

Presenting pieces of my artistry

Essay - writing about my artistry. That is the mission. I have no clue, no nothing to grasp and hold on to, accept myself. I carry and nurture myself via the art. The art is me. I am the art. It's just how it is. That's it. Period. Punctum.

Why do I have to write this essay then, besides the obvious i.e., contributing to my long-term examination, which constitutes a part of the platform from which I will operate as a professional artist in the near future, hopefully. A professional artist needs to be able to express its artistry in text, I strongly believe that. I long to discover and weave my own artistry into the art history.

Revealing my inner structures and depth. That is many things, hard amongst other things. Fun. Beautiful.

It's like rewinding a video, deconstructing a weave or a painting or why not a computer. To discover who you are, your artist. Though the human mind is plastic and vibrates, as I see it.

Be aware please, this is a very private text needing humbleness, care and integrity in reading it as well as how to deal with the content in respect, afterwards. Concerning feedback on how to write an essay – please, give it all! Indeed, I wish to learn how to do it.

I will do my very, very best to bend-up and open the very first of my inner corners for you, dear reader. I want it, but it is so hard. Let me try, be with me for a few moments - help me - please, you.

SENSING BEYOND

I see the keyboard in front of me, beneath my hands in the action of writing. The keyboard is very familiar. I've used it many times. I share the experience with many people. It's there. It's known.

Eventually the keys are becoming loose from its surface, they vibrate, I see them and their shapes, but they have regrouped. Not sidewise, but in depth. It's like the z-dimension is opening and widening, giving the senses a kick of that everything is possible.

The separation between me and the keyboard, the keys and the atmosphere around, diminishes. Gradually I become the keys and the air, and they become me.

My hands keep performing the act of writing. My senses are closing a little bit, the depth is reducing until the keys are only “normal” keys on the keyboard again and my hands are still performing the act of writing.

I am this – the performer of the act, seeing and feeling the keys as well as the depth-viewer, seeing behind the keys and sometimes being inhaled by it all and becomes it, as well.

It’s here from, my artistry originates. It starts here, shapes from here, speaks from here, lands here – it’s like a home. Musical accords are being created from here. Accords that my body feels. My intellect doesn’t fully understand the process nor the accords, not yet. Though, it understands a few of them, right now, for instance the accord saying this art piece is now completed - time to stop Åsa. That is a very nice and strong accord. Well understood by my intellect.

What is “here”, the base of my artistry? I don’t know yet. It’s just how it is. However, I have come across a theory that my intellect and soul have both agreed on, is the most viable for now. It is Eckhart Tolle’s *Varande*, that he describes and elaborates on in the book “*Lev livet fullt ut*”.¹

In short, interpreted by me, *Varande* suggest that I’m a soul of the universe. Everything is known for everyone; we are all connected. It’s up to each and every one to decide how much they want to open themselves and connect to *Varandet*, themselves and it all. I believe I have reached an openness to this ancient soul database where a square is a square and a circle is a circle but also a cube and a ball with their own energies, seen from the sides, if seen.

The author of the preface of the book “*Lev livet fullt ut*”, Russel E. DiCarlo, explains how *Varandet* is connected to the quantum physics², amongst other things.³ How the Aspect-experiment⁴, in France 1982, demonstrated that two quantum particles that once been connected but now was separated by infinite distance, still were in contact. If one changed, the other one changed immediately. Faster than the speed of the light. The science does not know yet how this is done. But some researches are suggesting that the communication is done via ports to higher dimensions.³

¹ Eckhart Tolle, *Lev livet fullt ut*, Stockholm: Massolit Förlagsgrupp AB, 2015, e-book, page 28

² Caltech - California institute of Technology, What Is Quantum Physics?

<https://scienceexchange.caltech.edu/topics/quantum-science-explained/quantum-physics>, May 8th 2022

³ Russel E. DiCarlo, Preface *Lev livet fullt ut*, Stockholm: Massolit Förlagsgrupp AB, 2015, e-book, page 15

⁴ Wikipedia, Aspect’s experiment, https://en.wikipedia.org/wiki/Aspect%27s_experiment, May 8th 2022

The intellectual part of me – the thoughts, are corresponding to my artistic arena, though it seems like it doesn't know it all yet - how it fully works - but I believe it's a phase that will be followed by another phase and another one and I'm embracing the universally designed process of gradually inaugurate me into the knowledge my spirit, body and mind are ready to embrace, in every moment.

MY ARTISTRY CONNECTED WITH THE ART HISTORY

Which spots in the art history, may I connect with my artistry so far, in order to start weaving the web of my artistry into the world wide web of art history?

Surprisingly, I've stumbled across a few fantastic references in the architecture history, touching my inner musical accords of oneness, the musical composition of Varandet, as seen by me.

One example, the room that's unravelling the room space, created by architecture David Helldén, in Ribbershus in Malmö, was special indeed. A time in which there was a believe that good architecture creates good people.⁵

The building called the Fallingwater – known as the groundbreaking building for the modern architecture and organic architecture⁶ - created by architect Frank Lloyd Wright⁷, often described as the greatest architect of the 20th century⁸, touches various musical accords inside me. The impact it gives me when I take in, not only see, but take in the whole atmosphere, energies and whatever else I do, creates such an immense feeling that it transitions from just being a space to taking over my entire space, so it turns out to be just, everything, sensed by me, I become it all at the same time as I am me.

The first architect of Sweden was Saint Birgitta, I had no clue. It's inspirational as well as amazing how a nun, a spiritualist as I see it, in Sweden at the 15th-hundred, the renaissance, got a revelation from her God, giving her the sketches of Klosterkyrkan in Vadstena, still standing tall and healthy in the 21st century. The church's inner space symbolized the inner space of Maria, mother of Jesus. The thought was that everyone spending time and passing in the church, passed through the inner space of Maria and got nutrition from her, to be born and go out in the world to spread the will of God. The vicar claps his hands in the video

⁵ Sveriges Television AB, *Arkitekturens pärlor Ribbershus Malmö*, [video], svtplay.se, Feb 13 2022, <https://www.svtplay.se/video/2911876/arkitekturens-parlor/arkitekturens-parlor-sasong-2-avsnitt-31?position=38&id=8E4AnP6>, May 8th 2022

⁶ Masterclass, *Organic Architecture: a Guide to the Organic Architecture Style*, <https://www.masterclass.com/articles/organic-architecture-guide#what-is-organic-architecture>, May 8th 2022

⁷ Sveriges Television AB (Brittish documentary), *Mannen som byggde USA - Frank Lloyd Wright*, [video], svtplay.se, Nov 12 2021, <https://www.svtplay.se/video/33130038/mannen-som-byggde-usa-frank-lloyd-wright?position=4&id=8YX67Gr>, May 8th 2022

⁸ Glenn Adamson, *The Craft Reader*, London: Bloomsbury Publishing Plc, 2021, page 107

to let us hear how long it's echoing in the church. The sound is rolling for 11 seconds, designed by Saint Birgitta, for the singing prayers from the nuns and the monks.⁹

This is what I wish to achieve with my art – different layers of expressions and messages, gradually discovered and revealed by those who sees and feels the various layers, in my art. Some sees it all, some not – it doesn't matter what, there's no right nor wrong, it just is. For some people it is a door handle on a door when they enter Klosterkyrkan in Vadstena, and for some it's the doorhandle to the door, leading into Maria's sanctity.

The architect Juhani Pallasmaa describes it as follows¹⁰:

"The ultimate meaning of any building is beyond architecture; it directs our consciousness back to the world and towards our own sense of self being. Significant architecture makes us experience ourselves as complete embodied and spiritual beings. In fact, this is the great function of all meaningful art."

The artist Hilma af Klint, is undoubtedly a strong reference for me. How she crossed the line from full consciousness to the unconsciousness' landscapes via spiritualism, amongst other things, and painted paintings with new forms, shapes and messages, that she didn't reveal to the wider audience until 20 years after her death – controlled via her will, with the argument that the world wasn't ready to take in her art, until then.¹¹

I have practiced spiritualism in conjunction with painting paintings¹² applying a methodology called Cell Memory Painting¹³. I came across the methodology from a quantum physics perspective.

Another example where I feel the oneness accords inside me is with the art piece Crouching Spider, situated in Provence¹⁴, created by the Contemporary artist, Louise Bourgeois¹⁵. I do not feel the musical accord for the other five Crouching Spiders she's created that I've found on the internet, though they are very beautiful, just for the one situated in Provence. It is

⁹ Sveriges Television AB, *Arkitekturens pärlor Vadstena Klosterkyrka*, [video], svtplay.se, March 1st 2022, <https://www.svtplay.se/video/2562551/arkitekturens-parlor/arkitekturens-parlor-sasong-2-avsnitt-9?id=jnGarPK>, May 8th 2022

¹⁰ Juhani Pallasmaa, *The eyes of the skin*, Chichester in West Sussex: John Wiley & Sons Ltd., 2010, page 11

¹¹ Moderna Museet, *About the artist Hilma af Klint*, <https://www.modernamuseet.se/stockholm/en/exhibitions/hilma-af-klint-2013/about-the-artist/>, May 8th 2022

¹² CMP-healing, *Reportage från veckokurser i cellminnesmålning på Himmelshöga Gård sommaren 2016*, <https://www.cmp-healing.com/documents/Rapport2016.pdf>, May 8th 2022

¹³ CMP-healing, *Om metoden*, <https://cmp-healing.com/healingprocesser.php>, May 8th 2022

¹⁴ Louise Bourgeois, *The Crouching Spider [sculpture]*, Chateau La Coste, Park-Aix-en-Provence, Available via: <https://chateau-la-coste.com/en/art-architecture/art-and-architecture-walk.html>, [May 8th 2022]

¹⁵ Moderna Museet, *Louise Bourgeois*, <https://www.modernamuseet.se/stockholm/en/exhibitions/louise-bourgeois>, May 8th 2022

very special, for me. This is a part my intellect doesn't understand yet, but the sensing in me is very clear.

Louise Bourgeois, with her I feel a sharing hood regarding been to hell and back as well as the drive. It's of necessity, the art. Though my drive comes from a completely different source than a troublesome childhood like hers did, "I transform hate into love" she said¹⁶, while my artistry comes out of love.

Art of the second decade on the 21st century, what points of contact can I find here? Well, I see a very dear town to me having their third city Expo, since 1955, this very year - 2022¹⁷. Growing a field of wheat on the former harbor docks in order to reclaim some farmers land the city has exploited in its growth eagerness. A statement created from the artistic arena. I like that. I want to assist to instigate awareness in society, in people, with my artistry, which in the long run hopefully will lead to even more conscious decision makings.

FINALLY

The operating base of my artistry is where the seeing and feeling turns into sensoringship.

Everything is just as it should be and nothing more but still everything. That's what Fallingwater creates in me. It's my inner musical composition of Varandet.

Something I would like to suggest to myself is that it could be that my artistry is hovering around spiritualism and architecture. I'll bring that thought with me.

There is something more in me, something emerging. A power that raws and burns inside me – a power cell, like a volcano. I love forming and decorating with a pen, brush, knife or so in various materials. But the decoration - the surface - has less value for me if the piece doesn't have other skills invoked in its seen or unseen system.

My former essay described my unwillingness of being labelled, of course in general but specifically my artistry, my being and skills to be put in a box or two. With this essay I've tried to find points of contacts in the art history, matching spots inside me and my artistry. To use the art history as a tool to get to know my artistry better. My conclusion, as of today – learning every day, is that I understand I'm a little bit all over, using different materials to express. Though there are two very strong outlooks from me – sculpturing and thinking.

¹⁶ Tate, *Louise Bourgeois – I transform hate into love*, YouTube, Jun 9 2016, <https://www.youtube.com/watch?v=qy7xJhlmnLw>, May 8th 2022

¹⁷ Daniel Segerberg, *A wheat field on a pier by artist Daniel Segerberg [installation]*, Helsingborgs stad, Helsingborg, 2022, Available via <https://www.h22cityexpo.com/programme/a-wheat-field-on-a-pier-by-artist-daniel-segerberg>, [May 8th 2022]

I sculpture when I sketch or paint
I sculpture when I take photographs and videos
I sculpture when I have my hands in clay
I sculpture when I cast
I sculpture when I play with sounds and scents
I sculpture when I prepare an exhibition

I sculpture with the atmosphere
I sculpture with the energies
I sculpture with my breaths

I sculpture when I think
I sculpture when I put my thoughts into texts

I sculpture
I think

I do not think
I am

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