

I like to say that Katrina's work is about everything.

I say it as a kind of joke, but more and more I feel like it's a true description of the scope of subject matter she's interested in and working with — in life and art.

Flash back a few thousand years: plains, trails, waters, mountains, skies, caves and stones. Lots of stones, impressed with representations of this past world. An embodied geographic knowledge revealed through experiencing it.

History was once what we don't think it is now, and it's remembering that that drives Katrina's life-work. It has led us to places that honor the memory of past civilizations, ways of living and doing that transcend the boundaries of our current, mean system of being: patriarchy. This cassette puts together sound material made over the course of about two years, sound things related to the process and presentation of Katrina's *come, Memory* project.

During those two years, we went on three research trips together: to Malta, Greece and the UK, for the project's initial material-gathering — spontaneously capturing our experiences with film and sound equipment as we trekked and discovered. Later on, we hired friends to voice-act in the films, and spent time in a music studio with lots of exciting synthesizers and electronic equipment. There, we soundtracked and sought to sonically enhance the ambiances of Katrina's films. The last stage was recording the cover of *Noble experiment*, which we did one evening in my Rotterdam studio.

As her partner, lover, biggest fan, and sound-guy, it's been amazing — and trippy — to get to follow her around, get to know her worlds and realms of thinking, feeling, doing and dreaming. Listening back I remember the stories — narratives often embedded in a stream of water or carved in a piece of limestone. I let them wash over me.

As I listen back, I let it all wash over me. And, with this tape, I'd like to invite you into it.

As in, come, Memory, let it wash over you.

Happy listening x

- Bergur Anderson

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