

Finding objects, connecting dots

Exploring serendipity as interruptive artistic strategy for audience interaction in public spaces

Hild Borchgrevink¹

Independent artist, MFA in Art and Public Spaces
from Oslo National Academy of the Arts (KHiO)

Abstract

Between 2017 and 2019, I created three temporary artistic interventions in public spaces in which passers-by could discover, interact with or ignore different materials related to libraries as social, public systems. During my work with the first, *Expired Outdoors* (2017), serendipity emerged as a principle I became interested in exploring further. In two consecutive installations, serendipity gradually manifested itself both as an interface between my installations and their audience and as a creative strategy guiding my choices of contexts and materials. Upon invitation from editor Olga Schmedling, in this article I discuss aspects of serendipity in the three projects, proposing to understand serendipity as instances of interruption rather than as accidental discovery.

Keywords: art in public spaces, serendipity, interruption, artistic practice, weeding, public libraries

¹post@hildborchgrevink.no

© 2024 The author(s). This is an open access article published under the CC-BY 4.0 license (<http://creativecommons.org/licenses/by/4.0/>). The article is peer reviewed.



Figure 1: Utgått utendørs / Expired outdoors (2017)²

Introduction

An unexpected discovery or an insight you were not initially searching for, has its own word in English: *serendipity*. Between 2017 and 2019, I made three temporary artistic interventions in public spaces in which passers-by were free to discover, interact with or ignore different materials, all related to libraries as social and public realms. In the first, which was also the final project of my MFA at Oslo National Academy of the Arts, I placed a hundred books of all kinds that the local public libraries in the city of Oslo had disposed of, out for re-evaluation by passers-by in a public square. In the second, a sound installation, participants in a language café in the municipal public library in Kristiansand were invited to select a Norwegian poem, read it aloud and

² All photos by Hild Borchgrevink unless otherwise noted

reflect on their reading in their first language. In the third installation, 500 laser-cut wooden letters were spread on the tiles of a large square in front of a local city library, inviting passers-by to build words and sentences individually or together.

During my work with the first installation, *Expired Outdoors* (Borchgrevink, 2017b) serendipity emerged as a principle I became interested in exploring. I found it relevant for how both public spaces and an interacting audiences produce unpredictable situations that my artistic practice must relate to and potentially restrict or absorb. Gradually I also became aware of serendipity as a creative principle in my choices of artistic strategies, contexts, and materials.

Princes moving in public space

Serendip is an old name for the nation of Sri Lanka. In 1754, the author Horace Walpole created a new word, *serendipity*, in a letter to his namesake, Horace Mann. The new word emerged from Walpole's reading of a fairy tale³ in which three princes of Serendip make accidental discoveries while travelling along a road. Walpole coins the name *serendipity* for the process of how these discoveries unfold:

This discovery, indeed, is almost of that kind which I call Serendipity, a very expressive word, which, as I have nothing better to tell you, I shall endeavor to explain to you [...] I once read a silly fairy tale called the Three Princes of Serendip: as their Highnesses travelled, they were always making discoveries, by accidents and sagacity, of things which they were not in quest of: for instance, one of them discovered that a mule⁴ blind of the right eye had travelled the same road lately, because the grass was eaten only on the left side, where it was worse than on the

³ The fairy tale itself can be traced back to a poem translated from Persian to Italian in 1537 ('Hasht-Bihisht', 1537)

⁴ In the original story, the creature blind of the right eye is a camel, however Walpole's memory, like the memory of all of us, is fallible and transformed the camel into a mule.

right—now do you understand Serendipity? (Walpole as cited in Merton & Barber, 2004)

I like the fact that the three princes of Serendip are travelling in public space. The conditions for their so-called accidents and sagacity above are publicly available. And while observing, the princes are moving.

Presences and absences

In Norwegian tradition, a series of folk tales about three brothers named Per, Pål and Espen Askeladd has a dramaturgy resembling the one in the story of the Princes of Serendip. The youngest brother, Espen Askeladd, collects found objects discovered accidentally as the brothers walk along a road. Subsequently, he employs them as tools to persuade a princess:

Tre Brødre, som havde hørt dette, besluttede at prøve sin Lykke; først gikk de to ældste, som troede, de vare klogest; men de kom ingen Vei med hende og bleve straffede til. Saa gik da Askepot [Askeladden] afsted. Da han var kommen et Stykke paa Veien fandt han en Vidiespænding; den tog han op. Da han hadde gaaet et Stykke til, fandt han et Skaalsbraat; det tog han ogsaa op. Da han var kommen lidt længere, fandt han en død Skjære, og lidt derfra et kroget Bukkehorn; om Lidt igjen fandt han Mage til det, og just som han gik over Markerne ved Kongsgaarden, hvor der var udbredt Gjødtsel, fandt han en udgaaet Skosaale. Alle disse Ting tog han med sig til Kongsgaarden, og saa kom han ind for Prindsessen. (Asbjørnsen & Moe, 1852)

I have consciously chosen to leave all quotes in this text in their alleged original language. I think of this as a sort of verbal materiality, as a way of making material dimensions of language more apparent; resisting some of the transparency and erasure of difference that texts like the one I am currently writing, normally aim at. How does a text capture the attention of a reader?

The dramaturgies of the two above-mentioned stories differ in ways I find interesting: Askeladden discovers and picks up independent physical objects that are parts of former wholes, like a piece of potsherd, a single horn of a ram and the sole of a left

shoe, but he leaves to the reader to reflect on how these parts were cut off from their original context.



Figure 2: Illustration by Carl Larsson (1927) for a Swedish edition of the above Norwegian folk tale. Public domain, via Wikimedia Commons.

Contrary to this, the Princes of Serendip observe a lack of grass on one side of the road and actively infer an absent creature and its past action that might have caused the observed situation. Serendipity is thus not just about observing directly, it can also include an unexpected speculation around something that seems physically absent or missing. Both examples combine presence and absence, but in different ways. Both might as well be thought of as creative strategies. While Askeladden loads his objects with future new function and value, the princes project their imagination into the past to explain a present asymmetry or absence.

Both strategies also connect to challenges that emerged during the development of my three artistic interventions in public space.

How do public libraries forget?

Expired Outdoors and Expired Indoors (2017)

The installation *Expired Outdoors* grew out of a complex temporal and material knot. In 2016, the public library in Oslo announced in a newspaper article (Henriksen, 2016) that they were planning to get rid of more than 200,000 books in their collection before moving to a new building. The article said nothing about how these 200,000 books were to be selected. Immediately I wanted to take them all home, but soon I became more pragmatically curious: Obviously, all public libraries must remove books regularly to make room for new ones. But what principles do they follow when performing what in English, with a botanical metaphor, is called weeding books? Are books weeded systematically or more randomly, serendipitously? Or on a larger scale: Could the collection of books weeded from a public library reflect something about how society, consciously or unconsciously, forgets? How do we negotiate the peripheries of collective attention?

I approached the librarian who was featured in the newspaper article, and she generously provided me with some examples of common weeding principles. Besides worn-out books and incomplete series, one of the most common were excess copies.

This is not a new challenge. Around 350 years ago, polymath Gottfried Wilhelm Leibniz complained about the overflow of information following the then expanding letterpress technology, fearing that it would shortly expose all authors to general oblivion:

[...] cette horrible masse de livres, qui va toujours augmentant [...] Car enfin le desordre se rendra presque insurmontable, la multitude des auteurs qui deviendra infinie en peu de temps, les exposera tous ensemble au danger d'un oubly general, l'esperance de la gloire qui anime bien les gens dans les travaux des estudes, cessera tout d'un

coup, il sera peut-estre aussi honteux d'estre auteur qu'il estoit
honorabile autresfois⁵ ⁶. (Leibniz, in Gerhardt 1890)

Weeding excess copies does not remove a book as such from the library. Still, it opens difficult questions: what decides the demand, or number of copies of a book needed, in a public library?

On noise, fun and oblivion

The Norwegian verb 'to forget' – 'å glemme' or 'gløyme' – is derived from the Norse word 'glaumr'. An official Norwegian dictionary explains glaumr as “noisy joy, happiness' (when it is easy to ignore something)”. In other words, we forget when we are having fun, and when our attention is interrupted or saturated from the outside.

gløyme II

gløyma

verb

OPPHAV norrønt *gleyma* av *glaumr* 'ståkande moro eller glede' (da det er lett å forsøme noko) (Heggstad, 1993, p. 148)

The librarian also told me that each local branch of the public library in Oslo is responsible for building its own collection of books. Each local branch may also define its own criteria for weeding. It struck me how this autonomy, or editorial independence, is somehow connected to a serendipitous and creative impulse, allowing for local and individual, seemingly unexpected choices.

⁵ In an English translation of this quote often referred to, its source is entitled *Precepts for advancing the sciences and arts*, but translator Philip P. Wiener notes that this title was added by J. E. Erdmann (Leibniz & Wiener, 1951, 29-30). In Erdmann's edition of Leibniz' philosophical writings (Leibnith, 1840), the arts are however not included in the title.

⁶ It should be noted that Leibniz himself contributed strongly to this overflow – he produced more than 100 000 pages of writing in Latin, German and – in the above quote from a text unpublished and without title – French. See Gottfried Wilhelm Leibniz Bibliothek: Der Leibniz-Nachlass: <https://www.gwlb.de/leibniz/leibniz-nachlass-und-weitere-leibniz-materialien>

Collecting weeded books

Early in my research for *Expired Outdoors*, I decided to visit all the 19 local branches of the city library in Oslo. Where possible, I informally asked a librarian how each library practiced weeding. I also browsed through the shelves or baskets with expired books that many of the local libraries put out for sale or give away for free. I liked the idea of expired books being reconsidered by the users of the library. It allows the Askeladdens among us to find books we were not initially looking for, and it allows Princes of Serendip to observe all the books in the basket and reflect around why they have been weeded.



Figure 3. Weeded books on sale in a local public library, Oslo 2017

In the first local library I visited, I intuitively decided to buy a weeded book that was on sale. I then continued this practice systematically in all the 19 local libraries. In retrospect, serendipity here entered my practice and went from being something I

assumed that some librarians did, to something I also practiced myself. I deliberately tried to avoid formulating any principles for my own selection. Perhaps with one exception: I consciously selected both fiction and non-fiction. All the libraries I visited, had weeded both. Browsing through weeded books made me aware of this divide between art and non-art and made me reflect around how it is negotiated.

At some point during this tour around the 19 local libraries, I began to think that the public re-evaluation enacted by the trolleys with weeded books inside the libraries, might be interesting to transfer to a larger public environment. What would happen if I made expired books available outdoors in Oslo? Would they be ignored, or would passers-by attend to them? And how could I make people aware, during the short time that they would spend passing such an intervention, of the fact that the books were expired, disposed of?

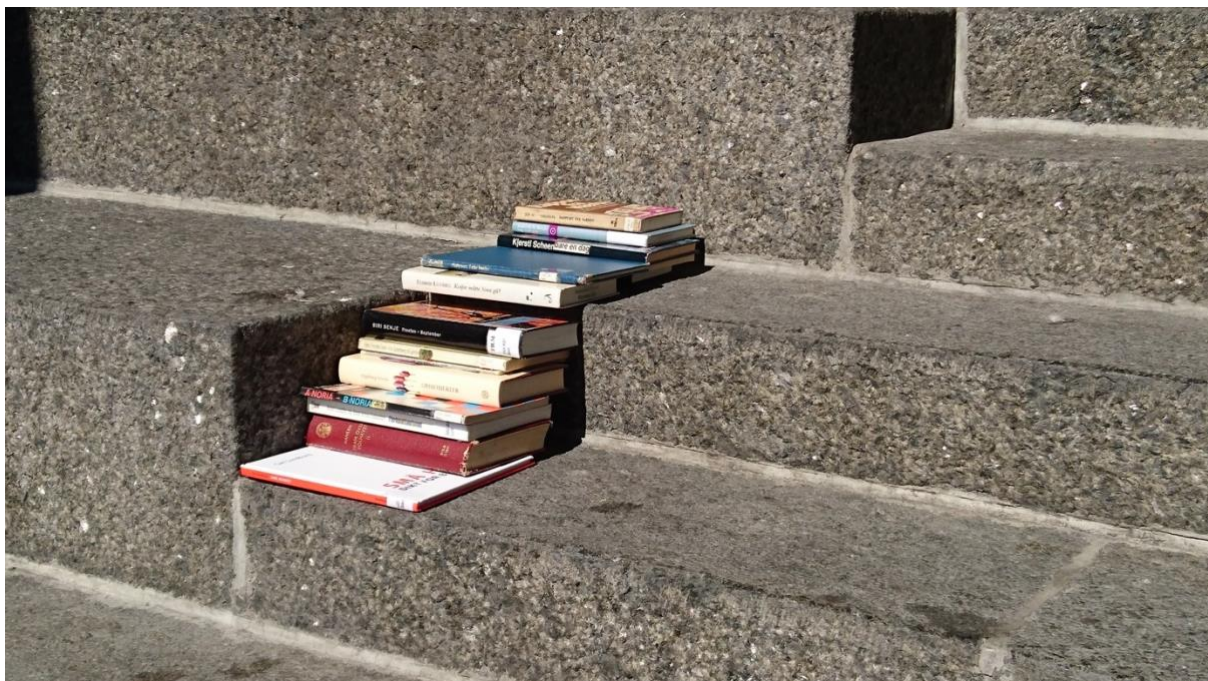


Figure 4. Weeded books in outdoor stairs of main public library. Research for Expired Outdoors, Oslo 2017

My first test took place in the outdoor stairs of the building that the main branch of Oslo's public library was about to leave. I imagined that using the stairs of a library as scenography, might help the audience discover the otherwise often invisible practice

of weeding and interact with the expired books. However, the main library did not allow me to use their stairs. The immediate reason given was fire regulations, but I also started reflecting around how books the library stairs might leave an impression that the main library as an institution was responsible for the project and for my selection, a responsibility I intended and wanted to take myself.

Although exploring this in-between might have been interesting, I somehow did not want a close collaboration with a library, as I wanted to preserve the serendipity and the independent choice that the baskets of weeded books in the local libraries offered library visitors.

A collaborative-activist strategy

As I had to leave the idea of the library stairs, I approached a smaller, local branch of the city library that is located on a public square. I asked if they were interested in co-organising a panel talk on weeding practices in Oslo's public libraries. They were, and I was allowed with a panel of librarians and authors whose books had been weeded, into an already scheduled library event for independent publishers⁷.

Following the announcement of the panel talk, Norwegian public radio independently discussed weeding with some of my panelists in one of their broadcasts⁸.

Along the south edge of the public square surrounding the local library, there is a long wooden fence, at the time worn down and covered in graffiti. I emailed and called the owner of the adjacent property to ask who owned the fence. When this provided no answer, I decided to temporarily mount bookshelves on the fence without asking.

⁷ <https://khio.no/en/events/330>

⁸ <https://radio.nrk.no/serie/studio-2-p2/sesong/201704/MKRV20003317#t=1h24m33s>



Figure 5. *Utgått utendørs / Expired Outdoors* (2017)

Before leaving them in the shelves, I photographed each of the 100 weeded books I had collected from local libraries. The library building in the adjacent square still provided context, but the fence was so far away that the books did not directly interfere with the library's own agenda. I made a poster at both ends of the fence explaining that I was behind the installation and that passers-by were allowed to take the books home, provided they wrote me a message explaining why they wanted each particular book. I made preproduced response cards, pens and post boxes available together with the books. Within two weeks, all the books disappeared, and I received more than 90 written responses.

How did these books attract people's attention? Most people are familiar with books as an interface. Perhaps it also played a role that the audience could choose to take a book with them as a gift. The gift was another idea central to *Expired Outdoors*. I aimed for an interactivity that did not only serve my art project but served the audience as well. A social layer that I did not imagine beforehand, emerged when respondents wrote that they selected a book because they wanted to give it away to someone specific.

UTGÅTT UTENDØRS
Schous plass 1-11. juni 2017

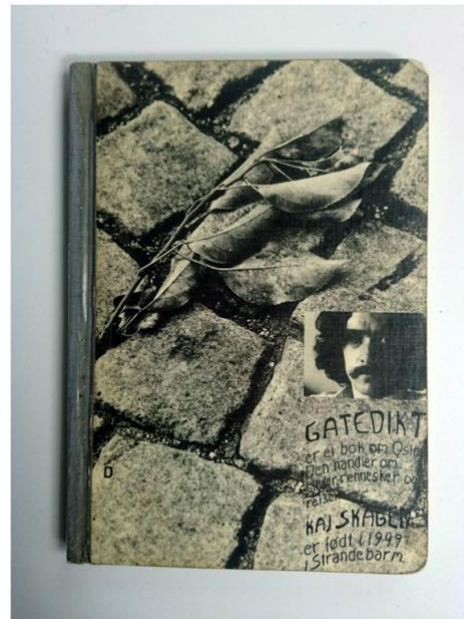
Forfatter *Kaj Skagen*

Tittel *Gate dikt*

Ditt navn *Iben Kuhn*

Hvorfor valgte du denne boken?

Han hadde så fin bart



UTGÅTT UTENDØRS
Schous plass 1 11. juni 2017

Forfatter *Sally Johanson*

Tittel *Vi knipler*

Ditt navn *Rivem Beyes*

Hvorfor valgte du denne boken?

*gjerne håndarbeids -
teknikker interessante*

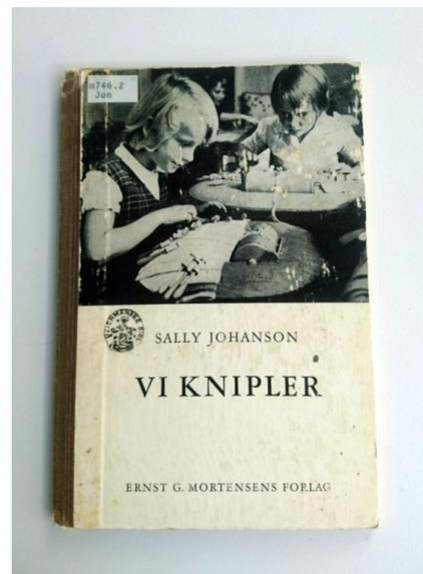


Figure 6. Book photos and response cards. Expired outdoors (2017)



Figure 7. *Expired Indoors* (2017). Photo: Vegard Kleven

Parallel to this, the MFA required me to make a satellite exhibition indoors at the Oslo National Academy of the Arts. I called the satellite *Utgått innendørs / Expired Indoors* (Borchgrevink, 2017a). It documented the process of developing *Expired Outdoors*.

It also exposed weeding criteria in a gallery setting by exhibiting specific copies of expired books. *Expired Indoors* also contained a video recording of the public panel talk on weeding that I arranged in collaboration with the local branch of the public library.

Sound, silence, voices

Expired Kristiansand (2018)

Following *Expired Outdoors*, I answered an open call for a group exhibition from the art hall and library in the city of Kristiansand in the autumn of 2018, curated by Cecilie Nissen (Nissen, 2018).

I proposed to make a sound installation based on a selection of books that the library had recently selected for weeding. The proposal was accepted, and when I came to Kristiansand for research, the library had recently disposed of excess copies of Norwegian poetry and fiction published during the year of 2012. It interested me how we negotiate the value of such recent historical material. At the same time, I didn't want to stage sentimental grief over the lack of readers for contemporary Norwegian poetry. I started mapping activities that took place at Kristiansand public library during a normal week. On Sundays, volunteers organized a language café. People who had recently moved or fled to Norway, met here to learn Norwegian. While the poetry from 2012 was on its way out of the library's language community, the participants in the café were on their way in. The poetry collections had a written format, the language cafe took place orally. What would happen if the two met?

I made a random selection of expired 2012 poetry collections, took the books to the language cafe and asked if any of the participants would be interested in choosing a poem, reading it aloud to me, and allowing me to record their reading. A small group agreed to try and took some books home to prepare.

To balance the obvious distance between words and voices, I decided to ask each participant to do two recordings: one where they read their selected poem in Norwegian, and one where they spoke in their native language about their experience of reading the poem. Then I, as well as the visitors of the future exhibition, would be exposed to languages we did not know.

When I met the participants again a few weeks later, they had also reflected on this distance in different ways. Some returned with other Norwegian poems they wanted to read, that were not from the library and not from 2012. One of these poems were the patriotic drinking song *Norges Skaal (For Norge, Kiempers Fødeland)* written in 1771. The two men who proposed to read this text, had learnt it in a Norwegian language course for refugees:

Hver tapper Helt, blandt Klipper fød,
Vi drikke vil til Ære;
Hver ærlig Norsk, som Lænker brød,
Skal evig elsket være!
Den vrede Livvagts Vaabenbrag

Forklarer trolig Nordmænds Sag.
Hver ærlig Norsk, blandt Klipper fød,
Vi drikke nu til Ære! (Brun, 1771)

Another participant in the language café brought back a small, pink-coloured, anonymously written book entitled *Jeg savner deg* – ‘I miss you’. Recalling my reflection around the distinction between fiction and non-fiction, this text could not be called poetry. It also reflected a sentimentality I had been trying to avoid. A fourth participant wanted to read a poem in Norwegian that he had written himself.

All these proposals made it very clear to me how books are social spaces where writer and reader are intertwined. I opened my installation to their proposals. It blurred my initial concept, but the participatory dimension meant that the installation was no longer mine only.



Figure 9. Expired Kristiansand (2018). Foto: Hild Borchgrevink

In the basement of the library, I found an old wooden library catalogue – itself an expired object now replaced by digital databases. A bit intuitively, I decided to place the recordings inside it. A small speaker in each wooden drawer played one reader's voice in a loop. The sound could be switched on and off in front of the drawer. A small sign on each drawer told the first name of the reader and the title of the text.

The library catalogue with speakers was placed in a corridor leading from the street into the library. I chose the location to emphasize how both the expired books and its readers were in a kind of transit. I also hoped that the corridor would give the audience time to discover and interact with the installation.

As I was mounting the installation, I experienced that whenever a reader voice sounded in the corridor, the installation attracted an audience, surprisingly often people who spoke the language in question. Sound is a strong sensory experience. A man started talking to me in Russian after the installation had played an audio file in which a woman spoke in Russian about the poem she had read by Annie Riis. However, when no audio files were playing, the library catalogue withdrew into the environment in a way I did not anticipate. It reverted to its old self as a functional library object and became totally invisible to people rushing through the corridor with other things on their minds. In a potential new version of the project, I would either let go of the wooden catalogue, place it in a more neutral space, or perhaps develop the audio loop to play a random reading at large time intervals. This installation, entitled *Expired Kristiansand* (Borchgrevink, 2018), taught me a lot about relationships between participation, materiality, context, expectation and attention in public space.

Writing in public

Folkehav (2019)

The third project, the intervention *Folkehav* (Borchgrevink, 2019), became less about expired books and more about libraries as social and public spaces. The library in the city of Ålesund is located on the second floor of the town hall, facing a large square. On my first research visit in January, the square was dark, rainy, empty. The title *Folkehav*, 'ocean of people' – which I had to decide on long before the project was finished, was intended as a reverse comment both on the heavy rain and the lack of people on the square.

The empty square somehow made me imagine its stone tiles as squares in a large crossword puzzle. I measured them before leaving, and back home I ended up laser cutting 500 wooden letters adapted to the tiles. I treated them to withstand rain, and for three hours every day during the performing arts festival Høstscena curated by Siri Forberg (Forberg, 2019) I was on the square with the wooden letters, writing and inviting passers-by to write with me or to change what I or others had written. Our movements were particularly nice to watch from inside the public library, looking down on the square.

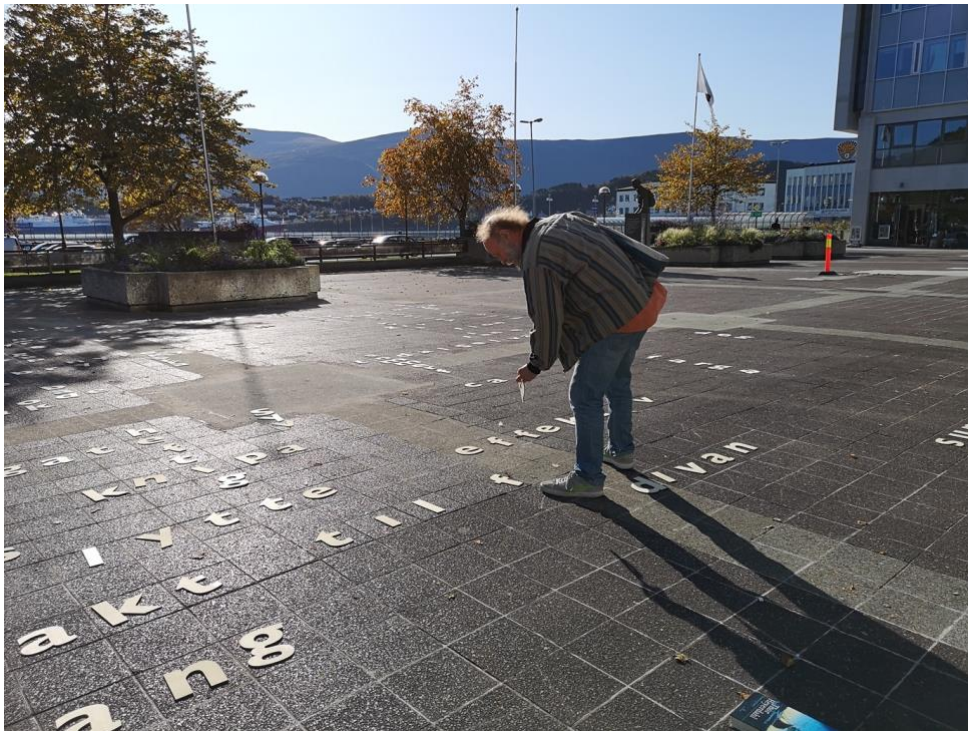


Figure 10. Folkehav (2019)

Perspectives

As with the library catalogue in Kristiansand, there were cases where people did not at all discover the wooden letters. One guy bicycled over a long sentence without even noticing the clattering sound. I also realized that the threshold for writing in public space seemed significantly higher than for adopting a book in *Expired Outdoors*. Silent reading is a quiet and private experience even if it happens outdoors, while building words in an open space is closer to expressing oneself in

public, even if I intended the setting to be playful. A more material obstacle that I did not plan, was that every act of putting a letter to the ground had to deal with the inhumanly large size of the square. It was physically difficult both to write and to maintain overview of longer words and sentences. Many writers however mentioned this lack of overview and the need to move while writing as an interesting resistance.

Passers-by of all ages however came and wrote, just as the books in Oslo attracted all kinds of people. Spending four days in the square also revealed that the square was more in use than I had initially discovered. 'Gatekirka', an outreach church in Ålesund, turned up on Saturday exactly where I had placed my stocks of letters. I moved, and in this process the people from Gatekirka started writing on the square. For some reason, they chose to turn the letters towards the stage they were standing on, so that the message – "Jesus lever", Jesus is alive – could best be read from their perspective.



Figure 11. Folkehav (2019)

Serendipity revisited

Another small group of people came to the square every morning and stayed for the whole day. Neither of them wrote, but one of them eventually started reading aloud what others had written. At a point someone had left a sentence about the ocean, and the reader asked if I wanted to hear a story. We sat on the edge of a flower box in concrete. He told me he was a former sailor, and that the story came from the last cargo ship he had been working on. The story was about a banknote that had disappeared from a drawer in a cabin while the ship was at sea. The crew circled in on who might have stolen it and inferred where the banknote had to be. They eventually found the banknote, and the owner got it back before the ship docked.

A few wooden words whose author had left, thus triggered an unexpected oral narrative. Although the words were not written by me, and I never mentioned any princes from Serendip for the former sailor, the dramaturgy of the story of the missing banknote echoed that of the missing camel (the camel is also located in the end).

Serendipity lacks a synonym in Norwegian. The closest I have found is 'finnerlykke' or 'snubleflaks' – finder's luck or stumbling fortune. Of the two, I like stumbling fortune the most, since it contains a bodily movement in space, a physical object that interrupts the movement – for example a book, a sound, or a wooden letter – and a risk with an unpredictable outcome. But neither the luck of finding nor the luck of stumbling cover an unexpected absence, as serendipity also does. Literary scholar Schuyler W. Gamman has commented that the act of accidental discovery is not sufficient to describe the creative part of what the three princes of Serendip in the fairy tale do. He emphasizes the element of sagacity: of active judgement, knowledge and composing:

The new word was absorbed into our language, and it has enjoyed several cycles of popularity, in the course of which its meaning has gradually changed. Serendipity now is generally understood to mean accidental discovery. However, without the element of sagacity, it has lost its chief ingredient. It was brilliant reasoning, rather than lucky accidents, that characterized the fictional experiences of the three princes.
(Cammann, 1967)

Accidental interruption?

Perhaps accidental interruption may be a better way of explaining serendipity, than accidental discovery. I would like to propose this, inspired by a recent lecture entitled «Flow, interruption and reflection in musical artistic research» by composer and researcher Paul Craenen. (Craenen, 2022) Here, Craenen discusses how criticality is possible within or in the near vicinity of the flow of musical performance and proposes to see artistic research as an interruptive practice. His example is an instance where a recording technician gently interrupts the playing of a pianist with a comment that is verbally imprecise, but still clearly transforms the playing. The technician's intervention opens a dialogic, dynamic space of reflection where both performer and interrupter somehow are in motion and share the experience of practice as an instant memory or imprint on their bodies.

In acoustic terms I would say it is possible to think of this as reflecting within the echo or resonance of a performance or practice. To me, Craenen's point is transferable to my wooden letters triggering stories of serendipity, to how *Utgått Kristiansand* was influenced by its participant readers, to how passers-by are interrupted (or not) by books, sounds or wooden letters while moving through public space. The idea of interruption shifts the perspective from a single human explorer to allow people, objects or environments an agency to interrupt from the outside.

Acknowledgements

The panel debate on weeding in *Utgått utendørs / Expired Outdoors* was supported by The Norwegian Freedom of Expression Foundation.

Utgått Kristiansand was supported by Arts Council Norway.

The wooden letters in *Folkehav* were conceived during a writing residency with the Writers' Guild of Norway at the island of Ona.

I produced the wooden letters at Fellesverkstedet, Oslo.

My heartfelt thanks to all the people who have contributed to the projects from the Oslo National Academy of the Arts, Oslo Public Library Deichman, Deichman Grünerløkka, Kristiansand kunsthall, Kristiansand Public Library, participants and organisers of Kristiansand Public Library's language café, Ålesund Public Library and the festival Høstscena, for their continued interest and support.

About the author

Hild Borchgrevink is an artist, writer, and researcher. She holds an MFA in Art and Public Spaces from Oslo National Academy of the Arts, an MA in musicology (Oslo University) and degrees in creative writing. Currently she is a research fellow at the Norwegian State Academy of Music, and co-curates Public Art Norway's STUDIO project with Merete Røstad at the Faculty of Arts, Music and Design at the University of Bergen. www.hildborchgrevink.no

References

- Agreement Between Seasons. (2017). Oslo National Academy of the Arts.
<https://khioda.khio.no/khio-xmlui/bitstream/handle/11250/2446876/AgreementBetweenSeasons-catalogue-lowres.pdf?sequence=1&isAllowed=y>
- Asbjørnsen, P. C., & Moe, J. (1852). Spurningene. In Folkeeventyr. Johan Dahls forlag.
- Borchgrevink, H. (2017a). Expired Indoors [Mixed. Temporary installation, Reception Gallery. Part of the exhibition Agreement between seasons, MFA in Art and Public Spaces, Oslo National Academy of the Arts.].
- Borchgrevink, H. (2017b). Expired Outdoors [Mixed. Temporary installation in public space. Part of the exhibition Agreement between seasons, MFA in Art and Public Spaces, Oslo National Academy of the Arts.].
- Borchgrevink, H. (2018). Expired Kristiansand [Mixed. Temporary sound installation. Part of exhibition Avskygninger, Kristiansand kunsthall og bibliotek].
<http://www.kristiansandkunsthall.no/utstillinger/open-call>
- Borchgrevink, H. (2019). Folkehav [Temporary intervention in public space, Ålesund. Part of the festival Høstscena. In collaboration with Ålesund public library]
- Brun, J. N. (1771). Norges Skaal (For Norge, Kiempers Fødeland).
<https://ndla.no/article/16895>
- Cammann, S. V. R. (1967). Christopher the Armenian and the Three Princes of Serendip. *Comparative Literature Studies*, 4(3), 229-258.
- Craenen, P. (2022). Flow, interruption and reflection in musical artistic research.
<https://www.youtube.com/watch?v=Cai7aQsGVtl>
- Forberg, Siri. (2019). Høstscena. <https://hostscena.no>

- Hasht-Bihisht. (1537). In Wikipedia. [https://en.wikipedia.org/wiki/Hasht-Bihisht_\(poem\)](https://en.wikipedia.org/wiki/Hasht-Bihisht_(poem))
- Heggstad, L. (1993). Glaumr. In *Norrøn ordbok* (p. 148). Samlaget.
- Henriksen, A. (2016, February 3). Tidenes ryddesjau ved Deichman. <https://www.aftenposten.no/osloby/i/Bjpv/Tidenes-ryddesjau-ved-Deichman>
- Leibnith, God. Guil. (1840). Préceptes pour avancer les sciences. In J. E. Erdmann (Ed.), *Opera Philosophica* (p. 165). Berolini. https://commons.wikimedia.org/w/index.php?title=File:Leibniz_-_Opera_philosophica,_ed._Erdmann,_1840.djvu&page=207
- Leibniz, G. W. (1890). XI (Untitled). In *Die philosophischen Schriften: Vol. Band 7* (pp. 160-161). Carl Immanuel Gerhardt. https://fr.wikisource.org/w/index.php?title=Page:Leibniz_-_Die_philosophischen_Schriften_hg._Gerhardt_Band_7.djvu/174&action=edit&redlink=1
- Leibniz, G. W., & Wiener, P. P. (1951). *Selections*. Scribner. <https://archive.org/details/dli.ernet.54309/page/29/mode/2up>
- Merton, R. K., & Barber, E. (2005). *The Travels and Adventures of Serendipity: A Study in Sociological Semantics and the Sociology of Science*. By Robert K. Merton and Elinor Barber. Princeton University Press, 2004. 313 pp. Cloth, \$29.95. *Social Forces*, 83(3), 1302-1303. <https://doi.org/10.1353/sof.2005.0025>
- Nissen, C. (2018). *Avskygninger*. Kristiansand Kunsthall. <http://www.kristiansandkunsthall.no/utstillinger/open-call>