.S.A.: Cornell University Press and Cornell University Library, 2012, page ix.

⁴ For a more thorough presentation of the book and visual samples, visit: <http://www.larakothe.com/DAS-LETHE-KOMPENDIUM> (02.05.18)

⁵ Boddington, R. ‘The Lething Compendium by Lara Kothe teaches you how to forget everything’ *It’s nice that* 22.01.2018 (https://www.itsnicethat.com/articles/lara-kothe-the-lething-compendium-publication-220118?utm_source=facebook&utm_medium=social&utm_campaign=intsocial 02.05.18)

letting a focus on history overshadow the possibilities of the present and the future. In *GM Nietzsche* investigates who we⁶ are by exploring what he considers the origin and history of our morals. The morals, he proposes, stems from a Christian power relationship, and builds on the notion of fear of being punished for doing wrong. This Nietzsche critiques, and he suggests rather a focus on the potential of things. In *GM II* he further develops this emphasis on the potential, and states that we should not look to history to decide the use value of a thing, rather to look at what the thing can do of and by itself.

Warburg started the *Mnemosyne Atlas*, which was an attempt to trace back and restore the history of classical images or icons. Warburg saw the contemporary use of images as a devaluing of images, where icons for spirituality were now being used to sell commodities. The *Mnemosyne Atlas* was a work where Warburg used collected material, to a large extent sourced reproduction of Renaissance art and antique cosmological images. These images he would arrange and rearrange on wooden boards, according to different classifications he made. None of these boards have survived, but there still exists photographs of them.

I will also take into consideration the museum as an institution in relation to this, and especially TKM. By doing this I am partially interested in questioning the epistemological role of the museum, and partially investigating the potential of forgetfulness in relation to museum-objects, or with Kothe the potential in forgetting of being:

“[...]a ‘something’ out of which something new can develop. Only those who forget themselves and forget everything can refill the newly created empty space.”⁷

Throughout the text I have placed seven images from the ENC-catalogue.⁸ The images are samples of what was described as “primitive” objects, and are chosen because of their aesthetic quality. The images I have chosen are all in black and white,

⁶ Predominantly understood as members of the Western societies.

⁷ Boddington. (2018)

⁸ Gullvåg, H., Thorud, S., Lamvik, J. and Westin, S. eds. *K. B. Eik-Nes' Samling*. Trondheim: Trondhjems Kunstforening, 1992.

something that can be described as a further reduction of information, but also which opens up the possibility for personal interpretations.⁹ I will not write more about these images, other than their catalogue description, which can be found in the index and the collection list appended. I intend for the images to provide some breathing room, and also give some visual reference to my essay. The identity of the photographer is unknown.

Clarification of some concepts

Forgetful objects could in this essay both be understood, as in the case of ENC, as objects that has lost some of its background information, such as information about cultural and geographical origin, age, use and how they came into the possession of the collector, but also in the case of Nietzsche and Warburg, as unfinished works, thoughts and ideas, that has been left, unintentionally, unfinished and where what has been forgotten is the idea of how and what the finished work was going to be.

There are three main collections discussed in this essay: there is the collection that consists of the totality of all the objects/artworks in the possession of TKM, there is the ENC, which is the collection of objects and artworks collected by Eik-Nes and donated to TKM and so is part of the TKM collection, and lastly the artwork and exhibition *Collection* by Tebus, which consisted of objects and artworks from the TKM collection, and then also objects from the ENC. There is no permanent exhibition of any of the collections at TKM, Tebus *Collection* was exhibited at TKM in the summer of 2015, and objects from the other two collections are used in TKMs curated program.

A description on some of the objects in the TKM collection and the ENC that is going to be used throughout this essay is “primitive”. The term “primitive” is a problematic term, and one that is not used to describes genres of art today. As explained in the part *Mnemosyne, mater musarum*, following the publication of the evolutionary theory

⁹ Tebus also used this possibility in the catalogue for *Collection*, in which he hand coloured black and white prints of objects from the collection. Another great example of similar method is *Works of translation* by the Swedish artist Björn Larsson, in which he had Egyptian hand colourists colour black and white photographs from Sweden, interpreting the colour missing on images such as heaps of snow, which they never had encountered before. (<http://www.bjornlarsson.org/article/57/works-of-translation>, 29.05.18)

there was a tendency to try to apply this theory on other fields of science, such as art history. This, however, is not unproblematic. For instance it is difficult to define what is to be considered “primitive”, as it was not used solely on old artefacts, but also on artefacts from cultures considered less developed than Western cultures. This again often results in the construction of hierarchies, where some objects are deemed “better” than others, either, in case of newer objects, for being more developed, or, in the case of older objects, for being more genuine and closer to the source than newer objects. The objects discussed in this essay were described as “primitive” both on account of being old, but mainly for belonging to “foreign”, non-Western cultures, and hence being less developed.

My question

The questions I want to explore in this essay are: how does forgetfulness have an impact on objects within the collection of an art museum, and could the works by Nietzsche and Warburg contribute to the use of these objects? And in that case, what does their contribution provide us with?



Kat. nr. 8

Presentation of literature and sources

Death in the Greek World

In this essay M. S. Mirto's *Death in the Greek World: from Homer to the classical age* and R. Janko's *Forgetfulness in the Golden Tablets of Memory* will be used mainly as historical reference works and an aid to build the framework for this essay.

Friedrich Wilhelm Nietzsche

Of Nietzsche I will mainly focus on the two texts *On the Use and Disadvantages of History for Life* from the compilation *Untimely Meditations* and 'Guilt', 'bad conscience' and related matters from *On the Genealogy of Morals*. These two texts can be said to be from opposite ends of Nietzsche's work: *Untimely Meditations* consists of four essays that were published between 1873-76, *On the Use and Disadvantages of History for Life* one of two essays published in 1874, and *On the Genealogy of Morals: a Polemic* in 1887, leaving more than ten years and some key works in between the two texts.

On the Use and Disadvantages of History for Life (HL)

According to the introduction to *Untimely Meditations*, these texts, although often overlooked, provide early insight into Nietzsche's development as a philosopher.¹⁰ Nietzsche here wants to position himself in relation to the intellectual climate at that time; three of the essays take a starting point in people important for Nietzsche's thinking, namely David Strauss, Arthur Schopenhauer and Richard Wagner. The compilation consists of four essays, but was originally intended to be 13 texts to be released over the time of six years. However, after publishing the third essay he did not find the passion for writing these essays any more, and only four in total was produced.¹¹

In the second essay, *HL*, Nietzsche investigates the importance of historical knowledge that was prominent at his time, an approach to history that we now perhaps know as historicism. The essay offers three different approaches to historical

¹⁰ Hollingdale, R.J. in Nietzsche, F. *Untimely Meditations*. Translated by Hollingdale, R.J. Cambridge: Cambridge University Press, 1997, page vii.

¹¹ Schaberg, W. H. *The Nietzsche Canon: A publication history and bibliography*, Chicago: The University of Chicago Press, 1995, page 31-32.

knowledge, or *species of history*, which each offers different advantages. Still, the main focus with Nietzsche lies on the challenges or risks these species entail, the species being *monumental*, *antiquarian*, and *critical* history.

Monumental history Nietzsche explains is:

*“That the great moments in the struggle of the human individual constitute a chain, that this chain unites mankind across the millennia like a range of human mountain peaks, that the summit of such a long-ago moment shall be for me still living, bright and great - that is the fundamental idea of the faith in humanity which finds expression in the demand for a monumental history.”*¹²

These peaks of monuments in history, as Nietzsche sees it, are the great moments that are looked back on as ideals to follow, for instance aspects of ancient Greece and the Roman Empire, which Nietzsche himself often returns to as exemplary. The advantage of monumental history that Nietzsche presents is that we humans can look at these great monuments in history, what has been achieved before us, and see that it is possible. Seeing that it has been possible to achieve great things in the past, it must then be possible to achieve great things again.¹³ There is however a risk in getting too comfortable with this way of thinking. Nietzsche himself problematizes the causality implied in thinking that great things that has happened before must happen again, thus providing a causal effect allowing us to predict the future based on historical events. Nietzsche warns us that this is as a false sense of security, one that should be avoided.¹⁴ Another risk with monumental history lies in simply repeating certain historical acts, without considering all aspects of this event, with the belief that since it turned out well last time, it will this time too.¹⁵ Lastly, Nietzsche also points out a danger of an overly emphasis on the monuments in history, in that it might take away the focus from the greatness and potential of the present and the future.¹⁶

Antiquarian history, Nietzsche sees as a service to life, a preservation of that which

¹² HL 2, page 68.

¹³ HL 2, page 69.

¹⁴ HL 2, page 70.

¹⁵ HL 2, page 70-71.

¹⁶ HL 2, page 72.

was to those who will come after.¹⁷ The antiquarian takes all accounts of the history of his surroundings as being the history about themselves and as such a part of who they are as an individual. Thus they can feel at one with something greater, the monuments becomes part of who they are.¹⁸ By providing a part of your identity, history can offer you purpose in life and be something that justifies your existence, as an individual or as belonging to a nation or culture.¹⁹ He also points out the danger of the antiquarian as having a limited field of vision, if the antiquarian fails to see the history in relation to the contemporary, if the history should outweigh the contemporary, rather than being treated as its equal.²⁰ The danger of letting antiquarian history dominate over the two other species of history could, according to Nietzsche, be said to lie in that it only knows and idolises history, to the extent that there is a fear for all things new, as progress often can be seen as something that undoes the past, and as such destroys that which the antiquarian worships.²¹

It is in this relation Nietzsche sees the importance of critical history. The task of the critical history is to take history apart and investigate the parts. By doing this one can bring forth the good bits, but also criticise that which needs to be criticised, which leaves room to suggest improvements, contrary to a strict antiquarian way of viewing history. Still, Nietzsche reminds us, one needs to have respect for the past. It is after all our origins, it is part of who we are, both the great deeds of history, but also the errors, and we need to face these errors in order to learn from them.²²

Nietzsche further distinguishes between what he calls *first* and *second nature*, whereby the first could be understood as our origin, our past or our heritage, and the second as what we make of ourselves or the present and future. He then ends the third section with an optimistic encouragement, saying:

“But here and there a victory is nonetheless achieved, and for the combatants, for those who employ critical history for the sake of life, there is even a noteworthy consolation: that of knowing that this first nature was once a second nature and that

¹⁷ HL 3, page 72-73.

¹⁸ HL 3, page 73.

¹⁹ HL 3, page 74.

²⁰ HL 3, page 74.

²¹ HL 3, page 75.

²² HL 3, page 76.

every victorious second nature will become a first."²³

Understood as such, he could be suggesting that we are not trapped in our history, it is just a part of us in the same way as our present selves are, and that they both need to be taken into account in order for us to be truly free, or do our best. Nietzsche's conclusion when it comes to historical knowledge is that it is important only insofar as in it is helping us to live well in the present. If history takes up too much space it threatens to diminish our present experience.

On the Genealogy of Morals (GM)

Whereas *Untimely Meditation* can be seen as being an introduction to the philosophy of Nietzsche, *On the Genealogy of Morals* could be described as a supplement to his earlier works. In the introduction to the translation of *On the Genealogy of Morals*, it is also suggested Nietzsche himself described it as being something he wrote to sell more of his earlier writings, as a supplement and clarification of his previous *Beyond Good and Evil*.²⁴ The book was written in July and August 1887 and published the following November, and it consists of three parts: after a preface comes the first essay: *'Good and Bad'*, *'Good and Evil'*, followed by the second essay: *'Guilt'*, *'bad conscience'* and related matters, which is also where the main focus for the present essay lies, and rounded off by the third essay: *What do ascetic ideals mean?* The subtitle to the essay collection is *a polemic*, and in the same sense that Nietzsche deemed his earlier *Untimely Meditation* as "untimely", out of its time, or unfashionable, this polemic was taking a hard stance against what Nietzsche saw as a possibly harming history of morals. In this collection Nietzsche investigates the history of human morality, how and what human moral came to be and how it has made us as human beings. The book opens up with Nietzsche stating:

*"We are unknown to ourselves, we knowers: and with good reason. We have never looked for ourselves – so how are we ever supposed to find ourselves?"*²⁵

²³ HL 3, page 76-77.

²⁴ Diethe, C. Introduction to Nietzsche, F. *On the Genealogy of Morals* Cambridge: Cambridge University Press, 2006, xiii-xiv.

²⁵ GM preface 1, page 3.

The texts can be said to be an attempt to understand who we are, by investigating how morals have been created and imprinted on us humans by the use of force, often inflicted upon us by religion, by Christian teachings, to the extent that our actions are shaped by the fear of punishment, not our potential.

The topic of the second essay titled '*Guilt*', '*bad conscience*' and related matters, is how morals has been constructed through the use of violent acts. This has also resulted in a focus on the past, because insofar that the human action is shaped by fear of punishment, we will be looking to the past in order for us to decide on our actions. This again obstructs us from seeing the potential that lies within the future. This is exemplified in a passage in the essay where Nietzsche writes:

*"[...] in short, that the case is different from that hitherto supposed by our naïf genealogists of morals and of law, who thought that the procedure was invented for the purpose of punishment in the same way that the hand had been previously thought to have been invented for the purpose of grasping."*²⁶

This, as suggested in the preface to the translation, can also be understood as only that which has no history can be defined; a things origin and its usefulness must be separated.²⁷ This again can be said to point to the same division mentioned in *HL*, that of the first and second nature of things, where Nietzsche opposes the belief that if something is to be viewed as a law or the proper way to do things, one has to first be able to show to "historical facts" about the *invention* of that thing, i.e. to know that the hand is intended for grasping one has to be able to show how in history the hand has been used to grasp. Rather, Nietzsche suggests, we should see the possibility that lies within the hand to grasp something new. In this sense Nietzsche presents forgetfulness as a positive force, something that can help us prevent taking in "sanctioned" facts as truths, and rather make space for progress.²⁸ This again can be seen in relation to the conceived epistemological function of a classic museum, a temple that collects, establishes and exhibits *the* canon. In contrast to the contemporary museums and *Kunsthalle* where the focus can be suggested to be more

²⁶ GM II, 13, page 70.

²⁷ Nietzsche, F. *On the Genealogy of Morals*. Translated by Diethe, C. Cambridge: Cambridge University Press, 2006, page xviii.

²⁸ GM II, 1, page 35.

on looking to what is important now, what possibilities or potential lies within the future.



Kat. nr. 11

Aby Warburgs "The Mnemosyne Atlas"

Aby Warburg is perhaps mostly remembered as an art-historian and the man behind a library, but also for having started his *Mnemosyne Atlas*, a work left largely unfinished at the time of his death. He and his co-workers described the genre they worked in for the *Atlas* as *Kulturwissenschaft* (loosely translated as science of culture).²⁹ In the essay *Aby Warburg and the Nameless Science* Agamben borrows from Robert Klein when he describes Warburg's work as belonging to a *nameless science*, something that cannot be described as belonging solely to *one* genre, but rather taking multiple stances at the same time.³⁰ On defining the strength of Warburg's method Agamben writes:

*"What is unique and significant about Warburg's method as a scholar is not so much that he adopts a new way of writing art history as that he always directs his research toward the overcoming of the borders of art history."*³¹

Understood as such, it is not necessarily the writings of Warburg that is his greatest contribution as a scholar, but his emphasis on cross-disciplinary practices, a need to investigate the art, or even the culture from all different kinds of perspectives and theories. This again can also be related to a pre-Enlightenment educational system, which offered a more holistic view.

The *Atlas* itself was begun in 1924, and although the name might allude to something in the style of a book, it might prove more beneficial to understand it as a method, a way of thinking, or an attempt to orientate oneself in the current visual world, drawing on images throughout history. This might also be evident by the use of the word *Atlas* to describe the work, a geographical reference and an attempt to make a map of Western culture throughout time.³² The use of *Atlas* can also be seen to

²⁹ Johnson, C. D. *Memory, metaphor and Aby Warburg's Atlas of images*, U.S.A.: Cornell University Press and Cornell University Library, 2012, page 12.

³⁰ Agamben, G. "Aby Warburg and the Nameless Science" in *Potentialities: collected essays in philosophy*. Translated by Heller-Roazen, D. California: Stanford Univeristy Press, 1999, page 89.

³¹ Agamben, G. (1999), page 90.

³² Johnson comments in a footnote that Warburg also had several names for the work. (Johnson, C. D. *Memory, metaphor and Aby Warburg's Atlas of images*, U.S.A.: Cornell University Press and Cornell University Library, 2012, page 9).

indicate that it draws on sources from throughout the world, and even astronomical theories.³³ By being placed by Warburg himself in the genre of *Kulturwissenschaft* the *Mnemosyne Atlas* can probably be understood as not only tracing patterns of visual culture, but also wanting to relate this to culture at large. The attempts should, according to Johnson, be understood as metaphors.³⁴ As metaphors, the different images could be related to each other in a symbolic sense; the images were not intended as mere images, but metaphors for something else.

The *Atlas* was continually developed by Warburg and his companions until his death in 1929, when it was left unfinished and consisting of 63 boards measuring approximately 150 x 200 cm. These boards were covered in black cloth onto which reproductions of images from throughout history were arranged and rearranged. As part of the process of making the panels they would be photographed before and after each rearrangement.³⁵ Seeing that none of the panels have survived but only the photographs of the different attempts, it is these photographs that have come to represent the *Atlas* for the afterlife³⁶.

In the same way as Nietzsche wanted to place himself in opposition to the intellectual climate of his time, Warburg was not content with the methods that dominated art-history at his time, with a focus on stylistic and formalistic aspects in art. This, Warburg felt, could not capture the icon as something grown out of a relationship between art and religion.³⁷ Warburg rather wanted to study the iconology of art throughout history,³⁸ for instance as in the use of snake iconology, where he drew on Native American rituals he had encountered during a trip to America, Dionysian rituals and the myth of Laocoön and the god Asklepios.³⁹ In these instances the focus is more on the image as a symbol, rather than an artwork and the artistry.⁴⁰ As an icon, Warburg did not want the image to be considered as a mean in itself, but

³³ Johnson, C. D. (2012), page 10.

³⁴ Johnson, C. D. (2012), page 18.

³⁵ Johnson, C. D. (2012), page 9.

³⁶ Johnson, C. D. (2012), page 10, the choice of the word 'afterlife' might seem odd, but refers to Warburg's use of the word *Nachleben* when he describes the iconology he studies, which in English can be translated to afterlife.

³⁷ Agamben, G. (1999), page 91.

³⁸ Agamben, G. (1999), page 89.

³⁹ Agamben, G. (1999), page 90.

⁴⁰ Agamben, G. (1999), page 91.

rather something that points both back and forward in history and that says something about the development of our culture.⁴¹

The Eik-Nes-Collection

Kristen Borgar Eik-Nes was a Norwegian medical scientist, whose main field of research was male hormones. He lived and worked most of his active years in U.S.A., where he also started his collection. There exists very little information about the collection and how it first came into the hands of Eik-Nes. The following information is based on a combination of two newspaper articles from *Adresseavisen*, the introduction to the collection catalogue, and conversations with prof. Øivind Lorentz Storm-Bjerke, as well as relatives of Eik-Nes. Papers concerning the collection and transcription of the conversations are found in their original language as attachments. The primitive objects, as far as we know, were brought back to the States from various trips made abroad for research purposes. In one interview with the newspaper Eik-Nes explains how he managed to buy Buddhist artefacts cheaply off Tibetan refugees whilst doing research in the Nepalese Himalaya.⁴² Storm-Bjerke also recounts that on one of his first meetings with Eik-Nes, he was keen to tell stories on how he had managed to smuggle artefacts from central-America in crates he designed to transport snakes used for research purposes. The earliest trace of there being a collection is an attachment to a letter from Eik-Nes to Storm-Bjerke, a valuation of the objects in the collection allegedly made by an insurance company in Los Angeles in 1970. The collection then counts 65 objects, including two Mies van der Rohe chairs that can be found on early photographic documentations of the ENC at TKM, but that are later not found in the collection.

The ENC consists of 94 objects, of which approximately half are described as ‘primitive objects’ and the rest as ‘artworks’.⁴³ Of the 94 objects, 84 are accounted for in TKM’s registers, the rest have pencil marks that corresponds to various lists found

⁴¹ Agamben, G. (1999), page 92.

⁴² Christiansen, P. “Gir Bort Samlingen.” *Adresseavisen*. sec. UKE-Adressa, May 12, 1990.

⁴³To be more exact, the number of objects that the collection consists of varies from 82 to 94, depending on what list you use, and how you count the objects. Some objects, for instance a pair of opium boxes is in some cases counted as two separate objects, while in other cases listed as a pair. For the purpose of this text the highest amount will be used.

in TKM's archive.⁴⁴ Together with his collection of art books, the collection was donated from Kristen Borgar Eik-Nes to the Trondhjems Kunstforening⁴⁵ (TKF from now on) during the 1990s, and after his death the income from the sale of his family's house in Trondheim was added to the donation. The money was first treated as a separate entity within the organisation Trondhjems Kunstforenings Legat with its own separate statutes, but in 2016 the Eik-Nes-gift (including the collection, the book-collection and the money-donation) was merged together with three other legacies, that now together form the Trondhjems Kunstforenings Legat. They share an administrative board, who are responsible for administrating the money, see to the statutes, and who is also responsible for seeing to that the statutes of the collection are adhered to. After a reorganisation of TKM in the late 90s, the book collection resides with TKF, a member's association and an art gallery, while the collection of art and other objects still resides in the collection of TKM.

The statutes of the Eik-Nes gift have been renegotiated several times since the signing of the original agreement between Eik-Nes and Trondhjems Kunstforening in 1992. Some of these renegotiations have to do with a reorganisation that took place in 1997, in which TKF was split into TKM and TKF, while others might seem to have been made for the sake of convenience. In the statutes of the Trondhjems Kunstforenings Legat of 22.06.2016 there are three points that are specifically related to the Eik-Nes-gift:

“§2: Stiftelsens formål, fordelt på formålskategorier er:

[...]

K.B. Eik-Nes Gave

- *forvalte boksamlingen mottatt som gave fra K.B. Eik-Nes*
- *fremme impresjonistisk kunst*
- *føre tilsyn med K.B. Eik-Nes kunstsamling, tilhørende Trondheim Kunstmuseum. Samlingen skal så langt det er mulig være på permanent*

⁴⁴ A compilation of the lists can be found as appendix 8, the unregistered objects marked in yellow.

⁴⁵ The antecedent organisation of TKM.

utstilling. De utstilte objektene skal skiftes periodisk. Det skal publiseres katalog over samlingen”⁴⁶

These statutes are a bit more vague, and hence probably a bit more “useful”, than the original agreement, which also stated that the collection was to be shown in its own separate room, and not be put in storage, and that the collection should be marked in such a way that it is evident that the objects was donated by K. B. Eik-Nes.⁴⁷ Interviews done by the local newspapers at the time show that Eik-Nes intended the collection to show the connection between “primitive” and modernistic art. This statement as it is, holds no legal precedence, but is still interesting in relation to why the collection holds the kind of objects that it does.

The first agreement between Eik-Nes and the museum stated that the collection should be permanently exhibited, the newer versions of the statues has a milder tone, stating that they should be permanently exhibited *as far as possible*. In the later years there has also been periods where the collection has not been shown and TKM has also tried to integrate the ENC more with their on-going program, i.e. use objects from the ENC in curated shows with themes that goes beyond ENCs scope.

⁴⁶ The original document can be found as appendix 6.

⁴⁷ See appendix 3.



Kat. nr. 12

Lethe (or What Is Forgotten)

“In the landscape of Hades, the first spring (on the right) is that of oblivion⁴⁸. The drinker, forgetting everything, is reborn in a new body, continuing the sequence of mortal incarnations.”⁴⁹

For Nietzsche a river does not embody oblivion or forgetfulness, but rather everything organic, and he even goes as far as describing forgetting as being an essential force. The necessity of forgetting Nietzsche describes as:

“Thus: it is possible to live almost without memory, and to live happily moreover, as the animal demonstrates; but it is altogether impossible to live at all without forgetting. Or, to express my theme even more simply: there is a degree of sleeplessness, of rumination, of the historical sense, which is harmful and ultimately fatal to the living thing, whether this living thing be a man or a people or a culture.”⁵⁰

One might argue then that Nietzsche’s forgetfulness differs from the *Lethe* of Greek mythology in that Nietzsche describes forgetfulness as being a necessary life force, whereas *Lethe* is connected to what happens when you die. Still, it might be considered as being more alike than at first glance: *Lethe* was to be avoided to avoid being reincarnated, to avoid life so to speak, and in this sense was necessary for life. In the same sense Nietzsche proposes forgetfulness to be necessary for life, that you should not be stuck in the lives already lived, but rather forget and look forward.

Johnson touches, unknowingly, upon some of the potential of forgetfulness when he describes one of the earlier attempts and public presentation of what is later going to be known as the *Mnemosyne Atlas*:

“Warburg gave a lecture titled “Die römische Antike in der Werkstatt Ghirlandaios” at the Biblioteca Hertziana in Rome on January 19, 1929. A barely disguised exposition of the ideas and methods informing Mnemosyne, the lecture was supported by a sequence of nine “Gestelle” [screens, partitions] containing some 300

⁴⁸ Also known as *Lethe*.

⁴⁹ Mirto. (2012) page 40.

⁵⁰ HL 1, page 62.

photographs, which were sequentially placed along three walls of a large lecture hall. Unfortunately, only an imperfect draft of the lecture remains. Yet this, together with accounts of the event, confirms it was a truly capacious talk."⁵¹

Letting us know that there remains very little evidence left from the actual presentation itself, but saying that what little remains, together with accounts of the events, confirms that it was a “*truly capacious talk*” makes it possible for the reader to imagine it as being so big that it is without borders, rather than if there really was a complete draft of the lecture, or even if there had been a video or photographs of the event, which would have limited the event to its actual size.

In his notebooks, Nietzsche left thoughts, ideas and even titles that he never got to finish, many of which were later published. Some texts he left unwritten because he grew tired of the idea of them, like the remaining nine essays in *Untimely Meditations*, others because time ran out on him. What both Warburg and Nietzsche has left us with is both something caught in the pool of *Mnemosyne*, i.e. the titles for texts never written and the idea and the form for the *Atlas*, while other things seem to have been forever lost in the river *Lethe*: the thoughts Nietzsche more specifically had regarding how the texts were going to look like and how Warburg imagined his *Mnemosyne Atlas*. The potential here, can be said, reading with Nietzsche, to lie in that these parts *are* forgotten and lost, in the sense that this enables the texts and the *Atlas* to be continually developed, redeveloped, and shaped into the full potential and need of the specific time and place. Let us for instance take the ENC as another example. If we leave aside the statues of the collection, leave aside Eik-Nes and his story, and look at the objects and the list of rudimentary descriptions, it can be suggested that by using these two parts as a starting point could enable TKM to make work that challenges the audience to consider the relationship Trondheim as a city and a cultural milieu has had with the outside world. Restaging the original exhibition to the museum's best abilities, could maybe offer the chance for a new reading of the ENC, a new insight into the thoughts of the time of the original exhibition, as well as saying something about who we are now. This can to a great extent be compared to an old photograph of a historical event viewed today, with the difference that the

⁵¹ Johnson. (2012), page 70.

audience can walk into the room, and experience the “photograph” in a more physical sense, in the same way as design museum often display furnished rooms from different eras. The distinction in this case would be that TKM is not a design museum, but an art museum that exhibits both classical and contemporary art, and the expectance could then in many cases be of a certain kind of room, maybe what we would regard as a more “developed” mode of exhibiting art, in the same way as Eik-Nes wanted to show the development within his collection.

It could also open up the possibility for TKM to start to re-evaluate their position and function as a museum, a temple for the muses, and an establisher of some kind of canon. What if the canon was no longer to be a list with the names of predominantly dead, white men, and their oil- and watercolour paintings or statues in marble or bronze, but instead let the canon be a selection of shapes, sizes, colours, textures and lengths in time? Or what if the museum was to disregard the concept of a canon altogether? There is still work to be done for a more inclusive museum, both on the exhibited and the visitor side. Perhaps the very idea of the canon, the language it is made in, the form it takes, and because of the time it was made in, the canon could be considered discriminating in itself? Could it be that the potential of the future lies within not being tied to old names, but to the shapes themselves? To some extent this is what was done in Martin Tebus’ *Collection*, where the reading of the objects shifted from a focus on what might have been the authorial intent, to that of a contemporary use value: the artworks and objects included in the exhibition were sorted in rooms in groupings ranging from the quite concrete, like *The Orchestra*, *The River* or *The Village*, to the more abstract *Modern Times*, *Food in Context* or *Fishing Stories*. The groupings, Tebus explains further down in the text, was: “[...] based on similar themes, or simply to suit my personal taste.”⁵² This some might consider a foolhardy move. Where the museum has spent over 100 years on building and communicating a canon consisting of artists and artworks deemed worthy of representing their time and place, Tebus breaks apart the established linearity and openly puts his own vision in the centre, and groups artists and artworks together solely based on his own personal preferences. It can be said that Tebus here points to an often-forgotten fact: that the museum that establishes the canon consists of people, and although these people are

⁵² Tebus, M. *Martin Tebus Collection* Trondheim: Trondheim Kunstmuseum, 2015, page 30.

attuned to what is happening in their contemporary art world, their decision on whether to include something in the collection or not has often been a personal decision, in the same way as Tebus' decision is.

In the catalogue Tebus explains his fascination with Warburg, stating that the panels of his *Atlas* were given: “[...] poetic and not particularly descriptive titles,”⁵³ something that a scholar like Johnson might disagree on. Still, one can argue that Tebus here pinpoints an important aspect of the potential, even though he does not spell it out, that the potential that lies within Warburg's *Atlas* is linked to it being incomplete. In Johnson's works there seems to be a tendency to attempt to decipher Warburg's intention, to more or less deduce a finished *Atlas* from Warburg's notes and photographs, an *Atlas* that will look like how Warburg would have intended it. In Tebus' work there is more of a usage of Warburg's remains as tools, potential for new works and new ways of relating to the museum and its collection as a whole.

In *On the Use and Disadvantage of History for Life*, Nietzsche writes:

“*This, precisely, is the proposition the reader is invited to meditate upon: the unhistorical and the historical are necessary in equal measure for the health of an individual, of a people and of a culture.*”⁵⁴

By utilising Nietzsche's view on the collection, there is a potential in the forgetfulness, or unhistorical, the potential to see *new* potential in things, but there is also the need to preserve the history, to remember that there was a time when other cultures might be deemed more primitive, or worth less, and it was an open field for Western cultures to exploit these cultures. Also there was a time when what we now might consider art was not viewed in the same way, where the utility of objects were differently defined. But these older/other definitions should not stand in the way of the possibility for new definitions, as long as one pays respect to the original. As such, Nietzsche does not solely criticise history, it must be remembered that the title is *On the Use and Disadvantage of History for Life*, history is not solely to be seen as a disadvantage, but could also be useful, if treated carefully as an analytical tool.

⁵³ Tebus, M. (2015), page 29.

⁵⁴ HL 1, page 63.



Kat. nr. 16

Mnemosyne mater musarum

Mnemosyne, the goddess of memory gave birth to the nine Muses after staying with Zeus for nine consecutive nights.⁵⁵

On golden tablets found in burial sites in southern Greece there is an instruction to the deceased, telling them not to wash away their lives in the spring to the right, but to ask the guards to drink from the pool of memory instead, and by doing so securing your way on the holy path to a place amongst the heroes.⁵⁶

Even though *Mnemosyne* is situated opposite *Lethe*, both geographically in the underworld, but also in meaning, memory opposite forgetfulness, the negation of *Lethe* – *aletheia* – is not synonymous with *Mnemosyne*. *Aletheia*, unforgetfulness, is most commonly translated as *truth*⁵⁷. To drink from *Mnemosyne* would give you your old life, that is, the memories of your previous life back, and it could maybe be understood as meaning that memories is not necessarily synonymous with truth, and maybe even that truth is not that which has been brought back from forgetfulness, truth must be more understood as that which was never forgotten, something opposite of being forgetful or forgotten. In some sense this could be said to be applicable to the unfinished works by Nietzsche, Warburg, maybe even Eik-Nes: the things they did not finish were never forgotten, because they were never really remembered in the first place by any other than possibly the men themselves. What is remembered, what still is, are the outlines of something that can be, the titles and prefaces of books, the model onto which one can build a history of culture, objects that can be seen or not seen. And in some sense this is truth, this is the unforgotten.

The Mnemosyne Atlas was one of the names given by Warburg to his unfinished project, and maybe the one most used. The reason for using *Mnemosyne* one can only

⁵⁵ Mnemosyne. (2018). In *Encyclopædia Britannica*. Retrieved from <https://www.britannica.com/topic/Mnemosyne> (30.04.18)

⁵⁶ Mirto, M. S. *Death in the Greek world: from Homer to the classical age*. Translated by Osborne, A. M. U.S.A.: University of Oklahoma Press, Norman, 2012, page 40-41, and Janko, R. 'Forgetfulness in the Golden Tablets of Memory' in *Classical Quarterly*, (34), 1984, page 99.

⁵⁷ ἀλήθεια I, Liddell & Scott. Retrieved from: <http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.04.0058%3Aentry%3Da%2Fqeia> (14.05.18)

speculate on, but some of his other names might also provide insight into why he found *Mnemosyne* befitting for his project: he wanted to make a *Bildatlas*⁵⁸ of the *Nachleben* of classical imagery from the Renaissance and beyond.⁵⁹ *Nachleben* can be translated as afterlife, or maybe even remains in the sense of works of art or the like, that have survived its originator. In this sense, one might understand the *Mnemosyne Atlas* as an attempt to fish out remains of the antiquity from the river of memory, he wanted to restore the “true” symbolic values behind images or iconography that had survived to modern age. Warburg wanted to restore the status of these images from what he saw as a degeneration of the used images, the same kind of images that once had been used to portray deities and spirituality had become images used to sell golf equipment or other commodities.⁶⁰ By drinking from the *Mnemosyne*, or maybe rather follow the stream to its source, Warburg wanted to show and restore the true meaning of these images.

Although maybe not with the same kind of noble intentions, TKF also showed an interest in “filling in the gaps” in the 1960s. In their annual report of 1961 we can read:

*“Siden Det Faste Galleri er det eneste museum i Trøndelag, som har samlinger av billedkunst, finner Styret at det vil være ønskelig at man i samlingene også har noen eksempler på hvordan billedkunsten har utfoldet seg i andre tider og andre steder på jorden. Dette ikke bare for å gi noe av den mangfoldighet av former som kunsten gjennom tidene har arbeidet med, men også fordi billedkunsten i de siste par hundre år har vært inspirert ikke bare av Antikken, men også av andre kulturer.”*⁶¹

In the report for the following year we can also read that one ancient Greek bowl and six so-called negro sculptures of high quality had been purchased, and that they, other than bearing their own aesthetic quality, were deemed suitable to give somewhat of an insight in the inspiration for expressionism and cubism, and that the museum were

⁵⁸ An English translation might be an atlas of images.

⁵⁹ Johnson (2012), page 9.

⁶⁰ Johnson (2012), page 150.

⁶¹ Trondhjems Kunstforening (1961) *Årsberetning for Trondhjems Kunstforening 1961* Trondheim: Author, page 20.

working on a suitable way to exhibit these objects.⁶² These acquisitions continued on, at least for the rest of the 1960s, and thus the pre-Columbian objects of the ENC were not the first objects of its kind to be collected by the museum. Still, the ENC has somehow become a synonym of the “primitive” objects, or even objects reminiscent of “primitive” objects within the museum’s collection. This became evident when an exhibition was taken down in September 2017. Included in the exhibition was a display case with objects that were marked as being from the ENC. Of the total six objects, two were not marked and not registered in the collection, but were part of the ENC, and two were not from the ENC, but “looked like they could be”. These four objects had probably been chosen because in the stress of putting up an exhibition the objects were stored next to objects in the ENC and looked like they might be “older”.⁶³ As it turned out one of the objects was actually a clay figure from the 1970s.

The idea of a historical linear development of humanity, and art, can perhaps be suggested to follow a straight line to Darwin’s publishing of the evolutionary theory. In his book *Primitivism in Modern Art* (1967) the art historian Robert Goldwater writes:

*“Influenced by Darwinian theory, the English ethnologists turned their attention to the evolution of art, and characteristically, to the evolution of the ornament, not because the ornament was the aesthetic base of art, but because it seemed to them the historical beginning. They sought to apply to art the principles of natural selection and thus to discover the laws of its development.”*⁶⁴

Goldwater continues on with an introduction to the theories of Alfred Haddon, who originally trained as a biologist in the 19th century. Haddon felt that since art was created by man’s intellect, and since the intellect was a property of the brain, an organ

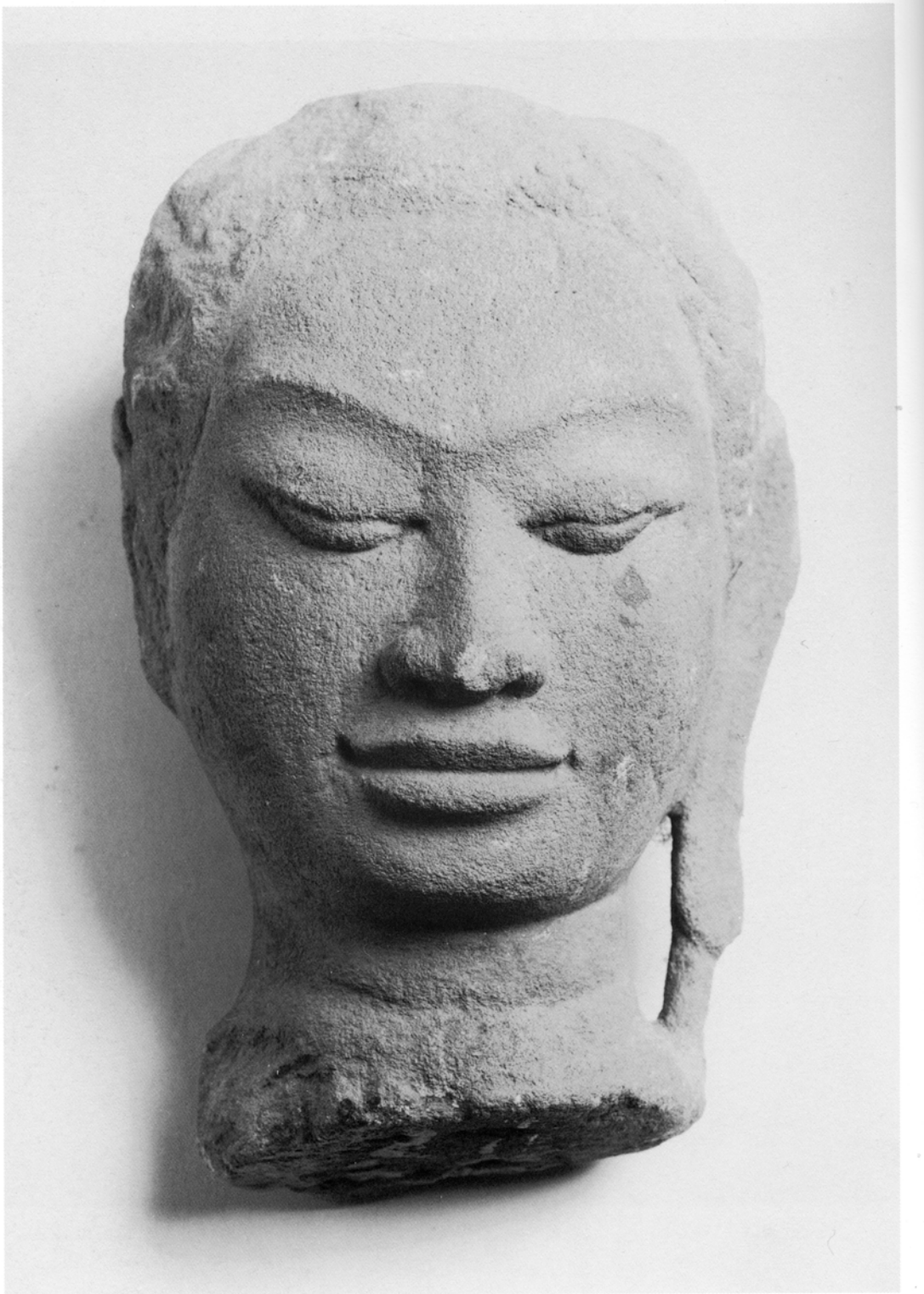
⁶² Trondhjems Kunstforening (1962) *Årsberetning for Trondhjems Kunstforening 1962* Trondheim: Author, page 21

⁶³ The main focus of the exhibition was not the Eik-Nes-collection, they were rather used as a historical setting for the rest of the exhibition with a group of artist active in the 1960s and 70s, which may also explain why the selection of the objects seems to have been done a little carelessly.

⁶⁴ Goldwater, R. *Primitivism in Modern Art* (1967) New York: Vintage Books, Random House, page 20.

that had gone through evolutions to make the modern man, then art must also show these same signs of evolution and development. This can be suggested to be almost the complete opposite of Warburg's theories, which saw the trajectory as going downwards.

If we then go back to Tebus' *Collection*, remembering that Warburg inspired him in the making of this work, it now becomes clear that it must be the method he was inspired by, rather than the science Warburg was trying to establish. In Tebus' work there is no sense of any linearity, the objects were put in groups after the artist's fancy, and neither was there any hierarchy, the objects were grouped together because they looked like each other, or meant similar things for the artist, and none bore more or less significance. In the catalogue, most objects got more or less the same space, disregarding the physical size they actually are. This methodology can in some sense be more reminiscent of Nietzsche's idea in *On the Genealogy of Morals* of not seeing the function of an object as that, which has historically been ascribed to it, but rather to look at what the object can be used for *now*. In this sense the art-works should be placed together not because they belong to the same pre-established époque, style or geographical area, but because we have some kind of use for them now. Which in the case of Tebus meant dividing the objects into 18 categories that he found fitting and important in relation to the time and space. And in this sense also conforming to the ideas of history Nietzsche described in *HL*, that it is important to consider the time, place and history, but that it should not be forever fixed to these aspects, there should also be a focus on making the best of the future.



Kat. nr. 23

Museion

According to the Oxford English Dictionary the word *museum* comes from Latin *museum*, which again is borrowed from ancient Greek *μουσειον*, which can be describes as the shrine, seat or haunt of the Muses, the daughters of *Memory*.⁶⁵

The first museums started out as curiosity cabinets, private collections consisting of various curious objects collected by well-of members of the upper class, exhibited often in their own home. The museum as an institution can be said to belong to the Enlightenment, and was in many cases meant to affirm a group of people or a nation's position in the world when it came to science, technology, or culture. The art museum had amongst its tasks to collect important pieces of art and establish a canon, in some sense decide what is to be deemed art and what is not. Nietzsche defines the canon in the quote below, in a passage where he is critiquing monumental history:

*“But if one goes so far as to employ the popular referendum and the numerical majority in the domain of art, and as it were compels the artist to defend himself before the forum of the aesthetically inactive, then you can take your oath on it in advance that he will be condemned: not in spite of the fact that his judges have solemnly proclaimed the canon of monumental art (that is to say, the art which, according to the given definition, has at all times ‘produced an effect’), but precisely because they have: while any art which, because contemporary, is not yet monumental, seems to them unnecessary, unattractive and lacking in the authority conferred by history.”*⁶⁶

So, Nietzsche can be interpreted as seeing the danger of a monumental history that the contemporary will regard works of art that has not yet been declared part of a canon, as unimportant. From this again one might deduce that this also could prevent the artwork from ever making its way into the canon or be deemed art. Explaining the role of the museum in the preface to the catalogue of Martin Tebus' *Collection-*catalogue, TKM's director, Johan Börjesson does not use the word canon, but still touches upon the same defining role of the museum:

⁶⁵ "museum, n." (March 2018) *OED Online*, Oxford University Press, Retrieved from www.oed.com/view/Entry/124079 (13.05.2018).

⁶⁶ HL 2, page 71-72.

“The purpose of the museum as a repository and displayer of art comes with the expectation that it also be the declarer of artistic significance, even excellence.”⁶⁷

Understood as such, it could be said that the museum’s role is to make definitions of what art is. The risk with this, which both Börjesson and Tebus touch upon, is both that works that are in the collection, but are not shown can lose their significance, to the public; this is not art, as long as it is not *seen* in the museum. But there is also the risk that relies on the people of the museum, the employees. TKM has gone through a number of reorganisations since its beginning in 1845, and have had a number of directors with a number of ideas of what is art, what to spend money on and who to accept gifts from. This means that what one director decided to acquire and add to the collection does not necessarily conform to what the next director deems worthy of a place in the canon, as is especially made obvious with the ENC. The process of the ENC coming into the hands of TKM (then TKF) happened over the period of six years, in which the museum had two directors, with two different views on art. In the beginning it was clear that there might be some ethical issues with some of the objects, but information about this was never documented or kept record of. The decision of which objects were to be part of the museum was finalised by Svein Thorud, who was not the director at the time when the takeover was initiated. He might have been unsure of some of the objects, which are marked with a pencil on the back, stating their belonging to the ENC, and a number, but were never properly registered in the acquisition protocols. For instance, there were two posters, marked on a list of the ENC found amongst the papers of the monetary fund as two Chinese lecture-posters.⁶⁸ These have been sat unregistered in the graphics storage shelves since 1992, and never shown.

Nietzsche in *HL* points out the risk of having a too restricted field of vision when focusing on history,⁶⁹ and Thorud might have been restricted by his vision when choosing the objects. We can only speculate as to why some objects were included in

⁶⁷ Börjesson, J. in Tebus, M. *Martin Tebus Collection* Trondheim: Trondheim Kunstmuseum, 2015, page 19.

⁶⁸ In reality it is one Chinese lecture-poster, and a letter that accompanied a gift Eik-Nes was given from a university in Japan.

⁶⁹ HL 3, page 73.

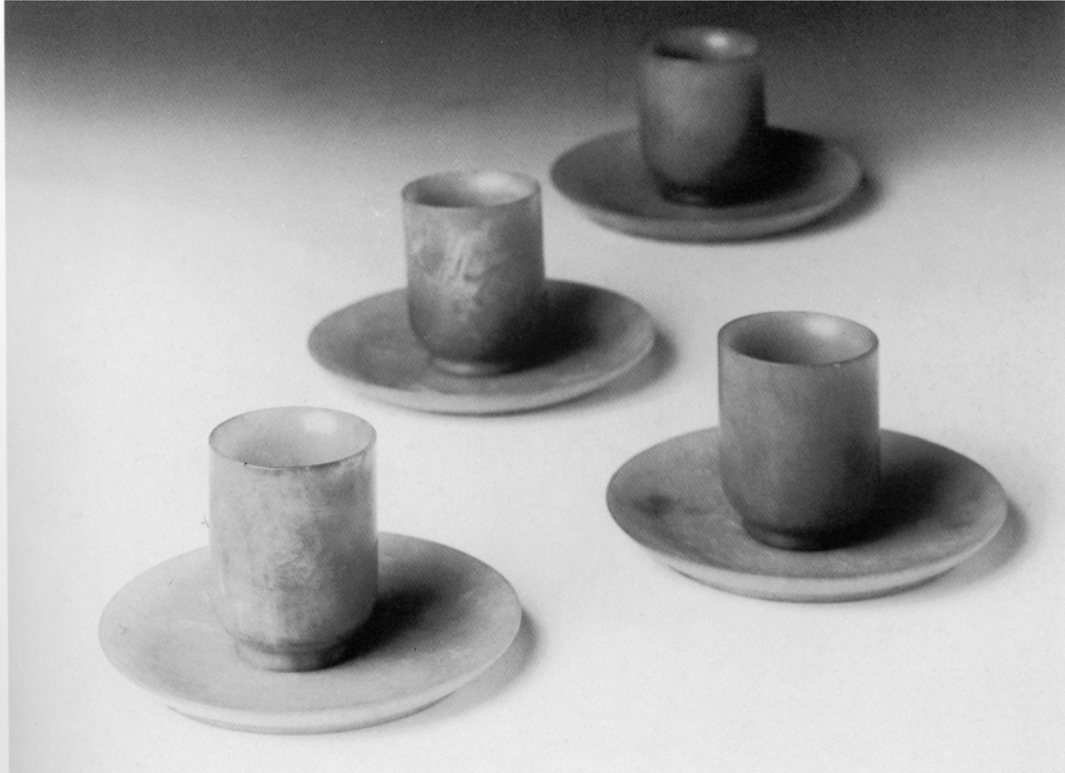
the collection but not properly registered: maybe they were agreed upon before his time, maybe he was unsure about them, or maybe something happened that made the museum have to postpone the process of properly registering the objects. Still, the effect of this is leaving the objects being both forgotten and remembered at the same time. At the same time, they can be said to be art, as far as they are physically taking up space in an art collection, at the same time they are not, seeing that they have never been registered properly. Seeing that they have never been properly registered and never shown to the public, it is almost like they do not exist. Were the museum then to register the posters into their collection, as artwork on paper, they would be giving something that originally has no artistic value, that were never intended to be in an art museum, artistic value, just by being part of an official art collection.⁷⁰ In contrast, were the museum not to register them, and even, being in dire need of storage space, to decide to get rid of the posters, they would be breaking the contract they made upon receiving the collection, and also disregard the work done by previous directors that had once taken these objects in. So for now the posters are left in limbo, both there and not there at the same time, both worthless and art objects. This, in return, means that the posters never get to fulfil any of its potential, as aesthetic objects.

In the collection of TKM there are some bodies of work that have in later years proven harder to use than some of the other. For instance, there are the wooden sculptures that are registered in the catalogue as *Negerskulptur* or pieces from the Eik-Nes-collection that have dubious origins. Because of the extent of the TKM collection, their limitation in space and workforce, it might be easier to let the *Lethe* run over them, to let them be not seen and not heard in storage rooms, often because there is a lack in information that makes it harder to take a proper stance on what TKM thinks of them today. At the same time, one may ask, if it is not possible to still show these objects, but use their forgetfulness as a possibility to say something of what is considered art now. A question may be raised then, what is considered art now? The answer is not a simple one, and is probably dependant on what art market or scene you are looking at, be it the commercial market, or the educational

⁷⁰ One could then argue if this would make a difference anyway, if the museum chose to never exhibit the posters. But registering the posters into the collection would also mean they would have a responsibility to store, document and care for them, something that would draw resources from places where resources are already scarce.

institutions, the academies, or the non-commercial exhibition spaces, the museums and the *Kunsthalle*. A space like the TKM might then be considered one of the more “safe” or stable places to go to see what is art,⁷¹ as they traditionally have had the task of collecting, establishing and communicating a canon. But the canon may not necessarily be the best way to define what is considered art *now*, rather the canon can be said to function as a lexica, a place to go if you, like Nietzsche’s antiquarian, want to learn about your history and your own origin. It might prove beneficial to try to explore what can be considered art now, in the light of Nietzsche’s critique on the three species of history in *HL*. Thinking about art in this sense, it can be suggested that there is an importance both to not be stuck in the past, of course there can be in some sense a measurement of works of art with what is made today, but in many cases, this might prove to show that they are not synonymous, and a one-to-one comparison can in most cases be rendered senseless. For instance, it might seem somewhat of a meaningless task to compare the painting *Natt (Røros Kirke)* (1904) by the painter Harald Sohlberg, which was included in Tebus’ *Collection*, with the undated clay figure *Pukkelrygget dverg* by unknown artist, which was also included in *Collection*, and that can both be found in the collection of TKM. Meaningless in the sense that these entities seem to have very little to do with each other besides being manmade and at some point in time found worthy of being included in the collection of a public art institution. Yet again, how should these two objects be compared with Tebus’ *Collection*, which is also a work of art in its own form, seeing that it is *something* made by an artist by the commission of an art museum. What they do have in common is that they take place within a museum of art, and can hence be interpreted as works of art, and that they then are, in Börjesson’s words, examples of artistic excellence.

⁷¹ They might though still be dependant on the commercial market, even if supported by the government, there is a pressure to show that visitor numbers are high and stable, or even rising, to show that this is something the people want. This can for instance be exemplified by the debate in the local newspaper *Adresseavisen* during 2017, see for instance Hovde, K. & Grann, A. –Vi har fått presentert kunst som er jævlig kjedelig. *Adresseavisen*. (03.04.2017) Retrieved from <https://www.adressa.no/pluss/kultur/2017/04/03/Vi-har-fått-presentert-kunst-som-er-jævlig-kjedelig-14528505.ece> 12.05.2018.



Kat. nr. 30

In conclusion, or At the other End

In this essay, I have investigated the ENC, and to some extent the function of TKM, taking a theoretical and historical starting point in writings by Nietzsche and thoughts of Warburg.

What Nietzsche offers can be explained as some kind of relief, and appeal to shift the focus from what has already been, to what can possibly be now, and in the future. In relation to working with art collections in museum, this might provide breathing room that allows the museum not to focus so much on what has historically been deemed valuable and therefore found its place in a canon. Rather, the objects could be let loose to be used by artists and curators to say something about our current situation.

With Warburg, the fact that the *Atlas* was never finished, could also be said to give the potential of being an ever-changing model that can adapt to the present, rather than being a fixed monument of history. It can also be a resource for rethinking how to use museum collections, and think about the structure of the canon.

The ENC is a collection of objects and paintings held by the TKM, half of which are classified as art, and the other half largely classified as “primitive” objects. The origin and authenticity of many of the objects are dubious, and their function within TKM is often unclear. The unclarity of some of the objects within the ENC could provide a ground to rethink the role of the canon within TKM.

Using Nietzsche and Warburg to consider the potential of the ENC and different strategies for TKM it becomes evident that there might be a need to reconsider TKMs function in relation to being the establisher and communicator of a canon. It could also be considered whether there should be a canon, and in that case what form it should take.

Regarding the ENC it might prove beneficial to consider the lack of information as a potential that means that the use of the objects does not need to be limited to what any description says, and that this again could be a catalyst for thinking about what we view as art today. As an example of a work of art that has taken use of this potential Tebus’ *Collection* could be mentioned. This was an exhibition where Tebus chose to

break with the established hierarchy of the canon and showed 227 objects from TKMs collection divided in 18 groups that the artist himself had constructed. Tebus work also managed to bring forth the human behind the canon, his work can also be said to highlight that there always have been a person behind the canon, but that historically this person often have hid behind their status as director of the museum.

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Appendix 1:

UNIVERSITETET I TRONDHEIM
NORGES TEKNISKE HØGSKOLE
INSTITUTT FOR BIOFYSIKK
PROFESSOR KRISTEN B. EIK-NES

ADRESSE
7034 TRONDHEIM-NTH
TELEFON
(075) 94000 - 3428


Trondheim 30.12.86

Hr. Øivind Storm Bjerke
Trudvangveien 24 B
3 100 Tønsberg.

Kjære Øivind Storm Bjerke,

Vedlagt kopi av ei vurdering eg fekk gjort på samlinga mi i Los Angeles, november 1970. Da kravde trygd mot brann og tjuveri at samlingar var vurderte. Sidan 1970 har eg auka samlinga. All kunst eg eig såg eg best vart synt fram via din organisasjon etter september 1989. Som eg nemde for deg vil eg da få 16/30 av den pensjonen eg skulle ha hatt om eg hadde arbeidd i Noreg full tid eller 30/30. Må difor be om at eg frå september 1989 får ei løyving på kr. 40 000.- per år til eg dør. Du trudde Bakke's fond kunne vera interessert i løyving av denne storleiken. På desse vilkåra vil din organisasjon eiga samlinga mi. Korleis dei vil organisera samlinga vert deira sak. Eg skulle ynska at mest mogeleg var på permanent utstilling. Godt nytt år og lat meg høyra frå deg i denne saka.

Beste helsing,


Kristen B. Eik-Nes

P.S. Alle kalkuleringar i vurderinga er i U. S. dollar.

P.S.

Appendix 2:

Til Eilif Olsen

Jeg har fått tilsendt en taksering av Kristen Eik Nes' samling, som jeg oversender deg i kopi. Takseringen er fra =970 og skal være foretatt av en anerkjent takstmann ifølge Nes. Der jeg har mulighet for å vurdere taksten synes den rimelig på de fleste punkter. Enkelte kunstverk har idag en betydelig høyere takstverdi, slik at det idag ikke er urimelig å tro at en takst vil ligge nærmere 5 mill. norske kr..

Jeg oversender også et brev fra Nes stilet til meg. Brevet referer seg til et møte vi hadde like innunder Jul. Tidligere har jeg hatt flere møter med Nes og holdt kontakt med ham de tre siste år.

Nes tenker seg en ordning hvor han får utbetalt kr. 40 000 hvert år, fra han i =989 avgår med pensjon. Bakgrunnen for hans ønske om dette, er at han ikke får utbetalt full pensjon idet han har arbeidet i USA i 25 år. Han ønsker å flytte til Barcelona, og vil da oppløse sitt hjem.

Nylig snakket jeg med Herrem om Nes-samlingen. Han har skrevet Nes' testamente og var av den oppfatning at TKG får eller siden vil få overdradd samlingen uten noen form for kompensasjon. Jeg tok opp dette punkt med Nes, som oppga at ordlyden i testamentet er at TKG skal overta den del av hans kunstsamling, som hans slektninger ikke ønsker å beholde. Ut fra min vurdering av samlingen, er jeg da redd TKG bare vil sitte igjen med emballasjen. Min oppfatning er at samlingen er for verdifull for Trondheim, til at man bør gamble med en mulig fremtidig donasjon uten vederlag. Nes er innstilt på at vi så snart som mulig kommer fram til en avtale, som sikrer TKG den framtidige eiendomsretten til samlingen. Det er helt åpenbart at han selv ønsker at den skal forbli i Trondheim.

Nes krever ikke at samlingen skal utstilles permanent eller samlet. Jeg har antydnet overfor ham at en rimlig løsning vil være at TKG utarbeider en katalog over samlingen hvor den presenteres på en skikkelig måte. Den vil senere danne et referansegrunnlag for videre bearbeiding av samlingen, og vil dessuten sette en istand til å presentere den som helhet når det måtte være ønskelig.

Jeg har gått igjennom samlingen ved tre anledninger. På grunnlag av dette og takseringen har jeg følgende å si om den:

Det mest interessante er de pre-columbianske gjenstandene. De utgjør en enhetlig gruppe på ca. 20 gjenstander, hvorav enkelte må betegnes som rene praktstykker innen pre-columbiansk skulptur og keramikkarbeide. Denne samlingen må vises i monter(e). Utstillingen må være helt permanent, idet gjenstandene overhode ikke bør flyttes. de må ikke utsettes for kraftige klimaforandring er, da vil de kunne sprekke opp. De pre-columbianske gjenstandene vil være fristende objekter for internasjonale kunsttyver. Idag er det strengt forbudt å utføre slike gjenstander fra alle latin-amerikanske land hvor de forekommer. De mest verdifulle av skulpturene i samlingen vil ha en omsetningsverdi på oppimot kr. 200 000.

Et buddha-hode i bronse, tre tresnitt av Hokusai, tre makamono-malerier og en persisk miniatyr kommer også i klasse med de pre-columbianske arbeidene. Også overfor dem må man ta spesielle forholdsregler ved montering.

Mies van der Rohe stolene, er regnet som det kanskje betydeligste enkeltarbeide innen det 20- årh. møbelkunst. Dersom stolene faktisk er identisk med de som var utstilt i Barcelona, vil de være en internasjonal atraksjon. Alt tyder på at de faktisk er det - ifølge arkitekten selv er det selve prototypen Eik Nes kjøpte. Stol-ene kan regnes som møbelskulptur av høyeste klasse, og jeg ser ingen problemer med å integrere dem i en kunstsamling. Monteringsmessig kan de by på et lite problem- de bør framvises slik at tilskueren oppfatter poenget med at de er en "møbelskulptur".

Det burde være mulig å finansiere de 40 000 gjennom Backes gave. Hvis ikke bør vi prøve å finne et større firma, eller en institusjon, som kan bidra. Adolf Øyens Fond, Trondos eller et forsikringsselskap eller en bank, kan vel være aktuell. Det beste er vel Backe. Dette har jeg også tillatt meg å nevne som en mulighet overfor Eik Nes.

Vennlig hilsen

Olivind

Appendix 3:

T E S T A M E N T



Undertegnede Kristen B. Eik-Nes bestemmer herved som min siste vilje at kunstsamlingen min skal tilfalle Trondhjems Kunstforening under navnet "K.B. Eik-Nes'samling".

Så langt mulig skal samlingen være på permanent utstilling.

Dersom jeg permanent fraflytter Jonsvannsveien 33, skal Kunstforeningen overta kunstsamlingen og disponere den på samme vilkår.

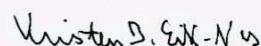
I henhold til avtale betaler Trondhjems Kunstforening til meg kr. 36.000,- pr. år. inntil jeg blir innlagt permanent i syke- eller aldershjem.

Videre skal formuen jeg etterlater, med unntak som er nevnt nedenfor, tilfalle Trondhjems Kunstforening for å fremme impresjonistisk kunst.

Trondhjems Kunstforening er ikke arveberettiget til hytta Eikbu med 10 mål tomt med innbo og utstyr i Steinkjer kommune, og heller ikke arveberettiget til boksamlingen på 4000 bind om den andre verdenskrigen som er bortgitt.

H.r.advokat Terje Herrem innsettes som testamentfullbyrder for å gjøre opp boet og rett til å foreta deling av innbo og løsøre.

Trondheim, den 8. mai 1991


Kristen B. Eik-Nes

Undertegnede to vitner som testator har godtatt, har idag sammen vært til stede og i nærvær av Kristen B. Eik-Nes, og etter hans ønske har vi skrevet under dette dokument som han erklærte inneholdt hans siste testamentariske vilje. Han underskrev

Appendix 4:

TESTAMENT



Undertegnede Kristen B. Eik-Nes bestemmer herved som min siste vilje at kunstsamlingen min skal tilfalle Trondhjems Kunstforening under navnet "K.B. Eik-Nes'samling".

Så langt mulig skal samlingen være på permanent utstilling.

Dersom jeg permanent fraflytter Jonsvannsveien 33, skal Kunstforeningen overta kunstsamlingen og disponere den på samme vilkår.

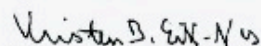
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Trondheim, den 8. mai 1991


Kristen B. Eik-Nes

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personlig i vårt nærvær. Han var ved anledningen ved full sans og samling og opprettet testamentet av fri vilje.

Trondheim, den 8. mai 1991


Terje Herrem
advokat
Ths. Angellsgt.8


Turid Hårstad
sekretær
Skytterveien 23

Appendix 5:

A V T A L E

Trondhjems Kunstforening og professor dr. Kristen B. Eik-Nes har gjort slik avtale:

1. Kristen B. Eik-Nes gir Trondhjems Kunstforening si kunstsamling ved testament som ikkje kan kallast tilbake.
2. Vilkåret for gáva er at samlinga blir vist i eige rom og ikkje sett på lager. Av omsyn til god utstilling skal dette endrast ved montering heilt eller delvis - slik at tinga blir vist på ein verksam måte.
3. Samlinga skal merkast på ein måte så det går fram at Kristen B. Eik-Nes har gjeve den til Trondhjems Kunstforening.
4. Trondhjems Kunstforening betaler Kristen B. Eik-Nes kr. 40.000,- i året som godtgjersle frå 1.januar 1990.

Trondheim, den 7/4 - 90

Trondhjems Kunstforening:

Sjov. Arnevik
formann

Kristen B. Eik-Nes
Kristen B. Eik-Nes

Appendix 6:

Vedtekter for Stiftelsen Trondhjems Kunstforenings Legater

(Vedtatt av styrene i Stiftelsen Astri Aasens Gave, Stiftelsen H.H. Bachkes Gave, Stiftelsen K.B. Eik-Nes Gave, og Stiftelsen Trondhjems Kunstforenings Gallerifond den 22.6.2016.)

§1: Stiftelsens navn er Stiftelsen Trondhjems Kunstforenings Legater.

Stiftelsen er etablert ved en overdragelse av Stiftelsen Malerinnen Astri Aasens Gave, Stiftelsen H.H. Bachkes Gave, Stiftelsen K.B. Eik-Nes Gave, til Stiftelsen Trondhjems Kunstforenings Gallerifond. Trondhjems Kunstforenings Gallerifond ble i 2006 dannet ved en sammenslåing av Sivilingeniør Ingemann Torps og hustrus grafikkfond, Trondhjems Kunstforenings Gallerifond, Rørleggermester K. Lund og Hustru Fredrikkes legat til Trondhjems Kunstforening, og Hannah og Hans Ryggens Gave. Stiftelsen Trondhjems Kunstforenings Gallerifond har samtidig endret navn til Stiftelsen Trondhjems Kunstforenings Legater.

§ 2: Stiftelsens formål, fordelt på formålskategorier, er

Astri Aasens Gave

- forvalte mottatt kunstsamling fra Astri Aasens Gave. Kunstsamlingen skal kunne selges og salgsvederlaget tillegges stiftelsens egenkapital
- utdele Malerinnen Astri Aasens stipend jevnlig, fortrinnsvis den 3. september det aktuelle året, til ungdom med spesielle anlegg for tegning og kunstmaling og fortrinnsvis til kvinnelige

H.H. Bachkes Gave

- kjøp av utenlandsk kunst - malerier, grafikk og skulpturer - fortrinnsvis eldre enn 20 år, til forøkelse av Trondhjems Kunstforenings faste galleri / Trondheim Kunstmuseum

K.B. Eik-Nes Gave

- forvalte boksamling mottatt som gave fra K.B. Eik-Nes
- fremme impresjonistisk kunst
- føre tilsyn med K.B. Eik-Nes kunstsamling, tilhørende Trondheim Kunstmuseum. Samlingen skal så langt det er mulig være på

STIFTELSESREGISTER T	
SAKS NR. 16/03419	DOM NR. 8
23 JAN 2017	
ORG NR. 980770743	BGLL

Handwritten initials/signature

permanent utstilling. De utstilte objektene skal skiftes periodisk.
Det skal publiseres katalog over samlingen

Trondhjems Kunstforenings Gallerifond

- innkjøp av kunstverker, fortrinnsvis av norske kunstnere slik at Trondhjems Kunstforening / Trondheim Kunstmuseum kan få en fylldig samling av representative arbeider for de forskjellige kunstnere, epoker og retninger. Stiftelsen kan gi bidrag til Trondhjems Kunstforenings drift

- § 3: Styret velges av Trondhjems Kunstforenings årsmøte. Styremedlemmene velges for tre år og kan gjenvelges. Styret skal ha fra tre til fem medlemmer og velger selv sin leder. Det forutsettes at styremedlemmene representerer kunstfaglig, juridisk og forretningsmessig kompetanse.
- § 4: Grunnkapitalen er kr. 1.350.000,-. Av stiftelsens regnskapsmessige årsresultat skal minst 20 % tillegges bundet kapital. Resterende beløp tillegges avsetning til vedtektsbestemte formål og fordeles i henhold til fordelingsnøkkel mellom formålskategoriene. Fordelingsnøkkelen for avsetning til vedtektsbestemte formål ved sammenslåingstidspunktet var basert på virkelige verdier for egenkapitalen for de ulike formålskategoriene pr. 31.12.2015, og var fordelt slik
- | | |
|---------------------------------------|--------|
| Astri Aasens Gave | 12,1 % |
| H.H. Bachkes Gave | 33,9 % |
| K.B. Eik-Nes Gave | 44,9 % |
| Trondhjems Kunstforenings Gallerifond | 9,1% |

De ulike formålsbevilgningene belastes de respektive formålskategoriens avsetning til vedtektsbestemte formål. Fordelingsnøkkelen justeres årlig som følge av de ulike formålskategoriens bevilgninger.

- § 5: Stiftelsens kapital skal forvaltes på en forsvarlig måte, slik at det til enhver tid tas tilstrekkelig hensyn til sikkerheten og mulighetene for å oppnå en tilfredsstillende avkastning for å ivareta stiftelsens formål.
- § 6: Styret velger revisor for stiftelsen. Vedtektsendringer krever enstemmighet i styret. Oppløsning av stiftelsen skjer etter forslag fra et enstemmig styre og skal godkjennes etter stiftelsesloven.



Appendix 7:

24.10.17 telefonsamtale med Øivind Lorentz Storm Bjerke:

Intendant ved foreningen cirka 1984-1988

K.B. Eik-Nes ringte en dag og fortalte om samlingen som han ville skjenke til Trondhjems Kunstforening,

Øivind dro hjem til Eik-Nes sammen med sekretær Magni Gjelsvik

KBEN var en fascinerende fyr og over middels begavet og intelligent. Han var veldig glad i å kjøre veldig fort med biler, noe han måtte slutte med da han kom til Norge.

Han var opptatt av hva som ville skje med samlingen etter hans død, da han ikke hadde noen direkte arving. Han var spesielt opptatt av hva som ville skje med hans samling pre-kolombiansk kunst i keramikk. I forhold til denne samlingen så Øivind etiske problem – da KBEN kunne fortelle historien rundt hvordan han kom i besittelse av disse gjenstandene, de hadde blitt smuglet inn i USA i metalkasser med slanger som de brukte i forskning, og det finnes derfor ingen bevis på proveniens, ingen kjøpspapirer, da disse ikke ble kjøpt i USA, uten smuglet inn. Øivind tenkte likevel at det var bedre at samlingen da havnet i et offentlig museum enn at den skulle deles opp og havne hos et antall forskjellige private samlinger.

KBEN var spesielt opptatt av en tegning av Diego Riviera, han fortalte historien om at denne skulle ha blitt til i Paris, der Riviera satt og tegnet sammen med Picasso. Stilen skal være en måte tegning man lærer seg som barn, der man ikke løfter tegneverktøyet, men lar tegningen bli til med en kontinuerlig strek.

KBEN var også veldig opptatt av fortellingene knyttet til gjenstandene

Han var opptatt av Hiroshige-arbeidet, som han mente var et unikt eksemplar av tresnittet

Han var også opptatt av noe møblement, stolen, som han fortalte var et eksemplar av Mies van der Rohe Barcelonastol, og et eksemplar som hadde vært stilt ut på verdensutstillingen i Barcelona i 1929 i Tysklands paviljong. I følge Øivind hadde han fått tak i stolen direkte fra van der Rohe. Når jeg nevner at familien har sagt at stolen egentlig viste seg å være en billig kopi fra Mexico avviser Øivind det og mener det er veldig usannsynlig. På grunn av at han hadde veldig mange interessante relasjoner til mange ulike folk.

I følge Øivind flyttet KBEN hjem på grunn av morens helse (på forslag fra meg om at det også kunne være delvis på grunn av hans egen helse svarer Øivind at ja, han var jo en storrøyker og hostet noe forferdelig).

Øivind lurer også på om han kan ha hatt noe å gjøre med Moser-paret, ifølge Øivind drev KBEN forskning på å være oppmerksom på ting, å kunne lokalisere ting i nærheten før synsinntrykket har rukket å nå hjernen. Da Øivind hørte om Moser-paret sitt Nobelprisarbeid syntes han det virket som han hadde hørt om arbeidet før fra KBEN.

Hans foreldre hadde vært gode venner med kunstnere, og det var sånn KBEN ble interessert i kunst fra barnsben av.

Da samlingen ble tatt inn laget den daværende vaktmesteren hvite spesialkasser som skulle bli brukt både som oppbevaring og utstillingsmoduler, med høy- og senkbare hyller. Utstillingen så ut som et landskap.

Det var sannsynligvis en lenger prosess, det står at samlingen kom til Kunstforeningen i -91, men Øivind kan huske prosessen med å ta inn ting og få bygget kasser, og han jobbet bare på Kunstforeningen til høyst -89, så det må ha blitt påbegynt allerede på 80-tallet.

Om det var -91 som var det endelige årstallet, var det Svein Thorud som tok imot samlingen, han lever fortsatt, bor i Oslo.

Svein Christiansen – var intendant på Trondhjems Kunstforening før Øivind, anså distinksjonen mellom kunst og etnografiske objekt som uinteressant

I Trondheim var også Gruppe 5 viktig – spesielt Arne Holm og Ramon Isern

Det å integrere kunsten i museet – på 80-tallet fikk man en periode der modernismen og postmodernismen krysset hverandre

Svein Thorud, som var intendant da samlingen ble tatt inn, var modernist – og mente at møbler ikke hadde noe på et kunstmuseum å gjøre, og kan ha vært bidragende i at Barcelonastolen ikke ble tatt inn.

Fjærarbeid (fra Asia?) som var i samlingen

Noe som Øivind mener er interessant er hvorfor KBEN hadde den samlingsprofilen han hadde. Han mener at det var USA-typisk, spesielt for vestkysten av USA på den tiden (han jobbet ved University of Southern California) – og var der i en periode akkurat før hippiekulturen vokste fram der.

Appendix 8:

Eik-Nes-samlingen

1. GROMARIE, Marcel: kvinne ved ovn, 1921, tusj p.p., 26x17cm
(*katalognummer 51, TKM-4814-1992⁷²*)
2. RIVIERA, Diego: mann som bærer, tusj p.p., 36x26 (*katalognummer 59, TKM-4811-1992*)
3. MUNCH, Edvard: "Adam og Eva", lito, 21x33 (*katalognummer 55, TKM-4835-1992*)
4. MIRO, Juan: figur med fugl, etsning, 31x13 (*katalognummer 54, TKM-4812-1992*)
5. PICASSO, Pablo: sittende Venus med tre menn, 13x17 (*katalognummer 57, TKM-4802-1992*)
6. TOULOUSE-LAUTREC, Henri: "Oksekjerre", tusj p.p., 10x17
(*katalognummer 65, TKM-4855-1992*)
7. Mineatyrmaleri på elfenben: Jaktscene med Shah Jehan, Delhi-skolen 16.årh., 10x20 (*katalognummer 34, TKM-4816-1992*)
8. HOKUSAI: gjenferd, fargetresnitt, 17x24 (*katalognummer 41, TKM-4805-1992 Hokusai, Katsushika*)
9. Mineatyr på rispapir: Krishna som fisk og snegle, Hydrabid-skolen, 12x21
(*katalognummer 35, TKM-4748-1992*)
10. Sung Makamono: Landskap med fjello og trær, tusj p.p., 22x113
(*katalognummer 38, TKM-4806-1992*)
11. Hukado Makamono: to menn, 55x27 (*katalognummer 39, TKM-4810-1992*)
12. Hukado Makamono: gående menn i landskap, 26x15 (*katalognummer 40, TKM-4786-1992*)
13. HIROSHIGE: "Reise" og "Landskap", to fargetresnitt, 33x22
(*katalognummer 42, TKM-4803-1992 og TKM-4838-1992*)
14. PICASSO, Pablo: Kvinne, etsning, 32x13 (*katalognummer 56, TKM-4794-1992*)
15. PISSARO, c: Landskap med bro, lito, 15x20 (*katalognummer 58, TKM-4808-1992*)

⁷² Skrift i kursiv referer til opplysninger utenom dokumentet fra Trondhjems Kunstforening, merket med gult er ikke registrert i aksjesjonsprotokoll eller primus.

16. MARINI, Marino: Omfavnelser, lito, 20x12 (*katalognummer 53, TKM-4804-1992*)
17. BUFFET, Bernard: Tyrefekter, lito, 67x53 (*katalognummer 45, TKM-4793-1992*)
18. DUCHAMP, Marcel: Opphevet rom, lito, 49x30 (*katalognummer 48, TKM-4792-1992*)
19. CHAGALL, Marc: Figurer i landsby, lito, 33x14 (*katalognummer 46, TKM-4796-1992*)
20. DERAINE, A: Kvinne med hendene for ørene, lito, 29x25 (*katalognummer 47, TKM-4797-1992*)
21. KLEE, Paul: "Sluknende lys", 1919, lito, 17x14 (*katalognummer 52, TKM-4801-1992*)
22. ROAULT, Georges: "Korsfestelse", lito, 31x22 (*katalognummer 60, TKM-4837-1992*)
23. BAUKNECT, Philipp: "Hærvei", 1914, tresnitt, 38x27 (*katalognummer 43, TKM-4807-1992*)
24. --- " --- : "Høysesong i Davos", tresnitt, 44x33 (*katalognummer 44, TKM-4790-1992*)
25. BARGUE, Charles: Sjømotiv fra Normandie, akvarell, 15x22 (*katalognummer 63, TKM-4800-1992*)
26. SUGDEN, John: Abstrakt figur i rødt, hvitt og blått, o.p.l., 101x45 (*katalognummer 61, TKM-4903-1992*)
27. --- " --- : Etsing på glass, 121x61 (*katalognummer 62, TKM-4904-1992*)
28. DÜRER, Albert: Madonna i landsby, etsning, 29x20 (*katalognummer 64, TKM-4836-1992*)
29. ORTELIUS, Abraham: Kart over Island, 1603, tresnitt, fra Theatrum Orbis Terrarum, 33x49 (*katalognummer 82, TKM-4799-1992*)
30. 5 tresnitt, om Buddhas liv, 15.årh., fra Pokahara, Nepal (*katalognummer 29, TKM-4795-1992*)
31. 2 porselen skåler, Kina, 13.årh., Ø:7cm, fra Lamona Bay, Philippinen (*katalognummer 32, TKM-4819-1992*)
32. Maleri på tre: Jesu fødsel, 17.årh., 37x30, Smolensk, Russland (*katalognummer 66, TKM-4834-1992*)

33. Maleri på tøy: Den svarte Buddha, Tibetansk mandala, 56x41 (*katalognummer 26, TKM-4839-1992*)
34. 2 penselkopper av jade med gulldekor, Kinesisk, h:6,5cm (*katalognummer 33(?) , TKM-4827-1992*)
35. Buddha-hode i bronse fra Thailand, 15.årh., h:30cm (*katalognummer 21, TKM-4900-1992*)
36. Buddha-hode i sandstein, fra Kumbum-klosteret, h: 23 (*katalognummer 23, TKM-4826-1992*)
37. Sittende Buddha, gull-relieff på marmorplate, 8x6 (*katalognummer 24, TKM-4828-1992*)
38. 4 te-kopper m/ skåler av jade, fra Nepal, h:5cm, Ø:9cm (*katalognummer 30, TKM-4820-1992*)
39. 4 figurer mor og barn, porselen, h:9,10,12og12cm, Swankalok, Thailand (*katalognummer 25, TKM-4818-1992*)
40. 2 Tibetanske lamaer med tiggerskål, metall m/sølv, h:18cm (*katalognummer 28, TKM-4823-1992*)
41. Tibetansk røkelseskar i sølv og messing, 16.årh., h:50cm (*katalognummer 27, TKM-4829-1992*)
42. Opiumsskrin i kopper m/sølv, 7x6x13cm, fra Manila Pilippinene (*katalognummer 31, TKM-4830-1992*)
43. ---"--- , 10x9x19cm, ----"---- (*katalognummer 31, TKM-4831-1992*)
44. Vevet tøy, Rimack, 42x46 (*katalognummer 20, TKM-4789-1992*)
45. Hodebånd m/perlemor, Rimack, 5x30 (*katalognummer 18, TKM-4788-1992*)
46. 3 gull og 3 sølv lamaer, h.3-6cm, fra Sol-tempelet, Cuzco, Peru (*katalognummer 13, TKM-4817-1992*)
47. Utskåret sandstein-hode, h:11cm, fra Tikal, Guatemala (*katalognummer 9, TKM-4857-1992*)
48. Hode m/turban, vulkanstein, 36x19cm, Olmec (*katalognummer 8, TKM-4858-1992*)
49. Fuglefigur, keramikk, h:18cm, Peru (*katalognummer 7, TKM-4894-1992*)
50. Fuglefløyte, keramikk, h:19cm, Cuzco, Peru (*katalognummer 15, TKM-4898-1992*)
51. Stående kvinne med skjørt, h:44cm, Colima (*katalognummer 2, TKM-4891-1992*)

52. Pukkelrygget dverg, h:28cm, Veracruz (*katalognummer 4, TKM-4856-1992*)
53. Leirkrukke, h:17cm, Oaxca / Zaachilo (*katalognummer 16, TKM-4861-1992*)
54. Stein-morter, h:16cm, Guatemala (*katalognummer 10, TKM-4895-1992*)
55. Sittende kvinne med skjørt, malt terracotta, Jallisco, h:50cm (*katalognummer 1, TKM-4890-1992*)
56. Sittende kriger med spyd, hjelm og nesevern, h:35cm, Nayarit (*katalognummer 3, TKM-4892-1992*)
57. ”Jaguar”-krukke med tre ben, malt keramikk, 33cm, Chorotega, CostaRica (*katalognummer 6, TKM-4893-1992*)
58. Mann med rytmeinstrument, h:50cm, Colima (*katalognummer 5, TKM-4854-1992*)
59. Hare, stein, h:18cm, tidlig Yaxchilian (*katalognummer 12, TKM-4860-1992*)
60. Teppe, dansende indianere, 106x140, Navaho (*katalognummer 77, TKM-4833-1992*)
61. LØNSET, Carl: Interiør, o.p.l., 62x70 (*katalognummer 69, TKM-4859-1992*)
62. AAS, Nils: ”Johan Falkberget”, bronse (*katalognummer 73, TKM-4906-1992*)
63. BLEKEN, Håkon: ”Englene spiller for Adrian” (*katalognummer 67, TKM-4905-1992*)
64. Gresk vase, fugl/enhjörning, Kreta (kopi) (*finnes ikke i katalogen eller primus, med i monter i gruppe 5 utstillingen 2017*)
65. Buddha-figur i tre, Bangkok, Thailand (*katalognummer 22, TKM-4901-1992*)
66. To froskeformede lamper, terracotta, Guatemala (*katalognummer 14, TKM-4897-1992*)
67. Krukke, keramikk, mineatyr, Peru (*katalognummer 17, TKM-4862-1992*)
68. Maske, metall, Japan (*finnes ikke i katalogen eller primus*)
69. Vannkanne, messing, h:66cm, New Dehli, India (*finnes ikke i katalogen eller primus, muligens med i monter i gruppe 5 utstillingen 2017*)
70. Maske, metall, Lima, Peru (*finnes ikke i katalogen eller primus*)
71. 4 tøyfragmenter, Rimack, Peru (*katalognummer 19, TKM-4899-1992*)
72. Musikere ved kilde, m/tekst, Nazaret, Israel (*katalognummer 37, TKM-4784-1992*)
73. 4 tekstsider med bilder, Kairo, Egypt (*katalognummer 36, TKM-4809-1992*)
74. MACHUCA: to tegninger, blyant, Mexico (*katalognummer 79, TKM-4813-1992*)

75. 2 plakater, japansk tekst, annonsering av Eik-Nes-forelesning, 1972 (*ikke i katalogen eller primus, en fra japan og en fra kina*)
76. ØFSTI, Einar: Elvemotiv med brygger, Trondheim, kulltegning (*katalognummer 72, TKM-4798-1992*)
77. OFTEDAL, Eli (Eik-Nes): Metall-relieff, 1977 (*finnes ikke i katalog eller primus. Kristens søster er kunstneren*)
78. NOLAN, Sir: Kvinnefigur, lito, 43x60 (*finnes ikke i katalogen eller primus står G1 RI fag 2 hylle C*)
79. Eskimo-figur, såpestein, h:37cm, N-W Territory, Canada (*katalognummer 78, TKM-4832-1992*)
80. Bast-kurv, Arizona, USA (*katalognummer 76, TKM-4863-1992*)
81. Bast-kurv, Omaha, Neraska, USA (*katalognummer 75, TKM-4864-1992*)
82. HOEL, Sigurd: Portrett av stud.theol. Knut Eik-Nes, 6x4, blyant (*katalognummer 74, TKM-4840-1992*)
83. Glassvase, blå med innlagt op-art mønster, inngravert under: "Orrefors, Kraka NO 403 Sven Palmqvist" (*katalognummer 80, TKM-4825-1992*)
84. Ølkrus, porselen med sølvlokk, med to motiv fra Trondheim, bryggen og Domkirken. Inngraver i lokket "LH 1783", h:18cm (*katalognummer 81, TKM-4824-1992*)
85. To små dyrefigurer, terracotta, (amuletter?), h:7og5cm, Peru (*katalognummer 11, TKM-4896-1992*)
86. BLEKEN, Håkon: "Trussel", 1972, kulltegning, 45x63 (*katalognummer 68, TKM-4791-1992*)
87. GAUGIN, Paul René: Serigrafi, 1972, 36x65 (*katalognummer 50, TKM-4815-1992*)
88. RYGGEN, Hans: "Mona vever", 1950, o.p.pl., 46x36 (*katalognummer 70, TKM-4785-1992*)
89. EIKAAS, Ludvik: "Tulipanen", 1952, tresnitt, 45x32 (*katalognummer 49, TKM-4902-1992*)
90. ØDMANN, E: "Sommeren-57", 1982, koldnål, 27x34 (*finnes ikke i katalogen eller i primus*)
91. WEIDEMANN, Jacob: Landskap med figur, ca 1943, o.p.pl. 60x34 (*katalognummer 71, TKM-4783-1992*)
- Diasliste nummer 83. Hieroglyfer. Fragment. Maleri på strie.